
THE MUSIC OF *BEDHAYA ANDUK*: A LOST TREASURE REDISCOVERED

Noriko Ishida¹

Bedhaya is a genre of traditional Javanese court dances performed by nine female dancers accompanied by a *gamelan* ensemble, the main component of which is a vocal chorus, in a style of *gamelan* music called *bedhayan*. The court of the Kasunanan in Surakarta, or Solo, Central Java, has long been famous for its *bedhaya*. More than thirty *bedhaya* titles are found in manuscripts of song texts produced in the eighteenth and nineteenth centuries, but of the thirty-odd *bedhaya* for which we have the lyrics, those which have been performed until now are only three: *Bedhaya Ketawang*, *Bedhaya Duradasih*, and *Bedhaya Pangkur*. As for the rest, we have lost either the choreography or the accompanying music, or both, and therefore they cannot be performed properly any more.

Bedhaya Anduk, also called *Bedhaya Gadhungmlathi*, is one of those *bedhaya* that contemporary musicians have been unable to perform because both its choreography and the accompanying music were lost, but I recently discovered the notation of what seems to be the melody and musical accompaniment of *Bedhaya Anduk* in one of the notebooks written in 1907 by a Solonese court musician. Alas, I have not yet been able to find any other, independent source to corroborate my conclusion that this *is* the music of *Bedhaya Anduk*, but judging from the high artistic status of the musician who notated the piece, and from the lyrics and the melody itself, all of which will be discussed below, it seems safe to say that the notation in question is genuine. This essay is a brief report of its discovery, followed by my transcription of the manuscript's notation into the cipher notation generally used for Central Javanese *gamelan* and vocal music nowadays. I believe that such a treasure should not remain hidden, and in order

¹ I am very grateful to Professor Martin Fellows Hatch of Cornell University for his thorough editing of my essay and his very helpful suggestions on various points.

to make it freely available to all musicians, so that it can be performed again, I claim no copyright for the transcription below.

The notation in question, entitled “Gendhing Gadhungmlathi, Anduk, pelog 6,” was found in a notebook written by Ki Mas Suramlaya in 1907. This notebook is held in the library of Yayasan Sastra² among a number of other notebooks written by the same author. Ki Mas Suramlaya is better known by his later name of Kangjeng Raden Tumenggung Warsodiningrat (1887–1975); he was a master court musician of *gamelan* in Surakarta and the author of *Wedhapradangga*, a book about the history of *gamelan* music from the mythological past till the time of Paku Buwana XI (r. 1939–45).³ In former days, Javanese court musicians were given new names from time to time, for example, when they were promoted to a higher rank at court. Kangjeng Raden Tumenggung Warsodiningrat, the name this musician received in 1953⁴ and kept till his death, was called Ki Mas Suramlaya from February 1907⁵ till March 1908.⁶

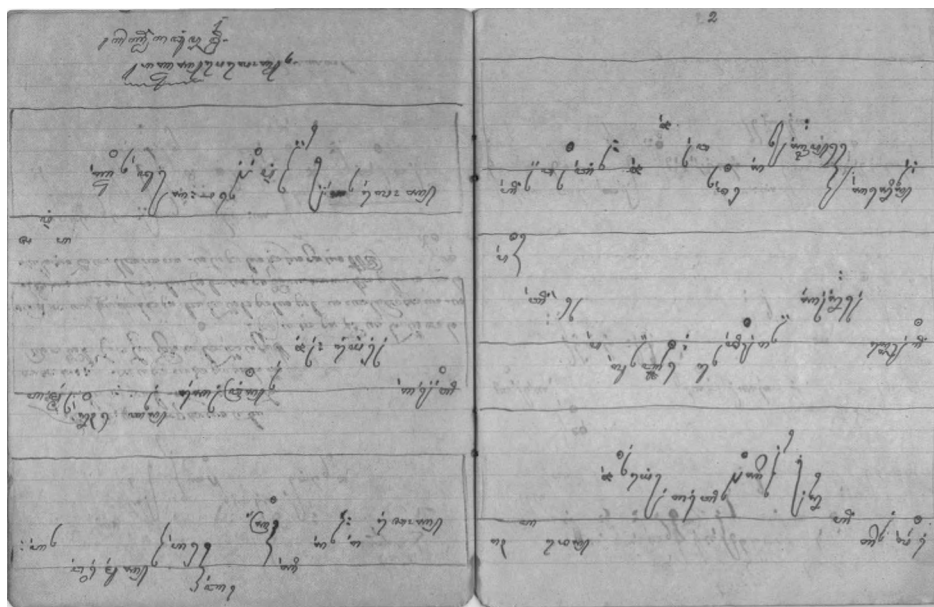


Figure 1. The first two pages of *Bedhaya Anduk* in the original notation (from KMS1907c, Yayasan Sastra)

² Yayasan Sastra is an independent organization striving to transliterate texts from Javanese to Roman script in order to improve public access to Javanese materials. For further information, visit www.sastra.com.

³ In the 1990 edition of *Wedhapradangga*, Warsodiningrat is called R. Ng. Pradjapangrawit, the name he bore from 1941 to 1952. See R. Ng. Pradjapangrawit, *Serat Sujarah utawi Riwayat Gamelan: Wedhapradangga (Serat saking Gotek) Jilid I-VI* (Surakarta: Sekolah Tinggi Seni Indonesia Surakarta, 1990). In the 1972 edition, he is called K. R. T. Warsodiningrat; see R. Wiranta Wijayasuwarta, “Pengetan Sawatawis Sugengipun Panjenenganipun Bapak R. T. Warsodiningrat,” in *Weda Pradangga*, by K. R. T. Warsodiningrat (Surakarta: SMKI, 1972), pp. iv–vi. See also Warsodiningrat, MNA1926a and RNP1950b: untitled manuscripts held in Yayasan Sastra.

