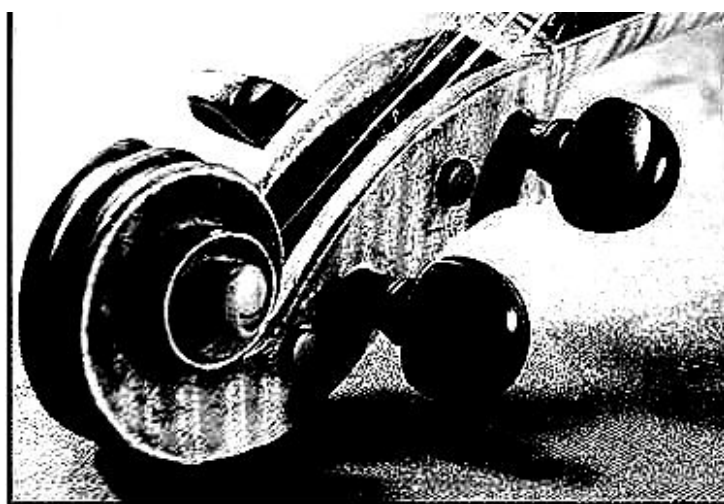


Portfolio of Notated Compositions and Arrangements

with an audio disc of example performances of the
works, including two unscored arrangements.



A Ph.D. by Creative Practice;

*Processes and Concepts in Present-day
Transcultural Violin Performance Practice.*

Kerry Watson

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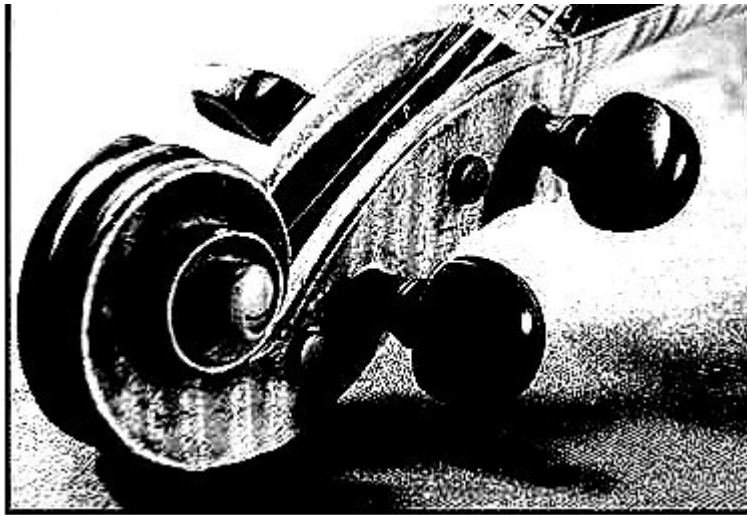
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The Cradle Song Set:

The Cradle Song (J.S.Skinner)/The Devil
in the Kitchen (Trad.)/Tail Toddle (Trad.)



for great highland bagpipes, electric
5-string violin and electric keyboard

Arranged by Kerry Watson

Arranger's Notes

The Cradle Song Set is an arrangement of three Scottish tunes, scored for the unconventional ensemble of great highland bagpipes, electric 5-string violin and electric keyboard. Combining the great highland bagpipes with acoustically softer instruments requires the aid of amplification technologies and consideration regarding ensemble balance. This must be done on an individual performance context basis, hence the lack of dynamic markings in the score.

This tune set incorporates traditional elements of style as well as instrument specific techniques from the Scottish region. The tunes may be played as a set, in isolation, vary in order of performance or be played in connection with other tunes or sets. The set is arranged with an intent to fuse the usually distinct instrument performance practices of the bagpipes and violin in a present-day, '*Ceilidh* band' style.

A key signature is included in the G.H.B. part, though it is not usually apparent or required in conventional notation since the fixed 'A' mixolydian (or 'D' ionian) mode of the instrument prevents the ability to modulate or play in other keys. The key signature is included primarily for conceptual understanding relating to score transposition and ensemble communication. Transposition of the tunes from 'A' to 'Bb' mixolydian and 'D' to 'Eb' major is necessary for the electric keyboard and violin parts in order to meet the tuning demands of the ensemble. Although these tunes are generally published for the standard violin ('fiddle') in 'A' mixolydian or 'D' major, most modern sets of great highland bagpipes are tuned approximately one semitone higher than concert pitch, hence the demand for transposition if the ensemble is to be unified. However, further finetuning may be required to compensate for instrument variation on an individual performance context basis. Use of an electric keyboard with micro-tuning capabilities would be desirable in this performance context.

The ornamentation, bowing and articulation of the violin part may be used as a guide to performance, with the expectation there is variation in the repetition of melodic phrases and in sharing or exchanging the melody with the bagpipes. It should be noted the violin part is arranged for a *5-string* violin, which includes an added lower 'C' string, exceeding the lower range of a standard violin.

The rhythmic, harmonic and bass accompaniment that is notated in the piano part is designed to be flexible and adaptable in arrangement; that is, the pieces may be performed as notated or based on the chord text and rhythmic ideas presented in the notation. The rhythmic ideas incorporate elements of style compatible with a piano or electric keyboard part that may be added in a *Ceilidh* band. For example, on-beat bass notes in the left hand and off-beat chords in the right hand ('vamping' style) are employed in 'Tail Toddle'.

Reference Sources and Consultation:

1. Violin part: *Traditional Scottish Fiddling*, Taigh Na Teud (2002).
2. Great Highland bagpipe part - Armidale Pipe Band book, in consultation with member Evan Lewis (New South Wales, Australia):
 - 'The Cradle Song' in 3/4 time (bagpipe arrangement of J.S. Skinner's original common time melody). A pastoral air, originally scored for muted violin and piano (first published in 1904, in Skinner's *The Harp and Claymore* collection);
 - 'The Devil in the Kitchen' (pipe strathspey) and 'Tail Toddle' (Trad. reel) in *Standard Settings of Pipe Music of The Seaforth Highlanders*, Patterson's Publications Ltd. (1936).

The Cradle Song Set: The Cradle Song/ The Devil in the Kitchen/Tail Toddle

Arr. Kerry Watson

The Cradle Song (J. S. Skinner):

Slow Air ♩ = 90

Great Highland Bagpipes

Electric 5-string Violin

Electric Keyboard

Detailed description: This block contains the first system of music, measures 1 through 9. It features three staves. The top staff is for Great Highland Bagpipes, showing a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is for Electric 5-string Violin, which is mostly silent with some rests. The bottom staff is for Electric Keyboard, also mostly silent with rests. The tempo is marked 'Slow Air' with a quarter note equal to 90 beats per minute.

10

G.H.B.

Vln.

E.Kbd.

Detailed description: This block contains the second system of music, measures 10 through 17. It features three staves. The top staff is for G.H.B. (Great Highland Bagpipes), continuing the melodic line. The middle staff is for Vln. (Violin), which has some notes in the later measures. The bottom staff is for E.Kbd. (Electric Keyboard), which remains mostly silent with rests.

18

G.H.B.

Vln.

E.Kbd.

Detailed description: This block contains the third system of music, measures 18 through 25. It features three staves. The top staff is for G.H.B. (Great Highland Bagpipes), continuing the melodic line. The middle staff is for Vln. (Violin), which has some notes in the later measures. The bottom staff is for E.Kbd. (Electric Keyboard), which remains mostly silent with rests.

27

G.H.B.

Vln.

E.Kbd.

35

G.H.B.

Vln.

E.Kbd.

B \flat / / B \flat / E \flat B \flat / / B \flat / / B \flat /D / / B \flat / / E \flat / / F 7 / /

43

G.H.B.

Vln.

E.Kbd.

B \flat / / B \flat / E \flat B \flat / / B \flat /D / / E \flat / / B \flat /F / F B \flat / / B \flat / /

51

G.H.B.

Vln.

E.Kbd.

Chord symbols: Eb / / Eb / / Bb / / Bb/D / Dm Bb / / Bb/D / / Eb / / F7 / /

59

G.H.B.

Vln.

E.Kbd.

Chord symbols: Bb / / Cm7 / / Bb/D / / Bb/F / / Eb / / Bb/F / F Bb / /

66

G.H.B.

Vln.

E.Kbd.

Chord symbols: Bb / / Bb / / Bb / Eb Bb / / Bb / / Bb/D / / Bb/F / / Eb / /

74

G.H.B.

Vln.

E.Kbd.

F7 // Bb // Bb / Eb // Bb // Bb / D // Eb // Bb / F // F // Bb //

82

G.H.B.

Vln.

E.Kbd.

Bb // Eb // Eb // Bb // Bb / D // Dm // Bb // Bb / D // Eb //

90

G.H.B.

Vln.

E.Kbd.

F7 // Bb // Cm7 // Bb / D // Bb // Eb // Bb / F // F // Bb //

The Devil in the Kitchen (Trad.):

Pipe Strathspey

♩ = 136

98

G.H.B.

Vln.

E.Kbd.

101

G.H.B.

Vln.

E.Kbd.

104

G.H.B.

Vln.

E.Kbd.

107

G.H.B.

Vln.

E.Kbd.

110

G.H.B.

Vln.

E.Kbd.

113

G.H.B.

Vln.

E.Kbd.

116

G.H.B.

Vln.

E.Kbd.

2.

3

3

3

2. Ab / / / Bb / / / Bb / / / Ab /

119

G.H.B.

Vln.

E.Kbd.

3

3

3

2. Bb / / / Ab / / / Bb / / /

122

G.H.B.

Vln.

E.Kbd.

3

3

3

2. Bb / / / Ab / / / Bb / / / Ab / / / Eb / / / Bb / / / Ab / / /

125

G.H.B.

Vln.

E.Kbd.

Musical score for measures 125-127. The G.H.B. part features a melodic line with sixteenth-note patterns. The Vln. part features a line with triplets. The E.Kbd. part features chords with Bb markings and a rhythmic bass line.

128

G.H.B.

Vln.

E.Kbd.

Musical score for measures 128-130. The G.H.B. part features a melodic line with first and second endings. The Vln. part features a line with triplets. The E.Kbd. part features chords with Ab and Bb markings and a rhythmic bass line.

131

G.H.B.

Vln.

E.Kbd.

Musical score for measures 131-133. The G.H.B. part features a melodic line with sixteenth-note patterns. The Vln. part features a line with triplets. The E.Kbd. part features chords with Bb and Ab markings and a rhythmic bass line.

134

G.H.B.

Vln.

E.Kbd.

B \flat / / / B \flat / / / A \flat / / / B \flat A \flat E \flat B \flat

Tail Toddle (Trad):

Reel
♩ = 150

137

G.H.B.

Vln.

E.Kbd.

A \flat / / / E \flat / / / E \flat / / / B \flat / / / E \flat / / /

141

G.H.B.

Vln.

E.Kbd.

E \flat / / / B \flat / / / E \flat / / / A \flat / / / E \flat / / / B \flat / / / E \flat / / / A \flat / / /

145

G.H.B.

Vln.

E.Kbd.

1. Ab / / /

149

G.H.B.

Vln.

E.Kbd.

2. Ab / / / Eb / Bb / Eb / Ab /

153

G.H.B.

Vln.

E.Kbd.

Eb / Bb / Eb / Ab / Eb / Bb /

156

G.H.B.

Vln.

E.Kbd.

Ab / / / Ab / Bb /

1.

159

G.H.B.

Vln.

E.Kbd.

Eb / Bb / 2. Ab / / / Eb / Bb /

2.

162

accel.

G.H.B.

Vln.

accel.

E.Kbd.

Eb / Ab / Eb / Bb / Eb / Ab /

165

G.H.B.

Vln.

E.Kbd.

165

166

167

168

G.H.B.

Vln.

E.Kbd.

168

169

170

170

G.H.B.

Vln.

E.Kbd.

