

Gamelan Dream

a Voyage to Indonesia for Concert Band

by
Ed Roseman

grade: 3.5 – 4
duration: 3:17

Conductor's Score

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"Gamelan" is the word for the music of Java and Bali, as well as for the ensemble that plays the music. The gamelan consists mostly of pitched percussion, although there are also sometimes some winds, strings, and vocals. Balinese gamelan tends to be pretty frenetic. The inspiration for this piece is Javanese gamelan, which tends to be slower and dreamier. "Gamelan Dream" is not intended to be musicalologically strict "gamelan for concert band," but rather to evoke and invoke the mood of this wonderful music.

Conductor's notes

This piece will show your students how exotic a sound can be made simply by omitting a note or two from a major scale. Have your band play these scales, in F concert: major, major pentatonic: 1 2 3 5 6 8; F G A C D F, and the following: 1 3 4 5 7 8; F A B \flat C E F. This is the scale used in this piece, an approximation of gamelan's "slendro" scale. (Actually, the second and sixth degrees of the scale do appear once near the beginning, and the sixth creeps back in towards the end. No other notes are used.) Should you want to play some authentic (and wonderful) Javanese gamelan for your students, one of my favorite albums is "Javanese Court Gamelan" on the Elektra Nonesuch label, CD number 972044-2.

The mallet percussion parts are important to the effect of the piece. If you have no mallet percussion whatsoever, I'd suggest using a synthesizer or two. Also feel free to substitute mallet instrument as necessary, xylophone for vibes, for example.

At letter G, feel free to redistribute the solos & tutti according to the strengths of your players, and your own taste.

All cues: play only if cued instrument is missing or weak.

Percussion notes

The piece is written for six percussionists, although four could get by if necessary. If you have more percussionists, or have other reasons to do so, feel free to divide the parts among other players. The percussion part is written on a "per person" basis, both in the score and in the part. The part is a complete percussion section score in order to make changes easier. If you blessed enough to have extra mallet players, you could have them double the written mallet parts on other instruments (xylophone, synthesizer, etc.) from places marked "☑" to places marked "☒." Ideally, the texture changes in the written parts would be reflected in the added instruments in terms of entrances and exits.

The finger cymbals should be held one in each hand (not looped around the fingers), domes facing up, and struck rim to rim.

The gong (or suspended crash cymbal, if there's no gong) should be located near enough to the bass drum that one player can play both at the same time. The bells and vibes should be as close to each other as possible. The chimes should be as centrally located as possible, and close enough to the crash cymbals that P2 can pick them up (bar 88–89) while holding down the chimes' sustain pedal.

If you do have two sets of bells, set the vibes up facing the podium, with a set of bells on each side. If not, one set will suffice, and the movement of two malleters on one instrument is visually very beautiful and hypnotic in itself.

Instrumentation

Flute 1, 2

Oboe

B \flat Clarinet 1, 2, 3

B \flat Bass Clarinet

E \flat Alto Sax 1, 2

B \flat Tenor Sax

E \flat Baritone Sax

Bassoon

B \flat Trumpet 1, 2, 3 (with mutes)

F French Horn

Trombone (with mutes)

Baritone Horn

Tuba

("Tuba 8va"—to be used only if lacking Tubas—in C for Keyboard or Bass, B \flat $\frac{1}{2}$ for Bass Clarinet or Baritone Horn, & E \flat $\frac{1}{2}$ for Baritone Sax)

Percussion

in order of **most** to **least** important

Orchestral bells: two players, vibraphone: two players (substitute xylophone, synthesizer, or piano if necessary), triangle, three tom toms (snare drum with snares off can be included), timpani (F & C), bass drum, crash cymbals, finger cymbals, gong (substitute suspended crash cymbal if necessary), bell chimes, and temple blocks.

Percussion Instrumentation listed by player

Percussion 1: triangle

Percussion 2: three toms, crash cymbals, (easy) chimes

Percussion 3: bells, vibraphone

Percussion 4: bells, vibraphone, chimes

Percussion 5: timpani (F & C), chimes, finger cymbals

Percussion 6: bass drum, gong*, bell chimes, temple blocks, optional chimes

* substitute suspended crash cymbal if no gong

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1 ♩ = 123

3 ↓ end trill on beat 1

5

A

7

9

The score is written for a concert band and includes the following parts and markings:

