

# The Beatitudes

Edwin M. Willmington

With passion  $\text{♩} = 86$

Pno.

1 2 3

4 5 6 7

8 9 10 11

12 13 14

15 16 17 18

*mp*

*rit.*

*mp*  
*a tempo*

*rit.*

*mp*  
*a tempo*

Begin reading here: Matthew 5:3-12

Musical notation for measures 19-22. Treble clef, bass clef. Measure numbers 19, 20, 21, 22. Dynamics: *mf*.

Musical notation for measures 23-26. Treble clef, bass clef. Measure numbers 23, 24, 25, 26. Dynamics: *rit.*

Musical notation for measures 27-29. Treble clef, bass clef. Measure numbers 27, 28, 29. Dynamics: *mp*, *a tempo*.

Musical notation for measures 30-33. Treble clef, bass clef. Measure numbers 30, 31, 32, 33. Dynamics: *mf*, *rit.*, *mp*, *a tempo*.

Musical notation for measures 34-37. Treble clef, bass clef. Measure numbers 34, 35, 36, 37.

segue to LUX AETERNA/KYRIE

Musical notation for measures 38-42. Bass clef. Measure numbers 38, 39, 40, 41, 42. Dynamics: *rit.*, *p*.

# Lux aeterna/Kyrie

Edwin M. Willmington

As a passionate prayer  $\text{♩} = 75$

1 *mp* 2 3 4

S  
A

Lord, grant Your gra-cious rest, rest for those who

T  
B

*mp*

Pno.

*p*

5 *rit.* 6 *a tempo* 7 8

suf - fer. May Your e - ter - nal light shine on them in

*rit.* *a tempo*

9 *rit.* 10 *a tempo* 11 12

peace. Hymns rise in Zi - on's walls, vows heard in Je -

Detailed description: This system contains measures 9 through 12. The vocal line (treble clef) has lyrics: "peace. Hymns rise in Zi - on's walls, vows heard in Je -". Measure 9 is marked *rit.* and measure 10 is marked *a tempo*. There are red annotations: a circle around measure 9, a checkmark above measure 10, and a dashed circle around measure 12. The piano accompaniment (grand staff) features chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for measures 9-12. It consists of a grand staff with treble and bass clefs. The music is in a minor key. Measure 9 is marked *rit.* and measure 10 is marked *a tempo*. The accompaniment provides harmonic support for the vocal line.

13 14 *rit.* 15 *a tempo* 16

ru - sa - lem; Hear now our ear - nest prayer

Detailed description: This system contains measures 13 through 16. The vocal line (treble clef) has lyrics: "ru - sa - lem; Hear now our ear - nest prayer". Measure 14 is marked *rit.* and measure 15 is marked *a tempo*. There are red annotations: a circle around measure 14, a checkmark above measure 15, and a dashed circle around measure 16. The piano accompaniment (grand staff) continues the harmonic progression.

Detailed description: This system shows the piano accompaniment for measures 13-16. It consists of a grand staff with treble and bass clefs. Measure 14 is marked *rit.* and measure 15 is marked *a tempo*. The accompaniment features chords and moving lines in both hands.

17 18 *rit.* 19 *a tempo* 20

as we kneel be - fore Your throne.

Detailed description: This system contains measures 17 through 20. The vocal line (treble clef) has lyrics: "as we kneel be - fore Your throne.". Measure 18 is marked *rit.* and measure 19 is marked *a tempo*. There are red annotations: a checkmark above measure 17 and a dashed circle around measure 20. The piano accompaniment (grand staff) features sustained chords in the right hand and moving lines in the left hand.

Detailed description: This system shows the piano accompaniment for measures 17-20. It consists of a grand staff with treble and bass clefs. Measure 18 is marked *rit.* and measure 19 is marked *a tempo*. The accompaniment features sustained chords in the right hand and moving lines in the left hand.

Kareeh  
= ek lek sawn

A little faster, urgent ♩ = 82

21 22 23 24

With great passion! ♩ = 72-75  
as a chant

25 26 rit. TB unison 27 mp 28

Ky - ri - e,

29 30 31 32

T  
B  
Ky - ri - e, Ky - ri - e - e - lei -

33 34 rit. 35 a tempo 36

T  
B  
son. Chri - ste,  
son. Chri - ste e - lei -

mp

37 38 39 40

T  
8 Chri - ste, Chri - ste e - lei -

B  
son, Chri - ste e - lei - son, Chri -

41 42 rit. 43 *mf* 44

S  
*mp* Chri - ste e - lei - son. *a tempo* Ky - ri - e, Ky -

A  
*mp* Chri - ste e - lei - son. *mf* Ky - ri - e,

T  
8 son, e - lei - son. *mf* Ky - ri - e,

B  
ste e - lei - son. *mf* Ky - ri - e, Ky -

*rit.* *a tempo*

45 46 47 48

ri - e, Ky - ri - e e -  
Ky - ri - e, Ky - ri - e e -  
Ky - ri - e, Ky - ri - e e -  
ri - e, Ky - ri - e e -

49 50 51 52 *mp*

lei - son. Chri -  
lei - son. *mp* Ky - ri - e, Ky - ri - e e - lei - son,  
lei - son. *mp* Ky - ri - e, Ky - ri - e e - lei - son,  
lei - son. *mp* Ky - ri - e, Ky - ri - e e - lei - son,

53 54 55 56

ste, Chri - ste e -

Ky-ri-e, Ky-ri-e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son,

Ky-ri-e, Ky-ri-e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son,

Ky-ri-e, Ky-ri-e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son,

57 58 59 *mf* 60

lei - son. Ky - ri - e e - lei - son,

Ky-ri-e, Ky-ri-e e - lei - son, Ky-ri-e, Ky-ri-e e - lei - son,

Ky-ri-e, Ky-ri-e e - lei - son, Ky - ri - e, Ky-ri-e e-lei - son,

Ky-ri-e, Ky-ri-e e - lei - son, Ky-ri-e, Ky-ri-e e - lei - son,



61 62 63

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

64 65 66 *rit.*

lei - son, e - lei - son. lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son. lei - son, e - lei - son.

