

Sälapa'



ROBERT CASTEELS

F U L L S C O R E

Cover: Romy De weerd

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Sälapa'

septet opus 102

for playing, reciting, gesturing, singing,
dancing and ambulating performers

ROBERT CASTEELS

Programme notes

Sälapa' is the title of a cycle of Pala'wan love poems I composed for a septet of playing, reciting, gesturing, singing, dancing and ambulating performers. Palawan is an island province of the Philippines situated between the Philippines and East Malaysia. The oral tradition of Pala'wan poetry is rich and highly charged with subtle metaphors. *Sälapa'* means the betel box in Pala'wan language. The betel box is a metaphor for the body of the beloved woman. The finely chiseled box contains the areca nut which a man hopes to offer to the lady of his choice. To give a betel box signifies to offer one's body. I selected stanzas from different Pala'wan poems to constitute a cycle in which the male figure is de-multiplied into six different persons. My wish is not to "neo-colonially" steal from an oral tradition nor to attempt to re-create the Pala'wan contest in love eloquence. Pala'wan poetry comprises songs of seduction in which the woman is invited to an impossible and forbidden adulterous carnal love. The woman curtly rejects this invitation. So doing, the poetry reminds the listeners of the powerful social and moral interdict. This Tristan duality resonates in my European heart. As an artist ecologically engaged, I strive towards a zero-carbon-emission performance by calling only for instruments made out of wood and bamboo, as I did in a previous composition titled *Spirit of Wood* opus 45 in 2003. Sounds from bamboo and banana leaves appeared prominently in my opus 60 *Taman Suara* in 2007. I adopted a different approach than in my *Bird songs* opus 66 of 2009 by incorporating in *Sälapa'* aviary onomatopoeia that are truly used by English speaking ornithologists. I used two Pala'wan scales in accordance with the function of each scale: the anhemitonic *kulilal* scale for the poem and the hemitonic *läpläp bägüt* Pala'wan aviary scale for the melodies. The action of walking forcibly on the same spot whilst swinging the arms refers to the theatrical tradition I saw in the municipality of Luisiana in the province of Laguna. Furthermore this peripatetic nature of the human soul corresponds to my European sense of being a *Wanderer*. The first performance of *Sälapa'* concluded the final outdoor concert of the 33rd Asia Composers League International Festival and Conference in 2015 in the Philippines. The theme of this Festival was: "*Likha - Likas, Reconfiguring Music, Nature and Myth*".

Duration 6'30"

Performers

Performer 1 is a woman wearing a long dress. Performers 2 to 7 should be men. Women who would be performing parts 2 to 7 should adopt a low pitch voice and tone down the feminine aspect of their clothing.

Instruments

Performer 1:

- Zither or lute;

Performer 2:

- staff: idiophone consisting of a long wooden hand-held stick with which performer 2 pounds the floor (the performer shall find suitable alternatives in case the stage is not made of resonant wood)
- xylophone: a number of wooden bars graduated in length to sound to a non-well-tempered series of pitches (avoid using the European xylophone);

Performer 3:

- idiophone consisting of banana leaves with stalks and blades
- grain-filled or seed-filled hand drum that is held horizontally

- goblet drum: single-headed drum (akin to the Pala'wan *dabakan*) played with two sticks made of rattan;

Performer 4:

- idiophone consisting of bamboo with leaves with abutting stem
- wood blocks: a pair of non-well-tempered blocks of hard wood with a slotted resonant cavity (if non-well-tempered wood blocks are not available, choose two well-tempered pitches that are tuned an augmented fourth apart)
- a pair of wooden sticks;

Performer 5:

- bamboo jew's-harp (like the Pala'wan *äruding*) struck with a finger (avoid striking with a string and avoid using the metal jew's-harp)
- claves: a pair of short and thick pieces of hard wood
- a pair of wooden sticks;

Performer 6:

- suling: a non-well-tempered bamboo ring flute with 6 holes (akin to the Pala'wan *bäbäräk*)
- whip: idiophone consisting of two wooden boards joined by a hinge at one end
- coconut shell idiophone consisting of one high-pitched coconut shell and one low-pitched coconut shell, both filled with dried beans and mounted on a wooden handle (avoid using plastic bottles)
- a pair of wooden sticks;

Performer 7:

- log drum: large and hollow wooden idiophone with two slits.

