Acknowledgements
Upon completion of “The Macapat Recitation Style of Bapak Netra, a Court Retainer of the Kasunanan Palace in Surakarta,” I express my deep gratitude to God Almighty. I hope that this article and the representation of Bapak Netra’s recitation style will be useful for artists, particularly vocalists and those interested in Javanese macapat, and that listening to Pak Netra’s gaya (style), cengkok (melodic patterns), widel (melodic ornamentation), and luk (literally, curve, also refers to melodic ornamentation), will provide listeners with a new vocabulary in vocalization.

I would also like to express my gratitude to several people for their assistance in making this project possible. Jody Diamond, an American who entrusted this project to me, sponsored the recording of my example of Pak Netra’s macapat recitation style. Ibu Menggung Pamardi Srimpi from the Kasunanan Palace provided information about Pak Netra. Eny Wahyuningsih was involved in the recording of the other macapat recitation styles provided for comparative purposes. Amin, who assisted in the recording and processing of the CDs. Hanung Siswardo, who assisted with the notation. I trust that their efforts will not go unrewarded.

Darsono
Surakarta, August 2002

Understanding Macapat
[Macapat is structured verse written in literary modern Javanese; there are various interpretations of the derivation of the word. There are eleven forms, each defined by the number of lines, the number of syllables in each line and the final vowel sound of each line. The verses are sung and there are specific melodies associated with each form. —JS] There are various meanings and interpretations of the word “macapat.” Here are a few perspectives.

The word macapat is derived from the phrase maca papat-papat, literally, maca “to read” and papat “four,” meaning that the reciter should pause every four syllables (Mbombong Manah, Vol. 1). Many singers and reciters of macapat dislike this interpretation because they feel that when reciting or singing macapat (nembang), pausing every four syllables would break up words and blur the meaning of the text, not to mention it would be musically monotonous and boring.

In this example, the comma would indicate a pause, however, the texts in this example should be recited or sung in one breath (without pausing) [in order for the meaning to be clear].

Darsono, S. Kar MHum, is a well-know singer on the faculty at ISI Surakarta. He has also taught and performed internationally. He is sometimes called “Darsono bawa” because he is so well known for his solo singing of the poems that precede some Javanese gamelan pieces.

Darsono’s original manuscript, in Indonesian and Javanese, was translated by Joan Suyenaga [JS].
Kukus ing du, pa kumelun
[The smoke of burning incense billows] [dupa means “incense,” kumelun means “billows”]
Sirep kan bal, a wanara
[Stilled were the monkey troops] [bala means “troops”]

The word macapat has the same meaning as macepat and macepat, referring to cepat, literally, “fast, quick.” This interpretation indicates a quick reading, or reading the verse as a person would read prose.

The word macapat refers to maca pat lagu, or the “fourth type of song.” This is referred to in the text Mardawa Lagu, composed by R. Ng. Ronggowarsito (1802-1887), a poet in the Kasunanan Surakarta palace, and in the Centhini, an epic poem written by Sunan Paku Buwana V; both mention four kinds of sung poetry:

Maca sa lagu, literally, “read first song.” is the first group of Great Poems, or Sekar Ageng, classical four-line poems written in Old Javanese [with an equal number of syllables in each line]

Maca ro lagu, literally, “read second song.” is the second group of Great Poems, or Sekar Ageng

Maca tri lagu, literally, “read third song.” is the group of Middle Poems, or Sekar Tengahan, which are written in slightly archaic Javanese and, similar to macapat, have varying numbers of lines

Maca pat lagu, literally, “read fourth song.” is the Macapat group, written in modern literary Javanese.

Social Function
Macapat verses are one kind of sung poetry. Other sung poetic forms include tembang gedhe (great poems), tembang tengahan (middle poems) and dolanan (children’s songs). It is thought that macapat, which can also be referred to as tembang cilik (little poems), have been in existence since the reign of Prabu Brawijaya VII of the Majapahit Kingdom (1478 C.E.), and flourished in the Demak period as well as in subsequent kingdoms, which expanded eastward from Central Java to Bali, and westward as far as West Java (Sunda). (The presence of macapat in Bali, Java and Sunda, serving similar social functions, and with similar names and forms, attests to the widespread influence of the kingdoms.)

