

The Great Litany

1-A

Adapted from
Stepan V. Smolensky
(1848 - 1909)

When the bishop is present, sing this first as he is being commemorated.
Then sing *Lord, have mercy* at the end of the petition.

3. 4. end of the petition.

The musical score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains four measures of music. The lyrics "Lord, have mercy." are written below the notes. The bottom staff is in bass clef, B-flat key signature, and common time. It contains three measures of music. The lyrics "Many years, master." are written below the notes. The music features eighth and sixteenth note patterns, with some notes tied across measure lines.

5. 6. 7. Priest: Help us, save us ...

Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

A musical score for two voices. The top voice (soprano) starts with a half note on B-flat, followed by a whole note on A, another half note on B-flat, and a whole note on C. The lyrics "To ___" are written below the notes. The bottom voice (bass) begins with a half note on E, followed by a whole note on D, another half note on E, and a whole note on F. The lyrics "thee, O Lord. Amen." are written below the notes. The music concludes with a double bar line and repeat dots.

The Great Litany

The musical score consists of six staves of music for four voices: Soprano, Alto, Tenor, and Bass. The music is in common time and includes lyrics in English and Japanese. The score is divided into six numbered sections (1 through 6) by circles above the staves.

1
Soprano: Lord, have mer - cy.
Alto: (no lyrics)
Tenor: (no lyrics)
Bass: (no lyrics)

2
Soprano: Lord, have mer - cy.
Alto: (no lyrics)
Tenor: (no lyrics)
Bass: (no lyrics)

3
Soprano: Lord, have mer - cy.
Alto: (no lyrics)
Tenor: (no lyrics)
Bass: (no lyrics)

4
Soprano: Lord, have mer - cy.
Alto: (no lyrics)
Tenor: (no lyrics)
Bass: (no lyrics)

5
Soprano: Man-y years, — Mas - ter.
Alto: Most holy The - o - to - kos, save — us.
Tenor: (no lyrics)
Bass: (no lyrics)

6
Soprano: To Thee, O — Lord.
Alto: A - men.
Tenor: (no lyrics)
Bass: (no lyrics)

nazo zakkak

1st Antiphon

Soprano
Alto

Tenor
Bass

nazo zakkak

Through the in - ter - ces - sions of the The - o - to - kos,

S
A

T
B

O Sav - ior save us.

8

S
A

T
B

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,

S
A

T
B

Through the in - ter - ces - sions of the The - o - to - kos,

1st Antiphon - nazo zakkak

S A

O Sav - ior save us.

T B

S A

both now and ev - er, and un - to ag - es of ag - es. A - men.

T B

S A

Through the in - ter - ces - sions of the The - o - to - kos,

T B

S A

O Sav - ior save us.

T B

Litany

The musical score consists of three staves. The top staff is for Soprano and Alto voices, and the bottom staff is for Tenor and Bass voices. A separate vocal line is also provided.

1 Lord, have mercy.
Lord, have mercy.

2 nazo zakkak

3 Most holy The - o - to - kos, save us.

To Thee, O Lord. Amen.

2nd Antiphon

Soprano
Alto

O Son of God, Who art risen from the dead, (wondrous in the saints,) nazo zakkak

Tenor
Bass

S A

save us who sing to Thee, alle lu ia.

T B

S A

Glo ry to the Fa ther and to the Son and to the Ho ly Spir it,

T B

S A

O Son of God, Who art risen from the dead, (wondrous in the saints,) nazo zakkak

T B

2nd Antiphon - nazo zakkak

S
A

save us who sing— to Thee, al - le - lu - ia.

T
B

S
A

both now and ev - er, and un - to ag - es of ag - es. A - men.

T
B

Only Begotten Son

nazo zakkak

Soprano Alto
Tenor Bass

On - ly Be - got - ten Son and Word of God, Who

S A art im - mor - tal, who for our sal - va - tion

T B

S A willed to be in - car - nate of the Ho - ly The - o - to - kos and

T B

S A ev - er - vir - gin Mar - y, who with - out

T B

Only Begotten Son 2 - nazō zakkak

S A

change be - came man and wast cru - ci - fied,

T B

ritardando

O Christ our God, and tram - pled down death by death,

a tempo

S A
who art One of the Ho - ly Trin - i - ty,
T B

a tempo

Only Begotten Son 3 - nazo zakkak

S
A

Ho - ly Spir - it, ***ff*** save _____ us.

T
B

Litany

(1)

Soprano
Alto

Lord, have mer - cy.

(2)

nazo zakkak

Tenor
Bass

Lord, have mer - cy.

(3)

Soprano
Alto

Most holy The - o - to - kos, save _____ us.

Tenor
Bass

To Thee, O Lord. A - - - men.

Tenor
Bass

July 13th

The Synaxis of the Archangel Gabriel

Apolytikion

Byzantine Chant Tone/Mode 4

Special Melody: *Thou Who wast raised up*

July 15th

Martyrs Cyricus & His Mother Julitta of Tarsus

Apolytikion

Byzantine Chant Tone/Mode 4

Special Melody: *Thou Who wast raised up*

Bless - ed Ju - lit - ta, Christ God's ra - tion - al ewe - lamb,

with ho - ly Cyr - i - cus, her three - year - old off - spring, stood at the

judg - ment seat and with au - thor - i - ty and great bold - ness

they pro - claimed the true Faith of the Chris - tians. In no wise were

they a - fraid of the threats of the ty - rants; and now in

Heav - en, wear - ing pre - cious crowns, they both re - joice as they

stand be - fore Christ our God.

