



# **Gendhing Saling asih**

**laras pelog pathet lima**

**composition for a  
wedding ceremony**

**music by**

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**Köln, Germany**

**words by**

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**Bali**  
**written in Paris**  
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# Gendhing Saling asih

laras pelog pathet lima

## Soran Saling asah

buka 5 4 5 .7.65 3 1 . 3 . 1 2 (3)

. 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3

. . . 1 . . . 3 . . . 1 . . . 3 . . . 1 . . . 3 . 1 . 3 2 3 5 (6)

. 7 . 6 . 5 . 6 . 7 . 6 . 5 . 6 . 7 . 6 . 5 . 6 . 7 . 6 . 5 . 3

. . . 5 . . . 7 . . . 5 . . . 3 . . . 2 . . . 1 . 2 . 3 2 3 5 (6)

. 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3

. . . 1 . . . 3 . 1 . 3 2 3 5 6 . . . 2 . . . 4 . 2 . 4 . 6 . 5

## lancaran Saling asuh

. 1 . 2 . 1 . 5 . 3 . 5 . 3 . 6 . 1 . 2 . 1 . 5 . 3 . 5 . 3 . 2

. 6 . 2 . 3 . 5 . 6 . 3 . 5 . 6 . 5 . 2 . 1 . 4 . 2 . 4 . 6 . 5

transition . . . 2 . . . 4 . . . 6 . . . 3

## interlude kotekan

. 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3 . 5 . 4 . 5 . 3

. 2 . 4 . 5 . 6 . 2 . 4 . 5 . 6 . 2 . 4 . 5 . 6 . 2 . 4 . 5 . 6

## ladrang Saling asih

Umpak 5 4 5 3 2 4 5 6 5 4 5 3 2 4 5 4

3 1 . 1 . 4 3 2 3 1 2 3 2 4 5 6

transition 3 1 2 3 2 4 6 5

Ngelik . . . 5 1 2 3 6 1 2 3 5 1 2 3 6

1 2 3 5 1 2 3 6 1 2 . 4 4 . 6 6 . 5

## **Gendhing Saling asih** laras pelog pathet lima playing comments

### **Soran Saling asah**

First Gonggan starts without Bonangs. Can be repeated several times. Keprak to be added at fifth Gatra. When arrived at second Gonggan, go right through to Lancaran, getting a little bit faster at the end.

### **lancaran Saling asuh**

Starts vividly. When slowing down a little bit to imbal add flute-voices. Piccolo or small military-flutes would be nice. If not available, two Sulings or Rebab with Suling will do. If snaredrums are required, take the drum-B-pattern of the interlude or any other appropriate pattern. Bedhug can replace Kempul. After the two gongans with flutes follows one Gonggan with pesindhén and gerongan. Last Gonggan can accelerate to loud and fast playing and slow down a bit at the end to go directly to the interlude.

### **interlude kotekan**

The syntax of this interlude should be in Ladrang Style. Two Kenongan loud, two soft. Peking plays Balungan. Bedhug can replace Kempul. Two or four Snaredrums are possible. Snaredrum B start together with flutes, playing their pattern twice. Snaredrum A play only the two first loud kenongan. Gambang can start with Gender-voice and later switch to kotekan.

1. Gonggan (only Bal., + Genders, Gambang) not too loud!
2. Gonggan (+ flutes and snare B)
3. + following Gonggan (+ Bonangs +Kotekan-voices)

Each balungan-player is free to choose a different kotekan-figure, to stop or switch to another pattern on Gong or second Kenong. The voices K 1&2 and K 5&6 are more important than the others, those are only additional.

Play several times, until the possible sound-variety is visible, then go on a special drumsignal to Ladrang.

### **ladrang Saling asih**

Starts soft in Irama tanggung, repeating only umpak. When slowing down to Irama dados, changing on first Kempul, go to Ngelik and stay there, until the two Ulihan's of singing are finished.

