

# All American Council Music

October 31 - November 4, 2011

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# From the Rising of the Sun

Psalm 112 [113]

S. Glagolev

Soprano  
Alto

Tenor  
Bass

From the ri - sing to the set - ting of the sun, the name

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in 4/2 time. The lyrics 'From the ri - sing to the set - ting of the sun, the name' are written below the staves.

of the Lord is to be praised! Bles - sed be the name of the

Detailed description: This system contains the next two staves of music. The lyrics 'of the Lord is to be praised! Bles - sed be the name of the' are written below the staves. The music continues in 4/2 time.

Lord, hence - forth and for - ev - er - more!

Detailed description: This system contains the final two staves of music. The lyrics 'Lord, hence - forth and for - ev - er - more!' are written below the staves. The music concludes in 4/2 time.

# It is Truly Meet

Greek Chant  
A. L'vov

Tone 4

Soprano  
Alto

Tenor  
Bass

It is tru - ly meet to — bless — you, — O —

Detailed description: This system shows the vocal parts for Soprano and Alto. The Soprano part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Alto part is written on a bass clef staff. The lyrics are "It is tru - ly meet to — bless — you, — O —". The music features a mix of quarter and eighth notes with some ties.

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

Detailed description: This system continues the vocal parts. The Soprano part has a circled section of eighth notes. The lyrics are "The - o - to - - - kos, ev - er - bless - ed". The music continues with quarter and eighth notes.

and — most — pure, — and the Moth - er — of —

Detailed description: This system continues the vocal parts. The lyrics are "and — most — pure, — and the Moth - er — of —". The music continues with quarter and eighth notes.

our — God. More hon - 'ra - ble than the — Che - ru - bim, —

Detailed description: This system concludes the vocal parts. The lyrics are "our — God. More hon - 'ra - ble than the — Che - ru - bim, —". The music continues with quarter and eighth notes.

IT IS TRULY MEET — Greek Chant (L'vov)

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

Ser - a - phim, with - out de - file - ment you

gave birth to God the Word. True The - o -

to - kos, we mag - ni - fy you.

# Достойно есть № 3

## Входное

Греческого малаго распѣва, гласъ 4-й

А. О. Львова

C.  
A. *p*

Дос-той-но есть я-ко во - ис - тин-ну, — бла-жи-ти Тя Бо-го - ро - ди - цу,

T.  
B.

при-сно бла - жен - ну - ю и пре-не-по - роч - ну - ю, —

и Ма - терь Бо - га на - ше - го. Чест-нѣй-шу - ю Хе-ру-вимъ, —

и слав - нѣй - шу - ю безъ срав - не - ні - я — Се - ра-фимъ, —

безъ ис - тлѣ - ні - я Бо - га — Сло - ва рожд - шу - ю,



су - щу - ю Бо - го - ро - ди - цу — Тя — ве - ли - ча - емъ.

# Ton Dhespotin

Common Chant

Soprano  
Alto



Ton Dhes-po - tin kai Ar-khi - e - re - a i - mon, Ky - ri - e

Tenor  
Bass



fi - la - te. Eis pol - la e - ti Dhes - po - ta! Eis pol - la e - ti



Dhes - po - ta! Eis pol - la e - ti Dhes - po - ta!

\*


The short "Eis Polla" is sung when the Bishop  
blesses with the dikiri and trikiri:

- after the Gospel
- after the Great Entrance, following the "Alleluia"
- after Communion, immediately preceding  
"We have seen the True Light"
- at the conclusion of the dismissal.

# Ton Dhespotin

Greek Chant  
B. Ledkovsky

Soprano  
Alto

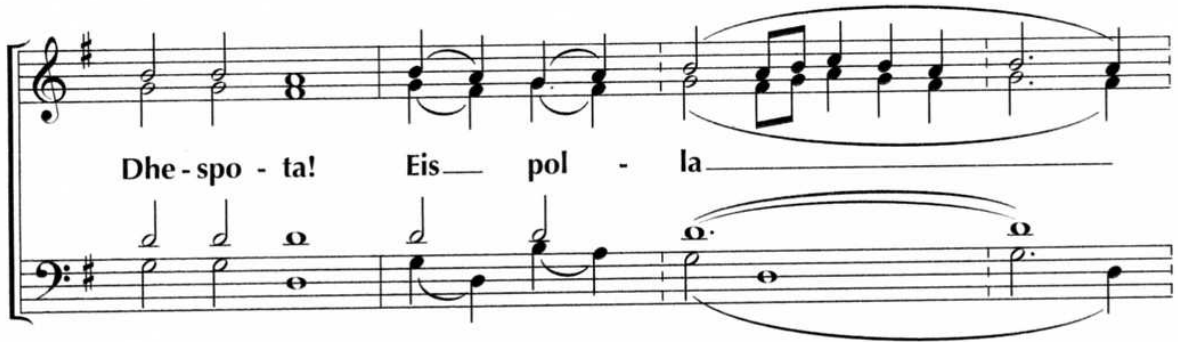


Tenor  
Bass

Ton Dhe-spo - tin kai Ar - khi - e - re - a i - mon, Ky - ri - e



fi - la - te. Eis pol - la e - ti, Dhes - po - ta! Eis pol - la e - ti,



Dhe - spo - ta! Eis — pol - la



e - ti, Dhe - spo - ta!

# The Prophets Proclaimed

Kievan Chant  
M. Kovalevsky

Tone 7 *Not hurriedly*

Soprano  
Alto

Tenor  
Bass

The pro - phets pro-claimed you from on high, O Vir - gin:

the jar, the staff, the ta - bles of the law, the ark, the can - dle -

stick, the ta - ble, the mount un - clo - ven, the gold - en -

cen - ser, the tab - er - na - cle, the gate im - pas - sa - ble, the

pal - ace and lad - der, and the throne of kings.

# Your Soul Shall Rejoice

Kievan Chant  
M. Kovalevsky

Tone 7 *Not hurriedly*

Soprano  
Alto

Tenor  
Bass

Your soul shall re-joice in the Lord, for He has clothed you

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single grand staff with a treble clef. The Tenor and Bass parts are written on a single grand staff with a bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The tempo/mood is 'Not hurriedly'. The lyrics are: 'Your soul shall re-joice in the Lord, for He has clothed you'.

with the gar-ment of sal - va - tion; and with the robe of

Detailed description: This system continues the musical score. The lyrics are: 'with the gar-ment of sal - va - tion; and with the robe of'.

glad - ness has He en - com - passed you: as a bride - groom

Detailed description: This system continues the musical score. The lyrics are: 'glad - ness has He en - com - passed you: as a bride - groom'.

He has set a crown on you; and — as a bride,

Detailed description: This system continues the musical score. The lyrics are: 'He has set a crown on you; and — as a bride,'.

He has a - dorned you with ar - ray - - - ment.

Detailed description: This system concludes the musical score. The lyrics are: 'He has a - dorned you with ar - ray - - - ment.'.

# Ton Dhespotin

Common Chant

Soprano  
Alto



Ton Dhes-po - tin kai Ar-khi - e - re - a i - mon, Ky - ri - e

Tenor  
Bass



fi - la - te. Eis pol - la e - ti Dhes - po - ta! Eis pol - la e - ti



Dhes - po - ta! Eis pol - la e - ti Dhes - po - ta!

\*

The short "Eis Polla" is sung when the Bishop blesses with the dikiri and trikiri:

- after the Gospel
- after the Great Entrance, following the "Alleluia"
- after Communion, immediately preceding  
"We have seen the True Light"
- at the conclusion of the dismissal.

# Ton Dhespotin

With motion  $\text{♩} = \text{ca. } 84$

M. Bailey

\* Cantor(s)

Musical notation for Cantor(s) part, first system. Treble clef, key signature of one flat, common time. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment consists of a steady eighth-note bass line.

Ton — Dhes - po - tin kai Ar - khi - e - re - a i - mon,

Musical notation for Cantor(s) part, second system. Treble clef, key signature of one flat, common time. The melody continues with quarter notes D5, E5, and F5, ending with a whole note G5. The accompaniment continues with eighth notes.

Ky - ri - e, fi - la - te.

Refrain:

With energy

All

Musical notation for All part, first system. Treble clef, key signature of one flat, common time. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment consists of a steady eighth-note bass line.

Eis pol - la e - ti, Dhes - po - ta! Eis pol - la e - ti,

Musical notation for All part, second system. Treble clef, key signature of one flat, common time. The melody continues with quarter notes D5, E5, and F5, ending with a whole note G5. The accompaniment continues with eighth notes. Dynamics include *f* and *poco rit.*

Dhes - po - ta! Eis pol - la e - ti, Dhes - po - ta!

Alternate Refrain:

With energy

Soprano  
Alto

Musical notation for Soprano/Alto part, first system. Treble clef, key signature of one flat, common time. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment consists of a steady eighth-note bass line.

Eis pol - la e - ti, Dhes - po - ta! Eis pol - la e - ti,

Tenor  
Bass

Musical notation for Tenor/Bass part, first system. Bass clef, key signature of one flat, common time. The melody begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The accompaniment consists of a steady eighth-note bass line.

*mf* *strongly*

Musical notation for Soprano/Alto part, second system. Treble clef, key signature of one flat, common time. The melody continues with quarter notes D5, E5, and F5, ending with a whole note G5. The accompaniment continues with eighth notes. Dynamics include *f* and *poco rit.*

Dhes - po - ta! Eis pol - la e - ti, Dhes - po - ta!

Musical notation for Tenor/Bass part, second system. Bass clef, key signature of one flat, common time. The melody continues with quarter notes D4, E4, and F4, ending with a whole note G4. The accompaniment continues with eighth notes. Dynamics include *strongly* and *f*.

*strongly* *f* *strongly*

# Great Litany

*Igumen Nikifor, No. 1*

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

③ Lord, have mer - cy. ④ Lord, have mer - cy.

⑤ Lord, have mer - cy. ⑥ Lord, have mer - cy.

To Thee, O Lord. A - men.



## Великая ектения

Иером. Нафанаил (Бочкало)

① Го - спо - ди по - ми - луй. ② Го - спо - ди по - ми - луй. ③ Го - спо - ди по - ми - луй.

④ Го - спо - ди по - ми - луй. ⑤ Го - спо - ди по - ми - луй. ⑥ Го - спо - ди по - ми - луй.

⑦ Го - спо - ди по - ми - луй. Те - бе, Го - спо - ди. А - минь.

## Великая ектения

Б.М.Ледковский

① Го - споди по - ми - луй. ② Го - споди по - ми - луй. Те - бе, Го - споди. А - минь

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# GREAT LITANY - Romanian Chant

1. 2.

A - men. Doam - ne mi - lu - ies - te. Doam - ne mi - lu - ies - te.  
 Lord, \_\_\_\_\_ have mer - cy. Lord, \_\_\_\_\_ have mer - cy.

3. 4.

Doam - ne mi - lu - ies - te. Doam - ne mi - lu - ies - te.  
 Lord, \_\_\_\_\_ have mer - cy. Lord, \_\_\_\_\_ have mer - cy.

5. 6.

Doam - ne mi - lu - ies - te. Doam - ne mi - lu - ies - te.  
 Lord, \_\_\_\_\_ have mer - cy. Lord, \_\_\_\_\_ have mer - cy.

Ti - e Doam - - ne. A - men.  
 To Thee, \_\_\_\_\_ O Lord.

# GREAT LITANY - French

*Romanian Chant*

1. Sei - gneur, — prends pi - tiè. 2. Sei - gneur, — prends pi - tiè.

3. Sei - gneur, — prends pi - tiè. 4. Sei - gneur, — prends pi - tiè.

5. Sei - gneur, — prends pi - tiè. 6. Sei - gneur, — prends pi - tiè.

A toi, — Sei - gneur. A - men.

# 1st Antiphon

A. I. Krasnostovsky

Arr. Archpriest T. Heckman

Soprano  
Alto

Tenor  
Bass

Bless the Lord, — O my soul, blessed art  
Thou, — O Lord. Bless the Lord, — O my soul,  
and all that is within me bless His ho - ly name.  
Bless the Lord, — O my soul, and for - get — not  
all His ben - e - fits: Who forgives all your in - iq - ui - ties.

Detailed description: This is a musical score for a 1st Antiphon, arranged for Soprano/Alto and Tenor/Bass voices. The score is written in a single system with two staves per line. The top staff is for Soprano/Alto and the bottom staff is for Tenor/Bass. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "Bless the Lord, — O my soul, blessed art Thou, — O Lord. Bless the Lord, — O my soul, and all that is within me bless His ho - ly name. Bless the Lord, — O my soul, and for - get — not all His ben - e - fits: Who forgives all your in - iq - ui - ties." The score consists of five systems of music, each with two staves. The lyrics are placed between the staves of each system. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The bass line is generally more active than the soprano line.

Who heals all your dis - eas - es. The Lord is compassion - ate

and mer - ci - ful, long - suffering and of great good - ness.

Bless the Lord, - O my soul, blessed art Thou, - O Lord!

# LITTLE LITANY - Romanian Chant

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

Doam - ne mi - lu - ies - te.

The musical notation consists of a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, chant-like style with a mix of quarter and eighth notes. The lyrics are placed below the notes.

Help us, save us, have mercy on us, and keep us, O God, by Thy Grace.

Doam - ne mi - lu - ies - - - te.

The musical notation consists of a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, chant-like style with a mix of quarter and eighth notes. The lyrics are placed below the notes.

Remembering our all-holy, immaculate...

Ti - e, Doam - ne.

The musical notation consists of a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, chant-like style with a mix of quarter and eighth notes. The lyrics are placed below the notes.

**PRIEST:** ...now and ever, and unto ages of ages.

A - men.

The musical notation consists of a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, chant-like style with a mix of quarter and eighth notes. The lyrics are placed below the notes.

