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Simon Vinson STEPTOE

LIST OF COMPOSITIONS

1. "Linneage" for tenor and ensemble.
2. Water Retention for ensemble.
3. Enclosed Spaces for kayagweum.
4. Typhoon 1 for cello and piano.
5. Typhoon 2 for ensemble.
6. North Breeze for Javanese Gamelan.

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M.Mus.4

21 JUL 1992

North Breeze for Javanese Gamelan

2. Rebab, gender barung and gambang notation

SECTION Cii

GB 2̇1̇6̇1̇6̇1̇2̇3̇ 2̇1̇6̇1̇6̇1̇2̇3̇ 2̇1̇2̇3̇2̇1̇2̇3̇ 2̇3̇2̇1̇6̇2̇1̇6̇

GD 5 6 5 . 5 6 5 1̇ 5 6 5 1̇ 5 6 1̇ 6
. . 5̣ 6̣ 1 6̣1̣5̣ 3̣ . 5̣ 3̣ 5̣ 6̣ 1 2̣1̣6̣

R . 6 1̇ . 2̇ . 2̇ 2̇

D . 1̇ . 5 . 1̇ . 6

GB 2̇1̇6̇1̇6̇1̇2̇3̇ 2̇1̇6̇1̇6̇1̇2̇3̇ 2̇1̇653333 35356561̇)

GD 2̇ 1̇ 2̇ 6 2̇ 3̇ 2̇ 1̇ 6 5 6 2̇ 6 1̇ 2̇ 1̇)
. 1 2 . 5 3 2 3 .21̄2̄.2̄. .321̄.1̄.)

R . 3̇ . 1̇ 6 1̇ 1̇ 2̇ 1̇ 1̇)

D . 3 . 5 . 6 . 1̇)

GB 2̇1̇6̇1̇6̇123 2̇1̇6̇1̇6̇123 3̇2̇3̇2̇1̇653 35356356

GD 6 5 6 1̇ 5 6 1̇ 2̇ .3̇. 2̇ 3̇ . 2̇ 1̇ 6
. 2 6̣ 3 21̄2 21̄2 .3̇. 2 3 . 2 1 6̣

R 1̇ 2̇ 6 1̇ 2̇ 3̇ 1̇ 2̇ 1̇ 6

D . 6 . 5 . 1̇ . 6

GB 3̇3̇3̇2̇1̇3̇2 1̇2̇6̇3̇5̇6̇1̇6 53653216̣ 6̣1̣6̣1̣2̣612)

GD .1̇2̇1̇.1̇6 5 6 1̇ 6 2̇ 2̇ .1̇6 2̇ 2̇ .1̇6)
3 . 35̄.3̄ .21̄6̣21̄6̣ .6̣3̣ 6̣ .1 .23̄23̄52̄)

R 3 2 1 6̣ 1 2 5) 6

D . 5 . 3 . 2 . 2)

[DOUBLED A GEMBYANC HIGHER BY R.H.]

SECTION Cii (cont.)

GB	
GD	(Garap same as 1st kenongan of section.)
R	
D	. 6 . 5 . 1 . 6 . 3 . 5 . 6 . 1)

GB	2̇1̇6̇1̇6̇1̇2̇3̇ 1̇2̇6̇1̇2̇6̇1̇2̇ 3̇2̇3̇2̇1̇653 3535635(6)
GD	6 5 6 1̇ 5 6 1̇ 2̇ .3̇. 2̇ 3̇ . 2̇ 1̇ (6)
	. 2 6 3 212 212 .3. 2 3 . 2 1 (6)
R	1̇ 2̇ 6 1̇ 2̇ 3̇ 1̇ 2̇ 1̇ (6)
D	. 6 5 3 2 3 5 (6)

SECTION E

GB	.1232123	21616123	21616123	12353653
GD	. 1 2 .1 2 1 2 3	6 .56 3	.5.35 3	
	. . .65 3 . 3 .	.23 3 65 3 3 3 3		
R	. 3 3	. 3 .	3 3	
D	. .	.	3	

GB	22221612	16665612	35235612	12612612
GD	2 . 3 2 5 3 5 6	565 1 2	. 1 612	
	. 2 . 2 . 61.12	. . .32	3 35.5.	
R	. 3 . 2 3	. 5 .	. 5 5	
D	. 2	.	3	

GB	61612123	35216356	21232612	61653333
GD	. 1 . 2 1 2 1 6	. 2 1 6	3 5 6 1	
	323 3235	.3523 5.2	16.6.6.2	.612123
R	. 5 6 1 2 2	1 6 6 1	6 5 3	
D	. 5	.	3	

GB	21616123	12353653	65353561	61621621
GD	6 5 6 .5 6 5 6 3	6 5 6 1	6 .56 1	
	. . .32 1 216 .5	3 5 3 5	6 2 321	
R	2 3 2 2	1 1	2 1	
D	. 2	.	1	

SECTION E (cont.)

GB	.5616561	61621621	65353561	56121321
GD	3 .23 1	.2.12 1	6 5 6 2	6 1 2 1
	.61 1 56	1 1 1 1	.216.612	.321.1.
R	.	1 1	. 1 .	1 1
D	.	.	2	1

GB	21616123	35216216	61612356	61532612
GD	6 .56 1	5 6 1 6	1 2 1 3	1 2 1 6
	. 2612.3	.21621 6	1 1 6 1	2 3 352
R	. 1 .	2 3 3	2 3 2	3
D	6	1	3	2

GB	12123235	352356i2	2i2i6532	2323523(5)
GD	. 5 . 6	. 5 6 i	.2. 1 2	. i 6 (5)
	161 1612	16121 61	.2. 1 2	. 1 6 (5)
R	5 5 6 5	6 i 2	6 i 6	(5)
D	.	3	6	(5)

GB	.2353235	35365365	32121235	23565i65
GD	. 2 3 .2	3 2 3 5	i .6i 5	.6.56 5
	. . .16	5 . 5 .	.35 5 23	5 5 5 5
R	.	5 6	i i .	i i
D	.	.	.	5

SECTION E (cont. ii)

GB	i65656i2	i65656i2	i6i2i6i2	i2i65i65
GD	. 5 . 6	. 5 6 i	.2. i 2	. i 6 5
	161 1612	1612161	.2. 1 2	. 1 6 5
R	. 2 5	6 i 2	6 i 6	5
D	2	3	6	5

GB	33332123	12356535	i6i2i56i	56532532
GD	i 6i2 i	5 3 6 i	6 .56 i	. 6 i 6
	1 612 1	5 3 . .	.32 1 .2	3 .21 2
R	5	6 i i	6 5 5	6 5 3 3
D	.	3	.	2

GB	12123235	352356i2	2i2i6532	23235235
GD	. 5 . 6	. 5 6 i	.2. i 2	. i 6 5
	161 1612	1612161	.2. 1 2	. 1 6 5
R	5 5 6 5	6 i 2	6 i 6	6
D	.	3	.	5

GB	33332123	12356535	i6i2i56i	56532532
GD	i 6i2 i	5 3 6 i	6 .56 i	. 6 i 6
	1 612 1	5 3 . .	.32 1 .2	3 .21 2
R	i 5	6 i i	6 5 5	6 5 3 2
D	6	5	3	2

SECTION E (cont. iii)

GB	16565612	12132132	35235612	23165165				
GD	2 1 2 6	.1.61 6	. 5 . 6	3 5 6 5				
	.12 2 61	2 2 2 .	161 1612	.165.5.				
R	.	2	3	. 5 .	5	5		
D	.	3	2	5	2	3	5	

GB	35356561	65356356	56565321	1212312(3)				
GD	3 2 3 5	2 3 5 3	2 .12 5	2 3 5 (3)				
	. 61.1.	656 65.6	.53 5 .	.653.3(.)				
R	. 3 2	3 5 6	6 1 6 5	(3)				
D	1 2	3 5	6	(3)				

GB	
GD	(Garap same as for first gongan of section.)
R	
D	(. . . 3 5 3 5 2 5 6 5 3 . 2 . 1 . . 2 1)

GB	23216216	12635235	35216123	12353653				
GD	2 123 2	6 5 3 2	5 6 5 .	5 6 5 3				
	2 123 2	6 5 3 5	. 2 . 5	. 2 . 3				
R	6	1	5	3 2 3	5	3		
D	6	5	6	3				

SECTION E (cont. iv)

GB 53232356 16532612 23235612 2316516(5)

GD 2 1 2 3 1 2 3 2 .3.23 5 .3.23 (5)
. 56.6. .532.2. 323 2 3 5 6 61(5)

R 1 2 2 1 1 2 1 . 2 2 1 6 (5)

D . 2 6 (5)

GB

GD (Garap same as for 2nd Gongan)

R

D (. . . 5 2 3 6 5 . 3 . 2 3 2 6 5)

GB 53232356 56651656 21232612 61653653

GD 1 6 1 5 1 6 5 3 2 .12 5 2 3 5 3
. 61.1. 656 65.6 .53 231 . 23.3.

R 6 3 5 6 6 6 1 6 5 3

D 3 6 5 3

GB 22221612 61261232 35235612 23165165

GD 2 1 2 3 1 2 3 2 .3.23 5 .3.23 5
. 56.6. .532.2. 323 2 3 5 6 615

R . 2 3 . 5 . 5 5

D . 2 5 2 3 5

SECTION E (cont. v)

GB 32121235 565i65i6 2i233312 6i65365(3)

GD 3 2 3 5 2 3 5 3 2 .12 5 2 3 5 (3)
. 61.1. 656 656 .53 5 . .653.3(.)

R 6 3 5 6 i 2 2 i 6 6 i 6 5 (3)
D 1 2 3 5 2 (3)

GB
GD (Garap same as for 1st two gatra of 1st gongan of section.)
R
D (.232353 . 2 5 3)

GB 33332132 12635616 53353216 61612612

GD i .6i 3 i 2 i 3 i 2 i 3 i 2 i 6
.32 3 . 3 2 126 1 1 6 1 2 3 352

R . 3 . 5 3 5 2 3 3
D . 2 1 2 6 1 2

GB 12321235 23165612 35235612 12165555

GD . 5 . 6 . 5 6 i .2. i 2 . i 6 5
161 1612 161 161 .2. 1 2 . 1 6 56

R 5 5 6 5 6 i 2 6 i 6 5 6
D 3 5 6 5

GB iiii656i 2i6i6123 6535356i 6i62i62i

GD i i i i 6 2 6 3 6 .56 i .6.56 i
1 . . . 612 6 .5 3 5 3 5 6 2 321

R i . i i . 2 i 2 i 2
D 2 3 5 6 . i

SECTION E (cont. vi)

GB	2̇i6i6i2̇3̇				i2̇6i2̇6i2̇				2̇i2̇3̇2̇6i2̇				6i653653			
GD	2̇	1̇2̇3̇	2̇		6	5	3	2	5	6	5	.	5	6	5	3
	2	123	2		6̣	5̣	3̣	5̣	.	2̣	.	5̣	.	2̣	.	3̣
R		i̇	2̇	2̇	3̇	6		5		6		3		5		3
D				2				5				6				3

GB	53232356				i6532312				352356i2̇				i2̇i65i6			(5)
GD	.	5	.	6	.	5	6	i	.2̇.		i	2̇	.	i	6	(5)
	161		1612		161		161		.2.		1	2	.	1	6̣	(5̣)
R	5	5	6	5		6	i̇	2̇			6	i̇	6			(5)
D				.				2				6		i̇		(5)

GB	.2353235				35365365				i6i2̇i56i				56532532			
GD	.	2	3	.2	3	2	3	5	3	.	5	6	5	.35	6	
	.	.	.16̣		5̣	.	5̣	.	.	2	.16̣		.12	212		
R				.		5		6		.	i̇	.		i̇		i̇
D				.				.				3				2

GB	32121235				2316̣5̣612				352356i2̇				2̇3i65555			
GD	.	5	.	6	.	5	6	i	.2̇.		i	2̇	.	i	6	5
	161		1612		161		161		.2.		1	2	.	1	6̣	5̣
R		.	2̇	5		6	i̇	2̇			6	i̇	6		5	
D				.				3				.				5

SECTION E (cont. vii)

GB	.2353235	35365365	i6i2i56i	56532532
GD	. 2 3 .2 3 2 3 5	3 . 5 6	5 .35 6	
	. . .16 5 . 5 .	. 2 .16	.12 212	
R	.	5 6	. i .	i i
D	.	.	3	2

GB	16565612	16565612	53232356	56516516
GD	5 3 5 .3 5 3 5 6	5 6 5 i	5 6 i 6	
	. . .21 6 165 .3 2 3 2 3	5 1 216		
R	i 2 i 2 i	. 6 2 3 2	3	
D	1	2	1	6

GB	16565612	61561561	21216532	23523565
GD	. 5 . 6 . 5 6 i	.2. i 2	. i 6 5	
	161 1612 161 161	.2. 1 2	. 1 6 5	
R	5 5 6 5	6 i 2	6 i 6	5
D	3	6	3	5

GB	33332123	12356535	i6i2i56i	56532532
GD	i 6i2 i 5 3 6 i	6 .56 i	. 6 i 6	
	1 612 1 5 3 . .	.32 1 .2 3	.21 2	
R	. 6 i 6 5 3	5 2	3 2	
D	.	3	.	2

SECTION E (cont. viii)

GB	.6121612	16565612	16561235	5653222(2)				
GD	. . i 6	.i.6i 6	2 .i2 6	.i.6i (6)				
	. . . 61 2 2 212	.12 2 61 2 2 21(2)						
R	.	2	2	. 2 .	2	(2)		
D	3	2	1	(2)				

GB	35235612	12612612	16121561	56532532
GD	i 2 i .	i 2 i 5	i 6 i .6 i 6 i 6	
	. . 1 2	3 2 3 .	. . .53 2 321 2	
R	. 2 .	3 3	2 3 2	2
D	.	.	3	2

GB	
GD	(Garap as for 4th,5th,6th gatras of previous gongan.)
R	
D	(1 2 1 6 3 6 3 5 . 3 . 2)

GB	
GD	(Garap as for 2nd & 3rd gatras of the 1st gongan of section)
R	
D	(. . 2 3 5 6 5 3)

GB	21616123	21621621	61616532	2323523(5)				
GD	6 5 6 i	.6. 6 3	6 i 6 2	6 i 6 (5)				
	. 23.35	2 352 6	. 3 2 3	5 6 61(5)				
R	5 6 6	2	2	1	2 1 6	(5)		
D	2	1	6	(5)				

SECTION F

GB .2353235 35365365 i65656i2 i65656i2 i6532222 23235356

GD . 2 3 $\overline{.2}$ 3 2 3 5 i 6 i 5 i 2 i 6 5 $\overline{.3}$5 i 5 6 i 6
. . $\overline{.1}$6 5 . 5 . . $\overline{6}$1.1. $\overline{.3}$2 1 2 $\overline{.1}$6 1 . $\overline{.2}$1$\overline{6}$.$\overline{6}$.

R . 5 5 6 2 i 6 2 i 6

D . . 3 5 3 6

GB .3565356 356i62i6 2i2326i2 6i653653

GD . 3 5 $\overline{.3}$ 5 3 5 6 5 . 6 i 6 $\overline{.5}$6 i
. . $\overline{.2}$1 6 . 6 . . 3 $\overline{.2}$1 $\overline{.2}$3 3 3

R i $\overline{2 \quad 3}$ 6 $\overline{5 \quad 6}$ 3 5 3

D . . 2 3

GB 55553235 231656i2 35235612 2316516(5)

GD 6 5 6 1 $\overline{.6}$. 6 3 6 i 6 2 6 i 6 (5)
. $\overline{23}$.$\overline{3}$5 2 $\overline{35}$2 6 . 3 2 3 5 6 $\overline{61}$(5)

R 3 $\overline{5 \quad 6}$ 6 $\overline{5 \quad 6}$ 6 (5)

D 5 6 1 (5)

GB .2353235 6i523565 35261232 16665612 16565612 61261232

GD . 2 3 $\overline{.2}$ 3 2 3 5 3 . 5 6 5 $\overline{.3}$5 6 2 $\overline{.i}$2 6 $\overline{.i}$.$\overline{6i}$ 6
. . $\overline{.1}$6 5 . 5 . . 2 $\overline{.1}$6 $\overline{.1}$2 $\overline{21}$2 $\overline{.1}$2 2 $\overline{61}$ 2 2 $\overline{21}$2

R . 5 5 $\overline{.6}$. 5 3 5 2 3 2

D . . 3 2 1 2

SECTION F (cont.)

GB 16565612 12132132 35356123 35216121

GD 2 .12 6 .1.61 6 . 5 . 6 . 5 6 1
.12 2 61 2 2 2 2 161 161 161 161

R . 2 5 . 6 . 6 6

D . . 3 5

GB 21616123 35216123 56356123 35216666(6)

GD .6.56 1 5 6 1 2 .3. 2 3 . 2 1 (6)
. 2612.3 .2126 12 .3. 2 3 . 2 1 (6)

R 6 1 6 1 2 3 1 2 1 (6)

D 6 3 5 (6)

GB .3565356 35616216 21616123 21232132 21326532 23235235

GD . 3 5 .3 5 3 5 6 1 2 1 3 1 2 1 2 2 123 2 6 5 3 2
. . .21 6 . 6 . 1 1 6 1 2 32352 .2123 2 6 5 3 5

R . 6 6 . 1 2 3 6 5 3 5 6 . 5

D . . 5 3 2 5

GB 53232356 53232356 21232612 61653651(3)

GD 5 6 .5.3 5 6 5 3 2 .12 5 2 3 5 (3)
. . 2 3 5 165 6 .53 5 . .653.3(.)

R 6 3 5 3 5 6 6 6 1 6 5 (3)

D . 2 5 (3)

SECTION F (cont. II)

GB	.1232353				23253253				23532356				6i532612				16665612				16565612			
GD	6	$\overline{.5}$	6	3	$\overline{.5}$	$\overline{.3}$	5	3	6	.	i	6	$\overline{.i}$	$\overline{.6}$	i	6	2	$\overline{.i}$	2	6	$\overline{.i}$	$\overline{.6}$	i	2
	$\overline{.2}$	3	$\overline{65}$	3	3	3	3	.	6	.	$\overline{21}$	6	6	$\overline{612}$		$\overline{.12}$	2	$\overline{61}$	2	2	$\overline{212}$			
R		.		3		5		$\overline{.6}$	.		6		6		$\overline{.6}$	.			6		6			
D		.			.				5				6				i				6			

GB	35356356				35656i23				32321653				356i62i(6)											
GD	$\overline{.3}$.	2	3	.	2	i	6	5	$\overline{.3}$	5	i	5	6	i	(6)									
	$\overline{.3}$.	2	3	.	2	1	6	$\overline{.1}$	6	5	3	.	$\overline{56}$	$\overline{.6}$	(.)									
R		$\overline{.6}$	.		$\overline{i}$	$\overline{2}$	3				$\overline{i}$	$\overline{2}$	i		(6)									
p		5				3					5				(6)									

SECTION G

GB .3565356 53232356 53232356 356i62i6

GD . 3 5 .3 5 3 5 6 2 .i2 6 .i.6i 6
. . .21 6 . 6 . .56 6 35 6 6 656

R . 6 6 . 6 . 6 6

D . . 6 .

GB i65656i2 i65656i2 i6i2i6i2 i2i65i65

GD . 5 . 6 3 5 3 2 .3.23 5 .3.23 5
535 5356 .532.2. 323 2 3 5 6 6156

R 5 3 5 6 6 5 5 6 5 5

D i 6 i 5

GB 32121235 32121235 35356i23 2i62i62i

GD i i i i 6 2 6 3 6 .56 i .6.56 i
1 . . . 612 6 .5 3 5 3 5 6 2 321

R 5 6 5 5 6 . i . i i

D . . 6 i

GB 23235356 35216123 56356i23 35216666

GD .6.56 i 5 6 i 2 .3. 2 3 . 2 i 6
. 2612.3 212 212 .3. 2 3 . 2 1 6

R . 2 6 i 2 3 i 2 i 6

D . 5 . 6

SECTION G (cont.)

GB	.3565356 53232356 2i2326i2 6i653653
GD	5 6 i . i 2 i 6 2 i 2 .i 2 i 2 i
	. . . 3 . 35.5. . . .65 3 532 3
R	3 5 6 6 6 i 6 5 6
D	5 3 2 3

GB	65353561 65353561 2i6i6i23 2i62i62(i)
GD	6 5 6 .5 6 5 6 3 6 5 6 i .6.56 (i)
	. . .32 1 216 .5 3 5 3 5 6 2 32(1)
R	i . i i 6 i 2 i (i)
D	. 5 6 (i)

GB	2i6i6i23 2i6i6i23 2i653333 35356561
GD	3 .23 i .2.i2 i 6 5 6 2 6 i 2 i
	.61 1 56 1 1 1 1 .212.2. .321.1.
R	. i i . i . i i
D	. . i .

GB	
GD	(Garap as for 2nd, 3rd & 4th gatra of previous gongan.)
R	
D	(i 6 i 5 . . 6 i . 5 . 6)

SECTION G (cont. ii)

GB 33356123 21616123 21232123 23216356

GD 5 . 6 1 6 .56 1 . 6 . 1 5 6 1 6
. 3 .21 .23 3 3 212 2123 .216.6.

R 5 3 . 3 5 6 1 2 6 1 1

D 5 3 2 3

GB 33332132 12635616 53353216 6161261(2)

GD 1 2 1 6 1 2 1 3 1 2 1 3 1 2 1 (6)
.12 . 23 .3231 26 1 1 6 1 2 1261(2)

R 216 3 2 1 6 1 2 (2)

D 6 5 3 (2)

GB 16565612 16565612 16121612 61232532

GD . . 1 6 .1.61 6 .1.61 2 .1.61 6
. . . 61 2 2 216 161 6 1 2 3 352

R . 2 3 . 5 . 5 5

D . . 2 .

GB 23235235 23165612 23235612 23216165

GD 5 3 5 .3 5 3 5 6 3 5 3 6 3 5 6 5
. . .21 6 165 6 . 3 2 3 5 6 615

R 6 5 3 5 6 6 5 5 6 5 5

D 1 6 1 5

SECTION G (cont. iii)

GB	
GD	(Garap as for 3rd,4th & 5th gatra of 1st gongan of section.)
R	
D	(. . 6 i . 5 . 6 5 3 2 3)

GB	35356356	35356123	32321653	3561621(6)	
GD	. 6 . 1	. 6 1 2	.3. 2 3	. 2 1 (6)	
	212 2123	212 212	.3. 2 3	. 2 1 (6)	
R	5 6 i 6	i 2 3	i 2 i	(6)	
D	.	5	.	(6)	

GB	53232356	35216123	56356123	23216216
GD	5 6 5 .	5 6 5 i	5 6 5 i	5 6 i 6
	. . 5 6	1 615 3	. 5 3 5	6 1 126
R	.	6 i	. 2 .	2 2
D	.	i	.	6

GB	53232356	56651656	21232612	61653653
GD	2 123 2	6 5 3 2	5 6 5 .	5 6 5 3
	2 123 2	6 5 3 5	. 2 . 5	. 2 . 3
R	. i 6	1 2 2	i 6 6	i 6 5 3
D	.	5	.	3

SECTION G (cont. iv)

GB 22221612 16665612 35235612 12612612

GD 2 . 3 2 5 3 5 6 565 1 2 . 1 612
. 2 . 2 . 61.123 . . .32 3 35.5.

R . 2 3 . 5 . 5 5

D . 2 . 3

GB 61612123 35216356 21232612 61653333

GD . 1 . 2 1 2 1 6 . 2 1 6 3 5 6 1
323 3235 .3523 5.2 16.6.6.2 .61212 3

R 6 3 5 3 5 6 6 6 1 6 5 5

D . 5 . 3

GB 53232356 35216123 35235612 23216216

GD 6 . 1 6 .1.61 6 2 .12 6 .1.61 2
. 6 . 21 6 6 612 .12 2 61 2 2 212

R 6 . 6 1 . 2 . 2 2

D 5 6 1 6

GB 33332132 12612612 32321653 3535635(6)

GD .3. 2 3 . 2 1 6 5 .35 1 5 6 1 (6)
.3. 2 3 . 2 1 6 .16 5 3 . 5635(6)

R . 2 . 612 3 1 2 1 (6)

D 5 3 5 (6)

3. Bonang barung and bonang panerus notation

SECTION B

BP	656.656.656..56(5)	[MIPIL - type patterns]
BB	$\underset{\cdot}{5}\ \underset{\cdot}{5}\ \underset{\cdot}{\overset{5}{5}}\ .\ \underset{\cdot}{5}\ \underset{\cdot}{\overset{5}{5}}\ .\ (.)$	[GEMBYANG - type patterns]
SB/D	6 6 6 (5)	

BP	565.565.565..65(6)
BB	$\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{\overset{6}{6}}\ .\ \underset{\cdot}{6}\ \underset{\cdot}{\overset{6}{6}}\ .\ (.)$
SB/D	5 5 5 (6)

BP	535.535.535..35(3)
BB	$\underset{\cdot}{3}\ \underset{\cdot}{3}\ \underset{\cdot}{\overset{3}{3}}\ .\ \underset{\cdot}{3}\ \underset{\cdot}{\overset{3}{3}}\ .\ (.)$
SB/D	6 6 6 (3)

BP	565.565.565..65(6)
BB	$\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{\overset{6}{6}}\ .\ \underset{\cdot}{6}\ \underset{\cdot}{\overset{6}{6}}\ .\ (.)$
SB/D	3 5 5 (6)

SECTION C1

BP	6 1 6 . 6 1 6 . 6 1 6 . 6 1 6 . 6 1 6 . 6 1 6 . 5 5 5 . 5 5 . 5 5 . 5 5 . 5 5 (.)
BB	6 1 6 . 6 1 6 . 6 1 6 . 5 5 5 . 5 5 . (.)
D/SB	6 6 6 6 6 (5)

BP	5 1 5 . 5 1 5 . 5 1 5 . 5 1 5 . 5 1 5 . 5 1 5 . 6 6 6 . 6 6 . 6 6 . 6 6 . 6 6 (.)
BB	5 1 5 . 5 1 5 . 5 1 5 . 6 6 6 . 6 6 . (.)
D/SB	1 5 5 5 1 5 (6)

BP	3 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . (.)
BB	3 3 3 . 3 3 . 3 3 . 3 3 . 3 3 (.)
D/SB	6 6 6 6 (3)

BP	1 1 1 . 1 1 . 1 1 . 1 1 . 1 1 . 6 6 6 . 6 6 . 6 6 . 6 6 . 6 6 (.)
BB	1 1 1 . 1 1 . . 6 6 6 . 6 6 . (.)
D/SB	6 3 5 1 2 5 (6)

SECTION Cii

BP	5.1.5.1.5.1.5.1.35612123232161 66
BB	.3.6.3.6.3.6.3.6.635616661232166
D	. i . 5 . i . 6

BP	5.1.5.1.5.1.5.1.$\overset{2}{2}$.$\overset{2}{2}$.$\overset{2}{2}$.$\overset{2}{2}$.61235321)
BB	.3.6.3.6.3.6.3.6.$\overset{i}{1}$.$\overset{i}{1}$.$\overset{i}{1}$..35616161)
D	. 3 . 5 . 6 . i)

BP BB D	(as for Demung .1.5.1.6) . 6 . 5 . 1 . 6

BP	2.5.2.5.2.5.2.5.23561612321653 22)
BB	.1.3.1.3.1.3.1.32163.6.1.2.61612)
D	. 6 . 5 . 2 . 2)

BP BB D	(as for Demung .i.5.i.6) . 6 . 5 . i . 6

BP BB D	(as for Demung .3.5.6.i) . 3 . 5 . 6 . i)

SECTION Cii (cont.)

BP	5.1.5.1.5.1.5.1.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.$\overset{\dot{1}}{1}$.
BB	.3.6.3.6.3.6.3.6.$\overset{6}{6}$.$\overset{6}{6}$.$\overset{6}{6}$.$\overset{6}{6}$.$\overset{6}{6}$.$\overset{6}{6}$.$\overset{6}{6}$.$\overset{6}{6}$
D	. 6 5 3 2 3 5 (6)

If moving on to Section Di:-

BP	66$\overset{6}{6}$.6$\overset{6}{6}$.6$\overset{6}{6}$.6$\overset{6}{6}$.6$\overset{6}{6}$.232..3235656161666$\overset{6}{6}$.6$\overset{6}{6}$.(.)
BB	6 6 $\overset{6}{6}$. 6 $\overset{6}{6}$ . . 2 3 2 3 5 6 $\dot{1}$ 6 6 6 $\overset{6}{6}$ (.)
D	. 6 5 3 2 3 5 6 $\dot{1}$ 6 5 3 5 (6)

SECTION Di

BP	353.3535$\underset{\cdot\cdot\cdot}{6}\overset{6}{\overline{6}}$.$\underset{\cdot\cdot}{6}\overset{6}{\overline{6}}$..232.2323565.5656$\underset{\cdot\cdot\cdot}{5}\overset{5}{\overline{5}}$.$\underset{\cdot\cdot}{5}\overset{5}{\overline{5}}$.(.)
BB	3 5 3 5 $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\overset{6}{\overline{\underset{\cdot}{6}}}$. 2 3 2 3 5 6 5 6 $\underset{\cdot}{5}$ $\underset{\cdot}{5}$ $\overset{5}{\overline{\underset{\cdot}{5}}}$ (.)
D	3 5 3 6 2 3 5 6 $\dot{1}$ (5)

BP	323.3232121.1212353.3535$\underset{\cdot\cdot\cdot}{6}\overset{6}{\overline{6}}$.$\underset{\cdot\cdot}{6}\overset{6}{\overline{6}}$.$\underset{\cdot\cdot}{6}\overset{6}{\overline{6}}$.$\underset{\cdot\cdot}{6}\overset{6}{\overline{6}}$.$\underset{\cdot\cdot}{6}\overset{6}{\overline{6}}$(.)
BB	3 2 3 2 1 2 1 2 3 5 3 5 $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\overset{6}{\overline{\underset{\cdot}{6}}}$. $\underset{\cdot}{6}$ $\overset{6}{\overline{\underset{\cdot}{6}}}$. (.)
D	3 2 1 2 3 5 6 3 5 (6)

BP	535.5353232.2323535.5353232.232(3)
BB	$\underset{\cdot}{3}$ $\underset{\cdot}{3}$ $\overset{3}{\overline{\underset{\cdot}{3}}}$. $\underset{\cdot}{3}$ $\overset{3}{\overline{\underset{\cdot}{3}}}$. $\underset{\cdot}{3}$ $\overset{3}{\overline{\underset{\cdot}{3}}}$. $\underset{\cdot}{3}$ $\overset{3}{\overline{\underset{\cdot}{3}}}$. $\underset{\cdot}{3}$ $\overset{3}{\overline{\underset{\cdot}{3}}}$ (.)
D	5 3 2 3 5 3 2 (3)

BP	565.5656$\dot{1}$6$\dot{1}$.$\dot{1}$6$\dot{1}$6535.5353$\underset{\cdot\cdot\cdot}{6}\overset{6}{\overline{6}}$.$\underset{\cdot\cdot}{6}\overset{6}{\overline{6}}$.(.)
BB	5 6 5 6 $\dot{1}$ 6 $\dot{1}$ 6 5 3 5 3 $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\overset{6}{\overline{\underset{\cdot}{6}}}$ (.)
D	5 6 $\dot{1}$ 6 5 3 5 (6)

SECTION D11

BP	666.66.66.66.66.	161.1616555.55.5	5.55.55.616.6161
BB	6 6 6 . 6 6 . .	1 6 1 6 5 5 5 .	5 5 5 . 6 1 6 1
D	. . 6 .	1 6 1 5	. . 6 1

BP	565.565.565.5656	535.5353232.2323	555.55..616.616(1)
BB	5 6 5 . 5 6 5 6	3 3 3 . 3 3 . .	5 5 5 . 6 1 6 (1)
D	. 5 . 6	5 3 2 3	. 5 6 (1)

BP	.11.11.11.11.11.	161.1616555.55.5	5.55.55.616.6161
BB	1 1 1 . 1 1 . .	1 6 1 6 5 5 5 .	5 5 5 . 6 1 6 1
D	. . 1 .	1 6 1 5	. . 6 1

BP	565.565.565.5656	535.5353232.2323	656.6565323.323(2)
BB	5 6 5 . 5 6 5 6	3 3 3 . 3 3 . .	6 5 6 5 3 2 3 (2)
D	. 5 . 6	5 3 2 3	6 5 3 (2)

BP	.22.22.22.22.22.	161.1616555.55.5	5.55.55.616.6161
BB	2 2 2 . 2 2 . .	1 6 1 6 5 5 5 .	5 5 5 . 6 1 6 1
D	. . 2 .	1 6 1 5	. . 6 1

SECTION Dii (cont.)

BP	565.565.565.5656	535.5353232.2323	565.565.565.565(6)
BB	5 6 5 . 5 6 5 6	3 3 $\overset{3}{3}$. 3 $\overset{3}{3}$ . .	6 6 $\overset{6}{6}$. 6 $\overset{6}{6}$. (.)
D	. 5 . 6	5 3 2 3	. 5 . (6)

BP	161.161.161.1616	252.252.252.3353	222.22..333.33..
BB	6 6 $\overset{6}{6}$. 6 $\overset{6}{6}$ . .	2 5 2 . 3 3 5 3	2 2 $\overset{2}{2}$. 3 3 $\overset{3}{3}$.
D	. 1 . 6	. 5 . 3	. 2 . 3

BP	252.252.252.3353	565.5656161.1616	535.5353666.66.(.)
BB	2 5 2 . 3 3 5 3	5 6 5 6 1 6 1 6	5 3 5 3 6 6 $\overset{6}{6}$ (.)
D	. 5 . 3	5 6 1 6	5 3 5 (6)

TRANSITION to SECTION E

BP	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	(.)
BB	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	6	6	6	.	(.)
D		5		3		5		6		5		3		5		(6)													

BP	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	(.)
BB	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	.	(.)
D		5		3		2		3		5		3		2		(3)													

BP	(as for Demung 5356535(6))							
BB								
D		5		3		5		6		5		3		5		(6)

BP	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	3	3	3	.	3	3	3	.	3	3	3	.	3	3	3	(.)
BB	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	5	5	5	.	3	3	3	.	3	3	3	.	3	3	3	.								(.)
D		5		3		6		5		3		5		6		5		3		5		6		5		3		5		6		(3)												

INTRODUCTION to SECTION E

BP	222.22..333.33..	222.22..333.33..
BB	2 2 2 . 3 3 3 .	2 2 2 . 3 3 3 .
D	. 2 . 3	. 2 . 3

BP	313.221252523535	12123535333.33.(.)
BB	3 2 3 2 5 2 3 5	1 2 3 5 3 3 3 (.)
D	. 3 2 5 2 3 5	1 2 3 5 . 6 . (3)

ECTION E

P	3 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . .	2 2 2 . 2 2 . 2 2 . 2 2 . 2 2 . 3 3 3 . 3 3 . 3 3 . 3 3 . 3 3 .
B	3 3 3 . 3 3 . 3 3 . 3 3 . 3 3 .	2 2 2 . 2 2 . . 3 3 3 . 3 3 . .
)	. . . 3	. 2 . 3

P	252.252.252.252.252.252.252.3353	212.212.212.212.212.212.212.2121
B	. 5 . 2 2 5 . . 2 5 2 . 3 3 5 3	2 1 2 . 2 1 2 . 2 1 2 . 2 1 2 1
)	. 5 . 3	. 2 . 1

P	212.212.212.212.212.212.212.2121	616.616.616.6161323.323.323.3232
B	2 1 2 . 2 1 2 . 2 1 2 . 2 1 2 1	6 1 6 . 6 1 6 . 3 2 3 . 3 2 3 2
)	. . 2 1	6 1 3 2

BP	615 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 (5)
BB	6 1 5 5 5 . 5 5 . 5 5 . 5 5 . (5)
)	. 3 6 (5)

BP	. 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5	5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 .
BB	5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5	. 5 5 . 5 5 . 5 5 . 5 5 . 5 5 .
)	. . . 5	2 3 6 5

SECTION E (cont.)

BP 313.313.313.313.313.313.313.2212 $\overset{5}{\underset{\cdot}{5}}\overset{5}{\underset{\cdot}{5}}\overset{5}{\underset{\cdot}{5}}.

ECTION E (cont. ii)

BP 666.66.66.66.66.535.535.535.5353 323.323.323.3232525.5252353.3535

BB 6 6 6 . 6 6 . . 5 3 5 . 5 3 5 3 3 2 3 . 3 2 3 2 5 2 5 2 3 5 3 5

D 3 6 5 3 . 2 5 2 3 5

BP 121.1212353.3535232.232.232.232(3)

BB 1 2 1 2 3 5 3 5 2 3 2 . 2 3 2 (3)

D 1 2 3 5 2 (3)

BP .333.333.333.333.333.333.333.333.333.333.3 333.333.333.333.333.333.333.333.333.333.333.

BB . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . 3 3 . .

D . 2 3 2 3 5 3 . 2 5 3

BP 222.22.22.22.22.22.22.22.22.22.22.. 353.353.353.3535656.656.656.6565

BB 2 2 2 . 2 2 . 2 2 . 2 2 . 2 2 . 3 5 3 . 3 5 3 5 6 5 6 . 6 5 6 5

D . 2 1 2 6 1 2 3 5 6 5

IP 232.2323565.5656111.11.11.11.11. 555.55.55.55.55.333.33.33.33.33.

