

A Love Letter

Text by Rev. Susan J. Morrison *

Moderato fervente (♩ = ca. 80)

Ernesto Pellegrini (2002)

The musical score is arranged in a system with six staves. The vocal parts are Soprano, Alto, Tenor, Bass, and Baritone, each with a treble clef and a 3/4 time signature. The piano part is in the bottom two staves, with a treble clef and a 3/4 time signature. The piano part begins with a piano (*p*) dynamic and a melodic line in the right hand, followed by a mezzo-forte (*mf*) section. The piano part concludes with a trill marked with the number 10. The vocal parts are currently blank, with only a few horizontal lines indicating the start of the music.

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S

A

T

B

Bar.

Pno.

fff

(percussion)

ff

Ped.

Ped.

Ped.

S
A
T
B
Bar.
Pno.

sempre intenzionato

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

S
A
T
B
Bar.
Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

5 3 3

15

The image shows a musical score for a voice quartet and piano. The score is in 4/4 time and consists of six staves. The top four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for Baritone (Bar.). The bottom two staves are for Piano (Pno.). The piano part begins with a piano (*p*) dynamic and features a complex harmonic structure with many accidentals and ties. The voice parts are currently silent, indicated by horizontal lines with a dash above them.

Con afflizione (♩ = ca. 66)

25

S
A
T
B

Bar.

Pno.

rit. *p*

I know that your hearts are broken.

rit. *pp*

Ped. Ped. Ped. Ped.

come un eco

S *p*
We know that our hearts are bro - ken.

A *p*
We know that our hearts are bro - ken.

T

B

Bar.

Pno.

ped. *ped.* *ped.* *ped.* *ped.*

S
A
T
B

come un eco *p*
the e-vents of that

Bar.

I have hud-dled with you as the e-vents of that week have un-fol - ded

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

S

A *p*
our sor - row and an - guish, and grief and

T
week our sor - row and an - guish, and grief and

B *come un eco* *p*
have un - fol - ded our sor - row and grief and

Bar. *mf* *rit.* *a tempo*
and I have felt your sor - row and an - guish, and grief and

Pno. *rit.* *a tempo*
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

S

A
pain. *pp*

T
pain. *pp*

B
pain. *pp*

Bar.
pain. *p* *mf*
I know that your hopes and dreams have been

Pno.
p *mf*
ped. 5 2 1 2 1 2 1 2 1

S

A

T

B

Bar.

shat - tered. and when the bur - den be - came too much to

Pno.

cresc. poco a poco

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

S
A
T
B

mf
God

Bar.
f
bear, I took it u-pon my-self. I do so love you. I

Pno.

f

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

1 1 1
2 5

50

mf *dim.*

S God does so love us. God does so love us.

dim.

A does so love us. God does so love us.

mf *dim.*

T God does so love us.

mf

B God does so

Bar. do so love you. I do so

f *mf*

Pno.

f *mf* 3

ped. ped. ped.

morendo

S

A

T

B

love us.

Bar.

love you. I do so love you. My tears min -

p

p

ped.

Detailed description: This page of a musical score contains measures 54 through 57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a *morendo* dynamic. The Soprano, Alto, and Tenor parts consist of long, sustained notes. The Bass part includes the lyrics "love us." The Baritone part includes the lyrics "love you. I do so love you. My tears min -". The piano accompaniment features a triplet in the first measure of the system, marked with a piano (*p*) dynamic. The score concludes with a *ped.* (pedal) marking.

S
A
T
B

Bar.

gled with your tears. My screams of a - go - ny were heard be - fore you could ut - ter your

Pno.

S

p

our fears, our

A

T

p

our fears, our

B

Bar.

own. I know your fears, your an-ger, your des-pair

Pno.

mf

ped. ped. ped. ped. ped. ped. ped. ped. ped.

S
clo - clo - ser -

A
clo - ser

T
clo - ser

B
p clo - clo - ser

Bar.
to your heart to your heart than you are now or

Pno.
Ped. Ped. Ped. Ped.

