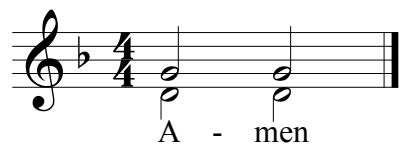


Great Ektenia

1

♩ = 96



2 *English*

(1) Lord, have mer - cy.

4 *Slavonic*

(2) Ghos - po - di, po - mi - luy.

6 *Greek*

(3) Ky - ri - e, e - le - i - son.

8 *Arabic*

(4) Ya, rab - bur - ham.

10 *Georgian*

*

(5) Up' - a - lo sheg - vit - ska - le.

12 *Romanian*

(6) Doamne, mi - luy - esh - te.

14

To Thee O Lord. A - men.

* When bishop is present and his name is commemorated sing "Many years Master!"

Refrain of the First Antiphon

2-A

Russian Imperial Court Chant

Music by: Aleksei Lvov

Arranged by: Hilko

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

O Sav - iour, save us. Fine

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

2. Both now and e - ver, and un - to a - ges of a - ges. A - men. D.C. al Fine

Small Litany

3

Professor Michael Hilko
(1905 - 1974)

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

The first system of the musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves: a treble staff and a bass staff. The melody is simple, using quarter notes and half notes. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." with hyphens under "mer" and "cy" to indicate syllables across notes.

To thee, O Lord. A men.

The second system of the musical score continues in the same 4/4 time and Bb key signature. It also consists of two staves. The melody continues with quarter and half notes. The lyrics are "To thee, O Lord. A men." with hyphens under "O" and "men". A fermata is placed over the final note of the melody, "men".

Refrain of the Second Antiphon

4

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

Byzantine Tone 2

Save us, O Son of God who art ri - sen from the

2 dead, who sing to Thee: Al - le - lu - ia. *To Coda*

7 Glo-ry to the Fa - ther and to the Son and to the Ho-ly Spir - it; *D.C. al Coda*

9 Both now and e - ver and un - to a - ges of a - ges. A - men. *Continue to "Only Begotten Son"*

Troparion of the Second Antiphon

11

mf O On - ly Be - got - ten Son and Word of God who art im -

15

mor - tal, yet didst con - des - cend for our sal -

18

va - tion, to be in - car - nate of the ho - ly *f* The - o - to - kos and

21

mf e - ver vir - gin *mp* Mar - y, and with - out change wast made

24

man; and wast cru - ci - fied, O Christ our God, and

28

rit. *dim.* *a tempo*

by Thy death didst death sub - due; who art one of the

32

Ho - ly Tri - ni - ty, glo - ri - fied to - geth - er with the

35

rit.

Fa - ther and the Ho - ly Spir - it: Save us.

Small Litany

3

Professor Michael Hilko
(1905 - 1974)

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

The first system of the musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves: a treble staff and a bass staff. The melody is primarily composed of quarter notes, with some half notes. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The music is divided into two measures by a double bar line.

To thee, O Lord. A men.

The second system of the musical score continues in the same 4/4 time and Bb key signature. It also consists of two staves. The melody includes quarter notes, half notes, and a whole note. The lyrics are "To thee, O Lord. A men." The music is divided into two measures by a double bar line. A small number "3" is written above the first measure of this system.

Entrance Hymn

7-A

Dmitri V. Razumovsky
(1818 - 1898)

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

Soprano
Alto

Tenor
Bass

Come, let us wor - ship and fall_ down be - fore_

Detailed description: This system contains the first two staves of the hymn. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: "Come, let us wor - ship and fall_ down be - fore_".

Christ. O Son_ of_ God, (weekdays) who art
who art

Detailed description: This system contains the next two staves. The lyrics are: "Christ. O Son_ of_ God, (weekdays) who art" on the top staff and "who art" on the bottom staff. The word "(weekdays)" is written below the top staff.

ris - en from the dead, save us who sing un - to thee:.. Al - le -
won - drous in the saints,

Detailed description: This system contains the next two staves. The lyrics are: "ris - en from the dead, save us who sing un - to thee:.. Al - le -" on the top staff and "won - drous in the saints," on the bottom staff.

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

Detailed description: This system contains the final two staves. The lyrics are: "lu - ia. Al - le - lu - ia. Al - le - lu - - - ia." on the top staff and "lu - ia. Al - le - lu - ia. Al - le - lu - - - ia." on the bottom staff.

