

Resurrection Kontakion - tone 6

(51)

Obikhod

Having by his life giving hand raised up all the dead out of the dark a - byss - es,

Christ our God, the Giv - er of life, has be-stowed the Res-ur-rec - tion

up - on the fall - en hu - man race; for He is the Sav - iour of all,

the Res-ur-rection, and the Life, and the God of all.

Resurrection Troparion - tone 7

52

Obikhod

Thou didst des - troy death by thy Cross;

to the thief Thou didst op - en Pa - ra - dise;

the la-men-ta - tion of the Myrrh bearing women Thou didst turn in-to joy;

and Thou didst command thine Ap - post - les to pro - claim

that Thou, O Christ, art ri - sen,

grant-ing to the world great mer - cy.

Resurrection Kontakion - tone 7

53

Obikhod

No lon - ger shall the dominion of death be able to keep men cap - tive,

for Christ has descended, demolishing and destroying the pow'rs there - of.

Ha - des is bound. The prophets rejoice with one ac - cord:

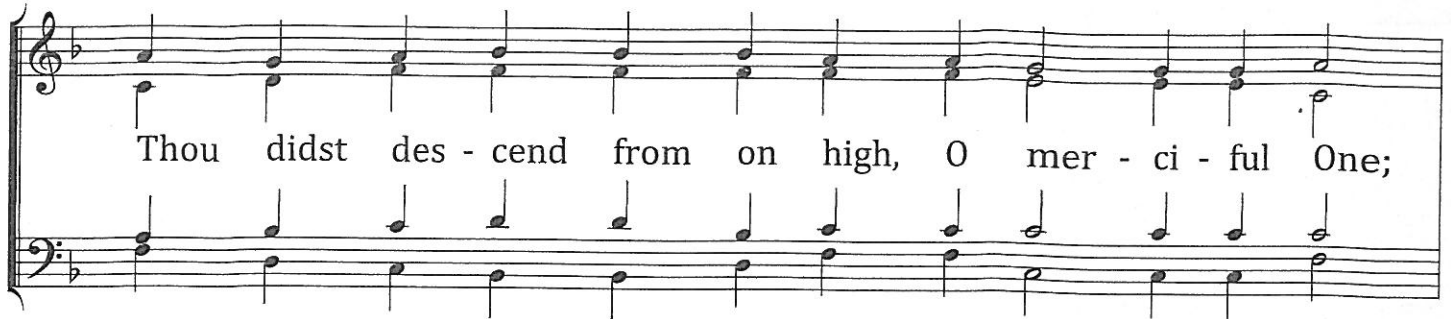
"A Sa - viour has come forth for those who have faith.

Come forth, ye faith-ful, for the Res - ur - rec - tion!"

Resurrection Troparion - Tone 8

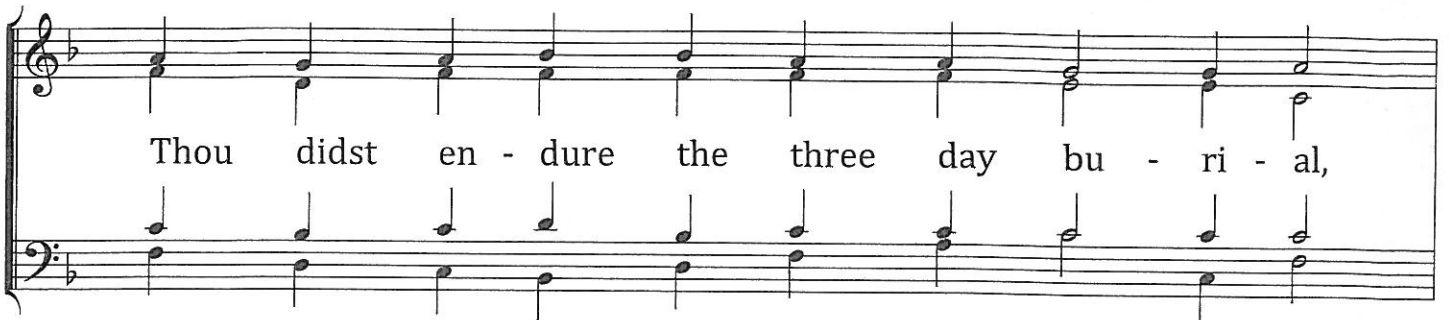
54

Obikhod



Thou didst des - cend from on high, O mer - ci - ful One;

The first line of the musical score is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "Thou didst des - cend from on high, O mer - ci - ful One;"



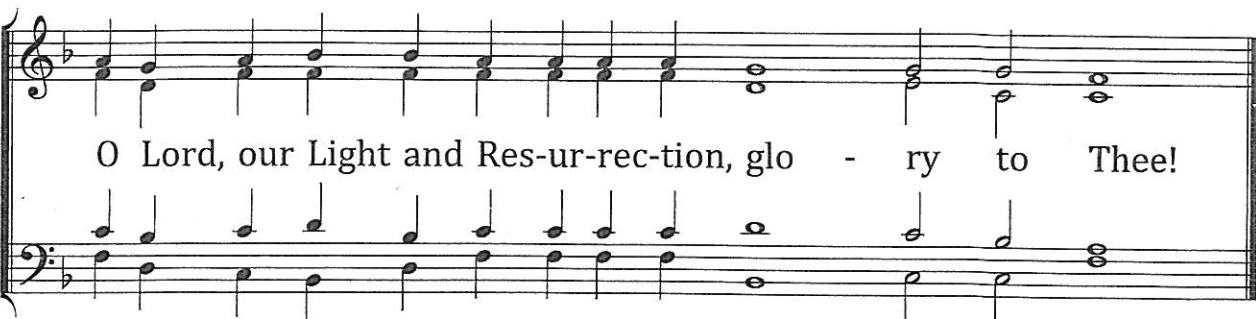
Thou didst en - dure the three day bu - ri - al,

The second line of the musical score continues the melody and bass line. The lyrics are: "Thou didst en - dure the three day bu - ri - al,"



that Thou might - est free us from our pas - sions.

The third line of the musical score continues the melody and bass line. The lyrics are: "that Thou might - est free us from our pas - sions."



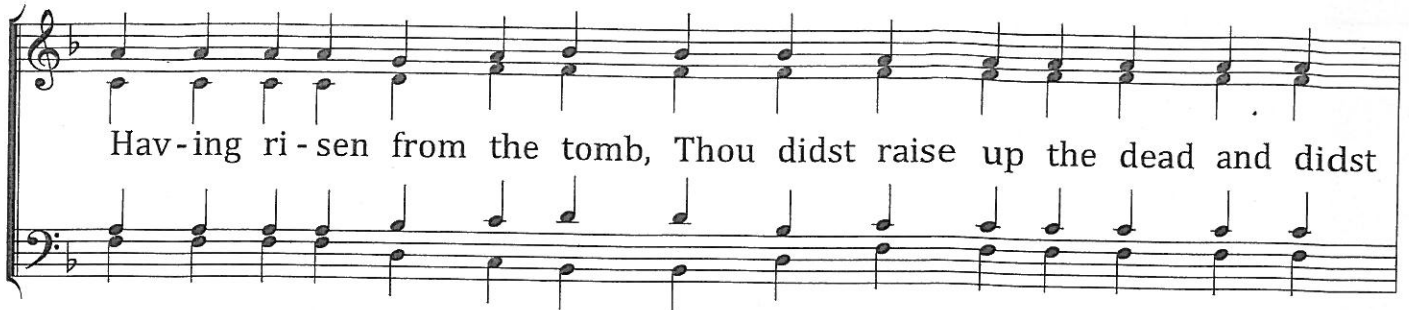
O Lord, our Light and Res-ur-rec-tion, glo - ry to Thee!

The fourth line of the musical score concludes the troparion. The lyrics are: "O Lord, our Light and Res-ur-rec-tion, glo - ry to Thee!"