S
A
T
B

Bar. e-ver will be. And I do so love

Pno. *f*

Reo. Reo. Reo.

S
p
 God so loves us God loves us loves

A
p
 God so loves us God loves us loves

T
p
 God so loves us loves

B
la metà (baritoni) *p*
 God so loves us so loves

Bar.
mp *dim.* *p*
 you I do so love you so love you love you

Pno.
va-
p
 Led. Led.

S
us. *pp*

A
us. *pp*

T
us. *pp*

B
us. *pp*

Bar.
I do so love you so love you.

Pno.
allarg. *mf*
ped. *ped.*

S

A

T

B

Bar.

Pno.

10

fff

(percussion)

Led.

Led.

Led.

S

A

T

B

Bar.

Pno.

sempre intenzionato

Leo. Leo. Leo. Leo.

The musical score is arranged in a system with six staves. The top five staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Baritone (Bar.). Each of these staves contains a whole rest in the first three measures, followed by a double bar line and a whole note in the fourth measure. The sixth staff is for the Piano (Pno.), which is divided into two parts. The upper part of the piano staff has a complex texture of chords and melodic lines, with a marking *sempre intenzionato* above it. The lower part of the piano staff has a simpler texture with a few notes and a marking *Leo.* below it. There are four *Leo.* markings in total, corresponding to the four measures of the piano part.

S
A
T
B
Bar.
Pno.

Ped. Ped. Ped. Ped. * Ped. *

S

A

T

B

Bar.

Pno.

(percussion)

3

Leo. *

Leo. Leo. Leo. Leo. *

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of six staves. The vocal staves (S, A, T, B, Bar.) are currently empty, each containing a single bar line. The piano part (Pno.) is written in a complex key signature with multiple sharps and flats. It features a dense texture of chords and moving lines. A triplet of eighth notes is marked with a '3'. A section of the piano part is marked '(percussion)'. Below the piano staff, there are markings: 'Leo.' followed by an asterisk '*' under the first measure, and 'Leo. Leo. Leo. Leo. *' under the subsequent measures.

S

A

T

B

Bar.

Pno.

p

Led.

Led.

Musical score for voice and piano. The score is divided into six systems. The first five systems are for the voice parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Baritone (Bar.). Each voice part has a staff with a treble clef (S, A, T) or bass clef (B, Bar.). The time signature is 4/4 for the first two measures, 3/4 for the third measure, and 4/4 for the fourth measure. The piano part (Pno.) is shown in the sixth system, with a grand staff (treble and bass clefs). The piano part features a complex melodic line in the right hand with a quintuplet (5) and a triplet (3), and a supporting bass line in the left hand with a triplet (3). The key signature has two flats (B-flat and E-flat).

Con moto (♩ = ca. 100)

S

A

T

B

Bar.

Pno.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

100

The image shows a musical score for a voice and piano ensemble. The score is organized into six staves, each with a label on the left: S (Soprano), A (Alto), T (Tenor), B (Bass), Bar. (Baritone), and Pno. (Piano). The vocal staves (S, A, T, B, Bar.) are currently empty, each containing a single horizontal line. The piano part (Pno.) is written in two staves, treble and bass clef. The right hand (treble clef) has a complex melodic line with various intervals, including a triplet of eighth notes. The left hand (bass clef) has a steady eighth-note bass line. There are five 'Ped.' (pedal) markings under the bass line. A bracket on the left side of the piano part is labeled 'Pno.'. The page number '100' is in a box at the top left.

S

A *mf* 3
 God was in the last breath of those who

T *mf* 3
 God was in the last breath of those who

B

Bar.

Pno. *rit.* *a tempo*
 3
 Ped. Ped. Ped. Ped.

mf

S
and gave breath to those who sur - vived. God was in the he -

A
died, and gave breath to those who sur - vived. God was in the he -

T
died, God was in the he -

B
God was in the he -

Bar.

Pno.

ped. ped. ped. ped. ped. ped. ped.