*rit.*

67 (b) 68 69 70

*a tempo*  
*mp*

71 72 73 74

*rit.*

*a tempo*  
*ff*

75 76 77

S Ky - ri - e, Ky - ri -

A *ff* Ky - ri - e, Ky - ri - e, Ky - ri -

T *ff* Ky - ri - e, Ky - ri -

B *ff* Ky - ri - e, Ky - ri -

*a tempo*  
*ff*

78 79 80

e, Ky - ri - e - e - e -  
e, Ky - ri - e, Ky - ri - e e -  
e, Ky - ri - e - e - e -  
e, Ky - ri - e e -

81 82 *rit.* 83 *a tempo*

lei - son. Ky - ri -  
lei - son. Ky - ri -  
lei - son. Ky - ri -  
lei - son. Ky - ri -

84 85 86

e e - lei - son,  
e e - lei - son,  
e, Ky - ri - e e - lei - son,  
e e - lei - son,

87 88 89 90

Ky - ri - e e - lei - son!  
Ky - ri - e e - lei - son!  
Ky - ri - e e - lei - son!  
Ky - ri - e e - lei - son!

91 92 93 94 95

96 rit. 97 *mp* a tempo 98 99 *mp* *bih*

S  
A

Hear — now — our — ear - nest prayer — As we kneel be -

T  
B

100 rit. 101 a tempo 102 103 104

fore — Your — throne.

## Sanctus

Traditional

Edwin M. Willmington

Flowing, legato  $\text{♩} = 76$ 

Pno.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Solo (possibly a child)

17 *mp* 18 19 20

Sanc - tus, sanc - tus Do - mi - nus De - us,

*mp*

# Sabbakoh+

21 22 23 24 *rit.*

Do - mi - nus De - us Sab - ba - oth.

*a tempo* **mp** 25 26 27 28

Sanc - tus, sanc - tus Do - mi - nus De - us,

*a tempo* **mp**

29 30 31 32 *mf*

Do - mi - nus De - us Sab - ba - oth.

*mf*

*mf* *mp*

33 34 35 36

*slight accel.*

Brighter ♩ = 84

37 38 39

S

A *mp*  
Plen - i sunt

T *mp*  
8 Plen - i sunt coe - li, coe - li et

B *mp*  
Plen - ni, coe -

*mp*

40 41 42

Plen - i sunt coe - li,

coe - li, coe - li et ter - ra,

8 ter - ra, plen - i sunt coe - li,

- li, coe - li,

*mp*



Klaw

43 44 rit. 45 a tempo f

coe - li et ter - ra. Glo - ri - a

coe - li et ter - ra. Glo - ri - a

coe - li et ter - ra. Glo - ri - a

ter - ra. Glo - ri - a

rit. a tempo f

Klaw

46 47 48

tu - a, glo - ri - a

tu - a, glo - ri - a

tu - a, Glo - ri - a! glo - ri - a

tu - a, Glo - ri - a! glo - ri - a

49 50 51

tu - a, \_\_\_\_\_ Ho - san - na in ex -  
tu - a, \_\_\_\_\_ Ho - san - na in ex -  
tu - a, \_\_\_\_\_ Glo - ri - a! Ho - san - na, ex -  
tu - a, \_\_\_\_\_ Glo - ri - a! Ho - san - na, ex -

52 53

cel - sis, Ho - san - na in ex -  
cel - sis, Ho - san - na in ex -  
cel - sis, Ho - san - na, ex -  
cel - sis, Ho - san - na, ex -

BATS

54 55 56

*rit.* *a tempo*

cel - sis!

*rit.* *a tempo*

57 58 59

60 *mp* 61 62

Plen - i sunt coe - li coe - li et

*mp*

Plen - i sunt coe - li, coe - li et ter - ra, plen - i sunt coe - li,

*mp*

Plen - i sunt coe - li, coe - li et

*mp*

Plen - i, coe - li, coe - li,

63 64 65

ter - ra, Plen - i sunt coe - li, coe - li et ter - ra,

coe - li et ter - ra, Plen - i sunt coe - li,

ter - ra, plen - i sunt coe - li,

ter - ra, plen - i, coe - li,

66 *rit.* 67 *rit.* 68 *a tempo div. f*

plen - i sunt coe - li, coe - li et ter - ra. Sanc - tus,

coe - li et ter - ra. Sanc - tus,

coe - li et ter - ra. Sanc - tus,

coe - li, ter - ra. Sanc - tus,

*rit.* *f a tempo*

69 70 71 72

sanc - tus Do - mi - nus De - us, Do - mi - nus

sanc - tus Do - mi - nus De - us, Do - mi - nus

sanc - tus Do - mi - nus De - us, Do - mi - nus

sanc - tus Do - mi - nus De - us, Do - mi - nus

73 *rit.* 74 75 76

De - us Sab - ba - oth! \_\_\_\_\_

De - us Sab - ba - oth! \_\_\_\_\_

De - us Sab - ba - oth! \_\_\_\_\_

De - us Sab - ba - oth! \_\_\_\_\_

*rit.* *mf*

77 *a tempo* 78 79 *rit.* 80

*a tempo* *rit.*

Tempo I ♩ = 76

Solo (possibly a child)

81 *mp* 82 83 84

Sanc - tus, sanc - tus Do - mi - nus De - us,

S  
A *mp*

Sanc - tus, sanc - tus Do - mi - nus De - us,

T  
B *mp*

*mp*

85 86 87 88 *rit.*

Do - mi - nus De - us Sab - ba -

Do - mi - nus De - us Sab - ba -

*rit.*

89 *p* 90 *a tempo* 91 92

oth. \_\_\_\_\_

*p*

oth. \_\_\_\_\_

*p*

Detailed description: This block contains the vocal line for measures 89-92. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). Measure 89 starts with a piano (*p*) dynamic and a half note. Measure 90 continues with a half note. Measures 91 and 92 are marked *a tempo* and contain whole rests. The bottom staff is a piano accompaniment line in bass clef. It starts with a piano (*p*) dynamic and a half note in measure 89, followed by a half note in measure 90, and whole rests in measures 91 and 92.

*mp*  
*a tempo*

Detailed description: This block shows the piano accompaniment for measures 89-92. It consists of two staves in grand staff notation. The right hand (treble clef) has whole rests in measures 89 and 90, followed by quarter notes in measures 91 and 92. The left hand (bass clef) has whole rests in measures 89 and 90, followed by quarter notes in measures 91 and 92. The dynamic is marked *mp* and the tempo is *a tempo*.

