

ELEGY FOR LOU HARRISON

Bill Alves

The musical score is written for a chamber ensemble. It consists of eight staves, each representing a different instrument. The key signature is one flat (B-flat) and the time signature is 3/4. The instruments and their parts are as follows:

- Cello:** Bass clef, 3/4 time. The staff contains six whole rests.
- Gender panerus:** Treble clef, 3/4 time. The staff contains six whole rests.
- Gender barung:** Treble clef, 3/4 time. The staff contains a melodic line starting with a piano (*p*) dynamic. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Saron:** Treble clef, 3/4 time. The staff contains six whole rests.
- Demung:** Bass clef, 3/4 time. The staff contains six whole rests.
- Slentem:** Bass clef, 3/4 time. The staff contains six whole rests, with a dotted half note in the final two measures.
- Kenong:** Treble clef, 3/4 time. The staff contains six whole rests.
- Kempul Gong:** Bass clef, 3/4 time. The staff contains six whole rests.

This musical score is for the piece "Elegy for Lou Harrison" and is page 3 of the score. It features a Western instrument, the Cello, and several traditional Indonesian gamelan instruments: Gender panerus, Gender barung, Saron, Demung, Slentem, Kenong, and Kempul Gong. The Cello part is in the bass clef, starting with a triplet of eighth notes, followed by a half note, and then a melodic line with a box labeled 'B' above it. The score includes dynamic markings such as *mf* and *p*, and articulation like slurs and accents. The other instruments are mostly silent, with the Slentem playing a steady bass line of dotted half notes. The music is in a key with one flat (B-flat) and a 3/4 time signature.

This musical score is for the piece "Elegy for Lou Harrison" and is page 4. It features a multi-instrument ensemble. The instruments and their parts are as follows:

- Cello:** The top staff, in 3/4 time with a key signature of one flat (B-flat). It begins with a melodic line marked with an accent (^) and a dynamic of *p*. It then moves to a sustained note marked *pp*. A box containing the letter "C" is positioned above the staff at the start of the fourth measure.
- Gender panerus:** The second staff, which is mostly silent until the fourth measure, where it begins a rhythmic pattern of eighth notes.
- Gender barung:** The third staff, playing a rhythmic pattern of eighth notes throughout the first four measures, then becoming silent.
- Saron:** The fourth staff, which is silent until the fifth measure, where it begins a rhythmic pattern of eighth notes.
- Demung:** The fifth staff, which is silent until the fifth measure, where it plays a series of dotted half notes.
- Slentem:** The sixth staff, playing a series of dotted half notes throughout the first four measures, then becoming silent.
- Kenong:** The seventh staff, playing a series of dotted half notes throughout the first four measures, then becoming silent.
- Kempul Gong:** The eighth staff, which is silent throughout the entire piece.

The score concludes with a final measure containing a single dotted half note in the Cello part, which is held over with a fermata.

This musical score is for the piece 'Elegy for Lou Harrison'. It features a multi-staff arrangement with the following instruments and parts:

- Cello:** The top staff, starting with a treble clef and a key signature of one flat (B-flat). It contains a series of rests throughout the piece.
- Gender panerus:** The second staff, using a treble clef and one flat. It features a melodic line of eighth notes.
- Gender barung:** The third staff, using a treble clef and one flat. It features a melodic line with some grace notes and rests.
- Saron:** The fourth staff, using a treble clef and one flat. It features a simple melodic line of quarter notes.
- Demung:** The fifth staff, using a bass clef and one flat. It features a simple melodic line of half notes.
- Slentem:** The sixth staff, using a bass clef and one flat. It features a single half note in the fourth measure.
- Kenong:** The seventh staff, using a treble clef and one flat. It features a single dotted half note in the second measure.
- Kempul Gong:** The eighth staff, using a bass clef and one flat. It contains a series of rests.

D

Musical score for section D, featuring Cello, Gender panerus, Gender barung, Saron, Demung, Slentem, Kenong, and Kempul Gong. The score is in 3/4 time and D minor. The Cello part is mostly silent with some notes at the end. Gender panerus and Gender barung play a melodic line. Saron plays a steady eighth-note accompaniment. Demung plays a steady eighth-note accompaniment. Slentem, Kenong, and Kempul Gong are mostly silent with some notes at the end.

E Cadenza - freely

Musical score for section E, featuring Gender barung. The score is in 3/4 time and D minor. The section is marked "Cadenza - freely" and includes a triplet of eighth notes. The score ends with a fermata and a hairpin symbol.

F

Cello

Gender panerus

Gender barung

Saron

Demung

Slentem

Kenong

Kempul Gong

pp

mp

a tempo

p

The musical score is written for a chamber ensemble. It begins with a key signature of one flat (B-flat) and a 3/8 time signature. A box containing the letter 'F' is positioned above the first measure of the Cello part. The Cello part starts with a whole rest, followed by a half note G2, and then a melodic line starting in the fifth measure. The Gender panerus and Gender barung parts play a continuous eighth-note pattern throughout. The Saron, Demung, and Slentem parts play a steady quarter-note accompaniment. The Kenong and Kempul Gong parts are mostly silent, with a few notes appearing in the later measures. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano) for the Cello, and *p* (piano) for the Gender barung. The tempo marking *a tempo* is placed above the Gender barung staff.

