

Hornets Wedding
14. Impediment

Grand $\text{♩} = 72$

GP

Bride

Bill

Pastor *ff*
I re-quire I re-quire and charge all pre-sent here

Soprano

Alto

Tenor

Bass

Violoncello 1 *f*

Violoncello 2 *f*

Violoncello 3 *f*

7 *f*
P. I require I require and charge all pre - sent

f
S. I charge all

f
A. I require I require and charge all pre - sent

f
T. I I require and charge I re - quire and charge I require and charge

f
B. I I require and charge I re - quire and charge I require and charge

Vc.1

Vc.2

Vc.3

P. *gliss.* **Piu mosso** ♩=94 *pp*

here

Detailed description: This block shows the piano part for the first system. It is written in bass clef with a key signature of one flat and a sharp (B-flat major). The tempo is marked 'Piu mosso' with a quarter note equal to 94 beats per minute. The dynamics are 'pp' (pianissimo). The notation includes a glissando over a whole note G2, followed by a half note G2 and a whole note G2, all connected by a slur. The word 'here' is written below the first measure.

S. *p*

here and may you ans-wer and may you ans-wer and may you ans-wer

Detailed description: This block shows the soprano vocal part. It is written in treble clef with a key signature of one flat and a sharp. The dynamics are 'p' (piano). The lyrics are 'here and may you ans-wer and may you ans-wer and may you ans-wer'. The notation consists of quarter and eighth notes.

A. *p*

here and may you ans-wer and may you ans-wer and may you ans-wer

Detailed description: This block shows the alto vocal part. It is written in treble clef with a key signature of one flat and a sharp. The dynamics are 'p' (piano). The lyrics are 'here and may you ans-wer and may you ans-wer and may you ans-wer'. The notation consists of quarter and eighth notes.

T. *8*

I re-quire and charge

Detailed description: This block shows the tenor vocal part. It is written in treble clef with a key signature of one flat and a sharp. The lyrics are 'I re-quire and charge'. The notation consists of quarter notes.

B. *8*

I re-quire and charge

Detailed description: This block shows the bass vocal part. It is written in bass clef with a key signature of one flat and a sharp. The lyrics are 'I re-quire and charge'. The notation consists of quarter notes.

Piu mosso ♩=94

Vc.1 *gliss.* *p*

Vc.2 *gliss.* *p* pizz.

Vc.3 *p* pizz.

Detailed description: This block shows the violin parts for the second system. It is written in bass clef with a key signature of one flat and a sharp. The tempo is 'Piu mosso' (♩=94). Vc.1 has a glissando over a whole note G2, followed by a half note G2 and a whole note G2, all connected by a slur. Vc.2 and Vc.3 have pizzicato accompaniment. The dynamics are 'p' (piano).

14 *f*

P. and may you ans-wer and may you ans-wer and may you ans-wer

S. *f*
on the dread-ful day and may you ans-wer and may you ans-wer and may you ans-wer

A. *f*
on the dread-ful day and may you ans-wer and may you ans-wer and may you ans-wer

T. *f*
and may you ans-wer and may you ans-wer and may you ans-wer

B. *f*
and may you ans-wer and may you ans-wer and may you ans-wer

Vc.1 *f fp*

Vc.2 *f fp*
arco

Vc.3 *f fp*

HW 14 *f fp*

Soaringly

18

P *ff*

S.

A.

T.

B.

Vc.1

Vc.2 *mf*

Vc.3 *mf*

on the dread-ful on the dread-ful on the dread-ful day of judge-ment when all sec - rets_

on the dread-ful on the dread-ful on the dread-ful

on the dread-ful on the dread-ful on the dread-ful

on the dread-ful on the dread-ful on the dread-ful

on the dread-ful on the dread-ful on the dread-ful

mf *mf p*



23 *ff* *f*

Br

P

Vc.1 *p*

there is some-thing a___ miss_ the pic-ture is a - skew the pic-ture is a - skew a

the sec-rets of all hearts sec-rets of all hearts

6

28 *subito p* *f*

Br. grit of dust clears from my eye the bones a - scat - tered here the lit - ter that we