Saint Vladimir Great Prince of Kiev Equal to the Apostles

July 15

Apolytikion

Fourth Mode

Thou wast like a merchant who seek - eth a good - ly pearl,

O glo - ri - ous Sov - 'reign Vlad - i - mir, sit - ting on the

height of the throne of the moth - er of cit - ies, God - pro -

tect - ed Ki - ev. Search - ing and send - ing to the im -

pe - ri - al cit - y to know the Or - tho - dox Faith, thou didst find



Troparion of the Resurrection 6.5

Byzantine Tone 5

Basil Kazan
(1915 - 2001)

Ison

Let us be - liev - ers praise _____ and wor - ship the

Word, co - e - ter - - - nal with the Fa - - ther

and the Spir - it, born of the Vir - gin for our sal - va - - - tion; for he took plea - sure in as - cend - - ing the Cross in the

flesh, to suf - fer death, and to raise _____ the

dead by his glo - - ri - ous re - sur - rec - - tion.

(Sung on the Sunday between Oct. 11-17, the Sunday after Ascension, and the Sunday between July 13-19.)

The Sunday of the Holy Fathers

Apolytikion

Byzantine Chant Tone 8/Plagal Fourth Mode

Chadi Karam

Un. D Un. F

Thou, O Christ, art our God of ____ ex - - ceed - - ing ____ praise

C

Who didst es - tab - - lish our ho - ly Fa - - thers as lu - mi - nous stars

Un. F C

up - - on earth, and through them didst guide us un - to the true ____ Faith,

1,2. F C Un. F C

O most mer - ci - ful One, glo - ry ____ to ____ Thee.

3. F D C Un.

O most mer - ci - ful One, glo - ry to Thee.

Come Let Us Worship

nazo zakkak

Soprano
Alto

Tenor
Bass

Come, let us wor - ship and fall down be - fore Christ,

This musical score consists of two staves. The top staff is for Soprano and Alto voices, and the bottom staff is for Tenor and Bass voices. The music is in common time with a key signature of one flat. The vocal parts enter sequentially, starting with the Alto, followed by the Soprano, then the Tenor, and finally the Bass. The lyrics "Come, let us worship and fall down before Christ," are written below the notes.

Majestic, Slow

S
A

ff O _____ Son of God, Who art ris - en from the dead,
(won-drous in the saints,)

T
B

ff O _____ Son of God, Who art ris - en from the dead,
(won-drous in the saints,)

This musical score consists of two staves. The top staff is for Soprano and Alto voices, and the bottom staff is for Tenor and Bass voices. The dynamic is marked as **ff**. The vocal parts enter sequentially, starting with the Alto, followed by the Soprano, then the Tenor, and finally the Bass. The lyrics "ff O _____ Son of God, Who art ris - en from the dead,
(won-drous in the saints,)" are written below the notes.

S
A

save us who sing - to Thee, al - le - lu - ia.

T
B

save us who sing - to Thee, al - le - lu - ia.

This musical score consists of two staves. The top staff is for Soprano and Alto voices, and the bottom staff is for Tenor and Bass voices. The vocal parts enter sequentially, starting with the Alto, followed by the Soprano, then the Tenor, and finally the Bass. The lyrics "save us who sing - to Thee, al - le - lu - ia." are written below the notes.

Entrance Hymn

7-A

Dmitri V. Razumovsky
(1818 - 1898)

Adapted into English by
Priest Michael G. H. Gelsinger
(1890 - 1980)

Entrance Hymn - Hierarchical 7-C

During the singing of the entrance hymn (eisodikon) by the bishop and clergy, the choir sings *Many years, master* (once) as the bishop blesses with the dikirion and trikirion. The choir may then repeat the refrain *Save us, O Son of God* before the bishop sings the first apolytikion after the Little Entrance. Then all the other apolytikia are sung by the choir/chanter. It is usual for the bishop and clergy to sing the kontakion.

Byzantine Tone 2

Slowly



Archpriest James C. Meena
(1923 - 1995)

Soprano Alto

Save_ us, O Son of God, (weekdays) who art ris - en
who art won - drous

Tenor Bass

from in the dead, saints, who

sing to thee: Al - le lu - - - ia.

Ss. Peter and Paul Apolytikion (A)

8-C

Priest Antony Bassoline
(1944 - 1993)
Adapted by
Christopher Holwey

Byzantine Tone 4

Ison O fore - most in the ranks of A - pos - tles,

and teach - ers of the world, Pe - ter and Paul,

in - ter - cede with the Mas - ter of all

to grant peace un-to* the world and to our souls the great mer - cy.

*Nassar's text of "safety to the world" has been changed to "peace unto the world."

Ss. Peter and Paul

8-C

Apolytikion (B)

Byzantine Tone 4

Priest Antony Bassoline

(1944 - 1993)

Adapted by Christopher Holwey

Soprano
Alto

O fore - most in the ranks_ of A - pos - tles,

and teach - ers of the world, Pe - ter and Paul,

in - ter - cede with the Mas - ter of all

to grant peace un-to* the world and to our souls the great_ mer - cy.

*Nassar's text of "safety to the world" has been changed to "peace unto the world."

Kontakion Usual Sundays

9-A

Arranged by
Dr. Frederick T. Karam
(1926 - 1978)

Byzantine Tone 2

$\text{♩} = 126$

Soprano
Alto

Tenor
Bass

O un-dis-put-ed in-ter-ces-sor of Christ-i-ans,

The musical score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. It features a vocal line with a melodic line above it. The lyrics are: "the med - i - a - trix, who is un - re - ject - ed". The bottom staff is in bass clef, C major (no sharps or flats), and common time. It provides harmonic support with sustained notes and chords.