Nineteenth century Javanese literary texts (serat), such as Srikandhi Meguru Manah, Centhini, Dewa Ruci, Wulangreh, Wedhatama, and Tripama, were written in macapat verse. The texts incorporate a dazzling array of word play and riddles that showcase the beauty of the languages, including sanepan (metaphors), paribasan (adages, sayings), wangsalan (couplets that contain word puzzles), sandi asma (hidden names), ssasmita (signs), purwakanthi (assonance and alliteration), and parikan (rhyming couplets, characteristic of East Javanese literature).

There are also children’s stories, fairy tales and historical accounts written in macapat verse that represent the standard linguistic form for molding noble character. These kinds of texts are usually read in specific social settings, such as lek-lekan (staying awake all night, serving on night guard duty), selapan banyi (ceremonies for the celebration of the 35th day after birth), circumcision, house raising, syukuran (giving thanks), and nadzar (the fulfillment of a promise to God).

These macapat texts are referred to as lagu winengku sastra, meaning that the sastra (literary content) is emphasized over the lagu (melody). They are sung in a style with these characteristics: simple melody and melodic patterns (cengkok), vocal ornamentation (umelan) using a maximum of three pitches, clear articulation (kedal), breathing controlled in accordance with the meaning of the sentence, words not broken up, correct tuning system (laras), and correct pitch. Here is an example of a simple melody in the form Pucung.

**Pucung, lara slendro pathet manyura**

```
3  3  3  3, 1  1  1  2  6  6  5  3
Ngel-mu i-ku ka-la-kon-e kan-thi la-ku
i  2  6  3  2  1
le-kas-e la-wan kas
1  2  1  3  2  1  2  1  6
```

```
te-ges-e kas nyan-to-sa-ni
6  1  2  3, 2  2  1  6  2  3  2  1  2  2
Se-tya bu-dya pa-nge-ke-se dur ang-ka- ra
```

[Mystical knowledge is achieved through ascetic practice]

It is set in motion by determination, in the sense of strengthening the will
A steady temperament overcomes evil.]

The classic text Wedhatama would be sung in this way. The following excerpts show didactic references to certain topics. [After the heading, the first word refers to the macapat form, and the number to the place of the verse in the text.—JS]

**Faith in the Almighty**

Gambuh, Verse 63
Samengko kang tinutur, sembah katri kang sayekti katur, mring Hyang Suma sukanen saari-ari…
[Now it is to be taught, the third kind of worship, offered to God daily…]

Pangkur, Verse 12
Sapantuk wahyuning Allah, gya dumilah mangulah ngelmu bangkit…
[Whoever receives Divine inspiration, will soon possess enlightening knowledge …]

Pangkur, Verse 14
Sejatine kang mangkana, wus kakenan nugrahating Hyang Widhi …
[Truly, one such as that, who has received the grace of God …]
Personal Conduct
Pangkur, Verse 3
Nggugu karsane priyangga,
nora nganggo peparah lamun angling,
lumuh ingaran balili,
uger guru aleman,
nanging jannya ingkang wus waspadeng semu,
sinamuning samudana,
sesond ingadu manis.

Such a person follows his own wishes,
he does not think before he speaks,
and always seeks praise,
but a person who is attentive to signs,
conceals his feelings,
and replies in a pleasant manner.

Gambuh, Verse 74
Sabaran gindak-tanduk,
tumindake lan sakadaripun,
den ngaksama kasispaning sasami
sumimpanga ing laku dur,
hardaning budi kang ngragod.
[In all of your conduct,
your actions and your destiny
forgive and be forgiven,
evade acts of evil,
especially exerting force.]

Striving to survive
Sinom, Verse 29
Bonggan kang tan merlokena
mungguh ugering aurip
uripe lan tri prakara
wirya, arta, triwinasis
kalamin kongsi sepi
saka wilangan tetelu
telas tilasing jannya
aij godhong jati aking
temah papa papariman ngulandara.
[It is wrong to consider unimportant
basic principles in life.
There are three matters;
courage, wealth and competence.
If you lack
in this trio
any trace of humanity is lost,
it will be as worthless as dry teak leaves,
resulting in misery, begging, vagrancy.]

These verses encourage humans to strive to achieve their dreams, to be willing to work hard to fulfill their needs, and to live in accordance with high principles, position, exemplary behavior, and intelligence. Without embracing these requirements, life will be wasted, like dry teak leaves that are totally useless.

