

National Convention

and

Diocesan Conference

Music for

**DIVINE LITURGY**

**AND**

**VESPERS**

**Eighth Edition  
2015**

**The Self-Ruled Antiochian Orthodox Christian Archdiocese  
Department of Sacred Music**

## Preface

The first edition of this Standard Conference Liturgy appeared in 1972 at the Antiochian Orthodox Christian Archdiocese Convention in Atlanta, Georgia. In the ensuing years, its use at both the national conventions and diocesan (formerly regional) conferences, its use at the Sacred Music Institute, and its dissemination to our parishes has enabled this music to become familiar throughout the Archdiocese.

In this, **the seventh edition**, we have retained most of the music from previous editions, added a few more settings, corrected previous rubrics and music for when the bishop serves, and recomputerized all of the music into *Finale* format, making further corrections to various textual and musical typographical errors. The Department of Sacred Music has standardized many elements of each selection as a model for future publications. We are now using as standard text *THE PSALTER, According to the Seventy*, published by Holy Transfiguration Monastery, Boston, MA, 1987, for all communion hymns and psalm verses. All titles are in English except for the word *Theotokos* (Birth-giver of God), and *Is Polla Eti Dhespota* (Many Years Master), which are standard in most Orthodox jurisdictions.

From previous editions, we continue to include the following: the name of the *composer* and the birth and death date, where possible, to indicate the era of the music (although in cases where the composer is still living, no dates appear); distinction between original compositions, adaptations and arrangements; indications of the original language of adapted works; references to the eight tones for both Byzantine and non-Byzantine music; and the date, the revision number, and the initials of the computerizer at the bottom of each piece of music.

The Department is continually grateful to the faithful and excellent work of Michael Kargatis, whose initial work in computerizing our music was invaluable; and to Michael Farrow, our Vice-Chairman, who supervised the entire project, researched the composers, adapters, and arrangers. My thanks also to Michael Farrow and all of our Diocesan Choir Directors for proofing the text and music of this version as it was being computerized. My special thanks to James Meena, our former chairman, for initially revising the content of this Convention Music, and bringing much needed organization to this department. May God grant you all many years!

It is the goal of the Department of Sacred Music that with the availability of this Convention Music, and other pieces of music up on our web site, as well as our many publications available through the Antiochian Archdiocese, all choir directors and choir members will make a good faith effort to learn this music and use it to the extent possible in their diocesan and local parish choirs. This way, when we gather together for our National Conventions and our Diocesan Conferences, we will be familiar with these standard works, and be able to join together in the wonderful experience of singing praises to our God in unity, as one Family in Christ. With the talents given to us by God, with our dedication and love for Christ and His Church, let us all “*be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all (our) heart, always and for everything giving thanks in the name of our Lord Jesus Christ to God the Father*” (Ephesians 5:18-20).

May the God who has given us this Life bless and be with you all!

Christopher Holwey, Chairman  
Department of Sacred Music  
The Self-Ruled Antiochian Orthodox Christian Archdiocese of North America  
[www.antiochian.org/music](http://www.antiochian.org/music)

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# Preserve O Lord (Ton Dhespotin)

**00-d**

(For the Bishop Only)

Byzantine Tone 2

Adapted and arranged by  
Archpriest James C. Meena  
(1924 - 1995)

Maestoso & slowly

Soprano      Alto

Pre - serve, O Lord, our mas - ter and chief priest,  
*Ton dhes - po - tin ke ar - chi - e - re - a i - mon,*

and grant him man - y years. Man - y years to thee, mas -  
*ky - ri - e phi - la - te. Is pol - la e - ti, dhes - po -*

*ter. Man - y years to thee, mas - ter. Man - y years un - to*  
*ta. Is pol - la e - ti, dhes - po - ta. Is pol - la e - ti,*

thee, O mas - - - ter.  
*dhes - po - ta.*

Following the first verse of the Praises  
*Let everything that hath breath....* during Orthros, if the bishop descends from the throne for Kairon, the choir sings very slowly *Preserve, O Lord, our master ....* It should be timed so that the singing of *Many years, master* at the end of the hymn coincides with the moment at the end of Kairon when the bishop turns and blesses the congregation with the trikiron. Then the Praises continue with *Praise him all his angels...*

# 00-d

## Many Years Master (Is Polla Eti Dhespota)

When, prior to the singing of the Great Doxology at the end of Orthros,  
the bishop exits the sanctuary through the holy doors and blesses the congregation,  
the choir sings *Many years, master* (once).

Man - y years \_\_\_\_\_ to thee, mas - ter.  
Is pol - la \_\_\_\_\_ e - ti, dhes - po - ta.

# The Great Litany

1-A

Adapted from  
Stepan V. Smolensky  
(1848 - 1909)

When the bishop is present, sing this first as he is being commemorated.  
Then sing *Lord, have mercy* at the end of the petition.

5.                   6.                   7. Priest: Help us, save us ...

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

A musical score for two voices. The top voice (Soprano) starts with a melodic line consisting of a eighth note followed by a sixteenth note, then a eighth note, then a quarter note, then a half note, then a eighth note, then a eighth note. The lyrics are: "To\_\_\_ thee, O Lord. A - men." The bottom voice (Bass) provides harmonic support with sustained notes on the corresponding bass clef staff.

# The Great Litany

**1-F**

Arranged by  
Archpriest John Finley

Soprano  
Alto

1.

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

2.

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

3.

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

# Refrain of the First Antiphon **2-A**

Sticheron Tone 2  
Russian Imperial Court Chant

Aleksei F. Lvov (1798 - 1870)/  
Nicholai Bakhmetev (mid-19th century)  
Adapted into English by  
Professor Michael Hilko (1905 - 1974)

Soprano      Alto

Through the in - ter - ces - sions of the The - o - to - kos,

Tenor      Bass

O Sav - iour, save us.

Fine

1.

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

2.

Both now and e - ver, and un-to a-ges of a - ges. A - men.

D.C. al Fine

# Refrain of the First Antiphon **2-B**

Byzantine Tone 2

Presto  $\text{♩} = 96 \text{ ♩} = 192$

Archpriest James C. Meena  
(1924 - 1995)

Soprano      Alto

*mf* A - men. Through the in - ter - ces - sions of the The - o -

*f* to - kos, Sav - iour, save us.

1.

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

2.

Both now and e - ver, and un - to a - ges of a - ges. A-men.

# 2-B

## Refrain of the First Antiphon

J. Meena

The musical score consists of three staves of music in G major (two sharps) and common time (indicated by a '2'). The vocal parts are written in soprano and bass clefs. The first staff begins with a dynamic of *mf*. The lyrics are: "Through the in - ter - ces - sions of the The - o - to - kos, O Sav - iour, save us." The second staff continues the melody. The third staff concludes the phrase with a dynamic of *ff*.

# Refrain of the First Antiphon

**2-F**

Adapted by  
Archpriest John Finley

Soprano  
Alto

Through the in - ter - ces - sions of the The - o -

Tenor  
Bass

Fine

to - kos, O Sav - ior, save us.

Fine

1.

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

2.

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

D.C. al Fine

# The Little Litany

3-A

#1

## Professor Michael Hilko (1905 - 1974)

(1965-1974)

Soprano  
Alto

Tenor  
Bass

Lord, have mercy.  
Lord, have mercy.

To thee, O Lord.  
A - men.

#2

## Archpriest James C. Meena (1924 - 1995)

## Byzantine Tone 2

# Little Litany

**3-F**

Arranged by  
Archpriest John Finley

Soprano  
Alto

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

Tenor  
Bass

To thee, O Lord. Amen.

# Refrain of the Second Antiphon 4-A

Albert Hazeem

Soprano  
Alto

O Son of God, who art risen from the dead,  
(weekdays) who art wondrous in the saints,

Tenor  
Bass

*To Coda*

save us who sing unto thee: Alleluia.

This section is also attributed to Starorussky  
& Gelsinger as noted on the next page.

*D.C. al Coda*

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

*Coda*

Both now and e-ver, and un-to a-ges of a-ges. A-men.

**4-A**

Troparion of Second Antiphon  
(Only Begotten Son)

Priest Vasily Starorussky  
(1818 - 1871)  
Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

Soprano      Alto

On - ly be-got-ten Son and Word of God, that art im - mor -  
- tal, Thou didst con - des-cend for our sal - va - - - tion to be in -  
- car - nate of the Ho - ly The - o - to - - - kos and  
ev - er - vir - - gin Mar - y, and with - - out change be - - came

Tenor      Bass

Troparion of the Second Antiphon  
V. Starorussky

4-A

man; and was cru - ci - fied al - so, O Christ our God,

This musical section consists of two staves. The top staff is in treble clef and 3/4 time, with a key signature of one flat. The bottom staff is in bass clef and 3/4 time, also with one flat. The music features eighth and sixteenth note patterns. The lyrics "man; and was cru - ci - fied al - so, O Christ our God," are written below the notes.

and by thy death hast death sub - dueed; that art one of the Ho - ly

This section continues the musical piece with two staves. The top staff is in treble clef and 3/4 time, with one flat. The bottom staff is in bass clef and 3/4 time, with one flat. The music includes eighth and sixteenth note patterns. The lyrics "and by thy death hast death sub - dueed; that art one of the Ho - ly" are written below the notes.

Trin - i - ty, glo - ri - fied with the Fa - ther and the Ho - ly Spir - it: O

This section continues the musical piece with two staves. The top staff is in treble clef and 3/4 time, with one flat. The bottom staff is in bass clef and 3/4 time, with one flat. The music includes eighth and sixteenth note patterns. The lyrics "Trin - i - ty, glo - ri - fied with the Fa - ther and the Ho - ly Spir - it: O" are written below the notes.

Sav - ior, save us; O Sav - ior, save us; save us.

This section concludes the musical piece with two staves. The top staff is in treble clef and 3/4 time, with one flat. The bottom staff is in bass clef and 3/4 time, with one flat. The music includes eighth and sixteenth note patterns. The lyrics "Sav - ior, save us; O Sav - ior, save us; save us." are written below the notes. A "rit." (ritardando) instruction is placed above the top staff.

# Refrain of the Second Antiphon 4-B

Byzantine Tone 2

Adapted and arranged by  
Archpriest James C. Meena  
(1924 - 1995)

**Soprano Alto**

$\text{♩} = 120$

Save us, O Son of God, who art risen from the dead, who sing to thee: Alleluia.

**Tenor Bass**

*To Coda*

**D.C. al Coda**

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

*Continue to "Only Begotten Son..."*

# 4-B Troparion of the Second Antiphon

Byzantine Tone 2

Adapted and arranged by  
Archpriest James C. Meena  
(1924 - 1995)

Soprano  
Alto

*mf*

O On - ly - be - got-ten Son and Word of God who art im-

Tenor  
Bass

Troparion of the Second Antiphon  
J. Meena

**4-B**

*cresc.*

man; and wast cru - ci - fied, O Christ our God, and

tram - pled down death by death; who art one of the

Ho - ly Tri - ni - ty, glo - ri - fied to - geth - er with the

Fa-ther and the Ho-ly Spir - it: save\_ us.

# Refrain of the Second Antiphon 4-C

Sticheron Tone 2  
Russian Imperial Court Chant

Aleksei F. Lvov (1798 - 1870)/  
Nicholai Bakhmetev (mid-19th century)  
Adapted into English by  
Professor Michael Hilko (1905 - 1974)

Musical notation for the first section of the Refrain of the Second Antiphon. The music is written for two voices: soprano (treble clef) and bass (bass clef). The key signature is one flat. The melody consists of quarter notes and eighth notes. The lyrics are:

O Son of God who art risen from the dead,  
wondrous in the saints,

Musical notation for the "To Coda" section of the Refrain of the Second Antiphon. The music continues for the soprano and bass voices. The lyrics are:

save us who sing unto thee: Alleluia!

*To Coda*

Musical notation for the "D.C. al Coda" section of the Refrain of the Second Antiphon. The music continues for the soprano and bass voices. The lyrics are:

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

*D.C. al Coda*

Musical notation for the final "Coda" section of the Refrain of the Second Antiphon. The music continues for the soprano and bass voices. The lyrics are:

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

*Coda*

4-C

Troparion of Second Antiphon  
(Only-Begotten Son)

5

Only-begotten Son and Word of God who art immortal, yet didst deign

for our salva-tion to be incarnate of the holy Theotokos and ever vir-gin Mar-y,

and with-out change wast made man, and wast crucified al-so, O Christ our God,

and by thy death didst Death sub-due, who art one of the Ho-ly Trin - i - ty,

glorified together with the Father and the Ho-ly Spir - it: save us.

# Refrain of the Second Antiphon **4-F**

Traditional

Soprano      Alto

Save us, O Son of God, who art risen from the dead, who art wondrous in the saints,

Tenor      Bass

To Coda

dead, who sing unto thee: Al-le-lu-ia.

D.C. al Coda

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

$\Theta$  Coda

Continue to "Only Begotten Son..."

both now and ev-er and un-to a-ges of a-ges. A-men.

# 4-F Troparion of the Second Antiphon

Adapted and arranged by  
Archpriest John Finley and James Meena



Soprano  
Alto

Tenor  
Bass

On - ly - be - got-ten Son and Word of God, who art im - mor -  
tal, who for our sal - va - tion will'd to be in -  
car - nate of the Ho - ly The - o - to - kos and ev - er - vir - gin  
Mar - y, and with - out change be - came man;

Troparion of the Second Antiphon  
Finley/Meena

4-F

17

and wast cru - c - fied, O Christ our God, and tram - pled down

21

death by death; , who art one of the Ho - ly

25

Trin - i - ty, glo - ri - fied to - geth - er with the Fa - ther

29

and the Ho - ly Spir - it: save us.

Pentecostarion

Up

## PENTECOST

### The Second Antiphon

Adapted by Michael G. Farrow  
from the music of Albert Hazeem

(A)

O Good Com - fort - er, save us who sing un - to

This musical setting consists of two staves. The top staff is in treble clef, B-flat major, and common time. The bottom staff is in bass clef, B-flat major, and common time. The lyrics "O Good Com - fort - er, save us who sing un - to" are written below the notes. The music features a mix of quarter and eighth notes.

Thee: Al - le - lu - ia.

This musical setting consists of two staves. The top staff is in treble clef, B-flat major, and common time. The bottom staff is in bass clef, B-flat major, and common time. The lyrics "Thee: Al - le - lu - ia." are written below the notes. The music features a mix of quarter and eighth notes.

Adapted by Michael G. Farrow  
from the music of Frederick Karam (1926-1978)

(B)

O Good Com - fort-er, save us who sing to Thee: Al-le-lu - ia.

This musical setting consists of two staves. The top staff is in treble clef, B-flat major, and common time. The bottom staff is in bass clef, B-flat major, and common time. The lyrics "O Good Com - fort-er, save us who sing to Thee: Al-le-lu - ia." are written below the notes. The music features a mix of quarter and eighth notes, with some grace notes and slurs.

- V. 1: The Lord hear thee in the day of affliction; the name of the God of Jacob defend thee. (Ps. 19:1) R.  
V. 2: Let Him send forth unto thee help from His sanctuary, and out of Sion let Him help thee. (Ps. 19:2) R.  
V. 3: Let Him remember every sacrifice of thine, and thy whole-burnt offering let Him fatten. (Ps. 19:3) R.  
V. 4: The Lord grant thee according to thy heart, and fulfill all thy purposes. (Ps. 19:4) R.  
V. 5: Glory to the Father and to the Son and to the Holy Spirit, both now and ever, and unto ages of ages. Amen. R.