93 94 95 96 97

*rit.*

*8vb*

Detailed description: This block shows the piano accompaniment for measures 93-97. It consists of two staves in grand staff notation. The right hand (treble clef) has quarter notes in measures 93 and 94, followed by a half note in measure 95, and a half note with a slur over it in measures 96 and 97. The left hand (bass clef) has quarter notes in measures 93 and 94, followed by a half note in measure 95, and a half note with a slur over it in measures 96 and 97. The dynamic is *rit.* and there is an *8vb* marking at the end of the piece.



# Agnus Dei

Traditional

Edwin M. Willmington

Pleadingly  $\text{♩} = 72$

Pno. *mp*

1 2 3

(when using the orchestration,  
there is a quarter note percussion  
pickup to mea. 1)

4 5 6

7 8 9

*rit.* *a tempo*

Solo (possibly a child)

*a tempo*

10 11 12

*rit.* *mp*

Ag - nus De - i, qui

*rit.* *a tempo*

13 14 15

tol - lis pec - ca - ta mun - di, Do - na,

16 17 18 rit.

do - na e - is re - qui - em.

19 a tempo 20 rit. 21 a tempo mp

S Ag - nus  
A Ag - nus  
T Ag - nus  
B Ag - nus

hawloes

22 23 24

De - i, qui tol - lis pec - ca - ta mun - di.

De - i, qui tol - lis pec - ca - ta mun - di.

De - i, qui tol - lis pec - ca - ta mun - di.

De - i, qui tol - lis pec - ca - ta mun - di.

Detailed description: This block contains the musical notation for measures 22, 23, and 24. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'De - i, qui tol - lis pec - ca - ta mun - di.' The piano part features a rhythmic pattern of eighth notes with triplets marked with a '3'.

25 *mf* 26 27 *nawbers*

Ag - nus De - i, Ag - nus

*mf* Mi - se - re - re no - bis, mi - se -

*mf* Ag - nus De - i, Ag - nus

*mf* Mi - se - re - re no - bis, mi - se -

Detailed description: This block contains the musical notation for measures 25, 26, and 27. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Ag - nus De - i, Ag - nus' and 'Mi - se - re - re no - bis, mi - se -'. The piano part continues with the triplet pattern from the previous section. The dynamic marking *mf* is present. A handwritten note 'nawbers' is written above measure 27.

28 *f* 29 30

S. 1 De - i, qui tol - lis pec - ca - ta mun - di, qui

S. 2 De - i, *f* Mi - se - re - re no - bis,

A re - re no - bis, *f* Mi - se - re - re no - bis,

T De - i, Ag - nus, Ag - nus De - i,

B re - re no - bis, *f* Ag - nus De - i,

31 32 33

tol - lis pec - ca - ta mun - di, Do - na re - qui -

mi - se - re - re no - bis. Do - na re - qui -

mi - se - re - re no - bis. Do - na re - qui -

Ag - nus, Ag - nus De - i, Do - na re - qui

Ag - nus De - i, Do - na re - qui -

34 35 36 *rit.*

S  
em.

A  
em.

T  
em.

B  
em.

*mp* *rit.*

A little faster, urgent

37 *mf* 38 39

Ag - nus De - i, Ag - nus

*mf*  
Mi - se - re - re, mi - se - re - re, Mi - se - re - re,

*mf*  
Mi - se - re - re, mi - se - re - re, Mi - se - re - re,

*mf*  
Ag - nus De - i, Ag - nus

A little faster, urgent

*mf*

40 41 42

De - i, Do - na e - is

mi - se - re - re. Do - na e - is

mi - se - re - re, Do - na e - is

De - i, Do - na e - is

*div.*

3 3 3

Detailed description: This block contains the first system of a musical score, measures 40 to 42. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics: 'De - i, Do - na e - is mi - se - re - re. Do - na e - is mi - se - re - re, Do - na e - is'. The piano accompaniment consists of chords in the right hand and a triplet eighth-note pattern in the left hand. Measure 41 includes the marking 'div.' (diviso).

43 44 45

re - qui - em. Ag - nus

re - qui - em. Mi - se - re - re,

re - qui - em. Ag - nus

re - qui - em. Mi - se - re - re,

*a tempo*

*mf*

*mf*

*mf*

*mf*

*rit.*

*a tempo*

3 3 3

Detailed description: This block contains the second system of the musical score, measures 43 to 45. It continues the vocal and piano parts. The lyrics are: 're - qui - em. Ag - nus re - qui - em. Mi - se - re - re, re - qui - em. Ag - nus re - qui - em. Mi - se - re - re,'. The piano accompaniment features triplet eighth-note patterns. Measure 44 is marked 'rit.' (ritardando) and measure 45 is marked 'a tempo' and 'mf' (mezzo-forte). The piano part includes dynamic markings 'mf' and 'rit.'.

46 47 48

De - i, Ag - nus De - i,

mi - se - re - re. Mi - se - re - re. mi - se - re - re.

De - i, Ag - nus De - i,

mi - se - re - re. Mi - se - re - re, mi - se - re - re.

49 50 51

Mi - se - re - re no - bis, do - na,

Mi - se - re - re, do - na,

Mi - se - re - re no - bis, do - na,

Mi - se - re - re, do - na,

52 *rit.* 53

Do - na re - qui - em.

Do - na re - qui - em.

Do - na re - qui - em.

Do - na re - qui - em.

*rit.*

54 *a tempo mp* 55 56

*a tempo mp*

57 58 59 *rit.*

*rit.*



*a tempo*  
*mf*

S  
A  
T  
B

60 Ag - nus De - i, qui tol - lis pec - ca - ta

*mf*

*a tempo*  
*mf*

61 62

63 mun - di, Do - na e - is re - qui - em,

*mf*

64 65

66 do - na e - is re - qui - em, Do - na, do - na

*mp*

*mp*

(only a small number of sopranos)

69 70 71 rit. 72

re - qui - em.

rit.

a tempo hold back slightly

73 mp 74 75

Ag - nus De - i, Ag - nus

a tempo mp hold back slightly hold back slightly

76 hold back slightly 77 hold back slightly 78 molto rit. 79 80

De - i.

hold back slightly hold back slightly molto rit. molto rit. molto rit.

Written in  
inspiration to sin taking  
his life.