The notation for all additional voices like gender, gambang, siter and bonangs are of course not obligatory. They can easily be exchanged through individual or group interpretation.

buka	5	4	5	.	7	.	6	5	3	1	.	3	.	1	2	(3)
.	5	.	4	.	5	.	3		.	5	.	4	.	5	.	(3)
.	5	.	4	.	5	.	(3)		.	5	.	4	.	5	.	(3)
.	.	.	1	.	.	.	(3)		.	.	.	1	.	.	.	(3)
.	.	.	1	.	.	.	(3)		.	1	.	3	2	3	5	(6)
.	7	.	6	.	5	.	6		.	7	.	6	.	5	.	(6)
.	7	.	6	.	5	.	(6)		.	7	.	6	.	5	.	(3)
.	.	.	5	.	.	.	(7)		.	.	.	5	.	.	.	(3)
.	.	.	2	.	.	.	(1)		.	2	.	3	2	3	5	(6)
.	5	.	4	.	5	.	3		.	5	.	4	.	5	.	(3)
.	5	.	4	.	5	.	(3)		.	5	.	4	.	5	.	(3)
.	.	.	1	.	.	.	(3)		.	1	.	3	2	3	5	(6)
.	.	.	2	.	.	.	(4)		.	2	.	4	.	6	.	(5)

> Lancaran

Soran Saling asah

balungan & bonangan

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buka 5 4 5 . 7 . 6 5 3 1 . 3 . 1 2 (3)

	. 5 . 4 . 5 . 3	. 5 . 4 . 5 . 3
Bb	. 3 2 3 1 . 3 . 1	. 3 2 3 1 2 3 2 1
Bp	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .

	. 5 . 4 . 5 . 3	. 5 . 4 . 5 . 3
Bb	. 3 2 3 1 . 3 . 1	. 3 2 3 2 1 2 3 5
Bp	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .

	. . . 1 . . . 3	. . . 1 . . . 3
Bb	. 5 4 5 3 2 4 5 6	. 6 5 6 4 5 6 7 5
Bp	2 1 2 . 2 1 2 . 2 3 2 . 2 3 2 .	2 1 2 . 2 1 2 . 2 3 2 . 2 3 2 .

	. . . 1 . . . 3	. 1 . 3 2 3 5 (6)
Bb	. 5 4 5 3 2 3 5 6	. 6 5 6 3 2 3 5 6
Bp	2 1 2 . 2 1 2 . 2 3 2 . 2 3 2 .	1 3 1 . 1 3 1 . 3 6 3 . 3 6 3 .

	. 7 . 6 . 5 . 6	. 7 . 6 . 5 . 6
Bb	. 5 4 5 3 2 3 5 6	. 6 5 6 7 5 6 7 2
Bp	7 6 7 . 7 6 7 . 5 6 5 . 5 6 5 .	7 6 7 . 7 6 7 . 5 6 5 . 5 6 5 .

	. 7 . 6 . 5 . 6	. 7 . 6 . 5 . 3
Bb	. 5 4 5 3 2 3 5 6	. 6 5 6 3 . 6 5 6 3
Bp	7 6 7 . 7 6 7 . 5 6 5 . 5 6 5 .	7 6 7 . 7 6 7 . 5 3 5 . 5 3 5 .

	. . . 5 . . . 7	. . . 5 . . . 3
Bb	7 7 <u>7</u> . 7 <u>7</u> . .	. 7 2 7 2 7 6 5 3
Bp	7 7 <u>7</u> . 7 <u>7</u> . 7 <u>7</u> . 7 <u>7</u> . 7 <u>7</u> .	6 5 6 . 6 5 6 . 6 3 6 . 6 3 6 .

	. . . 2 . . . 1	. 2 . 3 2 3 5 (6)
Bb	. 7 2 7 2 7 6 5 3	. 3 2 3 1 2 3 5 6
Bp	3 2 3 . 3 2 3 . 3 1 3 . 3 1 3 .	2 3 2 . 2 3 2 . 2 3 2 . 5 6 5 .

	. 5 . 4 . 5 . 3	. 5 . 4 . 5 . 3
Bb	. 3 2 3 1 . 3 . 1	. 3 2 3 1 . 3 . 1
Bp	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .

	. 5 . 4 . 5 . 3	. 5 . 4 . 5 . 3
Bb	. 3 2 3 1 . 3 2 3 1	. 3 2 3 1 . 3 2 3 1
Bp	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .	5 4 5 . 5 4 5 . 5 3 5 . 5 3 5 .

	. . . 1 . . . 3	. 1 . 3 2 3 5 6
Bb	. 5 4 5 3 2 3 5 3	. 5 4 5 3 2 3 5 6
Bp	2 1 2 . 2 1 2 . 2 3 2 . 2 3 2 .	1 3 1 . 1 3 1 . 3 6 3 . 3 6 3 .

	. . . 2 . . . 4	. 2 . 4 . 6 . (5)
Bb	. 6 5 6 4 . 6 5 6 4	. 6 5 6 4 1 2 3 5
Bp	6 2 6 . 6 2 6 . 6 4 6 . 6 4 6 .	2 4 2 . 2 4 2 . 6 5 6 . 6 5 6 .

# Lancaran Saling asuh

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(5) . 1 . 2 . 1 . 5 . 3 . 5 . 3 . (6)  
 . 1 . 2 . 1 . 5 . 3 . 5 . 3 . (2)  
 . 6 . 2 . 3 . 5 . 6 . 3 . 5 . (6)  
 . 5 . 2 . 1 . 4 . 2 . 4 . 6 . (5)

> Interlude >  
Ladrang Saling asih

umpak

(6) 5 4 5 3 2 4 5 6  
 5 4 5 3 2 4 5 4  
 3 1 . 1 . 4 3 2  
 3 1 2 3 2 4 5 (6)

transition 3 1 2 3 2 4 6 (5)

ngelik

. . . 5 1 2 3 6  
 1 2 3 5 1 2 3 6  
 1 2 3 5 1 2 3 6  
 1 2 . 4 4 . 6 6 . (5)

Lancaran Saling asuh  
**balungan**, voicings flute 1 & flute 2  
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(2x)	5	<p>. 1 . 2 . 1 . 5</p> <p>1.) . . . . 3 2 3 1</p> <p>. . . . . 3 5</p> <p>2.) . . . . . 3</p> <p>. . . . . i</p>	<p>. 3 . 5 . 3 . 6</p> <p>. . . . 3 2 3 6</p> <p>2 . 2 . . . 2 i .</p> <p>. . . . . 5 6 2</p> <p>. . . . . 5 6 2</p>
		<p>. 1 . 2 . 1 . 5</p> <p>1.) . . . . 6 2 3 5</p> <p>6 i . 2 3 6 . 3 5</p> <p>2.) . . . 6 . . . 5</p> <p>. . . 6 . . . .</p>	<p>. 3 . 5 . 3 . 2</p> <p>. . . . 5 2 3 2</p> <p>6 i 6 . . . 6 6</p> <p>. . . . . 3 5 6</p> <p>5 5 i . 3 i 5 .</p>
		<p>. 6 . 2 . 3 . 5</p> <p>1.) . . . . 6 2 1 3</p> <p>. . . . 6 2 3 5</p> <p>2.) . . . . 2 3 . 5</p> <p>6 6 2 . 2 i 6 .</p>	<p>. 6 . 3 . 5 . 6</p> <p>5 1 3 1 5 3 1 6</p> <p>1 3 5 3 1 3 2 6</p> <p>. . . . . 2 3 2</p> <p>5 5 i . 3 i 5 .</p>
		<p>. 5 . 2 . 1 . 4</p> <p>1.) . . . . 6 5 6 5 4</p> <p>. . . . 3 2 3 2 1</p> <p>2.) . . . 6 . . . 4</p> <p>6 6 2 . 2 i 6 4</p>	<p>. 2 . 4 . 6 . 5</p> <p>. . . 6 . . . 3</p> <p>. . . 4 . . . 3</p> <p>4 . . 4 . . . 3</p> <p>4 . . 2 3 2 1 5</p>
		<p>. * . 2 . * . 4</p>	<p>. * . 6 . * . 3</p>

