

**FULL SCORE**

# **MISA LATINA**

**FOR SATB CHORUS  
PIANO, BASS, ALTO SAX  
AND PERCUSSION**

**MUSIC BY DONALD WETHERICK  
WORDS ADPATED FROM LITURGICAL TEXTS**

**FULL SCORE**

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REV.2021/22

## Misa Latina

A mass setting for SATB choir, solo voices,\* piano, bass, alto sax and percussion

Music by Donald Wetherick

Words adapted from liturgical texts

### Performance Requirements

#### *Voices:*

Sopranos (divided)

Altos (divided)

Tenors

Basses (divided)

\*Sections marked 'solo' may also be sung by groups of voices, except for the alto solo in 'Lamb of God' (bb. 6-35) which should be a single voice.

#### *Instruments:*

Piano (acoustic with amplification if required)

Bass (acoustic with amplification if required)

Latin Percussion Ensemble (optional):

Player 1: Claves

Player 2: 2 Timbales, cha-cha bell / Snare Drum (Kyrie only)

Player 3: 2 Congas

Player 4. Guiro / Shakers / Bongo Campana

E♭ Alto Saxophone (added 2022)

Drumset (use ONLY if Latin percussion ensemble NOT used)

Players should be familiar with latin/jazz-latin styles and able to play from chords/slash notation and take solos where indicated. If Latin Percussion is not available a drum set (1 player) can be used. Instrumentation should match Latin Percussion sounds as closely as possible. The snare drum part in Kyrie should be played exactly as notated. In other movements the indicated drum patterns may be varied at the player's discretion, within the indicated style. However, all rests and slash rhythms must be observed.

For permission to perform all or part of this work, or to obtain full score or parts, please contact the composer.

Duration: c.20 mins

*First performed 25 June 2016 by London Docklands Singers, conducted by Andrew Campling.  
This version is compatible with the vocal score as revised 2021 and replaces earlier versions.*

<b>1. KYRIE (TANGO)</b>	<b>5</b>
<b>2. GLORY (CHA CHA CHA)</b>	<b>14</b>
<b>3. CREDO - 'THIS IS TRUE'*</b> (SALSA)	<b>27</b>
<b>4. HOLY, HOLY (GUARACHA)</b>	<b>39</b>
<b>5. LAMB OF GOD (BOLERO)</b>	<b>50</b>

\* WORDS BY ALLAN BOESAK FROM 'BLACK AND REFORMED:  
APARTHEID, LIBERATION AND THE CALVINIST TRADITION'  
(EUGENE OR: WIPF AND STOCK, 2015, PP.153-154).  
ADAPTED AND USED WITH PERMISSION.

# KYRIE

(TANGO)

TANGO ♩=90

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

ACOUSTIC BASS

SNARE DRUM

S

A

T

B

PNO.

A.B.

KYRIE

UNIS. **A** *mp*

5

Musical score for the first system, measures 13-18. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), Piano (PNO.), and Accompaniment (A.B.). The vocal parts enter with the text "Ky-ri-e, \_\_\_". The piano accompaniment features chords in the right hand and a bass line in the left hand. The accompaniment part includes a drum line with a 3/4 time signature and a *mp* dynamic marking.

Musical score for the second system, measures 19-24. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), Piano (PNO.), and Accompaniment (A.B.). The vocal parts continue with the text "lei - son, e - lei - son, \_\_\_". The piano accompaniment continues with chords and a bass line. The accompaniment part includes a drum line with a 3/4 time signature and a *mp* dynamic marking.

KYRIE

S  
25

A

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

B  
UNIS. *mf* Ky - ri-e e -

PNO.  
25 *mf*

A.B.  
25 *mf* tr

25 *mf*

S  
31

A

T

B  
lei - son, e - lei - son, e

PNO.  
31 DIM.

A.B.  
31 tr tr tr

31

KYRIE

**B**

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

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

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

B lei - son.

PNO. 37

A.B. 37

37

**C**

S 43 son. Chri - ste e - lei - son,

A son. Chri - ste e - lei - son,

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

B Chri - ste e - lei - son,

PNO. 43

A.B. 43 Solo

43

KYRIE

S  
49 Chri - ste e - lei - son,

A  
Chri - ste e - lei - son,

T  
Chri - ste e - lei - son,

B  
Chri - ste e - lei - son,

PNO.  
49

A.B.  
49 *Emi<sup>6</sup>* *Solo ADIM/E*

S  
55 *mp* Chri - ste e - lei - son, *mf* Chri - ste e - lei - son.

A  
*mp* Chri - ste e - lei - son, *mf* Chri - ste e - lei - son,

T  
*mp* Chri - ste e - lei - son, *mf* Chri - ste e - lei - son,

B  
*mp* Chri - ste e - lei - son, *mf* Chri - ste e - lei - son.

PNO.  
55 *mp* *mf*

A.B.  
55 *mp* *Solo* *E 7(b9)* *EDIM<sup>7</sup>* *Solo* *mf*



**(D) KYRIE**

61

**S** *f* Chri - ste e - lei-son,

**A** *f* Chri - ste e - lei-son.

**T** *f* Chri - ste e - lei-son,

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

**PNO.** 61 *f*

**A.B.** 61 *f*

*E<sup>b</sup>7(b9)*

67

**S** *p* Chri - ste e - lei-son, *mf* Chri - ste *f* e -

**A** *p* Chri - ste e - lei-son, *mf* Chri - ste *f* e -

**T** *p* Chri - ste e - lei-son, *mf* Chri - ste *f* e -

**B** *p* Chri - ste e - lei-son, *mf* Chri - ste *f* e -

**PNO.** 67 *p* *mf*

**A.B.** 67 *p* *mf*

KYRIE

S  
73 lei-son. *ff* Ky - ri - e lei - son, e -

A  
73 lei-son, *ff* Ky - ri - e lei - son, e -

T  
73 lei-son. *ff* Ky - ri - e e - lei - son, e -

B  
73 lei-son. *ff* Ky - ri - e e - lei - son, e -

PNO.  
73 *f* *ff*

A.B.  
73 *f* *ff*

S  
79 lei - son, *Solo* Ky-ri-e, Ky-ri-e, Ky-ri-e lei - son. *f* Ky - ri -

A  
79 lei - son, lei - son. *f* Ky - ri - e

T  
79 lei son, e - lei - son. *f* Ky - ri - e

B  
79 lei - son, e - lei - son. *f* Ky - ri -

PNO.  
79 *f*

A.B.  
79 *f*

KYRIE

S  
A  
T  
B

85

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

PNO.

85

A.B.

