



*In That Bright World*

Jody Diamond



Balungan..... 1

**Performance Notes**

Formal Structure ..... 2

Notational Considerations..... 2

The Panerusan ..... 3

**Parts**

Vocal part, cipher notation ..... 4

Vocal part, complete text ..... 5

Saron Kotekan for Section B, Irama II..... 6

Demung kotekan for Section B, Irama II ..... 7

Saron melody, Section B, Irama I..... 8

Vocal part in Western notation .....9

Balungan

Buka: . i 6 5 3 i 6 5 . 3 2 3 1 3 2 1 (6)

Buka bonang: . i 6 5 3 i 6 5 . . 2 3  $\overline{12}$   $\overline{3126} \cdot \overset{\circ}{6}$  .

Lancaran

A  $\begin{matrix} + & + & \hat{ } \\ 5 & 6 & 5 \hat{1} \end{matrix}$   $\begin{matrix} + \sim + & \hat{ } \\ 6 & 5 & 3 \hat{5} \end{matrix}$   $\begin{matrix} + \sim + & \hat{ } \\ 3 & 2 & 3 \hat{1} \end{matrix}$   $\begin{matrix} + \sim + & \hat{ } \\ 3 & 2 & 1 \hat{6} \end{matrix}$  twice  
 $\begin{matrix} + & + & \hat{ } \\ 1 & 6 & 5 \hat{3} \end{matrix}$   $\begin{matrix} + \sim + & \hat{ } \\ 1 & 6 & 5 \cdot \end{matrix}$   $\begin{matrix} + \sim + & \hat{ } \\ 3 & 2 & 3 \hat{1} \end{matrix}$   $\begin{matrix} + \sim + & \hat{ } \\ 3 & 2 & 1 \hat{6} \end{matrix}$  twice

Ladrang

B (umpak)

$\begin{matrix} - & + & - \\ 5 & 6 & 5 \hat{6} \end{matrix}$   $\begin{matrix} - & + & - & \hat{ } \\ 2 & 1 & 2 & \hat{1} \end{matrix}$   
 $\begin{matrix} \sim \\ 3 & 2 & 1 \hat{2} \end{matrix}^6$   $\begin{matrix} \hat{ } \\ 3 & 5 & 6 \hat{5} \end{matrix}$   
 $\begin{matrix} \sim \\ 3 & 6 & 5 \hat{6} \end{matrix}$   $\begin{matrix} \hat{ } \\ 2 & 1 & 2 \hat{1} \end{matrix}$   
 $\begin{matrix} \sim \\ 3 & 2 & 1 \hat{2} \end{matrix}^6$   $\begin{matrix} \hat{ } \\ 3 & 2 & 1 \hat{6} \end{matrix}^3$

C (ngelik)

$\begin{matrix} - & + & - \\ 3 & 3 & 5 \hat{6} \end{matrix}$   $\begin{matrix} - & + & - & \hat{ } \\ 5 & 3 & 2 & \hat{3} \end{matrix}$   
 $\begin{matrix} \sim \\ 1 & 6 & 5 \hat{6} \end{matrix}$   $\begin{matrix} \hat{ } \\ 3 & 3 & 5 \hat{3} \end{matrix}$   
 $\begin{matrix} \sim \\ 1 & 6 & 5 \hat{3} \end{matrix}^6$   $\begin{matrix} \hat{ } \\ 2 & 1 & 2 \hat{1} \end{matrix}$   
 $\begin{matrix} \sim \\ 3 & 2 & 1 \hat{2} \end{matrix}^6$   $\begin{matrix} \hat{ } \\ 3 & 2 & 1 \hat{6} \end{matrix}$

## Performance Notes

### Formal Structure

The three gongan are labeled A, B, and C. The sequence most often used is:

<i>Section</i>	AAA	BB	B*CBCBC	(AA) optional	(*no kotekan first time)
<i>Irama</i>	I	I	II	(I)	

### *Treatment*

#### AAA

Saron imbal and/or bonang imbal can be added, either at the first gong, or after one time through the whole section, beginning just before the final gong. Several styles of kendhangan can be used for this section: Lancaran Irama II, kendhangan kebar, or kendhangan bubaran (especially if A is played at the ending). Use Lancaran (irama II) kendhangan if only saron imbal is being played, kendhangan kebar if the bonang is added, and then the bubaran kendhangan at the end (no imbal).

#### BB

This section is first played in irama I (kebar), with bonang imbal and kendhangan kebar. The section can be accompanied by the singers with rujakan, gerong clapping and senggakan. If bonang imbal was used in section A, then this section might be played only once, serving as a transition to irama II. Or, since there is only a very slight change of irama from A in kebar to B in kebar, this section may be omitted. In this case, the transition to B in Irama II would be made at the end of A.

