



# Aldy Maulana

Arranger, Composer, Director, Interpreter

Indonesia, Yogyakarta & Bogor

## About the artist

Composer & guitar player

Aldy Maulana Firmansyah was born on October 10, 1991. First time, he learned to play a guitar with his father and then Aldy entered into one of the schools of music in Bogor with classical guitar instrument. After graduating from senior high school in 2010, Aldy continue his education in Indonesian Art Institute of Yogyakarta Composition Departement. Lecturers composition are Memet Chairul Slamet, Royke B Koapaha and Haris Nathanael. Aldy also learned guitar with Rahmat Raharjo. Beside learned composition with his lecturer, Aldy learned composition with Gatot D Sulistyanto. Active in Composition Community in Yogyakarta, like 6,5 composer collective that association of composition students in Indonesian Art Institute Yogyakarta and Young Composer Forum (YCF). The works of Aldy ever following in workshop composition with Slamet Abdul Sjukur (Indonesia) and Roderik De Man (Netherland).

**Personal web:** <http://soundcloud.com/91art>

## About the piece



<b>Title:</b>	SORE HARI DI TAMAN KENCANA
<b>Composer:</b>	Aldy Maulana
<b>Arranger:</b>	Aldy Maulana
<b>Licence:</b>	Public domain
<b>Publisher:</b>	Aldy Maulana
<b>Instrumentation:</b>	Guitar Quartet
<b>Style:</b>	Waltz
<b>Comment:</b>	Kesan itu menjadi teringat setelah berjalanya waktu..C remaja, Para pedagang kaki lima, anak kecil berlarian atau hanya duduk dengan semangkuk es buah untuk hari..ahhkk tak terbayang indahnya..berjalan menelusur setapak, hijau rerumputan dan kendaraan pribadi melintas.. sore hari yang indah & mengesankan..

## Aldy Maulana on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-aldy-maulana.htm>

- Contact the artist
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# SORE HARI DI TAMAN KENCANA

Score

FOR GUITAR QUARTET

ALDY MAULANA

B.1991

Bpm : 140

The musical score is for a guitar quartet. It is written in 3/4 time and has a key signature of one sharp (F#). The score is divided into two systems. The first system consists of four staves labeled Guitar 1, Guitar 2, Guitar 3, and Guitar 4. Guitar 1 has a dynamic marking of *f* (forte) starting in the second measure. Guitars 2, 3, and 4 have a dynamic marking of *mf* (mezzo-forte) starting in the second measure. The second system starts at measure 6 and also consists of four staves labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

12

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

18

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

24

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

30

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

1. 2.

1. 2.

1. 2.

1. 2.

36

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

42

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

48

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp*

*mp*

*f*

54

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

60

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

66

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*

*mf*

*mf*

*mf*

72

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

78

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4



84

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system of music contains measures 84 through 89. It features four guitar parts, each on a separate staff. All staves are in the treble clef and have a key signature of one sharp (F#). Measure 84 begins with a repeat sign. Gtr. 1 plays a melodic line with eighth and quarter notes, ending with a half note. Gtr. 2 plays a rhythmic accompaniment with eighth notes and rests. Gtr. 3 plays a similar rhythmic pattern. Gtr. 4 plays a steady bass line of quarter notes. The system concludes with a repeat sign at the end of measure 89.

90

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

This system of music contains measures 90 through 95. It features four guitar parts, each on a separate staff. All staves are in the treble clef and have a key signature of one sharp (F#). Measure 90 begins with a repeat sign. Gtr. 1 plays a melodic line with quarter and eighth notes, ending with a half note. Gtr. 2 plays a rhythmic accompaniment with eighth notes and rests. Gtr. 3 plays a similar rhythmic pattern. Gtr. 4 plays a steady bass line of quarter notes. The system concludes with a repeat sign at the end of measure 95.

96

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

1. 3.

1. 3.

1. 3.

1. 3.

102

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

1. 3.

1. 3.

1. 3.

1. 3.