

**SATB Music**

# **Great Friday Matins**

in anticipation  
Holy Thursday Evening



**Professor Michael Hilko**

**Antiochian Orthodox Christian Archdiocese  
2013**

# Great Friday

## Matins

### Alleluia and Troparion

Matins on Thursday Evening at which are read the twelve Gospels begin Matins as usual. After the Psalms, the Litany. Instead of "God is the Lord", the following is sung.

Arranged by  
Michael P. Hilko  
(1905 - 1974)

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

The musical score for the Alleluia is written for piano in D major (two sharps). It consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'p' (piano). The score includes dynamic markings like 'p' and 'rit.' (ritardando). The lyrics are 'Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.'

<sup>3</sup> Slowly Troparion Tone 8 After Alleluia (Hapgood pg 208)

When the glo - ri - ous dis - ci - ples were il - lu - mined by the wash - ing

The musical score for the Troparion is written for piano in D major. It consists of two staves. The tempo is marked '3' (triple) and 'Slowly'. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are 'When the glo - ri - ous dis - ci - ples were il - lu - mined by the wash - ing'.

at the sup - per, then — was thē im - pi - ous Ju - das

The musical score continues the Troparion. It consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are 'at the sup - per, then — was thē im - pi - ous Ju - das'.

ail - ing with cov - et - ous - ness dark - ened. And to thē un - just jud - ges doth he

The musical score continues the Troparion. It consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are 'ail - ing with cov - et - ous - ness dark - ened. And to thē un - just jud - ges doth he'.

9

be-tray thee, the just Judge. Be-hold his mon-ey be-loved,

11

for the sake of which he hanged him-self.

12

Flee the in-satiable soul which dared such things against the Mas-ter.

13

*rit.*

O Lord who art good above all men, glo-ry to thee.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

**Slow** These responses preceding every Gospel.\*

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

2

And with thy spir - it.

3 Before every Gospel

Glo - ry to thy Pas - sion, O Lord,

4 After every Gospel

Glo - ry to thy long suff' - ring, O Lord.

\* Additional copy of  
this page in appendix.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

1st Antiphon Tone 8 after the First Gospel (Nassar pg 809)

The rul - ers of the na - tions took coun-sel a - gainst the Lord

*rit.*

and a - gainst his A - noint - ed.

Words con - trar - y to the law they con - trived a - gainst

*rit.*

me. Where-fore Lord, O Lord, for - sake me not.

Now the readings and the litany, then the  
KathismaTone 7 on the next page.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Kathisma Tone 7 before the 2nd Gospel (Nassar pg 810)

When thou didst feed thy dis - ci - ples at the Sup - per,

The first line of musical notation for the Kathisma. It consists of a treble and bass staff in G major (one sharp). The melody is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are: "When thou didst feed thy dis - ci - ples at the Sup - per,"

know - ing thē in - tent to be - tray, thou didst re-proach Ju - das for it,

The second line of musical notation. It continues the melody from the first line. The lyrics are: "know - ing thē in - tent to be - tray, thou didst re-proach Ju - das for it,"

though know - ing his in - cor - ri - gi - bil - i - ty,

The third line of musical notation. The lyrics are: "though know - ing his in - cor - ri - gi - bil - i - ty,"

but pre - fer - ring to make all know that thou was be-trayed of thine own will,

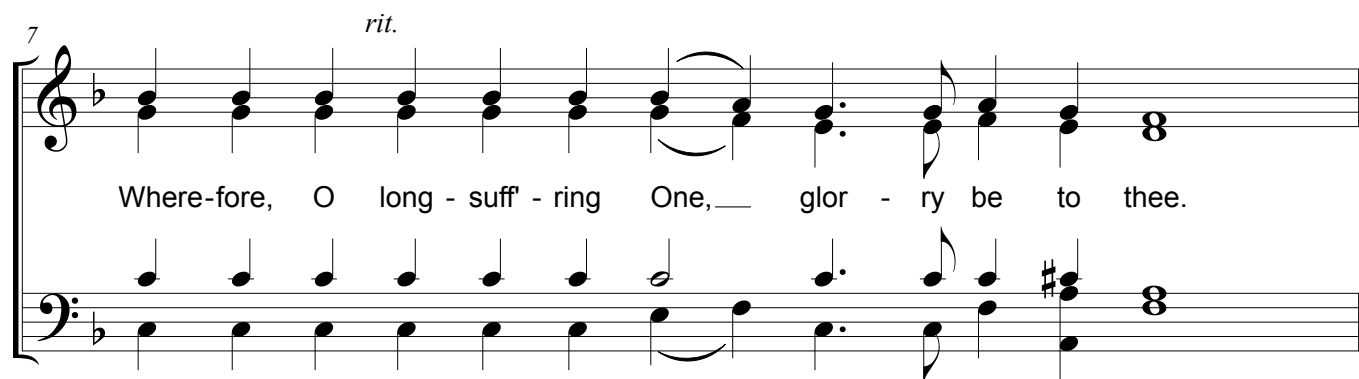
The fourth line of musical notation. The lyrics are: "but pre - fer - ring to make all know that thou was be-trayed of thine own will,"

6



that thou might - est re - claim the world from e - vil.

7 *rit.*



Where-fore, O long - suff - ring One, — glor - ry be to thee.

Now the Gospel responses as on page 3.

# Great Friday

*Matins*

Michael P. Hilko  
(1905 - 1974)

4th Antiphon Tone 5 after 2nd Gospel (Hapgood pg 214)

To - day doth Ju - das a - ban - don the Mas - ter and ac - cept the dev - il;

This block contains the first line of the antiphon. It features a treble and bass staff in B-flat major. The melody is primarily composed of half notes and whole notes, with some chords. The lyrics are written below the staff.

he is blind - ed by the pas - sion of av - a - rice;

This block contains the second line of the antiphon. It continues the melody from the first line. The lyrics are written below the staff.

be - ing dark - ened, he fall - eth a - way from the light.