⁴ Warsodiningrat RNP1950b; Wiranta, “Pengetan,” p. v.

⁵ Warsodiningrat KMS1907b; Wiranta, “Pengetan,” p. iv.

⁶ Warsodiningrat MNA1926b and RNG1936a; Wiranta, “Pengetan,” p. iv.

Warsodiningrat was a prolific scribe and scholar. He left a number of notebooks, written in Javanese script, full of memoranda not only on music and related performing arts in Java, but also about various other subjects, such as the Javanese calendar, literature, and daily events. Yayasan Sastra holds twenty-one such notebooks written by Warsodiningrat,⁷ and the notation of *Bedhaya Anduk* was found on pages 4 to 21 of the notebook registered as KMS1907c. A small paper plate reading “13 7 37, Ki Mas Suramlaya” (“13 7 37” is a date in the Javanese calendar corresponding with August 23, 1907) is pasted on the front cover of that notebook, and the signature “Soerolmojo”—the same name transcribed in Roman script, using the old spelling system—is found on page 21 after the notation. Therefore, it seems safe enough to assume that this notation was written by Ki Mas Suramlaya, later Kangjeng Raden Tumenggung Warsodiningrat, in 1907.

As far as I know, written documents about *Bedhaya Anduk* are very few: Warsodiningrat’s *Wedhapradangga* is the most comprehensive source of information on this work, while further fragments of information can be found in some of his notebooks in the Yayasan Sastra library.

According to Warsodiningrat, writing in *Wedhapradangga*, *Bedhaya Anduk* was commissioned by Sultan Agung (r. 1613–45) so that he could have another dance performed at court ceremonies in addition to *Bedhaya Ketawang*. As was true of the creation of *Bedhaya Ketawang*, the process of this new work’s composition was supposed to be watched over by Sunan Kalijaga, the most venerable of the *Wali Sanga*, the nine sages who propagated Islam in Java from the late fifteenth through the early sixteenth centuries. Therefore, *Bedhaya Anduk* was sacred and had to be performed with great care. Incense had to be burnt throughout any rehearsal and performance. Offerings had to be made before any performance of *Bedhaya Anduk*, though these were relatively small in scale compared to those given for *Bedhaya Ketawang*.⁸ In MNA1926b, Warsodiningrat wrote that *Bedhaya Anduk* was composed in the Javanese year 1566 (i.e., between March 11, 1644 and February 27, 1645).

Amangkurat I (r. 1645–77) designated *Bedhaya Anduk* to be performed at his birthday ceremony.⁹ Having commissioned another sacred dance, named *Bedhaya Sumreg*, to be performed at his birthday ceremony, Pakubuwana I (r. 1704–19)

⁷ Those are by no means all the notebooks he wrote. Apart from those collectively entitled *Wedhapradangga*, Romanized and published in 1972 and again in 1990 (this collected work contains a preface with a parallel Indonesian translation), the library of the Faculty of Karawitan, Institut Seni Indonesia Surakarta holds another notebook—written in 1915, when the author was known under the name of Mas Demang Warsopradonggo—that contains the notation of *Bedhaya Ketawang*. See Mas Demang Warsopradonggo, “Pustaka Lagu” (Surakarta: manuscript, 1915). Warsodiningrat was known as Mas Demang Warsopradonggo from 1911 to 1916 (Warsodiningrat, KMG 1908a; MNA 1927a; Wiranta, “Pengetan,” p. iv). And then there is a notebook of song texts signed “pun Atmamardawa,” another of his names, which he bore from 1923 till 1935 (see Warsodiningrat, MDW1920a; MNA1926b; Wiranta, “Pengetan,” pp. iv–v), in the Sasana Pustaka, the library of the Kasunanan court, Surakarta. Nancy K. Florida, *Javanese Literature in Surakarta Manuscripts, Vol. 1: Introduction and Manuscripts of the Kraton Surakarta* (Ithaca, NY: Cornell Southeast Asia Program Publications, 1993), p. 305. And there may well be others still unknown to us.

⁸ Pradjapangrawit, *Wedhapradangga*, pp. 58–59.

⁹ *Ibid.*, p. 76.

designated *Bedhaya Anduk* to be performed at his *wuku* ceremony¹⁰ and at the birthday ceremony of his wife.¹¹ And this is the end of the history of *Bedhaya Anduk* in the extant documents. We have no document telling us when and why its performance was stopped. *Bedhaya Anduk* is not found in the list of *bedhaya* performed in 1926 given by Warsodiningrat,¹² and it is very likely that Warsodiningrat himself never heard this piece, let alone played it, because its musical characteristics as recorded by him are somewhat contradictory, as will be shown below.

About the music of *Bedhaya Anduk*, Warsodiningrat tells us in *Wedhapradangga* that it was created by taking the music of *Bedhaya Ketawang* as its example.¹³ The lyrics and melody of the first section were in the *Durma* meter,¹⁴ those of the second in the *Padmawicitra* meter.¹⁵ The third section, entitled *Tebah Jaja*, was composed in the form of *ladrang*.¹⁶ The whole piece was a so-called *gendhing kemanak*, a vocal piece the instrumentation of which is limited to the colotomic instruments, including the *kemanak*,¹⁷ and the drums. Its *buka* (introduction) was played by the drum. Its mode was *pelog nem*.¹⁸

But Warsodiningrat gave somewhat different information in MNA1926b: there, he states that this work's *buka* is vocal. The third section, entitled *Ladrang Tebah Jaja*, was supposed to have been a *gendhing kemanak*, but, as far as he knew, it was accompanied by the full *gamelan* ensemble. The transcription given below shows which of these different descriptions is correct.

