

Open To Me The Doors Of Repentance

Leonid D. Malashkin
(1842 - 1902)
Adapted by
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(1905 - 1974)
Translated by
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Slowly

1st Soprano
1st Tenor

O - - - pen to me, o - pen to

2nd Soprano
2nd Tenor

O - - - pen to me, o - pen to

Bass

O - - - pen to me, o - pen to

5

me the doors of re-pen - tance,

me the doors of re-pen - tance, the

me the doors of re-pen - tance, the doors of re -

9

the doors, the doors of re - pen - tance,
doors of re - pen - tance the doors of re - pen - tance,
- pen - tance, re - pen - tance, the doors of re - pen - tance

Detailed description: This system contains measures 9 through 12. It features three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line begins with a whole rest followed by a melodic phrase. The piano and bass lines provide harmonic accompaniment with various note values and rests. Dynamics include accents and hairpins.

13

O Life - giv - er. For my spir - it
O Life - giv - er. For my spir - it
O Life - giv - er.

Detailed description: This system contains measures 13 through 17. It features three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has a melodic line with a fermata over the first measure. The piano line includes a *mf* dynamic marking. The bass line provides a steady accompaniment. Dynamics include accents and hairpins.

18

ris - es, ris - es ear - ly to pray, to pray towards thy
ris - es, ris - es ear - ly to pray, to pray towards thy
For my spir - it ris - es, to pray towards thy

Detailed description: This system contains measures 18 through 21. It features three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has a melodic line with a fermata over the first measure. The piano line includes a *mf* dynamic marking. The bass line provides a steady accompaniment. Dynamics include accents and hairpins.

22

ho - ly tem - ple, bear - ing the tem - ple

ho - ly tem - ple, bear - ing the tem - ple

ho - ly tem - ple, bear - ing the

25

of my bo - dy all de - filed, but in thy com - pas - sion

of my bo - dy all de - filed, but in thy com - pas - sion,

tem - ple of my bo - dy all de - filed. In thy com - pas - sion

29 *rit.*

pu - ri - fy me, by the lov - ing kind - ness of thy mer - cy.

pu - ri - fy me, by the lov - ing kind - ness of thy mer - cy.

pur - i - fy me, by thy lov - ing kind - ness of thy mer - cy.

33 *p* *mp*

Make straight for me, make straight for
Make straight for me, make straight for
Make straight for me, make straight for

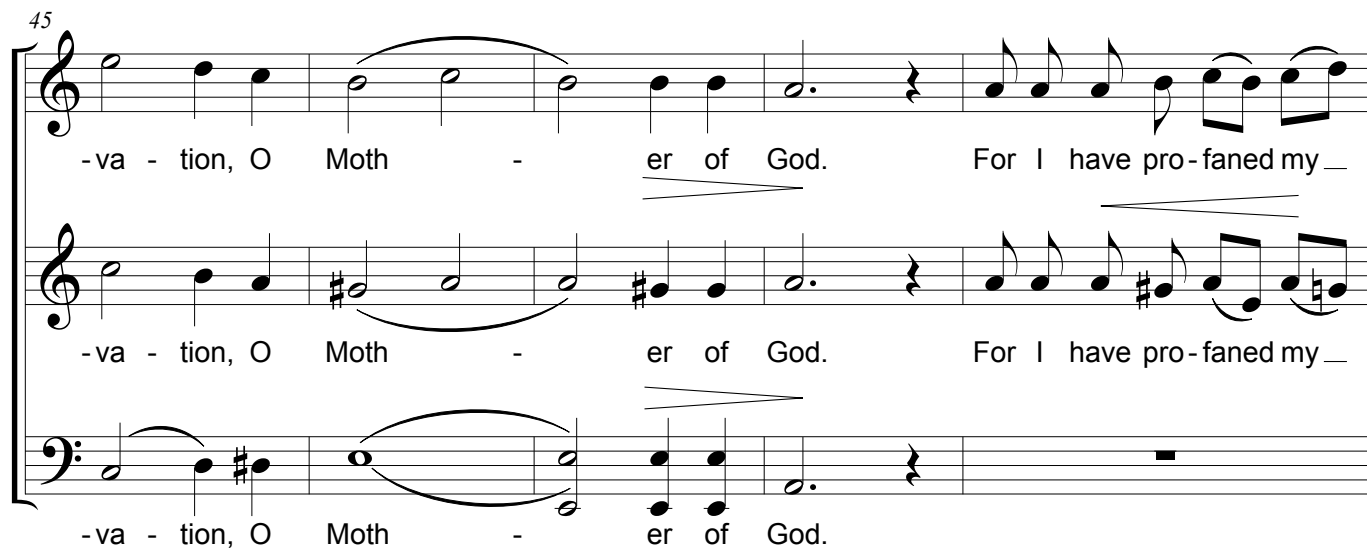
37

me the paths of sal - va - tion,
me the paths of sal - va - tion, make
me thy paths of sal - va - tion, make straight for