Troparion of the Resurrection 6.1

Byzantine Tone 1

Basil Kazan
(1915 - 2001)



While the stone was sealed by the Jews, and the sol - diers were
guard - ing thy most pure bod - y, thou didst a - rise on the
third day, O Sav - iour, grant - ing life to the
world; for which cause the heav - en - ly pow'rs cried a -
loud un - to thee, O Giv - er of life:
Glo - ry to thy res - ur - rec - tion, O Christ! Glo - ry to thy
king - dom! Glo - ry to thy prov - i - dence,
O thou who a - lone art the Lov - er of man - kind.

6.2 Troparion of the Resurrection

Byzantine Tone 2

Basil Kazan
(1915 - 2001)

Ison

When thou _____ didst sub - mit thy - self _____ un - to

death, O thou death - less and im - mor - tal One,

then thou didst de - stroy _____ hell with thy God - ly pow'r, and when

thou didst raise the dead _____ from be - neath _____ the earth,

all the pow'rs of heav - en did cry a - loud _____ un - to thee:

O Christ, _____ thou Giv - er of life, glo - ry to thee.

Troparion of the Resurrection 6.3

Byzantine Tone 3

Basil Kazan
(1915 - 2001)

Ison

Let the heav - ens re - joice and the earth be glad,
for the Lord hath done a might - y act with his own arm.
He hath tram - pled down death by death and be - come the First -
born from the dead. He hath de - liv - ered us from the
depths of ha - des, grant - ing the world the great mer - cy.

6.4 Troparion of the Resurrection

Byzantine Tone 4

Basil Kazan
(1915 - 2001)

Ison Hav - ing learned the joy - ful mes - sage of the res - ur -
rec - tion from **the** an - gel, the wom - en dis - ci - ples of the
Lord cast from them their pa - ren - tal con - dem - na - tion,
and proud - ly broke the news to the dis - ci - ples, say - ing,
death hath been spoiled. Christ God is ris - en,
grant - ing the world great mer - - cy.

Please note: It is traditional and proper for troparia in Tones 4 & 6 to follow the style of Tone 2 and have the ison on G, since they are considered to have a borrowed Tone 2 melody. For Tone 4, if the ison is to be harmonized, you may sing it also on the E.

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.

6.6 Troparion of the Resurrection

Byzantine Tone 6

Basil Kazan
(1915 - 2001)

Ison

When Mar - y stood at thy grave look - ing for thy sac - red
bod - y, an - gel - ic pow'rs shown a - bove thy re - vered tomb,
and the sol - diers who were to keep guard be - came as dead
men. Thou led ha - des cap - tive and wast not tempt - ed there - by.
Thou didst meet the Vir - gin and didst give life to the world.
O thou who art ris - en from the dead, O Lord, glo - ry to thee.

Please note: It is traditional and proper for troparia in Tones 4 & 6 to follow the style of Tone 2 and have the ison on G, since they are considered to have a borrowed Tone 2 melody.

Troparion of the Resurrection 6.7

Byzantine Tone 7

Basil Kazan
(1915 - 2001)

Ison
Thou didst shat - ter death_ by thy Cross; thou didst
o - pen par - a dise_ to the thief; thou didst turn the
sad - ness of the oint - ment - bear - ing wo - men in - to
joy, and didst bid thine A - pos - tles pro -
claim a warn - ing that_ thou_ hast_ ris - en, O
Christ, grant - ing to the world the Great_ Mer - cy.

6.8 Troparion of the Resurrection

Byzantine Tone 8

Basil Kazan
(1915 - 2001)

Ison

From the heights thou didst de - scend, O Com - pas - sion - ate

One; and thou_ didst sub - mit to the three - day bur - i -

al, that thou might de - liv - er us from pas - sion.

Thou art our Life and our Res - ur - rec - tion,___

O Lord,___ glo - ry to thee.

Troparion for St. Elias

Pillar of the Prophets

♩ = 120

July 20th

Tone 4

O, An - gel - ic of bod - y, — pil - lar of the

5

Pro - phets and their cor - ner stone. The fore - run - ner of the sec - ond

10

com - ing of — Christ. O most re - vered and glor - i - ous E - li - as,

15

thou didst cast down grace from on high to E - li - sha, that he might dis -

20

pel all sick-ness and pur-i-fy lep-ers. Where-fore, he doth ev-er

25

ov-er-flow with heal-ing for those who hon-or him.

