

TO MY FRIEND DANIEL KOBIALKA

78

PHILEMON AND BALIKIS

for

Violin with Javanese gamelan

78

Lou Harrison

Aptos, 1985/1987

(slendo) Philomena & Banksia I

Violin $G^{\sharp} A^{\sharp}$

Gamm. $\{ \} \boxed{A} E D E \overset{sx}{\#} D B$

2322 1211 2322 3533 1211 6166

Gender
(gender pan.
doubles)

$\# B$

espressivo
B $\square \square \square \square$ *ma sereno*
F D E F D

Gamm. 3rd below

$\# C$

B E D E

$\# B$

Gamm. $\{ \} 2361 2322 1256 1211 2361 5322 3512 3533 \overset{sx}{\#} 1256 1211$

6135 2166

$\# C$

$\{ \} 2361 2361 2361 2322 2356 1256 1256 1211 2361 2361 2361$

$\overset{sx}{\#}$

5322 3512 3512 3512 6533 1256 1256 1256 1211 6135 6135 6135

2166

PHILEMON & BAUKIS

II

[A] II

TPTN	TPTN	TP \bar{T} N
1231	525 $\bar{3}$	212 $\bar{6}$
TPTN	TPTN	T \bar{P} \bar{T} N
1232	561	6352
TPTN	TPTN	\bar{T} \bar{P} \bar{T} N
612 $\bar{3}$	2161	321 $\bar{6}$

[B] II

.6.6	.6.6	.6.6	.6. $\bar{6}$.i.6	.1. $\bar{6}$
.6.6	.5.3	.5.3	.5. $\bar{3}$.5. $\bar{3}$	
.1.1	.i.i	.1.1	.i. $\bar{1}$.6.i	.6. $\bar{1}$
.6.1	.2.3	.5.3	.5. $\bar{3}$.5. $\bar{3}$	

Philemon & Banks, II

(wait 2 Gamblers, first time only)

(GMM)

VM

A

D D B D B D B (♯) D E F A F A A F A

F B B B B D B D B A F A F A

F A D D D D D B D B D E F A F A

F A A D E F A

F B B B B B D B B A F A F

Philemon and Baukis

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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. [: 2322̣ 121! 2322̣ 353^{su}_{II}3̣ 121! 616(6):]

B. [: 2361 2322̣ 1256̣ 121! 2361 5322̣ 3512
353^{II}3̣ 1256̣ 121! 6135̣ 2166(6):]

C. [: 2361 2361 2361 2322̣ 2356̣ 1256̣ 1256̣
121! 2361 2361 2361 5322̣ 3512 3512
3512 653^{II}3̣ 1256̣ 1256̣ 1256̣ 121! 6135̣
6135̣ 6135̣ 216(6):]

Philemon and Baukiş

part II

Gamelan (slendro)

A. $\left[\begin{array}{ccc} T & P & T & N & T & P & T & N & T & P & \overline{TB} & N \\ 1 & 2 & 3 & 1 & 5 & 2 & 5 & \textcircled{3} & 2 & 1 & 2 & \textcircled{6} \\ T & P & T & N & T & P & T & N & T & \overline{PB} & \overline{TB} & N \\ 1 & 2 & 3 & 2 & \cdot & 5 & 6 & \dot{1} & 6 & 3 & 5 & 2 \\ T & P & T & N & T & P & T & N & \overline{TB} & \overline{PB} & \overline{TB} & N \\ 6 & 1 & 2 & \textcircled{3} & 2 & 1 & 6 & 1 & 3 & 2 & 1 & \textcircled{6} \end{array} \right] :$

B. $\left[\begin{array}{cccccc} \cdot 6 \cdot 6 & \cdot 6 \cdot 6 & \cdot 6 \cdot 6 & \cdot 6 \cdot 6^T & \cdot \dot{1} \cdot 6 & \cdot 1 \cdot 6^N \\ \cdot 6 \cdot 6 & \cdot 5 \cdot 3 & \cdot 5 \cdot 3 & \cdot 5 \cdot 3^T & \cdot 5 \cdot \textcircled{3}^N & \\ \cdot 1 \cdot 1 & \cdot \dot{1} \cdot \dot{1} & \cdot 1 \cdot 1 & \cdot \dot{1} \cdot \dot{1}^T & \cdot 6 \cdot \dot{1} & \cdot 6 \cdot 1^N \\ \cdot 6 \cdot 1 & \cdot 2 \cdot 3 & \cdot 5 \cdot 3 & \cdot 5 \cdot 3^T & \cdot 5 \cdot \textcircled{3}^N & \end{array} \right] :$

Philemon and Baukis

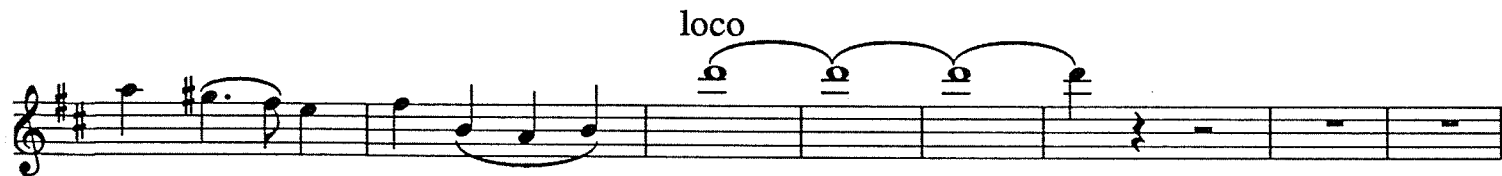
for violin with Javanese gamelan

Lou Harrison

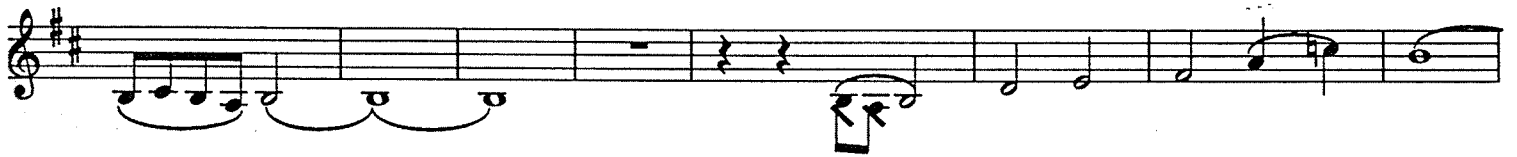
Parts I and II

The musical score is written for a violin in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff is labeled 'Violin' and begins with a 'TACIT' instruction. Above the first two measures of this staff are boxes labeled 'I-A' and 'I-B'. The second staff begins with a box labeled 'I-C'. The third staff continues the melody. The fourth staff begins with a box labeled 'I-B'. The fifth staff ends with a 'TACIT' instruction. Below the fifth staff, there is a text instruction: 'Wait for gamelan to play through II-A two times before beginning.' The sixth staff begins with a box labeled 'II-A' and starts with a dynamic marking of *f* (forte).

This musical score is written for a single melodic line in treble clef, key of D major (two sharps). It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings include *sim.* (piano) and accents (>). The piece concludes with a double bar line on the tenth staff.







Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with slurs and ties, including a half note rest.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties. The annotation "8 va" is placed above the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties. The annotation "loco" is placed above the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties. The annotation "ff" is placed below the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties. The annotation "8 va" is placed above the staff.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties.

II - A

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and ties. The annotation "loco" is placed above the staff.