S
roic deeds of the fire - fight - ers and po - lice of - fi -

A
roic deeds of the fire - fight - ers and po - lice of - fi -

T
roic deeds of the fire - fight - ers and po - lice of - fi -

B
roic deeds of the fire - fight - ers and po - lice of - fi -

Bar.

Pno.

And. *And.* *And.*

S
cers who gave their lives that o-thers might live.

A
cers who gave their lives that o-thers might live.

T
cers who gave their lives that o-thers might live.

B
cers who gave their lives that o-thers might live.

Bar.

Pno.

S
A
T
B
Bar.
Pno.

We
We

poco accel.
a tempo
rit.

3
3

ped. *ped.* *ped.* *ped.*

S
grieve with those who grieve. We weep with those who

A
We grieve with those who grieve. We weep with those who

T
grieve with those who grieve. We weep with those who

B
We grieve with those who grieve. We weep with those who

Bar.

Pno.
a tempo
3 3 3
Ped. Ped. Ped. Ped. Ped.

120

S
pic - ture on the wall of me - mo - ry.

A
pic - ture on the wall of me - mo - ry.

T
pic - ture on the wall of me - mo - ry.

B
pic - ture on the wall of me - mo - ry.

Bar.

Pno.

3

3

7

Lea.

Lea.

Lea.

Lea.

S
And holds those who fas - ten those pic - tures to the

A
And holds those who fas - ten those pic - tures to the

T
And holds those who fas - ten those pic - tures to the

B
And holds those who fas - ten those pic - tures to the

Bar.

Pno.

And. And. And.

S
wall,

A
wall, *mf* those who feel so

T
wall, *mf* those who feel so

B
wall,

Bar.

Pno.
cresc. poco a poco

Ped. Ped. Ped. Ped. Ped. Ped.

mf

S
pa - rents who lost chil - dren,

A
hope - less and a - lone...

T
hope - less and a - lone... pa - rents who lost chil - dren,

B
la metà (baritoni) *mf* pa - rents who lost chil - dren,

Bar.

Pno.

The musical score is for a vocal ensemble and piano. It consists of five systems of staves. The first system contains the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a measure of rest, followed by a melodic line starting on a half note G4, with lyrics 'pa - rents who lost chil - dren,'. The Alto part begins with a half note G4, with lyrics 'hope - less and a - lone...'. The Tenor part begins with a half note G4, with lyrics 'hope - less and a - lone... pa - rents who lost chil - dren,'. The Bass part begins with a half note G3, with lyrics 'pa - rents who lost chil - dren,'. The piano accompaniment (Pno.) starts in the second measure with a triplet of chords. The piano part includes several triplets and pedaling markings (Ped.) throughout. The score is in 5/4 time and features a key signature of one flat (B-flat major or D minor).

130

S
chil - dren who lost their pa - rents,

A

T
8 chil dren, who - lost their pa - rents,

B
chil - dren who lost their pa - rents,

Bar.

Pno.

3

3

3

3

3

3

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Tempo di prima (♩ = ca. 80)

135

The musical score consists of six staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef, and the Baritone staff is in bass clef. The Piano part is in grand staff (treble and bass clefs). The lyrics are: "friends. And God" for the vocalists and "And I do so love you." for the Baritone. The piano accompaniment includes dynamic markings *f*, *ff*, *p*, and *mf*, and tempo markings *allarg. molto*. A fermata is placed over the final note of the vocal lines. A bracket with the number "10" is placed over the final ten notes of the piano accompaniment. The key signature is one sharp (F#).

S
A
T
B
Bar.
Pno.

Lead. * ff

S

A

T

B

Bar.

Pno.

L.H.

L.H.

L.H.

Ped.

* Ped.

* Ped.

Ped.

S
A
T
B
Bar.
Pno.

3 3

marcato

Ped. * Ped. * Ped. Ped. * Ped. * Ped.

S
A
T
B
Bar.
Pno.

a tempo
mp
sffz p
simile
Led.
Led.
Led.

S
A
T
B

Bar.

con tristezza
mp

I am ex-haus - ted with those who move heaps of con-crete

p

Pno.

ped. *ped.* *ped.* *ped.*

S
A
T
B

Bar.

and steel to find the vic-tims. I am per-sis -

Pno.

