

**Divine Liturgy
Of
Saint John Chrysostom
For
Mixed Choir (A Cappella)**



Set into four-part Harmony
By Professor Michael Hilko

Adapted from
the Arabic Transcription into English
by
Michael G. Farrow, Ph.D.

Preface

Background

In 1950, Professor Michael Hilko, listened to the Reverend Father Michael G. Simon of St. George Orthodox Church in Patterson, N.J., chant in Arabic, the Liturgy of St. John Chrysostom, in Byzantine Tones 5 and 8. This was repeated for a second liturgy sung by the Reverend Father Wakim Dalack, priest at St. Nicholas Orthodox Cathedral in Brooklyn, N.Y., who chanted it in Arabic in Byzantine Tone 8. Professor Hilko then proceeded to write the melodies and composed the music in four parts for the transliterated Arabic text. These were published in 1952 by the Syrian Orthodox Archdiocese of Brooklyn, N.Y. (now the Antiochian Orthodox Christian Archdiocese), in a booklet that included these Arabic liturgies plus a four-part arrangement in English of a traditional Russian Orthodox musical setting. Added to this book were selections in transliterated Arabic of the Resurrectional Troparia in the eight tones and the Kontakia, *Verily, I Thy City (Servant)* for the Annunciation and Fridays of Great Lent and *O Defense of Christians* for Ordinary Sundays; the Ninth Ode of St. Basil's Liturgy, *In Thee Rejoice* and three versions of the Paschal Troparion, *Christ Is Risen*, two of which were in transliterated Arabic and the third in transliterated Greek. The book was entitled *Three Divine Liturgies in Music* and first published in 1952 with a second edition in 1958. It is still available today from the Antiochian Archdiocese and is commonly called the *yellow book*, due to the color of its cover.

English version of the Arabic Liturgies

The Arabic Liturgy which has been adapted into English by Michael G. Farrow, Ph.D., is a combination of the original two Arabic liturgies harmonized by Professor Hilko. It consists of the pieces that were most popularly used throughout the Antiochian Archdiocese from 1952 until circa 1972 but were slowly displaced by other musical settings in English as the use of Arabic slowly diminished in the United States. Because of the beauty and the traditional melodies, this combined setting was adapted into English in 1961 by Dr. Farrow and revised in 2005, with the hope that it would become a part of the English music repertoire of the Church.

Editor's Note: Variations on Professor Hilko's Arabic Liturgy as adapted into English include: 1) the initial *Amen* which was created from the response *And all Mankind*, 2) selected *Lord Have Mercy* responses from throughout Professor Hilko's Arabic Liturgies have been assembled to create the responses for the *Great Litany*, 3) alternate settings for portions of the Anaphora have been created to allow small choirs to sing these higher registers, 4) in the *Cherubimic Hymn*, the original Arabic text follows the Greek text. As such, the first part of the hymn includes the words ...*lay aside all earthly care that we may receive the King of All*. Since the Antiochian and Russian tradition in the United States is to end the first part of the hymn with the word *care*, the music has been written so that it may be sung either in the Greek or in the Antiochian and Russian tradition, and 5) a Phimi has been added to Hilko's Hierarchical Trisagion.

Michael G. Farrow, Ph.D.
2005

The Great Litany

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Refrain of the First Antiphon

Byzantine Tone 3

Adapted into English by Michael G Farrow
from the works of Professor Michael Hilko

The Little Litany

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Refrain of the Second Antiphon

Byzantine Tone 7

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Only-Begotten Son

Byzantine Tone 7

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Hilko
Only-Begotten Son

Musical notation for the first line of the hymn. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note chords. The lyrics are: "and wast cru - ci - fied al - so, O Christ our God;"

Musical notation for the second line of the hymn. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music includes a sixteenth-note cluster in the treble clef staff. The lyrics are: "and by thy death didst death sub - due, who art one"

Musical notation for the third line of the hymn. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music features eighth-note chords and a sixteenth-note cluster. The lyrics are: "of the Ho - ly Tri - ni - ty, glo - ri - fied with the"

Musical notation for the fourth line of the hymn. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music includes a sixteenth-note cluster and a sustained note. The lyrics are: "Fa - ther and the Ho - ly Spi - rit: save us."

Entrance Hymn “Come, let us worship”

Byzantine Tone 7

Adapted into English by Michael G Farrow
from the works of Professor Michael Hilko

Moderato

A musical score for two voices (Soprano and Bass) in G minor. The Soprano part begins with a melodic line consisting of eighth and sixteenth notes. The lyrics are: "O Son of God who art risen from the dead, Saints,". The Bass part provides harmonic support with sustained notes and eighth-note chords.