The image shows a musical score for two voices. The top staff is in soprano C major (G clef) and the bottom staff is in bass F major (C clef). The lyrics are: "by the Cre - a - tor. Turn not a - way from the". The music consists of eighth and sixteenth note patterns.

poco rall.

voice of our pe - ti - tions, though we be sin - ners.

9-A

Kontakion
F. Karam

a tempo

Come to us with aid in time,
who cry unto

poco rall.

thee in faith,
for thou art good.

a tempo

Has - ten to us with in-ter - ces - sions, O The - o - to - kos, who dost

rit.

ev - er in - ter - cede for those who hon - or thee.

Trisagion Hymn

10-C

Emelian M. Vitoshinsky
 (Early 20th Centruy)
 Adapted into English by
 Priest Michael G. H. Gelsinger
 (1890 - 1980)

Soprano
Alto

Lord, have mer - cy. A - men.

Tenor
Bass

Sing 3 times

Ho - ly God, Ho - ly and_ Might - y,

Ho - ly and im - mor - tal: have_ mer - cy on us.

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,

10-C

Trisagion Hymn E. Vitoshinsky

both now and ev - er and un - to a-ges of a-ges. A - men.

Ho - ly and Im - mor - tal: have_ mer - cy on us.

Ho - ly God, Ho - ly and_ Might - y,

Ho - ly and Im - mor - tal: have_ mer - cy on us.

The Trisagion Hymn

10-F

Archpriest John Finley

S Sing 3 times

Soprano
Alto

Tenor
Bass

Lord, have mer-cy. A-men. Ho - ly God, Ho - ly Might - y,

Ho - ly Im - mor - tal One, have mer - cy on

us, have mer - cy on us.

Glory be to the Fa-ther and Son and to the Ho - ly Spir - it,

Fine

10-F

The Trisagion Hymn J. Finley

Musical notation for the first part of the Trisagion Hymn. The music is in G major (two sharps) and common time. It consists of two staves: treble and bass. The lyrics are:

now and ev - er, - and un-to - a-ges of a - ges. A - men.

D.S. al Fine

Musical notation for the second part of the Trisagion Hymn, starting with "D.S. al Fine". The music continues in G major (two sharps) and common time. It consists of two staves: treble and bass. The lyrics are:

Ho - ly Im - mor - tal, have mer - cy on us.

Trisagion Hymn

For Hierarchical Divine Liturgy

11-A

Adapted and arranged by
Archpriest James C. Meena
(1923 - 1995)

Byzantine Tone 2

First Section

Soprano Alto

Lord, have mer - cy. A - men.

Tenor Bass

Choir: First and third time

Clergy: Second and fourth time

A - ghi - os _____ The - os, _____

A - ghi - os _____ Is - chi - ros, _____ A - ghi - os A -

tha - na - tos, e - le - i - son _____ i - mas..,

11-A

Trisagion Hymn

First Section

J. Meena

Dho - xa Pa - tri ke I - o ke A - ghi - o Pnev - ma - ti,

ke - nin - ke a - i ke is tus e - o - nas ton e -

o - non. A - min. A - ghi - os A - tha - na - tos, e -

le - - - i - son i - mas._____

Continue on to either page 3 (long version)
or page 6 (short version)

Trisagion Hymn

Second Section - Long Version

11-A

Unison, ISON = G

mf

A - - - ghi - - - os

o _____ The - os.

Is pol - la____ e - ti Dhes - po - ta.

A - - - - - ghi

os _____ Is - - - - -

chi - ros.

Is - pol - la____ e - ti Dhes - po - ta.

f A - - - - - ghi...____ A - ghi - - os

The Bishop, standing in the holy doors, facing west, intones: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*"

The Bishop again intones: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*"

11-A

Trisagion Hymn

Second Section

Long Version

A - - - tha - - - - - na____

ne__ A - tha - na - - tos._____

The Bishop again intones: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*"

Is pol - la____ e - ti Dhes - po - ta.

e - - - le - i - son____ i - mas.____

Trisagion Hymn
Third Section
Short Version

11-A

Deacon: *Dhinamis!*

maestoso

a tempo

Dhi - na mis! A - ghi - os

The - os, A - ghi - os

Is - chi - ros, A - ghi - os A -

tha - na - tos, e - le - i - son i - mas..

Trisagion Hymn

11-A

Deacon: *O Lord, save the faithful,*

Concluding Section

or *Yarub khallis il mumineen,*

or *Kyrie soson tous evsevis.*

Byzantine Tone 3

Soprano
Alto

Tenor
Bass

1. * * O Lord
2. * Ya - rab khal - - - lis il
3. Ky - ri - e so - - - son tous

save the faith ful.
mu - mi - neen.
ev - se vis.

Deacon: *O Lord, save those of true worship,*

or *Yarab khallis il hasanil 'ibada(t).*

4. * O Lord
5. Ya - rub khal - - - lis il

* * save those of true wor - - - - ship.
ha - sa - nil 'i - ba - da(t).

* Omit these notes when singing this verse.

11-A

Trisagion Hymn Concluding Section

Deacon: *And grant this to us!*
or *Wastajib lana!*

6. And _____ grant _____ this _____ to us!
7. Wa - sta - jib la - na! _____

8

12-A

Gospel Responses

Kievan Chant

Tone 1

Adapted into English by
Professor Michael Hilko
(1905 - 1974)

J = 112

mf Al - le - lu - - - ia! Al - le - lu - - ia!

rit. Al - - - - le - lu - - ia! *And to thy spir - it.