Assonance and alliteration in Javanese (purwakanthi) often appear in macapat texts, as in the following examples.
Mingkar-mingkuring angkara, akarana karanan…
[Turn away from selfishness…]
Sinamuning samudana, sesadon…
[Conceals his feelings, and replies…]
Saya elok alangka longkanganipun…
[Increasingly strange the gaps between his words…]
Gunarenggeng anggereng anggung gununggung…
[Moaning, mourning, incessantly murmuring…]

Macapat Meters
Macapat verses have specific structural characteristics, which clearly differentiate them from one another. Each is defined by gatra, the number of lines in each verse; guru wilangan, the number of syllables in each line; guru lagu or dong-ding, the final vowel sound of each line; pada, the group of lines that form a complete verse that end at a final point (pada lungsi); and pupuh, the group of verses forming a section of a larger poetic work. The table on the following page shows the gatra, guru wilangan and guru lagu of the eleven macapat forms.

Varieties of Cengkok
Cengkok refers not only to melodic patterns, but also to the entire melody of the macapat verse. There are 11 varieties of macapat. Each can be sung in both the slendro and pelog tuning systems. Several different melodies are associated with each macapat form. The number of different cengkok associated with each macapat are: Mijil (27), Sinom (25), Kinanthi (28), Asmaradana (17), Dhandhanggula (28), Pangkur (14), Durma (21), Pocung (27), Gambuh (20), Megatruh (12), Maskumambang (10). The total number of these special cengkok (gaya lahon) can be found in Buku Macapat, Vol. I, II, and III, compiled by Gunawan Sri Hascarya in 1981.

Hidden Names (Sandi Asma)
In the past, Javanese rarely identified the author of any piece of work. In the rare cases in which credit was given, the name was not written clearly, but hidden in the text; this is called sandi asma [sandi means hidden, asma is name]. For example, the text Sabdajati begins with the initial verse of Megatruh; the five underlined syllables spell Ronggawarsita, the author of Sabdajati.

Haywa pegat ngudiya ronging budyayu
margane suka basuki
dimen lungar kang kinayun
kalising punggawe sisip
ingkang taberi prihatas.
[Do not stop striving for virtue
because you will prosper
and your wishes will be set free,
impervious to wrongful acts,
for those who diligently make sacrifices.]
Sasmita
The word sasmita derives from Kawi, Old Javanese, and means “hint, sign.” In macapat, a sasmita is a word placed in the beginning or the end of a pupuh (group of verses) that indicates which form of macapat will follow.

Literary texts are written in a number of macapat forms, each section consisting of several verses in one form. The identification of each macapat form from one pupuh to the next is not stated clearly, but is hidden in word signs, called sasmita, which have either similar sounds or similar meanings to the names of the macapat form to follow.

Some examples of sasmita to indicate the next form:
- Mijil (to emerge): wijil (emergence, descendent), mijil (to emerge), metu (to emerge), miyos (to emerge)
- Sinom (young shoots): srinata (king), roning kanal (leaf of tamarind tree), kanoman (youth), ngenomi (to look or act younger), anom (young), tariwa (young adult)
- Kinanthi: kinanthi, kekanthen (to cooperate), gandheng (connected, related), ginaandheng (to be connected, joined), kanthi (companion)
- Asmaradana: kasmaran (to be in love), asmara (romantic love), brangti (in love with), brangta (in love with), kingkin (lovesick), wayung (infatuated).
- Dhandhanggula: sarkara (sugar), manis (sweet), memanise (sweetness), artati (sugar, sweet), dhandhang (crow)
- Pangkur: wuri (back, rear), mungkur (past, overdue), wuntat (back), yada kenaka (battle of nails)
- Durma: mundur (to retreat), ngenduri (to back away from), durala (ill-tempered), durala (bad-mannered).
- Pucung (a certain tree): kaluwak (seeds of kaluwak tree), pocung (a certain tree), wohing pocung (fruit of the pocung tree)
- Gambuh: nggambuh (to sing gambuh verse), tambuh (to not know or recognize), tumambuh (to feign ignorance or lack of interest)
- Megatruih: pegat (broken off, cut off), duduk (to push with a stick), anduduk (to reach)
- Maskumambang: kumambang (to float), kentir (to be carried along on a current), timbul (to emerge, stand out)

