

## The Musical Ethos of Orthodox Lenten Services

*Vladimir Morosan*

Musical ethos — the ability or power of music of varying character to influence the emotions and thoughts of the hearer.

Ethos of Lenten services—repentance, return from exile, preparation for Pascha—governed textually by hymns of the Lenten Triodion.

Musically governed by “musical signals” or “auditory cues”—use of certain melodies, but even more so, today, use of certain harmonies.

Litany responses have great potential to affect the musical ethos of a service.

In Slavic practice, the so-called “Lenten melody” marks the start of Great Lent; used during weekday lenten services only.

19th-century harmony has a very specific character—tense, unstable harmony. (Example 1)

The image shows a musical score for a five-part setting of the "Lenten melody" in G minor. The score is written for Soprano (harmony), Alto 1 (melody), Alto 2 (countermelody), Tenor 1 (filler), Tenor 2 (melody), and Bass. The lyrics are "Ѓо-г-а-ди по-мни-луи,". The harmonic progression is indicated by Roman numerals: V<sup>7</sup>, I<sub>4</sub><sup>6</sup>, V<sub>5</sub><sup>6</sup>, I, and V. The score illustrates the tense and unstable harmony characteristic of 19th-century Orthodox music.

# Lenten Litany Responses

(revised)

Traditional Russian  
Lenten Melody

1.

Soprano (Harmony)  
Alto (Melody)

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

Tenor (Filler)  
Bass

To Thee, O Lord. A - men.

(Alternative harmony)

2.

Minor

Soprano (Melody)  
Alto (Filler)

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

Tenor (Harmony)  
Bass

To Thee, O Lord. A - men.

# Lenten Litany Responses (Minor Harmony)

3.

Traditional Russian  
Lenten Melody

Soprano (Melody)  
Alto (Filler)

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

Tenor (Harmony)  
Bass

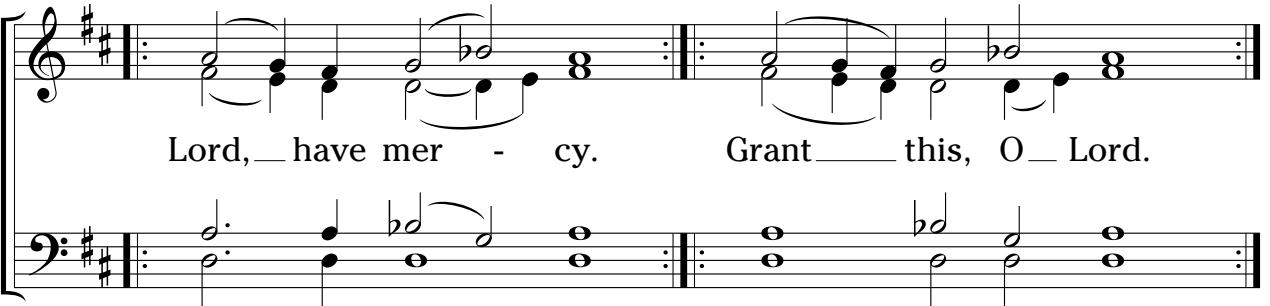
To Thee, O Lord. A - men.  
You,

# Litany Responses

4.

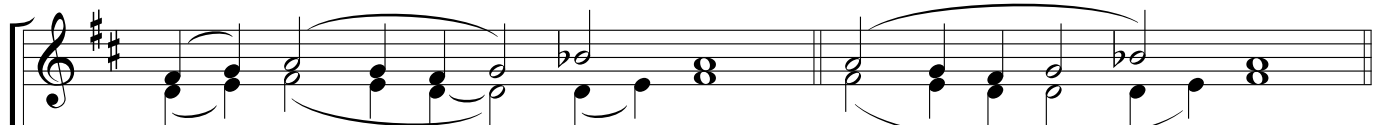
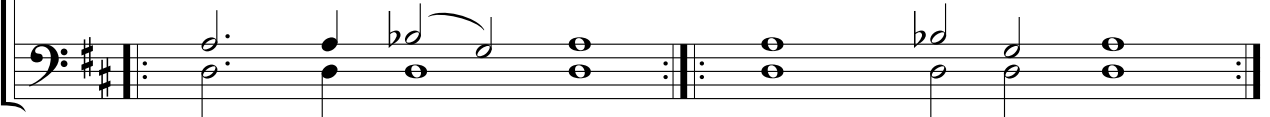
Armenian Melody  
arr. + Archbishop Job (Osacky)

Soprano  
Alto

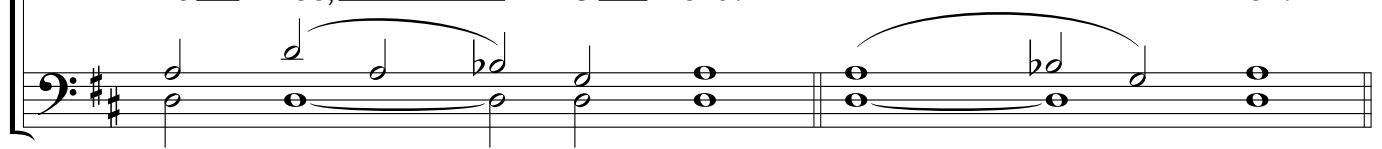


Lord, — have mer - cy. Grant — this, O — Lord.

Tenor  
Bass



To — Thee, — O — Lord. A — men.



# The Great Litany (No. 1)

(for Great Lent)

Fr. Sergei Glagolev  
(1985)

1. 2.

Soprano  
Alto

Tenor  
Bass

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

To Thee, O Lord. A - men.

# The Little Litany (No. 1)

(for Great Lent)

Fr. Sergei Glagolev  
(1985)

1. 2.

Soprano  
Alto

Tenor  
Bass

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

To Thee, O Lord. A - men.

# The Augmented Litany (No. 1)

(for Great Lent)

Fr. Sergei Glagolev  
(1985)

**A.** **B.**

Soprano  
Alto

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

Tenor  
Bass

**1.**

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

**2.**

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

# The Litany of Supplication (No. 1)

(for Great Lent)

Fr. Sergei Glagolev  
(1985)

1. 2.

Soprano  
Alto

Tenor  
Bass

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

1. 2.

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

To Thee, O Lord. A - men.

And to your spir - it To Thee, O Lord.



# The Great Litany (No. 2)

(for Great Lent)

Fr. Sergei Glagolev  
(1988, rev. 1997)

1. **Adagio.**  $\text{♩} = 66-72$   
*mp*

Soprano  
Alto

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

Tenor  
Bass

*mp*

2.

3.

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

# The Little Litany (No. 2)

(for Great Lent)

Fr. Sergei Glagolev  
(1988, rev. 1997)

1. **Adagio.**  $\text{♩} = 66-72$  2.

*mp*

Soprano  
Alto

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

Tenor  
Bass

*mp*

To Thee, O Lord. A - men.

# The Augmented Litany (No. 2)

(for Great Lent)

Fr. Sergei Glagolev  
(1988, rev. 1997)

**A.** Adagio.  $\text{♩} = 66-72$  **B.**

*mp*

Soprano  
Alto

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

Tenor  
Bass

*mp*

**1.** Andante.  $\text{♩} = 81-92$

*mp* *mf* *mp*

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

*mp* *mf* *mp*

**2.**

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

**3.**

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

*p*

*p*

# Litany of the Catechumens

(for Great Lent)

Fr. Sergei Glagolev  
(1988, rev. 1997)

The musical score is written for Soprano/Alto and Tenor/Bass voices. It consists of three systems of music. The first system contains three phrases of the litany: "Lord, have mer - cy." The second system also contains three phrases of the litany: "Lord, have mer - cy." The third system contains the concluding phrase: "To Thee, O Lord. A - men." The music is in a minor key and features a simple, solemn melody with accompaniment in the lower voice parts.

Soprano  
Alto

Tenor  
Bass

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

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

To Thee, O Lord. A - men.

# Litany of the Faithful

(for Great Lent)

Fr. Sergei Glagolev  
(1988, rev. 1997)

Soprano  
Alto

**Andante.** *mp*

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

Tenor  
Bass

*mp*

*mf* *dimin.* *pp*

- - - - - men.

*mf* *dimin.* *pp*

# The Litany of Supplication (No. 2)

(for Great Lent)

Fr. Sergei Glagolev  
(1988, rev. 1997)

1. *mp* 2.

Soprano  
Alto

Tenor  
Bass

*mp*

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

Grant it, O Lord. To Thee, O Lord. A - men.

And with your spir - it. To Thee, O Lord.

# The First Antiphon

(Psalms 119 through 123)

## Psalm 119 [120]

*R:* In my distress I **cry** to the Lord,  
that He may **answer** me.

*L:* Deliver me, O Lord, from **lying** lips  
from a **deceitful** tongue.

*R:* **What** shall be **given** to you  
and what more shall be done to you, you **deceitful** tongue?

*L:* A warrior's sharp **arrows**  
with glowing coals of the **broom** tree.

*R:* Woe is me, that I sojourn in **Meshech**,  
that I dwell among the tents of **Kedar**.

*L:* Too long have I had my dwelling among those who **hate** peace.  
I am for peace; but when I speak, **they** are for war.

## Psalm 120 [121]

*R:* I lift up mine **eyes** to the hills.  
From whence does my **help** come?

*L:* My help **comes** from the Lord,  
who made **heaven** and earth.

*R:* He will not let your **foot** be moved.  
He who keeps you will not **slumber**.

*L:* Behold, He who keeps **Israel**.  
will neither **slumber** nor sleep.

*R:* The Lord is your **keeper**.  
the Lord is your shade on your **right** hand.

*L:* The sun shall not **smite** you by day  
nor the **moon** by night.

*R:* The Lord will keep you from all **evil**.  
He will **keep** your life.

*L:* The Lord will keep your going out and your **coming** in  
from this time forth and **forever** more.

### Psalm 121 [122]

*R:* I was glad when they said to me, “Let us go to the **house** of the Lord.”  
Our feet have been standing within your gates, O **Jerusalem**.

*L:* Jerusalem, built as a city bound firmly **together**,  
to which the **tribes** go up,

*R:* The tribes of the Lord, as was decreed for **Israel**,  
to give thanks to the **name** of the Lord.

*L:* **There** thrones for **judgment** were set,  
the thrones of the house of **David**.

*R:* Pray for the peace of Jerusalem: “May they prosper who **love** you!  
Peace be within your walls and security within your **towers!**”

*L:* For my brethren and **companions’** sake  
I will say, “Peace be **within** you.”

*R:* For the sake of the house of the **Lord our** God  
I will **seek** your good.

### Psalm 122 [123]

*L:* To You, I **lift** up mine eyes,  
You who are enthroned in the **heavens**.

*R:* Behold, as the eyes of a servant look to the hand of their **master**,  
as the eyes of a maid to the hand of her **mistress**,

*L:* So our eyes look to the **Lord** our God  
till He have mercy **upon** us.

*R:* Have mercy upon us, O Lord, have mercy **upon** us,  
for we have had more than **enough** of contempt.

*L:* Too long our soul has been sated with the scorn of **those** who are at ease,  
the **contempt** of the proud.

### Psalm 123 [124]

*R:* “If it had not been the Lord who was on our side,” let **Israel** now say:  
If it had not been the Lord who was on our side, when men rose up  
**against** us,

*L:* Then they would have **swallowed** us alive,  
when their anger was kindled **against** us.



*R:* Then the flood would have **swept** us away.  
The torrent would have gone over us, the raging **waters**.

*L:* **Blessed** be the Lord,  
who has not given us as **prey** to their teeth.

*R:* We have escaped as a bird from the snare of the **fowlers**.  
The snare is broken and **we** have escaped.

*L:* Our help is in the **name** of the Lord,  
who made **heaven** and earth.

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

*L:* Alleluia, alleluia, alleluia,  
Glory to **You**, O God.

*R:* Alleluia, alleluia, alleluia,  
Glory to **You**, O God.

*R and L:* Alleluia, alleluia, alleluia,  
Glory to **You**, O God.

# The Second Antiphon

(Psalms 124 through 128)

## Psalm 124 [125]

*R:* Those who trust in the Lord are like Mount **Zion**,  
which cannot be moved but abides forever.

*L:* As the mountains are round about Jerusalem,  
so the Lord is round about His people from this time and forever more.

*R:* For the scepter of wickedness shall not rest upon the land allotted to the  
**righteous**,  
Lest the righteous put forth their **hands** to do wrong.

*L:* Do good, O Lord, to **those** who are good,  
and to those who are **upright** in their hearts!

*R:* But those who turn aside upon their crooked ways, the Lord will lead away  
with **evildoers**.  
Peace be in **Israel**!

## Psalm 125 [126]

*L:* When the Lord brought back those who returned to **Zion**,  
we were like **those** who dream.

*R:* Then our mouth was filled with **laughter**,  
and our tongue with **shouts** of joy.

*L:* Then they said among the nations, "The Lord has done **great** things for  
them."

The Lord has done great things for us, **we** are glad.

*R:* Restore our **fortunes**, O Lord,  
like the watercourses in the **Negeb**.

*L:* May those who sow in tears reap with **shouts** of joy!  
He that goes forth weeping, bearing the seeds for **sowing**,

*R:* shall come home with **shouts** of joy,  
bringing his **sheaves** with him.

## Psalm 126 [127]

*L:* Unless the Lord **builds** the house  
those who build it **labor** in vain.

*R:* Unless the Lord watches over the **city**  
the watchman stays **awake** in vain.

*L:* It is in vain that you rise up early and go late to rest, eating the bread of  
**anxious** toil,  
so He gives to His **beloved** sleep.

*R:* Lo, sons are a heritage from the Lord, the fruit of the **womb** a reward.  
Like arrows in the hand of a warrior are the **sons** of one's youth.

*L:* Happy is the man who has his **quiver** full of them!  
He shall not be put to shame when he speaks to his **enemies** in the gate.

### **Psalm 127 [128]**

*R:* Blessed is every one who **fears** the Lord,  
who **walks** in His ways.

*L:* You shall eat the fruit of the **labor** of your hands,  
You shall be happy and it shall be **well** with you.

*R:* Your wife will be like a fruitful vine **within** your house.  
Your children will be like olive shoots around your **table**.

*L:* Lo, thus shall the **man** be blest  
who **fears** the Lord!

*R:* The Lord bless you from **Zion**!  
May you see the prosperity of Jerusalem all the **days** of your life!

*L:* May you see your children's **children**!  
Peace be upon **Israel**!

### **Psalm 128 [129]**

*R:* "Sorely have they afflicted **me** from my youth,"  
let **Israel** now say:

*L:* Sorely have they afflicted **me** from my youth,  
yet they have not prevailed **against** me.

*R:* The plowers **plowed** upon my back.  
They made long their **furrows**.

*L:* The Lord is **righteous**:  
He has cut the cords of the **wicked**.

*R:* May all who hate **Zion**

be put to shame and turned **backward!**

*L:* Let them be like the grass on the **house** tops,  
which withers **before** it grows up,

*R:* with which the reaper does not **fill his** hand  
or the binder of sheaves his **bosom,**

*L:* While those who pass by **do not** say:  
The blessing of the Lord be **upon** you!

*R:* We **bless** you  
in the **name** of the Lord.

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

*R:* Alleluia, alleluia, alleluia,  
Glory to **You,** O God.

*L:* Alleluia, alleluia, alleluia,  
Glory to **You,** O God.

*R and L:* Alleluia, alleluia, alleluia,  
Glory to **You,** O God.

# The Third Antiphon

(Psalms 129 through 133)

## Psalm 129 [130]

*R:* Out of the depths I **cry** to You, O Lord,  
Lord, **hear** my voice.

*L:* Let Your ears be **attentive**  
to the voice of my supplications.

*R:* If You, O Lord, should mark **iniquities**,  
Lord, **who** could stand.

*L:* But there is **forgiveness** with You,  
that You **may** be feared.

*R:* I **wait** for the Lord  
My soul waits, and in His **word**, I hope.

*L:* My soul waits for the Lord more than the watchman for the **morning**:  
more than the watchman for the **morning**.

*R:* O Israel, **hope** in the Lord,  
for with the Lord there is **mercy**,

*L:* And with Him is plenteous **redemption**,  
and he will redeem Israel from all his **iniquities**.

## Psalm 130 [131]

*R:* O Lord, my heart is **not** lifted up.  
Mine eyes are not **raised** too high.

*L:* I do not occupy **myself with** things  
too great and too **marvelous** for me.

*R:* But I have calmed and **quieted** my soul  
like a child quieted at its **mother's** breast.

*L:* O Israel, **hope** in the Lord  
from this time forth and **forever** more!

## Psalm 131 [132]

*R:* Remember, O Lord, in David's **favor**  
all the hardships **he** endured:

*L:* How he **swore** to the Lord  
and vowed to the Mighty One of **Jacob**:

*R:* "I will not enter my house or **get** into my bed;  
I will not give sleep to mine eyes or slumber to mine **eyelids**

*L:* until I find a **place** for the Lord,  
a dwelling for the Mighty One of **Jacob**."

*R:* Lo, we heard of it in **Ephrathah**,  
we found it in the fields of **Jaar**,

*L:* "Let us go to His **dwelling** place!  
Let us worship at His **footstool**!"

*R:* Arise, O Lord, and go to Your **resting** place,  
You and the **ark** of Your might.

*L:* Let Your priests be clothed with **righteousness**,  
and let Your saints **shout** for joy!

*R:* For Your servant **David's** sake,  
Do not turn away the face of Your **anointed** one!

*L:* The Lord swore to David a **sure** oath  
from which He will **not** turn back:

*R:* "One of the sons of your **body**  
I will **set** on your throne.

*L:* If your sons keep my **covenant**  
and my testimonies which I shall **teach** them,

*R:* their sons also for **ever**  
shall sit upon your throne.

*L:* For the Lord has chosen **Zion**,  
He has desired it for His habitation:

*R:* "This is my resting place for **ever**.  
Here I will dwell, for I have **desired** it.

*L:* I will abundantly bless her **provisions**.  
I will satisfy her **poor** with bread.

