

BARONG

for two pianos and ^{two} percussion

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BARONG (1985)

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The Barong-Play (traditional Balinese dance) represents the eternal fight between good and evil. The good spirit is represented by the Barong (a friendly mythological monster) and the evil spirit by the Rangda (supreme witch). The fight is also between the living (Barong) and the dead (Rangda), since tradition maintains that the spirits of the Rangda and her followers inhabit the graveyard.

'Barong' is laid out in eight 'scenes'(preceded by an Introduction) which are divided into three movements, and is based on the Barong-Tjalonarang Play at Batubulan, South East Bali.

Introduction: Entrance of the Barong

I (i) Dance of the Barong

King Nerabangsawa as Barong, with company of Butas and Kalas

(ii) Dance of Ni Karong

Ni Karong and company of Sisias prepare for the arrival of the supreme witch, Dewi Krishna.

(iii) Dance of Dewi Krishna

Dewi Krishna (an old woman leaning on a staff) addresses her followers - Ni Karong and the Sisias make obeisance.

II (i) Trance Dance of the Balian (witch-doctor)

Two attendants of Nerabansawa, Pénasar and Kartala discuss why it is that so many deaths have occurred in the village, and decide to consult a witch-doctor. The witch-doctor arrives, sits down with her head over a smoking bowl, and goes into trance. Meanwhile a 'Leyak'(one possessed by an evil spirit) is seen in the background. She is recognised as Ni Karong, at which the company seize her and tear off her mask. She is then tied up to a tree.

(ii) Dance of King Djayasenngara

Djayasenngara (a friend of Nerabangsawa) performs a wild trance-dance, admonishing Ni Karong as she tries to escape. The witch-doctor now tells Nerabagsawa to form a procession to the graveyard and fight Dewi Krishna and defeat the Rangda. Ni Karong is released with a warning.

III(i) Village Procession to the Graveyard

Nerabangsawa, Pénasar and Kartala, Djayasenngara and the whole company of Butas and Kalas process to the graveyard.

(ii) Fight between Nerabangsawa (Barong) and Dewi Krishna (Rangda)

Dewi Krishna appears at the entrance to the graveyard and is attacked by Nerabangsawa. As she begins to falter, and in order to increase her magical power, she transforms herself into a boar. Defeated again she transforms herself into a bird - still she is defeated and so she finally transforms herself into the Rangda. The Rangda is too powerful for Nerabangsawa who then transforms himself into the Barong, and eventually defeats the Rangda.

(iii) Triumphal Dance of the Barong, and general Trance-Dance

As the Barong and his followers rejoice over their triumph, Ni Karong (attendant of the defeated Rangda) goes into trance before finally collapsing. At the end of the dance the men turn their Kris' (wooden swords) in on themselves, violently stabbing themselves in a final trance-dance.

Each of the characters in the Play are represented by a certain rhythm (and associated melody): the characters on the side of Barong are associated with the Dhamār-tāla: 5.2.3.4 (North India), and those on the side of Rangda with the Dhruva Trisra: 3.2.3.3 (South India). The various 'guises' (costumes/masks) worn by each character, as well as certain concurrent themes such as trance, transformation (of one being into another), kris, etc. are each represented by a particular instrumental 'colour', as shown in the following table:

<u>Side of Barong</u>	<u>Side of Rangda</u>
Side of Barong (general): Logdrum	Side of Rangda (gen): Sleighbells
Nerabansawa (Barong): Piano/vibraphone	Dewi Krishna:
Butas & Kalas (chorus): Piano/xylo	as human: Thai gongs
Pénasar & Kartala (attendants): Low staccato chords; Bass drum/Logdrum	as boar: Low steel drum/piano
Balian (witch-doctor): Crotales	as bird: High steel drum/piano
Djayasenngara: Piano harmonics (metal triangle laid on piano strings)	as Rangda: Cowbells/piano
	Ni Karong: (a) Piano chords with grace-notes
	(b) Scherzando figures
	Sisias (chorus): Rising piano scales

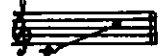
General Themes

Trance:	Glissando/sliding tones
Grave:	Tam-tam
Kris (wooden sword):	Thundersheet
Leyak:	Claves
Transformation:	Drums (as distinct from Bass Drum alone)
Passive presence:	Trill
Smoking bowl:	Timpani sticks on low piano strings

