

# The Raising of Lazarus

## THE KANON – Tone 8

**HEIRMOS 1.** **Common Chant (Obikhod)**

Soprano  
Alto



Let us sing to the Lord a song of vic - to - ry.

Tenor  
Bass



He led His people through the Red Sea.



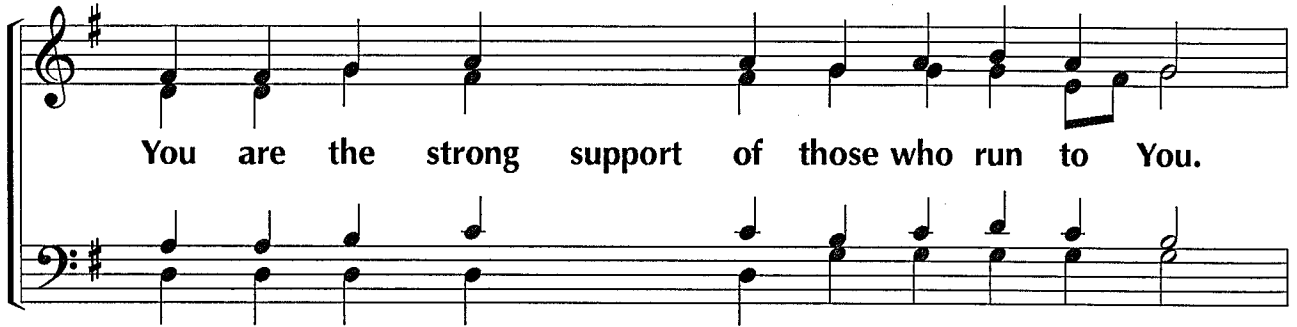
He is great - ly glo - ri - fied.

**REFRAIN:**

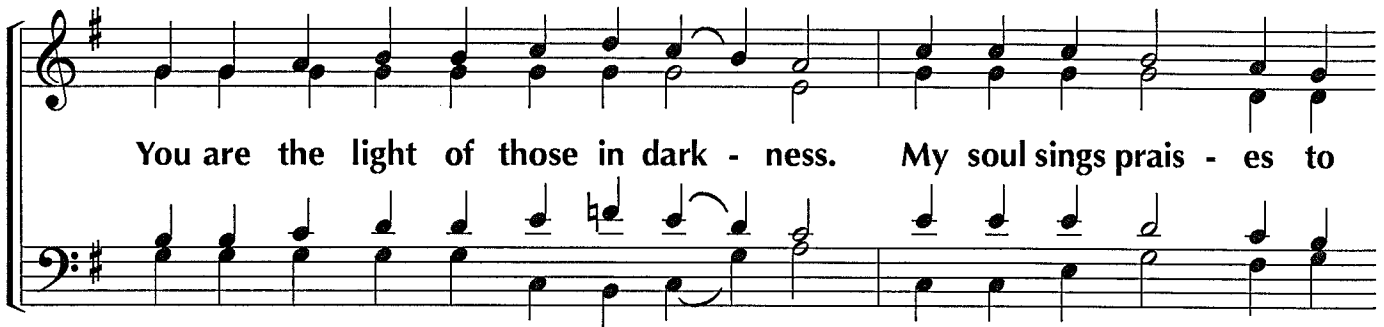


Glory to Your holy Res - ur - rec - tion, O Lord!

HEIRMOS 3



You are the strong support of those who run to You.



You are the light of those in dark - ness. My soul sings prais - es to



You, O Lord.

REFRAIN:



Glory to Your holy Res - ur - rec - tion, O Lord!

HEIRMOS 4.

I have heard the mystery of Your saving plan for us, O Lord!

I have considered Your mighty works! I glorify Your di-

vin - i - ty!

REFRAIN:

Glory to Your holy Resurrection, O Lord!

HEIRMOS 5.

Why have You cast me away from Your face, O nev-er-set-ting Light?

Why has this a-lie-n darkness covered me, the wretch-ed one?

Cause me to re-turn to You. Di-rect my steps in the path of

Your com-mand-ments.

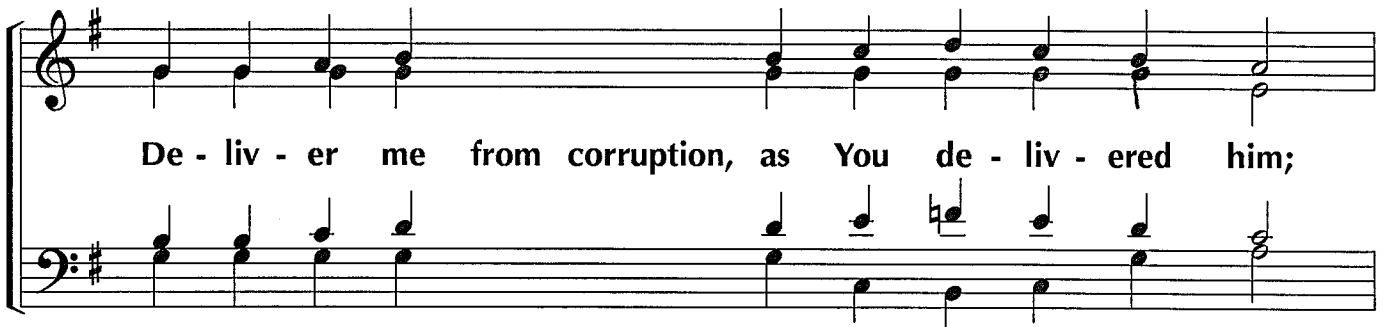
REFRAIN:

Glory to Your holy Res-ur-rec-tion, O Lord!

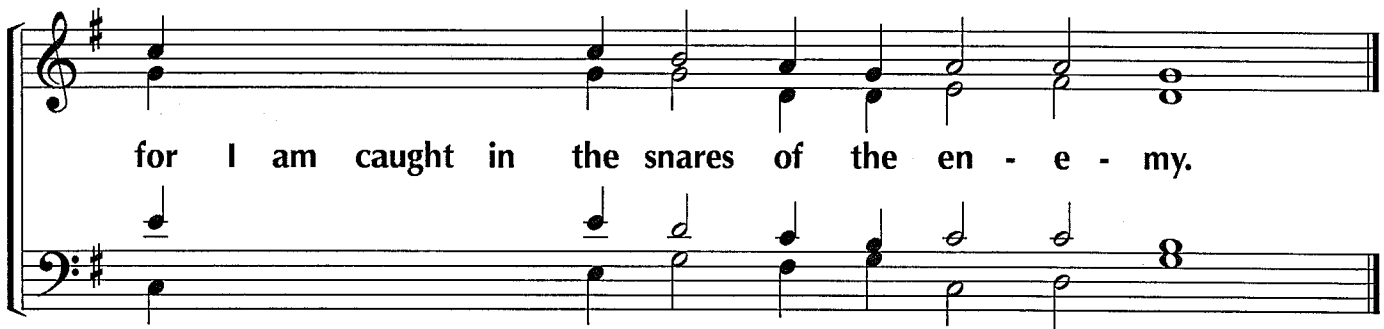
HEIRMOS 6.



Jo - nah was swal - lowed by the whale, O Lord.



De - liv - er me from corruption, as You de - liv - ered him;



for I am caught in the snares of the en - e - my.

REFRAIN:



Glory to Your holy Res - ur - rec - tion, O Lord!

HEIRMOS 7.

The Heb-rew children in the furnace bold-ly tram-pled on the flames!

The fire was changed into dew, and they cried a-loud:

Blessed are You for - ev - er, O Lord, our God!

REFRAIN:

Glory to Your holy Res - ur - rec - tion, O Lord!

HEIRMOS 8.

When the musical in- stru- ments sound - ed, a count- less multitude

worshipped the king's idol in Bab - y- lon, but the three youths

de - fied them and praised the Lord, glorifying Him through- out all

ag - es.

REFRAIN:

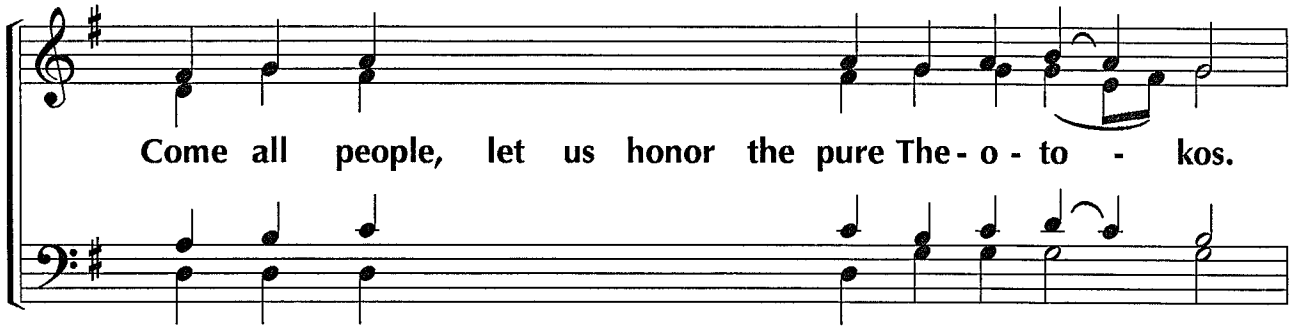
Glory to Your holy Res - ur - rec - tion, O Lord!

We praise, bless, and wor - ship the Lord, singing and

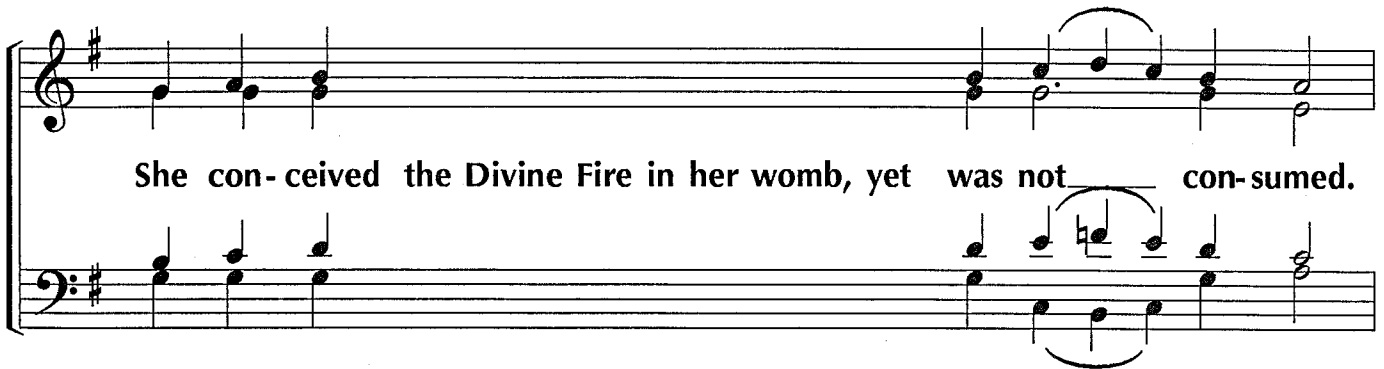
exalting Him through - out all ag - es.



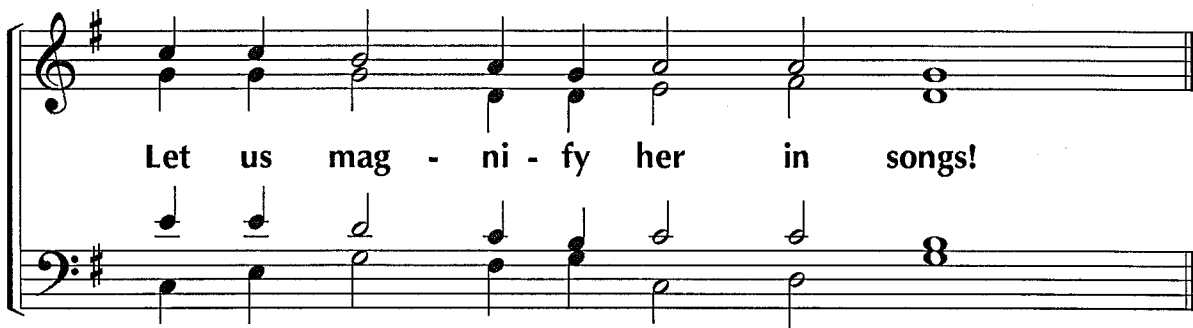
HEIRMOS 9.



Come all people, let us honor the pure The - o - to - kos.



She con-ceived the Divine Fire in her womb, yet was not con-sumed.



Let us mag - ni - fy her in songs!

REFRAIN:



Glory to Your holy Res - ur - rec - tion, O Lord!

**BEATITUDES TROPARIA on 8, Tone 8: All Triodion (4 from Ode III, Canon I; 4 from Ode VI, Canon II). – Lazarus Saturday**

In Thy kingdom remember us, O Lord, \* when Thou comest in Thy kingdom.

Blessed are the poor in spirit, \* for theirs is the kingdom of heaven.

Blessed are those who mourn, \* for they shall be comforted.

Blessed are the meek, \* for they shall inherit the earth.

Blessed are those who hunger and thirst after righteousness, \* for they shall be filled.

8. Blessed are the merciful, \* for they shall obtain mercy.

**Displaying Thy two energies, O Savior,  
Thou hast made manifest Thy two natures: //  
for Thou art both God and man.**

7. Blessed are the pure in heart, \* for they shall see God.

**Though Thou art the Abyss of knowledge,  
Thou dost ask where they have laid the body of Lazarus. //  
For it was Thy purpose, O Giver of Life, to raise him from the dead.**

6. Blessed are the peacemakers, \* for they shall be called the sons of God.

**Going from one place to another,  
Thou hast, as mortal man, appeared circumscribed; //  
but, as God uncircumscribed, Thou fillest all things.**

5. Blessed are those who are persecuted for righteousness' sake, \* for theirs is the kingdom of heaven.

**At Thy divine-- word,  
Thou hast raised Lazarus, O Christ. //  
I pray Thee, raise me also, dead through my many sins.**

4. Blessed are you, when men shall revile you, and persecute you, \* and shall say all manner of evil against you falsely, for my sake.

**As true God Thou hast known of the falling asleep of Lazarus and hast announced it beforehand to Thy disciples, // giving them a proof, O Master, of the infinite power of Thy divinity.**

3. Rejoice, and be exceedingly glad, \* for great is your reward in heaven.

**As true God Thou hast known of the falling asleep of Lazarus and hast announced it beforehand to Thy disciples, // giving them a proof, O Master, of the infinite power of Thy divinity.**

2. Glory to the Father, \* and to the Son, and to the Holy Spirit.

**Thou Who art by nature uncircumscribed wast circumscribed in the flesh; coming to Bethany, O Master, as man Thou dost weep over Lazarus, // and by Thy power as God Thou dost raise him on the fourth day from the dead.**

1. Now and ever, \* and unto ages of ages. Amen.

**Thou Who art by nature uncircumscribed wast circumscribed in the flesh; coming to Bethany, O Master, as man Thou dost weep over Lazarus, // and by Thy power as God Thou dost raise him on the fourth day from the dead.**

# ZADOSTOINIK OF LAZARUS SATURDAY

## Tone 8, Znamenny Chant

W.G. Obleschuk

Let us — hon - or, — O — peo - ple,

the — pure — The - o - to - kos!

She con - ceived the Di - vine — Fire with - in her womb,

yet — was — not con - sumed.

Let — us mag - ni - fy her — in song.


# The Raising of Lazarus

## COMMUNION HYMN

V. Morosan  
(1983)

Like a march.

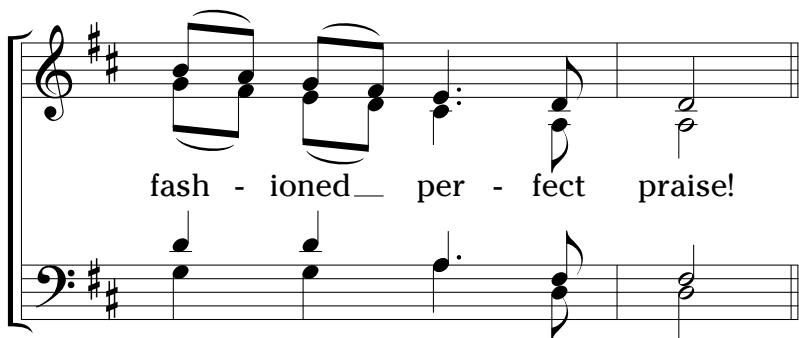
Soprano  
Alto



Tenor  
Bass

Out of the mouths of babes and in - fants You have

Detailed description: This system contains the first two lines of the hymn. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a homophonic style with block chords. The lyrics are: "Out of the mouths of babes and in - fants You have".



fash - ioned per - fect praise!

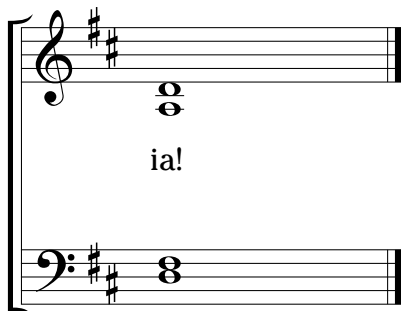
*May be used as a refrain to verses of Psalm 8*

Detailed description: This system contains the third line of the hymn. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a homophonic style with block chords. The lyrics are: "fash - ioned per - fect praise!". A note to the right of the staff reads: "May be used as a refrain to verses of Psalm 8".



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

Detailed description: This system contains the fourth line of the hymn. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a homophonic style with block chords. The lyrics are: "Al - le - lu - ia, al - le - lu - ia, al - le - lu -".



ia!

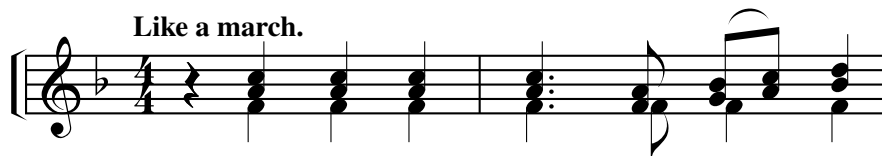
Detailed description: This system contains the fifth line of the hymn. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written in a homophonic style with block chords. The lyrics are: "ia!".

# Out of the Mouths of Babes

Psalm 8

V. Morosan  
(1983)

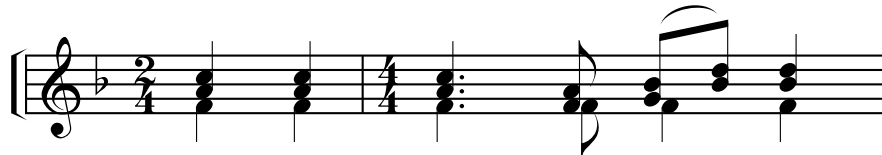
Like a march.



Out of the mouths of babes\_ and



in-fants You have fash - ioned\_ per - fect praise!



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



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

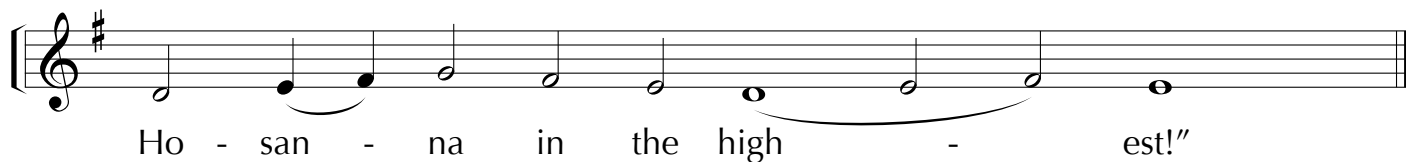
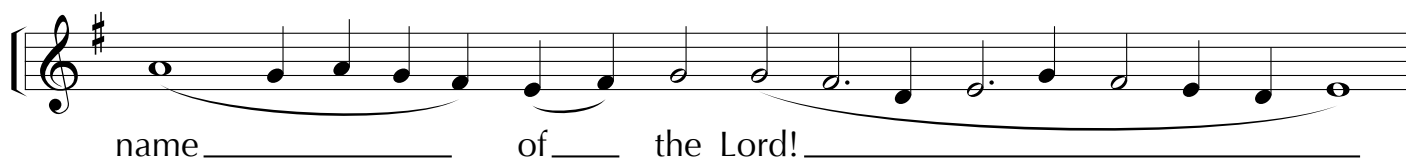
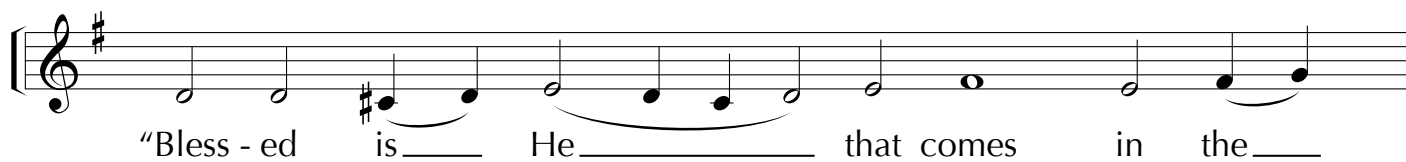
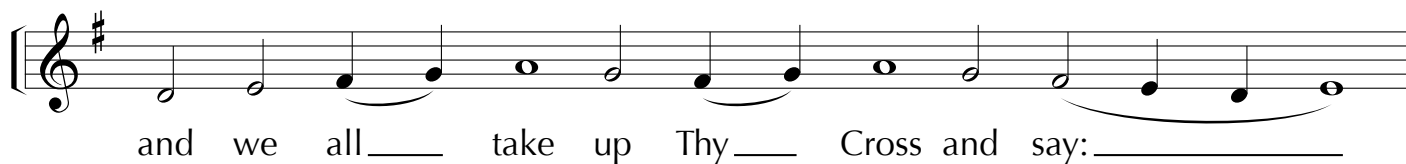
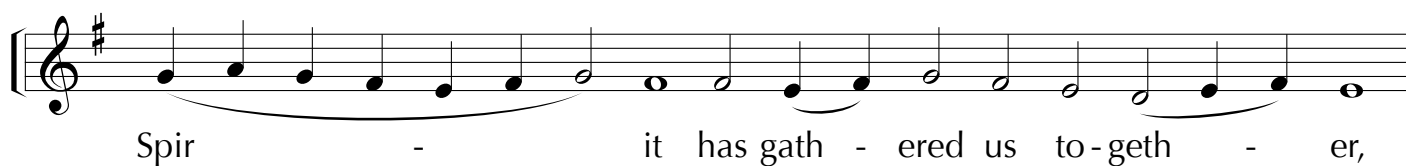
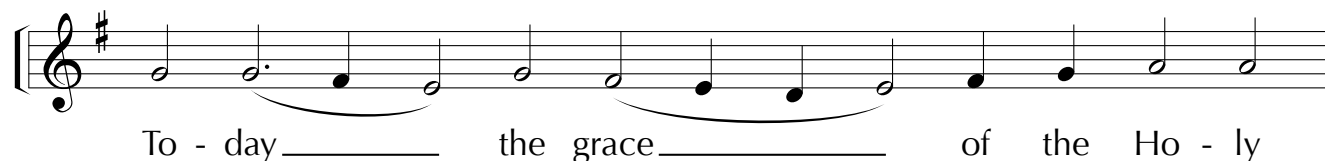
# PALM SUNDAY

## Today the Grace of the Holy Spirit

(Sticheron on "Glory..." at "Lord, I call")

Melody of the Zosima Hermitage  
of the Holy Trinity-St. Sergius Monastery

(English setting: W. G. Obleschuk)



# PALM SUNDAY

## Today the Grace of the Holy Spirit

Melody of the Zosima Hermitage  
of the Holy Trinity-St. Sergius Monastery  
(English setting: W. G. Obleschuk)

Soprano  
Alto

Tenor  
Bass

To - day the grace of the Ho - ly

Detailed description: This system shows the first two staves of the vocal score. The Soprano and Alto parts are written on a treble clef staff with a key signature of one sharp (F#). The Tenor and Bass parts are written on a bass clef staff with the same key signature. The lyrics 'To - day the grace of the Ho - ly' are written below the notes. The music consists of chords and single notes, with some notes beamed together.