# Father, in This Suffering

Ken Bible

Edwin M. Willmington

Passionately, with rubato ♩ = 76

The musical score is divided into three systems. The first system (measures 1-3) is for piano (Pno.) in 4/4 time, marked *mp*. It features a melody in the right hand and chords in the left hand. The second system (measures 4-7) continues the piano accompaniment, marked *mf*, and includes a *rit.* (ritardando) marking. The third system (measures 8-12) includes vocal parts for Soprano (S), Alto (A), Tenors (T), and Basses (B). The vocal melody is marked *mp* and includes the lyrics: "Fa - ther in this suf - f'ring,". The piano accompaniment for the third system is marked *mp* and *a tempo*.

13 14 15 16

This deep and des-p'rate dark-ness, \_\_\_\_\_

Though I can-not

*Basses enter*

17 18 19

*mf*

feel You, \_\_\_\_\_

*mf* I know You walk be-

*mf*

20 21 22 23 24

side me. \_\_\_\_\_

*mp* Bro-ken and de-fense-less, \_\_\_\_\_

*Tenors only*

*rit.* *a tempo* *mp* *a tempo*

25 26 27 28 *mf*

A - wash in waves of sor - row, \_\_\_\_\_ Rea - son now is

Basses enter *mf*

29 30 31 32 *rit. mp*

help - less, But faith is calm-ly rest - ing in Christ, with

*mp*

33 34 35 *a tempo* 36

Christ in You.

*mp*  
*a tempo*

37 38 39 40 41

*f*

42 *rit.* 43 *a tempo mf* 44 45

Through this loss so bit - ter

*mf*

*rit.* *mf* *a tempo* *p.*

46 47 48 *rit.*

You give a gift more pre - cious:

*p.* *rit.*

49 *a tempo* *ff* 50 51

Deep-er, sweet-er un - ion With Christ, the Man of

*ff*

*a tempo* *ff*

52 53 54 *a tempo*

Sor - rows.

*rit.*

*rit.* *a tempo*

55 56 57 *rit.*

*rit.*

58 *a tempo* *mp* 59 60 *mf*

All is false and fleet - ing But You, my love, my

*mp* *mf*

*mp* *a tempo* *mf*

61 62 63 *mf*

Fa - ther! Suf - f'ring al - ways

*mf* *mf*

*mf*

64 65 66 67 *1 or 2 sopranos*

pass - es, but joy is full for - ev - er in Christ,



68 69 70 71 rit.

*mf* *rit.*

72 *mp* 73 74 75 *a tempo* 76

with Christ in You.

*mp* *a tempo* *mp*

77 78 79 80 *molto rit.* 81 82

*molto rit.* *p*

# Psalm 142

(To God I Make My Sorrows Known)

Isaac Watts

Edwin M. Willmington

Baroque style ♩ = 72

The musical score is divided into three systems. The first system (measures 1-3) is for piano (Pno.) in 3/4 time, marked *mp*. The second system (measures 4-6) continues the piano accompaniment, with a change to 4/4 time at measure 4 and back to 3/4 at measure 5. The third system (measures 7-9) includes vocal parts for Soprano (S) and Tenor (T) and piano accompaniment. The vocal parts are marked *unis.* and *mf*. The lyrics are: "To God I make my". The piano accompaniment in the third system is marked *mf*.

10 11 *div.* 12 *unis.*

sor - rows known, From God I sought re - lief; In \_\_\_

13 14 *div.* 15

long com-plaints be - fore His throne I poured out all my

16 17 18 *hw*

grief. My soul was o - ver - whelmed with woes, My \_\_\_

19 20 21

heart be - gan to break; My God, who all my

22 23 24

bur - den knows, He knows the way I take. —

*mp*

25 26 27 28

*f*

29 30 31

32 *accel.*  $\text{♩} = 84$  33 *f*

On ev - 'ry side I cast my

*accel.* *f*

34 35 36

eye, And found my help - ers gone;

*stato vocal*

37 38 39

While friends and stran - gers passed me by, Ne-glect-ed and un -

*hw*

*shades vocal*

40 41 42

known. Then did I raise a loud - er cry,

Detailed description: This block shows the vocal line for measures 40, 41, and 42. Measure 40 contains the word 'known.' followed by a full rest. Measure 41 begins with 'Then did I raise a loud - er cry,'. The melody is written in a soprano clef with a key signature of one flat (B-flat). The lyrics are printed below the notes.

Detailed description: This block shows the piano accompaniment for measures 40, 41, and 42. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a 2/4 time signature and features a steady accompaniment of chords and moving lines.

43 44 45

And called Thy mer - cy near, "Thou art my por - tion when I

Detailed description: This block shows the vocal line for measures 43, 44, and 45. Measure 43 contains 'And called Thy mer - cy near,'. Measure 44 has a long note with a slur. Measure 45 begins with '"Thou art my por - tion when I'. The melody is in a soprano clef with a key signature of one flat.

Detailed description: This block shows the piano accompaniment for measures 43, 44, and 45. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music continues the accompaniment from the previous system.

46 47 48

die; Be Thou my ref - uge here."

Detailed description: This block shows the vocal line for measures 46, 47, and 48. Measure 46 contains 'die;'. Measure 47 begins with 'Be Thou my ref - uge here.'"'. Measure 48 ends with a double bar line. The melody is in a soprano clef with a key signature of one flat.

Detailed description: This block shows the piano accompaniment for measures 46, 47, and 48. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music concludes the accompaniment for this system.

49 50 *rit.* Tempo I (♩ = 72) 51 52

"Be Thou my ref - uge here."

Tempo I (♩ = 72)

*rit.* *f*

*BATS*

53 54

55 56

57 *f* With strength! 58

Lord, I am brought ex -

*f*

59 60

ceed - ing low, Now let Thine ear at -

Detailed description: This block contains the first system of music, measures 59 and 60. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). In measure 59, the vocal line has a dotted quarter note 'ceed' followed by a half note 'ing' with a slur, then a quarter note 'low,'. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 60 begins with a double bar line, followed by a quarter rest, then a quarter note 'Now', a quarter note 'let', a quarter note 'Thine', an eighth note 'ear', and a quarter note 'at' with a dash. The piano accompaniment continues with similar patterns.

Detailed description: This block shows the piano accompaniment for measures 59 and 60. The right hand plays a continuous eighth-note figure, while the left hand provides a simple bass line with occasional chords.

