

## PERFORMANCE NOTES

This charming set is designed to capture the nostalgia of three well-known folk melodies sung across the island of Bali, Indonesia. Part of a research study by Dr. Brent C. Talbot conducted for the highly-acclaimed indigenous-centering resource, *Gending Raré: Children's Songs and Games from Bali* (available through GIA), the songs are arranged for treble voices by Matt Carlson, a long-time collaborator of Talbot's. Carlson's piano accompaniments reflect compositional techniques of Balinese *gamelan*, the traditional instrumental music played across the Indonesian archipelago. Melodies in the right hand represent the varied octaves of *gangsas* (metallic barred instruments). Extended lower octaves in the left hand function as the *gong*, which is used to mark cycles within gamelan music.

Each arrangement draws upon primary sources, including video and audio of adolescents in Banjar Wani, a village located in the community of Kerambitan in the Tabanan Regency of West Bali. Source material also comes from recordings of the *Sanggar Kukuryuk* program in the capital city of Denpasar, directed by master storyteller and children's television host, Made Taro. For further cultural context, as well as information about other beloved Balinese melodies and children's games, visit [balimusicbook.com](http://balimusicbook.com).

## BALINESE PRONUNCIATION & TRANSLATION

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

### 1. Juru Pencar

#### **Juru pencar,**

[dʒu-ru pen-tʃar]

(Fisherman, throw the net.)

#### **jalan luas**

[dʒu-lan lu-as]

(I invite you.)

#### **mencar ngejuk ebe.**

[men-tʃa ŋə-dʒək ə-be]

(to go catch the fish.)

#### **Ebe gede gede**

[ə-be ɡɪ-de ɡɪ-de]

(There are a lot of big fish)

#### **di sowa ne ajaka liu.**

[di so-wa ne a-dʒək-a li-u]

(at the mouth of the river.)

## 2. Jenggot Uban

**Kaki kaki,**  
[Ka-ki ka-ki]  
(Grandfather,)

**to nguda mabok**  
[tə ŋgu-djə mə-bo] (*silent k*)  
(why do you have so much hair)

**dibeten cinguhe ken di jagut te?**  
[di-bə-tən tʃu-ŋu-e ken di dʒa-gu te]  
(under your nose and on your chin?)

**Neked ke pipine be misi ebok**  
[nə-kəd kə pi-pi-nə bə mi-si e-bok]  
(You also have lots of hair on your cheek)

**buin putih buka kapase.**  
[bu-in pu-teh bu-ka ka-pa-se]  
(that is all white like cotton.)

**Apa kaki kemulan keto?**  
[a-pa ka-ki kə-mu-lan kə-to]  
(Have you always had this white hair?)

**Mabulu uling di mara lekade?**  
[ma-bu-lu u-liŋ di ma-ra lə-ka-de]  
(Were you born this way?)

**Tusing cening, kaki ma jenggot reko.**  
[tu-siŋ tʃe-niŋ ka-ki ma dʒeŋ-got rə-ko]  
(No child, I was not born this way.)

