

# Troparion of the Ninth Hour

## TONE EIGHT

### 1. Abbr. Kievan Chant • 2-Part

1  
O thou who at the ninth hour for our sake didst taste of

2  
death in the flesh, dead-en the sub - tle - ty of our flesh

Final  
O Christ God and save us.

### 2. Valaam Chant • after Erickson

O thou, who at the ninth hour for our sake didst taste of

death in the flesh, dead - en the sub - tle - ty of our flesh,

O Christ God, and save us.

### 3. Kievan Chant • Kastalsky

O thou who at the ninth hour for our sake didst taste of

death in the flesh, dead-en the sub - tle - ty of our flesh,

O Christ God and save us.

# The Beatitudes

Znamenny Chant  
Arkhangelsky

In thy king-dom re-mem-ber us, O Lord, when thou com-est in thy

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp). The music is a Znamenny chant, characterized by its rhythmic notation and lack of traditional pitch notation. The lyrics are written below the staves.

king - dom. Bless-ed are the poor in spirit: for theirs is the king-dom of

The second system of musical notation continues the piece. It features two staves in the same key and style as the first system. The lyrics are written below the staves.

heav - en.

The third system of musical notation concludes the main text. It features two staves in the same key and style. The lyrics are written below the staves.

## Refrain

Re-mem-ber us, O Lord, when thou com-est in thy king - dom.

The Refrain section consists of two staves in the same key and style as the previous systems. The lyrics are written below the staves.

Bless-ed are they that mourn for they shall be com - fort - ed. *Refrain.*

Bless-ed are the meek: for they shall in - her - it the earth. *Refrain.*

Bless - ed are they which do hunger and thirst after righteous - ness:

for they shall be filled. *Refrain.* Bless-ed are the merci - ful:

for they shall ob-tain — mer - cy. *Refrain.* Bless-ed are

the pure in heart: for they shall see God. *Refrain.* Bless-ed are

the peacemakers: for they shall be called the sons of — God. *Refrain.*

Bless - ed are they which are persecuted for righteousness' sake:

for theirs is the king-dom of heav - en. *Refrain.* Bless-ed are

ye when men shall revile you and persecute you, and shall

say all manner of evil a-against you false - ly for my sake. *Refrain.*

Re-joice, and be exceeding glad: for great is your re-ward in heav -

en. *Ref.* Glo-ry to the Father, and to the Son, and to the Ho-ly Spi -

rit. *Ref.* Both now and ever and unto the a-ges of a - ges. A-men. *Ref.*

Re - mem - ber us, O Lord, when thou

com - est in thy king - dom. Re - mem - ber

us, O Mas - ter, when thou com - est

in thy king - dom. Re - mem - ber us, O Ho - ly

One, when thou com - est in thy king - dom.

# Lenten Dismissal

Traditional Lenten Melody

It is truly meet to bless thee, O The-o - to - kos, ev - er

bless-ed and most blameless and the Moth - er of our God.

Great-er in honour than the cher - u - bim, and beyond com- pare

more glorious than the ser - a - phim, with-out corruption thou gav-est

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

Glory to the Father, and to the Son, and to the Ho-ly Spi - rit,

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

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

Fath - er, bless! A - men.

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

LENTEN LITANIES

# Great Litany

Znamenny Chant  
Triod' notnago penija

English

8) Lord, have mer - cy. To thee,

8) O Lord. A - men.

Slavonic

8) Го́с - по - ди, по - ми́ - лѡи. Те - бѣ, Го́с - по -

8) ди. ѿ - ми́нь.

LENTEN LITANIES

English

Solovetsky Monastery

(S) Lord, have mer - cy. Lord, \_\_\_\_\_  
have mer - cy. Lord, \_\_\_\_\_ have mer - cy.  
To thee, \_\_\_\_\_ O Lord. A - men.

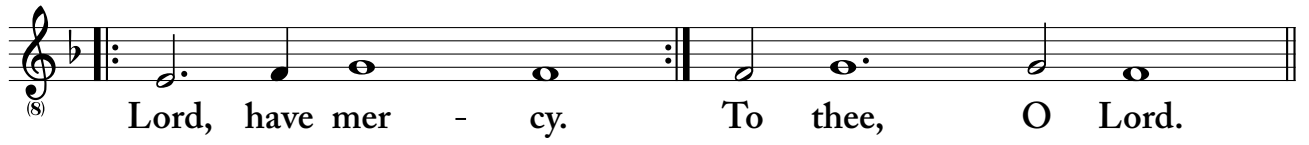
Slavonic

(S) Го́с - по - ди, по - ми́ - лѣнъ. Го́с - \_\_\_\_\_  
по - ди, по - ми́ - лѣнъ. Го́с - по - ди, по - ми́ - лѣнъ.  
Те - бѣ, Го́с - по - ди. ѿ - мѣнь.

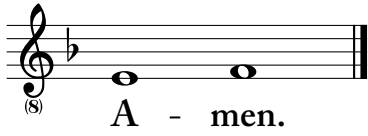
LENTEN LITANIES

*English*

Sputnik psalomshchika



Lord, have mer - cy. To thee, O Lord.



A - men.

*Slavonic*



Гос - по - ди, по - ми - лѡи. Те - бѣ, Гос - по - ди.



Ѧ - ми ѡи.

# LENTEN LITANIES

*English*

Novgorod

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

O Lord. A - - - men.

*Slavonic*

Гѡт - по-ди, по-мѣ - лѣи. Те-бѣ, Гѡт -

по-ди. Ѧ - - - мѣнь.

LENTEN LITANIES

# Augmented Litany

Znamenny Chant  
Triod' notnago penija

English

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

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

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

A - men. \_\_\_\_\_

Slavonic

Гѡе - по - ди, по - мѣ - лѣи. Гѡе - по - ди, по - мѣ - лѣи.

Гѡе - по - ди, по - мѣ - лѣи. Гѡе - по - ди, по - мѣ - лѣи. Гѡе - по - ди, по - мѣ - лѣи.

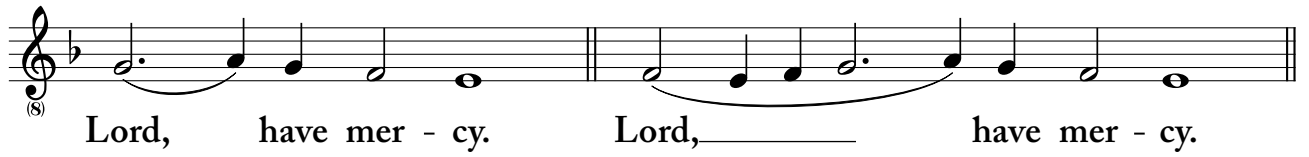
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Ѧ - мѣнь. \_\_\_\_\_

LENTEN LITANIES

English

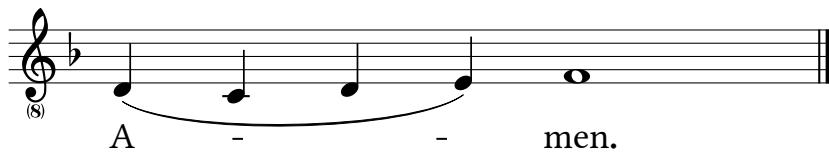
Solovetsky Monastery



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

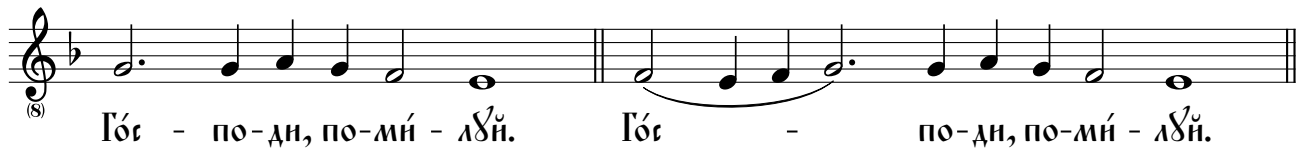


Lord, have mer-cy. Lord, have mer-cy. Lord, have mer - cy.



A - - - men.

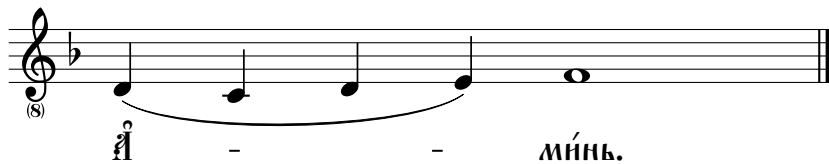
Slavonic



Гѡѣ - по-ди, по-мѣ-лѡѣ. Гѡѣ - по-ди, по-мѣ-лѡѣ.



Гѡѣ-по-ди, по-мѣ-лѡѣ. Гѡѣ-по-ди, по-мѣ-лѡѣ. Гѡѣ - по-ди, по-мѣ-лѡѣ.

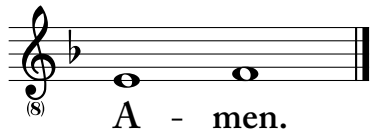
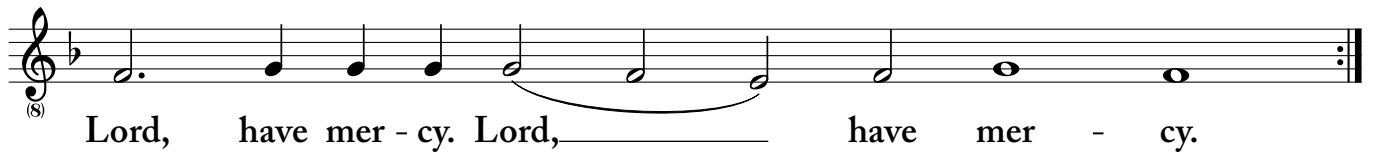
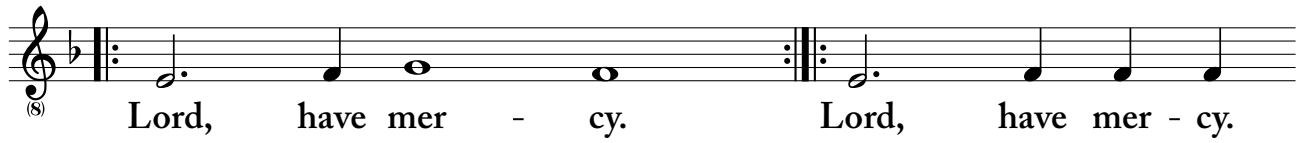


Ѧ - - - мѣнь.

# LENTEN LITANIES

English

Sputnik psalomshchika



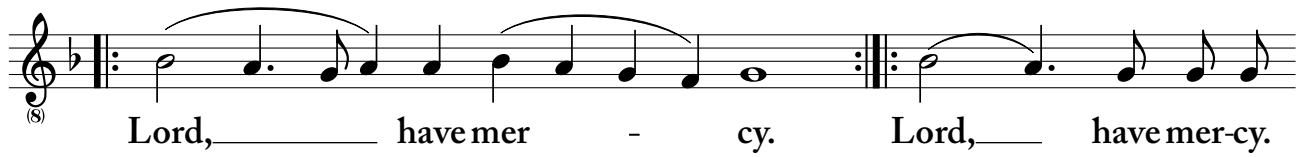
Slavonic



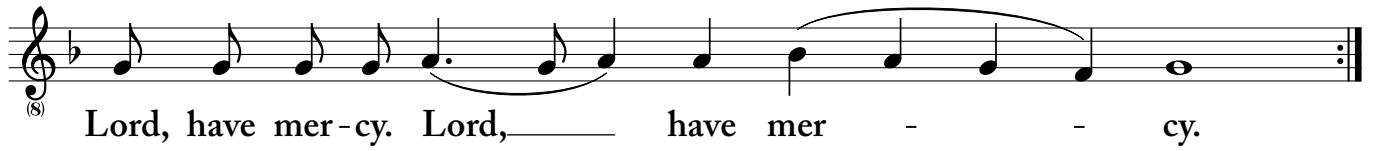
LENTEN LITANIES

English

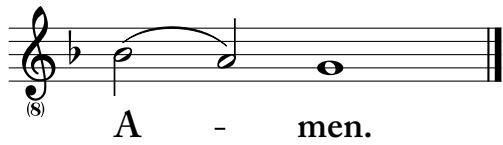
Novgorod



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



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



A - men.

Slavonic



Гос - по-ди, по-мі - лѣи. Гос - по-ди, по-мі-лѣи.



Гос-по-ди, по-мі-лѣи. Гос - по-ди, по - мі - лѣи.



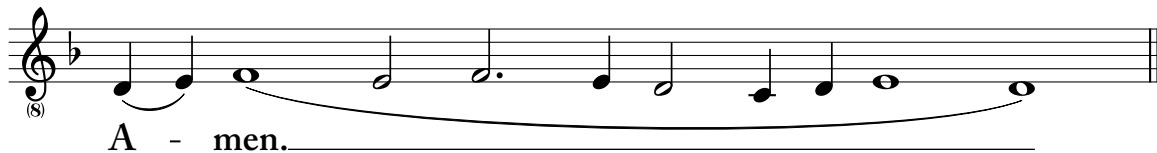
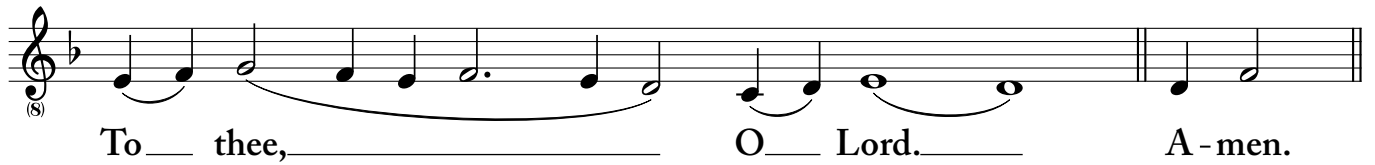
Ѧ - мѣнь.

LENTEN LITANIES

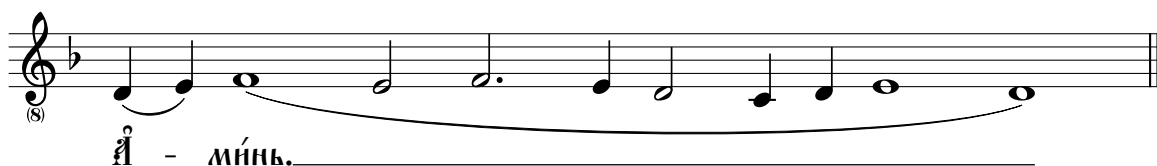
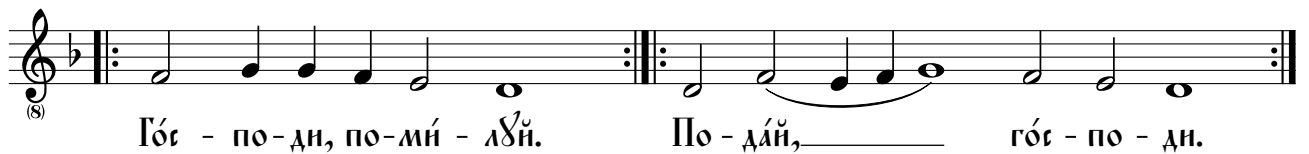
# Litany of Supplication

English

Znamenny Chant  
Triod' notnago penija



Slavonic



LENTEN LITANIES

English

Solovetsky Monastery

English text of the Lenten Litanies, set to a single melodic line in G minor. The score consists of five staves of music. Each staff begins with a circled '8' and a repeat sign. The lyrics are: Lord, have mer - cy. Lord, have mer - cy. Grant this, O Lord. To thee, O Lord. A - men. And to thy spi - rit. To thee, O Lord. A - men.

Slavonic

Slavonic text of the Lenten Litanies, set to a single melodic line in G minor. The score consists of five staves of music. Each staff begins with a circled '8' and a repeat sign. The lyrics are: Го́с - по-ди, по-мí - лѣи. Го́с - по-ди, по-мí - лѣи. По - да́и, го́с - по - ди. Те - вѣ́, Го́с - по - ди. ѿ - мѣнь. И́ дѣ - ло - ви тво - е - мѣ. Те - вѣ́, Го́с - по - ди. ѿ - мѣнь.

LENTEN LITANIES

English

Sputnik psalomshchika

⑧ Lord, have mer - cy. Grant this, O Lord.

