Double Concerto for Violin, Cello, and Javanese Gamelan

Lou Harrison

Double Concerto for Violin, Cello and Javanese Gamelan

by Lou Harrison

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Lou Harrison, 1981

Notes for the gamelan
by Jody Diamond

There are three movements in the piece. The first and third movements have pieces for the full gamelan, the middle movement uses only a few instruments.

Ladrang **Epikuros**, pelog, lima, is played as follows in Movement I.

Irama I	2 times
Irama II	3 times
Irama I	1 time, with slight slow down to ending

The transitions between irama are done in the Javanese manner, with gradually speeding or slowing to change irama. Yogyanese style ladrang drumming works very well. The softer panerusan (gender, gambang) are played, or the piece can be arranged as a gendhing bonang.

The following range has been useful for working out parts. Other interpretations are possible.

·1·6̣ ·1·5̣ ·13̣6̣ 5̣3̣2̣3̣
·1·6̣ ·1·5̣ ·134 6532
·653 23·5 42·3 21̇6̣5̣
·21̇6̣ 2152 14·3 2342
·126̣ 21̇5̣2̣1̣ 4̣1̣ 2̣3̣6̣5̣

Gending **Hephaestus**, slendro is played as follows in movement III.

Irama I	A/B	2 times (direct cut at end of 2nd B to Irama III)
Irama III	C	3 times (gradual speed up to return to Irama I)
Irama I	A/B	1 time

There is a bonang obligato (special melody) played in the B section. It is written here with the notes in the higher row of the bonang above the line, and notes in the lower row of the bonang below the line. The bonang panerus doubles each pair of notes in this part, or, alternatively, may double the bonang part.

A pancer (interspersed tone) on pitch 1̇ can be played by the saron and demung on each rest of section C. When the pancer is played, the players of these instruments substitute a low 1 for the high 1 when it appears in their part.

Yogyanese bubaran drumming works well for the A section (compare the balungan with Bubaran Sembunggilang, for example). Solonese ladrang drumming for irama II has been used for the B section, and kendhang ciblon irama wilet for the C section.

A "direct cut" means that at the gong the players double the length of time between beats , without any change in tempo. This appears to happen going from A to B because of the balungan nibani (rest between each note.) When going from B to C, players count three rests between each note instead of one as in the B section.

Additional questions may be addressed to Ms. Diamond at the American Gamelan Institute.

LADRANG EPIKUROS PELOG, LIMA

Buka: ··16 5312 ··16 5323 123236 ⑤

T W T N T P T N
‖ ·1·6 ·1·5 ·136 5323
T P T N T P T N
·1·6 ·1·5 ·134 6532
T P T N T P T N
·653 23·5 42·3 216 5
T P T N T P T N
·216 2152 14·3 2342
T P T N T P T N
·126 2152 14·1 236 ⑤ ‖