IB 2 3 2 3 5 6 5 6 1 1 1 . 1 1 . . 5 5 5 . 5 5 . . 3 3 3 . 3 3 . .

D 2 3 5 6 . 1 2 5 6 3

SECTION E (cont iii)

BP	222.222.222.222.222.555.555.555.555.555(.)
BB	2 2 2 . 2 2 . . 5 5 5 . 5 5 . (.)
D	. 2 6 1 (5)

BP	313.313.313.313.313.313.313.2212	555.555.555.555.555.555.555.555.555.555..
BB	6 1 2 3 3 1 . . 3 1 3 . 2 2 1 2	6 1 5 5 5 . 5 5 . 5 5 . 5 5 . .
D	. . 3 2	. 3 . 5

BP	313.313.313.313.313.313.313.2212	121.121.121.1212161.161.161666.666
BB	6 1 2 3 3 1 . . 3 1 3 . 2 2 1 2	1 2 1 . 1 2 1 2 2 1 6 6 6 . 6 6
D	. . 3 2	1 2 1 6

BP	.666.666.666.666.666.555.555.555.555.555..	313.313.313.313.313.313.313.2212
BB	. 6 6 . 6 6 . . 5 5 . 5 5 . 5 5	2 1 2 3 3 1 . . 3 1 3 . 2 2 2 .
D	3 6 3 5	. 3 . 2

BP	.222.222.222.222.222.222.222.222.222.222.(2)
BB	2 2 . 2 2 . 2 2 . 2 2 . 2 2 . (2)
D	3 2 1 (2)

ECTION E (cont. iv)

BP	$\frac{2}{2}.\frac{2}{2}\frac{2}{2}.\frac{2}{2}\frac{2}{2}.\frac{2}{2}\frac{2}{2}.\frac{2}{2}\frac{2}{2}.\frac{2}{2}\frac{2}{2}323.323.323.3232$	121.121.121.1212161.161.161.1616		
BB	$\frac{2}{2}.2\frac{2}{2}.2\frac{2}{2}.323.3232$	121.1212161.161		
	. . 3 2	1 2 1 6		

BP	$.66\frac{6}{6}.66\frac{6}{6}.66\frac{6}{6}.66\frac{6}{6}.66\frac{6}{6}.55\frac{5}{5}.55\frac{5}{5}.55\frac{5}{5}.55\frac{5}{5}.55\frac{5}{5}..$	313.313.313.313.313.313.313.2212		
BB	$.6\frac{6}{6}.6\frac{6}{6}..5\frac{5}{5}.5\frac{5}{5}.5\frac{5}{5}$	2 1 2 3 3 1 . . 3 1 3 . 2 2 $\frac{2}{2}$.		
	3 6 3 5	. 3 . 2		

BP	$.22\frac{2}{2}.22\frac{2}{2}.22\frac{2}{2}.22\frac{2}{2}.22\frac{2}{2}.232.232.232.2323$	565.565.565.5656535.535.535.5353		
BB	$2\frac{2}{2}.2\frac{2}{2}.2\frac{2}{2}.323.2323$	5 6 5 . 5 6 5 6 5 3 5 . 5 3 5 3		
D	. . 2 3	5 6 5 3		

P	616.616.616.616.616.616.616.553(5)			
BB	2 1 . 6 6 1 . . 6 1 6 . 5 5 3 (5)			
D	2 1 6 (5)			

SECTION F

BP	656.656.656.656.656.656.656.656.656.656.656.656.656.656.
BB	6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 .
D	. . 3 5 3 6 .

BP	656.656.656.656.656.656.656.656.656.656.656.656.656.656(5)
BB	6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 (5)
D	. 2 3 5 6 i (5)

BP	565.565.565.565.565.565.565.565.565.565.565.565.565.565.
BB	5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 .
D	. . 3 2 1 2 .

BP	565.565.565.565.565.5656.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.6$\frac{6}{6}$.(.)
BB	5 6 5 . 5 6 5 . 5 6 5 6 . 6 $\frac{6}{6}$. 6 $\frac{6}{6}$. 6 $\frac{6}{6}$. 6 $\frac{6}{6}$. 6 $\frac{6}{6}$ (.)
D	. 3 5 6 3 5 (6)

BP	535.535.535.535.535.535.535.535.535.535.535.535.535.535.
BB	5 3 5 . 5 3 5 . 5 3 5 . 5 3 5 . 5 3 5 . 5 3 5 . 5 3 5 .
D	. . 5 3 2 5 .

BP	535.535.535.535.535.535(3)
BB	5 3 5 . 5 3 5 . 5 3 5 (3)
D	2 5 (3)

SECTION F (cont.)

BP	565.565.565.565.565.565.565.565.565.565.565.5656.6̇6̇.6̇6̇.6̇
BB	5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 6 . 6̇ 6̇ .
D	. . 5 6 i 6 5

BP	6̇.6̇6̇.6̇6̇.6̇6̇.6̇6̇.6̇6̇.6̇6̇.6̇6̇.(6̇)
BB	6̇ 6̇ . 6̇ 6̇ . 6̇ 6̇ . 6̇ 6̇ (.)
D	3 5 (6)

SECTION G

BP	$\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.\frac{6}{6}\frac{6}{6}.$	$\dot{1}6\dot{1}.\dot{1}6\dot{1}.\dot{1}6\dot{1}.\dot{1}6\dot{1}6\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.$
BB	$6\ \frac{6}{6}\ .\ 6\ \frac{6}{6}\ .\ 6\ \frac{6}{6}\ .\ 6\ \frac{6}{6}\ .\ 6\ \frac{6}{6}\ .\ .$	$\dot{1}\ 6\ \dot{1}\ .\ \dot{1}\ 6\ \dot{1}\ 6\ \frac{5}{5}\ \frac{5}{5}\ \frac{5}{5}\ .\ \frac{5}{5}\ \frac{5}{5}\ .\ \frac{5}{5}$
D	. . 6 .	$\dot{1}$ 6 $\dot{1}$ 5

BP	$\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}..6\dot{1}6.6\dot{1}6.6\dot{1}6.6\dot{1}6\dot{1}$	$565.565.565.565.565.565.565.5656$
BB	$\frac{5}{5}\ .\ \frac{5}{5}\ 5\ .\ \frac{5}{5}\ 5\ .\ 6\ \dot{1}\ 6\ .\ 6\ \dot{1}\ 6\ \dot{1}$	$5\ 6\ 5\ .\ 5\ 6\ 5\ .\ 5\ 6\ 5\ .\ 5\ 6\ 5\ 6$
D	. . 6 $\dot{1}$	. 5 . 6

BP	$535.535.535.5353232.232.232.2323$	$\frac{5}{5}\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.6\dot{1}6.6\dot{1}6.6\dot{1}6.6\dot{1}6(\dot{1})$
BB	$5\ 3\ 5\ .\ 5\ 3\ 5\ 3\ .\ 3\ \frac{3}{3}\ .\ 3\ \frac{3}{3}\ .\ .$	$5\ 5\ \frac{5}{5}\ .\ 5\ \frac{5}{5}\ .\ .\ 6\ \dot{1}\ 6\ .\ 6\ \dot{1}\ 6\ (\dot{1})$
D	5 3 2 3	. 5 6 (i)

BP	$.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}.1\frac{\dot{1}}{1}..$	$\dot{1}6\dot{1}.\dot{1}6\dot{1}.\dot{1}6\dot{1}.\dot{1}6\dot{1}6\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.$
BB	$.\ 1\ \frac{\dot{1}}{1}\ .\ 1\ \frac{\dot{1}}{1}\ .\ 1\ \frac{\dot{1}}{1}\ .\ 1\ \frac{\dot{1}}{1}\ .\ 1\ \frac{\dot{1}}{1}\ .$	$\dot{1}\ 6\ \dot{1}\ .\ \dot{1}\ 6\ \dot{1}\ 6\ \frac{5}{5}\ \frac{5}{5}\ \frac{5}{5}\ .\ \frac{5}{5}\ \frac{5}{5}\ .\ .$
D	. . $\dot{1}$.	$\dot{1}$ 6 $\dot{1}$ 5

BP	$\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}.\frac{5}{5}\frac{5}{5}..6\dot{1}6.6\dot{1}6.6\dot{1}6.6\dot{1}6\dot{1}$	$565.565.565.565.565.565.565.5656$
BB	$\frac{5}{5}\ .\ \frac{5}{5}\ 5\ .\ \frac{5}{5}\ 5\ .\ 6\ \dot{1}\ 6\ .\ 6\ \dot{1}\ 6\ \dot{1}$	$5\ 6\ 5\ .\ 5\ 6\ 5\ .\ 5\ 6\ 5\ .\ 5\ 6\ 5\ 6$
D	. . 6 $\dot{1}$	. 5 . 6

SECTION G (cont.)

BP 535.535.535.5353232.232.232.2323 656.656.656.6565323.323.323.323(2)

BB 3 3 3/3 . 3 3/3 . 3 3/3 . 3 3/3 . 3 3/3 . 6 5 6 . 6 5 6 5 3 2 3 . 3 2 3 (2)

D 5 3 2 3 6 5 3 (2)

BP .2/2 2/2 . 2/2 2/2 . 2/2 2/2 . 2/2 2/2 . 2/2 2/2 . 2/2 2/2 . 2/2 2/2 . 2/2 2/2 . . 161.161.161.1616555/5 . 5/5 . 5/5 . 5/5 . 5/5 .

BB . 2 2/2 . 2 2/2 . 2 2/2 . 2 2/2 . 2 2/2 . 1 6 1 . 1 6 1 6 5 5 5/5 . 5 5/5 . 5

D . . 2 . 1 6 1 5

BP 5/5 5/5 . 5/5 5/5 . 5/5 5/5 . . 616.616.616.6161 565.565.565.565.565.565.565.5656

BB 5/5 . 5 5/5 . 5 5/5 . 6 1 6 . 6 1 6 1 5 6 5 . 5 6 5 . 5 6 5 . 5 6 5 6

D . . 6 1 . 5 . 6

BP 535.535.535.5353232.232.232.2323 565.565.565.565.565.565.565.565(6)

BB 5 3 3/3 . 3 3/3 . 3 3/3 . 3 3/3 . 3 3/3 . 6 6 6/6 . 6 6/6 . 6 6/6 . 6 6/6 . 6 6/6 (.)

D 5 3 2 3 . 5 . (6)

BP 161.161.161.161.161.161.161.1616 252.252.252.252.252.252.252.3353

BB 6 6/6 . 6 6/6 . 6 6/6 . 6 6/6 . 6 6/6 . . . 5 . 2 2 5 . . 2 5 2 . 3 3 5 3

D . 1 . 6 . 5 . 3

SECTION G (cont. ii)

BP 2 2 2 2 . 2 2 2 2 . 2 2 2 2 . 2 2 2 2 . 2 2 2 2 . 3 3 3 3 . 3 3 3 3 . 3 3 3 3 . 3 3 3 3 . 252.252.252.252.252.252.252.3353

BB 2 2 2 . 2 2 . . 3 3 3 . 3 3 . . . 5 . 2 2 5 . . 2 5 2 . 3 3 5 3

D . 2 . 3 . 5 . 3

(Spped up for change to Irama Tanggung.)

BP 565.565.565.5656 i 6 i . i 6 i 6 5 3 5 . 5 3 5 3 6 6 6 . 6 6 . (.)

BB 5 6 5 . 5 6 5 6 i 6 i 6 5 3 5 3 6 6 6 (.)

D 5 6 i 6 5 3 5 (6)

(Irama Tanggung)

SECTION I

BP	666.66.66.66.66.				555.55.55.55.55.			
BB	6 6 6 . 6 6 . .				5 5 5 . 5 5 . .			
D	3	6	5	6	3	6	3	5

BP	555.55.55.55.55.				666.66.66.66.66(.)			
BB	5 5 5 . 5 5 . .				6 6 6 . 6 6 . (.)			
D	3	6	5	6	3	5	3	(6)

BP	333.33.33.33.33.				333.33.33.33.33.			
BB	3 3 3 . 3 3 . .				3 3 3 . 3 3 . .			
D	3	6	5	3	2	3	5	3

BP	666.66.66.66.66.				66.66.66.66.66.(.)			
BB	6 6 6 . 6 6 . 6				6 . 6 6 . 6 6 (.)			
D	5	3	5	6	5	3	5	(6)

SECTION J

BP	666.	66.	66.	66.	66.		555.	55.	55.	55.	55.	(.)				
BB	6 6	6	. 6	6	. .		5 5	5	. 5	5	.	(.)				
D	.	6	.	6			.	6	.	(5)						

BP	555.	55.	55.	55.	55.		666.	66.	66.	66.	66.	(.)				
BB	5 5	5	. 5	5	. .		6 6	6	. 6	6	.	(.)				
D	.	5	.	5			.	5	.	(6)						

BP	333.	33.	33.	33.	33.		33.	33.	33.	33.	33.	(3)				
BB	3 3	3	. 3	3	. 3		3	. 3	3	. 3	3	(.)				
D	.	6	.	6			.	6	.	(3)						

BP	3.	33.	33.	33.	33.	3(3).	33.	33.	33.	33.	33(.)					
BB	3	3 .	3	3 .	3	(3) .	3	3 .	3	3 .	(3)					
D	2	3	5	(3)	6	2	3	5	(3)							

BP	33.	33.	33.	33.	33.	(.)	666.	66.	66.	66.	66(.)					
BB	3	. 3	3	. 3	3	(.)	6 6	6	. 6	6	. (6)					
D	6 2	3	5	(3)	6	5	2	3	2	5	2	(6)				

SECTION J (cont.)

BP	6̄6̄.6̄6̄.6̄6̄.6̄6̄.6̄6̄.(6)6̄.6̄6̄.6̄6̄.6̄6̄.6̄6̄..(.)
BB	6̄ . 6 6̄ . 6 6̄ (.) 6 6̄ . 6 6̄ . 6 (6̄)
D	6 5 2 3 2 5 2 (6) 6 5 2 3 2 5 2 (6)

BP	3̄3̄3̄.3̄3̄.3̄3̄.3̄3̄.3̄3̄(.)656.6565323.323(2)
BB	. 3 3̄ . 3 3̄ . (.) 6 5 6 5 3 2 3 (2)
D	6 5 6 3 6 2 6 (3) 6 6 6 5 1 3 1 (2)

North Breeze for Javanese Gamelan

4. Supplementary saron panerus notation

UNIV DUNEDIN

SECTION E

SP	5533553355335533				2233223355335533				5522552255335533			
D	.	.	.	3	.	2	.	3	.	5	.	3

SP	2211221122112211				6611661122112211				6611661133223322			
D	.	2	.	1	.	.	2	1	6	1	3	2

SP	113322336655 33(5)5			
D	.	3	6	(5)

SP	6655665566556655				2233223366556655				3355335533223322			
D	.	.	.	5	2	3	6	5	.	3	.	2

SP	3355335566556655				6655665533223322				3322332255223355			
D	.	3	.	5	6	5	3	2	.	3	2	5

SP	112233556633 66(3)3											
D	1	2	3	5	6	(3)						

SP	5533553355335533				5522552255335533				5566556655335533			
D	.	.	.	3	5	2	5	3	5	6	5	3

SP	2211221122112211				2211221122112211				6655665566335533			
D	.	2	.	1	.	.	2	1	6	5	6	3

SP	3322332266553 3(5)5			
D	.	2	6	(5)

SECTION E (cont.).

SP	66556655665566 55				22332233665566 55				33113311332233 22			
D	.	.	.	5	2	3	6	5	.	3	.	2

SP	33223322665566 55				33663366553355 33				33223322552233 55			
D	3	2	6	5	3	6	5	3	.	2 5	2 3	5

SP	11223355223322(3)3					
D	1	2 3	5	2	(3)	

SP	22332233223355 33								33223322553355 33					22112211226611 22		
D	.	2	3	2	3	5	3	.	2	5	3	.	2	1	2	6 1 2

SP	33553355665566 55								22335566551166 11					22552255663366 33		
D	3	5	6	5	2	3	5	6	.	i	2	5	6	3		

SP	33223322336611(5)5				
D	.	2	6	i	(5)

SP	66556655332233 22				33553355665566 55				66556655332233 22			
D	.	.	3	2	.	3	.	5	.	.	3	2

SP	11221122116611 66				33663366335533 55				33113311332233 22			
D	1	2	1	6	3	6	3	5	.	3	.	2

SP	33223322112211(2)2			
D	3	2	1	(2)

SECTION E (cont. ii)

SP	112211223322 3322				112211221166116 6				33663366335533 55			
D	.	.	3	2	1	2	1	6	3	6	3	5

SP	331133113322 3322				332233222233223 3				55665566553355 33			
D	.	3	.	2	.	.	2	3	5	6	5	3

SP	221122116655 33(5)5			
D	2	1	6	(5)

SECTION F

SP	66556655335533553366336655665566223322335566556 6ii55ii(5)5
D	. . 3 5 3 6 . . 2 3 5 6 i (5)

SP	66556655332233221122112233223322335533556633663335 6655(6)6
D	. . 3 2 1 2 . . 3 5 6 3 5 (6)

SP	5566556655335533225522553322332255335 5(3)3
D	. . 5 3 2 5 . 2 5 (3)

SP	553355335566556 6ii66ii66553355335566 55(6)6
D	. . 5 6 i 6 5 3 5 (6)

SECTION G

SP	5566556655665566				ii66ii66ii55ii55				66556655 66ii66ii			
D	.	.	6	.	i	6	i	5	.	.	6	i

SP	5566556655665566				5533553322332233				3355335566ii66(i)i			
D	.	5	.	6	5	3	2	3	.	5	6	(i)

SP	66ii66ii66ii66ii				ii66ii66ii55ii55				66556655 66ii66ii			
D	.	.	i	.	i	6	i	5	.	.	6	i

SP	5566556655665566				5533553322332233				66556655332233(2)			
D	.	5	.	6	5	3	2	3	6	5	3	(2)

SP	3322332233223322				ii66ii66ii55ii55				66556655 66ii66ii			
D	.	.	2	.	i	6	i	5	.	.	6	i

SP	5566556655665566				5533553322332233				55665566556655(6)6			
D	.	5	.	6	5	3	2	3	.	5	.	(6)

SP	ii66ii66ii66ii66				5522552255335533				2233223355335533			
D	.	i	.	6	.	5	.	3	.	2	.	3

SP	5522552255335533				5566556 6 i i 6 6 5 5 3 3 5 5 (6)							
D	.	5	.	3	5	6	i	6	5	3	5	(6)

North Breeze for Javanese Gamelan

5. Kendhang notation

SECTION A

SB	.	. 2	1 6	1 2	3 5	(6)
KD	b	b p	t p	o p	t p	(b)

SECTION B

D	6 6 6 (5)	5 5 5 (6)	6 6 6 (5)	5 5 5 (6)
KD	opbopbp(t)	ppopotp(b)	optopbp(t)	ppopotp(o)

D	6 6 6 (3)	3 5 5 (6)
KD	ttpbotp(b)	ptpoptp(b)

Transition to Section Ci

D	6 6 6 (3)	3 5 5 (6)
KD	ttpbttt(t)	opotopo'opo'tpo(b)

← Ir. dados

SECTION Ci

D	6	6	6	6	(5)	5	5	5	5	(6)		
KD	o'opo'opoho'opo'tpo(b)					o'o'opopoopopopboph(t)						

x2

D	6	6	6	(3)	3	5	5	(6)
KD	opbopbopbopbopo(t)				o'pbopboppopopo(b)			

Transition to Section Cii (CIBLON)

D				6				6			6			(3)
KDc	p	p	o	p	o	p	o	p	$\overline{\text{th}}$b	b	'$\overline{\text{t}}$'$\overline{\text{p}}$t			p(b)

D				3				5			5			(6)
KDc	o	t	t	b	t	b	$\overline{\text{th}}$d	b	t	d	t	o	'$\overline{\text{p}}$l$\overline{\text{p}}$(t)	

SECTION Cii (CIBLON)

D	. 1	. 5	. 1	. 6	. 3	. 5	. 6	. 1)
KDc	└½ Sek.┘		└ Kengser ┘					

D	. 6	. 5	. 1	. 6	. 5	. 3	. 2	. 2)
KDc	└½ Sek.┘		└ Kengser ┘					

D	. 6	. 5	. 1	. 6	. 3	. 5	. 6	. 1)
KDc	└¼ S.┘		└ Ngaplak Seseg →					

D	. 6	5	3	2	3	5	(6)
KDc	└						┘

Transition to Di

D	.	6	5	3	2	$\overline{3}$	$\overline{5}$	$\overline{6}$	$\overline{1}$	$\overline{6}$	$\overline{5}$	$\overline{3}$	$\overline{5}$	(6)		
KD	t t t t t b o p				o p o b t p t opopbtpb(t)											

SECTION Di

D	3	5	3	6	2	3	5	6	1	(5)	3	2	1	2	3	5	6	3	5	(6)
KD	ppopopophobobpbptph(o)										pbopbopopboopbpbtpb(o)									

×2

D	5	3	2	3	5	3	2	(3)	5	6	1	6	5	3	5	(6)		
KD	tpbotphopbpbtpb(o)								tthottbopbphtpb(o)									

Signal to move to next section.

D	5	3	2	3	5	3	2	(3)
KD	tpbotpbttpttptt(o)							

SECTION Dii

D	.	.	6	.	1	6	1	5	.	.	6	1	.	5	.	6	5	3	2	3	.	5	6	(1)
	.	.	1	.	1	6	1	5	.	.	6	1	.	5	.	6	5	3	2	3	6	5	3	(2)
	.	.	2	.	1	6	1	5	.	.	6	1	.	5	.	6	5	3	2	3	.	5	.	(6)
KD	o'o'o'o'				o'o'tpob				o'opopo'				popbopob				o'obo'pb				o'opobo(p)			

×3

D	.	1	.	6	.	5	.	3	.	2	.	3	.	5	.	3	5	6	1	6	5	3	5	(6)
KD	o'opo'pb				opobopob				o'opobop				o'pbopbt				ppopobpo				pbpbtpb(o)			

Transition from Di to E

D	5 3 5 6 5 3 5 (6)	5 3 2 3 5 3 2 (3)
KD	pbobobpotpophop(b)	obobobpootpbptp(b)

D	5 3 5 6 5 3 5 (6)	5 3 6 5 3 5 6 5 3 5 6 (3)
KD	pbobobptttphtpb(o)	tptphtpbopobopbotttbptb(p).

Introduction to Section E

D	. 2 . 3	. 2 . 3
KD	o b p o b p o t	t p o p o b o p

D	. 3 2 5 2 3 5	1 2 3 5 6 (3)
KD	p b p b o b p t	o'pbopboopo'tpo(b)

SECTION E

Kendhang for the first 4 gongan.

o'o'o'o'o'o'o'op opo'opobo'o'obop o'opo'opo'pbo'op

—— 1 gatra ——

o'o'o'opobo'tpob opobo'opo'pbooot opopopobopotpbop

o'pbopbopbo'tpo(b)

Kendhang for the 5th gongan.

opbpobopo'pbopbo pbpobopbo'o'obop o'pbopbtppopobop etc.

(4th, 5th, 6th and 7th gatras as before)

Kendhang for 6th and 7th gongan.

o'o'o'o'o'o'tpob o'opo'opo'pbo'op opobopobo'opobop

o'pbo'opobo'tpob etc.

(5th, 6th, 7th gatras as before)

Signal to move to Section F

D	2	1	6	(5)	
KD	oopoopooppopobo(t)				

SECTION F

```
D     .  .  3  5  3  6  .  .  2  3  5  6  1  (5)
      .  .  3  2  1  2  .  .  3  5  6  3  5  (6)
KD    o'o'o'o'opopo'opopo'opobo'o'o'opopobo'opopopobopotpbo(o)
```

x2

```
D     .  .  5  3  2  5  .  2  5  (3)
KD    o'o'o'o'otopobo'otopobo'o'o'opobo'tpo(b)
```

```
D     .  .  5  6  1  6  5  3  5  (6)
KD    opobo'opo'pbopbopbpobopbo'o'o'opobo'obo(')
```

SECTION G

```
D     .  .  6  .     1  6  1  5     .  .  6  1
      .  .  1  .     1  6  1  5     .  .  6  1
      .  .  2  .     1  6  1  5     .  .  6  1
KD    o'o'o'o'o'o'tpob   o'opo'opo'pbo'ot   opobo'opopoto'ob
```

```
D     .  5  .  6     5  3  2  3     .  5  6  (1)
      .  5  .  6     5  3  2  3     6  5  3  (2)
      .  5  .  6     5  3  2  3     .  5  .  (6)
KD    opo'opobopotphop   opo'opotppopobop   o'opopo'obo'tpo(b)
```

```
D     .  1  .  6     .  5  .  3     .  2  .  3
KD    o'o'o'opopo'opob   o'o'opobo'opobo'   o'opo'opo'obo'op
```

```
D     .  5  .  3     5  6  1  6     5  3  5  (6)
KD    opobopobo'phopbt   ppopopobo'opobot   p b p b t p b (o)
```

Irama tanggung

SECTION H - As for section Di

SECTION I

D	3 6 5 6	3 6 3 5	3 5 6 5	3 5 3 (6)
KD	ophopbpt	ppopotpb	optopbpt	pppbotp(o)

D	3 6 5 3	2 3 5 3	5 3 5 6	5 3 5 (6)
KD	ttpbotpb	otppobop	opbopbo	ptpbptp(b)

Signal to move to section J

D	5 3 5 6	5 3 5 (6)
KD	opbopbot	pp.p.p.(p)

SECTION J

D	. 6 . 6 . 6 . (5)	. 5 . 5 . 5 . (6)
KD	opbopbptppopotp(b)	optopbptppopotp(o)

Signal to go on to next part of section

D	. 5 . 5 . 5 . (6)
KD	opobopotpopottt(t)

Final part of section

D	. 6 . 6 . 6 . (3)	2 3 5 (3)	62 3 5 (3)	62 3 5 (3)
KD	ttpbotpbotpboho(b)	bpobpob(p)	bpobpob(p)	bpobbob(o)

D	65232 52(6)	65232 52(6)	65232 52(6)
KD	bobpbop(b)	btbobpb(p)	btbobpo(p)

D	6 5 6 3 6 2 6 (3)	6 6 6 5 1 3 1 (2)
KD	t p b o t p tb(')o	o t p o p o o (.)

North Breeze for Javanese Gamelan

1a. Explanation of notational system

1b. Balungan notation with explanation of garap

UNIV. DURHAM

1a. EXPLANATION OF NOTATIONAL SYSTEM

This piece is written using the kepatihen cipher notational system. Symbols particular to this piece are listed in the glossary on page 2.

The notation for the composition as a whole is divided between a number of different scores and parts:-

1b. BALUNGAN

This gives the notation for the slenthem, sarons and various punctuating instruments, as well as an explanation of how each section of music is to be performed.

2. REBAB, GENDER BARUNG & GAMBANG

A complete notation is given for all sections of music in which these instruments are required to play.

3. BONANG BARUNG & BONANG PANERUS

A complete notation is given for all sections of music.

4. SARON PANERUS

This is a supplementary notation for sections of music which are not covered by 1b.

5. KENDHANG

A complete notation for all the required drumming.

GLOSSARY:-

i) Loud ensemble instruments

Sl - slenthem
D - demung
SB - saron barung
SP - saron panerus
BB - bonang barung
BP - bonang panerus
N - kenong [the symbol) is also used where appropriate]
P - kempul
(G) - gong ageng
(S) - gong suwakan 2
(S^1) - gong suwakan 1
KK - kethuk and kempyang
K - kethuk

ii) Soft ensemble instruments

R - rebab
GD - gender barung
GB - gambang

iii) Drums

KD - kendhang satunggal
KDc - kendhang ciblon

NOTES:

a. When it is directed that the SOFT ENSEMBLE should play it is assumed that instruments of the LOUD ENSEMBLE should continue playing at an appropriate dynamic level.

b. In the Kendhang notation ——————→ represents an accelerando ←—————— represents a rallentando.

c. It is possible for other soft ensemble instruments commonly used in traditional karawitan (e.g. siter, gender panerus, suling etc.) to play in those sections of the music which involve the use of that ensemble. In such cases they would choose cengkok suitable to the melodic phrases in the music and their own performance technique in the same way as the gender barung, rebab and gambang are directed to do.

1b. Balungan notation with explanation of garap

SECTION A

"Buka" (Introductory Passage)

SB/SP	.	. 2	1 6	1 2	3 5	(6)
Demung	.	.	2	3	5	(6)
Slenthem	.	.	.	5	.	(6)
Kethuk	.	.	. +	. +	. +	(.)
Kendhang	b	b p	t p	. p	t p	(b)

SECTION A (Explanation of Garap)

Played once by the instruments indicated.
Leads straight into Section B.

SECTION B

SP	5566556(5)	6655665(6)	5566556(5)	6655665(6)
SB/D	6 6 6 (5)	5 5 5 (6)	6 6 6 (5)	5 5 5 (6)
S1	5 . 5 (.)	6 . 6 (.)	5 . 5 (.)	6 . 6 (.)
P	. 6 . (S)	. 5 . (S)	. 6 . (S)	. 5 . (S)
N	5 5 5 (5)	6 6 6 (6)	5 5 5 (5)	6 6 6 (6)
K	+.+.+.+(.)	+.+.+.+(.)	+.+.+.+(.)	+.+.+.+(.)

SP	5533553(3)	5566ii6(6)
SB/D	6 6 6 (3)	3 5 5 (6)
S1	3 . 3 (.)	5 . 6 (.)
P	. 6 . (S)	. 6 . (G)
N	3 3 3 (3)	6 6 6 (6)
K	+.+.+.+(.)	+.+.+.+(.)

When moving to Section C the final gatra of the SB/D line should be changed to:-

SB/D 3 5 5 $\overline{(6)6}$

SECTION B (Explanation of Garap)

Played loudly by the LOUD ENSEMBLE in Irama Tanggung.
Play through 2 or 3 times before moving to Section C.

When moving to Section C slow down along the last 2 gatra changing to Irama Dados during the final gatra.

Bonang Barung: Use appropriate GEMBYANG patterns

Bonang Panerus: Use appropriate MIPIL patterns.

SECTION Ci ("Ompak")

SB/D	6 6 $\overline{66}$6 $(\overline{5})$1	5 5 $\overline{51}$5 $(\overline{6})$6
S1	$\overline{.5}.\overline{5}.\overline{5}.\overline{3}(\overline{.})6$	$\overline{.6}.\overline{6}.\overline{6}.\overline{1}(\overline{.})5$
P	. . 6 . (S)	. . 5 . (S)
N	5 5 5 5 (5)	6 6 6 6 (6)
K	$\overline{.+}.\overline{+}.\overline{+}.\overline{+}(\overline{.})+$	$\overline{.+}.\overline{+}.\overline{+}.\overline{+}(\overline{.})+$

×2

SB/D	6 6 6 $(\overline{3})$6	3 $\overline{51}\overline{25}(\overline{6})$6
S1	$\overline{.5}.\overline{5}.\overline{5}(\overline{.})5$	$\overline{.6}.\overline{6}.\overline{1}(\overline{.})5$
P	. 6 . (S)	. 6 . (G)
N	3 3 3 (3)	6 6 6 (6)
K	$\overline{.+}.\overline{+}.\overline{+}(\overline{.})+$	$\overline{.+}.\overline{+}.\overline{+}(\overline{.})+$

Saron Panerus:

a) 1st time through

5566) 5566) 5566) 5566) 335(5)
6655) 6655) 6655) 6655) 116(6)
5533) 5533) 5533) 553(3)
5566) 5566) 5616) 535(6)

b) 2nd time through

3535) 6356) 3523) 2356) 516(5)
3212) 3565) 3235) 2356) 165(6)
5323) 5323) 5365) 165(6)
6535) 6356) 2356) 165(6)

SECTION Ci (Explanation of Garap)

Played loudly by the LOUD ENSEMBLE in Irama Dados.
Play through twice before moving to Section Cii.

Bonangs: Use appropriate MIPIL and GEMBYANG patterns.

Saron Barung: Saron Barung imbal patterns may be employed during this section.

for example:-

Player 1	5 5 5 5)	5 5 5 5)	i 5 i 5)	i 5 i 5)	i 5 i (5)
Player 2	3 3 3 3	3 6 3 6	6 3 6 3	6 3 6 3	3 6 3 6
Demung	6)	6)	6)	6)	(5)

Player 1	.6.6.6.6)	.6 6.6 6)	3.6 3.6)	3.6 3.6)	.3 6.3 (6)
Player 2	i i i i	i 5 i 5	5 i 5 i	5 i 5 i	i 5 i 5
Demung	5)	5)	5)	5)	(6)

Player 1	3 3 3 3)	3 3 3 3)	1 3 1 3)	1 3 1 (3)
Player 2	5 5 5 5	5 2 5 2	2 5 2 5	5 2 5 2
Demung	6)	6)	6)	(3)

Player 1	6 6 6 6)	6 6 6 6)	.3 6.3 6)	3.6 3.(6)
Player 2	5 5 5 5	5 5 5 5	i 5 i 5	5 i 5 i
Demung	3)	5)	5)	(6)

SECTION Cii ("Ngelik")

SP	ii55ii55	ii66ii66	33553355	66ii66i)i
SB	ḍ i ḍ5.ḍ	.i.ḍi 6	ḍ 3 ḍ5.ḍ	.6.ḍ6 i)
S1/D	. i . 5	. i . 6	. 3 . 5	. 6 . i)
P	. . . .	. . . .	. . . .	. . . .)
N	. . . .	. . . .	. . . .	. . . i

SP	66556655	ii66ii66	55335533	2211332)2
SB	ḍ 6 ḍ5.ḍ	.i.ḍi 6	ḍ 5 ḍ3.ḍ	.2.ḍ3 2)
S1/D	. 6 . 5	. i . 6	. 5 . 3	. 2 . 2)
P	. . . .	. . . 6	. . . .	. . . .)
N	. . . .	. . . .	. . . .	. . . 6

SP	66556655	ii66ii66	33553355	66ii661)i
SB	ḍ 6 ḍ5.ḍ	.i.ḍi 6	ḍ 3 ḍ5.ḍ	.6.ḍ6 i)
S1/D	. 6 . 5	. i . 6	. 3 . 5	. 6 . i)
P	. . . .	. . . 6	. . . .	. . . .)
N	. . . .	. . . .	. . . .	. . . i

SP	ii665533	223355(6)
SB	. 6ḍ5 3	2 3 5 (6)
S1/D	. 6 5 3	2 3 5 (6)
P	. 6 . 6	. 6 . (G)
N	3 3 3 3	6 6 6 (6)

If moving to Section D replace last two gatra with:-

S1/D/SB	. 6 5 3	2 3561653 5(6)
P	. 6 . 6	. 6 . 6 . (G)
N	6 6 6 6	6 6 6 6 6 (6)
(SP	ii665533	22356i6535(6))

SECTION Cii (Explanation of Garap)

Played quietly by the SOFT ENSEMBLE. The change from section Ci to Cii should be abrupt especially with regard to dynamics and style.

Play through once before returning to section Ci.

SECTIONS Ci & Cii MAY BE PERFORMED AS A WHOLE UNIT AS MANY TIMES AS DESIRED BEFORE FINALLY MOVING TO SECTION Di

Bonangs: Use appropriate imbal and sekaran patterns.

Rebab/Gender /Gambang etc: Use appropriate cengkok. Note that the demung figure .1.5 .1.6 is equivalent to 1 gatra balungan mlaku in Irama Dados.

Kendhang Ciblon: Use appropriate sekaran and singgetan.

Kethuk & Kempyang: Use the usual Irama Dados patterns.

(e.g. K&K . o . + . o . .
D . 1 . 5 . 1 . 6)

(N.B. This section is written out in double time. i.e. 1 balungan beat in section Ci is equivalent to 2 in section Cii. This means that the speed of the balungan as played by the demung, for instance, remains constant between the two sections.)

SECTION Di ("Ompak")

SP	$\overline{3}3\overline{5}5\overline{3}3\overline{6}6\overline{2}2\overline{3}3\overline{5}5\overline{6}6\overline{1}1(\overline{5})5$	$\overline{3}3\overline{2}2\overline{1}1\overline{2}2\overline{3}3\overline{5}5\overline{6}6\overline{3}3\overline{5}5(\overline{6})6$
SB	3 5 6 $\dot{1}$ 3 5 6 $\dot{1}$ 3 (5)	3 6 3 5 2 3 5 6 $\dot{1}$ (6)
D	3 5 3 6 2 3 5 6 $\dot{1}$ (5)	3 2 1 2 3 5 6 3 5 (6)
S1	. 6 . 6 . 6 . 6 . (5)	. 5 . 5 . 5 . 5 . (6)
P	. . . 6 . . . 6 . (2)	. . . 5 . . . 5 . (S)
N	. 6 . 6 . 6 . 5 . (5)	. 5 . 5 . 5 . 6 . (6)
K	+ . + . + . + . + (.)	+ . + . + . + . + (.)

x2

SP	$\overline{5}5\overline{3}3\overline{2}2\overline{3}3\overline{5}5\overline{3}3\overline{2}2(\overset{*}{\overline{3}})3$	$\overline{5}5\overline{6}6\overline{1}1\overline{6}6\overline{5}5\overline{3}3\overline{5}5(6)$
SB	3 1 3 6 3 1 3 (6)	3 5 6 $\dot{1}$ 6 5 $\dot{1}$ (6)
D	5 3 2 3 5 3 2 (3)	5 6 1 6 5 3 5 (6)
S1	. 6 . 6 . 6 . (3)	. 3 . 5 . 5 . (6)
P	. . . 6 . . . (S)	. . . 6 . . . (G)
N	. 3 . 3 . 3 . (3)	. 6 . 6 . 6 . (6)
K	+ . + . + . + (.)	+ . + . + . + (.)

