IN CELEBRATION OF GOLDEN RAIN

by
Richard Felciano

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for Javanese Gamelan and Organ

Commissioned for the Twelfth World Congress of the International Musicological Society

In Celebration of Golden Rain was written to celebrate the gift of a magnificent gamelan given to the University of California at Berkeley by Samuel Scripps. It inaugurated the 12th World Congress of the International Musicological Society, whose theme was East/West interdisciplinary studies. From this topic came the idea of combining the gamelan, in both Pelog and Slendro tunings, with a Western instrument, the pipe organ, in equal temperament. The challenge of such a combination was as fascinating as it was vexing. For the gamelan and the organ are in many ways complementary opposites (East/West?), the one being many instruments conceived as one; the other being one enormous instrument capable of almost infinite subdivision and synthesis into smaller "instruments." There is a sense of totality about each. The supposed conflict between tunings seems to vanish if one views them as subject to the same acoustic laws rather than from an arbitrary theoretical basis, and their symbiosis yields sub-rhythms of interference waves (beats), transients, and microtones.

In an almost Asian sense, the organ is the host, the gamelan the guest. Their initial interchanges are marked by a quiet, elegant formality, and not until mid-point does the gamelan "accept" by moving slowly toward the chiming, layered patterns of its traditional mode of playing. The organ is then pulled into the sound-world of the gamelan: its final entry may be seen in two ways: as an enormous expansion in time of a single gong stroke, and as an element of (characteristically Western?) dynamism which seeks completely to overpower the gamelan. For its own part, the gamelan does not rise to the challenge, and the organ finally subsides.

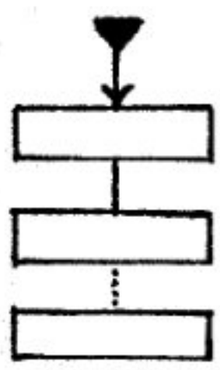
In Celebration of Golden Rain could not have come into being without the generous advice and support of many, including Lou Harrison, Jody Diamond, Daniel Schmidt, Mantle Hood, Bonnie Wade, Ernst Heins of the Jaap Kunst Institute in Amsterdam, and University Organist Lawrence Moe, whose idea it all was.

Richard Felciano

In Celebration of Golden Rain is recorded on Cambridge CRS 2560, and is available directly from the composer at the Music Department, University of California, Berkeley CA 94720.

PERFORMANCE INSTRUCTIONS

Passages are cued, conducted (metered), or both. In cued passages, the player proceeds on his own at the indicated tempo (♩= 60 unless otherwise indicated in the first half of the piece; generally ♩ = 50 in the second half); however, since all instruments are usually in the same tempo, a basic ensemble pulse will generally be felt and can be helped, if necessary, by the conductor beating a simple, unmetered pulse.



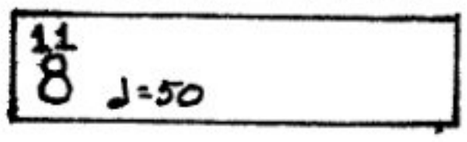
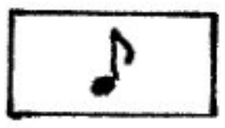
cue

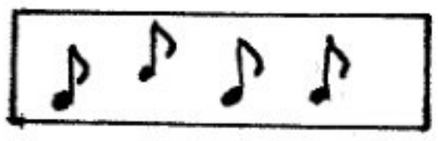
cue this part

ignore this part

coordinate the cue with this part

= coordinate

Boxed material is to be repeated until a new instruction is given or a dropout cue (TACET) occurs. Boxes may contain metric signatures and tempo indications  or simply single notes or groups:  = repeat, leaving irregular pauses between repetitions

 = move between pitches at will, leaving irregular pauses between

A box may also contain specific instructions as to its performance.

V = caesura; momentary articulative pause between phrases or sections. Actual duration up to conductor (probably ca. 2").

Parenthetical notes at page beginnings indicate continuing material

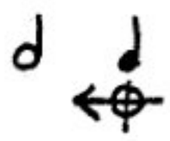
slash = as fast as possible

parenthetical note denotes limit of glissando; it is not struck independently.

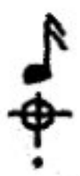
= with the fingernail

Use normal gamelan mallets unless otherwise indicated.

Muffling



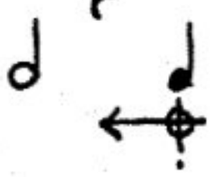
= normal gamelan muffle: muffle first note when striking second.



= mallet muffle; at end of stroke, mallet stays in contact with instrument -- thus one stroke per note.

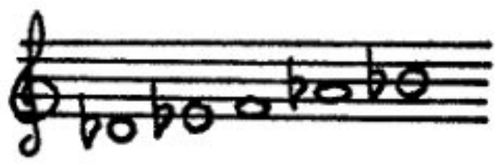
= hand muffle after striking (except bonang: mallet muffle after striking -- thus two strokes per note).

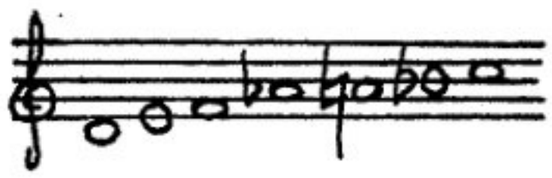
= progressive muffle toward center of played area.



= muffle first note with hand when striking second; mallet muffle second at time of stroke.

Pitch Organ pitches are in equal temperament. Gamelan pitches are those of Kyai Hudan Mas, which are approximately as follows:

Sléndro: 

Pélog: 

Thus it is assumed that B-flat in the organ part and B-flat in the gamelan part indicate two different frequencies, and the score makes use of these differences to create beat patterns and the like. Similarly, indications in the gamelan part such as "whole step, minor third" are to be understood in terms of the gamelan and not of equal temperament.

Accidentals are chosen for ease of notation; e.g. no distinction is made between A-sharp and B-flat.

The organ part is played legato unless otherwise indicated.

to Lawrence Moe

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—Richard Felciano

A 1 15" 2 3 B battuta

sléndro

gender panembung (slentem)

mp senza cresc.

TACET

Kempul

p

gong ageng 1

with metal beater- tap

scrape (drag lightly)

pp

organ

pos.: Kopula 8'

MM ♩=60; short values not robbed from long ones in the manner of graces

C 4 8" 5 6 8" 7 D 8 battuta

bonang barung

mp

(fast beats)

(slow beats)

gender panerus

gender barung

gender panembung (slentem)

mp

TACET

In this section, Gendèr tones produce beats (interference waves) against organ tones. Muffle exactly on the beat.

kempul

p

organ

all durations indicated in seconds may be modified by the conductor, though proportions should be maintained.

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2

(beat s)

bonang barung

gender panerus

gender barung

gender panembung (slentem)

kempul

organ

(slow beats)

no break

microtone beating

E

1 7" 2 3 6" 4

(fast beats)

bonang barung

gender panerus

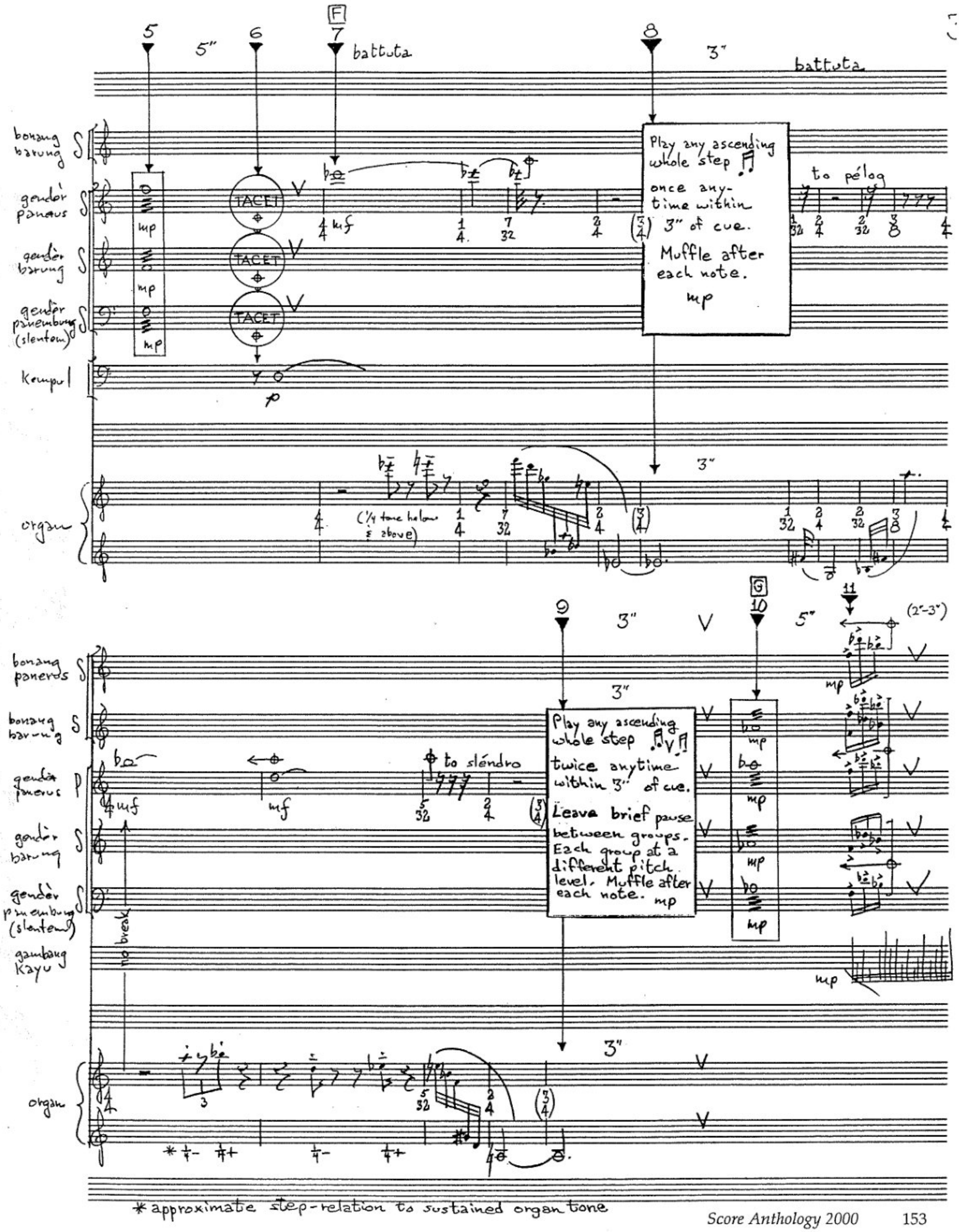
gender barung

gender panembung (slentem)

Kempul

organ

mp


5
5"
6
F
7
battuta
8
3"
battuta
bonang barung
gendèr panerus
gendèr barung
gendèr panembung (slentem)
Kempul
TACET
mp
to pélog
Play any ascending whole step once anytime within 3" of cue. Muffle after each note. mp
organ
(1/4 tone below & above)
to sléndro
Play any ascending whole step twice anytime within 3" of cue. Leave brief pause between groups. Each group at a different pitch level. Muffle after each note. mp
G
9
10
11
(2"-3")
bonang panerus
gambang Kayu
no break
organ
* approximate step-relation to sustained organ tone

4

12 5" 13 14 7" 15 16 4" 17 H 1 battuta

bonang panerus

bonang barung

gendèr panerus

gendèr barung

gendèr panerumbung (slentem)

gamelang kayu

Kempul

organ

TACET

mp

to pélog

(beats) (♩♩♩)*

metal beaters scrape tap

normale

(mallet) p

strum

sempre

Kopula 8' only

2' 4' 2⅔' 1⅗'

add and subtract steps to produce pitches and rhythm indicated

* parenthetical rhythmic notations indicate approximate speed of beating between Gendèr and Organ