# The Little Litany

#1

## Professor Michael Hilko (1905 - 1974)

Musical notation for a hymn tune, featuring two staves. The top staff uses a treble clef and has lyrics: "To thee, O Lord. Amen." The bottom staff uses a bass clef. The music consists of quarter notes and half notes, with a key signature of one flat.

#2

Archpriest James C. Meena  
(1924 - 1995)

## Byzantine Tone 2

*mf*

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

(melody)

A musical score for two voices. The top staff is for the Soprano, starting with a forte dynamic (f) and singing "To thee, O Lord. Amen." The bottom staff is for the Bass, providing harmonic support. The music is in G major, 2/4 time. The vocal line includes sustained notes and a melodic line with eighth-note patterns.

# Little Litany

**5-F**

Arranged by  
Priest John Finley

Soprano  
Alto

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

Tenor  
Bass

To thee, O Lord. A - men.

# Troparion of the Resurrection 6.1

Byzantine Tone 1

Basil Kazan  
(1915 - 2001)

Ison While the stone was sealed by the Jews, and the sol - diers were  
guard - ing thy most pure bod - y, thou didst a - rise on the  
third day, O Sav - iour, grant - ing life to the  
world; for which cause the heav - en - ly pow'rs cried a -  
loud un - to thee, O Giv - er of life:  
Glo - ry to thy res - ur - rec - tion, O Christ! Glo - ry to thy  
king - dom! Glo - ry to thy prov - i - dence,  
O thou who a - lone art the Lov - er of man - kind.

## 6.2 Troparion of the Resurrection

Byzantine Tone 2

Basil Kazan  
(1915 - 2001)

Ison

When thou didst submit thyself unto

death, O thou death-less and immortal One,

then thou didst destroy hell with thy God-ly pow'r, and when

thou didst raise the dead from beneath the earth,

all the pow'rs of heaven did cry aloud unto thee:

O Christ, thou Giver of life, glory to thee.

# Troparion of the Resurrection 6.3

Byzantine Tone 3

Basil Kazan  
(1915 - 2001)

Ison

Let the heav - ens re - joice and **the** earth be glad,

for the Lord hath done a mighty act with his own arm.

He hath tram-pled down death by death and be-come the First -

born from the dead. He hath de-liv-ered us from the

depths of ha-des, grant - ing the world the great mer - cy.

# 6.4 Troparion of the Resurrection

Byzantine Tone 4

Basil Kazan  
(1915 - 2001)

Ison Hav - ing learned the joy - ful mes - sage of the res - ur -

rec - tion from the an - gel, the wom - en dis - ci - ples of the

Lord cast from them their pa - ren - tal con - dem - na - tion,

and proud - ly broke the news to the dis - ci - ples, say - ing,

death hath been spoiled. Christ God is ris - en,

grant - ing the world great mer - - - cy.

Please note: It is traditional and proper for troparia in Tones 4 & 6 to follow the style of Tone 2 and have the ison on G, since they are considered to have a borrowed Tone 2 melody. For Tone 4, if the ison is to be harmonized, you may sing it also on the E.

# Troparion of the Resurrection 6.5

Byzantine Tone 5

Basil Kazan  
(1915 - 2001)

Ison Let us be - liev - ers praise \_\_\_\_\_ and wor - ship the

Word, co - e - ter - - - nal with the Fa - - ther

and the Spir - it, born of the Vir - gin for our sal - va -

tion; for he took plea-sure in as - cend - ing the Cross in the

flesh, to suf - fer death, and to raise \_\_\_\_\_ the

dead by his glo - ri - ous re - sur - rec - tion.

# 6.6 Troparion of the Resurrection

Byzantine Tone 6

Basil Kazan  
(1915 - 2001)

Ison

When Mar - y stood\_\_ at thy grave look-ing for thy sac - red

bod - y, an-gel - ic pow'rs shown a - bove\_\_ thy re - vered tomb,

and the sol - diers who were to keep\_\_ guard be - came\_\_\_\_\_ as dead

men. Thou led ha-des cap - tive and wast not tempt - ed there - by.

Thou didst meet the Vir - gin and didst give life\_\_ to the world.

O thou\_\_ who art ris-en from the dead, O Lord,\_ glo - ry to thee.\_

Please note: It is traditional and proper for troparia in Tones 4 & 6 to follow the style of Tone 2 and have the ison on G, since they are considered to have a borrowed Tone 2 melody.

# Troparion of the Resurrection 6.7

Byzantine Tone 7

Basil Kazan  
(1915 - 2001)

Ison

Thou didst shat - ter death— by thy Cross; thou didst

o - pen par - a dise— to the thief; thou didst turn the

sad - ness of the oint - ment - bear - ing wo - men in - to

joy, and didst bid thine A - pos - tles pro -

claim a warn - ing that— thou hast ris - en, O

Christ, grant-ing to the world the Great\_ Mer - cy.

# 6.8 Troparion of the Resurrection

Byzantine Tone 8

Basil Kazan  
(1915 - 2001)

Ison

From the heights thou didst de - scend, O Com - pas - sion - ate

One; and thou\_\_ didst sub - mit to the three - day bur - i -

al, that thou might de - liv - er us from pas - sion.

Thou art our Life and our Res - ur - rec - tion,\_\_

O Lord,\_\_ glo - ry to thee.

# Troparion Elevation of the Cross

6.9

Byzantine Tone 1

Allegretto  $\text{♩} = 104$

Arranged by Dr. Fred Karam  
(1926 - 1978)

Soprano      Alto

O Lord, save thy people and;

bless thine inheritance, granting to thy people;

victory over all their enemies, and;

by the power of thy Cross;

preserving thy common wealth.

# Entrance Hymn

# 7-A

Dmitri V. Razumovsky  
(1818 - 1898)

Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

# Entrance Hymn

7-B

## Byzantine Tone 2

Archpriest James C. Meena  
(1923 - 1995)

Soprano  
Alto

Come, let us wor - ship and fall down be -

Tenor  
Bass

fore Christ. Save us, O Son of God, who art ris - en  
(weekdays) who art won - drous

from in the dead, saints, who

sing to thee: Al - le lu ia.

# Entrance Hymn - Hierarchical 7-C

During the singing of the entrance hymn (eisodikon) by the bishop and clergy, the choir sings *Many years, master* (once) as the bishop blesses with the dikirion and trikirion. The choir may then repeat the refrain *Save us, O Son of God* before the bishop sings the first apolytikion after the Little Entrance. Then all the other apolytikia are sung by the choir/chanter. It is usual for the bishop and clergy to sing the kontakion.

Byzantine Tone 2

*Slowly*



Archpriest James C. Meena  
(1923 - 1995)

Soprano Alto

Save - us, O Son of God, who art ris - en (weekdays) who art won - drous

Tenor Bass

from in the dead, saints, who

sing to thee: Al - le lu - ia.

# Entrance Hymn

**7-F**

$\text{♩} = 84$

Traditional

Soprano      Alto

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

Tenor      Bass

Save us, O Son of God, who art ris - en from the  
who art won-drous in the

dead, who sing un - to thee: Al - le lu - ia. Al - le -  
saints,

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

**8-A**

**INSERT HERE**

**In front of this page**

**The  
Troparion  
for the  
church sponsoring  
the Convention  
and  
label it as 8-A**

*Please*  
**Do not remove this page from this book**

# Troparion of St. George

8-B

## Russian Tone 4

Adapted into English and arranged by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

A musical score for two voices. The top voice is in soprano C major, indicated by a treble clef and a key signature of one flat. The lyrics are "heal - er of the in - firm, cham - pi - on of kings;". The bottom voice is in bass F major, indicated by a bass clef and a key signature of one flat. The music consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords.

A musical score for two voices. The top voice is in soprano range, starting with a treble clef and a key signature of one flat. The lyrics are: "vic-tor - i - ous Great Mar-tyr George, in - ter - cede with Christ our God;". The bottom voice is in basso range, starting with a bass clef and a key signature of one flat. The music consists of a series of eighth and sixteenth note patterns.

for our souls' sal - va - tion.

# Troparion of Ss. Peter and Paul **8-C**

## (A)

Priest Antony Bassoline  
(1944 - 1993)  
Adapted by  
Christopher Holwey

Byzantine Tone 4

The musical notation consists of four staves of music in G clef, common time, and a key signature of one sharp. The lyrics are integrated into the music, with each staff containing a line of text corresponding to the notes. The first staff begins with 'Ison' followed by 'O fore - most in the ranks of A - pos - tles,'. The second staff continues with 'and teach - ers of the world, Pet - er and Paul,'. The third staff begins with 'in ter - cede with the Mas - ter of all'. The fourth staff concludes with 'to grant safe-ty to the world and to our souls the great mer - cy.'

# Troparion of Ss. Peter and Paul **8-C**

## (B)

Byzantine Tone 4

Priest Antony Bassoline

(1944 - 1993)

Adapted by Christopher Holwey

The musical score consists of four staves of music for three voices: Soprano, Alto, Tenor, and Bass. The music is written in common time with a key signature of two sharps. The vocal parts are arranged in a treble/bass format, with the Alto part appearing in both the treble and bass staves. The Tenor and Bass parts are in the bass staff. The lyrics are integrated into the musical lines, with some words underlined to indicate stress or specific pronunciation.

Soprano  
Alto

O fore - most in the ranks\_ of A - pos - tles,

Tenor  
Bass

and teach - ers of the world, Pet - er and Paul,

in - ter - cede with the Mas - ter of all

to grant safe-ty to the world and to our souls the great\_ mer - cy.

*Commissioned by Saint Nicholas Orthodox Church in Urbana, IL for their 20-year anniversary*

# Troparion for St. Nicholas of Myra

nazo zakkak

Soprano  
Alto

Thy right-eous acts have man-i-fest-ed thee\_ to thy flock as a can - on of faith,

Tenor  
Bass

the\_ like - ness of hu-mil - i - ty and a teach - er of ab - sti - nence,

S  
A

O\_ Fa-ther Bish-op Ni - cho - las. There-fore through hu-mil - i - ty, thou hast a -

T  
B

chieved ex - al - ta - tion, and through pov - er - ty, rich - es.

S  
A

In-ter-cede, thou, with Christ God to save our souls.

T  
B

Inter-cede, thou, with Christ God to save our souls.

S  
A

In-ter-cede, thou, with Christ God to save our souls.

T  
B

Inter-cede, thou, with Christ God to save our souls.

# Kontakion

## Usual Sundays

**9-A**

Arranged by  
Dr. Frederick T. Karam  
(1926 - 1978)

Byzantine Tone 2

$\text{♩} = 126$

Soprano  
Alto

O un-dis - put-ed in-ter - ces - sor of Christ - ians,

Tenor  
Bass

the med - i - a - trix, who is un - re - ject - ed

by the Cre - a - tor. Turn not a - way from the

*poco rall.*

voice of our pe - ti - tions, though we be sin - ners.

# 9-A

Kontakion  
F. Karam

*a tempo*

Come to us with aid in time,  
who cry unto

*poco rall.*

thee in faith,  
for thou art good.

*a tempo*

Has - ten to us with in-ter - ces - sions, O The - o - to - kos, who dost

*rit.*

ev - er in - ter - cede for those who hon - or thee.

## 10-A

## The Trisagion Hymn

Byzantine Tone 3

Arranged by  
Professor Michael Hilko  
(1905 - 1974)

$\text{♩} = 100$

Soprano      Alto

3 times (Final time more majestic)

Tenor      Bass

Quod - du - son ul - lah,  
Ho - ly God,

ul - qa - wi,  
Might - y,

Quod - du - son ul - lah - - dhi,  
Ho - ly Im - mor - - tal:

la - ya - mu - tur - ham - na.  
have - mer - cy - on - us.

Fine

\* Omit this note when singing this verse.

# 10-A

**Trisagion Hymn**  
M. Hilko

El - maj - du lil - a - bi wal ib - ni war - ru - hil Qud - dus; el

a - na wa-kul - la a - wa - nen wa - i - la da - hrid da - hi -

rin. A - min. Qud - du - son ul - la - dhi

Deacon: *Dhinamis!*

la - ya - mu - - - tur ham - na. Dhi - na - mis!

D.S. al Fine

# The Trisagion Hymn

**10-B**

Byzantine Tone 3

Professor Michael Hilko  
(1905 - 1974)

Adapted into English by  
Michael G. Farrow

*J = 100*      *Smoothly*

Lord, have mercy. Amen. Ho - ly God, Ho - ly

Might - y, 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,

both now and e - ver, and un - to a - ges of a - ges. A - men.

# 10-B

## Trisagion Hymn

M. Hilko

Musical notation for the first part of the Trisagion Hymn. The music is in common time (indicated by 'C') and consists of two staves: treble and bass. The key signature is one flat (B-flat). The lyrics are: "Ho - ly Im - mor - tal, have\_ mer - cy\_ on\_ us." The notation includes various note heads, stems, and beams, with some notes grouped by vertical lines.

Deacon: *With strength!*

Musical notation for the second part of the Trisagion Hymn, marked "maestoso". The music is in common time (indicated by 'C') and consists of two staves: treble and bass. The key signature is one flat (B-flat). The lyrics are: "With strength! Ho - - - ly God, Ho - - ly Might - y,". The notation includes various note heads, stems, and beams, with some notes grouped by vertical lines.

Musical notation for the third part of the Trisagion Hymn. The music is in common time (indicated by 'C') and consists of two staves: treble and bass. The key signature is one flat (B-flat). The lyrics are: "Ho - ly Im - mor - tal, have\_ mer - cy\_ on\_ us." The notation includes various note heads, stems, and beams, with some notes grouped by vertical lines.

# Trisagion Hymn

**10-C**

Emelian M. Vitoshinsky  
 (Early 20th Centruy)  
 Adapted into English by  
 Priest Michael G. H. Gelsinger  
 (1890 - 1980)

Soprano  
Alto

Lord, have mer - cy. A - men.

Tenor  
Bass

Sing 3 times

Ho - ly God, Ho - ly and\_ Might - y,

Ho - ly and 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,

# 10-C

## Trisagion Hymn E. Vitoshinsky

both now and ev - er and un - to a-ges of a-ges. A - men.

Ho - ly and Im - mor - tal: have\_ mer - cy on us.

Ho - ly God, Ho - ly and\_ Might - y,

Ho - ly and Im - mor - tal: have\_ mer - cy on us.

# Before Thy Cross

**10-D**

Traditional Russian Melody

Soprano  
Alto

Sing 3 times

Lord, have mercy. Amen. Before thy cross, we bow down in worship, O Master, and thy Holy Resurrection we

Fine

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

D. S. al Fine

And thy Holy Resurrection we glorify.

# TRISAGION HYMN

**10-E**

$\text{♩} = 60$

(Sing three times, 1 *p*, 2 *mp*, 3 *mf*) (**beat halves**)

Richard Toensing

Ho - - - - ly God,

ly Migh - - - - ty, Ho - - - -

ly Im - - - - mor - - - - tal, have

1-3. **Final Ending**

mer - cy on us. us.

Musical notation for the first part of the Trisagion Hymn. The key signature is A major (two sharps). The melody consists of two staves: soprano (G clef) and bass (F clef). The soprano staff begins with a half note followed by a whole note. The bass staff begins with a half note followed by a whole note.

