

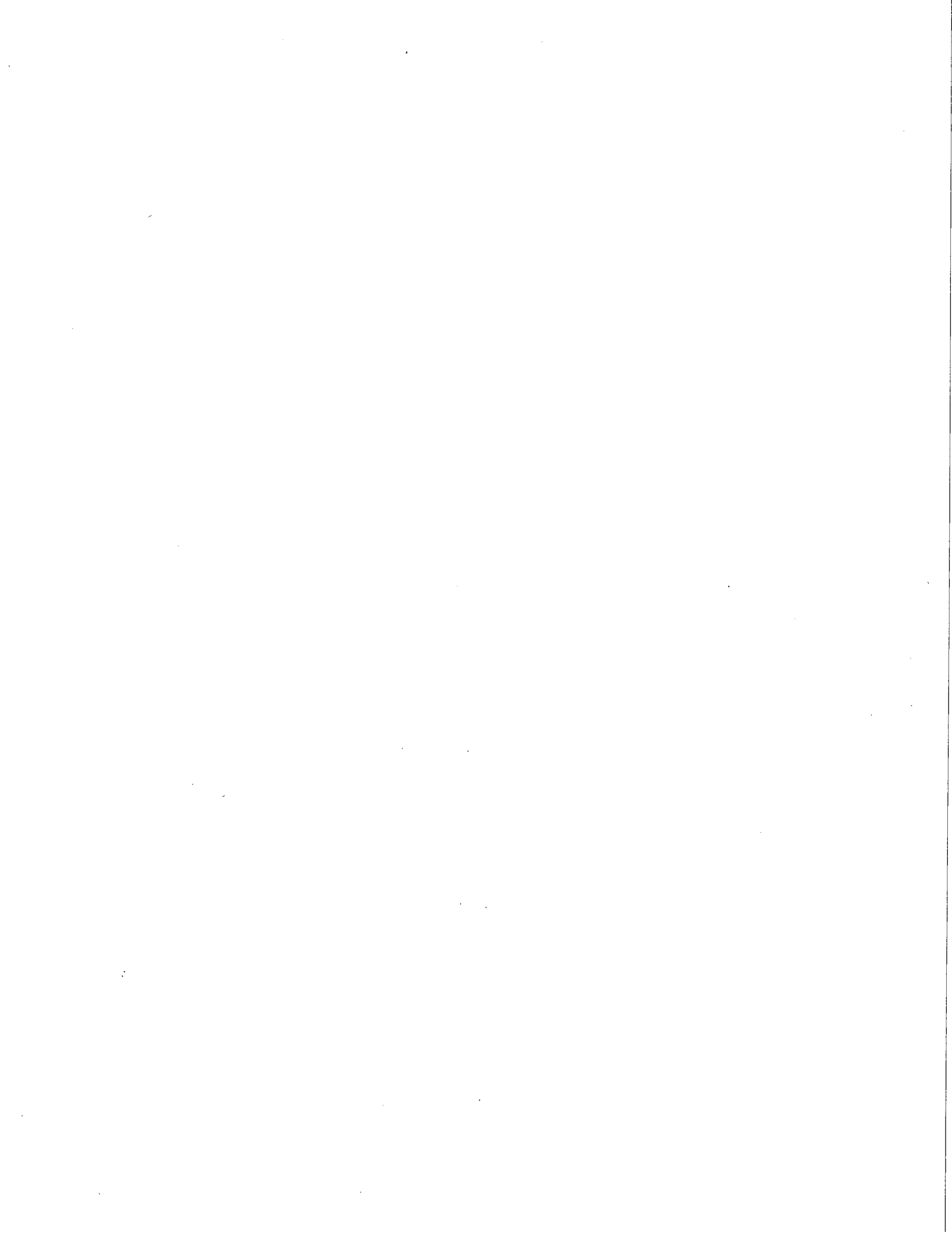
CHRISTIAN ASPLUND
TIME AND ETERNITY

REVISED BY CHRISTIAN ASPLUND AND JEREMY GRIMSHAW

FOR GAMELAN SEMARA DANA

COMMISSIONED BY
THE BARLOW ENDOWMENT FOR MUSIC COMPOSITION
AT BRIGHAM YOUNG UNIVERSITY
FOR
GAMELAN BINTANG WAHYU

2009 – PROVO UTAH



Instructions

The revision of *Time and Eternity* would not have been possible without the generous, astute, and creative assistance of Jeremy Grimshaw, Director of Gamelan Bintang Wahyu. This piece is in 3 sections that should be played continuously without significant pause. In some passages the instrumentation is left more or less open, allowing the ensemble and its director(s) to make instrumentation decisions. Moreover, given instrumentations may be adjusted as needed. There are passages in which all or several instruments play the same music. Some instruments will have to play these passages in a different octave. In some cases, some instruments will have to leave out F#'s and B's if they are not available. Suling and Rebab may be added to III as desired. [Square brackets] indicate a "loop" (i.e. a vamp) that is played repeatedly until cued to go on.

I: A very interesting and powerful sound is produced on the gong if you strike the nipple and soon after strike in the circle immediately outside the nipple. This is what is called for. Gongist should experiment to get the right effect. At the end of bar 4, the conductor first signals a number of notes with his or her fingers (from 1-10), then gives a downbeat, whereupon all pitched metalophones play that many notes (improvised pitches) rapidly, allowing them to vibrate until the next signal is given. This may happen several or many times, according to the instincts of the conductor.

