

SINGING & MAKING
MELODY

MUSIC *for* DIVINE SERVICES



VOLUME I

Daily Vespers & Great Vespers
Divine Liturgy for Sundays and Weekdays





Saint Basil Orthodox Church
Wilmington, NC
2020



Music for

THE OFFICE OF

DAILY VESPERS

PRIEST: Blessed is our God, always, now and ever and unto ages of ages.

The **READER** responds: Amen.



✠ If ninth hour was said, continue next page: Come let us worship...
(But in Paschaltide, Christ is risen... 3x and PSALM 103.) ✠

✠ If ninth hour was *not* said:

✠ St Thomas Sunday through Pascha's Leavetaking, the **READER:**
Christ is risen from the dead, trampling down death by death,
and upon those in the tombs bestowing life. 3x
And (top of next page): Holy God... and the rest. ✠

✠ Ascension until Pentecost, the **READER** immediately continues
(top of next page): Holy God... and the rest. ✠



✠ Outside of Paschaltide, the **READER** continues:

Glory to thee, our God, glory to thee.

O heavenly King, the Comforter, the Spirit of truth, who art everywhere present and fillest all things, Treasury of blessings, and Giver of life: come and abide in us, and cleanse us from every impurity, and save our souls, O Good One. ✠



Trisagion Prayers

Holy God, Holy Mighty, Holy Immortal: have mercy on us. *3x*

Glory to the Father & to the Son & to the Holy Spirit, now & ever & unto ages of ages. Amen.

O Most Holy Trinity, have mercy on us. Lord, cleanse us from our sins. Master, pardon our transgressions. Holy One, visit and heal our infirmities for thy Name's sake.

Lord, have mercy. *3x*

Glory to the Father & to the Son & to the Holy Spirit, now & ever & unto ages of ages. Amen.

OUR FATHER, who art in heaven, 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.

And the PRIEST:

For thine is the kingdom and the power and the glory of the Father and of the Son and of the Holy Spirit, now and ever and unto ages of ages.

The READER continues:

Amen. Lord, have mercy. *12x*

Glory to the Father and to the Son and to the Holy Spirit,
now and ever and unto ages of ages. Amen.



Come, let us worship God our King.

Come, let us worship and fall down before Christ, our King and our God.

Come, let us worship and fall down before Christ himself, our King and our God.

Psalm 103

BLESS THE LORD, O my soul! O Lord my God, thou art very great! Thou art clothed with honor and majesty, who coverest thyself with light as with a garment, who hast stretched out the heavens like a tent. Who hast laid the beams of thy chambers on the waters, who makest the clouds thy chariot, who ridest on the wings of the wind, who makest the winds thy messengers, fire and flame thy ministers. Thou didst set the earth on its foundations, so that it should never be shaken. Thou didst cover it with the deep as with a garment; the waters stood

above the mountains. At thy rebuke they fled; at the sound of thy thunder they took to flight. The mountains rose, the valleys sank down to the place which thou didst appoint for them. Thou didst set a bound which they should not pass, so that they might not again cover the earth. Thou makest springs gush forth in the valleys; they flow between the hills. They give drink to every beast of the field; the wild asses quench their thirst. By them the birds of the air have their habitation; they sing among the branches. From thy lofty abode thou waterest the mountains; the earth is satisfied with the fruit of thy work. Thou dost cause the grass to grow for the cattle, and plants for man to cultivate. That he may bring forth food from the earth, and wine to gladden the heart of man, oil to make his face shine, and bread to strengthen man's heart. The trees of the Lord are watered abundantly, the cedars of Lebanon which he planted. In them the birds build their nests; the stork has her home in the fir trees. The high mountains are for the wild goats; the rocks are a refuge for the badgers. Thou hast made the moon to mark the seasons; the sun knows its time for setting. Thou makest darkness, and it is night, when all the beasts of the forest creep forth. The young lions roar for their prey, seeking their food from God. When the sun rises, they get them away and lie down in their dens. Man goes forth to his work and to his labor until the evening. O Lord, how manifold are thy works! In wisdom hast thou made them all; the earth is full of thy creatures. Yonder is the sea, great and wide, which teems with things innumerable, living things both small and great. There go the ships, and Leviathan which thou didst form to sport in it. These all look to thee, to give them their food in due season. When thou givest to them, they gather it up; when thou openest thy hand, they are filled with good things. When thou hidest thy face, they are dismayed; when thou takest away their breath, they die and return to their dust. When thou sendest forth thy Spirit, they are created; and thou renewest the face of the ground. May the glory of the Lord endure for ever, may the Lord rejoice in his works. Who looks on the earth and it trembles, who touches the mountains and they smoke! I will sing to the Lord as long as I live; I will sing praise to my God while I have being. May my meditation be pleasing to him, for I rejoice in the Lord. Let sinners be consumed from the earth, and let the wicked be no more! Bless the Lord, O my soul!

And again:

The sun knows its time for setting. Thou makest darkness, and it is night. O Lord, how manifold are thy works! In wisdom hast thou made them all.

Glory to the Father and to the Son and to the Holy Spirit,
now and ever and unto ages of ages. Amen.

Alleluia, alleluia, alleluia. Glory to thee, O God. 3x

THE GREAT LITANY

PRIEST: In peace let us pray to the Lord.

After each petition, the **SINGERS** respond:
R̄. Lord, have mercy. (Music on facing page.)

For the peace from above and for the salvation of our souls, let us pray to the Lord. **R̄.**

For the peace of the whole world, for the welfare of the holy churches of God, and for the union of all, let us pray to the Lord. **R̄.**

For this holy house and for those who enter it with faith, reverence, and the fear of God, let us pray to the Lord. **R̄.**

For our Metropolitan **N.**, and for our Bishop [or Archbishop] **N.**, for the honorable priesthood, the diaconate in Christ, and for all the clergy and the people, let us pray to the Lord. **R̄.**

For this country, its President, for all civil authorities, and for the armed forces, let us pray to the Lord. **R̄.**

For this city, for every city and countryside, and for the faithful dwelling in them, let us pray to the Lord. **R̄.**

For seasonable weather, for abundance of the fruits of the earth, and for peaceful times, let us pray to the Lord. **R̄.**

For travelers by land, by sea, and by air; for the sick and the suffering; for captives and their salvation, let us pray to the Lord. **R̄.**

That we may be delivered from all affliction, wrath, danger, and necessity, let us pray to the Lord. **R̄.**

Help us, save us, have mercy on us, and keep us, O God, by thy grace. **R̄.**

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other, and all our life unto Christ our God.

SINGERS: To thee, O Lord.

And the **PRIEST** makes the exclamation:

For unto thee are due all glory, honor, and worship: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

SINGERS: Amen.

#1 Znamenny Melody

1. 2.

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

Musical notation for the first system, measures 1-3. The treble clef has a key signature of one sharp (F#). The melody consists of quarter notes and half notes with slurs. The bass clef provides a simple accompaniment of quarter notes.

4. 3. 4.

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

Musical notation for the second system, measures 4-5. The treble clef continues the melody with slurs. The bass clef accompaniment continues with quarter notes.

6. 5.

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

Musical notation for the third system, measures 6-8. The treble clef melody concludes with a final note. The bass clef accompaniment also concludes with a final note.

#2 Kievan

9.

Lord, have mer - cy. Lord,— have mer - cy. To Thee,— O— Lord.

Musical notation for the fourth system, measures 9-11. The treble clef melody is in a key signature of one sharp (F#). The bass clef accompaniment is in a key signature of one sharp (F#).

#3 Romanian

12. 1. 2. 3.

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

Musical notation for the fifth system, measures 12-14. The treble clef melody is in a key signature of one flat (Bb). The bass clef accompaniment is in a key signature of one flat (Bb).

15. 4. 5.

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

Musical notation for the sixth system, measures 15-17. The treble clef melody concludes with a final note. The bass clef accompaniment also concludes with a final note.

THE READING *from the PSALTER*

✠ If there is no reading, we immediately begin Lord, I Call in the tone of the first sticheron.

✠ After the reading, the LITTLE LITANY:

DEACON: Let us pray to the Lord.

SINGERS: *R.* Lord, have mercy. (Music below.)

✠ In the full order, the DEACON continues:

Help us, save us, have mercy on us, and keep us, O God, by thy grace. *R.*

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other, and all our life unto Christ our God.

SINGERS: To thee, O Lord. ✠

And the PRIEST makes the exclamation.

SINGERS: Amen.

Little Litany No. 2

Soprano
Alto

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

Tenor
Bass

Kievan Chant

To Thee, — O — Lord. A - men.

Lord, I Call - Tone 1

Common Chant
arr. from Lvov-Bakhmetev

Tone 1

Soprano
Alto

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call

Tenor
Bass

up - on Thee, hear me; re - ceive the voice of my prayer when I

call up - on Thee. Hear me, O Lord! Let my prayer a - rise

in Thy sight as in - cense, and let the lift - ing up of my hands

be an eve - ning sac - ri - fice. Hear me, O Lord!

Lord, I Call - Tone 2

Common Chant
arr. from Lvov-Bakhmetev

Tone 2

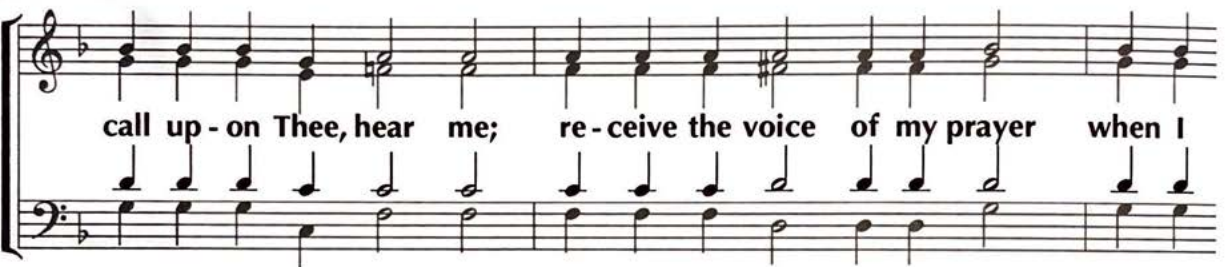
Soprano
Alto

Lord, I call up - on Thee, hear ___ me. Hear me, O Lord! Lord, I

Tenor
Bass



call up - on Thee, hear me; re - ceive the voice of my prayer when I



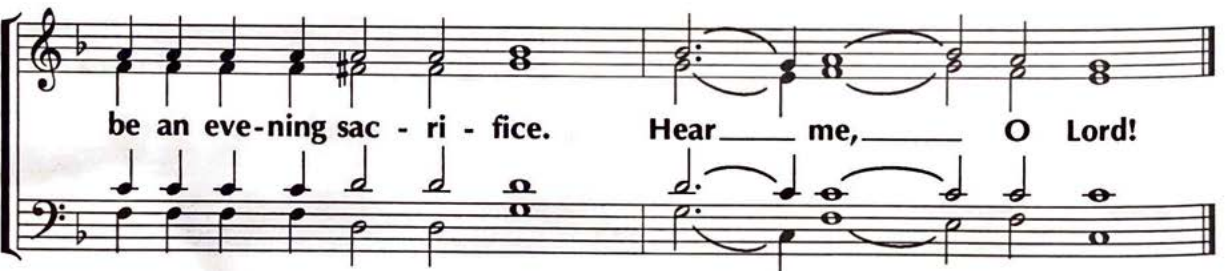
call up - on Thee. Hear ___ me, ___ O Lord! Let my prayer a - rise



in Thy sight as in - cense, and let the lift - ing up of my hands



be an eve - ning sac - ri - fice. Hear ___ me, ___ O Lord!



Lord, I Call - Tone 3

Common Chant
arr. from Lvov-Bakhmetev

Tone 3

Soprano
Alto

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I

Tenor
Bass

call up - on Thee, hear me; re - ceive the voice of my prayer when I call

up - on Thee. Hear me, O Lord! Let my prayer a - rise

in Thy sight as in - cense, and let the lift - ing up of my hands

be an eve - ning sac - ri - fice. Hear me, O Lord!

Lord, I Call - Tone 4

Common Chant
arr. from Lvov-Bakhmetev

Tone 4

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I

call up - on Thee, hear me; re - ceive the voice of my prayer when I

call up - on Thee. Hear me, O Lord! Let my prayer

a - rise in Thy sight as in - cense, and let the lift - ing up of my

hands be an eve - ning sac - ri - fice. Hear me, O Lord!

Lord, I Call - Tone 5

Common Chant
arr. from Lvov-Bakhmetev

Tone 5

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call
up - on Thee, hear — me; re - ceive the voice of my prayer when I call
up - on Thee. Hear — me, O — Lord! Let my prayer a - rise
in Thy sight as in - cense, and let the lift - ing up of my hands
be an eve - ning sac - ri - fice. Hear — me, O — Lord!

The musical score is arranged in five systems, each with a vocal line (Soprano/Alto or Tenor/Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are written below the vocal lines, with some words underlined or hyphenated to indicate phrasing. The piano accompaniment consists of chords and single notes, providing a harmonic support for the vocalists.

Lord, I Call - Tone 6

Common Chant
arr. from Lvov-Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call".

up - on Thee, hear me; re - ceive the voice of my prayer when I

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "up - on Thee, hear me; re - ceive the voice of my prayer when I".

call up - on Thee. Hear me, O Lord! Let my prayer a - rise

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "call up - on Thee. Hear me, O Lord! Let my prayer a - rise".

in Thy sight as in - cense, and let the lift - ing up of my hands

Detailed description: This system shows the fourth two staves of the musical score. The lyrics are: "in Thy sight as in - cense, and let the lift - ing up of my hands".

be an eve - ning sac - ri - fice. Hear me, O Lord!

Detailed description: This system shows the fifth two staves of the musical score. The lyrics are: "be an eve - ning sac - ri - fice. Hear me, O Lord!".

Lord, I Call - Tone 7

Common Chant
arr. from Lvov-Bakhmetev

Tone 7

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear — me, O Lord! Lord, I

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single grand staff with a treble clef. The lyrics are: "Lord, I call up - on Thee, hear me. Hear — me, O Lord! Lord, I". The music is in a minor key with a single flat. The vocal line consists of quarter and eighth notes, with some rests. The accompaniment is a simple harmonic line in the bass clef.

call up - on Thee, hear me; re - ceive the voice of my prayer when

Detailed description: This system continues the vocal and accompaniment parts. The lyrics are: "call up - on Thee, hear me; re - ceive the voice of my prayer when". The musical notation follows the same pattern as the first system.

I call up - on Thee. Hear — me, O Lord! Let my — prayer

Detailed description: This system continues the vocal and accompaniment parts. The lyrics are: "I call up - on Thee. Hear — me, O Lord! Let my — prayer". The musical notation follows the same pattern as the first system.

a - rise in Thy sight as in - cense, and let the lift - ing up of my hands

Detailed description: This system continues the vocal and accompaniment parts. The lyrics are: "a - rise in Thy sight as in - cense, and let the lift - ing up of my hands". The musical notation follows the same pattern as the first system.

be an eve - ning sac - ri - fice. Hear — me, O Lord!

Detailed description: This system concludes the vocal and accompaniment parts. The lyrics are: "be an eve - ning sac - ri - fice. Hear — me, O Lord!". The musical notation follows the same pattern as the first system.

Lord, I Call - Tone 8

Common Chant
arr. from Lvov-Bakhmetev

Tone 8

Soprano
Alto

Tenor
Bass

Lord, I call up-on Thee, hear me. Hear me, O Lord! Lord, I

call up-on Thee, hear me; re-ceive the voice of my prayer when I


call up-on Thee. Hear me, O Lord. Let my prayer a-rise

in Thy sight as in - cense, and let the lift-ing up of my hands


be an eve-ning sac - ri - fice. Hear me, O Lord!


 The READER continues:


Set a guard over my mouth, O Lord, keep watch over the door of my lips! Incline not my heart to any evil, to busy myself with wicked deeds in company with men who work iniquity; and I will not join their chosen ones! Let a good man strike or rebuke me in mercy, but let the oil of the wicked never anoint my head; for my prayer is continually against their evil deeds. When they are given over to those who shall condemn them, then my words will be heard. As a rock which one cleaves and shatters on the land, so shall their bones be strewn near hell. But my eyes are toward thee, O Lord; Lord, in thee I seek refuge. Do not take away my soul. Keep me from the trap which they have laid for me, and from the snares of evildoers! Let the sinners together fall into their own nets, let me alone pass through. I cry with my voice to the Lord, with my voice I make supplication to the Lord, I pour out my complaint before him, I tell my trouble before him. When my spirit is faint, thou knowest my way! In the path where I walk they have hidden a trap for me. I look to the right and watch, but there is none who takes notice of me; no refuge remains to me, no man cares for me. I cry to thee, O Lord; I say, thou art my refuge, my portion in the land of the living. Give heed to my cry; for I am brought very low! Deliver me from my persecutors; for they are too strong for me! Bring my soul out of prison, that I may give thanks to thy name! The righteous will surround me; for thou wilt deal bountifully with me. Out of the depths I cry to thee, O Lord; Lord, hear my voice. Let thine ears be attentive to the voice of my supplication.

6: . If thou, O Lord, shouldest mark iniquities, Lord, who could stand? But there is forgiveness with thee.


 We sing the first LORD, I CALL hymn, (alternating with the READER). 


. For thy Name's sake have I waited for thee, O Lord, my soul hath waited for thy word; my soul hath hoped in the Lord.


. From the morning watch until the night, from the morning watch, let Israel hope in the Lord.

. For with the Lord there is mercy, and with him is plenteous redemption, and he will deliver Israel from all his iniquities.

. Praise the Lord, all nations! Praise him, all peoples!

. For his mercy is abundant towards us; and the truth of the Lord endureth forever.

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

() Now and ever and unto ages of ages. Amen.

 After the last hymn, we immediately sing GLADSOME LIGHT (music on the next pages).

Gladsome Light

I. Dvoretzky

Soprano
Alto

Tenor
Bass

Glad - some Light of the Ho - ly Glo - ry of the Im -

Detailed description: This system shows the first two staves of the vocal score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The key signature has one flat (B-flat). The lyrics are "Glad - some Light of the Ho - ly Glo - ry of the Im -".

mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles - sed:

Detailed description: This system shows the second two staves of the vocal score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are "mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles - sed:". There are some rests and ties in the Soprano and Alto parts.

O — Je - sus Christ! Now that we have come to the set - ting

Detailed description: This system shows the third two staves of the vocal score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are "O — Je - sus Christ! Now that we have come to the set - ting".

of the sun, and be - hold — the light of eve - ning,

Detailed description: This system shows the final two staves of the vocal score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are "of the sun, and be - hold — the light of eve - ning,". There are some rests and ties in the Soprano and Alto parts.

we praise— God:— Fa - ther, Son, and Ho - ly Spir - it,

for— meet it— is at all times— to wor - ship Thee

with voic - es of praise, O Son of God and Giv - er of

Life:— there - fore— all the world doth glo - ri - fy Thee.

Gladsome Light

Byzantine Chant

Melody

Glad - some Light of the Ho - ly Glo - ry of the


Isan

Im - mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles -

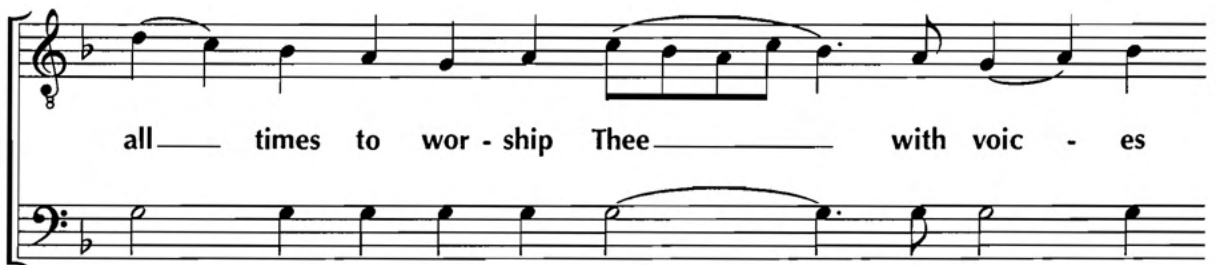
sed: O — Je - sus — Christ! Now that we have come —

to the set - ting of the sun, _____ and be - hold the

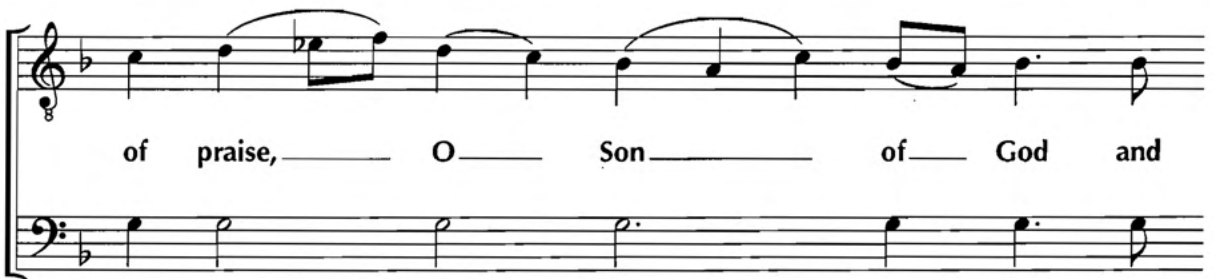
light of eve - ning, we praise _____ God: _____ Fa - ther,



Son, and Ho - ly Spir - it, for meet it is at



all times to wor - ship Thee with voic - es



of praise, O Son of God and



Giv - er of Life:



there - fore all the world doth glo - ri - fy Thee.

THE PROKIMENON



Sunday evening, Tone 8

Be - hold now bless the Lord all ye ser - vants of the Lord.

1. Ye that stand in the house of the Lord, even in the courts of the House of our God. (Ps 133:2)

Monday evening, Tone 4

The Lord will hear me when I call up - on Him.

Tuesday evening, Tone 1

Thy mercy, O Lord, shall follow me all the days of my life.


1. The Lord is my shepherd, and I shall not want; in a place of green pasture, there hath He made me to dwell. (Ps.

Wednesday, Tone 5

Save me, O God, by Thy name, and judge me by Thy strength.

1. Hear my prayer, O God: hearken unto the words of my mouth. (Ps. 53:4).

Thursday evening, Tone 6



My help comes from the Lord Who made heav - en and earth.

1. I lifted up mine eyes to the hills, from whence will my help come? (Ps. 120:1)

Friday evening, Tone 7

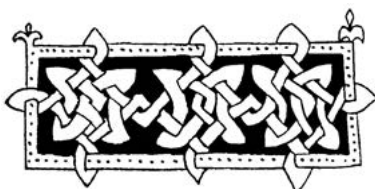


Thou, O God, art my help - er, and Thy mer - cy shall go be - fore me.

1. Rescue me from mine enemies, O God: and deliver me from them that rise up against me. (Ps. 58:2)



☩ When appointed, scripture LESSONS are read now. ☩



☩ The READER reads these prayers:

Vouchsafe, O Lord, to keep us this evening without sin. Blessed art thou, O Lord, God of our fathers, and praised and glorified is thy Name forever. Amen.

Let thy mercy, O Lord, be upon us, as we have set our hope on thee. Blessed art thou, O Lord, teach me thy statutes. Blessed art thou, O Master, make me to understand thy statutes. Blessed art thou, O Holy One, enlighten me with thy statutes.

Thy mercy, O Lord, endureth forever: despise not the works of thy hands. To thee is due praise, to thee is due song, to thee is due glory: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages. Amen.

THE EVENING LITANY

PRIEST: Let us complete our evening prayer unto the Lord.

SINGERS: Lord, have mercy. (*Music on facing page.*)

Help us, save us, have mercy on us, and keep us, O God, by thy grace.

SINGERS: Lord, have mercy.

That the whole evening may be perfect, holy, peaceful, and sinless, let us ask of the Lord.

After this and each petition following, the SINGERS respond:

Grant it, O Lord.

An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord. *R̄.*

Pardon and remission of our sins and transgressions, let us ask of the Lord. *R̄.*

All things that are good and profitable for our souls, and peace for the world, let us ask of the Lord. *R̄.*

That we may complete the remaining time of our life in peace and repentance, let us ask of the Lord. *R̄.*

A Christian ending to our life, painless, blameless, and peaceful, and a good defense before the dread Judgment Seat of Christ, let us ask. *R̄.*

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other, and all our life unto Christ our God.

SINGERS: To thee, O Lord.

PRIEST: For thou art a good God and lovest mankind, and unto thee do we send up glory: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

SINGERS: Amen.

PRIEST: Peace be unto all. **SINGERS:** And to thy spirit.

DEACON: Let us bow our heads unto the Lord. **SINGERS:** To thee, O Lord.

The **PRIEST** says the prayer of inclination. *R̄.* Amen.

✠ After the prayer, we begin the **APOSTICHA**.

The Litany of Supplication

Kievan Chant

Soprano
Alto

Tenor
Bass

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

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature has one sharp (F#). The lyrics are "Lord, have mer - cy. Lord, — have mer - cy." The music features a mix of quarter and eighth notes with various rests and phrasing slurs.

Grant it, O Lord. Grant — it, O Lord.

Detailed description: This system contains the next two staves of music. The lyrics are "Grant it, O Lord. Grant — it, O Lord." The musical notation continues with similar rhythmic patterns and phrasing as the first system.

To Thee, — O — Lord. A - men. And to thy spir - it.

Detailed description: This system contains the next two staves of music. The lyrics are "To Thee, — O — Lord. A - men. And to thy spir - it." The music includes a double bar line after "A - men." and continues with the final phrase.

To Thee, — O — Lord. A - men.

Detailed description: This system contains the final two staves of music. The lyrics are "To Thee, — O — Lord. A - men." The music concludes with a final cadence.

APOSTICHA

☩ We sing (or read) the first APOSTICHA hymn. ☩
The READER says these (or festal) verses between the hymns.

℣. To thee I lift up my eyes, O thou who art enthroned in the heavens! Behold, as the eyes of servants look to the hand of their master, as the eyes of a maid to the hand of her mistress, so our eyes look to the Lord our God, till he have mercy upon us.

℣. Have mercy upon us, O Lord, have mercy upon us, for we have had more than enough of contempt. Too long our soul has been sated with the scorn of those who are at ease, the contempt of the proud.

℣. Glory to the Father and to the Son and to the Holy Spirit.
(℣.) Now and ever and unto ages of ages. Amen.

☩ After the last hymn, the READER says the

HYMN of ST SYMEON

L ORD, now lettest thou thy servant depart in peace, according to thy word, for mine eyes have seen thy salvation, which thou hast prepared before the face of all people: a light to enlighten the Gentiles, and to be the glory of thy people Israel.

☩ And the READER continues:

Holy God, Holy Mighty, Holy Immortal: have mercy on us. 3x

Glory to the Father & to the Son & to the Holy Spirit, now & ever & unto ages of ages. Amen.

O Most Holy Trinity, have mercy on us. Lord, cleanse us from our sins. Master, pardon our transgressions. Holy One, visit and heal our infirmities for thy Name's sake.

Lord, have mercy. 3x

Glory to the Father & to the Son & to the Holy Spirit, now & ever & unto ages of ages. Amen.

O UR FATHER, who art in heaven, 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.

And the PRIEST:

For thine is the kingdom and the power and the glory of the Father and of the Son and of the Holy Spirit, now and ever and unto ages of ages. The SINGERS respond: Amen.

DISMISSAL TROPARIA

☞ The SINGERS chant the appointed troparia. ☞

THE AUGMENTED LITANY

PRIEST: Have mercy on us, O God, according to thy great mercy, we pray thee, hearken and have mercy.

After this and each petition following, the SINGERS respond:

Byzantine chant - Tone 4 Antiochian Village



English 1. Lord, have mer - cy. Lord, have mer - cy. Lord,___ have mer - cy.
Arabic 2. Ya Rub - bu___ rham. Ya Rub - bu___ rham. Ya___ Rub - bu___ rham.
Greek 3. Ky-ri - e, e-le - i - son. Ky-ri - e, e-le - i - son. Ky - ri - e, e - le - i - son.
Slavonic 4. Gho-spo - di, po-mi - luy. Gho-spo - di, po-mi - luy. Gho - spo - di, po - mi - luy.
Spanish 5. Señ - or, ten pie - dad. Señ - or,___ ten pie - dad. Señ - or,___ ten pie - dad.
Romanian 6. Doam - ne, mi - lu - ieş - te. Doam - ne, mi - lu - ieş - te. Doam - ne, mi - lu - ieş - te.

Again we pray for our Metropolitan **N.**, for our Bishop [or Archbishop] **N.**, for priests, deacons, and all other clergy, and for all our brethren in Christ. **℟.**

Again we pray for this country, its President, for all civil authorities, and for the armed forces. **℟.**

Again we pray for the blessed and ever-memorable holy Orthodox Patriarchs; and for the blessed and ever-memorable founders of this holy church; [for **NN.**,] and for all our fathers and brethren, the Orthodox departed this life before us, who here and in all the world lie asleep in the Lord. **℟.**

Again we pray for mercy, life, peace, health, salvation, and visitation for the servants of God, [**NN.**, and for] the brethren of this holy temple, and for the pardon and remission of their sins. **℟.**

Again we pray for those who bring offerings and do good works in this holy and all-venerable temple; for those who labor and those who sing; and for all the people here present, who await thy great and rich mercy. **℟.**

And the **PRIEST** makes the exclamation:

For thou art a merciful God and lovest mankind, and unto thee do we send up glory, to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

SINGERS: Amen.

