

SKALA-NISKALA

CONCERTO FOR **K**EYBOARD AND **B**ALINESE **G**AMELAN

BILL ALVES

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SKALA-NISKALA
CONCERTO FOR KEYBOARD AND BALINESE GAMELAN
BILL ALVES

Instrumentation:

Piano or other keyboard	tuned to match the gamelan
Kantilan	(2 parts) Written range: D4 - C#6 (10 keys), sounds one octave higher than written
Pemade	(2 parts) Written range: D4 - C#6 (10 keys)
Ugal	Written range: D3 - C#5 (10 keys)
Reyong	(2 parts on one instrument) Written range: E4 - G#6 (12 pots)
Penyacah	(optional) Written range: E4 - A5 (8 keys). Some penyacah are in a different octave or have fewer keys. It is permissible to adjust this part to fit the available instruments.
Jublag	Written range: C#4 - A4 (5 keys).
Jegogan	Written range: C#3 - A4 (5 keys).
Kempur/Gong	Written as pitches C#2 and A2, though the absolute pitch of these instruments is not important.

Other instruments, such as ceng-ceng, kendang, kempli, or kemong are not used.

The piece may be adjusted to accomodate variations in instrumentation found in many Balinese gamelan.

This piece may be played either with the full complement of parts as shown above, or with only one of each pair of metallophones (either pengisep or pengumbang). The detuning that is normally a part of the sound of the Balinese gamelan is not necessary in this piece.

Performance notes:

Notes notated with a staccato should be immediately damped. In sections where there is kotekan (interlocking parts), the notes should be damped after each sixteenth note, even though, for notational convenience, they may be shown in the duration of an eighth note. All other pitches should be damped normally.

Dynamics shown are meant in a relative sense, as some instruments, such as the jublag or jegogan, have a limited dynamic range. Though no dynamics are indicated for the gong and kempur, slight variations that follow the overall dynamics of the ensemble may be desirable.

SKALA-NISKALA

CONCERTO FOR KEYBOARD AND BALINESE GAMELAN

I.

BILL ALVES

Fast, but free tempo (gineman)

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah*

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

*If available

A
In tempo (♩=108)

Kantilan 1
Kantilan 2
Pemade 1
Pemade 2
Ugal

Kantilan 1
Kantilan 2
Pemade 1
Pemade 2
Ugal

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Reyong

Reyong

Reyong

Reyong

Reyong

Kempur Gong

f Free tempo

f In tempo

Wood of the mallet on the rim (*cek*).

3

3

3

3

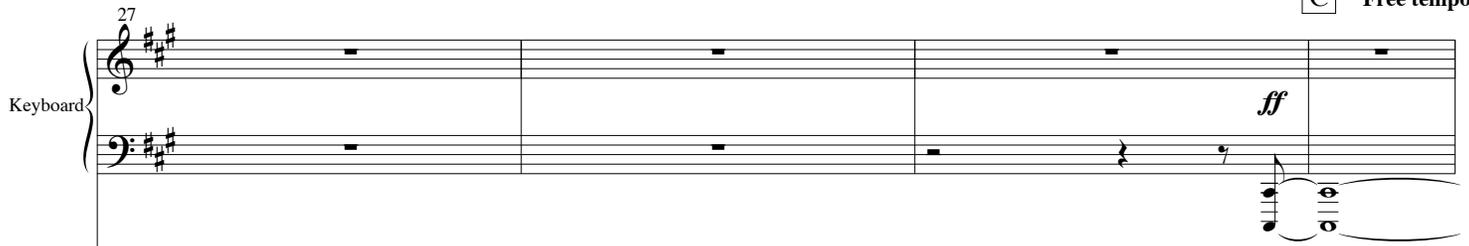
Reyong



C Free tempo

27

Keyboard



Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Reyong

Reyong

Reyong

Reyong



31

Keyboard

34

Keyboard

In tempo

39

Keyboard

D

ff

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Reyong

Reyong

Reyong

Reyong

ff

42 E

Keyboard
Kantilan 1
Kantilan 2
Pemade 1
Pemade 2
Ugal
Reyong
Reyong
Reyong
Reyong
Kempur Gong

