

2013

Beloved, Let Us Love One Another: SATB Choir

Dale Grotenhuis
Dordt College

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BELOVED, LET US LOVE ONE ANOTHER

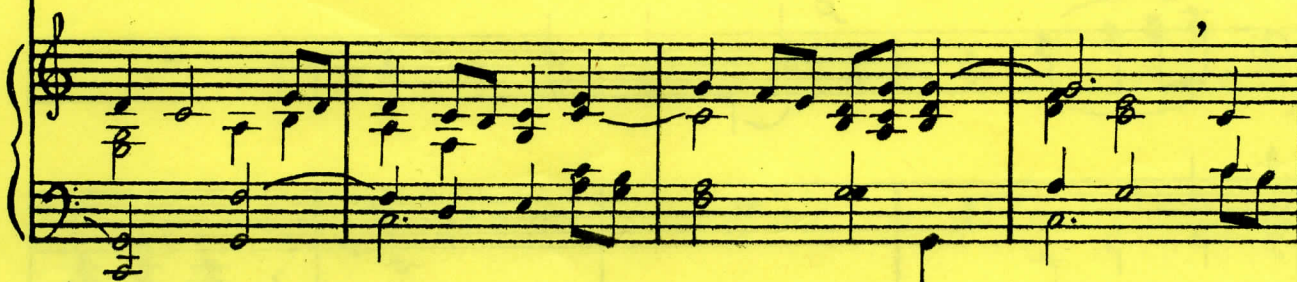
SATB Choir and Keyboard

I John 4:6-8

Slowly $\text{♩} = 66$

Dale Grotenhuis

Keyboard



, cresc.

love — is of God, — for love — is of God, — and

cresc.

ev - ery-one that lov - eth is born — of

f

p, and know - eth God. Solo or unison *mf*

God, — know - eth God. — Be -

p

lov - ed, be - lov - ed, let us love one an - oth - er,

mf

be - lov - ed, let us love — one an - oth - er. —

div. mp Be - lov - ed

Be - lov - ed, let us love — one an -

div. mp

mp



oth - er, for love is of God, for love is of

cresc.

God, and ev - ery-one that lov - eth is

f

born of God, and know - eth God. —

p

know - eth God. —

unis. *mp*

He that lov - eth not know-eth not God.

div. *mf* unis.

he know-eth not God, for

div. *mf* unis.

f *p*

God is love, for God is love. he that

div. *mf*

lov - eth not know-eth not God,

div. *mf* he

mf

unis. *f*

know-eth not God, for God is love, for

God is love.

