

Moon of twenty days... ...Ode to Bacchus

♩ = 60

arco

Kenong/ Kempyang
Gumanak1

arco

Gong/ Kempul
Gumanak2

gumanak

gumanak

repeat independently

repeat independently

Play slowly and softly the indicated notes. The attack of the notes should be independent for each player. Repeat few times until the signal of the conductor to go to the next chord

12⁸

arco

Gender Panerus

arco

Gender Barung

arco

Slenthem

Bonang Panerus

pp

Bonang Barung

pp

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

play legatissimo

G.P.

Saron Peking

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

The musical score is written for ten instruments in 4/4 time. The first three measures are marked with a box containing 'play legatissimo'. The fourth measure is marked with a box containing 'G.P.'. The instruments and their parts are as follows:

- Saron Peking / Saron Barung:** Treble clef, 4/4 time. Melodic lines with dynamic markings *p* and *mp*. Includes the instruction *whispering pppp*.
- Saron Barung:** Treble clef, 4/4 time. Melodic lines with dynamic markings *p* and *mp*. Includes the instruction *whispering pppp*.
- Saron Demung:** Treble clef, 4/4 time. Melodic lines with dynamic markings *p* and *mp*. Includes the instruction *whispering pppp*.
- Gender Panerus:** Treble clef, 4/4 time. Melodic lines with dynamic markings *p* and *mp*. Includes the instruction *whispering pppp*.
- Gender Barung:** Treble clef, 4/4 time. Melodic lines with dynamic markings *p* and *mp*. Includes the instruction *whispering pppp*.
- Slenthem:** Treble clef, 4/4 time. Melodic lines with dynamic markings *p* and *mp*. Includes the instruction *whispering pppp*.
- Bonang Panerus / Bonang Barung:** Treble clef, 4/4 time. Rhythmic accompaniment with dynamic marking *ppp*.
- Kenong / Gumanak1:** Treble clef, 4/4 time. Rested part.
- Gong / Kempul / Gumanak2:** Bass clef, 4/4 time. Rested part.

Performance instructions include *whispering pppp* for the melodic instruments, *arco* for the Bonang parts, and *mallets arco* for the Slenthem part. The Gong and Kempul parts are marked *mute*.

♩ = 80

31

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

The musical score is arranged in a grand staff format with 12 staves. The instruments are listed on the left side of the page. The notation includes treble clefs for most instruments and a bass clef for the Gong/Kempul/Gumanak2. The score is divided into measures by vertical bar lines. The first four measures show active musical notation for all instruments, while the final two measures show mostly rests, indicating a pause or end of a phrase. The Slenthem part has a dynamic marking of *mp* (mezzo-piano) in the fifth measure. The tempo is indicated as ♩ = 80 at the top right.

Saron Peking
Saron Barung

42⁸

mp

Saron Barung

mp

Saron Demung

mp

Gender Panerus

mp

Gender Barung

mp

Slenthem

mp

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

mp *mf*

mp

mp

mf

478 ♩ = 100

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

mf

f

53 ♩ = 120

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

58

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

The musical score is arranged in ten staves. The first staff, labeled 'Saron Peking Saron Barung', begins at measure 58 with a treble clef and a 5/8 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff, 'Saron Barung', is mostly silent until measure 60, where it begins with a melodic line starting on a half rest, marked with a piano (*p*) dynamic. The third staff, 'Saron Demung', starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The fourth staff, 'Gender Panerus', is silent until measure 60, then plays a melodic line. The fifth staff, 'Gender Barung', starts with a piano (*p*) dynamic and plays a rhythmic pattern. The sixth staff, 'Slenthem', is silent until measure 60, then plays a melodic line. The seventh staff, 'Bonang Panerus', shows a series of horizontal lines representing the instrument's patterns. The eighth staff, 'Bonang Barung', also shows horizontal lines. The ninth staff, 'Kenong/Gumanak1', has a few notes in measures 60 and 61. The tenth staff, 'Gong/ Kempul Gumanak2', has a few notes in measures 60 and 61. The score is divided into four measures by vertical bar lines.

Saron Barung

62

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

The musical score consists of ten staves, each representing a different instrument. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and slurs. Dynamic markings are placed throughout the score to indicate volume changes. The instruments are: Saron Peking/Saron Barung, Saron Barung, Saron Demung, Gender Panerus, Gender Barung, Slenthem, Bonang Panerus, Bonang Barung, Kenong/Gumanak1, and Gong/Kempul/Gumanak2. The score is divided into four measures, with a section header 'Saron Barung' at the top. The first measure starts at measure 62. The dynamic markings are: mf for Saron Peking/Saron Barung, Saron Barung, Saron Demung, Gender Panerus, Gender Barung, and Slenthem; fff for Bonang Panerus and Bonang Barung; ff for Kenong/Gumanak1; and f for Gong/Kempul/Gumanak2. The second measure has mf for Saron Peking/Saron Barung, Saron Barung, Saron Demung, Gender Panerus, Gender Barung, and Slenthem; fff show your presence for Bonang Panerus and Bonang Barung; ff show your presence for Kenong/Gumanak1; and f for Gong/Kempul/Gumanak2. The third measure has p for Saron Peking/Saron Barung, Saron Barung, Gender Panerus, and Gender Barung; fff show your presence for Bonang Panerus and Bonang Barung; ff show your presence for Kenong/Gumanak1; and f for Gong/Kempul/Gumanak2. The fourth measure has p for Saron Peking/Saron Barung, Saron Barung, Gender Panerus, and Gender Barung; ppp for Bonang Panerus; mp for Kenong/Gumanak1; and p for Gong/Kempul/Gumanak2.