The Great Dismissal

Common Chant

Soprano
Alto

Tenor
Bass

Fa - ther, bless. A - men. Pre - serve, O God, the Holy Orthodox

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are: "Fa - ther, bless. A - men. Pre - serve, O God, the Holy Orthodox". The notes are primarily quarter and eighth notes.

faith and Orthodox Chris - tians unto ages of a - ges. More hon' rable

Detailed description: This system continues the musical score. The lyrics are: "faith and Orthodox Chris - tians unto ages of a - ges. More hon' rable". The notes are primarily quarter and eighth notes.

than the Cherubim, and more glorious beyond compare than the Ser - a - phim:

Detailed description: This system continues the musical score. The lyrics are: "than the Cherubim, and more glorious beyond compare than the Ser - a - phim:". The notes are primarily quarter and eighth notes.

without corruption thou gavest birth to God the Word. True Theotokos,

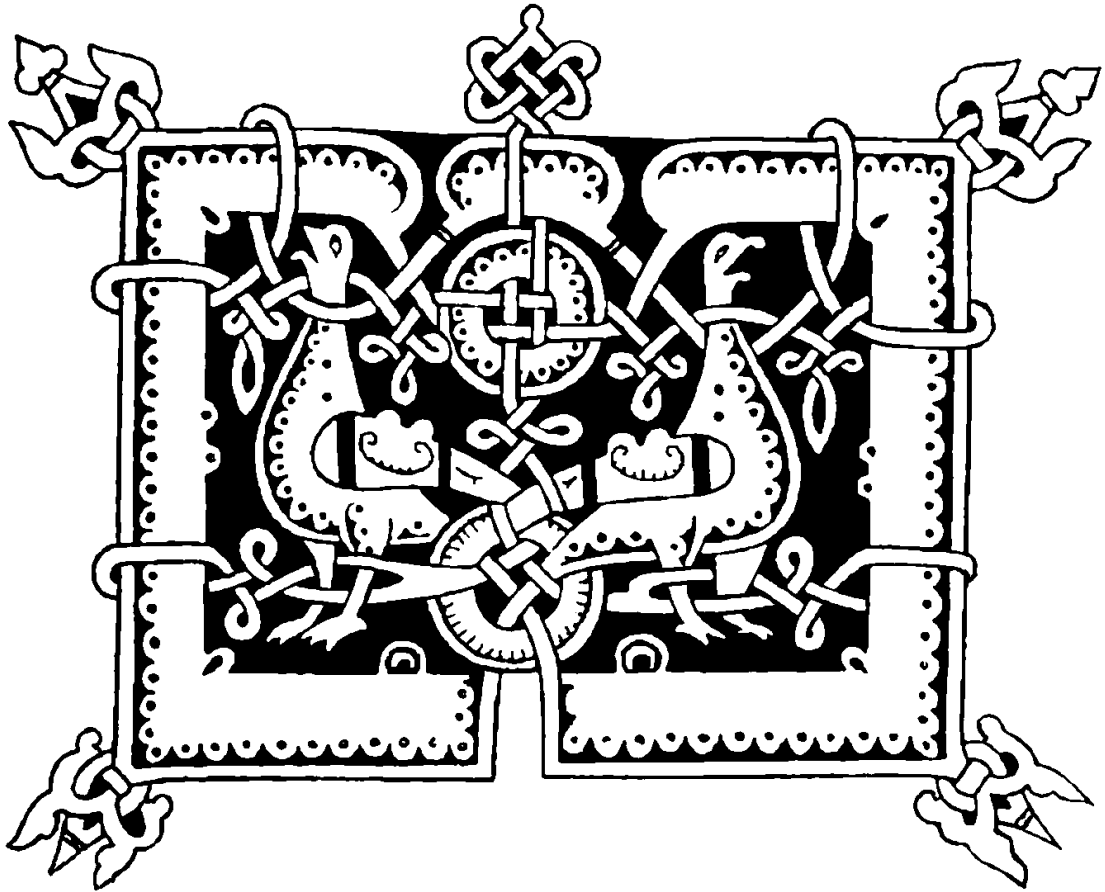
Detailed description: This system continues the musical score. The lyrics are: "without corruption thou gavest birth to God the Word. True Theotokos,". The notes are primarily quarter and eighth notes.

we mag - ni - fy thee. Glory to the Father, and to the Son, and to

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

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

Fa - ther, bless. A - men.





Music for
THE OFFICE OF
GREAT VESPERS



✠ We sing the VIGIL BEGINNING
(below) every Saturday evening and
on feasts marked with ⊕ or ⊕.



✠ But on the eve of days marked with ⊕, and
in the evening on Great Feasts of the Lord,
the READER begins as at Daily Vespers (p. 1).
The SINGERS first sing after Psalm 103 is read,
at the Great Litany (p. 34).



Sung (Vigil) Beginning of Vespers

Outside of Paschaltide

Traditional (SVS)

Descant
Melody

A - men. Come, let us wor-ship God our King.

Filler
Bass

Come, let us worship and fall down before Christ, our King and our God.

Come, let us worship and fall down before the very Christ, our King and our God.

Come, let us worship and fall down be-fore him! (Next page.)

During Paschaltide

Clergy (third time)

Christ is ri - sen from the dead, trampling down death by death,

Descant
Melody

and upon those in the tombs be-stow-ing life! (Next page.)

Filler
Bass

Bless the Lord

Vespers Psalm and Refrains
Psalm 104[103]:1, 24

Greek Chant
B. Ledkovsky

Soprano
Alto

Tenor
Bass

Bless the Lord, O my soul.

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. Both parts are in a key with one sharp (F#) and a 4/4 time signature. The lyrics 'Bless the Lord, O my soul.' are written below the notes. The music features a mix of quarter and eighth notes with various phrasing slurs.

Bless-ed art Thou, O Lord, bless-ed art Thou.

Detailed description: This system continues the musical score with the second two staves. The lyrics 'Bless-ed art Thou, O Lord, bless-ed art Thou.' are written below the notes. The musical notation includes phrasing slurs and rests.

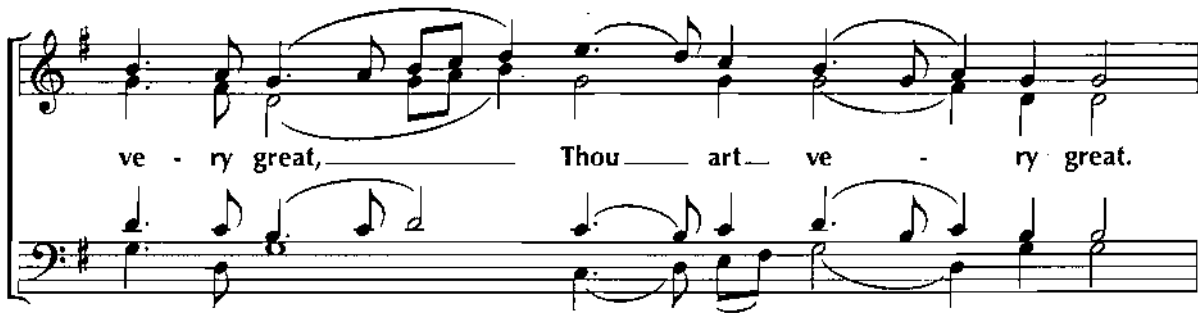
Bless the Lord, bless the Lord,

Detailed description: This system continues the musical score with the third two staves. The lyrics 'Bless the Lord, bless the Lord,' are written below the notes. The music features a mix of quarter and eighth notes with various phrasing slurs.

O my soul. O Lord my God, Thou art

very...

Detailed description: This system concludes the musical score with the final two staves. The lyrics 'O my soul. O Lord my God, Thou art' are written below the notes, followed by 'very...' at the end of the piece. The musical notation includes phrasing slurs and rests.




ve - ry great, Thou art ve - ry great.



Bless - ed art Thou, bless ed art



Thou, O Lord. How glo - ri - ous are Thy works,



O Lord! In wis - dom hast Thou made them all. Glo



- ry to Thee, O Lord, glo - ry to Thee
who hast...

who hast cre - a - ted, who hast cre - a

- ted all. Glory to the Father, and to the Son, and to

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

2 times:

Alleluia, alleluia, alleluia, glory to Thee, O God.

Final time:

Alleluia, alleluia, alle - lu - ia, glo - ry to Thee, O God.

THE GREAT LITANY

DEACON: In peace let us pray to the Lord.

After each petition, the **SINGERS** respond:
R̄. Lord, have mercy. (Music on facing page.)

For the peace from above and for the salvation of our souls, let us pray to the Lord. **R̄.**

For the peace of the whole world, for the welfare of the holy churches of God, and for the union of all, let us pray to the Lord. **R̄.**

For this holy house and for those who enter it with faith, reverence, and the fear of God, let us pray to the Lord. **R̄.**

For our Metropolitan **N.**, and for our Bishop [or Archbishop] **N.**, for the honorable priesthood, the diaconate in Christ, and for all the clergy and the people, let us pray to the Lord. **R̄.**

For this country, its President, for all civil authorities, and for the armed forces, let us pray to the Lord. **R̄.**

For this city, for every city and countryside, and for the faithful dwelling in them, let us pray to the Lord. **R̄.**

For seasonable weather, for abundance of the fruits of the earth, and for peaceful times, let us pray to the Lord. **R̄.**

For travelers by land, by sea, and by air; for the sick and the suffering; for captives and their salvation, let us pray to the Lord. **R̄.**

That we may be delivered from all affliction, wrath, danger, and necessity, let us pray to the Lord. **R̄.**

Help us, save us, have mercy on us, and keep us, O God, by thy grace. **R̄.**

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other, and all our life unto Christ our God.

SINGERS: To thee, O Lord.

And the **PRIEST** makes the exclamation:

For unto thee are due all glory, honor, and worship: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

SINGERS: Amen.

#1 Znamenny Melody

1. 2.

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

4. 3. 4.

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

6. 5.

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

#2 Kievan

9.

Lord, have mer - cy. Lord,— have mer - cy. To Thee,— O— Lord.

#3 Romanian

12. 1. 2. 3.

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

15. 4. 5.

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

Blessed is the Man

Psalm 1:1,6; 2:11,12; 3:7,8

(The First Antiphon of the First Kathisma)

M. Bailey
(1984)

Rapidly. $\text{♩} = 100-112$.

Chanter/
Choir 1



Bless-ed is the man— who walks not in the coun-sel of the wick - ed.

REFRAIN: Choir or Congregation

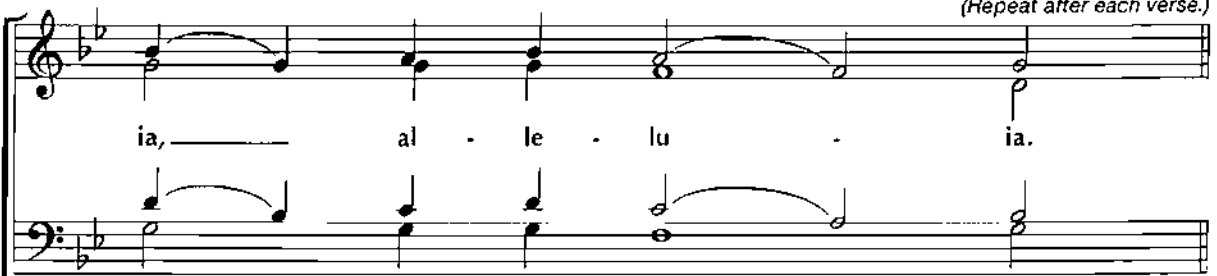
Soprano
Alto

Tenor
Bass



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


(Repeat after each verse.)



ia, — al - le - lu - ia.


2.

Chanter/
Choir 2



For the Lord knows the way — of the right - eous,

(Refrain)



but the way of the wick - ed will per - ish.

3.

Chanter/
Choir 1



Serve the Lord — with fear, and re-joyce in Him with trem - bling.

4.

Chanter/
Choir 2



Bless - ed are all who take ref - uge in Him. —

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5. (Refrain)

Chanter/
Choir 1

A - rise, O Lord, save me, O my God.

6.

Chanter/
Choir 2

Sal - va - tion be - longs to the Lord,

(Refrain)

Thy bless - ing be up - on Thy peo - ple.

7. (Refrain)

Chanter/
Choir 1

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

8. (Refrain)

Chanter/
Choir 2

Now and ev - er, and un - to a - ges of a - ges. A - men.

(After the refrain)
Choir or Congregation

p

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

(Repeat 3 times)

al - le - lu - ia, glo - ry to Thee, O God.

LITTLE LITANY

✠ Note that if “Blessed is the Man” is not sung, we do not sing the Little Litany but immediately begin Lord, I Call in the tone of the first sticheron. ✠

DEACON: Let us pray to the Lord.

SINGERS: *R.* Lord, have mercy. (Music below.)

✠ In the full order, the DEACON continues:

Help us, save us, have mercy on us, and keep us, O God, by thy grace. *R.*

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other, and all our life unto Christ our God.

SINGERS: To thee, O Lord. ✠

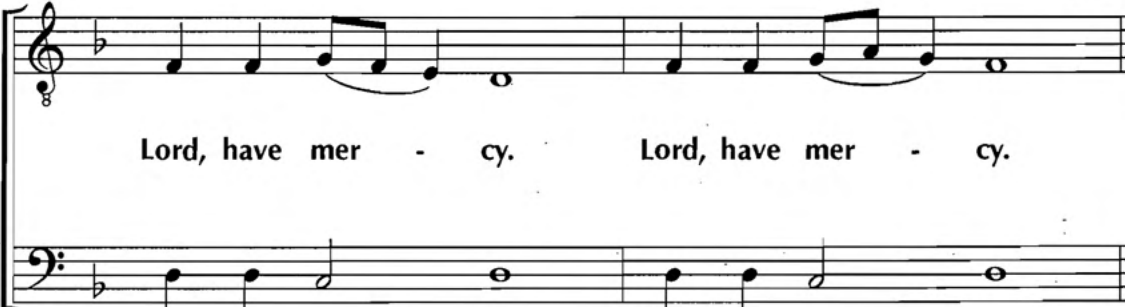
And the PRIEST makes the exclamation (commonly reading the prayer of the entrance).

SINGERS: Amen.

The Little Litany


Byzantine Chant
Tone 5

Melody



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

Ison



To Thee, O Lord. A - men.

Lord, I Call - Tone 1

Common Chant
arr. from Lvov-Bakhmetev

Tone 1

Soprano
Alto

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call

Tenor
Bass

up - on Thee, hear me; re - ceive the voice of my prayer when I

call up - on Thee. Hear me, O Lord! Let my prayer a - rise

in Thy sight as in - cense, and let the lift - ing up of my hands

be an eve - ning sac - ri - fice. Hear me, O Lord!

Lord, I Call - Tone 2

Common Chant
arr. from Lvov-Bakhmetev

Tone 2

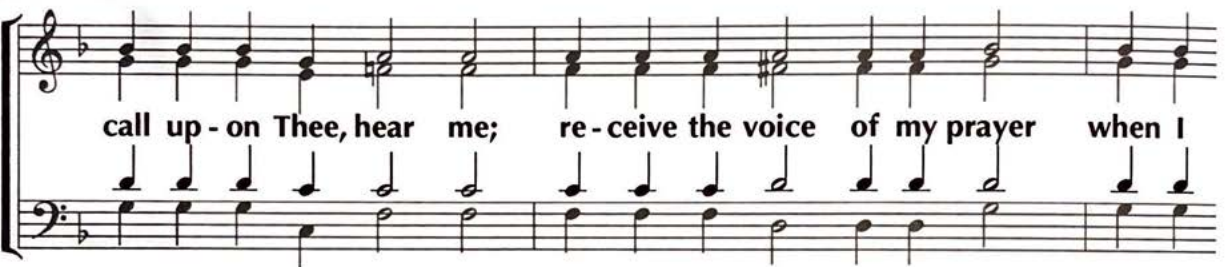
Soprano
Alto

Lord, I call up - on Thee, hear ___ me. Hear me, O Lord! Lord, I

Tenor
Bass



call up - on Thee, hear me; re - ceive the voice of my prayer when I



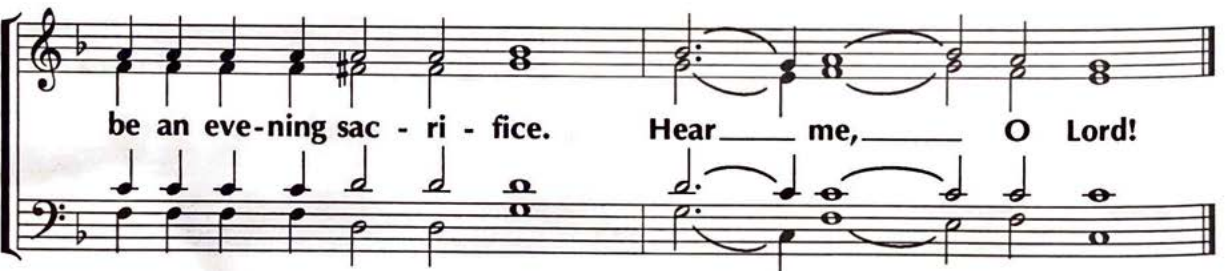
call up - on Thee. Hear ___ me, ___ O Lord! Let my prayer a - rise



in Thy sight as in - cense, and let the lift - ing up of my hands



be an eve - ning sac - ri - fice. Hear ___ me, ___ O Lord!



Lord, I Call - Tone 3

Common Chant
arr. from Lvov-Bakhmetev

Tone 3

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I
call up - on Thee, hear me; re - ceive the voice of my prayer when I call
up - on Thee. Hear me, O Lord! Let my prayer a - rise
in Thy sight as in - cense, and let the lift - ing up of my hands
be an eve - ning sac - ri - fice. Hear me, O Lord!

The musical score is arranged in five systems, each with a Soprano/Alto staff and a Tenor/Bass staff. The key signature has one flat (B-flat). The lyrics are written below the vocal lines. The first system includes the title 'Tone 3' and the arranger's name. The lyrics are: 'Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I'. The second system continues: 'call up - on Thee, hear me; re - ceive the voice of my prayer when I call'. The third system: 'up - on Thee. Hear me, O Lord! Let my prayer a - rise'. The fourth system: 'in Thy sight as in - cense, and let the lift - ing up of my hands'. The fifth system: 'be an eve - ning sac - ri - fice. Hear me, O Lord!'. The musical notation includes treble and bass clefs, a key signature of one flat, and various note values and rests. There are some circled notes in the Soprano/Alto part of the third and fifth systems.

Lord, I Call - Tone 4

Common Chant
arr. from Lvov-Bakhmetev

Tone 4

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I

call up - on Thee, hear me; re - ceive the voice of my prayer when I

call up - on Thee. Hear me, O Lord! Let my prayer

a - rise in Thy sight as in - cense, and let the lift - ing up of my

hands be an eve - ning sac - ri - fice. Hear me, O Lord!

Lord, I Call - Tone 5

Common Chant
arr. from Lvov-Bakhmetev

Tone 5

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call
up - on Thee, hear me; re - ceive the voice of my prayer when I call
up - on Thee. Hear me, O Lord! Let my prayer a - rise
in Thy sight as in - cense, and let the lift - ing up of my hands
be an eve - ning sac - ri - fice. Hear me, O Lord!

The musical score is arranged in four systems, each with a vocal line (Soprano/Alto) and a piano accompaniment line (Tenor/Bass). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment consists of chords and single notes, providing harmonic support for the vocal line. The lyrics are: "Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call up - on Thee, hear me; re - ceive the voice of my prayer when I call up - on Thee. Hear me, O Lord! Let my prayer a - rise in Thy sight as in - cense, and let the lift - ing up of my hands be an eve - ning sac - ri - fice. Hear me, O Lord!"

Lord, I Call - Tone 6

Common Chant
arr. from Lvov-Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Lord, I call up - on Thee, hear me. Hear me, O Lord! Lord, I call".

up - on Thee, hear — me; re - ceive the voice of my prayer when I

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "up - on Thee, hear — me; re - ceive the voice of my prayer when I".

call up - on Thee. Hear me, O Lord! Let my prayer a - rise

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "call up - on Thee. Hear me, O Lord! Let my prayer a - rise".

in Thy sight as in - cense, and let the lift - ing up of my hands

Detailed description: This system shows the fourth two staves of the musical score. The lyrics are: "in Thy sight as in - cense, and let the lift - ing up of my hands".

be an eve - ning sac - ri - fice. Hear me, O Lord!

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "be an eve - ning sac - ri - fice. Hear me, O Lord!".

Lord, I Call - Tone 7

Common Chant
arr. from Lvov-Bakhmetev

Tone 7

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me. Hear — me, O Lord! Lord, I

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single grand staff with a treble clef. The lyrics are: "Lord, I call up - on Thee, hear me. Hear — me, O Lord! Lord, I". The music is in a minor key with a common time signature. The Soprano part features a melodic line with some grace notes, while the Alto part provides a harmonic accompaniment.

call up - on Thee, hear me; re - ceive the voice of my prayer when

Detailed description: This system continues the Soprano and Alto parts. The lyrics are: "call up - on Thee, hear me; re - ceive the voice of my prayer when". The musical notation includes various note values and rests, with the Soprano part having a more active melodic line than the Alto part.

I call up - on Thee. Hear — me, O Lord! Let my — prayer

Detailed description: This system continues the Soprano and Alto parts. The lyrics are: "I call up - on Thee. Hear — me, O Lord! Let my — prayer". The Soprano part has a prominent melodic line with a fermata over the final note of the phrase.

a - rise in Thy sight as in - cense, and let the lift - ing up of my hands

Detailed description: This system continues the Soprano and Alto parts. The lyrics are: "a - rise in Thy sight as in - cense, and let the lift - ing up of my hands". The music features a steady rhythmic accompaniment in the Alto part.

be an eve - ning sac - ri - fice. Hear — me, O Lord!

Detailed description: This system concludes the Soprano and Alto parts. The lyrics are: "be an eve - ning sac - ri - fice. Hear — me, O Lord!". The Soprano part ends with a fermata, and the Alto part provides a final harmonic support.

Lord, I Call - Tone 8

Common Chant
arr. from Lvov-Bakhmetev

Tone 8

Soprano
Alto

Tenor
Bass

Lord, I call up-on Thee, hear me. Hear me, O Lord! Lord, I

call up-on Thee, hear me; re-ceive the voice of my prayer when I


call up-on Thee. Hear me, O Lord. Let my prayer a-rise

in Thy sight as in - cense, and let the lift-ing up of my hands


be an eve-ning sac - ri - fice. Hear me, O Lord!


 The READER continues:

Set a guard over my mouth, O Lord, keep watch over the door of my lips! Incline not my heart to any evil, to busy myself with wicked deeds in company with men who work iniquity; and I will not join their chosen ones! Let a good man strike or rebuke me in mercy, but let the oil of the wicked never anoint my head; for my prayer is continually against their evil deeds. When they are given over to those who shall condemn them, then my words will be heard. As a rock which one cleaves and shatters on the land, so shall their bones be strewn near hell. But my eyes are toward thee, O Lord; Lord, in thee I seek refuge. Do not take away my soul. Keep me from the trap which they have laid for me, and from the snares of evildoers! Let the sinners together fall into their own nets, let me alone pass through. I cry with my voice to the Lord, with my voice I make supplication to the Lord, I pour out my complaint before him, I tell my trouble before him. When my spirit is faint, thou knowest my way! In the path where I walk they have hidden a trap for me. I look to the right and watch, but there is none who takes notice of me; no refuge remains to me, no man cares for me. I cry to thee, O Lord; I say, thou art my refuge, my portion in the land of the living. Give heed to my cry; for I am brought very low! Deliver me from my persecutors; for they are too strong for me!


10: . Bring my soul out of prison, that I may give thanks to thy name!


 If there are ten LORD, I CALL hymns, we sing the first (alternating with the READER). 


. The righteous will surround me; for thou wilt deal bountifully with me.


8: . Out of the depths I cry to thee, O Lord; Lord, hear my voice.


 If there are eight LORD, I CALL hymns, we begin here. 


. Let thine ears be attentive to the voice of my supplication.


6: . If thou, O Lord, shouldest mark iniquities, Lord, who could stand? But there is forgiveness with thee.


. For thy Name's sake have I waited for thee, O Lord, my soul hath waited for thy word; my soul hath hoped in the Lord.


. From the morning watch until the night, from the morning watch, let Israel hope in the Lord.

. For with the Lord there is mercy, and with him is plenteous redemption, and he will deliver Israel from all his iniquities.

. Praise the Lord, all nations! Praise him, all peoples!

. For his mercy is abundant towards us; and the truth of the Lord endureth forever.

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

() Now and ever and unto ages of ages. Amen.

Gladsome Light

I. Dvoretzky

Soprano
Alto

Tenor
Bass

Glad - some Light of the Ho - ly Glo - ry of the Im -

Detailed description: This system shows the first two staves of the vocal score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key with a key signature of one flat. The lyrics are: "Glad - some Light of the Ho - ly Glo - ry of the Im -".

mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles - sed:

Detailed description: This system continues the vocal score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles - sed:". There are some rests and phrasing slurs in the vocal lines.

O — Je - sus Christ! Now that we have come to the set - ting

Detailed description: This system continues the vocal score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "O — Je - sus Christ! Now that we have come to the set - ting".

of the sun, and be - hold — the light of eve - ning,

Detailed description: This system continues the vocal score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "of the sun, and be - hold — the light of eve - ning,". The system ends with a double bar line.

we praise— God:— Fa - ther, Son, and Ho - ly Spir - it,

for— meet it— is at all times— to wor - ship Thee

with voic - es of praise, O Son of God and Giv - er of

Life:— there - fore— all the world doth glo - ri - fy Thee.

Gladsome Light

Byzantine Chant

Melody

Glad-some Light of the Ho - ly Glo - ry of the

Isan

Im - mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles -

sed: O — Je - sus — Christ! Now that we have come —

to the set - ting of the sun, _____ and be - hold the

light of eve - ning, we praise _____ God: _____ Fa - ther,

Son, and Ho - ly Spir - it, for meet it is at

all — times to wor - ship Thee — with voic - es

of praise, — O — Son — of — God and

Giv - er of Life: —

there - fore all the world doth glo - ri - fy Thee.

THE PROKIMENON

(Saturday night)

Tone 6 Carpatho-Russian Chant
(Fr) Paul Jannakos, arr.

[♩ = 80]

p

Soprano
Alto

THE LORD IS KING:

Tenor
Bass

p

f

HE IS ROBED IN MAJ - - - ES - TY.

p

L'vov/Bakhmetev
"Obikhod"

Saturday evening, Tone 6 - Arr. V. Soroka

The Lord is King! He is robed in maj - es - ty.

1. The Lord is robed with strength and has girt himself. (Ps. 91:1)
2. For He hath made the world so sure that it shall not be moved. (Ps. 91:1)
3. Holiness becometh Thine house, O Lord, unto length of days. (Ps. 92:5)

Sunday evening, Tone 8

Be - hold now bless the Lord all ye ser - vants of the Lord.

1. Ye that stand in the house of the Lord, even in the courts of the House of our God. (Ps 133:2)

Monday evening, Tone 4

The Lord will hear me when I call up - on Him.

Tuesday evening, Tone 1

Thy mercy, O Lord, shall follow me all the days of my life.

1. The Lord is my shepherd, and I shall not want; in a place of green pasture, there hath He made me to dwell. (Ps. 136:1)

Wednesday, Tone 5

Save me, O God, by Thy name, and judge me by Thy strength.

1. Hear my prayer, O God: hearken unto the words of my mouth. (Ps. 53:4).

Thursday evening, Tone 6

My help comes from the Lord Who made heav - en and earth.

1. I lifted up mine eyes to the hills, from whence will my help come? (Ps. 120:1)

Friday evening, Tone 7

Thou, O God, art my help - er, and Thy mer - cy shall go be - fore me.

1. Rescue me from mine enemies, O God: and deliver me from them that rise up against me. (Ps. 58:2)

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☩ When appointed, scripture LESSONS are read. ☩



THE AUGMENTED LITANY

DEACON: Let us all say, with all our soul and with all our mind, let us say:

SINGERS: Lord, have mercy. (Music on facing page.)

O Lord almighty, the God of our fathers, we pray thee, hearken and have mercy.

SINGERS: Lord, have mercy.

Have mercy on us, O God, according to thy great mercy, we pray thee, hearken and have mercy.

After this and each petition following, the SINGERS respond:

R. Lord, have mercy. 3x

Again we pray for our Metropolitan N., for our Bishop [or Archbishop] N., for priests, deacons, and all other clergy, and for all our brethren in Christ. **R.**

Again we pray for this country, its President, for all civil authorities, and for the armed forces. **R.**

Again we pray for the blessed and ever-memorable holy Orthodox Patriarchs; and for the blessed and ever-memorable founders of this holy church; [for NN.,] and for all our fathers and brethren, the Orthodox departed this life before us, who here and in all the world lie asleep in the Lord. **R.**

Again we pray for mercy, life, peace, health, salvation, and visitation for the servants of God, [NN., and for] the brethren of this holy temple, and for the pardon and remission of their sins. **R.**

Again we pray for those who bring offerings and do good works in this holy and all-venerable temple; for those who labor and those who sing; and for all the people here present, who await thy great and rich mercy. **R.**

And the PRIEST makes the exclamation:

For thou art a merciful God and lovest mankind, and unto thee do we send up glory, to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

SINGERS: Amen.

The Augmented Litany

"Monastic"

Soprano
Alto

Tenor
Bass

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

Detailed description: This system shows the vocal parts for Soprano and Alto (top staff) and Tenor and Bass (bottom staff) in a Monastic style. The music is in G major (one sharp) and 4/4 time. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The vocal lines are primarily homophonic, with some melisma on the word "Lord" in the second phrase.

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

Detailed description: This system continues the Monastic style vocal parts. The lyrics are "Lord, have mer - cy, Lord, have mer - cy,". The music maintains the homophonic texture with some melisma on "Lord".

Lord, have mer - cy. A - men.

Detailed description: This system concludes the Monastic style vocal parts. The lyrics are "Lord, have mer - cy. A - men." The music features some melisma on "Lord" and ends with a final cadence.

Byzantine Chant
Tone 4

Melody

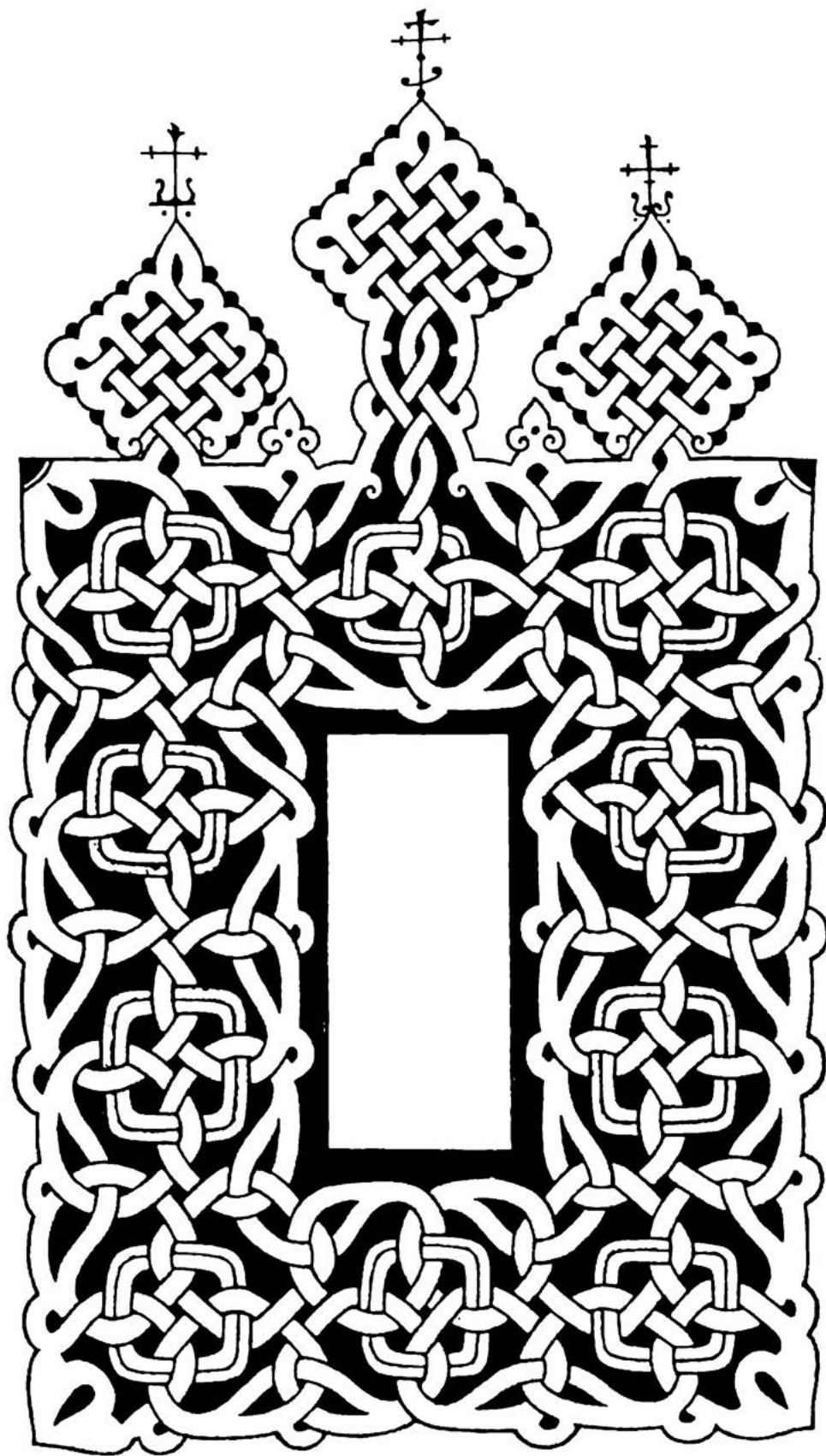
Ison

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

Detailed description: This system shows the Melody (top staff) and Ison (bottom staff) parts of the Byzantine Chant style. The melody is a single-line melodic line, and the ison provides a rhythmic accompaniment. The lyrics are "Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy,".


