

THE DIVINE LITURGY

- GREAT LITANY

- 1ST ANTIPHON, PSALM 102 (SHORT FORM):

Bless the Lōrd, O my soul; blessed art Thōu, O Lord. / Bless the Lōrd, O my soul, and all that is within me bless His hōly name. / Bless the Lord, O my soul, and forget not all that He hath dōne for thee. / Who is gracious unto all thine inīquities, / Who healeth all thine infirmit̄ies. / Who redeemeth thy life from corrup̄tion, / Who crowneth thee with mercy and compāssion. / Who fulfilleth thy des̄ire with good things; / thy youth shall be renewed as the ēagle's. / Compassionate and merciful is the Lōrd // long-suffering and plentiful in mērcy.

Glory to the Father, / and to the Son, / and to the Holy Spirit.

Both now and ever, / and unto the ages of ages. Amen.

➤ Bless the Lord, O my soul, / and all that is within me / bless His hōly name; / blessed art Thōu, O Lord.

- LITTLE LITANY

• 2ND ANTIPHON, PSALM 145 :

(Soprano) Glory to the Father,/ and to the Son,/ and to the Holy Spirit.

Praise the Lord, O my soul./ I will praise the Lord in my life,/ I will chant unto my God for as long as I have my being./ Trust ye not in princes, in the sons of men,/ in whom there is no salvation,/ His spirit shall go forth,/ and he shall return unto his earth./ In that day all his thoughts shall perish./ Blessed is he of whom the God of Jacob is his help,/ whose hope is in the Lord his God./ Who hath made heaven and the earth,/ the sea and all that is therein./ Who keepeth truth unto eternity,/ Who executeth judgment for the wronged,/ Who giveth food unto the hungry./ The Lord looseth the fettered;/ the Lord maketh wise the blind;/ the Lord setteth aright the fallen;/ the Lord loveth the righteous;/ The Lord preserveth the proselytes./ He shall adopt for His own the orphan and widow,/ and the way of sinners shall He destroy./ The Lord shall be king unto eternity;/ thy God, O Sion, unto generation and generation.

• PRAYER TO THE SON :

Both now and ever, and unto the ages of ages. Amen.

O Only-begotten Son and Word of God, Who art immortal,/ yet didst deign for our salvation/ to be incarnate of the holy Theotokos and Ever-Virgin Mary,/ and without change didst become man,/ and wast crucified, O Christ God, trampling down death by death,/ Thou Who art one of the Holy Trinity,/ glorified with the Father and the Holy Spirit, save ^{us}.

• 3RD ANTIPHON, THE BEATITUDES :

In Thy Kingdom remember us, O Lord,/ when Thou comest in Thy kingdom.

Blessed are the poor in spirit,/ for theirs is the kingdom of heaven.

Blessed are they that mourn,/ for they shall be comforted.

Blessed are the meek,/ for they shall inherit the earth.

Blessed are they that hunger and thirst after righteousness,/ for they shall be filled.

Blessed are the merciful,/ for they shall obtain mercy.*

Blessed are the pure in heart,/ for they shall see God.

Blessed are the peacemakers,/ for they shall be called sons of God.

Blessed are they that are persecuted for righteousness' sake,/ for theirs is the kingdom of heaven.

Blessed are ye when men shall revile you and persecute you,/ and shall say all manner of evil against you falsely for My sake.

Rejoice and be exceeding glad,/ for great is your reward in the heavens.

Glory to the Father,/ and to the Son,/ and to the Holy Spirit.

Both now and ever,/ and unto the ages of ages. Amen.

* FROM THIS POINT ON A TROPARION FROM THE CANONS
OF THE PRECEDING VIGIL SHALL BE READ AFTER

O come let us worship and fall **down** before Christ *) /
O Son of God - - -

1. Who art risen from the dead -
2. Through the prayers of the Theotokos -
3. Who art wonderful in Thy saints -

4. (Holy Cross) Who wast Crucified in the flesh -
5. (Nativity) Who wast born of the Virgin -
6. (Theophany) Who wast Baptized in the Jordan -
7. (Transfiguration) Who wast Transfigured on the Mount -
8. (Palm Sunday) Who didst sit upon the foal -
9. (Ascension) Who hast ascended in Glory -
10. (Pentecost) *) O Good Comforter -

- - - Save us who **sing** unto Thee, Alleluia, Alleluia, Alleluia.

RESURRECTION TROPARIA

TONE 1

When the stone had been sealed by the Jews,/ and the soldiers were guarding Thine immaculate Body,/ Thou didst rise on the third day, O Saviour,/ granting life unto the world./ Wherefore the hosts of the heavens/cried out to Thee, O Life-giver:/ Glory to Thy Resurrection, O Christ./ Glory to Thy kingdom.// Glory to Thy dispensation, O only Lover of mankind.

TONE 2

When Thou didst descend unto death, O Life Immortal,/ then didst Thou slay hades with the lightning of Thy Divinity./ And when Thou didst also raise the dead out of the nethermost depths,/ all the Hosts of the heavens cried out:// O Life-given, Christ our God, glory be to Thee.

TONE 3

Let the heavens be glad; let earthly things rejoice;/ for the Lord hath wrought might with His arm./ He hath trampled down death by death;/ the first-born of the dead hath He become./ From the belly of hades hath He delivered us// and hath granted to the world great mercy.

TONE 4

Having learned the joyful proclamation of the Resurrection from the angel,/ and having cast off the ancestral condemnation,/ the women disciples of the Lord spake to the apostles exultantly:/ Death is despoiled and Christ God is risen,// granting to the world great mercy.

RESURRECTION TROPARIA

TONE 5

Let us, O faithful, praise and worship the Word/ Who is co-unoriginate with the Father and the Spirit,/ and Who was born of the Virgin for our salvation;/ for He was pleased to ascend the Cross in the flesh/ and to endure death,/ and to raise the dead by His glorious Resurrection.

TONE 6

Angelic hosts were above Thy tomb,/ and they that guarded Thee became as dead./ And Mary stood by the grave seeking Thine immaculate Body./ Thou didst despoil hades and wast not tempted by it./ Thou didst meet the Virgin and didst grant us life./ / O Thou Who didst rise from the dead, O Lord, glory be to Thee.

TONE 7

Thou didst destroy death by Thy Cross,/ Thou didst open paradise to the thief./ Thou didst change the lamentation of the Myrrh-bearers,/ and Thou didst command Thine Apostles to proclaim / that Thou didst arise, O Christ God,/ / and grantest to the world great mercy.

TONE 8

From on high didst Thou descend, O Compassionate One;/ to burial of three days hast Thou submitted/ that Thou mightest free us from our passions./ / O our Life and Resurrection, O Lord, glory be to Thee.

Troparion to St. Seraphim, Tone 4

From thy youth didst thou love Christ, O blessed one;/ and, aflame with the desire to serve Him alone,/ thou didst struggle in the wilderness in unceasing prayer and labor;/ and acquiring the love of Christ, with compunction of heart/ thou wast shown to be the beloved favorite of the Mother of God./ Wherefore, we cry unto thee: // save us by thy supplications, O venerable father Seraphim!

Now and ever, and unto ages. Amen.

Kontakion Tone 6:

We have no other help, / we have no other *hope* but thee, / O pure Mother of God; / help us! for in *thee* do we hope,/ and of *thee* do we boast; / for we are thy *servants*, / let us *not* be put to shame.

Amen. Holy God, Holy Mighty, Holy Immortal have mercy on us. (3 times). Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever and unto the ages. Amen. Holy Immortal have mercy on us.
Holy God, Holy Mighty, Holy Immortal have mercy on us.

RESURRECTION KONTAKIA

TONE 1

As God Thou didst arise from the tomb in glory,/ raising the world with Thyself./ And mortal nature praiseth Thee as God,/ and death hath vanished./ And Adam danceth, O Master,/ and Eve now freed from fetters, rejoiceth as she crieth out://Thou art He, O Christ, ~~XX~~ that grantest unto all resurrection.

TONE 2

Thou didst rise from the tomb, O omnipotent Saviour,/ and hades was terrified on beholding the wonder;/ and the dead arose,/ and creation at the sight thereof rejoiceth with Thee./ And Adam also is joyful,/ and the world, O my Saviour, praiseth Thee for ever.

TONE 3

Thou didst arise today from the tomb,/ O Merciful One,/ and didst lead us out of the gates of death./ Today Adam danceth and Eve rejoiceth;/ and together with them/ both the prophets and the Patriarchs/ unceasingly praise// the divine might of Thine authority.

TONE 4

My Saviour and Redeemer hath, as God,/ raised up the earthborn from the grave and from their fetters,/ and He hath broken the gates of hades,/ and, as Master,/ / hath arisen on the third day.

RESURRECTION KONTAKIA

TONE 5

Unto hades, O my Saviour, didst Thou descend,/ and having broken its gates as one omnipotent,/ Thou, as Creator, didst raise up the dead together with Thyself./ And Thou didst break the sting of death,/ and didst deliver Adam from the curse, O Lover of mankind./ Wherefore, we all cry unto Thee:// Save us, O Lord.

TONE 6

Having by His life-bestowing hand raised up all the dead out of the dark abyss,/ Christ God, the Giver of life, hath bestowed the Resurrection upon the fallen human race;/ for He is the Saviour of all,// the Resurrection, and the Life, and the God of all.

TONE 7

No longer will the dominion of death be able to keep men captive;/ for Christ hath descended, demolishing and destroying the powers thereof./ Hades is bound;/ the prophets rejoice with one voice, saying:/ A Saviour hath come for them that have faith.// Come forth, ye faithful, for the Resurrection.

TONE 8

Having risen from the tomb, Thou didst raise up the dead, and didst resurrect Adam./ Eve also danceth at Thy Resurrection,/ and the ends of the world celebrate Thine arising from the dead, O Greatly-merciful One.

Kontakion to St. Seraphim, tone 2

Forsaking the beauty of the world and the *corruption* therein,/ thou didst make thine abode in the Monastery of *Sarov.*/ And having lived there as an *angel*,/ thou didst become for many a path to *salvation*./ For this cause, Christ hath glorified thee, O father *Seraphim*,/ and enriched thee with the gift of healings and *miracles*./ Wherefore we cry *out* to thee:// Rejoice, O *Seraphim*, our *venerable father*!

Kontakion to the most-holy Birthgiver of God, tone 6

O protection of *Chris-tians*/ that cannot be *put to shame*,/ O mediation unto the Creator *unfail-ing*:/ disdain not the suppliant voices of *sin-ners*;/ but be thou quick, O good one, to *help* us,/ who in faith *cry* unto thee:/ "Hasten to intercession and speed thou to make *supplica-tion*,// thou who dost ever protect, O *Theotokos*, them that *ho-nor* thee."

"O Protection of Christians"

Tone 6

Sopr. Alto
Tenor Bass

Both now and ever, and unto the ages of a - ges, A - men.

O Pro - tec - tion of Chris - tians that can - not be put to shame,

O mediation unto the Creator un - fail - ing, dis - dain not the suppliant voices

of sin - ners; but be thou quick, O good one, to help us,

who in faith cry un - to thee; hasten to intercession and speed thou to make

O Protection of Christians

sup - pli - ca - tion, thou who dost ever protect, O Theotokos,

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a slur over the first four measures. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

them that hon - or thee.

This block contains the continuation of the musical score. The upper staff in treble clef ends with a final chord and a fermata. The lower staff in bass clef continues the accompaniment.

Translation of R-monk Laurence,
"The Divine Liturgy for Choir and Laity",
Jordanville, NY, 1998

Before the Trisagion:

When the singers come to the last troparion, the deacon says to the bishop, bowing his head and holding his orarion with three fingers of his right hand:

Protodn: BLESS MASTER, THE TIME OF THE THRICE-HOLY.

Bishop: For holy art Thou, O our God, and unto Thee do we send up glory, to the Father, and to the Son, and to the Holy Spirit, now and ever.

When the troparion is finished, the deacon comes near the holy doors, and pointing with his orarion, first to the icon of Christ, he says:

Protodn: O LORD, SAVE THE PIOUS.

Choir: O Lord, save the pious.

Protodn: AND HEAR US.

Choir: And hear us.

Then, pointing to those in the nave, he says in a loud voice:

Protodn: AND UNTO AGES OF AGES.

Trisagion Hymn №1

Jeremy N. Holst

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

Alternative Option: Only men sing second time (second tenor sings melody)

5

A

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

6

both now and ever, and unto the ag - es of ag - es. A - men. Ho - ly Im - mor - tal, have

8

B

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

Трисвятое Песнопение №1

Джереми Н. Холст

Свя-тый Бо - же, Свя-тый Крѣп-кий, Свя - тый Без - мерт - ный, по - ми - луй насъ.

This system contains measures 1 through 4. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 at the beginning of measure 3. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

Другой вариант: Второй раз поют только мужские голоса (второй тенор поет мелодию)

5

A

Сла-ва-От-цу и Сыну и Свато-му Ду - ху, и нынѣ и присно, и во вѣ-ки ве-ковъ, А - минь.

This system contains measures 5 through 8. Measure 5 is marked with a box containing the letter 'A'. The time signature changes to 4/4 at the start of measure 8. The melody continues in the treble clef, with accompaniment in the bass clef.

7

B

Свя - тый Без - мерт - ный, по - ми - луй насъ. Свя - тый Бо - же,

This system contains measures 9 through 12. Measure 9 is marked with a box containing the letter 'B'. The time signature changes to 3/4 at the start of measure 12. The melody continues in the treble clef, with accompaniment in the bass clef.

10

Свя-тый Крѣп-кий, Свя - тый Без - мерт - ный, по ми - луй насъ.

This system contains measures 13 through 16. Measure 13 is marked with a box containing the number '10'. The time signature changes to 4/4 at the start of measure 15. The melody continues in the treble clef, with accompaniment in the bass clef. The system ends with a double bar line.

Trisagion Hymn №2

Jeremy N. Holst

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

6

A

Glo - ry to the Father, and to the Son, and to the Ho - ly Spir - it,

7

both now and ever, and unto the ag - es of ag - es. A - men. Ho - ly Im - mor - tal, have

10

B

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

rall.

Трисвятое Песнопение №2

Джереми Н. Холст

Свя-тый Бо - же, Свя-тый Крѣп-кий, Свя - тый Без - мерт - ный, по ми - луй насъ.

6 А

Сла - ва Отцу и Сыну и Свято-му Ду - ху, и нынѣ и присно, и во вѣки ве-ковъ, А - минь.

8 В

Свя - тый Без - мерт - ный, по - ми - луй насъ. Свя - тый Бо - же,

12 *rall.*

Свя - тый Крѣп - кий, Свя - тый Без - мерт - ный, по - ми - луй насъ.

Trisagion Hymn

Set by Jeremy N. Holst

Byzantine Tone 3
Arranged by Michael Hilko

Ho - - - ly God, Ho - - ly Migh - ty, Ho - ly Im -

The first system of the musical score, measures 1-5. It features a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "Ho - - - ly God, Ho - - ly Migh - ty, Ho - ly Im -".

6 mor - - tal, have _ mer - cy _ on _ us. Glo-ry to the Fa - ther and

The second system of the musical score, measures 6-9. It continues the melody and harmony. The lyrics are: "mor - - tal, have _ mer - cy _ on _ us. Glo-ry to the Fa - ther and".

10 to the Son _ and to the Ho - ly Spir - it both now and ev - er and un - to ag - es of ag -

The third system of the musical score, measures 10-13. The melody continues with some more complex rhythmic patterns. The lyrics are: "to the Son _ and to the Ho - ly Spir - it both now and ev - er and un - to ag - es of ag -".

14 es A men. Ho - ly Im - mor - tal, have _ mer - cy _ on _ us.

The fourth system of the musical score, measures 14-17. It concludes the hymn with a final cadence. The lyrics are: "es A men. Ho - ly Im - mor - tal, have _ mer - cy _ on _ us."

Трисвятое Песнопение

Нотный Набор Джереми Н. Холст

Византийский глас-3
Аранжировка Майкла Хилко

Свя - тый - Бо - же, Свя - тый Крѣп - кий, Свя - тый Без - мерт - ный,

The first system of the musical score for the Trisagion Hymn. It consists of a treble and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The key signature has one flat (B-flat), and the time signature is 4/4. The system ends with a double bar line.

7

по - ми - луй - насъ. Сла - ва От - цу и - Сы - ну и - Свя -

The second system of the musical score. It continues from the first system. The lyrics are written below the treble staff. The system ends with a double bar line.

11

то - му Ду - ху, и ны - нѣ и прис - но и во ве - ки ве -

The third system of the musical score. It continues from the second system. The lyrics are written below the treble staff. The system ends with a double bar line.

14

ковъ, А-минъ. Свя - тый Без - мерт - ный, по - ми - луй - насъ.

The fourth system of the musical score. It continues from the third system. The lyrics are written below the treble staff. The system ends with a double bar line.

As Many As Have Been Baptised

Obikhod

As ma - ny as have been bap - tised in - to Christ have put

This system contains the first two measures of the piece. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The lyrics are 'As ma - ny as have been bap - tised in - to Christ have put'.

on Christ: Al - le - lu - ia. Fine Glory to the Father, and to the

This system contains measures 3 through 6. Measure 3 starts with 'on Christ:'. Measure 4 contains 'Al - le - lu - ia.'. Measure 5 is marked 'Fine' and contains a repeat sign. Measure 6 contains 'Glory to the Father, and to the'. The lyrics are 'on Christ: Al - le - lu - ia. Fine Glory to the Father, and to the'.

Son, and to the Holy Spi - rit, now and ever and unto ages of a - ges.

This system contains measures 7 through 10. The lyrics are 'Son, and to the Holy Spi - rit, now and ever and unto ages of a - ges.'.

A-men. Have put on Christ: Al - le - lu - ia. D.C. al Fine

This system contains measures 11 through 14. Measure 11 contains 'A-men.'. Measure 12 contains 'Have put on Christ:'. Measure 13 contains 'Al - le - lu - ia.'. Measure 14 is marked 'D.C. al Fine' and contains a repeat sign. The lyrics are 'A-men. Have put on Christ: Al - le - lu - ia. D.C. al Fine'.