# La Gran Letania

Kievan

## La Gran Letania - 1

1. Se - ñor, ten pie - dad. 2. Se - ñor,

This system contains the first two measures of the piece. The first measure is marked '1.' and the second is marked '2.'. The lyrics are 'Se - ñor, ten pie - dad.' and 'Se - ñor,' respectively. The music is written in G major and 4/4 time, featuring a piano accompaniment with chords and a vocal line with long notes.

ten pie - dad. A ti, Se - ñor. A - men.

This system contains the next two measures. The lyrics are 'ten pie - dad. A ti, Se - ñor. A - men.' The piano accompaniment continues with sustained chords, and the vocal line concludes with a long note on 'A - men.'

## La Gran Letania - 2

1. Se - ñor, ten pie - dad. 2. Se - ñor, ten pie -

This system contains the first two measures of the second part. The first measure is marked '1.' and the second is marked '2.'. The lyrics are 'Se - ñor, ten pie - dad.' and 'Se - ñor, ten pie -'. The piano accompaniment features a more active bass line with eighth notes.

dad. A ti, Se - ñor. A - men.

This system contains the next two measures. The lyrics are 'dad. A ti, Se - ñor. A - men.' The piano accompaniment continues with sustained chords, and the vocal line concludes with a long note on 'A - men.'

# Second Antiphon

Psalms 145 [146]

Greek Chant

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system contains the first line of music. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "Glo - ry to the Fa-ther, and to the Son, and to the Ho-ly Spi - rit." The music consists of a series of chords and single notes, typical of a Greek chant style.

*Antiphonal style*

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

Detailed description: This system is labeled "Antiphonal style". It features two vocal staves. The lyrics are: "Praise the Lord,— O— my soul. I will praise the Lord as". The music is characterized by alternating vocal lines between the two parts.

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

Detailed description: This system continues the antiphonal style. The lyrics are: "long as I live; I will sing prais-es to my God while I have be - ing." The musical notation shows the continuation of the alternating vocal lines.

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

Detailed description: This system continues the antiphonal style. The lyrics are: "Put not your trust— in prin-ces, in sons of men, in whom there is". The musical notation shows the continuation of the alternating vocal lines.

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

Detailed description: This system is the final one on the page. The lyrics are: "no sal - va - tion. When his breath de - parts,— he re - turns to his". The musical notation shows the continuation of the alternating vocal lines.



SECOND ANTIPHON — Greek Chant

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

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

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

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

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

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

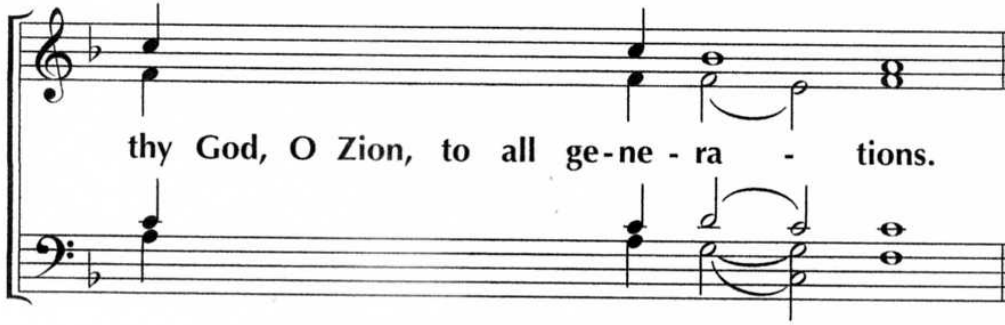
Lord lifts up those who are bowed down; the Lord loves the right -

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

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

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

SECOND ANTIPHON — *Greek Chant*



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

The musical score consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. Both staves are in a key signature of one flat (B-flat major or D minor). The melody is written in a simple, homophonic style. The lyrics are placed between the two staves, with hyphens under 'ge-ne' and 'ra' to indicate syllables that span across two notes. The piece concludes with a double bar line and repeat dots.

# Only-Begotten Son

D. Soloviev

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are printed below the notes.

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

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are printed below the notes.

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

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are printed below the notes.

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

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are printed below the notes.

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

Detailed description: This system continues the musical notation for the Soprano and Alto parts. The lyrics are printed below the notes.

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

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

one of the Ho - ly Trin - i - ty, glo - ri - fied

with the Fa - ther and the Ho - ly Spi - rit:

save us!

# The Little Litany

Kievan Chant

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the vocal parts for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The Tenor/Bass part is written in a bass clef with the same key signature and time signature. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

To Thee, O Lord. A - men.

Detailed description: This system continues the vocal parts from the first system. The lyrics are "To Thee, O Lord. A - men." The musical notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

# The Little Litany

W. Obleschuk

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the vocal parts for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The Tenor/Bass part is written in a bass clef with the same key signature and time signature. The lyrics are "A - men. Lord, have mer - cy. Lord, have mer - cy." The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes. There are first and second endings indicated by "1." and "2." above the notes.

To Thee, O Lord. A - men.

Detailed description: This system continues the vocal parts from the first system of the second piece. The lyrics are "To Thee, O Lord. A - men." The musical notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

# Alaskan Little Litany

Uas - pa - taq, Nak - li - ki - kut,\_\_\_

Uas - pa - taq, nak - li - ki - kut.

El - pen - un, uas - pa - taq, uas - pa - taq.

A - min, A - - min.

# The Beatitudes

Matthew 5:3-12

A. Grechaninov

Soprano  
Alto

Tenor  
Bass

In Thy Kingdom remember us, O Lord, when Thou come - est

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 key signature has two sharps (F# and C#). The lyrics are: "In Thy Kingdom remember us, O Lord, when Thou come - est".

in Thy King - dom. Blessed are the poor in spir - it,

Detailed description: This system continues the musical notation. The lyrics are: "in Thy King - dom. Blessed are the poor in spir - it,".

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

Detailed description: This system continues the musical notation. The lyrics are: "for theirs is the King - dom of Heav - en. Bless - ed are".

those who mourn, for they shall be com - fort - ed. Bless - ed

Detailed description: This system continues the musical notation. The lyrics are: "those who mourn, for they shall be com - fort - ed. Bless - ed".

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

Detailed description: This system continues the musical notation. The lyrics are: "are the meek, for they shall in - her - it the earth. Bless - ed are".



those who hunger and thirst after right - eous - ness, for they

shall be filled. Blessed are the mer - ci - ful, for they

shall ob - tain mer - cy. Blessed are the pure in heart, for they

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

be called the sons of God. Blessed are those who are

persecuted for right - eous - ness' sake, for theirs is the King - dom

of Heav - en. Blessed are you when men shall revile you, and per -

se - cute you, and shall say all manner of evil against you false -

ly for my sake. Re - joice and be ex - ceed - ing - ly glad,

for great is your reward in Heav - en.

# Daily Antiphon - I

Psalm 91 [92]

Znamenny Chant

Soprano  
Alto

It is good to give thanks to the Lord, to sing prais-es

Tenor  
Bass

Refrain:

to Thy Name, O Most High. Through the prayers of the The - o -

to - kos, O Sa - vior, save us. To de - clare Thy

stead-fast love in the mor - ning, and Thy faith - ful - ness by

night.

*Refrain*

To show that the Lord is up - right and

there is no un - righ - teous - ness in Him.      *Refrain*      Glo - ry

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

now and ever, and unto ages of a - ges. A - men.      **Final Refrain:**      Through the

prayers of the The - o - to - kos, — O — Sa - vior, save — us.

# LITTLE LITANY - Romanian Chant

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

Doam - ne mi - lu - ies - te.

This musical notation is for the first line of the Little Litany, sung by the Deacon. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics are 'Doam - ne mi - lu - ies - te.' with hyphens indicating syllables across notes.

Help us, save us, have mercy on us, and keep us, O God, by Thy Grace.

Doam - ne mi - lu - ies - - - te.

This musical notation is for the second line of the Little Litany, also sung by the Deacon. It follows the same two-staff format as the first line. The melody and bass line are similar to the first line, with the lyrics 'Doam - ne mi - lu - ies - - - te.' indicating a longer note for the 'ies' syllable.

Remembering our all-holy, immaculate...

Ti - e, Doam - ne.

This musical notation is for the third line of the Little Litany, sung by the Deacon. It consists of two staves. The melody and bass line are simpler than the previous lines, with the lyrics 'Ti - e, Doam - ne.' indicating a longer note for 'e'.

**PRIEST:** ...now and ever, and unto ages of ages.

A - men.

This musical notation is for the Priest's line of the Little Litany. It consists of two staves. The melody and bass line are very simple, with the lyrics 'A - men.' indicating a longer note for 'men'.

# La Gran Letania

Kievan

## La Gran Letania - 1

1. Se - ñor, ten pie - dad. 2. Se - - ñor,

The first system of the musical score for 'La Gran Letania - 1' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The first measure is marked '1.' and contains the lyrics 'Se - ñor, ten pie - dad.' The second measure is marked '2.' and contains the lyrics 'Se - - ñor,'. The music features a simple harmonic accompaniment with a steady bass line and a melody in the upper voice.

ten pie - dad. A - ti, Se - ñor. A - men.

The second system of the musical score continues the melody and accompaniment. It contains two measures with the lyrics 'ten pie - dad. A - ti, Se - ñor. A - men.' The musical notation includes various note values and rests, maintaining the same key signature and rhythmic structure as the first system.

## La Gran Letania - 2

1. Se - ñor, ten pie - dad. 2. Se - ñor, ten pie -

The first system of the musical score for 'La Gran Letania - 2' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The first measure is marked '1.' and contains the lyrics 'Se - ñor, ten pie - dad.' The second measure is marked '2.' and contains the lyrics 'Se - ñor, ten pie -'. The music features a simple harmonic accompaniment with a steady bass line and a melody in the upper voice.

dad. A ti, Se - ñor. A - men.

The second system of the musical score continues the melody and accompaniment. It contains two measures with the lyrics 'dad. A ti, Se - ñor. A - men.' The musical notation includes various note values and rests, maintaining the same key signature and rhythmic structure as the first system.

# Daily Antiphon - II

Psalm 92 [93]

Znamenny Chant

Soprano  
Alto

The Lord is King; He is robed in ma - je - sty. The Lord is

Tenor  
Bass

Refrain:

robed, He is gir - ded with strength. Through the prayers of the

saints, O Sa - vior, save us. Yea, the

world is es - tab - lished; it shall ne - ver be moved. *Refrain*

Thy de - crees are ve - ry sure; ho - li - ness be - fits Thy house, O

Final Refrain:

Lord, for - e - ver - more. Through the prayers of the saints,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat). The vocal line consists of a series of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The piano accompaniment consists of chords: G4-Bb4, A4-Bb4, Bb4-C5, D5-E5, F5-G5, A5-Bb5, C6-D6, E6-F6, G6-A6, Bb6-C7. There is a double bar line after the first five notes of the vocal line.

O — Sa - vior, save — us.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on G5 for 'O', followed by quarter notes A5, Bb5, C6 for 'Sa - vior, save', and a long note on G5 for 'us'. The piano accompaniment has chords: G4-Bb4, A4-Bb4, Bb4-C5, D5-E5, F5-G5, A5-Bb5, C6-D6, E6-F6, G6-A6, Bb6-C7. There is a double bar line at the end of the system.



# The Little Litany

Kievan Chant

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the vocal parts for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Tenor/Bass part is written on a bass clef staff with the same key signature and time signature. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are repeat signs at the beginning of each line.

To Thee, O Lord. A - men.

Detailed description: This system continues the vocal parts from the first system. The Soprano/Alto part is on a treble clef staff and the Tenor/Bass part is on a bass clef staff. The lyrics are "To Thee, O Lord. A - men." The music continues with similar rhythmic patterns and includes repeat signs.

# The Little Litany

W. Obleschuk

Soprano  
Alto

1. 2.

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

Tenor  
Bass

Detailed description: This system shows the vocal parts for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is on a treble clef staff and the Tenor/Bass part is on a bass clef staff. The lyrics are "A - men. Lord, have mer - cy. Lord, have mer - cy." The music features a mix of quarter, eighth, and sixteenth notes. There are two first endings, labeled "1." and "2.", indicated by repeat signs and first/second endings symbols.

To Thee, O Lord. A - men.

Detailed description: This system continues the vocal parts from the first system. The Soprano/Alto part is on a treble clef staff and the Tenor/Bass part is on a bass clef staff. The lyrics are "To Thee, O Lord. A - men." The music continues with similar rhythmic patterns and includes repeat signs.

# Alaskan Little Litany

Uas - pa - taq, Nak - li - ki - kut, —

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a triad of G2, B-flat2, and D3 in the first measure; a triad of G2, B-flat2, and D3 in the second measure; a triad of G2, B-flat2, and D3 in the third measure; a triad of G2, B-flat2, and D3 in the fourth measure; a triad of G2, B-flat2, and D3 in the fifth measure; and a triad of G2, B-flat2, and D3 in the sixth measure. The lower staff is in bass clef and contains a series of notes: G2 in the first measure; B-flat2 in the second measure; D3 in the third measure; G2 in the fourth measure; B-flat2 in the fifth measure; and D3 in the sixth measure.

Uas - pa - taq, nak - li - ki - kut.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a triad of G2, B-flat2, and D3 in the first measure; a triad of G2, B-flat2, and D3 in the second measure; a triad of G2, B-flat2, and D3 in the third measure; a triad of G2, B-flat2, and D3 in the fourth measure; a triad of G2, B-flat2, and D3 in the fifth measure; and a triad of G2, B-flat2, and D3 in the sixth measure. The lower staff is in bass clef and contains a series of notes: G2 in the first measure; B-flat2 in the second measure; D3 in the third measure; G2 in the fourth measure; B-flat2 in the fifth measure; and D3 in the sixth measure.

El - pen - un, uas - pa - taq, uas - pa - taq.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a triad of G2, B-flat2, and D3 in the first measure; a triad of G2, B-flat2, and D3 in the second measure; a triad of G2, B-flat2, and D3 in the third measure; a triad of G2, B-flat2, and D3 in the fourth measure; a triad of G2, B-flat2, and D3 in the fifth measure; and a triad of G2, B-flat2, and D3 in the sixth measure. The lower staff is in bass clef and contains a series of notes: G2 in the first measure; B-flat2 in the second measure; D3 in the third measure; G2 in the fourth measure; B-flat2 in the fifth measure; and D3 in the sixth measure.

