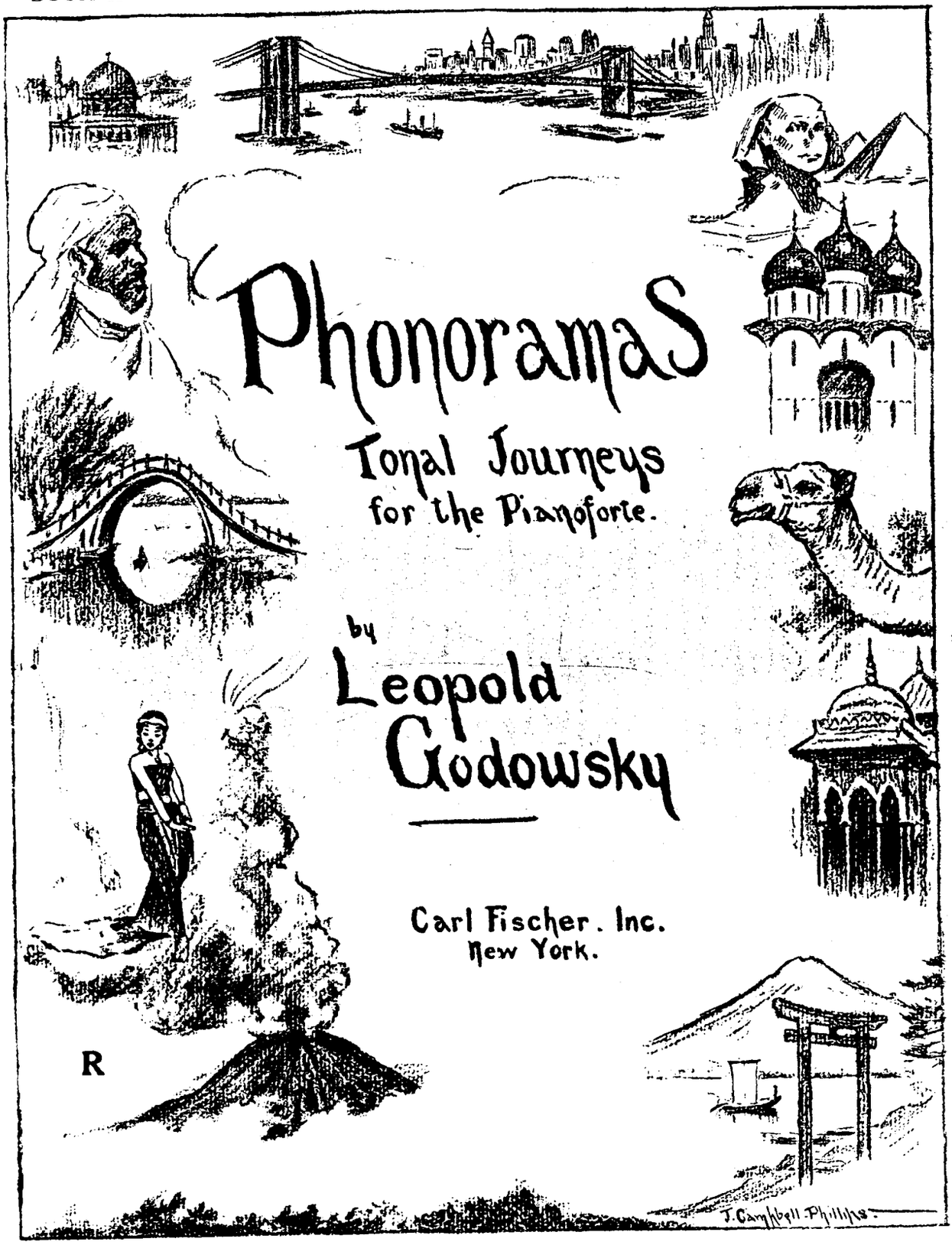
BOOK II



01397

To my friend
J. Campbell Phillips

Java Suite

in Four Parts

Part I

1. Gamelan
2. Wayang-Purwa
   (Puppet Shadow Plays)
3. Hari Besaar
   (The Great Day)

Part II

4. Chattering Monkeys at the Sacred Lake of Wendit
5. Boro Budur in Moonlight
6. The Bromo Volcano and the Sand Sea at Daybreak

Part III

7. Three Dances
8. The Gardens of Buitenzorg
9. In the Streets of Old Batavia

Part IV

10. In the Kraton
11. The Ruined Water Castle at Djokja
12. A Court Pageant in Solo

The Price of each Part
$1.50
in the U.S.A.

R

Carl Fischer Inc. New York
Boston Chicago

SCHLESINGER'SCHE BUCH—und MUSIKHANDLUNG (Rob. Lienau)
Berlin, Germany

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Preface

"Though we travel the world over to find the beautiful, we must carry it with us, or we find it not."—EMERSON.

Having traveled extensively in many lands, some near and familiar, others remote and strange, it occurred to me that a musical portrayal of some of the interesting things I had been privileged to see, a tonal description of the impressions and emotions they had awakened, would interest those who are attracted by adventure and picturesqueness and inspired by their poetic reactions.

Who is not at heart a globe-trotter?

Are we not all fascinated by distant countries and strange people?

And so the thought gradually matured in me to recreate my roaming experiences.

This cycle of musical travelogues—tonal journeys—which I have named collectively "Phonoramas," begins with a series of twelve descriptive scenes in Java. I have prefaced each with a brief elucidation.

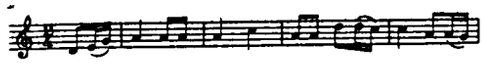
The Island of Java, called "The Garden of the East," with a population of close to forty millions, is the most densely inhabited island in the world. It has a tropical, luxuriant vegetation; marvelous scenery and picturesque inhabitants; huge volcanoes, active and extinct; majestic ruins and imposing monuments of many centuries past.

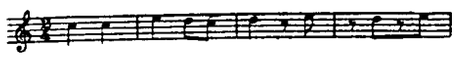
The Javanese are a docile people, with quaint customs and old traditions. Possessing an ancient culture, they combine originality with proficiency in various arts. It was, however, the native music of the Javanese, in the heart of Java, at Djokja and Solo, that made the most profound impression on me.

All Javanese music is in duple or quadruple time; triple time does not exist. Its sameness of beat and its monotony of pulsation have a lulling, hypnotizing effect; its polyrhythms, syncopations, triplet-figures and manifold passage-patterns help to stimulate interest. Most of Javanese music is based upon the pentatonic scale.

Of the twelve numbers of this suite, all of which are in duple or quadruple time,* the first two dances of the "Three Dances," In the Kraton" and "A Court Pageant in Solo" are entirely diatonic; "Gamelan," "Wayang Purwa," "Hari Besaar" and "Chattering Monkeys," though mainly diatonic are not consistently so; "Boro Budur," "Bromo Volcano," the third of the "Three Dances," "The Gardens of Buitenzorg," "In the Streets of Old Batavia" and "The Ruined Water Castle at Djokja" are considerably more chromatic.

Although some of the following compositions, or parts thereof, express my impressions in the native music-idiom *as I understood it,* I have neither borrowed nor imitated actual Javanese tunes, designs or harmonies in any of the movements excepting the third: Hari Besaar. Here I made use of two fragments of authentic Javanese melodies,

one called Krawitan: 

the other, Kanjut: 

I also used two measures from a Javanese Rhapsody for orchestra, composed by Paul Seelig of Bandong, Java, to whom I take pleasure in expressing my indebtedness for valuable information about Javanese music:

Leopold Godowsky

New York, May 27th, 1925.

* My twenty-four "Walzermasken" and the thirty numbers of my "Triakontameron" are in triple time exclusively.

Duration Schedule

Approximate Duration of Each Number and Each Part

I.	**Gamelan** about 3 minutes	FIRST PART: about 10½ minutes
II.	**Wayang-Purwa** about 3½ minutes	
III.	**Hari Besaar** about 4 minutes	
IV.	**Chattering Monkeys at the Sacred Lake of Wendit** under 2 minutes	SECOND PART: about 8½ minutes
V.	**Boro Budur in Moonlight** about 3½ minutes	
VI.	**The Bromo Volcano and the Sand Sea at Daybreak** about 3 minutes	
VII.	**Three Dances** under 5½ minutes	THIRD PART: about 12 minutes
VIII.	**The Gardens of Buitenzorg** about 3½ minutes	
IX.	**In the Streets of Old Batavia** over 3 minutes	
X.	**In the Kraton** over 5 minutes	FOURTH PART: about 12 minutes
XI.	**The Ruined Water Castle at Djokja** about 4 minutes	
XII.	**A Court Pageant in Solo** over 3 minutes	

Addendum

"Artists, like the Greek gods, are only revealed to one another."—OSCAR WILDE.

The thoughtful attention given to the interpretative directions of my compositions has resulted in a profusion of expression marks, pedal indications and fingerings. Though they may appear on the surface as too minute and elaborate, I believe the serious student will find them essential and illuminating. To disregard or alter such indications—in the broader sense—would seem to me as much of a license as a change of any melodic line, harmonic texture, or rhythmic design. Even when all the interpretative signs are scrupulously observed, there yet remains ample scope for self-expression and individuality. To the unthinking this statement may appear paradoxical, but to those who do not seek liberty in lawlessness and originality in individualistic distortions, the truth of this assertion will be apparent.

I deem it necessary to emphasize the importance I attach to the extreme softness of a *pp* mark. To play a genuine *pp,* both concentrated and sustained effort is required.

At the same time I wish to draw attention to the dynamic relativity of all accents, except *sf,* which symbol is of an exclamatory character.

Whenever an accent is provided for each note of a melody, like in the third dance of the "Three Dances," the purpose is not to accentuate each tone individually, but to give a dynamically *graded* plastic outline to the melodic contour, with proper regard, of course, for proportionate dynamic values in the interrelationship of phrases.

The same principle is applicable to the *tenuto* (–) mark, which demands a clinging to the key, with a barely perceptible dynamic emphasis.

The sign Λ is a combination of *tenuto* (–) and *sforzando* (*sf*), requiring the notes so marked to be both fully sustained and very strongly emphasized.

The task to establish *firmly* an approximately definite rate of speed for any movement, or to indicate undulations of time *within* any movement, presents insurmountable difficulties. Our ever variable feeling for what would constitute a correct *tempo* and appropriate time-fluctuations for and during a movement, prevents us from deciding definitely and consistently upon a permanently fixed rate of speed. Therefore I believe that *tempo* designations or metronome marks should be considered as guiding suggestions rather than inflexible directions, although appreciable deviations would lead to misinterpretations. The performer's physical and mental state, his prevailing mood, the *entourage,* the weather, seasonal changes—each and all affect his susceptibility. And the more sensitive and sensitized the artist, the more responsive he is, the more he vibrates and throbs in unison with the known and unknown influences and unfathomable forces, the greater, deeper and finer is his art.

L. G.

New York, July 11th, 1925.

IV. Chattering Monkeys

at the Sacred Lake of Wendit

The Sacred Lake of Wendit is several miles distant from the attractive little city of Malang. In the woods, near the lake, we find ourselves in one of the numerous Simian colonies of Java, among the aborigines of the forest, enjoying an intimate view of their tribal life. On every side are jabbering monkeys, hundreds of them, jumping from tree to tree, running up and down the trunks and branches, while others, nearer the ground, are springing on and off the roofs of the small hotel and the bath houses, snatching bananas from the visitors.

The scene is full of humor, fun and animation.

IV. Chattering Monkeys

LEOPOLD GODOWSKY

Allegro scherzando ♩= 132 - 144

Piano

p leggiero e vivace

senza pedale

espr.

