

# **The Divine Liturgy**

## ***An American Experience in God***

A musical setting of  
The Divine Liturgy of St. John Chrysostom

Music adapted to liturgical texts  
by  
John David Finley

04/11/23  
Revised 10/22/23

Click on the following link to access the listing of the audio files.

<https://soundcloud.com/proskomedia/sets/santa-cota-songs>

# Great Litany

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

Kyrie Eleison

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

5

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

9

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

12

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

# Divine Liturgy

## First Antiphon

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

Traditional Refrain

*mf* ♩ = 72-76

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

4

Sav - ior, save us. Glo - ry to the Fa - ther and

8

to the Son and to the Ho - ly Spir - it. Through thē in - ter -

12

ces - sions of the The - o - to - kos, O

First Antiphon "Beach Spring" - 2

14

Sav - ior, save\_\_ us. Both now and ev - er, and un - to

17

ag - es of ag - es. A - men. Through thē in - ter - ces-sions

21

*rit.*

of the The - o - to - kos, O Sav - ior, save\_\_ us.

# Little Litany

Kyrie Eleison

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

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

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics "Lord, have mer - cy. Lord, have mer - cy." are placed below the treble staff. The music features a simple, hymn-like melody with a steady bass accompaniment.

To Thee, O Lord. A - men.

The second system of musical notation continues the piece. It begins with a measure rest marked with the number '3' above the treble clef. The lyrics "To Thee, O Lord. A - men." are placed below the treble staff. The music concludes with a final cadence in the treble clef.

# Divine Liturgy

## Second Antiphon

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

Traditional Refrain  
*mf* 72-76

Save us, O Son of God, who art ris - en from the dead, who  
(won - drous in the saints,)

5  
sing to thee: Al - le - lu - ia. Glo - ry to the Fa - ther and

9  
to the Son and to the Ho - ly Spir - it. Save us, O

13  
Son of God, who art ris - en from the dead, who sing to Thee, Al - le -  
(won - drous in the saints,)

Second Antiphon - "Beach Spring" - 2

17

lu - ia. Both now and ev - er, and un - to ag - es of

21

and immediately begin singing "Only-Begotten Son"

ag - es. A - men.

# Divine Liturgy

## Only-Begotten Son

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

St. Justinian the Emperor 6th C.

*mf* ♩ = 68-72

On - ly be - got - ten Son and Word of God, who art im - mor -

tal, who for our sal - va - tion *(willed)* deigned to be in - car -

nate of the ho - ly The - o - to - kos and ev - er - vir - gin

Mar - y, and with - out change be - came man, and wast cru - ci - fied, O

The musical score is written for piano in a 3/4 time signature with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'mf' (mezzo-forte) and the tempo range is 68-72 beats per minute. The lyrics are: 'On - ly be - got - ten Son and Word of God, who art im - mor - tal, who for our sal - va - tion *(willed)* deigned to be in - car - nate of the ho - ly The - o - to - kos and ev - er - vir - gin Mar - y, and with - out change be - came man, and wast cru - ci - fied, O'. The score includes measure numbers 5, 9, and 13. There are some dashed lines in the piano accompaniment at the end of the piece.



17 *p*

Christ our God, tramp-ling down death by death; who art

Detailed description: This system contains measures 17, 18, and 19. The music is in a minor key (one flat) and 4/4 time. It features a piano (*p*) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand. A fermata is placed over the final note of measure 19.

20 *mf* **A tempo**

one of the Ho - ly Trin - i - ty, glo - ri - fied to -

Detailed description: This system contains measures 20, 21, 22, and 23. The music continues from the previous system. A crescendo hairpin is shown above the staff, leading to a mezzo-forte (*mf*) dynamic. The tempo marking "A tempo" is placed above the staff. A fermata is placed over the final note of measure 23.

24

geth - er with the Fa - ther and the Ho - ly Spir -

Detailed description: This system contains measures 24, 25, and 26. The music continues. A dashed line indicates a slur over the notes in measure 26.

27 *rit.*

it: o\_\_ save us. o\_\_ save us. o save\_\_ us.

Detailed description: This system contains measures 27, 28, 29, and 30. The music continues. A *rit.* (ritardando) marking is placed above the staff. A dashed line indicates a slur over the notes in measure 29. The system ends with a double bar line.