Spir - - - it has gath - ered us to - geth - er,

Detailed description: This system continues the vocal score. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics 'Spir - - - it has gath - ered us to - geth - er,' are written below the notes. The music features a mix of chords and single notes, with some notes beamed together.

and we all take up Thy Cross and say:

Detailed description: This system continues the vocal score. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics 'and we all take up Thy Cross and say:' are written below the notes. The music consists of chords and single notes, with some notes beamed together.

"Bless - ed is He that comes in the

Detailed description: This system continues the vocal score. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The lyrics '"Bless - ed is He that comes in the' are written below the notes. The music consists of chords and single notes, with some notes beamed together.



name of the Lord!

This system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a series of chords and melodic lines, with a fermata over the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics 'name of the Lord!' are written below the staves, with horizontal lines indicating the vocal line.

Ho - san - na in the high - - - est!"

This system of music continues from the first. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a series of chords and melodic lines, with a fermata over the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics 'Ho - san - na in the high - - - est!" are written below the staves, with horizontal lines indicating the vocal line.

**PALM SUNDAY**  
**Doxastichon at the Litya**

“Bulgarian”

arr. Walter G. Obleshchuk, ed. VM

Soprano  
Alto

Tenor  
Bass

Now and ever and unto ages of ag - es. A - men.

Six days be - fore the feast of Passover Jesus came to Beth - a - ny.

He restored Lazarus to life, announcing the coming resur - rec - tion.

Mar - tha and Mary met Him, cry - ing: “Lord, if Thou hadst  
 You had

been here, our brother would not have died!” But Je - sus

Palm Sunday-Litya Doxastichon - 2

answered them: "Have I not ahead - y told you:

If an - yone believes in me, even if he dies, he shall live?

Show me the place where you bur - ied him."// Then the

Creator of all cried out to him: "Laz - a - rus, come forth!"

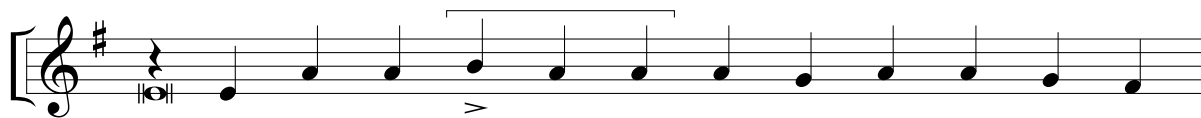
THE RAISING OF LAZARUS

Troparion

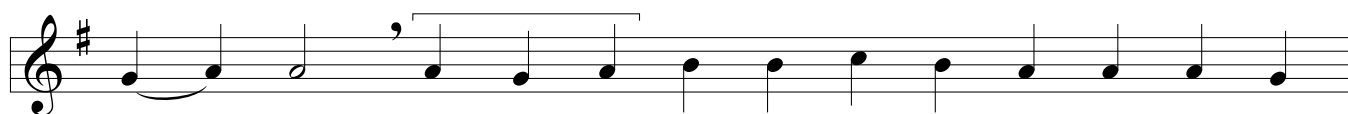
Tone 1

Byzantine Chant

Melody



By rais - ing Laz - a - rus from the dead be - fore Thy



pas - sion, Thou didst con - firm the u - ni - ver - sal res - ur -



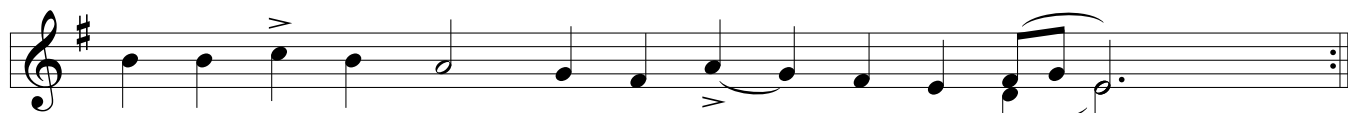
rec - tion, O Christ\_ God! Like the chil - dren with the



palms of vic - to - ry, we cry out to Thee, O Van - quish -



er of Death; "Ho - san - na in the high - est!// Bless -



ed is He that comes in the name\_ of the Lord!"\_

3rd time:



Lord!" \_\_\_\_\_

# Rejoice, O Bethany

for Lazarus Saturday and Palm Sunday

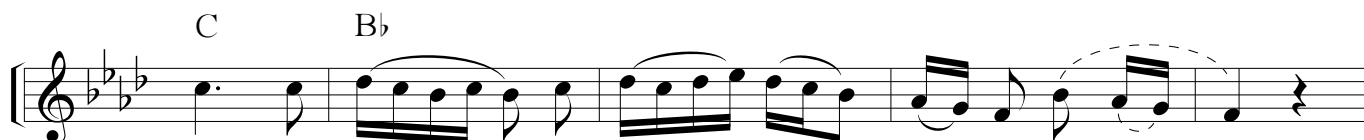
Traditional melody – Tone 6 (Hijaz)  
arr. Bishop Basil Essey (1986)



1. Re - joice, re - joice, \_\_\_\_\_ O Beth - a - ny!  
2. When - Mar - tha went \_\_\_\_\_ to re - ceive \_\_\_\_\_ Him,



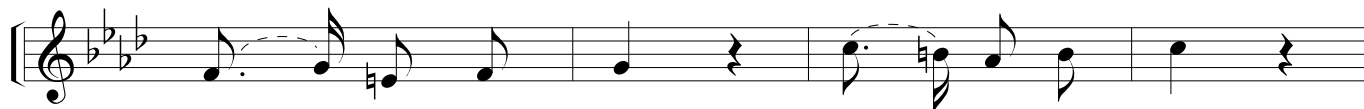
On this day \_\_\_\_\_ God came to thee, God \_\_\_\_\_ came to thee;  
Griev - ing loud - ly with bit - ter tears, bit - ter tears,



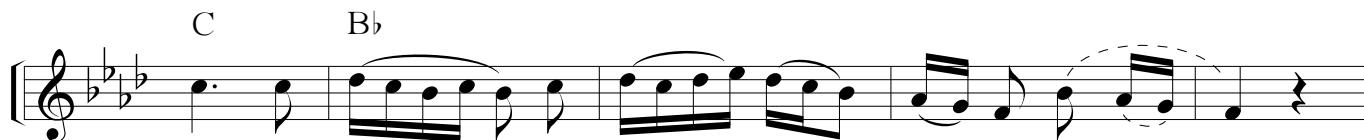
And in Him \_\_\_\_\_ the dead \_\_\_\_\_ are \_\_\_\_\_ made \_\_\_\_\_ a - live, \_\_\_\_\_  
She poured out \_\_\_\_\_ the sor - row \_\_\_\_\_ of \_\_\_\_\_ her heart to \_\_\_\_\_ Him



As is \_\_\_\_\_ right \_\_\_\_\_ for \_\_\_\_\_ He \_\_\_\_\_ is the Life,  
With great \_\_\_\_\_ sad - ness, \_\_\_\_\_ wail - ing her la - ment,



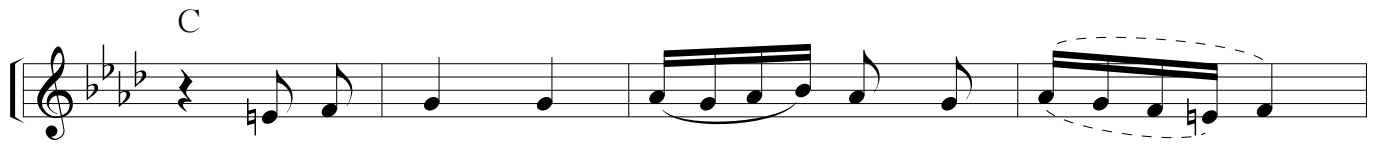
He \_\_\_\_\_ is the Life, He \_\_\_\_\_ is the Life;  
Wail - ing her la - ment, wail - ing her la - ment;



And in Him \_\_\_\_\_ the dead \_\_\_\_\_ are \_\_\_\_\_ made \_\_\_\_\_ a - live, \_\_\_\_\_  
She poured out \_\_\_\_\_ the sor - row \_\_\_\_\_ of \_\_\_\_\_ her heart to \_\_\_\_\_ Him



As is \_\_\_\_\_ right, \_\_\_\_\_ for \_\_\_\_\_ He \_\_\_\_\_ is the Life.  
With great \_\_\_\_\_ sad - ness, \_\_\_\_\_ wail - ing her la - ment.



3. She at once cried out \_\_\_\_\_ un - to Him, \_\_\_\_\_  
 4. Je - sus said to her, \_\_\_\_\_ "Cease your weep - ing,



"My \_\_\_\_\_ most \_\_\_\_\_ com - pas - sionate Lord, my \_\_\_\_\_ Lord,  
 Cease your griev - ing and sad \_\_\_\_\_ la - ment, sad \_\_\_\_\_ la - ment;



At the great \_\_\_\_\_ loss \_\_\_\_\_ of \_\_\_\_\_ my broth - er Laz - a - rus,  
 For your broth - er, My most \_\_\_\_\_ be - lov - ed friend \_\_\_\_\_ Laz - a - rus,



My heart is bro - ken, \_\_\_\_\_ help \_\_\_\_\_ me,  
 Ve - ry \_\_\_\_\_ soon \_\_\_\_\_ will \_\_\_\_\_ live \_\_\_\_\_ a - gain,



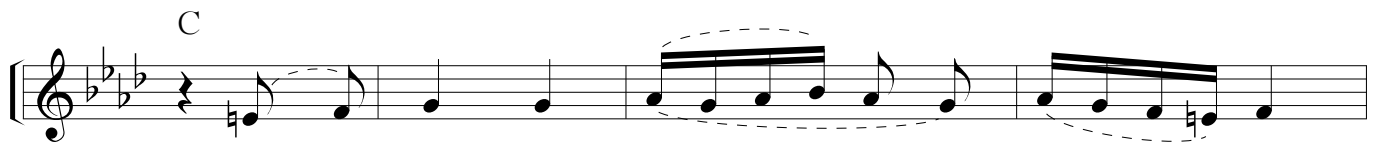
help \_\_\_\_\_ me, help \_\_\_\_\_ me!  
 he will live a - gain, he will live a - gain;



At the great \_\_\_\_\_ loss \_\_\_\_\_ of \_\_\_\_\_ my broth - er Laz - a - rus,  
 For your broth - er, My most \_\_\_\_\_ be - lov - ed friend \_\_\_\_\_ Laz - a - rus,



My heart is bro - ken, \_\_\_\_\_ help \_\_\_\_\_ me!"  
 Ve - ry \_\_\_\_\_ soon \_\_\_\_\_ will \_\_\_\_\_ live \_\_\_\_\_ a - gain."



5. Then \_\_\_\_ He, the faith - ful Re - deem - er,  
6. Come with haste, ye two \_\_\_\_\_ sis - ters,



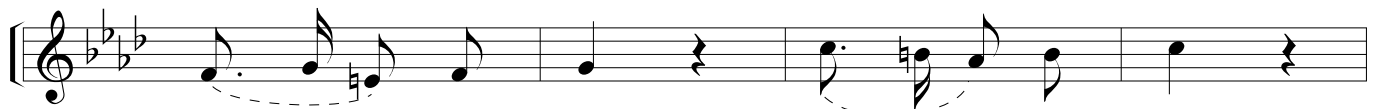
Made His way \_\_\_\_\_ un - to the tomb, un - to the tomb,  
And be - hold \_\_\_\_\_ a won - drous thing, won - drous thing,



Where He cried \_\_\_\_\_ un - to him \_\_\_\_\_ who was bur - ied four \_\_\_\_\_ days,  
For your broth - er \_\_\_\_\_ from the tomb \_\_\_\_\_ has returned to life,



call - ing him forth, \_\_\_\_\_ say - ing, "Laz - a - rus, a - rise!  
to the be - lov - ed Re - deem - er now give thanks,



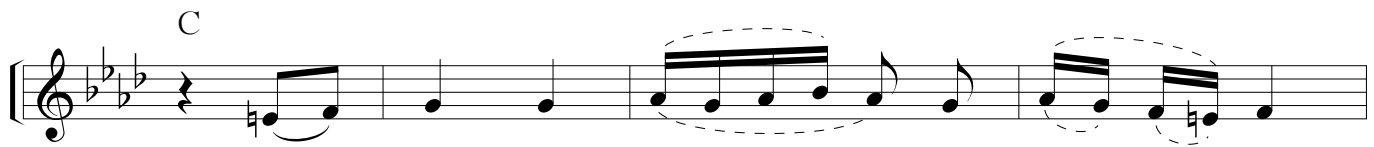
Laz - a - rus, a - rise! Laz - a - rus, a - rise!"  
now \_\_\_\_\_ give thanks, now \_\_\_\_\_ give thanks,



Where He cried \_\_\_\_\_ un - to him \_\_\_\_\_ who was bur - ied four \_\_\_\_\_ days,  
For your broth - er \_\_\_\_\_ from the tomb \_\_\_\_\_ has re - turned to life,



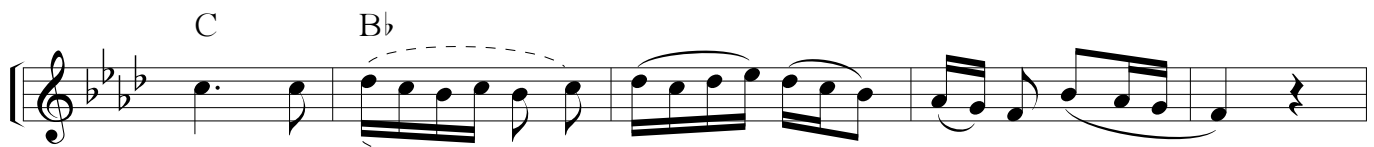
call - ing him forth, \_\_\_\_\_ say - ing, "Laz - a - rus, a - rise!"  
to the be - lov - ed Re - deem - er now give thanks.



7. To Thee, O Lord of Cre - a - tion,  
8. Re - joice, re - joice, O Beth - a - ny!



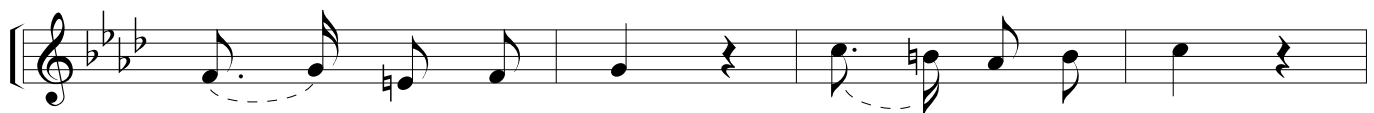
We kneel down in rev-'rence pro - found, rev - 'rence pro - found;  
On this day God came to thee, God came to thee;



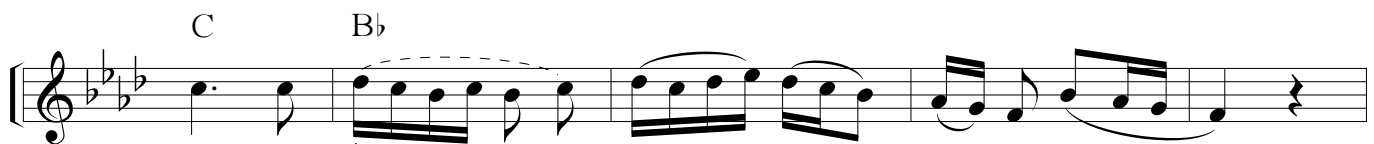
For all we who are dead in sin,  
And in Him the dead are made a - live,



In Thee, O Je - sus, are made a - live,  
As is right for He is the Life,



we are made a - live, we are made a - live.  
He is the Life, He is the Life;



For all we who are dead in sin,  
And in Him the dead are made a - live,



In Thee, O Je - sus, are made a - live.  
As is right, for He is the Life.



# Litany Responses for Holy Week

Znamenny Chant  
adapted from A. Archangelsky

Soprano (Melody)  
Alto (Filler)

Tenor (Harmony)  
Bass

And to your spir - it.

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

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

# Litany Responses for Holy Week - 2

Znamenny Chant

adapted from A. Archangelsky

And to your spir - it.

Soprano (Harmony)  
Alto (Melody)

Musical notation for Soprano and Alto parts. The Soprano part (treble clef) features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto part (treble clef) provides harmonic accompaniment with chords: G4-B4, A4-C5, B4-A4, G4-F#4, G4-B4, A4-C5, G4-B4. The system includes repeat signs at the beginning and end.

Lord, have mer-cy.

Grant this, O Lord.

Tenor (Filler)  
Bass

Musical notation for Tenor and Bass parts. The Tenor part (bass clef) has a melody of quarter notes: G3, A3, B3, C4, B3, A3, G3. The Bass part (bass clef) provides harmonic accompaniment with chords: G3-B3, A3-C4, B3-A3, G3-F#3, G3-B3, A3-C4, G3-B3. The system includes repeat signs at the beginning and end.

To Thee,

O Lord.

A-men.

Musical notation for Soprano and Alto parts of the second system. The Soprano part (treble clef) features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto part (treble clef) provides harmonic accompaniment with chords: G4-B4, A4-C5, B4-A4, G4-F#4, G4-B4, A4-C5, G4-B4. The system includes repeat signs at the beginning and end.

Musical notation for Tenor and Bass parts of the second system. The Tenor part (bass clef) has a melody of quarter notes: G3, A3, B3, C4, B3, A3, G3. The Bass part (bass clef) provides harmonic accompaniment with chords: G3-B3, A3-C4, B3-A3, G3-F#3, G3-B3, A3-C4, G3-B3. The system includes repeat signs at the beginning and end.

## Behold, the Bridegroom Comes

TROPARION FOR HOLY MONDAY, TUESDAY, and WEDNESDAY

Kievan Chant, Tone 8

Arr. V. Morosan (2003)

Slowly and sweetly.  $\text{♩} = 50$ 

Soprano  
Alto

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

Tenor  
Bass

Be - hold, the Bride-groom comes at mid - - - night,

and blessed is the servant whom He shall find watch - - -

ing; and, a - gain, un - worthy is the servant whom He shall find

heed - - - less. Be - ware, therefore, O my soul,

(do not be weighed down...)

Behold, the Bridegroom Comes - 2

do not be weighed down with sleep, lest you be given over to

death, and lest you be shut out of the King - - - dom;

but rouse your-self, cry - ing: "Holy, holy, ho - ly, art Thou,

*poco rit.*  
O God! Through the The - o - to - kos have mer - cy on us!"

Repeat three times, allowing the clergy time to do a full censuring of the church.

Glory: Behold, the Bridegroom...

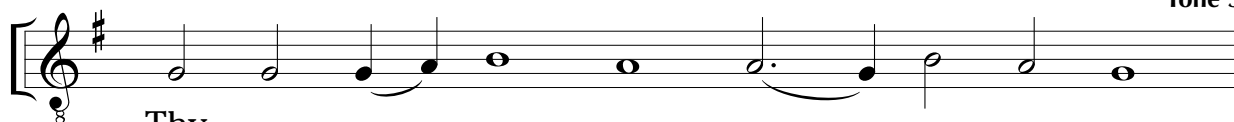
Now and ever: Behold, the Bridegroom...

# ✠ HYMNS FOR HOLY WEEK ✠

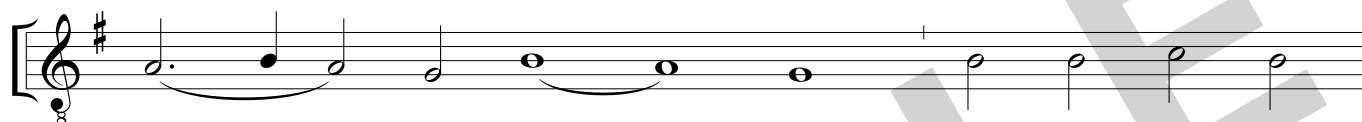
## Holy Monday, Tuesday, Wednesday, and Thursday Exapostilarion

Kievan Chant

Tone 3



Thy brid - al cham - ber I see a - dorned,  
Your



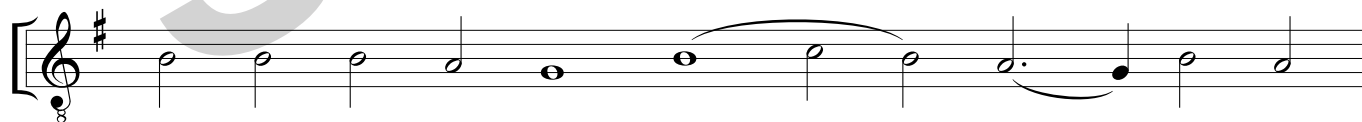
O my Sav - ior, and I have no



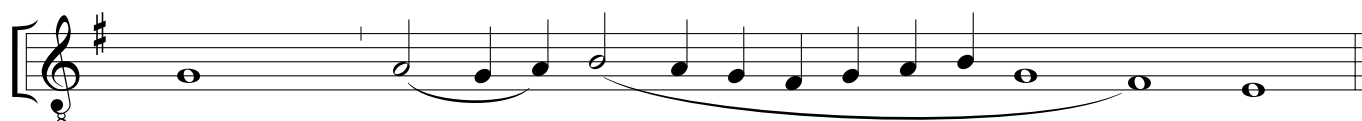
wed - ding gar - ment that I may en -



ter. En - light - - - en the



ves - ture of my soul, O Giv - er of



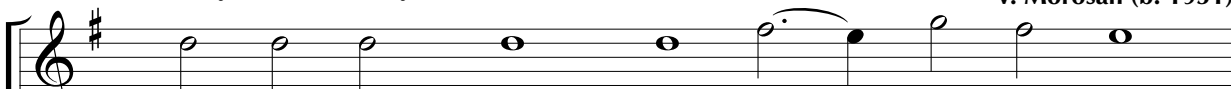
Light, and save me.