unis. *mf*

f *mf*

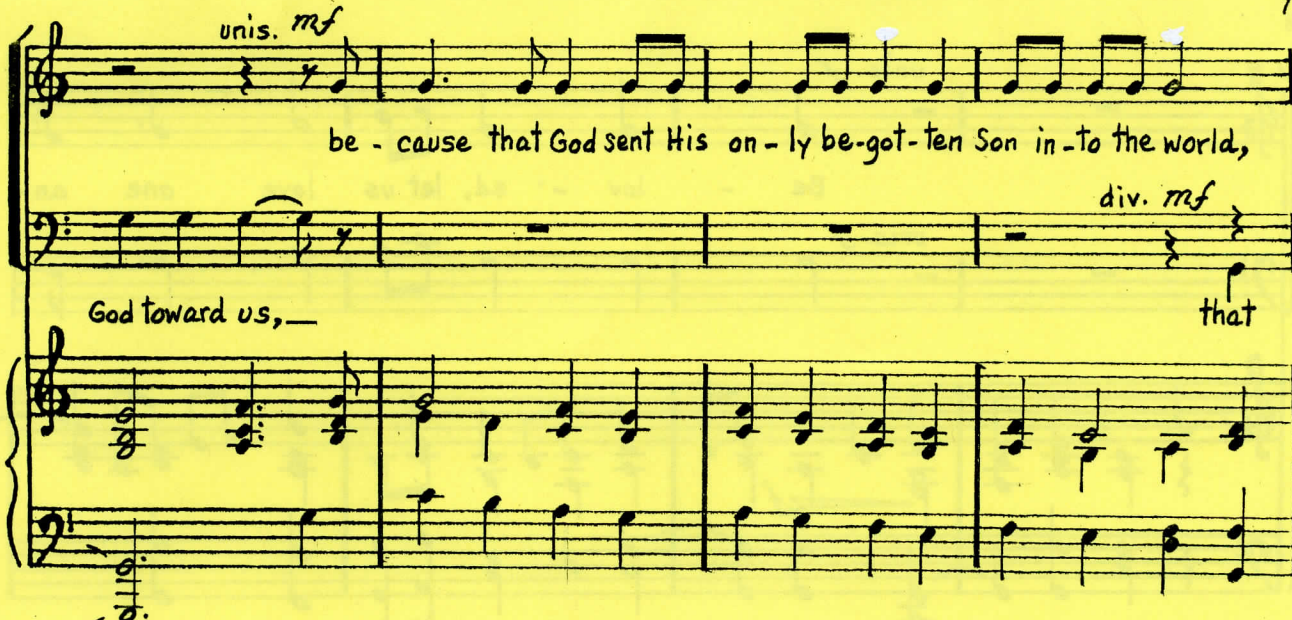
In this was man-i-fest-ed the love of

unis. *mf*

be - cause that God sent His on - ly be - got - ten Son in - to the world,

div. *mf*

God toward us, — that



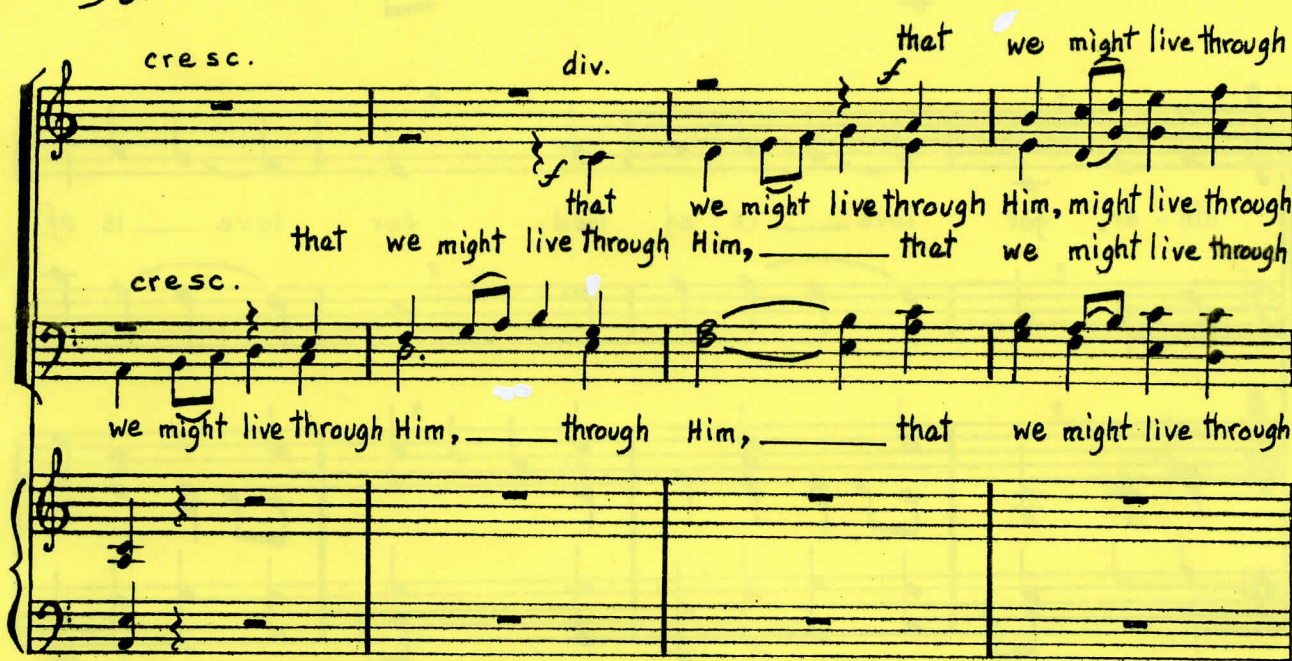
This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern. The lyrics are written below the vocal staff.

