



SIMPLIFIED MUSIC
FOR THE

Divine Liturgy

OF ST. JOHN CHRYSOSTOM

About this music

The music presented in the following pages is an attempt to address a common situation. This issue is that there many who chant at divine services but lack sufficient musicianship or numbers of chanters to use the typical music that is widely available.

Present day practice within many Orthodox churches is to use music for four part harmony, specifically from music of the Imperial Court Chapel (ICC) or music of similar style. Generally speaking, music from the ICC requires a minimum of four voice parts consistently and choral skill to execute it. Many today lack both the skill and/or the voice parts for this and there are few musical resources available for those in that position.

In the following arrangements, some rules have been applied to the music. 1) The melody is always in the alto voice. 2) Harmony is “strict style”. This means that the melody is joined by a parallel (soprano), a chordal root (bass), and a filler note to complete a triad where needed (tenor). 3) Melodies have been simplified. 4) Redundancies are excluded. 5) The aforementioned rules are applied consistently throughout this work.

Artistically, these arrangements are not glamorous to say the least. For choirs who have skill and sufficient voices, this music is an inferior choice compared to the alternatives. But for those who struggle musically on kleros, this collection may help.

The key signatures are relative to what is comfortable to the chanters. The keys chosen are comfortable for most beginners but one should adjust as needed.

Though this work diverges from present day practice, it presents a long needed solution for the problem as described above. This music may offer flexible solutions to common problems:

- *Unison chant*: All members sing the alto part
- *Parallel parts chant*: members sing both the alto (melody) and the parallel (soprano).
- *Three part chant*: members sing the alto (melody), the parallel (soprano), and the root (bass)
- *Four part chant*: members sing all four voice parts for complete harmonic sound with less challenging music.

Translation of the Divine Liturgy is from Fr. Laurence Campbell and the translation of the prokeimena and psalms is from The Psalter According to the Seventy, Holy Transfiguration Monastery. Some application of the melody is based in part on Music for the Divine Liturgy, St. John of Kronstadt Press 1996. This work is open for unrestricted liturgical use with non-commercial free distribution. Rights of the translation should be respected according to their terms.

To assist in the learning the voice parts, all the music presented here has audio one may listen to for learning the desired part. Please visit: <https://musescore.com/user/32822595/sets/6297868>

Great Litany

Simplified Common Chant

Music for two voices (Soprano and Alto). The soprano part (top) has a single eighth note followed by a fermata. The alto part (bottom) has a single eighth note followed by a fermata. The lyrics "A - men." are written below the notes.

Music for two voices (Soprano and Alto). The soprano part consists of three groups of three eighth notes each, followed by a fermata. The alto part consists of three groups of three eighth notes each, followed by a fermata. Red boxes numbered 1, 2, and 3 are placed above the first, second, and third groups respectively. The lyrics "Lord have mer - cy." are written below the notes.

Music for two voices (Soprano and Alto). The soprano part has three groups of three eighth notes each, followed by a fermata. The alto part has three groups of three eighth notes each, followed by a fermata. The lyrics "To Thee, O Lord." are written below the first group, and "A - men." is written below the second group.

2
The Great Ektenia
Kievan Chant

S A 1 2

T B

Lord have mer - cy.

Lord have mer - cy.

3

Lord have mer - cy.

To Thee, O Lord.

A - men.

3
The Great Litany

Voskresensky

S A { Lord have mer - cy.
T B | To Thee, O Lord.

A-men.

First Antiphon

Selected verses of Ps. 102

"Greek" chant

S A

Bless the Lord, O my soul, blessed art Thou, O Lord.

Bless the Lord, O my soul, and all that is with-in me

bless His ho - ly name. Bless the Lord O my soul,

and forget not all that He hath done for thee. Who is gra -

-cious unto all thine i-ni - qui-ties, Who healeth all thine in-fir-mi-ties.
 Who re - deem - eth thy life from cor -rup - tion,
 Who crowneth thee with mercy and com-pas-sion. Who ful - fil -
 - leth thy de - si - re with good things; thy youth shall be renewed as
 the ea - gle's. Com-pas - sion-ate and merciful is the Lord,

long suffering and plenteous in mer - cy.

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

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

Bless the Lord, O my soul, and all that is with-in me,

bless His ho - ly name. Bles-sed art Thou, O Lord.

Small Litany

Simplified Common Chant

Musical notation for the first section of the Small Litany. It consists of two measures of music for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat, indicating F major or D minor. The music is written in common time. The lyrics "Lord have mer - cy." are repeated in each measure. The notation uses a soprano staff with a treble clef, an alto staff with a C-clef, a tenor staff with a bass clef, and a bass staff with a bass clef. Measures are separated by vertical bar lines, and a double bar line with repeat dots is positioned between the two sections.

Musical notation for the second section of the Small Litany. It consists of two measures of music for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat, indicating F major or D minor. The lyrics "To Thee, O Lord." are followed by "A - men." The notation uses a soprano staff with a treble clef, an alto staff with a C-clef, a tenor staff with a bass clef, and a bass staff with a bass clef. Measures are separated by vertical bar lines, and a double bar line with repeat dots is positioned between the two sections.

Second Antiphon

Ps. 145

"Greek" Chant

S A

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

T B

Praise the Lord, O my soul. I will praise the Lord in my life,

I will chant unto my God for as long as I have my be-ing. Trust ye not

in princes, in the sons of men, in whom there is no sal-va - tion.

His spi - rit shall go forth, and he shall return un - to his earth.

In that day all his thoughts shall pe - rish. Bles - sed is he of whom

the God of Jacob is his help, whose hope is in the Lord his God.

Who hath made hea - ven and the earth, the sea and all that is there-in.

Who keep - eth truth un - to e - ter - ni - ty, Who executeth

judgement for the wronged, Who gi-veth food unto the hun - gry.
 The Lord loo-seth the fet - tered, the Lord maketh wise the blind;
 the Lord setteth a-right the fal - len; the Lord loveth the right-eous,
 The Lord pre-ser-veth the pro - se-lytes. He shall adopt for his own
 the orphan and the wi-dow, and the way of sinners shall He de-stroy.

Musical score for two voices in G major. The top voice (Soprano) starts with a half note followed by a whole note. The bottom voice (Bass) enters with a half note. The lyrics are: "The Lord shall be king un - to e - ter - ni - ty, thy God, O Sion,"

Continuation of the musical score. The top voice (Soprano) has a half note followed by a whole note. The bottom voice (Bass) has a half note followed by a whole note. The lyrics are: "unto generation and ge - ne - ra - tion."

O Only-Begotten Son

Common chant

S A

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

T B

O Only-begotten Son and Word of God, Who art im-mor - tal,

yet didst deign for our sal - va - tion to be incarnate

of the Holy Theotokos and Ever-Vir-gin Ma - ry, and without change

didst be- come man, and wast crucified, O Christ God, tramp-

ling down death by death; Thou Who art one of the Holy Tri - ni-ty,

Glorified with the Father and the Holy Spi-rit, save _____ us.

Small Litany

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

A - men.

Third Antiphon

"Greek" Chant

S A

T B

12

Bles - sed are the meek, for they shall in-he - rit the earth.

10

Bles - sed are they that hunger and thirst af - ter righ - teous-ness,

for they shall be filled.

Bles - sed are the mer - ci-ful, for they shall obtain mer - cy.

8

Bles - sed are the pure in heart, for they shall see God.

Bles - sed are the peace-makers,
for they shall be called sons of God.

6

Bles - sed are they that are per - se - cu - ted for righ - teous - ness sake,

for theirs is the kingdom of hea - ven.

Bles - sed are ye when men shall revile you and per - se-cute you,

and shall say all manner of evil against you falsely for My sake.

