

# GAMELAN GONG KEBYAR

"TROBADA DE PERCUSSIO DE LES ESCOLES DE MÚSICA DE CATALUNYA 2017"

TRADICIONAL BALINÉS

TRANSCRIPCIÓ: FELIU RIBERA



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**INTRO**

REYONG SANGSI

REYONG POLOS

KANTILAN

PEMADE SANGSI

PEMADE POLOS

CALUNG

JEGOGANG

GONG KEMPUR

GONG AGUNG

CENACENG

KENDANG SANGSI

KENDANG POLOS

**INTRO**

KEMPLI

**KAWITAN**

10

REY. S.  X4


REY. P.  X4

KAW.  X4

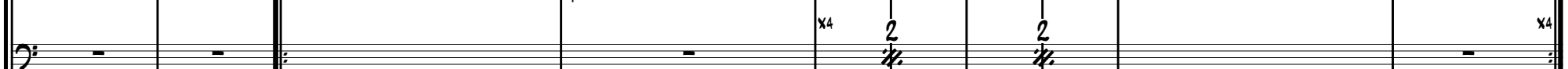
PEM.S.  X4

PEM.P.  X4

CAL.  X4

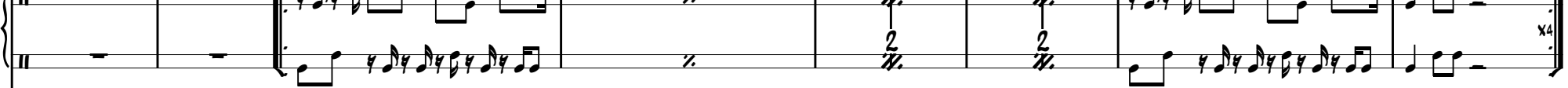
JEG.  X4

GNG.K.  X4


GNG.AN.  X4

CENG.  X4

KEN. S.  X4

KEN. P.  X4

**KAWITAN**

KEM.  X4

BAPANG

20

The musical score is for a piece titled "BAPANG" starting at measure 20. It features a multi-instrument ensemble. The instruments and their parts are:

- REY. S. (Reyong S)**: Treble clef, playing eighth-note patterns.
- REY. P. (Reyong P)**: Treble clef, playing eighth-note patterns.
- KAW. (Kawad)**: Treble clef, playing eighth-note patterns.
- PEM. S. (Pemeron S)**: Treble clef, playing quarter notes.
- PEM. P. (Pemeron P)**: Treble clef, playing quarter notes.
- CAL. (Calung)**: Bass clef, playing quarter notes.
- JEG. (Jegog)**: Bass clef, playing quarter notes.
- GNG. K. (Gong K)**: Bass clef, playing quarter notes.
- GNG. AN. (Gong An)**: Bass clef, playing quarter notes.
- CENG. (Ceng)**: Percussion, playing a rhythmic pattern of eighth notes.
- KEN. S. (Kenong S)**: Percussion, playing a rhythmic pattern of eighth notes.
- KEN. P. (Kenong P)**: Percussion, playing a rhythmic pattern of eighth notes.
- KEM. (Kempul)**: Percussion, playing a rhythmic pattern of quarter notes.

The score includes various musical notations such as repeat signs, dynamic markings (e.g.,  $\times 4$ ,  $\frac{2}{\cdot}$ ), and a key signature of one sharp (F#). The time signature is 4/4.

PEKAAD

31

REY. S.  
REY. P.  
KAW.  
PEM.S.  
PEM.P.  
CAL.  
JEG.  
GNG.K.  
GNG.AN.  
CENG.  
KEN. S.  
KEN. P.  
PEKAAD  
KEM.

