

Now Why This Fear

Music, words, and alt. words by Doug Plank
Orig. verses by Augustus Toplady (1772)

Arranged/Orchestrated by Joshua Bryant Spacht

Steady ♩ = 78

N.C.
percussion loop

A

C

Am

Voice

Flute

Steady ♩ = 78

A

Trumpet 1

Trumpet 2,3

Trombone 1,2

Tuba

Violin 1

Violin 2

Viola

Violoncello

VERSE 1,2

C/E

F

C

C/B

Am

Unis. vs. 1

Voice

1. Now why this fear_ and un- be - lief? Has
 2. Com - plete a tone-ment Your havemade, and

Fl.

play part on 2nd vs. only

Tpt. 1

play part on 2nd vs. only

Tpt. 2,3

play part on 2nd vs. only

Tbn. 1,2

play part on 2nd vs. only

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

11 C/E

F

G

Voice

not the Fa - ther put to grief
by Your death. have ful - ly paide

His spot-less Son for
the debt Your peo - ple

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

14

C

B

C

C/B

Voice

us?
owed.

And will the right-eous Judge of_
No wrath re- mains for us to_

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

17 Am C/E F G

Voice

men con - demn me for that debt of sin now can-celled at the face, we're shel tered by Your sav- ing grace and sprin-kled with Your

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

CHORUS

21

C

F unis. 1st x

C/E

F

Voice

cross?
blood.

Je - - sus,

Fl.

f

play part on chorus both x's

Tpt. 1

Tpt. 2,3

enter vs. 1

play part on chorus both x's

Tbn. 1,2

enter vs. 1

play part on chorus both x's

Tba.

enter vs. 1

play part on chorus both x's

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mf

25 F C/E F G C

Voice
all my trust is in Your blood

Fl.

Tpt. 1
not too loud
mf

Tpt. 2,3
not too loud
mf

Tbn. 1,2

Tba.

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

28

F split 1st x C/E F

Voice

Je - - sus, You've

Fl.

Tpt. 1

mp

Tpt. 2,3

mp

Tbn. 1,2

p

Tba.

p

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mf

31 F C/E F G C Am

1.

Voice

res - cued us, through Your great love.

1.

Fl.

Tpt. 1

f

Tpt. 2,3

f

Tbn. 1,2

mf *f* *mp*

Tba.

mf *f* *mp*

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

35 C/E F || 2. G C

Voice
us, through Your great love.

Fl.

Tpt. 1
mp *f* 3

Tpt. 2,3
mp *f*

Tbn. 1,2
mf *f*

Tba.
mf *f*

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

BRIDGE 1

39

Voice

How sweet the sound of sav-ing grace, how

Fl.

Tpt. 1

più f

Tpt. 2,3

più f

Tbn. 1,2

sfz sfz sfz

Tba.

sfz sfz sfz

Vln. 1

più f

Vln. 2

più f

Vla.

più f

Vc.

più f

42 F F/A C/E F G C

Voice
sweet the sound of sav-ing grace, Christ died for me.

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

fp

45

F F/A C/E F

Voice

How sweet the sound of sav-ing grace, how

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

C

48

F F/A C/E F

G

C

Voice

sweet the sound of sav-ing grace, Christ died for me.

Fl.

C

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score for page 14, measures 48-50, is presented in a standard orchestral layout. The key signature is one sharp (F#) and the time signature is common time (C). The score includes parts for Voice, Flute, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, Violins 1 and 2, Viola, and Violoncello. The lyrics are 'sweet the sound of sav-ing grace, Christ died for me.' The score features various musical notations including chords (F, F/A, C/E, G, C), dynamics (v), and articulation (accents, slurs). The voice part is in the soprano clef, and the instrumental parts are in their respective clefs. The score is divided into three measures, with a double bar line at the end of measure 50.

VERSE 3

51 Am C/E F C C/B

Unis. vs. 1

Voice

3. Be still my soul, and know this

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

mp

pp non-vibrato

pp non-vibrato

pp non-vibrato

pp solo

mf

55 Am C/E F G

Voice
 peace; the mer-its of ___Your great HighPriest have bought your lib-er

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

59 C C C/B

Voice
ty. Re - ly then on — His pre - cious

Fl.

