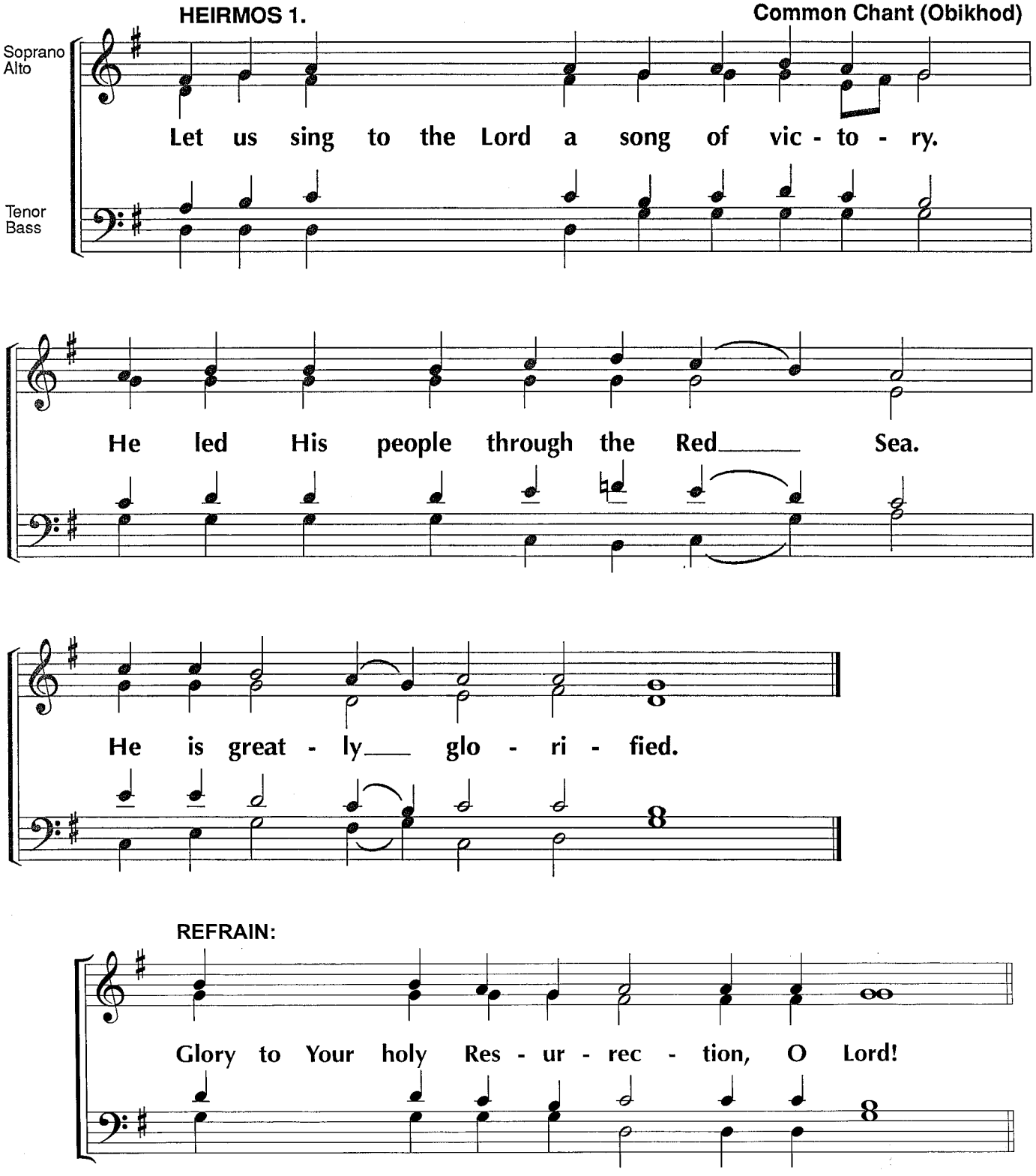
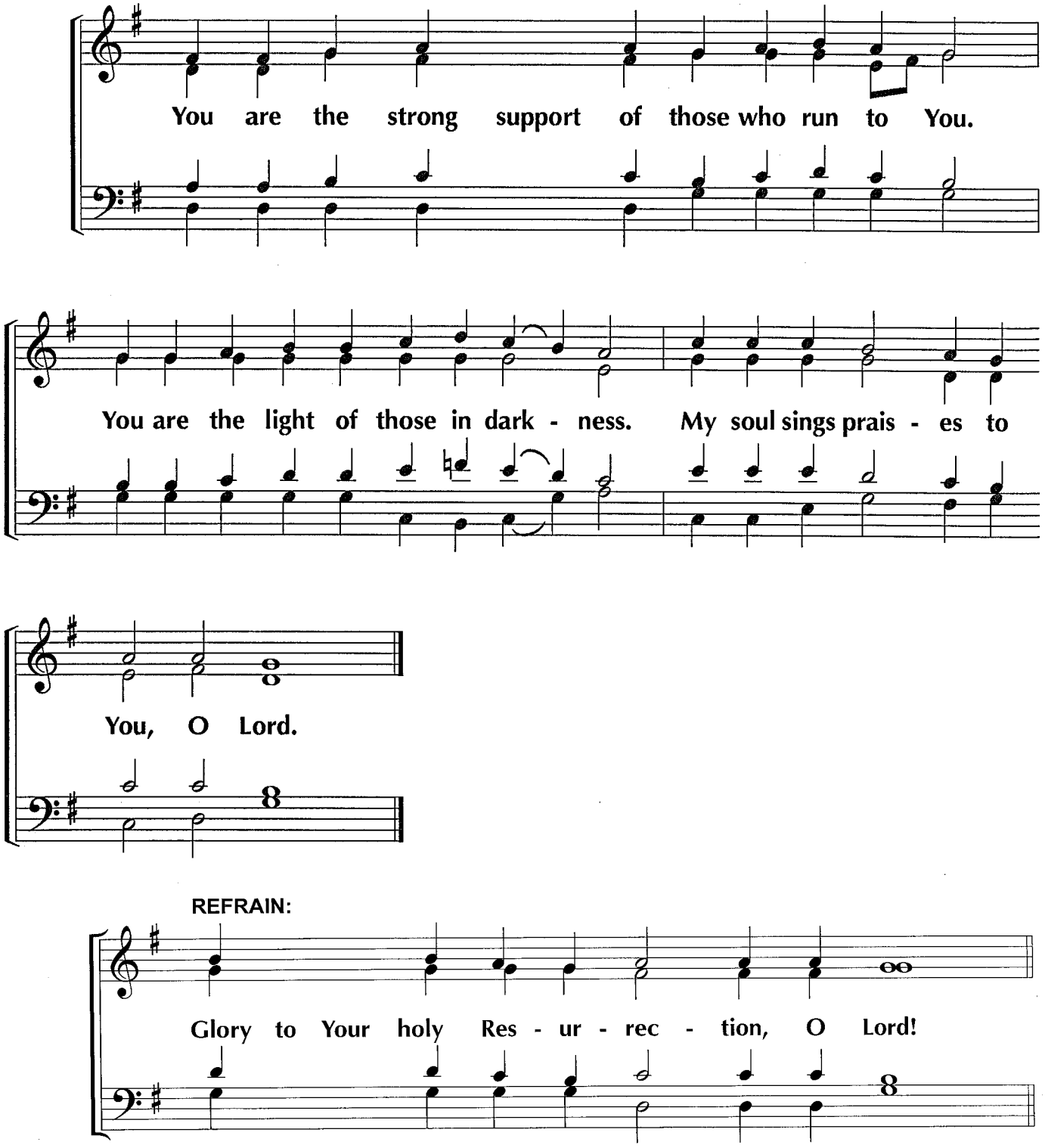
The Raising of Lazarus

THE KANON – Tone 8



HEIRMOS 3



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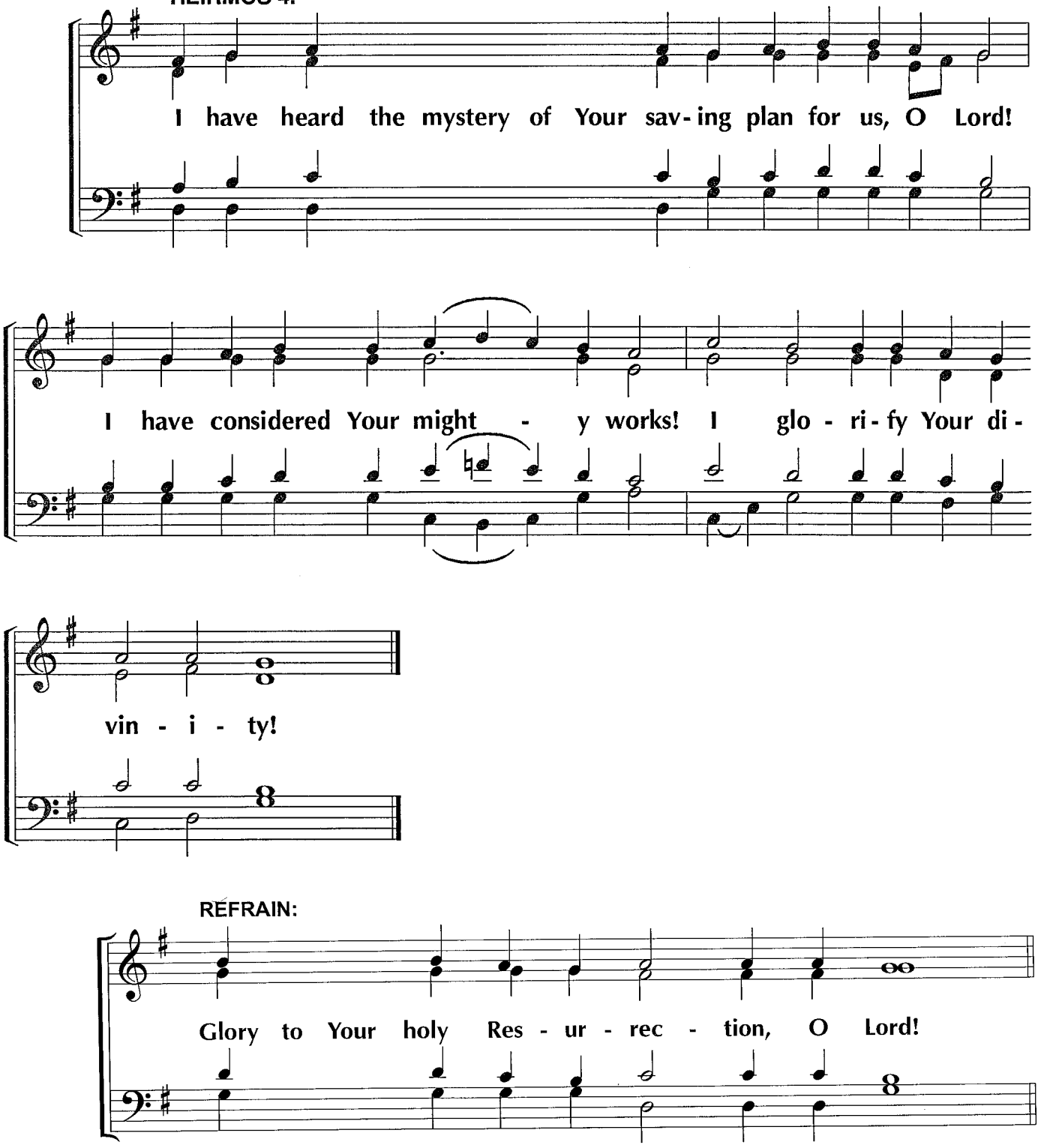

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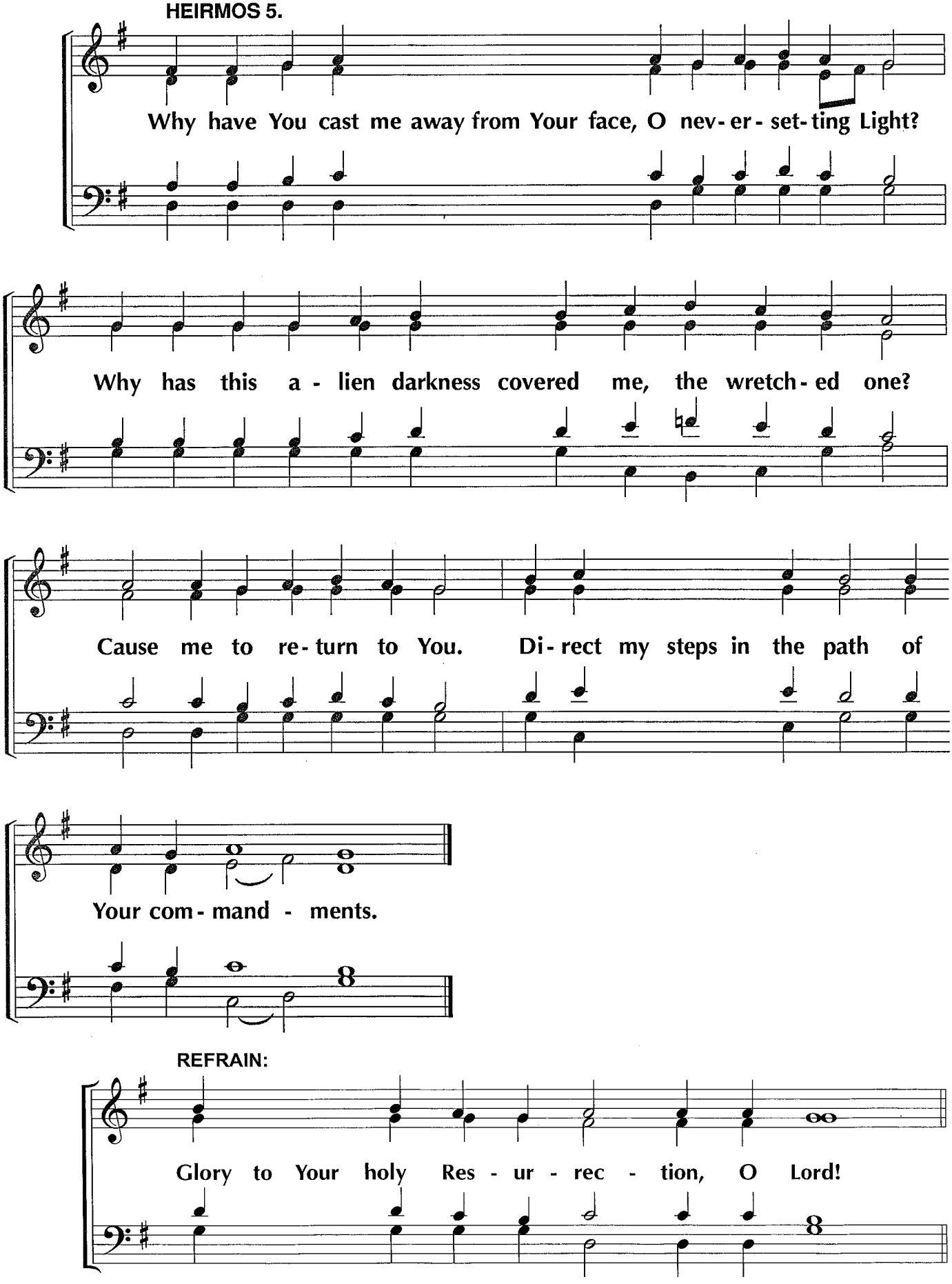

