Richard Felciano

IN CELEBRATION OF GOLDEN RAIN

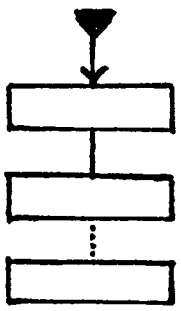
for Gamelan and Organ

Commissioned for the Twelfth World Congress
of the International Musicological Society
The University of California, Berkeley, 1977

Recorded on Opus One CD 155

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.



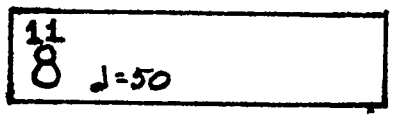
cue

cue this part

ignore this part

coordinate the cue with this part

| = coordinate

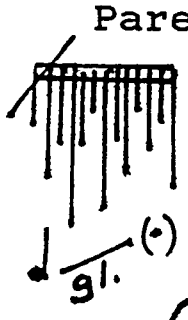
Boxed material is to be repeated until a new instruction is given or a dropout cue (TACET) occurs. Boxes may contain metric signatures and tempo indications  or simply single notes or groups: = repeat, leaving irregular pauses between repetitions

= 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.

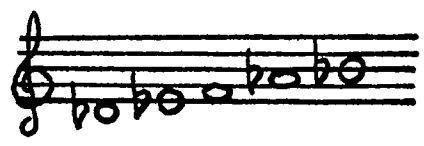
= mallet muffle; at end of stroke, mallet stays in contact with instrument -- thus one stroke per note.

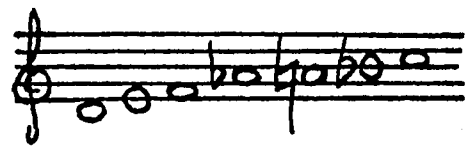
= hand muffle after striking (except bonang: mallet muffle after striking -- thus two strokes per note).

= 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: 

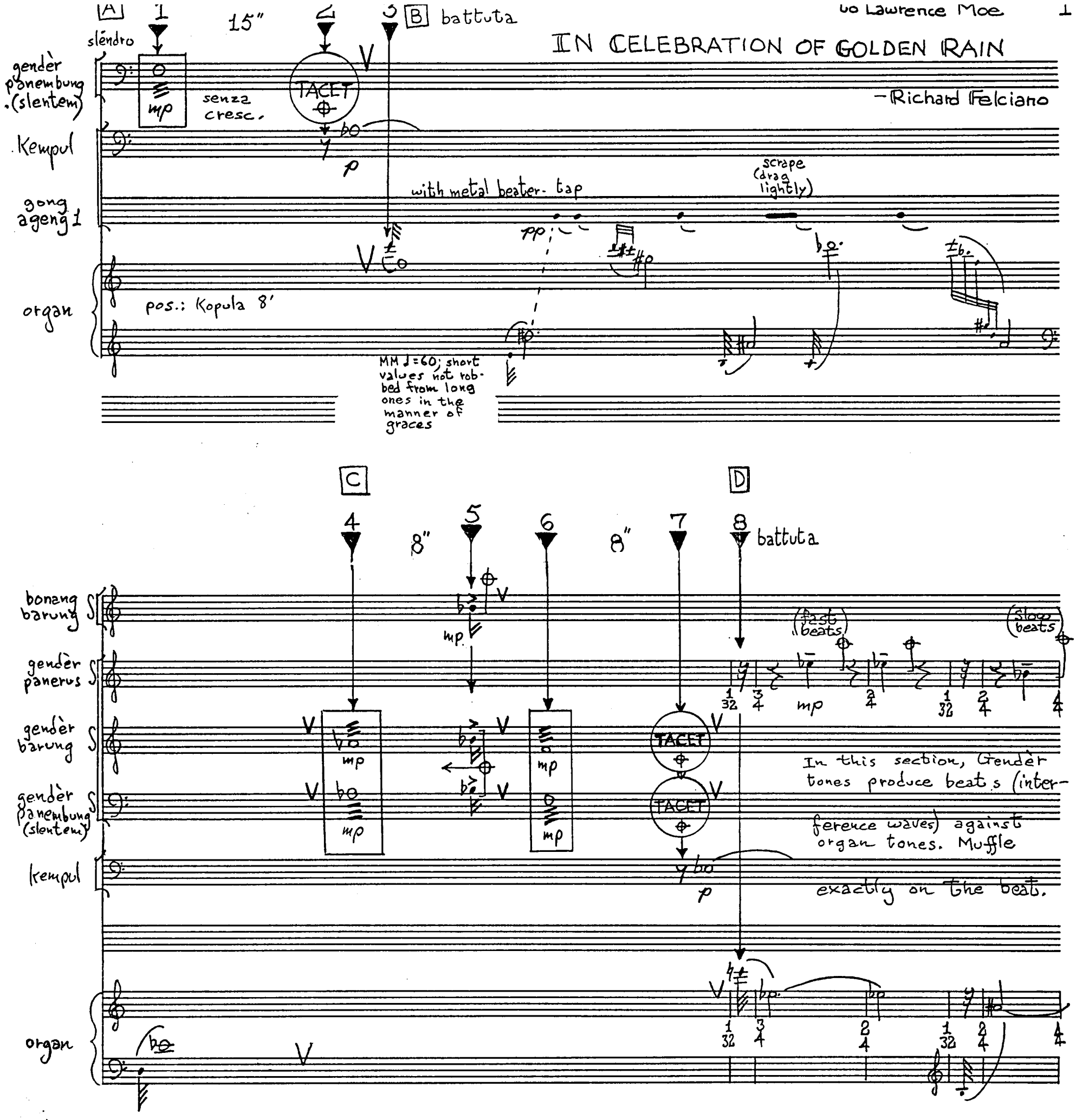
Thus it is assumed that B-flat in the organ part and B-flat in the gamelan part indicate two different frequencies, and the score makes use of these differences to create beat patterns and the like. Similarly, indications in the gamelan part such as "whole step, minor third" are to be understood in terms 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.

IN CELEBRATION OF GOLDEN RAIN

– Richard Felciano



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

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(beats)

bonang barung

gender panerus

(slow beats)

gender barung

microtone beating

gender panembung (slentem)

kempul

organ

E

1 2 3 4

7" 6"

(fast beats)

bonang barung

gender panerus

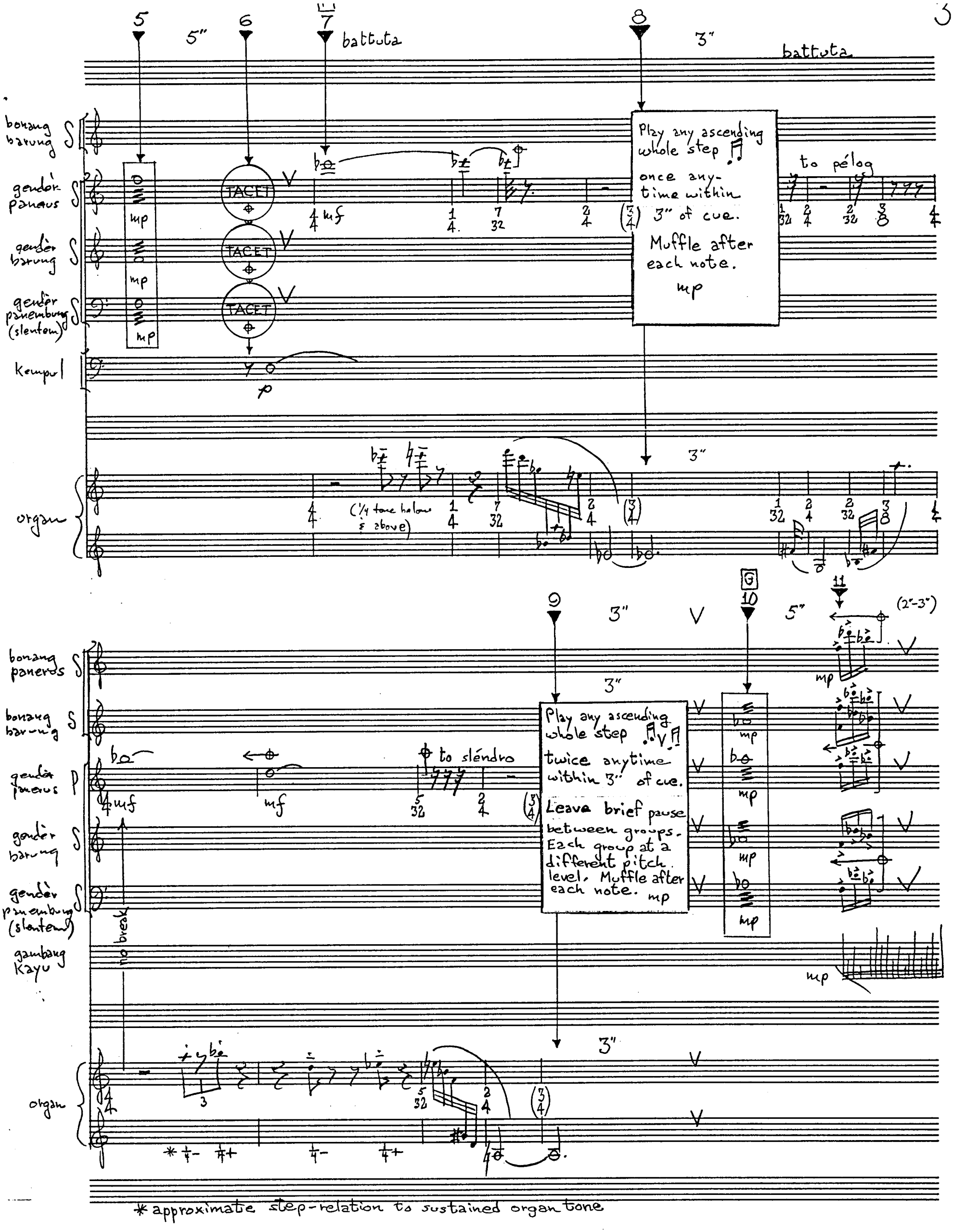
gender barung

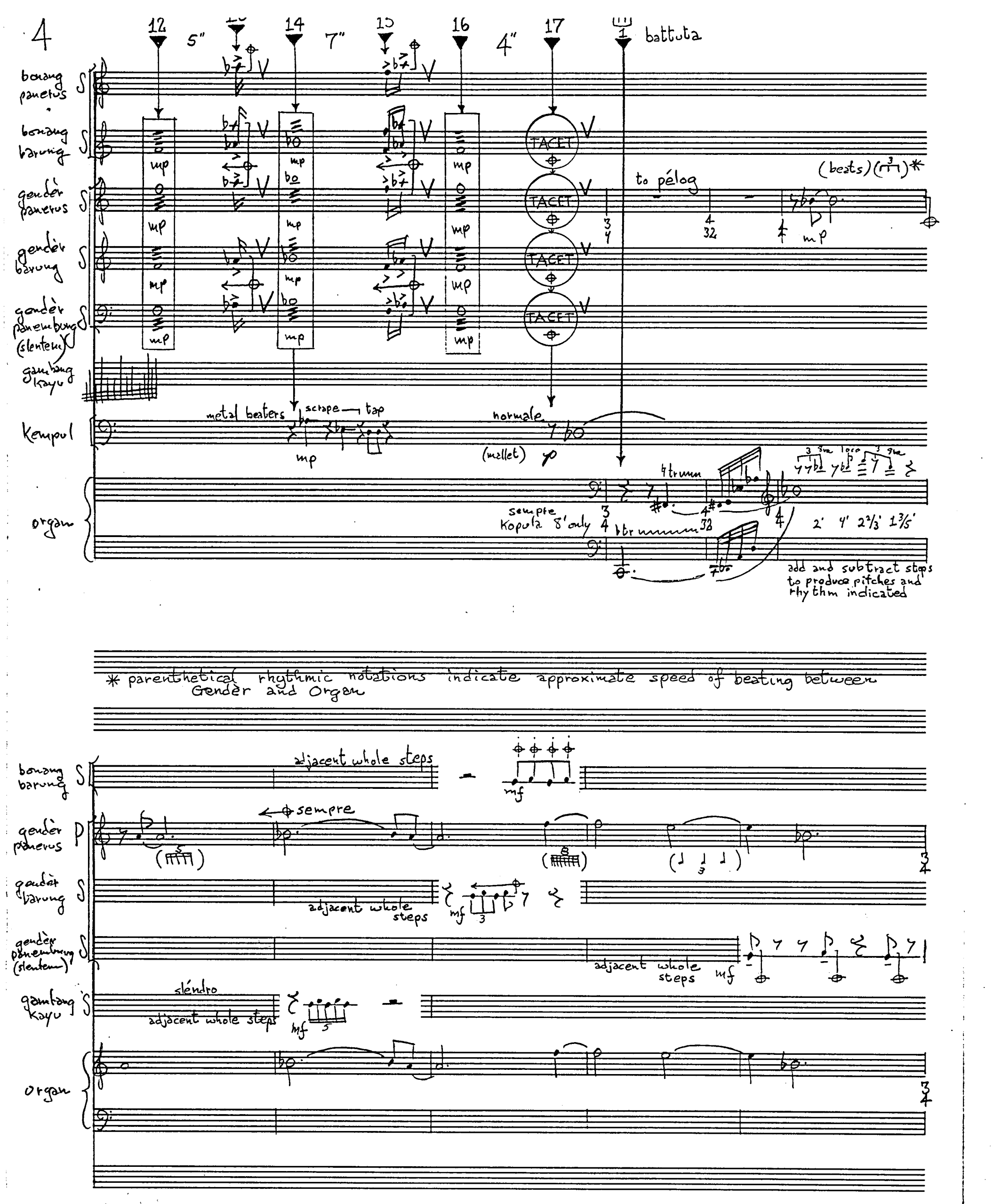
gender panembung (slentem)

