

August 6th

THE TRANSFIGURATION OF OUR LORD

The First Antiphon

Traditional Russian (Znamenny) Chant

(A)

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

O Sav - ior, save us.

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

(B)

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

Sav - ior, save us.

V. 1: Great is the Lord and greatly to be praised, in the city of our God, in His holy mountain. (Ps. 47:1) R.

V. 2: Who settest fast the mountains by Thy strength, Who art girded round about with power, Who troublest the hollow of the sea; as for the roar of its waves, who shall withstand them? (Ps. 64:7) R.

V. 3: Confession and majesty hast Thou put on, Who coverest Thyself with light as with a garment. (Ps. 103:2) R.

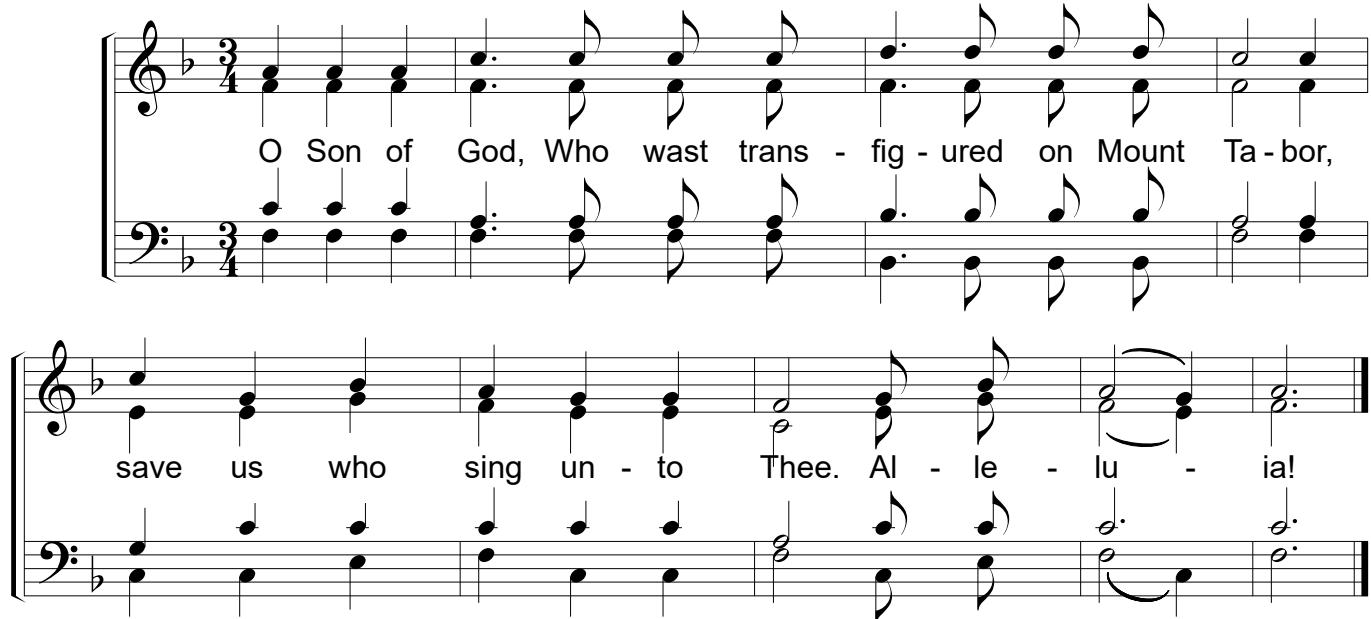
V. 4: The mountains shall rejoice at the presence of the Lord, for He cometh; yea, He is come to judge the earth. (Ps. 97:9) R.

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.

August 6th

THE TRANSFIGURATION OF OUR LORD
The Second Antiphon

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



V. 1: His foundations are in the holy mountains. (Ps. 86:1) R.

V. 2: The Lord loveth the gates of Sion more than all the dwellings of Jacob. (Ps. 86:1) R.

V. 3: Glorious things are spoken of thee, O city of God. (Ps. 86:2) R.

V. 4: A man will say: Mother Sion; and: That man was born in her; and: The Most High Himself hath founded her. (Ps. 86:5) 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.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1A)

*Psalm 35:10
(Text from the 1888 Typicon
by George Violakis) - Antiochian Tradition*

Adapted by Michael G. Farrow from the music of
Archpriest Dmitri V. Razumovsky (1818-1889)

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The first staff contains the lyrics: "For with Thee is the foun-tain, the foun-tain of life,". The second staff contains: "and in Thy light we shall see light. O Son of God,". The third staff contains: "Who wast trans-fig-ured on Mount Ta-bor, save us who sing un-to". The fourth staff concludes with a final Alleluia: "Thee: Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - ia!".