*R:* Her priests I will clothe with **salvation**,  
and her saints will **shout** for joy.

*L:* There I will make a horn to sprout for **David**.  
I have prepared a lamp for mine **anointed**.

*R:* His enemies I will **clothe** with shame,  
but upon himself his crown will shed its **luster**.”

### **Psalm 132 [133]**

*L:* Behold, how good and **pleasant** it is  
when brothers dwell in **unity**!

*R:* It is like the precious **oil** upon the head  
running down upon the beard,

*L:* the beard of **Aaron**,  
running down on the **collar** of his robes.

*R:* It is like the dew of **Hermon**,  
which falls on the mountains of **Zion**.

*L:* For the Lord has commanded the **blessing**:  
Life for **evermore**!

### **Psalm 133 [134]**

*R:* Come, bless the Lord, you **servants** of the Lord,  
who stand by night in the **house** of the Lord.

*L:* Lift up your hands to the **holy** place  
and **bless** the Lord!

*R:* May the Lord bless you from **Zion**,  
He who made **heaven** and earth.

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

*R:* Alleluia, alleluia, alleluia,  
Glory to **You**, O God.

*L:* Alleluia, alleluia, alleluia,  
Glory to **You**, O God.

*R and L:* Alleluia, alleluia, alleluia,  
Glory to **You**, O God.

Wednesday of the Fifth Week of Great Lent - The 7th Kathisma

# The First Antiphon

(Psalms 46 through 48)

## Psalm 46 [47]

*R:* Clap your hands, all ye **nations**;  
shout unto God with a voice of **rejoicing**.

*L:* For the Lord Most High is **terrible**,  
a great King over **all** the earth.

*R:* He hath subdued peoples **under** us,  
and nations **under** our feet.

*L:* God is gone up in jubilation,  
the Lord with the voice of the **trumpet**.

*R:* Sing praises unto our God, sing **praises**;  
sing praises to our King, sing **praises**.

*L:* For God is king of **all** the earth,  
sing praises with **understanding**.

*R:* God is king over the **nations**;  
God sitteth upon His **holy** throne.

*L:* The princes of the peoples are gathered together with the God of **Abraham**;  
for God's mighty ones of the earth are greatly **exalted**.

## Psalm 47 [48]

*R:* Great is the Lord, and greatly to be praised, in the **city** of our God,  
in His holy mountain, in the well-rooted joy of **all** the earth;

*L:* the mountains of Zion on the **sides** of the north,  
the city of the **great** King.

*R:* God is known in her **towers**,  
when He cometh to **help** her.

*L:* For lo, the kings of the earth were **assembled**;  
they came **together**.



*R:* When they saw her thus they marveled, they were troubled, they were  
**shaken**,  
trembling took hold of them; there were pangs as of a **woman** in travail.

*L:* With a vehement wind shalt Thou **shatter**  
the ships of **Tharsis**,

*R:* Even as we have heard, so too we have seen in the city of the Lord of hosts,  
in the **city** of our God.  
God hath laid her foundations unto **eternity**.

*L:* We have thought, O God, of Thy **mercy**  
in the midst of Thy **people**.

*R:* According to Thy Name, O God, so is Thy praise also unto the **ends** of the  
earth;  
Thy right hand is full of **righteousness**.

*L:* Let Mount Zion be glad, and let the daughters of **Judea** rejoice,  
because of Thy **judgments**, O Lord.

*R:* Encircle Zion and encompass her; tell her story in her **towers**.  
Set your hearts upon her strength, and consider her bulwarks,  
that ye may tell it to another generation.

*L:* For He is our God forever, yea forever and **ever**;  
He shall shepherd us unto the **ages**.

### **Psalm 48 [49]**

*R:* Hear this, all ye **nations**;  
give ear, all ye that **inhabit** the world,

*L:* both ye that are born of earth, and ye **sons** of men,  
rich and poor men **together**.

*R:* My mouth shall speak **wisdom**,  
and the meditation of my heart shall be of **understanding**.

*L:* I will incline mine ear unto a **parable**;  
I will unfold my problem on the **psaltery**.

*R:* Wherefore should I fear in an **evil** day?

The iniquity at my heel shall **compass** me about.

*L:* There are some that **trust** in their strength,

and boast themselves in the multitude of their **riches**.

*R:* A brother **cannot** redeem;

shall a **man** redeem?

*L:* He shall not give to God a **ransom** for himself,

nor the price of the redemption of his own soul, though he hath labored forever, and shall **live** to the end.

*R:* For he shall not see **corruption**,

when he shall see wise men **dying**.

*L:* The mindless man and the witless shall perish **together**,

and they shall leave their riches to **others**.

*R:* And their graves shall be their houses unto **eternity**,

their dwelling places unto generation and generation, though they have called their lands after their **own** names.

*L:* And man, being in honor, did not **understand**;

he is compared to the mindless cattle, and is become **like** unto them.

*R:* This way of theirs is a **stumbling**-block for them,

yet afterwards they will **please** with their mouth.

*L:* Like sheep they are laid in **Hades**;

death shall be their **shepherd**.

*R:* And the upright shall have dominion over them in the morning, and their

help shall wax old in **Hades**;

they have been cast out from their **glory**.

*L:* Yet God shall redeem my soul out of the hand of **Hades**,

when he **receiveth** me.

*R:* Be not afraid when a man **becometh** rich,

nor when the glory of his **house** is increased.

*L:* For when he dieth he shall carry **nothing** away,  
nor shall his glory descend **after** him.

*R:* For his soul shall be blessed in his **lifetime**;  
he will acknowledge Thee while Thou doest **good** unto him.

*L:* He shall enter into the generation of his **fathers**;  
he shall not see light unto **eternity**.

*R:* And man, being in honor, did not **understand**;  
he is compared to the mindless cattle, and is become **like** unto them.

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

*R:* Alleluia, alleluia, alle**luia**,  
Glory to **Thee**, O God.

*L:* Alleluia, alleluia, alle**luia**,  
Glory to **Thee**, O God.

*R and L:* Alleluia, alleluia, alle**luia**,  
Glory to **Thee**, O God.

# The Second Antiphon

(Psalms 49 through 50)

## Psalm 49 [50]

*R:* The God of gods, the Lord, hath **spoken**,  
and He hath called the earth from the rising of the sun and unto the  
**setting** thereof.

*L:* Out of **Zion**  
is the magnificence of His **comeliness**.

*R:* God shall come **visibly**,  
yea, our God, and shall not keep **silence**.

*L:* Fire shall blaze **before** Him,  
and round about Him shall there be a mighty **tempest**.

*R:* He shall summon **Heaven** above  
and the earth that He may judge His **people**.

*L:* Gather together unto Him His **holy** ones  
who have established His covenant upon **sacrifices**.

*R:* And the Heavens shall declare His **righteousness**,  
for **God** is judge.

*L:* Hear, O my people, and I will speak unto thee, O Israel, and I will testify  
**against** thee;  
I am **God**, thy God.

*R:* Not for sacrifices will I **reprove** thee;  
nay, thy whole-burnt offerings are continually **before** Me.

*L:* I will not welcome bullocks **out** of thy house,  
nor he-goats **out** of thy flocks.

*R:* For Mine are all the **beasts** of the field,  
cattle on the mountains, and **oxen**.

*L:* I know all the **fowls** of the air,  
and with Me is the **beauty** of the field.

*R:* If I hunger, not to thee will I **tell** it;  
for Mine is the world, and the **fullness** thereof.

*L:* Shall I eat of the **flesh** of bulls?  
Or the blood of goats, shall I **drink** it?

*R:* Sacrifice unto God a **sacrifice** of praise,  
and pay unto the Most **High** thy vows.

*L:* And call upon Me in the day of thine **affliction**,  
and I will deliver thee, and thou shalt **glorify** Me.

*R:* But unto the sinner **God** hath said:  
“Why declarest thou My statutes and takest up My **covenant** in thy  
mouth?

*L:* Thou hast hated **instruction**,  
and hast cast out My words **behind** thee.

*R:* If thou sawest a thief, thou didst **run** with him;  
and with the adulterer thou hast set thy **portion**.

*L:* Thy mouth hath abounded with **evil**,  
and thy tongue hath **woven** deceits.

*R:* Thou didst sit down and speak against thy brother, and against thine own  
mother’s son didst thou lay a **stumbling-block**;  
these things thou didst, and I kept **silence**.

*L:* Thou didst think an iniquity that I should be **like** unto thee;  
I will reprove thee, and bring thy sins **before** thy face.

*R:* Wherefore, understand these things, ye that **forget** God,  
lest He snatch you away and there be none to **deliver** you.

*L:* A sacrifice of praise shall **glorify** Me,  
and there is the way wherein I shall show unto him My **salvation**.”

## Psalm 50 [51]

*R:* Have mercy on me, O God, according to Thy Great **Mercy**;  
and according to the multitude of Thy compassions blot out my  
transgression.

*L:* Wash me thoroughly from mine **iniquity**,  
and **cleanse** me from my sin.

*R:* For I know mine **iniquity**,  
and my sin is ever **before** me.

*L:* Against Thee only have I sinned and done this evil **before** Thee,  
that Thou mightest be justified in Thy words, and prevail  
when **Thou** art judged.

*R:* For behold, I was conceived in **iniquities**,  
and in sins did my mother **bear** me.

*L:* For behold, Thou hast **loved** truth;  
the hidden and secret things of Thy wisdom hast Thou made **manifest**  
unto me.

*R:* Thou shalt sprinkle me with hyssop, and I shall be **made** clean;  
Thou shalt wash me, and I shall be made **whiter** than snow.

*L:* Thou shalt make me to hear joy and **gladness**;  
the bones that be humbled, **they** shall rejoice.

*R:* Turn Thy face **away** from my sins,  
and blot out all mine **iniquities**.

*L:* Create in me a **clean** heart, O God,  
and renew a right spirit **within** me.

*R:* Cast me not away from Thy **presence**,  
and take not Thy Holy **Spirit** from me.

*L:* Restore unto me the joy of Thy **salvation**,  
and with Thy governing Spirit **establish** me.

*R:* I shall teach transgressors Thy ways,  
and the ungodly shall turn **back** unto Thee.

*L:* Deliver me from blood-guiltiness, O God, Thou God of my **salvation**;  
my tongue shall rejoice in Thy **righteousness**.

*R:* O Lord, Thou shalt **open** my lips,  
and my mouth shall **declare** Thy praise.

*L:* For if Thou hadst desired sacrifice, I had **given** it;  
with whole-burnt offerings Thou shalt **not** be pleased.

*R:* A sacrifice unto God is a broken **spirit**;  
a heart that is broken and humbled God will **not** despise.

*L:* Do good, O Lord, in Thy good pleasure unto **Zion**,  
and let the walls of Jerusalem **be** built up.

*R:* Then shalt Thou be pleased with a sacrifice of **righteousness**,  
with oblation and whole-burnt **offerings**.

*L:* Then shall they offer **bullocks**  
upon Thine **altar**.

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

*L:* Alleluia, alleluia, alleluia,  
Glory to **Thee**, O God.

*R:* Alleluia, alleluia, alleluia,  
Glory to **Thee**, O God.

*R and L:* Alleluia, alleluia, alleluia,  
Glory to **Thee**, O God.

# The Third Antiphon

(Psalms 51 through 54)

## Psalm 51 [52]

*L:* Why dost thou boast in evil, O mighty man, and in iniquity **all** the day long?  
Thy tongue hath devised unrighteousness, like a sharpened razor hast thou **wrought** deceit.

*R:* Thou hast loved evil more than **goodness**,  
unrighteousness more than to speak **righteousness**.

*L:* Thou hast loved all the words of **engulfing** ruin,  
and a **deceitful** tongue.

*R:* Wherefore, God will **destroy** thee at the end,  
He will pluck thee out and remove thee from thy dwelling place, and thy root out of the land of the **living**.

*L:* The righteous shall **see** and fear,  
and shall **laugh** at him, and say:

*R:* Lo, this is the man that made not God his helper, but trusted in the abundance of his **riches**,  
and strengthened himself in his **vanity**.

*L:* But as for me, I am like a fruitful olive tree in the **house** of the Lord;  
I have hoped in the mercy of God forever, and unto the ages of **ages**.

*R:* I will give praise unto Thee forever, for what **Thou** hast done,  
and I will wait on Thy Name, for it is good **before** Thy saints.

## Psalm 52 [53]

*L:* The fool hath said in his heart: There is **no** God.  
They are corrupt and are abominable in iniquities; there is none that **doeth** good.

*R:* God looked down from heaven upon the **sons** of man,  
to see if there be any that understand or **seek** after God.

*L:* They are all gone astray, they are altogether rendered **useless**;  
there is none that doeth good, **no** not one.



*R:* Shall not all they that work iniquity come to **understanding**,  
they that eat up my people as they **eat** bread?

*L:* They have not **called** upon the Lord.  
There have they feared with fear where no **fear** is.

*R:* For God hath scattered the bones of man-**pleasers**;  
they have been put to shame, because God hath **set** them at nought.

*L:* Who shall give out of Zion the salvation of **Israel**?  
When God hath turned back the captivity of His people, Jacob shall  
rejoice and **Israel** shall be glad.

### **Psalm 53 [54]**

*R:* O God, in Thy Name **save** me,  
and in Thy strength do Thou **judge** me.

*L:* O God, **hearken** unto my prayer,  
give ear unto the **words** of my mouth.

*R:* For strangers are risen up **against** me,  
and mighty men have sought after my soul and have not set God **before**  
themselves.

*L:* For behold, God **helpeth** me,  
and the Lord is the **protector** of my soul.

*R:* He will bring evils upon mine **enemies**.  
Utterly **destroy** them by Thy truth.

*L:* Willingly shall I **sacrifice** unto Thee;  
I will confess Thy Name, O Lord, for **it** is good.

*R:* For out of every affliction hast Thou **delivered** me,  
and mine eye hath looked down upon mine **enemies**.

[Stop and wait until the Holy Gifts are transferred from the altar to the prothesis table.]

### **Psalm 54 [55]**

*L:* Give ear, O God, unto my prayer, and disdain not my supplication;  
attend unto me, and **hear** me.

*R:* I was grieved in my meditation,  
and I was troubled at the voice of the enemy and at the oppression of  
the **sinner**;

*L:* because they have turned iniquity **upon** me,  
and with wrath were they angry **against** me.

*R:* My heart is troubled **within** me,  
and the terror of death is fallen **upon** me.

*L:* Fear and trembling are come **upon** me,  
and darkness hath **covered** me.

*R:* And I said: Who will give me **wings** like a dove?  
And I will fly, and **be** at rest.

*L:* Lo, I have fled **afar** off  
and have dwelt in the **wilderness**.

*R:* I waited for God that **saveth** me  
from faintheartedness and from **tempest**.

*L:* Plunge them into the depths, O Lord, and **divide** their tongues,  
for I have seen iniquity and gainsaying in the **city**.

*R:* Day and night they go round about her **upon** her walls;  
iniquity and toil and unrighteousness are in the **midst** of her.

*L:* And **usury** and deceit  
have not **departed** from her streets.

*R:* For if mine enemy had **reviled** me,  
I might have **endured** it.

*L:* And if he that hateth me had spoken boastful words **against** me,  
I might have **hid** myself from him.

*R:* But thou it was, O man of like **soul** with me,  
my guide and my **familiar** friend,

*L:* Thou who together with me didst **sweeten** my repasts;  
in the house of God I walked with thee in **oneness** of mind.

*R:* Let death come **upon** such ones,  
and let them go down alive into **Hades**.

*L:* For wickedness is in their **dwellings**,  
and in the **midst** of them.

*R:* As for me, unto **God** have I cried,  
and the Lord **hearkened** unto me.

*L:* Evening, morning, and noonday will I tell of it and will **declare** it,  
and He will **hear** my voice.

*R:* He will redeem my soul in peace from them that draw **nigh** unto me,  
for they among many were **with** me.

*L:* God will hear, and He will **humble** them,  
He that is before the **ages**.

*R:* For to them there is no requital, because they have not **feared** God;  
He hath stretched forth His hand in **retribution**.

*L:* They have defiled His **covenant**;  
they were scattered by the wrath of His countenance, and their **hearts**  
have convened.

*R:* Their words were **smoother** than oil,  
and **yet** they are darts.

*L:* Cast thy care upon the Lord, and He will **nourish** thee;  
He will never permit the righteous to be **shaken**.

*R:* But Thou, O God, shalt **bring** those men  
down into the pit of **destruction**.

*L:* Bloody and deceitful men shall not live out **half** their days;  
but as for me, O Lord, I will **hope** in Thee.

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

*L:* Alleluia, alleluia, alleluia,  
Glory to **Thee**, O God.

*R:* Alleluia, alleluia, alleluia,  
Glory to **Thee**, O God.

*R and L:* Alleluia, alleluia, alleluia,  
Glory to **Thee**, O God.

# Akathist Pattern

1.

Soprano  
Alto

Tenor  
Bass

2.

3.

4.

Pattern repeats as  
needed.

C.

# The Akathist Hymn

## ALLELUIA

Traditional Russian Akathist melody

Soprano  
Alto

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

Tenor  
Bass

The musical score is written for Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto part is in the treble clef, and the Tenor/Bass part is in the bass clef. The lyrics are: Alleluia, al - le - lu - ia, al - le - lu - ia. The melody is a traditional Russian Akathist melody. The Soprano/Alto part features a melodic line with a high note on 'lu' and a low note on 'ia'. The Tenor/Bass part features a lower melodic line with a high note on 'lu' and a low note on 'ia'. The score includes a double bar line at the end of each line.

The Service of the  
Akathist  
Hymn



St. Katherine Orthodox Church

*The text of the Akathist Hymn has been stylistically adapted from the translation of Archimandrite Ephrem (Lash).*

# O Heavenly King

Tone Six

Soprano  
Alto

O Heav - en - ly King, the Com - forter, the Spir - it of Truth,

Tenor  
Bass

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in G major (one sharp) and 4/4 time. The lyrics are: "O Heav - en - ly King, the Com - forter, the Spir - it of Truth,"

Who art eve - ry - where and fill - est all things. Treasury of bless - ings,

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "Who art eve - ry - where and fill - est all things. Treasury of bless - ings,"

and Giv - er of Life: Come and a - bide in us, and cleanse us from

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "and Giv - er of Life: Come and a - bide in us, and cleanse us from"

every im - pu - ri - ty, and save our souls, O Good — One!