#### B\*C

The *first time* that B is played in Irama II, the song is introduced by the pesindhen, who sings the first verse an octave lower than the rest of her part. This first time, there should be no kotekan. This is followed by C, in which the gerong begins and the pesindhen part returns to the normal register.

#### BC

The successive repetitions of this section (BCBC, etc.) have kotekan, demung imbal and pesindhen in the B section, and gerong and pesindhen in the C section. The piece may end on the final gong of C, or may return to the A section.

#### (AA) (optional)

At the end of the C section, the piece may return to A. (Or even to B in Irama I). Speed up, and at the gong, change the kendhangan. This will be from ladrang kendhang kalih to either bubaran kendhang kalih (since it is the ending of the piece) or lancaran mlaku or ciblon.

### Notational Considerations

The saron kotekan and the demung part for Section B, Irama II, are notated with vertical lines between groups of beats. These lines come *before* the strong beat of the melody, although conceptually there is no division at that point. This creates what some players might call "front weighted" notation. When playing interlocking parts, the players damp on each rest ("."), creating a beat of silence for the note of the other part.

## *In That Bright World*

Jody Diamond

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All other parts are written so that the last beat is the strong one, or "end weighted"; all preceding notes lead up to and are connected to that final tone. This notation is treated as in conventional Central Javanese performance practice, with players skilled on each instrument realizing their own parts.

The cipher notation in the vocal part employs several symbols that have become common practice in some places. A " - " (hyphen) following a pitch indicates that pitch should be held; a rest or silence is indicated by a " . " (period). A dot above a number indicates the high octave, a dot or apostrophe below a number indicates the lower octave.

Lines below a group of notes indicate a melisma on one syllable. Lines above pairs above notes indicate a subdivision of the beat.

### **The Panerusan**

A complete performance of *In That Bright World* will rely on the players' knowledge of Javanese performance practice. The only parts notated here are those that are specific to this piece, or contain special melodies or treatments. For many of the instruments of a full Javanese gamelan, such as gender or celempung, the parts will be realized by the players. The actual instrumentation will be influenced by the decisions of the gamelan director and the availability of players.

If there are not enough singers with gamelan experience available, another good choice is untrained singers with natural voices. Western-trained singers should sing as naturally as possible to blend with the gamelan, even for the female solo; the voice is an instrument within the ensemble, not a solo line being accompanied by instruments. The vocal part in Western notation might be useful for performers unfamiliar with cipher notation, but the connections between the two should be clarified. Optimally, no notation will be used in performance.

### **Parts**

Notation is given here for some of the parts that have special treatments or melodies. Ideally, these will serve as aids to understanding, practice and memorization, rather than performance tools. Each player can be given copies of all the parts, so that everyone is aware of the entire piece. If a gamelan director is so inclined, he or she could learn the various parts first, and then teach them to the players by rote.

*In That Bright World*

Jody Diamond

Vocal part, cipher notation

Section C, Irama II, male chorus (*gerong*) and female soloist (*pesindhen*)

Balungan | 3 3 5 6 5 3 2 3)

Gerong | 3 3 5 6 - - - 5 6 5 3 2 1 2 3  
I'm go - in' there to see my fa - ther

Pesindhen | i 7\* 5 6 - - - .56- .5 3 2 1 2 3  
I'm go - in' there to see my fa - ther

Balungan | i 6 5 6 3 3 5 3)

Gerong I | 3 i 7 6 - - - - 5 3 2 3 5 6 5 3  
Gerong II | 3 3 5 6 - - - - 5 3 2 3 5 6 5 3  
I'm go - in' there no more to roam

Pesindhen | i 7 5 6 - - - .53-- 5 6532 3  
I'm go - in' there no more to roam

Balungan | i 6 5 3 2 1 2 1)

Gerong I | 3 6 5 3 - - - - 212 3 1 2 1 7 6  
Gerong II | 6 6 1 3 - - - - 212 3 1 2 1 7 6  
, , , , , , , ,

I'm just a go - in' o- ver Jor - dan

Pesindhen | 3 2i 7 i - .7 i 7 6 5 3  
I'm just a go - in' in', go - in' o - ver home

Balungan | 3 2 1 2 3 2 1 (6)

Gerong | 6 6 3 2 - - - - 3 2 1 2 1 6 5 6  
, , , , , , , ,  
I'm just a go - I'm just a go - in' o - ver home