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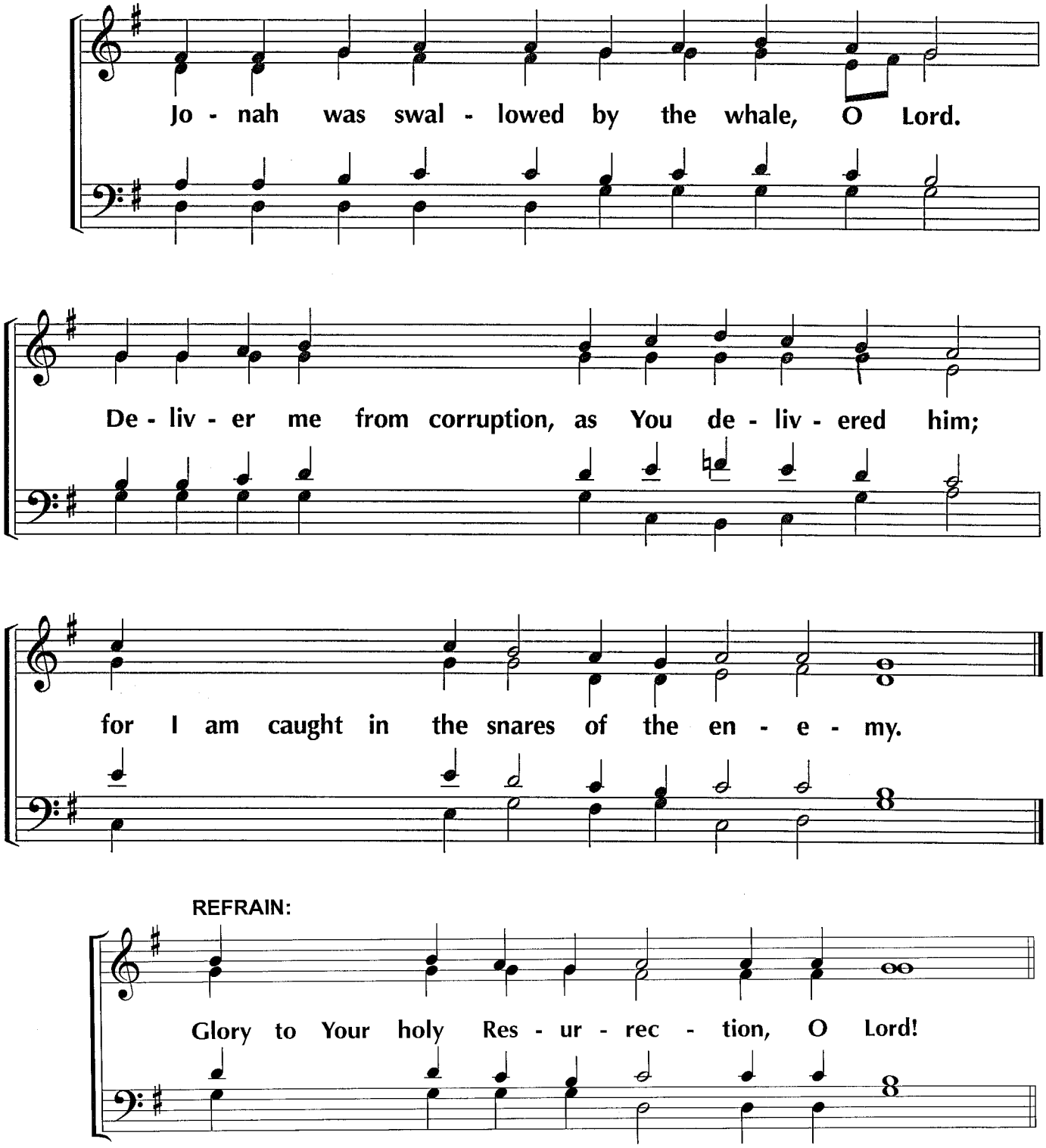

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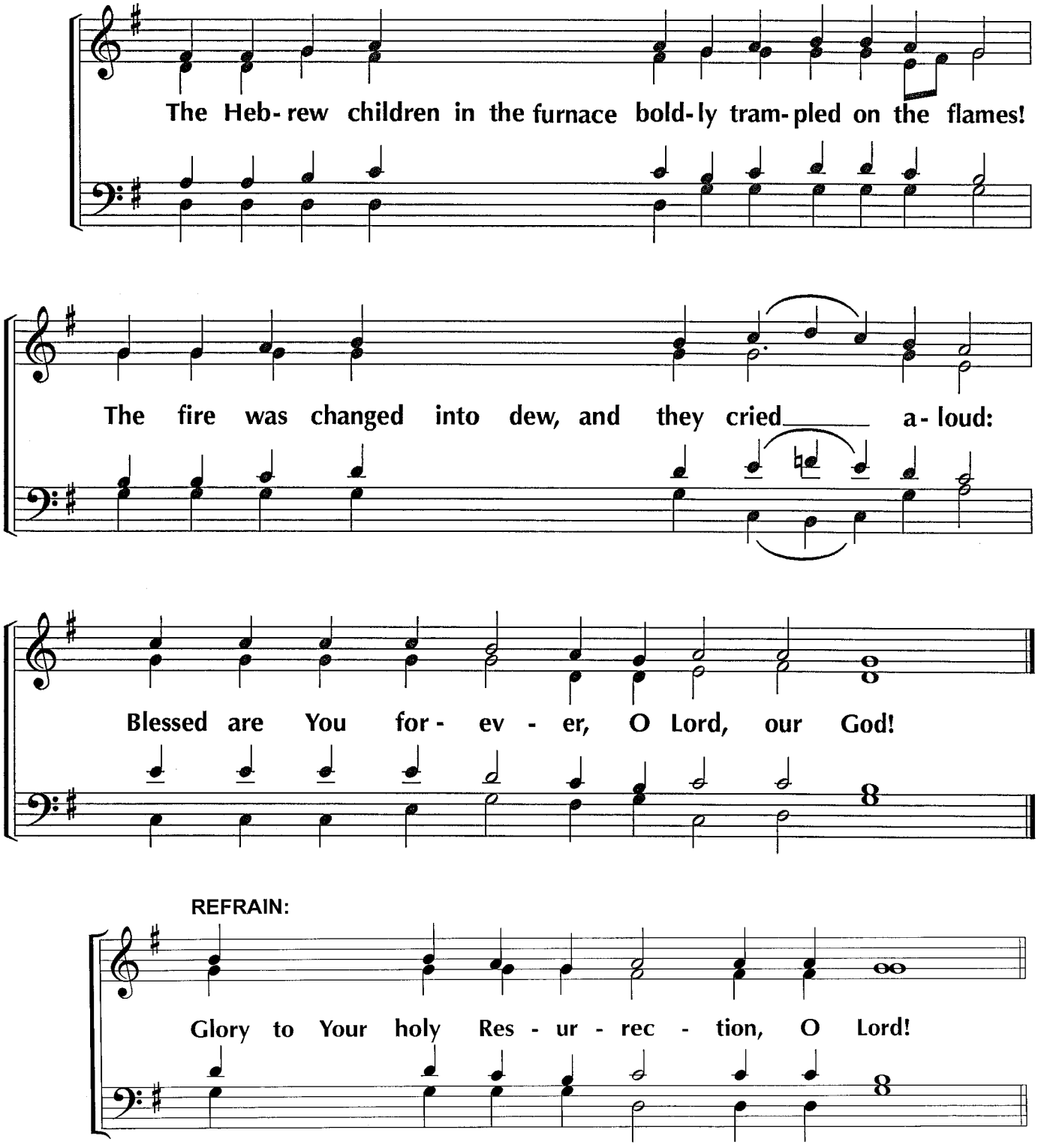

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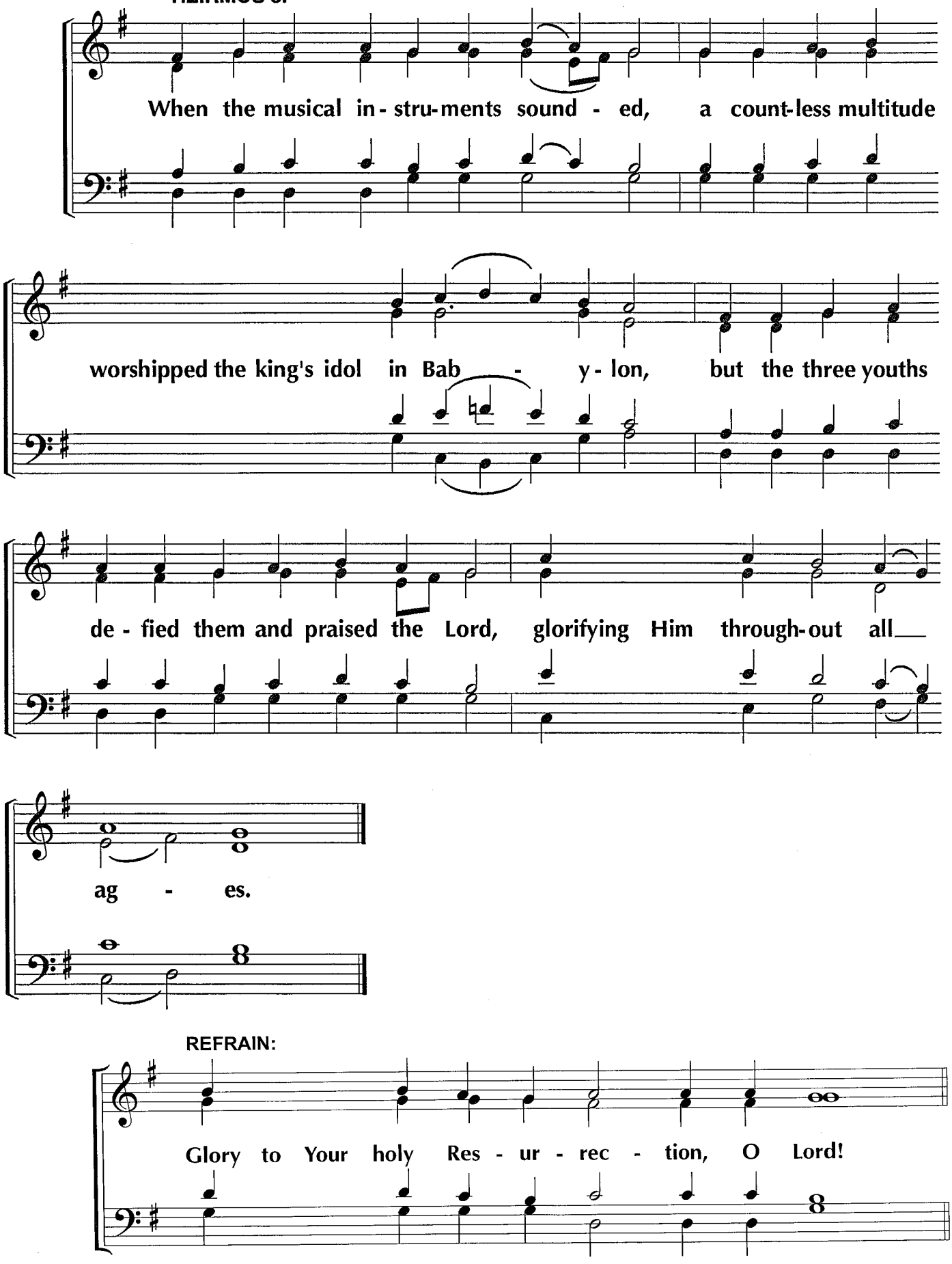

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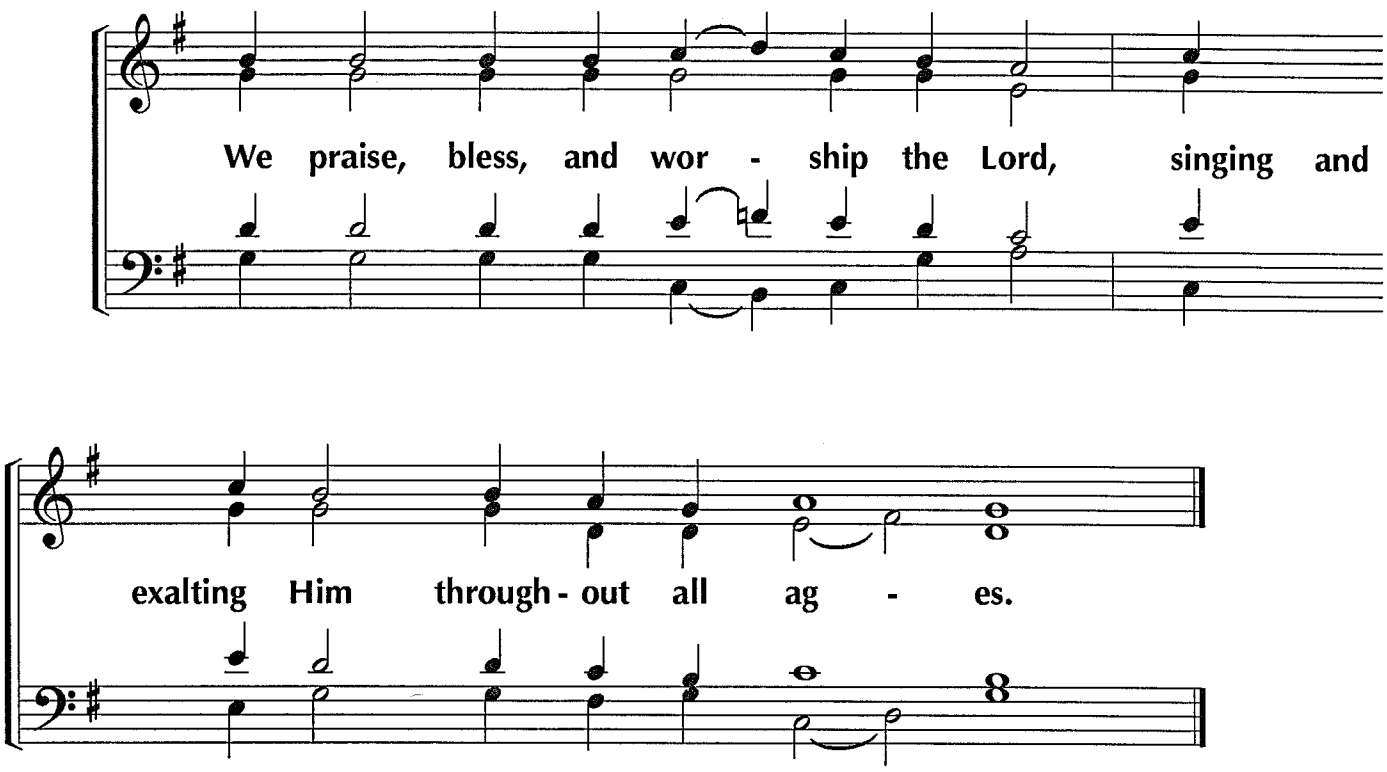
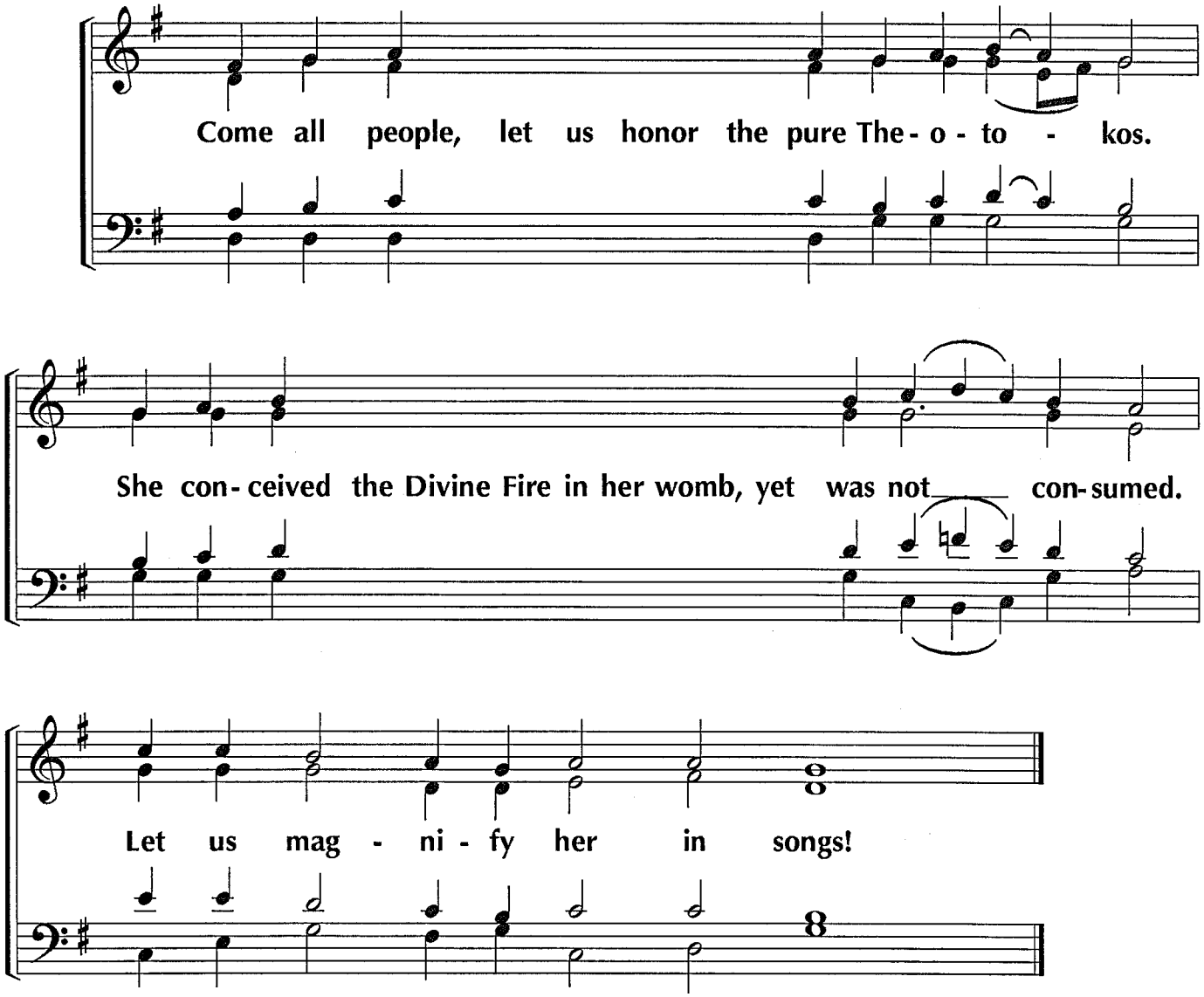

We praise, bless, and wor - ship the Lord, singing and
exalting Him through - out all ag - es.