Instruments required:

Percussion 1:

Vibraphone (motor off throughout)
Crotales (2 Bvs)
Thai Gongs:



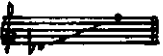
Large wood-block or log-drum
Low sleighbells
Bamboos
Chinese Wind Gong (smallish, flat chinese tam-tam)
3 chinese cymbals: very high, medium, low.
Bongos
Medium tom-tom (slack)
Large timpani (slack-unpitched)
Brass thundersheet (2)
Acme siren (mouth-operated)
Steel drum

Percussion 2:

Xylophone (4 Bvs)
(sounds 1 Bve higher than written)



Cow-bells:
(sounds 2 Bves higher than written)



Very high chinese cymbal
Chinese tam-tam
Large Log-drum
Bongo (or high tom-tom)
Low tom-tom (slack)
Large Bass Drum
High sleighbells
Bamboos
Low sleighbells
Flexatone:
Low claves
Very small brass thundersheet
Metallophone:



Medium or large timpani.

(Metallophone should be mounted over the timp. head as close to the skin as possible, so that maximum vibrations are picked up by the timp. head).

Bow
Acme siren (mouth operated)

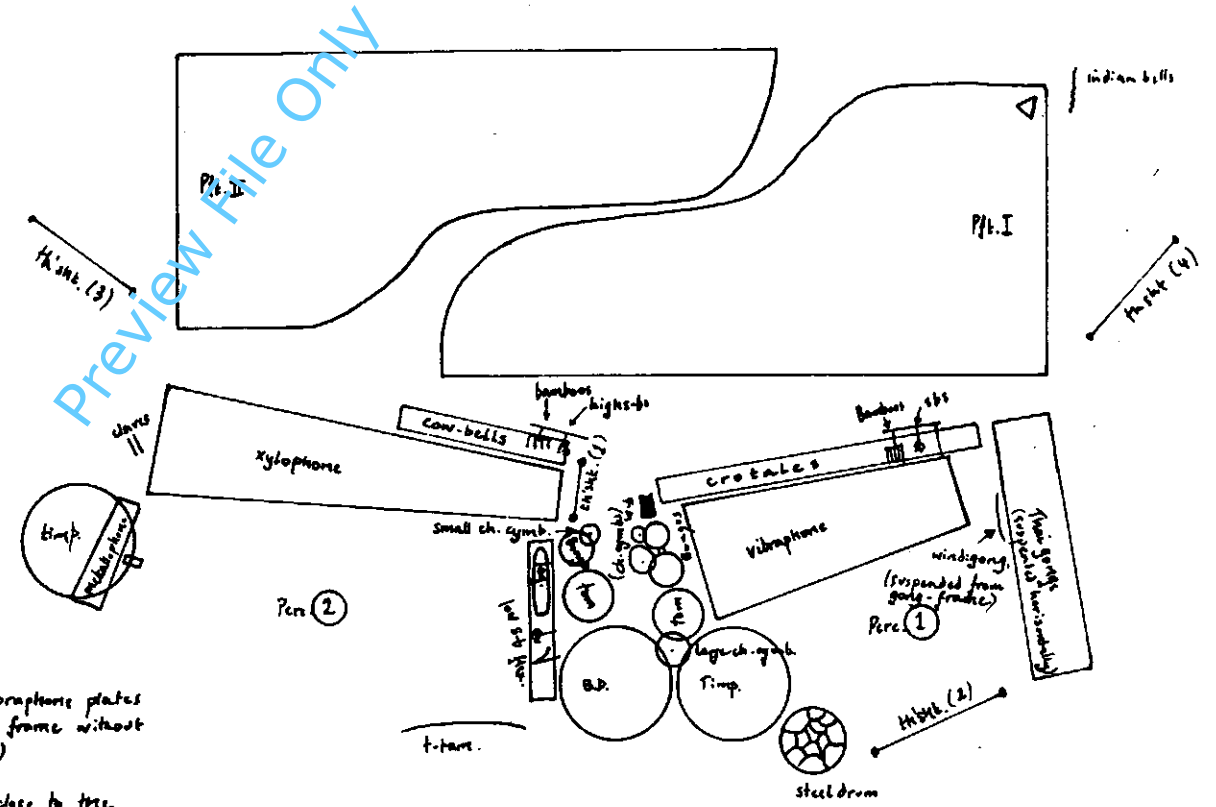
Piano I:

Suspended Indian Bells (very high)
Large triangle
timpani sticks
Brass thundersheet (4)
Acme siren (mouth operated)

Piano II:

Brass Thundersheet (3)
Acme siren (mouth operated)

'Barang' was commissioned by Southern Arts Association for the Regional Contemporary Music Network, with funds provided by the Arts Council of Great Britain. The first seven performances took place in Bedford, Warwick, Keele, Tunbridge Wells, Oxford, Bristol and Brighton in February 1985. The performers were Julian Jacobson and Andrew Ball (pianos), and Simon Limbrick and the composer (percussion).



