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Binaleg at Sinulug para sa Orkestra

by

Robin Cuna Estrada

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Cindy Cox, Chair

Professor Ken Ueno

Professor Edmund Campion

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Abstract

Binaleg at Sinulug para sa Orkestra

by

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Doctor of Philosophy in Music

University of California, Berkeley

Professor Cindy Cox, Chair

Binaleg at Sinulug para sa Orkestra is a music composition for orchestra and various Philippine traditional instruments such as bamboo percussions and the kulintang ensemble. These traditional instruments are commonly used by indigenous groups from the northern and southern regions of the Philippine islands. The inspiration for the piece comes from Philippine and other Asian music cultures such as the cyclical structures of Indonesian traditional music, interlocking melodies of Kalingga music, heterophonic textures of traditional vocal practices, and ritualistic performances.

It explores the use of these traditional instruments within the context of the western orchestra.

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Binaleg at Sinulug para sa Orkestra

by Robin Estrada

ORCHESTRATION

2 Flutes (2nd doubling Piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

3 Trumpets in Bb

4 Horns in F

2 Trombones

Bass Trombone

Tuba

Timpani

Bass Drum

Strings

Bamboo Percussions (1-3 groups of 8 players). Each player will have:

Bungkaka (bamboo buzzer)

Patteteg (bamboo plates)

Tongatong (bamboo tubes)

Saggeypo (bamboo pipes)

Kulintang Ensemble (5 players)

Gandingan (suspended gongs)

Agong (large suspended gong)

Dabakan (drums)

Babandil (small gong)

Kulintang (8 gongs laid-in-a-row)

Duration: approximately 15-20 minutes

PERFORMANCE NOTES

The kulintang instruments should be positioned at the front of the stage. Performers for this ensemble only enter the stage for their performance. If there is orchestra music before their section, they should enter the stage before the orchestra ends. In addition, the orchestra should not wait for the kulintang performers to be off stage before starting their section.

If there is difficulty in finding instruments or performers for the kulintang ensemble, it may be reduced to just the dabakan and kulintang player.

The bamboo players should be positioned on the outer side of the orchestra. A performance may include 8, 16 or 24 performers (1,2 or 3 players to a part). If more than one group is used, the conductor may ask one/two group(s) not to play in specific sections to achieve dynamic or textural balance.

The kulintang sections are written out as basic models for performance. The performers may improvise instead by using the measures enclosed in dashed-boxes. Below are suggestions for expanding the kulintang music.

Short: Introduction - A sections - Ascending transition - B sections -
Descending transition - Conclusion

Moderate: Introduction - A sections - Ascending transition - B sections -
Descending transition - A sections - Ascending transition - B sections
Descending transition - Conclusion

Long: Introduction - A sections - Ascending transition - B sections -
Descending transition - A sections - Ascending transition - B sections
Descending transition - A sections - Ascending transition - Descending
transition - Conclusion

Each of the A and B sections (e.g. A1, A2, B1) may be repeated multiple times (usually three times) before advancing to the next section.

NOTATION GUIDE

Accidentals are carried throughout the whole measure length for the same pitch in the same register of a single staff.

There are several **box notations** in the score. Individual instructions are indicated as they appear. But as a general rule, the tempo of **box notations** is independent of the score. It is performed at one's own tempo although generally close to the given one. More importantly, notations within boxes should be completed within the time duration the boxes extend.

Rhythmic patterns within boxes are not strict. It merely suggests durational relationships from one note/rest with the another.

Accidentals within boxes are carried throughout the whole duration of the box for the same pitch in the same register. Sometimes, accidentals may be written again if the box extends to the next page.

Feathered beams (e.g. I.Binaleg—m. 95-97, trumpets) require repeated notes either speeding up (from single beam to triple beam) or slowing down (from triple beam to single beam). It is not important how many notes are played. It is also not required for the repeated notes to be played very fast. The important aspect is to get a sense of speeding up and slowing down. A different notation for the exact same effect is also used in II.Sinulug—m. 66-68, bamboos.