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

Detailed description: This system concludes the Byzantine Chant style. The lyrics are "Lord, have mer - cy, Lord, have mer - cy. A - men." The melody features melisma on "Lord" and ends with a final cadence.




Vouchsafe, O Lord

Soprano
Alto



Vouchsafe, O Lord, to keep us this night with - out sin.

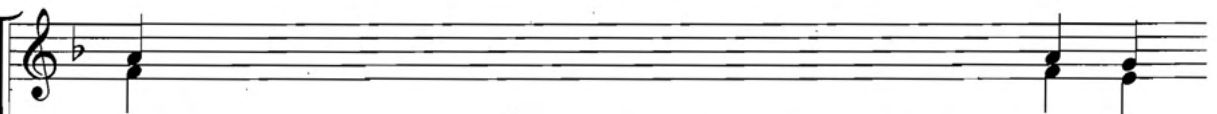
Tenor
Bass



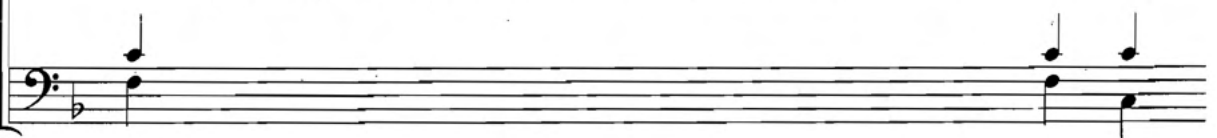
Bless - ed art Thou, O Lord, the God of our fa - thers, and

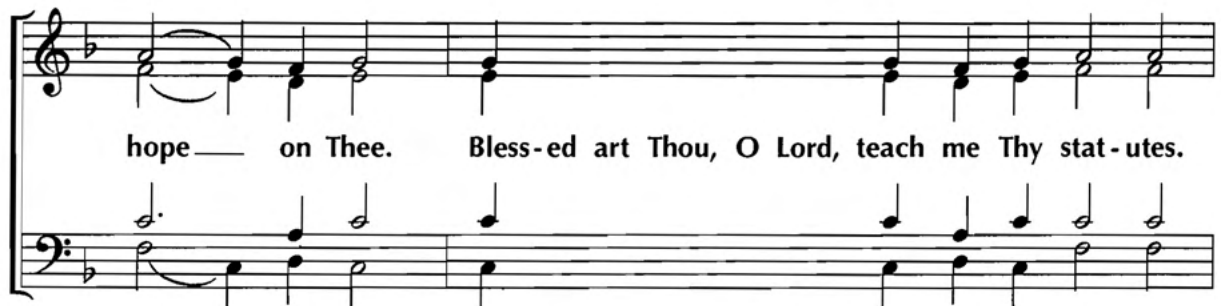


praised and glorified is Thy name for - ev - er. A - men.

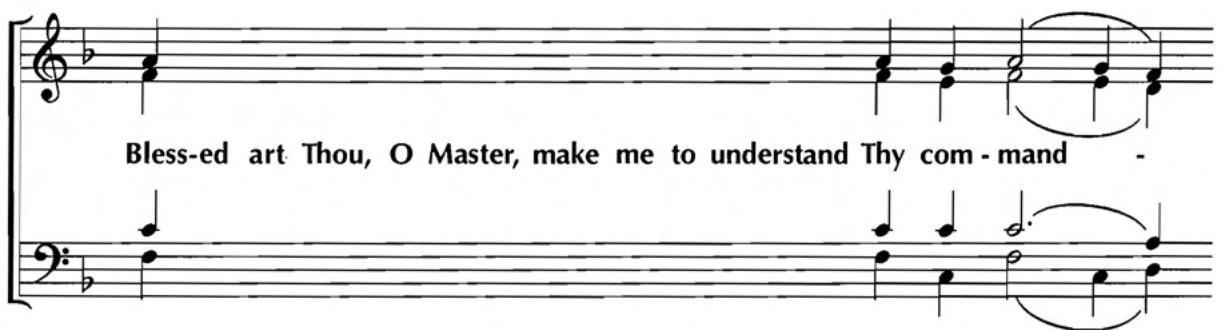


Let Thy mercy be upon us, O Lord, even as we have set our

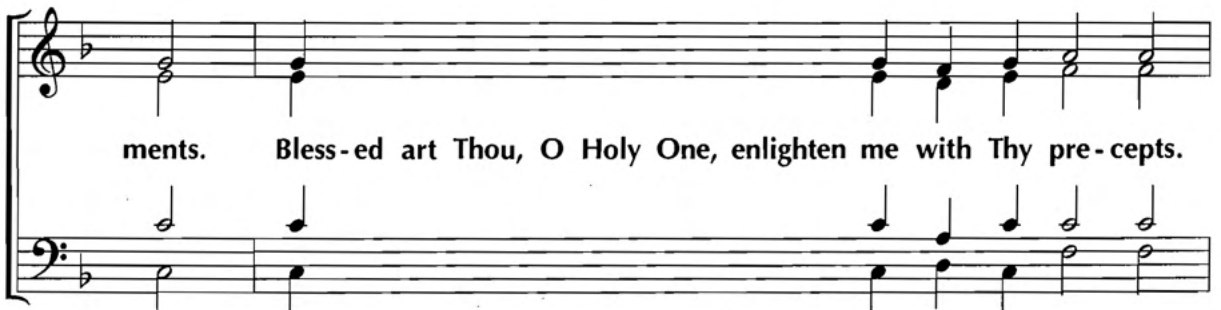




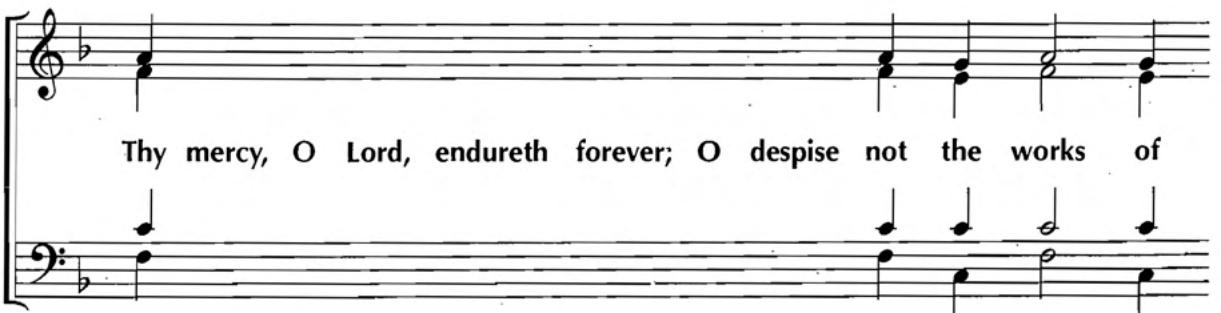
hope — on Thee. Bless-ed art Thou, O Lord, teach me Thy stat-utes.



Bless-ed art Thou, O Master, make me to understand Thy com-mand -



ments. Bless-ed art Thou, O Holy One, enlighten me with Thy pre-cepts.



Thy mercy, O Lord, endureth forever; O despise not the works of

Thy hands. To Thee belongeth worship, to Thee be - long - eth praise;

to Thee be - long - eth glo - ry, to the Father, and to

the Son, and to the Ho - ly Spir - it, now and ever and

un - to a - ges of a - ges. A - men.

THE EVENING LITANY

DEACON: Let us complete our evening prayer unto the Lord.

SINGERS: Lord, have mercy. (*Music on facing page.*)

Help us, save us, have mercy on us, and keep us, O God, by thy grace.

SINGERS: Lord, have mercy.

That the whole evening may be perfect, holy, peaceful, and sinless, let us ask of the Lord.

After this and each petition following, the SINGERS respond:

Grant it, O Lord.

An angel of peace, a faithful guide, a guardian of our souls and bodies, let us ask of the Lord. **R̄.**

Pardon and remission of our sins and transgressions, let us ask of the Lord. **R̄.**

All things that are good and profitable for our souls, and peace for the world, let us ask of the Lord. **R̄.**

That we may complete the remaining time of our life in peace and repentance, let us ask of the Lord. **R̄.**

A Christian ending to our life, painless, blameless, and peaceful, and a good defense before the dread Judgment Seat of Christ, let us ask. **R̄.**

Commemorating our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-virgin Mary with all the saints, let us commend ourselves and each other, and all our life unto Christ our God.

SINGERS: To thee, O Lord.

PRIEST: For thou art a good God and lovest mankind, and unto thee do we send up glory: to the Father and to the Son and to the Holy Spirit, now and ever and unto ages of ages.

SINGERS: Amen.

PRIEST: Peace be unto all. **SINGERS:** And to thy spirit.

DEACON: Let us bow our heads unto the Lord. **SINGERS:** To thee, O Lord.

The **PRIEST** says the prayer of inclination. **R̄.** Amen.

✠ After the prayer, if there is no LITYA, we continue with the APOSTICHA on page 64. ✠

The Litany of Supplication

Kievan Chant

Soprano
Alto

Tenor
Bass

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

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in G major (one sharp) and 4/4 time. The lyrics are 'Lord, have mer - cy. Lord, — have mer - cy.' The melody is a simple, solemn chant.

Grant it, O Lord. Grant — it, O Lord.

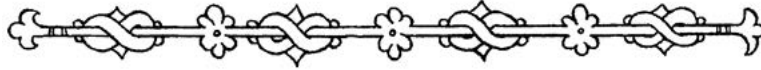
Detailed description: This system contains the next two staves of music. The lyrics are 'Grant it, O Lord. Grant — it, O Lord.' The melody continues the same simple, solemn chant.

To Thee, — O — Lord. A - men. And to thy spir - it.

Detailed description: This system contains the next two staves of music. The lyrics are 'To Thee, — O — Lord. A - men. And to thy spir - it.' The melody continues the same simple, solemn chant.

To Thee, — O — Lord. A - men.

Detailed description: This system contains the final two staves of music. The lyrics are 'To Thee, — O — Lord. A - men.' The melody concludes the chant.



THE LITYA, OR ENTREATY

♥ The SINGERS chant the litya stichera. ♥

After the stichera, the DEACON begins the lityany:

O God save thy people and bless thine inheritance... and have mercy on us.

SINGERS: Lord, have mercy. 12x (In the full order, 40 times.)

Traditional

Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. (6x)

Lord, have mercy. Lord, have mercy. Lord, have mercy.

DEACON: Again we pray for our Metropolitan... let us say:

SINGERS: Lord, have mercy. 9x (In the full order, 30 times.)

Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. (3x)

Lord, have mercy. Lord, have mercy. Lord, have mercy.

DEACON: Again we pray for this country... let us say:

SINGERS: Lord, have mercy. 15x (In the full order, 50 times.)

Lord, have mercy. Lord, have mercy. Lord, have mer-cy. Lord, have mercy. (9x)

The first system of musical notation consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one sharp (F#) and one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.

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

The second system of musical notation continues the melody and bass line from the first system. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.

DEACON: Again we pray that he will keep this city... and have mercy on us.

SINGERS: Lord, have mercy. 3x (Music below.)

DEACON: Again we pray that the Lord our God will hearken... and have mercy on us.

SINGERS: Lord, have mercy. 3x

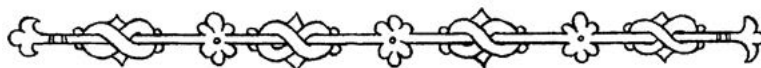
Lord, have mercy. Lord, have mercy. Lord, have mer - cy.

The third system of musical notation continues the melody and bass line. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.

The priestly exclamation and prayer of inclination, with the responses:

A-men. And to thy spir-it. To thee, O Lord. A-men.

The musical notation for the priestly exclamation and prayer of inclination consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one sharp (F#) and one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.



APOSTICHA

☩ We sing the first APOSTICHA hymn. ☩
The READER says the festal verses between the hymns.

☩ On most Sundays, these verses are used:

- ☩. The Lord is King; he is robed in majesty.
- ☩. For he hath made the world so sure that it shall not be moved.
- ☩. Holiness becometh thine house, O Lord, unto length of days.
- ☩. Glory to the Father and to the Son and to the Holy Spirit.
- (☩.) Now and ever and unto ages of ages. Amen. ☩

☩ After the last hymn, we sing the

HYMN of ST SYMEON (music on facing page)

L ORD, now lettest thou thy servant depart in peace, according to thy word, for mine eyes have seen thy salvation, which thou hast prepared before the face of all people: a light to enlighten the Gentiles, and to be the glory of thy people Israel.

☩ And the READER continues:

Holy God, Holy Mighty, Holy Immortal: have mercy on us. 3x

Glory to the Father & to the Son & to the Holy Spirit, now & ever & unto ages of ages. Amen.

O Most Holy Trinity, have mercy on us. Lord, cleanse us from our sins. Master, pardon our transgressions. Holy One, visit and heal our infirmities for thy Name's sake.

Lord, have mercy. 3x

Glory to the Father & to the Son & to the Holy Spirit, now & ever & unto ages of ages. Amen.

O UR FATHER, who art in heaven, 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.

And the PRIEST:

For thine is the kingdom and the power and the glory of the Father and of the Son and of the Holy Spirit, now and ever and unto ages of ages. SINGERS: Amen. ☩ And the troparia.

Lord, Now Lettest

Prayer of Saint Symeon
Luke 2:29-32

Common Chant
L'vov/Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Lord, now lettest Thou Thy servant de - part in peace,

Musical notation for Tenor and Bass parts, first system.

ac - cord - ing to Thy word, for mine eyes have seen Thy

Musical notation for Tenor and Bass parts, second system.

sal - va - tion, which Thou hast prepared before the face of

Musical notation for Tenor and Bass parts, third system.

all peo - ple: a light to enlighten the Gen - tiles,

Musical notation for Tenor and Bass parts, fourth system.

and to be the glory of Thy peo - ple Is - ra - el.

Musical notation for Tenor and Bass parts, fifth system.

DISMISSAL TROPARIA

☩ The SINGERS chant the appointed troparia. ☩

THE ENDING OF GREAT VESPERS

☩ If there was a Litya, we use the ending below.

☩ If the priest reads the Matins Gospel, we follow the sequence on the next page.

☩ Otherwise, we continue with the DISMISSAL (turn page for music).

LITYA ENDING OF GREAT VESPERS

DEACON: Let us pray to the Lord. **SINGERS:** Lord, have mercy.

The **PRIEST** blesses the loaves, wheat, wine, and oil:

O Lord Jesus Christ our God, who didst bless the five loaves in the wilderness and therewith didst feed the five thousand: do thou the same Lord bless these loaves, this wheat, wine, and oil, and multiply them in this city and in all thy world, and sanctify the faithful who partake of them. For it is thou who dost bless and sanctify all things, O Christ our God, and unto thee do we send up glory, together with thy Father who is without beginning, and thine all-holy, good, and life-giving Spirit, now and ever and unto ages of ages.

The **SINGERS** respond:

Kievan Chant
B. Ledkovsky

Soprano Alto

3 Times

A - men. Blessèd be the name of the Lord, henceforth and for - ev - er - more.

Tenor Bass

In the full order, they sing the first ten verses of Psalm 33: I will bless the Lord at all times...

And the **PRIEST**:

The blessing of the Lord be upon you, through his grace and love for mankind, always, now and ever and unto ages of ages.

SINGERS: Amen.

PRIEST: Glory to thee, O Christ our God and our hope, glory to thee.

SINGERS: Glory to the Father... and the rest of the DISMISSAL (turn page for music).

MATINS GOSPEL SEQUENCE

DEACON: And that we may be accounted worthy of hearing the holy Gospel, let us pray to the Lord God.

SINGERS: Lord, have mercy. 3x (Like at Litya.)

DEACON: Wisdom. Stand upright. Let us hear the holy Gospel.

PRIEST: Peace be unto all. **SINGERS:** And to thy spirit.

PRIEST: The reading from the holy Gospel according to N..

Before & after the Gospel reading, the **SINGERS:**
Glory to thee, O Lord, glory to thee.

☞ On Saturday evenings (except when a Feast of the Lord falls on Sunday), during Paschaltide, and on Ascension Day & 14 Sep., we sing in **Tone 6 (LIC):**

Having beheld the Resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One!
We venerate thy Cross, O Christ,
and we praise and glorify thy holy Resurrection;
for thou art our God,
and we know no other than thee;
we call on thy Name.
Come, all you faithful,
let us venerate Christ's holy Resurrection!
For, behold, through the Cross joy has come into all the world.
Let us ever bless the Lord,
praising his Resurrection.
For by enduring the Cross for us, //
he has destroyed death by death! ☩

THE GREAT DISMISSAL

DEACON: Wisdom. **SINGERS:** Father, bless.

PRIEST: Blessed be He Who Is, Christ our God, always, now and ever and unto ages of ages.

The **SINGERS:** Amen, and the rest of the Dismissal on the next page.

☞ For the Dismissal in Paschaltide, see page 70. ☩

The Great Dismissal

Common Chant

Soprano
Alto

Tenor
Bass

Fa - ther, bless. A - men. Pre - serve, O God, the Holy Orthodox

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one flat (B-flat). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Fa - ther, bless. A - men. Pre - serve, O God, the Holy Orthodox". The music consists of simple, rhythmic chords and single notes.

faith and Orthodox Chris - tians unto ages of a - ges. More hon' rable

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "faith and Orthodox Chris - tians unto ages of a - ges. More hon' rable". The musical notation continues with similar rhythmic patterns as the first system.

than the Cherubim, and more glorious beyond compare than the Ser - a - phim:

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "than the Cherubim, and more glorious beyond compare than the Ser - a - phim:". The musical notation continues with similar rhythmic patterns.

without corruption thou gavest birth to God the Word. True Theotokos,

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "without corruption thou gavest birth to God the Word. True Theotokos,". The musical notation continues with similar rhythmic patterns.

we mag - ni - fy thee. Glory to the Father, and to the Son, and to

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

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

Fa - ther, bless. A - men.

THE PASCHAL DISMISSAL

☞ For all the Sundays of Pascha, it is common to end Vespers as we end Divine Liturgy: ☞

After the **PRIEST** says

Glory to thee, O Christ our God and our hope, glory to thee.

The **SINGERS**:

Christ is risen from the dead, trampling down death by death,
and upon those in the tombs bestowing life! 3x

The **PRIEST** immediately gives the dismissal,
and without waiting for the “Amen” he proclaims:

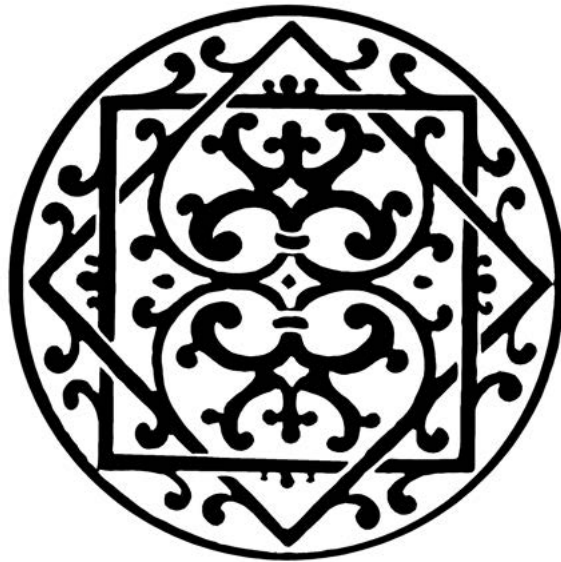
Christ is risen! **R**. Indeed he is risen! 3x

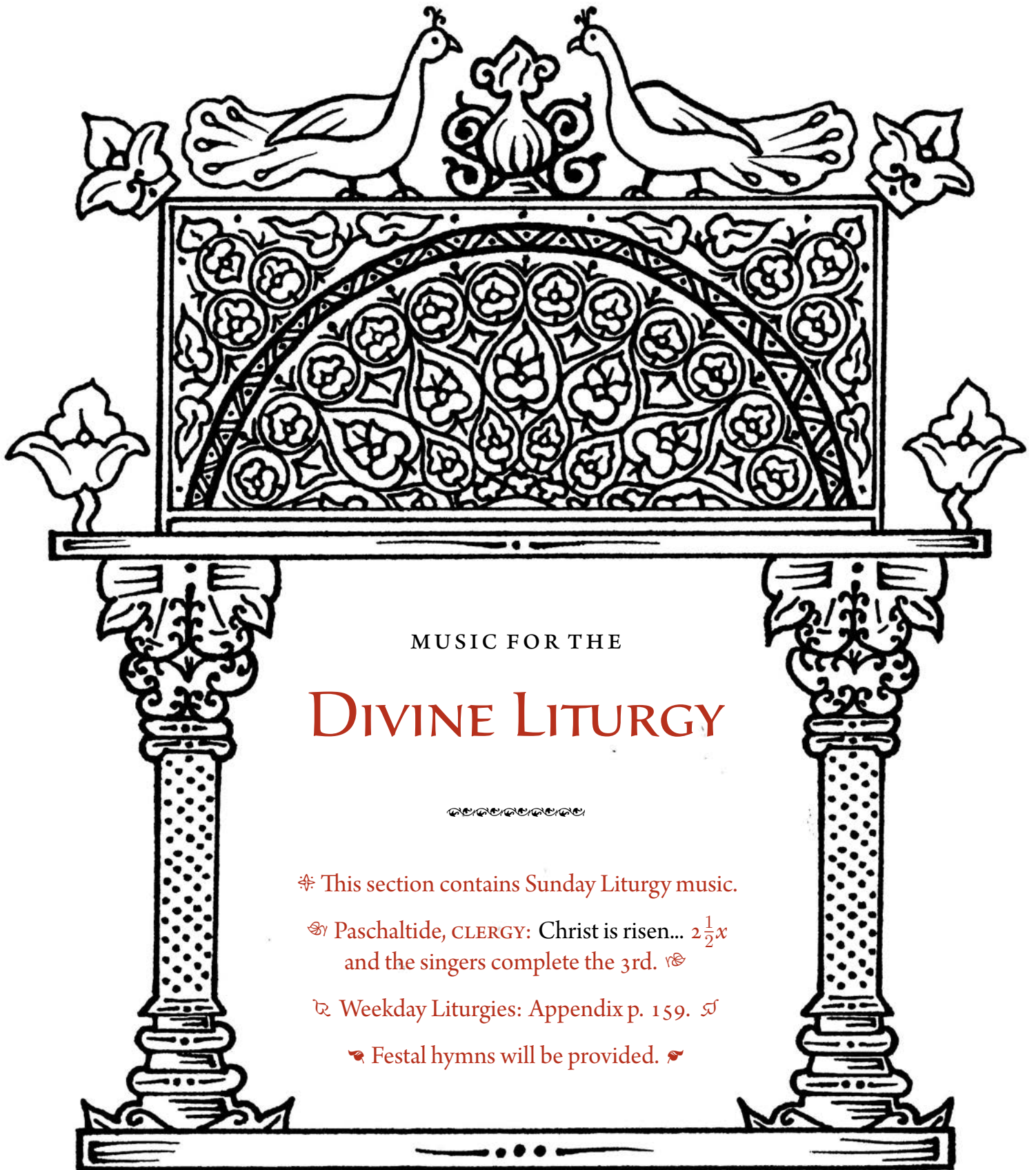
The **SINGERS** again sing:

Christ is risen from the dead, trampling down death by death,
and upon those in the tombs bestowing life! 3x

And in **Tone 8** (troparion):

And unto us he has given eternal life. *
Let us praise his resurrection on the third day.





MUSIC FOR THE

DIVINE LITURGY



✠ This section contains Sunday Liturgy music.

☞ Paschaltide, CLERGY: Christ is risen... $2\frac{1}{2}x$
and the singers complete the 3rd. ☞

☞ Weekday Liturgies: Appendix p. 159. ☞

☞ Festal hymns will be provided. ☞

Great Litany

Romanian Melody

1. 2.

Soprano
Alto

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

Tenor
Bass

3. 4.

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

5. 6.

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

To Thee, — O Lord. A - men.

Great Litany

1. 2. Kievan Chant

Soprano Alto

Tenor Bass

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



To Thee, — O — Lord. A - men.



Great Litany

1. 2. B. Ledkovsky

Soprano Alto

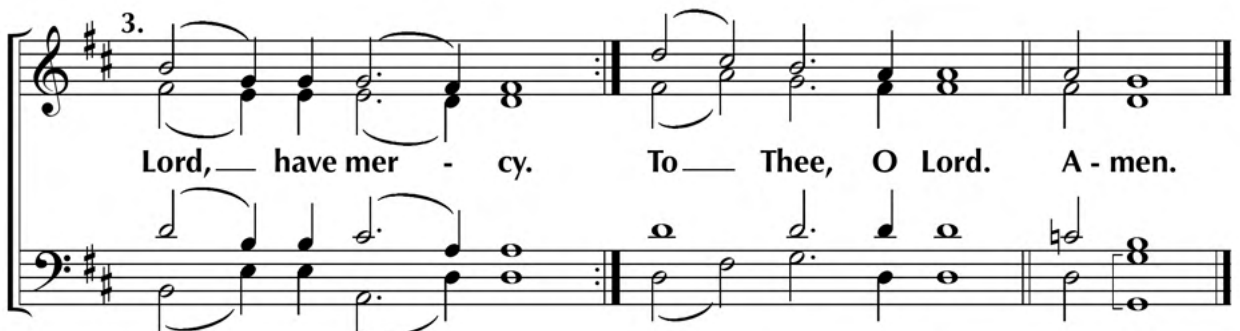
Tenor Bass

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



3.

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



First Antiphon

Psalm 102 [103]

Antiphonal Style

Greek Chant

Soprano
Alto

Bless the Lord, — O — my soul. Bless-ed art Thou, O Lord.

Tenor
Bass

Bless the Lord, — O — my soul; and all that is with - in me,

bless His ho - ly name. Bless the Lord, — O — my soul, and for -

get not all His ben - e - fits, who for - gives — all your in -

i - qui - ty, who heals all your dis - eas - es, who re - deems — your

FIRST ANTIPHON — Greek Chant

life from the pit, who crowns you with steadfast love and mercy,

who sat - is - fies you with good as long as you live, so that your

youth is re-newed like the ea - gle's. The Lord— works vin - di -

ca - tion and jus - tice for the op - pressed. He made known His

ways to Mos - es, His acts to the peo - ple of Is - ra - el.

FIRST ANTIPHON — Greek Chant

The Lord— is com-pas-sion-ate and mer-ci - ful, long-suf - fer - ing

and of great good - ness. He— will not al-ways chide, nor will He

keep His an - ger for - ev - er. The Lord— has es - tab - lished His

throne in the heav - ens, and His King - dom rules ov - er all.

Bless the Lord,— O you His an - gels, you might - y ones who

FIRST ANTIPHON — *Greek Chant*

do His word, hear-ken-ing to the voice of His word. Bless the

Lord,— all— His hosts, His min - is - ters that do His will.

Bless the Lord,— all— His works, in all plac - es of His do -

min - ion. Bless the Lord,— O— my soul, and all that is with -

in me, bless His ho - ly name. Bless-ed art Thou, O Lord.

Little Litany No. 1

Common Chant

Soprano
Alto

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

Tenor
Bass

Little Litany No. 2

Kievan Chant

Soprano
Alto

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

Tenor
Bass


To Thee, — O — Lord. A - men.

Second Antiphon

Psalm 145 [146]


Greek Chant

Soprano
Alto



Glo - ry to the Fa-ther, and to the Son, and to the Ho-ly Spi - rit.

Tenor
Bass




Antiphonal style




Praise the Lord,— O— my soul. I will praise the Lord as




long as I live; I will sing prais-es to my God while I have be - ing.



Put not your trust— in prin-ces, in sons of men, in whom there is



no sal - va - tion. When his breath de - parts,— he re - turns to his



SECOND ANTIPHON — Greek Chant

earth; on that ve - ry day his plans per - ish. Bless - ed is

he whose help is the God of Ja - cob, whose hope is in the Lord his

God, who made — hea - ven and earth, the sea and all that is

in them; who keeps — His faith — for - ev - er; who ex - e - cutes jus - tice

for the op - pressed; who gives food to the hun - gry. The Lord —

SECOND ANTIPHON — *Greek Chant*

sets the pris-on-ers free; the Lord o-pens the eyes of the blind. The

Lord lifts up those who are bowed down; the Lord loves the right -

eous. The Lord— watch-es ov - er the so -journ-ers, He up -

holds the wi - dow and the fa - ther-less; but the way of the

wick-ed He will bring to ru - in. The Lord— will reign for-ev - er,

thy God, O Zion, to all ge-ne - ra - tions.

Only-Begotten Son

now and ever, and unto ages of a - ges. A - men. On - ly - be -

got - ten Son and Im - mor - tal Word - of - God, who for our sal -

va - tion didst will to be in - car - nate of the Ho - ly

The - o - to - kos and Ev - er - vir - gin Ma - ry, who with - out

change didst be - come man, and wast cru - ci - fied, O

Christ our God, tram - pling down death by death, who art one

of the Ho - ly Trin - i - ty, glo - ri - fied with the Fa - ther

and the Ho - ly Spi - rit: save

us!

Little Litany

D. Soloviev

Soprano
Alto

Tenor
Bass

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

To — Thee, — O Lord. — A - men. —

The musical score is written for Soprano/Alto and Tenor/Bass. It consists of two systems of music. The first system contains the lyrics "Lord, have mercy. Lord, — have mercy." and the second system contains "To — Thee, — O Lord. — A - men. —". The music is in a minor key and features a simple harmonic accompaniment with a steady bass line and a more melodic soprano line. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

The Beatitudes

Matthew 5:3-12

Greek Chant

Antiphonal Style

Soprano
Alto

Tenor
Bass

In Thy King - dom, re - mem - ber us, O Lord, when Thou

com - est in Thy King - dom. Bless - ed are the poor in spi - rit,

for theirs is the King - dom of Heav - en. Bless - ed are those who

mourn, for they shall be com - fort - ed. Bless - ed are the

mee - k, for they shall in - her - it the earth. Bless - ed are

those who hun-ger and thirst af - ter righ - teous-ness, for they

shall be filled. Bless - ed are the mer - ci-ful, for they shall ob -

tain mer - cy. Bless - ed are the pure in heart, for

they shall see God. Bless - ed are the peace - mak-ers, for

they shall be called the sons of God. Bless - ed are those who are

per - se - cut - ed for righ - teous-ness' sake, for theirs is the

King-dom of Heav - en. Bless - ed are you when men shall re -

vile you, and per - se - cute you, and shall say all man-ner of

e-vil a-against you false - ly for my sake. Re - joi-ce_ and be ex -

ceed - ing - ly glad, for great is your re-ward in Heav - en.