Development of Macapat
The recitation of macapat is not limited to sung “readings” at social events; it has also flourished in karawitan (classical gamelan music), particularly during the reigns of Sunan Paku Buwana X in the Kasunanan Surakarta (1893–1939) and Prince Mangkunegara IV in the Pura Mangkunegaran (1853–1881). Karawitan, which had prospered and developed as an essential part of palace ceremonies, became open to musical influences from outside the palace. Folk traditions were adapted in the forms of kendhangan ciblon (lively dance drumming), senggakan

<table>
<thead>
<tr>
<th>Macapat form</th>
<th>lines</th>
<th>number of syllables in each line and final vowel</th>
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<tbody>
<tr>
<td>1. Mijil</td>
<td>6</td>
<td>10 6 10 6 6 i o e i i u</td>
</tr>
<tr>
<td>2. Sinom</td>
<td>9</td>
<td>8 8 8 8 8 8 a i a i i u</td>
</tr>
<tr>
<td>3. Kinanthi</td>
<td>7</td>
<td>8 8 8 8 8 8 u i a a a a a a a</td>
</tr>
<tr>
<td>4. Asmaradana</td>
<td>7</td>
<td>8 8 8 8 8 8 8 8 8 a a a u a</td>
</tr>
<tr>
<td>5. Dhandhanggula</td>
<td>10</td>
<td>10 8 8 8 8 7 9 7 7 7 a a a a a a a a a a a a</td>
</tr>
<tr>
<td>6. Pangkur</td>
<td>7</td>
<td>8 11 8 7 12 8 8 a i u a a a i a</td>
</tr>
<tr>
<td>7. Durma</td>
<td>7</td>
<td>12 7 7 6 7 8 5 7 a a a i a</td>
</tr>
<tr>
<td>8. Pucung</td>
<td>4</td>
<td>12 6 6 12 u a a a i a</td>
</tr>
<tr>
<td>9. Gambuh</td>
<td>5</td>
<td>7 10 12 8 8 8 8 8 8 8 8 u u i i o</td>
</tr>
<tr>
<td>10. Megatruih</td>
<td>5</td>
<td>12 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 i u</td>
</tr>
<tr>
<td>11. Maskumambang</td>
<td>4</td>
<td>12 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 i a</td>
</tr>
</tbody>
</table>
(vocal calls), sindhenan (solo female singing), bawa (solo vocal introduction to a gamelan piece), gerong (male chorus), and macapat. These developments increased after Indonesian independence in 1945, when many talented musicians began to play karawitan outside the palace walls and their new compositions were not tied to the rules of the court.

Developments in macapat have occurred in both musical uses and melodies (lagu); these changes have influenced the number of gatra, guru wilangan and guru lagu (except for the ura-ura form). The developments include: ura-ura, an unaccompanied, highly ornamented singing of macapat; bawa, unmetered, unaccompanied solo vocal introduction to a gamelan piece; palaran, vocal genre in which a solo singer is accompanied by a reduced gamelan ensemble that focuses on key pitches of the melody; lara, madya, unison choral singing accompanied by frame drums, a drum, and komonak (pair of tubular bells); andhegan gendhing, a musical break in a gamelan piece during which a solo female vocalist sings an unaccompanied verse; suluk, mood songs sung by the puppeteer in the shadow theater or dance drama; and gendhing, forms of gamelan pieces.

**Pak Netra and a personal singing style**

In the Kasunanan Palace in Surakarta, there are special court retainers, among whom some are dwarfs and some are blind. One of the blind court retainers was Bapak Netra. Some people spoke of him as the swara tan netra or tan ndeleng, the “blind” or “unseeing voice.”

Pak Netra lived in Bratadininingratan, on the west side of the Surakarta palace. He actively participated in art performances in the palace, particularly in singing with the wiraswara, male singers in the gamelan ensemble. Pak Netra was recognized for his unique voice, especially when reciting macapat. For this reason, when his fellow court retainers sponsored personal events, such as birthday parties, blessings for a new house, giving thanks or circumcision celebrations, they often asked Pak Netra to participate in the ceremony by reciting macapat.

Each reciter of macapat has a personal singing style, with differences in luk, wiled, and lelewa (characteristic ways of performance). Other famous macapat reciters include Nyi Bei Madusari, Ki Sutamaran Sastra Suwignya, Gunawan Sri Hascaryo, and Ki Suparna.