Resurrection Kontakion - Tone 8

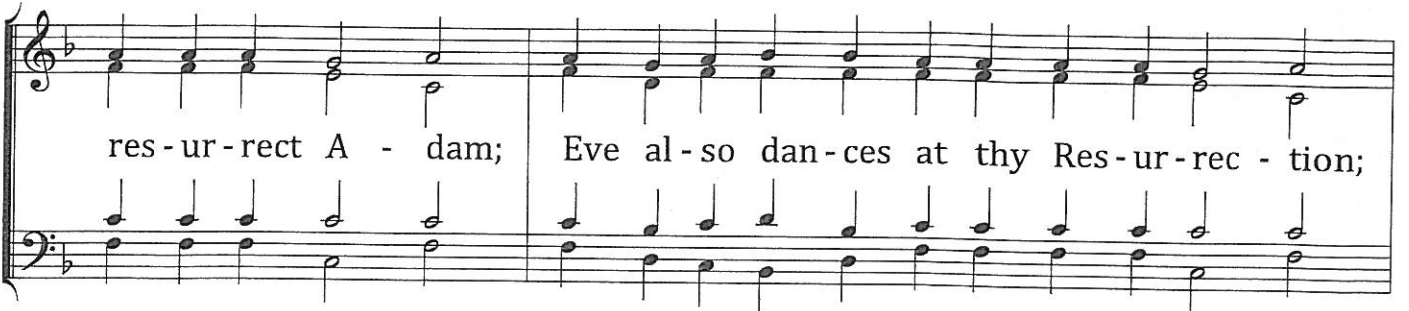
55

Obikhod



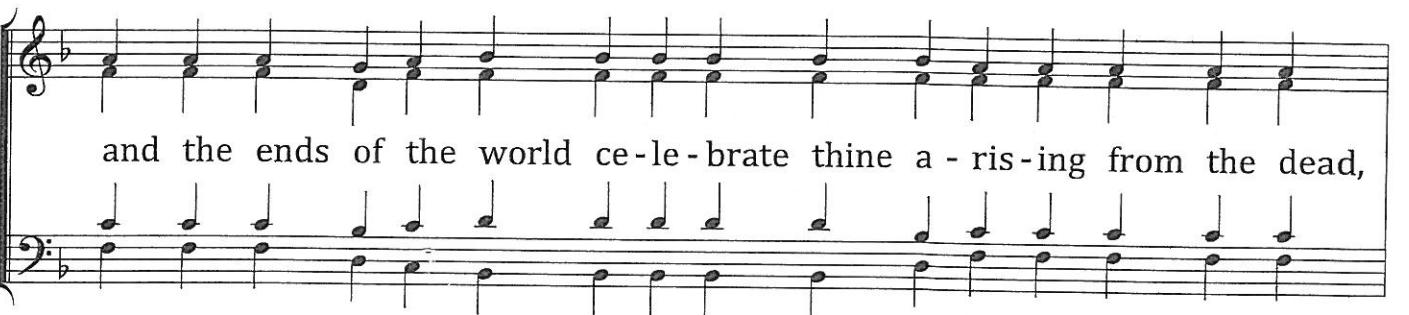
Hav-ing ri-sen from the tomb, Thou didst raise up the dead and didst

This block contains the first line of the musical score. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in a style typical of Orthodox chant, with notes often beamed together. The lyrics are written below the staff.



res-ur-rect A - dam; Eve al-so dan-ces at thy Res-ur-rec - tion;

This block contains the second line of the musical score. It continues the melody from the first line. The lyrics are written below the staff.



and the ends of the world ce-le-brate thine a - ris-ing from the dead,

This block contains the third line of the musical score. It continues the melody from the second line. The lyrics are written below the staff.



O Great-ly Mer-ci-ful One!

This block contains the fourth line of the musical score. It concludes the piece with a final cadence. The lyrics are written below the staff.

O Protection of Christians

56

Troparion Tone 6

O Protection of Christians that cannot be put to shame,

O un - failing intercession to the Cre - a - tor,

disdain not the voices of supplication of sin - ners;

but be swift, O good one, to help us who in faith call un - to thee;

hasten to intercession and speed thou to make sup - pli - ca - tion,

O The-o - tokos, who dost ever protect those who hon - our thee.

Priest: For Thou art holy, O our God ... now and ever...

Deacon: O Lord, save the pious, and hearken unto us!

People:

O Lord, save the pi - ous,

This system of musical notation is for the Deacon's part. It consists of a treble and a bass staff joined by a brace. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'O Lord, save the pi - ous,' are written below the notes. There are slurs over the first four notes and the last two notes of the phrase.

and heark - en un - to us!

This system of musical notation continues the Deacon's part. It consists of a treble and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'and heark - en un - to us!' are written below the notes. There is a slur over the last three notes of the phrase.

Or:

Gos - po - di, spa - si bla - go - ches - ti - vi - a

This system of musical notation is for the 'Or' part. It consists of a treble and a bass staff. The key signature has one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Gos - po - di, spa - si bla - go - ches - ti - vi - a' are written below the notes. There is a slur over the last four notes of the phrase.

y oo - sli - shi ni!

This system of musical notation continues the 'Or' part. It consists of a treble and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'y oo - sli - shi ni!' are written below the notes. There is a slur over the last two notes of the phrase.

Deacon: ...and to the ages of ages.

People:

A - men.

This system of musical notation is for the first part of the People's response. It consists of a treble and a bass staff. The key signature has one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'A - men.' are written below the notes.

A - min.

This system of musical notation is for the second part of the People's response. It consists of a treble and a bass staff. The key signature has one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'A - min.' are written below the notes.

The Trisagion

The people sing the hymn to the Thrice-Holy according to the appointed order:

1. (Trubachev) *For regular use.*
2. (Greek) *For regular use.*
3. (Kievan) *For Lent.*
4. (Anti-Trisagion) *As many as have been baptised...*

*For Christmas Day, Theophany, Lazarus Saturday,
Pascha and throughout Bright Week, at Pentecost,
and at baptismal Liturgies.*

5. (Anti-Trisagion) *Before thy Cross we bow down...*

For the Third Sunday of Lent and the Exaltation of the Holy Cross.

Trisagion - 3 (For use in Lent)

59

Kievan

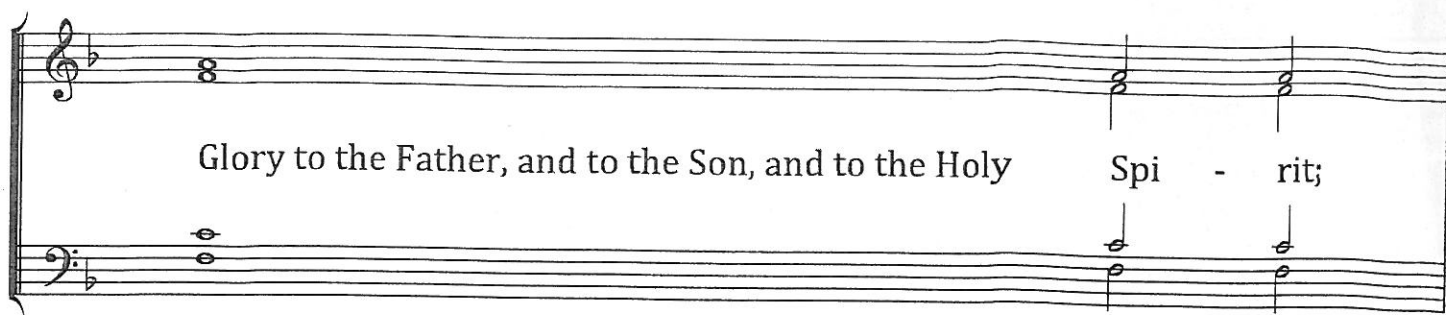
Ho - ly God, Ho - ly Migh - ty,

Ho - ly Im-mor-tal, have mer-cy on us. Svja - ti Bo - zhe,

Svja - ti Krep-ki, Svja - ti Bez-smert-ni po-mi - lui nas.

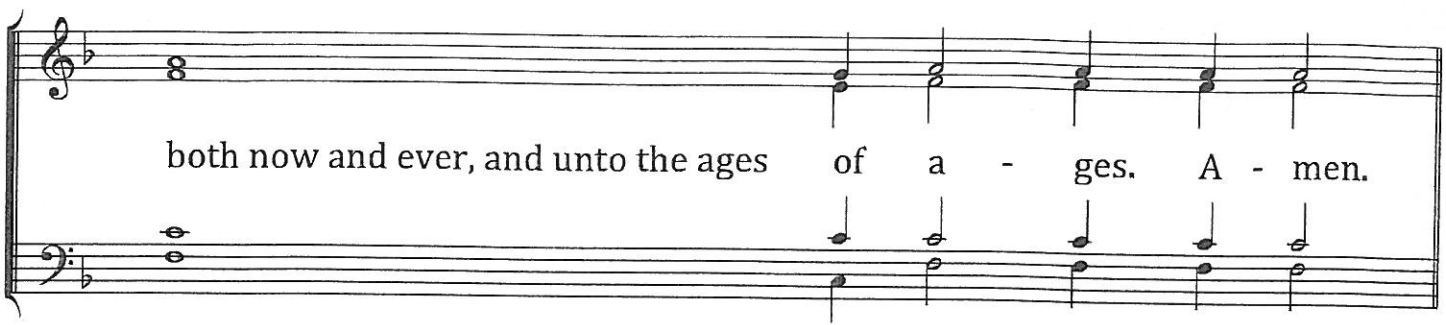
Ho - ly God, Ho - ly Migh - ty,

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



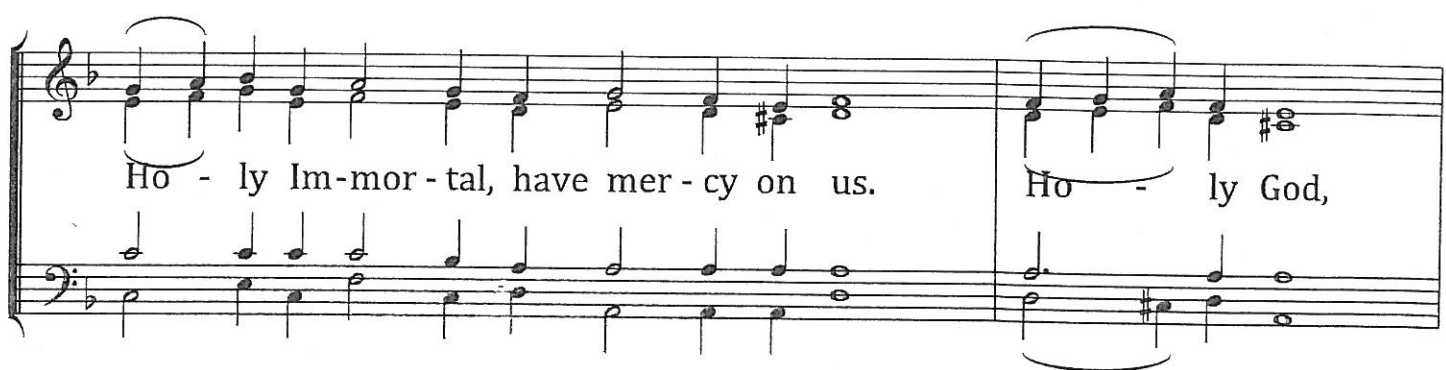
Glory to the Father, and to the Son, and to the Holy Spi - rit;

This system contains the first line of music. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are centered under the notes.