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THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1B)

Psalm 88:12

(Text taken from the Greek Typicon)

Adapted by Michael G. Farrow from
the music of Archpriest Dmitri V. Razumovsky
(1818-1889)

Musical notation for the first line of the hymn, featuring two staves (treble and bass) in common time. The lyrics are: "Ta - bor and Her - mon shall re - joyce in Thy". The music consists of quarter notes and eighth notes with various rests.

Musical notation for the second line of the hymn, featuring two staves (treble and bass) in common time. The lyrics are: "name. O Son of God, Who wast trans - fig - ured". The music includes a melodic line with eighth and sixteenth notes, accompanied by harmonic chords.

Musical notation for the third line of the hymn, featuring two staves (treble and bass) in common time. The lyrics are: "on Mount Ta - bor, save us who sing un - to Thee: Al - le -". The music features a steady eighth-note pattern in the bass staff and a more melodic line in the treble staff.

Musical notation for the final line of the hymn, featuring two staves (treble and bass) in common time. The lyrics are: "lu - ia! Al - le - lu - ia! Al - le - lu - ia!". This section concludes with a long, sustained note on the bass staff.

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THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1C)

*Psalm 42:3
(Text taken from the Slavic Typicon)*

Adapted by Michael G. Farrow from
the music of Archpriest Dmitri V. Razumovsky
(1818-1889)

Musical notation for the first line of the hymn, featuring two staves (treble and bass) in common time and a key signature of one flat. The lyrics are: "O Lord, send out Thy light and Thy truth."

Musical notation for the second line of the hymn, featuring two staves (treble and bass) in common time and a key signature of one flat. The lyrics are: "They have guid-ed me a - long the way and have_

Musical notation for the third line of the hymn, featuring two staves (treble and bass) in common time and a key signature of one flat. The lyrics are: "brought me un - to Thy ho - ly moun - tain. O Son _ of_

Musical notation for the fourth line of the hymn, featuring two staves (treble and bass) in common time and a key signature of one flat. The lyrics are: "God, Who wast trans - fig - ured on Mount Ta - bor,"

TRANSFIGURATION - Entrance Hymn (1C) - 2

Musical score for TRANSFIGURATION - Entrance Hymn (1C) - 2, featuring two staves of music with lyrics.

The score consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The music is in common time.

Staff 1 (Top):
- Measures 1-2: "save us who sing un - to Thee:__ Al - le - lu - ia!"
- Measures 3-4: "Al - le - lu - ia! Al - le - lu - ia!"

Staff 2 (Bottom):
- Measures 1-2: "save us who sing un - to Thee:__ Al - le - lu - ia!"
- Measures 3-4: "Al - le - lu - ia! Al - le - lu - ia!"

Both staves include a bass line below the main melody. Measure 4 concludes with a double bar line and repeat dots.

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THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2A)

(Text taken from the 1888 Typicon
by George Violakis)

(BYZANTINE USE)

PRIEST: For with Thee is the fountain of life, and in Thy light we shall see light. (*Psalm 35:10*)

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

O Son of God, who wast transfigured on Mount Tabor,

save us who sing to Thee: Alleluia!

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THE TRANSFIGURATION OF OUR LORD
The Entrance Hymn (2B)

(Text taken from the Greek Typikon)

(BYZANTINE USE)

PRIEST: Tabor and Hermon shall rejoice in Thy name. (*Psalm 88:12*)

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

Musical notation for the first part of the hymn, featuring a treble clef and a bass clef. The lyrics "O Son of God, who wast transfigured on Mount Tabor," are written below the notes.

Musical notation for the second part of the hymn, featuring a treble clef and a bass clef. The lyrics "save us who sing to Thee: Alleluia!" are written below the notes.