Pak Netra had several unique traits: he was blind, illiterate, and had memorized several classic texts. He would sing each macapat with the same cengkok, constantly varying the luk and wiled, and expressed a characteristic sense of musicality.

**The Recordings**

One of these court retainers, Ibu Menggung Pamardi Srimpi, invited Pak Netra to the celebration of her son’s eighth birthday. Her son, BRM Bambang Irawan, was born on May 23, 1967. He celebrated his eighth birthday in 1975. (In 2002, at the time of this writing, Bambang Irawan, was 35 years old, and a lecturer at Universitas Negeri Surakarta in Surakarta.)

When Jody Diamond, an American researcher, was studying karawitan in Surakarta (Solo), I was one of her teachers. She witnessed and recorded Bambang’s birthday celebration. Before returning home, she gave me parting gifts of a book of bawa and a copy of the cassette recording of Pak Netra’s macapat recitation. After listening to that recording numerous times, I became interested in his unique luk, wiled, and cengkok, which were different from other vocalists. Because I often listened to this recording, a bit of Pak Netra’s style began to emerge in my own vocalizations of macapat.

Diamond returned to Solo in 2001. One of her projects was to record several of her compositions in Studio 19 at Sekolah Tinggi Seni Indonesia (STSI) Surakarta [currently ISI, Institut Seni Indonesia] performed by faculty members. When the recording session was over, I spoke with her at length about the cassette she had given me, and Pak Netra’s macapat recitation style. Upon hearing my story, Jody was thrilled and asked me to record myself reciting macapat in Pak Netra’s style. This idea fascinated me and I agreed to make a recording.

This article [and the notation that follows] is based on the 1975 cassette recording of Pak Netra, in which he recites the Wedhatama, written by Mangkunegara IV, and Wulangreh, by Paku Buwana IV of the Kasunanan Surakarta Palace. A transcription of the cassette recording of Pak Netra’s recitation resulted in notation for 50 verses of tembang macapat in the following meters and pathet: Pangkur pelog nem (14 verses), Sinom pelog nem (15), Pucung slendro manyura (5), Gambuh pelog nem (5), Dhandhanggula (3), Kinanthi pelog nem (5), and Kinanthi slendro manyura (3).

I recorded myself reciting those same 50 verses, imitating Pak Netra’s recitation style. I also recorded several other related macapat melodies in different styles that are often performed by other vocalists. The final project was comprised of written notation for Pak Netra’s style, and three CDs of macapat recitation: one of macapat recitation by Pak Netra, a second in which I imitated Pak Netra’s style, and the third a recording of macapat recitation in other common styles performed by Eny Wahyuningsih and myself. [These recordings are in the online edition of this issue: <http://www.gamelan.org/balungan/>].

**Glossary**

andhegan gendhing a musical break in a gamelan piece during which the solo female singer sings an unaccompanied verse

Bapak/Pak father, address for older men

bawa unmetered, unaccompanied solo vocal introduction to a gamelan piece

Cengkok melodic pattern

gatra number of lines in each verse

gaya style
gaya lahon melodies associated with the various forms of macapat
gendhing a gamelan piece
gerong male chorus
guru lagu or dongsing final vowel sound in each line
guru wilangan number of syllables in each line
lbu mother, address for older women
karawan gameulan music
kodal articulation
kendhang ciblon lively dance drumming
lagu melody
laras tuning system
laras madya union choral singing accompanied by frame drums, a drum, and kemanak (a pair of tubular bells)
lelewa affectation; characteristic way of doing something
luk curve; melodic ornamentation
manyura one of the three tonal hierarchies in the slendro tuning system
nadzah fulfillment of a promise to God
nem six; one of the three tonal hierarchies in the pelog tuning system
pada group of lines that form a complete verse
pada lungsi ending point of a verse; functions as a period [.]
palaran vocal genre in which a solo singer is accompanied by a reduced gamelan ensemble that focuses on key pitches of the melody
paribasan adage, saying
parikan a rhyming couplet in which the first line poses a statement and the second line, usually unrelated to the first line, offers advice or an astute observation
pathet tonal hierarchy
pelog seven-tone tuning system with large and small intervals
pupuh group of verses that form one section of a text
purwakanthi assonance, alliteration
sandhi asma hidden name
sanepan metaphor
sasmita sign
sastra literature, literary content
selapanan bayi ceremony to mark the 35th day after birth
senggakan vocal calls
sindhenan solo female singing part
slendro five-tone tuning system with large intervals
suluk mood songs sung by the puppeteer in shadow theater or dance drama
syukuran giving thanks; thanksgiving
tembang classical sung poetry
ura-ura unaccompanied, but highly ornamented singing of macapat
wangsaran a couplet in Javanese that contains word puzzles
wiled melodic ornamentation
wiraswara male singers in a gamelan ensemble

NOTATION

The following pages present the transcriptions of the recording of Pak Netra made by Darsono, which are formatted in the style widely used for vocal music in Central Java.

