

# BIJI

## Paduan Suara Campur

Do = C  
2/4

IGNATIUS BAMBANG SUGIHARTO  
ARR. ANTONIUS CHANDRA LK

**A**

*Singing close to senza misura*

*mf*

Solo | 0 0 | 0 0 | 3 5 1 | 7 1 | 6 5 4 | 3 . | 0 0 | 0 0 | 5 5 5 | 5 6 5 | 6 5 | 5 . |

Ji-ka bi- ji ti- dak ma- ti, i-a te- tap ting- gal bi- ji,

*p tenuto*

S | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . |

A | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . |

T | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . |

B | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . |

Hmm \_\_\_\_\_

**B**

*Singing in clearly 2/4 form.*  
*M.M.=70-75 (Tempo I)*

Solo | 0 0 | 0 0 | 3 5 1 | 1 2 | 2 3 | 1 . | 0 0 | 0 0 || 6 1 6 | 5 1 |

na-mun bi- la i- a mus-nah, ber-bu- ah ber- lim-

S | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 . | 3 0 || 0 0 | *mf* 5 4 3 |

bu- ah

A | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 0 || *mf* 1 2 4 | 3 2 3 |

ber- bu- ah ber-lim-

T | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 . | 5 0 || 0 *mf* 6 7 | 1 2 1 1 |

ber- bu-ah ber-lim-

B | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 . | 1 0 || *mf* 4 . | 3 3 |

(Hmm) bu- ah ber-

Solo	$\dot{1}$ .   7 .   $\overbrace{\dot{1} .   \dot{1} .   \dot{1} .   \dot{1} 0}$    rit. ----- pah- lim- pah. <i>poco a poco dim.</i>
S	$\overbrace{4 5} \overbrace{6 \dot{1}}$   7 .   0 $\dot{1}$   $\dot{1}$ .   0 5   6 .    ber- lim- pah, lim-pah, lim-pah. <i>poco a poco dim.</i>
A	4 4   4 .   0 3   4 .   0 1   2 .    pah- lim- pah, lim-pah, lim-pah. <i>poco a poco dim.</i>
T	6 .   7 5   0 5   6 .   0 3   4 .    pah- lim-pah, lim-pah, lim-pah. <i>poco a poco dim.</i>
B	$\overbrace{2 3} \overbrace{4 2}$   5 .   $\overbrace{1 .   1 .   1 .   1 .}$    lim- pah- lim- pah.

C

**REFFREIN (REFF.)**

*mf a tempo, Tempo I*

S	$\overbrace{3 5 \dot{1}}$   7 $\dot{1}$   6 $\overbrace{5 4}$   3 .   $\overbrace{5 5 5}$   5 $\overbrace{6 5}$   6 5   5 .
A	$\overbrace{1 2 3}$   5 3   4 2   1 .   $\overbrace{4 4 4}$   3 $\overbrace{5 3}$   4 1   2 .
T	$\overbrace{5 5 5}$   $\dot{1} \dot{1}$   6 7   5 .   $\overbrace{6 6 6}$   7 7   $\dot{1}$ 6   7 .
B	1 1 1   1 1   1 1   1 .   2 2 2   3 3   4 4   5 .   Ji-ka bi-ji ti- dak ma- ti, i-a te- tap ting- gal bi- ji,

S	$\overbrace{3 5 \dot{1}}$   $\dot{1} \dot{2}$   $\dot{2} \dot{3}$   $\dot{1}$ .   6 $\overbrace{\dot{1} 6}$   5 $\dot{1}$   $\dot{1}$ . 7   $\overbrace{\dot{1} .   \dot{1} 0}$
A	$\overbrace{1 3 5}$   6 6   6 4   3 .   4 $\overbrace{6 4}$   3 5   6 5   $\overbrace{5 .   5 0}$
T	$\overbrace{5 5 7}$   $\dot{1} \dot{1}$   7 $\dot{2}$   $\dot{1}$ .   $\dot{1}$ $\overbrace{\dot{1} \dot{1}}$   $\dot{1}$ $\dot{1}$   $\dot{1}$ $\dot{2}$   $\overbrace{3 .   3 0}$
B	$\overbrace{1 2 3}$   4 4   3 5   6 .   4 $\overbrace{4 4}$   3 3   4 5   $\overbrace{1 .   1 0}$   na-mun bi- la i- a mus-nah, ber- bu-ah ber- lim-pah-lim- pah.