(N.B. When moving to next section go from *)

SECTION Di (Explanation of Garap)

Played loudly by the LOUD ENSEMBLE.
Play through twice before moving to Section Dii.

(Note that for this section the notation has been written out in double time relative to the previous sections.

e.g. $\overline{35}\ \overline{36}$ is now written as 3 5 3 6)

Bonangs: Use appropriate MIPIL & GEMBYANG patterns.

Saron Barung: For greater variety this part can be played ½ a beat earlier than notated.

Saron Panerus: The following part may be used as an alternative to the one notated.

SP	3355)	63$\dot{1}$6)	3253)	65$\dot{1}$6)	3$\dot{1}$6(5)
D	3 5)	3 6)	2 3)	5 6)	$\dot{1}$ (5)
SP	3362)	3152)	3365)	3653)	56$\dot{1}$(6)
D	3 2)	1 2)	3 5)	6 3)	5 (6)
SP	5312)	3563)	5312)	356(3)	
D	5 3)	2 3)	5 3)	2 (3)	
SP	6535)	6356)	5323)	56$\dot{1}$(6)	
D	5 6)	$\dot{1}$ 6)	5 3)	5 (6)	

An alternative arrangment is to shift the SP part forward one note relative to the demung part:-

SP	6335)	563$\dot{1}$)	6325)	365$\dot{1}$)	63$\dot{1}$(6)	etc.
D	3 5)	3 6)	2 3)	5 6)	1 (5)	

SECTION Dii ("Ngelik")

SP	ii66ii66	ii66ii55	66556ii	55665566	55332233	665566(i)i
SB	3 5 3 6	5 3 5 2	1 2 3 5	2 3 5 6	5 3 5 6	3 5 6 (5)
D	. . 6 .	i 6 i 5	. . 6 i	. 5 . 6	5 3 2 3	. 5 6 (i)
S1	. . 6 .	. 6 . 5	. 6 . i	. 5 . 6	. 5 . 3	. 6 . (i)
P	. . . .	. . . .	. . . i	. . . .	. . . 6	. . . (s)
N	. . . .	. . . 5	. . . .	. . . 6	. . . .	. . . (i)
KK	o + o .	o + o .	etc			

SP	66ii66ii	ii66ii55	66556ii	55665566	55332233	665533(2)2
SB	6 5 3 5	5 3 5 2	1 2 3 5	2 3 5 6	5 6 5 6	5 2 1 (6)
D	. . i .	i 6 i 5	. . 6 i	. 5 . 6	5 3 2 3	6 5 3 (2)
S1	. . i .	. 6 . 5	. 6 . i	. 5 . 6	. 3 . 6	. 3 . (2)
P	. . . .	. . . .	. . . i	. . . .	. . . 6	. . . (s)
N	. . . .	. . . 5	. . . .	. . . 6	. . . .	. . . (2)
KK	o + o .	o + o .	etc			

SP	33223322	ii66ii55	66556ii	55665566	55332233	556655(6)6
SB	1 6 2 3	5 3 5 2	1 2 3 5	2 3 5 6	5 3 5 6	2 3 5 (6)
D	. . 2 .	i 6 i 5	. . 6 i	. 5 . 6	5 3 2 3	. 5 . (6)
S1	. . 2 .	. 6 . 5	. 6 . i	. 5 . 6	. 5 . 3	. 5 . (6)
P	. . . .	. . . .	. . . i	. . . .	. . . 6	. . . (s)
N	. . . .	. . . 5	. . . .	. . . 6	. . . .	. . . (6)
KK	o + o .	o + o .	etc			

SECTION Dii (cont.)

| | | |

SECTION Dii (Explanation of Garap)

Played loudly by the LOUD ENSEMBLE in Irama Tanggung.
Play through once before returning to Section Di.

SECTIONS Di & Dii MAY BE PERFORMED AS A UNIT AS MANY TIMES AS DESIRED BEFORE MOVING ON TO THE NEXT SECTION.

Bonangs: Use appropriate MIPIL & GEMBYANG patterns.

Saron Barung: The saron barung part can be played ½ beat earlier than notated as in Section Di.

for example:-

SB (.)3 .5.3.6.5 .3.5.2.)1
D (6) . . . . i 6 i 5) etc.

TRANSITION from SECTION Di to SECTION E

SP	$\overline{55}\overline{33}\overline{55}\overline{66}$	$\overline{55}\overline{33}\overline{55}(\overline{6})6$	$\overline{55}\overline{33}\overline{22}\overline{33}$	$\overline{55}\overline{33}\overline{22}(\overline{3})3$
SB	3 6 3 5	3 6 3 (5)	3 1 3 6	3 1 3 (6)
D	5 3 5 6	5 3 5 (6)	5 3 2 3	5 3 2 (3)
S1	. 5 . 6	. 5 . (6)	. 5 . 3	. 5 . (3)
P	. . . 6	. . . (S)	. . . 6	. . . (S)
N	. 6 . 6	. 6 . (6)	. 3 . 3	. 3 . (3)
K	+ . + .	+ . + (.)	+ . + .	+ . + (.)

(Repeat this line as many times as desired)

SP	$\overline{55}\overline{33}\overline{55}\overline{66}$	$\overline{55}\overline{33}\overline{55}(\overline{6})6$	$\overline{55}\overline{33}\overline{66}\overline{55}$	$\overline{33}\overline{55}\overline{66}\overline{55}$	$\overline{33}\overline{55}\overline{66}(\overline{3})3$
SB	3 6 3 5	3 6 3 (5)	3 6 3 5	3 6 3 5	3 5 6 (3)
D	5 3 5 6	5 3 5 (6)	5 3 6 5	3 5 6 5	3 5 6 (3)
S1	. 5 . 6	. 5 . (6)	. 3 . 5	. 6 . 5	. 6 . (3)
P	. . . 6	. . . (S)	. . . 5	. . . 5	. . . (G)
N	. 6 . 6	. 6 . (6)	. 5 . 5	. 5 . 5	. 3 . (3)
K	+ . + .	+ . + (.)	+ . + .	+ . + .	+ . + (.)

TRANSITION (Explanation of Garap)

Played loudly by the LOUD ENSEMBLE in Irama Tanggung.
The first line, as indicated, may be played as times as desired.
The second line is played once and leads straight into the next section.

Bonangs: Use appropriate GEMBYANG patterns.

Saron Barung: Play the notated part ½ beat ahead if desired as in previous sections.

INTRODUCTION to SECTION E

| | | |

INTRODUCTION (Explanation of Garap)

Start in Irama Tanggung. Slow down and decrease in volume moving to Irama Dados in last gatra. As the music moves to Irama Dados the instruments of the SOFT ENSEMBLE may join in using appropriate cengkok.

Bonangs: Use appropriate MIPIL & GEMBYANG patterns.

SECTION E

| | | |

SECTION E (cont.)

| | | |

SECTION E (Explanation of Garap)

Played quietly by the SOFT ENSEMBLE in Irama Dados.
The repeated segment of this section may be played as many times as desired.

Slenthem:

When moving on to Section F change the last gatra of the final gongan from .6.(5) to 6.5(.)

Saron Panerus:

Use the saron line as the basis for appropriate ornamentation in Irama Dados.

Kethuk and Kempyang:

Play the usual Irama Dados pattern of o+o. in each gatra.

Rebab/Gender/Gambang etc:

Use appropriate cengkok for Irama Dados.

Bonangs:

Use appropriate MIPIL and GEMBYANG patterns.

SECTION F

S	.	.	3	5	3	6	.	.	2	3	5	6	i	(5)
S1	6	.	5	.	6	.	5	.	6	.	5	.	6	(.)
P	.	.	.	.	.	.	.	.	6	.	.	.	5	. (S)
N	.	.	.	6	.	6	.	.	.	6	.	5	.	(5)
K	+	.	+	.	+	.	+	.	+	.	+	.	+	(.)

S	.	.	3	2	1	2	.	.	3	5	6	3	5	(6)
S1	5	.	6	.	5	.	6	.	5	.	6	.	5	(.)
P	.	.	.	.	.	.	.	.	5	.	.	.	6	. (S)
N	.	.	.	5	.	5	.	.	.	5	.	6	.	(6)
K	+	.	+	.	+	.	+	.	+	.	+	.	+	(.)

S	.	.	5	3	2	5	.	2	5	(3)						
S1	6	.	5	.	6	.	5	.	6	(.)						
P	.	.	.	.	.	.	.	.	3	. (S)						
N	.	.	.	3	.	3	.	3	.	(3)						
K	+	.	+	.	+	.	+	.	+	(.)						

S	.	.	5	6	i	6	5	3	5	(6)						
S1	5	.	6	.	5	.	6	.	5	(.)						
P	.	.	.	.	.	.	.	.	6	. (G)						
N	.	.	.	6	.	6	.	6	.	(6)						
K	+	.	+	.	+	.	+	.	+	(.)						

SECTION F (Explanation of Garap)

Played quietly by the SOFT ENSEMBLE in Irama Dados.
Play through once only before moving on to Section G.

Bonangs:

Use appropriate MIPIL & GEMBYANG patterns.

Saron Panerus:

Use the saron line as the basis for appropriate ornamentation in Irama Dados.

Rebab/Gender/Gambang etc:

Use appropriate cengkok for Irama Dados.

SECTION G (Explanation of Garap)

Notation as for Section Dii except played quietly by the SOFT ENSEMBLE in Irama Dados.
Play once through only moving to Irama Tanggung during the last line.

Slenthem:

The slenthem continues as in the previous section (i.e. playing on the 1st and 3rd beats of each gatra). This is effected in this section by playing the notated slenthem part one beat earlier.

for example:

D . . 6 . i 5 i 6 . . 6 i . 5 . 6
Sl . 6 . . 6 . 5 . 6 . i . 5 . 6 . etc.

Saron Panerus:

Use normal Irama Dados ornamentation instead of the notation given in Section Dii.

Bonangs:

Use suitable MIPIL & GEMBYANG patterns.

Rebab/Gender/Gambang etc:

Use appropriate cengkok for Irama Dados.

SECTION H (Explanation of Garap)

Notation and Garap the same as for section Di except it is only played once before moving to Section I

SECTION I ("Sesegan")

SP	3	3	6	6	5	5	6	6	3	3	6	6	3	3	5	5
S1/D/SB	3	6	5	6	3	6	3	5	3	5	6	5	3	5	3	(6)
P	.	.	.	6	.	.	.	5	.	.	.	5	.	.	.	(S)
N	.	6	.	6	.	5	.	5	.	5	.	5	.	6	.	(6)
K	+	.	+	.	+	.	+	.	+	.	+	.	+	.	+	(.)

SP	3	3	6	6	5	5	6	6	3	3	6	6	3	3	5	5
S1/D/SB	3	6	5	6	3	6	3	5	3	5	6	5	3	5	3	(6)
P	.	.	.	6	.	.	.	5	.	.	.	5	.	.	.	(S)
N	.	6	.	6	.	5	.	5	.	5	.	5	.	6	.	(6)
K	+	.	+	.	+	.	+	.	+	.	+	.	+	.	+	(.)

SP	3	3	6	6	5	5	3	3	2	2	3	3	5	5	3	3
S1/D/SB	3	6	5	3	2	3	5	3	5	3	5	6	5	3	5	(6)
P	.	.	.	6	.	.	.	6	.	.	.	6	.	.	.	(G)
N	.	3	.	3	.	3	.	3	.	6	.	6	.	6	.	(6)
K	+	.	+	.	+	.	+	.	+	.	+	.	+	.	+	(.)

SECTION I (Explanation of Garap)

Played loudly by the LOUD ENSEMBLE in Irama Tanggung.
Play through as many times as desired.

SECTION J ("Suwuk")

SP	55665566	335533(5)5	66556655	ii66ii(6)6
D/SB	. 6 . 6	. 6 . (5)	. 5 . 5	. 5 . (6)
S1	5 . 5 .	5 . 3 (.)	6 . 6 .	6 . i (.)
P	. . . 6	. . . (S)	. . . 5	. . . (G)
N	. 6 . 6	. 5 . (5)	. 5 . 5	. 6 . (6)
K	+ . + .	+ . + (.)	+ . + .	+ . + (.)

SP	55335533	223322(3)3	223355(3)3	223355(3)3	223355(3)3
D/SB	. 6 . 6	. 6 . (3)	2 3 5 (3)6	2 3 5 (3)6	2 3 5 (3)6
S1	5 . 5 .	5 . 5 (.)	5 . 3 (.)	5 . 3 (.)	5 . 3 (.)5
P	. . . 6	. . . (S)	. 3 . (S)	. 3 . (S)	. 3 . (S)
N	. 3 . 3	. 3 . (3)	. 3 . (3)	. 3 . (3)	. 3 . (3)
K	+ . + .	+ . + (.)	+ . + (.)	+ . + (.)	+ . + (.)+

SP	553355(6)6	553355(6)6	553355(6)6	553322(3)3	665533(2)
D/SB	523252(6)6	523252(6)6	523252(6)6	563626(3)6	665131(2)
S1	.3.5.6(.)5	.3.5.6(.)5	.3.5.6(.)6	.3.2.3(.)6	.5.3.2(.)
P	. 6 . (S)	. 6 . (S)	. 6 . (S)	. 3 . (S)	. 6 . (G)
N	. 6 . (6)	. 6 . (6)	. 6 . (6)	. 3 . (3)	. 2 . (2)
K	.+.+.+(.)+	.+.+.+(.)+	.+.+.+(.)+	.+.+.+(.)+	.+.+.+(.)+

SECTION J (Explanation of Garap)

Mostly played loudly by the LOUD ENSEMBLE in Irama Tanggung. The first line may be repeated as many times as desired. During the final line the music gradually slows down and decreases in volume allowing the instruments of the soft ensemble ensemble to join in at a suitable place.

Bonangs:

Play appropriate GEMBYANG patterns

Rebab/Gender/Gambang etc:

Join in at an appropriate place using suitable cengkok.

UNIV DUNELM

Typhoon | for cello and piano

Piano pedalling:

The use of the piano's sustaining pedal has been left to the discretion of the performer. However, the following guidelines should be followed:-

i) Phrase markings over groups of notes and/or chords indicate that they should be sustained together.

ii) Unattached slurs on the ends of notes and/or chords indicate that they should be left to sustain in the manner of a *laissez vibrer* instruction for pitched percussion.

iii) When a combination of i) and ii) occurs the notes and/or chords grouped together by i) should not only be sustained together but should be left ringing i.e. the pedal is depressed at the beginning of the phrase and not raised until the next beginning of the next phrase.

NOTES ON THE USE OF ACCIDENTALS:

Sharps and flats only apply to the note they immediately precede. Naturals are used for confirmation and apply to notes in the same register and on the same stave that have previously been sharpened or flattened within the bar.

TEMPO [♩ = 55]

Cello

Pia.

p

mp

8va

dim.

(2/4)

mp

10

f

dim.

mf cresc.

8va

8va

7loco

7loco

f

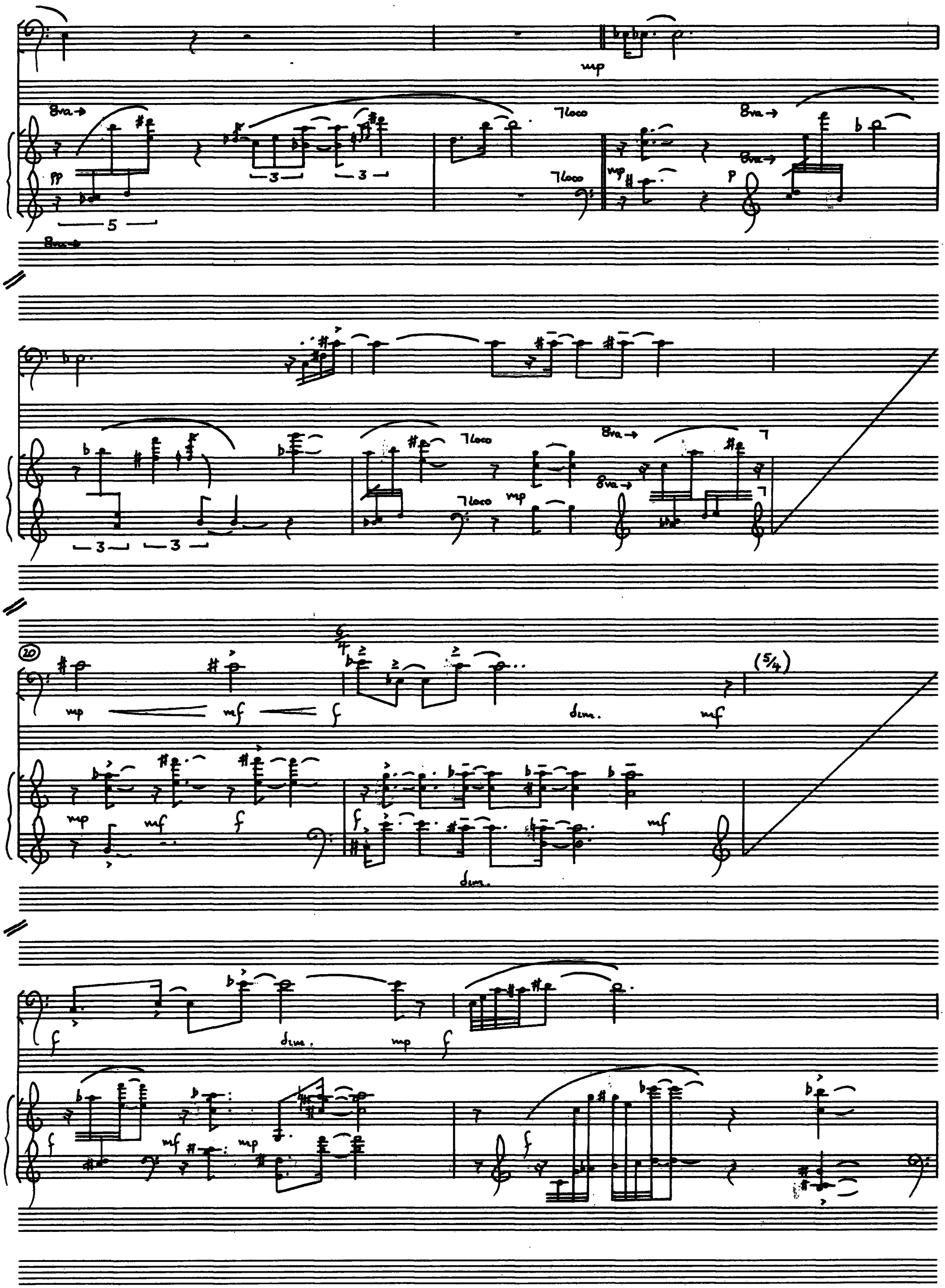
dim.

mf

dim.

mp

p


8va
pp
5
3
3
mp
loco
8va
mp
p
8va
20
mp
mf
f
dim.
mf
(5/4)
mp
mf
f
f
dim.
mf
f
dim.
mp
f
f
mf
mp
f

5/4

(3/4)

mf cresc.

3/4

pizz.

mp

8va

mp

ARCO

sul pont.

mf

cresc.

3/4

ff (sempre)

ord.

(4/4)

mf cresc.

30

4/4

3/4

(5/4)

5/4 — sf > p — 4/4 — mf dim. — subito p — pp

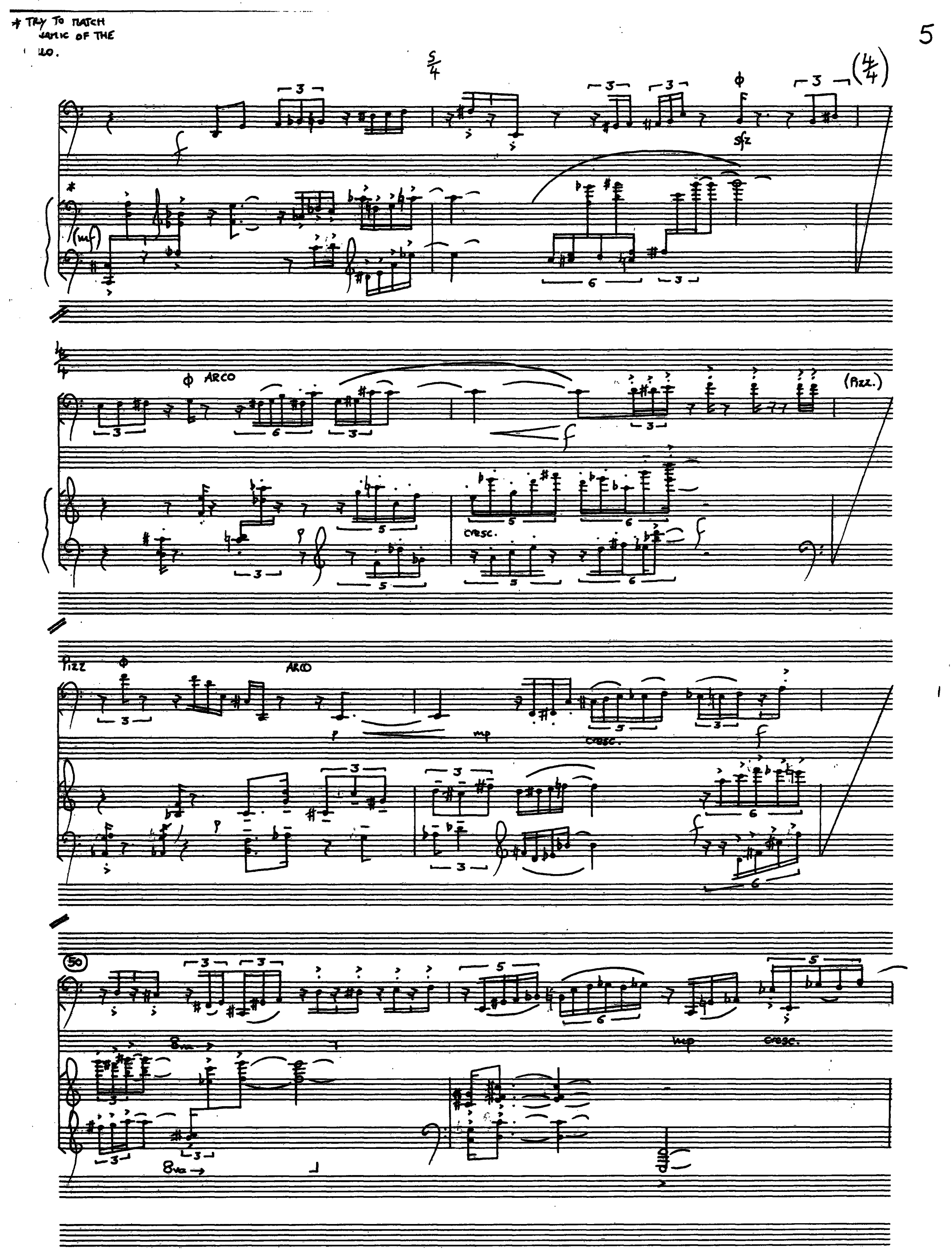
mp dim. — p dim. — pp — Più mosso [♩= 70] — f — > p

mp — pp — p

(10) — 2/4 — 4/4 — mf dim. — p

Pizz. — ARCO — f — mp — f — mp — sfz

f — f


* TRY TO MATCH
MAGIC OF THE
LO.
5/4
(4/4)
sfz
(mf)
ARCO
(Pizz.)
cresc.
Pizz
ARCO
mp
cresc.
50
8va
mp
cresc.
8va
mp

Sul Pont.

f ff p mp p mp p mp

dim. p

ord.

mf

8va 8va 7 loco 7 loco mf

mp mf mp mf mp

Sul Pont.

p

8va 8va

mf p 8vb

60

ord.

cresc.

mf

cresc.

f

8va

vep

8vb

cresc.

f

8va

cresc.

ff

8va

8va

cresc.

cresc.

p

mf

f

cresc.

(4/4)

ff

70

f mf mp mf p

f mf mp p

TENO ROSSO [♩=66]

mp dim. p mf p

mp p pp

cresc. mf mp

pp mp mp

pp f >p f

cresc. mf f

80

mf ff p

ff p

cresc. mf p

mp f ff

f

cresc.

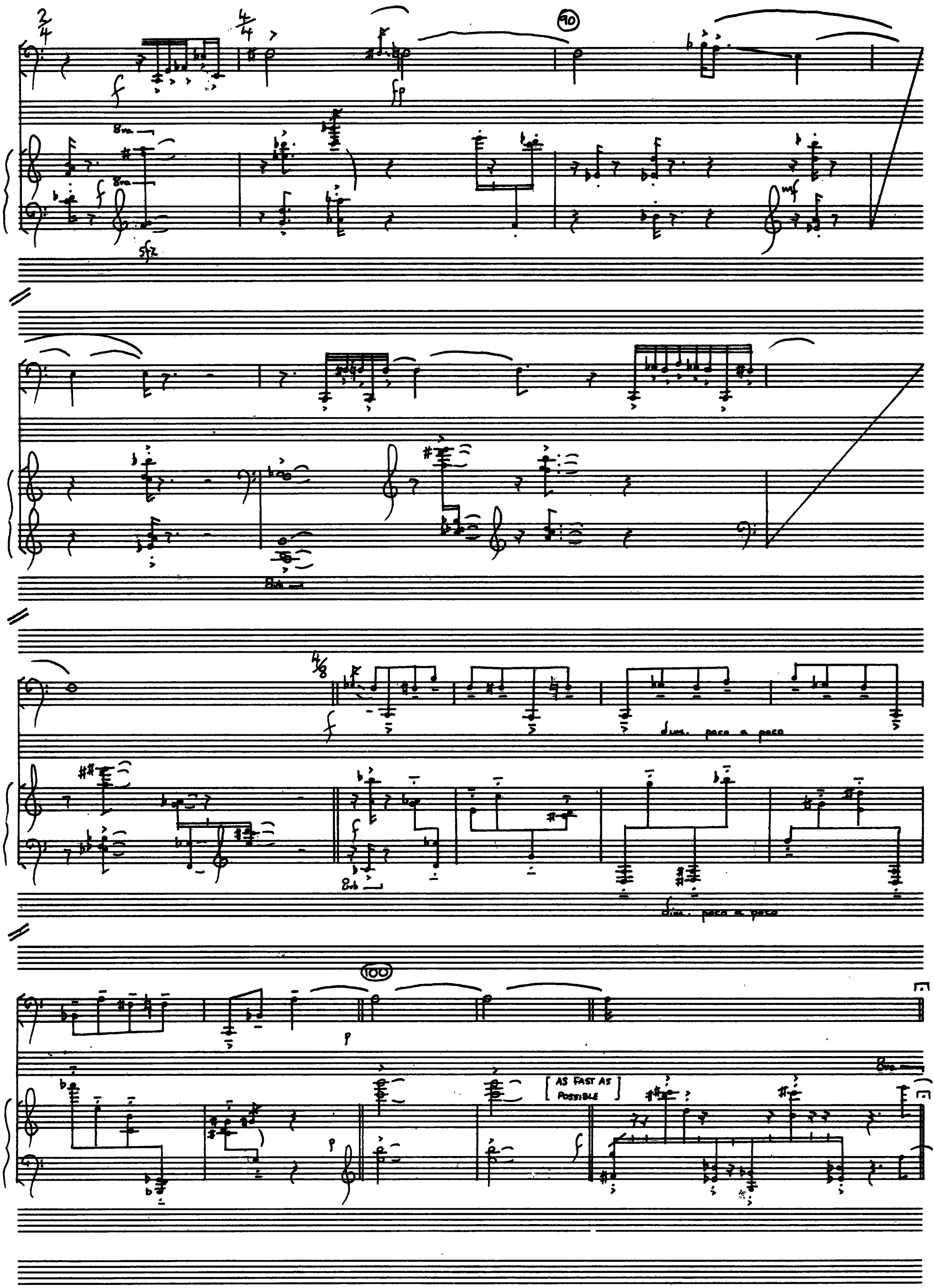
(2/4)

subito p cresc. mf > p mf

p

8va →

8va →


90
8va
sfz
mf
8vb
dim. poco a poco
100
AS FAST AS POSSIBLE

4/4 SUL PONT.

p mp dim. p

(A TEMPO)

simile

mp mf ORD f ff

PIU MOSSO [♩= 78]

110

8va simile

p cresc. f

8va

120

8va

8va

simile

dim. poco a poco

mp

130

[HOLD UNTIL FINAL PIANO CHORD]

(4.)

p

p

[AS FAST AS POSSIBLE]

8va

SUL PONT.

4/4

mf

dim.

mp

cresc.

mf.

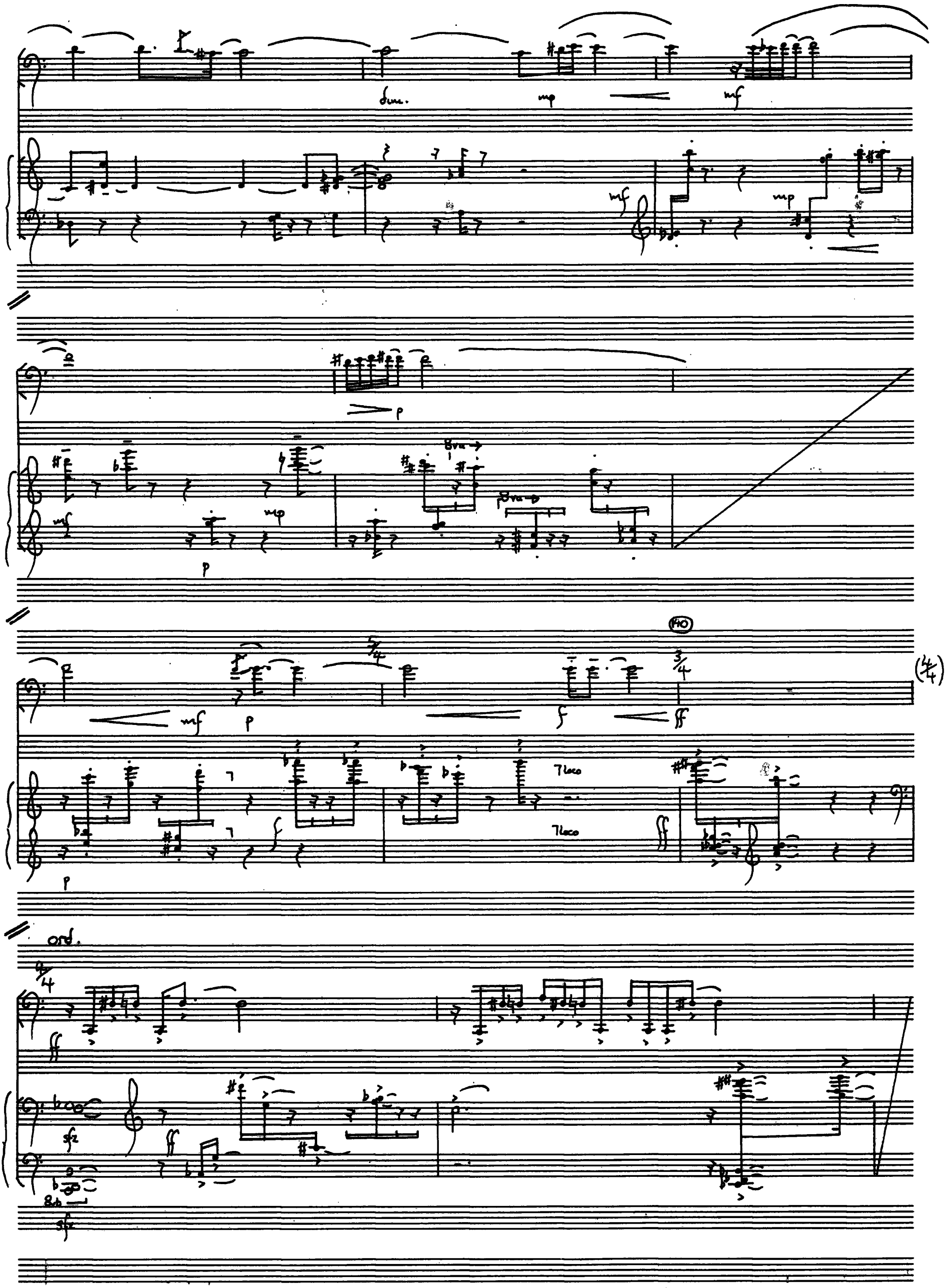
(A TEMPO)

mp

8vb

p

simile


dim.
mp
mf
mf
mp
p
mf
mp
p
8va
8va
(H0)
5/4
3/4
(5/4)
mf
p
f
ff
7loco
7loco
ff
p
ord.
9/4
ff
sfz
ff
8b
sfz

3/4

4/8 MENO MOSSO (♩= 70)

f

simile

mp

f

f

dim. poco a poco

150

8va

p

mp

160

mf

mp

170

mf

mp

p

180

molto dim.

p

190

cresc. poco a poco

mp

mf

mf mp p

f dim.

mp

mf

mf subito p molto cresc.

f

8va

cresc.

f

subito p

200

(2/4)

8va

f

p cresc.

mf

dim.

(3/4)

3/4 4/4

p

p (sempre)

mf mp mf mp cresc. mf f

Pizz.

8va

(p) mp

3/4 ARCO

210

mf f p mf f

Pizz.

subito p

mf p 8va mp

3/4 4/4

cresc. mf mp cresc f

8va → 8va →

subito p cresc. mf cresc. mf f

ARCO.

f > mp < f ff (5/4)

8va → 8va →

f ff

subito p

5/4 4/4

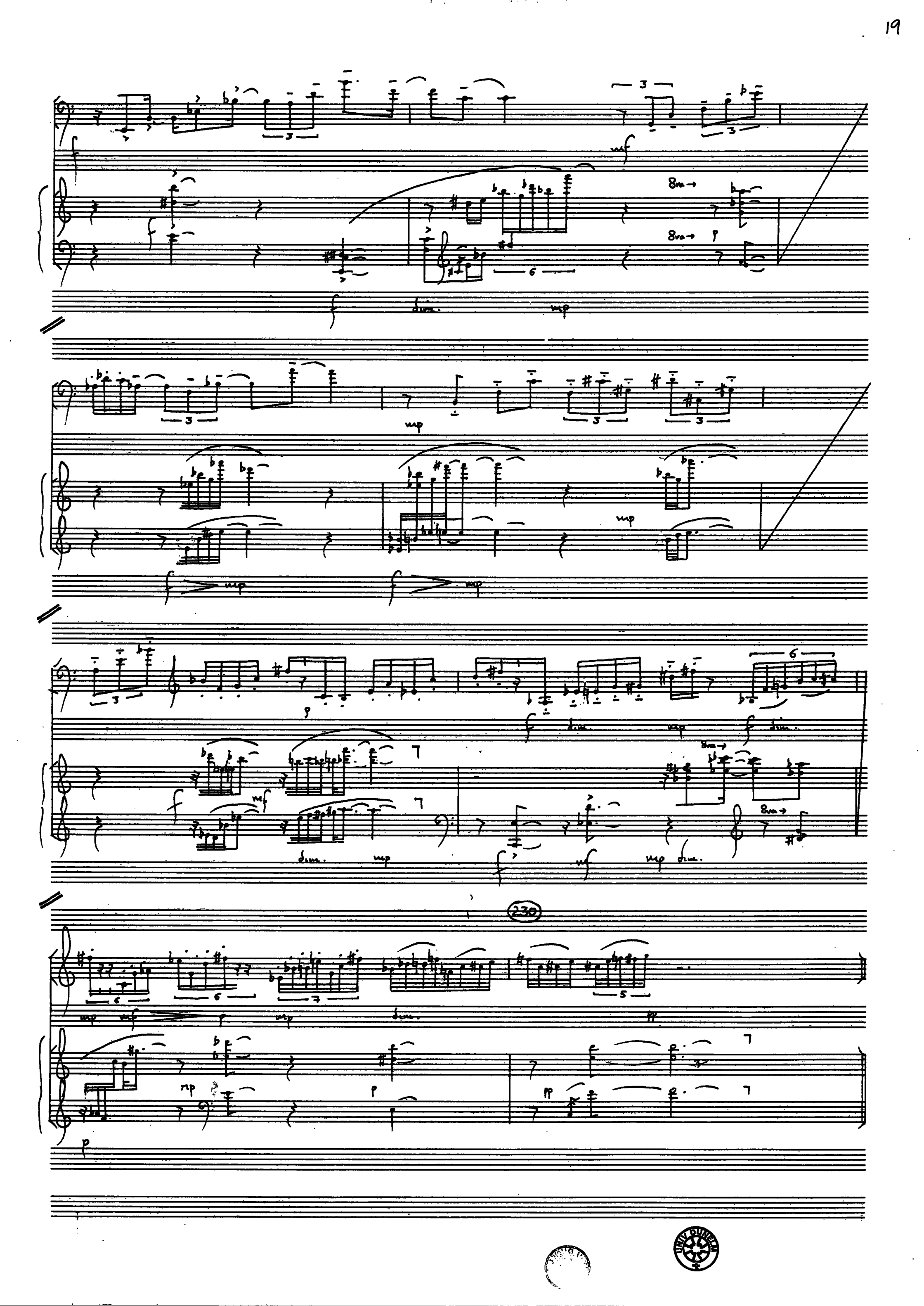
PIZZ. ARCO.