Glory to the Father, and to the Son, and to the Ho - ly Spi - rit:

Continuation of the musical notation. The soprano staff has a quarter note followed by a half note. The bass staff has a quarter note followed by a half note.

Continuation of the musical notation. The soprano staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note.

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

Continuation of the musical notation. The soprano staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note.

Continuation of the musical notation. The soprano staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note.

Ho - - - - ly Im - mor - - tal, have mer -

Continuation of the musical notation. The soprano staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note.

Continuation of the musical notation. The soprano staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note.

cy on us.

**repeat the Trisagion Hymn, *f***

Continuation of the musical notation. The soprano staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note.

# The Trisagion Hymn

**10-F**

Archpriest John Finley

S Sing 3 times

Soprano  
Alto

Tenor  
Bass

Lord, have mer-cy. A-men. Ho - ly God, Ho - ly Might - y,

Ho - ly Im - mor - tal One, have mer - cy on

us, have mer - cy on us.

*Fine*

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

# 10-F

## The Trisagion Hymn J. Finley

Musical notation for the first part of the Trisagion Hymn. The music is in G major (two sharps) and common time. It consists of two staves: treble and bass. The lyrics are:

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

*D.S. al Fine*

Musical notation for the second part of the Trisagion Hymn, starting with "D.S. al Fine". The music continues in G major (two sharps) and common time. It consists of two staves: treble and bass. The lyrics are:

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

# Trisagion Hymn

## For Hierarchical Divine Liturgy

11-A

Adapted and arranged by  
Archpriest James C. Meena  
(1923 - 1995)

## Byzantine Tone 2

## First Section

Choir: 1st, 2nd & 4th time

### Clergy: 3rd & 5th time

Musical score for two vocal parts. The top part (Treble clef) has lyrics "A - ghi - os" and "The - os,". The bottom part (Bass clef) has lyrics "o" and "o". The music consists of eighth-note patterns and rests.

A musical score for piano and voice. The top staff shows the vocal line with lyrics: "A - ghi - os Is chi - ros, A - ghi - os A -". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. Measure 11 ends with a repeat sign and a two-measure bar line. Measure 12 begins with a forte dynamic. The vocal line continues with "chi - ros, A - ghi - os A -". The piano accompaniment continues with eighth-note chords.

A musical score for 'Thanasmos' by Brahms. The top staff is for the voice in soprano clef, 4/4 time, with lyrics: 'tha-na - tos, e - le - i - son i - mas..'. The bottom staff is for the piano in bass clef, 4/4 time. The music consists of two staves with various note heads and rests, separated by a vertical bar line.

# 11-A

## Trisagion Hymn

First Section

J. Meena

Dho - xa Pa - tri ke I - o ke A - ghi - o Pnev - ma - ti,

ke - nin - ke a - i ke is tus e - o - nas ton e -

o - non. A - min. A - ghi - os A - tha - na - tos, e -

le - - - i - son i - mas.

Continue on to either page 3 (long version)  
or page 6 (short version)

# Trisagion Hymn

## Second Section - Long Version

11-A

Unison, ISON = G

*mf*

A - - - ghi - - - os

o The - os.

Is pol - la e - ti Dhes - po - ta.

A - - - - - ghi - - -

os Is - - - - -

chi - ros.

Is - pol - la e - ti Dhes - po - ta.

*f* A - - - - - ghi... A - ghi - os

The Bishop, standing in the holy doors, facing west, intones: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*"

The Bishop again intones: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*"

# 11-A

Trisagion Hymn  
Second Section  
Long Version

A - - - tha - - - - na - -  
ne\_ A - tha - na - - tos.

dim

The Bishop again intones: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*"

Is pol - la\_\_\_\_ e - ti Dhes - po - ta.  
e - - - le - i - son\_\_\_\_ i - mas.\_\_\_\_

Deacon: *Dhinamis!*

*NOTE: The Aghios on the first page may be sung instead of this more intricate version.*

Dhi - na - - mis! A - ghi - os o The -

os.

Trisagion Hymn  
Second Section  
Long Version

11-A

Musical score for the first section of the Trisagion Hymn. The score consists of two staves: treble and bass. The key signature is one flat. The music is in common time, indicated by a '4' above the staff. The lyrics are: "A - ghi - os Is - chi - ros." The bass staff has a bass clef and a '2' above it, indicating a basso continuo part.

Musical score for the second section of the Trisagion Hymn. The score consists of two staves: treble and bass. The key signature is one flat. The music is in common time, indicated by a '4' above the staff. The lyrics are: "A - - - - - - ghi - os A -". The bass staff has a bass clef and a '2' above it, indicating a basso continuo part.

Musical score for the third section of the Trisagion Hymn. The score consists of two staves: treble and bass. The key signature is one flat. The music is in common time, indicated by a '4' above the staff. The lyrics are: "tha - na - tos, e - le - i - son i -". The bass staff has a bass clef and a '2' above it, indicating a basso continuo part.

Musical score for the concluding section of the Trisagion Hymn. The score consists of two staves: treble and bass. The key signature is one flat. The music is in common time, indicated by a '4' above the staff. The lyrics are: "mas. \_\_\_\_". The bass staff has a bass clef and a '2' above it, indicating a basso continuo part.

Continue with the Concluding  
Section on page 9.

**Trisagion Hymn**  
Third Section - Short Version

**11-A**

Slow

Soprano  
Alto

Tenor  
Bass

A - ghi - os The -

os.

*The Bishop, standing in the holy doors,  
facing west, intones: "O Lord, O Lord:  
Look down from heaven and behold,  
and visit this vine, and perfect that  
which thy right hand hath planted.*

Quicker, in unison

Is pol - la - e - ti Dhes - - po - ta.

Slow

A - ghi - os Is - chi - ros.

*The Bishop again intones: "O Lord, O Lord: Look down from heaven and behold,  
and visit this vine, and perfect that which thy right hand hath planted.*

# 11-A

## Trisagion Hymn

Third Section

Short Version

Quicker, in unison

Is pol - la\_\_\_\_ e - ti Dhes - - - po - ta.

Slow

A - ghi - os A - tha - na - - tos.

*The Bishop again intones:  
"O Lord, O Lord: Look down  
from heaven and behold,  
and visit this vine,  
and perfect that which  
thy right hand hath planted.*

Quicker, in unison

Is pol - la\_\_\_\_ e - ti Dhes - - - po - ta.

Slow

e - le - - - i - son\_\_\_\_ i - mas.\_\_\_

## Trisagion Hymn

Third Section

Short Version

11-A

Deacon: *Dhinamis!*

*maestoso*

*a tempo*

Dhi - na mis!      A - ghi - os

os, The - os, A - ghi - os

Is - chi - ros, A - ghi - os A -

tha - na - tos, e - le - i - son i - mas..

# Trisagion Hymn

**11-A**

Deacon: *O Lord, save the faithful,*

or *Yarub khallis il mumineen,*

or *Kyrie soson tous evsevis.*

Byzantine Tone 3

Soprano  
Alto

Tenor  
Bass

1. \* \* O Lord  
2. \* Ya - rab khal - - - lis il  
3. Ky - ri - e so - - - son tous

save the faith ful.  
mu - mi - neen.  
ev - se vis.

Deacon: *O Lord, save those of true worship,*

or *Yarab khallis il hasanil 'ibada(t).*

4. \* O Lord  
5. Ya - rub khal - - - lis il

\* \* save those of true wor - - - ship.  
ha - sa - nil i - ba - da(t.)

\* Omit these notes when singing this verse.

# 11-A

## Trisagion Hymn Concluding Section

Deacon: *And grant this to us!*  
or *Wastajib lana!*

6. And \_\_\_\_\_ grant \_\_\_\_\_ this \_\_\_\_\_ to us!  
7. Wa - sta - jib la - na! \_\_\_\_\_

8

# Trisagion Hymn

## For Hierarchical Divine Liturgy

11-B

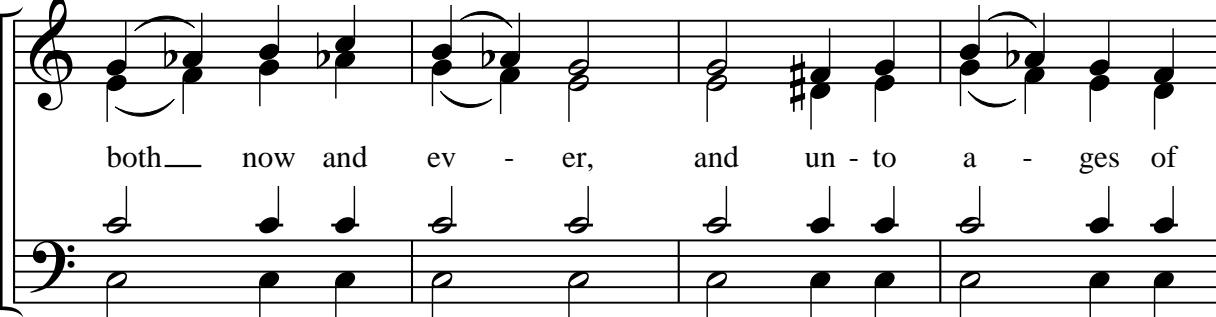
Adapted into English  
from the work of  
Archpriest James C. Meena

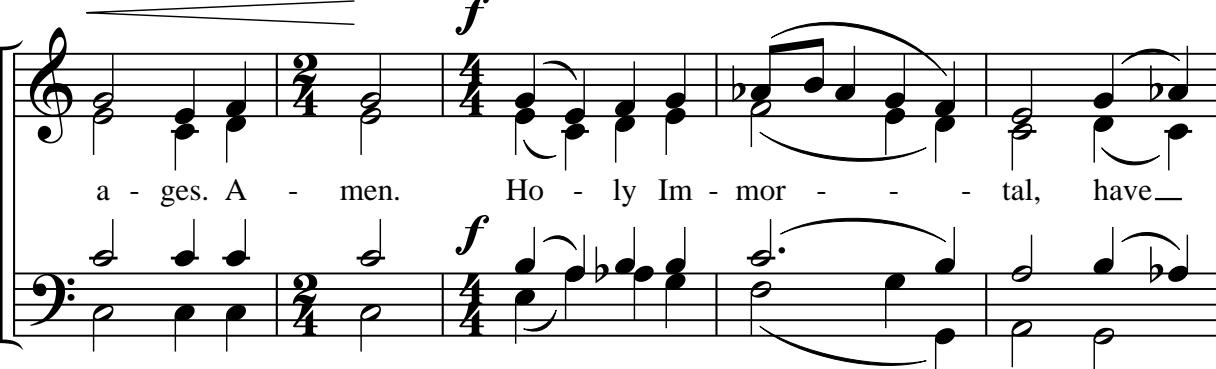
## Byzantine Tone 2

# 11-B

## Trisagion Hymn Hierarchical

*mp* > > > <  


both\_\_ now and ev - er, and un - to a - ges of  


a - ges. A - men. Ho - ly Im - mor - - - tal, have\_\_  


mer - - - cy on us.  


Trisagion Hymn  
Hierarchical

11-B

Unison Ison=G

*mf*

Ho -

*ff*

ly \_\_\_\_\_ God. \_\_\_\_\_

Bishop: "O Lord, O Lord: Look down from heaven and behold, and visit this vine,  
and perfect that which thy right hand hath planted."

Man - y years, \_\_\_\_\_ mas - - - ter.

*mf*

Ho -

*ff*

ly \_\_\_\_\_ Might - - - y.

Bishop: "O Lord, O Lord: Look down from heaven and behold, and visit this vine,  
and perfect that which thy right hand hath planted."

Man - y years, \_\_\_\_\_ mas - - - ter.

# 11-B

## Trisagion Hymn Hierarchical

*Ho - - - ly, — Ho - - - ly,*

*Ho - - - ly Im - mor - - - - - - - - - tal, —*

*Ho - - - ly\_\_\_\_ Im - mor - - - - - - - - - tal.*

Bishop: "*O Lord, O Lord: Look down from heaven and behold, and visit this vine,  
and perfect that which thy right hand hath planted.*"

*Man - y years,\_\_\_\_\_ mas - - - - - - - - - ter.*

*Have\_\_\_\_\_ mer - - - - cy\_\_\_\_\_ on us.\_\_\_\_*

# Trisagion Hymn

## Second Section - Long Version

**11-B**

Deacon: *With strength!*

*NOTE: The Holy God on the first page  
may be sung instead of this  
more intricate version.*

*maestoso*

*ff* With strength.      Ho - ly

Soprano  
Alto  
Tenor  
Bass

God.

Tenor  
Bass

Ho - ly      Mighty

Tenor  
Bass

# 11-B

Trisagion Hymn  
Second Section - Long Version

Ho

ly Im - mor - - - - tal, have \_\_\_

mer - - - cy on us.

Deacon: *O Lord, save the faithful.*

Byzantine Tone 3

O Lord, save the \_\_\_

Trisagion Hymn  
Second Section - Long Version

**11-B**

faith ful.

Deacon: *O Lord, save those of true worship.*

O Lord, save those of true

wor ship.

Deacon: *And grant this to us.*

And grant this to us.

# The Trisagion Hymn 11-C

## For Hierarchical Divine Liturgy

Byzantine Tone 3

Professor Michael Hilko

(1905 - 1974)

Adapted into English by

Michael G. Farrow

*J = 100*      *Smoothly*

Soprano      Alto      Tenor      Bass

Lord, have mercy. Amen. Ho - ly God, Ho - ly

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

*The above is chanted as follows: 1) by the choir; 2) by the clergy; 3) by the choir; 4) by the clergy.  
Then we continue:*

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

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

11-C

# Trisagion Hymn Hierarchical Hilko

Ho - ly Im - mor - tal, have \_ mer - cy \_ on \_ us.

*slowly*

Ho - - - - ly God.

*p*

Bishop: *O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*

*a tempo*

*slowly*

Man - y years, mas - ter. Ho - ly Might - y.

Bishop: *O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*

A musical score for two voices. The top voice (Soprano) starts with a dynamic of 'a tempo' and sings 'Man - y years, mas - ter.' The bottom voice (Bass) begins on the second measure. The soprano then changes dynamics to 'slowly' and continues with 'Ho - ly Im - mor - tal.' The bass part consists of sustained notes and eighth-note chords.

Bishop: *O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*

*a tempo*

Man - y years, mas - ter. Have\_ mer - cy\_ on\_ us.

Deacon: *With strength or Dhinamis!*

*maestoso*

\* With strength!  
Dhi - na - mis!  
Ho - ly God, Ho - ly Might - y,

Ho - ly Im - mor - tal, have\_ mer - cy\_ on\_ us.

\* Omit this note when singing this verse.

## 11-C

Trisagion Hymn  
Hierarchical  
Hilko

Deacon: *O Lord, save the faithful.*

$\text{J} = 108$

O Lord,  
save the faith-

Deacon: *O Lord, save those of true worship.*

ful.  
O Lord,

save those of true wor - - - - - ship.

Deacon: *And grant this to us.*

And grant this to us.

# 12-A

## Gospel Responses

Kievan Chant

Tone 1

Adapted into English by  
Professor Michael Hilko  
(1905 - 1974)

*Alleluia!*

*Alleluia!*

*rit.*

*\*And to thy spirit.*

*Sing before and after the reading of the Gospel*

*Glory to thee, O Lord,*

*glory to thee.*

*\*\*Many years, master.*

\* When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit," and NOT "Many years, master."