67

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

p

p

mp

mp

p

p

mp

mp

mp

mp

mp

mp

ppp

mf

72

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

mf

f

mf

f

mf

mf

f

ff

ff

f

f

f

f

77

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

mp

mf

mp

mf

mp

mp

mf

mp

mp

mp

ppp

ppp

mp

p

Detailed description: This is a musical score for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The instruments are: Saron Peking/Saron Barung (top), Saron Barung, Saron Demung, Gender Panerus, Gender Barung, Slenthem, Bonang Panerus, Bonang Barung, Kenong/Gumanak1, and Gong/Kempul/Gumanak2 (bottom). The score is in 4/4 time and starts at measure 77. The Saron instruments play melodic lines with various dynamics like *mp* and *mf*. The Bonang instruments play rhythmic patterns with *ppp* dynamics. The Kenong/Gumanak1 part includes a trill marked with '(tr)'. The Gong/Kempul/Gumanak2 part features a low-pitched, sustained note marked with *p*. The score is divided into four measures by vertical bar lines.

82

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

The musical score is written for a gamelan ensemble. It consists of ten staves, each representing a different instrument. The instruments are: Saron Peking/Saron Barung, Saron Barung, Saron Demung, Gender Panerus, Gender Barung, Slenthem, Bonang Panerus, Bonang Barung, Kenong/Gumanak1, and Gong/Kempul/Gumanak2. The score is in 8/8 time. The Saron instruments play melodic lines with various dynamics (mf, f). The Gender instruments play rhythmic patterns. The Slenthem plays a steady accompaniment. The Bonang instruments play rhythmic patterns. The Kenong/Gumanak1 and Gong/Kempul/Gumanak2 provide harmonic support. The score is divided into five measures. The first measure starts at measure 82. The dynamics are: mf for Saron Peking/Saron Barung, Saron Demung, Gender Panerus, Slenthem, and Kenong/Gumanak1; f for Saron Barung and Gender Barung; and p for Gong/Kempul/Gumanak2.

Change from normal mallets to wooden

♩ = 50

♩ = 80

87

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

fff

whispering pp

loud

fff

whispering pp

loud

fff

whispering pp

loud

fff

whispering pp

loud

fff

whispering pp

loud

fff

whispering pp

loud

mp

ff

mp

f

Slenthem changes to wooden mallets

99 $\text{♩} = 120$

The musical score consists of ten staves, each representing a different instrument. The first three staves (Saron Peking, Saron Barung, Saron Demung) and the Gender staves (Gender Panerus, Gender Barung) play a complex rhythmic pattern starting at measure 99. The Slenthem staff plays a similar pattern. The Bonang staves (Bonang Panerus, Bonang Barung) are silent. The Kenong/Gumanak1 staff has a long note with a trill in the final two measures. The Gong/Kempul/Gumanak2 staff has a long note in the final two measures. The tempo is marked as quarter note = 120. The meter changes from 2/4 to 4/4 at measure 101. Dynamic markings include ppp (pianississimo) for the Saron and Gender parts, p (piano) for the Gong, and mp (mezzo-piano) for the Kenong.

Instrument parts and dynamics:

- Saron Peking: *ppp*
- Saron Barung: *ppp*
- Saron Demung: *ppp*
- Gender Panerus: *ppp*
- Gender Barung: *ppp*
- Slenthem: *ppp*
- Bonang Panerus: -
- Bonang Barung: -
- Kenong/Gumanak1: *p*, trill
- Gong/ Kempul Gumanak2: *p*, *mp*

105

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

The musical score is arranged in ten staves. The first seven staves (Saron Peking/Saron Barung, Saron Barung, Saron Demung, Gender Panerus, Gender Barung, Slenthem, and Bonang Panerus) feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Bonang Barung staff (eighth) has a simpler melody with quarter and eighth notes. The Kenong/Gumanak1 staff (ninth) features long, sustained notes with trills (tr) and a wavy line above them. The Gong/Kempul/Gumanak2 staff (tenth) has a sparse, low-frequency accompaniment with long rests and occasional notes.

mf

f

115

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

mf

mf

mf

mf

mf

mf

f

f

Gumanak
arco

Gumanak
arco

118

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

f

f

every musician should repeat the chords independantly from each other, by the sign of the conductor you may move to the next bar

122

Saron Peking
Saron Barung

Saron Barung

Saron Demung

Gender Panerus

Gender Barung

Slenthem

Bonang Panerus

Bonang Barung

Kenong/
Gumanak1

Gong/ Kempul
Gumanak2

whispering pppp

arco

f

repeat independantly from each other