45

49 51

52

Keyboard

Pemade 1

Pemade 2

Ugal

Jublag

Jegogan

Kempur Gong

This musical score is for a gamelan ensemble with vocal parts. It consists of 12 staves, each labeled with an instrument or voice part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures. The vocal parts (Kantilan 1, Kantilan 2, Pemade 1, Pemade 2, Ugal, Penyacah, Jublag, Jegogan) have melodic lines. The instrumental parts (Reyong 1-4, Kempur, Gong) provide accompaniment. The Reyong parts feature a rhythmic pattern of eighth notes, with the second and third parts marked *mf*. The Gong part features a pattern of eighth notes with a fermata over the final note. The Ugal part has a melodic line with a fermata over the final note. The Jegogan part has a melodic line with a fermata over the final note. The Jublag part has a melodic line with a fermata over the final note. The Penyacah part has a melodic line with a fermata over the final note. The Kantilan parts have melodic lines. The Pemade parts have melodic lines. The Kempur part has a melodic line. The Gong part has a melodic line.

64

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyach

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

H

f

f

f

Detailed description: This is a musical score for a piece titled 'SKALA-NISKALA'. The score is arranged in a multi-staff format. At the top left, the number '64' indicates the starting measure. The instruments and parts are listed on the left side of the page: Keyboard, Kantilan 1, Kantilan 2, Pemade 1, Pemade 2, Ugal, Penyach, Jublag, Jegogan, four staves of Reyong, and Kempur Gong. The Keyboard part begins with a treble clef and a key signature of three sharps (F#, C#, G#). The vocal parts (Kantilan 1, Kantilan 2, Pemade 1, Pemade 2, Ugal) are written in treble clef with the same key signature. The instrumental parts (Penyach, Jublag, Jegogan, and the four Reyong staves) are written in various clefs (treble and bass) with the same key signature. The Kempur Gong part is written in bass clef. A box containing the letter 'H' is placed above the Keyboard staff in the fourth measure. Dynamic markings '*f*' (forte) are present in the Keyboard, Jublag, and Jegogan parts in the fourth measure. The score consists of four measures, with the final measure containing a fermata over the vocal parts and a final cadence for the instrumental parts.

68

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

72

Keyboard

Penyacah

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

dim.

This musical score is for the piece "SKALA-NISKALA" and is divided into two systems. The first system covers measures 80 to 83, and the second system covers measures 84 to 87. The key signature is three sharps (F#, C#, G#).

System 1 (Measures 80-83):

- Keyboard:** Features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp*. Measure 81 is marked with a fermata.
- Kantilan 1 & 2:** Two vocal parts with a rhythmic pattern of eighth notes.
- Pemade 1 & 2:** Two vocal parts with a rhythmic pattern of eighth notes.
- Ugal:** A vocal part with a rhythmic pattern of eighth notes.
- Penyawah:** A vocal part with a melodic line.
- Jublag:** A vocal part with a melodic line.
- Jegogan:** A vocal part with a melodic line.
- Kempur Gong:** A vocal part with a melodic line.

System 2 (Measures 84-87):

- Keyboard:** Features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *pp*. Measure 84 is marked with a fermata and the letter "J".

88 **K** (8^{va})

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Penyacah

Jublag

Jegogan

Kempur Gong

92 ^(8va) *loco*

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

96 **L**

Keyboard

Penyacah

Jublag

Jegogan

Kempur Gong

100 101

Keyboard

Penyawah

Jublag

Jegogan

103

Keyboard

Penyawah

Jublag

Jegogan

106 M

Keyboard

mf

109

8^{va}

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

f

f

f

f

f

f

113 (8va) N

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

This musical score is for a traditional Indonesian ensemble, featuring several vocal and instrumental parts. The score is written in a key signature of three sharps (F#, C#, G#) and consists of four measures. The parts are as follows:

- Kantilan 1**: Treble clef, melodic line with a half rest in the first measure.
- Kantilan 2**: Treble clef, melodic line.
- Pemade 1**: Treble clef, melodic line.
- Pemade 2**: Treble clef, melodic line.
- Ugal**: Treble clef, melodic line with a rhythmic pattern.
- Penyacah**: Treble clef, melodic line with a half rest in the first measure.
- Jublag**: Treble clef, melodic line with a half rest in the first measure.
- Jegogan**: Bass clef, melodic line with a half rest in the first measure.
- Reyong**: Four staves, each with a different rhythmic pattern.
- Kempur Gong**: Bass clef, melodic line with a half rest in the first measure.