Sing before and after the reading of the Gospel

Glo - - ry to thee, O Lord, glo - - ry to thee.

**Man - y years, mas - ter.

* When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit," and NOT "Many years, master."

**At the conclusion of the reading of the Gospel, the choir sings "Glory to thee, O Lord, glory to thee" immediately followed by "Many years, master" as the bishop blesses the congregation with the Gospel book.

Epistle & Gospel Responses

(In some traditions, and/or on Feast Days,
the Alleluia is repeated after each chanting of the verses.)

Christopher Holwey

mf With life

Soprano
Alto
Tenor
Bass

6

lu, Al - le - lu - ia!
And with thy spir - it.

11 Before Gospel

Glo - ry to thee, O Lord, glo - ry to thee.

15 After Gospel

Glo - ry to thee, O Lord, glo - ry to thee.

for Ray George
Cherubic Hymn

(on Znamen themes)

Slowly and quietly (reverently).

Fr. Sergei Glagolev
(1996)

A musical score for a single voice. The key signature is one sharp (F#), and the time signature is 8/2. The vocal line begins with a dynamic of *p*. The lyrics "We _____ who mys - tic' - ly rep - - re - sent," are written below the notes.

We _____ who mys - tic' - ly rep - - re - sent,

The music continues with the same key and time signature. The vocal line begins with a dynamic of *mp*. The lyrics "rep - re - sent the che - - - - ru - bim," are written below the notes.

rep - re - sent the che - - - - ru - bim,

The music continues with the same key and time signature. The vocal line begins with a dynamic of *p*. The lyrics "rep - re - sent the che - - - - ru - bim, and ___" are written below the notes.

rep - re - sent the che - - - - ru - bim, and ___

The music continues with the same key and time signature. The vocal line begins with a dynamic of *mp*. The lyrics "and ___" are written below the notes.

The music continues with the same key and time signature. The vocal line begins with a dynamic of *mp*. The lyrics "sing to the Life - giv - ing Trin - i - ty, the" are written below the notes.

sing to the Life - giv - ing Trin - i - ty, the

Soprano (Treble clef) and Basso continuo (Bass clef) staves. Key signature: one sharp. Measure 1: Soprano has eighth-note chords on A and E. Basso continuo has eighth-note chords on D and G. Measure 2: Soprano has eighth-note chords on E and A. Basso continuo has eighth-note chords on G and C. Measure 3: Soprano has eighth-note chords on A and E. Basso continuo has eighth-note chords on D and G.

thrice - ho - ly hymn, thrice - ho - ly hymn,

Soprano (Treble clef) and Basso continuo (Bass clef) staves. Key signature: one sharp. Measure 3: Soprano has eighth-note chords on E and A. Basso continuo has eighth-note chords on G and C. Measure 4: Soprano has eighth-note chords on A and E. Basso continuo has eighth-note chords on D and G.

sing——— the thrice - ho - ly hymn,

Soprano (Treble clef) and Basso continuo (Bass clef) staves. Key signature: one sharp. Measure 5: Soprano has eighth-note chords on E and A. Basso continuo has eighth-note chords on G and C. Measure 6: Soprano has eighth-note chords on A and E. Basso continuo has eighth-note chords on D and G.

let us now——— lay a - side——— all——— earth - ly cares,

(bring out the inner voices)

Soprano (Treble clef) and Basso continuo (Bass clef) staves. Key signature: one sharp. Measure 7: Soprano has eighth-note chords on E and A. Basso continuo has eighth-note chords on G and C. Measure 8: Soprano has eighth-note chords on A and E. Basso continuo has eighth-note chords on D and G.

now lay a - side——— all——— earth - ly care,

Musical score for the first section of the hymn. The key signature is one sharp (F#). The music consists of two staves: treble and bass. The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. The lyrics "lay a-side all earthly care. A-men." are written below the notes. Measure 1 ends with a fermata over the bass note. Measure 2 begins with a bass note followed by a sustained note. Measure 3 shows a transition to a new section.

A little faster.

Musical score for the second section of the hymn, marked "A little faster." The key signature remains one sharp (F#). The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. The lyrics "That we may receive the King of all who comes in -" are written below the notes. Measure 1 ends with a fermata over the bass note. Measure 2 begins with a bass note followed by a sustained note. Measure 3 shows a transition to a new section.

Musical score for the third section of the hymn. The key signature remains one sharp (F#). The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. The lyrics "vis - i - bly up - borne by the an - gel - ic host." are written below the notes. Measure 1 ends with a fermata over the bass note. Measure 2 begins with a bass note followed by a sustained note. Measure 3 shows a transition to a new section.

Musical score for the final section of the hymn. The key signature remains one sharp (F#). The treble staff shows eighth-note chords and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. The lyrics "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!" are written below the notes. Measure 1 ends with a fermata over the bass note. Measure 2 begins with a bass note followed by a sustained note. Measure 3 shows a transition to a new section.

