

LITURGY OF ST. JOHN CHRYSOSTOM/ST. BASIL

for Congregational singing and Small Choirs including ison

Richard Toensing

Great Litany



A-men.

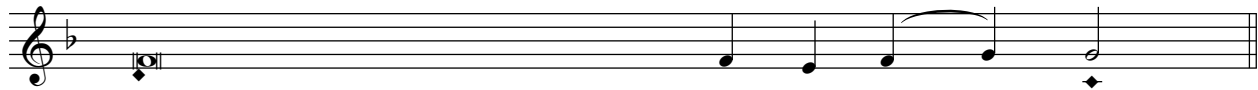


Lord, have mer-cy. Lord, have mer - cy. To Thee, O Lord. A-men.

Refrain of the First Antiphon



Through the in-ter - cessions of the The-o - to - kos, Sa-vior, save us.



Glory to the Father, and to the Son, and to the Ho - ly Spi - rit.



Both now, and ever, and unto ages of a - ges. A - men.


Little Litany#1

Richard Toensing




Lord, have mer-cy. Lord, have mer - cy. To Thee, O Lord. A-men.

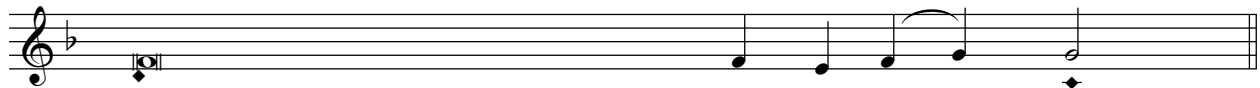
Refrain of the Second Antiphon



O Son___ of God, who art ri - sen from the dead, save us who



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



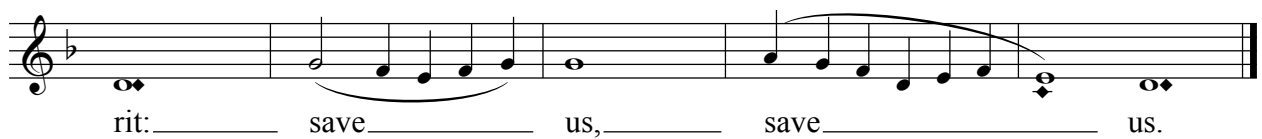
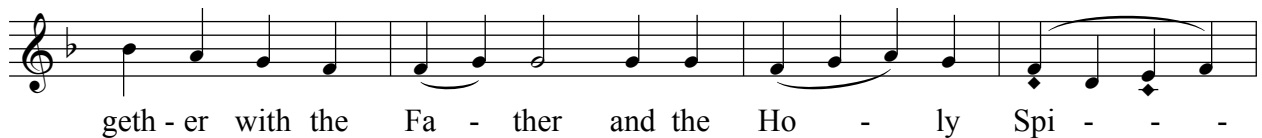
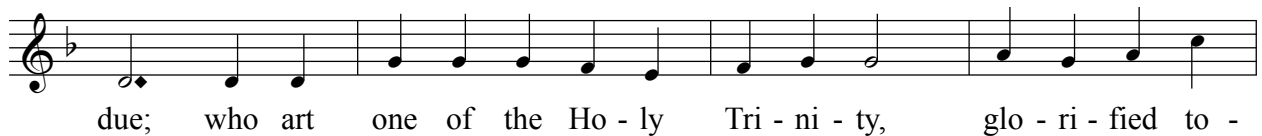
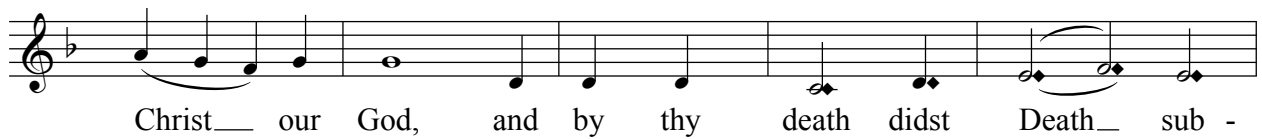
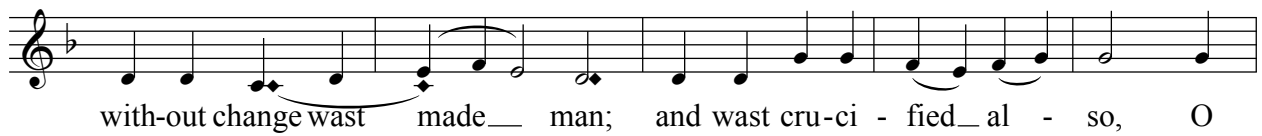
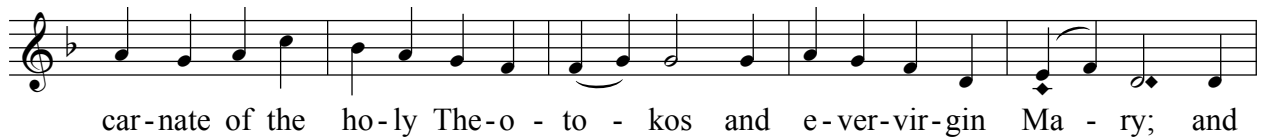
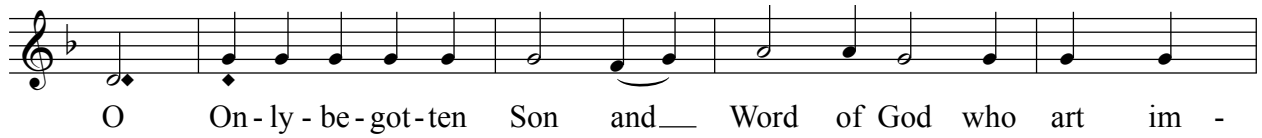
Glory to the Father, and to the Son, and to the Ho - ly Spi - rit.