Suwuk (Ladrang syntax) > interlude





<p>5</p>	<p>. 1 . 2 . 1 . 5          . . . . . 31 3 2</p> <p>. . . . .</p> <p>. 1 . 2 . 1 . 5          - - . 3 2 3 2 3 5</p> <p>. . . . .</p> <p>. 6 . 2 . 3 . 5          - - - - . . . 35</p> <p>3 2 1 3 2 1 6 5          saling a-sah a-suh a-sih</p> <p>. 5 . 2 . 1 . 4          - - - - . . . 5i</p> <p>3 2 1 3 2 1 6 4          saling a-sah a-suh a-sih</p> <p>. * . 2 . * . 4</p>	<p>. 3 . 5 . 3 . 6          3 1 3 5 . . . 56</p> <p>. . . . .</p> <p>. 3 . 5 . 3 . 2          - - - - . . . 32</p> <p>3 2 1 3 2 1 . .          saling a-sah a-suh</p> <p>. 6 . 3 . 5 . 6          3 2 1 3 2 1 - 46</p> <p>. . . . .</p> <p>. 2 . 4 . 6 . 5          6 5 4 4 - 2 6 5 3 3 . 5</p> <p>- 2 - 4 6 - 5          a - suh a - - - sih</p> <p>. * . 6 . * . 3</p>
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suwuk (Ladrang syntax) > interlude

Lancaran Saling asuh

balungan, bonangs, imbal & sekaran, saron imbal

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5 . 1 . 2 . 1 . 5 . 3 . 5 . 3 . 6  
 Bb 1 3 1 3 1 3 1 3 6 6 6 . 6 6 6 6  
 Bp 5 2 5 2 5 2 5 2 5 5 5 5 5 5 5 5.  
 saron 5 5 5 5 3 5 3 5 6 6 6 6 4 6 4 6  
 imbal 6 6 6 6 4 6 4 6 7 7 7 7 5 7 5 7.

. 1 . 2 . 1 . 5 . 3 . 5 . 3 . 2  
 Bb 1 3 1 3 1 3 1 3 1 3 1 3 6 5 3 5 6 1 2  
 Bp 5 2 5 2 5 2 5 2 5 2 5 2 . 2 1 5 1 6 1 2  
 saron 5 5 5 5 3 5 3 5 2 2 2 2 4 2 4 2  
 imbal 6 6 6 6 4 6 4 6 3 3 3 3 1 3 1 3.

. 6 . 2 . 3 . 5 . 6 . 3 . 5 . 6  
 Bb 1 3 1 3 1 3 1 3 6 6 6 . 6 6 6 6  
 Bp 5 2 5 2 5 2 5 2 5 5 5 5 5 5 5 5.  
 saron 5 5 5 5 3 5 3 5 6 6 6 6 4 6 4 6  
 imbal 6 6 6 6 4 6 4 6 7 7 7 7 5 7 5 7.

. 5 . 2 . 1 . 4 . 2 . 4 . 6 . 5  
 Bb 6 4 6 4 6 4 6 4  $\frac{4}{6}$   $\frac{4}{6}$   $\frac{4}{6}$  . 6 5 4 5 2 3 5  
 Bp 5 2 5 2 5 2 5 2 4 6 4 1 6 1 6 4 3 5 6 1 2 3 5  
 saron 4 4 4 4 2 4 2 4 5 5 5 5 3 5 3 5  
 imbal 5 5 5 5 3 5 3 5 6 6 6 6 4 6 4 6.

. \* . 2 . \* . 4 . \* . 6 . \* . 3  
 1 2 1 . 5 4 5 . 4 6 4 . 6 3 6 .