PROKEIMENA FOR LITURGY

TONE 1

Tone 1 - Resurrectional (32:22)

L'vov-Bakhmetev Obikhod

1

Let Thy mercy, O Lord, be upon us as we have set our hope on Thee,
as we have set our hope on Thee.

2

Tone 1 Holy Hierarch

My mouth shall speak wis - dom, and the med - i - ta - tion of
my heart shall be un - der - stand - ing.

TONE 2

Tone 2 - Resurrectional (117:14)

3

The Lord is my strength and my song. He has be - come my sal -
va - - - tion.

TONE 3

Tone 3 - Resurrectional

4

Sing praises to our God, sing prais-es! Sing prais-es to our King,

sing prais-es!

Tone 3 - Annunciation (Greek use) Lk. 1:46-7

5

My soul doth mag-ni-fy the Lord, and my spirit hath re-joiced

in God my Sav-ior.

Tone 3 - Meatfare, 2nd Sun after Pascha, Wednesday of Mid-pentecost.

6

Great is our Lord and abundant in pow-er! His un-der-stand-

ing is be-yond meas-ure.

TONE 3

Tone 3 - Eve of Theophany, Bright Saturday and Baptism.

7

The Lord is my light and my Sav - ior. Whom shall I fear?

8

TONE 4

Tone 4 - Resurrectional

9

O Lord, how manifold are Thy works! In wis - dom hast Thou

made them all!

10

Monday (bodiless Powers) Tone 4

He makes His angels spirits, and His min - is - ters a

flame of fire.

TONE 4

Tone 4 - Forefathers, Holy Fathers, First Sunday of Lent. (Song of the Three, v. 3)

11

Blessèd art Thou, O Lord God of our fa - thers, and praised and
glo - ri - fied is Thy name for - ev - - - er.

12

Tone 4 - Prophets

Thou art a priest for - e - ver, af - ter the or - - - der of Mel -
chi - - - se - dek.

13

Tone 4 - Martyrs

The Lord has shown the won - ders of His will to the saints in His land.

14

Tone 4 - Righteous women and Martyrs

God is wondrous in His saints, the God of Is - ra - el.

TONE 4

Tone 4 - Consecration of a church (92:7)

15

Holiness befits Thy house, O Lord for - ev - er - more!

Detailed description: This block contains the musical notation for the first system. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The system ends with a double bar line.

Tone 4 - Theophany and Palm Sunday (117:26-7)

16

Blessèd is he that cometh in the name of the Lord.
God is the Lord and hath re - vealed him - self to us!

Detailed description: This block contains the musical notation for the second system. It features a treble and bass staff in G major. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The system ends with a double bar line.

Tone 4 - Annunciation (Slav use) Ps. 95:2

17

From day — to day proclaim the sal - va - tion of our God!

Detailed description: This block contains the musical notation for the third system. It features a treble and bass staff in G major. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The system ends with a double bar line.

Tone 4 Image of our Lord Jesus Christ "Not Made By Hands"

18

Sing to the Lord a new song, for He has
done mar - vel - ous things!

Detailed description: This block contains the musical notation for the fourth system. It features a treble and bass staff in G major. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The system ends with a double bar line.

TONE 5

Tone 5 - Resurrectional

19

Thou, O Lord, shalt protect us and preserve us from this gen-er-a - tion
for - ev - - - er.

Tone 5 Holy Saturday

20

LET ALL THE EARTH WORSHIP THEE AND PRAISE THEE; LET IT PRAISE THY
NAME, O MOST HIGH.

TONE 6

Tone 6 - Resurrectional (27:9)

21

O Lord, save Thy people and bless Thine in - her - i - tance, Thine in -
her - - - i - tance.

TONE 6

22 *Tone 6 - Bright Wednesday*

I shall make Thy name to be re-mem-bered in all gen-er-a - tions.

23

24 *Tone 6 Saturday, Departed*

Their souls shall dwell with the bless - ed.

25 *Tone 6 December 29 Holy Innocents Slain by Herod*

Praise the Lord, you children, praise the Name - of the Lord.

TONE 7

26 *Tone 7 - Resurrectional (28:11)*

The Lord shall give strength to His peo - ple! The Lord shall

bless His peo - ple with peace!

TONE 7

Tone 7 Tuesday and martyr, venerable saint, holy hierarch

27 The right - eous shall re - joice in the Lord, and shall
hope in Him.

Friday (Holy Cross) Tone 7

28 Ex - tol the Lord our God; worship at his footstool for it
is ho - ly.

Tone 7 Holy hierarchs, venerable saints, priest-martyrs

29 Pre-cious in the sight of the Lord is the death of His saints.

Tone 7 Priest-martyrs, righteous martyrs, Confessors, and 4th Sunday of Great Lent

30 Let the saints be ex - alt - ed in glo - ry Let them sing
for joy on their beds.

TONE 7

Tone 7 - Ascension

31

Be ex - alt - ed, O God, above the heav - ens and Thy glo - ry ov - er

all the earth.

Tone 7 Holy Thursday

32

The rulers of the people have as sem bled a - gainst the Lord and His Christ.

TONE 8

Tone 8 - Resurrectional (75:2)

33

Pray and make your vows be - fore the Lord our God!

Tone 8 Thursday: Holy Apostles and Pentecost

34

Their proclamation has gone out into all the earth, and their words to

the ends of the u - ni - verse.

TONE 8

Tone 8 - Saturdays of Lent

35

Rejoice in the Lord and be glad, O you right - - - eous.

Tone 8 - Nativity of our Lord and Saviour

36

Let all the earth worship Thee and praise Thee; let it praise Thy name, O Most High.

Tone 8 - Pascha and leavetaking of Pascha

37

This is the day which the Lord has made; let us re - joice and be glad in it.

TONE 7

Tone 7 - New Martyrs of Russia

38

For Thy sake, O Lord, we are slain all the day - - - long.

Аллилуия

ГЛАС 1-ый

Аллилуия, ал-ли-лу-и-я, ал-ли-лу-и-я

ГЛАС 2-ый

Аллилуия, алли-лу-и-я, ал-ли-лу-и-я

ГЛАС 3-ий

Аллилуия, аллилу-и-я, ал-ли-лу-и-я

ГЛАС 4-ый

Ал-ли-лу-и-я, аллилуия, ал-ли-лу-и-я

ГЛАС 5-ый

Аллилуия, алли-лу-и-я, ал-ли-лу-и-я

ГЛАС 6-ый

Аллилуия, ал-ли-лу-и-я, ал-ли-лу-и-я

ГЛАС 7-ЫЙ

ЯЛ-ЛИ-ЛУ-ИЯ, ЯЛ-ЛИ-ЛУ-И-Я, ЯЛ-ЛИ-ЛУ-И-Я.

ГЛАС 8-ЫЙ

ЯЛ-ЛИ-ЛУ-ИЯ, ЯЛЛИ-ЛУ-И-Я, АЛ-ЛИ-ЛУ-И-Я.

LITANY OF THE GATECHUMENS

After the 1962 "London" Sbornik #73

N. Kedrov Jr.

1 2 3 4

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

5 6

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

a b - used when 'C' is omitted

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

1 2 3 4

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

5a 5b - with no deacon 6

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

Musical setting © 2010 Fr. Simeon and Mat. Beth Johnson

Note: set 'B' can be repeated and 'C' omitted if the director so chooses.

LITANY FOR THE GATECHUMENS

(A) - "All catechumens depart . . . " Plain

1

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

(B) - "Let us the faithful . . . "

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

(C)

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

(A) - "All Cathchumens depart . . . " N. Kedrov Jr. (abbreviated from the 1962 London Sbornik, P 71)

2

1 Lord, have mer-cy. 2 Lord, have mer-cy. 3 Lord, have mer-cy. 4 Lord, have mer-cy.

5 Lord, have mer-cy. 6 Lord, have mer - cy. To Thee, O Lord. A - men.

(B & C) - "Let us the faithful . . . "

1 Lord, have mer - cy. 2 Lord, have mer-cy. A-men. A men.

CHERUBIC HYMN

Church Slavonic

Иже херувимы тайно образующе,
и Животворящей Троицѣ трисвятую пѣснь припѣвающе,
Всякое нынѣ житейское отложимъ попеченіе.
Яко да Царя всѣхъ подымаемъ,
ангельскими невидимо дориносима чинми.

Аллилуѳа

English translation

We who mystically represent the Cherubim,
and who sing to the Life-Giving Trinity the thrice-holy hymn,
let us now lay aside all earthly cares
that we may receive the King of all,
escorted invisibly by the angelic orders.

Alleluia

Cherubic Hymn "Streletskaia"

S. Smolensky

Soprano
Alto
Tenor
Bass

Let us who mys - tic' - ly, who - mys - tic' - ly,

let us who - mys - tic' - ly rep - re - sent the

Che - - - - ru - bim, the Che - ru - bim,

rep - re - sent the Che - - - - ru - bim.

Cherubic Hymn "Streletskaia"

And _____ chant _____ the thrice _____ ho - ly hymn,

This system contains the first two staves of music. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody for the vocal part is written on the treble staff, with lyrics underneath. The bass staff begins with a bass clef and the same key signature. It provides a harmonic accompaniment. Both staves feature several measures with long horizontal lines, indicating sustained notes or breath marks.

chant _____ the thrice _____ ho - ly hymn,

This system contains the next two staves of music. The treble staff continues the vocal melody with lyrics underneath. The bass staff continues the harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

un to the life cre - a - - - - - ting Tri - ni - ty,

This system contains the third and fourth staves of music. The treble staff continues the vocal melody with lyrics underneath. The bass staff continues the harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

un - to the life cre - a - ting _____ Tri - - - ni - ty.

This system contains the fifth and sixth staves of music. The treble staff continues the vocal melody with lyrics underneath. The bass staff continues the harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

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

now lay a - side, now lay

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

lay a - side all earth - ly care.

Cherubic Hymn "Streletskaia"

A - men. That we may re - ceive the King, the King of all,

The first system of musical notation for the Cherubic Hymn "Streletskaia". It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The time signature is 8/8. The melody in the treble staff begins with a whole note chord (D4, F#4, A4) followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics "A - men. That we may re - ceive the King, the King of all," are written below the staves.

Who come - eth in - vi - si - bly up - borne in

The second system of musical notation. The treble staff continues the melody with various note values and rests. The bass staff continues the accompaniment. The lyrics "Who come - eth in - vi - si - bly up - borne in" are written below the staves.

tri - umph, in tri - umph

The third system of musical notation. The treble staff features a long note with a fermata over the word "triumph". The bass staff continues the accompaniment. The lyrics "tri - umph, in tri - umph" are written below the staves.

by the ranks of an - gels.

The fourth system of musical notation, which concludes the hymn. The treble staff ends with a whole note chord. The bass staff continues the accompaniment. The lyrics "by the ranks of an - gels." are written below the staves.

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,

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

The Cherubic Hymn

1

p Let us who mys - tic - ly, who mys - tic - ly

The first system of musical notation for 'The Cherubic Hymn'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'Let us who mys - tic - ly, who mys - tic - ly'. The first measure is marked with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of a steady eighth-note accompaniment.

rep - re - sent the Cher - u - bim, the Cher - u - bim,

The second system of musical notation. The melody continues with the lyrics 'rep - re - sent the Cher - u - bim, the Cher - u - bim,'. The key signature changes to two sharps (F# and C#) in the second measure of this system. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line continues with a steady eighth-note accompaniment.

rep - re - sent the Cher - u - bim,

The third system of musical notation. The melody continues with the lyrics 'rep - re - sent the Cher - u - bim,'. The key signature returns to one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line continues with a steady eighth-note accompaniment.

p and who sing the thrice ho - ly hymn, who sing the thrice

The fourth system of musical notation. The melody continues with the lyrics 'and who sing the thrice ho - ly hymn, who sing the thrice'. The key signature has one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line continues with a steady eighth-note accompaniment.

ho - ly hymn to the life cre - a - ting Trin - i - ty,

to the life cre - a - ting, life cre - a - ting Trin - i - ty.

Now lay - a side all cares, now lay a - side all

earth - ly cares. now lay a - side, all earth - ly cares,

all earth - ly cares, lay a - side all earth - ly, earth - ly

cares.

Priest: You, and all Orthodox Christians - May the Lord God remember in His Kingdom always, now and ever and unto ages of ages.

Response: May the Lord God remember thy Priesthood always, now and ever and unto ages of ages.

JOYOUSLY!!!

A-men. *f* That we may re - ceive,

that we may re - ceive the King of All,

Who comes in - vis - i - bly up - borne by the an - gel - ic hosts,

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

Al - le - lu - ia.

The Cherubic Hymn

Old Chant

4

Let us who mys - tic' - ly, let us who

The first system of musical notation for 'The Cherubic Hymn'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'Let us who mys - tic' - ly, let us who' are written below the notes. There are slurs over the first and last measures of the system.

mys - tic' - ly re - pre -

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics 'mys - tic' - ly re - pre -' are written below the notes. There are slurs over the first and last measures of the system.

sent re - pre - sent re - pre - sent, re - pre - sent,

The third system of musical notation. It continues the melody and bass line. The lyrics 'sent re - pre - sent re - pre - sent, re - pre - sent,' are written below the notes. There are slurs over the first and last measures of the system.

re - pre - sent the Che - ru - bim, the

The fourth system of musical notation. It continues the melody and bass line. The lyrics 're - pre - sent the Che - ru - bim, the' are written below the notes. There are slurs over the first and last measures of the system.

Che - ru - bim. And who sing,

and who sing the thrice ho - ly hymn,

thrice ho - ly hymn, thrice ho - ly hymn, thrice ho - ly

hymn thrice ho - ly hymn to the life cre -

a - ting tri - ni - ty.

Now lay a - side, now lay a -

side all earth - ly cares, lay a -

side, lay a - side, lay a - side lay a - side

lay a-side, lay a - side all earth - ly cares.

Priest: You, and all Orthodox Christians - May the Lord God remember in His Kingdom always, now and ever and unto ages of ages.

Response: May the Lord God remember thy Priesthood always, now and ever and unto ages of ages.

A - men. That we may re - ceive, that we may re -

ceive the King of all who comes in -

vis - i - bly
in - vis - i - bly

who comes in -

vis - i - bly
in - vis - i - bly

up - borne

by the an - ge -

lic

hosts;

Al - le - lu -

ia,

al - le - lu - ia,

al - le - lu -

ia.

The Cherubic Hymn

A. Kastorsky

5

Let us who mys - ti - c'ly, mys - ti -

The first system of musical notation for 'The Cherubic Hymn' by A. Kastorsky. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Let us who mys - ti - c'ly, mys - ti -' are written below the notes. A large number '5' is positioned at the top right of the system.

c'ly rep - re - sent the

The second system of musical notation. The melody continues with the lyrics 'c'ly rep - re - sent the'. The accompaniment provides a steady harmonic support.

Che - ru - bim, the Che - ru - bim.

The third system of musical notation. The melody continues with the lyrics 'Che - ru - bim, the Che - ru - bim.'. The accompaniment continues with the same harmonic support.

And who sing the Thrice Ho - ly Hymn, and who sing the

The fourth system of musical notation. The melody continues with the lyrics 'And who sing the Thrice Ho - ly Hymn, and who sing the'. The accompaniment continues with the same harmonic support.

Thrice Ho - ly Hymn, to the Life - cre -

a - ting, Life - cre - a - ting Tri - ni -

ty. Now lay a - side all cares, now

lay a - side all cares, lay a -

side all earth - ly

cares, all earth - ly cares.

Priest: You, and all Orthodox Christians - May the Lord God remember in His Kingdom always, now and ever and unto ages of ages.

Response: May the Lord God remember thy Priesthood always, now and ever and unto ages of ages.

A - men. That we may re - ceive the King of all who comes in -

vis - i - bly, in - vis - i - bly up -

borne by the an - gel - ic host, by the an -

gel - ic host, al - le - lu - ia, al - le -

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

Cherubic Hymn (Bortniansky #7)

D. Bortniansky

7

pp Let us who, *p* Let us who *pp* mys - tic - ly,

p mys - tic - ly, *mf* rep - re - sent the

p Cher - u - bim, *pp* Cher - u - bim.

pp And who sing the *p* thrice *pp* ho - ly hymn,

mf

thrice ho - ly hymn, to the life cre - a - ting,

pp

life cre - a - ting tri - ni - ty.

life cre - a - ting tri - ni - ty.

pp *p* Now lay a - side all

Now lay a - side all

p

earth - ly cares, now lay a - side, lay a -

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

cares, all earth - ly cares.

pp

Priest: You, and all Orthodox Christians - May the Lord God remember in His Kingdom always, now and ever and unto ages of ages.

Response: May the Lord God remember thy Priesthood always, now and ever and unto ages of ages.

mf A - men. *Joyously f* That we may re - ceive the King, the

p

King of All, Who comes in - vis - i - bly, in - vis - i - bly up -

borne by the an - gel - ic, an - gel - ic

f

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

p *f*

Al - le - lu - ia.

The Cherubic Hymn

Lomakin, No.9

9

Let us who mys - tic - 'ly

The first system of musical notation for 'The Cherubic Hymn'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The lyrics 'Let us who mys - tic - 'ly' are written below the treble staff.

rep - re - sent Let us who mys - tic - 'ly

The second system of musical notation. The treble staff continues the melody with a half note D5, followed by a quarter note E5, a quarter note F#5, and a quarter note G5. The bass staff continues the accompaniment with a half note D2, followed by a quarter note E2, a quarter note F#2, and a quarter note G2. The lyrics 'rep - re - sent Let us who mys - tic - 'ly' are written below the treble staff.

rep-re-sent the Cher u - bim.

The third system of musical notation. The treble staff continues the melody with a half note A5, followed by a quarter note B5, a quarter note C6, and a quarter note D6. The bass staff continues the accompaniment with a half note A2, followed by a quarter note B2, a quarter note C3, and a quarter note D3. The lyrics 'rep-re-sent the Cher u - bim.' are written below the treble staff.

And who chant the thrice ho-ly hymn

The fourth system of musical notation. The treble staff continues the melody with a half note E5, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The bass staff continues the accompaniment with a half note E2, followed by a quarter note F#2, a quarter note G2, and a quarter note A2. The lyrics 'And who chant the thrice ho-ly hymn' are written below the treble staff.

un - to the Trin - i - ty And who chant the thrice ho - ly

hymn un - to the life cre - a - ting Trin - i - ty.