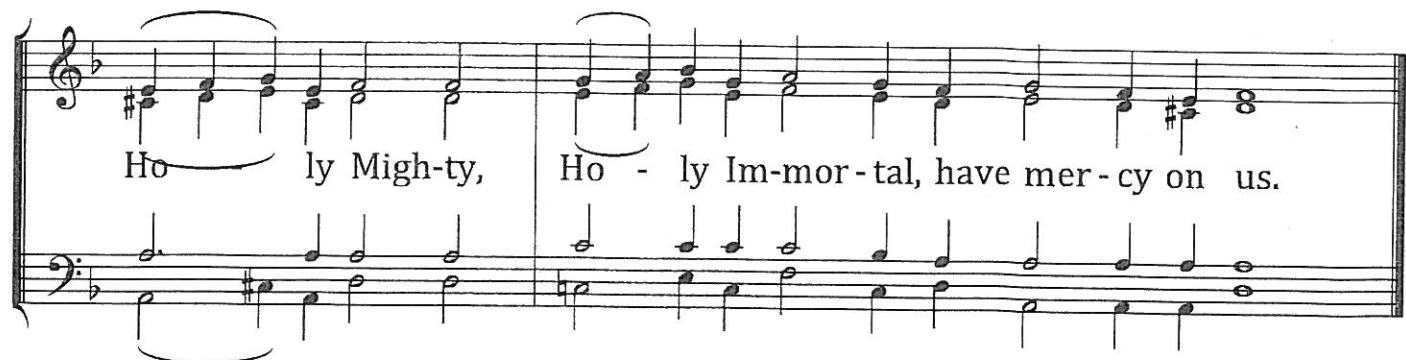
both now and ever, and unto the ages of a - ges. A - men.

This system contains the second line of music. It continues the melody and bass line from the first system. The lyrics are centered under the notes.



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

This system contains the third line of music. It features a treble and bass staff with a key signature of one flat. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are centered under the notes.



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

This system contains the fourth line of music. It features a treble and bass staff with a key signature of one flat. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are centered under the notes.

Trisagion - I (For regular use)

61

Sergei Trubachev

The musical score is written for a vocal part (treble clef) and a piano accompaniment (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five systems, each with two staves. The lyrics are in Russian, with some words in parentheses indicating phrasing or breath marks. The first system includes the lyrics 'Ho - ly God, Ho - ly Migh - ty, Ho - ly Im-'. The second system includes '- mor tal, have mer - cy on us. Svja - ti'. The third system includes 'Bo - zhe, Svja - ti Krep - ki, Svja - ti Bez-'. The fourth system includes '- (smert not 'sh') ni, po - mi - lui nas. Sfin-te Dum-ne - ze - u - le,'. The fifth system includes 'Sfin - te Ta - re, Sfin-te Far(a) de moar - te, mi-lu-'. The piano accompaniment consists of chords and moving lines in the bass, providing harmonic support for the vocal melody.

Ho - ly God, Ho - ly Migh - ty, Ho - ly Im-
- mor tal, have mer - cy on us. Svja - ti
Bo - zhe, Svja - ti Krep - ki, Svja - ti Bez-
- (smert not 'sh') ni, po - mi - lui nas. Sfin-te Dum-ne - ze - u - le,
Sfin - te Ta - re, Sfin-te Far(a) de moar - te, mi-lu-

- yesh - te - ne pe noi.

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

both now and ever, and to the ages of a - ges. A - men. Ho - ly Im-

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

God, Ho - ly Migh - ty, Ho - ly Im-

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


rit.

The musical score consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "- mer - tal, have mer - cy on us." The word "mer" is underlined in the first staff, and "tal, have" is underlined in the second staff. The word "mer" is underlined in the third staff, and "cy on" is underlined in the fourth staff. The word "us." is underlined in the fifth staff. The score includes a "rit." marking above the first staff. The music is written in a simple, clear style, with notes, rests, and slurs indicating the melody and harmony.

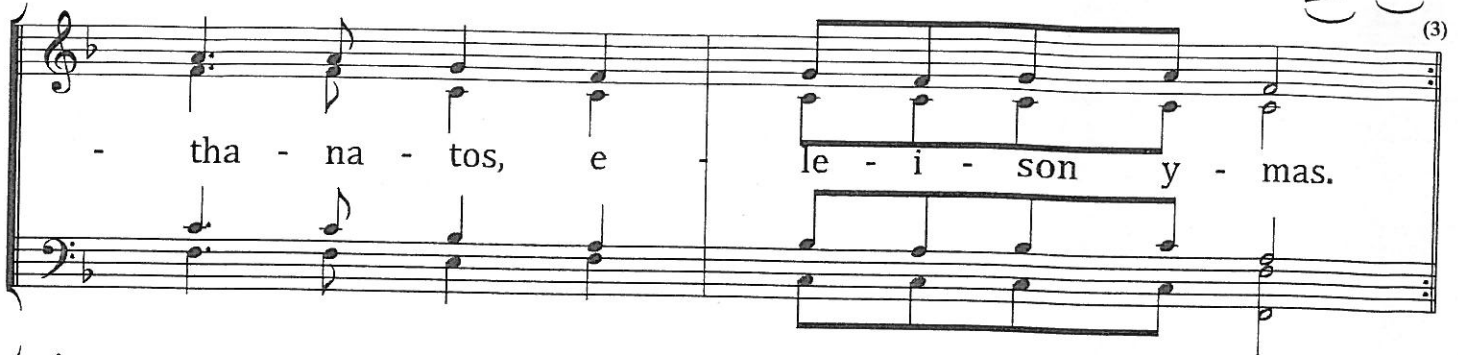
Trisagion - 2 (For regular use)

64

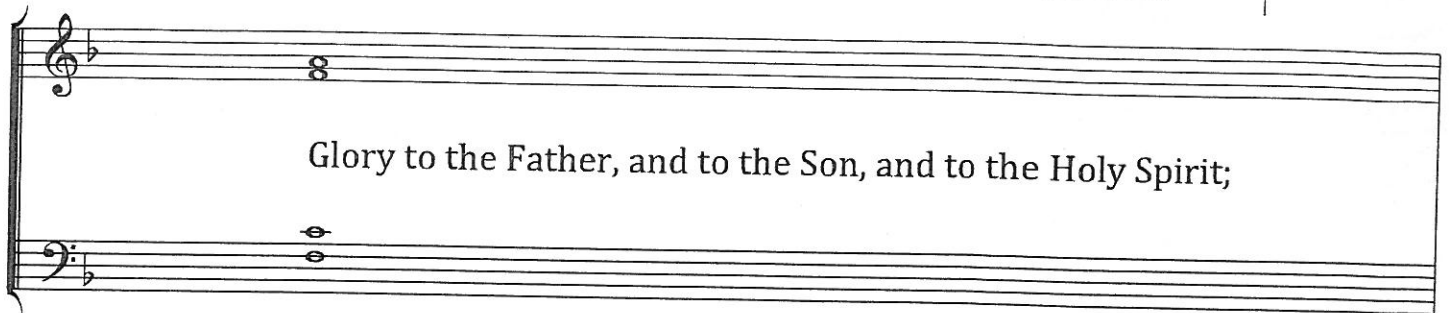
Harmonised Greek Melody



A - gi - os o The - os, A - gi - os Is - chy - ros, A - gi - os A -

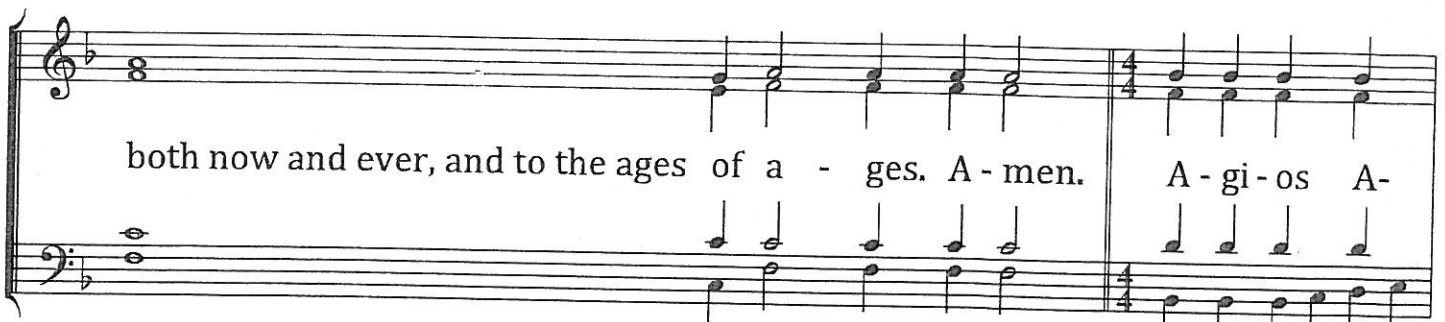


- tha - na - tos, e le - i - son y - mas. (3)