Kontakion

Usual Sunday

Byzantine Chant Tone 2

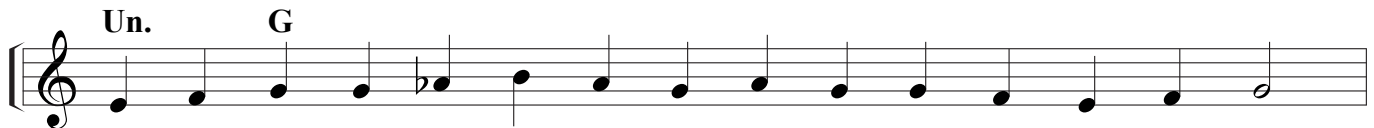
Holy Transfiguration Monastery
(Adapted)



O pro - tec - tion of Chris - tians that can - not be put to shame,



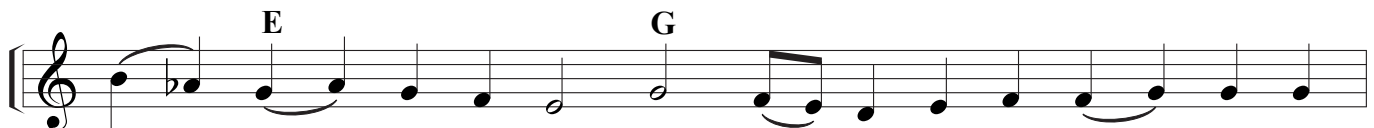
me - di - a - tion un - to the Cre - a - tor most con - stant:



O de - spise not the sup - pli - ant voi - ces of those who have sinned;



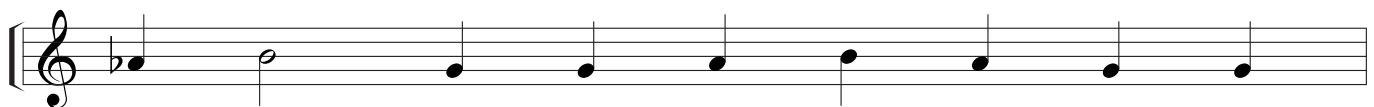
but be thou quick, O good one, to come un - to our aid, who in



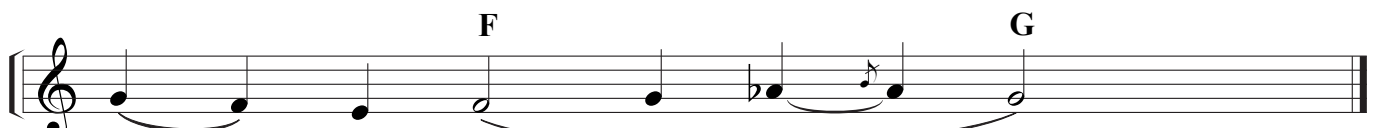
faith cry un - to thee: Hast - en to in - ter - ces - sion, and



speed thou to make sup - pli - ca - tion, thou who dost ev - er



pro - tect, O The - o - to - kos, them that



hon - or thee.

The Trisagion Hymn

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

Tone 3

Lord, have mer-cy. A - men. Ho - - - ly God, Ho - ly and
Qud - du - son ul - lah, Qud - du-son
A - ye - os o The - os, A - ye - os

5
Migh - ty, Ho - ly and Im - mor - tal, have mer - cy on us.
ul - qa - wi, Qud'du-son ul - la - thi, la ya - mu - tur ham-na.
e - ske-ros, A - ye - os a - tha - na - tos, e - le - e - son e - mas.

6
Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,

10
both now and ev - er and un - to a - ges of a - ges. A - men.

Gospel Responses

12-A

Kievan Chant
Tone 1

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

mf Al - le - lu - - - ia! *f* 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.

Cherubic Hymn No. 5

13-B

Dmitri S. Bortniansky
(1751 - 1825)
Adapted into English by
Professor Michael Hilko
(1905 - 1974)

pp **Largo**

A - men. We who mys - ti - cal - ly

7 rep - re - sent the Cher - u - bim, rep - re - sent the Cher - u -

14 bim. And sing to the life - giv - ing Trin - i - ty, sing to the

21 life - giv - ing Trin - i - ty, sing the thrice - ho - ly hymn. *rit.*

The musical score is written for voice and piano. It consists of four systems of music. The first system starts with a piano (*pp*) dynamic and a tempo marking of **Largo**. The time signature changes from 4/4 to 3/4. The second system begins at measure 7 and includes a *rit.* (ritardando) marking. The third system begins at measure 14. The fourth system begins at measure 21 and also includes a *rit.* marking. The lyrics are: "A - men. We who mys - ti - cal - ly rep - re - sent the Cher - u - bim, rep - re - sent the Cher - u - bim. And sing to the life - giv - ing Trin - i - ty, sing to the life - giv - ing Trin - i - ty, sing the thrice - ho - ly hymn." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

28

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

36

side, lay a - side all earth - ly care... A - men.

rit.