Mvt. III

Gending HEPHAESTUS, Slendro

Buka; ··62 532 ··62532 1235 ·35351 ⑥

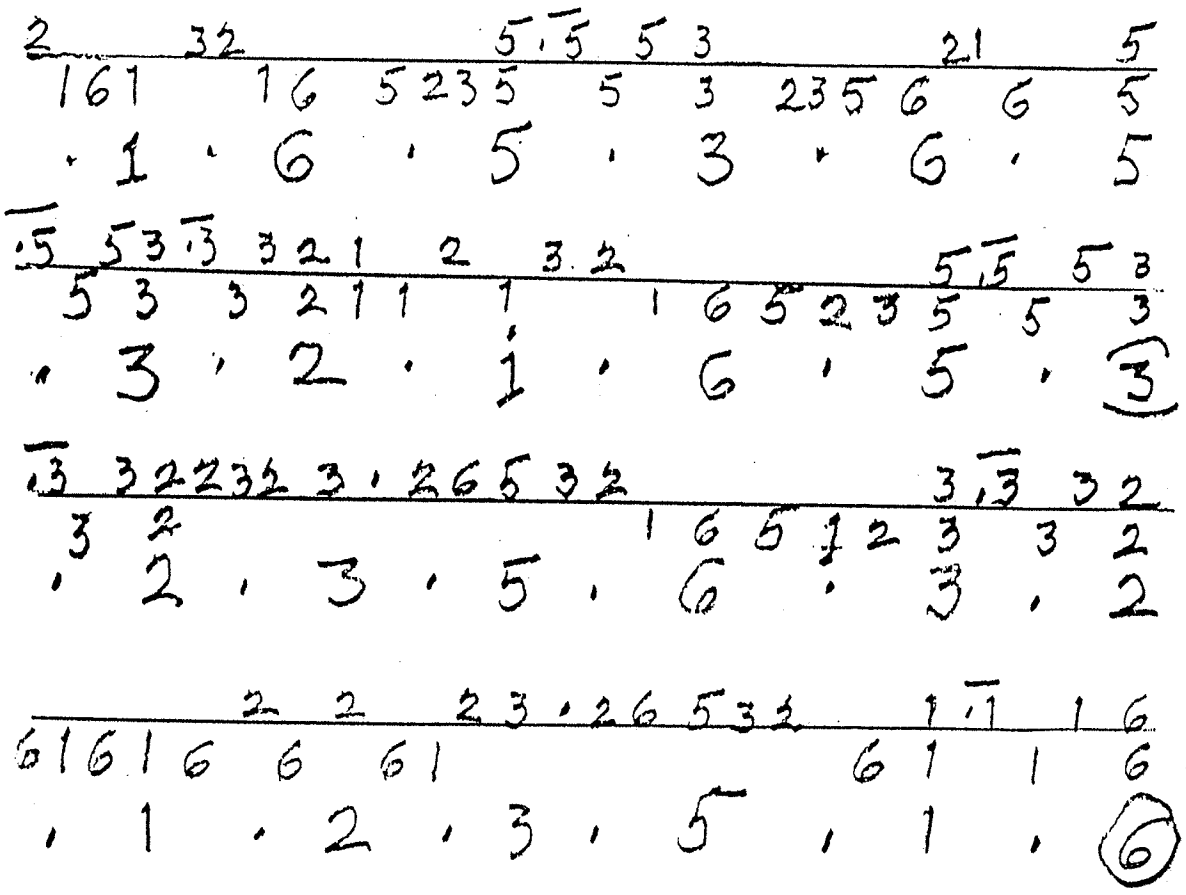
A
‖ 2·26 5165 3 2356
2·26 5165 3 2352
·5312 1235 3 51 6 (or ⑥)

B ·1·6 ·5·3 ·6·5
·3·2 ·1·6 ·5·3
·2·3 ·5·6 ·3·2
·1·2 ·3·5 ·1·⑥ ‖

in this section use pancer high one
i → C ‖ i653 2353 5615 (Irama III)
i653 2312 3516 ‖

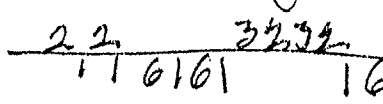
10 March 1981, at Mills

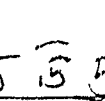
(B)



Banang "obligato" for [B], "Hephaestus"

(Panerus quite literally doubles everything!)



etc. (& twice with  !

no "holes" as in Iwama IV behavior) etc.