# Duet

Kievan Chant  
Adapted and arranged by  
V. Morosan (b. 1951)

Slowly and reverently.  $\text{♩} = 52-60$

Counter-melody




First system of the Counter-melody staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of a series of quarter and half notes with some phrasing slurs.

Thy brid - al cham - ber I see a - dorned,  
Your

Melody

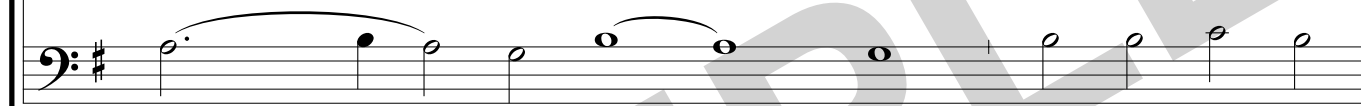


First system of the Melody staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature. The melody consists of a series of quarter and half notes with some phrasing slurs.



Second system of the Counter-melody staff, continuing the melody from the first system.

O my Sav - ior, and I have no



Second system of the Melody staff, continuing the melody from the first system.



Third system of the Counter-melody staff, continuing the melody from the first system.

wed-ding gar - ment that I may en -

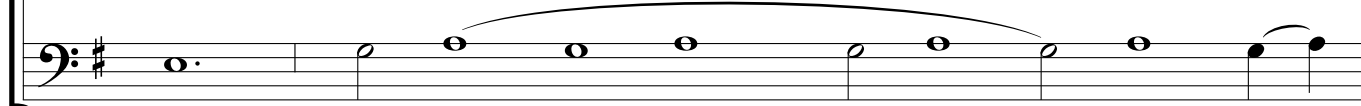


Third system of the Melody staff, continuing the melody from the first system.

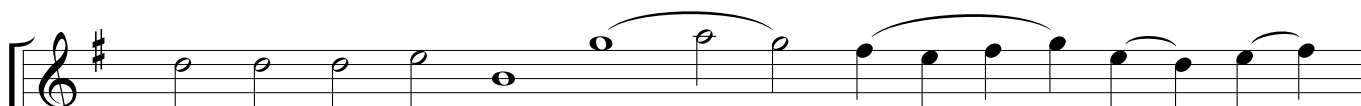


Fourth system of the Counter-melody staff, continuing the melody from the first system.

ter. En - light - - en the

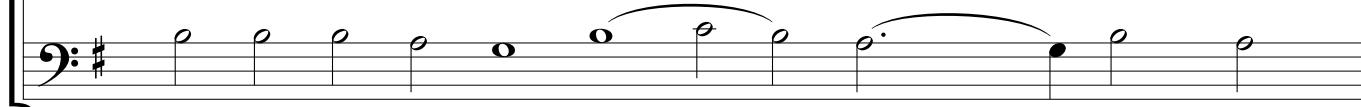


Fourth system of the Melody staff, continuing the melody from the first system.



Fifth system of the Counter-melody staff, continuing the melody from the first system.

ves-ture of my soul, O Giv - er of



Fifth system of the Melody staff, continuing the melody from the first system.

[...Light,]

Musical score for 'Thy bridal chamber - 3'. The score is written for two staves, treble and bass clef, in G major (one sharp). The lyrics are: "Light, and save me." The melody is simple and features a long phrase with a slur over the notes for "and save me".

[2002]

SAMPLE

# ✠ HYMNS FOR HOLY WEEK ✠

## Holy Monday, Tuesday, Wednesday, and Thursday Exapostilarion

Kievan Chant

arr. by A. Arkhangelsky (1846 - 1924)

adapted by V. Morosan

[♩ = 50 - 60]

Soprano  
Alto

Thy brid - al cham - ber I see a -

Your

Tenor  
Bass

dorned, O my Sav - ior, and I have no -

wed - ding gar - ment that I may en -

ter. En - light - en the

[vesture of my soul,]



ves - ture of my soul, O Giv - er of Light,

and save me.

*EDITOR'S NOTE:* The Exapostilarion of "Bridegroom Matins," sung on Holy Monday, Tuesday, and Wednesday is also prescribed to be sung at the Matins of Holy Thursday, even though that service, strictly speaking, is not "Bridegroom Matins," but commemorates the washing of the disciples' feet at the Mystical Supper. Although this Exapostilarion is sometimes sung to the same melody as the Troparion "Behold, the Bridegroom comes at midnight," it should be noted that this practice is not correct, since the chant books of various traditions all have special melodies for this Exapostilarion (also used, in the case of Kievan Chant, for the Exapostilarion of Holy Friday, "The wise thief").

While any of the three settings given here may be sung individually, the arranger's intent is to create a "progression" of musical textures, from solo unison, to two parts, to four parts (sung by a solo quartet or a choir).

# ✠ HYMNS FOR HOLY WEEK ✠

TEXT SOURCE:  
*Bridegroom Services  
 of Holy Week*  
 DRE (OCA), 1978

## The Hymn of Kassiane

After "Glory... now and ever..." at the Matins  
 Aposticha of Holy Wednesday

Stig Symeon Frøyshov  
 (b. 1961)

Melody  $\text{♩} = 90$

The wom - an had fal - len in - to man - y sins, -

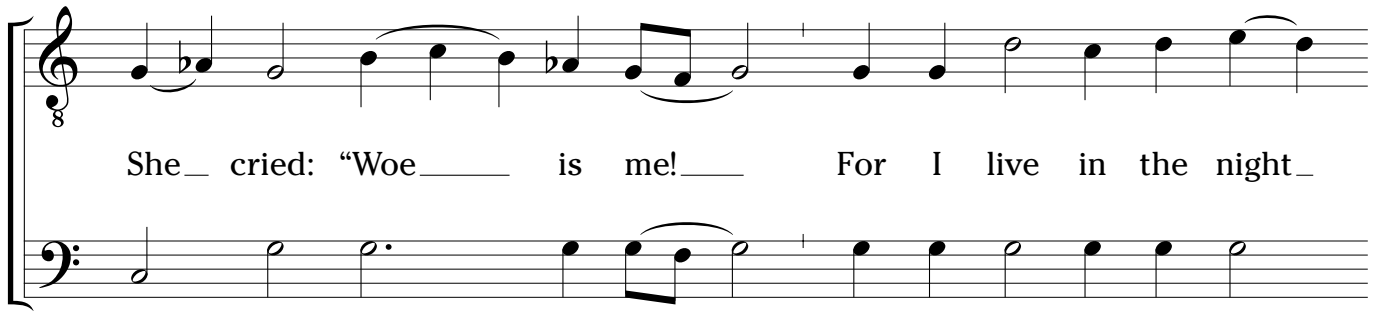
Ison

O Lord, yet when she per - ceived Thy di - vin - i - ty, she  
 Your

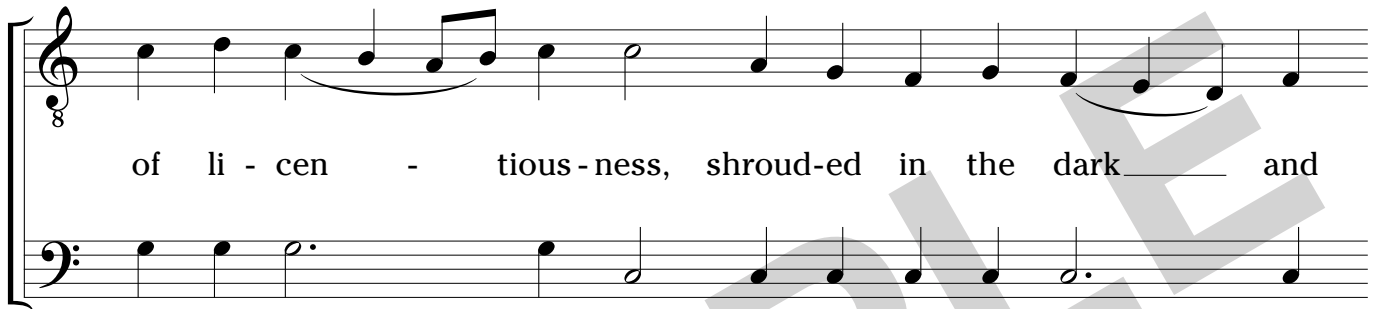
joined the ranks of the myrrh - bear - ing wom -

en. In tears she brought Thee myrrh be - fore Thy bur - i - al.  
 You Your

[She cried...]



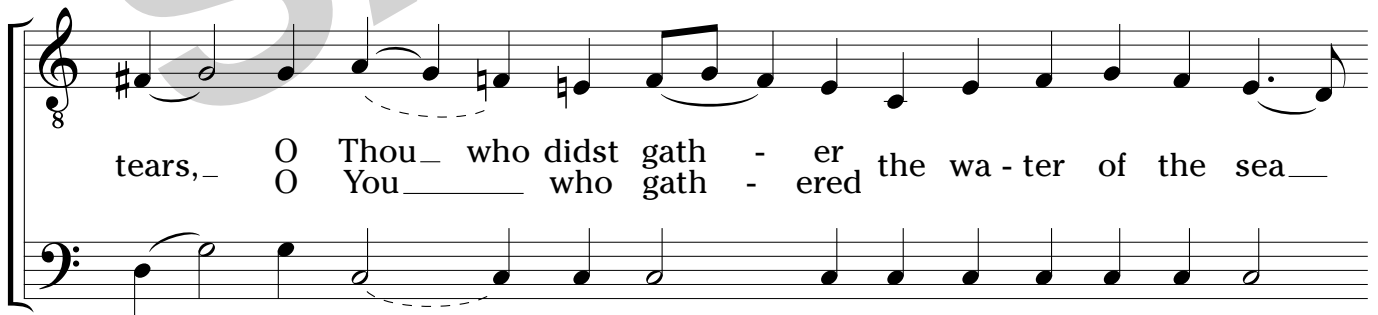
She\_ cried: "Woe\_\_\_\_\_ is me!\_\_\_\_\_ For I live in the night\_



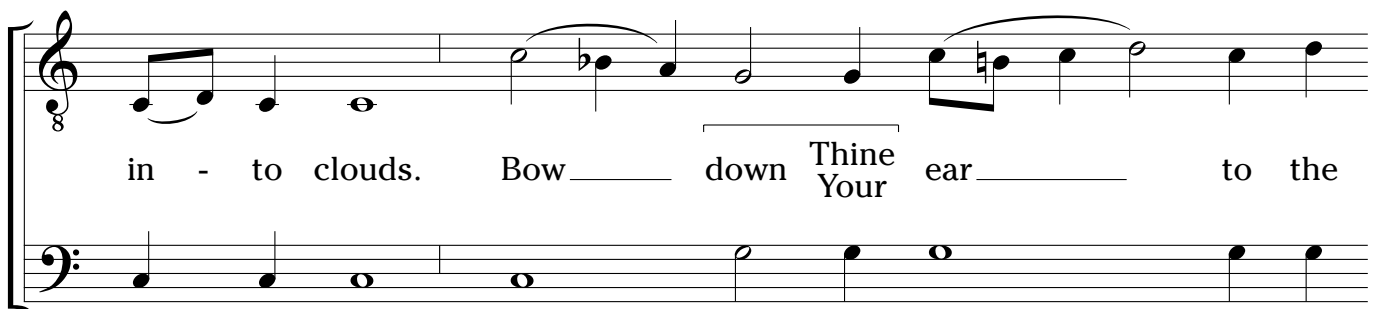
of li - cen - tious-ness, shroud-ed in the dark\_\_\_\_\_ and



moon-less love\_ of sin. But ac-cept the foun - tain of\_ my



tears,- O Thou\_ who didst gath - er  
O You\_\_\_\_\_ who gath - ered the wa - ter of the sea\_



in - to clouds. Bow\_\_\_\_\_ down Thine  
Your ear\_\_\_\_\_ to the

[singing of my heart...]

sigh - ing of my heart, O Thou who didst bow the heav -  
O You who bowed the heav -

ens in Thine in - ef - fa - ble con - de - scen - sion.  
Your

Once Eve heard Thy foot - step in Par - a - dise in the  
Your

cool of the day, and in fear she hid her - self. But now

I will ten - der - ly em - brace those pure feet and

[ wipe them with...]



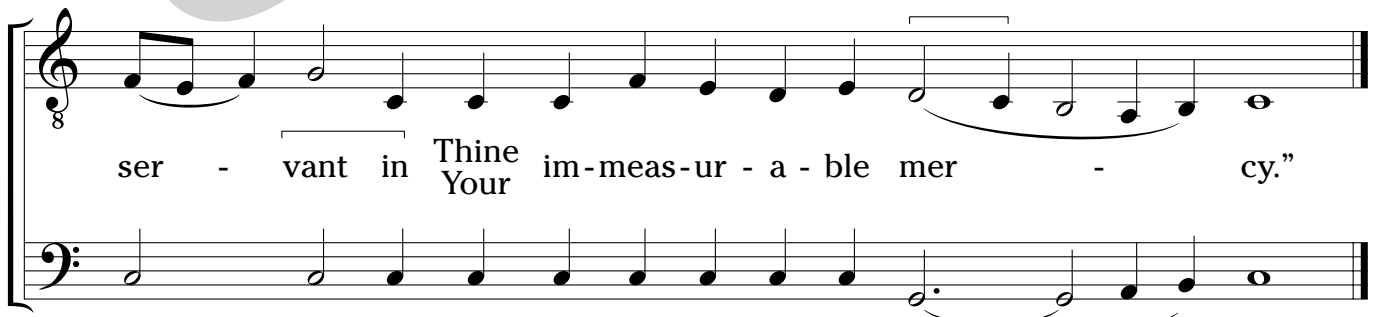
wipe them with the hair of my head. Who can meas -



ure the mul - ti - tude of my sins, or the depth of Thy Your



judg - ments, O Sav - ior of my soul? Do not de - spise Thy Your



ser - vant in Thine Your im - meas - ur - a - ble mer - cy."

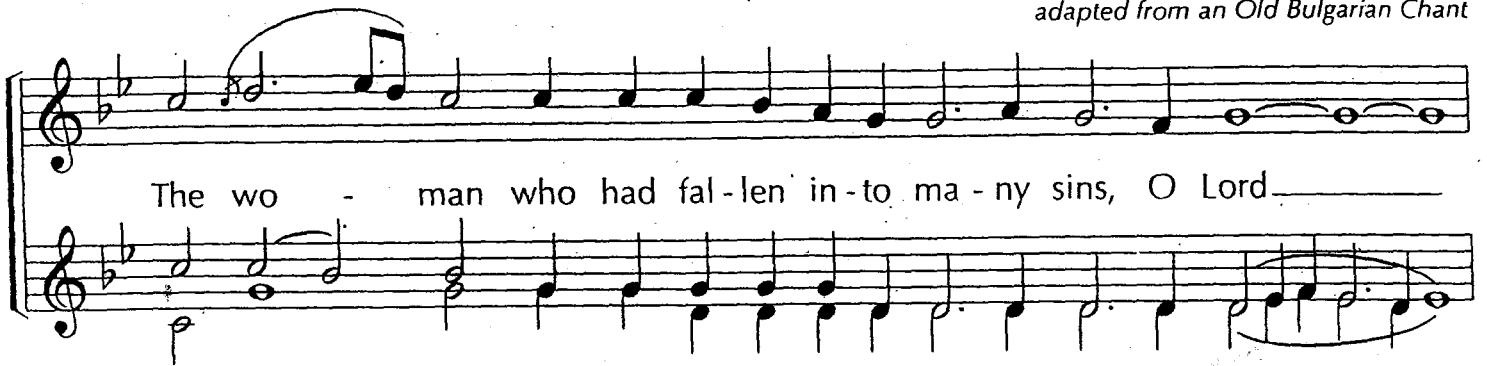
[1991]

*EDITOR'S NOTE:* This work by Stig Symeon Frøyshov is a new composition in the Byzantine musical style. The composer uses the English text as his point of departure, devising a melodic form that reflects the cadence and inflection of English. At the same time, clearly inspired by Byzantine Chant, he has incorporated traditional chant elements, such as melodic formulae, changes of mode and vocal range to highlight the different sections of the text, and an *ison*, to give his composition a recognizably Byzantine flavor.

# THE HYMN OF CASSIA - THE NUN

Great and Holy Wednesday

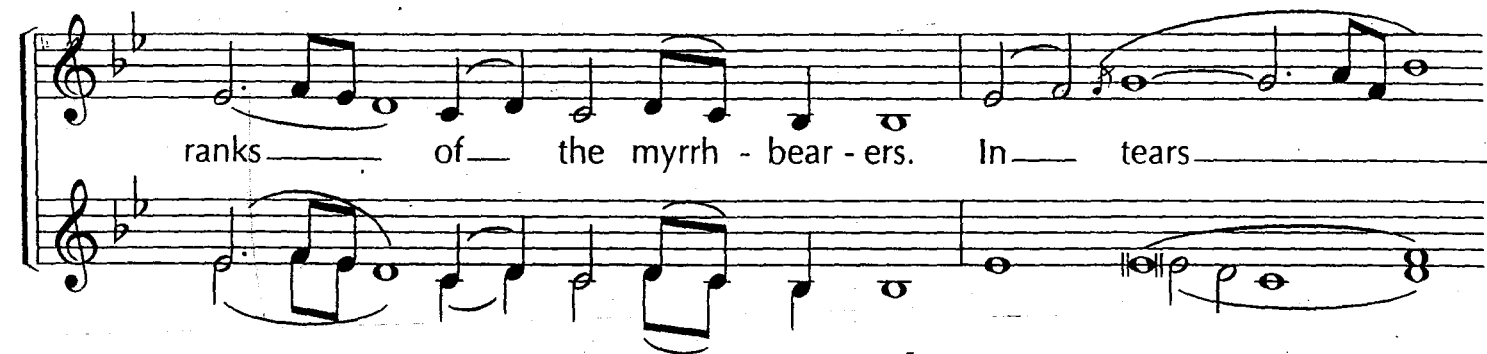
Fr. Stephen Meholick  
adapted from an Old Bulgarian Chant



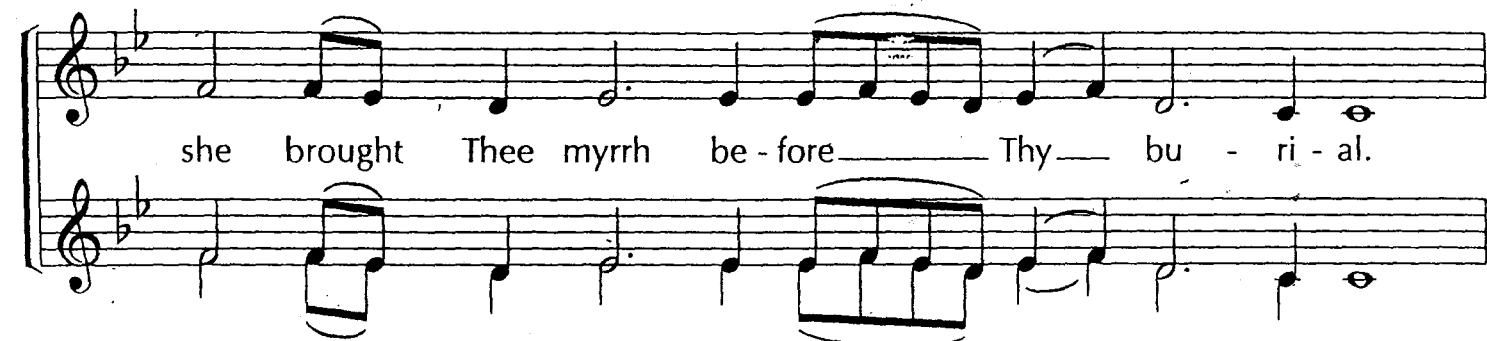
The wo - man who had fal - len in - to ma - ny sins, O Lord



yet when she per - ceived Thy di - vi - ni - ty she joined the



ranks of the myrrh - bear - ers. In tears

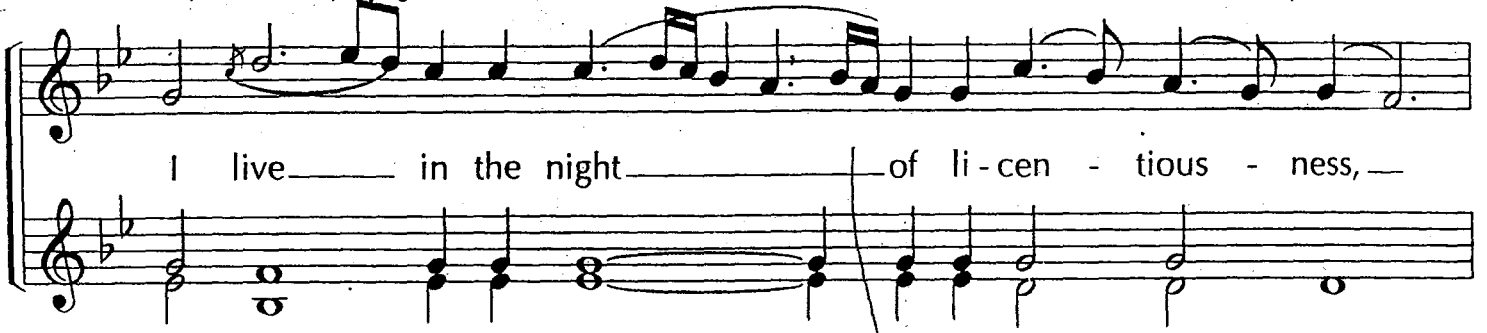


she brought Thee myrrh be - fore Thy bu - ri - al.