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INTRODUCTION: Entrance of the Barong

Handwritten musical score for the first system, featuring:

- Flute I:** Treble clef, quarter notes, dynamic *f*, marking *(Ped. each note)*.
- PFT. I:** Treble clef, quarter notes.
- PFT. II:** Treble clef, quarter notes.
- Flute II:** Treble clef, quarter notes, dynamic *f*, marking *v. small ch. cymb.*
- Drum:** Bass clef, quarter notes, dynamic *f*.

Tempo: $\text{♩} = 100$. Markings include *vibr.* and *p*.

Handwritten musical score for the second system, featuring:

- Flute I:** Treble clef, quarter notes, dynamic *f*, marking *vibr.*
- PFT. I:** Treble clef, quarter notes, dynamic *p*, marking *susp. Indian bells*.
- PFT. II:** Treble clef, quarter notes, dynamic *pp*.
- Flute II:** Treble clef, quarter notes, dynamic *f*, marking *vibr.*
- Drum:** Bass clef, quarter notes, dynamic *f*, marking *B.D.* and *(cymb.)*.

Tempo: *Large M-blk. (P)*. Markings include *temp. bongo* and *vibr.*.

Musical score for the first system, consisting of five staves. The notation includes complex rhythmic patterns with many beamed notes and rests. Dynamic markings such as *mf* and *f* are present. A specific instruction "(cymb.)" is written above the bottom staff. The system concludes with a double bar line and a repeat sign.

Musical score for the second system, consisting of five staves. The top staff features a melodic line with dynamic markings *mf* and *f*, and performance instructions "(3) Large w. blk." and "Endg.". The second staff includes a percussion part labeled "(Indian bells)" with dynamic markings *pp* and *f*. The bottom staff contains a melodic line with dynamic markings *pp* and *f*. A circled number "1" is located at the top right of the system. The system concludes with a double bar line and a repeat sign.

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I (i) ① Steadier : ♩ = 88

① vibr.

f Ped. each note

① 2nd time:

f Ped. each note

I. 2nd time

Detailed description: This section contains two systems of musical notation. The first system has two staves: the top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with vibrato and a piano (p) dynamic; the bottom staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature, providing harmonic accompaniment. The second system also has two staves with similar clefs and key signatures, continuing the melodic and harmonic lines. Performance instructions include 'f Ped. each note' and '① 2nd time:'.

① Steadier : ♩ = 88

mf stacc.

Detailed description: This section consists of two staves in treble and bass clefs with a key signature of one flat (Bb) and a 3/4 time signature. The top staff features a rhythmic pattern of eighth notes with a mezzo-forte (mf) dynamic and staccato articulation. The bottom staff provides a bass line with quarter notes and rests.

* staccato, but with a little pedas

② Small ck. Xyl. (sounding 8ve higher) mf

f

Detailed description: This section is a single staff in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line for a xylophone (Xyl.) with a mezzo-forte (mf) dynamic. A dynamic marking of 'f' is shown in a box above the staff.

(1st time)

①

(2nd time)

(1st time)

I

(2nd time)

II

②

②

①

poco a poco cresc.

I

II

②

più f *poco a poco cresc.*

7

①

I

II

②

più f *poco a poco cresc.*

7

①

I

II

②

8

①

I

II

②

16

①

I

II

②

Loce

sempre cresc.

mp cresc.

①

I

II

②

cresc.

cresc.

f cresc.

(mf cresc.)