Cherubic Hymn

p ♩ = 50 gentle Christopher Holwey

A - men. We ____ who mys - ti - c'ly, we ____ who

5 mys - ti - c'ly rep - re - sent the cher - - u - bim,

9 rep - re - sent the cher - - - - - u - bim,

13 and sing to the Trin - i - ty, to the life - giv - - ing

13-H

Cherubic Hymn
C. Holwey

17 ***mf***

Trin - i - ty, to the life - giv - ing Trin - i -

21 ***mp***

ty the thrice - ho - ly hymn,

26 ***p*** gentle, then build ***mp*** ————— ***mf***

let us lay a - side, let us now lay a -

30 ***f*** ***mf*** —————

side all earth - ly care, lay a - side all

f ***mf*** —————

Cherubic Hymn
C. Holwey

34 *mp*

38 *p* *last time*

43 $\text{♩} = 130$ *crisp, with life* *gradual crescendo*

46 *f*

Antiochian Orthodox Christian Archdiocese 5/30/17 Rev. 3 CAH

13-H

Cherubic Hymn

C. Holwey

49

all who comes in - vis - i - bly up - borne by the An - gel - ic

54

mp

mf

Hosts, An - gel - ic Hosts. Al - le - lu - ia! Al - le - lu - ia!

mp

mf

59

f

1.

rit.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

64

2. (Optional ending)

rit.

lu - ia! Al - le - lu - ia!

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings
Many years, master (once) as the bishop blesses the congregation.
Sing it straight, using the same note as the "ia" of the final Alleluia.]

Litany of the Anaphora

14-A

Russian Traditional

Adapted into English by
Professor Michael Hilko
(1905 - 1974)

Repeat as needed

Repeat as needed (1965 - 1974)

Lord, have mer - cy. Grant this, O Lord.

To thee, O Lord. A - men.

*And to thy spir - - - it.

Fa - ther, Son and Ho - ly Spir - - it: the Trin - i - ty,

one in es - - sence and un - di - vid - ed.

Adapted into English by Professor Michael Hilk from the works of Dmitri Bortniansky

1.**

*When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit" and NOT "Many years, master."

****Please note:** When there is a concelebration, sing #2, "I will love thee...", on page 2 instead.

Litany of the Anaphora

Christopher Holwey

Soprano
Alto
Tenor
Bass

moving

1-1.

Lord, have mer - cy. Lord, have mer - cy.

1-2.

Lord, have mer - cy.

2-1.

Grant this, O Lord.

2-2.

Grant this, O Lord.

2-3.

Grant this, O

13

Lord. To thee, O Lord.

17

A - - - men. And to thy spir - it.

8

21 *mf* * (When one priest is serving)

Fa - ther, Son, and Ho - ly Spir - it, the

mf

Trin - i - ty one in es - - - sence,

26

and un - di - vid - ed.

rit.

8

33 *mf* * (When two or more priests are serving.)

I will love Thee, O Lord my Strength, the

Lord is my firm Foun - da - tion, my Ref - uge,

and my De - liv - er - er.

The Anaphora

16-B

V. Lirin Op. 16
(late 19th century)

Adapted into English by
Priest Michael G. H. Gelsinger
(1890 - 1980)

Soprano
Alto

Tenor
Bass

A mer - cy of peace, — a sac - ri - fice

of praise. And with thy spir - it.

We lift them up un - to the Lord.

It is meet and right, meet and right to

16-B

The Anaphora
Lirin/Gelsinger

wor - ship Fa - ther, Son and Ho - ly Spir - it: the Trin - i - ty,

one in es - sence and un - di - vid - ed.

Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth; heav -

ven and earth are full of thy glo - ry: Ho - san - na in the high -

The Anaphora
Lirin/Gelsinger

16-B

Musical score for the first section of The Anaphora. The music is in G minor (indicated by a 'B' with a sharp sign) and common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

est. Bless-ed is he, is he that com-eth in the
Bless-ed is he,

Musical score for the second section of The Anaphora. The music continues in G minor and common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

name of the Lord. Ho - san - na, ho - san - na

Musical score for the third section of The Anaphora. The music continues in G minor and common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

in the high - - - est. A - men.

Musical score for the final section of The Anaphora. The music continues in G minor and common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

A - men. A - - - - men.

16-B

The Anaphora
Lirin/Gelsinger

We praise _____ thee, we bless _____

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music features eighth-note patterns with various rests and grace notes. The lyrics "We praise _____ thee, we bless _____" are written below the notes.

thee, we give thanks _____ to thee, O Lord.

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music includes eighth and sixteenth-note patterns. The lyrics "thee, we give thanks _____ to thee, O Lord." are written below the notes.

And we be - seech _____ thee, O our

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music features eighth-note patterns with rests. The lyrics "And we be - seech _____ thee, O our" are written below the notes.

God,____ we be - seech thee, O our God.

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music includes eighth and sixteenth-note patterns. The lyrics "God,____ we be - seech thee, O our God." are written below the notes.

Anaphora

Christopher Holwey

Musical score for 'And with thy spirit'. The top staff is in treble clef, B-flat key signature, and common time (indicated by '6'). The lyrics 'And with thy spir - it.' are written below the notes. The bottom staff is in bass clef, B-flat key signature, and common time (indicated by '3'). The lyrics 'We lift them up un - to the' are written below the notes. The music consists of eighth and sixteenth note patterns.

A musical score for two voices. The top voice (Soprano) starts with a forte dynamic (f) in common time, with lyrics "Lord. It is meet and right," followed by a repeat sign. The bottom voice (Bass) begins with a dotted half note. The music continues with a forte dynamic (f) and lyrics "meet and right to". The score includes a bass clef, a key signature of one flat, and a bass staff.

Musical score for organ and choir, page 16, measures 16-17. The score consists of two staves: an upper staff for organ and a lower staff for choir. The organ part features a treble clef, a key signature of one flat, and a common time signature. The choir part features a bass clef, a key signature of one flat, and a common time signature. The lyrics for the choir are: "wor - ship Fa-ther, Son and Ho - ly Spir - it: the". The organ part includes sustained notes and grace notes.

21

rit.

26

27

28

29

30

31

f

32

33

34

35

36

mf

41

Bless - ed is he that com-eth in the name of the

45 *f rit.*

Lord. Ho - san - na in the high - est.