# Little Litany

Kyrie Eleison

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

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

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics "Lord, have mer - cy. Lord, have mer - cy." are placed below the treble staff. The music features a simple, hymn-like melody with a steady accompaniment.

To Thee, O Lord. A - men.

The second system of musical notation continues from the first system. It begins with a measure rest marked with the number "3". The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics "To Thee, O Lord. A - men." are placed below the treble staff. The music concludes with a final cadence.

# Divine Liturgy

## Little Entrance

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Arranged by John David Finley

Traditional Refrain

$\text{♩} = 64 \text{ 68}$

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

The first system of music consists of four measures. The first measure is in 2/4 time, the second in 3/4, the third in 4/4, and the fourth in 3/4. The melody is written in the treble clef with a key signature of one flat (B-flat). The bass line is in the bass clef. The lyrics are: "Come, let us wor-ship and fall down be-fore Christ."

5  
Save us, O Son of God, who art ris-en from the  
(won-drous in the

The second system of music consists of four measures, starting at measure 5. The melody continues in the treble clef. The lyrics are: "Save us, O Son of God, who art ris-en from the (won-drous in the".

8  
,  
dead, who sing to thee: Al-le-lu-ia.  
(saints), ,

The third system of music consists of four measures, starting at measure 8. The melody continues in the treble clef. The lyrics are: "dead, who sing to thee: Al-le-lu-ia. (saints), ,".

# Divine Liturgy

## Trisagion Hymn

Hymn Tune "Prospect", Southern Harmony 1835  
 adapted by Stephen Paulus in "The Road Home"  
 Adapted to liturgical text by John David Finley

Traditional 5th C

*mp*

-68

Lord, have mer-cy. A-men. Ho-ly God, Ho-ly

5  
 Might-y, Ho-ly Im-mor-tal: have mer-cy on  
*(Im-mor-tal One.)*

9  
 us, have mer-cy on us. us. Ho-ly

13  
*broaden* God, Ho-ly Might-y, Ho-ly Im-mor-tal: have  
*dim. . .* *mp*  
*(Im-mor-tal One.)*

Trisagion Hymn - "Prospect" - 2

17 *cres. . .* , *poco rit. . .* *mp*

mer - cy on us, have\_\_ mer - cy on us.

21 *mf a tempo*

Glo - ry to the Fa - ther and\_\_ to the\_\_ Son and\_\_

25

to the\_\_ Ho - ly\_\_ Spir - it, both now and

29 *dim. . .* *mp*

ev - er, and\_\_ un - to\_\_ ag - es of\_\_ ag - es. A - men.

Trisagion Hymn - "Prospect" - 3

34 *poco piu mosso* *rall. . .*

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

Deacon: Dynamis!  
38 *broaden*

Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal: have  
(*Im-mor-tal One.*)

43 *, rit.* *mp*

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

# Divine Liturgy

## Alleluia

Hymn Tune "Prospect", Southern Harmony 1835  
Adapted by Stephen Paulus in "The Road Home"  
Adapted to liturgical text by John David Finley

Alleluia

$\text{♩} = 68$

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

lu - ia, Al le - lu ia.

**a tempo** Final 3-fold Alleluia (when sung multiple times with verses)

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

And with thy spir - it.

# Gospel Responses

Gospel Responses - "Prospect" - 2

14

$\text{♩} = 88$

Musical score for measures 14-17. The score is in 4/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass staff provides accompaniment with chords and single notes. The lyrics are: "Glo - ry to Thee, O Lord, \_ glo - ry to Thee."

18

Musical score for measures 18-21. The score is in 4/4 time with a key signature of one flat (Bb). It consists of a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass staff provides accompaniment with chords and single notes. The lyrics are: "Glo - ry to Thee, O Lord, \_\_\_\_\_ glo - ry to Thee."



# Divine Liturgy

## Litanies after the Gospel

Hymn Tune "Prospect", Southern Harmony 1835

Adapted by Stephen Paulus in "The Road Home"

Adapted to liturgical text by John David Finley

Kyrie Eleison

### Litany of Fervent Supplication

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

mer - cy. A - men.

