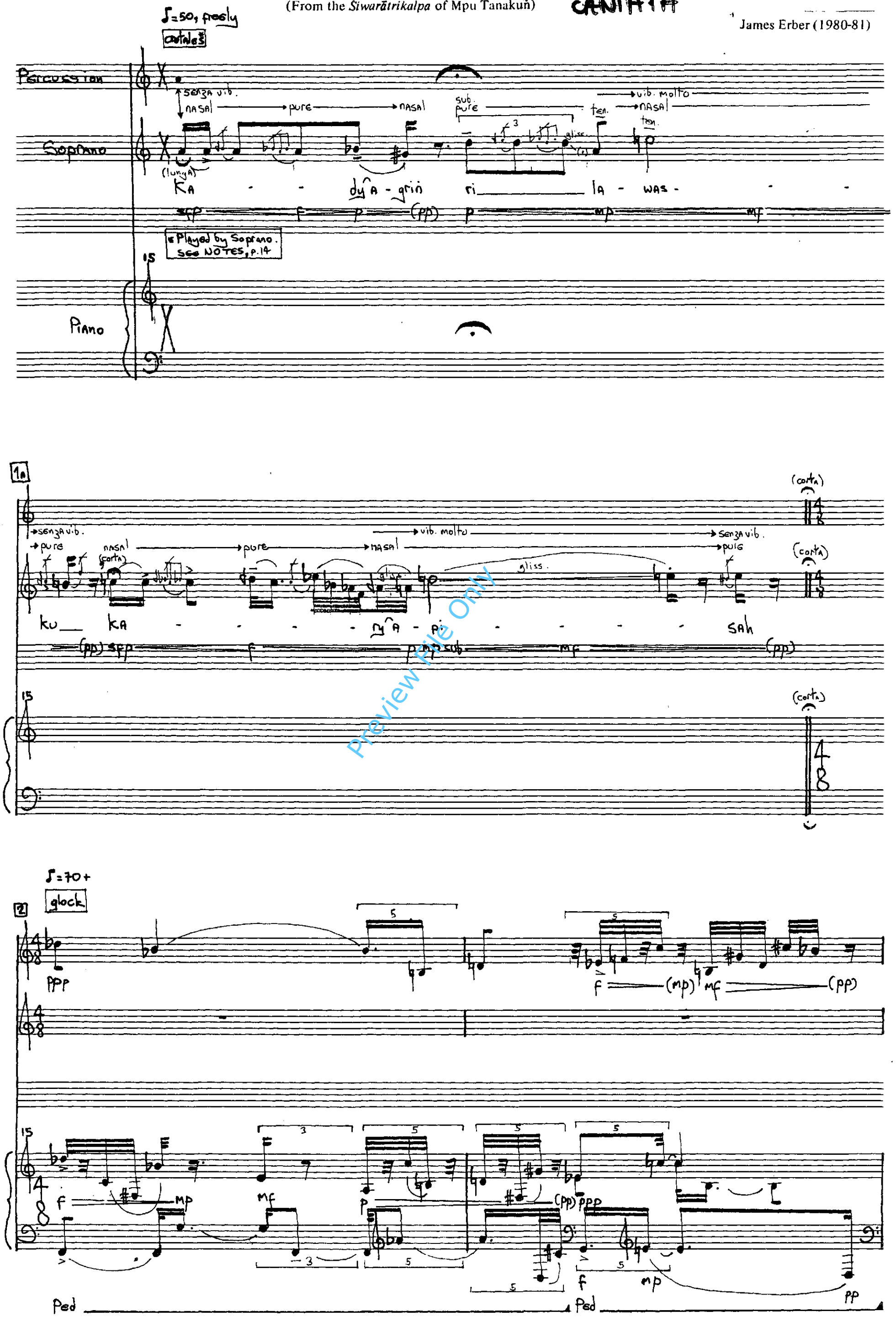
(From the *Śiwarātrikalpa* of Mpu Tanakuṅ) CANTATA

James Erber (1980-81)