cresc. div. that we might live through

that we might live through Him, might live through

cresc. that we might live through Him, — that we might live through

we might live through Him, — through Him, — that we might live through



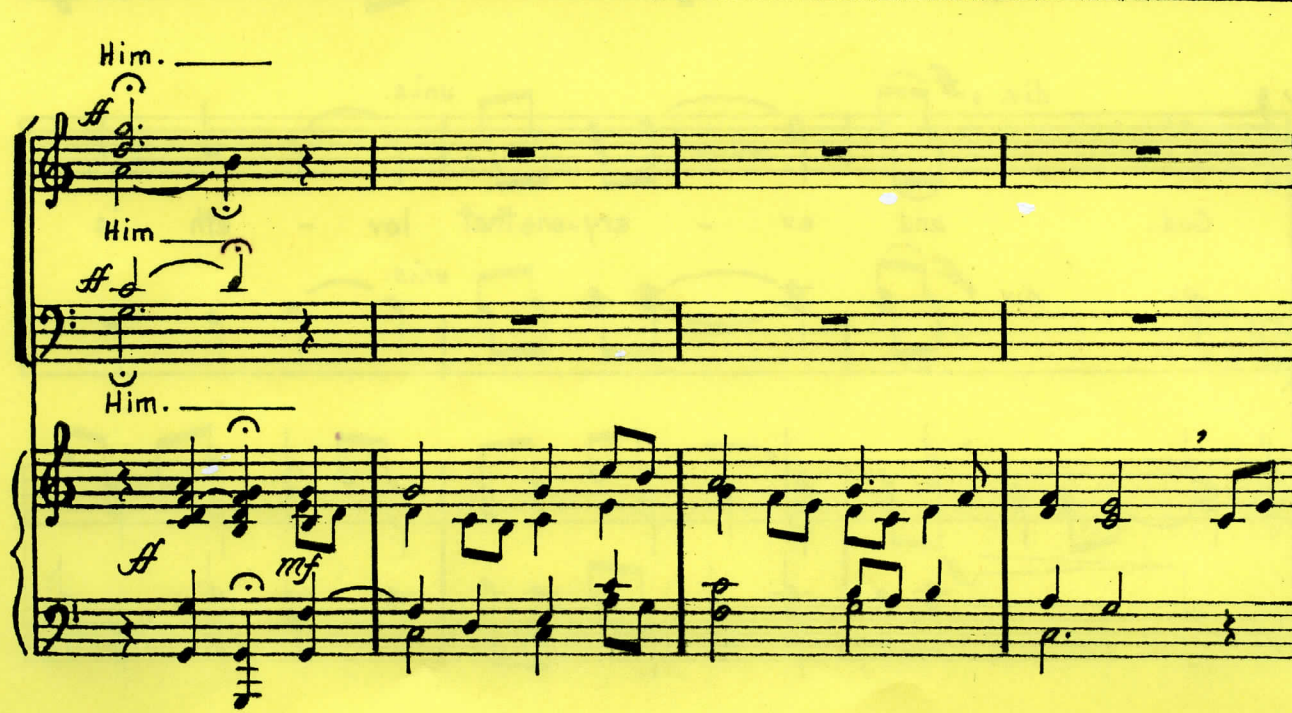
This system contains the next two staves. The vocal line continues with various note values and rests, including a triplet. The piano accompaniment provides harmonic support. The lyrics are spread across both staves.

Him. —

Him

Him. —

mf



This system contains the final two staves. The vocal line concludes with a half note and a fermata. The piano accompaniment continues with a melodic line. The lyrics are written below the vocal staff.

unis. *f*

Be - lov - ed, let us love one an-

unis. *f*

oth - er, for love — is of God, for love — is of

div. *ff* unis.

God, and ev - ery-one that lov - eth is

div. *ff* unis.



div. *p* and know - eth God.

born of God, know - eth God.

div. *p*

div. *p* Be - lov - ed, let us

ped.

rit. e dim. love one an - oth - er.

rit. rit. e dim.

ped.

Dale Grotenhuis

BELOVED, LET US LOVE ONE ANOTHER

I John :4

SATB CHOIR and
STRING ORCHESTRA

Dale Grotenhuis

Slowly $\text{♩} = 66$

div. unis.

I
Violins *mp* *div.* *unis.*

II *mp*

Violas *mp*

Cellos *mp*

Double Basses *mp*

mp

div. unis. div.