adjacent whole steps

mf

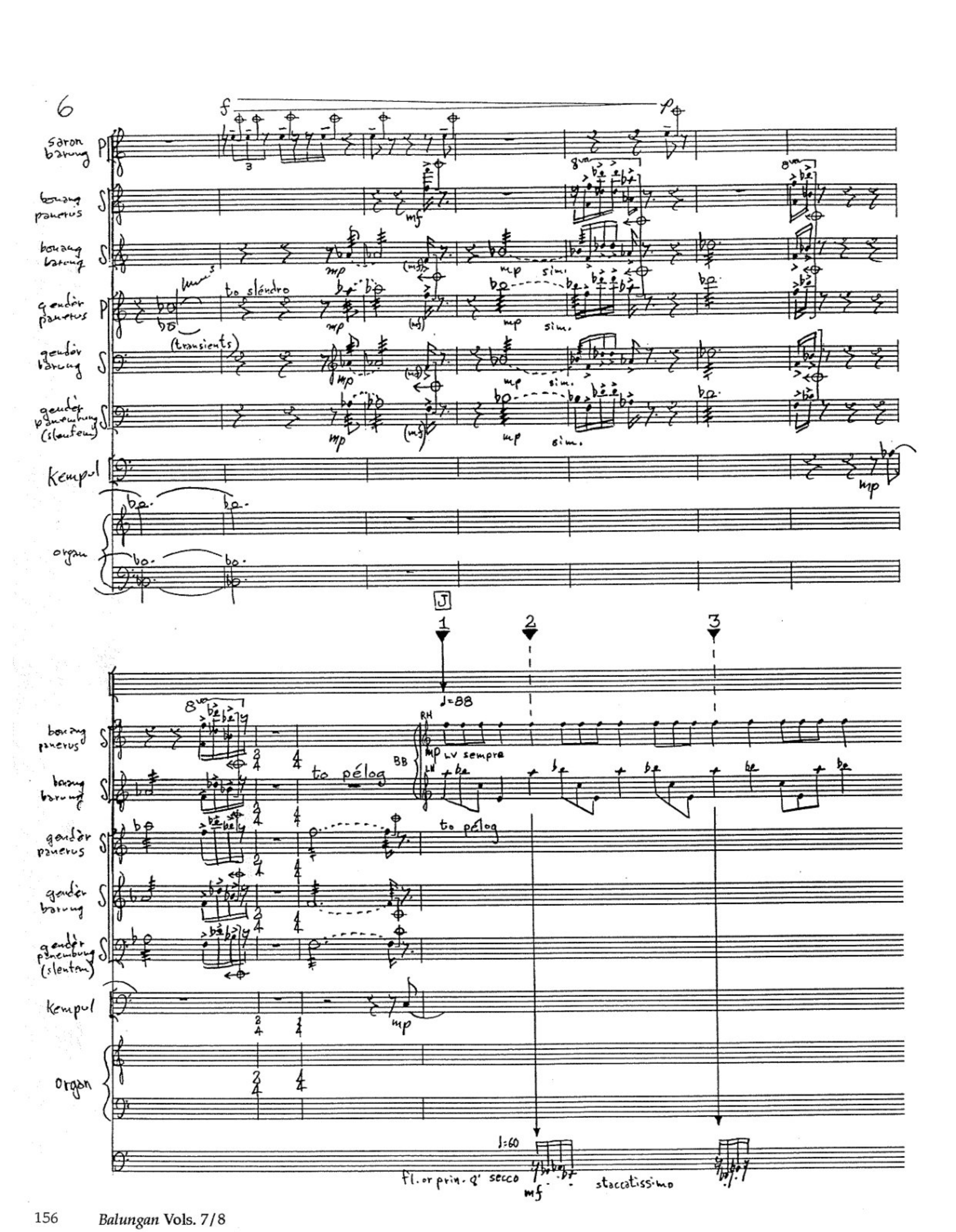
sempre

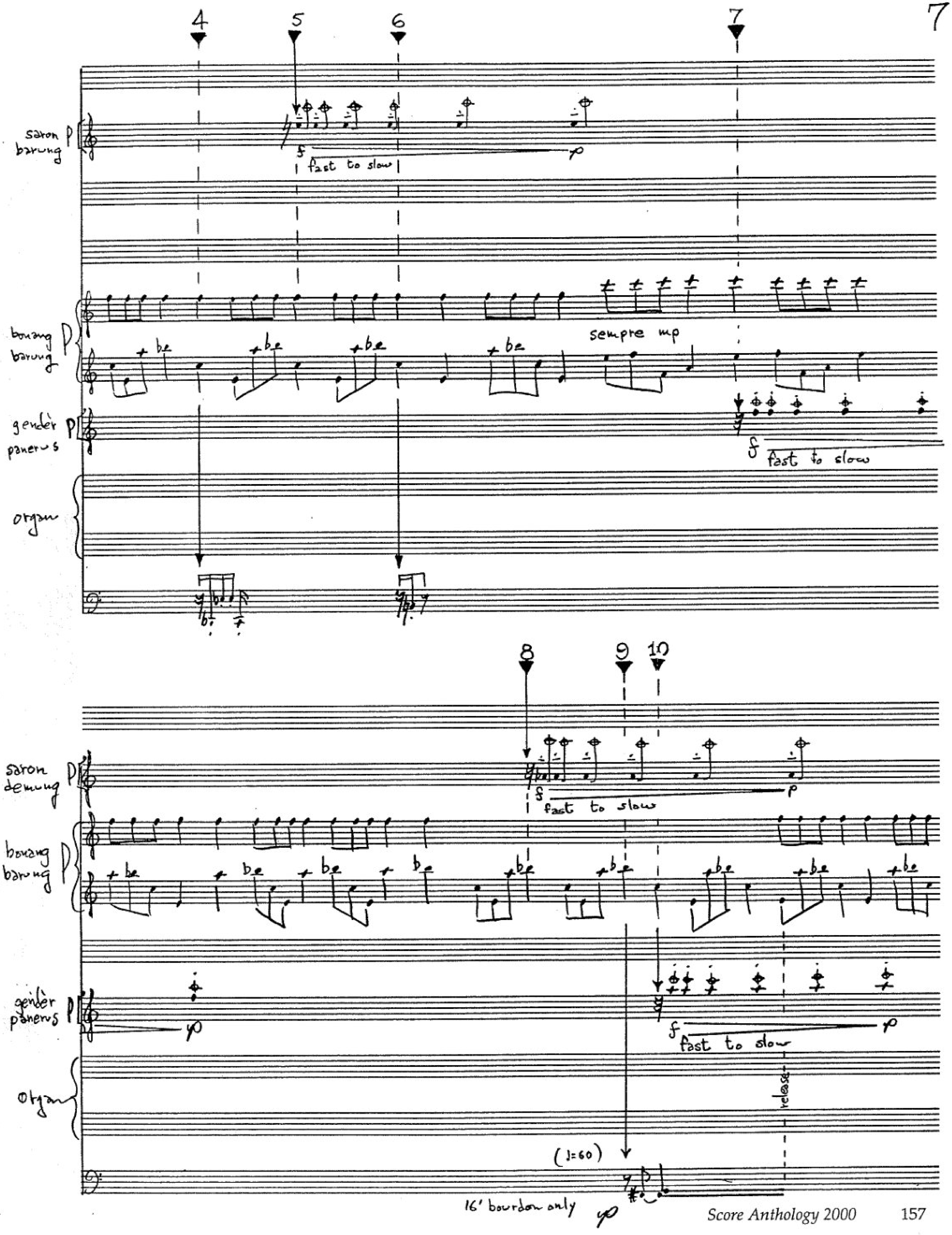
sléndro

bonang panerus
adjacent whole steps
mf
bonang barung
simile - another pitch set
(beats)
gender panerus
sempre
sempre mp
gender barung
simile - another pitch set
mf
another
gender panerung (slentan)
simile - another pitch set
gambang kayu
simile - another pitch set
organ

I

saron barung
mp
bonang panerus
bon. barung
sempre
gen. panerus
sempre mp
mf
(transients)
gen. barung
gen. panerung (slentan)
Kendang
organ


6
saron barung
bonang panerus
bonang barung
gender panerus
gender barung
gender penerung (slentem)
Kempul
organ
to sléndro
(transients)
sim.
to pélog
RH
BB
LV sempre
J=88
J=60
fl. or prin. 8' secco
staccatissimo


4
5
6
7
saron barung
p
f
fast to slow
p
bonang barung
p
sempre mp
gendèr panerus
p
f
fast to slow
organ
8
9
10
saron demung
p
f
fast to slow
p
bonang barung
p
gendèr panerus
p
p
f
fast to slow
p
organ
release
(♩=60)
16' bourdon only
p

11 12 13

bonang barung

to slendro

to pelog

gendèr panerus

to slendro

bonang tempo ♩=88

organ

Gt. gedeckt 8' only

14 15 16

b. barung tempo ♩=88

bonang panerus

8va

bonang barung

LV

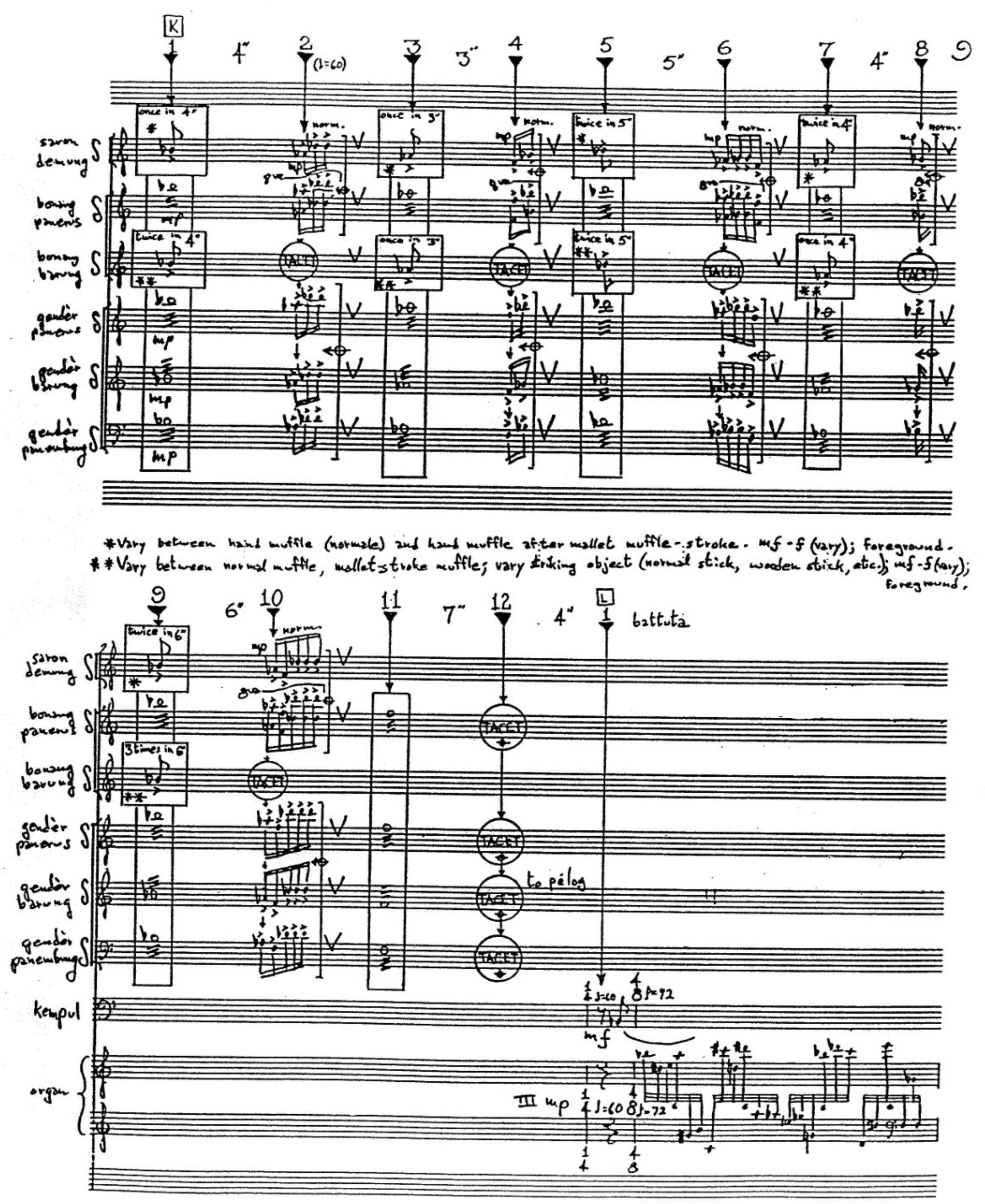
gendèr panerus

(beats)

mp

organ

fl. 8' only,
articulation to echo gamelan



*Vary between hand muffle (normale) and hand muffle after mallet muffle-stroke. mf-f (vary); foreground.
**Vary between normal muffle, mallet-stroke muffle; vary striking object (normal stick, wooden stick, etc.); mf-f (vary); foreground.

kempul

(beats)

organ

Tpt. 8' f

distant (celeste, box closed)

(fl.)