A - min, A - - min.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a triad of G2, B-flat2, and D3 in the first measure; a triad of G2, B-flat2, and D3 in the second measure; a triad of G2, B-flat2, and D3 in the third measure; a triad of G2, B-flat2, and D3 in the fourth measure; a triad of G2, B-flat2, and D3 in the fifth measure; and a triad of G2, B-flat2, and D3 in the sixth measure. The lower staff is in bass clef and contains a series of notes: G2 in the first measure; B-flat2 in the second measure; D3 in the third measure; G2 in the fourth measure; B-flat2 in the fifth measure; and D3 in the sixth measure.

# Only-Begotten Son

D. Soloviev

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the first two staves of the vocal score. The Soprano and Alto parts are on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are on a bass clef staff with the same key signature. The lyrics are: "Glo-ry to the Father, and to the Son, and to the Ho-ly Spi - rit,". The music consists of chords and single notes.

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

Detailed description: This system continues the vocal parts. The lyrics are: "now and ever, and unto ages of a - ges. A - men. On - ly - be -". The musical notation includes chords and single notes.

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

Detailed description: This system continues the vocal parts. The lyrics are: "got - ten Son and Im - mor - tal Word - of - God, who for our sal -". The musical notation includes chords and single notes.

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

Detailed description: This system continues the vocal parts. The lyrics are: "va - tion didst will to be in - car - nate of the Ho - ly". The musical notation includes chords and single notes.

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

Detailed description: This system continues the vocal parts. The lyrics are: "The - o - to - kos and Ev - er - vir - gin Ma - ry, who with - out". The musical notation includes chords and single notes.

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

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

one of the Ho - ly Trin - i - ty, glo - ri - fied

with the Fa - ther and the Ho - ly Spi - rit:

save us!

# Daily Antiphon - III

Psalm 94 [95]

Znamenny Chant

Soprano  
Alto

O come, let us sing to the Lord; let us make a joy - ful

Tenor  
Bass

Refrain:

noise to the Rock of our sal - va - tion. O Son of God, Who art

won - der - ful in Thy saints, save us who sing to Thee,

Al - le - lu - ia. Let us come in-to His pre-sence

with thanks-giv - ing; let us make a joy-ful noise to Him with

songs of praise.      *Refrain*      For the Lord our God is a great

God, a great King a - bove all gods.      *Refrain*      In His

hands are the depths of the earth; the heights of the moun-tains

are His al - so.      *Refrain*      The sea is His, for He made it;

**Final Refrain:**

and His hands formed the dry land.      O Son of God, Who art

won - der - ful in Thy saints, save us who sing to Thee,

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of Znamenny Chant, with a single melodic line on the upper staff and a supporting bass line on the lower staff. The lyrics are written below the notes.

Al - le - lu - ia.

The second system of musical notation also consists of two staves, treble and bass clef. The lyrics "Al - le - lu - ia." are written below the notes. The notation includes some rests and longer note values, typical of the Znamenny style.

# O, Come, Let us Worship

Clergy

O - come let us wor - ship - and fall down be - fore Christ - O - Son - of God -

8  
1: Who art risen from the dead Save us who sing un - to Thee - Al - le - lu -  
2: Who art glorious in Thy saints  
3: Through the prayers of the Theotokos

13  
ia, Al - le - lu - ia - Al - le - lu - ia.

Choir:  
*Begin when the clergy Reaches "Save us Who sing"*

17  
O Son of God 1: Who art risen from the dead Save us who sing un -  
2: Who art glorious in Thy saints Save  
3: Through the prayers of the Theotokos Save

21  
to Thee Al - le - lu - ia, Then the Trio sings *Eis polla*



After the Clergy have completed "Come, let us worship", while the Bishop censes the Iconostasis, a men's Trio sings the following

To the melody of "O House of Ephratha"

arr. LM

Eis pol - la e - ti dhes - - - - po - ta,

eis pol - la e - ti dhes - - - - - - po - ta,

eis pol - la e - - - ti dhes - po - ta,

eis pol - la e - ti dhes - -

po - ta.

Then we all sing the  
"Eis Polla"  
on the next page

## After the Trio

The image shows a musical score for piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a simple, homophonic style. The lyrics are written below the treble staff. The lyrics are: "Eis Pol - la E - ti Dhes - - - po - ta." The word "Dhes" is followed by three hyphens, indicating a long note. The music is in a 4/4 time signature. The key signature is one flat (B-flat). The score is divided into four measures. The first measure contains two chords. The second measure contains two chords. The third measure contains a long note in the treble staff and a chord in the bass staff. The fourth measure contains a long note in the treble staff and a chord in the bass staff.

Eis Pol - la E - ti Dhes - - - po - ta.

Then the Choir sings the Troparia and the Kontakia

**Eis Polla Eti: Women's Voices**  
**Men's voices: repitch in C**

*To the melody of "O House of Ephratha"*

Eis pol - la e - ti dhes - - - po - ta,  
 eis pol - la e - ti dhes - - - po - ta,  
 eis pol - la e - ti dhes - po - ta,  
 eis pol - la e - ti dhes -  
 po - ta.

**Then we all sing the "Eis Polla"**

eis pol - la e - ti dhes - - - po - ta.

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# O Lord, Save the Pious

**Priest:** For holy art Thou, O our God, and unto Thee do we send up glory, to the Father, and to the Son, and to the Holy Spirit, now and ever.

**Deacon:** O Lord, save the pious, and hear us.

**Choir:**

O Lord, save the Pi - ous, and hear

1

Detailed description: This is a musical score for a choir. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'O Lord, save the Pi - ous, and hear'. There are some musical notations like slurs and ties. A small number '1' is written below the first measure of the bass line.

**Deacon:** And unto ages of ages.

us. A - men.


5

Detailed description: This is a musical score for a deacon. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'us. A - men.'. There are some musical notations like slurs and ties. A small number '5' is written below the first measure of the bass line.

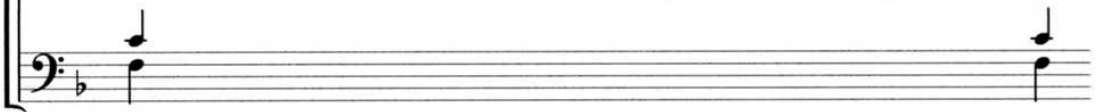
# Diptychs

Constantinople:

Soprano  
Alto



Tenor  
Bass



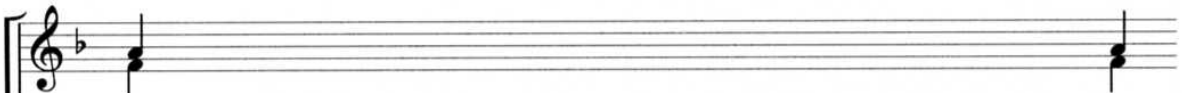
To His Holiness, Bartholomew, Archbishop of Constantinople, New Rome



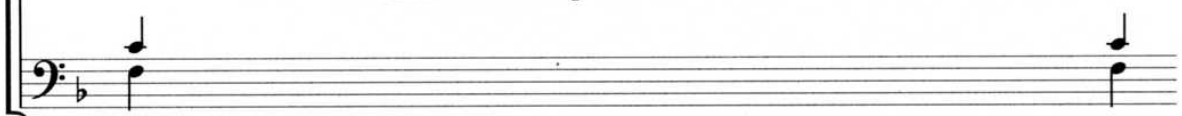
and Ecumenical Patriarch: Man - y years!



Alexandria:



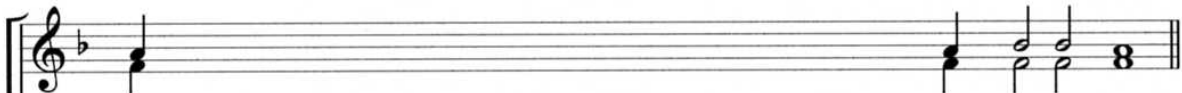
To His Beatitude, Theodoros, Pope and Patriarch of Alexandria and All



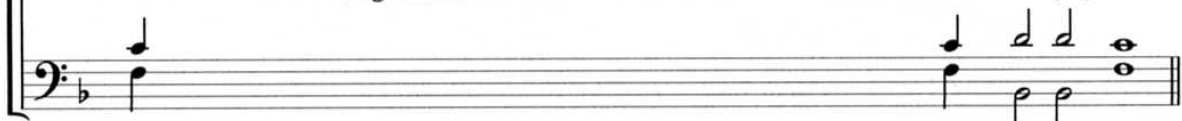
Af - ri - ca: Man - y years!



Antioch:



To His Beatitude, Ignatius, Patriarch of Antioch and All the East: Man y years!



Jerusalem:

To His Beatitude, Theophilus, Patriarch of the Holy City of Jerusalem

and All Palestine: Man - y years!

Russia:

To His Holiness, Kirill, Patriarch of Moscow and All Russia: Man - y years!

Georgia:

To His Holiness, Ilia, Catholicos and Patriarch of All Georgia: Man - y years!

Serbia:

To His Holiness, Irinej, Patriarch of Serbia: Man - y years!

Romania:

To His Beatitude, Daniel, Patriarch of Romania: Man - y years!

Bulgaria:

To His Holiness, Maxim, Patriarch of Bulgaria: Man - y years!

Cyprus:

To His Beatitude, Chrysostomos, Archbishop of New Justiniana and

All Cy-prus: Man - y years!

Greece:

To His Beatitude, Ieronymos, Archbishop of Athens and All Greece:

Man - y years!

Albania:

To His Beatitude, Anastasios, Archbishop of Tirana and All Albania,

Man - y years!

Poland:

To His Beatitude, Sawa, Metropolitan of Warsaw and All Poland, Man y years!

Czech Lands and Slovakia:

To His Beatitude, Krystof, Metropolitan of the Czech Lands and Slovakia:



Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat. The lyrics "Man - y years!" are written below the treble staff. The melody consists of two half notes in the treble and two half notes in the bass, ending with a whole note chord in the bass.

Man - y years!

America and Canada:

Musical notation for the second system, featuring a treble and bass clef with a key signature of one flat. The lyrics "To His Beatitude, Jonah, Archbishop of Washington, Metropolitan of All America" are written below the treble staff. The melody consists of two half notes in the treble and two half notes in the bass, ending with a whole note chord in the bass.

To His Beatitude, Jonah, Archbishop of Washington, Metropolitan of All America

Musical notation for the third system, featuring a treble and bass clef with a key signature of one flat. The lyrics "and Canada: Man - y years!" are written below the treble staff. The melody consists of four half notes in the treble and four half notes in the bass, ending with a whole note chord in the bass.

and Canada: Man - y years!

All Hierarchs:

Musical notation for the fourth system, featuring a treble and bass clef with a key signature of one flat. The lyrics "To all Orthodox Metropolitans, Archbishops, and Bishops: Man - y years!" are written below the treble staff. The melody consists of two half notes in the treble, followed by two half notes in the treble and two half notes in the bass, ending with a whole note chord in the bass.

To all Orthodox Metropolitans, Archbishops, and Bishops: Man - y years!

All Orthodox:

Musical notation for the fifth system, featuring a treble and bass clef with a key signature of one flat. The lyrics "To all Orthodox Christians: Man - y years!" are written below the treble staff. The melody consists of two half notes in the treble, followed by two half notes in the treble and two half notes in the bass, ending with a whole note chord in the bass.

To all Orthodox Christians: Man - y years!

# La Divina Liturgia

## Santo Dios - 2

Beljaeff

*tres veces*

San - to Dios, San - to Fuer - te, San - to In - mor - tal, ten pie -

4

dad de nos - o - tros. Glo - ria al Pa - dre y al Hi - jo y al E -

7

spi - ri - tu San - to, a - ho - ra y siem - pre y por los si - glos de los

10

si - glos. A - men. San - to In - mor - tal, ten pie - dad de nos - o - tros.


*Da Capo*

**TRISAGION (Hierarchical)**

**A**

*Slowly*

*M. Aprahamian*



*p* Ho - - - ly God; Ho - - - ly Migh - ty;



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

**B**

**CLERGY**

T.  
mel.



Ho - - - ly God; Ho - - - ly Migh - ty;

B.



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

**C**

**Recitative**



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

(wait for Hierarch \*)

8 **TRIO** \* (#1) (#2)

*mp* Ho - - - ly God; Ho - - - ly - Migh - ty;

10 \* (#3)

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

11 **C** Recitative

*p* Ho-ly God, Ho-ly Mighty, Ho-ly Im-mor - tal have mer - cy on us.

12 **B** CLERGY

T mel. Ho - - - ly God; Ho - - - ly Migh - ty;

B

14

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

15 D CHOIR

*p* Glo-ry to the Fa - ther and to the Son and to the Ho - ly Spi - rit;

16

Now and e - ver and un - to a - ges of a - ges. A - men.

17

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

18 A

*mp* Ho - - - ly God; Ho - - - ly Migh - ty;

20

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

# TRISAGION — Yu'pik

*Bishop Pontaleiv  
arr. M. Lekanbof Sr.*

Soprano  
Alto

Tan - qil - ria A - ga - yun, tan - qil

Tenor  
Bass

ria As - vail - nguq, tan - qil - ria tuq - uil -

nguq, na - kli - ki - kut Wang - ku - ta.

# TRISAGION — Aleut

Soprano  
Alto

A - guu - gum Ang - a - li - ga - di - ga - saa - daa,

Tenor  
Bass

Tung - a - gim Ang - a - li - ga - di - ga - saa - daa,

A - sxa - gim - u - lux Ang - a - li - ga - di - ga - saa -

daa, ngiin Txin i - Tug nii - - - sa - da.