She cried, "Woe is me

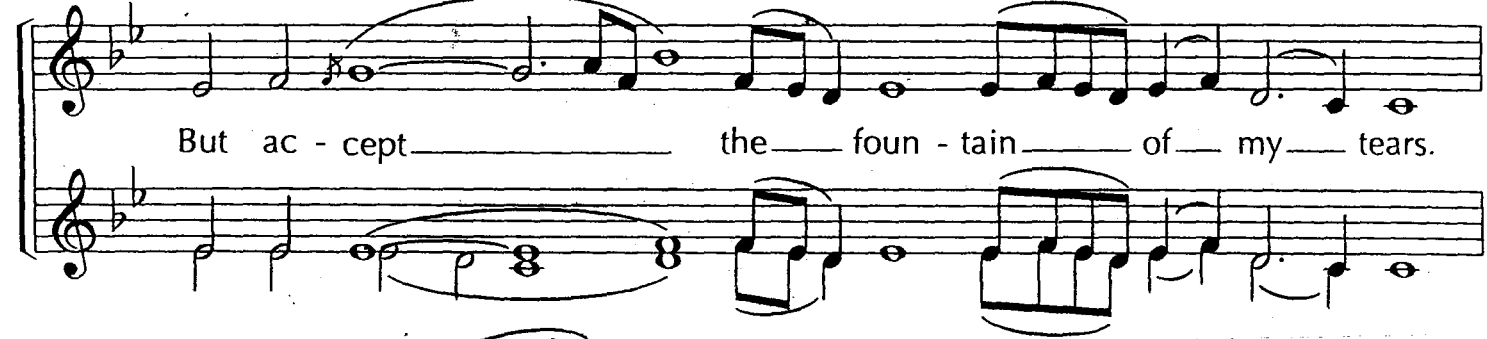
The Hymn of Cassia - the Nun  
Great and Holy Wednesday - page 2



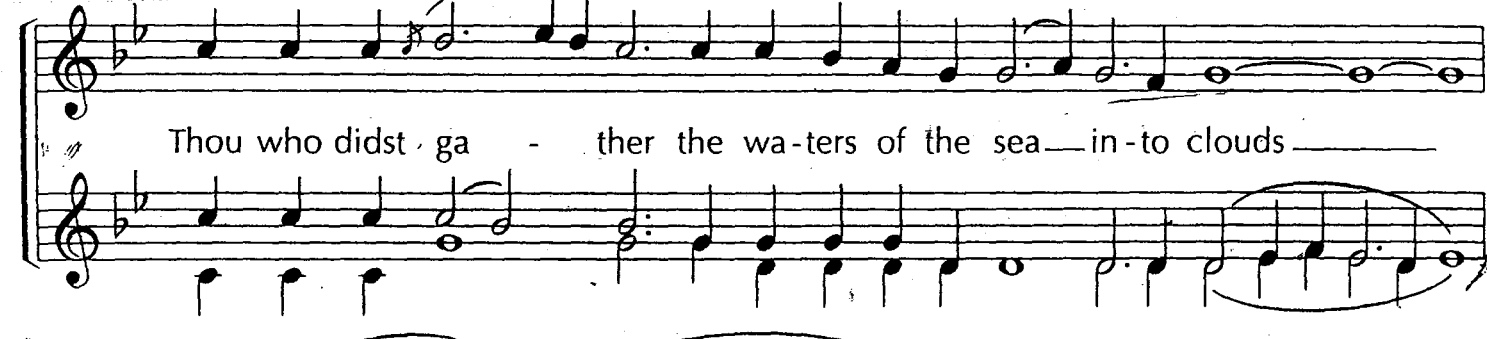
I live in the night of li-cen - tious - ness,



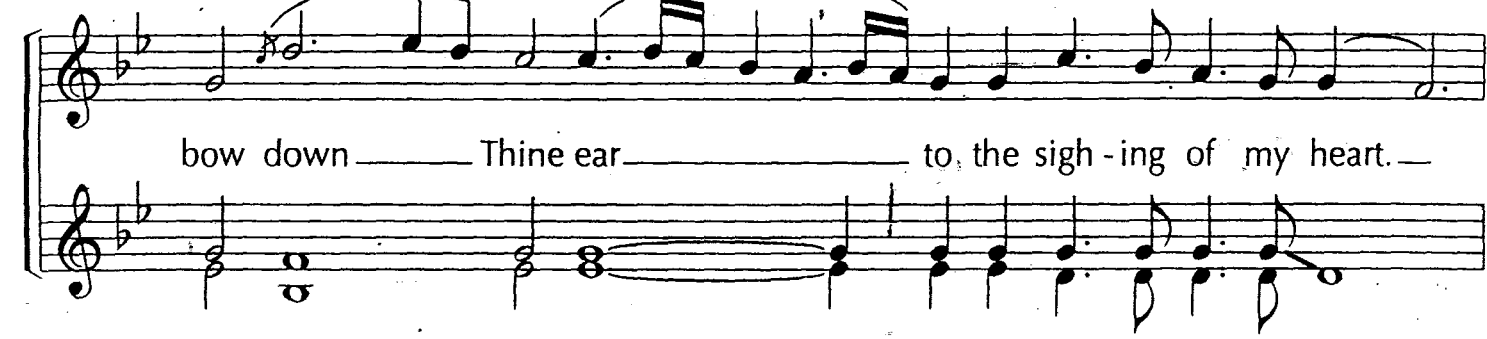
shroud - ed in the dark and moon - less love of sin.



But ac - cept the foun - tain of my tears.



Thou who didst ga - ther the wa-ters of the sea in-to clouds



bow down Thine ear to the sigh - ing of my heart.

Thou who didst bow the hea - vens in Thine in-ef-fa-ble con-de-scen-sion.

Once Eye — heard — Thy foot-steps in — pa - ra-dise in — the — cool —

of the day and in fear — she ran — and hid — her-self.

But now — I will ten - der - ly em-brace those pure — feet. —

And wipe — them with the hair of my head. Who can



The Hymn of Cassia - the Nun  
Great and Holy Wednesday - page 4

mea - - - sure the mul - ti - tude of my sins

or the depth of Thy judg - ments.

O Sa - - - viour, O Sa - viour of my soul, -

de -spise not Thy ser - vant, for Thy

mer - - - cy, for Thy mer - cy is be - yond mea - sure.

# When the Glorious Disciples

TROPARION FOR HOLY THURSDAY and FIRDAY

Kievan Chant , Tone 8

Arr. V. Morosan (2003)

Slowly and sweetly.  $\text{♩} = 50$

Soprano

Alto

Tenor

Bass

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

When the glo - rious dis - ci - ples were en - light - ened

at the washing of their feet be - fore the sup - per,

then the im - pi - ous Judas was darkened, ail - ing with

av - a - rice, and to the lawless judges he be - trays.

(Thee, the righteous Judge.)

When the Glorious Disciples - 2

Thee, the right - eous Judge. Be - hold, O lover of money,

This system of musical notation consists of a treble and bass staff joined by a brace on the left. The key signature has one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

this man who because of mon - ey hanged him - self. Flee from the

This system continues the musical notation from the first system. The lyrics are placed below the notes.

greedy soul which dared such things a - gainst the Mas - - - ter.

This system continues the musical notation. The lyrics are placed below the notes.

O Lord, Who art good towards all men, glo - ry to Thee.

This system concludes the musical notation for this section. The lyrics are placed below the notes.

*Repeat three times, allowing the clergy time to do a full censuring of the church.*

*Glory: When the glorious disciples...*

*Now and ever: When the glorious disciples...*

# Of Thy Mystical Supper

Znamenny Chant

un. E D E D E

Of Thy mys - ti - cal sup - per, O Son of God,

un. D E

ac - cept me to - day as a com - mu - ni - cant, for I will not

D E D E B

speak of Thy mys - te - ries to Thine e - ne - mies; neit - ther

D E D

like Ju - das will I give Thee a kiss, but like the thief will

un. D B E D

I con - fess Thee: re - mem - ber me, o Lord in

E D E D E un. E D

Thy King - dom. Al - le - lu - ia, al - le - lu -

E D E D E D E

ia, al - le - lu - ia.

# Of Thy Mystical Supper

*Kievo- Pechersky Lavra Chant*

Arr. Oleg Belajeff

OF THY MYS - TI - CAL SUP - PER, O SON OF

GOD, AC - CEPT ME, AC - CEPT ME TO -

DAY AS A COM - MUN - I - CANT; FOR I WILL NOT

SPEAK, FOR I WILL NOT SPEAK OF THY MYS - TER -

Y TO THINE EN - E - MIES, NEI - THER LIKE JU - DAS WILL I

GIVE THEE A KISS, BUT LIKE THE THIEF, LIKE THE

THIEF WILL I CON - FESS THEE: RE - MEM - BER ME O

LORD, RE - MEM - BER ME, O LORD,

IN THY KING - DOM. AL - LE LU - I - A, AL - LE -

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

# Of Thy Mystical Supper

(Liturgy of Great and Holy Thursday)

Traditional  
arr. V. Morosan (1997)

With reverence. ♩ = 60  
*pp*

Soprano  
Alto

Tenor  
Bass

Of Thy Mys - ti - cal Sup - per, O Son of God,

ac - cept me today as a com - mu - ni - cant! For I

will not speak of Thy Mys - ter - y to Thine en - e - mies,

nei - ther like Judas will I give Thee a kiss, but like the

*poco cresc.* *p*

thief will I con - fess Thee: "Re - mem - ber me, O Lord, —

*mf*

*After the "Amen," repeat "Of Thy Mystical Supper" and conclude with "Alleluia."*

in Thy King - dom!" A - men. Al - le - lu - ia,

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



# ✠ HYMNS FOR HOLY WEEK ✠

## Antiphon XV

Melody by Dcn. Sergius Trubachov  
(1919 - 1995)

Adapted and arranged by V. Morosan

Slowly, somberly.

Counter-melody

Melody

To - day He who hung the earth up - on the wa - ters

Detailed description: This system contains the first two staves of the musical score. The top staff is labeled 'Counter-melody' and the bottom staff is labeled 'Melody'. Both staves begin with a treble clef and a key signature of one flat (B-flat). The music is marked with a piano dynamic 'p'. The lyrics 'To - day He who hung the earth up - on the wa - ters' are written below the staves.

is hung up - on a tree. He who is King of the

Detailed description: This system contains the second two staves of the musical score. The top staff is labeled 'Counter-melody' and the bottom staff is labeled 'Melody'. The music continues from the previous system. The lyrics 'is hung up - on a tree. He who is King of the' are written below the staves.

An-gels is ar-rayed in a crown of thorns. He who wraps the

Detailed description: This system contains the third two staves of the musical score. The top staff is labeled 'Counter-melody' and the bottom staff is labeled 'Melody'. The music is marked with a mezzo-forte dynamic 'mf'. The lyrics 'An-gels is ar-rayed in a crown of thorns. He who wraps the' are written below the staves.

heav - ens in clouds — is wrapped in the pur - ple of

Detailed description: This system contains the fourth two staves of the musical score. The top staff is labeled 'Counter-melody' and the bottom staff is labeled 'Melody'. The music continues from the previous system. The lyrics 'heav - ens in clouds — is wrapped in the pur - ple of' are written below the staves.

[...mockery.]

mock - er - y. He who freed Ad - am in the Jor - dan re -

ceives a blow on the face. The Bride-groom of the Church is af -

fixed to the Cross with nails. The Son of the Vir -

gin is pierced by a spear. We wor - ship Your Thy

pas - - sion, O Christ. We wor - ship Your Thy

[...passion, O Christ.]

pas - - - sion, O Christ. We wor - ship Your Thy

pas - - - sion, O Christ. Show us al - so Your Thy glo - rious

Res - ur - rec - - - - - tion.

[2002]

**ARRANGER'S NOTE:** Like the other antiphons of Great and Holy Friday Matins, the first troparion of the fifteenth antiphon was once sung to elaborate unique melodies (*idiomela, samoglasny*) within the body of Russian znamenny chant. In the nineteenth and twentieth centuries, however, the older chants fell from use, replaced by the formulaic chordal patterns of the Imperial Court Chant, arranged by Aleksei L'vov and Nikolai Bakhmetev. The present setting is based on a melody originally composed in Church Slavonic by Dcn. Sergius Trubachov (1919–1995), who rendered it as both a unison chant and a four-part choral setting for male chorus. The use of this melody, which the composer indicates should be sung in the center of the church, in front of the “Golgotha” (according to the practice of the Holy Trinity-St. Sergius Lavra), serves to highlight this sublime text through musical elaboration.

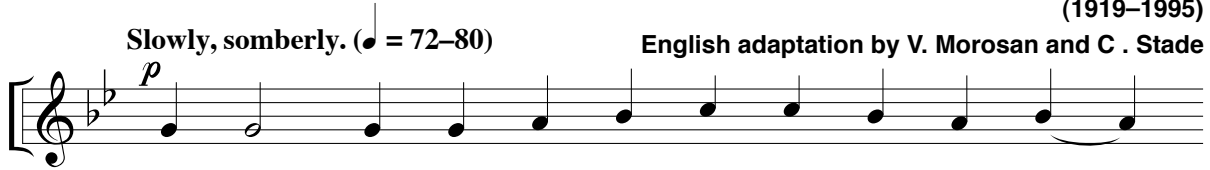
The English adaptation and arrangement, written for two male solo voices, may also be sung by two female voices.

## Antiphon XV

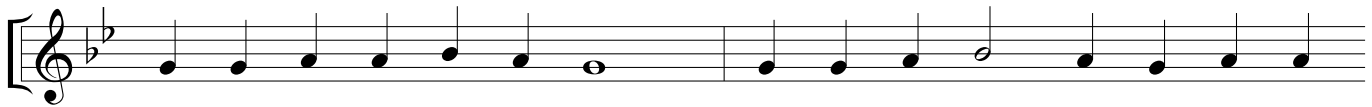
Dcn. Sergius Trubachov  
(1919–1995)

Slowly, somberly. (♩ = 72–80)

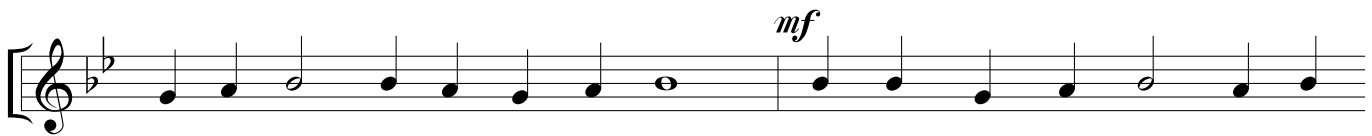
English adaptation by V. Morosan and C. Stade



To - day He who hung the earth up - on the wa -



ters is hung up - on a tree. He who is King of the An - gels



is ar - rayed in a crown of thorns. He who wraps the heav - ens in



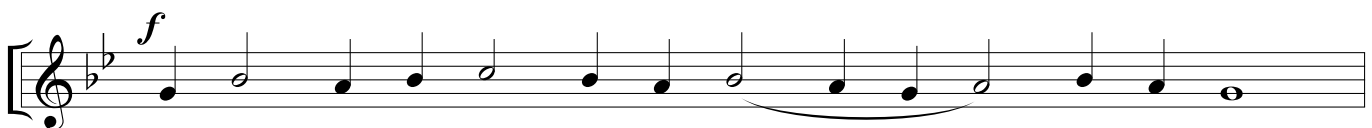
clouds\_ is wrapped in the pur - ple of mock - er - y.



He who freed Ad - am in the Jor - dan re - ceives a blow on the face.



The Bride - groom of the Church is af - fixed to the cross\_ with nails.



The Son of the Vir - gin is pierced\_\_\_\_\_ by a spear.

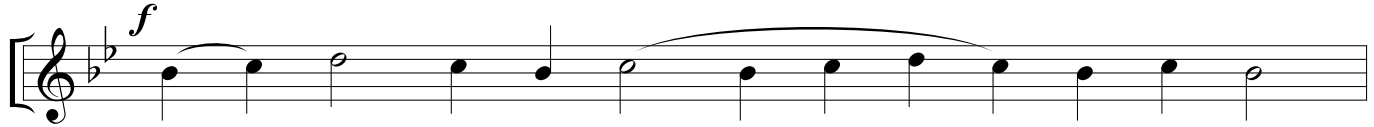


We\_ wor - ship Thy pas - sion, O Christ.

Holy Friday Matins (Antiphon XV) - 2



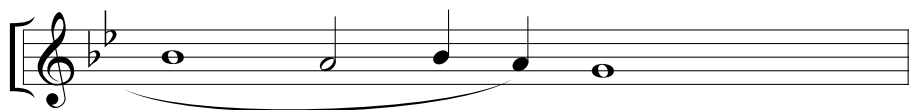
We\_\_\_ wor - ship Thy pas - sion, O Christ.



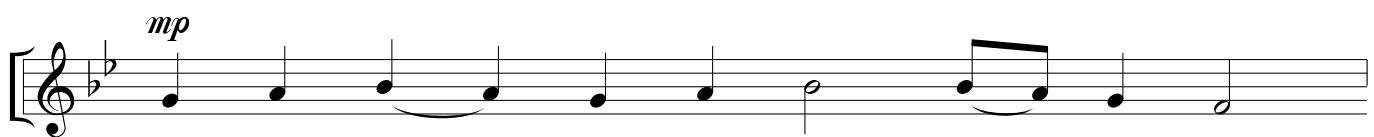
We\_\_\_ wor - ship Thy pas - sion, O Christ.



Show us al - so Thy glo - rious Res - ur - rec -



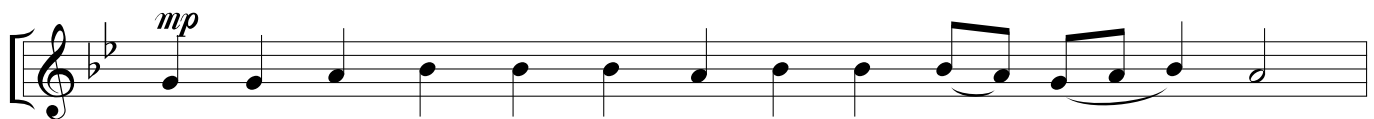
- - - tion.



Let us not\_\_\_ keep the feast like\_\_\_ the Jews,



for our Pass - o - ver, Christ God, has been slain for\_\_\_ us.



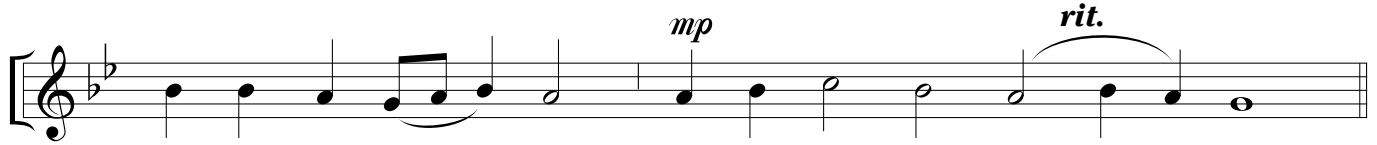
But let us cleanse our - selves of ev - ry de - file - ment

*rit.*

*f a tempo*



and with sin - cer - i - ty let\_\_\_ us en - treat Him: A - rise,



O Lord, and save\_\_ us, for Thou lov - est man - kind.



Thy Cross,\_\_\_\_\_ O\_\_ Lord, is life and res - ur -



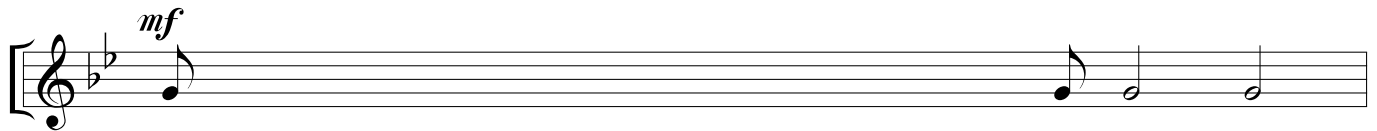
rec - tion for\_\_ Thy\_\_ peo - ple. And\_\_ trust - ing in



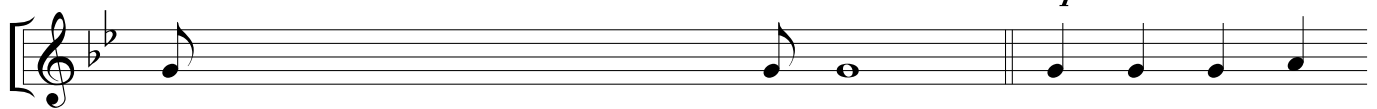
It,\_\_\_\_\_ we sing to Thee, our cru - ci - fied God:



have mer - cy on us.



Glory to the Father and to the Son and to the Ho - ly Spir - it,



now and ever and unto ages of ages. A - men. When she who con -



ceived Thee, O Christ, saw Thee hang - ing on the Cross, she\_\_cried\_\_ out:

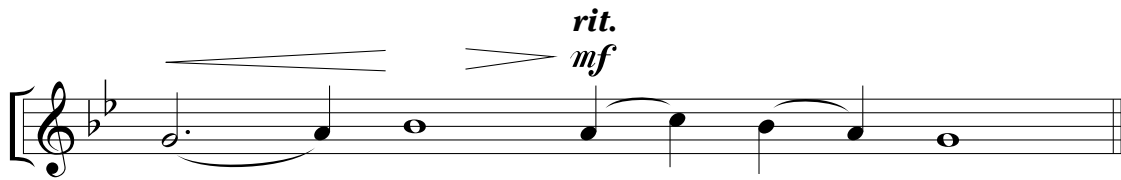
Holy Friday Matins (Antiphon XV) - 4



What strange mys - te - ry do I \_\_\_\_\_ be-hold, O\_\_\_ my\_\_\_ Son?



How dost\_ Thou\_\_\_\_\_ die, nailed on the Wood\_ in the flesh, \_\_\_\_\_



O\_\_\_\_\_ Giv - er\_\_\_\_\_ of\_\_\_\_\_ life?

# Antiphon XV

Dcn. Sergius Trubachov  
(1919–1995)

English adaptation by V. Morosan

Slowly, somberly. (♩ = 72–80)

Soprano  
Alto

Tenor  
Bass

*p*

To - day He who hung the earth up - on the wa -

ters is hung up - on a tree. He who is King of the An - gels

*mf*

is ar - rayed in a crown of thorns. He who wraps the heav - ens in

clouds is wrapped in the pur - ple of mock - er - y.

*pp*

He who freed Ad - am in the Jor - dan re - ceives a blow on the face.

*mp*



*p*

The Bride-groom of the Church is af-fixed to the cross with nails.

*p*

*f*

The Son of the Vir - gin is pierced by a spear.

*f*

*p*

We wor - ship Your pas - sion, O Christ.

*p*

*mp*

We wor - ship Your pas - sion, O Christ.

*mp*

*f*

We wor - ship Your pas - sion, O Christ.

*f*

Show us al - so Thy glo - rious Res - ur - rec

tion.

2.