Tpt. 1
light but precise!
pp

Tpt. 2,3
light but precise!
pp

Tbn. 1,2
light but precise!
pp

Tba.

Vln. 1
vibrato
light put precise
mp

Vln. 2
light put precise
mp

Vla.
light put precise
mp

Vc.
light put precise
mp

62 Am C/E

Voice
blood, don't fear your ban ish - ment from

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

64 F G C

Voice
God since Je - sus sets Your free.

Fl.

Tpt. 1
f

Tpt. 2,3
f

Tbn. 1,2
fp

Tba.
f
fp

Vln. 1
ff

Vln. 2
ff

Vla.
ff

Vc.
ff

CHORUS

67

Voice

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

F C/E F

Je - - sus,

f

mf

mf

mf

mf

70 F C/E F G C

Voice
all my trust is in Your blood

Fl.

Tpt. 1
not too loud
mf

Tpt. 2,3
not too loud
mf

Tbn. 1,2
mf

Tba.
mf

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

CHORUS

73

F

C/E

F

Voice

Je - - sus, You've

Fl.

Tpt. 1

f

Tpt. 2,3

f

Tbn. 1,2

fp

Tba.

fp

Vln. 1

più f

Vln. 2

più f

Vla.

più f

Vc.

più f

76 F G F/A G C

Voice
res - cued us, through Your great love.

Fl.

Tpt. 1
f

Tpt. 2,3
f

Tbn. 1,2
mf *f*

Tba.
mf *f*

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

BRIDGE 2

79

F F/A C/E

Voice

How sweet the sound of sav - ing

Fl.

Tpt. 1

più f

Tpt. 2,3

più f

Tbn. 1,2

sfz sfz sfz

Tba.

sfz sfz sfz

Vln. 1

più f

Vln. 2

più f

Vla.

più f

Vc.

più f

81 F F F/A C/E F G

Voice
grace, how sweet the sound of saving grace, Christ died for

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

84 C F F/A C/E

Voice me. How sweet the sound of sav-ing

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2 *fp*

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

87 F F F/A C/E F G

Voice
grace, how sweet the sound of saving grace, Christ died for

Fl.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

CHORUS

90 C F C/E F F C/E

me. Je - sus, all my

Fl.

Tpt. 1 strong!

Tpt. 2,3 strong!

Tbn. 1,2 strong!

Tba.

Vln. 1 strong!

Vln. 2 strong!

Vla. strong!

Vc. strong!

95 F G C F C/E

Voice
trust is in Your blood Je - - -

Fl. *mf*

Tpt. 1 *mp*

Tpt. 2,3 *mp*

Tbn. 1,2 *mp*

Tba. *mp*

Vln. 1 *mf*

Vln. 2 *f*

Vla. *f*

Vc. *f*

99 F F C/E F G C

Voice sus, You've res - cued us, through Your great love.

Fl. *f*

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1,2 *f*

Tba. *f*

Vln. 1

Vln. 2

Vla.

Vc.

Score

Now Why This Fear

Doug Plank

Steady ♩ = 78

Percussion Loop

A

Flute 2

Alto Flute

Clarinet in B \flat

mf string cues

Verse 1, 2

Fl. 2

A. Fl.

B \flat Cl.

Fl. 2

A. Fl.

B \flat Cl.

B

Fl. 2

A. Fl.

B \flat Cl.

Now **Chorus** is Fear

21 22 24 25

Fl. 2

A. Fl.

B♭ Cl.

f Play

Play

26 27 28 29 30

Fl. 2

A. Fl.

B♭ Cl.

Play

31 32 33 34 35

Fl. 2

A. Fl.

B♭ Cl.

36 37 38 39

Bridge 1

Fl. 2

A. Fl.

B♭ Cl.

Now Why This Fear

41 42 43 44 45

Fl. 2

A. Fl.

B♭ Cl.

46 47 48 49

Fl. 2

A. Fl.

B♭ Cl.

C

51 52 53 55

Fl. 2

A. Fl.

B♭ Cl.

