

GENDHING
FRAGMENTS AND ECSTACIES

FOR JAVANESE GAMELAN, LARAS PELOG
WITH VOCAL

JARRAD POWELL

FRAGMENTS AND ECSTACIES

for Javanese gamelan, with vocals
laras pelog

Jarrad Powell

FORMAL SCHEME

Different realizations of this piece are possible, depending on the desired duration of the performance. The following is one suggestion.

- MERONG
 - Slow to Irama II by second ketuk (vocal enters on 2nd kenongan)
 - Play 2 times (with vocal)
 - The second time substitute the umpak for last two lines of the merong.
 - Remain in Irama II for transition to Ladrang.
- LADRANG
 - A. Enter Ladrang in Irama II, then speed up to Irama I by first kempul; return to Irama II again by the gong. Repeat A with vocal. Switch to ciblon in last kenongan; slow to Irama for transition to B.
 - B. Irama III kendhang ciblon (with vocal); andhegan at 3rd kempul. Return directly to Irama II after andhegan for final gatra of B.
 - A. Return to A, Irama II kendhang kalih (vocal). Suwuk.

GENERAL

- A solo singer (psindhen) may perform all the vocals; or the vocal part for the *ladrang irama II* section may be performed by a small chorus if desired, with the soloist taking the rest of the vocals.
- The text is from *Rumi: Fragments and Ecstacies*; translated by Daniel Liebert; originally published by Source Books, 1981, second publishing by Omega Publications, 1999; used by permission of Omega Publications, Inc. The balungan melody in the merong section is based on a Japanese lullaby from the Edo period.

Gendhing *FRAGMENTS AND ECSTACIES*
ketuk 2 arang minggah ladrang, laras pelog

Buka 5 . 5 4 2 1 4 5 3 2 1 2 . 6 . (5)

Mérong

6 . 6 5	$\overline{.6\dot{1}}$ 6 5 ⁺	$\overline{.356\dot{1}}$ $\overline{6\dot{1}}$	5 . . .
1 . 2 $\overline{12}$	$\overline{.35}$ 6 5 ⁺	$\overline{.12}$ 3 1	2 . . . $\hat{}$
6 . 6 5	$\overline{.6\dot{1}}$ 6 5 ⁺	$\overline{.356\dot{1}}$ $\overline{6\dot{1}}$	5 . . .
1 . 2 $\overline{12}$	$\overline{.35}$ 6 5 ⁺	$\overline{.12}$ 3 1	2 . . . $\hat{}$
6 . 6 5	$\overline{.6\dot{1}}$ 6 5 ⁺	$\overline{.356\dot{1}}$ $\overline{6\dot{1}}$	5 . . .
4 . 2 $\overline{12}$	$\overline{.35}$ 6 5 ⁺	$\overline{.12}$ 3 2	. . 5 6 $\hat{}$ \Rightarrow
5 4 2 1	4 5 $\overline{.12}$ ⁺	3 2 . .	5 6 . .
5 4 2 1	4 5 $\overline{.32}$ ⁺	1 2 . 6	. 4 . (5)

Umpak

\Rightarrow 5 4 2 1	4 5 $\overline{.12}$ ⁺	3 2 . .	5 6 . .
. . 5 4	2 1 4 5 ⁺	3 2 1 2	. 6 . (5)

Ladrang

A.	2 1 5 6	2 3 2 $\hat{1}$	2 1 5 6	3 2 6 $\hat{5}$
	6 5 $\hat{1}$ 6	4 5 3 $\hat{2}$	3 2 5 3	2 1 6 (5)
B.	..21 5356	..23 .2.1	..21 5356	$\hat{1}$ 632 .6.5
	..65 $\hat{1}$ 654	.245 .645	.3.2 3.53	$\hat{5}$ 621 .6.(5)

Jarrad Powell
Seattle, 1993

Gendhing *FRAGMENTS AND ECSTACIES*, vocal
ketuk 2 arang minggah ladrang, laras pelog

Buka 5 . 5 4 2 1 4 5 3 2 1 2 . 6 . (5)

Mérong

. 6 . . . 6 . 5 . . 6 i . 6 . 5
. 1 5 . 5 6 . . 2 1 6 . 3 5
the bird flut-ters in the heart's cage

. . 3 5 6 i . 6 i 5
. 3 5 6 . i 6 . 5 . 3 1 2 3 6 3
put-ting out his head on this side and

. 1 . . . 2 . 1 2 . 3 5 . 6 . 5
5 i 2 i 6 . i 5 . 3 5 6 4 6 5
that the flood fills the ancient riverbed

. . 1 2 . 3 . 1 . 2
. 3 1 . 3 2 6 . 2 3 2 6 1
and once a - gain the riv-er-banks are