This block contains the third line of the antiphon. It continues the melody from the second line. The lyrics are written below the staff.

For how can he see who hath sold the Light

This block contains the fourth line of the antiphon. It continues the melody from the third line. The lyrics are written below the staff.



6

for thir - ty piec - es of sil - ver?

7

But he who hath suf - fered for the world hath shone on us.

8

Un - to him let us cry a - loud: O Lord, who hast suf - fered,

10

and who hast com - pas - sion on man - kind, glo - ry to thee.

Now the readings and litany, then the  
Kathisma Tone 7 on the next page.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Kathisma Tone 7 before 3rd Gospel (Nassar pg 814)

What caused thee, O Ju - das, to be - tray the Sav - iour?

The first line of the Kathisma is written on a grand staff (treble and bass clefs) in a key signature of one flat (B-flat). The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment. The lyrics are written below the staff.

Did he set thee a-side from the Dis-ci - ples? Did he de-ny thee the gift of heal - ing?

The second line of the Kathisma continues the melody and accompaniment. It begins with a measure rest marked with a '2' above the staff. The lyrics are written below the staff.

Did he take sup-per with the others and send thee a - way from the ta - ble?

The third line of the Kathisma continues the melody and accompaniment. It begins with a measure rest marked with a '4' above the staff. The lyrics are written below the staff.

Did he wash the feet of thē others and pass thee by?

The fourth line of the Kathisma continues the melody and accompaniment. It begins with a measure rest marked with a '5' above the staff. The lyrics are written below the staff.

6

Of how much good - ness hast thou be - come for - get - ful?

7

Yea, thy thank - less mind hath been ex - posed.

8

*rit.*

But his in - cal - cu - a - ble long-suff'-ring, and his great mer - cies are pro-claimed.

Now the Gospel responses as on page 3.

# Great Friday

*Matins*

Michael P. Hilko  
(1905 - 1974)

7th Antiphon Tone 8 after the 3rd Gospel (Hapgood pg 214)

Un - to those who un - law - ful - ly did seize thee,

2

hav - ing suff - ered much, thus did thou cry, O Lord:

3

If ye strike the Shep - herd, and dis - perse the twelve sheep my Dis - ci-ples,

5

I might sum - mon more than twelve le - gions of an - gels.

6

But I will for - bear, that thē ob - scure and se - cret things

7

*rit.*

I have re - vealed un - to you through my proph - ets may be ful - filled.

8

Glo - ry, O Lord, to thee.

Now the readings, litany and the Kathisma  
in Tone 8 on the following page.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Kathisma Tone 8 after 3rd Gospel (Nassar pg 817)

Woe - ful is it that Ju - das,

The first line of the musical score is written on a grand staff (treble and bass clefs) in a key signature of one flat (B-flat). The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The lyrics are: "Woe - ful is it that Ju - das,". The word "Judas" is followed by a long melisma indicated by a horizontal line.

who had been thy dis - ci - ple,

The second line of the musical score continues the melody and accompaniment. The lyrics are: "who had been thy dis - ci - ple,". The word "disciple" is followed by a long melisma indicated by a horizontal line.

plot - ted thy be - tray - al,

The third line of the musical score continues the melody and accompaniment. The lyrics are: "plot - ted thy be - tray - al,". The word "betrayal" is followed by a long melisma indicated by a horizontal line.

in thy ver - y pres - ence. He supped with thee in de - ceit,

The fourth line of the musical score continues the melody and accompaniment. The lyrics are: "in thy ver - y pres - ence. He supped with thee in de - ceit,". The word "deceit" is followed by a long melisma indicated by a horizontal line.

6

that un - right - eous as - sas - sin,

7

then went to the priests, say - ing, what will ye give me

8

to de - liv - er un - to you him who loosed the law and pro-faned the Sab - bath?

9

*rit.* *mf* *p*  
Where-fore, O long - suff' - ring Lord, glo - ry be to thee.

Now the Gospel responses as on page 3.

# Great Friday

*Matins*

Michael P. Hilko  
(1905 - 1974)

10th Antiphon Tone 6 after the 4th Gospel (Hapgood pg 215)

He who deck - eth him - self with light as it were a gar - ment,

The first system of musical notation for the antiphon. It consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

stood na - ked at the judge - ment seat,

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the notes.

and re - ceived buf - fet - ings up - on the cheek from whom he had cre - at - ed.

The third system of musical notation. It continues the melody and bass line. The lyrics are written below the notes.

Thē in - iq - ui - tous peo - ple did also nail to the Cross the Lord of glo - ry.

The fourth system of musical notation. It continues the melody and bass line. The lyrics are written below the notes.



5

Then was the veil of the Tem - ple rent in twain, and the sun was dark - ened,

7

for it could not en - dure to be - hold af - front - ed the God,

8

*rit.*

be - fore whom all things do quake, un - to him let us bow down.

Now the readings, litany and the  
Kathisma Tone 8 on the following page.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Kathisma Tone 8 after the 4th Gospel (Nassar pg 822)

When thou stood - est be - fore Cai - a - phas, O God of judg - ment,

The first system of musical notation for the hymn. It consists of a treble and bass staff in B-flat major. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the notes.

and was de - liv - ered to Pi - late, the heav - en - ly pow - ers trem - bled with fear.

The second system of musical notation. It continues the melody from the first system. The lyrics are written below the notes.

Then was thou lift - ed up - on a Tree be - tween two thieves,

The third system of musical notation. It continues the melody from the second system. The lyrics are written below the notes.

and num - bered a - mong the wick - ed,

The fourth system of musical notation. It continues the melody from the third system. The lyrics are written below the notes.

7

O in - no - cent One, to save \_\_\_\_\_ man.

8

*rit.*

Where-fore, O long - suff - ring Lord, glo - ry be to thee.

