

The Order of the 9th Ode for February 2nd The Feast of the Meeting of the Lord in the Temple

When the Scriptural 9th Ode “My soul doth magnify...” and its refrain “More honorable ...” are not appointed (e.g., on Feasts of the Master and of the Mother of God and on their Leavetakings) the diaconal invitation “The Theotokos and Mother of the Light ...” is omitted.

Therefore, immediately upon the completion of the Katabasia of the 8th Ode we chant the 9th Ode as below.

Please note that while the numbered Magnifications (Megalynaria) are chanted to a Special Melody tone 3, the Heirmos and Troparia (with page numbers in Nassar) are chanted as any usual tone 3 Troparion (Apolytikion).

PER THE TYPIKON

1. O pure Virgin Mother ...
Let us magnify ... (Nassar, p. 505)
 2. Now Simeon the elder ...
Let us magnify ... (Nassar, p. 505)
 3. Desiring to save Adam ...
Of old ... (Nassar, p. 505)
 4. All creation doth bless thee ...
Of old ... (Nassar, p. 505)
 5. O come ye and behold ...
Of old ... (Nassar, p. 505)
 6. Thou lookest down upon earth ...
Of old ... (Nassar, p. 505)
 7. Simeon had lived for many years ...
Verily, Simeon ... (Nassar, p. 506)
 8. O Mary Theotokos ...
Verily, Simeon ... (Nassar, p. 506)
 9. Thou, O God, who wast before all thing ...
Verily, Simeon ... (Nassar, p. 506)
 10. The aged priest Simeon ...
Verily, Simeon ... (Nassar, p. 506)
 11. Illuminate my soul ... *and*
 12. O pure Virgin Mother ...
Verily, Anna ... (Nassar, p. 506)
 13. O Lord, my Creator ... *and*
 14. Him whom the angels on high ...
Verily, Anna ... (Nassar, p. 506)
- Glory ...**
15. O thou who art by nature One ...
Verily, Anna ... (Nassar, p. 506)
- Both now ...**
16. O Virgin Theotokos ...
Verily, Anna ... (Nassar, p. 506)

And again:

1. O pure Virgin Mother ...
Let us magnify ... (Nassar, p. 505)

USUAL PARISH PRACTICE

1. O pure Virgin Mother ... *and*
 2. Now Simeon the elder ...
Let us magnify ... (Nassar, p. 505)
 3. Desiring to save Adam ... *and*
 4. All creation doth bless thee ... *and*
 5. O come ye and behold ... *and*
 6. Thou lookest down upon earth ...
Of old ... (Nassar, p. 505)
 7. Simeon had lived for many years ... *and*
 8. O Mary Theotokos ... *and*
 9. Thou, O God, who wast before all thing ... *and*
 10. The aged priest Simeon ...
Verily, Simeon ... (Nassar, p. 506)
 11. Illuminate my soul ... *and*
 12. O pure Virgin Mother ... *and*
 13. O Lord, my Creator ... *and*
 14. Him whom the angels on high ...
- Glory ...**
15. O thou who art by nature One ... *and*
- Both now ...**
16. O Virgin Theotokos ...
Verily, Anna ... (Nassar, p. 506)

And again:

1. O pure Virgin Mother ...
Let us magnify ... (Nassar, p. 505)

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Magnifications of the Ninth Ode

Arranged by Bishop BASIL

Text translation from the Greek, 1987

Special Byzantine Tone 3

Soprano
ALto

1. O pure Vir - gin Moth - er,
2. Now Sim - e - on the eld - er
3. De - sir - ing to save Ad - am,

Tenor
Bass

(1) that which came to pass in thee
(2) re - ceives in his arms
(3) the Cre - a - tor took up a - bode

(1) is be - yond the un - der - stand - ing
(2) the Mak - er of the Law
(3) in thy pure and spot - less womb,

(1) of an - gels and men.
(2) and the Mas - ter of all.
(3) O Vir - gin Moth - er of God.