\*\*At the conclusion of the reading of the Gospel, the choir sings "Glory to thee, O Lord, glory to thee" immediately followed by "Many years, master" as the bishop blesses the congregation with the Gospel book.

# Gospel Responses

**12-F**

Archpriest John Finley

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

Sung before and after the reading of the Gospel

\*And to thy spir - it. Glo - ry to thee, O Lord, glo - ry to thee.

\*\*Man - y years,\_\_\_ mas - - ter.

\* When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit," and NOT "Many years, master."  
 \*\*At the conclusion of the reading of the Gospel, the choir sings "Glory to thee, O Lord, glory to thee" immediately followed by "Many years, master" as the bishop blesses the congregation with the Gospel book.

# Cherubic Hymn

**13-A**

Alexander Gretchaninov  
 (1864 - 1956)  
 Arranged by Edward Ghazel  
 (1923 - 2001)

Slowly and reverently

Soprano

Alto

Tenor

Bass

re - pre - sent the cher - u - bim,

re - pre - sent the cher - u - bim, we

8 re - pre - sent the cher - u - bim,

re - pre - sent the cher - u - bim,

# 13-A

**Cherubic Hymn**  
Gretchaninov/Ghazel

we \_\_\_\_ who mys - ti - c'ly \_\_\_\_\_ rep - - re -

who \_\_\_\_ mys - ti - c'ly rep - - re -

8 we \_\_\_\_ who mys - ti - c'ly \_\_\_\_\_ rep - - re -

we \_\_\_\_ who mys - ti - c'ly \_\_\_\_\_ rep - - re -

sent \_\_\_\_ the \_\_\_\_ cher - - - - - u - bim,

sent \_\_\_\_ the \_\_\_\_ cher - - - - - u - bim,

8 sent \_\_\_\_ the \_\_\_\_ cher - - - - - u - bim,

sent \_\_\_\_ the \_\_\_\_ cher - - - - - u - bim,

**Cherubic Hymn**  
Gretchaninov/Ghazel

**13-A**

and sing to the life - giv - ing  
and sing to the life - giv - ing  
and sing to the life - giv - ing  
8 and sing to the life - giv - ing  
and sing to the

Trin - i - ty the thrice-ho - ly hymn, the thrice -  
Trin - i - ty the thrice-ho - ly hymn, the thrice -  
8 Trin - i - ty, the thrice-ho - ly hymn, the thrice -  
life - giv-ing Trin-i-ty, the thrice-ho - ly hymn, the thrice -

# 13-A

**Cherubic Hymn**  
Gretchaninov/Ghazel

ho - ly hymn, the thrice-ho - ly hymn,  
ho - ly hymn, the thrice-ho - ly hymn,  
8 ho - ly, ho - ly hymn, the thrice-ho - ly hymn,  
ho - ly hymn, the thrice - ho - ly hymn,

let us now lay a - side all  
let us now lay a - side all  
8 let us now lay a - side all  
let us lay a-side all

**Cherubic Hymn**  
Gretchaninov/Ghazel

**13-A**

earth - ly care, let us now lay a -

earth - ly care, let us now lay a -

8 earth - ly care, let us now lay,

earth - ly care, let us now lay a -

side all earth - - - ly care... A - men.

side all earth - - - ly care... A - men.

8 lay a-side all earth - - - ly care... A - men.

side all earth - - - ly care... A - men.

**13-A**

## **Cherubic Hymn**

Allegretto  $\text{♩} = 110$

The musical score consists of four staves. The top three staves are in treble clef and G major (indicated by a sharp sign). The bottom staff is in bass clef and C major (indicated by a sharp sign). The tempo is Allegretto at  $\text{♩} = 110$ . The lyrics are as follows:

...that we may\_re - ceive\_ the\_King\_ of\_all who\_

...that we may re - ceive the King of all who\_

...that we may\_re - ceive the King of all who\_

8 ...that we may\_re - ceive the King of all who\_

...that we may re - ceive the King of all who\_

comes \_\_\_\_\_ in - vis - i - bly up -

comes \_\_\_\_\_ in - vis - i - bly up -

comes \_\_\_\_\_ up -

ceive the King who comes\_ in - vis - i - bly up -

**Cherubic Hymn**  
Gretchaninov/Ghazel

**13-A**

borne by the An - gel - - - ic Hosts.

borne by the An - gel - - - ic Hosts.

8 borne by the An - gel - - - ic Hosts.

borne by the An - gel - - - ic Hosts.

Al - le - lu - - - - ia.

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

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

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

# 13-A

## Cherubic Hymn Gretchaninov/Ghazel

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

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

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
 Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

## No. 5

**13-B**

Dmitri S. Bortniansky  
(1751 - 1825)  
Adapted into English by  
Professor Michael Hilko  
(1905 - 1974)

**Soprano Alto**

**Tenor Bass**

**rit.**

A - men. We \_\_\_\_\_ who mys - - - ti -

c'ly rep - re - sent the cher - u - bim, rep - re

sent the cher - u - bim, and sing to the life - giv - ing

Trin - i - ty, sing to the life - giv - ing Trin - i - ty,

# 13-B

**Cherubic Hymn No. 5**  
Bortniansky/Hilko

Sing the thrice - ho - ly hymn, let us

now lay a - side, let us now lay a - side,

lay a - side all earth - ly care... *mf* A - men.

*mf* ...that we may re - ceive the King of all, who comes in -

**Cherubic Hymn No. 5**  
Bortniansky/Hilko

**13-B**

The musical score consists of four staves of music in G clef, B-flat key signature, and common time. The lyrics are as follows:

vis - i - bly up - borne by  
the An - gel - ic Hosts. Al - le -  
lu - ia. Al - le - lu - ia.  
Al - le - lu - ia. Al - le - lu - ia.

Accompanying markings include a fermata over the first note of each line, a dynamic marking *f* over the second Alleluia, and a tempo marking *rit.* before the final Alleluia. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

## No. 7

**13-C**

Dmitri S. Bortniansky  
(1751 - 1825)

Adapted into English by Ray George  
(1917 - 2002)

**J = 46**

Soprano Alto      Tenor Bass

**pp** A - men. We who, we who mys - - ti - c'ly,

**p** mys - - ti - c'ly rep - re - sent the

cher - - - - - u - bim,

**p** and sing to the life - giv - ing Trin - i - ty,  
and sing to the life - - - - - giv - ing Trin - i - ty,

## 13-C

Cherubic Hymn No. 7  
Bortniansky/George

The musical score consists of four staves of music in G major (two treble clef staves and two bass clef staves) with a key signature of one sharp. The music is divided into four sections by measure lines. The first section starts with dynamic ***p***, followed by ***pp***. The lyrics are "the thrice - ho - ly, the thrice - ho - - -". The second section begins with ***p*** and ends with ***ly hymn,***. The third section starts with ***pp*** and ends with ***let us now lay a - side,***. The fourth section starts with ***p*** and ends with ***now lay a - side, lay a - side***. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

Cherubic Hymn No. 7  
Bortniansky/George

13-C

all earth-ly care, all earth - ly care...

*J = 138*

A - men. A - men. ...that we may re - ceive the

King of all who comes in - vis - i -

bly up - borne by the An - gel - - - ic

# 13-C

## Cherubic Hymn No. 7 Bortniansky/George

The musical score consists of two staves of music in G major (two sharps) and common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music begins with a forte dynamic (f). The lyrics "Hosts. Al - le - lu - ia. Al - le - lu - ia." are sung by the choir. The music then transitions to a piano dynamic (p), followed by a forte dynamic (ff). The lyrics "Al - - - - - le - lu - - - ia." are sung, with the final "ia." being held over to the next measure. The music concludes with a half note on the bass staff.

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

13-D

## Yury N. Golitsin (1823 - 1872)

Adapted into English by  
Professor Michael Hilko (1905 - 1974)  
Revised by Christopher Holwey

♩ = 60

Revised by Christopher Holwey

Soprano      Alto

Tenor      Bass

Soprano      Alto

Tenor      Bass

# 13-D

## Cherubic Hymn Golitsin/Hilko

thrice - - - ho - - - ly hymn,

let \_\_\_\_\_ us, let \_\_\_\_\_ us now\_\_\_\_ lay a - side,

let \_\_\_\_\_ us now\_\_\_\_ lay a - side \_\_\_\_\_

all\_\_\_\_\_ earth - - - - ly care...

**Cherubic Hymn**  
Golitsin/Hilko

**13-D**

*J = 110* ...that we may re - ceive may re - ceive  
 A - men. ...that we may re - ceive, may re - ceive,  
 ...that we may re - ceive, may re - ceive,  
 ...that we may re - ceive

ceive the King of all, who comes in - who  
 ceive the King of all, who comes in - who

vis - i - bly, in - vis - - - i - bly up - borne, up -  
 comes

borne by the An - gel - ic Hosts. Al - le -  
 Al - le - lu - - ia.

# 13-D

## Cherubic Hymn Golitsin/Hilko

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The lyrics "Al - le - lu - ia." are written below the notes. The first section of the hymn ends with a fermata over the "ia." note, followed by the instruction "rit." (ritardando). The second section begins with a new measure, also ending with a fermata over the "ia." note, followed by another "rit." instruction.

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

**13-E**

Ivan Voronoff  
(1894 - 1983)

The musical score consists of four staves of music for four voices: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time (indicated by '4') and uses a key signature of one flat (B-flat). The vocal parts are separated by vertical bar lines, and the lyrics are placed below the corresponding notes. The first staff (Soprano) starts with a note followed by a dotted half note, then a series of eighth notes. The second staff (Alto) follows with a note, a dotted half note, and then a series of eighth notes. The third staff (Tenor) starts with a note, a dotted half note, and then a series of eighth notes. The fourth staff (Bass) starts with a note, a dotted half note, and then a series of eighth notes. The lyrics are: "We who mys - ti - c'ly, who mys - ti - c'ly rep - re - sent the cher - u - bim, the cher - u - bim, and sing to the life - giv - ing Trin - i - ty, sing to the life - giv - ing". The music includes various dynamics and performance markings such as slurs, grace notes, and fermatas.

# 13-E

## Cherubic Hymn

I. Voronkoff

Musical score for the first line of the Cherubic Hymn. The music is in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "Trin - i - ty the thrice - ho - ly hymn, the". The music features eighth and sixteenth note patterns with various dynamics and rests.

Musical score for the second line of the Cherubic Hymn. The music continues in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "thrice - ho - ly hymn, let \_\_\_\_\_ us now \_\_\_\_\_. The music includes a melodic line with sustained notes and rhythmic patterns.

Musical score for the third line of the Cherubic Hymn. The music continues in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "lay a - side, let us now lay a - side, lay a -". The music shows a change in key signature to A minor at the end of the line.

Musical score for the fourth line of the Cherubic Hymn. The music continues in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "side all earth - ly care, all earth - ly care...". The music concludes with a final cadence.

**Cherubic Hymn**  
I. Voronkoff

**13-E**

A - men. ...that we may re - ceive \_\_\_\_\_ the King of

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns. A fermata is placed over the word "receive". The lyrics "A - men. ...that we may re - ceive \_\_\_\_\_ the King of" are written below the notes.

all who comes in - vis - - - i - bly up -

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns. A fermata is placed over the word "vis". The lyrics "all who comes in - vis - - - i - bly up -" are written below the notes.

borne by the An - gel - ic Hosts, by the An - gel - ic

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns. A fermata is placed over the word "Hosts". The lyrics "borne by the An - gel - ic Hosts, by the An - gel - ic" are written below the notes.

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

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns. A fermata is placed over the word "ia". The lyrics "Hosts. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia." are written below the notes.

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

**13-F**

Tone 3

Archpriest John Finley

Soprano  
Alto

Tenor  
Bass

*We who my - - - ti - cly  
rep - re - sent the cher - - - u - bim,  
and who sing to the life - giv - ing Trin - i -  
ty the thrice - ho - - - ly hymn,*

**Instrumentation:** The score includes two staves for each voice part: Soprano/Alto and Tenor/Bass. The Soprano/Alto staff uses a treble clef, and the Tenor/Bass staff uses a bass clef. The music is set in 3/4 time. The tempo is marked as quarter note = 80.

**Text:** The lyrics are integrated directly into the musical score, appearing below the corresponding vocal parts. The text describes the Cherubic Hymn, mentioning the Trinity, the Holy Spirit, and the three-fold hymn.

# 13-F

## Cherubic Hymn

J. Finley

The musical score consists of four staves of music, divided into four sections. The first section starts with a soprano staff and a bass staff, both in common time and G minor. The lyrics are "let us now lay a - side, lay a - side all earth - ly care...". The second section begins with a dynamic of *faster*, with a soprano staff and a bass staff. The lyrics are "A - men. ...that we may re - ceive the King of all who comes in -". The third section continues with a soprano staff and a bass staff, with a dynamic of *faster*. The lyrics are "vis - i - bly up - borne by the An - gel - ic Hosts.". The fourth section concludes with a soprano staff and a bass staff, with a dynamic of *rit.*. The lyrics are "Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia." followed by another *rit.* and "Al - le - lu - ia."

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings

*Many years, master* (once) as the bishop blesses the congregation.

Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

Op. 41, No. 6

**13-G**

Peter I. Tchaikovsky  
(1840 - 1893)  
Adapted into English by  
Archpriest James C. Meena  
(1924 - 1995)

*Lento*

Soprano: A - men. We, \_\_\_\_\_ who

Alto: A - men. We, \_\_\_\_\_ who

Tenor: - - - We \_\_\_\_\_ who

Bass: - - - We \_\_\_\_\_ who

S: mys - ti - c'ly rep - re - sent the cher - u - bim,  
*mf* *pp*

A: mys - ti - c'ly rep - re - sent the cher - u - bim,  
*mf* *pp*

T: mys - ti - c'ly rep - re - sent the cher - u - bim,  
*mf* *pp*

B: mys - ti - c'ly rep - re - sent the cher - u - bim,  
*mf* *pp*

mystically represent the cherubim,

# 13-G

**Cherubic Hymn**  
Tchaikovsky/Meena

*<> f <> p > pp poco a poco rit.*

Soprano (S) Alto (A) Tenor (T) Bass (B)

we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

Soprano (S) Alto (A) Tenor (T) Bass (B)

cher - - u - bim, And who sing to the life - giv-ing

cher - - u - bim, And who sing to the life - giv-ing

cher - - u - bim,

cher - - u - bim,

**Cherubic Hymn**  
Tchaikovsky/Meena

**13-G**

Soprano (S) part:

A - i - ty,

Alto (A) part:

A - i - ty,

Tenor (T) part:

And who sing to the life-giv-ing Trin - i - ty,

Bass (B) part:

And who sing to the life-giv-ing Trin - i - ty,

Soprano (S) part:

p cresc.

the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty,

Alto (A) part:

p cresc.

the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty,

Tenor (T) part:

p cresc.

the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty,

Bass (B) part:

p cresc.

the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty,

13-G

## **Cherubic Hymn**

Tchaikovsky/Meena

Soprano (S): to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,  
 Alto (A): to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,  
 Tenor (T): to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,  
 Bass (B): to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,

Soprano (S):

**pp**

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

Alto (A):

**pp**

let\_\_\_ us now lay a - side all earth-ly care, let

Tenor (T):

**pp**

let us lay a - side all earth-ly care, let\_\_\_

Bass (B):

**pp**

let us lay a - side all care, let

## **Cherubic Hymn**

Tchaikovsky/Meena

**13-G**

Soprano (S):

*dim.* ***pp***      *f*

us now, let us now, let us lay a - side,

Auditorium (A):

*dim.* ***pp***      *f*

us now, let us now, let us lay a - side,

Tenor (T):

*dim.* ***pp***      *f*

us now, let us now, let us lay a - side,

Bass (B):

*dim.* ***pp***      *f*

us now, let us now, let us lay a - side,

Soprano (S):

let us lay a - side all earth - ly care,

Alto (A):

let us lay a - side all earth - ly care,

Tenor (T):

let us lay a - side all earth - ly care,

Bass (B):

let us lay a - side all earth - ly care,

# 13-G

**Cherubic Hymn**  
Tchaikovsky/Meena

Soprano (S) part:

let us lay a - side all earth - - ly care...

