

Pieces of Five and Three

For Vibraphone and Javanese Gamelan Gadhon

Daniel March

Instrumentation

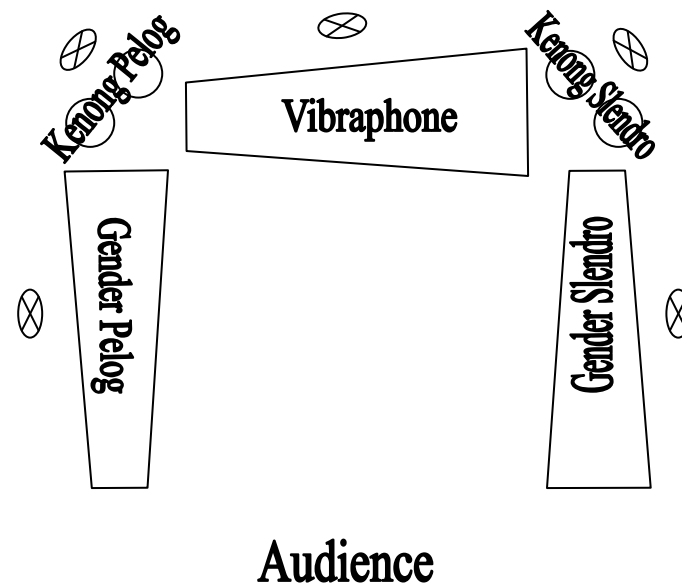
Vibraphone

Gender Barung Slendro

Gender Barung Pelog Barang

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

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 striking 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. What results 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

Daniel March

$\text{♩} = 70$

Kenong

Slendro Gender
Soft mallets *p*

Pelag Bar. Gender
Soft mallets *p*

Vibraphone
Medium soft sticks *p*

10

Ken.

Sl.

P.Bar

Vib.

19 ♩ = 90

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

Sl. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

P.Bar $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vib.

25

Ken. Always undamped f 5s 3s

Sl. f 3p $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

P.Bar $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vib.

31

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

Sl. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

P.Bar $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

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

36

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

Sl. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

P.Bar $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

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

41 ^{5s}

Ken. II $\frac{3}{4}$ p $\frac{5}{4}$ $\frac{3}{4}$ ^{5s}

Sl. II $\frac{3}{4}$ pp $\frac{5}{4}$ $\frac{3}{4}$

P.Bar II $\frac{3}{4}$ pp $\frac{5}{4}$ $\frac{3}{4}$

Vib. I $\frac{3}{4}$ pp $\frac{5}{4}$ $\frac{3}{4}$

trem

5p

1 - - 3 5 - 3 5 - 3 5 - 1 - - 3 5 - 3 5 - 3 5 - 1 - - 3 5 - 3 5 - 1 5 - - - 1 - 3 5 - 1 5 - - - -

- - 7 - 5 7 - - 7 5 - 7 - - - 7 - 5 7 - - 7 5 - 7 - - - 7 - 5 7 - - 7 5 - 7 - 5 - 7 - - - 5 - - -

5 - 5 - - - - 7 - - - 2 - 5 - - - - - 7 - - - 2 - - - - - 2 7 5 -

48 ^{5s}

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

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

P.Bar II $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vib. I $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

5p 3p 5p

- 1 - 5 3 - - - 5 - 3 5 - 1 - 5 3 - - - 5 - 3 5 - 1 - 5 3 - - - 1 - 1 - 5 1 - - - 1 2 1 - - 2 - -

- 5 - - - - 5 - 1 - - - 5 - - 1 - 1 5 - - - - 5 - - - - 1 5 - 1 - - - - 1 2 1 - - 2 - -

5 - - - - 5 - 7 - 5 - - 5 - - - - 5 - 5 - 5 - - 5 - - - - 5 - - - - 7 - - - 5 7 - - 3 - 2 - 5

2 - 7 2 - - 2 - 2 - 5 - 2 - 2 7 - - - 7 2 5 - 2 - 7 2 - - - 2 3 - 2 - 3 2 - 5 - 2 - 5 - 7

55

Ken. *5p* *3s* *5s* *3s* *5p*

Sl. *5* *3* *1* *1* *2* *5* *3* *2* *2* *1* *1* *3* *2* *5* *3* *1* *2*

P.Bar *2* *3* *2* *3* *2* *5* *7* *2* *3* *2* *7* *2* *3* *3* *2* *5* *7* *2* *3* *2* *3* *2* *7*

Vib.

