TO MY FRIEND DANIEL KOBIALKA

PHILEMON AND BAUKIS

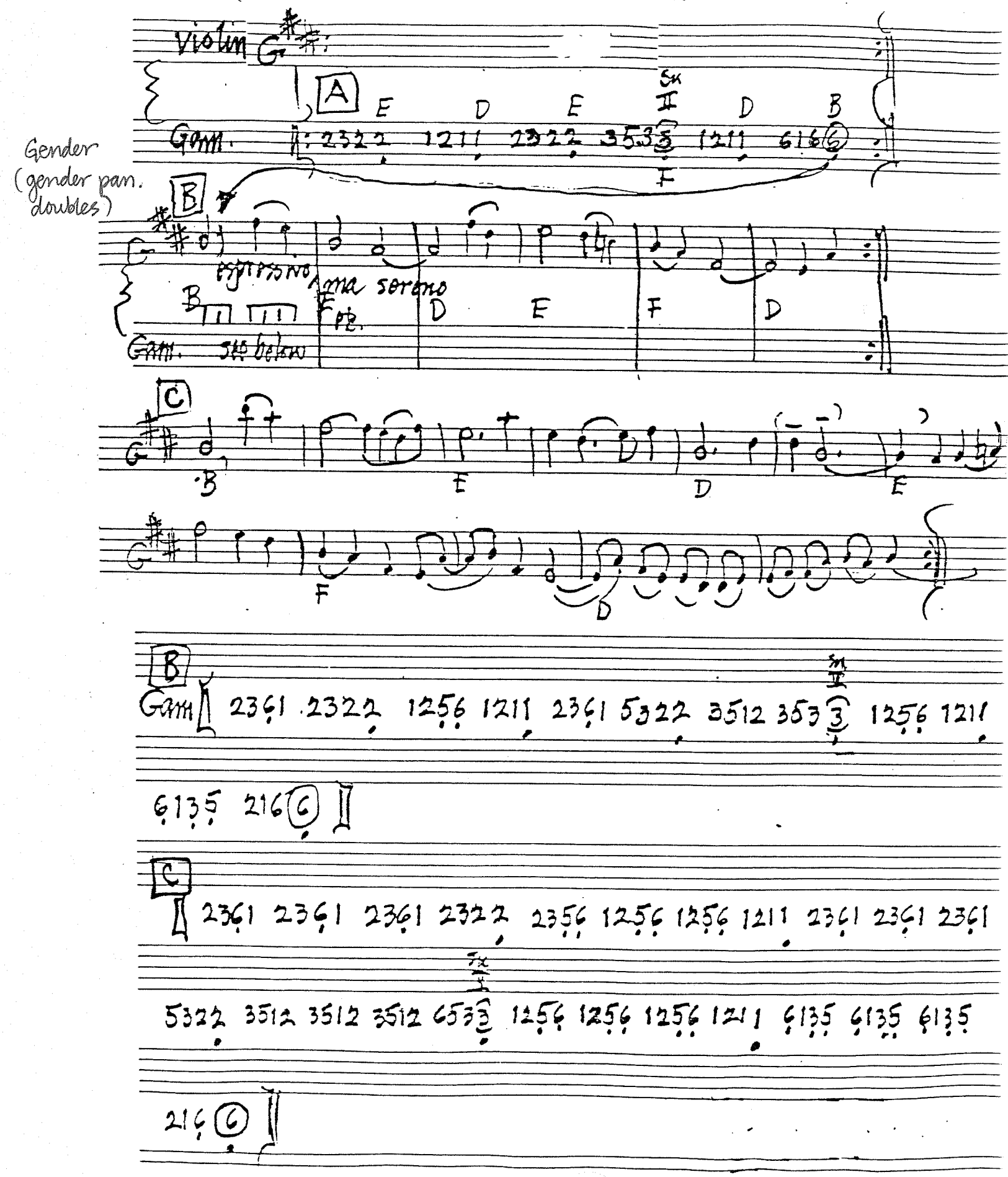
for

Violin with Javanese gamelan

Lou Harrison

Aptos, 1985/1987

(slendro) Philomon & Bambis I



PHILEMON & BAUKIS

II

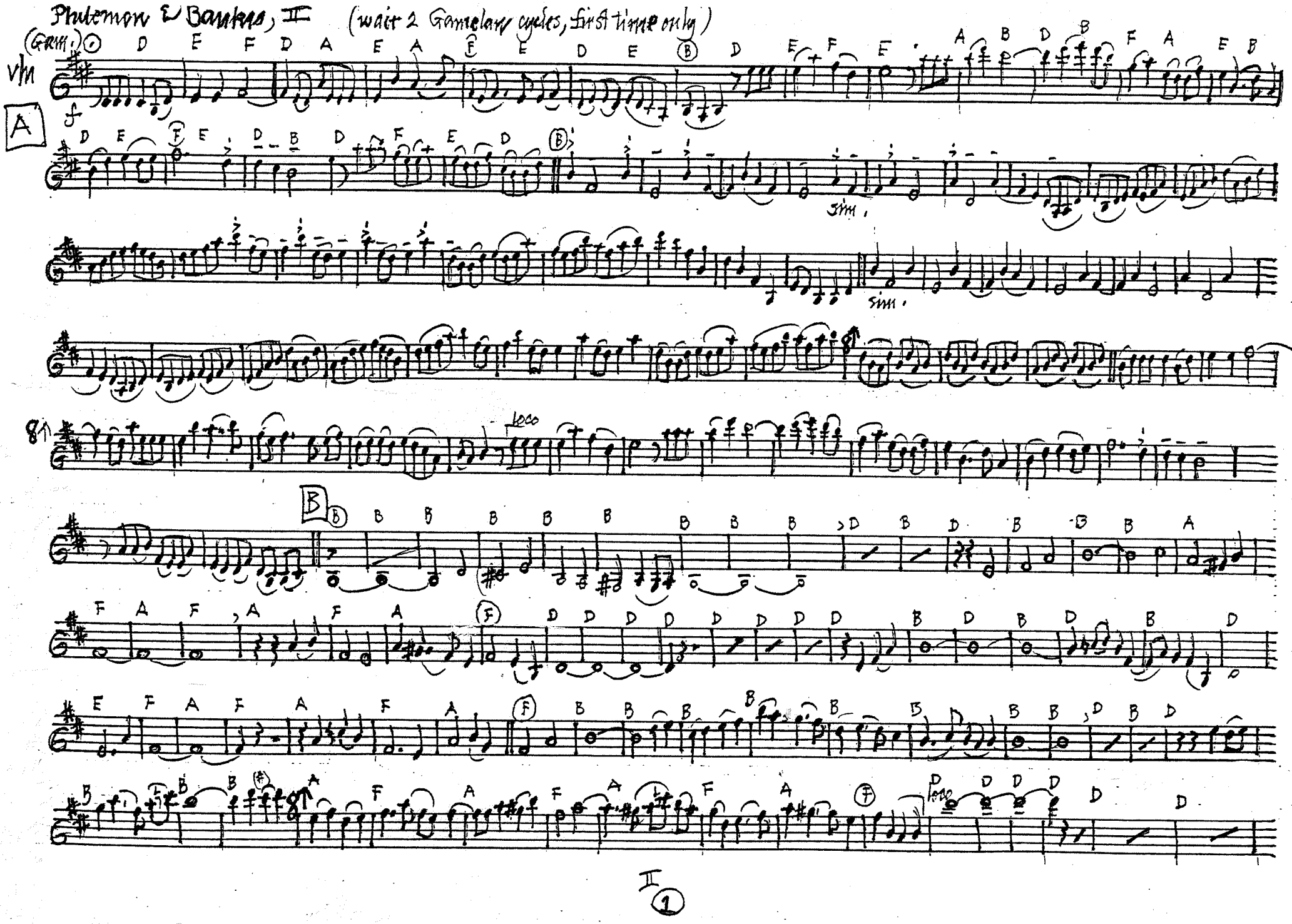
