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*Gending Chelsea*  
*for Javanese gamelan slendro*

by  
Jody Diamond & Virgil Thompson

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## *Gending Chelsea – Lagu Katanya*

Virgil Thomson & Jody Diamond

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Notes and Performance Instructions .....	1
Vocal Introduction & Balungan.....	2
Vocal part, Section A, Irama II (mixed chorus).....	3
Vocal part, Section B, Irama II (two parts and clapping) .....	4
<i>Lagu Katanya</i> .....	5
Vocal part: Gending Chelsea to and from Lagu Katanya .....	6
Bonang part, Section A and B, Irama I.....	8
Bonang part, Section A and B, Irama II .....	9
Saron part, Section B, Irama II.....	10
Appendix: choral parts in Western notation .....	11



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## NOTES AND PERFORMANCE INSTRUCTIONS

*Gending Chelsea* is a collaboration between Virgil Thomson, who composed the balungan and aphorisms, and Jody Diamond, who made the arrangement and composed the vocal and instrumental parts, opening text and *Lagu Katanya*. Recordings of *Gending Chelsea* are available from the American Gamelan Institute. Ms. Diamond may also be contacted for additional instrumental parts or performance questions.

### Background

Lou Harrison wanted his old friend Virgil Thomson to write a piece for gamelan, but Virgil demurred on the basis of not enough knowledge. Well then, said Lou, write me a sixteen bar hymn tune! When Virgil complied, Lou transferred the tune to cipher notation in slendro. This he gave to Jody Diamond, along with a few of Virgil's best aphorisms, and the request: arrange this for gamelan and write vocal parts with the aphorisms as text. "Gending Chelsea," the title of the balungan by Virgil Thomson, and "Lagu Katanya," the title of the various vocal parts and inserted song written by Jody Diamond, were the result. The piece was premiered at Mills College in May of 1982. Chelsea is the name of the New York City hotel in which Thomson lived for many years.

### Performance Instructions: Form

The following form has been followed for several performances and recordings, although variations may be used.

Introduction (serves as bawa-style buka)

Irama I: A-B (twice)

Irama II: A-B

A-B.stop on 3rd kempul, insert Lagu Katanya, return on gong (1 )

A-B

Irama I: A-B (suwuk)

For the kendhangan, use Yogyanese style ladrang for Irama I and Solonese style ladrang for Irama II. Use kendhangan ciblon (as in Ladrang Tirtakencana or Ladrang Mugirahayu) in Section B, Irama II, to accompany the various imbal and kotekan.

### Vocal Notation

A line or dot beneath a *single* number (e.g. 6 or 5) indicates lower register; an underline beneath two or more numbers (e.g. 65 ) indicates a melisma: all those pitches are sung on one syllable.

For gamelan groups that may use singers who are not familiar with cipher notation, Western notation for the choral parts is provided in an Appendix. When read straight through, this part follows the form indicated above, with one exception: the balungan for *Lagu Katanya* is repeated four times in the Western notation and five times in the cipher notation. Either is acceptable for performance.

# Gending Chelsea – Lagu Katanya

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## VOCAL INTRODUCTION & BALUNGAN

### Introduction

Sung by a solo male voice in free rhythm, slight pause at end of each phrase. Gender play first few notes of each phrase as a pitch cue. Dashes following a pitch mean continue to hold the pitch on those beats. The gamelan enters on gong 1 at the end of the introduction.

1 1 2 3 1 2 5 6  
The words that Virgil spoke are here

1̇ 1̇ 2̇ 5 6 3 2 6  
A true de-light for heart and ear

5 6 1̇ - - 5 3 2  
Yet words that bear his name

5 6 2̇ - 1̇ 2̇ 6 5  
when spoken are not the same

2̇ 1̇ 5 6 - 3 2 6 5 1̇ -  
as thought that moves by the grace of sound's

1 2 3 2 6 (slight pause)  
ma-jes-ty in space.

solo begin steady rhythm | 5 5 6 3 2 6 5 6  
So we im-part in ca-dence grand

kendang | t t p d . d p . . d p

Solo & Chorus | 1 2 3 3 2 1 6 (1)  
what was in-spired by Virgil's hand.