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**INTRO**

SANGSI

POLÓS

**KAWITAN**

10

2

2

2

2

x4

x4

**BAPANG**

20

2

2

2

2

26

2/4 2/4 2/4 2/4

x4 x4

31 PEKAAD

3 3

36

2/4 2/4 2/4 2/4

x4 x4

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KANTILAN

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**INTRO** 7 **KAWITAN** 2

13 2 2 X4

20 **BAPANG** 2 2 X4

26 2 2 X4

31 **PEKAAD** 3 8va 2 2 X4



PEMADE SANGSI

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**INTRO** 7 **KAWITAN** 2

13 2 2 x4

20 **BAPANG** 2 2 2 x4

31 **PEKAAD** 3 2 2 x4

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TRADICIONAL BALINÉS  
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INTRO

7

KAWITAN

13

2

2

x4

20

BAPANG

24

2

2

x4

31

PEKAAD

2

2

x4

CALUNG

# GAMELAN GONG KEBYAR

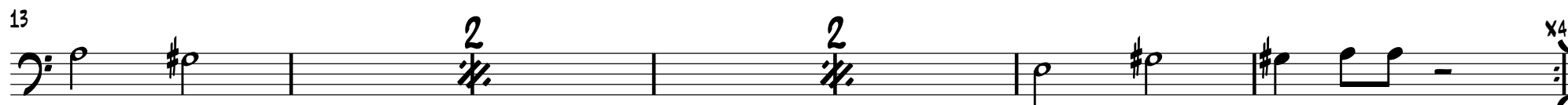
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TRADICIONAL BALINÉS  
TRANSCRIPCIÓ: FELIU RIBERA

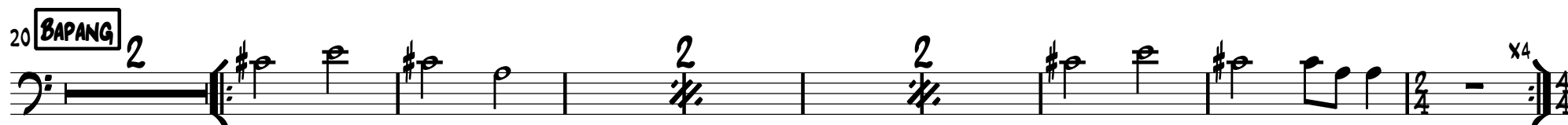
**INTRO** 7 + + **KAWITAN** 2



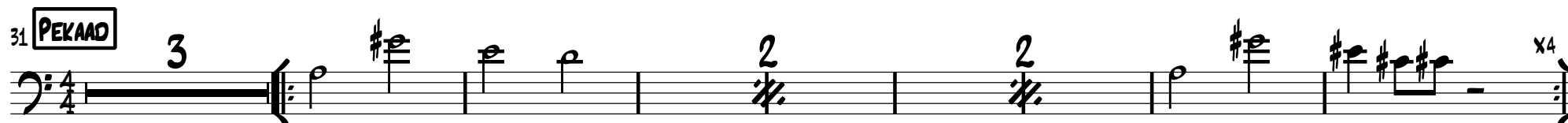
13 2 2 x4



20 **BAPANG** 2 2 2 x4



31 **PEKAAD** 3 2 2 x4



JEGOGANG

# GAMELAN GONG KEBYAR

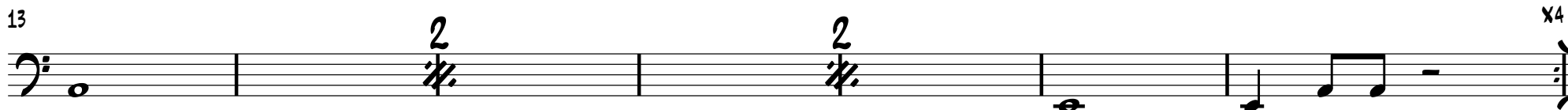
"TROBADA DE PERCUSSIO DE LES ESCOLES DE MÚSICA DE CATALUNYA 2017"

TRADICIONAL BALINÉS  
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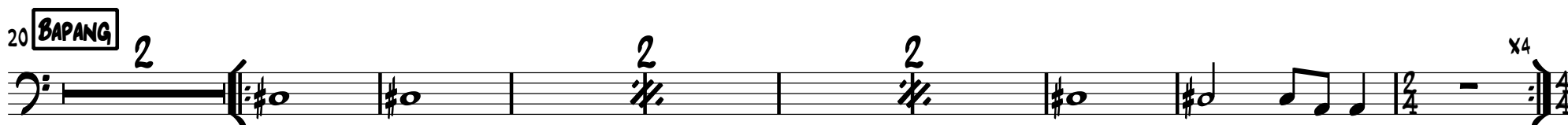
**INTRO** 7 + + **KAWITAN** 2