61 62

tend, And make my foes who

Detailed description: This block contains the second system of music, measures 61 and 62. The vocal line starts with a quarter note 'tend,' in measure 61, followed by a quarter rest. In measure 62, it has a quarter note 'And', a quarter note 'make', a quarter note 'my', a quarter note 'foes', and a quarter note 'who'. The piano accompaniment continues with the same eighth-note pattern in the right hand.

Detailed description: This block shows the piano accompaniment for measures 61 and 62. The right hand continues with the eighth-note figure, and the left hand has a steady bass line.

63 64

vex me know I have a might - y

Detailed description: This block contains the third system of music, measures 63 and 64. The vocal line has a quarter note 'vex', a quarter note 'me', a quarter note 'know', a quarter note 'I', a quarter note 'have', a quarter note 'a', and a quarter note 'might' with a dash. The piano accompaniment continues with the eighth-note pattern in the right hand. Measure 64 ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

Detailed description: This block shows the piano accompaniment for measures 63 and 64. The right hand continues with the eighth-note figure, and the left hand has a steady bass line. The key signature changes to two flats at the start of measure 64.



65 66 67

Friend. From my sad pris - on set me free, Then

68 69 70

*div.* shall I praise Thy name, *rit.* And ho - ly men shall *a tempo*

71 72

join with me Thy kind - ness to pro -

73 74 75 rit.

claim. Thy kind - ness

76 77 78 a tempo

to pro - claim. **BATS**

*mf*  
a tempo

79 80 81 82 molto rit.

*molto rit.*

# Kyrie / Prayer Response

Traditional

Edwin M. Willmington

As a prayer ♩ = 72

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems of music.

**System 1 (Piano):** Measures 1-5. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic is *mp*. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff.

**System 2 (Piano):** Measures 6-10. The piano part continues with the melody and bass line. Measure numbers 6, 7, 8, 9, and 10 are indicated above the staff.

**System 3 (Vocal and Piano):** Measures 11-15. This system includes vocal parts and piano accompaniment.

- Soprano (S.A.):** Measures 11-15. The lyrics are "Ky - ri - e e - lei - son. Chri - ste e". The dynamic is *mp*.
- Tenor (T.B.):** Measures 11-15. The lyrics are "Ky - ri - e e - lei - son.". The dynamic is *mp*.
- Piano:** Measures 11-15. The piano part continues with the melody and bass line. The dynamic is *mp*.

Measure numbers 11, 12, 13, 14, and 15 are indicated above the vocal staves.

16 17 18 19 20

lei - son. Ky - ri - e e - lei -

Chri - ste e - lei - son.

*Prayer may be spoken here*

21 22 23 24 25

son.

Ky - ri - e e - lei - son.

26 27 28 29 30

26 27 28 29 30

Opt. Cantor

31 32 33 34 35 *mp*

Ky - ri - e e -

36 37 38 39 40

lei - son. Chri - ste e - lei -

(Opt. all respond) *mp*

lei - son. Chri - ste e - lei -

(Opt. all respond) *mp*

Ky - ri - e e - lei - son.

41 42 43 44 45

son. Ky - ri - e e - lei - son.

Chri - ste e - lei - son. Ky - ri - e e -

son. Ky - ri - e e - lei - son.

Chri - ste e - lei - son. Ky - ri - e e -

Prayer may be spoken here

46 47 48 49 50

lei - son.

51 52 53 54 55

56 57 58 59 *mp* 60

Opt. Cantor

Ky - ri - e e - lei -

61 62 63 64 65

son. \_\_\_\_\_ Chri - ste e - lei - son. \_\_\_\_\_

(Opt. all respond)  
*mp*

Ky - ri - e e - lei - son. \_\_\_\_\_ Chri - ste e -

66 67 68 69 70

— Ky - ri - e e - lei - son. \_\_\_\_\_

lei - son. \_\_\_\_\_ Ky - ri - e e - lei -

71 72 73 74 rit. 75 76

son. \_\_\_\_\_

rit.

# The Lord's Prayer

Traditional

Edwin M. Willmington

As a solemn prayer ♩ = 85

The musical score is arranged in three systems. The first system (measures 1-3) is for piano (Pno.) with a mezzo-piano (*mp*) dynamic. The second system (measures 4-7) continues the piano accompaniment. The third system (measures 8-11) includes vocal parts for Soprano (S) and Tenor (T) and piano accompaniment. The vocal parts begin at measure 8 with the lyrics "Our Fa - ther, who art in heav - en,". The piano accompaniment in the third system includes tempo markings: *rit.* (ritardando) at measure 8, *mp* (mezzo-piano) at measure 9, and *a tempo* (allegretto) at measure 9. The piano part continues through measures 10 and 11.



12 13 14

Hal - low - ed be Thy \_\_\_\_\_

*p* *#p*

15 16 17

name. Thy King - dom \_\_\_\_\_

**Slightly faster**

*p* *#p*

18 19 20

come, and Thy will be \_\_\_\_\_ done on \_\_\_\_\_

*p* *#p*

21 22 23

earth as it is in heav'n.

24 25 26 rit.

*a tempo*  
27 *mp* 28 29

Give us this day our dai - ly

*mp*  
*a tempo*

30 bread, And for - give us our debts as

Musical notation for measures 30-32. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "bread, And for - give us our debts as". The word "our" is circled in red. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Piano accompaniment for measures 30-32. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line.

33 we for - give our debt - ors.

34

35 *rit.*

Musical notation for measures 33-35. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "we for - give our debt - ors.". The word "our" is circled in red. The tempo marking *rit.* (ritardando) is present above measure 35.

Piano accompaniment for measures 33-35. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. The tempo marking *rit.* is present above measure 35.