MEETING OF THE LORD IN THE TEMPLE - Magnifications of the 9th Ode - 2

4. All cre - a - tion doth bless thee,
 5. O come ye and behold
 6. Thou look - est down up - on earth

(4) O pure Vir - gin,
 (5) Christ the Mas - ter of all
 (6) and dost make it trem - ble;

(4) and in faith doth glo - ri - fy thee
 (5) whom Sim - e - on doth hold
 (6) how then can I who am old

(4) as the The - o - to - kos.
 (5) in the tem - ple to day.
 (6) car - ry thee in my arms?

MEETING OF THE LORD IN THE TEMPLE - Magnifications of the 9th Ode - 3

7. Sim - e - on had lived for man - y years
 8. O Mar - y The - o - to - kos,
 9. Thou, O God, who wast be - fore all things,

(7) when he be - held Christ
 (8) thou art the mys - tic tongs
 (9) by thy will be - came man

(7) and cried a - loud un - to him:
 (8) who con - ceived in thy pure womb
 (9) and art car - ried to the tem - ple

(7) "Now let me de - part in peace."
 (8) Christ who is the liv - ing Coal.
 (9) as an in - fant for - ty days old.

MEETING OF THE LORD IN THE TEMPLE - Magnifications of the 9th Ode - 4

10. The a - ged priest Sim - e - on
 11. Il - lu - mi - nate my soul
 12. O pure Vir - gin Moth - er,

(10) re - ceived the Lord of all,
 (11) and my sens - es as well,
 (12) how dost thou bring him

(10) who by his own ho - ly will
 (11) that I might clear - ly see thee
 (12) as an in - fant to the tem - ple

(10) came to earth from heav - en.
 (11) and pro - claim that thou art God.
 (12) and give him to Sim - e - on?

MEETING OF THE LORD IN THE TEMPLE - Magnifications of the 9th Ode - 5

13. O Lord, my Cre - a - tor,
 14. Him whom the an - gels on high
 Glory...: 15. O thou who art by na - ture One,
 Both now...: 16. O Vir - gin The - o - to - kos,

(13) now let me de - part in peace
 (14) serve with fear and trem - bling,
 (15) but in Per - sons Three,
 (16) hope of all Chris - tians,

(13) for I have seen the Christ,
 (14) now here on earth be - low
 (15) keep watch o'er thy ser - vants
 (16) pro - tect, pre - serve and aid

(13) my Sal - va - tion and my Light.
 (14) Sim - e - on car - ries.
 (15) who put their faith in thee.
 (16) all who put their hope in thee.

Please Note: The Glory and Both Now that are sung before verses 15 & 16, resp., are sung straight on the F-major chord.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Translated and adapted by
Fr. Jack Sparks

Troparia of the Ninth Ode

Adapted by Michael G. Farrow
from the music of Michael Hilko

Byzantine Tone 3

Soprano
Alto

1. O faith - ful, let us mag - ni - fy the first - born Son, e -
 2. Of old they of - fered up a pair of tur - tle doves, of
 3. Most tru - ly Sim - eon cried a - loud, and said, "You grant - ed
 4. Most tru - ly An - na, proph - et - ess, the pure and right - eous

Tenor
Bass

(1) ter - nal Word of God the Fa - ther, and first - born of
 (2) pi - geons, too; but this di - vine and an - cient man be -
 (3) me, O Christ, Your true sal - va - tion's pure de - light; re -
 (4) wom - man blest, as tru - ly right, her God con - fessed, in

(1) Vir - gin Mar - y, Christ the Lord.
 (2) came an of - fer - ing a - new.
 (3) ceive me now, O Lord most wise.
 (4) vir - tu - ous man - ner man - i - fest.

MEETING OF THE LORD IN THE TEMPLE - Troparia of the 9th Ode - 2

(1) For in the shad-ow of the Law and in the Scriptures we be - hold
 (2) For he and An - na, proph-et - ess, were of - fered to the Vir-gin's Child,
 (3) Re - ceive your ser-vant, ly - ing now in dark-ness, yet a her-ald__ true,
 (4) Shethanked her Mas - ter o - pen - ly, ac-claimed the The - o - to - kos'-s role,

(1) a sign, that ev' - ry first - born__ male is ho - ly to our God of old.
 (2) the Son of God, then of - fered there, and prais-ing Him, they served this Child.
 (3) a new in - i - ti - ate__ of__ grace, who lifts to You his praise a - new."
 (4) with - in the Tem-ple prais - ing__ her be - fore the peo-ple, un - to all.