mixt. only (from manual)

foreground

mf

saron panerus (peking

all notes mallet-muffled; use two mallets, if necessary

mp

gambang kayu

high

kempul

mf

organ

fl. 1' only

mp

fl. 8' only

M

kempul

organ

mf prin. 8' 4' 2' (mixt)

bourdon 16 only

(♩=72)

bonang panerus

bonang barung

kempul

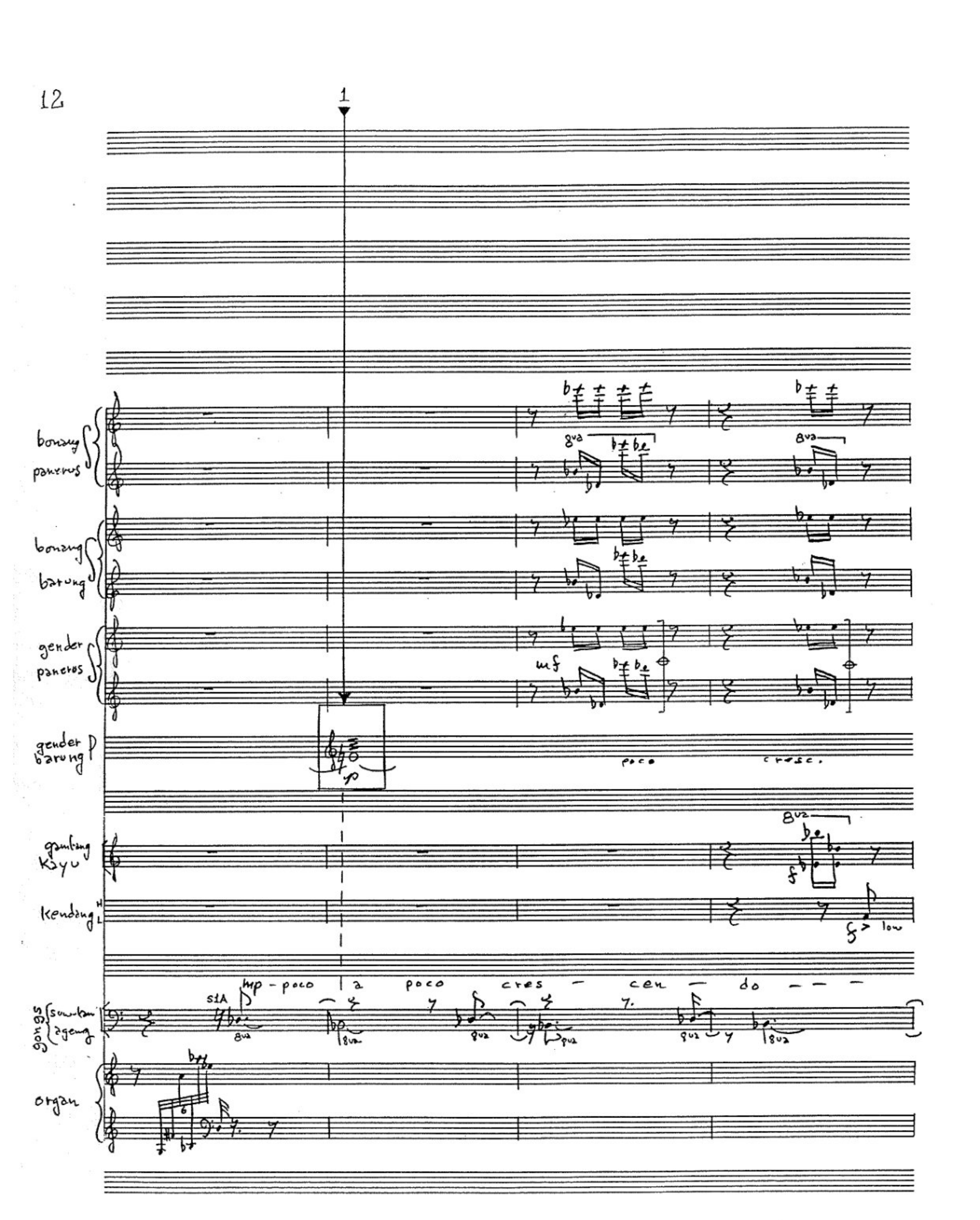
organ

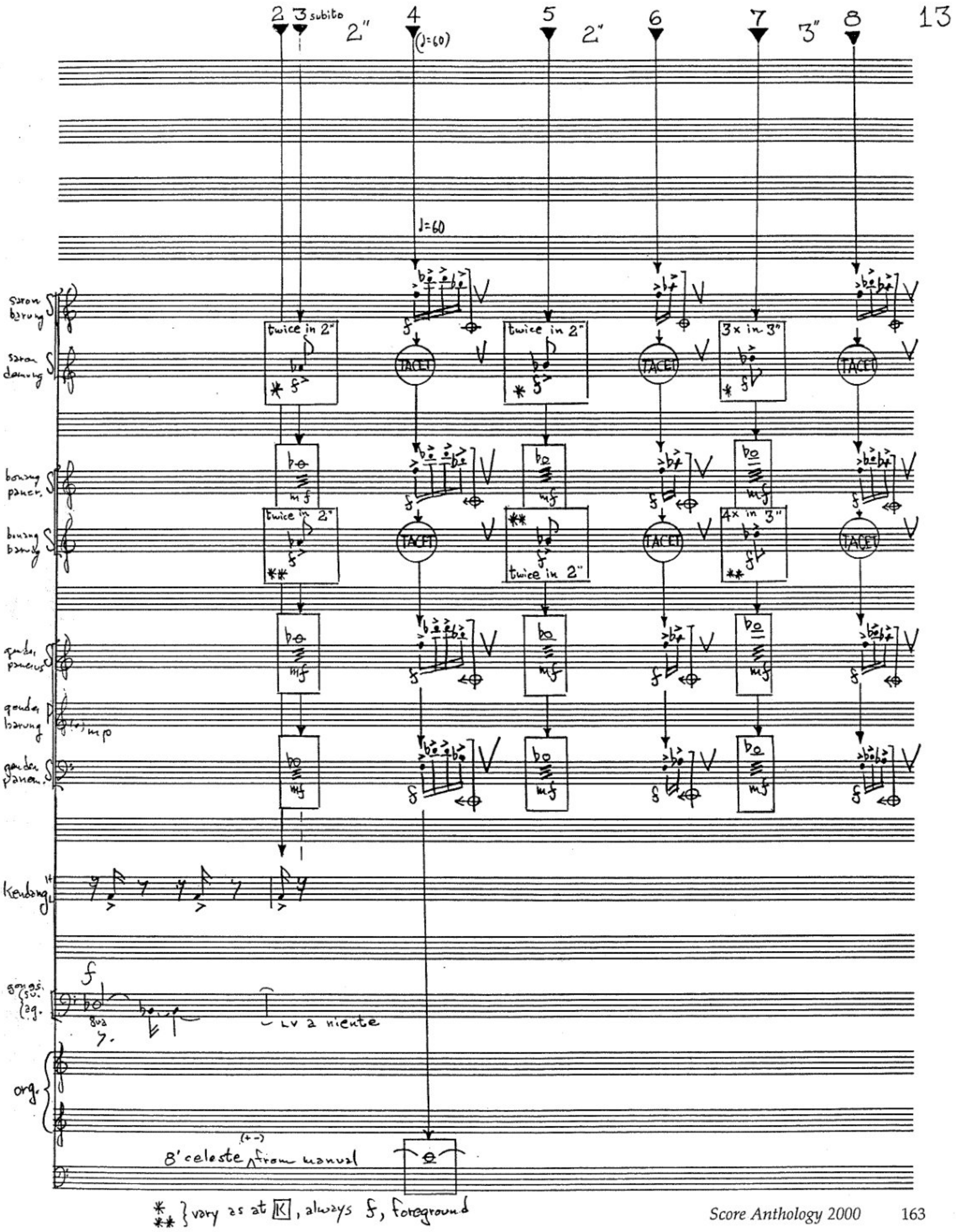
mf

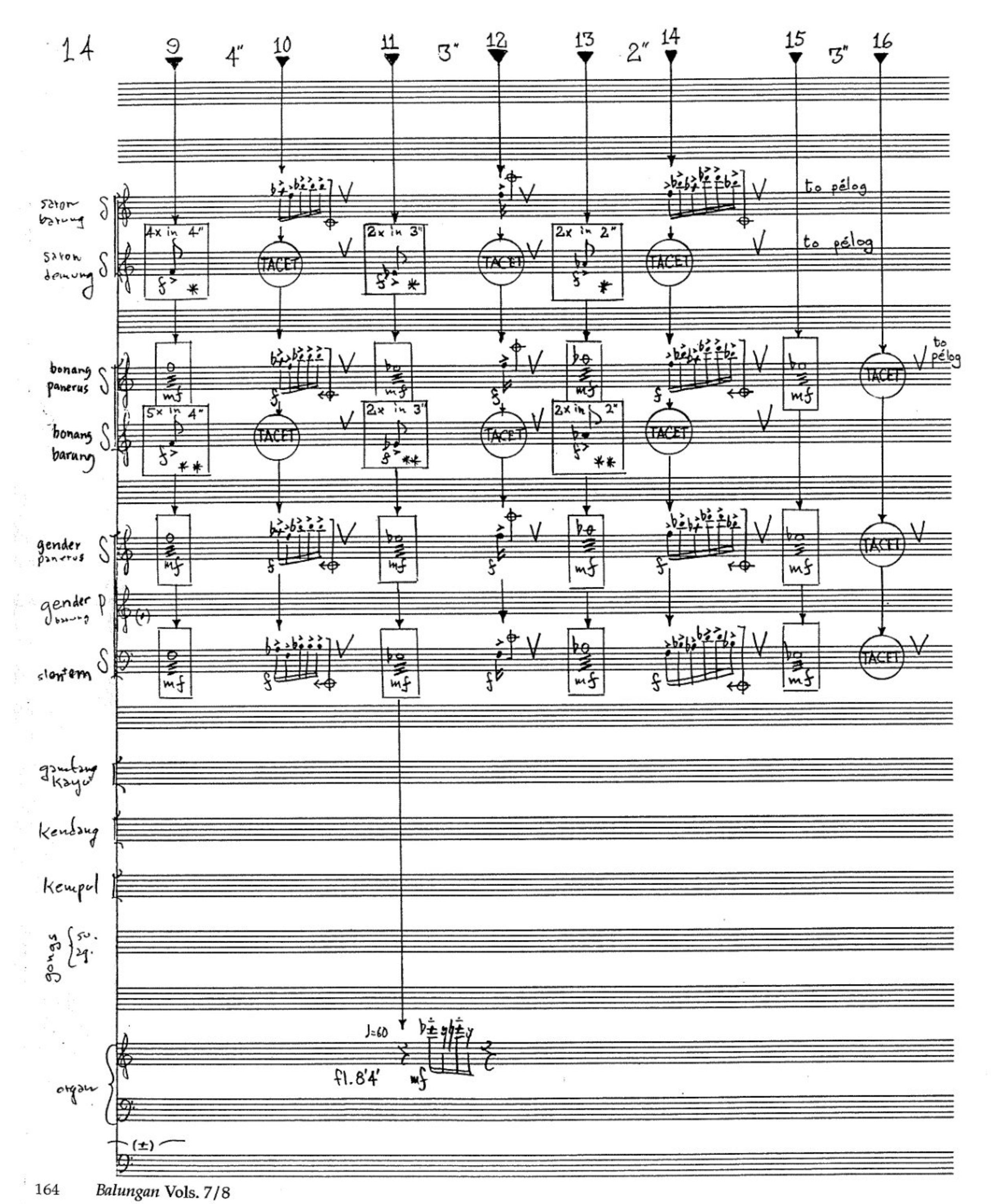
slow

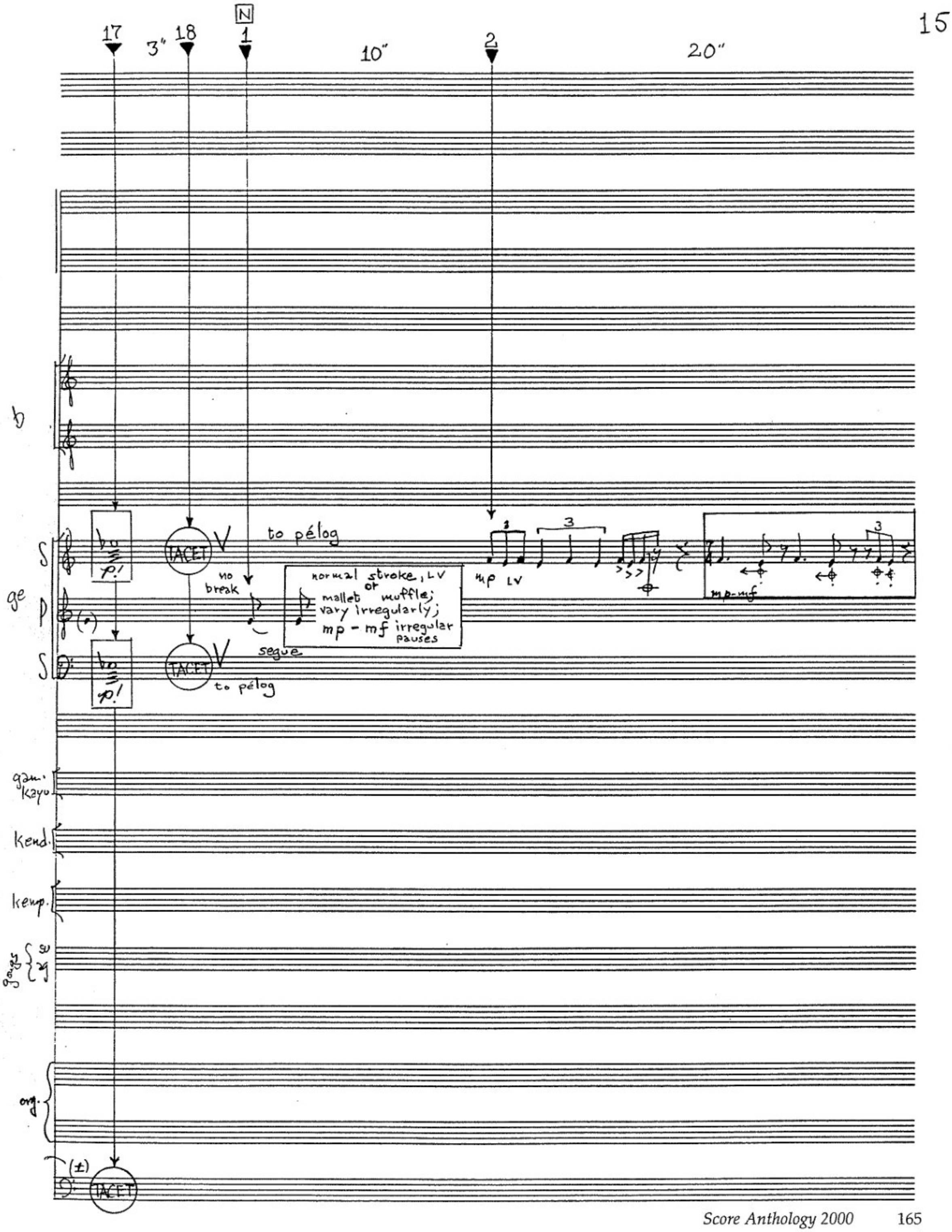
very slow

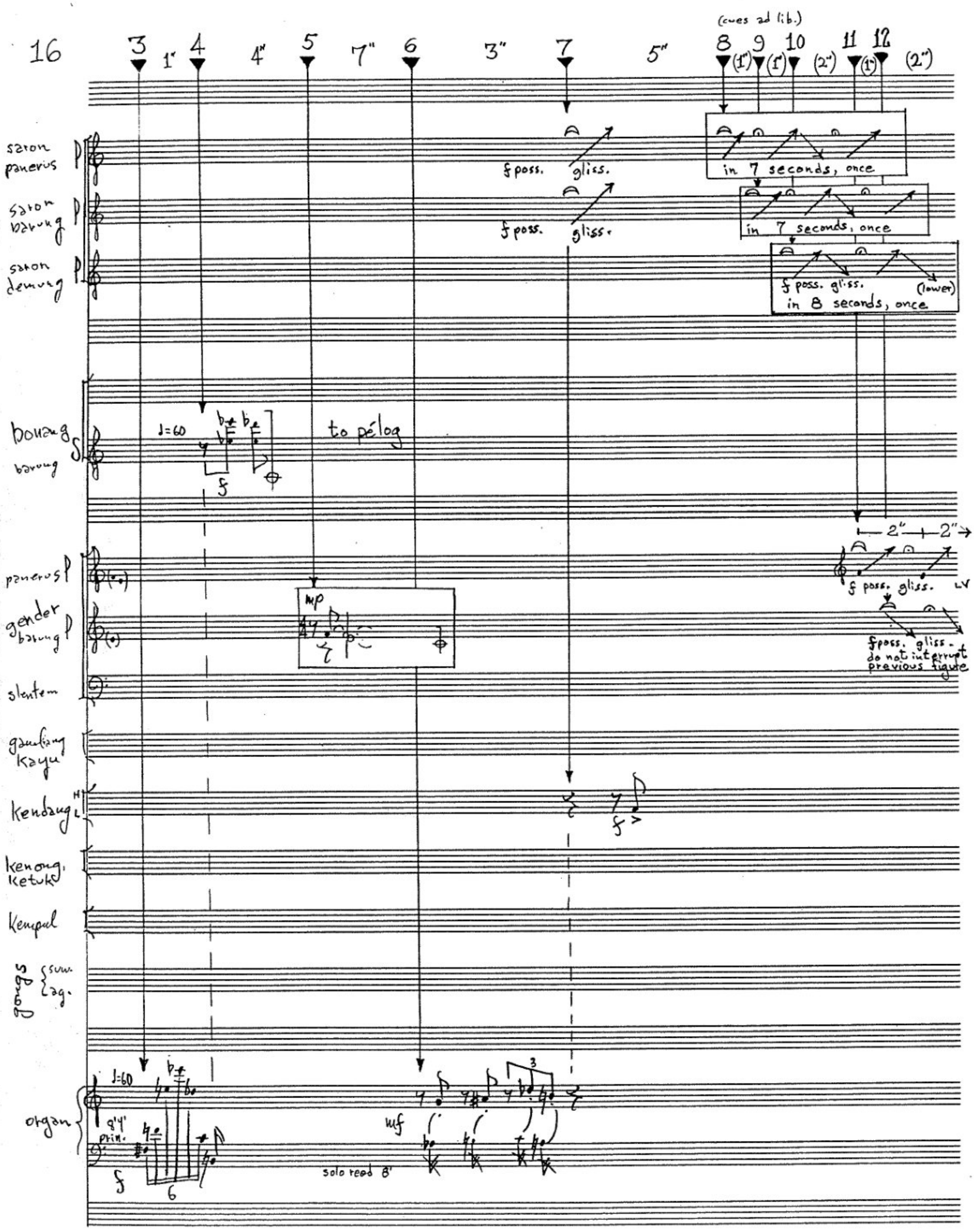
LV

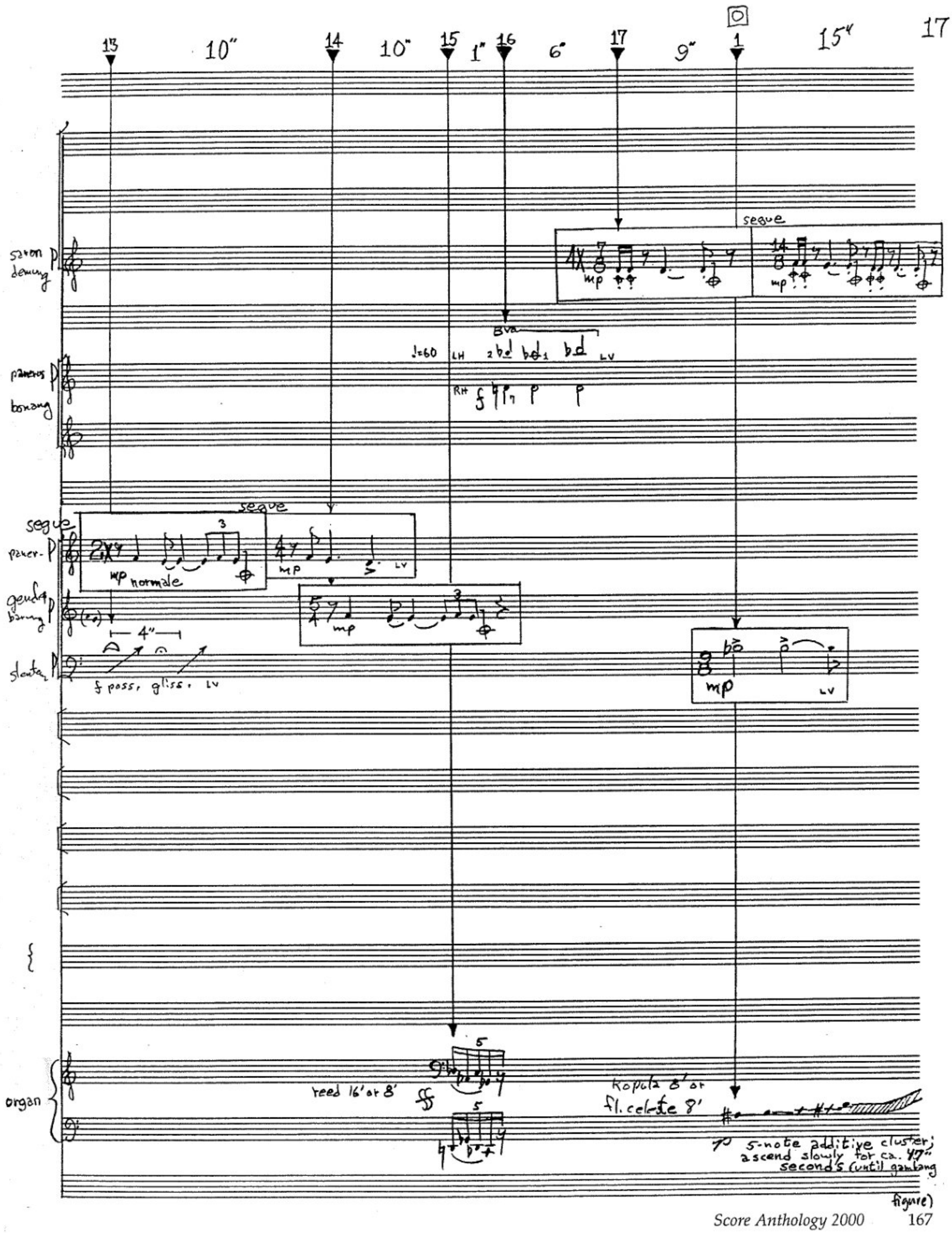