36 *a tempo mp*

37

38

39

Piano accompaniment for measures 36-39. The tempo marking *a tempo mp* (allegretto moderato) is present above measure 36. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

40

41

42

43 *rit.*

Piano accompaniment for measures 40-43. The tempo marking *rit.* (ritardando) is present above measure 43. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

Moving ahead

44 *mp* *cresc. poco a poco* 45 46

S  
Lead us not, lead us

A  
*mp* *cresc. poco a poco*  
Lead, O lead us not, lead, O

T  
8  
Lead us not, lead us

B  
*mp* *cresc. poco a poco*  
Lead us not, lead us

Moving ahead

*mp*

47 48 *f* 49

S  
not, lead us not in -

A  
*f*  
lead us not, lead, O lead us not in -

T  
8  
not, lead us not in -

B  
*f*  
not, lead us not in -

50 51 *rit.* 52

to temp - ta - tion. For

to temp - ta - tion. For

to temp - ta - tion. For

to temp - ta - tion. For

*rit.*

53 *a tempo* 54 55 56

Thine is the King - dom, the pow'r and the glo - ry for -

Thine is the King - dom, the pow'r and the glo - ry for -

Thine is the King - dom, the pow'r and the glo - ry for -

Thine is the King - dom, the pow'r and the glo - ry for -

*a tempo*

57 58 59 *rit.*

S  
A  
ev - er and ev - er, a - men, a -

T  
B  
a - men!

*rit.*

8<sup>vb</sup>

60 *ff* *a tempo* 61 62

men! For Thine is the King - dom, the

*ff* *a tempo*

63 64 65

pow'r and the glo - ry for - ev - er, and

66 67 68 *rit.*

ev - er, a - men!

*rit.*

69 70 71 72

*mp*

73 74 75 *rit.* 76 *mp*

S A T B

A - A - A - A -

*rit.*

77 78 *a tempo* 79 80 *rit.*

men. A - men, a -

men. A - men. A -

men. A - men. A -

men. A - men. A -

*a tempo* *rit.*

81 82 83 *pp* 84 85

men. A - men.

men, a - men. A - men.

men. A - men.

men. A - men.

*pp* *p*



# In paradisum / John 14

Traditional

Edwin M. Willmington

Chantlike, ethereal, freely ♩ = ca. 85

1 2 3 4 5 6

Pno. *mp*

7 8 9 10 11

In tempo (♩ = 85)

*p*

12 13 14 15 16 17

*p*

18 19 20 21 22 23

*unis. p* non vibrato

S  
A  
In par - a - di - sum de - du - cant an - gel - i.  
(Ihn pah - rah - dee - soom deh - doo - cahnt ahn - geh - lee)

T  
B  
*unis. p* non vibrato

In par - a - di - sum  
(Ihn pah - rah - dee - soom)

24 25 *rit.* 26 *a tempo* 27 28 29

de - du - cant an - gel - i.  
deh - doo - caht ahn - geh - lee)

30 *mp* 31 32 33 34

*non vibrato*

In par - a - di - sum de - du - cant an - gel - i. Ooo

Ooo In par - a -

35 36 37 *rit.* 38 *a tempo* 39

di - sum de - du - cant an - gel - i.

Like reciting scripture

40 41 rit. 42 *mp* 43 44

Let not your heart, your heart be

*mp*

*rit.* *a tempo*

45 rit. 46 *a tempo* 47 48 49 rit.

trou - bled. Be - lieve in God, be - lieve al - so in me,

*rit.* *a tempo* *rit.*

*a tempo* *mp* 50 51 52 53 rit.

In my Fa - ther's house are man - y dwell - ings, If it

*mp*

*mp* *a tempo* *rit.*

54 55 56 57 58 *rit.*

were not so, I would have told you.

Chantlike, but more full

non  
u. b. b. b.

Ooo Ooo

*mf a tempo*

59 60 61 62 63

Ooo Ooo Ooo Ooo

*mf*

In par - a - di - sum de - du - cant an - gel - i, In par - a -

*a tempo mf*

64 65 66 *rit.* 67 *a tempo* 68

Ooo Ooo

di - sum de - du - cant an - gel - i.

*rit.* *a tempo f*

Reciting scripture again

69 70 *rit.* 71 *mf* 72 73

And *mf* if I go to pre - pare — a



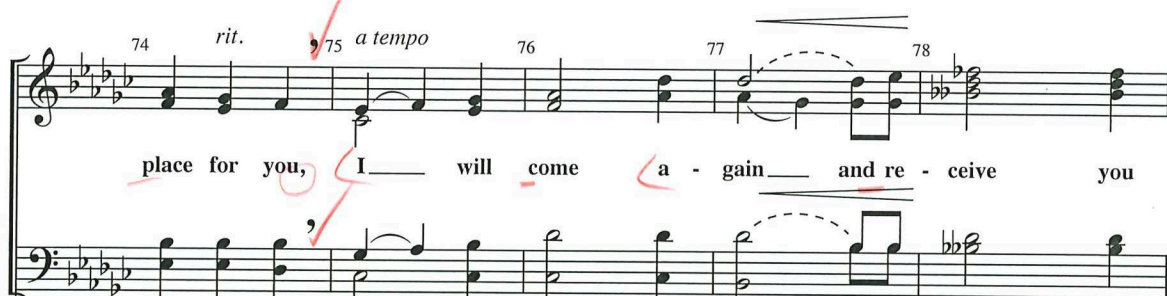
*mf*  
*rit.*  
*a tempo*

*p.* *p.* *p.* *p.* *p.*



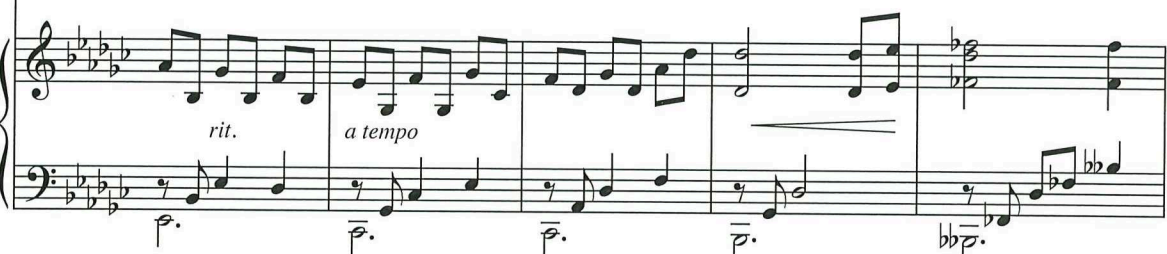
74 *rit.* 75 *a tempo* 76 77 78

place for you, I will come a - gain — and re - ceive you



*rit.* *a tempo*

*p.* *p.* *p.* *p.* *bbp.*



79 80 81 82 83

un - to my - self, ———— And re - ceive you un - to my -  
un - to my, un - to my - self, And re - ceive you un - to my,  
un - to my - self, ———— And re - ceive you un - to my -



*bbp.* *p.* *p.* *p.* *p.*



self, \_\_\_\_\_

84 85 *mf* 86 87 88

un - to my - self, That where I am, that where I

self, \_\_\_\_\_

*mf*

89 90 91 92 93

Am, there you shall al - so be. you shall

shall al - so be, you shall al - so be,

shall al - so be, \_\_\_\_\_

Ecstatic!!!