Now the Gospel responses as on page 3.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

13th Antiphon Tone 6 after 5th Gospel (Hapgood pg 215)

Thē as-sem - bly of the Jews be-sought Pi-late to cru-ci - fy thee, O Lord.

For though they found no fault in thee, they lib - er - at - ed the guilt-y Bar-ra - bas,

and con-demned thee the just One, and be-came guilt-y of the sin of foul mur - der.

But grant, O Lord, their re-ward un-to those who vain-ly wrought e - vil a-against thee.

The following antiphons may be read unless there is a Procession with the Cross in which case are to be sung in Tone 6.

# Great Friday

## Matins

For use in Antiochian Orthodox Churches at Procession of the Cross

Michael P. Hilko  
(1905 - 1974)

15th Antiphon Tone 6 after 5th Gospel (Nassar pg 825)

Sing 3 times

To-day he is sus-pend-ed on a tree who sus-pend-ed thē earth ov-er the wa - ters.

3

A crown of thorns was placed on the head of the King of an - gels.

4

He who wore a false pur - ple robe cov-ered the heav - ens with clouds.

6

He was smit - ten who, in the Jor - dan, de - liv - ered Ad - am.

7 *p*

The Groom of the Church was fas - tened with nails,

8 *mf*

and the Son of the Vir - gin was pierced with a spear.

9

Thy suff-rings we a - dore, O Christ. Thy suff-rings we a - dore, O Christ.

11 *rit.*

Thy suff-rings we a-dore, O Christ. Let us be-hold thy glor'-ous Res-ur-rec - tion.

## Antiphon

*mf*

13

We shall not feast like the Jews; for our Pass-ov - er, Christ God,

15

hath been slain for our sake. But let us pur - i - fy our-selves of ev'-ry de-file - ment,

17

and with pur - i - ty be - seech him, say - ing,

18

Rise, Lord, and save us; for thou art the Lov - er of man-kind.

23

Have mercy upon us.

*p*

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# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Kathisma Tone 4 after 5th Gospel (Nassar pg 826)

Thou hast ran-somed us from the curse of the law by thy pre - cious blood

The first system of musical notation for the Kathisma. It consists of a treble and bass staff in B-flat major. The melody is primarily on the treble staff, with the bass staff providing a simple accompaniment. The lyrics are written below the notes. There are dynamic markings: a > (accent) over the first measure, a < (crescendo) over the second measure, and a > (accent) over the fifth measure.

when thou wast nailed to the Cross and pierced with a spear.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the notes. There are dynamic markings: a < (crescendo) over the first measure, a > (accent) over the second measure, a < (crescendo) over the fourth measure, and a > (accent) over the sixth measure.

Thou didst pour forth im - mor - tal - i - ty for men;

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the notes. There is a dynamic marking: a > (accent) over the fourth measure.

O our Sav - iour, glo - ry to thee.

The fourth system of musical notation. It concludes the Kathisma with a final cadence. The lyrics are written below the notes. There are dynamic markings: a < (crescendo) over the first measure and a > (accent) over the fourth measure. The system ends with a double bar line and repeat dots.

Now the Gospel responses as on pg 3.  
After the 6th Gospel, the Beatitudes are read.

6 Prokeiminon Tone 4 Before the 7th Gospel (Hapgood pg 215)

They part-ed my gar-ments a-mong them, and up-on my ves - ture did they cast lots.

7 Reader: O God, my God, hear me. Why has thou forsaken me?

They part-ed my gar-ments a-mong them, and up-on my ves - ture did they cast lots.

8 Reader: They parted my garments among them,

and up - on my ves - ture did they cast lots.

7th Gospel  
9 Slow

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

10

Before the Gospel

*accel.* *rit.*

And with thy spir - it. Glo - ry to thy Pas - sion, O Lord,

12

After the Gospel

*rit.*

Glo - ry to thy long - suff' - ring, O Lord.

### Psalm 50

Have mercy on me, O God, according to thy great mercy; and according to the multitude of thy compassions blot out my transgression. Wash me thoroughly from mine iniquity, and cleanse me from my sin. For I know mine iniquity, and my sin is ever before me. Against thee only have I sinned and done this evil before thee, that Thou mightest be justified in thy words, and prevail when thou art judged. For behold, I was conceived in iniquities, and in sins did my mother bear me. For behold, thou hast loved truth; the hidden and secret things of thy wisdom hast thou made manifest unto me. Thou shalt sprinkle me with hyssop, and I shall be made clean; thou shalt wash me, and I shall be made whiter than snow. Thou shalt make me to hear joy and gladness; the bones that be humbled, they shall rejoice. Turn thy face away from my sins, and blot out all mine iniquities. Create in me a clean heart, O God, and renew a right spirit within me. Cast me not away from thy presence, and take not thy Holy Spirit from me. Restore unto me the joy of thy salvation, and with thy governing Spirit establish me. I shall teach transgressors thy ways, and the ungodly shall turn back unto thee. Deliver me from blood-guiltiness, O God, thou God of my salvation; my tongue shall rejoice in thy righteousness. O Lord, thou shalt open my lips, and my mouth shall declare thy praise. For if thou hadst desired sacrifice, I had given it; with whole-burnt offerings thou shalt not be pleased. A sacrifice unto God is a broken spirit; a heart that is broken and humbled God will not despise. Do good, O Lord, in thy good pleasure unto Sion, and let the walls of Jerusalem be builded. Then shalt thou be pleased with a sacrifice of righteousness, with oblation and whole-burnt offerings. Then shall they offer bullocks upon thine altar.

Before the 8th Gospel

Michael P. Hilko

13 **Slow**

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

14

Before the Gospel *accel.* *rit.*

And with thy spir - it. Glo - ry to thy Pas - sion, O Lord,

16 After the Gospel *rit.*

Glo - ry to thy long - suff' - ring, O Lord.

Now the Canon in Tone 6, Irmos 5.  
on the following page.