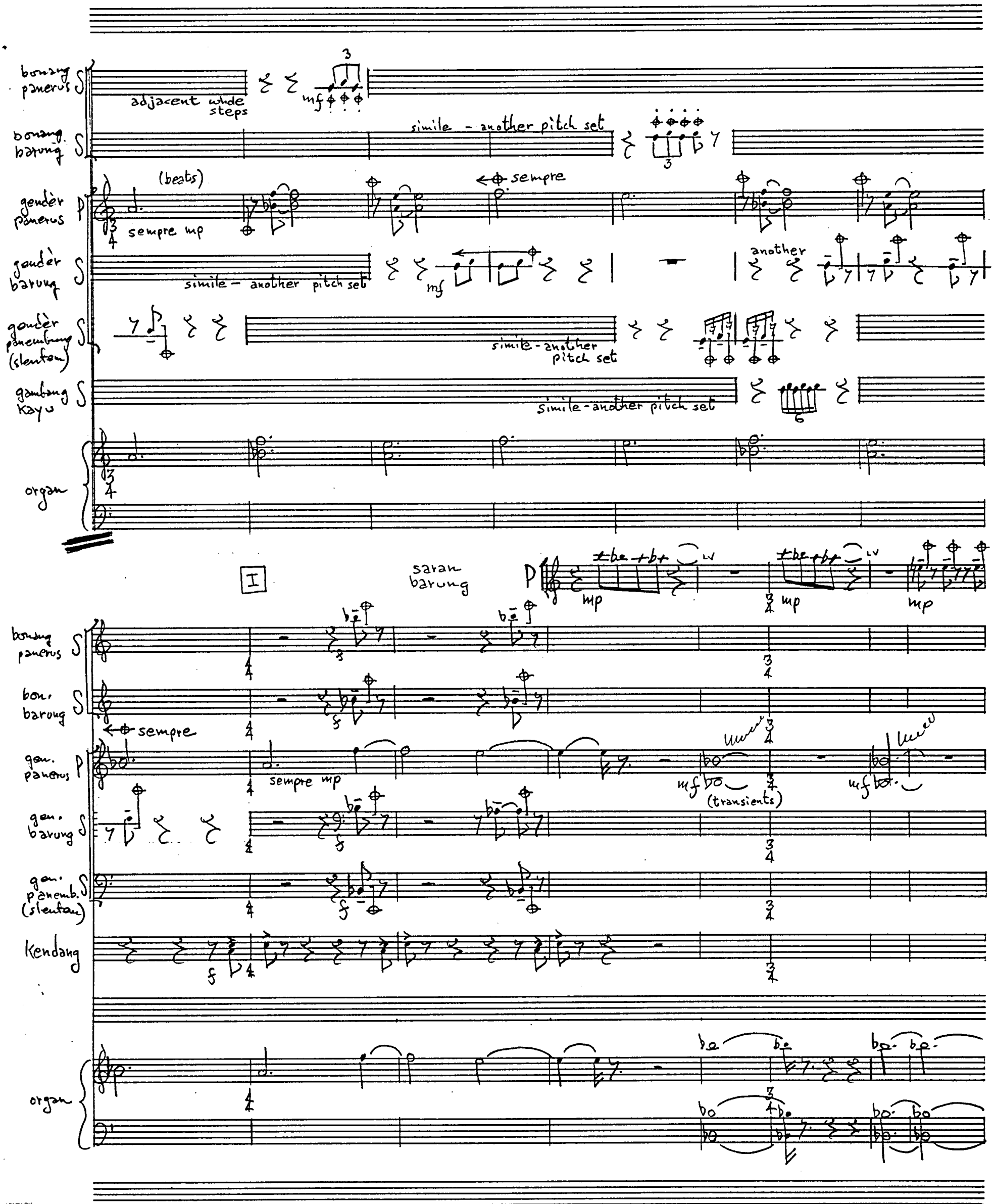
kempul

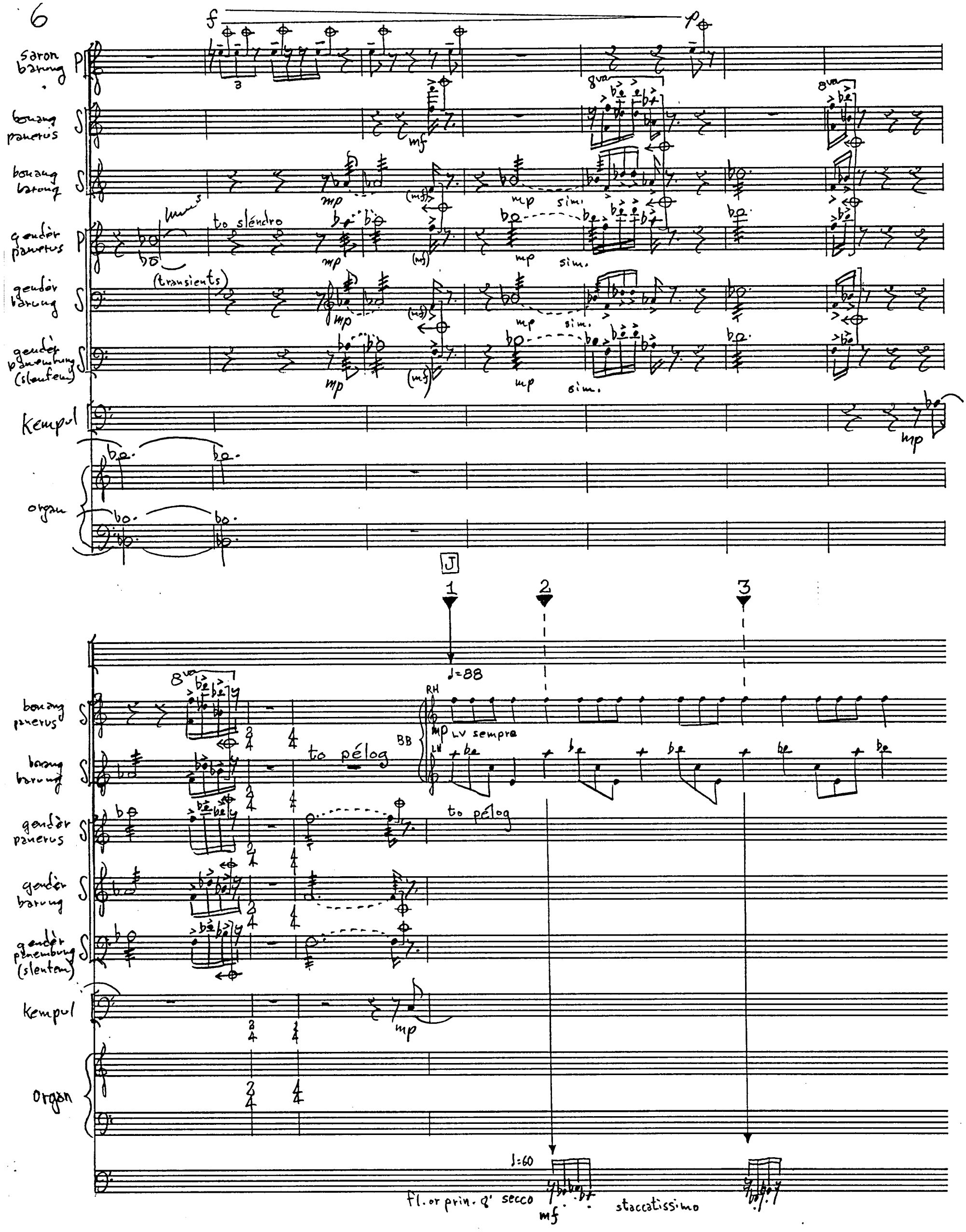
organ

mp


5
5"
6
7
battuta
8
3"
battuta
bonang barung
gender panerus
gender barung
gender panembung (slentem)
kempul
organ
TACET
mp
mf
p
Play any ascending whole step once anytime within 3" of cue. Muffle after each note. mp
to pélog
(1/4 tone below & above)
9
10
11
5"
(2"-3")
bonang panerus
bonang barung
gender panerus
gender barung
gender panembung (slentem)
gambang kayu
no break
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
organ
* approximate step-relation to sustained organ tone


4
12
5"
14
7"
16
4"
17
battuta
bonang panerus
bonang barung
gendèr panerus
gendèr barung
gendèr panembung (slentem)
gambang kayu
Kempul
organ
mp
TACET
to pélog
(beats)
metal beaters
scrape
tap
normale
(mallet)
sempre
Kopula 8' only
2' 4' 2 2/3' 1 3/5'
add and subtract stops to produce pitches and rhythm indicated
* parenthetical rhythmic notations indicate approximate speed of beating between Gendèr and Organ
adjacent whole steps
sempre
sléndro
mf


bonang panerus
adjacent whole steps
mf
bonang barung
simile - another pitch set
gendèr panerus
(beats)
sempre mp
sempre
gendèr barung
simile - another pitch set
mf
another
gendèr panembung (slentem)
simile - another pitch set
gambang kayu
simile - another pitch set
organ
I
saran barung
mp
mp
mp
bonang panerus
bon. barung
sempre
gen. panerus
sempre mp
mf
(transients)
mf
gen. barung
gen. panemb. (slentem)
Kendang
organ


saron barung
bonang panerus
bonang barung
gendèr panerus
gendèr barung
gendèr panembung (slentem)
Kempul
organ
to sléndro
(transients)
mp
(mf)
sim.
8va
J
1
2
3
♩=88
RH
BB
LH
LV sempre
to pélog
♩=60
fl. or prin. 8' secco
mf
staccatissimo

4 5 6 7

saron barung p

f fast to slow p

bonang barung p

sempre mp

gender panerus p

f fast to slow

organ

8 9 10

saron demung p

f fast to slow p

bonang barung p

gender panerus p

p

f fast to slow p

release

organ

(♩=60)

16' bourdon only

pp

11 12 13

bonang barung

slendro pélog slendro

gender panerus

f p to slendro

bonang tempo ♩=88

organ

Gt. gedeckt 8' only

6

14 15 16

b.barung tempo ♩=88

bonang panerus

8va

bonang barung

LV

gender panerus

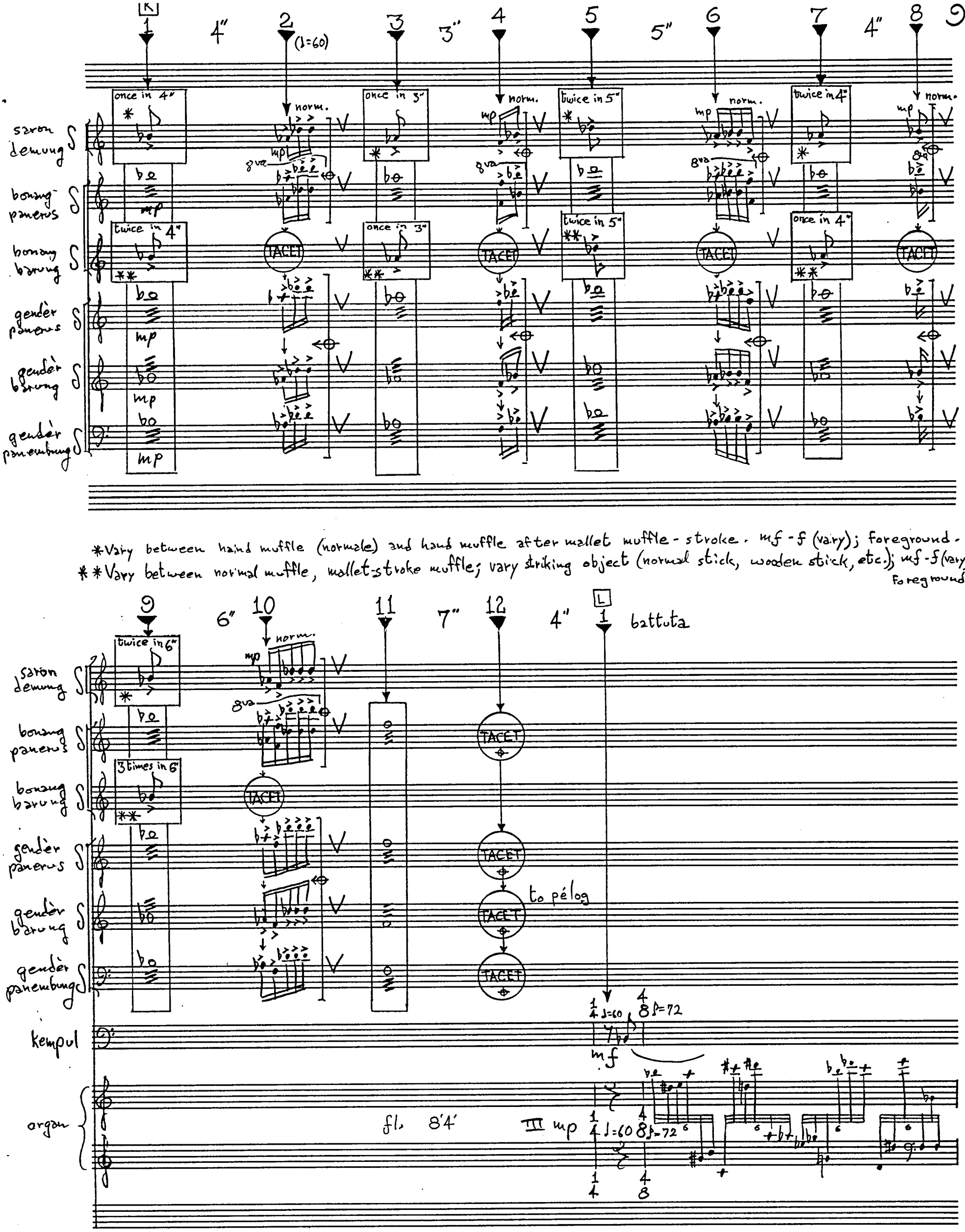
(beats)