94 95 *rit.* 96 *ff a tempo* 97 98

You shall al - so be! You shall al - so be!

You shall al - so be! \_\_\_\_\_

*rit.* *ff a tempo*

99 100 101 102 103

*Kawrius*

*unis.*

*law room*

104 *f* 105 106 107 108

Chor - us an - gel - lo - rum, te - sus -  
 (Koh - roos ahn - geh - loh - room, teh - soo -

*unis. f*

*f*

109 110 111 112 *div.* 113

ci - pi - at. \_\_\_\_\_  
 shee - pee - aht) \_\_\_\_\_

May the cho - rus of  
*div.*

114 115 116 117 118

an - gels re - ceive you, — Wel - come you with o - pen arms.

119 120 *don't let up!* 121 122 123

May you find rest, — e - ter - nal rest, — ae -

124 125 126 *rit.* 127 128

ter - nam re - qui - em.



non vibrato

*a tempo* **Distant chant**

129 130 *unis.* 131 *p* 132 133

In par - a - di - sum de - du - cant

*p*  
*a tempo*

134 135 136 137

an - gel - i.

*unis. p* non vibrato

In par - a - di - sum de - du - cant

138 *rit.* 139 140 *a tempo* 141

an - gel - i.

*rit.* *a tempo*

142 143 144 145 146 *rit.*

*rit.*

147 *p* < > 148 *a tempo* 149 150

A *p* < > men.

*a tempo*

*8<sup>vb</sup>*

151 152 153 154

*rit.*

*Slow tempo to approx. 70 and fade out...segue to the beginning of next song at director's discretion.*

155 156 157

# Recitative (Romans 8)

Romans 8:31-35

Edwin M. Willmington

Freely, à la recitative ♩ = 70

Piano accompaniment for measures 1-7. The score is in bass clef with a key signature of one flat (Bb). The tempo is marked 'Freely, à la recitative' with a quarter note equal to 70 beats per minute. The dynamics are marked 'mf'. Measure 1 is in 3/4 time, measure 2 in 4/4, measure 3 in 3/4, and measures 4-7 in 4/4. Measure 5 includes the marking 'rit.'.

Vocal and piano accompaniment for measures 8-10. The vocal line is in bass clef with a key signature of one flat. The tempo is marked 'Solo mf a tempo'. The piano accompaniment is in treble and bass clefs with a key signature of one flat and a tempo marking 'a tempo'. Measure 8 includes the marking 'Solo mf a tempo'. The lyrics are: 'What then shall we say in re-sponse to these things? If God is for us, who can'.

Vocal and piano accompaniment for measures 11-13. The vocal line is in bass clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs with a key signature of one flat. Measure 11 includes the marking 'Solo mf a tempo'. The lyrics are: 'be a - gainst us? He who did not spare His'.

14 *f* 15 *f* 16 *f*

Son, but gave Him up for all, how will He not

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a measure rest, followed by notes for 'Son, but gave Him up for all, how will He not'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The key signature has two flats, and the time signature is 3/4.

17 *f* 18 *f* 19 *f* 20 *mf*

al - so gra-cious-ly give us all things? Who will bring an - y

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'al - so gra-cious-ly give us all things? Who will bring an - y'. The piano accompaniment continues with harmonic support. The key signature changes to one flat, and the time signature remains 3/4.

21 *f* 22 *f* 23 *f*

charge a-gainst those whom God has cho - sen? It is God who jus - ti -

*CHOIR* *f*

S A *f* It is God who jus - ti -

T B *f*

The third system introduces four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are in the treble clef (S, A) and bass clef (T, B). The lyrics 'charge a-gainst those whom God has cho - sen? It is God who jus - ti -' are shared across the parts. A 'CHOIR' section begins with the lyrics 'It is God who jus - ti -'. The piano accompaniment continues in the grand staff. The key signature has one flat, and the time signature is 3/4.

24 *f* 25 *mf* 26 *b*

fies! Who then is <sup>3</sup> the one who con-demns?

fies!

*mf*

27 *f* *b* *mf* 28

No one! Christ Je - sus who died, more than that, who was

No one! *Shadow vowel*

*f* *mf*

29 *f* raised\_ to life is at the right hand of God in - ter - ced - ing for

30 *f* is at the right hand of God in - ter - ced - ing for

31 *f*

32 *mf* us. Who shall sep - a - rate us from the love of God? Shall

33 *mf*

34 *mf*

35 *mf*

36 *accel. e cresc. poco a poco* 37

trou - ble or hard - ship or per - se - cu - tion or fam - ine or

*mf*

trou - ble, hard - ship, per - se - cu - tion, fam - ine,

*mf*

*accel. e cresc. poco a poco*

8vb 8vb 8vb 8vb

38 39 *rit.* 40

nak - ed - ness or dan - ger or sword, or sword?

*rit.*

nak - ed - ness, dan - ger, hard - ship, dan - ger or sword?

*rit.*

8vb 8vb 8vb 8vb

# Romans 8

## (No! In All These Things...)

Romans 8:37-39

Edwin M. Willmington

With boldness ♩ = 75

Pno. *mf*

1 2 3

4 5 6

7 8 9 *mf*  
Basses

No! In all these

10 11

things we are more than conquer-ors through Him who



12 13

S

A

T Tenors *mf*

B

loved us. No! In all these No! No!

14 15

things we are more than con - quer - ors through Him who

In all these things more than con - quer - ors through Him who

16 17

Altos *mf*

No! In all these

loved us. No!

loved us. No!

18 19

things we are more than con - quer - ors through Him who

In all these things more than con - quer - ors through Him who

In all these things more than con - quer - ors through Him who

20 Sopranos 21 *f* 22

No! In all these things we are more than  
loved us. No! In all these things more than  
loved us. No! No! In all these things more than  
loved us. No! No! No! In all these things more than

23 24

con - quer - ors through Him who loved us.  
con - quer - ors through Him who loved us  
con - quer - ors through Him who loved us.  
con - quer - ors through Him who loved us.