A musical score for a four-part setting of the hymn "Alleluia". The top staff is in treble clef, B-flat key signature, and common time. It features soprano entries and includes lyrics such as "save us who sing unto thee: Al-le-lu ia.". The bottom staff is in bass clef, B-flat key signature, and common time. It features basso entries. The music consists of two measures per line, with some measure endings indicated by short vertical lines at the end of each measure.

Trisagion Hymn

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

The musical score consists of five staves of music. The first four staves are grouped under the heading "3 Times". The first staff (Soprano) starts with a quarter note followed by a dotted half note. The second staff (Alto) starts with a quarter note followed by a dotted half note. The third staff (Tenor) starts with a quarter note followed by a dotted half note. The fourth staff (Bass) starts with a quarter note followed by a dotted half note. The fifth staff begins with a quarter note followed by a dotted half note. The lyrics are as follows:

Ho-ly God, O Ho - ly Might -
y, Ho - ly Im - mor - tal, have
mer - cy on us. Glo - ry to the Fa - ther and
to the Son and to the Ho - ly Spi - rit,

Fine.

Hilko
Trisagion Hymn

Musical score for the first line of the Trisagion Hymn. The music is in G major, common time. The vocal line consists of two staves: Treble (soprano) and Bass (bass). The lyrics are: "both now and e - ver and un - to a - ges of a - ges." The melody features eighth-note patterns and some sixteenth-note figures.

Musical score for the second line of the Trisagion Hymn. The music continues in G major, common time. The vocal line consists of two staves: Treble (soprano) and Bass (bass). The lyrics are: "A - men. Ho - ly Im - mor - tal, have". The melody includes sustained notes and eighth-note chords.

Musical score for the third line of the Trisagion Hymn. The music continues in G major, common time. The vocal line consists of two staves: Treble (soprano) and Bass (bass). The lyrics are: "mer - cy on us.". The melody concludes with a repeat sign and the instruction "D.C. al Fine.", indicating a return to the beginning of the section.

Trisagion Hymn for the Hierarchical Liturgy

Byzantine Tone 3

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

mf A - men. Ho - - - ly God, Ho - ly Might - y,
Ho - ly Im - mor - tal, have mer - cy on us.

The above is chanted 1) by the choir; 2) by the clergy; 3) by the choir; 4) by the clergy.
Then we continue:

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spi - rit,
both now and e - ver and un - to a - ges of a - ges. A - men.

Trisagion Hymn
(Hierarchical)

Musical notation for the first part of the Trisagion Hymn. The music is written for two voices: soprano (treble clef) and basso (bass clef). The soprano part consists of a single melodic line with various note heads and stems. The basso part consists of harmonic chords. The lyrics are:

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

Musical notation for the second part of the Trisagion Hymn. The soprano part has a melodic line with note heads and stems. The basso part provides harmonic support with chords. The lyrics are:

Ho - - - - ly God.

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

Musical notation for the Bishop's prayer. The soprano part has a melodic line with note heads and stems. The basso part provides harmonic support with chords. The lyrics are:

May God grant thee ma - ny years. Ho - ly Might - y.

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

Musical notation for the final part of the Bishop's prayer. The soprano part has a melodic line with note heads and stems. The basso part provides harmonic support with chords. The lyrics are:

May God grant thee ma - ny years. Ho - ly Im - mor - tal.

Trisagion Hymn
(Hierarchical)

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

May God grant thee many years. Have mer - cy on us.

Deacon: Dynamis! or With strength!

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

Deacon: O Lord, save the faithful.

O Lord, save the faith - - - ful.

Trisagion Hymn
(Hierarchical)

Deacon: O Lord, save thy believing rulers.

Musical notation for the first part of the Trisagion Hymn. The music is written for two voices: soprano (treble clef) and basso (bass clef). The key signature is one flat. The melody consists of eighth and sixteenth notes, with several grace notes and slurs. The lyrics "O Lord, save thy believ-ing ru - - - lers." are written below the notes.

Deacon: And grant it to us.

Musical notation for the second part of the Trisagion Hymn. The music continues for the two voices. The lyrics "And grant it to us." are written below the notes. The notation includes various note values and rests, with a change in key signature at the end.

Epistle and Gospel Responses

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Arrangement #1

Soprano

Alto

Tenor

Bass

72

Alle lu ia, Alle lu ia, Alle lu ia.

