

for the Evergreen Club Gamelan  
**Crosscurrents** (revised)

Dieter Mack 2001

♩ = 120 or less

(tempo of *tr* always like a 16th note)

**Suling**  
*mp*  
*n*  
*tr*  
*pp* possibile

**Peking**

**Panerus**

**Bonang**

with some pots turned over - see introduction!!  
The notation only refers to the respective pots  
and NOT the actual sound!!

**Jengglong**

**Bedug/  
Slenthem/  
Saron 1**  
*pp*  
coordinated, tremolo same tempo as suling

**Kendang/  
Kulanter/  
Saron 2**  
*p*

**Gongs**  
*mp*





25

Suling

Suling: As mentioned in the introduction, pitches might be adapted slightly. For example in this section f''' is a slightly higher sorog note, while g#''' may be seen as a "too much pushed" normal g''' of the scale; e''' and f''' may be played also more glissando-like.

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

with rute

*ff sharp and thin*

Gongs

**A**

28

*nervous perhaps with noisy singing*

*gliss.*

**Peking, Panerus and Bonang only colouring the suling notes with accents; play very smoothly and carefully; choose mallets that fit best for this purpose; adjust dynamics if necessary**

**(Bedug)**

*sfz*

*with hard sticks/mallets on the frame*

*sfz*

*only for the low sound*

*f*

Suling  
Peking  
Panerus  
Bonang  
Jengglong  
Bedug/  
Slentem/  
Saron 1  
Kendang/  
Kulanter/  
Saron 2  
Gongs

The musical score is arranged in a vertical staff format. The instruments listed on the left are Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slentem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The Suling part begins at measure 28 with a series of notes, followed by a glissando. The Peking, Panerus, and Bonang parts feature sustained notes with accents and dynamic markings of *fff*. The Bedug/Slentem/Saron 1 part has a *sfz* marking and a note with an accent. The Kendang/Kulanter/Saron 2 part has a *sfz* marking and notes with accents. The Gongs part has a *f* marking. A box on the right contains performance instructions for Peking, Panerus, and Bonang. The section is labeled 'A' and 'nervous perhaps with noisy singing'.

33

Suling

*sfz* *simile*

Peking

*fff*

Panerus

*fff*

Bonang

*fff* *rubato*

Jengglong

Bedug/  
Slenthem/  
Saron 1

*sfz*

Kendang/  
Kulanter/  
Saron 2

*simile*  
*sfz*

Gongs

play very smooth and "unintentional"; like not taking notice of the other sounds, though distinct!

37

The musical score is arranged in seven staves. The Suling staff (top) features a melodic line with glissando markings and a complex rhythmic pattern. The Peking staff has a single note with a glissando marking. The Panerus staff has a single note. The Bonang staff has a rhythmic pattern with various note values. The Jengglong staff has a single note with a dynamic marking of *p*. The Bedug/Slentem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs staves have single notes with dynamic markings of *p*.

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*gliss.*

*gliss.*

*gliss.*

*p*

*p*

**B**

41

The musical score is arranged in a grand staff with seven staves. The instruments and their parts are as follows:

- Suling:** Treble clef. Starts with a whole note on G4, marked *gliss.* with a downward hairpin. This is followed by a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The rest of the staff contains whole notes on G4 and F#4.
- Peking:** Treble clef. Contains whole rests throughout the entire piece.
- Panerus:** Treble clef. Contains whole rests throughout the entire piece.
- Bonang:** Treble clef. Features a melodic line with eighth and sixteenth notes, including a five-measure rest marked with the number '5'.
- Jengglong:** Bass clef. Features a low-pitched line with long, sustained notes, each marked with a diamond symbol.
- Bedug/Slenthem/Saron 1:** Bass clef. Contains whole rests throughout the entire piece.
- Kendang/Kulanter/Saron 2:** Bass clef. Contains whole rests throughout the entire piece.
- Gongs:** Bass clef. Contains whole rests throughout the entire piece.

46

Suling *gliss.* *m.v.*

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2 *with fingers on the edge, nervous and with a thin but clear sound* *ppp* *sfz*

Gongs

50

*sffz*

*poco a poco molto vib.*

*gliss.*

*s.v.-----m.v.*

*gliss.*

**C**

*fff wild and energetic*

*mp*  
colouring the suling, adjust dynamic

*p smooth, let it ring*

*pp*

*p*

*v.*

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

57

Suling

Musical notation for Suling, featuring a treble clef and a series of eighth and sixteenth notes with various accidentals and dynamic markings.

Peking

Musical notation for Peking, featuring a treble clef and a series of eighth notes with various accidentals and dynamic markings.

Panerus

Musical notation for Panerus, featuring a treble clef and a series of whole notes.

Bonang

Musical notation for Bonang, featuring a treble clef and a series of eighth notes with various accidentals and dynamic markings.

*p simile, adjust dynamic*

Jengglong

Musical notation for Jengglong, featuring a bass clef and a series of whole notes.

Bedug/  
Slentem/  
Saron 1

Musical notation for Bedug/Slentem/Saron 1, featuring a bass clef and a series of whole notes.

Kendang/  
Kulanter/  
Saron 2

Musical notation for Kendang/Kulanter/Saron 2, featuring a bass clef and a series of whole notes.

Gongs

Musical notation for Gongs, featuring a bass clef and a series of whole notes.

*on the edge; good balance with Jengglong*

Musical notation for Gongs, featuring a bass clef and a series of whole notes with a large slur.