P. *subito p* *mf*
grit of dust clears from my eye the bones a - scat - tered here

S. *mf*
here the lit - ter that we

A. *mf*
here the lit - ter that we

T. *mp*
oh

B. *mp*
oh



32 *p*

Br. clear - ed to ___ climb the sky ___ the

S. clear - ed per - fect or - der is a - wry

A. clear - ed per - fect or - der is a - wry

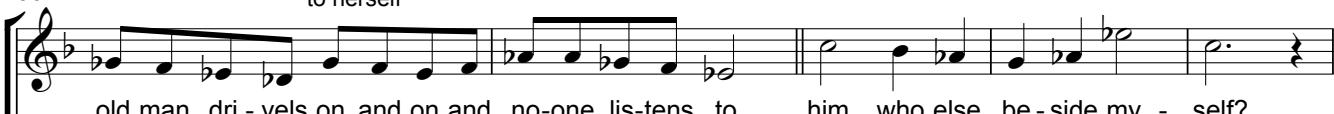
T. ___ per - fect or - der is a - wry

B. ___ per - fect or - der is a - wry

poco rit. **Meno** ♩=86
to herself

35

Br

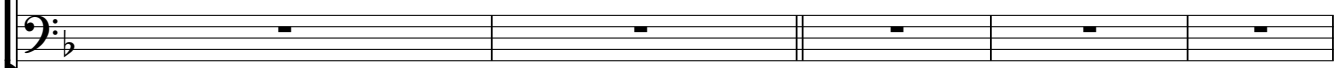


old man dri - vels on and on and no-one lis-tens to him who else be - side my - self?

BF




P



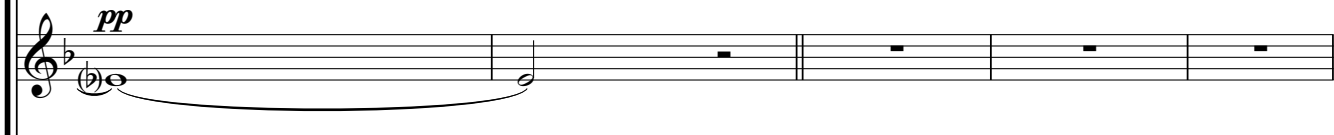
S.

pp




A.

pp




T.

pp



B.

pp



poco rit. **Meno** ♩=86

Vc.1



Vc.2



Vc.3



40 *rit.* *A Tempo* ♩=94

Br he's be - yond the op - en wound to some - thing fur - ther on

BF

P

S. *f* and may you ans-wer

A. *f* and may you ans-wer

T. *f* and may you ans-wer

B. *f* and may you ans-wer

rit. *f A Tempo* ♩=94

Vc.1 *pp* *ppp*

Vc.2 *f*

Vc.3 *ppp* *f*

44 *mp*

S. and may you ans-wer and may you ans-wer and may you ans-wer and may you ans-wer

A. and may you ans-wer and may you ans-wer and may you ans-wer and may you ans-wer

T. and may you ans-wer and may you ans-wer and may you ans-wer and may you and may you

B. and may you ans-wer and may you ans-wer and may you ans-wer and may you and may you

Vc.1

Vc.2

Vc.3 *mp*

48

S. and may you ans-wer and may you ans-wer and may you ans-wer

A. and may you ans-wer and may you ans-wer and may you ans-wer

T. ans-wer and may you ans-wer and may you ans-wer and may you

B. ans-wer and may you ans-wer and may you ans-wer and may you

Vc.3

10

51 *mf* (mock barock!)

Musical score for measures 51-52. The score is in G minor (one flat) and 4/4 time. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Violoncello/Contrabasso (Vc.3). The Soprano part has a melodic line with eighth-note patterns and slurs. The other four parts provide harmonic support with dotted rhythms. The lyrics are: "and may you ans-wer and may you ans-wer".



53

Musical score for measures 53-54. The score continues from the previous page with the same five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Violoncello/Contrabasso (Vc.3). The Soprano part continues with the melodic line. The lyrics are: "and may you ans-wer and may you ans-wer".

55 **accel.**

S. *mf*
and may you ans-wer and may you ans-wer and may you ans-wer

A. *mf*
and may you ans-wer and may you ans-wer and may you ans-wer

T. *mf*
and may you ans-wer and may you ans-wer and may you ans-wer

B. *mf*
and may you and may you and may you

accel.