mp

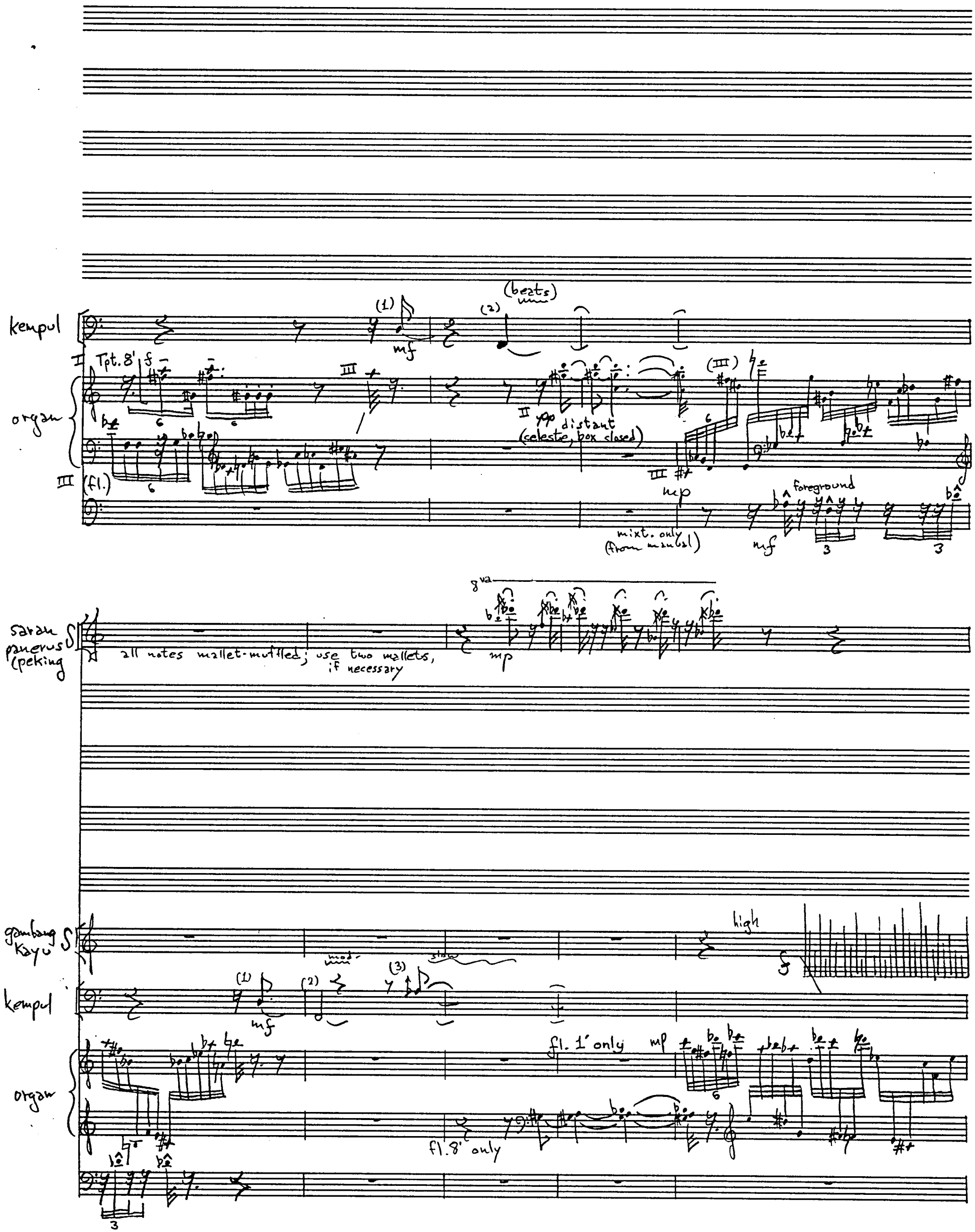
Organ

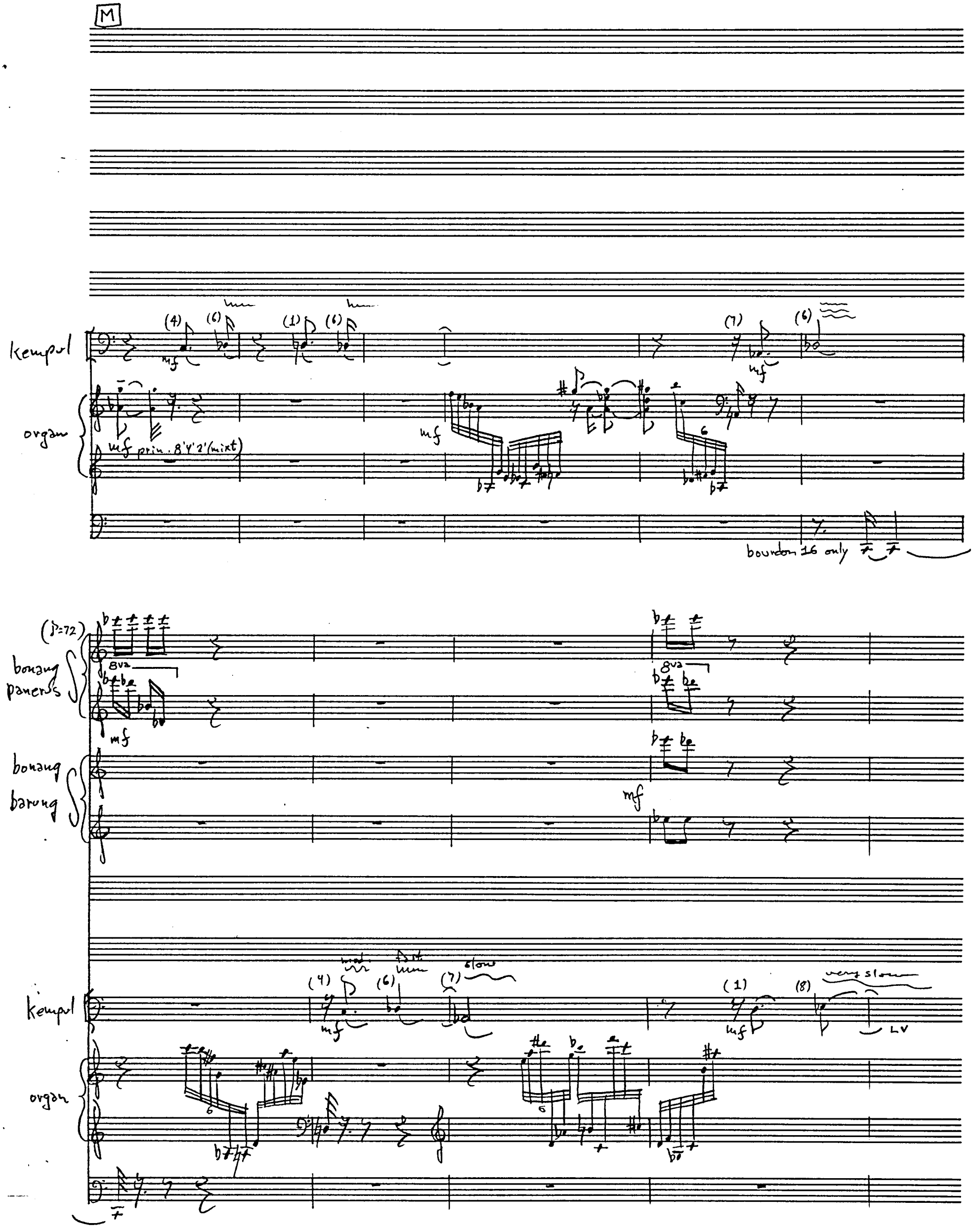
fl. 8' only,
articulation to echo gamelan