- Flute 1 2:** *mf* (measures 1-3), *f* (measures 5-7), *mf* (measures 9-10). Includes a trill in measure 3.
- Clarinet 1, 2, 3:** *mp* throughout.
- Bass Clarinet:** *p* (measures 1-3), *mf* (measures 5-10).
- A Sax 1 2:** *p* (measures 1-3), *mf* (measures 5-10). Includes first and second endings.
- Tenor Sax:** *p* (measures 1-3), *mf* (measures 5-10).
- Bari Sax:** *p* (measures 1-3), *fp* (measures 5-7), *mf* (measures 9-10).
- Bassoon:** *mp* (measures 1-3), *mf* (measures 5-10).
- Trumpet 1 2:** *p* (measures 1-3), *fp* *fp* (measures 5-7), *mf* (measures 9-10). Includes a trill in measure 5.
- Trumpet 3:** *p* (measures 1-3), *fp* (measures 5-7), *mf* (measures 9-10). Includes the instruction: "Trumpets muted (preferably harmon) throughout."
- F Horn:** *mp* (measures 1-3), *mf* (measures 5-10).
- Tbone:** *mp* (measures 1-3), *fp* (measures 5-7), *mf* (measures 9-10). Includes the instruction: "Tbones ideally muted (preferably harmon) throughout."
- Bari Horn:** *mp* (measures 1-3), *fp* (measures 5-7), *mf* (measures 9-10).
- Tuba:** *fp* (measures 5-7), *mf* (measures 9-10).
- Percussion 1, 2:** *p* (measures 1-3), *p* (measures 9-10). Includes the instruction: "P1: triangle".
- Percussion 5, 6:** *mp* (measures 1-3), *mf* (measures 5-7), *mf* (measures 9-10). Includes the instruction: "P6: gong (bass drum if no gong) P5: finger cymbals".

Fls

Oboe *solo* *f* *tutti*

Cl 1-3 *pp* *mp*

B. Cl *mp* *mp*

Alto 2 *1. solo* *f* *tutti*

Tenor *pp*

Bari *mp*

Bsn *mp*

Tpt 1-3 *1. solo* *mp* *tutti* *p*

Horn *pp*

Tbone VII VI

Bari *mp*

Tuba *mp* *mp*

P 1, 2 P2: tom toms *f* P1: triangle *p*

P 3, 4 P3 & 4: bells *p*

P 5, 6 P5: Timps *mp* P6: temple blocks *p*

19 21 23 25

Fis *mp*

Oboe *mf* *mp*

Cl 1-3 *mf*

B. Cl *mp*

Alto 2 *mp*

Tenor *mp*

Bari *mp* *mp*

Bsn *mf*

Tpt 1-3 *mp*

Horn

Tbone *mp* *mp*

Bari *mf*

Tuba

P 1, 2 *mp* P2: TTs

P 3, 4

P 5, 6 *pp* P5: Timp

Fls

Oboe

Cl 1-3

B. Cl

Alto 2

Tenor

Bari

Bsn

Tpt 1-3

Horn

Tbone

Bari

Tuba

P 1, 2

P 3, 4

P 5, 6

P2: TTs *mf*

P5: finger cymbs *mf* let ring

Slower

(♩ = 105)
57



59

61

63



Fls

Oboe

Cl 1

Cl 2

Cl 3

B. Cl

AS 1

AS 2

Tenor

Bari

Bsn

Tpt 1-3

Horn

Tbone

Bari

Tuba

mp bari sax

mp hn solo

mp bass clar

mf solo tutti solo

mp solo

mf bsn or bari hn solo opt tutti opt solo

mf bsn solo opt tutti opt solo

p *mf*

CI 1

CI 2

CI 3

B. CI

Alto 2

Tenor

Bari

Bsn

Tpt 1

Tpt 2

Tpt 3

Horn

Tbone

Bari

Tuba

P 1, 2

P 3, 4

P 5, 6

f

f

f

mf

tutti

mf

mf

mf

p

mf

mf

tutti

mf

tutti

mf

tutti

mf

P4: vibes

mp

P6: bell chimes

let ring

mp

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(♩ = 115)

83

85

ritar

87

(♩ = 123)
tempo 1

89

a tempo

Fls

Oboe

Cl 1, 2

Cl 3

B. Cl

Alto 2

Tenor

Bari

Bsn

Tpt 1-3

Horn

Tbone

Bari

Tuba

ff

pref low

P 1, 2 (P2: chimes)

P 3, 4

P 5, 6

P1: triangle

P6: bell chimes

P5: Timps *ff*

let ring