50 *mp* *d=80* *slowly & prayerfully*

A - men.

mp

A - - - - men.

55 *p* with faith and love *mp*

We praise thee, we bless thee, we give

60 *mf*

thanks un - to thee, O Lord, we give thanks un - to

64 *mp* rit.

thee, O Lord, and we pray un - to thee, our

rit.

67 *pp*

God, O our God.

It is Truly Meet

altered and edited for the Antiochian Archdiocese of North America

$\text{♩} = 76$

mp

nazo zakkak

Soprano
Alto

Tenor
Bass

It is truly meet to bless thee O The - o - to - kos,

10

S
A

T
B

ev - er bless - ed_ and _ most pure and the Moth-er_ of our God. More_

More_

S
A

T
B

hon' - ra - ble than the Cher - u - bim and more glo - ri - ous, be -

S

T
B

your

and com - pare than the

Se

r - a - phim.

Who with -

f

f

It Is Truly Meet
It is Truly Meet - nazo zakkak

S A

T B

15

out cor - rup - tion,

gav - est birth to ___ God _____ the_

17

the_

S A

T B

18

Word.

True___

The - o - - to - - kos, we

mp

19

mp

S A

T B

21

thee._____

mag - ni - fy___

(mag - ni - fy___ thee.)

thee._____

Litany Before the Lord's Prayer 18-A

Russian Traditional

English adaptation from the Russian by
Professor Michael Hilko
(1905 - 1974)

To The Lord's Prayer -->>

- * When a priest is serving with a deacon, or a bishop is serving with a priest (or priests) and/or deacon, the first response of the choir to "*Among the first...*" is "*Amen*." When the bishop is serving, and the priest(s) repeat(s) "*Among the first...*", the response is again "*Amen*", unless there is no deacon, and the choir will respond with "*And of all mankind*." When the deacon finally says "*And for those who offer these precious and holy gifts ... and of all mankind*", then the choir responds with "*And of all mankind*." If a priest is serving alone, this first "*Amen*" is omitted, and the choir will only respond with "*And of all mankind*."

** These next three responses may be omitted at the priest's discretion.

And of All Mankind

nazo zakkak

Soprano
Alto

Tenor
Bass

A - men. And of all man - kind.

A - men. And to thy spir - it.

After the Lord's Prayer 20-A

English adaptation from the Russian
by Professor Michael Hilko
(1905 - 1974)

Soprano Alto

p A - men. **mp** And to thy spir - it.

Tenor Bass

p To thee, O Lord. A - men. A - men.

One is Holy

English adaptation from the Russian
by Professor Michael Hilko
(1905 - 1974)

Slowly $\text{♩} = 72$

Soprano Alto

p One is Ho - ly, One is Lord: Je - sus Christ,

Tenor Bass

p to the glo - ry of God the **mf** Fa - ther. **p** A - men.

Responses Before & After Lord's Prayer

If bishop is present,
sing Amen first.

Christopher Holwey

Soprano
Alto

6

10

14

A - men.
And of all man - kind.
A - men.

And with thy spir - it.
Lord, have mer - cy.

Lord, have mer - cy.
Lord, have mer - cy.

Grant this, O Lord.
Grant.
this,____ O Lord.

19

Grant this, O Lord. To thee, O Lord. A - men.

25

And to thy spir - it. To thee, O Lord. A - men.

31

p ♩=80 *mp*

A - men. One is ho - ly, One is Lord: Je-sus

37

mf *mp* *mf* *mp*

Christ, to the glo - ry of God the Fa - ther. A - men.

COMMUNION HYMN No. 7

Psalm 103:5

He Maketh His Angels Spirits

Byzantine Tone 8

Arranged by Michael G. Farrow

Refrain:

He mak - - - eth His an - gels spir - its,

and His min - is - ters a _____ flame of fire.

Verses:

- (1) Who establisheth the earth in the sureness thereof; it shall not be turned back for ever and ever. (*Psalm 103:6*)
- (2) The abyss like a garment is His mantle; upon the mountains shall the waters stand. (*Psalm 103:7*)
- (3) At Thy rebuke they will flee, at the voice of Thy thunder shall they be afraid. (*Psalm 103:8*)

Al - le - lu ia!

Al - le - lu ia!

COMMUNION HYMN No. 18

Psalm 111:6

The Just Shall Be

Byzantine Tone 8

Arranged by Michael G. Farrow

Refrain:

1. The just shall be in ev-er-last - ing re-mem - brance;
2. *In ev - er - last - ing re-mem-brance shall the right-eous be;

he shall not be a - fraid of e - vil tid - ings.

Verses:

(1) His heart is ready to hope in the Lord; his heart is established, he shall not be afraid, until he look down upon his enemies. (*Psalm 111:7*)

(2) He hath dispersed, he hath given to the poor, his righteousness abideth unto ages of ages; his horn shall be exalted with glory. (*Psalm 111:8*)

(3) The sinner shall see and be angered, he shall gnash with his teeth and melt away; the desire of the sinner shall perish. (*Psalm 111:9*)

Al - le - lu - ia! Al - le - lu - ia!

The Communion Hymn

Praise Ye The Lord

(Chant the verses from Psalm 148 in between the singing of the Communion Hymn, and conclude with the singing of Alleluia!)