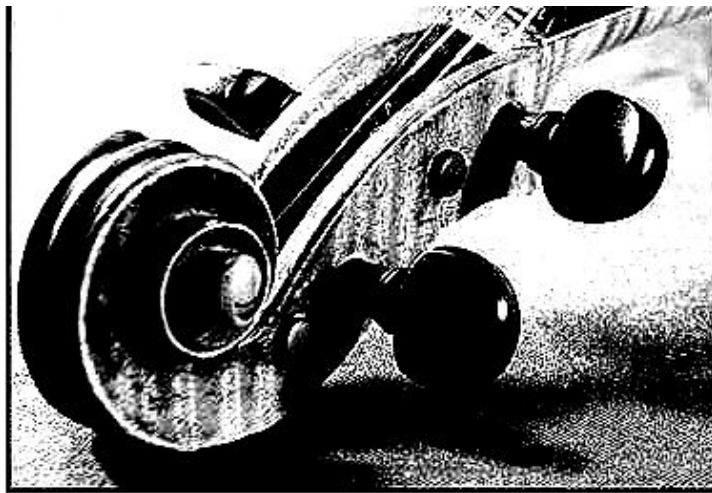
170

171

172

The Phoenix Set:

Phoenix Lament/The Rising



for 5-string violin,
electric keyboard and guitar

*Composed by Kerry Watson
Arr. Kerry Watson & Malcolm Boyd*

Composer's Notes

The Phoenix Set is a set of two tunes (Phoenix Lament and The Rising) inspired by the Celtic music traditions of Ireland and Scotland. Elements of musical form, performance practices associated with the traditions, and a mythological bird are the inspiration for the work. The contemporary ensemble setting of the tunes requires utility of present-day technologies and instruments. The tunes may be played as a set, in isolation, or in connection with other tunes or sets in an instrumental folk music context.

Particular instrumental stylistic techniques have been indicated using specific notation symbols in order to enhance stylistic features associated with the Irish and Scottish traditions. The ornamentation, bowing and articulation of the violin melody may be used as a guide to performance, with the expectation there is variation in the repetition of melodic phrases and in sharing or exchanging the melody with other instruments in various ensemble settings. It should be noted that the violin part exceeds the lower range of a standard violin because the part is created for a 5-string violin, which has an added lower C string.

The rhythmic, harmonic and bass accompaniment, notated predominantly in the electric keyboard and guitar parts, is designed to be flexible and adaptable in arrangement. Consequently, the tunes may be performed as scored for 5-string violin, electric keyboard, synthesised string drone and DADGAD tuned guitar, or the guitar part may be rearranged to suit solo accompaniment of the melody (without electric keyboard/drone) in the same tuning or in standard tuning. The synthesised string drone part may be omitted or exchanged for an instrument that will convey a similar depth of pitch and sustained quality such as a bowed double bass. An additional bass instrument part may also be extracted from the chord text or left hand of the electric keyboard part.

The Phoenix Set: Phoenix Lament/The Rising

DADGAD Steel String Guitar
Chord Diagrams for 'The Rising':



Composed by Kerry Watson
Arr. Kerry Watson & Malcolm Boyd

Phoenix: Lament

♩ = 90 with rubato

rall.

5-String Violin

Electric Keyboard

Synthesised String Drone

DADGAD Steel String Guitar

The score for 'Phoenix: Lament' is in 4/4 time with a tempo of ♩ = 90 with rubato. It features four staves: 5-String Violin, Electric Keyboard, Synthesised String Drone, and DADGAD Steel String Guitar. The key signature has one flat (B-flat). The 5-String Violin part begins with a rest and then plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *mf*. The Electric Keyboard part has a lead line with a dynamic marking of *mf* and a synthesised string drone in the bass. The DADGAD guitar part consists of a series of chords: Dm, Dm, Dm, and Dm. A *rall.* (ritardando) marking is placed above the final measure of the section.

5 a tempo

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

The score for 'Phoenix: Lament (5 a tempo)' is in 4/4 time with a tempo of *a tempo*. It features four staves: Violin, Electric Keyboard, Synthesised String Drone, and Steel String Guitar. The key signature has one flat (B-flat). The Violin part begins with a five-measure rest, then plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *mf*. The Electric Keyboard part has a lead line with a dynamic marking of *mf* and a synthesised string drone in the bass. The Steel String Guitar part consists of a series of chords: Dm, B^b, F, and C. A *3* (triple) marking is placed above the final measure of the section.

9

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Dm Bb F C

Detailed description: This system covers measures 9 through 12. The violin part begins with a melodic phrase in measure 9, featuring eighth and quarter notes. The electric keyboard and string bass parts provide a steady accompaniment with eighth notes and chords. The string guitar part consists of four measures, each with a single chord: Dm, Bb, F, and C. The key signature has one flat (Bb).

13

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Dm Gm7 F A7

f *mf*

f *mf*

3

Detailed description: This system covers measures 13 through 16. The violin part continues its melodic line, featuring a triplet of eighth notes in measure 15. Dynamic markings of *f* and *mf* are present. The electric keyboard and string bass parts continue their accompaniment. The string guitar part consists of four measures with chords: Dm, Gm7, F, and A7. The key signature has one flat (Bb).

17

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

mp

ped. \wedge *ped.* \wedge

Dm Bb C Dm Dm

22

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

mf

ped. \wedge *ped. sim.*

Dm Dm Dm Bb

26

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

F C Dm Bb

mf

30

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

F C Dm Gm⁷

34

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

f

Ped.

f

F A⁷ Gm Dm

38

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

ff

Ped.

f

A⁷ B^bmaj⁷ F/A Gm F/A B^bmaj⁷ Dm

Phoenix: The Rising

Free time

Piano: L.H. Impro. (rumbling)

Frantic, energetic ♩ = 180

Musical score for measures 44-47. The score is divided into two systems. The first system (measures 44-47) is in 3/4 time with a key signature of one flat. The Vln. part features a rumbling piano accompaniment with a *mf* dynamic. The E.Kbd. part has a *mf* accompaniment in the left hand and a *f* unmeasured tremolo roll in the right hand. The S.S.D. part has a rumbling piano accompaniment. The S.S.Gtr. part is silent.

Musical score for measures 48-51. The score is divided into two systems. The second system (measures 48-51) is in 3/4 time with a key signature of one flat. The Vln. part features a frantic, energetic piano accompaniment with a *sim.* dynamic. The E.Kbd. part has a *mf* accompaniment in the left hand and a *mf* unmeasured tremolo roll in the right hand. The S.S.D. part has a rumbling piano accompaniment. The S.S.Gtr. part has a *mf* accompaniment with a *C/D* and *Dm* chord progression.

50

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

mf

C/D Dm C/D Dm

52

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

C/D Dm C/D Dm

54

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

C/D Dm C/D Dm

56

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

C/D Dm C/D Dm

58

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

C/D Dm C/D B \flat maj 7 /D

60

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

C/D B \flat maj 7 /D C/D Dm

62

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

C/D Dm C/D B♭maj7/D

64

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Dm(sus4) Dm⁷(sus4) Am(sus4)

66

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Am(sus4) Bb

68

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Bb Am(sus4)

70

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Am(sus4) Bb

72

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

Bb

74

Vln.

ff *f*

E.Kbd.

S.S.D.

S.S.Gtr.

as written

8va

76

Vln.

E.Kbd.

S.S.D.

S.S.Gtr.

ff

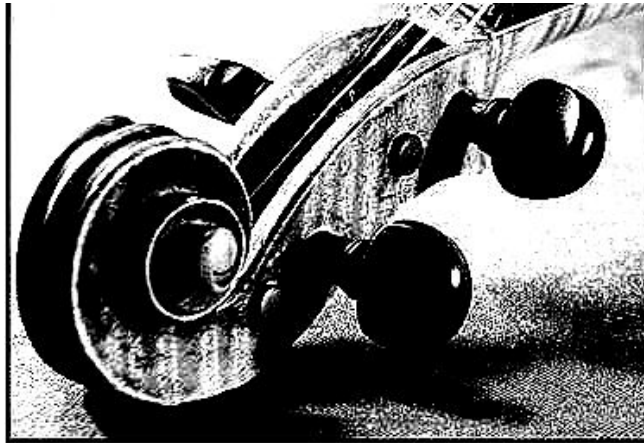
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4 1

Celtic Trade

(Fond Farewell/Crooked Trail/The
Gathering/Freygish Encounter/Abhaile)



for violin and two guitars

Kerry Watson

Composer's Notes

Celtic Trade is a five-tune set inspired by the performance practices of fiddlers from the Celtic and Klezmer music traditions. The pieces may be played as a set, in isolation, vary in order, or be performed in connection with other pieces or sets in an instrumental folk music context.

Concerted effort has been made in the notation towards capturing the essence or spirit of the music traditions and their performance practices, by including particular techniques and elements of style. The ornamentations, bowing and articulation of the fiddle melody may be used as a guide to performance, with the expectation there is variation in the repetition of melodic phrases and in sharing or exchanging the melody with other instruments in a different ensemble setting.

The rhythmic, harmonic and bass accompaniment, exemplified through the guitar parts, is designed to be flexible and adaptable in arrangement. That is, the pieces may be performed as scored for fiddle and two guitars in standard tuning, or there is scope for performance by a larger ensemble with the inclusion of additional bass, melody, harmony or percussion instruments. Supplementary parts may be based on the notation, chord text and/or performers' stylistically informed, intuitive harmonic or rhythmic support of the melody. The chord text and occasional notated accompaniment, particularly with regard to the Guitar 2 part, serves as a guide to desired chord voicing and rhythmic emphasis, hence to a large degree, is open to interpretation by the guitarist and/or ensemble in performance.

Celtic Trade

(Fond Farewell/Crooked Trail/The Gathering/
Freygish Encounter/Abhaile)

Fond Farewell

Kerry Watson

$\text{♩} = 80$

Fiddle

Acoustic Guitar 1

Acoustic Guitar 2

as written

mf

8

as written

mf

15

p

22 ♩. = 140

1. 2. *f*

Dm Dm Dm *f*

Crooked Trail: (repeat ad lib.)

29 *mf*

Guitar body percussion ad lib.

ad lib. lively rhythm accomp.

Dm Dm F B♭ Dm C Dm Dm Dm A

mf

37

1. 2. *mf*

Dm Dm *sim.* F C Dm A

42

1. 2. *mf*

B♭ A⁷ Dm Dm F A Dm Dm

The Gathering

(repeat ad lib.)

48

mf

as written

f

rhythm example
ad lib.

mf

G G C G C D G G C D⁷

55

1. 2.

1. 2.

G G Em Bm Bm⁷ Em Bm D Em

62

Freely (♩.=40-60)

1. 2.

1. 2.

Bm Bm⁷ G C D⁷ G D⁷ G Gm Gm

pp

pp

rall.

Freygish Encounter

♩ = 70 (1st time only) poco accel. (♩ = 90)

83

f

f

f

sim.

A7 A7/E A7 A7/E A7 Gm6/Bb A7 A7/E A7 A7/E A7 Gm6/Bb A7 A7 A7/E A7 A7/E

88

molto accel.

sim.

sim.

A7 Gm6/Bb A7 A7/E A7 A7/E A7 Gm6/Bb Gm A7 A7 A7/E A7 A7/E A7 Gm6/Bb A7 A7/E

93

rit.

sim.

sim.

A7 A7/E A7 Gm6/Bb A7 A7 A7/E A7 A7/E A7 Gm6/Bb A7 A7/E A7 Gm6/Bb Gm A7

99 **Freely** **rit.**

Dm Bb/F A(sus4) as written Gm6#/Bb

104 **♩ = 40 accel.** **ad lib.**

107 **mf**

Abhaile: (Repeat ad lib.)

