

# Belov'd, Let Us Love

for SATB choir w/piano accomp.

by Hilton Kean Jones

Soprano  $\text{♩} = 70$

Alto *p* Be - lov'd,

Tenor *p* Be - lov'd,

Bass *p* Be - lov'd,

Piano *p*

let us love, let us love one an -

let us love, let us love one an -

let us love, let us love one an -

let us love, let us love one an -

Piano *p*

oth - er, for love is of God. *mp* And he who

oth - er, for love is of God. *mp* And he who

oth - er, for love is of God. *mp* And he who

oth - er, for love is of God. *mp* And he who

(A)

the is born of God *p* and knows

loves, and he who loves, is born of God, is born of God, *p* and knows

loves, and he who loves, is born of God, is born of God *p* and knows

loves is born of God *p* and knows

(A)

(B)

God. *mp* And he who does not love does not know God for

God. *mp* And he who does not love, and he who does not love, does not know God, does not know God for

God. *mp* And he who does not love does not know God for

God. *mp* And he who does not love, and he who does not love, does not know God, does not know God for

(B)

God is love. *p* Be - lov'd, let us

God is love. *p* Be - lov'd, let us

God is love. *p* Be - lov'd, let us

God is love. *p* Be - lov'd, let us

love, and know God. *mf* In this the

love, and know God. *mf* In this the

love, and know God.

love, and know God.

Ⓢ  $\text{♩} = 74$

love of God was made man-i - fest a - mong us, God sent the world, his on-ly son that

love of God was made man-i - fest a - mong us, God sent the world, his on-ly son that

love of God was made man-i - fest a - mong us, God sent the world, his on-ly son that

love of God was made man-i - fest a - mong us, God sent the world, his on-ly son that

Ⓢ *small notes for rehearsal only*

(D)

we might live through him. In this is love not that we lov'd

we might live through him. In this is love, not that we lov'd

we might live through him. not that we lov'd

we might live through him. In this is love, not that we lov'd

(D)

God, but that he lov'd us, and sent his son to be the

God, lov'd us, and sent his son to be the

God, lov'd us, to be the

God, lov'd us, and sent his son to be the

♩ = 70

ex - pi - a - tion for our sins. *p* Be - lov'd let us

ex - pi - a - tion for our *pings.* *p* Be - lov'd let us

ex - pi - a - tion for our sins. *p* Be - lov'd let us

ex - pi - a - tion for our sins. *p* Be - lov'd let us

(E)

love, and know

love, and know God.

love, and know, and know, and know

love, and know and know God.

(E)

ⓕ = 84

God.

(and know God.)

God, and know God.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*mp*

ⓕ

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts: soprano, alto, tenor, and bass. The lyrics are: "God.", "(and know God.)", "God, and know God.", and "God, and know God." The piano accompaniment consists of two staves. The right hand has a triplet of eighth notes in the first measure, followed by a half note. The left hand has a triplet of eighth notes in the first measure, followed by a half note. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A fermata is placed over the final chord of the piano part. A circled 'F' is located above the piano part.

Detailed description: This system contains the next four staves of the musical score. The top four staves are vocal parts, all of which are empty (indicated by a horizontal line with a dash). The piano accompaniment consists of two staves. The right hand has a triplet of eighth notes in the first measure, followed by a half note. The left hand has a triplet of eighth notes in the first measure, followed by a half note. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A fermata is placed over the final chord of the piano part.

*mp* No man has ev - er seen God; if we love one an -

*mp* No man has ev - er seen God; if we love one an -

*mp* No man has ev - er seen God; if we love one an -

othe - er God a - bides in us and his love

othe - er God a - bides in us and his love

othe - er God a - bides in us and his love

*mp* God a - bides

(no breath)

(no breath)

is per - fect - ed in us, God a - No  
is per - fect - ed in us, God a - bides.  
is per - fect - ed in us, God a - No  
God a - bides

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "is per - fect - ed in us, God a - No" for the first three staves, and "God a - bides" for the fourth. The piano accompaniment features a steady bass line and a treble line with a triplet of eighth notes.

Ah.