**Suba tua mara ya mentik.**  
[su-ba tu-a ma-ra ja mən-tik]  
(When I got older, the beard started to grow.)

## 3. Putri Cening Ayu

**Putri cening ayu,**  
[pu-tri tʃe-niŋ a-ju]  
(Goodbye, beautiful girl.)

**ngijeng cening jumah.**  
[ni-dʒoŋ tʃe-niŋ dʒu-ma]  
(please stay here at home.)

**Meme luas malu**  
[me-me lu-as ma-lu]  
(I am going now.)

**ke peken mablanja**  
[kə pə-kən mə-bləŋ-dʒə]  
(to shop at the market)

**apang ada daarang nasi.**  
[a-paŋ ə-də dar-aŋ na-si]  
(to get something with rice.)

**Meme tiang ngiring.**  
[me-me ti-aŋ ni-riŋ]  
(I will do what you ask.)

**Ngijeng tiang jumah**  
[ni-dʒoŋ ti-aŋ dʒu-ma]  
(I will stay here at home)

**sambilang mapunpun**  
[sam-bi-laŋ ma-pun-pun]  
(and prepare a fire)

**ajak tiang dadua.**  
[a-dʒak ti-aŋ da-du-ə]  
(to cook for the two of us.)

**Di mulih ne dong gagapin.**  
[di mu-le ne doŋ gap-ga-pin]  
(Be sure to bring something good.)

# THREE BALINESE FOLK SONGS

for 2-part voices and piano

## 1. Juru Pencar

Balinese Folk Song  
Arranged by MATT CARLSON

Flowing and vibrant (♩ = ca. 88-92)

PIANO

*mf*

pedal harmonically throughout

3 VOICES

*mf*

Ju - ru pen -

5

car, ju - ru pen - car, ja - lan lu -

The bubbling, rhythmic piano part of “Juru Pencar” creates a loop of positive energy between the melody and the accompaniment, allowing singers and listeners alike to reap the rewards of this synergy. The invitation to catch the “big fish at the mouth of the river” is a metaphor for receiving the bounties of the goodness one puts into the world, a concept known as *kharma*. In Bali, fishermen wait patiently until they see a cluster of fish, then scatter their cone-shaped nets over the surface of the water so that they expand and trap the fish. The nets are then pulled to shore, and the fish are brought to the village market (*peken*) to be sold.

Copyright © 2024 by Alfred Music  
All Rights Reserved. Printed in USA.

7  
 as men - car nge - juk e - be. E - be ge - de ge -

*sim. accent pattern throughout*

9  
 de, e - be ge - de ge - de di so - wa ne a - jak - a li -

11  
 u. Ju - ru pen -

13

car, ju - ru pen - car, ja - lan lu -

15

as men - car nge - juk e - be. E - be ge - de ge -

17

de, e - be ge - de ge - de di so - wa ne a - jak - a li -

19 PART I *mp*

u. PART II *mp*

21

*solo, bring out melody*  
*f*

23

*sim.*

Preview Only  
Legal Use Requires Purchase

25

Musical notation for measures 25-26. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

27

Musical notation for measures 27-29. Measures 27-28 show vocal lines with lyrics: "Ju - ru pen -". Dynamics include *f* (forte). Measure 29 includes the instruction "(end solo)" for the piano part.

29

Musical notation for measures 29-30. Measures 29-30 show vocal lines with lyrics: "car, ju - ru pen - car, ja - lan lu -". The piano accompaniment continues with a rhythmic pattern.

31

as men - car nge - juk e - be. E - be ge - de ge -

as men - car nge - juk e - be. E - be ge - de ge -

*sim.*

33

de, e - be ge - de ge - de di so - wa ne a - jak - a li -

de, e - be ge - de ge - de di so - wa ne a - jak - ka li -

*rit.*

*rit.*

35

u.

u.



## 2. Jenggot Uban

Balinese Folk Song  
 Arranged by MATT CARLSON

Playfully (♩ = ca. 120-126)

VOICES *mp*

PIANO *mp detached*

5

ki, to ngu - da ma bok, di - be - ten

9

cu - nguh - e ken di ja - gut te? Ne - ked ke

“Jenggot Uban” reflects child-like curiosity and playfulness through the use of space and staccato articulation. This beloved song describes the relationship between a grandfather and his grandchild. In the lyrics, the child asks about the white hair on the grandfather’s face, which is a symbol of one of the transition cycles of life (*Catur Asrama*). An important part of the final cycle is the philosophical concept of *reincarnation*: the belief that the soul, upon being released from the biological body through death, is returned to begin the cycle of life again in a new body. From the child’s questions, we begin to appreciate that the search for knowledge is not part of just one stage of life but something we pursue for eternity.