*mp*  
Let us not keep the feast like the Jews,

*mf*  
for our Pass - o - ver, Christ God, has been slain for us.

*mp*  
But let us cleanse our - selves of ev - ry de - file - ment

*rit.* *f* *a tempo*

and with sin - cer - i - ty let us en - treat Him: A - rise,

*mp* *rit.* *f*

O Lord, and save us, for Thou lov - est man - kind.

**3.** *f*

Thy Cross, O Lord, is life and res - ur -

*mf* *mp*

rec - tion for Thy peo - ple. And trust - ing in

*f*

It, we sing to Thee, our cru - ci - fied God:

*p* *rit.*

have mer - cy on us.

*mf*

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

*mp*

Now and ever and unto ages of ages. A - men. When she who con -

*mp*

ceived Thee, O Christ, saw Thee hang-ing on the Cross, she\_ cried out:

*p*

What strange mys - te - ry do I be - hold, O my Son?

*mf*

Holy Friday Matins (Antiphon XV) - 6

*mp*

How dost — Thou — die, nailed on the Wood in the flesh,

*mp* *f* *rit.* *mf*

O Giv - er of life?

*f* *mf*

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# HYMNS FOR THE ORTHODOX LITURGY

## THE WISE THIEF

(EXAPOSTEILARION FOR THE MATINS OF HOLY FRIDAY)

The singing of the Exaposteilarion *The Wise Thief* is one of the most solemn moments in the Matins of Great and Holy Friday (the Service of the 12 Gospels). The Orthodox *Typikon* prescribes that it be sung three times, with "Glory to the Father . . ." after the first time, and "Now and ever . . ." after the second time. In the last two centuries a tradition arose in the Russian Church of singing at least one of the versions as a trio. (The singers should stand in the middle of the church in front of the Crucifix.)

The present edition brings together two settings for trio and a setting for chorus. The two trios are free compositions written in an intensely emotional style favored in St. Petersburg, Russia, at the turn of the twentieth century. The version for chorus is a harmonization of a Kievan Chant that expresses the emotional intensity of the text in a more subdued fashion.

The composer of the first trio, Aleksei Turenkov (1886-1958), produced only a small number of works for the Orthodox liturgy before the Russian Revolution of 1917; thereafter he turned his attention to secular and folk music. The Reverend Mikhail Lisitsyn (1871-1918 [1919?]) was a prominent scholar, music critic, and choral composer in St. Petersburg. No biographical information is available concerning the third composer, Staritsky.

The identical keys of the three settings make it possible to perform them in any combination and order. Turenkov's trio may be performed by male voices and Lisitsyn's -- by female voices. In Lisitsyn's setting all the tempo and dynamic markings are by the composer. The markings in Turenkov's and Staritsky's settings are editorial.

Set in English and edited by  
VLADIMIR MOROSAN

ALEKSEI TURENKOV  
(1886-1958)

1. With intensity. [♩ = 56]  
*mf*

Soprano 1  
Soprano 2

THE WISE THIEF DIDST THOU MAKE WOR - THY OF

Alto

*mf*

PAR - A - DISE IN A SIN - GLE - MO - MENT, -

O - LORD; BY THE WOOD OF THY

*p*

BY THE WOOD OF THY

CROSS IL - LU - MINE ME, IL - LU - MINE ME

CROSS IL - LU MINE ME, IL - LU - MINE ME

AL - SO, AND SAVE ME, AND SAVE ME.

AL - SO, AND SAVE ME,

Soprano Alto

Tenor Bass

GLO-RY TO THE FA-THER, AND TO THE SON, AND TO THE HO-LY SPIR - IT.

2. Andante.

Rev. MIKHAIL LISITSYN, Op. 5 (1871-1918 [1919?])

Tenor 1 Tenor 2

Bass

THE WISE THIEF DIDST

THOU MAKE WOR - THY, WOR - THY OF PAR -

A - DISE IN A SIN - GLE MO - MENT,

O LORD; BY THE

(THY) WOOD OF THY CROSS IL - LU - MINE ME AL - SO,

AND SAVE ME.

Soprano Aalto  
Tenor Bass

NOW AND EV - ER, AND UN - TO A - GES OF A - GES, A - MEN.



STARITSKY  
Harmonization of  
Kievan Chant

3. Slowly. ♩ = 56  
*pp*

Soprano Alto

Tenor Bass

THE WISE THIEF DIDST THOU MAKE

*pp*

WOR - THY, DIDST THOU MAKE WOR - THY OF

*mf*

PAR - A - DISE IN A SIN - GLE - MO - MENT, O

*mf*

*p* *pp*

LORD; BY THE WOOD OF THY CROSS IL - LU - MINE ME

*p* *pp* (bring out bass)

AL - SO, AND SAVE ME, AND SAVE ME.

# The Wise Thief

I - Melody with ison

Very slowly.

Maia Aprahamian  
(2009)



The wise \_\_\_ thief \_\_\_ didst Thou \_\_\_ make wor - thy of



par - a - dise in a sin - gle mo - ment, O Lord;



by the wood\_ of the Cross\_ il - lu - mine me as well, and



save \_\_\_\_\_ me, and save \_\_\_\_\_ me.

# The Wise Thief

## II - Choral Version A

Maia Aprahamian  
(2009)

Very slowly.

Soprano  
Alto

Tenor  
Bass

The wise thief didst Thou make wor - thy of

Detailed description: This system shows the first line of music for Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The Soprano and Alto parts are written in a soprano clef, and the Tenor and Bass parts are in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "The wise thief didst Thou make wor - thy of".

par - a - dise in a sin - gle mo - ment, O Lord;

Detailed description: This system shows the second line of music. The lyrics are: "par - a - dise in a sin - gle mo - ment, O Lord;".

by the wood of the Cross il - lu - mine me as well, and

Detailed description: This system shows the third line of music. The lyrics are: "by the wood of the Cross il - lu - mine me as well, and".

save me, and save me.

Detailed description: This system shows the fourth and final line of music. The lyrics are: "save me, and save me.".

# The Wise Thief

## III - Choral Version B

Maia Aprahamian

(2009)

Very slowly.

Soprano  
Alto

Tenor  
Bass

The wise thief didst Thou make wor - thy of

par - a - dise in a sin - gle mo - ment, O Lord;

by the wood of the Cross il - lu - mine me as well, and

save me, and save me.

# Stichera at the Praises

## MATINS of HOLY FRIDAY

Common Chant

Tone 3 (Minor harmony)

### Sticheron 1

Soprano  
Alto

Tenor  
Bass

Israel, my first - born son, has committed two e - vil deeds:

Detailed description: This block shows the first system of musical notation for Sticheron 1. It features four staves: Soprano and Alto (top two) and Tenor and Bass (bottom two). The music is in a minor key, indicated by a single flat (Bb). The Soprano and Alto parts consist of block chords and dyads. The Tenor and Bass parts provide a harmonic foundation with longer note values. The lyrics are: "Israel, my first - born son, has committed two e - vil deeds:".

he abandoned Me, the Fountain of living wa - ter, and dug for himself

Detailed description: This block shows the second system of musical notation. The Soprano and Alto parts continue with block chords. The Tenor and Bass parts continue with longer note values. The lyrics are: "he abandoned Me, the Fountain of living wa - ter, and dug for himself".

a bro - ken well. He crucified Me up - on the wood, and asked for

Detailed description: This block shows the third system of musical notation. The Soprano and Alto parts continue with block chords. The Tenor and Bass parts continue with longer note values. The lyrics are: "a bro - ken well. He crucified Me up - on the wood, and asked for".

Barrabas and re - leased him. Heaven was a - mazed at this,

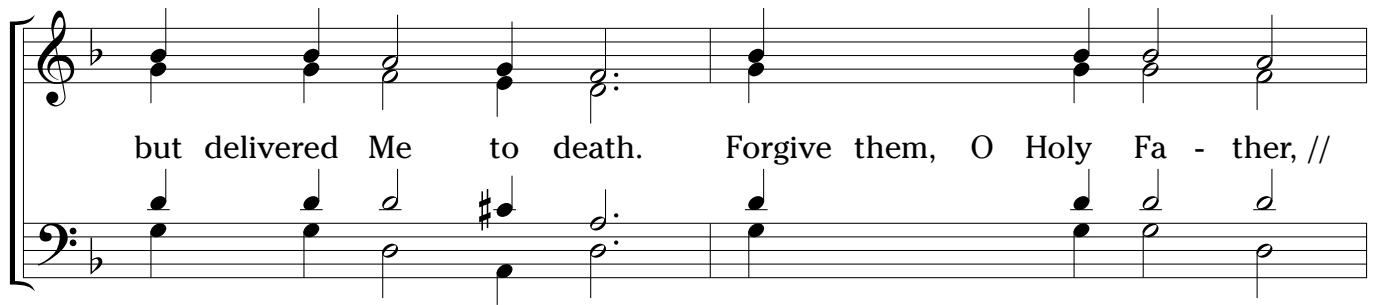
Detailed description: This block shows the fourth system of musical notation. The Soprano and Alto parts continue with block chords. The Tenor and Bass parts continue with longer note values. The lyrics are: "Barrabas and re - leased him. Heaven was a - mazed at this,".

and the Sun hid its rays. But thou, O Israel, wast not a - shamed,

Detailed description: This block shows the fifth system of musical notation. The Soprano and Alto parts continue with block chords. The Tenor and Bass parts continue with longer note values. The lyrics are: "and the Sun hid its rays. But thou, O Israel, wast not a - shamed,".

(but delivered...)

Holy Friday Matins: Praises - 2

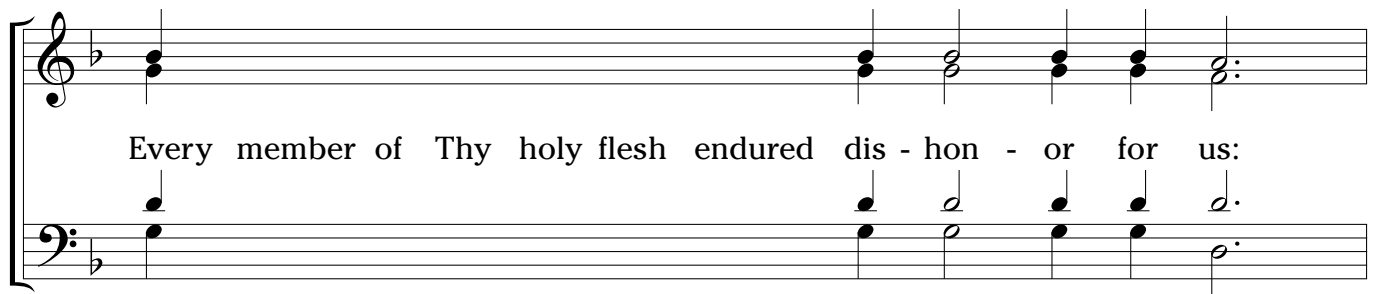


but delivered Me to death. Forgive them, O Holy Fa - ther, //

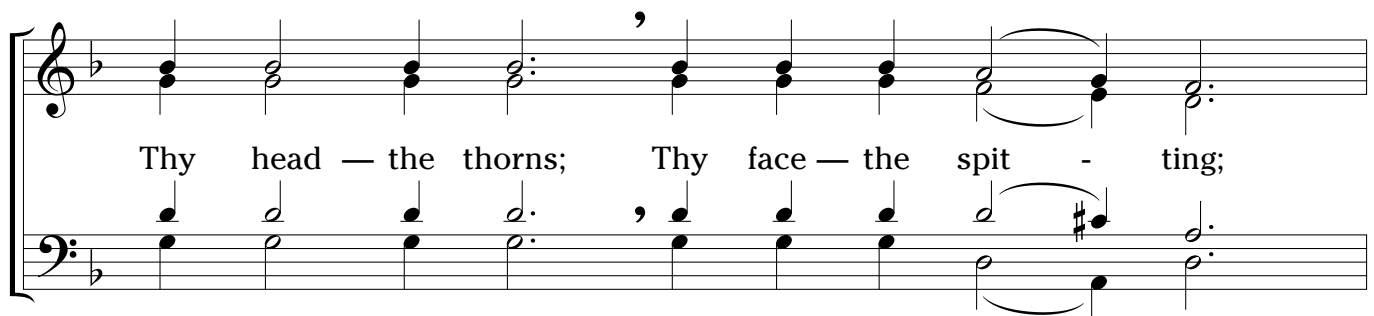


for they know not what they do. (Repeat): Israel, my first-born Son...

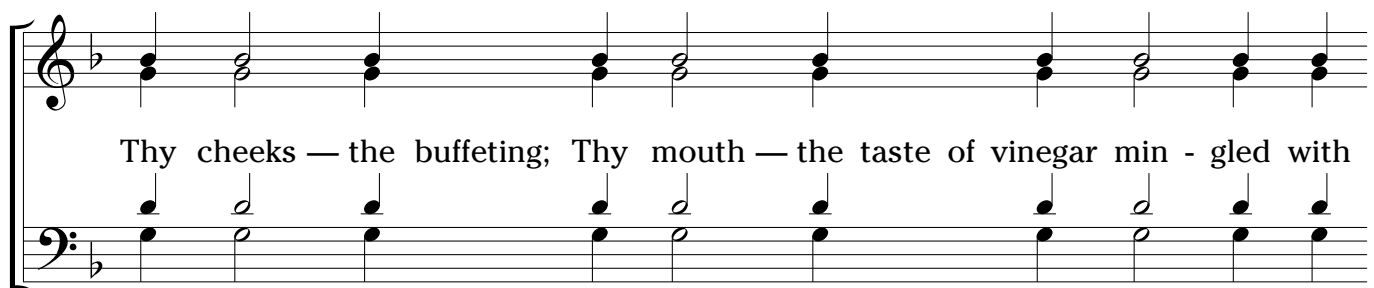
Sticheron 2: Same Tone



Every member of Thy holy flesh endured dis - hon - or for us:



Thy head — the thorns; Thy face — the spit - ting;



Thy cheeks — the buffeting; Thy mouth — the taste of vinegar min - gled with

gall; Thine ears — the impious blasphemies; Thy back — the scourge;

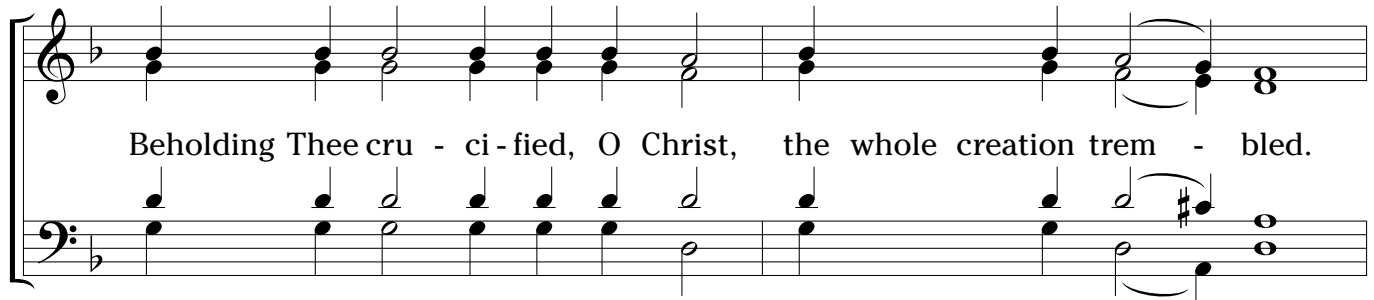
Thy hand — the reed; Thy whole body — ex - ten - sion upon the cross;

Thy joints — the nails; Thy side — the spear. By Thy sufferings, Thou hast

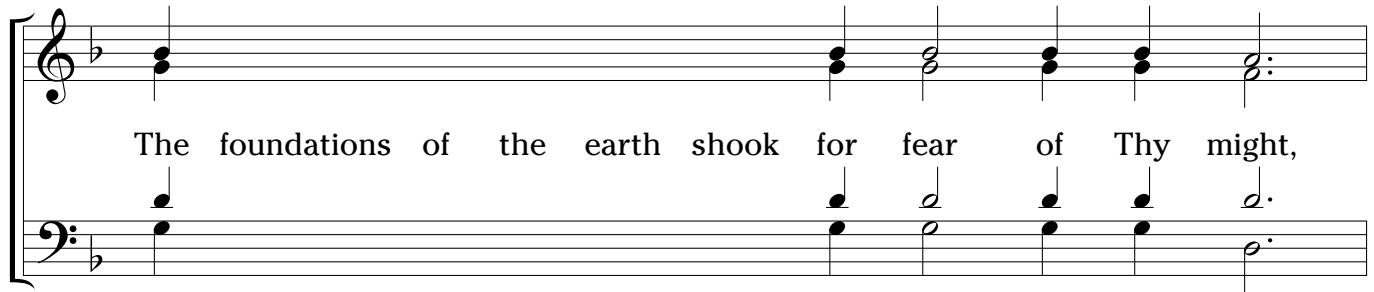
set us free from suf - fer - ing. In Thy love for man Thou dist stoop down to

raise us up. // O Almighty Sav - ior, have mer - cy on us!

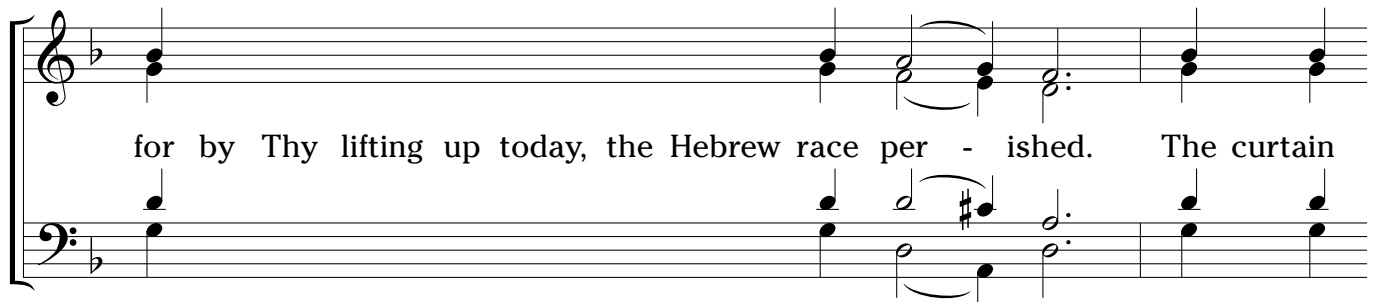
Sticheron 3: Same Tone



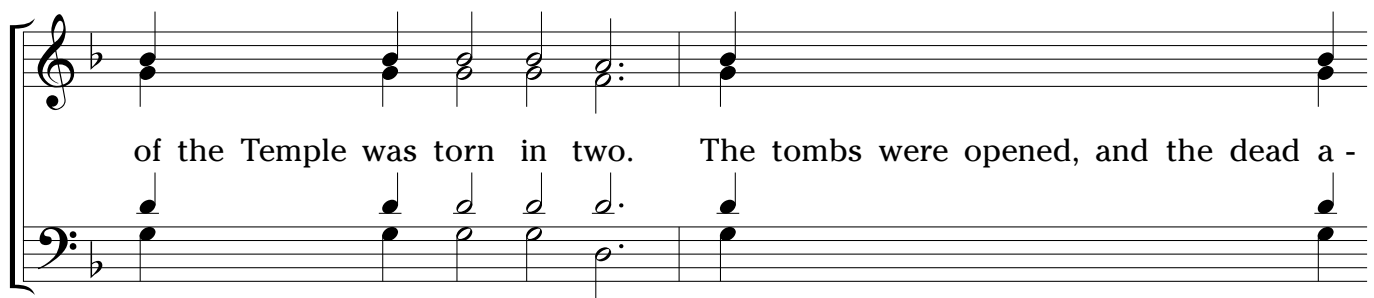
Beholding Thee cru - ci - fied, O Christ, the whole creation trem - bled.



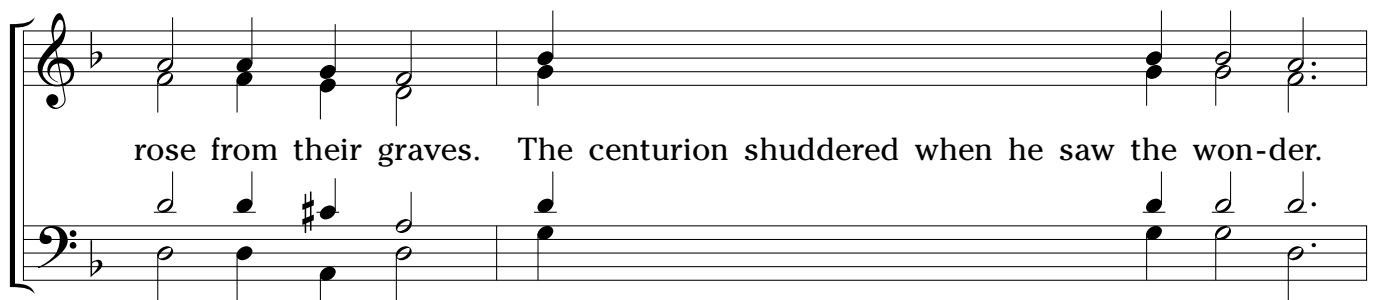
The foundations of the earth shook for fear of Thy might,



for by Thy lifting up today, the Hebrew race per - ished. The curtain



of the Temple was torn in two. The tombs were opened, and the dead a -



rose from their graves. The centurion shuddered when he saw the won - der.



Thy mother stood by and cried out with motherly lamen-ta-tion:

"How shall I not weep and beat my breast, seeing Thee naked and hanging

upon the cross as one con-demned!" // O Lord, crucified and

buried and risen from the dead, glo-ry to You!

(*"Glory..." in the Sixth Tone:*) Glory to the Father and to the Son and to the Holy Spirit.

After "Glory...": Tone 6

They have stripped My gar-ments and clothed Me in a scar-let robe.

(They have set...)

Holy Friday Matins: Praises - 6

They have set upon My head a crown of thorns

The first system of musical notation features a treble and bass clef with a key signature of one sharp (F#). The lyrics are: "They have set upon My head a crown of thorns". The melody is simple, with the treble clef playing chords and the bass clef providing a steady accompaniment.

and have given Me a reed in My right hand, //

The second system continues the melody. The lyrics are: "and have given Me a reed in My right hand, //". The musical notation remains consistent with the first system.

that I might dash them in pieces like a pot - ter's ves - sel.

The third system concludes the main phrase. The lyrics are: "that I might dash them in pieces like a pot - ter's ves - sel.". The musical notation includes a fermata over the final chord.

(*"Now and ever..." in the same Tone:*) Now and ever, and unto ages of ages. Amen.