8

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

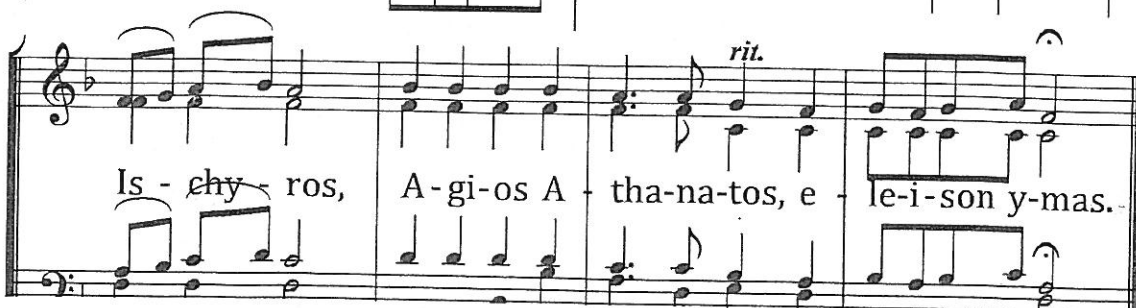


8

both now and ever, and to the ages of a - ges. A - men. A - gi - os A -



- tha - na - tos, e le - i - son y - mas. *A tempo* A - gi - os o The - os, A - gi - os



Is - chy - ros, A - gi - os A - tha - na - tos, e le - i - son y - mas. *rit.*

As Many as Have Been Baptised

(65)

Obikhod (Adapted for English)

As many as have been bap-tised in - to Christ have put on Christ.

Al-le - lu - ia! (3) Glory to the Father, and t the Son, and to the Holy Spirit,

both now and ever, and unto the ages of a - ges. A - men.

Have put on Christ. Al - le - lu - ia!

As many as have been bap-tised in - to Christ have put on Christ.

Al-le - lu - ia!

Before thy Cross

66

Obikhod

Be - fore thy Cross we bow down, O Mas - ter,

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The first line of the melody is a half note, followed by a quarter note, then a half note, and so on. The lyrics are: 'Be - fore thy Cross we bow down, O Mas - ter,'.

and thy ho - ly Re - sur-rec - tion we glo - ri - fy.

This system of musical notation is for the second line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the first system. The lyrics are: 'and thy ho - ly Re - sur-rec - tion we glo - ri - fy.'.

Khre - stu Tvo - e - mu pok - lja - na - yim - sja Vla - di - ko,

This system of musical notation is for the third line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the second system. The lyrics are: 'Khre - stu Tvo - e - mu pok - lja - na - yim - sja Vla - di - ko,'.

y svja - to - je Vos - kre - se - ni - e tvo - e sla - vim.

This system of musical notation is for the fourth line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the third system. The lyrics are: 'y svja - to - je Vos - kre - se - ni - e tvo - e sla - vim.'.

Be - fore thy Cross we bow down, O Mas - ter,

This system of musical notation is for the fifth line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the fourth system. The lyrics are: 'Be - fore thy Cross we bow down, O Mas - ter,'.

and thy ho - ly Re - sur-rec - tion we glo - ri - fy.

This system contains the first line of music. It features a treble and bass staff in G major (one sharp). The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes. A slur is placed over the notes for 'Re - sur-rec'.

Glory to the Father, and to the Son, and to the Holy Spi - rit;

This system contains the second line of music. It features a treble and bass staff in G major. The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes.

both now and ever, and unto the ages of a - ges. A - men.

This system contains the third line of music. It features a treble and bass staff in G major. The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes. A slur is placed over the notes for 'A - men'.

And thy ho - ly Re - sur-rec - tion we glo - ri - fy.

This system contains the fourth line of music. It features a treble and bass staff in G major. The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes. A slur is placed over the notes for 'Re - sur-rec'.

Be - fore thy Cross we bow down, O Mas - ter,

This system contains the fifth line of music. It features a treble and bass staff in G major. The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes. Slurs are placed over the notes for 'Be - fore' and 'Mas - ter'.

and thy ho - ly Re - sur-rec - tion we glo - ri - fy.

This system contains the sixth line of music. It features a treble and bass staff in G major. The melody is in the treble, and the bass line is in the bass. The lyrics are written below the notes. A slur is placed over the notes for 'Re - sur-rec'.

Кресту Твоему

Обиходное

C.
A.

Кре-сту́ Тво - е - му́ по - кла - ня - ем - ся Вла - ды́ - ко, и свя - то - е

T.
B.

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano (C.) and Alto (A.), and the bottom staff is for Tenor (T.) and Bass (B.). The key signature has one sharp (F#). The lyrics are: Кре-сту́ Тво - е - му́ по - кла - ня - ем - ся Вла - ды́ - ко, и свя - то - е. The music features a mix of quarter, eighth, and half notes, with some rests and phrasing slurs.

вос - кре - се - ні - е Тво - ё сла́ - вимъ.

Detailed description: This system contains the next two staves of the musical score. The lyrics are: вос - кре - се - ні - е Тво - ё сла́ - вимъ. The music continues with similar notation, ending with a double bar line. There is a small flourish or ornament under the final note of the bass line.

The Prokimen

Deacon: Let us attend! Priest: Peace be unto all. Reader: And to thy spirit.

Deacon: Wisdom! Reader: The Prokimen in the *n*th tone.

If there are two prokeimena, the first is chanted twice and the second once.

1. Sunday Resurrection Prokimen - tone 1

Reader: Let thy mercy, O Lord, be upon us, as we have set our hope on Thee.

People:

Let thy mercy, O Lord, be up - on us,

as we have set our hope on Thee. ...set our hope on Thee.

1st & 2nd endings *Final ending*

Verse: Rejoice in the Lord, you righteous! Praise befits the upright.

2. Sunday Resurrection Prokimen - tone 2

Reader: The Lord is my strength and my song, and has become my salvation.

People:

The Lord is my strength and my song,

and has be-come my sal - va - tion.

Verse: The Lord has corrected and disciplined me,
but He has not given me up to death.

3. Sunday Resurrection Prokimen - tone 3

Reader: Sing praises to our God, sing praises; sing praises to our King, sing praises.

People:

Sing praises to our God, sing prais - es;

sing prais-es to our King, sing prais es.

Verse: Clap your hands, all you nations. Shout to God with cries of joy.

4. Sunday Resurrection Prokimen - tone 4

Reader: How majestic are thy works, O Lord! Thou hast made all things in wisdom.

People:

How majestic are thy works, O Lord!

Thou hast made all things in wis - dom.

Verse: Bless the Lord, O my soul. O Lord my God, Thou art very great.

5. Sunday Resurrection Prokimen - tone 5

Reader: Thou, O Lord, wilt keep us and preserve us

from this generation and for ever.

People:

Thou, O Lord, wilt keep us and preserve us

from this ge-ne-ra - tion and for ev - er more et.

Verse: Save me, O Lord, for there is no saint left.

6. Sunday Resurrection Prokimen - tone 6

Reader: O Lord, save thy people, and bless thine inheritance.

People:

O Lord, save thy people, and bless thine in-heri - tance.

Verse: To Thee, O Lord, I cry. O my God, be not silent to me.

7. Sunday Resurrection Prokimen - tone 7

Reader: The Lord will give strength to his people;

the Lord will bless his people with peace.

People:

The Lord will give strength to his peo - ple;

the Lord will bless his peo - ple with peace.

Verse: Bring to the Lord, O sons of God, bring to the Lord young rams.

8. Sunday Resurrection Prokimen - tone 8

Reader: To the Lord make your vows and pay them.

People:

Make your vows to the Lord

To the Lord make your vows and pay them.

Verse: God is known in Judah; his Name is great in Israel.

Alleluia - 8 Tones

Traditional

Tone 1

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

The musical score for Tone 1 is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some phrases repeated. The lyrics are "AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA." The first two phrases are separated by a comma, and the third phrase is separated by a period. The melody is a traditional Alleluia tone.

Tone 2

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

The musical score for Tone 2 is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The melody consists of a series of eighth and quarter notes, with some phrases repeated. The lyrics are "ALLELUIA, AL - LE - LU - IA, AL - LE - LU - IA." The first phrase is separated by a comma, and the second phrase is separated by a period. The melody is a traditional Alleluia tone.