8va

(220) 3/4 4/4

ff

8vb


8va
dim.
mp
230

Typhoon II for ensemble

♩ = 60

Flutes I, II

p

mp

p

cresc.

mp

p

cresc.

Cor

Clar. I, II

Bassoon.

con sord. (harmon)

Trumpet

cresc.

con sord.

mp

p

Trombones I, II

con sord.

pp

pp

Vibraphone

p

p

Vln.

Vla.

p

mp

Flutes I II

Trpt.

Trbn. I II

Vibr.

Vlc.

sul ponit.

10

Fl. I II

Trpt.

Trbn. I II

Vibr.

Vla.

ord.

cresc.

Fl. I
II

dim.
p
mf
dim.

T. tr.

Trbn. I
II

mf
dim.
mp

Vn.

p
mf

Vc.

sul pont.
p

f I
II

mp

T. tr.

dim.
p

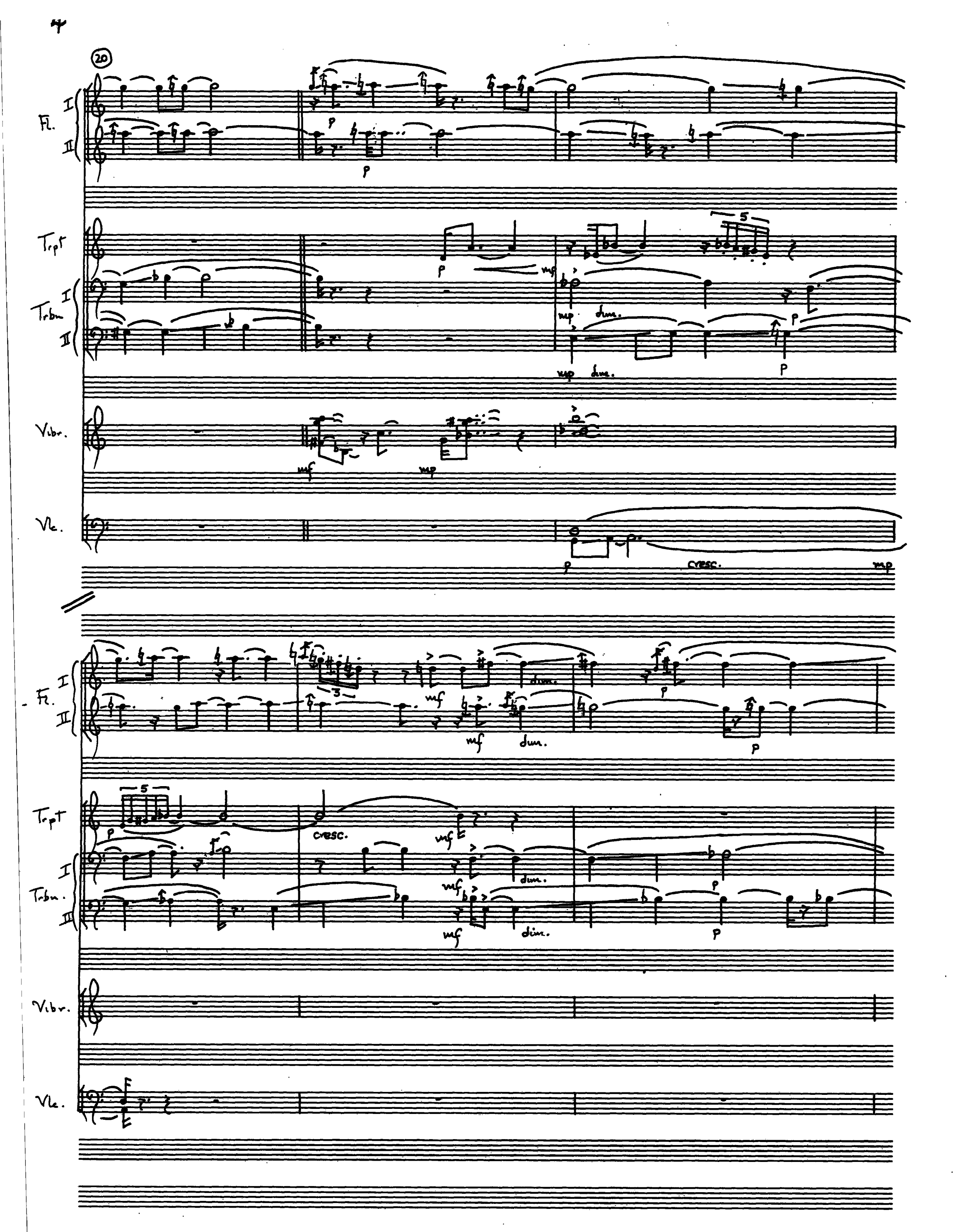
Trbn. I
II

p
mp

Vn.

Vc.

cresc.
mf


20
Fl.
I
II
Trpt
Trbn
I
II
Vibr.
Vc.
mf
mp
p
cresc.
dim.
5
3

Fl. I
mf
mf
3

Tr.
mf
6
dim.
p

Trb. I
cresc.
mf
cresc.
mf

Vl.
p
cresc.
mf

Vc.

30

Fl.
3
p
3
p
cresc.
mp
mp
p
p

Tr.
mp
mf
5
p
5
cresc.
mp

Trbn.
p
p
cresc.
mp

Vl.

Vl.
cresc.
mf

Fl. I
Fl. II
Trpt.
Trbn. I
Trbn. II
Vibr.
Vlc.

mp
mf
f
8va
[until Loco]
cresc.
dim.
ff
(mf)

40

Fl. I II

Tpt.

Tbn. I II

Vibr.

Vlc.

Fl. I II

Tpt.

Trbn. I II

Vibr.

Vlc.

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Fl. I
Fl. II
Trpt.
Trbn. I
Trbn. II
Vibr.
Vlc.

mp p cresc. mp p

Fl. I
Fl. II
Trpt.
Trbn. I
Trbn. II
Vibr
Vlc.

mp dim. p dim. pp

cresc. mp dim. p dim. pp

(3/4)

attacca

♩=80

50

Fl. I II

C

Cl. I II

B

Tr.

Tr.

Vibr.

Vln.

Vlc.

molto vibr/molto portamento

Ob.

Cl. I II

Bsn.

Trpt.

Vln.

Vlc.

60

molto dim.

*INSTRUMENTS TO FOLLOW CONDUCTOR'S SIGNAL(S)

Ob.

Cl. I

Cl. II

Bsn.

Trpt.

Vln.

Vlc.

70

Ob.

Cl. I

Cl. II

Bsn.

Trpt.

Vln.

Vlc.

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Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Vln.
Vlc.

molto dim.

80

C.

Cl. I

B.

T.

V.

V.

Ob.

Cl. I II

B.

Tr.

V.

V.

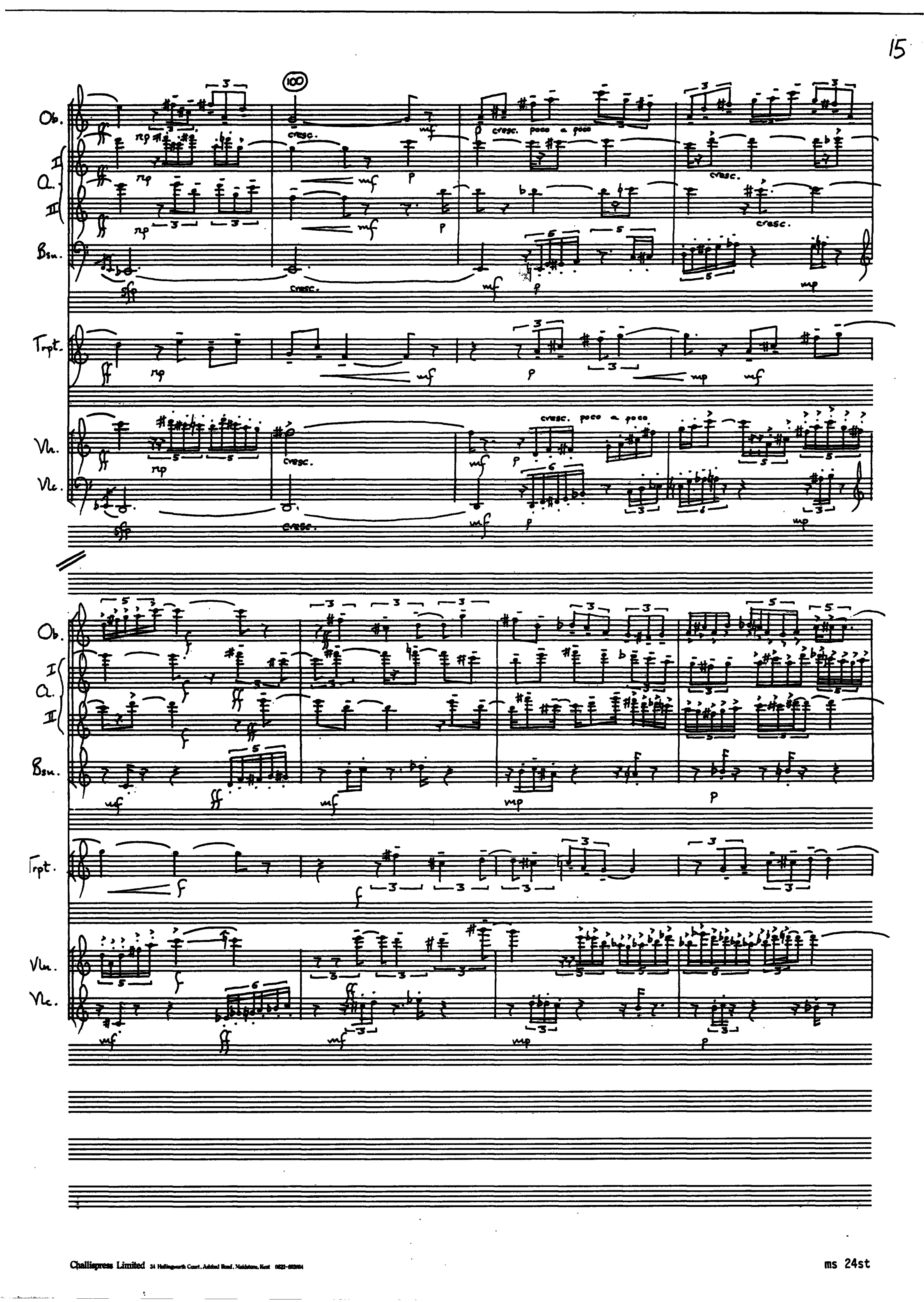
90

Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Vln.
Vlc.

mf
cresc.
f

Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Vln.
Vlc.

f
mp
dim.
cresc.


Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Vln.
Vlc.
100
cresc.
cresc. poco a poco

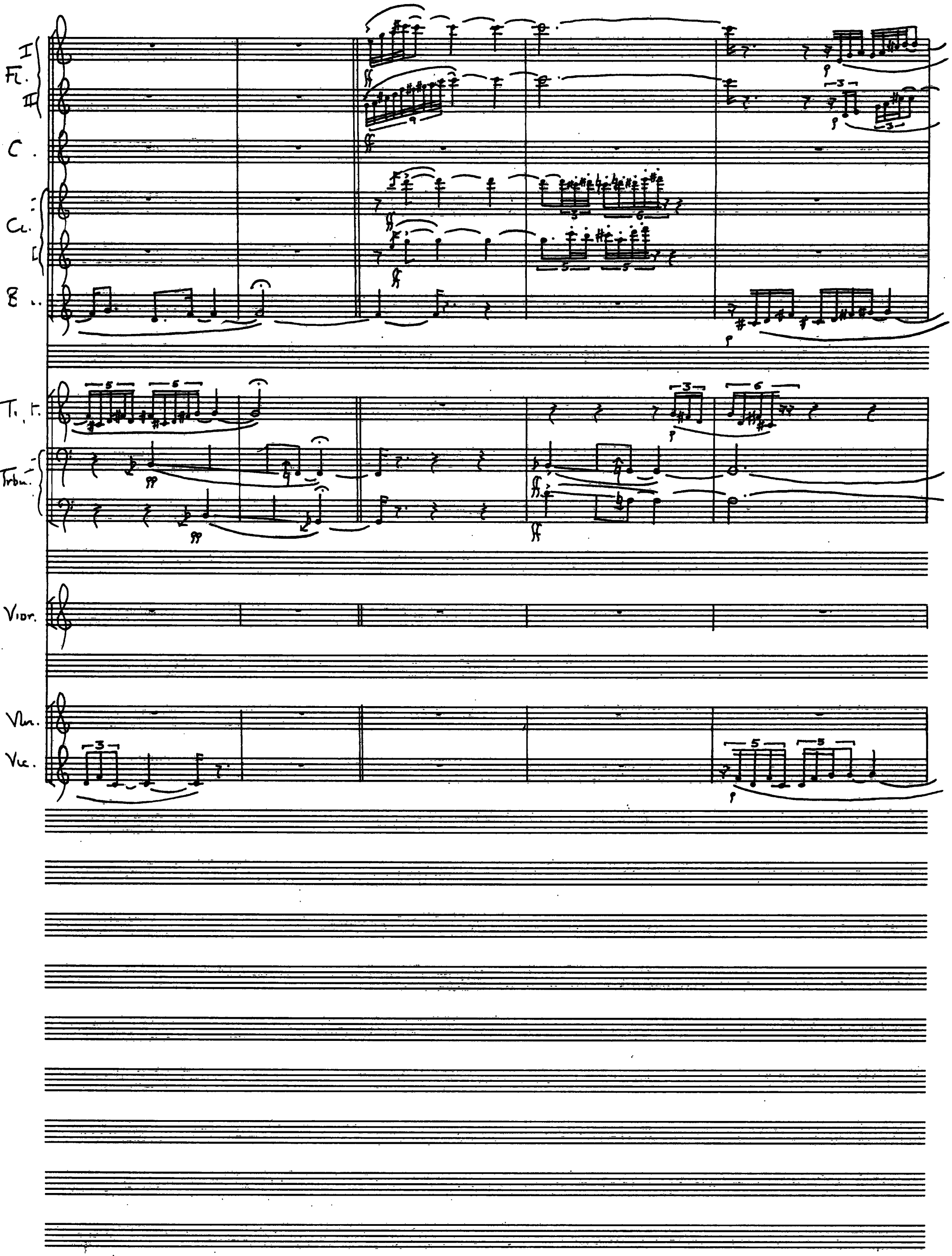
♩=66

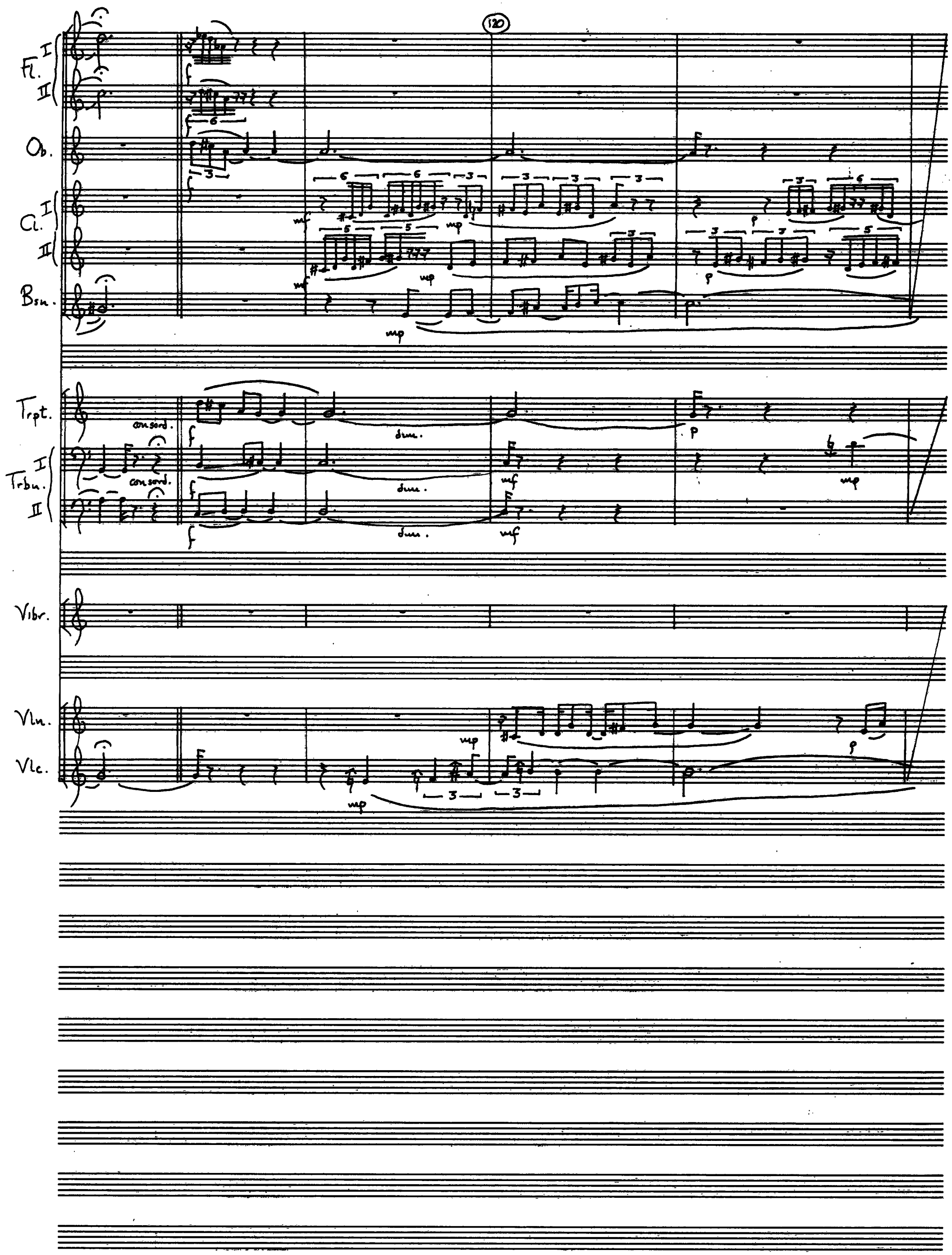
110

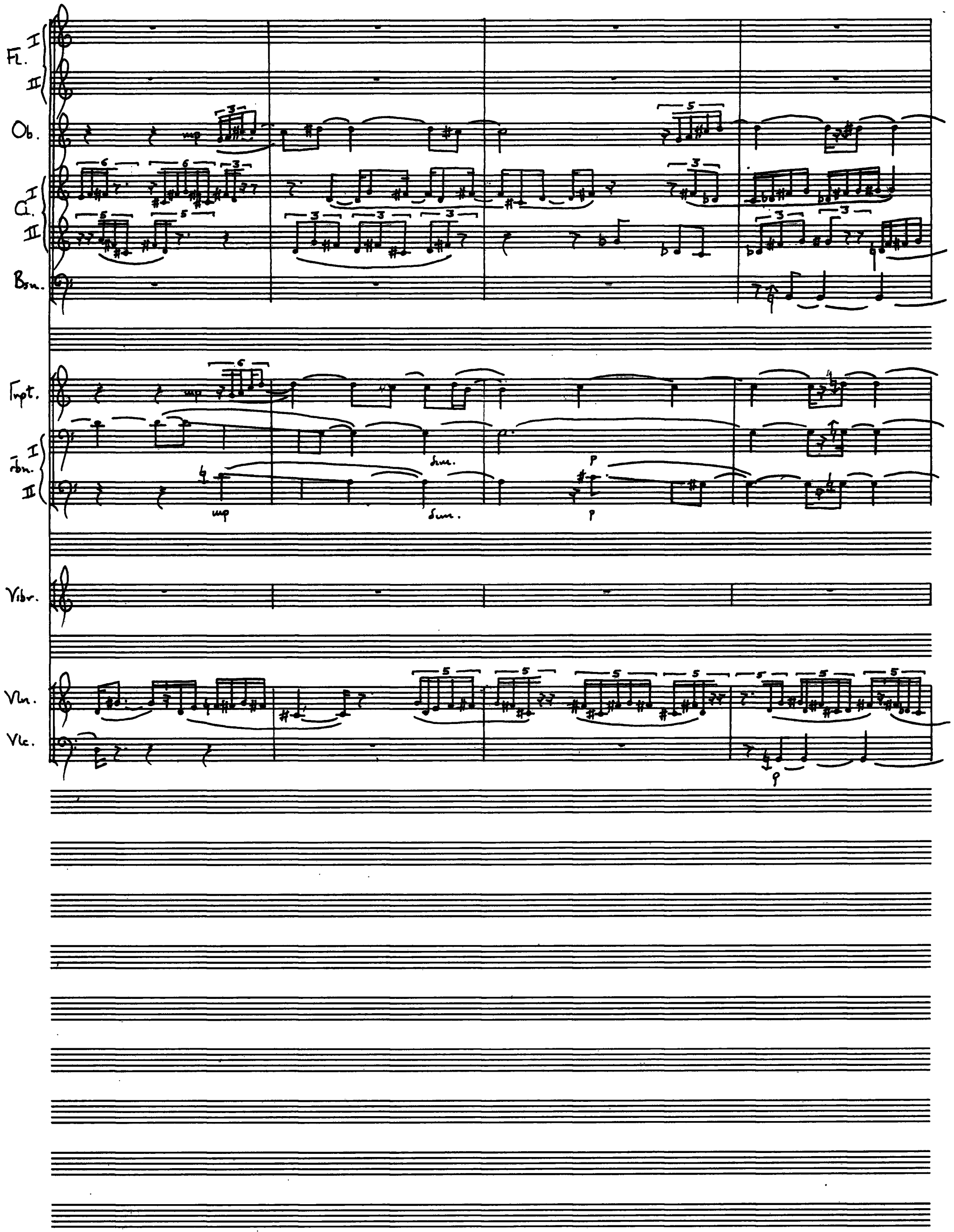
Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.

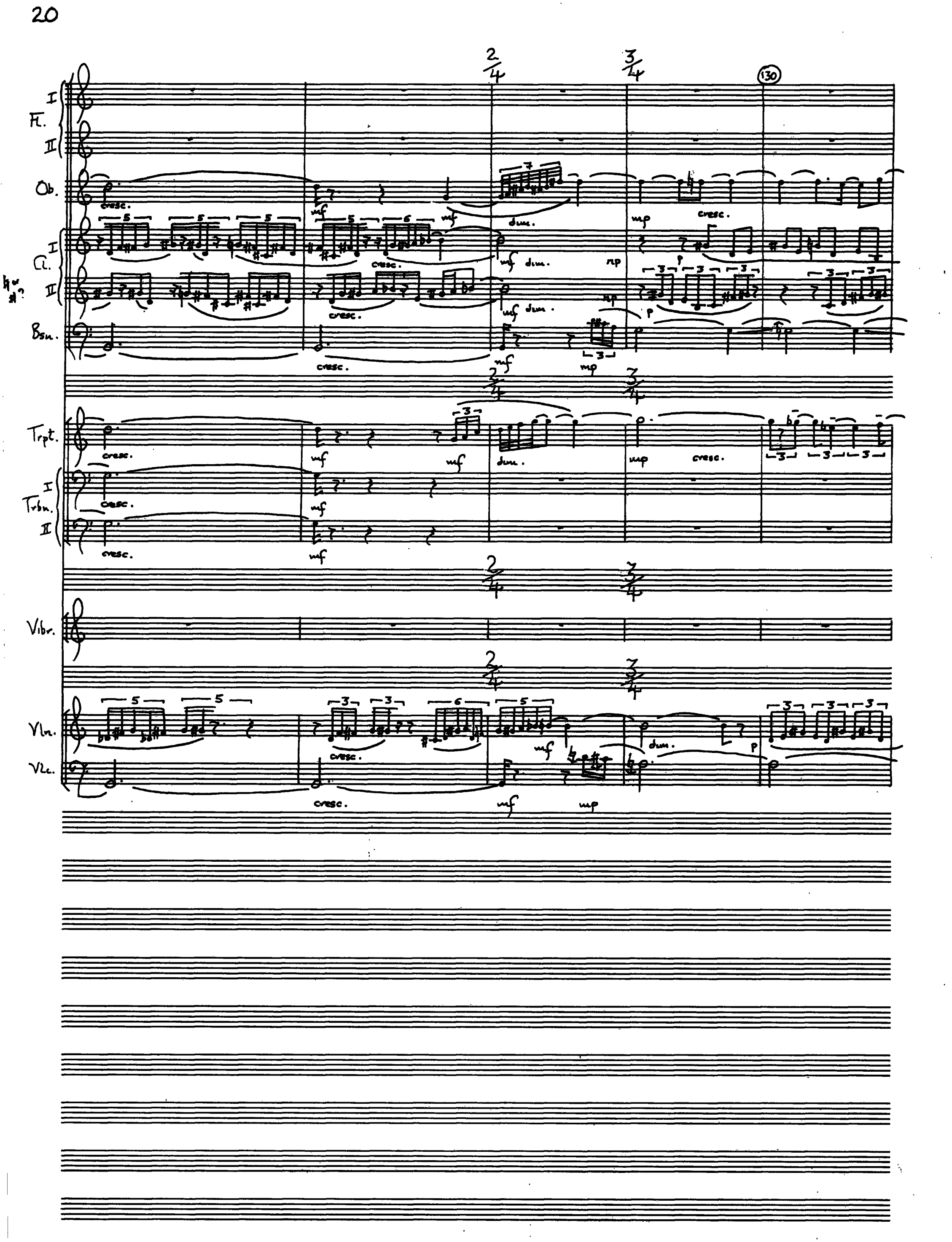
senza sord
senza sord

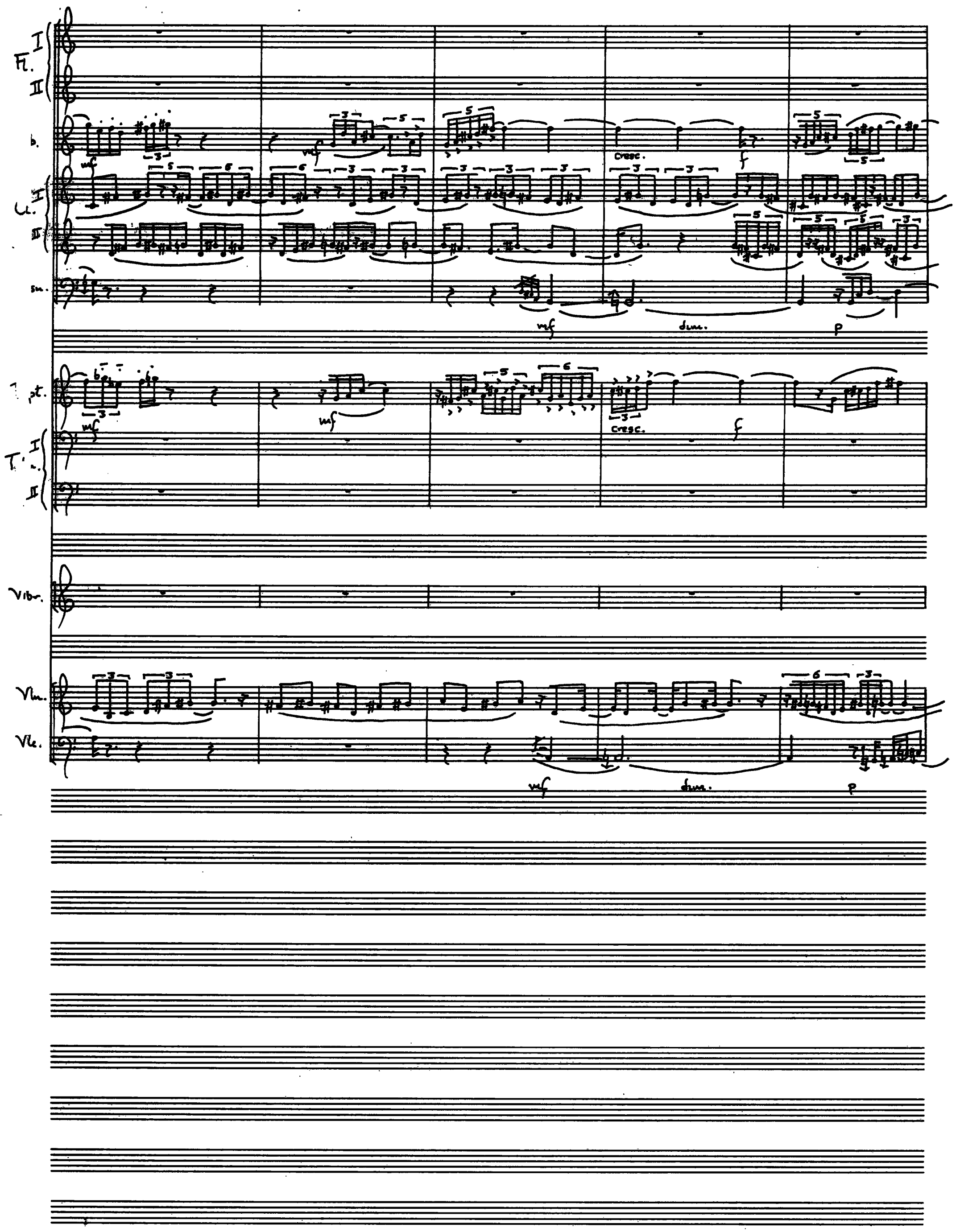
dim.
dim.
dim.
dim.
mp
mp
mp
mp
p
p
p

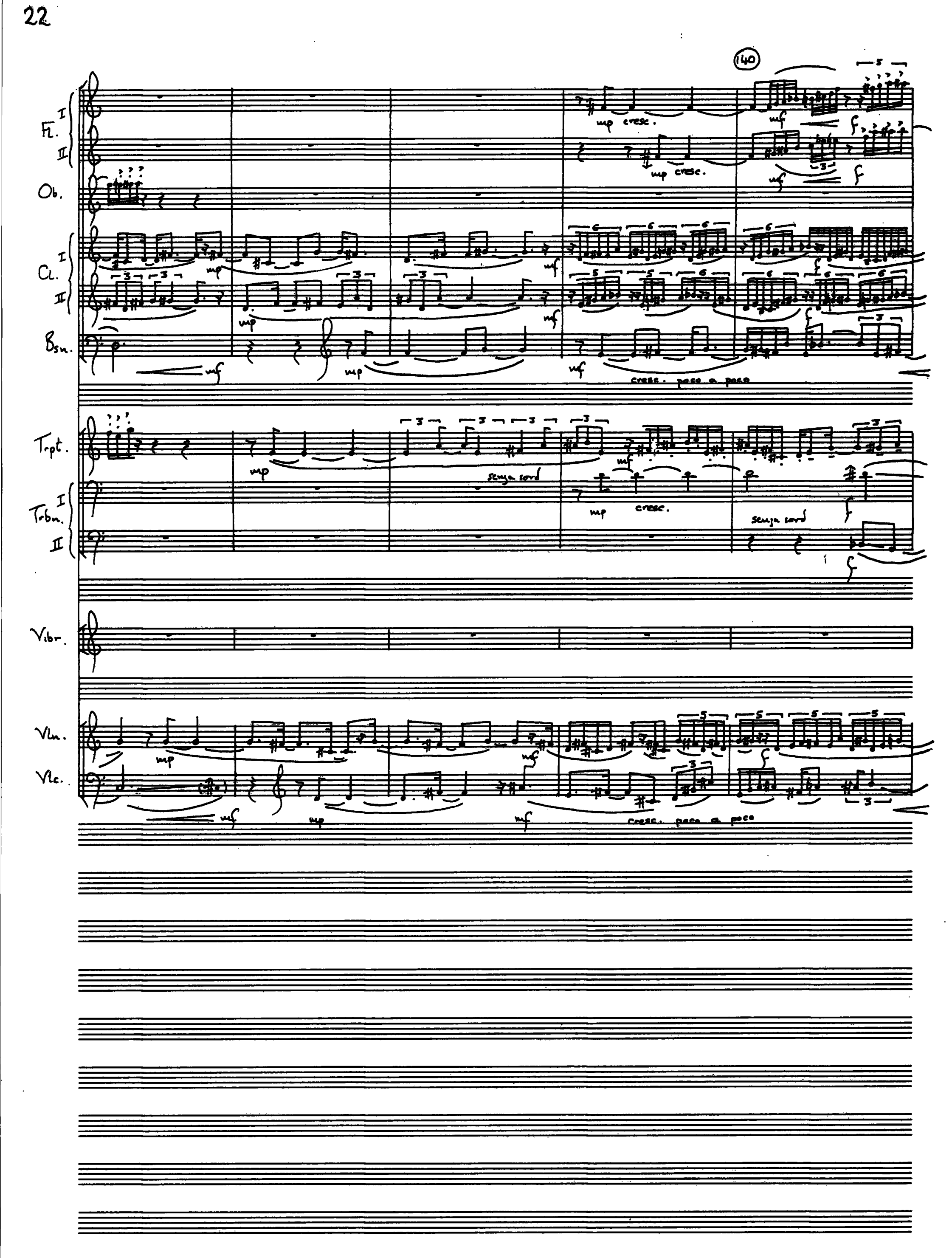

Fl. I
II
C.
Cl.
B.
Tr. I.
Trbn.
Vlcr.
Vln.
Vlc.


120
Fl. I
II
Ob.
Cl. I
II
Bsn.
Trpt.
con sord.
dim.
Trbn. I
II
Vibr.
Vln.
Vlc.


Fl. I
II
Ob.
Cl. I
II
Bsn.
Trpt.
Trbn. I
II
sim.
mp
sim.
p
Vibr.
Vln.
Vlc.
p


Fl.
I
II
Ob.
Cl.
I
II
Bsn.
Trpt.
Trbn.
I
II
Vibr.
Vln.
Vlc.
130
cresc.
mf
dim.
mp
p

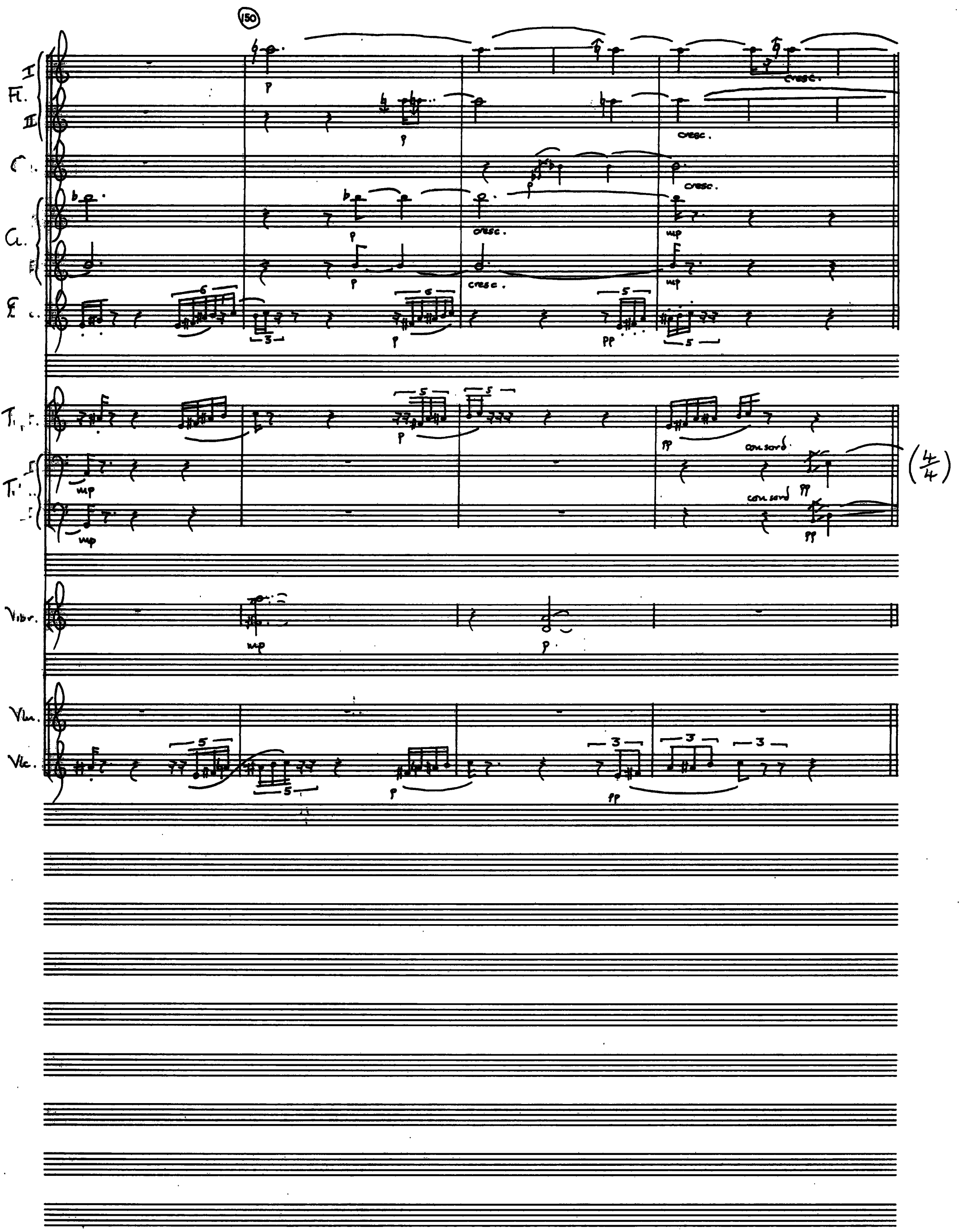

Fl. I
II
b.
mf
cresc.
f
Cl. I
II
Sn.
mf
dim.
p
Tpt.
mf
cresc.
f
T. I
II
Vibr.
Vln.
Vle.
mf
dim.
p


140
Fl. I
II
mp cresc.
mf
f
Ob.
Cl. I
II
mp
mf
Bsn.
cresc. poco a poco
Trpt.
senza sord
Trbn. I
II
Vibr.
Vln.
Vlc.

Fl. I II
Ob.
Cl. I II
Bsn.
Trpt.
Trbn. I II
Vibr.
Vln.
Vlc.