13

pi - pi - ne be mi - si e - bok bu - in pu -

17

tih bu - ka ka - pa - se. A - pa ka -

21

ki ke - mu lan ke - to? Ma - bu - lu

25

u - ling di ma - ra le - ka - de? Tu - sing ce -

12

29

ning, ka - ki ma jeng - got re - ko. Su - ba tu -

33

a ma - ra ya men - tik.

*solo mf*

37

PART I

*p*

*Doo*

*doo*

*doo*

PART II

*p*

*Doo*

*doo*

*doo*

41

41

*doo doo doo*

*doo doo doo*

45

45

*doo doo doo.*

*doo doo doo.*

*8va*

*f*

49

49

*Ah.*

*f*

*mp*

*Ah.*

*A - pa ka -*

*(8)*

*sub. p*

*(end solo)*

53

*p*

Ka - ki, ka - ki.  
ki ke - mu lan ke - to? Ma - bu - lu

*mp*

57

Ka - ki, ka - ki  
u - ling di ma - ra le - ka - de? Tu - sing ce -

61

*mp*

Ka - ki, ka - ki. Su - ba tu -  
ning, ka - ki ma jeng - got re - ko. Su - ba tu -

65

a ma - ra ya men - tik.

a ma - ra ya men - tik.

*no rit.*

### 3. Putri Cening Ayu

Balinese Folk Song

Arranged by MATT CARLSON

Sweetly, with care ( $\text{♩} = \text{ca. } 84\text{-}88$ )

PIANO

*p*

*decresc.*

*pedal harmonically throughout*

4 VOICES

*p*

5

Pu - tri ce - ning a - yu, ngi -

*bring out inner voice*

*p*

“Putri Cening Ayu” reflects the journey to and from home by using inner voices in the piano part to wander away from and return to the tonic. The text describes a conversation between a mother who leaves early in the morning to go to the market (*peken*) and her daughter who she asks to stay and tend to the home (*jumah*). In Bali, there is a deep cultural understanding that families must always care for and fulfill their obligations to one another, a concept known as *dharma*. This code of conduct governs daily life and aims to create joy and happiness by upholding one’s own responsibilities and duties.

7

jeng ce-ning ju - mah. Me - me lu - as ma -

*sim.*

10

lu ke — pe - ken ma - blan ja a-pang a -

13 *cresc. poco a poco*

da daa - ang na - si. Me -

*cresc. poco a poco*

*mp*

16

me ti - ang ngi - ring. Ngi - jeng ti - ang ju -

*mp* *sim.*

19

mah sam - bi - lang ma - pun - pun a -

22

jak tiang da - du - a. Di mu - lih ne dong gap - ga -



25 PART I *mf* 27

pin. Pu - tri ce-ning a -

PART II *mf*

pin. Pu - tri ce-ning a -

*mf* delicate R.H.

28

yu, ngi - jeng ce-ning ju - mah. Me -

yu, ngi - jeng ce-ning ju - mah. Me -

31

me lu - as ma - lu ke - pe - ken ma - blan -

me lu - as ma - lu ke - pe - ken ma - blan -

34

ja a - pang a - da daa - ang na - si.

ja a - pang a - da daa - ang na - si.

8va

38

Me - me ti - ang ngi - ring. Ngi -

Me - me ti - ang ngi - ring. Ngi -

(8)

40

jeng ti - ang ju - mah sam - bi - lang ma - pun -

jeng ti - ang ju - mah sam - bi - lang ma - pun -

(8)

43

Musical score for measures 43-45. It features two vocal staves and a piano accompaniment. The lyrics are: "pun a - jak tiang da - du - a. Di mu - lih". The piano part includes a first ending marked with a circled 8.

46

Musical score for measures 46-48. It features two vocal staves and a piano accompaniment. The lyrics are: "ne dong gap - ga pin." The piano part includes a first ending marked with a circled 8, a *rit.* (ritardando) marking, and a *p* (piano) dynamic marking.