. 6 . . . 6 . 5 . . 6 i . 6 . 5
2 1 5 . 5 6 . . 2 1 6 . 3 5
green the bird flut-ters in the heart's cage

. . 3 5 6 i . 6 i 5
. 3 5 6 . i 6 . 5 . 3 1 2 3 6 3
put-ting out his head on this side and

. 1 . . . 2 . 1 2 . 3 5 . 6 . 5
5 i 2 i 6 i 5 . 3 5 6 4 6 5
that the fal-con hears the roy - al drum

. . 1 2 . 3 . 1 . 2
. . . . 3 2 1 6 . 5 4 2 . . 1 2 1 6 1
and cir - cles seek - ing the wrist of the

. 6 . . . 6 . 5 . . 6 i . 6 . 5
 2 1 5 . 5 6 . . 2 1 6 3 5
 king the bird flut-ters in the heart's cage

. . 3 5 6 i . 6 i 5
 3 5 6 . i 6 . 5 . 3 1 2 3 6 3
 put-ting out his head on this side and

. 4 . . . 2 . 1 2 . 3 5 . 6 . 5
 5 4 1 5 4 3 . . 5 . 1 5 6
 that the musk deer smells the li -

. . 1 2 . 3 . 2 5 . 6
 5 . . . 2 1 6 1 . 2 5 . . . 5 4
 on and her haunch-es are tremb -

. 5 . 4 . 2 . 1 . 4 . 5 . . 1 2
 6 . . . 6 5 4 2 . . 1 4 . 4 5 6 5 . . .
 ling the musk deer smells the li - on

. 3 . 2 5 . 6 =>
 3 1 3 1 . 2 5 . . . 5 4 6
 and her haunch-es are tremb-ling

. 5 . 4 . 2 . 1 . 4 . 5 . . 3 2
 i 2 i 6 . 2 4 5 . . 3 5 . .
 the mad-men have seen the moon

. 1 . 2 . . . 6 . . . 4 . . . (5) :]
 6 4 5 2 . 2 1 3 3 . . 2 3 6 . . 2 i 6 4 5
 in the win-dow they are run-ning to the roof with lad - ders

Umpak

=> 5 . 4 . 2 . 1 . 4 . 5
 i 2 i 6 . 2 4 5 . . 3 5 . .
 the mad-men have seen the moon

. 3 . 2 . 1 . 2 . . . 6 . . . (5)
6 4 5 2 . 2 1 3 3 . . 2 3 6 . . 2 1 6 4 5
 in the win-dow they are run-ning to the roof with lad - ders

Ladrang A

. 2 . 1 . 5 . 6 . 2 . 3 . 2 . 1
 2 5 1 2 3 5 1 5 6 . . 5 1 2 3 2 1 1 .
 come beg-gars sit with o-pen hands at the gates of noth-ing-ness
 . 2 . 1 . 5 . 6 . 3 . 2 . 6 . 5
 5 1 5 6 2 3 . 6 5 2 6 4 5
 God will bring bread with-out the me-di-um of bread
 . 6 . 5 . 1 . 6 . 4 . 5 . 3 . 2
 . 1 6 5 1 2 3 2 5 6 5 4 2 6 5 3 3 2 .
 sweet-ness with-out hon-ey or bee when past and future dis-solve
 . 3 . 2 . 5 . 3 . 2 . 1 . 6 . (5)
 . 6 1 3 1 2 . 5 5 . 2 3 2 6 1 6 4 4 5
 there is on-ly you sense-less as a lute up - on the breast of God

Ladrang B

. . 2 1 5 3 5 6
 5 5 6 . 3 . 1 2 3 3 5 5 6
 come out from the cir - cle of time
 . . 2 3 . 2 . 1
 2 2 3 3 . 5 6 2 2 . 3 1
 and in - to the cir - cle of love
 . . 2 1 5 3 5 6
 2 1 5 6 5 3 . 5 5 6 6 .
 en-ter the streets of tav - erns

i 6 3 2 . 6 . 5
 i i 5 6 . 3 2 . . 1 2 6 5 . . .
 and sit a-mong the drunk-ards
 . . . 6 5 i 6 5 4
 6 3 5 . 6 i 6 5 . 6 i 6 5 4
 if you want a sec-ret eye just shut your eyes
 . 2 4 5 . 6 4 5
 . . . 2 i 4 5 . 6 i 5 . . i 2 3 2 . i 6 4 5
 if you de-sire an em-brace just o - pen your arms
 . 3 . 2 3 . 5 3
 3 5 6 . i 2 3 2 3 2 6 5 2 3
 if you crave a liv-ing face smash the stone face
 5 6 2 1 . 6 . 5
 . 5 . 3 2 1 6 . 2 3 1 . . 5 6 i 2 3 2 . 6 5
 taste a sweet-ness in your mouth that was before honey or bee

Jarrad Powell
 Seattle, 1993