Musical score for the first stanza of a hymn. The music is in common time, key signature of two sharps (F major). The vocal parts are in soprano and basso continuo. The lyrics are:

Re-joice and be ex-ceed-ing glad,
for great is your reward in the hea-vens.

Musical score for the second stanza of a hymn. The music is in common time, key signature of two sharps (F major). The vocal parts are in soprano and basso continuo. The lyrics are:

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

Musical score for the third stanza of a hymn. The music is in common time, key signature of two sharps (F major). The vocal parts are in soprano and basso continuo. The lyrics are:

Both now, and e - ver, and unto the ages of a - ges. A-men.

O Come, Let Us Worship

Common Chant

S A

O come let us worship and fall down before Christ;

T B

Sundays: Who didst rise from the dead,
Theotokos: Through the prayers of the Theotokos,
Saints: Who art wondrous in the saints,

O Son of God, save us who sing to Thee: Alle lu ia.

Troparion of the Resurrection

Tone 1

"Greek" Chant

S A

When the stone had been sealed by the Jews, and the soldiers were

T B

guarding Thine immaculate Bo - dy, Thou didst rise on the

third day, O Sa - viour, gran-ting life un - to the world.

Where-fore, the Hosts of the hea-vens cried out to Thee, O Life-gi - ver:

A musical score for two voices (Soprano and Bass) and piano. The key signature is G major (one sharp). The vocal parts enter at measure 10. The soprano sings "Glo - ry to Thy re-sur-rec - tion, O Christ." and the bass sings "Glo-ry to Thy king-dom." The piano accompaniment consists of eighth-note chords in the right hand and sustained notes in the left hand.

The continuation of the musical score. The soprano begins singing "Glory to Thy dispensation, O only Lo - ver of man-kind." The piano accompaniment continues with eighth-note chords in the right hand and sustained notes in the left hand.

Kontakion of the Resurrection

Tone 1

Kievan Chant

S A

As God, Thou didst rise from the tomb in glo - ry, and Thou didst

T B

raise the world to - ge - ther with Thy self. And mor-tal na - ture

prais - eth Thee as God, and death hath va - nished.

And A - dam dan-ceth, O Ma - ster, and Eve, now freed from

A musical score for two voices (Soprano and Bass) and piano. The key signature is G major (one sharp). The vocal parts are written in common time. The piano part is in the bass clef. The lyrics are:

fetters, rejoiceth as she cri - eth out:
Thou art He, O Christ,

The continuation of the musical score. The lyrics are:

that grantest unto all re - sur - rec - tion.

Troparion of the Resurrection

Tone 2

Modified Imperial Court Chant

S A

T B

When Thou didst descend unto death, O Life Im - mor - tal,

then didst Thou slay hades with the lightning of Thy Di - vi - ni - ty.

And when Thou didst al-so raise the dead out of the ne - ther-most depts,

all the hosts of the hea - vens cried out:

O Life-Giver Christ our God, glo - ry be to Thee.

Kontakion of the Resurrection

Tone 2

Imperial Court Chant

Troparion of the Resurrection

Tone 3

Modified Imperial Court usage

S A

Let those in hea-ven be glad, and let those on earth re-joice!

T B

For the Lord hath wrought might with His hand; He hath tram-pled

down death by death, and is become the first - born of the dead.

From the bel - ly of ha - des hath He de - li - vered us,

and hath granted the world great mer - cy.

Kontakion of the Resurrection

Tone 3

Modified Imperial Court Chant

Soprano (S): Thou didst a - rise today from the tomb, O Com - pas - sion-ate One,
Alto (A):
Tenor (T): and didst lead us up from the gates of death. To-day Adam danceth
Bass (B): and Eve re - joi - ceth, and together the prophets and pa - triarchs
Piano: un-cea - sing-ly hymn the di - vine might of Thy Pow'r.

Troparion of the Resurrection

Tone 4

Abbreviated "Greek" Chant

S A

Having learned the joyful proclamation of the Resurrection from the

T B

an gel, and having cast off the ancestral con-dem-na-tion,

the women dis-ci - ples of the Lord spake to the apostles e-xul - tant-ly:

Death is de-spoiled and Christ God is ri - sen,

granting to the world great mer - cy.

Kontakion of the Resurrection

Tone 4

Abbreviated "Greek" Chant

S A

My Savior and Re - dee - mer

T B

hath, as God,

raised up the earthborn from the grave and from their fet - ters,

and He hath broken the gates of ha - des,

Troparion of the Resurrection

Tone 5

Abbreviated Kievan Chant

S A

Let us, O faith-ful, praise and wor - ship the Word Who is co-unoriginate

T B

with the Father and the Spi - rit, and Who was born of the Virgin for

our sal - va - tion; for He was pleased to as-cend the Cross in the flesh

and to en-dure death, and to raise the dead by His glo - ri - ous

Re-sur - rec - tion.

Kontakion of the Resurrection

Tone 5

Abbr. Kievan Chant

S A

Un - to ha - des, O my Sav - iour, didst Thou de - scend, and having

T B

broken its gates as One om - ni - po - tent, Thou, as Creator, didst raise up the

dead to - ge - ther with Thy - self. And Thou didst break the sting of death

and didst deliver Adam from the curse, O Lo - ver of man-kind.

Wherefore, we all cry unto Thee: Save us, O Lord.

Troparion of the Resurrection

Tone 6

Modified Imperial Court usage

S A

Angelic hosts were a - boye Thy tomb,
and they that

T B

guard-ed Thee be-came as dead.
And Ma-ry stood by the grave

seek-ing Thine im-ma-cu-late Bo - dy.
Thou didst despoil hades

and wast not temp - ted by it.
Thou didst meet the Vir - gin

Musical score for two voices (Soprano and Bass) and piano. The key signature is one flat (B-flat). The vocal parts enter at the end of the first measure, singing "and didst grant us life." The piano accompaniment consists of sustained notes and chords. The vocal parts continue with "O Thou Who didst rise from the dead," followed by a piano cadence.

Continuation of the musical score. The vocal parts sing "O Lord, glo - ry be to Thee." The piano accompaniment provides harmonic support with sustained notes and chords. The vocal part concludes with a melodic flourish.

Kontakion of the Resurrection

Tone 6

Modified Imperial Court Chant

S A

Having by His life - be - sto - wing hand raised up all the dead

out of the dark a - bys - ses, Christ God, the Gi - ver of Life,

hath bestowed the Re-sur-rec-tion upon the fall-len hu - man race;

for He is the Sa - vior of all, the Re - sur - rec - tion,

and the Life, and the God of all.

Troparion of the Resurrection

Tone 7

Modified Imperial Court Chant

S A

T B

Thou didst de-stroy death by Thy Cross,
Thou didst open pa - ra-dise

to the thief. Thou didst change the lamentation of the myrrh-bear - ers,

and Thou didst command Thine A-pos - tles to pro-claim

that Thou didst arise, O Christ God. and grantest to the world

great mer - cy.

Kontakion of the Resurrection

Tone 7

Modified Imperial Court Chant

S A

No long-er will the domion of death be able to keep men cap - tive:

T B

for Christ hath descended, demolishing and destroying the po-wers there-of.

Ha - des is bound, the prophets rejoice with one voice say - ing:

A Sa - viour hath come for them that have faith, Come forth ye

faithful for the Re - sur - rec - tion.

Troparion of the Resurrection

Tone 8

Kievan Chant

S A

From on high didst Thou de-scend, O Im-ma - cu-late One.

T B

To bu - ri - al of Three days hast Thou sub - mit - ted.

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

O our life and Re-sur-rec-tion, O Lord, glo - ry be to Thee.

Kontakion of the Resurrection

Tone 8

Kievan Chant

S A

T B

Ha-ving ri - sen from the tomb, Thou didst raise up the dead and didst

T B

resurrect A - dam. Eve al - so dan-ceth at Thy Re-sur-rec - tion,

and the ends of the world celebrate Thine arising from the dead, O greatly

Mer - ci - ful One.