HEIRMOS 9.



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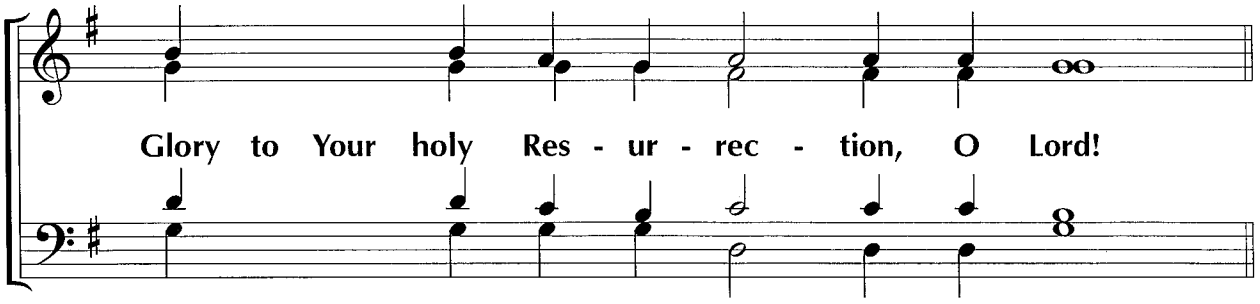


BEATITUDES TROPARIA on 8, Tone 8: All Triodion (4 from Ode III, Canon I; 4 from Ode VI, Canon II). – Lazarus Saturday

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.

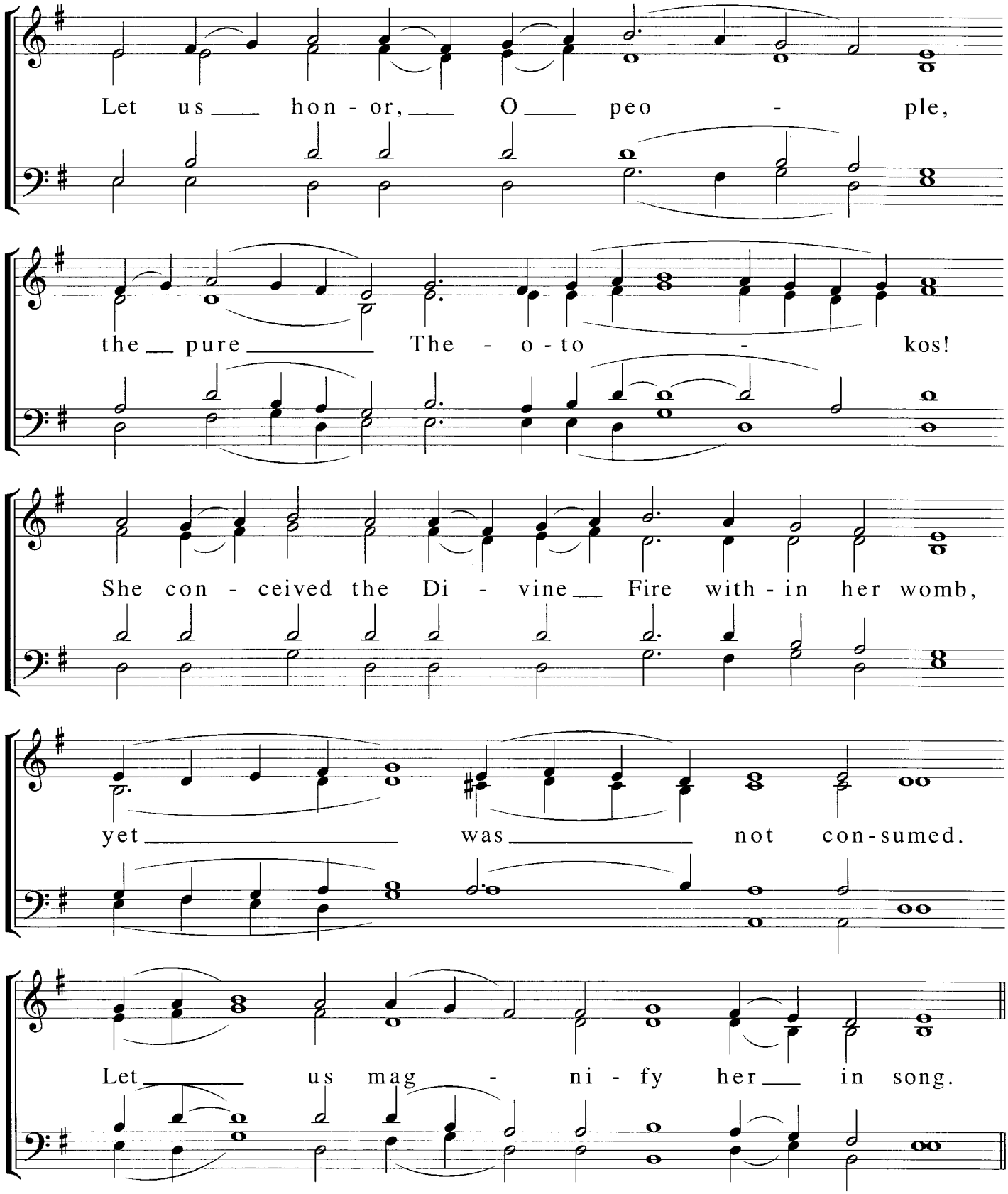
1. Now and ever, * and unto ages of ages. Amen.

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



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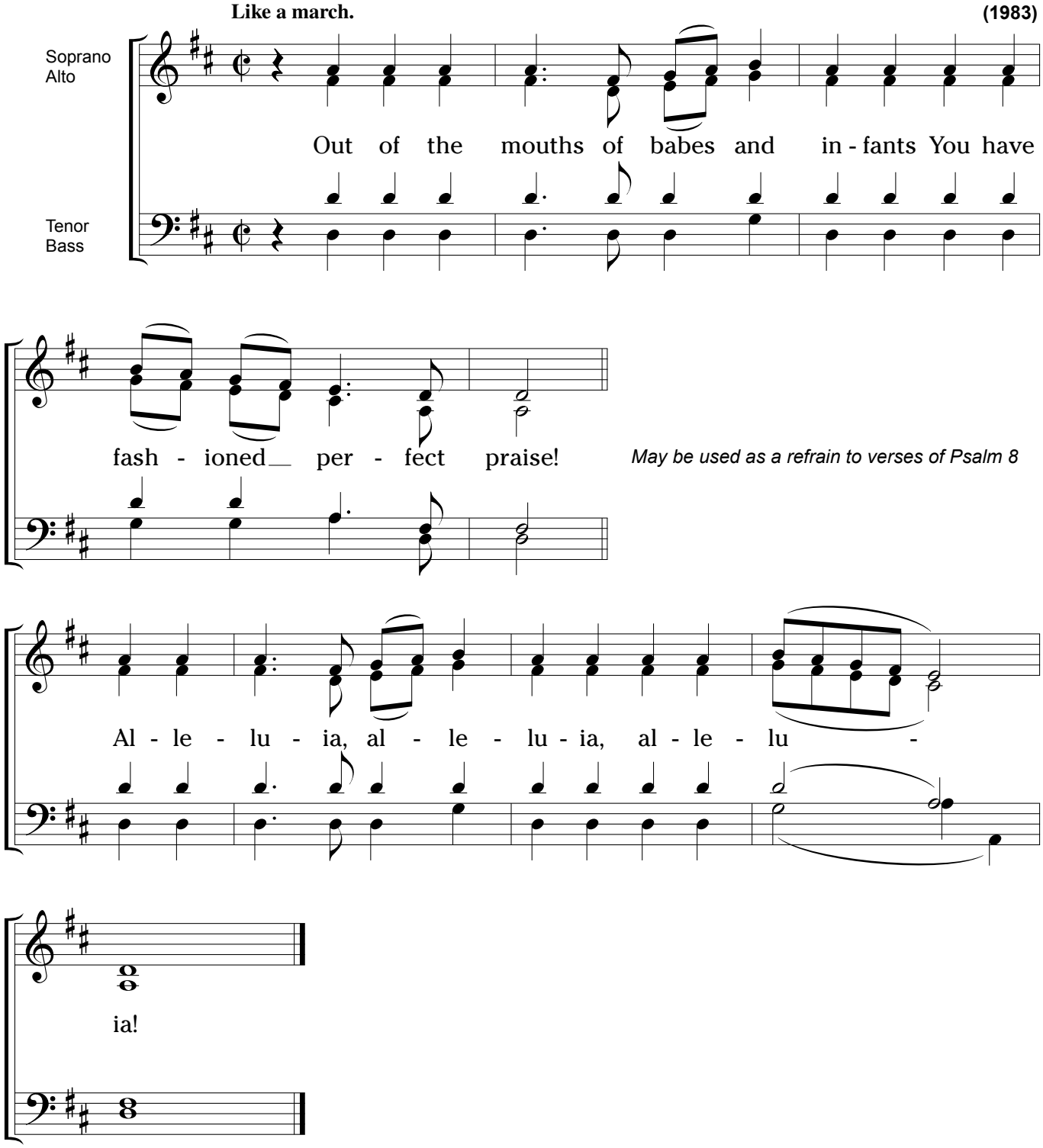
The Raising of Lazarus

COMMUNION HYMN

V. Morosan

(1983)

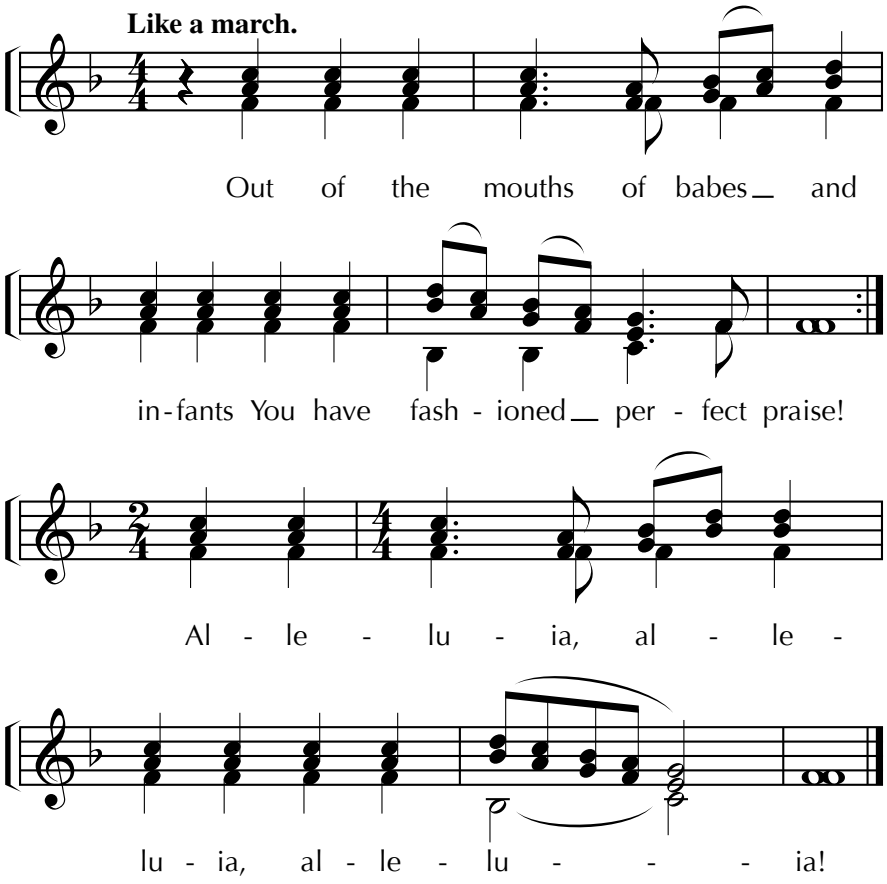


May be used as a refrain to verses of Psalm 8

Out of the Mouths of Babes

Psalm 8

V. Morosan
(1983)

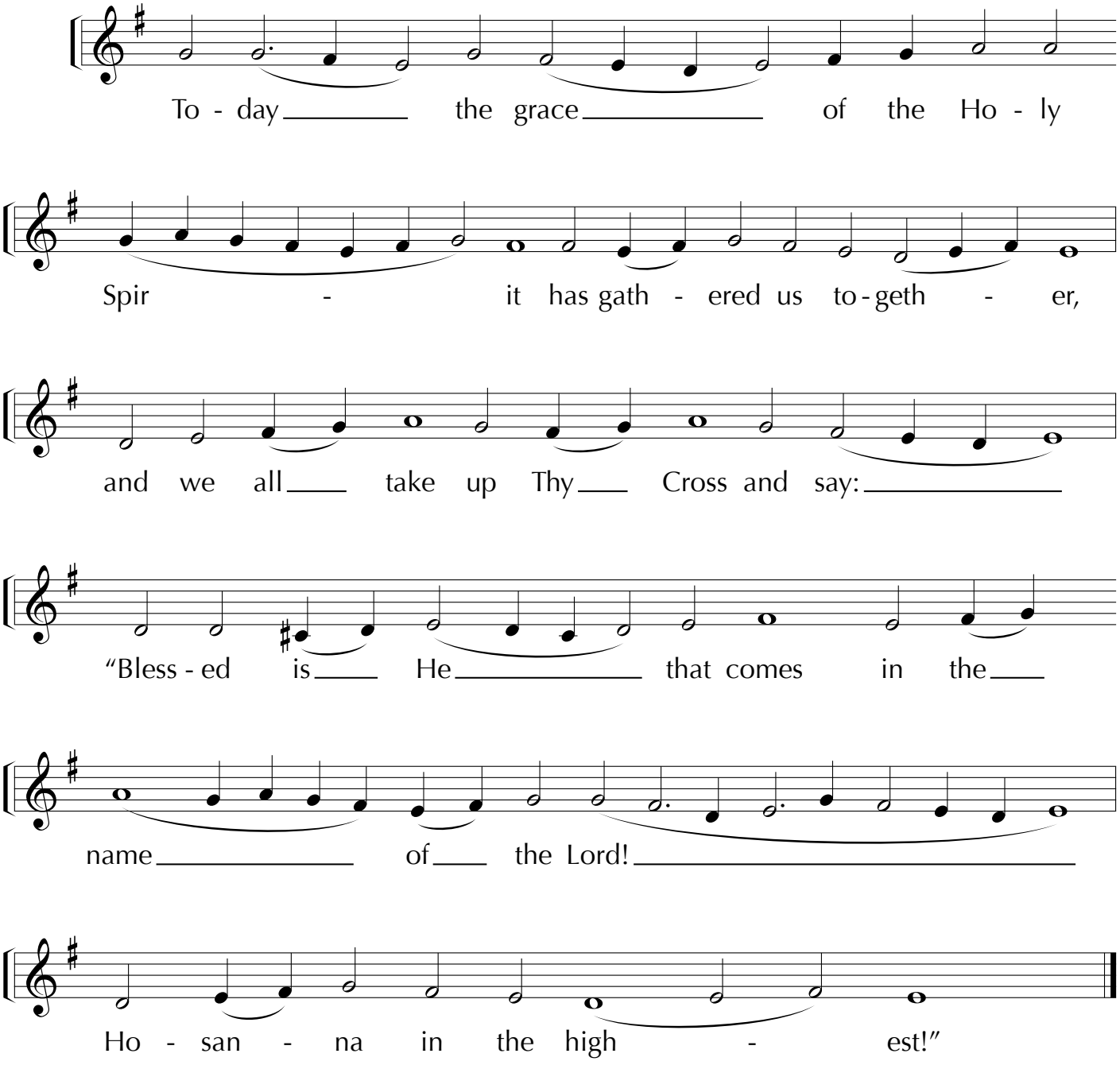


PALM SUNDAY

Today the Grace of the Holy Spirit

(Sticheron on “Glory...” at “Lord, I call”)