A

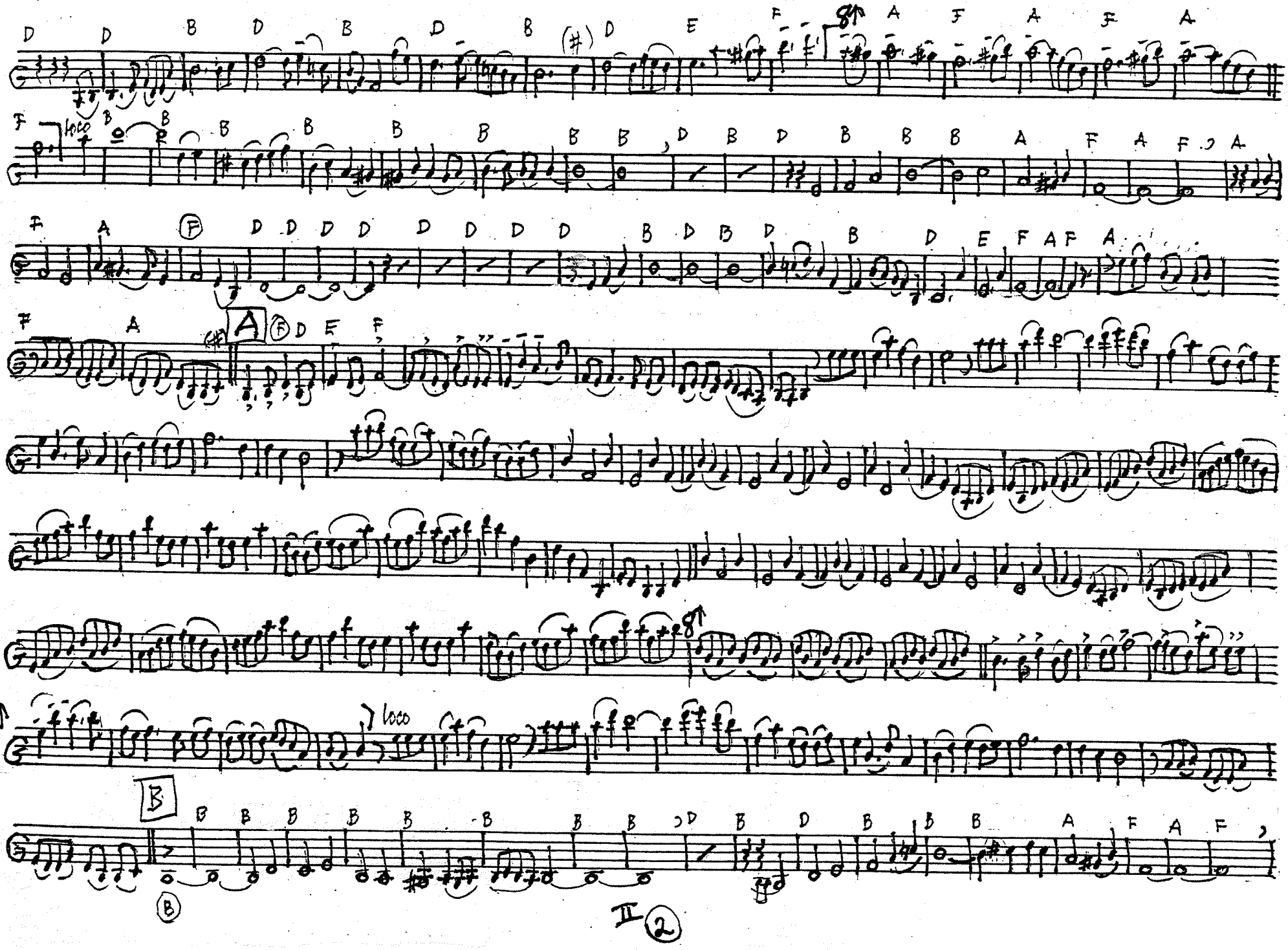
T P T N	T P T N	T P T̄B̄ N
1 2 3 1	5 2 5 3 (VII)	2 1 2 ⑥
T P T N	T P T N	T P̄B̄ T̄B̄ N
1 2 3 2	·5 6 1	6 3 5 2
T P T N	T P T N	T̄B̄ P̄B̄ T̄B̄ N
6 1 2 3 (VI)	2 1 6 1	3 2 1 ⑥