After "Now and ever...": Same Tone

I gave My back to scourg - ing. I did not turn My face from

The fourth system begins the second phrase. The lyrics are: "I gave My back to scourg - ing. I did not turn My face from". The musical notation continues with the same tone.

spit - tings. I stood before the judgment seat of Pi - late,

The fifth system continues the second phrase. The lyrics are: "spit - tings. I stood before the judgment seat of Pi - late,". The musical notation includes a fermata over the final chord.

(and endured the cross)

and en - dured the cross // for the sal - va - tion of the world!

The image shows a musical score for a hymn. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff. The music is in a simple, homophonic style, typical of a hymn tune. The lyrics are: "and en - dured the cross // for the sal - va - tion of the world!". The double bar line is placed after "cross".

# Lamentations - Section 1

Blessed art Thou, O Lord! Teach me Thy statutes.

Blessed are those whose way is blameless, who walk in the law of the Lord. (118:1)

1

Bulgarian Tradition  
arr. VM after Dobri Hristov

Soprano  
Alto

Tenor  
Bass

In a tomb they laid— Thee, O my Christ,— who art Life,

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "In a tomb they laid— Thee, O my Christ,— who art Life,". The Soprano part has a melodic line with some ties, while the Alto and Tenor/Bass parts provide harmonic support with chords and single notes.

the an - gel - ic hosts— were o - ver - come with awe

Detailed description: This system continues the musical score. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "the an - gel - ic hosts— were o - ver - come with awe". The music continues with similar harmonic and melodic patterns, featuring some chromatic movement in the Soprano line.

as they glo - ri - fied Thy con - de - scen - sion, Lord.

Detailed description: This system is the final one on the page. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "as they glo - ri - fied Thy con - de - scen - sion, Lord.". The music concludes with sustained chords in both parts, ending on a final cadence.

Blessed are those who keep His testimonies, who seek Him with their whole heart. (118:2)

2

How, O Life canst Thou die? How canst Thou dwell in a tomb?

Yet by death Thou didst de - stroy the reign of death

and didst raise from Hell the dead of ag - es past.

For those who work wickedness have not walked in His ways. (118:3)

3

Now we mag - ni - fy Thee, O Lord Je - sus our King.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, primarily triads and dyads, in a B-flat major key signature. The bass staff contains a simple harmonic accompaniment with a steady bass line.

Thy Pas - sion and Thy bur - ial we ex - tol

The second system of musical notation continues the melody and accompaniment. The treble staff features a more active melodic line with some grace notes and slurs. The bass staff maintains the harmonic support.

for by them Thou hast de - liv - ered us from death.

The third system of musical notation concludes the phrase. The treble staff ends with a final chord, and the bass staff provides a solid harmonic foundation.

4

Thou hast commanded Thy precepts to be diligently kept. (118:4)

Je - sus, Lord, King of all, Who laid down the bounds of earth,

The first system of musical notation 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 music is written in a simple, homophonic style with chords and single notes. The lyrics are printed below the upper staff.

yet to - day Thou dwell - est in a nar - row tomb,

The second system of musical notation continues the melody and accompaniment. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The lyrics are printed below the upper staff.

rais - ing all the dead of ag - es from their graves.

The third system of musical notation concludes the phrase. It maintains the same musical structure as the previous systems, with a clear melodic line and a supporting bass line. The lyrics are printed below the upper staff.

O that my ways may be steadfast in keeping Thy statutes! (118:5)

5

O my Lord, Je - sus Christ, sov'-reign Rul - er, King of all,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, primarily triads and dyads, in a B-flat major key signature. The bass staff contains a simple harmonic accompaniment of quarter and eighth notes.

seek - ing whom hast Thou\_ come down to those in Hell?

The second system of musical notation continues the melody and accompaniment. It features a treble staff with a melodic line that includes some grace notes and a bass staff with a steady accompaniment. The lyrics are positioned between the two staves.

Was it not to free the mor - tal race of man?

The third system of musical notation concludes the phrase. The treble staff shows a final cadence with a whole note chord, and the bass staff provides a simple accompaniment. The lyrics are placed between the staves.



Then I shall not be put to shame, having my eyes fixed on all Thy commandments. (118:6)

6

Lo, the Mas - ter of all now is seen— ly - ing dead,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, each with a melody line above it. The bass staff contains a series of chords, each with a melody line below it. The lyrics are placed between the two staves.

and the Might - y One, — who emp - tied all the graves,

The second system of musical notation continues the melody and accompaniment from the first system. It features similar chordal structures in both the treble and bass staves, with lyrics placed in between.

is now laid to rest with - in a new — tomb.

The third system of musical notation concludes the phrase. It maintains the same musical style as the previous systems, with chords and melody lines in both staves and lyrics in between.

7

I will praise Thee with an upright heart, when I learn Thy righteous ordinances. (118:7)

In a tomb they laid Thee, O my Christ— who art Life.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major). The lower staff is in bass clef. The melody is written in the upper staff, and the bass line is in the lower staff. The lyrics are placed between the two staves.

By Thy death hast Thou— cast down the might of death

The second system of music continues the melody and bass line from the first system. It features a key signature change to two flats (B-flat major) and includes a fermata over the word "death".

and be - come the Fruit of Life for all the world.

The third system of music concludes the phrase. It maintains the two-flat key signature and features a final cadence with a whole note chord in both staves.

8

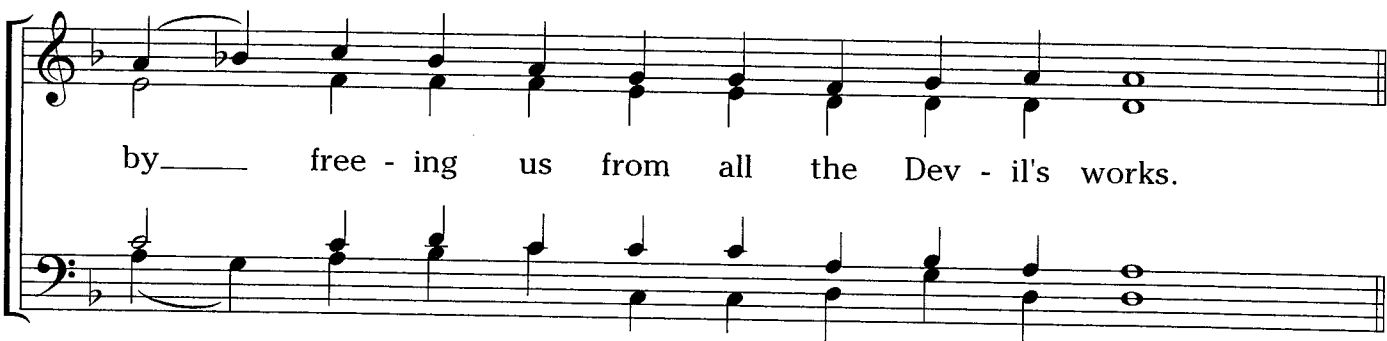
I will observe Thy statutes; O forsake me not utterly. (118:8)



Thou wast judged, O Christ, guilt-y with trans-gres-sors.



Thou hast jus-ti-fied us all, O Lamb of God



by free-ing us from all the Dev-il's works.

How can a young man keep his way pure? By guarding it according to Thy word. (118:9)

9



Thou, O Lord, art more fair than all the sons of men.



Thou hast filled cre - a - tion with Thy beau - ty;



how canst Thou lie dead be - fore us to - day?

With my whole heart I seek thee; let me not wander from Thy commandments (118:10)

10

How could Hell en - dure... it? When in splen-dor didst Thou come

as its gloom was swift - ly scat - tered and de - stroyed

blind - ed by the dazzl - ing glo - ry of Thy Light.

I have hidden Thy Word in my heart, that I might not sin against Thee. (118:11)

11

Je - sus my Sal - va - tion, O my sweet-ness and my Light.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a series of chords, with a melodic line in the soprano voice. The lower staff is in bass clef and provides a harmonic accompaniment with chords. The lyrics are written below the upper staff.

In the dark - ness of a tomb how art Thou hid?

The second system of music continues the melody and accompaniment. The upper staff shows a melodic line with some chromatic movement, including a sharp sign (F#) in the key signature. The lower staff continues the harmonic accompaniment. The lyrics are written below the upper staff.

O for - bear - ance past our strength to un - der - stand!

The third system of music concludes the phrase. The upper staff shows the final notes of the melody, and the lower staff provides the final accompaniment. The lyrics are written below the upper staff.

Blessed art thou, O Lord! Teach me thy statutes! (118:12)

12

An - gel pow'rs and heav'n-ly host, stand in si-lence, struck with awe,

o - ver - come with won - der as they now be - hold

Thine in - ef - fa - ble en - tomb-ment, past all speech.

With my lips I declare all the ordinances of Thy mouth. (118:13)

13

Oh, — won - der, strange and new! He who gave me life and breath

now is life - less, breath - less, car - ried to the tomb,

and is laid to rest by no - ble Jo - seph's hands.



In the way of Thy testimonies I delight as much as in all riches. (118: 14)

14

In Thy bod - y bur - ied and in Ha - des with Thy soul,

yet not part - ed from Thy Fa - ther's side, O Christ.

What a strange and mar - v'lous won - der we be - hold!

I will meditate on Thy precepts, and fix my eyes on Thy ways. (118:15)

15

As the King of heav'n and earth Thou wast known and rec - og-nized.

Though en - closed with - in a small and nar - row tomb,

all cre - a - tion knew Thee, Je - sus, as its Lord.

I will delight in Thy statutes; I will not forget Thy word. (118:16)

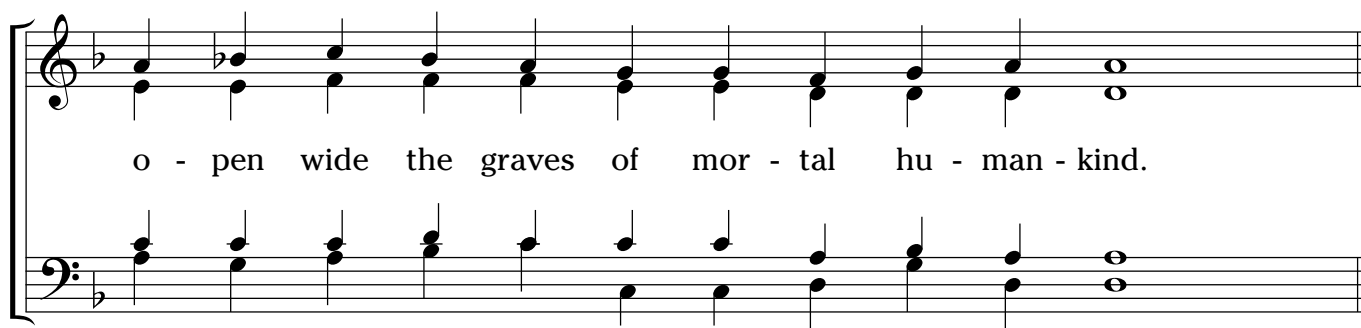
16



In a tomb they laid Thee, Christ, the Mak - er of all.



Hell's foun - da - tions quaked and trem - bled, see - ing Thee




o - pen wide the graves of mor - tal hu - man - kind.

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



Word of God, we praise— Thee, Lord and Mas - ter of the world,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five notes. The bass staff contains a series of chords, with a slur over the first five notes. The lyrics are written below the treble staff.



with Thy Fa - ther and— Thy Ho - ly Spir - it,

The second system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five notes. The bass staff contains a series of chords, with a slur over the first five notes. The lyrics are written below the treble staff.



and we glo - ri - fy Thy bur - i - al di - vine.

The third system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five notes. The bass staff contains a series of chords, with a slur over the first five notes. The lyrics are written below the treble staff.

Now and ever, and unto ages of ages. Amen.

Vir - gin Moth - er of God, we ex - tol and call you blessed,

The first system of music features a treble and bass staff. The treble staff contains a vocal line with lyrics and a piano accompaniment of chords. The bass staff provides a harmonic foundation with chords and a few moving lines. The key signature has one flat (B-flat).

and with faith - ful hearts we praise and ven - er - ate

The second system continues the melody and accompaniment. The treble staff shows a vocal line with lyrics and piano accompaniment. The bass staff continues the harmonic support. The key signature remains one flat.

the three - day en - tomb - ment of your Son, our Lord,

The third system concludes the phrase. The treble staff shows the vocal line with lyrics and piano accompaniment. The bass staff continues the harmonic support. The key signature remains one flat.

***Repeat verse #1 - "In a tomb they laid Thee..."***

# Lamentations - Section 1

Bulgarian Tradition  
arr. VM after Dobri Hristov

1

Soprano  
Alto

Tenor  
Bass

In a tomb they laid— Thee, O my Christ,— who art Life,

Detailed description: This system contains the first two lines of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). A box with the number '1' is positioned above the Soprano staff. The lyrics are: 'In a tomb they laid— Thee, O my Christ,— who art Life,'. The music consists of a series of chords and single notes, with some notes beamed together.

the an - gel - ic hosts— were o - ver - come with awe

Detailed description: This system contains the second line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are: 'the an - gel - ic hosts— were o - ver - come with awe'. The music continues with a similar harmonic structure to the first system.

as they glo - ri - fied Thy con - de - scen - sion, Lord.

Detailed description: This system contains the third line of the musical score. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are: 'as they glo - ri - fied Thy con - de - scen - sion, Lord.'. The music concludes with a final chord in both staves.



## Lamentations - Section 2

Romanian Tradition  
English adaptation VM

1

Melody

Right it is in - deed, that we mag - ni - fy Thee, O Life -

Ison

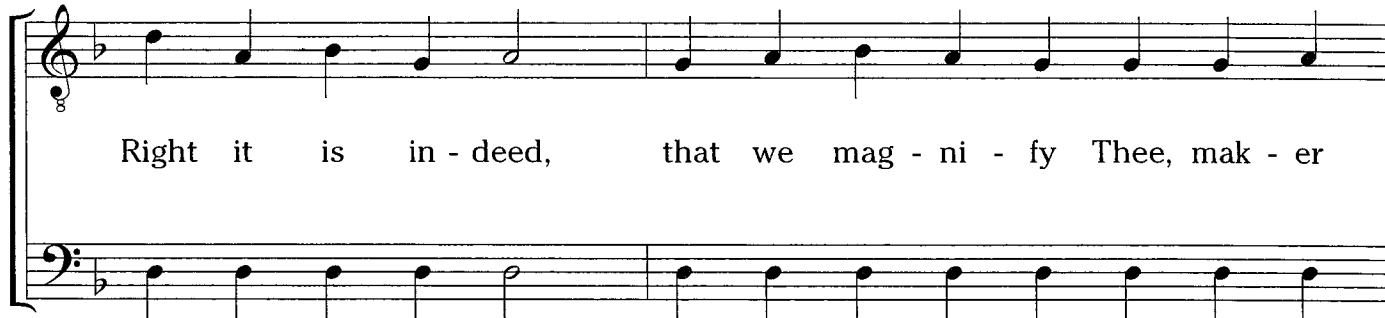
giv - ing\_ Lord; Thou didst stretch Thy most pure arms\_ up - on\_

\_ the Cross and didst\_ crush the strength and\_ pow - er\_ of the Foe.

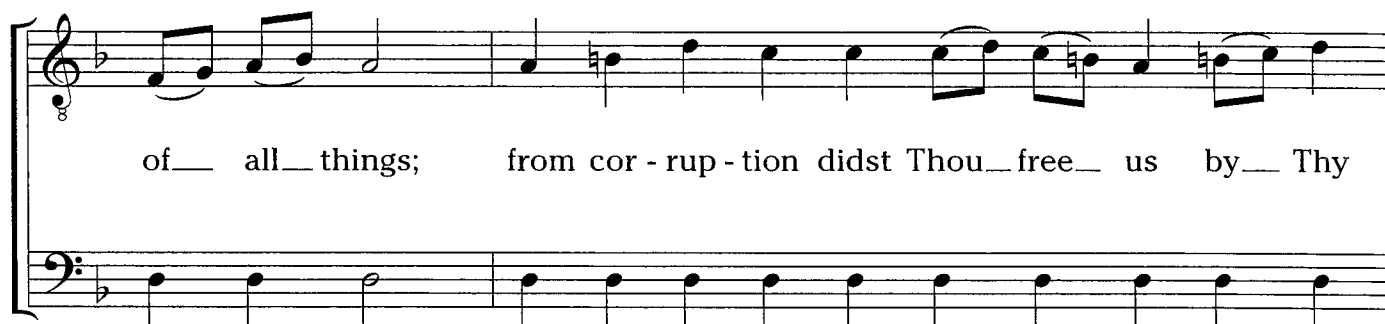


Thy hands have made and fashioned me; give me understanding that I may learn  
Thy commandments. (118:73)

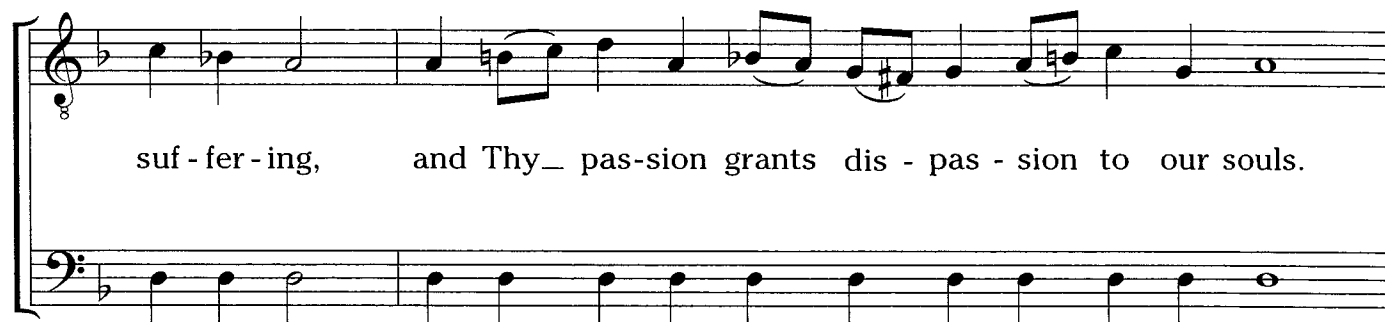
2



Right it is in - deed, that we mag - ni - fy Thee, mak - er



of all things; from cor - rup - tion didst Thou free us by Thy



suf - fer - ing, and Thy pas - sion grants dis - pas - sion to our souls.

Those who fear Thee shall see me and rejoice, because I have hoped in Thy word. (118:74)

3

Earth\_\_ shook in fear, and the sun re - fused to shine, O

Sav - ior, as they saw the sight of\_\_ Thee, the nev - er -

set - ting Light, in Thy bod - y sink - ing down in - to the tomb.

I know, O Lord, that Thy judgments are right, and that in faithfulness Thou hast afflicted me. (118:75)

4

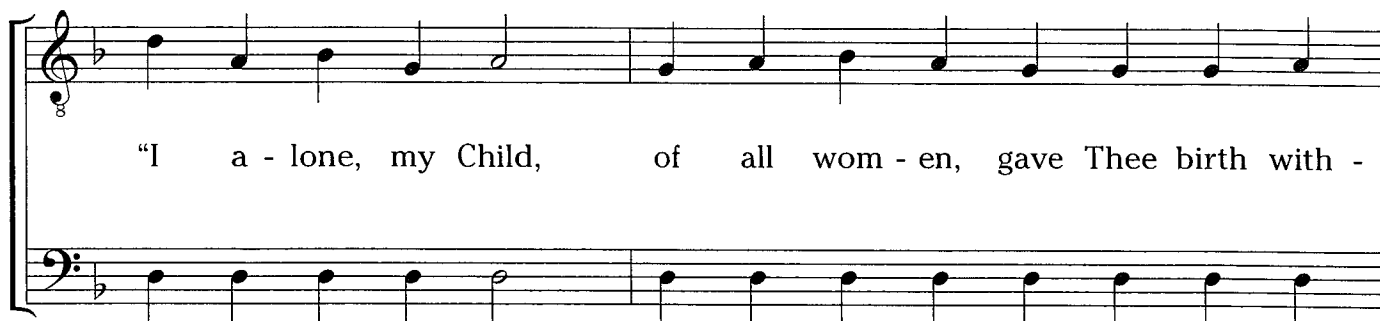
Sleep-ing in the tomb with a life - cre - at - ing sleep, O

Christ God, Thou hast wak-ened from the heav - y slum -

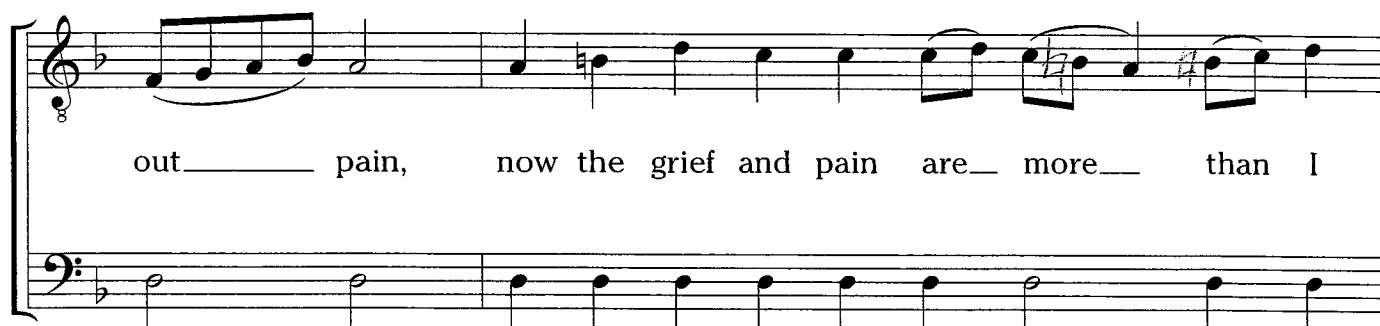
ber of sin all the race of man that sin had held en-slaved.

