

Satu Nusa Satu Bangsa

Arr. Fredy Tamaela (Boni)

♩ = 62

1

Violin Pro

Violin 1

Violin 2

Viola

Cello

Ahh Choir

6

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vcl.

Ah. Ch.

mf

13

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vcl.

Ah. Ch.

Pizz.

Arco

mf

f

20

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vcl.

Ah. Ch.

f

p

f

f

f

f

f

f

f

29

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vcl.

Ah. Ch.

Pizz.

mf

p

Arco

Pizz.

36

Vln. Pr. *f* *mf* *mf*

Vln. 1 *f* *mf* *p*

Vln. 2 *f* *mf* *mf*

Vla. *f* *mf* *mf*

Vcl. *f* *mf*

Ah. Ch.

Arco

43

Vln. Pr. *f* *mf* *f*

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f* *mf* *f*

Vcl. *f* *mf* *f*

Ah. Ch.

rit. - - - - - a tempo

51

Vln. Pr. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Ah. Ch.

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Arr. Fredy Tamaela (Boni)

$\text{♩} = 62$

Violin Pro

1

f

Vln. Pr.

4

Vln. Pr.

7

p

Vln. Pr.

12

Pizz.

Vln. Pr.

17

Arco

mf

3

3

Vln. Pr.

22

f

p

f

Vln. Pr.

28

Vln. Pr.

34

Pizz.

Arco

mf

f

Vln. Pr.

38 *mf* **Pizz.** *mf*

Vln. Pr.

43 **Arco** *f* *mf*

Vln. Pr.

48 *f* rit. - - - *a tempo* *f* 3

Vln. Pr.

53

Detailed description: The image shows the first violin part of a musical score. It consists of four staves of music. The first staff (measures 38-42) starts with a mezzo-forte (mf) dynamic and a pizzicato (Pizz.) instruction. The second staff (measures 43-47) begins with an arco instruction and a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic. The third staff (measures 48-52) features a forte (f) dynamic, a ritardando (rit.) marking, a return to a tempo, and a triplet of eighth notes. The fourth staff (measures 53-54) continues the melodic line. The key signature is D major (two sharps).

Satu Nusa Satu Bangsa

Arr. Fredy Tamaela (Boni)

♩ = 62

Violin 1

1

3

f

7

p

14

mf

3

21

3

f

p *f*

27

33

p *f* *mf*

39

p *f*

45

mf *f*

51

rit. - - - - , a tempo

f

Detailed description of the musical score: The score is for a single violin part. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as 62 beats per minute. The first measure is a whole rest. The second measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The third measure is a half note (E). The fourth measure contains another triplet of eighth notes (F#, A, C) followed by a quarter note (D). The fifth measure is a half note (E). The sixth measure is a quarter note (F#). The seventh measure is a quarter note (G). The eighth measure is a quarter note (A). The ninth measure is a quarter note (B). The tenth measure is a quarter note (C). The eleventh measure is a quarter note (D). The twelfth measure is a quarter note (E). The thirteenth measure is a quarter note (F#). The fourteenth measure is a quarter note (G). The fifteenth measure is a quarter note (A). The sixteenth measure is a quarter note (B). The seventeenth measure is a quarter note (C). The eighteenth measure is a quarter note (D). The nineteenth measure is a quarter note (E). The twentieth measure is a quarter note (F#). The twenty-first measure is a quarter note (G). The twenty-second measure is a quarter note (A). The twenty-third measure is a quarter note (B). The twenty-fourth measure is a quarter note (C). The twenty-fifth measure is a quarter note (D). The twenty-sixth measure is a quarter note (E). The twenty-seventh measure is a quarter note (F#). The twenty-eighth measure is a quarter note (G). The twenty-ninth measure is a quarter note (A). The thirtieth measure is a quarter note (B). The thirty-first measure is a quarter note (C). The thirty-second measure is a quarter note (D). The thirty-third measure is a quarter note (E). The thirty-fourth measure is a quarter note (F#). The thirty-fifth measure is a quarter note (G). The thirty-sixth measure is a quarter note (A). The thirty-seventh measure is a quarter note (B). The thirty-eighth measure is a quarter note (C). The thirty-ninth measure is a quarter note (D). The fortieth measure is a quarter note (E). The forty-first measure is a quarter note (F#). The forty-second measure is a quarter note (G). The forty-third measure is a quarter note (A). The forty-fourth measure is a quarter note (B). The forty-fifth measure is a quarter note (C). The forty-sixth measure is a quarter note (D). The forty-seventh measure is a quarter note (E). The forty-eighth measure is a quarter note (F#). The forty-ninth measure is a quarter note (G). The fiftieth measure is a quarter note (A). The fifty-first measure is a quarter note (B). The piece ends with a double bar line.

Satu Nusa Satu Bangsa

Arr. Fredy Tamaela (Boni)

♩ = 62

Violin 2

1

3

f

7

p

14

mf

3

21

3

f

p *f*

27

34

f

mf

3

40

f

mf

3

47

3

f

f

53

3

rit. - 1 a tempo

The musical score for Violin 2 is written in treble clef with a key signature of one sharp (F#). The tempo is marked as 62 beats per minute. The score is divided into measures, with measure numbers 1, 7, 14, 21, 27, 34, 40, 47, and 53 indicated. The dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as triplets, slurs, and articulations. The piece concludes with a ritardando (rit.) followed by a one-measure rest and then a return to tempo (a tempo).

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Arr. Fredy Tamaela (Boni)

$\text{♩} = 62$

Viola

1

f

3

3

Vla.

7

p

Vla.

14

mf

3

Vla.

21

3

f

p

f

Vla.

28

Vla.

35

f

mf

3

3

Vla.

42

f

mf

3

3

Vla.

49

f

f

3

3

rit. - $a\ tempo$

Satu Nusa Satu Bangsa

Arr. Fredy Tamaela (Boni)

♩ = 62

1

Cello

f

8

Vcl.

p

15

Vcl.

mf

22

Vcl.

f *p* *f*

29

Vcl.

36

Vcl.

f *mf*

43

Vcl.

f *mf*

50

Vcl.

f *f*

rit. 7 a tempo

The musical score is written for Cello and Violoncello (Vcl.) in 4/4 time. The tempo is marked as 62 beats per minute. The key signature has two sharps (F# and C#). The score is divided into measures, with measure numbers 1, 8, 15, 22, 29, 36, 43, and 50 indicated. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A ritardando section is marked with 'rit. 7' and 'a tempo'.

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♩ = 62

1

Ahh Choir

7

Ah. Ch.

mf

13

Ah. Ch.

f

19

Ah. Ch.

25

Ah. Ch.

32

Ah. Ch.

39

Ah. Ch.

46

Ah. Ch.

rit. - - , a tempo

53

Ah. Ch.