60

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*m.v.*

*sfz*

*sfz*

*sfz*

*normal f*

*pp*

on the edge

edge

65 *gliss.* *m.v.* 13

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*edge*

Detailed description: This is a musical score for a gamelan ensemble. The score is written for eight instruments: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slenthem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The Suling part is the most complex, starting at measure 65 with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments, including a glissando (gliss.) and a mezzo-forte (m.v.) section. The Jengglong part is in the bass clef and uses diamond-shaped notes. The other instruments (Peking, Panerus, Bonang, Bedug/Slenthem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs) are represented by staves with rests, indicating they are silent during this section. The Gongs part has a few notes at the end, including one marked 'edge'. The score ends at measure 13.

*quasi continous ritardando; no decrescendo!!*

72 *s.v.*

Suling *legatissimo* 3 3

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs *normal*

79

This musical score is arranged in a vertical staff system. The instruments and their corresponding staves are as follows:

- Suling:** Treble clef, featuring a melodic line with a long slur across the entire measure.
- Peking:** Treble clef, containing rhythmic notation represented by small black squares.
- Panerus:** Treble clef, containing rhythmic notation represented by small black squares.
- Bonang:** Treble clef, containing rhythmic notation represented by small black squares.
- Jengglong:** Bass clef, featuring a melodic line with various ornaments and slurs.
- Bedug/Slentem/Saron 1:** Percussion clef (two vertical bars), containing rhythmic notation represented by small black squares.
- Kendang/Kulanter/Saron 2:** Percussion clef (two vertical bars), containing rhythmic notation represented by small black squares.
- Gongs:** Bass clef, featuring a melodic line with a long slur across the entire measure.

88

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

**D** Attaca, very aggressive and pushing  
let all notes ring, except the ones  
marked staccato! Tempo might be a  
little lower but not below  $\text{ca. } 60$

98

The musical score is arranged in a grand staff format with eight staves. The instruments and their parts are as follows:

- Suling:** A treble clef staff with a whole rest in the first measure and a whole note in the second measure.
- Peking:** A treble clef staff with a key signature of one sharp (F#). It starts with a *fff* dynamic. The first measure contains a rhythmic pattern of eighth notes. The second measure has a *8va* marking with a dashed line above it. The third measure has a *3* (triple) marking. The fourth measure has a *v* (accents) marking.
- Panerus:** A treble clef staff with a key signature of one sharp (F#). It starts with a *fff* dynamic. The first measure contains a rhythmic pattern of eighth notes. The second measure has a *8va* marking with a dashed line above it. The third measure has a *3* (triple) marking. The fourth measure has a *v* (accents) marking.
- Bonang:** A treble clef staff with a key signature of one sharp (F#). It starts with a *fff* dynamic. The first measure contains a rhythmic pattern of eighth notes. The second measure has a *8va* marking with a dashed line above it. The third measure has a *3* (triple) marking. The fourth measure has a *v* (accents) marking.
- Jengglong:** A bass clef staff with a *fff* dynamic. It features a long, sustained note with a diamond-shaped ornament on the stem, spanning the first two measures.
- Bedug/Slenthem/Saron 1:** A grand staff with a key signature of one sharp (F#). It contains a whole rest in the first measure and a whole note in the second measure.
- Kendang/Kulanter/Saron 2:** A grand staff with a key signature of one sharp (F#). It starts with a *fff* dynamic. The first measure contains a rhythmic pattern of eighth notes. The second measure has a *8va* marking with a dashed line above it. The third measure has a *3* (triple) marking. The fourth measure has a *v* (accents) marking.
- Gongs:** A bass clef staff with a key signature of one sharp (F#). It features a long, sustained note with a diamond-shaped ornament on the stem, spanning the first two measures.



**E**

106

The musical score is arranged in eight staves, each representing a different instrument. The instruments are: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slentem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The score is written in a key with one sharp (F#) and a 4/4 time signature. The Suling part begins in measure 106 with a rest, followed by a series of notes in measures 107-110. The Peking, Panerus, and Bonang parts have a melodic line with many accents and slurs, and are marked *pesante*. The Panerus part has a triplet of eighth notes in measure 109. The Bonang part has a triplet of eighth notes in measure 109. The Jengglong part has a rhythmic pattern in measure 106. The Bedug/Slentem/Saron 1 part has a simple rhythmic pattern. The Kendang/Kulanter/Saron 2 part has a rhythmic pattern with a triplet of eighth notes in measure 109. The Gongs part has a rhythmic pattern in measure 106. The score ends in measure 110 with a final chord marked *fff* and *8va*.

111

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

114

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

21

*fff*

*mp secco*

*mp secco*

*mute, always press mallet on the pot*

*mute, always press mallet on the pot*

117

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*ff pesante*

*on low side of kendang*

Detailed description of the musical score: The score is written for a gamelan ensemble. It consists of eight staves. The Suling part starts with a melodic line in the first measure, followed by rests. The Peking, Panerus, and Bonang parts play a rhythmic pattern of eighth notes with accents. The Jengglong part has a melodic line starting in the second measure. The Bedug/Slentem/Saron 1 part has a steady rhythmic pattern. The Kendang/Kulanter/Saron 2 part has a complex rhythmic pattern. The Gongs part has a melodic line starting in the second measure. The key signature has two sharps (F# and C#). The Jengglong part features a dynamic marking of 'ff pesante' and the Kendang part has a marking 'on low side of kendang'.