### Litany of the Catechumens

$\text{♩} = 40$   
*p* very slowly, continuously flowing

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

*mp* *cres. . .*  
mer - cy. Lord, have mer - cy. Lord, have mer - cy. Lord, have

13

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

**First Litany of the Faithful**

17

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

**Second Litany of the Faithful**

23

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

Divine Liturgy  
Offertory  
(Cherubic Hymn)

Traditional

*Quietly flowing*

Based on Ave Maria (Angelus Domini)  
Franz Biebl

Adapted to liturgical text by John David Finley

*p*  
We who mys - ti - c'ly re - pre - sent

*mp*  
the cher - u - bim, who re - pre - sent the

*mf*  
cher - u - bim, the cher - u -

*p*  
bim, and who sing to the life -

Cherubic Hymn - "Biebl" - 2

15

giv - ing, and who sing to the life -

*mp* *cres.*

Detailed description: This system contains measures 15 through 18. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include a mezzo-piano (*mp*) marking and a crescendo (*cres.*) leading into measure 18.

19

giv - ing Trin - i - ty the thrice -

*mf*

Detailed description: This system contains measures 19 through 22. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment continues with the same bass line. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 19.

23

ho - ly hymn, let us now lay

Detailed description: This system contains measures 23 through 25. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same bass line. A crescendo hairpin is shown above the vocal line.

26

a - side all earth - - ly, all earth - ly care,

*mp*

Detailed description: This system contains measures 26 through 29. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same bass line. A mezzo-piano (*mp*) dynamic marking is present at the start of measure 26.

30 *mf*

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

34 *mp* After each petition

earth - ly care. A - men.

38 *mf* *con motto*

That we may re - ceive the King of all,  
(tenor) all, of

42 *no breath* *dim.* *mp*

who comes in - vis - i - bly up - borne by the an - gel - ic  
all,

*no breath*

46 *cres.*

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

49 *piu cres.* *rit.*

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

# Divine Liturgy

## Litany of the Offertory

Based on Ave Maria (Angelus Domini)  
Franz Biebl

Traditional

Adapted to liturgical text by John David Finley

The musical score is written in G minor (one flat) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Lord, have mer - cy. Lord, have mer - cy. Grant this, O Lord. Grant this, O Lord. To Thee, O Lord. A - men. And with Thy spir - it."

System 1: Measures 1-4. The vocal line starts with a melodic phrase marked (1,2,4,5) and ends with a triplet marked (3). The piano accompaniment provides harmonic support.

System 2: Measures 5-8. The vocal line continues with a melodic phrase marked 1,2,4,5 and ends with a triplet marked (3,6). The piano accompaniment continues.

System 3: Measures 9-12. The vocal line concludes with the phrase "To Thee, O Lord. A - men." The piano accompaniment provides a final harmonic resolution.

System 4: Measures 13-16. The vocal line begins with "And with Thy spir - it." The piano accompaniment continues.

*Quietly flowing*

Father, Son, and Holy Spirit - "Biebl" - 2

16 *p* ♩ = 64-68

Fa - ther, Son and Ho - ly Spir -

20 *mp*

it: the Trin - i - ty, one in

23 *mf* *dim.* *rit.* *mp*

es - sence and un - di - vid - ed.



# Divine Liturgy

## Anaphora

Traditional, Isaiah 6:3, Matthew 21:9

Based on Hymn Tune "Restoration" (Arise),  
Walker's Southern Harmony, 1835

Arranged and adapted to liturgical text by John David Finley

$\text{♩} = 64-68$   
*mp*

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

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

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

it, the Trin - i - ty, one in es - sense, and un - div -

16 *rit.*  $\text{♩} = 56$  *p* *ten.* ,

vid - ed. Ho - ly, Ho - ly, Ho - ly, Lord of

Detailed description: This system contains measures 16 through 19. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Measure 16 is marked with a *rit.* (ritardando) and a dynamic of *p* (piano). A tempo marking of  $\text{♩} = 56$  is placed above the staff. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of quarter notes. The lyrics are "vid - ed. Ho - ly, Ho - ly, Ho - ly, Lord of". A *ten.* (tenuto) marking is placed above the first measure of the second system.

20 *f* , *dim.* ,

Sab - a - oth: heav - en and earth are full of thy

Detailed description: This system contains measures 20 through 23. The treble clef staff continues the melody with a dynamic of *f* (forte) in measure 20, which then transitions to *dim.* (diminuendo) in measure 21. The bass clef accompaniment remains consistent. The lyrics are "Sab - a - oth: heav - en and earth are full of thy".