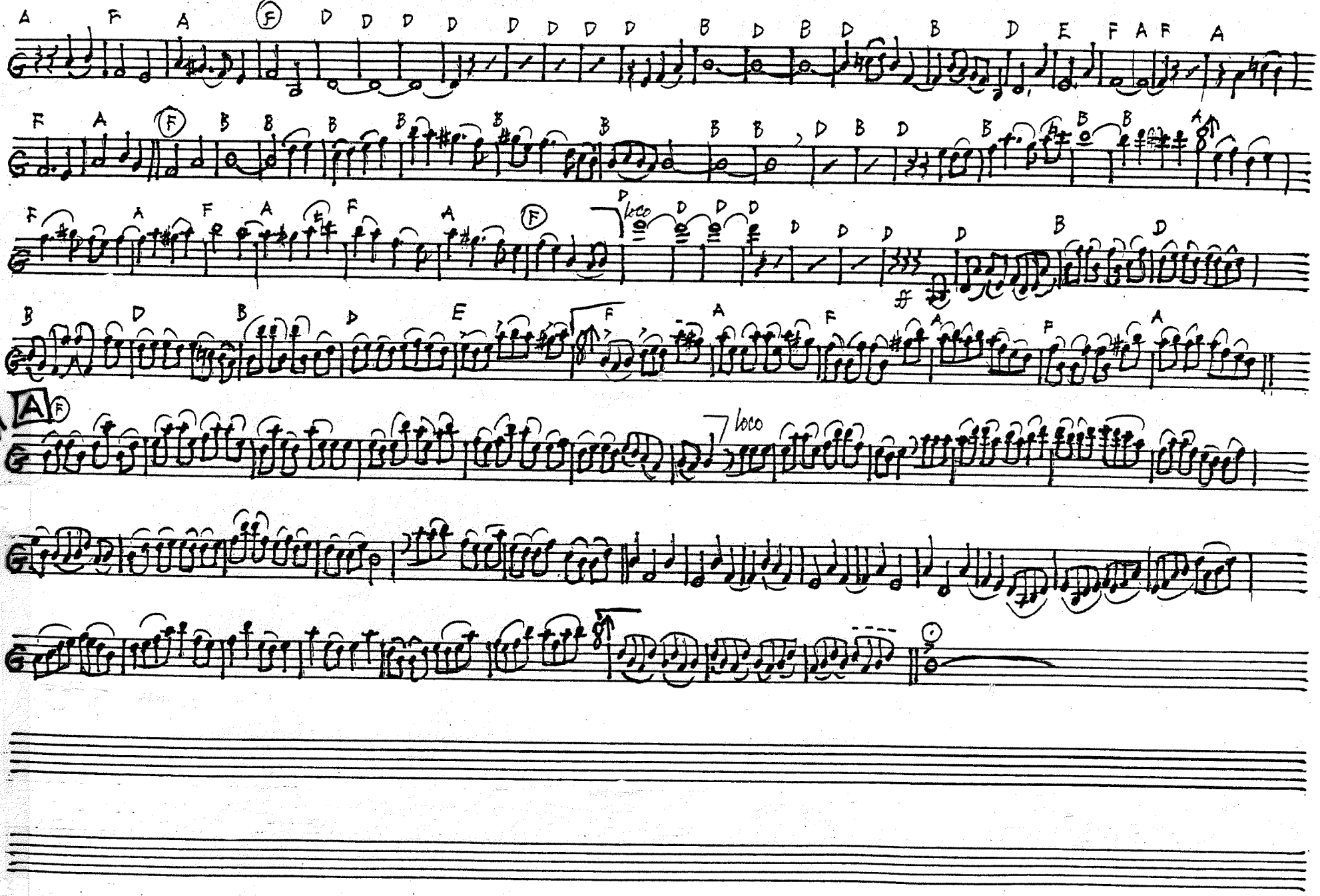
B

·6·6	·6·6	·6·6	·6·6 (T)	·1·6	·1·6 (N)
·6·6	·5·3	·5·3	·5·3 (T)	·5·③ (N)	
·1·1	·1·1	·1·1	·1·1 (T)	·6·1	·6·1 (N)
·6·1	·2·3	·5·3	·5·3 (T)	·5·③ (N)	

Philemon & Baukis, II (wait 2 Gamelan cycles, first time only)




A
B
loco
II
2


A
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F
loco

Philemon and Baukis — Lou Harrison

PERFORMANCE INSTRUCTIONS:

Treatment

Part I uses no elaboration in the gamelan part. There are two types of dots in the notation. Only the slenthem plays the pitches with the large dots underneath. The small dots underneath the numbers have their usual purpose of signifying notes played below the central octave on a given instrument.

It is important to be aware of the "strong" beat relationship between the western notation for the violin and the cipher notation for the gamelan. In the cipher notation, the strong beat, and consequently the gong tones, are found on the fourth beat of each beat grouping or gatra. In the western notation, the strong beat is found on the first beat of each measure. This can cause some confusion in counting, since the gamelan will be on beat four of a given gatra, while the violinist will be on beat one of the following measure. However, this inconvenience is outweighed by the importance of keeping within the standard and expected accent dispensation in the two different styles of notation.

The piece is notated in the key of two sharps, but the violinist may choose to think in four flats if the tuning of the gamelan is more closely approximate to that key. (Of course, the violinist will always have to adjust his or her intonation to the particular tuning of the individual gamelan.)

Form

Part I: AA, BB, CC, BB
Part II: AAAA, BBB, AAAA, BB, AA

There is no pause between Part I and Part II.

(these notes by Jarrad Powell)

Philemon and Baukiş

part 1

Gamelan (slendro)

Gender part (gender panerus doubles)

A. [:2322 1211 2322 353(3) 1211 616(6):]

B. [:2361 2322 1256 1211 2361 5322 3512
353(3) 1256 1211 6135 2166(6):]

C. [:2361 2361 2361 2322 2356 1256 1256
1211 2361 2361 2361 5322 3512 3512
3512 653(3) 1256 1256 1256 1211 6135
6135 6135 216(6):]

Philemon and Baukiş
part II

Gamelan (slendro)

A.

T P T N T P T N T P TB N
1 2 3 1 5 2 5 3 2 1 2 6

T P T N T P T N T PB TB N
1 2 3 2 · 5 6 i 6 3 5 2

T P T N T P T N TB PB TB N
6 1 2 3 2 1 6 1 3 2 1 6

B.