Ped. Ped. Ped.

S
A
T
B

Bar.

tent with those who piece to - ge - ther the e - vi - dence of this week's cri - mi - nal

Pno.

Ped. Ped. Ped.

S
Be -

A
Be -

T
this week's cri - mi - nal acts. Be -

B
this week's cri - mi - nal acts. Be -

Bar.
acts. Be - cause I do so love you.

Pno.
pp

Red. *

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of six staves. The vocal staves (Soprano, Alto, Tenor, Bass, Baritone) are in treble clef, while the piano accompaniment is in bass clef. The vocal parts have lyrics: 'Be -', 'Be -', 'this week's cri - mi - nal acts.', 'this week's cri - mi - nal acts.', 'acts.', and 'Be - cause I do so love you.'. The piano part features chords and arpeggios, with dynamics ranging from piano (p) to pianissimo (pp). There are performance markings 'Red.' and an asterisk '*' at the bottom of the piano part.

S
A
T
B

Bar.

I am at the bed - side of all who suf - fer.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

S

A

T

B

Bar.

Pno.

I am in the hands that dress wounds; and with

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description of the musical score: The score is for a voice and piano ensemble. It consists of six staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each of these staves contains a single horizontal line with a small black square, indicating that the vocalists are silent for this section. The fifth staff is for the Baritone (Bar.), which contains a melodic line with lyrics underneath. The lyrics are: "I am in the hands that dress wounds; and with". The sixth staff is for the Piano (Pno.), which is divided into two systems. The first system has two staves (treble and bass clef) and contains a complex harmonic accompaniment with frequent chord changes and a heavy use of the sustain pedal, indicated by "Ped." markings under each measure. The second system also has two staves and continues the piano accompaniment with more complex chords and a final "Ped." marking.

S
A
T
B

Bar.
those who per - form sur - ge - ry.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

S
A
T
B

Bar.

Pno.

I am deep - ly touched by the ten - der acts of the

Red. Red. Red. Red.

S
A
T
B

Bar.

Pno.

ge - ne - rous out - pour - ing of love - neigh - bor to

Red. Red. Red. Red. Red. Red. Red. Red. *

S
A
T
B

Bar.

neigh - bor strang - er to strang - er - e - ven as I con - demn acts of

Pno.

Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo. Leo.

S
A
T
B

Bar.

ra - cial pre - ju - dice and bi - go - try vi - si - ted u -

Pno.

ped. ped. ped. ped. ped. * ped. ped. ped.

S
A
T
B

Bar.

Pno.

pon in - no - cent world ci - ti - zens. I am en-

mf 3

3

3

3

p

Red.

Red.

Red.

Red.

Red.

S
A
T
B

Bar.
cresc. poco a poco
cour-aged by the u-ni-ty and the in-clu-sive com - mu-ni-ties of care and com -

Pno.
cresc. poco a poco
Ped. 3 Ped. 3 Ped.

S
A
T
B

Bar.

Pno.

pas-sion that have spon - ta-ne-ous-ly e-rup - ted through your cat-a-stroph-ic e -

f *allarg.* 5

f

ped. *ped.* *ped.* *ped.* *ped.* *

S
A
T
B

Bar.

vents.

Pno.

più f accel. poco a poco

*Ped. * Ped. Ped. * Ped. Ped. * Ped.*

S
A
T
B
Bar.
Pno.

The musical score is arranged in a system with six staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for Baritone (Bar.). The bottom two staves are for Piano (Pno.). The piano part is written in a 4/4 time signature and features a complex rhythmic pattern of eighth and sixteenth notes with various accents and dynamic markings. The markings include 'Ped.' (pedal) and '*' (accents) under the bass line, 'rit.' (ritardando) in the middle of the piece, and 'a tempo' (return to tempo) towards the end. The piano part concludes with a final cadence.

S
A
T
B

Bar.