This musical score is for the piece "SKALA-NISKALA" and is located on page 20. It features a variety of instruments and vocal parts. The score begins at measure 121, which is marked with a circled 'O' above the staff. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The instruments and parts include:

- Keyboard:** Features a complex, fast-moving melodic line in the right hand and a rhythmic accompaniment in the left hand, both starting at measure 121 with a forte (*ff*) dynamic.
- Kantilan 1 & 2:** Two vocal parts with a melodic line and a sustained note.
- Pemade 1 & 2:** Two vocal parts with a melodic line and a sustained note.
- Ugal:** A vocal part with a melodic line.
- Penyach:** A vocal part with a melodic line.
- Jublag:** A vocal part with a melodic line.
- Jegogan:** A vocal part with a melodic line.
- Reyong:** Four vocal parts with a melodic line.
- Kempur Gong:** A vocal part with a melodic line.

The score is written in a system of ten staves. The first two staves are for the Keyboard. The next eight staves are for the vocal parts. The final staff is for the Kempur Gong. The score is marked with a forte (*ff*) dynamic throughout. The piece concludes with a final measure containing a fermata over a whole note.

125

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

129 P

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

6

133

Keyboard

Penyacah

Jublag

Jegogan

Kempur Gong

136

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

Wood of the mallet
on the rim (*cek*).

140 141

Keyboard

Q

143

Keyboard

ff

Kantilan 1

ff

Kantilan 2

ff

Pemade 1

ff

Pemade 2

ff

Ugal

ff

SKALA-NISKALA

II.

♩ = 68

Musical score for 'SKALA-NISKALA II.' featuring various instruments. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 68. The instruments listed are Keyboard, Kantilan, Pemade, Ugal, Penyacah, Jublag, Jegogan, Reyong, and Kempur Gong. The score shows the beginning of the piece, with most instruments playing rests. The Reyong part begins with a *p* dynamic and a *8va* marking throughout. The Jublag and Jegogan parts also begin with a *p* dynamic in the fifth measure.

*If no penyacah is available, the jublag should play that part up to letter E with the necessary octave transpositions.

A

Keyboard *p*

Penyach

Jublag

Jegogan

Kempur Gong

B

Keyboard *mf*

Ugal

Penyach

Jublag

Jegogan

Kempur Gong

25 **C**

Keyboard *p*

Ugal

Penyach

Jublag

Jegogan

Kempur Gong

33 **D**

Keyboard *mf*

Ugal

Penyach

Jublag

Jegogan

Kempur Gong

E ^{8^{va}}

Keyboard

Ugal

Jublag

Jegogan

Kempur Gong

^(8^{va}) **F**

Keyboard

Pemade

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

56

Keyboard

Pemade

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

G

mf

8va

If there is no penyacah, the jublag should take its part from here to letter I.

63

Keyboard

Pemade

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

H

69 (8va)

Keyboard

Pemade

Ugal

Penyacah

Jublag

Jegogan

Reyong

Kempur Gong

75 I (8va)-----

Keyboard

Pemade

Ugal

Penyacah

8

Kempur Gong

80

Keyboard

l.h. *r.h.* *f*

Kantilan

Pemade

Ugal

Penyacah

Jublag

Jegogan

f If there is no penyacah, the jublag should take its part from here to the end.

