



BEWARE OF HIV/AIDS!

by
Saustin Sampson Mfuné



PRO-ACTIVE KIDS
ADVENTURE IN LEARNING ABOUT
THE IMMUNE SYSTEM, HIV, AND AIDS!

Forward...

The HIV and AIDS pandemic is a major public health problem and has claimed the lives of over 32 million people by the time of publishing of this useful book. Close to 40 million are living with HIV and AIDS, two thirds in Africa. Social and economic circumstances, ignorance and myths continue to fuel the crisis.

I applaud the excellent and innovative work of my friend and colleague, Dr. Saustin Mfuné for producing this engaging and informative educational comic. Himself, a son of the soil of Africa, he has harnessed his rich musical, cultural and narrative talents to bring the messages of prevention, hope, and healing. My prayer and desire is that this timely and captivating work will both save and enhance the quality of life of the most vulnerable - our children!

Peter N. Landless, M.B., B.Ch., M.Med., FCP(SA), FACC, FASNC

Director,

Adventist Health Ministries, General Conference of Seventh-day Adventists

Executive Director,

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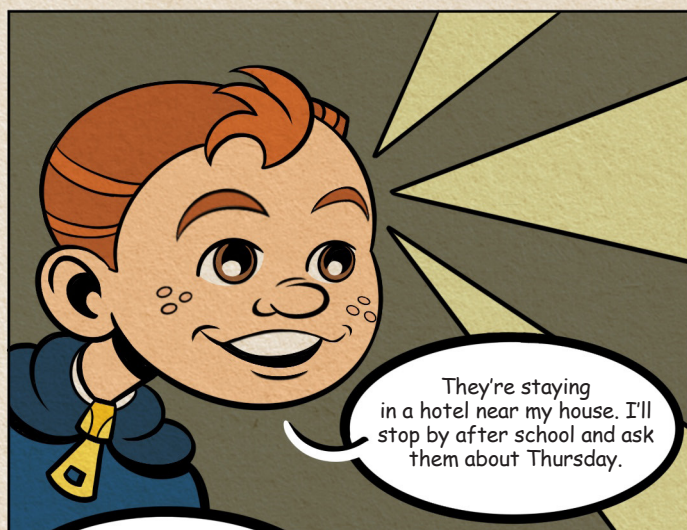
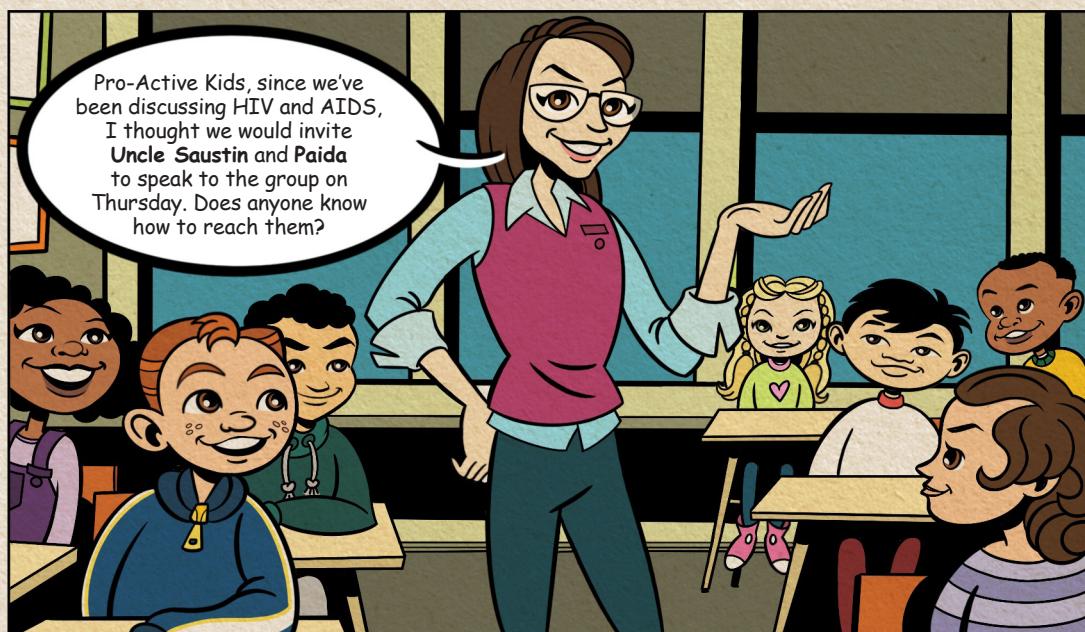
Adjunct Associate Professor of Medicine,

Loma Linda School of Medicine

BEWARE OF HIV/AIDS!

**PRO-ACTIVE KIDS
ADVENTURE IN LEARNING ABOUT
THE IMMUNE SYSTEM,
HIV, AND AIDS**

by Saustin Sampson Mfuné
art by Jason Jourdan





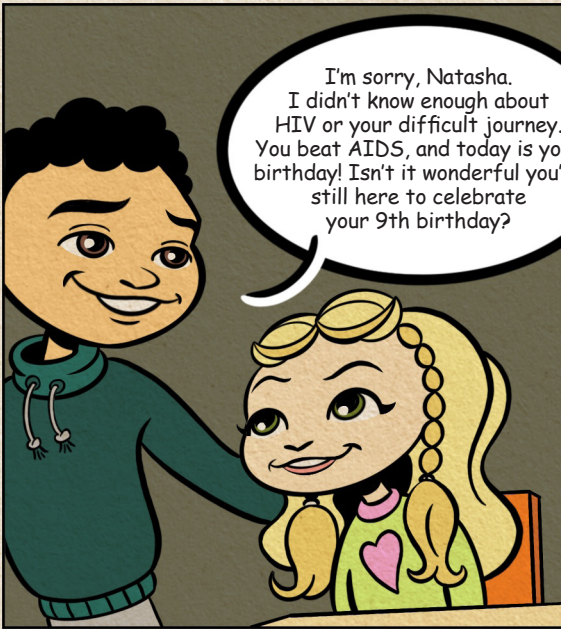


I had been smiling my friends.
Yet I was hiding my silent cries.
Great fear had gripped my life.
I had no friends by my side.
oh, what a life; I felt as good as dead.
'Cause of this virus that causes AIDS.
I had been smiling my friends.
Yet I was hiding my silent cries.

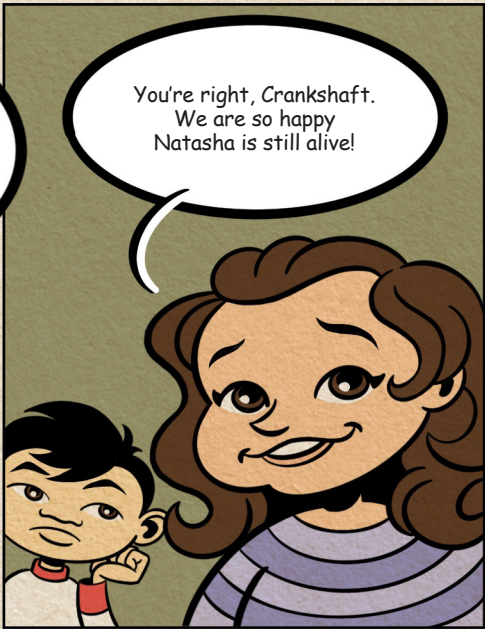
Five years, my friends, have gone by
Now I can feel that I will not die.
There are drugs I take every day.
Now I feel strong all the way.
Suddenly Crankshaft walks into my life.
He wants to tell you my story line.
But where were you my dear friend.
When I was walking that lonely road?

Yet you all knew that AIDS is
not passed by touching.
You all knew that AIDS is not
passed by sneezing.
But how you treated me,
friends. Where were you
when I had reached my end?
Where were you when
I needed you, friends?





I'm sorry, Natasha. I didn't know enough about HIV or your difficult journey. You beat AIDS, and today is your birthday! Isn't it wonderful you're still here to celebrate your 9th birthday?



You're right, Crankshaft. We are so happy Natasha is still alive!



Happy birthday, Natasha!

HAPPY BIRTHDAY NATASHA

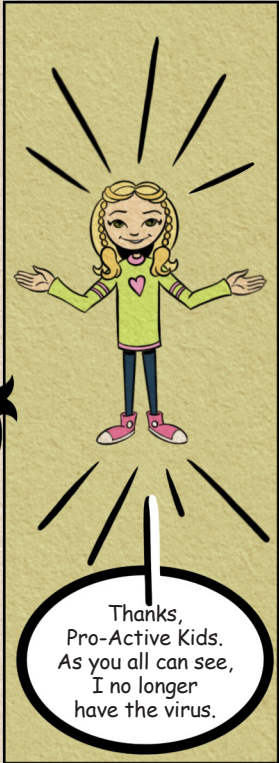
Today is Natasha's birthday. We are excited to rejoice with you. Today is Natasha's birthday. Happy birthday to you.

Pro-Active Kids are here for you. We're wishing you a blessed happy day. Today is Natasha's birthday. Happy birthday to you.

