

**SATB Music
for the**

**Divine Liturgy
of
St. John Chrysostom
in D Minor**



**by
Frederick Karam**

**Adapted by
Michael G. Farrow**

**Antiochian Orthodox Christian Archdiocese
Department of Sacred Music
2013**

Great Litany

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

1 2

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

The first system of the musical score consists of two measures. Measure 1 contains the lyrics 'A - men.' and 'Lord, have mer - cy.' Measure 2 contains the lyrics 'Lord, have mer - cy.' The music is written in a grand staff with a treble and bass clef, featuring a key signature of one flat (B-flat) and a common time signature. The melody is primarily composed of quarter and eighth notes, with some rests and ties.

3 4

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

The second system of the musical score consists of two measures. Measure 3 contains the lyrics 'Lord, have mer - cy.' Measure 4 contains the lyrics 'Lord, have mer - cy.' The musical notation continues with similar rhythmic patterns and chordal accompaniment.

5 6

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

The third system of the musical score consists of two measures. Measure 5 contains the lyrics 'Lord, have mer - cy.' Measure 6 contains the lyrics 'Lord, have mer - cy.' The musical notation continues with similar rhythmic patterns and chordal accompaniment.

8

To thee, O Lord. A - men.

The fourth system of the musical score consists of a single measure, measure 8. It contains the lyrics 'To thee, O Lord. A - men.' The musical notation concludes with a final cadence, including a double bar line and repeat dots.

Refrain of the First Antiphon

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

Soprano
Alto

Through thē in - ter - ces - sions of the The - o -

Tenor
Bass

Musical notation for Tenor and Bass parts, first system.

to - kos, O Sav - iour, save us.

Musical notation for Tenor and Bass parts, second system.

Through thē in - ter - ces - sions of the The - o - to

Through thē in - ter - ces - sions of the The - o - to -

kos, O Sav - iour save us.

Musical notation for Tenor and Bass parts, fourth system.

Frederick Karam
Refrain of the First Antiphon

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

rit. 1.
O Sav - iour, save us.

rit. 2.
save us.

Little Litany I

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

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

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

Refrain of the Second Antiphon

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow &
Christopher Holwey

Ordinary Sundays and Pascha

O Son_ of_ God,____ who art ris-en from the dead,

save us who sing un-to thee: Al - le - lu - - ia.

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

O Son_ of_ God,_____ who art ris-en from the dead,

save us who sing un-to thee: Al-le - lu - - - ia.

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

Refrains of the Second Antiphon

Frederick Karam
(1926 - 1978)

Adapted by
Michael G. Farrow &
Christopher Holwey

Sept. 8, Nov. 21, Aug. 15 Nativity, Presentation, Dormition of the Theotokos

O Son of God, who art wondrous in the saints,

The first system of musical notation for the first refrain. It consists of a treble and bass staff. The treble staff contains the vocal line with lyrics: "O Son of God, who art wondrous in the saints,". The bass staff contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily composed of quarter and eighth notes, with some rests and ties.

save us who sing un - to thee: Al - le - lu - - - ia.

The second system of musical notation for the first refrain. It continues the treble and bass staves from the first system. The lyrics are: "save us who sing un - to thee: Al - le - lu - - - ia." The musical notation includes a final cadence with a double bar line and repeat dots.

Sept. 14 Elevation of the Cross

O Son of God, who wast cru - ci - fied in the flesh,

The first system of musical notation for the second refrain. It consists of a treble and bass staff. The treble staff contains the vocal line with lyrics: "O Son of God, who wast cru - ci - fied in the flesh,". The bass staff contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily composed of quarter and eighth notes, with some rests and ties.

save us who sing un - to thee: Al - le - lu - - - ia.

The second system of musical notation for the second refrain. It continues the treble and bass staves from the first system. The lyrics are: "save us who sing un - to thee: Al - le - lu - - - ia." The musical notation includes a final cadence with a double bar line and repeat dots.

Refrains of the Second Antiphon

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow &
Christopher Holwey

Dec. 25 Nativity of Christ

O Son of God, who wast born of a Vir - gin,

save us who sing un - to thee: Al - le - lu - - - ia.

Jan. 6 Theophany

O Son of God, who wast bap-tized of John in the Jor -

dan, save us who sing un - to thee: Al - le - lu - - - ia.

Refrains of the Second Antiphon

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow &
Christopher Holwey

Feb. 2 Meeting of the Lord in the Temple

O Son of God, who wast borne in the arms of Sime-on the

This system of musical notation consists of a vocal line and a piano accompaniment line. The vocal line is in a soprano clef with a key signature of one flat (B-flat). The piano accompaniment is in a bass clef with the same key signature. The lyrics are: "O Son of God, who wast borne in the arms of Sime-on the".

right - eous, save us who sing un - to thee: Al - le - lu - ia.

This system of musical notation continues the vocal line and piano accompaniment from the first system. The lyrics are: "right - eous, save us who sing un - to thee: Al - le - lu - ia.".