**A:**

· 1̇ 2̇ 3̇ 1̇ 2̇ 5̇ 6̇  
1̇ 1̇ 2̇ 5̇ 6 3 2 6̇  
5 6 1̇ · 5 3 2̇  
5 6 2̇ · 1 2 6 ⑤

**B:**

2̇ 1̇ 5̇ 6̇ · 3̇ 2̇ 6̇  
5 1̇ · 1̇ 2 3 2 6̇  
· 5 6 3̇ 2 6 5 6̇  
1 2 3 · <sup>a</sup> 1 · 6 ①

**Form:** IRAMA I: A-B (2x)

IRAMA II: A-B | A-B stop on 3rd kempul (at <sup>a</sup>), insert *Lagu Katanya*, return on gong ① | A-B [3x total]

IRAMA I: A-B (1X)

# Gending Chelsea - Lagu Kafanqa

Virgil Thomson & Jody Diamond

## VOCAL PART, SECTION A, IRAMA II (MIXED CHORUS)

Bal.	.		1	2	3	1	2	5	6)							
verse I	.	.	.	1	1	<u>1 2 3</u>	.	.	1	2	.	2	<u>2 3</u>	<u>2 1</u>	6	
				Mo -	ney	in -	spires	—	Suc -	cess	is	mel -	low -	ing		
verse II	.	.	.	1	1	1 2 3	.	3 3	1	2 2 2	<u>2 3</u>	<u>2 1</u>	6			
				Ne -	ver	un -	der -	es -	ti -	mate	the	pub -	lic's in -	tel -	li -	gence

Bal.	i	i	2	5	6	3	2	6)								
verse I	.	.	.	i	i	<u>i 2 5</u>	.	.	6	3	.	3	2	.	<u>3 5</u>	6
				Mo -	ney	in -	spires	—	Suc -	cess	is	mel -	low -	ing		
verse II	.	.	.	i	i	i 2 5	.	5 5	6	3	3	<u>2 3 5 6</u>				
				Ne -	ver	o -	ver -	es -	ti -	mate	its	in -	for -	ma -	tion	

Bal.	5	6	i	.	.	5	3	2)								
verse I	.	.	.	2	2	<u>i 6 5</u>	<u>6</u>	3	5	<u>5 6</u>	<u>5 3</u>	2				
				For -	give	our	sins	and	come	vi -	sit	us				
verse II	.	.	.	2	2	i 6 5	.	5 6	3	5	5 5	<u>5 6</u>	<u>5 3</u>	2		
				Ne -	ver	un -	der -	es -	ti -	mate	the	pub -	lic's in -	tel -	li -	gence

Bal.	5	6	2	.	1	2	6	(5)							
verse I	.	.	.	2	2	<u>2 3</u>	2	.	.	1	2	2	<u>6 1 6</u>	5	
				For -	give	our	sins	and	come	to	vi -	sit	us		
verse II	.	6	1	2	2	2	2	.	2 2	1	2	2	<u>6 1 6</u>	5	
		Ba -	by,	ne -	ver	o -	ver	es -	ti -	mate	its	in -	for -	ma -	tion

# Gending Chelsea – Lagu Katanya

Virgil Thomson & Jody Diamond

## VOCAL PART, SECTION B, IRAMA II (TWO PART CHORUS AND CLAPPING)

BAL	2	1	5	6	.	3	2	6)
Voices 1	.	.	.	.	5 5 5 3 . 5 6	.	.	.
Voices 2	.	.	.	.	5 5 5 3 . 5 3	.	.	.
					It's im-por-tant to have			
					It's im-por-tant to have			

