

jangeran

for the Nusantara Symphony Orchestra
with thanks to Jack Body and Wayan Yudane

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$\text{♩} = 60, \textit{molto rubato}$ solo - embellish at will

The first system of the score includes five staves: Suling, Kendang, Geng Ceng and Gongs, 1st Gangsa, and 1st Calung. The Suling staff begins with a *mf* dynamic. The Kendang staff has a *p* dynamic and includes a rhythmic pattern: hands only v... v v p ... v . v p . . . v . v . . . p p . . p p p . p p etc... The Geng Ceng and Gongs staff has a *pp* dynamic and includes a box for '3 GONGS' with sub-labels: G = large, P = medium, M = small. The 1st Gangsa staff has a *ppp* dynamic and includes the rhythmic pattern: . 3 5 . 3 5 . 3 5 . 3 5 . 3 . 5 etc... The 2nd Gangsa staff has a *ppp* dynamic and includes the rhythmic pattern: 6 1 . 6 1 . 6 1 . 6 1 . 6 1 . 6 . etc... The 1st Calung staff has a *ppp* dynamic and includes the rhythmic pattern: 5 2 1 6 etc...

- the percussionist from the Western orchestra may play one of these instruments to make up the numbers
- a second calung, playing the same as the first, may be added if there are enough players



The second system of the score includes five staves: Suling, Kendang, Ceng ceng/ Gongs, 1st Gangsa, and 2nd Gangsa. The Suling staff continues with a melodic line. The Kendang staff continues with its rhythmic pattern. The Ceng ceng/ Gongs staff has a *pp* dynamic and includes the rhythmic pattern: G P M G P G P. The 1st Gangsa staff continues with its rhythmic pattern. The 2nd Gangsa staff continues with its rhythmic pattern.



molto rit

The third system of the score includes five staves: Suling, Kendang, Ceng ceng/ Gongs, 1st Gangsa, and 1st Calung. The Suling staff begins with a *molto rit* marking. The Kendang staff continues with its rhythmic pattern. The Ceng ceng/ Gongs staff has a *pp* dynamic and includes the rhythmic pattern: M G P G P M G P. The 1st Gangsa staff continues with its rhythmic pattern. The 1st Calung staff continues with its rhythmic pattern.

A ♩ = 95, movement

1st Fl. *p*

2nd Fl. *p*

1st Ob. *p*

1st Cl. *p*

2nd Cl. *p*

1st Tpt. *mf* solo

Vln. I *p* arco *mp* *p* *mp* *p* *mp* *p*

Vln. II *p* arco *mp* *p* *mp* *p* *mp* *p*

Vla. *mp* pizz.

Vc. *mp* pizz.

29

1st Fl. *p* *mp* *p* *p* *mp* *ppp* take piccolo...

2nd Fl. *p* *mp* *p* *p* *mp* *ppp*

1st Ob. *p* *mp* *p* *p* *mp* *ppp*

1st Cl. *p* *mp* *p* *p* *mp* *ppp*

2nd Cl. *p* *mp* *p* *p* *mp* *ppp*

1st Bsn. *mp*

1st Tpt. *mf* (solo)

2nd Tpt. *p*

3rd Tpt. *p*

Vln. I *mp* *p* *mp* *mf* *mp* *f* *p* *p* *mp* *p*

Vln. II *mp* *p* *mp* *mf* *mp* *f* *p* *p* *mp* *p*

Vla. *mp*

Vc. *mp*

Db. *mp* pizz.

36

[PICCOLO]

1st Fl. *f*

2nd Fl. *f*

1st Ob. *mf*

2nd Ob. *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

1st Bsn.

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *mf*

1st Tpt. *f* *mf* *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Tba. *mf*

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *arco* *V* *mf*

Vc. *arco* *V* *mf*

Db. (pizz.)

B

1st Fl. *p*

2nd Fl. *p*

1st Ob. *p* — *mp* — *p*

2nd Ob. *p* — *mp* — *p*

1st Cl. *p*

2nd Cl. *p*

1st Bsn. *p* — *mp* — *p*

1st Hn. *p*

2nd Hn. *p*

3rd Hn. *p*

4th Hn.

1st Tpt. *mp* — *p* attach mute...

2nd Tpt. *mp* — *p* attach mute...

1st Tbn. *mp* — *p* attach mute...

2nd Tbn. *mp* — *p*

3rd Tbn. *mp* — *p*

Tba. *mp* — *p*

Vln. I *p* — *mp* — *mf* — *mp*

Vln. II *p* — *mp* — *mf* — *mp*

Vla. *p* — *f* — *mp*

Vc. *p* — *mp*

Db. *mp* arco

molto
molto rit ... a tempo

56

[PICCOLO]

take flute...

[FLUTE]

1st Fl. *f* *ff* *p* *mp*

2nd Fl. *f* *ff* *p* *mp*

1st Cl. *mp*

2nd Cl. *mp*

1st Tpt. *mp* con sord.

2nd Tpt. *mp* con sord.

Vln. I *mf* *mp* *mf* *mp* *p* div.

Vln. II *mf* *mp* *p* div.

Vla. *mp* *mf* *p* pizz. 3 3 3

C

68

rit ... a tempo accel ...

1st Fl. *mp*

2nd Fl. *mp*

1st Cl. *mp* *mf* *mp*

2nd Cl. *mp* *mf* *mp*

1st Bsn. *mp* *mf* *mp*

1st Tpt.

2nd Tpt.

Ceng ceng/
Gongs [LOW GONG - G] *mp*

Vln. I pizz., unis *mp* *mf* *mp* *mf*

Vln. II pizz., unis *mp* *mf* *mp* *mf*

Vla. arco, div. *p*

Vc. arco, div. *p*

Db. solo - arco *p* pizz. *mp*

78 (accel) ♩ = 140

1st Fl. *mp*

2nd Fl. *mp*

1st Cl. *mp* *mf* *mp* *mf*

2nd Cl. *mp*

1st Bsn. *mp* *<mf>mp* *mp* *mf*

Ceng ceng/
Gongs

Western Percussion **[XYLOPHONE]** *f* *ppp* *f*

Db.

1st Fl. *mp*

2nd Fl. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Western Percussion *ppp* *f*

Db.

1st Fl. *mp*

2nd Fl. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Western Percussion *ppp* *f*

Vln. I *arco* *V* *mf* *mp*

Vln. II *arco* *V* *mp* *mf* *mp*

Db.

93

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *mf* solo, espressivo

1st Cl. *mp*

2nd Cl. *mp*

Western Percussion *ppp* *f* *f* *ppp*

Vln. I *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf < f > mf* unis.

Vc. *mf* unis.

Db. *mf*

98

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

Western Percussion *f* *ppp* *f*

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf*

Vla. *mf < f > mf* *mf < f > mf*

Vc. *mf*

Db. *mf*

D

103

1st Fl. *mf*

2nd Fl. *mf*

1st Ob.

Kendang
right hand: stick
a . . . a . . . p a . . . *mf* improvise on this rhythm...

Ceng ceng/
Gongs
[CENG CENG] *mf* improvise on this rhythm...

Western Percussion

Vln. I *mf* *f*

Vln. II *mp* *f*

Vla. *f* pizz.

Vc. *f* pizz.

Db. *f* pizz.