♩ = 62

110

ff

f

ff

D A D A G D

114

To Coda ⊕

sf

sf

A G D D A D Em⁷ Bm⁷ F#m(omits)/A

D.S. al Coda with repeats ⊕ Coda

118

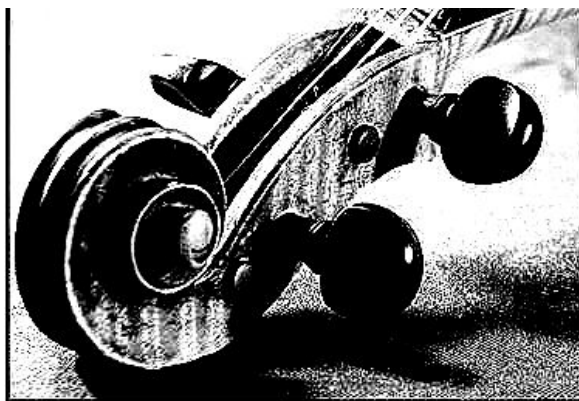
sf

sf

G A⁷ D G A⁷ D G A⁷ D G Em A⁷ G/B D

Petit Fiddle Suite

(Follow Me/Gentle, Gentle/Gypsy Melody)



for fiddle with guitar accompaniment

Kerry Watson

Composer's Notes

Petit Fiddle Suite is a set of three tunes inspired by the performance practices of fiddlers from the Celtic and Klezmer music traditions. The pieces may be played as a set, in isolation, vary in order or be performed in connection with other pieces or sets in an instrumental folk music context.

Particular instrumental stylistic techniques have been indicated using specific notation symbols in order to enhance stylistic features associated with the Celtic and Klezmer traditions. The ornamentation, bowing and articulation of the fiddle melody may be used as a guide to performance, with the expectation there is variation in the repetition of melodic phrases and in sharing or exchanging the melody with other instruments in a different ensemble setting.

The rhythmic, harmonic and bass accompaniment, exemplified in the guitar part, is designed to be flexible and adaptable in arrangement. Consequently, the pieces may be performed as scored, or by a larger ensemble/band that might incorporate other parts, such as plucked double bass, based on performers' stylistically consistent support of the melody. Chords as well as some accompaniment phrases have been notated in order to guide these choices.

Fiddle Techniques and Ornamentation:

Grace notes - Single, double and triple groupings are included in the notation as a guide to accenting the melody, generally leading up or down to main melody notes or in embellishment of repeated or long notes. 'Rolls' or grace note combinations, as utilised in Irish and Scottish fiddling practices, may also be used in connection with tune embellishment.

Trills - Several kinds of trills may be utilised in the performance of these pieces, dependant upon informed personal preference and desired effect. The two main types of notated trills include the 'standard' half-step (semitone) or whole step (tone) trill and 'gypsy' or 'vibrato' trills. 'Gypsy' trills are achieved by locking the second and third fingers together and then initiating vibrato on the second finger through rocking the hand back and forth as when using a wide vibrato. When such a technique is compared to a 'standard' trill, it is difficult to distinguish it as vibrato or trill. Rather, the result sounds as though it is somewhere in between; less than a half-step interval.

Krekhts – sob-like, catch-in-the-throat sounds, achieved by stopping the sound of a note by tapping the 4th finger lightly on the string and stopping the bow for a split second (like a ghost note in jazz), followed by a descending glissando. These are identified in the notation with indiscriminate pitched ('x') grace notes.

1. Follow Me

Kerry Watson

Freely ♩ = 54 rall.

Fiddle

gliss. *< mf* 3 3 *dim.* 3 3 *p*

Acoustic Guitar

Gm F Eb7 D7

p *mf* *mf* *mp* *mf* *mp* *mf* *p*

Lively A

♩ = 100

8

mf

Gm D7 Am6 D7

mf

13 B

1. 2.

f

Gm D7 A07 F#07 Eb07 D7 Eb07 D7 Gm

19

6 2

dim. *mf*

D7 Cm7/Eb D7 Cm7 D7 A07 F#07 Eb07 D7

26 ³

Gm D7 Am⁶/Eb D7 Gm D7 Cm⁷ D7 Gm

34 **C** To Coda ☺

D7 D7/A D7 D7/A D7 D7/A D7 D7 D7/A D7 D7/A D7

sim.

42 **D**

f *sim.*

Gm D7 Cm⁷/Eb D7 Cm⁷ D7

48

dim. *mf* *sim.*

A^{o7} F^{#o7} Eb^{o7} D7 Gm D7 Am⁶/Eb Am⁶/C D7

mp *mf*

AA

54

Gm D7 Cm7/Eb D7 Gm Gm *sim.* D7 Am6/Eb Am6/C

61

D7 Gm D7 A°7 F#°7 Eb°7 D7 Eb°7 D7

BB

67

f 6 *dim.* *rall.* 2 *mp*

Gm *sim.* D7 Cm7/Eb D7 Cm7 D7 A°7 F#°7 Eb°7 D7

CC

♩ = 45

75

mf 2 3 3 *mf* *sim.*

D7 D7/A D7 D7/A D7 D7/A D7 C7/Eb D7 D7/A D7 D7/A D7 D7/A D7

83 *accel.*

D7 D7/A D7 D7/A D7 D7/A D7 C7/Eb D7 D7/A D7 D7/A D7 D7/A D7 D7/A

sim.

91 *a tempo*
♩ = 100
DD

f *dim.* *mf*

Gm D7 Cm7/Eb D7 Cm7 D7 A07 F#07 Eb07 D7

f *sim.* *mp*

99

Gm D7 Am6/Eb Am6/C D7

mf *sim.*

D.S. al Coda with repeats
(ad lib. guitar rhythm/
maintain bass part)

103

Gm D7 Cm7 D7 Gm

♠ Coda

107 *f* 6 *rit.* 2 *dim.* *mf*

Gm D7 Cm7/Eb D7 Cm7 D7 A^{o7} F#^{o7} Eb^{o7} D7

f *mp*

a tempo ♩ = 100

115 3 *mf*

Gm D7 Am⁶/Eb D7 Gm D7 Cm7 D7

mf

Freely (♩ = 54)

a tempo ♩ = 100

122 *tr* 2 2 3 *f* *mf* *mp* *f* *mp*

Gm Gm Eb7 D7 Cm7 D7 Gm

mf *mp* *f* *mp*

2. Gentle, Gentle

4
1
× = krekht

(tr) = 'gypsy' or vibrato trill

Kerry Watson

Fiddle *a little melancholy*
129 $\text{♩} = 100$

Acoustic Guitar *as written*

A

137

Guitar accomp. based on chords/rhythm

Gm F Eb / Eb6 D / D7 Gm Cm7(add9) Am7(b5) / C#o

144

D Gm Dm/F Eb D / D7 Gm/Bb Cm7(add9)

151

(tr) pizz. arco

D7 as written D7 D7 D7 D7 D7

f mf f mf

157

p *mf* *tr*

Guitar accomp. based on chords/rhythm

D7 D7 Gm F Eb / Eb⁶ D Gm/D / Gm

164

p *mf* *tr*

Cm7(add9) Am7(b5) / C#^o D Gm Dm/F Eb D

171

(ad lib.) *f* *mf* *tr*

Gm/Bb Cm7(add9) D D

175

D D

177

B energetically $\text{♩} = 66$ *f* *mf* *tr*

D D7 as written D Eb⁶ D Eb⁶

181

ff *f* *mf*

D Gm Eb⁶ D Eb⁶ D Eb⁶

186

1. 2. **C** playfully

mf *f* *f* *mf* *mf*

Gm D Gm Ebflat7 Gm as written

192

f *f* *f* *f* *f* *f*

Gm F F G/D Eb Eb⁶ Cm⁶/A D Gm

198

f *p* *mf* *mf* *mf*

Gm F F G/D Eb Eb⁶ Cm⁶/A D Gm

203

mf *mf* *mf* *mf* *mf*

Am⁷(b5)/C Gm Fm D⁷ F Gm F Gm F Gm

a little melancholy

208 ♩ = 100

mp

mf

AA

mf *p* *mf*

Guitar accomp. based on chords/rhythm
Gm F

tr 1 4 1 1 2 4 4 4 1 2 0 1

Eb / Eb⁶ D Gm/D / Gm Cm⁷(add9) Am⁷(b5) / C^{#o} D Gm

4 1 1 (tr) 2 3

Dm/F Eb D / D⁷ Gm/Bb Cm⁷(add9)

molto rall.

molto rit.

(tr) (tr)

(ad lib.) *pp*

pp

3. Gypsy Melody

Kerry Watson

A Playful/energetic theme and variations

241 $\text{♩} = 40$

Fiddle *mf* *pizz.*

Acoustic Guitar *mf*

Dm A7 A7 Dm A7 Dm Dm A7 A7

B

248 *arco* *accel.* *rit.*

Dm A7 Dm Gm Dm Gm Dm Gm Dm Bb7 F#7

A2

256 $\text{♩} = 50$ *accel.*

Fiddle *f* *mf*

Acoustic Guitar *f* *mf*

A7 Dm A7 A7 Dm A7 Dm Dm

262

A7 A7 Dm A7 Dm Gm Dm

B2 ♩ = 70

rit.

f *mf*

Gm Dm Gm Gm Bb7 F°7 A7

mp

A3 ♩ = 70 *accel.*

ad lib. rhythm/accent offbeat

Dm A7 A7 Dm A7 Dm Dm A7

mf

B3 ♩ = 90 *accel.*

mf

A7 Dm A7 Dm Gm Dm Gm Dm

A4 ♩ = 110

f

Gm Dm Bb7 F°7 A7 Dm A7

f

A5 ♩ = 110

mf

A7 Dm A7 Dm Dm A7 A7 Dm A7 Dm

297 **B4** accel. . . .

Gm Dm Gm Dm Gm Dm

303 **A5** ♩ = 120

Bb7 F°7 A7 Dm A7 A7 Dm A7 Dm

309 **B5**

Dm A7 A7 Dm A7 Dm Gm Dm

315 molto rit. . . .

Gm Dm Gm Dm Bb7 F°7

ff

C 'Doina' style solo - ad lib.
 Freely, passionately
 (example ♩ = 50)

320 poco accel.

mp *mf* *f*

A7 *mf* *p*

328 (♩ = 60)

mf

337 *poco rit.*

p

D Gently, a little melancholy
♩ = 40

345

mf *f*

as written
Dm Gm A7 Dm Gm/Bb Dm A7

mf

A6 Playful/energetic *accel.*

352

p *mf*

Dm A7 A7

mp

molto accel.

358

f

Dm A7 Dm Dm A7 A7 Dm A7 Dm

mf

363 **B6** ♩ = 90 *molto accel.*

ad lib. rhythm/accent offbeat

Gm Dm Gm Dm Gm Dm

f

369 **A7** ♩ = 120

Bb7 F#7 A7 Dm A7 A7 Dm A7 Dm

375

Dm A7 A7 Dm A7 Dm

379 **B7**

Gm Dm Gm Dm

383 *poco accel.* **To Coda**

Gm Dm Bb7 F#7 A7

⊕ Coda

387 **Passionately**

ff

Dm A7 A7 Dm Gm Dm

Musical notation for measures 387-392. The upper staff contains a melodic line with a dynamic marking of *ff*. The lower staff shows a bass line with chords: Dm, A7, A7, Dm, Gm, Dm.

393

f

A7 Dm Gm Dm A7 Dm

Musical notation for measures 393-398. The upper staff contains a melodic line with a dynamic marking of *f*. The lower staff shows a bass line with chords: A7, Dm, Gm, Dm, A7, Dm.

399

Gm Dm A7 Dm Gm Dm

Musical notation for measures 399-404. The upper staff contains a melodic line. The lower staff shows a bass line with chords: Gm, Dm, A7, Dm, Gm, Dm.

405

A7 Dm Gm Dm A7 Dm

ff

Musical notation for measures 405-410. The upper staff contains a melodic line. The lower staff shows a bass line with chords: A7, Dm, Gm, Dm, A7, Dm. A dynamic marking of *ff* is placed at the end of the piece.