**D****BAIT 1 (TB)-2 (SA)**

S/T	2 4 6   5 . 6   5 4   3 .   4 6 7   6 . 7   6 5   5 .
A/B	2 2 4   5 . 4   2 7   1 .   4 4 5   4 . 5   4 2   7 .

1. Pa-da su- a- tu ke- ti- ka ka- ki mu- rid di- ba- suh-Nya.
2. Se-per-ti ro- ti di- ku- nyah, meng-u- at- kan ba- dan le- mah,

S/T	1 1 1   7 7   6 7   1 .   1 6   2 1   7 .   7 0
A/B	6 7   1 2   3 5   4 3   6 .   6 3   2 6   5 .   5 0

I- a Ra- ja hi- na- di- na, tan- pa mah- ko- ta. → REFF.  
 Se- per- ti hu- mus di ta- nah, me- nyu- bur sa- wah. → REFF.

**BAIT 3**

SA	2 4 6   5 . 6   5 4   3 .   4 6 7   6 . 7   6 5   5 .
TB	2 1 7 6   7 . 1   7 1 2   2 1   1 1 1   1 . 7   1 2   7 .

3. Si- a- pa yang hi- lang nya- wa i- a a- kan men- da- pat- nya,

S	1 1 1   7 7   6 7   1 .   1 6   2 1   7 .   7 0
A	1 1 1   7 7   6 3   3 .   4 3   2 4   5 .   5 0
T	6 6 6   2 2   2 2   1 .   6 1   1 6   2 .   2 0
B	6 6 6   2 2   7 6 5   6 5   2 2   4 2   5 .   5 0

si- a- pa yang ter- ke- cil ja- di ter- be- sar. → REFF.

**BAIT 4** *Singing in andante, sempre legato especially ATB, deeply. (M.M.= 55-65, Tempo II)*

S	<i>mf</i>   2 4 6   5 . 6   5 4   3 .   4 6 7   6 . 7   6 5   5 .
	I- a sa- ha- bat se- ja- ti, de- mi ki- ta I- a ma- ti,
A	<i>mp</i>   2 1   7 1   2 4   2 3   1 2   5 4   2 3   3 2
T	<i>mp</i>   6 6   5 4   5 5   4 5   6 7   1 7   6 6   5 7
B	<i>mp</i>   2 2   5 2   5 5   1 1   4 3   4 5   4 2   5 5
	I- a sa- ha- bat se- ja- ti, de- mi ki- ta I- a ma- ti