⑧ To thee, O Lord. A - men. And to thy spi - rit.

⑧ To thee, O Lord. A - men.

Slavonic

⑧ Го́с - по - ди, по - ми́ - лѡи. По - да́и, го́с - по - ди.

⑧ Те - бѣ́, Го́с - по - ди. ѿ - ми́нь. И́ дѡ - хо - ви тво - е - мѡ.

⑧ Те - бѣ́, Го́с - по - ди. ѿ - ми́нь.

# LENTEN LITANIES

*English*

Novgorod

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

Grant \_\_\_\_\_ this, O Lord. To thee, \_\_\_\_\_ O Lord.

A - - - men. And to thy spi - - - rit.

To thee, \_\_\_\_\_ O Lord. A - - - men.

*Slavonic*

Гос - по - ди, по - ми - - - лѣи.

По - дай, \_\_\_\_\_ Гос - по - ди. Те - бѣ, \_\_\_\_\_ Гос - по - ди.

ѿ - мѣнь. И да - хо - ви тво - е - мѣ.

Те - бѣ, \_\_\_\_\_ Гос - по - ди. ѿ - мѣнь.

# Great Litany

## 1. Traditional Lenten Melody

Lord, have mer - cy. To thee, O Lord.

A - men.

## 2. Traditional Lenten Melody (Minor harmony)

Lord, have mer - cy. To thee, O Lord.

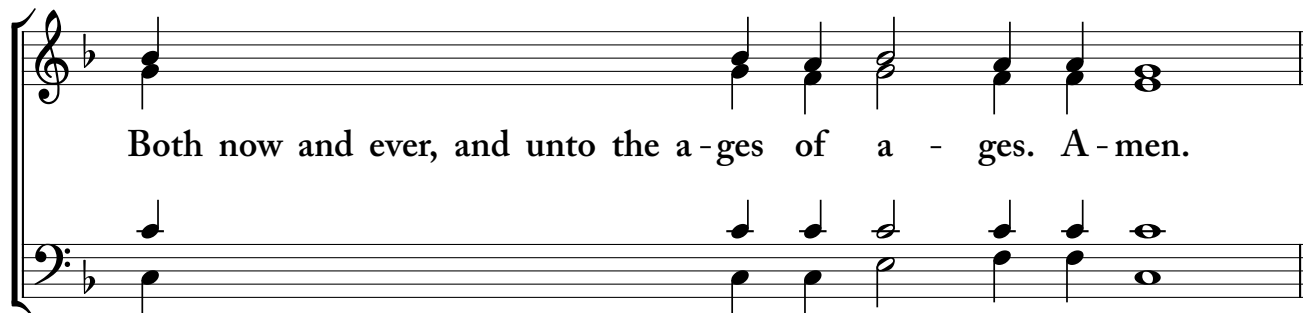
A - men.




# Cathisma

Traditional Lenten Melody

*After each antiphon:*



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



Alleluia, alleluia, alleluia, glo-ry to thee, O God.



Alleluia, alleluia, alleluia, glo-ry to thee, O God.



# Little Litany

## 1. Traditional Lenten Melody

Lord, have mer - cy. To thee, O Lord.

This musical score is for the first version of the Little Litany. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is primarily composed of chords and half notes. The lyrics are: "Lord, have mer - cy. To thee, O Lord." The first phrase "Lord, have mer - cy." is followed by a repeat sign. The second phrase "To thee, O Lord." is also followed by a repeat sign. The melody is simple and traditional.

A - men.

This musical score is for the "A - men." section of the first version. It features a treble and bass clef with a key signature of one flat. The melody is simple and traditional, consisting of a few chords and half notes.

## 2. Traditional Lenten Melody (Minor harmony)

Lord, have mer - cy. To thee, O Lord.

This musical score is for the second version of the Little Litany, which uses minor harmony. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The melody is primarily composed of chords and half notes. The lyrics are: "Lord, have mer - cy. To thee, O Lord." The first phrase "Lord, have mer - cy." is followed by a repeat sign. The second phrase "To thee, O Lord." is also followed by a repeat sign. The melody is simple and traditional.

A - men.

This musical score is for the "A - men." section of the second version. It features a treble and bass clef with a key signature of two flats. The melody is simple and traditional, consisting of a few chords and half notes.



*Lord, I have cried*  
**TONE ONE**

Kievan Chant

Canonarch

In the First Tone: Lord, I have cried unto thee;  
 hear - ken un - to me.  
 Lord, I have cried un - to thee; hear - ken un - to me.  
 Hear - ken unto me, O Lord. Lord, I have cried unto thee;  
 hear - ken un - to me. At - tend to the voice of my sup - pli - ca - tion  
 when I cry un - to thee. // Hear - ken un - to me, O Lord.  
 Let my pray'r be set forth as in - cense be -  
 fore thee, the lift - ing up of my hands as an  
 eve - ning sac - ri - fice. // Hear - ken un - to me, O Lord.

2-part

*Lord, I have cried*  
TONE TWO

Kievan Chant

Canonarch

8 In the Second Tone: Lord, I have cried unto thee,  
8 hear - ken un - to me.

1 Lord, I have cried un-to thee; hear-ken un-to me. Hear-ken un-  
2

3 to me, O Lord. Lord, I have cried unto thee; hear-ken un-to me.

4 At - tend to the voice of my sup - pli - ca - tion when I

Final  
cry un - to thee. // Hear - ken un - to me, O Lord.

1 Let my pray'r be set forth as in - cense be - fore thee,  
2

3 the lift - ing up of my hands as an eve - ning sac - ri - fice. //  
4

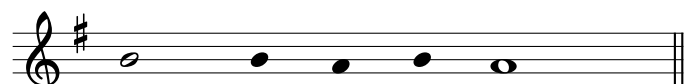
Final  
Hear - ken un - to me, O Lord.

2-part

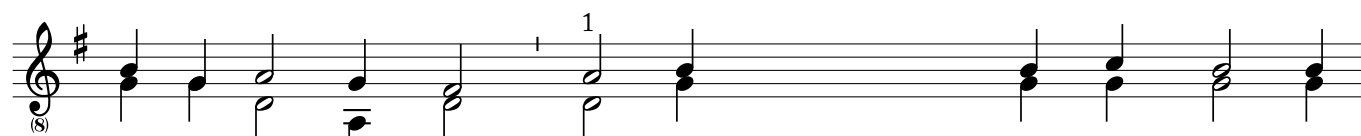
*Lord, I have cried*  
**TONE THREE**

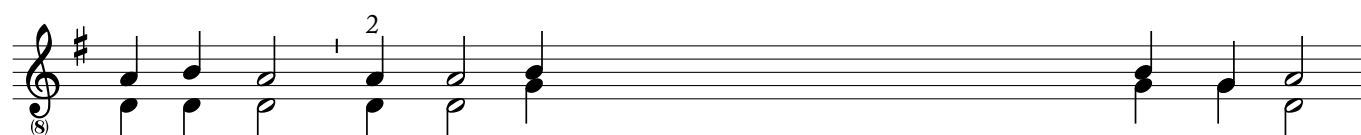
Kievan Chant

Canonarch    
8 In the Third Tone: Lord, I have cried un - to thee,


   
8 hear - ken un - to me.

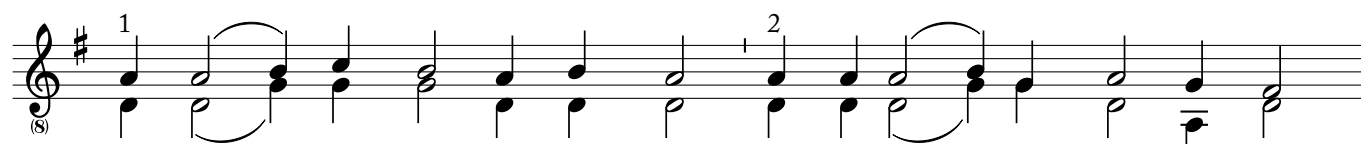
   
8 Lord, I have cried un-to thee; hear - ken un-to me. Hear - ken

   
8 un - to me, O Lord. Lord, I have cried un - to thee; hear - ken

   
8 un - to me. At-tend to the voice of my supplication when I cry

   
8 un - to thee.// Hear - ken un - to me, O Lord.

   
8 Let my— pray'r be set forth as in - cense be - fore— thee,

   
8 the lift - ing up of my hands as an eve - ning sac - ri - fice.//

   
8 Hear - ken un - to me, O Lord.

2-part

*Lord, I have cried*  
**TONE FOUR**

Kievan Chant

Canonarch

In the Fourth Tone: Lord, I have cried unto thee

hear - ken un - to me.

1  
Lord, I have cried unto thee; hear - ken un - to me.

2 3  
Hear - ken unto me, O Lord. Lord, I have cried unto thee;

4  
hear - ken un - to me. At - tend to the voice of my

5  
sup - pli - ca - tion when I cry un - to thee. //

Final

Hear - ken un - to me, O Lord.

1 2  
Let my pray'r be set forth as in - cense be - fore thee,

3 4  
the lift - ing up of my hands as an eve - ning sac - ri - fice. //

Final


Hear - ken un - to me, O Lord.

2-part

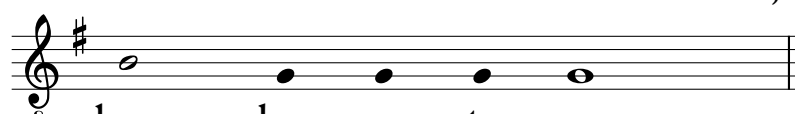
*Lord, I have cried*  
**TONE FIVE**

Kievan Chant

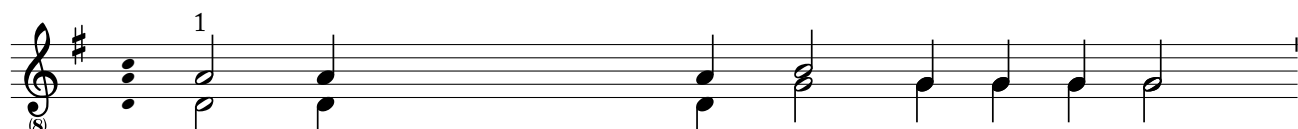
Canonarch




In the Fifth Tone: Lord, I have cried unto thee




hear - ken un - to me.



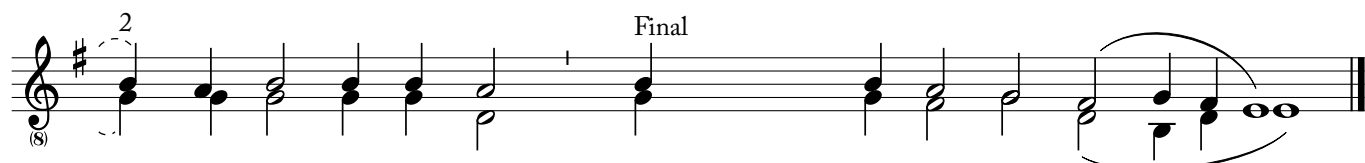
Lord, I have cried unto thee; hear - ken un - to me.




Hear-ken unto me, O Lord. Lord, I have cried un-to thee; hear-ken




un-to me. At-tend to the voice of my sup-pli-ca-tion



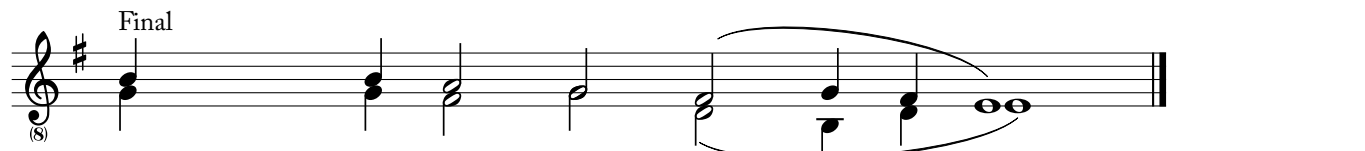
when I cry un-to thee.// Hear-ken un-to me, O Lord.



Let my pray'r be set forth as in-cense be-fore thee,



the lifting up of my hands as an eve-ning sac - ri - fice.//



Hear-ken un - to me, O Lord.

*Lord, I have cried*  
**TONE SIX**

Kievan Chant

Canonarch

<sup>8</sup> In the Sixth Tone: Lord, I have cried unto thee

<sup>8</sup> hear - ken un - to me.

<sup>8</sup> Lord, I have cried unto thee; hear - ken un - to me. Hear - ken

<sup>8</sup> un - to me, O Lord. Lord, I have cried unto thee; hear - ken

<sup>8</sup> un - to me. At - tend to the voice of my sup - pli - ca - tion

<sup>8</sup> when I cry un - to thee. // Hear - ken un - to me, O Lord.

<sup>8</sup> Let my pray'r be set forth as incense be - fore thee,

<sup>8</sup> the lift - ing up of my hands as an eve - ning sac - ri - fice. //


<sup>8</sup> Hear - ken un - to me, O Lord.

2-part

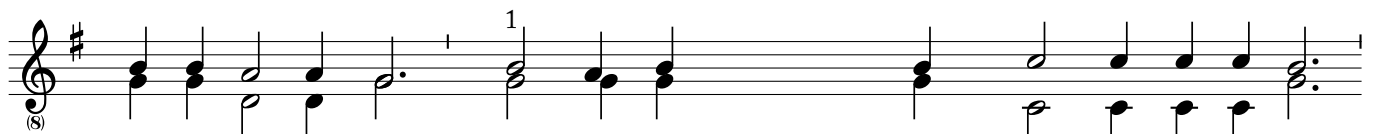
*Lord, I have cried*  
**TONE SEVEN**

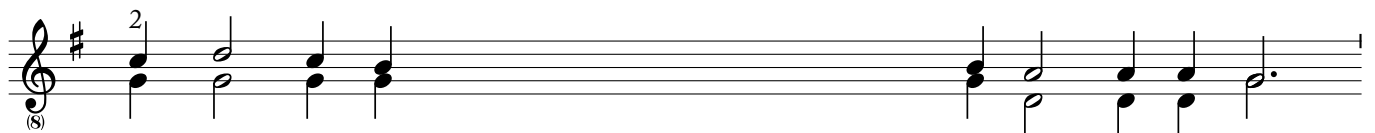
Kievan Chant

Canonarch    
8 In the Sev-enth Tone: Lord, I have cried unto thee;

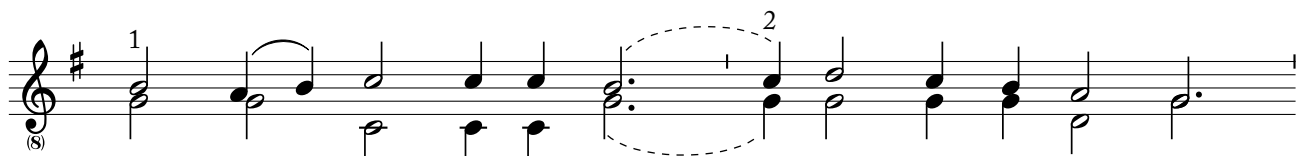
   
8 hear - ken un - to me.

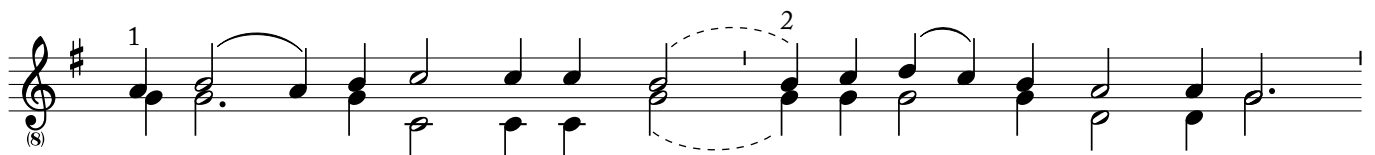
   
8 Lord, I have cried unto thee, hear - ken un - to me. Hear - ken

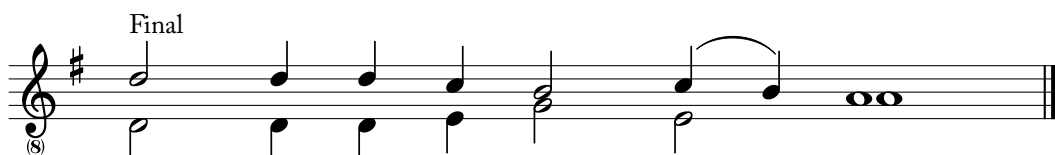
   
8 un-to me, O Lord. Lord, I have cried unto thee, hear-ken un-to me;

   
8 at - tend to the voice of my supplication when I cry un-to thee. //

Final    
8 Hear - ken un - to me, O\_\_\_ Lord.