March 25 Annunciation

O Son of God, who wast in - car-nate for our

This system of musical notation consists of a vocal line and a piano accompaniment line. The vocal line is in a soprano clef with a key signature of one flat (B-flat). The piano accompaniment is in a bass clef with the same key signature. The lyrics are: "O Son of God, who wast in - car-nate for our".

sake, save us who sing un - to thee: Al - le - lu - ia.

This system of musical notation continues the vocal line and piano accompaniment from the first system. The lyrics are: "sake, save us who sing un - to thee: Al - le - lu - ia.".

Refrains of the Second Antiphon

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow &
Christopher Holwey

Palm Sunday

O Son of God, who didst sit up-on the foal of an

This system of musical notation is for the first part of the Palm Sunday refrain. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "O Son of God, who didst sit up-on the foal of an". The piano accompaniment is in bass clef and provides harmonic support for the vocal line.

ass, save us who sing un-to thee: Al-le-lu-ia.

This system of musical notation is for the second part of the Palm Sunday refrain. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "ass, save us who sing un-to thee: Al-le-lu-ia.". The piano accompaniment concludes with a final chord.

Ascension Thursday

O Son of God, who didst rise from us in glo-ry to the

This system of musical notation is for the first part of the Ascension Thursday refrain. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "O Son of God, who didst rise from us in glo-ry to the". The piano accompaniment is in bass clef and provides harmonic support for the vocal line.

heav'ns, save us who sing un-to thee: Al-le-lu-ia.

This system of musical notation is for the second part of the Ascension Thursday refrain. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "heav'ns, save us who sing un-to thee: Al-le-lu-ia.". The piano accompaniment concludes with a final chord.

Refrains of the Second Antiphon

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow &
Christopher Holwey

Pentecost

O Good Com - fort - er, save us who

The first system of musical notation for Pentecost. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "O Good Com - fort - er, save us who". The piano accompaniment begins with a bass clef and a key signature of one flat. The music is in a 4/4 time signature.

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

The second system of musical notation for Pentecost. It continues the vocal line and piano accompaniment from the first system. The lyrics are "sing un - to thee: Al - le - lu - ia.". The piano accompaniment ends with a double bar line and a repeat sign.

Aug. 6 Transfiguration

O Son of God, who wast trans - fig - ured on Mount

The first system of musical notation for Aug. 6 Transfiguration. It consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "O Son of God, who wast trans - fig - ured on Mount". The piano accompaniment begins with a bass clef and a key signature of one flat. The music is in a 4/4 time signature.

Ta - bor, save us who sing un - to thee: Al - le - lu - ia.

The second system of musical notation for Aug. 6 Transfiguration. It continues the vocal line and piano accompaniment from the first system. The lyrics are "Ta - bor, save us who sing un - to thee: Al - le - lu - ia.". The piano accompaniment ends with a double bar line and a repeat sign.

Troparion of the Second Antiphon

Frederick Karam
(1926 - 1978)

Adapted by
Michael G. Farrow &
Christopher Holwey

Based on Byzantine Tone 1

On - ly be - got - ten Son and Word _____ of God, who

art _____ im - mor - tal, yet didst con - de - scend for our sal -

va - - - - tion (to) to be in - car - nate of the

ho - ly The - o - to - - - kos and ev - er -

vir - - - gin Mar - - - y, and with - out
vir - gin 2

Frederick Karam
Troparion of the Second Antiphon

change wast_ made_ man; and wast cru - ci-fied al -

so O Christ our God, and by thy death didst

Death_ sub - due; who art one_ of the Ho - ly Trin - i -

marcato
ty, glo - ri - fied to - geth - er with the Fa - ther and the

rit.
Ho - - - ly Spir - it: save_ us.

Little Litany II

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

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

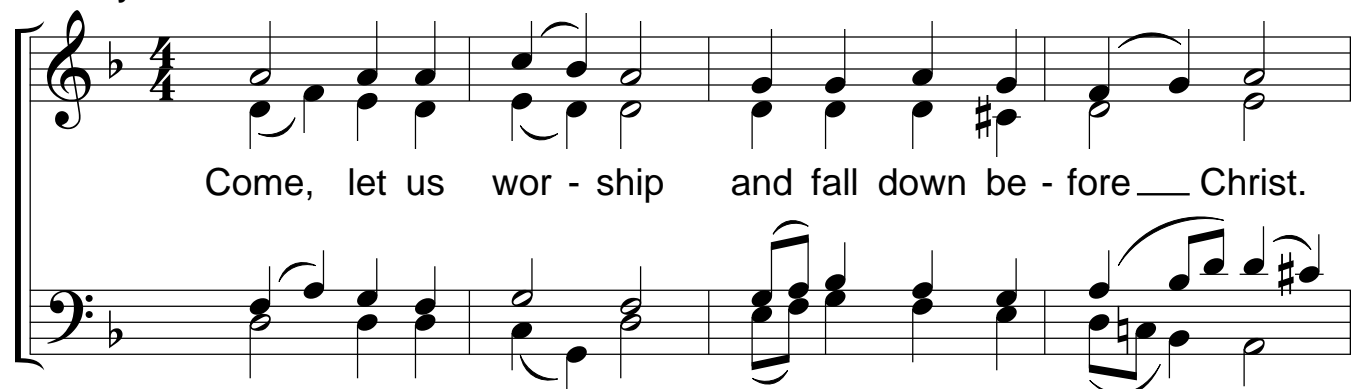
2. Lord, have mer - cy. Lord, have mer - cy.