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "every im - pu - ri - ty, and save our souls, O Good — One!"





## The SERVICE of the AKATHIST HYMN

PRIEST: Blessed is our God, Now and ever and unto the ages of ages.

CHOIR: Amen.

CHOIR: O Heavenly King, the Comforter, the Spirit of Truth; Who art everywhere present and fillest all things; Treasury of blessings and Giver of Life; come and abide in us and cleanse us from every impurity, and save our souls, O Good One.

READER: Holy God! Holy Mighty! Holy Immortal! Have mercy upon us.  
(3x)

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

O Most-holy Trinity, have mercy upon us. O Lord, blot out our sins. O Master pardon our iniquities. O Holy One, visit and heal our infirmities, for Thy name's sake.

Lord have mercy. (3x)

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

Our Father Who art in the heavens, hallowed be Thy Name. Thy Kingdom come. Thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from the evil one.

PRIEST: For Thine is the Kingdom, and the Power, and the Glory: now and ever and unto the ages of ages.

READER: Amen. Lord have mercy. (12x)

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

Come, let us worship God, our King!

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

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

## PSALM 69

O God, be attentive unto helping me;  
O Lord, make haste to help me.  
Let them be shamed and confounded  
that seek after my soul.  
Let them be turned back and brought to shame  
that desire evils against me.  
Let them be turned back straightway in shame  
that say unto me: Well done! Well done!  
Let them be glad and rejoice in Thee all that seek after Thee, O God,  
and let them that love Thy salvation say continually: The Lord be  
magnified.  
But as for me, I poor and needy;  
O God, come unto mine aid.  
My helper and my deliverer art Thou, O Lord;  
make no long tarrying.

## PSALM 142

O Lord, hear my prayer, give ear unto my supplication in Thy truth;  
hearken unto me in Thy righteousness.  
And enter not into judgment with Thy servant,  
for in Thy sight shall no man living be justified.  
For the enemy had persecuted my soul;  
he hath humbled my life down to the earth.  
He hath sat me in darkness  
as those that have been long dead,  
and my spirit within me is become despondent;  
within me my heart is troubled.  
I remembered days of old, I meditated on all Thy works,  
I pondered on the creations of Thy hands.  
I stretched forth my hands unto Thee;  
my soul thirsteth after Thee like a waterless land.  
Quickly hear me, O Lord;  
my spirit hath fainted away.  
Turn not Thy face away from me,  
lest I be like unto them that go down into the pit.  
Cause me to hear Thy mercy in the morning;  
for in Thee have I put my hope.  
Cause me to know, O Lord, the way wherein I should walk;  
for unto Thee have I lifted up my soul.  
Rescue me from mine enemies, O Lord;  
unto Thee have I fled for refuge.  
Teach me to do Thy will,  
for Thou art my God.

Thy good spirit shall lead me in the land of uprightness;  
for Thy names's sake, O Lord, shall Thou quicken me.  
In Thy righteousness shalt Thou bring my soul out of affliction,  
and in Thy mercy shall Thou utterly destroy mine enemies.  
Thou shall cut off all them that afflict my soul,  
for I am Thy servant.  
Hearken unto me, O Lord, in Thy righteousness,  
and enter not into judgment with Thy servant. (2x)  
Thy good spirit shall lead me in the land of uprightness.

Glory to the Father, and to the Son, and to the Holy Spirit, both now  
and ever, and unto the ages of ages. Amen.  
Alleluia, alleluia, alleluia. Glory to Thee O God. (3x)

### **THE LESSER DOXOLOGY**

Glory be to God on high,  
and on earth peace, good will toward men.  
We praise Thee, we bless Thee, we worship Thee, we glorify Thee,  
we give thanks to Thee for Thy great glory.  
O Lord, Heavenly King, God the Father almighty;  
O Lord, the only-begotten Son, Jesus Christ; and the Holy Spirit.  
O Lord God, lamb of God, Son of the Father,  
that takest away the sin of the world, have mercy on us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy on us.  
For Thou alone art holy. Thou alone art Lord, Jesus Christ,  
in the glory of God the Father. Amen.

Every day I will bless Thee and praise Thy name forever,  
even unto ages of ages.  
Lord, Thou hast been our refuge from generation to generation.  
I said: O Lord, have mercy on me;  
heal my soul, for I have sinned against Thee.  
Lord, unto Thee have I fled for refuge;  
teach me to do Thy will, for Thou art my God.  
For in Thee is the fountain of life;  
in Thy light shall we see light.  
O continue Thy mercy unto them that know Thee.

Vouchsafe, O Lord, to keep us this night 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 commandments.

Blessed art Thou, O Holy One:  
enlighten me with Thy precepts.

O Lord, Thy mercy is from everlasting;  
despise not the works of Thy hands.  
To Thee belongeth praise, to Thee belongeth a song,  
to Thee belongeth glory,  
to the Father, and to the Son, and to the Holy Spirit,  
now and ever and unto the ages of ages. Amen.

### **THE SYMBOL OF FAITH**

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 ages.  
Light of Light: true God of true God; begotten, not made; of one  
essence with the Father, by whom all things were made;  
who for us men and for our salvation came down from heaven, and  
was incarnate of the Holy Spirit and the Virgin Mary, and became man.  
And He was crucified 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 sits 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 in the Holy Spirit, the Lord, the Giver of Life, who proceeds from  
the Father;  
who with the Father and the Son together is worshipped and glorified;  
who spoke by the prophets.  
In one Holy Catholic, and Apostolic Church.  
I confess one baptism for the remission of sins.  
I look for the resurrection of the dead, and the life of the age to come.  
Amen.

# Hymn to the Theotokos

Common Chant

Tone 7

Soprano  
Alto  
Tenor  
Bass

(melody in Alto)

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

ever blessed and most pure, and the Moth - er of our God.

More hon' - ra - ble than the Che - ru - bim and more

glorious beyond compare than the Ser - aph - im, with - out

cor - rup - tion thou gavest birth to God the Word,

true The - o - to - kos, we mag - ni - fy thee. you.

# Akathist to the Most Holy Theotokos

## TROPARION

Common Chant

Tone 8

Soprano

Alto

Tenor

Bass

Tak - ing knowl-edge of the sec - ret com-mand,

the bod - i - less arch-an - gel went with haste to Joseph's dwel - ling

and said to her that knew not wed - lock: "He who in His

self - a - basement bowed the heavens and came down is housed en -

tire - ly and un-changed in thee. I see Him take the form of  
you.

Akathist: Troparion - 2

a servant in thy womb, and in wonder I cry to thee:  
you:

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written between the staves, with the words "thy" and "you:" positioned above the notes. The melody is simple, using mostly quarter and eighth notes.

'Re - jice, O Bride with - out bride - groom!'"

The second system of musical notation also consists of two staves in the same key signature and time signature as the first system. The lyrics are written between the staves, with hyphens indicating syllables that span across notes. The melody continues with quarter and eighth notes, ending with a double bar line.



# O Victorious Leader - A

## KONTAKION TO THE THEOTOKOS

Sarov Monastery Chant  
arr. Nicholas C. Custer

Soprano  
Alto

O Vic - tor - ious Lead - er of tri -

Tenor  
Bass

Detailed description: This system contains the first two lines of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "O Vic - tor - ious Lead - er of tri -". The music features a mix of eighth and sixteenth notes, with some notes beamed together and others held as half notes. There are several slurs and ties across the lines.

um - phant\_ hosts, we thy ser - - - vants, de - liv -

Detailed description: This system contains the second and third lines of the musical score. The lyrics are: "um - phant\_ hosts, we thy ser - - - vants, de - liv -". The musical notation continues with similar rhythmic patterns and phrasing as the first system.

ered from\_ ev - il, sing\_ our\_ grate-ful thanks\_ to thee, O  
you,

Detailed description: This system contains the fourth and fifth lines of the musical score. The lyrics are: "ered from\_ ev - il, sing\_ our\_ grate-ful thanks\_ to thee, O you,". The musical notation continues with similar rhythmic patterns and phrasing.

The - o - to - kos. As thou dost pos - sess\_ in -

Detailed description: This system contains the sixth and seventh lines of the musical score. The lyrics are: "The - o - to - kos. As thou dost pos - sess\_ in -". The musical notation continues with similar rhythmic patterns and phrasing.

vin - ci - ble might, set us free from

eve - ry ca - lam - i - ty, so that we may

sing: "Re - joice, Bride with-out bride - groom!"

# Akathist to the Most Holy Theotokos - B

## KONTAKION

Common Chant

Tone 8

Soprano

Alto

Tenor

Bass

O Vic - to - rious Lead - er of tri - um - phant hosts!

We thy serv-ants, de - liv - ered from evil, sing our grateful thanks to thee,  
your you,

O The - o - to - kos! As thou dost pos - sess in - vincible might,  
you

set us free from every ca - lam - i - ty,

so that we may sing: "Re-joice, O un - wed - ded Bride!"



## The Akathist Hymn

## IKOS 1

Traditional Russian Akathist melody

1. Rejoice, thou through whom joy will shine out, 2. Rejoice, thou through whom the curse will cease. 3. Rejoice, recalling of fallen Adam, 4. Rejoice, redemption of the tears of Eve. 1. Rejoice, height hard to climb for human thoughts, 2. Rejoice, depth hard to scan even for an - gels' eyes. 3. Rejoice, for thou are a throne for the King,

4. Rejoice, for thou dost carry the One who carries all. Rejoice, star that makes

2. vis - i - ble the Sun, Rejoice, womb of divine in - car - na -

3. tion. Rejoice, thou through whom cre - a - tion is re - newed.

4. Rejoice, thou through whom the Cre - a - tor be - comes a babe.

C. Re - joice, \_\_\_\_\_ Bride with - out bride - groom.

## Section One. The Annunciation

### Ikos 1

A prince of the angels was sent from heaven, to say to the Theotokos, 'Rejoice!' [3x] And as, at his bodiless voice, he saw Thee, Lord, embodied, he was astounded and stood still, crying out to her like this:

Rejoice, thou through *whom* joy will shine out,  
Rejoice, thou through whom *the* curse will cease.  
Rejoice, recalling of fall-*en* Ad-am,  
Rejoice, redemption of *the* tears of Eve. /  
Rejoice, height hard to climb for hu-man thoughts,  
Rejoice, depth hard to scan even for an-gels' eyes.  
Rejoice, for thou art a throne for the King,  
Rejoice, for thou dost carry *the* One who carries all. /  
Rejoice, star that *makes* vis-i-ble the Sun,  
Rejoice, womb of divine in-*car-na*-tion.  
Rejoice, thou through whom *cre-a*-tion is renewed.  
Rejoice, thou through whom the *Cre-a*-tor becomes a babe./ /  
Rejoice, Bride with-out bride-groom.

### Kontakion 1

But the holy Virgin, seeing herself pure, says boldly to Gabriel, 'The strangeness of thy words seems hard for my soul to accept. For from a conception without seed thou foretellest pregnancy, as thou criest: Alleluia!'

#### ALLELUIA

Traditional Russian Akathist melody

The musical score is written for Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is 4/4. The melody is a traditional Russian Akathist melody. The lyrics are: Alleluia, al - le - lu - ia, al - le - lu - ia.

Soprano  
Alto

Tenor  
Bass

## **Ikos 2**

Calling to the ministering angel, the Virgin sought to know unknown knowledge, 'From a pure womb how can a son be born? Tell me.' He spoke to her in fear, only crying out:

**Rejoice**, initiate of an in-ef-fa-ble **coun-sel**,  
**Rejoice**, faith in things that de-mand **si-lence**.  
**Rejoice**, beginning of *Christ's won-ders*,  
**Rejoice**, crown of *his teach-ings*. /  
**Rejoice**, heavenly ladder by *which God\_* came down,  
**Rejoice**, bridge, leading those from earth *to heav-en*.  
**Rejoice**, wonder well-known among *the an-gels*,  
**Rejoice**, wound much lamented by *the de-mons*. /  
**Rejoice**, for ineffably thou gav-est **birth** to the Light,  
**Rejoice**, for to none didst thou reveal *the mys-te-ry*.  
**Rejoice**, thou that surpassest *the knowl-edge* of the wise,  
**Rejoice**, thou that pourest light on the minds of *be-liev-ers*. / /  
**Rejoice**, Bride with-out **bride-groom**.

## **Kontakion 2**

Divine power of the Most High then overshadowed for conception the one who knew not wedlock. And He made her womb fruitful as a fertile field for all who wish to reap salvation as they sing: Alleluia!



### **Ikos 3**

Enclosing God within her womb, the Virgin hastened to Elizabeth; whose infant at once recognized her greeting, and rejoicing with leaps as though with songs, cried out to the Theotokos:

**Rejoice**, vine with a branch that does *not with*-er,  
**Rejoice**, orchard of fruit *that bears* no taint.  
**Rejoice**, for thou dost husband the Husbandman *who lov*-eth  
mankind,  
**Rejoice**, for thou dost cultivate the Cul-*ti-va*-tor of our life./  
**Rejoice**, plow-land yielding a rich harvest of *com-pas*-sion,  
**Rejoice**, table laden with abundance of *mer*-cy.  
**Rejoice**, for thou makest the meadow of de-*light flow*-er again,  
**Rejoice**, for thou makest ready a *ha*-ven for the soul. /  
**Rejoice**, acceptable incense of in-*ter-ces*-sion,  
**Rejoice**, propitiation for *the whole* world.  
**Rejoice**, good pleasure of God *towards mor*-tals,  
**Rejoice**, freedom of speech of *mor*-tals towards God. //  
**Rejoice**, Bride with-out *bride*-groom.

### **Kontakion 3**

Feeling in himself a storm of doubtful thoughts, prudent Joseph was troubled, seeing that thou wast unwedded, and he suspected a stolen union, blameless Maiden. But when he learnt that thy conceiving was from the Holy Spirit, he said: Alleluia!

### **LITTLE LITANY**

PRIEST: Again, and again, in peace let us pray to the Lord.

CHOIR: Lord, have mercy.

PRIEST: Help us save us, have mercy on us, and keep us, O God, by Thy grace.

CHOIR: Lord, have mercy.

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

CHOIR: To Thee, O Lord.

# The Little Litany

In the style of a monastery chant

1 2

Soprano  
Alto

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

Tenor  
Bass

To \_\_\_\_\_ Thee, O Lord. A - men.  
You,

PRIEST: For Thou art the King of Peace and the Saviour of our souls and unto Thee do we send up glory: to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

CHOIR: Amen.

## Section 2. On the Nativity

### Ikos 4

God's coming in the flesh the Shepherds heard the angels praising. And hastening as to a shepherd, they see Him as a spotless Lamb being pastured in the womb of Mary. Praising her they said:

Rejoice, mother of the lamb *and* **shep**-herd,  
Rejoice, fold of **spir**-it-ual sheep.  
Rejoice, defense a-*gainst* **un**-seen foes.  
Rejoice, key that opens the doors of **Par**-a-dise./  
Rejoice, for things in heaven *ex-ult*\_ with earth,  
Rejoice, for things on earth rejoice *with* **heav**-en.  
Rejoice, never-silent voice of the **A-pos**-tles,  
Rejoice, never-conquered courage of *the* **Cham**-pions. /  
Rejoice, firm *foun-da*-tion of the Faith,  
Rejoice, shining rev-*e-la*-tion of Grace.  
Rejoice, through *whom* **Hell** was stripped bare,  
Rejoice, through whom we were clothed *with* **glo**-ry./ /  
Rejoice, Bride with-out **bride**-groom.

### Kontakion 4

Having seen a star leading to God, Magi followed its radiance. Holding to it as a beacon, through it they searched for a mighty king. And having attained the Unattainable they rejoiced and cried to Him: Alleluia!

## Ikos 5

In the hands of the Virgin children of the Chaldeans saw the One who with His hands fashioned mankind. And knowing Him to be their Master, though He had taken the form of a servant, they hastened to honor Him with their gifts and to cry to the Blessed Maiden:

**Rejoice**, mother of *the star* that never sets,  
**Rejoice**, radiance of *the mys-tic-al* day.  
**Rejoice**, for thou didst quench the furnace of *de-cep-tion*,  
**Rejoice**, for thou didst enlighten the initiates of *the Trin-i-ty*. /  
**Rejoice**, for thou didst cast out from his rule the inhu-*man ty-*  
rant,  
**Rejoice**, for thou didst reveal Christ, the Lord *who loves*  
mankind.  
**Rejoice**, deliverance from pa-*gan wor-ship*,  
**Rejoice**, liberation *from filth-y* deeds. /  
**Rejoice**, for thou didst end *the wor-ship* of fire,  
**Rejoice**, for thou didst deliver from the flame of *pas-sions*.  
**Rejoice**, guide of believers *to chas-ti-ty*,  
**Rejoice**, joy of all gen-*er-a-tions*. //  
**Rejoice**, Bride with-out bride-groom.

## Kontakion 5

Journeying back to Babylon, for they had fulfilled the prophecy concerning thee, the Magi, become God-bearing heralds, proclaimed Thee to all as Christ, leaving Herod like an idiot who did not know how to sing: Alleluia!

## Ikos 6

Kindling in Egypt the light of truth, Thou didst dispell the darkness of falsehood. For its idols, O Savior, not able to withstand Thy strength, fell down, while those who were delivered from them cried out to the Theotokos:

**Rejoice**, restoration of **hu**-mans,  
**Rejoice**, downfall of *the de*-mons,  
**Rejoice**, for thou didst trample on the error of *de*-cep-tion,  
**Rejoice**, for thou didst expose the trickery of *i*-dols. /  
**Rejoice**, sea that drowned *the Pha*-raoh of the mind,  
**Rejoice**, rock that gave drink to *those thirst*-ing for life.  
**Rejoice**, pillar of fire, guiding those *in dark*-ness,  
**Rejoice**, protection of the *world*, **wid**-er than the cloud./  
**Rejoice**, food that replaced *the man*-na,  
**Rejoice**, minister of **ho**-ly delight.  
**Re-joice**,\_ **prom**-ised land:  
**Rejoice**, source of milk *and hon*-ey./ /  
**Rejoice**, Bride with-out **bride**-groom.