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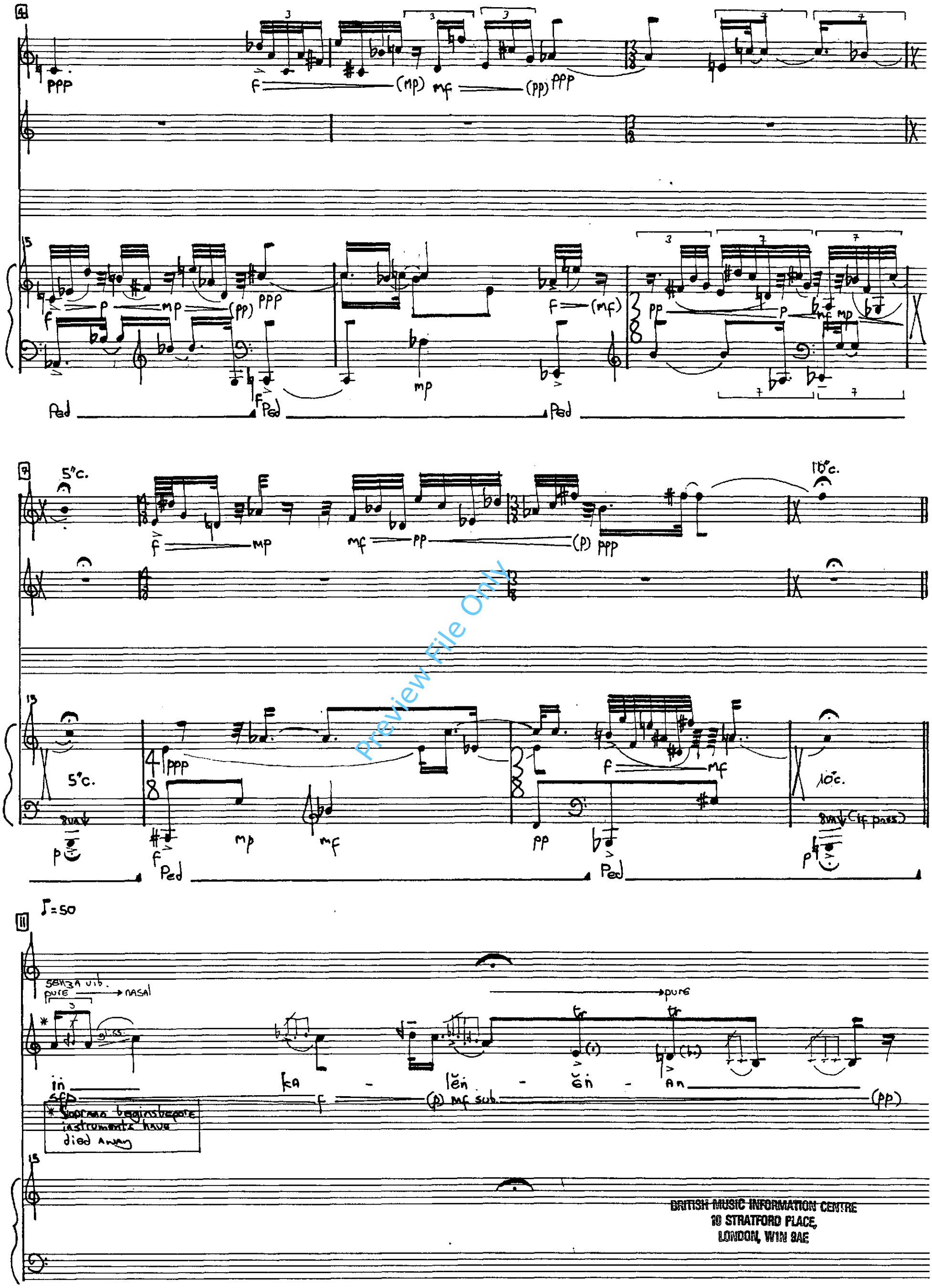

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11a

vib. poco → vib. molto
breathy tone → pure

senza vib. → vib. molto
Spoken → sung

(cortA)

A - te - - - - - nah wu - - - nan - °duin - ěn

p mp (mf) sfp f (pp)

15

(cortA)

♪=70

glock

12

f pp (mp) ppp

f p (pp) ppp

15

ppp f (mp)

f pp Ped Ped

f p (pp) Ped Ped

14

to vibes

1,0"c.

f pp p mf mp ppp f mp

15

pp mf ppp f mf f (mp) ppp

8va (C if poss.)

p

Ped Ped

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17 ♩=90

vibes

normal vibrato

sf p mp

sfp f mf f > mp senza vib. → molto vib. → senza vib.

gliss.

yan ke - tun ra - - ms

* Soprano begins before instruments have died away

Ped Ped Ped Ped Ped

21

to glock

l.v.

sub poco sf mf (pp) pp

senza vib. vib. poco

marc. marc. marc.

sfp mf (f) p sub., poco liberamente (rit.)

tr normal vib.

mp (p)

in mah - ö ma - ms - a - has

Ped Ped Ped

25 ♩=50

senza vib. NASAL → vib. molto pure

gliss.

ya - - ti - - - kain A - we -

sfp f (p) mp sub (p) sfp (f)

* Soprano begins After instruments have died away

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25a

(corta)

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

gliss. gliss.