Both now, and ever, and unto ages of a - - ges. A - men.

Troparion of the Second Antiphon

Richard Toensing



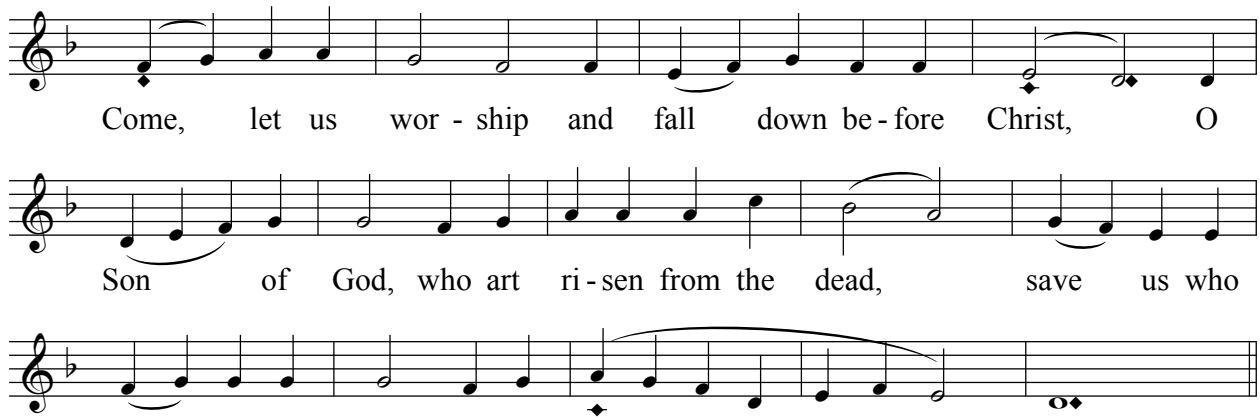
Little Litany #2

Richard Toensing



Lord, have mer-cy. Lord, have mer - cy. To Thee, O Lord. A-men.

Entrance Hymn



Come, let us wor - ship and fall down be - fore Christ, O
Son of God, who art ri - sen from the dead, save us who
sing un - to Thee: Al le - lu - - - - ia.

Trisagion Hymn

Richard Toensing

Ho - - - - ly God, ho - - -

ly Migh - - ty, Ho - - - ly Im -

mor - tal, have mer - cy on us. us. **1-3.** **Final ending**

Glory to the Father, and to the Son, and to the Ho - ly Spi - rit.

Both now, and ever, and unto ages of a - ges. A - men.

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

Gospel Announcement/ Responses

Al - le - lu - ia, al - le - lu - ia, al - le - lu - - - -

ia. And to thy spi - - - rit.

Glo - ry to thee, O Lord, glo - ry to Thee. A - men.