122

**Suling**

**Peking** *damp with mallet* **change to saron mallets**

**Panerus** *damp with mallet*

**Bonang** *damp with mallet*

**Jengglong** *ff pesante*

**Bedug/  
Slenthem/  
Saron 1**

**Kendang/  
Kulanter/  
Saron 2** **Kulanter** *low side of kendang*

**Gongs**

The musical score is written for a gamelan ensemble. It consists of eight staves. The Suling part is in treble clef and mostly contains rests. The Peking, Panerus, and Bonang parts are in treble clef and feature complex rhythmic patterns with many slurs and accents. The Jengglong part is in bass clef and has a more melodic line. The Bedug/Slenthem/Saron 1 part is in bass clef and contains rests. The Kendang/Kulanter/Saron 2 part is in bass clef and has a rhythmic pattern with many slurs and accents. The Gongs part is in bass clef and contains rests. The score includes various performance instructions such as 'damp with mallet', 'change to saron mallets', and 'ff pesante'.

127

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

The image shows a musical score for a gamelan ensemble, measures 127-129. The score is written for eight instruments: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slenthem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The Suling part is mostly silent, indicated by rests. The Peking, Panerus, and Bonang parts feature melodic lines with various ornaments and articulations. The Jengglong, Bedug/Slenthem/Saron 1, and Gongs parts are mostly silent, indicated by rests. The Kendang/Kulanter/Saron 2 part features a rhythmic pattern with a triplet. The score is written in treble clef for the upper instruments and bass clef for the lower instruments. The key signature is one sharp (F#). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score is divided into three measures, with measure numbers 127, 128, and 129 indicated at the beginning of each measure. The Suling part has rests in all three measures. The Peking part has a melodic line with a triplet in measure 127, a slur in measure 128, and a slur in measure 129. The Panerus part has a melodic line with a slur in measure 127, a slur in measure 128, and a slur in measure 129. The Bonang part has a melodic line with a slur in measure 127, a slur in measure 128, and a slur in measure 129. The Jengglong part has rests in all three measures. The Bedug/Slenthem/Saron 1 part has rests in all three measures. The Kendang/Kulanter/Saron 2 part has a rhythmic pattern with a triplet in measure 127, a slur in measure 128, and a slur in measure 129. The Gongs part has rests in all three measures.

**F**

This line indicates a formal division; from here starts a long composed ritardando in a special, canon-like way. Please keep exactly the basic tempo. Towards the end the players may also try to achieve a continuous "suffocating" effect. Therefore the notated durations indicate only the length of until the next attack; Attention: there are some slight adjustments in that formal process due to vertical reasons. The inserts have to be played completely independent.

The musical score is arranged in a grand staff format with the following instruments and parts:

- Suling:** Treble clef, mostly rests with a few notes in the later measures.
- Peking:** Treble clef, melodic line with slurs and accents.
- Panerus:** Treble clef, melodic line with slurs and accents.
- Bonang:** Treble clef, melodic line with slurs and accents.
- Jengglong:** Bass clef, rhythmic accompaniment with slurs.
- Bedug/Slentem/Saron 1:** Percussion line with rests.
- Kendang/Kulanter/Saron 2:** Percussion line with rhythmic patterns.
- Gongs:** Bass clef, rhythmic accompaniment with slurs.

Measure 130 is marked with a box containing the letter 'F'. A vertical dashed line is placed at the beginning of measure 130. The dynamic marking *mf* (mezzo-forte) is placed below the Jengglong and Gongs staves at the start of measure 130. The score includes various musical notations such as slurs, accents, and dynamic markings.

134

This musical score is arranged in a grand staff format with seven staves. The instruments and their parts are as follows:

- Suling:** The top staff, featuring a treble clef and a key signature of one sharp (F#). It contains a series of rests, indicating it is silent throughout this section.
- Peking:** The second staff, featuring a treble clef and a key signature of one sharp. It contains a complex melodic line with many beamed eighth and sixteenth notes, often grouped with slurs.
- Panerus:** The third staff, featuring a treble clef and a key signature of one sharp. It contains a melodic line with various note values and slurs.
- Bonang:** The fourth staff, featuring a treble clef and a key signature of one sharp. It contains a melodic line with many slurs, suggesting sustained notes.
- Jengglong:** The fifth staff, featuring a bass clef and a key signature of one sharp. It contains a melodic line with slurs and some diamond-shaped symbols.
- Bedug/Slentem/Saron 1:** The sixth staff, featuring a grand staff (treble and bass clefs) and a key signature of one sharp. It contains a series of rests, indicating it is silent.
- Kendang/Kulanter/Saron 2:** The seventh staff, featuring a grand staff and a key signature of one sharp. It contains a series of rests, indicating it is silent.
- Gongs:** The bottom staff, featuring a bass clef and a key signature of one sharp. It contains a melodic line with slurs and diamond-shaped symbols.

138

This musical score is arranged in seven staves, each representing a different instrument. The instruments are: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slentem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The Suling part is mostly silent, indicated by rests. The Peking, Panerus, and Bonang parts feature complex melodic lines with many accidentals (sharps and naturals) and various note values. The Jengglong part is in the bass clef and features a steady, rhythmic pattern. The Bedug/Slentem/Saron 1 and Kendang/Kulanter/Saron 2 parts are represented by a single vertical bar line in each measure, indicating a constant rhythmic accompaniment. The Gongs part is in the bass clef and features a melodic line with a steady rhythm, similar to the Jengglong part.

142

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*fff subito*

*as before*

*fff subito*

*as before*

*fff subito*

*as before*

*fff subito*

*fff subito*

146

The musical score is arranged in seven staves, each representing a different instrument in a gamelan ensemble. The instruments are: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slentem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The score begins at measure 146. The Suling part consists of whole rests. The Peking, Panerus, and Bonang parts feature melodic lines with slurs and accents, including dynamic markings of *fff subito* and *as before*, and fingering numbers '11 and '13. The Jengglong part has a bass clef and features a melodic line with slurs and accents. The Bedug/Slentem/Saron 1 and Kendang/Kulanter/Saron 2 parts have a common time signature and feature rhythmic patterns with slurs and accents, including dynamic markings of *fff subito*. The Gongs part has a bass clef and features a melodic line with slurs and accents.