Stage plan

Performer 1 sits centre stage on a high stool or on an elevated platform. It is important from the audience's point of view that her face is positioned higher than the face of performers 2 to 7.

Performers 2 to 7 are welcome to position themselves according to any stage plan as long nobody is positioned directly behind or directly in front of performer 1.

Performers 2 to 7 should have enough room to perform the ambulation.

Even if performers do not perform from memory, there should be no music stands and no conductor.

Notation

A quarter note rest means a rest of the necessary length, not a specific rest of one quarter note in solfege notation.

Vertical ascending and descending arrows indicate a moment of synchronicity.

Performance notes

Performers may prefer to rehearse and perform using copies of the full score rather than individual parts.

The poetry must be performed in Pala'wan language. The spelling in this score is a phonological transcription. The [ä] sound is pronounced like {man} in English. The literal translation and commentary are only added to help and enhance the performer's comprehension of the poetry.

Ambulation refers to the action of walking forcibly on the same spot whilst swinging the arms, as in the theatrical tradition of the municipality of Luisiana in the province of Laguna. The ambulation continues until the next performer has arrived on stage. The ambulation involving more than one performer should start and stop at the same time, unless otherwise indicated in the score.

At the end of the piece all performers exit in the same manner, that is: slow, lifting the upper leg until it forms a right angle with the knee, extending the foot and slowly touching the floor, never turning one's back to performer 1.

Independent tempi refer to other ratios than binary ratios between two or more rates of speed. In other words, avoid for example playing one part at crotchet = 60 whilst another part is played at crotchet = 120.

Rehearsal letter	
A	If the floor of the stage is not resonant, performer 2 uses an alternative way.
B	Performer 2 changes the pitch pattern and dynamic together with the text.
C	Performer 2 plays in between the text. Performer 3 changes the manipulation of the banana leaves together with the text. The delicate noise produced by the manipulation of the banana may need to be delicately amplified in order to be heard by the audience (even though this would contradict achieving a zero-carbon-emission performance).
D	Performer 4 changes the manipulation of the bamboo together with the text. The delicate noise produced by the manipulation of the bamboo may need to be delicately amplified in order to be heard by the audience.
F	Performer 3 and 7 listen and wait for the suling. The suling waits for the voice of performer 7. The note values of the stemless pitches in the part of performer 6 suggest the rhythmic duration and are not be read like solfeggio notation. Take note of the stepwise increase and decrease in dynamics.
G	A cloud of sticks means that performer 5, 6 and 7 lift percussion sticks high in the air and knock against each other.
H	The notational representation in the score does not represent the sonic reality since different tempi are superimposed. This section should not last longer than approximately one minute and sound like a hectic and intense soundscape. Performer 1 paces her text within this one minute.
I	Performers 2 to 6 freely adjust the text to the pitches whilst performer 1 dances in response to their love exhortations. The note values of the stemless pitches in the parts of performers 2 to 6 suggest the rhythmic duration and are not be read like solfeggio notation.
K	The note values of the stemless pitches in the part of performer 1 suggest the rhythmic duration and are not be read like solfeggio notation. The chironomy of performers 4, 5 and 6 refers to a non synchronized dance focused on hands. Each represents an individual approach to the beloved woman with stylized circular motions of fingers, hands and wrists as indicated in the score. Performer 7 waits until performer 1 and 3 have completed their first slow soft phrase before starting the 2nd stanza " <i>kas kä mägsambatan</i> ".
L	All performers play in the same fast tempo. However, the notational representation in the score does not represent the sonic reality because players start playing their canonic phrase as soon as practically possible.

Commentary and literary sources

All verses are Pala'wan poetry, more specifically from the *Kulilal Ät Taw Ät Suluk*, *Kulilal Si Karät*, *Kulilal Ni Dangkok*, *Kulilal Ni Masäk* and *Kulilal Ni Jose*.