Describing the later development of music related to *Bedhaya Anduk*, Warsodiningrat states in *Wedhapradangga* that *Srimpi Anglir Mendhung*, commissioned by Mangkunegara I (r. 1757–95), composed by Demang Cakarma, a court musician at the Mangkunegaran court, and dedicated to the Kasunanan court of Paku Buwana IV (r. 1788–1820) in the Javanese year 1717 (from September 11, 1790 to August 30, 1791), was created by taking *Bedhaya Anduk* as its example.¹⁹ Not only were these works very alike, but many parts were precisely identical, except for the last section. The last section of *Srimpi Anglir Mendhung* was not composed based on *Ladrang Tebah Jaja*, but

¹⁰ *Wuku* is one of 30 seven-day periods, each with its own name, which make up a 210-day cycle. Stuart Robson and Singgih Wibisono, *Javanese-English Dictionary* (Singapore: Periplus Editions, 2002), p. 816.

¹¹ Pradjapangrawit, *Wedhapradangga*, pp. 78–79.

¹² Warsodiningrat, KMS1907b.

¹³ Pradjapangrawit, *Wedhapradangga*, pp. 58–59.

¹⁴ *Durma* is one of the sung verses called *macapat*. It consists of seven lines, the number of syllables in each line being 12, 7, 6, 7, 8, 5 and 7, respectively, and the vowel of the last syllable of each line being a, i, a, a, i, a, and i.

¹⁵ *Padmawicitra* is one of the sung verses called *sekar ageng*. It consists of four lines of twelve syllables each, each divided into 4 + 4 + 4 syllables.

¹⁶ *Ladrang* is a form consisting of thirty-two beats. For its colotomic pattern, see R. L. Martopangrawit, *Catatan-Catatan Pengetahuan Karawitan Bagian ke I* (Surakarta: Akademi Seni Karawitan Indonesia, 1975), p. 8.

¹⁷ See Jaap Kunst, *Music in Java: Its History, Its Theory, and Its Technique*, vol. II (The Hague: Martinus Nijhoff, 1973), pp. 427 and 429 for the photographs of *kemanak*.

¹⁸ See R. L. Martopangrawit, *Catatan-Catatan Pengetahuan Karawitan Bagian ke II* (Surakarta: Akademi Seni Karawitan Indonesia, 1975), pp. 1–31, for *pelog nem*.

¹⁹ Pradjapangrawit, *Wedhapradangga*, p. 96.

was a totally different piece, entitled *Ketawang Mijil*.²⁰ The transcription below confirms the validity of this statement.

Titi Asri, a record of teachings by senior musicians written down by a certain Sapardal Hardasukarta and first published in Surakarta in 1925, describes *Bedhaya Anduk* approximately as follows:

When Sultan Agung visited the palace of the Queen of the Southern Ocean in the sea and watched the performance of *wayang beber* by Kiai Panjang Mas there, he conceived the idea of creating a new *bedhaya*, and after coming back to the land, he ordered senior musicians of his court to compose a *bedhaya*, which was named *Bedhaya Anduk*. Its introduction was played by the drum. It was a *gendhing kemanak*, and the melody was unique: there was no piece like it. The drum pattern was called *Sekar Gadhung*. The lyrics told of the love between Sultan Agung and the Queen of the Southern Ocean, and especially of the sorrow of the Queen when Sultan Agung left her to go back to the land. Many kinds of food had to be prepared as offerings for its performance. This composition contained charms against evil spirits, and people singing phrases from this piece while traveling would be protected and could come back safe from a dangerous journey.²¹

In the notebook KMS1907c, *Bedhaya Anduk* takes up eighteen pages of the volume. The work can be divided into three parts according to melodic motives, types of colotomic pattern, as well as the meter and contents of the lyrics.

	Melodic Motives	Colotomic Pattern ²²	Lyrics	
			Meter	Contents
I	Almost identical with the first part of <i>Srimpi Anglir Mendhung</i> lowered by a fifth.	<i>Ketawang gendhing</i>	<i>Durma</i>	Jayenggati's appearance on the battle field
II	Closely similar to the second part of <i>Srimpi Anglir Mendhung</i> lowered by a fifth, but certainly not identical with it.	<i>merong and minggah</i> interchanging	Lines consisting of 8 or 12 syllables, without any clear sign of regularity in their sequence	Lovesickness of a woman on the shore left behind by a man sailing away
III	New	<i>ladrang</i>	A single 12-syllable line plus <i>wangsalan</i> ²³	Lovesickness of a woman left behind

Table 1. The Three Divisions of *Bedhaya Anduk*

²⁰ Ibid., p. 124.

²¹ Sapardal Hardasukarta, *Titi Asri* (Jakarta: Departemen Pendidikan dan Kebudayaan, Proyek Penerbitan Buku Bacaan dan Sastra Indonesia dan Daerah, 1987), pp. 56–60.

²² For a description of the colotomic patterns in this table, see Martopangrawit, *Pengetahuan Bagian ke I*, pp. 7–10.

²³ *Wangsalan* is a form of riddle making use of similarities in sound between words (Robson et al., *Dictionary*, p. 799). *Wangsalan* as used here consists of two twelve-syllable lines, having 4 + 8 syllables each.

The notation systems of those respective parts are each slightly different from one another, too. As is shown in Figure 1, *Bedhaya Anduk* is notated in staff notation, using ruled lines of the notebook as staves. There are six main staves, the lowest and the highest being marked in ink. From low to high, those staves correspond to the six pitches in *pelog nem*: 1, 2, 3, 5, 6, i, in cipher notation. Letters of the lyrics are used as notes, and the melodic turns are expressed by the curves after the letter, but there is no indication of the length of notes.

In Part I, *gong* points are marked by a circle (○), sometimes with a dot in it. A colon (:) indicates the *kenong* point.²⁴ Although I do not understand the meaning or function of the diacritical marks (' or `) found rather frequently on letters and curves, they do not seem to indicate rhythm or beat. Therefore, the length of each note in my transcription was decided by referring to the melody of the first part of *Srimpi Anglir Mendhung*,²⁵ because Part I of *Bedhaya Anduk* has turned out to be almost identical with the first part of *Srimpi Anglir Mendhung*, except for being lowered by a fifth.