Final ending, when the first troparion is sung as the Katabasia

rit.
 (1) a sign, that ev'-ry first - born__ male is ho-ly to our God of old.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

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 (192601978)

(B)

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

Sav - ior, save us.

V. 1: My heart hath poured forth a good word; I speak of my works to the King. (Ps. 44:1) R.

V. 2: My tongue is the pen of a swiftly writing scribe. (Ps. 44:1) R.

V. 3: Grace hath been poured forth on thy lips. (Ps. 44:2) R.

V. 4: Wherefore God hath blessed thee forever. (Ps. 44 :2) 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.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

The Second Antiphon

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

(A)

O Son of God, Who wast car - ried in the arms of
Sim - e - on the right - eous, save us who sing un - to Thee: Al - le - lu - ia!

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

(B)

O Son of God, Who wast car - ried in the arms of Sim - e - on the
right - eous, save us who sing to Thee: Al - le - lu - - - ia!

V. 1: Gird Thy sword upon Thy thigh, O Mighty One, in Thy comeliness and Thy beauty. (Ps. 44:3) R.

V. 2: Bend Thy bow and proceed prosperously. (Ps. 44:3) R.

V. 3: Thine arrows are sharp, O Mighty One. Under Thee shall peoples fall. (Ps. 44:4) R.

V. 4: A scepter of uprightness is the scepter of Thy kingdom. (Ps. 44:5) 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.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Entrance Hymn

Psalm 97:3

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

Soprano
Alto

Tenor
Bass

The Lord hath made known His sal - va - tion. He hath re -

vealed His jus - tice be - fore all na - tions.

O Son of God, Who wast car-ried in the arms of

Sim - e - on the right - eous, save us who sing

The musical score is written for Soprano and Alto, Tenor and Bass, and piano accompaniment. It consists of four systems of music. The first system contains the first two lines of the hymn. The second system contains the third line. The third system contains the fourth line. The fourth system contains the fifth line. The piano accompaniment is written in a simple, homophonic style, using a grand staff with treble and bass clefs. The lyrics are printed below the vocal staves.

NOTE: If this feast falls on a Sunday, sing "The Lord hath made known His salvation ... Who art risen from the dead."
Otherwise, sing "The Lord hath made known His salvation ... Who wast carried in the arms of Simeon the righteous."

MEETING OF THE LORD IN THE TEMPLE - Entrance Hymn - 2

un - to Thee: Al - le - lu - ia! Al - le -

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: un - to Thee: Al - le - lu - ia! Al - le -

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

The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: lu - - ia! Al - le - lu - - - - ia!

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

The Entrance Hymn

(BYZANTINE USE)

PRIEST: The Lord hath made known His salvation.
He hath revealed His justice before all nations. (Psalm 97:3)

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

The musical score is written for Soprano, Alto, Tenor, and Bass voices, with piano accompaniment. It is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The melody is primarily in the soprano and alto parts, with the piano accompaniment providing harmonic support. The lyrics are: "O Son of God, Who wast car-ried in the arms of Sim-e-on the right-eous, save us who sing to Thee: Al-le-lu-ia!"

Soprano
Alto
Tenor
Bass

O Son of God, Who wast car-ried in the arms of Sim-e-on the
right-eous, save us who sing to Thee: Al-le-lu-ia!

NOTE: If this feast falls on a Sunday, sing "The Lord hath made known His salvation ... Who art risen from the dead."
Otherwise, sing "The Lord hath made known His salvation ... Who wast carried in the arms of Simeon the righteous."

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Troparion (A)

Byzantine Tone 1

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

Ison Re - joyce, O Vir - gin The - o - to - kos, Who art full of
grace, for ___ from ___ Thee ___ did ___ shine the Sun
of Jus - tice, Christ ___ Who ___ is ___ our God,
a light to those who ___ dwell in dark - ness.
Re - joice ___ and be glad, O right - eous old ___ man,
bear - ing in ___ thine arms the De - liv - er - er of our souls,
Who grants to us ___ re - sur - rec - tion.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Troparion (B)

Byzantine Tone 1

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

Soprano
Alto

Re - jice, O Vir - gin The - o - to - kos, Who art full of

Tenor
Bass

grace, for ___ from ___ Thee ___ did ___ shine the Sun

of Jus - tice, Christ ___ Who ___ is ___ our God,

a light to those who ___ dwell in dark - ness.