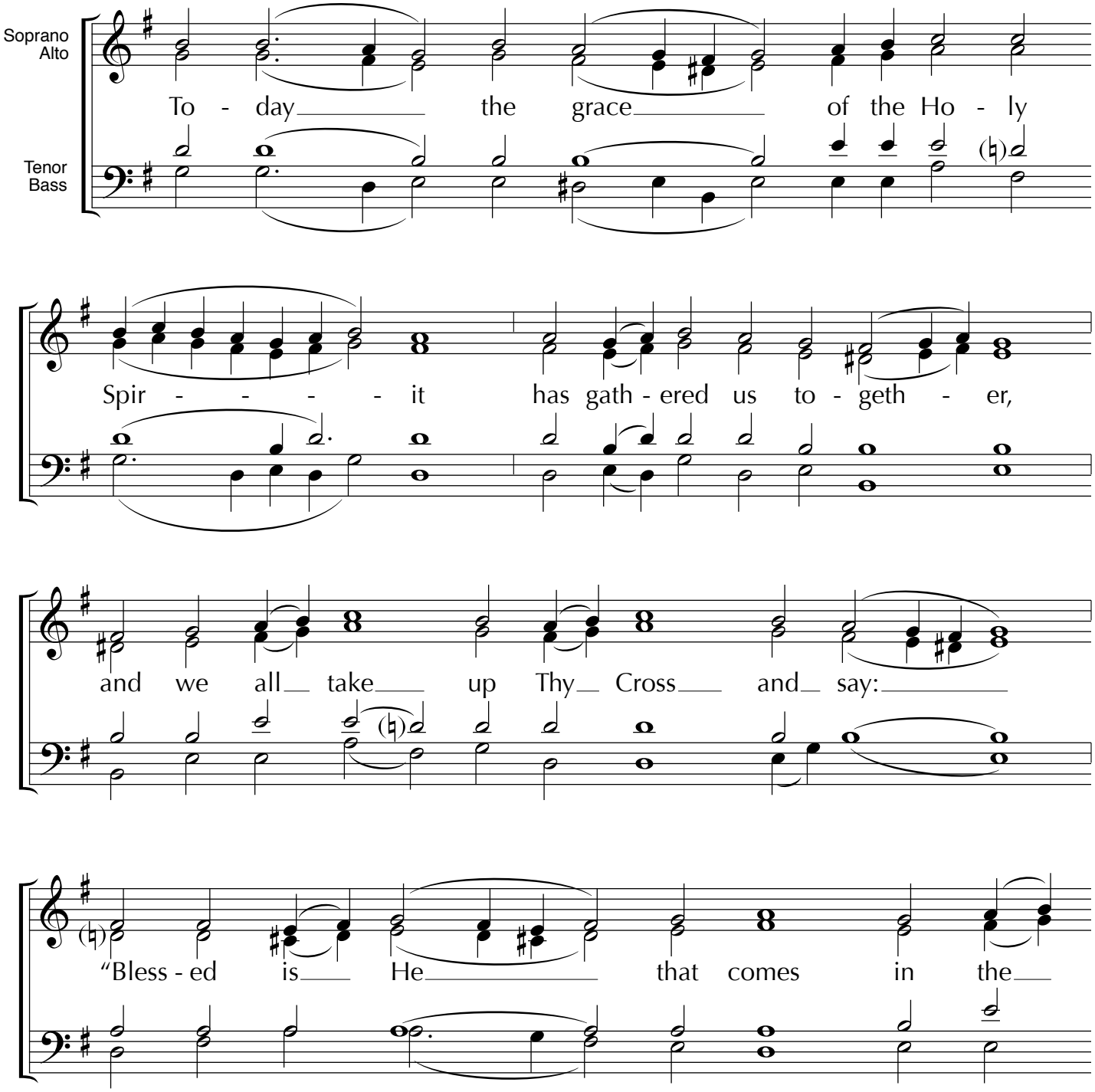
Melody of the Zosima Hermitage
of the Holy Trinity-St. Sergius Monastery
(English setting: W. G. Obleschuk)

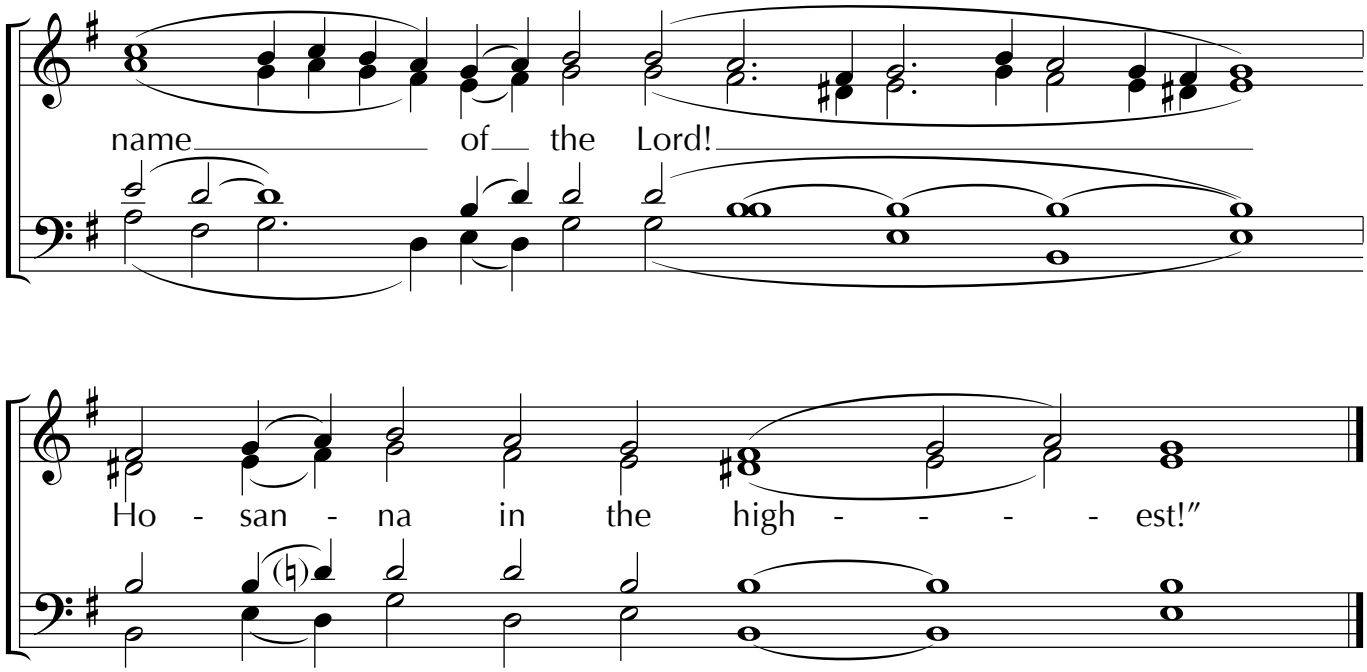


PALM SUNDAY

Today the Grace of the Holy Spirit

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



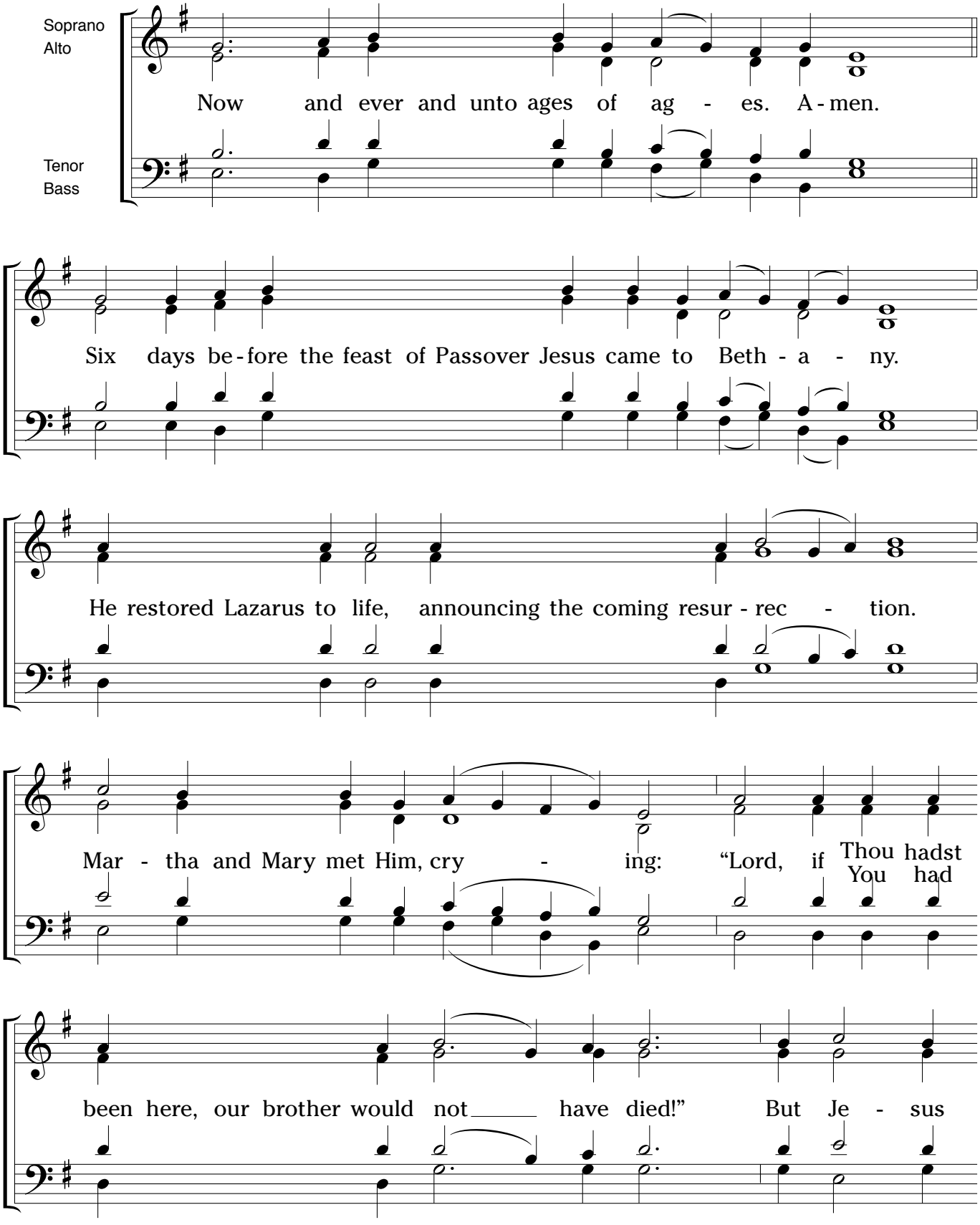

name of the Lord!
Ho - san - na in the high - - - - est!"

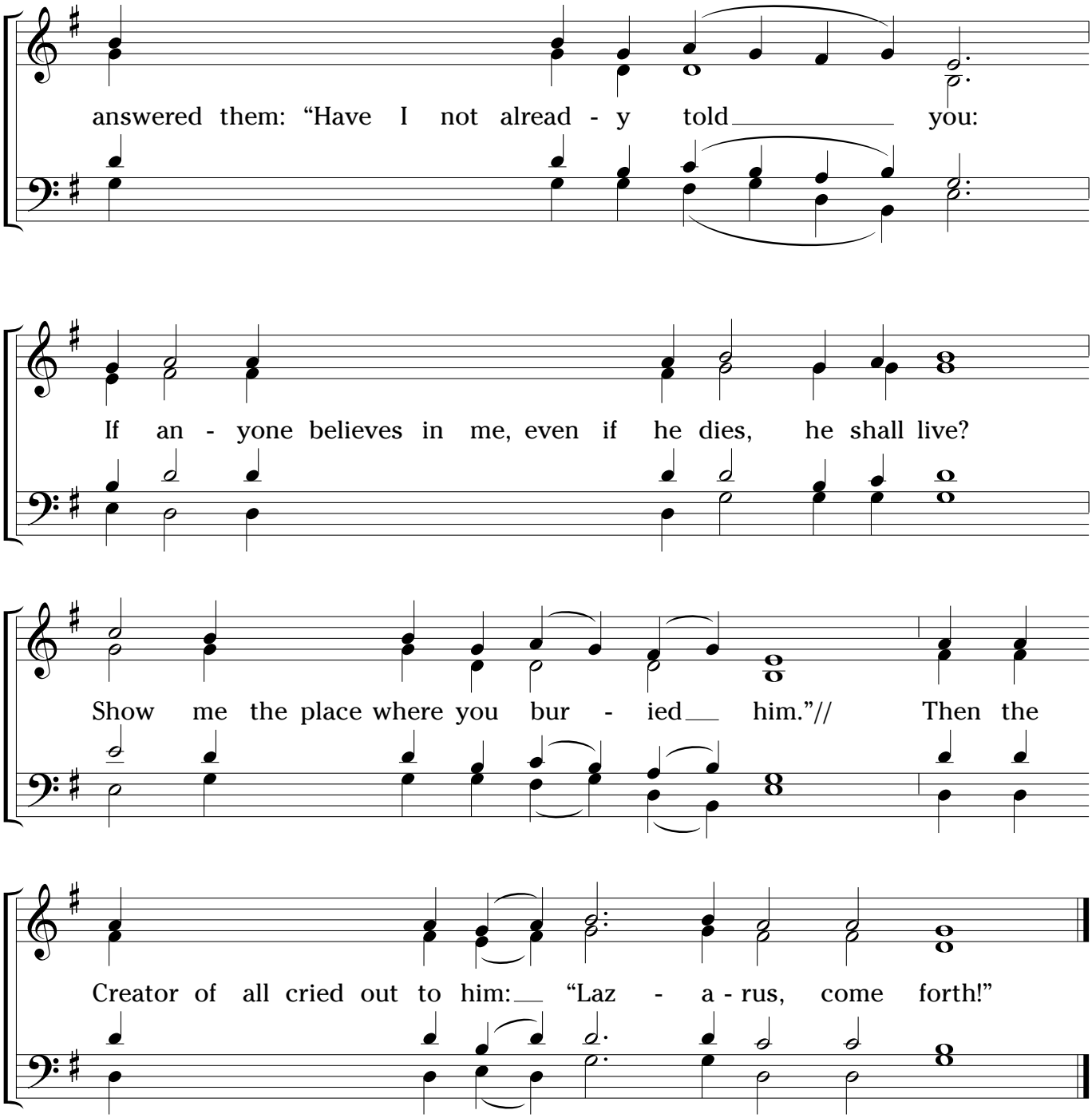
PALM SUNDAY

Doxastichon at the Litya

"Bulgarian"