-tu — rin - - - rain — in — hi - dep —

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

(corta)

15

(corta)

♩=70+

26

glock

ppp

f p mf pp (mp) ppp

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15

f p ppp f mf pp

Ped Ped Ped

29

f mp p (mf) ppp

15

mp (p) ppp

f mp p

mf f (pp)

Ped Ped

30

5"c.

f pp mp p

15

f (mp) ppp

Ped

f p

5"c.

8va

32

ppp

f (p) ppp

10"c.

15

ppp

f (mp)

f (pp)

mf p (pp)

10"c.

Ped Ped Ped

(tambl (if poss.)

p

35 ♩=50

(cont.)

senza vib. → vib molto

nasal

senza vib. → pure

spoken → sung

vib. molto senza vib. → vib. molto

breathy tone → pure

breathy tone → pure

(cont.)

no - ran pan - - li - pu - ran pra - pañ - ca

sfp mf (pp) p mp poco sf sfp (mf) mp p (mf)

*Soprano begins before instruments have died away

15

(cont.)

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glock

36

15

38

15

40

15

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42

10"c.

f p pp ppp

15

mp mf p pp ppp

f mp

10"c.

Ped Ped

45 ♪=50

senza vib. → vib. molto
pure → nasal

senza vib. → pure → vib. molto → nasal

gliss.

pě - těn iň he - - ti su - - - sah

sfp mf p f p mf (pp) p (mf) sub. p (mf) sub. p (mf) sub. p (mf)

* Soprano begins before instruments have died away

15

45A

segue →

senza vib. → vib. molto
pure → nasal

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

gliss.

(corta)

A - ma - ran - tya - kěn la - ra yan

sfp mf sub. mp (f) sub. mp (f) sfp (mf) p (mf) sub. mp p

15

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♩=90

46 Vibes normal vibrato

poco marc.

(mp) P (MF) molto vib. (F) P vib. norm. : molto legato

tan muin

P poco marc. mp P

Ped Ped

48

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

si - ra fam

mp mf mf mp mf mp

Ped Ped

50

mp vib. norm P sfp p sf mp mp non vib. gliss. (slow) mf vib. molto sfp vib. norm. mp

-ya pan - - hi - la - na sun -

mp p mp p mf mp

Ped Ped Ped Ped Ped

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Rit.

53

fast vibrato

to marimba

(♪=40)

(corta)

(pp) p molto legato

più legato

(PP)

(corta)

gliss.

ka - - - wa

(pp)

p

sf p

(corta)

Ped Ped Ped Ped Ped

♪=60 sub.

56

marimba

p* legato poss. e senza vib. al fine

pp* sempre, accompagnando

ri - - - ga - - - ti - - - nin

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

(p)