Now lay a - side all earth - ly care.

Now lay a - side all

earth - ly care.

A - men. That we may re - ceive the

King re - ceive the King of all,

Who com - eth in - vis - i - bly up - borne in tri - umph

by the ranks of an - gels

Al - le -

Al - le - lu - ia,

Al - le - lu - ia,

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

Al - le - lu - ia,

Al - le - lu - ia,

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

Al - le - lu - ia.

Cherubic Hymn

Staro-Simonovskaya
as in Tzerkovno-Pevcheski Sbornik

S
A
T
B

Let us who mystically represent

sent the cherubim, mystically

represent the cherubim

bim, and chant the thrice-holy hymn

unto the life-creating Trinity, unto the life-creating

a - ting Tri - ni - ty, the Tri

ni - ty now lay a - side all

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

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

earth - ly care. A - men.

That we may re - ceive the King of all, that we may re -

ceive the King of all Who com-eth in - vi-sib - ly up -

borne in tri - umph by the ranks of an - gels. Al - le -

lu - i - a, Al - le - lu - i - a, Al - le - lu -

i - a.

Cherubic Hymn

Soloviev

S
A

Let us who mys tic' lly re pre sent the

T
B

Detailed description: This system shows the first line of the hymn. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The key signature has one flat (B-flat). The lyrics are: "Let us who mys tic' lly re pre sent the".

Che ru bim, Let us who mys tic' lly re pre sent the

Detailed description: This system shows the second line of the hymn. The lyrics are: "Che ru bim, Let us who mys tic' lly re pre sent the".

Che ru bim, and chant the thrice ho ly hymn,

Detailed description: This system shows the third line of the hymn. The lyrics are: "Che ru bim, and chant the thrice ho ly hymn,".

and chant the thrice ho ly hymn, un to the life cre

Detailed description: This system shows the fourth line of the hymn. The lyrics are: "and chant the thrice ho ly hymn, un to the life cre".

a ting Tri ni ty, the Tri ni ty, now lay a side

Detailed description: This system shows the fifth line of the hymn. The lyrics are: "a ting Tri ni ty, the Tri ni ty, now lay a side".

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

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

A men. That we may re ceive the King of all who

co meth in vi si bly up borne in tri umph by the ranks of an gels.

Al le lu i a, Al le lu i a, Al le lu i a.

The Cherubic Hymn
Bulgarian Melody, "The Noble Joseph..."

S
A
T
B

Let _____ us _____ who _____ mys-tic' - ly,

who _____ mys - - - - - tic' - ly _____

rep - re - sent _____ the _____ Che - - - - - ru - bim,

the _____ Che - - - - - ru - bim,

And chant _____ the _____ thrice _____ ho - ly _____ hymn,

The first system of the musical score for the Cherubic Hymn. It features a treble and bass staff in D major (two sharps). The treble staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bass staff contains a series of half notes and whole notes, with some eighth notes. The lyrics are written below the treble staff.

thrice _____ ho - - - - - ly _____ hymn _____

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

un - to the life _____ cre - - - - a - - - - ting

The third system of the musical score. It continues the melody and accompaniment. The lyrics are written below the treble staff.

Tri - ni - ty, life cre - a - ting _____ Tri - - - ni - ty.

The fourth system of the musical score. It concludes the hymn with the final line of lyrics. The lyrics are written below the treble staff.

Now _____ lay _____ a - side, _____

This system of music is in G major (one sharp) and 8/8 time. The treble staff features a melody of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The lyrics are positioned below the treble staff, with lines indicating where the words should be sung.

now _____ lay _____ a - side _____ all _____

The second system continues the melody and accompaniment. The treble staff shows a continuation of the eighth-note pattern, while the bass staff maintains the harmonic support. The lyrics 'now', 'lay', 'a - side', and 'all' are aligned with the corresponding musical phrases.

earth - - - - - ly _____ care,

In the third system, the treble staff includes a long rest for the word 'earth', followed by a melodic phrase for 'ly'. The bass staff continues with its accompaniment. The lyrics 'earth', 'ly', and 'care,' are placed below the treble staff.

lay a - side _____ all earth - ly _____ care.

The final system on this page concludes the phrase. The treble staff ends with a final melodic flourish, and the bass staff provides a concluding accompaniment. The lyrics 'lay', 'a - side', 'all', 'earth', 'ly', and 'care.' are aligned with the music.

A - men. That _____ we _____ may _____ re - ceive _____ the

The first system of musical notation for the Cherubic Hymn. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The treble staff features a series of chords, many of which are beamed together in groups of four, creating a rich, harmonic texture. The bass staff provides a steady accompaniment with a mix of quarter and half notes. The lyrics "A - men. That _____ we _____ may _____ re - ceive _____ the" are written below the staves, with horizontal lines indicating the placement of the vocal parts.

King, _____ the _____ King _____ of _____ all, _____

The second system of musical notation. It continues the harmonic progression from the first system. The treble staff shows more complex chordal structures, including some with accidentals (sharps and naturals). The bass staff maintains a consistent rhythmic pattern. The lyrics "King, _____ the _____ King _____ of _____ all, _____" are positioned below the staves.

Who com - eth in - - - vis - - - si - bly up - borne

The third system of musical notation. The treble staff continues with its series of chords, while the bass staff introduces some longer note values, such as dotted half notes. The lyrics "Who com - eth in - - - vis - - - si - bly up - borne" are written below the staves.

by the ranks _____ of an - - - - gels. _____

The fourth and final system of musical notation on this page. It concludes the phrase with sustained chords in the treble and a final cadence in the bass. The lyrics "by the ranks _____ of an - - - - gels. _____" are written below the staves.

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

The first system of the musical score is written for two staves, treble and bass, in the key of D major (two sharps). The time signature is 8/8. The melody is characterized by long, horizontal lines, indicating sustained notes. The lyrics 'Al - - - le - lu - - - ia, — Al - le - lu - - - ia,' are written below the notes. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a style that is common for liturgical hymns, with a focus on the text and a simple, sustained melody.

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

The second system of the musical score continues the melody from the first system. It is written for two staves, treble and bass, in the key of D major. The time signature is 8/8. The melody is characterized by long, horizontal lines, indicating sustained notes. The lyrics 'Al - le - lu - - - - - - - - - - - - - - - ia.' are written below the notes. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is written in a style that is common for liturgical hymns, with a focus on the text and a simple, sustained melody.

English text: "The Divine Liturgy for Choir and Laity", R-monk Laurence, Holy Trinity Monastery, Jordanville, NY, 1992.

Deacon (Priest): Let us love one another,
that with one mind we may confess:

CHOIR: The Father, and the Son, and the
Holy Spirit: the Trinity, one in essence and in-
divisible.

Deacon (Priest): The doors! The doors! In
wisdom let us attend.

CHOIR (*and People*): I believe in one God,
the Father Almighty,/ Maker and of heaven
and earth, and of all things visible and invis-
ble./ And in one Lord Jesus Christ, the Son of
God,/ the Only-begotten, begotten of the Fa-
ther before all ages;/ Light of Light, true God
of true God;/ begotten, not made; of one
essence with the Father; by Whom all things
were made;/ Who for us men, and for our sal-
vation, came down from the heavens,/ and was
incarnate of the Holy Spirit and the Virgin
Mary, and became man;/ And was crucified for
us under Pontius Pilate,/ and suffered, and
was buried; and arose again on the: third day
according to the Scriptures;/ And ascended
into the heavens, and sitteth at the right hand
of the Father;/ And shall come again, with
glory, to judge both the living and the dead;
Whose kingdom shall have no end./ And in
the Holy Spirit, the Lord, the Giver of life; Who
proceedeth from the Father;/ Who with the
Father and the Son together is worshipped and
glorified; Who spake by the prophets./ In One,
Holy, Catholic, and Apostolic Church./ I con-
fess one baptism for the remission of sins./ I
look for the resurrection of the dead,/ And the
life of the age to come Amen

The Symbol of Faith

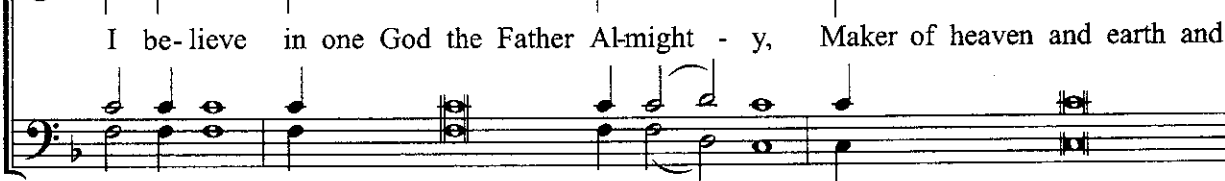
Plain Chant

S
A

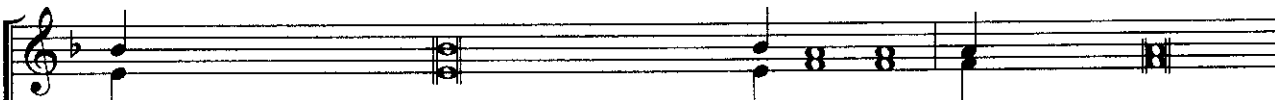
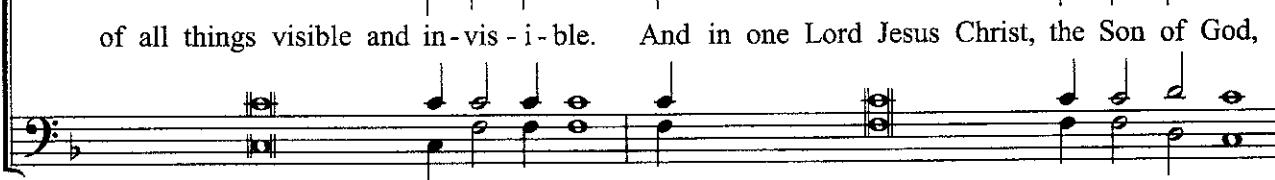


I be-lieve in one God the Father Al-might - y, Maker of heaven and earth and

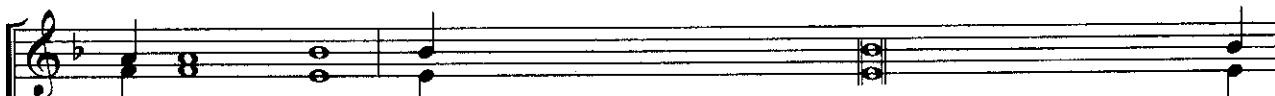
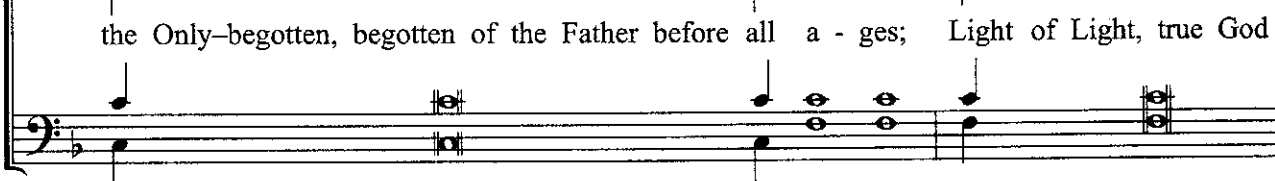
T
B



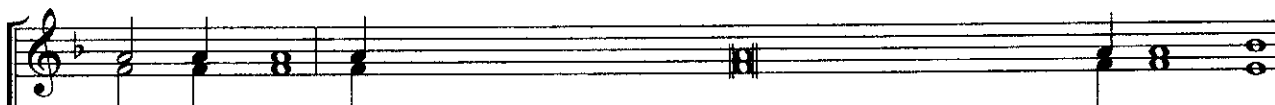
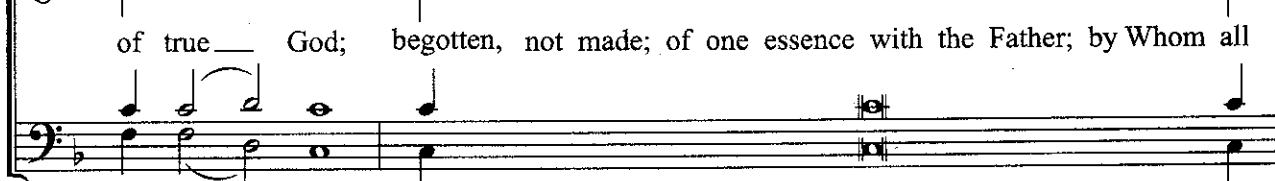
of all things visible and in-vis-i-ble. And in one Lord Jesus Christ, the Son of God,



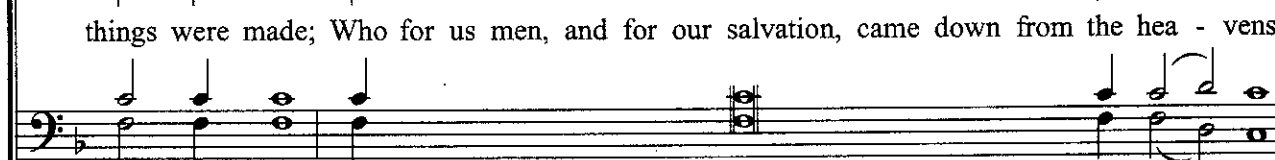
the Only-begotten, begotten of the Father before all a - ges; Light of Light, true God

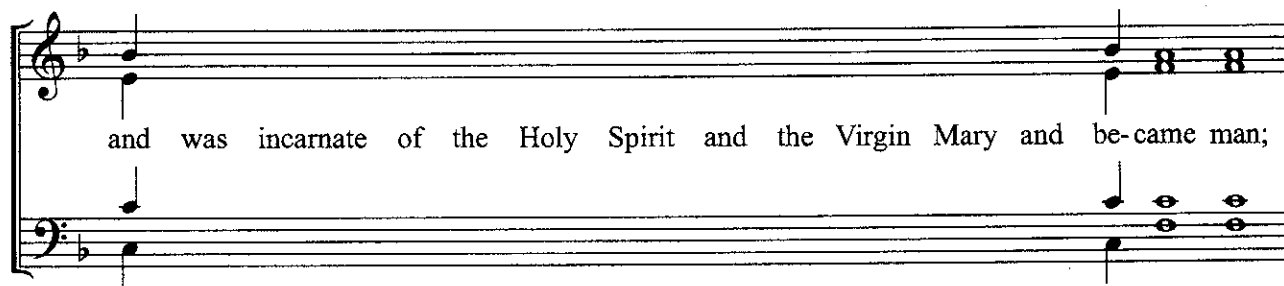


of true God; begotten, not made; of one essence with the Father; by Whom all

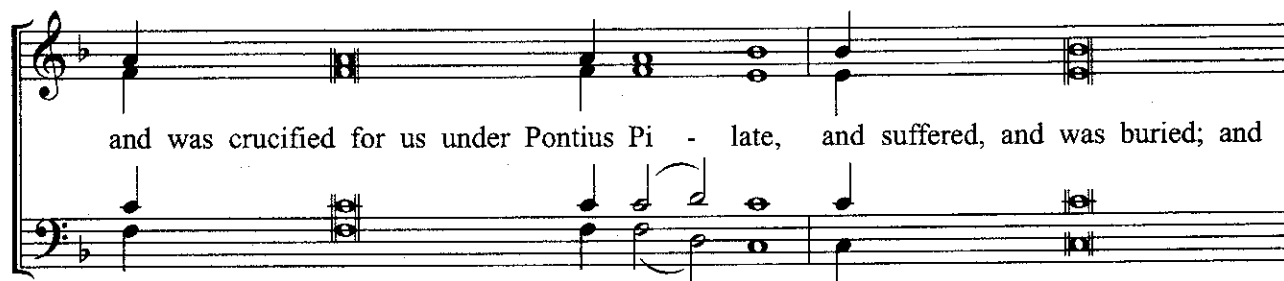


things were made; Who for us men, and for our salvation, came down from the hea - vens,

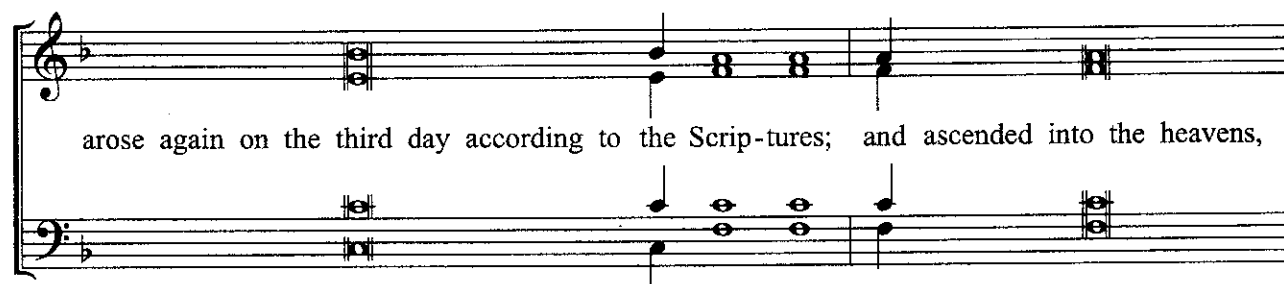




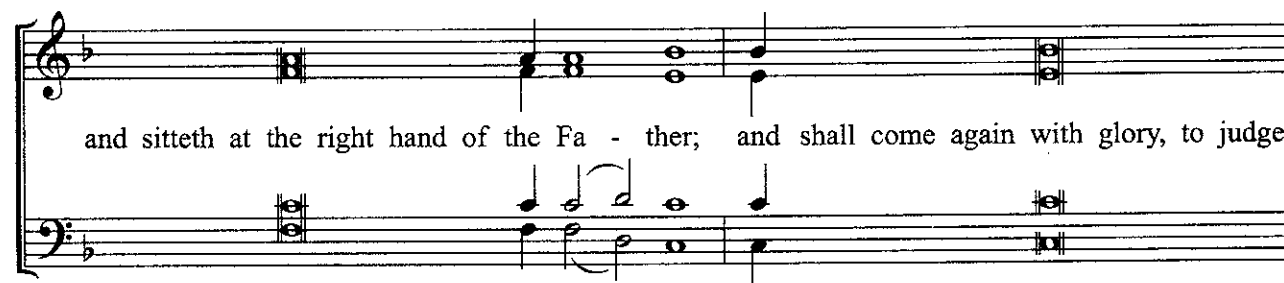
and was incarnate of the Holy Spirit and the Virgin Mary and be-came man;