O Protection of Christians

Tone 6, "Bulgarian" Chant

S A

O protection of Christians that cannot be put to shame,
unto the Creator un-fai - ling, disdain not the suppliant voices
of sin - ners; but be thou quick, O good one,
to help us who in faith cry un - to thee: hasten to in - ter-ces-sion
and speed thou to make sup-pli-ca - tion, thou who dost ever protect,
O The-o - to kos, them that ho - nor thee.

O Lord, Save the Pious

Simplified Common Chant

At a non-hierarchical liturgy:

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

S A

O Lord, save the pi - ous,
and heark - en un - to us.

T B

At a hierarchical liturgy:

Deacon: O Lord, save the pious.

T B

O Lord, save the pi - ous,

Deacon: And hearken unto us.

T B

and heark - en un - to us.

Trisagion

Common Chant

Trisagion

"Bulgarian" chant

$\text{♩} = 80$

S
A

T
B

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

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

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

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

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

Ho - ly God
Ho - ly Migh-ty

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

Trisagion

Znamenny chant

d = 80

S A

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

T B

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

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

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

A musical score for two voices (Soprano and Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written in soprano and bass staves respectively. The piano part is in the bass staff. The lyrics are:

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

The vocal parts consist of sustained notes with fermatas. The piano part features eighth-note patterns.

The Prokeimena - Index

Tone 1

- a. Let Thy mercy, O Lord, be upon us, according as we have hoped in Thee. (Ps. 32:22)
- b. My mouth shall speak wisdom, and the meditation of my heart shall be of understanding. (Ps. 48:3)
- c. The Lord said unto Me: Thou art My Son, this day have I begotten Thee. (Ps. 2:7)

Tone 2

- a. The Lord is my strength and my song, and He is become my salvation. (Ps. 118:14)

Tone 3

- a. O chant unto our God, chant ye; chant unto our King, chant ye. (Ps. 46:6)
- b. My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. (Lk. 1:46)
- c. Great is our Lord, and great is His strength, and of His understanding there is no measure. (Ps. 146:5)
- d. The Lord is my Light and my Savior, whom then shall I fear? (Ps. 27:1)

Tone 4

- a. How magnified are Thy works, O Lord! In wisdom hast Thou made them all. (Ps. 103:26)
- b. Wondrous is God in His saints, the God of Israel. (Ps. 67:35)
- c. In the saints that are in His earth hath the Lord been wondrous; He hath wrought all His desires in them. (Ps. 15:3)
- d. Thou art a priest forever, after the order of Melchisedek. (Ps. 109:4)
- e. Who maketh His angels spirits, and His ministers a flame of fire. (Ps. 103:5)
- f. Blessed is he that cometh in the name of the Lord. God is the Lord, and hath appeared unto us. (Ps. 117:25-26)
- g. Blessed art Thou, O Lord, the God of our fathers, and praised and glorified is Thy name unto the ages. (Dan. 3:26)
- h. O sing unto the Lord a new song, for the Lord hath wrought wondrous things. (Ps. 97:1)
- i. I shall commemorate thy name in every generation and generation. (Ps. 44:16)
- j. Proclaim from day to day the good tidings of the salvation of our God. (Based on Ps. 95:2)
- k. Holiness becometh Thy house, O Lord, unto length of days. (Ps. 92:7)

Tone 5

- a. Thou, O Lord, shalt keep us and shalt preserve us from this generation and for evermore. (Ps. 11:7)
- b. Let all the earth worship Thee and chant unto Thee; let them chant unto Thy Name, O Most High. (Ps. 65:3)

Tone 6

- a. Save, O Lord, Thy people and bless Thine inheritance. (Based on Ps. 27:9)
- b. Their souls shall dwell amid good things. (Based on Ps. 24:13)
- c. I shall commemorate thy name in every generation and generation. (Ps. 44:16)
- d. Praise the Lord, O ye servants, praise ye the name of the Lord. (Ps. 112:1)

Tone 7

- a. The Lord will give strength unto His people; the Lord will bless His people with peace. (Ps. 28: 11)
- b. Precious in the sight of the Lord is the death of His saints. (Ps. 115:6)
- c. The righteous man shall be glad in the Lord, and shall hope in Him. (Ps. 63:11)
- d. The saints shall boast in glory, and they shall rejoice upon their beds. (Ps. 149:5)
- e. Exalt ye the Lord our God, and worship at the footstool of His feet; for it is holy. (Ps. 98:5)
- f. Be Thou exalted above the heavens, O God, and Thy glory above all the earth. (Ps. 56:7)
- g. The rulers were assembled together, against the Lord, and against His Christ. (Ps. 2:2)
- h. For Thy sake, O Lord, we are slain all the day long. (Based on Ps. 43:23)

Tone 8

- a. Make your vows and pay them to the Lord our God. (Ps. 75:10)
- b. Their sound hath gone forth into all the earth, and their words unto the ends of the world. (Ps. 18:4)
- c. Be glad in the Lord, and rejoice, ye righteous. (Ps. 31:11)
- d. This is the day which the Lord hath made; let us rejoice and be glad therein. (Ps. 117:24)

Tone 1

1a

S A

Let Thy mercy, O Lord, be upon us,
ac-cor - ding as we have hoped,

T B

we have hoped

in Thee.

1b

My mouth shall speak wisdom,
and the me-di-ta - tion of my heart

shall be of un-der-stand - ing.

T. 1

1c

The Lord said unto Me: Thou art My Son,
this day have I be-got - ten Thee.

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music features several eighth and sixteenth note patterns. The lyrics are integrated into the melody, with "The Lord said unto Me:" and "this day have I be-got - ten Thee." appearing in the vocal line. The vocal line includes several sustained notes and some eighth-note pairs. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal part uses a mix of quarter and eighth notes, while the piano part uses mostly quarter notes. The lyrics are placed directly under their corresponding musical notes.

Tone 2

2a

Musical notation for the first line of the hymn. The key signature is G major (two sharps). The melody consists of quarter notes and eighth notes. The lyrics are: "The Lord is my strength and my song, and He is be- come". Measure 1 ends with a half note on the third line of the staff. Measure 2 begins with a half note on the second line, followed by an eighth note on the first line, and a dotted half note on the second line. The lyrics "and He is be- come" continue.

Musical notation for the second line of the hymn. The key signature remains G major. The melody consists of eighth notes and quarter notes. The lyrics are: "my sal - va - tion.". The word "salvation" is divided into three measures: "my sal - va", a repeat sign, and "- tion.". The melody is sustained over the repeat sign.

Tone 3

3a

Musical notation for 'chant ye.' featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The lyrics 'chant ye.' are centered below the notes.

3b

Musical score for soprano and basso continuo, measures 8-12. The soprano part consists of three staves of music with lyrics: "re - joiced", "in God", "my Sav - vior.". The basso continuo part consists of two staves of music below the soprano.

T. 3

3c

Great is our Lord, and great is His strength, and of His

un-der-stand - ing there is no mea - sure.

3d

Lord is my Light and my Sav - ior, whom then shall I

fear.

Tone 4

4a

How magnified are Thy works, O Lord!
In wis - dom hast Thou

made them all, hast Thou made them all.

4b

Wondrous is God in His saints,
the God

of Is - ra - el.

T. 4

4c

In the saints that are in His earth hath the Lord been won - drous;

He hath wrought all His de - sires in them.

4d

Thou art a priest for-ev - er, af - ter the or - der of Mel-

chi - se - dek.

T. 4

4e

Who maketh His angels spirits,
and His mi - ni-sters a

flame of fire.

4f

Blessed is he that cometh in the name of the Lord. God is the Lord,

and hath ap-peared un - to us.