Tone 3

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

The musical score for Tone 3 is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The melody consists of a series of eighth and quarter notes, with some phrases repeated. The lyrics are "ALLELUIA, AL - LE - LU - IA, AL - LE - LU - IA." The first phrase is separated by a comma, and the second phrase is separated by a period. The melody is a traditional Alleluia tone.

Tone 4

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

The musical score for Tone 4 is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat. The melody consists of a series of eighth and quarter notes, with some phrases repeated. The lyrics are "ALLELUIA, AL - LE - LU - IA, AL - LE - LU - IA." The first phrase is separated by a comma, and the second phrase is separated by a period. The melody is a traditional Alleluia tone.

Tone 5

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

Tone 6

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

Tone 7

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

Tone 8

ALLELUIA, ALLELU - IA, AL - LE - LU - IA.

The Reading from the Apostle

Deacon: Wisdom!

The reader announces the apostolic reading.

Deacon: Let us attend!

The reader reads the Epistle(s). At the end:

Priest: Peace be unto thee who readest.

Reader: And to thy spirit.

The Gospel

Deacon: Wisdom!

Reader: (In the *n*th tone:) Alleluia! Alleluia! Alleluia!

The Alleluia may be sung either to the appointed tone or to the setting below. In case of the latter, the tone is not announced. If there are two Gospels, the reader intones an extra verse before the people take up the Alleluia, which is repeated after each verse.

People:

Brightly

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

1st & 2nd endings

Final ending

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

Deacon: Bless, master, the herald of the Good Tidings of the holy Apostle and Evangelist *N*.

Priest: May God, through the prayers of the holy, glorious, all-praised Apostle and Evangelist *N*., give speech with great power to thee who bringest good tidings, unto the fulfilment of the Gospel of his beloved Son, our Lord Jesus Christ.

Deacon: Wisdom! Stand upright! Let us hear the Holy Gospel.

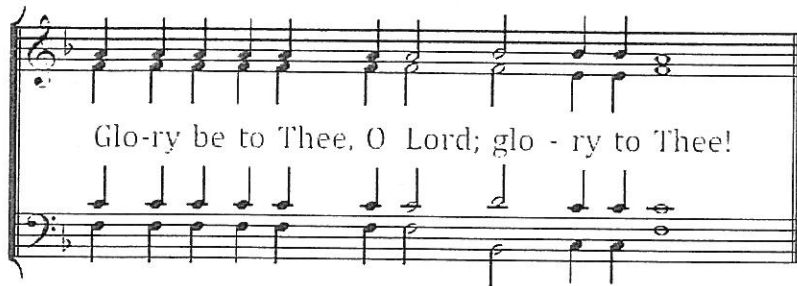
Priest: Peace be unto all.

People:



Deacon: The Reading is from the Holy Gospel according to N.

People:



The deacon reads the appointed Gospel(s). At the end:

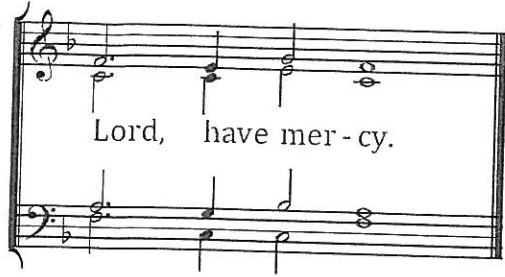
People:



The Litany of Fervent Supplication *(During Lent, we use the seasonal responses.)*

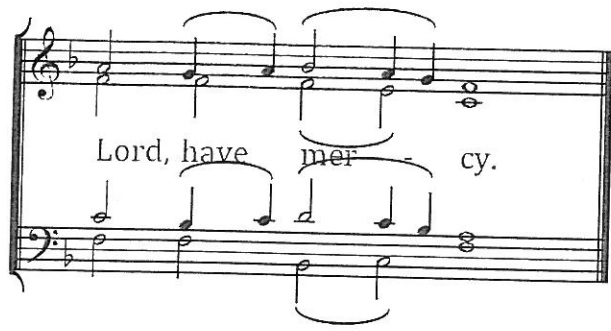
Deacon: Let us say with our whole soul and our whole mind, let us say:

People:



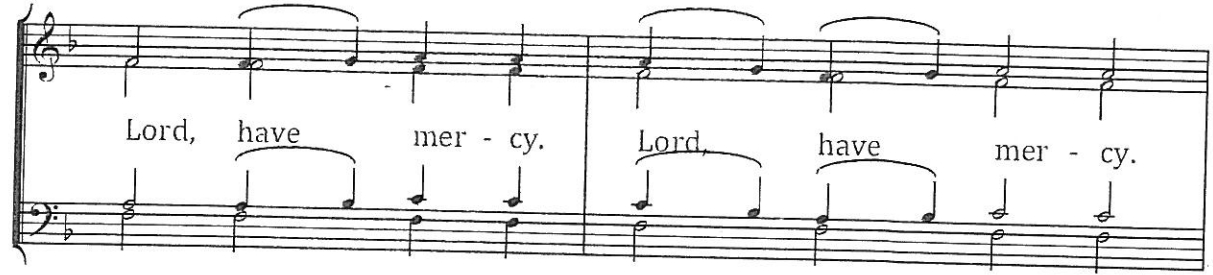
Deacon: O Lord Almighty, God of our fathers ... hearken and have mercy.

People:



Deacon: Have mercy on us, O God ... we pray Thee, hearken and have mercy.

People: *(And after each petition).*



Priest: For Thou art a merciful God ... unto the ages of ages. People:

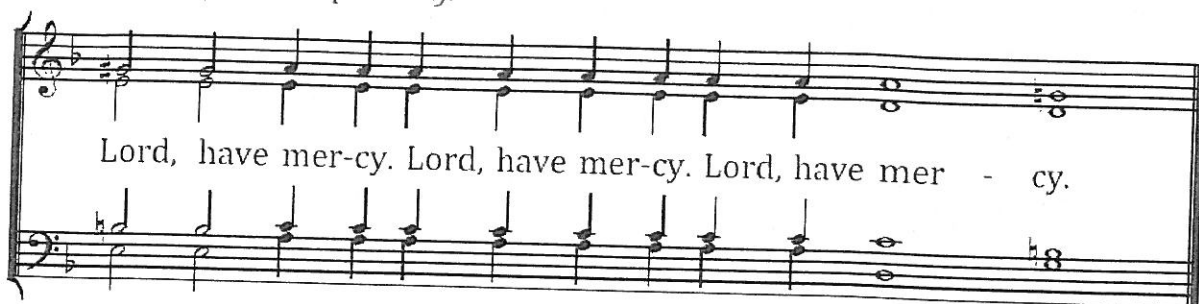


The Litany for the Departed *(We always use these sombre responses)*

This litany is omitted on Sundays, feasts, and during certain afterfeasts, unless the day marks the 3rd, 9th, or 40th day of an Orthodox Christian's death, and it is desired to offer the litany for that person.

Deacon: Have mercy on us, O God, according to thy great mercy, we pray Thee, hearken and have mercy.

People: *(And after each petition).*

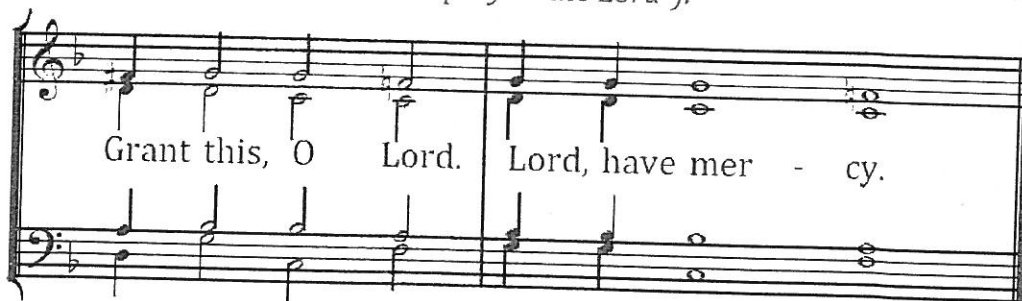


Or:

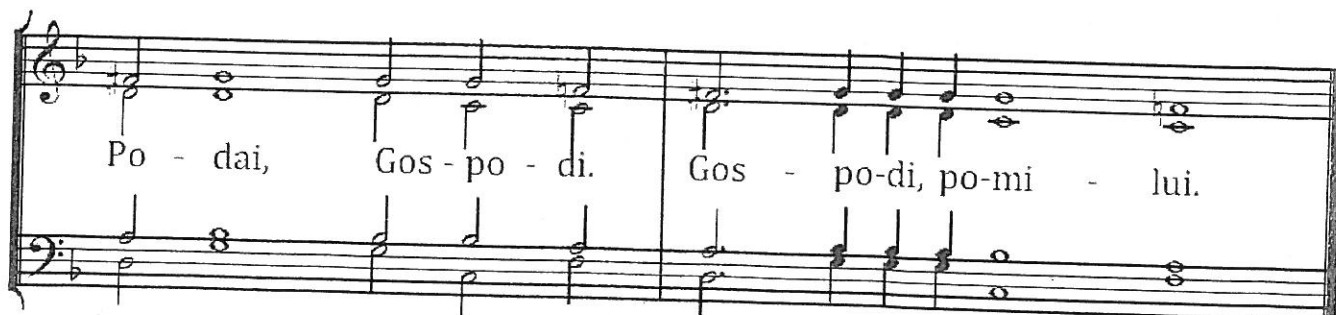


Deacon: The mercies of God, the kingdom of heaven, and the remission of their sins, let us ask of Christ, our immortal King and our God.