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THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2C)

(Text taken from the Slavic Typicon)

(BYZANTINE USE)

PRIEST: O Lord, send out Thy light and Thy truth. They have guided me along the way and have brought me unto Thy holy mountain. (*Psalm 42:3*)

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

Musical notation for the first part of the Entrance Hymn, featuring a treble clef and a bass clef. The lyrics "O Son of God, who wast transfigured on Mount Tabor," are written below the notes.

Musical notation for the second part of the Entrance Hymn, featuring a treble clef and a bass clef. The lyrics "save us who sing to Thee: Alleluia!" are written below the notes.

August 6th
THE TRANSFIGURATION OF OUR LORD
Apolytikion (A)

(Sung from August 6th - 13th)

Byzantine Tone 7
 Arranged by Christopher Holwey

The musical score for the Apolytikion (A) in Byzantine Tone 7, arranged by Christopher Holwey, consists of six staves of music with corresponding lyrics. The key signature is one flat, and the time signature is common time. The music is written in G clef.

Staff 1: F C
 When thou, O Christ our God, wast trans - fig - ured on the

Staff 2: F C
 moun - tain, thou didst re - veal thy glo - ry to

Staff 3: Un.
 thy dis - ci - ples in pro - por - tion as they could bear it.

Staff 4: F C
 Let thine ev - er - last - ing light al - so en - light - en us sin - ners,

Staff 5: F C
 through thē in - ter - ces - sions of the The - o - to - kos, O thou Be -

1st & 2nd time

Staff 6: F
 - stow - er of light, glo - ry to thee.

3rd time only

Staff 7: F C Un.
 glo - ry to thee.

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THE TRANSFIGURATION OF OUR LORD
Troparion (B)

(Sung from August 6th - 13th)

Byzantine Tone 7

Arranged by Christopher Holwey

J = 120

When thou, O Christ our God, wast transfigured on the
mountain,
thou didst reveal thy glory to thy disciples in proportion as
they could bear it.
Let thine everlasting

TRANSFIGURATION - Troparion (B) - 2

light al - so en - light - en us sin - ners,

17

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

rit. 1st & 2nd time

O thou Be - stow - er of light, glo - ry to thee.

3rd time only

glo - ry to thee.

August 6th

THE TRANSFIGURATION OF OUR LORD

Kontakion (A)

(Sung from July 27th - August 13th)

Byzantine Tone 7
Arranged by Christopher Holwey
Rassem El Massih

F C

Thou wast trans - fig - ured on the mount, and thy dis - ci - ples,

in so far as they were a - ble, be - held thy glo - ry, O

Christ our God; so that, when they should see thee cru - ci - fied,

they would re - mem - ber that thy suf - fer - ing was vol - un - tar - y,

and could de - clare to all the world that thou art tru - ly the ef -

6 - ful - gent Splen - dour of the Fa - ther.

7 * C Alternate Un. Un.

they would re - mem - ber that thy suf - fring was vol - un - ta - ry

August 6th

**THE TRANSFIGURATION OF OUR LORD
Kontakion (B)**

(Sung from July 27th - August 13th)

Byzantine Tone 7

Arranged by Christopher Holwey

Soprano Alto

J = 120



Thou wast trans - fig-ured on the mount, and thy dis - ci - ples,

Tenor Bass



in so far as they were able, be-held thy glo - ry, O



Christ our God; so that, when they should see thee cru-ci-fied,



they would re - mem - ber that thy suf - fer - ing was



they would re - mem - ber that thy suf - fer - ing was

TRANSFIGURATION - Kontakion (B) - 2

16

vol - un - tar - y, and could de - clare to all the

19

world that thou art tru - ly thē ef - ful-gent Splen - dor

22

of the Fa - ther.

August 6th

THE TRANSFIGURATION OF OUR LORD

Alleluia

(GREEK USE)

Psalm 88

Byzantine Chant, Tone 1
Arranged by Archpriest John D. Finley

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

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

Verse 1

Ps. 88:5

The Heav - ens shall con - fess Thy won - - - ders.

Verse 2

Ps. 88:7

God is glo - ri - fied in the coun - cil of the saints.