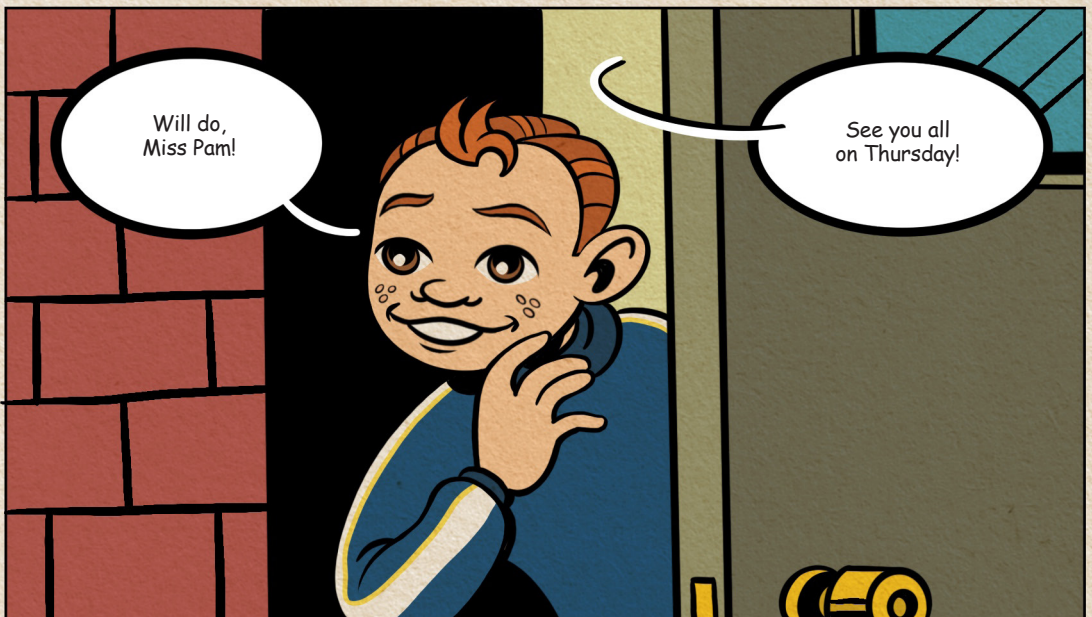
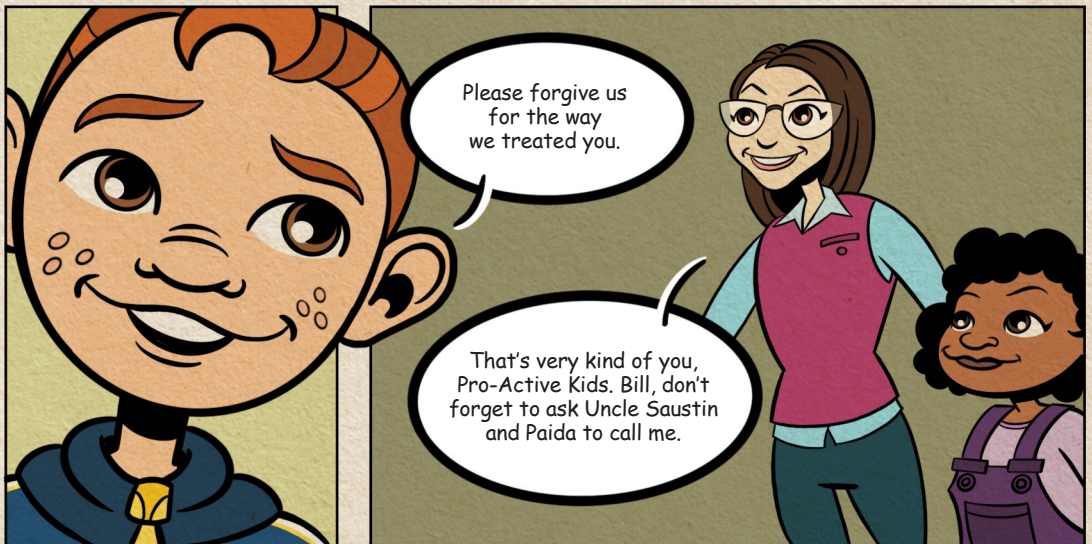
Happy birthday to you. Happy May you live many, many more years. Happy birthday to you!

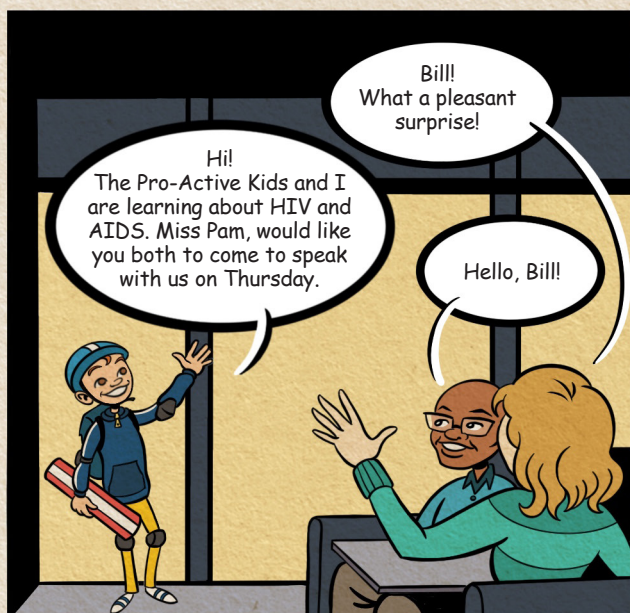


Wow! From skin and bones to a smashing beauty. No one would guess you had AIDS before.



Thanks, Pro-Active Kids. As you all can see, I no longer have the virus.





PAIDA

I have a sneaky feeling that our time to rest is over.

I have a sneaky feeling that our time to rest is over.

I have a sneaky feeling that our time to rest is over.

Our time to rest is over 'cause that boy Bill has been here.

UNCLE SAUSTIN

I also have a feeling that our time to rest is over.

I also have a feeling that our time to rest is over.

I also have a feeling that our time to rest is over.

Our time to rest is over 'cause that boy Bill has been here.

PAIDA AND UNCLE SAUSTIN

We have a sneaky feeling that our time to rest is over.

We have a sneaky feeling that our time to rest is over. We have a sneaky feeling that our time to rest is over.

Our time to rest is over 'cause that boy Bill has been here.
(2x)



Thursday...

Good morning,
Pro-Active Kids;
today, we welcome Uncle
Saustin and Paidá.

We missed you!

Thanks, Skysha.
We missed you
all too.

This is Natasha,
the newest member of
the Pro-Active Kids.

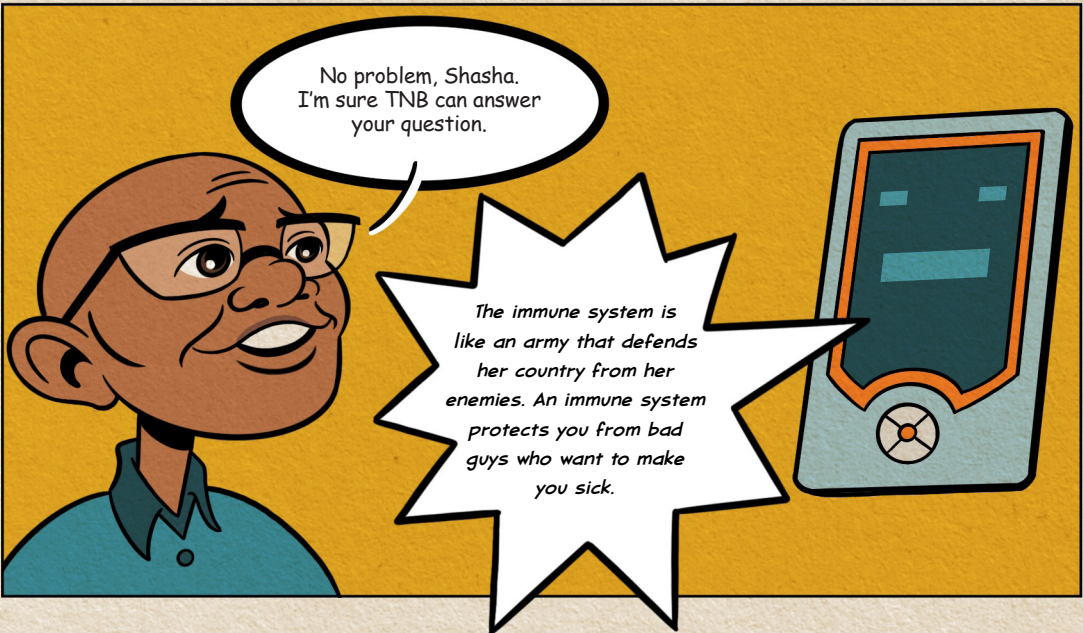
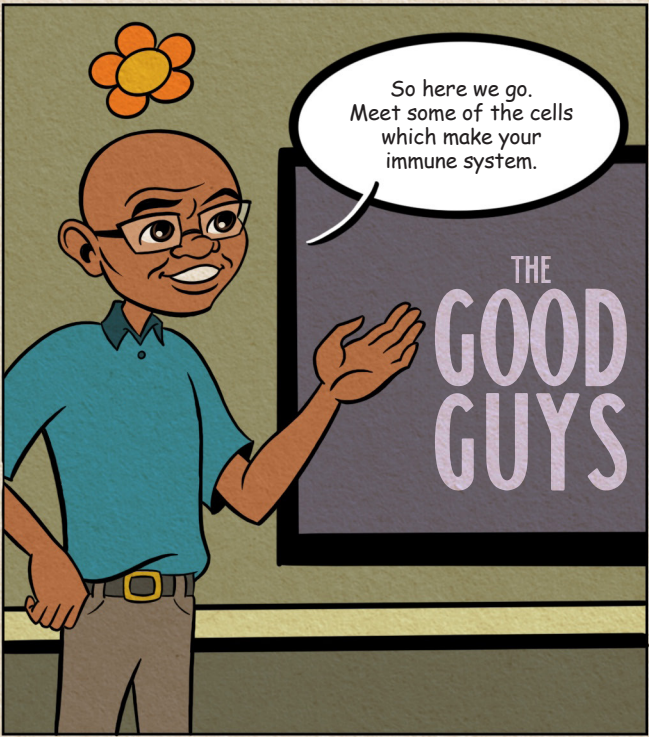
Nice meeting you,
Natasha.

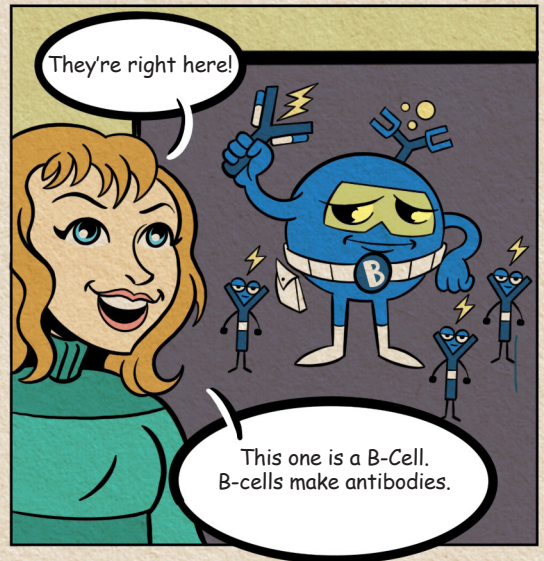
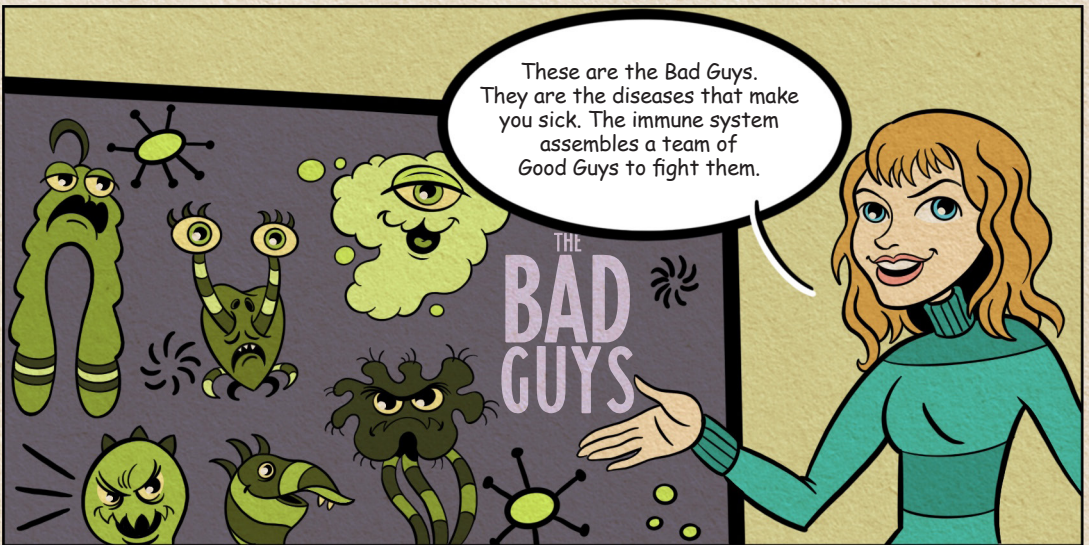
Thank you.