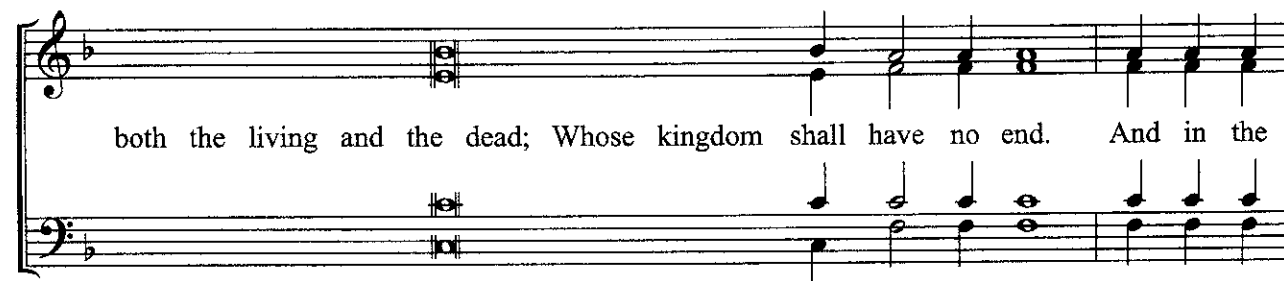
and was crucified for us under Pontius Pi - late, and suffered, and was buried; and



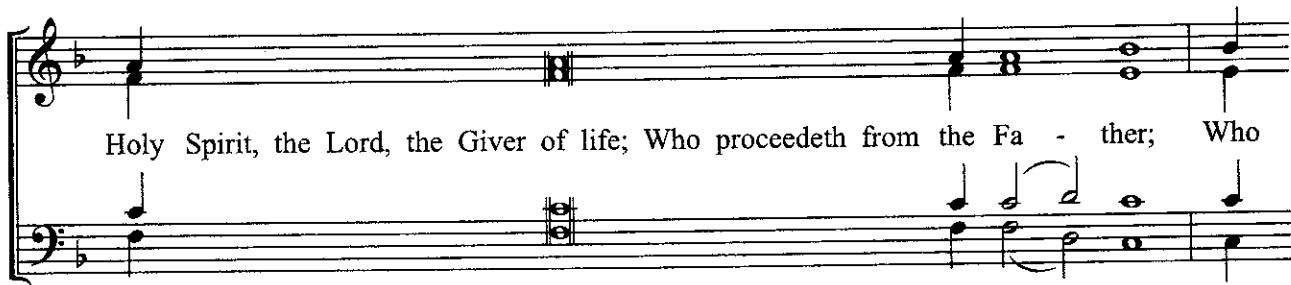
arose again on the third day according to the Scrip-tures; and ascended into the heavens,



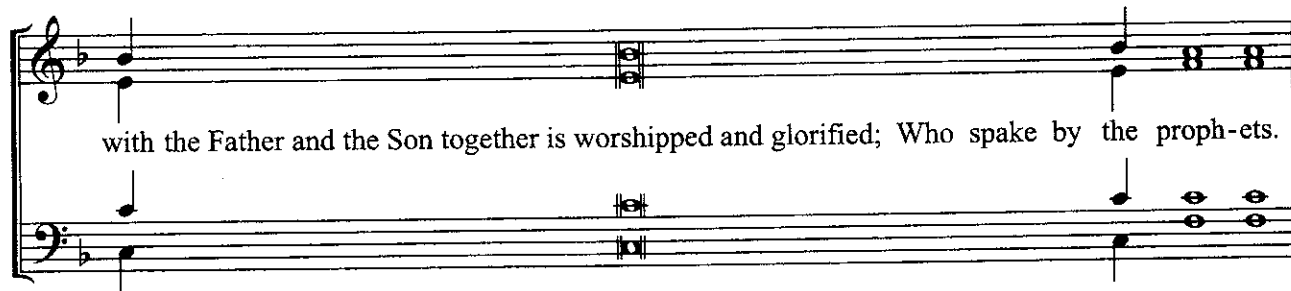
and sitteth at the right hand of the Fa - ther; and shall come again with glory, to judge



both the living and the dead; Whose kingdom shall have no end. And in the



Holy Spirit, the Lord, the Giver of life; Who proceedeth from the Fa - ther; Who



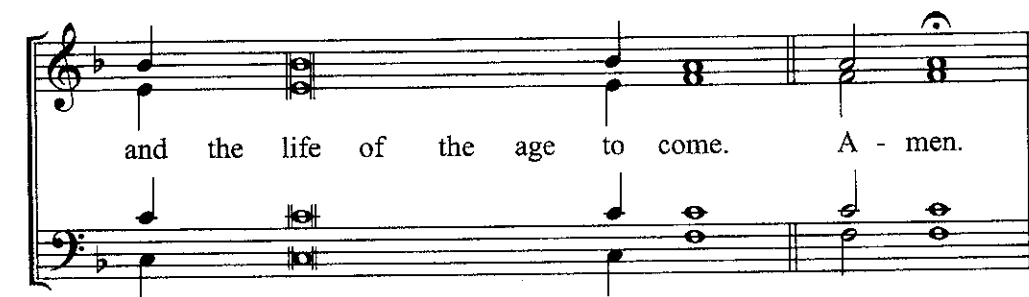
with the Father and the Son together is worshipped and glorified; Who spake by the proph-ets.



In One, Holy, Catholic and Apos-tol - ic Church. I confess one baptism for the



re - mis - sion of sins, I look for the resur - rec - tion of the dead,



and the life of the age to come. A - men.

English Text:
"The Divine Liturgy
for Choir and Laity",
R-monk Laurence,
Holy Trinity Monastery,
Jordanville, NY, 1992.

Carol Surgent
music.russianorthodox-stl.org
5/29/08

The Symbol of Faith

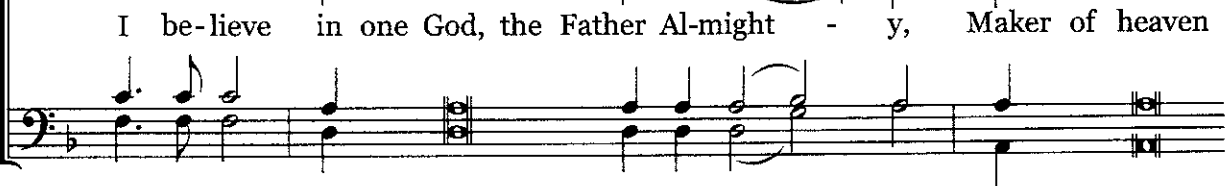
Zadonsk

S
A

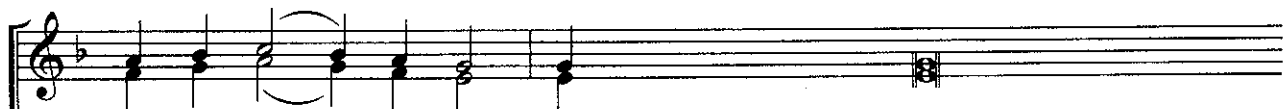
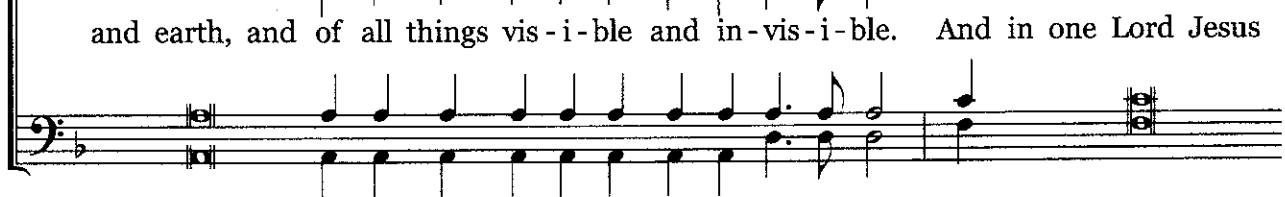


I be-lieve in one God, the Father Al-might - y, Maker of heaven

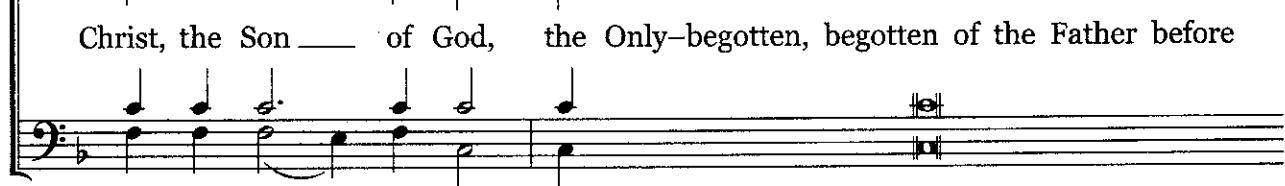
T
B



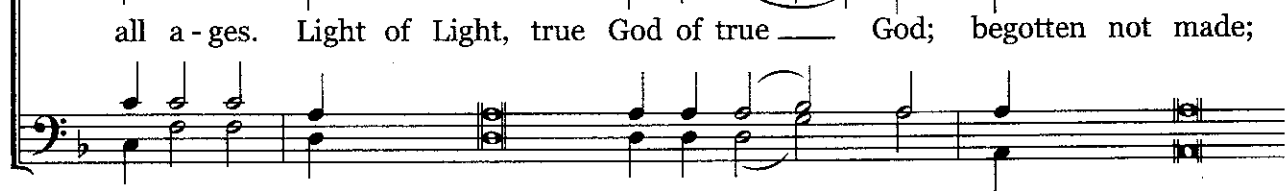
and earth, and of all things vis-i-ble and in-vis-i-ble. And in one Lord Jesus



Christ, the Son — of God, the Only-begotten, begotten of the Father before



all a - ges. Light of Light, true God of true — God; begotten not made;



The Symbol of Faith: Zadonsk

of one essence with the Father; by whom all things were made; Who for us men,

This system of musical notation consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

and for our salvation, came down from the hea - vens, and was incarnate of the

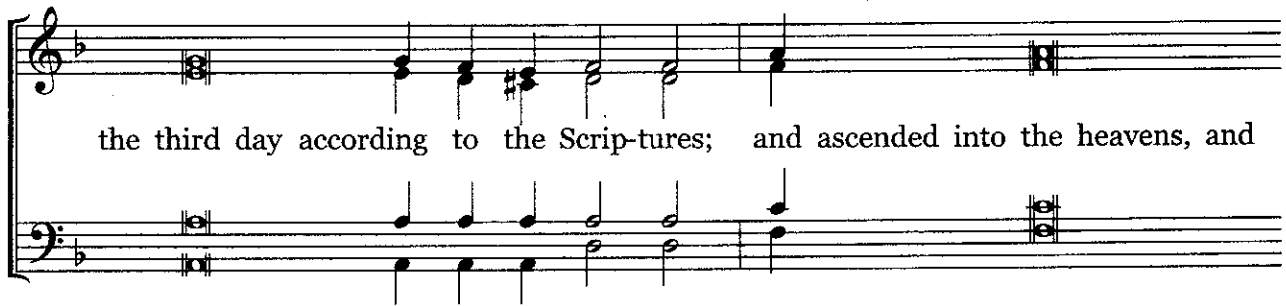
This system continues the melody and accompaniment. The treble staff features a phrase with a slur over three eighth notes. The bass staff continues with its accompaniment.

Holy Spirit and the Virgin Mary, and be-came man; and was crucified for us under

This system continues the musical setting. The treble staff has a phrase with a slur over three eighth notes. The bass staff continues with its accompaniment.

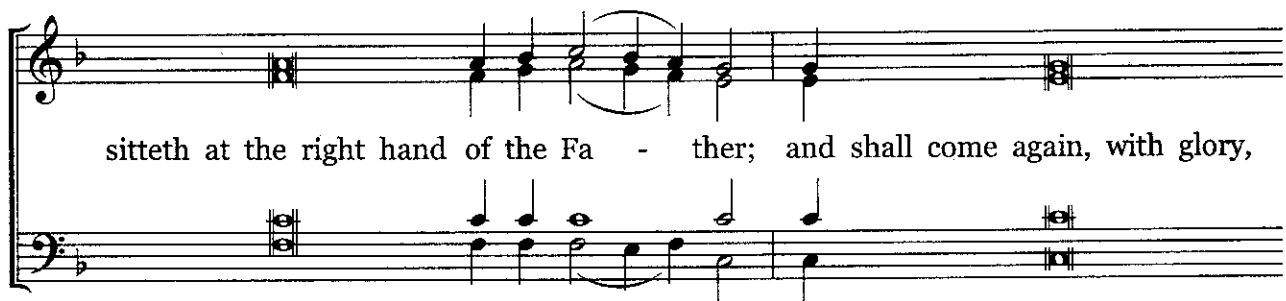
Pon - tius Pi - - late; and suffered, and was buried, and a - rose again on

This system concludes the musical setting on this page. The treble staff has a phrase with a slur over three eighth notes. The bass staff continues with its accompaniment.



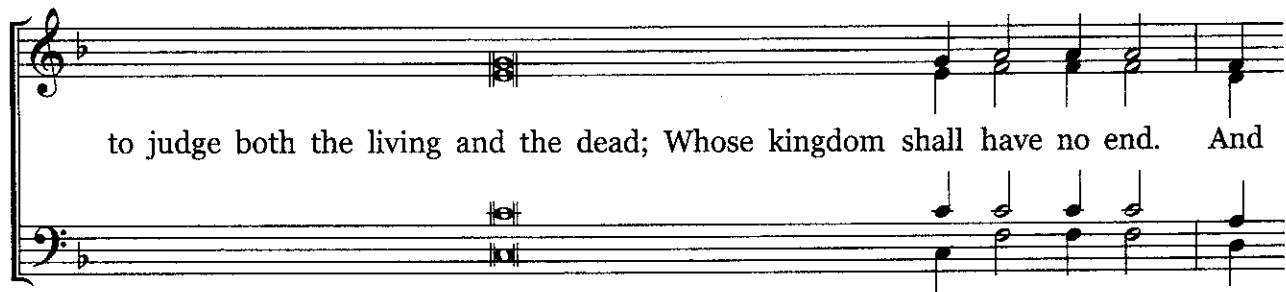
the third day according to the Scrip-tures; and ascended into the heavens, and

This system of musical notation consists of a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of chords and single notes, with a double bar line after the first measure. The bass staff also begins with a key signature of one flat and a common time signature, and contains a series of chords and single notes, with a double bar line after the first measure. The lyrics are written below the staves.



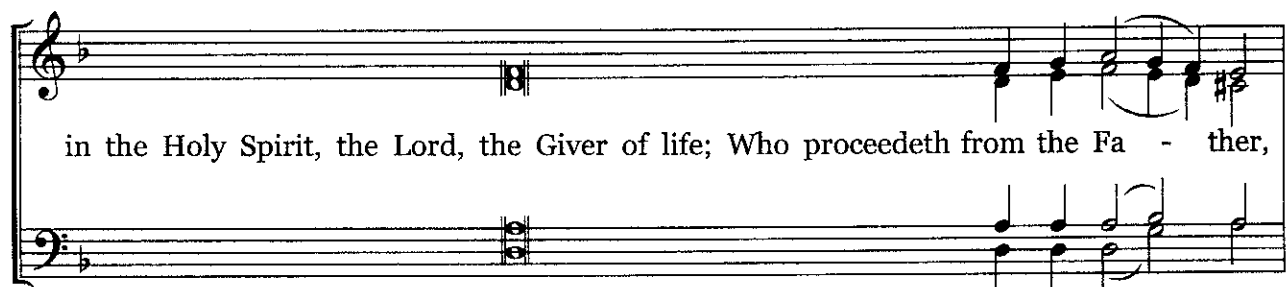
sitteth at the right hand of the Fa - ther; and shall come again, with glory,

This system of musical notation continues the melody and harmony. The treble staff features a melodic line with a slur over the last three measures. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.



to judge both the living and the dead; Whose kingdom shall have no end. And

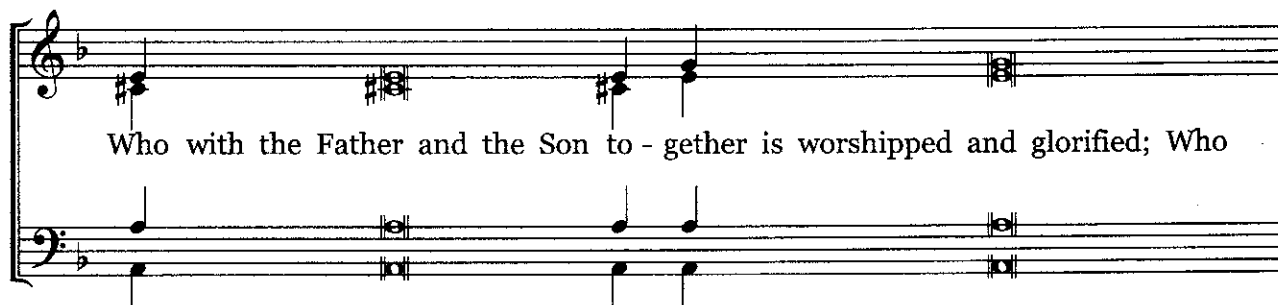
This system of musical notation continues the melody and harmony. The treble staff features a melodic line with a slur over the last three measures. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.



in the Holy Spirit, the Lord, the Giver of life; Who proceedeth from the Fa - ther,

This system of musical notation continues the melody and harmony. The treble staff features a melodic line with a slur over the last three measures. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

The Symbol of Faith: Zadonsk



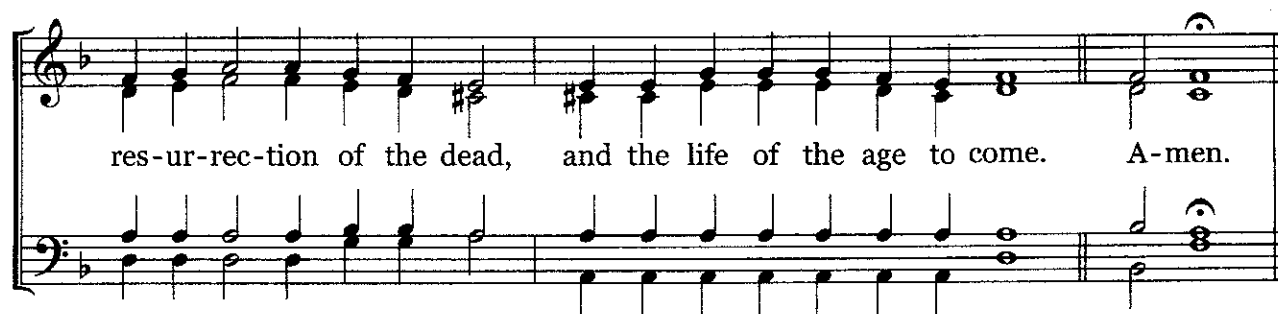
Who with the Father and the Son to - gether is worshipped and glorified; Who



spake by the pro-phets. In One, Holy, Catholic, and Ap - o - stol - ic Church.