I *cresc.* *mf* *cresc.*

II *cresc.* *mf* *cresc.*

Violas *cresc.* *mf* *cresc.*

Cellos *div.* *unis.* *cresc.* *mf* *cresc.*

Double Basses *cresc.* *mf* *cresc.*

cresc. *mf* *cresc.*



Soprano

Alto

Tenor

Bass

I
Violins

II

Violas

Cellos

Double
Basses

unis.

dim.

mp

div.

dim.

dim.

dim.

dim.

dim.

mp



A *mp* Solo

Soprano

Be - lov - ed, be - lov - ed, let us love one an - oth - er,

Alto

Tenor

Bass

A *mp* *div.*

I Violins

div. *unis.*

II Violins

mp

Violas

mp *div.* *unis*

Cellos

mp *p*

Double Basses

mp



mp cresc.

Soprano

Be - lov - ed. let us love one an - oth - er,

Alto

Tenor

Bass

I

Violins

II

Violas

Cellos

Double Basses

cresc.

unis.

dim.

div.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.



This musical score is for the song "Be-Lov - ed, let us love one an - oth - er". It features vocal soloists (Soprano, Alto, Tenor, Bass) and an orchestra (Violins I & II, Violas, Cellos, Double Basses, and Piano/Conductor). The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into two systems, each starting with a boxed letter 'B'. The vocal parts are written in four staves, and the instrumental parts are written in five staves. The lyrics are: "Be - lov - ed, let us love one an - oth - er,". The tempo is marked "moderato". The score includes dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), and *div.* (divisi). The vocal parts are marked with *mp* and *div.* (divisi). The instrumental parts are marked with *pp* and *mp*. The score includes a piano introduction and a piano conclusion. The piano introduction is marked with *pp* and the piano conclusion is marked with *mp*. The score includes a piano introduction and a piano conclusion. The piano introduction is marked with *pp* and the piano conclusion is marked with *mp*.

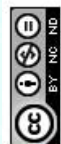
This musical score is for a choral and instrumental ensemble. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of Violins I and II, Violas, Cellos, Double Basses, and a grand piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter with the lyrics "for love is of God, —" in a mezzo-forte (mf) dynamic. The piano accompaniment begins with a mezzo-forte (mf) dynamic and includes markings for "div." (divisi) and "unis." (unison) for the strings. A rehearsal mark "+8m" is present in the piano part.

Vocal Parts:

- Soprano: *mf* for love is of God, —
- Alto: *mf* for love is of God, —
- Tenor: *mf* for love is of God, —
- Bass: *mf* for love is of God, —

Instrumental Parts:

- Violins I and II: *p* (piano)
- Violas: *p* (piano)
- Cellos: *div.* (divisi), *unis.* (unison)
- Double Basses: *p* (piano)
- Piano: *mf* (mezzo-forte), *+8m*



Soprano
 for love is of God, — and ev — ery-one that lov — eth is

Alto
 for love is of God, — and ev — ery-one that lov — eth is

Tenor
 for love is of God, — and ev — ery-one that lov — eth is

Bass
 for love is of God, — and ev — ery-one that lov — eth is

Piano
 for love is of God, — and ev — ery-one that lov — eth is

Handwritten musical score for Violins I and II, Violas, Cellos, Double Basses, and Piano. The score is written on five staves. The key signature is one sharp (F#) and the time signature is 4/4. The first measure of each staff contains musical notation, while the subsequent measures contain rests. A circled 'C' is written above the first measure of the Violins I staff.

Violins I: Treble clef, one sharp. First measure: quarter note F#4, quarter rest. Subsequent measures: whole rests.

Violins II: Treble clef, one sharp. First measure: quarter note F#4, quarter note G#4, quarter note A4, quarter rest. Subsequent measures: whole rests.

Violas: Treble clef, one sharp. First measure: quarter note F#4, quarter note G#4, quarter note A4, quarter rest. Subsequent measures: whole rests.

Cellos: Bass clef, one sharp. First measure: quarter note F#3, quarter rest. Subsequent measures: whole rests.

Double Basses: Bass clef, one sharp. First measure: quarter note F#3, quarter rest. Subsequent measures: whole rests.