43

Allegro

mf ...that we may re - ceive the King of all who comes in - vis - i -

50

bly up - borne by the An - gel - ic Hosts. Al - le - lu - ia.

57

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

rit.

Litany of the Anaphora

Allegro (M.M. ♩ = c. 120)

1,3,5

2,4, etc. if needed

Priest: That our whole day...

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

12

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

19

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

25

rit.

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

Priest: (Aloud) *The Doors! The Doors! In Wisdom let us attend.*

People: I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible;

And in one Lord Jesus Christ, the Son of God, the Only-begotten, Begotten of the Father before all worlds, Light of Light, Very God of Very God, Begotten, not made; of one essence with the Father, by whom all things were made;

Who for us men and for our salvation came down from heaven, and was incarnate of the Holy Spirit and the Virgin Mary, and was made man;

And was crucified also for us under Pontius Pilate, and suffered and was buried;

And the third day He rose again, according to the Scriptures;

And ascended into heaven, and sitteth at the right hand of the Father;

And He shall come again with glory to judge the living and the dead, Whose kingdom shall have no end.

And I believe in the Holy Spirit, the Lord, and Giver of Life, Who proceedeth from the Father, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets;

And I believe in One, Holy, Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of sins.

I look for the Resurrection of the dead,

And the Life of the world to come. Amen.

The Anaphora

16-A

Byzantine Tone 5

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

♩ = 100

Soprano
Alto

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

Tenor
Bass

praise. And — with thy spir - *f* it. *ff* We lift them

Slower ♩ = 60

up un - to *rit.* the Lord. *mf* *pp* It is meet — and right,

meet and right to wor - ship Fa - ther, Son and Ho - ly

16-A

The Anaphora J. Meena

Musical notation for the first system. The treble clef staff contains the vocal line with lyrics: "Spir - it: the Trin - i - ty, one in es - sence". The bass clef staff contains the piano accompaniment. Dynamics include *mf* and *mp*.

Musical notation for the second system. The treble clef staff contains the vocal line with lyrics: "and un - di - vid - ed. Ho - ly, Ho - ly, Ho - ly,". The bass clef staff contains the piano accompaniment. Dynamics include *rit.* and *p*. A tempo marking of ♩ = 92 is present.

Musical notation for the third system. The treble clef staff contains the vocal line with lyrics: "Lord of Sa - ba - oth; heav - en, heav - en and". The bass clef staff contains the piano accompaniment. Dynamics include *p*, *mf*, and *f*.

Musical notation for the fourth system. The treble clef staff contains the vocal line with lyrics: "earth are full of thy glo - ry:". The bass clef staff contains the piano accompaniment. Dynamics include *fff*, *ff*, and *mf*.

The Anaphora
J. Meena

16-A

Ho-san-na in the high - est. Bless-ed is he that

rit. *a tempo*
com - eth in the name of the Lord. *ff* Ho-san-na

Largo ♩ = 60~70
in the high - est. *pp* A - men.

p A - - - - - men.
A - - - - - men.

16-A

The Anaphora J. Meena

$\text{♩} = 50\sim60$

pp We praise *mp* thee, *p* we praise

rit. *a tempo*

thee, we bless thee, *mp* we give thanks un-to

mf thee, O Lord. And we pray un-to *f* thee, O our

rit.

mf God, *mp* O our God, *f* our God.

Hymn to the Theotokos

17-A

Dmitri Bortniansky
(1751 - 1825)

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

♩ = 84

Soprano
Alto

Tenor
Bass

It is tru - ly meet, it is tru - ly meet to call thee

pp

bless - ed, La - dy The - o - to - kos, La - dy ev - er

f

great - ly bless - ed and most per - fect in in - no - cence and the Moth -

p

er of our God. La - dy more pre - cious than the cher - u - bim and more

17-A

Hymn to the Theotokos Bortniansky/Gelsinger

glo - ri - ous be - yond all mea - sure than the ser - a - phim, who with - out cor -

rup - tion gav - est birth to God the Word, and art tru - ly The - o -

to - kos: we mag - ni - fy thee,

we mag - ni - fy thee.

Litany Before the Lord's Prayer 18-A

Russian Traditional

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

Soprano
Alto

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

Tenor
Bass

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

Grant this, O Lord. To thee, O Lord.

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.

The Lord's Prayer

Priest: And vouchsafe, O Lord, that with boldness and without condemnation we may dare to call upon thee, the heavenly God, as Father, and to say:

People: Our Father, who art in heaven, hallowed be thy name; thy kingdom come; thy will be done on earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil.