# TRISAGION — Tlingit

Soprano  
Alto



Lu - li - too - gu Di - kee Aan - kaa - wu, Lu - li - too -

Tenor  
Bass



gu Du La - tsee - ni, Lu - li - too - gu Lyoo-U - wa -



naa - gu, haa Kaa daak i - sa - ha - u haan.



# Trisagion

Hierarchical

Obikhod

**1** *Choir:*

Soprano  
Alto

Ho - ly God, — Ho - ly Might - y,

Tenor  
Bass

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

**2** *Clergy: repeat No. 1*

**3** *Choir:*

Holy God, Holy Mighty, Holy Immortal, have mer - cy on us.

**4** *Trio:*

Ho - ly God, — Ho - ly — Might - y,

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

5 *Choir: repeats No. 3*

6 *Clergy: repeat No. 1*

7 *Choir:*

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

ever and unto ages of ages. A - men. Holy Immortal, have

mer - cy on us.

8 *Choir: repeats No. 1*

# TRISAGION — Yu'pik

## Hierarchical Liturgy

Soprano  
Alto

Tenor  
Bass

Tan - qil - ria A - ga - yun, tan - qil ria As -

vail - nguq, tan - qil - ria tu - quil - nguq, nak - li -

ki - kut Wang - ku - ta.

# Liturgy Prokeimeon

*Saints Cosmas and Damian - November 1*

Ps 15/16:3  
Tone 4

Lesser Znamenny Chant

Soprano  
Alto

For His saints who are on earth, the Lord has worked

Tenor  
Bass


won - ders.

*v:* I beheld the Lord ever before me, for He is at my right hand that I might not be shaken.  
(Ps 15/16:8)

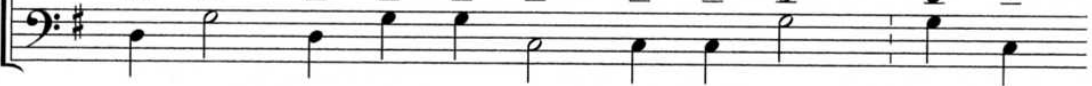
## Tuesday Prokeimenon

Tone 7 Psalm 63:11 [64:64] Znamenny Chant A. Arkhangel'sky

Soprano Alto



Tenor Bass



The right - eous shall re - joice in the Lord, and shall



hope in Him.




Verse: Hear my voice, O God, in my complaint; preserve my life from dread of the enemy.

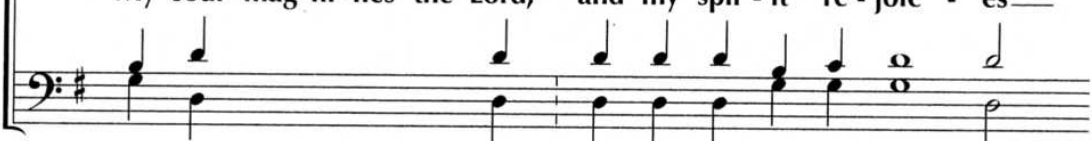
## Wednesday Prokeimenon

Tone 3 Lk 1:46-47 Znamenny Chant A. Arkhangel'sky

Soprano Alto



Tenor Bass



My soul mag-ni-fies the Lord, and my spir - it re - joic - es —



in — God my Sav - - - - - ior.



Verse: For He has regarded the low estate of His handmaiden; for behold, henceforth all generations shall call me blessed.

# Thursday Prokeimenon

Znamenny Chant  
A. Arkhangel'sky

Tone 8  
Psalm 18:4 [19:4]

Soprano  
Alto

Tenor  
Bass

Their pro - la - ma - tion has gone out into all the earth, and — their  
words to the ends — of the u - - - ni - verse.

Verse: The heavens are telling the glory of God, and the firmament proclaims His handiwork.

# Friday Prokeimenon

Znamenny Chant  
A. Arkhangel'sky

Tone 7  
Psalm 98:5 [99:5]

Soprano  
Alto

Tenor  
Bass

Ex - tol the Lord our God, wor - ship at His foot - stool for  
He is ho - - ly.

Verse: The Lord reigns; let the peoples tremble!

9/26/2011

# Alleluia

To the melody "Their Proclamation..."

1. and 2.

Soprano  
Alto

Tenor  
Bass

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

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

3.

Al - le - lu - ia,

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

# ALLELUIA

*Alaskan Melody*

A

Soprano  
Alto

Tenor  
Bass

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

Section A musical score for Soprano and Alto. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. The lyrics are "Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - - - ia." The music is in a minor key and features a simple, melodic line.

B

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

Section B musical score for Tenor and Bass. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. The lyrics are "Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - - - - ia." The music is in a minor key and features a simple, melodic line.

C

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

Section C musical score for Soprano and Alto. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. The lyrics are "Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - - - ia." The music is in a minor key and features a simple, melodic line.



## At the Gospel

Common Chant

Soprano  
Alto



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

Tenor  
Bass

## At the Gospel

Kievan Chant

Soprano  
Alto



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

Tenor  
Bass

## At the Gospel

S. Mokranjac

Soprano  
Alto



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

Tenor  
Bass

# The Augmented Litany

"Monastic"

Soprano  
Alto

Tenor  
Bass

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

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

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

Detailed description: This system continues the Monastic style vocal parts. The lyrics are "Lord, have mer - cy, Lord, have mer - cy,". The notation includes some ties and rests, and ends with a double bar line.

Lord, have mer - cy. A - men.

Detailed description: This system concludes the Monastic style vocal parts. The lyrics are "Lord, have mer - cy. A - men." The music ends with a double bar line.

Byzantine Chant  
Tone 4

Melody

Tson

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

Detailed description: This system shows the Melody (top staff) and Tson (bottom staff) parts of the Byzantine Chant style. The music is in G major and 4/4 time. The lyrics are "Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy,". The melody is more active than the Monastic style, with many eighth notes.

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

Detailed description: This system concludes the Byzantine Chant style. The lyrics are "Lord, have mer - cy, Lord, have mer - cy. A - men." The music ends with a double bar line.

# LITANY AFTER THE GOSPEL

Slavonic, English

Znamenny Chant

#1

sop/alto

Господи помилуй  
Lord, have mercy.

#1

tenor/bass



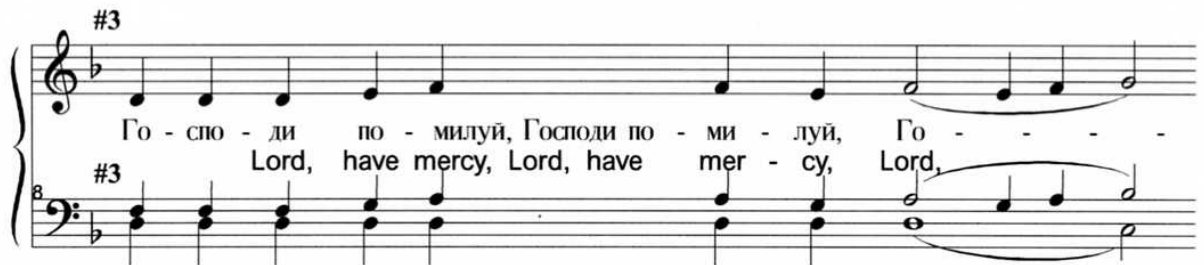
#2

Го - - - - - спю - ди по - ми - - - - луй  
Lord, have mer - - - - су.

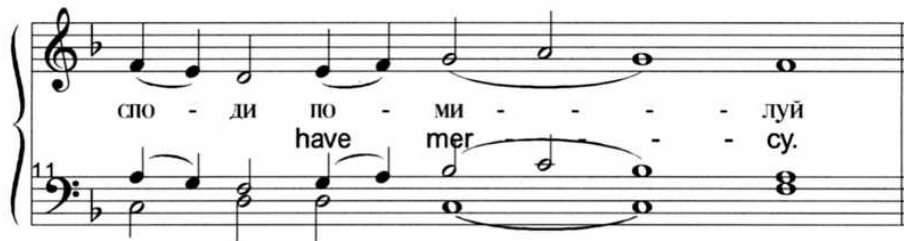


#3

Го - спю - ди по - милуй, Господи по - ми - луй, Го - - - -  
Lord, have mercy, Lord, have mer - су, Lord,

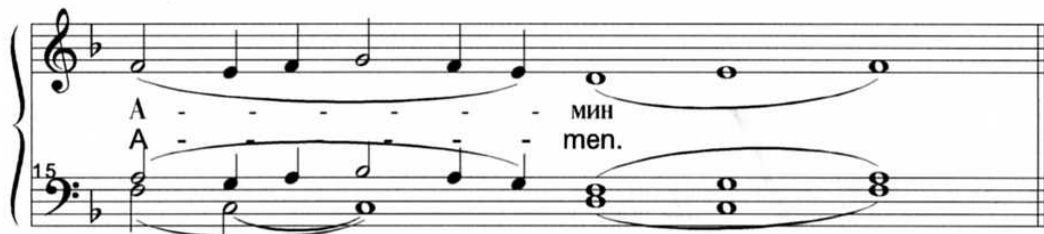


спю - ди по - ми - - - - луй  
have mer - - - - су.



[Repeat #3 after each petition]

А - - - - - мин  
A - - - - - men.



# Сугубая Ектения

Обиход (Аляски)

Го - спо - ди по - ми - луй, Го - спо - ди по - ми - луй,

The first system of music features a treble and bass clef. The treble clef part consists of a series of chords and eighth-note patterns, with some phrases enclosed in ovals. The bass clef part provides a steady accompaniment with quarter and eighth notes.

Го - спо - ди по - ми - луй.

The second system continues the melody and accompaniment. It concludes with a double bar line and a repeat sign (two dots) in the treble clef.

UAS - PA - TAQ NAK - LI - KI - KUT, UAS - PA - TAQ NAK - LI -

The third system introduces a new set of lyrics. The musical notation follows the same structure as the previous systems, with ovals highlighting specific melodic phrases.

KI - KUT, UAS - PA - TAK, NAK - LI - KI - KUT.

The fourth system concludes the piece. It features the same musical notation style, ending with a double bar line and a repeat sign in the treble clef.

*Уірік*

# Litany for the Departed

Common Chant  
arr. from L'vov/Bakhmetev

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the vocal parts for Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The music is in a minor key with a common time signature. The lyrics are "Lord, have mercy, Lord, have mercy, Lord, have mer - cy." The vocal lines consist of simple, sustained notes.

Grant it, O Lord. Lord, have mer - cy. A - men.

Detailed description: This system shows the piano accompaniment for the first system. The music is in a minor key with a common time signature. The lyrics are "Grant it, O Lord. Lord, have mer - cy. A - men." The piano part consists of simple, sustained notes.

# Litany for the Departed

A. Arkhangel'sky  
*pp*

Soprano  
Alto

Tenor  
Bass

*p* Lord, have mer-cy, Lord, have mer-cy, Lord, — have mer -

*p* *pp*

Detailed description: This system shows the vocal parts for Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The music is in a minor key with a 3/4 time signature. The lyrics are "Lord, have mer-cy, Lord, have mer-cy, Lord, — have mer -". The vocal lines consist of simple, sustained notes. Dynamics include *p* and *pp*.

*p* *p*

cy. Grant it, O Lord. Lord, — have mer - cy. A - men.

*p* *p*

Detailed description: This system shows the piano accompaniment for the second system. The music is in a minor key with a 3/4 time signature. The lyrics are "cy. Grant it, O Lord. Lord, — have mer - cy. A - men." The piano part consists of simple, sustained notes. Dynamics include *p*.

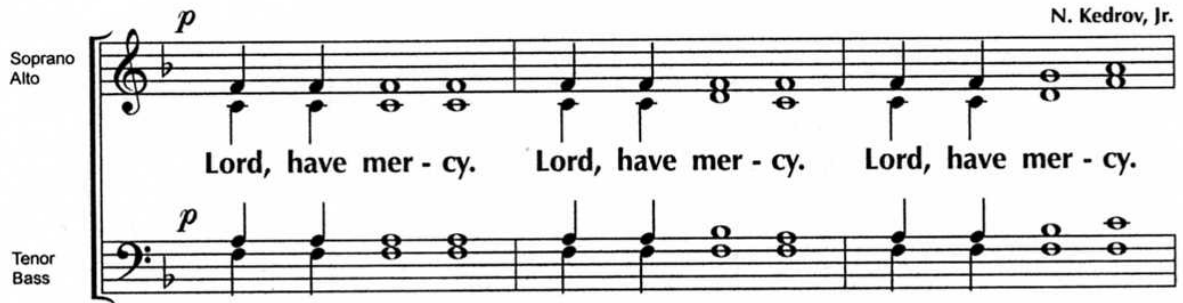
# Litany of the Catechumens

*p* N. Kedrov, Jr.

Soprano  
Alto

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

Tenor  
Bass

The first system of the musical score for 'Litany of the Catechumens' features two vocal staves: Soprano and Alto. The music is written in a key with one flat (B-flat) and a common time signature. The tempo is marked 'p' (piano). The lyrics are 'Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.' The Soprano part consists of a series of quarter and eighth notes, while the Alto part provides a harmonic accompaniment with chords and moving lines.

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

The second system continues the vocal parts from the first system. The lyrics are 'Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.' The musical notation follows the same pattern as the first system, with the Soprano part carrying the melody and the Alto part providing accompaniment.

To Thee, — O Lord. A - men.

The third system concludes the vocal parts. The lyrics are 'To Thee, — O Lord. A - men.' The Soprano part features a long note on 'Thee' followed by a melodic line. The Alto part provides a steady accompaniment. The system ends with a double bar line.