Pesindhen | 2 2 3 5 2 3 5 6 i 32 i 6 (return to BII)  
2 2 3 5 2 3 5 6 5 32 1 6 (continue to A)  
, , , , , , , ,  
I'm just a go - in' o - ver, go - in' o - ver home

\* pitch 7 is approximately halfway between slendro 6 and i

text for Lancaran (A), if returned to after final C

a traveling through this world of woe  
i'm just a goin' over home  
no more to roam  
in that bright world in that bring world to which i go

Revised vocal treatment for each repeat of section B. (8/25/06)

- #1 full song, sung low, phrases start on 2nd beat, vocal style as in source
- #2 full song an octave higher; phrases condensed to start on 4th beat or after, vocal style Javanese
- #3 Javanese style *cengkok* [cadential phrases] of eight syllables; English
- #4 instrumental only

### **Vocal part, complete text**

First two verses are traditional, third verse is by Jody Diamond.

*B: same each time*

I'm just a poor wayfaring stranger  
a trav'lin' through this world of woe  
and there's no sickness, no toil or danger  
in that bright world to which I go.

*C: with gerong*

I'm goin' there to see my father  
I'm goin' there no more to roam  
I'm just a goin' over Jordan  
I'm just a goin' over home.

I'm goin' there to see my mother  
She said she'd meet me when I come  
I'm just a goin' over Jordan  
I'm just a goin' over home.

I'm goin' there to seek the spirit  
Of the song that's in my soul  
I'm just a goin' over Jordan  
I'm just a goin' over home.

*In That Bright World*

Jody Diamond

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Saron Kotekan for Section B, Irama II

Bal.	5	6	5	6	2	1	2	1)
Sar.1	...2...3...5...   6.56.65.   6.56.65.   6.56.65.   6.11.1.2   1.21.12.   1.21.12.   1							
Sar.2	...2...3...5...   .35.3.53   .35.3.53   .35.3.53   .35.3.32   .32.3.23   .32.3.23   1							
Sar.3	...2...3...5...   6i.6i6.i   6i.6i6.i   6i.6i6.i   6i.6i6.2   16.161.6   16.161.6   1							

Bal.	3	2	1	2	3	5	6	5)
Sar.1	...6...1...3...   2.32.23.   2.32.23.   2.32.23.   2.55.5.3   5.35.53.   5.35.53.   5							
Sar.2	...6...1...3...   .53.5.35   .53.5.35   .53.5.35   .53.5.23   .23.2.32   .23.2.32   5							
Sar.3	...6...1...3...   21.212.1   21.212.1   21.212.1   21.212.3   56.565.6   56.565.6   5							

Bal.	3	6	5	6	2	1	2	1)
Sar.1	...2...3...5...   6.56.65.   6.56.65.   6.56.65.   6.11.1.2   1.21.12.   1.21.12.   1							
Sar.2	...2...3...5...   .35.3.53   .35.3.53   .35.3.53   .35.3.32   .32.3.23   .32.3.23   1							
Sar.3	...2...3...5...   6i.6i6.i   6i.6i6.i   6i.6i6.i   6i.6i6.2   16.161.6   16.161.6   1							

Bal.	3	2	1	2	3	2	1	(6)
Sar.1	...6...1...3...   2.32.23.   2.32.23.   2.32.23.   2.66.6.5   6.56.65.   6.56.65.   6							
Sar.2	...6...1...3...   .53.5.35   .53.5.35   .53.5.35   .53.5.35   .35.3.53   .35.3.5i   6							
Sar.3	...6...1...3...   21.212.1   21.212.1   21.212.1   21.212.5   6i.6i6.i   6i.6i6.i   6							

If only two saron parts are played, use Sar. 2 and Sar. 3.

*In That Bright World*

Jody Diamond

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Demung kotekan for Section B, Irama II (or added melody for one player)

**Kotekan for two players**

Bal. | 5 6 5 6 2 1 2 1 )  
Dm. 1 | . 2 . 3 . 5 . | . 5 3 . | 5 3 . 5 | 3 . 5 3 | . 5 3 . | 5 3 2 . | 3 2 . 2 | 1  
Dm. 2 | . 2 . 3 . 5 . | 6 <sup>˙</sup>1 . 6 | 1 <sup>˙</sup>. 6 1 <sup>˙</sup> | . 6 <sup>˙</sup>1 . | 6 <sup>˙</sup>1 . 2 | 1 3 . 1 | 3 . 1 2 | 1