12
1
bonang panerus
bonang barung
gender panerus
gender barung
p
poco
cresc.
gambang kayu
kendang
low
mp - poco a poco cres - cen - do - - -
gongs
sawban
agung
organ

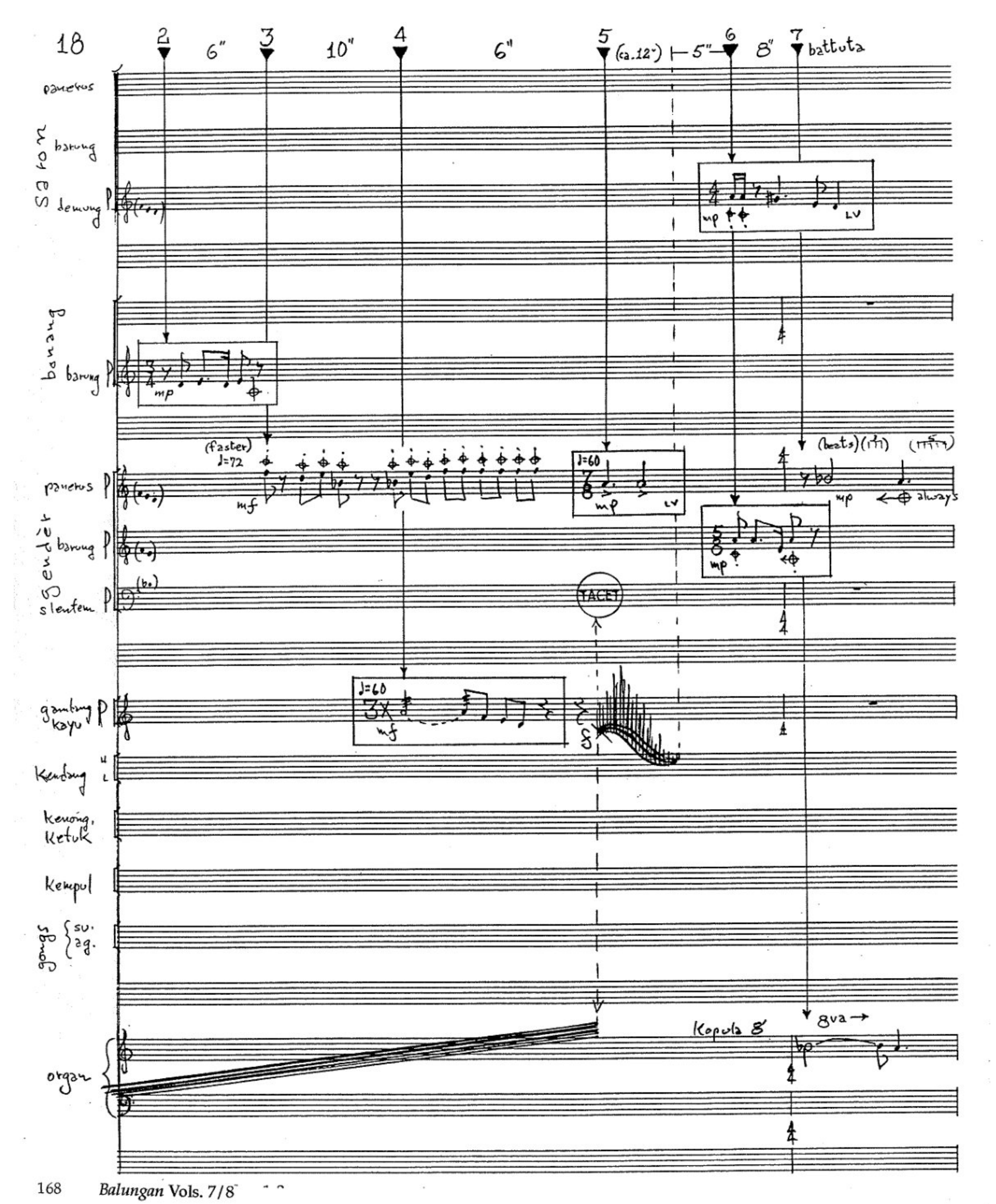

13
2
3 subito
2"
4
(♩=60)
5
2"
6
7
3"
8
♩=60
saron barung
saron demung
twice in 2"
TACET
twice in 2"
3x in 3"
TACET
bonang panerus
bonang barung
twice in 2"
TACET
twice in 2"
4x in 3"
TACET
gender panerus
gender barung
gender panerus
kendang
songs su. zg.
8va
LV a niente
org.
8' celeste (+-) from manual
* ** } vary as at K, always f, foreground

