

My Mother's House

Robert Campion

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## **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 SIm**

## **Duration**

**6 Minutes**



# Tunings

## Slendro Gamelan only

Vocalists to sing in western, slendro and pelog tunings

Quarter tones as follows: ♭ db b d ♮ ♯ # ♯ ♮

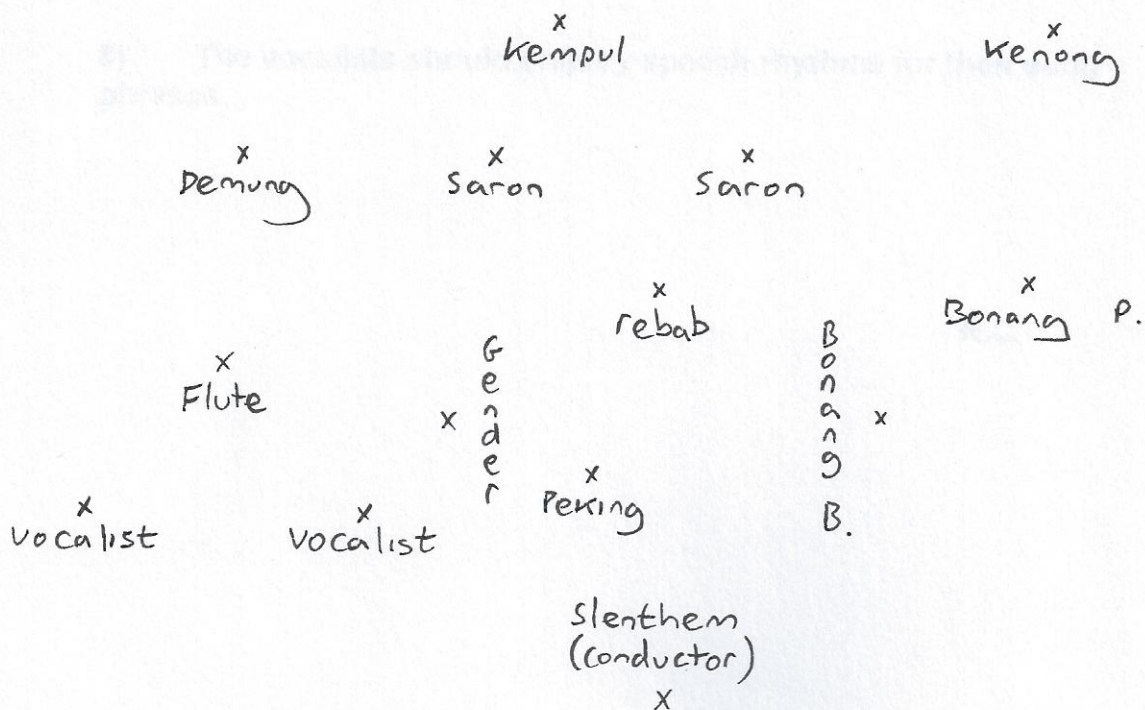
Rebab strings tuned to 6̣ and 6̣

Approximate correlation between Western and gamelan tunings:

Pelog

Slendro

## Suggested Arrangement of Instruments





## 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:  $\overline{\overline{\overline{\text{FFF}}}}$  . The repetition should continue until the following:  $\overline{\overline{\overline{\text{FA}}}}$  .
- 6) Notes marked with an open tie;  $\text{S}^\wedge$  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. 4 ) 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



# My Mother's House

Robert Campion

For Androula

Delicate - Nervous

(m1) ♩ = 144

Senza Misura (S.M.)

A

Flute *f* *p sempre* *mp*

Vocalist I

Vocalist II

Rebab

Peking *f* *p* using 2 mallet heads

Saron I *f* *p* using 2 mallet handles

Saron II *f* *p* using 2 mallet handles

Demung *f* *p* using 2 mallet handles

Slenthem

Gender Barung *f* *p* using 2 wooden pencils

Bonang Panerus *p* *mp* 3 3 3 3 5 6 5 1 3 3

Bonang Barung

Kenong starting position at Bonang Barung - player II

Kempul



S.M. **B** (m2)

Fl. *fltz* *f* *p* *mp* *f* *p*

Rb *p* *f* *p*

Pkg *f* *p*

Srn I *p* *f* *p*

Srn II *f* *p*

Dmg *f* *p*

Gdr *p* *f* *p*

Bng P *p* *mp* *f*

3" 1" 5" 2" 4"

**C** S.M. **D**

Fl. *fltz* *m1* *f*

Rb *p* *f*

Pkg *p* *f*

Srn I *p* *f*

Srn II *p* *f*

Dmg *p* *f*

Gdr *p* *f*

Bng P *f*

4"



S.M.

0.5" 7.5"

*mp*

*p*

Fl.