·6·6 ·6·6 ·6·6 ·6·6 ·i·6 ·1·6

·6·6 ·5·3 ·5·3 ·5·3 ·5·3

·1·1 ·i·i ·1·1 ·i·i ·6·i ·6·i

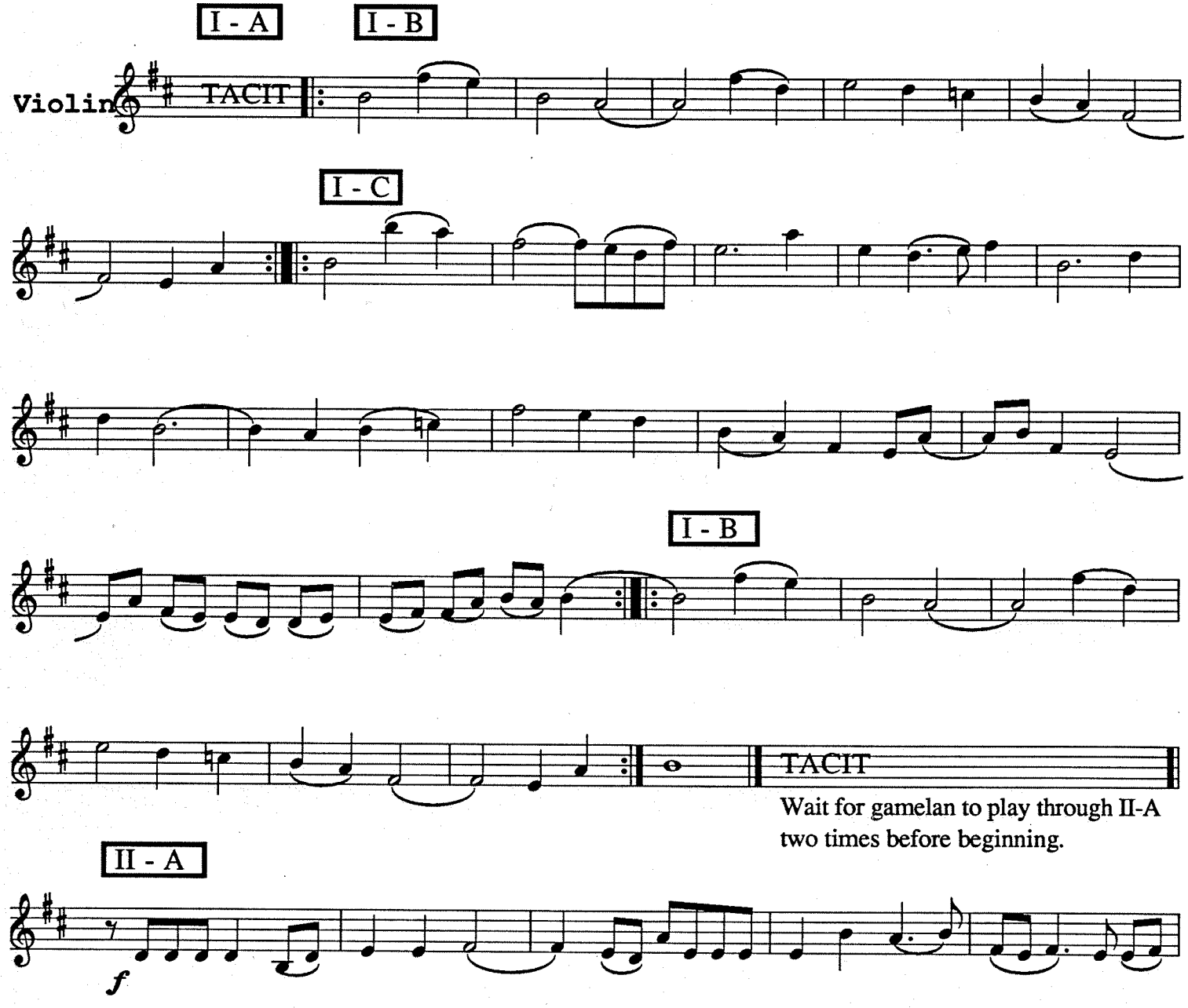
·6·1 ·2·3 ·5·3 ·5·3 ·5·3

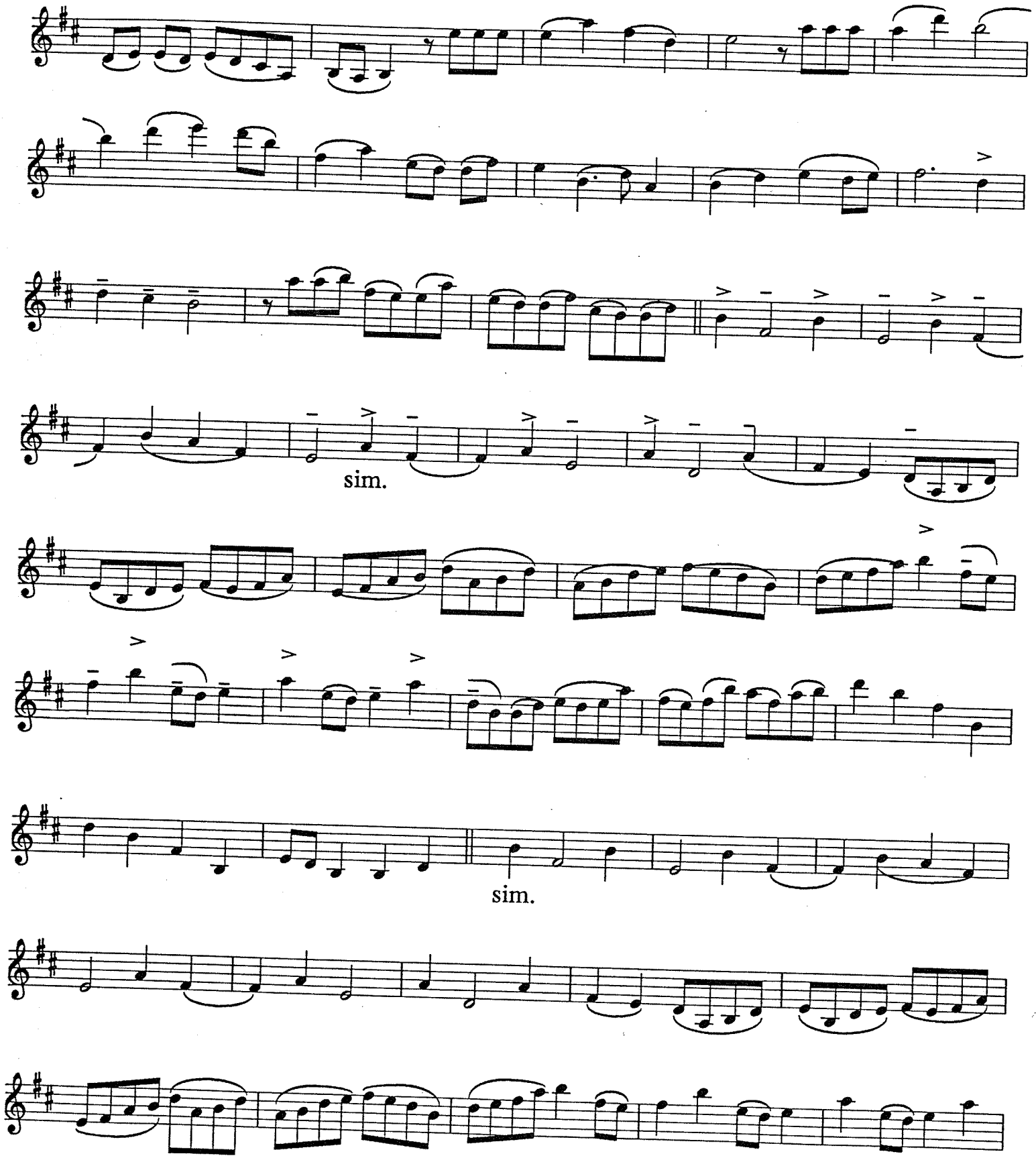
Philemon and Baukis