85

S  
A  
T  
B

91

son. **F** 2. pp UNIS.

Ky-ri-e, son. 2. pp UNIS.

lei - son. 2. pp UNIS.

Ky-ri-e, 2. pp

Ky-ri-e, 2. pp

son. Ky-ri-e, —

PNO.

91

pp

A.B.

91

pp

97 *pp*

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

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

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

B

PNO. 97

A.B. 97

97

103

S

A son,

T

B *Solo* *pp* Ky - ri - e e Lei - son, *DIM* e lei - son.

PNO. 103

A.B. 103 *pp*

103

# GLORY

## (CHA CHA CHA)

CHA-CHA CLAVE 2-3  
♩ = 148

The musical score is arranged for the following instruments and parts:

- SOPRANOS**: Treble clef, common time, key signature of three flats.
- ALTOS**: Treble clef, common time, key signature of three flats.
- TENORS**: Treble clef, common time, key signature of three flats.
- BASSES**: Bass clef, common time, key signature of three flats.
- ALTO SAX.**: Treble clef, common time, key signature of three flats.
- PIANO**: Treble and bass clefs, common time, key signature of three flats. Includes chords  $E^b M7$  and  $A^{b9}$ .
- ACOUSTIC BASS**: Bass clef, common time, key signature of three flats. Includes the instruction *Pizz.*
- PLAYER 1: CLAVES**: Common time, key signature of three flats. Includes the dynamic marking *p*.
- PLAYER 2: TIMBALES+BELL**: Common time, key signature of three flats.
- PLAYER 3: CONGAS**: Common time, key signature of three flats.
- PLAYER 4: (VAR.)**: Common time, key signature of three flats. Includes the instruction *(GUIRO)* and dynamic marking *p*.

Soprano (S), Alto (A), Tenor (T), Bass (B), Alto Saxophone (A. Sx.), Piano (PNO.), Alto Bass (A.B.), Percussion 1 (PL. 1), Percussion 2 (PL. 2), Percussion 3 (PL. 3), Percussion 4 (PL. 4)

Chords:  $E^b M7$ ,  $A^b 9$ , SIMILI

Tempo/Volume: *mp*

Lyrics: Glo - ry in the high - est,

Rehearsal mark 6

Soprano (S), Alto (A), Tenor (T), Bass (B), Alto Saxophone (A. Sx.), Piano (PNO.), Alto Bass (A.B.), Percussion 1 (PL. 1), Percussion 2 (PL. 2), Percussion 3 (PL. 3), Percussion 4 (PL. 4)

Tempo/Volume: *mp*

Lyrics: glo - ry in the high - est.

Rehearsal mark 11

S  
16 in the high - est, *mp* glo - ry

A  
glo - ry in the high - est.

T

B

A. Sx.

PNO.  
16 2 2 2 2 *mp* E7 A9

A.B.  
2 2 2 2

PL. 1  
2 2 2 2

PL. 2

PL. 3  
2 2 2 2

PL. 4  
2 2 2 2

16

S

A

T  
21 Glo - ry to God, — glo - ry.

B  
in the high - est, glo - ry.

A. Sx.  
21 *mp* 2 2 2 2

PNO.  
21 2 2 2 2 2 2 2 2

A.B.  
2 2 2 2

PL. 1  
2 2 2 2

PL. 2

PL. 3  
2 2 2 2

PL. 4  
2 2 2 2

21

S  
27 Glo - ry to God, — glo - ry.

A  
in the high - est, glo - ry.

T

B

A. Sx.

PNO.  
27 2 2 2 2 *mf* *Emi7* *A9*

A.B.  
*mf*

PL. 1  
27 2 2 *mf*

PL. 2

PL. 3  
*mf*

PL. 4  
*mf*

27

S  
33

A

T  
*mf*

B  
*mf* Glo - ry, in the high - est, glo - ry.

A. Sx.  
Glo - ry, 2 in the high - est, glo - ry. 2 in the high - est.

PNO.  
33 *Emi7* *A9* SIMILI 2 2 2 2

A.B.  
2 2

PL. 1  
2 2

PL. 2  
2 2

PL. 3  
2 2

PL. 4  
2 2

33



GLORY

*mf*

S: *mf* Glo - ry, in the high - est, glo - ry.

A: *mf* Glo - ry, in the high - est, glo - ry. in the high - est.

T: Glo - ry to God, —

B: in the high - est,

A. Sx. *mf*

PNO. *mf*

A.B. *mf*

PL. 1 *mf*

PL. 2 *mf*

PL. 3 *mf*

PL. 4 *mf*

39

S: *f* Glo - ry to God, — glo - ry. *f* Glo-ry in the high-est heav - en and peace to god's

A: in the highest, *f* glo - ry.

T: glo - ry. *f* Glo-ry in the high-est heav - en and peace to god's peo-ple on earth.

B: glo-ry.

A. Sx. *f*

PNO. *f*

A.B. *f*

PL. 1 *f*

PL. 2 *f*

PL. 3 *f*

PL. 4 *f*

45

GLORY

51

S. people on earth. *f* Glo - ry Glo - ry Glo - ry in the

A. *f* Glo-ry in the highest heav - en. Glo-ry in the highest heav - en. *f* Glo-ry in the highest heav - en.

T. *f* Glo - ry Glo - ry Glo - ry

B. *f* Glo-ry in the high-est heav - en. Glo-ry in the high-est heav - en. Glo-ry in the high-est heav - en.

A. Sx. *f* *f* *f*

PNO. *f* *f* *f*

A.B. *f* *f* *f*

PL. 1 2 2 2 CRESC.

PL. 2 2 2 2 CRESC.

PL. 3 2 2 2

PL. 4 2 2 2 CRESC.

51

57

S. high - est heav - en. *ff* Glo - ry! Lord God, Heav-en-ly King,

A. - en. in the high-est *ff* Glo - ry!

T. in the high - est *ff* Glo - ry!

B. *f* Glo-ry in the high-est heav - en. *ff* Glo - ry!

A. Sx. *f* *f* *f*

PNO. *f* *f* *f*

A.B. *f* *f* *f*

PL. 1 *ff* *mf* Solo

PL. 2 *ff* *mf* Solo

PL. 3 *ff* *mf*

PL. 4 *ff* *mf*

57

S  
Al-migh - ty God and Fath - er, we

A

T  
Glo - ry in the high - est, glo - ry. Glo - ry in the high - est,

B  
Glo - ry in the high - est, glo - ry. in the high - est. Glo - ry in the high - est,

A. Sx.

PNO.  
mf  $E_{MI}^7$   $A^7(b9)$  2 2

A.B. 2 2

PL. 1 2 2

PL. 2 2 2

PL. 3 2 2

PL. 4 2 2

TUTTI CRESC. *f* *mf*

S  
wor - ship you, — we give — you thanks, we praise you for — your glo - ry. — *f* Glo - ry! *mf* In the high - est,

A  
we praise you for — your glo - ry. — *f* Glo - ry! *mf* In the highest,

T  
glo - ry. we praise you for — your glo - ry. — *f* Glo - ry!