BAL	5	i	.	1	2	3	2	6)
Voices 1	.	.	.	.	i i i i . 2 3	.	.	.
Voices 2	.	.	.	.	i i i i . 2 i	.	.	.
					It's im-por-tant to have			
					some-thing you can do			

BAL	.	5	6	3	2	6	5	6)
Voices 1	.	.	.	.	5 5 6 . 5 . 3	.	.	.
Voices 2	.	.	.	.	5 5 6 . 5 . 1	.	.	.
					that will work for you			
					that will work for you			

BAL	1	2^	3	.@	1	.	6	(1)
Voices 1	.	.	.	.	3 3 <u>3 5 6 5</u> 3	.	.	.
Voices 2	.	.	.	.	3 3 <u>3 5 6 5</u> 1	.	.	.
					that will work for you			
					the next day			

### Clapping

In Section B, Irama II, the singers clap the following repeated interlocking patterns, shown here in relation to two beats of the balungan. The clapping begins after gong 5 and ends on gong 1, except where the kendang slows down to stop on the third kempul, in which case the clapping stops on the ketuk (pitch 2, marked with ^) before that kempul. Use a resonant clapping sound, with closed fingers struck in the center of a curved palm. The patterns are given in order of priority; at minimum use the first two. The chorus may be divided into clappers and singers if desired.

balungan	. . . 2	. . . 1
1.	.x.x.x.x	.x.x.x.x
2.	x.x.x.x.	x.x.x.x.
3.	x x x .	x x x .
4.	x . x .	x . x .
5.	. x . x	. x . .
6.	..x..x.x	..x..x.x

# Gending Chelsea – Lagu Katanya

Virgil Thomson & Jody Diamond

## Lagu Katanya

*Lagu Katanya* is inserted after the gamelan stops on the third kempul of Section B, Irama II.

This song consists of four elements: a balungan and three vocal phrases of different lengths. When the balungan is repeated, the eight beat phrase will stay in the same relationship to it, while the seven and ten beat phrases, repeated without a break, will shift in relationship to the balungan. These changing relationships are shown on the following page, with the phrases indicated as VII, VIII, and X. The text has been omitted from this section so that the overlay of phrases may be seen more clearly. Five repetitions are shown, although the length may vary. All parts end on 5 or 1 with the final gong (it may be necessary to change the final tone to one of those notes if performing more than five repetitions of the balungan).

The instrumentation is gender, gender panerus, kendang ciblon, gambang, voices, slenthem (Slen.), kenong, kempul, gong. The kenong, kempul and gong are shown in the first line below only. They continue to play, however, throughout the piece.

### Balungan, Kenong, Kempul and Gong

5                    2                    5                    3̂                    5̂                    2                    5                    ①

### 7 beat phrase for solo male (VII)

5	2	5	3	5	2	5	1	
.	.	.	.	6 6 5 3 2 1 2	.	6 6 5 3 2 1 2	.	6 . 5 3 2 . 1
				It's im- por- tant to have some-thing that will work for you		the	next day	

### 8 beat phrase for two (alto) females (VIII)

5	2	5	3	5	2	5	1
.	.	.	.	1 1 1 2 6	.	1 5 . 5 1 5 6 5	.
.	.	.	.	5 5 5 6 3	.	5 2 . 2 5 3 2 1	.
				Mo- ney in- spires,		suc- cess is mel- low- ing	

### 10 beat phrase for solo (soprano) female (X)

5	2	5	3	5	2	5	1
.	.	1 1 1 1 1 2 1	.	5 5 . 3 5 6 5 2	.	1 1 1 1 1 2 1	.
		Ne- ver un- der es- ti- mate		the pub- lic's in- tel- li- gence,		Ne- ver o- ver es- ti- mate	
5	2	5	3	5	2	5	1
.	5 5 . 3 5 6	5 1					
	the pub- lic's in- for- ma- tion						