Selamat Tidur Gunung Merapi



for violin ('biola') and gamelan degung

Kerry Watson

Composer's Notes

This score is a Western notation translation of a composition created using Sundanese cipher notation for *gamelan degung*. Members of a gamelan ensemble generally refer to the cipher notation only, as a memory aid to performance.

Selamat Tidur Gunung Merapi ('Sleep Well Mount Merapi') is an original composition for *gamelan degung* and violin (Sundanese: '*biola*'), created in the wake of Mount Merapi's eruptions in 2010. The piece has a programmatic orientation and was inspired by the fusing of a variety of elements from different traditions, including the *gamelan* and pop *Sunda* musics of West Java, classical violin technique and the traditional fiddle music repertoires (reels) of Ireland and Scotland.

The ornamentation, bowing and articulation symbols used in the violin part may be regarded simply as a guide to performance, particularly concerning grace notes in the repetition of melodic phrases. The opening violin melody is informed by the West Java *suling* or vocal style of performance, while the 'reel' (marked by the 2/4 time signature change) is performed in the Celtic fiddle style. Performers may embellish the melody with variance, maintaining a similar style for each of the two main sections. The *kendang* (barrel drums) part may be improvised, based on a classical Sundanese style of drumming in the first section and a more lively, modern style in the reel.

Selamat Tidur Gunung Merapi

('Sleep Well Mount Merapi')

for violin ('biola') and gamelan degung

Gamelan Degung: 56
 Madenda Tuning: approximate mode - C B G F# E (1 2 3 4 5 cipher notation pitch relativity)

Peaceful, gentle ♩=75
 Introduction

Kerry Watson

The musical score is arranged in a system of ten staves. The top staff is for Violin, and the remaining nine staves represent the Gamelan Degung ensemble. The instruments are: Sarons I/II, Peking, Cempres, Bonang, Jengglong, Kempul, Gong, Kecekek, and Kendhang. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a 4-measure introduction. The Violin part starts with a melodic line in the treble clef. The Gamelan instruments provide accompaniment with various rhythmic patterns and melodic fragments. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is written in a clean, professional style with clear notation for all instruments.

Selamat Tidur Gunung Merapi

The image displays a musical score for the piece "Selamat Tidur Gunung Merapi". The score is arranged in a standard orchestral format with ten staves. The instruments and their parts are as follows:

- Vln. (Violin):** The top staff, marked with a double bar line (//) at the beginning, contains a melodic line with a dynamic marking of *mf* (mezzo-forte).
- Sr.I/II (String I/II):** The second staff, also marked with a double bar line (//), provides harmonic support with a similar melodic contour.
- Pk. (Piccolo):** The third staff, marked with a double bar line (//), features a melodic line that mirrors the violin and string I/II parts.
- Cp. (Cello):** The fourth staff, marked with a double bar line (//), provides a bass line with a dynamic marking of *mf*.
- Bn. (Bassoon):** The fifth staff, marked with a double bar line (//), plays a melodic line in the lower register.
- Jl. (Clarinet):** The sixth staff, marked with a double bar line (//), plays a melodic line in the lower register.
- Kp. (Korner):** The seventh staff, marked with a double bar line (//), plays a melodic line in the lower register.
- G. (Trumpet):** The eighth staff, marked with a double bar line (//), plays a melodic line in the lower register.
- Kc. (Kornett):** The ninth staff, marked with a double bar line (//), plays a melodic line in the lower register with a dynamic marking of *mf*.
- Kd. (Kornett):** The tenth staff, marked with a double bar line (//), plays a melodic line in the lower register.

The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like *mf*. A triplet of eighth notes is indicated in the violin part at the beginning of the piece.

Selamat Tidur Gunung Merapi

19 **A**

Vln. I

div.
mp

Str. I/II

Pk.

Cp.

Bn.

Jl.

Kp.

G.

Kc.

Kd.

Selamat Tidur Gunung Merapi

25

Vln.

Sr./II

Pk.

Cp.

Bn.

Jl.

Kp.

G.

Kc.

Kd.

Detailed description: This is a musical score for the piece 'Selamat Tidur Gunung Merapi'. The score is written for a full orchestra and includes a vocal line. The instruments listed are Violin (Vln.), String II (Sr./II), Piccolo (Pk.), Cymbal (Cp.), Bassoon (Bn.), Clarinet (Jl.), Kettle Drum (Kp.), Gong (G.), Cymbal (Kc.), and Kettle Drum (Kd.). The score begins at measure 25. The Violin part features a melodic line with a triplet of eighth notes. The String II part provides a rhythmic accompaniment with sixteenth notes. The Piccolo, Cymbal, Bassoon, Clarinet, Kettle Drum, and Gong parts have various rhythmic patterns, including rests and specific rhythmic figures. The Cymbal and Gong parts are marked with 'p' (piano). The Kettle Drum parts have a consistent rhythmic pattern. The vocal line is written in a soprano clef and features a melodic line with a triplet of eighth notes.

This musical score is for the piece "Selamat Tidur Gunung Merapi". It is arranged for a chamber ensemble consisting of Violin (Vln.), String II (Sr. I/II), Piccolo (Pk.), Cymbal (Cp.), Bassoon (Bn.), Clarinet (Jl.), Korbass (Kp.), Gong (G.), Keroncong (Kc.), and Kerdus (Kd.). The score is written in a key with one sharp (F#) and a 3/4 time signature. It begins with a first ending (marked "1.") and a second ending (marked "2."). The first ending includes a triplet of eighth notes. The second ending also features a triplet of eighth notes. The Piccolo part has a dynamic marking of *f* (forte). The Kerdus part has a dynamic marking of *f* at the end of the piece. The score is presented on ten staves, with the Korbass and Gong parts consisting of single notes.

Selamat Tidur Gunung Merapi

36 **B**

Vln. *mf*

Str. I/II *mf*

Pk.

Cp.

Bn. *mf*

J.

Kp.

G.

Kc.

Kd.

41

Improvisation based on Jenglong tomes
Solo example

Vln. *mf*

Str. II *mp*

Pk. *mf*

Cp. *mf*

Bn. *mf*

Jl.

Kp.

G.

Kc. *mf*

Kd. *mf*

Selamat Tidur Gunung Merapi

46

(end Improvisation)

Vln.

Str. II

Pk.

Cp.

Bn.

Jl.

Kp.

G.

Kc.

Kgd.

Selamat Tidur Gunung Merapi

52 As written

p

sim.

unison.

Vln. I/II

Pk.

Cp.

Bn.

Jl.

Kp.

G.

Kc.

Kd.

C Reel - lively

59 *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

div.

Improvise: C-DD
(example accomp.)

Vln. I/II
Fl.
Cl.
Bn.
Tr.
Tbn.
P.
Kb.

Selamat Tidur Gunung Merapi

64

1. 2.

Vln. Sr.I/II Pk. Cp. Bn. Jl. Kp. G. Kc. Kd.

Detailed description: This is a musical score for the piece 'Selamat Tidur Gunung Merapi'. The score is written for a full orchestra, including Violins (Vln.), String I and II (Sr.I/II), Piccolo (Pk.), Cymbals (Cp.), Bassoon (Bn.), Clarinet in B-flat (Jl.), Kettle Drum (Kp.), Gong (G.), Cymbal (Kc.), and Kettle Drum (Kd.). The score is divided into two parts: a first ending (marked '1.') and a second ending (marked '2.'). The first ending consists of 16 measures, and the second ending consists of 8 measures. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard orchestral format with staves for each instrument.

Selamat Tidur Gunung Merapi

D

69

Vln.

Sr. I/II

Pk.

Cp.

Bn.

Jl.

Kp.

G.

Kc.

Kd.

unison

div

unison

Selamat Tidur Gunung Merapi

The image displays a musical score for the piece "Selamat Tidur Gunung Merapi". The score is arranged in a standard orchestral format with ten staves. The instruments are labeled as follows: Vln. (Violin), Sr./II (String II), Pk. (Piano), Cp. (Cello), Bn. (Bassoon), JI. (Double Bass), Kp. (Korps), G. (Gong), Kc. (Korps), and Kd. (Korps). The score begins at measure 74, indicated by a bracket and the number "74" above the first staff. The first staff (Vln.) contains two endings: the first ending is marked "1." and the second ending is marked "2.". The Vln. part features a melodic line with various ornaments and slurs. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score concludes with a double bar line at the end of the second ending.

Selamat Tidur Gunung Merapi



79

Vln. I

Str. I/II div.

Pk.

Cp.

Bn.

J.

Kp.

G.

Kc.

Kd.

84

1. 2.

Vln. Sr.I/II Pk. Cp. Bn. JI. Kp. G. Kc. Kd.

Detailed description: This is a musical score for a piece titled "Selamat Tidur Gunung Merapi". The score is written for a full orchestra and includes a first ending (marked "1.") and a second ending (marked "2."). The instruments listed are Violin (Vln.), String I/II (Sr.I/II), Piccolo (Pk.), Cymbal (Cp.), Bassoon (Bn.), Clarinet in B-flat (JI.), Kettle Drum (Kp.), Gong (G.), Cymbal (Kc.), and Kettle Drum (Kd.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first ending consists of a series of eighth and sixteenth notes, while the second ending is a shorter phrase. The orchestration includes various textures, with strings playing a rhythmic accompaniment and woodwinds providing melodic lines.

Selamat Tidur Gunung Merapi

DD

89

The musical score is arranged in a system with ten staves. The top staff is for Violin (Vln.) and contains a melodic line with a triplet of eighth notes. Below it are staves for Sr. I/II, Pk., Cp., Bn., JI., Kp., G., Kc., and Kd. The Sr. I/II staff is marked 'unison' and contains a melody. The Pk., Cp., and Bn. staves are marked 'div.' and contain a melody. The JI., Kp., and G. staves are marked 'unison' and contain a melody. The Kc. and Kd. staves are marked 'unison' and contain a melody. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for the piece "Selamat Tidur Gunung Merapi". It is a full orchestral score with ten staves. The instruments are: Violin (Vln.), String II (Sr./II), Piccolo (Pk.), Clarinet in C (Cp.), Bassoon (Bn.), Trumpet in D (Jl.), Trombone in C (Kp.), Horn in G (G.), Clarinet in E-flat (Kc.), and Cymbal (Kd.). The score is in 4/4 time and features a key signature of one sharp (F#). It includes a first ending (marked "1.") and a second ending (marked "2.") for the Violin part. The string parts (Sr./II) play a steady accompaniment. The woodwinds and brass parts have various melodic and harmonic lines. The percussion part (Kd.) includes cymbal patterns.

Selamat Tidur Gunung Merapi

99 **E**

Vln. *mf*

Sr. I/II *mf* *pppp*
Played evenly but drag behind the pulse
div.

Pk. *mf* *pppp*

Cp. *f* *pppp*

Bn. *mf*

Jl. *mf*

Kp. *mf*

G. *mf*

Kc. *mf*

Kd. *mf*

Kendang as written

Improvisation based on Jenglong tones
Solo example

105

Vln. *mp*

Sr./II *mf* *ppp*

Pk. *mf* *ppp*

Cp. *f* *ppp*

Bn. *f* *ppp*

Jl. *f* *ppp*

Kp. *f* *ppp*

G. *f* *ppp*

Kc. *f* *ppp*

Kd. *f* *ppp*

Detailed description: This is a musical score for a solo example of improvisation based on Jenglong tones. The score is written for a full orchestra, including Violin (Vln.), Sr./II, Piccolo (Pk.), Cymbal (Cp.), Bassoon (Bn.), Clarinet (Jl.), Korbach (Kp.), Gong (G.), Kacapi (Kc.), and Kendang (Kd.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 105. The Violin part starts with a melodic line marked *mp*. The Sr./II part has a melodic line marked *mf* and a *ppp* section. The Pk. part has a melodic line marked *mf* and a *ppp* section. The Cp. part has a melodic line marked *f* and a *ppp* section. The Bn. part has a melodic line marked *f* and a *ppp* section. The Jl. part has a melodic line marked *f* and a *ppp* section. The Kp. part has a melodic line marked *f* and a *ppp* section. The G. part has a melodic line marked *f* and a *ppp* section. The Kc. part has a melodic line marked *f* and a *ppp* section. The Kd. part has a melodic line marked *f* and a *ppp* section. The score includes various musical notations such as notes, rests, and dynamic markings.