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vla.
Vlc.

mp dim. p
mp dim. p
mf dim. p
mf mp
mf mp
p pp cresc.
p pp cresc.
mf mp


150
Fl.
I
II
Cl.
Cl.
Fg.
Tr.
Tr.
Vibr.
Vln.
Vlc.
cresc.
mp
p
pp
con sord.
(4/4)

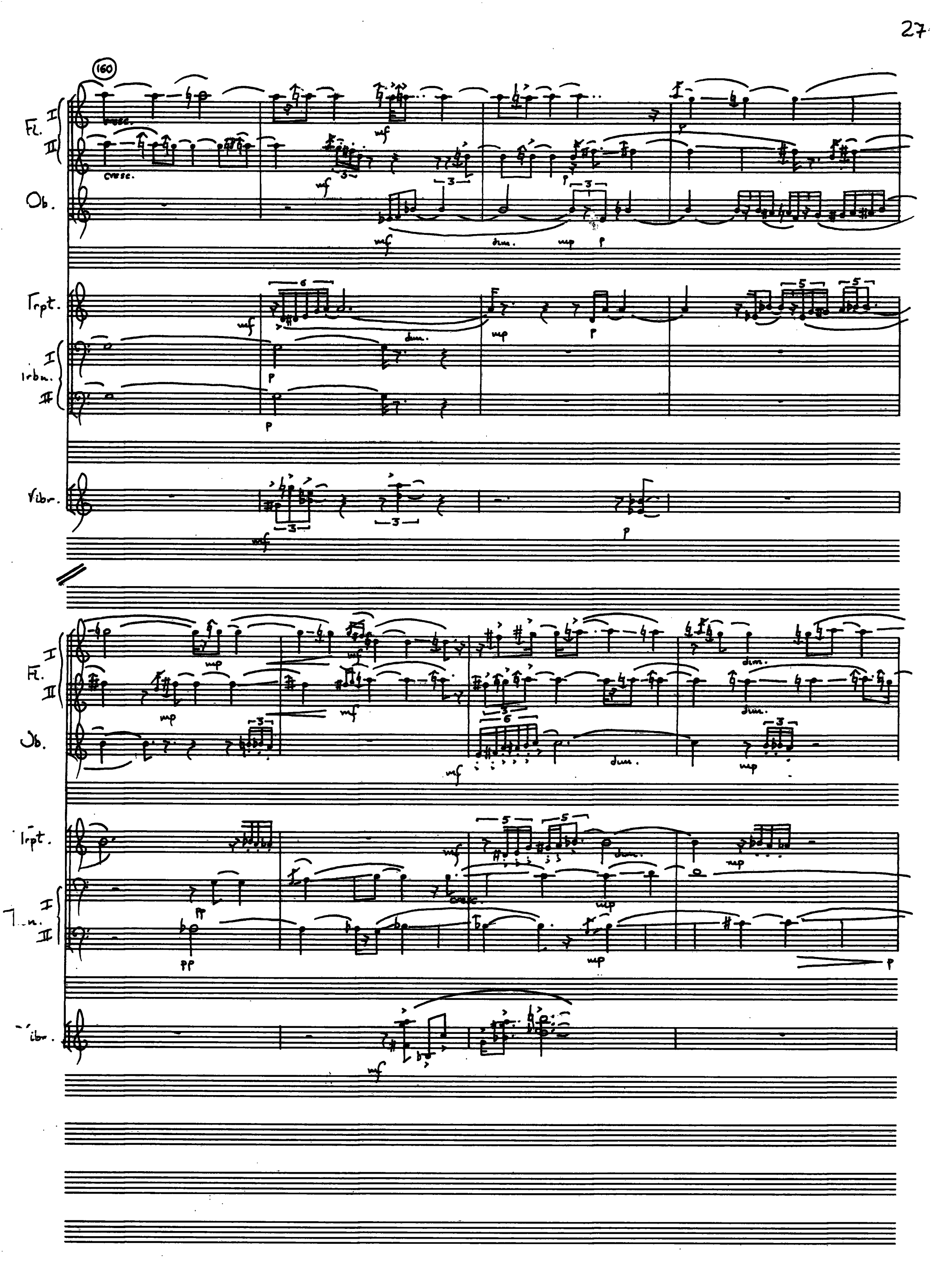
(PIENO ROSSO) ♩=60.

Fl. I
Fl. II
Ob.
Trpt.
Trbn. I
Trbn. II
Vibr.

cresc.

Fl. I
Fl. II
Ob.
Trpt.
Trbn. I
Trbn. II
Vibr.

div.
div.


160
Fl. I
Fl. II
cresc.
cresc.
mf
mf
Ob.
mf
dim.
mp
p
Trpt.
mf
dim.
mp
p
Trbn. I
Trbn. II
p
p
Vibr.
mf
p
Fl. I
Fl. II
mp
mf
mp
mf
dim.
dim.
Ob.
mf
dim.
mp
Trpt.
mf
dim.
mp
Trbn. I
Trbn. II
pp
mp
p
Vibr.
mf

170

Fl. I
Fl. II
Ob.
Trpt.
Trbn. I
Trbn. II
Vibr.
Fl. I
Fl. II
Ob.
Cl. II
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.

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Fl. I
Fl. II
Cl.
Cl. II
Trpt.
Vibr.
Vn.
Vle.

To Picc.

To Picc.

180

Cl.
Vn.
Vn.

Cl. II
Vln.
Vle.

Cl. II
Vln.
Vlc.

mf

Cl. II
Vln.
Vlc.

mp

190

mf dim. p cresc.

Cl. II
Vln.
Vlc.

mp p

mf dim. mp p

Cl. II
Vln.
Vlc.

mf

Cl. II
Vln.
Vlc.

p cresc. mp p cresc. mf

mp cresc.

dim. mp mf dim.

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200

Cl. II

p cresc. mf mp cresc.

Vln.

Vlc.

mf mp cresc. f

Cl. I, II

mf f

Vln.

Rc.

sub. p cresc. mf mf f f

Cl. II

Vln.

Vlc.

b.

mp mf f

CL. I

II

mf cresc. f

n.

mp mf f

senza sord.

Trpt.

mf f cresc.

Vln.

Vlc.

mf f

210

Ob.

Cl. I

Cl. II

Bsn.

Trpt.

Vibr.

Vln.

Vlc.

ff f mp dim. cresc. mf

Ob.

Cl. I

Cl. II

Bsn.

Trpt.

Vibr.

Vln.

Vlc.

p mf cresc. f ff

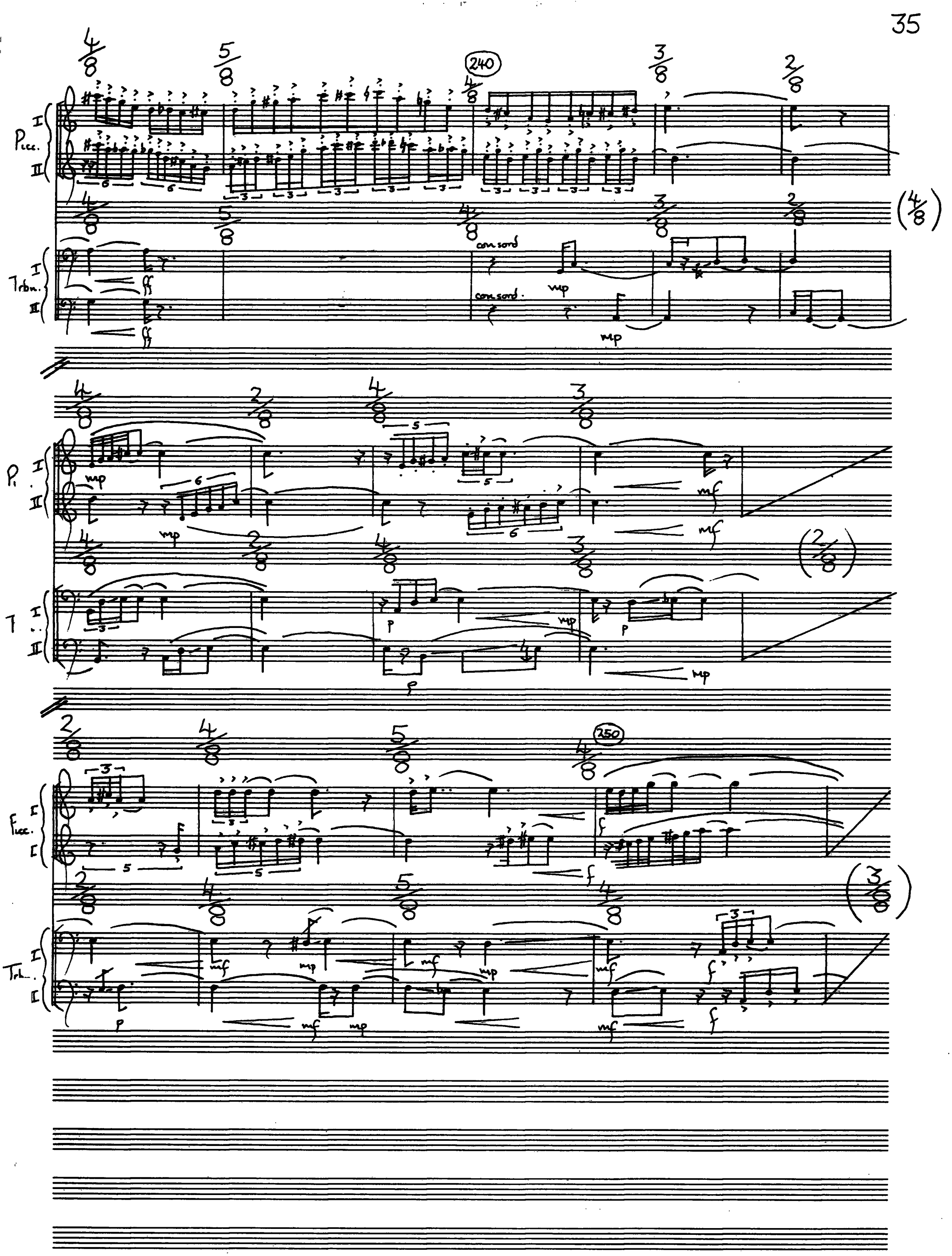
Più mosso
♪ = 140

Picc. I II
C. I II
C. I II
B.
T.
Tr. I II
V.
Vla.
Vlc.
Picc. I II
C.
C. I II
Trpn. I II

cresc.

Picc. I
Picc. II
Ob.
Cl. I
Cl. II
Trbn. I
Trbn. II

Sub. mp
Subito mp
p
cresc.
f
pp
mp
mf
cresc.
ff


240
Perc.
I
II
Trbn.
con sord
mp
ff
250
Perc.
mf
f
p

Più Rosso ♩= 77

Picc. I
Picc. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vla.

con-sord (harmon)

mf mp mf mp mf

mf

mp mf mf

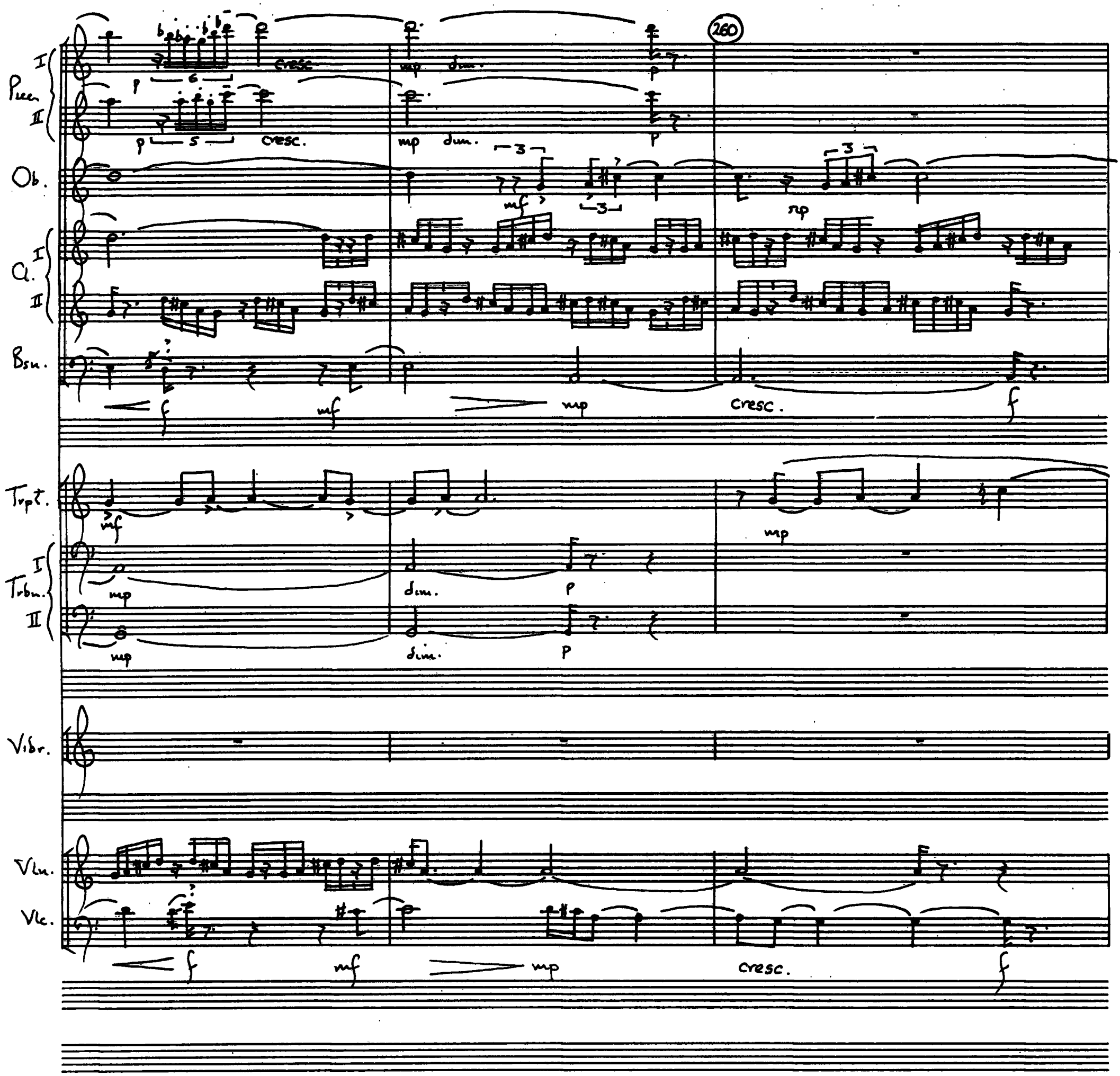
mp mf mf

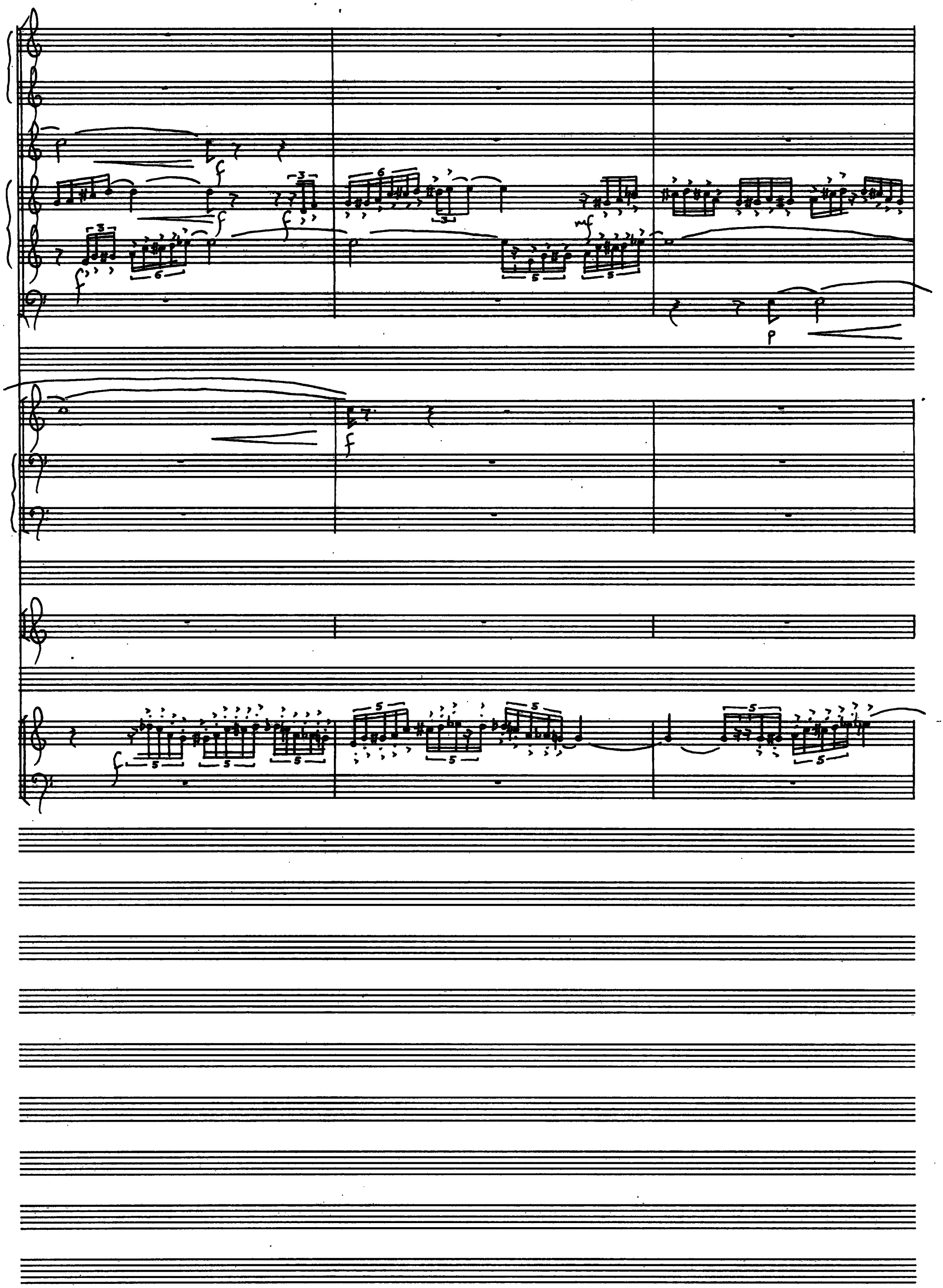
con sord.

con sord.

p

p


260
Perc. I
Perc. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.
cresc.
mp
dim.
p
mf
f


p
f
f
f
f
f
mf
p
p
f
f
f

Perc. I
Perc. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.

mf
mp
dim.
cresc.
pp
p

p

p

mf

mp

mf

cresc.

mf

mf

mp

mf

mp

cresc.

mf

cresc.

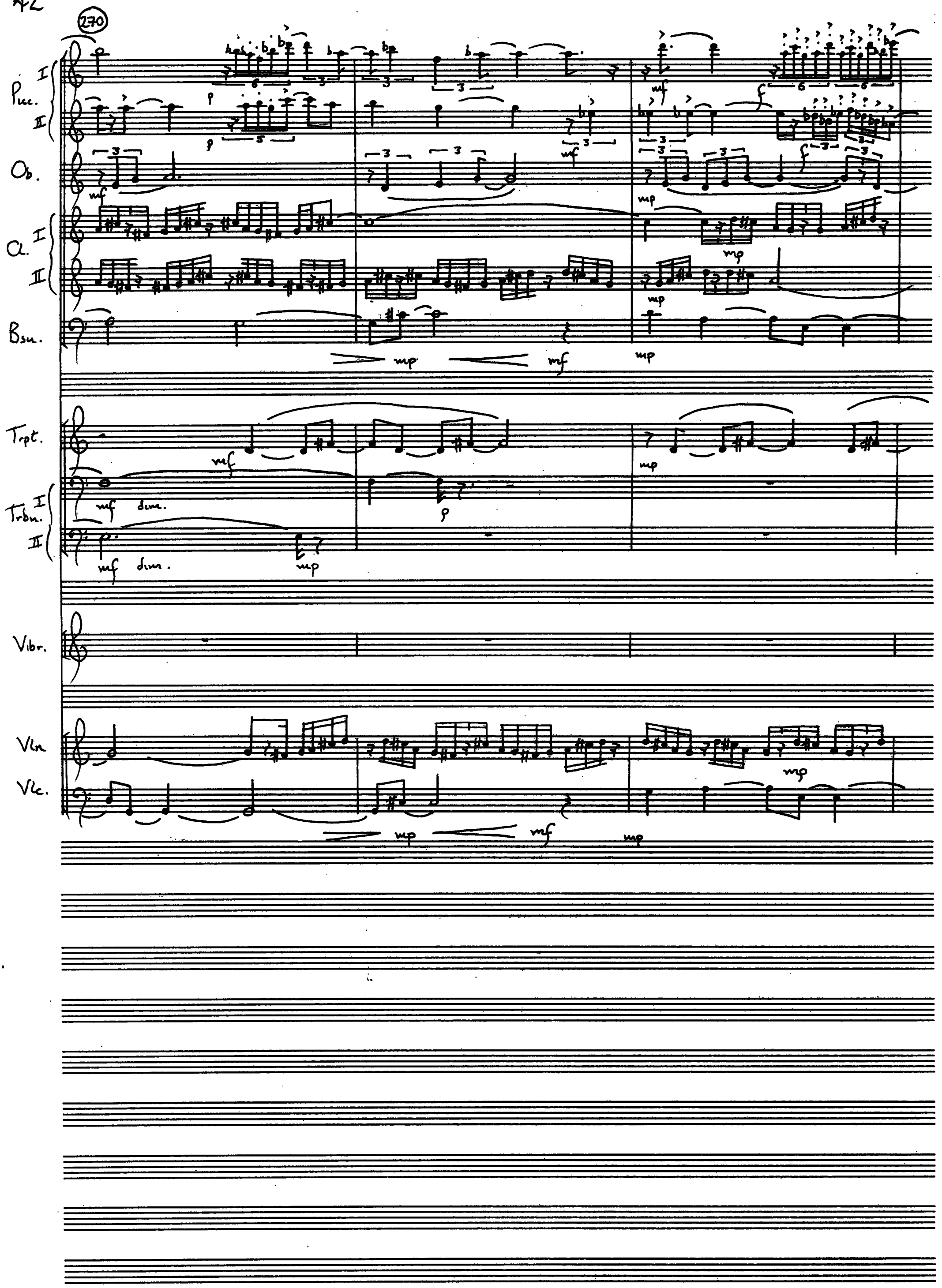
cresc.

mf

mf

mp

mf


270
Perc. I
II
Ob.
Cl. I
II
Bsn.
Trpt.
Trbn. I
II
Vibr.
Vln
Vlc.
mf
mp
f
p
dim.

dim.

p

dim.

p

mf

mf

mp

mf

mf

mp

mf

mf

mf

mf

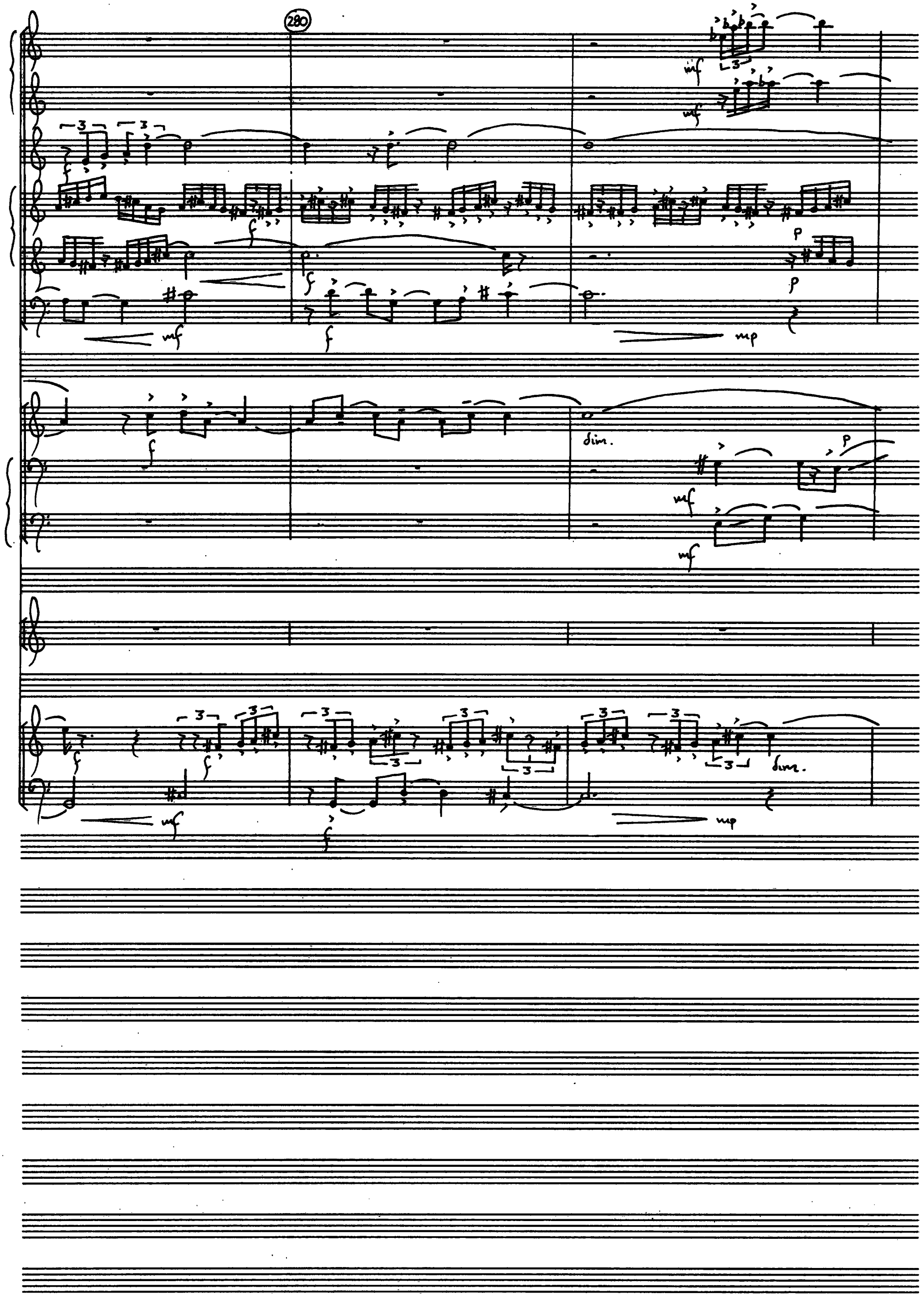
mf

mf

mp

mf

Picc. I
Picc. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.


280
mf
f
mp
p
dim.

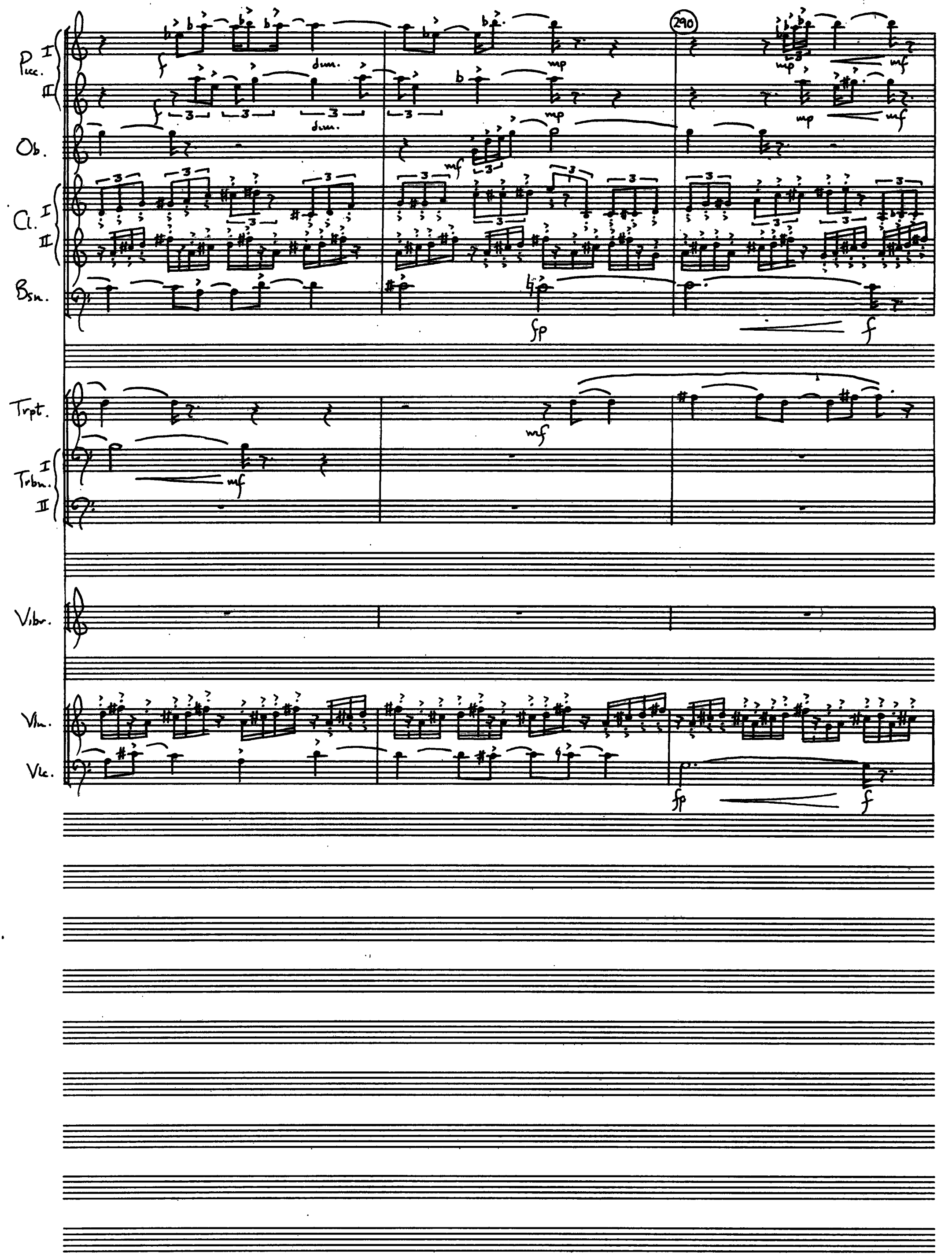
Picc. I
Picc. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.

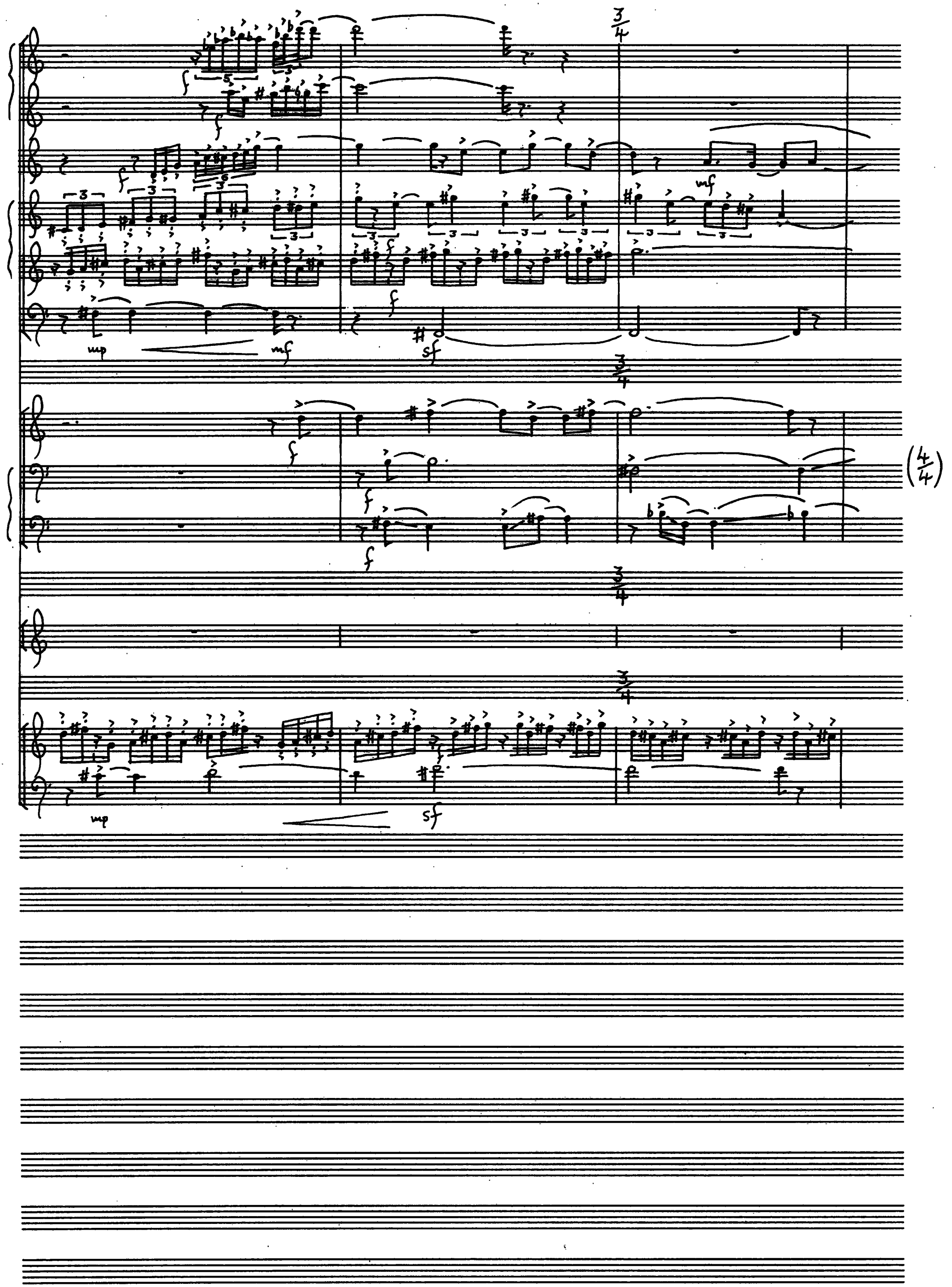
mf

p

p

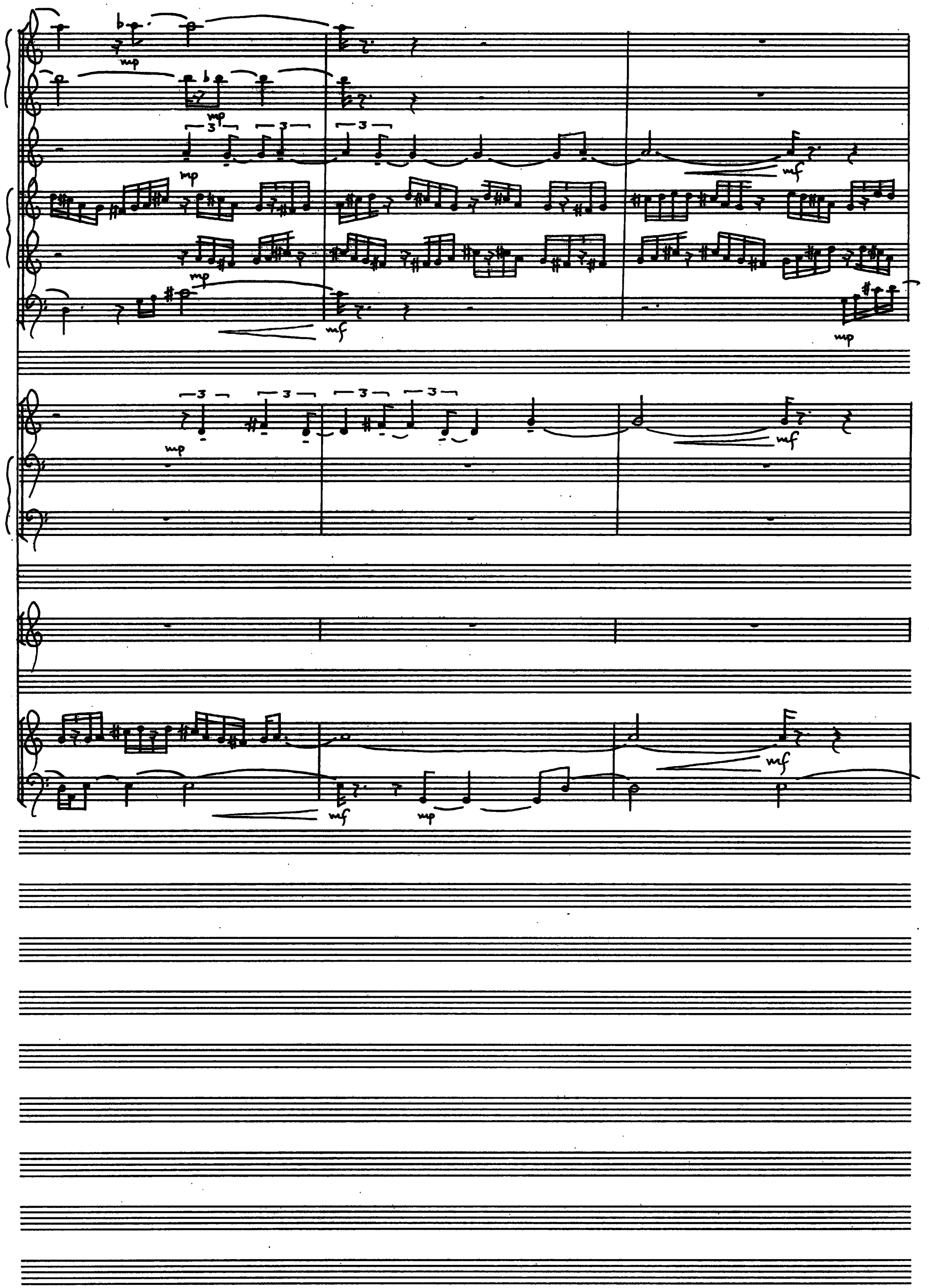
mf


Picc. I
II
Ob.
Cl. I
II
Bsn.
Trpt.
Trbn. I
II
Vibr.
Vln.
Vlc.
290
dim.
mp
mf
fp
f


3/4
mf
mp
mf
sf
3/4
f
(4/4)
3/4
3/4
mp
sf

Picc. I
II
Ob.
Cl. I
II
Bsn.
Trpt.
Trbn. I
II
Vibr.
Vln.
Vlc.

mf
mf
mp
mp
mp
mf
mp
cresc.
mf
mp
dim.
mf
dim.
mf
mp
mp
mf
mp


mp
mf

300

Perc. I
II

Ob.

