

# Barbara Benary Scorebook V

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## INTRODUCTION

This is an anthology of a number of short to medium length gamelan pieces I have written between 1995 and 2003.

The main difference between this and prior anthologies is a change in notation format. Since the advent of Finale notational program and literacy in that medium arriving to the Gamelan Son of Lion composers, our general means of communicating our pieces has shifted from our modified kephaitan cipher notation to staff, with pitch-numbers notated below. So here the scores are provided in staff, though cipher notated parts are also provided, and are in some instances a more desirable a medium of communication.

Having the notational choice helps aid my old dilemma. Suppose a piece is not really gamelan specific, but informed basically by western melodic and / or rhythmic model? Would it not be better to present it in a form playable either by gamelan or by an assortment of more conventional diatonic percussion instruments? I'm not sure all of these pieces would be as interesting in a diatonic incarnation, but at least the staff notation leaves this possibility open.

As for cipher notation which is provided for some of the pieces, the gatra may be either traditional with emphasis on the end-beat, or if so indicated the stress may be on the downbeats. This is specified on a case by case basis and depends pretty much whether or not the piece is really a translation of something more western than Javanese in concept.

Intros are provided for each piece. But to summarize:

*Angklung Rag* is the second of two ragtimes written for gamelan instruments at the inspiration and instigation of dancer Deena Burton.

*Jabali*, name taken from "Java" plus "Bali" is a somewhat traditional piece demonstrating how a core melody (balungan or pokok) can be rendered in either tradition's style.

*Memorial* is a setting of a hymn of the short-lived Confederate States of America, a tribute to my involvement with Civil War reenacting and its music.

*Lelambatan Meows* is an elegy in gamelan Bali styles, written for my very American cat Meows Too Much.

*Four Weddings, No Funeral*, named obviously for the movie, takes four Bruremarsh, Norwegian wedding marches customarily played solo on the Hardanger fiddle, and gives them to the gamelan.

*Wayang Esther Overture* is a suite taken from pieces in my "Wayang Esther: A Javanese Purimspiel," a full length theatre piece based on the Book of Esther. Several of the Bruremarsh pieces were incorporated in the play, and in this overture one of them leads off.