Priest: For thine is the kingdom and the power and the glory of the Father and of the Son and of the Holy Spirit, now and ever, and unto ages of ages.

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

Detailed description: This block contains the first system of musical notation for the Soprano and Alto parts. The music is in 4/4 time with a key signature of one flat (B-flat). The Soprano line begins with a piano (*p*) dynamic and the lyrics 'A - men.' followed by a mezzo-piano (*mp*) dynamic and the lyrics 'And to thy spir - it.' The Alto line provides harmonic accompaniment with chords and single notes. The Tenor and Bass parts are shown below with similar accompaniment.

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

Detailed description: This block contains the second system of musical notation for the Soprano and Alto parts. The music continues in 4/4 time with a key signature of one flat. The Soprano line begins with a piano (*p*) dynamic and the lyrics 'To thee, O Lord. A - men. A - men.' The Alto line provides harmonic accompaniment. The Tenor and Bass parts are shown below.

One is Holy

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

Slowly
p $\text{♩} = 72$

Soprano
Alto

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

Tenor
Bass

Detailed description: This block contains the first system of musical notation for the 'One is Holy' section. The tempo is marked 'Slowly' with a quarter note equal to 72 beats per minute. The music is in 4/4 time with a key signature of one flat. The Soprano line begins with a piano (*p*) dynamic and the lyrics 'One is Ho - ly, One is Lord: Je - sus Christ,'. The Alto line provides harmonic accompaniment. The Tenor and Bass parts are shown below.

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

Detailed description: This block contains the second system of musical notation for the Soprano and Alto parts. The music continues in 4/4 time with a key signature of one flat. The Soprano line begins with a piano (*p*) dynamic and the lyrics 'to the glo - ry of God the' followed by a mezzo-forte (*mf*) dynamic and the lyrics 'Fa - ther.' and ends with a piano (*p*) dynamic and the lyrics 'A - men.' The Alto line provides harmonic accompaniment. The Tenor and Bass parts are shown below.

Communion Prayer

People: I believe, O Lord, and I confess that thou art truly the Christ, the Son of the living God, who didst come into the world to save sinners, of whom I am chief. And I believe that this is truly thine own immaculate Body, and that this is truly thine own precious Blood. Wherefore I pray thee, have mercy upon me and forgive my transgressions both voluntary and involuntary, of word and of deed, of knowledge and of ignorance; and make me worthy to partake without condemnation of thine immaculate Mysteries, unto remission of my sins and unto life everlasting. Amen.

Of thy Mystic Supper, O Son of God, accept me today as a communicant: for I will not speak of thy Mystery to thine enemies, neither will I give thee a kiss as did Judas; but like the thief will I confess thee: Remember me, O Lord, in thy Kingdom.

Not unto judgment nor unto condemnation be my partaking of thy Holy Mysteries, O Lord, but unto the healing of soul and body.

Communion Hymn for Usual Sunday

John Sakellarides

Tone 8

Praise E - ni - te ton Ki - ri -
 Lord, from the hea - vens. on, ek ton u - ra - non Praise E - ni -
 Him, praise Him, in the high - est, the high - est. te, Af - ton en - tis i - psi - stis.
 Al - le - lu - i - a.

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*)

(Translation taken from "The Psalter According to the Seventy," Holy Transfiguration Monastery, Boston, MA, 1987)

Before Communion

23-A

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

♩ = 170 Quickly

Soprano
Alto

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)