Bonangs mipil

suwuk (Ladrang syntax) > interlude

interlude

balungan & other voicings

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\_ 5 \_ 4 \_ 5 \_ 3 \_ 5 \_ 4 \_ 5 \_ 3  
 \_ 5 \_ 4 \_ 5 \_ 3 \_ 5 \_ 4 \_ 5 \_ 3  
 \_ 2 \_ 4 \_ 5 \_ 6 \_ 2 \_ 4 \_ 5 \_ 6  
 \_ 2 \_ 4 \_ 5 \_ 6 \_ 2 \_ 4 \_ 5 \_ 6

2x flute A . 2 . 3 2 1 . 2 1 . 2 1 2 . 2 . 3 2 1 . 2 1 . 2 1  
 2 . 2 . 3 2 1 . 2 1 . 2 . 2 1 . 2 1 . 2 . 2 1 . 2 . . . 3

2x flute B . 5 . 6 5 4 . 5 4 . 5 4 5 . 5 . 6 5 4 . 5 4 . 5 4  
 5 . 5 . 6 5 4 . 5 4 . 5 . 5 4 . 5 4 . 5 . 5 4 . 5 . . . 6

Gend/Gamb 1 . 3 . 1 . 3 . i . 6 . i . 6 .  
 gembjang . i 6 . i 6 . 6 . i 6 . i 6 . 6 . i 6 . i 6 . 6 . i 6 5 . . . 6

Bonangs  $\frac{3}{6}$  .  $\frac{3}{6}$   $\frac{3}{6}$   $\frac{3}{6}$  .  $\frac{3}{6}$   $\frac{3}{6}$   $\frac{3}{6}$   $\frac{3}{6}$  .  $\frac{3}{6}$   $\frac{3}{6}$   $\frac{3}{6}$   $\frac{3}{6}$  .  $\frac{3}{6}$   $\frac{3}{6}$   $\frac{3}{6}$   
 gembjang

kotekan-voices per each Kenongan

2X \_ 5 \_ 4 \_ 5 \_ 3 \_ 5 \_ 4 \_ 5 \_ 3  
 2X \_ 2 \_ 4 \_ 5 \_ 6 \_ 2 \_ 4 \_ 5 \_ 6

K 1	2 1 . 2 1 . 2 . 2 1 . 2 1 . 2 . 2 1 . 2 1 . 2 . 2 1 . 2 . . . 3
K 2	2 . 3 2 . 3 . 3 2 . 3 2 . 3 . 3 2 . 3 2 . 3 . 3 2 . 3 2 . . . 3
K 3	. 4 3 . 4 3 . 3 . 4 3 . 4 3 . 3 . 4 3 . 4 3 . 3 . 4 3 2 . . . 3
K 4	. 4 3 2 . 3 2 3 . 4 3 2 . 3 2 3 . 4 3 2 . 3 2 3 . 4 3 2 . . . 3
K 5	5 4 . 5 4 . 5 . 5 4 . 5 4 . 5 . 5 4 . 5 4 . 5 . 5 4 . 5 . . . 6
K 6	5 . 6 5 . 6 . 6 5 . 6 5 . 6 . 6 5 . 6 5 . 6 . 6 5 . 6 5 . . . 6
K 7	5 . 6 5 . 6 5 6 . 4 3 . 4 3 . 6 5 . 6 5 . 6 5 6 . 4 6 5 . . . 6
K 8	. 4 6 5 . 6 5 6 . 4 6 5 . 6 5 6 . 4 6 5 . 6 5 6 . 4 6 5 . . . 6

snare A x . xx . x . xx . xx . x . xx . xx . x . xx . xx . . . x  
 2x only in the two first, loud kenongan

2x snare B . x . xxx . xx . xxx . x . xxx . xx . xx  
 x . x . xxx . xx . x . xx . xx . x . xx . x . . . x

Ladrang Saling asih

Irama dados, Ngelik

balungan, pesindhen & gerongan

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5 \_ \_ \_ \* \_ \_ \_ \* \_ \_ \_ \* \_ \_ \_ 5  
 6 5  
 1. pirang  
 2. ma -

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 6  
 . 61 6 . 56 2 . . . 56 1 . 61 2 . .

di - na la-was la-was sam-pun  
 - dak swe-ca sanghyang tu - duh

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 5  
 . 51 6 . 56 2 . . . 16 1 . 6125 .

titiang ngruruh ja - tu dikarmi  
 mangdo ra-ket wekas kingking

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 6  
 . 21 2 . 12 6 . . . 21 2 . 23 1 . .

