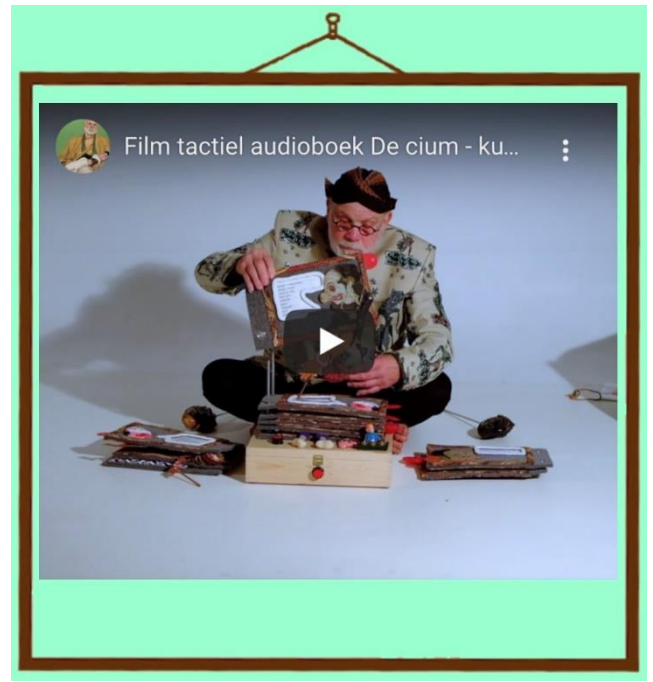


# DOEPAK



Du **PAK** Doe **PAK** POPPENSPE(E)LMUSEUMKRUISELKRANTKRABBEL Doe **PAK** Du **PAK**  
Newsletter and Scriblings No. 293d



## De cium – kiss – van Katrijn Dutch-Indonesian tactile puppetry audio book

Doepak is een educatieve uitgave over het (volks)poppentheater voor jong en oud. In deze kruiselkrant en -krabbel lees je wat er allemaal te doen is in het Poppenspe(e)lmuseum. Doepak est une publication éducative en langue néerlandaise qui donne beaucoup d'informations sur les coulisses du théâtre de marionnettes populaire. Doepak ist eine Zeitung für Jung und Alt über das (Volks)Puppentheater. Doepak is a cheerful, educational and colourful Dutch-language newsletter packed with background information about folk and mainstream puppet theatre. Doepak presents some unusual theatre forms, far beyond the confines of our own fantasy!

## **De cium van Katrijn: Dutch-Indonesian tactile puppetry audio book**

Project for visually impaired - blind and partially sighted - and sighted museum visitors. 'De cium - kiss - van Katrijn', a colourful puppet theatre book, is suitable for people of all ages: a meeting between two old-Dutch puppetry characters and four Javanese *punakawan* (wayang kulit clowns).

In a series of puppetry scenes, Katrijn (the Dutch Judy) first proposes to Jan Klaassen (the Dutch Mr Punch). Next she asks Semar, Nala Gareng, Bagong, and Petruk to marry her, but they all say 'no'. Petruk advises her to marry Jan Klaassen. Jan finally gives in and agrees to marry Katrijn, who then kisses him (kus, kiss, cium).

### **Musical compositions: gamelan with a barrel organ**

A unique feature of 'De cium van Katrijn' is the musical accompaniment by a street barrel organ and original gamelan sounds. The Puppetry Museum commissioned Sinta Wullur, an Indonesian-Dutch gamelan musician, pianist, singer, and classical composer, to produce a musical composition, which was inspired by the Dutch tearjerker 'De Zuiderzeeballade'.

Renadi Santoso, a musician and composer specialised in Indonesian music, was the second person we commissioned to produce a musical composition. His composition is based on western and eastern musical motifs. Sources of inspiration include: the clownesque atmosphere of a traditional European street puppet theatre, a wayang kulit and gamelan performance on Java, and the sounds of a typically Dutch barrel organ.