p 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
to thine

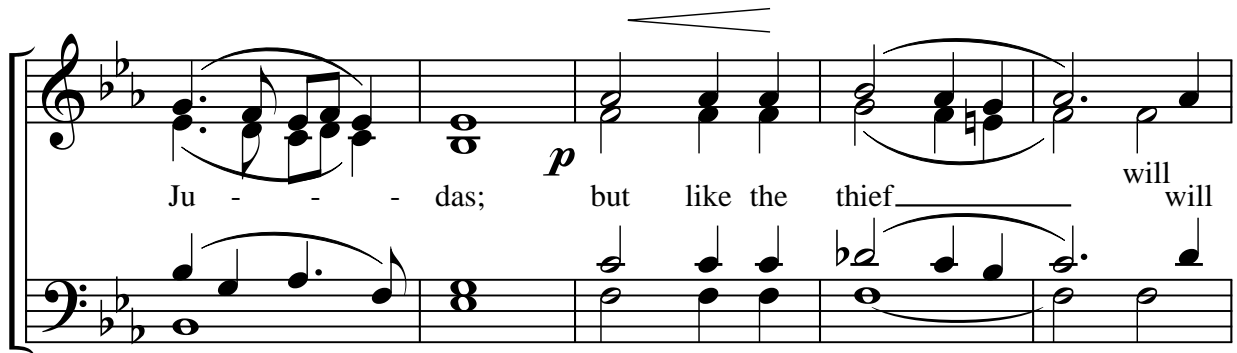
24-A

People's Communion Hymn

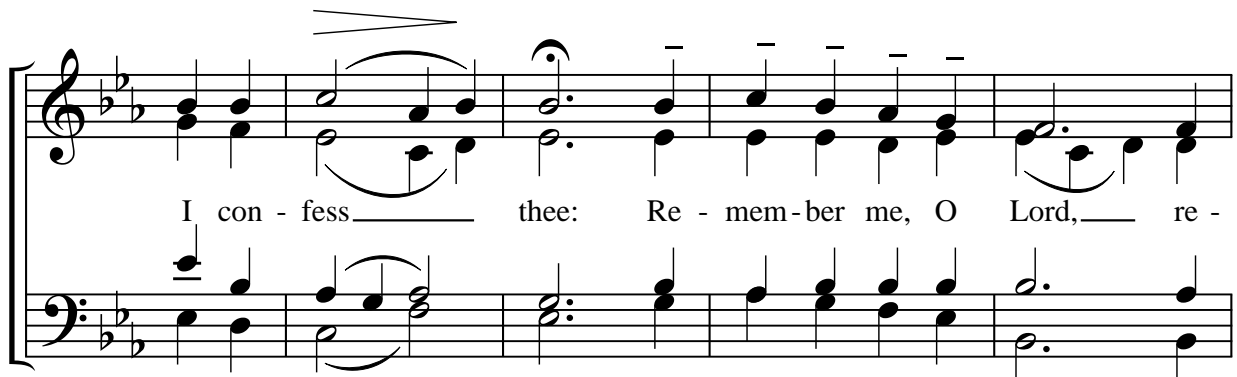
F. Karam



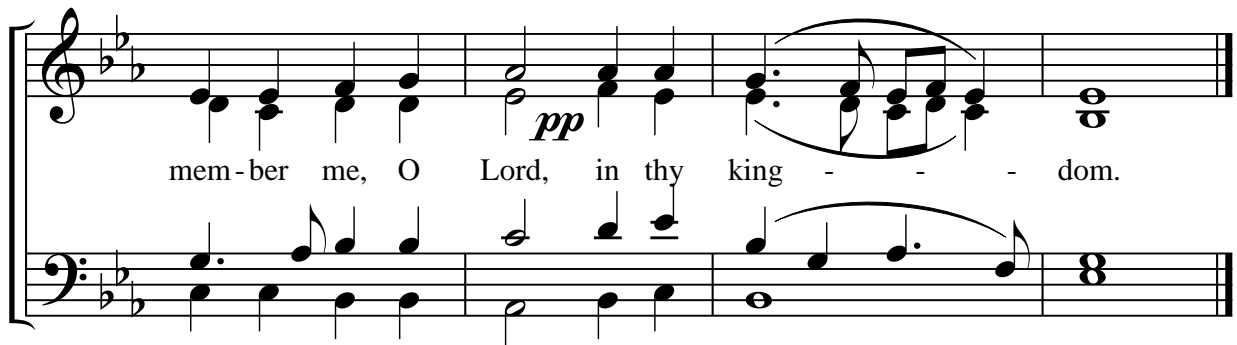
en - e - mies, nei - ther will I give thee a kiss as did
will I



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



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



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

We Have Seen the True Light

25-A

Arranged by: Hilko

Priest: O God, save thy people and bless thine inheritance.

We have seen the true light,

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music is in 4/4 time. The first two measures contain the lyrics 'We have seen the true light,'. The word 'true' is followed by a long horizontal line, indicating a sustained note. The melody is primarily composed of chords, with some single notes in the upper staff.

we have re-ceived the hea-ven-ly Spir - it, we have found the true faith,

The second system of music consists of two staves. It continues from the first system. The lyrics are 'we have re-ceived the hea-ven-ly Spir - it, we have found the true faith,'. The music continues with chords and some melodic lines in the upper staff.

wor - ship - ping the un - di - vi - ded Trin - i - ty,

The third system of music consists of two staves. The lyrics are 'wor - ship - ping the un - di - vi - ded Trin - i - ty,'. The music continues with chords and some melodic lines in the upper staff.

for he hath saved us.