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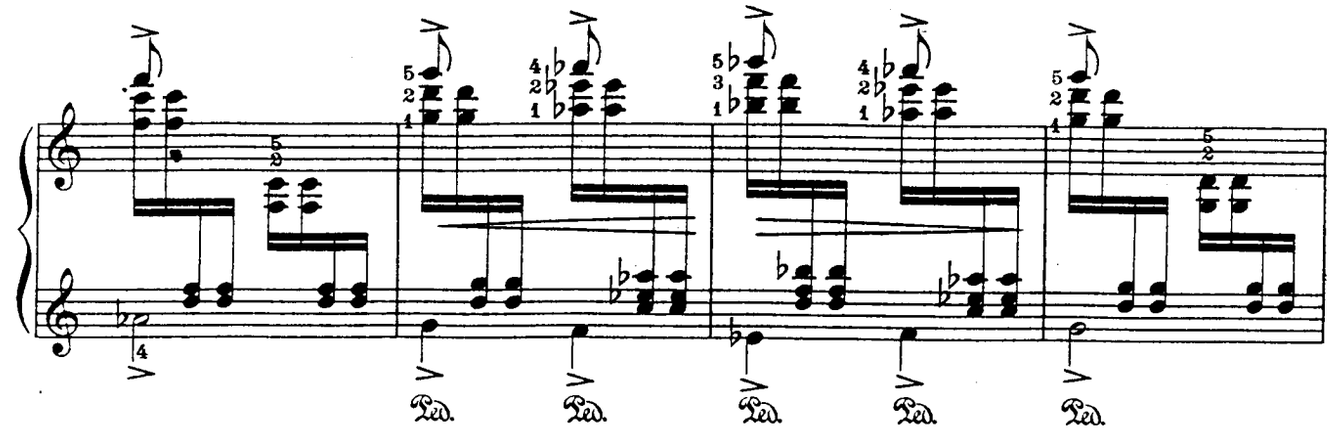
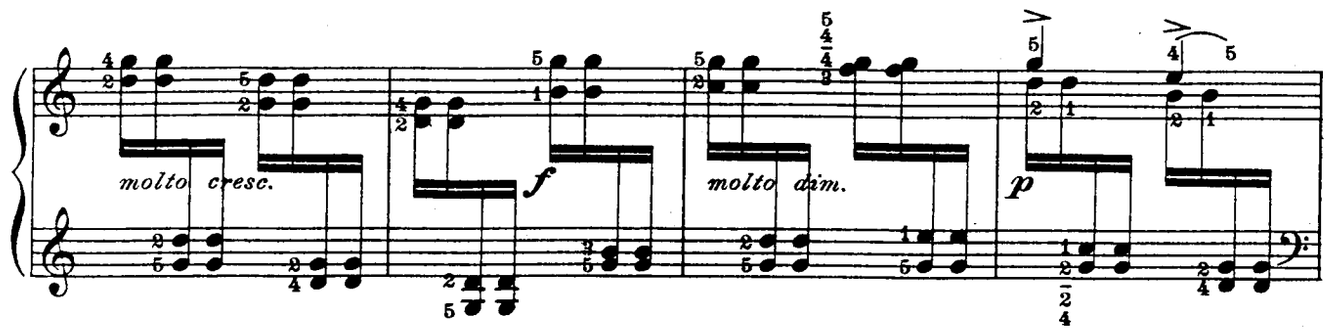
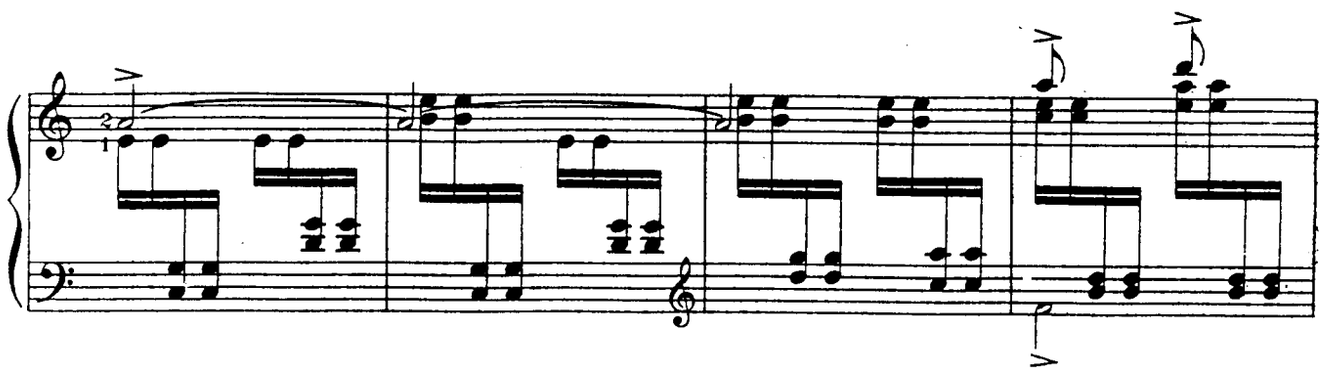
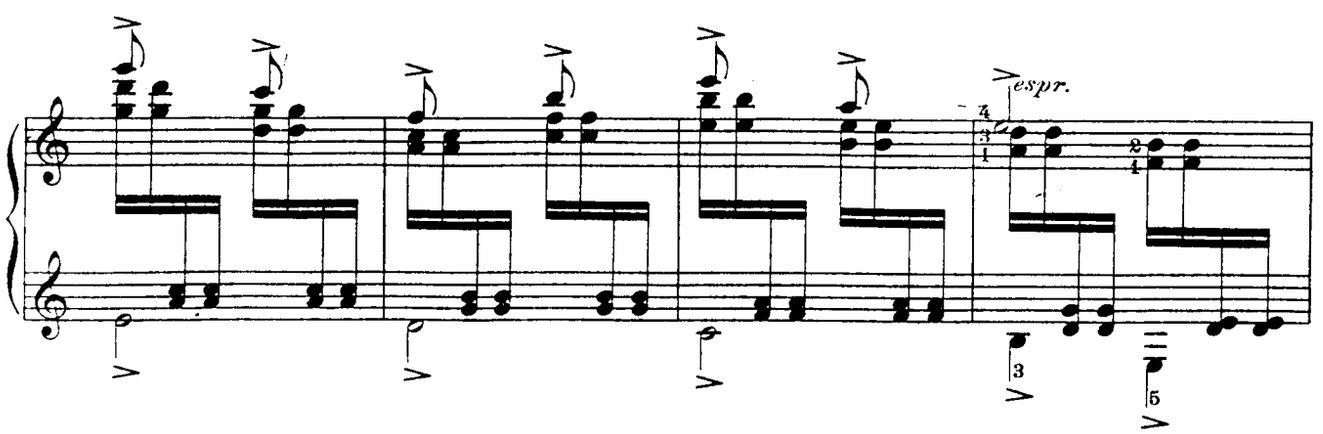
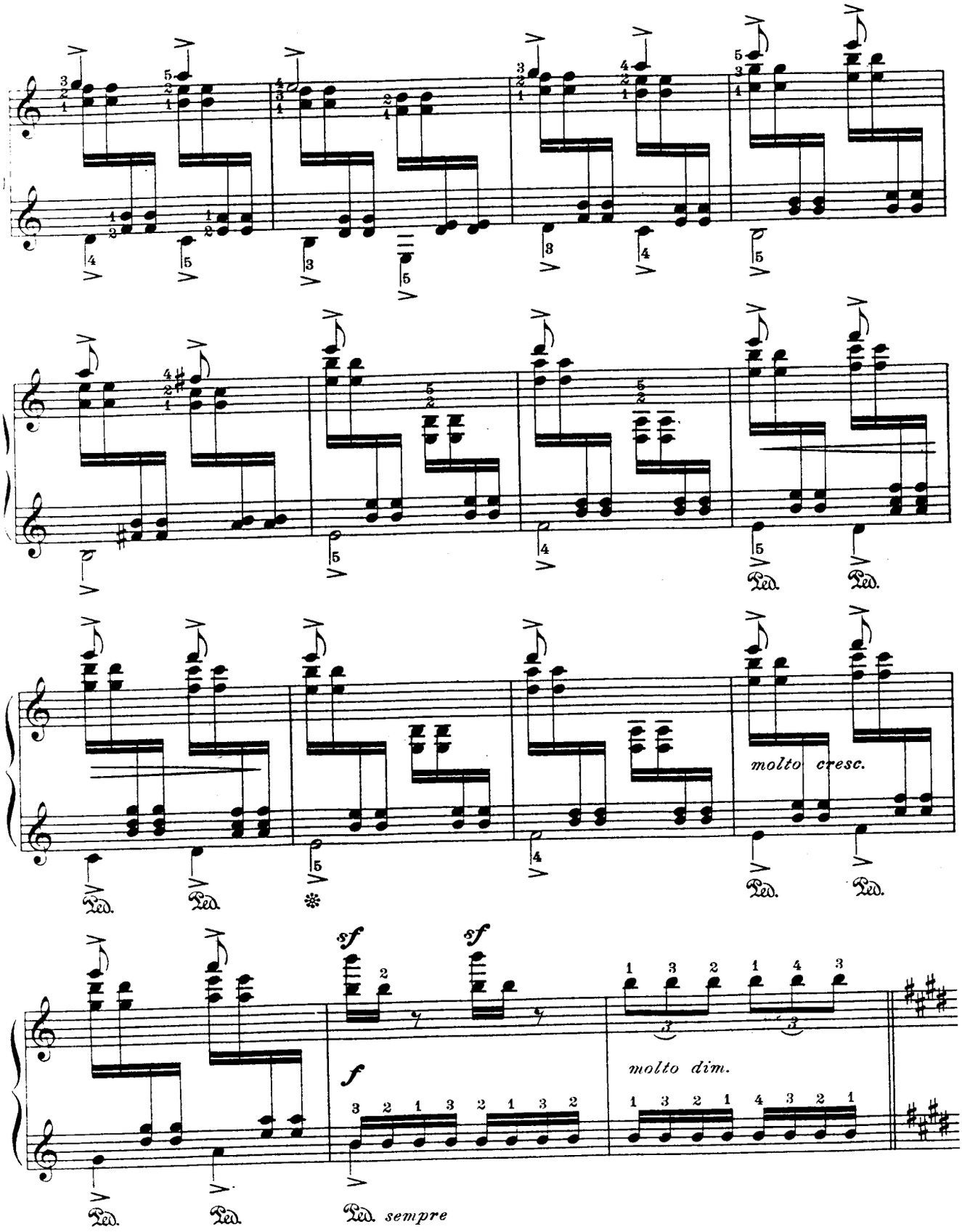
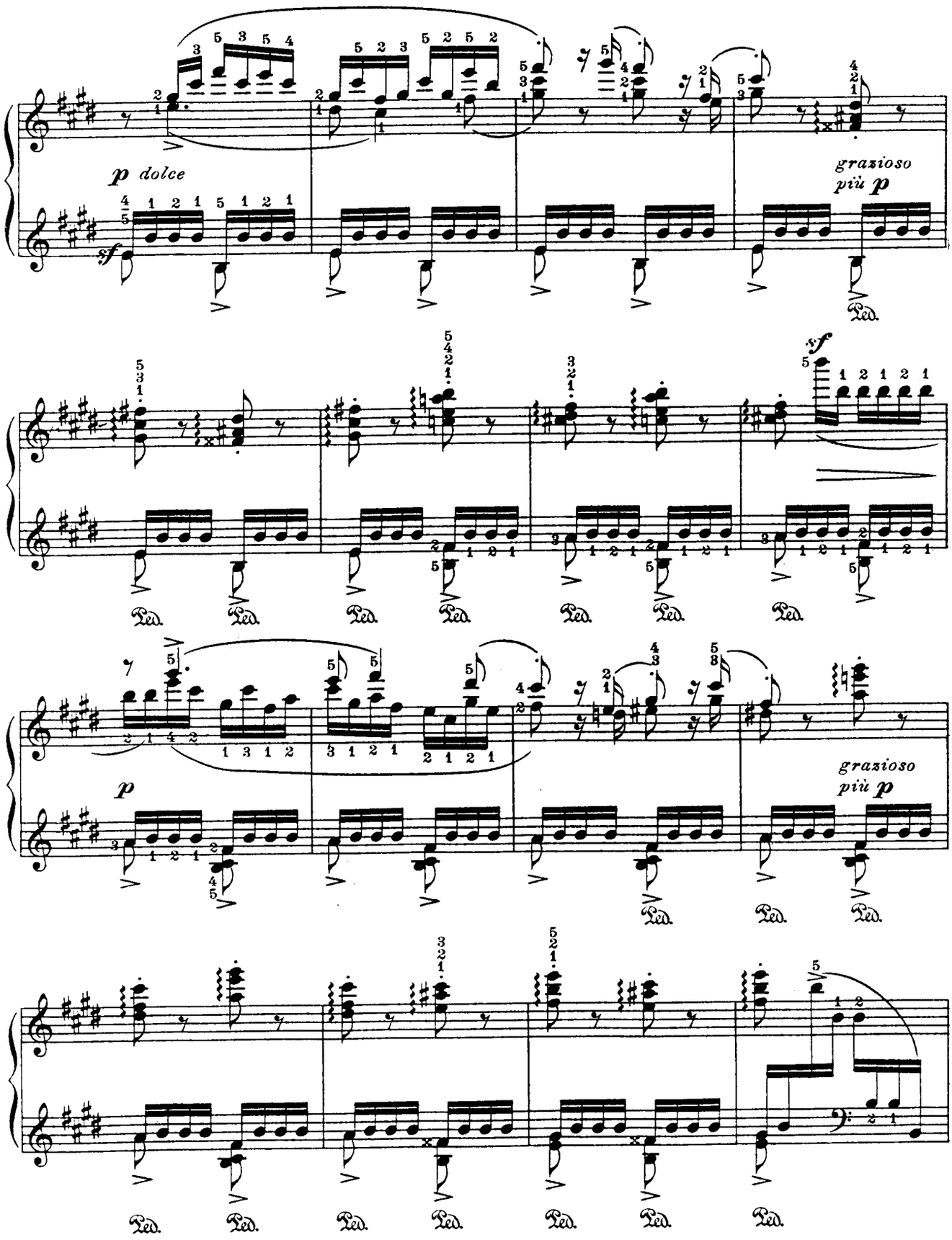

Ped.
Ped.
Ped.
Ped.
Ped.