   
8 Let my\_\_ pray'r be set forth as in - cense be-fore thee,

   
8 the lift - ing up of my hands as an eve - ning sac - ri-fice. //

Final    
8 Hear - ken un - to me, O\_\_\_ Lord.

2-part

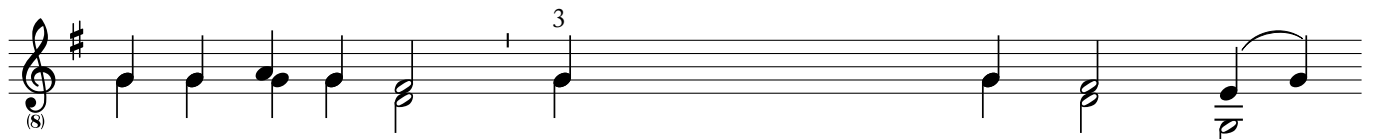
*Lord, I have cried*  
**TONE EIGHT**

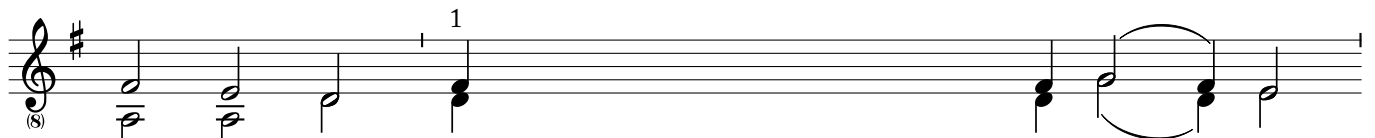
Kievan Chant


Canonarch    
8 In the Eighth Tone: Lord, I have cried unto thee

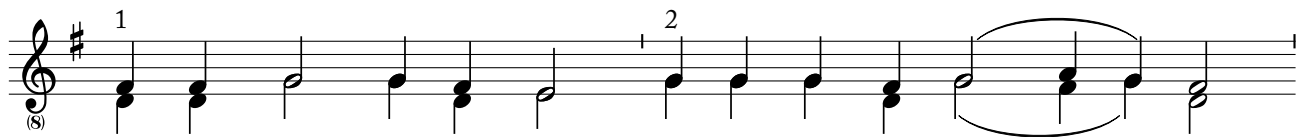
   
8 hear - ken un - to me.

   
1 2   
8 Lord, I have cried unto thee; hear - ken un - to me. Hear - ken

   
3   
8 un - to me, O Lord. Lord, I have cried unto thee; hear - ken

   
1   
8 un - to me. At - tend to the voice of my sup - pli - ca - tion

   
2 Final   
8 when I cry un - to thee. // Hear - ken un - to me, O Lord.

   
1 2   
8 Let my pray'r be set forth as in - cense be - fore thee,

   
3   
8 the lifting up of my hands, as an eve - ning sac - ri - fice. //

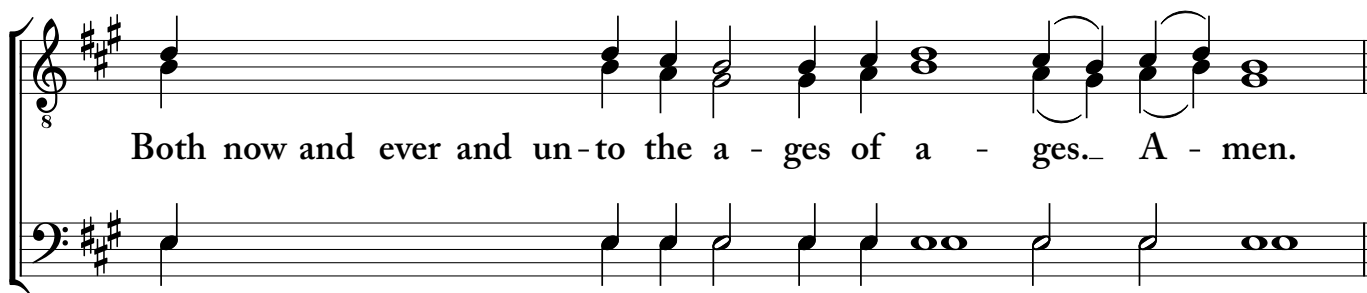
   
Final   
8 Hear - ken un - to me, O Lord.

Male Choir

*Vespers*  
**Dogmaticon**  
TONE ONE

Kievan Chant  
Common Harmony

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the First [*or,*  
same] Tone: [Glory...]:



Both now and ever and un-to the a - ges of a - ges. A - men.

Let us *praise* the *Virgin Mary*: /  
The Gate of Heaven, the Glory of the World; /  
the Song of the Angels, the Beauty of the Faithful. /  
She was born of man, yet gave birth to God. /  
She was *revealed* as heaven, as the temple of the *Godhead*. /  
She destroyed the wall of enmy. /  
She commenced the peace, she opened the kingdom. /  
Since she is our confirmation of faith, /  
our defender is the Lord, whom she bare. /  
Courage, courage, O peaple of God! /  
For Christ will destroy our enemies, //  
since he is all-powerful.

Male Choir  
Melody in Tenor 1

Vespers  
**Dogmaticon**  
TONE TWO

Kievan Chant  
Ledkovsky

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Second [or, same] Tone: [Glory...:]

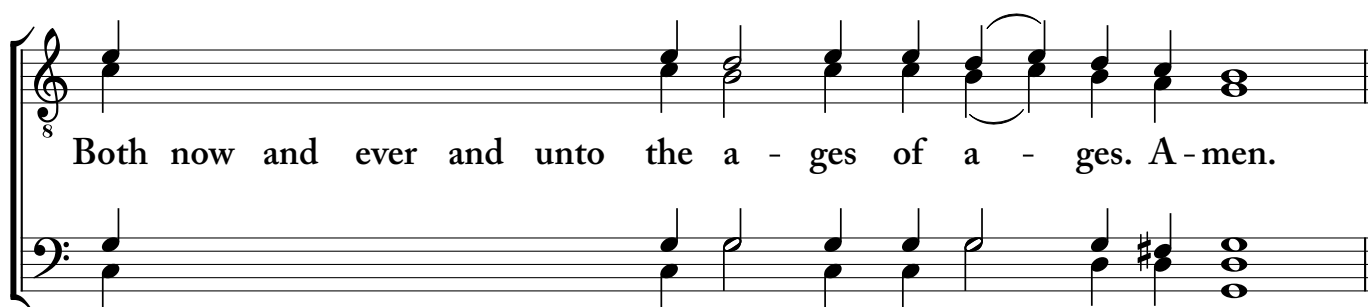
Both now and ever and unto the a-ges of a-ges. A-men.

The shadow of the law passed when grace came; /  
as the bush burned, yet was not consumed, /  
so the Virgin gave birth, yet remained a Virgin. /  
The Righteous Sun hath risen instead of a pillar of flame. //  
Instead of Moses, Christ, the Salvation of our souls.

*Vespers*  
**Dogmaticon**  
TONE THREE

Kievan Chant  
Common Harmony

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Third [*or,*  
same] Tone: [Glory...:]



Both now and ever and unto the a - ges of a - ges. A - men.

How can we not wonder /  
at thy mystical childbearing, O exalted Mother? /  
For without receiving the touch of man, /  
thou gavest birth to a Son in the flesh, O immaculate Virgin. /  
The Son born of the Father before eternity /  
was born of thee at the fullness of time, O honoured Lady. /  
He underwent no mingling, no change, no division, /  
but preserved the fullness of each nature. /  
Entreat him, O Lady and Virgin and Mother, /  
to save the souls of those who, in the Orthodox manner, //  
confess thee to be the Theotokos.

Male Choir

*Vespers*  
**Dogmaticon**  
**TONE FOUR**

Kievan Chant  
Common Harmony

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Fourth [*or,*  
same] Tone: [Glory...]:

The musical score consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The melody is written in a style characteristic of Kievan chant, using a series of notes and rests. The lyrics are: "Both now and ever and un-to the a - ges of a - ges. A - men." The word "un-to" is hyphenated. The melody features a prominent melisma on the word "ages", with a long note and a slur over it. The bass line provides a simple harmonic accompaniment.

The Prophet David was a father of the Lord /  
through thee, O Virgin. /  
He foretold in songs the One who worked wonders in thee: /  
“At thy right hand stood the Queen,” /  
thy Mother, the mediatrix of life, /  
since God was freely born of her without a father. /  
He wanted to renew his fallen image, made corrupt in passion, /  
so he took the lost sheep upon his shoulder /  
and brought it to his Father, /  
joining it to the heavenly powers. //  
Christ who hath great and rich mercy hath saved the world, O Theotokos.

Male Choir

*Vespers*  
**Dogmaticon**  
TONE FIVE

Kievan Chant  
Common Harmony

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Fifth [*or,*  
same] Tone: [Glory...]:

The musical score is written for a male choir in a common harmony style. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "Both now and ev-er and un-to the a - ges of a - ges. A-men." The melody is primarily composed of quarter and eighth notes, with some rests. A fermata is placed over the word "a" in the treble staff, and a similar mark is present in the bass staff. The piece concludes with a double bar line.

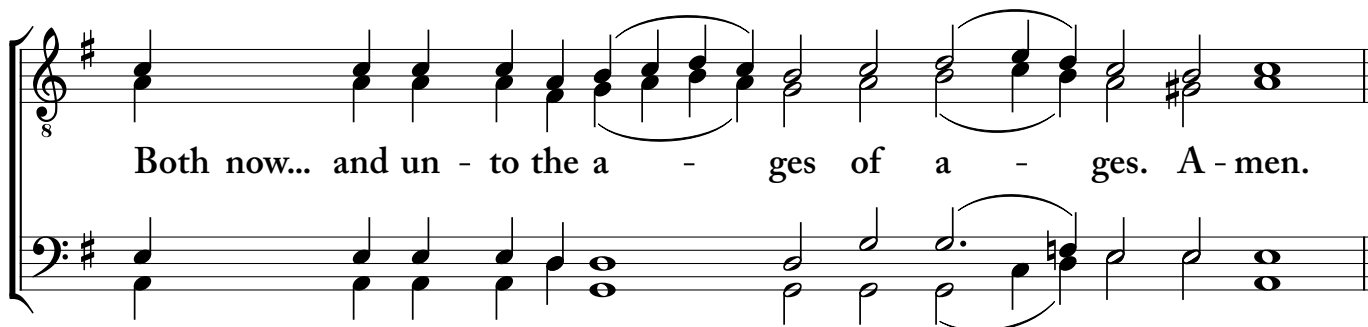
In the *Red* Sea of old, /  
a type of the Virgin Bride was prefigured. /  
There Moses divided the waters; /  
here Gabriel assisted in the miracle. /  
There Israel crossed the Red Sea without getting wet, /  
here the Virgin gave birth to Christ without seed. /  
After Israel's passage, the sea remained impassable; /  
after Emmanuel's birth, the Virgin remained a Virgin. /  
O ever-existing God who didst appear as man, //  
O Lord, have mercy on us!

Male Choir

*Vespers*  
**Dogmaticon**  
TONE SIX

Kievan Chant  
Common Harmony

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Sixth [*or,*  
same] Tone: [Glory...]:



Both now... and un - to the a - ges of a - ges. A - men.

Who will not bless thee, O most holy Virgin? /  
Who will not sing of thy most pure childbearing? /  
The only-begotten Son shone timelessly from the Father, /  
but from thee he was ineffably incarnate. /  
God by nature, yet man for our sake, /  
not two persons, but one known in two natures. /  
Entreat him, O pure and all-blessed Lady, //  
to have mercy on our souls!

Male Choir

*Vespers*  
**Dogmaticon**  
TONE SEVEN

Kievan Chant

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Seventh [*or,* same] Tone: [Glory...]:

The musical notation consists of two staves, a treble clef on top and a bass clef on the bottom, both in the key of D major (one sharp). The melody is written on the treble staff, starting with a G4 note, followed by a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff provides a simple accompaniment with notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The lyrics 'Both now and ever and unto the a - ges of a - ges. A - men.' are written below the treble staff, with hyphens under 'a - ges' and 'A - men'.

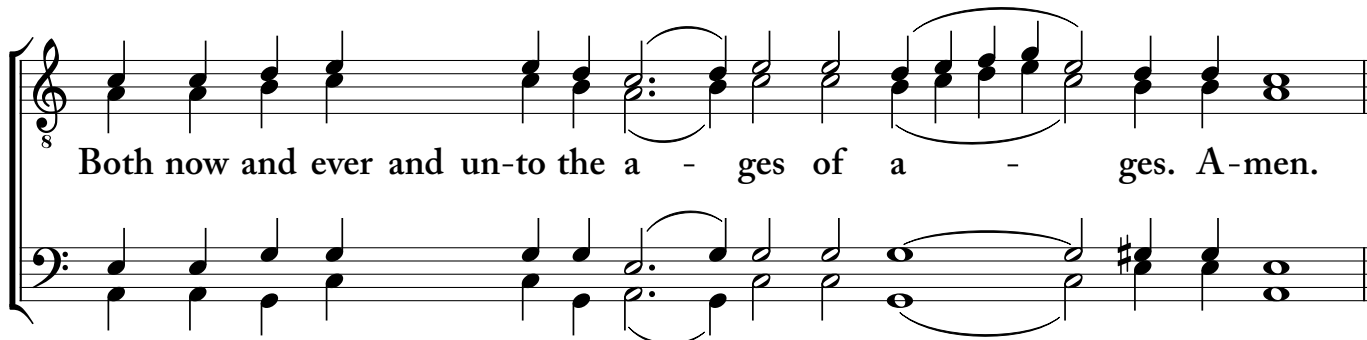
No tongue can speak of thy wonderful childbearing, /  
for the order of nature was overruled by God! /  
Thou wast revealed to be a mother above nature, /  
for thou didst remain a virgin beyond reason and understanding! /  
Thy conception was most glorious, O Theotokos! /  
The manner of thy giving birth was ineffable, O Virgin! /  
Knowing thee to be the Mother of God, /  
*devoutly* we pray to thee. /  
Beseech him to save our souls.

Male Choir

*Vespers*  
**Dogmaticon**  
TONE EIGHT

Kievan Chant  
Common Harmony

*Canonarch:* [Glory,] Both now and ever, the Dogmatic Theotokion in the Eighth [*or,*  
same] Tone: [Glory...]:



Both now and ever and un-to the a - ges of a - ges. A - men.

The King of heaven, because of his love for man, /  
appeared on earth and *dwelt* with men. /  
He took flesh from the *pure Virgin*, /  
and after assuming it, he came forth from her. /  
The Son is one: /  
in two natures, yet one Person. /  
Proclaiming him as perfect God and perfect Man, /  
we confess *Christ* our God! //  
Entreat him, O unwedded Mother, to have mercy on our souls.

Unison

VESPERS

# O Gladsome Light

Carpatho-Rusyn Chant  
L. Margitich

O glad - some Light of the ho - ly glo - ry of the  
im - mor - tal, heavenly, holy, bless - ed Fath - er: O Je - sus  
Christ. Now that we have come to the set - ting of the sun  
and be - hold the light of eve - ning, we praise  
God: Fath - er, Son, and Ho - ly Spi - rit.  
For meet it is at all times  
to wor - ship thee with voic - es of praise,  
O Son of God and Giv - er of life;

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are printed below the notes, with some words underlined to indicate phrasing. The music consists of quarter and eighth notes, with some phrases spanning across multiple staves.

there - fore all the world doth glo - ri - fy thee.

The image shows a single line of musical notation on a five-line staff. The key signature has one flat (B-flat), and the time signature is 8/8. The melody consists of the following notes: a quarter note G4, a quarter note F4, a half note E4 (with a slur over it), a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a half note G3 (with a slur over it), a quarter note F3, a quarter note E3, and a final whole note D3. The lyrics are written below the staff, aligned with the notes.