## Kontakion 6

When Symeon was about to depart from this present age of deception, Thou wast given to him as a babe, but Thou wast known to him also as perfect God. And so, struck with amazement at Thine ineffable wisdom, he cried: Alleluia!

CHOIR: O victorious leader of triumphant hosts!  
We, thy servants, delivered from evil,  
sing our grateful thanks to thee, O Theotokos!  
As thou dost possess invincible might  
set us free from every calamity  
so that we may sing: Rejoice, O unwedded Bride!



# O Victorious Leader - A

## KONTAKION TO THE THEOTOKOS

Sarov Monastery Chant  
arr. Nicholas C. Custer

Soprano  
Alto

O Vic - tor - ious Lead - er of tri -

Tenor  
Bass

Detailed description: This system contains the first two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff, with the Soprano line above the Alto line. The Tenor and Bass parts are written on a single bass clef staff. The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: "O Vic - tor - ious Lead - er of tri -".

um - phant\_ hosts, we thy ser - - - vants, de - liv -

Detailed description: This system contains the second and third staves of the musical score. The lyrics are: "um - phant\_ hosts, we thy ser - - - vants, de - liv -".

ered from\_ ev - il, sing\_ our\_ grate-ful thanks\_ to thee, O  
you,

Detailed description: This system contains the fourth and fifth staves of the musical score. The lyrics are: "ered from\_ ev - il, sing\_ our\_ grate-ful thanks\_ to thee, O you,".

The - o - to - kos. As thou dost pos - sess\_ in -

Detailed description: This system contains the sixth and seventh staves of the musical score. The lyrics are: "The - o - to - kos. As thou dost pos - sess\_ in -".

vin - ci - ble might, set us free from

eve - ry ca - lam - i - ty, so that we may

sing: "Re - joice, Bride with-out bride - groom!"



# Akathist to the Most Holy Theotokos - B

## KONTAKION

Common Chant

Tone 8

Soprano

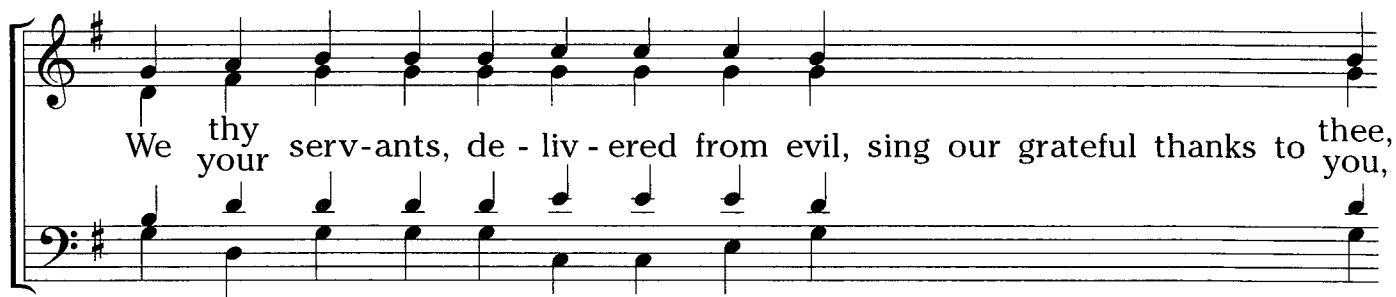
Alto

Tenor

Bass



O Vic - to - rious Lead - er of tri - um - phant hosts!



We thy serv-ants, de - liv - ered from evil, sing our grateful thanks to thee, you,



O The - o - to - kos! As thou dost pos - sess in - vincible might,



set us free from every ca - lam - i - ty,



so that we may sing: "Re-joyce, O un - wed - ded Bride!"

## PSALM 50

READER: Have mercy on me, O God,  
according to Thy great mercy;  
and according to the multitude of Thy compassions  
blot out my transgression.  
Wash me thoroughly from mine iniquity,  
and cleanse me from my sin.  
For I know mine iniquity,  
and my sin is ever before me.  
Against Thee only have I sinned and done this evil before Thee,  
that Thou mightest be justified in Thy words,  
and prevail when Thou are judged.  
For behold, I was conceived in iniquities,  
and in sins did my mother bear me.  
For behold, Thou hast loved truth;  
the hidden and secret things of Thy wisdom  
hast Thou made manifest unto me.  
Thou shalt sprinkle me with hyssop,  
and I shall be made clean;  
Thou shalt wash me,  
and I shall be made whiter than snow.  
Thou shalt make me to hear joy and gladness;  
the bones that be humbled, they shall rejoice.  
Turn Thy face away from my sins,  
and blot out all mine iniquities.  
Create in me a clean heart, O God,  
and renew a right spirit within me.  
Cast me not away from Thy presence,  
and take not Thy Holy Spirit from me.  
Restore unto me the joy of Thy salvation,  
and with Thy governing Spirit establish me.  
I shall teach transgressors Thy ways,  
and the ungodly shall turn back unto Thee.  
Deliver me from blood-guiltiness, O God, Thou God of my salvation;  
my tongue shall rejoice in thy righteousness.  
Lord, Thou shalt open my lips,  
and my mouth shall declare Thy praise.  
For if Thou hadst desired sacrifice, I had given it;  
with whole burnt offerings Thou shalt not be pleased.  
A sacrifice unto God is a broken spirit;  
a heart that is broken and humbled God will not despise.  
Do good, O Lord, in Thy good pleasure unto Zion,  
and let the walls of Jerusalem be built up.

Then shalt Thou be pleased with a sacrifice of righteousness,  
with oblations and whole-burnt offerings.  
Then shall they offer bullocks upon Thine altar.

### Section 3. The Incarnation

#### Ikos 7

Manifesting himself to us, who came into being by Him, the Creator revealed a new creation, for He budded from a womb without seed and preserved it as it was, incorrupt, that seeing the wonder we might sing her praises crying:

**Rejoice**, flower of in-**cor-rup**-tion,  
**Rejoice**, crown of *self-mas-ter-y*.  
**Rejoice**, for thou showest a bright image of the res-**ur-rec**-tion,  
**Rejoice**, for thou revealest the an-**gels'** **way\_** of life. /  
**Rejoice**, tree of glorious fruit from which believers *are* **nour-**  
ished,  
**Rejoice**, wood with shady leaves under which man-y **shel**-ter.  
**Rejoice**, for thou didst conceive a guide for *those* **gone\_** astray,  
**Rejoice**, for thou didst bear a deliverer *for* **cap**-tives. /  
**Rejoice**, intercessor with *the* **just\_** Judge,  
**Rejoice**, forgiveness for many *who* **stum**-ble.  
**Rejoice**, robe for those stripped *of* **free**-dom of speech,  
**Rejoice**, love that conquers eve-ry **long**-ing. / /  
**Rejoice**, Bride with-out **bride**-groom.

#### Kontakion 7

Now that we have seen a strange birth, let us become strangers to the world, fixing our minds in heaven. For this the most high God appeared on earth as a lowly human, wishing to draw on high those who cry out to Him: Alleluia!

## Ikos 8

The uncircumscribed Word was fully present among things below and in no way absent from those on high. For it was God's condescension, and not a change of place, and birth from a Virgin filled by God, who hears these words:

**Rejoice**, enclosure of God who *can-not* be enclosed,  
**Rejoice**, door of a hal-*lowed* **mys-ter-y**.  
**Rejoice**, doubtful tidings for un-*be-liev-ers*,  
**Rejoice**, undoubted boast for all *be-liev-ers*. /  
**Rejoice**, all-holy chariot of Him who rides upon *the* **Che-ru-bim**,  
**Rejoice**, best of dwellings of Him who is above *the* **Ser-a-phim**.  
**Rejoice**, for thou bringest opposites *to* **har-mo-ny**,  
**Rejoice**, for thou dost yoke childbirth and *vir-gin-i-ty*. /  
**Rejoice**, for through thee transgression has been *a-bol-ished*,  
**Rejoice**, for through thee Paradise has *been* **o-pened**.  
**Rejoice**, key of *Christ's* **king-dom**,  
**Rejoice**, hope of e-*ter-nal* **bles-sings**. //  
**Rejoice**, Bride with-out **bride-groom**.

## Kontakion 8

Every angelic being was amazed at the great work of Thy incarnation. For they saw the One who is Unapproachable as God, as a mortal approachable by all, living His life among us, while hearing from us all: Alleluia!

## **Ikos 9**

Eloquent orators we see dumb as fishes before thee, Theotokos. For they are at a loss to say how thou remainest Virgin, yet are able to give birth! But we, marvelling at the mystery, cry out with faith:

**Rejoice**, vessel of *the wis*-dom of God.  
**Rejoice**, storehouse of *His prov*-i-dence.  
**Rejoice**, who showest lovers of wisdom to be with-*out wis*-dom.  
**Rejoice**, who provest those skilled in reasoning to be with-*out rea*-son. /  
**Rejoice**, because subtle seekers have *been made*\_ fools.  
**Rejoice**, because myth makers have been made *to with*-er.  
**Rejoice**, who tearest apart the webs of the *A-the*-nians.  
**Rejoice**, who fillest full the nets of *the Fish*-er-men. /  
**Rejoice**, who drawest up from the depths of *ig*-norance.  
**Rejoice**, who enlightenest many *with knowl*-edge.  
**Rejoice**, boat for those *who want* to be saved.  
**Rejoice**, harbor for *the sea*-far-ers of life. / /  
**Rejoice**, Bride with-*out bride*-groom.

## **Kontakion 9**

Wishing to save the world, the One who ordereth all things came to it of His own free will. And as God, being shepherd, for our sake He appeared as a man like us. For having called like to Like, as God He hears: Alleluia!

## **LITTLE LITANY**

PRIEST: Again, and again, in peace let us pray to the Lord.

CHOIR: Lord, have mercy.

PRIEST: Help us save us, have mercy on us, and keep us, O God, by Thy grace.

CHOIR: Lord, have mercy.

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

CHOIR: To Thee, O Lord.

PRIEST: For all the hosts of heaven praise Thee, and unto Thee do we send up glory: to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages.

# The Little Litany

In the style of a monastery chant

1 2

Soprano  
Alto

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

Tenor  
Bass

To \_\_\_\_\_ Thee, O Lord. A - men.  
You,

CHOIR: Amen.

## Section 4. On the Theotokos

### Ikos 10

Thou art a wall for virgins, Virgin Theotokos, and for all who have recourse to thee. For, the Maker of heaven and earth made thee ready, O most pure, dwelling in thy womb and teaching all to call to thee:

**Rejoice**, pillar of *vir-gin-i-ty*.  
**Rejoice**, gate of *sal-va-tion*.  
**Rejoice**, source of spiritual *re-fash-ion-ing*.  
**Rejoice**, giver of divine *lov-ing-kind-ness*./  
**Rejoice**, for thou gavest new birth to those *con-ceived* in shame.  
**Rejoice**, for thou gavest counsel to those robbed of *un-der-stand-ing*.  
**Rejoice**, who destroyest the *cor-rupt-er* of minds.  
**Rejoice**, who gavest birth to the sower of *pu-ri-ty*./  
**Rejoice**, bridal chamber of *a mar-riage* without seed.  
**Rejoice**, who unitest *be-liev-ers* to the Lord.  
**Rejoice**, fair nursemaid of *vir-gins*.  
**Rejoice**, bridesmaid of *ho-ly* souls://  
**Rejoice**, Bride with-out **bride-groom**.

### Kontakion 10

Every hymn fails that seeks to match the multitude of Thy many mercies. For even if we offer Thee, O holy King, songs equal in number to the sand, we achieve nothing worthy of what Thou hast given us, who cry to Thee: Alleluia!

## Ikos 11

We see the holy Virgin as a lamp that bears the light, shining for those in darkness. For kindling the immaterial Light she guides all, to divine knowledge, enlightening the mind by its ray, honored with this cry:

**Rejoice**, beam of the im-*ma-te*-ri-al sun,  
**Rejoice**, ray of the moon *that nev-er* sets.  
**Rejoice**, lightning flash *that shines* on souls.  
**Rejoice**, thunder *that ter-ri-fies* the foe. /  
**Rejoice**, for thou makest the enlightenment with man-y **lights** to dawn.  
**Rejoice**, for thou makest the river with man-y **streams** to flow.  
**Rejoice**, who prefigurest the *bap-tis*-mal font.  
**Rejoice**, who takest away *the filth* of sin. /  
**Rejoice**, bath that washes clean *the con*-science.  
**Rejoice**, bowl in which the wine *of joy* is mixed.  
**Rejoice**, scent of *Christ's fra*-grance .  
**Rejoice**, life of *mysti-cal feast*-ing. //  
**Rejoice**, Bride with-out **bride**-groom.

## Kontakion 11

Wishing to give release from ancient offenses, the Creditor of all mankind came of Himself to those who were exiled from His grace, and having torn up their bond He hears from all as follows: Alleluia!



## **Ikos 12**

Thy Offspring we sing and all raise to thee our hymn as a living temple,  
Theotokos. For having dwelt in thy womb, the Lord who holds all things  
in His hand sanctified, glorified and taught all to cry out to thee:

**Rejoice**, tabernacle *of God*\_ the Word  
**Rejoice**, greater Holy *of Ho*-lies.  
**Rejoice**, Ark gilded by *the Spir*-it,  
**Rejoice**, inexhausti-*ble treas*-ure of life./  
**Rejoice**, precious diadem *of Or*-tho-dox kings,  
**Rejoice**, honored boast of *de-vout* priests.  
**Rejoice**, unshakea-*ble tow*-er of the Church,  
**Rejoice**, unbreachable wall of *the King*-dom. /  
**Rejoice**, through *whom tro*-phies are raised,  
**Rejoice**, through *whom en*-emies fall.  
**Re-joice**,\_ **heal**-ing of my flesh,  
**Rejoice**, *sal-va*-tion of my soul. //  
**Rejoice**, Bride with-out **bride**-groom.

## **Kontakion 12**

O Mother, all-praised, who gavest birth to the Word, the Holiest of all  
Holies, accepting our present offering, deliver us all from every, disaster  
and rescue from the punishment to come those who cry out together,  
Alleluia! [*This kontakion is read 3x*].

## **Ikos 1**

A prince of the angels was sent from heaven, to say to the Theotokos, 'Rejoice!' And as, at his bodiless voice, he saw Thee, Lord, embodied, he was astounded and stood still, crying out to her like this:

**Rejoice**, thou through *whom joy* will shine out,  
**Rejoice**, thou through whom *the curse* will cease.  
**Rejoice**, recalling of fall-*en Ad*-am,  
**Rejoice**, redemption of *the tears* of Eve. /  
**Rejoice**, height hard to climb *for hu*-man thoughts,  
**Rejoice**, depth hard to scan even *for an*-gels' eyes.  
**Rejoice**, for thou art *a throne* for the King,  
**Rejoice**, for thou dost carry *the One* who carries all. /  
**Rejoice**, star that *makes vis*-i-ble the Sun,  
**Rejoice**, womb of divine in-*car-na*-tion.  
**Rejoice**, thou through whom *cre-a*-tion is renewed.  
**Rejoice**, thou through whom the *Cre-a*-tor becomes a babe.//  
**Rejoice**, Bride with-*out bride*-groom.

## **THE KONTAKION - TONE 8**

O victorious leader of triumphant hosts!  
We, thy servants, delivered from evil,  
sing our grateful thanks to thee, O Theotokos!  
As thou dost possess invincible might  
set us free from every calamity so that we may sing:  
"Rejoice, O unwedded Bride!"

# O Victorious Leader - A

## KONTAKION TO THE THEOTOKOS

Sarov Monastery Chant  
arr. Nicholas C. Custer

Soprano Alto

Tenor Bass

O Vic - tor - ious Lead - er of tri -

um - phant\_ hosts, we thy ser - - - vants, de - liv -

ered from\_ ev - il, sing\_ our\_ grate-ful thanks\_ to thee, O you,

The - o - to - kos. As thou dost pos - sess\_ in -

The musical score is written for Soprano Alto and Tenor Bass. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "O Vic - tor - ious Lead - er of tri - um - phant\_ hosts, we thy ser - - - vants, de - liv - ered from\_ ev - il, sing\_ our\_ grate-ful thanks\_ to thee, O you, The - o - to - kos. As thou dost pos - sess\_ in -". The piano accompaniment features a steady bass line and chords in the right hand, often with a melodic line in the soprano register.

vin - ci-ble might, set us free from

eve - ry ca - lam - i - ty, so that we may

sing: "Re - joice, Bride without bride - groom!"

# Akathist to the Most Holy Theotokos - B

## KONTAKION

Common Chant

Tone 8

Soprano  
Alto

O Vic - to - rious Lead - er of tri - um - phant hosts!

Tenor  
Bass

We thy serv-ants, de - liv - ered from evil, sing our grateful thanks to thee,  
your you,

O The - o - to - kos! As thou dost pos - sess in - vincible might,  
you

set us free from every ca - lam - i - ty,

so that we may sing: "Re-joyce, O un - wed - ded Bride!"

READER: Holy God! Holy Mighty! Holy Immortal! Have mercy upon us.  
(3x)

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

O Most-holy Trinity, have mercy upon us. O Lord, blot out our sins. O Master pardon our iniquities. O Holy One, visit and heal our infirmities, for Thy name's sake.

Lord have mercy. (3x)

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

Our Father Who art in the heavens, hallowed be Thy Name. Thy Kingdom come. Thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from the evil one.

PRIEST: For Thine is the Kingdom, and the Power, and the Glory: now and ever and unto the ages of ages.

READER: Amen. To Thee, the Author of all Creation, the Universe offers the God-bearing Martyrs as first-fruits of nature. Wherefore by their supplications preserve Thy Church in perfect peace through the Theotokos, O Most-merciful Lord.