See: <http://www.poppenspelmuseumbibliotheek.nl/ciumvideo.html>

- composition by Sinta Wullur, and

[http://www.poppenspelmuseumbibliotheek.nl/ciumvideo\\_2.html](http://www.poppenspelmuseumbibliotheek.nl/ciumvideo_2.html)

- composition by Renadi Santoso.

See also: <http://www.poppenspelmuseumbibliotheek.nl/cium.html>

- pictures tactile audio book with music: kroncong - keroncong - orchestra Eurasia Lief Indië (1935).

Dutch voice: Otto van der Mieden.

Appendices: musical texture, composition and notation – Renadi Santoso and Sinta Wullur.

Pictures: screen shots film presentation 'De cium van Katrijn'. Realization tactile audio book: Birgit Tomesen and Otto van der Mieden.



### Old-Dutch Jan Klaassen and his wife Katrijn

Scenes from puppet theatre with characters such as the old-Dutch Jan Klaassen, Katrijn, the baby and an animal are applied internationally. Jan Klaassen originated during the seventeenth century. He resembles the Hungarian Vitéz László, the French Polichinelle, the English Punch and the German Kasper(l). In hand puppet theatre Jan and his wife Katrijn and Mr Punch and his wife Judy are the parents of one baby. In addition to a fixed set of puppets, the folk puppeteer generally also has a puppet that represents an animal. This is usually a monster with a large mouth that snaps. In English Punch and Judy shows a puppet dog or even a real one is often used.

### Wayang puppetry from Java

Wayang literally means 'shadow'. The word comprises puppet and shadow play, dance and masquerade from Indonesia. The gamelan orchestra is an indispensable part of wayang performances. The orchestra consists of xylophones, gongs, flutes, a drum and stringed instruments. Singing voices are also essential. The dalang is the puppeteer and leader of the orchestra that sits behind him. He moves all the figures, speaks their parts, sings and narrates the story. The dalang sits behind the shadow play screen facing the audience. Wayang performances usually last all night. The shadow puppets of the wayang kulit theatre are made of leather.



Picture: removable felt-fabric page from the 'De cium van Katrijn' tactile audio book. Puppetry scene with Petruk: a wayang kulit figure made from water buffalo hide, holding a *sapu lidi* - a hand broom made of coconut leaf spines - in his right hand. Implementation of the tactile puppet theatre book: Birgit Tomesen and Otto van der Mieden.





# De cium – kiss - van Katrijn (2020)

## Composition for (barrel) organ and Javanese gamelan in pelog and slendro

**Music: Renadi Santoso**

renadi.business.site

**Commissioned by the Poppenspe(e)lmuseum Vorchten** ([www.poppenspelmuseum.nl](http://www.poppenspelmuseum.nl)) **gamelan parts**

*Note 1: to successfully combine with the accompanying barrel organ audio file of the Poppenspe(e)lmuseum or with the barrel organ itself, make sure to use gamelan instruments in the RRI tuning.*

*Note 2: the following parts are suggestions. It is allowed and in specific cases may even be advisable to adapt and improvise according to taste and/or situation.*

*Note 3: since the tempo of the Poppenspe(e)lmuseum barrel organ book is unintentionally cut in a lower tempo than originally intended, this notation should be approached as a starting point for the performer and not as a final end result. The performers should in any case feel free to adapt their part, especially when combining with the (slower) performance of the barrel organ of the Poppenspe(e)lmuseum.*

*Note 4: an audiofile with the combined gamelan and organ parts is available for reference. Please note that this has the intended higher tempo.*

*Note 5: performing with a real life organ player is also possible. A separate notation of the organ part is available. Also available are audio files of gamelan only and organ only.*

*Note 6: throughout part 2 (Dialogs) and part 3 (Postlude) lavish alok / sengg'a'n vocals are required. Performers are encouraged to compose their own arrangement/improvisation. The audiofile can be used as reference.*