VESPERS

# O Gladsome Light

Based on Byzantine Chant, Plagal of the First Mode

O glad-some Light of the ho - ly glo - ry of the im - mor - tal  
Fath - er, heav - en - ly, ho - ly, bless - ed, O Je - sus  
Christ, now that we have come to the set - ting of the sun,  
and be - hold the light of eve - ning, we praise God:  
Fath - er, Son, and Ho - ly Spi - rit. For meet it is at all  
times to wor - ship thee with voic - es of praise, O  
Son of God and Giv - er of life;  
there - fore all the world doth glo - ri - fy thee.

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is a single melodic line with lyrics underneath. The lyrics are: "O glad-some Light of the ho - ly glo - ry of the im - mor - tal Fath - er, heav - en - ly, ho - ly, bless - ed, O Je - sus Christ, now that we have come to the set - ting of the sun, and be - hold the light of eve - ning, we praise God: Fath - er, Son, and Ho - ly Spi - rit. For meet it is at all times to wor - ship thee with voic - es of praise, O Son of God and Giv - er of life; there - fore all the world doth glo - ri - fy thee." The music features various rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests and ties. There are several slurs and phrasing marks throughout the score.



VESPERS

# O Gladsome Light

'The day being past'  
St Elias Skete (Mt Athos)

O glad - some Light of the holy glory of the im-mor-tal

The first system of musical notation for the hymn. It consists of a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by a dotted half note G4, then a quarter note A4, a quarter note Bb4, and a quarter note C5. The basso continuo line starts with a half note G2, followed by a dotted half note G2, then a quarter note A2, a quarter note Bb2, and a quarter note C3. The lyrics are: "O glad - some Light of the holy glory of the im-mor-tal".

Fath - er, hev - en - ly ho - ly bless - ed,

The second system of musical notation. The vocal line continues with a half note D5, a dotted half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The basso continuo line continues with a half note D2, a dotted half note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The lyrics are: "Fath - er, hev - en - ly ho - ly bless - ed,".

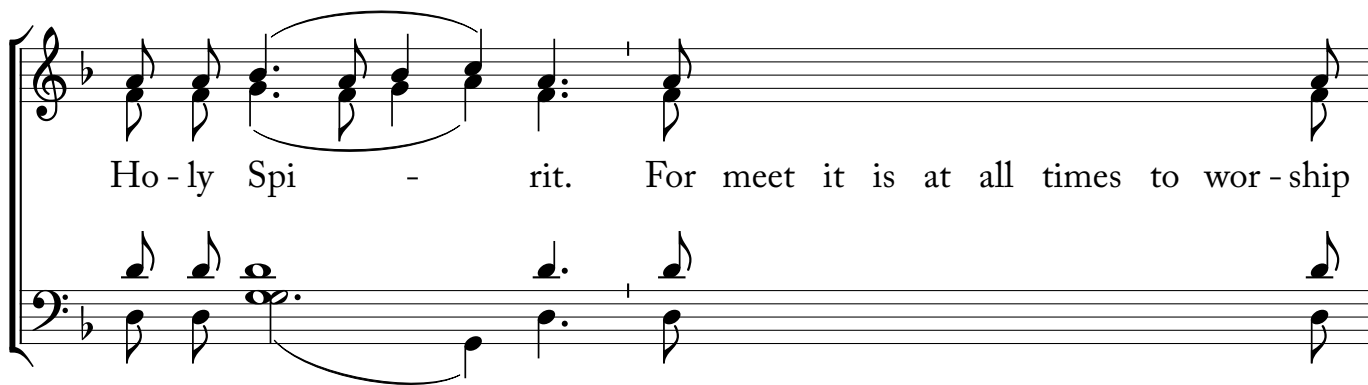
O Je - sus Christ, now that we have come to the set-ting of the sun,

The third system of musical notation. The vocal line continues with a half note A5, a dotted half note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The basso continuo line continues with a half note A2, a dotted half note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The lyrics are: "O Je - sus Christ, now that we have come to the set-ting of the sun,".


and be-hold the light of eve - ning we praise God: Fath - er, Son, and

The fourth system of musical notation. The vocal line continues with a half note E5, a dotted half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The basso continuo line continues with a half note E2, a dotted half note E2, a quarter note F2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The lyrics are: "and be-hold the light of eve - ning we praise God: Fath - er, Son, and".

O Gladsome Light • The day being past



Ho - ly Spi - rit. For meet it is at all times to wor - ship



thee with voic - es of praise, O Son of God and Giv - er of life;



there - fore all the world doth glo - ri - fy thee.

Male Choir

# O Gladsome Light

## Common Chant

O gladsome Light of the holy glory of the im - mor - tal,

heav - en - ly, holy, blessed Father, O Je - sus Christ, hav - ing

come to the setting of the sun, having beheld the eve - ning

light, we praise the Father, the Son, and the Ho - ly

no. • O Gladsome Light • Common Chant

Spi - rit: God. Meet it is for thee at all times to be

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music: the first measure has a half note chord (F#4, A4), the second measure has a half note chord (B4, D5), and the third measure has a half note chord (F#4, A4). The lower staff is in bass clef with the same key signature and time signature. It contains three measures: the first measure has a half note chord (F2, A2), the second measure has a half note chord (B2, D3), and the third measure has a half note chord (F2, A2). The lyrics are positioned between the two staves.

hymned with rev-'rent voic - es, O Son of God, Giv-er of

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music: the first measure has a half note chord (F#4, A4), the second measure has a half note chord (B4, D5), and the third measure has a half note chord (F#4, A4). The lower staff is in bass clef with the same key signature and time signature. It contains three measures: the first measure has a half note chord (F2, A2), the second measure has a half note chord (B2, D3), and the third measure has a half note chord (F2, A2). The lyrics are positioned between the two staves.

life; where-fore the world doth glo - ri - fy thee.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of music: the first measure has a half note chord (F#4, A4), the second measure has a half note chord (B4, D5), the third measure has a half note chord (F#4, A4), the fourth measure has a half note chord (B4, D5), and the fifth measure has a half note chord (F#4, A4). The lower staff is in bass clef with the same key signature and time signature. It contains five measures: the first measure has a half note chord (F2, A2), the second measure has a half note chord (B2, D3), the third measure has a half note chord (F2, A2), the fourth measure has a half note chord (B2, D3), and the fifth measure has a half note chord (F2, A2). The lyrics are positioned between the two staves.

Male Choir

*Evening Prokimena*

# FRIDAY *in the* FIRST WEEK

Znamenny Chant

*Tone Five*

The Lord hear thee: in the day of af - flic -

This system of musical notation for 'Tone Five' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of chords, with some notes tied across bar lines. The bass staff begins with a bass clef and the same key signature and time signature, containing a series of chords that support the treble staff. The lyrics 'The Lord hear thee: in the day of af - flic -' are positioned between the two staves.

- - - tion.

This system of musical notation for 'Tone Five' continues from the first system. It consists of a treble and bass staff. The treble staff contains a few more chords, ending with a double bar line. The bass staff contains a few more chords, also ending with a double bar line. The lyrics '- - - tion.' are positioned between the two staves.

Znamenny Chant  
harm. A. D. Kastalsky

*Tone Six*

Be thou exalted, O Lord, in thy strength: we will sing and

This system of musical notation for 'Tone Six' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. It contains a series of chords, with some notes tied across bar lines. The bass staff begins with a bass clef and the same key signature and time signature, containing a series of chords that support the treble staff. The lyrics 'Be thou exalted, O Lord, in thy strength: we will sing and' are positioned between the two staves.

chant of thy migh - ty acts.

This system of musical notation for 'Tone Six' continues from the first system. It consists of a treble and bass staff. The treble staff contains a few more chords, ending with a double bar line. The bass staff contains a few more chords, also ending with a double bar line. The lyrics 'chant of thy migh - ty acts.' are positioned between the two staves.

*Evening Prokimena*  
**FRIDAY** *in the* **FIRST WEEK**

Znamenny Chant  
harm. B. Sheehan  
*ed. J. Latimer*

*Tone Five*

The Lord hear thee: in the day of af - flic -

- tion.

Detailed description: This block contains the first two systems of a musical score for Tone Five. The first system consists of a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'The Lord hear thee: in the day of af - flic -' are placed below the treble staff. The second system continues the melody and accompaniment, with the lyrics '- tion.' below the treble staff. The music features a mix of eighth and quarter notes, with some notes beamed together and others held as half notes.

Znamenny Chant  
harm. A. D. Kastalsky

*Tone Six*

Be thou exalted, O Lord, in thy strength: we will sing and

chant of thy migh - ty acts.

Detailed description: This block contains the first two systems of a musical score for Tone Six. The first system consists of a grand staff with a treble clef and a key signature of one flat (Bb). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Be thou exalted, O Lord, in thy strength: we will sing and' are placed below the treble staff. The second system continues the melody and accompaniment, with the lyrics 'chant of thy migh - ty acts.' below the treble staff. The music features a mix of eighth and quarter notes, with some notes beamed together and others held as half notes.

Mixed Choir

*Evening Prokimena*

# WEDNESDAY *of the* SECOND WEEK

Znamenny Chant  
harm. A. D. Kastalsky

*Tone Six*

Be glad in the Lord: and re-joice, ye right -

- teous.

Znamenny Chant

*Tone One*

Let thy mercy, O Lord, be up-on us: ac-cor-ding as we -

have hoped in thee.



Mixed Choir

*Evening Prokimena*  
FRIDAY *of the* SECOND WEEK

Znamenny Chant  
harm. B. Sheehan

*Tone Four*

Let thy mercy and thy truth : con-tin-u - al - ly help \_\_\_\_\_ me.

The musical score for Tone Four consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The melody is written in a Znamenny style, using a system of rhythmic notation with stems and flags. The lyrics are written below the upper staff, with a long horizontal line under the word 'help' to indicate a long note. The piece concludes with a double bar line.

Znamenny Chant  
harm. A. D. Kastalsky

*Tone Six*

I said: O Lord, have mer - cy on me : heal \_\_\_\_\_ my soul.

The musical score for Tone Six consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The melody is written in a Znamenny style, using a system of rhythmic notation with stems and flags. The lyrics are written below the upper staff, with a long horizontal line under the word 'heal' to indicate a long note. The piece concludes with a double bar line.



Mixed Choir

*Evening Prokimena*

# WEDNESDAY *of the* THIRD WEEK

Znamenny Chant  
harm. B. Sheehan

*Tone Four*

I have hoped in the mercy of God for-ev - er: and un - to

the a - ges\_ of a - - ges.

Znamenny Chant  
harm. B. Sheehan

*Tone Four*

When God hath turned back the captivity of his peo - ple:

Ja - cob shall re - joice\_ and Is - ra - el shall\_ be glad.



Mixed Choir

*Evening Prokimena*  
FRIDAY *of the* THIRD WEEK

Znamenny Chant  
harm. B. Sheehan

*Tone Four*

Give us help from af - flic - tion : for vain is the sal -

The first system of musical notation for 'Tone Four' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style characteristic of Znamenny Chant harmonization, using block chords and simple rhythmic values. The lyrics 'Give us help from af - flic - tion : for vain is the sal -' are placed between the two staves.

va - tion of man.

The second system of musical notation continues the piece. It also consists of two staves in treble and bass clefs with a one-flat key signature. The lyrics 'va - tion of man.' are placed between the staves. The notation uses block chords and simple rhythmic values.

Znamenny Chant  
harm. A. D. Kastalsky

*Tone Six*

Hear - ken, O God, unto my sup - pli - ca - tion :

The first system of musical notation for 'Tone Six' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style characteristic of Znamenny Chant harmonization, using block chords and simple rhythmic values. The lyrics 'Hear - ken, O God, unto my sup - pli - ca - tion :' are placed between the two staves.

at - tend un - to my prayer.

The second system of musical notation continues the piece. It also consists of two staves in treble and bass clefs with a one-flat key signature. The lyrics 'at - tend un - to my prayer.' are placed between the staves. The notation uses block chords and simple rhythmic values.



Mixed Choir

*Evening Prokimena*

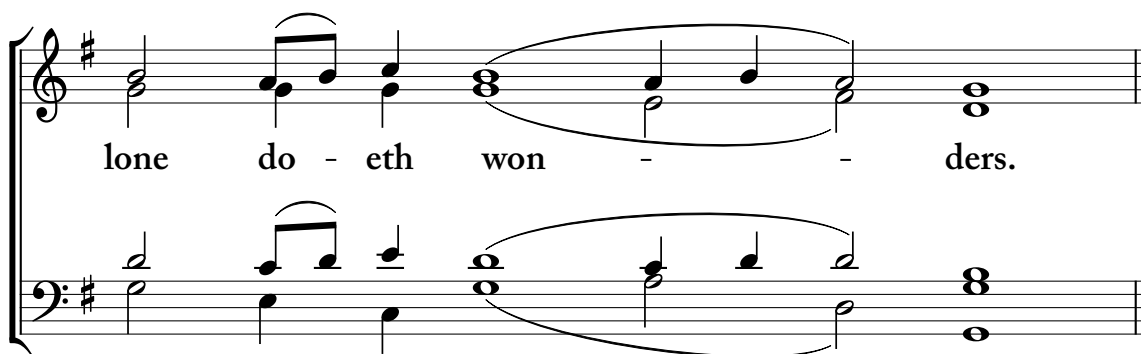
# WEDNESDAY *of the* FOURTH WEEK

Znamenny Chant  
after B. Sheehan

*Tone Four*

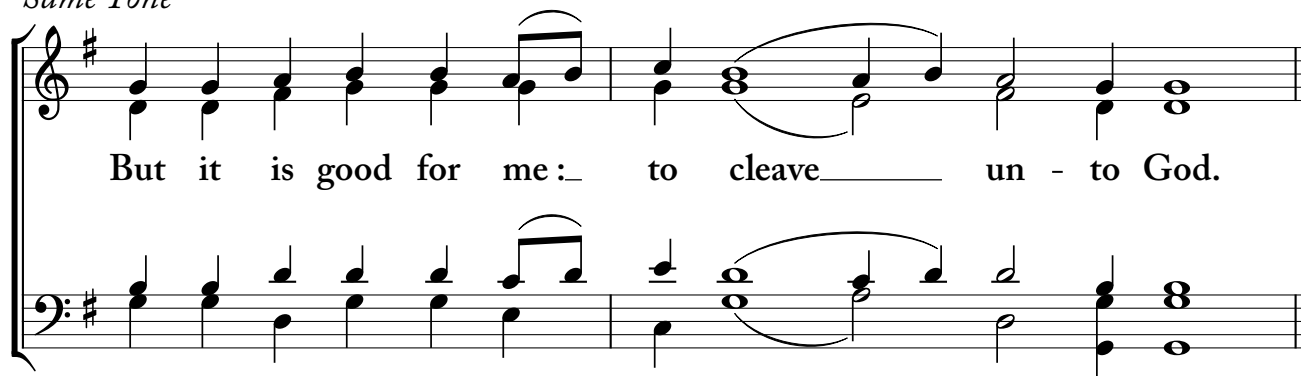


Bless - ed is the Lord, the God of Is - ra - el: who a -



lone do - eth won - ders.

*Same Tone*



But it is good for me: to cleave un - to God.



Mixed Choir

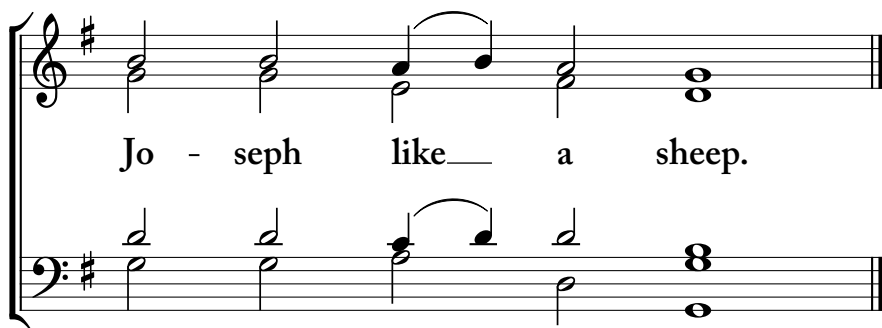
*Evening Prokimena*  
FRIDAY *of the* FOURTH WEEK

Znamenny Chant  
harm. B. Sheehan

*Tone Four*

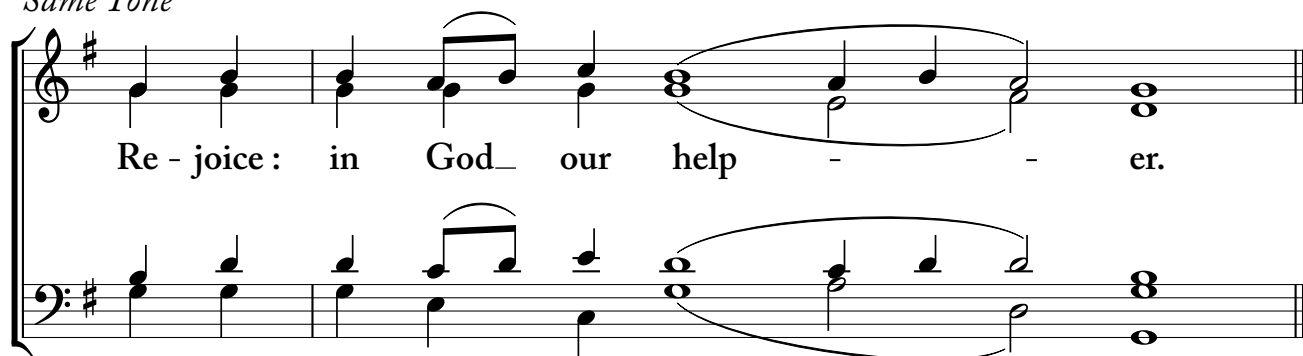


O Shep-herd of Is - ra - el, at - tend: Thou that lead - est



Jo - seph like a sheep.