The cipher notation is KepatihanPro, developed by Matt Ashworth, based on a previous font by Ray Weisling. KepatihanPro is a monospaced font, in which each character takes the same amount of space. Lucinda Console, also a monospaced font, was chosen to facilitate alignment of the text and the melodic notation. The online edition of this issue of Balungan includes files of full size versions of the macapat notation.

The recordings made by Darsono, and the transfer of the cassette of Pak Netra, was sponsored by a gift from Harrison Parker.

The order of the macapat verses follows the list as described by Darsono in the text.

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<th>verse form</th>
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<td>Pangkur, pelog nem, 14 verses</td>
</tr>
<tr>
<td>25</td>
<td>Sinom, pelog nem, 15 verses</td>
</tr>
<tr>
<td>29</td>
<td>Pucung, slendro manyura, 5 verses</td>
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<td>30</td>
<td>Gambuh, pelog nem, 5 verses</td>
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<tr>
<td>31</td>
<td>Dhandhanggula, slendro sanga, 2 verses</td>
</tr>
<tr>
<td>32</td>
<td>Kinanthi, pelog nem, 5 verses</td>
</tr>
<tr>
<td>33</td>
<td>Kinanthi, slendro manyura, 3 verses</td>
</tr>
</tbody>
</table>
Wedhatama: Pangkur pelog nem

[1] 3 5 5 5 5 5 5 5653 3
Ming-kar ming-kur ing ang-ka-ra
3 5 5 5.6 6 6 61 1 1 123 2.1
a-ka-ra-na ka-re-nan mar-di si-wi
i 2 2 2i2 i 16 i.2i2 2i2
si-na-wung res-mi-ning k1- dung
i 6 5 5 5 56i 6.5
si-nu-ba si-nu ka-r-ta
3 5 5 65.6 6 1 1 1 1 2 3 2.3
mrih kre-ta-ra pa-kar-ti-ne ngel-mu lu-hung
6 1 1 1 1 1 12123 2.1
kang tu-mrap teng ta-nah Ja-wa
5 5 5 5 6 1.2 52653 2.1
a-ga-ma a-ge-ming a-ji

[2] 3 5 5 5 5 5 5 6i2 5.653
Ji-ne-ger neng we-da-ta-ma
3 5 5 5 6 1 1 1 1 1 3 2.1
mrih tan kem-ba kem-beng a-ning pam bu-di
i 2 2 2 22 2i2 2i2
mang-ka na-dyan tu-wa pi-kun
i 6 5 5 5 56 6.5
yen tan me-ka-ni ra-sa
3 5 5 5 6 1 1 1 1 1 23 323
yek-ti se-pi se-pa lir a-se-pah sa-mun
6 1 1 1 1 1 123 2.121
sa-mang-sa-ne pa-kum-pu-lan
5 5 5 5 6 1i2 51653 2.1
go-nyak ga-nyuk ngle-ting se- mi

[3] 1 2 2 2 1 623 3 3
Nggu-gu kar-sa ne pri-yang-ga
5 6 1 2i2 6 5 6 5 3 2121 1
no-ra ngang-go pe-pa-rah la-mun ang-ling
i 2 2 2i2i 6 5 6 1.2i2
lu-muh i-nga ran ba-li-lu
3 5 5 5 5 56i 1 65.65
u-ger gu-ru a-tem-an
5 5 5 5 5, 6 1 1 1 1 1 212 3 23
na-ning jan-ma ing-kang wus was-pa-deng se-mu
6 1 1 1 1 1 1 1
si-na-mu-ning sa-mu-da-na
5 6 6 6 5 3 3 2.121
se-sa-da-ne a-du ma-nis