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

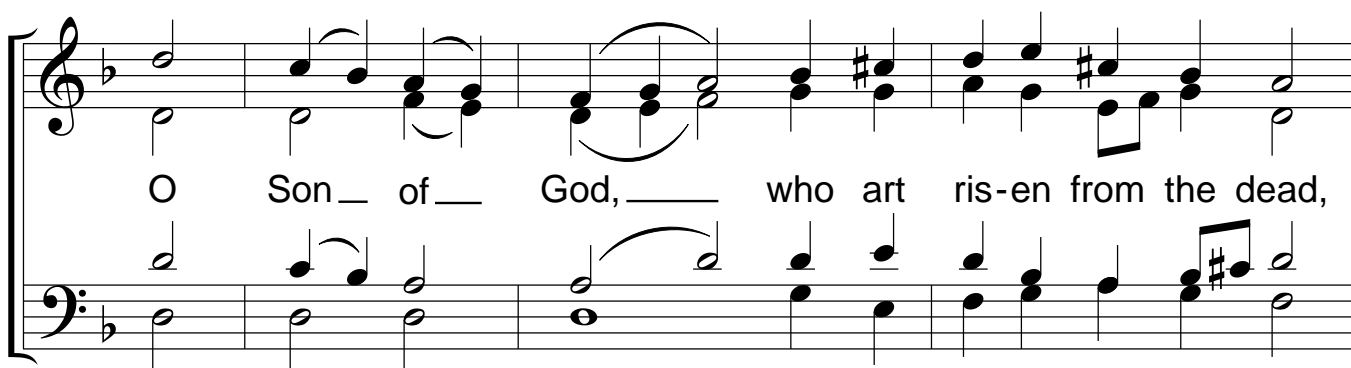
Entrance Hymn

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow &
Christopher Holwey

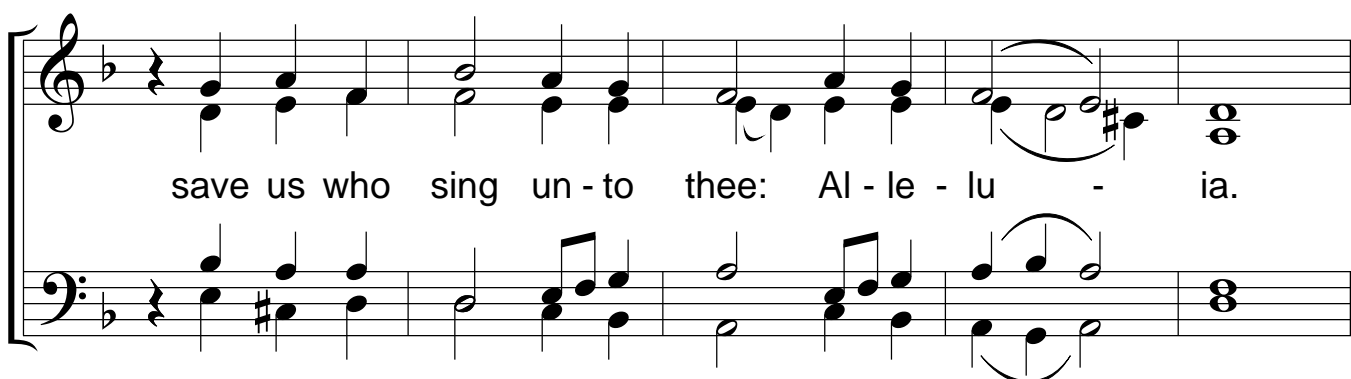
Byzantine Tone



Come, let us wor - ship and fall down be - fore ___ Christ.



O Son ___ of ___ God, ___ who art ris-en from the dead,



save us who sing un - to thee: Al - le - lu - ia.

Trisagion Hymn

Based on Byzantine Tone 1

Frederick Karam
(1926 - 1978)

A - men. Ho - ly God, 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 Spir - it,

16

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

17

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

22

With strength! Ho - ly God,

26

Ho - ly Might - y, Ho - ly Im -

32

-mor - tal, have mer - cy on us.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics are written below the top staff, with lines indicating where the words fit into the melody. The melody features a mix of quarter, eighth, and sixteenth notes, with some phrases slurred together. The accompaniment in the bass staff provides a harmonic foundation with chords and moving lines.

Before Gospel

Frederick Karam
(1926 - 1978)

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

The first system of musical notation consists of two staves, treble and bass clef, in a 2/4 time signature. The melody is written in the treble clef and the bass line in the bass clef. The lyrics 'Al - le - lu - ia, Al - le - lu - ia,' are placed below the notes.

Al - le - lu - ia. *And to thy spir - it.

The second system of musical notation continues from the first. It starts with a measure number '5' above the treble clef. The melody and bass line continue with the lyrics 'Al - le - lu - ia. *And to thy spir - it.'