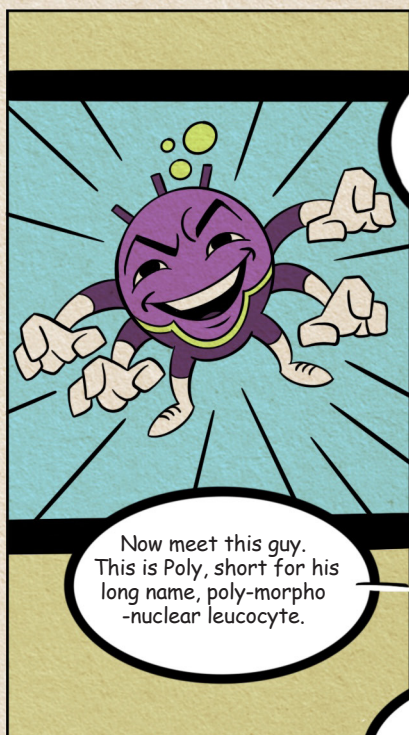
And TNB is here too.
Say hi to the Pro-Active Kids.

We're glad
to see you too!

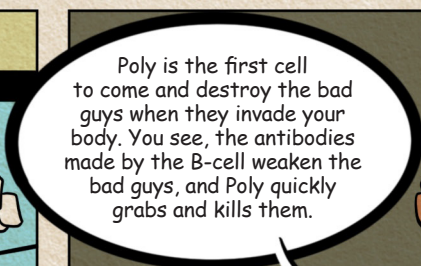
Hi guys.
Good to see
you again.



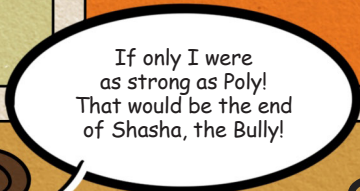




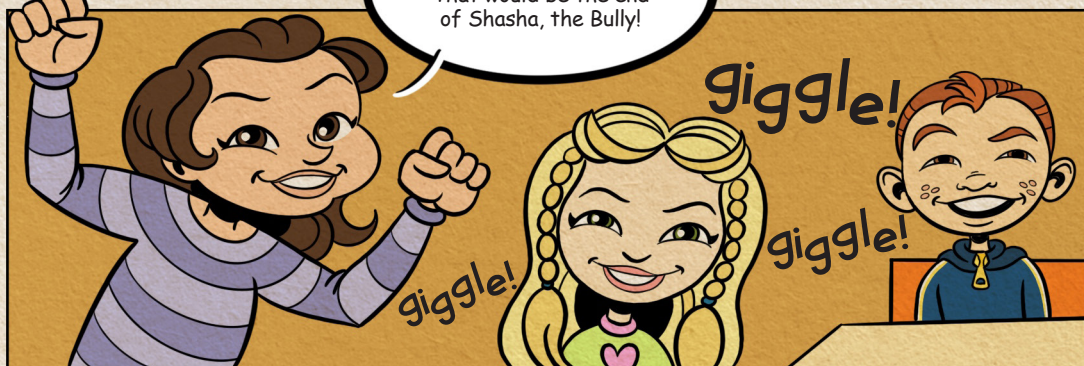
Now meet this guy.
This is Poly, short for his
long name, poly-morpho-
nuclear leucocyte.



Poly is the first cell
to come and destroy the bad
guys when they invade your
body. You see, the antibodies
made by the B-cell weaken the
bad guys, and Poly quickly
grabs and kills them.

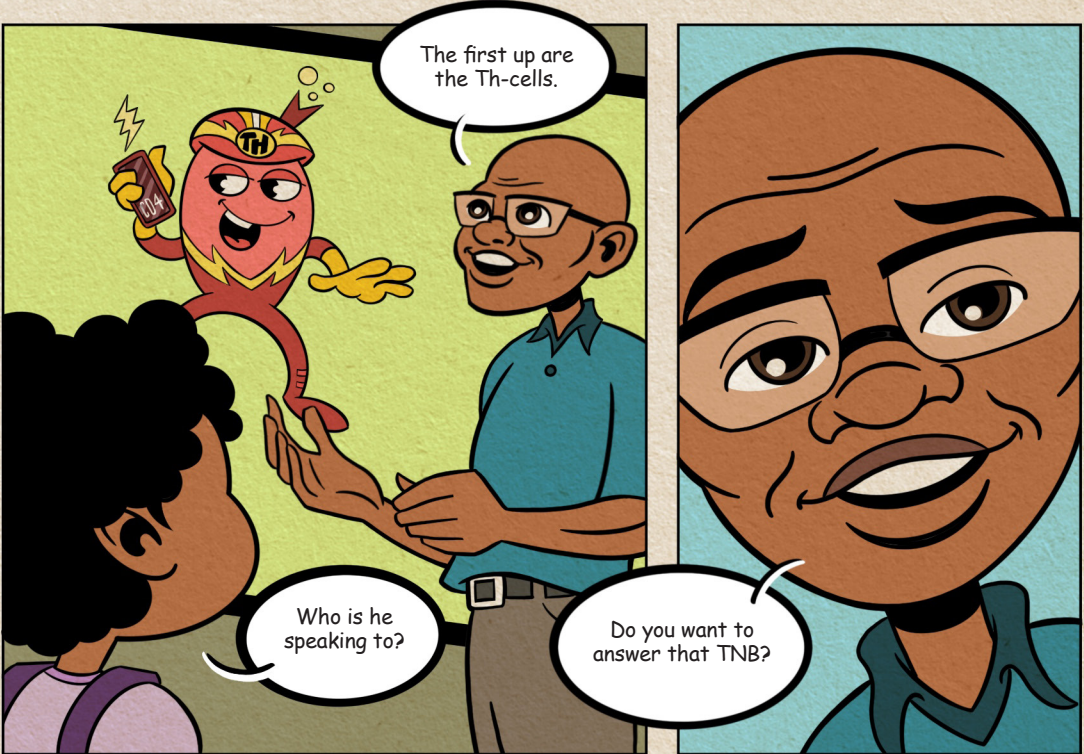
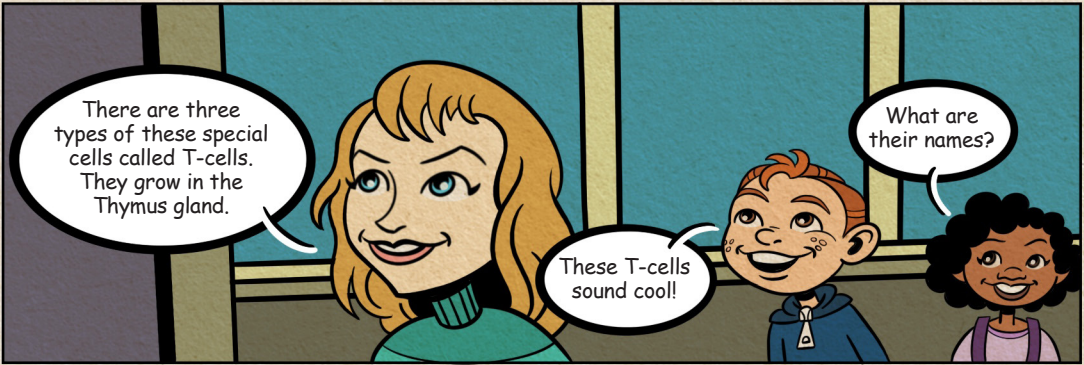
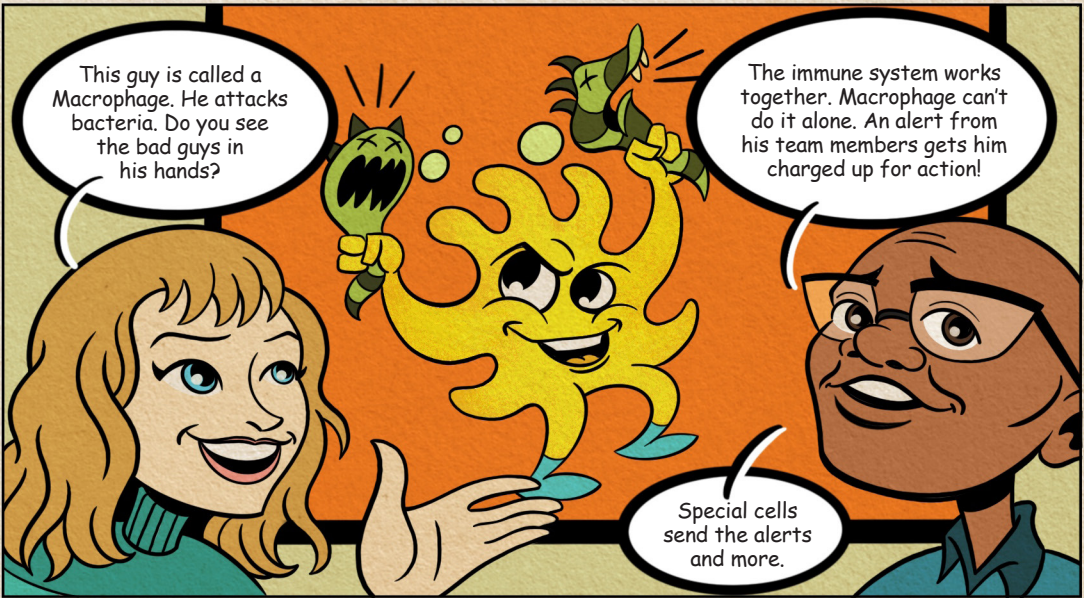