Verse 3

pp string cues

pp ng cues

56 57 58 60

Fl. 2

A. Fl.

B♭ Cl.

mf cello solo (cues)

Fl. 2

A. Fl.

B \flat Cl.



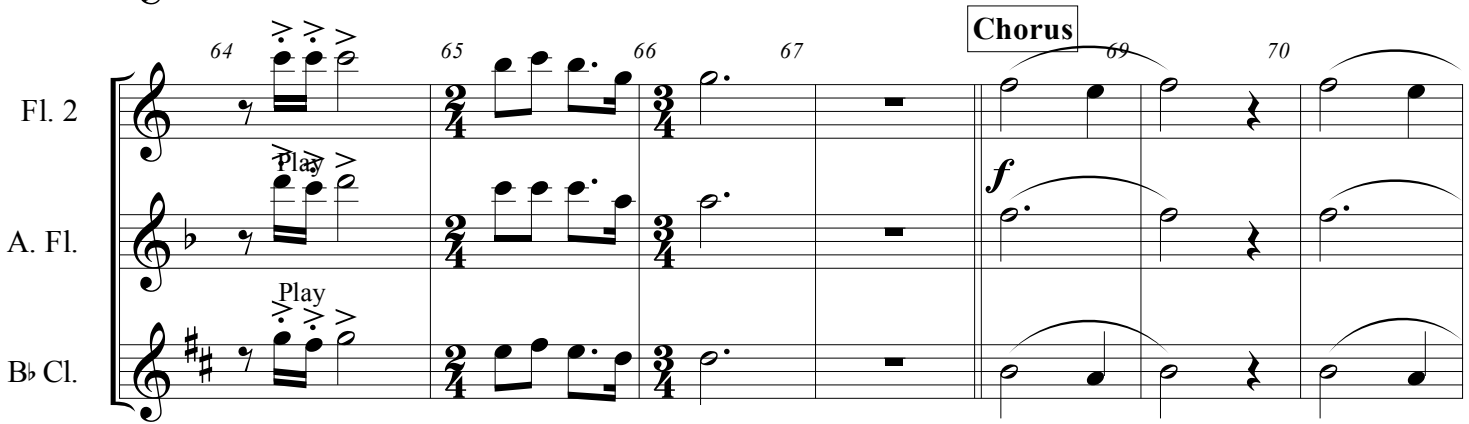
64 65 66 67 **Chorus** 69 70

Fl. 2

A. Fl.

B \flat Cl.

f



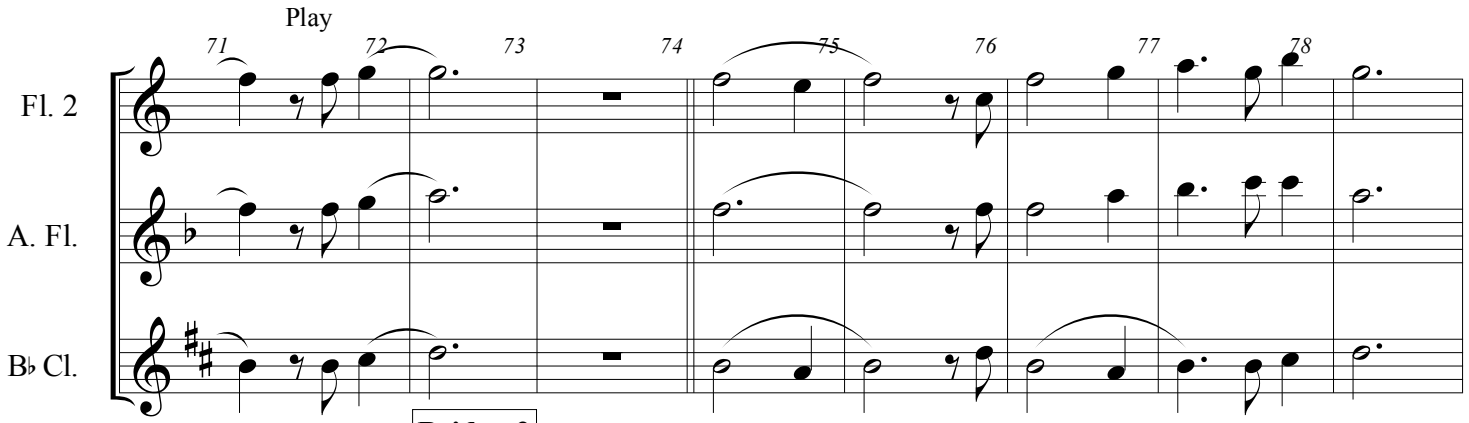
71 72 73 74 75 76 77 78

Fl. 2

A. Fl.

B \flat Cl.