Lord, have mercy. (12x)

Thou Who at every season and every hour, in heaven and on earth, art worshipped and glorified: O Christ our God, Who art long-suffering, merciful, and compassionate; Who lovest the just and showest mercy upon the sinner; Who callest all to salvation through the promise of blessings to come; O Lord in this hour receive our supplications and direct our lives according to Thy commandments. Sanctify our souls, hallow our bodies, correct our thoughts, cleanse our minds; deliver us from all tribulations, evil, and distress. Surround us with Thy holy angels, that guided and guarded by them, we may attain to the unity of the faith and to the knowledge of Thine unapproachable glory, for blessed art thou unto ages of ages. Amen.

Lord, have mercy. (3x)

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

More honorable than the Cherubim, and more glorious beyond compare than the Seraphim: without corruption thou gavest birth to God the Word: true Theotokos, we magnify thee.

In the name of the Lord, father, bless.

PRIEST: God be bountiful unto us, and bless us, and show us the light of His countenance, and be merciful unto us.

READER: Amen.

### **PRAYER TO THE THEOTOKOS**

O Lady, Bride of God, spotless, blameless, pure and immaculate Virgin, thou who without corruption, by thy glorious birth-giving, hast united God the Word to man and joined the fallen nature of our race to heavenly things; who alone art the hope of the hopeless, the help of those who do battle; the ready help of those who flee unto thee and the refuge of all Christians: Despise me not, an accursed sinner, though I have rendered myself unworthy by my shameful thoughts, words and deeds, and through indolence have become a slave to the pleasures of life; but as the Mother of God, who lovest mankind, mercifully have compassion upon me, a sinner and a prodigal, and receive my prayer, though it be offered unto thee by unworthy lips; and using Thy boldness as a mother, importune Thy Son, our Lord and Master, that He may open to me also the tender compassions of His goodness so as to overlook my numberless transgressions and turn me to repentance and show me forth as a zealous doer of His commandments. And because thou art merciful, compassionate and benevolent, be thou ever near me in this present life as an ardent help and protection, defending me from the assaults of adversaries and leading me to salvation. And at the time of my departure from this life, care for my miserable soul, and drive far from it the dark visions of evil demons; and in the fearful Day of Judgment, deliver me from eternal punishment, and present me as an inheritor of the ineffable glory of Thy Son, our God. May this be my lot, O Lady, most holy Theotokos, through thy mediation and help, through the grace and love toward mankind of thine only-begotten Son, our Lord, and God, and Saviour, Jesus Christ, to Whom are due all glory, honor and worship, with his unoriginate Father, and His All-Holy, and good, and life-giving Spirit, now and ever, and unto ages of ages.

## **PRAYER TO CHRIST**

And grant unto us, O Master, when we depart to sleep, repose of body and soul; and protect us from the murky sleep of sin and from all the dark pleasures of the night. Calm the impulses of passions, and quench the fiery darts of evil which are craftily thrown against us; check the turbulence of our flesh, and still all earthly and material thoughts. And grant us, O God, a prudent reason, a vigilant heart, a tranquil sleep free from all the fantasies of Satan. Raise us up again at the time of prayer strengthened in Thy commandments, holding steadfastly within us the remembrance of Thy judgments. Grant us grace to glorify Thee all through the night that we may praise, and bless, and glorify Thine all-honorable and majestic Name, of the Father, and of the Son, and of the Holy Spirit, now and ever, and unto ages of ages.

Most glorious, Ever- virgin blessed Theotokos, present our prayer to thy Son and our God, and pray that through thee He would save our souls.

My hope is the Father, my refuge the Son, my shelter the Holy Spirit. O Holy Trinity, glory be to Thee.

Unto thee do I commit mine every hope, O Mother of God; guard me under thy shelter.

CHOIR: All of creation rejoices in thee, O Full of Grace, the assembly of Angels and the human race. O sanctified temple and spirritual paradise, the glory of virgins, from whom God was incarnate and became a child, our God before all ages. He made thy body into a throne, and thy womb He made more spacious than the heavens. All of creation rejoices in thee, O Full of Grace. Glory to thee!

## **DISMISSAL**

PRIEST: Glory to Thee, O Christ, our God and our hope, glory to Thee!

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

Lord, have, mercy. (3x)

Father bless.

PRIEST: May Christ our true God, through the prayers of his most pure mother; of the holy glorious and all-laudable apostles; of saint (Of the church); of saint , whom we commemorate today; of the holy and righteous ancestors of God, Joachim and Anna; and of all the saints: have mercy on us and save us, for He is good and loveth mankind.

CHOIR: Amen.





# All of Creation

(At the Liturgy of St. Basil the Great)

Russian "Greek" Chant, Tone 8

Adapted and arranged by V. Morosan

With motion. ♩ = 92-100

Soprano  
Alto

(melody in Alto)  
All of cre - a - tion re - joic - es in

Tenor  
Bass

thee, you, O Full of Grace, the as - sem - bly of

An - gels and the hu - man race. O sanc - ti - fied  
race of men.

tem - ple and spir - it - ual par - a - dise, the

glo - ry of vir - gins, from whom God was in -

car - nate and be - came a child, our

God be - fore all a - ges.

He made thy your bo - dy in - to a throne, and thy your

womb He made more spa - cious than the heav - ens.

All of cre - a - tion re - joic - es in

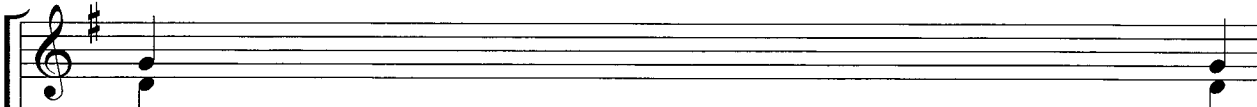
thee,  
you, O Full of Grace. Glo - ry to thee!  
you!

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, containing the piano accompaniment. A fermata is placed over the word 'Glo' in the vocal line, and a slur is placed over the piano accompaniment in the same measure. The piece concludes with a double bar line and repeat dots.




# Glory... now and ever... A

Soprano  
Alto




Tenor  
Bass



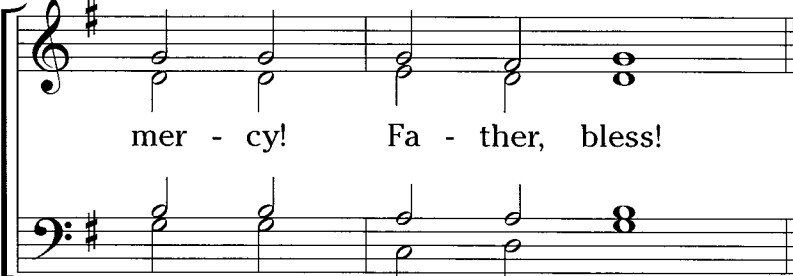
Glory to the Father, and to the Son, and to the Holy Spirit, now and ever, and

Detailed description: This system shows the vocal parts for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are on a treble clef staff with a key signature of one sharp (F#). The Tenor and Bass parts are on a bass clef staff with the same key signature. The lyrics are: "Glory to the Father, and to the Son, and to the Holy Spirit, now and ever, and". The music consists of a few notes on each staff, indicating the beginning of the phrase.



unto ages of ag - es. A-men. Lord, have mercy, Lord, have mercy, Lord, have

Detailed description: This system continues the vocal parts from the first system. The lyrics are: "unto ages of ag - es. A-men. Lord, have mercy, Lord, have mercy, Lord, have". The music features a series of notes and rests, with a double bar line indicating a measure rest.



mer - cy! Fa - ther, bless!

Detailed description: This system concludes the vocal parts. The lyrics are: "mer - cy! Fa - ther, bless!". The music ends with a double bar line.

# Dismissal - B

arr. V. Morosan

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in G major (one sharp) and 4/4 time. The lyrics are "Glo - ry to the Father, and to the Son, and to the Ho - ly". The notes are mostly quarter and eighth notes.

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

Detailed description: This system continues the musical score. The lyrics are "Spir - it, now and ev - er, and unto ages of ag - es. A - men.". The music features some longer note values and rests.

Lord, have mercy. Lord, have mercy. Lord, have mer - cy. Fa - ther  
(Mas - ter)

Detailed description: This system continues the musical score. The lyrics are "Lord, have mercy. Lord, have mercy. Lord, have mer - cy. Fa - ther (Mas - ter)". The music includes a repeat sign and a fermata over the final notes.

bles.

Detailed description: This system concludes the musical score. The lyrics are "bles.". The music features a long, sustained note with a fermata, indicating a final, reverent ending.

# Save Me Before I Perish

(Refrains at "Lord, I call")

**Kievan Chant**  
(Adapted by VM)

1.

Soprano (Harmony)  
Alto (Melody)

Musical score for the first version of the chant. It features three staves: Soprano (Harmony) and Alto (Melody) on the top staff, and Tenor (Filler) and Bass on the bottom staff. The key signature is one sharp (F#). The lyrics are: "Save me be - fore I per - ish com - plete -". A bracket groups the first four notes of the Soprano part.

Musical score for the first refrain. It features two staves: Soprano and Alto on the top staff, and Tenor and Bass on the bottom staff. The key signature is one sharp (F#). The lyrics are: "ly, O Lord!".

*(Repeat at the end of each verse)*

2.

(Alternative voicing)

Soprano (Melody)  
Alto (Filler)

Musical score for the second version of the chant. It features three staves: Soprano (Melody) and Alto (Filler) on the top staff, and Tenor (Harmony) and Bass on the bottom staff. The key signature is one flat (Bb). The lyrics are: "Save me be - fore I per - ish com - plete -". A bracket groups the first four notes of the Soprano part.

Musical score for the second refrain. It features two staves: Soprano and Alto on the top staff, and Tenor and Bass on the bottom staff. The key signature is one flat (Bb). The lyrics are: "ly, O Lord!".

*(Repeat at the end of each verse)*



# HYMNS FOR THE ORTHODOX LITURGY

## LET MY PRAYER ARISE

(AT THE LITURGY OF PRE-SANCTIFIED GIFTS)

The practice of using a trio to sing *Let My Prayer Arise* during the Liturgy of the Pre-Sanctified Gifts is a fairly recent innovation, which developed in the Russian Church in the last 200-250 years. The present edition aims to restore a more ancient manner of performing this hymn, as specified in the Orthodox *Typikon*. The chanting of the soloist must be simple and straightforward without extreme dramatic or theatrical effects. The soloist should stand in the center of the church while he sings the verses and should kneel while the chorus sings the refrain.

The present musical setting of this hymn appears on the recording *Choeurs Monastiques Russes* [Russian Monastic Choruses], Volume 1, EDICI 41040, performed under the direction of Nicholas Ossorguine of the St. Serge Theological Institute in Paris, France. The refrain, sung on the recording by a male chorus, has been arranged for mixed chorus. All tempo and dynamic markings have been added by the editor.

Set in English and arranged by  
VLADIMIR MOROSAN

ANONYMOUS  
Russian "Greek" Chant  
melody and harmonization

1. Freely.

Solo  
(Tenor  
or  
Soprano)

LET MY PRAYER ARISE  
IN THY SIGHT AS IN  
CENSE, AND LET THE LIFTING UP OF MY  
HANDS BE AN EVENING SACRIFICE.

REFRAIN (after each verse):

With a marked rhythm.

*mf*

Soprano  
Alto

Tenor  
Bass

LET MY PRAYER ARISE IN

*mf*

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2/4 4/4 6/4

THY SIGHT AS IN - CENSE, AND

2/4 4/4 f 5/4

LET THE LIFT - ING UP OF MY HANDS

f

4/4 *Meno mosso.*

BE AN - EVE - NING SAC - RI - FICE.

2.

Solo

LORD, I HAVE CRIED TO THEE, HEAR

ME, HEAR THE VOICE OF MY

PRAYER, WHEN I CRY TO THEE. REFRAIN:

3.



SET A WATCH, \_\_\_\_\_ O LORD, \_\_\_\_\_



BE - FORE \_\_\_\_\_ MY \_\_\_\_\_ MOUTH, AND \_\_\_\_\_



KEEP \_\_\_\_\_ THE DOOR \_\_\_\_\_ OF MY LIPS. \_\_\_\_\_

4.



IN - CLINE \_\_\_\_\_ NOT \_\_\_\_\_ MY \_\_\_\_\_



HEART TO AN - - - Y EV - - - IL \_\_\_\_\_



THING, NOR \_\_\_\_\_ TO PRAC - TICE - WICK - ED DEEDS.

5. Soloist repeats half of verse 1, through . . . "as incense;"  
Chorus then concludes from ". . . and let the lifting up . . ."

# Let My Prayer Arise

(REFRAIN)

Common (Kievan) Chant

Soprano  
Alto



Let my prayer a - rise in Thy sight as in - cense,

Tenor  
Bass



Detailed description: This block contains the first line of the musical score. It features two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The key signature is one sharp (F#). The lyrics are: "Let my prayer a - rise in Thy sight as in - cense,". The Soprano and Alto parts are written in treble clef, while the Tenor and Bass parts are in bass clef. The music consists of chords and single notes, with some notes beamed together.



and let the lift-ing up of my hands be an eve-ning sac - ri - fice!

Detailed description: This block contains the second line of the musical score. It features two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The key signature is one sharp (F#). The lyrics are: "and let the lift-ing up of my hands be an eve-ning sac - ri - fice!". The Soprano and Alto parts are in treble clef, and the Tenor and Bass parts are in bass clef. The music continues with chords and single notes, ending with a double bar line.

# Let My Prayer Arise

**TRIO 1: Largo.**  $\text{♩} = 52-56$

Fr. Sergei Glagolev  
(1988, rev. 1994)

Tenor 1  
Tenor 2

*mp*

Let my — prayer a - rise — in Thy sight as in - cense, and

Bass

*mp*

let the lift - ing up of my hands be an eve - ning sac - ri - fice.

**CHOIR: Refrain**

**Larghetto.**  $\text{♩} = 60-66$

Soprano  
Alto

*p*

Let my prayer a - rise in Thy sight as in - cense, and let the

Tenor  
Bass

*p*

lift - ing up of my hands be an eve - ning sac - ri - fice.

**TRIO 2:**

Lord, I have cried to Thee, hear me,

hear the voice of my prayer when I cry to Thee.

**CHOIR:  
Refrain****TRIO 3:**

Set a watch, O Lord before my mouth, and

keep the door of my lips.

**CHOIR:Refrain****TRIO 4:**

Incline not my heart to any evil thing,

nor to practice wicked deeds.

**CHOIR:Refrain,  
TRIO repeats "TRIO 1"**

# Now the Powers of Heaven

Fr. Sergei Glagolev  
(1988, rev. 1994)

**Largo.**  $\text{♩} = 48-52$

*p*

Soprano  
Alto

Tenor  
Bass

*p*

Now the pow'rs of Heav'n do serve in - vis - i - bly with us.

Lo, the King of Glo - ry en - - - ters!

(Repeat as necessary)

Lo, the Mys - ti - cal Sac - ri - fice is up - borne — ful-filled!

(The Great Entrance is made in silence.)

**A little faster.**  
*mp*

Let — us draw near in faith — and love, —

*mp*

and be - come com - mu - ni - cants of Life — E - ter - nal.

*mf*

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

*mf*

*poco a poco diminuendo* *pp*

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

*poco a poco diminuendo* *pp*



# NOW THE POWERS

Unhurriedly  $\text{♩} = 40$

W. G. Obleschuk

Soprano Alto

Tenor Bass

Now the pow - ers of

heav - en in vis - i - bly

serve with us. Lo, the King of

Glo - ry en - ters. Lo, the mys -

- ti - cal sac - ri - fice is up - borne, ful - filled.

Slightly Faster  $\text{♩} = 44$

Let us draw near in faith and

love and be - come com - mu - ni -

- cants of life e - ter - nal.

Al - li - lu - ia, Al - li - lu - ia,

Al - li - lu - ia.

# Now the Powers of Heaven

From the Liturgy of the Presanctified Gifts

With extreme reverence  $\text{♩} = \text{c. } 52$

Benedict Sheehan (b. 1980)

1

*p*

Now the pow'rs \_\_\_\_\_ of heav'n, now the pow'rs \_\_\_\_\_

of heav - - - en in - vis - - - - i - bly with

2

*pp*

*mp*

us \_\_\_\_\_ do serve. \_\_\_\_\_ Lo, the King \_\_\_\_\_

\_\_\_\_\_ of Glo - ry, lo, the King \_\_\_\_\_ of Glo - ry,

lo, the King of glo - ry en - - -

3

*p*

ters. Lo, the sac - - - - ri - fice,

lo, the mys - - - - ti - cal sac - ri - fice,

lo, the mys - - - - ti - cal sac - - - - ri - fice

*poco rit. pp*

is up - borne, ful - filled. Entrance

4

*p mp*

Let us draw near in faith and love, let us draw near in

faith and love, and be - come com - mu - ni - cants of

5

*mf*

life e - ter - nal. Al - le - lu -

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

*f*  
Al - le - lu - - - - - i - a, Al - le - lu - i - a, Al - le -

*poco rit.*  
lu - i - a.

# NOW THE POWERS

*Unknown Origin*

adapted by W.G.Obleschuk

*Slowly* ♩ = 40

Now \_\_\_\_\_ the pow - ers of \_\_\_\_\_

hea - ven in - vi - si - bly serve \_\_\_\_\_

with \_\_\_\_\_ us in - vi - si - bly \_\_\_\_\_ serve with us.

Lo, \_\_\_\_\_ the King \_\_\_\_\_ of \_\_\_\_\_

Glo - ry en - ters. Lo \_\_\_\_\_ the \_\_\_\_\_ mys - ti - cal

[ sacrifice ]

sac - ri - fice is up -

*Slightly Faster* ♩ = 60  
bourne, ful - filled. Let us

draw near in faith and love

and be - come com - mun - i - cants of life e -

ter - nal. Al - li - lu - ia.

NOTE: "Alliluvia" may be sung once or thrice. If sung thrice, a gradual *decrescendo* should be taken.