Cl. I
II

Bsn.

Trpt.

Trbn. I
II

Vibr.

Vln.

Vlc.

mp

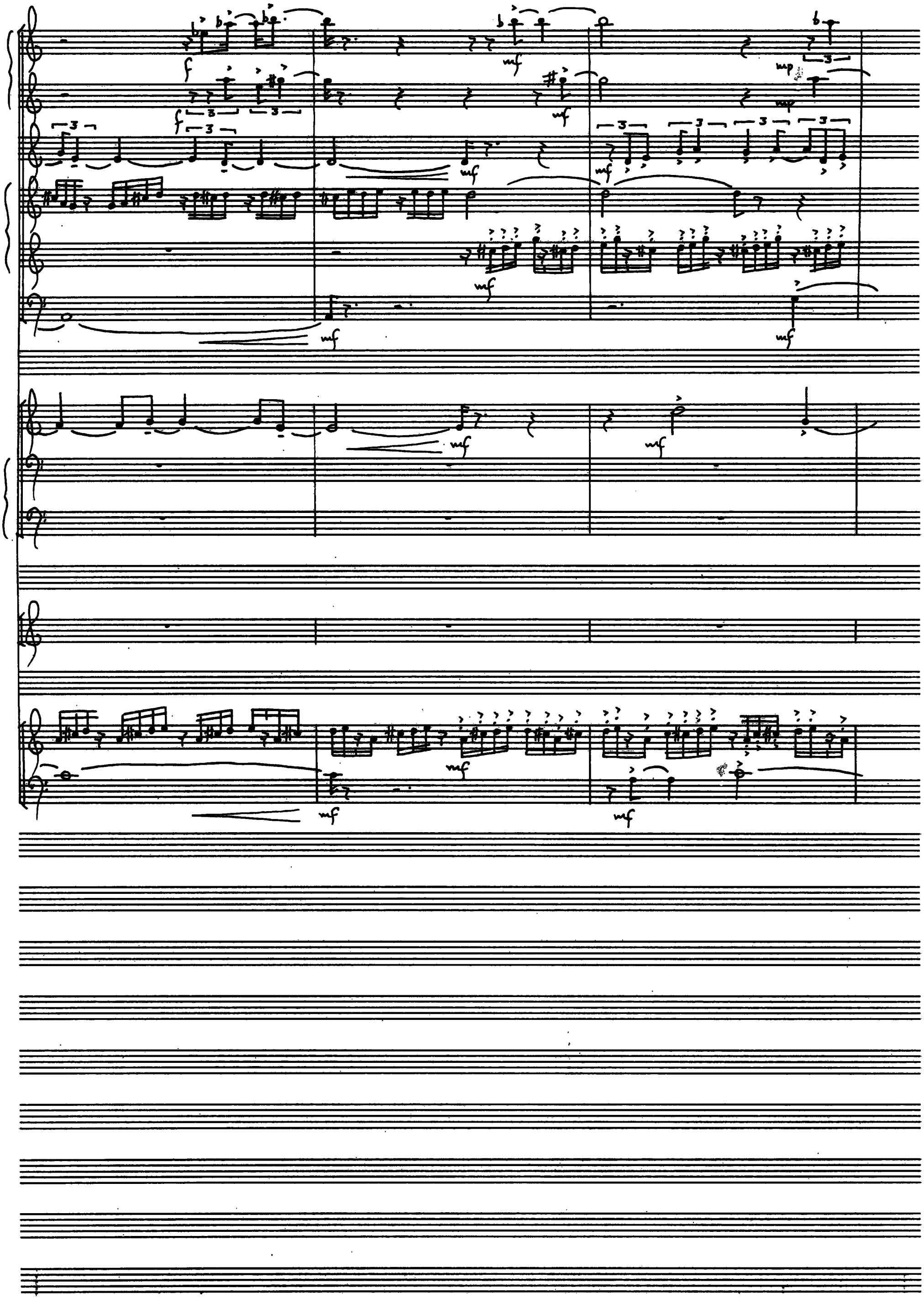
mf

mp

mp

mf

mp


f
mf
mp
3

Picc. I II

Ob.

Cl. I II

Bsn.

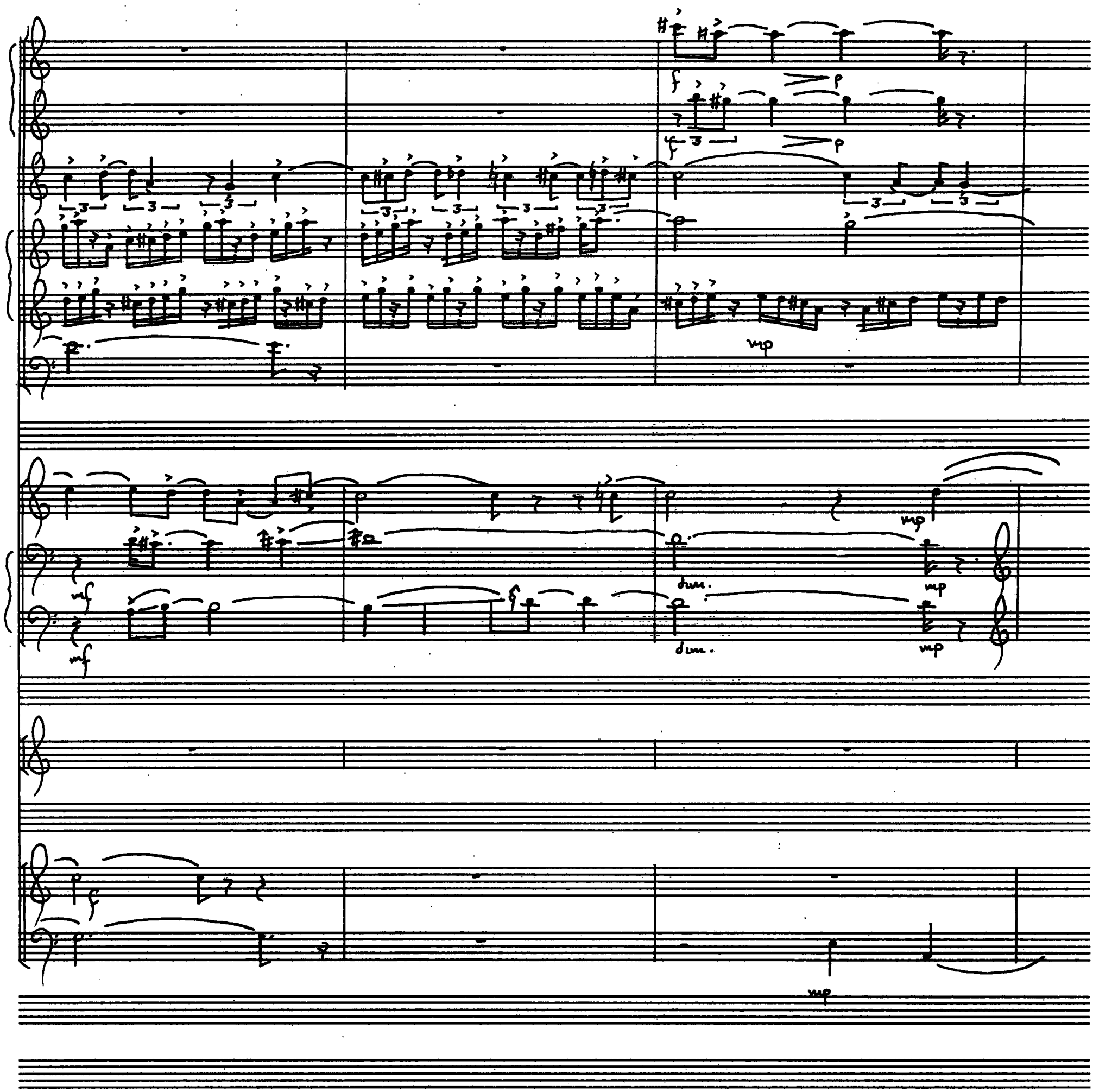
Trpt.

Trbn. I II

Vibr.

Vln.

Vlc.


f
p
mp
mf
dim.

310

Picc. I
Picc. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr
Vln.
Vlc.

mp
mp
mp
mp
mf
mp
mp
f
f
dim.
dim.
mf
mf
mf
mp
mf

To Flute.

To Flute.

mf

mf

mp

mp

p

mp

p

mf

p

p

dim.

p

dim.

p

mp

mf

p

Fl. I II

Cl. I II

Bn.

mf f cresc. ff mf p mp

Trpt.

T. I n. II

mf mp mf

Vibr.

ff (let.)

Vn. Vlc.

mf p mp

320

Cl. I

Vn.

p

Ped. →

cresc. poco a poco

Ob.
Cl. I
Vibr.

Ob.
Cl. I
Vibr.

Ob.
Cl. I
Vibr.

Ob.
Cl. I
Vibr.

330

(1/4)

Ob.
Cl. I
Hr.
Vibr.
Ob.
Cl. I
Vibr.
Ob.
Cl. I
Hr.
Ob.
Cl. I
Hr.

Ob.
Cl. I
cresc.
mf
Vibr.

350
Ob.
Cl. I
dim.
mf
Vibr.
mf
mp

Ob.
Cl. I
mp
cresc.
f
Vibr.
tr.
mp
p
cresc.
f

Ob.
Cl. I
Vibr.
p cresc.
f

Cb.

Cl. I

Vibr.

(3/4)

Cb.

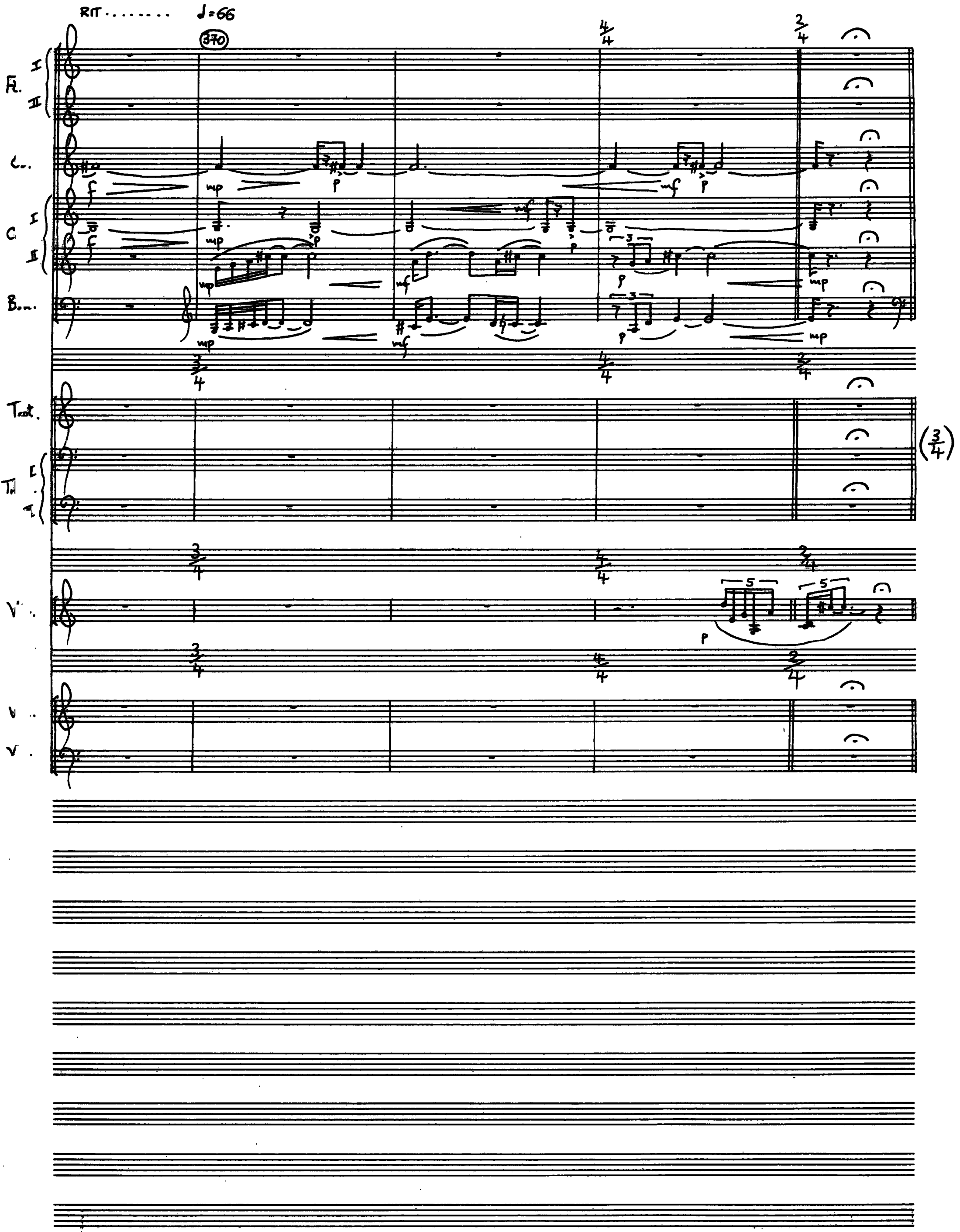
Cl. I

Vibr.

Cb.

Cl. I

Vibr.


RIT. . . . . .
♩=66
370
Fl.
I
II
C.
C
I
II
B.
Tpt.
Tb
I
II
V.
V.
V.
V.
mp
f
mf
p
5
3
(3/4)

Fl. I
Fl. II
Ob.
Cl. I
Cl. II
Bsn.
Trpt.
Trbn. I
Trbn. II
Vibr.
Vln.
Vlc.

p mp mp dim. pp
mp p
mp mf p cresc. mf
mp mf p cresc. mp
con sord
p mp 3 3 3 3 dim. pp
5
p
(±¼T)
p mp dim. pp

380

H. I II

b.

G. II IV

in.

mp mf dim. cresc. mf mp mf mp

rpt.

T I II

p mp mf mp

Tbn.

sul punt./non vibrato

Tbn. Vlc.

(±1/4T) (±1/4T) cresc. mf cresc. mf p p

sul punt./non vibrato

Fl. I II

Ob.

mf

cresc.

f dim.

Cl. I II

cresc

f dim.

Bsn.

Trpt.

mf

f dim.

Trbn. I II

Vibr

ff

dim. poco a poco

mf

ord./molto vib. [±1/4T → ±3/4T]

Vln.

mp cresc.

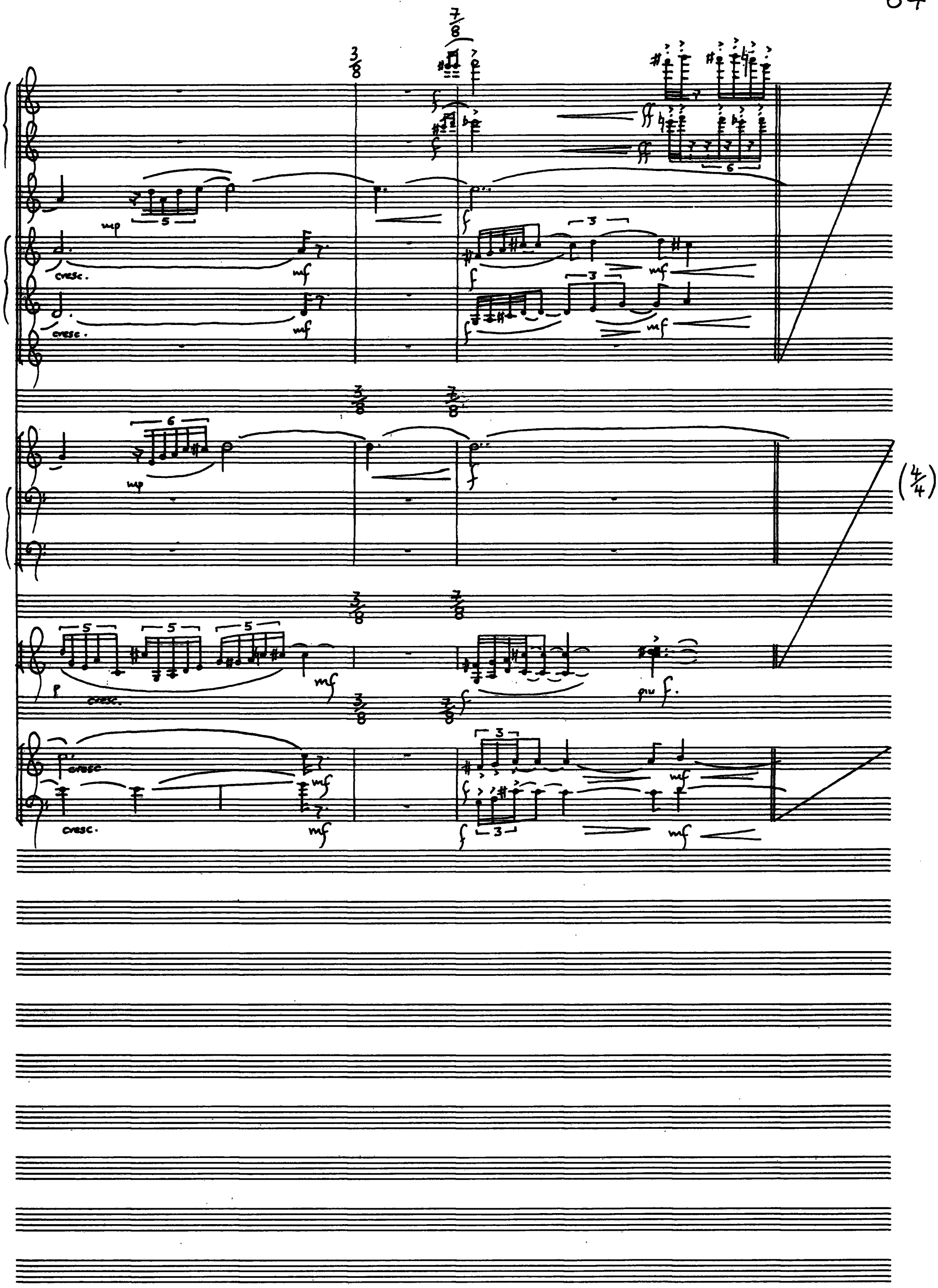
f

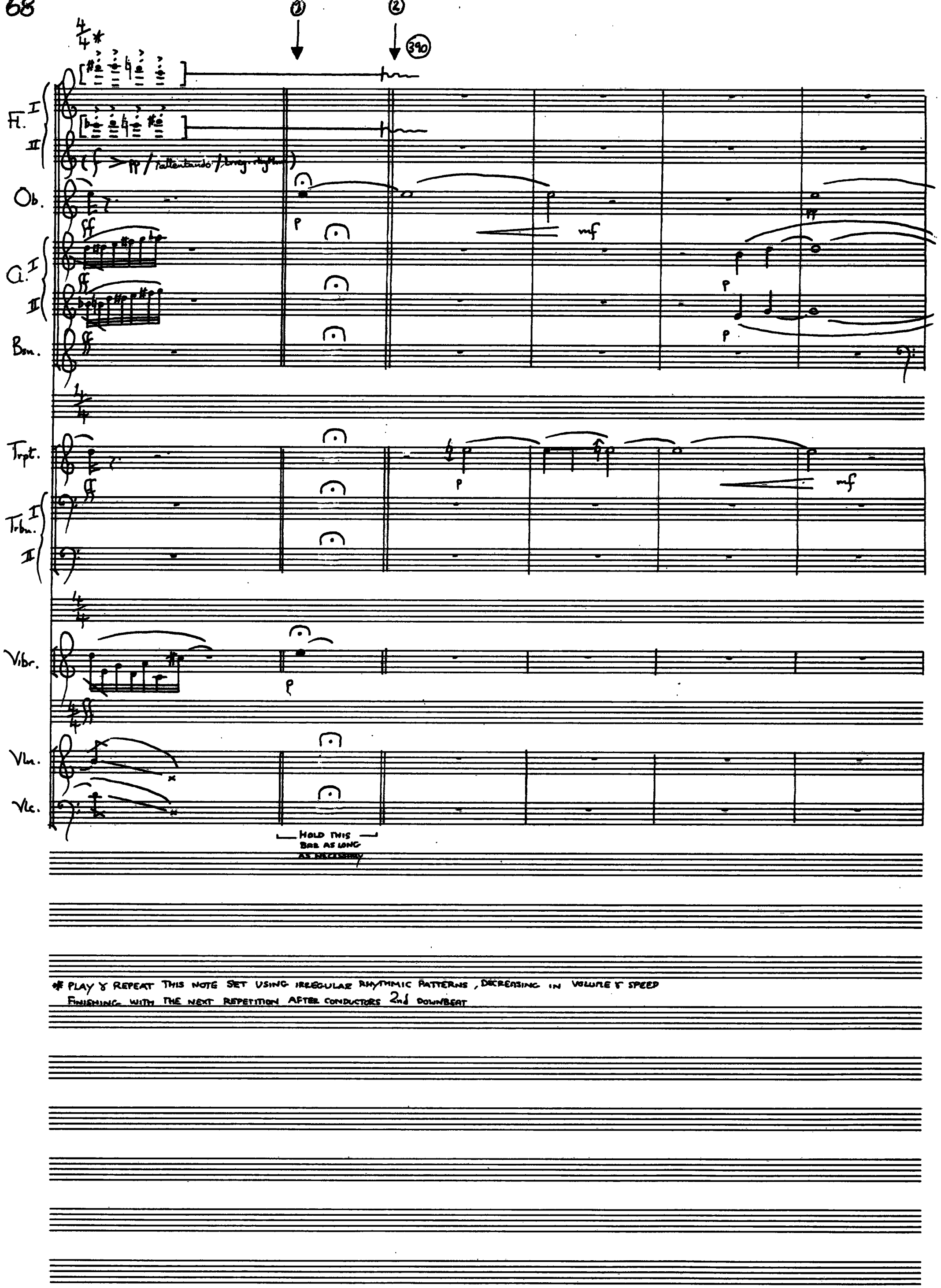
Vlc.

mp cresc.

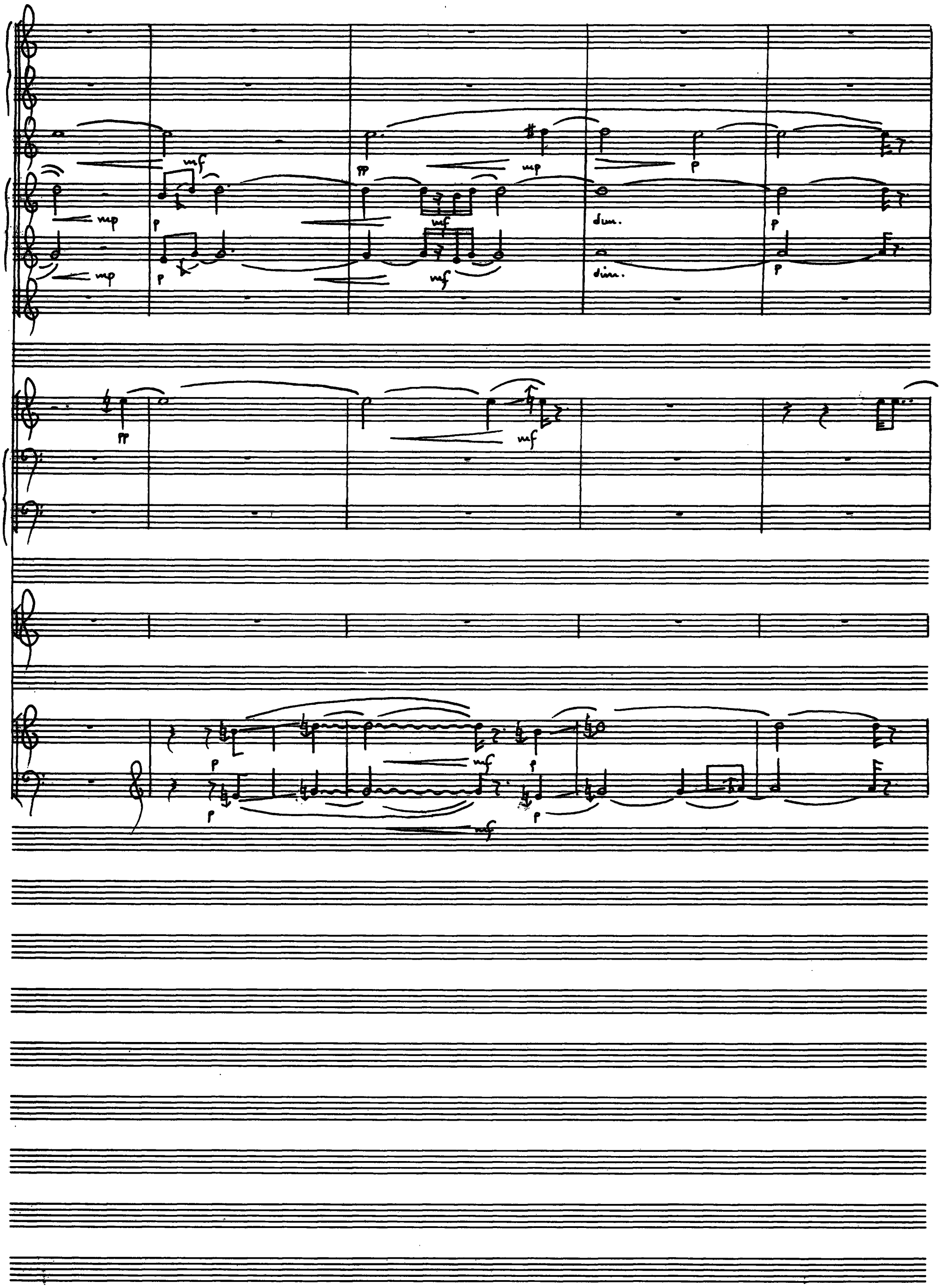
f

ord./molto vib. [±1/4T → ±3/4T]


mp
cresc.
mf
cresc.
mf
mp
cresc.
mf
cresc.
mf
cresc.
mf
f
mf
f
mf
(4/4)



* PLAY & REPEAT THIS NOTE SET USING IRREGULAR RHYTHMIC PATTERNS, DECREASING IN VOLUME & SPEED FINISHING WITH THE NEXT REPETITION AFTER CONDUCTORS 2nd DOWNBEAT


mf
mp
p
pp
mp
mf
dim.
p
mp
p
mf
dim.
p
pp
mf
p
mf
p
p
mf

400

Fl. I II

Ob.

Cl. I II

Bsn.

Trpt.

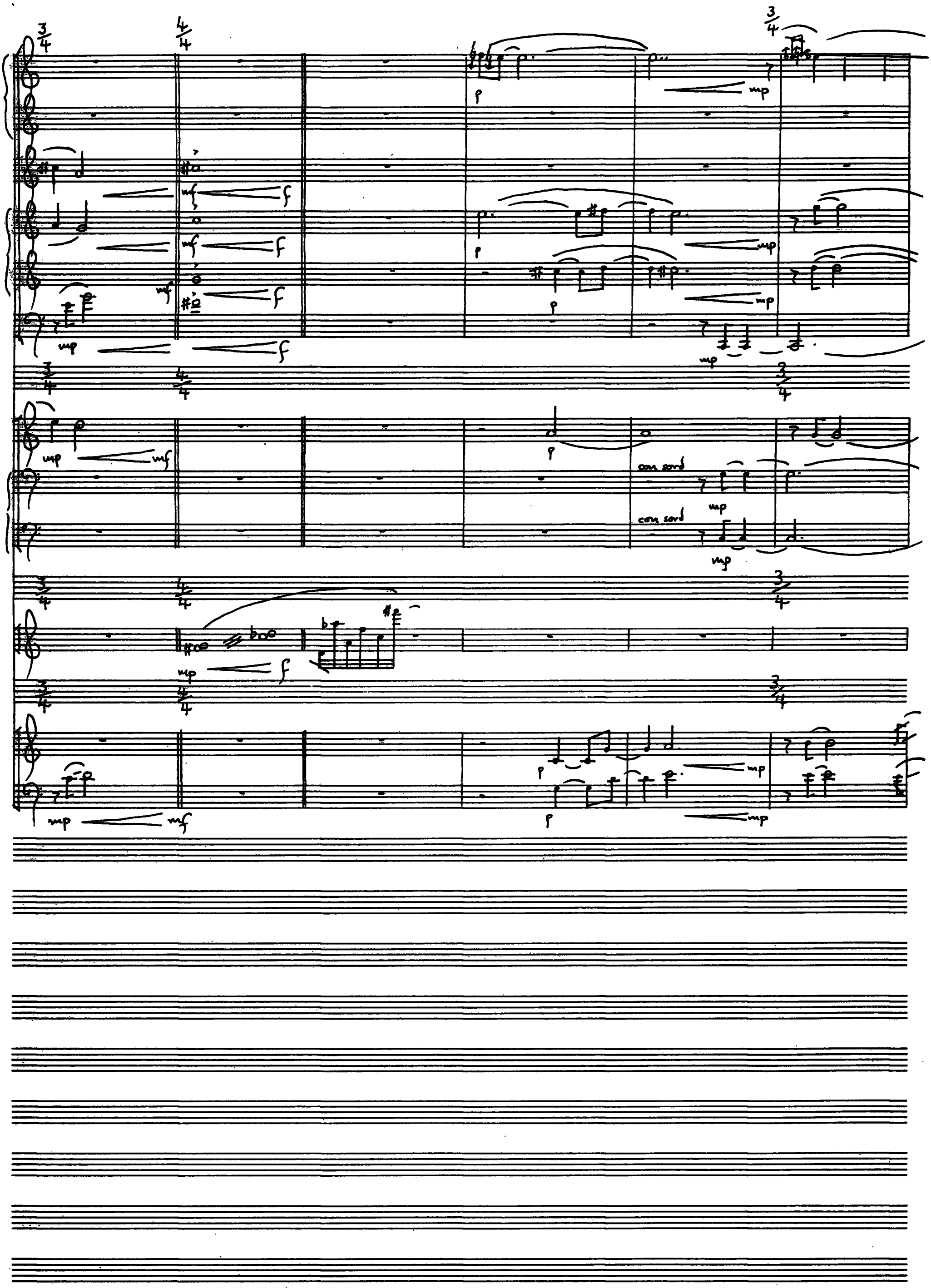
Trbn. I II

Vibr.

Vln.

Vla.

mf mp p cresc.


con sord
con sord

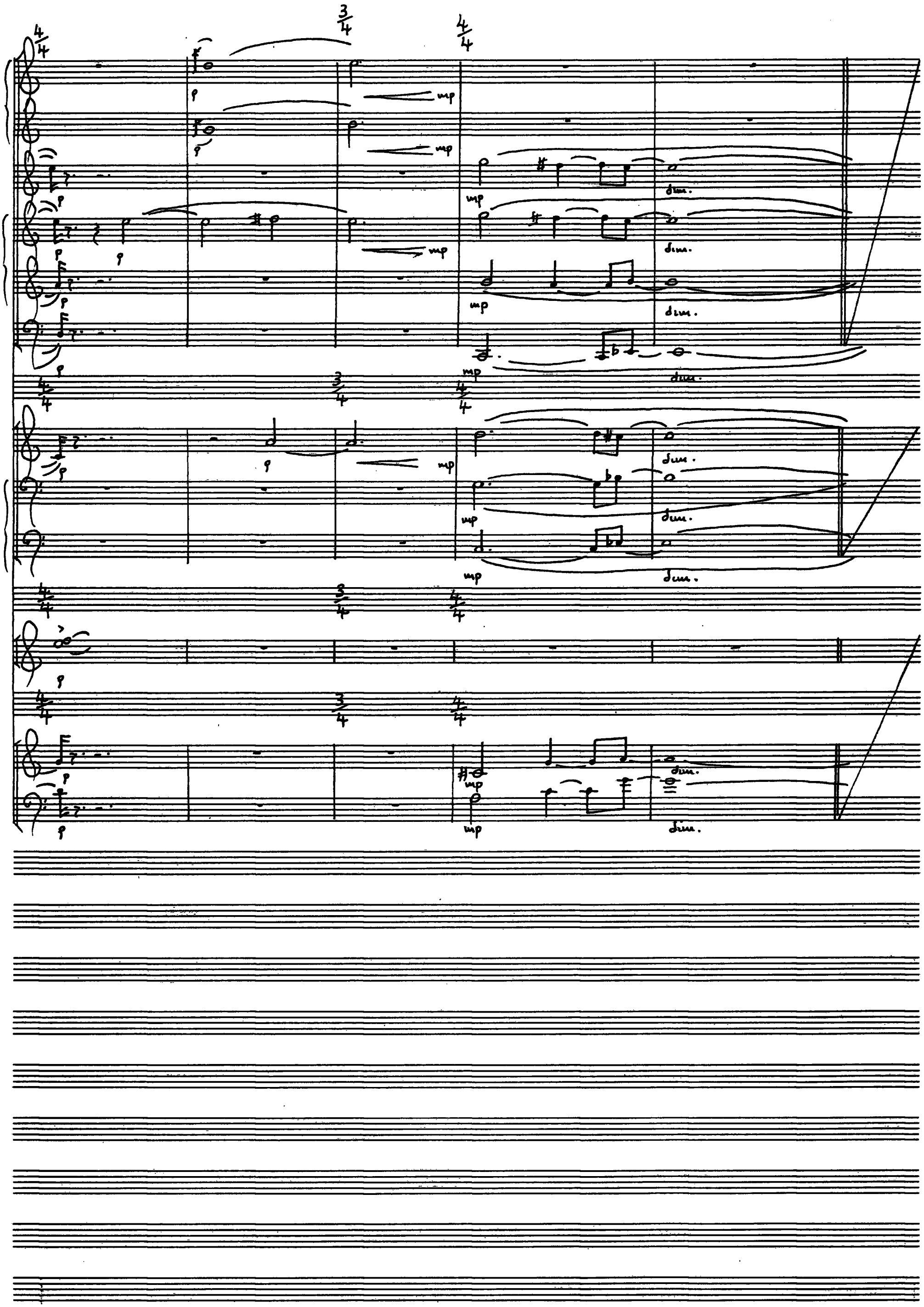
(440)

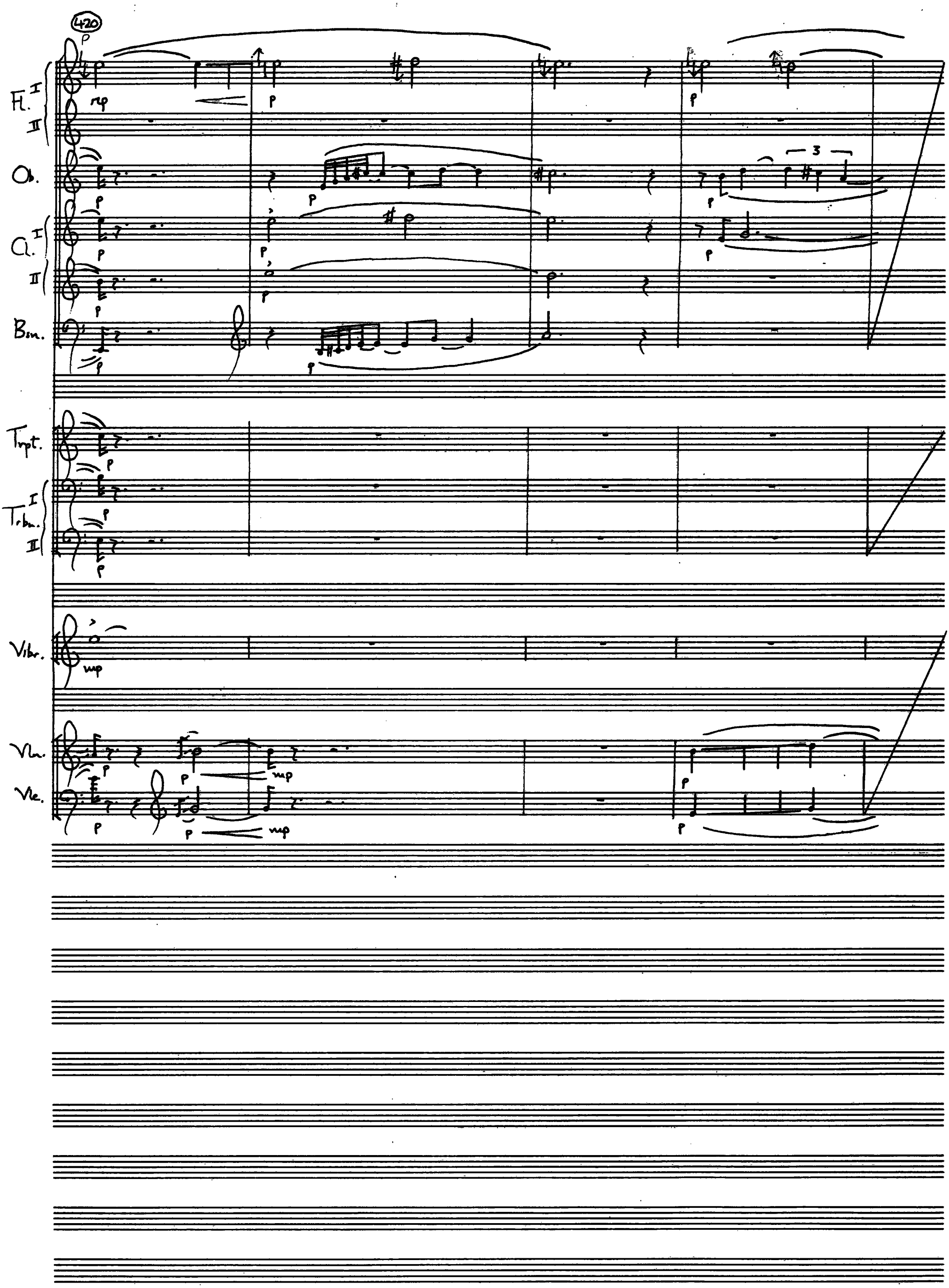
Fl. I, II — Ob. — Cl. I, II — Bsn. — Trpt. — Trbn. I, II — Vibr. — Vln. — Vlc.