① Slower: $\text{♩} = 76$

I

II

②

③ Slower: $\text{♩} = 76$

mf kin

mp

10/16

5:3

(f)

t. tam: (p)

mp

①

I

II

②

(p. 10)

I (ii) Dance of Ni Karam

①

I

mf

II

mf

②

mp

Rit. - - - - - Calm (♩: 58)

①

I

Rit. - - - - - Calm (♩: 58)

II

pp ma distinto

②

R

*R

*R

*R

(*R)

♩ = 60 poco - a - poco - accel.

①

I

II

②

al - Tempo I (♩ = 74)

①

I

II

②

④ Quick: ♩ = 100 (♩ = 66)

①

②

** Scapa quickly with ease*

①

②

①

I

II

v. small ch. cymb.

Rit. ♩ = 92

Rit. ♩ = 92

mf

①

I

II

②

the dot on this f falls on the 1st beat of the next bar

wind gong: (scrape with coin) *mf*

①

Musical staff with notes and rests, including a measure with a fermata.

I

First system of piano accompaniment for part I, including dynamics like *mf* and *mp*.

II

Second system of piano accompaniment for part II.

②

Third system of piano accompaniment for part II.

Musical staff for part I, starting with *larch comb.* and *mp*, including the instruction *partially damped each time*.

I

First system of piano accompaniment for part I, featuring complex chords and textures.

II

Second system of piano accompaniment for part II, including dynamics like *mp* and *high s-ba*.

②

Third system of piano accompaniment for part II, including dynamics like *mp*.

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(iii) 5 Subito Tempo 1°: d:76 Thai gong:

①

I

II

②

5

①

I

II

②

5

accel.

Tempo 2° (d:100)

Tempo 1° (d:76)

Wind gong (Srengaji, dhamani)

gradually damp t-tam.

① *mf* *tu* *f*

I, II, ②

* number of notes here is approximate

very free

① *5* *5*

I, II, ②

⑥

① *mp*

I

II *mf*

② *very high s-b* *mp*

⑥

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① *rit.* *tan* *Calm: d: 58* *vibr. [P]*
(vibr.) *pppp enter imperceptibly beneath gong resonance*

I *pp* *(slowly)*

II *mp* *rit.* *Calm: d: 58 *R* **R*

②

⑦ *d: 84* ** Play vibraphone at pp with gong beater simultaneously with A2 gong (f)*

① *(lu.)*

I *pppp sempre (uc.)* *Con Ped.*

II *d: 84* *pppp sempre (u.c.)* *Con Ped.*

②

⑦

① *(vibr.)*
con ped.
pppp sempre

I

II

②

①

I

II

② *t. lam:*
ppp
damp gradually

Trance-Dance of the Balian (mitch-doch)

pp
leg.
mf

Free ($\text{♩} = c. 60-63$)

① *Andante*

pp

(poco)

① *ten* (tr.)

$\text{♩} = 63$

(poco)

(poco)

allegro

Free (d. 60-68)

① *pp* *com primo*

II *cello partur*

9

① *w/bk.* *mf* *t.v.*

I *timp. sticks inside piano* *ppp*

II *vd.*

② *AD* *metalophane on timp (bowed)* *timp. pedal* *(Free)* *p* *(slow, irregular)* *(sim)*

d. 66

9

①

I *very gradual gliss*

II *(9)* *15. P.*

② *lowclaves:* *p* *(sim. a niente)*

(no.)


① *(scatolus)* **10** 

I

II

②

* scrape any (round) string with fingernail or plectrum: fast glissando producing high harmonics

① 

I

II

②

(sounding approx. 1 octave higher)

(sim.)

place triangle on strings corresponding to those played with r.h. at approx. midpoint of strings, and slide it slowly up and down strings, obtaining harmonics glissando. If construction of piano frame forbids this on the written notes, the whole passage may be transposed up or down as necessary.

stringendo

(♩: 100)

①

I

II

stringendo

(♩: 100)

②

⑪

Staccato ♩: 88

①

I

II

①

⑪

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12

(ii) Dance of King Dayasenggara

①

I

II

②

12

ff sempre
grace notes always very fast

①

I

II

②

①

I

II

②

(crot.)

$\text{♩} = 63$

Ped. sempre al fine

$\text{♩} = 65$

25

①

I

II

②

pp, sempre dim.

p, sempre dim.
(not spread)

(loco)

Continue for as long as resonance lasts

pp, sempre dim.

