



Gatot Danar Sulistiyanto

Composer, Director

Indonesia, Yogyakarta

About the artist

Born in Magelang-Central Java, Indonesia, May 10, 1980. After graduated from High School (Electronic Communications Engineering, Vocational School) in 1998, moved to Yogyakarta and in year 2000 study at Music Dept. Institut Seni Indonesia, Yogyakarta (Indonesia Institute of Arts) majoring classical guitar and musicology. In 2001, he started to actively involved to several art activities; music composition, happening art & performing art, and also theater. Had joined "Music Teatrica Nova", a group for multimedia arts, with Vincent McDermott, Hadi Susanto, Royke B. Koapaha (composers) and Agung Gunawan (choreographer). Attended several workshop on composition, by Carlos Michan (Holland), Electronic Music Workshop by Prof. Wilfried Jentzsch (Hochschule für Musik "Carl Maria von Weber" Dresden Studio für Elektronische Musik-Austria), Music Intercultural by Prof. Vincent McDermott (USA), Jack Body (New Zealand), short course on composition by Roderik de Man (Holland) in the mini composition project conducted by Cantus Music Center & The Cultural Development Program, Dutch Government. At present, also becoming member of "Young Composers Project", a community projected by the young composers in Yogyakarta and had their works produced, recorded and published. Works including... (more online)

Personal web: <http://gatotdanars.yolasite.com/>

About the piece



Title: SASI [for high voice and clarinet in Bb]
Composer: Danar Sulistiyanto, Gatot
Licence: Gatot D. Sulistiyanto © All rights reserved
Instrumentation: Voice and Clarinet
Style: Contemporary

Gatot Danar Sulistiyanto on [free-scores.com](http://www.free-scores.com)

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

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IV. sasi

for high voice & clarinet in Bb

(Text by composer)

♩ = 89

Voice

Bu lan ku sam ku pan dang la

Clarinet in Bb

leggiero

2

Voice

ngit pe nu h bin ta a ng

Cl.

10

3

Voice

sa ngat ce mer lang, si nar nya ba gai Se ma rr

Cl.

10

♩ = 40

5

Voice

speak

yha ca ha ya Hyang Su ci

Cl.

C#

G#

F

6

Voice

I s ma_ ya ji wa nya se per ti

Cl.

mp

10

7

Voice

tetes a ir hu ja_ n oh_ ba yang bayang ji_ wa mu_

Cl.

mp

cresc.

9

Voice

gem ba la_ kan ra sa nu ra ni nu ra ni

Cl.

f

**wow whrr wow*

p

12

Voice

ku oh

Cl.

f

mp

♩ = 110

14

Voice

da ri ba lik te ra li

Cl.

16

Voice

ti rai suk ma me man car ma

Cl.

18

Voice

ta a ir ke

Cl.

20

Voice

hi du pa n ku su ngai ma ta hi dup me ra suk

Cl.

poco a poco cress.

23

Voice

di³ ji wa nya

Cl.

25

Voice

Ku

Cl.

26

Voice

Mu

Cl.

27

Voice

mmm

Cl.

mf *p* *mp*

28

Voice

Cl.

p *pp*

poco a poco rit...

Detailed description of the musical score: The score is for a piece featuring a Voice part and a Clarinet (Cl.) part. It spans measures 23 to 28. In measure 23, the Voice part has the lyrics 'di³ ji wa nya' with a triplet of eighth notes. The Cl. part has a triplet of eighth notes and two groups of seven sixteenth notes. In measure 25, the Voice part has the lyric 'Ku' and a long note with a decrescendo hairpin. The Cl. part has a decrescendo hairpin over a group of ten eighth notes, followed by a group of ten sixteenth notes. In measure 26, the Voice part has the lyric 'Mu' and a long note with a decrescendo hairpin. The Cl. part has a decrescendo hairpin over a group of ten eighth notes, followed by a group of ten sixteenth notes. In measure 27, the Voice part has the lyric 'mmm' and a long note with a decrescendo hairpin. The Cl. part has a decrescendo hairpin over a group of ten eighth notes, followed by a group of ten sixteenth notes. In measure 28, the Voice part has a long note with a decrescendo hairpin. The Cl. part has a decrescendo hairpin over a group of ten eighth notes, followed by a group of ten sixteenth notes. Dynamics include *mf*, *p*, *mp*, and *pp*. The tempo marking *poco a poco rit...* is present in measure 26.