Alto (A) part:

let us lay a - side all earth - - ly care...

Tenor (T) part:

let us lay a - side all earth - - ly care...

Bass (B) part:

let us lay a - side all earth - - ly care...

*repeat as necessary*

***f Allegro***

Soprano (S) part:

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

Alto (A) part:

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

Tenor (T) part:

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

Bass (B) part:

A - men.

## **Cherubic Hymn**

Tchaikovsky/Meena

13-G

Soprano (S) vocal line:

all who comes invisibly up-borne

Alto (A) vocal line:

all who comes invisibly up-borne

Tenor (T) vocal line:

all who comes invisibly up-borne

Bass (B) vocal line:

...that we may receive the King who comes up-borne

S by the An - gel - ic Hosts, that

A by the An - gel - ic Hosts, that we may re - ceive

T 8 by the An - gel - ic Hosts,

B by the An - gel - ic Hosts,

# 13-G

**Cherubic Hymn**  
Tchaikovsky/Meena

S

A

T

B

that

S

A

T

B

we may re - ceive the King who comes up - borne by the An -

**Cherubic Hymn**  
Tchaikovsky/Meena

**13-G**

Soprano (S) part: gel - ic Hosts. Al - le - lu - ia. Al - le - lu - ia. Al - le -  
Alto (A) part: gel - ic Hosts. Al - le - lu - ia. Al - le - lu - ia. Al - le -  
Tenor (T) part: gel - ic Hosts. Al - le - lu - ia. Al - le - lu - ia. Al - le -  
Bass (B) part: gel - ic Hosts. Al - le - lu - ia. Al - le - lu - ia. Al - le -

Soprano (S) part: lu - ia. Al - le -  
Alto (A) part: lu - ia. Al - le -  
Tenor (T) part: lu - ia. Al - le -  
Bass (B) part: lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -

# 13-G

**Cherubic Hymn**  
Tchaikovsky/Meena

Soprano (S): Treble clef, G major (3 sharps). Notes: B, A, G, F# (long), E, D, C, B. Dynamics: *mf*, *cresc.*, *ff*.

Alto (A): Treble clef, G major (3 sharps). Notes: B, A, G, F# (long), E, D, C, B. Dynamics: *mf*, *cresc.*, *ff*.

Tenor (T): Treble clef, G major (3 sharps). Notes: B, A, G, F# (long), E, D, C, B. Dynamics: *mf*, *cresc.*, *ff*.

Bass (B): Bass clef, G major (3 sharps). Notes: B, A, G, F# (long), E, D, C, B. Dynamics: *mf*, *cresc.*, *ff*.

Rehearsal mark 8 is present above the Tenor staff.

Below the music, the lyrics are written:

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

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
Sing it straight, using the same note as the "ia" of the final Alleluia.]

# Cherubic Hymn

**13-H**

Christopher Holwey

**p** ♩-50 gentle

A - men. We who mys - ti - c'ly, we who

5

mys - ti - c'ly rep - re - sent the cher - u - bim,

mp

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

mf

9

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

p

13

and sing to the Trin - i - ty, to the life - giv - ing

p

mp

# 13-H

**Cherubic Hymn**  
C. Holwey

17 *mf*

Trin - i - ty, to the life - giv - ing Trin - i -

21 *mp*

ty the thrice - ho - ly hymn,

26 *p* gentle, then build      *mp*      ————— *mf*

let us lay a - side, let us now lay a -

30 *f*      *mf*      —————

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

# **Cherubic Hymn**

## C. Holwey

# 13-H

34 *mp*

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

38 *p* *last time*

earth - ly care... A - men. A - men.

43 *J=130* *crisp, with life* *gradual crescendo*

...that we may re - ceive, ...that we may re - ceive, may re - ceive, ...

46 *f*

...that we may re - ceive, the King of

*ff*

# 13-H

**Cherubic Hymn**  
C. Holwey

49

all who comes in - vis - i - bly up - borne by the An - gel - ic

Hosts, An - gel - ic Hosts. Al - le - lu - ia! Al - le - lu - ia!

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

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

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

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings  
*Many years, master* (once) as the bishop blesses the congregation.  
 Sing it straight, using the same note as the "ia" of the final Alleluia.]

# The Cherubic Hymn

**13-I**

$\text{♩} = 60$  Majestically (beat quarters)

Richard Toensing

Musical score for the first section of "The Cherubic Hymn". The key signature is A major (two sharps). The tempo is indicated as  $\text{♩} = 60$  Majestically (beat quarters). The dynamic is  $p$ . The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "We who mys - - - - tic' - ly rep - re -". The music features sustained notes and eighth-note patterns.

*poco a poco cresc.*

Musical score continuation. The dynamic changes to *poco a poco cresc.* The lyrics are: "sent the Che - ru - bim and the Che - ru - bim". The music continues with sustained notes and eighth-note patterns.

*f*

Musical score continuation. The dynamic changes to *f*. The lyrics are: "sing to the life - - - - giv - ing Tri - - ni -". The music features sustained notes and eighth-note patterns.

*p*

Musical score continuation. The dynamic changes to *p*. The lyrics are: "ty the thrice - ho - ly hymn Let us". The music features sustained notes and eighth-note patterns.

# 13-I

now lay a - side ,

all earth - ly care, now lay a -

*f*                      *mp*                      *p*

side , all earth - ly care.

*f*                      *mp*                      *p*

## 13-I

After all petitions   After the final  
*mf* except the last   petition   *mf*

$\text{♩} = 48 (\text{♩} = 96)$

*poco a poco cresc.*

*poco a poco cresc.*

comes \_\_\_\_ in - vis - i - bly up - borne

by an - gel - - - ic Hosts \_\_\_\_

*mf Al*

13-I

# Litany of the Anaphora

**14-A**

Russian Traditional

Adapted into English by  
Professor Michael Hilko  
(1905 - 1974)

Repeat as needed

Lord, have mer - cy. Grant this, O Lord.

To thee, O Lord. A - men.

\*And to thy spir - it.

**1.\*\***

Fa - ther, Son and Ho - ly Spir - it: the Trin - i - ty,  
one in es - sence and un - di - vid - ed.

\*When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit" and NOT "Many years, master."

\*\*Please note: When there is a concelebration, sing #2, "I will love thee...", on page 2 instead.

# 14-A

## Litany of the Anaphora

### I will love thee

(This replaces "Father, Son and Holy Spirit..." at a concelebrated Divine Liturgy)

Dmitri S. Bortniansky  
(1751-1825)  
Adapted by Bishop Basil

2. (Sung slowly to cover the clergy's Kiss of Peace)

Musical notation for the first part of the hymn. The music is in common time (indicated by '3') and consists of two staves: treble and bass. The lyrics are: "I will love thee, O Lord my Strength; the". The notation includes several eighth and sixteenth note patterns, with a fermata over the word "Lord".

Musical notation for the second part of the hymn. The lyrics are: "Lord is my firm Foundation, my Refuge". The notation continues the musical style from the previous section, with eighth and sixteenth notes.

Musical notation for the third part of the hymn. The lyrics are: "and my Deliverer". The notation concludes the hymn, maintaining the established musical style.

# Litany of the Anaphora

**14-B**

Byzantine Tone 5

**Andante**  $\text{♩} = 100$

Arranged by  
Archpriest James C. Meena  
(1924 - 1995)

(1) (2)

*mp* Lord, have mer - cy. Lord, have mer - cy.

(1) (2)

*mp* Grant this, O Lord. Grant this, O Lord.

(3)

Grant this, O Lord. To thee, O Lord.

A - men. *mf* \*And unto thy spir - *mp* *#G:* it.

\*When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit" and NOT "Many years, master."

# 14-B

## Litany of the Anaphora Meena

1.\*\*

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

Spir - it: the Trin - i - ty, one in es - - -

sence and un - di - vid - ed.

\*\*Please note: When there is a concelebration, sing #2, "I will love thee...", on page 3 instead.

# Litany of the Anaphora

**14-B**

## I will love thee

(This replaces "Father, Son and Holy Spirit..." at a concelebrated Divine Liturgy)

Adapted by Christopher Holwey  
from the music of  
Archpriest James C. Meena  
(1924 - 1995)

2. (Sung slowly to cover the clergy's Kiss of Peace)

Musical notation for the first part of the hymn. The key signature is one sharp (F#). The time signature starts at 4/4. The lyrics are: "I will love thee, O Lord my strength; the". The music consists of two staves: treble and bass.

Musical notation for the second part of the hymn. The key signature changes to one flat (B-flat). The time signature changes between 2/4 and 4/4. The lyrics are: "Lord is my firm Foun - da - tion, my Ref - uge and". The music consists of two staves: treble and bass.

Musical notation for the third part of the hymn. The key signature changes to one sharp (F#). The time signature changes between 2/4 and 4/4. The lyrics are: "my De - liv - er - - - er.". The music consists of two staves: treble and bass.

## Litany of the Anaphora

Albert Hazeem

(1)

Lord, have mer - cy.

(2)

Lord, have mer - cy.

(3)

Lord, have mer - cy.

(1)

Grant this, O Lord.

(2)

Grant this, O Lord.

(3)

Grant this, O Lord.

To thee, O

Lord.

A - men.

\*And to thy spir - it.

\*When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit" and NOT "Many years, master."

# 14-C

## Litany of the Anaphora A. Hazeem

Fa - ther, — Son and Ho - ly Spir - it: the Trin - i - ty,  
one in es - sence and un - di - vid - ed.

# Litany of the Anaphora

**14-F**

Archpriest John Finley

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

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

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

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

one in es - sense and un - di - vid - ed.

\*When the bishop is serving, the proper response to "Peace be to all" is "And to thy spirit" and NOT "Many years, master."

Antiochian Orthodox Christian Archdiocese 9/19/13 Rev. 2 MK, CAH

## THE CREED

**Priest:** (Aloud) *The Doors! The Doors! In Wisdom let us attend.*

**People:** I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible;

And in one Lord Jesus Christ, the Son of God, the Only-begotten, Begotten of the Father before all worlds, Light of Light, Very God of Very God, Begotten, not made; of one essence with the Father, by whom all things were made;

Who for us men and for our salvation came down from heaven, and was incarnate of the Holy Spirit and the Virgin Mary, and was made man;

And was crucified also for us under Pontius Pilate, and suffered and was buried;

And the third day He rose again, according to the Scriptures;

And ascended into heaven, and sitteth at the right hand of the Father;

And He shall come again with glory to judge the living and the dead, Whose kingdom shall have no end.

And I believe in the Holy Spirit, the Lord, and Giver of Life, Who proceedeth from the Father, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets;

And I believe in One, Holy, Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of sins.

I look for the Resurrection of the dead,

And the Life of the world to come. Amen.

# The Anaphora

**16-A**

Byzantine Tone 5

Adapted by  
Archpriest James C. Meena  
(1924 - 1995)

Soprano      Alto

Tenor      Bass

*J = 100*

A mer - cy 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 right,

meet and right to wor - ship Fa - ther, Son and Ho - ly

*Slower J = 60*

# 16-A

## The Anaphora J. Meena

Spir *mf* it: the Trin - i - ty, one in es - sence

*rit.*

*J = 92*

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

*rit.*

Lord \_\_\_\_\_ of Sa - ba - oth; *f* heav - en, heav - en and

earth \_\_\_\_\_ are full of thy \_\_\_\_\_ glo - ry:

The Anaphora  
J. Meena

16-A

Ho-san-na in the high - est. Bless-ed is he that

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

in the high - est. ***pp*** A - men.

A - men. men.

# 16-A

## The Anaphora J. Meena

*J. = 50~60*

We praise thee, we praise thee,  
we give thanks un - to  
thee, we bless thee,  
thee, we give thanks un - to  
thee, O Lord. And we pray un - to thee, O our  
God, O our God, O our God.

# The Anaphora

**16-B**

V. Lirin Op. 16  
(late 19th century)

Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

Soprano  
Alto

Amer - cy of peace, a sac - ri - fice

Tenor  
Bass

of praise. And with thy spir - it.

We lift them up un - to the Lord.

It is meet and right, meet and right to

# 16-B

The Anaphora  
Lirin/Gelsinger

wor - ship Fa - ther, Son and Ho - ly Spir - it: the Trin - i - ty,

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

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

ven and earth are full of thy glo - ry: Ho - san - na in the high -

The Anaphora  
Lirin/Gelsinger

16-B

Musical notation for the first section of the Anaphora. The music is in G clef, B-flat key signature, and common time. The lyrics are: "est. Bless-ed is he, is he that com-eth in the". The notation consists of two staves: a soprano staff and a bass staff.

Musical notation for the second section of the Anaphora. The music is in G clef, B-flat key signature, and common time. The lyrics are: "name of the Lord. Ho - san - na, ho - san - na". The notation consists of two staves: a soprano staff and a bass staff.

Musical notation for the third section of the Anaphora. The music is in G clef, B-flat key signature, and common time. The lyrics are: "in the high - - - est. A - men.". The notation consists of two staves: a soprano staff and a bass staff.

Musical notation for the final section of the Anaphora. The music is in G clef, B-flat key signature, and common time. The lyrics are: "A - men. A - - - - men.". The notation consists of two staves: a soprano staff and a bass staff.

# 16-B

The Anaphora  
Lirin/Gelsinger

We praise \_\_\_\_\_ thee, we bless \_\_\_\_\_

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a quarter note followed by a half note. The lyrics "We praise \_\_\_\_\_ thee, we bless \_\_\_\_\_" are written below the notes. The music concludes with a fermata over the final note.

thee, we give thanks \_\_\_\_\_ to thee, O Lord.

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a quarter note followed by a half note. The lyrics "thee, we give thanks \_\_\_\_\_ to thee, O Lord." are written below the notes. The music concludes with a fermata over the final note.

And we be - seech \_\_\_\_\_ thee, O our

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a quarter note followed by a half note. The lyrics "And we be - seech \_\_\_\_\_ thee, O our" are written below the notes. The music concludes with a fermata over the final note.

God, we be - seech thee, O our God.

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a quarter note followed by a half note. The lyrics "God, we be - seech thee, O our God." are written below the notes. The music concludes with a fermata over the final note.

## The Anaphora

Archpriest John Finley

**J = 72**

Soprano  
Alto

*mf*

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

Tenor  
Bass

And\_\_ with thy spir - it. We lift them up un - to the Lord.

It is meet\_\_\_\_ and right to wor - ship Fa - ther, Son and Ho - ly

Spir - it: the\_ Trin - i - ty, one in es - sence and\_ un-di - vid - ed.