In Part II, which starts on page seven of the notebook, however, *kenong* signs and diacritical marks disappear, and *gong* points are often not marked. Instead, numerals in Arabic script, such as ٧, ٦, ٣,—meaning 7, 6, 3—begin to be used to indicate the length of notes.

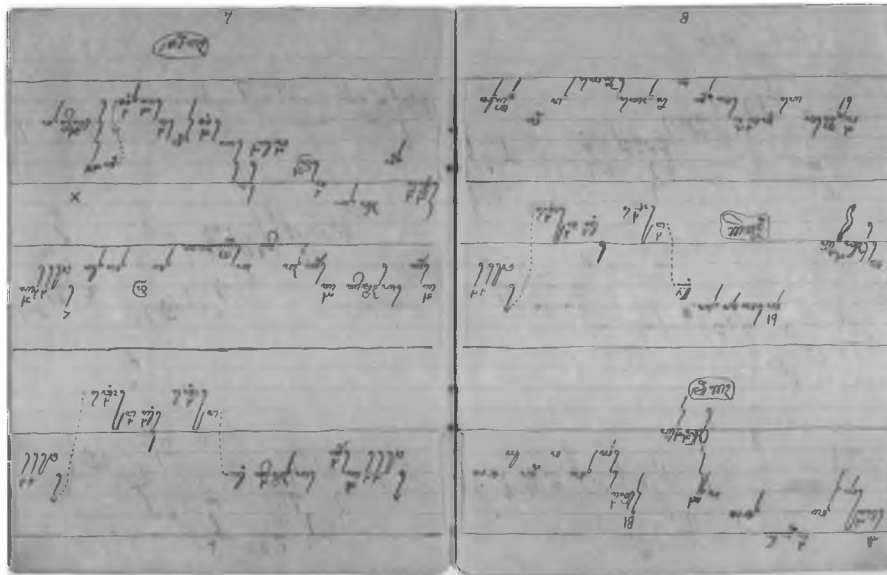


Figure 2. Part II of *Bedhaya Anduk*, using numerals in Arabic script to indicate the length of notes (from KMS1907c, Yayasan Sastra)

²⁴ The *gong* and the *kenong* are instruments sounded at certain points of a composition to mark its colotomic structure. See Jaap Kunst, *Music in Java*, vol. I, pp. 295–317; and Martopangrawit, *Pengetahuan Bagian ke I*, pp. 7–10, for a discussion of colotomic structure.

²⁵ R. L. Martopangrawit, *Titi Laras Gendhing dan Sinden Bedaya-Srimpi Kraton Surakarta* (Surakarta: Akademi Seni Karawitan Indonesia, 1975), pp. 110–13.

I have to admit that, as a transcriber, I am not fully confident about the length of each note of the melody below, but at least the pitches are correct and the number of *gong* cycles (the whole length of the piece) is also correct. So, the whole composition presented below is not much different from the real piece, I believe. The lyrics below contain several words the spellings of which are apparently incorrect, such as *anduduk* (lines 1/2, should be *anduk duk*) and *kinaracok* (lines 14/15, should be *kinarocok*), but I leave them as they were found, in order to maintain the originality of this particular manuscript. To examine the spellings and wordings of various versions of this work in order to define and compile a single acceptable song text would be a different task, which I have not undertaken here.

No indication of the tempo is found in the manuscript. But, judging from the tempo of the current performances of other *bedhaya* in Surakarta, it would not be so far from the truth to guess that the basic stable tempo would be around MM92 per beat³¹ for Part I and Part II, except for lines marked as “minggah,” and around MM46 per beat for the lines of Part II that are marked as “minggah,” and Part III. Certainly, some parts are performed slower or faster than this tempo, and lines that would be performed in a different tempo can be pointed out by referring to the general rules of tempo arrangement in *gamelan* music,³² but the actual tempo of this composition will remain hidden until its choreography has been found.

³¹ One line of the notation below consists of sixteen beats, which are represented by sixteen dots.

³² See R. L. Martopangrawit, *Titilaras Kendhangan* (Surakarta: Konservatori Karawitan Indonesia, 1972).

Bedhaya Anduk in cipher notation

Part I

. 6̣ . 1̣ . 6̣ . ③

Sa- reng an- du-

..... 5̣ 3̣ 1̣ 2̣

duk

2̣ . . . 1̣ 2̣ 3̣ 2̣ 3̣ ①

pa-

3̣ . . 2̣ 3̣ 5̣ 6̣ 5̣ 4̣ 1̣ 2̣

reng

2̣ 3̣ 2̣ 1̣ 1̣ 6̣ 1̣ ⑥

a- lok a- ma- nah

..... 5̣

..... 6̣ 1̣ 1̣ 6̣ 1̣ ①

..... tan ke-

1̣ . . . 2̣ 3̣ 2̣ 3̣ .