### **1-Prelude (in pelog, 3/8)**

**Saron:** | . . . . . | . . . . . [ : . . . . . | 76 54 32 | 1 . . . . . | . . . . . | . . . . . | 56 76 53 | 1 . . . . . | . . . . . | . . . . . | 56 76 53 | 5 . . . . . | . . . . . | . . . . . | . . . . . | . . . . . | . . . . . : ] 76 54 32 | 1

**Peking:** idem as saron.

**Bonang Barung:** idem, low and high octave

**Bonang Panerus** high octave (imbalan two players if desired):

| . . . . . | . . . . . | . . . . . [ : 76 54 32 | 56 75 67 | 56 75 67 | 123 123 | 131 213 | 567 567 | 567 567 | 123 123 | 13 12 13 | 123 234 | 53 42 32 | 123 234 | 53 42 32 | 123 234 | 53 42 32 | 123 234 : ] in the repetition replace last bar (123 234) with (76 54 32 | 1).

**Kendang** may improvise on basic patterns: | : D . . k Tp : | for seleh 1. | : d . . p . p : | for seleh 5. Listen to the audiofile if a reference is needed.

*Extra variations*

**Bonang Barung:** | . . . . . | . . . . . [ : . . . . . | 76 54 32 [ : 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i | 111 i . 1 : ] [ : 5/5 5/5 . 5/5 . 5/5 : ]

seven times (5/5), then repeat whole line. In the repetition play 5/5 only six times, then end with 76 54 32 | 1 Alternatively, replace 1/i 1/i . 1/i . 1/i with 5/5 throughout.

Bonang Barung can also play the Bonang Panerus part above. Either simultaneously or as alternative.

## 2-The Cium Dialogs ( in slendro, 4/8)

**Saron:** . . . . | . . . . | . . . . [ : 66 55 3 2 | 1 2 3 . | 66 55 3 2 | 1 . 1 . | 66 55 3 2 | 13 23 5 . | 66 55 3 21 | 6 . . . . |  
11 .1 1 22 | .2 35 23 1 | 22 .2 2 33 | .3 56 35 2 | 66 .6 6 1 | .5 5 5 | 22 .2 .3 52 | 6 . ii . . : ] . . [ : 66 55 3 2 | 1 2 3 .  
| 66 55 3 2 | 1 . 1 . | 66 55 3 2 | 13 23 5 . | 66 55 3 21 | 6 . . . . |  
11 .1 1 22 | .2 35 23 1 | 22 .2 2 33 | .3 56 35 2 | 66 .6 6 1 | .5 5 5 | 22 .2 .3 52 | 6 . ii . . : ]  
. . [ : 66 55 3 2 | 1 2 3 . | 66 55 3 2 | 1 . 1 . | 66 55 3 2 | 13 23 5 . | 66 55 3 21 | 6 . . . . |  
11 .1 1 22 | .2 35 23 1 | 22 .2 2 33 | .3 56 35 2 | 66 .6 6 1 | .5 5 5 | 22 .2 .3 52 | 6 . ii . . : ]

**Peking** doubles the saron part, but where 66 55 3 2 | 1 2 3 . is notated, the peking may play the variation 66 55 33 22 | 11 22 3 .

**Gong/Kempul:** 6 = Gong Ageng (3) **6** and **1** are Kempul. See first saron line for reference. Gong/Kempul plays in all lines.