8 Before Gospel Version 1

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

The third system of musical notation is labeled '8 Before Gospel Version 1'. It consists of two staves with the lyrics 'Glo - ry to thee, O Lord, glo - ry to thee.'

13 Before Gospel Version 2

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

The fourth system of musical notation is labeled '13 Before Gospel Version 2'. It consists of two staves with the lyrics 'Glo - ry to thee, O Lord, glo - ry to thee.'

* When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit" and NOT "Many years, master."

17 After Gospel

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

This musical score is for the 'After Gospel' section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Glo - ry to thee, O Lord, glo - ry to thee.' The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and ties. There are several accidentals, including sharps and naturals.

21 After Bishop reads Gospel

**Man - y years O Mas - ter.

FK 1976

This musical score is for the 'After Bishop reads Gospel' section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are '**Man - y years O Mas - ter.' The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and ties. There are several accidentals, including sharps and naturals. The score ends with the number 'FK 1976'.

** At the conclusion of the reading of the Gospel, the choir sings "Glory to thee, O Lord, glory to thee" immediatley followed by "Many years, master" as the bishop blesses the congregation with the Gospel book.

Cherubimic Hymn

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

Byzantine Tone 6

Slow *mp* *pp*

We who mystically, who

4

mystically represent the cherubim, who represent the cherubim, and sing to the life-giving

8

Trinity, to the life-giving

12

Trinity, to the life-giving

16 Trin - i - ty *f* the - thrice - ho - ly hymn

Trin - i - ty

Trin - i - ty

Trin - i - ty

the - thrice - ho - ly

20 the - thrice - ho - ly hymn, the thrice - ho - ly, the - thrice -
the thrice - ho - ly hymn, the thrice, the thrice, the thrice -
hymn the thrice - ho - ly, the thrice - ho - ly,
hymn, the thrice - ho - ly hymn, the hymn, -

24 ho - ly hymn, the - thrice - ho - ly hymn,
ho - ly hymn, the thrice - ho - ly hymn,
ho - ly hymn, the thrice - ho - ly hymn,
ho - ly hymn, the thrice - ho - ly hymn,

29 the thrice ho - ly hymn, the thrice - ho - ly
the thrice ho - ly hymn, the thrice - ho - ly
the thrice - ho - ly hymn, thrice - ho - ly hymn the thrice - ho - ly
the thrice - ho - ly hymn, thrice - ho - ly

34 hymn, the thrice - ho - ly — hymn, —
hymn, the thrice - ho - ly, hymn, —
hymn, the thrice - ho - ly — hymn, the thrice - ho - ly
hymn, the the thrice, thrice - ho - ly

38 let — us — lay a — side all — earth - ly —
let — us — lay a — side earth - ly
hymn, let us lay a — side all — earth -
hymn, let us lay a - side all earth - ly

42 care, lay a - side all — earth - ly —
care, lay — a - side all earth - ly —
ly care, lay a side all earth - ly
care, lay a - side all earth - ly

46 care, — lay a - side all,
care, now lay a - side all earth - ly
care, lay a - side all
care, lay a - side all,

50 care, let us now lay a - side all earth - ly

care, let us now lay a - side all earth - ly

care, let us lay a - side

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'care, let us now lay a - side all earth - ly'. The middle staff is a piano accompaniment. The bottom staff is a bass line with lyrics 'care, let us lay a - side'. The music is in a minor key and features a melodic line with a fermata over the word 'now'.

53 care (care) *rit.* care... A - men.

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

all earth - ly care...

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'care (care) care... A - men.' and a *rit.* marking. The middle staff is a piano accompaniment. The bottom staff is a bass line with lyrics 'all earth - ly care...'. The music concludes with a final cadence in a major key.

57 *Moderato* ...that we may re - ceive the King of

re - ceive the King of

mf ...that we may re - ceive the King, the King of

...that we may re - ceive, that we may re - ceive the King,

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics '...that we may re - ceive the King of'. The middle staff is a piano accompaniment. The bottom staff is a bass line with lyrics '...that we may re - ceive, that we may re - ceive the King,'. The tempo is marked *Moderato* and the dynamic is *mf*. The music features a melodic line with a fermata over the word 'King'.

61 all, who comes in - vis - i - bly up -

all, who comes in - vis - i - bly up -

all, who comes in - vis - i - bly up - borne

the King of all, who comes in - vis - i - bly up - borne

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'all, who comes in - vis - i - bly up -'. The middle staff is a piano accompaniment. The bottom staff is a bass line with lyrics 'the King of all, who comes in - vis - i - bly up - borne'. The music features a melodic line with a fermata over the word 'borne'.