The musical score is written for Soprano/Alto and Tenor/Bass voices. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Re - jice, O Vir - gin The - o - to - kos, Who art full of grace, for ___ from ___ Thee ___ did ___ shine the Sun of Jus - tice, Christ ___ Who ___ is ___ our God, a light to those who ___ dwell in dark - ness." The piano accompaniment features a steady bass line and chords that support the vocal melody.

MEETING OF THE LORD IN THE TEMPLE - Troparion (B) - 2

Re - jice and be glad, O right - eous old man,

bear - ing in thine arms the De - liv - er - er of our souls,

Who grants to us re - sur - rec - tion.

February 2nd

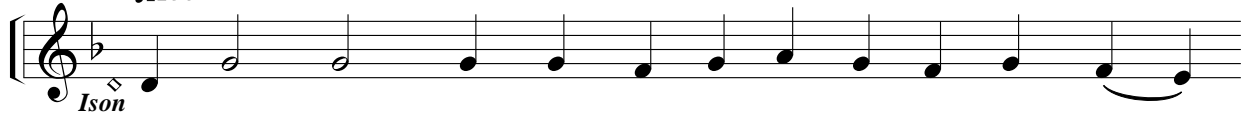
THE MEETING OF THE LORD IN THE TEMPLE

Kontakion (A)

Byzantine Tone 1

Arranged by Frederick Karam
(1926-1978)

$\text{♩} = 108$



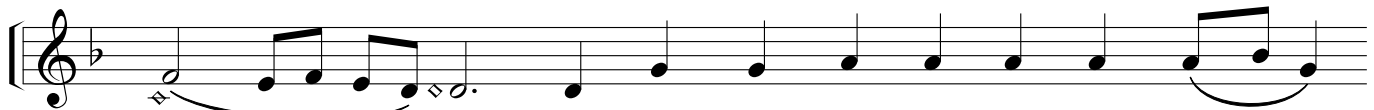
O Christ God, Thou hast sanc - ti - fied the vir - gin's womb__



by Thy birth, and as__ was__ meet, hast__ blessed__ the



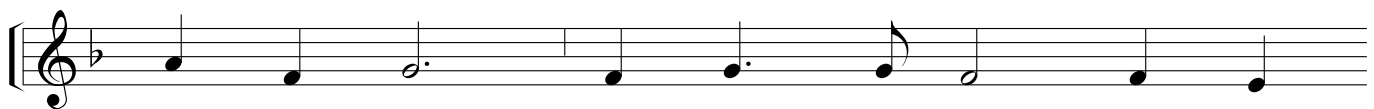
hands of Sim - e - on. Thou hast al - so come__ to us to



save__ us. Do Thou, when wars pre - vail, give peace__



to Thy peo - ple, and make might - y those__ whom



Thou hast loved, for Thou a - lone art the

rit.



Lov - er of__ man - kind.

Alternate ending



Lov - er of__ man - kind.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Kontakion (B)

Byzantine Tone 1

Arranged by Frederick Karam
(1926-1978)

$\text{♩} = 108$

Soprano
Alto

Tenor
Bass

O Christ God, Thou hast sanc - ti - fied the vir - gin's womb__

by Thy birth, and as__ was__ meet, hast__ blessed__ the

hands of Sim - e-on. Thou hast al - so come__ to us to

Do Thou, when wars pre - vail, give peace__

save__ us.

MEETING OF THE LORD IN THE TEMPLE - Kontakion (B) - 2

to Thy peo - ple, and make might - y those whom

Thou hast loved, for Thou a - lone art the

rit.
Lov - er of man - kind.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Alleluia (A)

In the Slavic Use:

Byzantine Tone 8

Arranged by Archpriest John D. Finley

Soprano Alto

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

Tenor Bass

Detailed description: This block contains a musical score for two voices: Soprano Alto and Tenor Bass. The Soprano Alto part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor Bass part is written on a bass clef staff with the same key signature. The lyrics are "Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!". The music consists of a series of eighth and sixteenth notes, with some longer notes and rests. There are some ties and slurs in the Soprano Alto part.