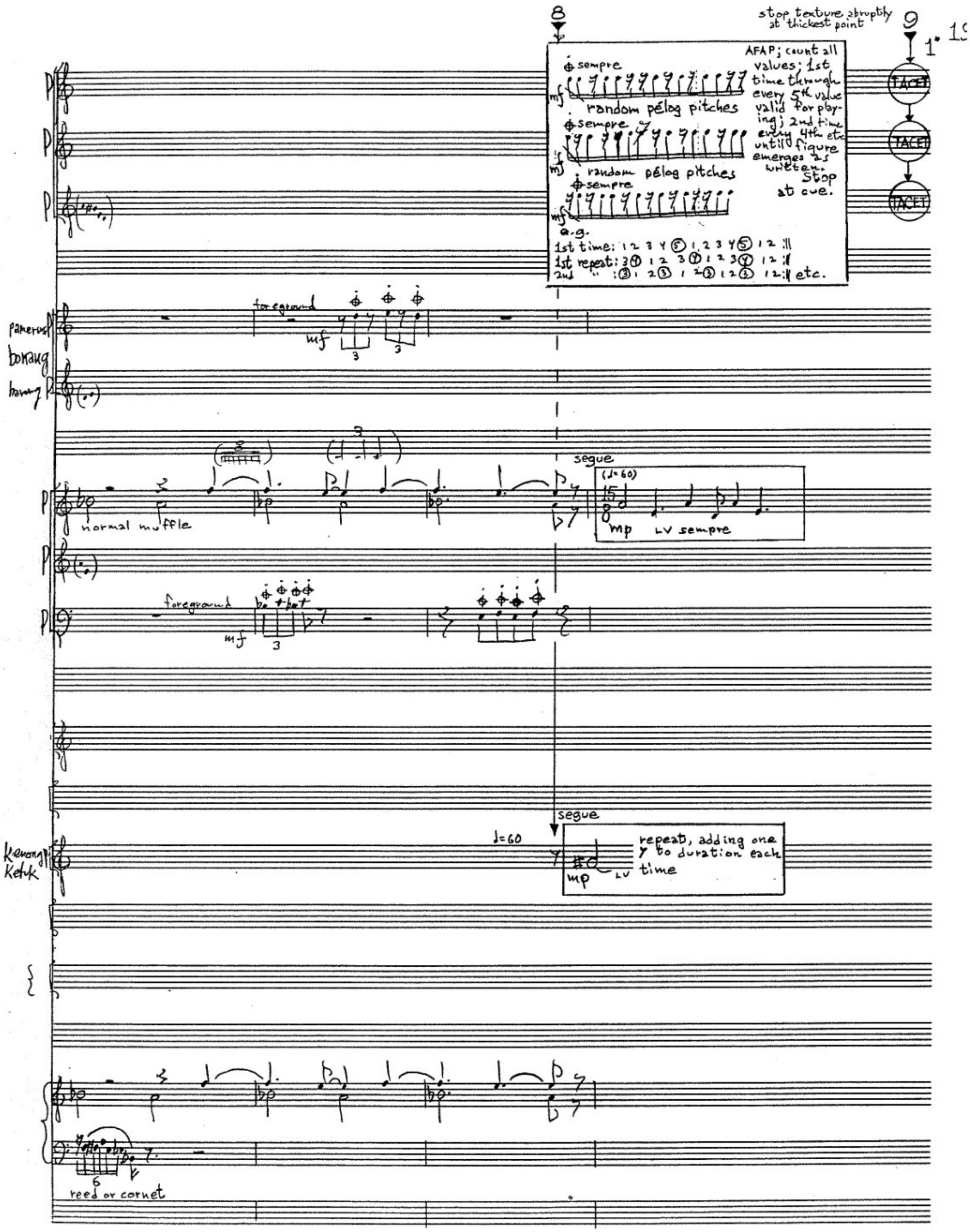

14
9
4"
10
11
3"
12
13
2"
14
15
3"
16
saron barung
saron demung
4x in 4"
TACET
2x in 3"
2x in 2"
to pélog
bonang panerus
bonang barung
5x in 4"
gender panerus
gender barung
slentem
gambang kayu
kendang
kempul
gongs
su.
ag.
J=60
organ
fl. 8' 4'
mf

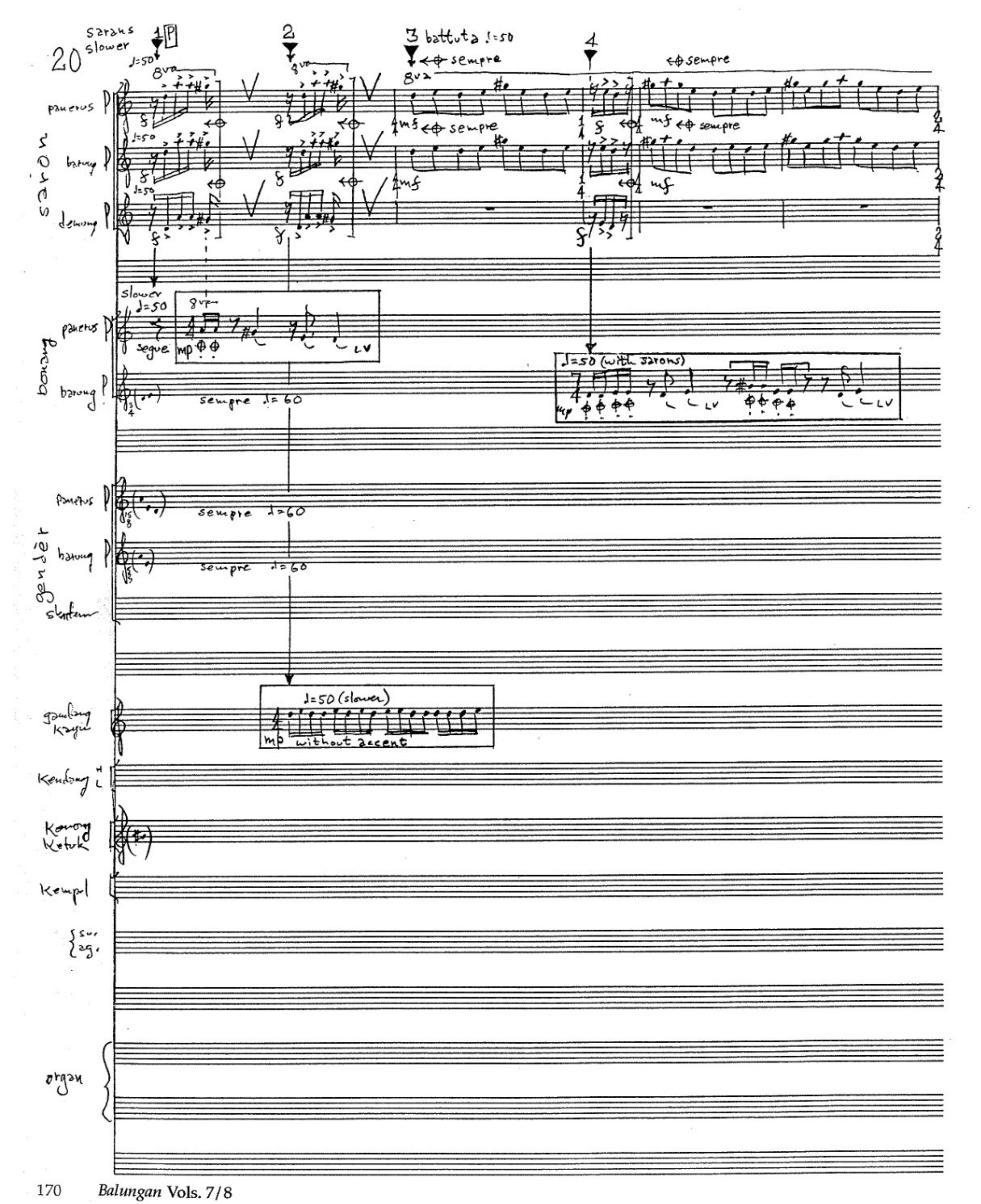

17
3"
18
N
1
10"
2
20"
b
S
ge
p
S
TACET
to pélog
no break
normal stroke, LV or mallet muffle; vary irregularly; mp - mf irregular pauses
segue
mp LV
mp-mf
gam. kayo
kend.
kemp.
gongs
su
ag
org.
(±)
TACET

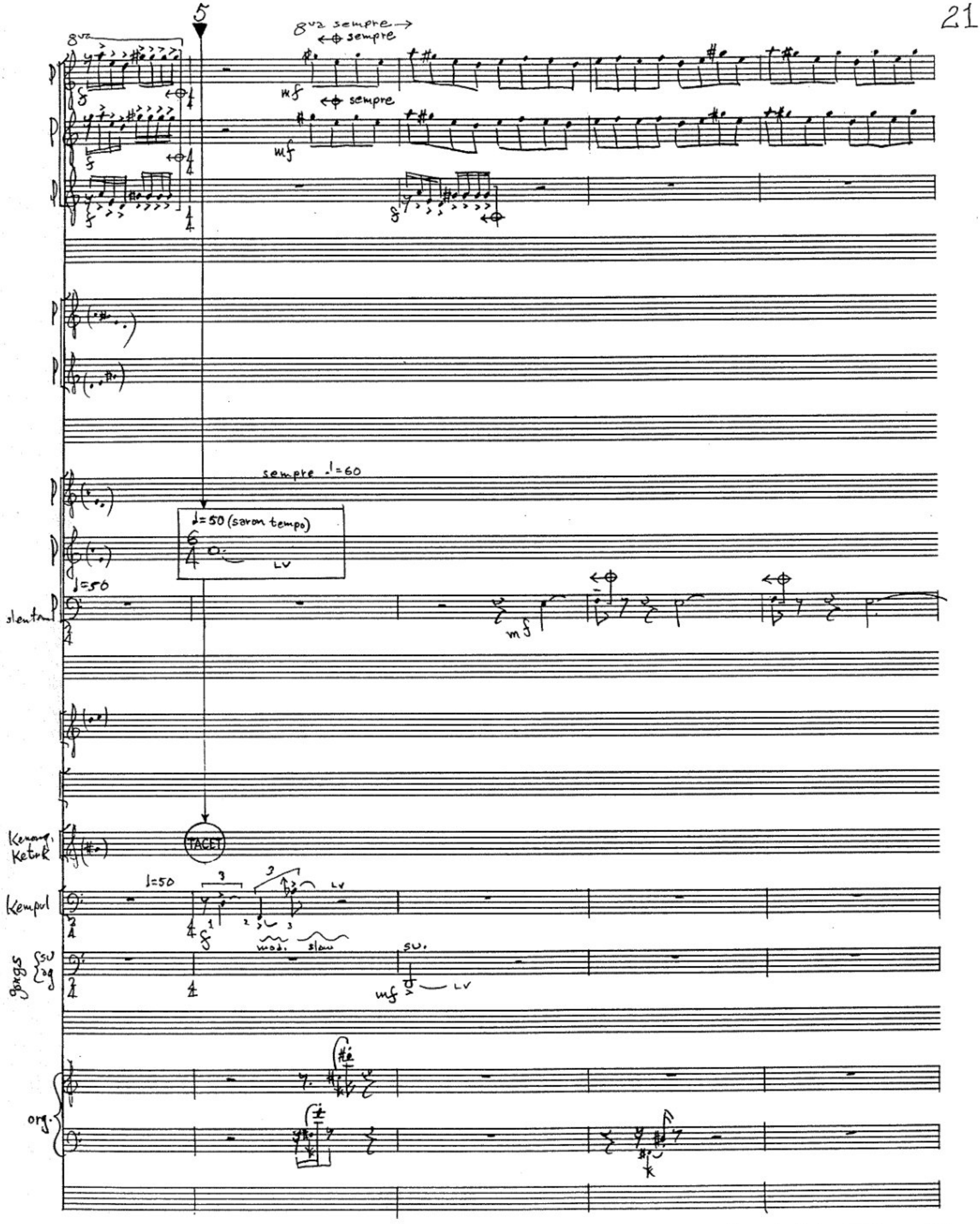

16
(cues ad lib.)
3 1" 4 4" 5 7" 6 3" 7 5" 8 (1") 9 (1") 10 (2") 11 (1") 12 (2")
saron panerus
saron barung
saron demung
f poss. gliss.
in 7 seconds, once
in 7 seconds, once
f poss. gliss. (lower)
in 8 seconds, once
bonang barung
♩=60
to pélog
2" 2"
f poss. gliss. LV
panerus
gender barung
mp
f poss. gliss. do not interrupt previous figure
slentem
gambang kayu
kendang
kenong, ketuk
kempul
gongs
sus. ag.
organ
♩=60
8' 4' prin.
solo reed 8'
mf