65 borne

borne by the angelic hosts:

(borne)

(borne)

68 *mp* *mf*

Al - le lu - ia, al - le -

71 *f*

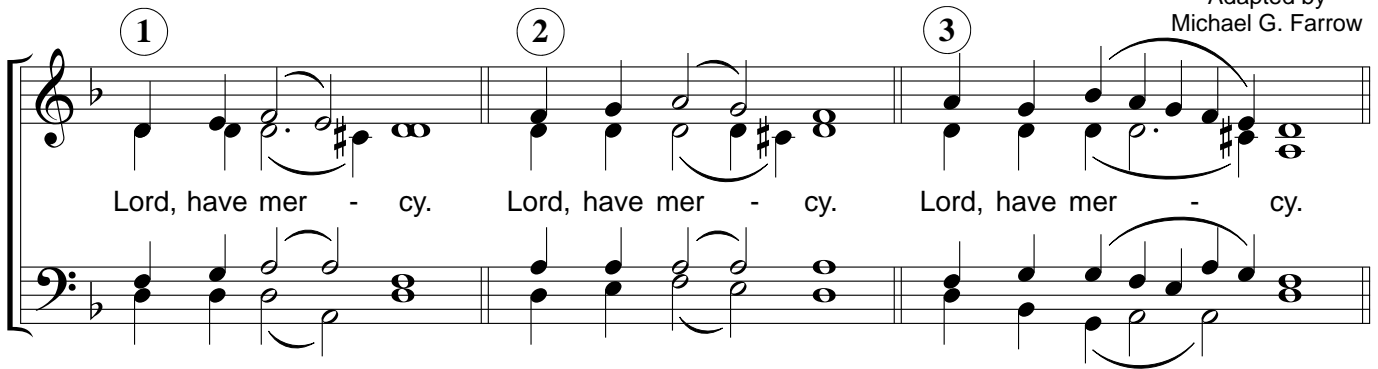
lu - ia, al - le - lu - ia.

FK 1973

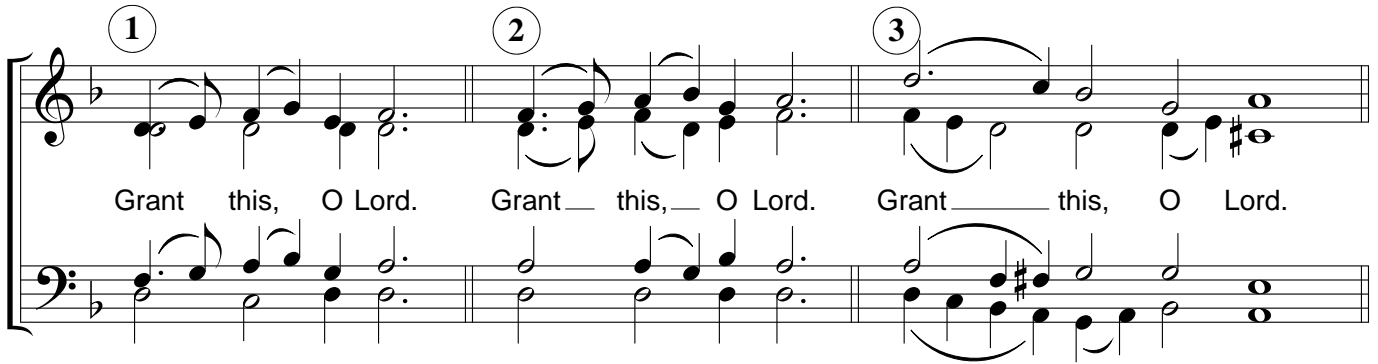
Litany of the Anaphora

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

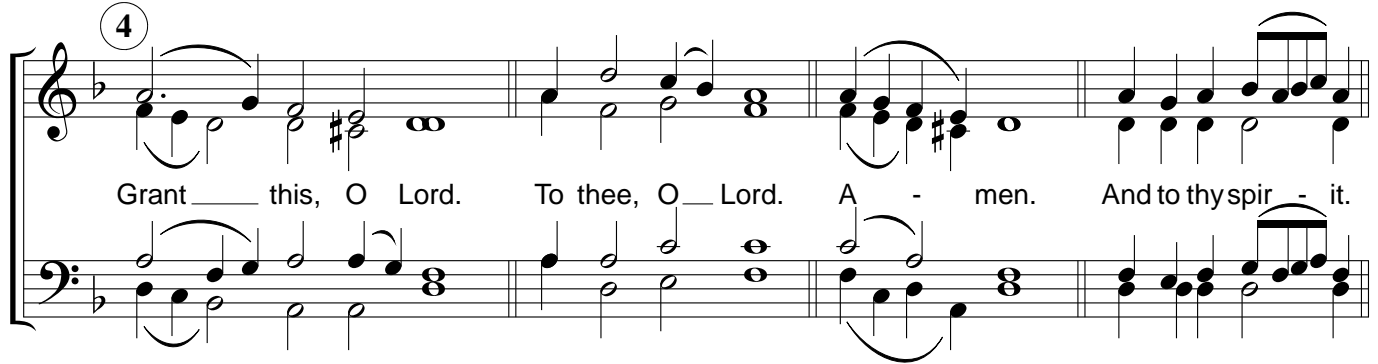
① Lord, have mer - cy. ② Lord, have mer - cy. ③ Lord, have mer - cy.