\* It is customary in some parishes, where the priest prays the first prayer of the anaphora aloud, to sing only "It is meet and right."

16-F

# The Anaphora

## J. Finley

*Slowly* ♩ = 80

**p** Ho-ly, Ho-ly, Ho-ly, Lord of Sa - ba - oth, heav - en and earth \_\_\_\_\_ are

full of thy glo - - - ry: Ho - san - na in the

*a little faster*  
*cresc.*

high - est. Bless - ed is he that com - - - - eth in the

*cresc.*

*dim. rit.*

*cresc.*

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

*rit.*

The Anaphora  
J. Finley

16-F

*Slowly*

*no breath*

*cresc.*

We praise\_\_\_\_ thee, we bless\_\_\_\_ thee, we give

thanks un - to thee, O Lord, and we pray un - to thee, O our God.

*rit.*      *dim.*

*dim.*

## 17-A

## Hymn to the Theotokos

Dmitri Bortniansky  
(1751 - 1825)

Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

*J = 84*

Soprano  
Alto

It is tru - ly meet, it is tru - ly meet to call thee

Tenor  
Bass

bless - ed, La - dy The - o - to - kos, La - dy ev - er

great - ly bless - ed and most per - fect in in - no - cence and the Moth -

er of our God. La - dy more pre - cious than the cher - u - bim and more

# 17-A

## Hymn to the Theotokos Bortniansky/Gelsinger

glo - ri - ous be - yond all mea - sure than the ser - a - phim, that with-out cor-

rup - tion gav - est birth to God the Word, and art tru - ly The - o -

to - kos: we mag - ni - fy thee,

we mag - ni - fy thee.

# Hymn to the Theotokos

**17-B**

Op. 41, No. 11

Peter I. Tchaikovsky  
(1840 - 1893)

Arranged & adapted into English by  
Archpriest James C. Meena  
(1924 - 1995)

Revised edition by Christopher Holwey

*Adagio*

Soprano

Alto

Tenor

Bass

It is tru - ly meet, it is tru - ly meet,

It is tru - ly meet, it is tru - ly meet,

It is tru - ly meet,

It is tru - ly meet,

it\_\_\_\_ is tru - ly meet to bless thee O The - o - to -

it\_\_\_\_ is tru - ly meet to bless thee, O The - o - to

it\_\_\_\_ is tru - ly meet to bless thee, O The - o - to -

it\_\_\_\_ is tru - ly meet to bless thee, O The - o - to -

# 17-B

## Hymn to the Theotokos Tchaikovsky/Meena

kos, **f** who art\_\_\_\_ ev - er bless'd and all -  
 kos, **f** who art\_\_\_\_ ev - er bless'd and all -  
 kos, **f** who art\_\_\_\_ ev - er bless'd  
 kos, **f** who art\_\_\_\_ ev - er bless'd

blameless and the moth-er of our God. **ff** More  
 blameless and the moth-er of our God.  
 and all - blame - less moth - er of\_\_\_\_ our God.  
 and all - blame - less moth - er of\_\_\_\_ our God.

Hymn to the Theotokos  
Tchaikovsky/Meena

17-B

The musical score consists of four staves of music in G clef, 4/4 time. The first three staves are in common time, while the fourth staff is in 8/8 time. The lyrics are written below the staves, corresponding to the musical phrases. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as **ff** (fortissimo). The lyrics describe the Theotokos as more honorable than the cherubim, and more glorious than the angels.

hon'-ra-ble than the cher - u - bim, more hon'-ra-ble than the  
**ff** More hon'-ra-ble than the cher - u - bim, more hon'-ra - ble  
**ff** More hon - or - a - ble, more  
**ff** More hon - 'ra - ble

cher - u - bim, \_\_\_\_\_ **ff** and more glo - - -  
than the cher - u - bim, and more glo - - -  
than the cher - u - bim, **ff** and more  
more hon - 'ra - ble and more glo - ri - - - ous be - - yond com - -

# 17-B

## Hymn to the Theotokos Tchaikovsky/Meena

dim.

ri - ous be - yond com - pare than the ser - a -  
dim.  
ri - ous be - yond com - pare than the ser - a -  
dim.  
glo - i - ous be - yond com - pare than the ser - a -  
dim.  
pare\_\_\_\_\_ be - yond com - pare than the ser - a -

**p**

phim, who with - out stain, who with - out stain  
**p**  
phim, who with - out stain, who with - out stain  
**p**  
phim, who with - out stain, who with - out stain  
**p**  
phim, who with - out stain, who with - out stain\*

phim, who with - out stain, who with - out stain

(\* Tchaikovsky has this bass note as a B-flat, not a B-natural.)

Hymn to the Theotokos  
Tchaikovsky/Meena

17-B

*cresc.*

bear-est God the Word, and art tru - ly The - o - to -  
*cresc.*  
bear-est God the Word, and art tru - ly The - o - to -  
*cresc.*  
8 bear-est God the Word, and art tru - ly The - o - to -  
*cresc.*  
bear-est God the Word, and art tru - ly The - o - to -

*f*

kos: we mag - ni - fy \_\_\_\_\_ *p* thee, we mag - ni -  
*f*  
kos: we mag - ni - fy \_\_\_\_\_ *p* thee, we mag - ni -  
*f*  
8 kos: we mag - ni - fy \_\_\_\_\_ thee,  
*f*  
kos: we mag - ni - fy \_\_\_\_\_ thee, we

# 17-B

## Hymn to the Theotokos Tchaikovsky/Meena

fy thee, we mag - ni - fy thee,

thee, \*  
fy thee, we mag - ni - fy thee, \*  
we mag - ni - fy thee,

**p** we mag - ni - fy thee,  
mag - ni - fy thee,

mag - ni - fy thee.

mag - ni - fy thee.

mag - ni - fy thee.

(\* The tenors may sing an upper C if low C is too low. If so, split the bass part to have upper bass on the low C.)

# Hymn to the Theotokos

17-C

Harmonized by John Warren  
from Chant Melody by  
Chrysanthos of Madytos (ca. 1770-1840)  
transcribed into Western notation by  
John Sakellarides (1854-1938)

Byzantine Tone 1

The musical score is composed of four staves of Western notation, each with a treble clef and a key signature of one flat. The lyrics are integrated into the music, with each line of text aligned with its corresponding musical phrase. The music features various note values, including eighth and sixteenth notes, and includes several melodic patterns with sustained notes and grace notes.

It is tru - ly meet, — tru - ly meet to bless thee,

O The - o - to - kos, who art ev - er bless - ed

and all blame - - - less: moth - er of our God.

More hon - 'ra - ble than the cher - u - bim,

## 17-C

## Hymn to the Theotokos

J. Warren

The musical score consists of four staves of music, likely for a three-part choir (SATB) or organ. The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines.

**First Stave:**

and more glo - ri - ous be - yond all meas - ure than the

**Second Stave:**

ser - a - phim, thou who with-out stain, thou who with - out stain

**Third Stave:**

bear - - - est God the Word, and art tru - ly

**Fourth Stave:**

The - o - to - kos: we mag - ni - fy thee.

# Hymn to the Theotokos

17-F

Adapted and arranged by  
Archpriest John Finley  
from the music of Dr. Fred Karam  
(1926 - 1978)

## 17-F

Hymn to the Theotokos  
Finley/Karam

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

*Broader*

ser - a - phim, thou who with - out cor - rup - tion bear - est

*cresc.*

*rit.*

God the Word, and art tru - ly The - o - to - kos: we

mag - ni - fy thee.

## Litany Before the Lord's Prayer 18-A

Russian Traditional

English adaptation from the Russian by  
Professor Michael Hilko  
(1905 - 1974)

## To The Lord's Prayer -->>

\* When a priest is serving with a deacon, or a bishop is serving with a priest (or priests) and/or deacon, the first response of the choir to "*Among the first...*" is "*Amen*." When the bishop is serving, and the priest(s) repeat(s) "*Among the first...*", the response is again "*Amen*", unless there is no deacon, and the choir will respond with "*And of all mankind*." When the deacon finally says "*And for those who offer these precious and holy gifts ... and of all mankind*", then the choir responds with "*And of all mankind*." If a priest is serving alone, this first "*Amen*" is omitted, and the choir will only respond with "*And of all mankind*."

\*\* These next three responses may be omitted at the priest's discretion.

# Litany Before the Lord's Prayer

18-F

Archpriest John Finley

Soprano  
Alto

A-men. And of all man-kind. A-men. And with thy spir - it.

Tenor  
Bass

\*\*1. 2. 3.

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

1. 2.

Grant this, O Lord. Grant this, O Lord. To thee, O Lord. A-men.

\* When a priest is serving with a deacon, or a bishop is serving with a priest (or priests) and/or deacon, the first response of the choir to "Among the first..." is "Amen." When the bishop is serving, and the priest(s) repeat(s) "Among the first...", the response is again "Amen", unless there is no deacon, and the choir will respond with "And of all mankind." When the deacon finally says "And for those who offer these precious and holy gifts ... and of all mankind", then the choir responds with "And of all mankind." If a priest is serving alone, this first "Amen" is omitted, and the choir will only respond with "And of all mankind."

\*\* These next six responses may be omitted at the priest's discretion.

## The Lord's Prayer

Priest: And vouchsafe, O Lord, that with boldness and without condemnation we may dare to call upon thee, the heavenly God, as Father, and to say:

People: 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 trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil.

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.

## After the Lord's Prayer      20-A

English adaptation from the Russian  
by Professor Michael Hilko  
(1905 - 1974)

Soprano  
Alto

**p** A - men. **mp** And to thy spir - it.

Tenor  
Bass

**p** To thee, O Lord. A - men. A - men.

# One is Holy

English adaptation from the Russian  
by Professor Michael Hilko  
(1905 - 1974)

20-F

## After the Lord's Prayer

Archpriest John Finley

Soprano  
Alto

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

Tenor  
Bass

*slowly*

*mp* One is Ho - ly, One is Ho - ly, One is Lord: Je - sus

Christ, to the glo - ry of God the Fa - ther. A - men.

## Communion Prayer

People: I believe, O Lord, and I confess that thou art truly the Christ, the Son of the living God, who didst come into the world to save sinners, of whom I am chief. And I believe that this is truly thine own immaculate Body, and that this is truly thine own precious Blood. Wherefore I pray thee, have mercy upon me and forgive my transgressions both voluntary and involuntary, of word and of deed, of knowledge and of ignorance; and make me worthy to partake without condemnation of thine immaculate Mysteries, unto remission of my sins and unto life everlasting. Amen.

Of thy Mystic Supper, O Son of God, accept me today as a communicant: for I will not speak of thy Mystery to thine enemies, neither will I give thee a kiss as did Judas; but like the thief will I confess thee: Remember me, O Lord, in thy Kingdom.

Not unto judgment nor unto condemnation be my partaking of thy Holy Mysteries, O Lord, but unto the healing of soul and body.

# Communion Hymn Sunday (Koinonikon)

22-A

## Byzantine Tone 8 Arabic

As sung by  
Priest Wakeem Dalack  
(1892 - 1969)  
Harmonized by  
Professor Michael Hilko  
(1905 - 1974)

(1965 - 1974)

Soprano Alto

*pp* Sa - - - bi - - - hu ra - - ba

Tenor Bass

mi - na sa - ma - wa(t)\*

(a) t.

\* The proper Arabic phrase here is *mina samawat* (from the heavens), and not *mina sama* (from heaven). Therefore, we have added a note in the previous measure to accommodate this change. The "t" at the end of *samawat* is not pronounced until the very last note.

# 22-A

## Communion Hymn Dalack/Hilko

*a little faster*

*mp* Sa - bi - hu hu fil a - 'a - - - li.

(i) (i)

*rit.*

*Very slowly*

*mp* Al - li - lu - - - i - - a.

*rit.* **8**

# Communion Hymn

## Sunday

### (Koinonikon)

**22-B**

Yuri K. Arnold  
(1811 - 1898)  
Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

*D = 72*

Soprano  
Alto

Tenor  
Bass

Praise the Lord from the heavens,  
praise him in the highest.

Praise the Lord, the Lord, the Lord from the heavens,  
praise him in the highest, praise.

heav - ens, praise him in the high - est, praise

# 22-B

## Communion Hymn Arnold/Gelsingr

The musical score consists of four staves of music, likely for a choir or organ. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature changes from common time to 8/8 in the final section.

**Lyrics:**

- him in the high - est. *ff* Al - le -
- lu - ia. *mf* Al - le - lu - ia. Al - le
- lu - - - ia. Al - le - lu - - - ia.
- Al - - - le - lu - - - ia.
- Al - le - lu - - - ia.

**Performance Instructions:**

- \* NOTE: If the Communion Hymn is repeated with verses sung in between, then the Alleluia is sung only after the last time.
- cresc.

# Communion Hymn

## Sunday

Byzantine Tone 8      (Koinonikon)

**22-C**

John Sakellarides  
(1854 - 1938)  
Adapted into English by  
Ivan Voronoff  
(1894 - 1983)

Soprano      Alto

Praise ye, praise ye the Lord

from the heavens, praise ye him, praise

him, praise ye him in the highest.

\* Al-le-lu-i-a. Al-le-lu-i-a.

\* NOTE: If the Communion Hymn is repeated with verses sung in between, then the Alleluia is sung only after the last time.

# Communion Hymn

## Sunday

### 8 (Koinonikon)

**22-D**

## Byzantine Tone 8

(Koinonikon)

Arranged by  
Michael G. Farrow

## Refrain:

Refrain:

The musical score consists of four staves. The top two staves are for the Soprano and Alto voices, both in treble clef. The bottom two staves are for the Tenor and Bass voices, both in bass clef. The lyrics "Praise the Lord from the heavens" are written below the notes. Measure 1 starts with a forte dynamic. Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a half note. Measures 5 and 6 show eighth-note patterns. Measure 7 ends with a half note. Measures 8 and 9 show eighth-note patterns. Measure 10 ends with a half note.

Musical notation for the hymn tune "High Hymn". The top staff is in treble clef, B-flat key signature, and common time. It consists of a single measure with a basso continuo part below it. The lyrics are: "praise him in the high - - - est." The bottom staff is in bass clef, B-flat key signature, and common time. It consists of a single measure.

## Verses:

1. Praise Him, all ye His angels; praise Him, all ye His hosts. (*Psalm 148:2*)
  2. Praise Him, O sun and moon; praise Him, all ye stars and light. (*Psalm 148:3*)
  3. Praise Him, ye heavens of heavens, and thou water that art above the heavens. (*Psalm 148:4*)

## **USAGE:**

## Ordinary Sundays

## Circumcision of our Lord

## Cheesefare Sunday (Sunday of Forgiveness)

First, Second, Fourth & Fifth Sundays of Great Lent

## Saturday of the Myrrhbearers

Sunday after Ascension - Sunday of the Holy Fathers of the First Ecumenical Council.

# 22-D

## Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Alto

Tenor

Bass

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

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

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

## Alleluia Refrain B

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

# Communion Hymn

## Monday (Koinonikon)

Byzantine Tone 8

# 22-E

Arranged by  
Michael G. Farrow

Refrain:

Soprano  
Alto

Tenor  
Bass

He mak - - eth his an - gels spir - its,

and his min - is - ters a\_\_\_\_ flame of fire.