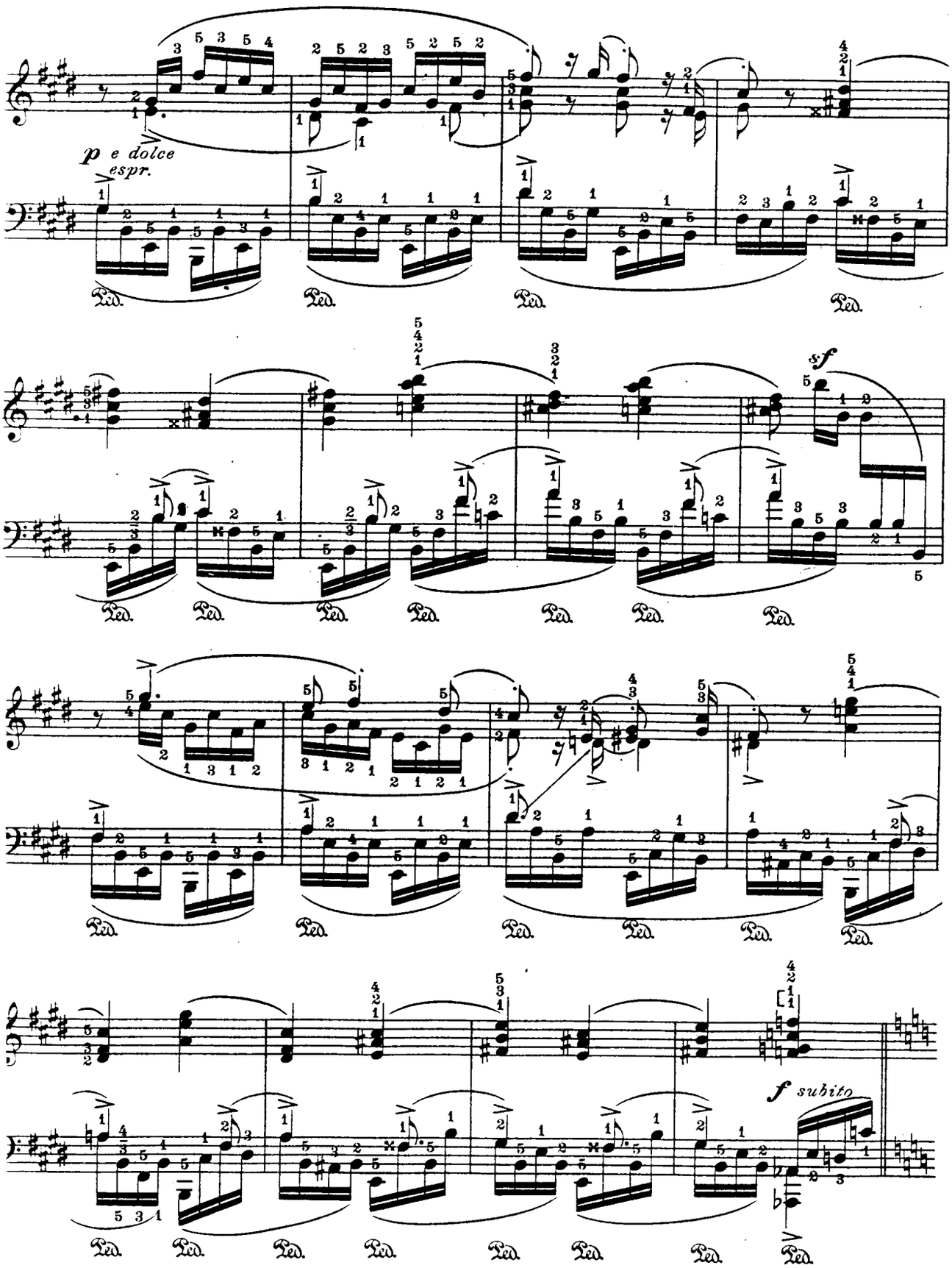

molto cresc.
f
molto dim.
p

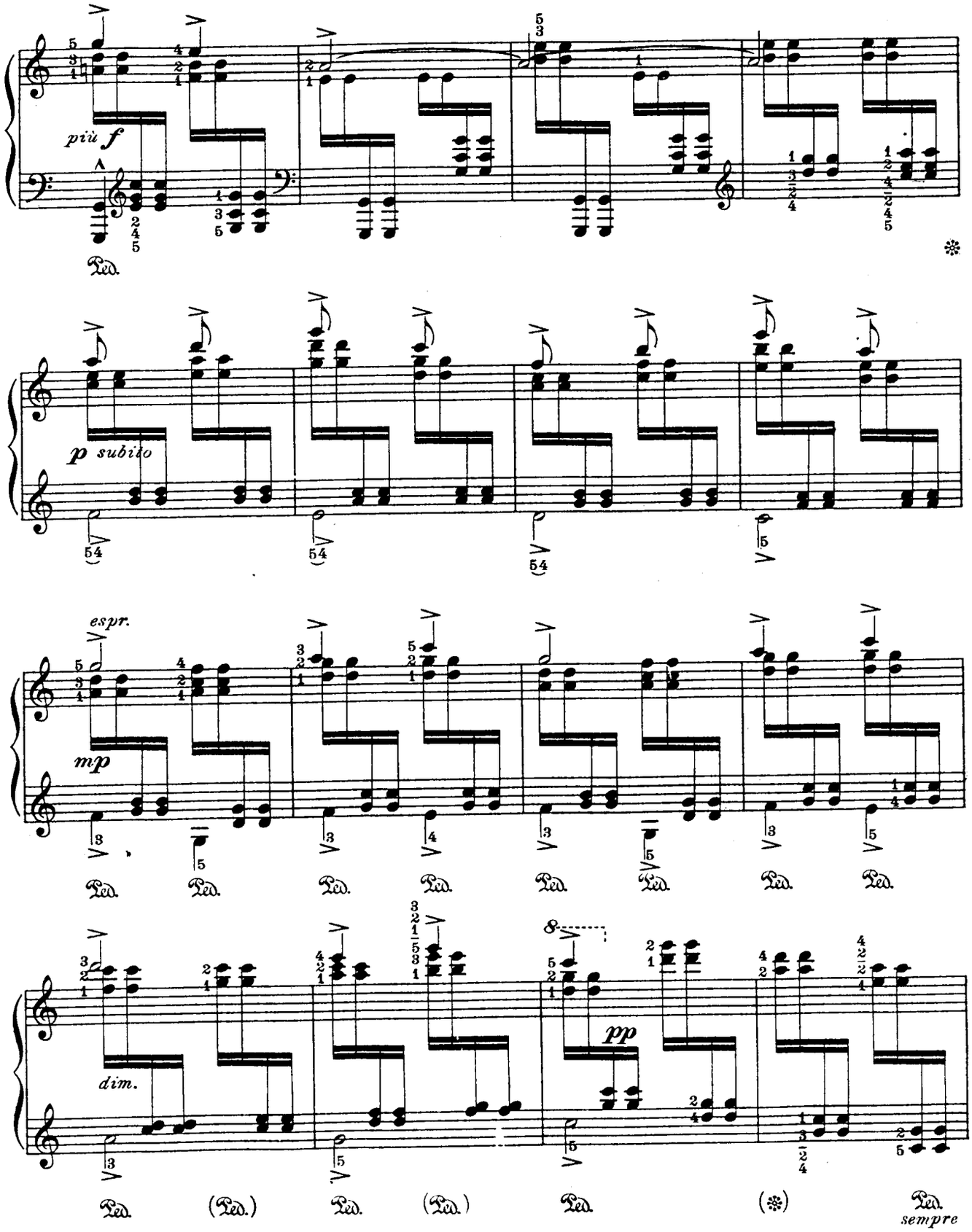


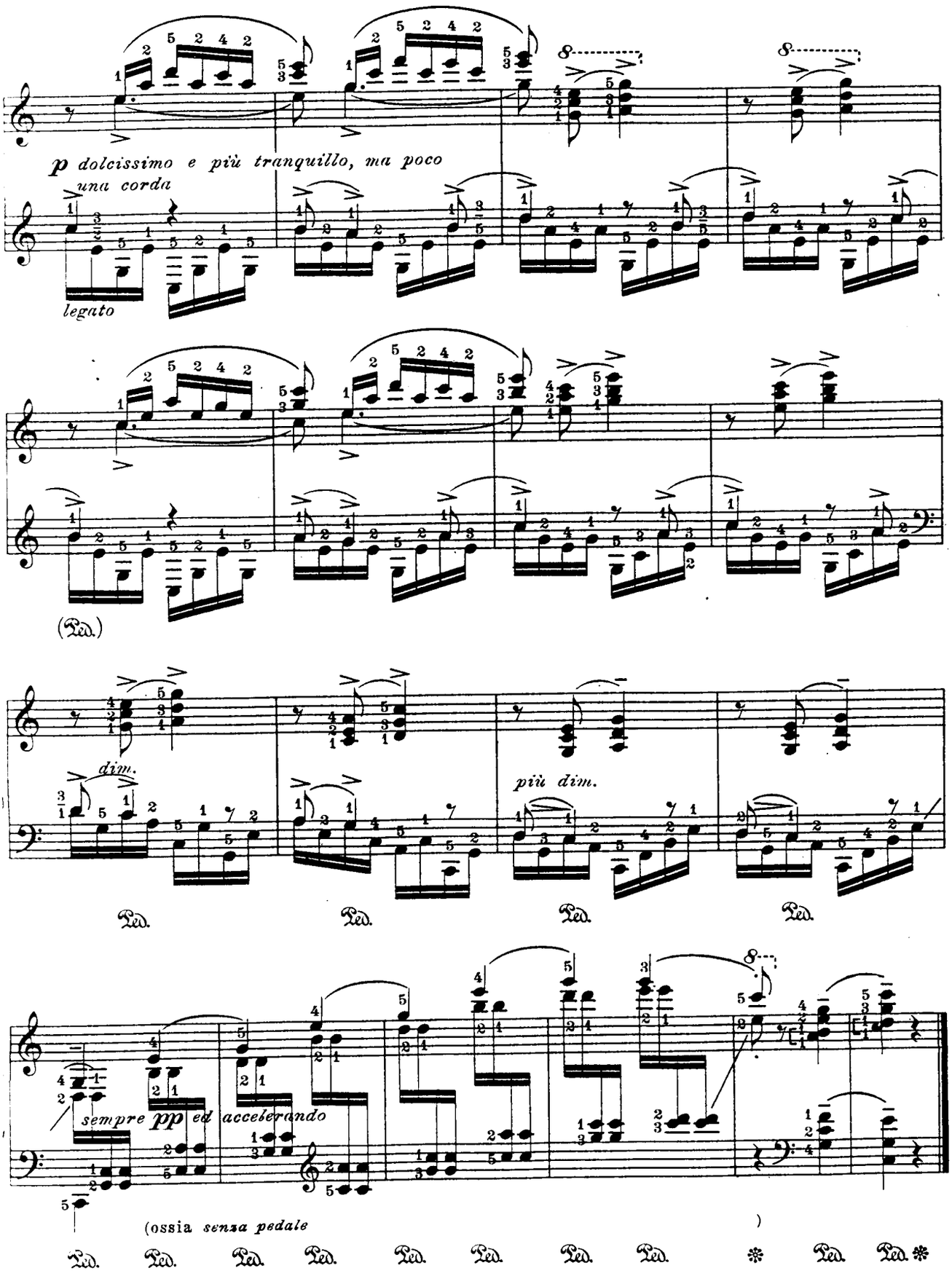

espr.


molto cresc.
molto dim.
Ped.
Ped. sempre


p dolce
sf
grazioso
più p
sf
p
grazioso
più p
Ped.


p e dolce
espr.
sf
f subito
Ped.


più f
Ped.
p subito
espr.
mp
dim.
pp
sempre



New York, Dec. 3rd, 1924.

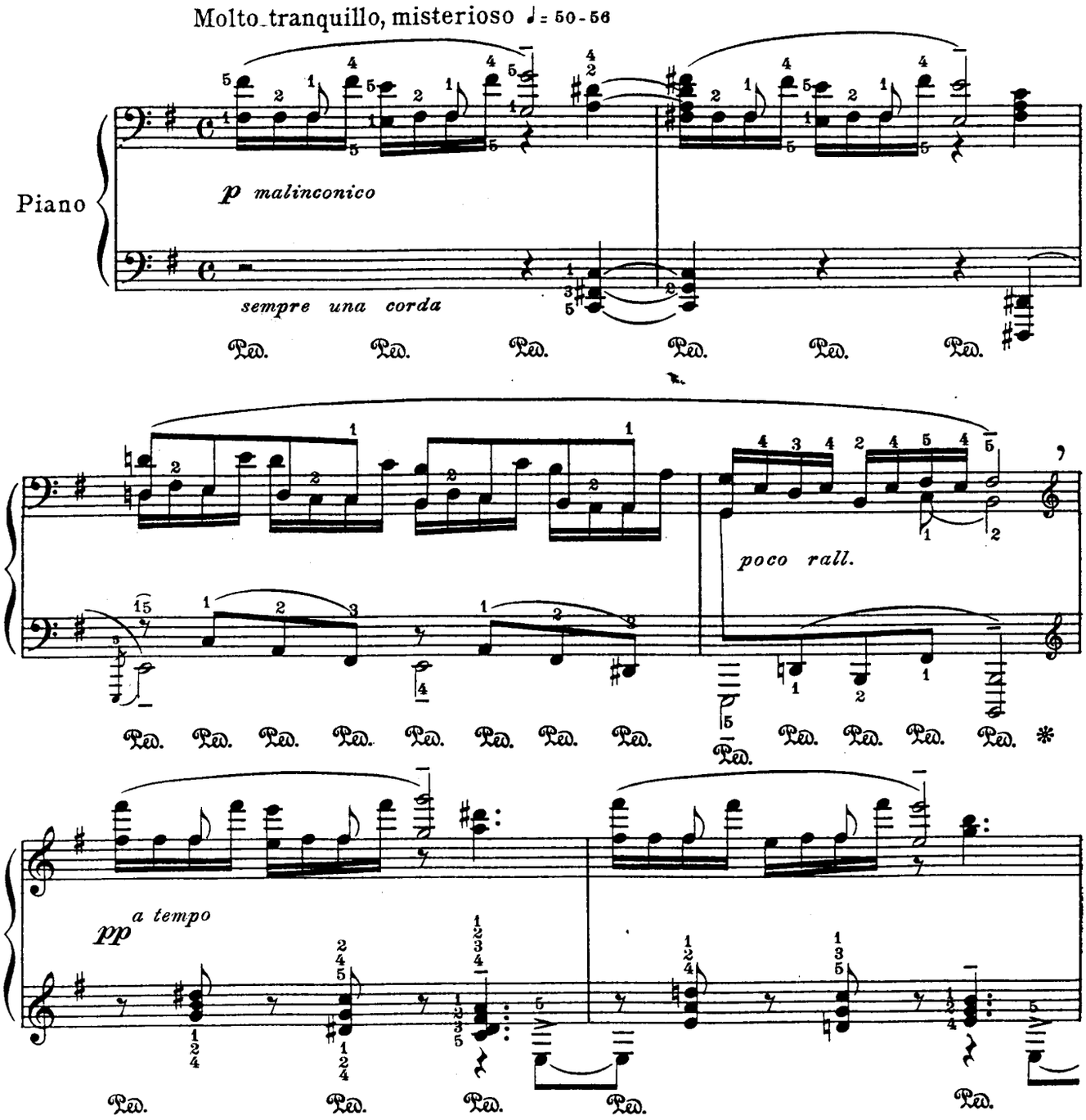
V. Boro Budur
in Moonlight

On a sacred hill, in the heart of Java, some thirty miles from Djokja, stand the colossal ruins of the most imposing and gigantic Buddhist monument in existence, the world-famous temple of Boro Budur, "The Shrine of the Many Buddhas." No matter how *blasé* the weary traveler may be, he cannot fail to be stirred and bewildered by the stupendous masonry and by the hundreds of sculptured Buddhas, images and bas-reliefs. The amazing dimensions and incredible craftsmanship enrapture the senses; the loftiness of conception, the luxuriance of imagination thrill the beholder.

In moonlight, Boro Budur is most fantastic. An uncanny, eerie, melancholy mood permeates the whole atmosphere. Deep silence and a sense of strangeness and out-of-the-worldness contribute to the impression of utter desolation and to the feeling of inevitable decay and dissolution of all things earthly, the hopeless struggle of human endeavor against eternity.

V. Boro Budur

LEOPOLD GODOWSKY



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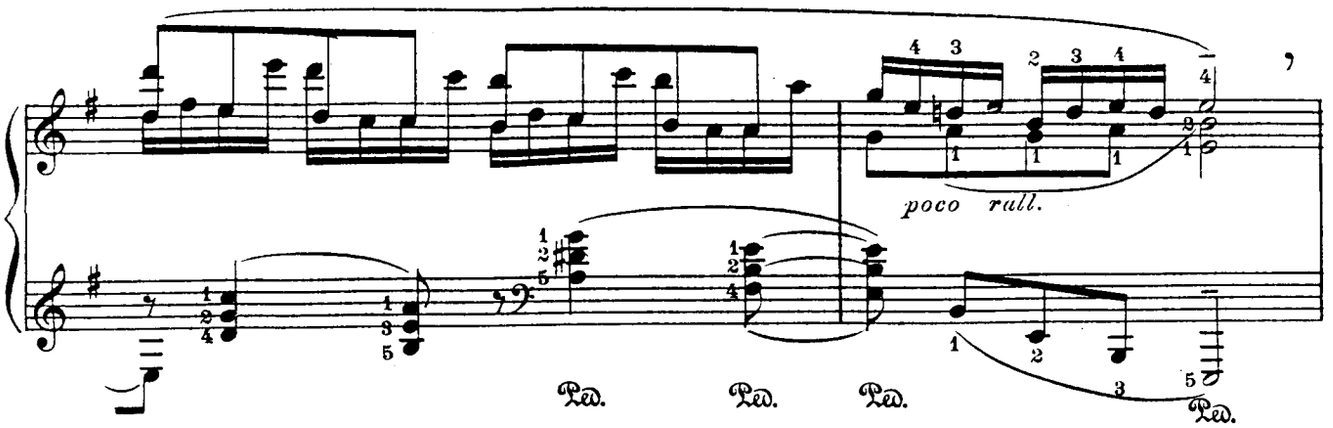
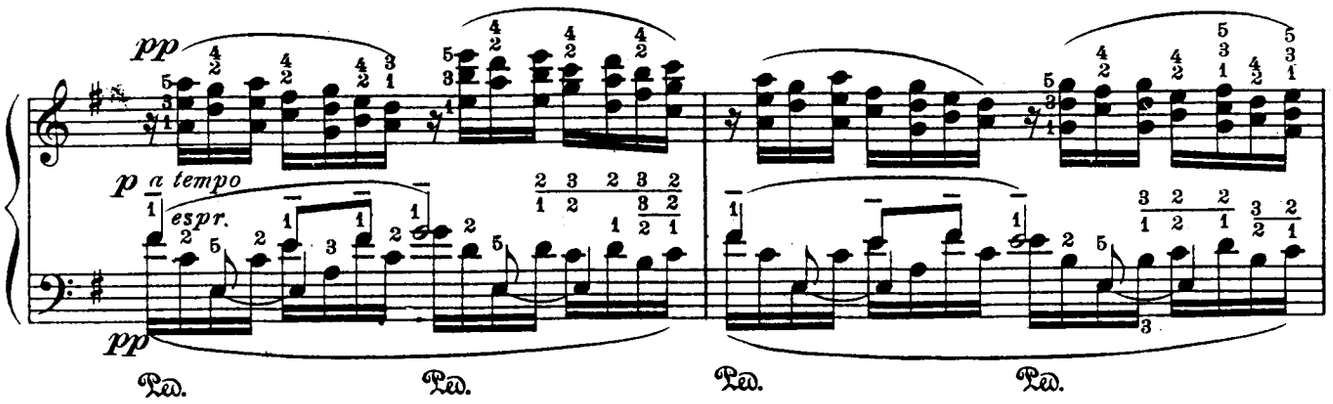
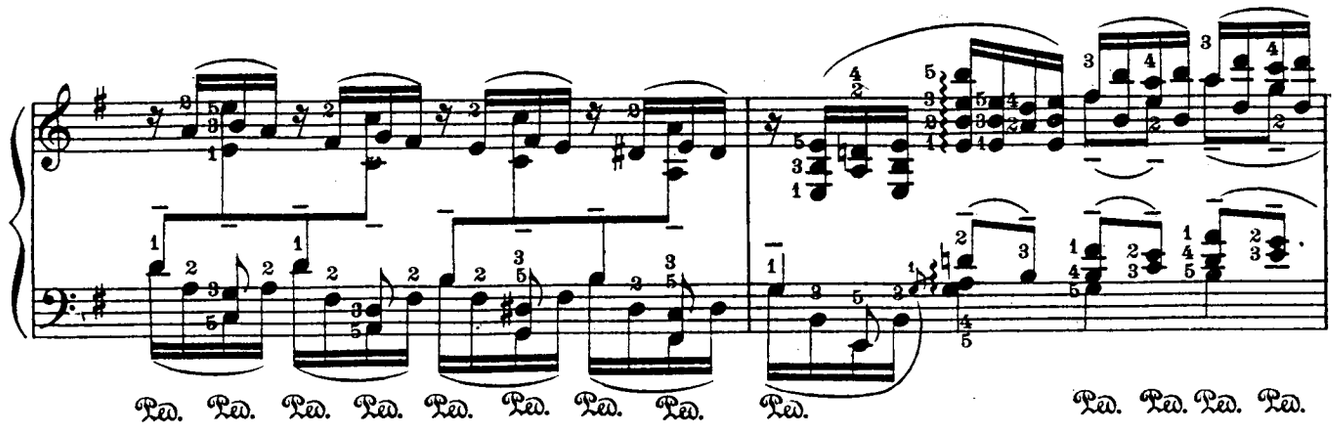
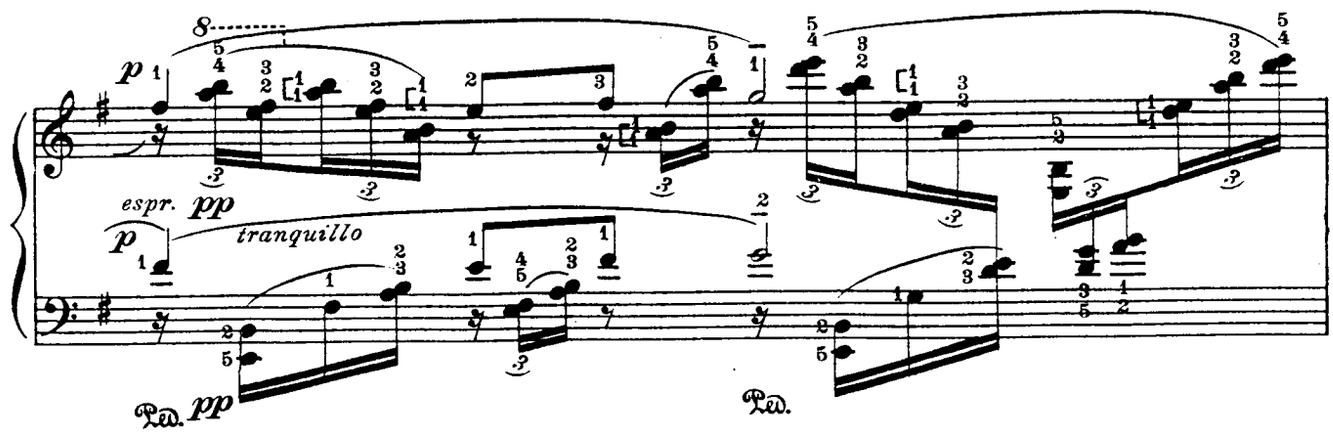
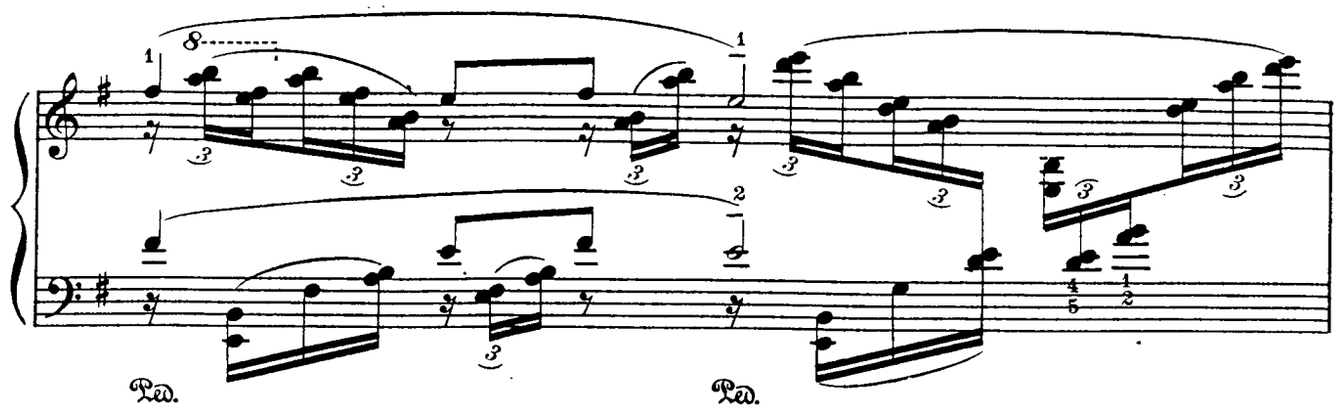