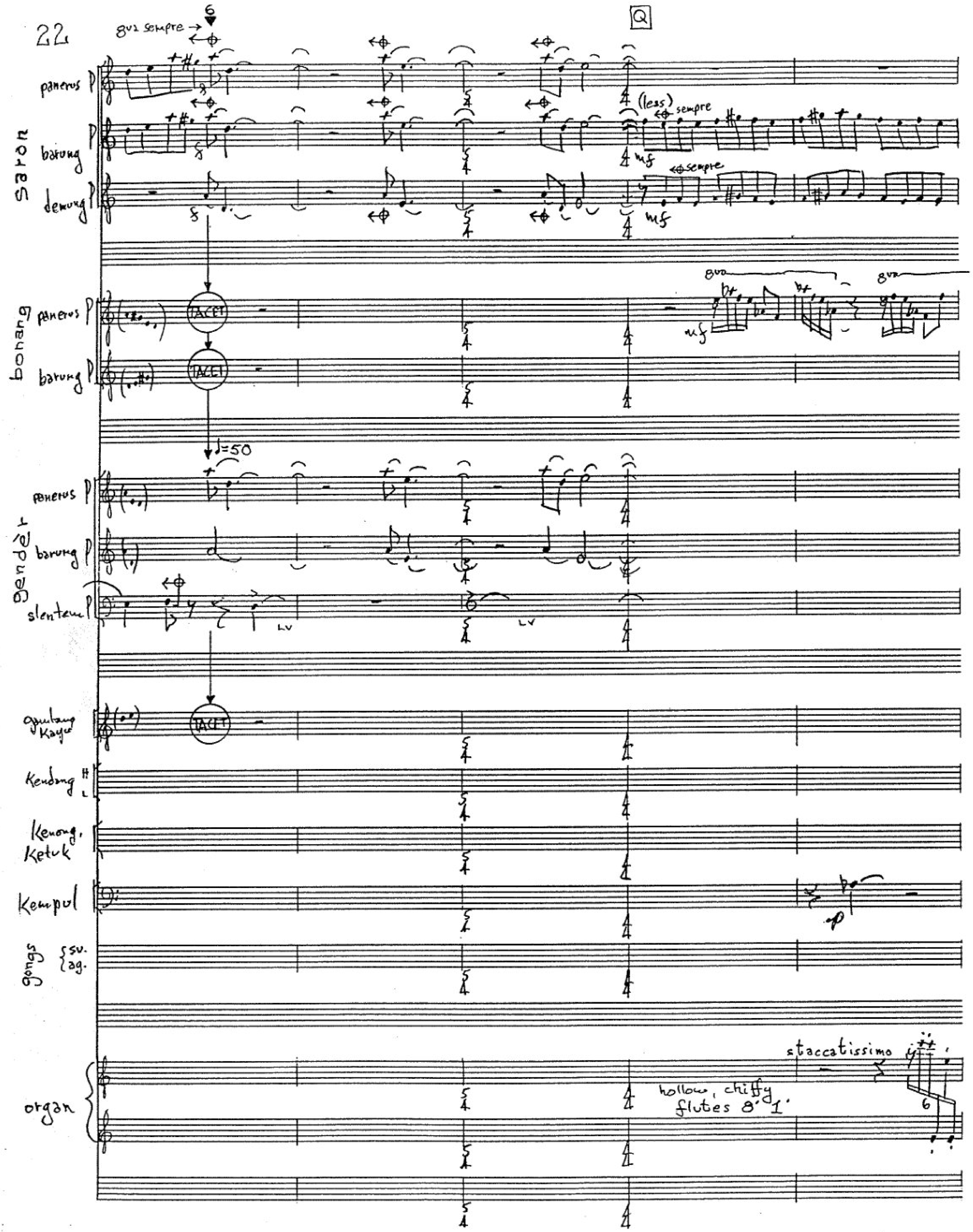

17
13
10"
14
10"
15
1"
16
6"
17
9"
1
15"
saron demung
p
mp
segue
♩=60
LH
RH
LV
panerus
bonang
segue
paker
mp normale
mp
LV
gendér barung
4"
slentem
f poss. gliss. LV
mp
LV
organ
reed 16' or 8'
ff
kopula 8' or
fl. celeste 8'
5-note additive cluster; ascend slowly for ca. 47" seconds (until gambang figure)


18
2
6"
3
10"
4
6"
5
(ca.12")
5"
6
8"
7
battuta
panerus
barung
demung
barung
barung
(faster)
♩=72
mf
mp
♩=60
mp
LV
(beats)
always
panerus
barung
slentem
TACET
gantung kayu
♩=60
3x
mf
Kendang
Kenong, Ketuk
Kempul
gongs
su.
ag.
Kopula 8'
8va
organ

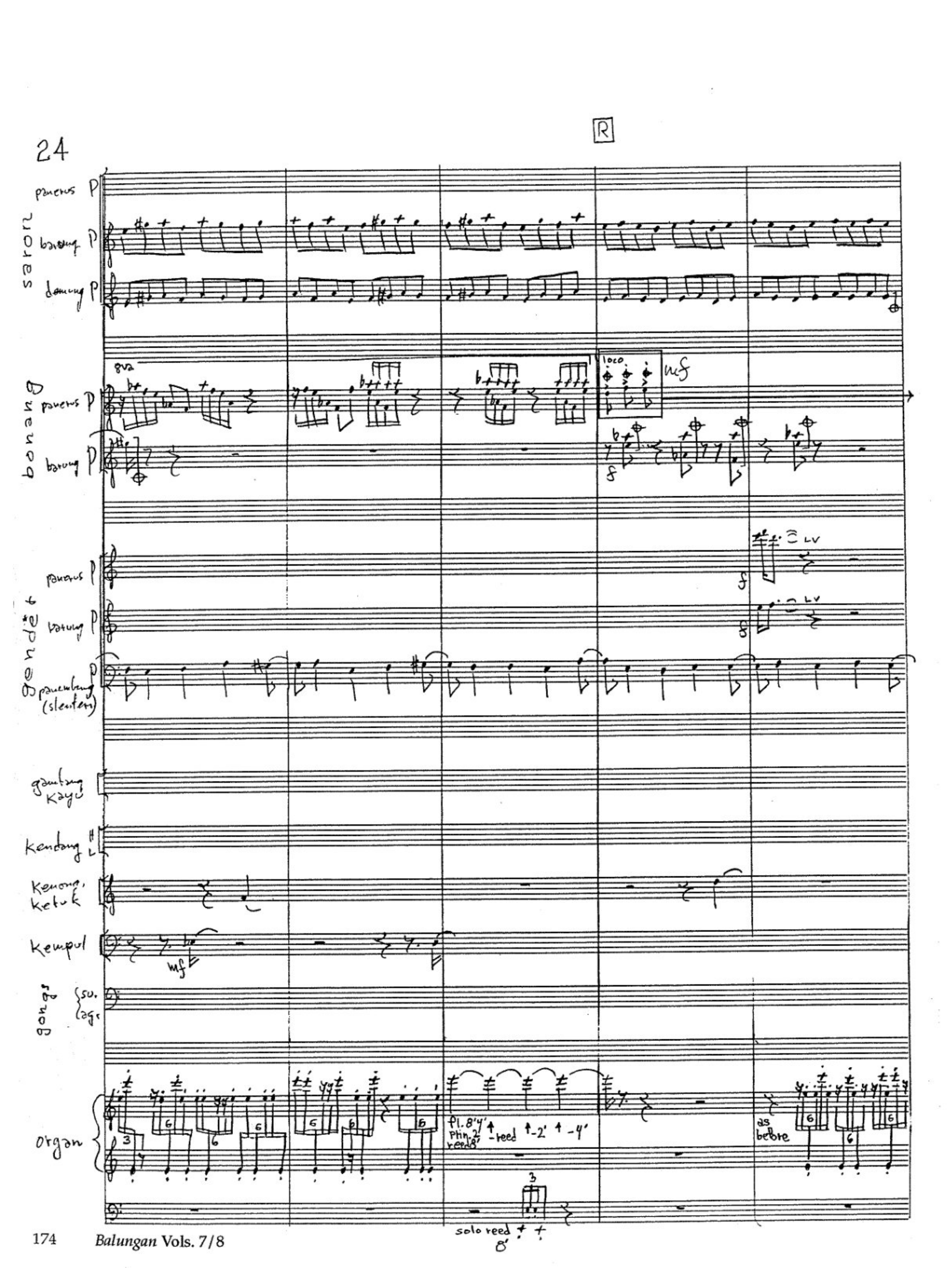

8
stop texture abruptly at thickest point
9
1" 1:
AFAP; count all values; 1st time through every 5th value valid for playing; 2nd time every 4th etc until figure emerges as written. Stop at cue.
sempre
random pélog pitches
sempre
random pélog pitches
sempre
e.g.
1st time: 1 2 3 4 5 1 2 3 4 5 1 2 :||
1st repeat: 3 4 1 2 3 4 1 2 3 4 1 2 :||
2nd " : 3 1 2 3 1 2 3 1 2 3 1 2 :|| etc.
TACET
TACET
TACET
foreground
pameroot
bonang
barung
segue
normal muffle
(♩=60)
mp
LV sempre
foreground
segue
♩=60
repeat, adding one ♪ to duration each time
mp
LV
kenong
ketuk
reed or cornet

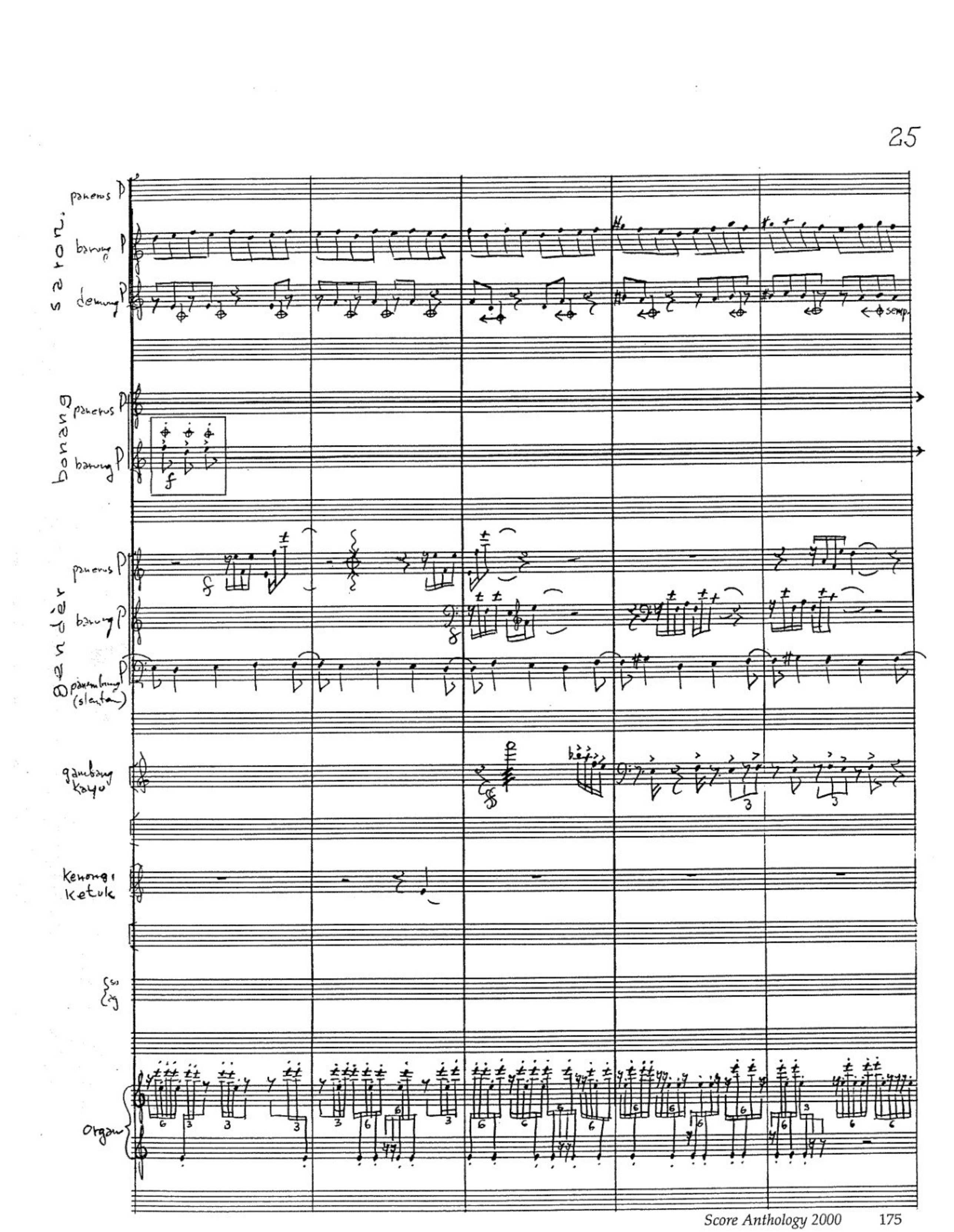

20
sarons
slower
1
2
3 battuta ♩=50
4
sempre
8va
panerus
barung
demung
slower
♩=50
8va
panerus
barung
segue
mp
LV
sempre ♩=60
♩=50 (with sarons)
panerus
barung
sempre ♩=60
gender
slentem
♩=50 (slower)
mp without accent
gambang kayu
kendang
kenong
ketuk
kempul
suwukan
organ