The “+” notation mark on the bamboo instruments indicate dampening the sound.

tongatong - cover the opening with your hand when you hit it on a hard surface.

patteteg - place one hand on the top side of the plate before hitting it with a stick to mute it.

bungkaka - cover the hole of the hand-piece while hitting the buzzer.

agong - hold the boss of the gong while hitting with the agong stick

Special notation is also used for the kulintang ensemble:

dabakan (drum) - the head of the drum is hit by two sticks, each held by both left and right hands of the performer. The notation is written on a single-line staff. Notes with stems written downward indicate the use of left hand and the upward stems indicate right hand.

gandingan (hanging narrow gong, 4 pieces) - These instruments are usually set up where pairs of gongs are facing each other and arranged from left to right, starting from the lowest (gong 1) to the highest sounding (gong 4). The player puts his hand in between each pair of facing gongs. The staff for gandingan has four lines corresponding to the four gongs. The lowest line indicates the leftmost gong while the top line indicates the rightmost gong. Like the dabakan, downward stems are for the left hand and upward stem are for the right hand.

kulintang (8 gongs laid-in-a-row) - This 8-gong set is struck with sticks by both hands of the player. Like the gandingan, it is arranged from left to right starting from the lowest (gong 1) to the highest (gong 8) sounding. The staff used for this instrument has five lines. Using both line and spaces, the lowest line would correspond to the leftmost gong while the space above the top line would correspond to the rightmost gong. Downward note stems are for the left hand while upward note stems are for the right.

Binaleg at Sinulug para sa Orkestra

Robin Estrada (b. 1970)

Transposed Score

I. Pambungad (binaleg)

$\text{♩} = 100$

Introduction A1

Dabakan *f*

Kulintang *f*

Babandil *f*

Gandingan *f*

Agong *f*

6 A2 Ascending Transition B1

Dab. *f*

Kul. *f*

Bab. *f*

Gand. *f*

Ag. *f*

11 B2

Dab. *f*

Kul. *f*

Bab. *f*

Gand. *f*

Ag. *f*

$\text{♩} = 66$

16

Bamb. 1 *f* tongatong

Bamb. 2 *f* tongatong

Bamb. 3 *f* tongatong

Bamb. 4 *f* tongatong

Bamb. 5 *f* tongatong

Bamb. 6 *f* tongatong

Bamb. 7 *f* tongatong

Bamb. 8 *f* tongatong

Descending Transition Conclusion

Dab. *f*

Kul. *f*

Bab. *f*

Gand. *f*

Ag. *f*

21

Bamb. 1 *patteteg* *tongatong*

Bamb. 2 *patteteg* *tongatong*

Bamb. 3 *patteteg* *tongatong*

Bamb. 4 *patteteg* *tongatong*

Bamb. 5 *f*

Bamb. 6 *f*

Bamb. 7 *f*

Bamb. 8 *f*

30

Fl. 1 *p* *f* *p*

Fl. 2 *f*

Ob. 1 *p* *f* *p*

Ob. 2 *p* *f* *p*

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Bsn. 1 *f* *p* *f* *p*

Bsn. 2 *f* *p* *f* *p*

Hn. 1 *f* *p* *f* *p* *con sord.* *senza sord.*

Hn. 2 *p* *f* *p*

Hn. 3 *f* *p* *f* *p* *con sord.*

Hn. 4 *p* *f* *p*

Tpt. 1 *mf*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

Bamb. 1 *patteteg*

Bamb. 2 *patteteg*

Bamb. 3 *patteteg*

Bamb. 4 *patteteg*

Bamb. 5 *patteteg*

Bamb. 6 *patteteg*

Bamb. 7 *patteteg* *bungkaka* *p* *f* *p*

Bamb. 8 *patteteg* *bungkaka* *p*

36

FL. 1 *f* 3 6

FL. 2 3 6 3

Ob. 1 *f* 3 6

Ob. 2 *f* 3 6 3

Cl. 1 *f* 3 6

Cl. 2 *f* 3 6

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *p* senza sord.

Hn. 3 *f*

Hn. 4 *p*

Tpt. 1

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bamb. 1 [bungkaka] *p* *f* *p*

Bamb. 2 [bungkaka] *p* *f* *p*

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7 *p* *f* *p*

Bamb. 8 *f* *p* *f* *p*

Musical score for page 41, featuring woodwinds, brass, and strings. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1-4, Trumpet 1-3, Trombone 1-2, Baritone Trombone, Tuba, Timpani, Bass Drum, Violin I & II, Viola, Violoncello, Contrabass, and Bamboo (Bamb. 1-8). The woodwinds and strings play melodic lines with dynamic markings of *p* (piano) and *f* (forte). The bamboo parts feature a rhythmic pattern with the instruction "bungkaka" in a box. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for page 46, featuring woodwinds, brass, strings, and bamboo. The score includes dynamic markings such as *p*, *f*, *mf*, and *ff*. Performance instructions include *con sord.*, *patteteg*, *tongatong*, and *bungkaka*. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The string section includes Violins I and II, Viola, and Cello. The bamboo section includes eight parts (Bamb. 1-8) with specific performance techniques like *patteteg*, *tongatong*, and *bungkaka*. The score is divided into three measures, with various articulations and dynamics throughout.