60

Ken. *3p* *3p* *3p* *5p* *3p* *3s*

Sl. *p* *6* *6* *5* *6* *2* *6* *6* *5* *6* *2* *6* *6* *5* *6* *3* *2* *1*

P.Bar *p* *3* *5* *3* *7* *3* *5* *3* *7* *3* *5* *3* *7* *3* *5* *3* *7* *3* *2* *2* *7* *3*

Vib. *p*

67 ♩ = 58

Ken. *ppp* 3s 5s

Sl. Hard mallets *f*

P.Bar Hard mallets *f*

Vib. Soft sticks *pp* trem

73

Ken. *pp* 3s trem sim 3p 3p

Sl. 3 6 1 2 5 2 1 3 5

P.Bar 7 3 6 5 2 2

Vib.

78

Ken. *ppp* 3s

Sl. 5 1 2 1 3 5 5 2

P.Bar 7 6 5 2 2 6 5 7 5 2

Vib.

82

Ken. *ppp* 5s 3s

Sl. 1

P.Bar 2 7 2 7 5

Vib.

c. 20 secs

87 $\text{♩} = 80$

Ken. **3/4**

Sl. **3/4**
Soft mallets *p*

P.Bar **3/4**
Soft mallets *p*

Vib. **3/4**
Medium *p*
soft sticks

99

Ken. **5/4**

Sl. **5/4**

P.Bar **5/4**

Vib. **5/4**

109

Musical score for four instruments: Ken, Sl., P.Bar, and Vib. The score is in 5/4 and 3/4 time signatures. The Ken part consists of rests. The Sl. and P.Bar parts feature melodic lines with fingerings and accents. The Vib. part features a bass line with chords and fingerings. The piece concludes with a 'short' marking and a 3/4 time signature.

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

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

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

Vib. 5/4 3/4 5/4 3/4 5/4 3/4

short 3/4

138

Musical score for four instruments: Ken, Sl., P.Bar, and Vib. The score is in 5/4 time and consists of 138 measures. The Ken part is a simple melodic line with rests and a final note. The Sl. part features a complex rhythmic pattern with slurs and fingerings (5, 2, 3, 2, 5, 2). The P.Bar part has a similar rhythmic pattern with slurs and fingerings (3/6, 2/7, 3/5, 2/7, 3/6, 7/2). The Vib. part is a complex melodic line with slurs, ties, and fingerings (2, 2, 2).

Ken. || $\frac{5}{4}$ $\frac{5}{4}$

Sl. || $\frac{5}{4}$ $\frac{5}{4}$

P.Bar || $\frac{5}{4}$ $\frac{5}{4}$

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

146 ♩ = 70

Musical score for measures 146-152. The score is written for four staves: Kenney (Ken.), Sl. (Soprano), P. Bar. (Piano Baritone), and Vib. (Vibraphone). The time signature changes from 5/4 to 3/4 and back to 5/4. The Kenney staff contains rests. The Sl. and P. Bar. staves feature melodic lines with slurs and dynamic markings. The Vib. staff features chords with slurs and dynamic markings. Fingerings are indicated by numbers 1-7.

153

Musical score for measures 153-159. The score is written for four staves: Kenney (Ken.), Sl. (Soprano), P. Bar. (Piano Baritone), and Vib. (Vibraphone). The time signature changes from 5/4 to 3/4 and back to 5/4. The Kenney staff contains rests. The Sl. and P. Bar. staves feature melodic lines with slurs and dynamic markings. The Vib. staff features chords with slurs and dynamic markings. Fingerings are indicated by numbers 1-7.