Christopher Holwey

Verses:

- (1) Praise Him, all ye His angels; praise Him, all ye His hosts. (Psalm 148:2)
 - (2) Praise Him, O sun and moon; praise Him, all ye stars and light. (Psalm 148:3)
 - (3) Praise Him, ye heavens of heavens, and thou water that art above the heavens. (Psalm 148:4)
 - (4) Let them praise the name of the Lord; for He spake, and they came to be;
He commanded, and they were created. (Psalm 148:5)

12 *Last time only*

12 *Last time only*

Al - le - lu - ia. Al - le - lu - ia.

16

Al - le - lu - ia. Al - le - lu - ia.

8

21 *With life*

Priest: With fear of
God and faith and
love, draw near.

Bless - ed is He that com - eth in the

mf

25 *Slower, more majestic*

Name of the Lord; the Lord is God and hath re -

vealed _____ Him - self un - to us.

Before Communion

23-A

English adaptation from the Russian
by Professor Michael Hilko
(1905 - 1974)

Soprano Alto

$\text{J} = 170$ Quickly

mf

Bless-ed is he that com - eth in the name of the Lord;

Tenor Bass

the Lord is God and hath re - vealed him - self un - to us.

Editor's Note: This hymn may be transposed up to F-major to accomodate the previous hymn setting.

People's Communion Hymn 24-A

Byzantine Tone 8

Frederick T. Karam
(1926 - 1978)

Re - ceive me to - day, O Son of

God, as par - tak - er of thy mys - ti - cal

sup - per; for I will not speak,

p for I will not speak of thy mys - ter - y to thine

24-A

People's Communion Hymn F. Karam

en - e - mies, nei-ther will I give thee a kiss as did
will I

Ju - - - das; but like the thief will will

I con - fess. thee: Re - mem - ber me, O Lord, re -

mem - ber me, O Lord, in thy king - - - dom.

We Have Seen the True Light **25-A**

Russian Tone 2

Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)

Soprano
Alto

We have seen the true _____ light,

Tenor
Bass

_____ >

we have re - ceived the heav - en - ly Spir - it, we have found the

true faith, wor - ship - ping the un - di - vid - ed Trin - i - ty,

rit.

for he hath saved _____ us.

We Have Seen the True Light **25-F**

Nicholai Kedrov, Sr.*
(1871 - 1940)

Soprano
Alto

We have seen the true _____ light, we have re - ceived the

Tenor
Bass

heav - en - ly Spir - it, we have found the true _____ faith,

wor - ship - ping the un - di - vid - ed Trin - i - - ty, for

he _____ hath save _____ us.

* The key was lowered and other adaptations were made to the original Kedrov setting.

Let Our Mouths Be Filled

26-A

Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)

Russian Tone 2

Soprano Alto

A - men. Let our mouths be filled with thy praise, O Lord,
that we may sing of thy glo - ry; for thou hast per - mit - ted us
to par - take of thy ho - ly, di-vine, im-mor-tal and life-giv-ing mys - ter - ies.
Es - tab - lish us in thy sanc - ti - fi - ca - tion,

26-A

Let Our Mouths Be Filled M. Hilko

The musical score consists of three staves of music for three voices: Soprano (treble clef), Alto (C-clef), and Bass (F-clef). The key signature is G minor (one flat). The time signature changes from common time to 8/8. The lyrics are:

that all the day long we may med - i - tate up - on thy right - eous - ness.

rit.

Al - le - lu - ia. Al - le - lu - ia.

Al - - - le - lu - - - ia.

Let Our Mouths Be Filled

26-F

Nicholai Kedrov, Sr.
(1871 - 1940)
Adapted by
Archpriest John Finley

Soprano Alto

mf A - men. Let our mouths be_ filled with thy praise,

O_ Lord, that we may sing_ of thy glo - ry,

for thou_ hast per - mit - ted us to par - take of thy

ho - ly, di - vine, im - mor - tal and life - giv - ing Mys - ter - ies.

26-F

Let Our Mouths Be Filled Kedrov/Finley

Musical score for the first system of the hymn. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The lyrics are:

Es - tab - lish us in thy sanc - ti - fi - ca - tion, that all the

Musical score for the second system of the hymn. The music continues in common time, key signature is one flat. The vocal line includes a melodic line with eighth and sixteenth notes, supported by the piano's harmonic progression. The lyrics are:

day we may med - i - tate up - on thy right - eous - ness.

Musical score for the third system of the hymn. The music remains in common time, key signature is one flat. The vocal line concludes with the final phrase of the verse. The piano accompaniment provides harmonic support. The lyrics are:

Al - le - lu - ia. Al - le - lu - - - ia. Al - le -

Musical score for the fourth system of the hymn. The music is in common time, key signature is one flat. The vocal line begins with a melodic line, followed by a sustained note. The piano accompaniment provides harmonic support. The lyrics are:

lu - - - ia.

Litany - End of Service

The musical score consists of four staves of music for three voices: Soprano, Alto, and Tenor/Bass. The music is in common time and includes lyrics in English and Japanese (nazo zakkak).

Section 1: The first section starts with a piano dynamic. The lyrics are "Lord, have mercy." The vocal parts enter at different times: Alto at the beginning, followed by Soprano and Tenor/Bass.

Section 2: The second section begins with a piano dynamic. The lyrics are "Lord, have mercy." The vocal parts enter at different times: Tenor/Bass at the beginning, followed by Alto and Soprano.

Section 3: The third section starts with a piano dynamic. The lyrics are "To Thee, O Lord. Amen." The vocal parts enter at different times: Tenor/Bass at the beginning, followed by Alto and Soprano.

Section 4: The fourth section starts with a piano dynamic. The lyrics are "In the Name of the Lord. Lord, have mercy." The vocal parts enter at different times: Soprano at the beginning, followed by Alto and Tenor/Bass.