### Verses:

1. He establisheth the earth in the sureness thereof; it shall not be turned back for ever and ever. (*Psalm 103:6*)
2. The abyss like a garment is His mantle; upon the mountains shall the waters stand. (*Psalm 103:7*)
3. At Thy rebuke they will flee, at the voice of Thy thunder shall they be afraid. (*Psalm 103:8*)

### USAGE:

Mondays

November 8 - Feast of the Archangels

**22-E**

## Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Al - le - lu - ia.

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

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

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

## Alleluia Refrain B

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

# Communion Hymn

## Tuesday (Koinonikon)

Byzantine Tone 8

**22-F**

Arranged by  
Michael G. Farrow

Refrain:

The just shall be in ev-er - last - ing re - mem - brance;  
 \* In ev - er - last - ing re - mem-brance shall the right-eous be;

he shall not be a - fraid of e - vil tid - ings.

### Verses:

1. His heart is ready to hope in the Lord; his heart is established, he shall not be afraid, until he look down upon his enemies. (*Psalm 111:7*)
2. He hath dispersed, he hath given to the poor, his righteousness abideth unto ages of ages; his horn shall be exalted with glory. (*Psalm 111:8*)
3. The sinner shall see and be angered, he shall gnash with his teeth and melt away; the desire of the sinner shall perish. (*Psalm 111:9*)

### USAGE:

Tuesdays

October 11-17 - Sunday of the Holy Fathers of the Seventh Ecumenical Council

January 7 - Synaxis of St. John the Baptist

First Saturday of Great Lent

Second, Fourth & Fifth Sunday of Great Lent (as a second Communion Hymn)

When there is a commemoration for a Saint, a Prophet, a Hierarch or Hierarchs, Fools-for-Christ, a Martyr, or Priest-Martyr.

\* This translation is taken from The Psalter According to the Seventy.

**22-F**

## Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Al - le - lu - ia.

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

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

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

## Alleluia Refrain B

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

# Communion Hymn

## Wednesday (Koinonikon)

Byzantine Tone 8

# 22-G

Arranged by  
Michael G. Farrow

Refrain:

Soprano  
Alto

Tenor  
Bass

I will take the cup of sal - va - tion,  
and I will call up - on the name of the Lord.

### Verses:

1. My vows unto the Lord will I pay in the presence of all His people. (*Psalm 115:5*)
2. Precious in the sight of the Lord is the death of His saints. (*Psalm 115:6*)
3. O Lord, I am Thy servant; I am Thy servant and the son of Thy handmaid.  
Thou hast broken my bonds asunder.. (*Psalm 115:7*)

### USAGE:

Wednesdays  
September 8 - the Nativity of the Theotokos  
November 21 - the Entrance of the Theotokos  
February 2 - the Presentation (Meeting) of the Lord  
Fifth Saturday of Great Lent  
August 15 - the Dormition of the Theotokos

**22-G**

# Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Al - le - lu - ia.

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

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

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

# Alleluia Refrain B

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

# Communion Hymn

**22-H**

Byzantine Tone 8

Thursday  
(Koinonikon)

Arranged by  
Michael G. Farrow

Refrain:

Soprano  
Alto

Tenor  
Bass

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

## Verses:

1. In the sun hath He set His tabernacle. (*Psalm 18:5*)
2. He, like a bridegroom coming forth from his chamber, will rejoice like a giant to run his course. (*Psalm 18:5*)
3. From the outermost border of heaven is His going forth. (*Psalm 18:6*)

## USAGE:

Thursdays

For a Holy Apostle

**22-H**

# Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Al - le - lu - ia.

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

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

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

# Alleluia Refrain B

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

# Communion Hymn

## Friday (Koinonikon)

Byzantine Tone 8

**22-I**

Arranged by  
Michael G. Farrow

Refrain:

Soprano  
Alto

God is our king before the ages,

Tenor  
Bass

He hath wrought salvation in the midst of the earth.

### Verses:

1. Thou didst establish the sea by Thy might. (*Psalm 73:14*)
2. Thou didst break the heads of the dragons in the water. (*Psalm 73:14*)
3. Thou didst crush the head of the dragon, Thou gavest him as food to the Ethiopian peoples. (*Psalm 73:15*)

### USAGE:

Fridays

## 22-I

## Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Al - le - lu - ia.

Al - le - -

Al - le - lu - ia.

Al - le - -

Al - le - lu - ia.

## Alleluia Refrain B

Al - le - lu - - - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

# Communion Hymn

## Saturday (Koinonikon)

Byzantine Tone 8

**22-J**

Arranged by  
Michael G. Farrow

Refrain:

Soprano  
Alto

Tenor  
Bass

Re - joyce in the Lord, O ye right - - - eous;  
praise is meet for the up - - - right.

### Verses:

1. Give praise to the Lord with the harp, chant unto Him with the ten-stringed psaltery. (*Psalm 32:2*)
2. Sing unto Him a new song, chant well unto Him with jubilation. (*Psalm 32:3*)
3. For the word of the Lord is true, and all His works are in faithfulness. (*Psalm 32:4*)

### USAGE:

Saturdays

Second Sunday before the Nativity of our Lord (Holy Forefathers)

Sunday before the Nativity of our Lord (Fathers/Sunday of Genealogy)

First Sunday of Great Lent-Sunday of Orthodoxy (as a second commemoration)

Second, Third, & Fourth Saturday of Great Lent

All Saints Sunday

July 20 - for the Prophet Elias

For Martyrs and Unmercenary Healers

**22-J**

## Alleluia Refrain A

Arranged by  
Michael G. Farrow

Soprano

Al - le - lu - ia.

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

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

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

## Alleluia Refrain B

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

# Communion Hymn

Sunday

Byzantine Tone 3

$\text{J}=80$

Koinonikon

22-K

Archpriest John Finley

Soprano  
Alto

mf Praise ye the Lord from the heavens,

Tenor  
Bass

Verses from Psalm 148  
may be read here.

praise him in the highest.

cresc.

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

cresc.

rit.

ia. Al - le - lu - ia.

rit.

Verses from Psalm 148:

1. Praise Him, all ye His angels; praise Him, all ye His hosts.
2. Praise Him, O sun and moon; praise Him, all ye stars and light.
3. Praise Him, ye heavens of heavens, and thou water that art above the heavens.
4. Let them praise the name of the Lord; for He spake, and they came to be; He commanded, and they were created.
5. He established them for ever, yea, for ever and ever; He hath set an ordinance, and it shall not pass away.
6. Praise the Lord from the earth, ye dragons, and all ye abysses.

# Communion Hymn

## Koinonikon

**22-L**

Elevation of the Cross  
Third Sunday of Great Lent

Alexander A. Archangelsky  
(1846 - 1924)  
Arranged by Ray George  
(1917 - 2002)

Soprano      Alto

The light of thy coun-te-nance, O Lord,

hath been signed up - on us.

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

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

# Before Communion

23-A

English adaptation from the Russian  
by Professor Michael Hilko  
(1905 - 1974)

Soprano      Alto

$\text{J} = 170$     Quickly

*mf* Bless-ed is he that com - eth in the name of the Lord;

Tenor      Bass

the Lord is God and hath re - vealed him - self un - to us.

Editor's Note: This hymn may be transposed up to F-major to accomodate the previous hymn setting.

# Before Communion

23-F

## Byzantine Tone 3

Archpriest John Finley

♩ = 72

Soprano      Alto

Bless-ed is he that com-eth in the

Tenor      Bass

name of the Lord; God is the Lord and hath re -

- vealed him-self to us.

# People's Communion Hymn 24-A

Byzantine Tone 8

Frederick T. Karam  
(1926 - 1978)

**Soprano Part:**

**Bass Part:**

**Lyrics:**

Re - ceive me to - day, O Son of

God, as par - tak - er of thy mys - ti - cal

sup - per; for I will not speak,

p for I will not speak of thy mys - ter - y to thine

# 24-A

## People's Communion Hymn F. Karam

en - e - mies, nei-ther will I give thee a kiss as did

will I Ju - das; but like the thief will will

I con - fess. thee: Re - mem - ber me, O Lord, re -

mem - ber me, O Lord, in thy king - - - dom.

# People's Communion Hymn 24-F

Byzantine Tone 3

Archpriest John Finley

Soprano  
Alto

*p*

$\text{♩} = 72$

Of thy mys - tic sup - per, O Son\_\_\_\_ of\_\_\_\_ God, ac -

Tenor  
Bass

*cresc.*

cept me to - day as a com - mun - i - cant; for -

*cresc.*

I will not speak of thy mys - t'ry to thine en - e -

*mp*

mies, nei - ther will I give thee a kiss as did Ju - das; but

# 24-F

## People's Communion Hymn J. Finley

dim.

like the thief will I confess thee: Re -

*p*

mem - ber me, O Lord, in thy king - dom.

# We Have Seen the True Light **25-A**

Russian Tone 2

Adapted from the Russian by  
Professor Michael Hilko  
(1905 - 1974)

Soprano  
Alto

We have seen the true \_\_\_\_\_ light,

Tenor  
Bass

\_\_\_\_\_

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,

*rit.*

for he hath saved \_\_\_\_\_ us.

# We Have Seen the True Light **25-F**

Nicholai Kedrov, Sr.\*  
(1871 - 1940)

Soprano  
Alto

We have seen the true light, we have received the

Tenor  
Bass

heav-en-ly Spir - it, we have found the true faith,

wor - ship - ping the un - di - vid - ed Trin - i - ty, for

he \_\_\_\_\_ hath save \_\_\_\_\_ us.

\* The key was lowered and other adaptations were made to the original Kedrov setting.

# Let Our Mouths Be Filled

26-A

Adapted from the Russian by  
Professor Michael Hilko  
(1905 - 1974)

## Russian Tone 2

Soprano  
Alto

A - men. Let our mouths be filled with thy praise, O Lord,

Tenor  
Bass

that we may sing of thy glo - ry; for thou hast per - mit - ted us

to par-take of thy ho - ly, di-vine, im-mor-tal and life-giv-ing mys - ter - ies.

Es - tab - lish us in thy sanc - ti - fi - ca - tion,

# 26-A

## Let Our Mouths Be Filled M. Hilko

that all the day long we may med - i - tate up - on thy right - eous - ness.

*rit.*

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

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

# Let Our Mouths Be Filled

**26-F**

Nicholai Kedrov, Sr.  
(1871 - 1940)  
Adapted by  
Archpriest John Finley

Soprano      Alto

*mf* A - men. Let our mouths be\_ filled with thy praise,

O\_ Lord, that we may sing\_ of thy glo - ry,

for thou\_ hast per - mit - ted us to par - take of thy

ho - ly, di - vine, im - mor - tal and life - giv - ing Mys - ter - ies.

# 26-F

## Let Our Mouths Be Filled Kedrov/Finley

Musical score for the first system of the hymn. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes. The lyrics are:

Es - tab - lish us in thy sanc - ti - fi - ca - tion, that all the

Musical score for the second system of the hymn. The music continues in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes. The lyrics are:

day we may med - i - tate up - on thy right - eous - ness.

Musical score for the third system of the hymn. The music continues in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes. The lyrics are:

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

Musical score for the fourth system of the hymn. The music continues in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes. The lyrics are:

lu - - - ia.

Litany / **27-A**  
In the Name of the Lord

Adapted from the Russian by  
Professor Michael Hilko  
(1905 - 1974)

Soprano      Alto

Tenor      Bass

To thee, O Lord. Amen.

In the name of the Lord.

Lord, have mercy.

# Litany / 27-F In the Name of the Lord

Arranged by  
Archpriest John Finley

Soprano Alto

Tenor Bass

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

This musical score consists of two staves. The top staff is for Soprano Alto and the bottom staff is for Tenor Bass. Both staves are in common time and key signature of one flat. The vocal parts sing a simple melody consisting of eighth and sixteenth notes. The lyrics "Lord, have mercy" are repeated twice.

To thee, O Lord. A-men. In the name of the Lord.

This musical score consists of two staves. The top staff is for Tenor and the bottom staff is for Bass. Both staves are in common time and key signature of one flat. The vocal part sings a melody with eighth and sixteenth notes. The lyrics "To thee, O Lord. Amen. In the name of the Lord." are sung.

Lord, have mer - cy.

This musical score consists of two staves. The top staff is for Tenor and the bottom staff is for Bass. Both staves are in common time and key signature of one flat. The vocal part sings a melody with eighth and sixteenth notes. The lyrics "Lord, have mercy" are repeated.

# Blessed Be the Name of the Lord

**28-A**

#1

Adapted from the Russian by  
Professor Michael Hilko  
(1905 - 1974)

$\text{♩} = 170$

## Soprano Alto

(1905 - 1974)

A - men. Bless-ed be the name of the Lord, hence-forth and

1., 2.

3.

for - ev - er - more.      for - ev - er - more.

# Blessed Be the Name of the Lord

#2

Unknown

S  
A

172

A-men. Bless-ed be the name of the Lord, hence-forth and for-ev-er - more.

A-men. Bless-ed be the name of the Lord, hence-forth and for-ev-er - more.

11

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.

# Blessed Be the Name of the Lord **28-F**

Archpriest John Finley

Bless-ed be the name of the Lord,  
bless-ed be the name of the

Soprano      Alto

Bless-ed be the name,      bless-ed be the name,      bless-ed be the name,

Tenor      Bass

Lord,      bless-ed be the name of the Lord,      from

bless-ed be the name,      bless-ed be the name,      bless-ed be the name, from

Lord,      bless-ed be the name of the Lord,      from

this time forth and for - ev - er - more.

# Dismissal

**29-A**

Adapted from the Russian by  
Professor Michael Hilko  
(1905 - 1974)

Priest: *Let us pray to the Lord.*

Soprano      Alto

Lord, have mer - cy.

Tenor      Bass

Bishop: *The blessing of the Lord and his mercy come upon you through his divine grace and love for mankind, always, now and ever, and unto ages of ages.*

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

A - men. Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,  
both now and ev - er, and un - to a - ges

of a - ges. A-men. Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

Mas - - - ter, bless.  
(Fa - - - ther, bless.)

# Dismissal

29-F

## Archpriest John Finley

Soprano      Alto

Lord, have mer - cy. A - men.

Tenor      Bass

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

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

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

Mas - ter, (Fa - ther,) bless. (bless.)

# Preserve O Lord (Ton Dhespotin) 30-A

Byzantine Tone 2

(For the Bishop Only)

Adapted and arranged by  
Archpriest James C. Meena  
(1924 - 1995)

Maestoso  $\text{♩} = 108$

Soprano      Alto

Pre - serve, O Lord, our mas - ter and chief priest,  
*Ton dhes - po - tin ke ar - chi - e - re - a i - mon,*

and grant him man - y years. Man - y years to thee, mas -  
ky - ri - e phi - la - te. *Is pol - la e - ti, dhes - po -*

*ter. Man - y years to thee, mas - ter. Man - y years un - to*  
*ta. Is pol - la e - ti, dhes - po - ta. Is pol - la e - ti,*

thee, O mas - - - - ter. A - men!  
*dhes - po - ta.*

\*This hymn is sung at the end of the service as the bishop is pronouncing the benediction prayer, "May Christ our true God ... ", and before the priest says the closing phrase, "Through the prayers of our holy master ... and save us." After this, the choir sings the final Amen.

# Come Let Us Worship

**40-A**

Russian Traditional Melody

Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

Priest: *Blessed is our God ... ages of ages.*

Soprano      Alto

A - men. Come, let us wor - ship and fall down be - fore

Tenor      Bass

God our King. Come, let us wor - ship and fall down be - fore Christ, our

King and our God. Come, let us wor - ship and fall down be - fore

Christ Him - self, our King and our God.