People: *(Slowly, to cover "Let us pray to the Lord").*



Or:



Priest: For Thou, O Christ our God, art the Resurrection, and the Life ... now and ever, and unto the ages of ages.

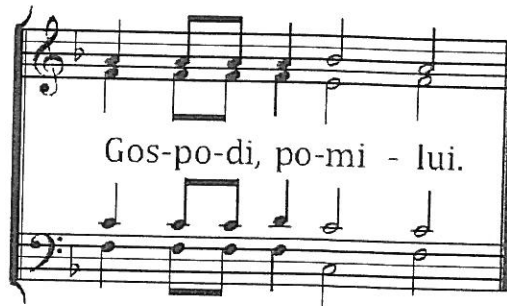
People:



The Litany for and Dismissal of the Catechumens (*We always use these simple responses*)

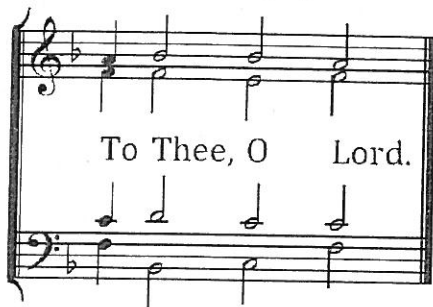
Deacon: Catechumens, pray to the Lord.

People: (*Softly and repeatedly until "Bow your heads"*).



Deacon: Catechumens, bow your heads to the Lord.

People: (*Very slowly, if there is no deacon or second priest*)



Priest: That they also with us ... now and ever, and unto the ages of ages.

People:



Deacon: As many as are catechumens, depart; catechumens, depart; as many as are catechumens, depart; let no catechumen remain.

The First Litany of the Faithful *(We always use these responses)*

Deacon: Let us, the faithful, again and again, in peace pray to the Lord.

People: *(With energy)*

Lord, have mer - cy.

Gos-po-di, po-mi - lui.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by thy grace.

People: **VERY SLOWLY (NO DEACON)**

Lord, have mer - cy.

Gos-po-di, po-mi - lui.

Deacon: Wisdom!

Priest: For unto Thee is due all glory ... and unto the ages of ages.

People:

A - men.

A - min.

The Second Litany of the Faithful *(We always use these simple responses if in English or Slavonic.)*

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

People: *(With energy)*

Lord, have mer - cy.

Gos-po-di, po-mi - lui.

Deacon: For the peace from on high ... let us pray to the Lord.

People: *(And after each petition.) VERY SLOWLY (NO DEACON)*

Lord, have mer - cy.

Gos-po-di, po-mi - lui.

Deacon: Wisdom!

Priest: That being kept always under thy dominion ... and unto the ages of ages.

People:

A - men. A - men.

A - min. A - min.

The Great Entrance

The people sing the Cherubic hymn to one of the following settings found after the next page. On Holy Thursday, this is replaced by "Of thy Mystical Supper", and on Holy Saturday, by "Let all Mortal Flesh Keep Silence".

The Second Litany of the Faithful *(We always use these ferial responses if in Greek.)*

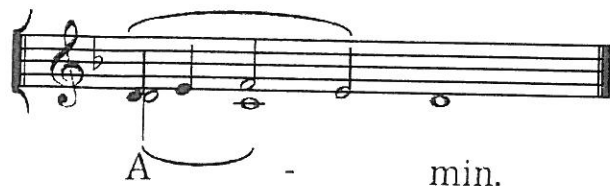
Deacon: Again and again, in peace let us pray to the Lord.

People: *(And after each petition. Melody and ison only.)*



Priest: That being kept always under thy dominion ... and unto the ages of ages.

People:



The Great Entrance

The people sing the Cherubic Hymn to one of the following settings. On Great & Holy Thursday, this is replaced by "Of thy Mystical Supper", and on Holy Saturday, by "Let all Mortal Flesh Keep Silence".

The Cherubic Hymn

83

Unhurriedly & prayerfully

Bortniaksky No. 5 (adapted for English)

Let us who mys - tic - 'ly re - pre - sent the

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

sing the Thrice - Ho - ly Hymn to the life - cre - a -

- ting, the life - cre - a - ting Tri - ni - ty, now lay a -

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

- side all earth - ly cares.

Bortniaksky No. 5

И - же хе - ру - ви - мы та - йно оъ - ра - зу - ю - ще,
 Ее - zhyeh hyeh - roo - vee - mih ta - уно об - ра - zoo - yoo - shyeh,

10

та - йно оъ - ра - зу - ю - ще, и жи - во - тво - ря - шей
 та - уно об - ра - zoo - yoo - shyeh, ее zhee - vo - tvo - rya - shye

17

тро - и - це три - свя - ту - ю пе - снь при - пе - ва -
 tro - ee - tsyeh tree - svya - too - yoo pyeh - s(n) pree - pyeh - va -

25

- ю - ще, вся - ко - е ны - не жи - теи -
 - yoo - shyeh, vsya - ko - yeh nih - nyeh zhee - tye -

ско - е от - ло - жим по - пе - че ни - е.
sko - yeh ot - lo - zheem po - pyeh - chyeh - nee - yeh.

The musical score consists of two staves, treble and bass clef, in a key with one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are in Russian and Latin script. The Russian lyrics are: "ско - е от - ло - жим по - пе - че ни - е." and the Latin script lyrics are: "sko - yeh ot - lo - zheem po - pyeh - chyeh - nee - yeh." The score includes various musical notations such as notes, rests, and slurs.

Deacon: Our great Lord and Father, *N.*, the Most Holy Patriarch of Moscow and all Russia; our Lord the Most Reverend Metropolitan *N.* of Eastern America and New York, First Hierarch of the Russian Church Abroad; and our Lord the Very/Right Reverend (Arch)bishop *N.* of Richmond and Great Britain, may the Lord God remember in his Kingdom, always, now and ever and to the ages of ages.

The priest makes further commemorations as appropriate.

At the end of the final commemoration, for those present, any concelebrating clergy, as well as the servers, commemorate the priest. The people may join them, saying:

People: **May the Lord God remember thy priesthood/archpriesthood/abbacy in his kingdom, always, now and ever, and to the ages of ages.**

Majestically

A - men. That we may re - ceive the King of all,
who comes in - vi - sib - ly up - borne by the an - ge - lic, an - ge - lic
hosts. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al -
- le - lu - ia!

Of Thy Mystical Supper 3x

87

Kievan - Stikhera tone 6

Of thy Mystical Supper, O Son of God,

today admit me as a com - mu - ni - cant,

for I will not tell of thy Mysteries unto thine e - ne - mies,

neither will I give Thee a kiss as did Ju - das,

but like the thief do I con - fess Thee:

remember me, O Lord, when Thou com - est in thy King - dom!

The Litany of Oblation *(During Lent, we use the seasonal responses.)*

Deacon: Let us complete our prayer to the Lord.

People: *(With energy, and after each petition).*

Lord, have mer cy.

Gos-po-di, po - mi - mui.

Deacon: That the whole day may be perfect ... let us ask of the Lord.

People: *(And after each petition).*

Grant this, O Lord.

Po - dai, Gos - po - di.

Deacon: Calling to remembrance ... and all our life unto Christ our God.

People:

To thee, O Lord.

Te - æ, Gos - po - di.

Priest: Through the compassions ... and unto the ages of ages.

People:

A - men

A - min.

The Kiss of Peace

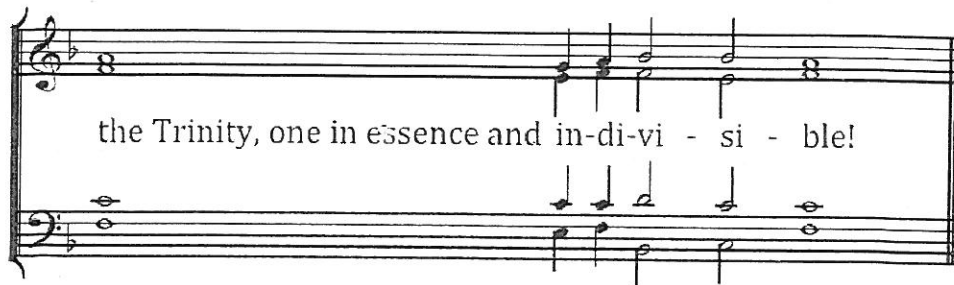
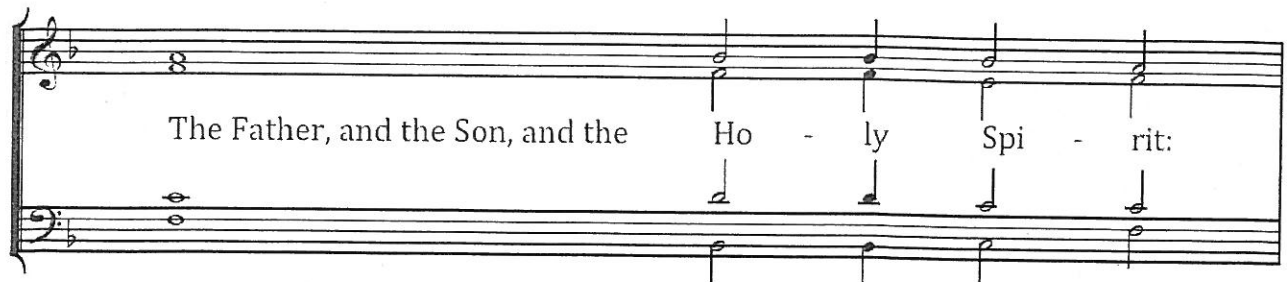
Priest: Peace be unto all.