[4] 1 1 1 1 1 212 3 3
Si-pu-ngung no-ra ngle-ge-wa
3 5 5 5 56 6 1 1 2 3 653 21.21
sang sa-yar-da den i-ra ca-ce-ri-wis
i 2 2 2 165 6 1.2i2
ngan-dhar a-ndar a-ngen-dhu-kur
3 5 5 5 5 2i 65.65
kan-nda-ne no-ra ka-prah
5 5 5 5 5 6 1 1 1 1 1 2 3 23
sa-ya e-Tok ka-lang-ka long-ka-ngan-i-pun
5 6 1 1 1 1 1 1
si wa-sis was-ki-tha nga-lah
5 6 6 6 6 5 3 3 2.121
nge-li-ning ma-rang si pu-ngung
Mang-ko-no ngel-mu kang nya-ta

sa-nya ta-ne mung weh re-se-ping a-ti

bu-ngah i-nga-ra-nan cu-bluk

su-keng tyas yen den i-na

no-ra ka-ya si pu-nggung a-nggung gi-nu-gung

u-gu-ngan sa-di-na di-na

a-ja mang-ko-no wong u-rip

Ki-ki-sa-ne mung sa-pa-la

pa-la-yu ne nge-ndel-ken ya-yah bi-bi

bang-kit tur bang-sa-ning lu-hur

lha i-ya ing-kang ra-ma

ba-lik si-ra sa-ra-wu-ngan ba-e du-rung

ning a-ti-ning ta-ta kra-ma

nggon ang-gon a-ga-ma su-ci

So-tya-ning ji-wang-ga nĩ-ra

jer ka-ta-ra la-mun po ca-pan pes-thi

a-nguk a-sor ku-du mung-kul

su-me-ngah se-so-nga-ran

yen mang-ko-no ke-na ing-a-ran ka-tung-kul

ca-rem ing reh ka-pra-wi-ran

no-ra e-ňak i-ku ka-ki
Ke-ke-ra-ne ngel-mu ka-rang
ke-ka-ra-ngan sa-ka bang-sa-ning ga-[Tb]
i zi zi 5 6 6 5 6 i.zi
tan ru-ma-suk mring ja-sad
a-mung a-ñeng sa-ja-ba-ning da-ging ku-lup
yen ke-pen-tok pan-ca-ba-ya
hu-ba-ya-ne mba-le-nja-ni

Se-ja-ti-ning kang mang-ka-na
wus ka-ke-nan nu-gra-ha-ning Hyang Wi-dhi
ba-li a-lam-ing a-su-wung
tan ka-rem ka-ra-me-yan
ing-kang si-pat wi-se-sa wi-ni-se-sa-wus
mu-lih mu-la mu-la-ni-ra
mu-la-ne wong a-nom sa-mi

Tan sa-mar pa-mo-rihng suk-ma
si-nuks-ma-ya wi-nah-ya ing a-se-pi
si-nim-pen te-le-ning kal-bu
pam-bu-ka ning wa-ra-na
tar-len sa-king li-yep la-ya-ping nga-lu-yup
pin-dha pe-sa-ting su-pe-na
su-mu-su-ting ra-sa ja-ti

Sinom pelog nem
Nu-la-da la-ku u-ta-ma
tu-mrap-e wong ta-nah Ja-wi
wong a-gung ing ngek-si ga-nda
pa-ne-mbah-án se-na-pa-ti
ke-pa-ti a-mar-su-di
i zi 6 5 3 23 12 2
su-da ne ha-wa làn nep-su
mu-ne-su ta-pa bra-ta
ta-na-pi įng-si-yang ra-trí
23 3 3, 3 5 6 656 2 3 1.2 2
a-me-ma-ngun kar-ya-nak tyás ing se-sa-ma
[2] i 2 2 2 2 2 213 2.122
Sa-mang-sa-ne pa-sa-mu-an
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me-ma-ngun mar-ta mar-ta-ni
2 2 2 2 5 6 6 6
si-nam-bi ing sa-ben mang-sa
3 5 5 5 6 6 6
le-la-na te-ki te-ki
1 2 6 5 3 23 3212 2
ngga-yuh ge-yong-a-ne ka-yun
5 6 65 3 21 2 3
ka-yung-yun e-ning-ing tyas
6 1 2 2 3 1 21 65
sa-ni-tya-sa pi-nrih-a-tin
6 212 3 3, 3 5 3 656 2 3 121 2
pu-guh pang-gah ce-gah dha-har la-wan nen-dra

