

Pieces of Five and Three

For Vibraphone and Javanese Gamelan
Gadhon

Daniel March

Instrumentation

Vibraphone

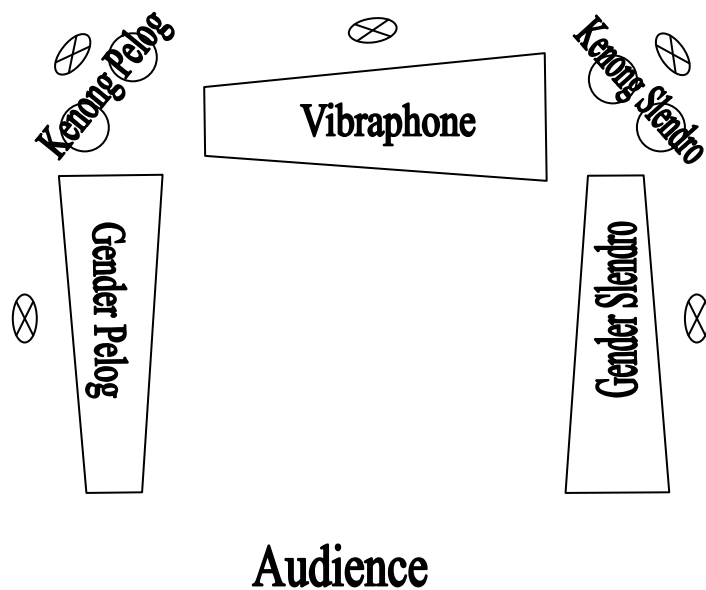
Gender Barung Slendro

Gender Barung Pelog Barang

Kenong: 3 & 5 Slendro, 3 & 5 Pelog (2 Players)

(Gender mallets to be used for all gamelan instruments unless indicated –
hard mallets = felts removed)

Layout:



Pieces of Five and Three

For Vibraphone and Gamelan Gadhon

Pieces of Five and Three was written in 2001 for Gamelan Sekar Petak and first performed at the Cheltenham Festival that year. There were two important models in mind during its composition: firstly, Daniel Libeskind's inspirational building for the Jewish Museum in Berlin, which is overwhelming not simply because of the beauty and strength of the design, but also because of the way Libeskind communicates ideas. The second influence is the writing of Georges Perec. I tried to respond in this piece to Perec's fascination with simultaneous narrative threads, with number and constraint, and with incomplete or unperfectable projects. The gaps and omissions which occur in so much of Perec's work connect to the voids – empty spaces which can be seen but not reached – which Libeskind places at the heart of his building, and traces of both are to be found in this piece, the short silence at its centre being the most obvious.

Pieces of Five and Three is scored for a type of Gadhon, a reduced gamelan ensemble, which enables three intonations – 5-note Slendro, 7-note Pelog (although only 5 pitches are used) and 12-note equal temperament – to coexist and interact. Because the pitches of Gamelan Sekar Tunjung Seta are often quite different from those of Gamelan Sekar Petak, preparing the piece for tonight's performance has necessitated an extensive 'retuning' of the piece – in places, whole passages have had to be rewritten. This has raised questions for me about what gives this piece its particular character – indeed, to what extent these two versions (so far) are in fact 'the same'. However, what remains is a type of intense chromaticism which gives the music a particularly delicate and mournful sense and although this wasn't consciously part of my original conception, the piece now seems to have taken on the character of a memorial.

Pieces of Five and Three

Gamelan Sekar Tunjung Seta

Daniel March

♩ = 70

Kenong

Slendro Gender

Pelag Bar. Gender

Vibraphone

Medium soft *p*
sticks

10

Ken.

Sl.

P.Bar

Vib.

19 ♩ = 90

Ken.

Sl.

P.Bar

Vib.

p

25

Always undamped *f* 2s.

Ken.

Sl.

P.Bar

Vib.

f 4p

3p

54 5s

Ken. 3/4 5/4 3/4 5/4 3/4 5/4 3/4

Sl. 3/4 5/4 3/4 5/4 3/4 5/4 3/4

P.Bar 3/4 5/4 3/4 5/4 3/4 5/4 3/4

Vib.

60 2s

Ken. 3/4 5/4 3/4 5/4 3/4 5/4 3/4

Sl. 3/4 5/4 3/4 5/4 3/4 5/4 3/4

P.Bar 3/4 5/4 3/4 5/4 3/4 5/4 3/4

Vib.

67 $\text{♩} = 58$

Ken. *ppp* ^{3s} *trem* ^{5s} *sim*

Sl. *f* 5

P.Bar *f* 5

Vib. *pp* *trem*

Soft sticks

73

Ken. *pp* ^{3s} *4p* ^{3s} ^{2s}

Sl. 3 6 1 6 2 5 2 3 1

P.Bar 7 3 6 2 2 5

Vib.

78

Ken. ^{3s} ^{3s} ^{5s} *ppp* ^{3s}

Sl. 5 5 2 1 1 5 2 5

P.Bar 7 6 2 6 7 2 6

Vib.

82

Ken. ^{5s} ^{5s} ^{3p} *c. 20 secs*

Sl. 2 2 3 3

P.Bar 7 6 3 3

Vib. *c. 20 secs*

87 $\text{♩} = 80$

Ken. II $\frac{3}{4}$

Sl. II $\frac{3}{4}$ *sim*
Soft mallets *p*
5 3 5 3 3 3
3 1 3 1 1 1

P.Bar II $\frac{3}{4}$ *sim*
Soft mallets *p*
2 3 2 3 6 6
7 6 7 6 2 2

Vib. *Medium p*
soft sticks
99

Ken. II

Sl. II $\frac{5}{4}$
5 3 5 6 3 3 5
3 1 3 - 1 3

P.Bar II $\frac{5}{4}$
2 3 2 6 2 7 6
7 6 7 2 7 - -

Vib. $\frac{5}{4}$

109

Ken. II $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Sl. II $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *short*
3 3 5 3 2
1 1 2 1 6

P.Bar II $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *short*
6 2 3 2 3
2 7 7 7 7

Vib. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ *short*

118 5s

Ken. II $\frac{3}{4}$ *f* 5p 4p *f* 3p 4p

Sl. II $\frac{3}{4}$ *mf*
2 5 3 2 5 2 5
6 6 7 7 6 7

P.Bar II $\frac{3}{4}$ *mf*
3 2 3 2 3 2 3 2 3 3 7
7 7 6 7 7 6 7 6 7 2

Vib. $\frac{3}{4}$ *mf* l.v.

128 5s

Ken. *5s*

Sl. *3p* *4p*

P.Bar

Vib. *mf*

138

Ken. *3p* *4p*

Sl.

P.Bar

Vib.

146 ♩ = 70

Ken. *5/4* *3/4* *5/4*

Sl. *p*

P.Bar *p*

Vib. *p*

153

Ken. *5/4* *3/4* *5/4* *3/4*

Sl.

P.Bar

Vib.