Vc.1 *mp*

Vc.2 *mp*

Vc.3

58

S. *mf*
and may you ans-wer and may you ans-wer and may you ans-wer

A. *mf*
and may you ans-wer and may you ans-wer and may you ans-wer

T. *mf*
and may you ans-wer and may you and may you ans-wer and may you

B. *mf*
and may you and may you and may you ans-wer and may you

Vc.1

Vc.2

Vc.3

Br

BF

P

S.

and may you ans-wer and may you ans-wer and may you and may you

A.

and may you ans-wer and may you ans-wer and may you and may you

T.

ans-wer and may you ans-wer and may you and may you and may you

B.

ans-wer and may you ans-wer and may you and may you and may you

Vc.1

Vc.2

Vc.3

64 **accel.** **f A Tempo** ♩=95

P *on that dread-ful day of*

S. *and may you and may you and may you and may you and may you*

A. *and may you and may you and may you and may you and may you day of*

T. *and may you and may you and may you and may you and may you*

B. *and may you and may you and may you and may you and may you*

Vc.1 **accel.** **A Tempo** ♩=95

Vc.3 *f*

68

P *judge-ment when all sec-rets sec-rets of all hearts sec-rets of all hearts sec-rets of all sec-rets of all*

A. *judge-ment when all sec-rets sec-rets of all hearts sec-rets of all hearts sec-rets of all sec-rets of all*

73

P *sec-rets of all are re - vea - led when the sec - rets sec-rets of all hearts*

A. *are re - vea - led when the sec - rets sec-rets of all hearts*

Vc.1 *mf*

molto rall. Piu mosso ♩=115

P. *f*

Musical notation for the piano part, starting at measure 78. It features a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth notes with accents. A dynamic marking of *f* is placed above the first measure.

sec-rets of all sec-rets of all sec-rets of all

S. *f*

Musical notation for the soprano part. It starts with a rest in the 2/4 time section and then enters in the 4/4 time section with a melody of quarter notes. A dynamic marking of *f* is placed above the first note.

and may you ans-wer and may you ans-wer

A. *f*

Musical notation for the alto part. It features a melody of eighth notes in the 2/4 time section and quarter notes in the 4/4 time section. A dynamic marking of *f* is placed above the first measure.

sec-rets of all sec-rets of all sec-rets of all and may you ans-wer and may you ans-wer

T. *f*

Musical notation for the tenor part. It starts with a rest in the 2/4 time section and then enters in the 4/4 time section with a melody of quarter notes. A dynamic marking of *f* is placed above the first note.

and may you ans-wer and may you ans-wer

B. *f*

Musical notation for the bass part. It starts with a rest in the 2/4 time section and then enters in the 4/4 time section with a melody of quarter notes. A dynamic marking of *f* is placed above the first note.

and may you ans-wer and may you ans-wer

molto rall. Piu mosso ♩=115

Vc.1 *f* *fp* *f* *fp*

Musical notation for Violin 1. It features a melody of eighth notes in the 2/4 time section and quarter notes in the 4/4 time section. Dynamic markings of *f*, *fp*, *f*, and *fp* are placed above the notes.

Vc.2 *f* *fp* *f* *fp*

Musical notation for Violin 2. It features a melody of eighth notes in the 2/4 time section and quarter notes in the 4/4 time section. Dynamic markings of *f*, *fp*, *f*, and *fp* are placed above the notes.

Vc.3 *f* *fp* *f* *fp*

Musical notation for Violin 3. It features a melody of eighth notes in the 2/4 time section and quarter notes in the 4/4 time section. Dynamic markings of *f*, *fp*, *f*, and *fp* are placed above the notes.