Piano: Grand staff (treble and bass clefs), one sharp. First measure: treble clef has a whole rest; bass clef has a quarter note F#3, quarter note G#3, quarter note A3, quarter rest. Subsequent measures: whole rests in both staves.

Soprano *mf*
born of God, — and know — eth God. —

Alto *mf div.*
born of God, — know — eth God. — *unis.*

Tenor *mf*
born of God, — know — eth God. —

Bass *mf*
born of God, — know — eth God. —

dim. mf

I *mp*
Violins *unis.*

II *mp*
Violins *div. unis.*

Violas *mp*

Cellos *mp*

Double Basses *mp*

mp



mf D

Soprano
He that lov - eth not know-eth not God, he

Alto
He that lov - eth not know-eth not God, he

Tenor
He that lov - eth not know-eth not God, he

Bass
He that lov - eth not know-eth not God, he

mf

D

I
Violins
mp

II
Violins
mp

Violas
mp

Cellos
div. *p.* unis. *mf*

Double Bases

mp

mf

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div. *mp unis.* **E**

Soprano
Alto
Tenor
Bass

God is (is) love. — He that lov - eth not know-eth not God,
God is (is) love. — He that lov - eth not know-eth not God,
God is (is) love. — He that lov - eth not know-eth not God,
God is (is) love. — He that lov - eth not know-eth not God,

mp unis.

mp

I
Violins
II

Violas

Cellos

Double Bases

mf



Soprano *mp* *div.* *unis. mf*
 he know-eth not God, *for*
 Alto *mp* *mf*
 he know-eth not God, *for*
 Tenor *mp* *mf*
 he know-eth not God, *div. mf*
 Bass *mp* *for*
 he know-eth not God, *for*

I *unis. legato*
 Violins *mp legato* *mp*
 II *mp legato* *mp*
 Violas *mp* *mp*
 Cellos *mf*
 Double Basses *mf*



Soprano *cresc.* *f* *div.*
 God is love, — for God is (is) love. —
 Alto *cresc.* *f* *div.*
 God is love, — for God is (is) love. —
 Tenor *cresc.* *f* *div.*
 God is love. — for God is love. —
 Bass *cresc.* *uniso.* *f*
 God is love, — for God is love. —

I *marc.* *legato*
 Violins II *marc.*
 Violas *marc.*
 Cellos *div.*
 Double Basses



F

Soprano

mp

be - cause that God sent His

Alto

mp

be - cause that God sent His

Tenor

mp

In this was man-i-fest-ed the love of God toward us,

Bass

mp

In this was man-i-fest-ed the love of God toward us,

mp

I

Violins

II

Violas

unis.

Cellos

Double
Basses

F



Soprano
on - ly be - got - ten Son in - to the world, —

Alto
on - ly be - got - ten Son in - to the world, — that

Tenor
that we might live through

Bass
that we might live through Him, — that

mf cresc.

cresc.

mf cresc.

cresc.

I
Violins

II
Violins

Violas

Cellos

Double
Basses



rit. *cresc.* div. *a tempo* G
 Soprano
cresc. rit. div. that we might live through Him. —
 Alto
 we might live through Him, might live through Him. —
 Tenor
 rit. Him, — that we might live through Him. —
 Bass
 we, — that we might live through Him. —
 rit. *a tempo*
 I
 Violins
 rit. *a tempo* div. G
 II
 rit. *mp* div.
 Violas
 rit. *mp*
 Cellos
 rit. *mp*
 Double Basses
 rit. *a tempo*
 rit. *mp*

mp accel. e cresc. **[H]** **Faster** $\text{♩} = 80$

Soprano
In this is love, —

Alto
In this is love, —

Tenor
In this is love, —

Bass
In this is love, — not that we loved God, but that

acc.

I Violins
unis. *acc. e cresc.*

II Violins
unis. *acc. e cresc.*

Violas
acc. e cresc.

Cellos
mp *acc. e cresc.* *pizz.*

Double Basses
acc. e cresc. *mf*

C.B. PIZZ.