B  
glo - ry. we praise you for — your glo - ry. — *f* Glo - ry!

A. Sx.

PNO.  
 $C^{13}$   $FMA^9$   $D^{13}$   $GMA^9$   $E^{CRESC.}$   $AMA^9$   $F\sharp^{13}$   $BMA^9$   $E_{MI}^{(MA7)}$   $A^7(b9)$  *f* *mf*

A.B. CRESC. *f* *mf*

PL. 1 CRESC. *f* *mf*

PL. 2 CRESC. *f* *mf*

PL. 3 CRESC. *f* *mf*

PL. 4 CRESC. *f* *mf*

S  
75 glo - ry, Glo - ry in the high - est,

A  
75 glo - ry, in the high-est<sup>80</sup> Glo - ry in the high-est,

T  
mf Lord Je - sus Christ, On - ly son of the Fath - er,

B

A. Sx.

PNO.  
75 E m7 A7(9) E m7 A7(9) 2

A.B.

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

75

S  
81 glo - ry, Mer - cy, Lord have mer - cy. Re-

A  
81 glo - ry, in the highest. Mer - cy, Lord have mer - cy. Re-

T  
You take a-way the sin \_\_\_ of the world. You are seat-ed at \_\_\_ the right hand \_\_\_ of the Fath - er, Re-

B

A. Sx.

PNO.  
81 2 2 D13 GMA9 E13 AMA9

A.B.

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

81

S  
A  
T  
B  
A. Sx.  
PNO.  
A.B.  
PL. 1  
PL. 2  
PL. 3  
PL. 4

CRESC. ceive our pray er. — Glo-ry! in the high-est, glo-ry!  
ceive our pray er. — Glo-ry! in the high-est, glo-ry!  
ceive our pray er. — Glo-ry! in the high-est, glo-ry!  
ceive our pray er. — Glo-ry! in the high-est, glo-ry!  
ceive our pray er. — Glo-ry! in the high-est, glo-ry!  
F# CRESC. B MA<sup>9</sup> G#13 C# MA<sup>9</sup> F# (MA7) 9 B<sup>9</sup> F# (MA7)

97

S  
A  
T  
B  
A. Sx.  
PNO.  
A.B.  
PL. 1  
PL. 2  
PL. 3  
PL. 4

Glo-ry! in the high-est, glo-ry! You a-lone are the Ho-ly One,  
Glo-ry! in the high-est, glo-ry! You a-lone are the Ho-ly One,  
Glo-ry! in the high-est, glo-ry! You a-lone are the Ho-ly One,  
Glo-ry! in the high-est, glo-ry! You a-lone are the Ho-ly One,  
Glo-ry! in the high-est, glo-ry! You a-lone are the Ho-ly One,  
F# (MA7) 9 B<sup>9</sup> F# (MA7)

93

99

S You a-lone are the Lord, — You a-lone are the Most — High, Je-sus Christ, — with the Ho-ly Spi - rit,

A You a-lone are the Lord, — You a-lone are the Most — High, Je-sus Christ, — with the Ho-ly Spi - rit,

T You a-lone are the Lord, — You a-lone are the Most — High, Je-sus Christ, — with the Ho-ly Spi - rit,

B You a-lone are the Lord, — You a-lone are the Most — High, Je-sus Christ, — with the Ho-ly Spi - rit,

A. Sx. You a-lone are the Lord, — You a-lone are the Most — High, Je-sus Christ, — with the Ho-ly Spi - rit,

PNO. 99

A.B. 99

PL. 1 99

PL. 2 99

PL. 3 99

PL. 4 99

105

S *f* CRESC. in the glo - ry of God the Fa - ther. *ff* A - men!

A *f* CRESC. in the glo - ry of God the Fa - ther. *ff* A - men!

T *f* CRESC. in the glo - ry of God the Fa - ther. *ff* A - men!

B *f* CRESC. in the glo - ry of God the Fa - ther. *ff* A - men!

A. Sx. in the glo - ry of God the Fa - ther. *ff* A - men!

PNO. 105 *f* CRESC. *F#m*<sup>7(b5)</sup> *F#m*<sup>7(b5)</sup> *F#m*<sup>7(b5)</sup> *F#m*<sup>7(b5)</sup>/C *F#m*<sup>9(b7)</sup> B <sup>7(b9)</sup>

A.B. 105 *ff*

PL. 1 105 *f* CRESC. *ff* TIMBALE SOLO AD LIB.

PL. 2 105 *f* CRESC. *ff*

PL. 3 105 *f* CRESC. *ff*

PL. 4 105 *f* CRESC. *ff*

111

S  
A - men!

A  
A - men!

T  
A - men!

B  
A - men!

A. Sx.  
A - men!

PNO.  
F#m<sup>(MA7)</sup> B 7(b9) F#m<sup>(MA7)</sup> B 7(b9) F#m<sup>(MA7)</sup> B 7(b9)

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

111

117

S  
A - men!

A  
A - men!

T  
A - men!

B  
A - men!

A. Sx.  
A - men!

PNO.  
F#m<sup>(MA7)</sup> A 7(b9) E m<sup>(MA7)</sup> A 7(b9) E m<sup>(MA7)</sup> A 7(b9)

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

117

GLORY

S *mf* Gl - ory to God! — *mf*

A In the high - est,

T *f* Glo - ry to God! — *f* glo - ry!

B In the high - est, glo - ry!

A. Sx. *f* In the high - est, glo - ry! *mf*

PNO. *f* *mf* *f* *mf*

A.B. *f* *mf*

PL. 1 *f* *mf*

PL. 2 *f* *mf*

PL. 3 *f* *mf*

PL. 4 *f* *mf*

123 123

S glo - ry!

A glo - ry!

T *mf* Glo - ry in the high - est, glo - ry,

B *mf* glo - ry. in the high - est, glo - ry. in the high - est.

A. Sx. *mf* in the high - est, glo - ry. in the high - est.

PNO. *mf*

A.B. *mf*

PL. 1 *mf*

PL. 2 *mf*

PL. 3 *mf*

PL. 4 *mf*

129 129



GLORY

135

*mp*

S  
Glo - ry in the high - est, glo - ry,

A  
Glo - ry in the high - est, glo - ry, in the high - est.