Play




Bridge 2 79 81 82 83 84

Fl. 2

A. Fl.

B \flat Cl.



Now Why This Fear

Fl. 2
A. Fl.
B \flat Cl.

Chorus

Fl. 2
A. Fl.
B \flat Cl.

Fl. 2
A. Fl.
B \flat Cl.

Now Why This Fear

Flute

Arranged/Orchestrated by Joshua Bryant Spacht

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Orig. verses by Augustus Toplady (1772)

Steady ♩ = 78

A 4 4 4 2

VERSE 1,2

B 4 2

CHORUS

f

29 1.

BRIDGE 1

37 2.

44

C

50

VERSE 3 4 5

CHORUS

68 *f*

CHORUS

74 2

Flute

BRIDGE 2

79

86

CHORUS

91

Flute 2

Now Why This Fear

Doug Plank

Steady ♩ = 78
Percussion Loop

A

mf string cues

Verse 1, 2

B

string cues

Chorus

f Play

Bridge 1

C

The musical score is written for Flute 2 in 3/4 time. It begins with a 'Percussion Loop' section marked 'Steady ♩ = 78' and 'Percussion Loop'. The first staff (measures 1-6) is marked 'mf' and 'string cues', and contains a melodic line with a box labeled 'A'. The second staff (measures 7-16) is marked 'Verse 1, 2' and 'B', featuring a 4-measure rest in 2/4 time followed by a 2-measure rest in 3/4 time. The third staff (measures 17-26) continues the melodic line. The fourth staff (measures 27-35) is marked 'Chorus' and 'f Play', showing a melodic line with a first ending bracket. The fifth staff (measures 36-41) is marked 'Bridge 1' and shows a second ending bracket. The sixth staff (measures 42-47) continues the melodic line. The seventh staff (measures 48-54) is marked 'C' and concludes the piece.

Verse 3

string cues

pp

61

Play

Chorus

f

73

78

Bridge 2

82

86

90

Chorus

mp

97

4

Alto Flute

Now Why This Fear

Doug Plank

Percussion Loop

Steady ♩ = 78

mf string cues

Verse 1, 2

mf string cues

Chorus

Play

Bridge 1

mf string cues

Verse 3

pp string cues

Now Why This Fear

64 **Chorus** 69 70 71

Play

72 73 74 75 76 77 78 79

Bridge 2

81 82 83 84 85 86

87 88 89 90 91

Chorus

96 97 98 102

mp

Clarinet in B \flat

Now Why This Fear

Doug Plank

Steady $\text{♩} = 78$

Percussion Loop

Musical notation for the Percussion Loop, measures 1-8. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a box labeled 'A' above measure 5. The dynamic marking *mf* and the instruction *string cues* are present below the staff.

Verse 1, 2

Musical notation for Verse 1, 2, measures 4-18. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a box labeled 'B' above measure 15. Measure 4 is a whole rest. Measure 13 is a whole rest. Measure 14 is a quarter rest. Measure 15 is a quarter note. Measure 16 is a quarter note. Measure 17 is a quarter note. Measure 18 is a quarter note.