No man has ev - er seen God; if we  
No man has ev - er seen God; if we  
No man has ev - er seen God; if we -

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "Ah. No man has ev - er seen God; if we" for the first three staves, and "No man has ev - er seen God; if we -" for the fourth. The piano accompaniment features a steady bass line and a treble line with a triplet of eighth notes.

(Ah) ————— God a - bides

(all sopranos) **G**

love one an - oth - er God a - bides God, (no breath)

love one an - oth - er God a - bides God,

love one an - oth - er God a - bides in us and his

God a - bides in us and his

*soprano solo*

*mf*

Be -

God a - bides.

God a - bides.

love is per - fect - ed in us, God a - No

love is per - fect - ed in us, God a - bides.

(H)  $\text{♩} = 76$

lov'd, let us love, let us love one an - other - er for

This system contains a vocal line in 3/4 time with a tempo of 76. The lyrics are "lov'd, let us love, let us love one an - other - er for". Below the vocal line are four empty staves for instruments.

(H)

*mf*

The piano accompaniment for the first system consists of a treble and bass clef. It features a melodic line with triplets in the treble and a supporting bass line. The dynamic is marked *mf*.

$\text{♩} = 84$  (I)

God is love.

*f* If an - y man say

*f* If an - y man say

(I)

*f*

This system contains a vocal line and piano accompaniment in 3/4 time with a tempo of 84. The lyrics are "God is love." followed by "If an - y man say" on two lines. The piano accompaniment includes triplets and a dynamic of *f*. A first ending bracket (I) is present at the end of the system.

and hates his broth - er

*f* I know God he is a liar. *ff* For he who does

and hate his (b) broth - er

*f* I know God he is a liar. *ff* For he who does

*f* I know God he is a liar. *ff* For he who does

*f* I know God he is a liar. *ff* For he who does

not love his broth - er whom he has seen, can - not love God whom he has

not love his broth - er whome he has seen, can - not love God whom he has

not love his broth - er whom he has seen, can - not love God whom he has

not love his broth - er whome he has seen, can - not love God whom he has

soprano solo

(K)

Be - lov'd let us love,

$\bullet = 76$

not seen!

not seen!

not

not seen!

(K)

Triplets and chords in piano accompaniment.

let us love one another - er. *mf* Be - lov'd let us

Empty vocal staves for other parts.

Triplets and chords in piano accompaniment.

♩ = 70

love, *p* Be - lov'd.

(L) ♩ = 92

*pp* lov'd, lov'd, be - lov'd, be -

*f*

*mp*

(all sopranos)  
*pp* be-cause he first lov'd us.  
*pp* We love. We love.  
lov'd, be - lov'd, be - lov'd, be - lov'd, be -  
be - cause he first lov'd us. be-cause he first lov'd us. be - cause he  
We love. We love.  
lov'd, be - lov'd, be - lov'd, be - lov'd, be -

first lov'd us. We love, we love, we love, we love,  
 be - cause he first lov'd us, be - cause he lov'd, be -  
 lov'd, be - lov'd, be - lov'd, be - lov'd, be -

we love, we, love, we, love,  
 cause he first lov'd us be - cause he first lov'd us, we love.  
 lov'd, be - lov'd, be - lov'd be - lov'd,  
*pp* be - lov'd,

*f* <sup>3</sup>  
 bring out right hand above volume of voices which function as accompaniment until the end.

be - lov'd, be - lov'd, be - lov'd, be - lov'd,  
be - lov'd, be - lov'd,  
be - lov'd, be - lov'd, be - lov'd, be - lov'd,  
*simile* be - lov'd, be - lov'd, be - lov'd, be - lov'd, be - lov'd,  
[3] [3] [3]

be - lov'd, be - lov'd, be - lov'd, be - lov'd,  
be - lov'd, be - lov'd, be - lov'd,  
be - lov'd, be - lov'd, be - lov'd,  
be - lov'd, be - lov'd, be - lov'd, be - lov'd,  
[3] [3] [3]

be - lov'd, be - lov'd, be - lov'd, be -

be - lov'd, be - lov'd, be - lov'd, be -

be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

lov'd, be - lov'd, be - lov'd,

lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd.

be - lov'd.

be - lov'd, be - lov'd, be - lov'd, be - lov'd,

be - lov'd, be - lov'd, be - lov'd, be - lov'd,