arr. Walter G. Obleshchuk, ed. VM



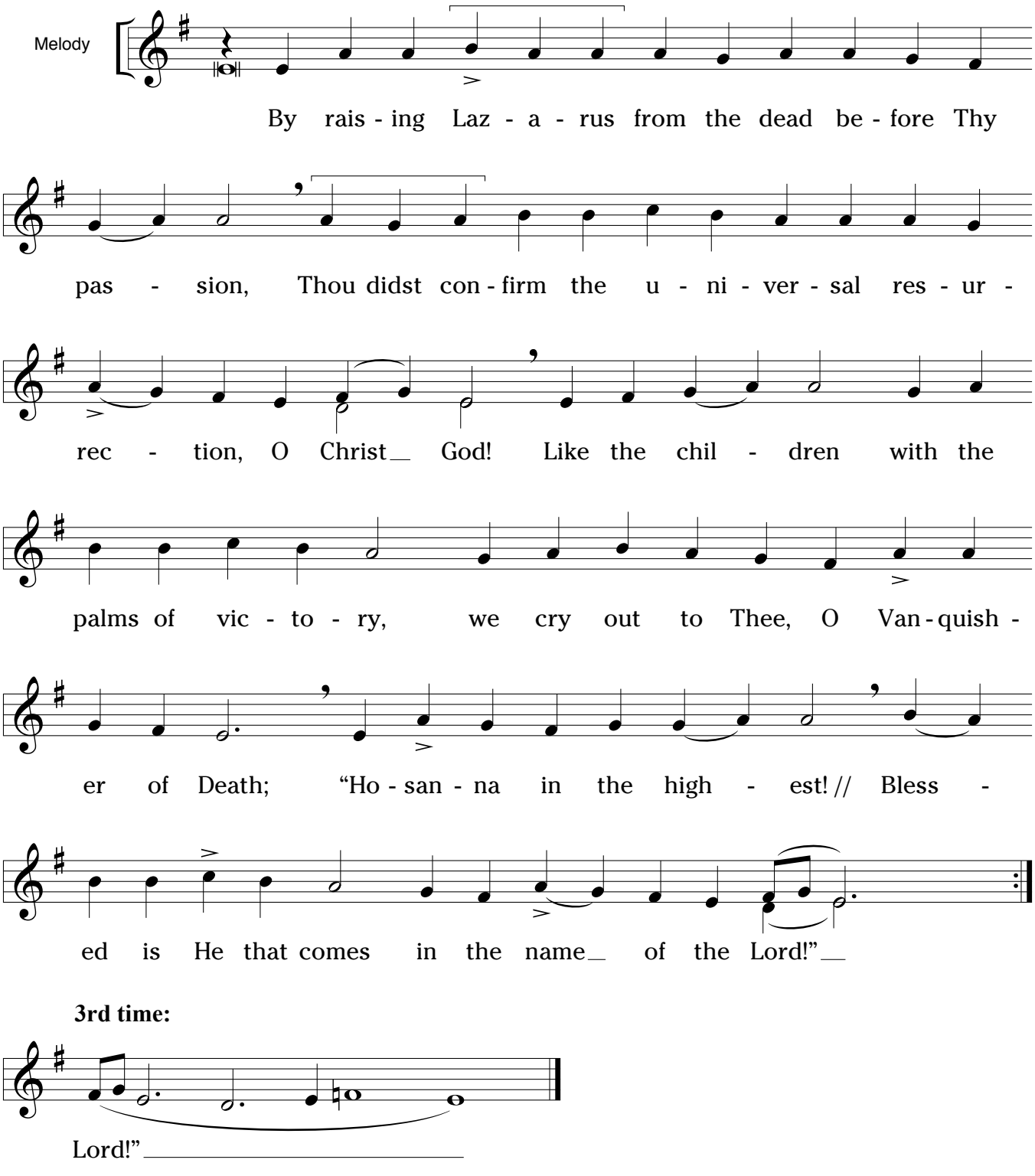

answered them: “Have I not alread - y told you:
If an - yone believes in me, even if he dies, he shall live?
Show me the place where you bur - ied him.”// Then the
Creator of all cried out to him: “Laz - a - rus, come forth!”

