

cherubic hymn—plagal of fourth tone

The musical score consists of seven staves of music in G major, each starting with a treble clef and a common time signature. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the staff, with stems extending either up or down. Measure groupings are indicated by large letters above the staff: C, D, C; Un., C, B, C, G; A, G; C, B, C, G; A; G; C, G; F, G, C; and F, G, C. The lyrics are written below the staff, aligned with the notes. The lyrics are: Ne a yi ne a - yi - e.; Let us who mys; tic fly por; tray the Che; ru bim and chant; the.

Ne a yi ne a - yi - e.

Let us who mys;

tic fly por;

tray the Che;

ru bim and chant;

the

thrice ho - ly hymn un -

to the life -

cre - a ³ G/C F/C un - to

Un./C G/C C the life - cre - at - ing

G Tri -

> > A

Tri - ni - ty

C let -

A musical score for a single voice, likely a soprano, consisting of eight staves of music. The music is in common time and uses a treble clef. The vocal line includes lyrics such as "us lay a -", "side all", "earth -", "all earth - ly care", "let us lay", "a - side", "all earth - ly", and "care". The score features various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. Some lyrics are written above the staff, while others are placed below it. The key signature changes throughout the piece, indicated by labels like G, A, C, F/C, Un./C, G/C, and G.

C
 That we
G
 may re - ceive the
C
 King of all es - cort -
G
 ed in - vi - si - bly by the an -
D
 gel - lic or
C
G
C
Un.
 Al - le - lu - i - a.
 Al - le - lu - i - a.
Un.
 Al - le - lu - i - a.

the anaphora—plagal of fourth tone

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

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

Un. Grant this, O Lord.

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

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

Grant this, O Lord.

Most holy Theo - to - kos, save us. To Thee, O Lord.

Un. And to thy spi - rit.

C
 Fa - ther, Son, and Ho - ly Spi - rit, the

G
 Tri - ni - ty one in es - sence and

C
 un - di - vid - ed.

C
 I will love Thee, O Lord,

G
 my strength the Lord is my

C D
 foun - da - tion and my re - fuge

C
 and my de - liv - er.

C
 A mer - cy of peace, a sa - cri - fice of praise.

C

And with thy spi - rit.

This musical line starts in common time (indicated by 'C') and G major. It features a descending eighth-note pattern followed by a sixteenth-note figure. A fermata is placed over the eighth note of the first measure, and a 'rit.' (ritardando) instruction is written below the staff. The tempo change symbol (>) is placed above the sixteenth-note figure.

G

We lift them to the Lord.

This line begins in G major. It consists of a series of eighth and sixteenth notes, with a fermata over the eighth note of the first measure and a tempo change symbol (>) followed by '3' over the sixteenth-note figure of the second measure.

C

Meet and right it is to wor - ship Fa - ther,

This line continues in common time (C). It includes a descending eighth-note pattern and a sixteenth-note figure, with a fermata over the eighth note of the first measure and a tempo change symbol (>) over the sixteenth-note figure of the second measure.

G

Son, and Ho - ly Spi - rit, the Tri - ni - ty one

This line begins in G major. It features a descending eighth-note pattern and a sixteenth-note figure, with a fermata over the eighth note of the first measure and a tempo change symbol (>) over the sixteenth-note figure of the second measure.

in es -

sence and un -

This line continues in common time (C). It includes a descending eighth-note pattern and a sixteenth-note figure, with a fermata over the eighth note of the first measure and a tempo change symbol (>) over the sixteenth-note figure of the second measure.

di - vid ed.

This line continues in common time (C). It features a descending eighth-note pattern and a sixteenth-note figure, with a fermata over the eighth note of the first measure and a tempo change symbol (>) over the sixteenth-note figure of the second measure.

Un. *C*

Ho - ly, Ho - ly, Ho - ly Lord of

This line begins in common time (C). It includes a descending eighth-note pattern and a sixteenth-note figure, with a fermata over the eighth note of the first measure and a tempo change symbol (>) over the sixteenth-note figure of the second measure.

Sa - ba - oth, hea - ven and earth are full of

Thy

This line continues in common time (C). It features a descending eighth-note pattern and a sixteenth-note figure, with a fermata over the eighth note of the first measure and a tempo change symbol (>) over the sixteenth-note figure of the second measure.

glo ry. Ho - san - na in the high -

est; **G** bless - ed is He that com - - eth in the

Name of the Lord. **C** Ho - san - na in

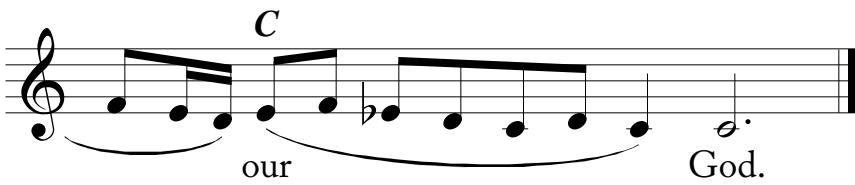
the high est.

Un. A - men. **C** A - men.

C We hymn Thee, we bless Thee,

we give thanks to Thee, **F G** O Lord,

C and we en - treat Thee, **D** O



it is truly meet