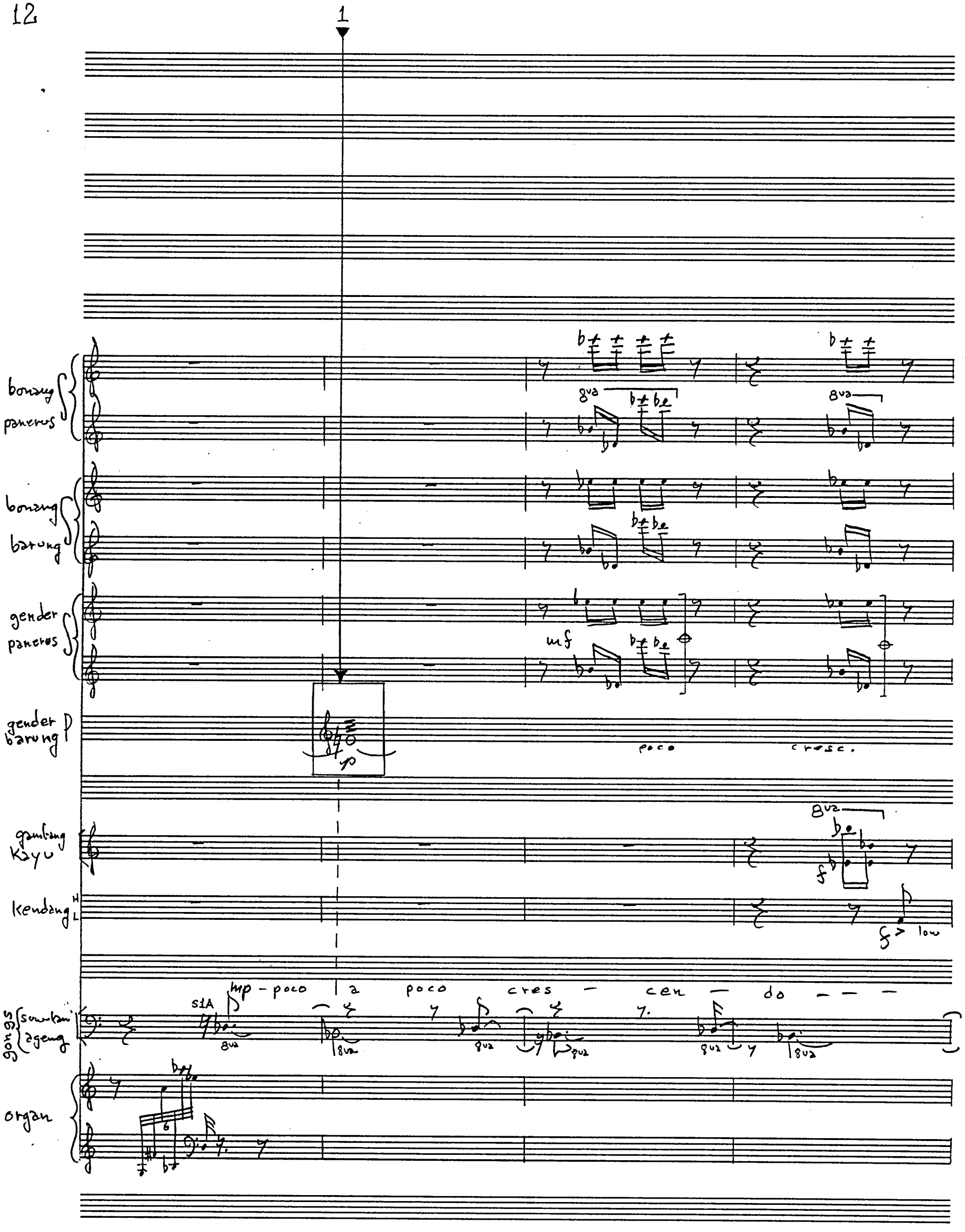
p

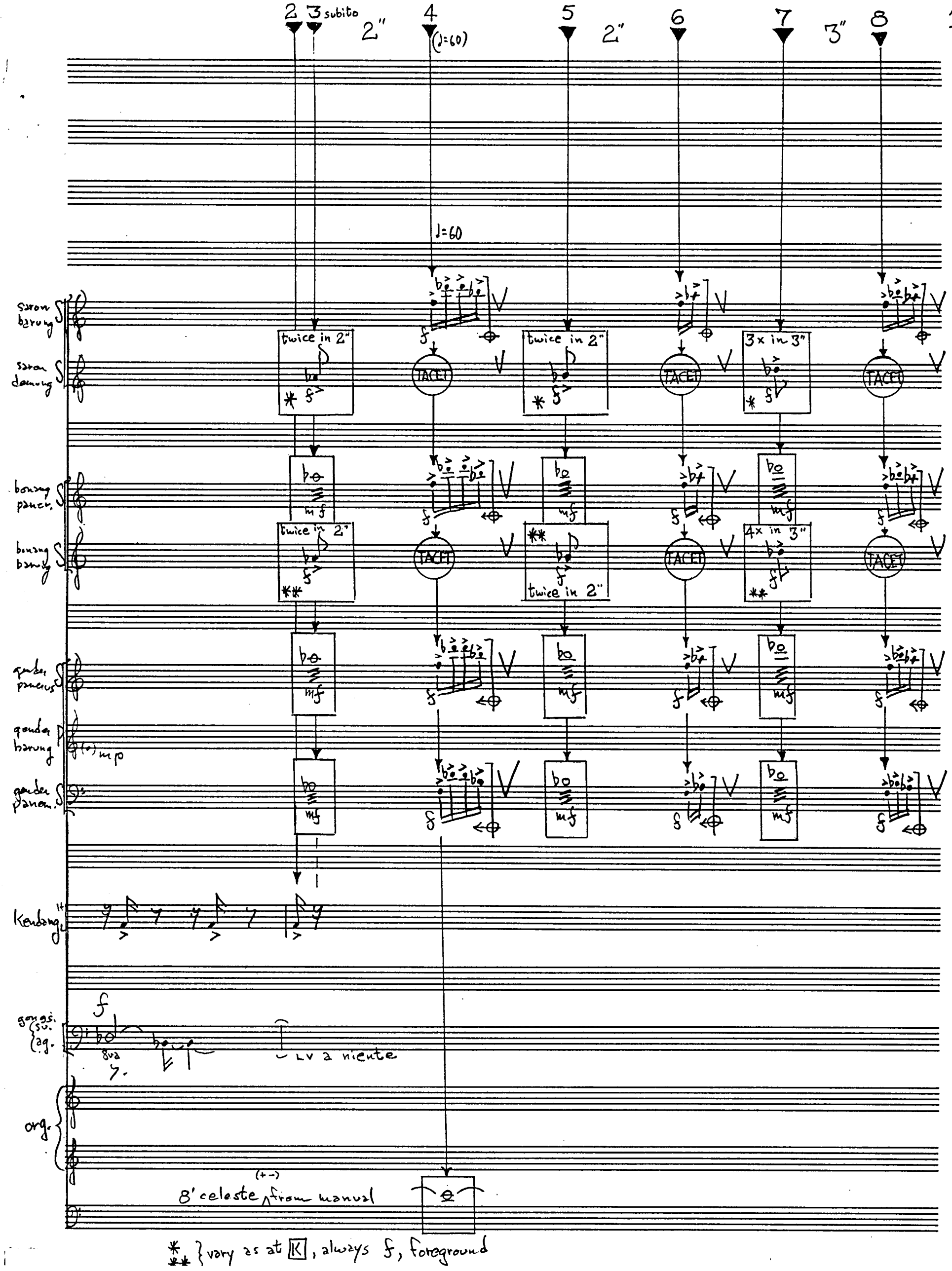


*Vary between hand muffle (normale) and hand muffle after mallet muffle-stroke. mf-f (vary); foreground.
**Vary between normal muffle, mallet-stroke muffle; vary striking object (normal stick, wooden stick, etc.); mf-f (vary); foreground.


kempul
(1)
mf
(2)
(beats)
I Tpt. 8'
f
III
organ
II pp distant
(celeste, box closed)
(III)
III (fl.)
III
mp
foreground
mixt. only
(from manual)
mf
saran
panerus
(peking
all notes mallet-muffled; use two mallets,
if necessary
8va
mp
gambang
kayu
high
kempul
(1)
mf
(2)
mod-
(3)
slow
organ
fl. 1' only
mp
fl. 8' only


M
kempul
organ
mf prin. 8'4'2'(mixt)
bourdon 16 only
(♪=72)
bonang panerus
8va
bonang barung
mf
kempul
mod.
fast
slow
very slow
LV
organ


1
bonang
panerus
bonang
barung
gender
panerus
gender
barung
gambang
kayu
kendang
H
L
gongs
sumukan
ageng
organ
8va
mf
p
poco
cresc.
f
low
mp - poco a poco cres - cen - do - - -
S1A



* ** } vary as at K, always f, foreground

14

9 4" 10 11 3" 12 13 2" 14 15 3" 16

saron barung

saron demung

b

panerus

gendang kayo

kendang

kempul

gongs su. ag.

organ

4x in 4"

2x in 3"

2x in 2"

5x in 4"

TACET

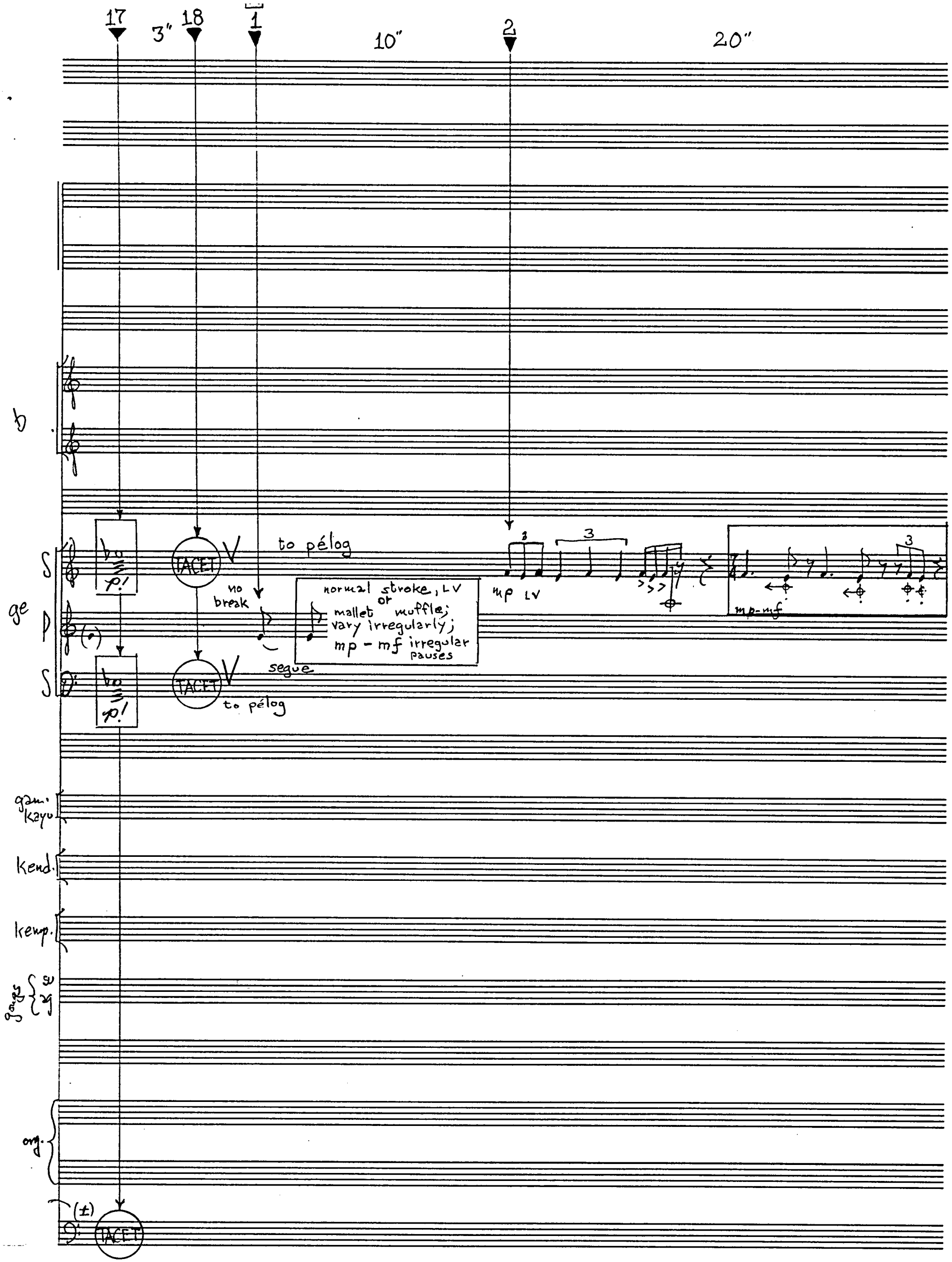
to pélog

mf

f

J=60

fl.8'4'


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

16

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

fposs. gliss.

fposs. gliss.

in 7 seconds, once

in 7 seconds, once

f poss. gliss. (lower)
in 8 seconds, once

bonang barung

♩=60 f

to pélog

2" 2"

panerus

gender barung

mp

f poss. gliss. LV

fposs. gliss.
do not interrupt
previous figure

slentem

gambang kayu

kendang

kenong, ketuk

kempul

gongs suw. ag.

♩=60

organ

8'4' prim.