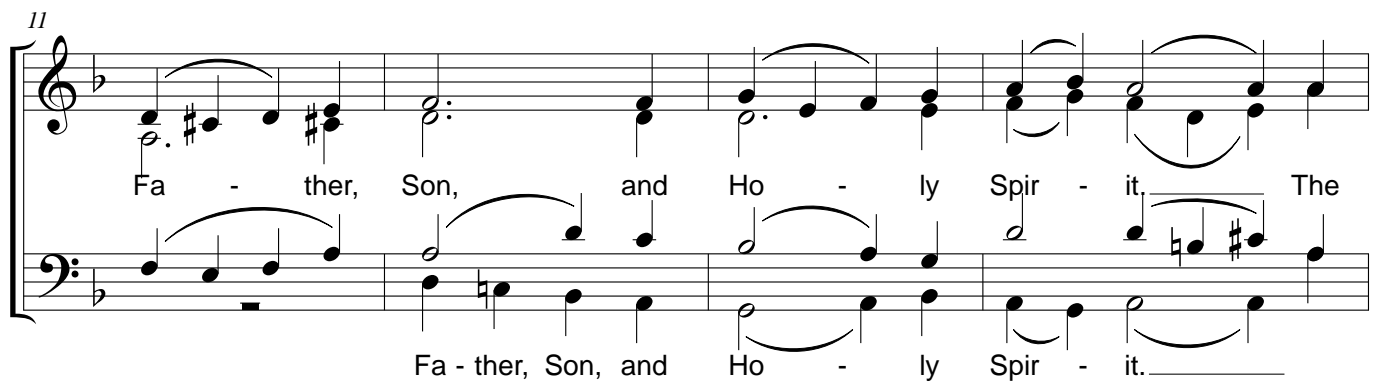
① Grant this, O Lord. ② Grant this, O Lord. ③ Grant this, O Lord.



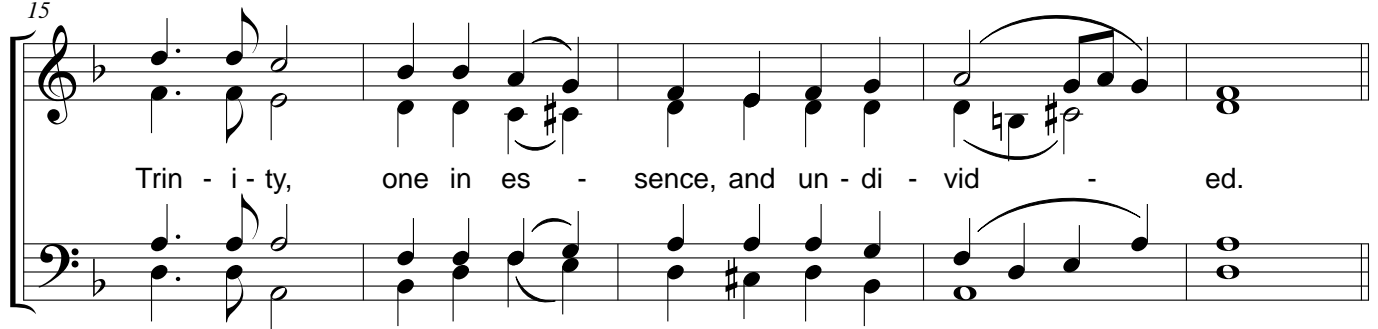
④ Grant this, O Lord. To thee, O Lord. A - men. And to thy spir - it.



11 Fa - ther, Son, and Ho - ly Spir - it, The
Fa - ther, Son, and Ho - ly Spir - it.



15 Trin - i - ty, one in es - sence, and un - di - vid - ed.



Anaphora

(can be raised by one half-step)

Frederick Karam
(1926 - 1978)

Byzantine Tone 8

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

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

7

And with thy spir - it. We lift them up un - to ___ the Lord.

14

It is meet and ___ right to wor - ship
It is meet ___ and right to wor - ship
It is meet to wor - ship
It is meet to wor - ship ___

19

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

23

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

Musical notation for measures 23-26, featuring a treble and bass staff with lyrics: "one in es - sence, and un - di - vid - ed."

27

p Ho - ly, Ho - ly,
Ho - ly, Lord of Sa - ba - oth;
Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth;

Musical notation for measures 27-31, featuring a treble and bass staff with lyrics: "Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth; Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth;". The first measure has a piano (*p*) dynamic marking.

32

heav'n and earth, are full of thy glo - ry: Ho -
are full of thy glo - ry:
full of thy glo - ry: *mf*

Musical notation for measures 32-35, featuring a treble and bass staff with lyrics: "heav'n and earth, are full of thy glo - ry: Ho - are full of thy glo - ry: full of thy glo - ry:". The section ends with a mezzo-forte (*mf*) dynamic marking.

36

mf -san - na in the high - est: Bles - sed is he that com -
Ho - san - na in the high - est.

Musical notation for measures 36-39, featuring a treble and bass staff with lyrics: "-san - na in the high - est: Bles - sed is he that com - Ho - san - na in the high - est.". The section begins with a mezzo-forte (*mf*) dynamic marking.

40 *f*

-eth in the name of the Lord. Ho - san -

Musical notation for measures 40-43, including vocal line and piano accompaniment.