Let Thy steadfast love be ready to comfort me, according to Thy promise to Thy servant . (118:76)

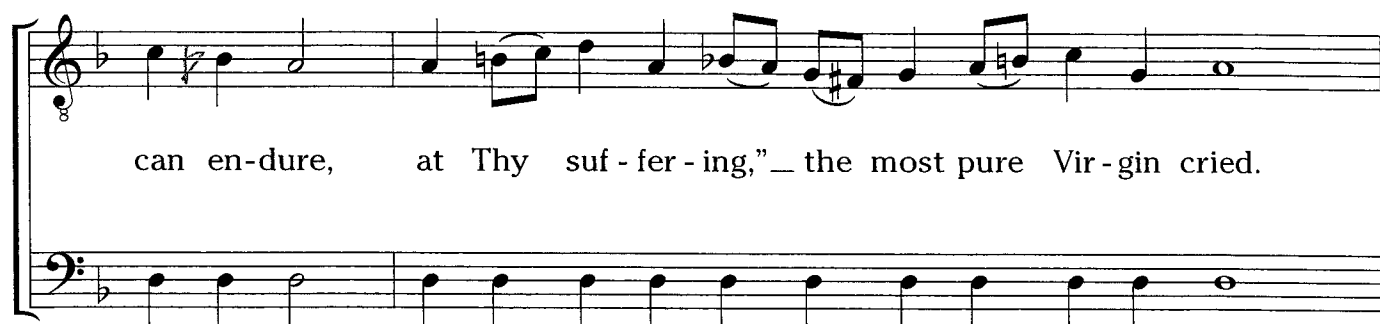
5



"I a - lone, my Child, of all wom - en, gave Thee birth with -



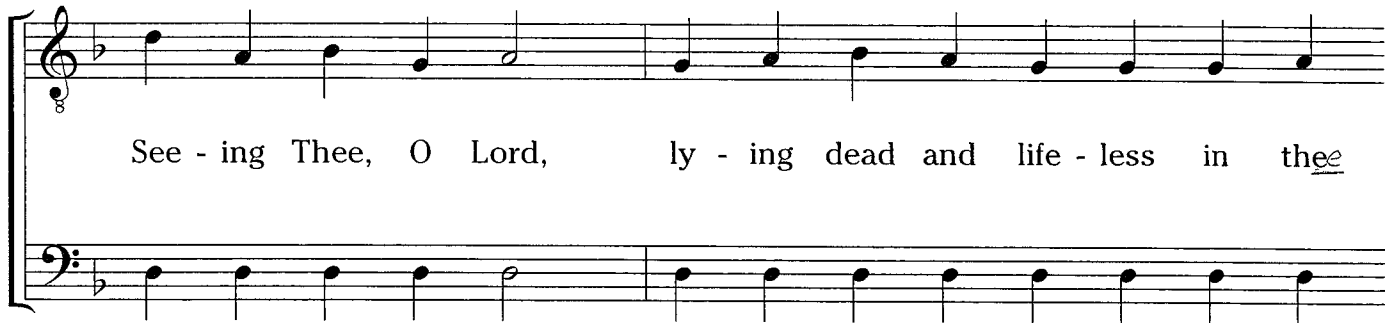
out \_\_\_\_\_ pain, now the grief and pain are\_ more\_ than I



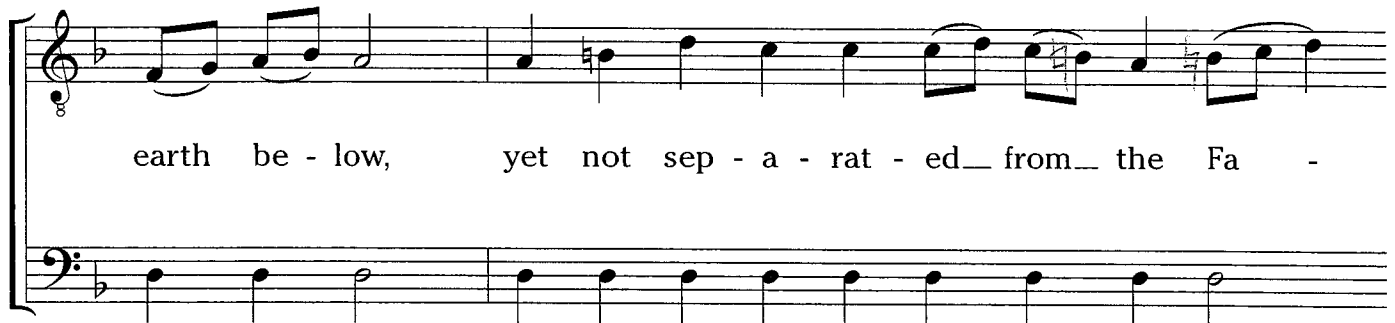
can en-dure, at Thy suf - fer - ing,"\_ the most pure Vir - gin cried.

Let Thy mercy come to me that I may live, for Thy law is my delight. (118:77)

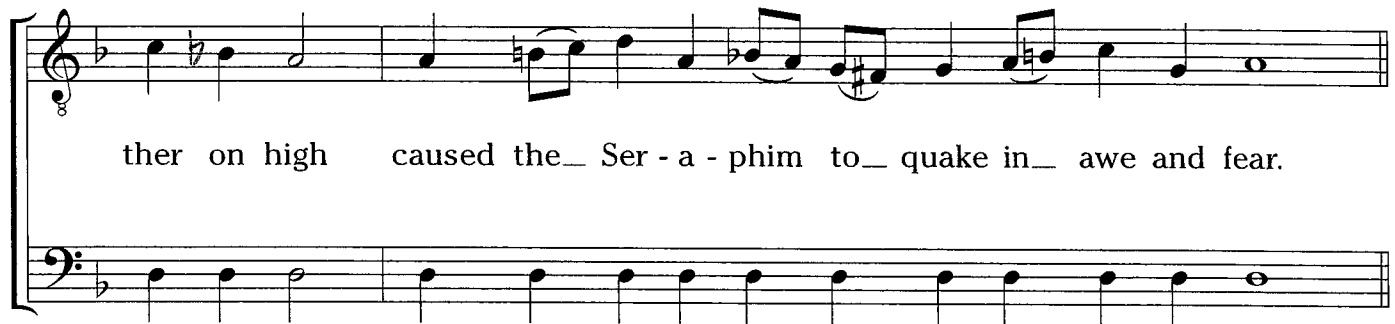
6



See - ing Thee, O Lord, ly - ing dead and life - less in thee



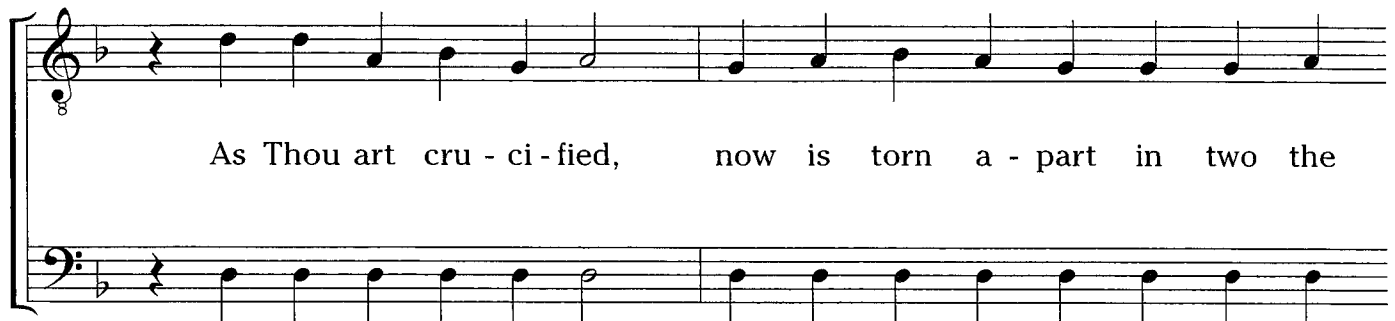
earth be - low, yet not sep - a - rat - ed from the Fa -



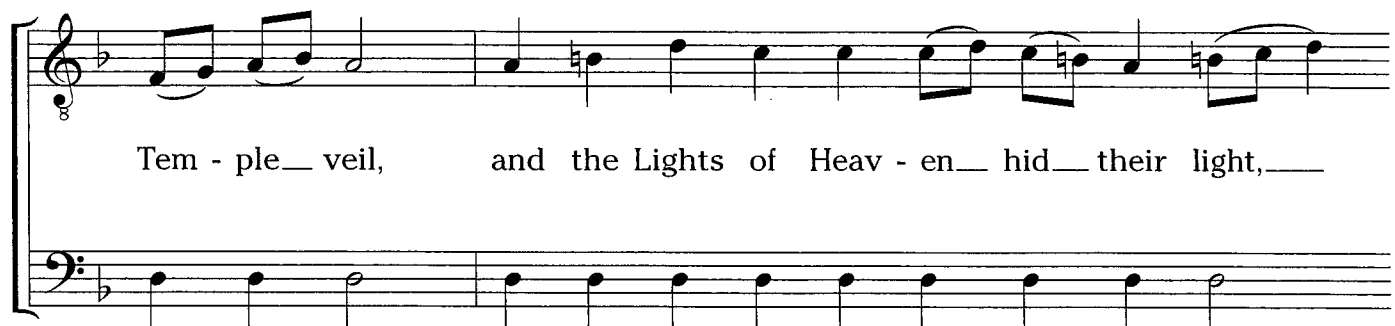
ther on high caused the Ser - a - phim to quake in awe and fear.

Let the godless be put to shame because they have transgressed against me unjustly;  
as for me, I will meditate on Thy statutes. (118:78)

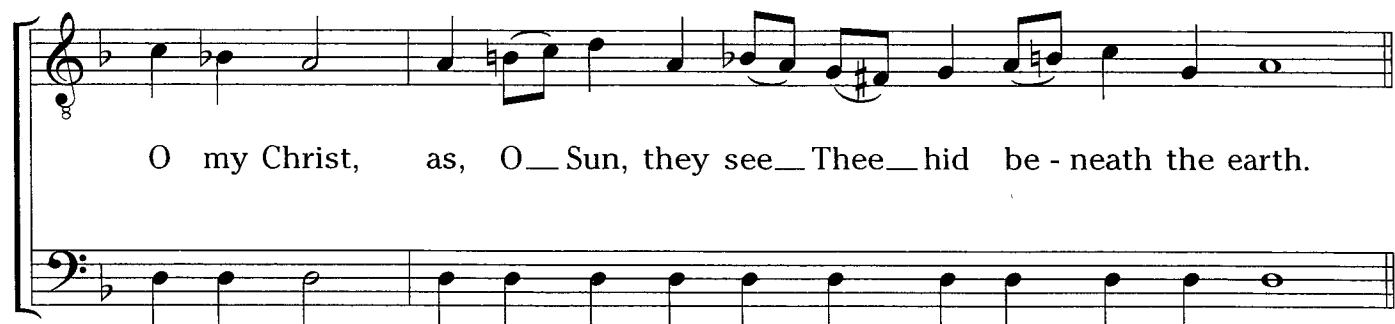
7



As Thou art cru - ci - fied, now is torn a - part in two the



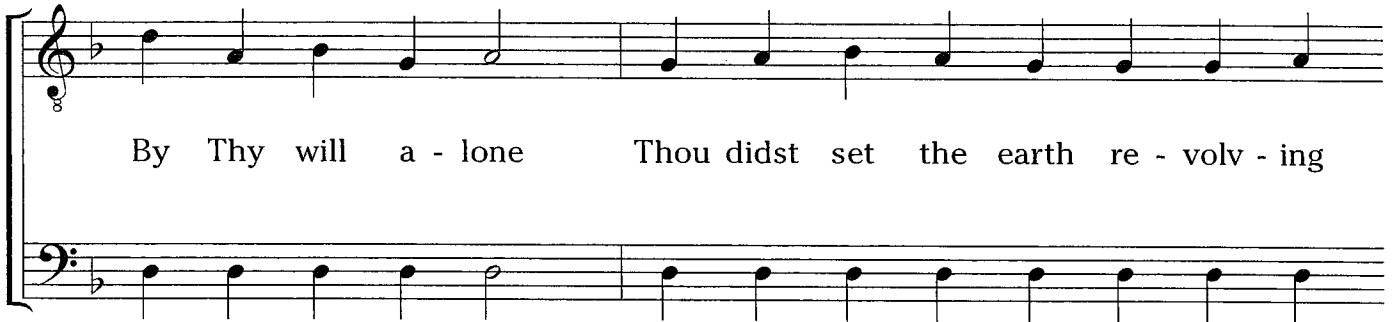
Tem - ple\_\_ veil, and the Lights of Heav - en\_\_ hid\_\_ their light,\_\_\_



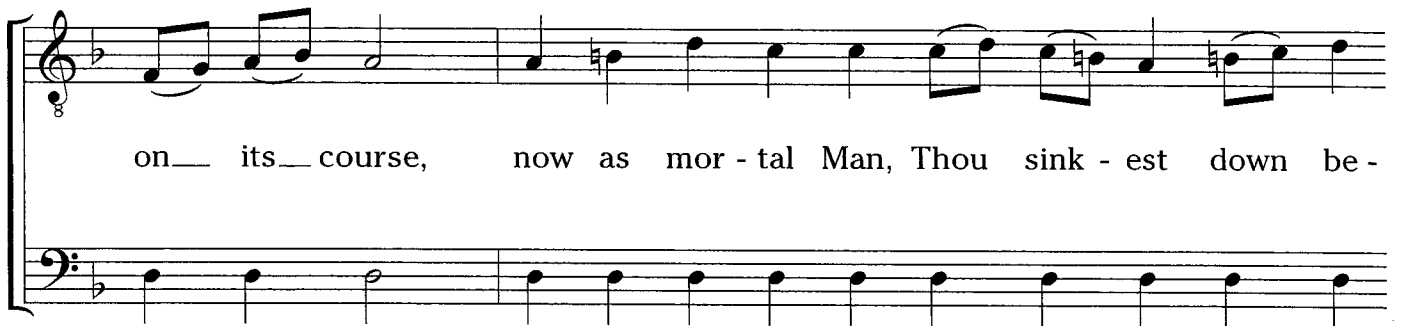
O my Christ, as, O\_\_ Sun, they see\_\_ Thee\_\_ hid be - neath the earth.

Let those who fear Thee turn to me, that they might know Thy testimonies. (118:79)

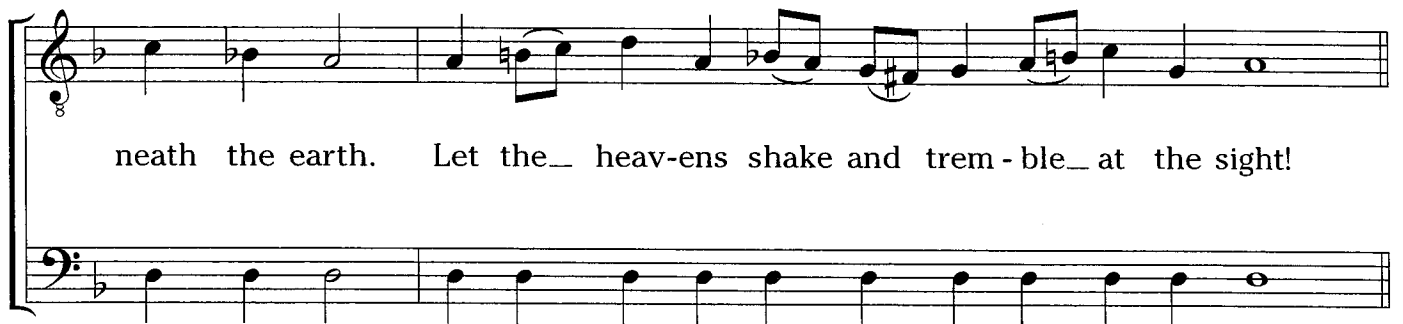
8



By Thy will a - lone Thou didst set the earth re - volv - ing



on\_ its\_ course, now as mor - tal Man, Thou sink - est down be -



neath the earth. Let the\_ heav - ens shake and trem - ble\_ at the sight!

May my heart be blameless in Thy statutes, that I may not be put to shame. (118:80)

9

Down be - neath the earth      Thou de - scend - est now, O Fash - ion -

er\_\_ of\_\_ Man,      so that by Thy great and\_\_ might - y pow -

er and strength, Thou wouldst raise the fall - en\_\_ hu - man\_\_ race, O Lord.



My soul languishes for Thy salvation; I hope in Thy word. (118:81)

10

Let us now la - ment, as we mourn the Sav - ior Christ, who

dies\_ for\_ us, that to - geth - er with the\_ myrrh - bear - ing

wom - en, we may\_ al - so hear\_ His\_ sav - ing word, "Re-joice!"

My eyes fail with watching for Thy promise; I ask, "When wilt Thou comfort me?". (118:82)

11

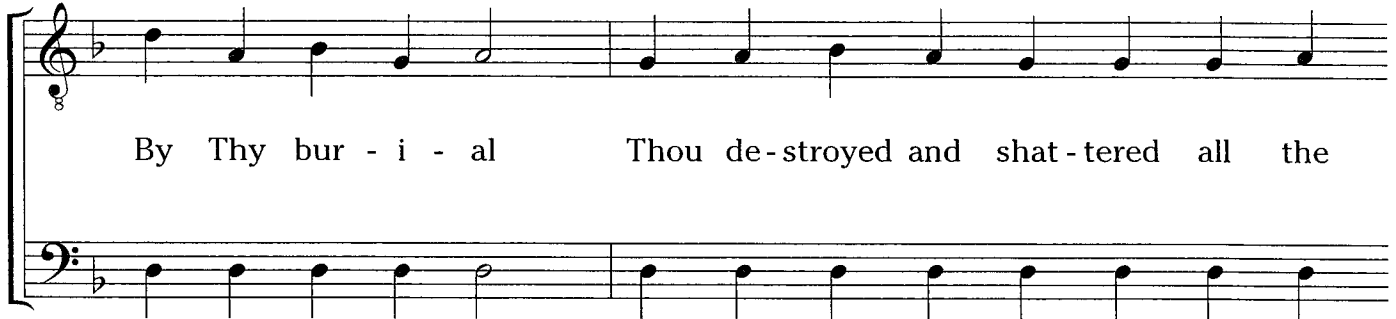
Thou in ver - y truth art the Myrrh of in - cor - rup - tion

O \_\_\_\_\_ Word, thus to Thee the wom - en \_\_\_\_\_ has - tened, bear - ing

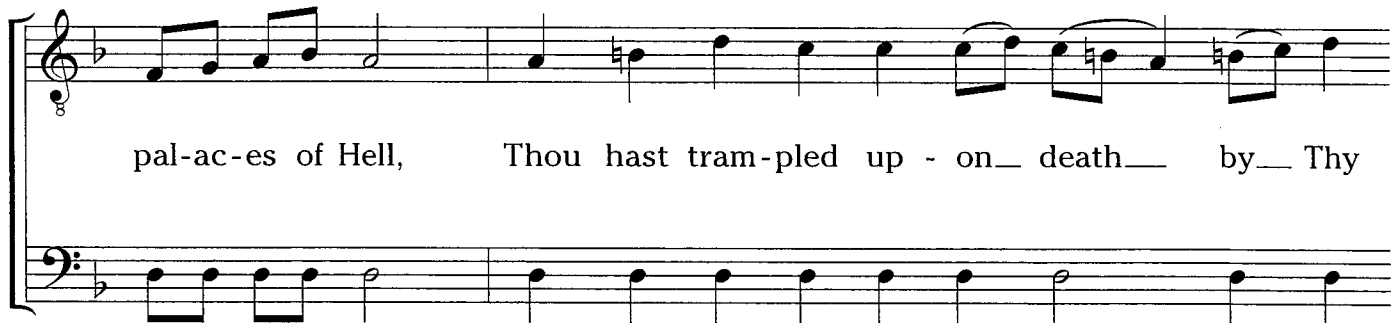
pre-cious myrrh to a - noint Thee, as \_\_\_\_\_ the \_\_\_\_\_ True and \_\_\_\_\_ Liv - ing God.

For I have become like a wineskin in the smoke, yet I have not forgotten Thy statutes.  
(118:83)

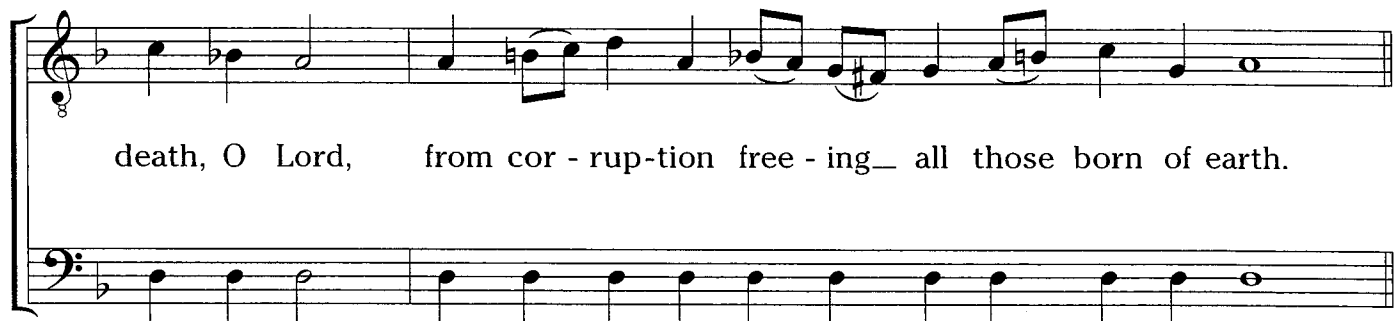
12



By Thy bur - i - al      Thou de-destroyed and shat - tered all the



pal-ac-es of Hell,      Thou hast tram-pled up - on\_ death\_ by\_ Thy



death, O Lord,      from cor - rup-tion free - ing\_ all those born of earth.

How long must Thy servant endure? When wilt Thou judge those who persecute me? (118:84)

13

He Who pours out life, and Who al - so is the ver - y

Wis - dom of God, now de-scends in - to the\_ ut - most depths of

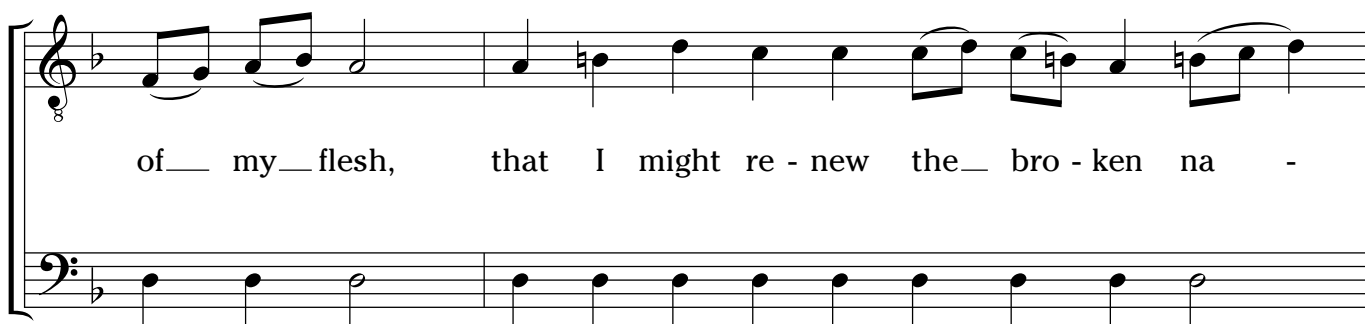
Ha - des to give\_ life to all\_ who are held cap-tive there.