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Violin

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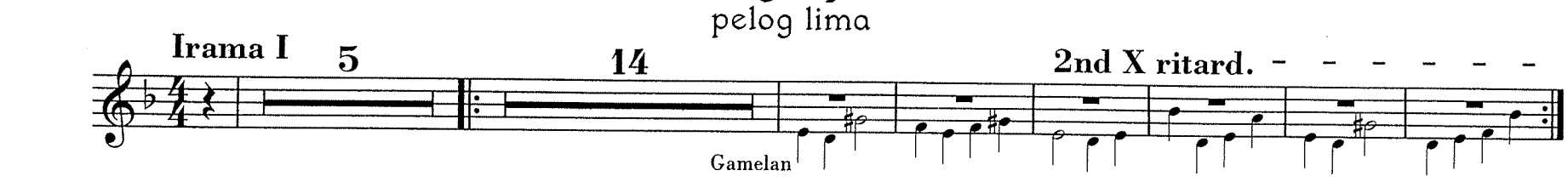
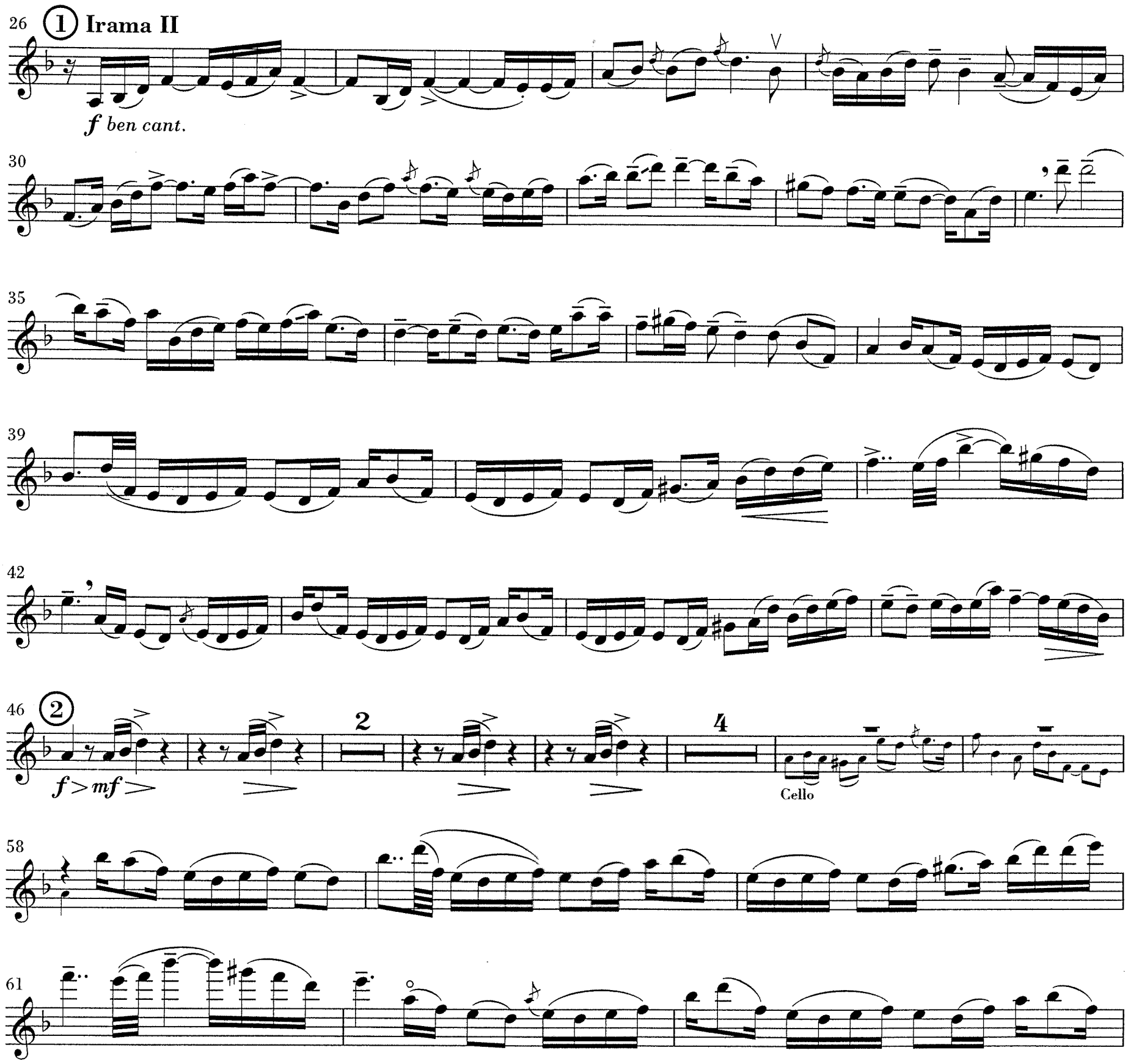
I
Ladrang Epikuros
pelog lima





Circled rehearsal numbers indicate gong strokes in the gamelan.

