Bungong Jeumpa

Arr. Aditya Santoso

SATB, unaccompanied
Arranger’s note

Bungong jeumpa meugah di Acèh
Bungong teuleubèh indah lagoè na
Putèh kunèng meujampu mirah
Keumang siulèh cidah that rupa

Cempaka flower of fame in Aceh
Flower of exceeding beauty
White, yellow, and shades of red
A blossom with beautiful face

Lam sina buleùèn, angèn peuyàyòn
Rurôh meususòn, nyang mala-mala
Mangat that mubèè meunyo tatèm còm
Leupah that harôm si bungong jeumpa

Under the moonlight, swayed by the wind
Falling petal piles, those that wither
Sweet fragrance when you smell
Oh how fragrant, the cempaka flower

*Bungong Jeumpa* is a popular folk song from Aceh province in Indonesia. Given its popularity, it has been widely used as a source material of many choral and orchestral settings. I hope my arrangement can offer a different interpretation of this rich heritage.

Aceh province has a long history of Muslim influence in the region, being one of the first region in Indonesia that converted to Islam. I find it fitting to use double-minor scale to give a middle-eastern feel in various parts of the composition as a homage to this part of its history.

The later part of the composition is heavily influenced by two dances: *Tari Rato Djaroe* and *Tari Saman*. The two dances typically are performed kneeling down, with complex hand movement involving claps and slapping on one’s thigh, and virtuosic fast rhythm and tempo changes. The dancers also frequently chant along with the dance, and sometimes percussionists accompany the dancers at the side using hand drums called *rapai*. When a dancer sings rapid glissando to the highest pitch possible, it signifies the end of a section before moving to a new movement. Some body percussion effects have been notated in the score. However, creative direction regarding choreography and staging will be left to the discretion of the performers.

The province of Aceh was unfortunately also one of the worst victims of the 2004 Boxing Day Tsunami that killed an estimated 170,000 lives in the region. The *Precipitato* section is meant to evoke the wave, rapidly approaching and undulating with unsettling harmony. It is set to the second half of the text, which I feel contains a tinge of melancholy and reflection about death. However, interspersed among the chaos are the bright and rhythmic dance moves, depicting the resilience of the people amidst the disaster. The final bright chord resolves the music to a victorious, optimistic note.
Bungong Jeumpa

Cempaka Flower

Acehnese Folk Song
Arr. Aditya Santoso

A. Lento lugubre $ \downarrow = 60$

SOPRANO

ALTO

TENOR

BASS

Bu-ngong jeum-pa bu-ngong jeum-pa
Bu-ngong jeum-pa bu-ngong jeum-pa
Bu-ngong jeum-pa bu-ngong jeum-pa

Bu-ngong jeum-pa
Bu-ngong jeum-pa
Bu-ngong jeum-pa

Bu-ngong jeum-pa
Bu-ngong jeum-pa
Bu-ngong jeum-pa

bu-ngong jeum-pa
bu-ngong jeum-pa
bu-ngong jeum-pa

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Bu-ngong teu-leu-beh indah la-goe-na

Bu-ngong teu-leu-beh teu-leu-beh indah la-goe-na

Bu-ngong teu-leu-beh teu-leu-beh Bu-ngong indah la-goe-na

Beh teu-leu-beh Bu-ngong teu-leu-beh teu-leu-beh in-dah la-goe-na

\[ q = 100 \]

* close immediately to 'ng'
^ gradually close to the 'ng'
* percussive at the indicated pitch

leggiero

Ah

Ah
Bu ngong jeum pa bu ngong jeum pa me-gah di A-ceh
Bu ngong teu-leu-beh teu-leu-beh
dang dang tak
dung dang tak
Bu ngong jeum pa bu ngong jeum pa me-gah di A-ceh
in-dah la-goe-na
Bu ngong jeum pa bu ngong jeum pa me-gah di A-ceh
dang ta la
dung dang tak
dung dang tak
Bu ngong teu-leu-beh teu-leu-beh in-dah la-goe-na
Pu-teh ku-neng
Bu ngong teu-leu-beh teu-leu-beh in-dah la-goe-na
Bu ngong teu-leu-beh teu-leu-beh in-dah la-goe-na
Pu-teh ku-neng
dang
dang ta la
disasedung
dung dang tak
Bu ngong jeum pa bu ngong jeum pa me-gah di A-ceh
Bu ngong jeum pa bu ngong jeum pa me-gah di A-ceh
dang dang tak
dung dang tak
meu-jam-pu mi-rah  Keu-mang si-u-lah  ci-dah that ru-pa

meu-jam-pu mi-rah  ci-dah ru-pa

neng meu-jam-pu mi-rah  that ru-pa

neng meu-jam-pu mi-rah  that ru-pa

dang^  dang^  dang*  ta la ta dung*  dung*

dung*  dang*  tak  dung  dang  tak  dung  dang  tak

quasi ad lib.

Ah  Ah  Ah

* close immediately to 'ng'
^ gradually close to the 'ng'
× percussive at the indicated pitch

Bu-ngong jeum-pa  bungong jeum-pa  me-gah di A-ceh  Bu-ngong teu-leu-beh teu-leubeh

dung  tang**  tak  dung  tang  tak  dung  tang  tak  dung  tak  dung  tang  tak  dung  tang  tak
dang ta la ta dung dung  

Bu-nong jeum-pa bu-nong jeum-pa me gah di Aceh

Bu ngong teu leu beh teu leu beh in dah la goe na Pu teh ku neng

dung tang tak dung tang tak dung tang tak dung tang tak dung tak dung

dung tang tak dung tak dung tang tang tak dung tang tak dung tak dung

meu jam pu mirah Keu-mang si u lah ci dah that ru pa

meu jam pu mirah ci dah ru pa

meu jam pu mirah mi rah that ru pa
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