pp* sempre, accompagnando

Ped Ped Ped Ped

58

sfpp

sfp

an - - - re - gep - lan -

sf

pp

Ped Ped Ped Ped

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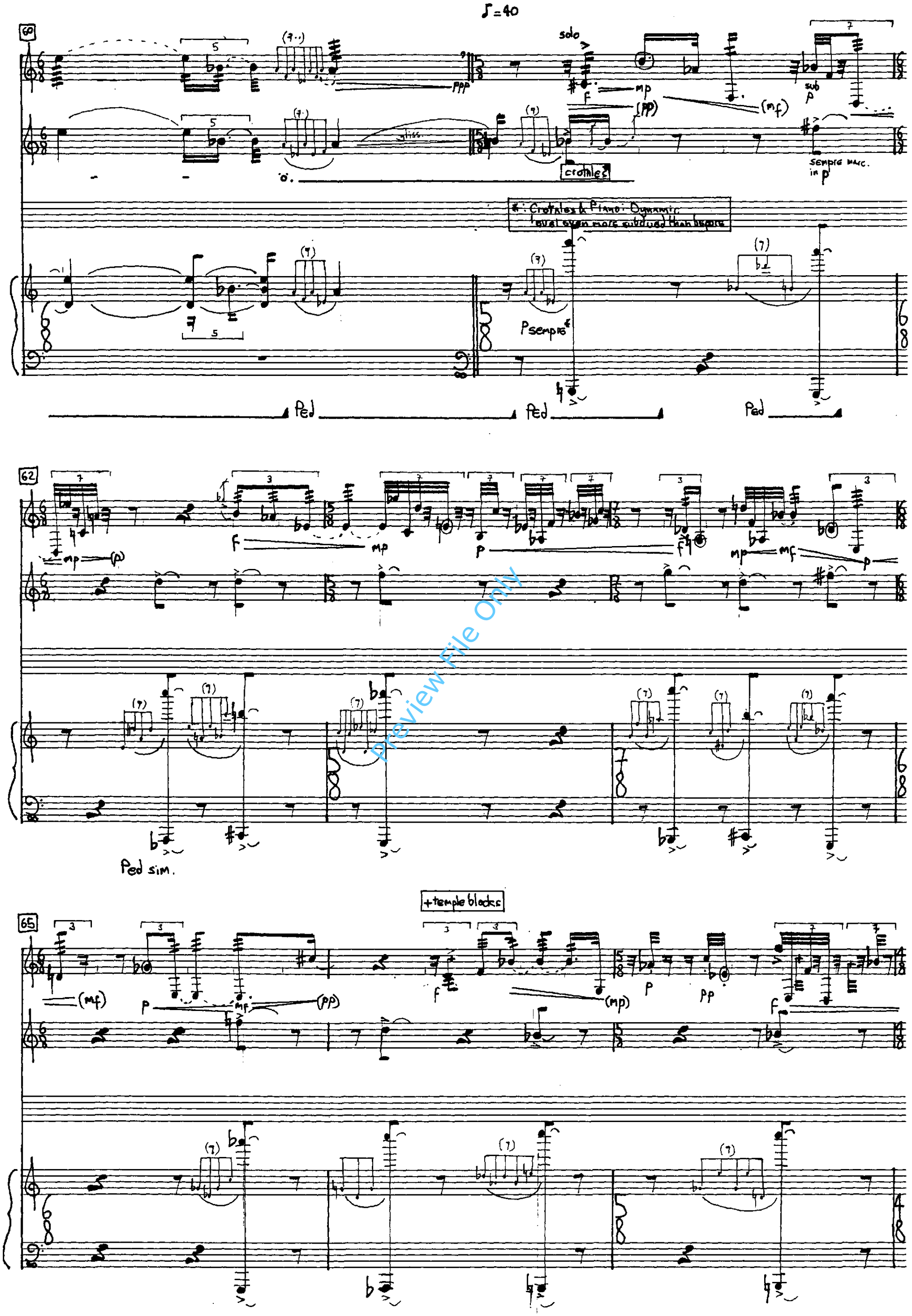

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68

(p) f p (mf) sub. p mf

(7) (7)

71

p mf (pp) f mp mf (p) fp mf (pp) mf

Small woodblock

(7) (7)

Preview File only

Rit (each player independantly) → ♩=20

74

f (pp) f (mp) mf p mf p (PP) P

Change sequence of blocks with each repeat

(repeat 5x)

crotales

Small woodblock

(repeat 5x)

+ large woodblock

(7)

1st time only

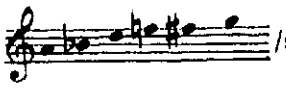
(repeat 5x)

Ped Ped

James Ether

February 1980

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 agriṅ ri lawasku kary apisah iṅ kalĕṅĕṅan atĕmah wuruṇḍuṅĕn
yan ketuṅ raras iṅ maṅö mahas-ahas yatika-ṅ awĕtu riṅraṅ iṅ hiḍĕp
nora-ṅ paṅlipura-ṅ prapañca pĕtĕṅ iṅ hati susah amarantyakĕn lara
yan tan muṅsira rāmya paṅhilaṅa suṅkawa ri gati niṅ aṅrĕgĕp laṅö

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 Tanakuṅ. 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 Tanakuṅ (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:

ĕ = e in (Eng.) lover
ö = 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:

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

James Erber
London February 1980

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