People:



Deacon: Let us love one another that, with one mind, we may confess:

People:



Or:



The Symbol of Faith

Deacon: The doors! The doors! In wisdom, let us attend.

The Symbol of Faith (The Creed)

90

Akathist Chant (simple version)

I be - lieve in one God, the Father Al - migh - ty,
maker of heaven and earth, and of all things visible and in - vi - si - ble;
and in one Lord Jesus Christ, the Son of God,
the Only Begotten, 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;

This block contains the first line of musical notation. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is composed of half notes, and the lyrics are printed below the notes.

Who, for us men and for our salvation, came down from the heav - ens,

This block contains the second line of musical notation. It continues the melody with a treble and bass staff. A slur is placed over the words "heav - ens" in the lyrics.

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

This block contains the third line of musical notation. The treble staff begins with a key signature change to F major (two sharps). The melody continues with half notes, and a slur is placed over the words "be - came man".

and was crucified for us under Pontius Pilate, and suffered, and was bu - ried;

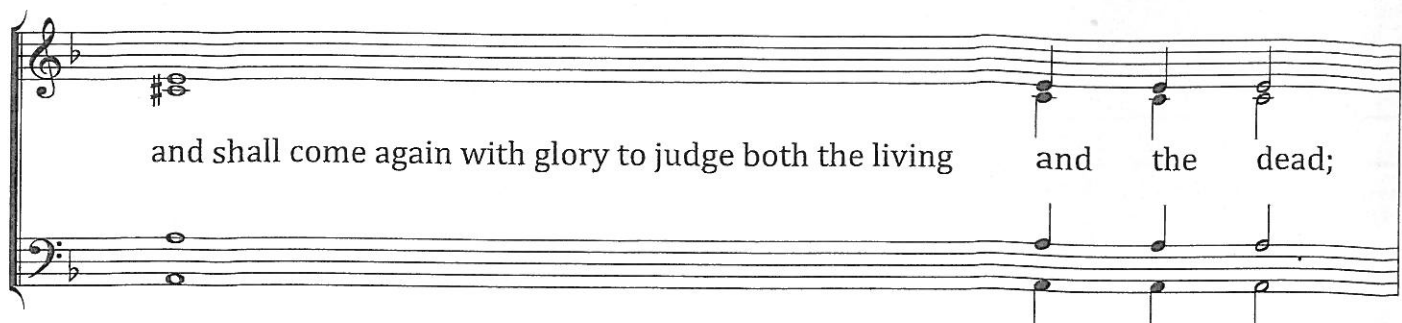
This block contains the fourth line of musical notation. The treble staff begins with a key signature change to D major (two sharps). The melody continues with half notes, and a slur is placed over the words "bu - ried".

and arose again on the third day according to the Scrip - tures;

This block contains the fifth line of musical notation. The treble staff begins with a key signature change to C major (no sharps or flats). The melody continues with half notes, and a slur is placed over the words "Scrip - tures".

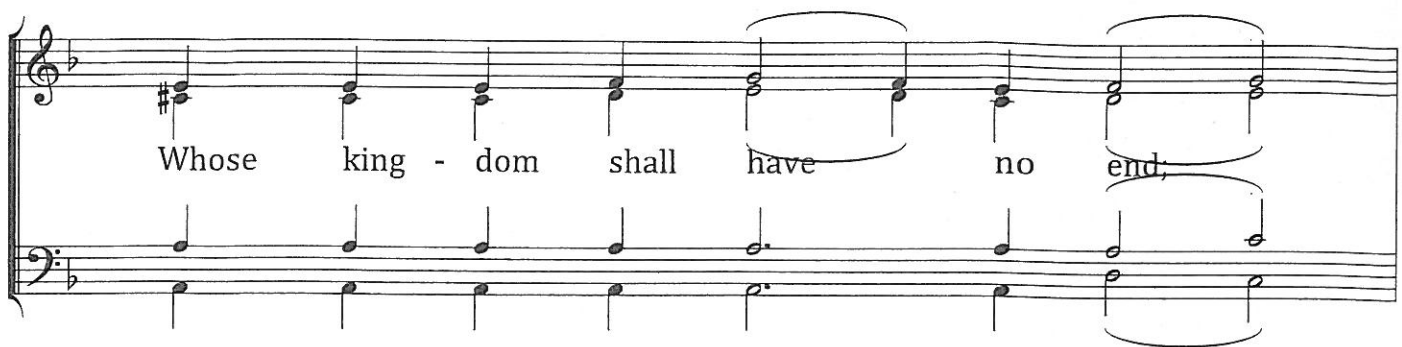
and ascended into the heavens, and sits at the right hand of the Fa - ther;

This block contains the sixth line of musical notation. The treble staff begins with a key signature change to G major (one sharp). The melody continues with half notes, and a slur is placed over the words "Fa - ther".



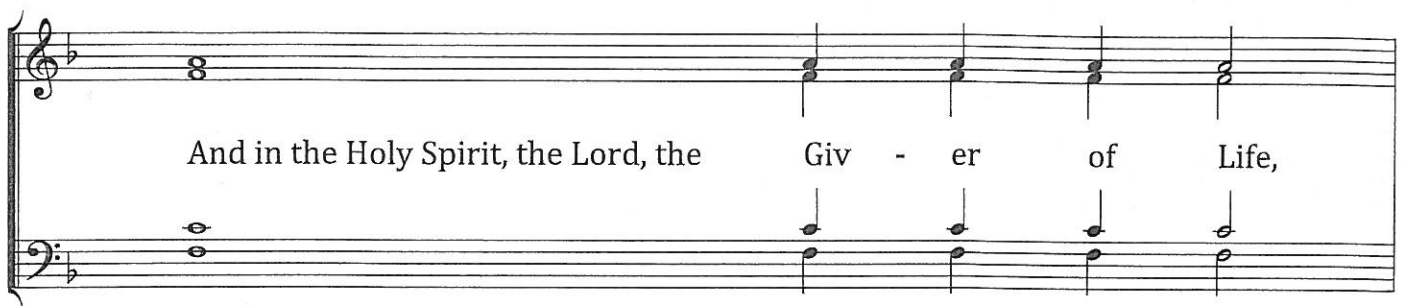
and shall come again with glory to judge both the living and the dead;

This system shows the first line of music. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes. The bass line consists of whole notes. The lyrics are 'and shall come again with glory to judge both the living and the dead;'.



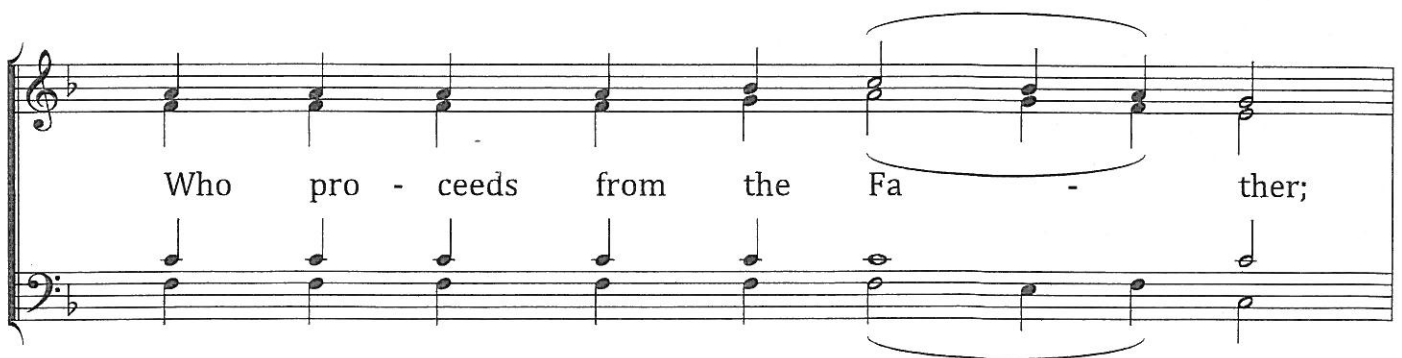
Whose king - dom shall have no end,

This system shows the second line of music. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes. The bass line consists of whole notes. The lyrics are 'Whose king - dom shall have no end,'. There are slurs over the words 'king - dom' and 'have no end,'.