Chorus

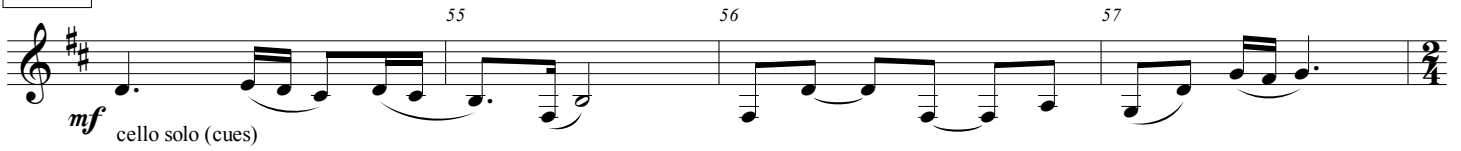
Musical notation for the Chorus, measures 24-35. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a box labeled 'C' above measure 32. Measure 24 is a quarter note. Measure 25 is a quarter note. Measure 26 is a quarter note. Measure 27 is a quarter note. Measure 28 is a quarter note. Measure 29 is a quarter note. Measure 30 is a quarter note. Measure 31 is a quarter note. Measure 32 is a quarter note. Measure 33 is a quarter note. Measure 34 is a quarter note. Measure 35 is a quarter note.

Bridge 1

Musical notation for Bridge 1, measures 36-53. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a box labeled 'C' above measure 48. Measure 36 is a quarter note. Measure 37 is a quarter note. Measure 38 is a quarter note. Measure 39 is a quarter note. Measure 40 is a quarter note. Measure 41 is a quarter note. Measure 42 is a quarter note. Measure 43 is a quarter note. Measure 44 is a quarter note. Measure 45 is a quarter note. Measure 46 is a quarter note. Measure 47 is a quarter note. Measure 48 is a quarter note. Measure 49 is a quarter note. Measure 50 is a quarter note. Measure 51 is a quarter note. Measure 52 is a quarter note. Measure 53 is a quarter note.

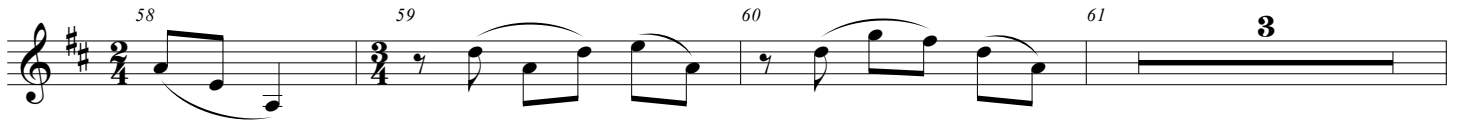
Verse 3

55 56 57

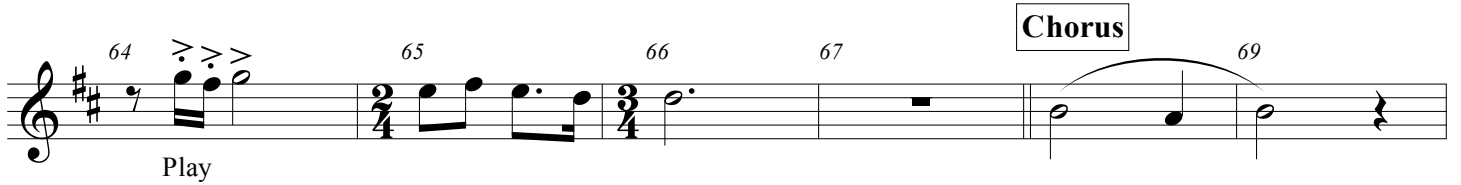


mf cello solo (cues)