24 *rit.* *p*  $\text{♩} = 68$  *mf* *cres.*

glo - ry. Ho - san-na in the highest, bless-ed is he who

Detailed description: This system contains measures 24 through 27. The key signature changes to two sharps (D major) starting in measure 24. The tempo is marked with  $\text{♩} = 68$ . The dynamics are *p* (piano) in measure 24, *mf* (mezzo-forte) in measure 25, and *cres.* (crescendo) in measure 27. The lyrics are "glo - ry. Ho - san-na in the highest, bless-ed is he who".

28 *broaden* *cascading* , *mp* *dim.*

comes in the name of the Lord. Ho - san - na in the

Detailed description: This system contains measures 28 through 31. The key signature remains D major. The dynamics are *broaden* in measure 28, *cascading* in measure 29, *mp* (mezzo-piano) in measure 30, and *dim.* (diminuendo) in measure 31. The lyrics are "comes in the name of the Lord. Ho - san - na in the".

33 *rit.*

high - est. A - men. A - men.

38  $\text{♩} = 52$  *pp*

We *hymn (praise)* thee, we bless thee, we give thanks un - to

42 *pp* *no breath*

thee, O Lord. And we pray un - to thee, *no breath*

45 *rit.*

un - to thee, O our God.

# Divine Liturgy

## Megalynarion

Archangel Gabriel

Based on Hymn Tune "Restoration" (Arise)  
Walker's Southern Harmony, 1835

Arranged and adapted to liturgical text by John David Finley

♩-64-68

It is tru - ly meet to bless Thee, O The - o - to - kos,

5 ev - er bless - ed and most - pure, and the Moth - er

8 of our God. More hon - 'ra - ble than the Cher - u - bim and more

11 glo - ri - ous be - yond com - pare than the Ser - a - phim,

*no breath* *rit.* *p*

Megalynarion - "Restoration" - 2

15 *mf* *cres.*

thou who with-out out cor - rup - tion bear - est

18 *broaden* *cascading*

God the Word, true The - o - to - kos

21 *mp* *dim.* *rit.* *p*

we mag - ni - fy Thee.

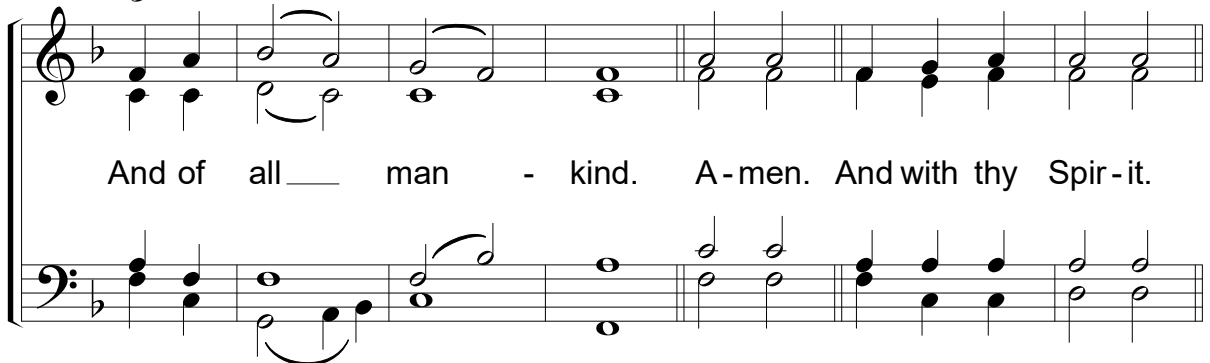
# Divine Liturgy

## Litany Before the Lord's Prayer

Traditional


Tonus Americanus  
4-part harmony, adapted to liturgical text by John David Finley