Soprano

Alto

Tenor

Bass

He loved us, and sent His Son to save us, —

He loved us, — He loved us, and sent His Son to save us, —

He loved us, — He loved us, and sent His Son to save us, —

I

Violins

II

Violas

Cellos

Double Basses

div. *f*

div. *f*



Soprano
 in this is love, in this is love, —

Alto
 in this is love, in this is love, —

Tenor
 in this is love, — not that we loved God, but that

Bass
 in this is love, — not that we loved God, but that

I
 Violins
 unis.

II
 Violins
 unis.

Violas

Cellos

Double Bases

Pizz.

v.c. legato

+ C.B. Pizz.



Soprano
Alto
Tenor
Bass

He loved us, and sent His Son to save us, —
He loved us, and sent His Son to save us, —
He loved us, — He loved us, and sent His Son to save us, —
He loved us, — He loved us, and sent His Son to save us, —

I
Violins
II
Violas
Cellos
Double Basses

div.



This musical score is for the song "The Rose Tree" from the opera "The Mikado". It features vocal soloists (Soprano, Alto, Tenor, Bass) and a full orchestra. The score is written in G major (one sharp) and 2/4 time. The lyrics are "in this is love." for the vocalists. The orchestration includes Violins I and II, Violas, Cellos, Double Basses, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *legato*. There are also performance instructions like "pizz." (pizzicato) and "legato". The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves.

Tempo I
♩ = 66

Soprano

Alto

Tenor

Bass

I

Violins

II

Violas

Cellos

Double
Basses

rit.

K

mp

rit.

Be.
mp

rit.

mp

rit.

Be.
mp

Be.

rit.

mp

rit.

K

Tempo I
♩ = 66

dim.

rit.

dim.

rit.

dim.

rit.

dim.

rit.

arco

dim.

dim.

cb
arco

This musical score is for a vocal and orchestral work. The vocal parts are for Soprano, Alto, Tenor, and Bass, all in G major (one sharp). The lyrics are: "lov - ed, let us love one an - oth - er, ___". The vocal lines include a "div." (divisi) instruction for the Soprano and Alto parts. The instrumental parts include Violins I and II, Violas, Cellos, Double Basses, and a Piano. The piano part features a "pp" (pianissimo) dynamic and a "mf" (mezzo-forte) dynamic. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

Soprano *mf*
for love is of God, —

Alto *mf*
for love is of God, —

Tenor *mf*
for love is of God, —

Bass *mf*
for love is of God, —

mf

I
Violins

II

Violas
p
div. unis.

Cellos

Double
Basses

Soprano *mf* L *cresc. div.* *unis.*
 for love is of God, — and ev - ery-one that lov - eth is
 Alto *mf* *cresc.* *div.* *ff* *unis.*
 for love is of God, — and ev - ery-one that lov - eth is
 Tenor *mf* *cresc.* *ff*
 for love is of God, — and ev - ery-one that lov - eth is
 Bass *mf* *cresc.* *div.* *ff*
 for love is of God, — and ev - ery-one that lov - eth is

mf *cresc.*

I L
 Violins
 II
 Violas
 Cellos
 Double Basses



This musical score is for a vocal and instrumental arrangement of "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). The score is written for four vocal soloists (Soprano, Alto, Tenor, Bass), a piano, and a string quartet (Violins I and II, Violas, Cellos, and Double Basses). The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Parts:

- Soprano:** The melody begins with "born of God, and know - eth God." The dynamic is marked *mf*.
- Alto:** The melody begins with "born of God, know - eth God." The dynamic is marked *div. mf*.
- Tenor:** The melody begins with "born of God, know - eth God." The dynamic is marked *mf*.
- Bass:** The melody begins with "born of God, know - eth God." The dynamic is marked *mf*.

Piano Part:

- The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. It includes dynamic markings such as *dim.* (diminuendo) and *mf* (mezzo-forte).

String Part:

- The string part consists of five staves: Violins I, Violins II, Violas, Cellos, and Double Basses. The strings provide a harmonic background, with a *mp* (mezzo-piano) dynamic marking at the end of the section.