82

S. and may you ans-wer on the dread-ful at the dread-ful at the dread-ful day of

A. and may you ans-wer on the dread-ful at the dread-ful at the dread-ful

T. and may you ans-wer on the dread-ful at the dread-ful at the dread-ful

B. and may you ans-wer on the dread-ful at the dread-ful at the dread-ful day of

Vc.1 *f* *fp* *mf*

Vc.2 *f* *fp*

Vc.3 *f* *fp*



86

S. judge-ment when all sec - rets sec-rets of all hearts sec - rets of all

A. day of judge-ment when all sec-rets of all hearts sec - rets of all

T. day of judge-ment when all se - sec - rets sec - rets of all

B. judge-ment when all sec - rets sec-rets of all hearts sec-rets of all hearts

90

P. *p*
 sec-rets of all hearts sec-rets of all sec-rets of all sec-rets of all day of

S. *p*
 hearts sec-rets of all hearts sec-rets of all sec-rets of all day of

A.
 hearts sec-rets of all hearts sec-rets of all sec-rets of all

T.
 hearts sec-rets of all hearts sec-rets of all sec-rets of all

B. *p*
 sec-rets of all hearts sec-rets of all sec-rets of all sec-rets of all day of



94

P. *p*
 judge-ment when all sec - rets sec-rets of all hearts sec-rets of all hearts

S. *p*
 judge-ment when all sec - rets sec-rets of all hearts sec-rets of all

A. *p*
 day of judge-ment when all sec rets of all hearts sec-rets of all

T. *p*
 day of judge-ment when all se - sec - rets sec rets of all

B. *p*
 judge-ment when all sec - rets sec-rets of all hearts sec-rets of all hearts

molto rall.

98 *mf* *f*

Piano part musical notation in bass clef, starting at measure 98. It features a melodic line with eighth and quarter notes, moving from a lower register to a higher register. Dynamics range from *mf* to *f*. The tempo marking *molto rall.* is indicated above the staff.

sec-rets of all hearts sec-rets of all sec-rets of all sec - rets of all sec-rets of all

mf *f*

Soprano part musical notation in treble clef. It features a melodic line with quarter and eighth notes. Dynamics range from *mf* to *f*.

hearts sec-rets of all hearts sec-rets of all sec - rets of all sec-rets of all

mf *f*

Alto part musical notation in treble clef. It features a melodic line with quarter and eighth notes. Dynamics range from *mf* to *f*.

hearts sec-rets of all hearts sec-rets of all sec - rets of all sec-rets of all

mf *f*

Tenor part musical notation in treble clef. It features a melodic line with quarter and eighth notes. Dynamics range from *mf* to *f*.

hearts sec-rets of all hearts sec-rets of all sec - rets of all hearts

mf *f*

Bass part musical notation in bass clef. It features a melodic line with eighth and quarter notes. Dynamics range from *mf* to *f*.

sec-rets of all hearts sec-rets of all sec-rets of all sec - rets of all hearts

molto rall.

Vc.1 *f*

Violoncello part musical notation in bass clef. It is mostly silent with rests, followed by a final melodic phrase in the last measure. Dynamics range from *f* to *f*.

Meno ♩=100

Piu mosso ♩=84

101 subito *p* *dreamingly*

Piano part musical notation for measures 101-104. It starts with a bass clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music begins with a 'subito p' dynamic. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. There are slurs over the last two notes of each measure. The piece concludes with a double bar line and a repeat sign.

are re - vea - led when the sec - rets _____

S. *p cresc poco a poco*

Soprano part musical notation for measures 101-104. It starts with a treble clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music is mostly rests, with a final note G4 in measure 104. The piece concludes with a double bar line and a repeat sign.

and may you an-

A. *p cresc poco a poco*

Alto part musical notation for measures 101-104. It starts with a treble clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music is mostly rests, with a final note G4 in measure 104. The piece concludes with a double bar line and a repeat sign.

and may you an-

T. *p subito* *p cresc poco a poco*

Tenor part musical notation for measures 101-104. It starts with a treble clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music begins with a 'subito p' dynamic. The notes are: G3, A3, Bb3, C4, D4, E4, F4, G4. There are slurs over the last two notes of each measure. The piece concludes with a double bar line and a repeat sign.

and may you an-

B. *p* *p cresc poco a poco*

Bass part musical notation for measures 101-104. It starts with a bass clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music begins with a 'p' dynamic. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. There are slurs over the last two notes of each measure. The piece concludes with a double bar line and a repeat sign.

hearts _____

and may you an-

Meno ♩=100

Piu mosso ♩=84

Vc.1 *pizz.* *p cresc poco a poco*

Violin 1 part musical notation for measures 101-104. It starts with a treble clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music is mostly rests, with a final note G4 in measure 104. The piece concludes with a double bar line and a repeat sign.