151

This musical score is arranged in seven staves. The top staff, labeled 'Suling', contains five measures of whole rests. The second staff, 'Peking', features a melodic line with eighth and sixteenth notes, slurs, and dynamic markings such as '11'. The third staff, 'Panerus', follows a similar melodic pattern with dynamic markings like '13'. The fourth staff, 'Bonang', continues the melodic development. The fifth staff, 'Jengglong', is written in bass clef and includes diamond-shaped symbols. The sixth staff, 'Bedug/Slenthem/Saron 1', and the seventh staff, 'Kendang/Kulanter/Saron 2', both contain whole rests. The bottom staff, 'Gongs', is in bass clef and shows a sequence of notes with diamond-shaped symbols, some of which are beamed together.

156

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*fff subito*

*as before*

*fff subito*

*as before*

*fff subito*

*fff subito*

Detailed description: This is a musical score for a traditional Indonesian ensemble. The score is written for eight parts: Suling (flute), Peking (soprano saxophone), Panerus (soprano saxophone), Bonang (gamelan metallophone), Jengglong (gamelan metallophone), Bedug/Slentem/Saron 1 (gamelan metallophone), Kendang/Kulanter/Saron 2 (gamelan metallophone), and Gongs (gamelan metallophone). The Suling part consists of whole rests. The Peking, Panerus, and Bonang parts feature melodic lines with slurs and accents, marked with *fff subito* and *as before*. The Jengglong part has a long, low melodic line with diamond-shaped ornaments. The Bedug/Slentem/Saron 1 and Kendang/Kulanter/Saron 2 parts play rhythmic patterns with slurs and accents, marked with *fff subito*. The Gongs part has a low, sustained melodic line with diamond-shaped ornaments.

161

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

'13

'17

Detailed description: This is a musical score for a gamelan ensemble, page 32, starting at measure 161. The score consists of seven staves. The Suling staff has a treble clef and contains six measures of whole rests. The Peking staff has a treble clef and contains six measures of music with notes, slurs, and accents, including an accent mark '13. The Panerus staff has a treble clef and contains six measures of music with notes, slurs, and accents, including an accent mark '17. The Bonang staff has a treble clef and contains six measures of music with notes, slurs, and accents. The Jengglong staff has a bass clef and contains six measures of music with notes, slurs, and accents. The Bedug/Slentem/Saron 1 staff has a bass clef and contains six measures of whole rests. The Kendang/Kulanter/Saron 2 staff has a bass clef and contains six measures of whole rests. The Gongs staff has a bass clef and contains six measures of music with notes, slurs, and accents.

167

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

17

17

173

This musical score is arranged in a grand staff format with seven staves. The instruments and their parts are as follows:

- Suling:** The top staff, featuring a treble clef and a key signature of one sharp (F#). It contains five measures of whole rests.
- Peking:** The second staff, featuring a treble clef and a key signature of one sharp. It contains five measures of melodic lines with various note values and slurs.
- Panerus:** The third staff, featuring a treble clef and a key signature of one sharp. It contains five measures of melodic lines with various note values and slurs.
- Bonang:** The fourth staff, featuring a treble clef and a key signature of one sharp. It contains five measures of melodic lines with various note values and slurs.
- Jengglong:** The fifth staff, featuring a bass clef and a key signature of one sharp. It contains five measures of melodic lines with various note values and slurs.
- Bedug/Slentem/Saron 1:** The sixth staff, featuring a grand staff (treble and bass clefs) and a key signature of one sharp. It contains five measures of whole rests.
- Kendang/Kulanter/Saron 2:** The seventh staff, featuring a grand staff (treble and bass clefs) and a key signature of one sharp. It contains five measures of whole rests.
- Gongs:** The bottom staff, featuring a bass clef and a key signature of one sharp. It contains five measures of melodic lines with various note values and slurs.

178

Suling

Peking <sup>19+n</sup>

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

Detailed description: This is a musical score for a gamelan ensemble, spanning measures 178 to 183. The score is written for seven instruments: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slenthem/Saron 1, and Kendang/Kulanter/Saron 2. The Suling part consists of six measures of whole rests. The Peking part begins with a '19+n' marking and features a melodic line with various ornaments and slurs. The Panerus part provides a harmonic accompaniment with chords and melodic fragments. The Bonang part plays a rhythmic pattern with slurs. The Jengglong part is in the bass clef and features a melodic line with slurs. The Bedug/Slenthem/Saron 1 and Kendang/Kulanter/Saron 2 parts consist of six measures of whole rests. The Gongs part is in the bass clef and features a melodic line with slurs and a final cadence.

184

This musical score is arranged in seven staves, each representing a different instrument. The Suling staff at the top contains a series of rests. The Peking, Panerus, and Bonang staves feature complex melodic lines with many slurs and ties. The Jengglong staff uses a bass clef and contains a simple rhythmic pattern with slurs. The Bedug/Slentem/Saron 1 and Kendang/Kulanter/Saron 2 staves consist of a single line with rests. The Gongs staff at the bottom uses a bass clef and contains a rhythmic pattern with slurs and ties.