Selamat Tidur Gunung Merapi

The musical score is arranged in a standard orchestral format with ten staves. The instruments and their parts are as follows:

- Vln. (Violin):** Features a melodic line with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo.
- Sr.I/II (String I/II):** Provides harmonic support with a dynamic marking of *mf* (mezzo-forte).
- Pk. (Piano):** Plays a rhythmic accompaniment with a dynamic marking of *mf*.
- Cp. (Cello):** Remains silent throughout this section.
- Bn. (Bassoon):** Plays a simple melodic line with a dynamic marking of *mf*.
- Jl. (Jug):** Plays a simple melodic line with a dynamic marking of *ppp* (pianississimo).
- Kp. (Korps):** Remains silent throughout this section.
- G. (Gong):** Remains silent throughout this section.
- Kc. (Korps):** Plays a rhythmic accompaniment with a dynamic marking of *ppp*.
- Kd. (Korps):** Plays a rhythmic accompaniment with a dynamic marking of *ppp*.

The score includes various dynamic markings such as *mf*, *ppp*, and *pp*, along with hairpin crescendos and decrescendos to indicate changes in volume. The key signature is one sharp (F#) and the time signature is 4/4.

Selamat Tidur Gunung Merapi: Sundanese Cipher Notation

Sr. 1	$\bar{1} \cdot \bar{5} \cdot \bar{1} \cdot \bar{5}$	$\bar{3} \cdot \bar{3} \cdot \bar{3} \cdot \bar{1}$	$\bar{1} \cdot \bar{5} \cdot \bar{1} \cdot \bar{5} \cdot \bar{5}$	$\bar{3} \cdot \bar{3} \cdot \bar{5} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{5} \cdot \bar{5}$	$\bar{2} \cdot \bar{5} \cdot \bar{5} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{5} \cdot \bar{5}$
Sr. 11	$\bar{3} \cdot \bar{2} \cdot \bar{2} \cdot \bar{4}$	$\bar{4} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2}$	$\bar{3} \cdot \bar{2} \cdot \bar{2} \cdot \bar{3} \cdot \bar{4}$	$\bar{4} \cdot \bar{4} \cdot \bar{3} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{3} \cdot \bar{1}$	$\bar{4} \cdot \bar{4} \cdot \bar{3} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{3} \cdot \bar{1}$
Pk.	$\bar{3} \cdot \bar{2} \cdot \bar{5} \cdot \bar{3} \cdot \bar{2} \cdot \bar{1}$	$\bar{5} \cdot \bar{4} \cdot \bar{2} \cdot \bar{3} \cdot \bar{4} \cdot \bar{3}$	$\bar{5} \cdot \bar{3} \cdot \bar{2} \cdot \bar{1} \cdot \bar{2} \cdot \bar{1}$	$\bar{5} \cdot \bar{4} \cdot \bar{2} \cdot \bar{3} \cdot \bar{2} \cdot \bar{5}$	$\bar{5} \cdot \bar{4} \cdot \bar{2} \cdot \bar{3} \cdot \bar{2} \cdot \bar{3}$
Cp.	$3 \cdot 1 \cdot \cdot$	$\dot{2} \cdot 3 \cdot 5 \cdot \circ$	$\cdot 1 \cdot 3 \cdot \cdot$	$5 \cdot 3 \cdot \cdot$	$\dot{2} \cdot 3 \cdot 5 \cdot \cdot$
Bn.	$3/i \cdot 3/i3/5$	$3/5 \cdot 3/53/\dot{1}$	$3/i \cdot 3/i3/5$	$3/5 \cdot 3/5 \cdot 3/i$	$3/5 \cdot 3/5 \cdot 3/i$
Jl.	$\cdot \cdot \cdot 5$	$\cdot \cdot \cdot \dot{1}$	$\cdot \cdot \cdot 5$	$\cdot \cdot \cdot \dot{1}$	$\cdot \cdot \cdot \dot{1}$
G/Kp.	$\cdot \cdot \cdot$	$\cdot \cdot \cdot \circ$	$\cdot \cdot \cdot$	$\cdot \cdot \cdot$	$\cdot \cdot \cdot$
Kc.	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$
Kd.	$t \cdot d \cdot \rho$	$\bar{\rho} t \cdot t \cdot \circ$	$t \cdot \bar{t} t \cdot t t$	$\bar{t} \cdot t \cdot t$	$\bar{t} \cdot t \cdot t$

A1:

Sr. 1	$\bar{3} \cdot \bar{3} \cdot \bar{5} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{5} \cdot \bar{5}$	$\bar{2} \cdot \bar{5} \cdot \bar{5} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{5} \cdot \bar{5}$	$\bar{3} \cdot \bar{3} \cdot \cdot 5 \cdot]$	$\bar{A}2: \bar{3} \cdot \bar{3} \cdot \bar{5} \cdot \bar{2} \cdot \bar{2} \cdot \bar{2} \cdot \bar{3} \cdot \bar{3}$	$\bar{3} \cdot \bar{3} \cdot \bar{3} \cdot \bar{3} \cdot \bar{5} \cdot \bar{5}$
Sr. 11	$\bar{4} \cdot \bar{4} \cdot \bar{3} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{3} \cdot \bar{4}$	$\bar{3} \cdot \bar{1} \cdot \bar{3} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{3} \cdot \bar{4}$	$\bar{1} \cdot \bar{1} \cdot \cdot \cdot]$	$\bar{A}2: \bar{4} \cdot \bar{4} \cdot \bar{3} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1}$	$\bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{3} \cdot \bar{4}$
Pk.	$\bar{5} \cdot \bar{4} \cdot \bar{2} \cdot \bar{3} \cdot \bar{2} \cdot \bar{1}$	$\bar{3} \cdot \bar{2} \cdot \bar{5} \cdot \bar{3} \cdot \bar{2} \cdot \bar{1}$	$\bar{3} \cdot \bar{3} \cdot \cdot \cdot]$	$\bar{A}2: \bar{5} \cdot \bar{4} \cdot \bar{2} \cdot \bar{3} \cdot \bar{4} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1}$	$\bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \bar{1} \cdot \cdot$
Cp.	$5 \cdot 3 \cdot \cdot$	$3 \cdot 1 \cdot \cdot$	$\bar{1} \cdot \bar{1} \cdot \cdot \cdot]$	$\bar{A}2: \dot{2} \cdot 3 \cdot 5 \cdot \dot{1}$	$\cdot \dot{1} \cdot \cdot$
Bn.	$3/5 \cdot 3/i3/5$	$3/i \cdot 3/i3/5$	$\bar{1} \cdot \bar{1} / \bar{3} / \bar{3} \cdot 3/5]$	$\bar{A}2: 3/5 \cdot \bar{3} / \bar{5} \cdot \bar{3} / \bar{5} \cdot \bar{1} / \bar{3} / \bar{3} / \bar{1} / \bar{3}$	$\cdot \cdot \cdot$
Jl.	$\cdot \cdot \cdot \dot{1}$	$\cdot \cdot \cdot \dot{1}$	$\cdot \cdot \cdot 5]$	$\bar{A}2: \cdot \cdot \cdot \dot{1}$	$\cdot \cdot \cdot 5$
G/Kp.	$\cdot \cdot \cdot$	$\cdot \cdot \cdot \circ$	$\cdot \cdot \cdot \cdot]$	$\bar{A}2: \cdot \cdot \cdot \circ$	$\cdot \cdot \cdot$
Kc.	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{+} \cdot \bar{+} \cdot \bar{+} \cdot \bar{+}]$	$\bar{A}2: \bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$	$\bar{++} \cdot \bar{+} \cdot \bar{++} \cdot \bar{+}$
Kd.	$\bar{t} \cdot t \cdot t \cdot \rho$	$t \cdot d \cdot \cdot \rho$	$\bar{\rho} / d \cdot \bar{\rho} / d \cdot t t t t \cdot]$	$\bar{A}2: \bar{\rho} t \cdot t \cdot \bar{\rho} / d \cdot \bar{\rho} / d$	$\bar{\rho} \cdot \bar{\rho} \cdot \bar{\rho} \cdot \bar{\rho} \cdot \bar{\rho} \cdot \bar{\rho}$

B:

Sr. 1	<u>3.3.5.2.2.2.5.</u> <u>.4.4.3.1.1.1.3.1</u>	<u>2.5.5.2.2.2.5.</u> <u>.3.1.3.1.1.1.3.1</u>	<u>3.3.5.2.2.2.5.</u> <u>.4.4.3.1.1.1.3.1</u>	<u>2.5.5.2.2.2.5.</u> <u>.3.1.3.1.1.1.3.1</u>	<u>3.3.5.2.2.2.5.</u> <u>.4.4.3.1.1.1.3.1</u>	<u>2.5.5.2.2.2.5.</u> <u>.3.1.3.1.1.1.3.1</u>
Pk.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Cp.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Bn.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Jl.	. . . . . i	. . . . . 5 )	. . . . . i	. . . . . 5 )	. . . . . i	. . . . . 5)
G/Kp.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Kc.	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>
Kd.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Sr. 1	<u>3.3.5.2.2.2.3</u>	<u>.3.3. . 5.5.</u>	<u>3.3.5.2.2.2.5.</u>	<u>2.5.5.2.2.2.5.</u>	<u>3.3.5.2.2.2.5.</u>	<u>2.5.5.2.2.2.5.</u>
Sr. 11	<u>.4.4.3.1.1.1.1i</u>	<u>.i i . . 3.4</u>	<u>.4.4.3.1.1.1.3.1</u>	<u>.3.1.3.1.1.1.3.1</u>	<u>.4.4.3.1.1.1.3.1</u>	<u>.3.1.3.1.1.1.3.1</u>
Pk.	. . . . .	. . . . . 2 3	. . . . . 3 3 1	. . . . . 1 1 1 2 3	. . . . . 3 3 3 1	. . . . . 1 1 1 2 3
Cp.	. . . . .	. . . . .	. . . . . 3 2 .	. . . . . 3 1 . .	. . . . . 2 3 5 .	. . . . . 3 1 . .
Bn.	<u>.2/35/32/3</u>	<u>.1/35/15/1 3/5</u>	<u>.2/3 5/3 2/3 .3/5</u>	<u>.1/3 5/1 5/1 3/5</u>	<u>.2/3 5/3 2/3 .3/5</u>	<u>.1/3 5/1 5/1 3/5</u>
Jl.	. . . . . i	. . . . . 5 )	. . . . . i	. . . . . 5 )	. . . . . i	. . . . . 5)
G/Kp.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Kc.	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>	<u>++ ++ ++ ++ ++</u>
Kd.	. . . . .	<u>.p/d p/dtttt .</u>	<u>.p/d p/dtttt .</u>	<u>.p/d p/dtttt .</u>	<u>.p/d p/dtttt .</u>	<u>.p/d p/dtttt .</u>