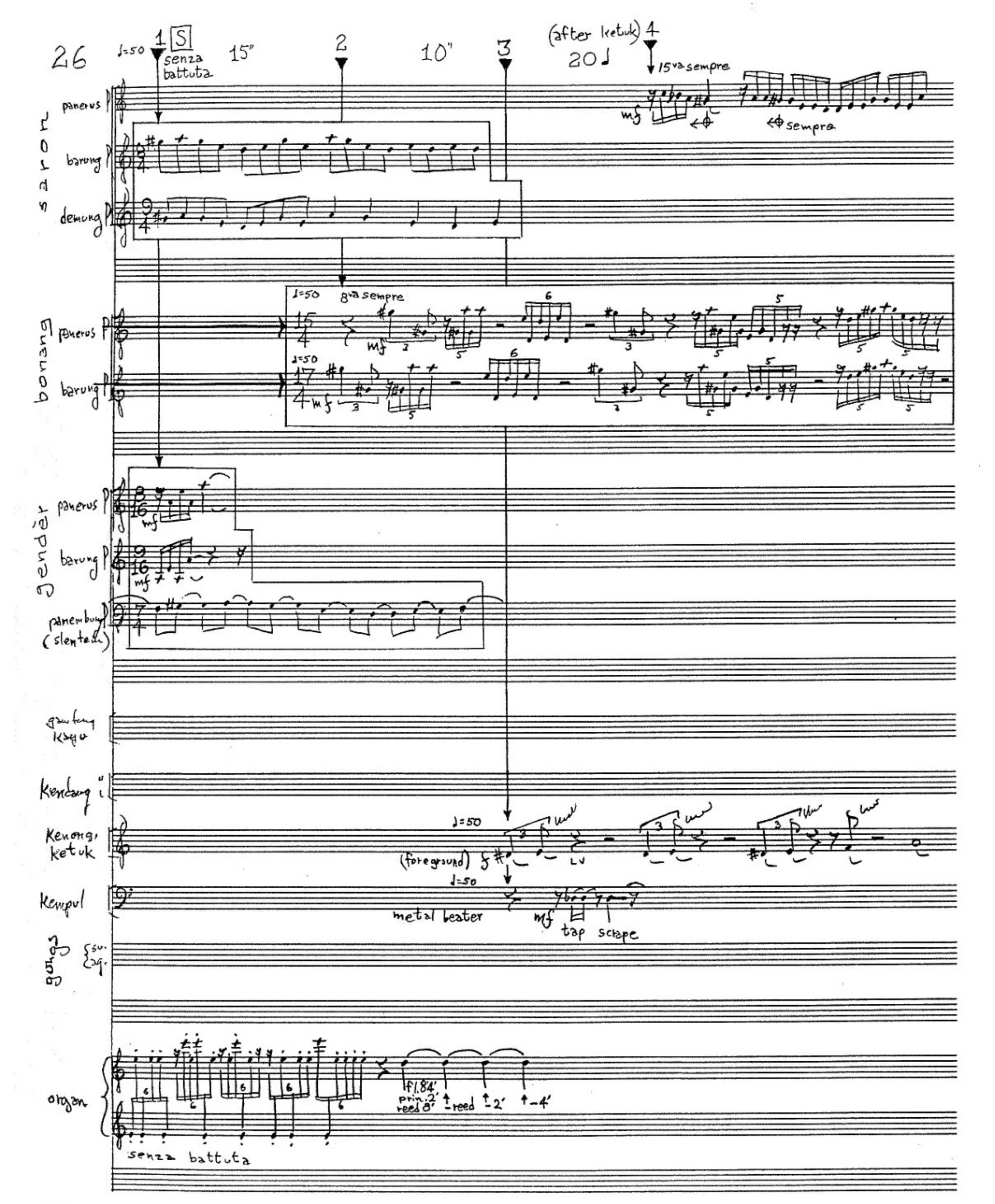

5
8va
8va sempre
sempre
mf
sempre
mf
sempre ♩=60
♩=50 (saron tempo)
LV
♩=50
slentando
mf
TACET
Kenong, Ketuk
Kempul
♩=50
mod.
slow
SU.
mf
LV
gongs
SU
SG
org.

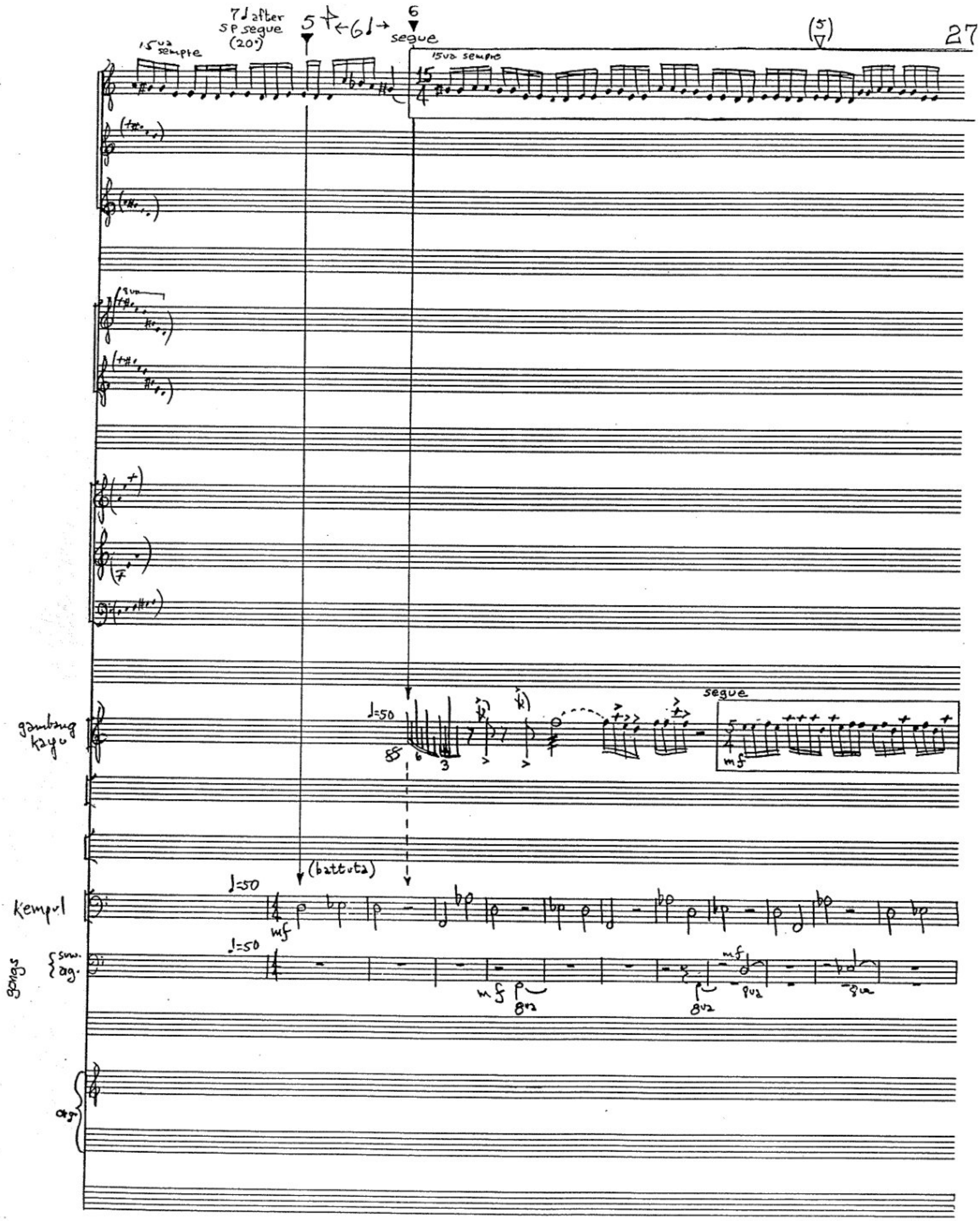

22
8va sempre →
Q
saron
panerus
barung
demung
(less)
sempre
mf
bonang
panerus
barung
TACET
gender
panerus
barung
slentem
LV
♩=50
gambang kayu
TACET
kendang
kenong, ketuk
kempul
gongs
su.
ag.
organ
staccatissimo
hollow, chiffy
flutes 8' 1'

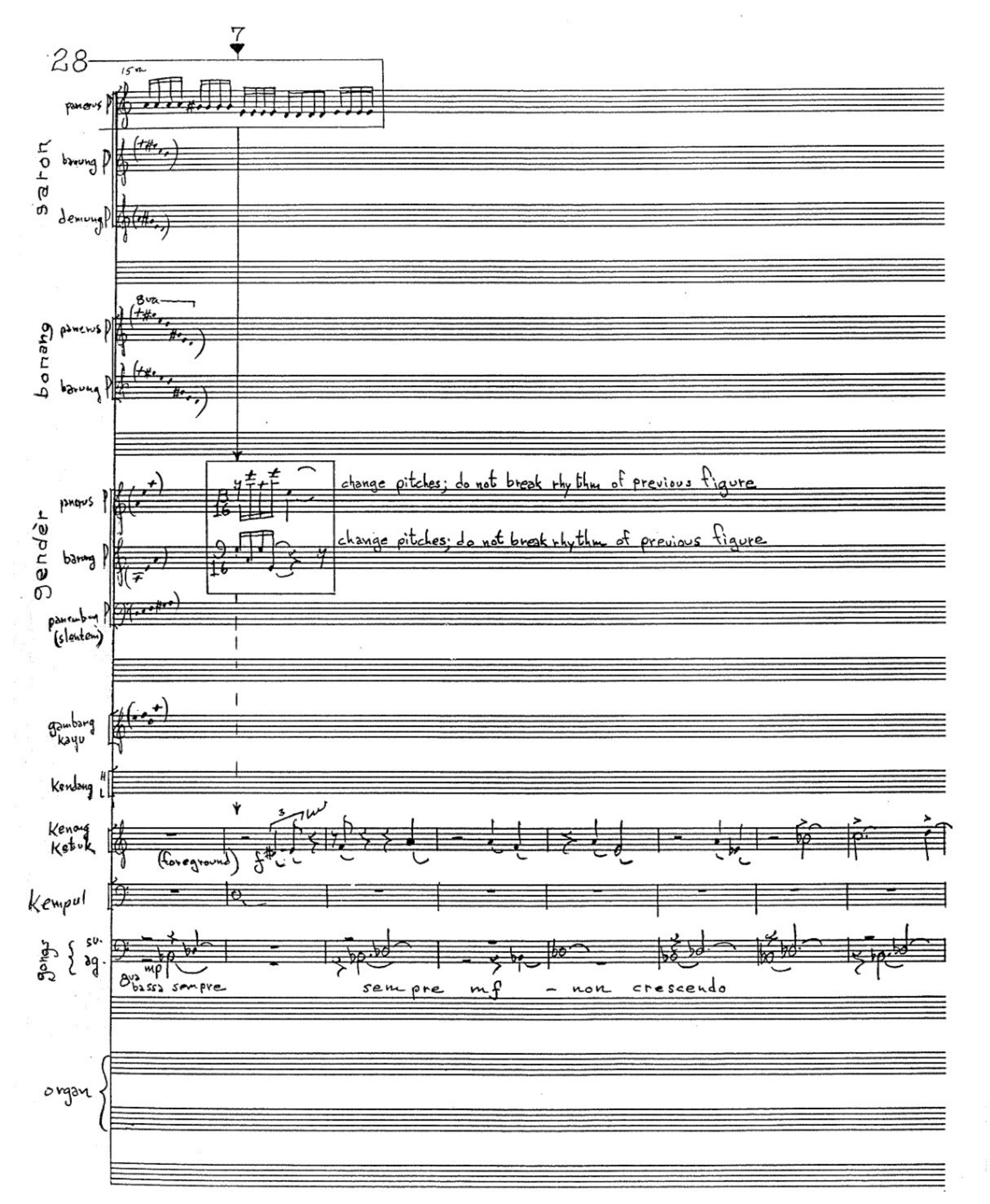
8va sempre
LV sempre
mf
sempre
LV
sempre
mf
mf
Kendang M L
Kenong
mf
LV
Kempul
mp


24
R
saron
panerus
barung
demung
bonang
panerus
barung
8va
loco
mf
f
gender
panerus
barung
pauemlung (slentem)
LV
gantung kayu
kendang
kenong, ketuk
kempul
mf
gong
su.
ag.
Organ
fl. 8' 4'
ptin. 2'
reed 8'
-reed
-2'
-4'
as before
solo reed 8'


saron
panerus
barung
demung
semp.
bonang
panerus
barung
f
peking
panerus
barung
f
gender
panerus
barung
p
gambang kayu
kenong
ketuk
gong
Organ


26
♩=50
1 S
senza battuta
15"
2
10"
3
(after ketuk) 4
20♩
15va sempre
sempre
saron
panerus
barung
demung
bonang
panerus
barung
8va sempre
gender
panerus
barung
panembung (slentem)
gambang kayu
kendang
kenong, ketuk
(foreground)
metal beater
tap
scrape
kempul
gong
organ
f 1.8' prin. 2' reed 8' -reed -2' -4'
senza battuta


27
7♩ after SP segue (20")
5
6
segue
(5)
15va sempre
15va sempre
gambang kayu
segue
mf
(battuta)
Kempul
mf
gongs
sus. ag.
mf
mf
8va
8va
8va
8va
ag.