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

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

Verse 1

Chanter

Detailed description: This block shows the musical notation for Verse 1. It is written on a single treble clef staff. The lyrics are "Lord, now lettest Thou Thy servant depart in peace, ac - cord-ing to Thy word,". The music is a simple melodic line with some rests.

Lord, now lettest Thou Thy servant depart in peace, ac - cord-ing to Thy word,

Luke 2:29-30

for mine eyes have seen Thy sal - va - tion.

Detailed description: This block shows the musical notation for Verse 2. It is written on a single treble clef staff. The lyrics are "for mine eyes have seen Thy sal - va - tion.". The music is a simple melodic line with some rests. The reference "Luke 2:29-30" is written above the staff.

Verse 2

Luke 2:32

A light to light-en the Gen - tiles, and the glory of Thy peo-ple, Is-ra-el.

Detailed description: This block shows the musical notation for Verse 2. It is written on a single treble clef staff. The lyrics are "A light to light-en the Gen - tiles, and the glory of Thy peo-ple, Is-ra-el.". The music is a simple melodic line with some rests. The reference "Luke 2:32" is written above the staff.

February 2nd

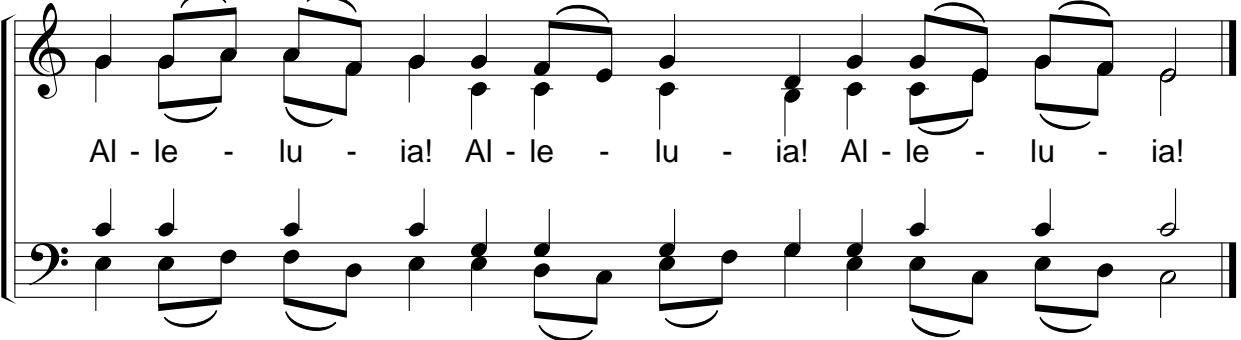
THE MEETING OF THE LORD IN THE TEMPLE
Alleluia (B)

In the Greek Use:

Byzantine Tone 4


Arranged by Archpriest John D. Finley.

Soprano
Alto



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

Tenor
Bass

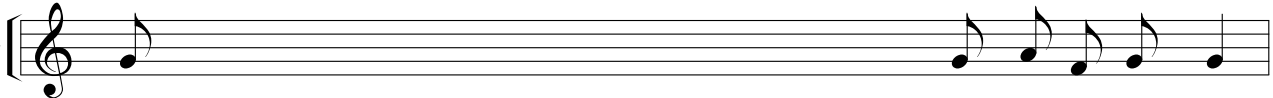


In some traditions, the following verses are chanted with the Alleluia.

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

Verse 1

Chanter



Lord, now lettest Thou Thy servant depart in peace, accord- ing to Thy word,

Luke 2:29-30



for mine eyes have seen Thy sal - va - tion.

Verse 2

Luke 2:32



A light to light-en the Gen - tiles, and the glory of Thy peo-ple, Is - ra - el.