Pno.

allarg. *p dolce* *p*

and I do so love

allarg. *p*

Leg. *Leg.* *Leg.* *Leg.*

205

allarg. p dolce

S
and God does so love us.

A
and God does so love us.

T

B

Bar.

you.

Pno.

S
youth whose lives have been in-al-te-ra-bly changed by these e-

A
youth whose lives have been in-al-te-ra-bly changed by these e-

T
youth whose lives have been in-al-te-ra-bly changed by these e-

B
youth whose lives have been in-al-te-ra-bly changed by these e-

Bar.

Pno.

6:4 3

6:4 3

6:4 3

6:4 3

3

3

3

3

Ped.

Ped.

S
vents. God is in the arms of pa-rents and

A
vents.

T
vents. God is in the arms of pa-rents and grand-pa-rents

B
vents. God is in the arms of pa-rents and grand-pa-rents

Bar.

Pno.

The musical score consists of six staves. The vocal staves (Soprano, Alto, Tenor, Bass) contain lyrics and musical notation. The piano accompaniment (Pno.) features a complex rhythmic pattern with triplets and 'Ped.' (pedal) markings. The lyrics are: 'vents. God is in the arms of pa-rents and' for Soprano, 'vents.' for Alto, 'vents. God is in the arms of pa-rents and grand-pa-rents' for Tenor and Bass, and 'vents. God is in the arms of pa-rents and grand-pa-rents' for Bass. The piano part includes several triplet figures and 'Ped.' markings.

215

S
grand - pa - rents as they cra - dle and con - sole their chil - dren and their

A
and con - sole their chil - dren and their

T
as they cra - dle and con - sole their chil - dren and their

B
as they cra - dle and con - sole their chil - dren and their

Bar.

Pno.

Ped. *Ped.*

S
pp
 chil - dren's chil - dren.

A
pp
 chil - dren's chil - dren.

T
pp
 chil - dren's chil - dren.

B
pp
 chil - dren's chil - dren.

Bar.
p
 And I do so

Pno.
ped.

S
A
T
B

Bar.

love .you and I do so love so love you so love you.

Pno.

allarg.

Ped. Ped. Ped. Ped. Ped.

S
A
T
B
Bar.
Pno.

a tempo
mf
fff
10
Ped. Ped. Ped.

S
 A
 T
 B
 Bar.
 Pno.
 (percussion)
 Ped.
 Ped.

Musical score for voice and piano. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Baritone (Bar.), and Piano (Pno.). The piano part features complex chords, a percussion section, and a double bass line with 'Ped.' markings. The time signature is 4/4.

S
A
T
B
Bar.
Pno.

The score consists of six staves. The vocal staves (S, A, T, B) and the Baritone staff (Bar.) contain rests for most of the piece, with a final measure in 5/4 time. The Piano (Pno.) part is more active, starting in 4/4 time and ending in 5/4. The right hand plays complex chords with triplets, while the left hand plays a rhythmic accompaniment of eighth notes, marked with 'Ped.' (pedal) for the first nine measures. The piano part concludes with a final chord in 5/4 time.

S

A

T

B

Bar.

Pno.

mp

molto

5

ped.

S
A
T
B

Bar.

Pno.

fff

Ped. * Ped. Ped. * Ped. Ped.

S
A
T
B
Bar.
Pno.

Ped. *(simile)* *Ped.* *Ped.*

The musical score is arranged in a system with six staves. The top five staves are for the voice parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Baritone (Bar.). Each of these staves contains a whole rest in every measure, indicating that the vocalists are silent during this section. The sixth staff is for the Piano (Pno.), which is written in a grand staff (treble and bass clefs). The piano part begins with a series of complex, dense chords in the right hand, while the left hand plays a rhythmic accompaniment of eighth notes. There are two instances of 'Ped.' (pedal) markings in the left hand. The score includes dynamic markings: 'dim.' (diminuendo) and 'rit.' (ritardando). The piece concludes with a final chord in the right hand and a melodic line in the left hand. The time signature is 3/4.

S
A
T
B

Bar.

Pno.

p

8va

sempre allarg.