58 59 60 61

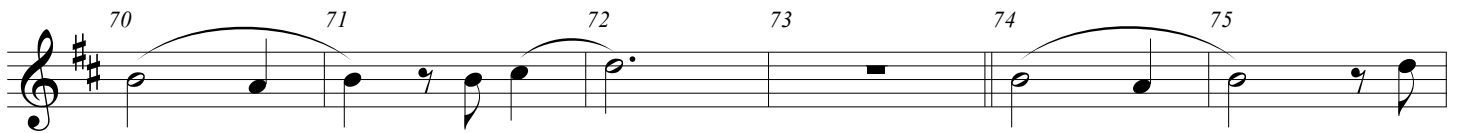


64 65 66 67 69

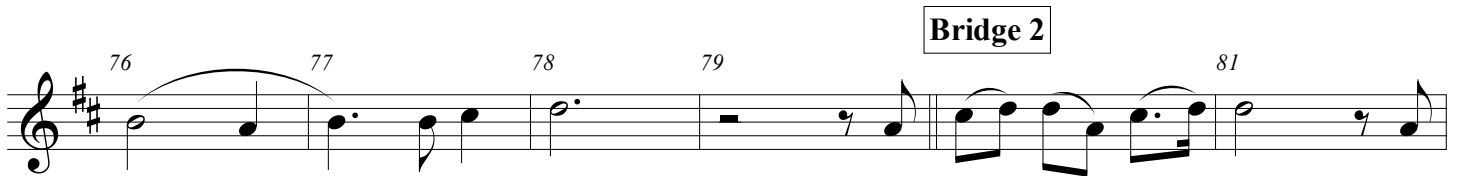


Play Chorus

70 71 72 73 74 75

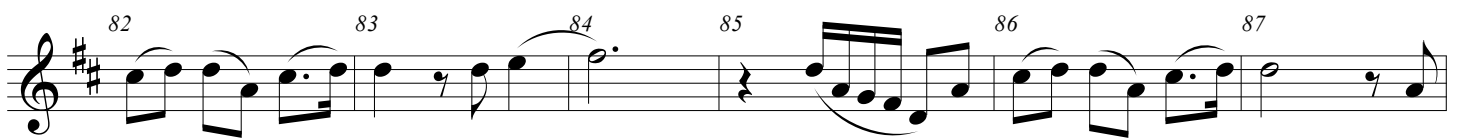


76 77 78 79 81

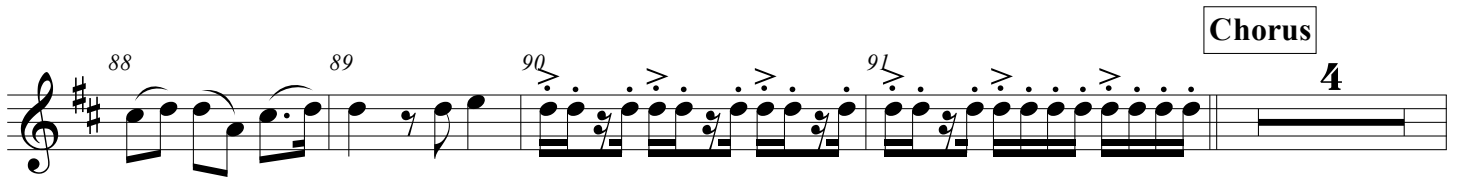


Bridge 2

82 83 84 85 86 87

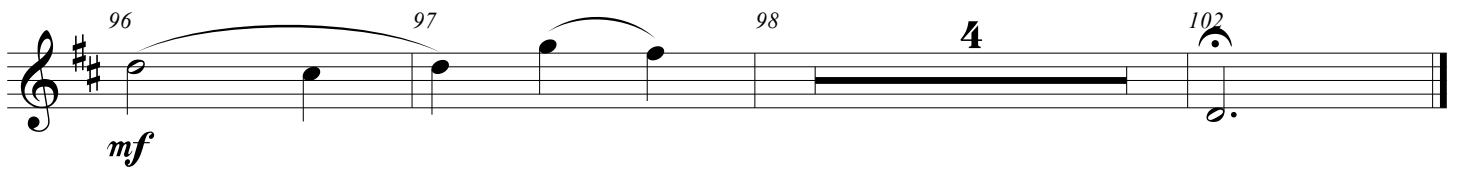


88 89 90 91



Chorus

96 97 98 102



mf

Now Why This Fear

Trumpet 1

Arranged/Orchestrated by Joshua Bryant Spacht

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Steady ♩ = 78

A

4 2

mp

VERSE 1,2

9 play part on 2nd vs. only

B

4 2 3

mp

CHORUS

22 play part on chorus both x's

4

mf not too loud *mp*

31

1. 2.

f *mp* *f*

BRIDGE 1

39 *piu f*

45

C

VERSE 3

50 2 4 2

light but precise!

pp

62 *f*

CHORUS

66 4

Trumpet 1

72 not too loud CHORUS

mf *f*

78 BRIDGE 2

piu f

84

piu f

89 strong!

strong!

