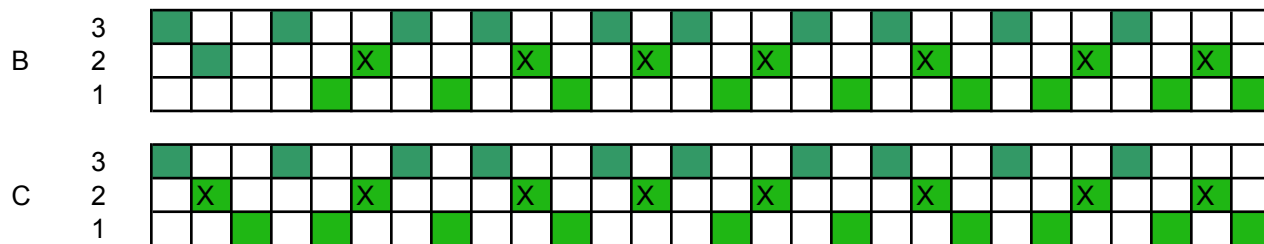
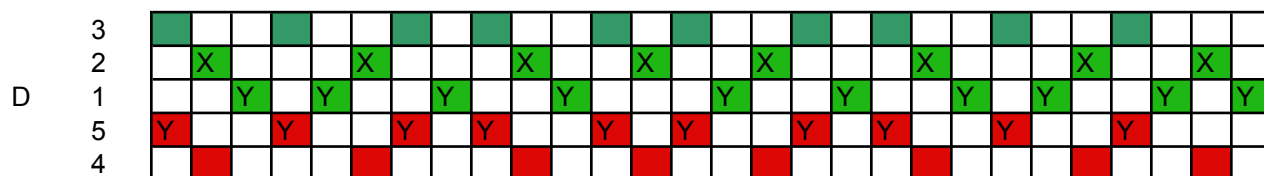


where **X** indicates both Theme 1 and Theme 2 instruments. We realize that the polos (poli?) combine into nyag cag and kotekan telu. Then the second theme extends both ways:



Now we add the sangsih of both:



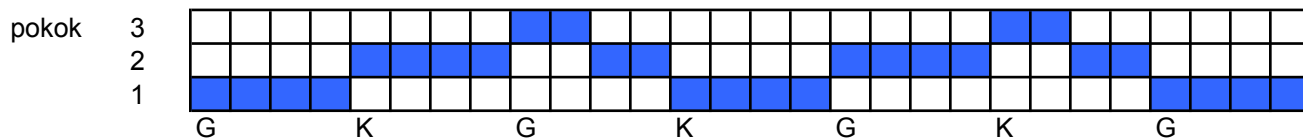
where boxes with "Y" indicate the sangsih of Theme 1. The sangsihs leave after one run-through, bringing us back to C. Then the sangsihs return, so we hear two more run-throughs of D. Then the Theme 2 sangsih plays with the Theme 1 polos, showing that they are merely 'transposed' versions of each other.

The Theme 1 polos switches to kantilans (same line, up an octave) while the Theme 2 sangsih transposes up three notes to play the original Theme 1 polos. The other two lines join in to make a conglomerate nyag cag for two run-throughs. I will refer to this run-through as section E.

Two more run-throughs of D return, followed by two of E, then two of D again. Then the Theme 1 sangsih plays an octave higher (on kantilans) with Theme 2 polos, and this forms another nyag cag.

RECAPITULATION: (in slow tempo = 150 bpm)

Now we hear section E with the Theme 1 pokok, gong, and kempli. After two iterations of this, we return to two iterations of D, but now we hear the Theme 2 pokok, time-shifted and extended:



The above also shows where gong and kempli play for E and the new D (with added pokok). Note that while 'K' stands for kempli, 'G' represents both gong and kempli. E and the D with new pokok take turns for another pair of iterations

CODA:

The piece ends with seven hits of the intro, which we recognize as the first beat of D with pokok