$\text{♩} = 60-64$



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

8 *mp*



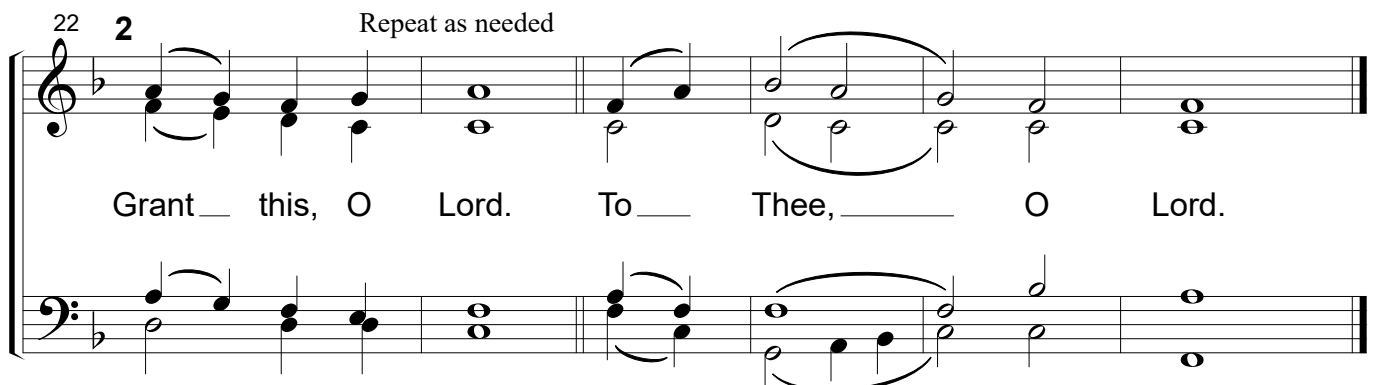
Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

16 1



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

22 2 Repeat as needed



Grant this, O Lord. To Thee, O Lord.

# Divine Liturgy

## The Lord's Prayer

Matt. 6:9-13; Luke 11:2-4

Tonus Americanus  
4-part harmony, John David Finley

*mp*  $\text{♩} = 60-64$

Our Fa - ther \_\_\_\_\_ Who art in Heav -

4

en, Hal - low - ed be Thy Name.

8

Thy King-dom come. \_\_\_\_\_ Thy will be done, \_\_\_\_\_

12

\_\_\_\_\_ on \_\_\_\_\_ earth as it is in Heav - en.

The Lord's Prayer - "Tonus Americanus" - 2

16 *mf*

Give us this day \_\_\_\_\_ our dai-ly bread, \_\_\_\_\_ and for -

21

give us our tres-pass - es as we for-give those \_ who

25 *dim.* *mp*

tres - pass a - gainst us. and lead us not \_\_\_\_\_ in - to temp -

30 *rall.* , *rubatto* , *rit.*

ta - tion, but de - liv - er us from the e - vil one.



# Divine Liturgy

## Responses After the Lord's Prayer

Tonus Americanus

Traditional

4-part harmony, adapted to liturgical text by John David Finley

A - men.      And to thy Spir - it.      To

Based on I Love the Lord, Richard Smallwood, Arranged by Lloyd Larson  
Adapted to liturgical text by John David Finley

thee,      O Lord.      A - men.

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

*mf*      *dim.*      *rit.*      *p*

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

Je - sus Christ.

# Divine Liturgy

## Communion Hymn

Based on I Love the Lord  
Richard Smallwood

Arranged by Lloyd Larson

Adapted to liturgical text by John David Finley  
*cres.*

Psalm 148:1  $\text{♩} = 76$   
*p* with reverence

The musical score is written for piano and voice in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system (measures 1-4) begins with a piano introduction marked *p* and *with reverence*. The lyrics are "Praise ye the Lord, Praise ye the Lord from the". The second system (measures 5-9) starts at measure 5 with a *mf* dynamic and includes the instruction "(Praise Ye Him)". The lyrics are "heavens: Praise ye Him in the high". The third system (measures 10-15) includes a first ending marked *mp* and a second ending marked *ten. mf*. The lyrics are "est. O Praise Him in the high est. est. Al - le - lu -". The fourth system (measures 16-20) includes dynamics *f*, *mp*, *rit.*, and *p*. The lyrics are "ia. Al - le - lu - ia. Al - le - lu - ia." The score concludes with a final chord in the piano part.

# Divine Liturgy

## Before People's Communion

Psalm 117(118):26-27

Based on I Love the Lord

Richard Smallwood

Arranged by Lloyd Larson

Adapted to liturgical text by John David Finley

$\text{♩} = 80-84$

*mp* with reverence

Bless-ed is He who comes in the Name of the

4 *cresc.* , *mf* *mp*  
Lord. God is the Lord, God is the Lord, and  
God is the Lord,

8 *dim.* *p*  
hath re - vealed Him - self to us.