T. 4

4g

Blessed art Thou, O Lord, the God of our fathers, and praised and

glo - ri-fied is Thy name un - to the a - ges

4h

O sing unto the Lord a new song, for the Lord

hath wrought won - drous things.

T. 4

4i

I shall com-me - mo-rate thy name in ev'-ry ge - ne - ra - tion

and ge - ne - ra - tion.

4j

Proclaim from day to day the good tid - ings of the

sal - va - tion of our _____ God.

T. 4

4k

Holiness becometh Thy house, O Lord,
unto length

of days.

Tone 5

5a

Thou, O Lord, shalt keep us and shalt preserve us, from this ge-ne-ra-tion,

and for e - ver-more.

5b

Let all the world worship Thee, and sing unto Thee: let it

al-so praise Thy name, O Most High.

Tone 6

6a

Save, O Lord, Thy people,
and bless Thine inheritance,

6b

Thine inheritance.

Their souls shall dwell—
amid good things.

T. 6

6c

I shall commemorate Thy name in every ge-ne-ra-tion

and ge-ne-ra-tion.

6d

Praise the Lord, O ye servants, praise ye the name

of the Lord.

Tone 7

7a

The Lord will give strength unto His peo - ple; the Lord will

bless His peo - ple with peace.

7b

Prec-ious in the sight of the Lord is the death of His saints.

7c

The right-eous man shall be glad in the Lord, and shall hope in Him.

T. 7

7d

The saints shall boast in glo - ry,
and they shall re-joice up-on

their beds.

7e

E-xalt ye the Lord our God,
and worship at the foot-stool of His

feet; for it is ho - ly.

T. 7

7f

Be Thou e - xal - ted a - bove the hea - vens, O God, and Thy

glory above all the earth.

7g

The ru - lers were assembled to - ge - ther, against the Lord, and

a-gainst His Christ.

T. 7

7h

For Thy sake, O Lord, we are slain all the day long.

Tone 8

8a

Make your vows and pay them to the Lord our God.

8b

Their sound hath gone forth into all the earth, and their words unto

the ends of the world.

8c

Be glad in the Lord, and rejoice, ye righteous.

T. 8

8d

This is the day which the Lord hath made;
let us rejoice and

be glad there-in.

8e

Let all the earth worship Thee and chant unto Thee;
let them chant

unto Thy name,
O Most High.

Alleluia

In the Eight Tones

Znamenny Chant

Tone 1

Soprano (S) and Alto (A) parts shown on treble clef staves. The melody consists of eighth-note chords followed by sustained notes with grace notes. The lyrics "Alleluia, al-le-lu-ia, al - le - lu - ia." are written below the notes.

Tone 2

Soprano (S) and Alto (A) parts shown on treble clef staves. The melody features sustained notes with grace notes and eighth-note chords. The lyrics "Alleluia, al-le-lu-ia, al - le - lu - ia." are written below the notes.

Tone 3

Soprano (S) and Alto (A) parts shown on treble clef staves. The melody includes sustained notes with grace notes and eighth-note chords. The lyrics "Alleluia, al-le-lu - ia, al - le - lu - ia." are written below the notes.

Tone 4

Soprano (S) and Alto (A) parts shown on treble clef staves. The melody features sustained notes with grace notes and eighth-note chords. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the notes.

Tone 5

Musical notation for Tone 5 in G minor. The melody consists of eighth and sixteenth notes. The lyrics "Alleluia, al - le - lu - ia, al - le - lu - ia." are written below the notes. The melody starts on a quarter note, followed by a series of eighth and sixteenth note patterns. The lyrics are divided into four groups of three notes each, with a long sustained note at the end.

Tone 6

Musical notation for Tone 6 in G minor. The melody consists of eighth and sixteenth notes. The lyrics "Alleluia, al - le - lu - ia, al - le - lu - ia." are written below the notes. The melody starts on a quarter note, followed by a series of eighth and sixteenth note patterns. The lyrics are divided into four groups of three notes each, with a long sustained note at the end.

Tone 7

Musical notation for Tone 7 in G major. The melody consists of eighth and sixteenth notes. The lyrics "Al - le - lu - ia, alleluia, al - le - lu - ia." are written below the notes. The melody starts on a quarter note, followed by a series of eighth and sixteenth note patterns. The lyrics are divided into two groups of three notes each, with a long sustained note at the end.

Tone 8

Musical notation for Tone 8 in G major. The melody consists of eighth and sixteenth notes. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the notes. The melody starts on a quarter note, followed by a series of eighth and sixteenth note patterns. The lyrics are divided into three groups of three notes each, with a long sustained note at the end.

Musical notation for the final section of Tone 8 in G major. The melody consists of eighth and sixteenth notes. The lyrics "- ia." are written below the notes. The melody starts on a quarter note, followed by a series of eighth and sixteenth note patterns. The lyrics are divided into two groups of three notes each, with a long sustained note at the end.

Alleluia

Tone 1

Abbreviated Kievan Chant

S A
Al - le - lu - ia, al - le - lu - ia, al - - - le - lu - ia.
T B

At the Gospel

Simplified Common Chant

Deacon (Priest): Wisdom! Aright! Let us hear the Holy Gospel.

Priest (Bishop): Peace be unto all.

Choir:

Musical notation for the choir's response "And to thy Spi - rit." The music is in common time, key signature one flat. It consists of two staves: Soprano (S) and Alto (A). The soprano staff has a treble clef and the alto staff has a bass clef. The lyrics "And to thy Spi - rit." are written below the notes. The music concludes with a final cadence on a dominant seventh chord (G-B-D-F#).

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

Musical notation for the choir's response "Glory to Thee, O Lord, glo - ry to Thee." The music is in common time, key signature one flat. It consists of two staves: Soprano (S) and Alto (A). The lyrics "Glory to Thee, O Lord, glo - ry to Thee." are written below the notes. The music concludes with a final cadence on a dominant seventh chord (G-B-D-F#).

After the reading, Choir sings immediately:

Musical notation for the choir's immediate response "Glory to Thee, O Lord, glo - ry to Thee." The music is in common time, key signature one flat. It consists of two staves: Soprano (S) and Alto (A). The lyrics "Glory to Thee, O Lord, glo - ry to Thee." are written below the notes. The music concludes with a final cadence on a dominant seventh chord (G-B-D-F#).

Augmented Litany

Common Chant

S A

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

1

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

2

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

A - men.

The Augmented Litany

Moscow

Soprano (S) staff:

Bass (B) staff:

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

Augmented Litany

Kiev Caves

S
A

T
B

Lord, have mer - cy.

Lord, have mer - cy.

3

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

Augmented Litany

Ugreshky (Issakyev)

S
A

T
B

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

Augmented Litany

Modified Kievan Chant

S
A
T
B

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

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

A - - - men.

Litany for the Catechumens and the Faithful

Simplified Common Chant

1

S
A

Lord have mer - cy.

T
B

Lord have mer - cy.

Lord have mer - cy.

T

To Thee, O Lord.

B

A - men.

Cherubic Hymn

Abbreviated Kievan chant

The musical score consists of four systems of music, each with two staves: treble and bass. The notation is based on square neumes. The lyrics are integrated into the music, appearing below the notes.

System 1:

- Treble staff: Starts with a dotted half note followed by a series of eighth-note pairs. The lyrics are: "Let us who my-stic'-lly,"
- Bass staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "let us who my - stic'-lly,"

System 2:

- Treble staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "re - pre-sent, the Che - ru-bim,"
- Bass staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "re - pre-sent,"

System 3:

- Treble staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "re - pre-sent the Che-ru-bim."
- Bass staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "And chant,"

System 4:

- Treble staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "chant, the thrice-ho-ly hymn,"
- Bass staff: Starts with a dotted half note followed by eighth notes. The lyrics are: "thrice - ho-ly hymn to the

life cre-a-ting Tri-ni-ty,
life cre-a - ting Tri - ni-ty,

now lay a-side,
now lay a-side,
now lay a-side

all earthly care,
lay a-side
all earthly care.