4/4 — 3/4

mp dim. — pp — mp dim. — pp — mp — dim. — mf — mp — dim. — mf — mp — dim. — mf — mp — dim. — mf — mp — dim. — mf — mp — dim. — mf — mp — dim. — mf — mp — dim. — mf — p — cresc. — mf — mp — dim. — cresc. — mf — mp — dim.

(+)


p
mp
dim.


420
Fl. I
II
Ob.
Cl. I
II
Bsn.
Trpt.
Trbn. I
II
Vibr.
Vln.
Vle.
3

mp mf dim. p mp p

mp p mp dim. p

mp p mp dim. p

p

mp

mp

TEMPO I (♩= 66)

4/4 (3/4)

Cello

Trum.

Perc.

Double Bass

con sord (use wa-wa mute throughout)

D.

cresc.

3/4

(4/4)

MOLTO SLENTO ROSSO (♩= 50)

4/4

3/4 TEMPO II (♩= 120)

20

4/4

S.C. mp mf D. ff f S.C. p

TEMPO I.

5/4

ff (sempre)

(l.v.)

p cresc. mf ff

25

(3/4)

W.B. f mf p

Pizz. f p

30

3/4 4/4

(3/4)

35

mp cresc.

40

mp cresc. mf

mp p S.C. mp p cresc. mp p cresc.

mf p

(2/4)

mp f

45

TEMPO II

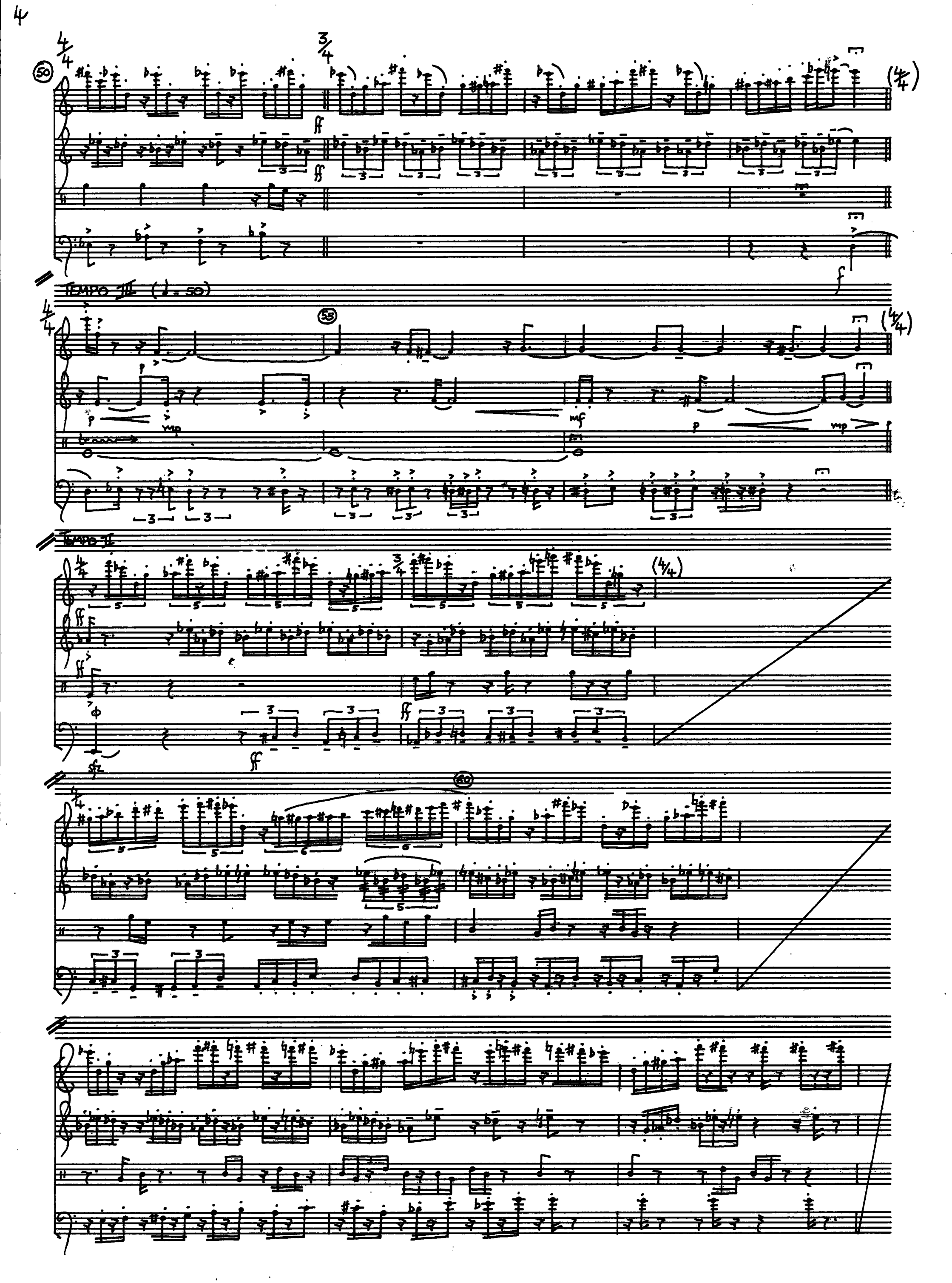
(4/4)

fp f D.

mp cresc.

arco

fp f


50
55
60
TEMPO II (♩ = 50)
TEMPO II

65

con sord.

B.D.

p

mp

pizz.

pp

mp

p

mp

p

mp

mf

f

70

TEMPO IV (PENO MOSSO) (♩ = 60)

S.C.

p

mp

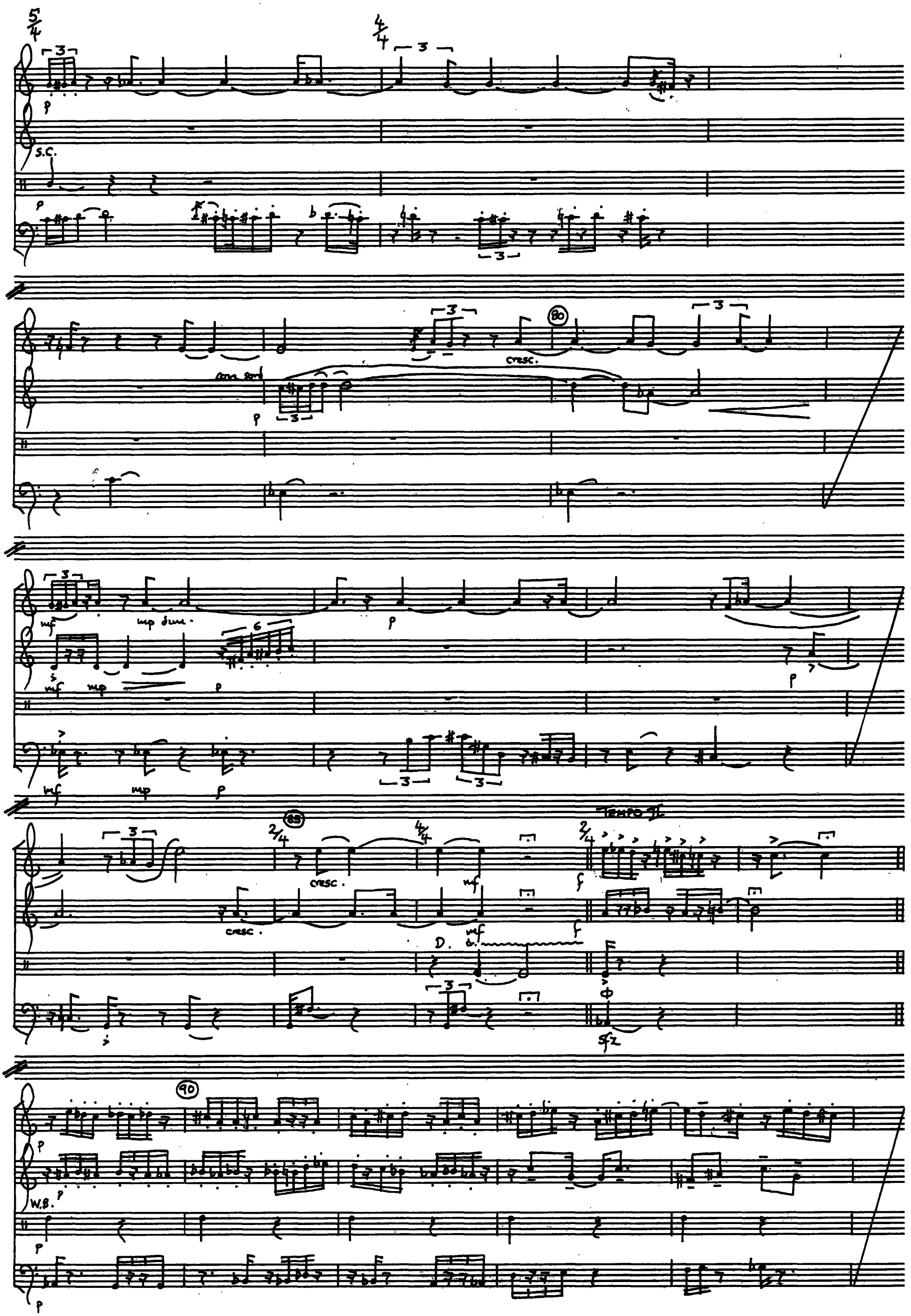
(4/4)

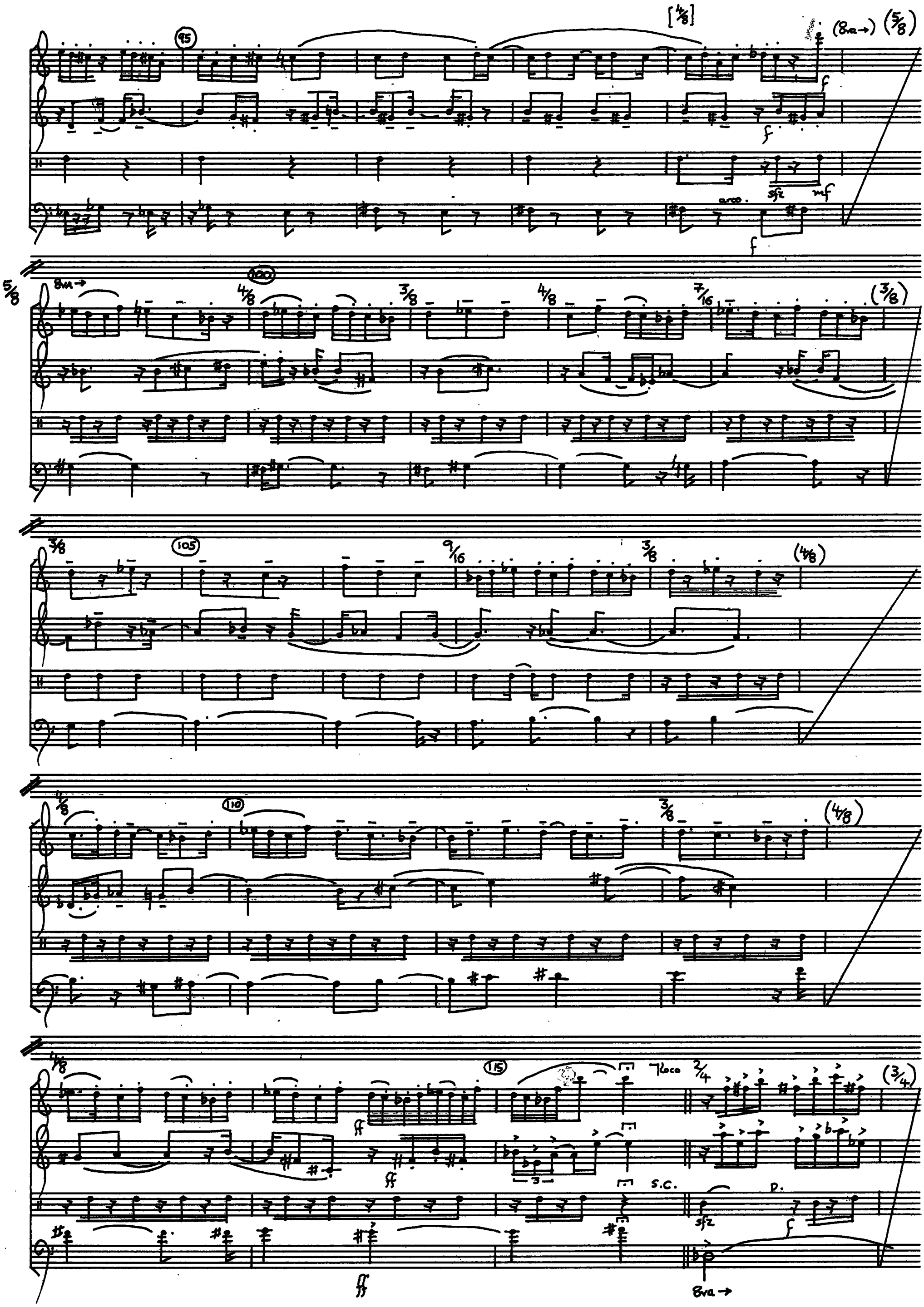
mf

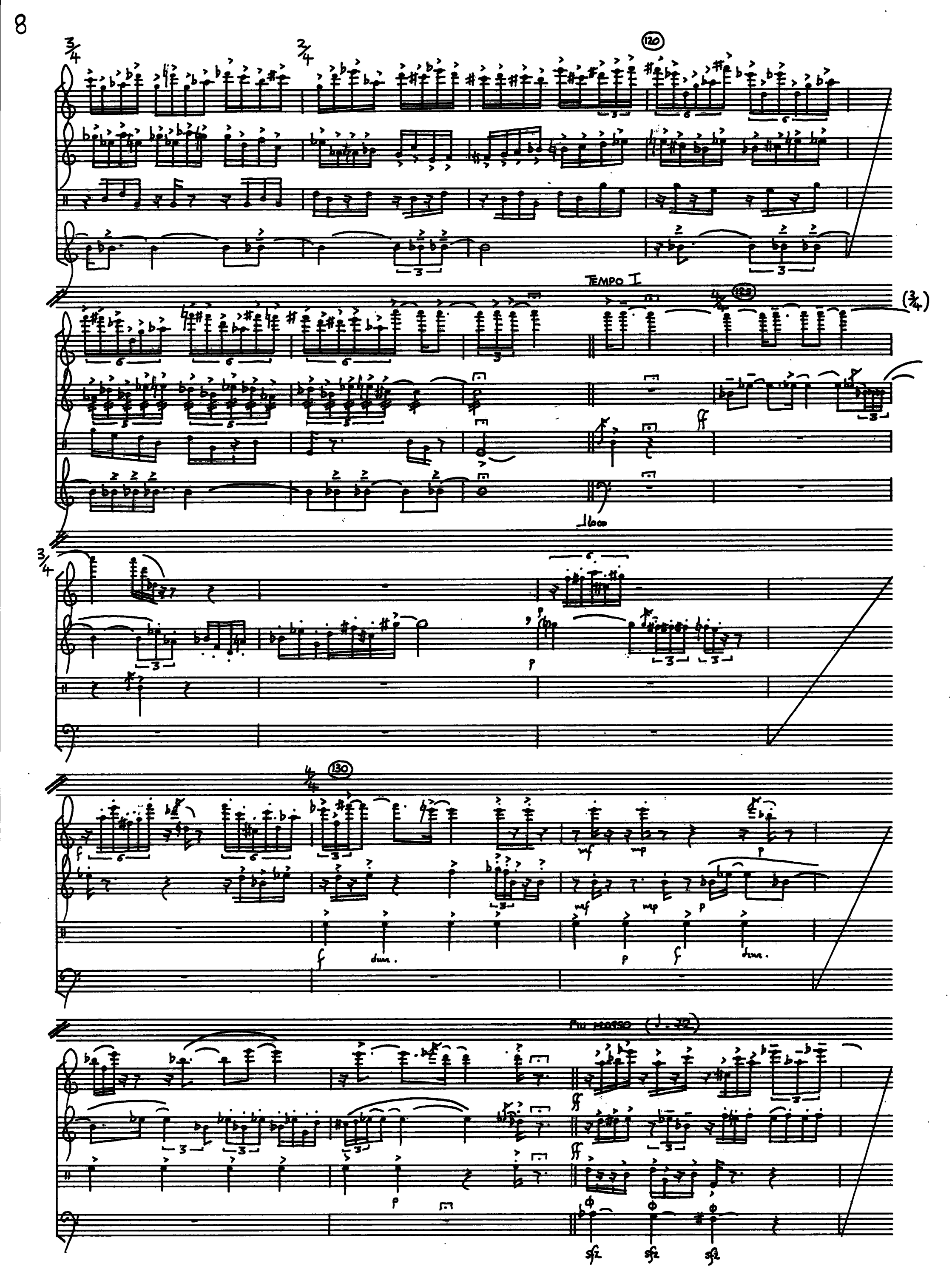
f

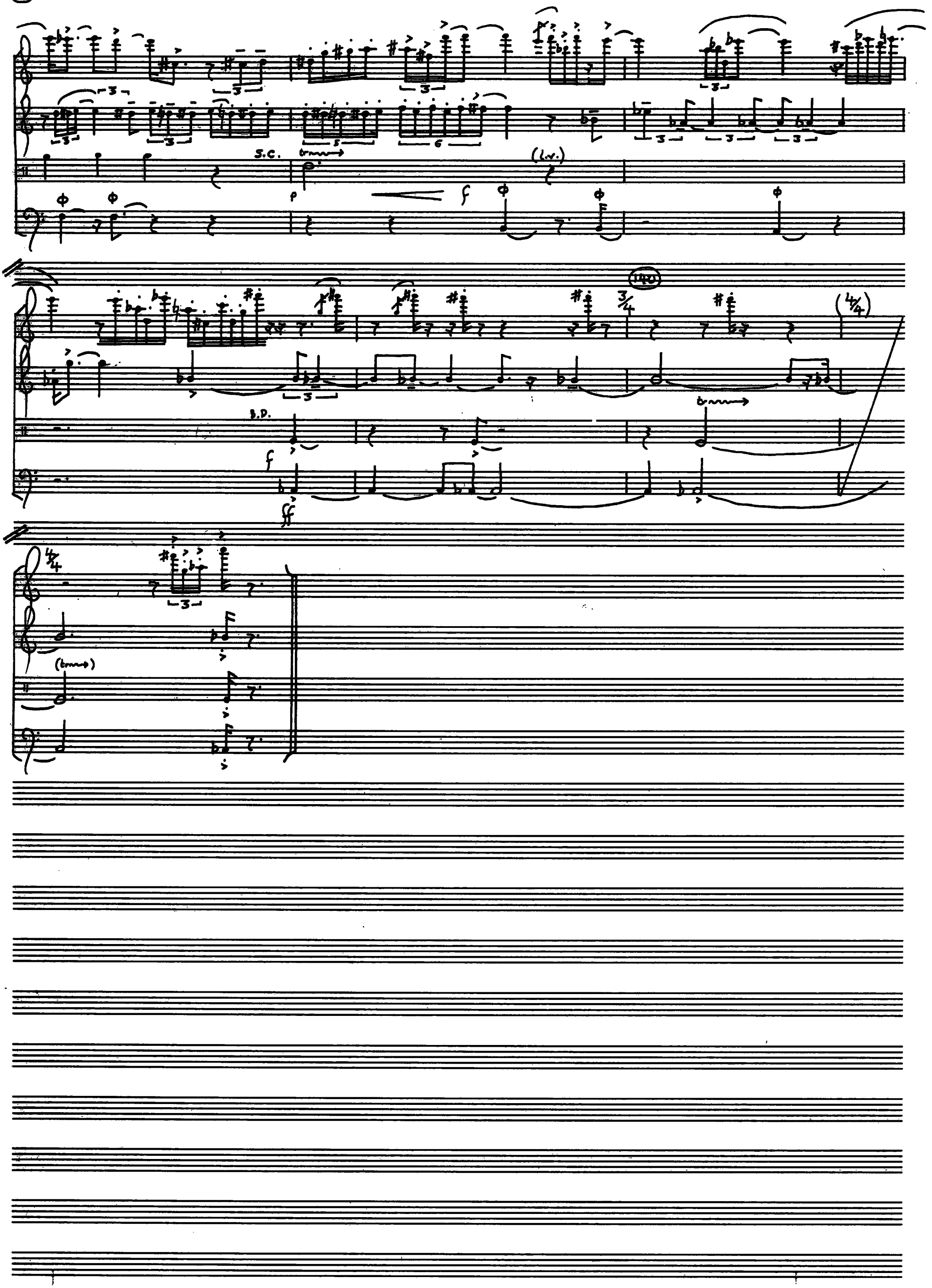
75

(5/4)


S.C.
con sord
cresc.
80
mf
mp dim.
mp
p
85
cresc.
mf
D.
TEMPO I
f
sfz
90
W.B.


95
[4/8]
(8va→)
(5/8)
f
sfz
mf
100
5/8
8va→
4/8
3/8
4/8
7/16
(3/8)
105
3/8
9/16
3/8
(4/8)
110
4/8
3/8
(4/8)
115
4/8
ff
loco
3/4
(3/4)
s.c.
p.
sfz
f
8va→


TEMPO I
Più mosso (♩. 72)



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ms 24st

Enclosed Spaces for Kayageum

I ♩=50

mp

mf

mf

mp

mp

mp

cresc.

♩=70

mf

mf

f

ff

♩= 50

p mp mf

sub. p cresc. f ff

mp mf cresc.

Poco accelerando

cresc. ff sub. p cresc. ff

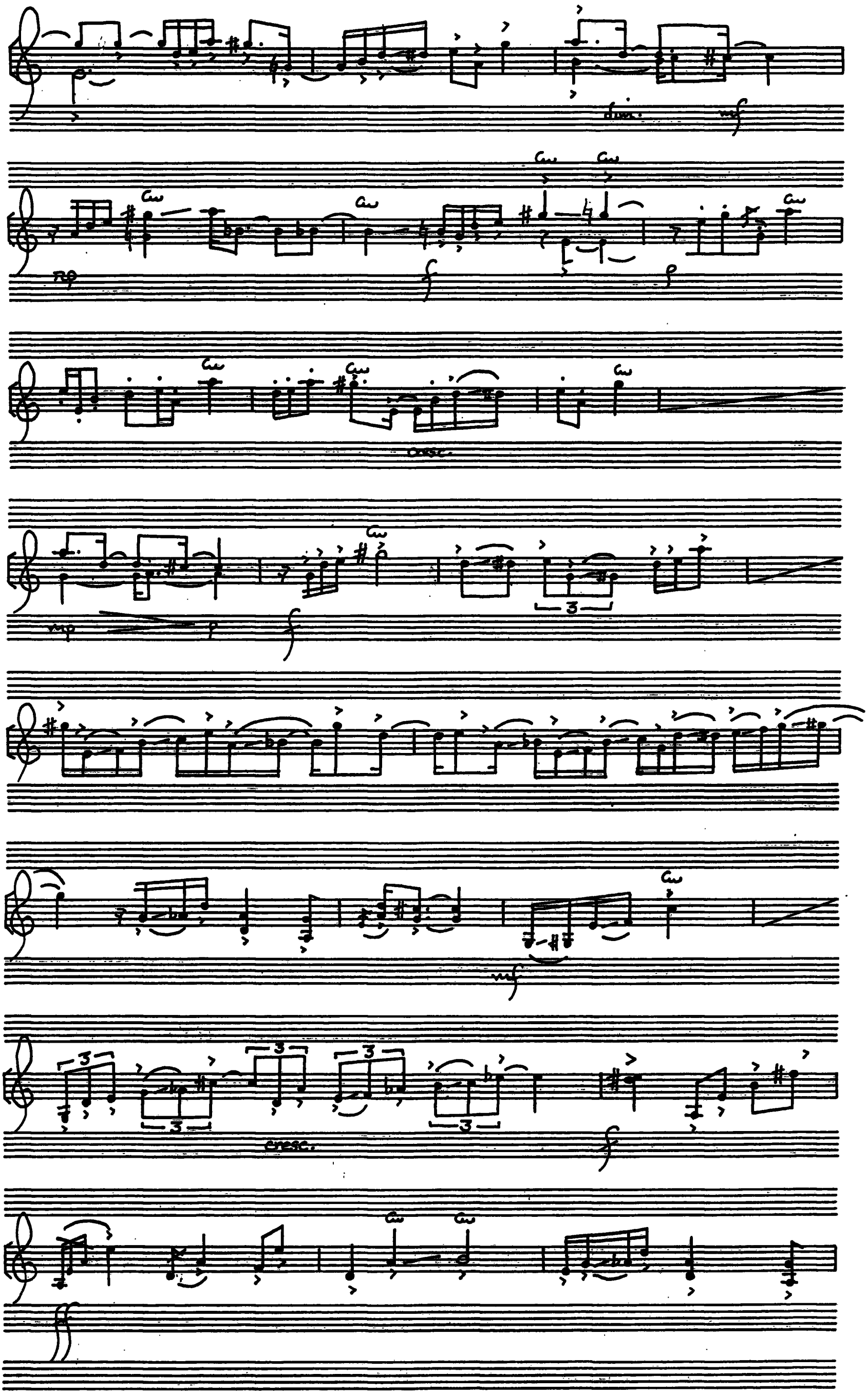
II

♩= 100

mf

p cresc.

mp p f


dim.
mp
f
p
cresc.
3
mp
p
f
mf
cresc.
f

mf

f

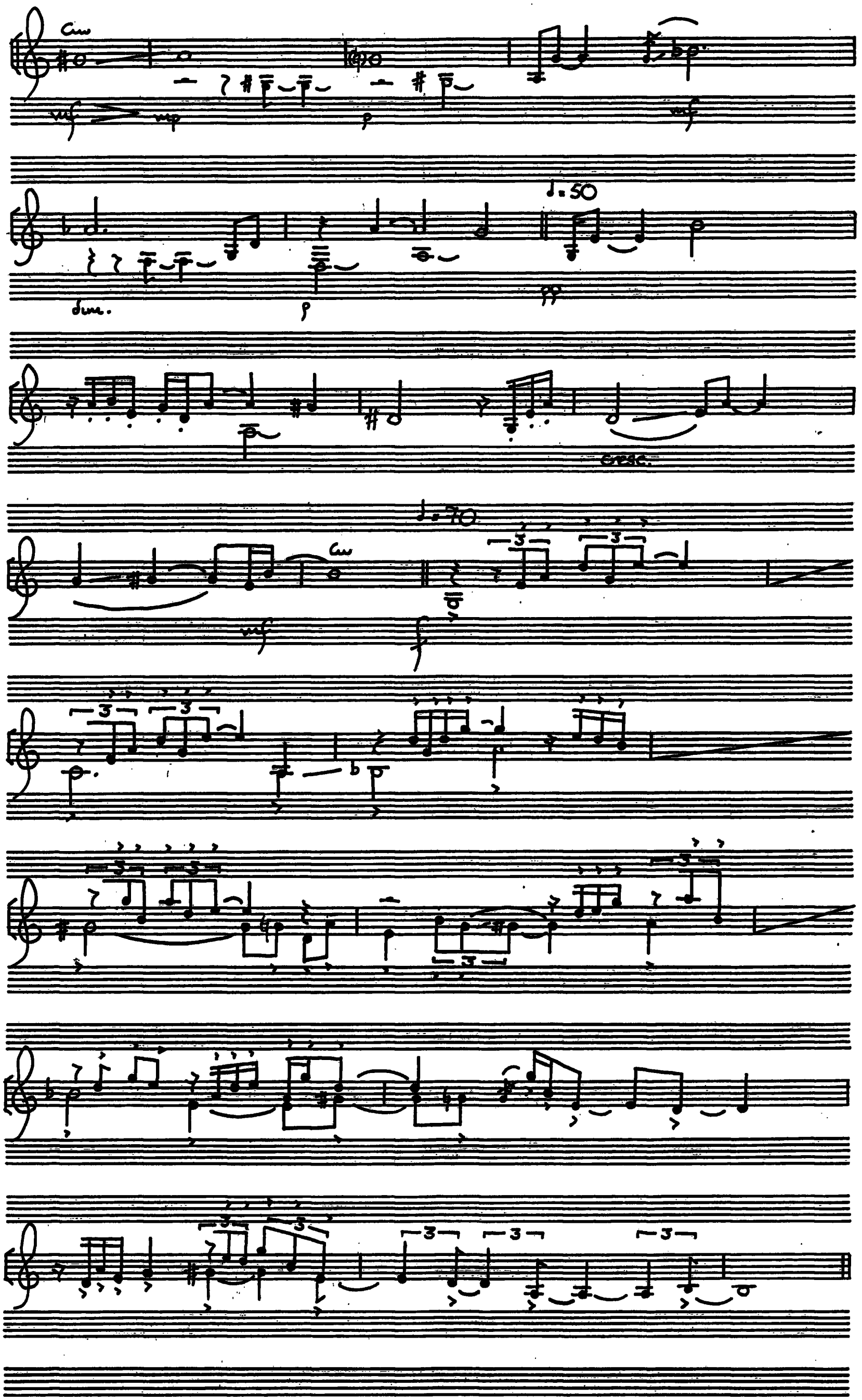
attacca.

II

♩ = 70

mp

TENO ROSSO


cw
mf
mp
p
mf
♩.50
dim.
p
pp
cresc.
♩=70
cw
mf
f
p
p

IV

♩=50

♩=70

mp

mf

mp

mf

p cresc.

mf

♩=100

mf

f

ff

♩=110

mf

♩=120

p

mp

(lev.)

♩=110

♩=70

♩=50

"*LINEAGE*" for tenor and ensemble

UNIV DUNDEE

TEMPO I (♩=80)

Fl.
Cl.
Ob.
Bsn.
Trumpet
Horn
Trombone
TENOR
IN THE BE
Perc.
VIBR.
Piano
Vln.
Vln.
Vla.
Dbl. Bass.

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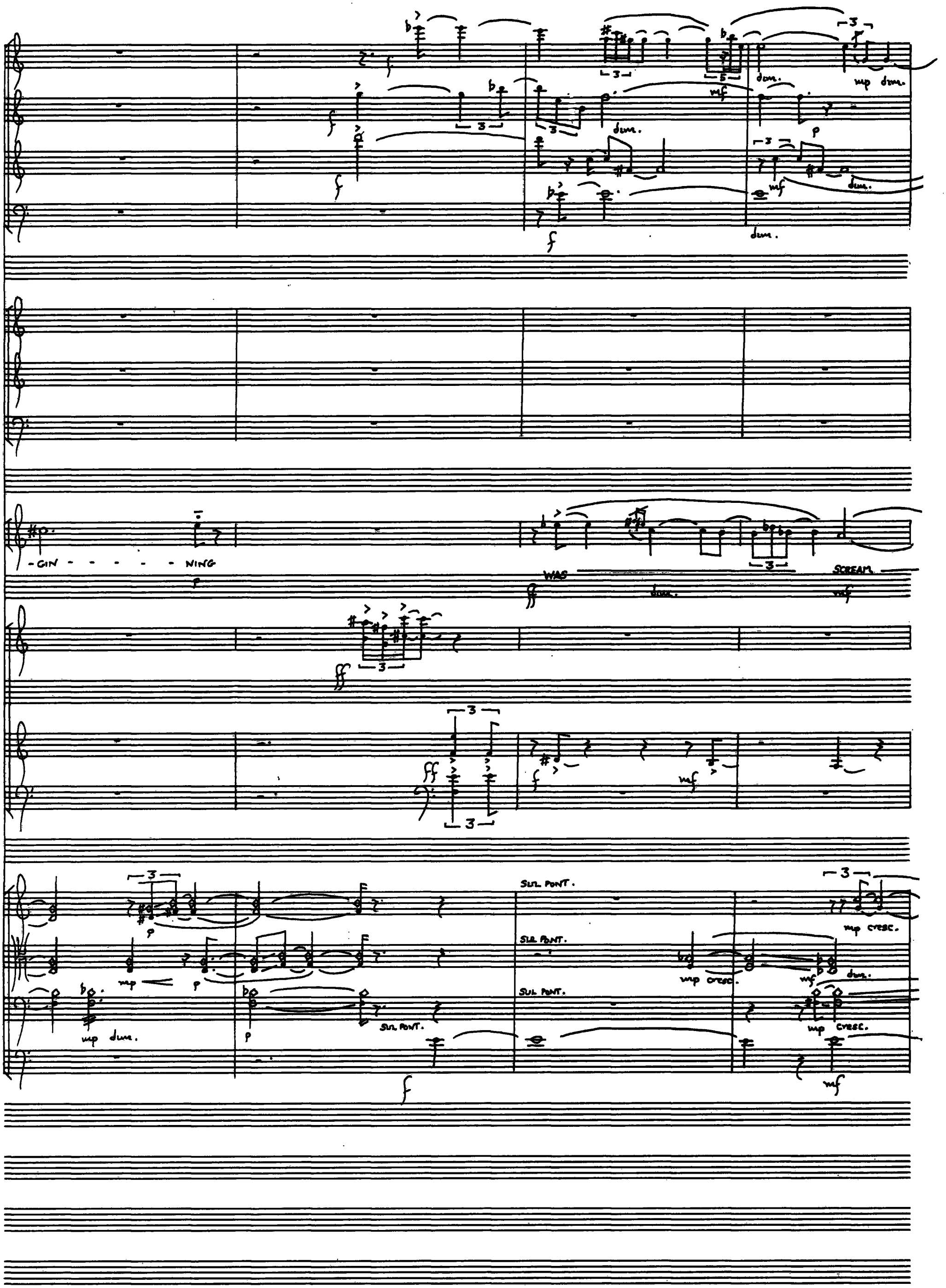

dim.
mp dim.
mf
p
mf
dim.
dim.
-GIN - - - - - NING
WAS
SCREAM
ff
dim.
mf
ff
f
mf
SUL PONT.
mp cresc.
SUL PONT.
mp cresc.
mf
dim.
SUL PONT.
mp dim.
p
SUL PONT.
mp cresc.
f
mf

10

cresc.

WAS

mp cresc. poco a poco

SCREAM

(3/4)

mp

mf

dim.