for violin with Javanese gamelan

Lou Harrison

Parts I and II

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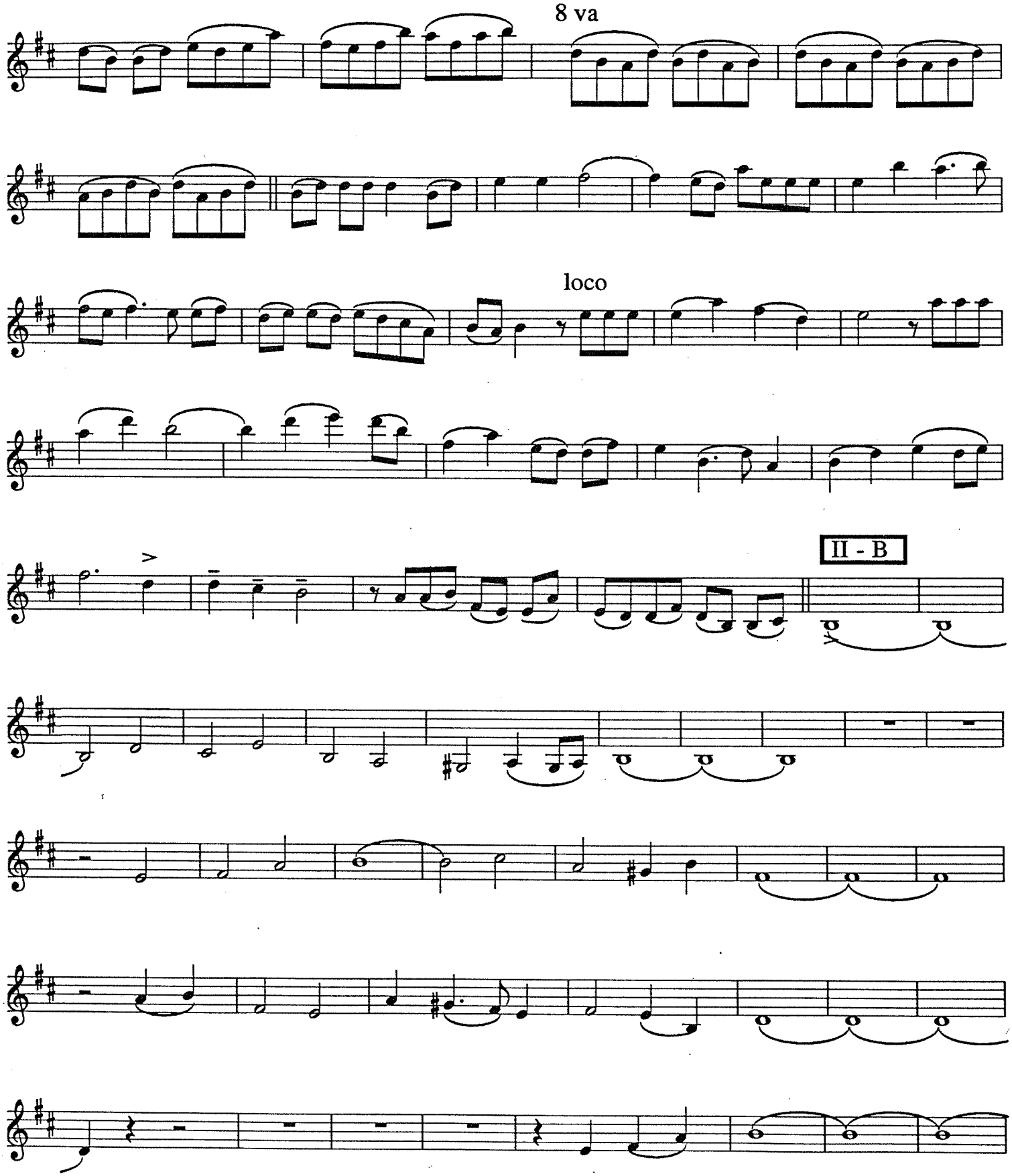
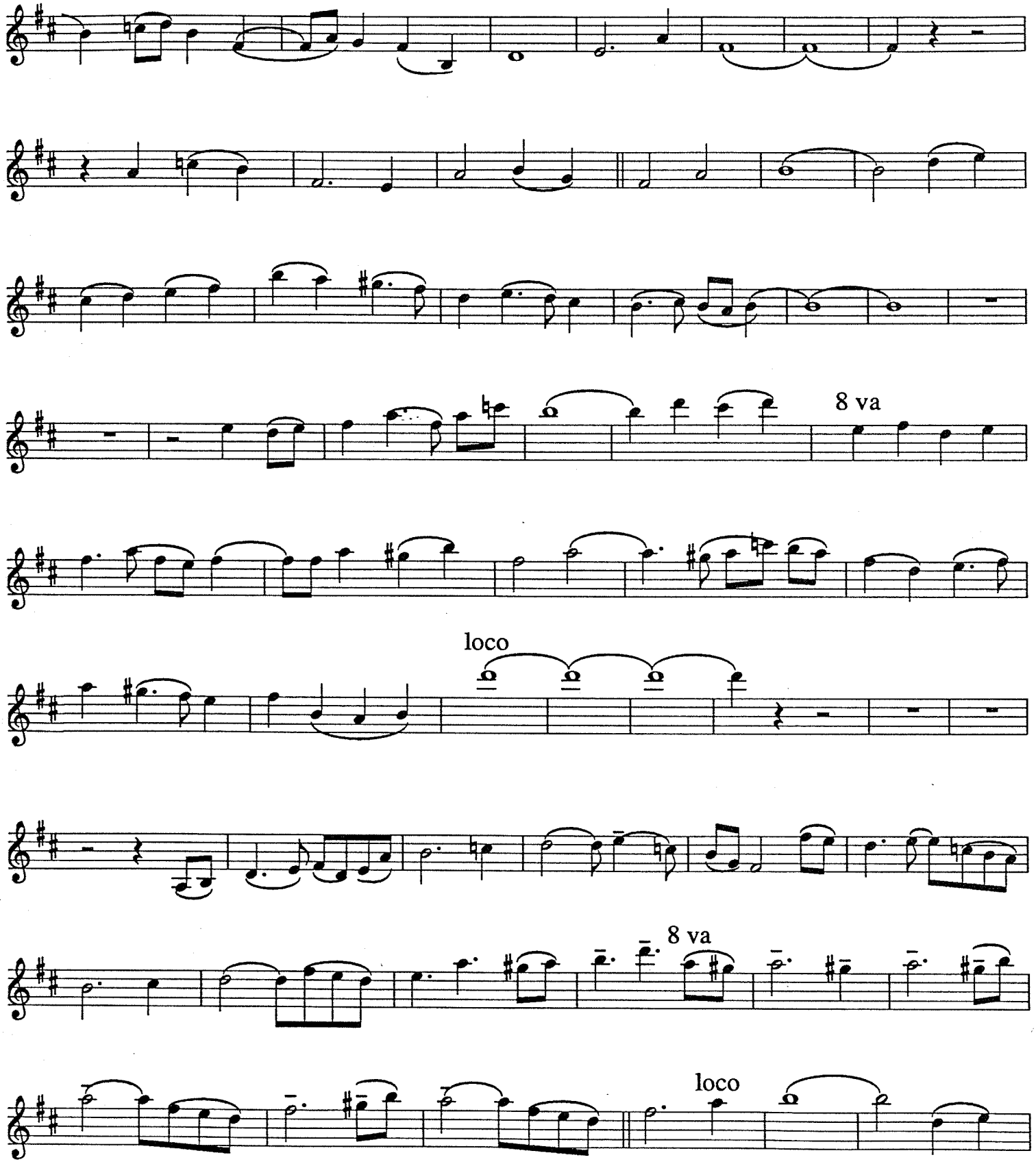