13 2 2 x4



20 **BAPANG** 2 2 2 x4



31 **PEKAAD** 3 2 2 x4



# GAMELAN GONG KEBYAR

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**INTRO** 7 + + **KAWITAN** 2



13 2 2 x4



20 **BAPANG** 2 2 2 x4



31 **PEKAAD** 3 2 2 x4



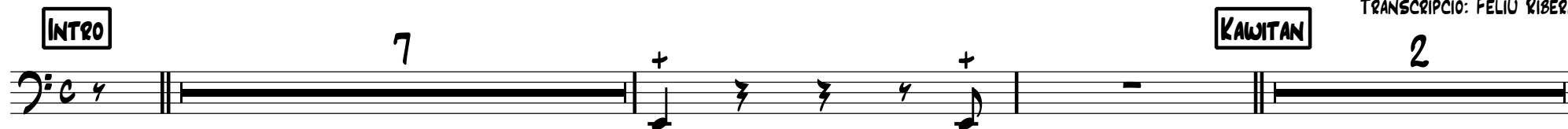
GONG AGUNG

# GAMELAN GONG KEBYAR

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**INTRO** 7 + + **KAWITAN** 2



12 x4 2 2 x4



20 **BAPANG** 2 x4 2 2 x4 x4



31 **PEKAAD** 3 x4 2 2 x4



CENGCENG

# GAMELAN GONG KEBYAR

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The musical score is written on five staves. The first staff begins with a double bar line, a common time signature 'C', and a measure containing a quarter note. This is followed by a section labeled 'INTRO' with a measure rest of 7. The next section is 'KAWITAN', starting with a double bar line, a measure rest of 2, and a series of sixteenth notes. The second staff starts at measure 13 with a series of sixteenth notes, followed by two measures with a 2/4 time signature, and then more sixteenth notes. The third staff starts at measure 20 with a section labeled 'BAPANG' and a measure rest of 2, followed by sixteenth notes and a 2/4 time signature. The fourth staff starts at measure 26 with a 2/4 time signature, followed by sixteenth notes and a 2/4 time signature. The fifth staff starts at measure 31 with a section labeled 'PEKAAD' and a measure rest of 3, followed by sixteenth notes. The sixth staff starts at measure 36 with a 2/4 time signature, followed by sixteenth notes and a 2/4 time signature. The score concludes with a double bar line and a repeat sign with 'x4'.

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**INTRO**

SANGSI  
POLÓS

5

**KAWITAN**

10

x4



20 **BAPANG**

Musical notation for BAPANG, measures 20-25. It features a piano introduction with a '2' above and below the staves, followed by a melodic line in the right hand and a bass line in the left hand. The piece ends with a double bar line and a '2' above and below the staves.

26

Musical notation for measures 26-30. It starts with a piano introduction in 2/4 time, followed by a melodic line in the right hand and a bass line in the left hand. The piece ends with a double bar line and 'x4' above and below the staves.

31 **PEKAAD**

Musical notation for PEKAAD, measures 31-35. It features a piano introduction with a '3' above and below the staves, followed by a melodic line in the right hand and a bass line in the left hand. The piece ends with a double bar line.

36

Musical notation for measures 36-40. It starts with a piano introduction in 2/4 time, followed by a melodic line in the right hand and a bass line in the left hand. The piece ends with a double bar line and 'x4' above and below the staves.

KEMPLI

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**INTRO** 7 <sup>+</sup> 7 7 7 <sup>+</sup> 7 | **KAWITAN** 2 : x x x x

13 x x x x |  $\frac{2}{N}$  |  $\frac{2}{N}$  | x x x x | x x x x - x4 : :

20 **BAPANG** 2 : x x x x | x x x x |  $\frac{2}{N}$  |  $\frac{2}{N}$  | x x x x | x x x x x x x x |  $\frac{2}{4}$  - x4 : :  $\frac{4}{4}$

31 **PEKAAD** 2 : x x x x | x x x x | x x x x |  $\frac{2}{N}$  |  $\frac{2}{N}$  | x x x x | x x x x - x4 : :