Come, Let Us Worship

Psalm 94 [95] *mf* Serbian

Soprano
Alto

Come, let us wor - ship and fall —

Tenor
Bass

mf

down be - fore — Christ, who rose — from the dead, —

O — Son of God, — save us who —

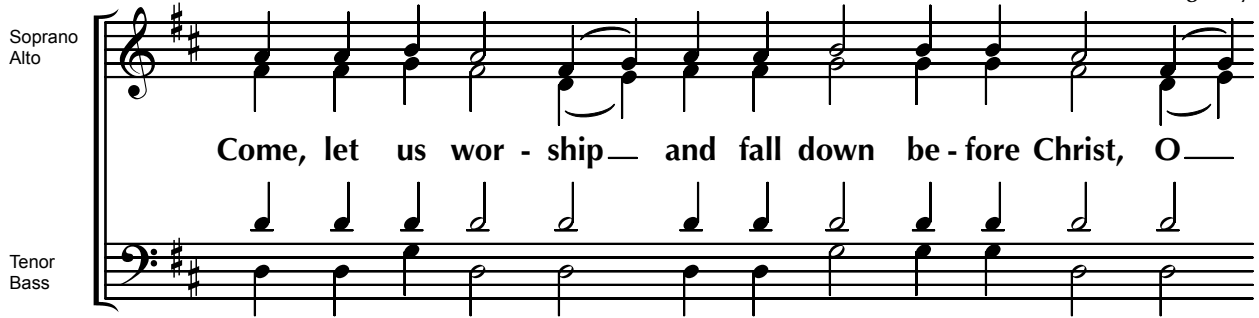
sing to Thee: — Al - le - lu - i - a.

Come, Let Us Worship

Psalm 94 [95]

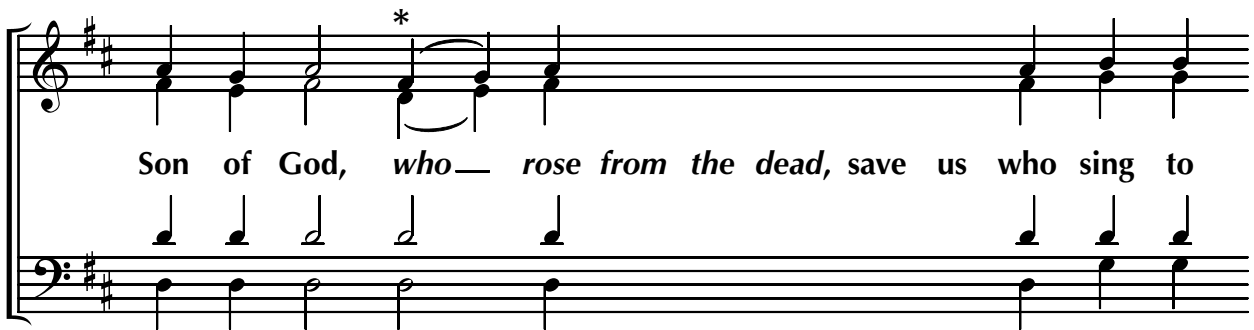
A. Arkhangel'sky

Soprano
Alto



Tenor
Bass

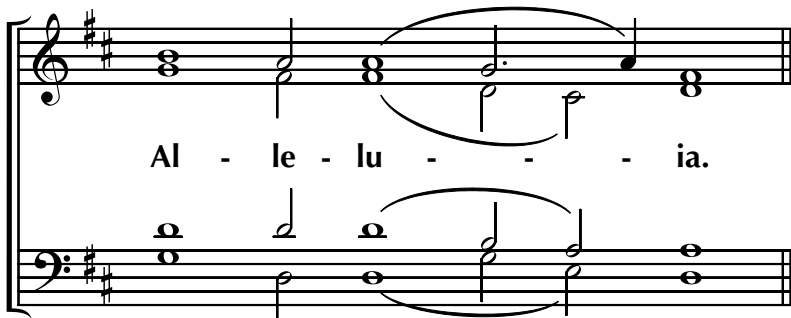
Come, let us wor - ship — and fall down be - fore Christ, O —



Son of God, ^{*} who — rose from the dead, save us who sing to



Thee: — Al - le - lu - ia, Al - le - lu - ia, —



Al - le - lu - ia.

*
1. *Through the prayers of the Theotokos,*

2. *Who art wonderful in Thy saints,*

Resurrectional Troparion — Tone 1

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

When the stone— had been sealed by the Jews, while the
sol-diers were guard-ing Thy most pure bo - dy, Thou didst rise—
on the third day, O Sav - ior, grant-ing life to the world. The
pow - ers of heav-en there-fore cried to Thee, O Giv - er of Life:
Glo-ry to Thy Re-sur-rec - tion, O Christ! Glo - ry to Thy King -
dom! Glo-ry to Thy dis-pen-sa-tion, O Thou who lov - est man-kind!

Resurrectional Kontakion — Tone 1

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

As God,— Thou didst rise from the tomb in glo - ry, rais - ing

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "As God,— Thou didst rise from the tomb in glo - ry, rais - ing".

the world with Thy - self. Hu - man na - ture prais - es Thee as

Detailed description: This system shows the next two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "the world with Thy - self. Hu - man na - ture prais - es Thee as".

God, for death has van - ished. A - dam ex - ults, O Mas - ter! Eve re -

Detailed description: This system shows the next two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "God, for death has van - ished. A - dam ex - ults, O Mas - ter! Eve re -".

joic - es, for she is freed from bond - age, and cries to Thee:

Detailed description: This system shows the next two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "joic - es, for she is freed from bond - age, and cries to Thee:". The word "joic" is split across the two staves.

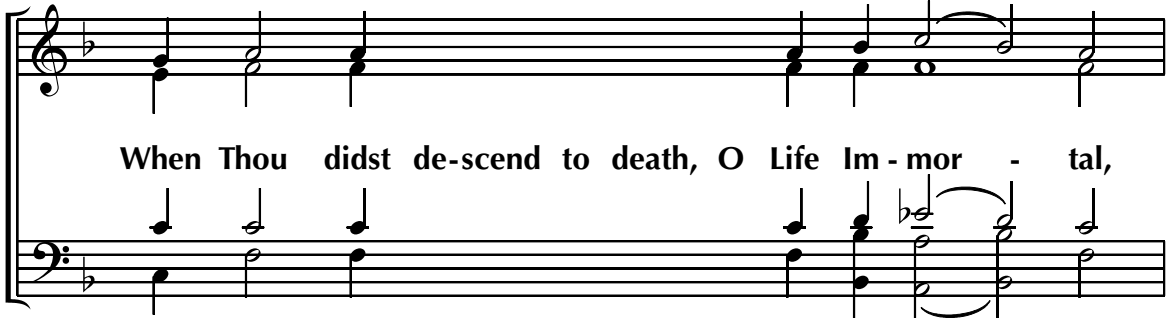
Thou art the Giv - er of Re - sur - rec - tion to all, O Christ!

Detailed description: This system shows the final two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "Thou art the Giv - er of Re - sur - rec - tion to all, O Christ!". The system ends with a double bar line.

Resurrectional Troparion — Tone 2

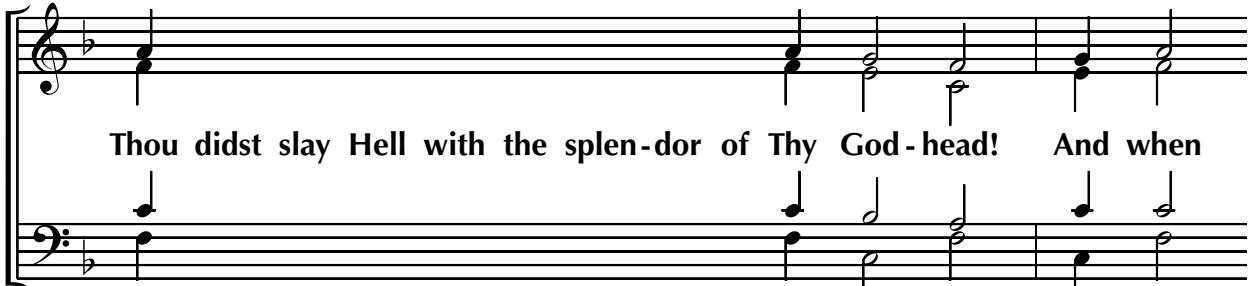
Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto



When Thou didst de-scend to death, O Life Im - mor - tal,

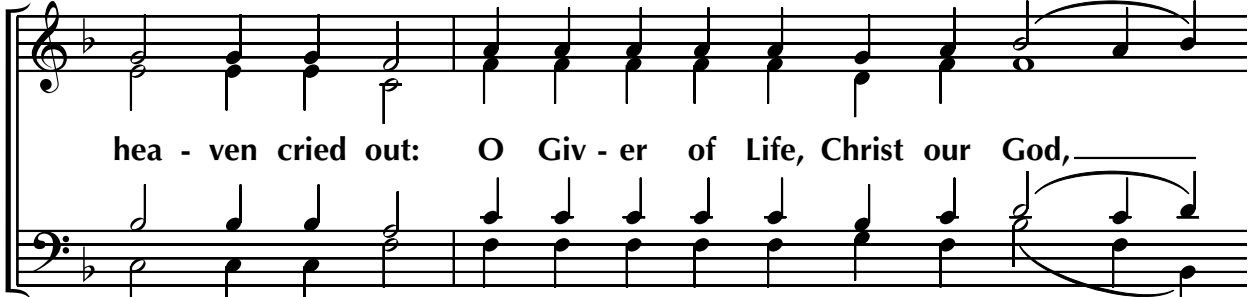
Tenor
Bass



Thou didst slay Hell with the splen-dor of Thy God-head! And when



from the depths Thou didst raise the dead, all the pow - ers of



hea - ven cried out: O Giv - er of Life, Christ our God,



glo - ry to Thee!

Resurrectional Kontakion — Tone 2

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Hell be-came a-fraid, O Al-might-y Sav - ior, see-ing the

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key (one flat) and features a simple, homophonic setting of the text. The lyrics are: "Hell be-came a-fraid, O Al-might-y Sav - ior, see-ing the".

mir - a - cle of Thy Re-sur - rec - tion from the tomb! The dead a -

Detailed description: This system contains the next two staves of the musical score. The lyrics are: "mir - a - cle of Thy Re-sur - rec - tion from the tomb! The dead a -".

rose! Cre - a - tion, with A - dam, be - held this and re - joiced with Thee,

Detailed description: This system contains the next two staves of the musical score. The lyrics are: "rose! Cre - a - tion, with A - dam, be - held this and re - joiced with Thee,".

and the world, O my Sav - ior, prais - es Thee for - ev - er.

Detailed description: This system contains the final two staves of the musical score. The lyrics are: "and the world, O my Sav - ior, prais - es Thee for - ev - er.".

Resurrectional Troparion — Tone 3

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Let the heav-ens re - joice! Let the earth— be glad!

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key with a common time signature. The lyrics are: "Let the heav-ens re - joice! Let the earth— be glad!"

For the Lord has shown strength— with His arm! He has tram-pled down

Detailed description: This system contains the third and fourth staves of the musical score. The lyrics are: "For the Lord has shown strength— with His arm! He has tram-pled down"

death by death! He has be-come the first - born of the dead!

Detailed description: This system contains the fifth and sixth staves of the musical score. The lyrics are: "death by death! He has be-come the first - born of the dead!"

He has de-liv-ered us from the depths— of hell and has grant -

Detailed description: This system contains the seventh and eighth staves of the musical score. The lyrics are: "He has de-liv-ered us from the depths— of hell and has grant -"

ed the world great— mer - - - cy.

Detailed description: This system contains the ninth and tenth staves of the musical score. The lyrics are: "ed the world great— mer - - - cy." The word "mer" is followed by three dashes, indicating a long note.

Resurrectional Kontakion — Tone 3

Common Chant
arr. from L'vov/Bakhmetev

On this day Thou didst rise from the tomb, O Mer - ci - ful

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, mostly triads, with some dyads. The bass staff provides a harmonic accompaniment with similar chordal structures. The lyrics are written below the treble staff.

One, lead-ing us from the gates — of death. On this day

The second system continues the musical notation. It features a treble and bass staff. The treble staff has a melodic line with some grace notes and a fermata over the word "gates". The bass staff continues the accompaniment. The lyrics are written below the treble staff.

A-dam ex-ul-t as Eve re - joic - es. With the pro-phets and

The third system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, mostly triads, with some dyads. The bass staff provides a harmonic accompaniment with similar chordal structures. The lyrics are written below the treble staff.

pat - ri-archs they un-ceas-ing-ly praise the di-vine ma - jes - ty

The fourth system continues the musical notation. It features a treble and bass staff. The treble staff has a melodic line with some grace notes and a fermata over the word "ma". The bass staff continues the accompaniment. The lyrics are written below the treble staff.

of — Thy — Pow - er.

The fifth and final system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, mostly triads, with some dyads. The bass staff provides a harmonic accompaniment with similar chordal structures. The lyrics are written below the treble staff.

Resurrectional Troparion — Tone 4

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

When the wom-en dis-ci-ples of the Lord learned from the

Detailed description: This block contains the first line of the musical score. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The music is in a minor key with a single flat. The lyrics are: "When the wom-en dis-ci-ples of the Lord learned from the".

an-gel the joy-ous mes-sage of Thy Re-sur-rec-tion, they cast a -

Detailed description: This block contains the second line of the musical score. The lyrics are: "an-gel the joy-ous mes-sage of Thy Re-sur-rec-tion, they cast a -".

way the an-ces-tral curse and e-lat-ed-ly told the A-pos-tles:

Detailed description: This block contains the third line of the musical score. The lyrics are: "way the an-ces-tral curse and e-lat-ed-ly told the A-pos-tles:". The word "A-pos-tles" is split across two staves.

Death is ov-er-thrown; Christ God is ris-en, grant-ing the

Detailed description: This block contains the fourth line of the musical score. The lyrics are: "Death is ov-er-thrown; Christ God is ris-en, grant-ing the".

world great mer-cy!

Detailed description: This block contains the fifth and final line of the musical score. The lyrics are: "world great mer-cy!". The word "mer-cy" is split across two staves.

Resurrectional Kontakion — Tone 4

Common Chant
arr. from L'vov/Bakhmetev

My Sa - vior and Re - deem - er as God rose from the

tomb and de - liv - ered the earth - born from their chains. He has

shat-tered the gates of hell, and as Mas - ter, He has

ris - en on the third — day!

Resurrectional Troparion — Tone 5

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Let us, the faith-ful, praise and wor - ship the Word, co - e -

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The key signature has one flat (B-flat). The lyrics are: "Let us, the faith-ful, praise and wor - ship the Word, co - e -".

ter-nal with the Fa-ther and the Spir - it, born for our sal -

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "ter-nal with the Fa-ther and the Spir - it, born for our sal -".

va - tion from the Vir - gin; for He willed to be lift - ed

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "va - tion from the Vir - gin; for He willed to be lift - ed".

up on the Cross in the flesh, to en - dure death, and to

Detailed description: This system shows the fourth two staves of the musical score. The lyrics are: "up on the Cross in the flesh, to en - dure death, and to".

raise the dead by His glo - ri - ous Re - sur - rec - tion!

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "raise the dead by His glo - ri - ous Re - sur - rec - tion!". The piece concludes with a double bar line.

Resurrectional Kontakion — Tone 5

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou didst des-cend into hell, O my Sav - ior, shat-ter - ing its

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff, and the Tenor and Bass parts are on a single bass clef staff. The key signature has one flat (B-flat). The lyrics are: "Thou didst des-cend into hell, O my Sav - ior, shat-ter - ing its".

gates as Al-might - y, re-sur-rect - ing the dead as Cre - a -

Detailed description: This system continues the musical notation. The lyrics are: "gates as Al-might - y, re-sur-rect - ing the dead as Cre - a -".

tor, and de-stry - ing the sting of death. Thou hast de-liv-ered

Detailed description: This system continues the musical notation. The lyrics are: "tor, and de-stry - ing the sting of death. Thou hast de-liv-ered".

A-dam from the curse, O Lov - er of Man, and we cry to Thee: O

Detailed description: This system continues the musical notation. The lyrics are: "A-dam from the curse, O Lov - er of Man, and we cry to Thee: O".

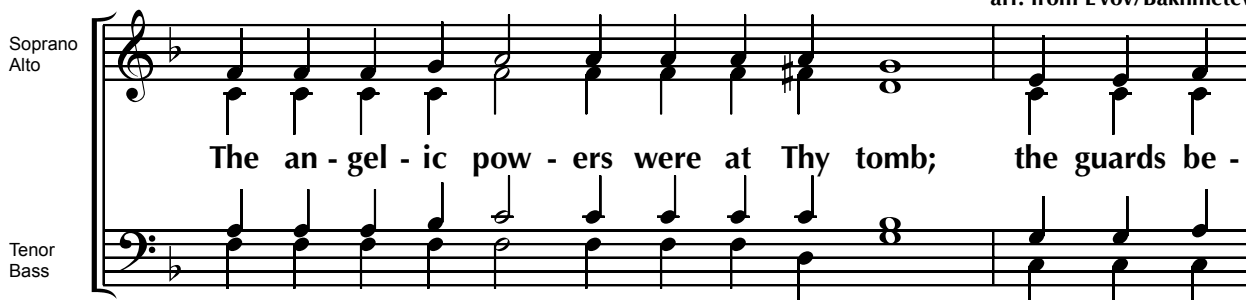
Lord, — save — us!

Detailed description: This system concludes the musical notation. The lyrics are: "Lord, — save — us!".

Resurrectional Troparion — Tone 6

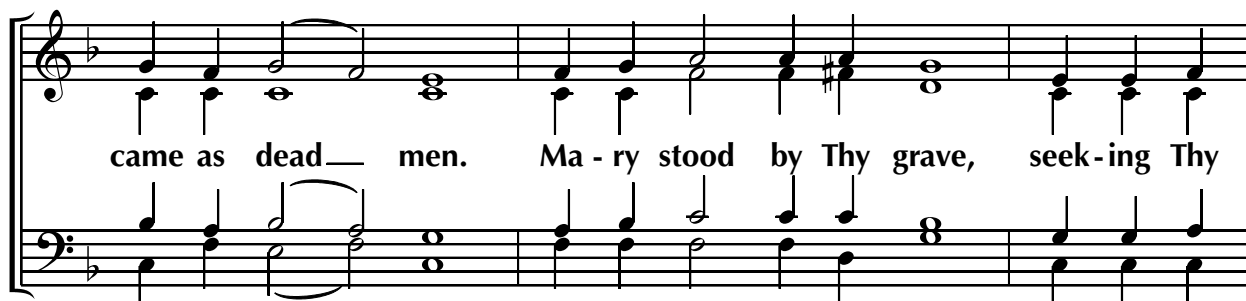
Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

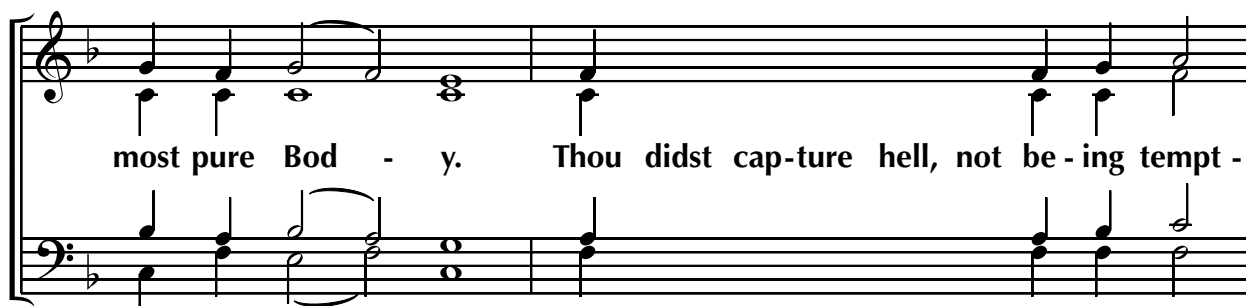


Tenor
Bass

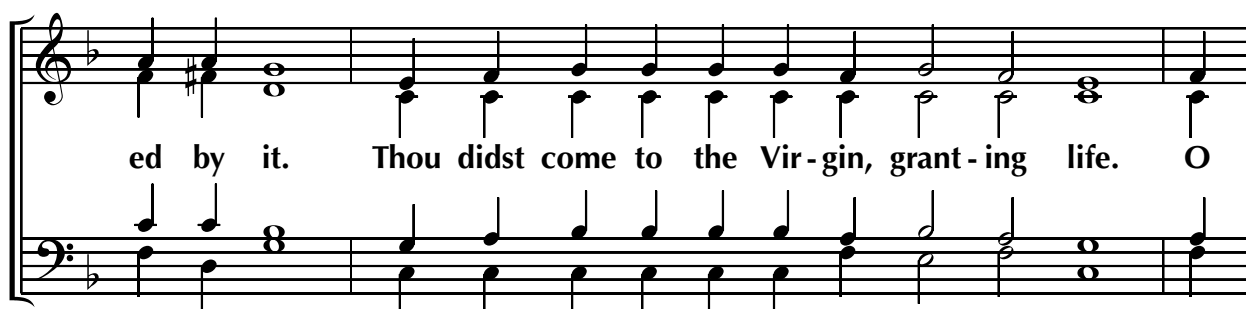
The an - gel - ic pow - ers were at Thy tomb; the guards be -



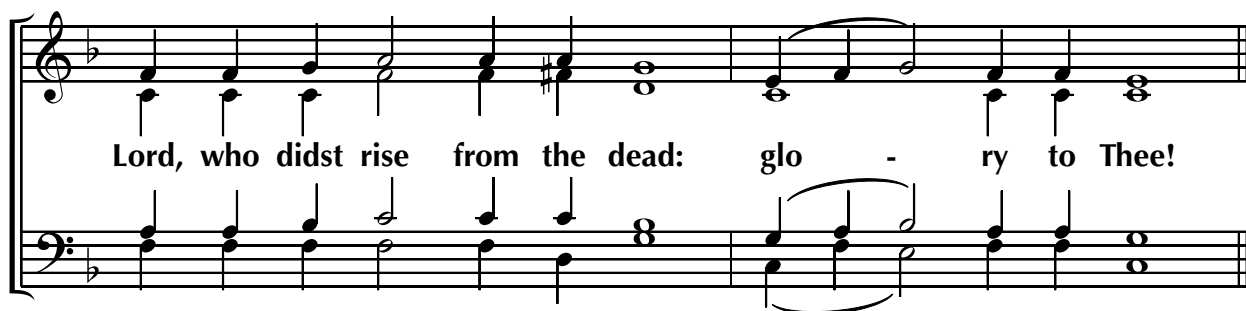
came as dead — men. Ma - ry stood by Thy grave, seek - ing Thy



most pure Bod - y. Thou didst cap - ture hell, not be - ing tempt -



ed by it. Thou didst come to the Vir - gin, grant - ing life. O



Lord, who didst rise from the dead: glo - ry to Thee!

Resurrectional Kontakion — Tone 6

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

When Christ God, the Giv - er of Life, raised all of the dead

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff. The Tenor and Bass parts are written on a single bass clef staff. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "When Christ God, the Giv - er of Life, raised all of the dead".

from the val-leys of mis-er-y with His might - y hand, He be -

Detailed description: This system shows the second two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff. The Tenor and Bass parts are written on a single bass clef staff. The lyrics are: "from the val-leys of mis-er-y with His might - y hand, He be -".

stowed re - sur - rec-tion on the hu - man race. He is the Sav-ior of

Detailed description: This system shows the third two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff. The Tenor and Bass parts are written on a single bass clef staff. The lyrics are: "stowed re - sur - rec-tion on the hu - man race. He is the Sav-ior of".

all, the Re-sur-rec-tion, the Life, and the God of all.

Detailed description: This system shows the final two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff. The Tenor and Bass parts are written on a single bass clef staff. The lyrics are: "all, the Re-sur-rec-tion, the Life, and the God of all.".

Resurrectional Troparion — Tone 7

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto



By Thy Cross, — Thou didst de - stroy — death! To the

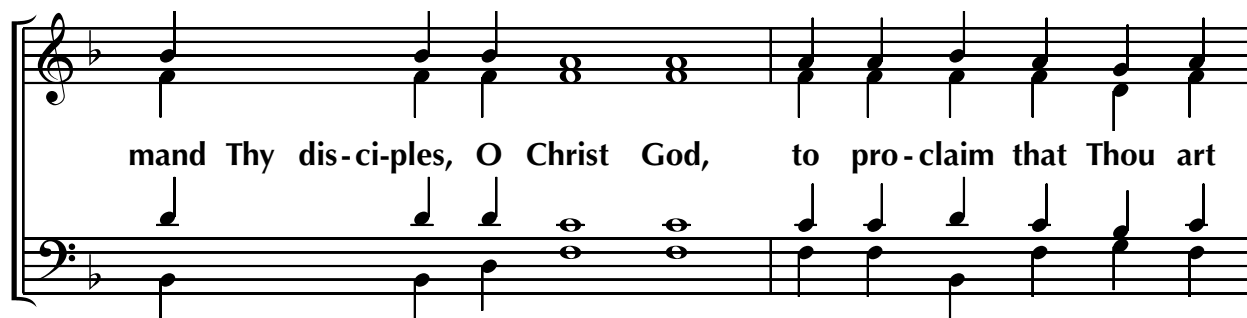
Tenor
Bass



thief, Thou didst o - pen Par - a - dise! For the myrrh - bear - ers,



Thou didst change weep - ing in - to joy! And Thou didst com -



mand Thy dis - ci - ples, O Christ God, to pro - claim that Thou art



ris - en, grant - ing the world great — mer - cy!

Resurrectional Kontakion — Tone 7

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

The do - min - ion of death can no long - er hold men cap -

Detailed description: This system shows the first two staves of the vocal parts. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key (one flat) and 8/8 time. The lyrics are: "The do - min - ion of death can no long - er hold men cap -".

tive, for Christ des - cen - ded, shat - ter - ing and de - stroy - ing its

Detailed description: This system shows the second two staves of the vocal parts. The lyrics are: "tive, for Christ des - cen - ded, shat - ter - ing and de - stroy - ing its".

pow - ers! Hell is bound, - while the pro - phets re - joice and

Detailed description: This system shows the third two staves of the vocal parts. The lyrics are: "pow - ers! Hell is bound, - while the pro - phets re - joice and".

cry: The Sav - ior has come to those in faith! En - ter, you

Detailed description: This system shows the fourth two staves of the vocal parts. The lyrics are: "cry: The Sav - ior has come to those in faith! En - ter, you".

faith - ful, in - to the Re - sur - rec - tion!

Detailed description: This system shows the final two staves of the vocal parts. The lyrics are: "faith - ful, in - to the Re - sur - rec - tion!".

Resurrectional Troparion — Tone 8

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto



Thou didst de - scend from on high, O Mer - ci - ful One!

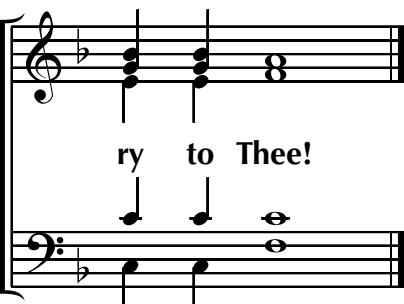
Tenor
Bass



Thou didst en - dure the three - day bur - i - al to free us from our



suf - fer - ings! O Lord, our Life and Re - sur - rec - tion, glo -



ry to Thee!

Resurrectional Kontakion — Tone 8

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

By ris - ing from the tomb, Thou didst raise the dead and

Detailed description: This system shows the first two lines of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one flat. The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "By ris - ing from the tomb, Thou didst raise the dead and". The music consists of a series of quarter notes in the soprano/alto part and quarter notes in the tenor/bass part.

re - sur - rect Ad - am. Eve ex - ults in Thy Re - sur - rec - tion,

Detailed description: This system shows the second two lines of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one flat. The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "re - sur - rect Ad - am. Eve ex - ults in Thy Re - sur - rec - tion,". The music consists of a series of quarter notes in the soprano/alto part and quarter notes in the tenor/bass part.

and the world cel - e - brates Thy ris - ing from the dead, O great - ly

Detailed description: This system shows the third two lines of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one flat. The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "and the world cel - e - brates Thy ris - ing from the dead, O great - ly". The music consists of a series of quarter notes in the soprano/alto part and quarter notes in the tenor/bass part.

Mer - ci - ful One!

Detailed description: This system shows the final two lines of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one flat. The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Mer - ci - ful One!". The music consists of a series of quarter notes in the soprano/alto part and quarter notes in the tenor/bass part.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Menaion: 1 Janu:

Troparion - Tone 1

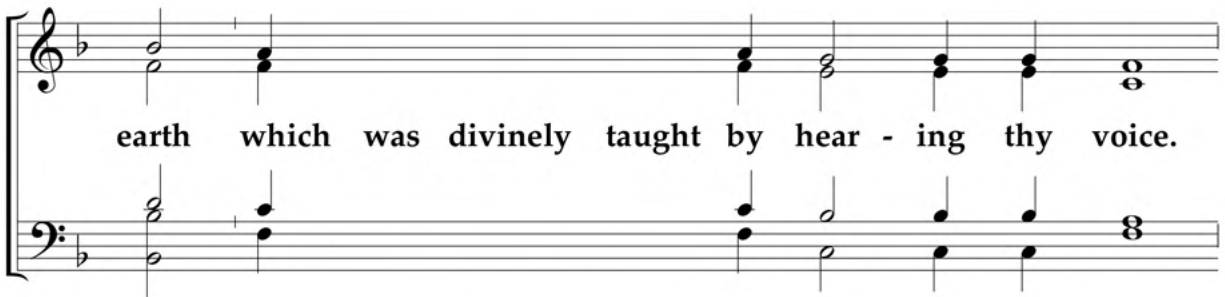
Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

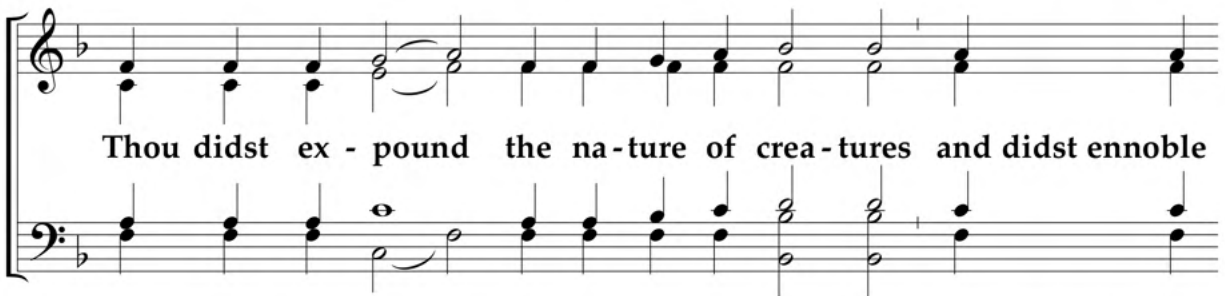


Tenor
Bass


Thy proc - la - ma - tion has gone out in - to all the



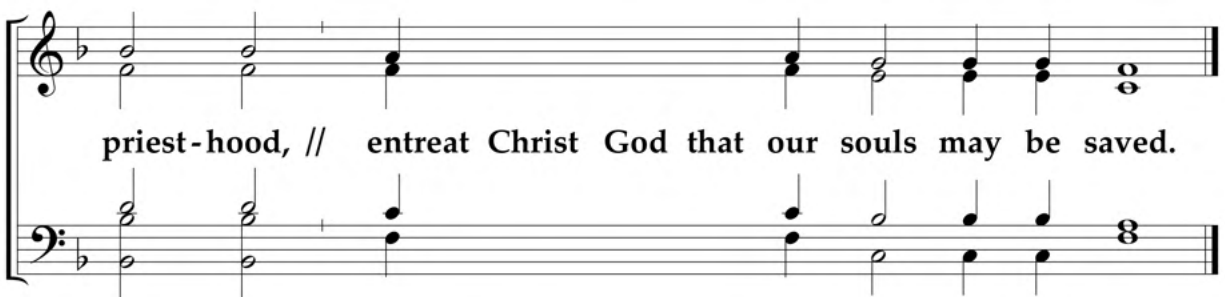
earth which was divinely taught by hear - ing thy voice.