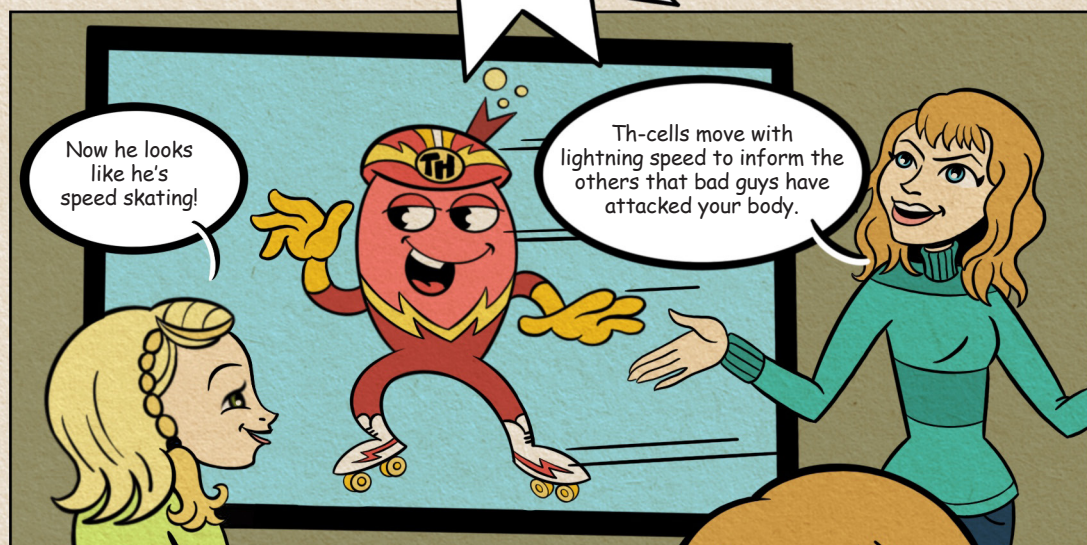
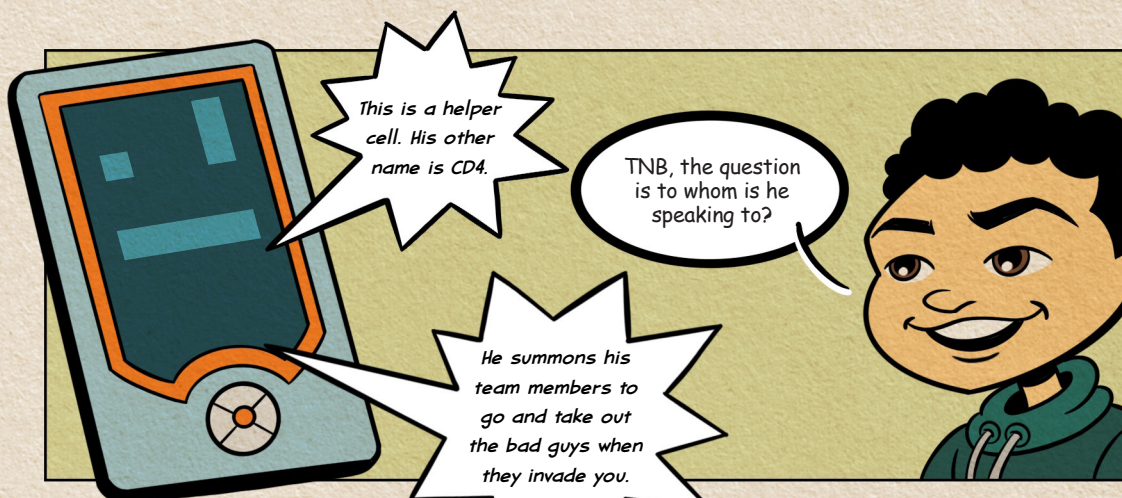
If only I were
as strong as Poly!
That would be the end
of Shasha, the Bully!

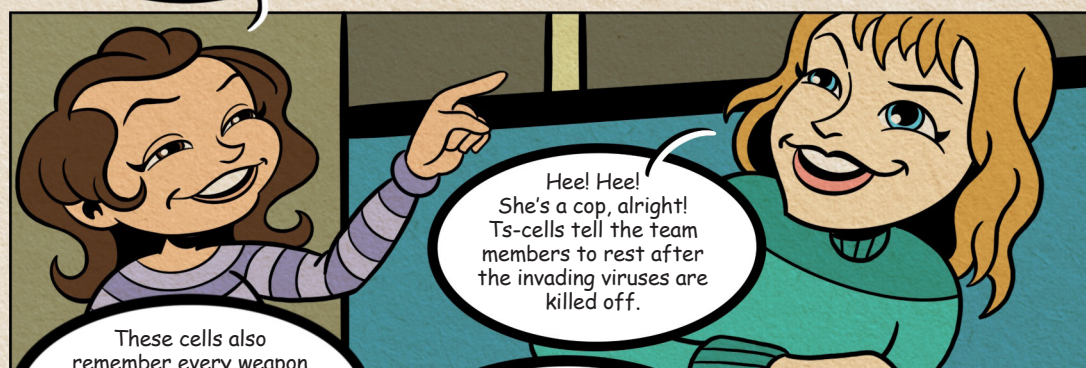


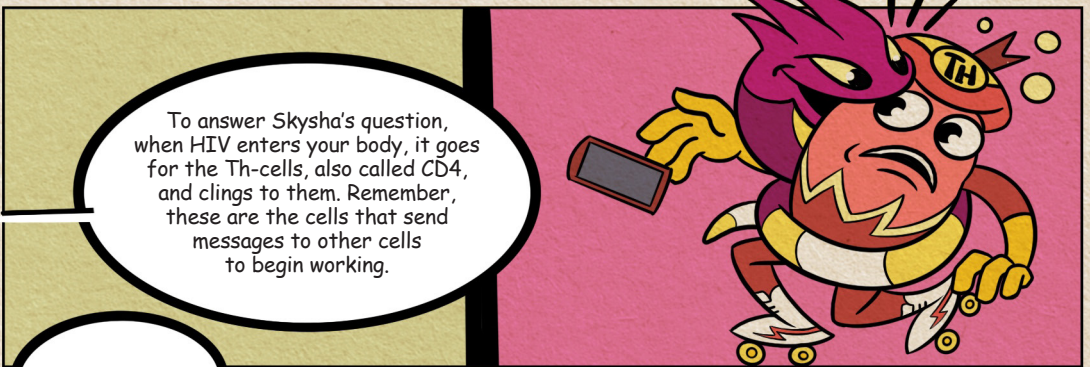
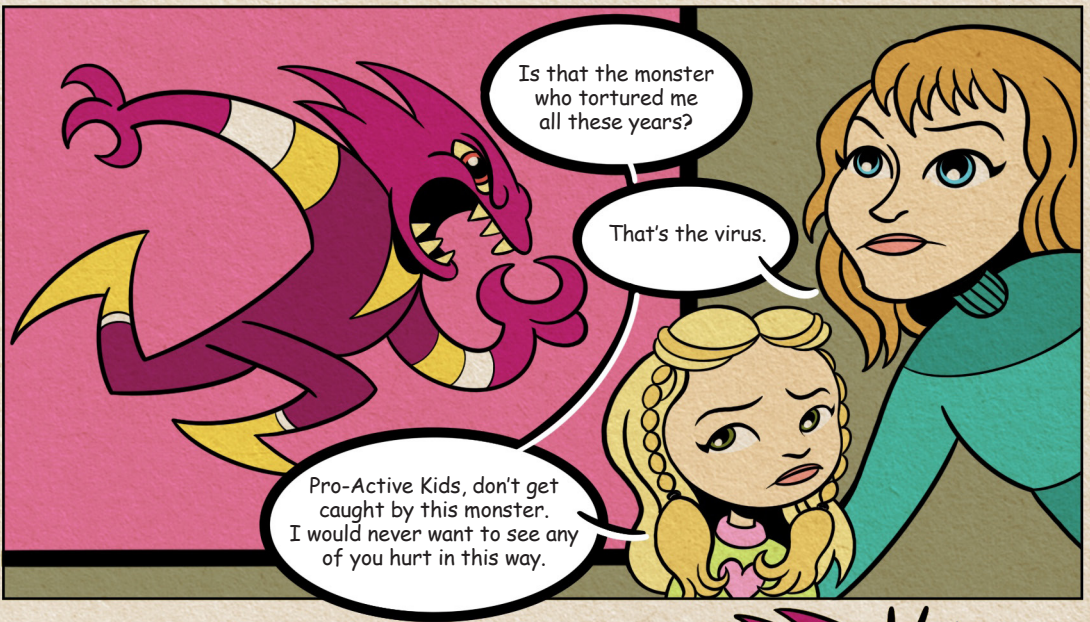
Remember Erika,
Poly doesn't work alone.
Antibodies help him. When it
comes to Shasha, the Bully,
you'll need help from us!