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## Lagu Katanya

by Jody Diamond

Slen. | 5 2 5 3 5 2 5 (1)  
 VII | INTRO. VII. . 6 6 5 3 2 1 2 . 6 6 5 3 2 1 2 . 6 . 5 3 2 . 1

Slen. | 5 2 5 3 5 2 5 (1)  
 VII | VII. . 6 6 5 3 2 1 2 . 6 6 5 3 2 1 2 . 6 . 5 3 2 . 1 VII.  
 VIII | VIII . . . . 1 1 1 2 6 . . 1 5 . 5 1 5 6 5  
 VIII | VIII . . . . 5 5 5 6 3 . . 5 2 . 2 5 3 2 1

Slen. | 5 2 5 3 5 2 5 (1)  
 VII | . 6 6 5 3 2 1 2 . 6 6 5 3 2 1 2 . 6 . 5 3 2 . 1 VII. . 6 6 5  
 VIII | VIII . . . . 1 1 1 2 6 . . 1 5 . 5 1 5 6 5  
 VIII | VIII . . . . 5 5 5 6 3 . . 5 2 . 2 5 3 2 1  
 X | . . X 1 1 1 1 1 2 1 . 5 5 . 3 5 6 5 2 1 1 1 1 1 2 1

Slen. | 5 2 5 3 5 2 5 (1)  
 VII | 3 2 1 2 . 6 6 5 3 2 1 2 . 6 . 5 3 2 . 1 VII . . 6 6 5 3 2 1 2  
 VIII | VIII . . . . 1 1 1 2 6 . . 1 5 . 5 1 5 6 5  
 VIII | VIII . . . . 5 5 5 6 3 . . 5 2 . 2 5 3 2 1  
 X | . 5 5 . 3 5 6 5 1 X 1 1 1 1 1 2 1 . 5 5 . 3 5 6 5 2

Slen. | 5 2 5 3 5 2 5 (1)  
 VII | . 6 6 5 3 2 1 2 . 6 . 5 3 2 . 1 VII. . 6 6 5 3 2 1 2 . 6 6 5  
 VIII | VIII . . . . 1 1 1 2 6 . . 1 5 . 5 1 5 6 5  
 VIII | VIII . . . . 5 5 5 6 3 . . 5 2 . 2 5 3 2 1  
 X | 1 1 1 1 1 2 1 . 5 5 . 3 5 6 5 1 X 1 1 1 1 1 2 1 . 5 5

(final time with ritard to gong)

Slen. | 5 2 5 3 5 2 5 (1)  
 VII | 3 2 1 2 . 6 . 5 3 2 . 1 VII. . 6 6 5 3 2 1 2 . 6 6 5 3 2 1' 1  
 VIII | VIII . . . . 1 1 1 2 6 . . 1 5 . 5 1 5 6' 5  
 VIII | VIII . . . . 5 5 5 6 3 . . 5 2 . 2 5 3 2' 1  
 X | . 3 5 6 5 2 1 1 1 1 1 2 1 . 5 5 . 3 5 6 5 1 X 1 1' 1

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## FROM GENDING CHELSEA TO AND FROM LAGU KATANYA

The pesindhen (female soloist) sings a short solo phrase before *Lagu Katanya*, and again after it. This are based on the Javanese practice of *andegan* (stopping), where the gamelan stops, waits for the singers phrase, and returns a few beats later in the form.

### • To go to *Lagu Katanya*

After the sounding of the third kempul, the pesindhen sings this short phrase, after which there is a moment of silence (about two "counts", or 1.5 seconds). This is followed by the male soloist singing the first line of *Lagu Katanya*, as shown on page 5. The small numbers indicate a vocal ornament.

pesindhen:  $6_{i6} 5 \underline{3-56-i}$  . . . 6 6 53 2 1 2  
 Vir- gil says: male: It's im-por-tant to have, etc. to *Lagu Katanya*

### • To return to Gending Chelsea

The female soloist sings the following phrase. All instruments enter on gong 1; softer instruments like gender, gambang, etc. can join in two beats before the gong, on the word "next".