Final Chorus: The final section starts with a piano dynamic. The lyrics are "Amen." The vocal parts enter at different times: Tenor/Bass at the beginning, followed by Alto and Soprano.

Blessed be the Name

Allegro 1 2

Soprano
Alto

Tenor
Bass

nazo zakkak

Bless - ed be___ the Name of the Lord _____

S
A

T
B

hence - forth and ____

S
A

T
B

for - ev - er -
more. _____

S
A

T
B

3

Bless - ed be___ the Name of the Lord _____

Blessed be the Name - nazo zakkak

Soprano (S) and Alto (A) parts in G clef, 2/4 time, key signature one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are: hence - forth and _____ for - ev - er - . The Alto part has a sustained note on the first beat of the second measure.

Soprano (S) and Alto (A) parts in G clef, 2/4 time, key signature one flat. The vocal line continues with eighth and sixteenth note patterns. The lyrics are: more, _____ for - ev - er - more. The Alto part has a sustained note on the first beat of the second measure. The conductor's instruction "rit.-watch conductor" is written above the staff.

rit.-watch conductor

Dismissal

29-A

Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)

Priest: *Let us pray to the Lord.*

Soprano Alto

Lord, have mer - cy.

Tenor Bass

Bishop: *The blessing of the Lord and his mercy come upon you through his divine grace and love for mankind, always, now and ever, and unto ages of ages.*

Bishop: *Glory to thee, O Christ our God and our hope, glory to thee.*

A - men. Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,
both now and ev - er, and un - to a - ges

of a - ges. A-men. Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

Mas - - - ter, bless.
(Fa - - - ther, bless.)

Preserve O Lord (Ton Dhespotin) 30-A

Byzantine Tone 2

(For the Bishop Only)

Adapted and arranged by
Archpriest James C. Meena
(1924 - 1995)

Maestoso $\text{♩} = 108$

Soprano
Alto

Tenor
Bass

Pre - serve, O Lord,__ our mas - ter and__ chief__ priest,
Ton dhes - po - tin ke__ ar - chi - e - re - a__ i - mon,

and grant__ him man - y years. Man - y years to__thee, mas -
ky - ri - e phi - la - te. Is pol - la e - ti, dhes - po -

ter. Man - y years to__thee, mas - ter. Man - y years un - to
ta. Is pol - la e - ti, dhes - po - ta. Is pol - la e - ti,

thee, O mas - - - - ter. A - men!
dhes - po - ta.

*This hymn is sung at the end of the service as the bishop is pronouncing the benediction prayer, "May Christ our true God ... ", and before the priest says the closing phrase, "Through the prayers of our holy master ... and save us." After this, the choir sings the final *Amen*.

POLYELEOS

Psalm 135

adapted by Hieromonk Seraphim (Dedes) and
Hieromonk Ephraim from the Athonite melody as written
by Hieromonk Gregory of Simonos Petras Monastery

First Mode

1

O give thanks_ un - to the Lord,_ for He_ is

good._ Al - le - lu - i - a. For His

mer - cy en - dur - - - eth for - ev - er. Al - le -

lu - i - a.

2

O give thanks_ un - to the God_ of gods._

Al - le - lu - i - a. For His mer - cy en - dur - -

eth for - ev - er. Al - le - lu - i - a.

3

D

O give thanks un - to the Lord of lords.

C D

Al - le - lu - i - a. For His mer-cy en - dur - .

C D

eth for - ev - er. Al - le - lu - i - a.

4

C D G

To Him Who a - lone hath wrought great.

D C D

won - ders. Al - le - lu - i - a. For His mer-cy en - .

> C D

dur - eth for - ev - er. Al - le - lu - i - a.

5

C D G D

To Him that made the heav-ens with un - der - stand - ing.

C D >

Al - le - lu - i - a. For His mer-cy en - dur - .

C D

eth for - ev - er. Al - le - lu - i - a.

6

To Him that es - tab - - lished the earth up - on the

wa -ters. Al - le - lu - - i - a. For His mer-cy en -

dur - - eth for - ev - er. Al - le - lu - - i - a.

23

Un. D G
For in our hu - mil - - i - a - tion the Lord re -

D C G
mem - bered us. Al - le - lu - - i - a.

D C G
For His mer - cy en - dur - - - eth for - ev - - er.

D C G
Al - le - lu - - i - a.

24

C D G
And re - deemed us from - our en - - e - mies.

C D >

Al - le - lu - i - a. For His mer-cy en - dur -

C D >

eth for - ev - er. Al - le - lu - i - a.

25 D G > D C

He that giv - eth food to all____ flesh. Al - le -

D >

lu - i - a. For His mer - cy en - dur -

C D >

eth for - ev - er. Al - le - lu - i - a.

26 D > C

O give thanks_ un - to_ the God_ of heav - en. Al - le -

D >

lu - i - a. For His mer - cy en - dur -

C D >

eth for - ev - er. Al - le - lu - i - a.

LORD Have MERCY

Petitions are intoned
at G and/or C

Plagal Fourth Mode

English Adaptations by
Hieromonk Ephraim

1 C

2 C

by John Pallasis (d. 1942)

Lord, have mer cy. Lord, have mer - cy.

3 C

4 G F C

Lord, have mer - cy. Lord, have mer - cy.

5 D C

6 D G↓ C

Lord, have mer - cy. Lord, have mer - cy.

7 D C

Lord, have mer - - - - cy.

Repeat as needed

C

C

Deacon John El Massih

Lord, have mer - cy. Lord, have mer - cy.

C G↓ C C

To thee, O Lord. Amen.