

The Anaphora

Eucharistic Oblation

"Las Vegas"

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Originally composed for the Liturgy of St. Basil, and thus to be sung slowly;
now usually sung quickly and with joy for the Liturgy of St. John. Either is appropriate.

A mer - cy of peace, a — sac - ri - fice of praise. And with thy spir - it.

a — sac - ri - fice of

The first system of musical notation for 'The Anaphora'. It consists of a treble and bass staff in G major and common time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'A mer - cy of peace, a — sac - ri - fice of praise. And with thy spir - it.' The system ends with a double bar line and a fermata over the final note.

We lift them up — to the Lord. It is meet and right, it is meet — and

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: 'We lift them up — to the Lord. It is meet and right, it is meet — and'. The system ends with a double bar line and a fermata over the final note.

right — to wor - ship the Fa - ther, to wor - ship the Fa - ther, and the Son, and the

The third system of musical notation. The lyrics are: 'right — to wor - ship the Fa - ther, to wor - ship the Fa - ther, and the Son, and the'. The system ends with a double bar line and a fermata over the final note.

Ho - ly Spir - it: the Trin - i - ty, one in es - sence and

The fourth system of musical notation. The lyrics are: 'Ho - ly Spir - it: the Trin - i - ty, one in es - sence and'. The system ends with a double bar line and a fermata over the final note.

un - di - vid - ed, and un - di - vid - ed.

The fifth and final system of musical notation. The lyrics are: 'un - di - vid - ed, and un - di - vid - ed.'. The system ends with a double bar line and a fermata over the final note.

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35

Ho-ly, Ho-ly, Ho - ly Lord of Sa-ba - oth; Heav - en and earth are
Lord of

41

full of Thy glo - ry. Ho - san - na in the high - est!

At the Liturgy of St. Basil, we may repeat
from here if the priest needs more time:

Bless - ed is He that comes in the Name of the Lord. Ho -

52

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

57

A - - - men. A - - - men.

Slowly:

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64 *Slowly:*



We praise Thee, we bless Thee, we give thanks un-to Thee, O

Detailed description: This system contains measures 64 through 69. It features a treble and bass staff in G major. The melody is primarily composed of eighth and quarter notes with various rests and ties. The lyrics are: "We praise Thee, we bless Thee, we give thanks un-to Thee, O".

70



Lord, we give thanks un-to Thee, we give thanks un-to Thee, O

Detailed description: This system contains measures 70 through 74. The musical notation continues with similar rhythmic patterns. The lyrics are: "Lord, we give thanks un-to Thee, we give thanks un-to Thee, O".

75 *rit.*



Lord, and we pray, we pray un-to Thee, O our God, O our

Detailed description: This system contains measures 75 through 81. It begins with a fermata over the first measure. The tempo marking "rit." is placed above the staff. The lyrics are: "Lord, and we pray, we pray un-to Thee, O our God, O our".

82



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

Detailed description: This system contains measures 82 through 87. The music concludes with a final cadence. The lyrics are: "God, we pray un-to Thee, we pray un-to Thee, O our God."

Composed, but never published, by Apr. Vladimir Soroka,
the compiler of the once-common "Blue" Liturgy and "Red" Vespers books.
A copy of his work, without ascription, made it into the music library of St. Paul the Apostle
Orthodox Church in Las Vegas, Nevada, from which it was distributed and popularized.
Accordingly, this piece is usually known - from California to New Jersey - as the "Las Vegas" Mercy of Peace,
with most unaware that it was composed by Fr. Vladimir.