

♩ = 50, freely

cantata

Percussion

Soprano

Piano

senza vib. NASAL → pure → nasal → sub. pure → f. → senza vib. NASAL

(lunga) KA - - - dyâ - grin ri - - - la - was -

pp - - - p - - - (pp) p - - - mp - - - mf

15

Played by Soprano. See NOTES, p. 14

1a

senza vib. → pure → nasal (corta) → pure → nasal → vib. molto → senza vib. → pure

ku - ka - - - dyâ - pi - - - sah

(pp) spp - - - f - - - p - - - sub - - - mf - - - (pp)

15

4
8

Preview File Only

2

♩ = 70+

glock

PPP

f - - - (mp) mf - - - (pp)

15

3 5 5 5

f - - - mp - - - mf - - - (pp) ppp

Ped Ped pp

4

5

6

7

III

♩ = 50

senza vib. pure → nasal

in *sfz* *mf* *sub.* *pp*

* Soprano begins before instruments have died away

8

11a

vib. poco
breathy tone

vib. molto
pure

senza vib.

vib. molto
Spoken

Sung

A - ts

mp

mf

pp

f

(corta)

(corta)

(corta)

(corta)

(pp)

12

♩ = 70+

glock

f

pp

(mp)

ppp

f

p

(pp)

ppp

15

ppp

f

(mp)

ppp

f

mp

(pp)

f

pp

Ped

Ped

f

Ped

p

(pp)

Ped

14

10c.

to vibes

pp

p

mf

mp

ppp

f

mp

15

pp

ppp

mf

ppp

f

(mp)

ppp

10c.

mf

f

Ped

f

Ped

10c.

b

p (if poss.)

7 J=90

vibes X normal vibrato

Soprano begins before instruments have died away

yan xe - tun na - ms

sf, f, mp, senza vib., molto vib., senza vib., gliss., sf, mf, p, pp

Ped

21

sub poco sf

in mah - a ma - a has - a has

pp, (pp), senza vib., 7 vib. poco, marc., p sub., poco libera mente Crit., (norm. 7 vib.), (p), (f), (p)

to Glock (v.)

Ped

25 J=50

senza vib. MASAI

ya ti - kan a we -

gliss., vib. molto pure, senza vib. MASAI

Soprano begins after instruments have died away

(p) mp sub, (p) sf, (f)

25

vib. molto pure senza vib. nasal vib. molto pure senza vib. nasal vib. molto pure senza vib. nasal pure

tu rin rah in hi dep

f p (echo) f p (echo) mf (pp) p mf Cpp

(corta) (corta)

♩ = 70+
glock

26

PPP f p mf pp (mp) PPP

f p PPP p 3 3 mf pp f pp

Ped Ped Ped Ped

27

f mp p (mf) PPP

mp (p) PPP f mf (pp)

Ped Ped

30

f v pp mp p

(mp) ppp f Ped p

5c.

32

ppp f (p) ppp 10c.

ppp f p (mp) mf p 10c.

Ped Ped Ped

10c. vib (if poss.)

35 $\text{♩} = 50$

senza vib. nasali → vib. molto → senza vib. pure → breathy tone → vib. molto senza vib. pure → (corta)

spoken → sung

gliss. gliss. gliss.

no sop - ran. - pan - li - pu - ran. - pra - pan - ca -

sfp mf pp p mp ppp sfp mf mp p (mf)

* Soprano begins before instruments have died away

(corta)

glock

36

Musical notation for measures 36-37, upper staff. It features a melodic line with various articulations and dynamics. Measure 36 starts with a 'glock' marking. Dynamics include *f*, *mf*, *pp*, *(p) ppp*, *f*, *mp*, and *mf*. There are several triplet markings (3) and a quintuplet (5) in the first measure.

15

Musical notation for measures 36-37, lower staff. It features a bass line with various articulations and dynamics. Dynamics include *f*, *ppp*, *mf*, *f*, *(mp) ppp*, and *f*. There are several triplet markings (3) and a quintuplet (5). Pedal markings (*Ped*) are present under the first and last measures.

38

Musical notation for measures 38-39, upper staff. It features a melodic line with various articulations and dynamics. Dynamics include *pp*, *(p) ppp*, *f*, *mp*, and *(mf)*. There are several quintuplet (5) and triplet (3) markings.