ka - di kumbang mangu - ma - ra  
 mangkin sampun merang - ku-pan

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 5  
 . 56 5 . 65 6 . 2 1 6 5 . 15 3 . .

ngula-ti sarine ( ngula - ti sarine )  
 sa-ling a - sah a- suh a- sih

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 6  
 . 35 3 . . . . 2 1 5 6 . 16 2 . .

mi - ik ( ngula - ti sarine )  
 mangdo

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ \* \_ \_ \_ 4  
 5 1 6 . 565612 . 1 5 4 . 54 4 . .

wa - wu titiangmemangguhng pa - - te - mo-ning  
 mang-do ngawetuang putra Ang-gon Ang-gon

\_ 4 \_ \* \_ \_ \_ 6 \_ 6 \_ \* \_ \_ \_ 5  
 1 6 11 . 64 . . 2 1 6 1 . 32121615

la - ki rabi ( Ang - gon penga-ntungan hati )  
 pengantungan hati

Ladrang Saling asih

Irama dados, Ngelik

balungan, pesindhen & gerongan

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5 \_ \_ \_ \* \_ \_ \_ \* \_ \_ \_ \* \_ \_ \_ 5  
6 5

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 6  
. 6 1 6 . 5 6 2 . . . 5 6 1 . 6 1 2 . .

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 5  
. 5 1 6 . 5 6 2 . . . 1 6 1 . 6 1 2 5 .

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 6  
. 2 1 2 . 1 2 6 . . . 2 1 2 . 2 3 i . .

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 5  
. 5 6 5 . 6 5 6 . 2 i 6 5 . i 5 3 . .

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ 3 \_ \_ \_ 6  
. 3 5 3 . . . . 2 i 5 6 . i 6 2 . .

\_ \_ \_ 1 \_ \_ \_ 2 \_ \_ \_ \* \_ \_ \_ 4  
5 1 6 . 5 6 5 6 1 2 . i 5 4 . 5 4 4 . .

\_ 4 \_ \* \_ \_ \_ 6 \_ 6 \_ \* \_ \_ \_ 5  
1 6 1 1 . 6 4 . . 2 1 6 1 . 3 2 1 2 1 6 1 5

Ladrang Saling asih, Ngelik  
 Irama dados  
 balungan & bonangan  
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— — — \* — — — \* — — — \* — — — 5  
 5 5 5 . 5 5 . 5 5 . 5 5 . 5 5 .  
 5 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 . 5 5 .

— — — 1 — — — 2 — — — 3 — — — 6  
 1 2 1 . . 2 1 . 3 6 3 . . 6 3 .  
 1 2 1 . 1 2 1 . 1 2 1 . 1 2 1 . 3 6 3 . 3 6 3 . 3 6 3 . 3 6 3 .

— — — 1 — — — 2 — — — 3 — — — 5  
 1 2 1 . . 2 1 . 3 5 3 . . 5 3 .  
 1 2 1 . 1 2 1 . 1 2 1 . 1 2 1 . 3 5 3 . 3 5 3 . 3 5 3 . 3 5 3 .

— — — 1 — — — 2 — — — 3 — — — 6  
 1 2 1 . . 2 1 . 3 6 3 . . 6 3 .  
 1 2 1 . 1 2 1 . 1 2 1 . 1 2 1 . 3 6 3 . 3 6 3 . 3 6 3 . 3 6 3 .

— — — 1 — — — 2 — — — 3 — — — 5  
 1 2 1 . . 2 1 . 3 5 3 . . 5 3 .  
 1 2 1 . 1 2 1 . 1 2 1 . 1 2 1 . 3 5 3 . 3 5 3 . 3 5 3 . 3 5 3 .

— — — 1 — — — 2 — — — 3 — — — 6  
 2 i 5 3 5 6 . . 6 3 6 . 6 6 i 6  
 2 i 6 . 6 3 6 . 6 3 6 . 6 3 6 . 6 3 6 . 6 3 6 . 6 6 i . 6 6 i 6

— — — 1 — — — 2 — — — \* — — — 4  
 i 2 i . . 2 i . 5 4 5 . . 4 5 .  
 i 2 i . i 2 i . i 2 i . i 2 i . 5 4 5 . 5 4 5 . 5 4 5 . 5 4 5 .