*Same Tone*



Re - joi - ce : in God our help - er.



Mixed Choir

*Evening Prokimena*

# WEDNESDAY *of the* FIFTH WEEK

Znamenny Chant  
harm. B. Sheehan

*Tone Four*

The Lord is the God of ven-geanc - es: the God of

ven-geanc - es hath spok - en o - pen - ly.

*Same Tone*

O sing unto the Lord: a new song!



Mixed Choir

*Evening Prokimena*

# FRIDAY *of the* FIFTH WEEK

Znamenny Chant  
after B. Sheehan

*Tone Four*

Com - pas - sion - ate and merciful is the Lord long - suf - fer - ing

and plen - teous in mer - cy.

*Same Tone*

How magnified are thy works, O Lord; in wis - dom hast thou

made them all.



Male Choir

*Evening Prokimena*

# WEDNESDAY *of the* SIXTH WEEK

Znamenny Chant  
after B. Sheehan

*Tone Four*

I will be well - pleas - ing before the Lord : in the

The first system of musical notation for 'Tone Four' consists of two staves. The upper staff is in treble clef with a soprano clef (8) and contains a series of chords and single notes. The lower staff is in bass clef and contains a similar series of chords and notes. The lyrics 'I will be well - pleas - ing before the Lord : in the' are written below the upper staff.

land of the liv - - - ing.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The lyrics 'land of the liv - - - ing.' are positioned between the staves. The notation includes a melodic line in the treble staff and a supporting bass line in the bass staff, with a fermata over the final notes.

*Same Tone*

My vows unto the Lord will I pay : in the pre - sence

The first system of musical notation for 'Same Tone' consists of two staves. The upper staff is in treble clef with a soprano clef (8) and contains a series of chords and single notes. The lower staff is in bass clef and contains a similar series of chords and notes. The lyrics 'My vows unto the Lord will I pay : in the pre - sence' are written below the upper staff.

of all his peo - - - ple.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The lyrics 'of all his peo - - - ple.' are positioned between the staves. The notation includes a melodic line in the treble staff and a supporting bass line in the bass staff, with a fermata over the final notes.

Mixed Choir

*Evening Prokimená*

# WEDNESDAY *of the* SIXTH WEEK

Znamenny Chant  
after B. Sheehan

*Tone Four*

I will be well - pleas - ing before the Lord: in the

land of the liv - - - ing.

*Same Tone*

My vows unto the Lord will I pay: in the pre - sence

of all his peo - - - ple.

Male Choir

*Evening Prokimena*

# FRIDAY *of the* SIXTH WEEK

Znamenny Chant  
Kastalsky

*Tone Six*

Our help is in the name of the Lord: who hath made  
heav'n and the earth.

Znamenny Chant  
Sheehan

*Tone Four*

They that trust in the Lord shall be as Mount Zi - on:  
nev - er - more shall he be shak - en.

Mixed Choir

*Evening Prokimena*

# FRIDAY *of the* SIXTH WEEK

Znamenny Chant  
Kastalsky

*Tone Six*

Our help is in the name of the Lord: who hath made

This system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat. The melody is written in a style characteristic of Znamenny Chant, using a limited range of notes and rests. The lyrics are placed below the notes.

heav'n and the earth.

This system continues the musical notation from the first system. It features a large slur over the first few notes of the treble staff, indicating a long note or a specific melodic contour. The lyrics are placed below the notes.

Znamenny Chant  
Sheehan

*Tone Four*

They that trust in the Lord shall be as Mount Zi - on:

This system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat. The melody is written in a style characteristic of Znamenny Chant. The lyrics are placed below the notes.

nev - er - more shall he be shak - en.

This system continues the musical notation from the first system. It features a large slur over the first few notes of the treble staff, indicating a long note or a specific melodic contour. The lyrics are placed below the notes.

# Let my prayer arise

1. ♩ = 80

Bortniansky

Let my pray'r a-rise in thy sight,

let my pray'r a-rise in thy sight as in-cense,

and let the lift-ing up, the lift-ing up of my hands

be an eve-ning sac - (ri) ri - fice.

*Refrain.*

### Composer's Refrain

Soprano Alto  
 Tenor Bass

Let my pray'r a - rise in thy sight as

in - - - cense, and let the lift - ing

up of my hands be an eve-ning sac - ri-(ri) fice.

### Alternate Refrain

Soprano Alto  
 Tenor Bass

Let my pray'r a - rise in thy sight as in - - cense,

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

2.

Lord, I have cried to thee, hear me, hear the

voice of my pray'r, when I cry to thee,

hear thou me, when I cry to thee hear me, O Lord.

*Refrain.*

3.

Set a watch, O Lord, be - fore my mouth, be - fore my

mouth, and keep the door, the door of my lips.

Set a watch, O Lord, be - fore my mouth and

keep the door, the door (of) of my lips.

*Refrain.*

4.

In-cline not my heart to an - y e - vil

thing, nor to prac - tice wick - ed deeds,

in - cline not my heart to an - y e - vil thing

nor to prac - tice wick - ed (ed) deeds.

*Refrain.*

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a melody with a slur over the first four notes, a repeat sign after the fifth note, and a slur over the last two notes. The bottom staff is also in treble clef with the same key signature and time signature, containing a simple accompaniment of quarter notes. The lyrics 'nor to prac - tice wick - ed (ed) deeds.' are written below the top staff. The word 'nor' is followed by a long horizontal line. The word 'ed' in 'wick - ed' is enclosed in parentheses. The word 'deeds.' ends with a period. The word 'Refrain.' is written below the bottom staff.



# Let my prayer arise

Russian Greek Chant  
M. Ossorguine, Sr.

①.

Let my pray'r a - rise in thy sight as in - cense,  
let my pray'r a - rise in thy sight as in -  
- cense, and let the lift - ing up of  
my hands be an eve - ning sac - cri - fice.

## Refrain (Male Choir)

Tenor 1  
Tenor 2  
Baritone  
Bass

Let my pray'r a - rise, let my pray'r a -  
rise in thy sight as in - cense, and let the

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

Refrain (Mixed Choir)

Soprano  
Alto

Let my pray'r a - rise in thy sight as in - cense,

Tenor  
Bass

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

②

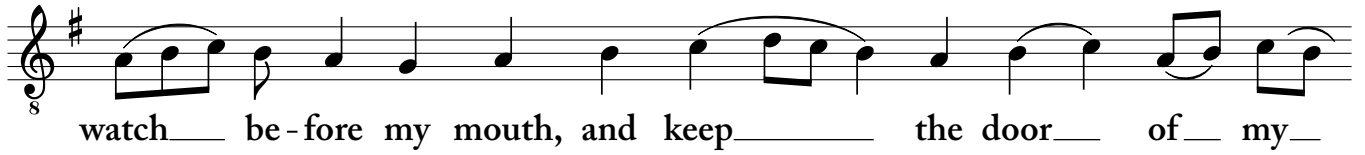
Lord, I have cried \_\_\_\_\_ to thee; \_\_\_\_\_ hear \_\_\_\_\_

me. Hear the voice \_\_\_\_\_ of my pray'r, \_\_\_\_\_ hear \_\_\_\_\_ the voice \_\_\_\_\_

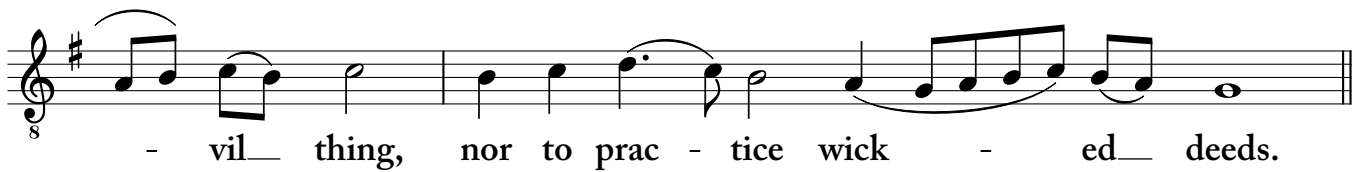
of \_\_\_\_\_ my \_\_\_\_\_ pray'r, when I cry to thee. Hear \_\_\_\_\_ me, O \_\_\_\_\_ Lord.

*Refrain.*

③

*Refrain.*

④

*Refrain.*



# Augmented Litany

## 1. Traditional Lenten Melody

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

Lord, have mer - cy. A - men.

## 2. Traditional Lenten Melody (Minor harmony)

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

Lord, have mer - cy. A - men.



# Litany of the Catechumens\*

## 1. Traditional Lenten Melody

Lord, have mer - cy. To thee, O Lord.

A - men.

## 2. Traditional Lenten Melody (Minor harmony)

Lord, have mer - cy. To thee, O Lord.

A - men.

\* Beginning in the fourth week, there is an additional litany for those preparing for illumination.



# Litany of the Catechumens

3. S. Glagolev

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style with block chords and single notes. The lyrics are placed between the two staves.

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

The second system of music follows the same format as the first, with two staves and the lyrics 'Lord, have mer-cy. Lord, have mer-cy. Lord, have mer-cy.' written between them.

To thee, O Lord. A - men.

The third system of music concludes the litany. It features two staves with the lyrics 'To thee, O Lord. A - men.' written between them. The melody for 'A - men.' is written on a single note in the upper staff, with a long horizontal line underneath it to indicate a sustained sound.



# Litanies of the Faithful

## 1. Traditional Lenten Melody

Lord, have mer - cy. A - men.

This musical score is for a traditional Lenten melody. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in a simple, homophonic style. The lyrics are 'Lord, have mer - cy. A - men.' The melody is divided into two phrases by a repeat sign. The first phrase consists of four measures, and the second phrase consists of two measures. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a simple harmonic accompaniment, mostly using quarter notes and rests.

## 2. Traditional Lenten Melody (Minor harmony)

Lord, have mer - cy. A - men.

This musical score is for a traditional Lenten melody with minor harmony. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is common time (C). The melody is written in a simple, homophonic style. The lyrics are 'Lord, have mer - cy. A - men.' The melody is divided into two phrases by a repeat sign. The first phrase consists of four measures, and the second phrase consists of two measures. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a simple harmonic accompaniment, mostly using quarter notes and rests.



# Litanies of the Faithful

3. S. Glagolev

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

- - - - - men.



# Now the Powers

Byzantine-Bulgarian Chant,  
arr. L. Margitich

The musical score is written on a single treble clef staff in a key signature of one flat (B-flat). It consists of seven lines of music. The first line begins with a 'D' time signature. The second line has a 'D' time signature. The fourth line has an 'F' time signature. The fifth line has a 'D' time signature. The lyrics are: 'Now the Pow - - ers of hea - ven in - - vi - si - bly with us do serve. the Pow - ers of hea - ven in - vi - si - bly with us do serve. Lo the King of Glo - ry en - - ters, Lo the mys - ti - cal sa - cri - fice is up - borne is up - borne, the mys - ti - cal sac - ri - fice is up - borne ful - filled.'

D

Now the Pow - - ers of hea - ven in -

-vi - si - bly with us do serve. the Pow - ers of

hea - ven in - vi - si - bly with us do serve.

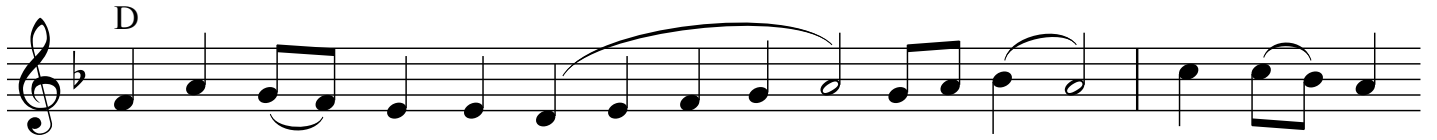
F

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

Lo the mys - ti - cal sa - cri - fice is up - borne

is up - borne, the mys - ti - cal

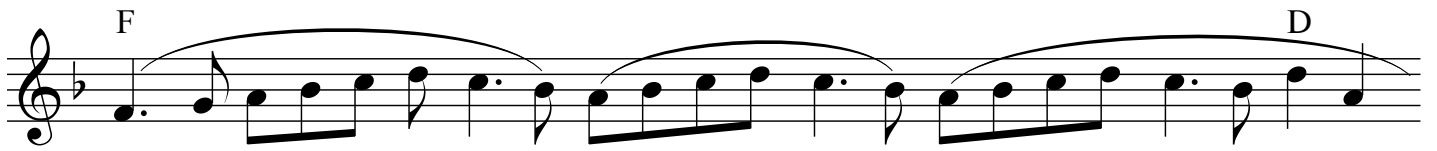
sac - ri - fice is up - borne ful - filled.



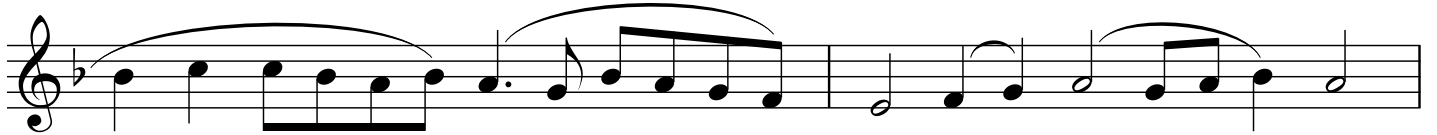
Let us draw near in faith\_\_\_\_\_ and love and be - come



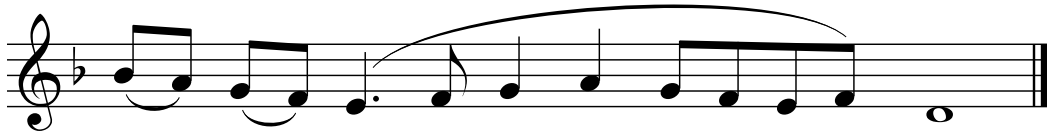
com - mu - ni - cants of life\_\_\_\_\_ e - ter - nal.



Al - - - le - - - lu - - -



- - ia,\_\_\_\_\_ al - le - lu - ia,



al - le - lu - - - ia.

# NOW THE POWERS OF HEAVEN

Chant of Valaam Monastery  
harm. Archbishop Ionafan (Eletskih)

*adap. P. Kappanadze*

**Moderato**

The musical score is written for a mixed choir in a major key with one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Moderato'. The lyrics are: 'Now the Pow'rs of heav - en in - vis - - - i - bly in - vis - i - bly with us do serve, the Pow'rs of heav - - - en in - vis - i - bly with us do serve.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand, often with a melodic line in the upper register. The vocal line is a simple, homophonic setting of the text.

Now the Pow'rs of heav - en in -  
vis - - - i - bly in - vis - i - bly with us do  
serve, the Pow'rs of heav - - -  
en in - vis - i - bly with us do serve.

NOW THE POWERS OF HEAVEN • Valaam Chant (harm. Abp. Ionafan)

Lo, the King, lo, the King

of Glo - - - ry en - ters,

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

borne ful - filled, is up - borne

ful - filled. Let us draw

borne

NOW THE POWERS OF HEAVEN • Valaam Chant (harm. Abp. Ionafan)

near in faith and love, draw near in

faith and love, and be - come com - mu -

- ni - cants of life e - ter -

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

a, al - le - lu - i - a.