A - men.
That we may re-ceive,
may re-ceive the King of all,

Who co - meth in - vi - si - bly up-borne in tri-umph by the

ranks of an - gels. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Cherubic Hymn

Prosomion, "I Will Take the Cup of Salvation"

S. A.

T. B.

D = 70

Let us who mys - tic'ly re - pre-sent, let us who

mys - tic'ly re - present the Che - ru-bim, mys - tic'ly re - present

the Che - ru-bim, Che - ru-bim, re - present the Che - ru-bim.

And chant the thrice ho - ly hymn, chant the

thrice ho - ly hymn un-to the life cre-a-ting Tri - ni-ty,

un-to the life cre-a-ting Tri - ni-ty.

Now lay a-side all earth-ly care, now lay

a-side all earth-ly care, now lay a-side all

earthly care, now lay a-side all earth - ly care.
 A-men. That we may re-ceive the King of all, Who
 co - meth in - vi - si-bly, in - vi - si-bly up - bourne in
 tri-umph by the ranks of an - gels. Al - le - lu - i - a,
 al - le-lu - i - a, al - le - lu - i - a.

The Cherūbic Hymn⁸²

Prosomion: "Their sound hath gone forth,"
Kievan chant

Let us who my - sti-cl'y, let us who my - sti-c'ly,
re-pre-sent, re - pre - sent the Che - ru-bim,
re - pre - sent the Che - ru-bim,
the Che - ru - bim.

And chant the thrice-ho - ly hymn, and chant

the thrice-ho - - ly hymn, thrice - ho - ly hymn,

to the life cre-a - ting Tri - ni-ty, the Tri - ni-ty.

Now lay a-side, now lay a-side,

now lay a-side all earthly care, lay a-side

all earth ly care, lay a side

all earth ly care, all earth ly care.

A men. That we may re ceive

re ceive the King of all, Who co - - meth

in vi si bly up borne in

tri - umph by the ranks of an - gels, the ranks of an - gels.

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, al - le -

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

Litany of Fervent Supplication

Simplified Common Chant

The musical score consists of three staves, each with a treble clef and a key signature of one flat. The first two staves are for Soprano (S) and Alto (A), while the third staff is for Bass (T) and Bassoon (B). The music is divided into five sections, each ending with a double bar line and repeat dots. Red numbers 1 through 5 are placed above the first four sections.

Section 1: Lord, have mer-cy.

Section 2: Lord, have mer-cy.

Section 3: Lord, have mer-cy.

Section 4: Grant this, O Lord.

Section 5: Grant this, O Lord.

Final section: To Thee, O Lord.

Amen.

Litany of Fervent Supplication

Ural Mountains, simplified

1 $\text{♩} = 110$

Lord have mer - cy.

Lord have mer - cy.

Grant this, O Lord.

Grant this, O Lord.

To Thee, O Lord.

A - men.

Litany of Fervent Supplication

From Jordanville

S A

1 2 3

Lord have mer-cy.

T B

4

Grant_ this, O Lord.

A - men.

Litany of Fervent Supplication

From Vilnius

4-voice

S A
T B

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

To Thee, O Lord.

Litany of Fervent Supplication

Georgian

S Lord have mer - cy. Grant_ this, O Lord.

T B

To Thee, O Lord. A - - men.

Nicene Creed

Simplified Common Chant

S A

The Father, and the Son, and the Ho - ly Spi - rit:

T B

the Tri - ni - ty one in es - sence and in - di - vi - si - ble.

I be-lieve in one God, the Father Al-migh - ty,
Maker of heaven and earth, and of all things visible and in - vi - si-ble.

And in one Lord Jesus Christ, the **Son** of God,
the Only-begotten, begotten of the Father before all **a-ges**;

Light of Light, true God of **true** God;
begotten, not made; of one essence with the Father; by Whom all
things were made;

Who for us men, and for our salvation, came down from the **hea-vens**,
and was incarnate of the Holy Spirit and the Virgin Mary, and be-
came man;

And was crucified for us under Pontius **Pi-late**,
and suffered, and was buried; and arose again on the third day
according to the **Scrip-tures**;

And ascended into the heavens, and sitteth at the right hand of
the **Fa-ther**;

And shall come again, with glory, to judge both the living and the
dead; Whose kingdom shall **have** no end.

And in the Holy Spirit, the Lord, the Giver of life; Who proceedeth from the **Fa**-ther;
 Who with the Father and the Son together is worshipped and glorified
 Who spake by the **pro**-phets.

In One, Holy, Catholic, and A-pos-to-lie Church.
 I confess one baptism for the re-mis-sion of sins.

I look for the re-sur-rec-tion of the dead, and the life of the age to come.

A-men.

Mercy of Peace

Belorussian

d = 90

S A

A mer-cy of peace a sa - cri-fice of praise.

And with thy spi - rit.

3

We lift them up un-to the Lord.

4

d = 60

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

7

and the Ho - ly Spi - rit: the Tri - ni - ty one in es - sence

9

and un-di - vi - ded.

10

Ho-ly, Ho-ly, Ho - ly, Lord of Sa-ba-oth; he-a-ven and earth are

13

full of Thy glo - ry. Ho-san - na in the high-est! Bles - sed is He

16

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

19

A - men. A - men.

21

We praise_ Thee,
we bless_ Thee,
we give thanks

24

un-to Thee, O Lord;
and we pray,
and we pray,

27

and we pray un-to Thee,
O our God,
our

29

God.

Mercy of Peace

Kievan Chant, #2

One in es - sence and un - di - vi - ded.

Ho-ly, Ho-ly, Ho - ly, Lord of Sa-ba-oth; hea - ven and earth

are full of Thy glo - ry. Ho - san - na in the high - est!

Bles-sed is He that com - eth in the name of the Lord.

Ho - san - na in the high - est,

A - men.

d = 60

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

we give thanks un - to Thee, O Lord,
and we pray _____

and we pray un-to Thee, O our God,
we pray un-to Thee, O our God,

we pray un - to Thee,
O our_ God.

Mercy of Peace

Kievan Chant, No. 1

d = 80

S A T B

A mercy of peace, a sa - cri-fice of praise. And with thy spi - rit.

We lift them up un-to the Lord.

d = 60

It is meet and right to_worship the Father and the Son, and the Ho-ly

Spi - rit, the Tri - ni-ty, One in es-sence and un-di - vi - ded,

9

Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth; hea - ven and earth

11

are full of Thy glo - ry.

Ho-san-na in the high - est!

13

Bles-sed, is He that cometh in the name of the Lord.

Ho-san-na

15

in the high - est!

16

A - men.

A - - - men.

18

We praise Thee, we bless Thee, we give thanks un-to Thee, O Lord;

20

and we pray un-to Thee, and we pray un-to Thee, O our God,

22

and we pray un-to Thee, we pray un-to Thee, O our God,

24

and we pray un-to Thee, we pray un-to Thee, our God.

It is Truly Meet

In the eight tones, Troparion melody

Tone 1

The musical score consists of four staves of music in G major, 2/4 time. The top staff is soprano (S) and the bottom staff is bass (B). The lyrics are integrated into the music, appearing below the notes. The score is divided into four sections by vertical bar lines.

Section 1: It is tru - ly meet to bless thee, the The-o - to - kos,

Section 2: e - ver - bles - sed and most blame-less, and Mo - ther of our God.