64

3

67

69

72

74

77

80

83

accel.

cresc.

4

Irama I

f

87

94

100

ritard.

Violin

II
Stampede

Allegro molto vigoroso

f

6

12

16

ff

19

27

f

34

41

47

non staccato

52

ff

55

63

II

70

78

84

92

100

102

108

115

ff

124

132

III

mf

140

150

f

Violin

159

167

174

mf

175

184

195

203

210

IV

218

225

232

240

242

247

255

263

270

V

ff

283

296

305

313

318

322

335

347

355

363

VI

1

370

376

383

391

398

1

405

410

418

426

433 **VII**

441

449

457

465

471

473

481

488

496

505

513

Violin

III
Gending Hephaestus
slendro manyura

Irama I

1

7

14

Gong

Gong

2nd X ritard.

suwukan

26

2 **Irama III**

mf

31

36

ff

42

f

46

3

ben cant.

51

55

59

64

69

74

4

f

78

82

85

89

92

accel.

95

(accel.)

5

20

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for
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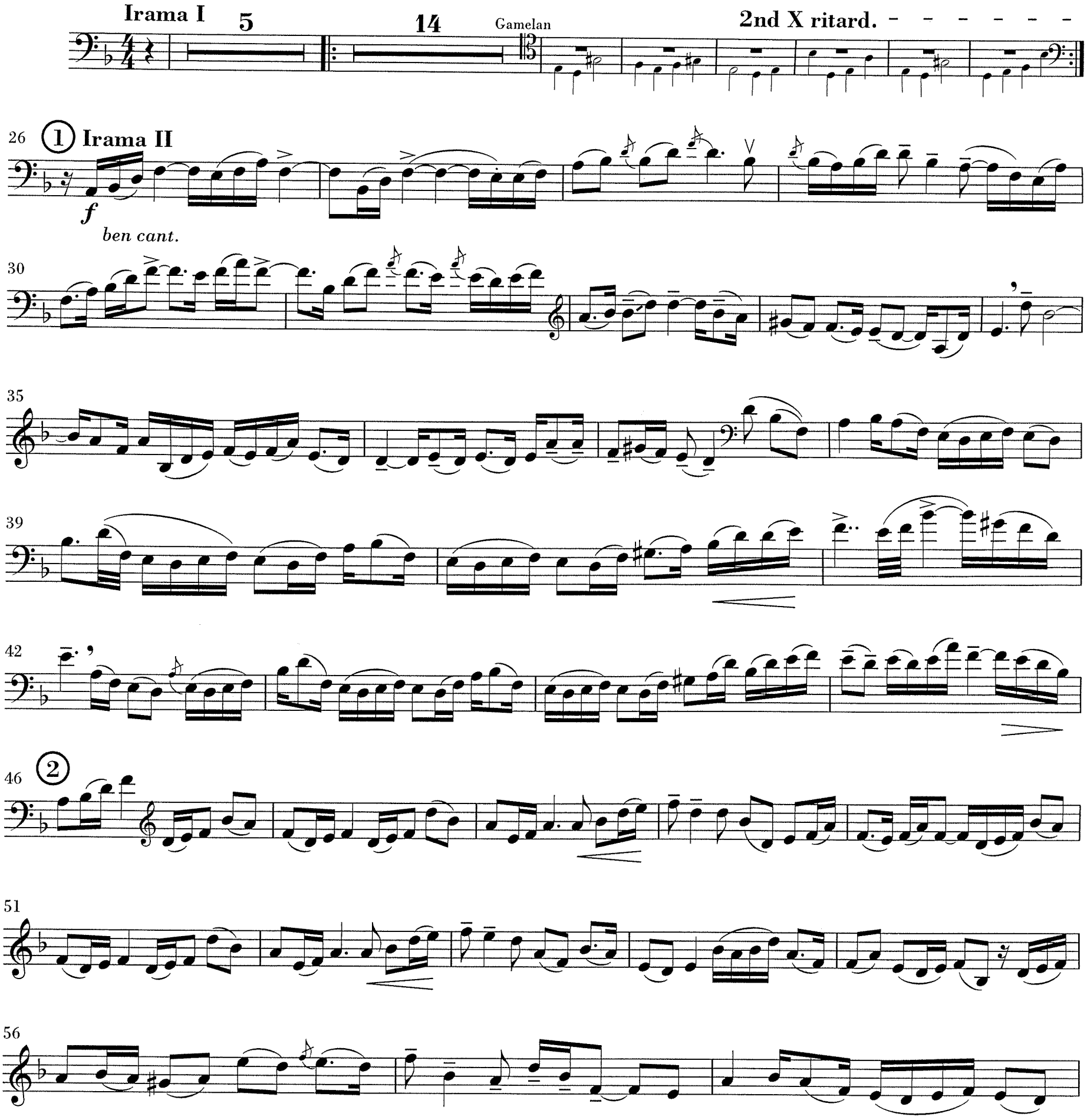
Cello