192

The musical score is arranged in eight staves, each representing a different instrument in a gamelan ensemble. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The instruments and their corresponding staves are:

- Suling:** Treble clef, starting with a rest and then playing a melodic line with accents.
- Peking:** Treble clef, starting with a long note and then playing a melodic line with accents. Dynamic marking: *fff subito*.
- Panerus:** Treble clef, playing a melodic line with accents. Dynamic marking: *fff subito*.
- Bonang:** Treble clef, playing a melodic line with accents. Dynamic marking: *fff subito*.
- Jengglong:** Bass clef, playing a rhythmic line with accents. Dynamic marking: *fff subito*.
- Bedug/Slenthem/Saron 1:** Bass clef, playing a low-pitched line with long notes. Dynamic marking: *mf smooth and resonant*. Includes the instruction "Slenthem".
- Kendang/Kulanter/Saron 2:** Bass clef, playing a rhythmic line with accents. Dynamic marking: *fff subito*.
- Gongs:** Bass clef, playing a low-pitched line with long notes. Dynamic marking: *pp*.

The score is divided into measures, with time signatures of 2/4 and 8/4 indicated at the end of the staves. The overall structure is complex, with many notes and rests across the different instruments.

38

**H** *tempo rubato* (around ♩ = 60)

**Suling** (8/4): *ff*, *m.v.*, *quasi gliss.*, *gliss.*, *S.V.*, *m.v.*, *gliss.*, *pp subito*, *ff*, *very stiff and mesuré*, *3*

**Peking** (8/4): -

**Panerus** (8/4): -

**Bonang** (8/4): -

**Jengglong** (8/4): -

**Bedug/Slenthem/Saron 1** (8/4): *mf, resonant and smooth*, *3*

**Kendang/Kulanter/Saron 2** (8/4): -

**Gongs** (8/4): -

201

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*gliss.*

*m.v.*

5

3

**I**  
203

Broad and slow, majestic tempo 60

Suling

*let it ring, except the staccato notes*

Peking

*ff*

*let it ring, except the staccato notes*

Panerus

*ff*

*let it ring, except the staccato notes*

Bonang

*ff*

*very resonant*

Jengglong

*ff*

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*mf*

205

This musical score is arranged in seven staves. The top four staves (Suling, Peking, Panerus, Bonang) use treble clefs, while the bottom three (Jengglong, Bedug/Slentem/Saron 1, Gongs) use bass clefs. The Kendang/Kulanter/Saron 2 staff uses a percussion clef. The Suling staff contains a whole rest. The Peking, Panerus, and Bonang staves feature complex melodic lines with triplets and eighth-note patterns. The Peking staff includes an *8va* marking and a dashed line indicating an octave shift. The Panerus and Bonang staves also feature triplets. The Jengglong, Bedug/Slentem/Saron 1, and Gongs staves contain whole rests. The Gongs staff has a sharp sign (#) at the end of the staff.

206

This musical score is arranged in a system of seven staves. The instruments and their corresponding staves are: Suling (top staff, treble clef), Peking (second staff, treble clef), Panerus (third staff, treble clef), Bonang (fourth staff, treble clef), Jengglong (fifth staff, bass clef), Bedug/Slentem/Saron 1 (sixth staff, bass clef), and Kendang/Kulanter/Saron 2 (seventh staff, percussion clef). The Gongs part is on the bottom staff, using a bass clef with a large brace. The Suling part is mostly rests. The Peking, Panerus, and Bonang parts feature melodic lines with eighth and sixteenth notes, including triplet markings (3) and a fermata. The Jengglong part has a long, sustained note with a fermata. The Bedug/Slentem/Saron 1 part has a single note with a fermata. The Kendang/Kulanter/Saron 2 part has a single note with a fermata. The Gongs part features a complex rhythmic pattern with a large brace and a fermata.

207

This musical score is arranged in seven staves, each representing a different instrument. The instruments are: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slenthem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The Suling part is written in treble clef and begins with a rest. The Peking, Panerus, and Bonang parts are also in treble clef and feature complex melodic lines with triplets and a '5va' (fifth octave) marking. The Jengglong, Bedug/Slenthem/Saron 1, and Kendang/Kulanter/Saron 2 parts are in bass clef and consist of rests. The Gongs part is in bass clef and features a long, sustained note with a fermata. The score is written in a single system with a brace on the left side.

208

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

The musical score is written for a gamelan ensemble. It consists of seven staves. The top staff is for Suling, which is mostly silent. The second staff is for Peking, featuring a melodic line with triplets and an octave sign (8va). The third staff is for Panerus, with a similar melodic line. The fourth staff is for Bonang, also with a melodic line. The fifth staff is for Jengglong, showing long, sustained notes. The sixth staff is for Bedug/Slenthem/Saron 1, which is mostly silent. The seventh staff is for Kendang/Kulanter/Saron 2, which is mostly silent. The eighth staff is for Gongs, showing a low, sustained bass line.

210 **J**

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

211

This musical score is arranged for seven instruments: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slentem/Saron 1, and Gongs. The Suling part is in treble clef and features a melodic line with an 8-measure rest at the beginning and an 8-measure rest at the end, both indicated by dashed lines and the number 8. The Peking, Panerus, and Bonang parts are also in treble clef and play a rhythmic accompaniment with eighth notes and triplets. The Jengglong part is in bass clef and features a long, sustained note with a slur. The Bedug/Slentem/Saron 1 part is in bass clef and has a whole rest. The Kendang/Kulanter/Saron 2 part is in a percussion clef and has a whole rest. The Gongs part is in bass clef and features a long, sustained note with a slur.

212

This musical score is arranged in a system of seven staves. The instruments and their parts are as follows:

- Suling:** Treble clef, mostly rests.
- Peking:** Treble clef, melodic line with triplets and slurs.
- Panerus:** Treble clef, melodic line with triplets and slurs.
- Bonang:** Treble clef, melodic line with triplets and slurs.
- Jengglong:** Bass clef, long notes with slurs.
- Bedug/Slenthem/Saron 1:** Bass clef, mostly rests.
- Kendang/Kulanter/Saron 2:** Percussion clef (two vertical bars), mostly rests.
- Gongs:** Bass clef, long notes with slurs.