wran Ja-

3̣ . . . 2̣ 3̣ 1̣ 6̣ 1̣ ①

yeng- ga-

1̣

ti

..... 2̣ 3̣ ①

a- nga-

..... 6̣ 1̣ 2̣ 3̣ 2̣

muk a-

..... 2̣ 1̣ 6̣ 5̣ 6̣ 5̣ . ③

nya- kra

. . . . .	. . . . .	. 6̣ . 1	. 6̣ . ③
		Ra- ha-	den Ja-
_____	_____	. . 5 3	. . 1 2
		yeng-	
2 . . . 1	. . . . .	. . . 2̄3	. . . 2̄3 ①
ga-		ti	
3 . . 2̄ 3̄5	_____	. . 6 5	. 4 1 2
ke-			
_____	. . . 3 2	. . 2 .	1 . 6̄1 ⑥
		na	ing ge- lar
_____ 5	. . . . .	. . . . .	. . . . .
. . . . .	. . . . .	. . . 6̄1	. 1 6̄1 ①
		a-	neng
1 . . . 2	. . . . .	. . . 3	. . . 2̄3 .
reng-		ga-	
3 . . . 2	_____	3 . . . 1	. . . 6̄1 ①
ning		es-	
1 . . . .	. . . . .	. . . . .	. . . . .
thi			
. . . . .	. . . . .	. . . . 2	. . . . 3 ①
		pa-	la-
_____ 6̄	. . . . .	. . . . 1	. 2 3 2
		na	la-
. . . . 1	. . . 2̄ 16̄ 5	. . . . 6̄	. 5 . ③
		la-	wak
_____	. . . 2̄3 1	1 . . . 2̄3	. . . . .
		sa-	as-
2 . . . 3	. . . . .	6̄1 . . 1	. . . 6̄1 ①
tra si-		kep	ing

1 . . . 2	. . . .	. . . .	. . . . ^
prang			
. . . 1	. . . .	3 . . 1 2	2 . . 6̄1 ⑥
du-		duk	sa- ram-
. . . . 5	. . . .	. . . 1	. 2 3 ^
		pang	
2 . . . .	. . . .	. . . .	. 6 . 5 ⑥1
ma-	. . . .		ra- pit
. ^
. . . .	. . . .	. . . .	. . . . ⑥
. . . .	. . . .	. . . .	ca-
. . . .	. . . .	. . . i 6	. . . 5 ^
3 . . . 2	. . . . 2	. . . 1 6	. 1 6̄1 ⑥
la-	na	se-	ta
. . . . 5	. . . .	. . . .	. . . . ^
. 1 2 .	3 2 3 3	. 3 . .	3 3 2 ③
kang	ra- ka	mang-	ke mi-

Part II

3 . 3 5	6 . . .	i 6 6 5 ^
jil en dhe			
. . . .	6 5 . .	6 5 . .	6 5 6 6 ^
. 5 3 5	. . . .	. . . .	3 3 2 3 ^
kang			a- kam-
3 . 3 3	. . 6 5	5 . 6 5	. 3 2 ③
puh ba bo	su-	tra wi-	

3	5 3 2 1	. . . 1 .	. 1 6 ①
na	kang	ki-	nar-
1	2 1 . . .	2 1 . . .	2 1 3 2
ya			
. 1 6 . . .	. . . . .	. . . . .	. . . 2 3
			en-dhe
. . . . 5	. . . 6 5	. 6 5 6 5	. 4 2 1
. . . 5 6	1	5 . . 6 5	3 5 6 ⑤
		pa- cang-	kra-
5	6 5 . . .	6 5 . . .	6 5 6 6
man			
. 5 3 . . .	. . . . .	. . . 6 i	6 i 5 6
		pa-	cang- kra-man
i i . i	. 6 i . .	6 . i 6	i 6 5 5
ti- ba-	ne	la- ra ka-	wu- la
. . . . .	. . . . .	5 5 6 5	3 5 6 ⑤
		la- ra ka-	wu-
5	6 5 . . .	6 5 . . .	6 5 6 6
la			
. 5 3 . . .	. . . . 3	. . . i 2	2 . . . 2
	wong		a- gung
. . . i 6	. . . . 3	. . . i 2	2 . . . 5
	wong		a- gung
. . . . .	. . . . .	5 5 6 5	3 5 6 ⑤
		la- ra ka-	wu-
5	6 5 . . .	6 5 . . .	6 5 6 6
la			
. 5 3 . . .	. . . . .	. . . 6 i	6 i 5 6
		sun	ba- li-nga

$\dot{1}$ $\dot{1}$. $\dot{1}$ _____	6 6 $\dot{1}$.	6 . $\dot{1}$ 6 _____	$\dot{1}$ 6 5 $\widehat{5}$
yen ka-	ton-	a da- di	la- ra
. . . .	. . . .	5 5 6 5 _____	3 5 6 $\widehat{5}$
		da- di e- dan	ba-
5 . . .	6 5 . .	6 5 . .	6 5 6 $\widehat{6}$
ya			
. 5 3$ .	. . . \dot{3}$ _____	. . . $\dot{1}$ $\dot{2}$	$\dot{2}$. . $\widehat{2}$
	wong		a- gung
. . . $\dot{1}$ 6	. . . $\dot{3}$ _____	. $\dot{2}$ $\dot{1}$ $\dot{2}$	$\dot{2}$. . $\widehat{5}$
	wong		a- gung
. . . .	. . . .	. . . 2	. . . $\widehat{6}$
		ka-	duk
. . . $\dot{1}$ 6	. . . 5	5 . . 3	3 5 6 $\widehat{5}$
ma-		nis	ka- duk
. . . 3	. 3 2 1	1 . . 2	1 6 . $\widehat{3}$
	ma-	nis	sa-
. . . .	. . . 2 1	1 . . 6	. . . $\widehat{6}$
		pa- nen	ba-
. . . 1	. . . 2 1	. . . 6	. . . 5 $\widehat{5}$
la-	bur	gen-	dhis
. . . 6	. . . .	. . . .	. . . .
dhe			
. $\dot{1}$ $\dot{2}$ $\dot{1}$ _____	6 5 5 3	3 . 5 6	5 . . . $\widehat{.}$
		sa- pa-	nen
6 5 3 2 $\widehat{.}$
. . . .	. . . .	. . . 2	. . . $\widehat{6}$
		wi-	sang