# Great Friday

*Matins*

Michael P. Hilko  
(1905 - 1974)

The Canon Tone 6 5th Irmos After the 8th Gospel (Nassar pg 832)

Ear - ly will seek thee, O Word of God,

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is primarily in the treble staff, with some accompaniment in the bass. The lyrics are written below the notes.

who of thy com - pas - sion didst emp - ty thy - self,

The second line of musical notation continues the melody and accompaniment from the first line. The lyrics are written below the notes.

be - ing led e - ven un - to suff - er - ing

The third line of musical notation continues the melody and accompaniment. The lyrics are written below the notes.

with - out tran - sub - stan - ti - a - tion and with - out suff' - ring,

The fourth line of musical notation continues the melody and accompaniment. The lyrics are written below the notes. A slur is placed over the notes for 'a - tion'.

6

for the sake of the fall - en.

7 *rit.*

Where-fore, grant me peace, O Lov - er of man - kind.

Refrains and verses are read.

8 Irmos 8 After the 8th Gospel

The di - vine youths ex-posed the God-con-tend-ing pil - lar of wick - ed-ness;

10

and thē un - law - ful coun - cil of thē im - pi - ous,

11

rag - ing a - gainst Christ, took coun-cil in vain, when they sought to slay him

13

who hold - eth life in his grasp, whom al - so let all cre - a - tion bless,

15 *rit.*

mag - ni - fy - ing him un - to all ag - es.

Refrains and verses are read.

16 Irmos 9 After the 8th Gospel

More hon' - ra - ble than the cher - u - bim

17

and be - yond com - pare more glo - ri - ous than the ser - a - phim.

18

Thou who with - out cor - rup - tion bar - est God the Word,\_\_\_

19

true\_\_\_ The - o - to - kos we mag - ni - fy\_\_\_ thee.

Nassar pg 836

The corrupting soldiers, despised of God, and the band of God-killing wicked hastened to thee, O Christ, and led thee away as an unrighteous one, thou Creator of all whom we magnify.

The impious, for their ignorance of the law and their false study of the saying of the Prophets, have unjustly led thee like a sheep to slaughter, O Lord of all, whom we magnify.

Glory to the Father and to the Son and the Holy Spirit.

The priest with the scribes, wounded by the evil of their utter envy, delivered Life to the Gentiles to be killed; thee, O natural Source of life, whom we magnify.

Both Now and ever and unto ages of ages. Amen.

They have surrounded thee like many dogs, O King, and smitten thee on the cheeks questioning thee and bearing false witness against thee; and thou hast borne it all, delivering all.



# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Exaposteilarion Tone 6 Before 9th Gospel (Hapgood pg 216)

\*Version 1

In one mo - ment, thou didst gra - cious - ly grant Par - a - dise

to the wise theif, O Lord; il - lu - mine thou me al - so

by the tree of the Cross, and save me.

\* A second version of the exaposteilarion  
may be found in the appendix.

Use Gospel responses as on pg 3

After the 9th Gospel, the Praises  
on the following pages.

# Great Friday

*Matins*

Michael P. Hilko  
(1905 - 1974)

The Praises Tone 3 After the 9th Gospel

Let ev' - ry - thing that hath breath praise the Lord.

The first line of the hymn is written in a two-staff system. The treble staff contains a series of chords, mostly triads, in a B-flat major key. The lyrics are written below the treble staff. The bass staff contains a series of single notes, mostly octaves, in a B-flat major key.

Praise ye the Lord of heav - en, praise him in the high - est.

The second line of the hymn continues the two-staff system. The treble staff features a melodic line with a slur over the notes for 'heav - en'. The lyrics are written below the treble staff. The bass staff continues with single notes.

To thee, O God, is due a hymn of praise.

The third line of the hymn continues the two-staff system. The treble staff features a melodic line with a slur over the notes for 'is due'. The lyrics are written below the treble staff. The bass staff continues with single notes.

Praise him all his an - gels; praisie ye him all his hosts.

The fourth line of the hymn continues the two-staff system. The treble staff features a melodic line with a slur over the notes for 'an - gels'. The lyrics are written below the treble staff. The bass staff continues with single notes.

6 *rit.*

To thee, O God, is due a hymn of praise.

Verse: Praise God in his sanctuary, praise him in the firmament of his power.

7 Idiomelon Tone 3 After 9th Gospel (Hapgood pg 216)

Two treach - er - ous things hath my first - born son, Is - ra - el done:

8

He hath a - ban-doned my foun - tain of liv - ing wa - ter,

9

dig-ging for him-self a well of wretch - ed-ness; he hath cru - ci-fied me on the Cross,

11

and hath asked for him-self and re-leased Bar-rab-bas. Heav-en was af-fright-ed there-at,

13

and the sun hid its rays, but thou, O Is - ra - el, hast not been a-shamed,

15

but has de - liv - ered me o - ver un - to death.

*rit.*

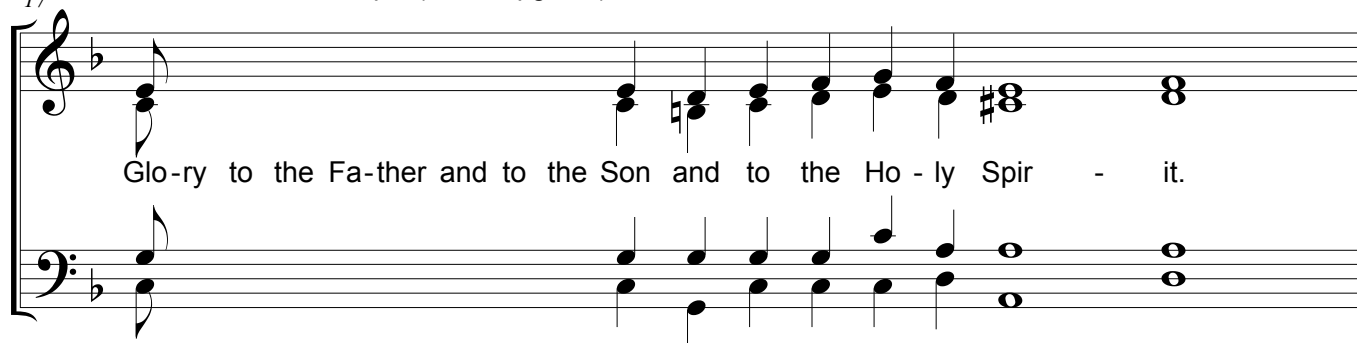
16

For - give them, Fath - er, for they know not what they have done.