p cresc poco a poco

Vc.3 *p*

Violin 3 part musical notation for measures 101-104. It starts with a bass clef, a key signature of one flat, and a tempo marking of 'Meno ♩=100'. The music begins with a 'p' dynamic. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. There are slurs over the last two notes of each measure. The piece concludes with a double bar line and a repeat sign.

p

108 **accel.**

S. swer and may you an - swer and may you an - swer and may you an - swer and may you an -

A. swer and may you an - swer and may you an - swer and may you an - swer and may you an -

T. swer and may you an - swer and may you an - swer and may you an - swer and may you an -

B. swer and may you an - swer and may you an - swer and may you an - swer and may you an -

Vc.1 **accel.**

Vc.2 pizz.
p cresc poco a poco

Vc.3 pizz.
p cresc poco a poco

HW 14

113

P. *f* does a - ny bo-dy

S. *ff* swer and may you an-swer and may you an-swer and may you an-swer

A. *ff* swer and may you an-swer and may you an-swer and may you an-swer

T. *ff* swer and may you an-swer and may you an-swer and may you an-swer

B. *ff* swer and may you an-swer and may you an-swer and may you an-swer

arco Piu mosso ♩=100

Vc.1 *ff*

Vc.2 *ff*

Vc.3 *ff*



118

P. know? does a - ny bo-dy know of grave im-ped-i -

Vc.1 *mf*

Vc.2 *mf*

Vc.3 *mf*

123

P
ment _____ or rea-son so ab-so - lute

S.
_____ or rea-son so ab-so - lute

A.
_____ or rea-son so ab-so - lute

T.
_____ or rea-son so ab-so - lute

B.
_____ or rea-son so ab-so - lute

Vc.1

Vc.2

Vc.3

f

130 **Meno mosso**

P
GP *p* freely to himself

S.
pp _____ why this un-ion should not pro

A.
p rea - son blood spilt?

T.
pp _____

B.
p rea - son blood spilt?

140

P
ceed? con-fess it now or ev-er hold your peace



Stringendo ♩=104

146

P
does an-y - bo - dy know of grave im-ped-i

S.

S.
does a-ny bo-dy know in this na-tion of thieves?

A.

A.
does a-ny bo-dy know in this na-tion of thieves? know of grave im-ped-i

T.

T.
does a-ny bo-dy know in this na-tion of thieves?

B.

