

The Anaphora

Eucharistic Oblation

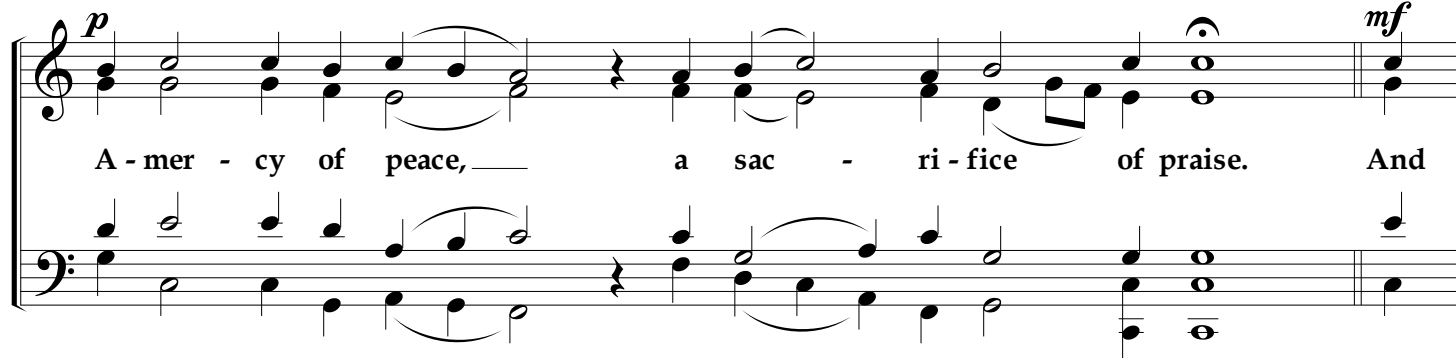
S. Mokranjac

(after Serbian Chant)

adap. J.J. Kotalik, after SVS

Andante sostenuto

p A - mer - cy of peace, — a sac - ri - fice of praise. *mf* And



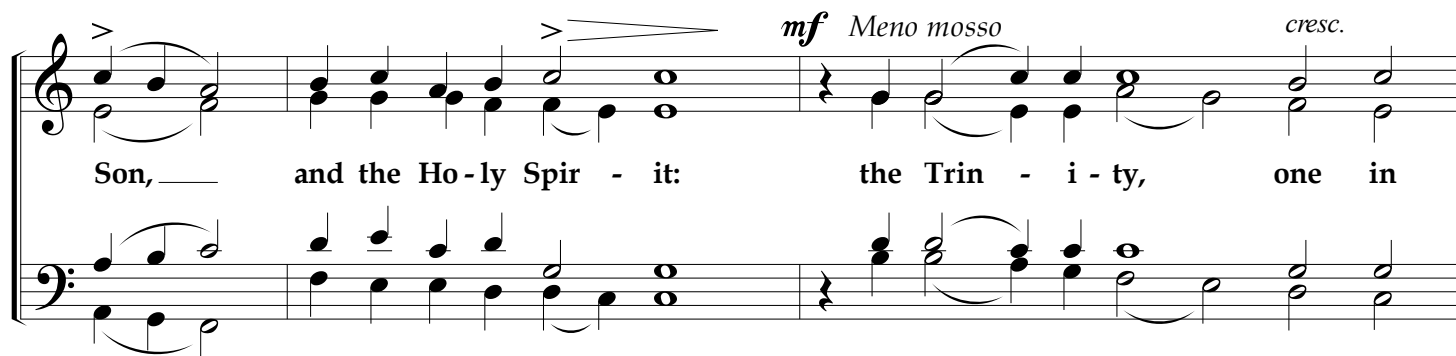
p with thy spir - it. We lift — them up un - to the Lord.



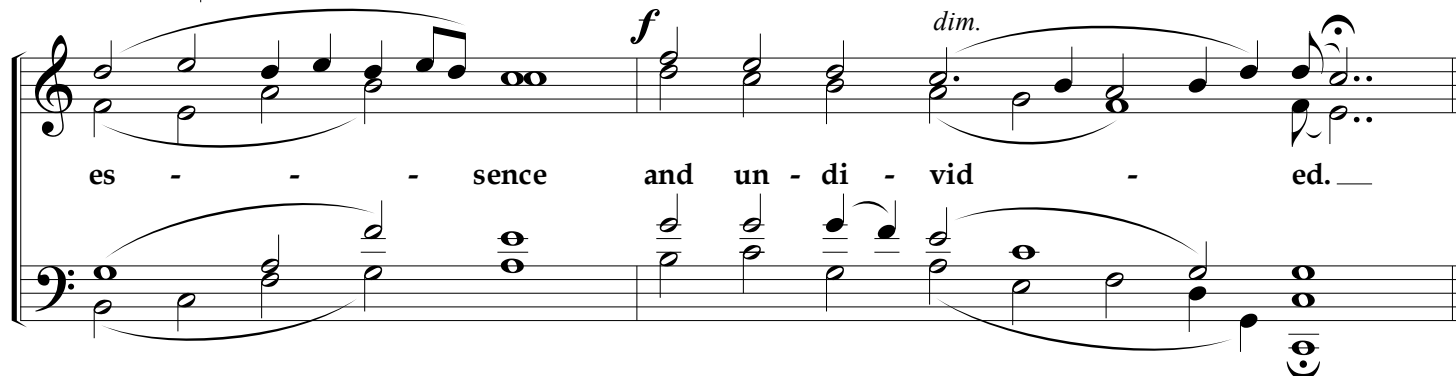
mf *Moderato* It is meet — and right — to wor - ship the Fa - ther, and the



mf *Meno mosso* Son, — and the Ho - ly Spir - it: the Trin - i - ty, *cresc.* one in



f es - - - sence and un - di - vid - ed. *dim.*



Anaphora - Mokranjac

f

Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth; heav - en and

earth are full of Thy glo - ry. Ho-san - na in the high -

Un poco piu mosso *p* *poco rit.*

est. Bless-ed is He that comes in the name of the Lord.

Poco largo e grandioso *f* *p*

Ho - san - na in the high - est. A - men.

Andante *p* *pp*

A - men. A -

Anaphora - Mokranjac

Adagio ma non tanto

men. We praise Thee,

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

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

p we pray un - to God, O our God; we pray un - to we pray

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

Anaphora - Mokranjac

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

The musical score is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word 'God,'. The piano accompaniment features a steady bass line and chords in the right hand. The second system continues the vocal line with another fermata over 'God,' and concludes with 'O our God.' The piano accompaniment continues with similar harmonic support.