*poco a poco cresc. et accel. to Tempo I*

D | 1̣ 1̣ 1̣ | 7 7 | 6 7 | 1̣ . | 1̣ 6 | 2̣ 1̣ | 3̣ . | 3̣ 0 |

S | 1̣ 1̣ 1̣ | 7 7 | 6 7 | 1̣ . | 1̣ 6 | 2̣ 1̣ | 7 . | 7 0 |

Hi- dup ja- di pe- nuh ar- ti, de-ngan meng-ab- di. → REFF.+ CODA

A | 3 3 | 2 2 | 1 2 | 3 . | 2 2 | 2 1 | 2 . | 3 . |

T | 5 5 | 5 5 | 4 3 | 6 . | 6 6 | 4 4 | 5 . | 5 . |

B | 1 1 | 5 3 | 2 3 | 6 . | 2 2 | 2 2 | 3 . | 3 . |

Hi- dup ja- di ber- ar- ti, de-ngan meng- ab- di. → REFF.+ CODA

**E**

**REFFREIN+CODA** *Singing in Tempo I*

*mf*

D | 1̣ 1̣ 1̣ | 7 1̣ | 6 7 | 1̣ . | 5 5 5 | 5 6 5 | 6 1̣ | 2̣ . |

S | 3 5 1̣ | 7 1̣ | 6 5 4 | 3 . | 5 5 5 | 5 6 5 | 6 5 | 5 . |

A | 3 3 3 | 5 5 | 4 2 | 1 . | 3 3 3 | 3 5 3 | 4 4 | 7 2 |

T | 6 7 1̣ 1̣ | 2̣ 2̣ | 1̣ 1̣ 7 | 5 . | 7 1̣ 2̣ | 1̣ 1̣ 1̣ | 1̣ 1̣ | 2̣ 7 |

B | 6 6 6 | 3 3 | 2 5 | 1 . | 3 2 1 7 | 6 7 1 3 | 2 2 | 5 . |

Ji- ka bi- ji ti- dak ma- ti, i- a te- tap ting- gal bi- ji,

*poco a poco cresc.*

D | 3̣ 2̣ 1̣ 1̣ | 1̣ 2̣ | 2̣ 3̣ 4̣ | 3̣ . | 1̣ 1̣ 1̣ | 1̣ 1̣ | 1̣ . 7 | 1̣ . |

S | 3 5 1̣ | 1̣ 2̣ | 2̣ 3̣ | 1 . | 6 1̣ 6 | 5 1̣ | 1̣ . 7 | 1 . |

A | 3 4 5 | 6 6 | 6 7 | 6 . | 4 6 4 | 3 5 | 6 5 | 5 ' 3 5 |

T | 1̣ 2̣ 2̣ | 1̣ 2̣ | 2̣ 2̣ | 3̣ . | 1̣ 1̣ 1̣ | 1̣ 1̣ | 1̣ 2̣ | 1̣ ' 5 7 |

B | 1 2 3 | 4 4 | 3 5 | 6 . | 4 4 4 | 3 3 | 4 2 | 3 ' 1 3 |

na-mun bi- la i- a mus- nah, ber- bu-ah ber- lim-pah-lim- pah. Ber-

**REFFREIN+CODA** *poco a poco cresc.*

D	$\overline{1}$ 1 1 1   1 1   1 .   2 .   0 0   1 2   3 . ber- bu-ah ber- lim- pah- lim- ber-lim-pah.	
S	$\overline{1}$ 6 1 6   5 1   1 .   7 .   $\underbrace{1 .   1 .   1 .}$ ber- bu-ah ber- lim- pah- lim- pah.	
A	4 6   $\underbrace{3 4}$ $\underbrace{5 3}$   6 .   5 .   0 0   6 5   5 .	
T	1 1   1 1   $\underbrace{6 1}$   2 .   0 0   1 2   3 .	
B	4 4   $\underbrace{1 2}$ $\underbrace{3 5}$   4 .   5 .   0 0   4 4   1 . bu- ah ber- lim- pah- lim- ber-lim-pah.	

**Arranger notes:**

1. Lagu ini disusun dalam forma *a capella*, namun bisa juga diiringi dengan piano/orgen. Sebaiknya, orgen.
2. Bait 2 pada lagu asli diletakkan pada bait terakhir oleh *arranger* (setelah mendapat izin dari penulis lagu), dengan mempertimbangkan substansi bait 2 cocok untuk dijadikan bait pamungkas, dengan sedikit perbedaan forma arransemen.
3. Solo pada lagu ini adalah Solo Tenor.
4. Part Descant pada bagian Reffrein+Coda dapat dinyanyikan oleh Solo

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**Untuk Paduan Suara Sacrum Canticum, Bunda Tujuh Kedukaan,****Keuskupan Bandung***Conductor: Benny PAW*

Font Notasi Angka oleh Nicholas Rio