Verse: Praise him for his mighty acts: praise him according to his excellent greatness.

Praise him with the sound of the trumpet; praise him with the psaltry and harp.

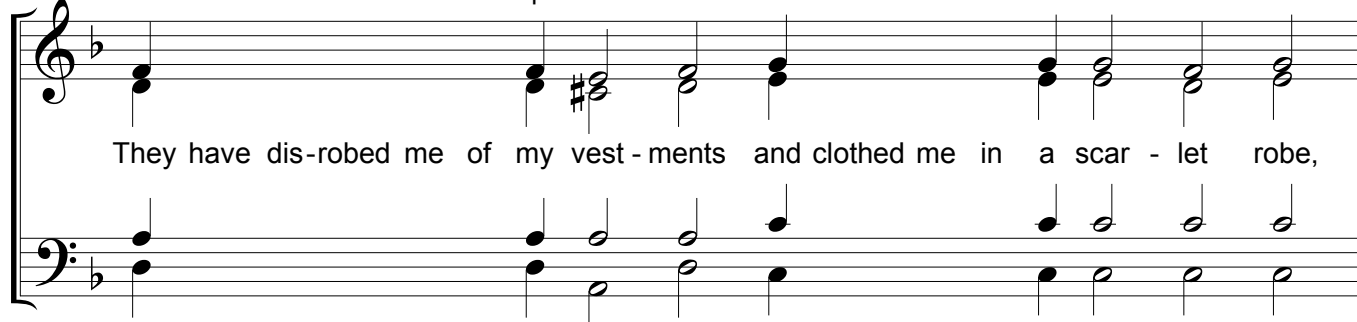
17 Tone 6 Before 10th Gospel (Nassar pg 838)



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

This musical score is for a two-part setting in B-flat major. The treble staff begins with a half note B-flat, followed by a series of chords: D4-F4 (half), E4-G4 (quarter), F4-A4 (quarter), G4-B4 (quarter), A4-C5 (quarter), B4-D5 (quarter), and a final chord of B4-D5 (half) with a fermata. The bass staff begins with a half note B-flat, followed by a series of chords: D3-F3 (half), E3-G3 (quarter), F3-A3 (quarter), G3-B3 (quarter), A3-C4 (quarter), B3-D4 (quarter), and a final chord of B3-D4 (half) with a fermata.

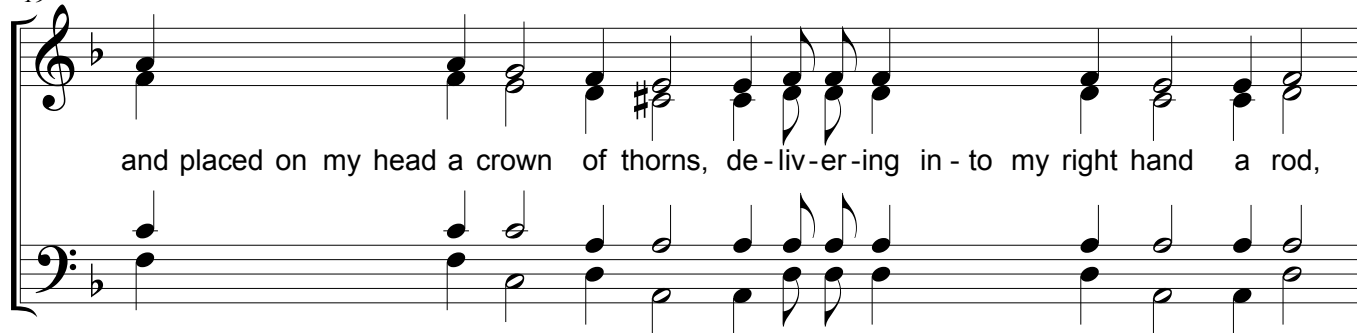
18 Idiomelon Tone 6 Before the 6th Gospel



They have dis-robed me of my vest - ments and clothed me in a scar - let robe,

This musical score is for a two-part setting in B-flat major. The treble staff begins with a half note B-flat, followed by a series of chords: D4-F4 (half), E4-G4 (quarter), F4-A4 (quarter), G4-B4 (quarter), A4-C5 (quarter), B4-D5 (quarter), and a final chord of B4-D5 (half) with a fermata. The bass staff begins with a half note B-flat, followed by a series of chords: D3-F3 (half), E3-G3 (quarter), F3-A3 (quarter), G3-B3 (quarter), A3-C4 (quarter), B3-D4 (quarter), and a final chord of B3-D4 (half) with a fermata.

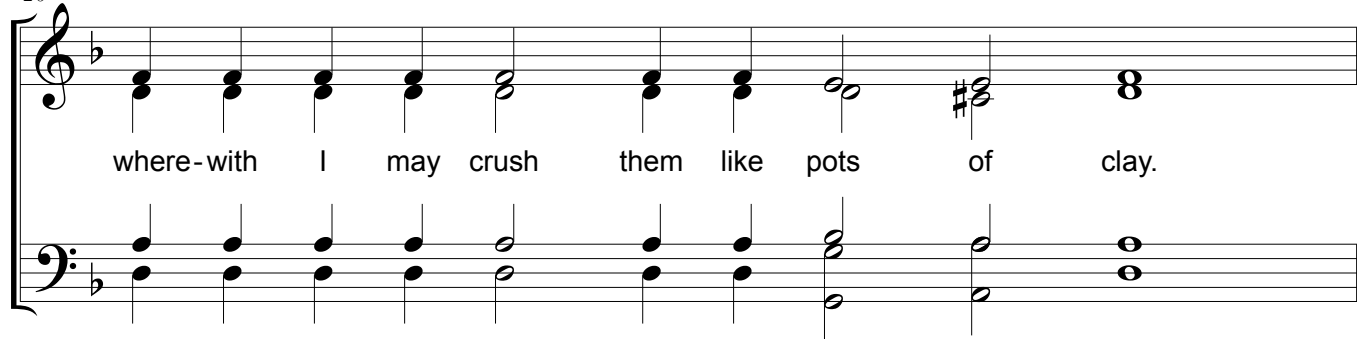
19



and placed on my head a crown of thorns, de-liv-er-ing in - to my right hand a rod,