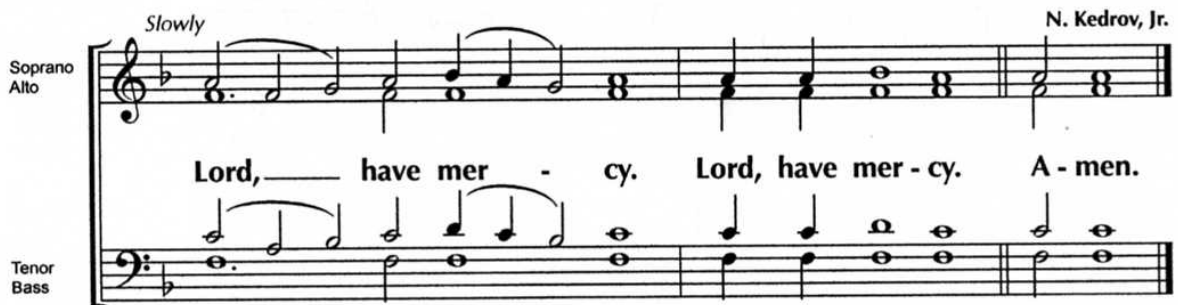
# Litanies of the Faithful

*Slowly* N. Kedrov, Jr.

Soprano  
Alto

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

Tenor  
Bass

The first system of the musical score for 'Litanies of the Faithful' features two vocal staves: Soprano and Alto. The music is written in a key with one flat (B-flat) and a common time signature. The tempo is marked 'Slowly'. The lyrics are 'Lord, — have mer - cy. Lord, have mer - cy. A - men.' The Soprano part has a more melodic and expressive line, often with slurs, while the Alto part provides a harmonic accompaniment.

# Ектеніи

(передъ Херувимской)

Н. Н. Кедрова - сына

A.) 1. 2. 3.

C. А. Т. Б.

Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй.

4. 5. 6.

Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй.

Б.) 1. 2.

Те-бѣ, Гос-по-ди. А-мѣнь. Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй.

В.) 1. 2. 3.

Діаконъ служитъ на фа

А-мѣнь. Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй.

4. 5. 6.

Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй. Гос-по-ди, по-мѣ-луй. А - мѣнь.

# Cherubic Hymn

Sophronievskaja  
arr. L. Margitich

Let us who mys - - -

- - - sti-'cly rep - re - sent

the che - - - ru - bim,

the che - ru - bim, and who sing the thrice ho -

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ly

thrice ho-ly hymn, to the life cre-a

ting Tri-ni-ty, now lay a-side

lay a-side

all earth-ly cares. Now lay a-

side all earth-ly cares.

# Cherubic Hymn

Sophronievskaja  
arr. L. Margitich

I - - - zhe hai - ru - vee - - -

- - - - mee, he - ru - vee - mee.

Tai - no - - - tai - no o - bra - zu - iu sche,

o - bra - zu - iu - sche. I - - - zhee vo - tvo -

The musical score is written in a two-staff system (treble and bass clefs) with a key signature of one flat (B-flat). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are in Russian. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: I - - - zhe hai - ru - vee - - -; - - - - mee, he - ru - vee - mee.; Tai - no - - - tai - no o - bra - zu - iu sche,; o - bra - zu - iu - sche. I - - - zhee vo - tvo -

- ria - - - - - sche

tro - i - tse. T'ri - svya - tu - iu pesn p'ri - pe -

va - iu - sche, p'ri-pe-va - iu - sche vsya ko - ie

vsya ko - ie - - - - - nee - - - - -

nye zhee - te - sko - ie ot - lo -

A musical score for a vocal line, consisting of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The lyrics are: "zheem po - pet - che - nee-eh, po - pet-che - nee - eh". The melody starts with a half note chord, followed by a quarter note, then a series of eighth notes, and ends with a half note. The bass staff provides a simple accompaniment with a half note chord, followed by a quarter note, and then a series of quarter notes.

zheem po - pet - che - nee-eh, po - pet-che - nee - eh

A - men. That we may re - ceive, that we may re -

ceive the King of

all the King of all Who comes in - vi - si - bly up -

borne by the an - gel - ic hosts.

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

Al - le - lu - ia.

# Cherubic Hymn

Bishop Hilarion (Alfayev)

Very Slow

*pp*

Let us who mys - ti - c'ly

*pp*

re - pre - sent the Che - ru - bim.

*p*

And who sing the thrice - ho - ly hymn to the

*p*

life - cre - a - ting Trin - i - ty



*mp*  
Now lay a - side all earth - ly cares,  
*mf*

lay a - side all  
*mp*

earth - ly cares. A - men. That we may re -  
*p*

ceive the King, the  
*mf*

King of all, who comes in - vis - i - bly up -

*mp*

borne by the an - gel - ic hosts. Al - le - lu - ia,

*f*

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

# Litany of Supplication

arr. from A. Gretchaninov

Soprano  
Alto

Tenor  
Bass

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

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

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

Detailed description: This system contains the first three lines of the musical score. The first line shows the vocal parts for Soprano/Alto and Tenor/Bass. The lyrics are 'Lord, have mer - cy, Lord, have mer - cy.' The second line continues with 'Grant it, O Lord. Grant it, O Lord. To' and the third line concludes with 'Thee, O Lord. A - men. And to your spi - rit.' The music is in a minor key and features a steady accompaniment with eighth notes.

# Litany of Supplication

Kievan Chant

Soprano  
Alto

Tenor  
Bass

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

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

Detailed description: This system contains the fourth and fifth lines of the musical score. The first line shows the vocal parts for Soprano/Alto and Tenor/Bass. The lyrics are 'Lord, have mer - cy. Lord, have mer - cy.' The second line continues with 'Grant it, O Lord. Grant it, O Lord.' The music is in a minor key and features a steady accompaniment with eighth notes.

# Litany of Supplication

*Spanish*

*Odessa*

Se - ñor, \_\_\_\_\_ ten pie-dad.      Con - ce - de - lo, Se - ñor.

The first system of music consists of two phrases. The first phrase is "Se - ñor, \_\_\_\_\_ ten pie-dad." and the second is "Con - ce - de - lo, Se - ñor." Each phrase is written on a grand staff with a treble clef and a bass clef. The melody is in a minor key and features a series of chords in the treble clef and a simple bass line in the bass clef. A vertical bar line separates the two phrases.

A ti, \_\_\_\_\_ Se - ñor.

The second system of music contains the third phrase: "A ti, \_\_\_\_\_ Se - ñor." It is written on a grand staff with a treble clef and a bass clef. The melody continues with a series of chords in the treble clef and a simple bass line in the bass clef.

# Father, Son, and Holy Spirit

Kievan Chant

Soprano Alto

Tenor Bass

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

Detailed description: This system shows the first two staves of the Kievan Chant. The Soprano Alto part is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Tenor Bass part is on a bass clef staff with the same key signature and time signature. The lyrics are: "Fa - ther, Son, and Ho - ly Spir - it, the Trin - i - ty one in".

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

Detailed description: This system shows the continuation of the Kievan Chant. The Soprano Alto part continues on the treble clef staff. The lyrics are: "es - sence and un - di - vid - ed.". The Tenor Bass part continues on the bass clef staff. A fermata is placed over the final notes of both parts.

# Father, Son, and Holy Spirit

M. Bailey

$\text{♩} = \text{pulse}$

Soprano Alto

Tenor Bass

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

Detailed description: This system shows the first two staves of M. Bailey's version. A tempo marking "♩ = pulse" is at the top left. The Soprano Alto part is on a treble clef staff with a key signature of one flat (Bb) and a common time signature. The Tenor Bass part is on a bass clef staff with the same key signature and time signature. The lyrics are: "Fa - ther, Son, and Ho - ly Spir - it, the Trin - i - ty".

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

Detailed description: This system shows the continuation of M. Bailey's version. The Soprano Alto part continues on the treble clef staff. The lyrics are: "one in es - sence and un - di - vid - ed.". The Tenor Bass part continues on the bass clef staff. A fermata is placed over the final notes of both parts.

# The Creed

Akathist Melody

Soprano Alto

I be-lieve in one God, the Father al-might - y,

Tenor Bass

Maker of heaven and earth, and of all things visible and in - vis - i -

ble. And in one Lord, Jesus Christ, the Son — of God, the Only-be-

gotten, begotten of the Father before all a - ges; — Light of

Light, true God of true — God; be - got - ten, not made; of one

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

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

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

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

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

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

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

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

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

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



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

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

Church. I acknowledge one baptism for the re - mis - sion of

sins. — I look for the re - sur - rec - tion of the dead,

and the life of the world — to come. A - men.

# A Mercy of Peace

## The Anaphora

M. Bailey

*Flowing, ♩ = pulse*

Soprano  
Alto

*mf*

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

Tenor  
Bass

*mf*

And with your spir - it. We lift them up un - to the Lord.

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

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

Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth.

Heav - en and earth are full of Thy glo - ry. Ho - san - na

in the high - est! Bless - ed is He — that comes in

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

*Slightly slower*

A - men. — We praise — Thee. We bless —

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#). The tempo is marked "Slightly slower". The vocal line begins with a whole note chord (F#4, A4, C5) and continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines.

Thee. We give thanks un - to Thee, — O Lord. — And we

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a fermata over the word "Thee". The piano accompaniment features a steady bass line and chords.

*rit.*

pray un - to Thee, O our God. —

The third system concludes the piece. The tempo is marked "rit." (ritardando). The vocal line has a long, sustained note with a fermata. The piano accompaniment also features a long, sustained chord with a fermata.

# Anaphora ~ Znamenny Chant

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

The first system of musical notation features a grand staff with a treble and bass clef. The melody is written in a Znamenny style with a flat key signature. The lyrics are: "A mer - cy of peace a sac - ri - fice of praise." The music consists of a series of eighth and sixteenth notes, with some notes beamed together. The bass line provides a steady accompaniment with quarter and eighth notes.

And with thy spi - - - rit.

The second system of musical notation continues the melody. The lyrics are: "And with thy spi - - - rit." The word "spirit" is elongated with a long horizontal line above the notes. The musical notation includes a variety of note values and rests, maintaining the Znamenny style.

We lift them up un - to the Lord.

The third system of musical notation continues the melody. The lyrics are: "We lift them up un - to the Lord." The music features a mix of eighth and sixteenth notes, with some notes beamed together. The bass line continues to provide accompaniment.

It is meet and right to wor - ship the Fa - ther, and

The fourth system of musical notation continues the melody. The lyrics are: "It is meet and right to wor - ship the Fa - ther, and". The music includes a variety of note values and rests, maintaining the Znamenny style. The bass line continues to provide accompaniment.

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the Son, and the Ho - ly Spi - rit, the Tri -

This system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are: "the Son, and the Ho - ly Spi - rit, the Tri -".

nj - ty one in es - sence, and un - di - vi - - -

This system continues the musical notation with two staves. The lyrics are: "nj - ty one in es - sence, and un - di - vi - - -". The melody continues in the treble clef, and the bass clef provides accompaniment. The system ends with a long note in the treble clef.

ded.

This system consists of two staves. The lyrics are: "ded.". The melody is in the treble clef, and the bass clef provides accompaniment. The system ends with a long note in the bass clef.

Ho - - ly, ho - ly, ho - ly, Lord of Sa - ba - oth,

This system consists of two staves. The lyrics are: "Ho - - ly, ho - ly, ho - ly, Lord of Sa - ba - oth,". The melody is in the treble clef, and the bass clef provides accompaniment. The system ends with a long note in the treble clef.

hea - ven and earth are full of Thy glo - ry, ho - san - na in the

This system contains the first two measures of the hymn. The vocal line begins with a half note 'hea' and continues with 'ven and earth are full of Thy glo - ry, ho - san - na in the'. The piano accompaniment consists of chords and moving lines in both hands.

high - est, bles - sed is he that comes in the name of the

This system contains the next two measures. The vocal line continues with 'high - est, bles - sed is he that comes in the name of the'. The piano accompaniment continues with chords and moving lines.

Lord. Ho - san - - - - na in the

This system contains the next two measures. The vocal line continues with 'Lord. Ho - san - - - - na in the'. The piano accompaniment continues with chords and moving lines.

high - - - - est.

This system contains the final two measures. The vocal line concludes with 'high - - - - est.'. The piano accompaniment concludes with chords and moving lines.

A - men. A - - - - - men.

*pp*  
We praise Thee, we bless Thee, we give thanks un-to Thee,

Lord; and we pray un - to

Thee, O our God.



# It Is Truly Meet

Russian-Bulgarian Chant  
after S. Pravdoliubov

Tone 6

Soprano  
Alto

Tenor  
Bass

It is tru-ly meet to bless you, O The-o-to-kos,  
ev-er-bless-ed and most pure and the Mo-ther of our God. More  
hon'-ra-ble than the Che-ru-bim, and more glo-ri-ous beyond com-  
pare than the Ser-a-phim: with-out defilement you gave birth to  
God the Word: True The-o-to-kos, we mag-ni-fy you.

# And All Mankind / Litany

Odessa – N.C.

*Priest:* Among the first, remember...

And all man - kind.

[At Hierarchical, add:  
"And for all mankind"]

*Priest:* And grant us with one mouth...

A - men.

*Priest:* And the mercies of our great...

*Deacon:* Calling to remembrance...

And with thy spi - rit. Lord, have mer - - - cy.

Grant this, O Lord. To Thee, O Lord.

## Litany Before the Lord's Prayer

Kievan Chant



And with your spir-it. Lord, have mer-cy. Lord, - have mer - cy.