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Hymn to the Theotokos (A)

Special Byzantine Tone 3

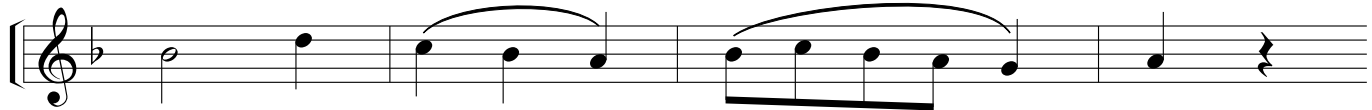
Arranged by Bishop BASIL

Text translation from the Greek, 1987

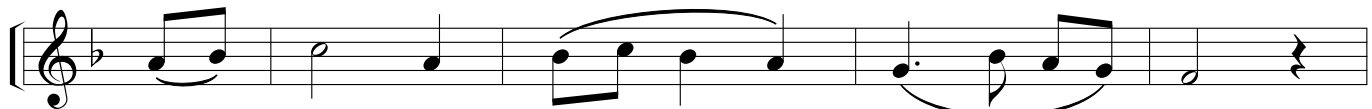
Magnification



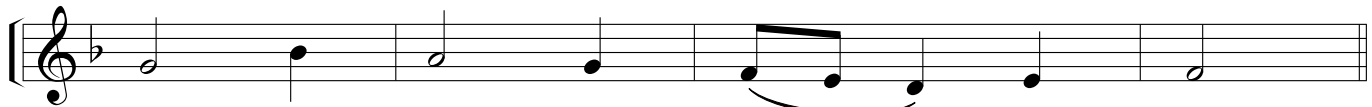
O Vir - gin The - o - to - kos,



hope of all Chris - tians,



pro - tect, pre - serve and aid



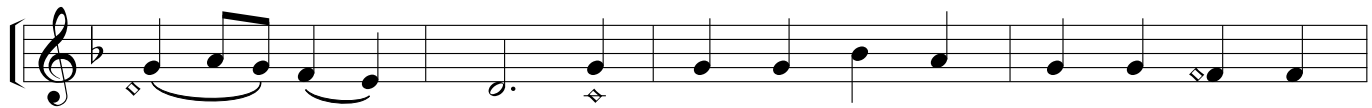
all who put their hope in thee.

Byzantine Tone 3 - Heirmos of the 9th Ode

Adapted by Michael G. Farrow
from the music of Michael Hilko



O faith - ful, let us mag - ni - fy the first - born Son, e -



ter - nal Word of God the Fa - ther, and first - born of



Vir - gin Mar - y, Christ the Lord. For in the shadow of the



Law and in the Scrip - tures we be - hold a sign, that ev' - ry



first - born male is ho - ly to our God of old. *rit.*

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

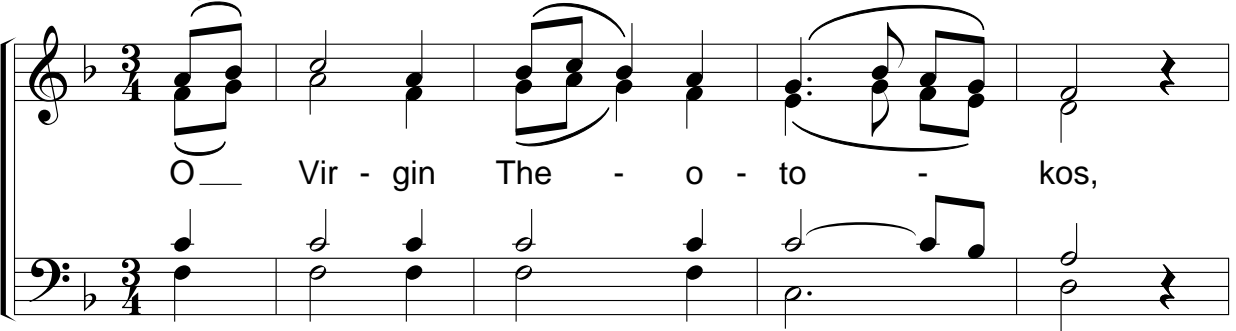
Hymn to the Theotokos (B)