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

135

142

S  
glo - ry, glo - ry.

A  
glo - ry, glo - ry.

T  
glo - ry, glo - ry.

B  
glo - ry, glo - ry.

A. SX.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

142

# THIS IS TRUE (CREDO)

ALLAN BOESAK (ADAPTED)

(SALSA)

SALSA ♩=100

The musical score is arranged for the following instruments and parts:

- VOCALS:**
  - SOPRANOS:** Part of the vocal line, featuring a melodic phrase starting with a forte (*f*) dynamic and a fermata. Includes the vocalization "Ah." with a long note.
  - ALTOS:** Part of the vocal line, mirroring the soprano's melodic phrase. Includes the vocalization "Ah." with a long note.
  - TENORS:** Part of the vocal line, mostly silent in this section.
  - BASSES:** Part of the vocal line, mostly silent in this section.
- ALTO SAX:** Part of the instrumental line, playing a melodic phrase corresponding to the vocal line.
- PIANO:** Part of the instrumental line, providing harmonic support with chords  $G^6$ ,  $D^7$ ,  $G^6$ , and  $D^7$ . Includes a forte (*f*) dynamic.
- ACOUSTIC BASS:** Part of the instrumental line, playing a rhythmic accompaniment.
- PERCUSSION:**
  - PLAYER 1: CLAVES:** Playing a rhythmic pattern with a forte (*f*) dynamic.
  - PLAYER 2: TIMBALES+BELL:** Playing a rhythmic pattern.
  - PLAYER 3: CONGAS:** Playing a rhythmic pattern.
  - PLAYER 4: (GUIRO) (VAR.):** Playing a rhythmic pattern with a forte (*f*) dynamic.

The score is written in common time (C) and the key signature has one sharp (F#).

THIS IS TRUE (CREDO)

S Ah. It is not true that this world and its peo-ple are doomed to die and be lost.

A Ah. It is not true that this world and its peo-ple are doomed to die and be lost.

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

S This is true. For God so loved the world that he gave his on-ly Son. That ev-ery-one who be-

A This is true. For God so loved the world that he gave his on-ly Son. That ev-ery-one who be-

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

THIS IS TRUE (CREDO)

(K)

S  
13  
lieves in him shall not die, but have ev-er-last-ing life.

A  
13  
lieves in him shall not die, but have ev-er-last-ing life.

T

B  
Ah.

A. Sx.  
Ah.

PNO.  
13

A.B.

PL. 1  
13

PL. 2

PL. 3

PL. 4  
13

S  
17

A

T  
Ah.

B  
It is not true that we must ac-cept di-scri-mi - na-tion, hun-ger and po-ver-ty.

A. Sx.  
Ah.  
It is not true that we must ac-cept di-scri-mi - na-tion, hun-ger and po-ver-ty.

PNO.  
17

A.B.

PL. 1  
17

PL. 2

PL. 3

PL. 4  
17

THIS IS TRUE (CREDO)

21

S We be-lieve, we be-lieve, we be-

A We be-lieve, we be-lieve, we be-

T This is true. I have comethat they may have life and have it a - bun-dan-ly. we be-

B This is true. I have comethat they may have life and have it a - bun-dan-ly. we be-

A. Sx.

PNO. 21

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

21

25

S lieve, we be - lieve this is true, We be-lieve this is true.

A lieve, we be - lieve this is true, We be-lieve this is true.

T lieve, we be - lieve this is true, We be-lieve this is true.

B lieve, we be - lieve this is true, We be-lieve this is true.

A. Sx.

PNO. 25

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

25

THIS IS TRUE (CREDO)

**L** *mp*

Soprano (S): This is true. This is

Alto (A): This is true. This is

Tenor (T):

Bass (B):

A. Sax. (A. SX.):

Piano (PNO.): *mp* **G<sup>6</sup>** **B<sup>7</sup>** **E<sup>M1</sup>**

A. B. (A. B.): *mp*

PL. 1: *mp*

PL. 2: *mp*

PL. 3: *mp*

PL. 4: *mp*

29

Soprano (S): true. It is not true that violence and hat-red shall have the last word, and that war and de-struc-tion have come to stay for

Alto (A): true. It is not true that violence and hat-red shall have the last word, and that war and de-struc-tion have come to stay for

Tenor (T):

Bass (B):

A. Sax. (A. SX.):

Piano (PNO.): *mp* **B<sup>7</sup>** **E<sup>M1</sup>** **E<sup>7</sup>** **F<sup>#M1</sup>7(b5)** **B<sup>7(b9)</sup>**

A. B. (A. B.): *mp*

PL. 1: *mp*

PL. 2: *mp*

PL. 3: *mp*

PL. 4: *mp*

33

THIS IS TRUE (CREDO)

S  
37 ev - er. For to us a child is born, to us a son is gi - ven in whom au - thor - it - y

A  
ev - er. For to us a child is born, to us a son is gi - ven in whom au - thor - it - y

T  
This is true.

B  
This is true.

A. Sx.

PNO.  
37 E M B 7 E M E

A.B.

PL. 1  
37 mf

PL. 2  
mf

PL. 3  
mf

PL. 4  
mf

37

S  
41 rests, and whose name will be Prince of Peace. We believe this is true. (M)

A  
rests, and whose name will be Prince of Peace. We believe this is true.

T  
It is not true that we are simply victims of

B  
It is not true that we are simply victims of

A. Sx.

PNO.  
41 G<sup>b</sup> D C<sup>4</sup> M<sup>7</sup> (b5) ff mf

A.B.

PL. 1  
41 f mf

PL. 2  
mf

PL. 3  
mf

PL. 4  
mf

41

THIS IS TRUE (CREDO)

*mf*  
S This is true:

A This *rit.*

T pow-ers of ev-il that seek to rule the world; to me is gi-ven au-tho-ri-ty in earth and

B pow-ers of ev-il that seek to rule the world; to me is gi-ven au-tho-ri-ty in earth and

A. Sx.

PNO. *F#7* *Bm1* *F#7* *Bm1*

A.B.

PL. 1

PL. 2

PL. 3 *mf*

PL. 4

46

S and lo, I am with you al-ways, to the end of the world. *f* to the end of the

A and lo, I am with you al-ways, to the end of the world. to the end of the

T heav-en, and lo, I am with you al-ways, to the end of the world. to the end of the

B heav-en, and lo, I am with you al-ways, to the end of the world. to the end of the

A. Sx.

PNO. *B7* *E7* *Am1* *B7*

A.B.