Thou didst ex - pound the na - ture of crea - tures and didst ennoble



the man - ners of men. O venerable Fa - ther of roy - al



priest - hood, // entreat Christ God that our souls may be saved.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou wast revealed as the sure foun - da - tion of

the Church, granting all mankind a lordship which cannot


be tak - en a - way, // sealing it with thy precepts,

venerable Basil, revealer of hea - ven.

Kontakion - Steadfast Protectress

Tone 6 Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto



Tenor
Bass

Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -".



cate be - fore the Cre - a - tor; de - spise not the en - treat - ing

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "cate be - fore the Cre - a - tor; de - spise not the en - treat - ing".



cries of us sin - ners, but in thy good - ness come speed - i -

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "cries of us sin - ners, but in thy good - ness come speed - i -".



ly to help us who call on thee in faith. Hast - en to hear our pe -

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "ly to help us who call on thee in faith. Hast - en to hear our pe -".

ti - tion and to in - ter - cede for us, O The - o - to - kos,

for thou dost always pro - tect those who hon - or thee!

Trisagion

Soprano Alto

Tenor Bass

3 times

Kievan Chant

A - men. Ho - ly God, Ho - ly

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

us! Glory to the Father, and to the Son, and to the Holy

Spir - it, now and ever, and unto ages of ag - es. A - men.

Ho - ly Im - mor - tal, have mer - cy on us!

Repeat "Holy God..."

Trisagion

3 times Arabic Melody

Soprano
Alto

A - men. Ho - - ly God, Ho - ly Might - y,

Tenor
Bass

Ho - ly Im - mor - tal, have - mer - cy - on - us!

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

now and ev - er and un - to ag - es of ag - es. A - men.

Ho - ly Im - mor - tal, have - mer - cy - on - us!

Repeat "Holy God..."

As Many as Have Been Baptized

All: 1. and 3. Znamenny Chant

Soprano Alto

A - men. As — man - y as have been bap - tized in - to

Tenor Bass

Christ have — put on — Christ. Al - le - lu - ia.

Trio: 2.


Sop/Ten 1
Sop/Ten 2

As — man - y as have been bap - tized in - to Christ

Alto/Bass

have — put on — Christ. Al - le - lu - ia.

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

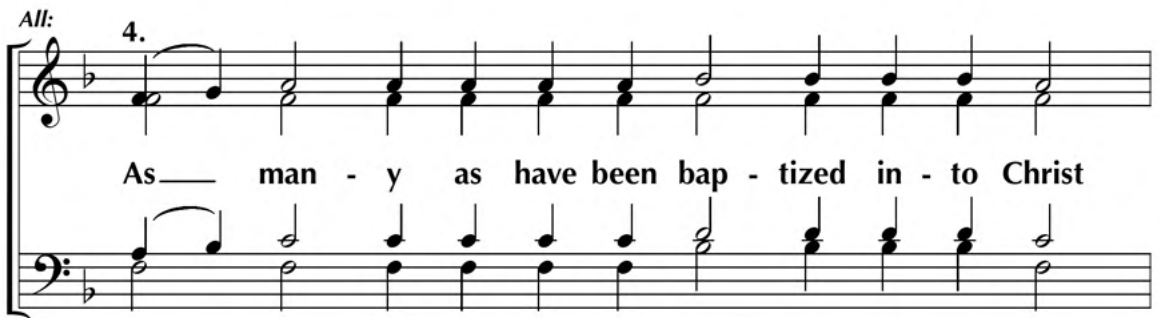


now and ever, and unto ages of ag - es. A - men. Have_

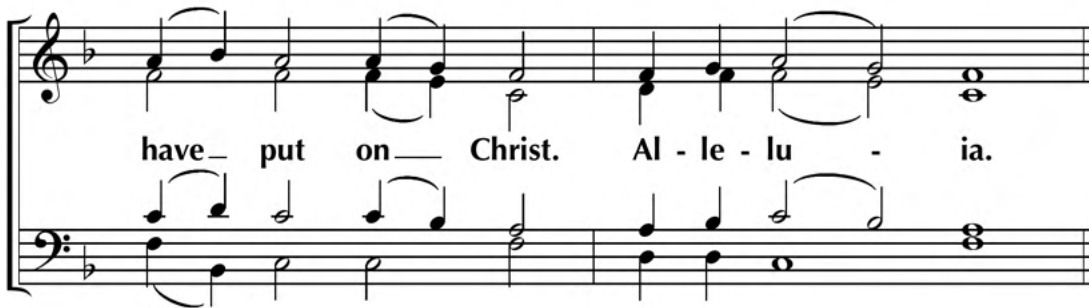


put on_ Christ. Al - le - lu - ia.

All: 4.



As_ man - y as have been bap - tized in - to Christ



have_ put on_ Christ. Al - le - lu - ia.

Before Thy Cross

3 times Traditional

Soprano
Alto

A - men. Be - fore Thy Cross, we bow down — in wor -

Tenor
Bass



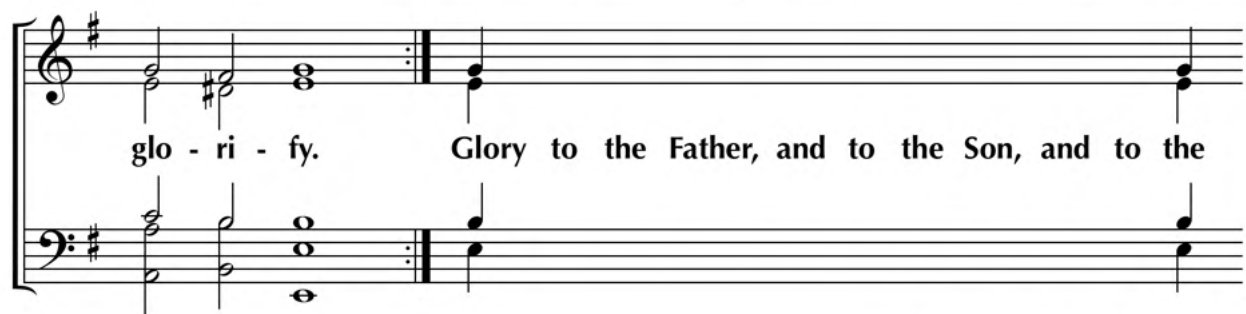
Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written in treble clef with a key signature of one sharp (F#). The lyrics are "A - men. Be - fore Thy Cross, we bow down — in wor -". The music features a 3-measure repeat sign at the beginning of the second measure. The Soprano part has a melodic line with a slur over the final two measures of the phrase. The Alto part provides a harmonic accompaniment with chords and single notes.

ship, O Mas - ter, and Thy ho - ly Re - sur - rec - tion we



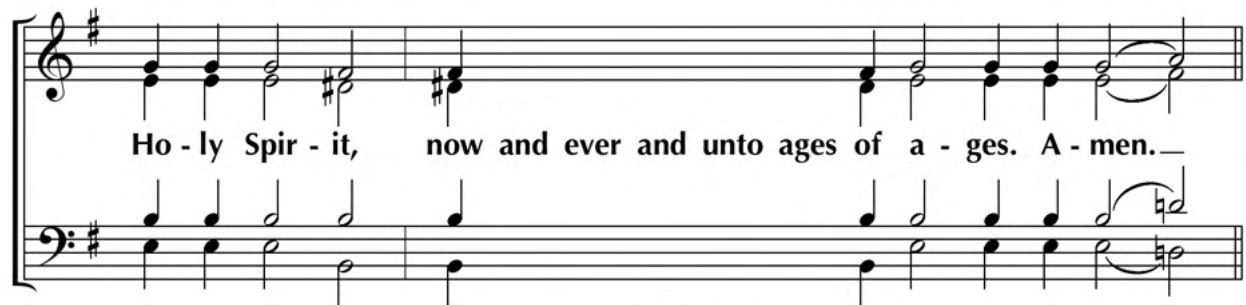
Detailed description: This system continues the musical score. The lyrics are "ship, O Mas - ter, and Thy ho - ly Re - sur - rec - tion we". The Soprano part has a melodic line with a slur over the final two measures of the phrase. The Alto part provides a harmonic accompaniment with chords and single notes.

glo - ri - fy. Glory to the Father, and to the Son, and to the



Detailed description: This system continues the musical score. The lyrics are "glo - ri - fy. Glory to the Father, and to the Son, and to the". The Soprano part has a melodic line with a slur over the final two measures of the phrase. The Alto part provides a harmonic accompaniment with chords and single notes.

Ho - ly Spir - it, now and ever and unto ages of a - ges. A - men. —



Detailed description: This system continues the musical score. The lyrics are "Ho - ly Spir - it, now and ever and unto ages of a - ges. A - men. —". The Soprano part has a melodic line with a slur over the final two measures of the phrase. The Alto part provides a harmonic accompaniment with chords and single notes.

And Thy ho - ly Re - sur - rec - tion we glo - ri - fy.



Detailed description: This system continues the musical score. The lyrics are "And Thy ho - ly Re - sur - rec - tion we glo - ri - fy.". The Soprano part has a melodic line with a slur over the final two measures of the phrase. The Alto part provides a harmonic accompaniment with chords and single notes.

Repeat "Before Thy cross..."

Sunday Prokeimenon — Tone 1

Psalm 32:22 [33:22] Common Chant
arr. from L'vov/Bakhmetev


Soprano
Alto



Tenor
Bass



Let Thy mercy, O Lord, be upon us as we have set our



hope on Thee, as — we have — set our hope on Thee.

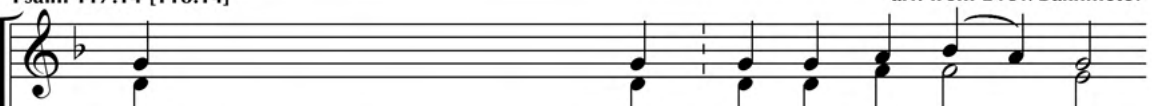


Verse: Rejoice in the Lord, O you righteous! Praise befits the just!


Sunday Prokeimenon — Tone 2

Psalm 117:14 [118:14] Common Chant
arr. from L'vov/Bakhmetev


Soprano
Alto



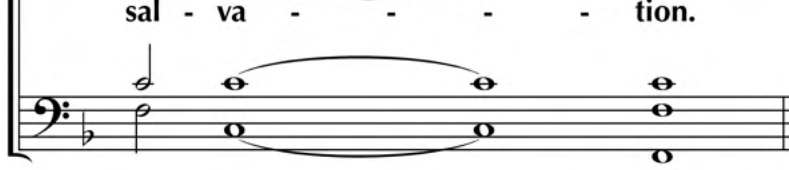
Tenor
Bass



The Lord is my strength and my song; He has be - come — my



sal - va - - - - tion.



Verse: The Lord has chastened me sorely, but He has not given me over to death.

Sunday Prokeimenon — Tone 3

Psalm 46:6 [47:6] Common Chant
arr. from L'vov/Bakhmetev

Soprano Alto

Tenor Bass

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

to our King, sing prais - - es!

Verse: Clap your hands, all peoples! Shout to God with loud songs of joy!

Sunday Prokeimenon — Tone 4

Psalm 103:26 [104:24] Common Chant
arr. from L'vov/Bakhmetev

Soprano Alto

Tenor Bass

O Lord, how manifold are Thy works; in wis - dom

hast Thou made — them all.

Verse: Bless the Lord, O my soul! O Lord my God, Thou art very great!

Sunday Prokeimenon — Tone 5

Psalm 11:7 [12:7] Common Chant
arr. from L'vov/Bakhmetev

Soprano Alto

Tenor Bass

Thou, O Lord, shalt protect us and pre-serve us from this

gen - er - a - tion for - ev - - - er.

Verse: Save me, O Lord, for there is no longer any that is godly.

Sunday Prokeimenon — Tone 6

Psalm 27:9 [28:9] Common Chant
arr. from L'vov/Bakhmetev

Soprano Alto

Tenor Bass

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

Thine in - her - - - i - tance.

Verse: To Thee, O Lord, will I call. O my God, be not silent to me.

Sunday Prokeimenon — Tone 7

Psalm 28:11 [29:11] Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

The Lord shall give strength to His peo - ple, the Lord

shall bless — His — peo - ple with peace.

Verse: Offer to the Lord, O you sons of God! Offer young rams to the Lord!

Sunday Prokeimenon — Tone 8

Psalm 75:10 [76:11] Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Pray and make your vows be - fore the Lord,

our God.

Verse: In Judah God is known; His name is great in Israel!

Alleluia

to the melody "Their Proclamation..."

1. and 2.

Soprano
Alto

Tenor
Bass

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

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

3.

Al - le - lu - ia,

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

At the Gospel

Common Chant

Soprano Alto

Tenor Bass

And to thy spi - rit. Glory to Thee, O Lord, glo - ry to Thee.

At the Gospel

Kievan Chant

Soprano Alto

Tenor Bass

And to thy spi - rit. Glo - ry to Thee, O Lord, glo - ry to Thee.

Augmented Litany

"Monastery Chant"

Soprano Alto

Tenor Bass

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

Litany of the Catechumens

p N. Kedrov, Jr.

Soprano
Alto

Tenor
Bass

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

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

To Thee, — O Lord. A - men.

To Thee, — O Lord. A - men.

Litanies of the Faithful

Slowly N. Kedrov, Jr.

Soprano
Alto

Tenor
Bass

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

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

Cherubic Hymn

D. Bortniansky

Melody
Alto

Let us who mystic' - ly rep-re-
sent the Cher-u-bim, rep-re-

Filler
Bass

sent the Cher-u-bim, and who sing the thrice ho-ly hymn to the life-cre-

a - ting, to the life-cre-a - ting Trin-i - ty, now lay a - side all

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

2

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

bly upborne by the an - gel - ic, angelic hosts. Al - le - lu - ia. Al - le - lu -

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

Cherubic Hymn

A. Kastorsky

Soprano
Alto

Tenor
Bass

Let us — who mys - ti - c'ly, mys -
- ti - c'ly re - - - pre - sent —
— the Che - ru - bim, — the Che - ru - bim,
And who sing — the thrice - ho - ly hymn, and who sing the
thrice - ho - ly hymn to — the — life - cre -

The musical score is written for Soprano, Alto, Tenor, and Bass voices, along with piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Let us — who mys - ti - c'ly, mys - ti - c'ly re - - - pre - sent — the Che - ru - bim, — the Che - ru - bim, And who sing — the thrice - ho - ly hymn, and who sing the thrice - ho - ly hymn to — the — life - cre -". The piano accompaniment consists of two staves, with the right hand playing chords and moving lines, and the left hand playing a steady bass line.

a - ting, life - cre - a - ting Trin - i -

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

lay a - side - all cares, lay - a - side -

all - earth - ly - cares, all earth - ly cares.

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

(the)

all, who comes in - vi - si - bly, in -

vi - - - si - bly up - borne by -

the an - ge - lic hosts, by the an - ge - lic

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

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

Litany of Supplication

Kievan Chant

Soprano
Alto

Tenor
Bass

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

Detailed description: This system contains the first two lines of the litany. The Soprano and Alto parts are written in a treble clef with a key signature of one sharp (F#). The Tenor and Bass parts are written in a bass clef with the same key signature. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The music features a mix of quarter and eighth notes, with some notes beamed together.

Grant it, O Lord. Grant it, O Lord.

Detailed description: This system contains the third and fourth lines of the litany. The Soprano and Alto parts are in a treble clef with a key signature of one sharp. The Tenor and Bass parts are in a bass clef with the same key signature. The lyrics are "Grant it, O Lord. Grant it, O Lord." The music continues with similar rhythmic patterns.

To Thee, O Lord. A - men. And to thy spi - rit.

Detailed description: This system contains the fifth and sixth lines of the litany. The Soprano and Alto parts are in a treble clef with a key signature of one sharp. The Tenor and Bass parts are in a bass clef with the same key signature. The lyrics are "To Thee, O Lord. A - men. And to thy spi - rit." The music concludes with a final cadence.

Father, Son, and Holy Spirit

Kievan Chant

Soprano
Alto

Tenor
Bass

Fa - ther, Son, and Ho - ly Spir - it, the Trin - i - ty one in

Detailed description: This system contains the first line of the "Father, Son, and Holy Spirit" section. The Soprano and Alto parts are in a treble clef with a key signature of one sharp. The Tenor and Bass parts are in a bass clef with the same key signature. The lyrics are "Fa - ther, Son, and Ho - ly Spir - it, the Trin - i - ty one in". The music is primarily composed of quarter notes.

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

Detailed description: This system contains the second line of the "Father, Son, and Holy Spirit" section. The Soprano and Alto parts are in a treble clef with a key signature of one sharp. The Tenor and Bass parts are in a bass clef with the same key signature. The lyrics are "es - sence and un - di - vid - ed." The music concludes with a final cadence.

The Creed

Akathist Melody

Soprano
Alto

Tenor
Bass

I be-lieve in one God, the Father al-might - y,
Maker of heaven and earth and of all things visible and in - vis - i -
ble. And in one Lord, Jesus Christ, the Son— of God, the Only-be-
gotten, begotten of the Father before all a - ges;— Light of
Light, true God of true— God; be - got - ten, not made; of one

es-sence with the Fa - ther; by whom all things were made; who for us

men and for our salvation came down from heav - en, and

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

man. — And He was crucified for us under Pontius Pilate, and

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

gain, according to the Scrip - tures, and ascended into heaven, and

sits at the right hand of the Fa - ther; and He shall come a -

gain with glory to judge the living and the dead; whose Kingdom shall

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

Giver of Life, who proceeds from the Fa - ther; who with the

Father and the Son together is worshipped and glorified; who spoke by the

proph - ets. In one Holy, Catholic, and Ap - os - to - lic

Church. I acknowledge 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 world — to come. A - men.

A Mercy of Peace

The Anaphora

J. Erickson

Soprano
Alto

A mercy of peace, a sac - ri - fice of praise. And with thy

Tenor
Bass

Musical notation for Soprano and Alto voices, first system. The staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: "A mercy of peace, a sac - ri - fice of praise. And with thy".

spir - it. We lift them up un - to the Lord. It is meet and

Musical notation for Soprano and Alto voices, second system. The staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: "spir - it. We lift them up un - to the Lord. It is meet and".

right to worship the Father, and the Son, and the Ho - ly Spir - it: the

Musical notation for Soprano and Alto voices, third system. The staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: "right to worship the Father, and the Son, and the Ho - ly Spir - it: the".

Trin-i-ty one in essence and un - di - vid - ed. Ho - ly, Ho - ly,

Musical notation for Soprano and Alto voices, fourth system. The staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: "Trin-i-ty one in essence and un - di - vid - ed. Ho - ly, Ho - ly,".

Ho - ly, Lord of Sa - ba-oth. Heav-en and earth are full of Thy

Musical notation for Soprano and Alto voices, fifth system. The staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: "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, we pray un - to Thee, O our God.

It is Truly Meet

Tone 1 *to the melody "Joy of the Heavenly Hosts"*

Soprano
Alto

Tenor
Bass

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

bles - 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 beyond compare

than the Ser - a - phim: - with - out cor - rup - tion thou gavest birth

to God — the Word: True The - o - to - kos, we mag - ni - fy thee.

It Is Truly Meet

Tonus Americanus

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

bles - sed and most— pure and the Mo - ther of our

God. More hon-or-a - ble than the Cheru-bim and more glo - ri-ous beyond com-

pare than the Ser - a - phim, who with - out cor - rup - tion gav - est

birth to God the— Word, true The-o - to - kos, we mag-ni-fy Thee.

Monk Martin, 2005

HYMNS *in place of* IT IS TRULY MEET

✠ At the Liturgy of St Basil: ✠

Tone 6 (sticheron tone, Kievan chant)

All of creation rejoices in thee,
O Full of Grace,
the assembly of angels and the race of men.
O sanctified temple and spiritual paradise,
the glory of virgins,
from whom God was incarnate and became a child—
our God before the ages.
He made thy body into a throne,
and thy womb he made more spacious than the heavens.
All of creation rejoices in thee, //
O Full of Grace. Glory to thee!

✠ Throughout Paschaltide: ✠

Tone 1 (Canon tone, Valaam chant)

The angel cried to the Lady full of grace:
'Rejoice, [rejoice,] O pure Virgin.
Again I say: Rejoice.
Thy Son is risen from his three days in the tomb.
With himself he has raised all the dead. //
Rejoice, [rejoice,] all ye people.'

Shine, [shine,] shine O new Jerusalem:
the glory of the Lord has shone on thee.
Exult now, [exult,]
and be glad, O Zion.
Be radiant, O pure Theotokos, //
in the Resurrection, [the Resurrection] of thy Son.

✠ On Great Feasts and throughout their afterfeast, we sing the megalynarion (usually from the ninth ode of the festal canon). These may be found in Part III of the blue Divine Liturgies book (St Basil, 2019), pp. 79–135. Sheet music may be provided. ✠

And All Mankind

Common Chant
arr. from L'vov/Bakhmetev

Add, for Hierarchical:

Soprano
Alto

And all man-kind. And for all man-kind. A-men.

Tenor
Bass

Litany Before the Lord's Prayer

B. Ledkovsky

And with thy spir-it. Lord,— have mer-cy. Grant

it, O Lord. Grant it, O Lord. To Thee,— O Lord.

The Lord's Prayer

N. Rimsky-Korsakov

Our Fa - ther, who art in Hea - ven, hallowed be Thy name, Thy

The first system of musical notation for 'The Lord's Prayer'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment begins with a bass clef and the same key signature. The music is in 8/8 time. The lyrics are: 'Our Fa - ther, who art in Hea - ven, hallowed be Thy name, 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 vocal line and piano accompaniment. The lyrics are: '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,

The third system of musical notation. The lyrics are: '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,

The fourth system of musical notation. The lyrics are: 'as we forgive our debt - ors. And lead us not into temp - ta - tion,'.

but deliver us from the e - vil one. A - men.

The fifth and final system of musical notation. The lyrics are: 'but deliver us from the e - vil one. A - men.'.

Translation: +Dmitri (Royster); NAP

After the Lord's Prayer

Common Chant

Soprano
Alto

Tenor
Bass

And with thy spir - it. To Thee, O Lord. A - men.

One is Holy

Kievan Chant

Soprano
Alto

Tenor
Bass

One is ho - ly, One is Lord:— Je - sus Christ,

Soprano
Alto

Tenor
Bass

to the glo - ry of God the Fa - ther. A - men.

Koinonikon - Sunday

Psalm 148:1 [148:1] J. Erickson

Soprano
Alto

Tenor
Bass

Praise the Lord from the heav - ens! Praise Him in the high -
est! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

1. Praise Him, all His angels, praise Him, all His host!
2. Praise Him, sun and moon, praise Him, all you shining stars!
3. Praise Him, you highest heavens, and you waters above the heavens!
4. Let them praise the Name of the Lord! For He commanded and they were created.
5. He established them for ever and ever; He fixed their bounds which cannot be passed.
6. Praise the Lord from the earth, you sea monsters and all deeps, fire and hail, snow and frost, stormy winds fulfilling His command!
7. Mountains and all hills, fruit trees and all cedars! Beasts and cattle, creeping things and flying birds!
8. Kings of the earth and all peoples, princes and all rulers of the earth! Young men and maidens together, old men and children!
9. Let them praise the Name of the Lord, for His Name alone is exalted; His glory is above earth and heaven.
10. He has raised up a horn for His people, praise for all His saints, for the people of Israel who are near to Him. Praise the Lord!

Koinonikon - Sunday

Psalm 148:1 Modern Greek

Soprano
Alto

Praise the Lord! Praise the Lord

Tenor
Bass

from the heav - ens! Praise Him,

praise Him in the high - est! Al - le -

lu - i - a!

Koinonikon - Monday

Feasts of the Bodiless Hosts

Psalm 103:5 [104:4] M. Bailey

Soprano
Alto

He makes His an-gels spi - rits and His mi - ni - sters a

Tenor
Bass

flame of fire. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

1. The Lord has established His throne in the heavens, and His Kingdom rules over all!
2. Bless the Lord, O you His angels, you mighty ones who do His word, hearkening to the voice of His word!
3. Bless the Lord, all His hosts, His ministers that do His will!
4. Bless the Lord, all His works, in all places of His dominion. Bless the Lord, O my soul!

Koinonikon - Tuesday

Hierarchs, Saints, Feasts of the Forerunner, 4th Sunday of Lent

Refrain 1:

Psalm 111:6 [112:6-7]

S. Glagolev

Soprano
Alto



Tenor
Bass



The right - eous shall be in ev - er - last - ing re -



mem - brance! He shall not fear e - vil ti - dings!



1. Blessed is the man who fears the lord, who greatly delights in His commandments!
2. His descendants shall be mighty in the land; the generation of the upright will be blessed.
3. Wealth and riches are in his house; and his righteousness endures forever.
4. Light rises in the darkness for the upright; the Lord is gracious, merciful, and righteous.

Refrain 2:



The right - eous shall be in ev - er - last - ing re -



mem - brance! He shall not fear e - vil ti - dings!



5. It is well with the man who deals generously and lends, who conducts his affairs with justice. He will never be moved.
6. His heart is firm, trusting in the Lord. His heart is steady, he will not be afraid, until he sees his desire on his adversaries.
7. He has distributed freely, he has given to the poor; his righteousness endures forever; his horn is exalted in honor.
8. The wicked man sees it and is angry; he gnashes his teeth and melts away; the desire of the wicked man comes to nought.

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

This musical score is for the first system of the hymn. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Al - le - lu - ia, — Al - le - lu - ia, —' are centered between the two staves.

Al - le - lu - ia!

This musical score is for the second system of the hymn. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Al - le - lu - ia!' are centered between the two staves. The system ends with a double bar line and a repeat sign (two dots) in the treble staff.

Koinonikon - Wednesday

Feasts of the Theotokos, The Meeting of the Lord

J. and H. Erickson

Psalm 115:4 [116:13]

Soprano
Alto

Tenor
Bass

I will re - ceive the cup of sal - va - tion and

call on the Name of the Lord. Al - le - lu -

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

1. What shall I render to the Lord for all His bounty to me?
2. I will pay my vows to the Lord in the presence of all His people.
3. Precious in the sight of the Lord is the death of His saints.
4. O Lord, I am Thy servant; I am Thy servant, the son of Thy handmaid.
Thou hast loosed my bonds.
5. I will offer to Thee the sacrifice of thanksgiving and call on the name
of the Lord.
6. I will pay my vows to the Lord in the presence of all His people.
7. In the courts of the house of the Lord, in your midst, O Jerusalem!

Koinonikon - Thursday

Apostles

Psalm 18:4 [19:4] M. Bailey

Soprano
Alto

Tenor
Bass

Their proc - la - ma - tion has gone out in - to all — the earth,

Detailed description: This system shows the first two staves of music. The Soprano and Alto parts are written on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are written on a bass clef staff. The lyrics are: "Their proc - la - ma - tion has gone out in - to all — the earth,". The music consists of a series of chords and single notes, with a long horizontal line under "all" indicating a sustained note.

and their words to the ends of the u - ni - verse. Al - le -

Detailed description: This system continues the musical notation. The lyrics are: "and their words to the ends of the u - ni - verse. Al - le -". The music continues with similar chordal and melodic patterns.

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

Detailed description: This system concludes the musical notation. The lyrics are: "lu - ia, Al - le - lu - ia, Al - le - lu - ia." The music ends with a final chord and a double bar line.

1. The heavens are telling the glory of God; and the firmament proclaims His handiwork.
2. Day to day pours forth speech, and night to night declares knowledge.
3. In them He has set a tent for the sun, which comes forth like a bridegroom leaving his chamber.
4. The law of the Lord is perfect, reviving the soul; the testimony of the Lord is sure, making wise the simple.
5. The precepts of the Lord are right, rejoicing the heart; the commandment of the Lord is pure, enlightening the eyes.
6. Let the words of my mouth and the meditation of my heart be acceptable in Thy sight, O Lord, my Rock and my Redeemer.

Koinonikon - Friday

Ps 73:13 [74:12] M. Bailey

Soprano
Alto

Tenor
Bass

God is our King be-fore the a - ges. He has

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are written on a bass clef staff. The lyrics are: "God is our King be-fore the a - ges. He has". The music consists of a series of quarter notes in the upper parts and a bass line of quarter notes and half notes.

worked sal - va - tion in the midst of the earth. Al - le - lu - ia,

Detailed description: This system continues the musical score. The lyrics are: "worked sal - va - tion in the midst of the earth. Al - le - lu - ia,". The musical notation includes a double bar line in the middle of the system.

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

Detailed description: This system concludes the musical score. The lyrics are: "Al - le - lu - ia, Al - le - lu - ia." The music ends with a double bar line.

1. Thou didst divide the sea by Thy might; Thou didst break the heads of the dragons on the waters.
2. Thou didst crush the heads of Leviathan, Thou didst give him as food for the creatures of the wilderness.
3. Thou didst cleave open springs and brooks; Thou didst dry up ever-flowing streams.
4. Thine is the day, Thine also the night; Thou hast established the luminaries and the sun.
5. Thou hast fixed all the bounds of the earth; Thou hast made summer and winter.

Koinonikon - Saturday

1st Sunday of Lent, 6th Sunday after Pascha

Ps 32:1 [33:1] S. Froyshov

Soprano
Alto

Re - jice in the Lord, O you right - eous;

Tenor
Bass

praise be - fits the just. Al - le - lu -

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

1. Praise the Lord with the lyre, make melody to Him with the harp of ten strings.
2. Sing to Him a new song, play skillfully on the strings, with loud shouts.
3. For the word of the Lord is upright; and all His work is done in faithfulness.
4. He loves righteousness and justice; the earth is full of the steadfast love of the Lord.
5. By the word of the Lord the heavens were made, and all their host by the breath of His mouth.
6. He gathered the waters of the sea as in a bottle; He put the deeps in storehouses.
7. Let all the earth fear the Lord, let all the inhabitants of the world stand in awe of Him!
8. For He spoke, and it came to be; He commanded, and it stood forth.

Blessed is He

Kievan Chant

Soprano
Alto

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

Tenor
Bass

rit.

The Lord is God and has re-vealed Him-self to us!

Blessed is He

Serbian Chant

Soprano
Alto

Bless - ed is He that comes in_ the_ name_ of the_

Tenor
Bass

Lord! The - Lord is God and has re - vealed Him-self to_ us!