15

Musical notation for measures 38-39, lower staff. It features a bass line with various articulations and dynamics. Dynamics include *mf*, *pp*, *f*, *ppp*, *f*, and *mf*. There are several quintuplet (5) and triplet (3) markings. Pedal markings (*Ped*) are present under the first and last measures.

40

Musical notation for measures 40-41, upper staff. It features a melodic line with various articulations and dynamics. Dynamics include *ppp*, *f*, *pp*, *mp*, and *(p) ppp*. There are several triplet (3) and quintuplet (5) markings.

15

Musical notation for measures 40-41, lower staff. It features a bass line with various articulations and dynamics. Dynamics include *f*, *mf*, *p*, *pp*, *(mp) ppp*, *ppp*, and *f*. There are several quintuplet (5) and triplet (3) markings. Pedal markings (*Ped*) are present under the first and last measures.

To vibes
7

42

3 7 3 7 3 3 3 3 3 3 3

f *p* *pp* *ppp*

10c.

15

mp *mf* *pp* *ppp* *f* *mp*

f *mp* *10c.*

Ped Ped

45

♩ = 50

senza vib. pure → nasal → vib. molto senza vib. pure → vib. molto nasal

glisc. *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.*

pē - tēn iū - te - ti su - san

spp *mf* *p* *f* *p* *mf* *(pp)* *p* *(mf)* *sub. ab* *(mf)* *sub* *(mf)* *sub* *(mf)*

* Soprano begins before instruments have died away

15

45a

senza vib. pure → vib. molto nasal senza vib. pure → vib. molto nasal senza vib. pure → vib. molto nasal senza vib. pure

glisc. *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.* *glisc.*

a - ma - ran - tya - kān - la - ra yan

spp *mf* *sub. md* *(f)* *sub. mp* *(f)* *spp* *(mf)* *p* *(mf)* *sub* *md* *p*

15

segno

♩ = 90

46 Vibes normal vibrato

ps, marc., (mp), p, molto vib., (mf), (f), Vib. norm., molto legato

tan mun

Ped poco marc. Ped

48

sub. mf, mp, (pp), f, mp, poco vib.

Si - ra ra - m

Ped Ped

50

mp, vib. norm., sf, p, mp, non vib., mf, vib. molto, sf, vib. norm.

ya pan hi - la na sui

Ped Ped Ped Ped Ped

Rit.

fast vibrato

to marimba

(♩=40)

53

3 5 3 3

(pp) p molto legato (p) sf p (pp)

gliss. gliss. gliss. gliss.

ka wa

Ped Ped Ped Ped

♩=60 sub.

56

Marimba

3 3 3 3 7

p pp sempre, accompagnando

legato posc. e senza vib. Al fine

ri ga ti nin

* Dynamics in this section should be slightly subdued relative to those in preceding sections

pp sempre, accompagnando

Ped Ped Ped Ped

58

3 3 3 3 5

sfpp sfpp pp

an

Ped Ped Ped Ped

♩ = 40

60

Handwritten musical score for measures 60 and 61. The score is written for two staves (treble and bass clef) and includes piano accompaniment. Measure 60 features a melodic line with a 5-measure phrase and a 7-measure phrase, marked with dynamics *ppp*, *mp*, and *mf*. A *solo* marking is present above the first staff. Measure 61 continues the melodic line with a 7-measure phrase, marked with *pp* and *mf*. A *crochets* marking is placed below the first staff. The piano accompaniment consists of chords and single notes, with a 5-measure phrase in measure 60 and a 7-measure phrase in measure 61. A *sempre marc. in p* marking is at the end of measure 61. A box contains the instruction: ** Crochets & Piano: Dynamic level even more subdued than before*. Pedal markings are shown below the piano part.

62

Handwritten musical score for measures 62, 63, and 64. The score is written for two staves (treble and bass clef) and includes piano accompaniment. Measure 62 features a melodic line with a 7-measure phrase, marked with dynamics *mp* and *p*. Measure 63 features a melodic line with a 3-measure phrase, marked with *mp* and *p*. Measure 64 features a melodic line with a 3-measure phrase, marked with *mp* and *mf*. The piano accompaniment consists of chords and single notes, with a 7-measure phrase in measure 62 and a 3-measure phrase in measure 64. A *Ped sim.* marking is at the beginning of measure 62. A box contains the instruction: *+ temple blocks*.

