
Gending Chelsea
for Javanese gamelan slendro

by
Jody Diamond & Virgil Thompson

❖

Gending Chelsea – Lagu Katanya

Virgil Thomson & Jody Diamond

❖

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

Gending Chelsea – Lagu Katanya

Virgil Thomson & Jody Diamond

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

Virgil Thomson & Jody Diamond

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 · ^a 1 · 6 ①

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

IRAMA II: A-B | A-B stop on 3rd kempul (at ^a), 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 2 1 6</u>
				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 2 1 6</u>
				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 6</u>
				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 6</u>	3	5	<u>5 6 5 3 2</u>
				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 5 3 2</u>
				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 2</u>	.	.	1 2 2 <u>6 1 6 5</u>
				For - give	our sins	and	come to	vi - sit us
verse II	.	6	1 2 2 2	<u>2 3 2</u>	.	2 2	1 2 2 <u>6 1 6 5</u>	
		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 5 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					

Gending Chelsea – Lagu Katanya

Virgil Thomson & Jody Diamond

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

Gending Chelsea - Lagu Katanya

Virgil Thomson & Jody Diamond

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>	<u>2</u>	<u>1</u>	<u>2</u>	5	6	1	6

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

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

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

Section B

BAL	2	2	1	5	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>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>

BAL	5	5	i	.	1	2	3	2	6)									
Bonang	5	i	5	i	.	.	i	.	2	3	2	3	5	6	6	6	6	6

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>1</u>	<u>6</u>	<u>1</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>	<u>6</u>

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

Gending Chelsea – Lagu Katanya

Virgil Thomson & Jody Diamond

BONANG PART, SECTION A AND B, IRAMA II

Section A: mipil

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

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

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

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

Section B: bonang imbal

BAL	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>		

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

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

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

Virgil Thomson & Jody Diamond

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 [˙] 2 [˙] 3 [˙] 2 [˙] 1 [˙]661 [˙] 2 [˙] 1 [˙] 656.....56532123.....661 [˙] 65356							
S. II	.....1 [˙] .1 [˙] .1 [˙] 65.....3.5.323.....3.3.321.....3.3.123							

Bal.	5	1	.	1	2	3	2	6)
S. I	.....5561 [˙] 6561 [˙]2 [˙] 1 [˙] 2 [˙] 3 [˙] 2 [˙] 1 [˙] 2 [˙] 1 [˙]56532123.....661 [˙] 65356							
S. II	.....1 [˙] .1 [˙] .1 [˙] 65.....3.5.323.....3.3.353.....3.3.123							

Bal.	.	5	6	3	2	6	5	6)
S. I	.....323561 [˙] 65.....21235653.....561 [˙] 2 [˙] 1 [˙] 656.....61 [˙] 656356							
S. II	.....5.5.561 [˙]3.3.323.....6.6.2 [˙] 1 [˙] 6.....6.6.653							

Bal.	1	2	3	.	1	.	6	(1)
S. I	.....32353212.....56123123.....21235321.....21656121							
S. II	.....2.2.235.....3.3.356.....1.1.123.....1.1.165							

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

Bal.	1	2	3	.	1	.	6	(1)
X								
S. I	.....32353212.....16123123.....21235321.....21232161							
S. II	.....2.2.235.....3.3.356.....1.1.123.....1.1.161							
Y								
S. I	.....32353212.....13123123.....21235321.....21232321							
S. II	.....2.2.235.....1.3.356.....1.1.123.....1.1.121							