poco rall.
Ped. Ped. Ped. Ped.


pp
p a tempo
espr.
pp
Ped. Ped. Ped. Ped.


Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


8
p
espr. pp
p
tranquillo
Ped. pp
Ped.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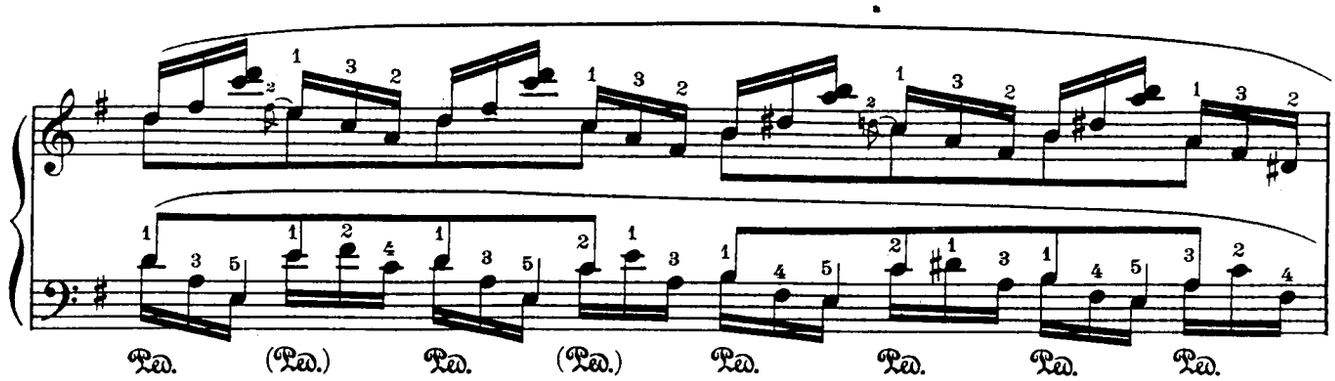
Ped.
(Ped.)
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(Ped.)
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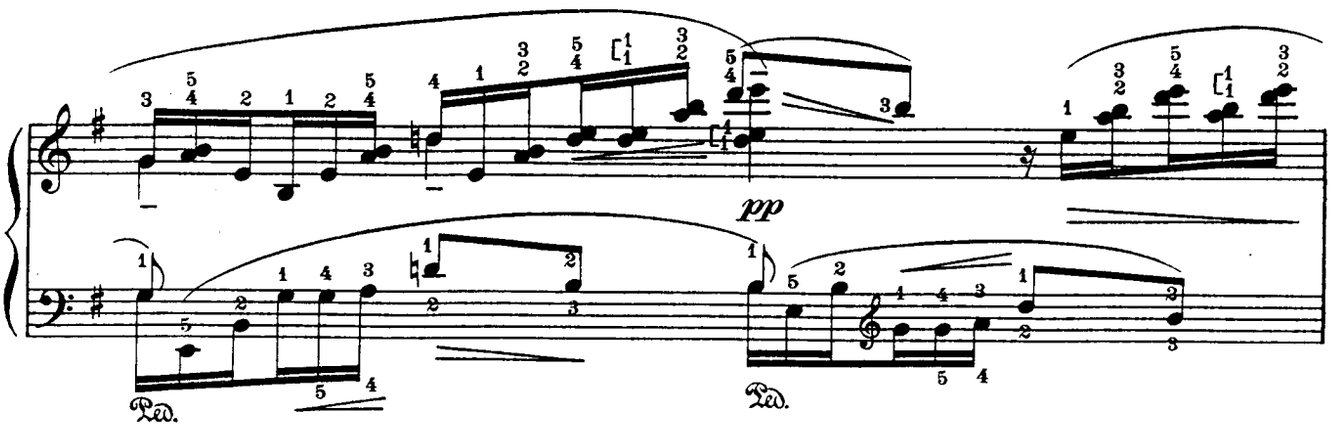
pp
Ped.
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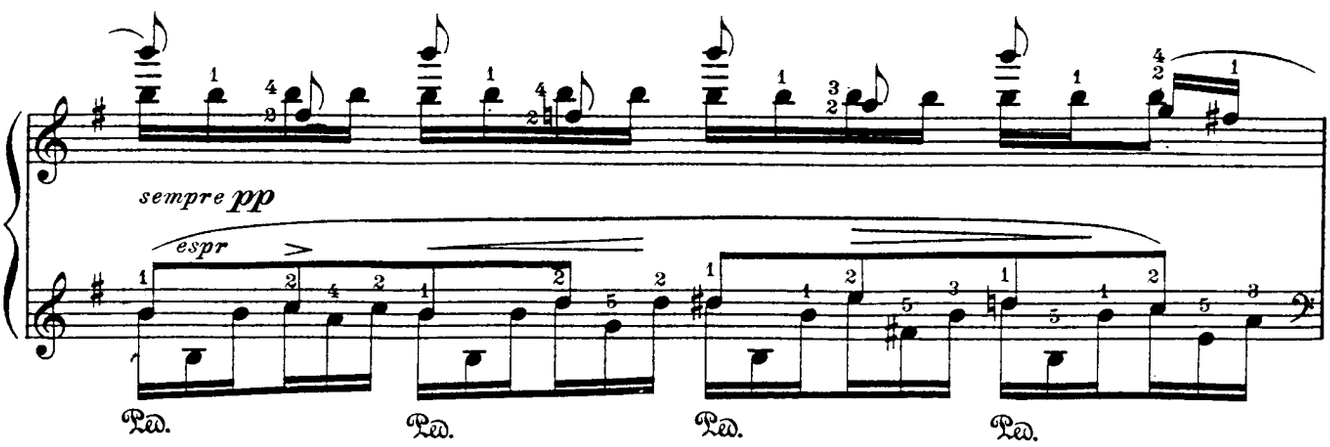
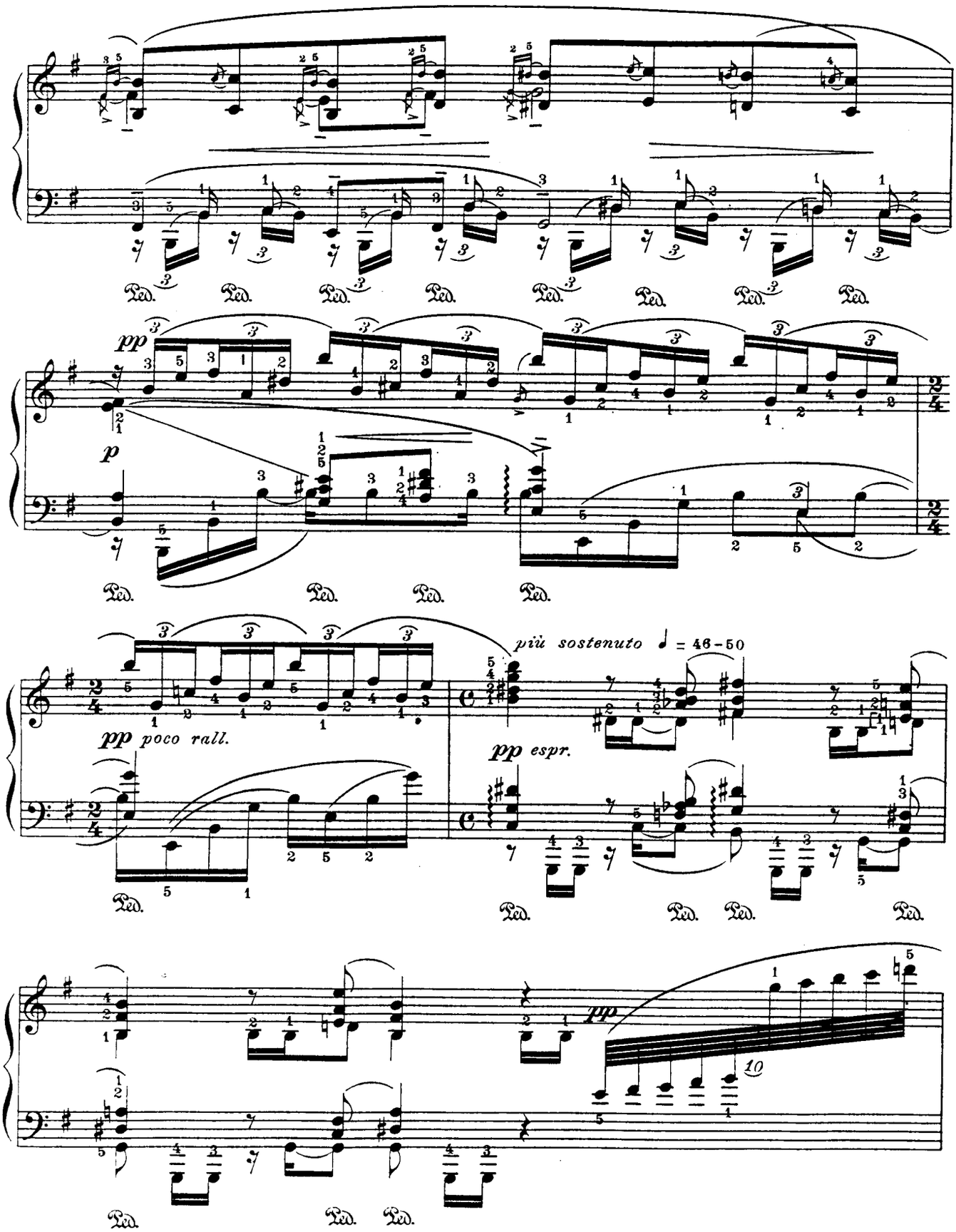
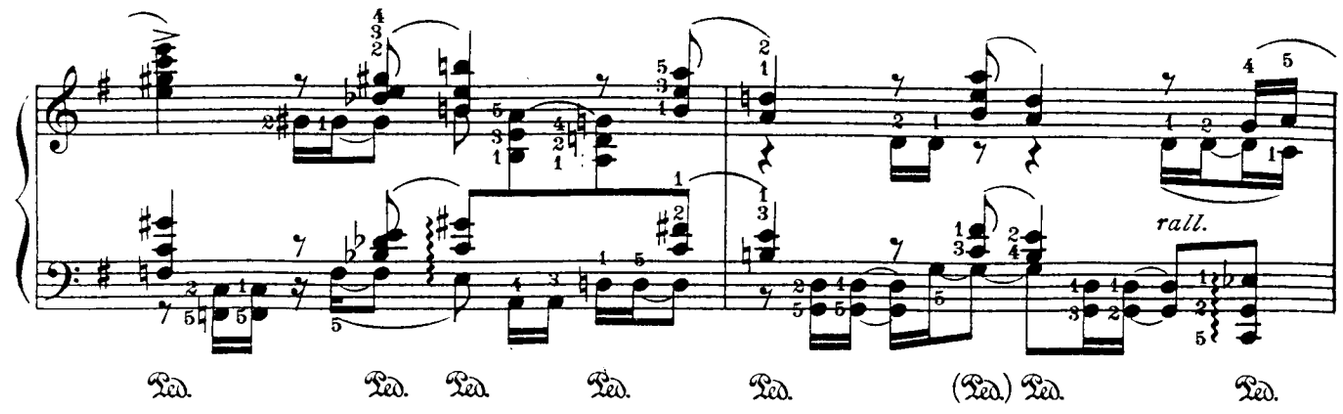
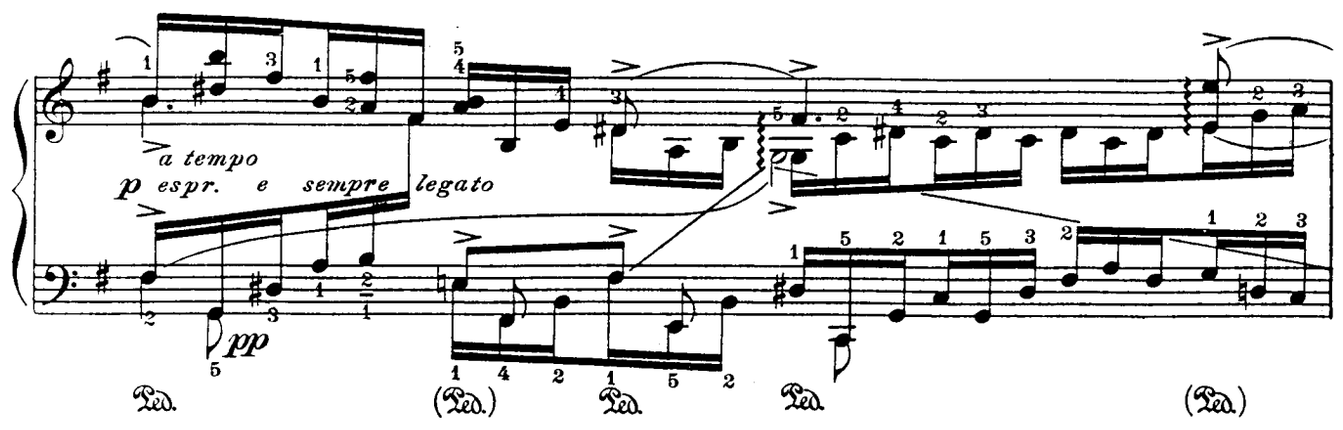
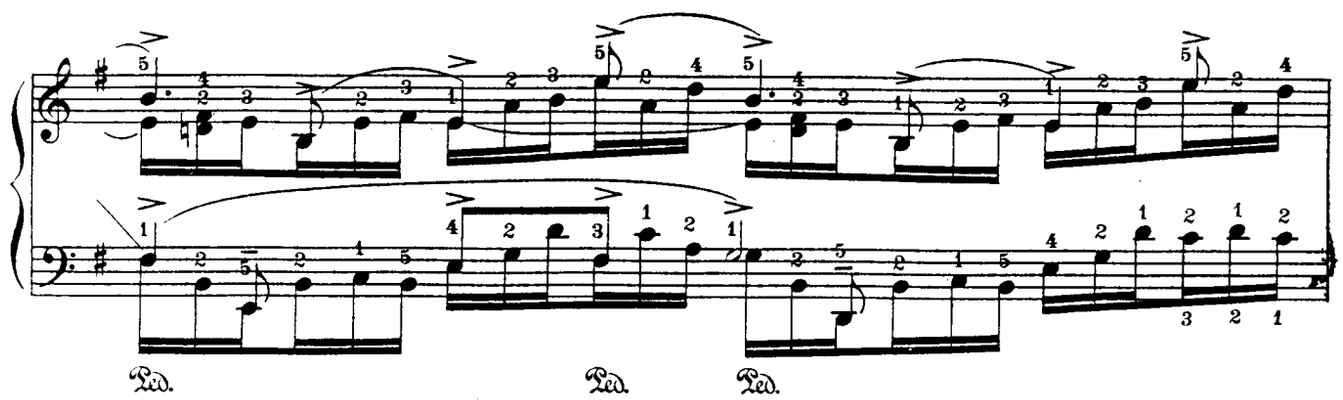
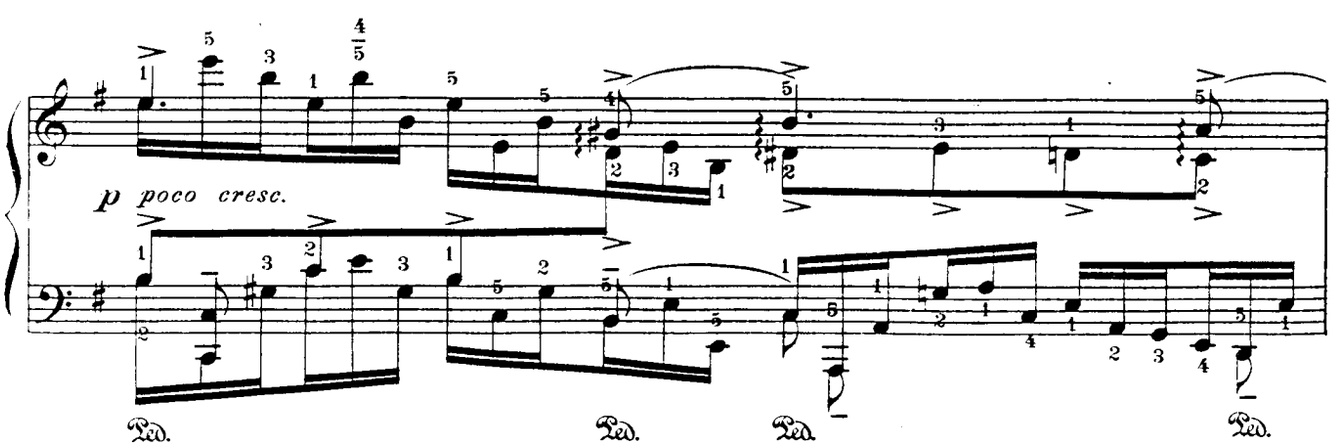