Letter B pg 2	The grey salangane is a swiftlet, a bird with a very fine fuselage that can fly quickly. The salangane is a metaphor for the beloved lady.
Letter C	A perfect and fine line of eyebrows is considered beautiful. Similarly for legs when they are as smooth as wax.
Letter D	The areca nut is the seed of the areca plant. In this context the areca symbolizes the growing love between a man and a woman. This love will lead to the engagement with exchange of gifts between the families.
Letter D	The scented flower of sandalwood symbolizes the nascent love between a man and a woman.
Letter E pg 3	The betel box is a metaphor for the body of the beloved woman. To give a betel box signifies to offer one's body.
Letter E	Offerings and smoking together are part of the social rites of marriage.
Letter F and G	For the Pala'wan people, the liver (not the heart) is the centre of emotions.
Letter H and K	The hazel-grouse refers to a tall and slim female figure, which in turn suggests the inaccessibility of woman.
Letter H	The ginowo is a non-tapering tree whose bole can reach 80 metres. Its slender foliage forms a high and inaccessible cupola.
Letter I	In Pala'wan love poetry, the zither is played by women.
Letter I pg 11	Red colour symbolizes lie, vulgarity and anger.
Letter K	The lute player discreetly points his instrument towards the lady he secretly loves without looking at her.
Letter M pg 14	An open roof indicates the non-existence of a house, that is: the fact of not being able to live together with the beloved woman.
Letter M pg 15	The sail is a metaphor for men who come and go. So does love.

Acknowledgments

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Sälapa'

A

enter on the stage, sit centre stage,
remain silent and motionless until the 2nd system of page 7

Performer 1

Performer 2

Performer 3

Performer 4

Performer 5

Performer 6

Performer 7
(Literal translation not to be performed)

enter on the stage and hit the stage floor with a wooden ceremonial staff

declaim solemnly:

(not yet on the stage)

f

sugid ku dimu tantu kara ambut-ambut ku

(not yet on the stage)

(not yet on the stage)

(not yet on the stage)

(not yet on the stage)

(not yet on the stage)

(That what) I tell you (is) true
I do not make lies

P2 [staff]

P3 (trsltn)

ambulate *f*

asal tä ikäw sugiran ku pägkähingatan mu

kasi ku dimu pämikiran mu

enter on the stage

It is true that what I tell you
You must think about it

My love for you
To make you think

P2

P3

ambulate *f*

stop ambulating and proceed to xylo

join in the ambulation of performer 2

keep ambulating *p* and stop when the xylo starts playing

B

at a walking pace

repeat

repeat

repeat

P2 [xylo]

P3

f

1 5 4 6

declaim emphatically:

mf

1 4 3 5

f

misan mārājuq panāwän
misan duwang sapaq dipagän
misan tängaq gäbi
baq libun surungan

mf

bänwa ungup pangkätan
tägäbudjang linkatan

Far very far one must walk
Two rivers one must cross
A half night can last
For a lady I will do

Under an old house roof
There is a beautiful young girl

(trsltn)

P2 [xylo] *mp* 1 3 2 4 repeat *p* 1 2 1 3 repeat

P3 *mp* nābiriq ku kǎjnā
mägbābadjuq āt mistira *p* māqirām sarang butal
ingin säpantun binatal

(trsltn) A moment ago I saw her
Wearing a long dress The grey salangane
I love her, it is obvious

P2 [xylo] repeat 6 4 5 1 repeat 5 3 4 1 repeat 4 2 3 1 repeat 3 1 2 1

P3 ambulate *p* in the same tempo as the xylo join in the ambulation *p* of performer 3 keep ambulating until you start to speak at letter C

P4 enter on the stage

P2 [xylo] C 1 1 1 2 1 1 1 2 1 1 1 1 *pp* 1 1 1 1

P3 [banana] strike the banana leaves pinch and scrape the stalks

P4 *pp* murmuring birinän tä duqut kiraj
näbajaq sampaj kabulaj birinän tä pätikäd
tiban āt taru pinipis

(trsltn) I look at your eyebrows
outline and features I look at your legs
like moulded wax

P2 [xylo] pinch the lamella (blades) 1 1 1 peel the outer leaves 1 1 1

P3

P4 birinän tä päbuwäk
mäsampung päq mälumu birinän tä minikis
tiban āt bajaq āt kasing

(trsltn) I look at your hair
short and still soft I look at your little finger
like the imprint of a spinning-top