# Divine Liturgy

## We have Seen the True Light

Traditional

Based on Hymn Tune "Ada"  
A.L. Butler

Adapted to liturgical text by John David Finley

$\text{♩} = 43$  *Flowing*

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Flowing' with a quarter note equal to 43 beats. The lyrics are: 'We have seen the True Light, we have received the Heav-en - ly Spir - it, we have found the True Faith, wor - ship - ing the un - di - vid - ed Trin - i - ty, for He hath saved us.' The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'rit.'.

We have seen the True Light,

we have received the Heav-en - ly Spir - it, we have found the

True Faith, wor - ship - ing the un - di - vid - ed

Trin - i - ty, for He hath saved us.

# Divine Liturgy

## Let Our Mouths Be Filled

Based on Hymn Tune "Ada"  
A.L. Butler

Traditional

Adapted to liturgical text by John David Finley

$\text{♩} = 43$  flowing

A - men. Let our mouths be filled with Thy praise that

we may sing of Thy glo - ry; O Lord: for

Thou hast per - mit - ted us to par -

take of Thy ho - ly, di - vine, im -

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked '♩ = 43 flowing'. The lyrics are: 'A - men. Let our mouths be filled with Thy praise that we may sing of Thy glo - ry; O Lord: for Thou hast per - mit - ted us to par - take of Thy ho - ly, di - vine, im -'. The score includes various musical notations such as notes, rests, and slurs.

Let Our Mouths Be Filled - "Ada" - 2

10

mor - tal and life - giv - ing

Detailed description: This system contains measures 10 and 11. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The vocal line (treble clef) features a melody starting on a dotted quarter note, followed by eighth notes, and a half note. The piano accompaniment (bass clef) consists of a steady bass line with chords. The lyrics are "mor - tal and life - giv - ing".

12 *A tempo* *mf*

Mys - ter - ies. Es -

Detailed description: This system contains measures 12 and 13. The tempo is marked "A tempo" and the dynamic is "mf". The vocal line has a long melisma over the word "ies." and then continues with "Es -". The piano accompaniment features a sustained bass line with chords. The lyrics are "Mys - ter - ies. Es -".

14 *cres.*

tab - lish us in thy

Detailed description: This system contains measures 14 and 15. The dynamic is marked "cres." (crescendo). The vocal line continues with "tab - lish us in thy". The piano accompaniment has a sustained bass line with chords. The lyrics are "tab - lish us in thy".

16 *f* *mp*

sanc - ti - fi - ca - tion, O Lord, that

Detailed description: This system contains measures 16 and 17. The dynamic starts at "f" (forte) and changes to "mp" (mezzo-piano). The vocal line continues with "sanc - ti - fi - ca - tion, O Lord, that". The piano accompaniment has a sustained bass line with chords. The lyrics are "sanc - ti - fi - ca - tion, O Lord, that".

18

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

20

on thy right - eous - ness.

22 *mf*

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

24 *rit.*

Al - le - lu - ia.