Section 3: More hon' - ra - ble than the Che - ru-bim, and beyond compare

Section 4: more glorious than the Se - ra - phim, who with - out

Musical score for two voices in G major, 2/4 time. The top voice (Soprano) starts with a dotted half note followed by an eighth note. The bottom voice (Bass) enters with a quarter note. The lyrics are: "corruption gavest birth to God the Word, the very Theotokos, thee do". The bass part continues with quarter notes.

Continuation of the musical score. The top voice (Soprano) begins with a quarter note followed by a dotted half note. The bottom voice (Bass) enters with a quarter note. The lyrics are: "we mag - ni - fy.". The bass part continues with quarter notes.

Tone 2

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

e - ver-bles - sed and most blame - less,
and Mo - ther of our God.

More hon' - ra - ble than the Che - ru - bim,
and beyond compare more glorious

than the Se - ra-phim, who with-out corruption gavest birth to God

the Word, the ve - ry The-o - to - kos, thee do we mag - ni - fy.

Tone 3

It is truly meet to bless thee, the The-o - to - kos, ever-blessed and

most blame - less, and Mo-ther of our_ God. More honorable than the

Che - ru-bim, and beyond compare more glorious than the Se - ra-phim,

who with-out corruption gavest birth to God the Word, the very

Theotokos, thee do we mag - ni - fy.

Tone 4

It is truly meet to bless thee,
the The-o-to-kos,

ever-blessed and most blame-less,
and Mo-ther of our God.

More honorable than the Che-ru-bim,
and beyond compare more

glorious than the Se-ra-phim,
who with-out corrup-tion

gavest birth to God the Word,
the very Theotokos, thee do we mag-ni-fy.

Tone 5

It is truly meet to bless thee,
the The-o-to-kos,

ever-bles-sed and most blameless, and Mo-ther of our God.

More hon-ra-ble than the Che-ru-bim,
and beyond compare more

glorious than the Se-ra-phim,
who with-out corruption gavest

birth to God the Word,
the very Theotokos, thee do we mag-ni-fy.

Tone 6

It is truly meet to bless thee,
the The-o - to - kos,

ever-blessed and most blame - less,
and Mo - ther of our God.

More honorable than the Che-ru-bim,
and be-yond compare more glorious

than the Se-ra-phim,
who without corruption gavest birth to God the Word,

the ve - ry Theotokos, thee do we mag - ni - fy.

Tone 7

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

ev-er - bles - sed and most blame - less,
and Mo - ther of our God.

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

glorious than the Se - ra-phim,
who with-out corruption gavest

birth to God the Word,
the very Theotokos, thee do we mag-ni - fy.

Tone 8

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

e - ver blessed and most blame-less and Mo - ther of our God.

More hon-ra ble than the Che - ru - bim, and be-yond com-pare more

glorious than the Se - ra-phim, who with-out corrup-tion gavest birth

to God the Word, the ve-ry The-o - to-kos, thee do we mag - ni - fy.

After "It Is Truly Meet"

Simplified Common Chant

At a non-hierachal service:

Music for two voices (Soprano and Alto/Tenor/Bass) in G minor. The soprano part (S) has a treble clef and the alto/bass part (A) has a bass clef. The music consists of three measures separated by vertical bar lines. The first measure contains a soprano eighth note followed by a soprano quarter note, a soprano eighth note, a soprano quarter note, a soprano eighth note, a soprano quarter note, and a soprano eighth note. The alto/bass part has a bass eighth note, a bass quarter note, a bass eighth note, a bass quarter note, a bass eighth note, a bass quarter note, and a bass eighth note. The second measure contains a soprano eighth note followed by a soprano quarter note, a soprano eighth note, a soprano quarter note, and a soprano eighth note. The alto/bass part has a bass eighth note, a bass quarter note, a bass eighth note, a bass quarter note, and a bass eighth note. The third measure contains a soprano eighth note followed by a soprano quarter note, a soprano eighth note, a soprano quarter note, and a soprano eighth note. The alto/bass part has a bass eighth note, a bass quarter note, a bass eighth note, a bass quarter note, and a bass eighth note. The lyrics are: "And each and ev'-ry one.", "A-men.", and "And with thy spi - rit."

At a hierachal service:

Music for two voices (Soprano and Alto/Tenor/Bass) in G minor. The soprano part (S) has a treble clef and the alto/bass part (A) has a bass clef. The music consists of two measures separated by a vertical bar line. The soprano part has a soprano eighth note followed by a soprano quarter note, a soprano eighth note, a soprano quarter note, and a soprano eighth note. The alto/bass part has a bass eighth note, a bass quarter note, a bass eighth note, a bass quarter note, and a bass eighth note. The lyrics are: "And each and ev - 'ry one." and "And in behalf of all and for all."

Music for two voices (Soprano and Alto/Tenor/Bass) in G minor. The soprano part (S) has a treble clef and the alto/bass part (A) has a bass clef. The music consists of two measures separated by a vertical bar line. The soprano part has a soprano eighth note followed by a soprano quarter note, and a soprano eighth note. The alto/bass part has a bass eighth note, a bass quarter note, a bass eighth note, and a bass quarter note. The lyrics are: "A-men." and "And with thy spi - rit."

Litany of Fervent Supplication

Ural Mountains, simplified

1 $\text{♩} = 110$

S
A

T
B

Lord have mer - cy.

Lord have mer - cy.

Grant this, O Lord.

Grant this, O Lord.

To Thee, O Lord.

A - men.

Litany of Fervent Supplication

From Jordanville

S A

1 2 3

Lord have mer-cy.

T B

4

Grant_ this, O Lord.

A - men.

Litany of Fervent Supplication

From Vilnius

4-voice

S A
Lord have mer - cy. Grant this, O Lord.

T B
To Thee, O Lord.

116

Litany of Fervent Supplication

Georgian

S A { Lord have mer - cy. Grant_ this, O Lord.

T B {

To Thee, O Lord. A - - men.

Our Father

And the dialog after

Simplified Common Chant

S A

Our Fa - ther, Who art in the hea - vens, hallowed be Thy

T B

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

Give us this day our dai - ly bread; and forgive us our debts, as we

forgive our deb - tors; and lead us not into temp-ta - tion,

but deliver us from the e - vil one.

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

A - - - men.
One is Ho - ly,
One is Lord, Je-sus Christ.

To the glory of God the Fa - ther, A-men.

Communion Hymn

Simplified Common Chant

S A
T B

Praise the Lord from the hea-vens,
praise Him from the high - est.

- 1.** Praise the Lord from the **hea-vens**, / praise Him in the **high-est**.
- 2.** Who maketh His angels **spi-rits**, / and His ministers a **flame** of fire.
- 3.** In everlasting remembrance shall the **right-eous** be; / he shall not be afraid of evil **tid-ings**.
- 4.** I will take the cup of **salvation**, / and I will call upon the **name** of the Lord.
- 5.** Their sound hath gone forth into **all** the earth, / and their words unto the **ends** of the world.
- 6.** Thou hast wrought **sal-va-tion**, / in the midst of the **earth**, O God.
- 7.** Blessed are they whom Thou hast chosen and taken to Thy-**self**, O Lord, / and their remembrance is unto generation and **ge-ne-ra-tion**.
- 8.** Rejoice in the Lord, O ye **right-eous**; / praise is meet for the **up-right**.
- 9.** The light of Thy **coun-te-nance**, O Lord, / hath been signed up-**on** us.
- 10.** The Lord hath sent redemption unto His **peo-ple**.
- 11.** The grace of God that bringeth **sal-va-tion** / unto all **men** hath appeared.