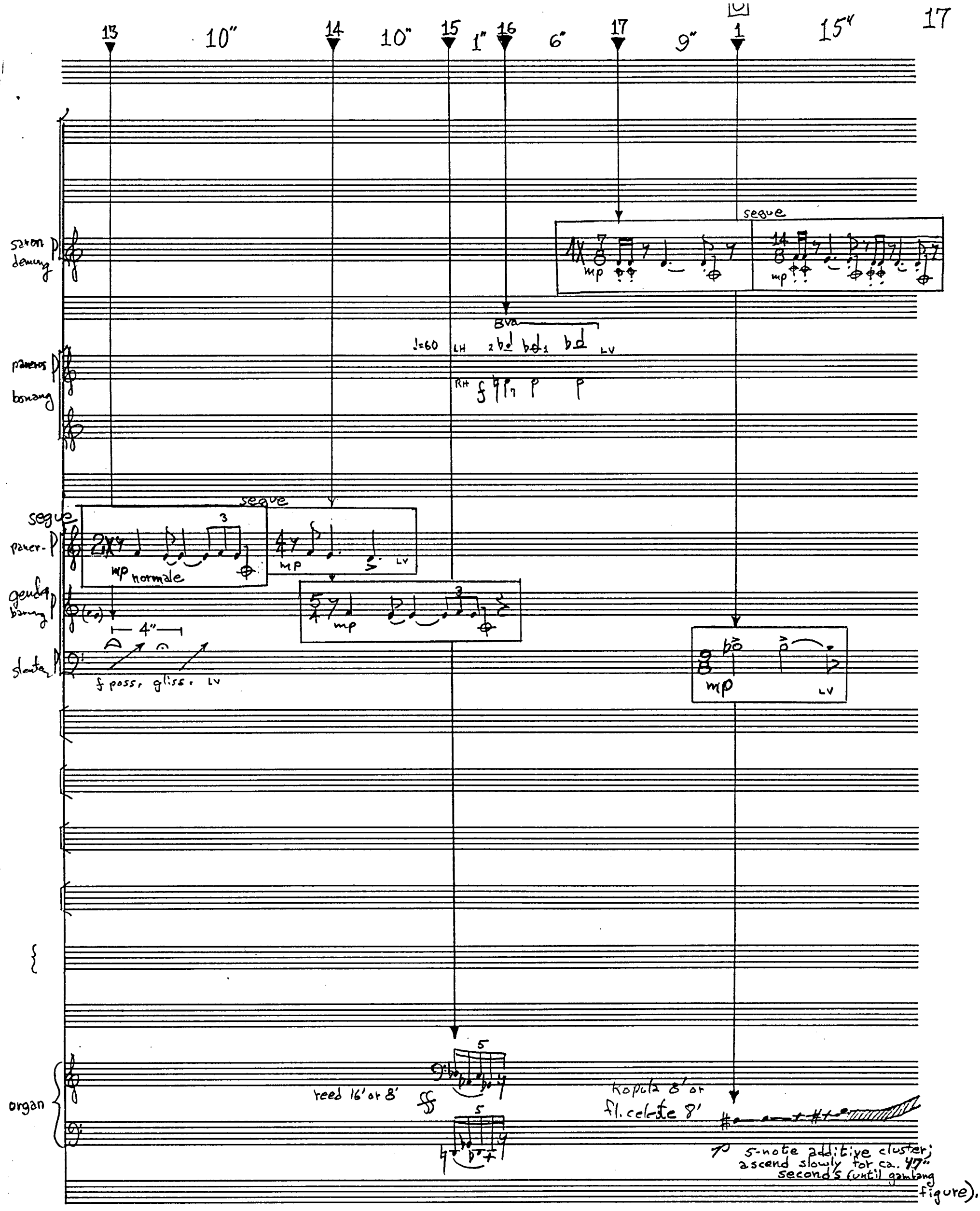
f

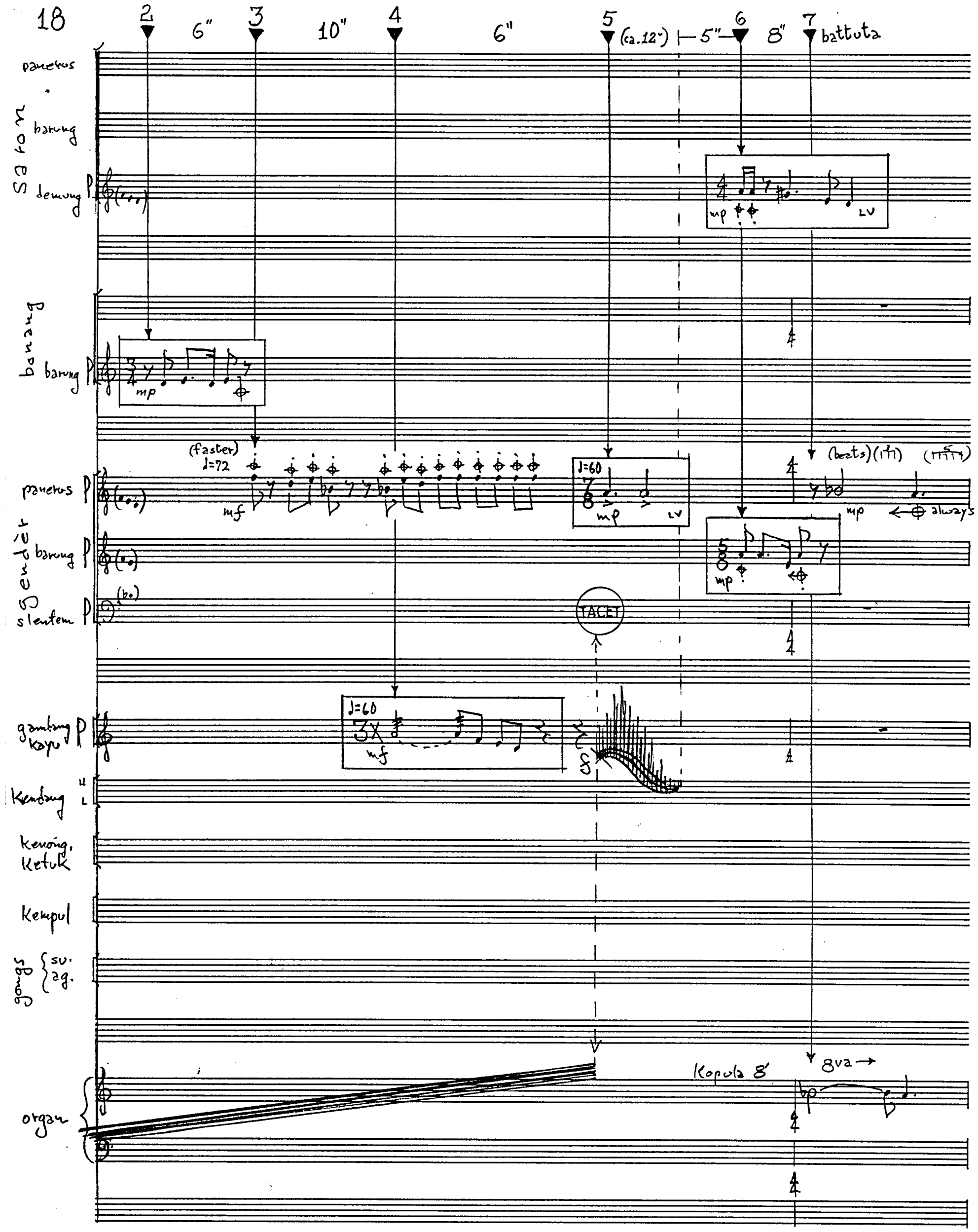
6

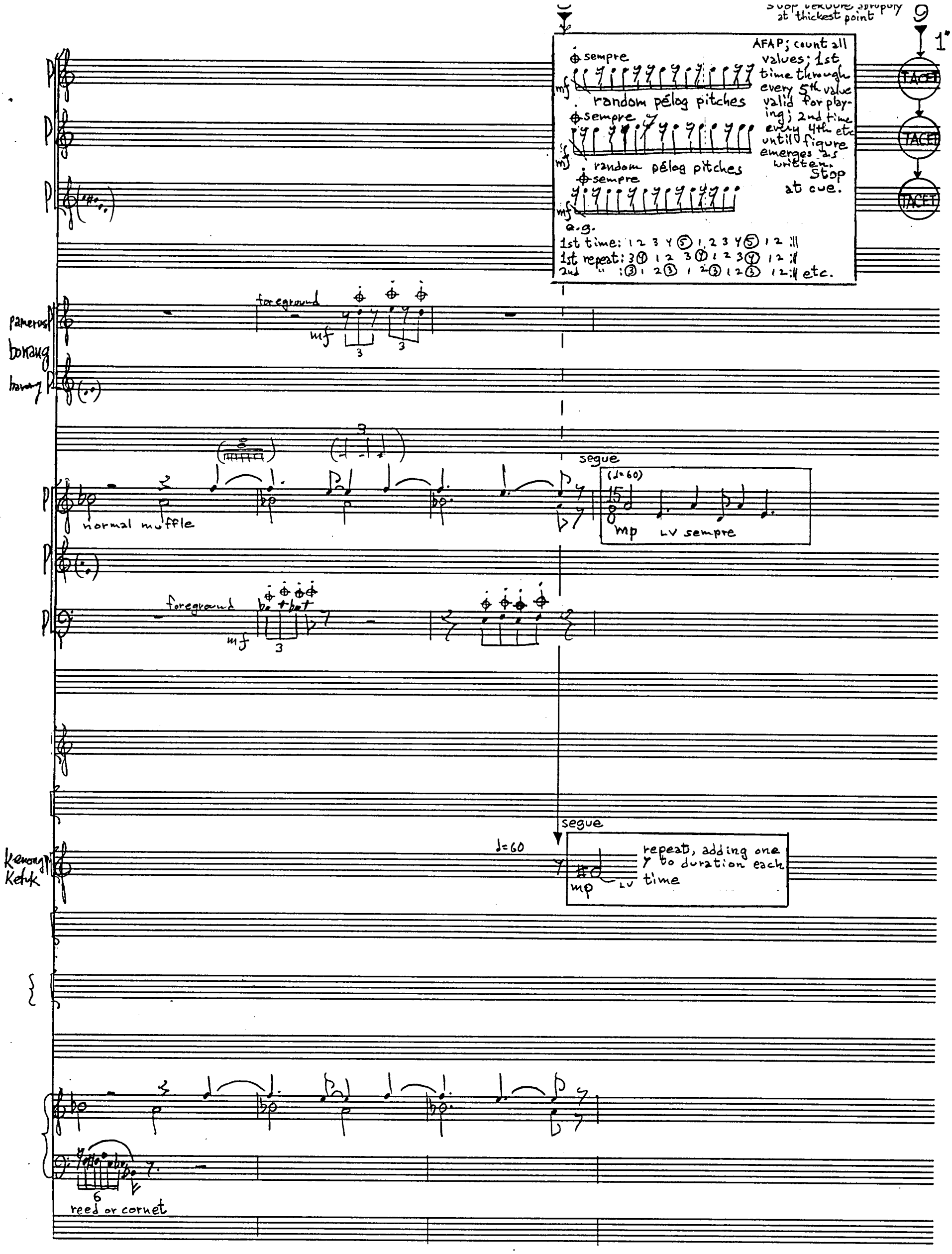
mf

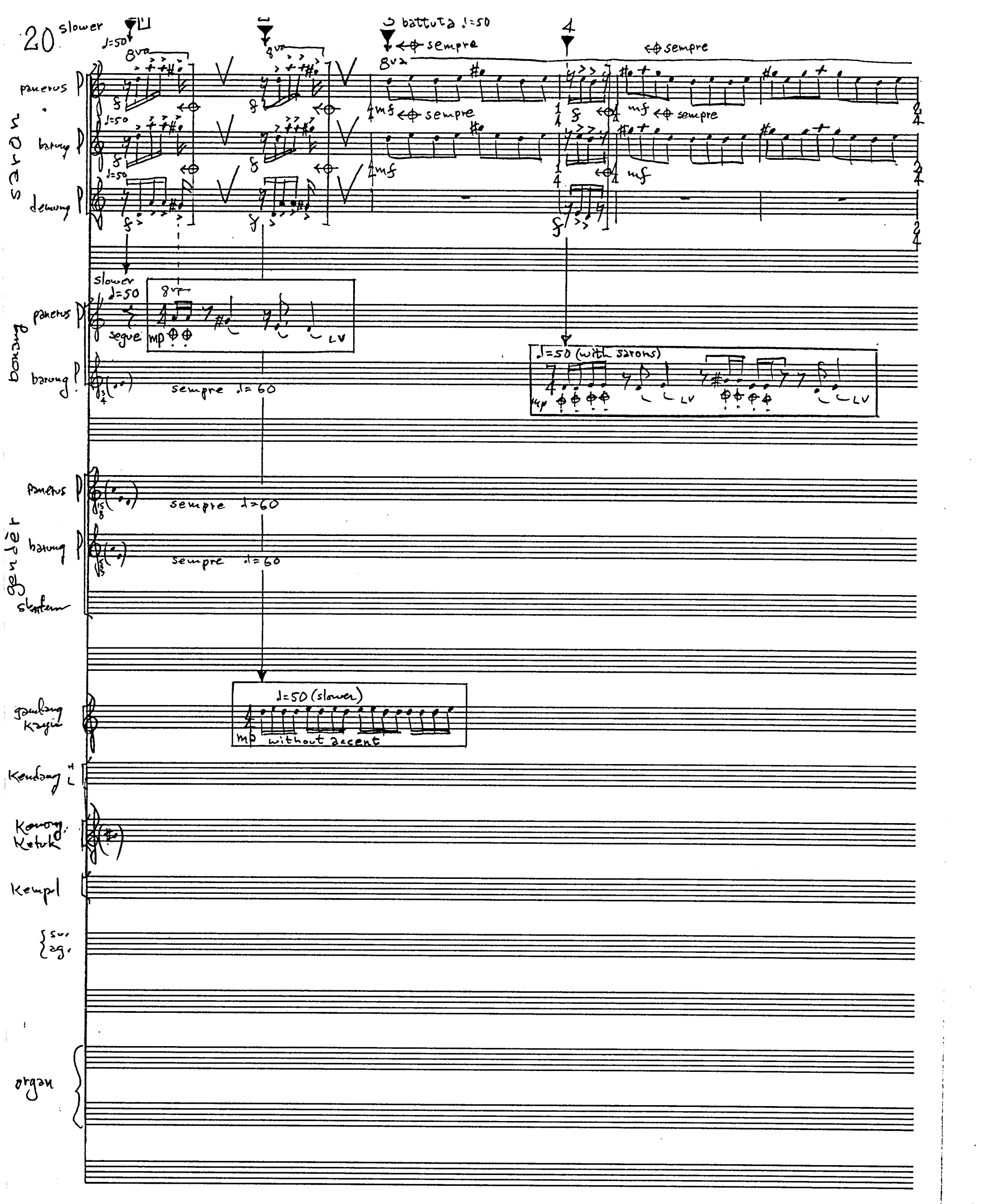
3

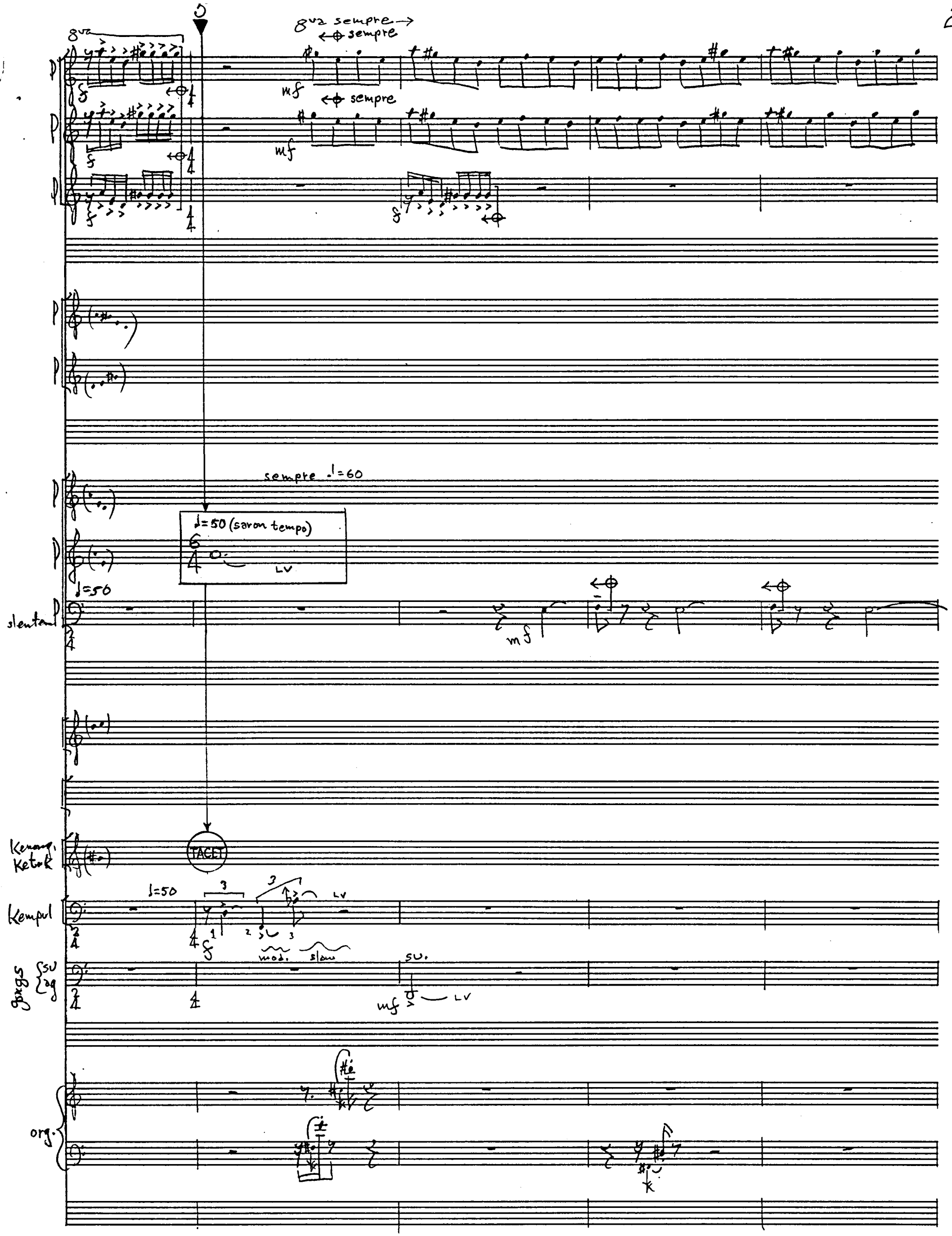
solo reed 8'

