

# *Sarung Banggi*

Jonathan Sokol

## Performance Notes

### **Duration: 4 minutes**

▼ Note-heads marked with an upside-down triangle indicate a foot-stomp. These markings appear either on the top or bottom lines of the staff (F5 and E4, respectively), and are written this way in order to differentiate between played notes and the foot-stomp effect.

+ Left-hand pizzicato, open string.

x Left-hand pizzicato, following a bowed note; played by pulling away at the string while the resonance of the initial bowed note is still in effect.

Accidentals carry throughout the bar.

## Program Note

*Sarung Banggi*, a Filipino love song, was written by Potenciano B. Gregorio, Sr. of Libon, Albay in 1912. It has since become a favorite throughout the isles as both a song and dance piece.

In this brief violin fantasy a declarative foot-stomp initiates the piece with dance-like implications, and fragments of the melody appear, shifting between two tonal worlds and two thematic oppositions. Several short variations follow, finally yielding an all-harmonic rendering of the melody in full. *Sarung* closes with a spurt of energy reminiscent of the opening.

*Sarung Banggi* is written for and dedicated to Arlyn Valencia, whose fiery spirit and playing was a constant source of inspiration.

# Sarung Banggi

Duration:  
4 minutes

A brief fantasy on a Filipino melody for Violin alone

Jonathan Sokol (2007)

Fiery, with intensity ♩ = 96

Musical notation for measures 1-3. The piece begins in 3/4 time with a dynamic marking of *ff*. The melody is characterized by rapid sixteenth-note passages and slurs.

4 Immediately slower, then accel - - - -Tempo

Musical notation for measures 4-6. Measure 4 starts with a dynamic of *fp* and a tempo change to a slower 5/4 time. Measure 5 returns to a faster tempo with a dynamic of *ff*. Measure 6 features a *sul pont. (echo)* section with dynamics of *pp*, *fp*, *fp*, and *fp*.

7 ord.

Musical notation for measures 7-9. Measure 7 starts with a dynamic of *fp*. Measure 8 has a dynamic of *fp* and a tempo change to 3/4 time. Measure 9 has a dynamic of *f*. An *ord.* (ordine) marking is present above measure 8.

10 Immediately slower, then accel - Tempo

Musical notation for measures 10-12. Measure 10 starts with a dynamic of *p sub.* and a tempo change to 5/4 time. Measure 11 has a dynamic of *ff*. Measure 12 has a dynamic of *sfz* and a tempo change to 3/4 time.

13 sul pont. vib. into silence

Musical notation for measures 13-15. Measure 13 starts with a dynamic of *pp* and a *sul pont.* marking. Measure 14 has dynamics of *fp*, *fp*, and *fp*. Measure 15 has dynamics of *fp*, *fp*, and *f*. A *vib. into silence* marking is above measure 14. Measure 16 starts with a dynamic of *pp* and a tempo change to 6/4 time.

16 Slowing Tempo

Musical notation for measures 16-19. Measure 16 starts with a dynamic of *f* and a *pizz.* marking. Measure 17 has a dynamic of *sfz*. Measure 18 has dynamics of *p* and *n.* (no bow). Measure 19 has a dynamic of *mf* and a *long!* marking. A *Tempo* change is indicated above measure 19.

Musical notation for measures 20-23. Measure 20 starts with a dynamic of *f*. Measure 21 has a dynamic of *f*. Measure 22 has a dynamic of *f*. Measure 23 has a dynamic of *f*.

Musical notation for measures 24-27. Measure 24 starts with a dynamic of *f*. Measure 25 has a dynamic of *f*. Measure 26 has a dynamic of *f*. Measure 27 has a dynamic of *f*.

# Sarung Banggi

26  $\frac{0}{2}$   $\frac{1}{4}$  *p sub.* *ff* *p sub.* sul *tasto*

29 ord.  $\frac{0}{2}$   $\frac{1}{4}$  *ff*

32 (tempo should slacken, but without loss of intensity) *pizz.* arco ricochet *pizz.* *p*

36 III 0

39 slight accel. A little slower In Tempo arco *ff* *p sub.* *pizz.*

43 arco off the string (off the string) *fp* *f* IV III

46 sul *tasto* *p sub.*

50  $\text{♩} = \text{♩} = 128$  ord. *mf sub.*

# Sarung Banggi

53

57

*fp* *f* *p* *f* *p* *f*

slight rit. - - - - -

61

Free and Light      Slowing      In Tempo

*sfz* *mp* *f* *p*

65

*p* *p sub.*

$\text{quarter note} = 64$

70

II III IV III

*f* *p*

75

(III) III

*f* *p* *f* *ff*

79

III

*pp* *ppp* *mp*

sul tasto II ord. sul tasto

83

ord.

*n* *f* *fp* *ff*

$\text{quarter note} = 96$