

The Lord's Prayer

Music by Rev. Robert Beck
Piano accompaniment by Elaine Fetyko Page (7/1995)
Edited by Felipe M. L. Gasper (8/2002)

Em Em9 C/E D/E

(see note on last page)

The first system of the piano accompaniment consists of four measures. The treble clef part features a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part features a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. Chords are indicated above the staff: Em, Em9, C/E, and D/E.

5 Em

Our Fa - ther, Who art in Hea - ven,

The second system includes a vocal line starting at measure 5. The vocal melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note pattern as the first system. The chord Em is indicated above the vocal staff.

9 Am D7 GM7 G6

hal - lowed be Thy name. Thy

The third system includes a vocal line starting at measure 9. The vocal melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern. Chords are indicated above the staff: Am, D7, GM7, and G6.

13 F#7 Bm7 E Am

King - - dom come, Thy will be done on

The fourth system includes a vocal line starting at measure 13. The vocal melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern. Chords are indicated above the staff: F#7, Bm7, E, and Am.

17 D7 G GM7

Earth as it is in Hea - ven.

21 CM7 Am6

Give us this day our dai - - - ly bread;

Original melody:
(see note on last page)

debts as we for - give our debt - ors and

25 B7 Em E

for - give our tres - pas - ses as we for - give those who tres - pass a - gainst us.

29 Am D7 GM7 CM7

Lead us not in - to temp - ta - tion, but de - li - ver us from e - vil.

(see note on last page)

Celebrant: "Deliver us, O Lord, from every evil, and grant us peace in our day. In Your mercy keep us free from sin, ...

33 Am6 B7 A C E

...and protect us from all anxiety as we wait in joyful hope for the coming of our savior, Jesus Christ."

38 A C E E7

(see note on last page)

42 Am D7 GM7 CM7

For the King - dom, and the po - wer, and the glo - ry are Yours for - e - ver.

(see note on last page)

46 Am B7 A
A - - - - - men.

49 C E
(A - - - - - men.)
(see note below)

This edition is based on an anonymous manuscript edition of vocal lines with guitar chords from St. John's Catholic Chapel (Champaign, IL). Deviations from this edition and Page's manuscript are as follows:

mm1-4: The original notation specifies 2 measures of Em as an introduction; Page's accompaniment and the editor's experience show that the 4-bar intro as notated here is also effective.

mm26-28: The original text is given here as an ossia because it is a nonstandard text for Liturgical purposes. The rhythm for the more standard translation is the one that the editor felt best suited to it.

mm31, 44: The D#'s on beat 4 in the piano part are D naturals in Page's original accompaniment; this, however, clashes with the D# in the harmonization. Accompanists are advised to consider playing a B in the bass instead of D# for voice-leading purposes; as the intent of this edition is to preserve most accurately the original notation while, at the same time, correcting such musical and textual problems, the editor felt it best simply to sharp the original bass note.

m38: This measure is sometimes played as an Am chord, which implies that all C's are natural and not sharped, as written, though Beck notates A Major.

mm49-51: The second "Amen" is often added as indicated; the original contains only the first one. Also, the last chord in the vocal line has been extended an extra measure to coincide with the end of Page's piano part.