Lou Harrison

I
Ladrang Epikuros
pelog lima



Circled rehearsal numbers indicate gong strokes in the gamelan.

59

62

66

3

8

Vln.

78

81

accel. - - - - - - - - - - -

4

85

Irama I

f

90

96

101

ritard. - - - - - - - - -

Cello

II
Stampede

Allegro molto vigoroso

f

5

11

16

ff

18

25

32

34

f

37

43

52

non staccato

ff

53

59

66

II

75

82

ff

89

97

102

104

111

118

ff

126

133

III

mf

141

150

158

165

172

174

mf

181

190

ff

199

207

IV

214

221

228

236

242

243

250

259

266

V

ff

275

287

298

306

313

318

322

335

346

354

361

VI

1

369

376

382

389

396

398

1

403

409

416

424

431

VII

439

446

454

461

468

471

476

483

490

52

498

506

513

III
Gending Hephaestus
slendro manyura

Irama I

Gamelan

1

6

13

Gong

Gong
suwukan

2nd X ritard.

2 **Irama III**

26

mf

31

36

ff

42

f

46

3

ben cant.

51

55

59

64

69

4

75

80

85

ff

91

accel.

95 (accel.)

5

20

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Percussion

II
Stampede

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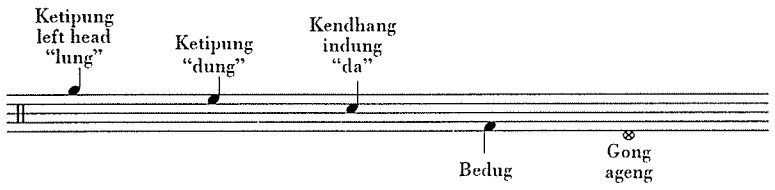


Allegro molto vigoroso

Violin
Cello
Percussion

f

9

16

ff

19

29

34

f

(Bedug)