B.
does a-ny bo-dy know in this na-tion of thieves?

Stringendo ♩=104

Vc.1
Vc.2
Vc.3

151

P ment? _____ or rea-son so ab-so - lute _____

S. whose des-cen-dants will be migh-ty in this land _____ wealth and rich-es will be in this

A. whose des-cen-dants will be migh-ty in this land _____ wealth and rich-es will be in this

T. whose des-cen-dants will be migh-ty in this land _____ wealth and rich-es will be in this

B. whose des-cen-dants will be migh-ty in this land _____ so ab-so wealth and rich-es will be in this

Vc.1

Vc.2

Vc.3

156

P. why this un - ion should not pro-ceed?_

S. house_ the gen-er-a-tion of the up-right shall be blessed their

A. house_ the gen-er-a-tion of the up-right shall be blessed their

T. house_ the gen-er-a-tion of the up-right shall be blessed their

B. house_ the gen-er-a-tion of the up-right shall be blessed their

Vc.1

Vc.2

Vc.3

162

P  con-fess it

S.  righ-teous-ness shall ne ver be sha- ken their righ-teous-ness shall ne ver be sha- ken__

A.  righ-teous-ness shall ne ver be sha- ken their righ-teous-ness shall ne ver be sha- ken__

T.  righ-teous-ness shall ne ver be sha- ken their righ-teous-ness shall ne ver be sha- ken__

B.  righ-teous-ness shall ne ver be sha- ken their righ-teous-ness shall ne ver be sha- ken__

Vc.1 

Vc.2 

Vc.3 

166

P.
 now! con - fess it now! con - fess it

S.
 their righ-teous-ness their righ-teous-ness their righ-teous-ness their righ-teous-ness

A.
 their righ-teous-ness their righ-teous-ness their righ-teous-ness their righ-teous-ness

T.
 their righ-teous-ness their righ-teous-ness con - fess it now!

B.
 con - fess it now! con - fess it now!

Vc.1
 now! con - fess it now! con - fess it

Vc.2
 now! con - fess it now! con - fess it

Vc.3
 now! con - fess it now! con - fess it

168

P
 now! con-fess it now! con-fess it now! con-fess it

S.
 their righ-teous ness their righ-teous ness con-fess it now! con-fess it now!

A.
 their righ-teous ness their righ-teous ness their righ-teous ness their righ-teous-ness

T.
 con-fess it now! con-fess it now! con-fess it now!

B.
 con-fess it now! con-fess it now! con-fess it now!

Vc.1

Vc.2

Vc.3

171

Freely ♩=60

Br

Musical notation for the Brass part, starting with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a whole rest, followed by a quarter rest, then a half note G4 with an accent (>) and a mezzo-piano (mp) dynamic marking. The melody continues with quarter notes A4, Bb4, and C5, ending with a quarter rest.

who else be-side my - self? the pic - ture is a-

P

Musical notation for the Piano part, starting with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G2 with an accent (>) and a mezzo-piano (mp) dynamic marking, followed by a quarter rest.

now! _____

S.

Musical notation for the Soprano vocal part, starting with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G4 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A4, Bb4, and C5, ending with a quarter rest.

God may wait _____

A.

Musical notation for the Alto vocal part, starting with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G4 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A4, Bb4, and C5, ending with a quarter rest.

God may wait _____

T.

Musical notation for the Tenor vocal part, starting with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G4 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A4, Bb4, and C5, ending with a quarter rest.

God may wait _____

B.

Musical notation for the Bass vocal part, starting with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G2 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A2, Bb2, and C3, ending with a quarter rest.

God may wait _____

Freely ♩=60

pizz.

Vc.1

Musical notation for Violin 1, starting with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G2 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A2, Bb2, and C3, ending with a quarter rest.

Vc.2

Musical notation for Violin 2, starting with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G2 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A2, Bb2, and C3, ending with a quarter rest.

Vc.3

Musical notation for Violin 3, starting with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody begins with a half note G2 with an accent (>) and a piano (p) dynamic marking, followed by quarter notes A2, Bb2, and C3, ending with a quarter rest.

177 Piu mosso ♩=96

Br *p* skew

The Trumpet part begins with a whole note G4 in the key of B-flat major. It then rests for the remainder of the measure.

BF *mf* don't let them rise up in judge-ment a-gainst us

The Bassoon part has a whole rest for the first half of the measure. In the second half, it plays a melodic line starting on G2, moving up stepwise to G3, with a dynamic marking of *mf*.

S. *p* is there a rea-son we can-not re-joice now?

The Soprano part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

A. *p* is there a rea-son we can-not re-joice now?

The Alto part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

T. *p* is there a rea-son we can-not re-joice now?

The Tenor part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

B. *p* is there a rea-son we can-not re-joice now?

The Bass part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

Piu mosso ♩=96

Vc.1 pizz.

The Violin 1 part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

Vc.2 *p* pizz. arco

The Violin 2 part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

Vc.3 *p*

The Violin 3 part plays a rhythmic accompaniment of eighth notes on G4, A4, Bb4, and C5, with a dynamic marking of *p*.

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BF in the last great day___

P con-fess it now_

S. *p* is there a free-dom we can-not voice now?

A. *p* is there a free-dom we can-not voice now?

T. *p* is there a free-dom we can-not voice now?

B. *p* is there a free-dom we can-not voice now?

Meno ♩=84

Vc.1 *p*

Vc.2 *p*

Vc.3 pizz. *p* arco

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P *Grave*
 let us pray _____ does

S.
 God may wait _____ ing _____

A.
 God may wait _____ liv God's

T.
 God may wait _____ the _____ a

B.
 God may wait _____ for _____ beast of prey _____

Vc.1 *Grave*

Vc.3



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Br *Westie: / do* *Br/Gr: / do*

P
 an - y bo - dy know of grave im - pe - di - ment can - not pro - ceed? _____