

I. Gamelan

Native music, played by the Javanese on their indigenous instruments, is called *Gamelan*. The Javanese ensemble is a kind of exotic orchestra, consisting mainly of diversely shaped and constructed percussive instruments of metal, wood and bamboo, comprising various kinds and sizes of bells, chimes, gongs, sounding boards, bowls, pans, drums (some barrel-like), tom-toms, native xylophones, sonorous *alang-alang* (zephyr-like, aeolian harp-like) and other unique music implements. The only stringed instrument I could discern was the ancient, guitar-shaped *rebab*, which is held by the leader in a position similar to that of the lute.

Both rulers of the two Sultanates of central Java: the Susuhunan of Solo and the Sultan of Djokja, and the two independent princes, Manku Negoro of Solo and Paku Alam of Djokja, have the best, largest and most complete native orchestras (*Gamelan*). They own old instruments of inestimable value, the enchanting sonority of which is attributable to the mellowing process of time.

The sonority of the *Gamelan* is so weird, spectral, fantastic and bewitching, the native music so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality, imagining myself in a realm of enchantment. Nothing seen or experienced in Java conveyed so strongly the mysterious and strange character of the island and its inhabitants.

The *Gamelan* produces most ethereal pianissimos, particularly entrancing when heard from a distance. It is like a perfume of sound, like a musical breeze. Usually the music, beginning very softly and languidly, becomes faster and louder as the movement progresses, rising, at last, to a barbaric climax.

In this, the first of the descriptive scenes, I have endeavored to recreate a *Gamelan* sonority – a typically Javanese atmosphere. Except for the one chromatic variation (pages 9-10), which is intentionally Occidental, the movement is almost exclusively diatonic and decidedly Oriental (Far Eastern).

I. Gamelan

LEOPOLD GODOWSKY

Moderato, languido $\text{♩} = 92-108$

pp *dolcissimo e tranquillo*

una corda

pp

sempre pp

marcato, ma poco

CC
23422-9

Copyright MCMXXV by Carl Fischer Inc., New York
International Copyright Secured

legato

poco a poco più mosso, ma sempre molto tranquillo
sempre pp

Handwritten musical score for the left page, measures 1-12. It consists of six systems of piano accompaniment. Each system has a treble and bass staff. The music features flowing sixteenth-note patterns in the right hand and steady accompaniment in the left hand. Fingerings and articulation marks are clearly indicated throughout.

Handwritten musical score for the right page, measures 13-24. It consists of six systems of piano accompaniment. The notation continues from the previous page. The right hand has more complex rhythmic patterns, including some triplet-like figures. The left hand provides harmonic support. Performance markings like "espr." and "poco rit." are present.

First system of music on page 8, featuring piano accompaniment with dynamic markings *ff* and *rit.* (ritardando).

Second system of music on page 8, continuing the piano accompaniment with *rit.* markings.

Third system of music on page 8, marked *sempre ff ed agitato* (always fortissimo and agitated).

Fourth system of music on page 8, featuring piano accompaniment with various dynamic and articulation markings.

First system of music on page 9, marked *piu animato* (more animated).

Second system of music on page 9, featuring piano accompaniment with *rit.* markings.

Third system of music on page 9, marked *molto dim. e rall.* (very decrescendo and rallentando).

Fourth system of music on page 9, marked *molto espressivo e piu sostenuto* (very expressive and more sustained) and *p molto tranquillo* (piano molto tranquillo). Includes a tempo marking of $\text{♩} = 92-100$.

più rall.
Rit. (Rit.) Rit. Rit. Rit. Rit. Rit.

$\text{♩} = 92-100$
pp

Rit. Rit. Rit. Rit. (Rit.) Rit. *sempre*

sempre pp

poco a poco più rall.

Rit.

più rall.
perdendosi