# Divine Liturgy

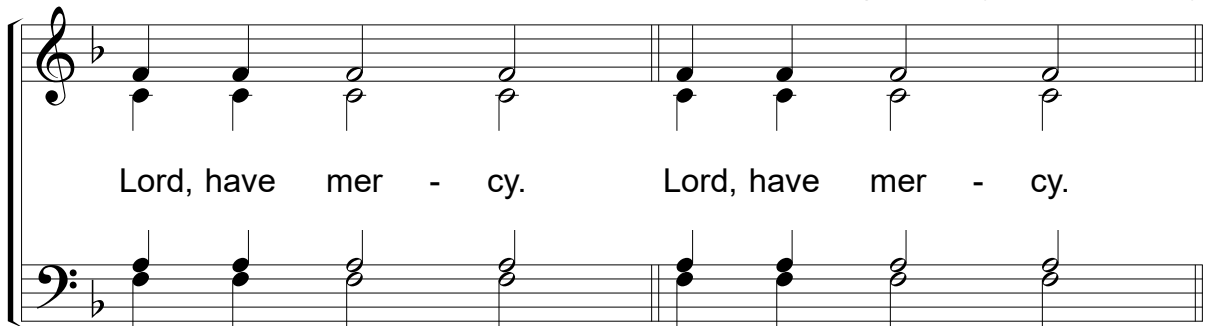
## Litany/In the Name of the Lord

Traditional

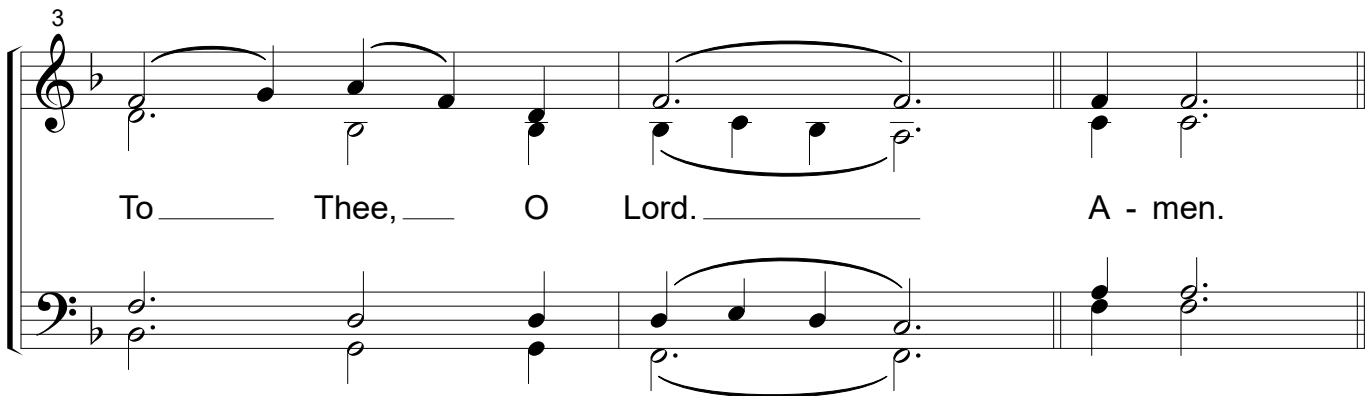
Hymn Tune "Ada"

A.L. Butler

Adapted to liturgical text by John David Finley



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



3  
To Thee, O Lord. A - men.



6  
In the Name of the Lord. Lord, have mer - cy.



# Divine Liturgy

## Blessed be the Name

Based on Hymn Tune "Ada"  
A.L. Butler

Psalm 112(113):2

Adapted to liturgical text by John David Finley

$\text{♩} = 43$  *Flowing*

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as  $\text{♩} = 43$  and the style is *Flowing*. The lyrics are: "Bless - ed be the Name of the Lord, hence - forth and for - ev - er - more." The score includes dynamic markings such as *mf* and phrasing slurs. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Bless - ed be the Name of the Lord, \_\_\_\_\_

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

*mf*

Bless - ed be the Name of the Lord, \_\_\_\_\_

hence - forth and for - ev - er more.

Blessed be the Name - "Ada" - 2

9 *f*

Bless - ed be the Name of the Lord, — hence -

Detailed description: This system contains measures 9 and 10 of the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 9 begins with a piano dynamic marking and a hairpin crescendo. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G2, Bb2, D3, E3, F3, G3, A3, Bb3. Measure 10 continues the melody with quarter notes: A5, Bb5, C6, D6, E6, F6, G6. The bass line continues with quarter notes: Bb3, D4, E4, F4, G4, A4, Bb4. The lyrics are: "Bless - ed be the Name of the Lord, — hence -".

11 *rit.*

forth and for - ev - er - more. —

Detailed description: This system contains measures 11 and 12. Measure 11 starts with a piano dynamic and a hairpin decrescendo, followed by a *rit.* (ritardando) marking. The melody in the treble clef consists of quarter notes: G5, A5, Bb5, C6, D6, E6, F6, G6. The bass line consists of quarter notes: Bb3, D4, E4, F4, G4, A4, Bb4. Measure 12 continues the melody with quarter notes: A6, Bb6, C7, D7, E7, F7, G7. The bass line continues with quarter notes: Bb3, D4, E4, F4, G4, A4, Bb4. The lyrics are: "forth and for - ev - er - more. —".

# Divine Liturgy

## Dismissal

Traditional

Based on Hymn Tune "Beach Spring", Sacred Harp 1844  
Adapted to liturgical text by John David Finley

$\text{♩}$ -68-72

Lord, have mer - cy. A-men. Glo-ry to the Fa - ther and

5

to the Son and to the Ho-ly Spir - it, Both now and ev - er, and un-to

9

ag - es of ag - es. A - men. Lord, have mer - cy. Lord, have

13

mer - cy. Lord, have mer - cy. Fa-ther, bless. A - men.