PL. 1

PL. 2 *f*

PL. 3 *f*

PL. 4 *f*

50



THIS IS TRUE (CREDO)

54

S world.

A world.

T world.

B world.

A. Sx. world.

PNO. *mf*

A.B. *mf*

PL. 1 *mf*

PL. 2 *mf*

PL. 3 *mf*

PL. 4 *mf*

54

58

S *mf* It is not true that we have to wait for those who are special-ly gif-ted, who are the prophets of the church, before we can do a-nything;

A *mf* It is not true that we have to wait for those who are special-ly gif-ted, who are the prophets of the church, before we can do a-nything;

T *mf* It is not true that we have to wait for those who are special-ly gif-ted, who are the prophets of the church, before we can do a-nything;

B *mf* It is not true that we have to wait for those who are special-ly gif-ted, who are the prophets of the church, before we can do a-nything;

A. Sx. *mf* It is not true that we have to wait for those who are special-ly gif-ted, who are the prophets of the church, before we can do a-nything;

PNO. *mf*

A.B. *mf*

PL. 1 *mf*

PL. 2 *mf*

PL. 3 *mf*

PL. 4 *mf*

58

THIS IS TRUE (CREDO)

Soprano (S), Alto (A), Tenor (T), Bass (B), and Alto Saxophone (A. Sx.) parts for the first system. The vocal lines feature the lyrics "This is true, this is true:". The piano accompaniment (PNO.) includes a bass line (A.B.) and four percussion parts (PL. 1-4). Dynamics range from *f* to *ff*. Chord markings include  $B^{\flat}/F$ ,  $F^7$ ,  $F^7/E^{\flat}$ , and  $D^7_{\text{tr}}$ .

Second system of the score, starting with the instruction "SPOKEN". It includes vocal parts (S, A, T, B) and instrumental parts (A. Sx., PNO., A.B., PL. 1-4). The lyrics are: "will pour out my spi-rit on all peo-ple, and your sons and daugh-ters shall pro-phet-y, your young peo-ple shall see vi-sion and your". The piano accompaniment (PNO.) and percussion parts (PL. 1-4) provide accompaniment for the spoken text.

THIS IS TRUE (CREDO)

0

S  
oldfolkshalldreams. Ah oudreamsof justice,of dignity,peace,arenot

A  
oldfolkshalldreams. Ah oudreamsof justice,of dignity,peace,arenot

T  
oldfolkshalldreams. It isnottuethatoudreams of li - be - rationof hu-markind, Ah

B  
oldfolkshalldreams. It isnottuethatoudreams of li - be - rationof hu-markind, Ah

A. Sx.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

S  
meant for this earth and its his-to-ry. this is true, this is

A  
meant for this earth and its his-to-ry. this is true, this is

T  
this is true, this is

B  
this is true, this is

A. Sx.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

THIS IS TRUE (CREDO)

78

S true: the hour ~~comend~~ is now, that true wor-ship-pers shall wor-ship God in spi-rit and truth.

A true: the hour ~~comend~~ is now, that true wor-ship-pers shall wor-ship God in spi-rit and truth.

T true: the hour ~~comend~~ is now, that true wor-ship-pers shall wor-ship God in spi-rit and truth.

B true: the hour ~~comend~~ is now, that true wor-ship-pers shall wor-ship God in spi-rit and truth.

A. Sx. true: the hour ~~comend~~ is now, that true wor-ship-pers shall wor-ship God in spi-rit and truth.

PNO. *mf* **CRESC.**

A.B. *mf* **CRESC.**

PL. 1 *mf* **CRESC.**

PL. 2 *mf* **CRESC.**

PL. 3 *mf* **CRESC.**

PL. 4 *mf* **CRESC.**

78

82

S *mf* spi-rit and truth. **CRESC.** We believe, we believe, we believe, we believe, we believe, we believe, we believe, we believe this is true. *ff* we believe this is

A *mf* spi-rit and truth. **CRESC.** We believe, we believe, we believe, we believe, we believe, we believe, we believe, we believe this is true. *ff* we believe this is

T *mf* spi-rit and truth. **CRESC.** We believe, we believe, we believe, we believe, we believe, we believe, we believe, we believe this is true. *ff* we believe this is true.

B *mf* spi-rit and truth. **CRESC.** We believe, we believe, we believe, we believe, we believe, we believe, we believe, we believe this is true. *ff* we believe this is true.

A. Sx. *mf* spi-rit and truth. **CRESC.** We believe, we believe, we believe, we believe, we believe, we believe, we believe, we believe this is true. *ff* we believe this is true.

PNO. *mf* **CRESC.**

A.B. *mf* **CRESC.**

PL. 1 *mf* **CRESC.**

PL. 2 *mf* **CRESC.**

PL. 3 *mf* **CRESC.**

PL. 4 *mf* **CRESC.**

82

THIS IS TRUE (CREDO)

The musical score is for the piece "THIS IS TRUE (CREDO)" and is page 37. It features a vocal ensemble and instrumental accompaniment. The vocal parts are Soprano (S), Alto (A), Tenor (T), Bass (B), and Alto Saxophone (A. Sax.). The piano part is labeled "PNO." and includes both treble and bass staves. There are four percussion parts labeled "PL. 1", "PL. 2", "PL. 3", and "PL. 4". The score is in 2/4 time and consists of three measures. The lyrics are: "true. we be-lieve this is true, we be-lieve this is true!". The vocal parts have various dynamics and articulations, including triplets and accents. The piano part features complex rhythmic patterns with triplets and accents. The percussion parts provide a steady rhythmic accompaniment.

# HOLY, HOLY

(GUARACHA)

SON ♩=148

1. *mp*

1. *mp* Ho-ly, ho - ly, ho -  
Ho-ly, ho - ly, ho -

SOPRANOS

ALTOS

TENORS

BASSES

ALTO SAX.

PIANO

ACQUSTIC BASS

PLAYER 1:  
CLAVES

PLAYER 2:  
TIMBALES+BELL

PLAYER 3:  
CONGAS

PLAYER 4:  
(BONGO CAMPANA)  
(VAR.)

C F/G C F<sup>b</sup>/G C F/G C F<sup>b</sup>/G C F/G C

*mp* *mp*

*mp* *mp*

2 2 2 2

S  
- ly Lord. God of pow - er, God of might. Heav-en and earth are full of your glo - ry,

A  
- ly Lord. God of pow - er, God of might. Heav-en and earth are full of your glo - ry,

T

B

A. Sx.

PNO.  
F<sup>b</sup>/G C F Dmi<sup>7</sup> G<sup>b</sup> F/C C/B F/A CMA<sup>7</sup>/G

A.B.