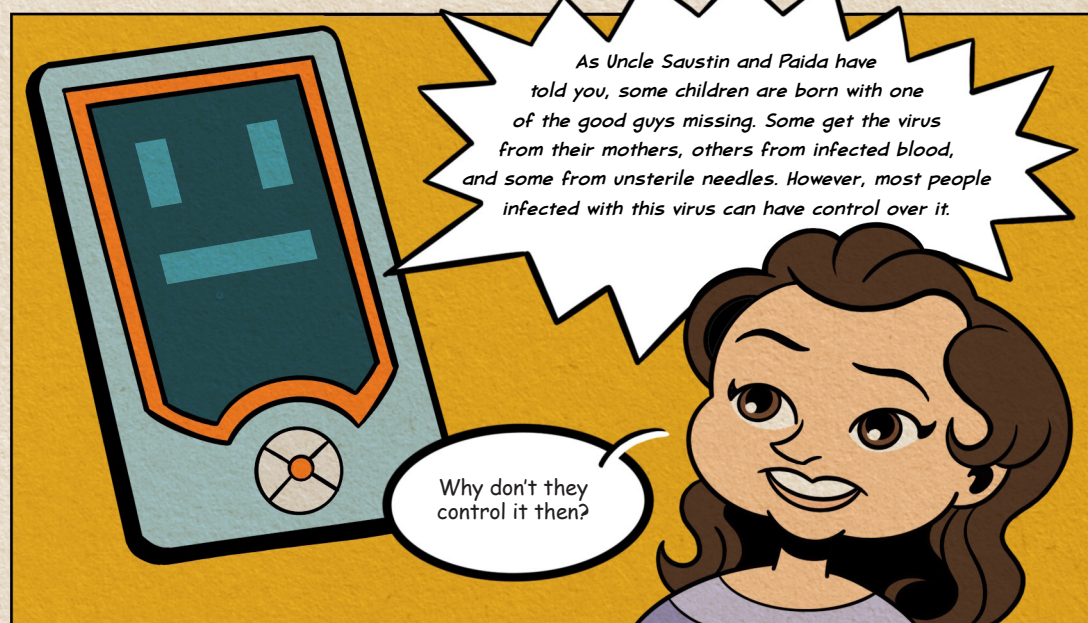
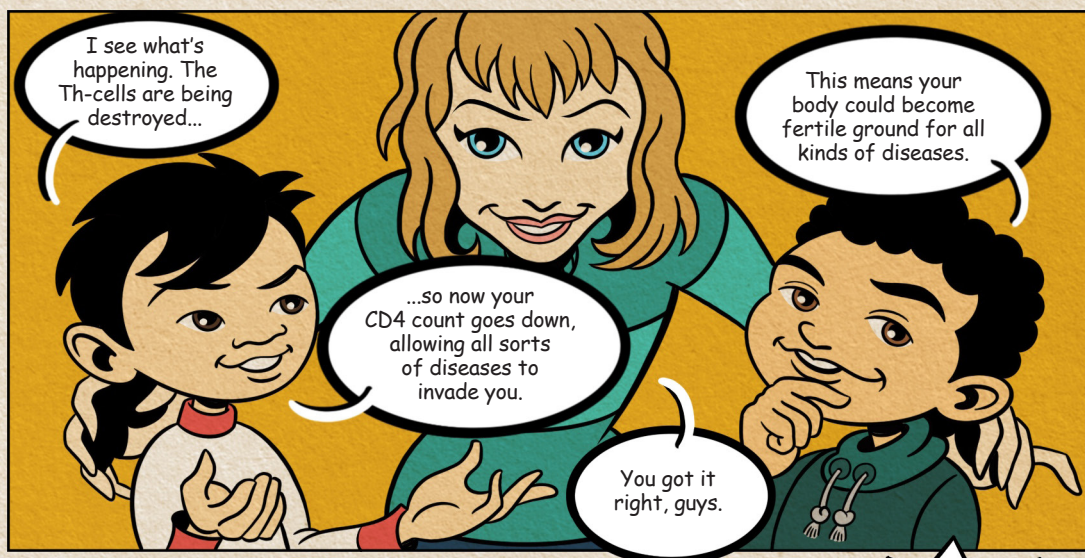
You guys are getting
the hang of this lesson.
I'm glad to hear you're already
applying this information.

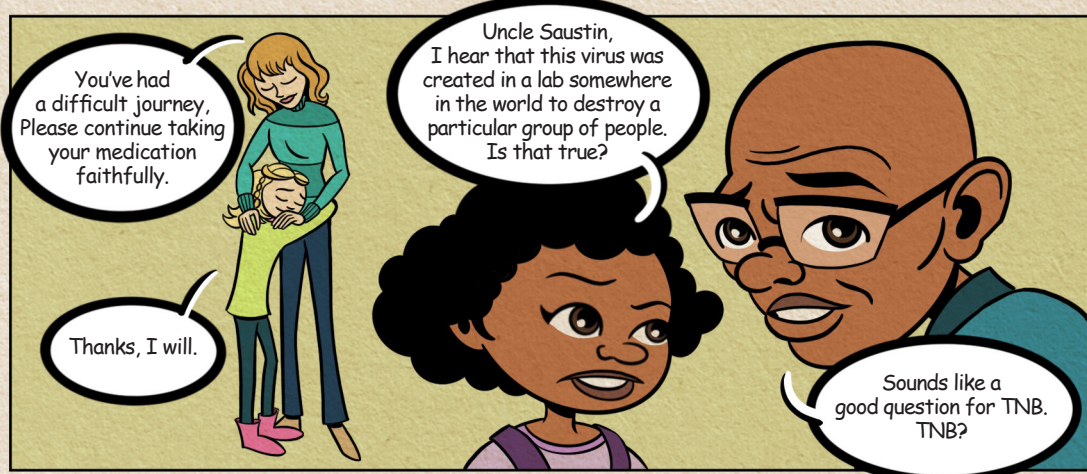
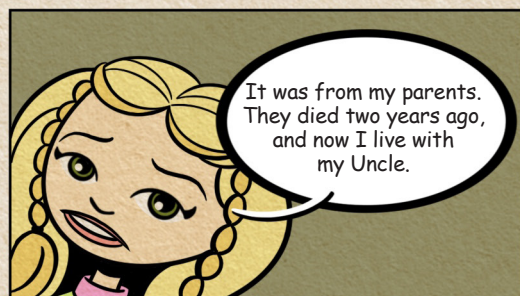
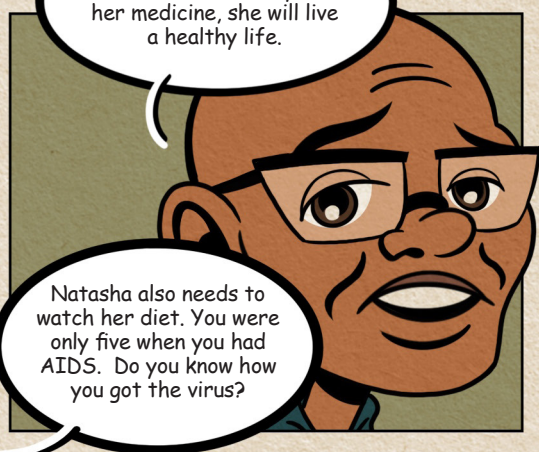
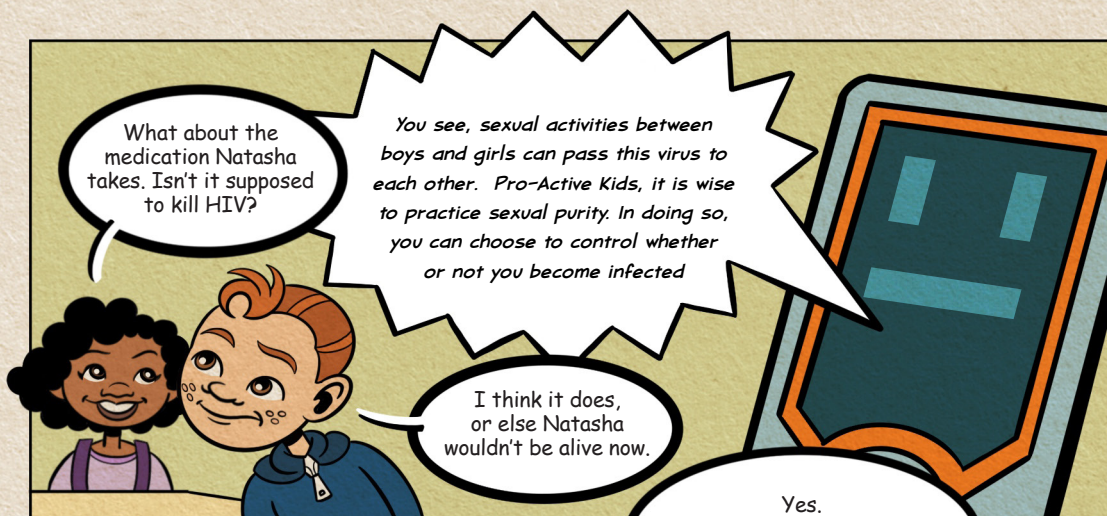


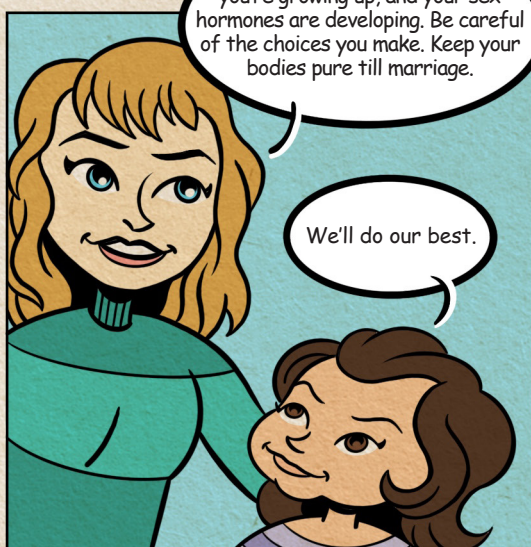
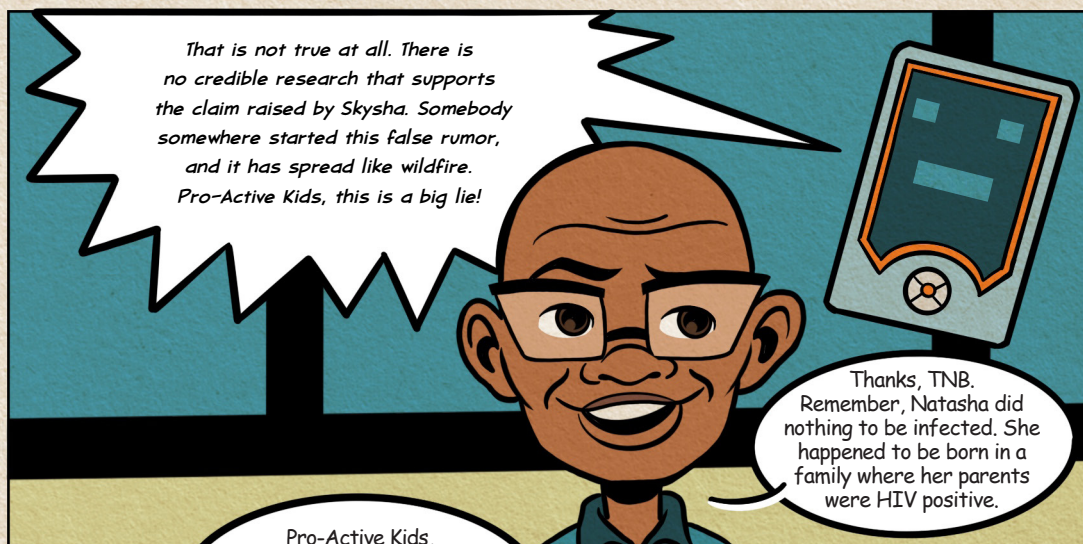












LET ALL CHILDREN KNOW

We are made in a special way. We are made with an army inside.