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

## Litany Before the Lord's Prayer

B. Ledkovsky



And with your spir - it. Lord, - have mer - cy. Grant



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

# Litany Before the Lord's Prayer

## Byzantine Chant

1.   
Ky - ri - e E - le - i - son. 2.   
Ky - ri - e E - le - i - son.

3.   
Ky - ri - e E - le - i - son. 4.   
Ky - ri - e E - le - i - son.

5.   
Ky - ri - e E - le - i - son.

6.   
Pa - ras - kou Ky - ri - e. 7.   
Pa - ras - kou Ky - ri - e. 8.   
Pa - ras - kou Ky - ri - e.

9.   
Pa - ras - kou Ky - ri - e. 10.   
Pa - ras - kou Ky - ri - e.

11.   
Pa - ras - kou Ky - ri - e. Si Ky - ri - e.

# Litany Before the Lord's Prayer

Trubachov  
var. M. Lewis, S. Clark

Ky - ri - e e - lei - son

Pa - ra - sou Ky - ri - e

Si - Ky - ri - e

# The Lord's Prayer

N. Rimsky-Korsakov

*pp*

Soprano  
Alto

Our Fa - ther, who art in heav - en, hal-low-ed

Tenor  
Bass

*pp*

This block contains the first system of the musical score. It features two vocal staves: Soprano and Alto. The music is in a minor key and 8/8 time. The lyrics are: "Our Fa - ther, who art in heav - en, hal-low-ed". The dynamics are marked *pp* (pianissimo). The Soprano part has a melodic line with some slurs, while the Alto part provides a harmonic accompaniment.

be Thy Name, Thy King-dom come, Thy will be done on earth as it

This block contains the second system of the musical score. The lyrics are: "be Thy Name, Thy King-dom come, Thy will be done on earth as it". The musical notation continues with the Soprano and Alto parts.

is in heav - en. Give us this day our dai - ly bread,

This block contains the third system of the musical score. The lyrics are: "is in heav - en. Give us this day our dai - ly bread,". The musical notation continues with the Soprano and Alto parts.

and for-give us our tres - pass-es, as we forgive those who

This block contains the fourth system of the musical score. The lyrics are: "and for-give us our tres - pass-es, as we forgive those who". The musical notation continues with the Soprano and Alto parts.

tress-pass a - gainst us; and lead us not in-to temp-ta -

This block contains the fifth system of the musical score. The lyrics are: "tress-pass a - gainst us; and lead us not in-to temp-ta -". The musical notation continues with the Soprano and Alto parts.

LORD'S PRAYER — *Rimsky-Korsakov*

tion, but deliver us from e - vil. A - men.

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is written in a simple, homophonic style with block chords and moving lines. The lyrics are printed below the notes.

After the Lord's Prayer

Common Chant

Soprano  
Alto

Tenor  
Bass

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

The musical score is for a four-part setting of the 'After the Lord's Prayer' chant. It features two vocal parts: Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written in treble clef, and the Tenor/Bass part is in bass clef. The key signature has one flat. The music is a simple harmonic setting of the text. The lyrics are printed below the notes.

# One is Holy

Serbian

Soprano Alto

Tenor Bass

One is ho - ly, One is Lord: Je - sus

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

# One is Holy

P. Tchaikovsky

Soprano Alto

Tenor Bass

One is ho - ly, One is Lord: Je - sus Christ,

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



# Rejoice in the Lord

(COMMUNION HYMN FOR SATURDAY AND APPOINTED SAINTS' DAYS)

Psalm 33: 1

Traditional melody: "Raduisia"

## REFRAIN 1:

*Joyfully. (♩ = 80)*

Soprano  
Alto

RE - JOICE IN THE LORD, O YOU RIGHT - EOUS.

Tenor  
Bass

PRAISE BE - FITS THE JUST.

*Repeat after alternate verses of Psalm 33.*

## REFRAIN 2:

RE - JOICE IN THE LORD, O YOU RIGHT - EOUS.

PRAISE BE - FITS THE JUST.

*Repeat after alternate verses of Psalm 33.*

# Koinonikon - Saturday

First Sunday of Lent, Sixth Sunday after Pascha

Psalm 32:1 [33:1]

S. Frøyshov

Soprano  
Alto

Re - jice in the Lord, O you right - eous;

Tenor  
Bass

praise be - fits the just. Al - le - lu -

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

1. Praise the Lord with the lyre, make melody to Him with the harp of ten strings.
2. Sing to Him a new song, play skillfully on the strings, with loud shouts.
3. For the word of the Lord is upright; and all His work is done in faithfulness.
4. He loves righteousness and justice; the earth is full of the steadfast love of the Lord.
5. By the word of the Lord the heavens were made, and all their host by the breath of His mouth.
6. He gathered the waters of the sea as in a bottle; He put the deeps in storehouses.
7. Let all the earth fear the Lord, let all the inhabitants of the world stand in awe of Him!
8. For He spoke, and it came to be; He commanded, and it stood forth.

# Communion Verse: Psalm 115

## REFRAIN #1

*Znamenny Chant—Tone Two*

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

I will call up - on the name of the Lord.

## REFRAIN #2

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

Al - le - lu - - - ia.

LM/Santa Rosa

*VERSES, sung by a soloist:*



I believed, wherefore I spake; I was hum - bled ex - ceed - - -



ing - ly

verse:



As for me, I said in mine ec-sta-sy eve-ry man\_\_ is a\_\_ li - ar.

verse:



What shall I render unto the Lord for all that He hath ren - dered un - to me?

verse:

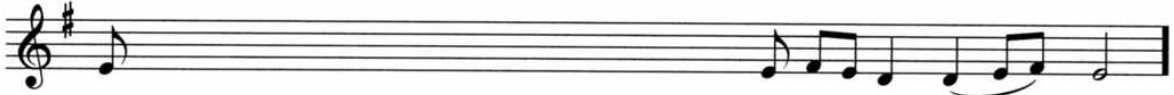


I will take the cup of sal - va - tion and I will call up - on\_\_ the



name\_\_ of\_\_ the Lord.

verse:



My vows unto the Lord will I pay in the presence of all His peo - ple.

verse:



Pre-cious in the sight of the Lord is the death\_\_ of His saints.\_\_

*The soloist continues with the rest of the Psalm verses in similar fashion*


# Koinonikon - Thursday

Apostles


M. Bailey

Psalm 18:4 [19:4]


Soprano  
Alto




Tenor  
Bass



Their proc - la - ma - tion has gone out in - to all — the earth,



and their words to the ends of the u - ni - verse. Al - le -



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



1. The heavens are telling the glory of God; and the firmament proclaims His handiwork.
2. Day to day pours forth speech, and night to night declares knowledge.
3. In them He has set a tent for the sun, which comes forth like a bridegroom leaving his chamber.
4. The law of the Lord is perfect, reviving the soul; the testimony of the Lord is sure, making wise the simple.
5. The precepts of the Lord are right, rejoicing the heart; the commandment of the Lord is pure, enlightening the eyes.
6. Let the words of my mouth and the meditation of my heart be acceptable in Thy sight, O Lord, my Rock and my Redeemer.

# Koinonikon - Friday

Psalm 73:13 [74:12]

M. Bailey

Soprano  
Alto

God is our King be-fore the a - ges. He has

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 a key with one flat (B-flat major or D minor) and 4/4 time. The lyrics are: "God is our King be-fore the a - ges. He has".

worked sal - va - tion in the midst of the earth. Al - le - lu - ia,

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "worked sal - va - tion in the midst of the earth. Al - le - lu - ia,".

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

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "Al - le - lu - ia, Al - le - lu - ia.".

1. Thou didst divide the sea by Thy might; Thou didst break the heads of the dragons on the waters.
2. Thou didst crush the heads of Leviathan, Thou didst give him as food for the creatures of the wilderness.
3. Thou didst cleave open springs and brooks; Thou didst dry up ever-flowing streams.
4. Thine is the day, Thine also the night; Thou hast established the luminaries and the sun.
5. Thou hast fixed all the bounds of the earth; Thou hast made summer and winter.

# A New Commandment

Text: John 13:34-35

Traditional Carpatho-Rusyn Hymn  
arr. Bishop JOB (Osacky)

*♩* = 52-60

Soprano  
Alto

1. A new — com - mand - ment I give to you; a

Tenor  
Bass

new — com - mand - ment I give to you: that you —

love each oth - er; that you — love each oth -

er, e - ven as I — have loved — you.

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2. By this all men will know;

by this all men will know that you are

my dis - ci - ples; that you are my dis - ci -

ples: If you have love for each oth - er.



May be sung as a refrain to the verses below:

Lord, give us love for each other!

The musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the treble staff.

### 1 CORINTHIANS 12:31 – 13:13

And now I will show you the most excellent way. If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal. *R.*

If I have the gift of prophecy, and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but have not love, I am nothing. *R.*

If I give all I possess to the poor and surrender my body to the flames, but have not love, I gain nothing. *R.*

Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. *R.*

Love does not delight in evil but rejoices in the truth. It always protects, always trusts, always hopes, always perseveres. *R.*

Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away. For we know in part and we prophesy in part, but when perfection comes, the imperfect disappears.... *R.*

And now these three remain: faith, hope and love. But the greatest of these is love. *R.*

## Blessed is He

Kievan Chant

Blessed is He that comes in the name of the Lord!

The musical score is for Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The key signature has one sharp (F#). The lyrics are placed below the soprano staff.

God is the Lord and has revealed Him-self to us!

The musical score continues with the same vocal parts. The lyrics are placed below the soprano staff. A *rit.* (ritardando) marking is present above the staff.

# What Shall I Render to the Lord

Psalm 115:3-5, 8-9 [116:12-14, 17-19]

J. Erickson

*Flowingly*

Soprano  
Alto

Tenor  
Bass

What shall I ren-der to the Lord for all His boun-ty to

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a treble clef staff with a key signature of one sharp (F#). The lyrics are "What shall I ren-der to the Lord for all His boun-ty to". The Tenor and Bass parts are on a bass clef staff and are currently silent, indicated by a horizontal line.

me?— I will lift up the cup of sal-va-tion and call on the

Detailed description: This system continues the musical notation. The Soprano and Alto parts are on a treble clef staff. The lyrics are "me?— I will lift up the cup of sal-va-tion and call on the". The Tenor and Bass parts are on a bass clef staff.

name of the Lord, I will pay my vows to the Lord in the

Detailed description: This system continues the musical notation. The Soprano and Alto parts are on a treble clef staff. The lyrics are "name of the Lord, I will pay my vows to the Lord in the". The Tenor and Bass parts are on a bass clef staff.

pres-ence of all His peo-ple. I will of-fer to Thee the

Detailed description: This system continues the musical notation. The Soprano and Alto parts are on a treble clef staff. The lyrics are "pres-ence of all His peo-ple. I will of-fer to Thee the". The Tenor and Bass parts are on a bass clef staff.

sac-ri-fice of thanks-giv-ing and call on the name of the Lord.

Detailed description: This system concludes the musical notation. The Soprano and Alto parts are on a treble clef staff. The lyrics are "sac-ri-fice of thanks-giv-ing and call on the name of the Lord.". The Tenor and Bass parts are on a bass clef staff.

WHAT SHALL I RENDER TO THE LORD — Erickson

I will pay my vows to the Lord in the pre-sence of

The first system of the hymn features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes. The bass line consists of whole notes. The lyrics are: "I will pay my vows to the Lord in the pre-sence of".

all His peo - ple, in the courts of the house of the

The second system continues the melody and bass line. The lyrics are: "all His peo - ple, in the courts of the house of the".

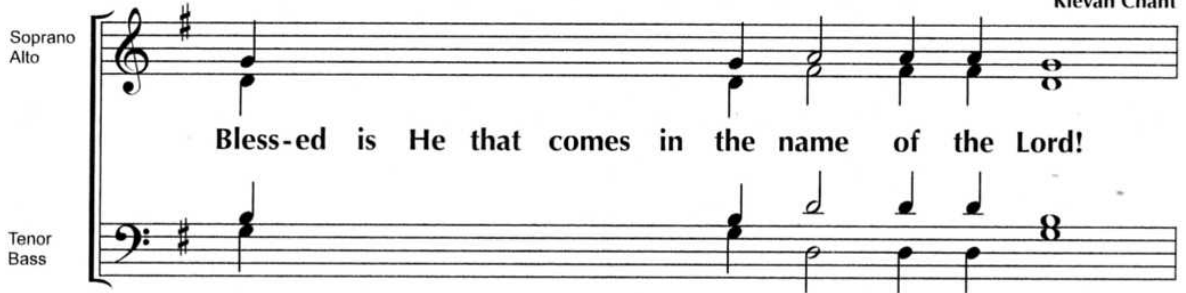
Lord, — in your midst, — O Je - ru - sa - lem.

The third system concludes the hymn. The lyrics are: "Lord, — in your midst, — O Je - ru - sa - lem." The system ends with a double bar line and a fermata over the final note. A large number "8" is printed at the end of the bass line.

# Blessed is He

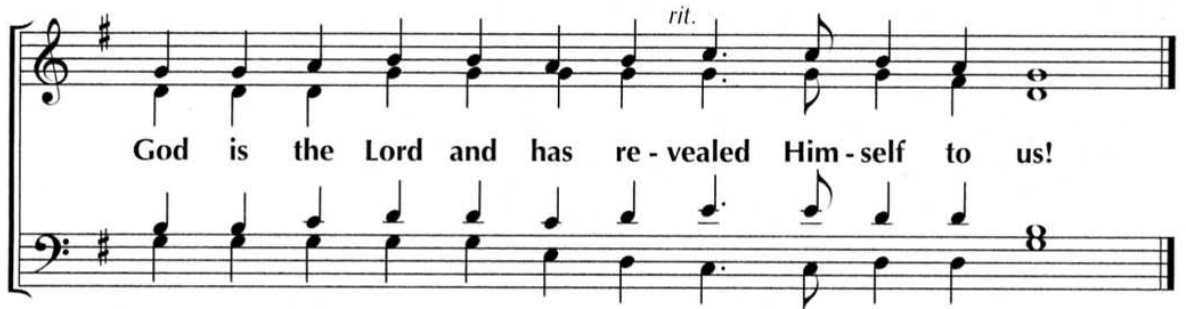
Kievan Chant

Soprano  
Alto



Bless-ed is He that comes in the name of the Lord!

Tenor  
Bass



*rit.*

God is the Lord and has re-vealed Him-self to us!

# Blessed is He

Serbian Chant

Soprano  
Alto



Bless-ed is He that comes in the name of the

Tenor  
Bass



Lord! God is the Lord and has re-vealed Him-self to us!

# Receive the Body of Christ

Bulgarian Chant

Re - ceive the Bo - - dy of Christ.

5

Taste the foun - tain of im - mor - ta - li - ty.

9

SLAVONIC

Tye - lo Khris - to - vo pri - i - mi - tye.

13

Is - toch - ni - ka bez - smyert - na - go vku - si - tye.

## ARABIC

Zhe se du elle Ma - seeh khu - zu.