The score is divided into two measures by a vertical bar line. The notation includes various rhythmic values, slurs, and triplet markings.

**K**

2/4 ca. ♩ = 60

Suling

Musical staff for Suling, showing rests in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure.

Peking

Musical staff for Peking, showing rests in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure.

Panerus

Musical staff for Panerus, showing rests in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure.

Bonang

Musical staff for Bonang, showing rests in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure.

Jengglong

Musical staff for Jengglong, showing a melodic line in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure. The notation includes a *f resonant* dynamic marking.

Bedug/  
Slenthem/  
Saron 1

Musical staff for Bedug/Slenthem/Saron 1, showing rests in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure. The notation includes a *pp* dynamic marking and the instruction *Bedug with smooth mallets*.

Kendang/  
Kulanter/  
Saron 2

Musical staff for Kendang/Kulanter/Saron 2, showing rests in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure. The notation includes a *mf* dynamic marking and the instruction *3 kulanter, kendang with the fingers, unless indicated otherwise (see introduction)*.

Gongs

Musical staff for Gongs, showing a melodic line in the first three measures, followed by a 5/4 time signature change in the fourth measure, and an 8/4 time signature change in the fifth measure.

219

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

8<sup>va</sup>

*pp*

*sfz*

*pp*

*sfz*

*pp*

*sfz*

*ppp*

*sfz*

*sfz*

3

3

3

Detailed description: This is a musical score for a traditional Indonesian ensemble. It consists of eight staves. The Suling, Peking, Panerus, and Bonang staves are in treble clef and feature long, sustained notes with dynamic markings of *pp* and *sfz*. The Jengglong staff is in bass clef and has a long, low note. The Bedug/Slentem/Saron 1 staff is in bass clef and contains rhythmic patterns with dynamic markings of *sfz* and *ppp*. The Kendang/Kulanter/Saron 2 staff is in alto clef and features complex rhythmic patterns with dynamic markings of *sfz* and triplets. The Gongs staff is in bass clef and has a few rhythmic accents. The score is divided into two measures by a vertical bar line.

221

This musical score is arranged in eight staves, each representing a different instrument. The instruments are: Suling, Peking, Panerus, Bonang, Jengglong, Bedug/Slenthem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs. The score is divided into two measures. The first measure shows the Peking, Panerus, and Bonang playing a melodic line starting with a quarter rest followed by a quarter note, marked with *sffz*. The Jengglong plays a bass line with a dotted quarter note followed by a half note. The Bedug/Slenthem/Saron 1 plays a bass line with a dotted quarter note followed by a half note, marked with *sfz ppp*. The Kendang/Kulanter/Saron 2 plays a complex rhythmic pattern with various ornaments and rests. The Gongs play a simple bass line with a dotted quarter note followed by a half note. The second measure shows the Peking, Panerus, and Bonang playing a melodic line starting with a quarter rest followed by a quarter note, marked with *sffz*. The Jengglong plays a bass line with a dotted quarter note followed by a half note. The Bedug/Slenthem/Saron 1 plays a bass line with a dotted quarter note followed by a half note, marked with *sffz*. The Kendang/Kulanter/Saron 2 plays a complex rhythmic pattern with various ornaments and rests, marked with *sffz*. The Gongs play a simple bass line with a dotted quarter note followed by a half note. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

223

8<sup>va</sup> *m.v*  51  
s.v

Suling

Musical staff for Suling. It begins with a whole rest. In the final measure, it features a melodic phrase starting on a dotted quarter note, moving up to an eighth note, then a quarter note, and ending with a half note. The dynamic is *fff*.

Peking

Musical staff for Peking. It starts with a whole note chord marked with a circled 8. This is followed by a series of eighth notes with accents, then a quarter note, and a final half note. The dynamic is *sffz*.

Panerus

Musical staff for Panerus. It begins with a whole note chord, followed by eighth notes with accents, a quarter note, and a final half note. The dynamic is *sffz*.

Bonang

Musical staff for Bonang. It starts with a whole note chord, followed by eighth notes with accents, a quarter note, and a final half note. The dynamic is *sffz*.

Jengglong

Musical staff for Jengglong. It features a whole note chord, followed by a half note, and a final whole note chord.

Bedug/  
Slenthem/  
Saron 1

Musical staff for Bedug/Slenthem/Saron 1. It starts with a whole rest, followed by a half note, a quarter note, and a final eighth note triplet. The dynamic is *ff*.

Kendang/  
Kulanter/  
Saron 2

Musical staff for Kendang/Kulanter/Saron 2. It begins with a series of eighth notes, followed by a half note, and then a complex rhythmic pattern of eighth notes with accents. The dynamic is *mp*, then *f as before*, *sffz*, and *f secco*. A bracketed 5 indicates a quintuplet. The instruction "change to sticks!" is written at the end.

Gongs

Musical staff for Gongs. It starts with a whole note chord, followed by a whole rest, and a final whole note chord.

225

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

(8)

*ppp*

*sffz*

*sffz*

*sharp and "too" dominant!*

*molto*

*normal as before*

*with fingers!*

*sffz*

*very resonant*

*this should sound like a "tonalised" Bedug both very smooth and somewhat "magic"; Slenthem always without damping*

Slenthem

Bedug

L

227

The musical score is arranged in a system with eight staves. The instruments and their parts are as follows:

- Suling:** Treble clef, mostly rests.
- Peking:** Treble clef, mostly rests.
- Panerus:** Treble clef, mostly rests.
- Bonang:** Treble clef, mostly rests.
- Jengglong:** Bass clef, melodic line with slurs.
- Bedug/Slenthem/Saron 1:** Bass clef, complex rhythmic pattern with triplets and a 7/7 time signature change.
- Kendang/Kulanter/Saron 2:** Treble clef, complex rhythmic pattern with triplets and a 5-measure phrase. Includes annotations: "normal with hand" and "on the wooden frame with stick".
- Gongs:** Bass clef, mostly rests.