[3] i 2 2 2 2 2 23 23 32.122
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Le-la-na-la-la-dan se-pi
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ningar-sep se-puh-ing su-pa-na
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mrih pa-na pra-na-weng kap-ti
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neng te-pi-ning ja-la-ni-dhi
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sru ning bra-ta ke-ta-man wah-yu jat-mi-ka

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jro-ning nga-lam pa-ngle-mu-nan
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ing pa-sa-ban sa-ben se-pi
3 5 5 5 6 6 6
su-mang-gem a-nya-ge-ge-mi
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ing kar-sa kang wus ti-nem-tu
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mang-ko-no-trah ing a-wi-ya
yen a-mek-sih me-su bu-di
du-ma-dya glis du-mu-gi
i-ya ing sa- kar-sa-ni- pun
wong a-gung ngek-si gan-da
nu-grah-a-ne prap-teng mang-kin
trah gu-mu-rah dha-rah-e pa- dha wi-ba-wa

Lu-wung ka-la-mun ti-nim-bang
nga-u-rip tan-pa prih-a- tin
na-ning ta ing ja-man mang-kya
pra mu-dha kang den ka-re-mi
a-mu-lad nu-lad na-bi
na-ya keng rat Gus-ti Ra- sul
a-gung gi-na-we lam-ba
sa-ben se-ba mam-pir mas-jid
nga-jab a-jab muk-ji-jad ti- ban-ing dRA-jad

Am-ba-wa-ni ta-nah Ja-wa
kang pa-dha ju-me-neng a- ji
sa-tri-ya dIB-ya sum-ba-ga
tan lyan trah-ing se-no-pa- ti
pan i-ku pan-tes u-gi
ti-nu- lad la-be-tan- i- pun
ing sa-ku ba-san-1-ra
e-nak-e lan ja-man mang-kin
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A-gung a-nggu-bel sa- re-ngat
sa-ri-nga-ne tan den wruh- i
da-lil ha-dis lan hi-je-mak
ki-ya-se no- ra mi-ka- nI
ke-tung-kul mang-kul sa-mi
na-ya keng rat Gus-ti Ra- sul
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sa-ben se-ba mam-pir mas-jid
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1 2 3 6 121 3 3
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5 6 65 56 2 2 23 1.2165
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3 5 5 5 6 6 6
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5 5 5 6 6 1 21 6.5
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3 3 3 3, 1 2 2 212 1 1 12 2
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i 2 6 3 3.2353 32.121
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3 3 3 3235 2 2 532 1.6.16
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6 212 3 3, 2 2 16 6, 3 3 31.2.12 2
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2 212 3 5.26 3.53 2.1.21
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3 3 3 3 35 3 216 6
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6 212 3 3, 2 2 216 6 3 3 35 3232
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2 2 3 5356 353 21
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3 3 3 3 32 21 12 1.6
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6 212 3 3, 1 2 16 6 3 3 312 2
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[4] 6 6 6 6, 6 i 2 6i2 6 6 6 6.56535
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2 2 3 526 53 2.1
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3 3 3 3 321 21 3.2 1.6.16
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3 3 3 3 2 2 2 21 6 3 3 312 2
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Gambuh pelog nem

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30 Balungan
Senggakan

Sing man-theng pa-nyu-wun-e

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6 6 56 12, i 2 6 3 5.6 56 5.6

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i 2 6 6 6 6 6 6 6

Cu-man-tha-Ka a-ni-ru pu-jang-ga

5 6 6 6 6 6 5i65 5

Da-hat mu-dha ing ba-ti- ne

5 6 i6i 2 2 6i (terusan)

Nga-rep a-rep u-rub ar-sa den ku-reb

A-kal-e ka-li-ru e- nggon

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5 5 2 2 1 6 2 232 1.616

Pa-ngra-sa-ne sam-pun u-da-ni

6 1 1 1 1 1 1

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2 2 2 1 6 61 6.5

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1 2 2 2 2 2 2 2

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3 5 232 1.616, 6 6 6 6 6 6 1512 2 2

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5 6 1 6 6 61 61

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5 6 6 6 6 6 6, 65i65 5

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5 3 232 1616, 6 6 6 6 6 6 6 616 12

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Pa-dha gu-lan-ngen-ing kal-bu
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