sempre pp
espr
Ped.
Ped.
Ped.
Ped.

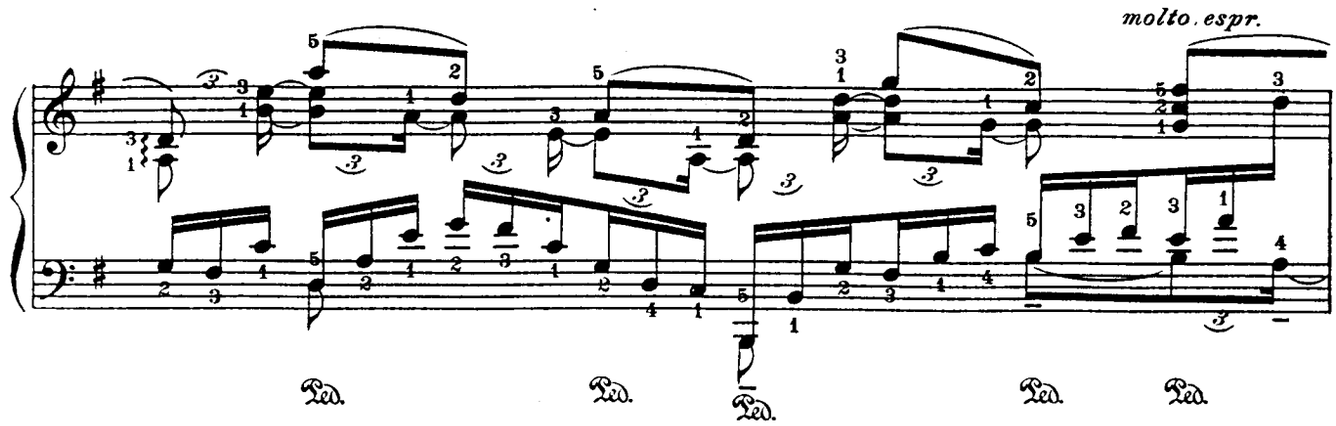

pp
p
più sostenuto ♩ = 46–50
pp poco rall.
pp espr.
pp
Ped.

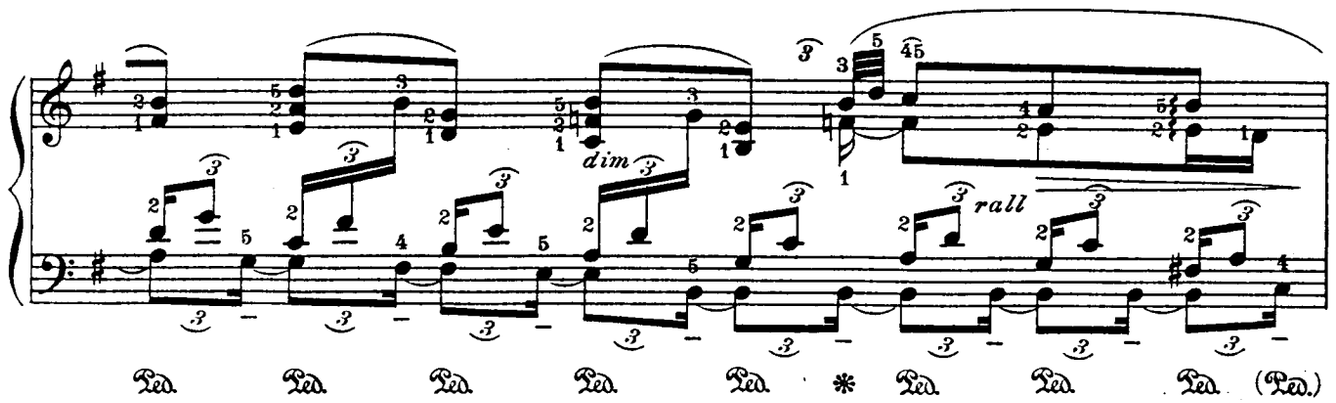

rall.
Ped. Ped. Ped. Ped. Ped. (Ped.) Ped. Ped.

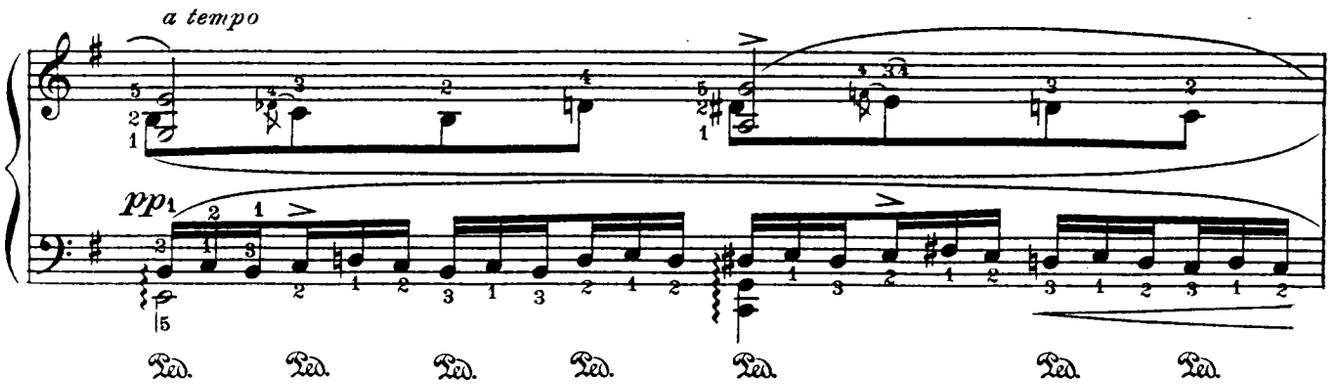

a tempo
p espr. e sempre legato
pp
Ped. (Ped.) Ped. Ped. (Ped.)

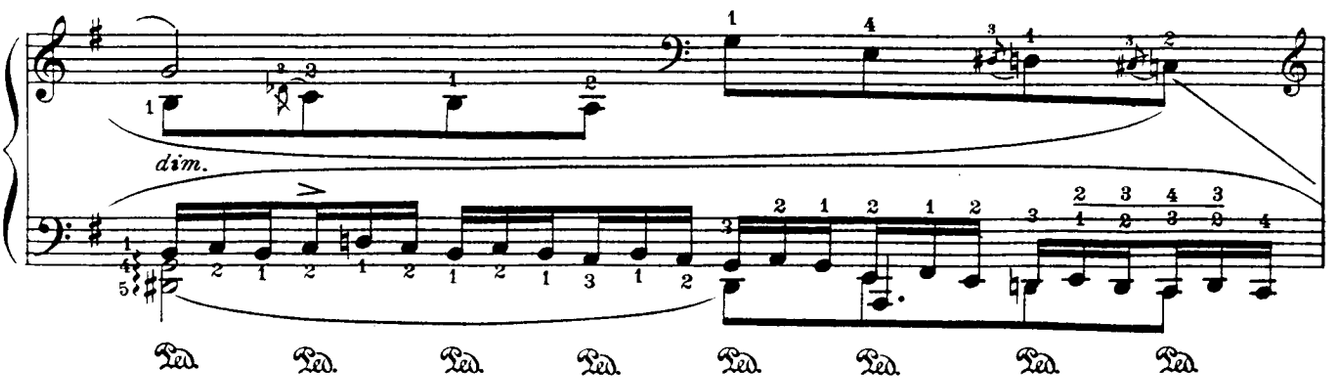

Ped. Ped. Ped.

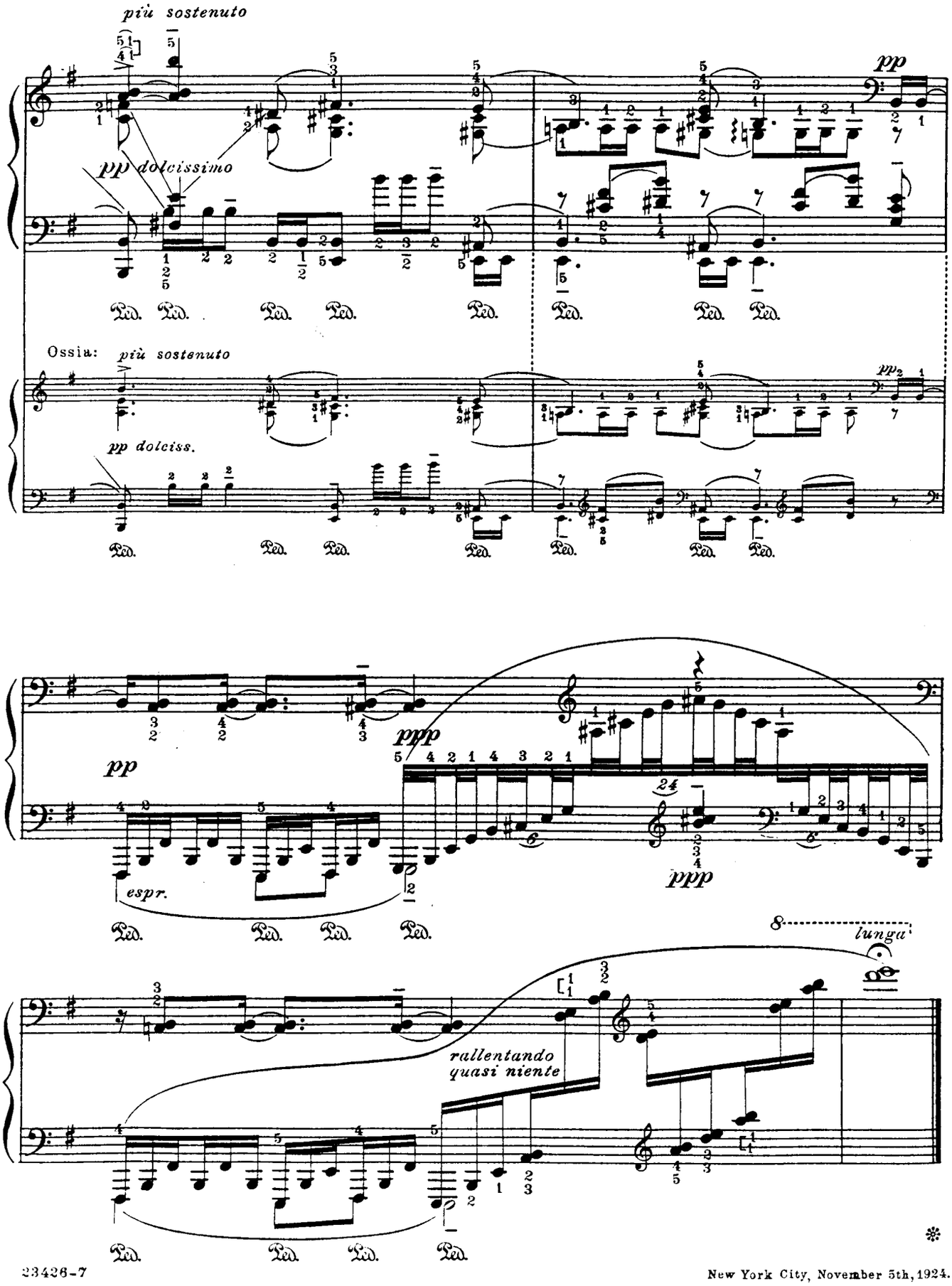

p poco cresc.
Ped. Ped. Ped. Ped.


molto. espr.
Ped. Ped. Ped. Ped. Ped.


dim.
rall
Ped. Ped. Ped. Ped. Ped. * Ped. Ped. Ped. (Ped.)


a tempo
pp
Ped. Ped. Ped. Ped. Ped. Ped. Ped.


dim.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



New York City, November 5th, 1924.