This musical score is for the song "The Rose Tree" and is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass, each with a staff. The piano accompaniment is for the right and left hands of the piano, shown as a grand staff. The second system contains the orchestral parts, including Violins I and II, Violas, Cellos, Double Basses, and a Piano. The piano part is shown as a grand staff. The score is in the key of D major (two sharps) and 4/4 time. The lyrics are "Be - lov - ed, — let us". The tempo is marked "div. p" (divisivo, piano). The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "p" (piano) and "mp" (mezzo-piano). The vocal parts are written in a style that suggests a choral or solo performance. The orchestral parts are written in a style that suggests a full orchestra. The piano part is written in a style that suggests a solo piano performance. The score is a complete musical score for the song "The Rose Tree".

rit. *pp* dim.

Soprano
love one an - oth - er. *pp* dim.

Alto
love one an - oth - er. *pp* dim.

Tenor
love one an - oth - er. *pp* dim.

Bass
love one an - oth - er. *pp* dim.

dim. *pp*

Con sord.

I
Violins rit. *pp* con sord.

II
Violas rit. *pp* con sord.

Cellos rit. *pp* div.

Double Basses rit. *pp*

rit. *pp*

BELOVED, LET US LOVE ONE ANOTHER

0035-B-15

SATB CHOIR and
STRING ORCHESTRA

Violin I

Dale Grotenhuis

Slowly $\text{♩} = 66$

mp

div.

unis.

div.

unis.

cresc.

mf

cresc.

div.

f

unis.

dim.

mp

A

div.

cresc.

f

unis.

dim.

B

pp

div.

mp

f

C

f

unis.

mp



Handwritten musical score for a piece in D major (one sharp). The score consists of seven staves of music, each with specific performance instructions and dynamics.

Staff 1: Starts with a key signature change to D major (one sharp). The first measure is marked with a box containing the letter **D**. The music includes a half note, a quarter note, and a half note. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are also markings for *marcato* and *div.* (divisi).

Staff 2: Continues the melody with various note values and rests. Dynamics include *mp* and *f*. There are markings for *marcato* and *div.* (divisi).

Staff 3: Features a half note, a quarter note, and a half note. Dynamics include *mp* and *f*. There are markings for *marcato* and *div.* (divisi).

Staff 4: Continues the melody with various note values and rests. Dynamics include *mp* and *f*. There are markings for *marcato* and *div.* (divisi).

Staff 5: Features a half note, a quarter note, and a half note. Dynamics include *mp* and *f*. There are markings for *marcato* and *div.* (divisi).

Staff 6: Continues the melody with various note values and rests. Dynamics include *mp* and *f*. There are markings for *marcato* and *div.* (divisi).

Staff 7: Features a half note, a quarter note, and a half note. Dynamics include *mp* and *f*. There are markings for *marcato* and *div.* (divisi).



BELOVED, LET US LOVE ONE ANOTHER

0035-B-15

Viola

SATB CHOIR and
STRING ORCHESTRA

Dale Grotenhuis

Slowly $\text{♩} = 66$

The musical score for the Viola part is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Slowly' with a quarter note equal to 66 beats per minute. The score is divided into ten staves, with some sections labeled with letters in boxes: [A], [B], [C], [D], and [E].

- Staff 1:** Starts with a half rest, followed by a series of eighth and sixteenth notes. Dynamics: *mp*.
- Staff 2:** Continues the melodic line. Dynamics: *cresc.*, *mf*, *cresc.*.
- Staff 3:** Features a more active melodic line. Dynamics: *f*, *dim.*.
- Staff 4:** Labeled [A]. Starts with a half rest, followed by a series of eighth notes. Dynamics: *mp*.
- Staff 5:** Continues the melodic line. Dynamics: *cresc.*, *f*, *dim.*.
- Staff 6:** Labeled [B]. Starts with a half rest, followed by a series of eighth notes. Dynamics: *pp*, *mp*.
- Staff 7:** Labeled [C]. Starts with a half rest, followed by a series of eighth notes. Dynamics: *f*, *mp*.
- Staff 8:** Labeled [D]. Starts with a half rest, followed by a series of eighth notes. Dynamics: *mp*, *mp*.
- Staff 9:** Labeled [E]. Starts with a half rest, followed by a series of eighth notes. Dynamics: *marcato*, *f*, *legato*, *marcato*.
- Staff 10:** Continues the melodic line. Dynamics: *mp*, *mp*, *f*.



Musical score in B major (two sharps). The score consists of ten staves of music.