Special Byzantine Tone 3

Arranged by Bishop BASIL
Text translation from the Greek, 1987

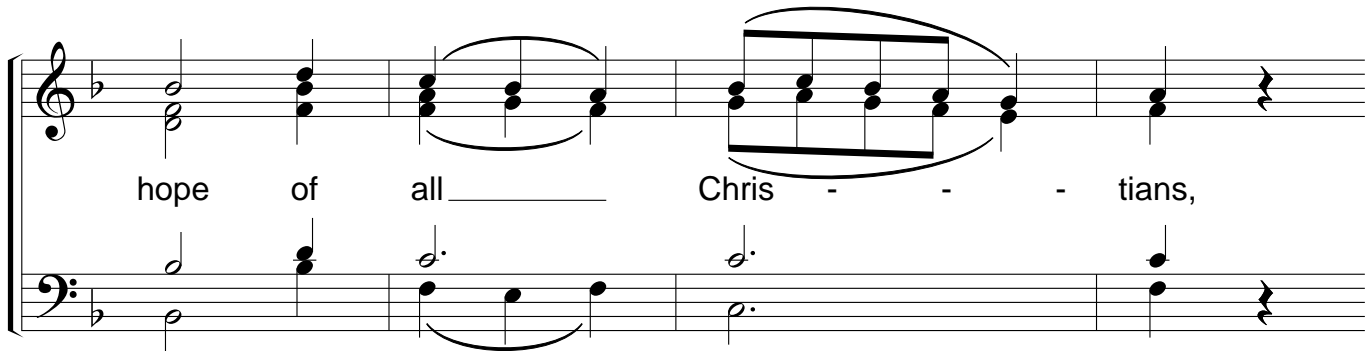
Magnification

Soprano
ALto



O Vir - gin The - o - to - kos,

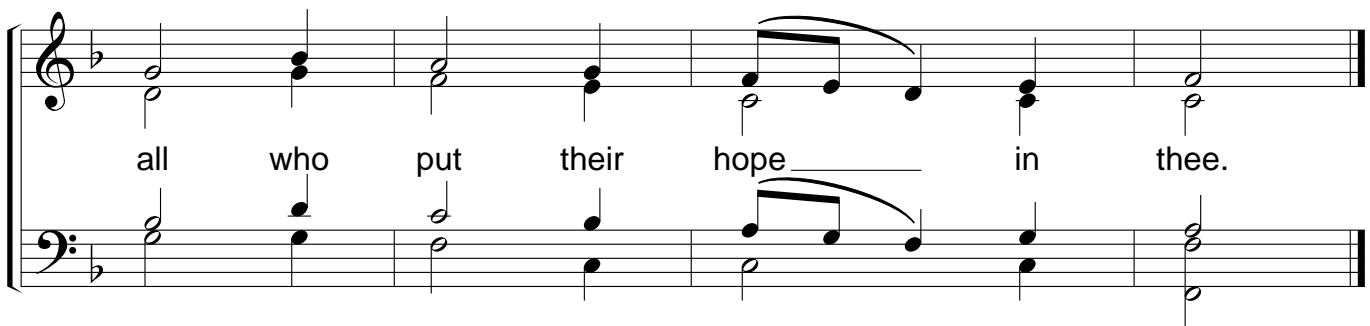
Tenor
Bass



hope of all Chris - - tians,



pro - tect, pre - serve and aid

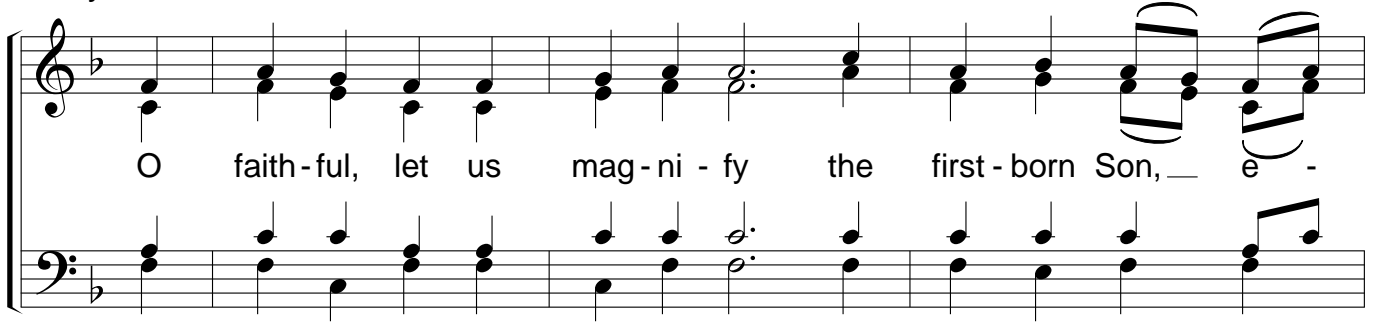


all who put their hope in thee.