This musical score continues the two-part setting in B-flat major. The treble staff begins with a half note B-flat, followed by a series of chords: D4-F4 (half), E4-G4 (quarter), F4-A4 (quarter), G4-B4 (quarter), A4-C5 (quarter), B4-D5 (quarter), and a final chord of B4-D5 (half) with a fermata. The bass staff begins with a half note B-flat, followed by a series of chords: D3-F3 (half), E3-G3 (quarter), F3-A3 (quarter), G3-B3 (quarter), A3-C4 (quarter), B3-D4 (quarter), and a final chord of B3-D4 (half) with a fermata.

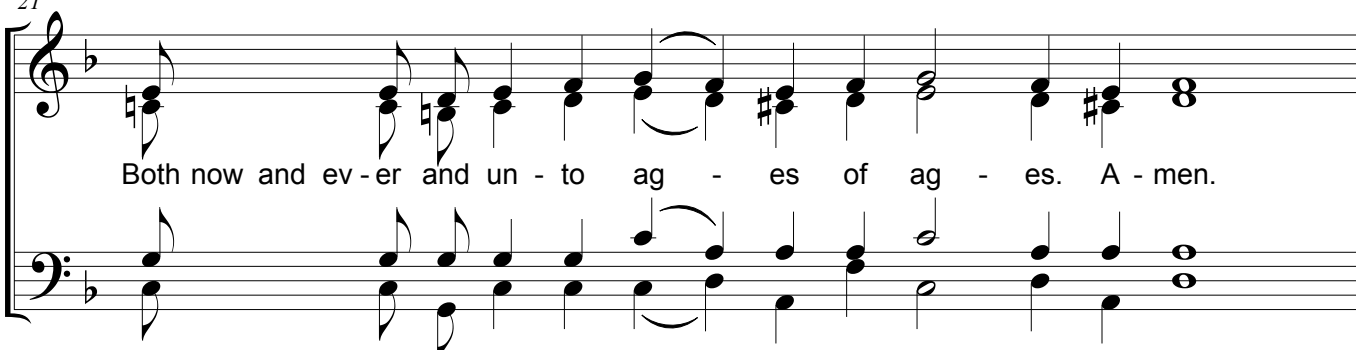
20



where-with I may crush them like pots of clay.

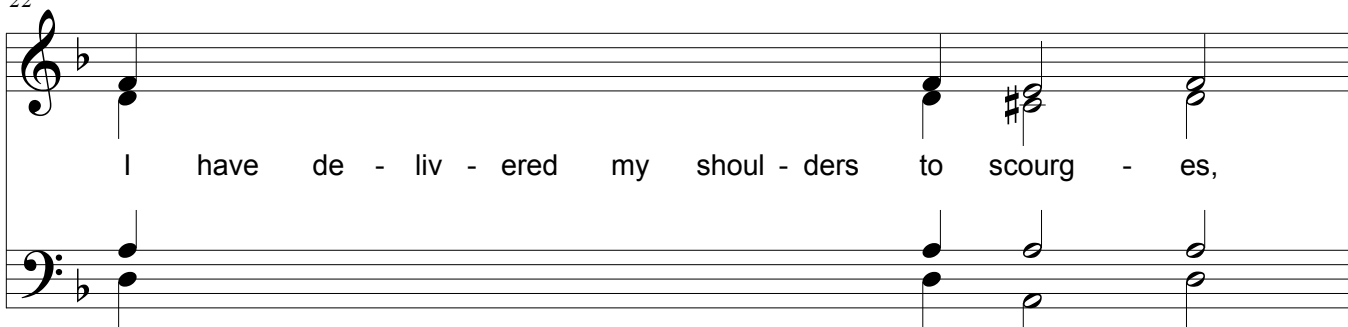
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21



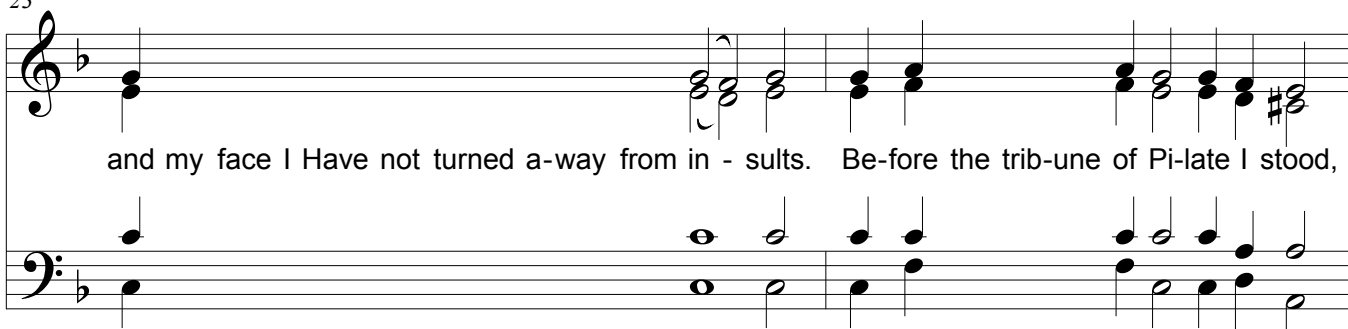
Both now and ev - er and un - to ag - es of ag - es. A - men.