At the end of the score, there are two vertical bar lines. The first is labeled "Turn to Saron 1" and the second is labeled "Turn to Saron 2".

230

*fluttertongue not regular, very nervous, hollow*

Suling

Musical staff for Suling, treble clef. The staff contains a melodic line with notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The notes are connected by a slur. There are some triplets indicated by vertical lines above the notes.

*mf*

*mf*

Peking

Musical staff for Peking, treble clef. The staff contains a single note G4 with a dash below it, indicating a sustained or held note.

Panerus

Musical staff for Panerus, treble clef. The staff contains a single note G4 with a dash below it, indicating a sustained or held note.

Bonang

Musical staff for Bonang, treble clef. The staff contains a single note G4 with a dash below it, indicating a sustained or held note.

Jengglong

Musical staff for Jengglong, bass clef. The staff contains a melodic line with notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The notes are connected by a slur.

*smooth and resonant*

*mp*

*sempre*

Bedug/  
Slentem/  
Saron 1

Musical staff for Bedug/Slentem/Saron 1, bass clef. The staff contains a single note G2 with a dash below it, indicating a sustained or held note. A treble clef is positioned at the end of the staff.

Saron 1

Kendang/  
Kulanter/  
Saron 2

Musical staff for Kendang/Kulanter/Saron 2, bass clef. The staff contains a single note G2 with a dash below it, indicating a sustained or held note. A treble clef is positioned at the end of the staff.

Saron 2

Gongs

Musical staff for Gongs, bass clef. The staff contains a series of notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). Each note is followed by a parenthesis containing a sharp sign and a note: (#)G2, (#)F2, (#)E2, (#)D2, (#)C2, (#)B1, (#)A1, (#)G1.

*sempre*

ATTENTION: In this section, vertically the notation does not represent the acoustical result!!

233

vib. ca. 1/4 tone

Suling

Musical notation for Suling in treble clef, showing a melodic line with a vibrato effect indicated by a wavy line above the staff.

Peking, Panerus, Saron 1 and 2 play coordinated as quick as possible repeating their respective patterns in the boxes; play with Balinese damping technique and Balinese mallets. Dynamics always mp. The effect should be a shimmering, vibrating soundscape where no single attack is heard.

Peking

Musical notation for Peking in treble clef, showing a rhythmic pattern of eighth notes with stems pointing downwards.

Panerus

Musical notation for Panerus in treble clef, showing a rhythmic pattern of eighth notes with stems pointing downwards.

Bonang

Musical notation for Bonang in treble clef, showing a sustained note with a slur and a sixteenth-note triplet.

good balance with suling

mp

6

Jengglong

Musical notation for Jengglong in bass clef, showing a sustained note with a slur and a simile marking.

simile

Bedug/  
Slentem/  
Saron 1

Musical notation for Bedug/Slentem/Saron 1 in treble clef, showing a rhythmic pattern of eighth notes with stems pointing downwards.

Kendang/  
Kulanter/  
Saron 2

Musical notation for Kendang/Kulanter/Saron 2 in treble clef, showing a rhythmic pattern of eighth notes with stems pointing downwards.

Gongs

Musical notation for Gongs in bass clef, showing a sustained note with a slur and a first-measure repeat sign.

normal only for this first gong beat!!

① Suling, Bonang, Jengglong and Gongs play together in the previous tempo!

234

Suling

slow vib. → m.v. → *vib. ritardando*  
*mf* → *fff*  
*gliss.*

Peking

Panerus

Bonang

*fff clear and sharp*

Jengglong

Bedug/  
Slentem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

236

**Suling**  
*fff subito* *m.v.* *subito pp* *sffz*

**Bonang**  
*fff* *ppp* *f* *pp* *sffz*

**Jengglong**

**Bedug/  
Slentem/  
Saron 1**

**Kendang/  
Kulanter/  
Saron 2**

**Gongs**

The score consists of eight staves. The Suling staff features a melodic line with dynamic markings *fff subito*, *m.v.*, *subito pp*, and *sffz*. The Bonang staff has a similar melodic line with dynamics *fff*, *ppp*, *f*, *pp*, and *sffz*. The Jengglong staff shows a bass line with sustained notes and slurs. The Bedug/Slentem/Saron 1, Kendang/Kulanter/Saron 2, and Gongs staves contain rhythmic patterns represented by horizontal lines and vertical strokes.

239

Suling

Musical staff for Suling in treble clef. It features a melodic line with a long slur over the first two measures, followed by eighth notes and a final quarter note.

Peking

Musical staff for Peking in treble clef, containing three whole rests.

Panerus

Musical staff for Panerus in treble clef, containing three whole rests.

Bonang

Musical staff for Bonang in treble clef. It starts with a whole rest, followed by a melodic phrase with a slur, and ends with a whole rest.

*pp like a shadow*

Jengglong

Musical staff for Jengglong in bass clef. It features a rhythmic pattern of eighth notes with slurs and ties across the measures.

Bedug/  
Slenthem/  
Saron 1

Musical staff for Bedug/Slenthem/Saron 1 in treble clef, containing three whole rests and a double bar line at the end.

Kendang/  
Kulanter/  
Saron 2

Musical staff for Kendang/Kulanter/Saron 2 in treble clef, containing three whole rests and a double bar line at the end.