PL. 1 2 2 2

PL. 2 2 2 2

PL. 3 2 2 2

PL. 4 2 2 2

UNIS.

S  
Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God

A  
Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God

T

B

A. Sx.

PNO.  
F<sup>b</sup> CMA<sup>7</sup>/E Dmi<sup>7</sup> G<sup>b</sup> F/G C F<sup>b</sup>/G C F

A.B.

PL. 1 2 2 2

PL. 2 2 2 2

PL. 3 2 2 2

PL. 4 2 2 2

Holy, Holy

S  
16 of might. Heav-en and earth are full of your glo - ry, Ho-san-na in the high - est.

A  
of might. Heav-en and earth are full of your glo ry, Ho-san-na in the high - est.

T

B

A. Sx.

PNO.  
16 Dmi7 G6 F/C CMAJ7/B F/A CMAJ7 F CMA7/E Dmi7 G6

A.B.

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

16

(P)  
S  
Heav-en and earth are full

A  
Heav-en and earth are full

T  
Ho - ly ho - ly, ho - ly Lord. God of pow - er, God of might.

B  
Ho - ly, ho ly, ho ly Lord. God of pow - er, God of might.

A. Sx.

PNO.  
21 f mf F/C CMAJ7/B

A.B.

PL. 1 2 mf

PL. 2 2 mf

PL. 3 2 mf

PL. 4 2 mf

21



26

S  
of your glo - ry, Ho-san-na in the high - est.

A  
of your glo - ry, Ho-san-na in the high - est.

T  
Heav-en and earth are full of your glo - ry,

B  
Heav-en and earth are full of your glo - ry,

A. Sx.  
F<sup>b</sup>/A CMAJ<sup>7</sup> F<sup>b</sup> C<sup>b</sup>/E DMI<sup>7</sup> G<sup>b</sup> CMA<sup>7</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>/C E<sup>b</sup>MAJ<sup>7</sup>

PNO.  
26

A.B.

PL. 1  
2

PL. 2  
2

PL. 3  
2

PL. 4  
2

26

31

S  
Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God

A  
Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God

T  
Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord. God of pow - er,

B  
Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord. God of pow - er,

A. Sx.  
A<sup>b</sup> E<sup>b</sup>/G F<sub>M</sub> 7 B<sup>b</sup> E<sup>b</sup>MAJ<sup>7</sup> D<sup>b</sup> C/D G C<sup>b</sup>/D G C

PNO.  
31

A.B.

PL. 1  
2

PL. 2  
2

PL. 3  
2

PL. 4  
2

31

Holy, Holy

36

S of might. Heav-en and earth are full of your glo-ry, Ho-san-na in the high-est.

A or might. Heav-en and earth are full of your glo-ry, Ho-san-na in the high-est.

T God of might. Heav-en and earth are full of your glo-ry, Ho-san-na in the high-est.

B God of might. Heav-en and earth are full of your glo-ry, Ho-san-na in the high-est.

A. Sx.

PNO.

Am7 D6 C/G G/F# C/E GMA7 C GMAJ7/B Am7 D6

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

36

41

S Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God of might. Heav-en and earth are full

A Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God of might. Heav-en and earth are

T Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God of might. Heav-en and earth are full

B Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God of might. Heav-en and earth are full

A. Sx.

PNO.

8va G C6/D G C6/D G C6 Am7 D6 C/G G/F#

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

41

— of your glo - ry, Ho-san - na in the high - est. **Holy, Holy**

46 full of your glo - ry, Ho-san - na in the high - est.

of your glo - ry, Ho-san - na in the high - est.

full of your glo - ry, Ho-san - na in the high - est.

*G<sup>2nd</sup>* C<sup>6</sup>/E GMAJ7 C<sup>6</sup> G<sup>6</sup>/B A<sub>7</sub> D<sup>6</sup> GMAJ7 G C<sup>6</sup>/D G C<sup>6</sup>/D

46

46

46

46

(a)

51

51

*Solo mp*

Bless - ed, bless - ed is He — who comes in the name of the

51 G C<sup>6</sup>/D G C<sup>6</sup>/D D<sup>6</sup> A<sub>7</sub> D<sup>6</sup> A<sub>mi</sub>7 GMAJ7 D<sup>6</sup>

51

51

51

51

51

2 2 2 2

51

S

A

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

56

Lord.

Solo

(SAX Solo)

B<sup>♭</sup> F<sup>♯</sup>Mi<sup>7</sup> B<sup>♭</sup> F<sup>♯</sup>Mi<sup>7</sup> E<sup>MAJ</sup>7 B<sup>♭</sup>

D<sup>♭</sup> A<sup>Mi</sup>7 D<sup>♭</sup> A<sup>Mi</sup>7 G<sup>MAJ</sup>7 D<sup>♭</sup> C<sup>Mi</sup>7

2

2

2

2

2

2

S

A

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 2

PL. 3

PL. 4

61

Solo *mf*

Bless - ed, bless - ed is He who comes in the name of the Lord.

Solo

D<sup>♭</sup>

F<sup>♭</sup> C<sup>Mi</sup>7 F<sup>♭</sup> C<sup>Mi</sup>7 B<sup>♭♭</sup> F<sup>♭</sup> (SAX Solo) F<sup>♭</sup>

*mf*

2

2

2

2

2

2

Holy, Holy



Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (PNO.) staves. The piano part includes chords: A<sup>u</sup>7, D<sup>b</sup>, A<sup>u</sup>7, G<sup>b</sup>, D<sup>b</sup>, C<sup>m</sup>7, F<sup>b</sup>, C<sup>m</sup>7, B<sup>b</sup>, F<sup>b</sup>, G7, F<sup>b</sup>/G, C, F<sup>b</sup>/G. The lyrics are: Ho - ly, ho - ly, ho - ly Lord.

Continuation of the musical score. The lyrics are: God of pow - er, God of might. Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God of might. The piano part includes chords: C, F, D<sup>m</sup>7, G<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>. The lyrics are: Ho - ly, ho - ly, ho - ly Lord. God of pow - er, God of might.

HOLY, HOLY

UNIS. *mf*

S Heav-en and earth are full of your glo - ry, Ho-san-na in the high - est.

A Heav-en and earth are full of your glo ry, Ho-san-na in the high est.

T Heav-en and earth are full of your glo ry, Ho-san-na in the high est.

B of might.