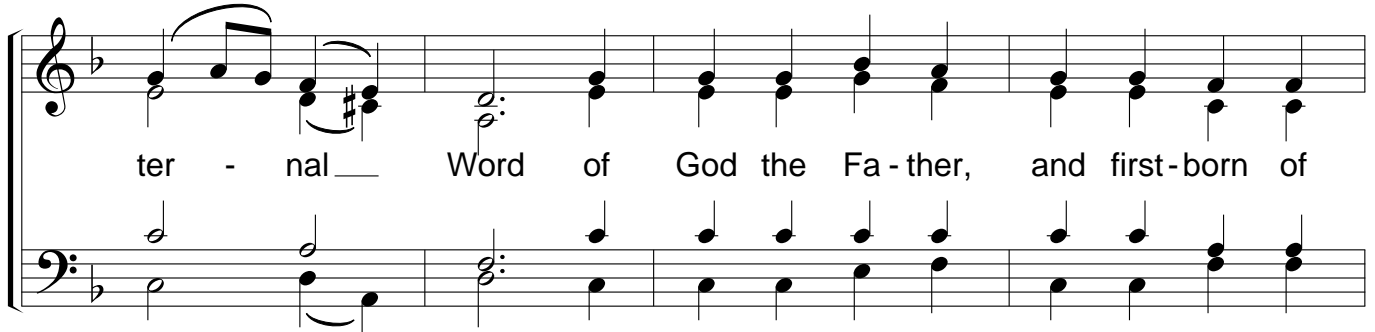
MEETING OF THE LORD IN THE TEMPLE - Hymn to the Theotokos (B) - 2

Adapted by Michael G. Farrow
from the music of Michael Hilko

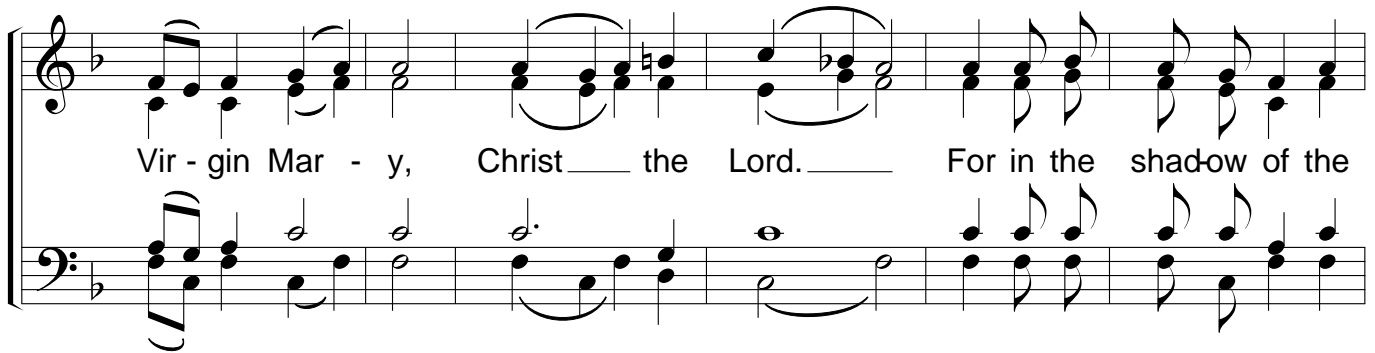
Byzantine Tone 3 - Heirmos of the 9th Ode



O faith-ful, let us mag-ni - fy the first - born Son, — e -



ter - nal — Word of God the Fa - ther, and first-born of



Vir - gin Mar - y, Christ — the Lord. — For in the shadow of the



Law and in the Scrip - tures we be - hold a sign, that ev' - ry



rit.
first - born — male is ho - ly to our God of old. —

February 2nd

THE MEETING OF THE LORD IN THE TEMPLE

Communion Hymn

Psalm 115:4

Byzantine Tone 8
Arranged by Michael G. Farrow

Refrain:

Soprano
Alto

I will take the cup of sal - va - - - tion,

Tenor
Bass

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*)

Alleluia Refrain A

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

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

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

Bass
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!

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

Alleluia Refrain B

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