# The Great Litany

41-A

#1

Russian Traditional

Russian Traditional

Soprano  
Alto

1.

Lord, have mer - cy.

2.

Lord, have mer - cy.

Tenor  
Bass

A musical score for two voices. The top voice (Soprano) starts with a forte dynamic (F) and a quarter note. The lyrics are "To thee, O Lord." The bottom voice (Bass) enters with a half note. The lyrics continue with "A - men." The music concludes with a final forte dynamic (F).

# The Great Litany

#2

Priest Michael G. H. Gelsinger  
(1890 - 1980)

(1890 - 1960)

1.

2.

Lord, have\_\_ mer - cy.      Lord,\_\_ have mer - cy.

A musical score for two voices. The top voice (Soprano) starts with a half note, followed by a melodic line with a dotted half note, a quarter note, and a half note. The lyrics "To thee, O Lord." are written below the notes. The bottom voice (Bass) provides harmonic support with sustained notes and occasional rhythmic patterns. The score includes a treble clef, a key signature of one flat, and a bass clef.

# Gladsome Light

42-A

Priest: *Wisdom! Attend!*

Ivan Dvoretsky (mid 19th century)  
Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

♩ = 116

## Soprano Alto

Tenor  
Bass

Glad - some Light of the ho - ly glo - ry that shines

Im-mor-tal Fa - ther in heav - en, the ho - ly, the bless - ed,

O— Je - sus Christ. Lo, now that we come to sun - set,—

now that we see the ev' - ning— light, we sing the praise of Fa - ther,

## 42-A

**Gladsome Light**  
Dvoretsky/Gelsinger

Son, and Ho - ly Spir-it, One \_\_\_\_\_ God. Wor - thy art

thou to be praised\_\_\_\_ at all\_\_\_\_ times with voic - es meet for

ho - ly\_\_\_\_ song, Son of God, thou\_\_\_\_ Giv - er of life;\_\_\_\_

where - fore the world\_\_\_\_ glo - ri - fi - eth thee.

# Gladsome Light

42-B

## Byzantine Tone 2

John Sakellarides  
(1854 - 1938)  
adapted into English by  
Charlie Marge

## G (ison in octaves)

O (ISON III octaves) Charlie Marge

The musical score consists of six staves of music in G clef, common time, and 2/4 time. The lyrics are as follows:

O gladsome Light of the ho ly glo - ry of the im-mor - tal,  
heav-en - ly, ho - - - ly and bless-ed Fa - ther: O Je -  
sus. Christ; Lo now that we have come to the set - ting of the  
sun, as we be - hold the eve-ning light, we hymn Thee unis.  
Fa - ther, Son, and Ho - ly Spir - it, God.  
Meet it is for Thee at all times to be mag - ni-fied by  
joy - ous voic - es, O Son of God and  
Giv - - - er of life; Where - fore the  
whole world doth glo - ri - fy Thee.

Roman numerals are placed above certain notes: F, G, E, F, E, F, G, F, E, F, G, unis., F, G.

# The Litany of Fervent Supplication

43-A

Russian Traditional

Priest Michael G. H. Gelsinger  
(1926 - 1978)

When the bishop is present, sing this first as he is being commemorated. Then sing *Lord, have mercy* 3x at the end of the petition.

Music score for 'Many years, master.' featuring soprano and bass staves. The soprano staff uses a treble clef and includes lyrics. The bass staff uses a bass clef.

## Bishop/People:

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

*Let Thy mercy be upon us, O Lord, even 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. O despise not the works of Thy hands. To Thee belongeth worship, to Thee belongeth praise, to Thee belongeth glory: to the Father, and to the Son, and to the Holy Spirit; now and ever, and unto ages of ages. Amen.*

A musical score for two voices. The top voice uses a soprano C-clef staff with a key signature of one flat. The bottom voice uses a bass F-clef staff with a key signature of one flat. The lyrics "A - men." are centered between the two staves.

# The Litany

44-A

Adapted into English by  
Professor Michael Hilko  
(1905 - 1974)

Soprano      Alto

Lord, have mer - cy.      Grant this, O Lord.

Tenor      Bass

To thee, O Lord.      A - men.

To thee, O Lord.      A - men.

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

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

A - men.

A - men.

# St. Simeon's Prayer

**45-A**

Alexander A. Archangelsky

(1846 - 1925)

Adapted into English by

Priest Michael G. H. Gelsinger

(1890 - 1980)

Soprano  
Alto

Lord, now let-test thou thy serv - ant de - part\_\_\_\_ in

Tenor  
Bass

peace, ac - cord - ing to thy word, ac -

cord-ing to thy word, thy word; for mine

eyes have seen, thy sal - va - tion

eyes have seen, thy sal - va - tion

# 45-A

St. Simeon's Prayer  
Archangelsky/Gelsing

The musical score consists of four staves of music for two voices (SATB) and organ. The key signature is one sharp (F#). The music is in common time.

**First Stave:** Treble clef. Notes: B, A, B, A, B, A, B, A, B, A, G. Lyric: which thou hast pre - pared be - fore the face of all peo -

**Second Stave:** Bass clef. Notes: D, C, D, C, D, C, D, C, D, C, B. Lyric: ple, a light, a light to light en the

**Third Stave:** Treble clef. Notes: G, F, G, F, G, F, G, F, G, F, E. Lyric: Gen - tiles, and the glo - ry of thy -

**Fourth Stave:** Bass clef. Notes: C, B, C, B, C, B, C, B, C, B, A. Lyric: peo - ple Is - - - ra - el.

Organ accompaniment: The organ part consists of sustained notes on the bass staff. Measures 1-2: B, A, B, A, B, A, B, A, G. Measure 3: D, C, D, C, D, C, D, C, B. Measure 4: G, F, G, F, G, F, G, F, E. Measure 5: C, B, C, B, C, B, C, B, C, B, A.

# Dismissal

**46-A**

James Meena

Priest: *Wisdom.*      Priest: *Christ our God, the Existing One...*

Soprano      Alto

Mas - ter, bless.  
(Fa - ther, bless.)

A - men.

Pre - serve, O God, the ho - ly

Orth-o-dox faith and all Orth-o-dox Christ-i-ans un-to a-ges of a-ges. A-men.

Priest: *Most holy Theotokos, save us.*

More hon - ra - ble than the cher-u - bim and more glo-ri-ous be-yond com-pare

than the ser - a - phim, thou who with-out stain bear-est God the Word,

# 46-A

Dismissal  
J. Meena/Hilko

Musical notation for the Dismissal hymn, section 46-A. The music consists of two staves: treble and bass. The key signature is one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes. The lyrics are:

and art tru - ly The - o - to - kos, we mag - ni - fy thee.

Adapted into English by  
Professor Michael Hilko  
(1905 - 1974)

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

Musical notation for the continuation of the Dismissal hymn. The lyrics are:

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

Musical notation for the continuation of the Dismissal hymn. The lyrics are:

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

Musical notation for the final section of the Dismissal hymn. The lyrics are:

Lord, have mer-cy. Lord, have mer-cy. Lord, have mer-cy. Mas - ter, bless.  
(Fa - ther, bless.)

# Dismissal

**46-B**

Boris Ledkovsky  
(1894 - 1975)  
Adapted by  
Christopher Holwey

Priest: *Wisdom.*      Priest: *Christ our God, the Existing One ... ages of ages.*

Soprano  
Alto

Tenor  
Bass

Master, bless. Amen. Pre-serve, O God, the ho-ly Orth-o-dox faith  
(Fa-ther, bless.)

and all Orth-o-dox Christ-i-ans, un-to a - ges of a - ges. A - men.

Priest: *Most holy Theotokos, save us.*

More hon-'ra-ble than the cher-u-bim and more glo-ri-ous be-yond com-pare

than the ser - a-phim, thou who with-out stain bear-est God the Word,

# 46-B

## Dismissal Ledkovsky/Holwey

Musical notation for the first part of the Dismissal hymn. The music is in G major, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

and art tru - ly      The - o - to - kos      we      mag - ni - fy      thee.

The bass staff features a prominent eighth-note pattern with a bass drum on the second note of each measure.

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

Musical notation for the priest's part of the hymn. The music is in G major, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

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

The bass staff features a prominent eighth-note pattern with a bass drum on the second note of each measure.

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

Musical notation for the final amen of the hymn. The music is in G major, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

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

The bass staff features a prominent eighth-note pattern with a bass drum on the second note of each measure.

Lord, have mer-cy. Lord, have mer-cy. Lord, have mer - cy. Mas - ter, bless.  
(Fa - ther, bless.)

Musical notation for the final blessing of the hymn. The music is in G major, common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

Lord, have mer-cy. Lord, have mer-cy. Lord, have mer - cy. Mas - ter, bless.  
(Fa - ther, bless.)

The bass staff features a prominent eighth-note pattern with a bass drum on the second note of each measure.

# Preserve O Lord (Ton Dhespotin) 47-A

Byzantine Tone 2

(For the Bishop Only)

Adapted and arranged by  
Archpriest James C. Meena  
(1924 - 1995)

Maestoso  $\text{♩} = 108$

Soprano      Alto

Pre - serve, O Lord, our mas - ter and chief priest,  
*Ton dhes - po - tin ke ar - chi - e - re - a i - mon,*

and grant him man - y years. Man - y years to thee, mas -  
ky - ri - e phi - la - te. Is pol - la e - ti, dhes - po -

ter. Man - y years to thee, mas - ter. Man - y years un - to  
ta. Is pol - la e - ti, dhes - po - ta. Is pol - la e - ti,

thee, O mas - - - - ter. A - men!  
*dhes - po - ta.*

\*This hymn is sung at the end of the service as the bishop is pronouncing the benediction prayer, "May Christ our true God ... ", and before the priest says the closing phrase, "Through the prayers of our holy master ... and save us." After this, the choir sings the final Amen.

# Praise Ye the Name of the Lord

**50**

Alexander A. Archangelsky

(1846 - 1924)

Adapted into English by  
Igor Soroka

Original Key G major

(1)

The musical score consists of three staves of music. Staff 1 (Treble Clef) starts with a rhythmic pattern of eighth and sixteenth notes. The lyrics "Praise ye the Name of the Lord, O" are written below the notes. Staff 2 (Bass Clef) continues the pattern. Staff 3 (Treble Clef) begins with a dotted half note followed by eighth notes. The lyrics "praise him ye serv - ants of the" are written below. Staff 4 (Bass Clef) continues. Staff 5 (Treble Clef) starts with a dynamic *p*, followed by a crescendo. The lyrics "Lord. Al - - le - lu - ia." are written below. Staff 6 (Bass Clef) continues. Staff 7 (Treble Clef) starts with a dynamic *p*, followed by a crescendo. The lyrics "Al - le - lu - ia. Al - - - le -" are written below. Staff 8 (Bass Clef) continues. Staff 9 (Treble Clef) starts with a dynamic *f*. The lyrics "Al - le - lu - ia. Al - le - lu - ia." are written below. Staff 10 (Bass Clef) continues.

## 50

Praise Ye the Name of the Lord  
Archangelsky/Soroka

(2)

*mf* Praised be the Lord, the Lord out of Zion who

dwell - - - - eth at Je - ru - sa -

lem. *p* *cresc.* Al - - le - lu - ia.

*p* *cresc.* Al - - le - lu - ia. Al - - - - le -

*f* Al - - le - lu - ia. Al - - le - lu - ia.

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

Praise Ye the Name of the Lord  
Archangelsky/Soroka

50

(3)

mf O give thanks un - to the Lord for he is gra - cious,  
and his mer - cy en - dur - eth, en - dur - eth for - ev -  
er. Al - - - le - lu - ia.  
Al - le - lu - ia. Al - - - le -  
Al - - - le - lu - ia. Al - - - le - lu - ia.  
lu - ia. Al - - - - - le - lu - ia.

## 50

Praise Ye the Name of the Lord  
Archangelsky/Soroka

(4)

*mf* O give thanks, give thanks un - to the God of heav - en,

for his\_\_\_ mer - cy en - dur - eth, en - dur - eth for ev -

er.

*p* Al - - le - lu - ia.

*cresc.*

*p* Al - - le - lu - ia. Al - - - - le -

*cresc.*

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

*f*

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

# First Antiphon of the Typics

51

Psalm 103

M. M. Ippolitov-Ivanov  
(1859 - 1935)

Adapted into English by  
Priest Michael G. H. Gelsinger  
(1890 - 1980)

Bless the Lord, O my soul. Bless-ed art thou, O Lord.

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 prais - es, who for - giv-eth all thine in - iq - ui - ties, who

## 51

First Antiphon of the Typics  
Ippolitov-Ivanov/Gelsinger

heal - eth all thy dis - eas - es, who re - deem - eth thy life from cor -

rup - tion, who crown - eth thee with lov-ing kind-ness and ten - der

mer - cies. Bless the Lord, O my soul, and all that is with-in

me bless his ho-ly name. Blessed art thou, O Lord.

# Is Polla Eti Dhespota

(Many Years Master)

52

Dmitri S. Bortniansky  
(1751 - 1825)

**Soprano 1**

**Soprano 2**

**Alto**

Is pol - la\_\_\_\_ e - ti, dhes - - po - ta. Is\_\_\_\_ pol - la\_\_\_\_ e - ti,  
Man - y years\_\_ to thee, mas - - - ter. Man - y years\_\_ to thee,

dhes - - - po - ta. Is pol - la\_\_\_\_ e - ti, dhes - - po - ta.  
mas - - - - ter. Man - y years\_\_ to thee, mas - - - - ter.

Is pol - la\_\_\_\_ e - ti, dhes - - po - ta.  
Man - y years\_\_ to thee, mas - - - - ter.

**Soprano**

**Alto**

Is pol - la\_\_\_\_ e - ti, dhes - - po - ta.  
Man - y years\_\_ to thee, mas - - - - ter.

**Tenor**

**Bass**

In the Russian tradition, the above *Is Polla* trio is sung in the Divine Liturgy following the Entrance Hymn, *Come Let Us Worship*, while the bishop is censing the holy table and sanctuary, before he chants the apolytikion (troparion) of the day. It may also be sung as a recessional hymn.

## Rejoice, O Virgin

Fr. John Finley

Musical score for the first stanza of "Rejoice, O Virgin". The music is in common time, key signature is A major (two sharps). The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

Re - joice, O Vir-gin The-o - to - kos, Ma - ry, full of grace; the

Musical score for the second stanza of "Rejoice, O Virgin". The music continues in common time, key signature is A major. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

Lord is with\_\_ thee. Bless-ed art thou a - mong\_\_ wo-men. Re-joice, O

Musical score for the third stanza of "Rejoice, O Virgin". The music continues in common time, key signature is A major. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

Vir-gin The-o-to - kos, Ma-ry, full of grace; and blessed is the fruit of thy

Musical score for the fourth stanza of "Rejoice, O Virgin". The music continues in common time, key signature is A major. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

womb, for thou hast\_\_ borne the Sav-ior of our souls.\_\_\_\_\_

## I LEAVE YOU MY PEACE

French Orthodox Church

Soprano  
Alto

I leave you my peace, I give you my peace; not as the

Tenor  
Bass

world gives do I give to you. I give you my - self.

Refrain

Al - le - lu

a!

"I give to you a new com-mand - ment: Love one an - oth - er just

as I love you," said the Lord.

Refrain