**Bonang Barung:** . . . . | . . . . | . . . . | .5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 2 12 12 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . . |

play octaves: 11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 11 .1 1 1 | . . . . | 33 .3 .3 52 | 6 . 22 . | (22 = wood on kettle)

.5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 2 12 12 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . . |

11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 33 .3 3 3 | . . . . | 66 .6 .3 52 | 6 . 22 . |

. . | .5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 2 12 12 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . . |

11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 11 .1 1 1 | . . . . | 33 .3 .3 52 | 6 . 22 . |

.5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 21 12 36 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . . |

11 .1 1 11 | . . . . | 22 .2 2 22 | . . . . | 33 .3 3 3 | . . . . | 66 .6 (.3 52 | 6) . 22 . | (xxx) may be omitted

. . | .5 6 56 .5 | .3 5 35 .3 | .2 3 23 .2 | .1 21 12 36 | .5 6 56 .5 | .3 5 35 .3 | .1 2 12 35 | 6 . . . . |

11 .1 1 11 | . . . . | 22 .2 2 33 | . . . . | 33 .3 3 2 | . . . . | 11 .1 .3 52 | 6 . 22 . | (22 = wood on kettle)

.5 6 56 56 | .3 5 35 35 | .2 3 23 23 | .1 2 12 12 | .5 6 56 56 | .3 5 35 35 | .1 2 12 35 | 6 . . . . |

11 .1 1 22 | . . . . | 22 .2 2 33 | . . . . | 33 .3 3 6 | . . . . | 66 .i .3 52 | **pelog:** 6 . 76 53 /

## 3-Postlude (in pelog, 3/8)

**Saron:** 1 . . . . . | . . . . . | . . . . . | 56 76 53 | 1 . . . . . | . . . . . | . . . . . | 56 76 53 | 5 . . . . . | 56 76 53 | 5 . . . . . | 56 76 53 | 5 . . . . . | 56 76 53 | 5 . . . . . | 76 54 32 | 1 . . . . . | . . . . . | . . . . . | 56 76 53 | 1 . . . . . | . . . . . | . . . . . | 56 76 53 | 5 . . 5 . 5 | 56 76 53 | 5 . . 5 . 5 | 56 76 53 | 5 . . 5 . 5 | 56 76 53 | 5 . . . . . | . . . . . | . . 5 3 | 1 . . . . . (saron)  
| . . 12 35 | i . . . . . (bonang)  
| . . 12 35 | 7 . . . . . (peking)

**Peking:** idem as saron, except for the last bar.

**Bonang Barung:** idem, low and high octave, except for the last bar.

**Bonang Panerus** high octave (imbalan two players if desired):

| . . . . . | . . . . . | . . . . . [ : 76 54 32 | 56 75 67 | 56 75 67 | 123 123 | 131 213 | 567 567 | 567 567 | 123 123 | 13 12 13 | 123 234 | 53 42 32 | 123 234 | 53 42 32 | 123 234 | 53 42 32 | 123 234 : ] in the repetition replace last bar (123 234) with (76 54 32 | 1).

**Kendang** may improvise on basic patterns: |: D . . k Tp :| for seleh 1. |: d . . p . p :| for seleh 5. Listen to the audiofile if a reference is needed.

### Extra variations

**Bonang Barung:** | . . . . . | . . . . . [ : . . . . . | 76 54 32 [ : 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i | 1/i 1/i . 1/i . 1/i | 111 i . 1 : ] [ : 5/5 5/5 . 5/5 . 5/5 : ] seven times (5/5), then repeat whole line. In the repetition play 5/5 only six times, then end with 76 54 32 | 1

Alternatively, replace 1/i 1/i . 1/i . 1/i with 5/5 throughout.

Bonang Barung can also play the Bonang Panerus part above. Either simultaneously or as alternative.