22



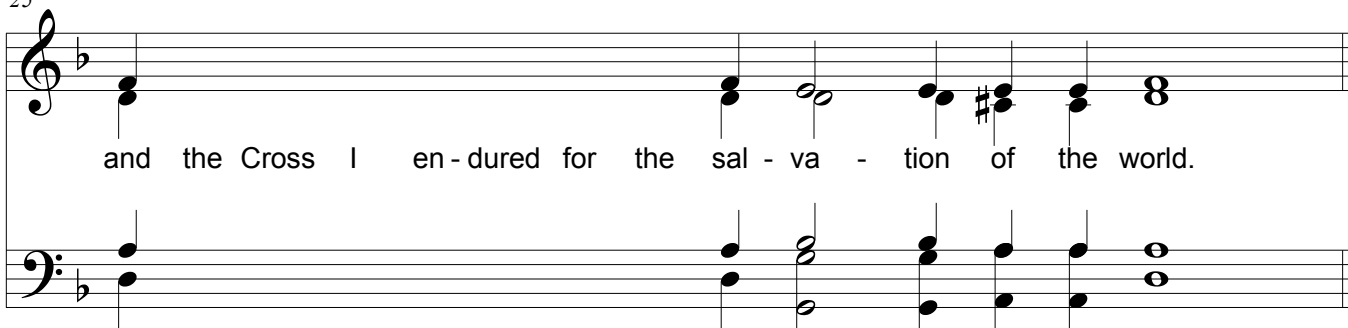
I have de - liv - ered my shoul - ders to scourg - es,

23



and my face I Have not turned a-way from in - sults. Be-fore the trib-une of Pi-late I stood,

25



and the Cross I en - dured for the sal - va - tion of the world.

Now the Gospel responses as on page 3.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

The Aposticha after the 11th Gospel (Hapgood pg 216)  
Idiomelon Tone 1

All cre - a - tion was con - found - ed with ter - ror,

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has one flat (B-flat). The melody is written in the treble staff using a series of chords (dyads) on a single note value. The lyrics are written below the notes.

when it be - held thee sus - pend - ed on the Cross, — O Christ.

The second system of musical notation. It continues the melody from the first system. A slur is placed over the notes for 'Cross, — O Christ'.

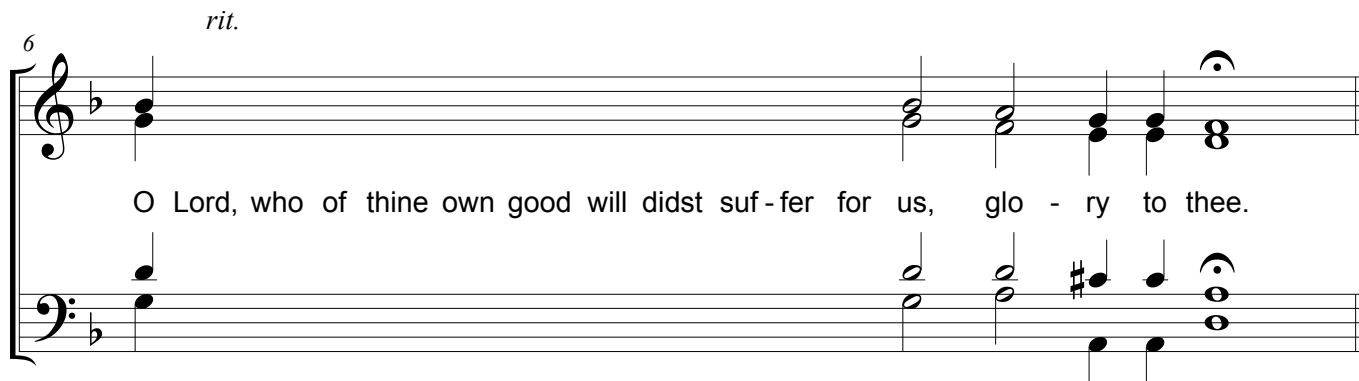
The sun was dark-ened, and the foun - da - tions of thē earth were shak - en;

The third system of musical notation. It continues the melody. The lyrics are written below the notes.

all things suf-fered in sym - pa - thy with him who had cre - at - ed all things.

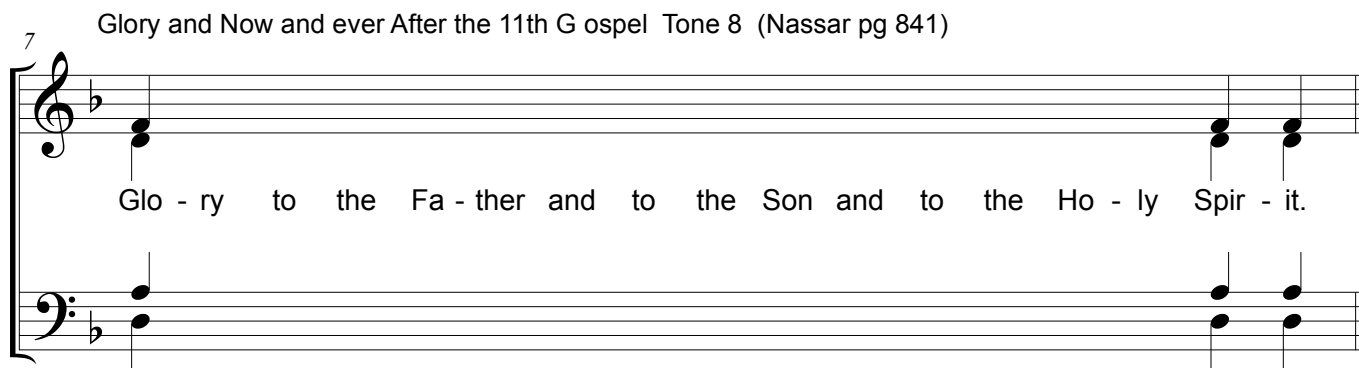
The fourth system of musical notation. It continues the melody. The lyrics are written below the notes.