Free rhythm, with pauses at phrase markings ('):

6 5 3561' 1̇ 1̇ 1̇ 6 1̇ 3212' 6 6 6 6 653561' 132163-53213 {3'}  
 Vir- gil says: It's im-por- tant to have some- thing that will work for {you }  
 (3 repeated below)

steady rhythm

Bal.		(1)
kendang		b o o o P o o o o
voice		3 . . <u>23 53532</u> 1 you the next day

# Gending Chelsea - Lagu Katanya

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## BONANG PART, SECTION A AND B, IRAMA I

(Underlined notes are in lower row of bonang.)

### Section A

BAL	.	1	2	3	1	2	5	6)								
Bonang	2	<u>1</u>	2	<u>1</u>	2	3	5	3	<u>1</u>	2	<u>1</u>	2	<u>5</u>	<u>6</u>	<u>1</u>	<u>6</u>

BAL	.	i	i	2	1	<u>6</u>	<u>5</u>	<u>6</u>	.	<u>6</u>	.	<u>5</u>	<u>6</u>	<u>1</u>	<u>6</u>	6)
Bonang	<u>1</u>	<u>1</u>	<u>1</u>					<u>3</u>		<u>3</u>						

BAL	5	6	i	.	6	5	3	5	3	2)						
Bonang	<u>5</u>	<u>6</u>	<u>1</u>	<u>6</u>	.	.	1	.	<u>6</u>	<u>5</u>	<u>3</u>	<u>5</u>	<u>6</u>	.	<u>6</u>	.
			<u>1</u>	<u>1</u>	<u>1</u>								<u>2</u>		<u>2</u>	

BAL	5	6	2	.	1	2	6	(5)								
Bonang	<u>5</u>	<u>6</u>	<u>5</u>	<u>6</u>	.	.	2	.	<u>1</u>	2	<u>1</u>	2	<u>6</u>	<u>5</u>	<u>3</u>	<u>5</u>
			<u>2</u>	<u>2</u>	<u>2</u>											

### Section B

BAL	2	2	1	5	6	6	3	2	6)							
Bonang	2	<u>1</u>	2	<u>1</u>	<u>5</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>3</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>

BAL	5	5	i	.	i	1	2	3	2	6)						
Bonang	5	i	5	i	.	.	i	.	2	3	2	3	.	.	6	.
			<u>1</u>	<u>1</u>	<u>1</u>								<u>5</u>	<u>6</u>	<u>6</u>	<u>6</u>

BAL	3	5	3	5	6	6	3	5	6)							
Bonang	<u>3</u>	<u>5</u>	<u>3</u>	<u>5</u>	<u>6</u>	<u>6</u>	<u>3</u>	<u>5</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>

BAL	1	2	1	2	3	.	1	.	6	(1)						
Bonang	1	2	1	2	.	.	3	.	.	.	1	.	<u>6</u>	<u>1</u>	<u>6</u>	<u>1</u>
					<u>3</u>	<u>3</u>	<u>3</u>	.	<u>2</u>	<u>1</u>	<u>1</u>	.				

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## BONANG PART, SECTION A AND B, IRAMA II

### Section A: mipil

<i>BAL</i>	. . . . . 1 . . . . . 2 . . . . . 3 . . . . . 1 . . . . . 2 . . . . . 5 . . . . . 6)
Bonang	2 <u>1</u> 2 . . <u>1</u> 2 <u>1</u> 2 3 5 . 3 3 5 3 . 2 <u>1</u> . <u>1</u> 2 <u>1</u> 2 <u>1</u> 6 5 . 6 6 1 6

<i>BAL</i>	. . . . . i . . . . . i . . . . . 2 . . . . . 5 . . . . . 6 . . . . . 3 . . . . . 2 . . . . . 6)
Bonang	<u>1</u> <u>1</u> <u>1</u> . <u>1</u> <u>1</u> . . . . . 2 <u>1</u> 6 5 5 3 5 . . . . . 3 666 3 3 6 . . . . . 5 6 1 . 6 6 1 6