- 12.** The Lord hath elected **Si-on**, He hath chosen her to be a ha-bi-ta-tion for Himself.
- 13.** Out of the mouths of babes and **suck-lings** hast Thou per-fec-ted praise.
- 14.** Blessed is he that cometh in the **name** of the Lord. God is the Lord, and hath ap-peared unto us.
- 15.** The Lord awoke as one that sleep-eth, and is risen, **sav-ing** us.
- 16.** Receive ye the **Bo-dy** of Christ, taste ye of the Fountain of Immor-ta-lijty.
- 17.** Praise the Lord, O Je-ru-salem: praise Thy God, O **Sion**.
- 18.** He that eateth My Flesh, and **drink-eth** My Blood, abideth in Me, and I in Him **saith** the Lord.
- 19.** God is gone up in jubi-la-tion, the Lord with the voice of the trum-pet.
- 20.** Thy good Spirit shall **lead** me in the land of up-right-ness.
- 21.** O Lord, in the light of Thy **face** shall we walk, and in Thy name we rejoice for-e-ver.

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

Praise the Lord from the Heavens

Prosomion "Rejoice", Kievan chant

The musical score consists of four systems of music, each with two staves: Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is in G clef, 2/4 time, and features various note values including eighth and sixteenth notes, with rests and fermatas. The lyrics are written in both English and Latin, corresponding to the musical phrases. The first system starts with "Praise the Lord from the heavens," followed by "praise the Lord from the heavens," then "praise Him in the highest," and finally "praise Him in the highest." The second system continues with "praise Him in the highest," and the third system concludes with "praise Him in the highest."

S A

T B

Praise the Lord from the hea - vens,

praise the Lord from the hea - vens,

praise Him in the high - est,

praise Him in the high - est,

praise Him in the high - est.

A musical score for three staves, likely for a soprano, alto, and basso continuo. The music is in common time and consists of three measures per staff. The key signature is one flat. The vocal parts sing "Al - le - lu ia, al - le - lu ia, al - le - lu ia," while the basso continuo part provides harmonic support.

The vocal parts begin with eighth-note chords. The first measure has a forte dynamic. The second measure has a piano dynamic. The third measure has a forte dynamic. The basso continuo part uses a variety of note heads (solid black, open, and hollow) and rests, often with slurs and grace notes.

Measure 1: Al - le - lu ia, al - le - lu ia, al - le - lu ia.

Measure 2: al - le - lu ia, al - le - lu ia, al - le - lu ia.

Measure 3: al - le - lu ia, al - le - lu ia, al - le - lu ia.

Receive Ye the Body of Christ

Moscow Chant

S
A

T
B

Re - ceive _____ ye the Bo - dy of _Christ,

taste____ ye of the fount - tain of im - mor-ta - li - ty.

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

Communion Hymn: "Who Maketh His Angels"

Ps. 103:4, Kievan Chant

The musical score consists of five staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The music is in common time. The lyrics are integrated into the musical lines, with some words underlined to indicate stress or specific pronunciation.

First Stave:

- Music: Measures 1-2 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: Who ma - keth His an - gels,
- Music: Measures 3-4 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: His an - gels spi - rits,

Second Stave:

- Music: Measures 1-2 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: who ma - keth His an - gels,
- Music: Measures 3-4 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: His an - gels spi - rits,

Third Stave:

- Music: Measures 1-2 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: Who ma - - - keth His an - gels spi - - - rits,
- Music: Measures 3-4 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.

Fourth Stave:

- Music: Measures 1-2 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: and His mi - ni-sters
- Music: Measures 3-4 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: a flame - of fire,

Fifth Stave:

- Music: Measures 1-2 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: and His mi - ni-sters a
- Music: Measures 3-4 (8 measures total) show a rhythmic pattern of eighth and sixteenth notes.
- Lyrics: flame - of fire.

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

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

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

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

In Everlasting Remembrance

Kievan chant, simple harmony

The musical score consists of four staves of music, each with a vocal line and a basso continuo line. The vocal parts are labeled Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is in common time, with a key signature of one flat. The lyrics are written below the staves, corresponding to the musical phrases.

First Stave:

- Music: Treble clef, one flat, quarter note time.
- Text: In ev - er - last-ing re - mem-brance, in ev - er-last-ing

Second Stave:

- Music: Treble clef, one flat, quarter note time.
- Text: re-mem-brance shall the right - eous be; In ev - er - last-ing re-mem -

Third Stave:

- Music: Treble clef, one flat, quarter note time.
- Text: -brance shall the right - eous be; he shall not be af - raid_ of ev - il

Fourth Stave:

- Music: Treble clef, one flat, quarter note time.
- Text: tid - ings, he shall not be af - raid of ev - il tid - ings.

Musical score for the first system of 'Alleluia'. The score consists of two staves: Treble (soprano) and Bass (bass). The Treble staff has a key signature of one flat (B-flat), while the Bass staff has a key signature of three flats (B-flat, E-flat, A-flat). The vocal line consists of sustained notes and short melodic phrases. The lyrics 'Al - le - lu - ia,' are repeated three times. The vocal line ends with a single note on the third beat of the third measure.

Musical score for the second system of 'Alleluia'. The score continues from the first system. The Treble staff shows a more complex harmonic progression with multiple chords per measure. The lyrics 'al - le - lu - ia,' are repeated twice. The vocal line ends with a single note on the third beat of the second measure of the second system.

Musical score for the third system of 'Alleluia'. The score continues from the second system. The Treble staff shows a continuation of the harmonic progression. The lyrics 'al - le - lu - ia,' are repeated twice. The vocal line ends with a single note on the third beat of the second measure of the third system.

Musical score for the final system of 'Alleluia'. The score concludes with a single measure of music. The Treble staff shows a final chord followed by a fermata. The lyrics 'al - le - lu - ia.' are repeated once. The vocal line ends with a single note on the third beat of the measure.

I Will Take the Cup of Salvation

Kievan Chant

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff (Soprano A) has a soprano vocal line with eighth-note chords. The second staff (Tenor B) has a tenor vocal line with quarter-note chords. The third staff (Bass) has a bass vocal line with quarter-note chords. The fourth staff (Bass) has a bass vocal line with quarter-note chords.

First Stanza:

I will take the cup of salva - tion,

Second Stanza:

I will take the cup of salva - tion,

Third Stanza:

and I will call up-on the name of the Lord,

Fourth Stanza:

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

The lyrics are written below the staves, corresponding to the vocal parts. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. The vocal parts are separated by vertical bar lines, and the music is divided into four distinct stanzas by section breaks.

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

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

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

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

Their Sound hath Gone Forth

Kievan Chant

Their sound hath gone forth, Their sound hath gone forth

in - to all the earth, and their words

un - to the ends of the world,

the ends of the world.

Musical score for the first system of 'Alleluia'. The music is in common time (indicated by '8') and consists of two measures. The vocal line (soprano) sings 'Al - le - lu - ia,' with a fermata over the last note. The basso continuo line provides harmonic support. Measure 1 ends with a fermata over the last note of 'ia,'. Measure 2 begins with a fermata over the first note of 'al'.

Musical score for the second system of 'Alleluia'. The music continues in common time (indicated by '8'). The vocal line (soprano) sings 'al - le - lu - ia,'. The basso continuo line provides harmonic support. Measure 1 ends with a fermata over the last note of 'ia,'. Measure 2 begins with a fermata over the first note of 'al'.

Musical score for the third system of 'Alleluia'. The music continues in common time (indicated by '8'). The vocal line (soprano) sings '-al - le - lu - ia, al - le - lu - ia,'. The basso continuo line provides harmonic support. Measure 1 ends with a fermata over the last note of 'ia,'. Measure 2 begins with a fermata over the first note of 'al'.

Musical score for the fourth system of 'Alleluia'. The music continues in common time (indicated by '8'). The vocal line (soprano) sings 'al - le - lu - ia,'. The basso continuo line provides harmonic support. Measure 1 ends with a fermata over the last note of 'ia,'.