minggah

. . . i 6	. . . 5	5 . . 3	3 5 6 5
ka-		ra	wi- sang
. . . 3	. 3 2 1	1 . . 2	1 6 . 3
	ka-	ra	gu-
. . . 3	. . . 2	. . . 1	1 . . 6
la	dra-		wa a-
. . . 1 6	. 2 3 1	. . 1 .	. . 6 ⑤
dhuh	pi- nas-	thi-	
5 . . .	6 5 . .	6 5 . .	6 5 6 6
ka			
. 5 3 .	. . . .	. . 6 i	6 i 5 6
		gu-	la dra- wa
i i . i	. i 6 6	. i . 6	i 6 . 5
a- tan-	dhing a-	te- mah	tir-
5 . . .	5 . 5 .	. 6 5 5	3 6 . ⑤
ta	te- mah	a-	tir-
5 . . .	6 5 . .	6 5 . .	6 5 6 6
ta			
. 5 3 .	. . . 3	. . i 2	2 . . 2
	wong		a- gung
. . . i 6	. . . 3	. . i 2	2 . . 5
	wong		a- gung
. . . .	. 5 . .	5 6 5 3	6 . . ⑤
	te-	mah a-	tir-
5 . . .	6 5 . .	6 5 . .	6 5 6 6
ta			
. 5 3 .	. . . .	. . 6 i	6 i 5 6
		sun	ba- li- nga

i i . i	6 6 i .	6 . i 6	i 6 . ⁵
yen ka-	ton-	a da- di	la-
5 . . .	. . . .	5 5 6 5	3 5 6 (5)
ra		da- di e- dan	ba-
5 . . .	6 5 . .	6 5 . .	6 5 6 ⁶
ya			
. 5 3 .	. . . ³	. . i ²	² . . ²
	wong		a- gung
. . i 6	. . . ³	. . i ²	² . . ⁵
	wong		a- gung
. . . .	. . . .	3 . 5 3	. 3 2 (3)
		ba- bar	la- yar
gendhing			
. . . .	. . . .	. . . .	. . . . ⁵
. . . i	. . . .	. . . ²	³ . . . ⁵
a-			
i . . .	² i 6 .	i 6 . 6	. . . ⁵
dhuh		mas	a-
. . 6 .	5 . 6 .	5 . 6 6	5 5 3 (3)
yu	ing pa-	la- yar-	an
minggah			
. . . 2 ³⁵	. . . .	. . . .	. . . . ⁵
. . . i	. . . .	. . . ²	³ . . . ⁵
a-			
i . . .	² i 6 5	3 3 5 3	. . . ²
dhuh		mas	a-
3 1 . 1	. 1 . .	2 3 5 .	3 1 2 (2)
yu ing	pa-	la-	yar- an

<p>· · · 1</p> <p>· 5 · 5</p> <p>bok ra· ra</p> <p>· 5 3 5 3 3 · ·</p> <p>a· la· ra</p> <p>1 1 6 2 · · 3 1</p> <p>a· na· ngis ping·</p> <p>· · · ·</p> <p>· 2 · 2</p> <p>sar· wi ca·</p> <p>3 3 · 3 · 3 · ·</p> <p>lan a· si·</p> <p>1 1 6 2 · · 3 1</p> <p>pan a· lu· lur</p> <p>· · · ·</p> <p>· 2 · 2</p> <p>ku· du mi·</p> <p>3 3 · 3 · 3 · ·</p> <p>ing jo· thang</p> <p>1 1 6 2 · · 3 1</p> <p>tam·bang· an· e</p> <p>· · · ·</p> <p>· · · 2</p> <p>pa·</p> <p>3 3 · 3 · 3 · ·</p> <p>dhuh mas ra</p> <p>1 · · · · · · · ·</p> <p>bo</p>	<p>· · · ·</p> <p>5 · 6 5 6 · 5 6</p> <p>ing pa· la· yar· an</p> <p>3 35 35 3 · · 2 3</p> <p>de· ni· ra na· ngis</p> <p>· 2 3 1 · 6 1 · 2 (5)</p> <p>gir pa· si· sir</p> <p>· · · ·</p> <p>2 · 3 2 3 · 1 2</p> <p>wuk ca· wuk ba·nyu</p> <p>3 5 · 3 5 3 2 3</p> <p>li si· li we· dhi</p> <p>· 2 3 1 · 6 1 · 2 (5)</p> <p>lu· lur su· ku</p> <p>· · · ·</p> <p>2 · 3 2 3 · 1 2</p> <p>lu ma· rang jo·thang</p> <p>3 3 5 3 5 3 2 3</p> <p>la· rang tam· bang·an</p> <p>· 2 · 1 · 6 1 · 2 (5)</p> <p>ra· ra de· nok</p> <p>· · · ·</p> <p>· · · 3 2 3 · 1 2</p> <p>la· yar· an</p> <p>5 · · 3 · · 2 1</p> <p>dhuh ba·</p> <p>· 6 1 6 · 6 56 (6)</p> <p>mu· dik mi· lir</p>
--	---

3 3 . 3	. 3 . .	3 5 . 3	5 3 2 3
su- ka	dol-	en ja- jak-	en- a
1 1 6 2	. . 3 1	. 2 3 1	. 6 1 . 2 (5)
su- ka u-	rup	u- rup-	en- a
.
. 2 . 2	. 2 . .	2 . 3 2	3 . 1 2
bok ra-	ra	ing pa- la-	yar- an
3 3 . 3	. 3 . .	5 . . 3	. . 2 1
dhuh mas	ra	dhuh ba-	
1 . 6 2	. . 3 1	. . 2 1	. 1 6 (5)
bo ing	pa-	la-	yar-
5 . . .	. . . .	. . . .	. . . .
an			
. . . 2	. . . .	. . 3 2	3 . 1 2
pa-		la-	yar- an
3 3 . 3	. 3 . .	5 . . 3	. . 2 1
dhuh mas	ra	dhuh ba-	
1 . . .	. . . .	. 6 . 6	6 5 6 (6)
bo		pa- mak-	en- a
gendhing			
.
. . . i	. . . .	. . . 2	3 . . .
a-			
i . . .	2 i 6 .	6 i . 6	. . . 5
dhuh		ram-	pak
. . 6 .	5 . 6 .	5 . 6 .	6 5 3 (3)
ing	pal- wa	a-	la- yar

minggah

. . . 2 35
 . . . i 2 3
 a-
 i 2 i 6 5 3 3 5 3 . . . 2
 dhuh ram- pak
 3 i . i . i . . . 2 3 5 3 3 i 2 (2)
 ing pal- wa a- la- yar
 . . . i
 . 5 . 5 . 5 . . . 5 . 6 5 6 . 5 6
 lir kren- dha ing pa- la- yar- an
 . 5 3 5 3 3 . . . 3 35 35 3 . . 2 3
 ku- me- dhap la- yar-e mo- tha
 1 1 6 2 . . 3 1 . 2 3 1 . 6 1 . 2 (5)
 ya u- cal un- cal kum- ba- la