54

Fl. 1 *f p f ff p f p*

Fl. 2 *p f ff p f* To Picc.

Ob. 1 *ff p f*

Ob. 2 *p f*

Cl. 1 *p f ff p f*

Cl. 2 *p f ff p f*

Bsn. 1 *p f*

Bsn. 2 *p f ff p f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 3 *f p*

Tbn. 1 *f p p f p*

Tbn. 2 *f p p f p*

B. Tbn. *p f p*

Tba. *p f p*

Timp. *p f p p p*

B. D. *p mf*

Vln. I *f p mf p mf p*

Vln. II *f p mf p mf p*

Vla. *f p mf p p mf p*

Vc. *f p mf*

Cb. *f mf*

Bamb. 1

Bamb. 2

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7

Bamb. 8

play repeated notes from slow to fast
(exact number of notes are not necessary)

play repeated notes from slow to fast
(exact number of notes are not necessary)

play repeated notes from slow to fast
(exact number of notes are not necessary)

play repeated notes from slow to fast
(exact number of notes are not necessary)

To Picc.

This page of a musical score, numbered 58, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Rests.
- Oboes (Ob. 1, Ob. 2):** Rests.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a *ff* marking and a *p* marking. Cl. 2 has a *ff* marking and a *p* marking.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has *ff*, *p*, and *f* markings. Bsn. 2 has *ff*, *p*, and *f* markings.
- Horns (Hn. 1-4):** Hn. 1 has *p*, *mf*, and *p* markings. Hn. 2 has *p* and *mf* markings. Hn. 3 has *p*, *mf*, and *p* markings. Hn. 4 has *p*, *mf*, and *p* markings.
- Trumpets (Tpt. 1-3):** Rests.
- Trombones (Tbn. 1-2, B. Tbn., Tba.):** Rests.
- Timpani (Timp.):** *f* and *p* markings.
- Bass Drum (B. D.):** Rests.
- Violins (Vln. I, Vln. II):** Rests.
- Viola (Vla.):** *p*, *mf*, and *p* markings.
- Violoncello (Vc.):** *mp* marking.
- Double Bass (Cb.):** *mp* marking.
- Bamboo (Bamb. 1-8):** Bamb. 1 has a *bungkaka* marking. Bamb. 3 has a *bungkaka* marking. Bamb. 5 has a *bungkaka* marking. Bamb. 7 has a *bungkaka* marking.

This page of an orchestral score covers measures 63 through 66. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 and Fl. 2 play a melodic line starting in measure 64, marked *f*. Fl. 2 is labeled "Piccolo".
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 plays a melodic line starting in measure 64, marked *p*. Ob. 2 plays a sustained note starting in measure 64, marked *p*.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 plays a melodic line starting in measure 64, marked *p*. Cl. 2 plays a sustained note starting in measure 64, marked *p*.
- Bassoons:** Bsn. 1 and Bsn. 2. Bsn. 1 plays a melodic line starting in measure 64, marked *f*. Bsn. 2 plays a sustained note starting in measure 64, marked *p*.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4. All horns play a sustained note starting in measure 64, marked *p*.
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3. All trumpets play a sustained note starting in measure 64, marked *p*.
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., and Tba. All trombones play a sustained note starting in measure 64, marked *p*.
- Timpani:** Timp. (no notation).
- Drum:** B. D. (no notation).
- Violins:** Vln. I and Vln. II. Vln. I plays a melodic line starting in measure 64, marked *mf*. Vln. II plays a melodic line starting in measure 64, marked *mf*.
- Viola:** Vla. Plays a melodic line starting in measure 64, marked *f*.
- Violoncello:** Vc. Plays a melodic line starting in measure 64, marked *f*.
- Double Bass:** Cb. Plays a melodic line starting in measure 64, marked *f*.
- Bamboo Flutes:** Bamb. 1 through Bamb. 8. Bamb. 1 and Bamb. 3 play a rhythmic pattern starting in measure 64. Bamb. 2, 4, 6, and 8 have "patteteg" markings in measures 65 and 66.