8 va
loco
II - B


8 va
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8 va
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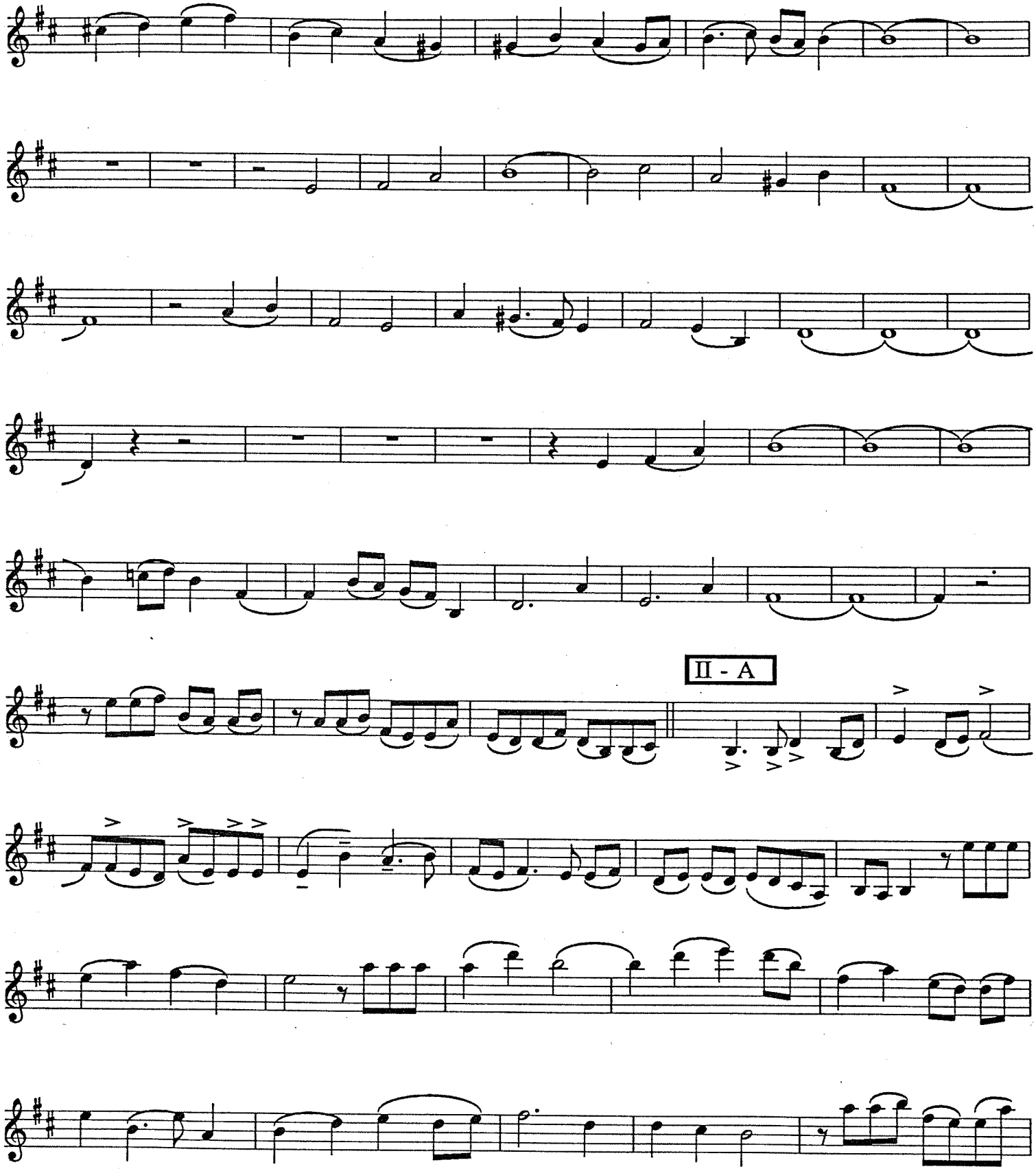