This army has a special name. It is called our immunity.

One thing we need to know. Some diseases make this army go slow.

Diseases like HIV, will destroy our immunity.

CHORUS

Let all children, let all children know

Let all children, let all children know

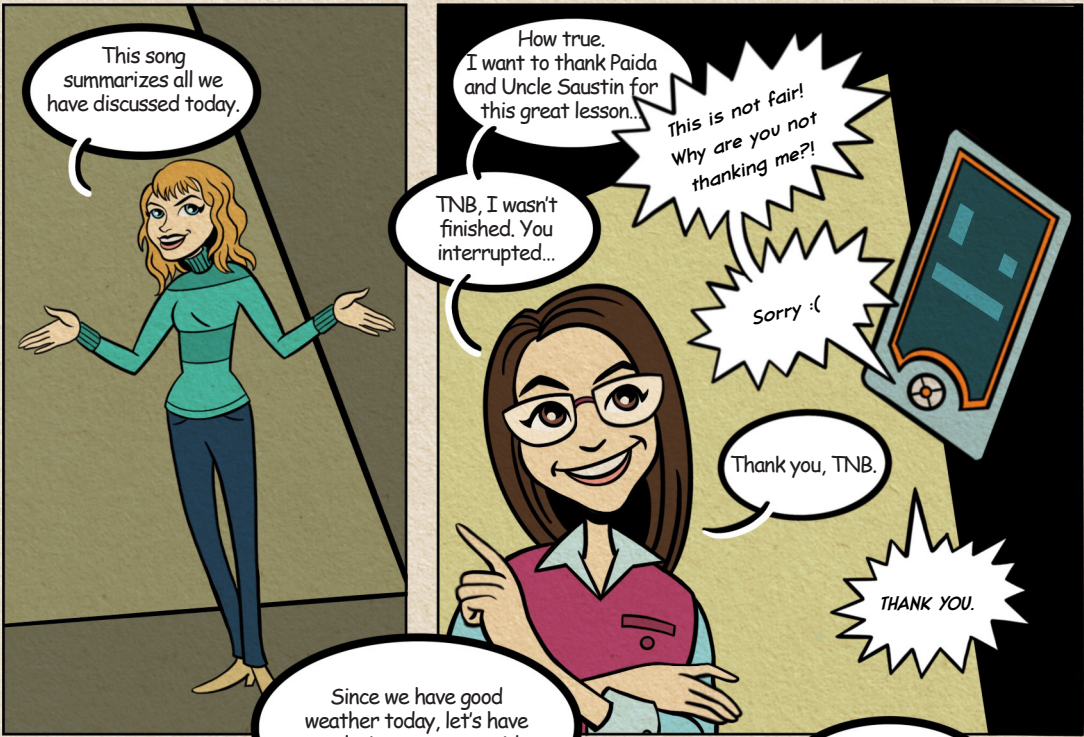
Let all children, let all children know

That they need health and strength

For the army found inside us,

can be wiped out by HIV

Let all children know about our immunity.



Outside...

THE SHASHA SONG



HIV: So, your name is Shasha. He looks like a Shasha. Come, come closer Shasha.

PAK: No! Don't go there Shasha!

HIV: Now, now, don't be scared boy. Show me you're a big boy. Show them you're a brave boy. Hey! Stop wasting time boy.

PAK: Chorus: No, no don't listen to him Shasha. You have no idea what you're dealing with! No, no don't listen to him Shasha. We're your friends and we care for you.

HIV: I thought you were a brave son? yeah! What's going on son? Come, come closer dear one, and we will have tons of fun. Now your friends will hold you back son, so, I suggest you get some new ones. Friends that know what fun's about. You have nothing to worry about.

PAK: Chorus: No, no don't listen to him Shasha. You have no idea what you're dealing with! No, no don't listen to him Shasha. We're your friends and we care for you.

HIV: We don't care about rules man. We do what we want man. We're rulers of our destiny. yes! We're in control man.

Shasha: Oh! This guy is acting funny, giving me butterflies in my tummy.

Hi, Shasha.
Hello, Pro-Active
Kids.


I heard
your conversation
and thought you
would want the
real truth.

Don't go
over there,
Shasha!!



He seems innocent;
I'm sure he's telling the truth.
He looks cool; I'm going.





So your name is Shasha.
Come on, dear one.
Come closer...

PAK: Shasha please we beg you keep your distance. Hey!
We're your friends, man!

PAK: Chorus: No, no don't listen to him Shasha. You have
no idea what you're dealing with! No, no don't listen to him
Shasha. We're your friends and we care for you.

HIV: Just a few more steps and we will have
him where we want him. Foolish boy! He doesn't
know that there's no cure for our disease.
Very typical of human beings, quick to act but
slow to think.

PAK: Shasha please don't forget you're a Pro-Active Kid!

Last Chorus – PAK and HIV Monster

No, no, don't listen to him Shasha.


You have no idea what you're dealing with!

(you have no idea what you'll be mi-missing.)

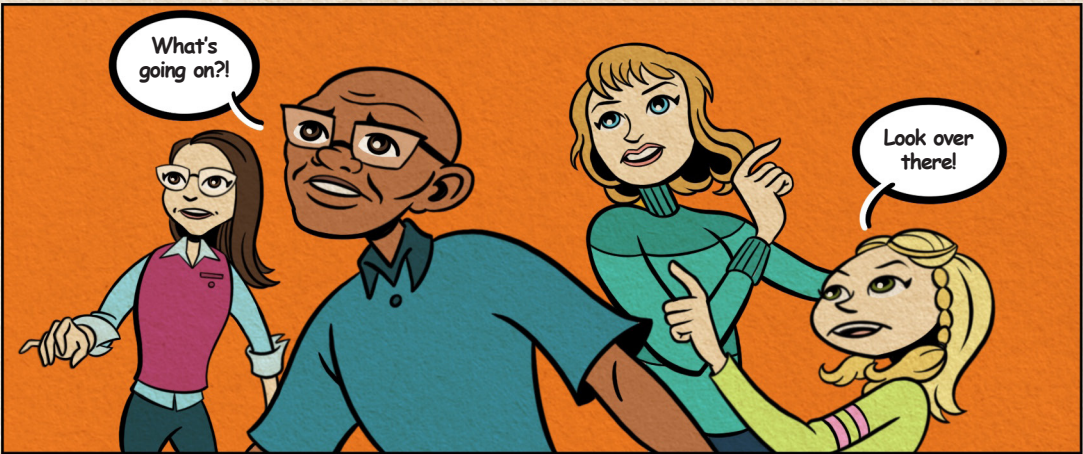
No, no don't listen to him Shasha.

We're your friends and we care for you.

(I'm your friend, and I care for you.)



No, no,
don't listen to him,
Shasha!





HA!
HA! HA!

Looks like I still have those human beings
Thought that they had stopped me,
but it seems They were deluded,
had false hope They tried to stop me
ARVS at first were lucky

HA!
HA!
HA!

Knocked me down but not completely
Now I'm back, better than before
Hahaha, they cannot stop me
I will render them defenseless
And make sure that they are senseless
ARVS will never find me
Hahaha, they cannot stop me.

They cannot stop me
They cannot stop me
Can't even see me
How would they stop me

I'm gonna get them
I'm gonna get them
When they least expect it
I'm gonna get them

This time I've had got these human beings
They can not stop me
I'll make sure that I attack their immunity
They will not stop me

I will render them defenseless
And make sure that they are senseless
ARVS will never find me hahaha
They can not stop me

They
Cannot
Stop
Me!

HA!
HA! HA!





HELP ME HONOR THIS TEMPLE

Jesus you are my creator
Lord You made me in your image
And You bought me with your blood
When you died on Calvary
So my body is not mine
All of it belongs to you
It is the Temple of your Spirit
Your Spirit lives in me

Purity, chastity
Is my humble act of worship
Give me strength to say "No."
To those things I do that hurt you
Help me honor this temple
By saying "No" to sex like Joseph
Help me keep this promise, Lord
Lord, Father God, I pray.

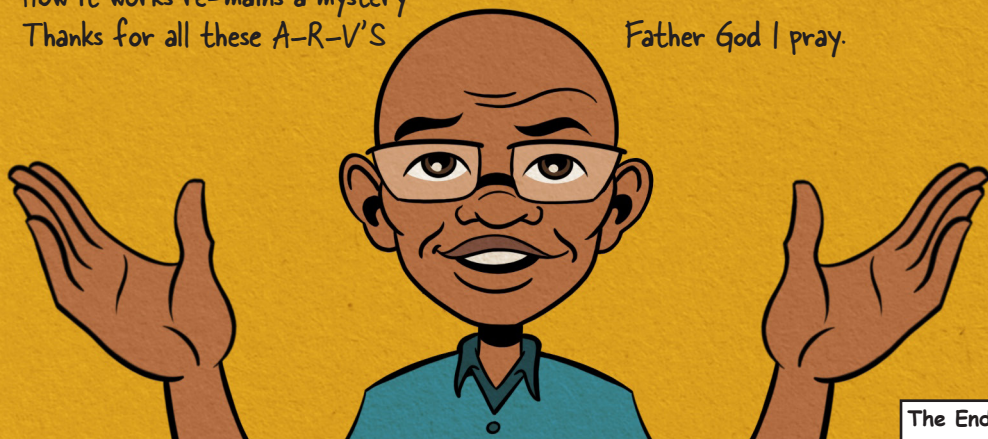
H-I-V is still a problem
How it works re-mains a mystery
Thanks for all these A-R-V'S

You can be sick and still look fine
That's why we need to guard this temple
Not just from AIDS but from all harm
And since prevention's better than cure
Lord I offer un-to you...

Purity, chastity
Is my humble act of worship
Give me strength to say "No."
To those things I do that hurt you
Help me honor this temple
By saying "No" to sex like Joseph
Help me keep this promise, Lord
Lord, Father God, I pray.

Help me honor this temple
By saying no to sex like Joseph
Help me keep this promise, Lord.

Father God I pray.



The End.