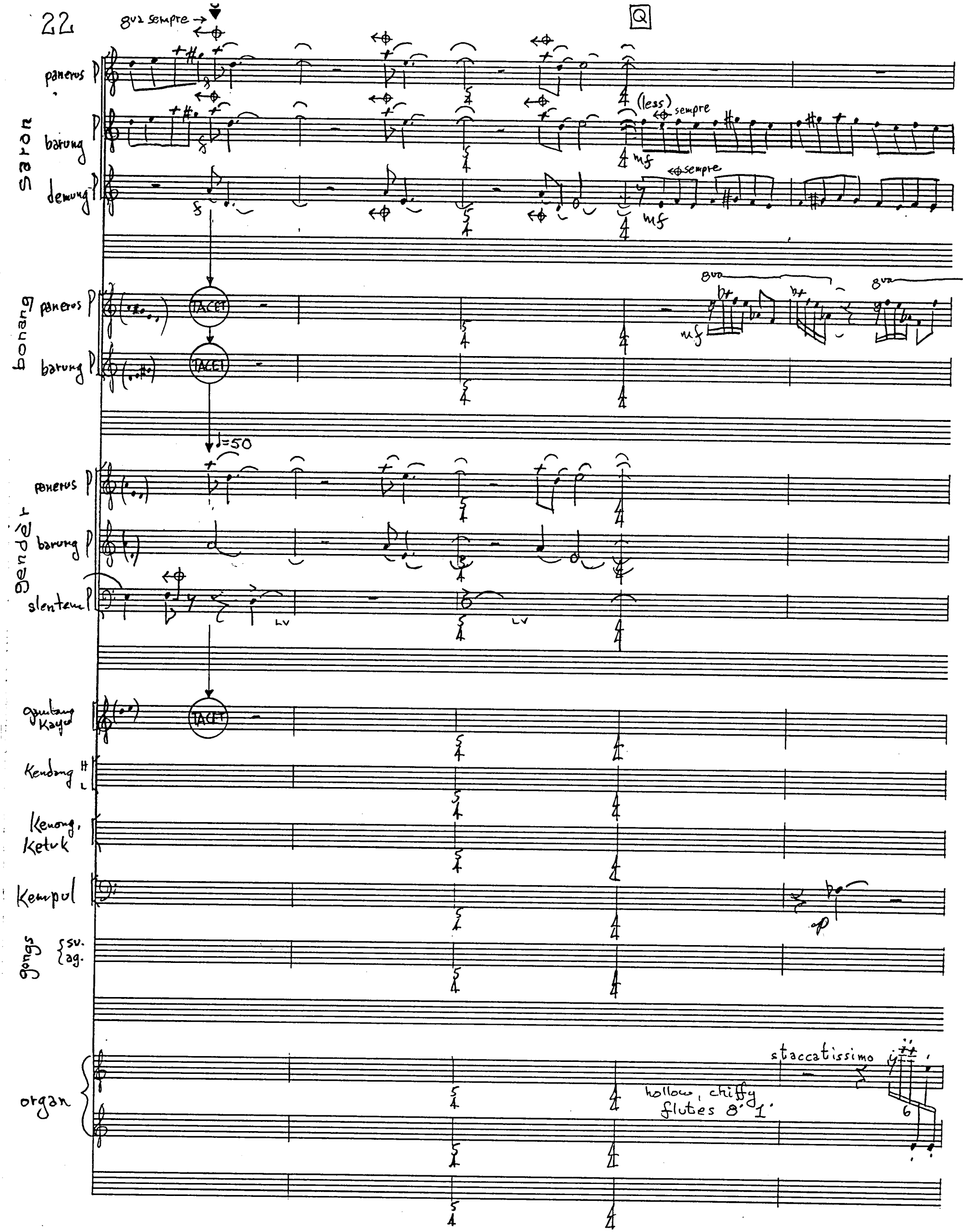

13
10"
14
10"
15
1"
16
6"
17
9"
1
15"
saron demung
segue
mp
mp
paneros
bonang
8va
♩=60
LH
LV
RH
segue
segue
paner-
mp normale
mp
LV
gender barung
mp
4"
slenter
f poss. gliss. LV
mp
LV
organ
reed 16' or 8'
Kopula 8' or
fl. celeste 8'
5-note additive cluster;
ascend slowly for ca. 47"
seconds (until gambang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

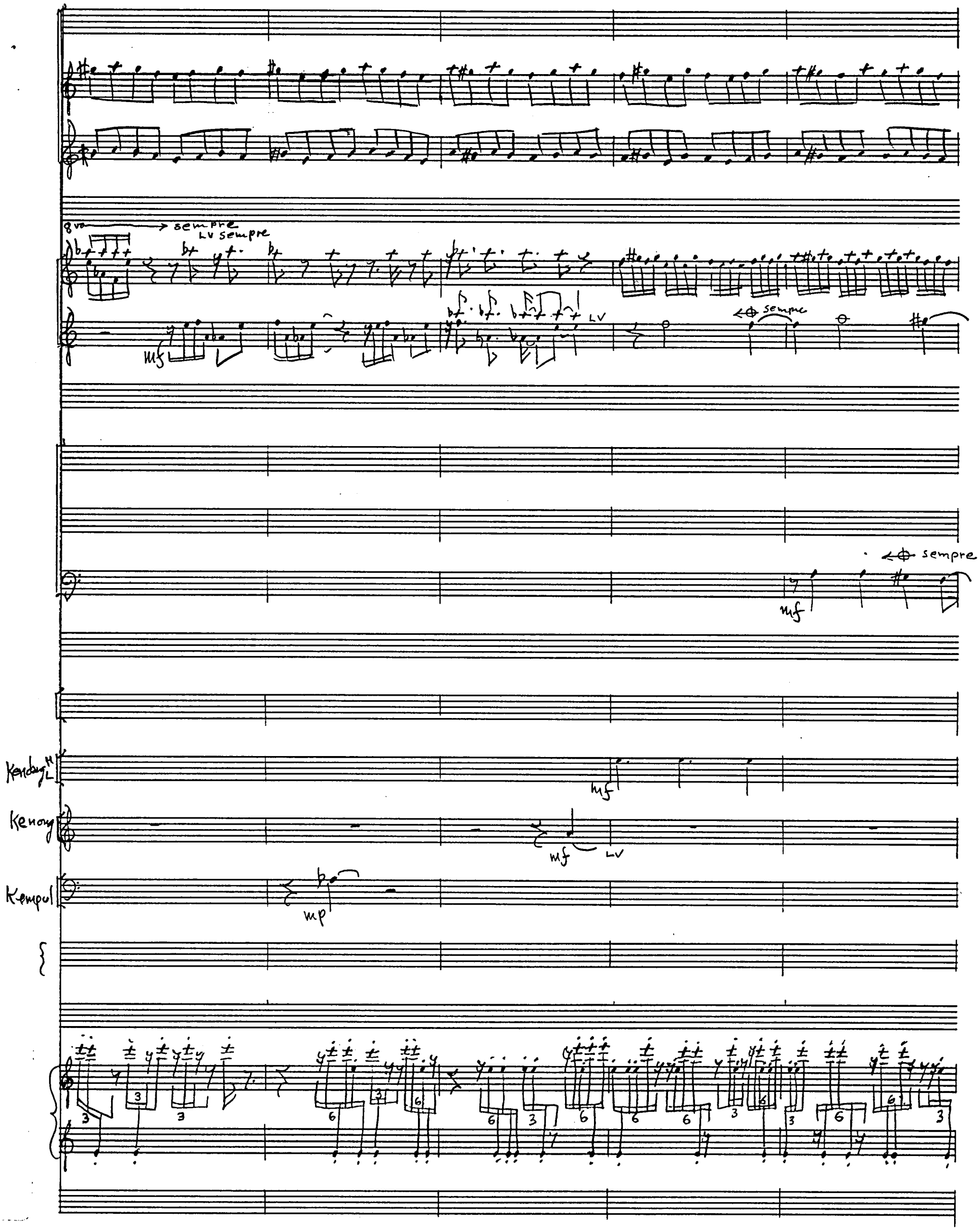

2
6"
3
10"
4
6"
5
(ca.12")
5"
6
8"
7
battuta
saron
panerus
barung
demung
mp
LV
bonang
barung
mp
(faster)
♩=72
mf
♩=60
mp
LV
(beats)
mp
always
gender
panerus
barung
slenfem
mp
TACET
gambang kayu
♩=60
mf
Kendang
Kenong, Ketuk
Kempul
gongs
su.
ag.
organ
Kopula 8'
8va →


stop texture abruptly at thickest point
9
1"
TACET
TACET
TACET
sempre
random pélog pitches
sempre
random pélog pitches
sempre
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.
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.
pamerus
bonang
barang
foreground
mf
normal muffle
segue
(♩=60)
mp
LV sempre
foreground
mf
segue
♩=60
repeat, adding one 𝄾 to duration each time
mp
LV
Kenong
Ketuk
reed or cornet

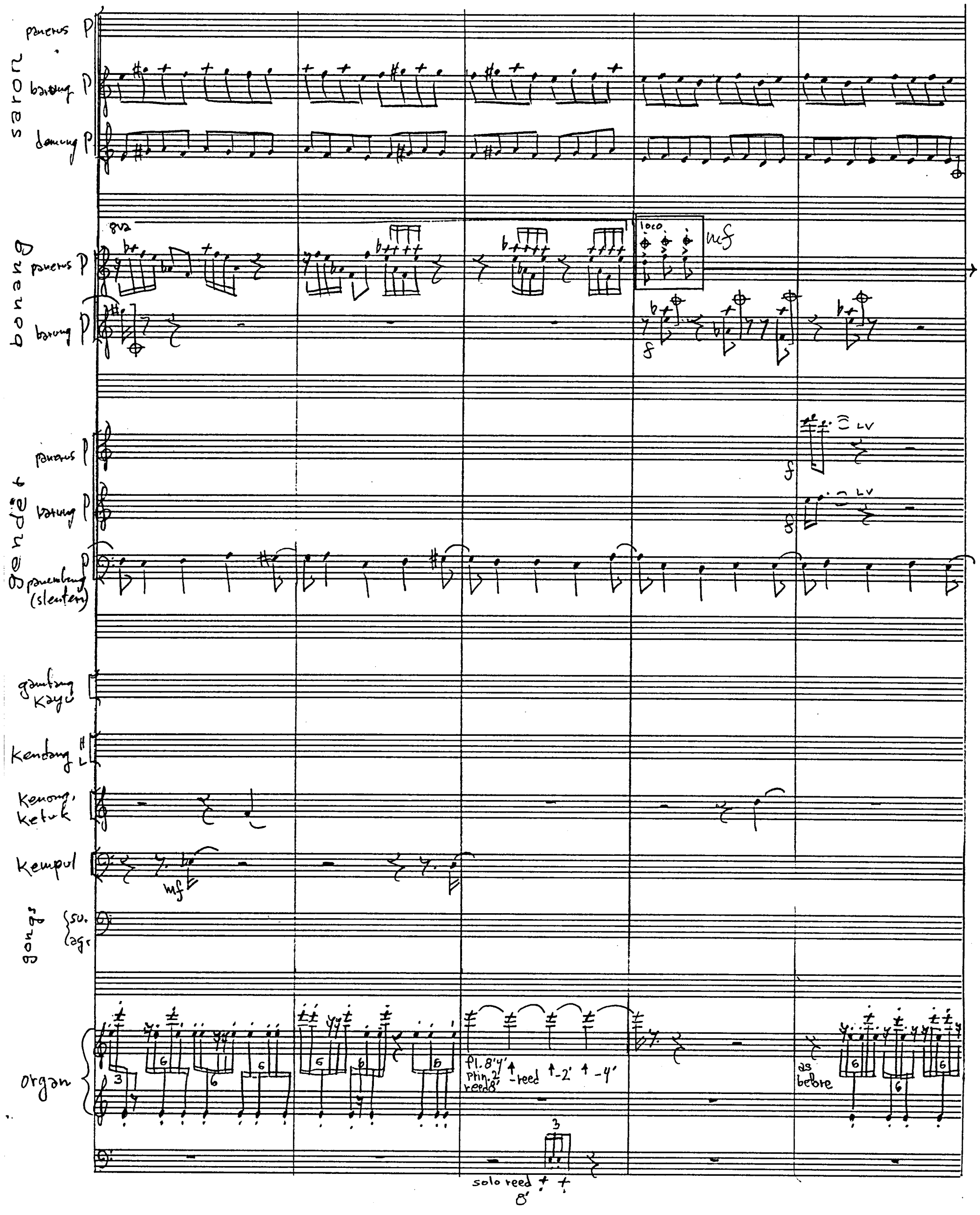

20
slower
♩=50
8va
battuta ♩=50
sempre
sempre
panerus
barung
demung
saron
mf
sempre
mf
slower
♩=50
segue
mp
LV
panerus
barung
bonang
sempre ♩=60
♩=50 (with sarons)
mp
LV
panerus
sempre ♩=60
barung
sempre ♩=60
gender
♩=50 (slower)
mp without accent
gambang kayu
Kendang
Kenong, Ketuk
Kempul
sw. ag.
organ