Receive the Body of Christ

Moscow Chant
arr. M. Fortounatto

Soprano
Alto

Re - ceive the Bod - y of — Christ; — taste the foun -

Tenor
Bass

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "Re - ceive the Bod - y of — Christ; — taste the foun -".

tain of im - mor - tal - i - ty. Al - le - lu - - -

Detailed description: This system contains the second two staves of music. The lyrics are: "tain of im - mor - tal - i - ty. Al - le - lu - - -".

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

Detailed description: This system contains the final two staves of music. The lyrics are: "ia, — Al - le - lu - ia, — Al - le - lu - ia.".

Receive the Body of Christ

Arr. from M. Kovalevsky and
A. Zhavoronkov

Soprano
Alto

pp

Re - ceive the Bod - - - y

Tenor
Bass

pp

of Christ; taste the foun - tain of

im - mor - tal - - i - ty. Al - le -

mf

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

pp *mf*

lu - i - a!

Receive the Body of Christ

A *Moderato* Alaskan Melody

Soprano
Alto

Re - ceive the Bod - y of Christ; — taste the

Tenor
Bass

B

foun-tain of im - mor - tal - i - ty. Re - ceive the Bod - y of

Christ; — taste the foun-tain of im - mor - tal - i - ty. Al - le -

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

Liturgy Ending

Tone 2 **Novgorod Chant**

Soprano
Alto

Tenor
Bass

We have seen the true Light! We have re-ceived the

heav - en - ly Spir - it! We have found the true faith,

wor-ship-ping the un-di-vid-ed Trin - i - ty, who has saved

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

The musical score is written for Soprano/Alto and Tenor/Bass voices. It is in the key of D major (one sharp) and 4/4 time. The piece is titled 'Liturgy Ending' and is identified as 'Tone 2' and 'Novgorod Chant'. The lyrics are: 'We have seen the true Light! We have re-ceived the heav - en - ly Spir - it! We have found the true faith, wor-ship-ping the un-di-vid-ed Trin - i - ty, who has saved us. A - men. Let our mouths be filled with Thy praise,'. The score consists of four systems of music. Each system has a vocal line (Soprano/Alto) and a bass line (Tenor/Bass). The vocal line uses a soprano clef and the bass line uses a bass clef. The music is primarily homophonic, with block chords and simple melodic lines. There are some melismas, such as the long note on 'heav - en - ly' and 'Trin - i - ty'. The piece ends with a final chord and a fermata.

O Lord, that we may sing of Thy glo - ry; for Thou hast

made us wor - thy to partake of Thy holy, divine, immortal, and

life - cre - a - ting Mys - ter - ies. Keep us in Thy ho - li - ness,

that all the day we may med - i - tate up - on Thy right - eous - ness.

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

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

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

In the name of the Lord. Lord, have mer - cy.

Blessed be the Name of the Lord

Kievan Chant
B. Ledkovsky

3 Times

Soprano Alto

Tenor Bass

A - men. Blessèd be the name of the Lord, henceforth and for - ev - er - more.

Blessed be the Name of the Lord

Serbian

Soprano Alto

Tenor Bass

A - men. Bless - ed_ be the_ name_ of the Lord,

hence - forth and for - ev - er - more. Bless - ed_ be the_

name_ of the Lord, hence - forth and for - ev - er - more.

Dismissal

Common Chant

Soprano
Alto

Tenor
Bass

A - men. Glory to the Father and to the Son, and to the Holy Spi-rit

Detailed description: This system shows the beginning of the chant. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The Soprano/Alto part starts with a half note chord (F4, C5) followed by a whole rest. The Tenor/Bass part starts with a half note chord (B2, F3) followed by a whole rest. The lyrics 'A - men. Glory to the Father and to the Son, and to the Holy Spi-rit' are written below the staves.

now and e-ver and un-to a-ges of a - ges. A - men. Lord, have

Detailed description: This system continues the chant. The Soprano/Alto part has a half note chord (F4, C5) followed by a whole rest. The Tenor/Bass part has a half note chord (B2, F3) followed by a whole rest. The lyrics 'now and e-ver and un-to a-ges of a - ges. A - men. Lord, have' are written below the staves.

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

Detailed description: This system continues the chant. The Soprano/Alto part has a half note chord (F4, C5) followed by a whole rest. The Tenor/Bass part has a half note chord (B2, F3) followed by a whole rest. The lyrics 'mer-cy, Lord, have mer-cy, Lord, have mer - cy. Fa - ther, bless.' are written below the staves.

A - men.

Detailed description: This system concludes the chant. The Soprano/Alto part has a half note chord (F4, C5) followed by a whole rest. The Tenor/Bass part has a half note chord (B2, F3) followed by a whole rest. The lyrics 'A - men.' are written below the staves.

THE PASCHAL DISMISSAL

☞ For all the Sundays of Pascha, we use this Paschal ending: ☞

After the PRIEST says

Glory to thee, O Christ our God and our hope, glory to thee.

The SINGERS:

Christ is risen from the dead, trampling down death by death,
and upon those in the tombs bestowing life! 3x

The PRIEST immediately gives the dismissal,
and without waiting for the “Amen” he proclaims:

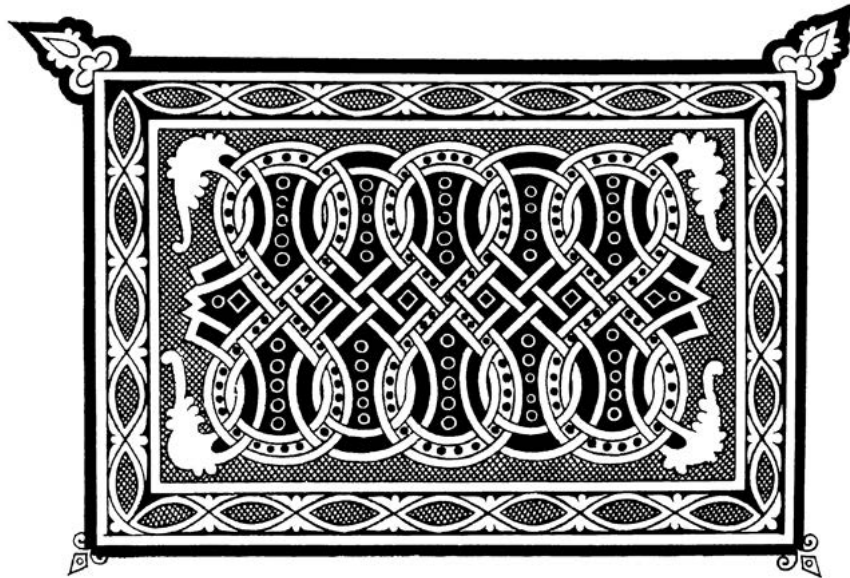
Christ is risen! *R.* Indeed he is risen! 3x

The SINGERS again sing:

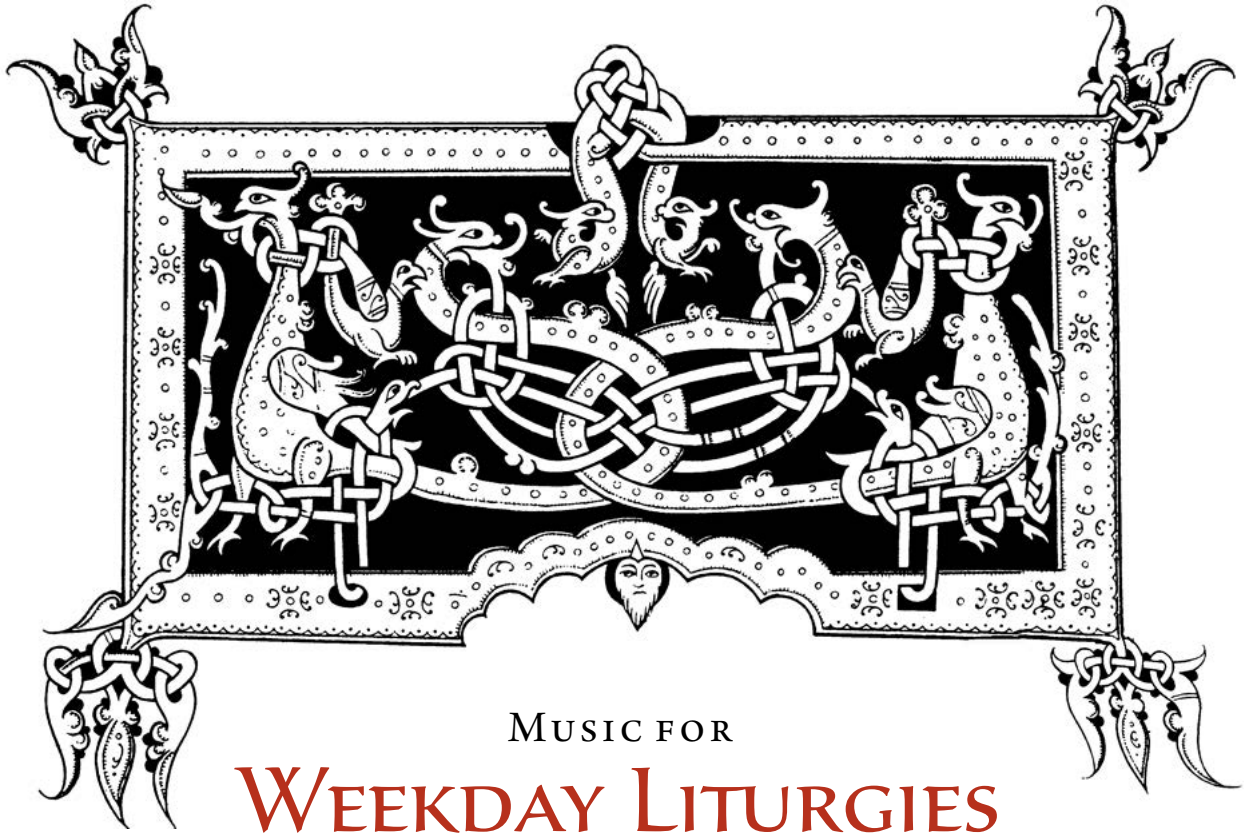
Christ is risen from the dead, trampling down death by death,
and upon those in the tombs bestowing life! 3x

And in **Tone 8** (troparion):

And unto us he has given eternal life.*
Let us praise his resurrection on the third day.



APPENDIX



MUSIC FOR
WEEKDAY LITURGIES



THE BEGINNING OF THE LITURGY
Great Litany, Daily Antiphons, Entrance Hymn

PROPER HYMNS FOR WEEKDAYS
Troparia, Kontakia, Prokimena



Great Litany

Romanian Melody

1. 2.

Soprano Alto

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

Tenor Bass

3. 4.

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

5. 6.

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

To Thee, — O Lord. A - men.

Great Litany

1. 2. Kievan Chant

Soprano Alto

Tenor Bass

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



To Thee, — O — Lord. A - men.



Great Litany

1. 2. B. Ledkovsky

Soprano Alto

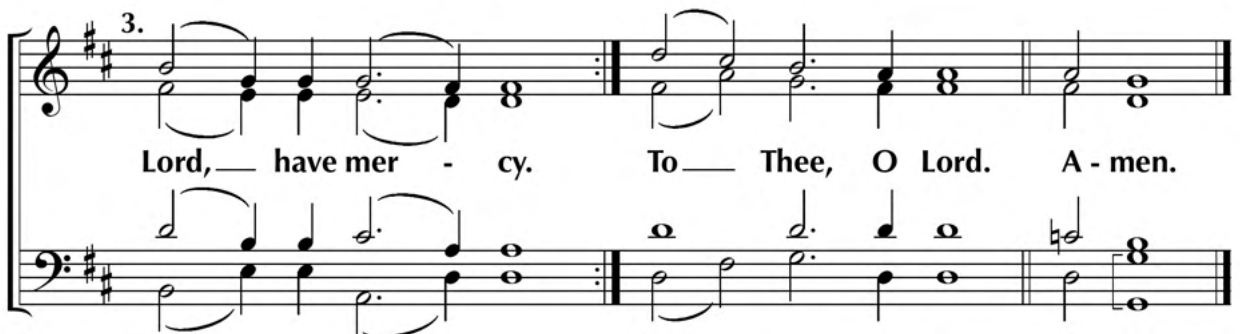
Tenor Bass

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



3.

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



Daily Antiphon - I

Psalm 91 [92] Znamenny Chant

Soprano
Alto

It is good to give thanks to the Lord, to sing prais - es

Tenor
Bass

Refrain:

to Thy Name, O Most High. Through the prayers of the The - o -

to - kos, O Sa - vior, save us. To de - clare Thy

stead-fast love in the mor - ning, and Thy faith - ful - ness by

night. Refrain To show that the Lord is up - right and

there is no un - righ - teous - ness in Him. *Refrain* Glo - ry

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

now and ever and unto ages of a - ges. A - men. Through the *Final Refrain:*

prayers of the The - o - to - kos, O Sa - vior, save us.

Little Litany No. 1

Common Chant

Soprano
Alto

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

Tenor
Bass

Little Litany No. 2

Kievan Chant

Soprano
Alto

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

Tenor
Bass

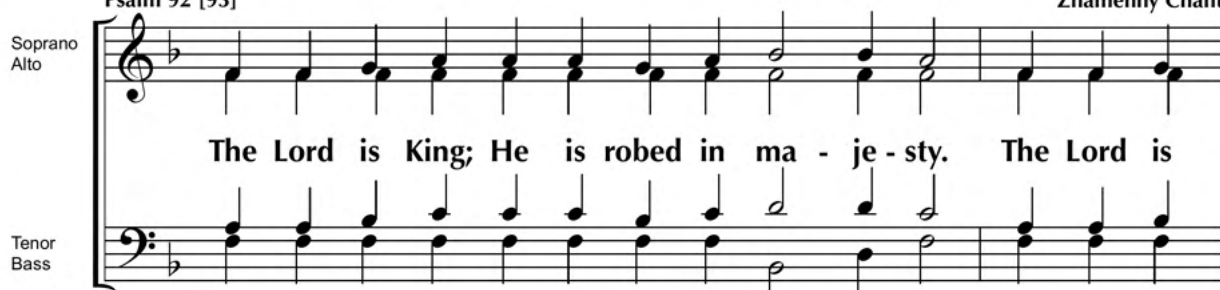
To Thee, O Lord. A - men.

Daily Antiphon - II

Psalm 92 [93]

Znamenny Chant

Soprano
Alto



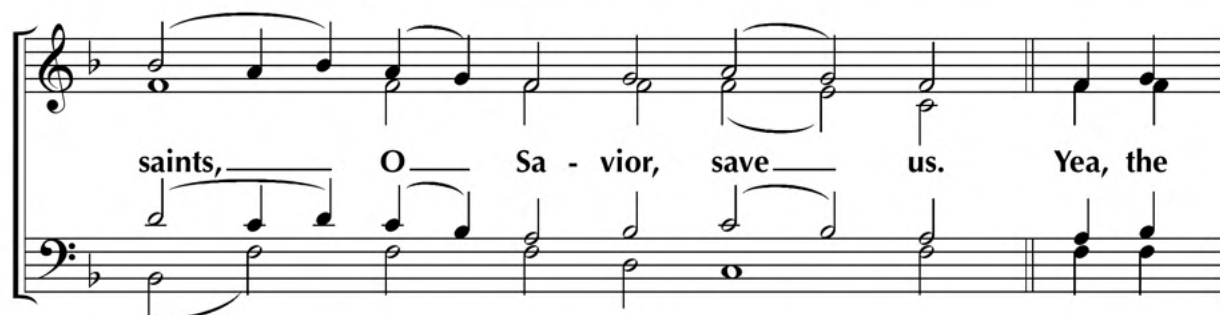
The Lord is King; He is robed in ma - je - sty. The Lord is

Tenor
Bass

Refrain:



robed, He is gir - ded with strength. Through the prayers of the



saints, O Sa - vior, save us. Yea, the



world is es - tab - lished; it shall ne - ver be moved. *Refrain*



Thy de - crees are ve - ry sure; ho - li - ness be - fits Thy house, O

Final Refrain:

Lord, for - e - ver - more. Through the prayers of the saints,

O — Sa - vior, save — us.

*"Only-Begotten Son..."
cf. p. 53ff.*

Only-Begotten Son

D. Soloviev

Soprano
Alto

Tenor
Bass

Glo-ry to the Father, and to the Son, and to the Ho-ly Spi - rit,

now and ever, and unto ages of a - ges. A - men. On - ly - be -

got - ten Son and Im - mor - tal Word — of — God, who for our sal -

va - tion didst will to be in - car - nate of the Ho - ly

The - o - to - kos and Ev - er - vir - gin Ma - ry, who with - out

change didst be - come man, and wast cru - ci - fied, O

Christ our God, tram - pling down death by death, who art one

of the Ho - ly Trin - i - ty, glo - ri - fied with the Fa - ther

and the Ho - ly Spi - - - rit: save

us!

Little Litany

D. Soloviev

Soprano
Alto

Tenor
Bass

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

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

Daily Antiphon - III

Psalm 94 [95] Znamenny Chant

Soprano
Alto

O come, let us sing to the Lord; let us make a joy - ful

Tenor
Bass

Refrain:

noise to the Rock of our sal - va - tion. O Son of God, Who art

won - der - ful in Thy saints, save us who sing to Thee,

Al - le - lu - ia. Let us come in-to His pre-sence

with thanks-giv - ing; let us make a joy - ful noise to Him with

songs of praise. *Refrain* For the Lord our God is a great

God, a great King a - bove all gods. *Refrain* In His

hands are the depths of the earth; the heights of the moun-tains

are His al - so. *Refrain* The sea is His, for He made it;

Final Refrain:
and His hands formed the dry land. O Son of God, Who art

won - der - ful in Thy saints, save us who sing to Thee,

Al - le - lu - ia.

Come, Let Us Worship

Psalm 94 [95]

A. Arkhangel'sky

Soprano
Alto

Tenor
Bass

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

Detailed description: This system shows the vocal parts for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written on a treble clef staff with a key signature of two sharps (F# and C#). The Tenor/Bass part is written on a bass clef staff with the same key signature. The lyrics are: "Come, let us wor - ship— and fall down be - fore Christ, O—". The music consists of chords and single notes, with a fermata over the final "O—".

Son of God, *who—* *rose from the dead,* save us who sing to

Detailed description: This system continues the vocal parts. The Soprano/Alto part has an asterisk (*) above the first measure. The lyrics are: "Son of God, *who—* *rose from the dead,* save us who sing to". The music continues with chords and single notes.

Thee:— Al - le - lu - ia, Al - le - lu - ia, —

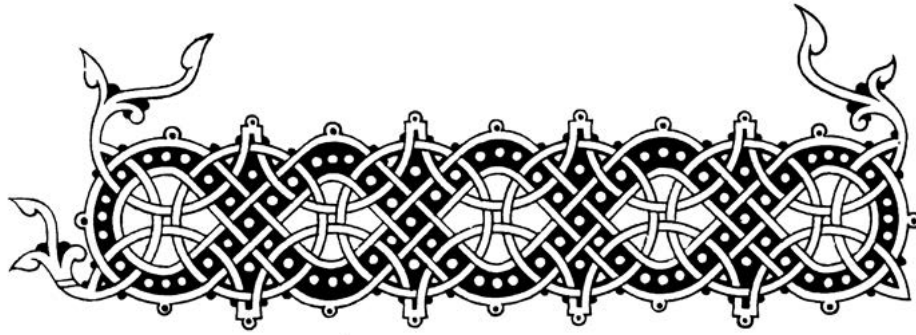
Detailed description: This system continues the vocal parts. The lyrics are: "Thee:— Al - le - lu - ia, Al - le - lu - ia, —". The music features a melodic line in the Soprano/Alto part and a bass line in the Tenor/Bass part.

Al - le - lu - ia.

Detailed description: This system concludes the vocal parts. The lyrics are: "Al - le - lu - ia.". The music features a melodic line in the Soprano/Alto part and a bass line in the Tenor/Bass part, ending with a double bar line.

*
1. *Through the prayers of the Theotokos,*

2. *Who art wonderful in Thy saints,*



PROPER HYMNS FOR

MONDAY



SYNTAXIS OF THE ARCHANGEL MICHAEL
AND THE OTHER BODILESS POWERS
Troparion - Tone 4

Abbreviated Greek Chant
arr. W. G. Obleschuk

Soprano
Alto

Tenor
Bass

Commanders of the heav - en - ly hosts, we who are

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Commanders of the heav - en - ly hosts, we who are". The music consists of a series of chords and single notes, typical of a troparion.

unworthy be-seech you, by your prayers encompass us beneath the

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "unworthy be-seech you, by your prayers encompass us beneath the". The musical notation continues with similar chordal structures.

wings of your immaterial glo - ry, and faithfully preserve us

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "wings of your immaterial glo - ry, and faithfully preserve us". The musical notation continues with similar chordal structures.

who fall down and cry out to you: // "Deliver us from all harm,

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "who fall down and cry out to you: // "Deliver us from all harm,". The musical notation continues with similar chordal structures.

for ye are the com - manders of the pow - ers on high!"

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "for ye are the com - manders of the pow - ers on high!". The musical notation concludes with a final chord and a double bar line. A fermata is placed over the final note of the Soprano part.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Menaion: 1 Januar

Troparion - Tone 1

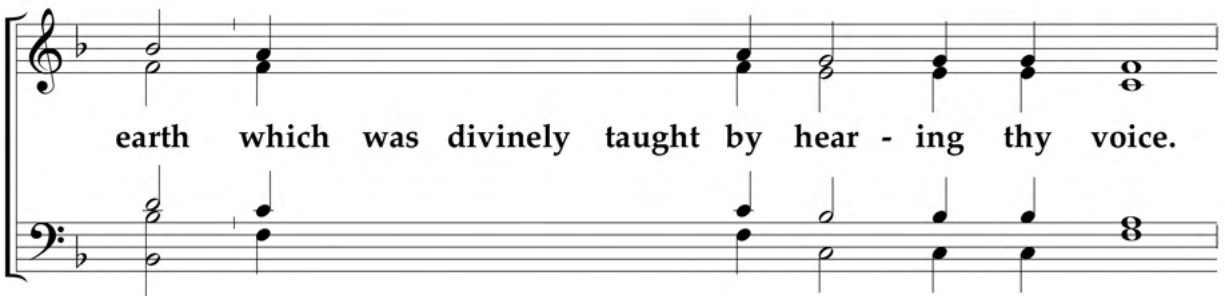
Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

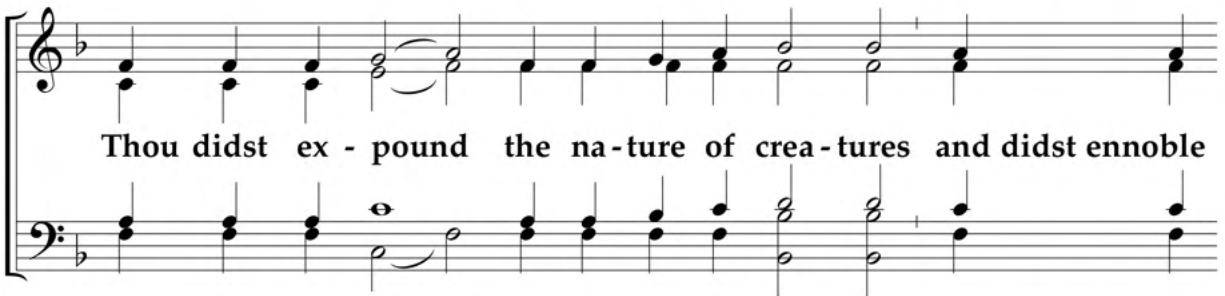


Tenor
Bass

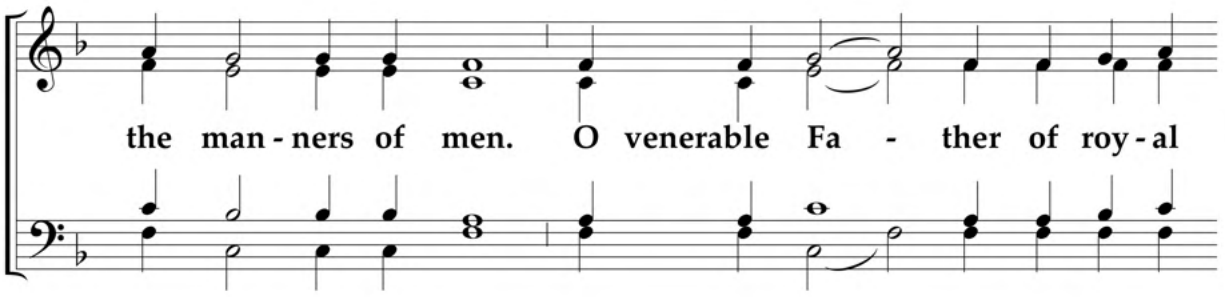
Thy proc - la - ma - tion has gone out in - to all the



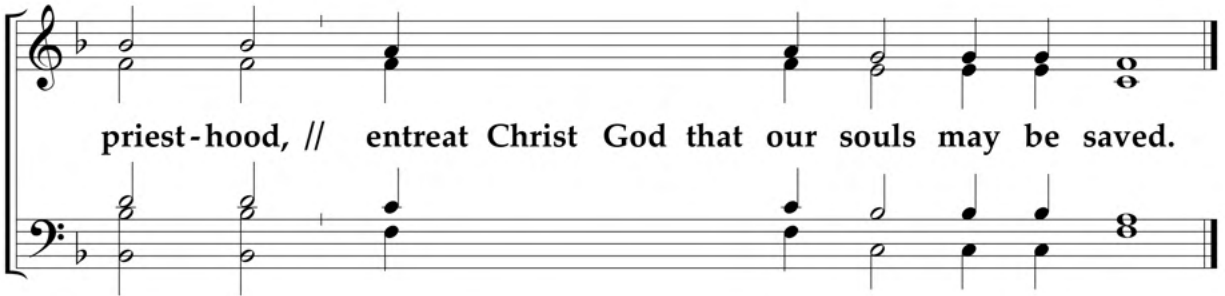
earth which was divinely taught by hear - ing thy voice.



Thou didst ex - pound the na - ture of crea - tures and didst ennoble



the man - ners of men. O venerable Fa - ther of roy - al



priest - hood, // entreat Christ God that our souls may be saved.

SYNAXIS OF THE ARCHANGEL MICHAEL
AND THE OTHER BODILESS POWERS
Kontakion- Tone 2

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Com - mand - ers of God's ar - mies and ministers

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "Com - mand - ers of God's ar - mies and ministers".

of the divine glo - ry, prin - ces of the bodi - less

Detailed description: This system shows the second two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "of the divine glo - ry, prin - ces of the bodi - less".

an - gels and guides of man - kind, ask for what

Detailed description: This system shows the third two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "an - gels and guides of man - kind, ask for what".

is good for us, and for great mer - cy, su - preme

Detailed description: This system shows the fourth two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "is good for us, and for great mer - cy, su - preme".

com - mand - ers of the Bod - i - less Hosts.

Detailed description: This system shows the final two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are: "com - mand - ers of the Bod - i - less Hosts.".

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou wast revealed as the sure foun - da - tion of

the Church, granting all mankind a lordship which cannot

be tak - en a - way, // sealing it with thy precepts,

venerable Basil, revealer of hea - ven.

With the Saints give rest

Kontakion for the Departed

Tone 8, Common Chant

Soprano
Alto

Tenor
Bass

With the saints — give rest, — O Christ,

Detailed description: This system contains the first line of the musical score. It features two vocal staves: Soprano (treble clef) and Alto (treble clef) on the top, and Tenor (bass clef) and Bass (bass clef) on the bottom. The key signature is one sharp (F#). The lyrics are: "With the saints — give rest, — O Christ,". The music consists of a series of chords and single notes, with some notes tied across measures.

to the souls of Thy ser - vants, where sickness and sorrow are no more,

Detailed description: This system contains the second line of the musical score. It features two vocal staves: Soprano (treble clef) and Alto (treble clef) on the top, and Tenor (bass clef) and Bass (bass clef) on the bottom. The key signature is one sharp (F#). The lyrics are: "to the souls of Thy ser - vants, where sickness and sorrow are no more,". The music continues with a similar harmonic structure to the first line.

nei - ther sigh - ing, but life — ev - er - last - ing.

Detailed description: This system contains the third and final line of the musical score. It features two vocal staves: Soprano (treble clef) and Alto (treble clef) on the top, and Tenor (bass clef) and Bass (bass clef) on the bottom. The key signature is one sharp (F#). The lyrics are: "nei - ther sigh - ing, but life — ev - er - last - ing." The music concludes with a final chord and a double bar line.

Kontakion - Steadfast Protectress

Tone 6 Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -".

cate be - fore the Cre - a - tor; de - spise not the en - treat - ing

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "cate be - fore the Cre - a - tor; de - spise not the en - treat - ing".

cries of us sin - ners, but in thy good - ness come speed - i -

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "cries of us sin - ners, but in thy good - ness come speed - i -".

ly to help us who call on thee in faith. Hast - en to hear our pe -

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "ly to help us who call on thee in faith. Hast - en to hear our pe -".

ti-tion and to in-ter-cede for us, O The-o-to-kos,

for thou dost always pro-tect those who hon-or thee!

Trisagion

Soprano Alto

3 times

Kievan Chant

A - men. Ho - ly God, Ho - ly

Tenor Bass

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

us! Glory to the Father, and to the Son, and to the Holy

Spir - it, now and ever, and unto ages of ag - es. A - men.

Ho - ly Im - mor - tal, have mer - cy on us!

Repeat "Holy God..."

Prokeimenon

For Monday and the Bodiless Powers

Psalm 103[104]:4,1

Common Chant
arr. from LVOV/BAKHMETEV

Tone 4

Soprano Alto

1. He makes His angels spirits and His min - is - ters

Tenor Bass

a flame of fire.

VERSE: Bless the Lord, O my soul; O Lord my God, Thou art very great.

Tone 4

Harmonized
Znamenny Chant

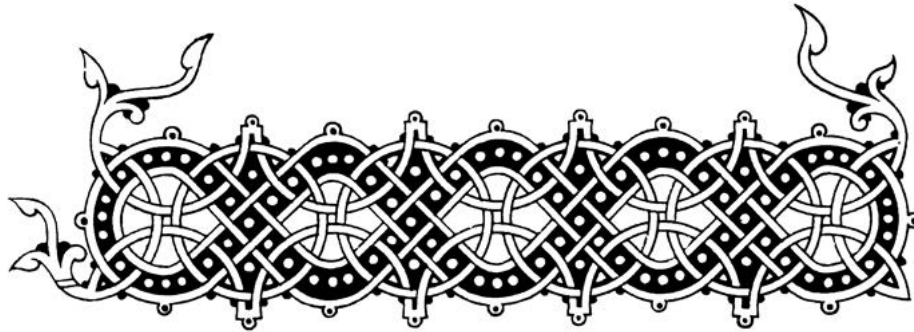
Soprano Alto

2. He makes His an - gels spir - its and His min - is - ters

Tenor Bass

a flame of fire.

VERSE: Bless the Lord, O my soul; O Lord my God, Thou art very great.



PROPER HYMNS FOR

TUESDAY



SYNAXIS OF THE HOLY GLORIOUS PROPHET
AND FORERUNNER, JOHN THE BAPTIST

Troparion - Tone 2

Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

Tenor
Bass

The mem' - ry of the righteous is celebrated with hymns

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a brace on the left. The Tenor and Bass parts are on a separate staff below. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: "The mem' - ry of the righteous is celebrated with hymns".

of praise, but the Lord's testimony is sufficient for you, O

Detailed description: This system continues the musical score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "of praise, but the Lord's testimony is sufficient for you, O".

