

SCORE

Gending Moon

by Lou Harrison

GENDING MOON

(Buka: 556. 3553 32161 (2))

A || $\overset{G}{6}\overset{T}{1}\overset{P}{5}\overset{N}{6}$ $\overset{N}{3}\overset{T}{2}\overset{P}{1}$ $\overset{P}{5}\overset{T}{6}\overset{N}{3}$ $\overset{N}{2}\overset{T}{1}\overset{P}{6}\overset{N}{1}$ $\overset{T}{6}\overset{N}{1}\overset{P}{2}$ $\overset{T}{3}\overset{N}{2}$ $\overset{P}{3}\overset{T}{2}$ $\overset{G}{1}$ $\overset{N}{1}$ ||
B B (B)

B || $\overset{G}{1}\overset{5}\overset{6}$ $\dots$ $\overset{G}{1}$ $\overset{G}{6}\overset{5}$ $\overset{T}{1}$ $\dots$ $\overset{G}{1}\overset{5}\overset{6}$ $\dots$ $\overset{G}{5}$

$\overset{1}{6}\overset{5}\overset{2}$ $\overset{T}{2}\overset{3}\overset{6}\overset{5}$ $\overset{2}{2}\overset{1}{2}$ $\overset{N}{6}\overset{6}\overset{1}$ (5) ||
B B B B

C || $\overset{T}{3}\overset{1}\overset{2}$ $\overset{G}{1}$ $\overset{T}{3}\overset{2}\overset{3}\overset{6}$ $\overset{5}{2}$ $\overset{T}{5}$ $\overset{2}{2}\overset{1}{2}$ $\overset{T}{6}\overset{1}{2}$ (1) ||
B B

D || $\overset{T}{5}\overset{W}{6}\overset{T}{3}$ $\overset{T}{2}\overset{P}{3}\overset{T}{5}\overset{N}{6}$ $\overset{T}{5}\overset{P}{5}\overset{T}{6}\overset{N}{3}$ $\overset{T}{5}\overset{P}{2}\overset{T}{2}$ (3)
B B

$\overset{T}{2}\overset{W}{5}\overset{T}{5}\overset{N}{3}$ $\overset{T}{2}\overset{P}{3}\overset{T}{5}\overset{N}{6}$ $\overset{T}{1}\overset{P}{1}\overset{T}{6}\overset{N}{5}$ $\overset{T}{1}\overset{P}{5}$ (6)
B B B

$\overset{T}{3}\overset{W}{5}$ $\overset{T}{3}\overset{P}{2}\overset{T}{1}\overset{N}{2}$ $\overset{T}{3}$ (5)
B B

$\overset{T}{5}\overset{W}{6}\overset{T}{6}$ $\overset{T}{5}\overset{P}{6}\overset{T}{6}$ $\overset{T}{3}\overset{P}{5}\overset{T}{5}\overset{N}{3}$ $\overset{T}{5}\overset{P}{2}\overset{T}{6}$ (1) ||
B B B B

(coda)

E || $\dots$ $\overset{G}{6}\overset{1}$ $\dots$ $\overset{G}{6}\overset{2}$ $\dots$ $\overset{G}{6}\overset{2}\overset{3}$ $\dots$ $\overset{G}{2}$ $\dots$

(slower)


III/94

GERONG, GENDING MOON



It is the moon who taught us time -

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

. 3 3 1 2 12 3 5 . i 6 5

 |

 of 3 3 5 6 the holy man with face of white,

$$\begin{array}{r}
 5 \quad 2 \quad \cdot \quad 5 \\
 \hline
 5 \quad 5 \quad 3 \quad 2 \quad 2 \quad 2 \\
 \hline
 \end{array}$$

who has to do with all-things near — sura-ble.

It is the moon who has taught us time — the holy man with face of white,
(first other world) who has to do with all things measurable.

GENDING MOON, BONANGAN

① $46156^P \ 3261^N \ 5635^P \ 216116^{NTNP} \ 61232^{TNP} \ 3232^{TNP} \ 6^G \ 7^N$

(B) $\dot{1} \ 5 \ 6 \ . \ . \ . \ \dot{1} \ 6 \ 5 \ . \ \dot{1} \ 5 \ 6$
 IR. I $\dot{1} \ \dot{1} \ 5 \ 6 \ 5 \ 6 \ 6 \ 6 \ 6 \ 1 \ 1 \ 6 \ 5 \ 6 \ 5 \ 5 \ 5 \ 5 \ 6 \ 1 \ 5 \ 6 \ 1 \ 6$
 mf $\dot{1} \ . \ 5 \ 6 \ 5 \ . \ 6 \ 6 \ 5 \ 6 \ 1 \ 1 \ 1 \ . \ 1 \ 1 \ 1 \ . \ 6 \ 5 \ 6 \ . \ 2 \ 1 \ 6 \ 5 \ 6 \ 1 \ 1 \ . \ 1 \ 1 \ . \ 1 \ 1 \ . \ 5 \ 6 \ 5 \ . \ 6 \ 6 \ 5 \ 6 \ 6$
 IR. II