Selamat Tidur Gunung Merapi

Sr. 1	$\overline{3.3.5.2.2.2.2.5.}$	$\overline{2.5.5.2.2.2.2.5.5.}$	$\overline{3.3.5.2.2.2.2.3}$	$\overline{.3.3}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Sr. 11	$\overline{.4.4.3.1.1.1.3.1}$	$\overline{.3.1.3.1.1.1.3.4}$	$\overline{.4.4.3.1.1.1.1}$	$\overline{. \dot{i} \dot{i}}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Pk.	$\overline{.3.3.3.3.3.1}$	$\overline{.1.1.1.1.2.3}$	$\overline{.3.3.3.3.1}$	$\overline{.1.1}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Cp.	$\overline{.3.2.}$	$\overline{.3.1.}$	$\overline{.2.3.5.3}$	$\overline{.3.3}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Bn.	$\overline{.2/3.5/3.2/3.3/5}$	$\overline{.1/3.5/1.5/1.3/5}$	$\overline{.2/3.5/3.2/3.3/5}$	$\overline{.1/35/1.5/1.3/5}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Jl.	$\overline{. . . . \dot{i}}$	$\overline{. . . . 5}$	$\overline{. . . . \dot{i}}$	$\overline{. . . . 5}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
G/Kp.	$\overline{.}$	$\overline{.}$	$\overline{. . . . \emptyset}$	$\overline{. . . . \emptyset}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Kc.	$\overline{++ .+ ++ ++ .+}$	$\overline{++ .+ ++ ++ .+}$	$\overline{++ .+ ++ ++}$	$\overline{. + +}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Kd.	$\overline{t . . t}$	$\overline{t . . t \rho}$	$\overline{\bar{p}t t t \emptyset}$	$\overline{t . \bar{t}t t t}$	$\overline{t . . t}$	$\overline{t . . t}$	$\overline{t . . t}$

Sr. 1	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Sr. 11	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Pk.	$\overline{3.2.2.3.2. \dot{i}}$	$\overline{5.3.3.3.5}$	$\overline{3.2.2.3.4. \dot{i}}$	$\overline{5.3.2.1.2.4}$	$\overline{3.2.2.2.3}$	$\overline{3.2.2.2.3}$	$\overline{3.2.2.2.3}$
Cp.	$\overline{2.3.5.}$	$\overline{3.1.}$	$\overline{5.3.}$	$\overline{3.5.4.2}$	$\overline{2.3.4.5}$	$\overline{2.3.4.5}$	$\overline{2.3.4.5}$
Bn.	$\overline{3/5.3/5.4/i}$	$\overline{.3/i.3/5}$	$\overline{3/5.3/5.3/i}$	$\overline{3/i.3/i.4/2}$	$\overline{4/2.2.2.2/23/5/5}$	$\overline{4/2.2.2.2/23/5/5}$	$\overline{4/2.2.2.2/23/5/5}$
Jl.	$\overline{. . . . \dot{i}}$	$\overline{. . . . 5}$	$\overline{. . . . \dot{i}}$	$\overline{. . . . 2}$	$\overline{. . . . \emptyset}$	$\overline{. . . . \emptyset}$	$\overline{. . . . \emptyset}$
G/Kp.	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Kc.	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$	$\overline{.}$
Kd.	$\overline{t . . t}$	$\overline{t . . t}$	$\overline{t . . t}$	$\overline{t d . \rho}$	$\overline{\bar{p}t t t t t}$	$\overline{\bar{p}t t t t t}$	$\overline{\bar{p}t t t t t}$

C: Reel - lively

C1

C2

Sr. 1	{ . $\overline{2\ 2}$. . }	. $\overline{2\ 2}$. .	C1: . $\overline{2\ 3\ 5\ 4}$ $\textcircled{2}$: }	C2: . $\overline{2\ 3\ 5}$ $\textcircled{3\ 2}$. .
Sr. 11	{ . $\overline{3\ 3}$. . }	. $\overline{3\ 3}$. .	C1: . $\overline{3\ 2\ 5\ 2}$ $\textcircled{2}$: }	C2: . $\overline{3\ 2\ 5}$ $\textcircled{3\ 2}$. .
Pk.	{ . . . 5 }	. . . 5	C1: $\overline{2\ 3\ 3\ 5}$ $\textcircled{5}$: }	C2: $\overline{2\ 3\ 3\ 5}$ $\textcircled{3\ 2}$. .
Cp.	{ . $\overline{5\ 5\ 5}$. $\overline{5\ 5\ 5}$ }	. $\overline{5\ 5\ 5}$. $\overline{5\ 5\ 5}$ }	C1: . $\overline{5\ 5\ 5}$. $\overline{5\ 5\ 5}$: }	C2: . $\overline{5\ 5\ 5}$. $\overline{5\ 5\ 5}$: }
Bn.	{ . . . $\overline{5/5}$ }	. . . $\overline{5/5}$ }	C1: $\overline{4/4\ 2/2\ 3/3\ 5/5}$ $\textcircled{5/5}$: }	C2: $\overline{4/4\ 2/2\ 3/3\ 5/5}$ $\textcircled{3/3}$:
Jl.	{ . 5 . 5 }	. 5 . 5	C1: . 5 . 5 : }	C2: . 5 . 5 : }
G/Kp.	{ . . . . }	. . . .	C1: : }	C2: : }
Kc.	{ + + + + }	+ + + +	C1: + + + + : }	C2: + + + + : }
Kd.	{ . $\overline{t\ t\ t}$. $\overline{t\ t\ t}$ }	. $\overline{t\ t\ t}$. $\overline{t\ t\ t}$ }	C1: . $\overline{t\ t\ t}$. $\overline{t\ t\ t}$: }	C2: . $\overline{t\ t\ t}$. $\overline{t\ t\ t}$: }

D:

D1

D2

Sr. 1	{ $\overline{3\ 2}$. $\overline{4\ 3}$ $\overline{2\ 3}$. $\overline{5\ 4}$ }	. $\overline{3\ 2\ 4\ 4\ 2}$ $\textcircled{2\ 2}$. $\overline{2\ 2}$ }	D1: $\overline{4\ 2\ 3\ 4\ 5}$ $\textcircled{3\ 2}$. . : }	D2: $\overline{4\ 2\ 3\ 4\ 5}$ $\textcircled{5\ 3}$:
Sr. 11	{ $\overline{3\ 2}$. $\overline{4\ 3}$ $\overline{2\ 3}$. $\overline{5\ 4}$ }	. $\overline{3\ 2}$. $\overline{3\ 3\ 3\ 4}$ $\textcircled{2\ 2}$. $\overline{2\ 2}$ }	D1: $\overline{4\ 2\ 3\ 4\ 5}$ $\textcircled{3\ 2}$. . : }	D2: $\overline{4\ 2\ 3\ 4\ 5}$ $\textcircled{2\ 5}$:
Pk.	{ $\overline{3\ 2}$. $\overline{4\ 5}$ $\overline{2\ 3}$. $\overline{1\ 2}$ }	. $\overline{3\ 4\ 4\ 4}$ $\textcircled{3\ 3\ 3}$. $\overline{3\ 3\ 3}$ }	D1: $\overline{4\ 4\ 5\ 2\ 3\ 4\ 5}$ $\textcircled{3\ 2}$. . : }	D2: $\overline{4\ 4\ 5\ 2\ 3\ 4\ 5}$ $\textcircled{5\ 3\ 2\ 3}$:
Cp.	{ $\overline{3}$ 4 2 3 }	. 4 4 . $\overline{3\ 3\ 3}$.	D1: $\overline{2\ 3\ 4\ 5}$ $\textcircled{3}$: }	D2: $\overline{2\ 3\ 4\ 5}$ $\textcircled{5\ 5}$:
Bn.	{ $\overline{3/3}$ $\overline{4/4\ 5/5}$ $\overline{2/2}$ $\overline{3/3\ 1\ 5/2}$ }	. $\overline{5/2\ 4/4}$ $\overline{4/4}$ $\textcircled{3/3}$. $\overline{5/2\ 4/4}$ $\overline{4/4}$ $\textcircled{3/3}$:	D1: $\overline{4/4\ 2/2\ 3/3\ 5/5}$ $\textcircled{3/3}$: }	D2: $\overline{4/4\ 2/2\ 3/3\ 5/5}$ $\textcircled{5/5}$:
Jl.	{ . 4 . 5 }	. 4 . $\textcircled{3}$.	D1: . 5 . $\textcircled{3}$: }	D2: . 5 . $\textcircled{5}$:
G/Kp.	{ . . . . }	. . . .	D1: : }	D2: : }
Kc.	{ + + + + }	+ + + +	D1: + + + + : }	D2: + + + + : }
Kd.	{ $\overline{t\ t\ t}$. $\overline{t\ t}$ $\overline{t\ t}$. $\overline{t\ t}$ }	. $\overline{t\ t\ t}$. $\overline{t\ t}$. $\overline{t\ t}$. $\overline{t\ t}$ }	D1: . $\overline{t\ t\ t\ t\ t\ t}$. $\overline{t\ t}$: }	D2: . $\overline{t\ t\ t\ t\ t\ t}$. $\overline{t\ t}$: }

CC:

Sr.1	{ 5 4 2 2 . 2 5 3	4 3 2 2 . 2 5 3	5 4 2 2 . 2 5	CC1: 5 2 3 5 4 5 3 :	CC2: 5 2 3 5	32..
Sr.11	{ 2 i 3 3 . 3 2 5	i 2 4 4 . 4 2 5	2 i 3 3 . 3 2	CC1: 2 3 2 5 2 2 5 :	CC2: 2 3 2 5	32..
Pk.	{ 534.35352 3232	44 4345 4 5323	534.35352.543553	CC1: 4 42.34535. 5323 :	CC2: 4 4 2 345	32..
Cp.	{ . 5 5 5 . 5 5 5	. 5 5 5 . 5 5 5	. 5 5 5 . 5 5 5	CC1: . 5 5 5 . 5 5 5 :	CC2: . 5 5 5 . 5 33..	
Bn.	{ . 3/52/32/3. 5/5	. 5/52/42/4. 5/5	. 3 2/32/3. 5/5	CC1: 4/42/23/35/5 5/5 :	CC2: 4/4 2/23/35/5 3/3	
Jl.	{ . 5 . 5	. 5 . 5	. 5 . 5	CC1: . 5 . 5 :	CC2: . 5 . 3	
G/Kp.	{ . . . .	. . . .	. . . .	CC1: :	CC2:	
Kc.	{ + + . + + . +	+ + . + + . +	+ + . + + . +	CC1: + + . + + + + . + :	CC2: + + . + + + + . +	
Kd.	{ t t t t t . t t t t	t t t t t . t t t t	t t t t t . t t t t	CC1: t t t t t t t t t t t t t t :	CC2: t t t t t t t t t t t t t t	

CC1

CC2

DD:

Sr.1	{ 32..4 3 23..5 4	3 24.4.2 22.2	2 2 5 3 3 5	DD1: 4 2 3 4 5 32.. :	DD2: 4 2 3 4 5	
Sr.11	{ 32..4 3 23..5 4	3 2.3.34 22.2	2 2 5 3 3 5	DD1: 4 2 3 4 5 32.. :	DD2: 4 2 3 4 5	
Pk.	{ 32..4 5 23..1 2	3 4 44 33.3	3 5 3 2 3553	DD1: 4 4 52345 32.. :	DD2: 4 452345	3 mf
Cp.	{ 33..4 5 2 3	5 4 . i 33.3	3 5 3 2 5	DD1: 2 3 4 5 33.. :	DD2: 2 3 4 5	
Bn.	{ 3/3 4/45/52/23/i5/2	. 5/24/i 4/i 3/3	3/3 3/5 2/2 3/3	DD1: 4/4 3/34/45/5 3/3 :	DD2: 4/4 3/34/45/5 3/5	
Jl.	{ . 4 . 5	. 4 . 3	. 2 . 3	DD1: . 5 . 3 :	DD2: . 5 . 5	
G/Kp.	{ . . . .	. . . .	. . . .	DD1: :	DD2:	
Kc.	{ + + . + + . +	+ + . + + . +	+ + . + + . +	DD1: + + . + + + + . + :	DD2: + + . + + + + . +	
Kd.	{ t t t t t . t t t t . t t t	t t t t t t t t t t t t t t	t t t t t t t t t t t t t t	DD1: t t t t t t t t t t t t t t :	DD2: t t t t t t t t t t t t t t	

DD1

DD2

Sr. 1	<u>3.3.3.3.3.3.3.3.3.3.3.</u> <i>dim</i> <i>ppp mf</i>	<u>3.3.3.3.3.3.3.3.3.3.3.</u> <i>dim</i> <i>ppp cresc.</i>	<u>3.3.3.3.3.3.3.3.3.3.3.</u> <i>dim</i> <i>mf</i>	<u>3.3.3.3.3.3.3.3.3.3.3.</u> <i>dim</i> <i>ppp</i>	<u>3.3.3.3.3.3.3.3.3.3.3.</u> <i>ppp</i>	<u>3.3.3.3.3.3.3.3.3.3.3.</u> <i>ppp</i>
Sr. 11	<u>.5.5.5.5.5.5.5.4.4</u>	<u>.4.4.4.4.4.4.4.5.5</u>	<u>.5.5.5.5.5.5.4.4</u>	<u>.4.4.4.4.4.4.4.4</u>	<u>.4.4.4.4.4.4.4.4</u>	<u>.4.4.4.4.4.4.4.4</u>
Pk.	<u>2 2 2 2 2 2 . 1</u>	<u>1 1 1 1 1 1 . 2</u>	<u>2 2 2 2 2 2 . 2</u>	<u>2 2 2 2 2 2 .</u>	<u>.</u>	<u>.</u>
Cp.	<i>mf dim</i> <i>ppp mf</i>	<i>dim</i> <i>ppp cresc.</i>	<i>mf</i>	<i>dim</i> <i>ppp</i>		
Bn.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Jl.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
G/Kp.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Kc.	+ . . . .	+ . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Kd.	<i>t</i>	<i>t</i>	<i>t d</i> . . . .	. . . . .	. . . . .	. . . . .

