My Mother's House

Robert Campion  Jan 1998
Instrumentation

Flute (Western)

2 Female Vocalists

Rebab

Peking (Gender Barung II)

Saron I

Saron II

Demung

Slenthem (Conductor)

Gender Barung

Bonang Panerus

Bonang Barung

Kenong (Bonang Barung II)

Kempul

Also required:

2 pairs of wooden pencils or xylophone beaters

2 mallets for Pkg, Srn I + II and Dmg

4 Gdr mallets for Gdr

1 normal and 2 Gdr mallets for Slm

Duration

6 Minutes
Tunings

Slendro Gamelan only

Vocalists to sing in western, slendro and pelog tunings

Quarter tones as follows: $\sharp, \flat, b, d, h, f, #, \#$

Rebab strings tuned to $\flat$ and $\sharp$

Approximate correlation between Western and gamelan tunings:

Pelog: $\flat f, \flat g, a, b, \flat c, \flat d, \flat e$

Slendro: $\flat f, \flat g, a, \flat b, \flat c, \flat d, \flat e$

Suggested Arrangement of Instruments

- Kempul
- Wenang
- Demung
- Saron
- Saron
- Flute
- Gender
- Rebab
- Bonang
- B.
Notes on Performance

1) In sections marked with a time signature, all parts should be synchronised. In those sections marked ‘Senza Misura’ all rhythmic values are intended to be approximate. Any coincidence of parts is marked with ↵️ (which also indicates who is cueing whom). The arrow ↩️ indicates that an instrument is cueing another without the notes in question having to be played simultaneously.

2) All timings in ‘Senza Misura’ sections are approximate.

3) Accidentals apply only to the note they precede.

4) The flute player should breath where necessary except where phrase marks suggest otherwise.

5) Repetition of a pitch or pattern is indicated by extending the beams: ⅜⅜⅜⅜⅜. The repetition should continue until the following: ⅜⅜⅜⅜⅜.

6) Notes marked with an open tie; ⅜⅜⅜⅜⅜ indicate that the player should allow the pitch(es) to ring on until their next note is to be played.

7) For the gamelan players, a horizontal line placed through a number (e.g. ☐) indicates that the key should be pinched/held whilst played.

8) The vocalists should employ speech rhythms for their sung phrases.

R.C.
My Mother’s House

I have to walk through spiders’ webs
when I visit my mother’s house.
They cling to my face like a warm hand
whose fingers have found their way into my mouth.

I never know which room she is in,
but I always know she is there.
I listen out for her heartbeat
and find it in my fingertips,
beating, like a small hard-skinned drum,
whose face is wind-dried and slow-sunned.

If I blow up at the ceiling her words fall
down to me,
but dissolve on my tongue
before I have even tasted them,
or fly out of the high dusty windows
free as children.

Once I heard her laughing in the garden,
and caught a glinting glimpse of her,
dragging her mud-caked soul across the grass,
from which old secrets flew up to the moon-shy sky,
in startled whispers.

Androula Savvas Pistolas
I have to walk through spiders' webs when I visit my mother's house. They cling to my face like a warm hand whose fingers have found their way into my mouth. But I always know she is there. I never know which room she is in.
I listen out for her heartbeat and find it in my fingertips, beating, like a small hard-skinned drum. whose face is wind-dried and slow-nauned

whose face is wind-dried and slow-nauned

I listen out for her heartbeat and find it in my fingertips, beating, like a small hard-skinned drum.
Expansive
S.M.
\( \frac{m}{144} \) (Flute and Kromog only)

Flute

Voc I

Voc II

\( \frac{m}{120} \) (All instruments except Flute and Kromog)

Pkg

move to gender - play II

Snare I

Snare II

Drum

Snares

Gtr

Bag P

Bag B

Keg

Kit
her words fall down to me.

But dissolve on my tongue before I have o-

ven tasted them, or fly out of the high dusty windows.
A snippet of a musical score is shown with lyrics and notation. The text is too small to transcribe accurately without the ability to zoom in on the image. The score appears to be from a song or a musical piece with vocals and orchestral accompaniment. The lyrics mention phrases like "her mud-caked soul" and "song in prayer," indicating a narrative or storytelling element in the music. The notation includes dynamic changes, tempo markings, and indications for the performers to read the text together with the music.