3

Leo. Leo. Leo.

Detailed description of the musical score: The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and Piano. The vocal parts (S, A, T, B) and Baritone part are mostly rests, indicating they are silent during this section. The Piano part is the primary focus. It begins in 3/4 time with a piano (*p*) dynamic. The right hand plays a melodic line with some chromaticism, while the left hand provides harmonic support. A *sempre allarg.* (ritardando) instruction is present. A *8va* marking indicates an octave shift in the right hand. A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with three *Leo.* markings, likely indicating a fermata or a specific performance instruction.

S

A

T

B

Bar.

Pno.

Al - ways in so - li-

pp

3

ped.

S

A

T

B

Bar.

da - ri - ty with the poor with the op - pressed, with the vic - ti - mized,

Pno.

Ad.

Detailed description of the musical score: The score is for a voice ensemble and piano. It consists of six staves. The top four staves are for voice parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for Baritone (Bar.), which contains the vocal line with lyrics. The sixth staff is for Piano (Pno.), which is divided into two systems (treble and bass clef). The vocal line in the Bar. staff has lyrics: 'da - ri - ty with the poor with the op - pressed, with the vic - ti - mized,'. There are musical markings such as accents (>), a triplet (3), and a fermata (,) over the final note. The piano part is mostly rests, with some complex textures of beamed notes in the final measure. The page number -85- is at the bottom.

S
A
T
B

Bar.

mp >

I have been one with you that week as you

Pno.

ped. ped. ped. ped. ped.

S
A
T
B

Bar.

Pno.

have re - co - gnized what it means to be vul - ne - ra - ble to be vul -

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Con scioltezza (♩ = ca. 100)

S

A

T

B

Bar.

declamando
mp

ne - ra - ble to be vul - ne - ra - ble. I know I

Pno.

mf *f* *p*

ped. ped. ped. ped. ped. ped. ped. ped.

Soprano (S), Alto (A), Tenor (T), Bass (B), Baritone (Bar.), and Piano (Pno.) parts. The score is in 10/8 time and 4/4 time. The lyrics are: pli - ci - ty in e - na - bling a. The piano accompaniment includes a (4+2+4) rhythm and repeated notes marked 'Ped.'.

S
A
T
B

Bar.

Pno.

p

world of such vi - o - lence.

rit.

S
A
T
B

Bar.

Pno.

mp

a tempo

Red.

Red.

Red.

I know your pain as you

S
A
T
B

Bar.

più f

re - a - lize how your be - lo - ved na - tion

Pno.

S

A

T

B

Bar.

Pno.

has ex - ploit-ed o - thers in the name of e - co - no - mic gain, po - li - ti - cal

Red. Red. Red. Red. Red. Red. Red. Red. Red.

S
A
T
B

Bar.

Pno.

might. May you

cresc.

ped.

Detailed description: This page of a musical score covers measures 270 to 274. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by a horizontal line with a bar. The piano accompaniment is in 10/8 time, with a 4/4 time signature at the end of each measure. The piano part includes a bass line with a (4+2+4) grouping and a treble line with a 3:2 triplet and a crescendo. The lyrics 'might. May you' are placed under the piano part. The piano part concludes with five measures of pedaling, each marked with 'ped.'.

S
A
T
B

Bar.

Pno.

have the cou - rage to re - pent and seek for - give -

mf *p*

rit.

rit.

ped. ped. ped. ped.

S
A
T
B

Bar.

p a tempo *mp*

ness, e - ven as you com - mit your -

Pno.

a tempo legato

Leg. *Leg.* *Leg.*

Detailed description of the musical score: The score is for a voice and piano ensemble. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly empty, with a few notes and rests. The piano part is more active, featuring a complex accompaniment with triplets and slurs. The lyrics are: 'ness, e - ven as you com - mit your -'. The piano part is marked 'a tempo legato' and includes three 'Leg.' markings. The vocal part is marked 'p a tempo' and 'mp'.

S
 A
 T
 B
 Bar.
 Pno.

self to dis - man - tling sy - ste - mic

3
 3

Ped. Ped. Ped. Ped. Ped.