P2 [xylo] 1 2 1 3 1 3 2 4 1 4 3 5 1 5 4 6 *f* *ff* repeat 6 6 6 6

P3 ambulate in the same tempo as the xylo stop ambulating and take the hand drum

P4 ambulate in the same tempo as the xylo stop ambulating and take the bamboo

P5 enter on the stage and join in the ambulation of performers 3 and 4 keep ambulating *ff* until performers 3 and 4 start playing section D

D

P2 [xylo] *f* *f* *f* *p* *p*

6 5 5 4 3
4 3 3 2 1

watch performer 5

P3 [hand drum] *pp* gently sway the grain-filled or seed-filled hand drum *f* shake the hand drum

repeated the shaking until performer 6 has entered

P4 [bamboo] knock intermittently the abutting bamboo stem *f* fast and continuous rustling of the bamboo leaves

P5 *p pleading* *cresc.*

buwaq buwaq mämaqan
linuwak ku dupuk daplakan
kasiq pägtulakaq
gantiq däkdämakan

kas uliq binatal
näggamut burak santal

ambulate in the same tempo as the hand drum of performer 3

P6 enter on the stage and join in the ambulation of performers 4 and 5 until performer 5 starts playing the jew's-harp at letter E

(trnsln) Fruit of the areca
I planted on the river bank
Don't reject the exchange of gifts

Don't leave, it is clear
The flower of sandalwood took roots

E

P2

P3 [hand drum] *sf* watch performer 5 take the goblet drum

P4 [bamboo] rub intermittently the abutting stem of the bamboo

P5 [bamboo jew's-harp *äruding*] *p* start when ready to play

P6 *p espress. with tenderness*

bitaq sälapaq
päbinan ku ät kasi

Bring me the betel box
Show me tenderness

(trnsln)

P2

sälapaq ku inukiran
sälapaq ku inukiran
näpinda pikiran

p *espress. with tenderness*

(the top notes indicate an open sound, the low notes indicate a closed sound)

P3
[goblet drum]

p

knock intermittently the abutting stem of the bamboo

P4
[bamboo]

My betel box nicely carved
My betel box nicely carved
She has a completely different thought

(trsltn)

P2

ambulate *f*
in the same tempo as performer 3

together with the jew's-harp played by performer 5

P3
[goblet drum]

p → *f*

start ambulating

repeat single knocks until performer 7 has entered

P4
[bamboo]

p *cresc.*

intermittently rub and knock the abutting stem of the bamboo

ambulate *f*
in the same tempo as performer 3

together with the drum of performer 3

P5
[jew's harp]

p → *f*

take the suling

P6

itwä nä aq sälapaq
pägsigupan ät kitäng duwa
mägsigupan kitä duwa
misan pupud in sidläp
pämagiq-bagiqän

enter on the stage and join in the ambulation of performers 2, 3 and 5

P7

This is the betel box and our tobacco box
Let us smoke you and I
Be it one puff
Share it with me

(trsltn)

F

P2 stop ambulating when performer 7 starts declaiming

P3 [goblet drum] stop ambulating when performer 7 starts declaiming

P4 *sf* stop ambulating when performer 7 starts declaiming

P5 stop ambulating when performer 7 starts declaiming

[suling] *pp* 1 2 3 5 6 5 6 3 5 2
slowly, expressive and with a lot of rhythmic freedom

P7 *pp* misan induq amaq ku
 tinimbag ku sabab mu
 (transltn) Even my mother and my father
 I left because of you

[goblet drum] *pp* follow the suling

P3 [goblet drum] *p* follow the suling

[suling] *p* 5 2 5 1 2 1 3 5 1 3 2

P7 *p* tagnaq atäj ku
 näguliq sangka atäj
 (transltn) I used to have a liver
 and this liver has disappeared

P3 [goblet drum] *mp* follow the suling

[suling] *mp* 1 2 1 3 1 5 3 1 2 5

P7 *mp* ikaw nägpäraqat at atäj ku
 säbaliq ikaw gaj ku
 (transltn) You ill-treated my liver
 You are necessary to me

P3 [goblet drum] *mf* follow the suling

P7 *mf* näbinasa danan sabab karnaq mu ijan karagan ku käqugun nä karagan ku käqugun nä manu diki pägsambagän

(trsltn) I was killed obviously because of you all this Is my verse then useless? Is my verse then useless? Why not accepting?

