

# GENDING CHILAO

for Javanese gamelan and violin or viola or cello

Bill Alves

## Performance Notes

- The string soloist should tune to match the gamelan. The A string should be tuned to pitch 5, the D string to pitch 1, the G string to pitch 4, and the E string (in the case of the violin) to pitch 2. (The C string is not used.) The part is notated in scordatura. Because pitch 4 is usually closer to G<sup>#</sup>, pitches on the G string are notated lower than normal.
- 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).
- In the soloist part, irama I is shown as 2/2 meter, irama II is shown as 4/4 meter. Keteg (beats) in the gamelan notation correspond to quarter notes in the soloist part when in irama I so that a single measure is four keteg. In irama II, keteg are half notes.
- A slash through the pitch (♯) means to damp while striking (sometimes known as *cecegan* or *ngencot*).
- Curves above and below a tone ( $\widehat{1}$ ) means *siyem* (i.e. gong *suwukan*) — if no hanging gong smaller than the gong *ageng* is available, then use the gong *ageng*.
- Sections in irama I (A and C) should be loud. The other sections (B and D) should be relatively soft. In these sections, any soft instruments in the gamelan (e.g. *gender*, *gambang*) can come to the fore but should never cover the soloist. Gradual transitions from irama I to II, as from A to B, should be accompanied by a corresponding *decrescendo*. Sudden transitions, as from irama II to I from B to A', should be reflected in a *subito* change in dynamics.
- In practice, I have asked instruments in sections C and D to play *gembyangan* (*bonang*) or *gantungan* (*panerusan* instruments) in such a way as to *follow* the *balungan* tones rather than to anticipate them. Though this practice is clearly contrary to traditional Javanese style (and more akin to Western harmonic style), I have found that it works well with the soloist, and, after all, I'm a Western composer.
- Chilao is an area in the San Gabriel Mountains in California near where I live. It's a lovely place to hike.

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## Balungan

Buka: 6  $\overline{\cancel{6} \cancel{6}}$  6 5 2  $\overline{3 5}$   $\overline{6 5}$   $\overline{3 5}$  (1)

**A** At least two times fast (irama I). Last time transition to irama II. Soloist plays only when A is repeated after section C.

	P	N	P(5)
[:	5 6 5 3	5 6 5 2	$\overline{3 5}$ $\overline{6 5}$ $\overline{3 5}$ $\widehat{1}$
	5 3 5 6	$\overline{\cancel{6} \cancel{6}}$ 6 5 2	$\overline{3 5}$ $\overline{6 5}$ $\overline{3 5}$ (1) :]

**B** Irama II. (Soloist enters just before first 5.)

P	N	P
. 5 . 3	. 5 . 2	. 5 . $\widehat{1}$
. 5 . 3	. 5 . 2	. 5 . (1) Last time to <b>D</b>

**A'** Suddenly change back to irama I

	P	N	P(5)
[:	5 6 5 3	5 6 5 2	$\overline{3 5}$ $\overline{6 5}$ $\overline{3 5}$ $\widehat{1}$
	5 3 5 6	$\overline{\cancel{6} \cancel{6}}$ 6 5 2	$\overline{3 5}$ $\overline{6 5}$ $\overline{3 5}$ (1) :]
	2nd ending: (4)		

**C** Two times (still irama I), then go back to A

	P	N	P(5)
[:	. . . 4	. . . 6	7 . 5 $\widehat{4}$
	. . . 4	. . . 2	$\overline{3 5}$ $\overline{6 5}$ $\overline{3 5}$ (4) :]
	2nd ending (when returning to A): (1)		

Play **A** 2 times, 2nd time slowing to irama II by the gong. Then **B** 2 times. After **B** either go on to **A'** and **C** as before and continue repeating, or the suwuk (**D**) to end the piece.

**D** suwuk (still irama II)

P	N	P
. 6 . 1	. 6 . 3	. 2 . $\widehat{1}$
P	N	P(5)
. 6 . 1	. 6 . 2	$\overline{3 5}$ $\overline{6 5}$ $\overline{3 5}$ (1)

# Gending Chilao

Cello

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$\text{♩} = 52$  **A** Do not play first time through.  
Play only on repeat.

Buka

Cello

Balungan

*ff*

*molto rit.*

half tempo **B**

*p*

*mf*

*p*

Tempo I **A'**

*f*

*dim.*

Last time to coda (⊕)

*p*

The first system of the musical score consists of two staves. The upper staff is in 3/4 time and begins with a double bar line. It features a dynamic marking of *f* and a circled 'C' above the first measure. The lower staff is in 3/4 time and contains a circled 'G' below the first measure. The music is written in a key signature of one flat.

The second system of the musical score consists of two staves. The upper staff is in 3/4 time and contains two measures. The first measure is marked with a circled '1' and the text 'Back to C'. The second measure is marked with a circled '2' and the text 'Back to  $\text{S}(A)$ '. The lower staff is in 3/4 time and contains two measures, also marked with circled '1' and '2' respectively. The music is written in a key signature of one flat.

The third system of the musical score consists of two staves. The upper staff is in 3/4 time and begins with a Coda symbol (a circle with a cross) and the word 'Coda'. It features a dynamic marking of *pp* and a circled 'D' above the first measure. The lower staff is in 3/4 time and contains a circled 'G' below the first measure. The music is written in a key signature of one flat.

The fourth system of the musical score consists of two staves. The upper staff is in 3/4 time and contains a circled 'G' below the first measure. The lower staff is in 3/4 time and contains a circled 'G' below the first measure. The music is written in a key signature of one flat.

The fifth system of the musical score consists of two staves. The upper staff is in 3/4 time and contains a circled 'G' below the first measure. The lower staff is in 3/4 time and contains a circled 'G' below the first measure. The music is written in a key signature of one flat.