TASTE AND SEE  
*Unknown Origin*

adapted by W.G.Obleschuk

*Slowly* ♩ = 40

Taste \_\_\_\_\_ and see \_\_\_\_\_ that \_\_\_\_\_ the

The first system of musical notation for 'Taste and See'. It consists of a treble and bass staff in G major. The melody is written in a slow, spacious style with a tempo marking of ♩ = 40. The lyrics 'Taste \_\_\_\_\_ and see \_\_\_\_\_ that \_\_\_\_\_ the' are placed below the treble staff.

Lord \_\_\_\_\_ is good. Taste \_\_\_\_\_ and \_\_\_\_\_ see that the

The second system of musical notation. The melody continues with the lyrics 'Lord \_\_\_\_\_ is good. Taste \_\_\_\_\_ and \_\_\_\_\_ see that the'.

Lord \_\_\_\_\_ is \_\_\_\_\_ good. A - -

The third system of musical notation. The melody continues with the lyrics 'Lord \_\_\_\_\_ is \_\_\_\_\_ good. A - -'.

li - lu - ia.

The fourth system of musical notation, concluding the piece with the lyrics 'li - lu - ia.'.

NOTE: "Allilulia" may be sung once or thrice. If sung thrice, a gradual *decrescendo* should be taken.

# Now the Powers of Heaven

Melody of unknown origin (Byzantine Tone 1)

Adapted by W. G. Obleschuk, arr. VM

Slowly.  $\text{♩} = 40$

Melody

Ison

Now \_\_\_\_\_ the Pow - - - ers of \_\_\_\_\_

Heav - en in - vis - i - bly serve \_\_\_\_\_

with\_\_ us, in - vis - i - bly \_\_\_\_\_ serve with us;

lo, \_\_\_\_\_ the \_\_\_\_\_ King \_\_\_\_\_ of \_\_\_\_\_

Glo - ry en - ters. Lo, \_\_\_\_\_ the \_\_\_\_\_ mys - ti - cal sac -

Now the Powers – 2

- ri - fice is up - borne, ful - filled.

Slightly faster.  $\text{♩} = 60$

Let us draw near in faith

and love and be - come com - mu - ni - cants of life e -

ter - nal. Al - le - lu - ia.

# NOW THE POWERS OF HEAVEN

Early Russian Polyphony

transcribed and arranged by  
W. G. Obleschuk

$\text{♩} = 60$

Верхъ  
(Top)

Путь  
(C.F.)

Низ  
(Bottom)

Now the pow - ers of hea

ven in - vi

si - bly serve

Lo, the King

with us. Lo, the King

of Glo - ry en - ters.

of Glo - ry en - ters.

Lo, \_\_\_\_\_ the mys - ti - cal sac -

Lo, \_\_\_\_\_ the mys - ti - cal \_\_\_\_\_ sac -

- ri - fice is up - borne, \_\_\_\_\_

- ri - fice \_\_\_\_\_ is \_\_\_\_\_ up - borne, \_\_\_\_\_

ful - filled. \_\_\_\_\_

ful - filled. \_\_\_\_\_

*The entrance is now made in silence while the faithful make a complete prostration.*

Let us draw near in faith \_\_\_\_\_

Let us draw near \_\_\_\_\_ in \_\_\_\_\_ faith \_\_\_\_\_

(and\_ love...)

and love and be - come com - mu - ni - cants

and love and be - come com - mu - ni - cants

of life e - ter - nal. Al - li - lu - ia, Al - li -

of life e - ter - nal. Al - li - lu - ia, Al - li -

lu - ia, Al - li - lu - ia.

lu - ia, Al - li - lu - ia.

# Now the Powers of Heaven

Carpatho-Russian Chant

Soprano  
Alto

Tenor  
Bass

Now the Pow - ers of Heav - en in -

Detailed description: This block contains the first line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The lyrics are "Now the Pow - ers of Heav - en in -". The music consists of a series of chords and intervals, with some notes beamed together. The Soprano/Alto part has a melodic line, while the Tenor/Bass part provides a harmonic accompaniment.

vis - i - bly, in - vis - i - bly with us do serve.

Detailed description: This block contains the second line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The lyrics are "vis - i - bly, in - vis - i - bly with us do serve.". The music continues with similar chordal and intervallic patterns as the first line.

Lo, the King of Glo -

Detailed description: This block contains the third line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The lyrics are "Lo, the King of Glo -". The music continues with similar chordal and intervallic patterns.

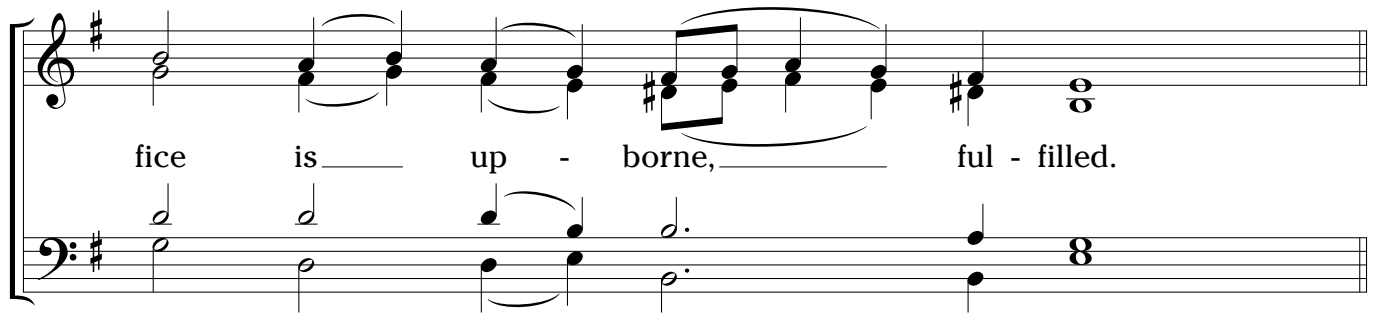
ry, the King of Glo - ry en - ters.

Detailed description: This block contains the fourth line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The lyrics are "ry, the King of Glo - ry en - ters.". The music continues with similar chordal and intervallic patterns.

Lo, the Mys - ti - cal Sac - ri -

Detailed description: This block contains the fifth line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The lyrics are "Lo, the Mys - ti - cal Sac - ri -". The music continues with similar chordal and intervallic patterns.

Now the Powers of Heaven - 2



fice is up - borne, ful - filled.



Let us draw near in faith and love,



and be - come com - mu - ni - cants of life e -



ter - nal. Al - le - lu - ia, al - le -



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

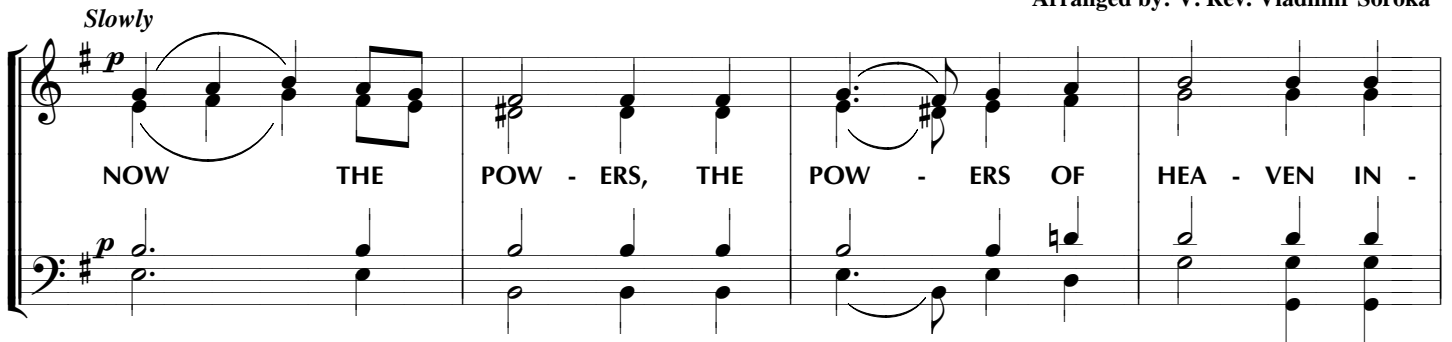


# Now the Powers

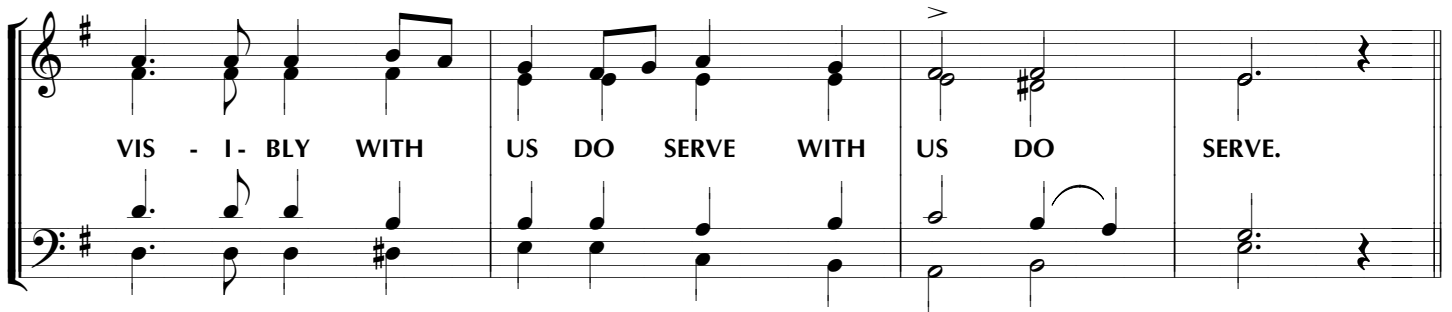
*Ancient Chant*

Arranged by: V. Rev. Vladimir Soroka

*Slowly*  
*p*

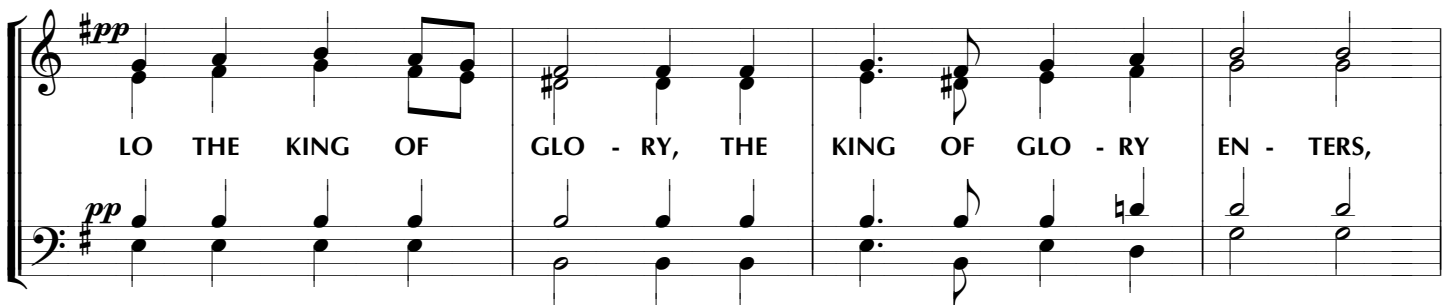


NOW THE POWERS, THE POWERS OF HEAVEN IN -



VIS - I - BLY WITH US DO SERVE WITH US DO SERVE.

*pp*

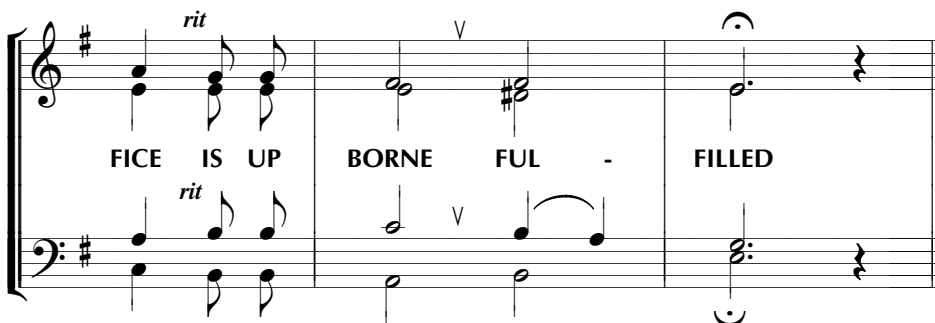


LO THE KING OF GLO - RY, THE KING OF GLO - RY EN - TERS,



LO THE MYS - TI - CAL SAC - RI - FICE IS UP - BORNE THE SAC - RI

*rit*



FICE IS UP BORNE FUL - FILLED

Faster tempo (after entrance)

LET US DRAW NEAR IN FAITH AND LOVE DRAW NEAR AND BE -

COME COM - MU - NI - CANTS OF LIFE E - TER - NAL.

AL - LE - LU - IA, AL - LE - LU - IA,

AL - LE - LU - IA.

# Fountain of Immortality

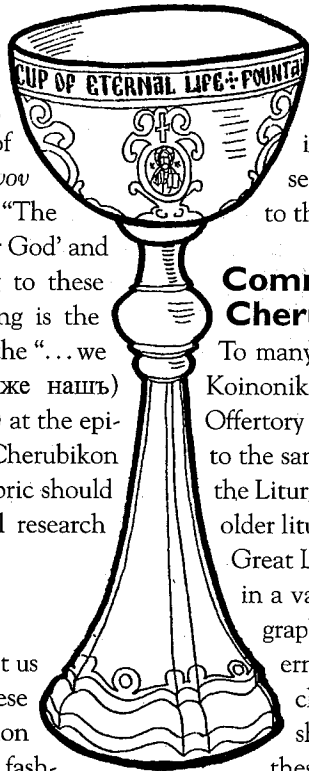
## Shared Melodies of the Eucharistic Portions of the Divine Liturgy

The practice of singing Cherubika and Koinonika to the same melody, as has been observed in a variety of traditions, is not accidental. The 1904 *L'vov Irmologion*<sup>1</sup> stipulates the following rubric: "The Cherubic Hymn and '... we pray unto You, our God' and the Communion Hymn are commonly sung to these [melodic] patterns. . ." Particularly interesting is the middle clause of the rubric, which states that the "... we pray unto You, our God" (... моли́тисѧ Бо́же нашѧ) from the "We praise You ..." (Тебе́ поемъ ...) at the epiclesis is to be sung to the same melody as the Cherubikon and Koinonikon. Indeed, this little-known rubric should stimulate thought, discussion, and additional research into this liturgical practice.<sup>2</sup>

### The Value of Rubrics

Before examining the content of this rubric, let us review the purpose of rubrics in general. These valuable instructions provide the information needed to conduct the services in an orderly fashion. Rubrics can appear in collections, as in a *Typikon*, or interspersed in books of liturgical texts or music. In general, unless an author/editor/compiler is exceptionally thorough and includes instructions for every action, the obvious is not noted. Rubrics act as reminders for faulty memories and indicate that which is out of the ordinary, including local customs and new(er) or older practices. These helpful instructions assist in bringing to life the services, which are found as words on a page, and making them a part of the liturgical reality of the Church in time and space. Rubrics are also beneficial to liturgical historians in their study of the evolution of the services.

The above-stated rubric emphasizes through melody the link that exists between three important events in the course of the Divine Liturgy: the offering of the Holy Gifts, their consecration, and the receiving thereof by the clergy and faithful. The Cherubikon is sung at the Great Entrance as the Gifts are transferred from the table of oblation to the altar table, where the consecration will shortly take place. The "... we pray unto You, our God," the second half of "We praise You ...," is sung during the



consecration itself. The final element of this rubric, the Koinonikon (Communion Hymn), is sung just prior to the distribution of the consecrated Gifts to the clergy, and soon thereafter to the people.

### Common Melodies between Cherubika and Koinonika

To many, the practice of singing the Cherubikon and Koinonikon to the same melody is unfamiliar. Yet the Offertory Hymn and Communion Hymn are often sung to the same melody and/or setting during Great Lent in the Liturgy of the Presanctified Gifts (often remnants of older liturgical practices are preserved in the services of Great Lent<sup>3</sup>). Shared melodies for both hymns appear in a variety of chant traditions covering a wide geographical area, including Russian, Galician (Western Ukrainian), Carpathian, and Valaamite chants. It is highly unlikely that this practice should have spontaneously appeared in all of these areas, which are separated by both distance and ecclesiastical structure. It is more likely that this was a widespread older practice that has been preserved during this liturgical season.

Additional evidence that this is an older practice that has largely fallen into disuse can be gleaned from the fact that it is common to sing the Cherubikon and Koinonikon to the same melody in the Carpathian tradition to this day. The churches in Carpatho-Rus' and Western Ukraine, although influenced by the reforms carried out in Russia by Patriarch Nikon in the seventeenth century, were not subject to these reforms. Therefore, the singing and the liturgical practices, although similar to contemporary Russian practice in general, have maintained the older customs in some cases. In fact, these non-Russian singing traditions provide valuable insight into the development and evolution of the liturgical singing of the Eastern Slavs.

In the mid-seventeenth century, Russian and Ukrainian church singing shifted drastically from monophony and indigenous polyphony centered on chant melodies to Western-style part singing and compositions. Up until the

resurgence of interest in the ancient chants in the late nineteenth/early twentieth centuries, if not to the present, the tendency has been to favor through-composed Cherubika over chant-based settings. Contemporary Russian collections of Divine Liturgy music abound in composed settings of the Cherubic Hymn, particularly those by Bortniansky, Lomakin, and others.

Yet the practice of singing the Cherubikon and Koinonikon to the same melody outside of Lent has remained in the Russian tradition. This is most clearly evident in the *Obikhod notnago peniia*<sup>4</sup> (Moscow: Synodal Publishing House, 1909). Seven different shared melodies appear for Cherubika and Koinonika, according to the day of the week.<sup>5</sup> This set of melodies extends the Cherubikon/Koinonikon melodic association beyond the context of a single Liturgy to include daily and festival commemorations throughout the liturgical year.<sup>6</sup>

### The Anaphoral Component

While evidence exists linking the melodies of Cherubika and Koinonika, the practice of singing the "... we pray unto You, our God" to a shared melody is more obscure. In contemporary practice, the musical setting of "We praise You ..." is generally a thematic continuation of the Anaphora. It seems that even among those who practice singing the Cherubic Hymn and Communion Hymn to a shared melody, few if any sing "... we pray unto You, our God" to the same melody.