f *f* *f*

8

Kempur Gong

8^{va}

84

Keyboard

Kantilan

Pemade

Ugal

Penyacah

Jublag

Jegogan

Kempur

Gong

Detailed description: This is a musical score for a piece titled 'SKALA-NISKALA'. The score is arranged in a multi-staff format. At the top, there is a measure number '84' and an octave marking '8^{va}'. The 'Keyboard' part consists of a grand staff with a treble clef and a bass clef. The treble clef part features a complex, rhythmic melody with many sixteenth notes, while the bass clef part provides a simple harmonic accompaniment. Below the keyboard are several vocal parts: 'Kantilan', 'Pemade', and 'Ugal', all written in treble clef. 'Kantilan' and 'Pemade' have similar melodic lines, while 'Ugal' has a more active, rhythmic line. Below the vocal parts are three instrumental parts: 'Penyacah' (treble clef), 'Jublag' (treble clef), and 'Jegogan' (bass clef). 'Penyacah' plays a steady, rhythmic accompaniment. 'Jublag' and 'Jegogan' provide harmonic support with sustained notes. At the bottom of the score are two parts: 'Kempur' (treble clef) and 'Gong' (bass clef). 'Kempur' has a rhythmic, melodic line, and 'Gong' has a few sustained notes. The entire score is in a key signature of three sharps (F#, C#, G#).

88 ^(8^{va}) K

The musical score is arranged in a multi-staff format. At the top, the number '88' is written above the first staff, and '(8^{va})' is written above the second staff. A box containing the letter 'K' is positioned above the third staff. The instruments and their parts are as follows:

- Keyboard:** The top two staves. The upper staff features a complex melodic line with many sixteenth notes, while the lower staff provides a simple bass line with quarter notes.
- Kantilan:** The third staff, featuring a melodic line with quarter and eighth notes.
- Pemade:** The fourth staff, featuring a melodic line with quarter and eighth notes.
- Ugal:** The fifth staff, featuring a melodic line with quarter and eighth notes.
- Penyacah:** The sixth staff, featuring a simple melodic line with quarter notes.
- Jublag:** The seventh staff, featuring a simple melodic line with quarter notes.
- Jegogan:** The eighth staff, featuring a simple melodic line with quarter notes.
- Kempur Gong:** The bottom two staves. The upper staff has a melodic line with quarter notes, and the lower staff has a simple bass line with quarter notes.

93 (8va) loco p

The musical score is arranged in a multi-staff format. The top staff is for the Keyboard, with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a measure marked '93' and a dynamic marking 'p'. A dashed line above the staff indicates an octave shift '(8va)'. The notation includes eighth and sixteenth notes, with a 'loco' marking at the end. Below the Keyboard are six vocal staves: Kantilan, Pemade, Ugal, Penyacah, Jublag, and Jegogan. These staves use various clefs (treble and bass) and contain rhythmic patterns of notes. The bottom section of the score consists of two staves for Kempur and Gong, with a treble clef and a key signature of three sharps. The Gong part is mostly silent, indicated by a long horizontal line.

L

99

Keyboard

Penyachah

Jublag

Jegogan

Kempur Gong

p

p

M

107

Keyboard

Penyachah

Jublag

Jegogan

Kempur Gong

mf

113

Keyboard

Kantilan

Pemade

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

p

pp

pp

pp

pp

SKALA-NISKALA

III.

♩ = 84

The musical score is arranged in a system of staves. At the top left, a tempo marking indicates a quarter note equals 84 beats per minute. The score is divided into several sections:

- Keyboard:** A grand staff with treble and bass clefs, both in G major (one sharp) and 3/4 time. It contains four measures of whole rests.
- Kantilan 1:** Treble clef, G major, 3/4 time. It plays a continuous eighth-note pattern starting in the second measure, marked with a piano (*p*) dynamic.
- Kantilan 2:** Treble clef, G major, 3/4 time. It remains silent in the first measure and then plays the same eighth-note pattern as Kantilan 1, also marked with a piano (*p*) dynamic.
- Pemade 1:** Treble clef, G major, 3/4 time. It remains silent in the first two measures and then plays a quarter-note pattern in the third and fourth measures, marked with a piano (*p*) dynamic.
- Pemade 2:** Treble clef, G major, 3/4 time. It remains silent in the first three measures and then plays a quarter-note pattern in the fourth measure, marked with a piano (*p*) dynamic.
- Ugal:** Treble clef, G major, 3/4 time. It contains four measures of whole rests.
- Penyacah:** Treble clef, G major, 3/4 time. It contains four measures of whole rests.
- Jublag:** Treble clef, G major, 3/4 time. It contains four measures of whole rests.
- Jegogan:** Bass clef, G major, 3/4 time. It contains four measures of whole rests.
- Reyong:** Four staves, each with a treble clef, G major, and 3/4 time. All four staves contain four measures of whole rests.
- Kempur Gong:** Bass clef, G major, 3/4 time. It contains four measures of whole rests.