①

I

II

②

(p)

(p)

(p)

13

$\text{♩} = 76$

III (I)

Village Procession to the Graveyard

mp

mp-mf

log.

mf-mf

I

II

②

continues as long as resonance lasts

(p)

I (bell-like) mp

II *pp* *mf* *pp* *mf* *pp* *mf*

① *mf* *pp* damp with cloth each time

I

II *pp* *mf* *pp* *mf* *pp* *mf*

①

I

II

②

* (14)

75

mp

mf

mf

mf

I

II

②

(start spread always on the beat)

mp

ped each note

75

pp cresc.

t-lam.

I

II

②

①

I

II

②

mod. all. cresc.

mf *mf* *mf* *mf* *mf* *mf*

(a nich.)

(loco) (loco) (loco)

f *mf*

① *tr. b.*
 I
 II

Moving on slightly

① *ch. cymb. (med.)*
 I *smf, sempre*
 II *mp, cresc.*
mf, no agitato
(loco)

② *t. tam:*

① med. ch. cymb. w. blk. bongo A Tempo (♩. 76)

mp f f f f

②

I A Tempo (♩. 76)

II f f f f

③

Faster: d=88: sempre accel.

①

(bongo)

I

Faster: d=88: sempre accel.

Per each chord

II

Faster: d=88: sempre accel.

②

t-tam.

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(accel.)

① med. str. cymb.

mp

(accel.)

I

II

f. p; agitato

loco

loco

loco

loco

15

(P.)

(accel.)

②

The musical score consists of several staves. The top staff is for a med. str. cymb. with a dynamic of *mp*. Below it are two grand staves labeled I and II. Staff I contains complex rhythmic patterns with many slurs and accents. Staff II contains a more melodic line with slurs and accents, including the instruction *f. p; agitato*. Below these are two more staves, one of which has the instruction *loco*. The bottom staff is marked with a circled 2 and contains a melodic line with slurs and accents. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

①

(accat) (laco) Est. (-> gong.)

I

II

(laco) (laco) Est. high s-bells:

②

mp

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17 (ii) Fight between Nerabangsawa (Barong) and Dewi Krishna (Rangda)

Thai gongc

①

I

②

mp

① *meno f* *accel.* $\text{♩} = 100$

I

II *accel.* $\text{♩} = 100$ *f stacc.*

② *accel.* $\text{♩} = 100$
bamboos: (crushed)

① (gongs) $\text{♩} = 100$

I

II

②

18

① (f) *accel.*

I

II ♩: 88 sub.
mp *accel.*

② ♩: 88 sub.
high s. 22
mp (balance with p/b. 2) *accel.*
bamboos. f

19

① ♩: 100 (to vibr.)
Vibr. (scraps) *to gongs*

I

II ♩: 100
f stacc. (loos) mp

② ♩: 100
xyl. ♩: 100 (l. tam.)
mf

① *♩* = 88 *sub.* *gorgs:* *mf* *accel.* *pizz f*

I

② *♩* = 88 *sub.* *mf* *mf* *mp* *accel.* *R* *R* *R* *R* *(comprimo)*

③ *f-lans:* *high s-b:*

① *♩* = 100

I

② *♩* = 100 *f* *f* *> mp* *bamboos:* *f* *f* *(sim.)* *♩* = 100

① *d = 86* *accel.*

I

② *d = 88* *mf* *high s. bs.* *accel.*

③ *d = 88* *mf* *high s. bs.* *accel.*

① *(d:100) / d = 88* *accel.* *(d:100)*

I *mf* *trind song (9)* *manof* *(drums)*

② *(d:100)* *mf* *accel.* *(d:100)*

③ *(d:100)* *mf* *accel.* *(d:100)*

barboos: *xyli:* *(d:100)*

① *♩ = 100*
 Benge (s)
 Tumb. (s)
 Fimp. (s)
 (stank) *mf*

I

II *♩ = 100*
 15

② *f sempre*
 (sim.)

① *♩ = 88*
 → (Steel drum)

I *Steel drum.*
 sona Pol. (Horn with steel drum)

II *f ben artic.*
 (New Pol.)
♩ = 88
 {hundredsheet: (high)

② *♩ = 88*
 21

accel.

♩: 104

→ drums:

①

I

II

accel.

♩: 104

②

accel.

♩: 104

(bambos.)

(Tup.)

(Sim.)

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22

♩: 96

①

I

II

→ steel drum:

22

♩: 96

f brillante!

②

♩: 96

thundersticks

5:3