

Gending Vogel Flats

for Javanese gamelan pelog and violin

Bill Alves

Performance Notes

- The soloist should tune to match the gamelan. I recommend that the open strings A and E be tuned to match the gamelan pitches 5 and 2, respectively. The pitch notated here as G[#] or A^b is often especially flat (usually about a quartertone).
- To be consistent between the two forms of notation, the rehearsal letters fall on the second beat of the measure in the string part. Gongs fall on the first beat of the measures just before the rehearsal letters (and the first beat of the very last measure). Some of the repetitions have a different violin part and are thus written out in the violin part, even though they are designated with the same rehearsal letter in the kepatihan notation. Sometimes those rehearsal letters are distinguished in the violin part as "A 3rd x," "B 2nd x" etc.
- Curves above and below a tone (1̇) means siyem (i.e. gong suwukan) — if no hanging gong smaller than the gong ageng is available, then use the gong ageng.
- At letters **A** and **C**, the demung and slenthem have a part separate from the balungan as played by the saron and peking..
- I prefer Yogyanese peking style.
- Vogel Flats is a lovely area in the San Gabriel Mountains in California near where I live.

Performance schema:

Buka

- A** Four times irama I, loud: third time violin enters, slow down at the end of the fourth time to irama II by the gong and go on to B
 - B** Two times, speed up at the end of the second time to irama I and go on to C
 - C** Two times gamelan alone, second time slow down to irama II and go to B
 - B** Two more times, speed up at the end of the second time to irama I and go to C
 - C** Three times, violin plays the second and third repetitions. At the end of the third repetition, slow down to the final gong.
- (C is the same balungan as A, but is listed separately here for clarity's sake when working with the violinist.)

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Buka — peking *alone*. Start slowly and accelerate to gong:

3 . 4 6 3 $\overline{46}$ 7 6 $\overline{46}$ 3 $\overline{46}$ $\overline{76}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ (3)

A Irama I, loud

[: $\overline{46}$ $\overline{46}$ 3 $\overset{P(6)}{\overline{46}}$ $\overline{76}$ $\overline{46}$ $\overline{46}$ 3 $\overset{N}{}$ $\overline{46}$ $\overline{46}$ 3 $\overset{P(6)}{\overline{46}}$ $\overline{76}$ $\overline{46}$ $\overline{43}$ 2 $\overset{N}{}$

$\overline{43}$ $\overline{.4}$ 2 $\overset{P(7)}{\overline{46}}$ $\overline{76}$ $\overline{43}$ 2 $\overset{N(2)}{\overline{43}}$ $\overline{.4}$ 2 $\overline{46}$ $\overset{P(7)}{\overline{76}}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ (3) :]

Last time slow down to irama II----->

B Irama II, soft.

[: . 2 . 7 . 3 . 2 $\overset{P}{}$. 6 . 7 6 . 2 3 $\overset{N}{}$

. 2 . 7 . 3 . 2 . 6 . 7 6 . 6 5

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

. 5 . 3 . 2 . 6 . 5 6 5 6 5 6 (3) :]

Last time: . 3 . 5 . 2 7 6 $\overline{76}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ (3)

Gradually speed up to irama I----->

C Irama I, loud

[: $\overline{46}$ $\overline{46}$ 3 $\overset{P(6)}{\overline{46}}$ $\overline{76}$ $\overline{46}$ $\overline{46}$ 3 $\overset{N}{}$ $\overline{46}$ $\overline{46}$ 3 $\overset{P(6)}{\overline{46}}$ $\overline{76}$ $\overline{46}$ $\overline{43}$ 2 $\overset{N}{}$

$\overline{43}$ $\overline{.4}$ 2 $\overset{P(7)}{\overline{46}}$ $\overline{76}$ $\overline{43}$ 2 $\overset{N(2)}{\overline{43}}$ $\overline{.4}$ 2 $\overline{46}$ $\overset{P(7)}{\overline{76}}$ $\overline{46}$ $\overline{46}$ $\overline{46}$ (3) :]

Last time slow down ----->

Part for slenthem, demung at letters A and C

[: 4 6 3 4 7 4 6 3 4 6 3 4 7 4 3 2

4 3 2 4 7 4 2 4 3 2 4 7 4 6 4 (3) :]

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for violin and Javanese gamelan pelog

Violin

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Slowly, freely 4 A Fast $\text{♩} = 20$ 8 B *pp*

16 *f*

20 C 4th x Slow portamento

24 *molto rit.*

28 D Half original tempo ($\text{♩} = 60$) *p* Slow portamento *sim.*

(Don't play on repeat)

36 E

41

F
45

51 **G** *p cresc.*

58 **H** Tempo I ♩ = 120 *accel. f*

63 **I** Play last time only *p $\langle \rangle$ mf f*

73 **First time**
molto rit.

J
77

81 *molto rit. dim.*

84 *p*