Thou hast Wrought Salvation

Kievan Chant

S A

Thou hast wrought sal - va - tion,

T B

Thou hast wrought sal - va - tion,

in the midst of the earth, O God,

midst of the earth, O God.

A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are written in soprano, alto, and bass clef respectively. The lyrics "Al - le - lu - ia," are repeated three times. The vocal parts are supported by a piano accompaniment. The piano part features eighth-note chords in the right hand and eighth-note bass notes in the left hand.

A continuation of the musical score from the previous page. The three voices sing "al - le - lu - ia," three times. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

The final section of the musical score shows the three voices concluding with "al - le - lu - ia." The piano accompaniment continues to provide harmonic support.

Rejoice in the Lord, O Ye Righteous

Kievan Chant

The musical score consists of four staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The music is divided into four sections by vertical bar lines. The first section contains lyrics: "Re - joice in the Lord, O ye right - eous," with melodic lines above and below. The second section contains "re - joice in the Lord, O ye right - eous;" with melodic lines above and below. The third section contains "praise is meet, praise is meet for the up-right, praise is" with melodic lines above and below. The fourth section contains "meet, for the up - right." with melodic lines above and below. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

1
Re - joice in the Lord, O ye right - eous,

2
re - joice in the Lord, O ye right - eous;

3
praise is meet, praise is meet for the up-right, praise is

4
meet, for the up - right.

Musical score for the first system of a four-part setting of "Alleluia". The score consists of two staves: Treble (Soprano) and Bass (Cello/Bassoon). The vocal parts sing "Al - le - lu ia, al - le - lu ia," while the bass part provides harmonic support. Measure 1 starts with a half note in the Treble staff followed by eighth-note pairs. Measure 2 begins with a dotted half note in the Bass staff. Measures 3-4 show eighth-note patterns in both staves.

Musical score for the second system of a four-part setting of "Alleluia". The vocal parts continue with "al - le - lu ia, al - le - lu ia," while the bass part adds harmonic depth. Measure 1 features eighth-note pairs in the Treble staff. Measures 2-3 show eighth-note patterns in the Bass staff. Measures 4-5 show eighth-note pairs in the Treble staff.

Musical score for the third system of a four-part setting of "Alleluia". The vocal parts sing "al - le - lu ia, al - le - lu ia, al - le - lu ia" in three measures. The bass part provides harmonic support throughout. Measures 1-2 show eighth-note pairs in the Treble staff. Measures 3-4 show eighth-note patterns in the Bass staff.

Musical score for the fourth system of a four-part setting of "Alleluia". The vocal parts sing "al - le - lu ia." in three measures. The bass part provides harmonic support throughout. Measures 1-2 show eighth-note pairs in the Treble staff. Measures 3-4 show eighth-note patterns in the Bass staff.

Blessed are They Whom Thou Hast Chosen

Kievan Chant

Musical notation for the first line of the chant, featuring two staves: soprano (treble clef) and bass (bass clef). The music consists of eighth and sixteenth notes. The lyrics "Bles - - sed, bles-sed are they whom Thou hast cho - sen," are written below the notes.

Musical notation for the second line of the chant, continuing from the previous staff. The soprano staff shows a series of eighth-note chords. The lyrics "bles - sed, bles-sed are they whom Thou hast cho - sen" are written below the notes.

Musical notation for the third line of the chant. The soprano staff begins with a sustained note followed by eighth-note chords. The lyrics "and ta - ken to Thy - self," are written below the notes. The bass staff continues with eighth-note chords.

Musical notation for the fourth line of the chant. The soprano staff features eighth-note chords. The lyrics "O Lord," are written below the notes. The bass staff continues with eighth-note chords.

Musical notation for the fifth line of the chant, continuing from the previous staff. The soprano staff shows a series of eighth-note chords. The lyrics "and their re-mem-brance is un-to ge-ne-ra-tion and ge-ne-ra - tion" are written below the notes.

A musical score for 'Alleluia' featuring four systems of music. The score consists of two staves per system, one in treble clef and one in bass clef, both in common time and B-flat major. The lyrics 'Al-le-lu - ia,' are repeated in each system. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (f) and piano (p). The score concludes with a final cadence and a fermata over the bass staff.

Blessed is He That Cometh

Simplified Common Chant

A musical score for three voices: Soprano (S), Alto (A), and Bass (B). The key signature is one flat, indicating F major or D minor. The music consists of a single measure followed by a repeat sign. The soprano and alto sing eighth-note chords (F-A-C and A-C-E respectively), while the bass sings a sustained note on F. The lyrics "Blessed is he that cometh in the name of the Lord. God is the Lord," are written below the notes.

A continuation of the musical score. The soprano and alto sing eighth-note chords (F-A-C and A-C-E respectively), while the bass sings a sustained note on F. The lyrics "and hath ap-peared un - to us." are written below the notes. The music concludes with a final measure consisting of a half note on F followed by a half note on E.

Receive Ye the Body of Christ

Simplified Common Chant

The musical score consists of three staves of music for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time, key signature is one flat. The lyrics are integrated into the musical lines.

First Stave:

- Soprano (S):** Treble clef, G clef, note heads are solid black dots.
- Alto (A):** Treble clef, G clef, note heads are solid black dots.
- Tenor (T):** Bass clef, F clef, note heads are solid black dots.
- Bass (B):** Bass clef, F clef, note heads are solid black dots.

Lyrics:

- "Re-ceive ye the Bo - dy of Christ; taste ye of the fountain
- "of Im-mor-ta - li - ty."
- "Alleluia, alleluia, al - le - lu - ia."

Receive Ye the Body of Christ

Common Chant, Moscow

S
A

T
B

Re-ceive ye the Bo-dy of Christ _____
Taste ye of _____

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

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

Receive Ye the Body of Christ

Moscow Chant

S
A

T
B

Re - ceive_____ ye the Bo - dy of _Christ,

taste____ ye of the fount - tain of im - mor-ta - li - ty.

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

We Have Seen the True Light

Common Chant

S A

T B

Let Our Mouths Be Filled

Common Chant

S A

A - men.

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

T B

that we may hymn Thy glo - ry,

for Thou hast vouch-safed us

to partake of Thy holy, divine, immortal, and life-creating My - ster-ies.

Keep us in Thy ho - li - ness,

that we may meditate on Thy

righteousness all the day long.

Alleluia, alleluia, al-le-lu ia.

Lord, have mer-cy.

To_Thee, O Lord.

A - men.

In the name of the Lord.

Lord,_ have mer - cy.

Blessed be the Name of the Lord

Simplified Common Chant

S A

A - men.

Blessed be the name of the Lord from henceforth and

T B

1. Repeat twice 2. On third:

for e - ver-more. and for e - ver-more. A - men.

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

unto the ages of a - ges. A-men. Lord have mercy, Lord have mercy,

Lord have mer-cy. Fa-ther bless. A-men.

Dismissal

Simplified Common Chant

S A

A - men.

T B

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

and unto the ages of a-ges. A-men.

Lord have mercy. Lord have mercy.

Lord have mer - cy.

Fa - ther, bless

A-men. Our great lord and fa-ther Ky-ril, the Most-holy Patriarch

of Moscow and All Rus-sia, Our lord the Very Most Reverend Ni-cho-las,

Metropolitan of Eastern America and New York, First Hierarch of the Russian

Church A-broad, this land, its authorities and armed forces, the God-preserved

Rus - sian land and its Orthodox people both in the homeland and in

Musical score for two voices (Soprano and Alto) and basso continuo. The music consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The basso continuo staff is in bass clef. The music is in common time, indicated by a 'C' at the beginning of each measure. The lyrics are:

the dia - spo-ra, the Rector and parishioners of this holy tem - ple,

Continuation of the musical score. The lyrics are:

and all Orthodox Chris-tians, preserve, O Lord, for ma - ny years!