I confess one baptism for the re - mis - sion of sins. I look for the



res - ur - rec - tion of the dead, and the life of the age to come. A - men.

English text: "The Divine Liturgy for Choir and Laity", R-monk Laurence, Holy Trinity Monastery, Jordanville, NY.

Carol Surgant ~ music.russianorthodox-stl.org ~ 5/29/08

Divine Liturgy

Creed: I believe

Akathist melody

I be - lieve in one God, the Fa - ther Al - might - y,

The first system of musical notation for the Creed, measures 1-5. It is written in G major (one sharp) and 4/4 time. The melody is a simple, hymn-like tune. The lyrics are: "I be - lieve in one God, the Fa - ther Al - might - y,". The system ends with a double bar line and a repeat sign.

Ma - ker of hea - ven and earth and of all things vi - si - ble and in - vi - si -

The second system of musical notation, measures 6-10. The melody continues from the first system. The lyrics are: "Ma - ker of hea - ven and earth and of all things vi - si - ble and in - vi - si -". The system ends with a double bar line and a repeat sign.

ble, and in one Lord, Je - sus Christ, the Son of God,

The third system of musical notation, measures 11-15. The melody continues. The lyrics are: "ble, and in one Lord, Je - sus Christ, the Son of God,". The system ends with a double bar line and a repeat sign.

the On - ly - be - got - ten, be - got - ten of the Fa - ther be - fore all a - ges,

The fourth system of musical notation, measures 16-20. The melody continues. The lyrics are: "the On - ly - be - got - ten, be - got - ten of the Fa - ther be - fore all a - ges,". The system ends with a double bar line and a repeat sign.

Light of Light, True God of True God, be - got - en, not made,

The fifth system of musical notation, measures 21-25. The melody continues. The lyrics are: "Light of Light, True God of True God, be - got - en, not made,". The system ends with a double bar line and a repeat sign.

24

of one es - sence with the Fa - ther, by whom all things were

27

made, who for us men and for our sal - va - tion came down from

31

hea - ven, and was in - car - nate of the Ho - ly Spi - rit and the Vir - gin Ma - ry,

36

and be - came man; and was cru - ci - fied

39

al - so for us un - der Pon - tius Pi - late,

42

and suf - fered, and was bur - ied; and the third day He rose a - gain ac -

46

cord - ing to the Scrip - tures; and as - cend - ed in - to hea - ven and

50

sit - teth at the right hand of the Fa - ther. And He shall come a - gain with

55

glo - ry to judge the liv - ing and the dead; of His King - dom there shall be no

59

end. And in the Ho - ly Spi - rit, the Lord, the Giv - er of Life, who pro -

63

ceed-eth from the Fa ther, and with the Fa - ther and the

67

Son to-ge-ther is wor-shipped and glo-ri-fied, who spake by the pro phets.

72

In one ho - ly ca - th'lic and a - po - stol - ic Church; I con-fess one bap

76

-tis - m for the for - give - ness of sins; I look for the re - sur -

80

rec - tion of the dead, and the life of the age to come. A - men.

The Creed

Akathist Melody

3

I be-lieve in one God, the Father Al-might - y, Maker of

The first system of musical notation for 'The Creed'. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'I be-lieve in one God, the Father Al-might - y, Maker of'. There are slurs over the notes for 'Al-might' and 'y'.

heaven and earth, and of all things visible and in-vis - i- ble. And in

The second system of musical notation. The melody continues from the first system. The lyrics are: 'heaven and earth, and of all things visible and in-vis - i- ble. And in'. There are slurs over the notes for 'in-vis' and 'i-ble'.

one Lord Jesus Christ, the Son of God, the Only-begotten, Begotten

The third system of musical notation. The melody continues. The lyrics are: 'one Lord Jesus Christ, the Son of God, the Only-begotten, Begotten'. There are slurs over the notes for 'Christ' and 'Son'.

of the Father before all a - ges; Light of Light, true God of

The fourth system of musical notation. The melody continues. The lyrics are: 'of the Father before all a - ges; Light of Light, true God of'. There are slurs over the notes for 'a - ges' and 'Light of Light'.

true God; Be- gotten, not made; of one essence with the Fa -

The first system of musical notation features a treble and bass staff joined by a brace. The treble staff contains a series of chords, with a slur over the first two measures. The bass staff contains a series of single notes. The lyrics are printed below the treble staff.

ther; by Whom all things were made; Who for us men and for our

The second system of musical notation continues the melody and accompaniment. The treble staff has a slur over the first four measures. The bass staff continues with single notes. The lyrics are printed below the treble staff.

salvation came down from the heav - ens, and was incarnate of

The third system of musical notation includes a key signature change to D major (two sharps) in the treble staff at the start of the second measure. The treble staff has a slur over the first four measures. The bass staff continues with single notes. The lyrics are printed below the treble staff.

the Holy Spirit and the Virgin Mary, and be- came man;

The fourth system of musical notation continues the piece. The treble staff has a slur over the last four measures. The bass staff continues with single notes. The lyrics are printed below the treble staff.

And was crucified for us under Pontius Pilate, and suffered and was

The first system of musical notation for the Creed. It consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "And was crucified for us under Pontius Pilate, and suffered and was".

bur - ied. and arose again on the third day according to the

The second system of musical notation. The melody continues from the first system. The lyrics are: "bur - ied. and arose again on the third day according to the".

Scrip - tures; And ascended into the heavens, and sitteth at the

The third system of musical notation. The melody continues. The lyrics are: "Scrip - tures; And ascended into the heavens, and sitteth at the".

right hand of the Fa - ther; And shall come again with glory,

The fourth system of musical notation. The melody continues. The lyrics are: "right hand of the Fa - ther; And shall come again with glory,".

to judge both the living and the dead; Whose kingdom shall

This system of music is written for a grand staff (treble and bass clefs) in the key of D major. The lyrics are: "to judge both the living and the dead; Whose kingdom shall". The melody is simple, with notes placed on the staff lines to indicate pitch.

have no end. And in the Holy Spirit, the Lord, the Giver

This system of music continues the melody from the first system. The lyrics are: "have no end. And in the Holy Spirit, the Lord, the Giver". The notation includes some phrasing slurs and a repeat sign.

of Life; Who proceedeth from the Fa - ther; Who with the Father

This system of music continues the melody. The lyrics are: "of Life; Who proceedeth from the Fa - ther; Who with the Father". The notation includes a long note for "Fa" and a repeat sign.

and the Son together is worshipped and glorified; Who spake by the

This system of music continues the melody. The lyrics are: "and the Son together is worshipped and glorified; Who spake by the". The notation includes a long note for "together" and a repeat sign.

proph - ets. In One, Holy, Catholic and A - pos - tol - ic Church.

I confess one baptism for the re - mis - sion of sins.

I look for the re - sur - rec - tion of the dead,

And the life of the age to come. A - men.

A Mercy of Peace

Karen Chant
B. Ledkovsky

A MER-CY OF PEACE, A SAC-RI-FICE OF PRAISE. AND WITH ^{They} ~~THE~~ SPIR-IT.

The first system of musical notation for the hymn 'A Mercy of Peace'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'A MER-CY OF PEACE, A SAC-RI-FICE OF PRAISE. AND WITH ^{They} ~~THE~~ SPIR-IT.'

WE LIFT THEM UP UN-TO THE LORD. IT IS MEET AND RIGHT

The second system of musical notation. The lyrics are: 'WE LIFT THEM UP UN-TO THE LORD. IT IS MEET AND RIGHT'.

TO WOR-SHIP THE FA-THER AND THE SON AND THE HO-LY SPIR-IT, THE

The third system of musical notation. The lyrics are: 'TO WOR-SHIP THE FA-THER AND THE SON AND THE HO-LY SPIR-IT, THE'.

TRIN - I - TY ONE IN ES-SENCE AND UN-DI-VID - - - ED.

The fourth system of musical notation. The lyrics are: 'TRIN - I - TY ONE IN ES-SENCE AND UN-DI-VID - - - ED.'

HO-LY, HOLY, HO-LY, LORD OF SA-BA-OTH, HEAV-EN AND EARTH ARE

The fifth system of musical notation. The lyrics are: 'HO-LY, HOLY, HO-LY, LORD OF SA-BA-OTH, HEAV-EN AND EARTH ARE'.

FULL OF THY GLO - RY HO - SAN - NA IN THE HIGH - - - EST.

BLESS - ED IS HE THAT COMES IN THE NAME OF THE LORD. HO - SAN - NA

IN THE HIGH - - - EST.

A - - - MEN. A - - - MEN.

WE PRAISE THEE, WE BLESS THEE, WE GIVE THANKS UN-TO THEE, O LORD,

AND WE PRAY UN-TO THEE, PRAY UN-TO THEE, O

This system of musical notation is for the first line of a hymn. It consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), 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: "AND WE PRAY UN-TO THEE, PRAY UN-TO THEE, O". The music features various note values including eighth and sixteenth notes, with some notes beamed together. There are also rests and a final whole note "O".

OUR GOD, AND WE PRAY UN - TO THEE, PRAY

This system of musical notation is for the second line of the hymn. It continues the melody and bass line from the first system. The lyrics are: "OUR GOD, AND WE PRAY UN - TO THEE, PRAY". The music includes various note values and rests, with a final whole note "PRAY".

UN - TO THEE, O OUR GOD.

This system of musical notation is for the third line of the hymn. It concludes the melody and bass line. The lyrics are: "UN - TO THEE, O OUR GOD." The music includes various note values and rests, with a final whole note "O OUR GOD." and a double bar line at the end.

A Mercy of Peace

№2

Lightly and Freely

B. Ledkovsky

A MER - CY OF PEACE A SAC - RI - FICE OF PRAISE.

The first system of the musical score is in 4/4 time, key of D major. It features a piano (p) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: A MER - CY OF PEACE A SAC - RI - FICE OF PRAISE.

AND WITH ~~YOUR~~ ^{THY} SPIR - IT. WE LIFT THEM UP UN - TO THE

The second system continues the melody and bass line. It includes a key signature change to 3/4 time. The lyrics are: AND WITH ~~YOUR~~ ^{THY} SPIR - IT. WE LIFT THEM UP UN - TO THE

LORD. IT IS MEET AND RIGHT, IT IS

The third system continues the melody and bass line. It includes a mezzo-forte (mf) dynamic. The lyrics are: LORD. IT IS MEET AND RIGHT, IT IS

MEET AND RIGHT TO WOR - SHIP THE

The fourth system continues the melody and bass line. It includes a piano (p) dynamic. The lyrics are: MEET AND RIGHT TO WOR - SHIP THE

FA - THER AND THE SON AND THE HO - LY

The fifth system continues the melody and bass line. The lyrics are: FA - THER AND THE SON AND THE HO - LY

SPIR - IT, THE TRIN - I - TY ONE IN ES - SENCE

AND UN - DI - VID - ED. HO - LY, HO - LY, HO - LY

LORD OF SA - BA - OTH, HO - LY, HO - LY, HO - LY LORD OF SA - BA -

OTH HEA - VEN AND EARTH ARE FULL OF THY

GLO - RY, ARE FULL OF THY GLO - RY, HO - SAN - NA IN THE

HIGH - EST. BLESS - ED IS HE THAT COMES, THAT

COMES IN THE NAME OF THE LORD, IN THE NAME OF THE LORD.

HO - SAN - NA IN THE HIGH - EST, HO - SAN - NA IN THE HIGH -

EST. A - MEN. A - MEN. A - MEN.

WE PRAISE THEE, WE BLESS

Musical score for the first system of 'A Mercy of Peace'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: 'THEE, WE GIVE THANKS UN - TO THEE, WE GIVE THANKS UN - TO'.

Musical score for the second system of 'A Mercy of Peace'. It continues the melody and bass line. The lyrics are: 'THEE, O LORD. AND WE PRAY UN - TO THEE, O OUR GOD, AND WE'.

Musical score for the third system of 'A Mercy of Peace'. It concludes the piece with a final cadence. The lyrics are: 'PRAY UN - TO THEE, O OUR GOD, O OUR GOD.' The system includes a 'rit.' (ritardando) marking above the staff.

A Mercy of Peace

№3

Ledkovsky

A MER - CY OF PEACE A SAC - RI - FICE OF PRAISE.

The first system of the musical score consists of two staves, treble and bass, in the key of D major. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are printed below the notes.

AND WITH YOUR SPIR - IT. WE LIFT THEM UP UN - TO THE LORD.

The second system continues the melody and bass line. It includes a double bar line after the first phrase. The lyrics are printed below the notes.

IT IS MEET AND RIGHT, TO WOR - SHIP THE FA - THER,

The third system continues the melody and bass line. It includes a double bar line after the first phrase. The lyrics are printed below the notes.

AND THE SON, AND THE HO - LY SPIR - IT: THE TRIN - I - TY

The fourth system continues the melody and bass line. The lyrics are printed below the notes.

ONE IN ES - SENCE, AND UN - DI - VI - DED, AND UN - DI - VI - DED.

The fifth system concludes the piece with a final double bar line. The lyrics are printed below the notes.

HO - LY, HO - LY, HO - LY, LORD OF SA - BA - OTH.

HEA - VEN AND EARTH ARE FULL OF THY GLO - RY.

HO - SAN - NA IN THE HIGH - EST. BLESS - ED IS HE THAT COMES IN THE

NAME OF THE LORD. HO - SAN - NA IN THE HIGH - EST.

A - MEN. A - MEN.

WE PRAISE THEE, WE BLESS THEE, WE GIVE THANKS

UN - TO THEE, O LORD, AND WE PRAY UN - TO THEE,

WE PRAY UN - TO THEE, WE PRAY UN - TO THEE, O

OUR GOD, O OUR GOD.

English adaptation by:
Archpriest Vladimir Soroka
Edited by
Walter Shymansky

A Mercy of Peace

Feofanovskoye

p

A MER - CY OF PEACE, A SAC - - - RI -

- FICE OF PRAISE. AND WITH YOUR SPIR - - -

- IT. WE LIFT THEM UP UN - TO THE LORD.

p

IT IS MEET AND RIGHT IT IS MEET AND

RIGHT TO WORSHIP THE FA-THER AND

THE SON AND THE HO-LY SPIR

-IT, THE TRIN-I-TY ONE IN ES-

-SENCE AND UN-DIVID-ED.

mf

HO - LY, HO - LY, HO - - LY, LORD OF SAB - - A -

-OTH! HEAV'N AND EARTH ARE FULL OF THY GLO -

-RY. HO - SAN - NA IN THE HIGH - - - EST. BLESS - ED IS

HE THAT COMES IN THE NAME OF THE LORD! HO - SAN - NA

IN THE HIGH - - - EST!

A - MEN. A - - - - - MEN.

Slowly *p*

WE PRAISE THEE. WE BLESS THEE.

WE GIVE THANKS UN-TO THEE, O LORD, AND WE

PRAY UN-TO THEE. PRAY UN-TO THEE, O OUR

GOD O OUR GOD O OUR GOD.

A Mercy of Peace

Archangelsky #1

A musical score for the first system of the hymn 'A Mercy of Peace'. It features three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'A MER - CY OF PEACE, A SA - CRI - FICE OF PRAISE.' The soprano and alto parts have a melodic line with a final measure marked with an '8' time signature. The bass part provides a harmonic accompaniment.

A MER - CY OF PEACE, A SA - CRI - FICE OF PRAISE.

A musical score for the second system of the hymn 'A Mercy of Peace'. It features three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'AND WITH YOUR SPI - RIT. WE LIFT THEM UP UN - TO THE LORD.' The soprano and alto parts have a melodic line. The bass part provides a harmonic accompaniment.

AND WITH YOUR SPI - RIT. WE LIFT THEM UP UN - TO THE LORD.

A musical score for the third system of the hymn 'A Mercy of Peace'. It features three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'IT IS MEET AND RIGHT TO WOR - SHIP THE FA - THER AND THE SON,'. The soprano and alto parts have a melodic line. The bass part provides a harmonic accompaniment.

IT IS MEET AND RIGHT TO WOR - SHIP THE FA - THER AND THE SON,

A musical score for the fourth system of the hymn 'A Mercy of Peace'. It features three staves: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'AND THE HO - LY SPI - RIT, THE TRI - NI - TY ONE IN ES -'. The soprano and alto parts have a melodic line. The bass part provides a harmonic accompaniment.

AND THE HO - LY SPI - RIT, THE TRI - NI - TY ONE IN ES -

SENCE AND UN - DI - VI - DED. HO - LY, HO - LY, HO - LY,

SENCE AND UN - DI - VI - DED. HO - LY, HO - LY, HO - LY,

LORD OF SA - BA - OTH, HEA - VEN AND EARTH ARE FULL OF THY

LORD OF SA - BA - OTH, HEA - VEN AND EARTH ARE FULL OF THY

GLO - RY HO - SAN - NA IN THE HIGH - EST BLES - SED IS HE THAT

GLO - RY HO - SAN - NA IN THE HIGH - EST BLES - SED IS HE THAT

COMES IN THE NAME OF THE LORD HO - SAN - NA IN THE HIGH - EST.

COMES IN THE NAME OF THE LORD HO - SAN - NA IN THE HIGH - EST.