5

Wa elle yan - bu - ah il - la - dhi yan dhi - bu thu - ghu.

9 GREEK

So - ma Khris - tou me - ta - la - ve - te.

13

pi - yis a - than - a - tou yef - sas - the.

17

Al - li - lu - i - a,

21

Al - li - lu - i - a, Al - li - lu - i a.

# Receive the Body of Christ

*Moderato*

Alaskan Melody

A.

Soprano Alto

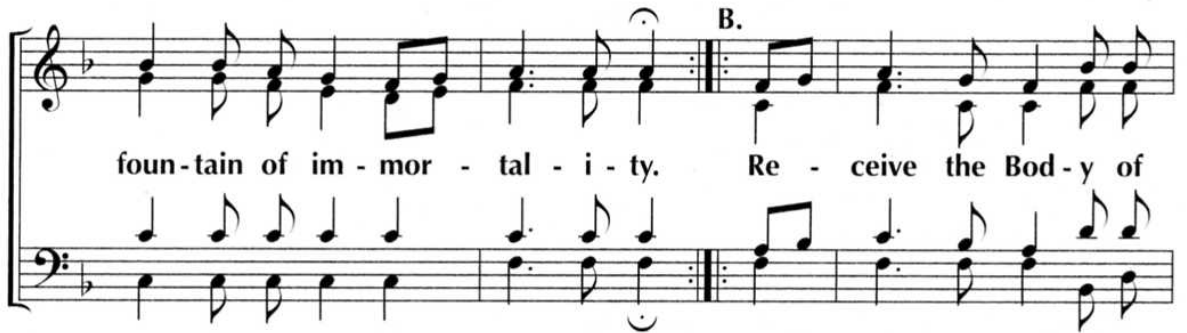
Re - ceive the Bod - y of Christ; — taste the

Tenor Bass



B.

foun - tain of im - mor - tal - i - ty. Re - ceive the Bod - y of



Christ; — taste the foun - tain of im - mor - tal - i - ty. Al - le -



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





# Receive the Body

Communion Refrain

Use with Psalm verses: Ps. 22, 23, 115, 144 Septuagint

Znamenny Chant  
Fr. Lawrence Margitich

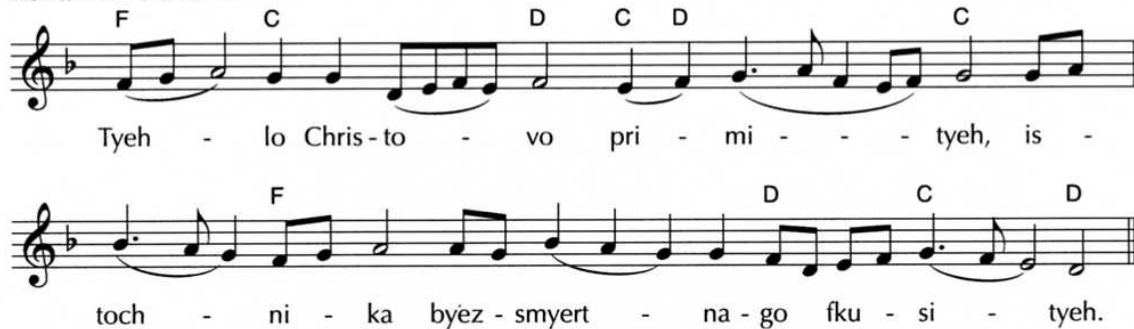
## Refrain 1



Re-ceive ye the Bo-dy of Christ, taste ye of the  
Al - le - lu - ia. Al - le - lu - ia.

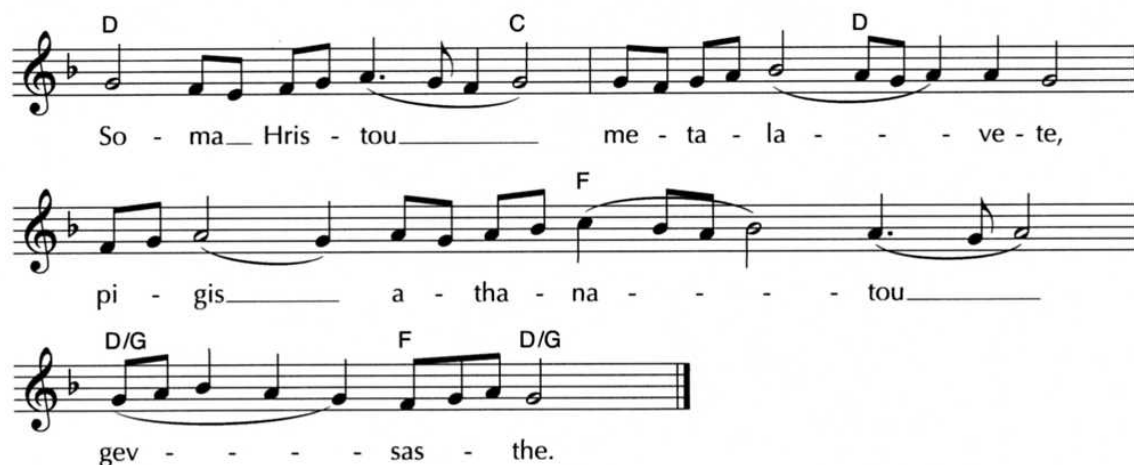
Foun - tain of Im - mor - ta - li - ty.  
lu - ia. Al - le - lu - ia.

## Refrain 2 - Slavonic



Tyeh - lo Chris-to - vo pri - mi - tyeh, is -  
toch - ni - ka byéz - smyert - na - go fku - si - tyeh.

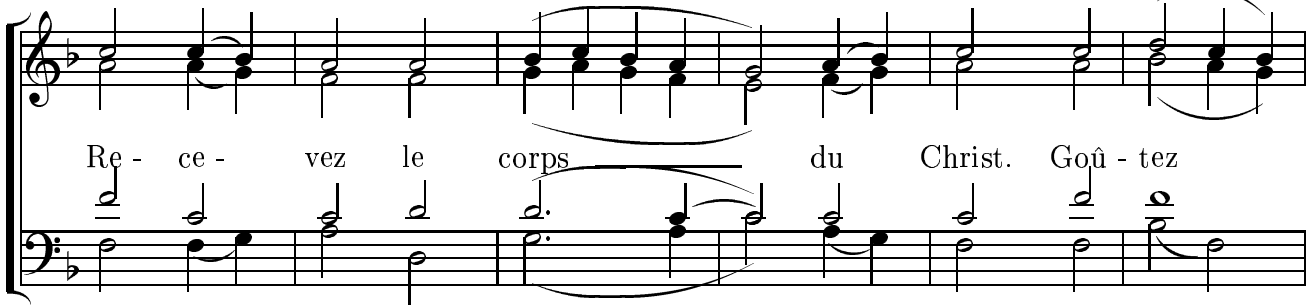
## Refrain 3 - Greek



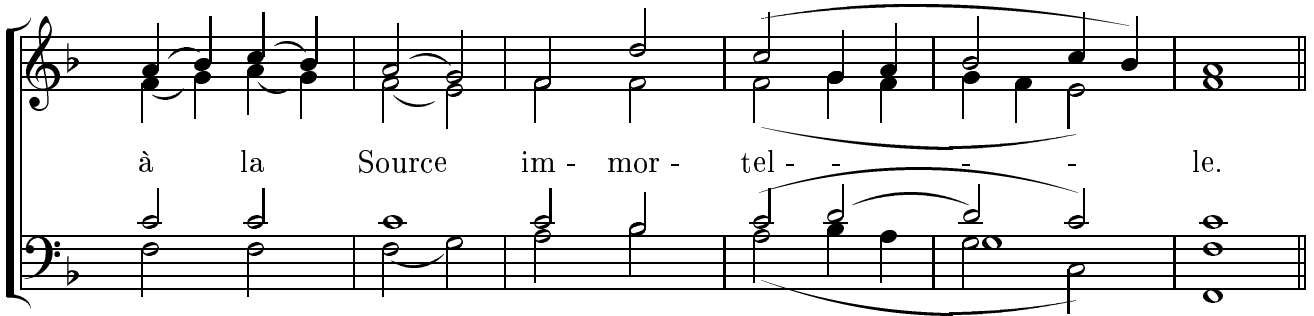
So - ma Hris - tou me - ta - la - ve - te,  
pi - gis a - tha - na - tou  
gev - sas - the.

# Chant de communion

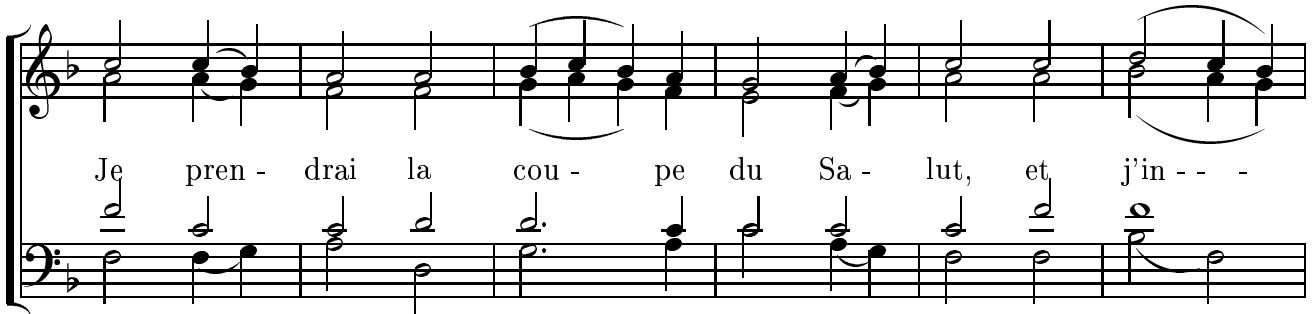
M. Kovalevsky & A Jaronkov  
Mélodie du monastère de Valaam



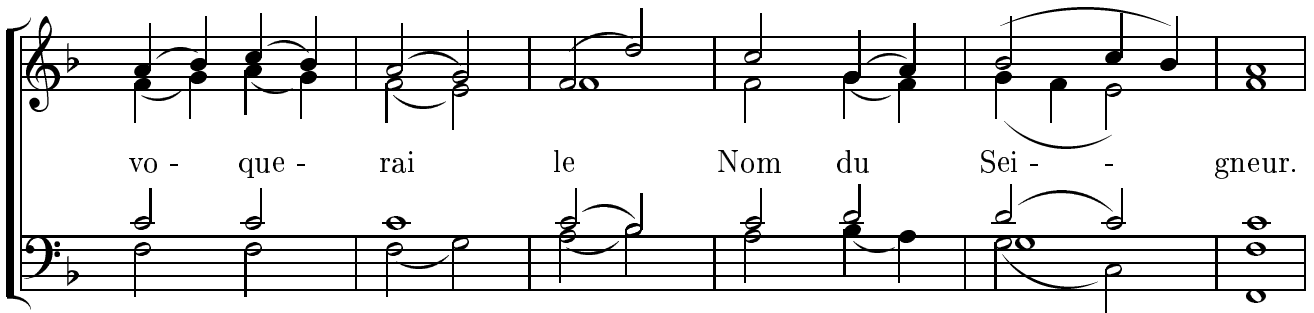
Re - ce - vez le corps du Christ. Goû - tez



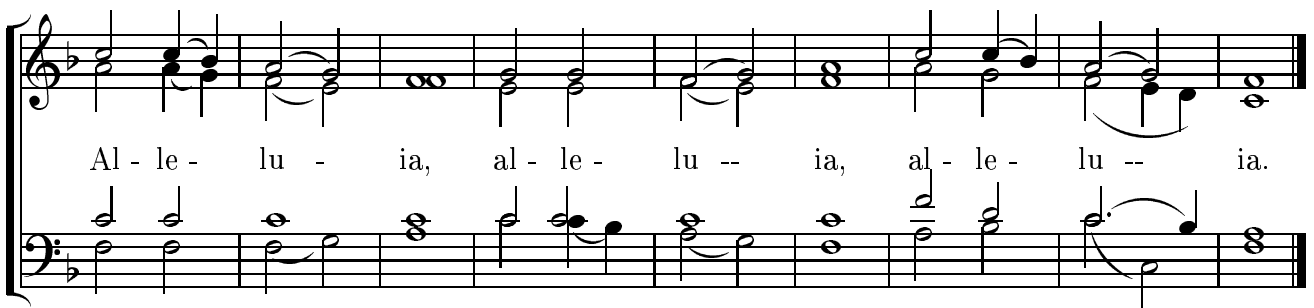
à la Source im - mor - tel - - - le.



Je pren - drai la cou - pe du Sa - lut, et j'in - - -



vo - que - rai le Nom du Sei - - - gneur.



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

# Liturgy Ending

Bulgarian Melody  
After P. Dinev

Tone 2

Soprano  
Alto

Tenor  
Bass

We have seen the true Light! We have re-ceived the

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are: "We have seen the true Light! We have re-ceived the".

heav-en - ly Spir - it! We have found the true Faith,

Detailed description: This system continues the musical score. The lyrics are: "heav-en - ly Spir - it! We have found the true Faith,". The Soprano and Alto parts have a melodic line with some slurs, while the Tenor and Bass parts provide harmonic support with chords and single notes.

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

Detailed description: This system continues the musical score. The lyrics are: "wor - ship - ping the un - di - vid - ed Trin - i - ty, who - has -". The music features a steady rhythmic pattern in the Tenor and Bass parts.

sav - ed - us. A - men. Let our mouths be filled with Thy

Detailed description: This system concludes the musical score. The lyrics are: "sav - ed - us. A - men. Let our mouths be filled with Thy". The music ends with a final chord in the Soprano and Alto parts and a sustained note in the Tenor and Bass parts.

LITURGY ENDING — *Bulgarian Melody*

praise, O Lord, that we may sing of Thy glo - ry; for -

Thou hast made us wor - thy to par-take of Thy ho-ly, di-vine, im -

mor-tal, and life-cre - a - ting Mys - ter - ies. Keep us in Thy

ho - li-ness, that all the day we may med - i - tate up - on Thy

right - eous-ness. Al - le - lu - ia, — Al - le - lu - ia,

Al - le - lu - ia! Lord, — have mer - cy.