Gongs

Musical staff for Gongs in bass clef. It features a rhythmic pattern of eighth notes with slurs and ties across the measures.

242 **M**

as slow as possible but with full resonance, "heavy"!

The musical score is arranged in a system with seven staves. The instruments and their parts are as follows:

- Suling:** A staff with a treble clef, mostly containing rests.
- Peking:** A staff with a treble clef, playing a melodic line with triplets and a five-measure phrase. Dynamics: *ff broad, resonant, poco pesante*.
- Panerus:** A staff with a treble clef, playing a melodic line with triplets and a five-measure phrase. Dynamics: *ff broad, resonant, poco pesante*.
- Bonang:** A staff with a treble clef, playing a melodic line with triplets and a five-measure phrase. Dynamics: *ff broad, resonant, poco pesante*.
- Jengglong:** A staff with a bass clef, playing a rhythmic pattern.
- Bedug/Slentem/Saron 1:** A staff with a double bar line, containing the instruction "change to Bedug".
- Kendang/Kulanter/Saron 2:** A staff with a double bar line, containing the instruction "Change to Kendang/Kulanter".
- Gongs:** A staff with a bass clef, playing a rhythmic pattern. Dynamics: *normal*.

The score is divided into four measures. The Peking, Panerus, and Bonang parts feature complex melodic lines with triplets and a five-measure phrase. The Jengglong and Gongs parts provide a rhythmic accompaniment. The Bedug and Kendang parts are marked with a double bar line, indicating a change in the instrument or playing style.

The musical score is arranged in seven staves. The top four staves (Suling, Peking, Panerus, Bonang) are in treble clef. The fifth staff (Jengglong) is in bass clef. The bottom three staves (Bedug/Slenthem/Saron 1, Kendang/Kulanter/Saron 2, Gongs) are in bass clef. The Suling staff contains whole rests. The Peking, Panerus, and Bonang staves feature complex melodic lines with slurs, ties, and ornaments. The Bedug, Kendang, and Gongs staves feature rhythmic patterns with accents and dynamic markings. The Jengglong staff is empty.

**Suling**

**Peking**

**Panerus**

**Bonang**

**Jengglong**

**Bedug/Slenthem/Saron 1**  
Bedug *sharp, deep and pressing sound*  
*sffz*

**Kendang/Kulanter/Saron 2**  
*sharp, deep and pressing sound*  
*sffz*

**Gongs**  
*sffz stopped manually*

249

This musical score is for a gamelan ensemble, featuring eight parts. The notation is as follows:

- Suling:** Treble clef, mostly rests.
- Peking, Panerus, Bonang:** Treble clef. Peking and Panerus have identical parts. They feature melodic lines with slurs and accents, and a complex rhythmic pattern in the second measure. Bonang has a similar pattern but with a different rhythmic structure.
- Jengglong:** Bass clef, mostly rests.
- Bedug/Slenthem/Saron 1:** Percussion clef (two vertical bars). Features a rhythmic pattern with accents and the dynamic marking *sffz*.
- Kendang/Kulanter/Saron 2:** Percussion clef. Features a rhythmic pattern with accents and the dynamic marking *sffz*.
- Gongs:** Bass clef. Features a rhythmic pattern with accents and the dynamic marking *sffz*.

253

Suling

Peking

Panerus

Bonang

Jengglong

Bedug/  
Slenthem/  
Saron 1

Kendang/  
Kulanter/  
Saron 2

Gongs

*sffz*

*sffz*

*sffz*

*sffz*

*only 5 Kulanter with hard mallets (plastic head?)*

Detailed description: This is a musical score for a gamelan ensemble, page 62, starting at measure 253. The score consists of eight staves, each representing a different instrument. The Suling part is in the treble clef and has a whole rest in both measures. The Peking, Panerus, and Bonang parts are in the treble clef and play a melodic line in the first measure, consisting of a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a dotted half rest. The Jengglong part is in the bass clef and plays a melodic line in the first measure, consisting of a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a dotted half rest. The Bedug/Slenthem/Saron 1 part is in the alto clef and plays a melodic line in the first measure, consisting of a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a dotted half rest. The Kendang/Kulanter/Saron 2 part is in the alto clef and plays a melodic line in the first measure, consisting of a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a dotted half rest. The Gongs part is in the bass clef and plays a melodic line in the first measure, consisting of a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a dotted half rest. The second measure of the score shows a continuation of the melodic lines for Peking, Panerus, Bonang, and Jengglong, with a quarter rest and a dotted half rest. The Bedug/Slenthem/Saron 1 part has a whole rest in the second measure. The Kendang/Kulanter/Saron 2 part has a whole rest in the second measure. The Gongs part has a whole rest in the second measure. The text 'only 5 Kulanter with hard mallets (plastic head?)' is written in the second measure of the Kendang/Kulanter/Saron 2 part.

*as quick as possible*

*continously change to flz. with air only; "dying"*

255

Suling

Musical staff for Suling, starting with *fff subito*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Peking

Musical staff for Peking, starting with *fff subito*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Panerus

Musical staff for Panerus, starting with *fff subito*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Bonang

Musical staff for Bonang, starting with *fff subito*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Jengglong

Musical staff for Jengglong, starting with *fff subito*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Bedug/  
Slentem/  
Saron 1

Musical staff for Bedug/Slentem/Saron 1, starting with *sffz*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Kendang/  
Kulanter/  
Saron 2

Musical staff for Kendang/Kulanter/Saron 2, starting with *fff*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata.

Gongs

Musical staff for Gongs, starting with *sffz*. The staff contains a series of notes with accents, followed by a long, sustained note with a hairpin indicating a gradual decrease in volume, ending with a fermata. Below the staff, the text *sffz stopped as good as possible!* is written.