P5 [jew's harp] *f* follow the suling

P7 *f* manu diki pägsambagän *mp* manu diki pägsambagän

(trsltn) Why not accepting? Why not accepting? (repeat and vary the expression)

P5 [jew's harp] *mp* follow the suling *pp* follow the suling

P7 *pp* manu diki pägsambagän (go to log drum)

(trsltn) Why not accepting?

G speak quickly
 right after the single drum stroke
 played by performer 7

P2 *ff* baq diki kã magpänipu
 ikãw tunggal atãj ku

P3 *ff* diki tã nã ikãw mãbiriq
 mansur nã atãj ku

P4 *ff* misan ara taw sumurung
 kas pägkabiq

P5 [claves] (quickly take the claves)
 P6 [whip] (quickly take the whip)

P7 [log drum] *sf subito*

(trsltn) If you don't pretend indifference
 you (will be) my only liver

If I don't see you anymore
 my liver will be burnt

If a man comes
 don't let him approach

not synchronized with performer 3
 not synchronized
 speak in a fast and independent tempo
 not synchronized
 speak in a fast and independent tempo
 together with performer 7
 together with performer 5 and 7

P1 after the synchronized speaking of performer 2, 3 and 4,
 suddenly start to move slowly

P2 synchronized with performer 3 and 4
p subito
 baq tuqurãn ku ikãw ni diki mãlalaj
 manis tã ikãpatãj

P3 [banana] synchronized with performer 2 and 4
p subito
 baq tuqurãn ku ikãw ni diki mãlalaj
 manis tã ikãpatãj

P4 [bamboo] synchronized with performer 2 and 3
p subito
 baq tuqurãn ku ikãw ni diki mãlalaj
 manis tã ikãpatãj

P5 [claves] *sf sf*
 P6 [whip] *sf sf*

P7 [log drum] *sf sf*

(trsltn) If I carry you away soon
 it will be sweet to be killed both of us

solemnly gesture
 towards the sky bring down the arms
 think pitch e
 with the gesture of performer 1
 hold the banana, leaves high in the air
 with outstretched hands;
 agitate its stalks until performer 7
 starts playing think pitch f#
 with the gesture of performer 1
 hold the bamboo
 high in the air
 with outstretched hands;
 rub and knock
 its abutting stem
 until performer 7
 starts playing the log drum think pitch g#
 cloud of sticks think pitch b
 cloud of sticks think pitch c#
 start playing the log drum
 when performer 1 brings
 down her arms
 cloud of sticks
 long fermata
ff

H

P1

Very fast

ff

manuk-manuk ämbä käw
nägtaguq käw aniq kä nä

Performer 2 starts right after the logdrum sound played by performer 7 at the beginning of letter H and sings loudly these aviary onomatopoeia in a very fast and independent tempo

[voice] **ff** Ank Cher -ry er - ry er - ry er - ry Cut cut cut

Performer 3 sings loudly these aviary onomatopoeia in a very fast and independent tempo

[voice] **ff** Caw Chich ich ich Chook

Performer 4 sings loudly these aviary onomatopoeia in a very fast and independent tempo

[voice] **ff** Chaa Chin -chi ri -gui Churr

Performer 5 sings loudly these aviary onomatopoeia in a very fast and independent tempo

[voice] **ff** Chee Chee Chee Chink Chueet chup -chup

Performer 6 sings loudly these aviary onomatopoeia in a very fast and independent tempo

[voice] **ff** Cheep Chip -chip -chhip -chip

P7

Performer 7 sings loudly these aviary onomatopoeia in a very fast and independent tempo

[voice] **ff** Ah - di - dee Chek Chonk

(trsltn)

Grouse, where are you?
Come nearer. Were you hiding?