65

Handwritten musical score for measures 65, 66, and 67. The score is written for two staves (treble and bass clef) and includes piano accompaniment. Measure 65 features a melodic line with a 3-measure phrase, marked with dynamics *mf*, *p*, and *pp*. Measure 66 features a melodic line with a 3-measure phrase, marked with *mp* and *p*. Measure 67 features a melodic line with a 7-measure phrase, marked with *pp* and *f*. The piano accompaniment consists of chords and single notes, with a 7-measure phrase in measure 65 and a 3-measure phrase in measure 67. A *Ped sim.* marking is at the beginning of measure 65. A box contains the instruction: *+ temple blocks*.

68

(p) f p (mp) mf

71

(pp) f mf p (pp) Small woodblock

74

f (pp) (mp) mf p (pp) Crotales Small woodblock (pp) (repeat 5x)

Rit (each player independantly) $\rightarrow J=20$


Change sequence of blocks with each repeat (repeat 5x)

+ large woodblock (7)

lot time r only 7 (repeat 5x)


NOTES


Soprano / crotales  /small woodblock

Percussion: glockenspiel; vibraphone (hard sticks); marimba (semi-hard sticks); 4 temple blocks 

Piano/ large wood block

 = slow gliss throughout entire duration of note

 = (marimba) damp key with flat of hand if possible, otherwise with end of stick

 are to be played in free rhythm in the duration shown in brackets above the group

Microtones are notated thus: ♭, ♭♭, ♯, ##

TEXT AND TRANSLATIONS

kady agriñ ri lawasku kary apisah jñ kalěññan ațemah wuruñduññ
yan ketuñ raras iñ mañö mahas-ahas yatika-ñ awėtu riñrañ iñ hidėp
nora-ñ pahlipura-ñ prapañca pětėñ iñ hati susah amarantyakėñ lara
yan tan muñsira rāmya pañhilaña suñkawa ri gati niñ anrėgėp lanö

Literal translation

As-it-were / sick / for / my-length / staying / apart / from / beauties / of-nature / dismal
If / counted / pleasure / of / musing / wandering-about / that-is / producing / distress / of / mind
There-would-be ;no / comfort-of / confusion / darkness / of / heart / difficult / preparing / sorrow
If / not / taking-refuge-in / beauty / means-of-effacing / cares / of / behaviour / of-one-who / tackles / poetry.

Free translation

It is as if I am sick, having been left so long, cut off from the beauties of nature, and I have become completely dismal.
If only I think how wonderful it is to wander about composing, it makes me quite distressed of spirit;
There would be no comfort for my confusion, and the darkness of my mind would be so deep as to lead to torment
If I did not take my refuge in beauty as a means of soothing cares, in the manner of one who occupies himself with poetry.

The above text is the 39th and final stanza of the *Śiwarātrikalpa*, a long poem in Old Javanese by the 15th Century poet Mpu Tanakuñ. I would like to thank Prof. A. Teeuw of the University of Leiden for the literal translation and for permission to quote the free translation (from Teeuw, Galestin et al., *Śiwarātrikalpa* of Mpu Tanakuñ (The Hague, 1969), as well as for the notes on pronunciation below.

NOTES ON PRONUNCIATION

While the pronunciation of Old Javanese can not be reconstructed with certainty, scholars agree that the following principles can be assumed:

Vowels sound as in Italian (long vowels are indicated by a dash above the letter thus Rāmya) with the following exceptions:

ɛ̄ = e in (Eng.) lover
ò = long e, not far from i in (Eng.) birth
u = oo in (Eng.) book

Consonants sound approximately as in French, with the following exceptions:

c = c in (Ital.) cieco
h = h in (Eng.) house
r = r in (Ital.) rolla
y = y in (Eng.) yard

Consonants with diacritical signs are pronounced thus:

ñ = ng in (Eng.) sing
ñ, ð are pronounced with the tip of the tongue against the hard palate
ñ̄ = ne in (Eng.) new (= n + y)

James Erber
London February 1980