<i>BAL</i>	. . . . . 5 . . . . . 6 . . . . . i . . . . . . . . . . 5 . . . . . 3 . . . . . 2)
Bonang	. 6 1 . 6 661 6 <u>1</u> <u>1</u> <u>1</u> . <u>1</u> <u>1</u> . . . . . 6 5 3 . 5 553 5 <u>2</u> 666 2 2 6 . . . . .

<i>BAL</i>	. . . . . 5 . . . . . 6 . . . . . 2 . . . . . . . . . . 1 . . . . . 2 . . . . . 6 . . . . . (5)
Bonang	<u>5</u> 6 5 . 5 6 5 6 <u>2</u> <u>2</u> <u>2</u> . <u>2</u> <u>2</u> . . . . . <u>1</u> 2 3 . 2 2 <u>1</u> 2 <u>6</u> 1 5 5 . 5 5 .

### Section B: bonang imbal

<i>BAL</i>	. . . . . 2 . . . . . 1 . . . . . 5 . . . . . 6 . . . . . . . . . . 3 . . . . . 2 . . . . . 6)
Bonang	B: <u>1-3</u> BP: <u>2-5</u> . . . . . <u>1-3</u> , <u>2-5</u>

<i>BAL</i>	. . . . . 5 . . . . . i . . . . . . . . . . 1 . . . . . 2 . . . . . 3 . . . . . 2 . . . . . 6)
Bonang	5-i, <u>3-6</u> . . . . . 3-6, <u>2-5</u>

<i>BAL</i>	. . . . . . . . . . 5 . . . . . 6 . . . . . 3 . . . . . 2 . . . . . 6 . . . . . 5 . . . . . 6)
Bonang	<u>1-3</u> , <u>2-5</u> . . . . . <u>1-3</u> , <u>2-5</u>

<i>BAL</i>	. . . . . 1 . . . . . 2 . . . . . 3 . . . . . [3] . . . . . 1 . . . . . . . . . . 6 . . . . . (1)
Bonang	<u>1-3</u> , <u>2-5</u> . . . . . 2-6, <u>3-1</u>

Imbal tones are shown at the beginning of each gatra for bonang and bonang panerus, respectively, and the goal tone for each kembangan is in boldface. Imbal and kembangan phrases will be of equal length, i.e. two balungan beats each.

# Gending Chelsea ~ Lagu Katanya

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## SARON PART, SECTION B, IRAMA II

This part is for instruments with extended range from low 5 to high 3. Instruments with a smaller range should use one of the variations below.

**A**

.	1	2	3	1	2	5	6)
1	1	2	5	6	3	2	6)
5	6	1	.	.	5	3	2)
5	6	2	.	1	2	6	(5)

**B**

Bal.	2	1	5	6	.	3	2	6)
S. I	.....5561 <sup>˙</sup> 2 <sup>˙</sup> 3 <sup>˙</sup> 2 <sup>˙</sup> 1 <sup>˙</sup> .....661 <sup>˙</sup> 2 <sup>˙</sup> 1 <sup>˙</sup> 656.....56532123.....661 <sup>˙</sup> 65356							
S. II	.....1 <sup>˙</sup> .1 <sup>˙</sup> .1 <sup>˙</sup> 65.....3.5.323.....3.3.321.....3.3.123							

Bal.	5	1	.	1	2	3	2	6)
S. I	.....5561 <sup>˙</sup> 6 <sup>˙</sup> 561 <sup>˙</sup> .....2 <sup>˙</sup> 1 <sup>˙</sup> 2 <sup>˙</sup> 3 <sup>˙</sup> 2 <sup>˙</sup> 1 <sup>˙</sup> 2 <sup>˙</sup> 1 <sup>˙</sup> .....56532123.....661 <sup>˙</sup> 65356							
S. II	.....1 <sup>˙</sup> .1 <sup>˙</sup> .1 <sup>˙</sup> 65.....3.5.323.....3.3.353.....3.3.123							