$\begin{array}{cccccccccccccccc} \cdot & \cdot & 5 & i & i & 6 & 5 & 2 & 2 & 3 & 6 & 5 & 2 & 2 & 1 & 2 \\ 2 & 1 & \underline{56} & \underline{15} & \underline{61} & \underline{65} & \underline{23} & 2 & \cdot & \underline{23} & \cdot & \underline{35} & \cdot & \underline{56} & \underline{11} & \underline{22} & \underline{11} \\ 6 & 6 & \underline{\underline{66}} & \underline{\underline{561}} & \underline{\underline{561}} & \underline{\underline{123}} & \underline{\underline{5335}} & \underline{\underline{653}} & \underline{\underline{2165}} & \underline{\underline{632}} & \underline{\underline{332}} & \underline{\underline{3656}} & \underline{\underline{5365}} & \underline{\underline{222}} & \underline{\underline{22}} & \underline{\underline{121}} & \underline{\underline{321}} & \underline{\underline{2161}} \end{array}$

6 6 1 5^N
61 65 32 5
.161 6151 .323 5555

To Ir. II

N.B. { In (A) Bon. B. & Fan. play full
double style migit:
D. 616161 etc.
B 6161
In B, C, & D, both play
in "unison", throughout.

(IR.II)

(C)

Handwritten musical notation for a piece in 3/4 time, marked (IR.II). The notation is written on a single staff with a treble clef and a common time signature (C). The piece consists of several measures, each containing a sequence of notes and rests, often grouped by slurs. The notes are written with stems and flags, indicating eighth or sixteenth notes. The rests are indicated by vertical lines. The notation is written in a stylized, handwritten manner.

Handwritten musical notation for a piece in 3/4 time, marked (IR.II). The notation is written on a single staff with a treble clef and a common time signature (C). The piece consists of several measures, each containing a sequence of notes and rests, often grouped by slurs. The notes are written with stems and flags, indicating eighth or sixteenth notes. The rests are indicated by vertical lines. The notation is written in a stylized, handwritten manner.

D, Bonangan

$\begin{array}{cccccccccccccccc} \cdot & 5 & 6 & 3 & 2 & 3 & 5 & 6 & 5 & 5 & 6 & 3 & 5 & 2 & 2 & \cdot \\ \cdot & \cdot & \cdot & \cdot & 2 & 3 & 2 & 3 & 5 & 6 & 1 & 6 & 5 & 5 & 5 & \cdot & 6 & 5 & 3 & 6 & 5 & 3 & 2 & 6 & 5 & 3 & 2 \end{array}$

$\begin{array}{cccccccccccccccccccc} 2 & 5 & 5 & 3 & 2 & 3 & 5 & 6 & 1 & 1 & 6 & 5 & \cdot & 1 & 5 & \textcircled{6} \\ \cdot & \cdot & \cdot & \cdot & 2 & 3 & 2 & 3 & 5 & 6 & 5 & 6 & 1 & 1 & 1 & \cdot & 1 & 6 & 5 & \cdot & 5 & \cdot & 5 & 1 & 6 & 5 & 6 & 5 \end{array}$

$\begin{array}{cccccccccccccccc} \cdot & 3 & \cdot & 5 & 3 & 2 & 1 & 2 & 3 & 3 & 3 \\ 3 & 2 & 3 & 2 & 1 & 6 & 5 & 3 & 2 & 3 & 2 & \cdot & 3 & 2 & 3 & 5 & \cdot & 5 & 5 \end{array}$

$\begin{array}{cccccccccccccccccccc} 5 & 6 & 6 & \cdot & 5 & 6 & 6 & \cdot & 3 & 5 & 5 & 3 & 5 & 2 & 6 & \textcircled{1} \\ \cdot & \cdot & \cdot & \cdot & 5 & 5 & 6 & 6 & 5 & \cdot & 3 & \cdot & 5 & \cdot & 5 & 5 & 3 & 3 & 5 & 2 & 5 & 6 & 1 & 1 & 1 & 1 \end{array}$

last time to Coda

"C" (Irama II) Peking

$\begin{array}{cccccccccccc} T & & T & & T & & N \\ \cdot & 3 & 1 & 2 & \cdot & \cdot & \cdot & 1 & 3 & 2 & 3 & 6 \\ 5 & 3 & 5 & 3 & 1 & 2 & 1 & 2 & 3 & 2 & 1 & 2 & 5 & 3 & 5 & 6 \end{array}$

$\begin{array}{cccccccccccc} T & & T & & T & & N \\ 5 & 2 & \cdot & 5 & 2 & 2 & 1 & 2 & 6 & 1 & 2 & \textcircled{1} \\ 3 & 5 & 3 & 2 & 1 & 2 & 3 & 5 & 6 & 2 & 3 & 2 & 6 & 1 & 3 & 2 & 6 & 1 \end{array}$

PLAY THIS SECTION SOLO STYLE; PLAY YOGYA STYLE FOR THE REST.