S
A
T
B

Bar.

e - vil and cre - a - ting re - stor - a - tive

Pno.

mf *p*

Red. Red. Red. Red. Red. Red.

S
A
T
B

Bar.

Pno.

ju - stice.

cresc.

3

6

Ped. Ped. Ped. Ped.

S
A
T
B

Bar.

Pno.

3

ff

ped. * * ped.

280

The image shows a musical score for voice and piano. The vocal part consists of five staves labeled S (Soprano), A (Alto), T (Tenor), B (Bass), and Bar. (Baritone), all in 4/4 time. Each staff contains a whole rest in every measure. The piano part is written for a grand piano (Pno.) in 4/4 time. It features a complex texture with multiple voices. The right hand has a dense chordal texture with many notes, while the left hand has a more rhythmic accompaniment. The score is divided into two systems. The first system covers measures 280-284, and the second system covers measures 285-289. The second system begins with the tempo marking *allarg.* (ritardando). The piano part includes various articulations such as accents (>) and slurs. At the bottom of the piano part, there are markings for *ped.* (pedal) and a triplet of notes in the left hand.

Tempo primo

(♩ = ca. 80)

S
A
T
B

Bar.

sempre declamando
mp

I am in your faith-ful-ness

Pno.

sempre allarg.

p

8vb-1
Led.

8vb-1
Led.

8vb-1
Led. Led. Led.

Led.

S

A

T

B

Bar.

sempre sostenendo

to the Word. Let there be peace on earth and let it be-gin with Me. I am your

Pno.

sempre sostenendo

pp

ped. *ped.* *ped.* *ped.*

S
...our Hope. And God so

A
...our Hope. And God so

T
...our Hope. And God so

B
...our Hope. And God so

Bar.
Hope. And I do so love you.

Pno.
p
ped. ped.

allarg. molto 295

S
loves us so loves us.

A
loves us so

T
loves us so loves us.

B
loves us so loves us.

Bar.

Pno.

allarg. molto *morendo*

pp *pp* *pp* *pp*

3 3 3 3 3 3 3 3

Leo. Leo. Leo. Leo. Leo. Leo. Leo.

S

A

T

B

Bar.

Pno.

p cresc. poco a poco

Lea. Lea. Lea. Lea. Lea. Lea. Lea. Lea.

300

S *f* With

A *f* With

T *f* With

B *f* With

Bar.

Pno. *ff*

Ped. 3 3 Ped.

S
you, God de-plores the e - vil of ter - ror - ism it is un -

A
you, God de-plores the e - vil of ter - ror - ism it is un -

T
you, God de-plores the e - vil of ter - ror - ism it is un -

B
you, God de-plores the e - vil of ter - ror - ism it is un -

Bar.

Pno.

Ped. Ped. Ped. Ped.

S
leashed ha - tred it is ma - king an i - de - ol - o -

A
leashed ha - tred it is ma - king an i - de - ol - o -

T
leashed ha - tred it is ma - king an i - de - ol - o -

B
leashed ha - tred it is ma - king an i - de - ol - o -

Bar.

Pno.

Ped. Ped. Ped. Ped.

Detailed description of the musical score: The score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in 4/4 time and feature the lyrics: "leashed ha - tred it is ma - king an i - de - ol - o -". The piano accompaniment is in 4/4 time and features a steady bass line with a pedal point (Ped.) and melodic lines in the right hand, including triplet figures. The score is divided into systems for the vocalists, a baritone part, and the piano accompaniment.

S
gy an ide - al.

A
gy an ide - al.

T
gy an ide - al.

B
gy an ide - al. *mf* There

Bar.

Pno.

dim.

p

5

3

3

Leo. Leo. Leo. Leo.

Poco più mosso (♩ = ca. 92)

Soprano (S), Alto (A), Tenor (T), Bass (B), Baritone (Bar.), and Piano (Pno.) parts. The score is in 3/4 time. The Tenor part begins with the lyrics "There is no-thing of" and the Bass part with "is no-thing of God's in - tent in these deeds of ter -". The piano accompaniment features a triplet in the right hand and a triplet in the left hand. The dynamic marking *mf* is present above the Tenor part.