Bal.	.	5	6	3	2	6	5	6)
S. I	.....323561 <sup>˙</sup> 65.....21235653.....561 <sup>˙</sup> 2 <sup>˙</sup> 1 <sup>˙</sup> 656.....61 <sup>˙</sup> 656356							
S. II	.....5.5.561 <sup>˙</sup> .....3.3.323.....6.6.2 <sup>˙</sup> 1 <sup>˙</sup> 6.....6.6.653							

Bal.	1	2	3	.	1	.	6	(1)
S. I	.....32353212.....56123123.....21235321.....216 <sup>˙</sup> 56121							
S. II	.....2.2.235.....3.3.356.....1.1.123.....1.1.16 <sup>˙</sup> 5							

Instruments on which the lowest note is 6, use X; for lowest note on 1, use Y.

Bal.	1	2	3	.	1	.	6	(1)
<b>X</b>								
S. I	.....32353212.....16 <sup>˙</sup> 123123.....21235321.....2123216 <sup>˙</sup> 1							
S. II	.....2.2.235.....3.3.356.....1.1.123.....1.1.16 <sup>˙</sup> 1							
<b>Y</b>								
S. I	.....32353212.....13123123.....21235321.....21232321							
S. II	.....2.2.235.....1.3.356.....1.1.123.....1.1.121							

Gending Chelsea - Lagu Katanya

Virgil Thomson & Jody Diamond

Introduction


Freely

Solo Tenor 

The words that Vir- gil spoke are here A true de- light



for heart and ear Yet words that bear his name when spo- ken are not the same

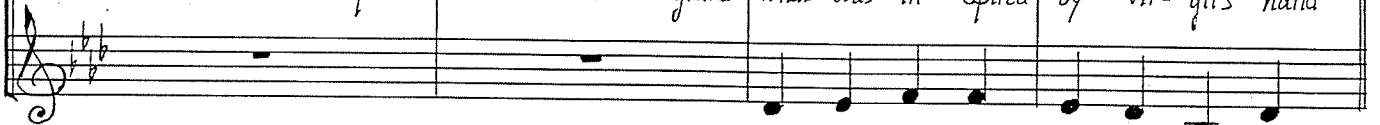


as thoughts that moves by the grace of sound's ma- jes- ty in space.

Strictly in rhythm ♩ = 112

Ten. 

So we im- part in ca- dence grand what was in- spired by Vir- gil's hand

Chorus: 

what was in- spired by Vir- gil's hand

Tacet until Irama II

Chorus

Balungan

Mo-ney in- spires Suc-cess is mel- low- ing

1 2 3 1 2 5 6)

Chorus

Bal.

Mo-ney in- spires Suc-cess is mel- low- ing

1 1 2 5 6 3 2 6)

Chorus

Bal.

For- give our sins and come vi- sit us

5 6 1 5 3 2)

Chorus

Bal

For- give our sins and come to vis- it

5 6 2 1 2 6

KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN, REPUBLIK INDONESIA

*Fine*

Chorus

us It's im-por-tant to have It's im-por-tant to have

1 2 3 4 5 6

*Fine*

⑤ 2 1 5 6 3 5 6)

Chorus

It's im-por-tant to have something you can do

Bal.

5 7 1 2 3 2 6)

Chorus

that will work for you That will work for you

Bal.