- Staff 1:** Starts with a *ff* dynamic, followed by a *p* dynamic. A *legato* marking is above a measure. A boxed letter **F** is above the staff.
- Staff 2:** Ends with a *rit.* (ritardando) marking and a fermata over a whole note.
- Staff 3:** Starts with a *mp* (mezzo-piano) dynamic. A boxed letter **G** is above the staff. A *a tempo* marking is above the staff. A boxed letter **H** is above the staff, followed by *Faster* and a tempo marking of $\text{♩} = 80$. The staff includes an *accel. e cresc.* (accelerando e crescendo) marking and a *f* (forte) dynamic.
- Staff 4:** Continues the melodic line.
- Staff 5:** Starts with a boxed letter **I** above the staff.
- Staff 6:** Starts with a boxed letter **J** above the staff. A *mp* dynamic is indicated below the staff.
- Staff 7:** Starts with a boxed letter **K** above the staff, followed by *Tempo I*. The staff includes a *rit.* marking, a *dim.* (diminuendo) marking, a *pp* (pianissimo) dynamic, and a *mf* (mezzo-forte) dynamic.
- Staff 8:** Continues the melodic line.
- Staff 9:** Starts with a boxed letter **L** above the staff. A boxed letter **M** is above the staff. A *mp* dynamic is indicated below the staff.
- Staff 10:** Starts with a *p* dynamic. A *rit.* marking is below the staff. A *con sord.* (con sordina) marking is above the staff. The staff ends with a *pp* dynamic and a fermata.

Cello

BELOVED, LET US LOVE ONE ANOTHER

0035-B-15

SATB CHOIR and
STRING ORCHESTRA

Dale Grotenhuis

Slowly $\text{♩} = 66$

mp

div. unis.

cresc. mf cresc. f

dim. mp p.

div. unis.

cresc. f

dim. pp mp

div. unis.

1 8

div. unis.

mp p. mf

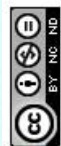
marcato

mf f ff

div.

legato unis.

mf mf



marcato

F legato

f *f* *p*

rit.

G *atempo*

mp *accel. e cresc.*

H Faster $\text{♩} = 80$

I

J *mp*

K Tempo I

rit. *dim* *pp* *mf*

div. unis. *f*

L **M** *mp* *p* *pp*

BELOVED, LET US LOVE ONE ANOTHER

0035-B-15

Double Bass

SATB CHOIR and
STRING ORCHESTRA

Dale Grotenhuis

Slowly $\text{♩} = 66$



Musical score for a piece in G major (one sharp). The score consists of eight staves of music, each with a lettered section marker in a box.

- Staff 1:** Section F. Dynamics: *f*, *ff*, *p*. Includes a fermata.
- Staff 2:** Section G. Dynamics: *rit.*, *a tempo*, *pizz.*, *accel. e mf cresc.*. Includes a 7-measure rest and a 3-measure rest.
- Staff 3:** Section H. Tempo: *Faster*, $\text{♩} = 80$. Dynamics: *f*. Includes a 2-measure rest.
- Staff 4:** Section I. Dynamics: *f*.
- Staff 5:** Section J. Dynamics: *mp*. Includes a 2-measure rest and a 1-measure rest.
- Staff 6:** Section K. Tempo: *Tempo I*. Dynamics: *rit.*, *arco*, *dim.*. Includes a 2-measure rest.
- Staff 7:** Dynamics: *mf*, *f*.
- Staff 8:** Sections L and M. Dynamics: *mp*, *pp*. Includes an 8-measure rest and a 9-measure rest.

BELOVED, LET US LOVE ONE ANOTHER

Violin II

SATB CHOIR and
STRING ORCHESTRA

Dale Grotenhuis

Slowly $\text{♩} = 66$

div. *mp* unis.

cresc. *mf* cresc.

div. *f* unis. dim.

A div. *mp* unis.

cresc. *f* dim.

B *pp* *mp* div.

C *f* *mp*



unis.

marcato

div.

unis. legato

marcato

legato

rit.

a tempo div.

unis.

acc. e cresc.

Faster ♩ = 80

div. *f* Unis. **I**

div. *f*

unis. **J** *mp* rit.

K Tempo I *dim.* *pp* *mf* div.

L **M** *mp* *p* div.

8 4 *rit.* con sord. *pp*