Alle lu ia, Alle lu ia, Alle lu ia.

Alle lu ia, Alle lu ia, Alle lu ia.

Alle lu ia, Alle lu ia, Alle lu ia.

Musical score for two voices. The top voice (Treble clef) has lyrics: "And to thy spi - rit. rit." The bottom voice (Bass clef) continues from the previous measure. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a dotted half note and a quarter note. Measures 11 and 12 end with a double bar line.

A musical score for two voices. The top voice (Soprano) starts with a half note, followed by a dotted half note, another half note, a dotted half note, a quarter note, a dotted half note, another quarter note, and a dotted half note. The lyrics are: "Glo - ry to thee, O Lord, glo - ry to thee." The bottom voice (Bass) follows a similar pattern but ends with a dotted half note. The lyrics are: "Glo - ry to thee, O Lord, glo - ry to thee."

Hilko
Epistle & Gospel Responses

Arrangement #2

Musical score for Alleluia. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of three measures of "Al - le - lu - ia," followed by a final measure ending with a fermata over the eighth note.

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

Musical score for "And to thy spirit." The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of two measures of "And to thy spirit," with a fermata over the eighth note of the second measure.

And to thy spirit.

Musical score for "Glory to thee, O Lord." The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of two measures of "Glory to thee, O Lord," followed by a repeat sign and two more measures of "Glory to thee."

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

Augmented Litany

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Soprano
Alto
Tenor
Bass

1 Lord, have mer cy,
2 Lord, have mer cy,
3 Lord, have mer cy. A - men.
4 Lord, have mer cy, Lord, have mer cy, Lord, have mer cy. A - men.
5 Lord, have mer cy. A - men.

Cherubic Hymn

Byzantine Tone 5 (*sticheraric*)

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Largo $\text{J} = 54$

Soprano Alto

pp We who mys - tic - 'ly re - pre - sent

Tenor Bass

the Che - ru - bim and sing the thrice -

ho - - - ly hymn, and sing

to the life - giv - ing Tri - ni - ty,

Hilko
Cherubic Hymn

Musical notation for the first line of the hymn. The top staff uses a treble clef and common time (indicated by '8'). The lyrics are: "and sing to the life - - - giv - ing". The bottom staff uses a bass clef and common time (indicated by '8'). The music consists of eighth notes and quarter notes.

Musical notation for the second line of the hymn. The top staff uses a treble clef and common time (indicated by '8'). The lyrics are: "Tri - - - ni - ty: let". The bottom staff uses a bass clef and common time (indicated by '8'). The music consists of eighth notes and quarter notes.

Musical notation for the third line of the hymn. The top staff uses a treble clef and common time (indicated by '8'). The lyrics are: "us lay a - side, let us lay a - side all". The bottom staff uses a bass clef and common time (indicated by '8'). The music consists of eighth notes and quarter notes.

Musical notation for the fourth line of the hymn. The top staff uses a treble clef and common time (indicated by '8'). The lyrics are: "earth - ly care, all earth - ly care. A - men.". The bottom staff uses a bass clef and common time (indicated by '8'). The music consists of eighth notes and quarter notes. Dynamics 'p' (pianissimo) are indicated above the top staff.

Hilko
Cherubic Hymn

Music for two voices. Treble clef, key signature of one sharp (F#). Time signature changes from common time to common time. Key signature changes from one sharp to no sharps or flats. Dynamics: **f**, **f**. Measure 1: Treble: D, E, F#, G; Bass: D, E, F#, G. Measure 2: Treble: D, E, F#, G; Bass: D, E, F#, G. Measure 3: Treble: D, E, F#, G, A; Bass: D, E, F#, G, A. Measure 4: Treble: D, E, F#, G, A, B; Bass: D, E, F#, G, A, B. Measure 5: Treble: D, E, F#, G, A, B, C; Bass: D, E, F#, G, A, B, C. Measure 6: Treble: D, E, F#, G, A, B, C, D; Bass: D, E, F#, G, A, B, C, D.

f A - men. **f** That we may re - ceive the King of

Music for two voices. Treble clef, key signature of one sharp (F#). Time signature changes from common time to common time. Key signature changes from one sharp to no sharps or flats. Dynamics: **f**, **f**. Measure 1: Treble: D, E, F#, G; Bass: D, E, F#, G. Measure 2: Treble: D, E, F#, G; Bass: D, E, F#, G. Measure 3: Treble: D, E, F#, G, A; Bass: D, E, F#, G, A. Measure 4: Treble: D, E, F#, G, A, B; Bass: D, E, F#, G, A, B. Measure 5: Treble: D, E, F#, G, A, B, C; Bass: D, E, F#, G, A, B, C. Measure 6: Treble: D, E, F#, G, A, B, C, D; Bass: D, E, F#, G, A, B, C, D.

all, who comes in - vi - si - bly up - **Ω**

Music for two voices. Treble clef, key signature of one sharp (F#). Time signature changes from common time to common time. Key signature changes from one sharp to no sharps or flats. Dynamics: **f**, **f**. Measure 1: Treble: D, E, F#, G; Bass: D, E, F#, G. Measure 2: Treble: D, E, F#, G, A; Bass: D, E, F#, G, A. Measure 3: Treble: D, E, F#, G, A, B; Bass: D, E, F#, G, A, B. Measure 4: Treble: D, E, F#, G, A, B, C; Bass: D, E, F#, G, A, B, C. Measure 5: Treble: D, E, F#, G, A, B, C, D; Bass: D, E, F#, G, A, B, C, D.

bome by the an - gel - - ic **Ω**

Music for two voices. Treble clef, key signature of one sharp (F#). Time signature changes from common time to common time. Key signature changes from one sharp to no sharps or flats. Dynamics: **f**, **f**. Measure 1: Treble: D, E, F#, G; Bass: D, E, F#, G. Measure 2: Treble: D, E, F#, G, A; Bass: D, E, F#, G, A. Measure 3: Treble: D, E, F#, G, A, B; Bass: D, E, F#, G, A, B. Measure 4: Treble: D, E, F#, G, A, B, C; Bass: D, E, F#, G, A, B, C. Measure 5: Treble: D, E, F#, G, A, B, C, D; Bass: D, E, F#, G, A, B, C, D.

hosts. Al - - - le - - lu - ia. **Ω**

Litany of the Prothesis

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Tone 1

Musical notation for Tone 1. The tempo is $\text{♩} = 88$. The instruction "repeat as needed" is written above the first measure. The music consists of two staves: treble and bass. The lyrics are:

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

The music continues from the previous page. The lyrics are:

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

Tone 8

Musical notation for Tone 8. The tempo is $\text{♩} = 80$. The instruction "Slower" is written above the first measure. The lyrics are:

And to thy spi - rit. ***mf*** Fa - ther, Son

The music continues from the previous page. The lyrics are:

and Ho - ly Spi - rit, the Tri - ni - ty One in

Hilko Litany of the Prothesis

A musical score for two voices and piano. The top staff shows soprano entries with melodic lines and lyrics: 'es - sence' and 'and un - di - vi - - - ded.' The piano part provides harmonic support with sustained notes and chords. The bottom staff shows bass entries. Measure markings indicate measures 11 through 14.

The Anaphora

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

A soprano vocal line begins with a melodic flourish, followed by lyrics: "A mer-cy of peace, a sac-ri - fice of praise." The alto line joins in with a sustained note. The tenor and bass lines provide harmonic support.

The second section begins with the soprano: "And with thy spi - rit. We lift them up un - to the Lord." The alto and bass provide harmonic support.

The third section begins with the soprano: "It is meet and right to wor - ship Fa - ther, Son." The alto and bass provide harmonic support.

The final section begins with the soprano: "and Ho - ly Spi - rit, the Tri - ni - ty." The alto and bass provide harmonic support.

Musical score for the first section of the Anaphora. The music is in G minor, 2/4 time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

one in es - sence rit.
and un - di - vi ded.

Musical score for the second section of the Anaphora. The music continues in G minor, 2/4 time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

p Ho - ly, ho - ly, ho - ly Lord of Sa - ba - oth:

Musical score for the third section of the Anaphora. The music continues in G minor, 2/4 time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

heav - en and earth are full of thy glo - ry.

Musical score for the fourth section of the Anaphora. The music continues in G minor, 2/4 time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

Ho - san - na in the high - est.

Musical score for Hilko Anaphora, page 3, first section. The music is in G minor, 4/4 time. The vocal line consists of two staves: Treble and Bass. The lyrics are: "Bles - sed is he that comes in the name of the Lord." The melody features eighth-note patterns and a melodic line that rises towards the end of the section.

Musical score for Hilko Anaphora, page 3, second section. The music continues in G minor, 4/4 time. The vocal line consists of two staves: Treble and Bass. The lyrics are: "Ho - san - na in the high - est." The melody includes dynamic markings *mf* and *f*, indicating a crescendo. The bass staff provides harmonic support with sustained notes.

Alternate ending by Michael G. Farrow:

Musical score for Hilko Anaphora, alternate ending by Michael G. Farrow. The music is in G minor, 4/4 time. The vocal line consists of two staves: Treble and Bass. The lyrics are: "Ho - san - na in the high - est." This ending features a different harmonic progression and a more sustained melodic line compared to the main version.

Musical score for Hilko Anaphora, page 4, first system. The music is in common time, key signature is one flat. The vocal parts are labeled "men." and "A-men, A-men." The dynamics include *mf*, *rit.*, and *f*. The vocal parts sing "A - men. A - men." The bass part provides harmonic support.

Alternate Amens

Musical score for Hilko Anaphora, page 4, second system. The vocal parts sing "A - men. A - men." The bass part provides harmonic support. The dynamics include *mf*, *rit.*, and *f*.

Musical score for Hilko Anaphora, page 4, third system. The vocal parts sing "We praise thee, we bless." The bass part provides harmonic support. The tempo is marked "A little slower" and "♩ = 66". The vocal parts sing "We praise thee, we bless."

Musical score for Hilko Anaphora, page 4, fourth system. The vocal parts sing "thee, we give thanks un-to thee, O." The bass part provides harmonic support. The vocal parts sing "thee, we give thanks un-to thee, O."

Musical score for the beginning of the Anaphora. It consists of two staves: treble and bass. The lyrics "Lord, and we pray" are written below the notes. The music features eighth and sixteenth note patterns with dynamic markings like p (pianissimo) and f (fortissimo). Measure lines connect the notes.

Musical score for the continuation of the Anaphora. It consists of two staves: treble and bass. The lyrics "unto thee, *mf* O our God." are written below the notes. The music includes dynamic markings *mf* (mezzo-forte) and *f* (forte). Measure lines connect the notes.

Alternate ending

Musical score for an alternate ending of the Anaphora. It consists of two staves: treble and bass. The lyrics "O our God, rit. our God." are written below the notes. The music includes dynamic markings *mf* (mezzo-forte) and *p* (pianissimo). Measure lines connect the notes.

Hymn to the Theotokos

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Hilko
Hymn to the Theotokos

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines, with some words appearing below the staff and others above. The score includes dynamic markings like 'poco rit.' and key changes.

than the Se - ra - phim: with - out de -

file - - - ment thou ga vest

birth to God the Word.

True The - o - to - - - kos, we

poco rit.
mag - ni - fy thee.

Responses Before the Lord's Prayer

Arrangement # 1

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Soprano Alto Tenor Bass

And of all man - kind.

The musical score consists of four staves: Soprano (treble clef), Alto (C-clef), Tenor (Bass clef), and Bass (F-clef). The key signature is one flat. The time signature is common time (indicated by '4'). The tempo is marked as 126 BPM. The vocal parts sing in unison. The lyrics "And of all man - kind." are written below the tenor staff.

A - men. And to thy spi - rit.

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to no sharps or flats. The time signature is common time (indicated by '4'). The tempo is marked as 80 BPM. The vocal parts sing in unison. The lyrics "A - men. And to thy spi - rit." are written below the tenor staff.

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

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one sharp. The time signature is common time (indicated by '4'). The vocal parts sing in unison. The lyrics "Lord, have mer - cy. Grant this, O Lord." are written below the tenor staff. Dynamic markings include *p*, *mf*, and *p*.

To thee, O Lord.

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one sharp. The time signature is common time (indicated by '4'). The vocal parts sing in unison. The lyrics "To thee, O Lord." are written below the tenor staff.

Responses Before the Lord's Prayer

Arrangement # 2

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Soprano Alto Tenor Bass

$\text{♩} = 72$

3 4

And of all man - - - kind.

This section consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature is one flat. The tempo is indicated as $\text{♩} = 72$. The time signature changes from 3 to 4. The lyrics "And of all man - - - kind." are written below the notes. The music features various note values including eighth and sixteenth notes, with several grace notes and slurs.

A - men. And to thy spi - rit.

This section consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature is one flat. The tempo is indicated as $\text{♩} = 72$. The lyrics "A - men. And to thy spi - - rit." are written below the notes. The music features eighth and sixteenth notes, with slurs and a change in time signature from 3 to 4.

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

This section consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature is one flat. The tempo is indicated as $\text{♩} = 108$. The dynamics include mf . The lyrics "Lord, have mer - cy. Grant this, O Lord." are written below the notes. The music features eighth and sixteenth notes, with slurs and a change in time signature from 3 to 4.

To thee, O Lord.

This section consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature is one flat. The tempo is indicated as $\text{♩} = 108$. The dynamics include p . The lyrics "To thee, O Lord." are written below the notes. The music features eighth and sixteenth notes, with slurs and a change in time signature from 3 to 4.

Elevation of the Holy Gifts

Arrangement #1

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Slowly

Soprano Alto

And to thy spi - - - rit.

Tenor Bass

p *pp* *p* *pp*

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

p *66*

One is ho - ly, one is Lord, Je - sus

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

Elevation of the Holy Gifts

Arrangement #2

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Slowly

Soprano Alto Tenor Bass

And to thy spirit.

mf *rit.* *p*

To thee, O Lord.

Slower *p*

A - men, A - men. One is ho - ly, one is Lord,

p

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

Communion Hymn

Byzantine Tone 8

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Hilko
Communion Hymn

mf *rit.*

very slowly

est.

mp *rit.* *pp*

Al - le - lu - a.

Communion Hymn

Byzantine Tone 5 (sticheraric)

Adapted into English by Michael G. Farrow
from the works of Professor Michael Hilko

Soprano
Alto

p Praise the Lord

Tenor
Bass

from the hea - vens, praise him

in the high - - - - - est.

Al - - - - - le - - - lu - - - a.

Blessed is he that cometh

Arrangement #1

Byzantine Tone 8

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Soprano Alto Tenor Bass

108

Bles - sed is he that com - eth in the name of the Lord. God is the Lord and hath re - vealed him - self to us.

This musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The tempo is marked as 108. The lyrics are integrated into the music, appearing below the corresponding vocal parts. The Soprano and Alto staves begin with a melodic line, while the Tenor and Bass provide harmonic support. The Tenor and Bass staves continue the melody after the first measure. The lyrics "Bles - sed is he that com - eth in the name of the Lord. God is the Lord and hath re - vealed him - self to us." are written in a clear, sans-serif font below the staves.

Arrangement #2

Byzantine Tone 7

112 Brightly

Bles-sed is he that com - eth in the name of the Lord. God is the Lord and hath re - vealed him - self to us.

rit.

This musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The tempo is marked as 112 and includes the instruction "Brightly". The lyrics are integrated into the music, appearing below the corresponding vocal parts. The Soprano and Alto staves begin with a melodic line, while the Tenor and Bass provide harmonic support. The Tenor and Bass staves continue the melody after the first measure. The lyrics "Bles-sed is he that com - eth in the name of the Lord. God is the Lord and hath re - vealed him - self to us." are written in a clear, sans-serif font below the staves. A "rit." (ritardando) marking is present in the bass staff.

We have seen the true Light

Byzantine Tone 8

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Let our mouths be filled

Byzantine Tone 8

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that we may sing of thy glo - ry: for thou hast per - mit - ted us

A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "to par-take of thy ho - ly, di - vine, im - mor - tal and life - giv - ing". The bottom voice (bass) has a bass clef and a key signature of one flat. The music consists of measures of quarter notes and eighth notes, primarily in common time.

Musical score for "Mysteries". The top staff is in treble clef, B-flat key signature, and common time. It features a bassoon-like line with eighth-note patterns and a soprano line with sixteenth-note patterns. The lyrics "Mys te - ries. Es - tab - lish - us in thy sanc - ti - fi - ca - tion," are written below the notes. The bottom staff is in bass clef, B-flat key signature, and common time, showing a continuous eighth-note bass line.

Hilko
Let our mouths be filled

Musical notation for the first section of the hymn. The music is in common time, key signature is B-flat major (two flats). The melody consists of two staves: treble and bass. The lyrics are:

that all the day long we may med - i - tate up -

Musical notation for the second section of the hymn. The music continues in common time, B-flat major. The melody consists of two staves: treble and bass. The lyrics are:

on thy righ - teous - ness. Al - le - lu - ia, Al - le - lu - ia,

Musical notation for the final section of the hymn. The music continues in common time, B-flat major. The melody consists of two staves: treble and bass. The lyrics are:

Al - le - lu - ia.

Litany of Thanksgiving

Byzantine Tone 8

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Soprano
Alto

Lord, have mer - cy.
To thee, O Lord.

Tenor
Bass

In the name of the Lord.

Lord, have mercy, Lord, have mercy, Lord, have mer - cy. Fa - ther, bless.