The fourth system of music consists of two staves. The lyrics are 'for he hath saved us.'. The word 'saved' is followed by a long horizontal line, indicating a sustained note. The music concludes with a final chord in the upper staff. There are markings for 'rit.' (ritardando) and accents (>) above the notes.

Let Our Mouths Be Filled

26-A

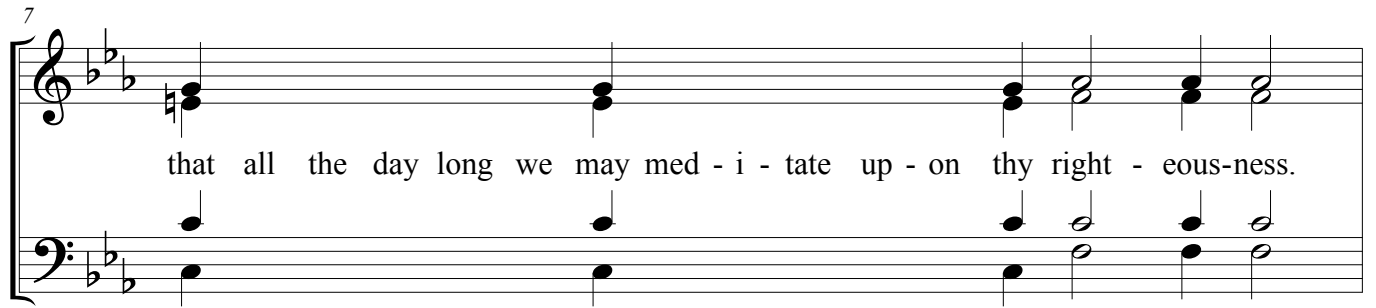
Priest: Always, now and ever, and unto ages of ages.

Arranged by: Hilko

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,

The musical score is written for a piano accompaniment. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system begins with a double bar line and a repeat sign. The lyrics are placed below the treble staff. The second system starts with a measure rest of 3 measures. The third system starts with a measure rest of 5 measures. The fourth system starts with a measure rest of 6 measures. The music is primarily composed of chords and simple melodic lines.

7



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

8



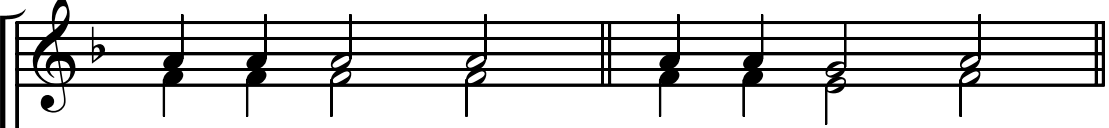
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Litany / In the Name of the Lord

27-A


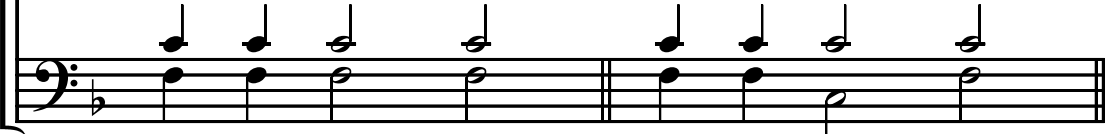
Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)

Soprano
Alto


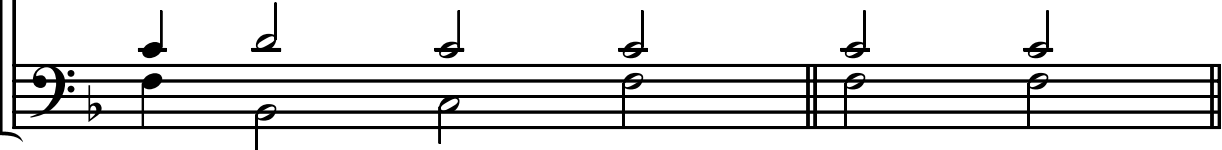


Lord, have mer - cy. Lord, have mer - cy.


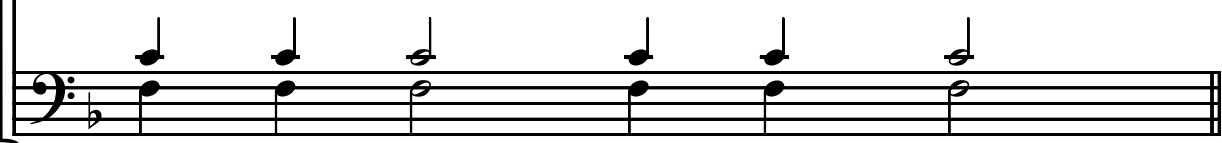
Tenor
Bass




To thee, O Lord. A - men.



In the name of the Lord.