P1

ff manuk-manuk tägäpän
diki mägakdjari däkapän
diki bantuk taqupän

ff manuk-manuk läpad kä
pärrkarangän kä nä ikäw

Duck Gro - a gro - a Peeee - poooo Pop - pop
Kee Pee - oh Puh puh puh Seep
Dar zee zee Kreeee Pip pip Ree ree
chup Fitz bew Kek kek -kek Puee -puee See
Chir rup Fee bee fee bay Hee yuu Pi yoo
Chick a dee Cor - co-ro -va do Huit Hweet Pee ah wee

(trsltn)

Grouse purple dyed
one cannot catch you
one cannot take you

Grouse, fly away
my songs will be for you

P1

fff manuk-manuk linggisan
manuk-manuk linggisan
lumpad duqut kāmunggisan
lumpad duqut kāmunggisan
mänunga sjakan

[voice]

Seet Tchunk Tsea tsea
Tell -tell - tell -tell Tsee Twink
ree Tchiirp Toq toq Tsee
Shree Tow -hee Tseet
See -oo Tchip Ti - ti - ti - ti eeee
Pee - o -wit Tch -tch -tch Tis - sy - che - wee -

Crimson hazel-grouse
crimson hazel-grouse
your flight towards the ginowo trees
your flight towards the ginowo trees
is so beautiful that it makes me cry

(trsltn)

P1

After having finished reciting your last verse, interrupt the bird calling
by suddenly clapping three times loudly with your hands

ff

interrupt the singing of your bird calls on the third and last hand clap of performer 1 and freeze

Tupe Tüt Yoik Zhee

interrupt the singing of your bird calls on the third and last hand clap of performer 1 and freeze

Whee - - u Whee - -

interrupt the singing of your bird calls on the third and last hand clap of performer 1 and freeze

Twit Wi - tche - ty Wi - tche - ty Wi - tche - ty

interrupt the singing of your bird calls on the third and last hand clap of performer 1 and freeze

Wah Wok

interrupt the singing of your bird calls on the third and last hand clap of performer 1 and freeze

Tschid Twip twip - yo ta

interrupt the singing of your bird calls on the third and last hand clap of performer 1 and freeze

ooo Tuck - tuck - tuck Weee - ooo

descend gracefully from the high stool and gradually start the dance of section I

P1

remain silent and mesmerized, watching performer 1 descending from her elevated position to start dancing

I

dance throughout this whole section, remaining centre stage

P1

P2

[hand clap]

Performer 2 sings:

p 1 2 3 5 6 5 6 3 5 2

kublītān tibān pagāng dimu kawāqān limbāng

espressive with a lot of rhythmic freedom

[log drum]

P7

Let us play the zither
Take me as slave

(trnsln)

P3

[P3 voice]

[hand clap]

prepare to play the goblet drum

Performer 3 sings:

f 5 2 5 1 2 1 3 5 1 3 2

saputikap āt dajang ku
mäglama baran ku

espressive with a lot of rhythmic freedom

[log drum]

P7

My princess my princess
In front of you my body melts

(trnsln)

P4 [hand clap] *p* prepare to dance

Performer 4 sings:

[P4 voice] *p* 1 2 1 3 1 5 3 1 2 5

kasi du dimu
diki mārāgang

espressive with a lot of rhythmic freedom

P7 [log drum] *p*

(trsltn) The love I have for you
is not red

P5 [hand clap] *f* prepare to dance

Performer 5 sings:

p *f* *p*

1 2 3 5 6 5 6 3 5 2

singsing mu asat tulduq
ibāgāj mu nā dakān

espressive with a lot of rhythmic freedom

P7 [log drum] *p*

(trsltn) The ring at your finger
henceforth give it to me

P1 complete dance and take the zither or lute

P6 [hand clap] *f* prepare to dance

Performer 6 sings:

f 6 2 3 1

anuwān sukud tā nā
diki māsandalan ku kasi ku

espressive with a lot of rhythmic freedom

P7 [log drum] *ff* *p*

(trsltn) What to do henceforth
not control our love

K start playing after performer 3 has started this section K
slow, espressive and with a lot of rhythmic freedom

[P1 zither or lute]

p 1 2 3 2 5 6 3 3 6 1

P2 discreetly prepare to play on the ceremonial staff

start when performer 7 has completed the end of preceding section I on his log drum

slowly

P3 [goblet drum] *p*

P4 slow and gracious chironomy throughout this section with outstreched fingers, palm facing up

P5 slow and gracious chironomy throughout this section with outstreched fingers, palm facing up

P6 slow and gracious chironomy throughout this section with closed fingers, palm facing down

P7

p kudlitän tiban kusjapiq
 libun kikisäk
 kudlitän tiban pagang
 libun sarang-sarang

And the lute plays now
 little lady
 The zither plays now
 Woman grouse

(trnsln)

less slow, espressive with a sense of urgency

[P1 zither or lute]

f 1 2 3 2 5 6 3 5 6 1

start only when performer 1 has completed her preceding phrase

faster

P3 *mf*

P4 [dance] /

P5 [dance] /

P6 [dance] /

P7

mf kas kä mägsambatan
 kas kä mägsambatan
 dilaq karapatan

Don't say too much
 Don't say to much
 The tongue has its duties...