25 26 27 28

S  
A

For I am con - vinced, for I am con -

T  
B

29 30 31

*rit.* *nahdiker* *a tempo*

vinced that nei - ther death nor life, nor

*rit.* *a tempo*

32 33 34

an - gels, nor de - mons, nor things that are pres - ent, nor

35 36 37

things to come, nor an - y pow'rs, an - y pow'rs,

nor an - y, an - y pow'rs, an - y

38 39 40

*rit.* *a tempo*

an - y pow'rs! In all these

pow'rs, an - y pow'rs! No! No! No!

41 42

things we are more than con - quer - ors through Him who

In all these things more than con - quer - ors through Him who

43 loved us, No! In all these

44 loved us. No! No!

45 things we are more than con - quer - ors through Him who

46 In all these things more than con - quer - ors through Him who

47 loved us, That nei - ther height nor depth, nor an - y -

48

49 loved us, That nei - ther height nor depth, nor an - y,

*nahæthor*

50 51

S thing in all cre - a - tion will be

A thing in all cre - a - tion will be

T thing in all cre - a - tion will be

B an - y - thing in all cre - a - tion

52 53

a - ble to sep - a - rate us.

a - ble to sep - a - rate us.

a - ble to, noth - ing sep - a - rate us.

noth - ing, noth - ing will sep - a - rate us.

54 55

Noth - ing will sep - a - rate us

Noth - ing ev - er will sep - a - rate us

8 Noth - ing ev - er will, noth - ing sep - a - rate us

Noth - ing will sep - a - rate us

56 57 58

from the love of God, from the

from the love of God, from the

from the love of God, from the

from the love of God, from the

from the love of God, from the

from the love of God, from the

from the love of God, from the

from the love of God, from the



shaded vowel

59 60

love of God, in

love of God, in

love of God, in

love of God, in

61 62 *rit.*

Je - sus Christ our

Je - sus Christ our

Je - sus Christ our

Je - sus Christ our

*a tempo*

S  
A

63 Lord! No! No! In all these things more than

T  
B

64 Lord! No! In all these things we are more than

*a tempo*

65 con - quer - ors through Je - sus Christ, Je - sus Christ,

66 con - quer - ors through Je - sus, Je - sus Christ, Je - sus

*a tempo*

68 Je - sus Christ!

69 *rit.* Christ, Je - sus Christ!

70

*rit.*

*rit.*

8vb

*a tempo*

71 72 73

Our Lord! Our

*a tempo*

8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup>

74 75 76 77

rit. rit.

Lord! Our Lord!

*BATS*

# God of Justice, Love, and Mercy

Edwin M. Willmington

Edwin M. Willmington

With strength ♩ = 88

(Prayer may be inserted here or spoken over music)

Pno. *f* *mp*

*poco a poco cresc.*

*mf poco a poco cresc.* *f*

*rit.*

*a tempo*  
24 *mf* 25 26 27 28

S  
A  
T  
B

God of jus - tice, love, and mer - cy, Pour Your

*mf*  
*a tempo*

29 30 31 32 33

wis - dom on our souls; By Your all - sus -

34 35 36 37 38

tain - ing pow - er Keep our spir - its strong and

39 40 41 42 43

whole. — Lift our eyes to see — Your vi - sion

44 45 46 47 48

Of a world in — ur - gent need; — Grant — us

49 50 51 52 53

cour - age, then, — to fol - low, Bring - ing com - fort

54 55 56 57 58

with each deed.

59 60 *rit.* 61 *a tempo* 62 63

God of jus - tice, love, and

*rit.* *a tempo*

64 65 66 67 68

mer - cy, With com - pas - sion, let us care;

69 70 71 72 73

As we come in hum - ble weak - ness, May Your

74 75 76 77 78 79

strength be ours to share. Press our hearts to know the

80 81 82 83 84

strug - gle Of the ones we can - not see;



85 86 87 88 89

Broth - ers, sis - ters, all who suf - fer, May Your

90 91 92 93 94

kind - ness set them free.

95 96 97 98 99

100 101 102 103 *rit.* 104

**Majestic** ♩ = 82  
Descant

105 *f* 106 107 108 109

Ah Ah

SATB unison *f*

SA  
TB  
God of jus - tice, love, and mer - cy, Send us us  
(Give us

**Majestic** ♩ = 82

110 111 112 113 114

Ah

out and make us bold. As we strive for  
vi - sion,)

115 116 117 118 119

Ah

Your high call - ing, Let our hands Your mer - cies -

120 121 122 123 124

Ah

hold. You have blessed us with a - bun - dance,

125 126 127 128

Ah

Gifts to share with those in need;

129 130 131 132 133

Ah Ah

Fa - ther, Son, and Ho - ly Spir - it, May we

134 135 136 *a tempo* 137

fol - low as You lead.

*rit.* *a tempo*

138 *ff* 139 140 *rit.* 141 142 143

S A *ff* A - men, a - men! A - men, a - men!

T B *ff*

*ff* *rit.*

# Amens

Traditional

Edwin M. Willmington

Ethereal, like bells ♩ = 70

Pno. *p* (with an occasional E natural)

4 5 6

Basses chant-like *mp* (female echo) (male echo)

A - men.

Altos chant-like *mp* (male echo) (female echo)

A - men.

Tenors  
chant-like  
*mp*

13 (female echo) 14 (male echo) 15 (male echo)

A - men.

Sopranos  
chant-like  
*mp*

16 (male echo) 17 (female echo) 18 (female echo) 19

A - men.

chant themes may continue  
to be sung ad lib

20 *mp* 21 22 23 24

S A - men, a - men. A -

A *mp* A - men, a - men. A -

T *mp* A - men, a - men. A -

B *mp* A - men, a - men. A -

25 26 27 28 29

men, a - men. A - men,  
men, A - men, a - men.  
men, A - men, a - men.  
men, A - men, a - men.

30 31 32 33

a - men. A - men,  
A - men, A - men,  
A - men, A - men,  
A - men, A - men,

34 35 36 37

a - men. nnn.

a - men. nnn.

a - men. nnn.

a - men. nnn.

38 39 40 41

38 39 40 41

42 43 44 45

42 43 44 45

46 47 48

*(fade out as desired)*

46 47 48