D:

$\underline{\overset{3}{3} 2 2 + 3 \overset{3}{4} 5 1 - 5 1 2 3 . 2 1 1 - 5 2 1 1 -}$	$\underline{3 2 + 2 1 2 3 2 + 3 4 3 2 + 1 5 4 3 3 . 2}$	$\underline{2 + 3 4 1 - 5 2 3 2 + 2 5 4 3 5 5 3}$	$\underline{4 1 - 1 - 2 + 5 2 3 4 5 . 5 4 3 2 2 2 2 :}$
$\underline{3 2 + 2 1 2 3 2 + 3 4 3 2 + 1 5 4 3 3 . 2}$	$\underline{2 + 3 4 1 - 5 2 3 2 + 2 5 4 3 5 5 3}$	$\underline{4 1 - 1 - 2 + 5 2 3 4 5 . 5 4 3 2 2 2 2 :}$	$\underline{4 1 - 1 - 2 + 5 2 3 4 5 . 5 4 3 2 2 2 2 :}$

CC:

$\underline{2 + 3 4 1 - 3 5 3 2 + 2 2 2 + 3 2 1 -}$	$\underline{2 + 3 4 2 2 + 3 4 5 1 - 3 4 1 - 3 3 2 3}$	$\underline{2 + 3 4 1 - 3 5 3 2 + 2 5 4 3 5 5 3}$	$\underline{4 1 - 1 - 2 + 2 2 + 3 4 5 3 4 1 - 5 3 2 3 :}$
$\underline{2 + 3 4 2 2 + 3 4 5 1 - 3 4 1 - 3 3 2 3}$	$\underline{2 + 3 4 1 - 5 2 3 2 + 2 5 4 3 5 5 3}$	$\underline{4 1 - 1 - 2 + 2 2 + 3 4 5 3 4 1 - 5 3 2 3 :}$	$\underline{4 1 - 1 - 2 + 2 2 + 3 4 5 5 4 3 2 2 2 2}$

2

DD:

$\underline{3 2 2 + 3 \overset{3}{4} 5 1 - 5 1 2 3 . 2 1 1 - 5 2 1 1 -}$	$\underline{3 2 + 2 1 2 3 2 + 3 4 3 2 + 1 5 4 3 3 . 2}$	$\underline{2 + 3 4 1 - 5 2 3 2 + 2 5 4 3 5 5 3}$	$\underline{4 1 - 1 - 2 + 5 2 3 4 5 . 5 4 3 2 2 2 2 :}$
$\underline{3 2 2 + 3 \overset{3}{4} 5 1 - 5 1 2 3 . 2 1 1 - 5 2 1 1 -}$	$\underline{2 + 3 4 1 - 5 2 3 2 + 2 5 4 3 5 5 3}$	$\underline{4 1 - 1 - 2 + 5 2 3 4 5 . 5 4 3 2 2 2 2 :}$	$\underline{4 1 - 1 - 2 + 5 2 3 4 5 . 5 4 3 2 2 2 2 :}$

Improvisation 8 bars
(based on Jenglong tones)

E:

$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$	$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$	$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$	$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$
$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$	$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$	$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$	$\underline{5} \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid \cdot \cdot \cdot \mid$

Rest 2 bars

Baggy Pants



for gamelan degung, violin and B \flat clarinet or suling

Kerry Watson

Composer's Notes

This score is a Western notation translation of a composition created using Sundanese cipher notation for *gamelan degung*. Members of a *gamelan* ensemble generally refer to cipher notation only, as a memory aid to performance.

Baggy Pants is an original composition arranged for *gamelan degung*, violin (Sundanese: '*biola*') and Bb clarinet. The piece was inspired by a variety of elements from different traditions including the *gamelan* and pop *Sunda* musics of West Java, Western classical violin techniques and the traditional fiddle music repertoires (jigs) of Ireland and Scotland. However, there is scope for flexibility in arrangement of the piece, in the utility of other instruments. For example, alternative percussion parts such as a western drum kit or *bodhran* may be added. Other wind instruments, such as flutes, may also be added or used instead of a clarinet and violin. If a Sundanese flute is used, this should be a 6-hole *madenda suling*.

The ornamentation, bowing and articulation symbols used in the violin part may be regarded simply as a guide to performance, particularly concerning grace notes in the repetition of melodic phrases. Performers may embellish the melody with variance as long as a consistent style is maintained throughout.

Baggy Pants - for gamelan degung, violin and B \flat clarinet or suling

Gamelan Degung: 56 Tuning - madenda mode: approximate Western equivalent pitches C B G F# E (1 2 3 4 5 cipher notation relativity)
 Untuned percussion: flexible improvised accompaniment (eg. kendang, drum kit, bodhran, cymbals and/or chimes)
 Cempres 2/Sarons: optional parts

Introduction

Playful swing $\text{♩} = 110$

Kerry Watson

Violin

Clarinet in B \flat

Saron I/II

Peking

Cempres 1

Cempres 2

Bonang

Jengglong

Kempul

Gong

Baggy Pants

5 Vln. Cl. Sr. I/II Pk. Cp. 1 Cp. 2 Bn. Jl. Kp. G.

mf *mf*

The musical score is written for a full orchestra. The Violin part begins with a 5-measure rest, followed by a melodic line with dynamic markings *f* and *mf*. The Clarinet part has a 5-measure rest and then a melodic line with a *mf* dynamic. The strings (Sr. I/II, Pk., Cp. 1, Cp. 2, Bn., Jl., Kp., G.) provide harmonic support with various rhythmic patterns and dynamics.

Baggy Pants

A

9

Vln. I
Cl. I

Play 2nd time only
unison

Sr. I/II
Pk.

Play 2nd time only
mf

Cp. 1

mf
Play 2nd time only

Cp. 2

mf
Play 2nd time only

Bn.

Jl.

Kp.

G.

Baggy Pants

B

13

Vln. *V*

Cl. *V*

Sr. I/II *div.* *2*

Pk. *Peking in* *2*

Cp. 1

Cp. 2

Bn. *unison*

Jl.

Kp.

G.

The musical score is written for a concert band. It begins with a section marked 'B' starting at measure 13. The first two staves are for Violin (Vln.) and Clarinet (Cl.), both featuring a 'V' dynamic marking. The next two staves are for Soprano I/II (Sr. I/II) and Piccolo (Pk.), with 'div.' and '2' markings. The two Cornet parts (Cp. 1 and Cp. 2) follow. The Brass section includes Baritone (Bn.), Trombone I (Jl.), Trombone II (Kp.), and Euphonium/Tuba (G.). The Bn. staff includes the instruction 'unison'. The score uses various musical notations including slurs, ties, and dynamic markings.

Baggy Pants

C All in

17

Vln.

Cl.

St. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

f

f

f

f

Baggy Pants

21

Vln.

Cl.

Sr. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

trmm

trmm

div.

103

Baggy Pants

To Coda

AA

25

Vln.

Cl.

unison

St. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

Baggy Pants

Introduction 2: Sarons and/or Cempres and/or Violin

29

Vln. *V* *mf*

Cl.

St. I/II *div.*

Pk. *f*

Cp. 1 *mf*

Cp. 2 *mf*

Bn.

Tl.

Kp.

G. *f*

Baggy Pants

33

Vln. Cl. Sr./II Pk. Cp. 1 Cp. 2 Bn. J.I. K.p. G.

Detailed description: This is a page of a musical score for the piece 'Baggy Pants'. The page number is 106. The score is for a full orchestra and includes the following instruments: Violin (Vln.), Clarinet (Cl.), String II (Sr./II), Piccolo (Pk.), Cello 1 (Cp. 1), Cello 2 (Cp. 2), Bassoon (Bn.), Trombone (J.I.), Trumpet (K.p.), and Trombone/Guitar (G.). The music is written in a key signature of one sharp (F#) and a common time signature. The Violin part starts at measure 33 and features a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The String II part has a rhythmic pattern with slurs and accents. The Piccolo part has a rhythmic pattern with slurs and accents. The Cello 1 and Cello 2 parts have a rhythmic pattern with slurs and accents. The Bassoon part has a rhythmic pattern with slurs and accents. The Trombone part has a rhythmic pattern with slurs and accents. The Trumpet part has a rhythmic pattern with slurs and accents. The Trombone/Guitar part has a rhythmic pattern with slurs and accents.

Baggy Pants

D

37

Violin (Vln.)

Clarinet (Cl.)

String I/II (Str. I/II)

Piccolo (Pk.)

Cymbal 1 (Cp. 1)

Cymbal 2 (Cp. 2)

Bass Drum (Bn.)

Snare Drum (Jl.)

Kettledrum (Kp.)

Gong (G.)

f

p

p

mf

Baggy Pants

41

Vln.

Cl.

Sr. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

Detailed description: This is a page of a musical score for the piece 'Baggy Pants'. The page is numbered 108 in the top left corner. The score is arranged in a system of ten staves. The first two staves are for Violin (Vln.) and Clarinet (Cl.). The Vln. staff begins with a measure number '41' and a treble clef with a key signature of one sharp (F#). The Cl. staff has a treble clef with a key signature of two sharps (F# and C#). The remaining eight staves are for a woodwind section: Sr. I/II (Soprano Saxophone I/II), Pk. (Piccolo), Cp. 1 (Cornet 1), Cp. 2 (Cornet 2), Bn. (Bassoon), Jl. (Trumpet 1), Kp. (Trumpet 2), and G. (Trumpet 3). The Sr. I/II, Pk., Cp. 1, and Bn. staves use treble clefs with a key signature of one sharp. The Cp. 2, Jl., and G. staves use bass clefs with a key signature of two sharps. The Kp. staff uses a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like 'p.' (piano) and 'f.' (forte) in the woodwind parts.

Baggy Pants

45 **E**

Vln.

Cl.

Sr. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

mf

mf

Baggy Pants

49

Vln.

Cl.

Str. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

The musical score is written for a full orchestra. It begins at measure 49. The Violin part has a whole rest. The Clarinet part has a melodic line with slurs and ties. The String II part has a whole rest. The Flute part has a melodic line with slurs and ties. The Cor Anglais 1 and 2 parts have a melodic line with slurs and ties. The Bassoon part has a melodic line with slurs and ties. The Trombone part has a melodic line with slurs and ties. The Trumpet part has a melodic line with slurs and ties. The Trombone/Guitar part has a melodic line with slurs and ties.