Rb

Pkg

Srn I

Srn II

Dmg

Gdr

Bng P

E

Fl.

Rb

Pkg

Srn II

Dmg

Gdr

Bng B I

Bng B II

Kpl

using mallet heads

using soft mallet heads

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

F

Fl.

Dmg

Gdr

Bng B I

Bng B II

Kpl

*f* accents denote slap-tonguing

*p* *f*

G



**H**

simile *f*  $\text{—}^3\text{—}^3\text{—}^3\text{—}^3\text{—}^3\text{—}$

Fl.

Dmg *p* 2 2 5 5 6 6 5 5 2 2 1 1 5 5 2 2 6

Gdr

Bng B I *p* 2 2 2 2 2 2 6 6 6 6

Bng B II

Kpl *p* 5 6 2 1 2 6

**I** **J** **K**

S.M.  $\text{—}^1\text{—}^2\text{—}$

Fl. *f* *mp* *f*

Rb *f* *p* *f*  $\text{—}^4\text{—}$

Pkg *f* *p* *f* *p*

Srn I using mallet handles *f* *p* *f* *p*  $\text{—}^3\text{—}$

Srn II using mallet handles *f* *p* *f* *p*

Dmg using mallet handles *f* *p* *f* *p*

Gdr using wooden pencils *f* *p*  $\text{—}^3\text{—}$

Bng P  $\text{—}^2\text{—}$  *mp*  $\text{—}^1\text{—}$  *p* 6 6 6 6 2 1 6 6

Bng B I kenong player move to kenong 6 6

Bng B II

S.M.  $\text{—}^5\text{—}$   $\text{—}^2\text{—}$  **L**

Fl. *p cresc.* *f* *f*  $\text{—}^3\text{—}^3\text{—}^3\text{—}$

Rb *p cresc.* *f* *f*  $\text{—}^3\text{—}$

Pkg *p* *f*  $\text{—}^3\text{—}$

Srn I *p cresc.* *f*  $\text{—}^3\text{—}$

Srn II *p* *f*

Dmg *p* *f*

Gdr *p cresc.* *f* using soft mallet heads  $\text{—}^3\text{—}^3\text{—}^3\text{—}$

Bng P *mp* *p cresc.*  $\text{—}^5\text{—}$   $\text{—}^2\text{—}$  *f* 3 6 5 5 5 5 6 1 5 5



M S.M.

Fl.  $\text{p subito}$

Rb  $\text{p subito}$

Slm  $f$

Gdr  $\text{p subito}$

Kpl  $f$

Fl.  $f$ ,  $p$ ,  $f$

Rb to nothing

Gdr

N

$\text{♩} = 144$

finger G - slap E

Fl.  $f$

Pkg  $f$ ,  $p$

Sm I using mallet handles  $f$ ,  $p$

Sm II using mallet handles  $f$ ,  $p$

Dmg using mallet handles  $f$ ,  $p$

Gdr using wooden pencils  $f$ ,  $p$

Bng P  $p$ ,  $f$



**O** Sinister  
S.M.

Fl. *pp* *mp* 4" spitting 3"

Voc I spoken  
I have to walk through spiders' webs when I visit my mother's house. They cling to my face like a warm

Rb *p* molto vibrato

Dmg *mp* using mallet heads 2 1

Slm *mp* using mallet heads 2 1

Gdr *mp* using soft mallet heads 2 1

Kng *pp* using wooden pencils 4" 2 2 2 2

Kpl *p cresc.*

Fl. *mf dim.* **P** *pp* legato - long, irregular phrasing

Voc I hand whose fingers have found their way into my mouth.

Rb

Kng using kenong mallet heads 2 2 *pp* 2 2 2 2

Kpl *dim.* 2

Fl.

Voc I sung in pelog 2 2 2 2 5 5 5 5  
But I always know she is there.

Voc II sung in slendro 2 2 2 3 3 3 5 3 3  
I never know which room she is in,

Dmg 2 1

Slm 2 1

Gdr 2 1

Bng P *p*  $\text{♩} = 120$  2 2 2 2 2 2 2 2

Bng B *p*  $\text{♩} = 120$  2 2 2 2 2 2 2 2

Kng



Fl.