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THE TRANSFIGURATION OF OUR LORD

Alleluia

Psalm 88

(SLAVIC USE - Also found in some Greek books)

Byzantine Chant, Tone 8
Arranged by Archpriest John D. Finley

A musical score for 'Alleluia' featuring two staves. The top staff is for the soprano voice, indicated by a treble clef, and the bottom staff is for the basso continuo, indicated by a bass clef. Both staves have four measures of music. The soprano staff contains the lyrics 'Al - le - lu - ia!' in a rhythmic pattern of eighth and sixteenth notes. The basso continuo staff also has a rhythmic pattern of eighth and sixteenth notes.

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

A musical score for a chant. The title "Verse 1" is at the top left, and "Ps. 88:11" is at the top right. The word "Chanter" is on the far left. The music consists of a treble clef staff with several notes and rests. Below the staff, the lyrics "Thine are the Heavens and Thine is the Earth." are written in a cursive font.

Verse 2

Ps. 88:14

Chanter

Bless-ed are the peo - ple that knoweth ju - bi - la - tion.

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THE TRANSFIGURATION OF OUR LORD

Megalynarion: Hymn to the Theotokos

(Taken from the third troparion from the seventh Ode of the second Canon)

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

Now hath been heard that which had nev - er been

The musical notation consists of a single staff in common time with a treble clef. The key signature changes from C major to G major at the beginning of the second line. The melody uses quarter and eighth notes, with some grace notes indicated by small dots.

heard be - fore; for the Son, who is from the Vir - gin with -

The musical notation continues on the same staff. The melody includes a melodic line with various note values and a change in key signature.

out fa - ther, hath been tes - ti - fied to in

The musical notation continues on the same staff. The melody includes a melodic line with various note values and a change in key signature.

glo - ry by the voice of the Fa - ther;

The musical notation continues on the same staff. The melody includes a melodic line with various note values and a change in key signature.

for He Him - self is God and Man to - geth - er

The musical notation continues on the same staff. The melody includes a melodic line with various note values and a change in key signature.

un - to the end of ag - es.

The musical notation concludes on the same staff. The melody ends with a final cadence. The text "rit." appears above the staff, and "G↓ Un." appears below it, indicating a change in mode or key.

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THE TRANSFIGURATION OF OUR LORD

Megalynarion: Hymn to the Theotokos

(Taken from the third troparion from the seventh Ode of the second Canon)

Byzantine Chant - Tone 8

Arranged by Christopher Holwey

J = 110

Now hath been heard that which had nev - er been

This musical section consists of two staves. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. The music features several eighth and sixteenth note patterns, with a fermata over the word "never". The lyrics "Now hath been heard that which had nev - er been" are written below the notes.

heard be - fore; for the Son, who is from the Vir - gin with -

This section continues the musical line from the previous staff. It includes a dynamic marking of forte (f) over the word "before". The lyrics "heard be - fore; for the Son, who is from the Vir - gin with -" are provided.

out fa - ther, hath been tes - ti - fied to in

This section continues the musical line. The lyrics "out fa - ther, hath been tes - ti - fied to in" are provided.

glo - ry by the voice of the Fa - ther;

This section concludes the musical line. The lyrics "glo - ry by the voice of the Fa - ther;" are provided.

rit.

* Altos may split and double with the sopranos to strengthen the melody.

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THE TRANSFIGURATION OF OUR LORD

Psalm 88:15

Communion Hymn - D

Byzantine Tone 8

Arranged by Michael G. Farrow

Musical notation for the first part of the hymn, featuring two staves: treble and bass. The lyrics are:

O Lord, in the light of the glo-ry of Thy face shall we walk,

Musical notation for the second part of the hymn, featuring two staves: treble and bass. The lyrics are:

and in Thy Name shall we re - joice for - ev - er.

Verses:

- (1) In Thy righteousness shall they be exalted. (*Ps. 88:15*)
- (2) For the boast of their strength art Thou, and in Thy good pleasure shall our horn be lifted high. (*Ps. 88:16*)
- (3) For from the Lord is our defense, yea, from the Holy One of Israel, our King. (*Ps. 88:17*)

Alleluia B



A musical score for "Alleluia B" featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of four measures. The first measure contains four quarter notes followed by a sixteenth-note cluster. The second measure features a sixteenth-note cluster followed by a eighth-note cluster. The third measure contains four eighth notes. The fourth measure contains four eighth notes. The lyrics "Al - le - lu - ia." are repeated three times, corresponding to the four measures. The vocal line is supported by harmonic chords on the piano staff.