ORD.

p

mp

cresc.

fp

ff

WHO BE-GAT (T)

BLOOD (D)

TAM-TAM

BASS DRUM

8va→

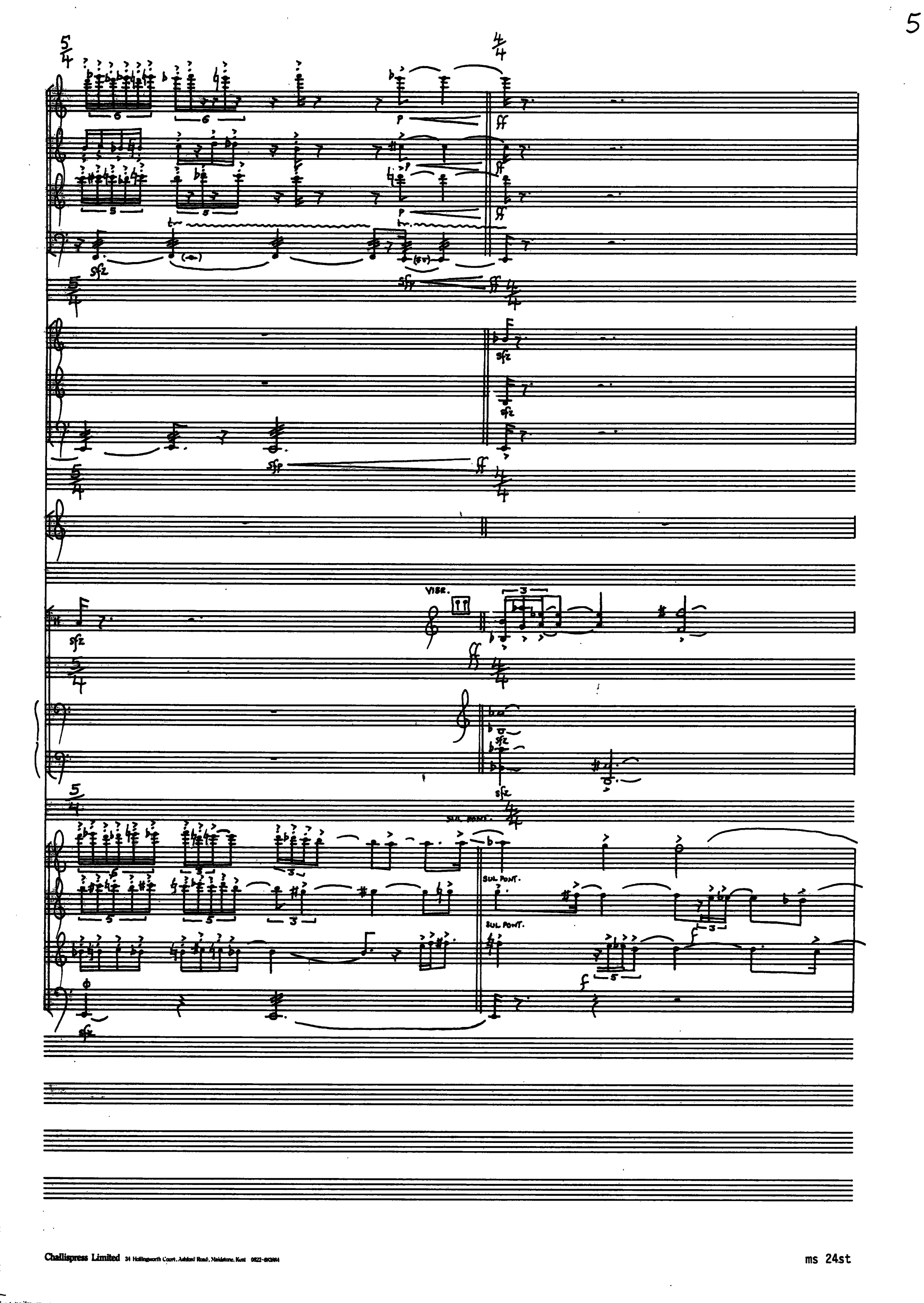
au talon

arco

pizz.

pizz.

* ARTICULATION AS FOR VIOLIN.


VIBR.
SUL PONT.
SUL PONT.
SUL PONT.

mp

mp

mp

CON SORD

pp

CON SORD

pp

WHO BE

mp

mf

mf

dim.

mf

dim.

pp

f

mf

dim.

pp

mf

dim.

pp

5/4 3/4

cresc. mf dim. mp

5/4 3/4

mf

5/4 3/4

-GAT (T) EYE WHO

cresc. mf dim. mp

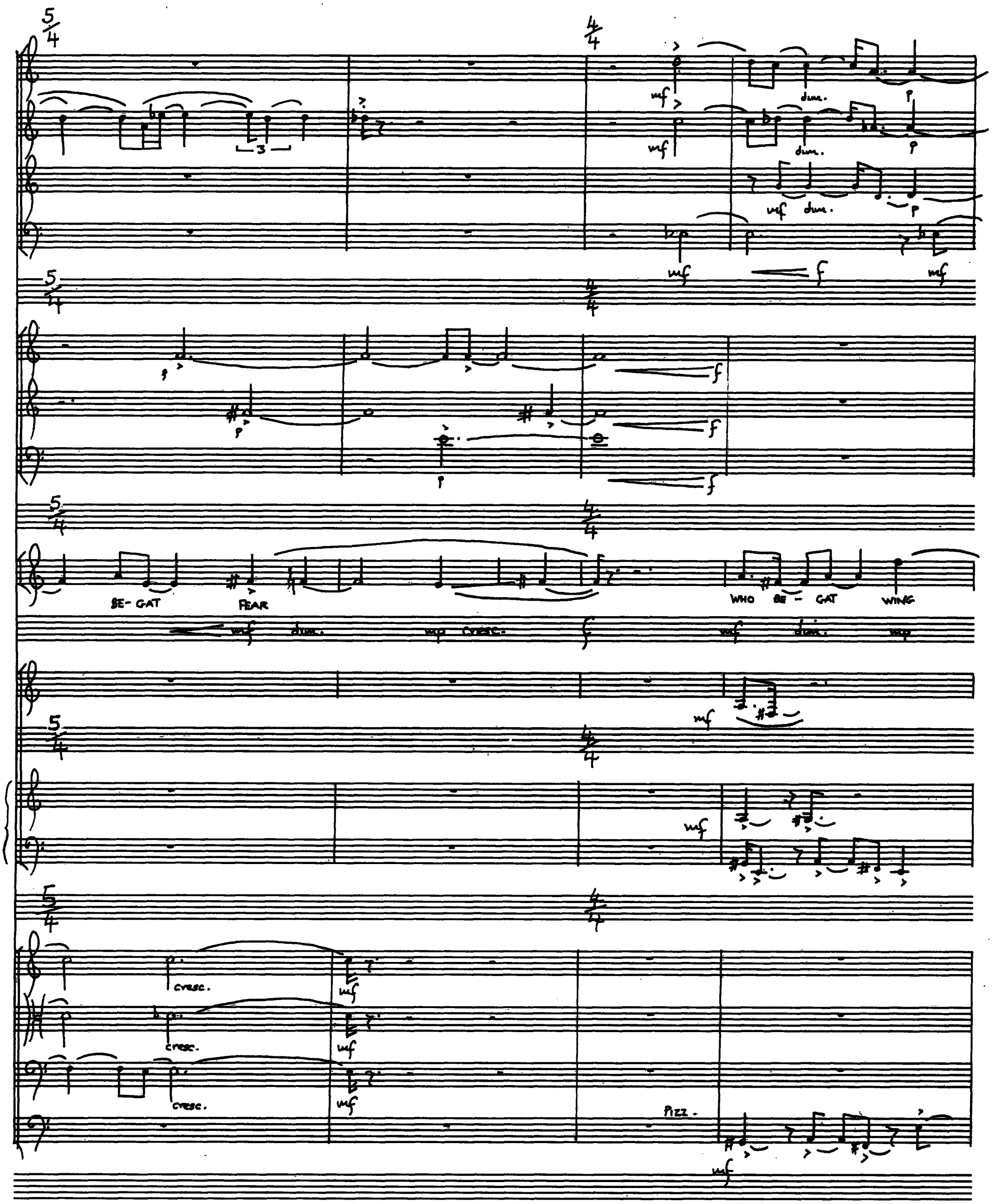
4/4

5/4 3/4

mp mf

5/4 3/4

mp mp mp


5/4
4/4
mf
dim.
p
f
BE- GAT
FEAR
WHO
BE - GAT
WING
cresc.
Pizz.

30

cresc. dim. cresc.

WHO BE - - GAT WHO BE - - GAT

ARCO. cresc. cresc. cresc. cresc. dim. cresc.

TEMPO 2. (♩= 100)
[TOLTO PIU ROSSO]

WHO BE-GAT BONE

WHO BE - GAT GRA-NITE

BASS DRUM

PIZZ.

40

WHO — BE - GAT VI - - - O - - -

ARCO

Pizz.

TEMPO I.

(to Piccolo)

mp dim.

mp dim.

LET (T)

WHO BE - - - GAT GUI - - -

VIBR.

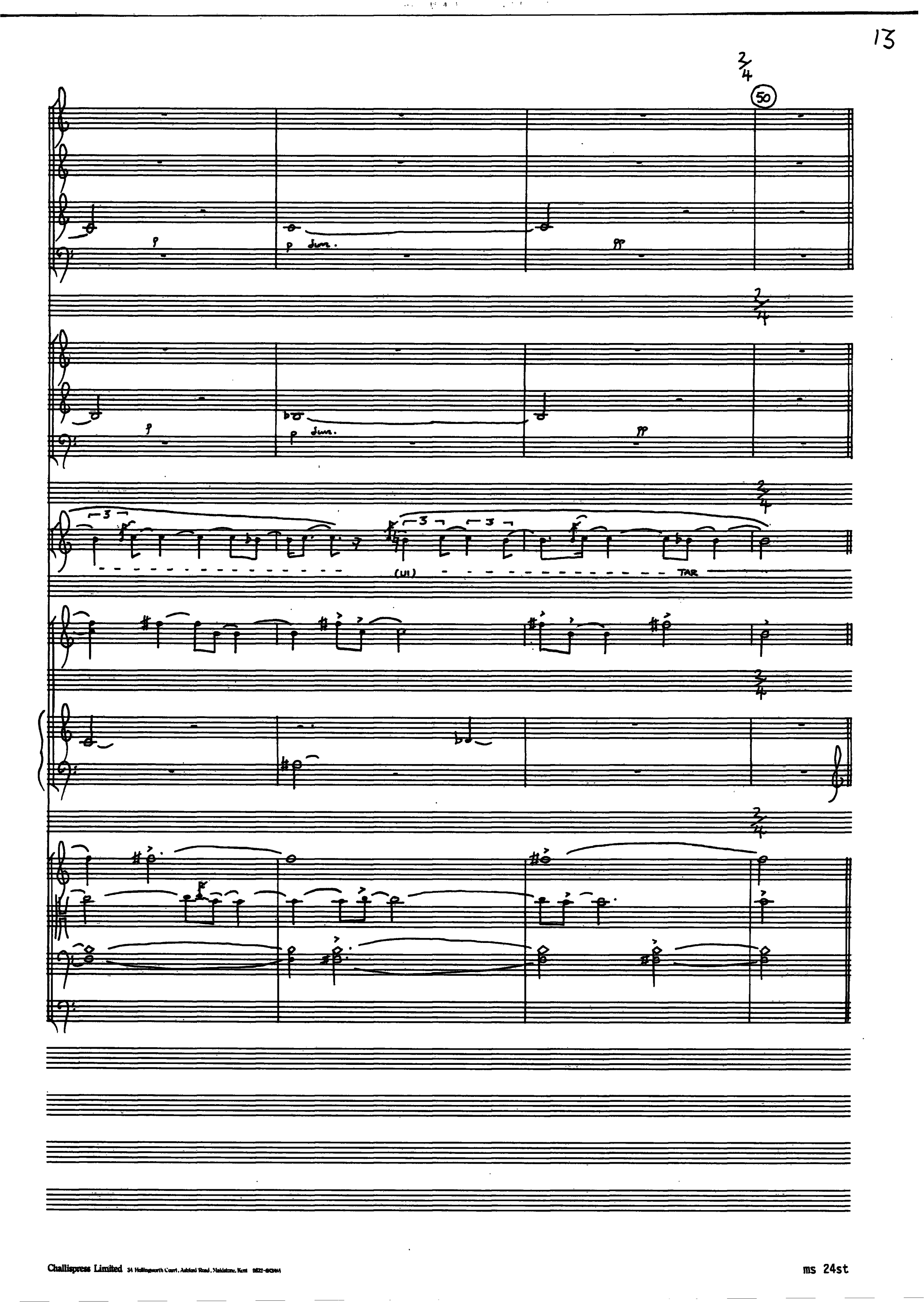
sfz

PED →

sfz

SUL PONT.

SUL PONT.


50
p
p dim.
pp
p
p dim.
pp
(UI)
TAR

Picc.

WHO BE-GAT SWEAT WHO BE - - - GAT A - - - - - - SAM

mf mp

mp mf

(COVRÉ)

p cresc. mf p

WHO BE-GAT MA - - - - - - - - - RY WHO BE - GAT GOD —— (o) —— GOD —

mf

mp mf

mf dim.

mf dim.

dim.

mf

60

f mp cresc. ff mp cresc. mp cresc.

p cresc. f dim. p (a) p p

(o) (o) (D) (4/8)

S.S. OPTIONAL br. p (L.v.) cresc.

f ff

mp f cresc. f cresc. ff p cresc.

mp f cresc. ff p cresc.

mp f ff p cresc.

p cresc.

TEMPO II.

WHO — BE - - - - - - - - CAT

VIBR.

Pizz.

TEMPO III (♩= 66)

70

p mf

CON SORD.

CON SORD

pp mf

pp mf

sfz mp mf

mp NOTH ING

GONG

VIBR.

p p

sfz

p pp

p pp

sfz

p p

sfz p

p

mf

p

WHO BE - - - - GAT (T) NE - - - - - - - - - - - - VER

mp dim.

mf dim.

mp

mf

mp

p

mp

mf

mp

mp

mp dim.

p

mf

dim.

mp dim.

p

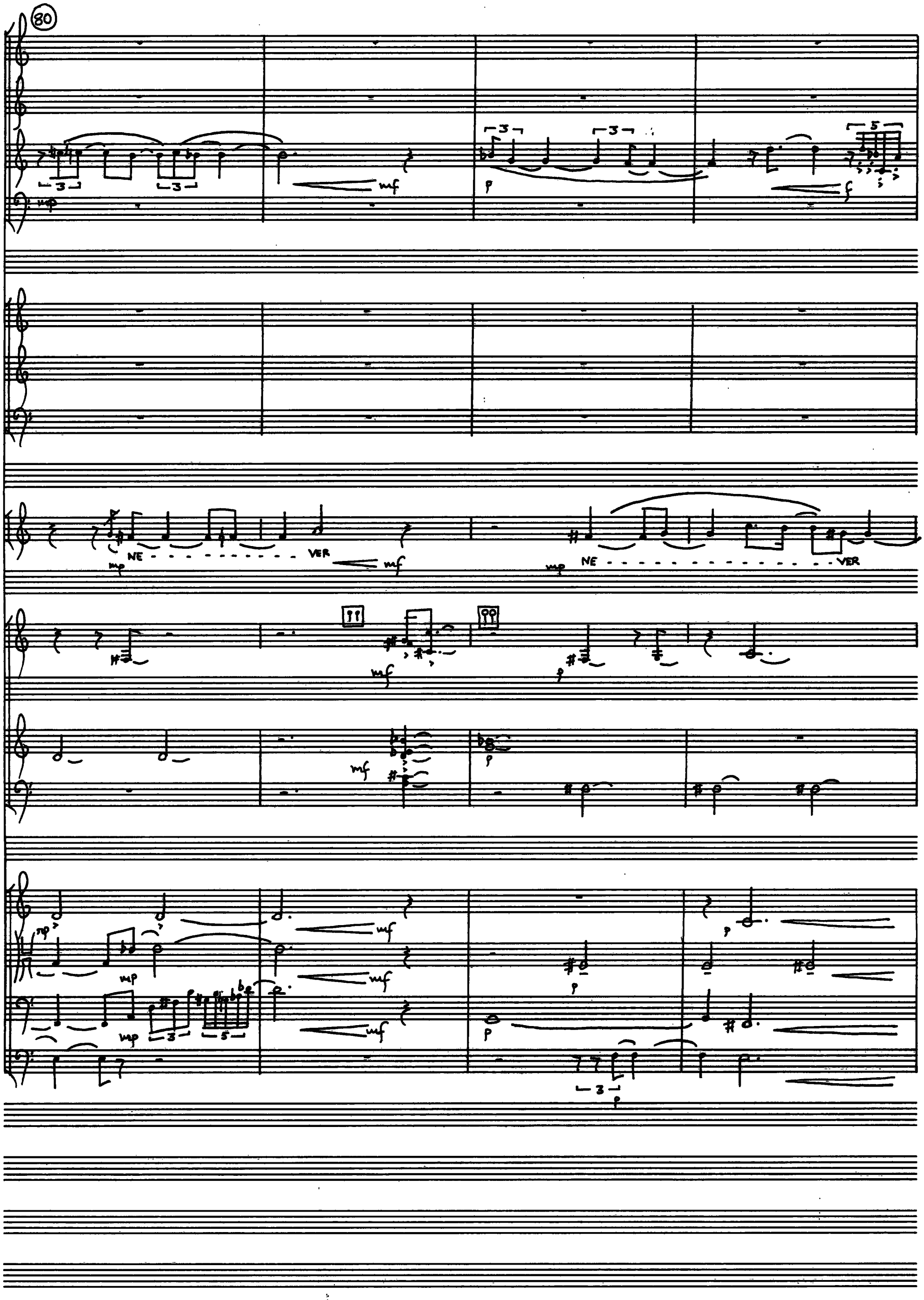
mf

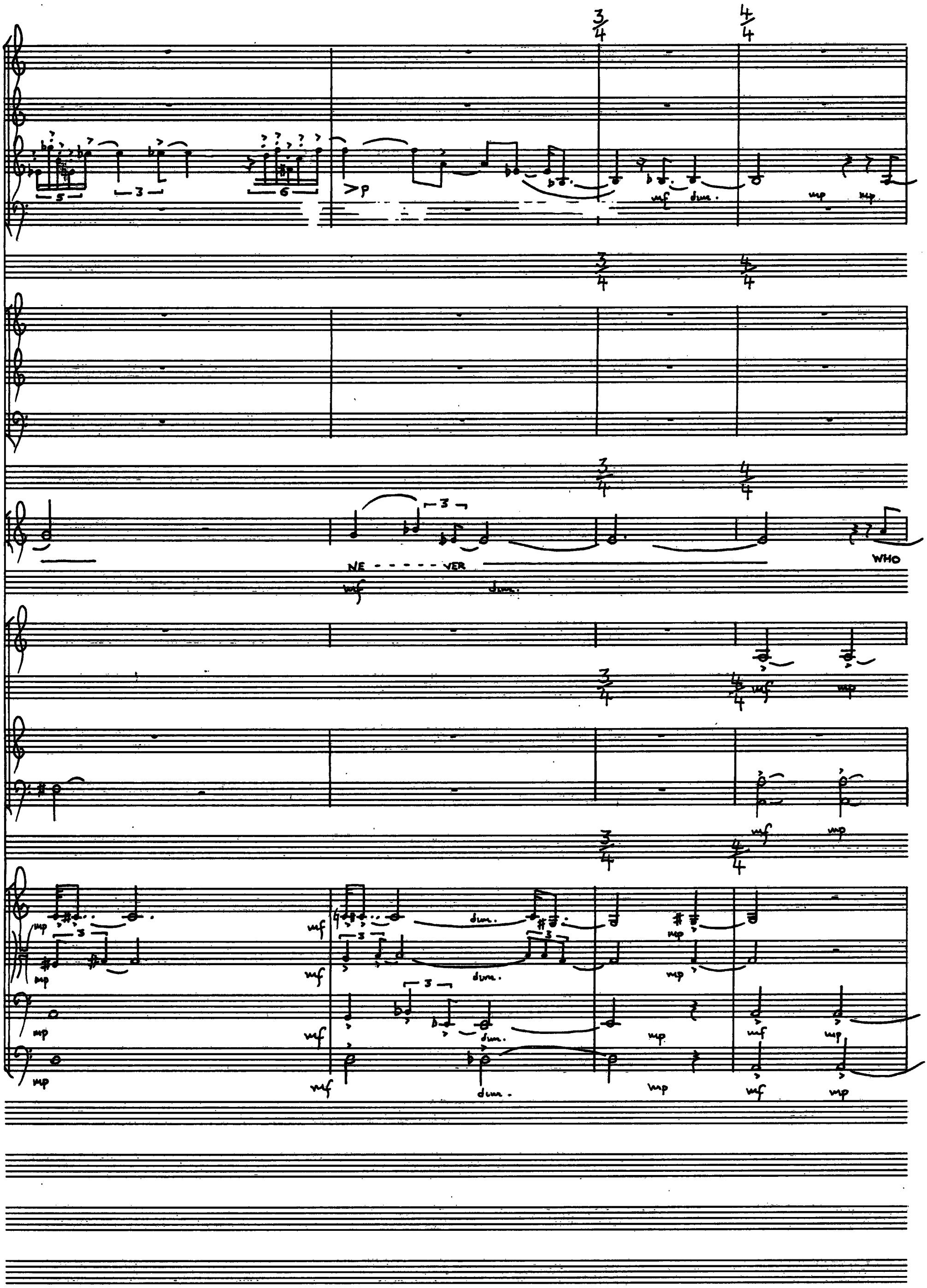
dim.

p

mf

dim.


80
mp
mf
p
f
NE
VER


NE - - - - - VER
WHO

90

mp

BE - - GAT

CROW

sul. cyn.

tr.

p

ff

(mp)

mp

mp

TEMPO II.

cresc.

cresc.

cresc.

cresc.

(4/4)

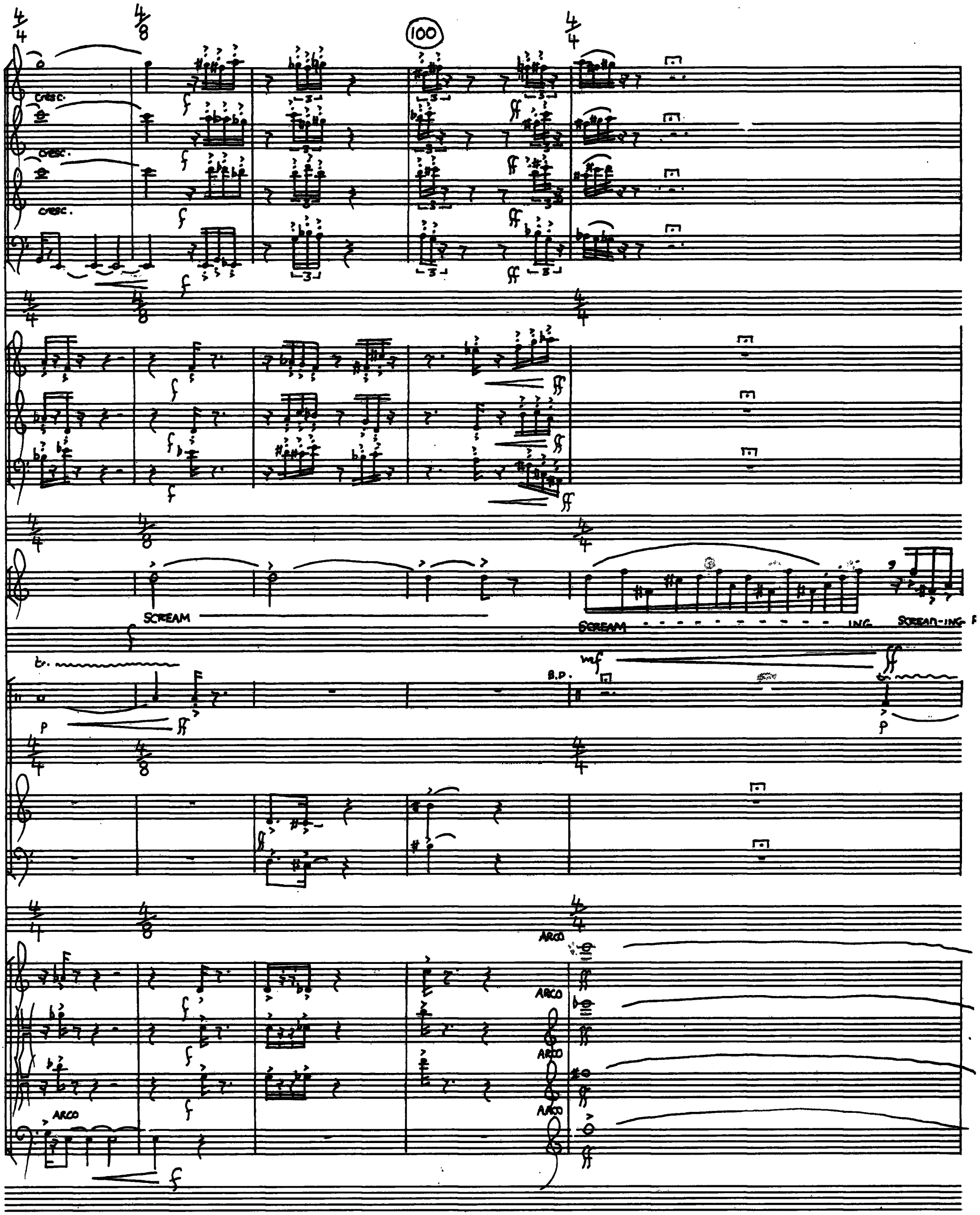
Pizz.

Pizz.

Pizz.

Pizz.

cresc.


100
cresc.
cresc.
cresc.
SCREAM
SCREAM
ING
SCREAM-ING
B.D.
ARCO
ARCO
ARCO
ARCO
ARCO

TEMPO I

BLOOD

8va→

PIZZ.

ff

(ff)

(ff)

(ff)

p cresc.

ff

sfz

p cresc.

p cresc.

ff

ff

ff

sfp

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

mp cresc.

mp cresc.

ff

ff

5/4

F

ARCO

ff

tr.

cresc.

GONG

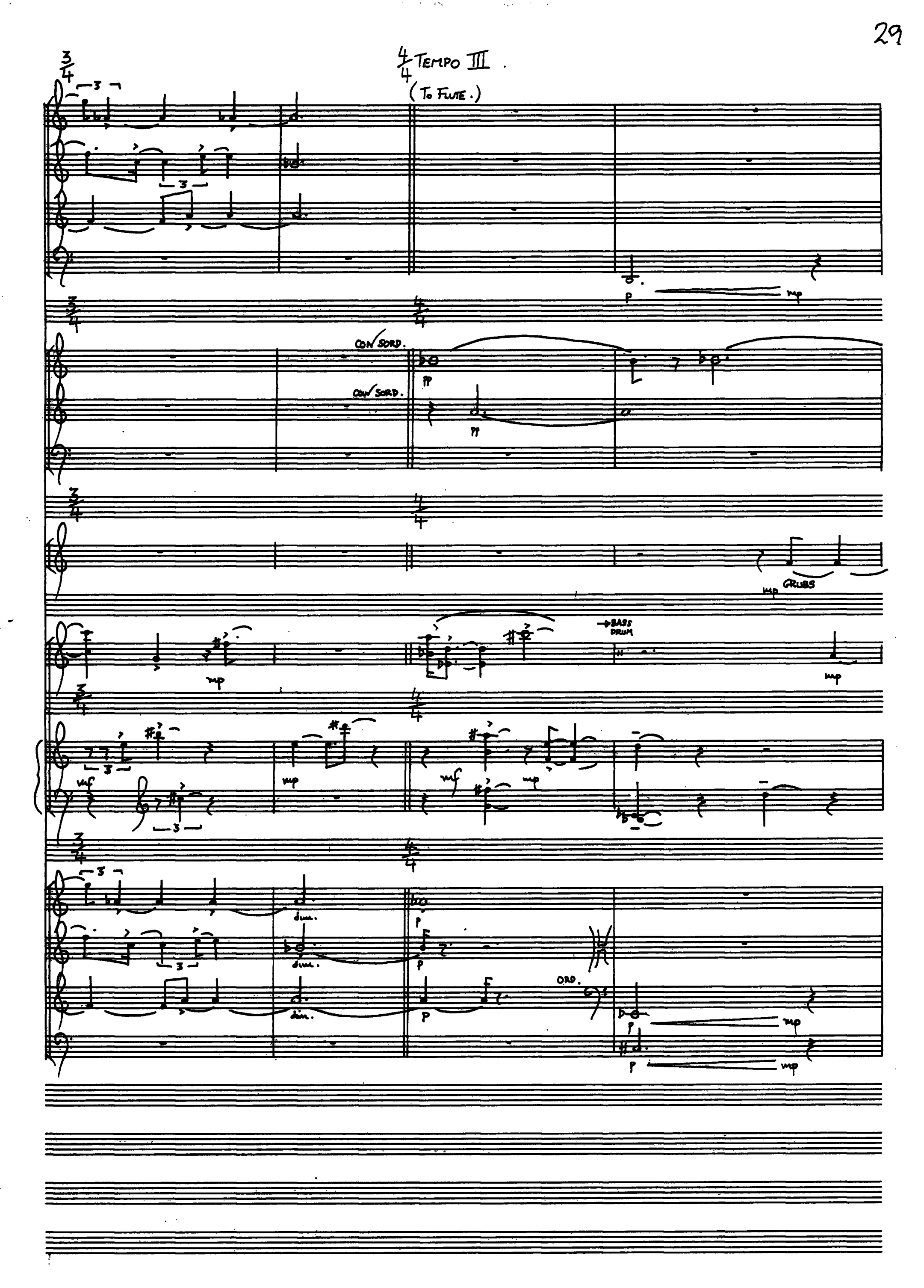
VIBR.

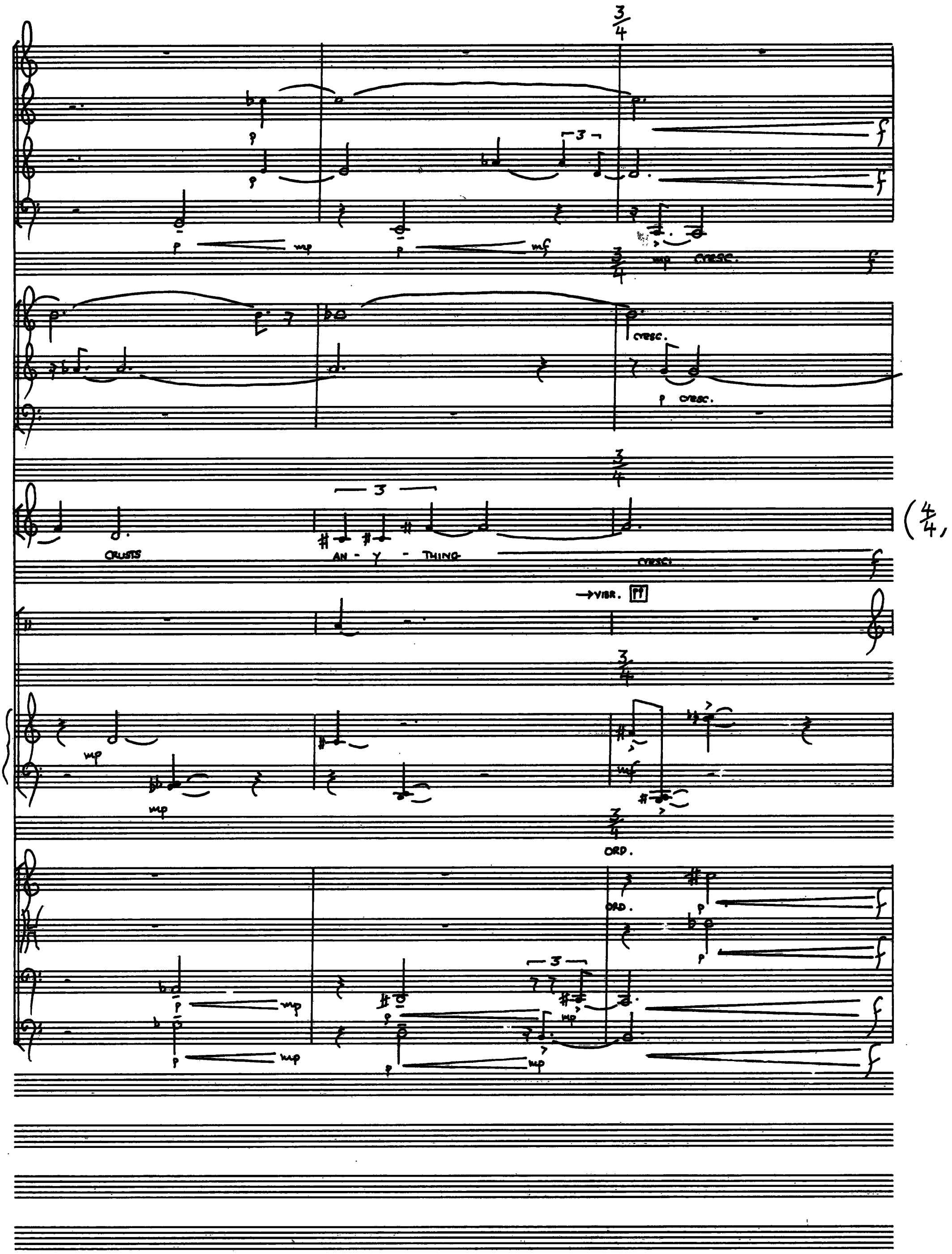
sfz

loco

SUL PONT.

p cresc.


TEMPO III
(To Flute.)
p
mp
CON SORD.
CON SORD.
pp
pp
mp
GRUBS
mp
BASS DRUM
mp
mf
mp
mf
mp
dim.
dim.
dim.
p
p
p
ORD.
p
mp
p
mp


3/4
cresc.
CRUSTS
AN - Y - THING
cresc.
→VIBR.
ORD.
ORD.

FLUTE.

120

TREM - - - - - - - - - - - - - - BLING FEA - - - - - - - -

CRESC. poco a poco

99

Pizz.

Pizz.

Pizz.

Pizz.

p mp p mp p mp p mp p

mp mf p

THER - - LESS EL - - - - - - - - - - - - - - BOWS IN

mf mp p

mf mp p

p

ARCO p mp p mp p mp p

ARCO p p mp p mp p

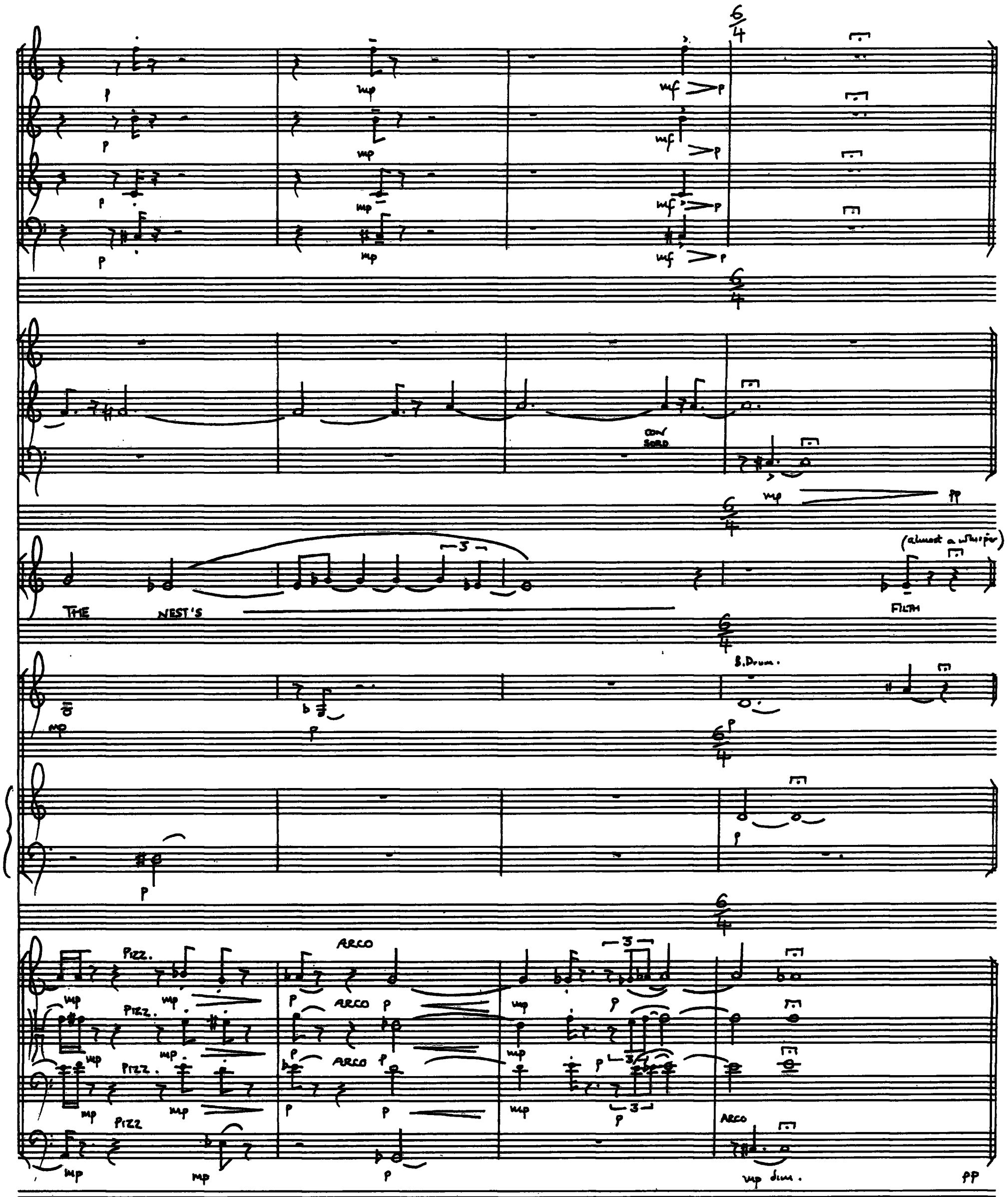
ARCO p p mp p

SUL PONT. p cresc.

SUL PONT. p cresc.

SUL PONT. p cresc.

p mp p cresc.


6/4
mf
p
mp
con sord.
pp
(almost a whisper)
THE NEST'S
FILTH
B.Drum.
Pizz.
ARCO
dim.