This musical score is for the piece "Elegy for Lou Harrison" and is page 8 of the score. It features a multi-staff arrangement with the following instruments and parts:

- Cello:** The top staff, written in bass clef with a key signature of one flat. It features a melodic line with a long phrase spanning the first three measures, marked with a fermata and a double-bow symbol. The fourth measure contains a triplet of eighth notes.
- Gender panerus:** A melodic line in treble clef, one flat, consisting of eighth notes.
- Gender barung:** A melodic line in treble clef, one flat, consisting of eighth notes.
- Saron:** A line in treble clef, one flat, with a simple harmonic accompaniment of half notes.
- Demung:** A line in bass clef, one flat, with a simple harmonic accompaniment of half notes.
- Slentem:** A line in bass clef, one flat, with a simple harmonic accompaniment of half notes.
- Kenong:** A line in treble clef, one flat, with a sparse melodic line consisting of quarter notes.
- Kempul Gong:** A line in bass clef, one flat, with a sparse melodic line consisting of quarter notes.

The score is organized into five measures across the page. The Cello part has a fermata over the first three measures and a triplet in the fourth. The other instruments provide a steady accompaniment.

The musical score is arranged in a system of eight staves. The top staff is for Cello, written in bass clef with a key signature of one flat and a 3/8 time signature. It begins with a boxed 'G' above the staff, followed by a melodic line with a *mf* dynamic marking and a triplet of eighth notes. The subsequent staves are for traditional Indonesian instruments: Gender panerus (treble clef), Gender barung (treble clef), Saron (treble clef), Demung (bass clef), Slentem (bass clef), Kenong (treble clef), and Kempul Gong (bass clef). The Saron, Demung, and Slentem parts consist of a steady sequence of half notes. The Kenong and Kempul Gong parts are marked with horizontal lines, indicating sustained tones. The score concludes with a final note on the Cello staff.

This musical score is for the piece "Elegy for Lou Harrison" and is page 10. It features a multi-staff arrangement with the following instruments and parts:

- Cello:** The top staff, in 3/8 time with a key signature of one flat. It begins with a *p* dynamic, followed by a *pp* section, and ends with a *p* dynamic. A box containing the letter "H" is positioned above the second measure. A long hairpin crescendo spans from the second measure to the fourth measure.
- Gender panerus:** A melodic line in the second staff, consisting of eighth-note patterns.
- Gender barung:** A melodic line in the third staff, consisting of eighth-note patterns.
- Saron:** A melodic line in the fourth staff, consisting of quarter-note patterns.
- Demung:** A melodic line in the fifth staff, consisting of dotted quarter-note patterns.
- Slentem:** A melodic line in the sixth staff, consisting of dotted quarter-note patterns.
- Kenong:** A melodic line in the seventh staff, consisting of dotted quarter-note patterns.
- Kempul Gong:** A melodic line in the eighth staff, consisting of dotted quarter-note patterns.

The score concludes with a final measure containing a single note with a fermata in the Cello staff.

This musical score is for the piece "Elegy for Lou Harrison" and is page 11. It features a multi-staff arrangement with the following instruments and parts:

- Cello:** The top staff, in bass clef with a key signature of one flat. It features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, and then a triplet of eighth notes in the second measure. The rest of the staff contains a series of half notes.
- Gender panerus:** A treble clef staff with a melodic line of eighth notes.
- Gender barung:** A treble clef staff with a melodic line of eighth notes.
- Saron:** A treble clef staff with a simple melodic line of half notes.
- Demung:** A bass clef staff with a simple melodic line of half notes.
- Slentem:** A bass clef staff with a simple melodic line of half notes.
- Kenong:** A treble clef staff with a sparse melodic line consisting of quarter notes.
- Kempul Gong:** A bass clef staff with a sparse melodic line consisting of quarter notes.

The score is written in a 3/4 time signature and a key signature of one flat. The Cello part includes triplet markings over the eighth notes in the first two measures.

I

Fade away with gong

a tempo - slower

The musical score is arranged in a system of eight staves. The instruments and their parts are as follows:

- Cello:** Bass clef. Starts with a long note, followed by a series of notes with a *poco rit.* marking. A *ppp* dynamic marking is present. The part concludes with a final note and a fermata.
- Gender panerus:** Treble clef. Features a rhythmic pattern of eighth notes in the first two measures, followed by rests.
- Gender barung:** Treble clef. Features a rhythmic pattern of eighth notes in the first two measures, followed by a *p* dynamic marking and a series of notes.
- Saron:** Treble clef. Features a simple rhythmic pattern of quarter notes.
- Demung:** Bass clef. Features a simple rhythmic pattern of quarter notes.
- Slentem:** Bass clef. Features a simple rhythmic pattern of quarter notes.
- Kenong:** Treble clef. Features a simple rhythmic pattern of quarter notes.
- Kempul Gong:** Bass clef. Features a simple rhythmic pattern of quarter notes.

The score concludes with a final measure containing a fermata over the Cello and Gender barung parts, and a Gong symbol.