(trnsln)

L proceed out of centre stage and slowly meander among performers 2 to 7; sense their presence but do not look at all at them nor touch them

P1

play quickly and energetically right after performer 3 has completed his preceding phrase

proceed to xylo and play in the same tempo of these three

P2 [staff]

sf *sf* *sf*

play in the same tempo as the ceremonial staff of performer 2 and start right after the third

P3 [goblet drum]

conclude your chironomy when you hear three

knocks of the ceremonial staff played by performer 2

take wood blocks and play in the same tempo as the drum of performer 3 and start right after his third

P4 [wood blocks]

conclude your chironomy when you hear three

knocks of the ceremonial staff played by performer 2

take the claves and play in the same tempo as the wood blocks of performer 4 and start after his third

P5 [claves]

conclude your chironomy when you hear three

knocks of the ceremonial staff played by performer 2

take coconut shells and play in the same tempo as the drum of performer 3 and start after his third

P6 [coconut shell]

proceed to log drum, play in the same tempo as the staff of performer 2 and start after the third

played by performer 2

P7 [log drum]

f

P2 [xylo]

f

6 1 6 1 6 1 6 1 6 1

P3 [goblet drum]

f

P4 [wood blocks]

sf sf sf f

P5 [claves]

f

P6 [coconut shell]

f

P7 [log drum]

sf sf

P2

6 1 6 1 6 1 6

P3

take the banana leaves

P4

play these three notes right after the third played by performer 5 on the claves

take the bamboo

sf sf sf

P5

sf sf sf

take whip and play right after the third played by performer 7 on the log drum

P6 [whip]

sf sf sf

P7

sf

M proceed to performer 7, face him and look at him

proceed to performer 6, face him and look at him

P1

strike the banana leaves

P3 [banana]

p

pinch and scrape the banana stalks

P4 [bamboo]

knock the abutting bamboo stem

p

Performer 6 sings this verse on pitch f sharp

p diklām muliq ku nā
ikāw tunggu āt bānwa nā

P7

Performer 7 sings this verse on pitch e

p tinkas dingding bākāq sāpāw in
mālawakan ku nā mālangkāw in

Open are roofs and walls
I run away from woman

ambulate in a slow fatalistic tempo

Tomorrow I will leave
and you will stay

(trsltn)

P1 proceed to performer 5 face performer 5, and look at him proceed to performer 4, face him and look at him
 P3 [banana] pinch and scrape the banana stalks
 P4 [bamboo] rub the abutting bamboo stem *p* Perofmer 4 sings this verse on pitch b
 P5 [claves] *pp* Performer 5 sings this verse on pitch g sharp
 P6 ambulate in a slow fatalistic tempo → *p* diklām muliq ku nä in lajag pandaganaq exit whilst performer 4 sings
 P7 exit whilst performer 5 sings yes tomorrow I will leave Look at this sail I will set sail Watch my sail
 (trnsln)

P1 proceed to performer 3, face him and declaim after his singing:
 P2 danum ku duwang susu lubaq mu duwang puritik
 P3 ambulate in a slow tired tempo → Performer 3 sings this verse on pitch c sharp
 P4 ambulate in a slow fatalistic tempo → exit whilst performer 1 declaims
 P5 exit whilst performer 3 sings
 (trnsln) My water: deux goblets Your tears: two droplets

Performer 1 sings this verse rhythmically synchronized with performer 2 long fermata
 mata ku in mārājuq nä lubuq mu pāsaqan ku nä exit normally whilst holding the pitch
 Performer 2 sings this verse rhythmically synchronized with performer 1 long fermata
 mata ku in mārājuq nä lubuq mu pāsaqan ku nä exit normally whilst holding the pitch
 P3 exit whilst performer 1 and 2 sing
 (trnsln) And my eyes far away already Will stop your tears

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