Male Choir

# NOW THE POWERS OF HEAVEN

*Valaam Chant*

Descant Melody

Filler Bass

Now the Pow'rs of heav - en in -

vis - - - i - bly in - vis - i - bly with us do

serve, the Pow'rs of heav - - - en

in - vis - i - bly with us do serve. Lo, the King,

NOW THE POWERS OF HEAVEN • Valaam Chant

of Glor - - ry en - - - ters, the King

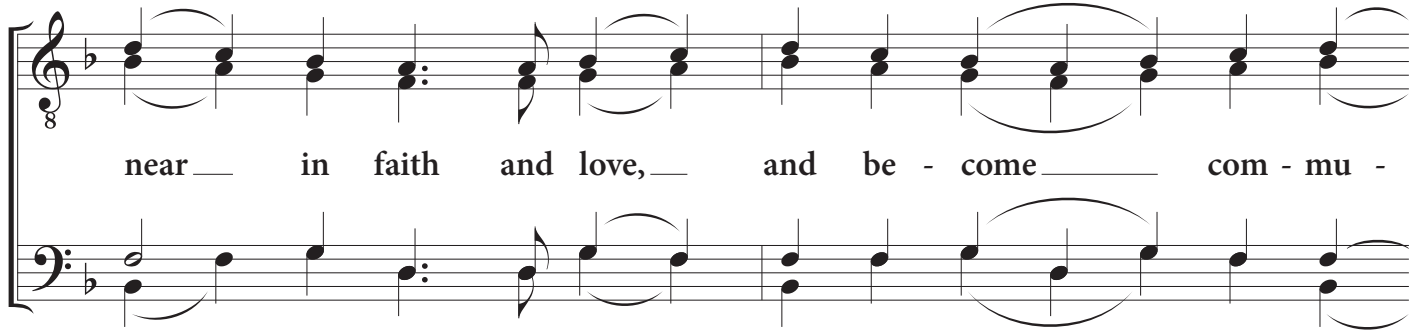
of glo - ry en - ters, lo, the mys - - - ti - cal

sac - ri - fice is up - borne \_\_\_\_\_ ful - filled, is up -

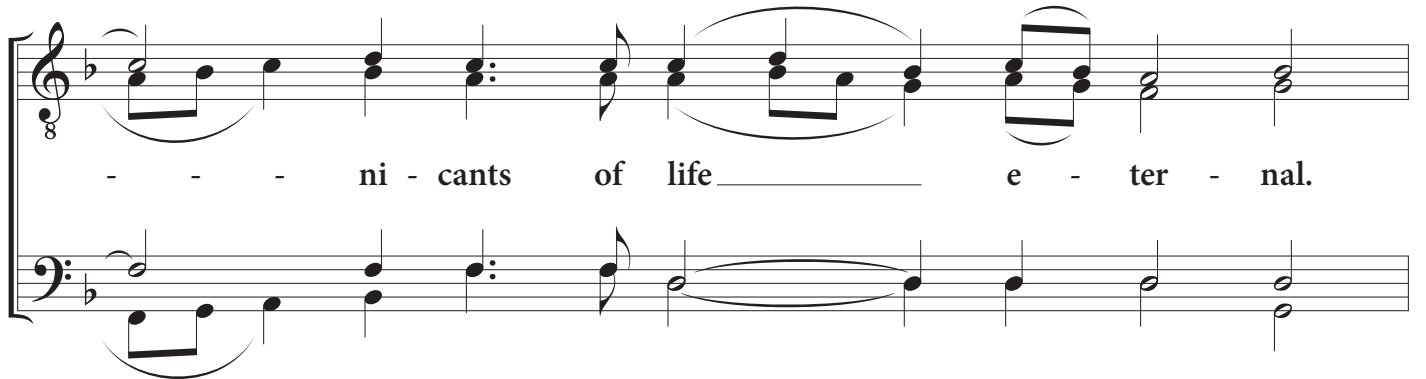
borne \_\_\_\_\_ ful - filled. *Entrance*

Let us \_\_\_\_\_ draw \_\_\_\_\_ near \_\_\_\_\_ in faith and love, draw

NOW THE POWERS OF HEAVEN • *Valaam Chant*



near in faith and love, and be - come com - mu -



- - - ni - cants of life e - ter - nal.



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



al - - - le - lu - i - a.



# Now the Powers of Heaven

G. Lvovsky

Soprano  
Now the Pow - ers, the Pow - ers of

Alto  
Now the Pow - ers, the Pow - ers of

Tenor  
8 Now the Pow - ers, the Pow - ers of

Bass  
Now the Pow - ers, the Pow - ers of

Heav - en do serve in - vis - i -

Heav - en do serve in - vis - i -

8 Heav - en do serve in - vis - i -

Heav - en do serve in - vis - i -

bly with us. *f* Lo, the

bly do serve with us. *f* Lo, the

8 bly do serve with us. *f* Lo, the

bly with us. *f* Lo, the



*pp* Sac - ri - fice is up - borne, the Mys -

*pp* Sac - ri - fice is up - borne, the Mys -

*pp* Sac - ri - fice is up - borne, the Mys -

8 *pp* Sac - ri - fice is up - borne, the Mys -

Sac - ri - fice is up - borne, the Mys -

- - ti - cal Sac - ri - fice

- - ti - cal Sac - ri - fice

8 - - ti - cal Sac - ri - fice

- - ti - cal Sac - ri - fice

*p* is up - borne, ful - filled! *Entrance*

*p* is up - borne, ful - filled!

8 *p* is up - borne, ful - filled!

*p* is up - borne, ful - filled!

Let us draw near in faith and

Let us draw near in faith, in

8 Let us draw near in faith, in

Let us draw near in faith and

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

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

8 faith and love and be - come com - mu - ni -

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

life e - ter - nal! *p* Al - le -

cants of life e - ter - nal! *p* Al - le -

8 cants of life e - ter - nal! *p* Al - le -

cants of life e - ter - nal! *p* Al - le -

lu - ia, al - le - lu -

lu - ia, al - le - lu -

8 lu - ia, al - le - lu -

lu - ia, al - le - lu -

ia, al - le - lu -

- ia, al - le - lu -

8 - ia, al - le - lu -

- ia, al - le - lu -

- ia! *pp*

- ia! *pp*

8 - ia! *pp*

- ia! *pp*



# Litany before the Lord's Prayer

Traditional Lenten Melody

Lord, have mer - cy. Grant\_ this, O Lord.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat). The vocal line begins with a double bar line and repeat sign, followed by a series of chords: G4, F4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line and repeat sign.

To thee, \_\_\_\_\_ O Lord.

The second system of music continues the vocal line on a treble clef staff and piano accompaniment on a bass clef staff. The vocal line has a long melisma over the word 'thee', indicated by a horizontal line. The piano accompaniment continues with notes G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line and repeat sign.



# Our Father

Traditional Lenten Melody

Our Fath - er, who art in the heav - ens, hal - low - èd be

The first system of musical notation for 'Our Father'. It consists of a treble clef staff and a bass clef staff, both in a key signature of one flat (B-flat). The treble staff contains a series of chords, with a long note under 'heav - ens' and a final chord under 'be'. The bass staff contains a series of notes, with a long note under 'heav - ens' and a final note under 'be'.

thy name. Thy king - dom come; thy will be done on earth

The second system of musical notation. It continues the melody from the first system. The treble staff has chords for 'thy name', 'king - dom', and 'will be done on earth'. The bass staff has notes for 'thy name', 'king - dom', and 'will be done on earth'.

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

The third system of musical notation. It continues the melody. The treble staff has chords for 'as it is in heav - en' and 'Give us this day our dai - ly bread'. The bass staff has notes for 'as it is in heav - en' and 'Give us this day our dai - ly bread'.

and forgive us our debts, as we for - give our debt - ors;

The fourth system of musical notation. It continues the melody. The treble staff has chords for 'and forgive us our debts, as we for - give our debt - ors'. The bass staff has notes for 'and forgive us our debts, as we for - give our debt - ors'.

and lead us not in - to temp - ta - tion, but de - liv - er

us from the e - vil one.

# О́ТЧЕ НА́ШЪ

Traditional Lenten Melody

О́т - че на́шъ, ѿ - же ѿ - си на не - бе - се́хъ, да свѣ - тит - ся

ѿ - ма тво - ё, да прї - и - детъ цар - стві - е тво - ё,

да въ - детъ во - ла тво - а, ѿ - ко на не - бе - си ѿ на зем - ли.

хлѣбъ на́шъ на - сѣщ - ный даждь на́мъ днесь; ѿ ѡс - та - ви на́мъ дол - ги

н á - ша, ѿ - ко - же ѿ мы ѿс - та в - ла - емъ дол - жни - кѡмъ

н á - шымъ; ѿ не ве - дѣ насъ во ѿс - кѣ - шѣ - нї - е,

но ѿз - ба - ви насъ ѿ ла - ка - ва - гѡ.

# After the Lord's Prayer

Traditional Lenten Melody

A - men. And to thy spi - rit. To thee, O Lord.

A - men. A - - men.

# One is holy

Traditional Lenten Melody

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

to the glory of God the Fath - er. A - men.



# ⓪ taste and see

*Cænonicon*

Common Chant

V. Soroka

*ed. J. Latimer*

O taste and see, O taste and see,

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and half notes.

O taste and see that the Lord is

The second system continues the melody and accompaniment. The upper staff shows a melodic line with a mix of note values, including a half note, quarter notes, and eighth notes, with some notes beamed together. The lower staff provides a harmonic accompaniment with quarter and half notes.

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

The third system begins with a whole rest in the upper staff, followed by the text 'good.' and 'Al - le - lu - ia, al - le - lu -'. The melody continues with quarter and eighth notes. The lower staff provides a harmonic accompaniment with quarter and half notes.

ia, al - le - lu - ia.

The fourth system concludes the chant with the text 'ia, al - le - lu - ia.'. The melody features a mix of note values, including a half note, quarter notes, and eighth notes, with some notes beamed together. The lower staff provides a harmonic accompaniment with quarter and half notes.

# ВКУСИТЕ И ВИДИТЕ

## Прича́стие

1S

Ωβηχόαζ

Вку - си - те, вку - си - те и ви - ди - те,

вку - си - те и ви - ди - те, ѧ - ко бла́гъ гоу -

по́дь. ѧл - ли - лѣ - ѧ, ѧл - ли - лѣ - ѧ,

ѧл - ли - лѣ - ѧ.

# Oh, Taste and See

## COMMUNION HYMN at the LITURGY OF PRE-SANCTIFIED GIFTS

Valaam Monastery Melody  
arr. Metropolitan Jonathan (Yeletskih)  
English adaptation by V. Morosan

[Slowly.  $\text{♩} = 60-66$ ]

Soprano  
Alto

Oh, \_\_\_\_\_ taste \_\_\_\_\_ and see, oh, \_\_\_\_\_ taste \_\_\_\_\_ and

Tenor  
Bass

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

that the Lord \_\_\_\_\_ is \_\_\_\_\_ good, \_\_\_\_\_ that the Lord \_\_\_\_\_

\_\_\_\_\_ is good. Al - le - lu - i - a, Al - le -

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



# O TASTE AND SEE

*Valaam Chant*

Melody Filler

8

O taste and see, O

Descant Bass

taste and see that the Lord is good.

8

O taste and see

8

that the Lord is good.

8

that the Lord is good.

8

that the Lord is good.

8

O TASTE AND SEE • Valaam Chant

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

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

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

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

The musical score is written for voice and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The music is in a simple, homophonic style with a steady rhythm. The lyrics are 'Al - le - lu - - - i - a, Al - - - le - lu - i - a, Al - - - - - le - lu - - - - i - a, Al - - - - - le - lu - i - a,'. The piano accompaniment features a simple harmonic structure with a steady bass line and a melodic line in the right hand. The score is written in a single system with a key signature of one flat and a time signature of 4/4.

Male Choir (Close Harmony)

# O TASTE AND SEE

*Valaam Chant*

Descant  
Melody

8

O taste and see, O

Filler  
Bass

taste and see that the Lord is good.

O taste and see

that the Lord is good.

O TASTE AND SEE • Valaam Chant

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

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

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

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

# O Taste and See

*Now the powers'*

G. Lvovsky

O taste and see that the  
O taste and see that the  
O taste and see that the  
O taste and see that the

This system contains four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the Bass line. The lyrics are: "O taste and see that the". The music is in a minor key and features long, flowing lines with many ties.

Lord is good  
Lord is good, is good.  
Lord, that the Lord is good, is good.  
Lord is good.

This system continues the musical score with four staves. The lyrics are: "Lord is good", "Lord is good, is good.", "Lord, that the Lord is good, is good.", and "Lord is good.". The music continues with long, flowing lines and ties.

O taste and see that the  
O taste and see that the  
O taste and see that the  
O taste and see

Detailed description: This system contains four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. The lyrics are: "O taste and see that the" for the first three staves, and "O taste and see" for the fourth. The music is in a minor key with a common time signature. The vocal lines feature long, flowing phrases with many ties.

Lord is good.  
Lord is good, is good.  
Lord, that the Lord is good, is good.  
that the Lord is good.

Detailed description: This system contains four staves of music. The top three staves are vocal parts and the bottom staff is the bass line. The lyrics are: "Lord is good." for the first staff, "Lord is good, is good." for the second, "Lord, that the Lord is good, is good." for the third, and "that the Lord is good." for the fourth. The music continues with long, flowing vocal lines and a supporting bass line.

O taste and see that the Lord

O taste and see that the Lord

O taste and see that the Lord, that the

O taste and see that the Lord,

Detailed description: This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The lyrics are: 'O taste and see that the Lord' on the first line, 'O taste and see that the Lord' on the second line, 'O taste and see that the Lord, that the' on the third line, and 'O taste and see that the Lord,' on the fourth line. The music is in a minor key and features various melodic lines with slurs and ties.

is good Al - le - lu - ia,

is good, is good. Al - le - lu - ia,

Lord is good, is good. Al - le - lu - ia,

is good. Al - le - lu - ia,

Detailed description: This system continues the musical score with four staves. The lyrics are: 'is good Al - le - lu - ia,' on the first line, 'is good, is good. Al - le - lu - ia,' on the second line, 'Lord is good, is good. Al - le - lu - ia,' on the third line, and 'is good. Al - le - lu - ia,' on the fourth line. The music continues with similar melodic patterns and includes a double bar line in the middle of each line.

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

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

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

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

Detailed description: This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the basso continuo. The lyrics are 'al - le - lu - ia, al - le - lu -'. The music is in a minor key and features a mix of eighth and sixteenth notes with various phrasings and slurs.

- - - ia!

- - - ia!

- - - ia!

- - - ia!

Detailed description: This system continues the musical score with four staves. The lyrics for this system are '- - - ia!'. The vocal parts continue with melodic lines, and the basso continuo provides a steady accompaniment. The system concludes with a double bar line.

# O Taste and See - Вкусите и видите

Communion Hymn

Byzantine Chant

arr. from St. Vladimir's Seminary

1

O taste and see, O taste and see that the

*#1 is repeated until all have communed*

Lord is good, that the Lord is good.

*#2 is sung after the priest enters the Altar*

2

O taste and see, O taste and see that the

Lord is good, that the Lord is good.

Al - le - lu - - - ia.

# О Taste and See - Вкусите и увидите

Communion Hymn

SLAVONIC

Византийское

муз. С. Б. Джонсон

1

Вку - си - те и ви́ - - - - ди - те, я́ -  
Vku - si - tye i vi - - - - di - tye ya -

*#1 is repeated until all have communed*

ко\_\_ благ Гос - по́дь.  
ko\_\_ blag Gos - pod'.

*#2 is sung after the priest enters the Altar*

2

Вку - си - те и ви́ - - - - ди - те, я́ -  
Vku - si - tye i vi - - - - di - tye ya -

ко\_\_ благ Гос - по́дь.  
ko\_\_ blag Gos - pod'.