Voc I I listen out for her heartbeat and find it in my fingertips, beating, like a small hard-skinned drum,

Voc II I listen out for her heartbeat and find it in my fingertips, beating, like a small hard-skinned drum,

Bng P

Bng B

Kng

Kpl

Fl. *cresc.* - - - - - *ff*

Voc I spoken whose face is wind-dried and slow-sunned

Voc II whispered whose face is wind-dried and slow-sunned

Bng P *cresc.* - - - - - *f*

Bng B *cresc.* - - - - - *f*

Kng *cresc. molto* - - - - -

Kpl *cresc.* - - - - - *f*



**S** Expansive  
S.M.  
♩ = 144 (Flute and Kenong only)

Fl. *p* *mp*

Voc I *5''*

Voc II *together*

If I blow up at the cei - ling

If I blow up at the cei - ling

♩ = 120 (All instruments except Flute and Kenong)

Pkg *f* *5''* move to gender - player II

Srn I *pp cresc.* *f* *pp subito*

using mallet heads

Srn II *pp cresc.* *f* *pp subito*

using mallet heads

Dmg *f* *5''*

Slm *f* *5''*

Gdr *f* *5''*

Bng P *f* *5''*

Bng B *f* *5''*

King *f dim.* *pp sempre*

Kpl *f* *5''*



Fl. *mp* *p* *mf* *p*

Voc I her words fall down to me, But dis - solve on my tongue be - fore I have e -

Voc II her words fall down to me, But dis - solve on my tongue be - fore I have e -

Srn I 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 | 3 3 6 6 6 i i i | 5 5 5 i 5 5 5 5

Srn II 5 5 5 5 5 3 6 3 | 3 3 3 3 3 3 3 3 | 3 3 6 6 5 5 5 5 | 5 5 i i 5 5 5 5

Slm *p*

Kng i i i i

Fl. *mp* *p*

Voc I ven tas - ted them, or fly out of the high dus - ty win - dows

Voc II ven tas - ted them, or fly out of the high dus - ty win - dows

Srn I \* repeat of previous 6 bars  
5 5 5 5 5 2 2 3 | 2 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3

Srn II \* repeat of previous 6 bars  
5 5 5 5 5 6 1 5 | 2 2 2 2 2 2 1 1 | 5 5 5 5 5 3 6 3 | 3 3 3 3 3 3 3 3

Slm 6

Kng 6 6 6 6



Fl. *cantabile* *molto rit.* (flute only) *a tempo*  
*f dim.* *mp* *mf dim.* *legato (as before)*

Voc I free as child - ren.  
 Voc II free as child - ren.

Rb *cantabile* *stendro* *molto accel.*  
*p cresc.* *f dim.* *pelog*

Srn I 3 3 6 6 6 1 1 5 5 5 1 5 5 5 5 2 2 2 2 2 2 2 2 2 2 2 2 3 3

Srn II 3 3 6 6 5 5 5 5 5 5 1 1 5 5 5 5 6 6 6 2 2 2 2 2 2 2 2 3 3 3 3

Srn III using gender mallets *not damped*  
 3 3 3 *ppp* *p*

Kng 3 3 3 3 *dim.*

Kpl O *ppp* *p*

Fl. *pp*

Voc I  
 Voc II *spoken*  
 Once I heard her laughing in the garden, and caught a glinting

Rb 7 2 1 7 *p*

Srn I 3 3 3 5 3 3 3 3 3 3 2 2 1 3 2 1 3 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1

Srn II 3 6 6 2 3 3 3 3 5 5 3 1 2 3 1 1 2 2 2 2 2 2 2 3 1 1 1 1 1 1 1 1

Dmg At same tempo as Sarons *pp* 1 1 1 1

Srn III *not damped*  
 1 1 1

Gdr I At same tempo as Sarons *not damped*  
 1

Gdr II *p* 1

Kng move to bonang barung  
 3 3 *to nothing*

Kpl



Fl.

Voc I

Voc II

Srn I

Srn II

Dmg

Slm

Gdr I

Gdr II

Bng P

Bng B

Kpl

glimpse of her, dragging her mud-caked soul across the grass, from which old secrets flew up

to nothing

to nothing

*dim.*

*dim.*

*p*

*p*

*dim.*

*dim.*

Fl.

Voc I

Voc II

Dmg

Slm

Gdr I

Gdr II

Bng P

Bng B

Kpl

one breath only

to nothing

spoken

spoken

in startled whispers.

in startled whispers.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*dim.*

*dim.*



**T** Reflective  
S.M. ♩ = 108

Dmg

Slm

I

Gdr

II

Bng B

I

II

Kpl

*mf*

*mf*

*mf*

*p*

*mf*

*p sub.*

*p sub.*

*mf*

to nothing

I

Gdr

II

Slm

I

Gdr

II

*mf*

Fl.

Slm

I

Gdr

II

*p cresc.*

*mf*

*dim.*

*cresc.*

*f*

**U** S.M. *molto rit.* (flute only)

**V** ♩ = 108 *a tempo*

**W** S.M. *tempo rubato*

Fl.

Slm

I

Gdr

II

Kpl

*p cresc.*

*f*

*mp*

*f*

*dim.*

*p*

*mp*

move to peking

Fl.

Pkg

Gdr

*f*

*mf*

*mp*

*p*

*pp*

*pp*

*cresc.*

**X** *tempo giusto* ♩ = 108