Introductie

# Cium van Katrijn

Sinta Wullur

♩=90

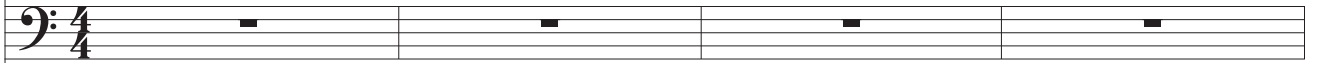
gamelan 1



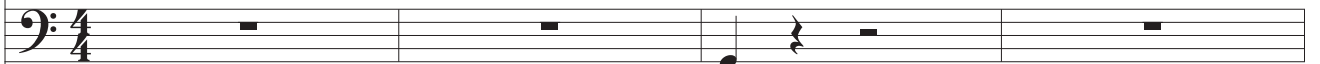
gamelan 2




gamelan 3



gamelan 4



gamelan 5



orgeltje



5

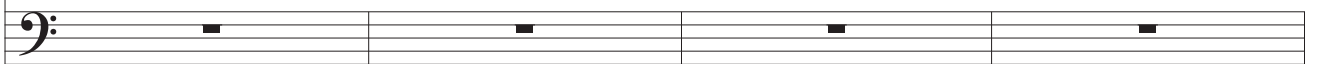
g.1



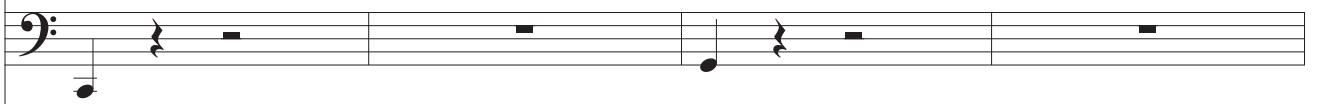
g.2



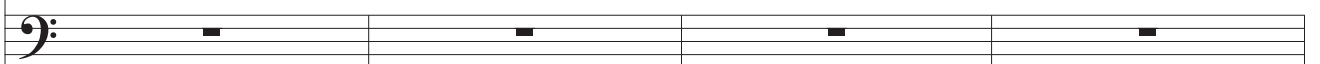
g.3



g.4



g.5



org.



**A1** Adoeh Jan Klaassen

9

Musical score for measures 9-14. The score is arranged in six staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). Measure 9 features a melodic line in g.2 and a bass line in g.3. Measure 10 shows a complex texture with g.2 playing chords and g.3 a melodic line. Measure 11 has a melodic line in g.2 and a bass line in g.3. Measure 12 features a melodic line in g.2 and a bass line in g.3. Measure 13 has a melodic line in g.2 and a bass line in g.3. Measure 14 features a melodic line in g.2 and a bass line in g.3.

15

Musical score for measures 15-19. The score is arranged in six staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). Measure 15 features a melodic line in g.2 and a bass line in g.3. Measure 16 has a melodic line in g.2 and a bass line in g.3. Measure 17 features a melodic line in g.2 and a bass line in g.3. Measure 18 has a melodic line in g.2 and a bass line in g.3. Measure 19 features a melodic line in g.2 and a bass line in g.3.

**B1** Kassian ...mijn klompen

19

Musical score for measures 19-22. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). The organ part features a sequence of chords and moving lines. The guitar parts (g.1-g.5) are mostly rests, with some notes in g.2 and g.3.

23

Musical score for measures 23-26. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). The organ part continues with a melodic line and chords. The guitar parts (g.1-g.5) remain mostly rests, with some notes in g.2 and g.3.



**A2** Adoeh Semar

Musical score for Adoeh Semar, measures 1-30. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). The music is in 2/4 time. The first staff (g.1) features a melodic line with eighth and quarter notes. The second staff (g.2) contains rests. The third staff (g.3) has a bass line with dotted and quarter notes. The fourth staff (g.4) has a bass line with quarter notes and rests. The fifth staff (g.5) has a bass line with dotted quarter notes and eighth notes. The organ part (org.) features chords and melodic fragments.

31

Musical score for Adoeh Semar, measures 31-34. The score continues with the same seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). The melodic lines in g.1 and g.3 continue with similar rhythmic patterns. The organ part (org.) includes chords and melodic lines.

**B2** Niet mij pakkie-an

35

Musical score for measures 35-38. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). Measure 35 starts with a fermata on a whole note in g.1. Measures 36-38 show various rhythmic patterns and rests across the staves.

39

Musical score for measures 39-42. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). Measure 39 has rests in g.1 and g.5. Measure 40 features a triplet in the organ part. Measure 41 has rests in g.1 and g.5. Measure 42 features a triplet in the organ part.