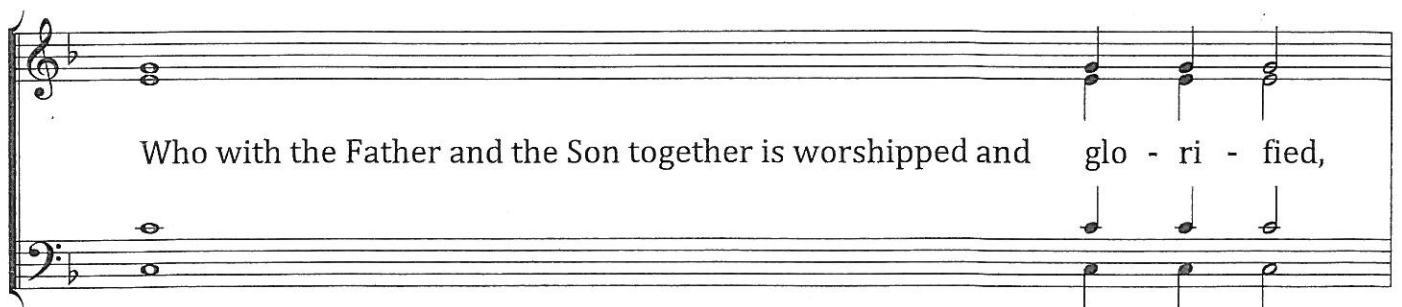
And in the Holy Spirit, the Lord, the Giv - er of Life,

This system shows the third line of music. The treble clef has a common time signature (C). The melody consists of quarter notes. The bass line consists of whole notes. The lyrics are 'And in the Holy Spirit, the Lord, the Giv - er of Life,'.



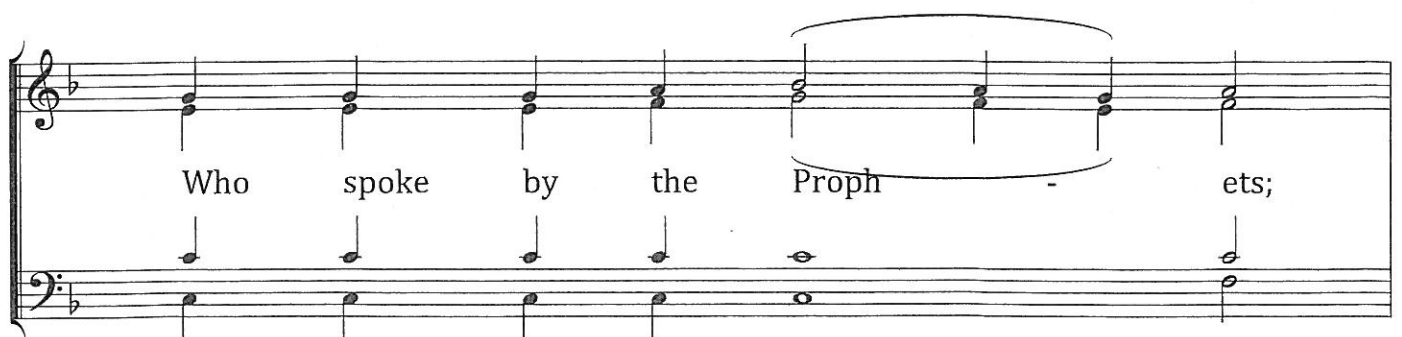
Who pro - ceeds from the Fa - ther;

This system shows the fourth line of music. The treble clef has a common time signature (C). The melody consists of quarter notes. The bass line consists of whole notes. The lyrics are 'Who pro - ceeds from the Fa - ther;'. There is a slur over the words 'Fa - ther;'.



Who with the Father and the Son together is worshipped and glo - ri - fied,

This system shows the fifth line of music. The treble clef has a common time signature (C). The melody consists of quarter notes. The bass line consists of whole notes. The lyrics are 'Who with the Father and the Son together is worshipped and glo - ri - fied,'.



Who spoke by the Proph - ets;

This system shows the sixth line of music. The treble clef has a common time signature (C). The melody consists of quarter notes. The bass line consists of whole notes. The lyrics are 'Who spoke by the Proph - ets;'. There is a slur over the words 'Proph - ets;'.

Ca - tho - lic
in One, Holy, Catholic, and A - pos - to - lic Church.

I confess 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 age to come. A - men.

The Anaphora

Deacon: Let us stand well ... that we may offer the Holy Oblation in peace.

People:

A musical score for a Deacon's prayer and a People's response. The Deacon's part is a single line of music in G major, 4/4 time, with lyrics: "A mer cy of peace; a Sac ri-". The People's response is a two-part setting in G major, 4/4 time, with lyrics: "- tice of praise!". Both parts feature a simple harmonic accompaniment with a treble and bass line.

Priest: The grace of our Lord Jesus Christ ... be with you all.

People:

A musical score for a Priest's prayer and a People's response. The Priest's part is a single line of music in G major, 4/4 time, with lyrics: "And with thy spi rit.". The People's response is a two-part setting in G major, 4/4 time, with lyrics: "And with thy spi rit.". Both parts feature a simple harmonic accompaniment with a treble and bass line.

Priest: Let us lift up our hearts.

People:

A musical score for a Priest's prayer and a People's response. The Priest's part is a single line of music in G major, 4/4 time, with lyrics: "We lift them up un - to the Lord.". The People's response is a two-part setting in G major, 4/4 time, with lyrics: "We lift them up un - to the Lord.". Both parts feature a simple harmonic accompaniment with a treble and bass line. The tempo is marked "Briskly & brightly".

Priest: Let us give thanks unto the Lord.

People: (Once only).

The musical score consists of four systems of staves, each with a treble and bass staff. The lyrics are written below the staves. The first system starts with a *mp* marking and includes the lyrics "It is meet and right; it is meet and right to". The second system includes the lyrics "wor - ship the Fa - ther, and the Son". The third system includes the lyrics "and the Ho - ly Spi - rit: the Tri - ni - ty," and features a *decresc.* marking. The fourth system includes the lyrics "one in es - sence, and in - di - vi - si - ble!" and features a *f* marking, a *decresc.* marking, a *ritard.* marking, and a *p* marking. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

mp It is meet and right; it is meet and right to

wor - ship the Fa - ther, and the Son

and the Ho - ly Spi - rit: the Tri - ni - ty,

decresc.

f one in es - sence, and in - di - vi - si - ble! *decresc.* *ritard.* *p*

The priest continues in a low voice, until:

Priest: ...singing the triumphal hymn, shouting, crying aloud, and saying:

People: (Once only).

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

Heav'n and earth are full of thy glo-ry. Ho-san-na in the

high-est! Bless-ed is He Who comes in the

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

Priest: Take, eat/Drink, ye all, of this ... for the remission of sins.

People: *(Slowly, each time making a cross and reverence at "...for the remission of sins".)*

1st A - men.

2nd A - men.

Priest: ...offering unto Thee thine own of thine own, on behalf of all, and for all:

People: (Once only, but *very slowly* to cover the epiklesis and to avoid a break).

Softly and prayerfully

very slowly

The priest and deacon ask the Father to send the Holy Spirit to hallow the people and to change the bread and wine into the Body and Blood of Christ. At the deacon's threefold Amen the clergy, servers, choir, and all the people make a full prostration to the ground.

Priest: Especially our all-holy ... Lady, Theotokos, and Ever-Virgin Mary.

At the Liturgy of St John Chrysostom, we sing "It is truly meet"; at that of St Basil the Great, we sing "O thou who art full of grace". Festal or seasonal zadostoiniks are sung on appointed days. Whichever hymn is used, at the end, all make a full prostration to the ground.

In strict time and with unrushed energy

It is tru - ly meet to bless thee who didst bring forth God: ev - er

bless - ed and most pure and the Mo - ther of our

God. More hon - our - ab - le than the Che - ru - bim, be - yond com -

- pare more glo - rious than the Se - ra - phim; who with -

- out de file - ment gav - est birth to God the

Word, and art in-deed the Mo - ther, the Mo - ther of

God: we mag - ni - fy, we mag - ni - fy thee!

Zadostoinik from the Liturgy of St Basil

100

Obikhod - Tropar tone 4

Sweetly and prayerfully - once only

O Thou Who art full of grace, all of creation re - joic - es in thee!

The assembly of the An - gels sings thy praises with all man-kind,

thou hallowed temple and spiritual pa - ra - dise, and glory of all vir - gins,

of whom God was incarnate and be - came a Child:

our God Who was before the a - ges. For of thy body a throne He made;

He made thy womb more spacious than the heav - ens.

O thou who art full of grace, all of creation re - joic - es in thee:

glo - ry to thee!

Irmos of Ode 9 from the Canon of Theophany

Safiiy anū sweetiy

Obikhod - tone:

Mag - ni - fy, O my soul,

her who is greater in hon - our than the hosts on high.

Ev - 'ry tongue is at a loss to praise thee as is due,

ev - en a spirit from the world above is filled with diz - zi - ness,

when it seeks to sing thy prais - es, O Mo - ther of God.

But since thou art good, ac - cept our faith: