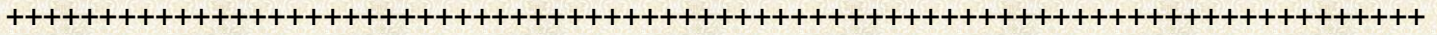




# HIERARCHICAL LITURGY

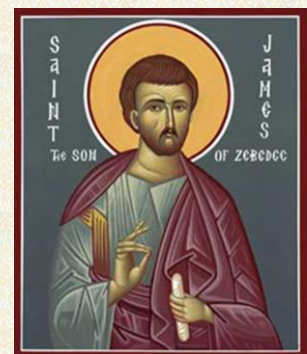


# D.O.S. ASSEMBLY 2019



WEDNESDAY JULY 24<sup>TH</sup>, 2019

THE FEAST OF THE HOLY PASSION-BEARERS  
OF RUSSIA, SAINTS BORIS AND GLEB



St. James the Apostle  
Orthodox Church,  
Port St. Lucie, FL



The Most Reverend Archbishop Alexander (*Golitzin*), presiding

# From the Rising

Psalm 112 [113]

Mitred Archbishop S. Glagolev

From the ris-ing to the set-ting of the sun the Name

The first system of musical notation features a treble and bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and single notes.

of the Lord is to be praised! Bless-ed be the Name

The second system continues the melody and accompaniment. It includes a double bar line and a fermata over the final note of the first phrase.

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

The third system concludes the piece with a final cadence. The treble staff features a melodic line with a fermata, and the bass staff provides a supporting accompaniment.

Deacon: WISDOM!

The choir immediately sings "It Is Truly Meet" (next page!)



After the deacon exclaims  
"Wisdom," the choir sings:

# It Is Truly Meet

pg. 2

Russian "Greek" Chant - arr. A. L'vov

Tone 4

It is tru - ly meet to bless thee, 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 be - yond com - pare than the

Ser - a - phim! With - out cor - rup - tion

thou gav - est birth to God the Word, true The-

- o - to - kos we mag - ni - fy thee!

*The choir immediately sings "Ton Dhespotin" #1 (next page!) *

# Ton Dhespotin #1

after Mitred Archpriest S. Glagolev\*

Musical notation for the first system of the hymn. It consists of a treble and bass staff in G major (one sharp). The lyrics are: "Ton Dhes-po-tin, Ke-ark-ki-e-re-a i-mon, Ky-ri - e Fi-la-te." The melody is primarily composed of chords and simple eighth-note patterns.

Musical notation for the second system of the hymn. It consists of a treble and bass staff in G major. The lyrics are: "Eis pol-la e - ti Dhes-po-ta, Eis pol-la e - ti Dhes-po-ta,". The melody continues with similar chordal and eighth-note patterns.

Musical notation for the third system of the hymn. It consists of a treble and bass staff in G major. The lyrics are: "Eis pol - la e - ti Dhes - po- ta!". The melody concludes with a final chord and a fermata over the final note.

\*written for St. John of San Francisco, 1959 (rev. 1988)

Deacon: Let us pray to the Lord!

Then the choir sings the Vesting Hymns (next page)



# #1

## The First Vesting Hymn

pg. 5

NOT hurriedly

Stikhera Tone 7 - Kievan Chant - arr. M. Kovalevsky

Thy soul shall re-joice in the Lord, for He hath clothed thee

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

glad - ness hath He en - com - passed thee! As a bride - groom He

hath set a crown on thee; and as a bride, // He hath a-

- dorned thee with ar - ray - ment!

*Then the choir sings the  
Second Vesting Hymn  
(next page)*



# The Second Vesting Hymn

pg. 6

Stikhera Tone 7 - Kievan Chant - arr. M. Kovalevsky

NOT hurriedly

1

The Proph - ets pro - claimed thee from on high, O Vir - gin:

2

the Jar, the Staff, the Ta - bles of the Law, the Ark, the Can -

3

- dle-stick, the Ta - ble, the Mount Un - clo - ven! The Gold - en

Cen - ser, the Tab - er - nac - le, the Gate Im - pas - si - ble,

4 5

the Pal - ace and Lad - der, // and the Throne of Kings!

Deacon: Let thy light so shine before men, that they may see thy good works, and glorify thy Father Who is in Heaven, always, now and ever, and unto ages of ages. Amen! *pg. 7*

## Ton Dhespotin #2

*And the choir immediately sings:*

Musical notation for the first system of "Ton Dhespotin #2". It consists of a treble clef staff and a bass clef staff, both in the key of D major. The lyrics are: "Ton Dhes-po- - tin, Ke-ark-ki - e-re - a i-mon,". The melody is primarily in the treble staff, with the bass staff providing harmonic support.

Musical notation for the second system of "Ton Dhespotin #2". It consists of a treble clef staff and a bass clef staff, both in the key of D major. The lyrics are: "Ky-ri - e Fi-la-te. Eis pol-la e - ti Dhes - po- - ta,". The melody continues in the treble staff, with the bass staff providing harmonic support.

Musical notation for the third system of "Ton Dhespotin #2". It consists of a treble clef staff and a bass clef staff, both in the key of D major. The lyrics are: "Eis pol-la e - ti Dhes - po - ta, // Eis pol-la e-ti". The melody continues in the treble staff, with the bass staff providing harmonic support.

Musical notation for the fourth system of "Ton Dhespotin #2". It consists of a treble clef staff and a bass clef staff, both in the key of D major. The lyrics are: "Dhes- - po- ta!". The melody concludes in the treble staff, with the bass staff providing harmonic support.

*The previous version of "Ton Dhespotin" is a motif of Deacon Sergei Trubachev's harmonization of the Solovki Monastery Chant version of the Canon Tone 4 Irmoi, "I Shall Open My Mouth." - St. Symeon Kliros, 2019*

*Then, the Divine Liturgy begins  
(Great Litany, next page).*





# The Great Litany

## Romanian Chant

First Time Only:

The musical score is written for a two-part setting (treble and bass clefs) in the key of D major. It consists of three systems of staves. The first system contains measures 1, 2, and 3, each with the lyrics 'Lord, have mer-cy.' The second system contains measures 4, 5, and 6, also with the lyrics 'Lord, have mer-cy.' The third system contains measures 7 and 8, with the lyrics 'To Thee, O Lord.' and 'A-men.' respectively. The music features a mix of chords and moving lines, with some notes beamed together. The lyrics are placed below the treble clef staff.

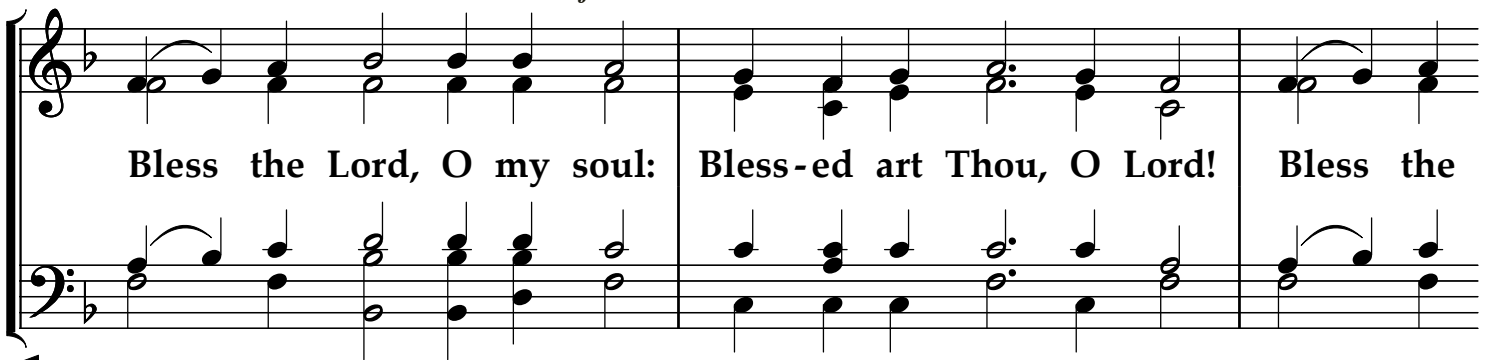
Then the choir sings the First Antiphon (next page)



# The First Antiphon

Tone 8 - after Kiev-Pechersk Lavra Chant

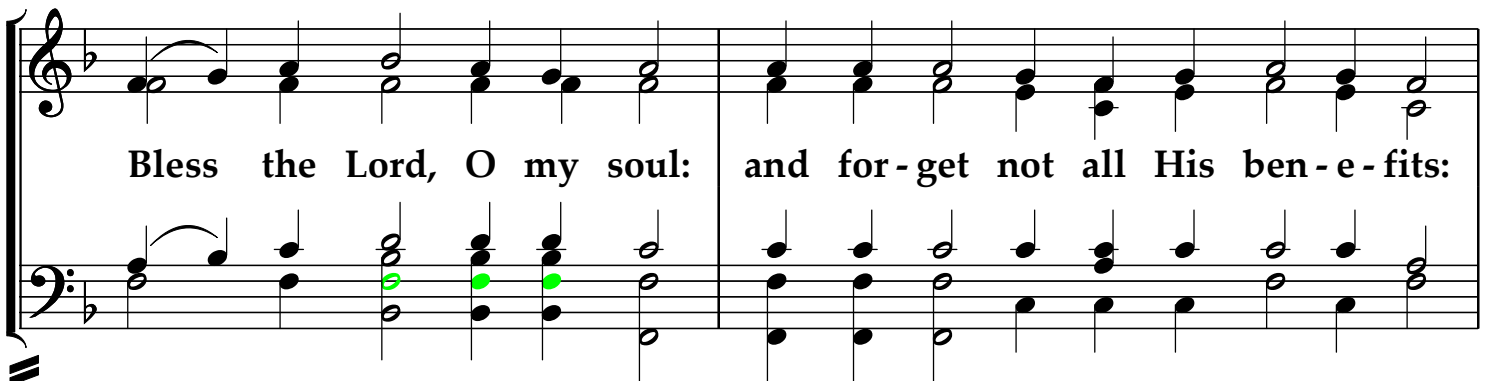
pg. 9



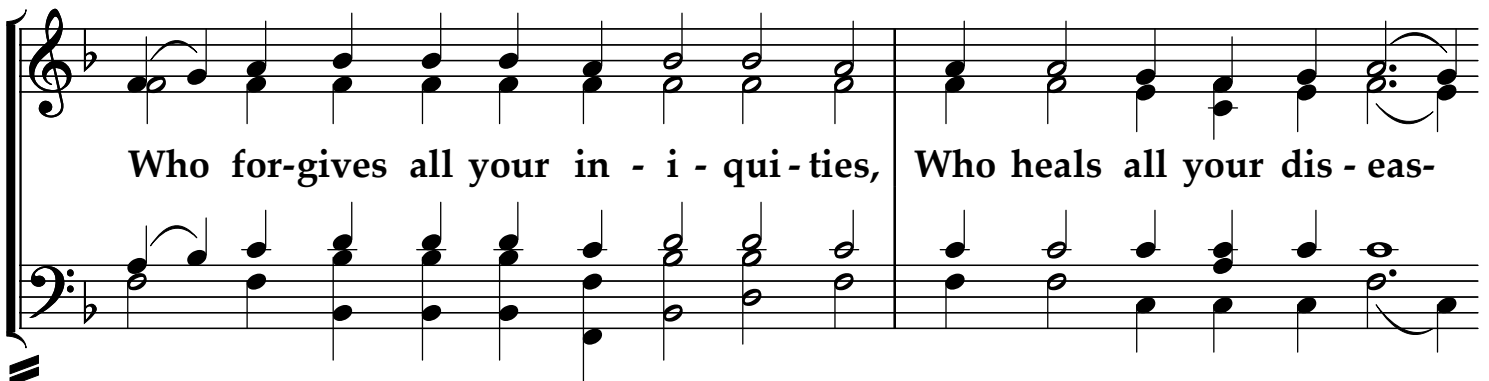
Bless the Lord, O my soul: Bless-ed art Thou, O Lord! Bless the



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 for-gives all your in-i-qui-ties, Who heals all your dis-eas-



-es! The Lord is compassion-ate and mer-ci-ful, long-suf-fer-

"...-ing and of great goodness!/"

- ing and of great good - ness!// Bless the Lord, O my soul: Bless-ed  
art Thou, O Lord!

### The First Little Litany

*Pochaev Monastery Chant*

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

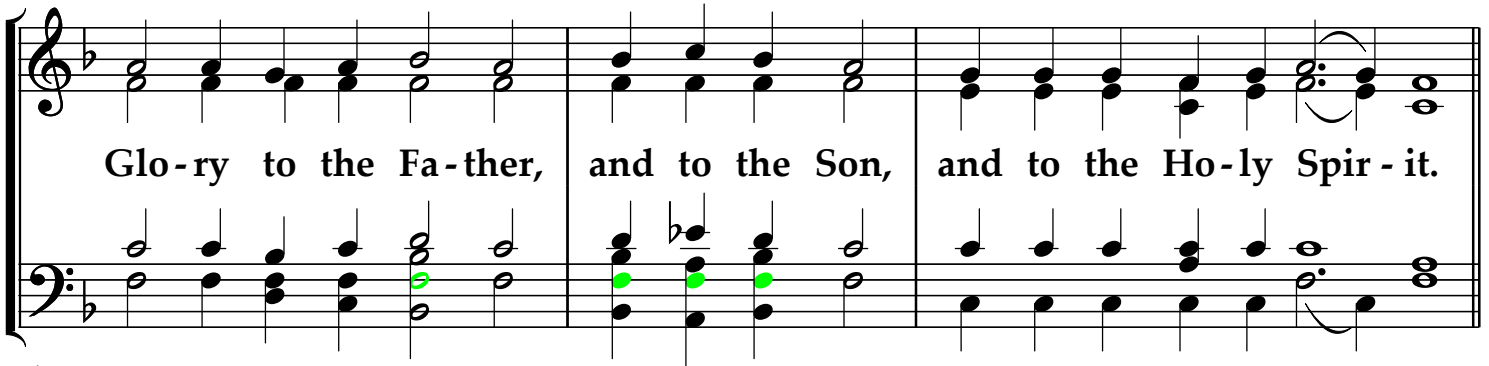
**Choir, Second  
Antiphon, GO!**



# The Second Antiphon

pg. 11

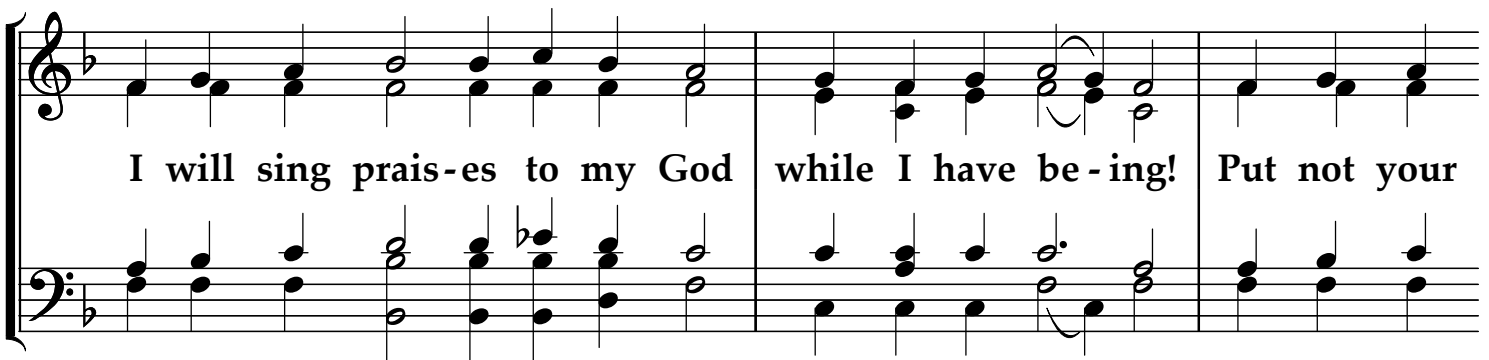
Tone 8 - after Kiev-Pechersk Lavra Chant



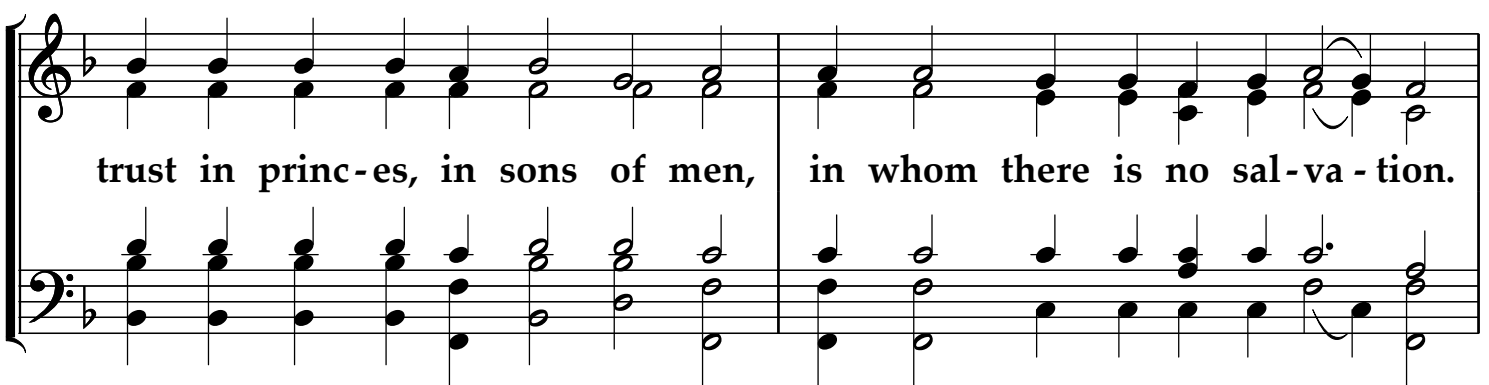
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it.



Praise the Lord, O my soul! I will praise the Lord as long as I live;



I will sing prais-es to my God while I have be-ing! Put not your



trust in princ-es, in sons of men, in whom there is no sal-va-tion.



When his breath de-parts he re-turns to his earth; on that ver-y

day his plans per-ish.// The Lord will reign for-ev-er,

Thy God O Zi-on, to all gen-er-a-tions!

*Choir:*  
*“Only-Begotten Son”*  
*GO!*



# Only-Begotten Son

pg. 13

Troparion Tone 6 - Lesser Znamenny Chant, arr. N. Soloviev

Now and ever and unto a-ges of a-ges. A-men. On-ly-Be-got-ten Son

and Im-mor-tal Word of God, Who for our sal-va-tion didst will to

be in-car-nate of the Ho-ly Theotokos and Ever-Vir-gin Ma - ry,

Who with-out change didst be-come Man and wast cru - ci - fied,



O Christ our God, tramp-ling down death by death, Who art One

This system shows the first two measures of the hymn. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has one sharp (F#). The lyrics are: "O Christ our God, tramp-ling down death by death, Who art One".

of the Ho-ly Tri-ni-ty, glo-ri-fied with the Father and the Ho-ly

This system shows the next two measures. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has one sharp (F#). The lyrics are: "of the Ho-ly Tri-ni-ty, glo-ri-fied with the Father and the Ho-ly".

Spi - rit:// save us!

This system shows the final two measures of the hymn. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has one sharp (F#). The lyrics are: "Spi - rit:// save us!".

*Then the Little Litany, same melody:*

N Soloviev

LORD, HAVE MER - - - CY. LORD, HAVE MER - - - CY.

This system shows the first two measures of the Little Litany. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has one sharp (F#). The lyrics are: "LORD, HAVE MER - - - CY. LORD, HAVE MER - - - CY.".

TO THEE, O LORD. A - - - MEN

This system shows the next two measures of the Little Litany. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has one sharp (F#). The lyrics are: "TO THEE, O LORD. A - - - MEN".



# The Beatitudes

pg. 15

Troparion Tone 1 - Obikhod (Plain) Chant

In Thy King-dom re-mem-ber us, O Lord, when Thou comest in Thy King - dom.

1. Bless-ed are the poor in spir-it: for theirs is the kingdom of heav-en. 2. Bless-

ed are those who mourn: for they shall be com-fort-ed. 3. Bless-ed are the meek.

for they shall in-her-it the earth. 4. Bless-ed are those who hunger and thirst

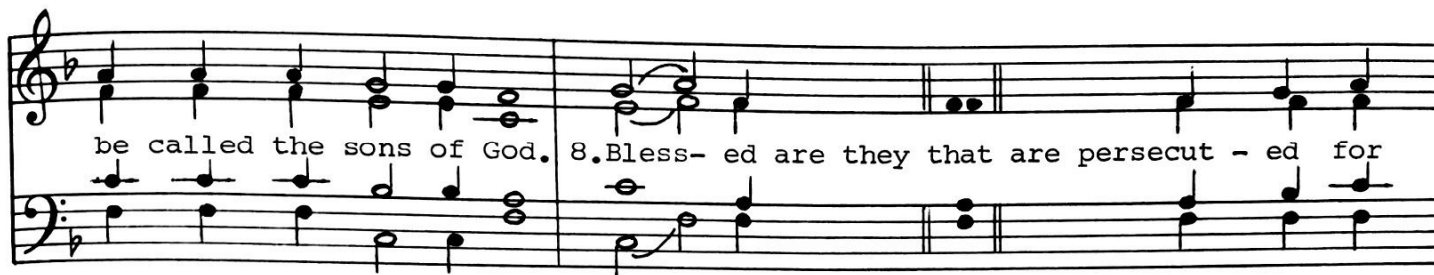
af-ter right-eous-ness: for they shall be filled. 5. Bless-ed are the mer-

ci-ful: for they shall ob-tain mer-cy. 6. Bless-ed are the pure in heart:





for they shall see God. 7. Bless-ed are the peace-mak - ers; for they shall



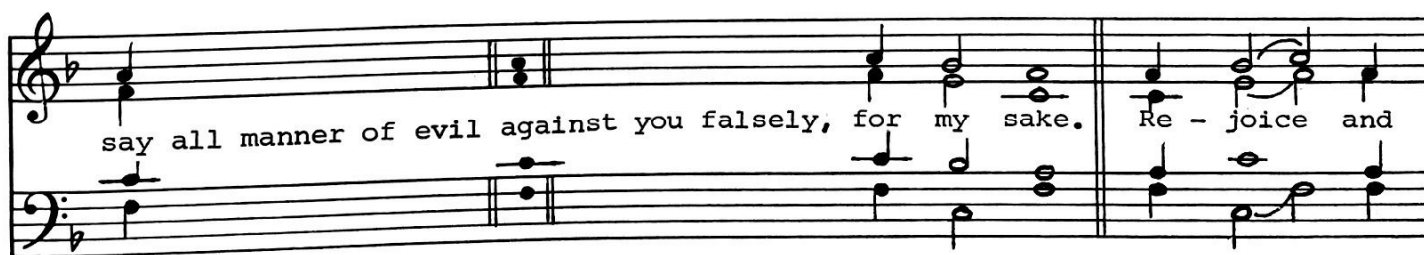
be called the sons of God. 8. Bless-ed are they that are persecut - ed for



right - eous - ness sake: for theirs is the king-dom of heav - en. 9. Bless -



ed are you when men shall re - vile you and per - se - cute you, and shall



say all manner of evil against you falsely, for my sake. Re - joice and



be ex - ceed - ing - ly glad: for great is your re - ward in heav - en.

*Then the Clergy sing "O Come, let us worship..."*

# O Come, Let Us Worship

Before the choir sings what is below, the Clergy sing “O Come, Let Us Worship” ALL THE WAY THROUGH.

*As they finish, the choir sings:*

*Traditional*

Save us, O Son of God, <sup>\*</sup>WHO ART WONDERFUL IN THY

SAINTS, save us who sing un-to Thee:// Al-le-lu-ia,

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

*Then the Clergy finish with “Save us, O Son of God...”*

*Immediately following the "Eis Polla" Trio:*

*Full Choir Refrain, Following the Trio:*

The musical score is presented on two staves, Treble and Bass clef. The left side shows the end of the Trio with the lyrics "...Eis-pol - la E - ti Dhes - po - ta!". The right side, separated by a double bar line, shows the beginning of the Full Choir Refrain with the lyrics "Eis-pol-la E-ti Dhes-po-ta!". A red asterisk is placed above the first measure of the Refrain. The music consists of chords and single notes with stems, indicating a homophonic texture.

*Then the choir immediately sings the Troparia of the Day (next page!)*



Troparion to Holy Apostle James, Brother of St. John the Theologian

Tone 8 - Obikhod (Plain) Chant

Thou wast called to be a Dis - ci - ple and war - rior of Christ,

one of the ex - alt - ed choir of A - pos - tles! With thy broth-

- er John, thou didst a - ban - don all to follow the Mas - ter, O James;

thou wast filled with the Ho - ly Spir - it and didst pro - claim Him to all!



Thou didst bow thy head to the sword and becamest the first

of the twelve to shed thy blood!!! We cel-e-brate thy mem-o-ry,

O bless-ed one!

Troparion to Ss. Boris and Gleb  
Tone 2 - Obikhod (Plain) Chant

*Tone 2!!*

O Right-eous Passion~Bearers, chaste Bo-ris and in-no-cent Gleb, tru-ly

o-bedient to the Gos-pel of Christ, you did not op-pose your broth-er,

who slew your bodies, but could not touch your souls! Where-fore, let

the evil lov-er of pow-er la-ment; but, rejoicing with the Angelic choirs

as ye stand before the Ho-ly Trin-i-ty, pray that all Orthodox Christ-

- ians may be pleas-ing to God, // and that the chil-dren of Rus-sia be

saved!

**Choir, SAME TONE, GO!** 

Kontakion to Holy Apostle James, Brother of St. John the Theologian

SAME TONE (Tone 2)

O glo-rious James, when thou didst hear the Di-vine Word call-ing thee,

thou didst put aside thy love for thy fa-ther and didst has-ten to Christ

with John thy broth - er! Where-fore thou wast made wor-thy// to

see the Di-vine Trans - fig - u - ra - tion of Christ!

**CHOIR:**

✠ Glory to the Father, and to the Son, and to the Holy Spirit.

Choir, TONE 3!

To-day hath your all-glorious mem-o-ry shone forth, O noble Passion-

- Bear-ers of Christ Bo-ris and Gleb, sum-moning us to the praise of Christ

our God! Where-fore, hastening to the shrine of your rel - ics, we re-

- ceive the gift of healings by your sup-pli-ca-tions, O Saints;// for you

are di - vine phy - si - cians!

*Then, the CLERGY  
sing "Now and  
ever..." followed by  
"Steadfast  
Protectress..."*

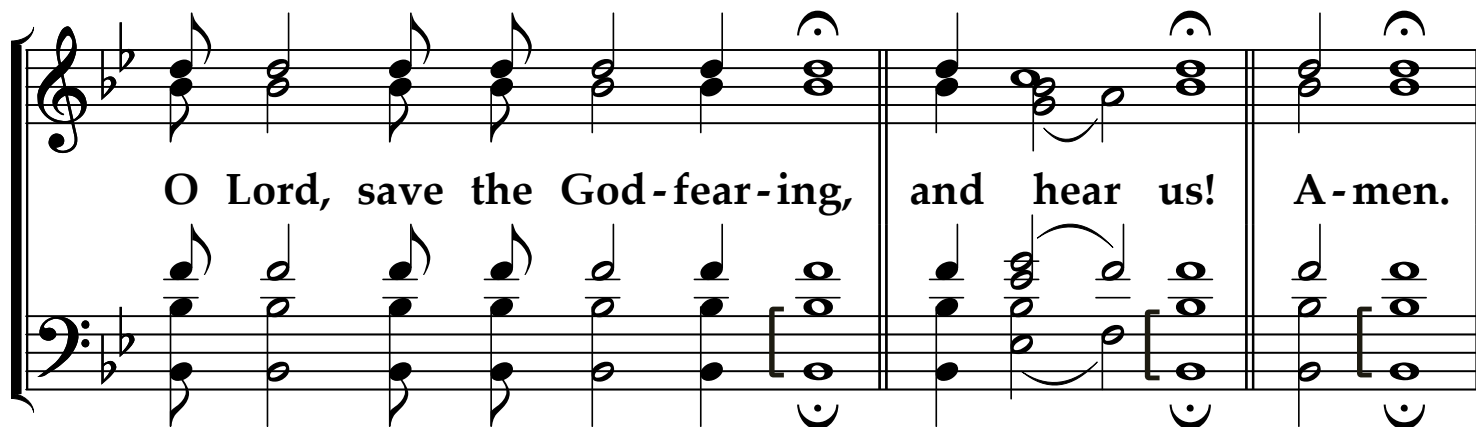




# O Lord, Save the God-Fearing

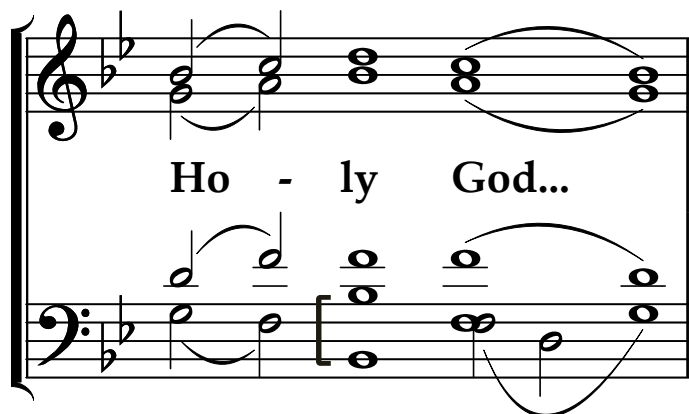
 *Note: if the deacon uses a different translation, SAY WHAT HE SAYS and watch the director.*

*Obikhod (Plain) Chant*



O Lord, save the God-fear-ing, and hear us! A-men.

This musical system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are placed between the two staves. The first staff has a fermata over the final note of the first phrase. The second staff has a fermata over the final note of the second phrase. The third staff has a fermata over the final note of the third phrase.



Ho - ly God...

This musical system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are placed between the two staves. The first staff has a fermata over the final note of the phrase. The second staff has a fermata over the final note of the phrase.

*(go to next page for the rest)* 

*Go to the next page for "Holy God...!"* 

# HOLY GOD - HIERARCHICAL

~1~ Obikhod

Ho- - ly God, Ho- - ly Might - y,

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

~2~ *Clergy: Repeat No. 1*

~3~

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

~4~ **SMALL GROUP ONLY** *(music next page)*

~4~ SMALL GROUP ONLY:

*Serbian Chant Motif, after V. Rev. T. Heckman*

Ho - ly God, Ho - ly Migh - ty, Ho - ly Im - mor - tal,  
have mer - cy on us!

The musical score for the Small Group section consists of two systems of music. The first system has three measures of music with lyrics: "Ho - ly God, Ho - ly Migh - ty, Ho - ly Im - mor - tal,". The second system has two measures of music with lyrics: "have mer - cy on us!". The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a melody line in the upper voice and a bass line in the lower voice, with chords and single notes.

***FULL CHOIR, ~5~:***

~5~ FULL Choir:

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

The musical score for the Full Choir section consists of two systems of music. The first system has two measures of music with lyrics: "Ho-ly God, Holy Mighty, Holy Im-mor-tal, have mer-cy on us.". The second system has two measures of music with lyrics: "Ho-ly God, Holy Mighty, Holy Im-mor-tal, have mer-cy on us.". The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a melody line in the upper voice and a bass line in the lower voice, with chords and single notes.

~6~ *Clergy: Repeat No. 1*

~7~ CHOIR, "Glory...Now..." *(music next page)*



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

Now and ever and unto a - ges of a - ges. A - men. Ho - - ly

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

~8~  
*(Final Time)*  
*Choir Repeats*  
*No. 1*

# Divine Liturgy - The Prokeimenon pg. 28

## #1

Menaion: July 24<sup>th</sup> - Ss. Boris and Gleb

*Obikhod Prokeimenon Tone 4*

Through all the Saints that are on His earth, // the Lord has made man-

- i - fest His won - ders!



## #2

The Prokeimenon for Wednesday Liturgies (if necessary)

*Obikhod Prokeimenon Tone 3*

My soul mag-ni-fies the Lord, // and my spirit re-joic-es in God

my Sav - ior!

After the Epistle:

# Alleluia

Tone 1 - Traditional Melody

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!". The melody is characterized by a traditional, somewhat archaic style with many tied notes and a slow, steady pace. The first two phrases are separated by a comma, and the final phrase ends with an exclamation point. The score includes a double bar line at the end of the piece.

Then, the Gospel Sequence (next page!)



# Before the Gospel

*Kievan Chant*

And to thy spir-it. Glo-ry to Thee, O Lord! Glo-ry to Thee!



# After the Gospel

*Kievan Alternate*

Glo-ry to Thee, O Lord, glo - ry to Thee!

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

~ SERMON ~

# The Augmented Litany

A B

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

after B. Ledkovsky  
(close harmony)

1

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

## The Hierarchical "Lord, have mercy."

*Note: CLERGY sing 1<sup>st</sup>. If the clergy do not sing,  
the choir still sings this after the 4<sup>th</sup> petition:*

Kievan Chant

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

Lord, have mer - cy.

*Then, the rest of  
the Augmented  
Litany (next  
page).*





# The Augmented Litany

(continued)

after B. Ledkovsky  
(close harmony)

1

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

The first system of music is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a quarter note G4, followed by a half note A4-B4, a quarter note C5, and a half note D5. The piano accompaniment consists of a bass line with a quarter note G2, a half note A2-B2, and a quarter note C3, and a treble line with a quarter note G4, a half note A4-B4, and a quarter note C5. The system concludes with a fermata over the final chord.

2

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

The second system of music is identical in notation to the first system, including the vocal line and piano accompaniment, and concludes with a fermata.

3

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

The third system of music is identical in notation to the first two systems, including the vocal line and piano accompaniment, and concludes with a fermata.

A- men.

The 'Amen' section consists of a vocal line and a piano accompaniment. The vocal line has a quarter note G4, a half note A4-B4, and a quarter note C5. The piano accompaniment has a bass line with a quarter note G2, a half note A2-B2, and a quarter note C3, and a treble line with a quarter note G4, a half note A4-B4, and a quarter note C5. The system concludes with a fermata.

*Litany of the Catechumens (next page)*



# The Litany of the Catechumens

N. Kedrov, Jr.

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

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

To Thee, O Lord. A-men.

# The Litanies of the Faithful

N. Kedrov, Jr.

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

\* Double "Amen" after  
2<sup>nd</sup> Litany ONLY

The choir sings "Amen" twice then proceeds  
to the Cherubic Hymn (next page).



Cherubic Hymn — *Rimsky-Korsakov #2 and #4*

**1**

Let us who mys - tic' - lly, let us who mys - tic' - lly

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

- ru - bim, the Che - ru - bim, **2** And who

And who sing the Thrice - Ho - ly hymn to the  
And who sing the Thrice - Ho - ly hymn to the  
Thrice - Ho - ly hymn to the

Life - Cre-  
 the Life-Cre - a - ting Tri- ni ty  
 Life-  
 Life-

**3**  
 And who sing the Thrice-Ho-ly hymn, and who sing the Thrice-

- Ho-ly hymn, to the Life-Cre-a - ting Tri- ni - ty, to the (the)

Life - Cre-a - ting Tri- ni ty, **4**  
 (Cre-) Now  
 Now lay a-

Now lay a - side all earth - ly cares Now lay a -

- side all

a - side all earth - ly cares. Now lay a - side

- side all

5

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

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

cares, now lay a - side, lay a - side all earth - ly cares.

a -

a -

6 [Director's Note: this section will likely not be needed.]

Now lay a - side all earth - ly cares

Now lay a - side all

This system contains the first four measures of the hymn. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Now lay a - side all earth - ly cares".

Now lay a - side all

Now lay a - side all

This system contains the next four measures of the hymn. The lyrics are: "Now lay a - side all".

earth - ly cares.

This system contains the final two measures of the hymn. The lyrics are: "earth - ly cares.".

# THE GREAT ENTRANCE

*"Amen." and "That we may receive..." are on the following page.*



*Note: This Cherubic Hymn is a combination of Nikolai Rimsky-Korsakov's No. 2 and No. 4 Cherubic Hymns. Sections 1, 3, 5, and "Amen. That we may receive..." are from No. 2 and sections 2, 4, and 6 are from No. 4.*

*Note: In Hierarchical Liturgy, there are TWO "Amen"s sung before "That we may receive". Unless otherwise specified in the music, the first "Amen" is REGULAR. After the first "Amen", the choir waits until the second half of the Clergy's petition is concluded to sing the second "Amen", which leads into "That we may receive".*

the King

A - men. That we may re-ceive the King

of All, Who comes in - vi - si - bly up - borne by  
in- vi- si- bly up-

the (An-) An - gel - ic Hosts, by the An - gel - ic Hosts.

GO!

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

This system of music features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with the lyrics 'Al-le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al-' written below it. The bass clef provides a harmonic accompaniment. A green circle highlights a note in the bass clef in the third measure.

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

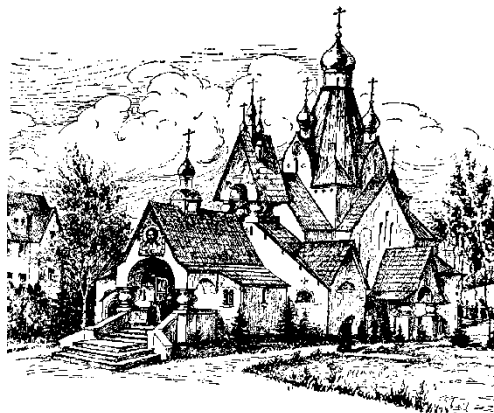
*rit.*

This system continues the 'Alleluia' text with '- le - lu - ia, Al - le - lu - ia!'. It includes a 'rit.' (ritardando) marking above the first measure. The music concludes with a double bar line and repeat signs. A green circle highlights a note in the bass clef in the final measure.

*And Immediately:*

Eis Pol - la E - ti Dhe - spo - ta!

This system contains the text 'Eis Pol - la E - ti Dhe - spo - ta!'. The music is written in the same key signature and clefs as the previous systems. A green circle highlights a note in the bass clef in the fourth measure.



*Then the Litany  
of Supplication  
(next page).*





# The Litany of Supplication

Alexandrov

1 Lord, have mer - cy. 2 Lord, have mer - cy. 1 Grant this, O Lord.

2 Grant this, O Lord. To Thee, O Lord. A - men.

And to thy spi - rit.

*And immediately to "Father, Son, and Holy Spirit," on the following page:*



# Father, Son, and Holy Spirit

~ #3 ~

Fa-ther, Son, and Ho-ly Spir-it, the Tri-ni-ty One in Es-sence,

This system of music is written in treble and bass clefs with a key signature of one sharp (F#). The melody is primarily composed of chords and rests. The lyrics are: "Fa-ther, Son, and Ho-ly Spir-it, the Tri-ni-ty One in Es-sence,"

and Un - di - vi - ded!

This system of music continues the piece. The melody features a melodic line with a slur over the words "di - vi - ded!". The lyrics are: "and Un - di - vi - ded!"

*And immediately the Creed, next page:*



# The Creed

pg. 42

## Zadonskoye

I be-lieve in one God, the Fa-ther Al-migh - ty, Ma-ker of hea-

The first system of musical notation for 'The Creed' in G major, 4/4 time. It consists of two staves: a treble staff and a bass staff. The lyrics are: 'I be-lieve in one God, the Fa-ther Al-migh - ty, Ma-ker of hea-'. The music features a mix of chords and single notes, with some notes beamed together. There are some editorial markings like a circled '8' and a circled '8' with a sharp sign.

- ven and earth and of all things vi-si-ble and in-vi-si-ble. And in

The second system of musical notation. The lyrics are: '- ven and earth and of all things vi-si-ble and in-vi-si-ble. And in'. The musical notation continues with chords and single notes, maintaining the same style as the first system.

one Lord, Jesus Christ, the Son of God, the On-ly-Be-got-ten,

The third system of musical notation. The lyrics are: 'one Lord, Jesus Christ, the Son of God, the On-ly-Be-got-ten,'. The musical notation continues with chords and single notes.

be-gotten of the Father before all a-ges, Light of Light, True God of

The fourth system of musical notation. The lyrics are: 'be-gotten of the Father before all a-ges, Light of Light, True God of'. The musical notation continues with chords and single notes.

“...True God,”



True God, be-got-ten, not made, of one Essence with the Fa-

- ther, by Whom all things were made; Who for us men and for our sal-

- va-tion came down from hea - ven, and was incarnate of the Ho-ly

Spi-rit and the Virgin Mary, and be-came Man. And He was cru-ci-

- fied for us under Pon-tius Pi - late, and suf-fered, and was bur-

"...-ied."

- ied. And the third day He rose again, ac-cord-ing to the Scrip-tures,

and ascended into heaven, and sits at the right hand of the Fa - ther,

and He shall come again with glory to judge the living and the

dead, Whose Kingdom shall have no end. And in the Holy Spi-rit,

the Lord, the Giver of Life, Who proceeds from the Fa - ther,



Who with the Father and the Son together is worshipped and glo-

- ri-fied, Who spoke by the Pro-phets. In One, Holy, Catholic, and

Ap-o-sto-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.

*Then the Anaphora (next page).*



# A Mercy of Peace

## Feofanovskoye

[Director's Note: might be sung inverted down.]

Feofanovskoye

*p*

A MERCY OF PEACE, A SACRIFICE OF PRAISE. AND WITH THY SPIRIT. WE LIFT THEM UP UNTO THE LORD.



*p*

IT IS MEET AND RIGHT IT IS MEET AND

RIGHT TO WORSHIP THE FA - - - THER AND

THE SON AND THE HO - LY SPIR - - - -

-IT, THE TRIN - - - - I - TY ONE IN ES -

-SENCE AND UN - - - DI - VID - - - - ED.



*mf* >

HO - LY, HO - LY, HO - - - LY, LORD OF SAB - - - A -

- OTH! HEAV'N 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!

A - MEN. A - MEN.

*Slowly* *p*

WE PRAISE THEE. WE BLESS THEE.

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

PRAY UN-TO THEE. PRAY UN-TO THEE, O OUR

GOD O OUR GOD O OUR GOD.

# #1 It Is Truly Meet

pg. 50

Obikhod Troparion Tone 8

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

Bless - ed and Most Pure and the Moth - er of our God! More hon-

- or - a - ble than the Cher - u - bim and more glo - ri - ous be - yond

com - pare than the Ser - a - phim! With - out cor - rup - tion thou gav - est

birth to God the Word, // true The - o - to - kos we mag - ni - fy thee!

Melody in Alto\*

# #2

# It Is Truly Meet

Obikhod Troparion  
Tone 8 - SSATTBB

S1, S2 It is tru-ly meet to bless thee, O The-o-to-kos! Ev-er

Alto It is tru-ly meet to bless thee, O The-o-to-kos! Ev-er

T1, T2 It is tru-ly meet to bless thee, O The-o-to-kos! Ev-er

B1, B2 It is tru-ly meet to bless thee, O The-o-to-kos! Ev-er

Bless-ed and Most Pure and the Moth-er of our God! More hon-

Bless-ed and Most Pure and the Moth-er of our God! More hon-

Bless-ed and Most Pure and the Moth-er of our God! More hon-

- or-a-ble than the Cher-u-bim and more glo-ri-ous be-yond

- or-a-ble than the Cher-u-bim and more glo-ri-ous be-yond

- or-a-ble than the Cher-u-bim and more glo-ri-ous be-yond

"...compare than the Seraphim!"

com-pare than the Ser-a-phim! With-out cor-rup-tion thou gav-est

com-pare than the Ser-a-phim! With-out cor-rup-tion thou gav-est

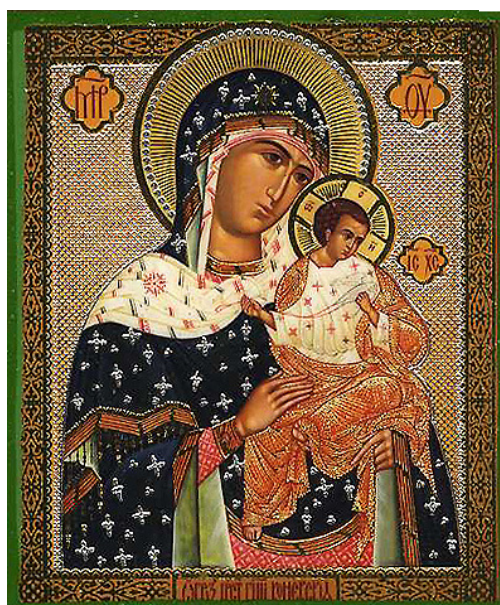
8 com-pare than the Ser-a-phim! With-out cor-rup-tion thou gav-est

birth to God the Word, // true The-o-to-kos we mag-ni-fy thee!

birth to God the Word, // true The-o-to-kos we mag-ni-fy thee!

8 birth to God the Word, // true The-o-to-kos we mag-ni-fy thee!

\*  
 [Director's Note: the previous SSATTBB version of "It Is Truly Meet" can also be sung without Tenor I and Bass I. Regardless, with the exception of the very last note, only one or two basses at most should take the top Bass II split (the E flat). The lower Bass II notes are more important.]



# And All Mankind

pg. 53

Rev. V. Soroka - for Hierarchical Liturgy

*Note TO director: after "It Is Truly Meet," when Vladyka says "...Grant them for Your holy churches in peace, safety, honor, health, and length of days, rightly to divide the Word of Your truth!", WAIT. The choir does NOT sing "And all mankind." yet! Rather, the 1<sup>st</sup> Priest commemorates Archbishop Alexander and finishes with the same words as above. NOW the choir sings "And all mankind:"*

Musical score for the phrase "And all mankind." The score is written on two staves, Treble and Bass clef. The lyrics "And all man - kind." are written below the notes. The music consists of a series of chords and single notes, with a final chord marked with a green circle. The score is enclosed in a decorative frame.



*The Litany Before the Lord's Prayer is on the following page.*



# The Litany Before the Lord's Prayer

*Kievan Chant - variable arrangement*

A - men. And with thy spir - it.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody is written in a Kievan Chant style with a variable arrangement. The lyrics are "A - men. And with thy spir - it." The music features a mix of eighth and quarter notes with various rests and phrasing marks.

**I** Lord, have mer-cy. **II** Lord, have mer - cy. **III** Lord, have mer - cy.

The second system contains three measures of music, each marked with a red Roman numeral (I, II, III). The lyrics are "Lord, have mer-cy." repeated three times. The musical notation continues the Kievan Chant style with similar phrasing and rests.

**IV** Lord, have mer - cy. **V** Lord, have mer - cy. **1** Grant this, O Lord.

The third system contains three measures of music, marked with red Roman numerals (IV, V) and a red number (1). The lyrics are "Lord, have mer - cy." twice followed by "Grant this, O Lord." The musical notation includes a green highlight on a note in the bass staff of the first measure.

**2 minor!** Grant this, O Lord. **3** Grant this, O Lord. **T** To Thee, O Lord.

The fourth system contains three measures of music, marked with red text (2 minor!, 3, T). The lyrics are "Grant this, O Lord." twice followed by "To Thee, O Lord." The musical notation includes green highlights on notes in the bass staff of the second and third measures.

*Then, the Lord's Prayer (next page).* 

## #1

The Lord's Prayer

N. Rimsky-Korsakov

*p* *>*

Our Fa-ther, Who art in hea - ven, hal-lowed be Thy name. Thy

*p* *>*

The first system of musical notation consists of two staves, treble and bass clef, in G major. The treble staff begins with a piano (*p*) dynamic and a breath mark (*>*). The lyrics are: "Our Fa-ther, Who art in hea - ven, hal-lowed be Thy name. Thy". The bass staff also begins with a piano (*p*) dynamic and a breath mark (*>*). The lyrics are: "Our Fa-ther, Who art in hea - ven, hal-lowed be Thy name. Thy".

King-dom come. Thy will be done, on earth as it is in hea - ven.

The second system of musical notation consists of two staves, treble and bass clef, in G major. The lyrics are: "King-dom come. Thy will be done, on earth as it is in hea - ven.". The treble staff has a fermata over the final chord. The bass staff has a fermata over the final chord.

*rit.* *>* *p a tempo*

Give us this day our dai-ly bread, and for-give us our debts, as we

*p*

The third system of musical notation consists of two staves, treble and bass clef, in G major. The lyrics are: "Give us this day our dai-ly bread, and for-give us our debts, as we". The treble staff begins with a *rit.* marking and a breath mark (*>*), followed by a *p a tempo* marking. The bass staff begins with a piano (*p*) dynamic. The lyrics are: "Give us this day our dai-ly bread, and for-give us our debts, as we".

for-give our debt-ors, and lead us not into temp-ta - tion, // *rit.*

The fourth system of musical notation consists of two staves, treble and bass clef, in G major. The lyrics are: "for-give our debt-ors, and lead us not into temp-ta - tion, // but de-". The treble staff begins with a *rit.* marking. The lyrics are: "for-give our debt-ors, and lead us not into temp-ta - tion, // but de-".





- li-ver us from the e - vil one. A-men. And to thy spi-rit.

This musical system consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The lyrics are: "- li-ver us from the e - vil one. A-men. And to thy spi-rit." The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with quarter notes.

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

This musical system continues the previous one, with two staves in the same key signature. The lyrics are: "To Thee, O Lord. A-men. A-men." The melody concludes with a final cadence on the word "A-men."

*Go to page 59 for  
"One Is Holy."*



*Version #2 of The Lord's Prayer (Kedrov) is on the following page.*

# #2

## The Lord's Prayer

N. Kedrov, Sr.

pg. 57

*pp* *poco cresc.* *poco allarg.*

Our Fa-ther, Who art in hea-ven, hal-low-ed be Thy name. Thy

This system contains the first four measures of the piece. The music is written for voice and piano. The first measure is marked *pp*. The second and third measures are marked *poco cresc.*. The fourth measure is marked *poco allarg.* and ends with a fermata over the final note.

*a tempo*

King-dom come. Thy will be done, on earth as it is in hea-ven.

This system contains the next four measures. The tempo is marked *a tempo*. The music continues with a similar harmonic texture, ending with a fermata.

*cresc. e poco allarg.* *pp a tempo*

Give us this day our dai-ly bread, and for-give us our debts, as we

This system contains the next four measures. The first two measures are marked *cresc. e poco allarg.*. The last two measures are marked *pp a tempo*.

*broader* *p*

for-give our debt - ors, and lead us not in-to temp - ta - tion, //

This system contains the final four measures. The first two measures are marked *broader*. The last two measures are marked *p* and end with a double bar line and repeat sign.



*pp* *rit.*

but de-li-ver us from the e - vil one. A-men. And to thy spi-

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



Then, "One Is Holy" and the Communion Hymn (next page).



# One Is Holy

after G. Lapaev

ONE IS HO - LY, ONE IS THE LORD: JE - SUS CHRIST,

The first system of music is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: "ONE IS HO - LY, ONE IS THE LORD: JE - SUS CHRIST,". There are slurs over the phrases "ONE IS HO - LY" and "JE - SUS CHRIST".

TO THE GLO-RY OF GOD THE FA-THER. A- MEN!

The second system of music continues the melody and accompaniment from the first system. The lyrics are: "TO THE GLO-RY OF GOD THE FA-THER. A- MEN!". A red arrow points to the first note of the bass staff in this system, which is a G4 note. The system ends with a double bar line and repeat dots.

And immediately the Communion Hymn (next page).



# #1

# The Communion Hymn

July 24<sup>th</sup> - Ss. Boris and Gleb

Psalm 32:1 [33:1]

S. Frøyshov

Soprano  
Alto

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

Tenor  
Bass

Detailed description: This system contains the first line of the hymn. It features two vocal staves (Soprano/Alto and Tenor/Bass) and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "Re - joice in the Lord, O you right - eous;".

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

Detailed description: This system contains the second line of the hymn. The lyrics are: "praise be - fits the just. Al - le - lu -".

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

Detailed description: This system contains the third line of the hymn. The lyrics are: "ia, Al - le - lu - ia, Al - le - lu - ia.".

*The 2<sup>nd</sup> version of the Communion Hymn is on the following page.*



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

praise be - fits the just! Al-le-

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

*rit.*  
- lu - ia!

The above version of the Communion Hymn is after S. Froyshov. - St. Symeon Kliros

Go to the next page for **PRIESTS' COMMUNION HYMNS.**



Post-Gospel Matins Stihkeron - July 24<sup>th</sup> - Ss. Boris and Gleb pg. 62

*Stikhera Tone 8 - Kievan Chant, arr. D. Yaichkov*

O all-glo-ri-ous breth-ren, Bo-ris and Gleb, your suf-ferings heal the

pangs and af-flic-tions of us who have re-course to you with faith! Free-

- ly have ye re-ceived; where-fore, free-ly give heal-ing to the sick!

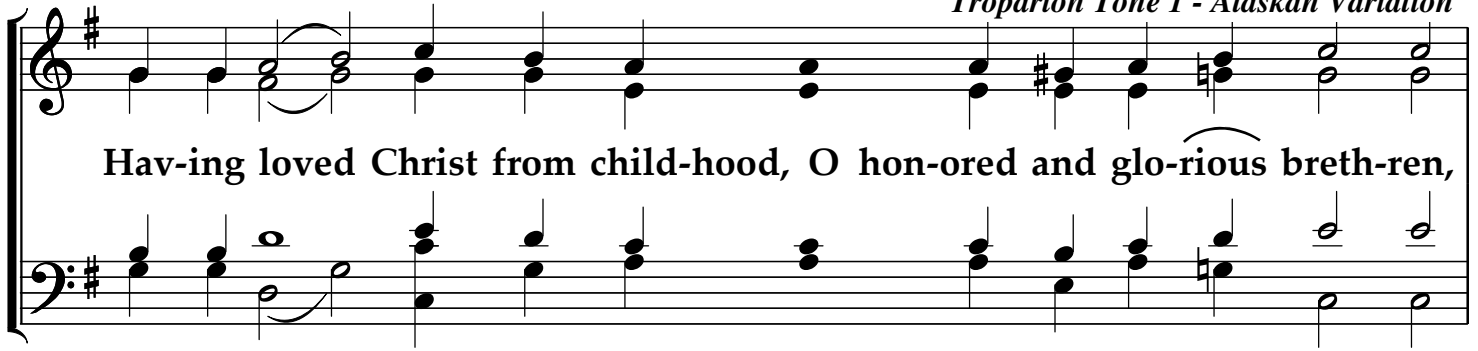
And as ye have great bold-ness, // en-treat Christ God in be-half of

our souls!



Kathisma Hymn after 3<sup>rd</sup> Ode - July 24<sup>th</sup> - Ss. Boris and Gleb *pg. 63*

*Troparion Tone 1 - Alaskan Variation*



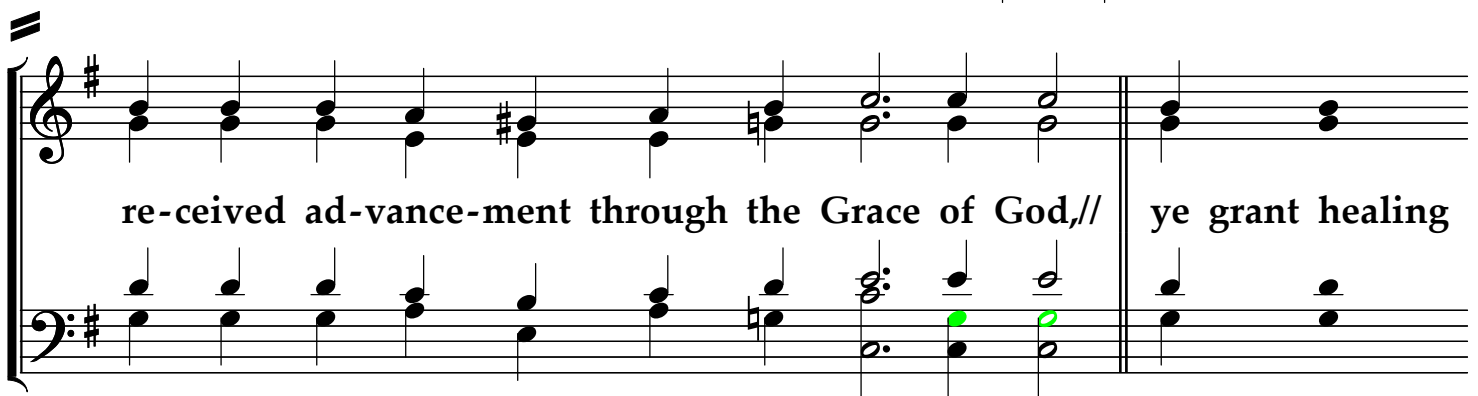
Hav-ing loved Christ from child-hood, O hon-ored and glo-rious breth-ren,



and having ac-quired a dis-pas-sion-ate life, ye em-braced chas-ti - ty



and abstinence from spirit-ual and bod-i - ly pas-sions! And hav-ing



re-ceived ad-vance-ment through the Grace of God, // ye grant healing



to us who hymn you!





# Psalm 42 (43)

pg. 64

*Krasnostovsky Antiphon Melody - with inversion*

Judge me, O God, and give judge-ment in my cause, a-against a nation

that is not ho - ly; from a man unjust and crafty de-liv - er me, for

*Inverted Down:*

Thou, O God, art my strength! Where-fore hast Thou cast me off? And

where-fore go I with downcast face whilst mine ene-my af-flict-eth me?

*Back to Regular:*



Regular:

O send out Thy Light and Thy Truth; let them lead me,

This system features a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the notes.

[ S/T Swapped:

let them bring me to Thy ho-ly moun-tain, and un-to Thy tab-er-nac-

This system continues the melody from the first system. The lyrics are printed below the notes. A red bracket above the treble clef indicates the S/T Swapped setting.

Inverted Down:

- les! And I shall go in unto the al - tar of God, un-to God Who

This system continues the melody. The lyrics are printed below the notes. The setting is Inverted Down.

S/T Swapped:

giv-eth glad-ness to my youth; I will give praise un-to Thee, O God,

This system continues the melody. The lyrics are printed below the notes. The setting is S/T Swapped.

Inverted Down:

my God, with the harp! Why art thou cast down, O my soul? And why

This system continues the melody. The lyrics are printed below the notes. The setting is Inverted Down.

"...dost thou *disquiet* me?"

*Regular:*

dost thou dis-qui-et me? Hope in God, for I will give thanks un-to Him; //

He is the Salvation of my coun-te-nance, and my God!

*Hymns Before Communion ("Jesus said to His Disciples") next page!*



**Tone 6:**

*[like "Having beheld the Resurrection of Christ"]*

*(JOHN 6:48-51)*

Je - sus said to His dis - ci - ples, "I am the Bread of Life.

Your fathers ate the manna in the wilder-ness, yet they died. This is

the bread which came down from Heav-en, that a man may eat of it

and not die. I am the Living Bread Which came down from Heav-en;

if anyone eats of Me he will live for-ev-er;// and the Bread which I

"...shall give..."

(JOHN 6:53-55)

shall give for the life of the world is My Flesh." "A-men, A-men,

I say to you, un-less you eat the Flesh of the Son of Man

and drink His Blood, you have no life in you; he who eats My Flesh

and drinks My Blood has e-ter-nal life, and I will raise him up at

the last day.// For My Flesh is Food indeed and My Blood is Drink in-  
"-deed."

(JOHN 6:56-58)

- deed." "He who eats My Flesh and drinks My Blood abides in Me,

and I in him. As the Living Father sent Me and I live because of

the Fa - ther, so he who eats Me will live be - cause of Me.

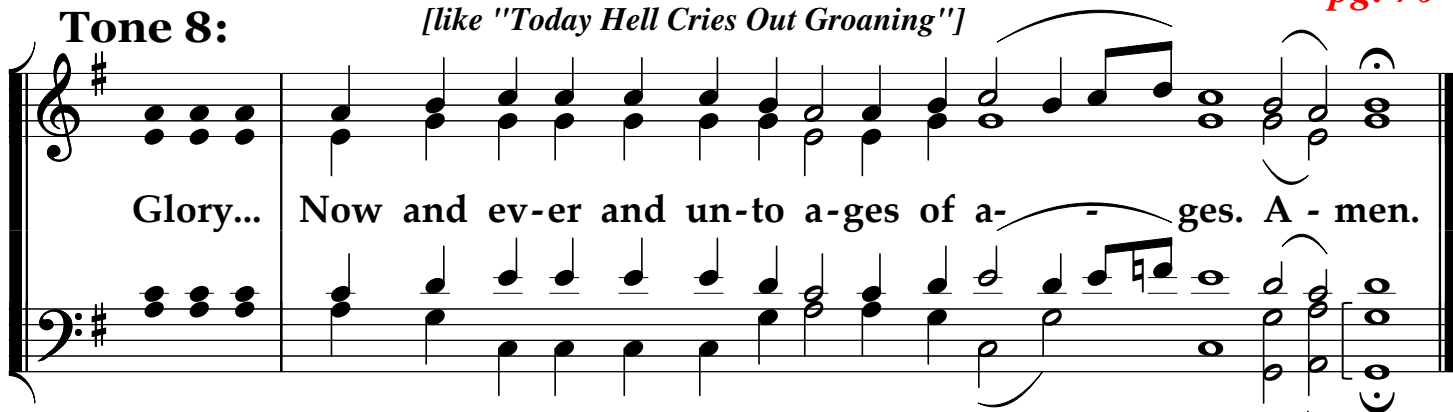
This is the Bread which came down from Heav-en, not such as the fa-

- thers ate and died;// he who eats this Bread will live for-ev - er."



Tone 8:

[like "Today Hell Cries Out Groaning"]



Glory... Now and ev-er and un-to a-ges of a-ges. A - men.



Come, O my Light, and enlighten my dark-ness! Come, O my Life, and



en-liven my soul which is spir-i - tu-'lly dead! Come, O my Heal-



- er, and heal my sores! *f* Come, O my Di-vine Fire! Con - sume the



thorns of my sins, and en-kin-dle my heart with the Fire of Thy di-vine

"...love!"

love! Come, O my King, and take Thy place up - on the throne

of my heart, and reign ov - er it!!! For Thou alone art my

King and Sav - - ior!

The musical score consists of four systems of two staves each (treble and bass clef). The first system contains the lyrics "love! Come, O my King, and take Thy place up - on the throne". The second system contains "of my heart, and reign ov - er it!!! For Thou alone art my". The third system contains "King and Sav - - ior!". The fourth system is empty. The music is in a key with one sharp (F#) and a common time signature.

Psalm 132, next page! 



# Psalm 132

can be sung antiphonally

Galician Chant

**RK:** *f* *mp*

Be-hold now, what is so good or so joy-ous as for breth-ren to dwell

**LK:**

to-geth-er in u-ni-ty? It is like the oil of myrrh up-on the head,

**RK:**

which run-neth down up-on the beard, up-on the beard of Aa-ron,

**LK:**

which run-neth down to the fringe of his rai-ment. It is like

the dew of Aer-mon, which com-eth down upon the moun-tains of Zi-on!



**ALL!** (next page)

*ALL: ff*

For there the Lord com-mand-ed the bless-ing, // life for ey - er - more!

"O Victorious Leader"

*Neo-Byzantine Chant - arr. F. Karam*

O Vic-to-ri-ous Lead - er of tri - um - phant hosts! We  
thy ser - vants, de - liv - ered from e - vil, sing  
our grate - ful thanks to thee, O The - o - to - kos! As

"...thou possessest..."

thou pos-sess - est might in-vin-ci-ble, set us free, set

us free from eve - ry ca - lam-i-ty, // so that we may sing:

Re - joice, O Un-wed - ded Bride!

*"Beneath Thy Compassion" (another hymn to the Theotokos), next page!*



# Beneath Thy Compassion

Melody in Tenor

D. Bortniansky

Be-neath thy com - pas - sion we take re-fuge Vir-gin The-o-

- to - kos! De-spise not our pray'rs in our ne - cess - i - ties;

but de - li - ver us from harm, O On-ly Pure and On-ly

Bless-ed One! Most Ho-ly The-o-to-kos, save us! Most Ho-ly

*Inverted Down:*

The-o-to-kos, save us! Most Ho-ly The-o-to-kos, save us!

*Back to Regular:*

# Blessed Is He

after Rev. V. Soroka

The musical score is presented in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Bless - ed is He that comes in the Name of the Lord!" and "God is the Lord and has re-vealed Him-self to us!". The score uses a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are two green circles: one on the bass staff of the first system and one on the bass staff of the second system. The piece concludes with a double bar line and a fermata.

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

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

*The hymn sung during Holy Communion ("Receive the Body") is on the following page.*



# Receive the Body

#1

*Alaskan Melody*

A

Re - ceive the Bo - dy of Christ, taste the Foun - tain of Im - mor -

B

- ta - li - ty! Re - ceive the Bo - dy of Christ, taste the

C

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

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

# #2

## Receive the Body

### *Moscow Chant*

Re-ceive the Bo - dy of Christ, taste the Foun-tain of Im-mor-ta-

- li - ty! Al-le-lu - ia! Al-le-lu - ia! Al-le-lu - ia!

The musical score consists of two systems of vocal staves. Each system has a treble clef staff on top and a bass clef staff on the bottom, both in the key of D major (one sharp). The first system contains two measures of music. The lyrics are: "Re-ceive the Bo - dy of Christ, taste the Foun-tain of Im-mor-ta-". The second system contains four measures of music. The lyrics are: "- li - ty! Al-le-lu - ia! Al-le-lu - ia! Al-le-lu - ia!". The music is written in a simple, homophonic style with many chords and some melodic lines. There are various ornaments like slurs and ties used throughout the score.

# #3

## Receive the Body

*M. Kovalevsky*

Re-ceive the Bo - dy of Christ, taste the Foun-tain of Im-

- mor-ta - li - ty! Al-le - lu-i - a! Al-le - lu-i-a! Al-le - lu-i-

- a!



# #4

## Receive the Body of Christ (No. 4)

Fr. Sergei Glagolev

Andantino.  $\text{♩} = 108-120$

*mf*

Soprano  
Alto

Re - ceive the Bod - y of Christ! Taste the

Tenor  
Bass

*mf*

Foun - tain of Im - mor - tal - i - ty, taste the

Foun-tain of Im - mor - tal - i - ty! Im - mor - tal - i - ty!

# #5

# Receive the Body of Christ (No. 5)

Largo.  $\text{♩} = 52-56$  (Sung "broadly")

Fr. Sergei Glagolev

Soprano.  
Alto

Tenor  
Bass

*mf*

Re-ceive the Bod - - - y of Christ. —

*f*

Taste the foun - tain of im - mor - tal - i - ty.

*mf* *mp*

Taste the Foun - tain of Im - mor - tal - i - ty! — Al - le -

*mf* *mp*

*mf* *f* *p*

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

*mf* *f* *p*

#6

# Receive the Body

*N. Kedrov, Sr.*

Re-ceive the Bo-dy of Christ, taste the Foun-tain of Im-mor-

- ta - li-ty! Al-le-lu-i-a! Al-le-lu-i-a! Al - le-lu - i - a!

# #7

# Receive the Body of Christ #7

E. Azeev

Prano

Re - ceive — the Bod - - y of

Tenor Bass

Christ. Taste the foun - tain of im - mor - tal - i -

Taste the

ty, the — foun - tain of — im - mor - tal - i -

ty, the — foun - tain of — im - mor - tal - i -

ty, taste — the foun - tain of im - mor - tal - i - ty.

im - mor - tal - i - ty

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

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

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

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

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

# #8

# Receive the Body

Kedrov, Jr.

I

RE - CEIVE THE BOD - Y OF CHRIST, TASTE

The first system of music for 'Receive the Body' consists of two staves, treble and bass. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are 'RE - CEIVE THE BOD - Y OF CHRIST, TASTE'. The music is in a simple harmonic style with a common time signature.

THE FOUN - TAIN OF IM - MOR - TA - LI - TY.

The second system of music continues the melody and bass line. It includes a change in time signature from common time to 2/4, then back to common time. The lyrics are 'THE FOUN - TAIN OF IM - MOR - TA - LI - TY.'. The music concludes with a final cadence.

II

RE - CEIVE THE BOD - Y OF CHRIST, TASTE

The third system of music is a repeat of the first system, starting with the lyrics 'RE - CEIVE THE BOD - Y OF CHRIST, TASTE'. It features the same melody and bass line as the first system.

THE FOUN - TAIN OF IM - MOR - TA - LI - TY.

The fourth system of music is a repeat of the second system, starting with the lyrics 'THE FOUN - TAIN OF IM - MOR - TA - LI - TY.'. It includes the same time signature changes and concludes with a final cadence.

III

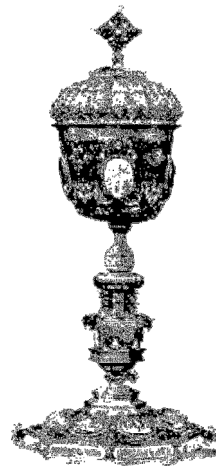
RE - CEIVE THE BOD - Y OF CHRIST, TASTE

THE FOUN - TAIN OF IM - MOR - TA - LI - TY.

A

AL-LE-LU - I - A, AL-LE - LU - I - A, AL-LE - LU--

- I - A!



# #9

# Receive the Body

pg. 87

*Georgian Chant, as sung by Valaam Monastery Brethren Choir*

1.

*p*  
Re-ceive the Bo-dy of Christ, Taste the Foun-tain of

*p*  
Re-ceive the Bo-dy of Christ, Taste the Foun-tain of

*p*

2.

Im-mor - ta - li - ty. Re-ceive the Bo-dy of Christ,

Im - mor-ta - li - ty. Re-ceive the Bo-dy of Christ,

Taste the Foun - tain of Im - mor - ta - li - ty.

Taste the Foun - tain of Im - mor - ta - li - ty.



3.

Re-ceive the Bo-dy of Christ, Taste the Foun-tain of

Re-ceive the Bo-dy of Christ, Taste the Foun-tain of

*mf*  
Im - mor - ta - li - ty. Al - le - lu - i - a,

*mf*  
Im - mor - ta - li - ty. Al - le - lu - i - a,

*mf*

*ritard.*

*f* Al - le - lu - i - a, *ff* Al - le - lu - i - a! *p*

*f* Al - le - lu - i - a, *ff* lu - i - a! *p*

*f* *ritard.* *ff* *p*

“Eis Polla...” and “We Have Seen the True Light...” are on the following page.



# After Holy Communion

*The Archbishop: "O God, save Your people, and bless Your inheritance!"*

Obikhod

Eis Pol - la E - ti Dhe - spo - ta!

Musical notation for the Archbishop's prayer, featuring a treble and bass clef with a key signature of one sharp (F#). The lyrics are: "Eis Pol - la E - ti Dhe - spo - ta!". The word "Obikhod" is written to the right of the staff.

**Go:**

*Stikhera Tone 2 - Novgorod Chant*

We have seen the True Light! We have re-ceived the Heav-en-ly Spir - it!

Musical notation for the first part of the Stikhera chant, featuring a treble and bass clef with a key signature of one sharp (F#). 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: wor-shipping the Undi-vid-ed Trin-i-ty, //

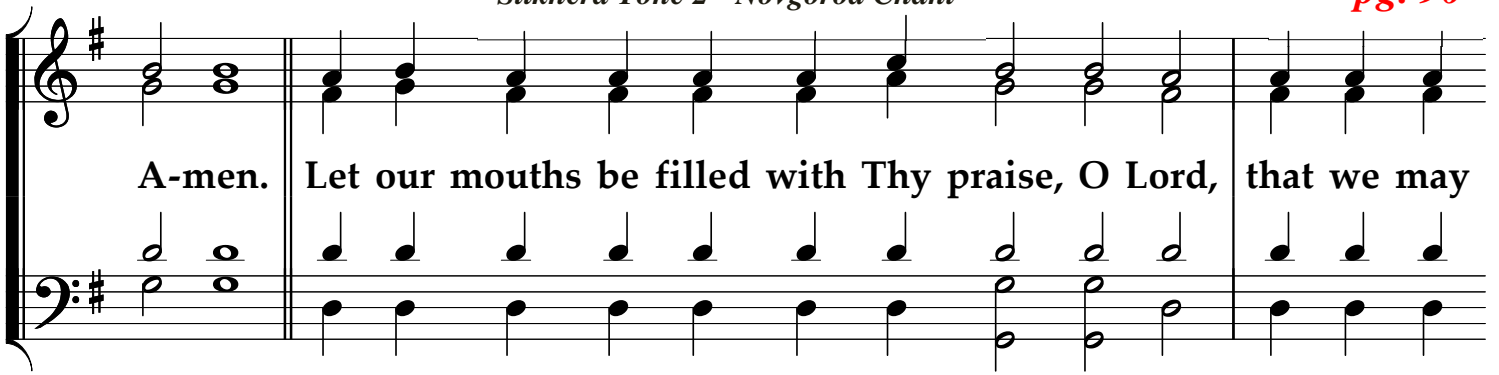
Musical notation for the second part of the Stikhera chant, featuring a treble and bass clef with a key signature of one sharp (F#). The lyrics are: "We have found the True Faith: wor-shipping the Undi-vid-ed Trin-i-ty, //".

Who has saved us!

Musical notation for the third part of the Stikhera chant, featuring a treble and bass clef with a key signature of one sharp (F#). The lyrics are: "Who has saved us!".

*"Let our mouths be filled..." - next page!*

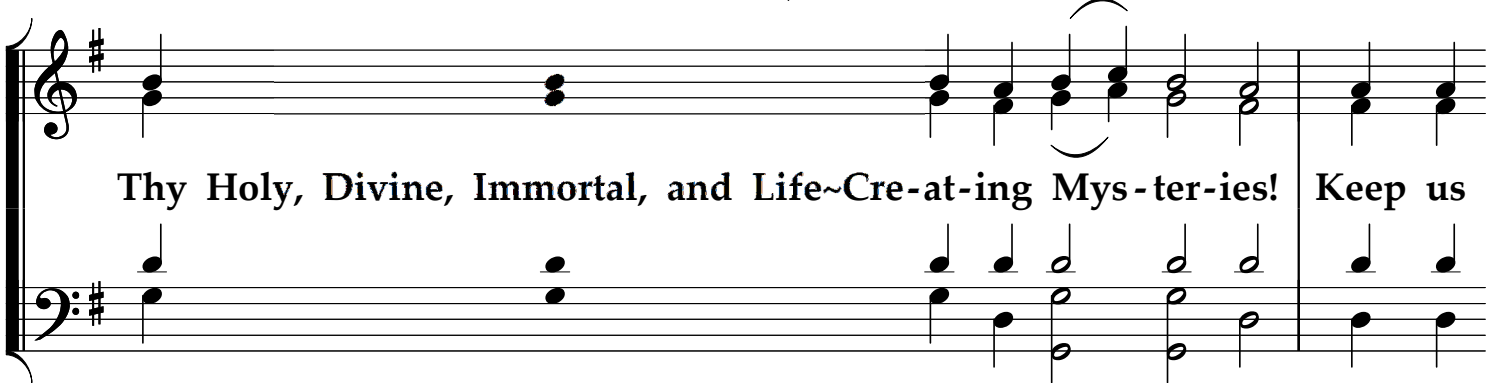




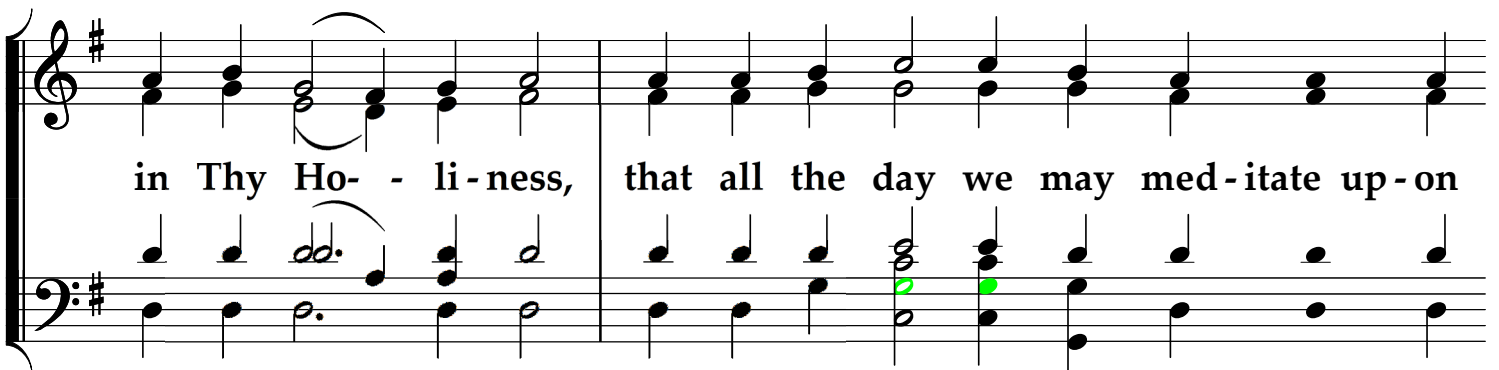
A-men. Let our mouths be filled with Thy praise, O Lord, that we may



sing of Thy Glo - ry; for Thou hast made us wor - thy to partake of



Thy Holy, Divine, Immortal, and Life~Cre-at-ing Mys-ter-ies! Keep us



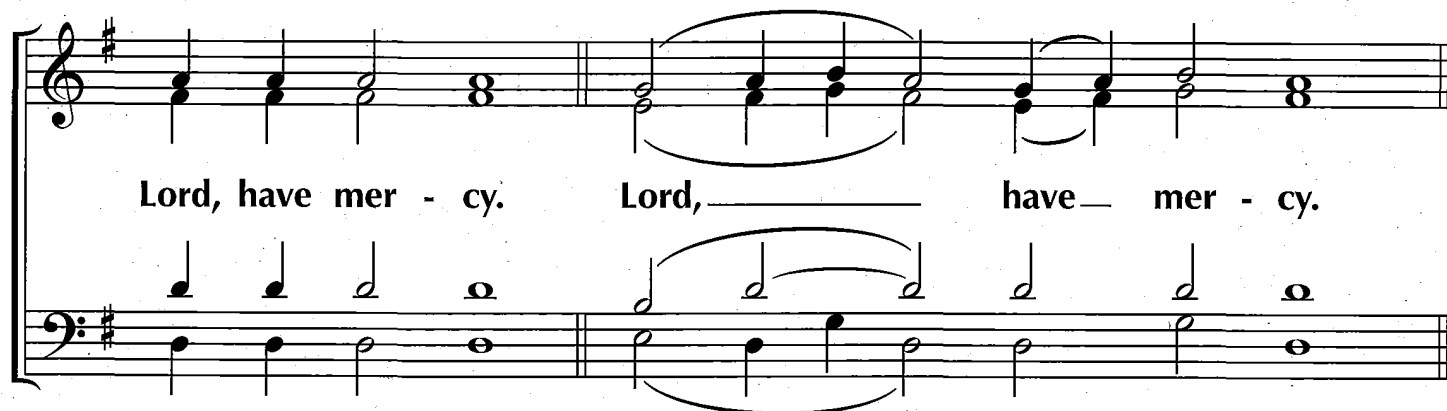
in Thy Ho - li - ness, that all the day we may med - itate up - on



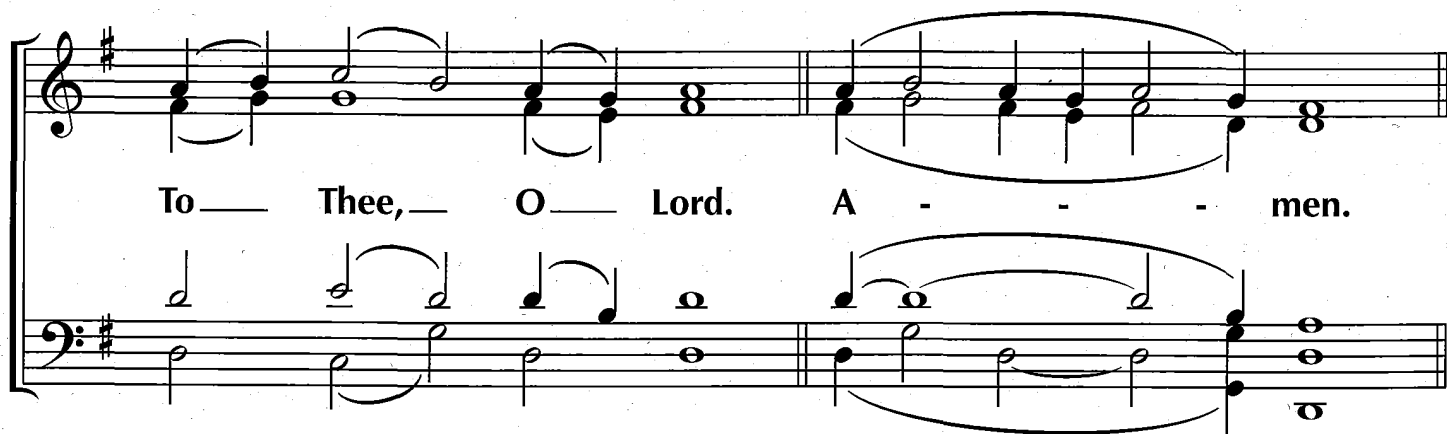
Thy right-eous-ness!!! Al-leluia, Alleluia, Al - le - lu - ia!

# The Litany of Dismissal

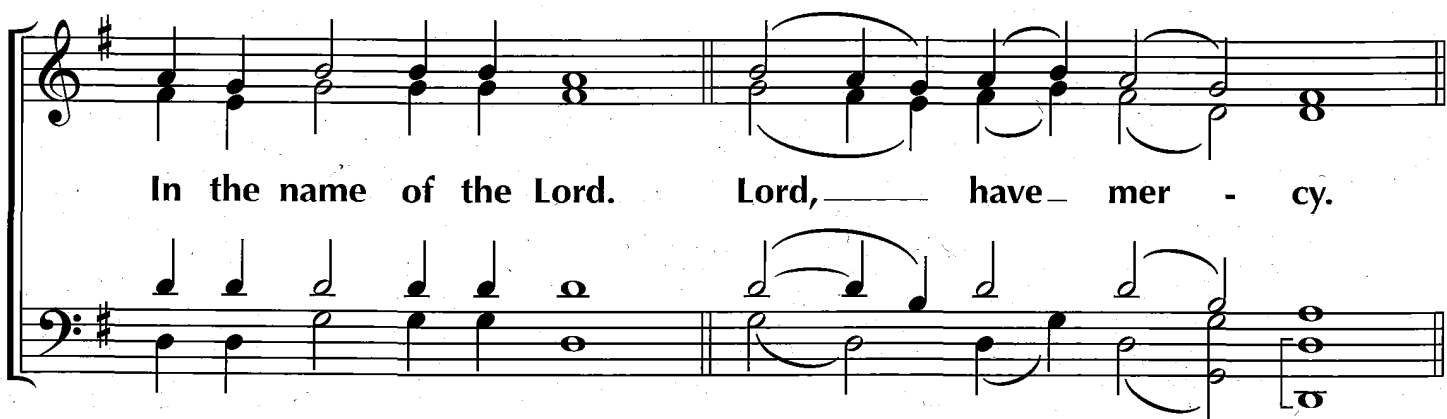
## Novgorod Chant



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



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



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

*Then, after the priest's prayer of dismissal, "Blessed Be the Name..."*



# Blessed Be the Name of the Lord

pg. 92

Obikhod - St. Symeon Kliros

Bless-éd be the Name of the Lord, henceforth and for-ev-er-more!