* The 2nd soprano "D" may be sung in place of the 1st soprano "G" for choirs who have difficulty with the interval.

A - MEN. A - MEN. WE PRAISE THEE, WE BLESS THEE, WE GIVE

THANKS UN - TO THEE O LORD, AND WE PRAY UN - TO

THEE, O OUR GOD, WE PRAY UN - TO THEE, O OUR GOD O OUR GOD.

English adaptation:
 Ron Geleta
 Walter Shymansky
 Protodeacon Stephen Hovanetz

A Mercy of Peace

Archangelsky #4

A MER - CY OF PEACE A SAC - RI - FICE OF PRAISE.

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are printed below the notes. The system ends with a double bar line.

AND WITH ^{Thy}YOUR SPIR IT. WE LIFT THEM

This system of musical notation is for the second line of the hymn. It continues the melody and bass line from the first system. The lyrics are printed below the notes. The system ends with a double bar line.

UP UN - TO THE LORD, UN - TO THE LORD.

This system of musical notation is for the third line of the hymn. It continues the melody and bass line. The lyrics are printed below the notes. The system ends with a double bar line.

IT IS MEET AND RIGHT, IT IS MEET AND RIGHT TO

This system of musical notation is for the fourth line of the hymn. It continues the melody and bass line. The lyrics are printed below the notes. The system ends with a double bar line.

WOR - SHIP THE FA - THER AND THE SON AND THE HO - LY

This system of musical notation is for the fifth line of the hymn. It continues the melody and bass line. The lyrics are printed below the notes. The system ends with a double bar line.

SPIR - IT, THE TRIN - I - TY ONE IN ES - SENCE AND UN - DI -

VI DED.

HO - LY, HO - LY HO - LY LORD OF SA - BA - OTH! HO - LY, HO - LY HO - LY

LORD OF SA - BA - OTH! HEA - VEN AND EARTH ARE FULL OF THY

GLO - RY, ARE FULL OF THY GLO -

RY! HO - SAN - NA IN THE HIGH - EST! BLESS - ED IS HE THAT COMES IN THE

NAME OF THE LORD! HO - SAN - NA IN THE HIGH EST.

A - MEN. A - MEN.

WE PRAISE THEE, WE BLESS THEE, WE GIVE THANKS UN - TO

THEE, O LORD. AND WE PRAY UN - TO AND WE

THEE, PRAY UN - TO AND WE THEE, PRAY UN - TO THEE AND WE PRAY UN - TO

PRAY UN - TO THEE,

THEE O OUR GOD, AND WE

p

PRAY UN - TO THEE, O OUR GOD, O OUR GOD.

pp

A Mercy of Peace

M. Vinogradov

Quickly

First system of the musical score, marked 'Quickly'. It consists of three staves (treble, alto, and bass clef) with lyrics underneath. The music is in 4/4 time and features a melody in the treble and bass staves, with the alto staff providing harmonic support. The lyrics are: A MER - CY OF PEACE A SAC - RI - FICE OF PRAISE.

A MER - CY OF PEACE A SAC - RI - FICE OF PRAISE.

Second system of the musical score. It continues the melody and harmony from the first system. The lyrics are: AND WITH YOUR SPIR - IT. WE LIFT THEM UP. There is a repeat sign at the beginning of the system.

AND WITH YOUR SPIR - IT. WE LIFT THEM UP

Moderately

Third system of the musical score, marked 'Moderately'. It continues the melody and harmony. The lyrics are: UN - TO THE LORD. IT IS MEET AND RIGHT TO. There is a repeat sign at the beginning of the system.

UN - TO THE LORD. IT IS MEET AND RIGHT TO

Fourth system of the musical score. It continues the melody and harmony. The lyrics are: WOR - SHIP THE FA - THER, AND THE SON, AND THE HO - LY. There is a repeat sign at the beginning of the system.

WOR - SHIP THE FA - THER, AND THE SON, AND THE HO - LY

SPIR - IT THE TRIN - I - TY ONE IN ES - SENCE AND UN - DI -

SPIR - IT THE TRIN - I - TY ONE IN ES - SENCE AND UN - DI -

SPIR - IT THE TRIN - I - TY ONE IN ES - SENCE AND UN - DI -

VI - DED. HO - LY, HO - LY, HO - LY

VI - DED. HO - LY, HO - LY, HO - LY

VI - DED. HO - LY, HO - LY, HO - LY

LORD OF SA - BA - OTH HEA - VEN AND EARTH ARE FULL. ARE

LORD OF SA - BA - OTH HEA - VEN AND EARTH ARE FULL ARE

LORD OF SA - BA - OTH HEA - VEN AND EARTH ARE FULL ARE

FULL OF THY GLO - RY: HO - SAN - NA IN THE HIGH - EST

FULL OF THY GLO - RY: HO -

FULL OF THY GLO - RY: HO -

BLESS - ED IS HE THAT

SAN - NA IN THE HIGH - EST

BLESS - ED IS HE THAT

COMES IN THE NAME OF THE LORD, HO - SAN - NA IN THE

COMES IN THE NAME OF THE LORD, HO - SAN - NA IN THE

COMES IN THE NAME OF THE LORD, HO - SAN - NA IN THE

HIGH - EST. A - MEN. A - MEN.

HIGH - EST. A - MEN. A - MEN.

HIGH - EST. A - MEN. A - MEN.

WE PRAISE THEE, WE BLESS THEE, WE GIVE THANKS UN - TO

WE PRAISE THEE, WE BLESS THEE, WE GIVE THANKS UN - TO

WE PRAISE THEE, WE BLESS THEE, WE GIVE THANKS UN - TO

THEE, O LORD. AND WE PRAY UN - TO THEE

THEE, O LORD. AND WE PRAY UN - TO THEE

AND WE PRAY

O OUR GOD. AND WE PRAY UN - TO THEE, O OUR GOD.

O OUR GOD. AND WE PRAY UN - TO THEE, O OUR GOD.

English Adaptation
Walter Shymansky

A Mercy of Peace

"Skitskaya"

Deacon/Priest: Let us stand well. Let us stand in fear, that we may offer the holy oblation in peace.

Sopr.
Alto
Tenor
Bass

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

Priest: The grace of our Lord Jesus Christ,
and the love of God the Father, and the
communion of the Holy Spirit be with you all.

And with thy spi - rit.

Priest: Let us lift up our hearts.

We lift them up un - to the Lord.

Priest: Let us give thanks unto the Lord.

It is meet, it is meet and right to wor - ship the

Anaphora - "Skitskaya"

Fa - ther, and the Son, and the Ho - ly — Spi - rit: the Tri - ni - ty

This system consists of a vocal melody line and a basso continuo line. The melody is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Fa - ther, and the Son, and the Ho - ly — Spi - Rit: the Tri - ni - ty". The bass line is written in a bass clef with the same key signature and time signature, providing harmonic support to the vocal line.

one — in — es - - - sence and in - di - vi - si - ble.

This system continues the musical piece. The melody line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The lyrics are: "one — in — es - - - sence and in - di - vi - si - ble." The bass line continues with a steady accompaniment of eighth notes.

Priest: Singing the triumphal hymn, shouting, crying aloud, and saying:

Ho - ly, Ho - ly, Ho - ly, — Lord of Sa - ba - oth: — hea - ven and earth — are

This system begins with the instruction for the Priest. The melody line has a more pronounced, rhythmic character with many eighth notes. The lyrics are: "Ho - ly, Ho - ly, Ho - ly, — Lord of Sa - ba - oth: — hea - ven and earth — are". The bass line provides a strong, steady accompaniment.

full of thy glo - ry. Ho - san - na in the high - est! Bless - ed is He that

This system concludes the musical piece. The melody line features a mix of note values, including eighth and sixteenth notes. The lyrics are: "full of thy glo - ry. Ho - san - na in the high - est! Bless - ed is He that". The bass line continues with a consistent accompaniment.

Anaphora - "Skitskaya"

com-eth in the name of the Lord. Ho - san-na in the high - - est!

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, also with some beamed together. The lyrics are written below the notes.

Priest: Take, eat, this is My Body,
which is broken for you for the
remission on sins.

A - - - - - men.

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, also with some beamed together. The lyrics are written below the notes.

Priest: Drink of it, all of you:
this is My Blood of the New
Testament, which is shed for
you and for many, for the
remission of sins.

A - - - - - men.

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with some beamed together. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, also with some beamed together. The lyrics are written below the notes.

Anaphora - "Skitskaya"

Priest: Thine own of Thine own we offer unto Thee, in behalf of all and for all.

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

The first system of the musical score is written for a two-part setting (Soprano and Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "We — praise — Thee, we — bless — Thee, we give thanks un - to".

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

The second system of the musical score continues the two-part setting. The melody and bass line are written on their respective staves. The lyrics are: "Thee, O — Lord, — and we pray un - to Thee, O our God, and we".

pray un - to — Thee, — O — our — God.

The third system of the musical score concludes the two-part setting. The melody and bass line are written on their respective staves. The lyrics are: "pray un - to — Thee, — O — our — God.".

English Translation by R-monk Laurence,
The Divine Liturgy for Choir and Laity
Holy Trinity Monastery, Jordanville, NY, 1998

The Anaphora for the Liturgy of St. Basil

Yaroslav Chant

Deacon (Priest): Let us stand well, let us stand with fear, let us attend that we may offer the holy oblation in peace.

SA
T
B

p

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

p

This musical score is for the Deacon (Priest) part of the Anaphora. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The Soprano and Alto parts are in the upper register, while the Tenor and Bass parts are in the lower register. The lyrics are: "A mer - cy of peace, a sac - ri - fice of praise." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence.

Priest: (Bishop): The grace of our Lord Jesus Christ, and the love of God the Father, and the communion of the Holy Spirit be with you all.

p

And — with thy spi - - rit.

p

This musical score is for the Priest (Bishop) part of the Anaphora. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The Soprano and Alto parts are in the upper register, while the Tenor and Bass parts are in the lower register. The lyrics are: "And — with thy spi - - rit." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence.

Priest (Bishop): Let us lift up our hearts.

p

We lift — them up un - to the Lord.

p

This musical score is for the Priest (Bishop) part of the Anaphora. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The Soprano and Alto parts are in the upper register, while the Tenor and Bass parts are in the lower register. The lyrics are: "We lift — them up un - to the Lord." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence.

English text adapted from: "The Divine Liturgy for Choir and Laity", R-monk Laurence,
Holy Trinity Monastery, Jordanville, NY, 1992.

The Anaphora - Yaroslav Chant

Priest (Bishop): Let us give thanks unto the Lord.

It is meet and right to wor - ship the

Fa - ther and the Son, and the Ho - - - ly

Spi - - - rit: the Tri - ni - ty one in

es - - - sence and un - di - vi - - - ded.

Priest (Bishop): Singing the triumphal hymn, shouting crying aloud, and saying:

Ho-ly, ho-ly, ho - ly, Lord of Sa-ba - oth, Hea - ven and earth

The first system of musical notation is in G minor (one flat) and 8/8 time. It features a treble and bass staff. The melody is marked with a forte 'f' dynamic. The lyrics are: 'Ho-ly, ho-ly, ho - ly, Lord of Sa-ba - oth, Hea - ven and earth'.

are full of Thy glo - - - ry. Ho - san - na

The second system continues the melody. It includes a piano 'p' dynamic marking. The lyrics are: 'are full of Thy glo - - - ry. Ho - san - na'.

in the high - est! Bless - - - ed is He that com-eth in the

The third system continues the melody. It includes a piano 'p' dynamic marking. The lyrics are: 'in the high - est! Bless - - - ed is He that com-eth in the'.

name of the Lord. Ho - san - na in the high - est.

The fourth system concludes the chant. It includes a piano 'p' dynamic marking. The lyrics are: 'name of the Lord. Ho - san - na in the high - est.'

The Anaphora - Yaroslav Chant

Priest (Bishop): He gave it to His holy disciples and apostles, saying: Take eat, this is My body, which is broken for you for the remission of sins.

Priest (Bishop): He gave it to His holy disciples and apostles, saying: Drink of it, all of you: This is My Blook of the New Testament, which is shed for you and for many, for the remission of sins.

And each and every one

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

Priest (Bishop): Thine Own of Thine Own we offer unto Thee, in behalf of all, and for all.

pp

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

Thee, O Lord; and we pray un-to

pp

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

The Anaphora "Jerusalem"

Deacon: Let us stand well, let us stand with fear, let us attend, that we may offer the holy oblation in peace.

A musical score for a Deacon's part, featuring a treble and bass staff in C major and common time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "A mer - cy of peace a sac - ri - fice of praise". The music includes various note values, rests, and phrasing slurs.

Priest: The grace of our Lord Jesus Christ, and the love of God the Father, and the communion of the Holy Spirit be with you all.

A musical score for a Priest's part, featuring a treble and bass staff in C major and common time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "And with thy spi - rit." The music includes various note values, rests, and phrasing slurs.

Priest: Let us lift up our hearts.

A musical score for a Priest's part, featuring a treble and bass staff in C major and common time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "We lift them up un - to the Lord." The music includes various note values, rests, and phrasing slurs.

Anaphora - Jerusalem

Priest: Let us give thanks unto the Lord.

It is meet and right to wor-ship the

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

Tri-ni-ty one in es-sense and in-di-vi-si-ble.

Priest: Singing the triumphal hymn, shouting, crying aloud, and saying:

Ho-ly, ho-ly, ho-ly Lord of Sa-ba-oth, hea-ven and earth are

filled with Thy glo - ry, Ho - san - na in the high - est!

Bles - sed is He that com-eth in the name of the

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

Priest: Take, eat; this is My Body, which is broken for you for the remission of sins.
Choir: Amen.

Priest: Drink of it, all of you; this is My Blood of the New Testament, which is shed for you and for many, for the remission of sins. *Choir:* Amen

A - men. A - men.

Anaphora - Jerusalem

Priest: Thine Own of Thine Own we offer unto Thee in behalf of all and for all.

We _____ praise _____ Thee, We _____ bless _____

Thee _____ we give thanks un - to Thee, give thanks un - to

Thee, _____ O Lord, and we _____ pray _____ un - to

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

Adapted from the English arrangement of Mark Hrabinka
 Translation of R-monk Laurence, Holy Trinity Monastery, Jordanville, N.Y.
music.russianorthodox-stl.org

Priest (Bishop): Especially for our most holy, most pure, most blessed, glorious Lady Theotokos and Ever-Virgin Mary.

If it be the Liturgy of St. John Chrysostom:

- **CHOIR:** It is truly meet to bless thee, the Theotokos, ever-blessed and most blameless, and Mother of our God. More honourable than the Cherubim, and beyond compare more glorious than the Seraphim, who without corruption gavest birth to God the Word, the very Theotokos, thee do we magnify.

CHOIR: And each and everyone.

(If a bishop is serving, an additional prayer is read, to which we respond:)

CHOIR: And in behalf of all and for all.

- **LITANY**

Priest (Bishop): And vouchsafe us, O Master, that with boldness and without condemnation we may dare to call upon Thee the heavenly God as Father, and to say:

- **CHOIR (and People):** Our Father, Who art in the heavens,/ hallowed be Thy name. Thy kingdom come,/ Thy will be done, on earth as it is in heaven./ Give us this day our daily bread; / and forgive us our debts, as we forgive our debtors;/ and lead us not into temptation,/ but deliver us from the evil one.

IT IS TRULY MEET

Tone Eight

1

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

This system contains the first line of music, measures 1 through 4. It features a treble and bass staff in G major (one sharp). The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes.

5

ev - er bless - ed and most blame - less, and the Mo - ther of our

This system contains the second line of music, measures 5 through 8. It continues the melody and bass line from the first system. The lyrics are written below the notes.

9

God. More ho - nor - a - ble than the Che - ru - bim,

This system contains the third line of music, measures 9 through 12. It includes a repeat sign at the beginning of the line. The lyrics are written below the notes.

14

and be - yond com - pare more glo - ri - ous than the Se - ra -

This system contains the fourth line of music, measures 13 through 16. It continues the melody and bass line. The lyrics are written below the notes.

It is Truly Meet, pg. 2

18



phim, who with-out cor-rup-tion gav-est birth to God the

18

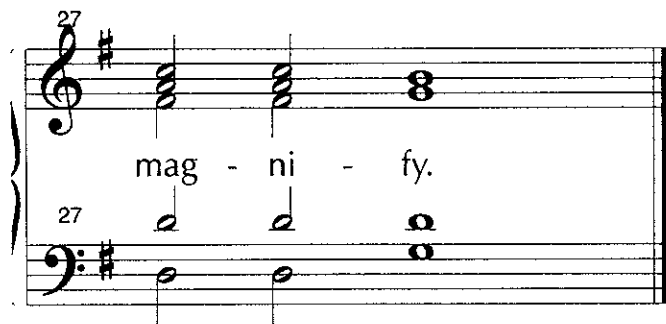
23



Word, the ver-y The-o-to-kos, thee do we

23

27



mag-ni-fy.

27

Hymn to the Theotokos

English Adaptation
Walter Shymansky
8/14/01

Hymn of the Novgorod Urev Monastery
B.M. Ledkovsky

IT IS TRU - LY MEET TO BLESS ~~YOU~~ ^{THEE} O THE - O - TO - KOS,

EV - ER BLESS - ED AND MOST PURE AND THE MO - THER OF OUR GOD,

MORE HON - 'RA - BLE THAN THE CHE - RU - BIM AND MORE GLO - RI - OUS BE -

YOND COM - PARE THAN THE SER - A - PHIM. WITH - OUT ^{cor-ruption} ~~DE - FEE - MENT~~ ~~YOU~~ GAVEST

BIRTH TO GOD THE WORD, TRUE THE - O - TO - KOS WE MAG - NI - FY YOU.

It Is Truly Meet

Greek Chant, A. Lvov
Arr. J. Brewer

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. The lyrics are written below the treble staff. The score is divided into four systems, each starting with a measure number (1, 3, 5, 7) in the upper left corner. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The lyrics are: "It is tru-ly meet to bless thee, the The-o-to-kos, ev-er bles-sed and most blame-less, and Mo-ther of our God. More hon-'ra-ble than the Che-ru-bim, and be-yond com-pare more glo-ri-ous than the Se-ra-phim,".