VI. The Bromo Volcano
and the Sand Sea at Daybreak

Reaching the Sand Sea from Tosari, the most famous mountain resort in Java, we crossed the sea of sand, perhaps the vastest amphitheatre in the world, arriving at the Bromo crater at dawn.

A marvelous sunrise enhanced the terrifying hugeness and transcendental grandeur of this awe-inspiring panorama. The boiling, roaring, rumbling subterranean forces, seething and spouting up from abysmal depths, the sulphurous vapors and dense clouds, spreading steadily and menacingly over the horizon, suggested scenes from Dante's Inferno, and brought to realization the fact that cataclysmic activities, everlasting fires in the bowels of the earth, threaten all that is alive.

The appalling thought of the frailty of all human institutions was overwhelming. Qui Bono?.....

———✣———

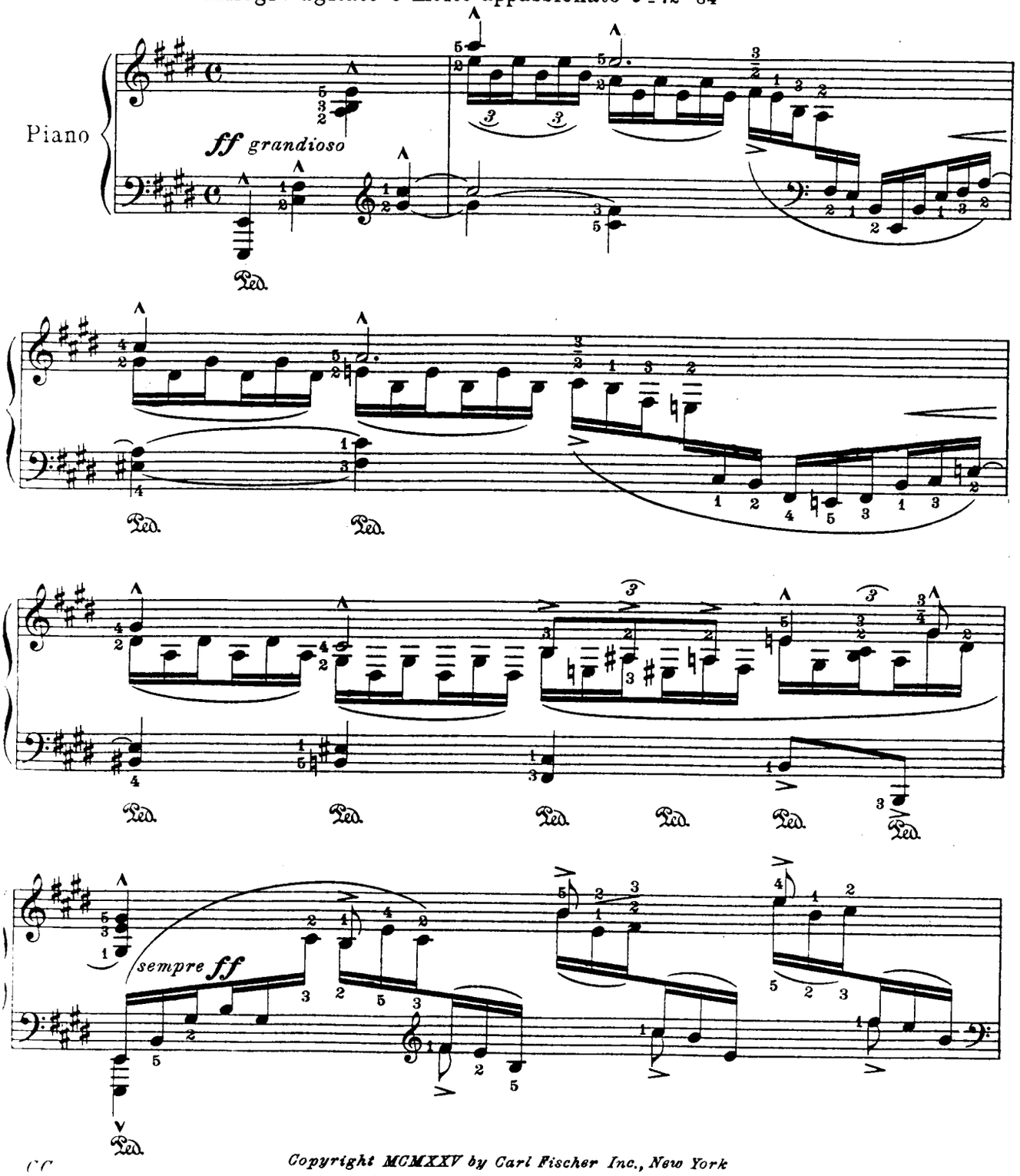
But the bright sun, shedding its glorious light and dispelling all fear and gloom, changed the feeling of a crushing futility into an ecstatic triumphal ode. The mere consciousness that such elemental powers exist alleviates the pain of living. An overpowering feeling of humility, of compassion and tenderness toward all things alive, a passionate adoration for the unknown source of all consciousness, filled the soul.

And then we returned.....