Lord, have mer - cy.



Blessed Be the Name of the Lord 28-A

#1

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

♩ = 170

Soprano
Alto

Tenor
Bass

A - men. Bless - ed be the name of the Lord, hence - forth and

Detailed description: This system shows the first part of the musical score for Soprano and Alto. The Soprano part is on a treble clef staff with a key signature of one flat (B-flat) and a tempo marking of quarter note = 170. The Alto part is on a bass clef staff. The lyrics are "A - men. Bless - ed be the name of the Lord, hence - forth and". The music consists of a few chords and a repeat sign.

1., 2. 3.

for - ev - er - more. for - ev - er - more.

Detailed description: This system shows the second part of the musical score for Soprano and Alto. It features three variations of the phrase "for - ev - er - more." The first two variations are marked "1., 2." and the third is marked "3.". The music is written on treble and bass clef staves with lyrics underneath.

Blessed Be the Name of the Lord

#2

Unknown

S
A

T
B

A - men. Bless - ed be the name of the Lord, hence - forth and for - ev - er - more.

Detailed description: This system shows the first part of the musical score for Soprano and Alto. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. The lyrics are "A - men. Bless - ed be the name of the Lord, hence - forth and for - ev - er - more." The music includes a repeat sign and a double bar line.

Bless - ed be the name of the Lord, hence - forth and for - ev - er - more.

Detailed description: This system shows the second part of the musical score for Soprano and Alto. It features the phrase "Bless - ed be the name of the Lord, hence - forth and for - ev - er - more." written on treble and bass clef staves with lyrics underneath.

Dismissal

29-A

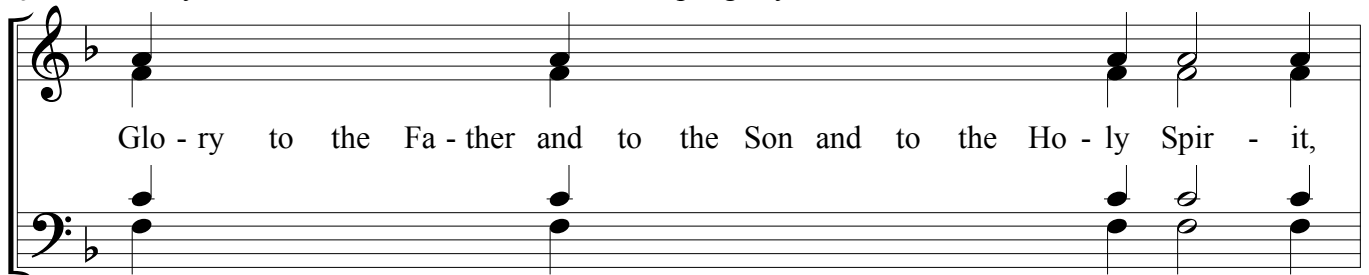
Priest: Let us pray to the Lord.

Arranged by: Hilko



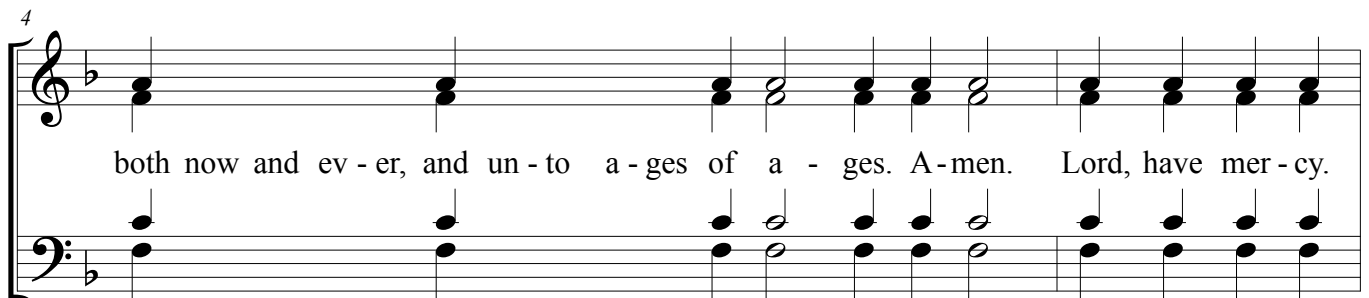
Lord, have mer - cy. A - men.

3Priest: Glory to thee, O Christ our God and our hope, glory to thee.



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

4



both now and ev - er, and un - to a - ges of a - ges. A - men. Lord, have mer - cy.

6



Lord, have mer - cy. Lord, have mer - cy. Fa - ther, bless. A - men.