S

A *mf*
There is no - thing of God's in -

T
God's in - tent in these deeds of ter -

B
ror. God un - der - stands our hu - man de - sire to

Bar.

Pno.

Red. *

mf

S
There is no-thing of God's in -

A
tent in these deeds of ter -
ror. God un - der -

T
ror. God un - der - stands our hu - man de - sire to

B
seek re - venge re - venge; to re - ta - lia - te; to de - mand an

Bar.

Pno.

Red. *

S
tent in these deeds of ter - ror. God un - der -

A
stands our hu - man de - sire to seek re-venge re -

T
seek re - venge re - venge; to re - ta - lia - te; to de - mand an

B
eye for an eye an eye for an eye. But this on - ly leaves ev - ery - one

Bar.

Pno.

Red. * Red. * Red. 3 * Red. 3

Soprano: stands our hu - man de - sire to seek re - venge re -

Alto: venge; to want to re - ta - lia - te; to de - mand an

Tenor: eye for an eye an eye for an eye. But this on - ly leaves ev - ery - one

Bass: blind.

Baritone: (empty staff)

Piano: (Pno.)

Dynamic markings: *f*, *f*

Articulation: accents (>), slurs

Ornamentation: asterisk (*)

Triplet markings: 3

S
venge; to want to re-ta - lia - te; to de-mand an eye for an

A
eye for an eye for an eye. But the on - ly leaves ev - ery-one

T
blind.

B

Bar.

Pno.

ped. * *ped.* *ped.* *ped.*

S *fp* eye. *ff*

A *fp* blind. *ff*,

T *ff* But this on - ly leaves ev - ery - one blind. 3

B *ff* But this on - ly leaves ev - ery - one blind. 3

Bar.

Pno. *fp* *ff*
 Led. Led. Led.

S

A

T

B

Bar.

Pno.

allarg.

sempre sostenendo

Leg. Leg. Leg. Leg. Leg. Leg. Leg. Leg. Leg. Leg.

Tempo primo (♩ = ca. 80)

S

A

T

B

Bar.

Pno.

sempre intenzionato

L.H.

Red.

S
A
T
B
Bar.
Pno.

8va
loco
5
Ped.
Ped.
Ped.
Ped.

Ped.

S

A

T

B

Bar.

Pno.

R.H.

L.H.

fff
espansivo

Red.

Red.

Red.

S
A
T
B
Bar.
Pno.

dim. poco a poco

p

mf

Red.

S

A

T

B

Bar.

Pno.

legato

(*Leo.*)

S
A
T
B

God
God
God
God

Bar.

Pno.

p *rit.*
pp

And.

Detailed description: This is a page of a musical score, page 350. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 4/4 time and sing the word "God" in a soft (*p*) and ritardando (*rit.*) manner. The piano accompaniment is in 4/4 time, starting with a *And.* marking. The right hand plays a melodic line with a trill-like figure at the end, while the left hand provides a rhythmic accompaniment. The score concludes with a *pp* dynamic marking.

Moderato (♩ = ca. 60)

S
came a - mong us and taught us that God de - sires for a world where

A
came a - mong us and taught us that God de - sires for a world where

T
came a - mong us and taught us that God de - sires for a world where

B
came a - mong us and taught us that God de - sires for a world where

Bar.

Pno.

S *allarg.* *ten.*
vi - o-lence did not be - get more vi - o-lence; where ha - tred did not birth more ha - tred.

A *allarg.* *ten.*
vi - o-lence did not be - get more vi - o-lence; where ha - tred did not birth more ha - tred.

T *allarg.* *ten.*
vi - o-lence did not be - get more vi - o-lence; where ha - tred did not birth more ha - tred.

B *allarg.* *ten.*
vi - o-lence did not be - get more vi - o-lence; where ha - tred did not birth more ha - tred.

Bar.

Pno.