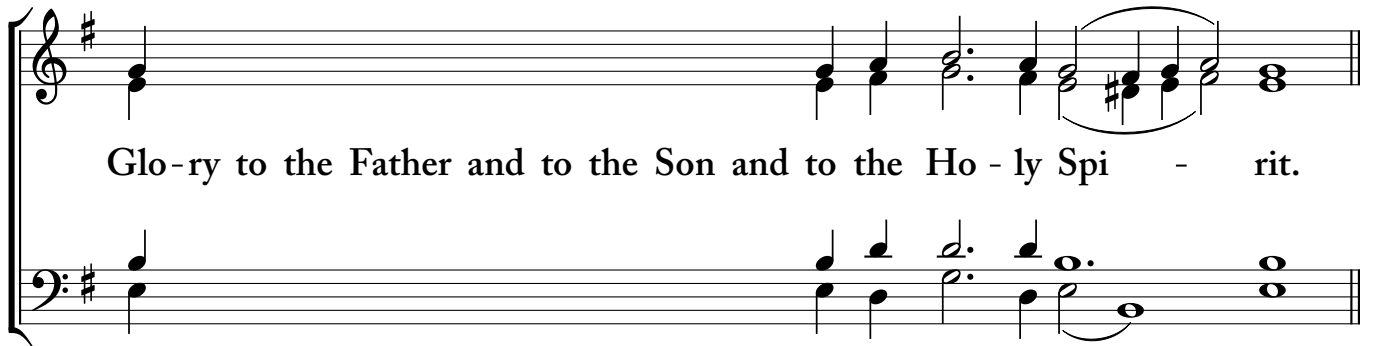
Ал - ли - ду́ - и - а.  
Al - li - lu - i - a.

Mixed Choir

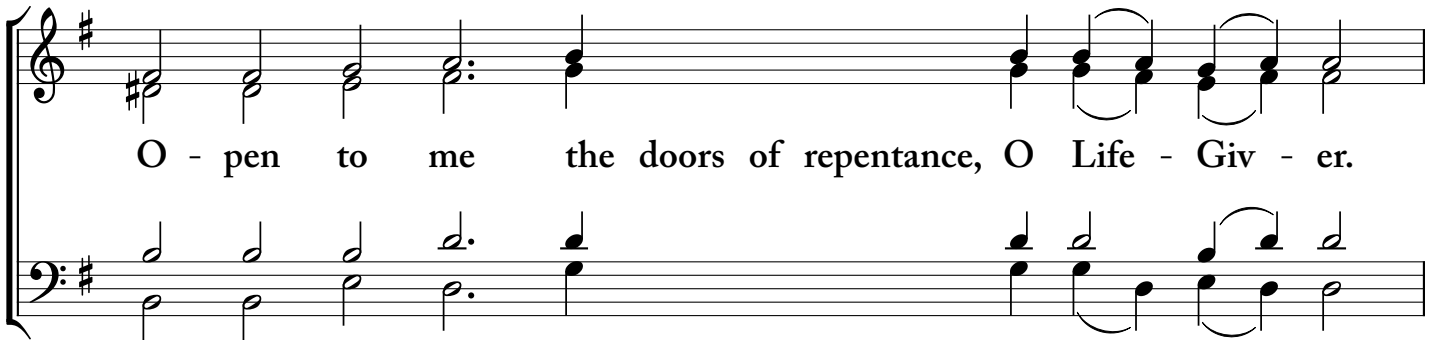
# Stichera after the Gospel

AT SUNDAY MATTINS DURING THE TRIODION

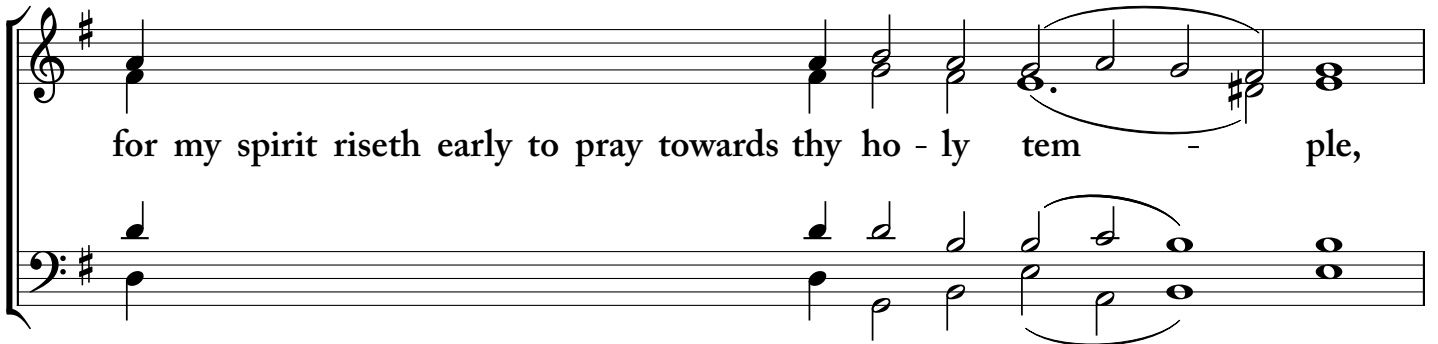
Tones Eight and Six  
Ledkovsky



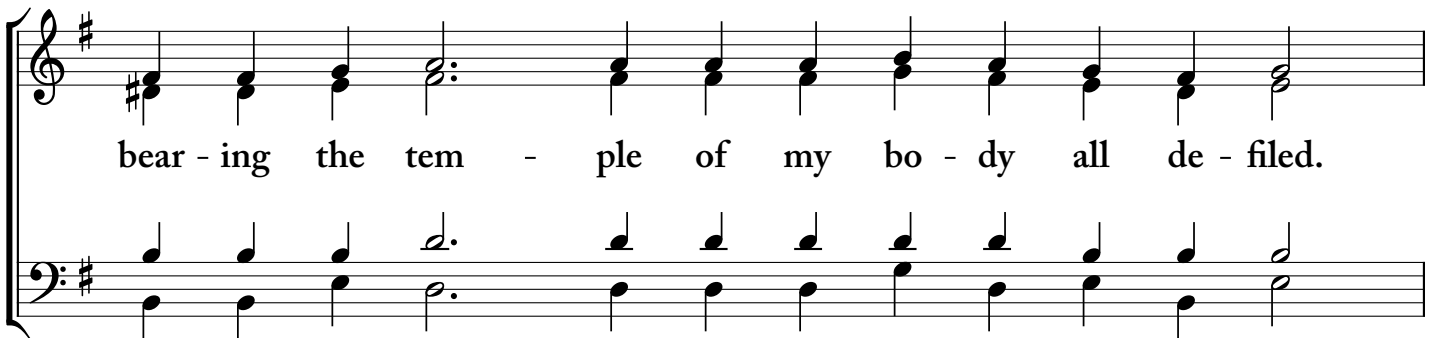
Glo-ry to the Father and to the Son and to the Ho - ly Spi - rit.



O - pen to me the doors of repentance, O Life - Giv - er.



for my spirit riseth early to pray towards thy ho - ly tem - ple,



bear - ing the tem - ple of my bo - dy all de - filed.

But in thy com - pas - sion, pu - ri - fy me -

by the loving - kind - ness of thy mer - cy.

Both now and ever and un-to the a - ges of a - ges. A - men.

Lead me on the paths of salvation, O Moth - er of God,

for I have profaned my soul with shame - ful sins

and have wast - ed my life in la - zi - ness.

But by thine in - ter - ces - sions de - liv - er

me from all im - pu - i - ty.

Have mercy on me, O God, according to thy great mer -

cy, and according to the multitude of thy com - pas - sions,

blot out my - trans - gres - sions.

When I think of the man - y e - vil things I have done,

wretch that I am, I tremble at the fear - ful day of

judg - ment. But — trust - ing in thy lov - ing - kind -

ness, like Da - vid, I cry — to thee:

Have mer - cy on me, O God.

Have mer - cy on me, O God.

Have mercy on me, O God,

ac - cord - ing to thy great mer - cy.

# At the Bringing out of Communion

## 1. Kievan Chant • Tone Eight

Yaichkov

I will bless the Lord at all times: his praise shall ev - er

be in my mouth.

## 2. Kievan Chant • Tone Eight

Kastalsky (Major)

I will bless the Lord at all times: his praise shall ev - er

be in my mouth.



# After Communion

Kievan Chant, Tone Eight  
D. Yaichkov  
ed. J. Latimer

8 <sup>3</sup>  
Taste the heav - en - ly Bread and the Cup of Life

The first system of music features a treble and bass staff in G minor. The treble staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a bracket. The lyrics 'Taste the heav - en - ly Bread and the Cup of Life' are written below the notes. The bass staff provides a harmonic accompaniment with chords and single notes.

8 <sup>1'</sup> Final  
and see how good the Lord is. // Al - le - lu - ia,

The second system continues the melody. The treble staff has a first ending bracket over the notes for 'and see how good the Lord is.' followed by a double bar line and the word 'Final' above the notes for 'Al - le - lu - ia,'. The bass staff continues the accompaniment.

8  
al - le - lu - ia, al - le - lu - ia.

The third system contains the final two phrases of the 'Alleluia'. The treble staff shows the melody for 'al - le - lu - ia, al - le - lu - ia.' with a fermata over the final note. The bass staff provides the accompaniment.

8 <sup>3</sup>  
A-men. Let our mouths be filled with thy praise, O Lord,

The fourth system begins with a fermata over the first note of 'A-men.' followed by a double bar line and a triplet of eighth notes (G4, A4, B4) marked with a '3' and a bracket. The lyrics 'A-men. Let our mouths be filled with thy praise, O Lord,' are written below. The bass staff continues the accompaniment.

## Presanctified

1' that we may sing of thy glo - ry, for thou hast

2' for thou hast

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a first ending bracket over the first measure. The lyrics 'that we may sing of thy glo - ry, for thou hast' are written below the staff. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

made us wor - thy to partake of thy ho - ly,

3' to partake of thy ho - ly,

Detailed description: This system contains the next two measures. The treble clef staff continues the melody with a third ending bracket over the second measure. The lyrics 'made us wor - thy to partake of thy ho - ly,' are written below. The bass clef staff continues the accompaniment.

div - ine, immortal and life - cre - a - ting mys - ter - ies.

Detailed description: This system contains the next two measures. The treble clef staff continues the melody. The lyrics 'div - ine, immortal and life - cre - a - ting mys - ter - ies.' are written below. The bass clef staff continues the accompaniment.

1' Keep us in thy ho - li - ness, that all the day we may

2' that all the day we may

Detailed description: This system contains the next two measures. The treble clef staff has a first ending bracket over the first measure. The lyrics 'Keep us in thy ho - li - ness, that all the day we may' are written below. The bass clef staff continues the accompaniment.

med - i - tate up - on thy righ - teous - ness. // Al - le - lu - ia,

Final

Detailed description: This system contains the final two measures of the piece. The treble clef staff ends with a final cadence. The lyrics 'med - i - tate up - on thy righ - teous - ness. // Al - le - lu - ia,' are written below. The word 'Final' is written above the staff. The bass clef staff continues the accompaniment.

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

This musical system consists of two staves, treble and bass clef, in a key signature of two flats. The melody is primarily homophonic, with chords moving in parallel motion. The lyrics are placed below the treble staff.

## Litany of Thanksgiving

Kastalsky  
adap. J. Latimer

Lord, have mer - cy. To thee, — O Lord. A - men.

This musical system continues the piece with two staves. It features a more active melody with some grace notes and slurs. The lyrics are placed below the treble staff.

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

This musical system concludes the piece with two staves. It includes a repeat sign at the beginning of the first measure. The melody is homophonic and ends with a final cadence. The lyrics are placed below the treble staff.



Mixed Choir

# After Communion

Kievan Chant, Tone Eight  
D. Yaichkov  
ed. J. Latimer

3  
Taste the heav - en - ly Bread and the Cup of Life

The first system of music features a treble and bass staff. The treble staff begins with a triplet of eighth notes. The lyrics are: "Taste the heav - en - ly Bread and the Cup of Life".

1' Final  
and see how good the Lord is. // Al - le - lu - ia,

The second system continues with a first ending bracket over the first two measures. The lyrics are: "and see how good the Lord is. // Al - le - lu - ia,". The word "Final" is written above the staff.

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

The third system continues the "Al - le - lu - ia" text. The lyrics are: "al - le - lu - ia, al - le - lu - ia.".

A-men. 3 Let our mouths be filled with thy praise, O Lord,

The fourth system begins with a fermata over the first note. The lyrics are: "A-men. Let our mouths be filled with thy praise, O Lord,". A triplet of eighth notes is marked above the staff.

## Presanctified

1' that we may sing of thy glo - ry, 2 for thou hast

made us wor - thy to partake of thy ho - ly, 3

div - ine, immortal and life - cre - a - ting mys - ter - ies.

1' Keep us in thy ho - li - ness, 2 that all the day we may

med - i - tate up - on thy righ - teous - ness. // Final Al - le - lu - ia,

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

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a series of chords and a melodic line with a long note at the end. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and a melodic line.

## Litany of Thanksgiving

Kastalsky  
adap. J. Latimer

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

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with some notes marked with a fermata. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and a melodic line.

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

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with some notes marked with a fermata. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and a melodic line.



Male Choir

*Friday Evening*  
After Communion

Novgorod Chant, Tone Two

8  
Taste the heav - en - ly Bread and the Cup of Life,

8  
and see how good the Lord is! Al - le - lu - ia, al - le - lu - ia,

8  
al - le - lu - ia. A - men.

8  
Let our mouths be filled with thy praise, O Lord, that we

Presanctified

may sing of thy glo - ry; for thou hast made us

The first system of music features a treble and bass clef with a common time signature. The melody is primarily composed of eighth and quarter notes. A slur is placed over the notes for 'glo - ry' in the treble staff. The lyrics are: 'may sing of thy glo - ry; for thou hast made us'.

wor - thy to partake of thy holy, divine, im - mor - tal,

The second system continues the melody. A slur is placed over the notes for 'wor - thy' in the treble staff. The lyrics are: 'wor - thy to partake of thy holy, divine, im - mor - tal,'.

and life - cre - a - ting mys - ter - ies. Keep us in thy

The third system continues the melody. A slur is placed over the notes for 'and life - cre - a - ting' in the treble staff. The lyrics are: 'and life - cre - a - ting mys - ter - ies. Keep us in thy'.

ho - li - ness that all the day we may med - i - tate

The fourth system continues the melody. A slur is placed over the notes for 'ho - li - ness' in the treble staff. The lyrics are: 'ho - li - ness that all the day we may med - i - tate'.

up - on thy righ - teous - ness. Al - le - lu - ia, al - le - lu - ia,

The fifth system concludes the piece. A slur is placed over the notes for 'up - on thy righ - teous - ness' in the treble staff. The lyrics are: 'up - on thy righ - teous - ness. Al - le - lu - ia, al - le - lu - ia,'.

Presanctified

al - le - lu - ia.

The musical score for 'Presanctified' consists of two staves, treble and bass clef. The melody is primarily composed of chords, with some single notes. A large slur covers the first six measures of the treble staff, and a similar slur covers the first six measures of the bass staff. The lyrics 'al - le - lu - ia.' are written below the notes.

Litany of Thanksgiving

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

The musical score for the first part of the litany consists of two staves. The melody is primarily composed of chords. A double bar line is present after the first measure of the treble staff. A slur covers the second and third measures of the treble staff, and another slur covers the second and third measures of the bass staff. The lyrics 'Lord, have mer - cy. Lord, have mer - cy.' are written below the notes.

To thee, O Lord. A - men.

The musical score for the second part of the litany consists of two staves. The melody is primarily composed of chords. A double bar line is present after the first measure of the treble staff. A slur covers the second and third measures of the treble staff, and another slur covers the second and third measures of the bass staff. The lyrics 'To thee, O Lord. A - men.' are written below the notes.

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

The musical score for the third part of the litany consists of two staves. The melody is primarily composed of chords. A double bar line is present after the first measure of the treble staff. A slur covers the second and third measures of the treble staff, and another slur covers the second and third measures of the bass staff. The lyrics 'In the name of the Lord. Lord, have mer - cy.' are written below the notes.



Mixed Choir

*Friday Evening*  
After Communion

Novgorod Chant, Tone Two

Taste the heav - en - ly Bread and the Cup of Life,

and see how good the Lord is! Al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia. A - men.