92 CHORUS

mp *f*

Trumpet 2,3

Now Why This Fear

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Orig. verses by Augustus Toplady (1772)

Steady ♩ = 78 **A**

VERSE 1,2
9 play part on 2nd vs. only **B**

CHORUS
21 enter vs. 1 play part on chorus both x's

29

35

40 **BRIDGE 1**

45

50 **C** **VERSE 3**

Trumpet 2,3

58

light but precise!

mp *pp*

63

CHORUS

f 1. 2.

68

not too loud

4 *mf*

74 CHORUS

f *f* 3 *piu f*

80 BRIDGE 2

85

89

strong!

f

92 CHORUS

4 *mp* 4 *f*

Trombone 1,2

Now Why This Fear

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VERSE 1,2
play part on 2nd vs. only

Steady ♩ = 78

A 4 4 4

mp

16 **B** 3 enter vs. 1
mp

CHORUS
23 play part on chorus both x's

1. 2
p *mf* *f* *mp* *mf* *f*

BRIDGE 1

39 *sfz sfz sfz*

44 *fp*

50 **C** **VERSE 3** 4 light but precise!
mp *mp* *pp*

62 *fp*

68 **CHORUS** 4

Trombone 1,2

72

CHORUS

Musical notation for measures 72-79. The staff is in bass clef. Measures 72-75 contain a series of chords with accents. Measure 76 has a fermata. Measures 77-79 continue with chords and accents. Dynamics include *mf*, *fp*, *mf*, *f*, *sfz*, *sfz*, and *sfz*. There are hairpins indicating crescendos and decrescendos.

BRIDGE 2

80

Musical notation for measures 80-85. The staff is in bass clef. Measures 80-85 feature eighth-note patterns with accents. Measure 84 has a fermata. Dynamics include *fp*. There is a hairpin indicating a decrescendo.

86

strong!

Musical notation for measures 86-91. The staff is in bass clef. Measures 86-91 feature eighth-note patterns with accents. Measure 90 has a fermata. Dynamics include *strong!*. There is a hairpin indicating a decrescendo.

92 CHORUS

Musical notation for measures 92-95. The staff is in bass clef. Measures 92-93 and 94-95 contain whole notes with a '4' above them, indicating a four-measure rest. Dynamics include *mp* and *f*.

Tuba

Now Why This Fear

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VERSE 1,2
play part on 2nd vs. only

Steady ♩ = 78

A 4 4 4 2

16 **B** 3 enter vs. 1

CHORUS
23 play part on chorus both x's

1. 2 2. 7

p *mf* *f* *mp* *mf*

38 **BRIDGE 1**

46 *f* *sfz* *sfz* *sfz* **C**

54 **VERSE 3** 4 5 *f* *fp* *mp*

68 **CHOPUS** **CHORUS**

80 **BRIDGE 2** *mf* *fp* *mf* *f* *sfz* *sfz* *sfz*

90 **CHORUS** 4 4 *mp* *f*

Now Why This Fear

Violin 1

Arranged/Orchestrated by Joshua Bryant Spacht

Music, words, and alt. words by Doug Plank
Orig. verses by Augustus Toplady (1772)

Steady ♩ = 78

The score is written for Violin 1 in 3/4 time. It begins with a tempo marking of 'Steady' and a metronome marking of ♩ = 78. The first staff (measures 1-4) is marked *mf*. The second staff (measures 5-8) is marked **A**. The third staff (measures 9-15) is marked **VERSE 1,2** and includes a 4-measure rest in 2/4 time. The fourth staff (measures 16-22) is marked **B**. The fifth staff (measures 23-26) is marked **CHORUS** and *mf*. The sixth staff (measures 27-30) is marked *f* and *mf*. The seventh staff (measures 31-34) is marked *f* and includes a first ending bracket. The eighth staff (measures 35-38) is marked *f* and includes a second ending bracket. The ninth staff (measures 39-42) is marked *più f* and includes a **BRIDGE I** section. The score concludes with a *più f* marking.

mf

A

VERSE 1,2

B

CHORUS

mf

f *mf*

f

BRIDGE I

più f

V.S.

Violin 1

43

48

VERSE 3

54 non-vibrato

vibrato

pp

61 light put precise

mp

ff

7

65

CHORUS

mf

69

f

73

CHORUS

più f

76

f

BRIDGE 2

79

più f

83

Violin 1

88

strong!