5 6 3 2 6 5 6)



Gending Cnisea

A verse II

Chorus

stop clapping

that will work for you the next day Ne-ver un-der-es-ti-

Bal

1 2 3 . 1 . 6 (1) . 1 2 3

Chorus

mate the public's in-tel-li-gence Ne-ver o-ver-es-ti-mate its in-for-ma-tion

Bal

1 2 5 6) 1 1 2 5 6 3 2 6)

Chorus

Ne-ver un-der-es-ti-mate the pub-lic's in-tel-li-gence

Bal

5 6 1 . . 5 3 2)

Chorus

Ba-by ne-ver o-ver-es-ti-mate its in-for-ma-

Bal

5 6 2 . 1 2 6

V.S.

Handwritten text on the left margin: "Handwritten musical notation, page 4, 1998"

Chorus

tion It's im-por-tant to have It's im-por-tant to have

1 2

Clapping 3 4

5 6

⑤ 2 1 5 6 3 5 6)

Detailed description: This system contains the first two measures of the chorus. The vocal line (Chorus) starts with a half rest followed by a quarter note 'tion', then two measures of eighth notes: 'It's im-por-tant to have'. The second measure is repeated. Below the vocal line are five staves for clapping, numbered 1 to 6. Staves 1 and 2 have 'x' marks for clapping. Staves 3 and 4 have quarter notes with stems pointing down. Staff 5 has quarter notes with stems pointing up. Below the clapping staves is a bass line with notes corresponding to the clapping patterns: ⑤, 2, 1, 5, 6, 3, 5, 6).

Chorus

It's im-por-tant to have some-thing you can do

Bal.

5 i 1 2 3 2 6)

Detailed description: This system contains the third and fourth measures of the chorus. The vocal line (Chorus) starts with a half rest, then a quarter note, followed by eighth notes: 'It's im-por-tant to have' and 'some-thing you can do'. The bass line (Bal.) has notes: 5, i, 1, 2, 3, 2, 6).

Chorus

that will work for you That will work for you

Bal.

5 6 3 2 6 5 6)

Detailed description: This system contains the fifth and sixth measures of the chorus. The vocal line (Chorus) starts with a half rest, then a quarter note, followed by eighth notes: 'that will work for you' and 'That will work for you'. The bass line (Bal.) has notes: 5, 6, 3, 2, 6, 5, 6).

Gending Chelsea

*ritard.*

Lagu Katanya

$\text{♩} = 48$

part 6

Solo tenor

Chorus

Bal.

*ritard.*

*ritard.*

*ritard.*

that will work for you

It's im- por- tant to have some-thing that will work for you. the next day

that will work for you

1 2 3 STOP solo female ["Virgil says... "pause"] ①

2 Altos

Ten.

Bal.

Mo- ney in- spires

Suc- cess is mel- low- ing

It's im- por- tant to have some-thing that will work for you the next day It's im-

5 2 5 3 5 2 5 ①

Solo soprano

2 Altos

Ten.

Bal.

Ne- ver un- der- es- ti- mate the pub- lic's in- tel- li- gence Ne- ver o- ver- es- ti- mate the

por- tant to have some-thing that will work for you the next day It's im- por- tant to

5 2 5 3 5 2 5 ①

# Bending Chelsea

Sop. pub-lic's in-for-ma-tion. Ne-ver un-der-es-ti-mate the pub-lic's in-tel-li-gence Ne-ver

Alto Mo-ney in-spires Suc-cess is mel-low-ing (3)

Ten have Some-thing that will work for you the next day. It's im-por-tant to have some-thing

Bal.

5 2 5 3 5 2 5 ①

Sop. o-ver-es-ti-mate the pub-lic's in-for-ma-tion. Ne-ver un-der-es-ti-mate the pub

Alto Mo-ney in-spires Suc-cess is mel-low-ing

Ten that will work for you the next day. It's im-por-tant to have some-thing

Bal.

5 2 5 3 5 2 5 ①

*ritard.*

## Andegan Freely

Soprano Solo Vir-gil says It's im-por-tant to have Some-thing that will work

Sop. for you the next day

Dal Segno  $\text{♩}$  al Fine

$\text{♩} = 56$

nummer-notenschreibepapier, 12 systeme, 1001