68

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8

f 3
f 3
f 3
f 3
f 3
f
f
mf
mf
mf
mf
ff
ff
f
f
f
f

Detailed description: This page of a musical score covers measures 68 to 72. It features a large woodwind section with Flute 1 and Piccolo playing a melodic line with triplets. Oboe 1 and Clarinet 1 also play similar triplet-based figures. Bassoon 1 and 2 have a more rhythmic, eighth-note pattern. Horns 1-4 and Trumpets 1-3 are silent. Trombones 1-2 and Baritone/Euphonium play a sustained, low-register line with a *mf* dynamic. Tuba and Timpani are also silent. The string section (Violins I and II, Viola, and Violoncello) provides a dense harmonic texture with a *ff* dynamic. The woodwind and string parts include various articulations such as slurs, accents, and triplets.

74

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Bamb. 8

Fl. 1 *ff* Piccolo

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *p* *f* *p* *ff*

Cl. 2 *p* *f* *p* *ff*

Bsn. 1

Bsn. 2

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Tpt. 1 *p* *f* *p* *f* *3*

Tpt. 2 *p* *f* *p* *f* *3*

Tpt. 3 *p* *f* *p* *f* *3*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn.

Tba. *mf*

Timp.

B. D.

Vln. I *f*

Vln. II *mf*

Vla. *ff*

Vc. *ff*

Cb.

Bamb. 1 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 2 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 3 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 4 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 5 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 6 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 7 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

Bamb. 8 *ff* play repeated notes from slow to fast (exact number of notes are not necessary)

This page of a musical score (page 99) features a variety of instruments and complex musical notation. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and three Trumpets. The brass section includes Trombones 1 & 2, Baritone, and Tuba. The string section consists of Violins I & II, Viola, Violoncello, and Contrabasso. The percussion section includes Timpani, Bass Drum, and eight Bamboo Drums. The score includes dynamic markings such as *f*, *mf*, and *ff*, and performance instructions like "play repeated notes from fast to slow (exact number of notes are not necessary)".

This page of a musical score, numbered 103, contains the following parts and details:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Brass:** Trombone 1, Trombone 2, Baritone Trombone, and Tuba.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Timpani (Timp.), Bass Drum (B. D.), and a large section of eight Bamboo (Bamb.) parts.
- Performance Indications:** The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mfz* (mezzo-fortissimo). It also features articulation like accents and slurs, and specific techniques such as triplets (marked with '3') and sixteenth-note patterns (marked with '6').

This page of a musical score, numbered 107, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section includes Timpani, Bass Drum, and eight Bamboo flutes. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with many triplets and sixteenth-note runs. Dynamics such as *mf* and *f* are indicated throughout. The page concludes with a double bar line at the end of measure 111.

112

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bamb. 1

Bamb. 2

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7

Bamb. 8

This page of a musical score, numbered 117, contains staves for various instruments. The woodwind section includes Flute 1 and 2 (both marked *ff*), Oboe 1 (marked *mf*), Oboe 2 (marked *mf*), Clarinet 1 and 2 (both marked *ff*), Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, and Tuba (marked *ff*). The string section includes Violin I and II (both marked *mp*), Viola (marked *mp*), Violoncello (marked *ff*), and Contrabass (marked *ff*). The percussion section includes Timpani (marked *ff*), Bass Drum, and eight Bamboo parts (Bamb. 1-8). The score features complex rhythmic patterns with many triplets and dynamic markings such as *ff*, *mf*, *mp*, and *f*. The woodwinds and strings play melodic lines with frequent triplets, while the brass and percussion provide a rhythmic foundation.

This page of a musical score, numbered 121, contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The brass section includes Trombones 1-3 and Tuba. The percussion section includes Timpani, Bass Drum, and eight Bamboo drums (Bamb. 1-8). The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with triplets and sixths, and dynamic markings such as *ff* and *f*. The woodwinds and strings play sustained notes with divisi markings, while the brass instruments play rhythmic patterns with triplets and sixths.

125

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bamb. 1

Bamb. 2

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7

Bamb. 8

p

f

mf

saggcypo

boxed notation should be played once every approximately 5 sec.

boxed notation should be played once every approximately 3 sec.

Musical score for page 132, featuring woodwinds, brass, strings, and percussion. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Bass Drum, Violin I and II, Viola, Violoncello, Contrabass, and Bamboo (Bamb. 1-8). The woodwind and string parts are active, with various dynamics and articulations. The brass and percussion parts are mostly silent, with some specific markings for the bamboo.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. I *f* *p* sul tasto

Vln. II *f* *p* sul tasto

Vla.