A. Sx. *mf*

PNO. *mf*

A.B. *mf*

PL. 1 *mf*

PL. 2 *mf*

PL. 3 *mf*

PL. 4 *mf*

76

F/C CMAJ<sup>7</sup>/B F/A CMAJ<sup>7</sup> F CMA<sup>7</sup>/E Dmi<sup>7</sup> G<sup>6</sup>

S *ff*

A *ff*

T Heav-en and earth are full of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, -

B Heav-en and earth are full of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, -

A. Sx. *f*

PNO. *f*

A.B. *f*

PL. 1 *f*

PL. 2 *f*

PL. 3 *f*

PL. 4 *f*

81

D<sup>9</sup> C/D

S - ly Lord. God of pow - er, God of might. Heav-en and earth are full

A - ly Lord. God of pow - er, God of might. Heav-en and earth are full

T ho - ly Lord. God of pow - er, God of might. Heav-en and earth are

B ho - ly Lord. God of pow - er, God of might. Heav-en and earth are

A. Sx. ho - ly Lord. God of pow - er, God of might. Heav-en and earth are

PNO. *G C<sup>b</sup>/D G C Am<sup>7</sup> D<sup>9</sup> C/G G/F<sup>♯</sup>*

A.B.

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

S - of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord.

A - of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord.

T full of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord.

B full of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord.

A. Sx. full of your glo - ry, Ho-san-na in the high - est. Ho - ly, ho - ly, ho - ly Lord.

PNO. *C/E Gm<sup>7</sup> C GMAJ<sup>7</sup>/B Am<sup>7</sup> D<sup>9</sup> <sup>8va</sup>G C<sup>b</sup>/D G C<sup>b</sup>/D*

A.B.

PL. 1 2

PL. 2 2

PL. 3 2

PL. 4 2

Holy, Holy

God of pow - er, God of might. Heaven and earth are full of your glo - ry,  
 God of pow - er, God of might. Heav-en and earth are full of your glo - ry,  
 God of pow - er, God of might. Heav-en and earth are full of your glo - ry,  
 God of pow - er, God of might. Heav-en and earth are full of your glo - ry.

95 (8<sup>va</sup>) G C<sup>b</sup> A<sub>u</sub> 7 D<sup>b</sup> C/G G/F# C<sup>b</sup>/E G MAJ7

PL. 1 2  
 PL. 2 2  
 PL. 3 2  
 PL. 4 2

95

Ho-san - na in the high - est. REPEAT UNTIL CUE ON CUE  
 Ho-san - na in the high - est. Ho - ly, ho - ly, ho - ly Lord, ho - ly!  
 Ho-san - na in the high - est. Ho - ly, ho - ly, ho - ly Lord, ho - ly!  
 Ho-san - na in the high - est. Ho - ly, ho - ly, ho - ly Lord, ho - ly!  
 Ho-san - na in the high - est. REPEAT UNTIL CUE ON CUE  
 Ho-san - na in the high - est. REPEAT UNTIL CUE ON CUE

99 (8<sup>va</sup>) C<sup>b</sup> G<sup>b</sup>/B A<sub>u</sub> 7 D<sup>b</sup> REPEAT UNTIL CUE ON CUE

PL. 1 2 REPEAT UNTIL CUE ON CUE  
 PL. 2 2 REPEAT UNTIL CUE ON CUE  
 PL. 3 2 REPEAT UNTIL CUE ON CUE  
 PL. 4 2 REPEAT UNTIL CUE ON CUE

99



# LAMB OF GOD

## (BOLERO)

♩=110

SOPRANOS  
 ALTOS  
 TENORS  
 BASSES  
 ALTO SAX.  
 PIANO  
 ACOUSTIC BASS  
 PLAYER 1:  
 CLAVES  
 TACET  
 PLAYER 2:  
 TIMBALES+BELL  
 PLAYER 3:  
 CONGAS  
 (SHAKERS)  
 PLAYER 4:  
 (VAR.)  
*p*

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Vocalists:** Sopranos, Altos, Tenors, and Basses. All vocal parts are currently silent, indicated by whole rests.
- Alto Saxophone:** Currently silent with a whole rest.
- Piano:** The right hand plays a melodic line with a *p* dynamic, consisting of quarter notes and half notes. The left hand plays whole rests.
- Acoustic Bass:** Plays a rhythmic pattern of eighth notes with a *p* dynamic.
- Player 1 (Claves):** Marked as **TACET**.
- Player 2 (Timbales+Bell):** Currently silent with a whole rest.
- Player 3 (Congas):** Plays a rhythmic pattern of eighth notes, with the instruction **(SHAKERS)** above the staff.
- Player 4 (Var.):** Plays a rhythmic pattern of eighth notes with a *p* dynamic.

LAMB OF GOD

S

A *Solo*  
Lamb of God, you take a - way the sin of the world.

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 3

PL. 4

6

S

A  
Have mer - cy on us. Lamb of God,

T

B

A. SX.

PNO.

A.B.

PL. 1

PL. 3

PL. 4

12

S

A  
you take a - way \_\_\_\_\_ the sin\_\_ of\_\_ the world. Have mer - cy \_\_\_\_\_ on

T

B

A. SX.

PNO.  
C $\sharp$ 7, F $\sharp$ M7(ADD11), D $\sharp$ M11(b9), G7(b13), F $\sharp$ M7, D $\sharp$ M7(b9)

A.B.

PL. 1

PL. 3

PL. 4

18

S

A  
us. \_\_\_\_\_ Lamb\_\_ of God, you take a - way \_\_\_\_\_ the

T

B

A. SX.

PNO.  
G $\sharp$ M7(b9), C7, F $\sharp$ M, F $\sharp$ M(NA7), F $\sharp$ M7, B $\sharp$ M7(ADD9)

A.B.

PL. 1

PL. 3

PL. 4

24

S

A  
sin of the world. Grant us peace.

T

B

A. SX.

PNO.  
30

A.B.

PL. 1

PL. 3

PL. 4

30

(T)

S

A  
Tutti *p*  
Lamb of God, you take a - way the sin of the

T

B  
*p*  
O Lamb of God, you take a - way the sin of the

A. SX.

PNO.  
35

A.B.

PL. 1

PL. 3

PL. 4

35

LAMB OF GOD

S  
A  
T  
B  
A. SX.  
PNO.  
A.B.  
PL. 1  
PL. 3  
PL. 4

43

S  
A  
T  
B  
A. SX.  
PNO.  
A.B.  
PL. 1  
PL. 3  
PL. 4

49

S  
55 on us. O Lamb of God,

A  
O Lamb of God, you take a -

T  
mer - cy on us. O Lamb of God, you take a -

B  
Lamb of God, you take a -

A. SX.  
55

PNO.  
55

Chords:  $D_{M11}(b5)$ ,  $G_{M7}(b5)$ ,  $C7$ ,  $F_{M7}$ ,  $F_{M7}(MA7)$ ,  $F_{M7}$

A.B.