THE RAISING OF LAZARUS

Troparion

Tone 1

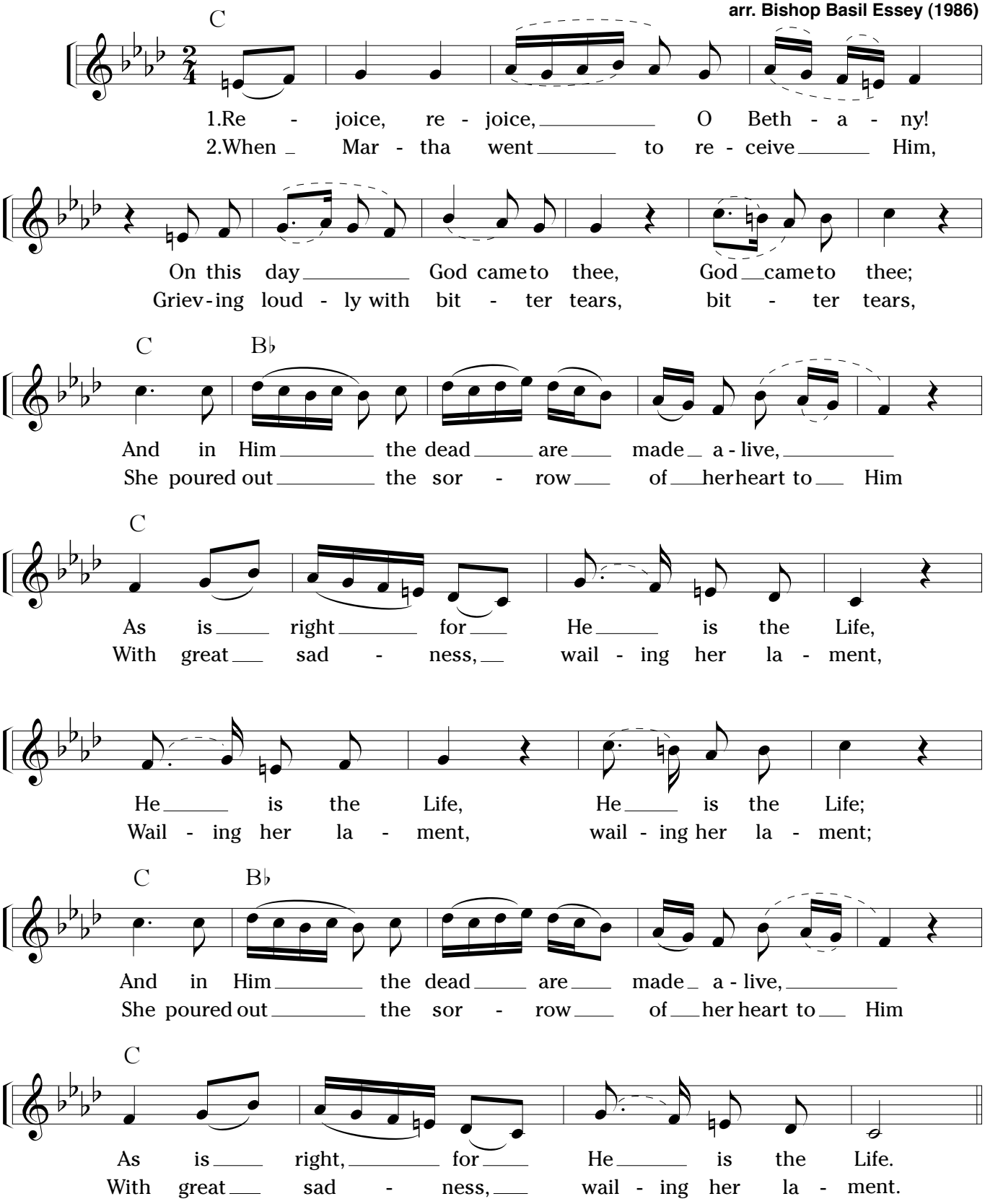
Byzantine Chant

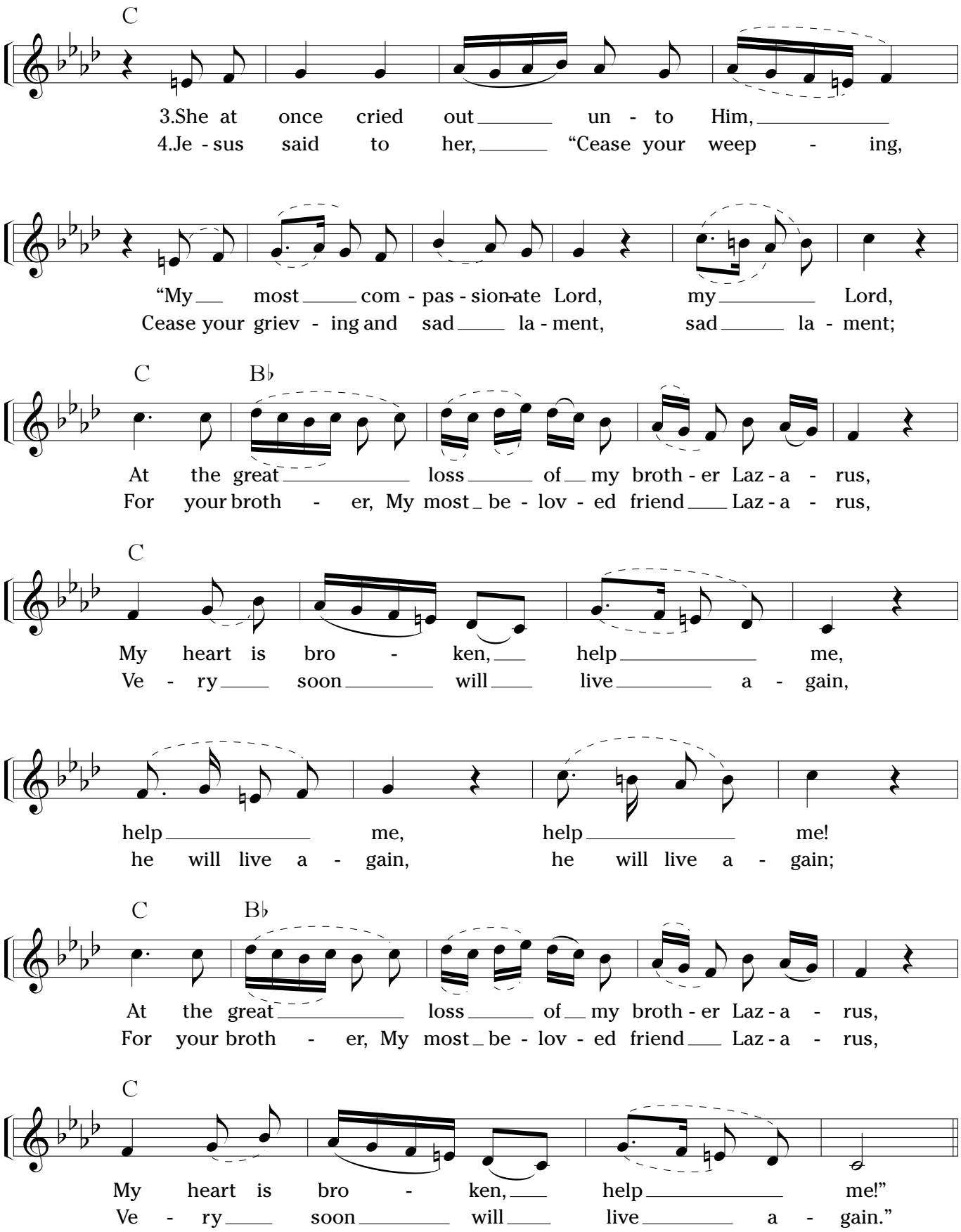


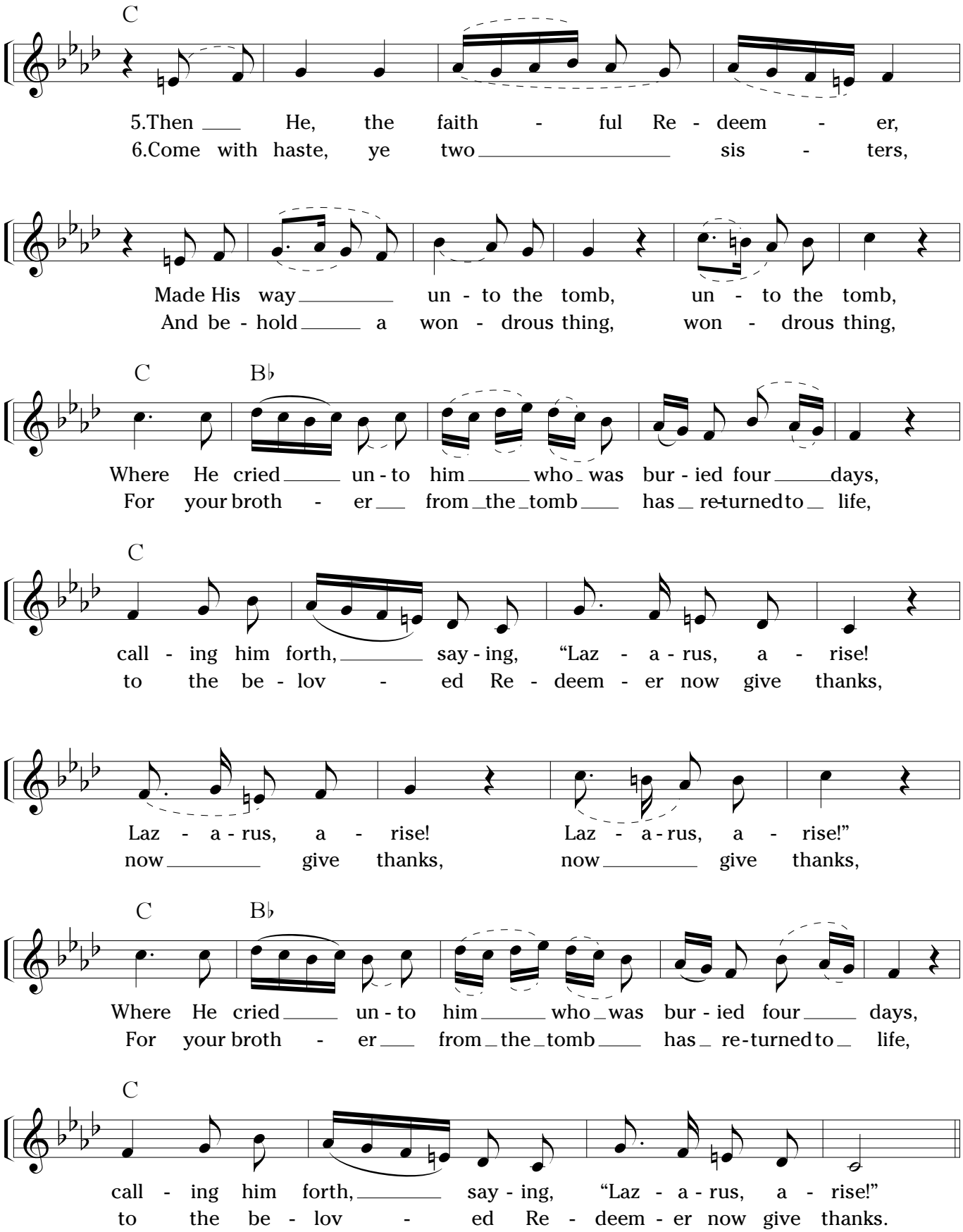
Rejoice, O Bethany

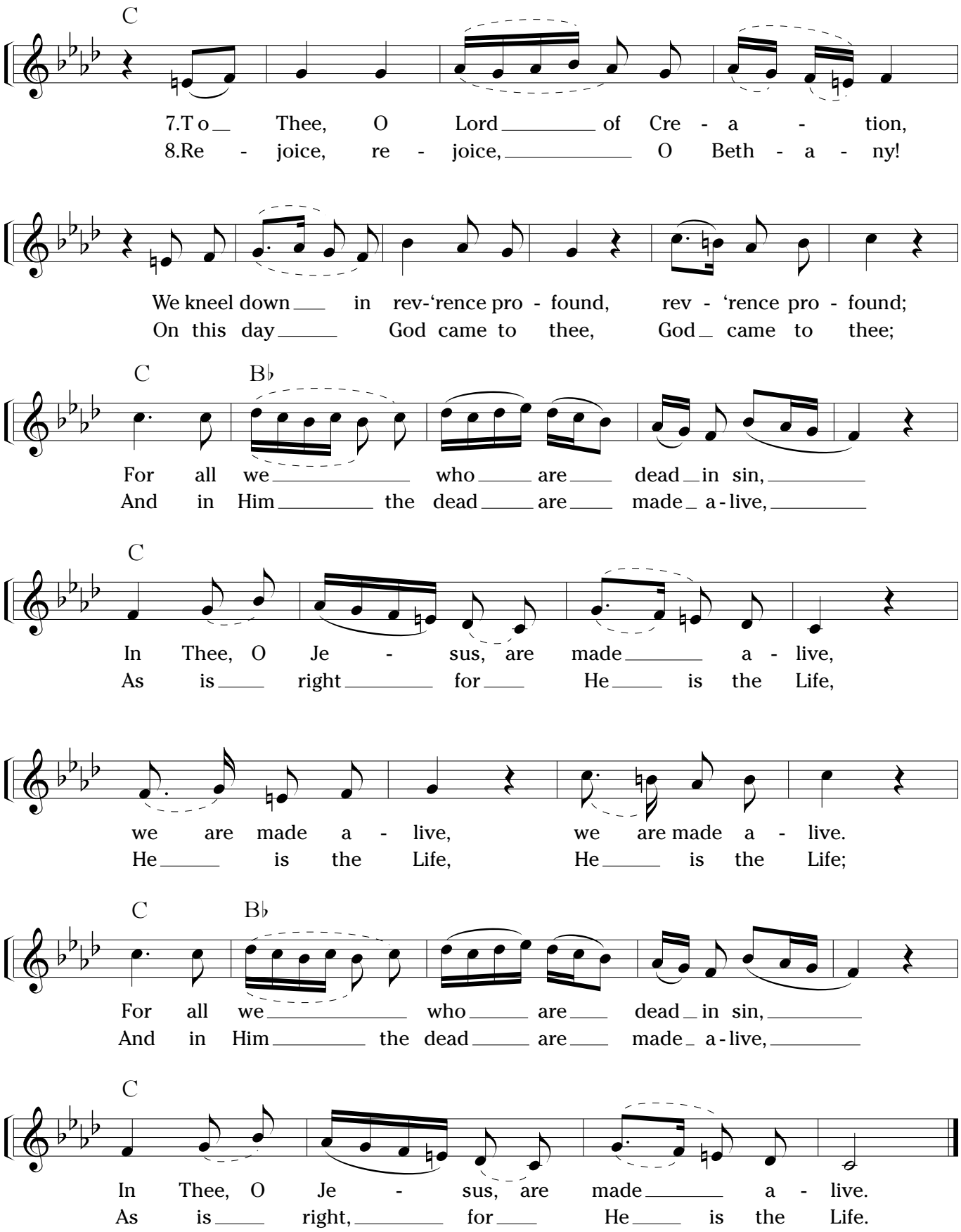
for Lazarus Saturday and Palm Sunday

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



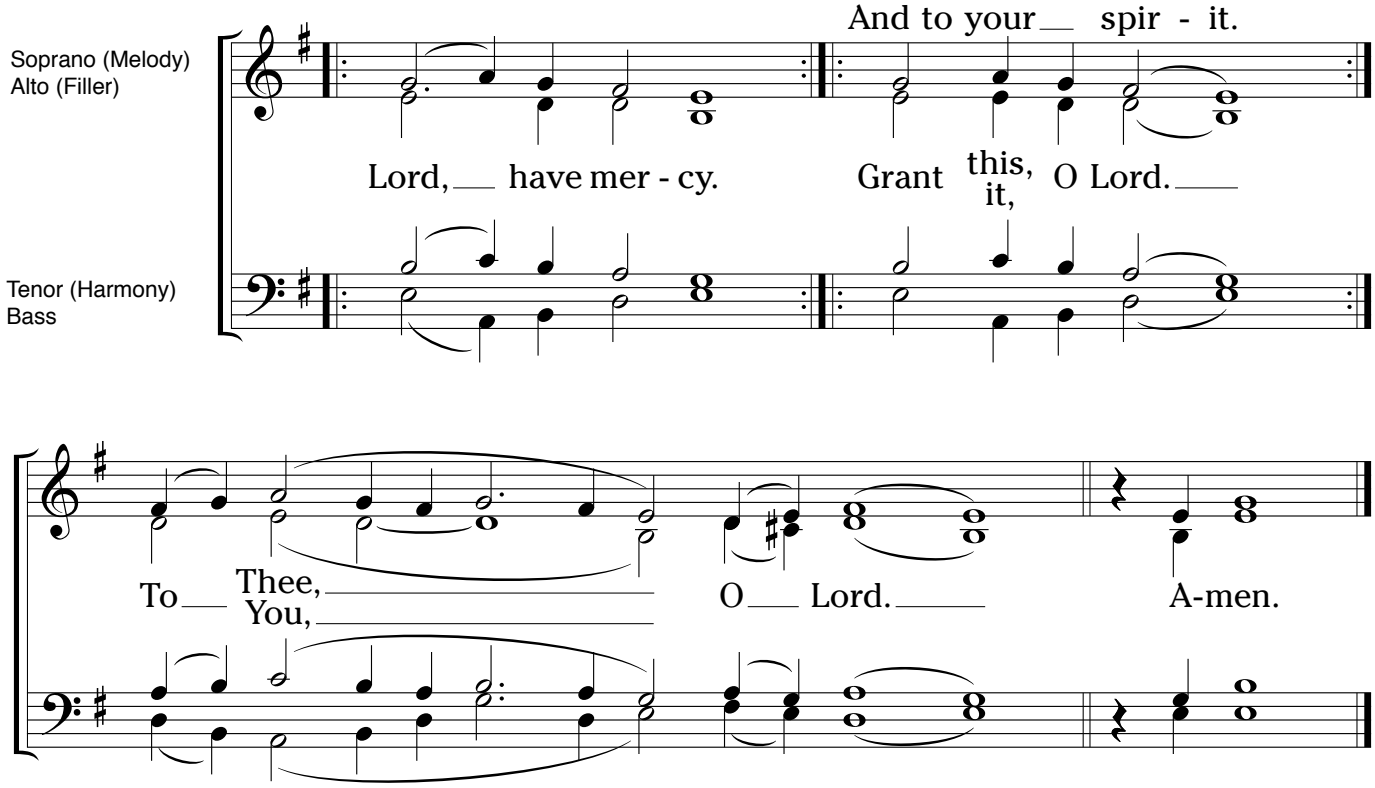

C
3.She at once cried out un - to Him,
4.Je - sus said to her, "Cease your weep - ing,
"My most com - pas - sion-ate Lord, my Lord,
Cease your griev - ing and sad la - ment, sad la - ment;
C
B♭
At the great loss of my broth - er Laz - a - rus,
For your broth - er, My most be - lov - ed friend Laz - a - rus,
C
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;
C
B♭
At the great loss of my broth - er Laz - a - rus,
For your broth - er, My most be - lov - ed friend Laz - a - rus,
C
My heart is bro - ken, help me!"
Ve - ry soon will live a - gain."


C
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,
C
B♭
Where He cried un - to him who was bur - ied four days,
For your broth - er from the tomb has re-turned to life,
C
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,
C
B♭
Where He cried un - to him who was bur - ied four days,
For your broth - er from the tomb has re-turned to life,
C
call - ing him forth, say - ing, "Laz - a - rus, a - rise!"
to the be - lov - ed Re - deem - er now give thanks.


C
7.T o 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;
C
B♭
For all we who are dead in sin,
And in Him the dead are made a - live,
C
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;
C
B♭
For all we who are dead in sin,
And in Him the dead are made a - live,
C
In Thee, O Je - sus, are made a - live.
As is right, for He is the Life.

Litany Responses for Holy Week

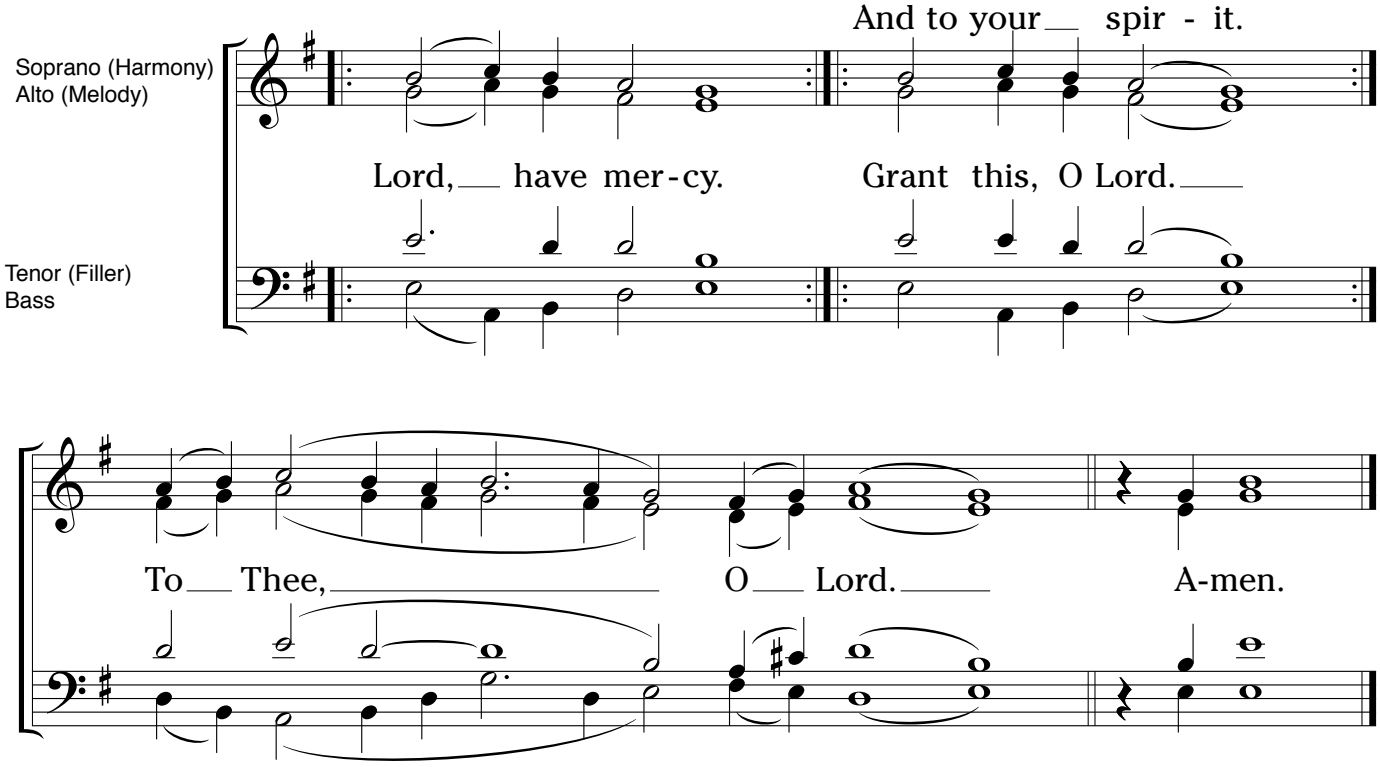
Znamenny Chant
adapted from A. Archangelsky



Litany Responses for Holy Week - 2

Znamenny Chant

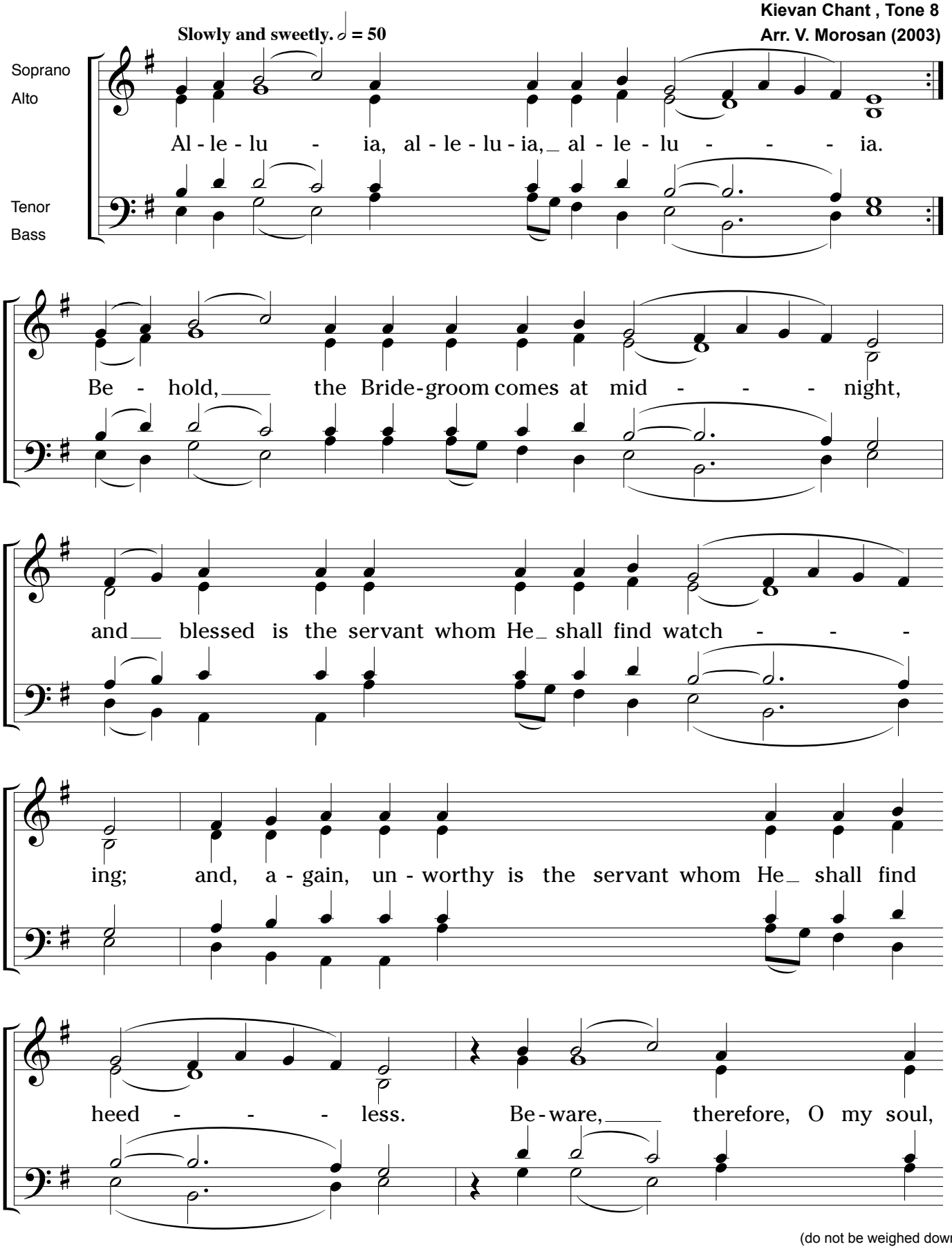
adapted from A. Archangelsky



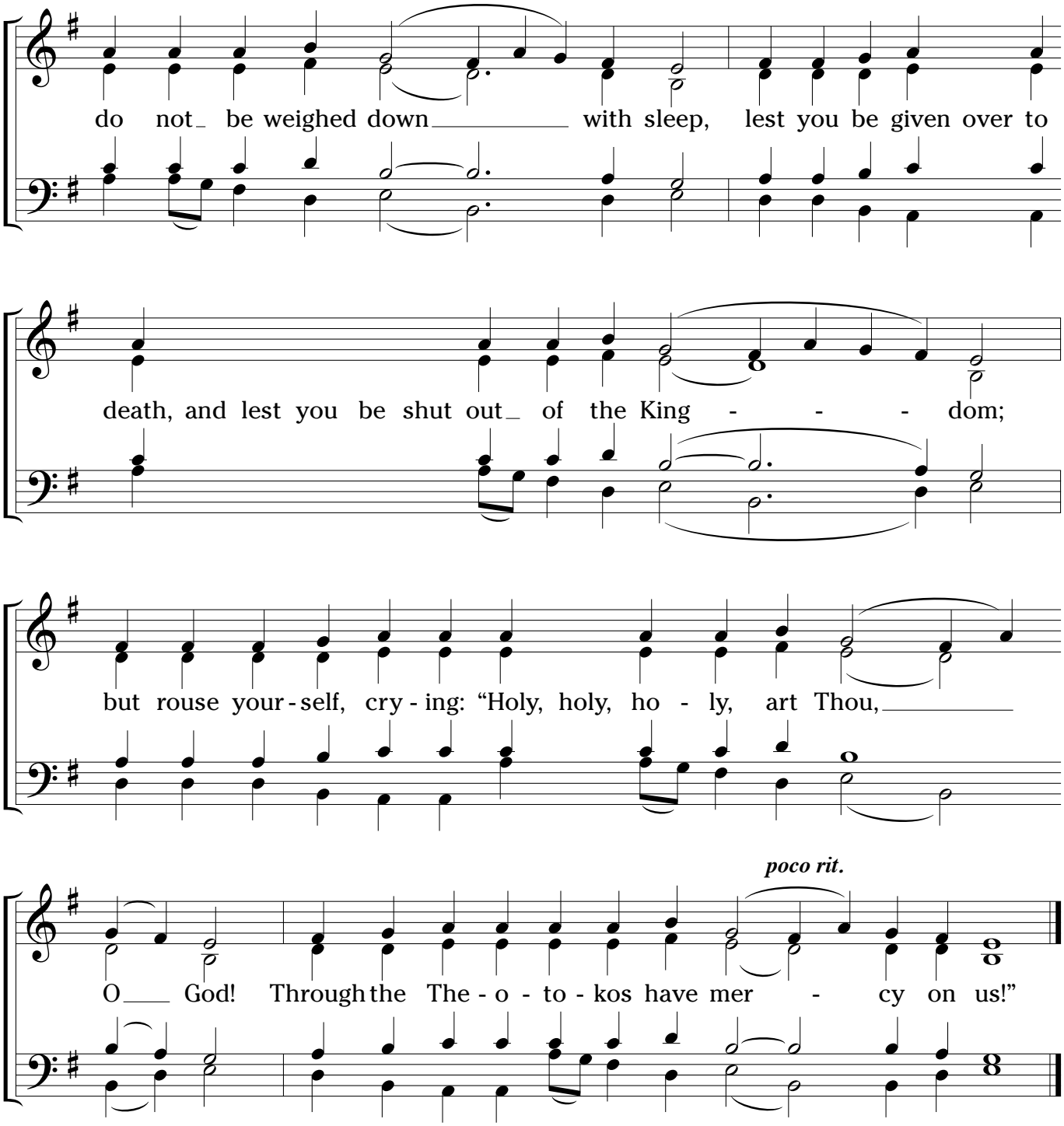
Behold, the Bridegroom Comes

TROPARION FOR HOLY MONDAY, TUESDAY, and WEDNESDAY

Kievan Chant , Tone 8
Arr. V. Morosan (2003)



(do not be weighed down...)



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

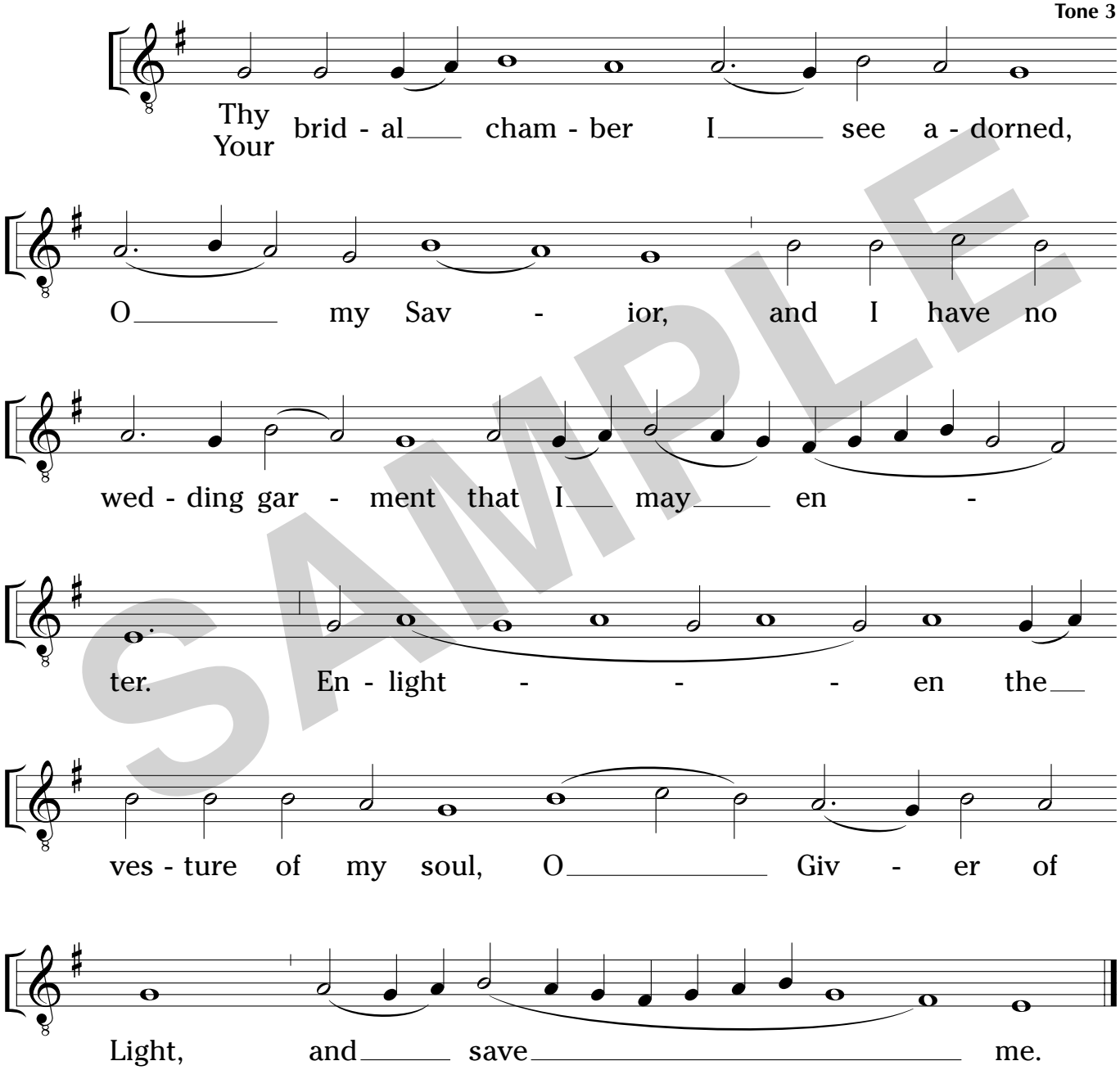
Glory: Behold, the Bridegroom...

Now and ever: Behold, the Bridegroom...

✠ HYMNS FOR HOLY WEEK ✠

Holy Monday, Tuesday, Wednesday, and Thursday Exapostilarion

Kievan Chant
Tone 3



SAMPLE

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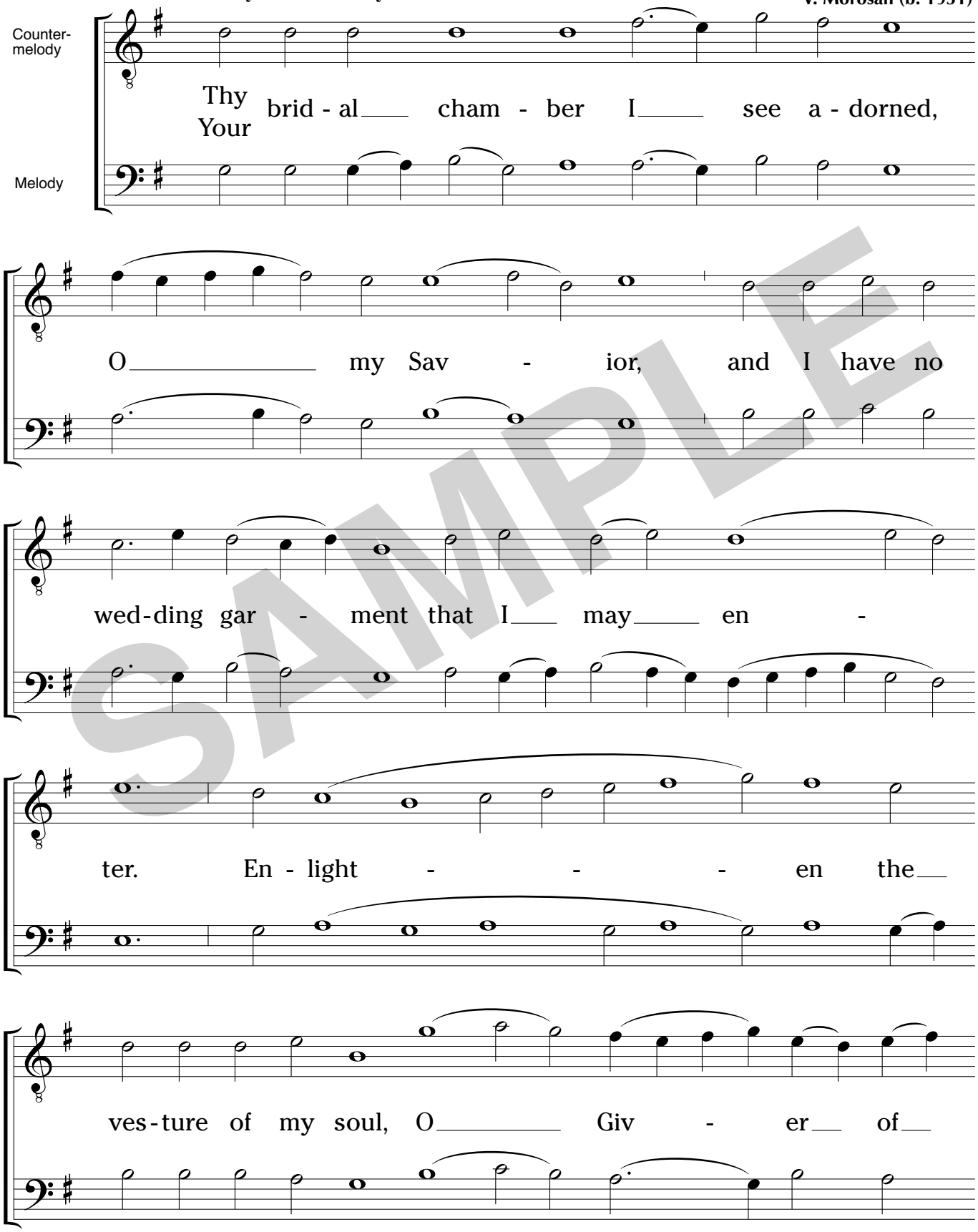
Duet

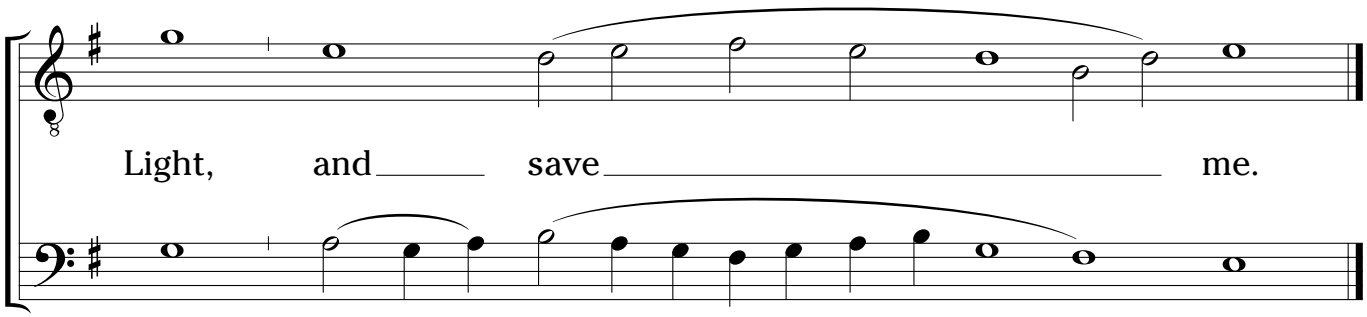
Kievan Chant
Adapted and arranged by
V. Morosan (b. 1951)

Slowly and reverently. 𝅗𝅥 **= 52–60**



SAMPLE

[...Light,]



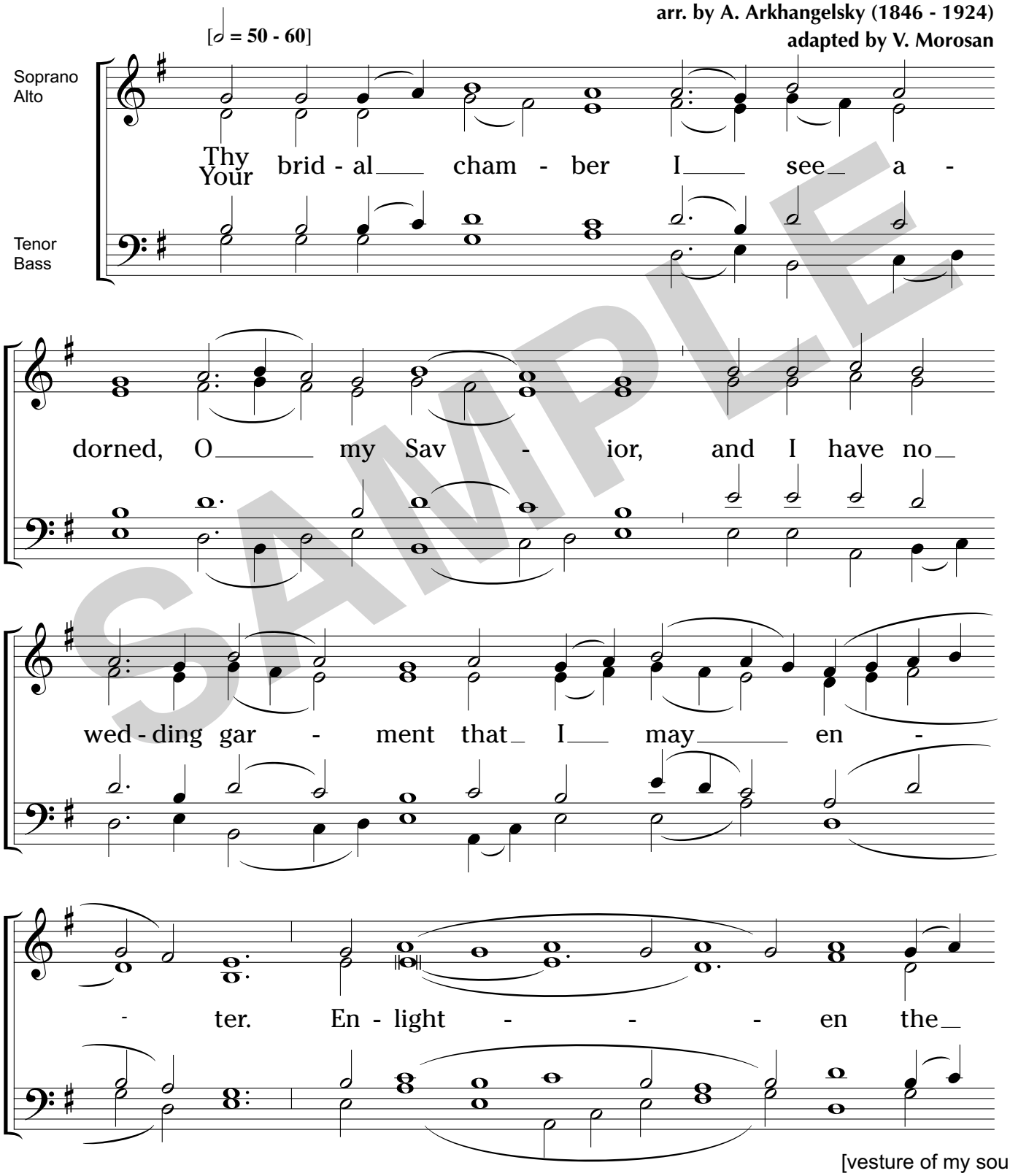
[2002]