A

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

p

The musical score is written for five parts: Keyboard, Kantilan 1, Kantilan 2, Pemade 1, and Pemade 2. The Keyboard part is in the upper register and includes a section labeled 'A' with a dynamic marking of *p*. The other parts are in the lower register and feature rhythmic patterns characteristic of Balinese gamelan music. The score is in 2/4 time and the key signature has two sharps (F# and C#).

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong ^(8^{va})

Reyong

Reyong

Reyong

Kempur Gong

C

p

p

p

p

23

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Reyong

Reyong

Kempur Gong

D

mf

mf

mf

mf

mf

mf

29

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Reyong

Reyong

Kempur Gong

Detailed description of the musical score: The score is for page 43 of a concerto. It begins at measure 29. The key signature is three sharps (F#, C#, G#). The time signature is 5/8. The Keyboard part features a melodic line with some grace notes and a bass line with eighth-note patterns. The two Kantilan parts play a steady eighth-note accompaniment. Pemade 1 and Pemade 2 have more complex rhythmic patterns. Ugal plays a simple melodic line. The two Reyong parts play a consistent eighth-note accompaniment. Kempur Gong has a few notes, including a half note in the second measure.

39

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong (8^{va})

Reyong

Reyong

Reyong

Kempur Gong

Detailed description: This page of a musical score for a concerto features a variety of instruments. The Keyboard part is the most complex, with a dense, rhythmic melody in the right hand and a more active bass line. The Balinese Gamelan instruments are arranged in a traditional ensemble fashion. The Kantilan and Pemade parts play a steady, melodic line. The Ugal part has a more rhythmic, dotted-note pattern. The Penyacah, Jublag, and Jegogan parts provide harmonic support with sustained notes and chords. The four Reyong parts play a complex, multi-layered texture of chords and intervals. The Kempur Gong part is the lowest in the ensemble, providing a steady, rhythmic foundation.

F

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

If no penyacah is available, then the jublag should play its part between letters F and G (transposing an octave down where necessary).

G

49

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong (8^{va})

Reyong

Reyong

Reyong

Kempur Gong

54

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Kempur Gong

H

59

Keyboard

mp

Kantilan 1

mp

Kantilan 2

mp

Pemade 1

mp

Pemade 2

mp

Ugal

mp

Penyacah

Jublag

Jegogan

Kempur Gong

65

Keyboard *mf*

Kantilan 1 *mf*

Kantilan 2 *mf*

Pemade 1 *mf*

Pemade 2 *mf*

Ugal *mf*

Reyong

Reyong

Kempur Gong

I

The musical score is written for a concert featuring a keyboard and a Balinese gamelan ensemble. The score is organized into six staves, each with a specific instrument label on the left:

- Keyboard:** The top staff, consisting of a grand staff with a treble and bass clef. It begins at measure 71. The melody is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The right hand plays a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment.
- Kantilan 1:** The second staff, featuring a treble clef. It contains a dense, rhythmic pattern of eighth notes.
- Kantilan 2:** The third staff, also with a treble clef, mirroring the rhythmic pattern of Kantilan 1.
- Ugal:** The fourth staff, with a treble clef, playing a melodic line with a mix of quarter and eighth notes.
- Reyong (top):** The fifth staff, with a treble clef, playing a rhythmic pattern of eighth notes.
- Reyong (bottom):** The sixth staff, with a treble clef, playing a rhythmic pattern of eighth notes.
- Kempur Gong:** The seventh staff, with a bass clef, showing a single note with a long, horizontal line underneath, indicating a sustained or held sound.

The entire score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*.

J

Musical score for measures 76-80. The score includes parts for Keyboard, Kantilan 1, Kantilan 2, Pemade 1, Pemade 2, Ugal, two Reyong parts, and Kempur Gong. The Keyboard part features a complex melodic line with many sixteenth notes. The Kantilan parts play a rhythmic pattern of eighth notes. The Pemade parts play a simple melodic line. The Ugal part plays a simple melodic line. The Reyong parts are mostly silent. The Kempur Gong part plays a simple melodic line. A box labeled 'J' is positioned above measure 76. A dynamic marking of *mf* is present in measures 77-80.