Vc.

Cb.

Bamb. 1

Bamb. 2

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7 *mf* *saggeypo* boxed notation should be played once every approximately 6 sec.

Bamb. 8

Musical score for orchestra, measures 137-140. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn., Tba.), Timpani (Timp.), Bass Drum (B. D.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 137-140 show the following details:

- Ob. 1:** Starts with a triplet of eighth notes, followed by a half note, then a triplet of eighth notes. Dynamics: *mf* (measures 137-138), *pp* (measures 139-140).
- Bsn. 1:** Starts with a triplet of eighth notes, followed by a half note, then a triplet of eighth notes. Dynamics: *mf* (measures 137-138), *pp* (measures 139-140).
- Vln. I:** Plays a continuous eighth-note pattern. Dynamics: *pp* (measures 139-140).
- Vln. II:** Plays a continuous eighth-note pattern. Dynamics: *pp* (measures 139-140).

Measures 139 and 140 include instructions for the Bassoon section: "continue playing to the next section" with an arrow pointing to the right.

II. Panggitnâ (sinulug)

♩ = 72

continued from previous movement

Bamboo 3, 5, 7

4/4

Introduction

A1

Dabakan

Kulintang

Babandil

Gandingan

Agong

6

Bamb. 3, 5, 7

A2

A3

Dab.

Kul.

Bab.

Gand.

Ag.

11

Bamb. 3, 5, 7

Ascending Transition

B1

Dab.

Kul.

Bab.

Gand.

Ag.

16

Bamb. 3, 5, 7

B2

B3

Dab.

Kul.

Bab.

Gand.

Ag.

21

Bamb. 3, 5, 7

Descending Transition

Conclusion

Dab.

Kul.

Bab.

Gand.

Ag.

12

12

12

12

12

26 ♩. = 44

Ob. 1
Cl. 1
Cl. 2
Vln. I
Vln. II
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8
Dab.
Kul.
Bab.
Gand.
Ag.

pp
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

saggeyppo play any of the sub-boxes and go to a different sub-box. repeat until the next notation

saggeyppo play any of the sub-boxes and go to a different sub-box. repeat until the next notation

saggeyppo repeat until the next notation

saggeyppo repeat until the next notation

saggeyppo play any of the sub-boxes and go to a different sub-box. repeat until the next notation

saggeyppo play any of the sub-boxes and go to a different sub-box. repeat until the next notation

saggeyppo repeat until the next notation

saggeyppo repeat until the next notation

31

This page of music contains measures 31 through 34 for a full symphony orchestra. The score is organized into several systems:

- Woodwinds (Measures 31-34):**
 - Flute 1 (Fl. 1) and Flute 2 (Fl. 2) have melodic lines starting in measure 31 with a forte (*f*) dynamic.
 - Oboe 1 (Ob. 1) has a sustained note in measure 31 and enters in measure 32.
 - Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2) all play melodic lines starting in measure 31 with a forte (*f*) dynamic.
- Brass (Measures 31-34):**
 - Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Baritone Trombone (B. Tbn.) play sustained notes or short phrases starting in measure 32, marked mezzo-forte (*mf*).
 - Tuba (Tba.) has a sustained note starting in measure 32, marked *mf*.
- Strings (Measures 31-34):**
 - Violin I (Vln. I) and Violin II (Vln. II) play complex, rhythmic patterns with multiple slurs and dynamic markings.
 - Viola (Vla.) and the Bassoon section (Bamb. 1-8) have simpler rhythmic accompaniment.

36

The page contains a musical score for an orchestra, numbered 36. It features a large woodwind and brass section with the following instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1, 2, & 3, Trombone 1 & 2, and Tuba. The string section includes Violin 1 & 2, Viola, Cello, and Double Bass. A bamboo section at the bottom is labeled "Bamb." and consists of eight staves. Each bamboo staff begins with a box containing a rhythmic pattern and the instruction "repeat until the next notation". The woodwind and brass parts include various dynamics such as *mf*, *f*, *mp*, and *p*, along with articulation marks like accents and slurs. The bamboo parts also indicate dynamics like *f* and *p*. A specific technique, "bungkaka", is noted in boxes above several bamboo staves. The score is written in a standard musical notation with treble and bass clefs.

