

# Song Arrangement - Holy Spirit, Dwell in Me

No. 114

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Andante ♩ = 68

A

The musical score is arranged in a grand staff format with the following parts:

- Soprano Cornet Eb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 1st Cornet Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 2nd Cornet Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 1st Horn Eb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 2nd Horn Eb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 1st Baritone Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 2nd Baritone Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 1st Trombone Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- 2nd Trombone Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- Bass Trombone**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- Euphonium Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- Bass Eb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- Bass Bb**: Starts with a rest, then plays a melodic line starting on G4, moving up to B4 and then descending.
- Percussion 1**: Glock., Timp. (Glockenspiel, Timpani)
- Percussion 2**: Drum Kit

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *p* (piano) throughout the score. The score includes a section labeled 'A' and a key signature of one flat (Bb).

7 B

Sop. Cor. *mp* *mf*

1st Cor. All *mf*

2nd Cor. All *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bari. *mp* *mf*

2nd Bari. *mp* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mp* *mf*

Bass Eb Bass Eb *mf*

Bass Bb *mp* *mf*

Perc. 1 *mf* Tri.

Perc. 2 *p* *mf*

14

Sop. Cor.

1st Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

One

*mp*

*f*

*f*

*mp*

1st Bari.

*mp*

*f*

*mp*

*f*

2nd Bari.

*mp*

*f*

*mf* *f*

*mp*

*f*

*mp*

*mf* *f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

poco rit. C a tempo D

21

Sop. Cor. *mf* *p* < *mp* *p*  
Two

1st Cor. *mf* *p* < *mp* *p*  
2nd Cor. one

2nd Cor. *mf* *p* < *mp* *p*  
Fl. Hn

1st Hn *mf* *mp*

2nd Hn *mf* *mp*

1st Bari. *mp* *p*

2nd Bari. *mp* *p*

1st Tbn. *mf* *p* < *mp* *p*

2nd Tbn. *mf* *p* < *mp* *p*

B. Tbn. *mf* *mp* *p*

Euph. *mf* *mp* *p*

Bass Eb *mf* *mp*

Bass Bb *mf* *mp*

Perc. 1 *mp* *p*  
Timp. *tr*

Perc. 2 *p* *p* *mp*

29

Muted (cup)

*pp*  
All muted (cup)

*pp* 2nd Cor.  
muted (cup)

*mf*

*pp*

Fl. Hn

*mp*  $\curvearrowright$  *mf*

*mp*  $\curvearrowright$  *mf*

2nd Tbn.

*mf*  $\curvearrowright$  *pp*

*mf*  $\curvearrowright$  *pp*

Muted (cup)

*pp*  
Muted (cup)

*pp*  
Muted (cup)

*pp*

B. Tbn.

*mf*  $\curvearrowright$  *pp*

*pp*  
Bass Eb

*mp*  $\curvearrowright$  *mf*

*mp*  $\curvearrowright$  *pp*

*mf*  $\curvearrowright$  *pp*

Wind Chimes

*p*  $\curvearrowright$  *mf*  $\curvearrowright$  *mp*

37

Sop. Cor. *mf*

1st Cor. *mf*

2nd Cor. *mf*  
Fl. Hn (open)

1st Hn *mf*

2nd Hn *pp* *mf*

2nd Tbn.

1st Bari. *p* *mf*

2nd Bari. *pp* *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *pp* *mf*

Bass B $\flat$  *mf*

Bass E $\flat$  *mf*

Bass B $\flat$  *pp* *mp* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*







55 **poco rit. G meno mosso** **poco rall.**

Sop. Cor. *mp* *p*

1st Cor. *mp* *p*

2nd Cor. *mp* *p*

1st Hn. *mp* *p*

2nd Hn. *mp* *p*

1st Bari. *mp* *p*

2nd Bari. *mp* *p*

1st Tbn. *mp* *p*

2nd Tbn. *mp* *p*

B. Tbn. *mp* *p*

Euph. *mp* *p*

Bass Eb *mp* *p*

Bass Bb *mp* *p*

Perc. 1 *mp*

Perc. 2 *p* *mp* *p*