Baggy Pants

D

53

The musical score is arranged in a standard orchestral format with ten staves. The instruments are: Violin (Vln.), Clarinet (Cl.), String I/II (Sr. I/II), Piccolo (Pk.), Cymbal 1 (Cp. 1), Cymbal 2 (Cp. 2), Bassoon (Bn.), Trombone (Jl.), Kettle Drum (Kp.), and Gong (G.). The key signature is one sharp (F#). The Piccolo part begins with a forte (*f*) dynamic marking. The score shows various rhythmic patterns and melodic lines for each instrument, with some parts having rests.

D.C. al Coda

57

The musical score for 'Baggy Pants' begins at measure 57. The score is arranged in a standard orchestral format with ten staves. The instruments are: Violin (Vln.), Clarinet (Cl.), Strings (Str. I/II), Percussion (Pk.), Cymbal 1 (Cp. 1), Cymbal 2 (Cp. 2), Bassoon (Bn.), Trombone (Tl.), Kettle Drum (Kp.), and Gong (G.). The key signature has one sharp (F#) and the time signature is 4/4. The section is marked 'D.C. al Coda'. The music features a rhythmic melody in the strings and woodwinds, with a steady bass line and a consistent drum pattern.

Baggy Pants

61 Φ Coda

The musical score for the Coda section (measures 61-68) is arranged in a system of ten staves. The instruments and their parts are as follows:

- Vln. (Violins):** Two staves. The first staff (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The second staff (treble clef) plays a similar melodic line, sometimes in unison with the first.
- Cl. (Clarinets):** One staff (treble clef) playing a melodic line in unison with the violins.
- Sr. I/II (Soprano Saxophones I and II):** One staff (treble clef) playing a melodic line in unison with the other instruments.
- Pk. (Piccolo):** One staff (treble clef) playing a melodic line in unison with the other instruments.
- Cp. 1 (Cornet 1):** One staff (bass clef) playing a melodic line in unison with the other instruments.
- Cp. 2 (Cornet 2):** One staff (bass clef) playing a melodic line in unison with the other instruments.
- Bn. (Bassoon):** One staff (treble clef) playing a melodic line in unison with the other instruments.
- Jl. (Jug):** One staff (bass clef) playing a melodic line in unison with the other instruments.
- Kp. (Kupla):** One staff (bass clef) playing a melodic line in unison with the other instruments.
- G. (Guitar):** One staff (bass clef) playing a melodic line in unison with the other instruments.

The word "unison" is written above the Sr. I/II staff. The score concludes with a double bar line and repeat dots at the end of the G. staff.

Baggy Pants

64

Vln.

Cl.

Str. I/II

Pk.

Cp. 1

Cp. 2

Bn.

Jl.

Kp.

G.

f

f

f

Detailed description: This is a page of a musical score for the piece 'Baggy Pants', page 114. The score is written for a full orchestra and includes parts for Violins (Vln.), Clarinet (Cl.), String II (Str. I/II), Piccolo (Pk.), Cymbals 1 (Cp. 1), Cymbals 2 (Cp. 2), Bassoon (Bn.), Trombones (Jl.), Trumpets (Kp.), and Gong (G.). The music is in a key with one sharp (F#) and a 4/4 time signature. The score begins at measure 64. The Violin part features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The Clarinet part has a similar melodic line, also marked *f*. The String II part provides harmonic support with sustained notes. The Piccolo part has a rhythmic pattern. The Cymbals 1 and 2 parts have rhythmic patterns. The Bassoon part has a melodic line. The Trombones part has a rhythmic pattern. The Trumpets part has a rhythmic pattern. The Gong part has a single note marked *f*. The score is written on ten staves, with the Violin and Clarinet staves at the top and the Gong staff at the bottom.

Baggy Pants

Baggy Pants: Sundanese Cipher Notation

A: (Sarons/Peking/Cempres – play 2nd time only)

Sr.I	. 5 3 4	2̇ 5 3 i	2̇ 5 . 2	. 3 . ⑤	. . . 5 .	. 2̇	$\overbrace{345432}^3$ ⑤
Sr.II	. 5 3 4	2̇ 5 3 i	2̇ 5 . 2	. 3 . ⑤	. 2̇ . 4	. 2̇ . 4	$\overbrace{345432}^3$ ⑤
Pk.	. 5 3 4 3 4 . .	$\overbrace{2.45435435}^3$. .	$\overbrace{i.25435434}^3$. .	. 3 4 5 . 2	. 5 3 2	2̇ 2̇ . 3 4 5 i	2̇ 3 4 ⑤
Cp.I	. 5 . 2̇	. 5 . i	2̇ 5 3 2	. 5 . 2	2 5 3 2	. 1 . 3	2̇ 3 4 ⑤
Cp.II	. 5 . 2̇	. 5 . i	2̇ 5 3 2	. 5 5 2̇	2 5 3 2	2̇ i i 3	2̇ 3 4 ⑤
Bn.	. 2/5. 4/2̇	. 2/5. 3/i	. 2/5. 4/2̇	. 2/5. 4/2̇	. 2/5. 4/2̇	. 3/i. 1/5	. 3/14/23/⑤
Jl.	. 5 . 2̇	. 5 . i	. 5 . 2̇	. 5 . 2̇	. 5 . 2̇	. i . 3	. 3 . ⑤
G/Kp.	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .

Swing rhythm accomp.

J J J J J J J sim.....

B: (Peking in)

C: (All in)

Sr.I	. 2 3 4	2 5 3 4	2̇ i . 2̇	. i . ④	. 2 3 4	2 5 3 4	2̇ i . 2̇	. i . ④
Sr.II	. 2 3 4	2 5 3 4	2̇ i . 2̇	. i . ④	. 2 3 4	2 5 3 4	2̇ i . 2̇	. i . ④
Pk.	. 3 2 3 . . 4	$\overbrace{2.4.55434}^3$. .	$\overbrace{.343 2̇ 2̇ 2̇ 2̇}^3$. .	4 . 3 2 3 . . 4	. 3 2 3 4	$\overbrace{2.4.55434}^3$. .	$\overbrace{.343 2̇ 2̇ 2̇ 2̇}^3$. .	5 3 ④
Cp.I	. 3 2 2	4 3 5 4	2̇ i 3 2̇	3 5 3 ④	4 3 2 2	4 3 5 4	2̇ i 3 2̇	3 5 3 ④
Cp.II	. 3 2 2	4 3 5 4	2̇ i 3 2̇	3 5 3 ④	4 3 2 2	4 3 5 4	2̇ i 3 2̇	3 5 3 ④
Bn.	. 3 2 3 . . 4	$\overbrace{2.4.553.5.5.2}^3$. .	$\overbrace{4.2.5.5.3.5.5.2}^3$. .	$\overbrace{3.2.5.3.2.3.4}^3$. .	$\overbrace{4.2.3.2.3.4}^3$. .	$\overbrace{2.4.553.5.5.2}^3$. .	$\overbrace{4.2.5.5.3.5.5.2}^3$. .	$\overbrace{3.2.5.3.5.3.4}^3$. .
Jl.	. 3 . 4	. 5 . 2̇	. i . 2̇	. 5 . ④	. 3 . 4	. 5 . 2̇	. i . 2̇	. 5 . ④
G/Kp.	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .

Kd./Dr.K. J J J J J J J sim.....

AA:

Sr.I	4 5 3 4	2̇ 5 3 i	2̇ 5 . 2	. 3 . 5
Sr.II	5 5 3 4	2̇ 5 3 i	2̇ 5 . 2	. 3 . 5
Pk.	i 5435434..	2̇.45435435..	1̇.25435434..	2̇.43454325
Cp.I	. 5 . 2	. 5 . i	2̇ 5 3 2	2̇ 3 4 5
Cp.II	. 5.35.34..	2̇.45.35.35..	1̇.25.35.34..	2̇..1232535
Bn.	. 2/5. 4/2	. 2/5. 3/i	. 2/5. 4/2	. 3/i4/23/5
Jl.	. 5 . 2	. 5 . i	. 5 . 2	. 3 . 5
G/Kp.	. . . .	. . . .	. . . .	. . . .

Kd./Dr.K. J J J J J J J sim.....

Pangkat 2:

Sr.I	. 2̇.3.3.	2̇.5i	2̇.23 5. 5. i	2̇. 2̇.3.3.	2̇.5i	. . . .
Sr.II	. 2̇.3.5.2.5	...3	2̇.3.5.2.5	2̇.3.5.2.5	...3	. . . .
Pk.	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .
Cp.I	. 2̇.3.3.	2̇.5i	2̇.23 5. 5. 1	2̇. 2̇.3.3.	2̇.5i	. . . .
Cp.II	. 2̇.3.5.2.5	...3	2̇.23 5. 5. 1	2̇. 2̇.3.3.	...3	. . . .
Bn.	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .
Jl.	. 5 . . .	. i . . .	. 3 . . .	. 5 . . .	. i . . .	. . . .
G/Kp.	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .

cymbals/chimes
improvise until D

Kd./Dr.K.

D:

Sr.I	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Sr.II	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Pk.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Cp.I	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Cp.II	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Bn.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Jl.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
G/Kp.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .

Swing rhythm accomp.
 J J J J J J J J sim.....

E:

Sr.I	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Sr.II	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Pk.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Cp.I	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Cp.II	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Bn.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Jl.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
G/Kp.	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .

Kd./Dr.K J J J J J J J J sim.....

➔ D: ➔ Pangkat 1/ABCAA/AA/Gong

Baggy Pants – Suling

Form: Pangkat 1/ABCAA / Pgkt.2/DED / Pgkt.1/ABCAA/AA/Coda – 2nd (end) Gong

Pangkat 1: Rest 7 bars . . . ○

A:

$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 3451-2.$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 345 5 \cdot \cdot$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 25322+32+22.$	$\overset{3}{211-5 \cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 1-5 \cdot \cdot$
---	---	--	--

B:

$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 3 4 5 \cdot 1-$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 21- \cdot \overset{3}{\cdot} \overset{3}{\cdot} 2+3 5 \cdot \cdot$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 25322+32+22.$	$\overset{3}{211-5 \cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 1-5 \cdot \cdot$
--	---	--	--

C:

$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \cdot \cdot 22+ \cdot 12.2+$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 32+ \cdot \cdot 2+22+34.2+$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 34 3 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2.$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 32+22+33 \cdot 4$
---	--	---	--

$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \cdot 211-542 \cdot 2$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 2 \cdot 2+232+22+34 \cdot 2+$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 34 \cdot 32532 \cdot 53$	$\overset{3}{253 \cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 25352 \cdot 1$
---	--	---	--

AA:	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \cdot 253 \cdot 3451-2.$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 2 \cdot 2 53 \cdot 345 5 \cdot \cdot$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 25322+32+22.$	$\overset{3}{211-5 \cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 1-5 \cdot \cdot$	Pangkat 2: → D: Rest 8 bars
------------	---	--	--	--	---------------------------------------

E:	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \cdot \cdot 33 \cdot 33 \cdot 4$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 5 \cdot 2 534 345 545$	$\overset{3}{1} 452 \cdot 2 \cdot 542 \cdot 2 \cdot 43 2+3432+342+3$	D:→ Rest 8 bars	Pangkat 1 Rest 8 bars
	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 512 \cdot 21-122+ \cdot 3$	$\overset{3}{2+ \cdot \cdot \cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 2+22+34 \cdot 2+$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 343 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2 \cdot 2.$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 211-12 \cdot 2+ \cdot 2$	$\overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} \overset{3}{\cdot} 211-5 \cdot 5 \cdot 1-5 \cdot \cdot$

→ **A/B/C/AA/AA/Gong**