II: In this section, a groove is gradually built up, starting with kempli, then drums, then gongs, then reyong, then jegogan, then jublag, then panyacah. Other instruments add to the texture which gradually shifts, but the groove continues. A soloist or soloists improvise over this groove. At "Tutti" all instruments play a more traditional pokok/kotekan passage which builds and increases in intensity with each repetition, speeding up in the last few repetitions.

III: Rhythm is free and should be conducted. Sulings and rebab may play embellished versions of the "Higher Instruments" part or even the "Lower Instruments" part. Since Reyong is not used in this section, Reyong players could play Suling. It is ok if attacks are a slightly off, as long as each chord is distinct. Tremolos need not be fast. In mm. 13-14 tempo gradually takes hold. In m. 15 tempo is established. In m. 16, instruments enter one at a time, ever four quarter note beats. Conductor should cue each entrance. The last to enter should be, in this order, Panyacah, Jublag, and Jegogan. In m. 18, conductor gives downbeat for each note, but each player attacks that note in his or her own time, at some time before the next downbeat.

I

Christian Asplund
Pravo - 2009

Slow. Mysterious. Let sounds decay.

≡ With fingertips. Pitches free.

Pitched Metalophones

Kempur

Gong

Circle outside of nipple

Nipple

n. (crossfade with gong decay)

②

Pitched

Kempur

Gong

Gradually change to fingernails

Rub edge of bar in circular motion with mallet handle.

③

Pitched

(Low Pitch)

(High Pitch)

(Any Pitch) →

④

strike normally (Pitches free)

Fast

(4)

(3)

Conductor signals a number (1-10) with fingers. Players play that many notes rapidly, i.v., at conductor's downbeat. Repeat this several or many times.

f

- 3 -

II

Instruments enter one at a time, at any time after previous instrument ends first repetition of loop. They continue throughout Part III until "Tutti", always maintaining a strict quarter-note tempo. This will mean that downbeats will occur at different times for different instruments, but everyone shares a common quarter-note pulse throughout.

Medium tempo. Steady.

Musical notation for Kempli and Drums. The Kempli part consists of a sequence of quarter notes: G4, A4, B4, C5. The Drums part is a simple beat in 4/4 time, consisting of quarter notes: G4, A4, B4, C5. Both parts are marked to continue until "Tutti".

Musical notation for Klentong, Kempur, and Gong. The Klentong part consists of a sequence of quarter notes: G4, A4, B4, C5. The Kempur and Gong parts consist of a sequence of quarter notes: G4, A4, B4, C5. The section is marked [24 beats] and continues until "Tutti".

Musical notation for Reyong. The part consists of a sequence of quarter notes: G4, A4, B4, C5. The section is marked [46 beats] and continues until "Tutti".

Musical notation for Jegogan. The part consists of a sequence of quarter notes: G4, A4, B4, C5. The section is marked [14 beats] and continues until "Tutti".

Musical notation for Pemade. The part consists of a sequence of quarter notes: G4, A4, B4, C5. The section is marked [14 beats] and continues until "Tutti". A note above the staff reads: "Pemade downbeat should align with Jegogan downbeat".

Musical notation for Pemade. The part consists of a sequence of quarter notes: G4, A4, B4, C5. The section is marked [14 beats] and continues until "Tutti".

II (continued)

Kantilan downbeat should align with Jublag downbeat

28

Jublag [10 beats]

Kantilan

continue until "Tutti"



32

continue until "Tutti"



34

Ugal & Panyacah (8va) [19 beats]

continue until "Tutti"



(Any Duration)

ATTACCA

39

Once groove is set up, a soloist, or soloists improvise over the groove. Soloists could be Frompong, Kendang, or non-balinese instrument(s) (e.g. electric guitar, saxophone, etc.) This can go on for quite awhile.

Groove continues

TUTTI

Lively tempo

This section should be repeated several times with increasing intensity with each repetition. Kempli may continue playing quarter notes. Drums should gradually become more active and intense. During the last few repetitions the tempo should increase and the drum part could tighten up, actually moving to steady quarter notes with sticks (i.e. in unison with kempli). Final attack should be allowed to ring, overlapping with the movement that follows.

40

Pemade & Kantilan

f-fff

Pemade & Kantilan

f-fff

Panyacah & Ugal

f-fff

Jegogan & Jublag

f-fff

Reyong (and Ceng-ceng kopyak)

Wood on pot edge (ocak-ocakan)

f-fff

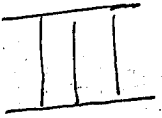
Several or Many X

42

Normal (byongs)

ATTACCA

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III to be on two facing pages
(to minimize page turns).



Slow. Stately. Very Free (Conducted)

Higher Instruments

(Some instruments 8va if nec.)

Lower Instruments

(Some instruments 8va if nec.)

Gongs

Klentong (also Gentorak and Ceng Ceng with Gong attacks)
Kempur
Gong

Higher Instruments

Lower Instruments

Gongs

Higher Instruments

⑦ (Kantilan May Enter Here)

Lower Instruments

Gongs

Higher Instruments

Lower Instruments

Gongs

16 One by one, each instrument begins repeating the loop below, ending with Panycah, Jublag and Jegogan, until finally all are playing loop below. Entrances should occur every 4 (quarter-note) beats. Conductor should cue these entrances so that the rhythm is strong.

18 Play each note the number of times indicated some time on or after downbeat, but before next downbeat (as given by Conductor). i.e. attacks should be very "ragged".