MUSIC & LYRICS

written by:

**Saustin Mfune
& Dumisani Mfune**

Music:

Kids choir: Arie Born Kids Choir

Natasha: Emery Allen

Uncle Saustin: Layke Jones and Clayton Nunes

Paída: Heather Bays

Daniel Birai: HIV Monster

Recorded at Aire Born Group, Indiana, by Mike Wilson

Additional recording, editing and mixing at CNMS, Colorado, by Clayton Nunes

Mastered at CNMS by Clayton Nunes

I Have Been Smiling My Friends

Saustin Mfuné

Piano

The piano introduction consists of six measures in 3/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Chords are indicated above the staff: Am, Am/G, Am/F#, Am/F, Am/E, and F7/Eb.

Am $\frac{Am}{G}$ $\frac{Am}{F\#}$ $\frac{Am}{F}$ $\frac{Am}{E}$ $\frac{F7}{E\flat}$

7

Measures 7-13 of the song. The vocal line starts with a whole rest in measure 7, followed by the lyrics "I had been smiling my friends." in measures 8-10, and "Yet I was" in measures 11-13. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated: Am/E, E7sus, Am, F, C, E7/B, and Am.

Am $\frac{Am}{E}$ $E7sus$ Am F C $\frac{E7}{B}$ Am

I had been smil - ing my friends. Yet I was

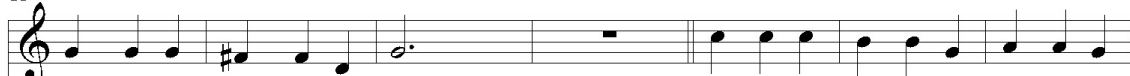
14

Measures 14-20 of the song. The vocal line continues with "hid - ing my si - lent cries." in measures 14-16, "Great fear had gripped my life." in measures 17-19, and a whole rest in measure 20. The piano accompaniment continues with the same eighth-note bass line and chords. Chords are indicated: F, E7, Am, Am, F, C, and C#.

F $E7$ Am Am F C $C\#$

hid - ing my si - lent cries. Great fear had gripped my life.

21



43

Five years my friends have gone by Now I can feel that

E7sus E7 Am F C E7/B Am Dm/F

50

I will not die. There are drugs I take ever-y day. Now I feel

E7sus E7 Am F C C#° G/D

57

strong all the way. Sud - den - ly Crank - shaft walks in - to my life.

D7 Gsus G Gsus/A G/B C Em7 F G Am

64

He wants to tell you my sto - ry line.. But where were you my dear friend.

F maj7 E 7sus E 7 Am Am F C

71

When I was walk - ing that lone - ly road? Yet you all

E 7 B Am Dm F E 7sus E 7 Am G

77

knew that AIDS is not passed by touch - ing. You all knew that it is

C C E F G Am Am G

83



not passed by sneez - ing. But how you trea - ted me friends.

F G Am Am F C E7
B

83



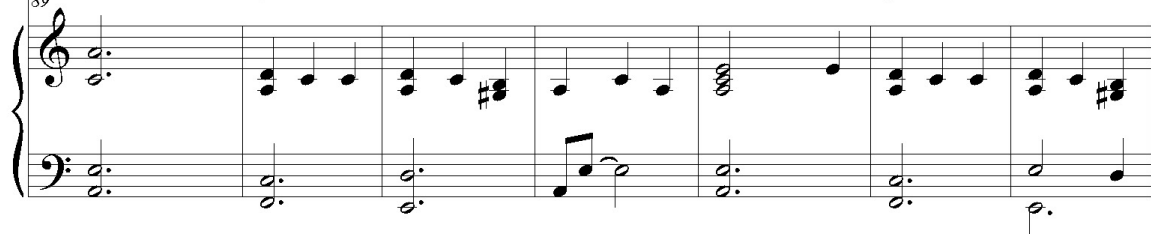
89



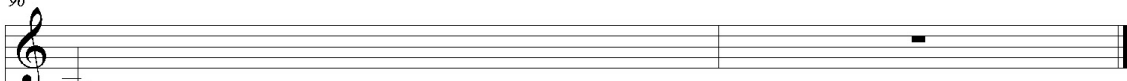
Where were you when I had reached my end? Where were you when I need - ed you

Am Dm E7sus E7 Am Am Dm E7sus E7
F F

89



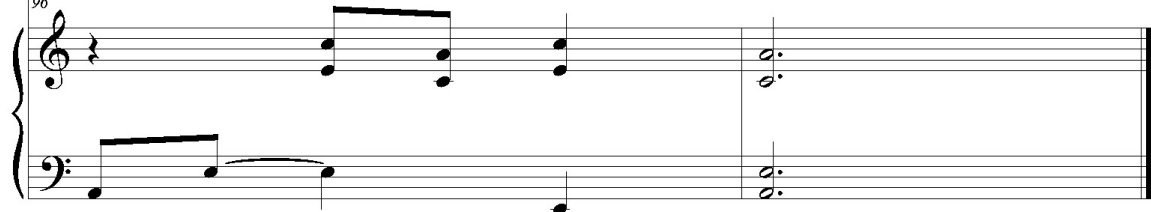
96



friends?

Am

96



Happy Birthday Natasha

Sustin Mfuné

Piano

To-day is Na - ta - sha's birth - day. We are ex-

A

5

ci - ted to re - joice with you. To-day is Na - ta - sha's birth - day,

D A

8

Hap-py birth-day to you. Pro-Ac-tive Kids are here for you.

F#m B7 E Emaj7 E7 A

Happy Birthday Natasha

12

We're wish-ing you a bles-sed hap-py day. To-day is

D D#

15

Na-ta-sha's birth-day Hap-py birth-day to you.

A/E F#m Bm7 E7 A E7 D/F# G E7/G#

19

Hap-py birth-day to you. Hap-py

A E7 Bm7 E7

22

birth-day to you. May you ~~live~~ — ma-ny, ma - ny more — years. Hap - py

22 A A A maj7 A7 D Bm7 A/E

26

birth - day to you. — Hap - py birth-day to you. —

26 E7 A Bb F

Cm7 F7 Bb Bb Bb7 Eb Cm7

29

Hap - py birth-day to you. May you ~~live~~ — ma-ny, ma - ny more — years.

29

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 22-25) is in A major, with a key signature of two sharps (F# and C#). The melody is in the voice part, and the piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system (measures 26-28) includes a key change to B-flat major, indicated by a double bar line and a key signature change to one flat (Bb). The piano accompaniment continues with the same rhythmic pattern. The third system (measures 29-32) returns to A major. The piano accompaniment in the final measures includes some chromatic movement in the bass line. Chord symbols are provided below the piano part for each measure.

Happy Birthday Natasha

Bb/FF7Gm C°/F#Bb/FF7Bb

33

Hap - py birth-day to you. — Hap - py birth-day to you. — Hap - py

33

BbBb

37

birth - day to you! — Na - ta - sha hap - py birth - day!

37

I Have a Sneaky Feeling

Saustin Mfuné

Paida

Piano

1

2

3

have a sneak-y feel-ing that our time to rest is o - ver. I have a sneak-y feel-ing that our

3

time to rest is o - ver. I have a sneak - y feel - ing that our time to rest is o - ver. Our

6

6

2
9

I Have a Sneaky Feeling

Uncle Saustin

time to rest is o - ver cause that boy Bill has been here I

G \flat D \flat /A \flat A \flat 7 D \flat A7

11

have a sneak - y feel - ing that our time to rest is o - ver. I have a sneak - y feel - ing that our

D A7 D

14

time to rest is o - ver. I have a sneak - y feel - ing that our time to rest is o - ver. Our

A7 D G D/F#

I Have a Sneaky Feeling

3

17

time to rest is o - ver cause that boy Bill has been here We have a sneak - y feel - ing that our

G D/A A 7 D A#7 E♭ E♭/D E♭/C E♭/B♭

20

time to rest is o - ver. We have a sneak - y feel - ing that our time to rest is o - ver. We

B♭7 E♭ E♭ E♭/D E♭/C E♭/B♭ B♭7 E♭

23

have a sneak - y feel - ing that our time to rest is o - ver. Our time to rest is o - ver cause that

E♭ B♭7/F E♭/G A♭ E♭/G A♭ E♭/G

4

I Have a Sneaky Feeling

26

boy Bill has been here Our time to rest is o - ver cause that boy Bill has been here

A♭/B♭ B♭7 E♭ A♭ E♭/G A♭/B♭ B♭7 E♭ E♭

26

The musical score is written for voice and piano. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The score consists of two systems. The first system contains the vocal melody and piano accompaniment for measures 26 through 32. The vocal line includes the lyrics: 'boy Bill has been here Our time to rest is o - ver cause that boy Bill has been here'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The second system continues the piano accompaniment for measures 33 through 35. The score ends with a double bar line.

Let All Children Know

The HIV Song

Saustin Sampson Mfuné

Piano

mf

5

solo

We are

9

C Am

made in a spe - cial way. We are made with an ar - my in - side. This

13 Dm7 G sus

ar - my has a spe - cial name. It is called our im - mu - ni - ty.

16 G C

One thing we need to know. Some di -

19 Am Dm7

sea - ses make this ar - my go slow. Di - sea - ses, like H - I - V,

Let All Children Know

3

22 G sus G m7 C7

will des - troy our im - mu - ni - ty. Let all chil - dren.

22

25 F C

Let all chil - dren. Let all chil - dren know,

25 Let all chil - dren know. Let all chil - dren know.

f

The musical score is written for voice and piano. The voice part is on a single staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The score is divided into two systems. The first system (measures 22-24) features a vocal melody with lyrics 'will des - troy our im - mu - ni - ty. Let all chil - dren.' and piano accompaniment with chords. The second system (measures 25-27) features a vocal melody with lyrics 'Let all chil - dren. Let all chil - dren know,' and piano accompaniment with chords. The piano part includes a forte (f) dynamic marking and a long note in the first measure of the second system.

F

28

Let all chil - dren. Let all chil - dren know, that they

28 Let all chil - dren know.

D 13 D 7 G C C 7

31

need health and strength. For the ar - my found in - si - de us can be

31 Ooh

35 F F F#

wiped out by H - I - V. Let all chil - dren know

35 Ooh Let all chil - dren know.

38 C/G Am Dm7 G7 C C7

a - bout our im - mu - ni - ty. Let all chil - dren.

38

41 Dm7 G 7 C F F#°

2.

our im - mu - ni - ty. Let all chil - dren. Let all chil - dren know

41 Let all chil - dren know.

44 C/G Am Dm7 G 7 C C7

a - bout our im - mu - ni - ty.