Percussion

39

non staccato

non staccato

49

52

ff

ff

60

II

Bedug

Bedug & gong

70

81

ff

91

101 **102**

112 *ff* *ff*

123

133 **III** *mf* *mf*

144

155 *f*

165

174

mf

mf

176

187

ff

198

208

IV

218

228

238

242

248

258

268

V

ff

ff

282

294

305

315

318

328

340

350

360

VI

1

370

378

388

398

1

1

407

417

427

VII

437

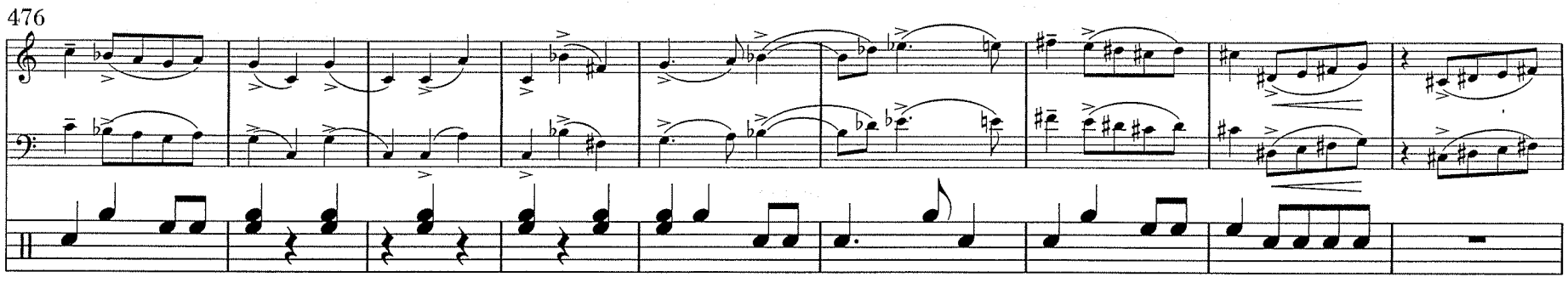
446

455

466

471

476



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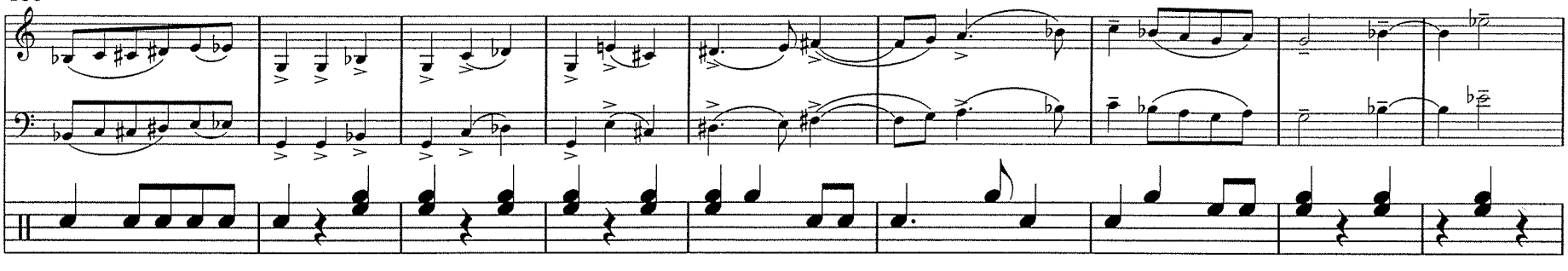

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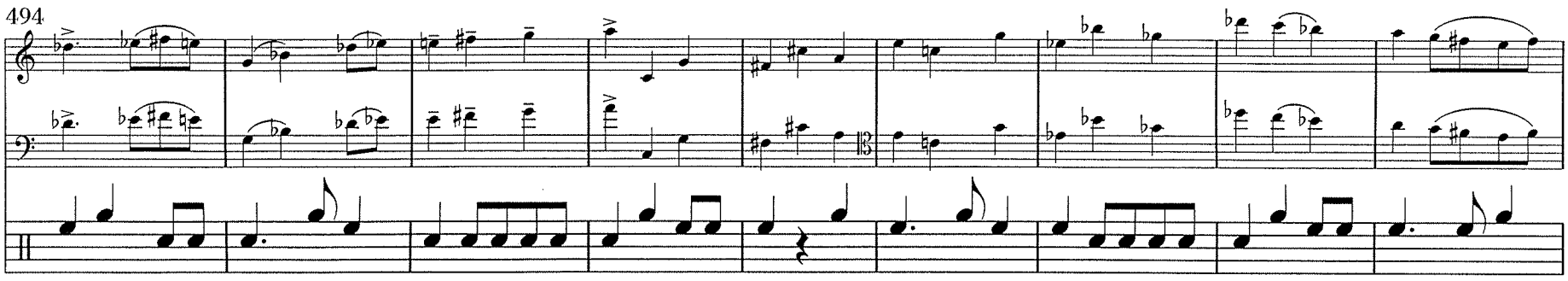

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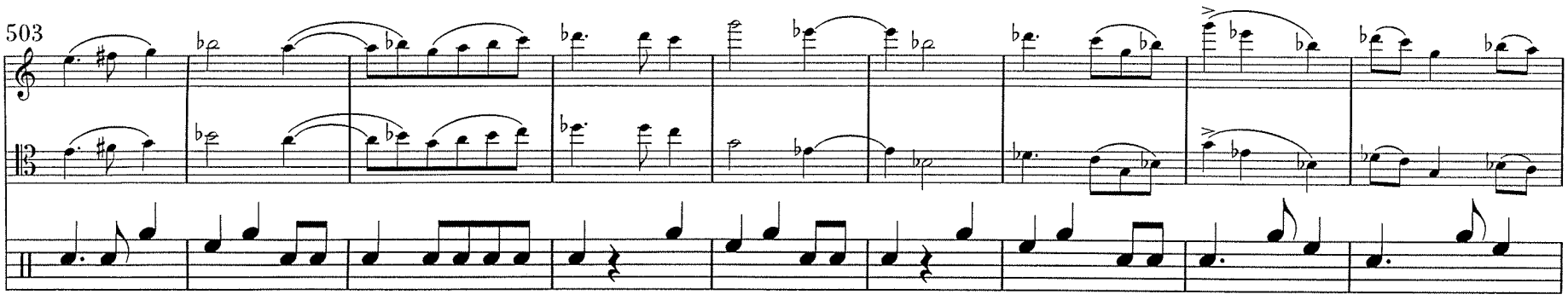

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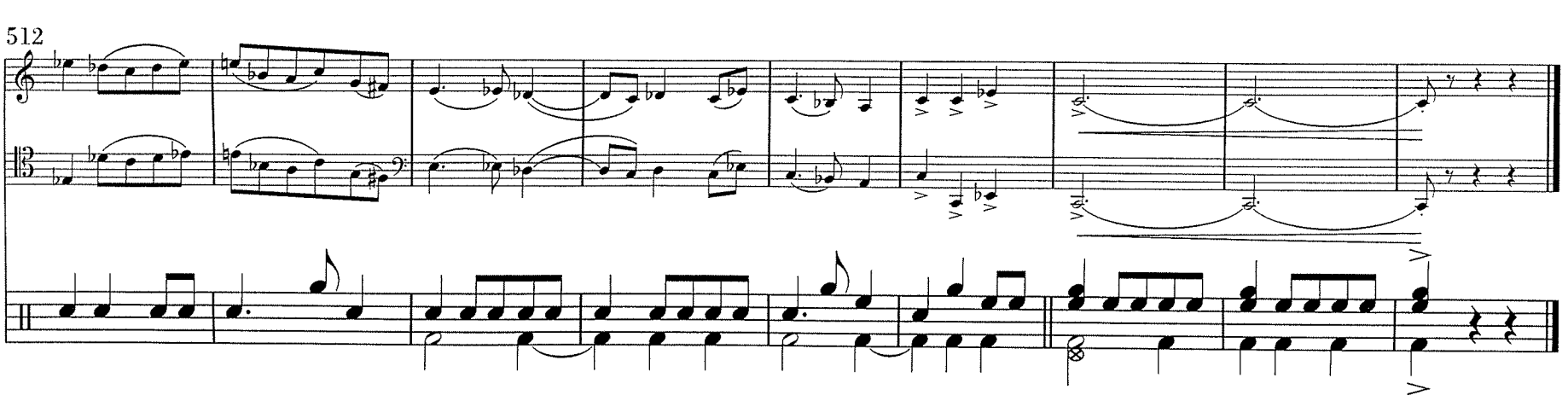

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