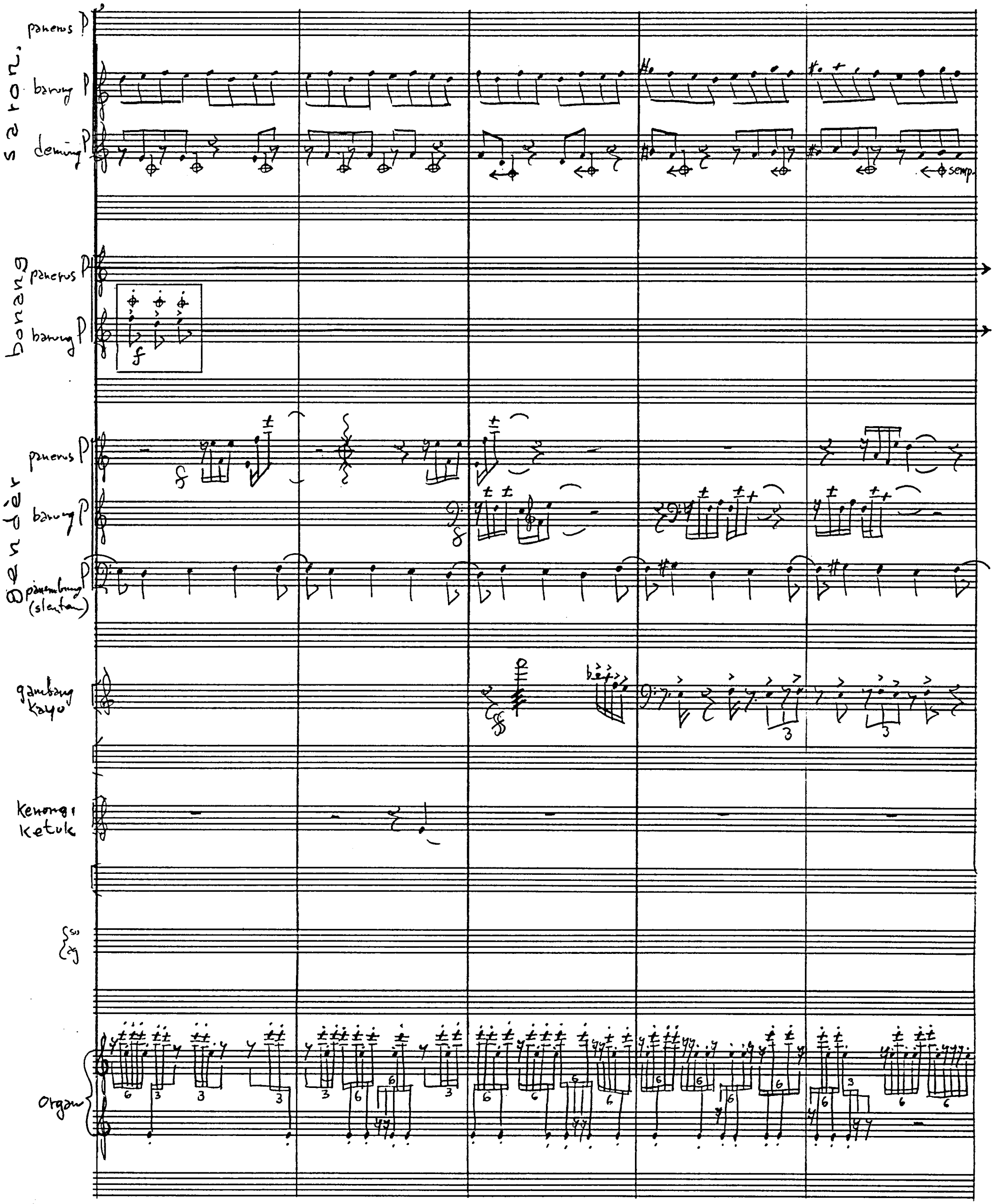

8va
8va sempre
sempre
mf
sempre
mf
sempre ♩=60
♩=50 (saron tempo)
LV
♩=50
slentem
mf
Kenong, Ketuk
TACET
♩=50
Kempul
LV
mod.
slow
gongs
SU
ag
SU.
mf
LV
org.

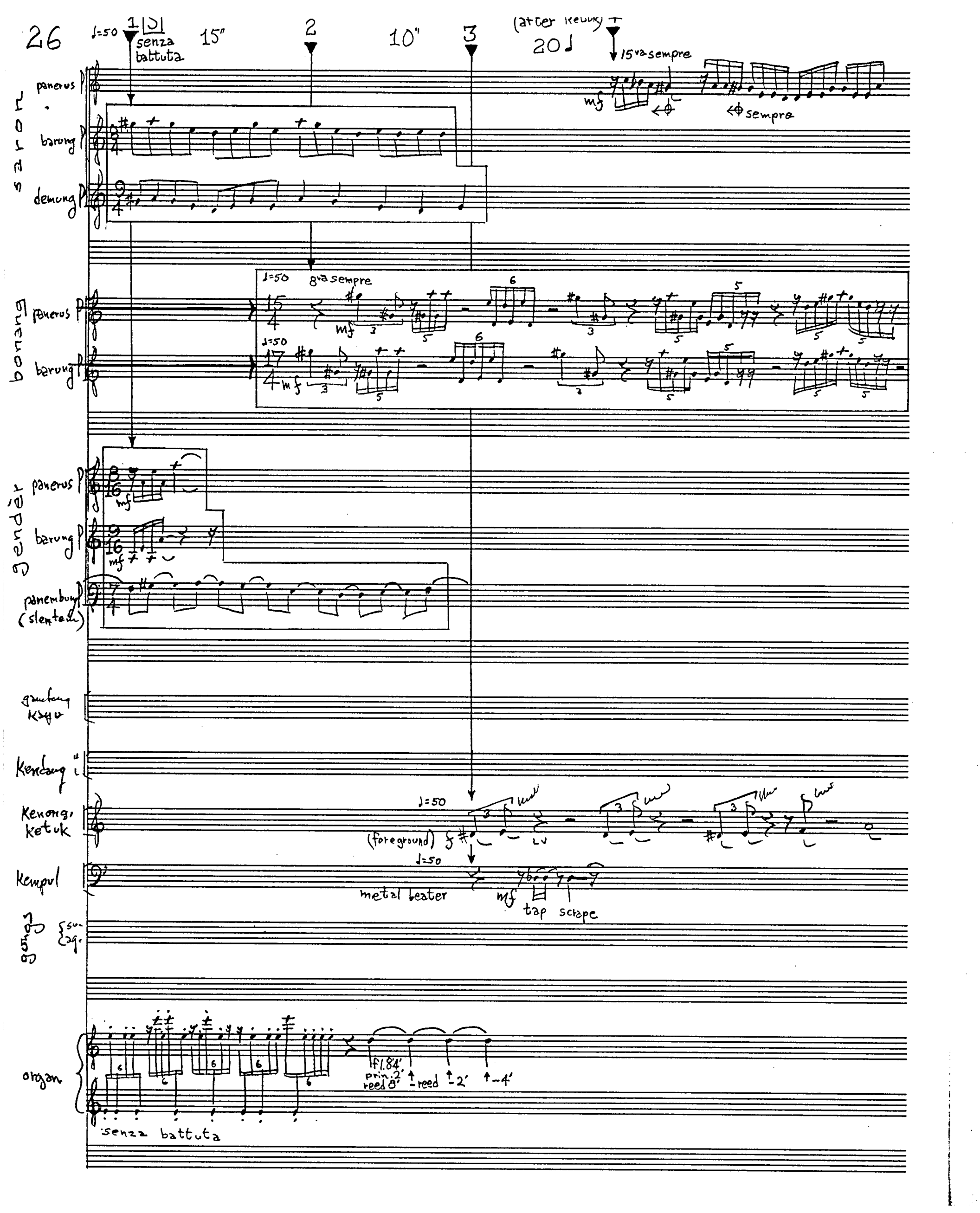

8va sempre
Q
saron
panerus
barung
demung
(less)
sempre
mf
bonang
TACET
8va
gendèr
♩=50
slentem
LV
gambang Kayu
Kendang
H
L
Kenong, Ketuk
Kempul
gongs
su.
ag.
organ
staccatissimo
hollow, chiffy flutes 8' 1'

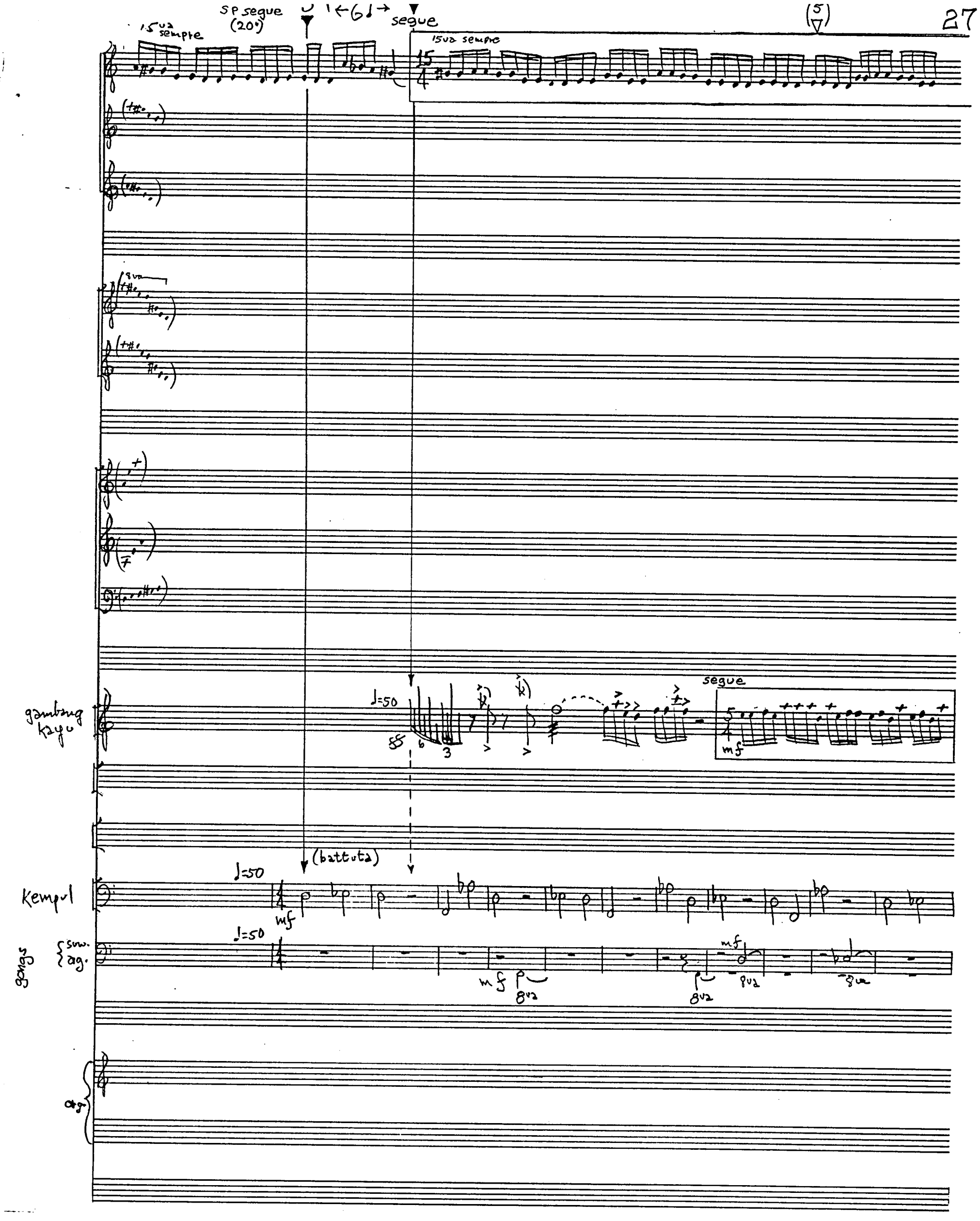

8va
sempre
LV sempre
mf
LV
sempre
sempre
mf
Kendang H L
mf
Kenong
mf
LV
Kempul
mp

R


saron
panerus P
barung P
demung P
bonang
8va
loco
mf
panerus P
barung P
f
gender
panerus P
barung P
panembung (slenten) P
LV
gambang kayu
kendang H L
kenong, ketuk
kempul
mf
gongs
su.
ag.
organ
fl. 8'4'
prin. 2'
reed 8'
-reed
-2'
-4'
as before
solo reed
8'


saron
panerus
barung
demung
semp.
bonang
panerus
barung
f
gendèr
panerus
barung
panembung (slentem)
gambang kayu
kenong, ketuk
Organ


26
♩=50
1
senza battuta
15"
2
10"
3
(after Kebuk)
20♩
15va sempre
mf
sempre
saron
panerus
barung
demung
bonang
8va sempre
gender
panembung (slentem)
gambang kayu
Kendang
Kenong, ketuk
(foreground)
Kempul
metal beater
tap
scrape
gong
organ
f1.8'4'
prin.2'
reed 8'
reed
2'
4'
senza battuta


15va sempre
SP segue (20")
segue
15va sempre
8va
gambang kayu
segue
mf
(battuta)
Kempul
mf
gongs
sow.
ag.
mf
8va
mf
8va
8va
ag.