44

The image shows a musical score for the hymn 'Let All Children Know'. It is a piano accompaniment with a vocal line. The score is divided into two systems. The first system starts at measure 41 and ends at measure 43. The second system starts at measure 44 and ends at measure 46. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'our im - mu - ni - ty. Let all chil - dren. Let all chil - dren know. a - bout our im - mu - ni - ty.' The chords are indicated above the staff: Dm7, G 7, C, F, F#°, C/G, Am, Dm7, G 7, C, C7. The piano accompaniment features a steady bass line and chords in the right hand.

Let All Children Know

7

47 F F# C/G Am Dm7 G7

Let all chil - dren know a - bout our im - mu - ni -

47 Let all chil - dren know. a - bout our im - mu - ni -

C

51 ty.

51 ty.

By Saustin Mfune and Dumisani Mfune

C G C G

No no don't lis-ten to him Sha-sha. You have no i-de-a what you're

C F/C C G C G C

deal-ing ___ with. No no don't lis-ten to him Sha-sha. We are friends and we care for you.

No, no, don't listen to him Shasha.
You have no idea what you're dealing with
(You have no idea what you'll be mi-missing.)
No, no, don't listen to him Shasha.
We're your friends, and we care for you.
(I'm your friend, and I care for you.)

They Cannot Stop Me

Dumisani Mfuné

Piano

D D7/F# G D D7/F# G

3 D D7/F# G D D7/F# G

5 Looks like I still have those hu - man beings

D D7/F# G

6

Thought that they had stopped me, but it seems They were de-lu-ded had false hope

D D7/F# G D D7/F# G

8

They tried to stop me A-R-Vs at first were luck-y Knocked me down

D D7/F# G D D7/F#

10

but not com-ple-tely Now I'm back, bet-ter than be-fore Hahaha,

G G/A D D D/F#

12

they can-not stop me I will ren-der them de - fense - less And make sure

G G/A D D D/F#

14

that they are sense-less A-R-Vs will ne-ver find me hahaha They can-not stop me.

G G/A D D D/F# G G/A D

17

They can-not stop me They can-not stop me Can't e-ven see me

D D7/F# G G/A D D D7/F#

20

How would they stop me _____ I'm gon-na get _____ them

G G/A D E♭ E♭7/G

22

I'm gon-na get _____ them When they least ex - pect _____ it I'm gon-na get _____ them

A♭ A♭/B♭ E♭ E♭ E♭7/G A♭ A♭/B♭ E♭

25

This time I've had got _____ these hu-man beans _____ They can not stop _____ me I'll make sure

E♭ E♭7/G A♭ E♭ E♭7/G A♭

The image displays a musical score for the song 'They Cannot Stop Me'. It is organized into three systems, each corresponding to a measure number (20, 22, and 25). Each system consists of a vocal melody line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics with blank lines for notes. The piano accompaniment features chords and melodic lines in both hands. Chord symbols are placed below the piano part. The key signature changes from G major (two sharps) to E-flat major (three flats) between measures 20 and 22. The time signature is 4/4. The score is for measures 20 through 25.

27

— that I at - tack — their im - mu - ni - ty — They will not stop — me I will

E \flat E \flat 7/G A \flat E \flat E \flat 7/G A \flat

29

ren - der them de - fense - ess And make sure — that they are sense - less A - R - Vs

E \flat E \flat 7/G A \flat A \flat /B \flat E \flat

31

— will ne - ver find me They can not stop me They can not stop me

E \flat E \flat /G A \flat A \flat /B \flat E \flat E \flat 7/G A \flat A \flat /B \flat E \flat E \flat 7/G

34

They can not stop me Can't e-ven find me They can not stop me

A♭ A♭/B♭ E♭ E♭7/G A♭ A♭/B♭ E♭ E♭7/G A♭ A♭/B♭ E♭ E♭

Help Me Honor This Temple

Dumisani Mfune

Piano

Je-sus

you are my cre-a - tor Lord You made me in your i - mage And You

bought me with your blood When you died on Cal - va-ry So my

Chords: Dm, C/D, F/D, G sus, C sus, C, F/G, C, C/G, C, E aug7, Am, Am(maj7), Am7, Dm7, F/G

2 Help Me Honor This Temple

13
bo - dy is not mine All of it be - longs to you It is the

C Dm C F G C Eaug

13

17
Tem - ple of your Spi - rit Your Spi - rit lives in me Pu - ri - ty,

Am Am(maj7) Am7 Dm7 Gsus

17

21
chas - ti - ty Is my hum - ble act of wor - ship Gi - ve me

C Em7 C E Em7 Dm7 C G F G

21

Help Me Honor This Temple

3

25

strength to say no___ To those things I do___ that hurt___ you___

C Em7 $\frac{C}{E}$ Dm7 $\frac{C}{G}$ G Gm7 $\frac{C}{E}$

29

Help me ho - nor this tem - ple___ By say-ing no to sex like Jo - seph

F2 $\frac{G2}{F}$ $\frac{C}{E}$ Esus $\frac{E7}{G\#}$ Am

33

Help me keep this pro - mise, Lord Fa - ther God I pray.

F $\frac{G}{F}$ Em7 Am Dm7 Gsus

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The first system (measures 25-28) features a vocal melody with lyrics 'strength to say no___ To those things I do___ that hurt___ you___'. The piano accompaniment includes chords C, Em7, C/E, Dm7, C/G, G, and Gm7/E. The second system (measures 29-32) has lyrics 'Help me ho - nor this tem - ple___ By say-ing no to sex like Jo - seph'. The piano accompaniment includes chords F2, G2/F, C/E, Esus, E7/G#, and Am. The third system (measures 33-36) has lyrics 'Help me keep this pro - mise, Lord Fa - ther God I pray.'. The piano accompaniment includes chords F, G/F, Em7, Am, Dm7, and Gsus. The score uses various musical notations including eighth notes, quarter notes, and chords.

37

H - I - V is still a pro - blem How it

37 C sus C G \flat A \flat D \flat G \flat A \flat

41

works re-mains a mys - tery Thanks for all these A - R - VS You can be

41 D \flat F aug7 B \flat m B \flat m(maj7) B \flat m7

45

sick and still look fine That's why we need to guard this tem -

45 E \flat m7 G \flat A \flat D \flat E \flat m D \flat

The image shows a musical score for the hymn 'Help Me Honor This Temple'. It consists of three systems of music. Each system has a vocal line at the top and a piano accompaniment at the bottom. The key signature is B-flat major (two flats). The first system starts at measure 37 and includes the lyrics 'H - I - V is still a pro - blem How it'. The piano part features a melody in the right hand and a bass line in the left hand, with chords labeled C sus, C, G-flat A-flat, D-flat, and G-flat A-flat. The second system starts at measure 41 and includes the lyrics 'works re-mains a mys - tery Thanks for all these A - R - VS You can be'. The piano part continues the accompaniment with chords labeled D-flat, F aug7, B-flat m, B-flat m(maj7), and B-flat m7. The third system starts at measure 45 and includes the lyrics 'sick and still look fine That's why we need to guard this tem -'. The piano part concludes with chords labeled E-flat m7, G-flat A-flat, D-flat, and E-flat m D-flat. The page number '4' is in the top left corner.

48

- ple___ Not just from AIDS but from all___ harm___ And since pre -

48

D \flat G \flat A \flat D \flat F aug

51

ven-tion's bet - ter than___ cure Lord I of - fer un - to___ you...___ Pu-ri-ty,

51

B \flat m B \flat m(maj7) B \flat m7 E \flat m7 A \flat sus

55

chas-ti - ty___ Is my hum - ble act___ of wor - ship Gi - ve me

55

D \flat F m7 D \flat F m7 E \flat m7 D \flat A \flat A \flat G \flat A \flat

The musical score is written for a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 48-50) features a vocal melody with lyrics and piano chords (D-flat, G-flat/A-flat, D-flat, F augmented). The second system (measures 51-53) continues the vocal melody and piano accompaniment with chords (B-flat major, B-flat major 7, B-flat major 7, E-flat major 7, and A-flat sus). The third system (measures 54-56) concludes the phrase with chords (D-flat, F minor 7, D-flat/F, F minor 7, E-flat major 7, D-flat/A-flat, A-flat, and G-flat/A-flat). The piano part provides harmonic support with chords and moving bass lines.

59

strength to say no___ To those things I do___ that hurt___ you___

59 $\text{D}\flat$ $\text{Fm}7$ $\text{D}\flat/\text{F}$ $\text{E}\flat\text{m}7$ $\text{D}\flat/\text{A}\flat$ $\text{A}\flat$ $\text{A}\flat\text{m}7$ $\text{D}\flat/\text{F}$

63

Help me ho - nor this tem - ple___ By say-ing no to sex like Jo - seph

63 $\text{G}\flat2$ $\text{A}\flat2/\text{G}\flat$ $\text{D}\flat/\text{F}$ F sus $\text{F}7/\text{A}$ $\text{B}\flat\text{m}$

67

Help me keep this pro - mise, Lord Fa - ther God I pray.

67 $\text{G}\flat$ $\text{A}\flat/\text{G}\flat$ $\text{Fm}7$ $\text{B}\flat\text{m}$ $\text{E}\flat\text{m}7$ $\text{A}\flat\text{sus}$

71

Help me ho - nor this tem - ple By say-ing

71

no to sex like Jo - seph Help me keep this pro - mise, Lord

75

Fa - ther God I pray.

79

79

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 71-74) features a vocal line with lyrics 'Help me ho - nor this tem - ple By say-ing' and piano accompaniment with chords B maj7, D b, B b, D b, F, G b, A b, G b, and D b, F. The second system (measures 75-78) has lyrics 'no to sex like Jo - seph Help me keep this pro - mise, Lord' and piano accompaniment with chords F sus, F/A, B b m, G b 2, A b 2, G b, F m 7, and B b m. The third system (measures 79-82) contains the lyrics 'Fa - ther God I pray.' and piano accompaniment with chords E b m 7, D b, G b, E b, A b sus, D b sus, and D b. The score includes various musical notations such as notes, rests, and dynamic markings.

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Saustin Sampson Mfune who is currently serving as an Associate Director of Children's Ministries at the General Conference of Seventh-day Adventists, hails from Malawi. Dr Mfune who obtained his doctor of ministry degree from Andrews University Theological Seminary, has served the church in various positions.

The book you are holding in your hand is Mfune's first comic book dealing with a very much needed resource to help children and adults as well to fully comprehend HIV and AIDS.

Mfune is married to Gertrude and have two adult children who live in Malawi and two adopted children who are with them in the United States. And they praise the Lord for four grandchildren, Shaneequa, Skyla, Jayna and Jordan.



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