VI. Bromo Volcano

LEOPOLD GODOWSKY

Allegro agitato e molto appassionato ♩= 72 - 84



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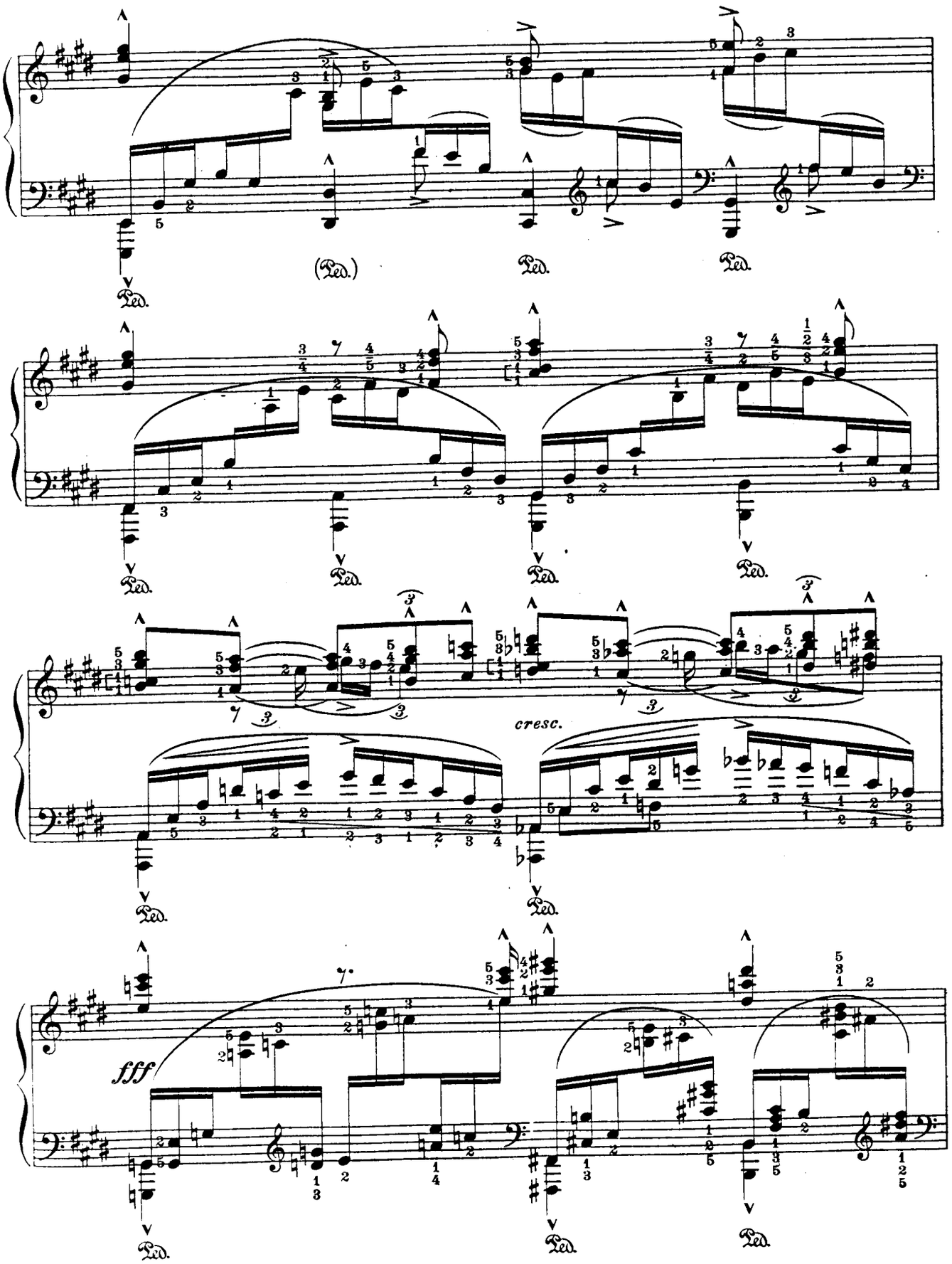
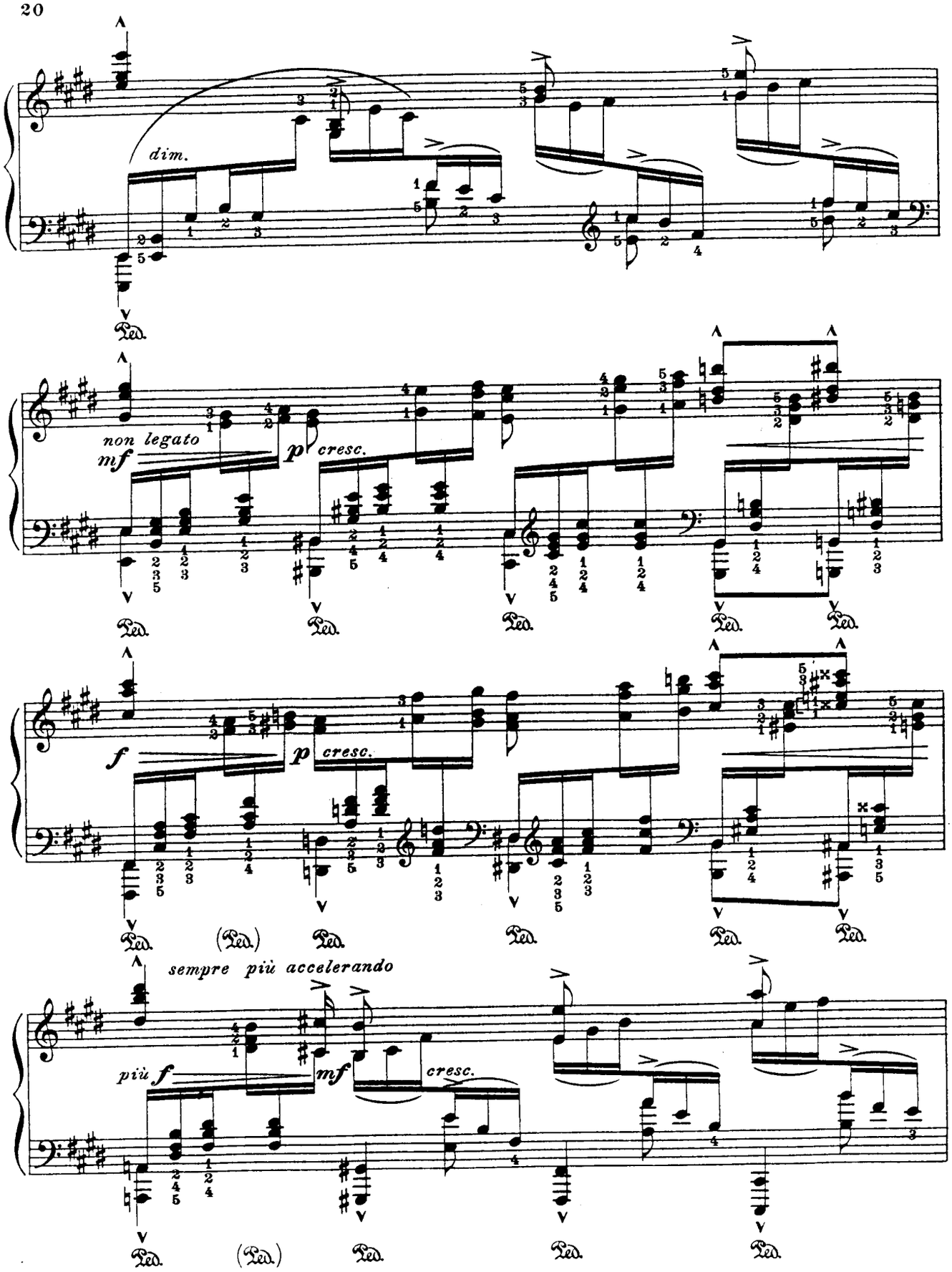
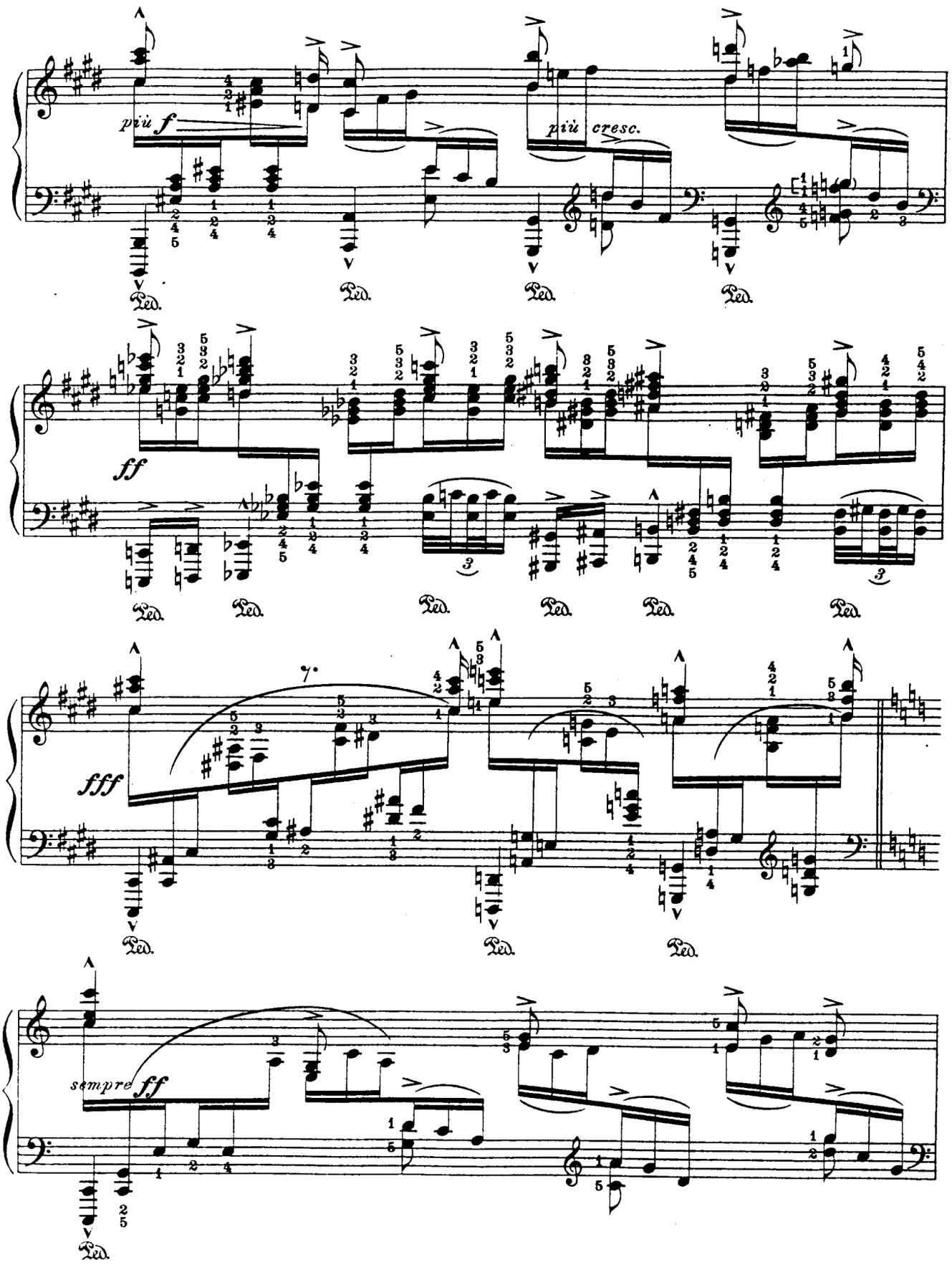
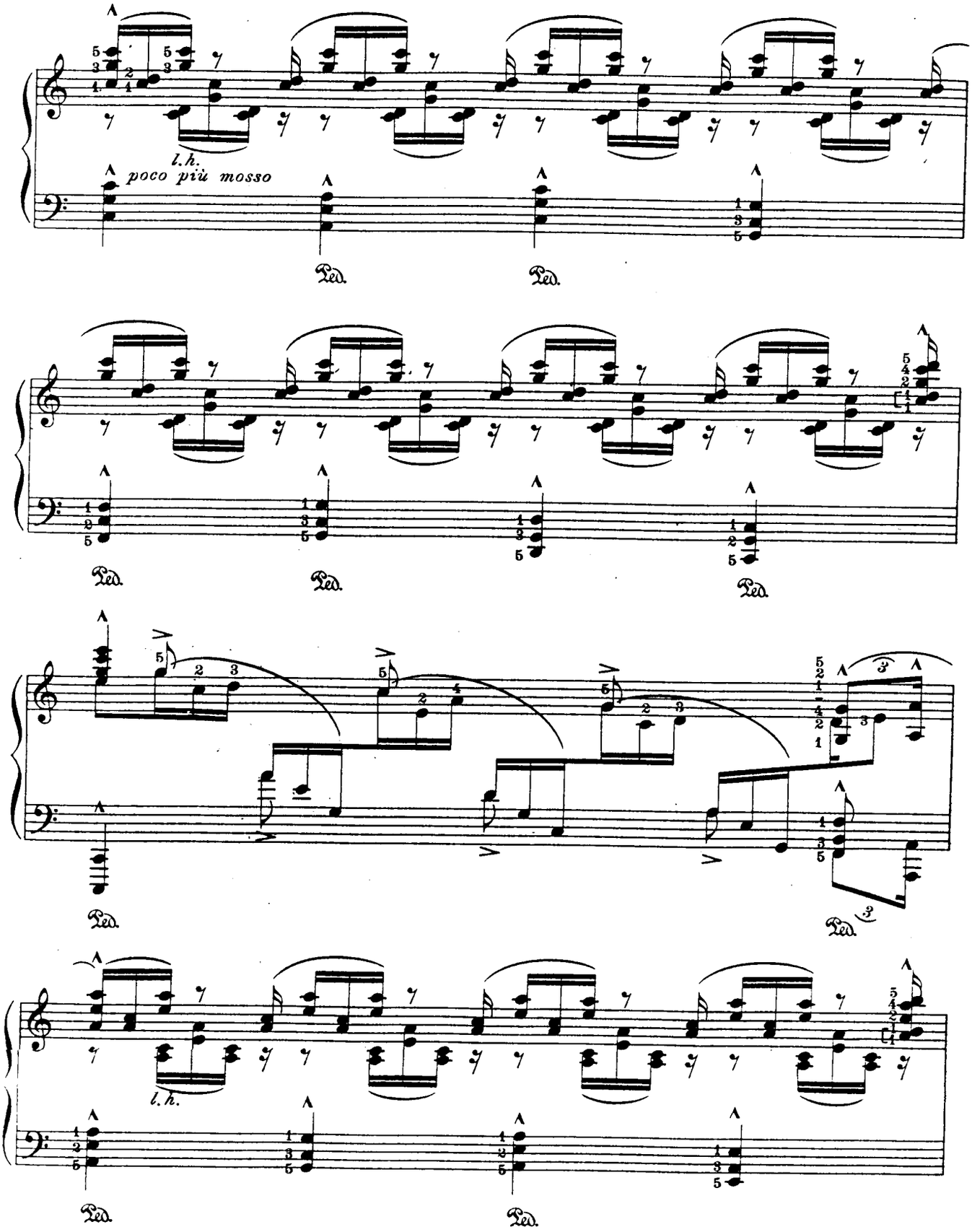
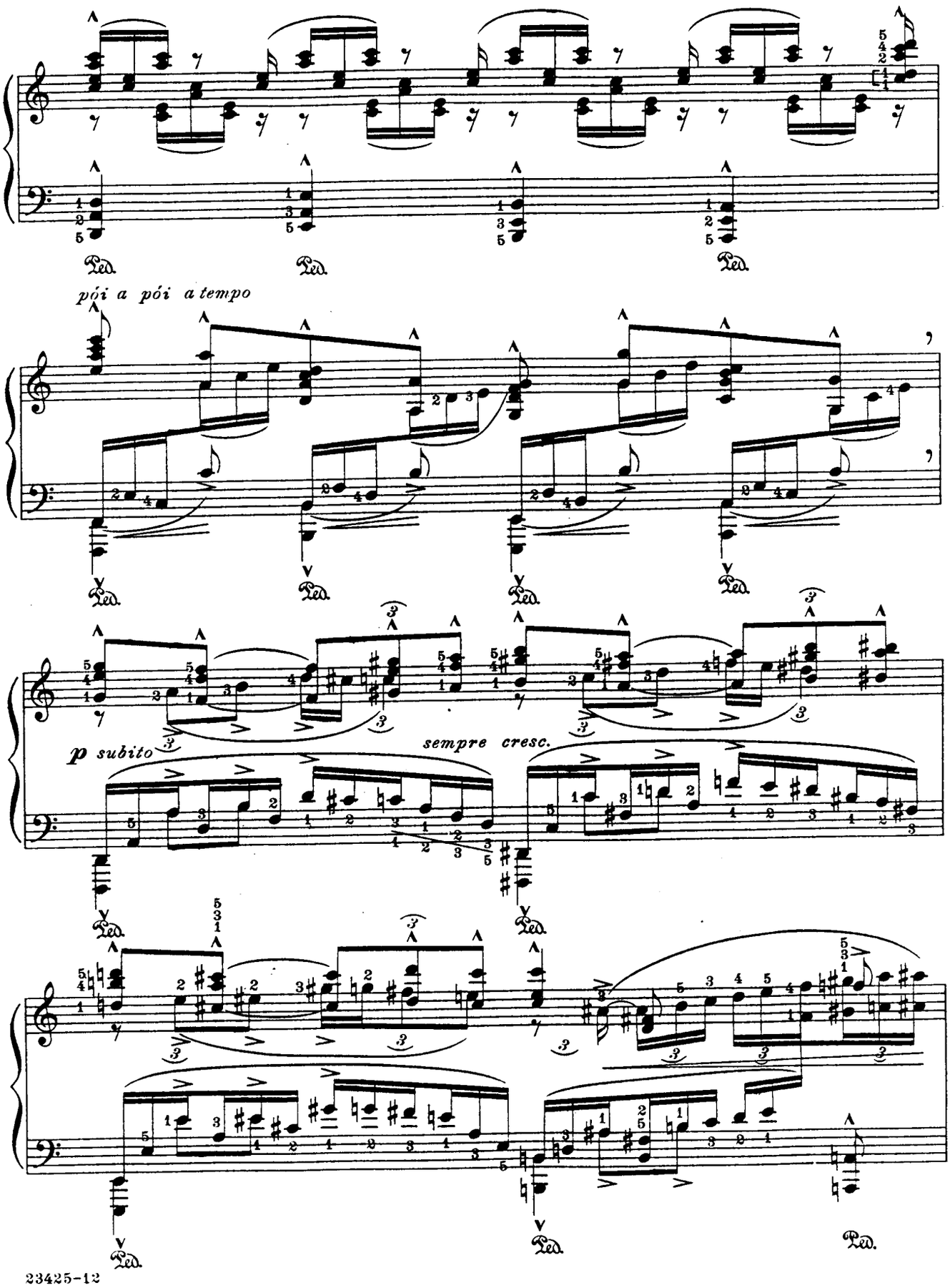
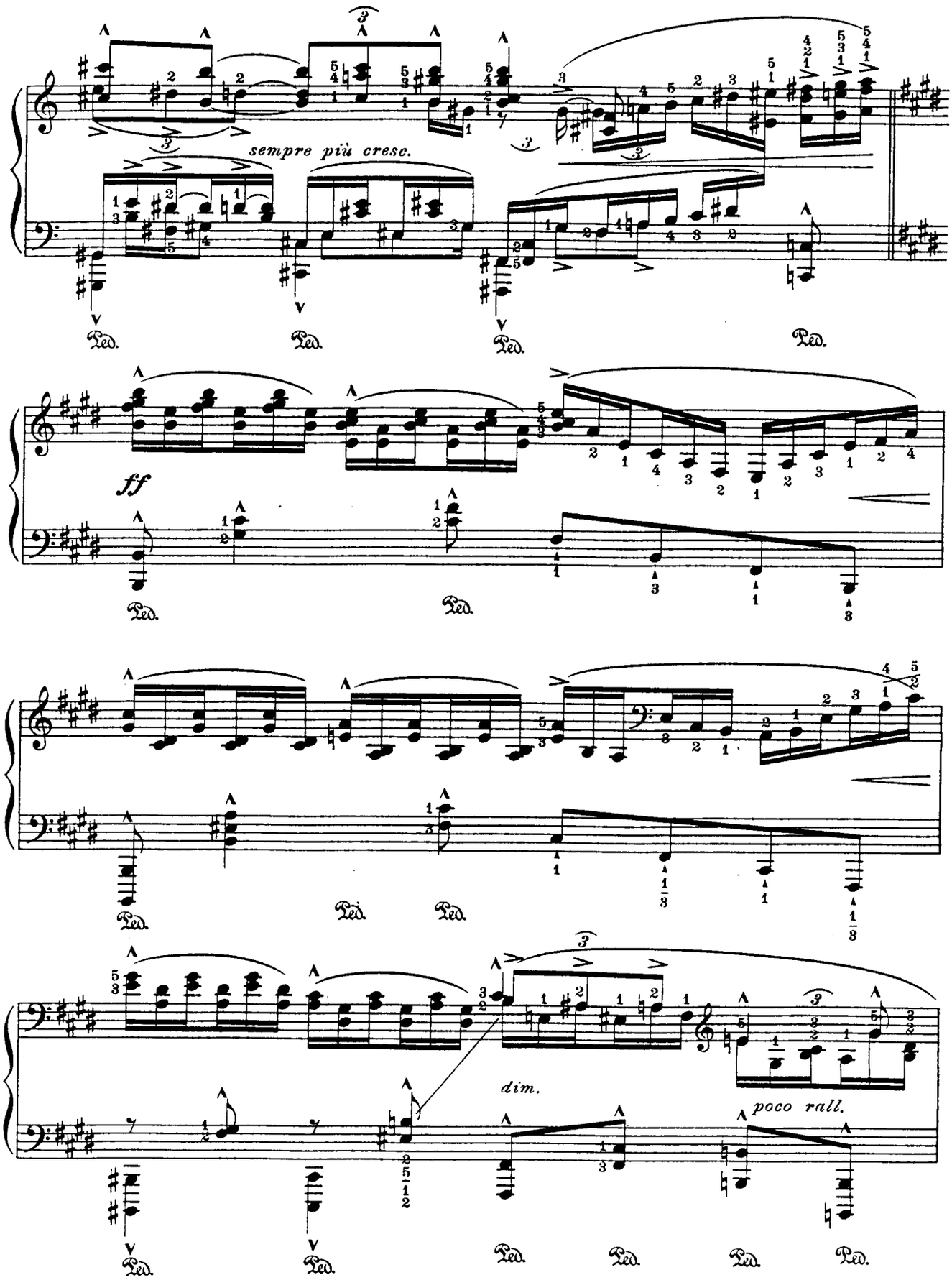

(Ped.)
Ped.
cresc.
fff

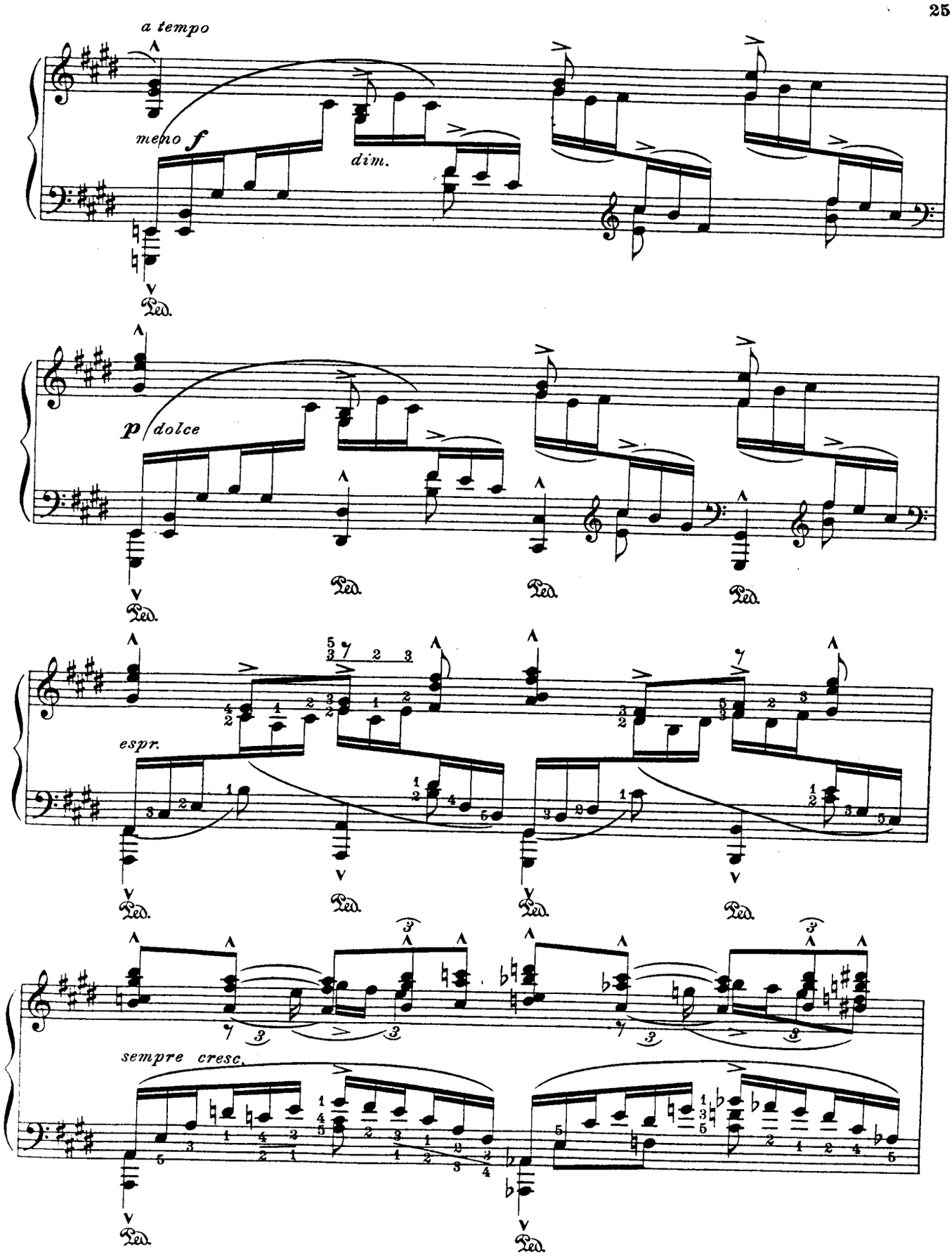

dim.
Ped.
non legato
mf
p
cresc.
f
sempre più accelerando
più f
mf
cresc.