The first system of musical notation features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily composed of chords and rests, with some eighth notes in the bass line.

Bless-éd be the Name of the Lord, henceforth and for-ev-er-more!

The second system continues the musical notation, with green dots highlighting specific notes in the bass line.

Bless-éd be the Name of the Name of the Lord, hence-forth and for-ev-er-more!

The third system concludes the musical notation, with green dots highlighting notes in the bass line and a fermata over the final note.

## Psalm 33:1-10 (optional)

**I** will bless the Lord at all times, His praise shall continually be in my mouth. In the Lord shall my soul be praised; let the meek hear and be glad. O magnify the Lord with me, and let us exalt His Name together. I sought the Lord, and He heard me, and delivered me from all my tribulations. Come unto Him, and be enlightened, and your faces shall not be ashamed. This poor man cried, and the Lord heard him, and saved him out of all his tribulations. The Angel of the Lord will encamp round about them that fear Him, and will deliver them. O taste and see that the Lord is good; blessed is the man that hopeth 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 hungry; /// but they that seek the Lord shall not be deprived of any good thing.

The Dismissal, next page: 

# The Dismissal

*Note: text pointed for PLAIN Chant*

*Bishop: The blessing of the Lord be upon you, through His Grace and love for mankind, always now and ever, and unto ages of ages.*

**CHOIR: Amen.**

*Bishop: "Glory to Thee, O Christ our God and our sure Hope, glory to Thee!"*

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

**Lord, have mercy. Lord, have mercy. Lord, have mercy. ///**

**MOST REVEREND MASTER, BLESS!**

*After the Dismissal Blessing:*

*Kievan Chant*

The musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The melody is written in a simple, rhythmic style with various note values and rests. The lyrics are written below the notes. The first staff begins with 'A - men.' followed by 'Eis - pol - la E - ti Dhes - po - ta!!!'. The notation includes various note values, rests, and dynamic markings, all enclosed in a large bracket on the left side.

*"Many Years" is on the following page.*



# #1 God Grant You Many Years

*Obikhod (Plain)*

God grant them ma - ny years. God grant them ma - ny years.

(you) (you)

This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'God grant them ma - ny years.' followed by 'God grant them ma - ny years.' The word '(you)' is written below 'them' in both phrases. The piano accompaniment is in bass clef with the same key signature and time signature, providing a simple harmonic support.

God grant them ma - ny, ma - ny, ma - ny years.

(you)

This system contains the final three measures of the song. The vocal line continues with 'God grant them ma - ny, ma - ny, ma - ny years.' The word '(you)' is written below 'them'. The piano accompaniment continues with the same harmonic support, ending with a final chord in the fifth measure.

*Version #2 of "Many Years" is on the following page.*



# #2 God Grant You Many Years

*Novgorod Divine Wisdom Cathedral Melody*

1  
2  
8  
God grant you man-y years, God grant you man-y years,  
3  
4

8  
God grant you man- - y years!  
8

***Full Choir Splits\*:***

- >Sop. I and Tenor I sing 1
- >Sop. II, Alto I, and Tenor II sing 2
- >Alto II and Baritone sing 3
- >Bass sings 4

*\*All voice parts sing in their own appropriate octaves, respectively.*



# Praise the Name of the Lord

A. Archangelsky

Moderato with Movement

1.

*mf* PRAISE YE THE NAME OF THE LORD, O

*mf* PRAISE YE THE NAME OF THE LORD, O

*mf* PRAISE YE THE NAME OF THE LORD, O

PRAISE HIM, YE SERVANTS OF THE LORD.

PRAISE HIM, YE SERVANTS OF THE LORD.

PRAISE HIM, YE SERVANTS OF THE LORD.

*mp cresc.*

*a tempo*

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

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

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

*rit*

2.

AL - LE - LU - IA. PRAISED BE THE LORD, THE LORD, THE LORD, THE

LE - LU - IA. PRAISED BE THE LORD, THE LORD, THE LORD, THE

LE - LU - IA. PRAISED BE THE LORD, THE LORD, THE LORD, THE

LORD, OUT OF ZI - ON, WHO DWELL - ETH AT JER -

LORD, OUT OF ZI - ON, WHO DWELL - ETH AT JER -

*rit*

*rit*

*rit*

U - SA - LEM. AL - LE - LU - IA,

U - SA - LEM. AL - LE - LU - IA, AL - LE -

*mp cresc.*

*a tempo*

*mp cresc.*

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

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

*rit*

*rit*

O GIVE THANKS UN - TO THE LORD, FOR HE IS GRAC - IOUS,

O GIVE THANKS UN - TO THE LORD, FOR HE IS GRAC - IOUS,

*3. f*

*f*

*f*



AND HIS MER - CY EN - DUR - ETH, EN - DUR - ETH FOR - EV - ER

AND HIS MER - CY EN - DUR - ETH, EN - DUR - ETH FOR - EV - ER

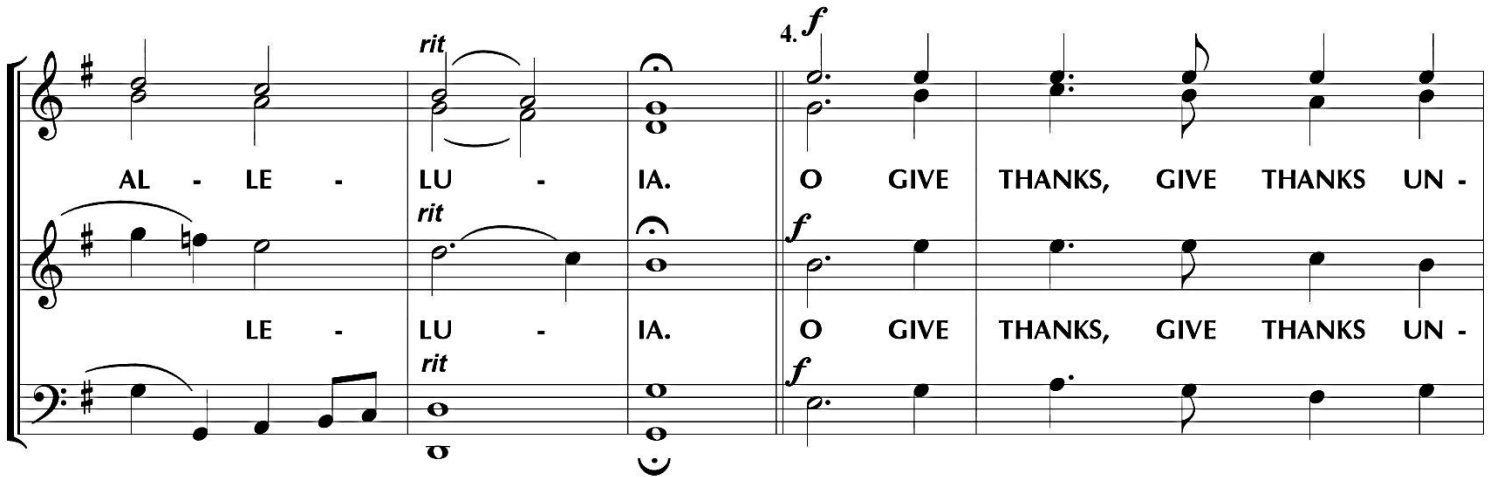
AND HIS MER - CY EN - DUR - ETH, EN - DUR - ETH FOR - EV - ER



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

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

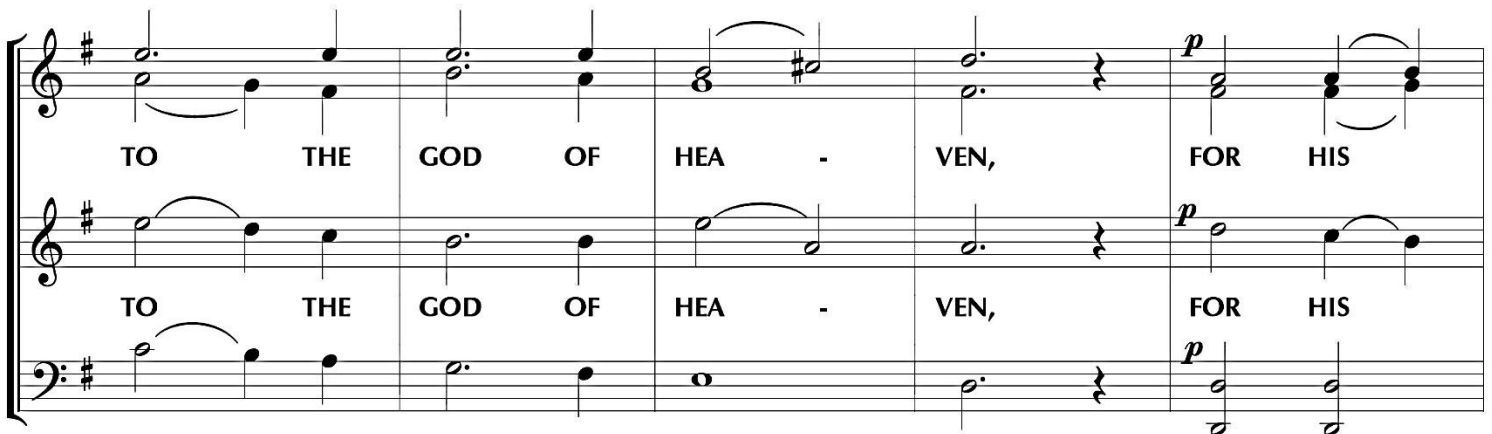
AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA



AL - LE - LU - IA. O GIVE THANKS, GIVE THANKS UN -

AL - LE - LU - IA. O GIVE THANKS, GIVE THANKS UN -

AL - LE - LU - IA. O GIVE THANKS, GIVE THANKS UN -



TO THE GOD OF HEA - VEN, FOR HIS

TO THE GOD OF HEA - VEN, FOR HIS

TO THE GOD OF HEA - VEN, FOR HIS

MER - CY EN - DUR - ETH, EN - DUR - ETH FOR - EV - ER.

MER - CY EN - DUR - ETH, EN - DUR - ETH FOR - EV - ER.

MER - CY EN - DUR - ETH, EN - DUR - ETH FOR - EV - ER.

*a tempo*

*mp cresc.*

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

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

AL - LE - LU - IA.

LE - LU - IA.

*“My Most Gracious Queen” (a hymn to the Theotokos), next page (if necessary).*





*Stikhera Tone 3 - Kievan Chant, arr. Unknown*

My Most - Gra - cious Queen, my Hope: O The - o - to - kos, who

re - ceiv - est the or - - phaned and art the In - ter - ces - sor for the stran - ger;

the Joy of those in sor - - row, Pro - tec - tress of the wronged,

see my dis - tress, see my af - flic - tion! Help me, for I am help - less!



Feed me, for I am a stran-ger and pil - grim! Thou know-est my of-fense;

for-give and re-solve it as thou wilt! For I know no oth-er help but

thee, no oth-er in-ter-ces - sor, no gra - cious com - fort - er,

on - ly thee, O The - o - to - kos; to guard and pro - tect me//

for ag - es of ag - es. A - men!



# "Eis Polla" Trio - Post-Liturgy

D. Bortniansky

Hierarchical

Trio: *p*

Sop/Ten I  
Sop/Ten II

Eis pol - la — e - ti, Dhes - - - po-ta.

Alto/Bass

*p*

D. Bortniansky

*mf*

Eis — pol-la — e - ti, Dhes - po-ta. Eis pol - la — e - ti,

*mf*

Dhes - po-ta. Eis pol - la — e - ti, Dhes - po-ta.

All: *f*

Soprano  
Alto

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

Tenore  
Basso

*f*