— 4 — \* — — — 6 — 6 — \* — — — 5  
 4 6 4 . . 6 4 . 6 5 6 . . 5 6 .  
 4 6 4 . 4 6 4 . 4 6 4 . 4 6 4 . 6 5 6 . 6 5 6 . 6 5 6 . 6 5 6 .



Ladrang Saling asih, Ngelik

Irama dados

balungan & Gambangan

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— — — *	— — — *	— — — *	— — — *	— — — *	— — — *	— — — *	— — — 5
5555	5235	2356	5235	2356	5235	2356	5235
— — — 1	— — — 2	— — — 3	— — — 6				
1656	56i2	1656	56i2	2321	6153	2223	2356
— — — 1	— — — 2	— — — 3	— — — 5				
1656	56i2	1656	56i2	1656	5612	2316	5235
— — — 1	— — — 2	— — — 3	— — — 6				
1656	56i2	1656	56i2	2321	6153	2223	2356
— — — 1	— — — 2	— — — 3	— — — 5				
1656	56i2	1656	56i2	1656	5612	2316	5235
— — — 1	— — — 2	— — — 3	— — — 6				
1656	56i2	1656	56i2	2321	6153	2223	2356
— — — 1	— — — 2	— — — *	— — — 4				
1656	56i2	1656	56i2	1656	5612	2316	6356
— 4 — *	— — — 6	— 6 — *	— — — 5				
6666	56i2	1656	56i2	1656	5612	2316	5165