1 It is tru-ly meet to bless thee, the The-o-to-kos,

3 ev-er bles-sed and most blame-less,

5 and Mo-ther of our God. More hon-'ra-ble than the Che-ru-bim,

7 and be-yond com-pare more glo-ri-ous than the Se-ra-phim,

8

who with - out cor - rup - tion gav - est birth to God the Word,

Detailed description: This block contains the musical notation for measures 8 and 9. Measure 8 is a full measure with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics 'who with - out cor - rup - tion gav - est birth to God the Word,' are written below the staves. Measure 9 begins with a new melodic line in the treble staff, continuing the theme of the previous measure.

9

the ve - ry The - o - to kos, thee do we mag - ni - fy.

Detailed description: This block contains the musical notation for measures 10 and 11. Measure 10 continues the melody from measure 9, with the treble staff featuring a mix of eighth and sixteenth notes. The bass staff continues its accompaniment. The lyrics 'the ve - ry The - o - to kos, thee do we mag - ni - fy.' are written below the staves. Measure 11 is the final measure of the system, ending with a double bar line. The treble staff has a final chord, and the bass staff has a final chord. The number '8' is written at the end of the bass staff, possibly indicating a measure rest or a specific performance instruction.

All of Creation Rejoices

Greek Chant
P. Turchaninov

ALL OF CRE- A - - - - TION RE - -

The first system of musical notation for the piece. It features a treble and bass staff with a 3/2 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are 'ALL OF CRE- A - - - - TION RE - -'.

-JOIC - ES IN YOU, O FULL OF GRACE: THE

The second system of musical notation. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are '-JOIC - ES IN YOU, O FULL OF GRACE: THE'. A dynamic marking of *p* (piano) is present at the end of the system.

AS - SEM - BLY OF AN - GELS AND THE RACE

The third system of musical notation. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are 'AS - SEM - BLY OF AN - GELS AND THE RACE'.

OF MEN. O SANC - TI - FIED TEM - -

The fourth system of musical notation. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are 'OF MEN. O SANC - TI - FIED TEM - -'.

-PLE AND SPIR - - - TUAL PAR - A - - DISE, THE

The fifth system of musical notation. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are '-PLE AND SPIR - - - TUAL PAR - A - - DISE, THE'. A dynamic marking of *p* (piano) is present at the end of the system.

GLO - - RY OF VIR - - GINS, FROM WHOM GOD

WAS IN - CAR - - NATE AND BE - CAME A

CHILD, OUR GOD BE - FORE THE

A - GES. HE MADE YOUR BOD - Y IN - TO A

THRONE, AND YOUR WOMB HE MADE MORE

SPAC - IOUS THAN THE HEAV - - ENS. *p* ALL OF CRE-

A - - - - - TION RE - - - JOIC - - ES IN

YOU, O - - - FULL OF GRACE: GLO - - - RY TO YOU!

The Angel Cried

Refrain

M. Balakirev

THE AN - - - - - GEL CRIED TO THE LA - - - - - DY

FULL OF GRACE: RE - - JOICE, RE - JOICE, O PURE VIR - - - - - GIN!

A - - - - - GAIN I SAY RE - JOICE! THY SON IS RI - SEN

FROM HIS THREE DAYS IN THE TOMB. WITH HIM - - - - - SELF

HE HAS RAISED ALL THE DEAD. RE - - JOICE, RE - JOICE, O YE

Heirmos

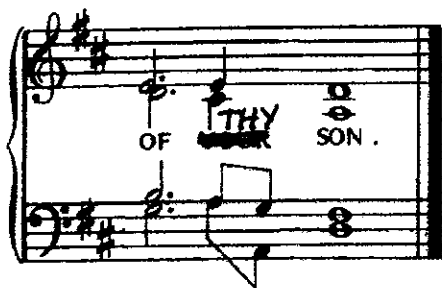
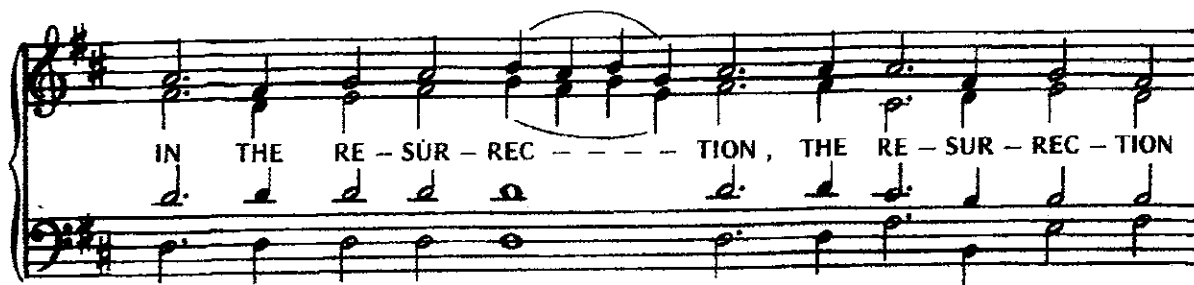
PEO - - - PLE. SHINE ! SHINE ! SHINE !

O NEW JER - U - - SA - LEM . THE GLO - RY OF THE LORD

HAS SHONE ON ~~THEE~~ EX - - ULT NOW,

EX - ULT AND BE GLAD , O ZI - - - ON . BE

RA - - - DI - ANT , O PURE THE - O - TO - - - KÖS ,



*Paschal Troparion
(three times)*

“And All Mankind” and “And for All Mankind” (Plain Chant)

Litany before the Lord’s Prayer (Plain Chant)

The Lord’s Prayer will be sung by everyone (Plain Chant)

Priest (Bishop): Especially for our most holy, most pure, most blessed, glorious Lady Theotokos and Ever-Virgin Mary.

If it be the Liturgy of St. John Chrysostom:

- **CHOIR:** It is truly meet to bless thee, the Theotokos, ever-blessed and most blameless, and Mother of our God. More honourable than the Cherubim, and beyond compare more glorious than the Seraphim, who without corruption gavest birth to God the Word, the very Theotokos, thee do we magnify.

CHOIR: And each and everyone.

(If a bishop is serving, an additional prayer is read, to which we respond:)

CHOIR: And in behalf of all and for all.

- **LITANY**

Priest (Bishop): And vouchsafe us, O Master, that with boldness and without condemnation we may dare to call upon Thee the heavenly God as Father, and to say:

- **CHOIR (and People):** Our Father, Who art in the heavens,/ hallowed be Thy name. Thy kingdom come,/ Thy will be done, on earth as it is in heaven./ Give us this day our daily bread; / and forgive us our debts, as we forgive our debtors;/ and lead us not into temptation,/ but deliver us from the evil one.

The Lord's Prayer

Plain Chant

Our Fa-ther, Who art in the hea - vens, hal-low-ed be Thy name.

The first system of musical notation for the Lord's Prayer. It consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a plain chant style with square notes. The lyrics are: "Our Fa-ther, Who art in the hea - vens, hal-low-ed be Thy name." The bass staff provides a simple harmonic accompaniment with square notes.

Thy king - dom come, Thy will be done, on earth as it is in hea - ven.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "Thy king - dom come, Thy will be done, on earth as it is in hea - ven." The notation is consistent with the first system, using square notes on a five-line staff.

Give us this day our dai - ly bread; and forgive us our debts, as we forgive

The third system of musical notation. The lyrics are: "Give us this day our dai - ly bread; and forgive us our debts, as we forgive". The musical notation continues the plain chant melody and accompaniment.

our debt - ors; and lead us not into temp-ta - tion, but deliver us from

The fourth system of musical notation. The lyrics are: "our debt - ors; and lead us not into temp-ta - tion, but deliver us from". The musical notation continues the plain chant melody and accompaniment.

the e - vil one.

The fifth and final system of musical notation. The lyrics are: "the e - vil one." The system is enclosed in a double bar line, indicating the end of the piece. The musical notation continues the plain chant melody and accompaniment.

English Text: "The Divine Liturgy for Choir
and Laity", R-monk Laurence,
Holy Trinity Monastery, Jordanville, NY, 1992.

Carol Surgant 6/2/08

The Lord's Prayer

N. N. Kedrov, Sr.

poco cresc.

S
A
pp Our Fa - ther, Who art in the hea - vens, hal - lowed be Thy name,

T
B

poco allarg. *a tempo*

Thy__ king - dom come, Thy__ will__ be done, on earth as it is

cresc. e poco allarg.

in hea - ven. Give us this day our dai - ly bread, and for-give us our

a tempo *p*

debts,__ as we for-give__ our__ debt - ors, and lead us not in-to

rit. *pp*

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

The Lord's Prayer

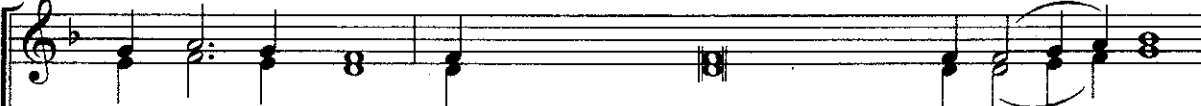
Rimskiy-Korsakov

S
A

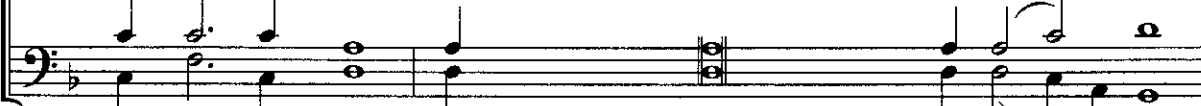


Our Fa-ther, Who art in the hea - vens, hal-lowed be Thy name.

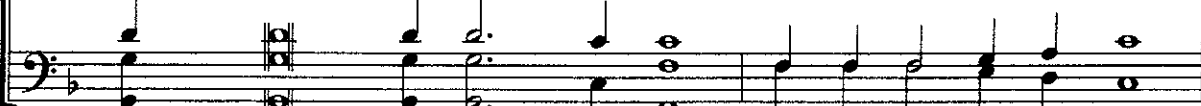
T
B



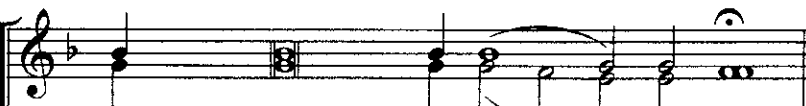
Thy king-dom come. Thy will be done on earth as it is in hea - ven.



Give us this day our dai - ly bread. And for-give us our debts,



as we forgive our debt - ors; and lead us not into temp-ta - tion,



but deliver us from the e - vil one.



English Text: "The Divine Liturgy for
Choir and Laity", R-monk Laurence,
Holy Trinity Monastery, Jordanville, NY,
1992.

Carol Surgent
6/2/08

Priest (Bishop): Holy Things are for the holy.

- **CHOIR:** One is Holy, One is Lord, Jesus Christ, to the glory of God the Father. Amen.

And the communion verse of the day, or the saint, or the feast.

- Praise the Lord from the heavens, praise Him in the highest.
(Alleluia, alleluia, alleluia.)

In everlasting remembrance shall the righteous be; he shall not be afraid of evil tidings.

Rejoice in the Lord, O ye
righteous, praise is meet
for the upright,

Communion Verse

Plain Chant

S
A

T
B

Sunday 1. Praise the Lord from the hea - vens! Praise Him in the high - est!

Monday & Angels

2. He maketh His angels spirits,
and His ministers a flame
of fire.

Tuesday & Forerunner

3. In everlasting remembrance
shall the righteous be; he shall
not be afraid of evil tidings.

Wednesday & Theotokos

4. I will take the cup of salvation, and I will call
upon the name of the Lord.

Thursday & Apostles

5. Their sound hath gone forth into all the earth,
and their words unto the ends of the world.

Friday & Cross

6. Thou hast wrought salvation in the midst of
the earth, O God.

Saturday & All- Saints

7. Rejoice in the Lord, O ye righteous; praise is
meet for the upright.

Departed

8. Blessed are they whom thou hast chosen and hast
taken to Thyself, O Lord, and their remembrance
is unto generation and generation.

Exaltation

9. The light of Thy countenance, O Lord, hath been
signed upon us.

Nativity

10. The Lord hath sent redemption unto His people.

Theophany

11. The grace of God that bringeth salvation unto all
men hath appeared.

Annunciation

12. The Lord hath elected Sion, He hath chosen her
to be a habitation for Himself.

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

Lazarus Saturday

13. Out of the mouths of babes and sucklings hast
Thou perfected praise.

Palm Sunday

14. Blessed is He that cometh in the name of the Lord.
God is the Lord, and hath appeared unto us.

Holy Saturday

15. The Lord awoke as one that sleepeth, and is risen,
saving us.

Pascha

16. Receive ye the Body of Christ, taste ye of the
Fountain of Immortality.

Thomas Sunday

17. Praise the Lord, O Jerusalem; praise thy God,
O Sion

Mid-Pentecost

18. He that eateth My Flesh, and drinketh My Blood,
abideth in Me, and I in him, saith the Lord.

Ascension

19. God is gone up in jubilation, The Lord with the
voice of the trumpet.

Pentecost

20. Thy good Spirit shall lead me in the land of
uprightness.

Transfiguration

21. O Lord, in the light of Thy face shall we walk,
and in Thy name shall we rejoice forever.

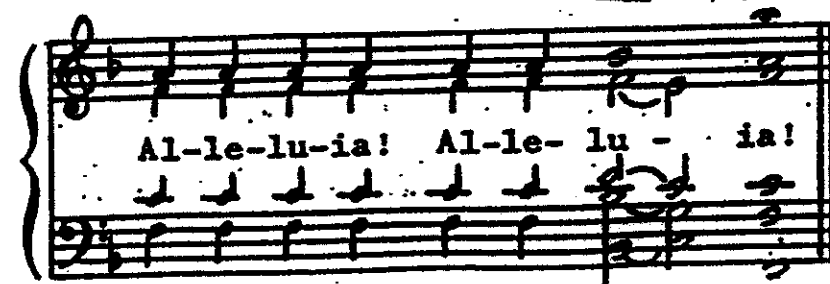
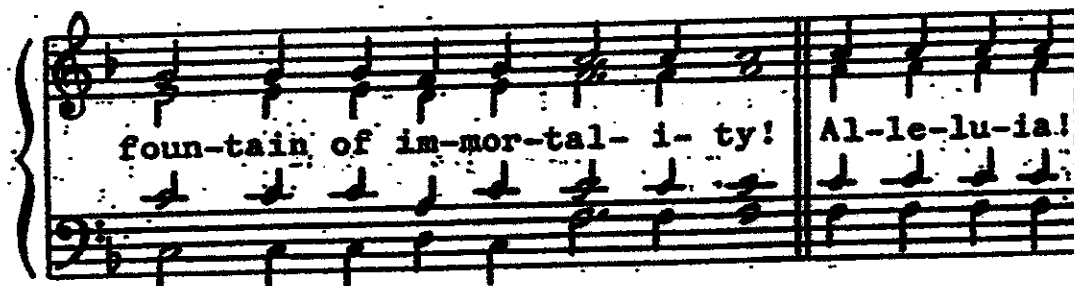
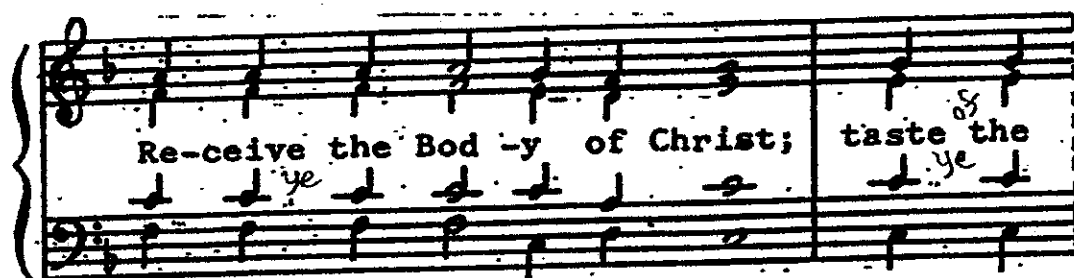
THE COMMUNION OF THE PEOPLE

Deacon (Priest): With fear of God and with faith draw nigh.

CHOIR: Blessed is He that cometh in the name of the Lord. God is the Lord, and hath appeared unto us.

And as the people receive Holy Communion the choir chanteth, repeating until all have finished:

CHOIR: Receive ye the Body of Christ; taste ye of the Fountain of Immortality. And they conclude with: Alleluia, alleluia. alleluia.



COMMUNION HYMN

Receive the Body of Christ

Traditional #1

RE - CEIVE *ye* THE BO - DY OF CHRIST,

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is written in a simple, homophonic style. The lyrics "RE - CEIVE" are under the first two measures, followed by a handwritten "ye" above the third measure. "THE BO - DY OF CHRIST," spans the remaining measures. The bass line provides a steady accompaniment.

TASTE *f* THE FOUN - TAIN OF IM - MOR - TAL - I - TY.

The second system continues the melody. The lyrics "TASTE" are under the first measure, followed by a handwritten "f" above the second measure. "THE FOUN - TAIN OF IM - MOR - TAL - I - TY." spans the remaining measures. The musical notation includes various note values and rests, with a final double bar line at the end.

AL - LE - LU - IA, AL - LE - LU - I - A,

The third system introduces the "Alleluia" refrain. The lyrics "AL - LE - LU - IA, AL - LE - LU - I - A," are spread across the measures. The melody features a long note for "IA," and the bass line continues with a simple accompaniment.

AL - LE - LU - I - A.

The fourth system concludes the hymn with the final "Alleluia". The lyrics "AL - LE - LU - I - A." are spread across the measures. The melody features a long note for "A.", and the bass line continues with a simple accompaniment, ending with a final double bar line.

Receive Ye the Body of Christ

Valaam Chant

Harm. of Kovalevsky and Zhavaronkov

S
A
T
B

Re - ceive__ ye the Bo - - dy of__ Christ; taste ye of__

This system shows the vocal parts for Soprano, Alto, Tenor, and Bass. The Soprano part is on a treble clef staff, and the Bass part is on a bass clef staff. The Alto and Tenor parts are on a single staff with a soprano and alto clef. The music is in a minor key with one flat (B-flat) and common time. The lyrics are: "Re - ceive__ ye the Bo - - dy of__ Christ; taste ye of__".

the__ foun - tain of im - mor - ta - - - li - ty.