28
7
15ma
saron
panerus
barung
demung
bonang
panerus
barung
8va
gender
panerus
barung
panerubung (slentem)
change pitches; do not break rhythm of previous figure
change pitches; do not break rhythm of previous figure
gambang kayu
Kendang
H
L
Kenong Ketuk
(foreground)
Kempul
gong
su.
ag.
mp
gua bassa sempre
sempre mf - non crescendo
organ

8va sempre

8va

8va sopra

foreground f LV

TACET

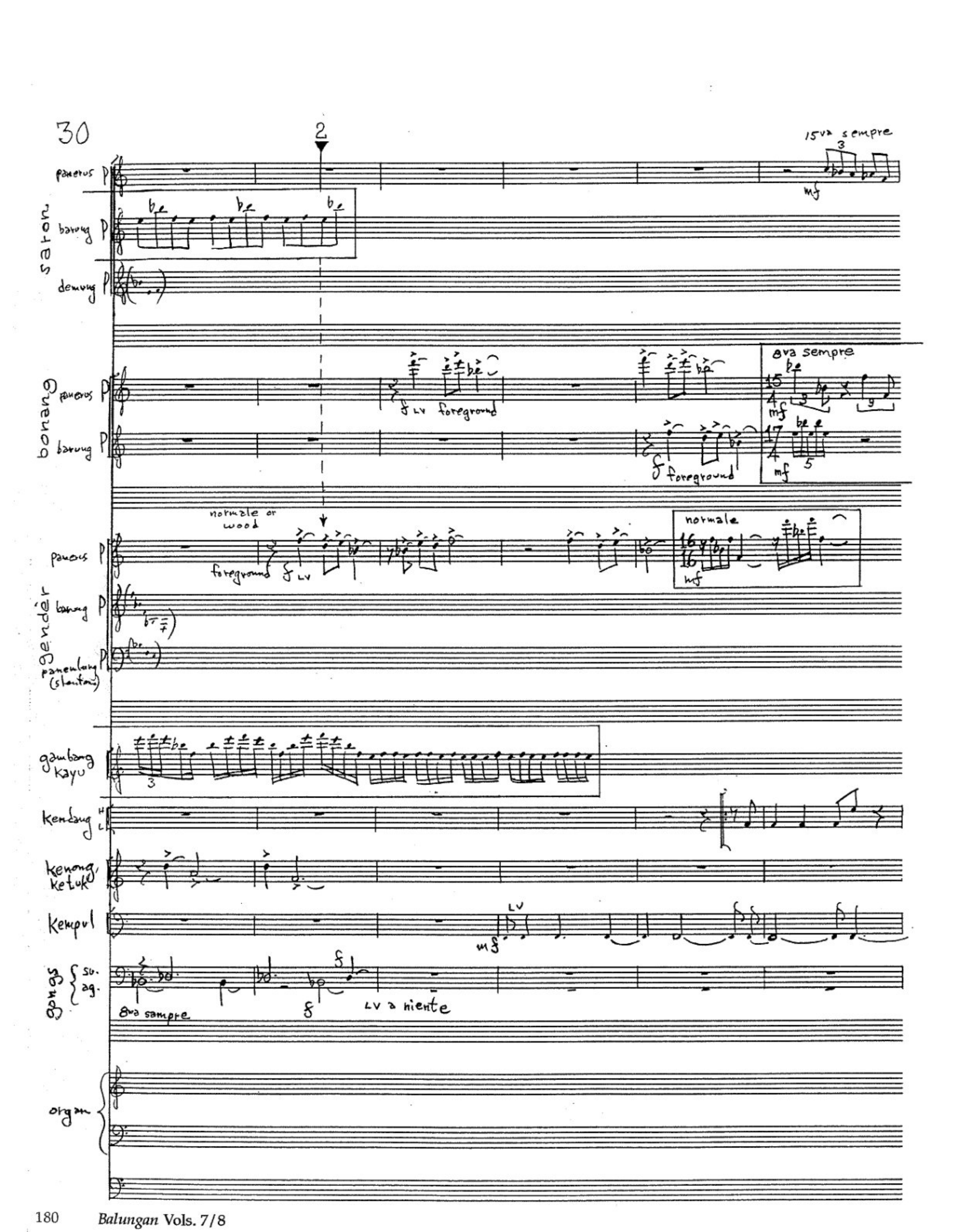
normale or wooden end

segue

(foreground) f LV

mf

gongs


30
2
15va sempre
saron
panerus
barung
demung
bonang
panerus
barung
8va sempre
foreground
foreground
normale or wood
normale
foreground
gender
panerus
barung
panerumbang (slentam)
gambang kayu
kendang
kenong, ketuk
kempul
gongs
su.
ag.
8va sempre
LV a niente
organ

senza battuta

when organ reaches mf 2

2"-4" after full organ (ca. 60" after 2) 3

15va sempre

8va sempre

senza battuta

repeat last 2 notes, leaving one add'l beat rest after each: 5, 6, 7 ♩ etc.

repeat, leaving always one additional beat rest between groups: 6½, 7½ ♩ etc.

repeat last 2 notes as before

continue in like manner, one additional ♪ between each repetition. Diminuendo.

sempre f

TACET

(after 8 ♩)

(play again after 16 ♩)

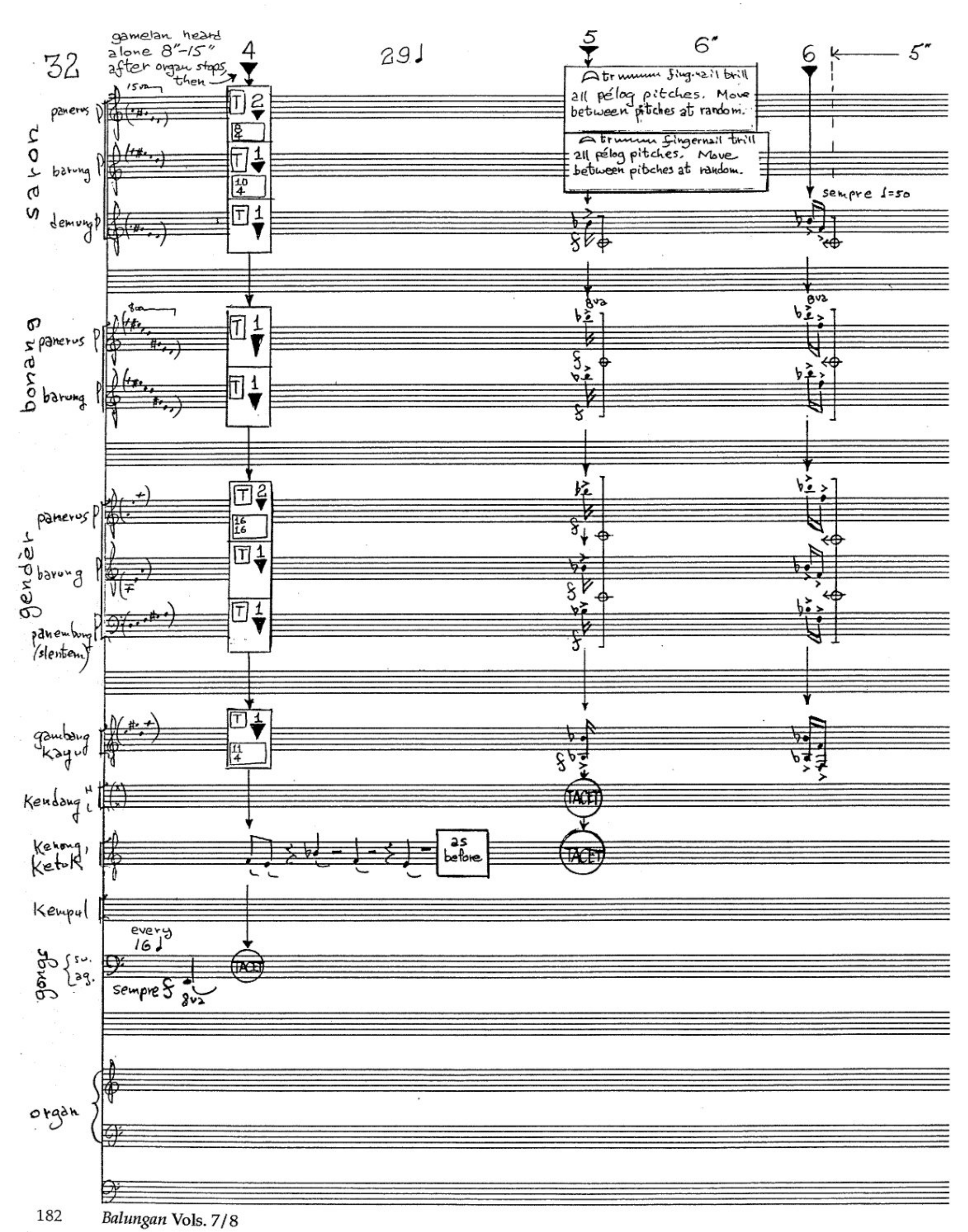
organ enter ppp with gong cue. crescendo as indicated below to arrive at full organ 50"-60" later. Then withdraw stops in reverse order over 50"-60".

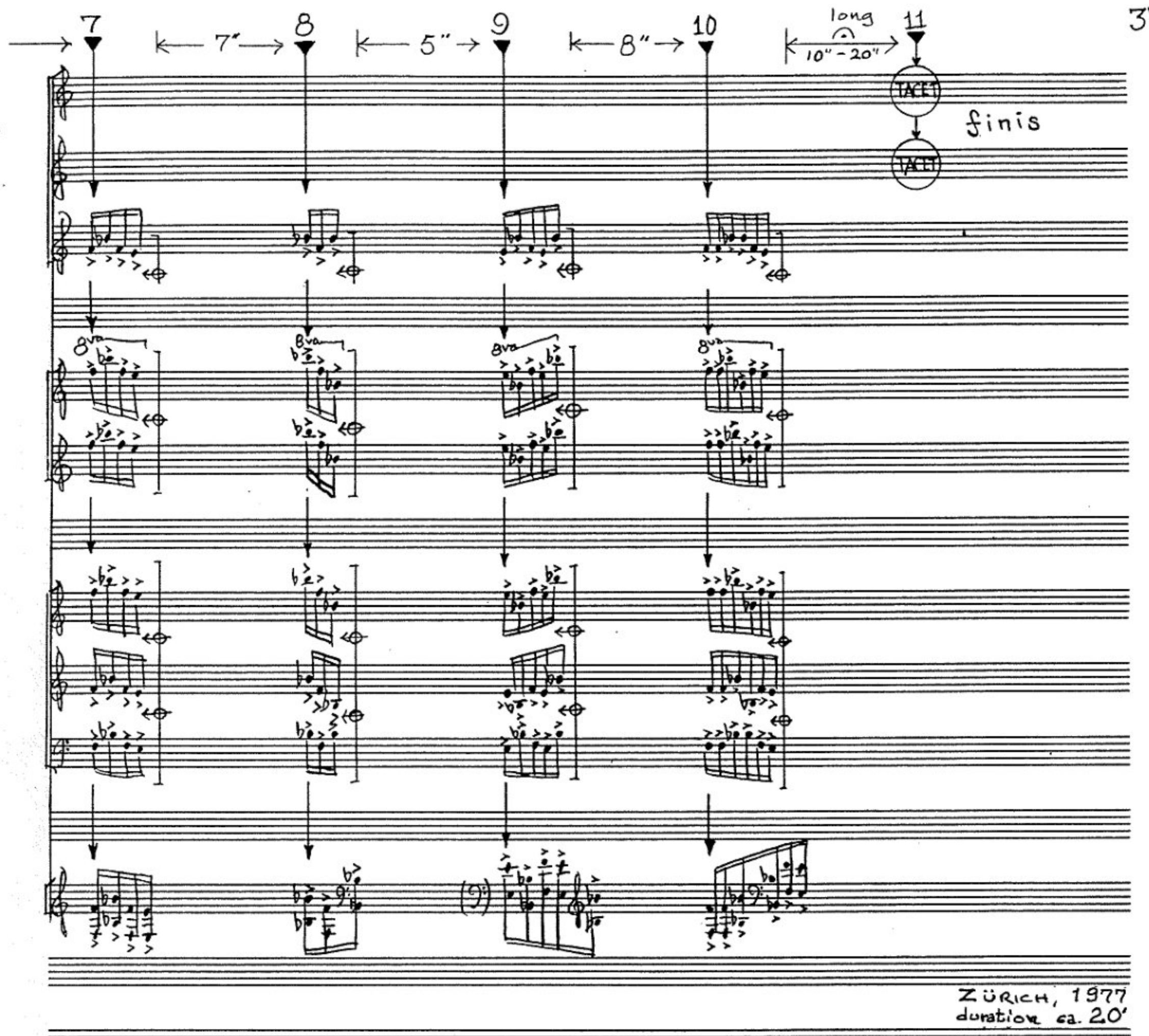
RH cluster F#GG#A; LH free to add stops.

Begin flute 8' manual only; add stops slowly at irregular intervals. Begin with flutes, then strings, then principals; within each category, build by pitch levels: 8' then 4', 16', 2', mutations, and mixtures always in order of acuity of sound. Then add reeds softest to loudest, in the order 8', 16', 4', 32'. Lastly add pedal couplers. Take about 1½' to arrive at full organ; cue conductor at arrival. Allow full organ to sound a bit, then retire stops in more or less reverse order finishing with the softest 8' flute about 1½' after achieving full organ. Hold the final flute sound until conductor cues release.

(depressed but not sounding until pedal stops are drawn)

optional: add zimbelstern 2"-3" before full organ; withdraw 5" after 3


32
gamelan heard alone 8"–15" after organ stops, then
4
29
5
6"
6
5"
trrrrrrr fingernail trill all pélog pitches. Move between pitches at random.
trrrrrrr fingernail trill all pélog pitches. Move between pitches at random.
sempre ♩=50
saron
panerus
barung
demung
bonang
panerus
barung
gendèr
panerus
barung
panembung (slentem)
gambang kayu
Kendang
Kenong, Ketuk
Kempul
gong
every 16
sempre
TACET
TACET
TACET
as before
organ


7
8
9
10
11
7"
5"
8"
long
10" - 20"
TACET
TACET
finis
8va
ZÜRICH, 1977
duration ca. 20'