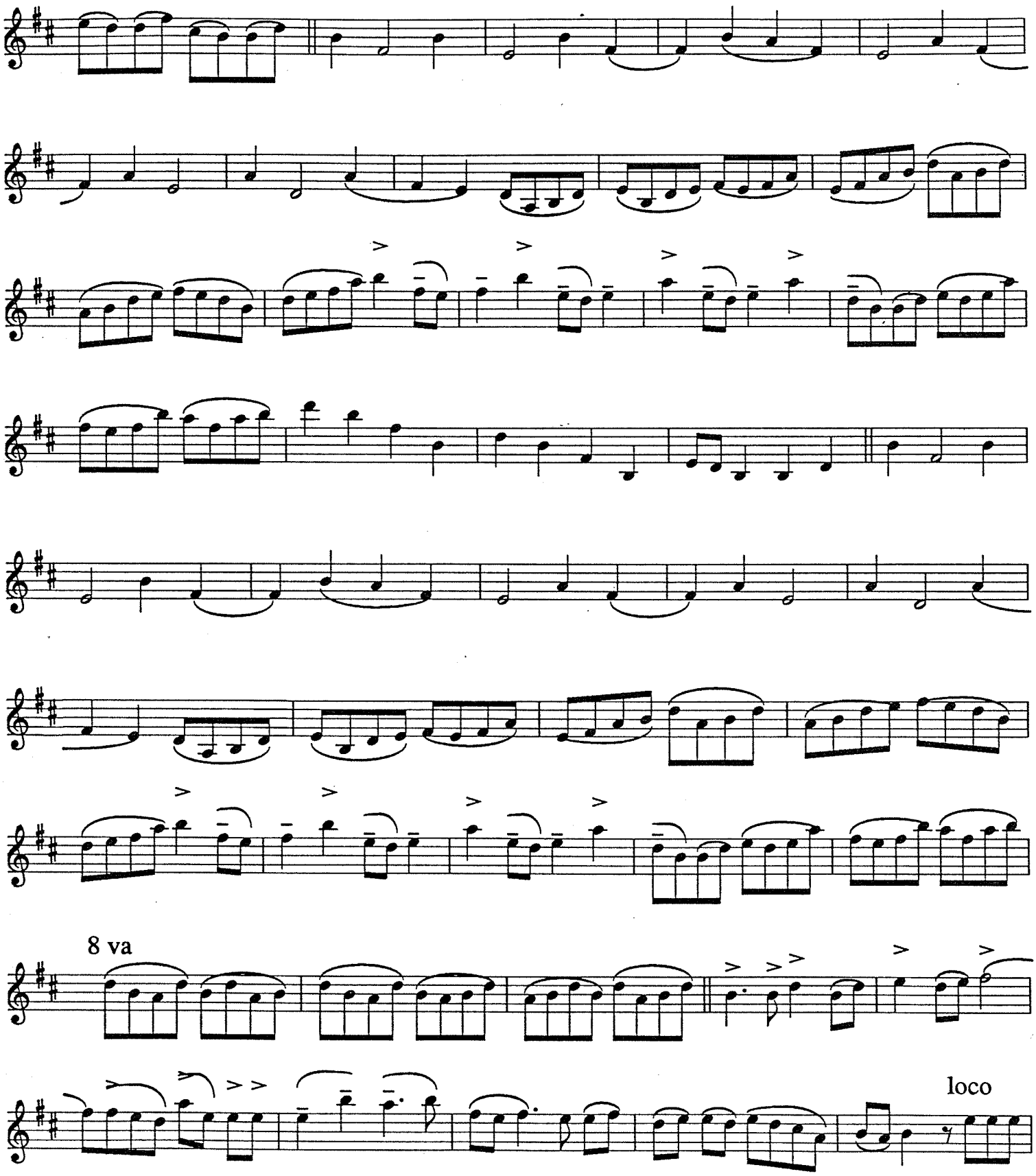
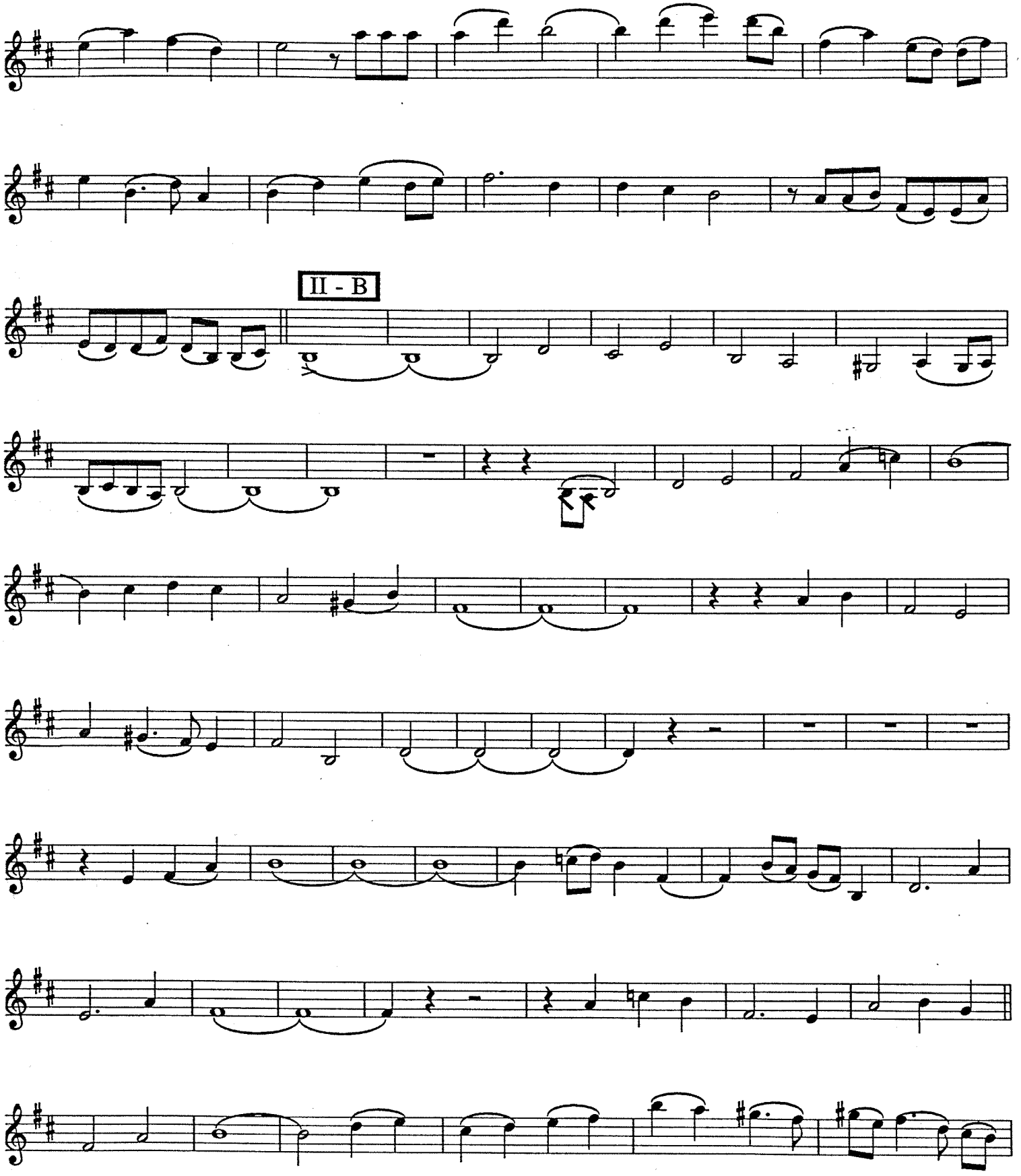
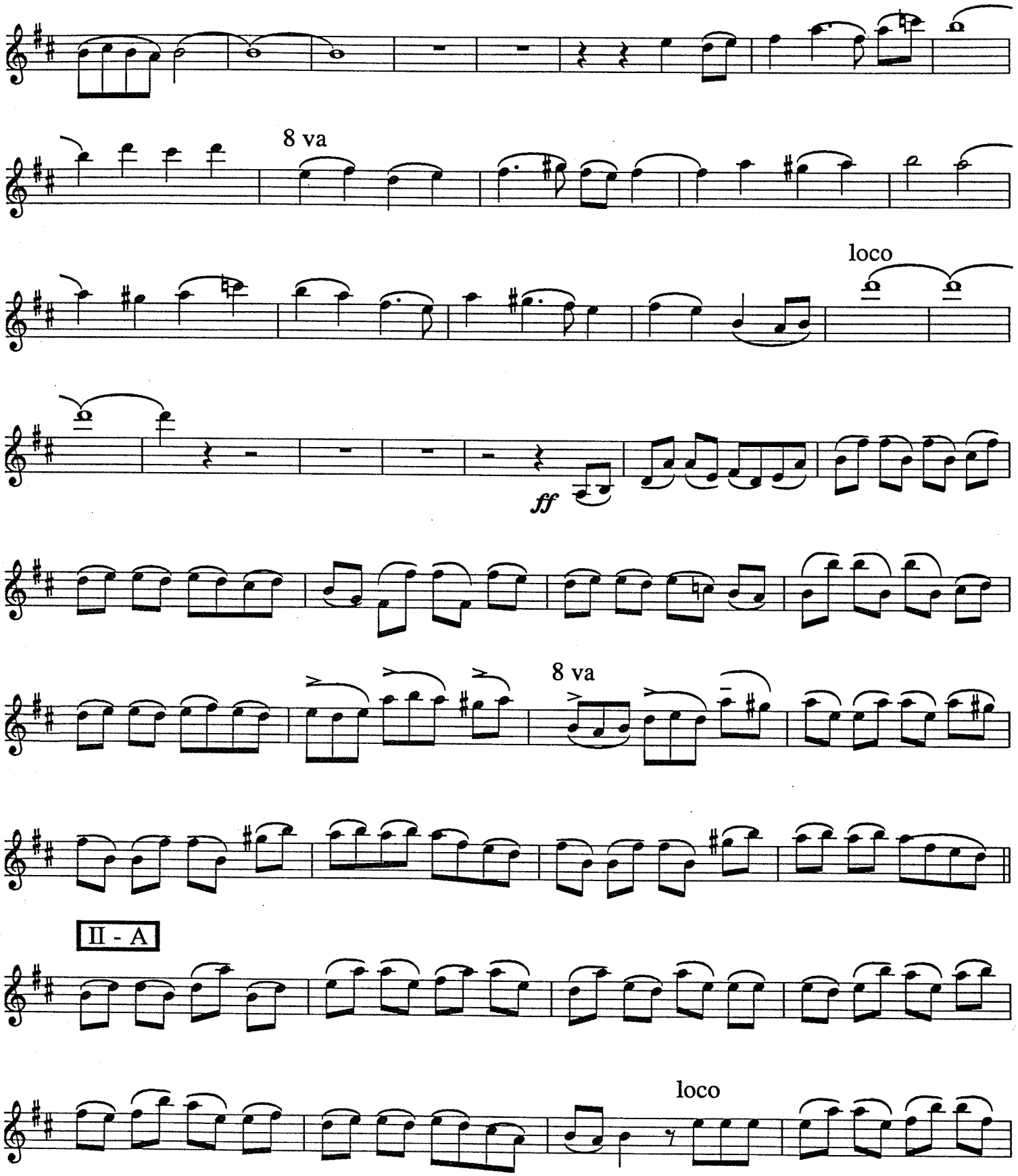