This system continues the vocal parts. The lyrics are: "the__ foun - tain of im - mor - ta - - - li - ty.".

Al - le - lu - i - a, al - le - lu - i - a, a - le - lu - i - a.

This system concludes the vocal parts. The lyrics are: "Al - le - lu - i - a, al - le - lu - i - a, a - le - lu - i - a.".

Receive the Body of Christ

D. Soloviev

RE - CEIVE THE BO - DY OF CHRIST

TASTE THE FOUN - TAIN OF IM - MOR - TAL - I - TY.

AL - LE - LU - I - A, AL - LE -

LU - I - A, AL - LE LU - I - A.

Priest (Bishop): Save, O God, Thy people
and bless Thine inheritance.

Christ is risen

CHOIR: We have seen the True Light, we
have received the Heavenly Spirit, we have
found the True Faith, we worship the indivisi-
ble Trinity: for He hath saved us.

Priest: Always, now and ever, and unto the
ages of ages.

CHOIR: Amen. Let our mouth be filled
with Thy praise, O Lord, that we may hymn
Thy glory, for Thou hast vouchsafed us to par-
take of Thy holy, divine, immortal, and life-cre-
ating Mysteries. Keep us in Thy holiness, that
we may meditate on Thy righteousness all the
day long. Alleluia, alleluia, alleluia.

• *SMALL LITANY*

Deacon (Priest): In peace let us depart.

CHOIR: In the name of the Lord.

Deacon (Priest): Let us pray to the Lord.

CHOIR: Lord, have mercy.

• **THE PRAYER BEHIND THE AMBO**

CHOIR: Amen. Blessed be the name of
the Lord from henceforth and for evermore.

Thrice

ENGLISH

We
Christ's resurrection for 40 days.

WE HAVE SEEN THE TRUE - LIGHT, WE HAVE

The first line of the musical score is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are written below the staff. The notes are: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The bass line consists of whole notes: G3, F3, E3, D3, C3, B2, A2, G2.

RECEIVED THE HEAVENLY SPI-RIT, WE HAVE FOUND

The second line of the musical score continues the melody and bass line. The notes are: F4, E4, D4, C4, B3, A3, G3, F3. The bass line continues with whole notes: F2, E2, D2, C2, B1, A1, G1, F1.

THE TRUE FAITH, WE WORSHIP THE INDIVISIBLE TRI-NI-TY,

The third line of the musical score continues the melody and bass line. The notes are: E4, D4, C4, B3, A3, G3, F3, E3. The bass line continues with whole notes: E2, D2, C2, B1, A1, G1, F1, E1.

FOR HE HATH SAVED — US.

The fourth line of the musical score concludes the melody and bass line. The notes are: D4, C4, B3, A3, G3, F3, E3, D3. The bass line continues with whole notes: D2, C2, B1, A1, G1, F1, E1, D1. There is a fermata over the final note of the melody (D3) and the bass line (D1).

Mnogoletstvovaniye - Dismissal

Our lord and father Kyrill, / most holy patriarch of Moscow
and all Russia //

And our lord the Very Most Reverend Nicholas, /
Metropolitan of Eastern America and New York, First Hierarch
of the Russian Church Abroad //

And our lord the Most Re~~ve~~rend Kyrill, / Archbishop of
San Francisco and Western America // *) **) ~~***~~)

The God-preserved land of Russia and its Orthodox people
in the homeland and the diaspora /
This country, its authorities and armed forces //

The rector and parishioners of this holy temple /
And all Orthodox Christians //

O LORD, PRESERVE THEM FOR MANY YEARS!

*) And our lord the right reverend ^{Peter}~~Theodosius~~ / Bishop of Seattle //

**) And our lord the right reverend James / Bishop of Sonora //

***) And our lord the right reverend
Ignaty / Bishop of Aktebe
and Kyzylorda

Hierarchical Divine Liturgy

D. Bortniansky

Eis polla eti, Despota

Trio

First system of the musical score, measures 1-4. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Eis pol - la e - ti, Des - po - ta,". The word "Des" is circled in the original image.

Second system of the musical score, measures 5-8. The lyrics are: "Eis pol - la e - ti Des - po - ta,". The word "Des" is circled in the original image.

Third system of the musical score, measures 9-12. The lyrics are: "Eis pol - la - e - ti, Des - po - ta,". The word "Des" is circled in the original image.

Fourth system of the musical score, measures 13-16. The lyrics are: "Eis pol - la e - ti, Des po - ta,". The word "Des" is circled in the original image.

Fifth system of the musical score, measures 17-20. The lyrics are: "Eis pol - la e - ti, Des po - ta." The word "Des" is circled in the original image.

Music for the Divine Liturgy

Ton Dhespotin

Traditional

TON DHES - PO - TIN KE ARKHIAREA I - MON, KI - RI - E FI - LA - TE.

The first system of musical notation for 'Ton Dhespotin' is written on a grand staff (treble and bass clefs) in the key of D major (two sharps). The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The lyrics are written below the notes: 'TON DHES - PO - TIN KE ARKHIAREA I - MON, KI - RI - E FI - LA - TE.'

EIS POL-LA E-TI DHES - PO - TA, EIS POL-LA E-TI DHES - PO - TA,

The second system of musical notation continues the melody and accompaniment. The lyrics are: 'EIS POL-LA E-TI DHES - PO - TA, EIS POL-LA E-TI DHES - PO - TA,'.

EIS POL-LA E-TI DHES - - PO - TA.

The third system of musical notation concludes the piece. The lyrics are: 'EIS POL-LA E-TI DHES - - PO - TA.'

For additional settings, cf. pp. 11-15.

From the Rising to the Setting of the Sun

(Sung for the Reception of a Bishop)

Moscow Chant

Soprano
Alto
Tenor
Bass

From the ris - ing to the set - ting of the sun, the name

of the Lord is to be praised. Bless - - ed

be the name of the Lord;

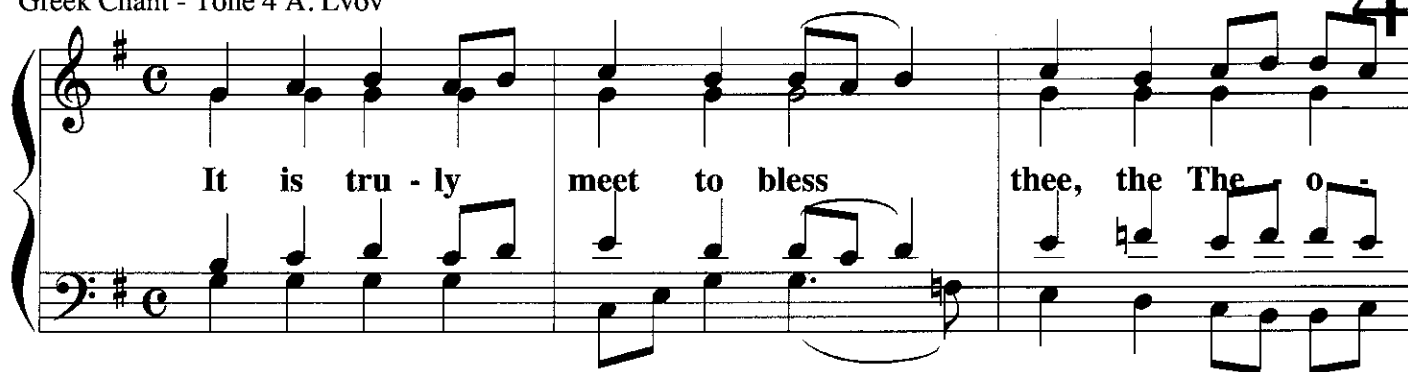
from hence - - - forth, and for - ev - er more.

From "Pesnopeniya Bozhestvennoy Liturgiy, Holy Dormition Pochaev Lavra, 2002

Carol Surgant ~ music.russianorthodox-stl.org ~ 8/30/05

Hymn to the Theotokos

Greek Chant - Tone 4 A. Lvov



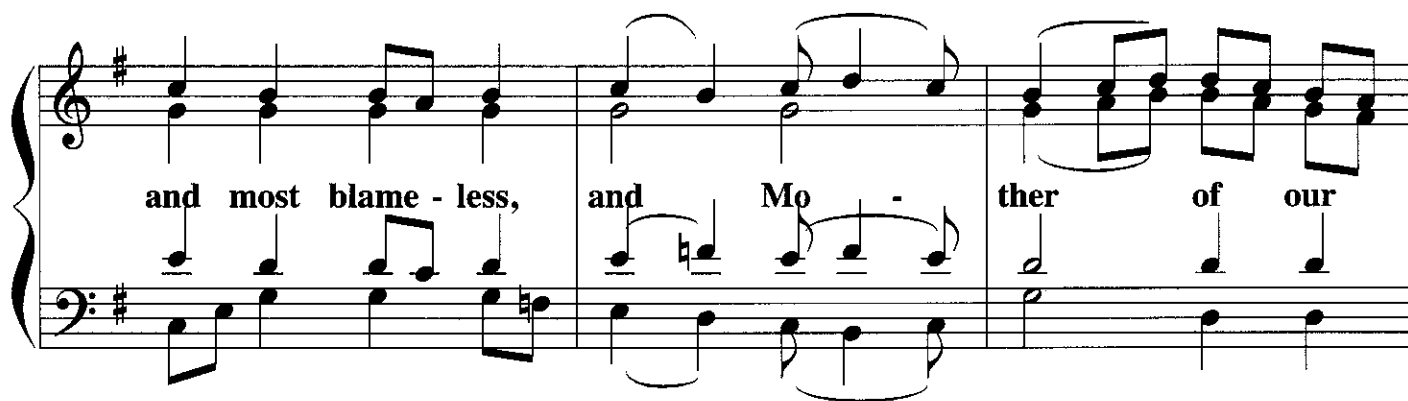
It is tru - ly meet to bless thee, the The o -

The first system of the hymn, featuring a treble and bass staff in G major (one sharp) and common time. The melody is written in a single line on the treble staff, with the bass staff providing a simple harmonic accompaniment. The lyrics are: "It is tru - ly meet to bless thee, the The o -". A large number "4" is written in the top right corner of the page.



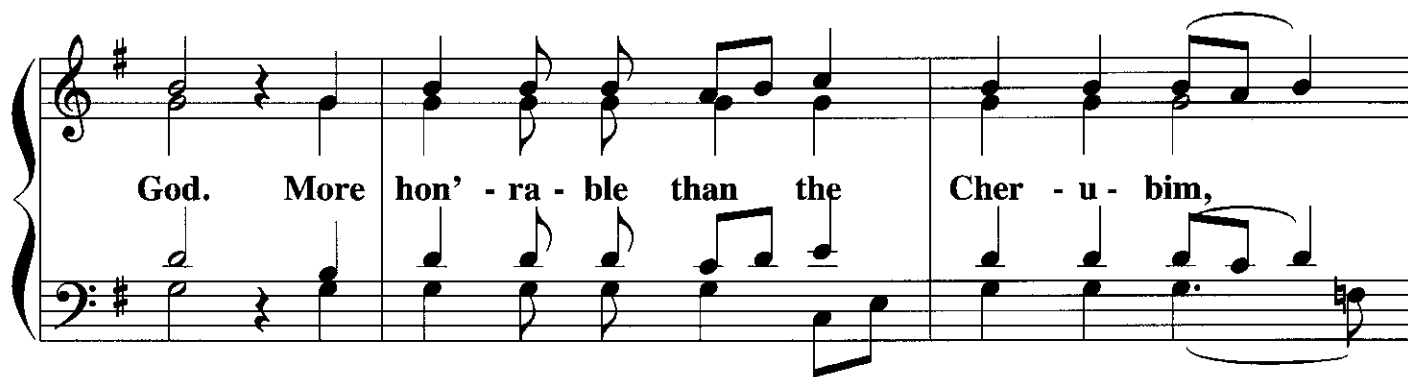
to kos, ev - er bles - sed, ev - er bles - sed

The second system of the hymn, continuing the melody and accompaniment. The lyrics are: "to kos, ev - er bles - sed, ev - er bles - sed".



and most blame - less, and Mo - ther of our

The third system of the hymn, continuing the melody and accompaniment. The lyrics are: "and most blame - less, and Mo - ther of our".



God. More hon' - ra - ble than the Cher - u - bim,

The fourth system of the hymn, concluding the melody and accompaniment. The lyrics are: "God. More hon' - ra - ble than the Cher - u - bim,".

and be - yond com - pare more glo - ri - ous than the Ser - a -

phim, who with - out cor - rup - tion ga - vest birth to God

the Word, the ver - y The - o - to - kos,

thee do we mag - ni - fy.

1. Let thy soul rejoice in the Lord

Isaiah 61: 10

(Sung at the vesting of the Bishop)

Kievan chant
canon melody

Tone 1

Let thy soul re - joice in the Lord, for He hath clothed thee with the

6

robe of sal - va - tion. He hath cov - ered thee with the

11

gar - ment of glad - ness; like a bride - groom He hath set a

16

crown on thee, and like a bride a - dorns her - self with

21

jew - els, so hath He a - dorned thee.

2. The prophets proclaimed thee from on high

2

26

The pro-phets pro-claimed thee from on high, O Vir-gin: the

31

Jar, the Staff, the Ta-bles of the Law, the Ark, the Can-dle-stick, the

36

Ta-ble, the Mount Un-clo-ven, the Gold-en

40

Cen-ser, the Ta-ber-na-cle, the Gate Im-pass-a-ble, the

45

Pal-ace and Lad-der, and the Throne of Kings.

Prayer to the Most Holy Theotokos

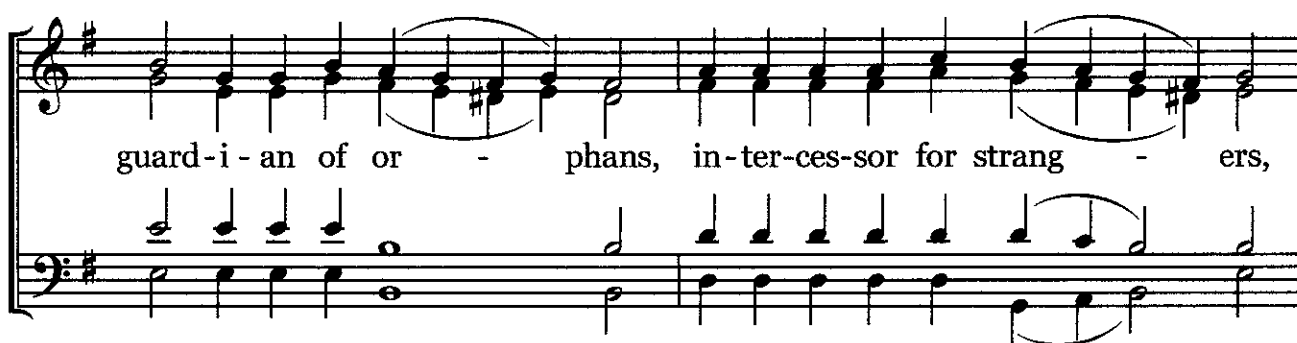
"O my most Blessed Queen"

S
A



O my most bless - ed Queen, O The-o - to - kos my hope,

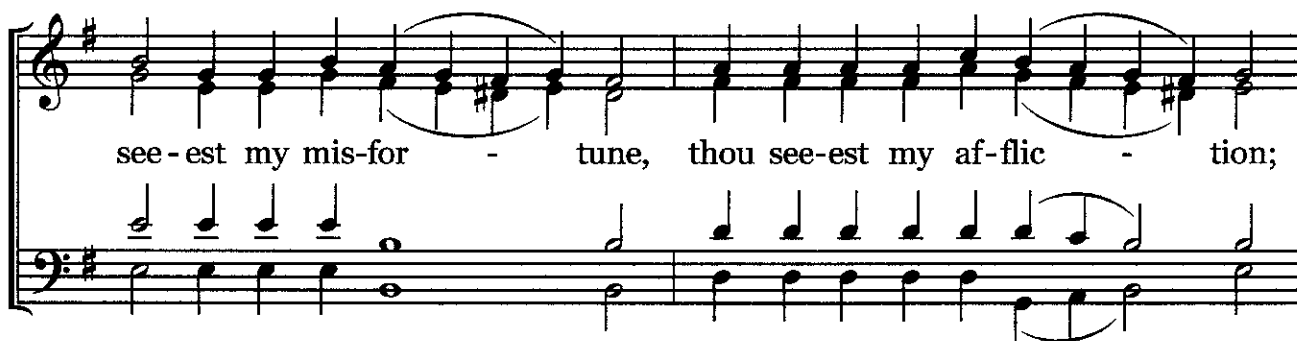
T
B



guard-i - an of or - phans, in-ter-ces-sor for strang - ers,



joy of the sor - row-ful, pro - tec-tress of the wronged; thou —



see-est my mis-for - tune, thou see-est my af-flic - tion;



Prayer to the Most Holy Theotokos

help me for I am weak; feed me for I am a stranger.

The first system of music features a treble and bass staff in G major. The melody is composed of eighth and sixteenth notes, with some phrases grouped by slurs. The lyrics are written below the treble staff.

Thou knowest my offense, absolve it as thou wilt,

The second system continues the melody with similar rhythmic patterns. The lyrics are aligned with the notes in the treble staff.

for I have no other help beside thee, no other

The third system shows the continuation of the prayer's melody. The lyrics are written in a clear, legible font below the staff.

intercessor, nor good consolator,

The fourth system of the musical score. The melody uses various note values and rests to create a rhythmic flow. The lyrics are placed directly under the corresponding notes.

except thee, O Mother of God. Do thou preserve and

The final system on the page. The melody concludes with a series of notes and rests. The lyrics are written below the staff, ending with the word 'and'.

pro-tect — me un - to the a - ges of a - ges. A - men.

(This ending is often added)

O most ho - ly The - o - to - - - kos, en - light - en us with

the light — of Thy Son! Al - le - lu - ia, Al - le - lu - - - ia,

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

English Text: "Prayer Book",
R-monk Laurence, 1986,
Holy Trinity Monastery,
Jordanville, NY.

For Cecilia & Photini: May the Lord ever preserve and protect, through the prayers of His most pure Mother.