28

15va

saron

panerus

barung

demung

bonang

8va

panerus

barung

gender

panerus

change pitches; do not break rhythm of previous figure

barung

change pitches; do not break rhythm of previous figure

panerus (slentem)

gambang kayu

kendang H L

kenong, ketuk

(foreground)

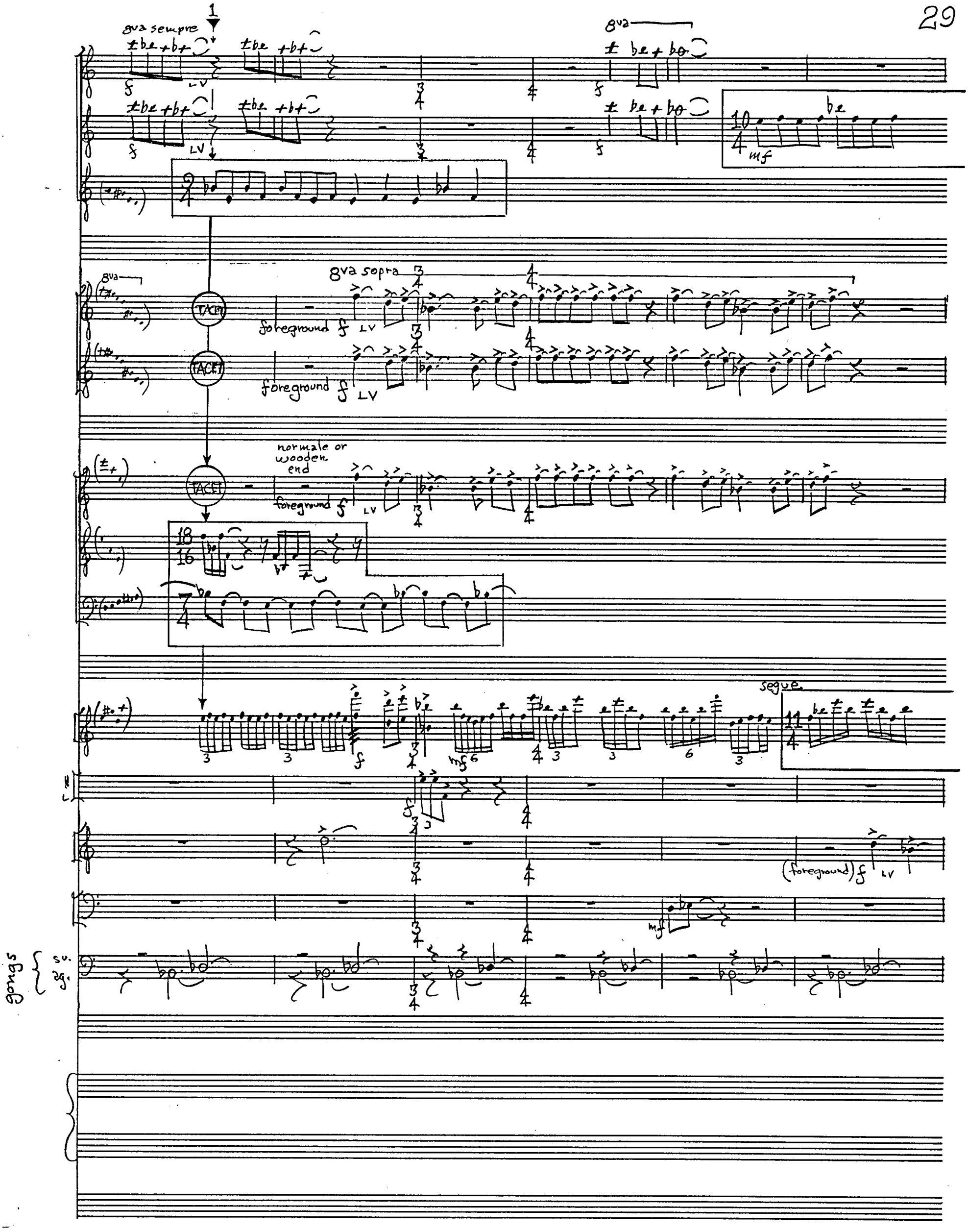
kempul

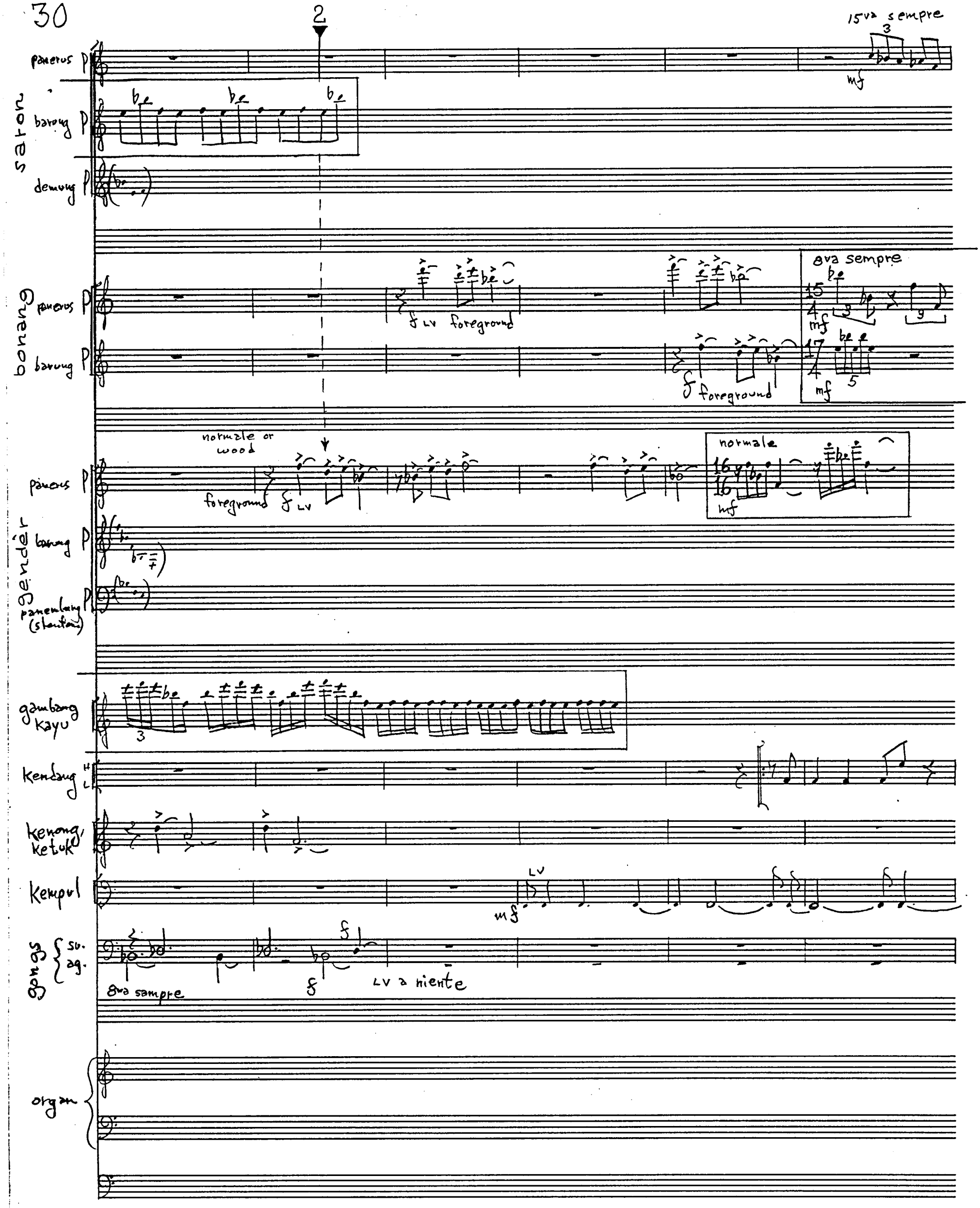
gong su. ag.

8va bassa sempre

sempre mf - non crescendo

organ


8va sempre
8va
8va sopra
TACET
foreground
normale or wooden end
segue
(foreground)
gongs
su.
ag.


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

senza battuta

15va sempre

reaches m'f

organ (ca. 60" after 2)

8va sempre

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

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

repeat last 2 notes as before

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

TACET

(after 8 ♩)

(play again after 16 ♩)

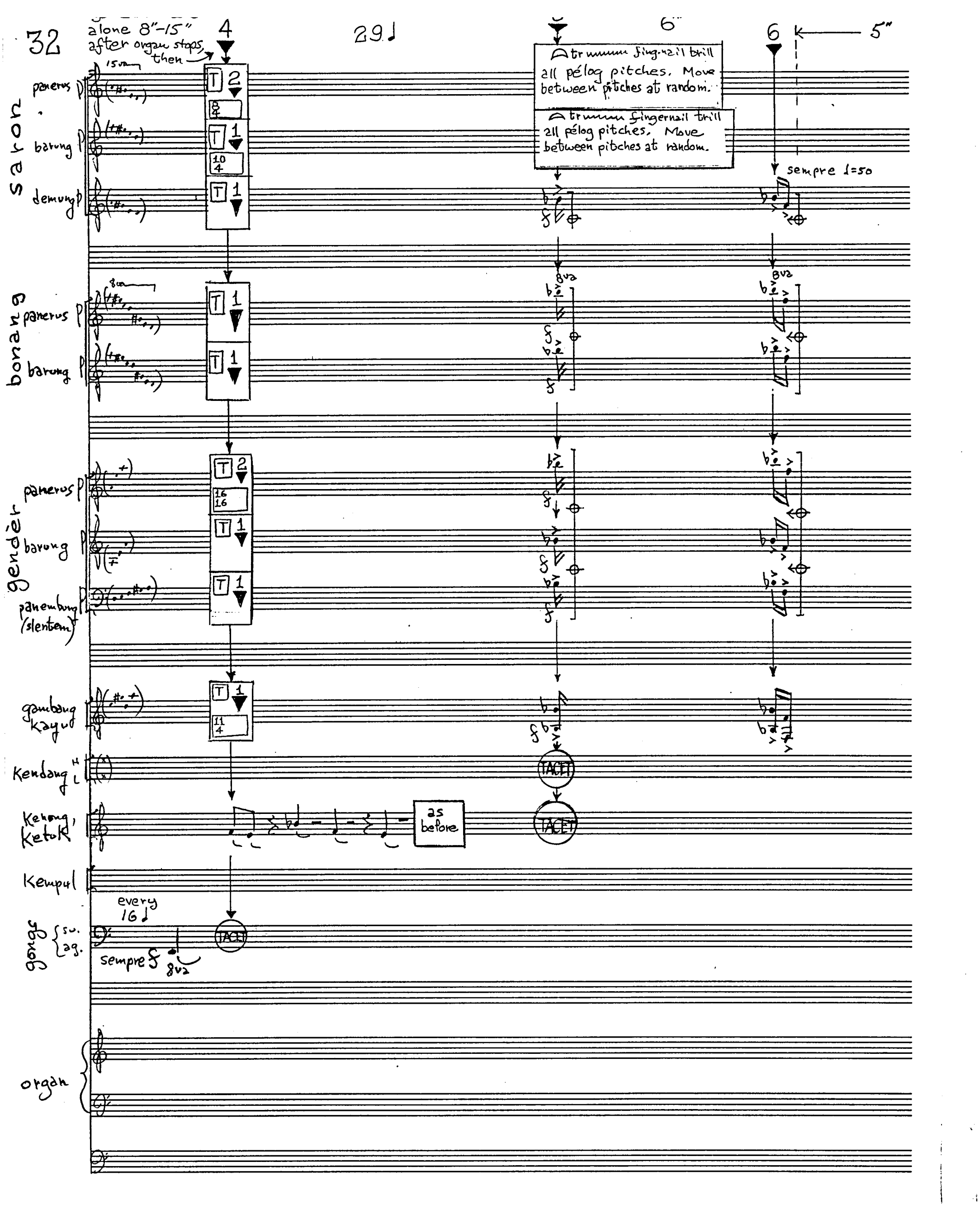
organ enter ppp with gong cue. crescendo as indicated below to arrive at full organ 50"–60" later. Then withdraw stops in reverse order over 50"–60".

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 → ♯ll stops are drawn)

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


32
alone 8"-15"
after organ stops, then
4
29
6
6
5"
saron
panerus
barung
demung
bonang
panerus
barung
gender
panerus
barung
panembung (slentem)
gambang kayu
Kendang
Kenong, Ketuk
Kempul
gongs
su.
ag.
every 16
sempre f
8va
organ
tr fingernail trill all pélog pitches. Move between pitches at random.
tr fingernail trill all pélog pitches. Move between pitches at random.
sempre ♩=50
TACET
as before
TACET
TACET

7 — 7" — 8 — 5" — 9 — 8" — 10 — long 10"-20" — 11

TACET

finis

TACET

8va

8va

8va

8va

ZÜRICH, 1977
duration ca. 22'