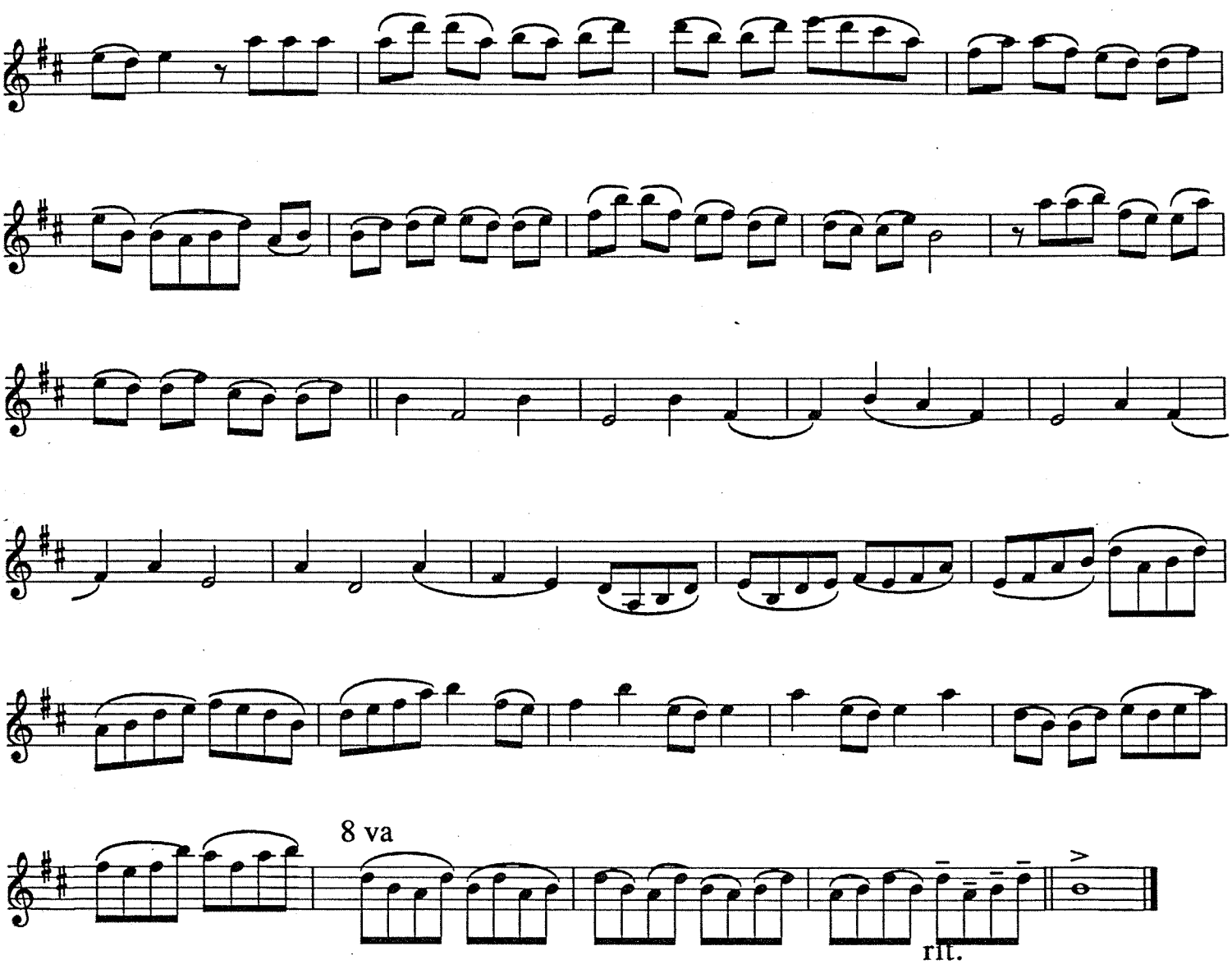

II - A


8 va
loco


II - B


8 va
loco
ff
8 va
II - A
loco


8 va
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