Fore-run - ner. You were shown in truth to be the most honorable

Detailed description: This system continues the musical score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "Fore-run - ner. You were shown in truth to be the most honorable".

of the pro - phets, for you were deemed worthy to baptize

Detailed description: This system continues the musical score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "of the pro - phets, for you were deemed worthy to baptize".

in the streams of the Jordan Him whom they fore - told.

Detailed description: This system continues the musical score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "in the streams of the Jordan Him whom they fore - told."

[Therefore, having suffered...]

There - fore, having suffered for the truth with joy, you

proclaimed to those in hell God who ap-peared in the flesh,

who takes away the sin of the world, and grants us great

mer - cy.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Menaion: 1 Janua

Troparion - Tone 1

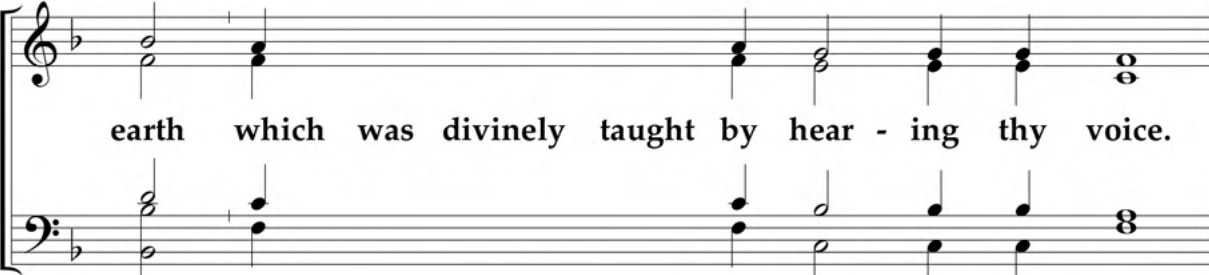
Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto



Tenor
Bass


Thy proc - la - ma - tion has gone out in - to all the



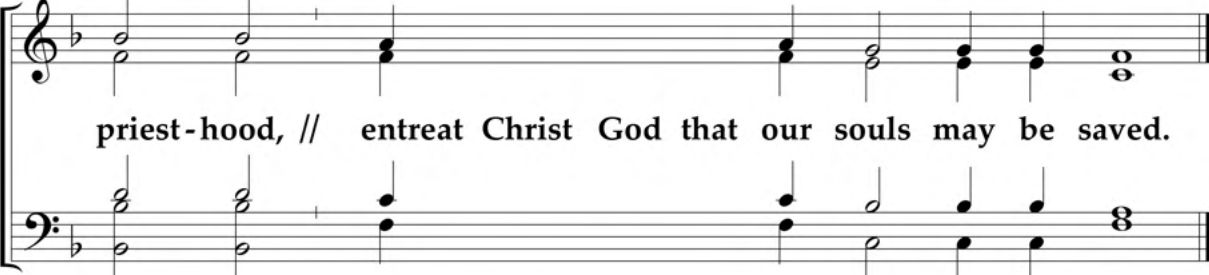
earth which was divinely taught by hear - ing thy voice.



Thou didst ex - pound the na - ture of crea - tures and didst ennoble



the man - ners of men. O venerable Fa - ther of roy - al



priest - hood, // entreat Christ God that our souls may be saved.

SYNAXIS OF THE HOLY GLORIOUS PROPHET
AND FORERUNNER, JOHN THE BAPTIST

Kontakion - Tone 6

Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

Tenor
Bass

The river Jordan trembled and was driv - en back

Detailed description: This system shows the first line of music for Soprano and Alto voices. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are: "The river Jordan trembled and was driv - en back".

filled with fear at Your com - ing in the flesh, while John

Detailed description: This system shows the second line of music. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are: "filled with fear at Your com - ing in the flesh, while John".

drew back in awe as he ful-filled the ministry of a

Detailed description: This system shows the third line of music. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are: "drew back in awe as he ful-filled the ministry of a".

proph - et. The ranks of an - gels stood a - mazed,

Detailed description: This system shows the fourth line of music. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are: "proph - et. The ranks of an - gels stood a - mazed,".

when they be - held You in the flesh be - ing bap - tized

Detailed description: This system shows the fifth line of music. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics are: "when they be - held You in the flesh be - ing bap - tized".

[in the streams.]

in the streams. And we, who were in darkness, are filled

with light as we praise You, who have appeared to

en - light - en all.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)
Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou wast revealed as the sure foun - da - tion of

the Church, granting all mankind a lordship which cannot

be tak - en a - way, // sealing it with thy precepts,

venerable Basil, revealer of hea - ven.

With the Saints give rest

Kontakion for the Departed

Tone 8, Common Chant

Soprano
Alto

Tenor
Bass

With the saints — give rest, — O Christ,

Detailed description: This system contains the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "With the saints — give rest, — O Christ,". The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

to the souls of Thy ser - vants, where sickness and sorrow are no more,

Detailed description: This system contains the third and fourth staves of the musical score. The lyrics are: "to the souls of Thy ser - vants, where sickness and sorrow are no more,". The musical notation continues with similar rhythmic patterns, including quarter and eighth notes, and some rests.

nei - ther sigh - ing, but life — ev - er - last - ing.

Detailed description: This system contains the fifth and sixth staves of the musical score. The lyrics are: "nei - ther sigh - ing, but life — ev - er - last - ing." The music concludes with a final cadence, indicated by a double bar line.

Kontakion - Steadfast Protectress

Tone 6 Common Chant
arr. from L'vov/Bakhmetev

Soprano Alto



Tenor Bass

Stead-fast pro-TECT-ress of Chris - tians, con-stant ad - vo -

Detailed description: This system shows the first two staves of the musical score. The Soprano Alto part is on a treble clef staff with a key signature of one sharp (F#). The Tenor Bass part is on a bass clef staff with the same key signature. The lyrics are: "Stead-fast pro-TECT-ress of Chris - tians, con-stant ad - vo -". The music consists of a series of notes, some with accidentals, and rests.



cate be - fore the Cre - a - tor; de-spise not the en-treat-ing

Detailed description: This system continues the musical score. The Soprano Alto part is on a treble clef staff. The Tenor Bass part is on a bass clef staff. The lyrics are: "cate be - fore the Cre - a - tor; de-spise not the en-treat-ing". The music continues with a series of notes and rests.



cries of us sin - ners, but in thy good-ness come speed-i -

Detailed description: This system continues the musical score. The Soprano Alto part is on a treble clef staff. The Tenor Bass part is on a bass clef staff. The lyrics are: "cries of us sin - ners, but in thy good-ness come speed-i -". The music continues with a series of notes and rests.



ly to help us who call on thee in faith. Hast-en to hear our pe -

Detailed description: This system is the final one on the page. The Soprano Alto part is on a treble clef staff. The Tenor Bass part is on a bass clef staff. The lyrics are: "ly to help us who call on thee in faith. Hast-en to hear our pe -". The music continues with a series of notes and rests.

ti-tion and to in-ter-cede for us, O The-o-to-kos,

for thou dost always pro-tect those who hon-or thee!

Trisagion

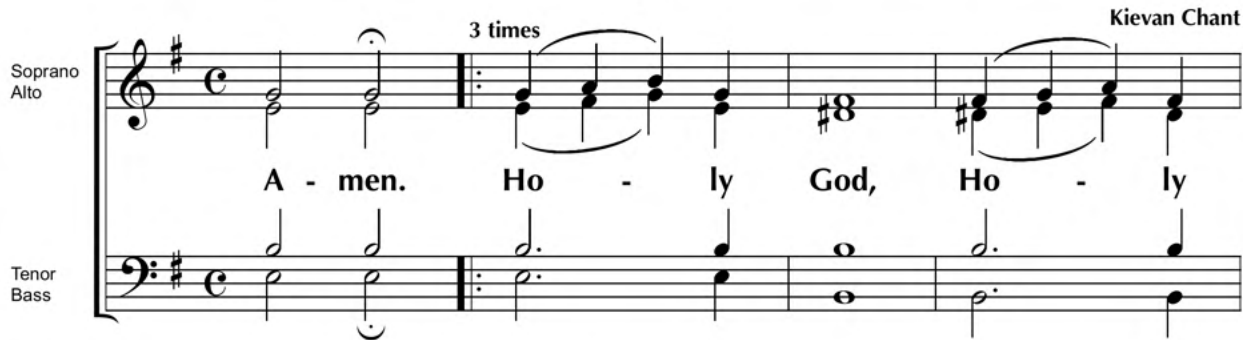
Soprano
Alto

3 times

Kievan Chant

A - men. Ho - ly God, Ho - ly

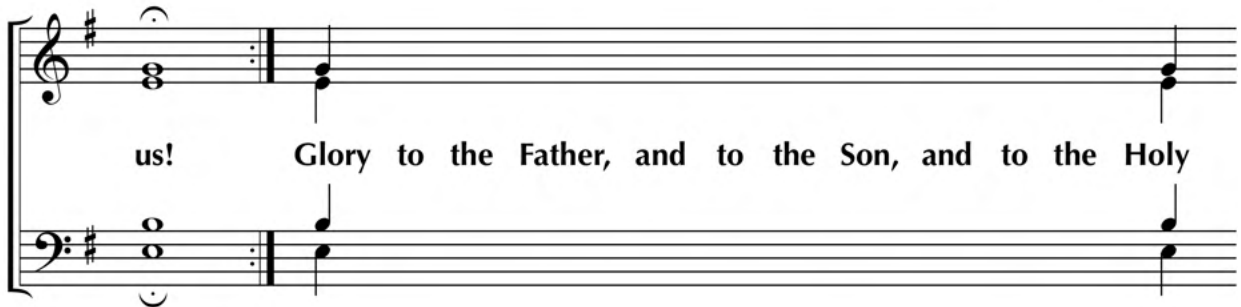
Tenor
Bass



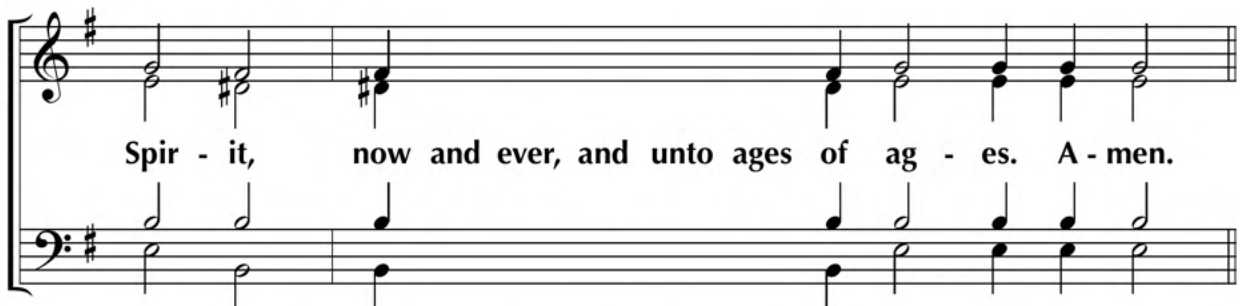
Might - y, Ho - ly Im - mor - tal, have mer - cy on



us! Glory to the Father, and to the Son, and to the Holy



Spir - it, now and ever, and unto ages of ag - es. A - men.



Ho - ly Im - mor - tal, have mer - cy on us!



Repeat "Holy God..."

Prokeimenon

For Tuesday and Appointed Saints' Days

Psalm 63[64]:10,1

Common Chant

arr. from LVOV/BAKHMETEV

Tone 7

Soprano Alto

1. The right - eous shall re - joice in the Lord, and shall

Tenor Bass

hope in Him.

VERSE: Hear my prayer, O God, when I pray to Thee.

Harmonized
Znamenny Chant

Tone 7

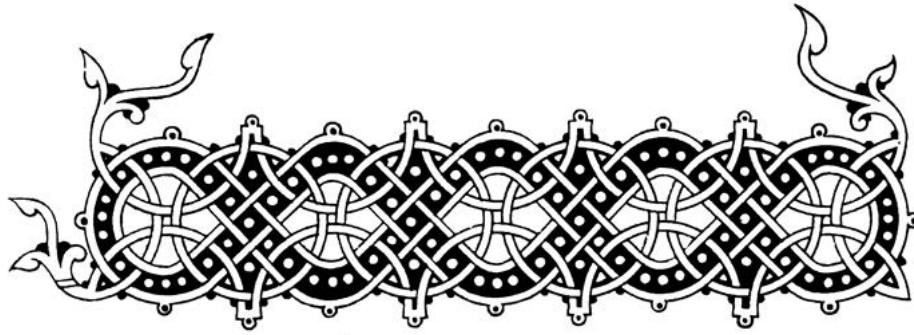
Soprano Alto

2. The right - eous shall re - joice in the Lord, and shall

Tenor Bass

hope in Him.

VERSE: Hear my prayer, O God, when I pray to Thee.



PROPER HYMNS FOR

WEDNESDAY



ELEVATION OF THE PRECIOUS AND LIFE-GIVING CROSS

Troparion - Tone 1

Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

O Lord, — save Thy peo - ple, and bless Thine

Tenor
Bass

in - her - i - tance. Grant — victories to the Or - tho - dox

Chris - tians over their ad - ver - sar - ies; and by

vir - tue of Thy Cross, // preserve Thy habi - ta - tion.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Menaion: 1 Januar

Troparion - Tone 1

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

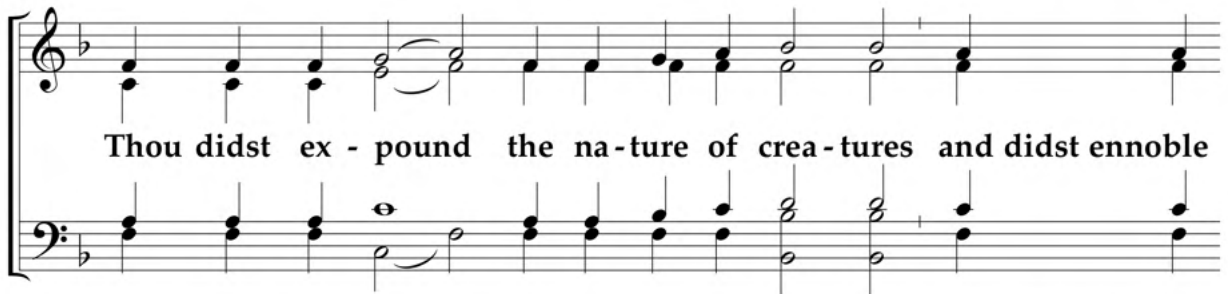


Tenor
Bass

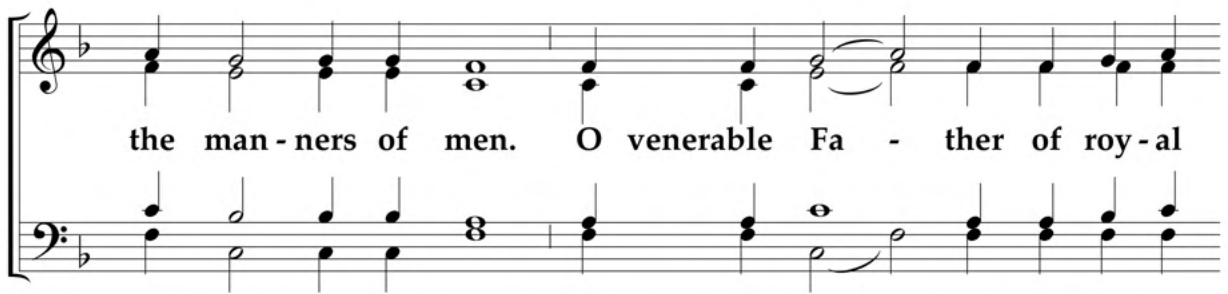
Thy proc - la - ma - tion has gone out in - to all the



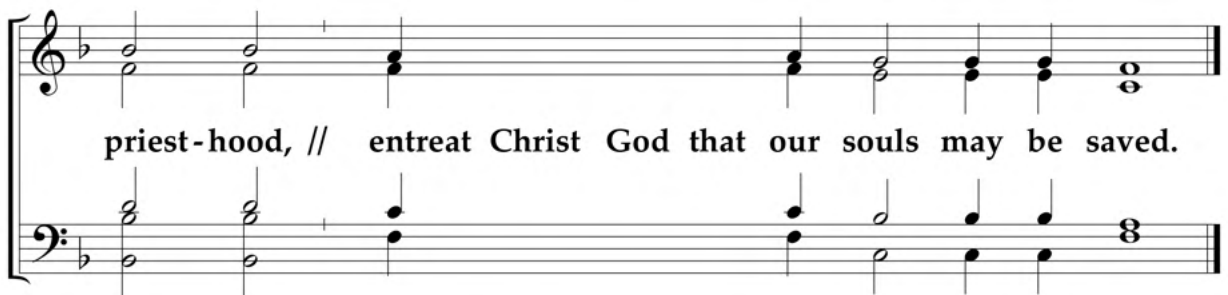
earth which was divinely taught by hear - ing thy voice.



Thou didst ex - pound the na - ture of crea - tures and didst ennoble



the man - ners of men. O venerable Fa - ther of roy - al



priest - hood, // entreat Christ God that our souls may be saved.

ELEVATION OF THE PRECIOUS AND LIFE-GIVING CROSS

Kontakion - Tone 4

Abbreviated Greek Chant
arr. W. G. Obleschuk

Soprano
Alto

Tenor
Bass

As Thou wast voluntarily raised upon the Cross for our sake,

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics 'As Thou wast voluntarily raised upon the Cross for our sake,' are centered between the two staves. The music consists of a series of quarter and eighth notes.

grant mercy to those who are called by Thy Name, O Christ

Detailed description: This system continues the musical score. The lyrics 'grant mercy to those who are called by Thy Name, O Christ' are centered between the two staves. The music continues with similar rhythmic patterns.

God; make all Orthodox Christians glad by Thy pow - er,

Detailed description: This system continues the musical score. The lyrics 'God; make all Orthodox Christians glad by Thy pow - er,' are centered between the two staves. The music continues with similar rhythmic patterns.

granting them victories over their ad - ver - sar - ies, // by bestowing

Detailed description: This system continues the musical score. The lyrics 'granting them victories over their ad - ver - sar - ies, // by bestowing' are centered between the two staves. The music continues with similar rhythmic patterns.

on them the invincible trophy, Thy weap - on of peace.

Detailed description: This system concludes the musical score. The lyrics 'on them the invincible trophy, Thy weap - on of peace.' are centered between the two staves. The music ends with a double bar line.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou wast revealed as the sure foun - da - tion of

the Church, granting all mankind a lordship which cannot

be tak - en a - way, // sealing it with thy precepts,

venerable Basil, revealer of hea - ven.

The musical score is arranged in four systems, each with a Soprano/Alto staff (treble clef) and a Tenor/Bass staff (bass clef). The key signature is one flat (B-flat). The lyrics are written below the notes. The first system covers the first two lines of text. The second system covers the next two lines. The third system covers the next two lines. The fourth system covers the final line of text and ends with a double bar line.

With the Saints give rest

Kontakion for the Departed

Tone 8, Common Chant

Soprano
Alto



Tenor
Bass

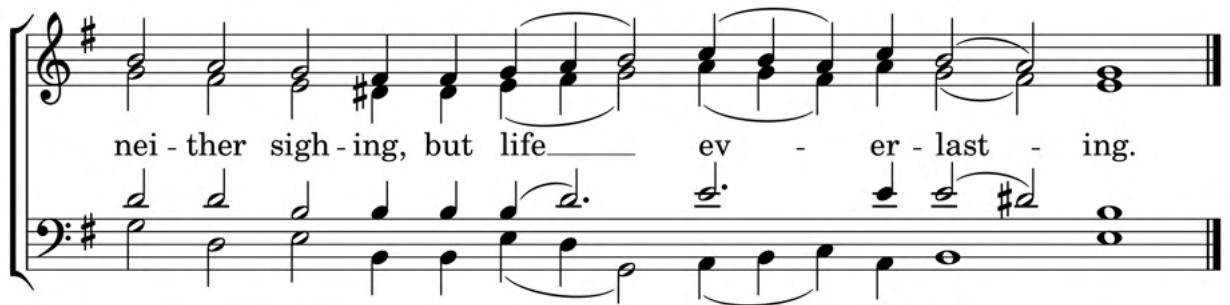
With the saints — give rest, — O Christ,

Detailed description: This system contains the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "With the saints — give rest, — O Christ,". The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.



to the souls of Thy ser - vants, where sickness and sorrow are no more,

Detailed description: This system contains the third and fourth staves of the musical score. The lyrics are: "to the souls of Thy ser - vants, where sickness and sorrow are no more,". The musical notation continues with similar rhythmic patterns, including quarter and eighth notes, and some rests.



nei - ther sigh - ing, but life — ev - er - last - ing.

Detailed description: This system contains the fifth and sixth staves of the musical score. The lyrics are: "nei - ther sigh - ing, but life — ev - er - last - ing." The music concludes with a final cadence, indicated by a double bar line.

Kontakion - Steadfast Protectress

Common Chant
arr. from L'vov/Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -

Detailed description: This system shows the first two staves of the musical score. The Soprano part is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Alto part is on a bass clef staff with the same key signature and time signature. The lyrics are: "Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -".

cate be - fore the Cre - a - tor; de - spise not the en - treat - ing

Detailed description: This system shows the next two staves of the musical score. The Soprano part continues with the lyrics: "cate be - fore the Cre - a - tor; de - spise not the en - treat - ing". The Alto part provides harmonic support.

cries of us sin - ners, but in thy good - ness come speed - i -

Detailed description: This system shows the next two staves of the musical score. The Soprano part continues with the lyrics: "cries of us sin - ners, but in thy good - ness come speed - i -". The Alto part provides harmonic support.

ly to help us who call on thee in faith. Hast - en to hear our pe -

Detailed description: This system shows the final two staves of the musical score. The Soprano part continues with the lyrics: "ly to help us who call on thee in faith. Hast - en to hear our pe -". The Alto part provides harmonic support.

ti-tion and to in-ter-cede for us, O The-o-to-kos,

for thou dost always pro-tect those who hon-or thee!

Trisagion

Kievan Chant

Soprano
Alto

Tenor
Bass

3 times

A - men. Ho - ly God, Ho - ly

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

us! Glory to the Father, and to the Son, and to the Holy

Spir - it, now and ever, and unto ages of ag - es. A - men.

Ho - ly Im - mor - tal, have mer - cy on us!

Repeat "Holy God..."

Prokeimenon

For Wednesday and Feasts of the Theotokos

The Canticle of the Theotokos

Common Chant

Tone 3

arr. from LVOV/BAKHMETEY

1. My soul mag - ni - fies the Lord; and my spir - it re - joic - es in
God, my Sav - ior.

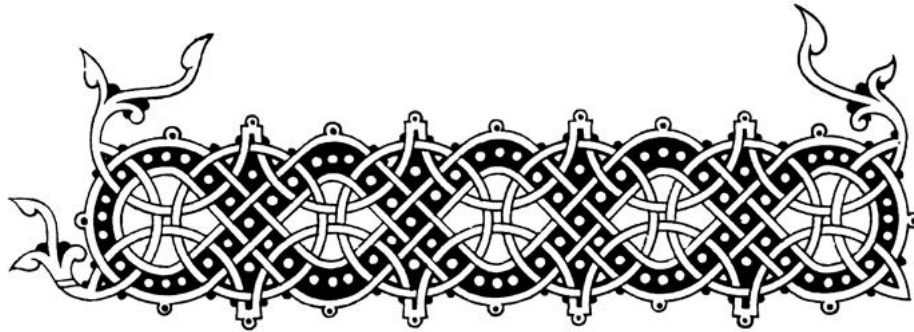
VERSE: For He has regarded the low estate of His handmaiden, for behold, henceforth all generations will call me Blessed.

Tone 3

Harmonized
Znamenny Chant

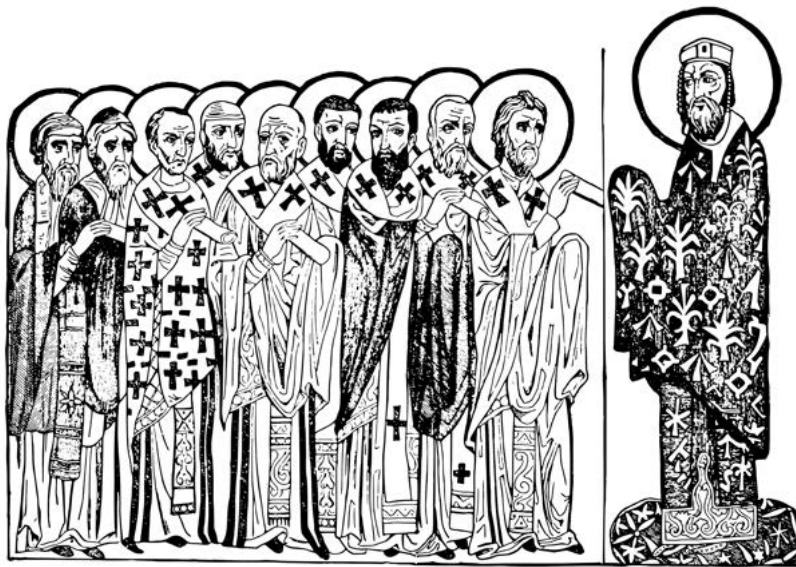
2. My soul magnifies the Lord; and my spir - it re - joic - es
in God, my Sav - ior.

VERSE: For He has regarded the low estate of His handmaiden, for behold, henceforth all generations will call me Blessed.



PROPER HYMNS FOR

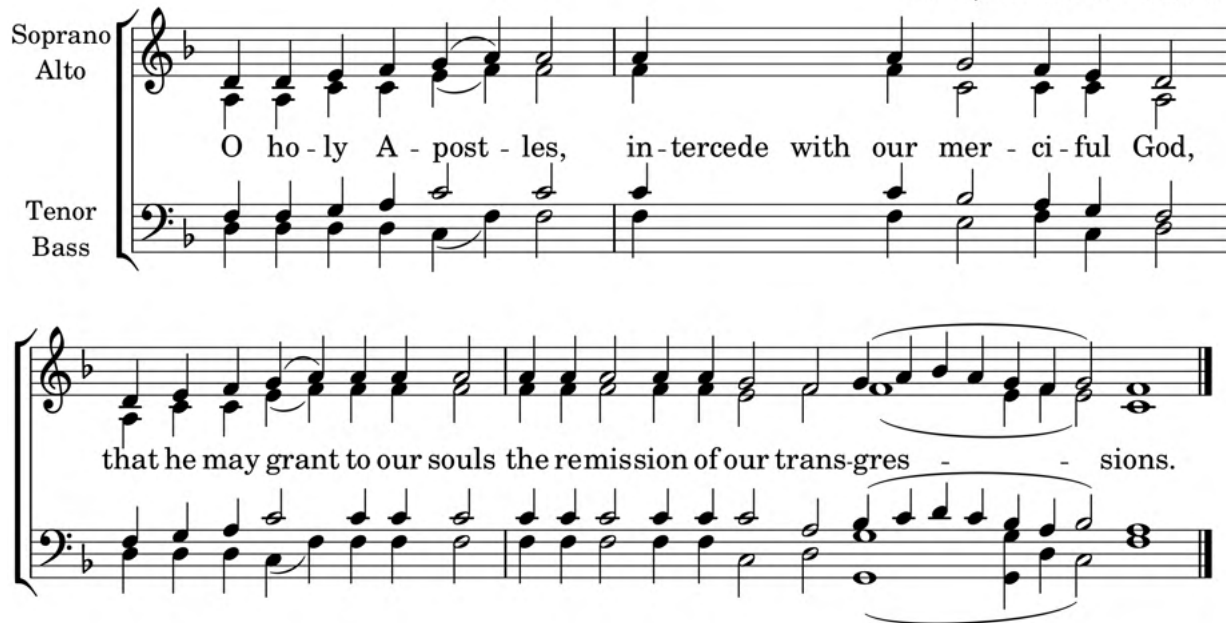
THURSDAY



Thursday Troparion Apostles

Tone 3, St Tikhon's Obikhod

Soprano
Alto

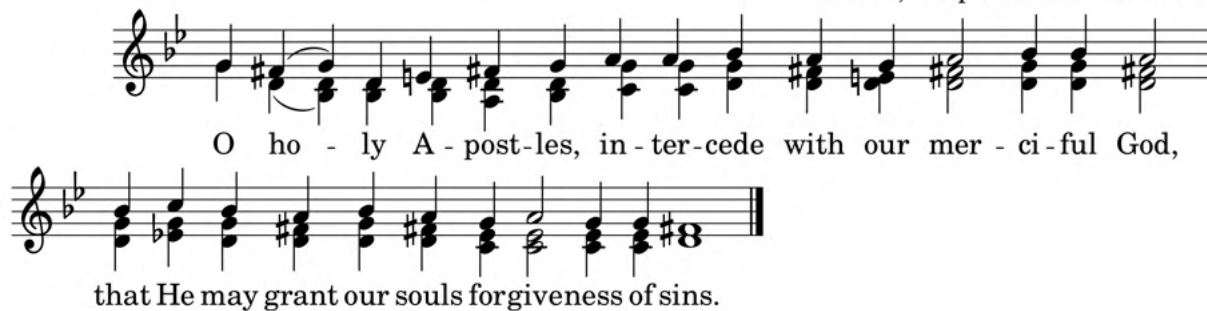


O ho - ly A - post - les, in - ter - cede with our mer - ci - ful God,
that he may grant to our souls the remission of our trans - gres - - sions.

Tenor
Bass

Thursday Troparion Apostles

Tone 3, Carpatho-Russian Chant



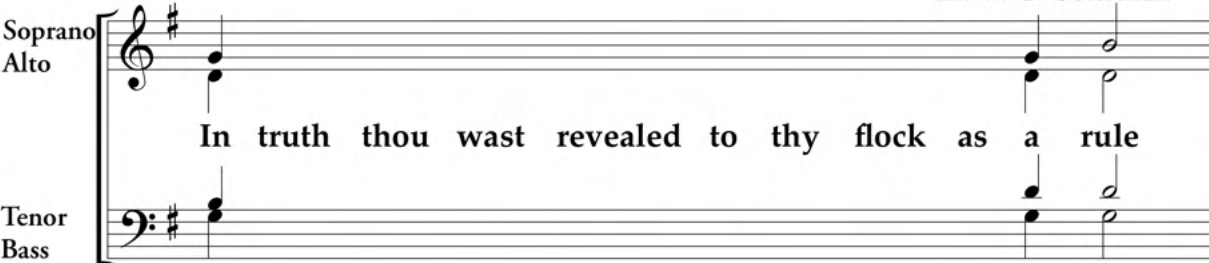
O ho - ly A - post - les, in - ter - cede with our mer - ci - ful God,
that He may grant our souls forgiveness of sins.