# Ladrang Saling asih, Ngelik

Irama dados

balungan & Genderan

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$\begin{array}{r} \_ \_ \_ \ * \\ \hline 5 \ 5 \ 5 \ 5 \\ \hline \cdot \ \cdot \ \cdot \ 5 \end{array}$	$\begin{array}{r} \_ \_ \_ \ * \\ \hline \cdot \ 2 \ 3 \ 5 \\ \hline 3 \ 2 \ 3 \ 5 \end{array}$	$\begin{array}{r} \_ \_ \_ \ * \\ \hline 3 \ 2 \ 3 \ 6 \\ \hline 6 \ 5 \ 6 \ 3 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 5 \\ \hline 3 \ 5 \ 6 \ 5 \\ \hline 5 \ 2 \ 3 \ 5 \end{array}$
$\begin{array}{r} \_ \_ \_ \ 1 \\ \hline 6 \ 5 \ 6 \ i \\ \hline \cdot \ \cdot \ 6 \ \cdot \end{array}$	$\begin{array}{r} \_ \_ \_ \ 2 \\ \hline \cdot \ 6 \ i \ 6 \\ \hline 1 \ 2 \ \cdot \ 2 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 3 \\ \hline 5 \ 3 \ 5 \ i \\ \hline \cdot \ 6 \ 5 \ 3 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 6 \\ \hline 5 \ 6 \ i \ 6 \\ \hline 5 \ 6 \ 6 \ 6 \end{array}$
$\begin{array}{r} \_ \_ \_ \ 1 \\ \hline 3 \ 5 \ 3 \ \cdot \\ \hline \cdot \ \cdot \ 5 \ 1 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 2 \\ \hline 3 \ 5 \ 3 \ 6 \\ \hline 6 \ \cdot \ 6 \ 1 \ 2 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 3 \\ \hline 3 \ 5 \ 3 \ 6 \\ \hline \cdot \ 3 \ 2 \ 3 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 5 \\ \hline 3 \ 5 \ 6 \ 5 \\ \hline 5 \ 5 \ 5 \ 5 \end{array}$
$\begin{array}{r} \_ \_ \_ \ 1 \\ \hline 6 \ 5 \ 6 \ i \\ \hline \cdot \ \cdot \ 6 \ \cdot \end{array}$	$\begin{array}{r} \_ \_ \_ \ 2 \\ \hline \cdot \ 6 \ i \ 6 \\ \hline 1 \ 2 \ \cdot \ 2 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 3 \\ \hline 5 \ 3 \ 5 \ i \\ \hline \cdot \ 6 \ 5 \ 3 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 6 \\ \hline 5 \ 6 \ i \ 6 \\ \hline 5 \ 6 \ 6 \ 6 \end{array}$
$\begin{array}{r} \_ \_ \_ \ 1 \\ \hline 3 \ 5 \ 3 \ \cdot \\ \hline \cdot \ \cdot \ 5 \ 1 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 2 \\ \hline 3 \ 5 \ 3 \ 6 \\ \hline 6 \ \cdot \ 6 \ 1 \ 2 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 3 \\ \hline 3 \ 5 \ 3 \ 6 \\ \hline \cdot \ 3 \ 2 \ 3 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 5 \\ \hline 3 \ 5 \ 6 \ 5 \\ \hline 5 \ 5 \ 5 \ 5 \end{array}$
$\begin{array}{r} \_ \_ \_ \ 1 \\ \hline 6 \ 5 \ 6 \ i \\ \hline \cdot \ \cdot \ 6 \ \cdot \end{array}$	$\begin{array}{r} \_ \_ \_ \ 2 \\ \hline \cdot \ 6 \ i \ 6 \\ \hline 1 \ 2 \ \cdot \ 2 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 3 \\ \hline 5 \ 3 \ 5 \ i \\ \hline \cdot \ 6 \ 5 \ 3 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 6 \\ \hline 5 \ 6 \ i \ 6 \\ \hline 5 \ 6 \ 6 \ 6 \end{array}$
$\begin{array}{r} \_ \_ \_ \ 1 \\ \hline i \ \cdot \ 2 \ i \\ \hline \cdot \ 1 \ \cdot \ \cdot \end{array}$	$\begin{array}{r} \_ \_ \_ \ 2 \\ \hline 6 \ 5 \ 6 \ 2 \\ \hline \cdot \ 1 \ 2 \ \cdot \end{array}$	$\begin{array}{r} \_ \_ \_ \ * \\ \hline \cdot \ \cdot \ 6 \ 3 \\ \hline 6 \ 5 \ 3 \ \cdot \end{array}$	$\begin{array}{r} \_ \_ \_ \ 4 \\ \hline 6 \ 5 \ 6 \ i \\ \hline 6 \ 1 \ 2 \ 1 \end{array}$
$\begin{array}{r} \_ \ 4 \_ \ * \\ \hline 6 \ \cdot \ i \ 6 \\ \hline \cdot \ 6 \ \cdot \ 6 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 6 \\ \hline i \ \cdot \ 6 \ i \ 6 \\ \hline \cdot \ 5 \ 6 \ \cdot \ 6 \end{array}$	$\begin{array}{r} \_ \ 6 \_ \ * \\ \hline 2 \ \cdot \ i \ 2 \\ \hline 2 \ \cdot \ 1 \ 2 \end{array}$	$\begin{array}{r} \_ \_ \_ \ 5 \\ \hline \cdot \ i \ 6 \ 5 \\ \hline \cdot \ 1 \ 6 \ 5 \end{array}$

## Gendhing Saling asih

music © 2002 Hartmut Zänder

words by Ni Nyoman Tjandri, written 4.2002 in Paris

translation into Indonesian by Koming Hood

pirang dina lawas sampun

Sudah lama sekali

titiang ngruruh jatu dikarmi

saya mencari-cari jodoh

kadi kumbang mangumara

seperti kumbang mengembara

ngulati sarine miik

mencari sarinya bunga

wawu titiang memangguhang

Baru saya menemukan

patemoning laki rabi

seorang istri / suami

madak sweca sanghyang widhi

Mudah-mudahan Tuhan memberkatinya

mangdo raket wekas kingking

Supaya langgeng selamanya

mangkin sampun merangkupan

Sekarang sudah bersatu

saling asah asuh asih

Saling membagi suka dan duka

mangdo ngawetuang putra

Supaya diberkati anak

Anggon pengantungan hati

Sebagai generasi penerus keluarga/

Untuk penghibur hati