PL. 1  
55

PL. 3

PL. 4

S  
61 you take a - way the sin of the world. Grant

A  
way the sin of the world. Grant

T  
way the sin of the world. Grant

B  
way the sin of the world. Grant us peace

A. SX.  
61

PNO.  
61

Chords:  $B^b_{M7}(ADD9)$ ,  $E7(13)$ ,  $E^b7(9)$ ,  $A^b_{MAJ7}$ ,  $D7(9)$ ,  $D_{M7}(b5)$

A.B.

PL. 1  
61

PL. 3

PL. 4

U

LAMB OF GOD

S  
us peace.

A  
us peace.

T  
us peace.

B

A. SX.

PNO.  
67 *G7(b12)* Solo *Cm1* *Cm1(MA7)* *Cm17* *Fm17* *Dm17(b9)*  
*mp*

A.B.

PL. 1

PL. 3

PL. 4

67

S

A

T

B

A. SX.

PNO.  
73 *Gm17(ADD11)* *Fm17* *D7(b9)* *Dm17(b9)* *G7* (SAX SOLO) *Cm1*

A.B.

PL. 1

PL. 3

PL. 4

73

Soprano (S), Alto (A), Tenor (T), Bass (B), A. Sax. (A. SX.), PNO. (Piano), A.B. (Acoustic Bass), PL. 1 (Percussion 1), PL. 3 (Percussion 3), PL. 4 (Percussion 4)

79

Chords:  $A_{MI}^{(MA7)}$ ,  $A_{MI}^7$ ,  $D_{MI}^7$ ,  $B_{MI}^{7(b5)}$ ,  $E^7(b13)$ ,  $D_{MI}^7$

Chords:  $C_{MI}^{(MA7)}$ ,  $C_{MI}^7$ ,  $F_{MI}^7$ ,  $D_{MI}^{7(b5)}$ ,  $G^7(b13)$ ,  $F_{MI}^7$

79

Soprano (S), Alto (A), Tenor (T), Bass (B), A. Sax. (A. SX.), PNO. (Piano), A.B. (Acoustic Bass), PL. 1 (Percussion 1), PL. 3 (Percussion 3), PL. 4 (Percussion 4)

85

**V** *p* **CRESC. POCO A POCO**

O Lord have mer - cy, — O Lord have

O Lord have mer - cy, — O Lord have

have mer - cy, — have

have mer - cy, — have

Chords:  $B_{MI}^{7(b5)}$ ,  $E_{MI}^{7(b5)}$ ,  $A^7$ ,  $D_{MI}^{7(b5)}$ ,  $G_{MI}^{7(b5)}$ ,  $C^7$ ,  $F_{II}$  (A CAPELLA + BASS ONLY)

85

**CRESC. POCO A POCO**



LAMB OF GOD

S  
91 mer - cy, — O Lord have mer - cy — on us. *mf* Grant *DIM. POCO A POCO* us

A  
mer - cy, — O Lord have mer - cy — on us. *mf* Grant *DIM. POCO A POCO* us

T  
mer - cy, — have mer - cy — on us. *mf* Grant *DIM. POCO A POCO* us

B  
mer - cy, — have mer - cy — on us. Grant — us

A. Sx.

PNO.  
91 *DIM. POCO A POCO*

A.B.

PL. 1

PL. 3

PL. 4

91

S  
97 peace, — grant — us peace, — grant — us peace, — grant —

A  
peace, — grant — us peace, — grant — us peace, — grant —

T  
peace, — grant — us peace, — grant — us peace, — grant —

B  
peace, — grant — us peace, — grant — us peace, — grant —

A. Sx.

PNO.  
97 *mp*

A.B.

PL. 1

PL. 3

PL. 4  
*p*

97

LAMB OF GOD

103

S us peace. Lamb of God, you take a -

A us peace. Lamb of God, you take a -

T us peace. Lamb of God, you take a -

B us peace. Lamb of God, you take a -

A. SX. us peace. Lamb of God, you take a -

PNO. 103

A.B. 103

PL. 1 2

PL. 3 2

PL. 4 2

103

109

S way the sin of the world. Have mer - cy on us.

A way the sin of the world. Have mer - cy on us.

T way the sin of the world. Have mer - cy on us.

B way the sin of the world. Have mer - cy on us.

A. SX. way the sin of the world. Have mer - cy on us.

PNO. 109

A.B. 109

PL. 1 2

PL. 3 2

PL. 4 2

109

115

S Lamb of God, you take a - way the sin of the

A Lamb of God, you take a - way the sin of the

T Lamb of God, you take a - way the sin of the

B Lamb of God, you take a - way the sin of the

A. SX.

PNO.

A.B.

PL. 1

PL. 3

PL. 4

115

121

S world. Have mer - cy on us. Lamb of

A world. Have mer - cy on us. Lamb of

T world. Have mer - cy on us. Lamb of

B world. Have mer - cy on us. Lamb of

A. SX.

PNO.

A.B.

PL. 1

PL. 3

PL. 4

121

LAMB OF GOD

127

S God, you take a - way the sin of the world. Grant

A God, you take a - way the sin of the world. Grant

T God, you take a - way the sin of the world. Grant

B God, you take a - way the sin of the world. Grant

A. SX.

PNO.

A.B.

PL. 1

PL. 3

PL. 4

127

133

S us peace. Grant us

A us peace. Grant us

T us peace. Grant us

B us peace. Grant us

A. SX.

PNO.

A.B.

PL. 1

PL. 3

PL. 4

133

LAMB OF GOD

140

S. peace.

A. peace.

T. peace.

B. peace.

A. Sax. *pp*

PNO. *pp*

A.B. *pp*

PL. 1

PL. 3

PL. 4

140

\* *pp*

Detailed description: This page of a musical score for 'Lamb of God' covers measures 140 to 149. It features a vocal quartet (Soprano, Alto, Tenor, Bass) with the lyrics 'peace.' in each part. The Soprano part has a fermata over the final measure. The Alto Saxophone part begins with a piano (*pp*) dynamic. The Piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more active bass line in the left hand. The A.B. part features a rhythmic eighth-note pattern in the bass clef. Percussion parts (PL. 1, 3, 4) are present, with PL. 4 playing a steady eighth-note accompaniment. The score concludes with a fermata and a final asterisk in the A.B. part.