SAINT NICHOLAS THE WONDERWORKER,
ARCHBISHOP OF MYRA IN LYCIA (CA. 345)

Troparion - Tone 4

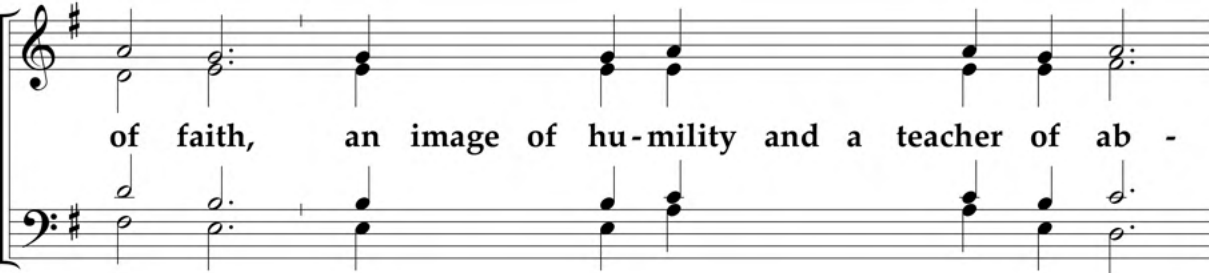
Abbreviated Greek Chant
arr. W. G. Obleschuk

Soprano
Alto

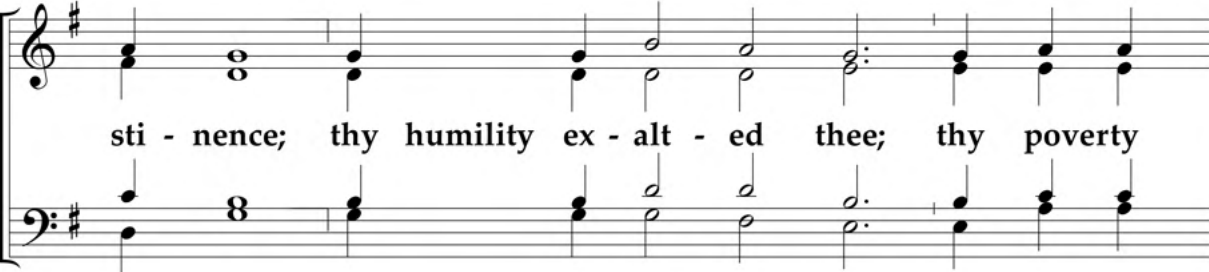


Tenor
Bass

In truth thou wast revealed to thy flock as a rule



of faith, an image of hu-mility and a teacher of ab -



sti - nence; thy humility ex - alt - ed thee; thy poverty



en - riched thee. Hierarch Father Nich - o - las, en - treat -



Christ our God // that our souls may be saved.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Menaion: 1 Januar

Troparion - Tone 1

Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thy proc - la - ma - tion has gone out in - to all the
earth which was divinely taught by hear - ing thy voice.
Thou didst ex - pound the na - ture of crea - tures and didst ennoble
the man - ners of men. O venerable Fa - ther of roy - al
priest - hood, // entreat Christ God that our souls may be saved.

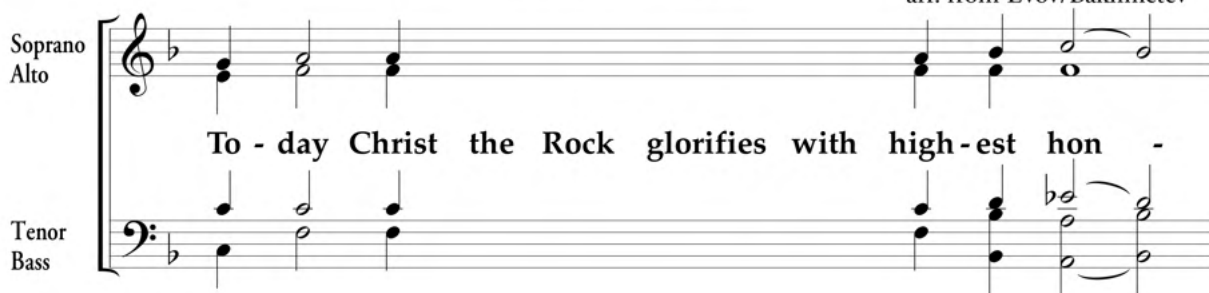
SYNAXIS OF THE HOLY, GLORIOUS AND ALL-PRAISED TWELVE APOSTLES

ИВАНОВА И. Ю. МУЗ.

Kontakion - Tone 2

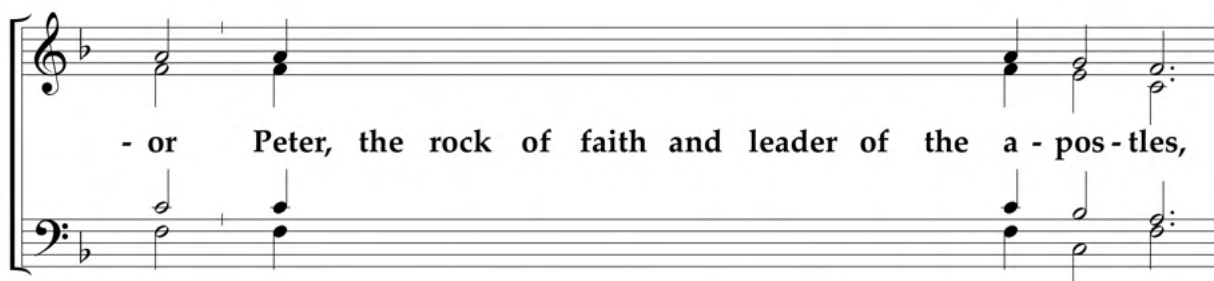
Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

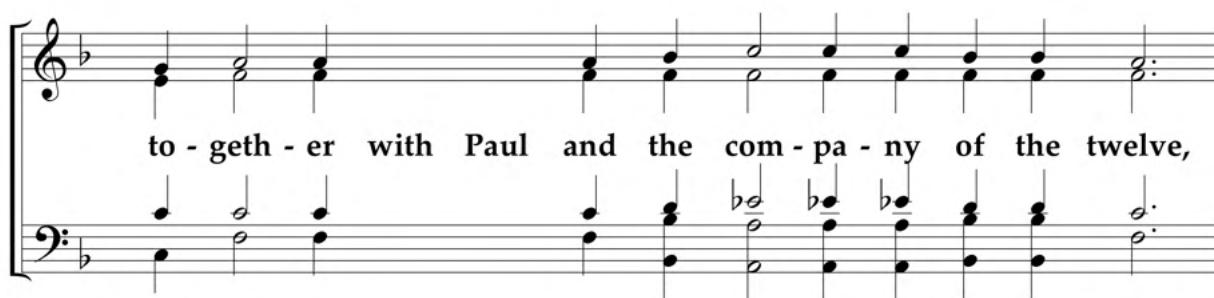


Tenor
Bass

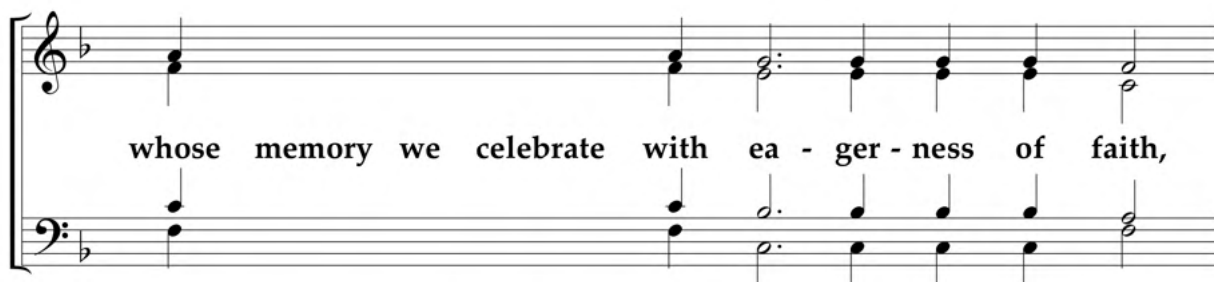
To - day Christ the Rock glorifies with high - est hon -



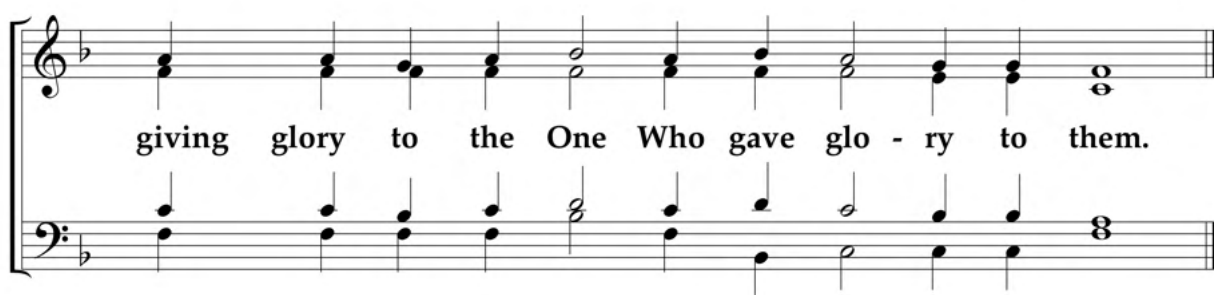
- or Peter, the rock of faith and leader of the a - pos - tles,



to - geth - er with Paul and the com - pa - ny of the twelve,



whose memory we celebrate with ea - ger - ness of faith,



giving glory to the One Who gave glo - ry to them.

SAINT NICHOLAS THE WONDERWORKER,
ARCHBISHOP OF MYRA IN LYCIA (CA. 345)

Kontakion - Tone 3

Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou didst ap-pear as a priest in Myra, O Saint Nich-o-las,
fulfilling the Gospel of Christ, O ven'-ra-ble one; thou didst
lay down thy life for thy peo - ple and didst rescue the
in - no-cent from death. // Therefore, thou hast been blest as
a great in - i - tiate of the grace of God.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou wast revealed as the sure foun - da - tion of

the Church, granting all mankind a lordship which cannot

be tak - en a - way, // sealing it with thy precepts,

venerable Basil, revealer of hea - ven.

With the Saints give rest

Kontakion for the Departed

Tone 8, Common Chant

Soprano
Alto

Tenor
Bass

With the saints give rest, O Christ,

Detailed description: This system contains the first line of the musical score. It features four staves: Soprano and Alto on the top staff, and Tenor and Bass on the bottom staff. The key signature is one sharp (F#). The lyrics are: "With the saints give rest, O Christ,". The music is written in a common chant style with various note values and rests.

to the souls of Thy ser - vants, where sickness and sorrow are no more,

Detailed description: This system contains the second line of the musical score. It features four staves: Soprano and Alto on the top staff, and Tenor and Bass on the bottom staff. The key signature is one sharp (F#). The lyrics are: "to the souls of Thy ser - vants, where sickness and sorrow are no more,". The music continues with similar notation to the first line.

nei - ther sigh - ing, but life ev - er - last - ing.

Detailed description: This system contains the third line of the musical score. It features four staves: Soprano and Alto on the top staff, and Tenor and Bass on the bottom staff. The key signature is one sharp (F#). The lyrics are: "nei - ther sigh - ing, but life ev - er - last - ing." The music concludes with a double bar line.

Kontakion - Steadfast Protectress

Common Chant
arr. from L'vov/Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are 'Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -'. The music consists of a series of quarter and eighth notes, with some rests and a fermata over a half note.

cate be - fore the Cre - a - tor; de - spise not the en - treat - ing

Detailed description: This system shows the next two staves of the musical score. The lyrics are 'cate be - fore the Cre - a - tor; de - spise not the en - treat - ing'. The musical notation continues with similar rhythmic patterns as the first system.

cries of us sin - ners, but in thy good - ness come speed - i -

Detailed description: This system shows the next two staves of the musical score. The lyrics are 'cries of us sin - ners, but in thy good - ness come speed - i -'. The musical notation continues with similar rhythmic patterns.

ly to help us who call on thee in faith. Hast - en to hear our pe -

Detailed description: This system shows the final two staves of the musical score. The lyrics are 'ly to help us who call on thee in faith. Hast - en to hear our pe -'. The musical notation concludes with a final cadence.

ti-tion and to in-ter-cede for us, O The-o-to-kos,

for thou dost always pro-tect those who hon-or thee!

Trisagion

Soprano
Alto

Tenor
Bass

3 times

Kievan Chant

A - men. Ho - ly God, Ho - ly

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

us! Glory to the Father, and to the Son, and to the Holy

Spir - it, now and ever, and unto ages of ag - es. A - men.

Ho - ly Im - mor - tal, have mer - cy on us!

Repeat "Holy God..."

Prokeimenon

For Thursday and the Apostles

Psalms 18[19]:4,1

Tone 8 **Common Chant**
arr. from LVOV/BAKHMETEV

Soprano
Alto

1. Their proclamation has gone out into all the earth,

Tenor
Bass

and their words to the ends of the u - ni - verse.

VERSE: The Heavens are telling the glory of God; and the firmament proclaims His handiwork.

Tone 8 **Harmonized**
Znamenny Chant

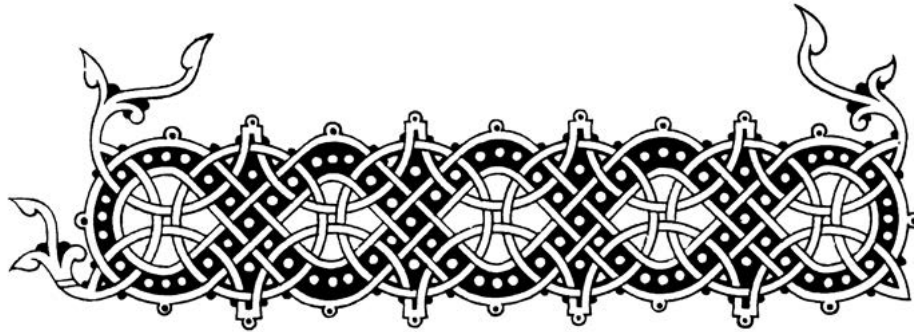
Soprano
Alto

2. Their proc - la - mation has gone out into all the earth, and their

Tenor
Bass

words to the ends of the u - ni - verse.

VERSE: The Heavens are telling the glory of God; and the firmament proclaims His handiwork.



PROPER HYMNS FOR

FRIDAY



ELEVATION OF THE PRECIOUS AND LIFE-GIVING CROSS

Troparion - Tone 1

Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

O Lord, — save Thy peo - ple, and bless Thine

Tenor
Bass

in - her - i - tance. Grant — victories to the Or - tho - dox

Chris - tians over their ad - ver - sar - ies; and by

vir - tue of Thy Cross, // preserve Thy habi - ta - tion.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Menaion: 1 Januar

Troparion - Tone 1

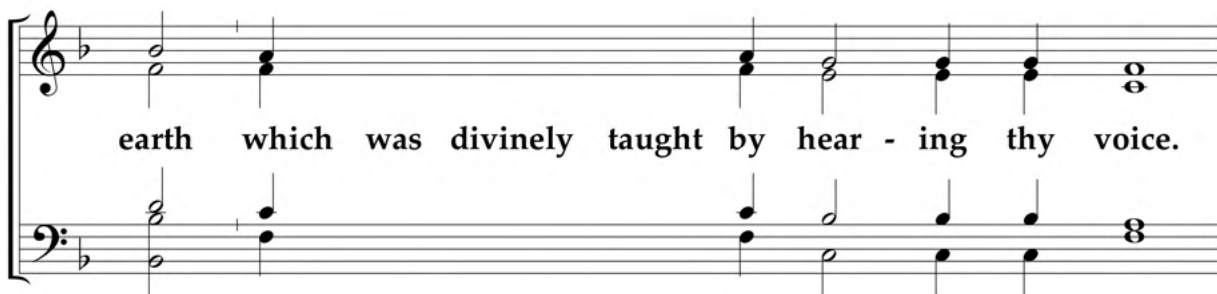
Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto




Tenor
Bass

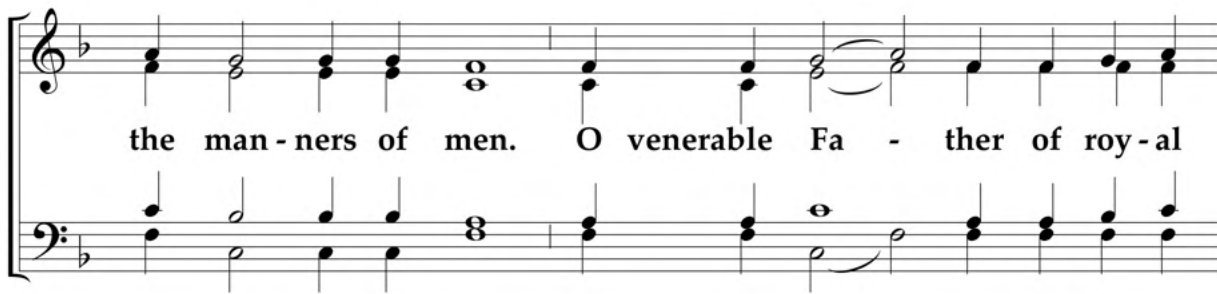
Thy proc - la - ma - tion has gone out in - to all the



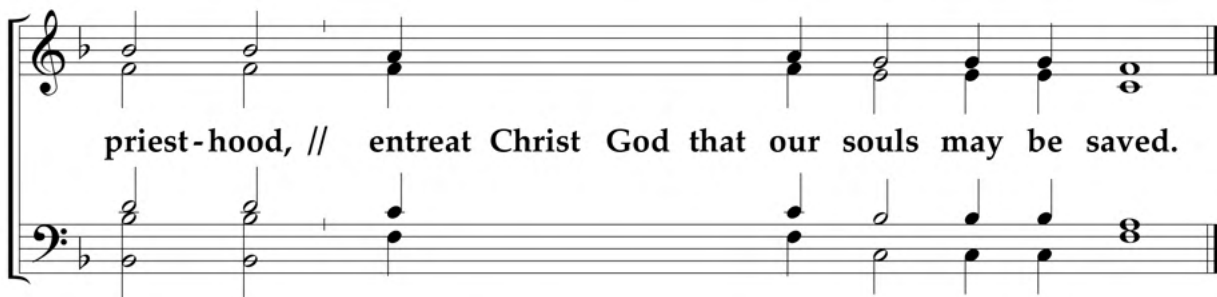
earth which was divinely taught by hear - ing thy voice.



Thou didst ex - pound the na - ture of crea - tures and didst ennoble



the man - ners of men. O venerable Fa - ther of roy - al



priest - hood, // entreat Christ God that our souls may be saved.

ELEVATION OF THE PRECIOUS AND LIFE-GIVING CROSS

Kontakion - Tone 4

Abbreviated Greek Chant
arr. W. G. Obleschuk

Soprano
Alto

Tenor
Bass

As Thou wast voluntarily raised upon the Cross for our sake,

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are on a treble clef staff with a key signature of one sharp (F#). The Tenor and Bass parts are on a bass clef staff with the same key signature. The lyrics are written below the staves. The music consists of a series of chords and single notes, typical of a Greek chant.

grant mercy to those who are called by Thy Name, O Christ

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are "grant mercy to those who are called by Thy Name, O Christ". The notation includes a fermata over the final note of the phrase.

God; make all Orthodox Christians glad by Thy pow - er,

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are "God; make all Orthodox Christians glad by Thy pow - er,". The notation includes a fermata over the final note of the phrase.

granting them victories over their ad - ver - sar - ies, // by bestowing

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are "granting them victories over their ad - ver - sar - ies, // by bestowing". The notation includes a double bar line with repeat dots at the end of the phrase.

on them the invincible trophy, Thy weap - on of peace.

Detailed description: This system concludes the musical notation for the Soprano and Alto parts. The lyrics are "on them the invincible trophy, Thy weap - on of peace." The notation includes a final double bar line.

SAINT BASIL THE GREAT, ARCHBISHOP
OF CÆSAREA IN CAPPADOCIA (CA. 362)

Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Thou wast revealed as the sure foun - da - tion of

the Church, granting all mankind a lordship which cannot

be tak - en a - way, // sealing it with thy precepts,

venerable Basil, revealer of hea - ven.

The musical score is arranged in four systems, each with a Soprano/Alto staff (treble clef) and a Tenor/Bass staff (bass clef). The key signature is one flat (B-flat). The lyrics are written below the notes. The first system includes the vocal parts and the text 'Thou wast revealed as the sure foun - da - tion of'. The second system continues with 'the Church, granting all mankind a lordship which cannot'. The third system continues with 'be tak - en a - way, // sealing it with thy precepts,'. The fourth system concludes with 'venerable Basil, revealer of hea - ven.' The music consists of block chords and simple rhythmic patterns.

With the Saints give rest

Kontakion for the Departed

Tone 8, Common Chant

Soprano
Alto

Tenor
Bass

With the saints — give rest, — O Christ,

Detailed description: This system contains the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "With the saints — give rest, — O Christ,". The music features a mix of quarter, eighth, and half notes, with some notes beamed together and others held as half notes.

to the souls of Thy ser - vants, where sickness and sorrow are no more,

Detailed description: This system contains the second two staves of the musical score. The lyrics are: "to the souls of Thy ser - vants, where sickness and sorrow are no more,". The musical notation continues with similar rhythmic patterns, including quarter and eighth notes, and some rests.

nei - ther sigh - ing, but life — ev - er - last - ing.

Detailed description: This system contains the final two staves of the musical score. The lyrics are: "nei - ther sigh - ing, but life — ev - er - last - ing." The music concludes with a final cadence, indicated by a double bar line.

Kontakion - Steadfast Protectress

Common Chant
arr. from L'vov/Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -

Detailed description: This system shows the first two staves of the musical score. The Soprano part is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Alto part is on a bass clef staff with the same key signature and time signature. The lyrics are: "Stead - fast pro - tect - ress of Chris - tians, con - stant ad - vo -".

cate be - fore the Cre - a - tor; de - spise not the en - treat - ing

Detailed description: This system shows the next two staves of the musical score. The Soprano part continues on the treble clef staff, and the Alto part continues on the bass clef staff. The lyrics are: "cate be - fore the Cre - a - tor; de - spise not the en - treat - ing".

cries of us sin - ners, but in thy good - ness come speed - i -

Detailed description: This system shows the next two staves of the musical score. The Soprano part continues on the treble clef staff, and the Alto part continues on the bass clef staff. The lyrics are: "cries of us sin - ners, but in thy good - ness come speed - i -".

ly to help us who call on thee in faith. Hast - en to hear our pe -

Detailed description: This system shows the final two staves of the musical score. The Soprano part continues on the treble clef staff, and the Alto part continues on the bass clef staff. The lyrics are: "ly to help us who call on thee in faith. Hast - en to hear our pe -".

ti-tion and to in-ter-cede for us, O The-o-to-kos,

for thou dost always pro-tect those who hon-or thee!

Trisagion

Kievan Chant

Soprano
Alto

Tenor
Bass

A - men. Ho - ly God, Ho - ly

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

us! Glory to the Father, and to the Son, and to the Holy

Spir - it, now and ever, and unto ages of ag - es. A - men.

Ho - ly Im - mor - tal, have mer - cy on us!

Repeat "Holy God..."

Liturgy - Prokeimenon

Elevation of the Precious and Life-Creating Cross - September 14

Common Chant
arr. from L'vov/Bakhmetev

Tone 7
Ps 98/99:5

Soprano
Alto

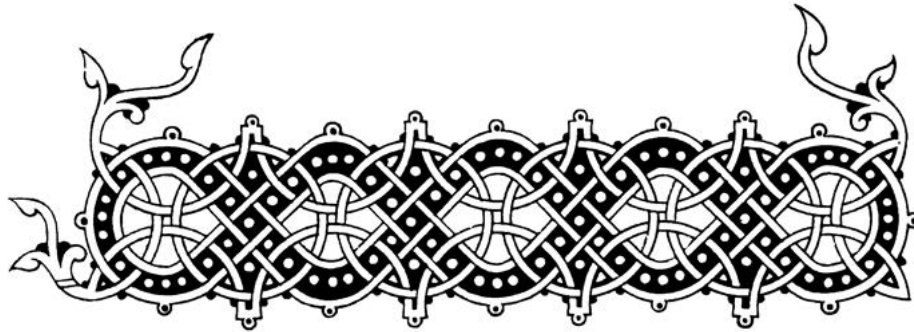
Ex - tol the Lord our God: worship at His footstool for

Tenor
Bass

He is ho - - - ly!

He is ho - - - ly!

vs. The Lord reigns, let the people tremble! (Ps 98/99:1)



PROPER HYMNS FOR

SATURDAY



*We sing (as on Sunday) the
Typical Antiphons & Beatitudes*

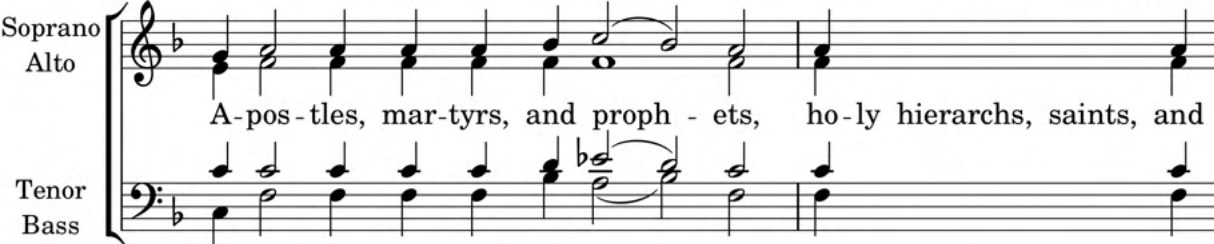


Saturday Troparion

All Saints

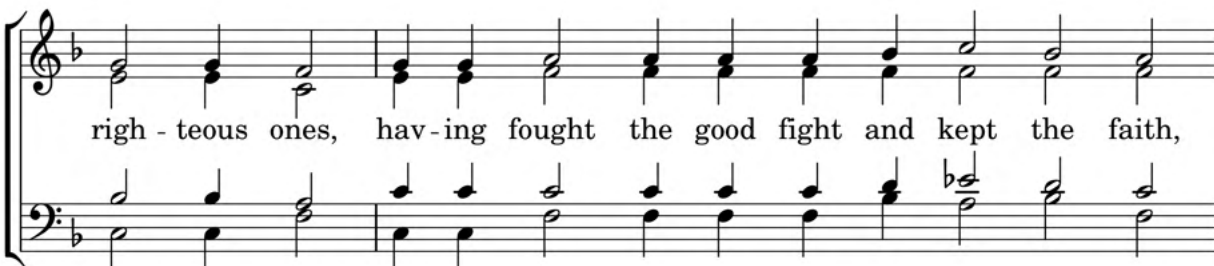
Tone 2, St Tikhon's Obikhod

Soprano
Alto




A-pos-tles, mar-tyrs, and proph - ets, ho-ly hierarchs, saints, and

Tenor
Bass



righ - teous ones, hav - ing fought the good fight and kept the faith,



you have boldness towards the Sav-ior. In-tercede for us with him, for he is good,



and pray that he may save our souls.

With the Saints give rest

Kontakion for the Departed

Tone 8, Common Chant

Soprano
Alto
Tenor
Bass

With the saints give rest, O Christ,

to the souls of Thy servants, where sickness and sorrow are no more,

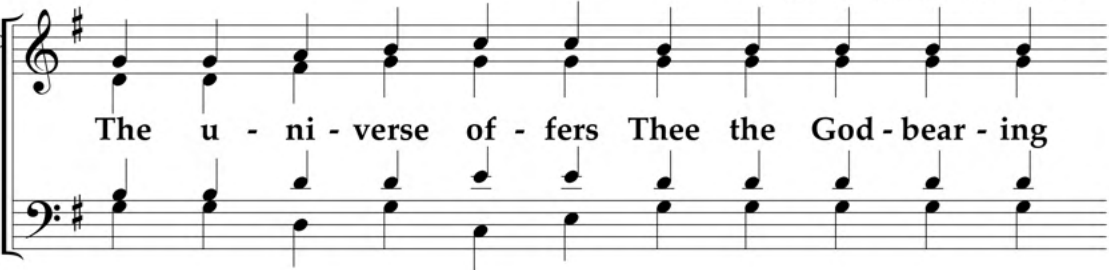
neither sighing, but life everlasting.

ALL SAINTS
Kontakion - Tone 8

Sunday after Pentecost

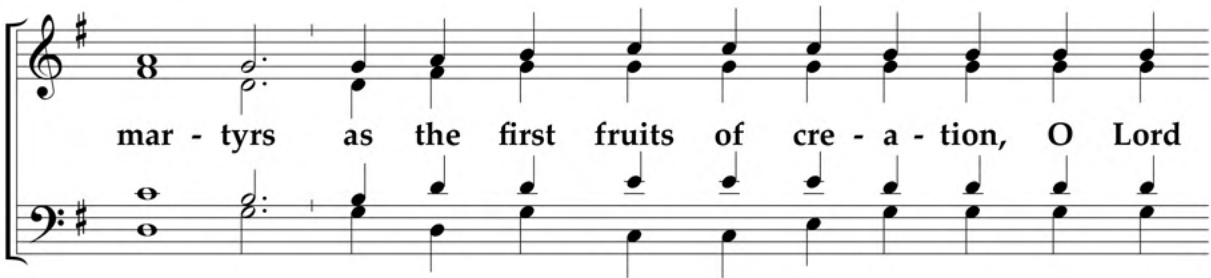
Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto



The u - ni - verse of - fers Thee the God - bear - ing

Tenor
Bass



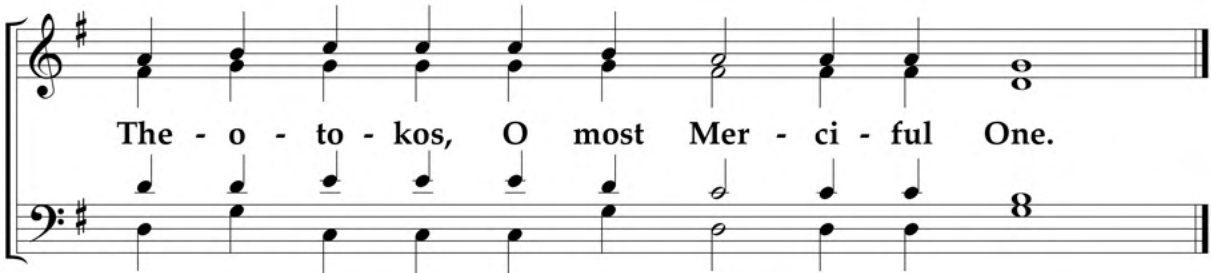
mar - tyrs as the first fruits of cre - a - tion, O Lord



and Cre - a - tor. By their prayers keep Thy Church, Thy



hab - i - ta - tion, in a - bid - ing peace // through the



The - o - to - kos, O most Mer - ci - ful One.

Trisagion

Soprano
Alto

3 times

Kievan Chant

A - men. Ho - ly God, Ho - ly

Tenor
Bass

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

us! Glory to the Father, and to the Son, and to the Holy

Spir - it, now and ever, and unto ages of ag - es. A - men.

Ho - ly Im - mor - tal, have mer - cy on us!

Repeat "Holy God..."

Saturday Prokeimenon

Common Chant (arr. from L'vov/Bakhmetev after SVS)

Tone 8

Be glad in the Lord and re-joice, O right - eous.

Vs. Blessed are they whose transgressions are forgiven, whose sins are covered.

Alleluia, Tone 4

Vs. The righteous cried and the Lord heard them, and he delivered them from all their troubles.

Vs. Many are the afflictions of the righteous, and the Lord will deliver them out of them all.

GLORY *be to* GOD!