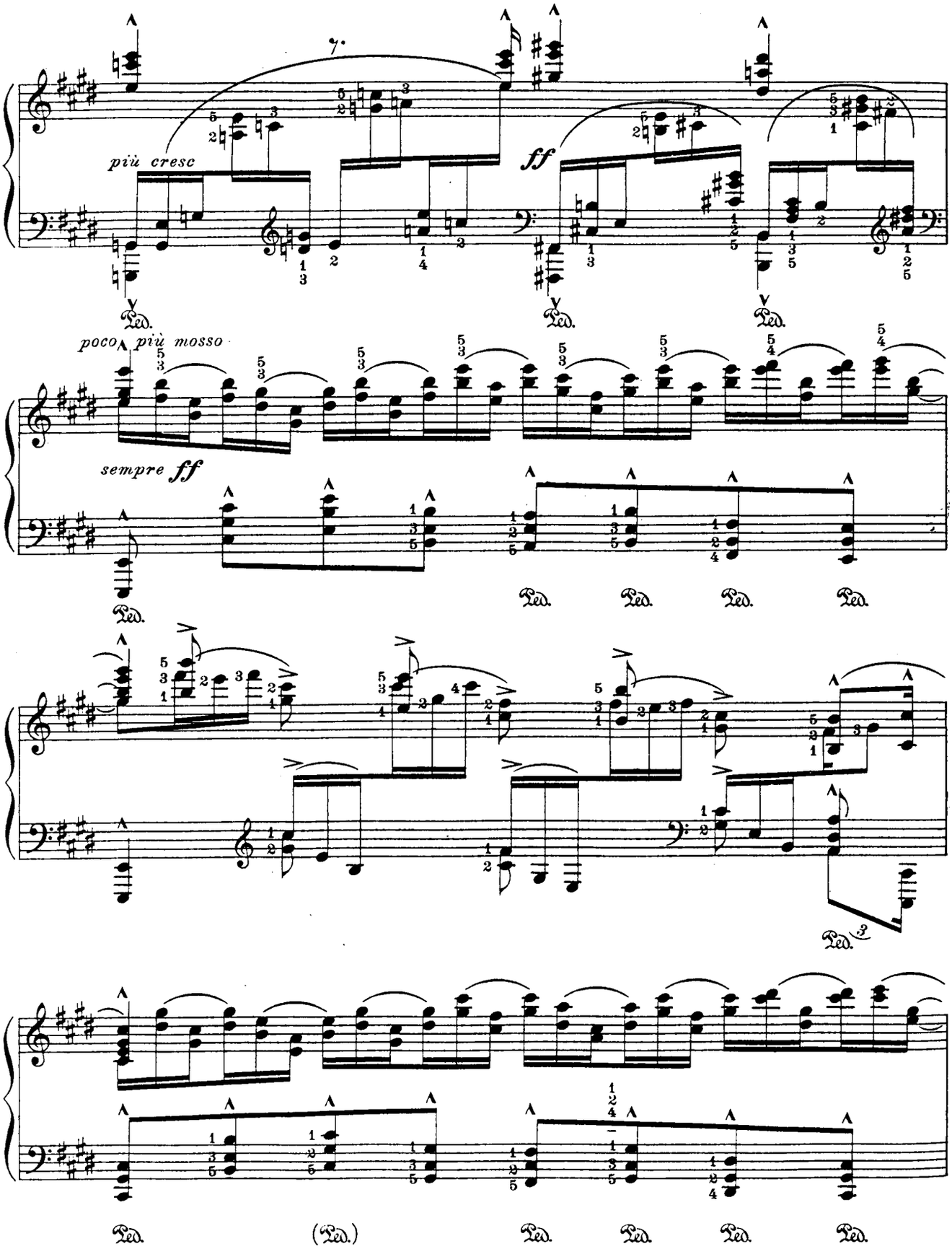

più f
più cresc.
Ped.
ff
fff
sempre ff

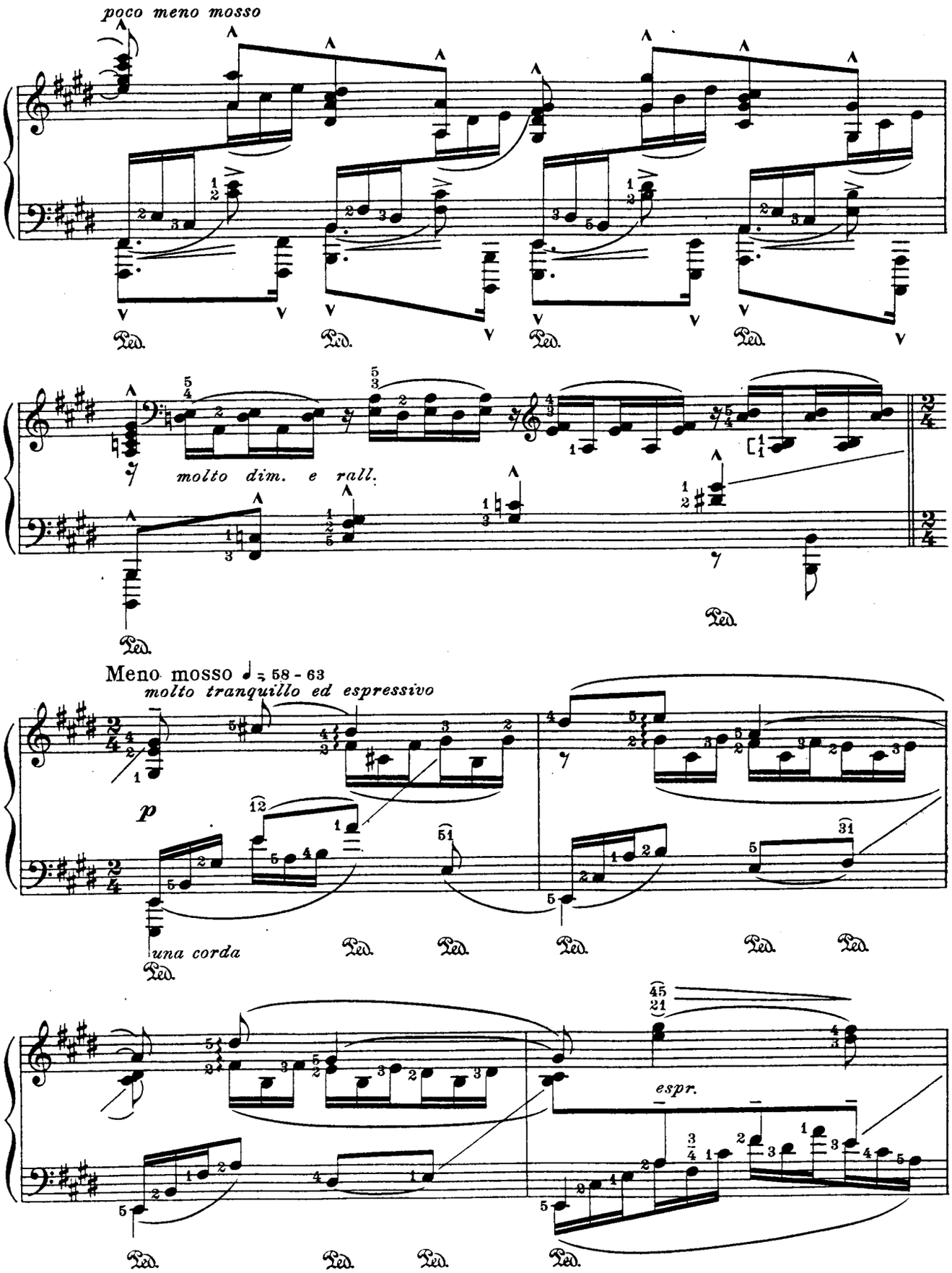

l.h.
poco più mosso
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
l.h.
Ped.
Ped.

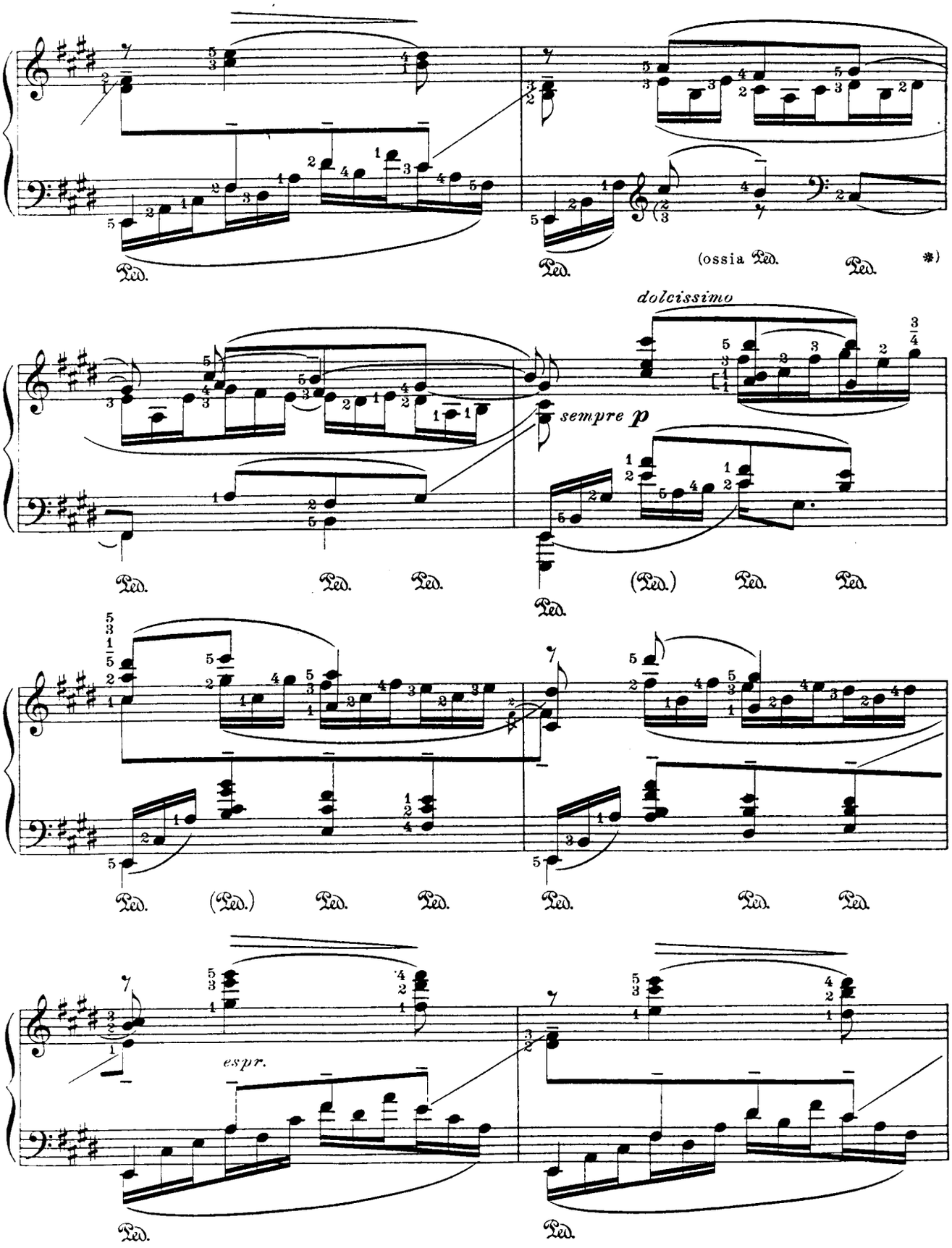

Ped.
Ped.
Ped.
pói a pói a tempo
Ped.
Ped.
Ped.
Ped.
p subito
sempre cresc.
Ped.
Ped.
Ped.

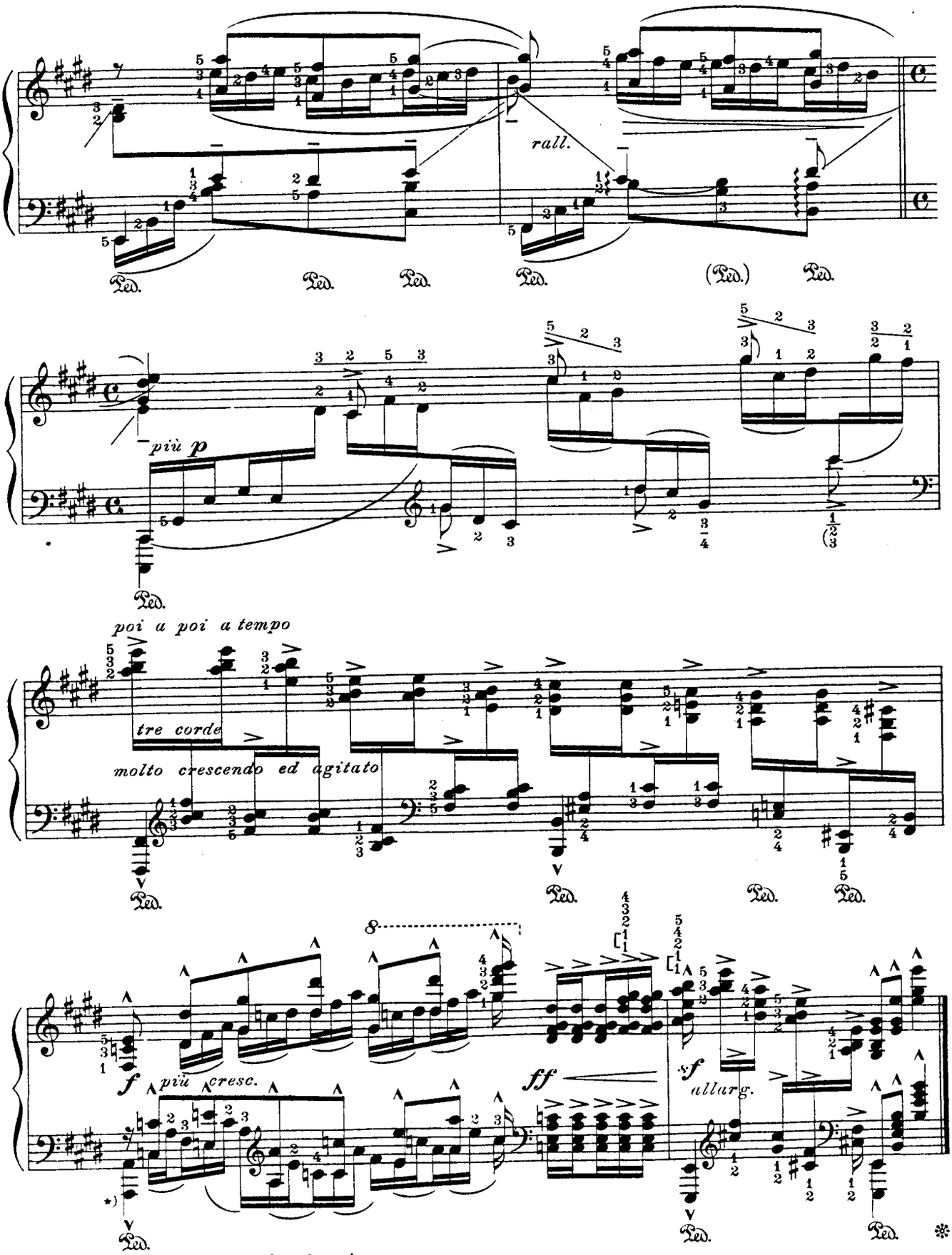

sempre più cresc.
ff
dim.
poco rall.
Ped.


a tempo
meno f
dim.
Ped.
p dolce
espr.
sempre cresc.


più cresc
ff
poco più mosso
sempre ff
Ped.
(Ped.)


poco meno mosso
molto dim. e rall.
Meno mosso ♩ = 58 - 63
molto tranquillo ed espressivo
p
una corda
espr.


(ossia Ped.
*)
dolcissimo
sempre p
(Ped.)
espr.



*) Lower octave, if preferred

New York, Dec. 10th, 1924.