44 Ho - san - na in the high - est. * Optional soprano 2

na, Ho - san - na in the high - est.

Musical notation for measures 44-47, including vocal line and piano accompaniment.

48 *f* A - men. *p* A - men.

A - men.

Musical notation for measures 48-53, including vocal line and piano accompaniment.

54 We praise thee, we bless

We praise thee, we bless

Musical notation for measures 54-57, including vocal line and piano accompaniment.

59 and

thee, we give thanks to thee, O Lord, and we be-seech
we give thanks to thee, O Lord, and we be -

thee, we give thanks to thee, O Lord, and we be-seech

64

we be - seech thee, O our God, our God.
thee, be - seech thee, O our God, our God.
- seech, be - seech thee, O our God, our God.

thee, be - seech thee, O our God, our God.

FK 1974

Hymn to the Theotokos

Byzantine Tone 1

Frederick Karam
(1926 - 1978)

It is tru - ly meet and right

5 to call thee bless - ed, La - dy The - o -
La - dy The - o -
La - dy The - o -

9 to - - - kos.
to - - - kos, La - dy ev - er great - ly bless - ed
to - - - kos
to - - - kos,

14 and most per - - - fect in in - no -
and most per - - - fect in in - no -
and most per - - - fect in in - no -
and most per - - - fect in in - no -

18 cence *ff* and the Moth - er of our God.

cence and the Moth - er of our God.

cence and the Moth - er of our God.

22

La - dy more pre - cious than the cher - ru - bim

26 *f*

and more glo - - - *ri-ous, and more glo - - - *ri-ous beyond all

31 *ff*

meas - ure than the ser - a - phim,

(*The two syllables of "ri-ous" are combined into one.)

35 *p* *cresc.* gav - est
 that with-out cor - rup - tion gav - est birth to
 gav - est birth to God,

39 *dim.*
 birth to God the Word, and art
 God, to God the Word, and art
 God to God the Word, and art
 to God the Word, and art

43 *cresc.* we
 tru - - - ly The - o - to - - - kos: we
 we mag -
 we mag -

49
 mag - - - ni - fy, we mag - ni - fy thee.
 mag - - - ni - fy, we mag - ni - fy thee.
 - - ni - fy, we mag ni - fy thee.
 - - ni - fy, we mag - ni - fy thee.

Litany Before the Lord's Prayer

Frederick Karam
(1926 - 1978)

*
A - men. And of all man - kind. A - men. And with thy Spir - it.

5
1. ** 2. 3.
Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

8
1. 2. 3.
Grant this, O Lord. Grant this, O Lord. Grant this, O Lord.

11
4.
Grant this, O Lord. To thee, O Lord. A - men.

14
And to thy spri - it.

* When a priest is serving with a deacon, or a bishop is serving with a priest(s) 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 a deacon, and the choir will respond with "And of all mankind." When the deacon finally says "And for those who offer these precious 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.

Litany After the Lord's Prayer

Frederick Karam
(1926 - 1978)

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

7 *Moderato*

One is Ho - ly, One is Lord: Je - sus Christ, to the glo -

15

Fa - ther. *rit.*
- ry of God the Fa - ther. A - men.
Fa - ther.
Fa - ther.

Praise Ye The Lord

Koinonikon

Frederick Karam
(1926 - 1978)

[A] *pp*

Praise ye the Lord from the from the

6 *mf*

heav - ens: praise him in the

11 *mf* [B]

high - est. Praise ye the Praise ye, praise the

16

Lord from the heav - ens: Lord from the heav - ens: Lord from the heav - ens. Praise

20 Praise him in the high - est, Praise him in the high - est. *(marcato)* Praise him in the high - est. Praise him in the high - est.

24 in the high - 1 est. 2 est. high - est. est. in the high - est. est. Al - le - lu - est, the high - est. est. Al - le - lu -

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

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

37

ia. *f* *rit.* *ff*

ia. Al - le - lu - ia.

ia. *f* *rit.* *ff*

Before Communion
Blessed is He that Cometh

Frederick Karam
(1926 - 1978)

Bless - ed is he that com - eth in the name of the Lord, the

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal line with lyrics and a piano accompaniment of chords. The lower staff is in bass clef with the same key signature, providing a harmonic foundation with chords and some melodic movement.

6
Lord is God, and hath re-veal'd him - self un - to us.

The second system of music also consists of two staves. It begins with a measure rest marked '6'. The upper staff continues the vocal line with lyrics and includes a melodic phrase with a slur. The lower staff continues the piano accompaniment with chords and melodic lines.

People's Communion Hymn

Frederick Karam
(1926 - 1978)

Re-ceive me to-day, O Son of God, as a par-ta-ker

The first system of the hymn consists of six measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Re-ceive me to-day, O Son of God, as a par-ta-ker".

of thy mys-ti-cal sup-per; for I will not

The second system of the hymn consists of five measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "of thy mys-ti-cal sup-per; for I will not".

speak, for I will not speak of thy mys-ter-y to thine

The third system of the hymn consists of five measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "speak, for I will not speak of thy mys-ter-y to thine".