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

A - men. In the name of the Lord. Lord, have mer - cy.

# We Have Seen the True Light

Post-Communion Troparia

Bishop Hilarion (Alfeyev)

*Moderato*

Soprano  
Alto

Tenor  
Bass

We have seen the true light, we have received the heavenly

Spir - it, we have found the true faith, wor-ship-ping

the undivided Trin - i - ty, who has saved us.

Soprano  
Alto

Tenor  
Bass

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

that we may sing of Thy glo - - ry, for Thou hast

made us wor - thy to par-take of Thy holy, divine, immortal, and

life-creating Mys - ter - ies. Keep us in Thy ho - li - ness,

that all the day we may meditate upon Thy right - eous - ness.

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

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

In the name of the Lord. Lord, have mer - cy. A - men.



# Blessed be the Name of the Lord

Allegro ♩ = pulse M. Bailey

Soprano  
Alto

Bless - ed be the name of the Lord,

Tenor  
Bass

Detailed description: This block contains the first system of the musical score. It features two vocal staves: Soprano (treble clef) and Alto (treble clef). The tempo is marked 'Allegro' with a pulse indicator (♩ = pulse). The key signature is one sharp (F#). The lyrics 'Bless - ed be the name of the Lord,' are written below the staves. The music consists of quarter notes and half notes, with some notes beamed together. A fermata is placed over the final note of the phrase.

(no rit.)

hence - forth, and for - ev - er - more. 3 times

Detailed description: This block contains the second system of the musical score, for Tenor and Bass parts. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. The tempo marking '(no rit.)' is positioned above the Tenor staff. The lyrics 'hence - forth, and for - ev - er - more.' are written below the staves. The music continues with quarter notes and half notes, ending with a double bar line. A fermata is placed over the final note of the phrase. The instruction '3 times' is written to the right of the system.

# Blessed Be the Name

Kievan Chant  
B. Ledkovsky

3 Times

Soprano  
Alto

Tenor  
Bass

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

# Blessed Be the Name

Serbian

Soprano  
Alto

Tenor  
Bass

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

hence - forth and for - ev - er - more. Bless - ed - be the -

name - of the Lord, hence - forth and for - ev - er - more.

# Psalm 33: after “Blessed be the Name of the Lord”

Verses 1-10

Mironositsky

I will bless the Lord at all times, His praise shall con -

The first system of musical notation for Psalm 33, verses 1-2. It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is primarily composed of quarter and eighth notes. 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 praised;

The second system of musical notation for Psalm 33, verses 3-4. It continues the treble and bass staff. The melody includes some eighth-note patterns. The lyrics are: "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 Lord with me,

The third system of musical notation for Psalm 33, verses 5-6. It continues the treble and bass staff. The melody features a repeat sign (double bar line with dots) over the phrase "O mag - ni - fy the Lord". The lyrics are: "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. I sought the Lord,

The fourth system of musical notation for Psalm 33, verses 7-8. It continues the treble and bass staff. The melody is mostly quarter notes. The lyrics are: "and let us ex - alt His name to - geth - er. I sought the Lord,".

and He heard me, and de-liv-ered me from all my tri-bu-la-tions.

Come un-to 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 tri-bu-la-tions. The an-gel 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

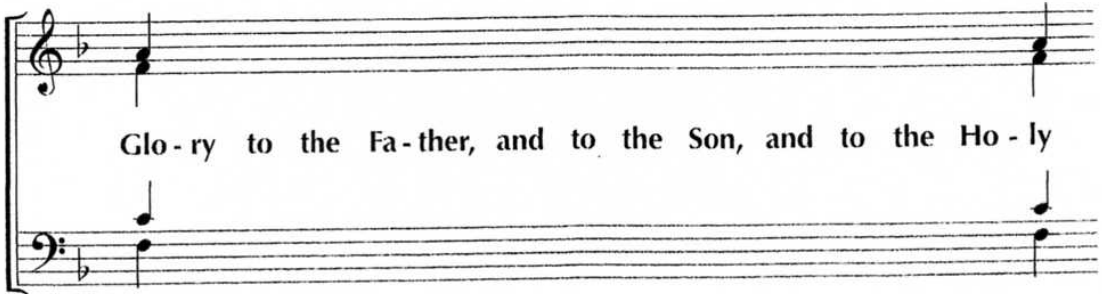
poor and gone hun - gry; but they that seek the Lord

shall not be de-priv'd of a - ny good thing.

# Dismissal

Common Chant

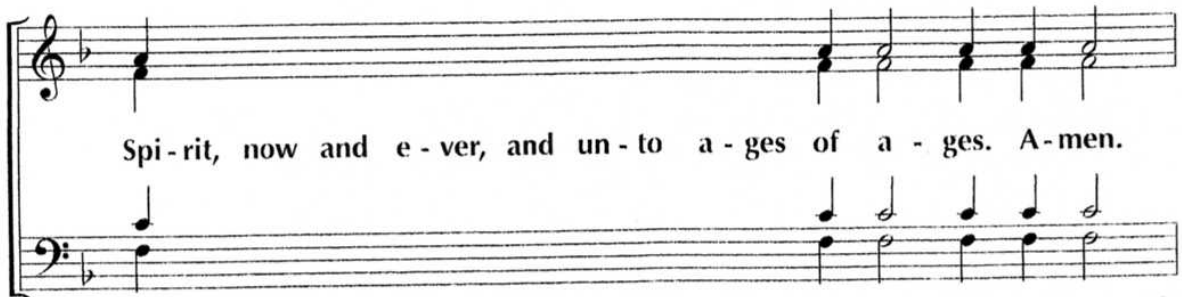
Soprano  
Alto



Tenor  
Bass

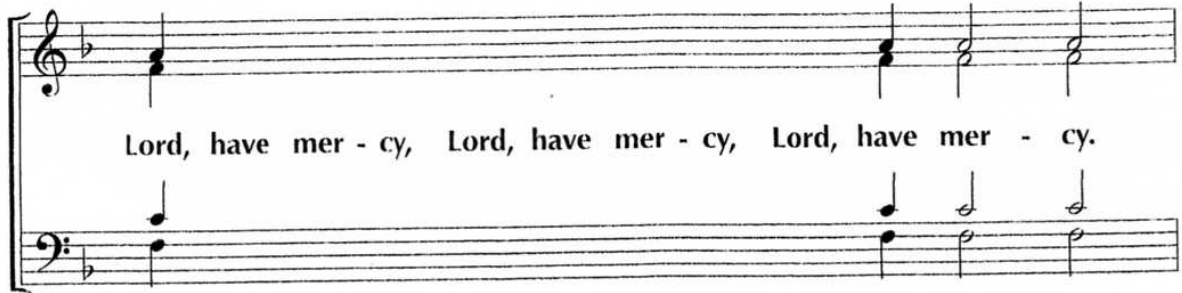
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly

Detailed description: This block contains the first line of the dismissal. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are "Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly". The vocal lines consist of single notes on a whole note.



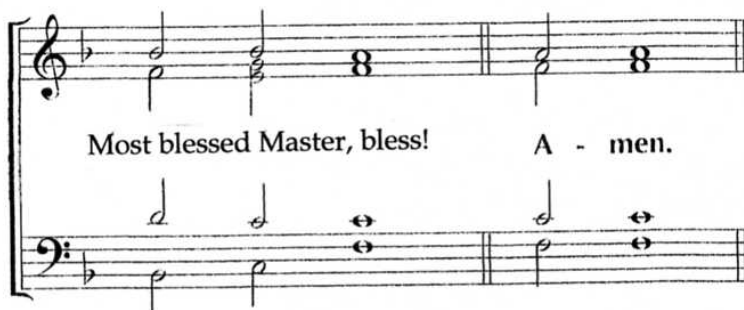
Spi-rit, now and e-ver, and un-to a-ges of a-ges. A-men.

Detailed description: This block contains the second line of the dismissal. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are "Spi-rit, now and e-ver, and un-to a-ges of a-ges. A-men.". The vocal lines consist of single notes on a whole note.



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

Detailed description: This block contains the third line of the dismissal. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are "Lord, have mer-cy, Lord, have mer-cy, Lord, have mer-cy.". The vocal lines consist of single notes on a whole note.



Most blessed Master, bless! A - men.

Detailed description: This block contains the fourth line of the dismissal. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are "Most blessed Master, bless! A - men.". The vocal lines consist of single notes on a whole note. The piece concludes with a double bar line.

# At the Dismissal

**Bishop or Priest:** May Christ our true God...forasmuch as He is good and loveth mankind.

**At the Hierarchical** →

Eis po - la e - ti dhes - po - ta.

His Be - a - ti-tude, the Most Bless - ed Jo - nah, Archbishop of

Washington, Metropolitan of all A - mer - i - ca and Can - a - da,

the Ho - ly Synod of the Orthodox Church in A - mer - ri - ca,

the Pre - si - dent of the United States of America, and all those in au -

tho - ri - ty, the cler - gy and congregation of this Ho - ly

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "tho - ri - ty, the cler - gy and congregation of this Ho - ly".

Tem - ple, and all Or - tho - dox Chris - tians:

The second system of musical notation continues the grand staff. The melody in the treble clef includes a repeat sign (double bar line with dots) over the word "Temple". The lyrics are: "Tem - ple, and all Or - tho - dox Chris - tians:".

O Lord, pre - serve them for ma - ny years.

The third system of musical notation concludes the hymn. The melody in the treble clef ends with a double bar line. The lyrics are: "O Lord, pre - serve them for ma - ny years.".

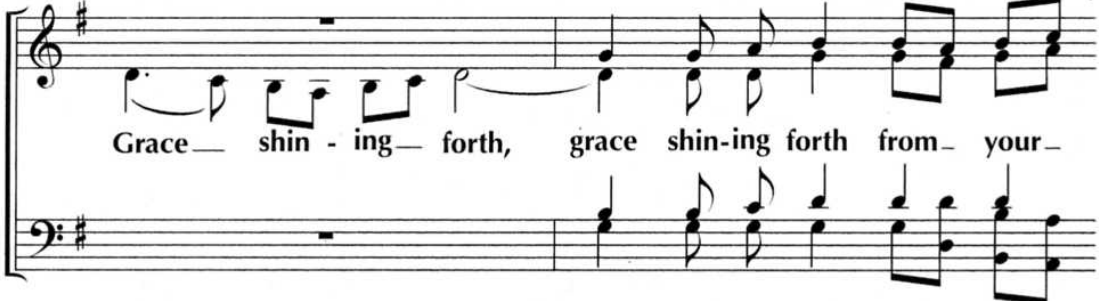


# Troparion to St. John Chrysostom

Tone 8

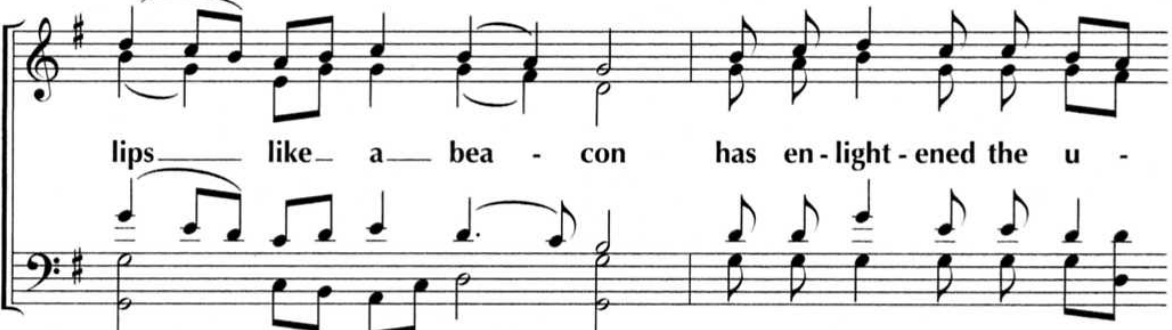
Valaam Chant

Soprano  
Alto

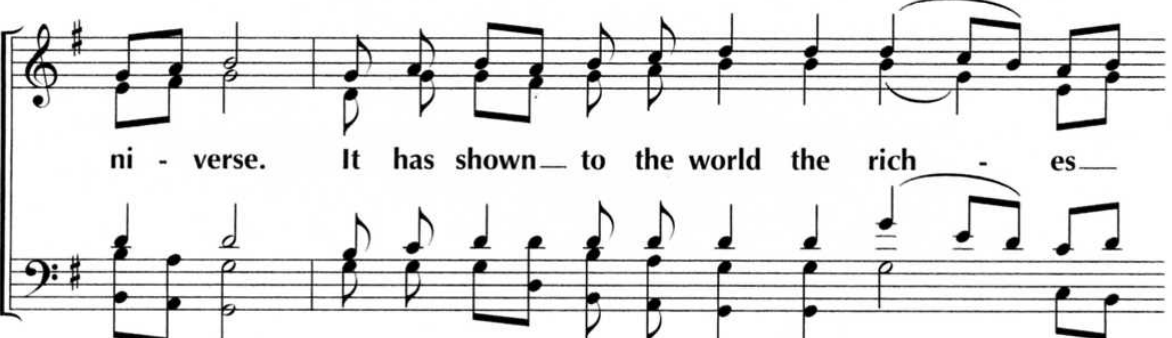


Tenor  
Bass

Grace— shin - ing— forth, grace shin-ing forth from— your—



lips— like— a— bea - con has en-light - ened the u -



ni - verse. It has shown— to the world the rich - es—



of— pov - er - ty. It has re - vealed— to— us, it has re -

TROPARION TO ST. JOHN CHRYSOSTOM — *Valaam Chant*

vealed to us the heights of hu - mil - i - ty.

Teach - ing us by your words, O Fa -

ther - John Chrys - os - tom, in - ter - cede be - fore the

Word, Christ our God, to save our souls.