Fl. 1 *mf*

Fl. 2 Piccolo *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Bamb. 1 *mf* *f* *mf*

Bamb. 2 *mf* *f* *mf*

Bamb. 3 *mf* *f* *mf*

Bamb. 4 *mf* *f* *mf*

Bamb. 5 *mf* *f* *mf*

Bamb. 6 *mf* *f* *mf*

Bamb. 7 *mf* *f* *mf*

Bamb. 8 *mf* *f* *mf*

saggeyipo repeat until the next notation

46

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tpt. 1
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8

51

Tpt. 1
Tpt. 2
Tpt. 3
Vln. I
Vln. II
Vc.
Cb.
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8

56

Fl. 1 *ff* 3 3

Fl. 2 *ff* 3 3

Ob. 1 *ff* 3 3

Ob. 2 *ff* 3 3

Cl. 1 *ff* 3 3

Cl. 2 *ff* 3 3

Hn. 1 *f* 3

Hn. 2 *f* 3

Hn. 3 *f* 3

Hn. 4 *f* 3

Tpt. 1 *f* 3 3 3

Tpt. 2 *f* 3 3 3

Tpt. 3 *f* 3 3 3

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp.

B. D.

Bamb. 1

Bamb. 2

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7

Bamb. 8

repeat until the next notation

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B. D.

Bamb. 1

Bamb. 2

Bamb. 3

Bamb. 4

Bamb. 5

Bamb. 6

Bamb. 7

Bamb. 8

ff

f

p

repeat until the next notation

f

66

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8

71

Fl. 1 *f* 2 2 4

Fl. 2 *f* 2 2 4

Piccolo

Ob. 1 *f* 2 2 4

Ob. 2 *f*

Cl. 1 *f* 2 2 4

Cl. 2 *f* 2 2 4

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 2 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Vln. I *f* 2

Vln. II *f* 2

Vla. *f* 2

Vc. *f* 2

repeat until the next notation

repeat until the next notation

repeat until the next notation

repeat until the next notation

repeat until the next notation

repeat until the next notation

repeat until the next notation

repeat until the next notation

repeat until the next notation

76

Fl. 1 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Picc. *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Ob. 1 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Ob. 2 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Cl. 1 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Cl. 2 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Bsn. 1 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Bsn. 2 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space

Hn. 2

Hn. 4

Tpt. 1 *f*

Tpt. 2 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Tpt. 3 *f* play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

Tbn. 1

Tbn. 2

Vln. I *f*

Vln. II *f*

Vla. *f*

Vla.

Vc. *f*

Vc.

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 3

Hn. 4

Tbn. 1

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

f

f

f

f

f

f

mf

mf

mf

mf

mf

This page of a musical score, numbered 86, contains the following parts:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** Cl. 1 and Cl. 2
- Horns:** Hn. 1, Hn. 3, and Hn. 4
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., and Tba.
- Timpani:** Timp.
- Drum:** B. D.
- Violins:** Vln. I and Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.
- Bamboo Flutes:** Bamb. 1 through Bamb. 8

The score shows a complex woodwind section with intricate melodic lines and phrasing. The strings provide a steady accompaniment, with the violins and viola marked as *solo* in the later measures. The brass section is mostly silent, with some activity in the horns and trumpets. The percussion section includes a bass drum and timpani.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Bamb. 1
Bamb. 2
Bamb. 3
Bamb. 4
Bamb. 5
Bamb. 6
Bamb. 7
Bamb. 8

play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

solo

tutti

play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

tutti

play the following once, at your own pace and with your own phrasing, but make sure to complete within the allotted durational space and holding the sustained note until indicated

tutti

III. Pangwakas (tidtu)

$\text{♩} = 210$

Introduction

A1

A2

A3

Ascending Transition

B1

B2

B3

Descending Transition

Conclusion

The musical score is written for five instruments: Dabakan, Kulintang, Babandil, Gandangan, and Agong. It is in 4/4 time and has a tempo of quarter note = 210. The score is divided into several sections: Introduction (measures 1-4), A1 (measures 5-8), A2 (measures 9-12), A3 (measures 13-16), Ascending Transition (measures 17-20), B1 (measures 21-24), B2 (measures 25-28), B3 (measures 29-32), Descending Transition (measures 33-36), and Conclusion (measures 37-40). The Dabakan part features a complex rhythmic pattern with many sixteenth notes. The Kulintang part has a similar rhythmic pattern but with different melodic lines. The Babandil, Gandangan, and Agong parts provide a steady accompaniment with quarter and eighth notes.