 . . . 2 3 2 3 . 1 2
 pa- la- yar- an
 3 3 . 3 . 3 . . . 5 . . 3 . . 2 1
 dhuh mas ra dhuh ba-
 1 . 6 2 . . 3 1 . . 2 1 . 21 6 (5)
 bo ing pa- la- yar-
 5
 an

Part III *Ladrang Tebah Jaja*

		6 1 2 3	5 3 2 1
		Te- bah ja- ja	pa-
. . 1 .	1 1 . 1	. . 2 3	3 2 3 (3)
ran	po- lah- e	kang	ka- ri
. . . .	. . . .	. . . .	. . . 3
			dhe
		3 5	3 2 3 (1)
. . 2 1 2	. 3 2 1	1 . . .	2 1 3 2
	ba-	bo	
. 1 6 5	. . . .	. . 6 .	5 . 6 (.)
		pa-	tra wi-
. 5 . .	. . . .	. . . 6	. . . 5
sa		pa-	rang
3 3 . .	. 3 . .	. 3 5 .	3 3 23 (.)
ja-	ja	ing	ju- wi-
3 . . .	5 3 . .	5 3 . .	5 3 6 5
ta			
. 3 2 1	. . . .	. . 6 .	5 . 6 (.)
		a-	dhuh ma-
5 . 6 .	5 . 6 5	. 3 5 3	5 3 2 1
ti ka-	ngen su- sun-	an ka-	wu-
1 . . .	2 . 3 1	. . . 2	. 1 . 2 (5)
la	ing ka-		wu- la
. 2 . .	3 2 1 2	3 . . .	5 3 2 1
wong	a-		gung ba-
1 . . .	6 2 . .	3 1 . . 2	1 . . 2 (5)
bo	ing	ka-	wu- la

. . . .	. . . .	. 2 3 2	3 2 1 2
		ing ka-	wu-
2 . . .	. . . .	5 6 5 3 3	2 3 5 (5)
la		ing ka-	wu-
5 . . .	6 5 . .	6 5 . .	6 5 6 6
la			
. 5 3 .	5 3 2 3	5 5 3 .	2 3 5 (5)
		a- dhuh	ma- ti
. . . 6	. . . 5	. . 5 6 6	. . . 5
ka-	ngen	su-	sun-
3 3 3 3	. . . .	6 . 1 .	. 2 3 2 3 (3)
an ka-wu-la		Lah kan-	tun- a
. . . .	. . . .	3 5 3 . .	. . . .
		kang	
3 2 1 1 .	1 1 . 1	. . . 1	. 2 3 (3)
a-	sa- wang ru-	mi	sa- ri
. . . .	. . . .	. . . .	. . . 3
			dhe
. . . .	. . . 3 5	. . 3 5	3 2 3 (1)
. . . 2 1 2	. 3 2 1	1 . . .	2 1 3 2
	ba-	bo	
. 1 6 5	. . . .	. . 6 .	5 . 6 (5)
		me-	nyan se-
. 5 . .	. . . .	. . . 6	. . . 5
ta		pa-	ja
3 3 . .	. 3 . .	. 3 5 .	3 3 2 3 (5)
pa-	ja	ing	war- da-
3 . . .	5 3 . .	5 3 . .	5 3 6 5
ya			

. 3 2 1	. . . [^]	. . 6 .	5 . 6 (5)
		sam-	pun ka-
5 . 6 .	5 . 6 [^] 5	. 3 5 3	5 3 2 [^] 1
ngen ka-	wu- la mong-	sa la-	was-
1 . . . 6	. 2 . [^] 2	3 1 . 2	. 1 [^] 65 (5)
a	mong- sa	la-	was- a
. 2 . .	3 2 1 [^] 2	3 . . .	5 3 2 [^] 1
wong	a-		gung ba-
1 . . . 6	. 2 . [^] 3	. 1 2 1	. 1 [^] 65 (5)
bo	mong-	sa la-	was- a
. . . .	. . 2 [^]	. 2 3 2	3 2 1 [^] 2
	mong-	sa la-	was-
2 [^]	5 . . 3	2 2 [^] 35 (5)
a		sa la-	was-
5 . . .	6 5 . [^]	6 5 . .	6 5 6 [^] 6
a			
. 5 3 .	5 3 2 3	5 5 3 .	2 3 5 (5)
		sam-pun	ka- ngen
. . . 6	. . . [^] 5	. . . 6	. . . [^] 5
ka-	wu-	la	mong-
3 3 3 3	. . . [^]	. 6 . 1	. 2 3 (3)
sa la- was- a		No- ra	la- was
. [^]	[^] 35 3 [^]
		na-	
[^] 32 1 1 .	1 1 . [^]	. 1 1 2	. . . [^] 3 (3)
nging	si- ra	kang ka-es-	thi
. [^] [^] 3
			dhe
. [^] 35	. . 3 5	3 2 3 (1)