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

The fourth system of the hymn consists of five measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "en-e-mies, nei-ther will I give thee a kiss as did". The dynamic marking *mf* is placed above the first measure.

22

Ju - das; *f* but like the thief will I con -

28

fess thee: *p* Re - mem - ber me, O Lord, re -

32

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

FK 1976

After Communion
We Have Seen the True Light

Frederick Karam
(1926 - 1978)
Adapted by
Michael G. Farrow

Byzantine Tone 5

We have seen the True light. We have re -

and

5

- ceived the heav'n - - - ly Spir - it. We have found the
have re - ceived the Spir - - - it.

9

True faith, wor - ship - ping the un - di -
wor - ship - ping the
wor - ship - ping the

13

Slower

- vid - ed Trin - i - ty, for he hath saved us,
Trin - i - ty, for he hath saved
Trin - i - ty, for he hath saved

17

he hath saved us.
us for he hath saved us.
us, for he hath saved us. F.K. 1973

After Communion

Let our mouths be filled with thy praise

Arranged and Harmonized by
Kevin Lawrence

Byzantine Tone 5

A - men. Let our mouths be filled with thy

The first system of music consists of two staves. The upper staff is in a soprano clef with a key signature of one flat (B-flat) and a common time signature. It begins with a whole rest followed by a measure containing a whole note G4. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The lower staff is in a bass clef with a key signature of one flat. It begins with a whole note chord of G2 and Bb2, followed by quarter notes: A2, Bb2, C3, D3, E3, F3, G3.

5
praise, O Lord, that we may sing of thy

The second system of music consists of two staves. The upper staff begins with a measure rest marked '5'. The melody continues with quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lower staff begins with a measure rest marked '5'. It continues with quarter notes: A2, Bb2, C3, D3, E3, F3, G3.

8
glo - ry, for thou hast per - mit - ted us to par -

The third system of music consists of two staves. The upper staff begins with a measure rest marked '8'. The melody continues with quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lower staff begins with a measure rest marked '8'. It continues with quarter notes: A2, Bb2, C3, D3, E3, F3, G3.

11
take of thy ho - ly, di - vine, im - mor - tal and

The fourth system of music consists of two staves. The upper staff begins with a measure rest marked '11'. The melody continues with quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The lower staff begins with a measure rest marked '11'. It continues with quarter notes: A2, Bb2, C3, D3, E3, F3, G3.

14

life - giv - ing mys - ter - ies. Es - tab - lish us in thy

Musical notation for measures 14-16, featuring a treble and bass staff with lyrics: life - giv - ing mys - ter - ies. Es - tab - lish us in thy

17

sanc - ti - fi - ca - tion that all the day we may

Musical notation for measures 17-19, featuring a treble and bass staff with lyrics: sanc - ti - fi - ca - tion that all the day we may

21

med - i - tate on thy right - eous - ness. Al - le -

Musical notation for measures 21-23, featuring a treble and bass staff with lyrics: med - i - tate on thy right - eous - ness. Al - le -

24

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

Musical notation for measures 24-26, featuring a treble and bass staff with lyrics: lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Litany of Thanksgiving In the Name of the Lord

Frederick Karam
(1926 - 1978)

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

4

To thee, O Lord. A - men.

6

In the name of the Lord.

9

Lord, have mer - cy. A - men.

Blessed Be the Name of the Lord

Frederick Karam
(1926 - 1978)

hence -

Bless - ed be the Name__ of the Lord,_____

hence

hence -

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the top staff begins with a dotted quarter note, followed by eighth notes, and then a half note. A large slur covers the final two measures of this system, with the word 'hence' written below the notes. The bass line provides harmonic support with chords and single notes.

5

hence - forth

forth, hence - forth and for - ev - er - more,_____ hence

(hence) - forth and for - ey - er - more,_____

forth,_____ hence - forth, } hence - forth

Detailed description: This system contains the next two staves of music, starting at measure 5. The melody continues with a slur over the first two measures, with 'hence - forth' written below. The lyrics 'forth, hence - forth and for - ev - er - more,' are written below the notes. A second slur covers the final two measures, with '(hence) - forth and for - ey - er - more,' written below. The bass line continues with chords and single notes, including a fermata over the final note of the system.

9

hence - forth and for - ev - er - more.

(hence)-forth and for - ev - - - er - more.

hence - forth and for - ev - er - more.

and for - ev - er, for - ev er - more.

Detailed description: This system contains the final two staves of music, starting at measure 9. The melody concludes with a fermata over the final note, with the lyrics 'hence - forth and for - ev - er - more.' written below. The bass line also concludes with a fermata over the final note. The lyrics '(hence)-forth and for - ev - - - er - more.' are written below the notes in the first staff of this system. The second staff of this system has the lyrics 'and for - ev - er, for - ev er - more.' written below the notes.

Dismissal

Frederick Karam
(1926 - 1978)

Lord, have mer - cy. A - men.

3

Glory to the Father and to the Son and to the

4

Ho - ly Spir - it, Both now and ever and unto ag - es of ag - es. A - men.

5

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

7

mer - cy. Fa - ther, Bless. A - men.