In examining melodies for "We praise You ..." from a variety of Slavic traditions, one finds that many of the melodies had similar characteristics. There was a predominantly syllabic relationship between the text and the melody for the first half of the text: "We praise You, we bless You, we give thanks unto You, O our God ..." The concluding portion of the text, "... we pray unto You, our God," was set in a more ornate manner by virtue of the use of melisma and text repetition. One explanation for the elongation of this portion of the text may be an attempt to coordinate its duration with that of the epiclesis prayers, particularly in those traditions where these prayers are inaudible to the congregation. This, however, raises the question of why the entire "We praise You ..." was not set in a repetitive and/or melismatic fashion, but was divided into two distinct parts. Another possibility is that this final portion of the text was sung to melodies shared with Cherubika and/or Koinonika.

### Practical Considerations for Liturgy Today

In the Byzantine tradition, melodies exist enabling the Divine Liturgy to be sung according to the eight tones. The appropriate tone is determined by the tone of the Apolytikion (Troparion) of the day or feast.<sup>7</sup> The Cherubikon, "... and we pray unto You, our God," and the Koinonikon, therefore, would be sung to similar melodies. The practice of singing the Liturgy in melodies of the same tone gives the service a musical cohesiveness that is

sometimes lacking when a service is pieced together from works of various styles and composers.

To illustrate how the above-stated rubric can be applied musically, in this issue of *PSALM Notes* we have published a set of three compositions inspired by my research on this topic and based on the Cherubikon melody #2 found in the *Obikhod notnago peniia*. Other settings based on the Cherubikon and

Koinonikon melodies found in this volume have been made by various Russian composers of the past hundred or so years, the greatest concentration of which has been published in the *Notnyi sbornik pravoslavnogo russkogo tserkovnogo peniia. Tom 1-i. Bozhestvennaia Liturgiia* (London, 1962). To date, much of this material is widely available only in Slavonic.

### Conclusion

Melody can invoke strong connotations. Hearing particular melodies reminds one of certain feasts or liturgical seasons.<sup>8</sup> Without further research, it is unclear whether the rubric included in the *L'vov Irmologion* was an attempt to revive a forgotten practice or to inaugurate a new liturgical tradition. In either case, the practice of a shared melody for these three eucharistic portions of the Liturgy is sound liturgically. It reinforces through melody the continuum of our offering of the antitypes of the Body and Blood of Christ,<sup>9</sup> the calling down of the Holy Spirit to change our ordinary offering into the All-Holy, and our receiving of this vivifying Fountain of Immortality. ✦

1 This book goes well beyond the normal scope of an *Irmologion*, which by definition consists of the *irmosi* of kanons. In addition to *irmosi*, the *L'vov Irmologion* contains stichera and other material from the *Octoechos*, *Menaion*, *Lenten Triodion* and *Pentecostarion*, making it an invaluable source of material with which to sing Vespers and Matins for the entire year. Although eleven melodies with which to sing Cherubika are included, the Divine Liturgy is for the most part not represented.

At the time of publication Lviv (L'vov), the largest city in western Ukraine, was separated from the centers of the Russian Church

# O Taste and see

(Communion Hymn at the Liturgy of Presanctified Gifts)

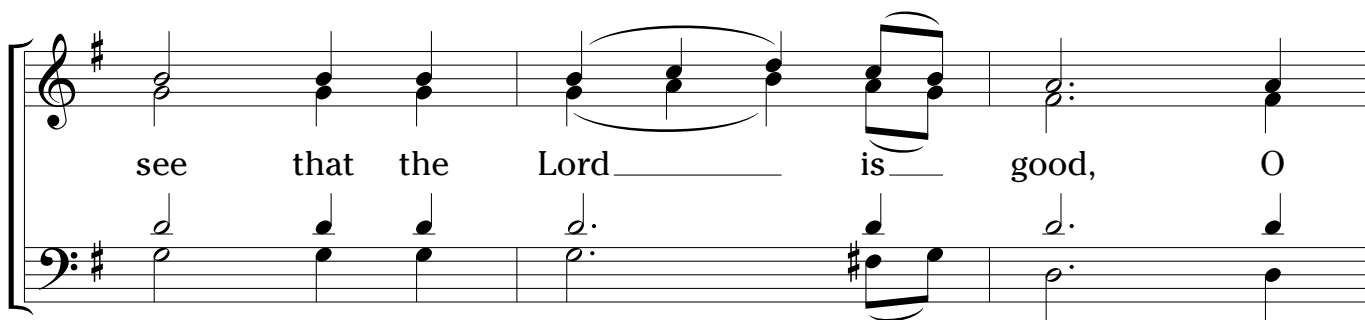
Kievan chant

Soprano  
Alto




O taste and see, O taste and

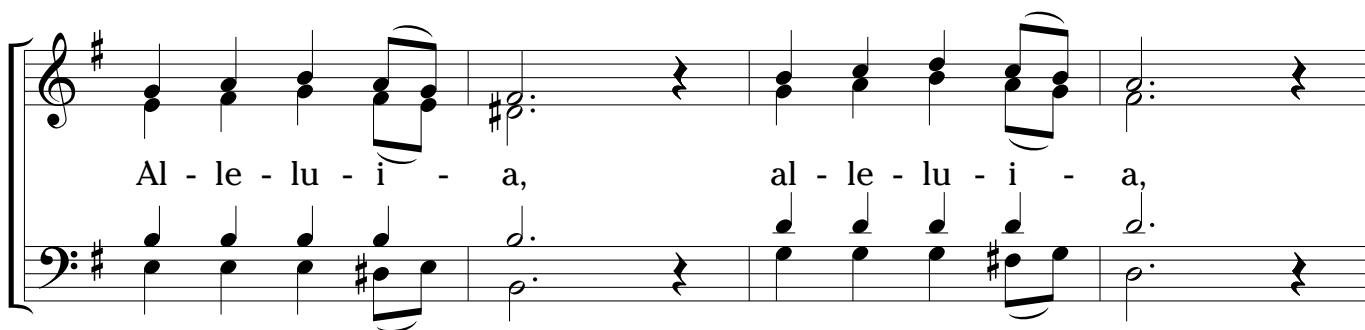
Tenor  
Bass



see that the Lord is good, O



taste and see that the Lord is good.



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



al - le - lu - i - a.

# KOINONIKON

Unhurriedly  $\text{♩} = 48$

W. G. Obleschuk

Soprano  
Alto

O taste and see

Tenor  
Bass

that the Lord is good.

Al - li - lu - ia, Al - li - lu - ia,

Al - li - lu - ia.

PSALM 33

I Will Bless the Lord at All Times

P. Mironositsky

English setting by VM

Soprano  
Alto

Tenor  
Bass

I will bless the Lord at all times: His praise shall

Detailed description: This system shows the first two staves of the vocal setting. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "I will bless the Lord at all times: His praise shall".

con - tin - ual - ly be in my mouth. In the Lord shall my soul be

Detailed description: This system continues the vocal setting. The lyrics are: "con - tin - ual - ly be in my mouth. In the Lord shall my soul be".

praised; let the meek hear and be glad. O mag - ni - fy the

Detailed description: This system continues the vocal setting. The lyrics are: "praised; let the meek hear and be glad. O mag - ni - fy the".

Lord with me, and let us ex - alt His name to - geth - er.

Detailed description: This system continues the vocal setting. The lyrics are: "Lord with me, and let us ex - alt His name to - geth - er.".

I sought the Lord, and He heard me, and de - livered me from

Detailed description: This system continues the vocal setting. The lyrics are: "I sought the Lord, and He heard me, and de - livered me from".

all my trib-u-la-tions. Come unto Him, and be en-light-ened:

and your fac-es shall not be a-shamed. This poor man cried, and the

Lord heard him, and saved him out of all his trib-u-la-tions.

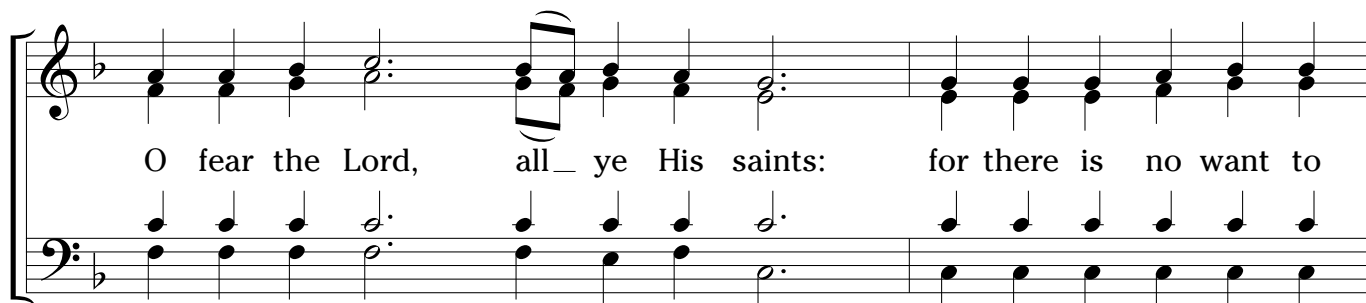
The angel of the Lord will en-camp round a-bout them that

fear him, and will de-liv-er them. O taste and see

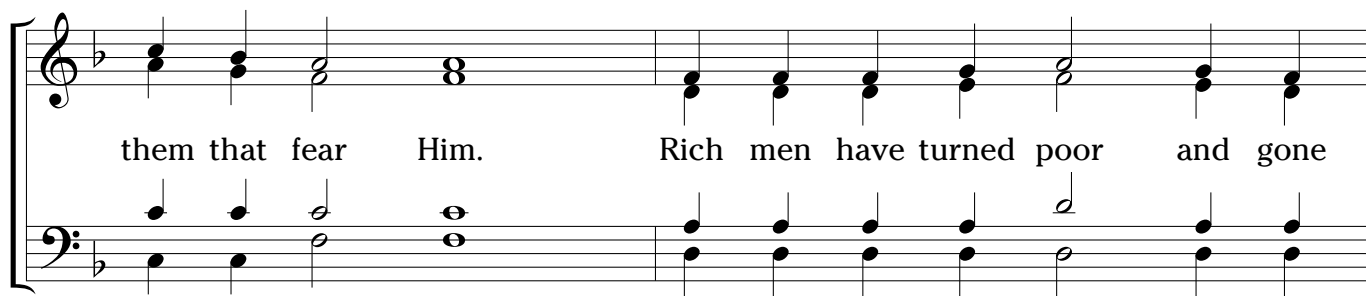




that the Lord is good: bless-ed is the man that hop-eth in Him.



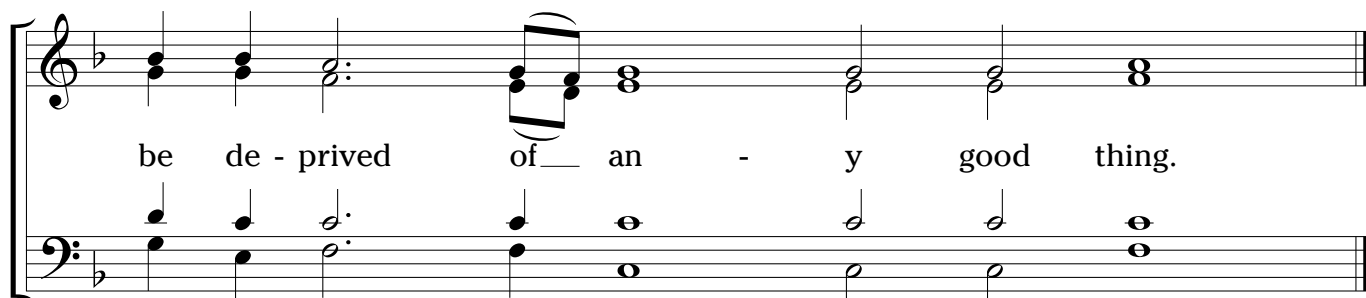
O fear the Lord, all ye His saints: for there is no want to



them that fear Him. Rich men have turned poor and gone



hun - gry: but they that seek the Lord shall not



be de - prived of an - y good thing.

for Metropolitan THEODOSIUS

# Psalm 33 [34]

Sing antiphonally, with both Choirs joining together on verses 1, 8, and 10.

Fr. Sergei Glagolev  
(1993)

1. **Andante, leggiero. (BOTH CHOIRS)** *mp*

Soprano Alto

Tenor Bass

*mp*

I will bless the Lord at all times; His praise shall continually

be in my mouth.

2.

My soul makes its boast in the Lord; Let the af - flict - ed

hear and be glad.

3.

O mag-ni-fy the Lord with me; and let us ex-alt His Name to-geth-er!

4.

I sought the Lord and He an-swered me, and de-liv-ered me from all my fears.

5.

Look to Him and be ra-diant; so your fac-es shall nev-er be a-shamed.

6.

This poor man cried and the Lord heard Him, and saved Him out of

all His trou-bles.

7.

The An - gel of the Lord en - camps a - round those who fear Him,

and de - liv - ers Him.

8. **Maestoso (Slower, majestically). (BOTH CHOIRS)**

*f*  
O taste and see that the Lord is Good! Hap - py is the man who takes

ref - uge in Him.

9. **A tempo.**

*mf*  
O fear the Lord, you His saints, for those who fear Him have no want.

## 10. (BOTH CHOIRS)

The young Li - ons suf - fer want and hun - ger; but those who seek the

This musical score is for two voices, soprano and bass, in a 4-part setting. The key signature has one flat (B-flat), and the time signature is 4/4. The melody for both parts is identical, consisting of a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest, then G4, A4, Bb4, C5, D5, E5, F5, G5. The accompaniment consists of a steady eighth-note bass line: G3, A3, Bb3, C4, D4, E4, F4, G4.

Lord lack no good thing.

This musical score is for two voices, soprano and bass, in a 4-part setting. The key signature has one flat (B-flat), and the time signature is 4/4. The melody for both parts is identical, consisting of a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest, then G4, A4, Bb4, C5, D5, E5, F5, G5. The accompaniment consists of a steady eighth-note bass line: G3, A3, Bb3, C4, D4, E4, F4, G4.

# The Great Litany

From Vilnius  
ed. P. N. Jermihov  
arr. VM

1. 2.

Soprano  
Alto

Tenor  
Bass

Lord, have mer - cy. Lord, have

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

# The Little Litany

From Vilnius  
ed. P. N. Jermihov  
arr. VM

1. 2.

Soprano  
Alto

Tenor  
Bass

Lord, have mer - cy. Lord, have

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

Detailed description: This is a musical score for a four-part vocal setting of 'The Little Litany'. The score is written in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The music is divided into two main sections, labeled '1.' and '2.'. Section 1 consists of two phrases: 'Lord, have mer - cy.' and 'Lord, have'. Section 2 continues with 'mer - cy. To Thee, O Lord. A - men.'. The vocal lines are accompanied by a piano accompaniment consisting of a treble and bass clef staff. The piano part features a steady harmonic accompaniment with some melodic movement in the bass line. The lyrics are placed below the vocal staves, with some words underlined to indicate phrasing. The score includes repeat signs and first/second endings.

# The Litany of Thanksgiving

From Vilnius  
ed. P. N. Jermihov  
adapt. V. Morosan

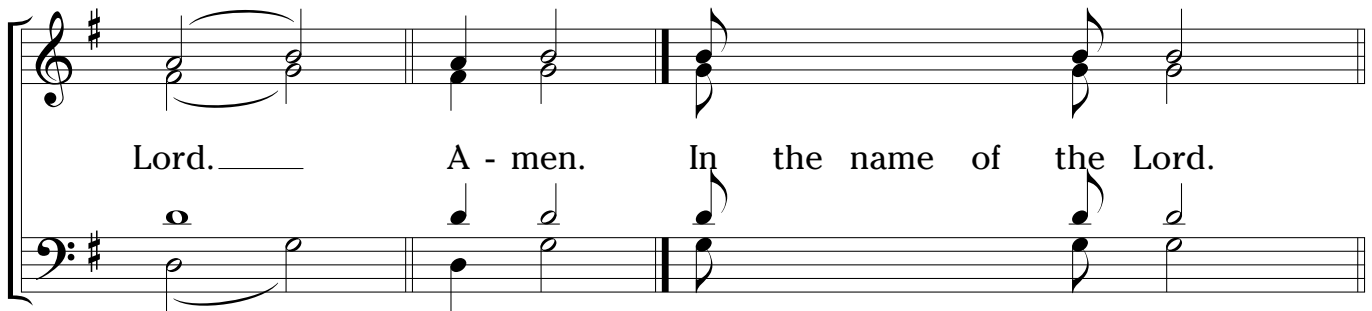
Soprano  
Alto



Lord, have mer - cy. To Thee, O

Tenor  
Bass

Detailed description: This block contains the first line of the litany. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are: "Lord, have mer - cy. To Thee, O". The Soprano/Alto part has a melodic line with some grace notes and a repeat sign. The Tenor/Bass part provides a harmonic accompaniment with sustained notes.



Lord. A - men. In the name of the Lord.

Detailed description: This block contains the second line of the litany. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are: "Lord. A - men. In the name of the Lord.". The Soprano/Alto part has a melodic line with some grace notes and a repeat sign. The Tenor/Bass part provides a harmonic accompaniment with sustained notes.



Lord, have mer - cy.

Detailed description: This block contains the third line of the litany. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music is in 4/4 time. The lyrics are: "Lord, have mer - cy.". The Soprano/Alto part has a melodic line with some grace notes and a repeat sign. The Tenor/Bass part provides a harmonic accompaniment with sustained notes.



# Litany of Supplication

From Vilnius  
ed. P. N. Jermihov  
adapt. V. Morosan

1. 2.

Soprano  
Alto

Tenor  
Bass

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

1. 2.

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

To Thee, O Lord. A - men.