Godless men have dug pitfalls for me, men who do not conform to Thy law. (118:85)

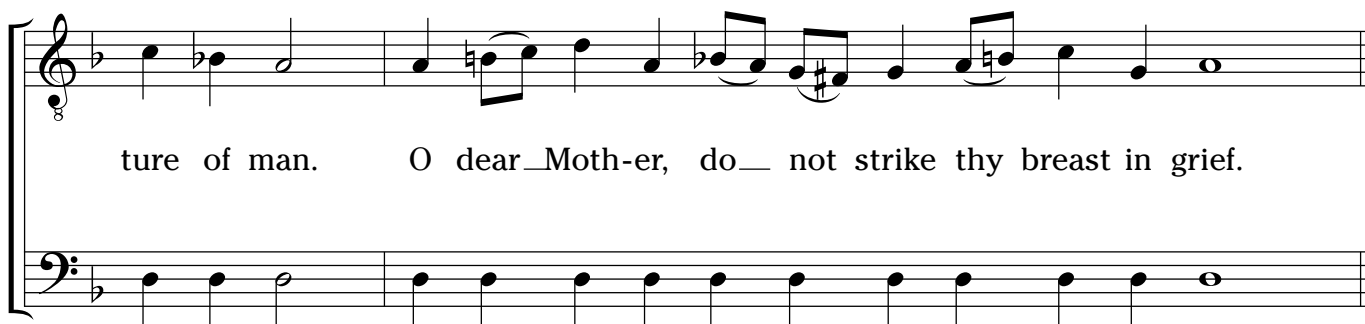
14



Will - ing - ly in death I en - dured the pain - ful wound - ing



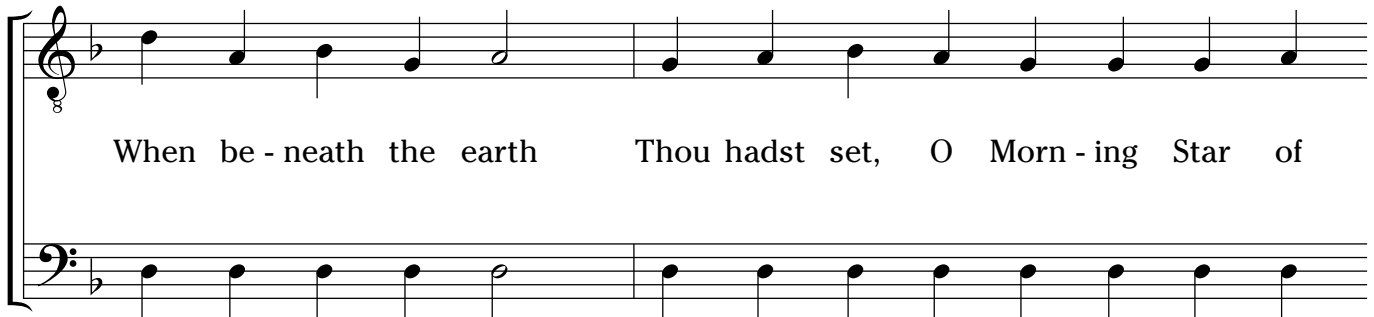
of my flesh, that I might re - new the bro - ken na -



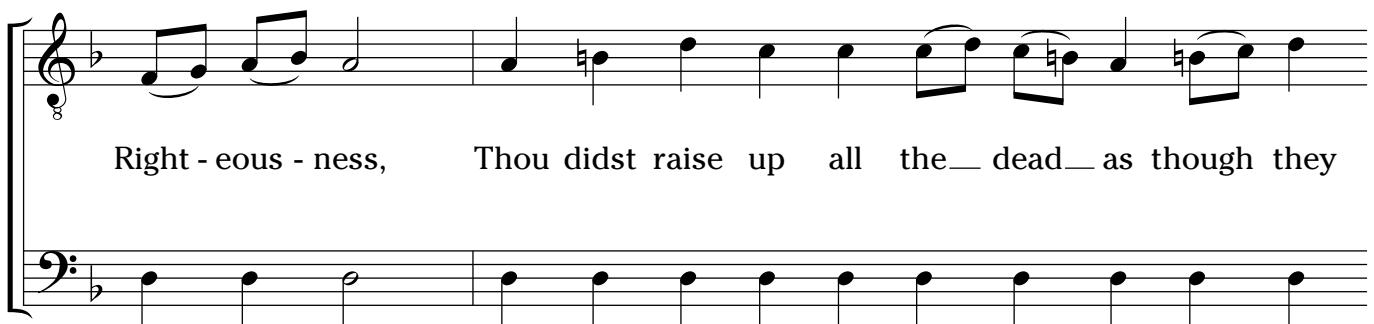
ture of man. O dear Moth - er, do not strike thy breast in grief.

All Thy commandments are sure; they persecute me with falsehood, help me! (118:86)

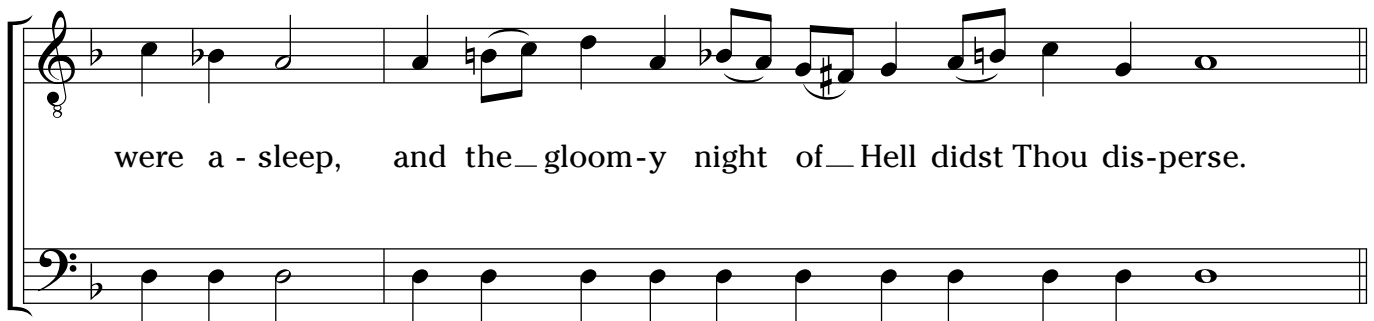
15



When be - neath the earth      Thou hadst set,    O Morn - ing Star    of



Right - eous - ness,      Thou didst raise up    all the\_ dead\_ as though they



were a - sleep,    and the\_ gloom-y night    of\_ Hell didst Thou dis-perse.

They have almost made an end of me on earth; bit I have not forsaken Thy precepts. (118:87)

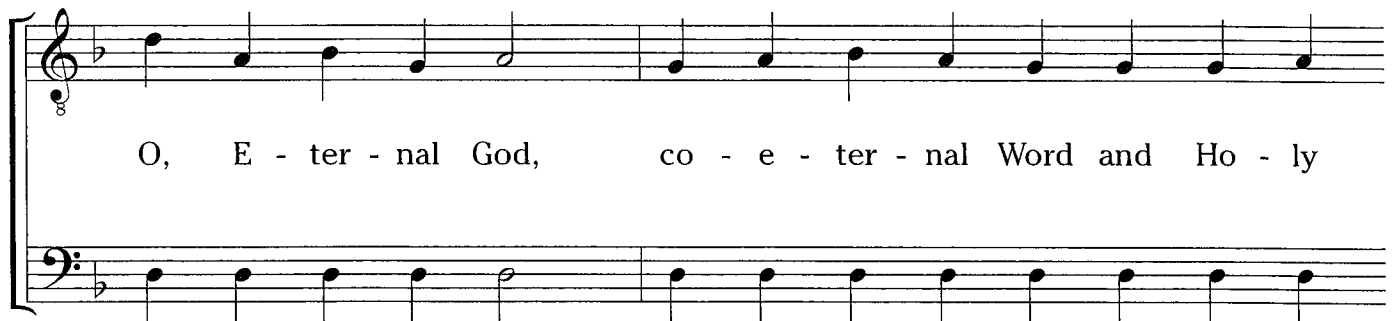
16

Bit - ter - ly with tears is the Seed of Life, Whose na - ture

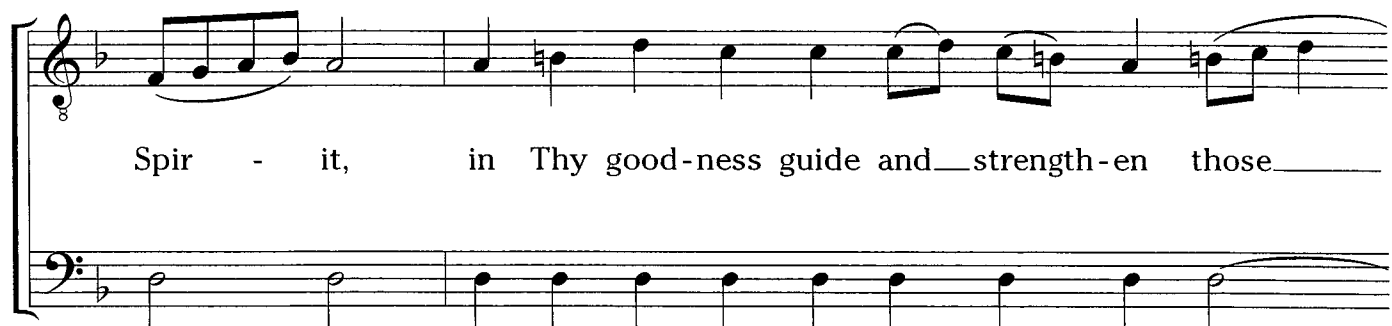
is\_\_ two - fold, deep with - in the earth's dark\_\_ fur - rows plant - ed

on this day, but to - mor-row it\_\_ will\_\_ sprout once\_\_more to life.

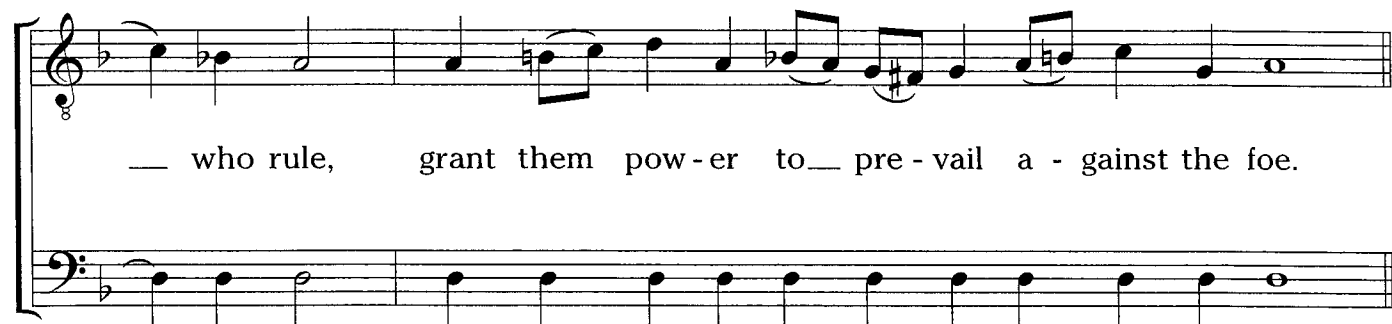
Glory to the Father, and to the Son, and to the Holy Spirit.



O, E - ter - nal God, co - e - ter - nal Word and Ho - ly



Spir - it, in Thy good-ness guide and strength-en those



who rule, grant them pow-er to pre - vail a - gainst the foe.



Now and ever, and unto ages of ages. Amen.

Vir - gin un - de - filed, to our Source of Life thou didst\_\_\_

give\_\_\_\_\_ birth; make the strife and scan - dals of\_\_ the Church\_\_\_\_

\_\_\_ to cease, as a\_\_ kind and lov - ing\_\_ Moth-er, grant her peace.

**Repeat verse #1 - "Right it is indeed..." >>>>>**

## Lamentations - Section 2

Romanian Tradition  
English adaptation VM

1

Melody

Right it is in - deed, that we mag - ni - fy Thee, O Life -

Ison

giv - ing Lord; Thou didst stretch Thy most pure arms up - on

the Cross and didst crush the strength and power of the Foe.

# Holy God

## Funereal

(for processions)

A traditional melody

(rearranged to fit the English language by VM)

**1.** Very slowly.

Soprano (harmony)  
Alto (nekidty)

Tenor (filler)  
Bass

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

Detailed description: This system shows the first two lines of the musical score. The top staff is for Soprano (harmony) and Alto (nekidty), and the bottom staff is for Tenor (filler) and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is 'Very slowly.' The lyrics are 'Ho - ly God, Ho - ly Might - y,'. The music features a traditional melody with a rearranged fit for English. The Soprano part has a melodic line with a fermata over the first 'ly' and a sharp sign above the second 'ly'. The Tenor part provides harmonic support with a similar melodic line.

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

Detailed description: This system shows the second two lines of the musical score. The top staff is for Soprano (harmony) and Alto (nekidty), and the bottom staff is for Tenor (filler) and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are 'Ho - ly Im - mor - tal, have mer - cy on us!'. The music continues the traditional melody with a rearranged fit for English. The Soprano part has a melodic line with a fermata over 'mer' and a sharp sign above 'cy'. The Tenor part provides harmonic support with a similar melodic line.

(Alternative voicing)

**2.**

Soprano (melody)  
Alto (filler)

Tenor (harmony)  
Bass

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

Detailed description: This system shows the first two lines of the musical score for an alternative voicing. The top staff is for Soprano (melody) and Alto (filler), and the bottom staff is for Tenor (harmony) and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The tempo marking is 'Very slowly.' The lyrics are 'Ho - ly God, Ho - ly Might - y,'. The Soprano part has a melodic line with a fermata over the first 'ly' and a sharp sign above the second 'ly'. The Tenor part provides harmonic support with a similar melodic line.

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

Detailed description: This system shows the second two lines of the musical score for an alternative voicing. The top staff is for Soprano (melody) and Alto (filler), and the bottom staff is for Tenor (harmony) and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are 'Ho - ly Im - mor - tal, have mer - cy on us!'. The Soprano part has a melodic line with a fermata over 'mer' and a sharp sign above 'cy'. The Tenor part provides harmonic support with a similar melodic line.

# ✠ HYMNS FOR HOLY WEEK ✠

## Holy Saturday Matins First Prokeimenon

TEXT SOURCE:  
*Matins of Holy Saturday*  
DRE (OCA), 1982

*Psalm 43 (44)*

Znamenny Chant - Tone 4  
arr. by M. Balakirev (1836–1910) and  
N. Rimsky-Korsakov (1844–1910)  
Arranged and adapted by V. Morosan

Musical score for Soprano and Tenor/Bass parts. The Soprano part is written in treble clef with a key signature of one sharp (F#) and a common time signature. The Tenor/Bass part is written in bass clef with the same key signature and time signature. The lyrics are: "Arise, O Lord, and help us, deliver us for Your Thy".

Musical score for the continuation of the first Prokeimenon. The Soprano part is written in treble clef with a key signature of one sharp (F#) and a common time signature. The Tenor/Bass part is written in bass clef with the same key signature and time signature. The lyrics are: "name's sake.".

**VERSE:** We have heard with our ears, O God, our fathers have told us what deeds  
[You performed / Thou didst perform] in their days, in the days of old.

# Holy Saturday Matins

## Second Prokeimenon

TEXT SOURCE:  
*Matins of Holy Saturday*  
DRE (OCA), 1982

*Psalm 9 (10)*

Znamenny Chant - Tone 7  
arr. W. G. Obleschuk (b.1955)

Soprano Alto

Tenor Bass

A - rise, O Lord, my God, lift up Your Thy hand!

for - get not Your Thy poor for - ev - - er!

**VERSE:** I will praise [You / Thee], O Lord my God, with all my heart;  
I will make all [Your / Thy] wonders known.

# Holy Saturday Matins

## Alleluia before the Gospel

TEXT SOURCE:  
*Matins of Holy Saturday*  
 DRE (OCA), 1982

Bulgarian Chant - Tone 5  
 arr. D. Soloviev and I. Smirnov

[♩ = 100-120]

Soprano  
 Alto  
 Tenor  
 Bass

Al - le - lu - ia.

lu - ia.

Repeat after each Psalm verse:

**VERSE:** Let God arise! Let His enemies be scattered! Let those who hate Him flee from before His face! (*Psalm 67: 2*)

**CHOIR:** Alleluia!

**VERSE:** As smoke vanishes, so let them vanish; as wax melts from before the fire! (*67: 3*)

**CHOIR:** Alleluia!

**VERSE:** So the sinners will perish before the face of God; but let the righteous be glad! (*67: 3-4*)

**CHOIR:** Alleluia!

# Holy Saturday Vesperal Liturgy

## Refrains at the Old Testament Readings

(After the Sixth Reading)

Bulgarian Chant - Tone 5

Arranged and adapted by V. Morosan

With joyful energy.  $\text{♩} = 66-72$

The musical score is written for Soprano and Tenor/Bass. The Soprano part is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The Tenor/Bass part is on a bass clef staff with the same key signature and time signature. The lyrics are: "For glo - rious - ly has He been glo - ri - fied!". The music consists of two staves of music. The Soprano part features a melodic line with eighth and sixteenth notes, often beamed together. The Tenor/Bass part provides a harmonic accompaniment with mostly quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Chanter chants on D or A. Refrain is repeated after each verse (or group of verses).

# Refrains at the Old Testament Readings

(After the Fifteenth Reading)

With joyful energy.  $\text{♩} = 66-72$

Praise \_\_\_\_\_ the \_\_\_\_\_ Lord, \_\_\_\_\_ sing and ex - ult Him through -

out all the ag - es!

Chanter chants on D or A.  
Refrain is repeated after each verse  
(or group of verses).



# Arise, O God

(In place of "Alleluia" on Holy Saturday)

Adapted from  
Johann von Gardner  
by Vladimir Morosan

$\text{♩} = 120$

Soprano  
Alto

Tenor  
Bass

A - rise, O God, judge the earth,

for to Thee You be - long all the na - tions.

*Repeat after each verse.*

1. \*)

Chanter

God has taken His place in the di-vine coun - cil:

in the midst of the gods He holds judg - ment.

2.

Chanter

How long will you judge unjust-ly and ac - cept the

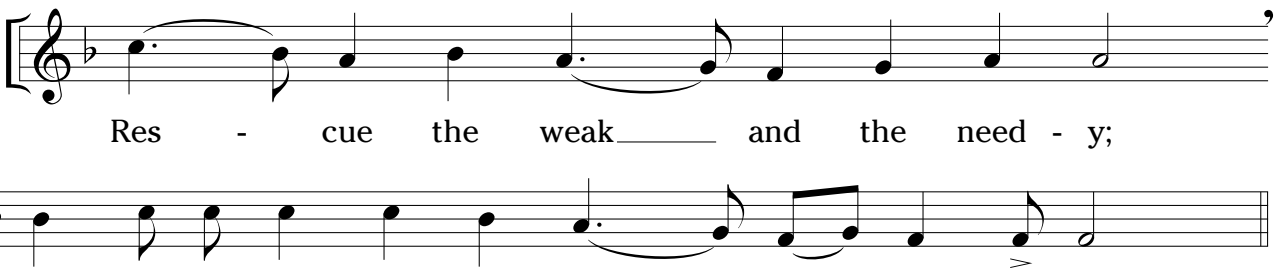
fac - es of sin-ners?

\*) The verses of Psalm 81 [82], given here, are the ones prescribed in the Lenten Triodion. Gardner's original version, first published in Salzburg as a mimeographed supplement to the emigre newspaper *Luch*, contains the verses commonly sung in Russian practice since the mid-nineteenth century: "Christ the new Pascha..." etc. (in settings by Turchaninov and other composers).


3.

Chanter  Give\_ justice to the weak and the fa - ther-less; main -  
tain the right of the\_ af - flict - ed and the des - ti - tute.

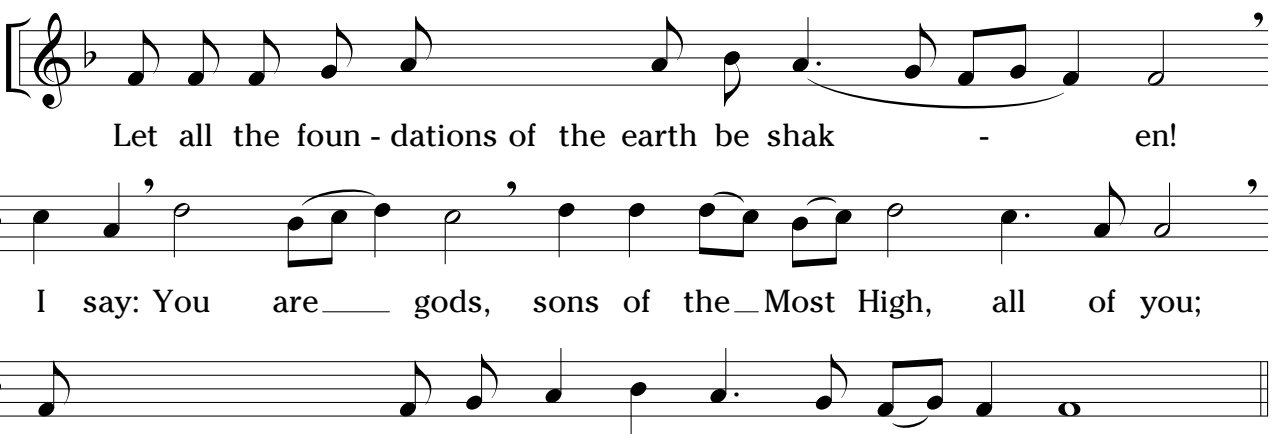
4.

Chanter  Res - cue the weak\_\_\_\_\_ and the need - y;  
de - liv - er them from the hand\_\_\_\_\_ of\_ the sin-ner.

5.

Chanter  They have neither knowledge nor un - der - stand - ing;  
they\_ walk a - bout\_ in dark - ness.

6.

Chanter  Let all the foun - dations of the earth be shak - en!  
I say: You are\_ gods, sons of the\_ Most High, all of you;  
nevertheless, you shall die like men, and fall like an - y prince.

*Chanter then repeats the first half of the first verse: "Arise, O God, and judge the earth," after which the choir concludes: "...for to Thee belong all the nations."*