Double Concerto for Violin, Cello and Javanese Gamelan
Lou Harrison, 1981

Notes for the gamelan
by Jody Diamond

There are three movements in the piece. The first and third movements have pieces for the full gamelan, the middle movement uses only a few instruments.

Ladrang Epikuros, pelog, lima, is played as follows in Movement I.

Irama I	2 times
Irama II	3 times
Irama I	1 time, with slight slow down to ending

The transitions between irama are done in the Javanese manner, with gradually speeding or slowing to change irama. Yogyanese style ladrang drumming works very well. The softer panerusan (gender, gambang) are played, or the piece can be arranged as a gendhing bonang.

The following range has been useful for working out parts. Other interpretations are possible.

```
·1·6   ·1·5   ·136   5323
·1·6   ·1·5   ·134   6532
·653   23·5   42·3   2165
·216   2152   14·3   2342
·126   21521  41     2365
```

Gending Hephaestus, slendro is played as follows in movement III.

Irama I	A/B	2 times (direct cut at end of 2nd B to Irama III)
Irama III	C	3 times (gradual speed up to return to Irama I)
Irama I	A/B	1 time

There is a bonang obligato (special melody) played in the B section. It is written here with the notes in the higher row of the bonang above the line, and notes in the lower row of the bonang below the line. The bonang panerus doubles each pair of notes in this part, or, alternatively, may double the bonang part.

A pancer (interspersed tone) on pitch 1 can be played by the saron and demung on each rest of section C. When the pancer is played, the players of these instruments substitute a low 1 for the high 1 when it appears in their part.

Yogyanese bubaran drumming works well for the A section (compare the balungan with Bubaran Sembunggilang, for example). Solonese ladrang drumming for irama II has been used for the B section, and kendhang ciblon irama wilet for the C section.

A "direct cut" means that at the gong the players double the length of time between beats, without any change in tempo. This appears to happen going from A to B because of the balungan nibani (rest between each note.) When going from B to C, players count three rests between each note instead of one as in the B section.

Additional questions may be addressed to Ms. Diamond at the American Gamelan Institute.

IN HONOR OF THE DIVINE MR. HANDEL

PELOG

BK: 7653 12 3 ·213 6 5 3113 ⑦

1st Loud
2nd Soft (Harp

A {
```
    P    T N  T  P  T N
·· 7123 7537 ·· 331 6727

     P   T N  T  ·· P T  N
·· 7123 7537 ·· 116 4575

      P   T  N  T  P  T   N T  P  T P T N
·· 5671 57653 52653 5123 ·213 6 531 ⑦ }]
```

B {
```
  T P  T N TPTN
 56 767 ·656 5·35

   T P  T N  TPTN
· 323 2·12 ·13 ①  }]
```

"ROUGH PROTOCOL": A B A B A

3 2 2 1 2

HANDEL

SARON "B" & DEMUNG

A 7123 37755337 6567 7331 66772227

65657123 37755337 6567 7116 64455775

31355671 15577653 35522653 355123.. 21366553311 (7)

HANDEL

SLENTEM & PUL & GONG Su.

A pul. ..i3 7537 7331 6727

sl.

67i3 7537 73i6 4575

5i6i 5763 5263 513. 16531 (7)

Lou Harrison
Main Bersama-Sama. Pelog Madenda

Bk. ‾3 3 - - ‾3 5 3 ‾2 2̇ ‾3 2 ‾1 2 3 ‾2 1 2 ①

A)
- - - ‾5̂   - - - ‾5̂   - 5 1 5̂   - - 5 3̂
6 5 3 2̇   ‾1 2 3 1   - 1 1 1   - - 1 2̇
‾1 6 1 ‾65   ‾35 ‾32 ‾12 3   - - 65   3 2 3 2̇
- - ‾55 ‾35   ‾32 ‾12 ‾32 ‾32   ‾12 3 ‾33 ‾33   ‾33 ‾32 ‾12 ①

Panerus Jengglong Gong.

B) ×4   - 1 6 2̂   3 2 1 6̂   - 1 6 1̂   2 1 6 5̂
- 6 5 6̂   1 6 5 3̂   - 2 1 2̂   3 2 1 6 Pul

- 1 6 1̂   2 1 6 5̂   - 6 5 6̂   1 6 5 3̂
- 5 3 5̂   6 5 3 2̂   - 3 2 3̂   5 3 2 ①

SARON

×8   ‾- 1 6 1   2 2 1 2   3 5 3 2   1 6 1 6
×4   ‾1 6 5 6   1 1 6 1   2 3 2 1   6 5 6 5
     ‾- 5 3 5   6 6 5 6   1 2 1 6   5 3 5 3
     ‾5 3 2 3   2 2 3 2   3 5 3 2   1 6 1 ⑥

     ‾- 6 5 6   1 1 6 1   2 3 2 1   6 5 6 5
     ‾6 5 3 5   6 6 5 6   1 2 1 6   5 3 5 3
     ‾- 3 2 3   5 5 3 5   6 1 6 5   3 2 3 2
     ‾- 2 1 2   3 3 2 3   5 6 5 3   2 1 2 ①

LADRANG EPIKUROS   PELOG, LIMA

Buka: ··16 5312 ··16 5323 1232 36 ⑤

	T W	T N	T P	T N
IRAMA I: 2x	·1·6	·1·5	·136	5323

	T P	T N	T P	T N
IRAMA II: 3x	·1·6	·1·5	·134	6532

IRAMA I 1X
ENDING

T P	T N	T P	T N
·653	23·5	42·3	216 ⑤
T P	T N	T P	T N
·216	2152	14·3	2342
T P	T N	T P	T N
·126	2152	14·1	236 ⑤

Mvt. III

Gending HEPHAESTUS, Slendro

Buka: ··62 532·· 62532 1235 ·35351 ⑥

IRAMA I: [A + B] 2x   [A]

	T	P	T N
2·26		51653	2356
2·26		51653	2352

IRAMA III: C (2x) ~~3x~~ 2x

IRAMA I: A + B (1x)

	T	P	T N
·5312		1235	351 ⑥ (or ⑥

[B]

	T		P		T N
·1·6		·5·3		·6·5
·3·2	T	·1·6	P	·5·3	N
·2·3	T	·5·6	P	·3·2	N VI
·1·2	T	·3·5	P	·1· ⑥	N

in this section use
pancer high one
1

→ [C] | N | P T | P T N |
|---|---|---|
| 1653 | 2353 | 5615 | (Irama III) 3x
| 1653 | 2312 | 351 ⑥ |

10 March 1981, at Mills

A CORNISH LANCARAN, II.

Buka: 1354 34 ~~4545~~ ⑦

Melody ◁4

6	T	W T	N T	P T	N	T P	T N	T P	T N

Irama I

	5	7	5	7	5	7	5	4	[su. VII]
	P	N	P	N		P	N	P	N
4	5	4	5	4		5	4	3	1

Irama II

	P	N	P	N		P	N	P	N
	3	1	5	4		3	4	5	⑦

Bal.   7   5

Bon., Ir. I

P.) 7̈77 · 5̈55 ·   etc
B.) · 7 7̇7̇ 5 5̇5̇

Irama I : Saron Imbal,
"   II : Sax, Gamb. Celeng,
         & Bon. Imbal