And to your spir - it. Fa - ther, Son, and Holy Spir - it, the

Trin - i - ty, one in es - sence, and un - di - vid - ed.

# Litany of Supplication

From Vilnius  
ed. P. N. Jermihov  
adapt. V. Morosan

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

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

To Thee, O Lord. A - men.

And to your spir - it.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and 4/4 time. The score is divided into four systems. The first system contains the first two lines of the litany, with two first endings and two second endings. The second system contains the next two lines, also with two first and second endings. The third system contains the third line, with a first ending. The fourth system contains the final line. The lyrics are written below the vocal staves, with horizontal lines indicating the placement of the words. The piano accompaniment is shown in the bass clef of each system.

# The Litany of Thanksgiving

From Vilnius  
ed. P. N. Jermihov  
adapt. V. Morosan

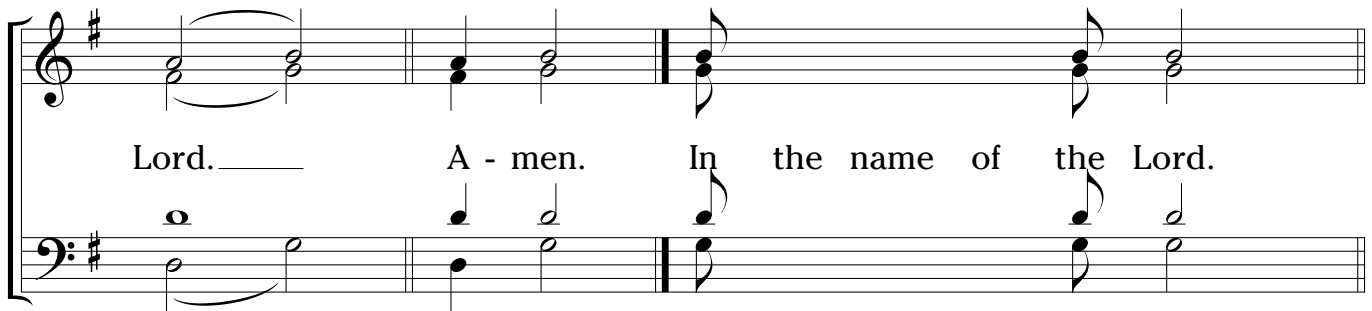
Soprano  
Alto



Lord, have mer - cy. To Thee, O

Tenor  
Bass

Detailed description: This block contains the first line of the litany. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto part begins with a double bar line and repeat sign, followed by a half note chord (G4, B4), a quarter note chord (A4, C5), and a quarter note chord (B4, D5). The Tenor/Bass part begins with a double bar line and repeat sign, followed by a half note chord (G3, B2), a quarter note chord (A3, C4), and a quarter note chord (B3, D4). The lyrics are: "Lord, have mer - cy. To Thee, O".



Lord. A - men. In the name of the Lord.

Detailed description: This block contains the second line of the litany. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto part begins with a double bar line and repeat sign, followed by a half note chord (G4, B4), a quarter note chord (A4, C5), and a quarter note chord (B4, D5). The Tenor/Bass part begins with a double bar line and repeat sign, followed by a half note chord (G3, B2), a quarter note chord (A3, C4), and a quarter note chord (B3, D4). The lyrics are: "Lord. A - men. In the name of the Lord.".



Lord, have mer - cy.

Detailed description: This block contains the third line of the litany. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto part begins with a double bar line and repeat sign, followed by a half note chord (G4, B4), a quarter note chord (A4, C5), and a quarter note chord (B4, D5). The Tenor/Bass part begins with a double bar line and repeat sign, followed by a half note chord (G3, B2), a quarter note chord (A3, C4), and a quarter note chord (B3, D4). The lyrics are: "Lord, have mer - cy.".

# HYMNS FOR THE ORTHODOX LITURGY

## A MERCY OF PEACE NO. 1

(THE ANAPHORA FOR THE LITURGY OF ST. BASIL THE GREAT)

Evstafy Stepanovich Azeev (1851-1918) was associated for much of his life with the Russian Imperial Court Chapel in St. Petersburg. Upon graduating from the Chapel's music school, he continued to work there as a teacher of singing and associate conductor. His compositional output of liturgical music numbers over 50 works, including chant harmonizations and free compositions.

The setting of *A Mercy of Peace No. 1* is based on a chant found in the *Obikhod Notnago Peniia* [Common hymns in staff notation], Vol. 2 (Moscow: Sinodal'naia Tipografiia, 1900) pp. 26-26v. While Azeev identifies this melody as a Russian "Greek" Chant, the *Obikhod* terms it a Kievan Chant; the discrepancy may be explained by the fact that the melodic characteristics of both types of chant are very similar. This particular melody, which appears in the soprano throughout the harmonization, is quite long, in order to cover the lengthy prayers of the Eucharistic Canon read silently by the celebrant during the Liturgy of St. Basil the Great.

The present edition is based on the original Slavonic version (for small chorus) published in the composer's lifetime. (There is also a version for large chorus.) All of the composer's tempo and dynamic markings have been retained. Editorial additions are enclosed in brackets. The setting of the response "And all mankind," added by the editors, was patterned after Azeev's harmonization.

EVSTAFY AZEEV (1851-1918)

Op. 7

Harmonization of  
Russian "Greek" Chant

Set in English and edited by  
J. WARREN and A. RUGGERI

Moderately. [ $\text{♩} = 56-60$ ]

Soprano  
Alto

Tenor  
Bass

*p*

A MER - - - - - CY OF

*p*

PEACE! A SAC - - - - - RI - FICE OF PRAISE!

*p*

AND - - - WITH YOUR SPIR - - - - - IT.

*p*

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*p* WE LIFT THEM UP UN

*p*

A Little Slower.

TO THE LORD. IT IS

*p*

MEET AND RIGHT, IT IS

MEET AND RIGHT TO

WOR SHIP, TO WOR SHIP THE

FA - - - - - THER, - AND THE SON,

AND THE HO - LY SPIR - IT, AND THE HO - LY

SPIR - IT; THE TRIN -

TY, ONE - - - - - IN

ES - - - - - SENCE, - AND - - - - - UN - DI -

- VID ED, AND UN - DI - VID

ED, THE TRIN-I - TY, ONE IN

ES - SENCE, AND UN - DI - VID

ED. HO

*Faster.*  
*f*

LY! HO - LY! HO - LY! LORD OF

SA - BA - OTH! HEAV

EN - AND EARTH ARE FULL - OF - THY GLO

[f] RY! HO - SAN - NA IN THE HIGH [f]

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

[Repeat if necessary] p BLESS ED IS HE, p



BLESS - ED IS HE - THAT

COMES - IN THE NAME, IN THE

NAME - OF THE LORD! HO -

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

- SAN - NA IN THE HIGH - EST!

*p*

A . . . . . MEN.

*p*

*f*

A . . . . .

*f*

Slower.

MEN. WE

*p*

PRAISE THEE. WE BLESS

THEE. WE GIVE THANKS - UN - TO

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

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

THEE, O LORD. AND WE PRAY.

UN-TO THEE, AND WE PRAY UN-TO

THEE, O OUR GOD, AND WE PRAY.

UN - TO THEE, WE PRAY\_ UN-TO THEE, O OUR GOD,

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

O OUR\_ GOD.

*rit.*

[AFTER THE HYMN TO THE THEOTOKOS]

AND\_ ALL\_

MAN - KIND, AND ALL\_ MAN - KIND,

AND\_ ALL\_ MAN - KIND.

SHORTENED  
VERSION

# A MERCY OF PEACE

(ANAPHORA FOR THE LITURGY OF ST. BASIL)

ARRANGED FROM  
E. AZEEV'S SETTING  
BY V. MOROSAN

*With motion*

A MERCY OF PEACE, A SACRIFICE OF PRAISE.

AND WITH YOUR SPIRIT. WE LIFT THEM UP

UNTO THE LORD. IT IS MEET AND RIGHT TO WORSHIP THE

FATHER, AND THE SON, AND THE HOLY SPIRIT. THE

TRINITY ONE IN ESSENCE, AND UN-DI-

VID - ED. HO - LY, HO - LY, HO - LY,

*f*

*f*

LORD OF SA - BA - OTH, HEAV EN AND EARTH - ARE FULL OF THY

GLO - RY, HO - SAN - NA IN THE HIGH - EST!

BLESS - ED IS HE THAT COMES IN THE NAME OF THE LORD! HO -

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

HIGH - EST!

*p* *A*

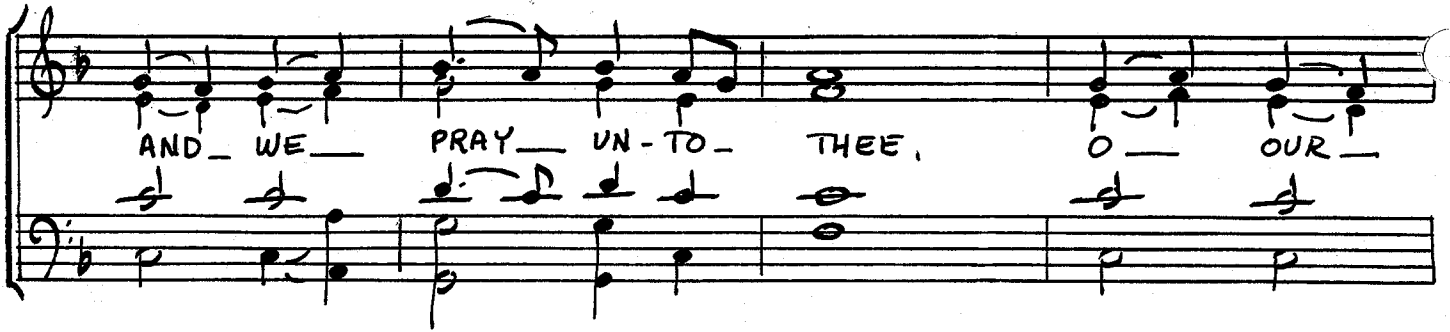
MEN. MEN. WE PRAISE

*A* *Slower.*

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

THEE, O LORD, AND WE PRAY UN-TO

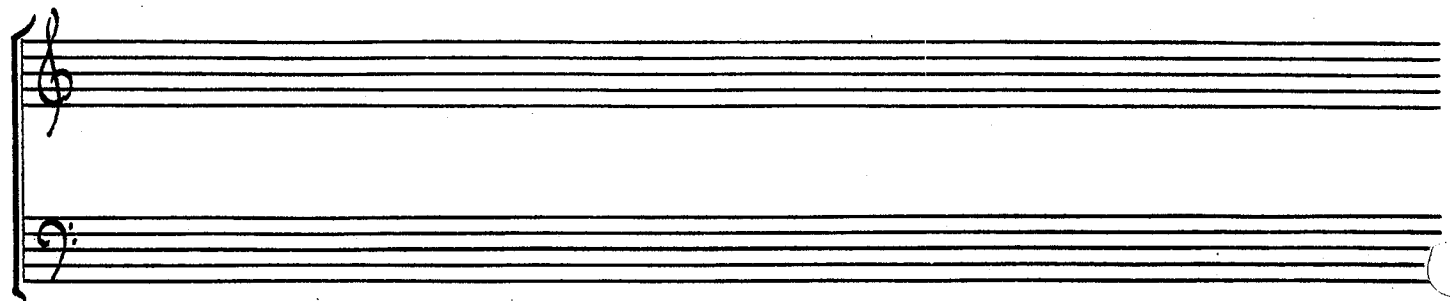
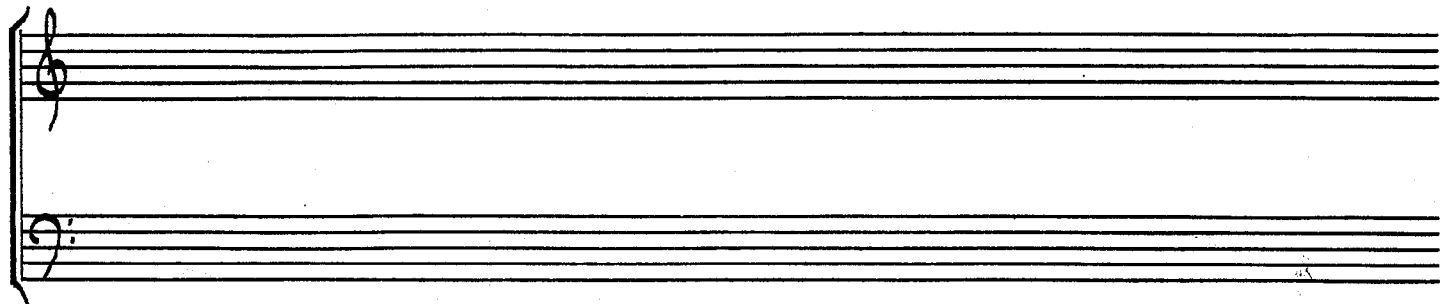
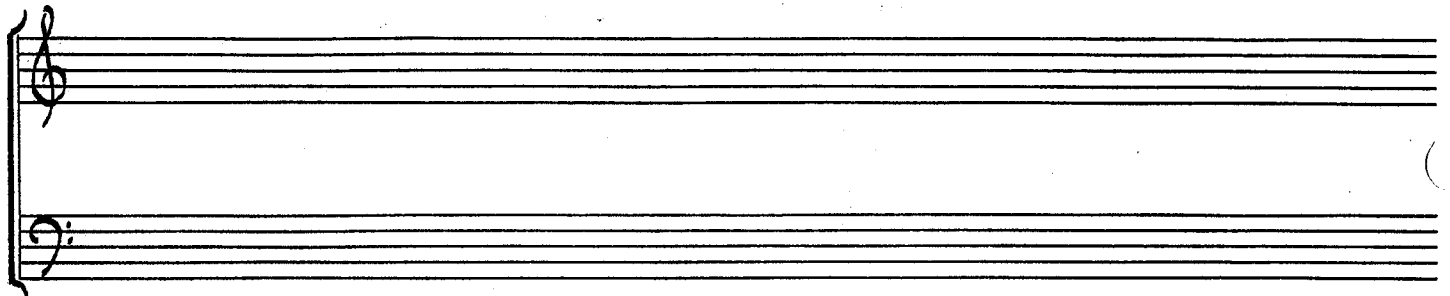
THEE, O OUR GOD, OUR GOD.



AND WE PRAY UN-TO- THEE, O OUR



GOD, OUR GOD.





# All of Creation

(At the Liturgy of St. Basil the Great)

Russian "Greek" Chant, Tone 8

Adapted and arranged by V. Morosan

With motion. ♩ = 92-100

Soprano  
Alto

Tenor  
Bass

All of cre - a - tion re - joic - es in

you, O Full of Grace, the as - sem - bly of

An - gels and the hu - man race. O sanc - ti - fied

tem - ple and spir - it - ual par - a - dise, the

glo - ry of vir - gins, from whom God was in -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major and 4/4 time. The tempo is marked 'With motion. ♩ = 92-100'. The score consists of five systems of music. Each system has a vocal line (Soprano/Alto and Tenor/Bass) and a piano accompaniment line. The lyrics are: 'All of creation rejoices in you, O Full of Grace, the assembly of Angels and the human race. O sanctified temple and spiritual paradise, the glory of virgins, from whom God was in -'.

car - nate and be - came a child, our

God be - fore all a - ges.

He made your bo - dy in - to a throne, and your

womb He made more spa - cious than the heav - ens.

All of cre - a - tion re - joic - es in

you, O Full of Grace. Glo - ry to you!

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef with the same key signature and contains the piano accompaniment. The lyrics are: 'you, O Full of Grace. Glo - ry to you!'. The music features a mix of chords and melodic lines, with a final cadence on a whole note chord.

# All of Creation Rejoices

Tone 8

Serbian Chant  
P. Drobac

All of cre - a - tion re - joic - es in you, O

Full of Grace, the as - sem - bly of an - gels and the

race of men. O sanc - ti - fied tem - ple and spi -

ri - tual par - a - dise, the glo - ry of vir -

gins, from whom God was in - car - nate and be -

came a child - our God - be - fore the

a - ges. He made your bod - y in - to - a

throne, and your womb He made more spa - cious than the heav -

- - ens. All of cre - a - tion re - joic - es in you, O -

Full of Grace. Glo - - - ry to - you!

# The Time for Repentance

Nicolas Craig Custer, born 1960, has 40 years' experience conducting choirs in Eastern Orthodox churches. His compositional aim has been to craft liturgical music within the Slavic tradition, but which reflects his own sensibilities as a contemporary American.

"The Time for Repentance" is sung during the preparatory period for Lent, while the text of "The Day of the Lord" is taken from St. Peter. Both pieces conclude with an affirmation of Christian hope; they may be sung individually or together as a set.

*Troparion from Ode 9 of  
the 2nd Matins Canon on  
Monday before Great Lent*

**Freely flowing.** ♩ = 132 I. Nicolas Craig Custer

Soprano  
Alto

Tenor  
Bass

The time for re - pent - ance has be - gun.

Be not heed - less, O my soul. Give food to the

hun - gry, and pray to the Lord each day, night, and

hour, that He may save thee.

Troparion from Ode 4 of  
the 1st Matins Canon on  
Thursday before Great Lent

## II.

Yield - ing to the im - puls - es of sen - su - al

pleas - ure, I was clothed in my mis - er -

y with the gar - ments of death.

But clothe me now, O Son of God, with the

shin - ing rai - ment of new - ness of life.

# The Day of the Lord

II Peter 3:10-13

$\text{♩} = 118$   
Solo.

Nicolas Craig Custer

The day of the Lord will come as a thief in the night.

Refrain:

The day of the Lord will come as a thief in the night.

Tutti.

Verse 1:  $\text{♩} = 132$

The heavens shall pass away with a great noise,

and the elements shall melt with fervent heat.

Refrain:  $\text{♩} = 118$

The day of the Lord will come as a thief in the night.



Verse 2: ♩ = 132

See - ing then that all these things shall be dis - solved,

what man - ner of per - sons ought ye to be

in all ho - ly con - ver - sa - tion

and god - li - ness, look - ing for and hast'n - ing

*rit.*

un - to the com - ing of the day of God.