6 *rit.*



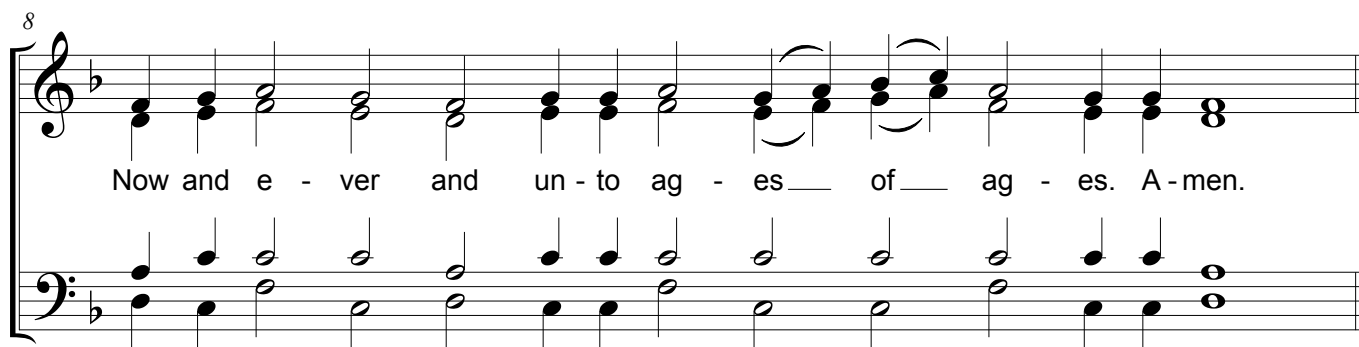
O Lord, who of thine own good will didst suf-fer for us, glo - ry to thee.

7 Glory and Now and ever After the 11th Gospel Tone 8 (Nassar pg 841)



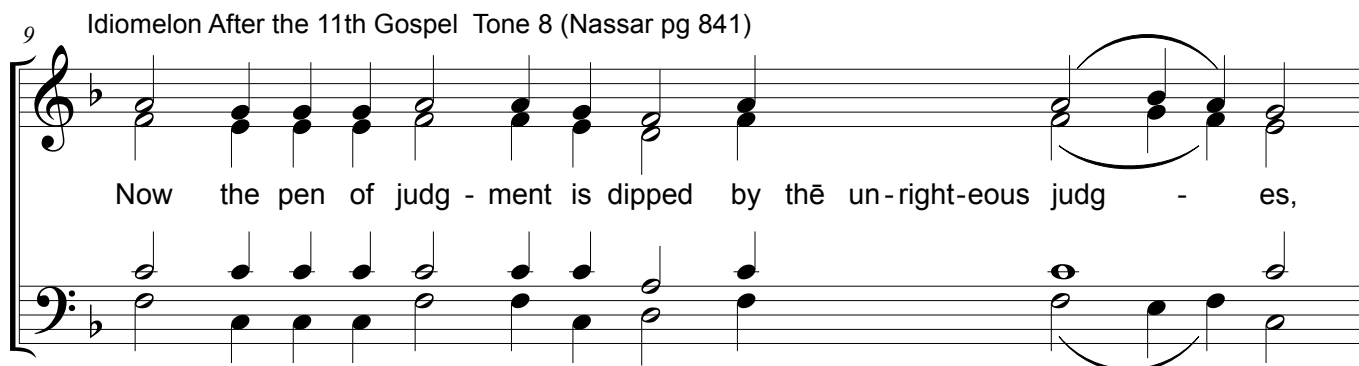
Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it.

8



Now and e - ver and un - to ag - es of ag - es. A - men.

9 Idiomelon After the 11th Gospel Tone 8 (Nassar pg 841)



Now the pen of judg - ment is dipped by thē un-right-eous judg - es,



10

sen - tence is passed on\_ Je - sus, and he is con-demned to Cru-ci - fix - ion!

12

Now doth cre - a - tion tra - vail at be-hold - ing the Lord on the Cross.

14

But thou, who didst suf - fer in the na - ture of the flesh for my sake,

*rit.*  
15

O good Lord, glo - ry to thee.

Now the Gospel reponses as  
on page 3, then the prayer:  
"It is a good thing to confess to the Lord, and to sing to  
thy name, O most High, to show forth thy mercy in the  
morning and thy truth by night."  
Holy God... Our Father  
then the troparion on the following page.

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

Troparion Tone 4 after the 12th Gospel (Hapgood pg 216)

A - men. Thou hast ran-somed us from the curse of the law, by thy pre-cious blood;

4

when thou was nailed to the Cross, and pierced with a spear,

5

thou didst pour forth im - mor - tal - i - ty for men,

6 *rit.*

O our Sav - iour: glo - ry to thee.

Now the augmented litany.  
Benediction. Amen.

# APPENDIX

1. Gospel Responses
2. Version #2 of Exaposteilarion

# Great Friday

Matins

Michael P. Hilko  
(1905 - 1974)

**Slow** These responses preceding every Gospel.\*

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

And with thy spir - - - it.

Glo - ry to thy Pas - - - sion, O Lord,

Glo - ry to thy long - - - suff' - ring, O Lord.

\* Additional copy of  
this page in appendix.

**Holy Week**  
**Holy Friday**  
**Exaposteilarion**

Adapted by  
 Professor Michael Hilko  
 (1905 - 1974)

Version 2

*Largo* *pp* *mf*

In one mo - ment thou didst gra - cious - ly grant par - a - dise to the

wise thief, O Lord. Il - lu - mine thou

me al - so. Il - lu - mine thou me

al - so. Il - lu - mine thou me

al - so by the Tree of the Cross, (and) and save me.

al - so by the Tree of the Cross, and save me.

*rit.* *p* *pp*