41

make straight for me the paths of sal -
straight, make straight for me the paths of sal -
me, make straight for me the paths of sal -

45



-va - tion, O Moth - er of God. For I have pro-faned my_

-va - tion, O Moth - er of God. For I have pro-faned my_

-va - tion, O Moth - er of God.

50



soul my soul with shame - ful sins, and have

soul my soul with shame - ful sins, and have

For I have pro-faned my_ soul with shame - ful_ sins,

54



wast - ed my whole life in ea - sy go - ing in - diff - 'rence. But by

wast - ed my whole life in ea - sy go - ing in - diff - 'rence. But by

my whole life is ea - sy go - ing in - diff - 'rence. But by

58

thy in - ter - ces - sions de - liv - er me from___

thy in - ter - ces - sions de - liv - er me from___

thy in - ter - ces - sions de - liv - er me from___

62 *rit.*

p III *p* (Chant)

all un - clean - ness. Have mer - cy on me, O God, ac - cord - ing to

all un - clean - ness. Have mer - cy on me, O God, ac - cord - ing to

all un - clean - ness. Have mer - cy on me, O God ac - cord - ing to

67 *rit.*

p *tempo*

thy ___ great mer - cy, and ac - cord - ing to the mul - ti - tude of thy com -

thy ___ great mer - cy, and ac - cord - ing to the mul - ti - tude of thy com -

thy great mer - cy and ac - cord - ing to the mul - ti - tude of thy com -

69 *rit.* *p*

-pas - sions, blot out my trans - gres - sions.

-pas sions, blot out my trans - gres - sions.

-pas - sions, blot out my trans - gres - sions.

71 *mp* *rit.*

1st S 1st T
2nd S 2nd T

Alto

Bass

When I think of the mul - ti - tude of ghas - ly things I have

When I think of the mul - ti - tude of ghas - ly things I have

When I think of the mul - ti - tude of ghas - ly things I have

74

done, wretch that I am, I trem - ble at the

done, wretch that I am, the

done, wretch that I am, I trem - ble at the fear - ful

79

fear - ful day of judg - ment, of judg - ment, but
fear - ful day of judg - ment, of judg - ment, but
day of judg - ment, of judg - ment, but

84 *tempo*

trust-ing in the mer - cy of thy lov - ing kind - ness: but
trust-ing in the mer - cy of thy lov - ing kind - ness: but
trust-ing in the mer - cy of thy lov - ing kind - ness: but

89

trust - ing in the mer - cy of thy lov - ing kind - ness; like
trust - ing in the mer - cy of thy lov - ing kind - ness; like
trust - ing in the mer - cy of thy lov - ing kind - ness; like

92

Da - vid I cry to thee; have

Da - vid I cry to thee;

Da - vid I cry to thee; have mer - cy on me, have

96

mer - cy on me, have mer - cy on me, have mer - cy on me, O

have mer - cy on me, have mer - cy on me, O

mer - - - cy, have mer - cy on me, O

99

God, ac - cord - ing to thy great mer -

God, ac - cord - ing to thy great mer -

God, ac - cord - ing to thy great mer -

104 *p* *rit.* *p*

- cy. Have mer - cy on me O God, ac -

- cy. Have mer - cy on me O God, ac -

- cy. Have mer - cy on me O God, ac -

108 *rit.*

- cord - ing to thy great mer - cy.

- cord - ing to thy great mer - cy.

- cord - ing to thy great mer - cy.

1969

INSTRUCTIONS:

This hymn may be sung in several different ways, depending on the size of the chorus and the ability of the leader to improvise.

1. For full large chorus – as written.
 2. For girls’ trio, or girls' choir – 1st soprano and 2nd soprano as written – alto may sing the bass part of the 1st three sections, and the alto part in the 4th section.
 3. For male trio or quartet, or male chorus - Baritone or 1st bass sings with the bass for the first three sections, and the alto part in the 4th section.
 4. For mixed group with strong alto section, altos may sing 1st, the sopranos may sing 2nd, and the basses sing the bass part, with adjustments for the 4th section.
- M.P.H.