Musical score for measures 81-85. The score includes parts for Keyboard, Kantilan 1, Kantilan 2, Pemade 1, Pemade 2, Ugal, two Reyong parts, and Kempur Gong. The Keyboard part features a complex melodic line with many sixteenth notes. The Kantilan parts play a rhythmic pattern of eighth notes. The Pemade parts play a simple melodic line. The Ugal part plays a simple melodic line. The Reyong parts are mostly silent. The Kempur Gong part plays a simple melodic line.

85 K

Keyboard

89

Keyboard

93 L

Keyboard *ff*

Kantilan 1 *ff*

Kantilan 2 *ff*

Pemade 1 *ff*

Pemade 2 *ff*

Ugal *ff*

Penyacah *ff*

Jublag *ff*

Jegogan *ff*

Reyong *ff* *8va*

Reyong *ff*

Reyong *ff*

Reyong *ff*

Kempur Gong

M

The musical score is written for a concert for keyboard and Balinese gamelan. It features the following parts:

- Keyboard:** Two staves, starting at measure 99. The upper staff has a treble clef and the lower staff has an alto clef. A box labeled 'M' is positioned above the first measure of the upper staff.
- Kantilan 1 & 2:** Two staves with treble clefs, playing a melodic line.
- Pemade 1 & 2:** Two staves with treble clefs, playing a rhythmic accompaniment.
- Ugal:** One staff with a treble clef, playing a melodic line.
- Penyacah:** One staff with a treble clef, playing a melodic line.
- Jublag:** One staff with a treble clef, playing a melodic line.
- Jegogan:** One staff with a bass clef, playing a melodic line.
- Reyong:** Four staves with treble clefs, playing a rhythmic accompaniment. The first staff has a *(8va)* marking above it.

105

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyach

Jublag

Jegogan

Reyong

Reyong

Reyong

Reyong

Kempur Gong

N

*)

(*guz*)

Detailed description: This page of a musical score features ten staves. The top two staves are for the Keyboard, with a treble and bass clef. The next four staves are for the Kantilan ensemble (Kantilan 1 and 2, Pemade 1 and 2), all in treble clef. The Ugal part is in treble clef. The Penyach part is in treble clef. The Jublag part is in treble clef. The Jegogan part is in bass clef. The four Reyong parts are in treble clef. The Kempur Gong part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A box labeled 'N' is placed above the Keyboard staff at measure 105. A '*' symbol is placed above the Penyach staff at measure 105. A '(guz)' marking is placed above the first Reyong staff at measure 105. The page number '105' is written at the beginning of the Keyboard staff.

The musical score is arranged in a system of ten staves. The top staff is for the Keyboard, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 11-measure rest at the beginning. The subsequent staves are for the Balinese Gamelan instruments: Kantilan 1 and 2 (treble clef, rhythmic patterns), Pemade 1 and 2 (treble clef, melodic lines), Ugal (treble clef, melodic line), Penyach (treble clef, melodic line), Jublag (treble clef, melodic line), Jegogan (bass clef, melodic line), two parts of Reyong (treble clef, rhythmic patterns), and Kempur Gong (bass clef, melodic line). The score concludes with a final measure containing a whole note and a fermata.

124

Keyboard

Kantilan 1

Kantilan 2

Pemade 1

Pemade 2

Ugal

Penyacah

Jublag

Jegogan

Reyong (8va)

Reyong

Reyong

Reyong

Kempur Gong

Detailed description: This page of a musical score is for a concerto for keyboard and Balinese gamelan. It features 14 staves. The top two staves are for the Keyboard, with a '124' marking at the beginning. The next six staves represent the upper instruments of the Balinese gamelan: Kantilan 1 and 2, Pemade 1 and 2, Ugal, and Penyacah. The following two staves are for Jublag and Jegogan. The next four staves are for the Reyong ensemble, with the first staff marked '(8va)'. The final staff is for the Kempur Gong. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The music is complex, with many sixteenth and thirty-second notes, and various articulations like slurs and accents.