Bal. | 3 2 1 2 3 5 6 5 )  
Dm. 1 | . 6 . 1 . 3 . | . 3 5 . | 3 5 . 3 | 5 . 3 5 | . 2 3 . | 2 3 5 . | 3 5 . 3 | 5  
Dm. 2 | . 6 . 1 . 3 . | 2 1 . 2 | 1 . 2 1 | . 2 1 . | 3 6 . 5 | 6 <sup>˙</sup>1 . 6 | 1 <sup>˙</sup>. 6 1 <sup>˙</sup> | 5

Bal. | 5 6 5 6 2 1 2 1 )  
Dm. 1 | . 2 . 3 . 5 . | . 5 3 . | 5 3 . 5 | 3 . 5 3 | . 5 3 . | 5 3 2 . | 3 2 . 2 | 1  
Dm. 2 | . 2 . 3 . 5 . | 6 <sup>˙</sup>1 . 6 | 1 <sup>˙</sup>. 6 1 <sup>˙</sup> | . 6 <sup>˙</sup>1 . | 6 <sup>˙</sup>1 . 2 | 1 3 . 1 | 3 . 1 2 | 1

Bal. | 3 2 1 2 3 2 1 (6)  
Dm. 1 | . 6 . 1 . 3 . | . 3 5 . | 3 5 . 3 | 5 . 3 5 | . 2 3 5 | . 3 5 . | 3 5 . 1 <sup>˙</sup> | 6  
Dm. 2 | . 6 . 1 . 3 . | 2 1 . 2 | 1 . 2 1 | . 2 1 . | 3 6 . 1 <sup>˙</sup> | 6 . 1 <sup>˙</sup>6 | . 1 <sup>˙</sup>6 5 | 6

**Added melody for one player:**

Bal. | 5 6 5 6 2 1 2 1 )  
Dem. | . 2 . 3 . 5 . | 6 5 3 6 | 5 3 6 5 | 3 6 5 3 | 6 5 3 2 | 1 3 2 1 | 3 2 1 2 | 1

Bal. | 3 2 1 2 3 5 6 5 )  
Dem. | . 6 . 1 . 3 . | 2 3 5 2 | 3 5 2 3 | 5 2 3 5 | 3 2 3 5 | 6 3 5 6 | 3 5 6 3 | 5

Bal. | 3 6 5 6 2 1 2 1 )  
Dem. | . 2 . 3 . 5 . | 6 5 3 6 | 5 3 6 5 | 3 6 5 3 | 6 5 3 2 | 1 3 2 1 | 3 2 1 2 | 1

Bal. | 3 2 1 2 3 2 1 (6)  
Dem. | . 6 . 1 . 3 . | 2 3 5 2 | 3 5 2 3 | 5 2 3 5 | 3 2 3 5 | 6 3 5 6 | 3 5 6 1 <sup>˙</sup> | 6



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Saron melody, Section B, Irama I

This can be played by one saron player as an extra melody when B is played in Irama I. If the general character of the part is understood, other variations are possible.

Bal.		5	6	5	6	2	1	2	1	)							
Saron		2	3	5	6	5	3	5	6	5	3	2	1	2	3	2	1

Bal.		3	2	3	2	3	5	6	5	)							
Saron		3	2	1	2	3	5	3	2	3	5	6	5	3	2	3	5

Bal.		3	6	5	6	2	1	2	1	)							
Saron		2	3	5	6	i	5	i	6	5	3	2	1	2	3	2	1

Bal.		3	2	1	2	3	2	1	(	6	)								
Saron		3	1	3	2	3	5	3	2	3	2	1	2	1	6	5	6	'	'

(Vocal part)

# In That Bright World

John Diamond

Solo  
Solo/ Male chor. (solo 2nd & 3rd x)  
Balungan

I'm just a poor, way-far-in stran-ger, a trav-lin' through This

(strang - ger)

Solo  
Solo/ Male chor.  
Balungan

world of woe. And there's no sick-ness, no-tail or dan-ger, in that bright world in

ding - er

Solo  
Solo/ Male chor.  
Balungan

that bright world to which I go. (Male chorus) I'm go-in there, to see my fa-ther. I'm go-in there

I'm go-in' there to see my fa-ther, I'm go-in' there no

Solo

no more to roam

I'm just a go - in, go-in' o-ver home

I'm just a go-in'

Male chor.

more to roam

I'm just a go - in o-ver for dan. I'm just a go I'm

Balungan

3 3 5 3 | 6 5 3 2 | 2 | 3 2 1 2

Solo

1., 2.

ov-er go-in' o-ver home.

3.

o-ver go-in' ov-er home.

Male chor.

just a go-in o-ver home.

just a go-in o-ver home.

Balungan

3 2 1 6 | 3 2 1 6