Let our mouths be filled with thy praise, O Lord, that we

Presanctified

may sing of thy glo - ry; for thou hast made us

The first system of music features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes and a half note, with a slur over the final two notes. The bass line provides a simple accompaniment of quarter and half notes.

wor - thy to partake of thy holy, divine, im - mor - tal,

The second system continues the melody and accompaniment. The treble clef melody has a slur over the first two notes. The bass line continues with quarter and half notes.

and life - cre - a - ting mys - ter - ies. Keep us in thy

The third system continues the melody and accompaniment. The treble clef melody has a slur over the final two notes. The bass line continues with quarter and half notes.

ho - li - ness that all the day we may med - i - tate

The fourth system continues the melody and accompaniment. The treble clef melody has a slur over the first two notes. The bass line continues with quarter and half notes.

up - on thy righ - teous-ness. Al - le - lu - ia, al - le - lu - ia,

The fifth system concludes the piece. The treble clef melody has a slur over the first two notes. The bass line continues with quarter and half notes.

Presanctified

al - le - lu - ia.

This musical score is for the 'Presanctified' section. It consists of two staves, a treble clef on top and a bass clef on the bottom, both in the key of D major. The melody is written in a simple, homophonic style. The lyrics 'al - le - lu - ia.' are placed below the notes. The first staff has a long slur over the notes for 'lu - ia.' and a fermata over the final note. The second staff has a long slur over the notes for 'lu - ia.' and a fermata over the final note.

Litany of Thanksgiving

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

This is the first system of the 'Litany of Thanksgiving'. It features two staves in D major. The melody is simple and homophonic. The lyrics 'Lord, have mer - cy. Lord, have mer - cy.' are written below the notes. There are two measures in each staff, separated by a double bar line. The first measure contains the first 'Lord, have mer - cy.' and the second measure contains the second 'Lord, have mer - cy.'.

To thee, O Lord. A - men.

This is the second system of the 'Litany of Thanksgiving'. It features two staves in D major. The melody is simple and homophonic. The lyrics 'To thee, O Lord. A - men.' are written below the notes. There are two measures in each staff, separated by a double bar line. The first measure contains 'To thee, O Lord.' and the second measure contains 'A - men.'.

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

This is the third system of the 'Litany of Thanksgiving'. It features two staves in D major. The melody is simple and homophonic. The lyrics 'In the name of the Lord. Lord, have mer - cy.' are written below the notes. There are two measures in each staff, separated by a double bar line. The first measure contains 'In the name of the Lord.' and the second measure contains 'Lord, have mer - cy.'.



# Blessed be the name of the Lord

Traditional Lenten Melody

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

ev - er - more. Bless-ed be the name of the Lord, henceforth, and for -

ev - er - more.

# Blessed be the name of the Lord

2

Traditional Lenten Melody  
Minor Harmony

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

ev - er - more. Bless-ed be the name of the Lord, henceforth, and for -

ev - er - more.

# Blessed be the name of the Lord

Tone Seven  
Adapted from Trubchev

or, *Twice*

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

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord, followed by a double bar line. Above the second measure, the word "or," is written. The piano accompaniment consists of chords in the left hand and single notes in the right hand. A repeat sign with two dots is placed above the vocal line for the second measure.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line after the first measure. The piano accompaniment continues with chords and notes.

Lord, — hence - forth and for - ev -

The third system continues the vocal line and piano accompaniment. The vocal line has a double bar line after the first measure. The piano accompaniment continues with chords and notes.

ver - more.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a double bar line after the first measure. The piano accompaniment continues with chords and notes.

# Blessed be the name of the Lord

Lesser Znamenny Chant, Tone Four  
Sheehan

*Thrice*

A - men. Bles - sed be the name of the Lord, hence - forth

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then a quarter rest, and a half note G4. This is followed by a repeat sign and a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is a piano accompaniment in G major, starting with a whole rest followed by a half note G3, then a quarter rest, and a half note G3. This is followed by a repeat sign and a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3.

and for - ev - - ver more.

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, and a half note A4. This is followed by a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, and a half note A4. The lower staff is a piano accompaniment in G major, starting with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a half note B3, and a half note A3. This is followed by a whole rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a half note B3, and a half note A3.

Male Choir

*Presanctified*

# I will always give thanks unto the Lord

The first eleven verses of the Thirty-Third Psalm

Tone Seven

Adapted from Trubachev

8 I will al-way give thanks un-to the Lord: His praise shall

8 ev-er be in my mouth. My\_ soul shall make her boast in the

8 Lord: the hum-ble shall hear there-of and be glad. O\_

8 praise\_ the Lord with me: and let us mag-ni-fy his

I will always give thanks unto the Lord • Tone Seven

name to - geth - er. I sought the Lord, and he heard me:

yea, he de - liv - ered me out of all my fear. They had an

eye un - to him and were light - ened: and their fac - es were

not a - shamed. Lo, the poor crieth and the Lord hear - eth

him: yea, and sav - eth him out of all his troub - les.

The an - gel of the Lord tar - ri - eth round a - bout them that

fear him: and de - liv - er - eth them. O taste and see

how gra - cious the Lord is: bless - ed is the man that

trust - eth in him. O fear the Lord, ye that are his saints:—

for they that fear him lack no - thing. The li - ons do lack

I will always give thanks unto the Lord • Tone Seven

and suf - fer hun - ger: but they who seek the Lord

On Friday evening,  
if desired:

shall want no man - ner of thing that is good. good.

Mixed Choir

*Presanctified*

# I will always give thanks unto the Lord

The first eleven verses of the Thirty-Third Psalm

Tone Seven

Adapted from Trubachev

I will al-way give thanks un - to the Lord : His praise shall

The first system of musical notation for a mixed choir. It consists of a treble clef staff and a bass clef staff, both in a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I will al-way give thanks un - to the Lord : His praise shall".

ev - er be in my mouth. My\_ soul shall make her boast in the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "ev - er be in my mouth. My\_ soul shall make her boast in the".

Lord : the hum - ble shall hear there-of and be glad. O\_

The third system of musical notation. It continues the melody and accompaniment. The lyrics are: "Lord : the hum - ble shall hear there-of and be glad. O\_".

praise\_ the Lord with me : and let us mag - ni - fy his

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are: "praise\_ the Lord with me : and let us mag - ni - fy his".

I will always give thanks unto the Lord • Tone Seven

name to - geth - er. I sought the Lord, and he heard me:

yea, he de - liv - ered me out of all my fear. They had an

eye un - to him and were light - ened: and their fac - es were

not a - shamed. Lo, the poor crieth and the Lord\_ hear - eth

him: yea, and sav - eth him out of all his troub - les.

I will always give thanks unto the Lord • Tone Seven

The an - gel of the Lord tar - ri - eth round a - bout them that

fear him: and de - liv - er - eth them. O taste and see

how gra - cious the Lord is: bless - ed is the man that

trust - eth in him. O fear the Lord, ye that are his saints:—

for they that fear him lack no - thing. The li - ons do lack

I will always give thanks unto the Lord • Tone Seven

and suf - fer hun - ger: but they — who seek the Lord

On Friday evening,  
if desired:

shall want no man - ner of thing that is good. good.

Mixed Choir

*Divine Liturgy*

# I will always give thanks unto the Lord

The first eleven verses of the Thirty-Third Psalm

Kiev Caves Lavra

I will al-way give thanks un-to to Lord: his praise shall ev-er

be in my mouth. My soul shall make her boast in the Lord:

the hum-ble shall hear there-of and be glad. O praise the Lord

with me: and let us mag-ni-fy his name to-geth-er.

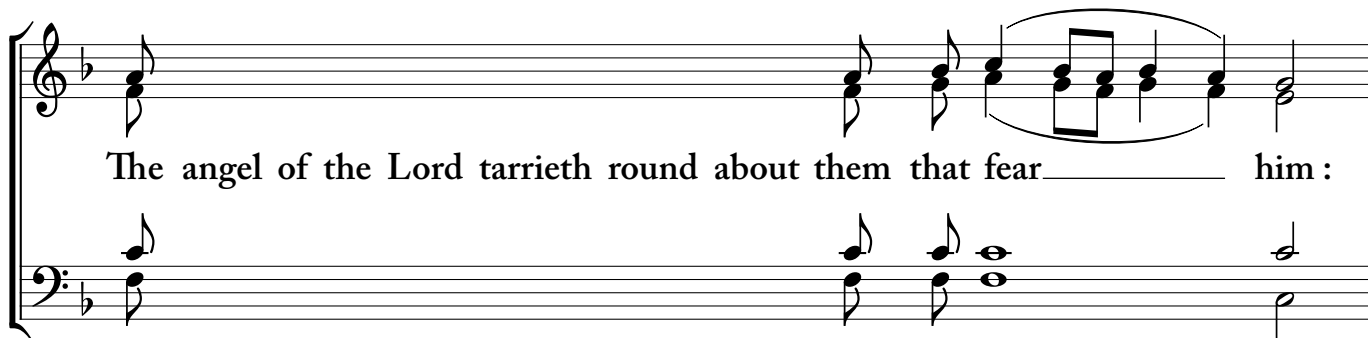
I will always give thanks unto the Lord • Kiev Caves

I sought the Lord and he heard me: yea, he de-liv-ered

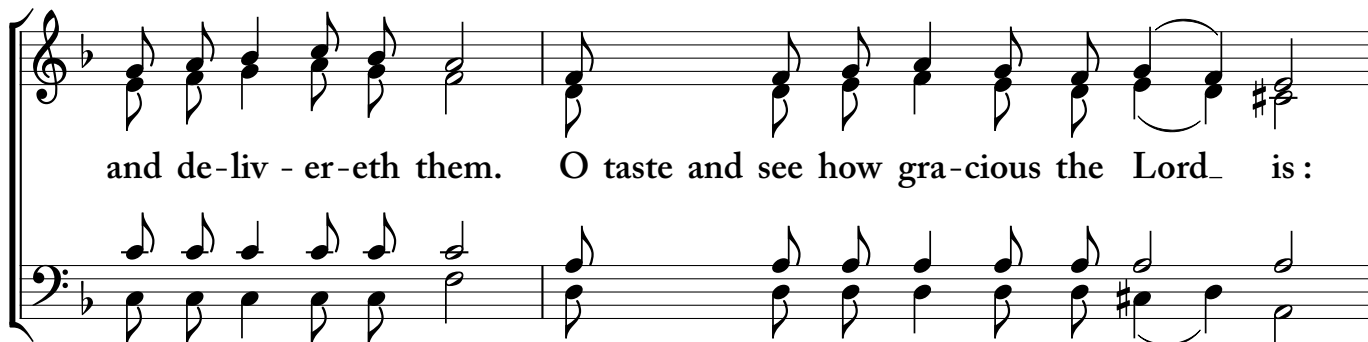
me out of all my fear. They had an eye unto him and were light-ened:

and their fac-es were not a-shamed. Lo, the poor crieth and the Lord

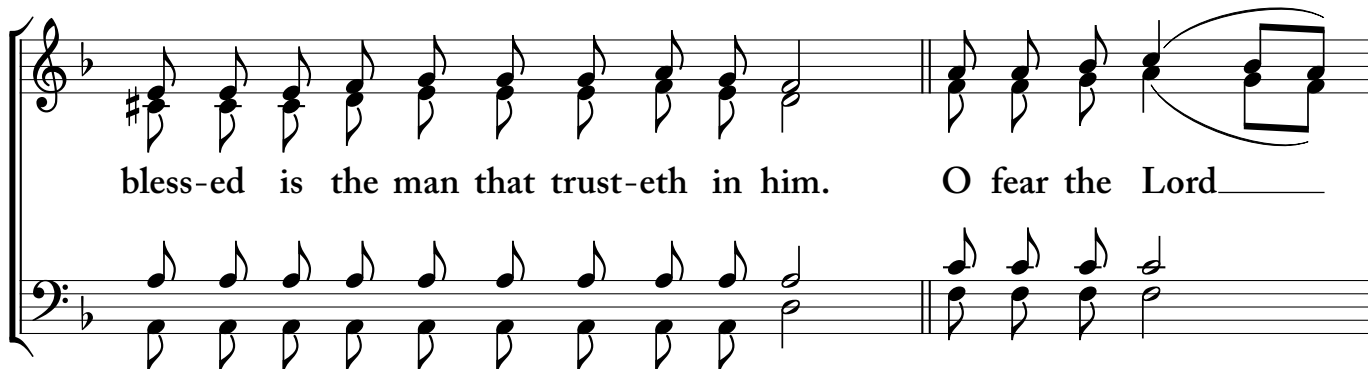
hear-eth him: yea, and sav-eth him out of all his troub-les.



The angel of the Lord tarrieth round about them that fear him :



and de-liv - er-eth them. O taste and see how gra-cious the Lord is :



bless-ed is the man that trust-eth in him. O fear the Lord



ye that are his saints : for they that fear him lack no - thing.

I will always give thanks unto the Lord • Kiev Caves

The lions do lack and suffer hunger: but

they who seek the Lord shall want no manner of thing that is good.

## Lenten Dismissal

Traditional Lenten Melody

A - men. Glory to the Father, and to the Son, and to the Ho-ly

Spi - rit, both now and ever, and unto the a - ges of

a - ges. A - men. Lord, have mercy. Lord, have mercy. Lord, have

mer - cy. Fath - er, bless! [A - men.]

+ + +

*Polychronion.*

# Lenten Dismissal

Traditional Lenten Melody  
Minor Harmony

A - men.    Glory to the Father, and to the Son, and to the Ho - ly

Spi - rit,    both now and ever, and unto the a - ges of

a - ges. A - men.    Lord, have mercy. Lord, have mercy. Lord, have

mer - cy.    Fath - er, bless!    [A - men.]

+ + +

*Polychronion.*

*Friday Evening*  
**Dismissal**

Common Chant

A - men. Glo - ry to the Father, and to the Son, and to the Ho - ly

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: a whole note chord (F2, A2), a half note chord (F2, A2), a whole note chord (F2, A2), and a whole note chord (F2, A2). The bass staff begins with a bass clef and contains four measures: a whole note chord (F2, A2), a half note chord (F2, A2), a whole note chord (F2, A2), and a whole note chord (F2, A2). The lyrics "A - men. Glo - ry to the Father, and to the Son, and to the Ho - ly" are positioned between the two staves.

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

The second system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains six measures of music: a whole note chord (F2, A2), a half note chord (F2, A2), a half note chord (F2, A2), a whole note chord (F2, A2), a whole note chord (F2, A2), and a whole note chord (F2, A2). The bass staff begins with a bass clef and contains six measures: a whole note chord (F2, A2), a half note chord (F2, A2), a half note chord (F2, A2), a whole note chord (F2, A2), a whole note chord (F2, A2), and a whole note chord (F2, A2). The lyrics "Spi - rit, both now and ever and unto the a - ges of a - ges. A - men." are positioned between the two staves.

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

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: a whole note chord (F2, A2), a half note chord (F2, A2), a half note chord (F2, A2), and a whole note chord (F2, A2). The bass staff begins with a bass clef and contains four measures: a whole note chord (F2, A2), a half note chord (F2, A2), a half note chord (F2, A2), and a whole note chord (F2, A2). The lyrics "Lord, have mercy. Lord, have mercy. Lord, have mer - cy." are positioned between the two staves.

Fath - er, bless! [A - men.]\*

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: a whole note chord (F2, A2), a half note chord (F2, A2), a whole note chord (F2, A2) with a fermata, and a whole note chord (F2, A2). The bass staff begins with a bass clef and contains four measures: a whole note chord (F2, A2), a half note chord (F2, A2), a whole note chord (F2, A2) with a fermata, and a whole note chord (F2, A2). The lyrics "Fath - er, bless! [A - men.]\*" are positioned between the two staves.



Male Choir

*Lent*

# Having suffered

Carpatho-Rusyn Traditional  
after Abp. Job  
*ed. J Latimer*

Slowly

Hav - ing suf - fered the Pas - sion for us, O Je - sus

First and second endings

Christ, Son of God, have mer - cy on us!

Third ending

*rit.*

have mer - cy, have mer - cy, have mer - cy on us!

Mixed Choir

*Lent*

# Having suffered

Carpatho-Rusyn Traditional  
after Abp. Job  
*ed. J Latimer*

Slowly

Hav - ing suf - fered the Pas - sion for us, O Je - sus

First and second endings

Christ, Son of God, have mer - cy on us!

Third ending

*rit.*

have mer - cy, have mer - cy, have mer - cy on us!