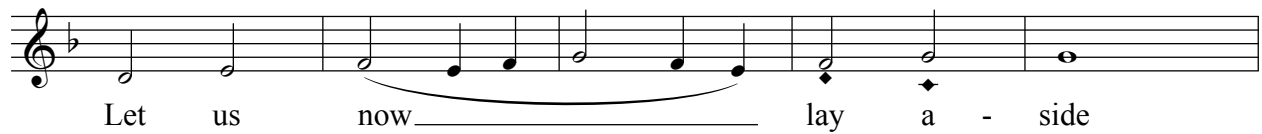
Cherubic Hymn

Richard Toensing

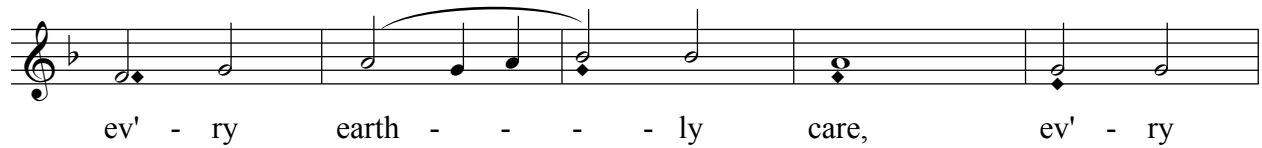


The musical score is written on a single staff in G major (one flat) and 4/4 time. It consists of eight lines of music. The lyrics are: "We who mys - - - - - tic' - ly rep - re - sent _____ the Che - ru - bim, rep - re - sent _____ the Che - - - - ru - bim, and who sing _____ to the life - - - giv - ing Tri - ni - ty, to the life - - - giv - ing Tri - ni - ty the _____ thrice - - - - ho - ly hymn, the _____ thrice - ho - ly hymn to the Tri - - - - - ni - ty." The lyrics are placed below the notes, with hyphens indicating syllables that span multiple notes. There are several long horizontal lines (underscores) under the words "sent", "sing", "the", and "the" in the second, fourth, sixth, and seventh lines respectively, indicating that the melody continues for several measures without lyrics. The score ends with a double bar line.

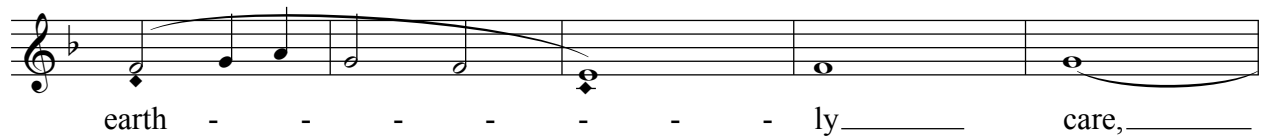
We who mys - - - - - tic' - ly rep - re -
sent _____ the Che - ru - bim, rep - re - sent _____
the Che - - - - ru - bim, and who
sing _____ to the life - - - giv - ing Tri - ni -
ty, to the life - - - giv - ing Tri - ni - ty
the _____ thrice - - - - ho - ly hymn,
the _____ thrice - ho - ly hymn to the
Tri - - - - - ni - ty.



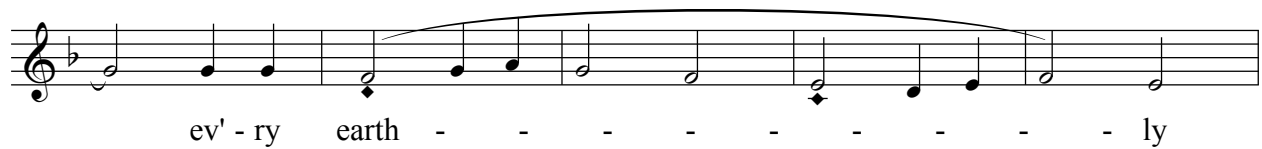
Let us now lay a - side



ev' - ry earth - - - - ly care, ev' - ry



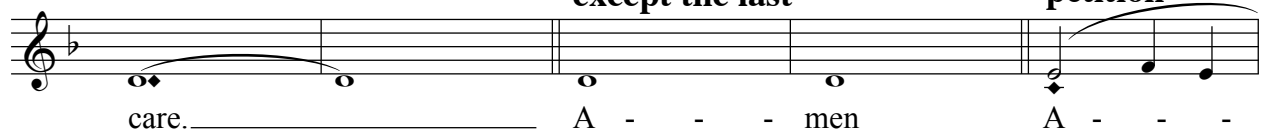
earth - - - - - ly care,



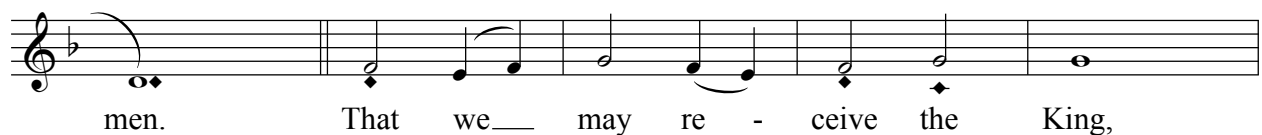
ev' - ry earth - - - - - ly

**After all petitions
except the last**

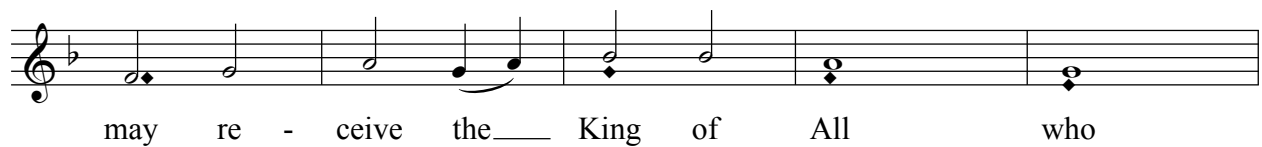
**After the final
petition**



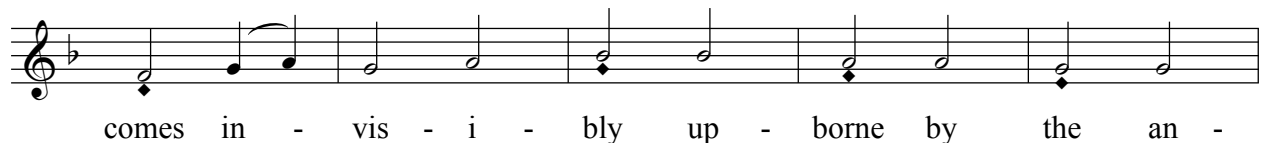
care. A - - - men A - - -



men. That we may re - ceive the King,



may re - ceive the King of All who



comes in - vis - i - bly up - borne by the an -



gel - - - - - ic hosts.

Al - - - - le - lu - - - ia, _____

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

rit.

lu - - - - ia. _____

Litany of the Anaphora

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

Grant this, O Lord. To Thee, O Lord. A-men. And to thy spi - rit.

Fa - ther, Son, and Ho - ly Spi - rit: the Tri - ni - ty one in

es - sence and un - di - vi - - - - ded.

Anaphora

Richard Toensing

A mer-cy of peace, a sac-ri - fice of praise.

And with thy spi - rit. We lift them up un-to the Lord.

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

Spi - rit: the Tri - ni - ty one in es-sence and un-di - vi - ded.

Slowly

Ho - - - ly, ho - - - ly,

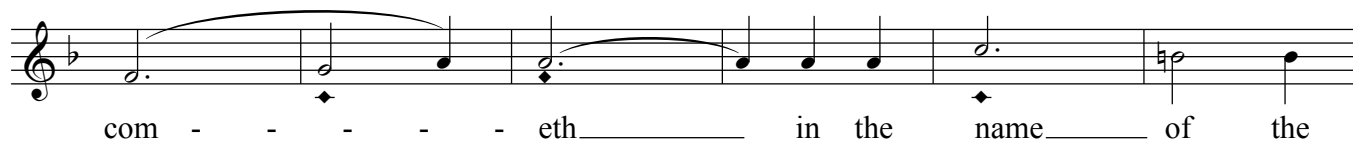
ho - - - ly Lord of Sa - - - ba - oth:

Hea - - - ven and earth are full

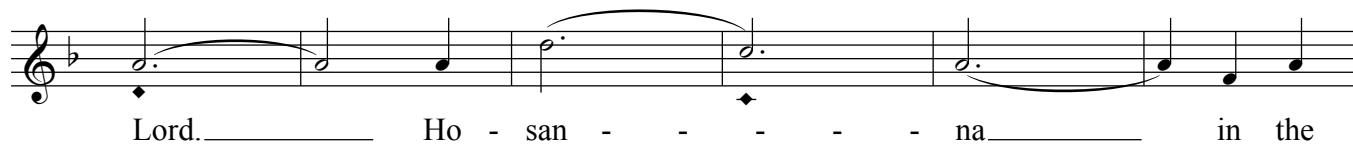
of thy glo - - - ry: Ho - san - - - na



in the high - est: Bles - sed is He _____ that



com - - - - eth _____ in the name _____ of the



Lord. _____ Ho - san - - - - na _____ in the

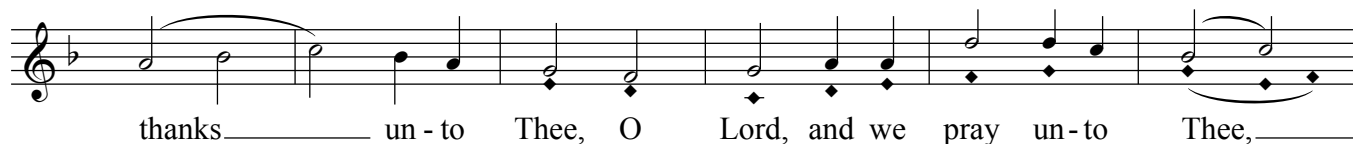


high - - - - est. _____ A - men. A - men. *pp*

Very slowly



We _____ praise _____ Thee, we _____ bless _____ Thee, we give



thanks _____ un - to Thee, O Lord, and we pray un-to Thee, _____



O our _____ God, we pray un-to Thee, O our God. _____

Hymn to the Theotokos

Liturgy of St. John Chrysostom

It is tru-ly meet_____ to bless_____ thee, O The - o -

to - - kos, who art ev-er bles-sed and all - blame -

less, and the mo - - - ther___ of___ our God. More

hon'-ra - ble_____than the Che - ru - bim, and more glo - rious be-yond com-

pare than the Se - ra - phim, thou who with-out stain___bar - est

God the Word, and art tru-ly The-o - to - - - kos, we

mag - - - ni - fy_____ thee, we mag - ni -

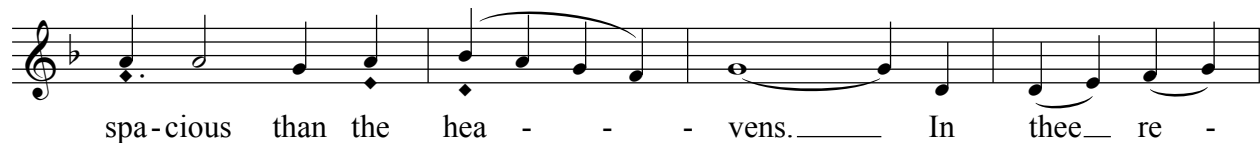
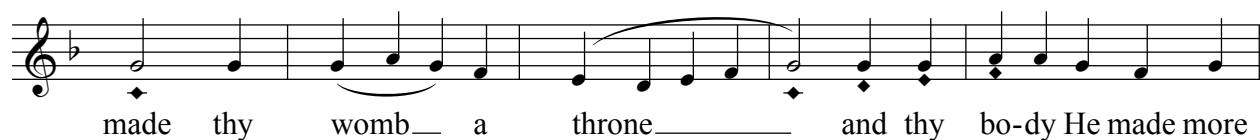
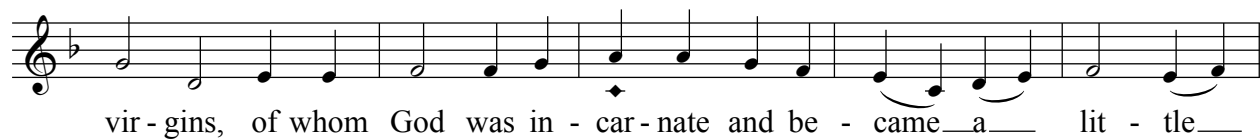
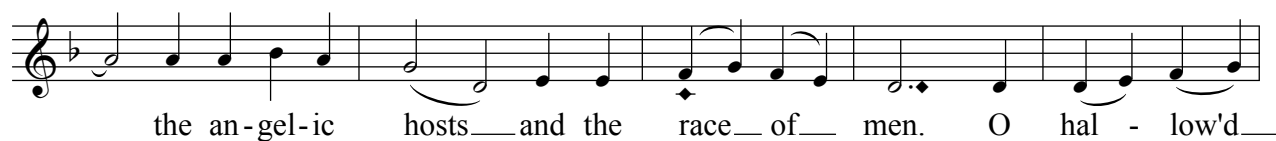
rit.

fy_____ thee.

Hymn to the Theotokos

Liturgy of St. Basil

$\text{♩} = 46-48$; Don't hurry!

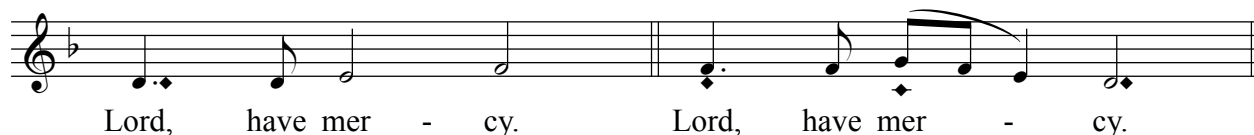


A musical staff in G major (one sharp) and 4/4 time. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next six notes: a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. This is followed by a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The phrase ends with a quarter note E4 and a quarter note D4. The lyrics 'ry to thee.' are written below the staff, with a horizontal line extending from the end of the phrase.

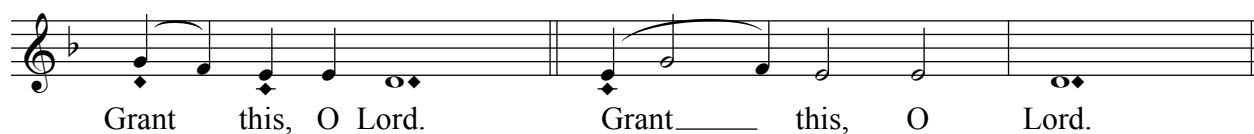


And of all man - kind. A-men. And with thy spi - rit.

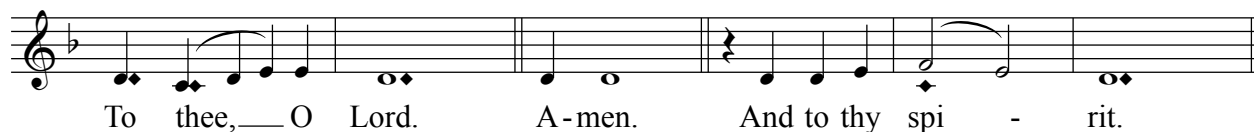
Litany before the Lord's Prayer



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



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



To thee, O Lord. A-men. And to thy spi - rit.



To thee, O Lord. One is ho - ly, one is



Lord: Je - sus Christ, to the glo - ry of



God the Fa - ther. A - men.

Praise Ye the Lord

Richard Toensing

Musical score for 'Praise Ye the Lord' in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, followed by a half note G5. The third staff begins with a quarter note G5, followed by quarter notes F5, E5, D5, and C5, then a half note B4. The lyrics are: 'Praise ye the Lord from the heavens: Praise Him in the high - - - est. Al - le - lu - ia, al - le - lu - ia, al - le - lu - - - - - ia.'

Praise ye the Lord from the heavens: Praise Him in the
high - - - est. Al - le - lu - ia, al - le - lu -
ia, al - le - lu - - - - - ia.

Blessed is He that cometh

Musical score for 'Blessed is He that cometh' in G major, 4/4 time. The score consists of two staves of music with lyrics underneath. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, followed by a half note G5. The lyrics are: 'Blessed is he that cometh in the Name of the Lord; the Lord is God and hath revealed himself to us.'

Blessed is he that cometh in the Name of the Lord; the
Lord is God and hath revealed himself to us.

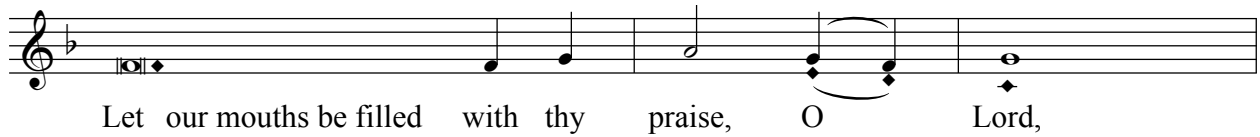
We Have Seen the True Light

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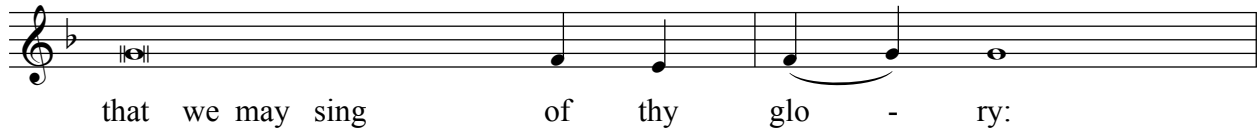
We have seen the true light, we have received the heavenly
Spi - - - rit; we have found the true faith,
wor-ship-ping the un-di-vid-ed Tri - ni - ty: for He hath
saved _____ us. A - men.

Let Our Mouths be Filled

Richard Toensing



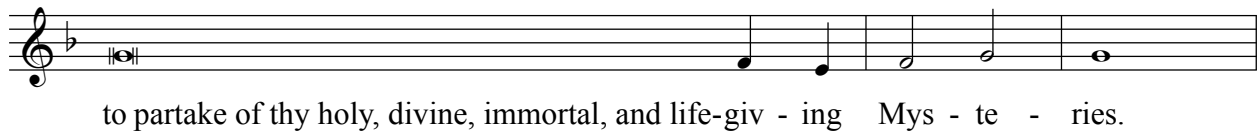
Let our mouths be filled with thy praise, O Lord,



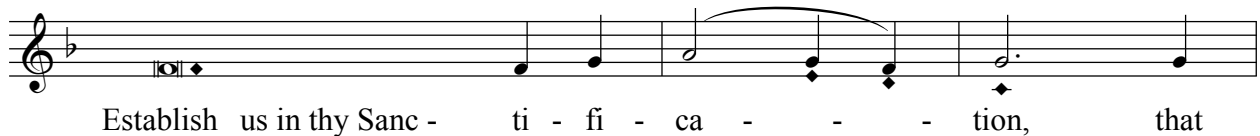
that we may sing of thy glo - ry:



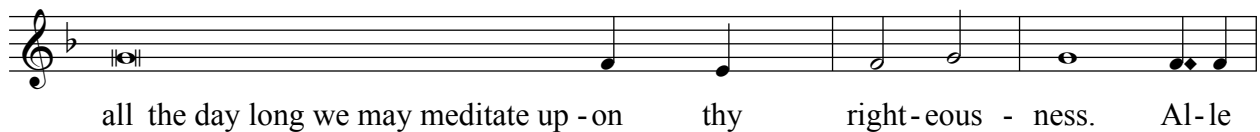
For thou hast per - mit - ted us



to partake of thy holy, divine, immortal, and life-giv - ing Mys - te - ries.



Establish us in thy Sanc - ti - fi - ca - - - tion, that



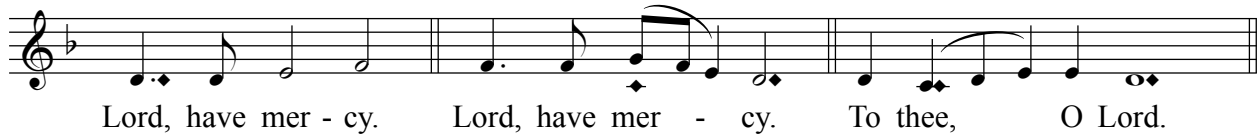
all the day long we may meditate up - on thy right - eous - ness. Al - le



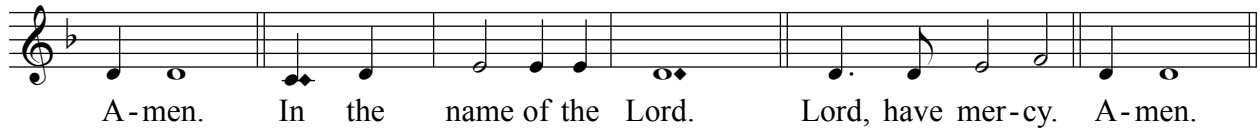
lu - ia, al - le lu - ia, al - le - lu - ia, al - le - lu - - - ia.

Conclusion of Liturgy

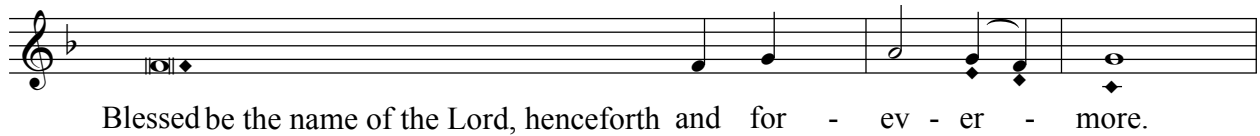
Richard Toensing



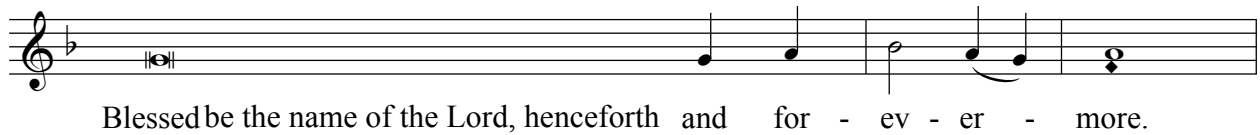
Lord, have mer - cy. Lord, have mer - cy. To thee, O Lord.



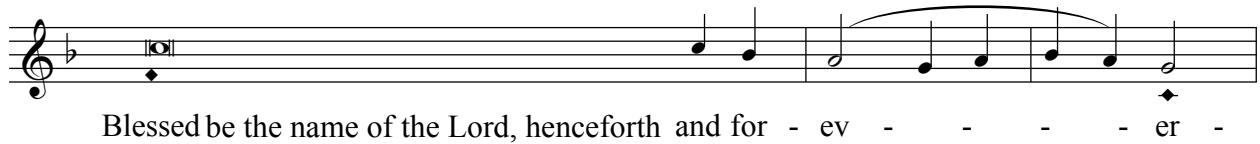
A-men. In the name of the Lord. Lord, have mer-cy. A-men.



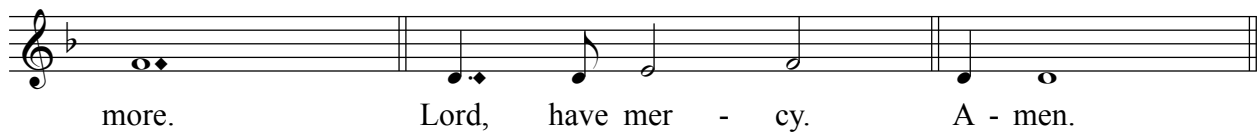
Blessed be the name of the Lord, henceforth and for - ev - er - more.



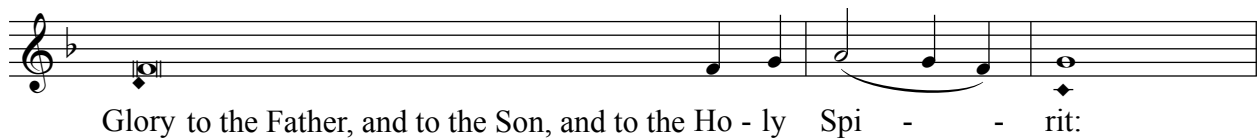
Blessed be the name of the Lord, henceforth and for - ev - er - more.



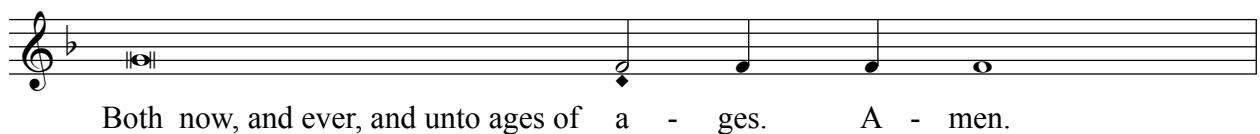
Blessed be the name of the Lord, henceforth and for - ev - er - more.



more. Lord, have mer - cy. A - men.



Glory to the Father, and to the Son, and to the Ho - ly Spi - rit:



Both now, and ever, and unto ages of a - ges. A - men.

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

The first line of musical notation is on a single staff in G major (one flat). It begins with a treble clef and a key signature of one flat. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), and F4 (half). The lyrics are placed below the notes, with hyphens under 'mer' and 'cy' to indicate a long note.

Fa - ther, bless. A - men.

The second line of musical notation is on a single staff in G major (one flat). It begins with a treble clef and a key signature of one flat. The melody consists of the following notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), and F3 (half). The lyrics are placed below the notes, with hyphens under 'Fa' and 'A' to indicate long notes.