**A3** Nala Gareng

43

Musical score for measures 43-46. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (treble and bass clefs), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). Measure 43 features a melodic line in g.1 and g.2, a bass line in g.3, and a rhythmic accompaniment in g.4 and g.5. The organ part in g.6 has a melodic line. Measure 44 shows a change in the organ part. Measure 45 continues the organ part. Measure 46 concludes the section with a final organ flourish.

47

Musical score for measures 47-50. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). Measure 47 features a melodic line in g.1 and g.2, a bass line in g.3, and a rhythmic accompaniment in g.4 and g.5. The organ part in g.6 has a melodic line. Measure 48 shows a change in the organ part. Measure 49 continues the organ part. Measure 50 concludes the section with a final organ flourish.

**B3** met zo'n uiterlijk

52

Musical score for measures 52-55. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). The organ part features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.

56

Musical score for measures 56-59. The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (bass clef), g.4 (bass clef), g.5 (bass clef), and org. (treble clef). The organ part features a melodic line with eighth and sixteenth notes, including a sharp sign in the final measure.

**A4** Bagong

60

g.1

g.2

g.3

g.4

g.5

org.

64

g.1

g.2

g.3

g.4

g.5

org.

**B4** wat een pech

68

Musical score for measures 68-71. The score consists of seven staves: g.1 (guitar 1), g.2 (guitar 2), g.3 (guitar 3), g.4 (guitar 4), g.5 (guitar 5), and org. (organ). The organ part features a continuous eighth-note accompaniment. The guitar parts are mostly silent, with some notes in g.2 and g.3.

72

Musical score for measures 72-75. The score consists of seven staves: g.1 (guitar 1), g.2 (guitar 2), g.3 (guitar 3), g.4 (guitar 4), g.5 (guitar 5), and org. (organ). The organ part continues with its eighth-note accompaniment. The guitar parts show more activity, with g.2 and g.3 playing chords and melodic lines.

**A5** Petruk

76

g.1 

g.2 

g.3 

g.4 

g.5 

org. 

80

g.1 

g.2 

g.3 

g.4 

g.5 

org. 

**B5** soesah  
84

g.1

g.2

g.3

g.4

g.5

org.

This system contains measures 84 through 87. It features five guitar parts (g.1 to g.5) and an organ part (org.). The guitar parts are mostly silent, indicated by rests. The organ part plays a continuous eighth-note pattern. The bass guitar part (g.3) has some notes, including a double bass chord.

88

g.1

g.2

g.3

g.4

g.5

org.

This system contains measures 88 through 91. It features five guitar parts (g.1 to g.5) and an organ part (org.). The guitar parts are mostly silent. The organ part plays a sequence of notes, including a half note and a whole note. The bass guitar part (g.3) has some notes, including a double bass chord.



**C** Katrijtje trouw je met mij

92

Musical score for 'Katrijtje trouw je met mij' (measures 92-94). The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (treble clef), g.4 (bass clef), g.5 (bass clef), and org. (organ). The organ part features a continuous eighth-note accompaniment. The vocal parts (g.1 and g.2) have rests in the first measure, followed by notes in the second and third measures.

**Soedah**

95

Musical score for 'Soedah' (measures 95-97). The score consists of seven staves: g.1 (treble clef), g.2 (treble clef), g.3 (treble clef), g.4 (bass clef), g.5 (bass clef), and org. (organ). The organ part features a continuous eighth-note accompaniment. The vocal parts (g.1 and g.2) have notes in the first measure, followed by rests in the second and third measures.

98

g.1

g.2

g.3

g.4

g.5

org.

# Cium van Katrijn

Sinta Wullur

**Introductie**

♩=90

4

7

12

17

24

30

32

A1

B1

A2

B2

Cium van Katrijn

37

3

A3

44

49

B3

54

A4

60

67

B4

72

A5

78

**B5**

84



**C**

88



93



96