92 CHORUS

6

mf

100

Now Why This Fear

Music, words and alt. words by Doug Plank
Orig. verses by Augustus Toplady (1772)
Arr. and orch. by J. B. Spacht

Steady ♩ = 78

mf

7 Verse 1, 2

mf

mf

23 Chorus

mf

27

f

33

f

39 Bridge 1

f

44

f

C Verse 3

pp

58

mp

63

ff

68 **Chorus**

mf

72 **Chorus**

f

78 **Bridge 2**

f

83

f

89 **Chorus 6**

f

99

f

Now Why This Fear

Violin 2

Arranged/Orchestrated by Joshua Bryant Spacht

Music, words, and alt. words by Doug Plank
Orig. verses by Augustus Toplady (1772)

Steady ♩ = 78

mf

5 **A**

9 **VERSE 1,2**

16 **B**

23 **CHORUS**

mf

27

f *mf*

31

1.

f

36

2.

BRIDGE 1

40

più f

f

più f

V.S.

Violin 2

45

49

VERSE 3

54 non-vibrato

61 light put precise

64

CHORUS

68

71

74

CHORUS

77

BRIDGE 2

80

Violin 2

85

Musical staff for measures 85-88. Measure 85 contains a sixteenth-note arpeggiated figure. Measures 86-88 feature a sixteenth-note triplet with accents and a slur, followed by a sixteenth-note arpeggiated figure. The staff ends with a double bar line.

89

Musical staff for measures 89-91. Measure 89 contains a sixteenth-note arpeggiated figure. Measures 90-91 feature a sixteenth-note triplet with accents and a slur, followed by a sixteenth-note arpeggiated figure. The staff ends with a double bar line.

strong!

92

CHORUS

6

Musical staff for measures 92-95. Measure 92 contains a sixteenth-note arpeggiated figure. Measures 93-95 feature a sixteenth-note triplet with accents and a slur, followed by a sixteenth-note arpeggiated figure. The staff ends with a double bar line.

f

Now Why This Fear

Viola

Arranged/Orchestrated by Joshua Bryant Spacht

Music, words, and alt. words by Doug Plank
Orig. verses by Augustus Toplady (1772)

Steady ♩ = 78

mf

5 **A**

9 **VERSE 1,2**

4

16 **B**

23 **CHORUS**

27

30

35

BRIDGE 1

39

più f

V.S.

Viola

43

47

50 **C**

VERSE 3

54 non-vibrato

pp

61 light put precise

mp

ff

65

CHORUS

mf

70

f

74 **CHORUS**

più f

77

f

BRIDGE 2

80

più f

Viola

84

Musical staff for measures 84-87. Measure 84 contains a rhythmic pattern of eighth notes with slurs. Measures 85-87 feature a melodic line with slurs and accents.

88

Musical staff for measures 88-91. Measures 88-90 continue the melodic line with slurs and accents. Measure 91 is marked "strong!" and features a rhythmic pattern of eighth notes with slurs.

92 CHORUS

6

Musical staff for measures 92-95. Measure 92 is a whole rest. Measure 93 starts with a forte (*f*) dynamic and contains a half note. Measures 94-95 contain quarter notes.

Violoncello

43

Musical staff 43: Bass clef, eighth notes, slurs, and accents.

46

Musical staff 46: Bass clef, eighth notes, slurs, and accents.

50 **C**

Musical staff 50: Bass clef, eighth notes, slurs, and accents.

VERSE 3

54

solo

Musical staff 54: Bass clef, eighth notes, slurs, and accents.

mf

60

light put precise

Musical staff 60: Bass clef, eighth notes, slurs, and accents.

mp

63

Musical staff 63: Bass clef, eighth notes, slurs, and accents.

ff

68

CHORUS

Musical staff 68: Bass clef, eighth notes, slurs, and accents.

mf

71

Musical staff 71: Bass clef, eighth notes, slurs, and accents.

f

74

CHORUS

Musical staff 74: Bass clef, eighth notes, slurs, and accents.

più f

77

Musical staff 77: Bass clef, eighth notes, slurs, and accents.

f

80 BRIDGE 2

più f

84

88

strong!

92 CHORUS

6

f