. . . $\overline{21} 2$	. 3 2 $\hat{1}$	1 . . .	2 1 3 $\hat{2}$
	ba-	bo	
. 1 $\underline{6} 5$	. . . $\hat{\cdot}$	. . 6 .	5 . 6 $\textcircled{\cdot}$
		sa-	rah ma-
. 5 . .	. . . $\hat{\cdot}$	. . . 6	. . . $\hat{5}$
du		kal-	pu-
3 3 . .	. 3 . $\hat{\cdot}$	. 3 5 .	3 3 $\overline{23}$ $\textcircled{\cdot}$
ka	bong-	sa	sreng-ga-
3 . . .	5 3 . $\hat{\cdot}$	5 3 . .	5 3 6 $\hat{5}$
ra			
. 3 2 1	. . . $\hat{\cdot}$	. . 6 .	5 . 6 $\textcircled{\cdot}$
		wit-	ne ing-
5 . 6 .	5 . 6 $\hat{5}$	. 3 5 3	5 3 2 $\hat{1}$
sun a-	lam a- lam	ma- ti	la-
1 . . .	2 . . $\hat{3}$	. 1 . 2	. 1 $\overline{65}$ $\textcircled{5}$
ra	ma-	ti	la- ra
. 2 . .	3 2 1 $\hat{2}$	3 . . .	5 3 2 $\hat{1}$
wong	a-		gung ba-
1 . . .	2 . . $\hat{3}$	. 1 . 2	. 1 $\underline{6}$ $\textcircled{5}$
bo	ma-	ti	la- ra
. . . .	. . . $\hat{\cdot}$	. 2 3 2	3 2 1 $\hat{2}$
		ma- ti	la-
2 . . .	. . . $\hat{\cdot}$	. . 5 3	2 3 5 $\textcircled{\cdot}$
ra		ma- ti	la-
5 . . .	6 5 . $\hat{\cdot}$	6 5 . .	6 5 6 $\hat{6}$
ra			
. 5 3 .	5 3 2 $\hat{3}$	5 5 3 .	2 3 5 $\textcircled{5}$
		pus- pa	lu- lut
. . . 6	. . . $\hat{5}$	. . $\overline{6} 6$	. . $\overline{5} 5$ $\hat{5}$
se-	kar	a-	di

. . . 3	. . . 3	5 . . .	3 2 3 (.)
ngon-	ta		rik-
3 . . .	5 3 . . .	5 3 . . .	5 3 6 5
sa			
. 3 2 1	. . . .	. . 6 .	5 . 6 (.)
		a-	sih ing-
5 . 6 .	5 . 6 5	. 3 5 3	5 3 2 1
sun ka-	lin- tang pan	a- mung	si-
1 . . 6	. 2 . 3	. 1 2 1	6 1 . 2 (5)
ra	pan	a- mung	si- ra

Reading the notation above, the following conclusions can be drawn about the music and lyrics of *Bedhaya Anduk*.

1. The *buka* is vocal, not from the *kendhang* (drum).
2. Part I is almost identical with the first part of *Srimpi Anglir Mendhung*, except that it is lowered by a fifth and there are a few minor differences.
3. The melody of Part I shows significant resemblance to the melody of *Durma* in *pelog nem*.³³
4. There are many parts of the melody that are very similar to parts of *Bedhaya Ketawang* and *Bedhaya Duradasih*.
5. The colotomic structure of Part II changes from *merong* to *minggah* and vice versa several times, as does the structure of *Bedhaya Ketawang*.
6. The contents of the lyrics are very similar to those of *Bedhaya Ketawang*, and the wording is almost the same in some places.³⁴ The lyrics show some resemblance to those of *Srimpi Anglir Mendhung* and *Bedhaya Duradasih*, too.
7. Although there is no note to state that Part I and II of *Bedhaya Anduk* are *gendhing kemanak*, it is almost safe to say that they are, judging from their similarity to *Srimpi Anglir Mendhung*, which is a *gendhing kemanak*.
8. (not from the staff notation in question, but from the cipher notation on page 37 of KMS1907b) *Ladrang Tebah Jaja* seems to be accompanied by the full *gamelan* because:

1. Cipher notation, such as shown in Figure 3, is usually made only for pieces performed in *gamelan*.

³³ Gunawan Sri Hastjarjo, *Macapat III* (no place of publication or publishing firm mentioned, undated), p. 1.

³⁴ For the lyrics and contents of *Bedhaya Ketawang*, see Nancy K. Florida, "The Badhaya Katawang: A Translation of the Song of Kangjeng Ratu Kidul," *Indonesia* 53 (April 1992): 21–32.

2. The note after the title—“*buka saking sindhen p.6 lajeng katampen ing gangsa*” (which I translate as: “the *buka* is sung by the female singer in the mode of *pelog nem*, and the *gamelan* ensemble joins from the first gong stroke”)—implies that this work is accompanied by a full *gamelan* ensemble.

3. The note below the notation states “*Kacrios kala rumiyin demung selenthemipun kaimbal,*” i.e. “They say that in former times *demung* and *slenthem* were played interlocking with each other.” Interlocking between *demung* and *slenthem* usually occurs only in performances of the full *gamelan* ensemble.

As pointed out by Clara Brakel-Papenhuijzen, the term *mutrani*, which has *putra* (child) as its root word and means “to (re-)create a composition after an existing model,” is the basic concept for creating new pieces in the Javanese performing arts.³⁵ Considering the melody and lyrics of the work transcribed here, we are justified in regarding this notation of *Bedhaya Anduk* as genuine because it shows sufficient attributes to be acknowledged as the offspring of the preceding *Bedhaya Ketawang*, and also the progenitor of several later *bedhaya*. Very naturally, the remaining question then is: what did the choreography of *Bedhaya Anduk* look like? In what manuscript could we look for it, and who might possess it?

³⁵ Clara Brakel-Papenhuijzen, *The Bedhaya Court Dances of Central Java* (Leiden: E. J. Brill, 1992), p. 43 and *passim*.