Notes and alternative notation for Gending Moon

by Jody Diamond

Punctuation and rhythm

The full circle indicates gong ageng; the circle broken on the sides shows gong suwukan. Ketuk, kempul and kenong are indicated by T, P, and N, respectively. Arabic numerals after a P indicate kempul pitch; Roman numerals after a gong indicates gong pitch. Other letters used are: G for *gentorak*, or bell tree, shaken on that beat; B for a stroke on the *bedug* (or other very deep drum); and W for *wela*, a beat on which the kempul does not play.

The lines showing rhythmic sharing of beats are under the pitches rather than above.

Bonang parts

In section A, the phrase “full double style mipil” may mean repeated pairs with no rests in either part. This is reminiscent of a demung imbal style that Harrison favored in many other pieces.

Bonang barung and bonang panerus play in unison in sections B, C, and D. I have given an alternative notation for these sections, using the font KapatihanPro. ̣ This symbol over a number means play two of this pitch. i.e. *gembyang*. (This font and its keycaps document are available free at <http://www.gamelan.org/library>.)

Section B Irama I (unison)

balungan	•	ī	5	6	•	•	•	ī	6	5	•	•	•	ī	5	6	
bonang	1	1̣5	6̣5	6̣	6̣	6̣	6̣1	1̣6	5̣6	5̣	5̣	5̣	5̣	5̣6	1̣5	6̣1	6̣

balungan	•	•	5	ī	ī	6	5	2	2	3	6	5
bonang	2	1	5̣6	1̣5	6̣1	6̣5	2̣3	2	•2	3	•3	5

balungan	2	2	1	2 ^{II}	6̣	6̣	1	Ⓟ	change to irama II at sign							
bonang	•5	6̣1	1̣2	2̣1	6̣1	6̣5	3̣2	5̣								
(if no high 2)	•5	6̣1	1̣2	2̣1	6̣1	6̣5	3̣2	5̣								

Section B Irama II (unison)

balungan	•	ī	5	6	•	•	•	ī	6	5	•	•	
bonang	5̣5̣5̣	•1̣1̣	5̣6̣5̣	6̣6̣5̣6̣	1̣•1̣	•1̣	•1̣	•1̣	6̣5̣6̣	2̣1̣6̣5̣	6̣1̣	•1̣	•1̣

balungan	•	ī	5	6	•	•	5	ī	ī	6	5	2				
bonang	•1̣	•1̣	•1̣	•1̣	5̣6̣5̣	6̣6̣5̣6̣	•6̣	•6̣	•6̣	•6̣	5̣6̣1̣	•5̣6̣1̣	•1235	3356	•532	16̣5̣6̣

balungan	2	3	6	5	2	2	1	$\overset{\text{II}}{2}$	6	6	1	(5)
bonang	· <u>3</u> · <u>3</u> <u>3</u> <u>2</u> <u>3</u>	<u>6</u> <u>5</u> <u>6</u> · <u>5</u> <u>3</u> <u>6</u> <u>5</u>	<u>2</u> <u>2</u> <u>2</u> ^o · <u>2</u> <u>2</u> <u>2</u> ^o ··	121·3212	<u>1</u> <u>6</u> <u>1</u> · <u>1</u> <u>6</u> <u>1</u> <u>6</u>	<u>1</u> <u>5</u> <u>1</u> · <u>3</u> <u>2</u> <u>3</u> <u>5</u>						
alternate (jd)	·32·3323	656·5365	enter irama II at sign									

Section C Irama II (unison)

balungan	·	3	1	2	·	·	·	1	3	2	3	6
bonang	11̣1̣·33̣3̣·11̣1̣·22̣2̣·	22̣2̣·22̣2̣·22̣2̣·11̣1̣·	33̣3̣·22̣2̣·33̣3̣·6̣6̣6̣·	[5̣5̣5̣·] from B first time								
balungan	5	2	·	5	2	2	1	2	6	1	2	(1)
bonang	5̣5̣5̣·22̣2̣·22̣2̣·5̣5̣5̣·	22̣2̣·22̣2̣·11̣1̣·22̣2̣·	6̣6̣6̣·11̣1̣·22̣2̣·11̣1̣·									

Section D Irama II (unison)

balungan	·	5	6	3	2	3	5	6	5	5	6	3	5	2	2	·
bonang	· <u>55</u>	· <u>66</u>	2323	5616	5 ^o 5 ^o 5 ^o 5 ^o	·653	6532	6532								

balungan	2	5	5	2	2	3	5	6	i	i	6	5	·	i	5	(6)
bonang	<u>·55</u>	<u>·66</u>	2323	5656	1i1i	·i65	·5·5	i656								

balungan	·	3	·	5	3	2	1	2	3	5	·
bonang	5323	216̣5̣	3̣2̣3̣2̣	··3̣2̣	3̣5̣·5̣						

balungan	5	6	6	·	5	6	6	·	3	5	5	3	5	2	6	(1)
bonang	5̣·5̣5̣	·6̣··	5̣·5̣5̣	·6̣5̣	3̣·5̣	5̣5̣3̣3̣	5̣2̣5̣6̣	1̣1̣·1̣								