SAMPLE

✠ HYMNS FOR HOLY WEEK ✠

Holy Monday, Tuesday, Wednesday, and Thursday Exapostilarion

Kievan Chant
arr. by A. Arkhangelsky (1846 - 1924)
adapted by V. Morosan



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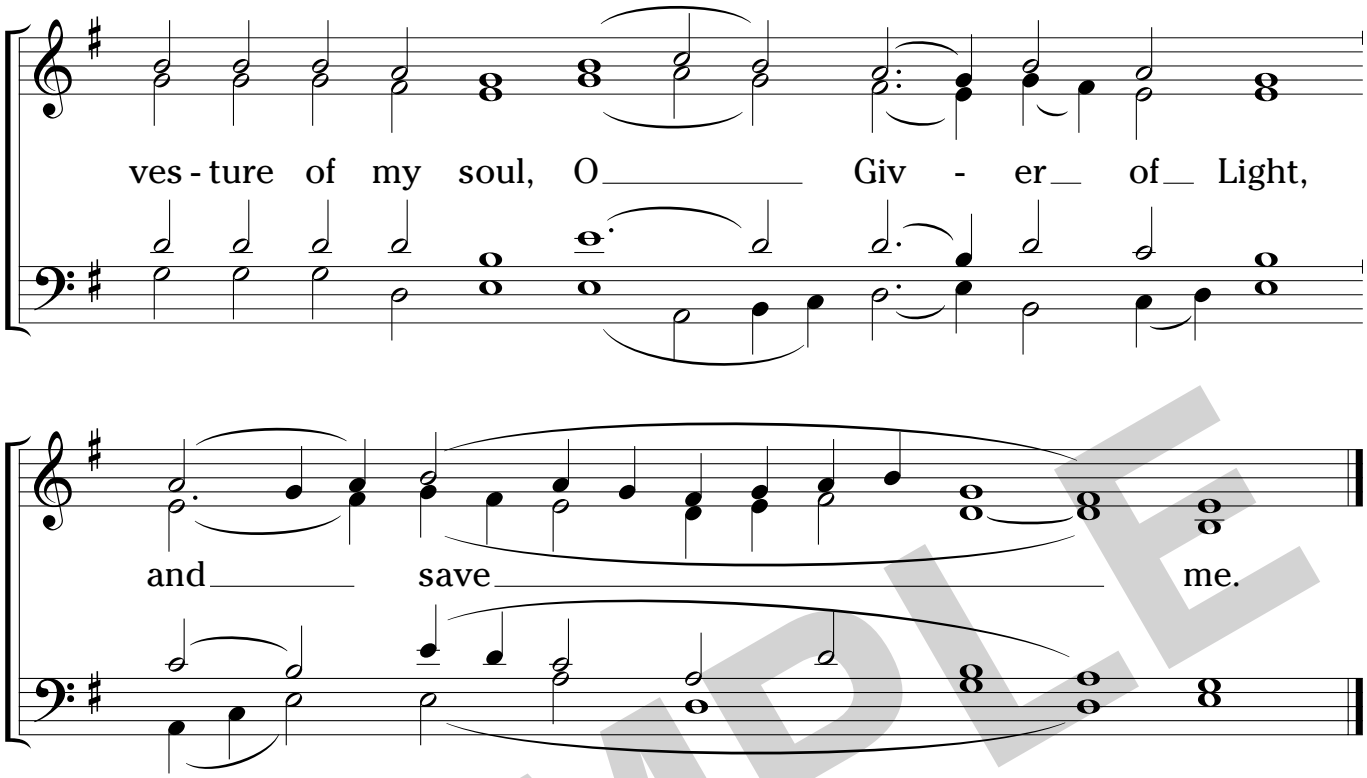


SAMPLE

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).

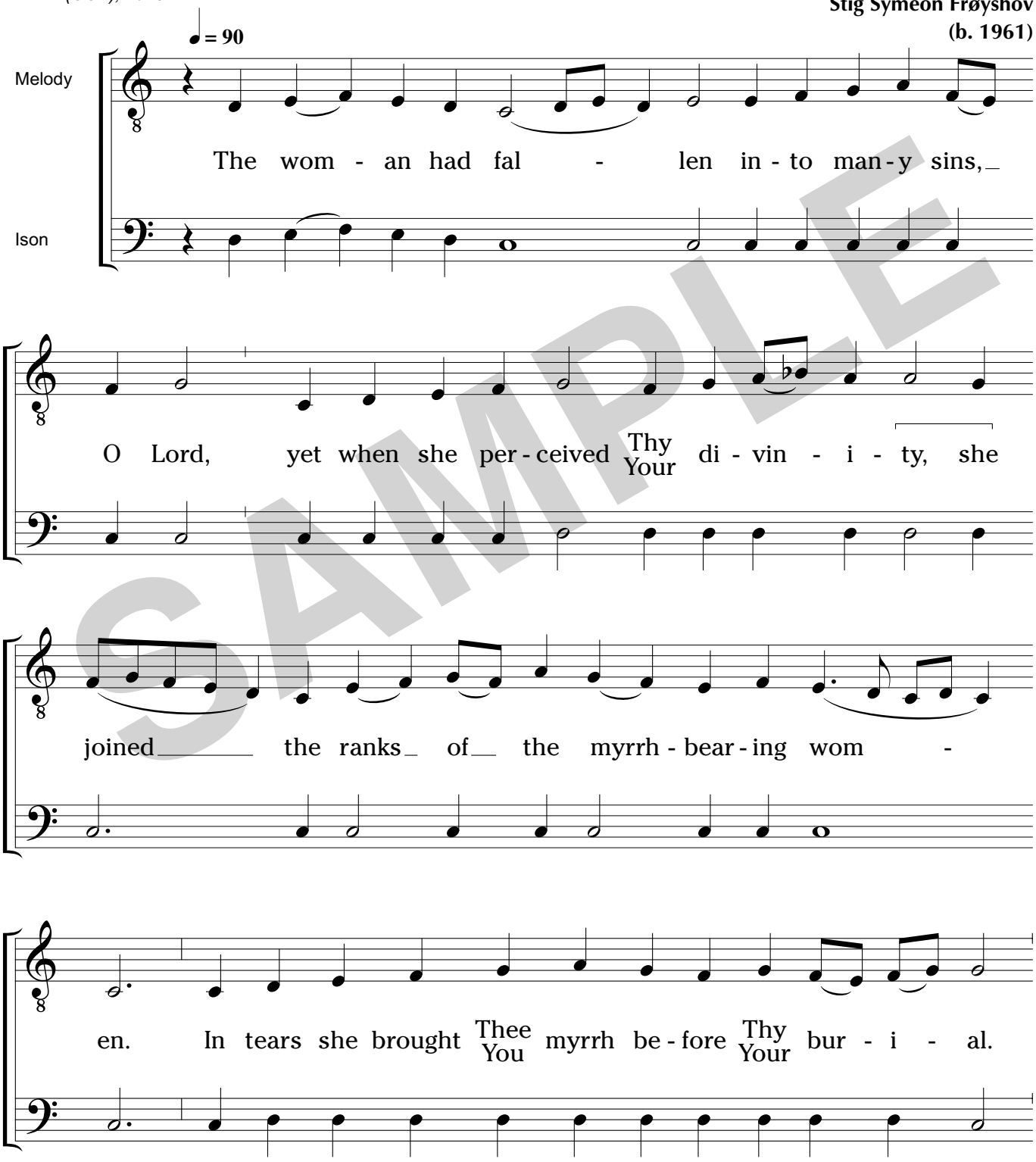
✠ HYMNS FOR HOLY WEEK ✠

The Hymn of Kassiane

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

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

Stig Symeon Frøyshov (b. 1961)



[She cried…]

SAMPLE

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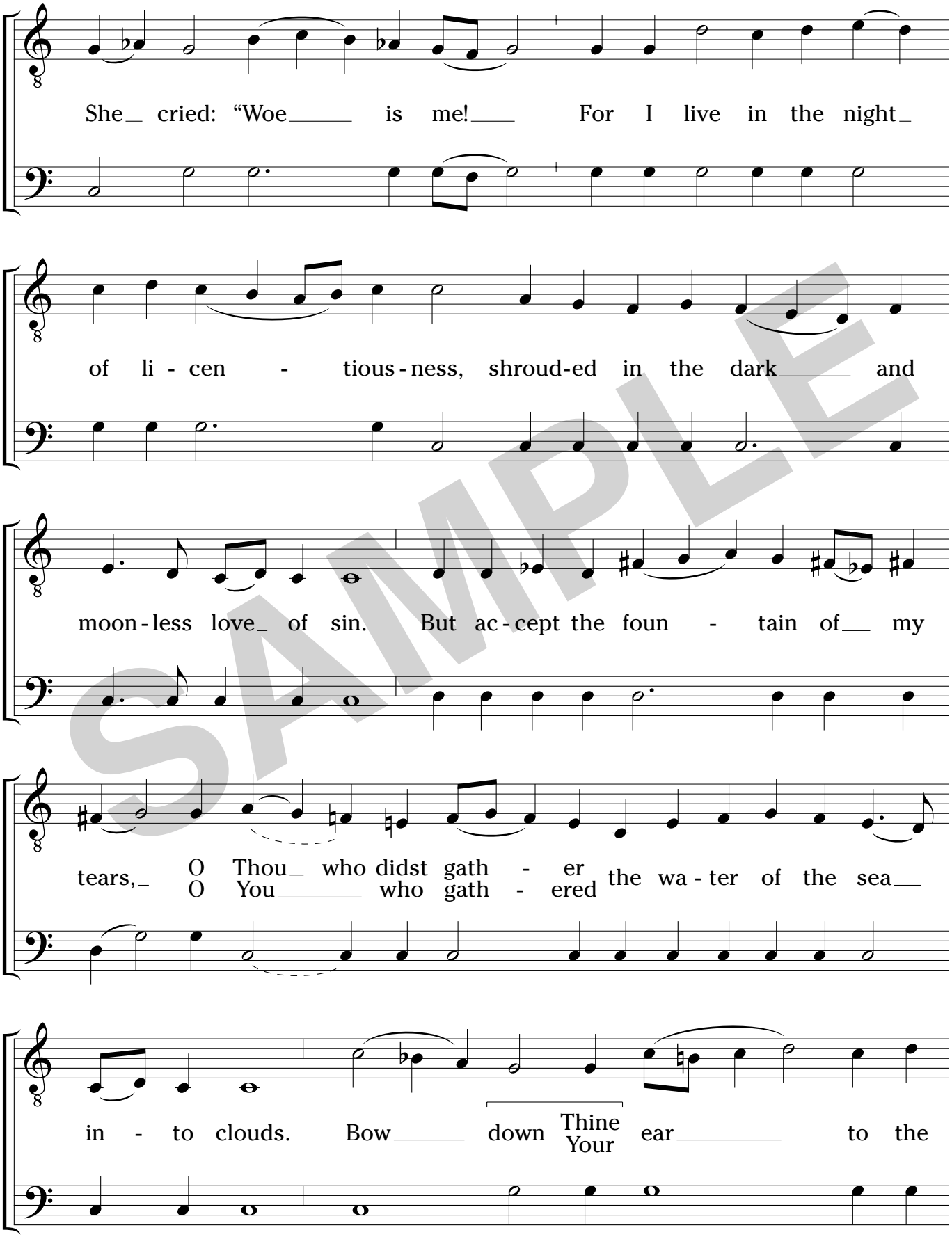
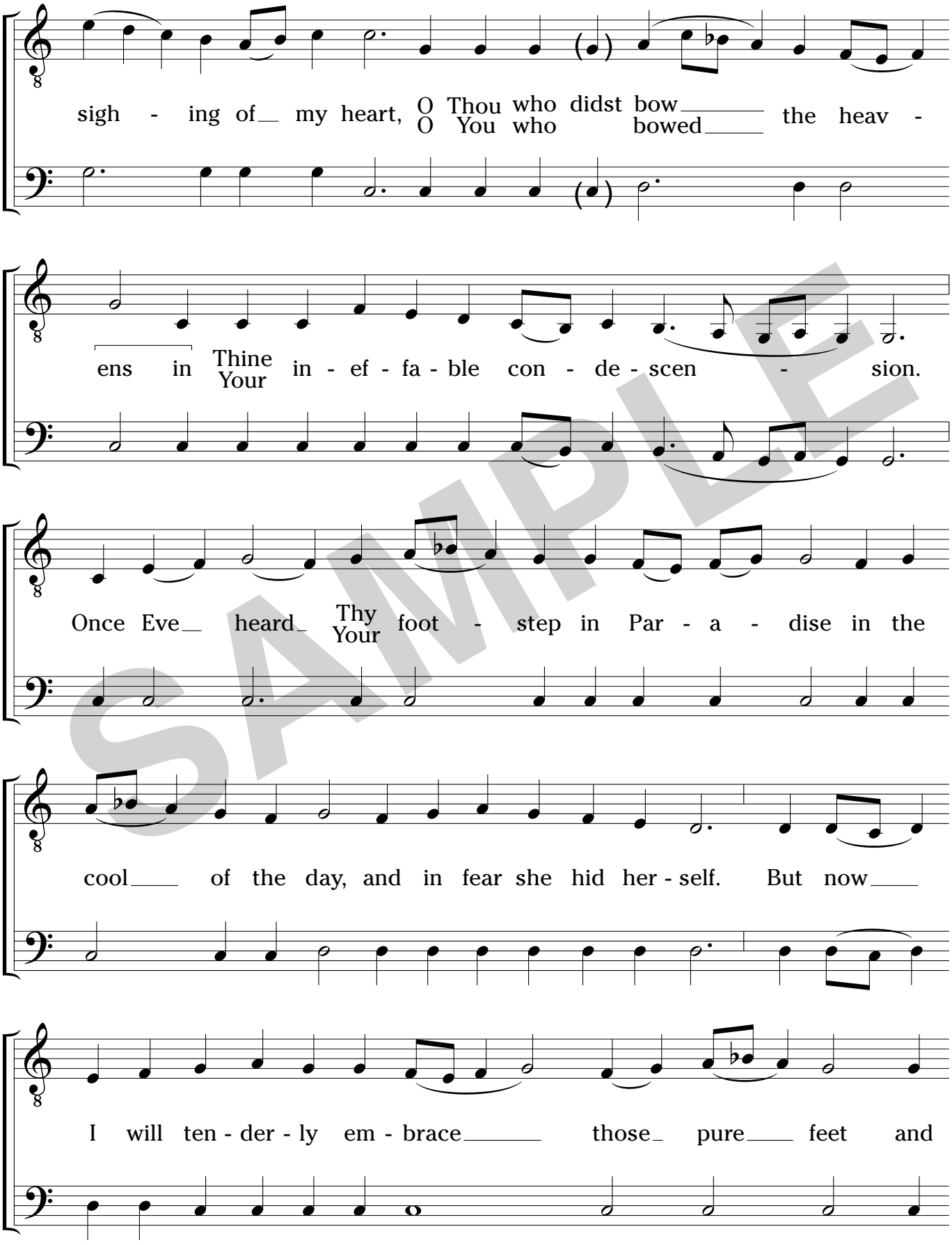


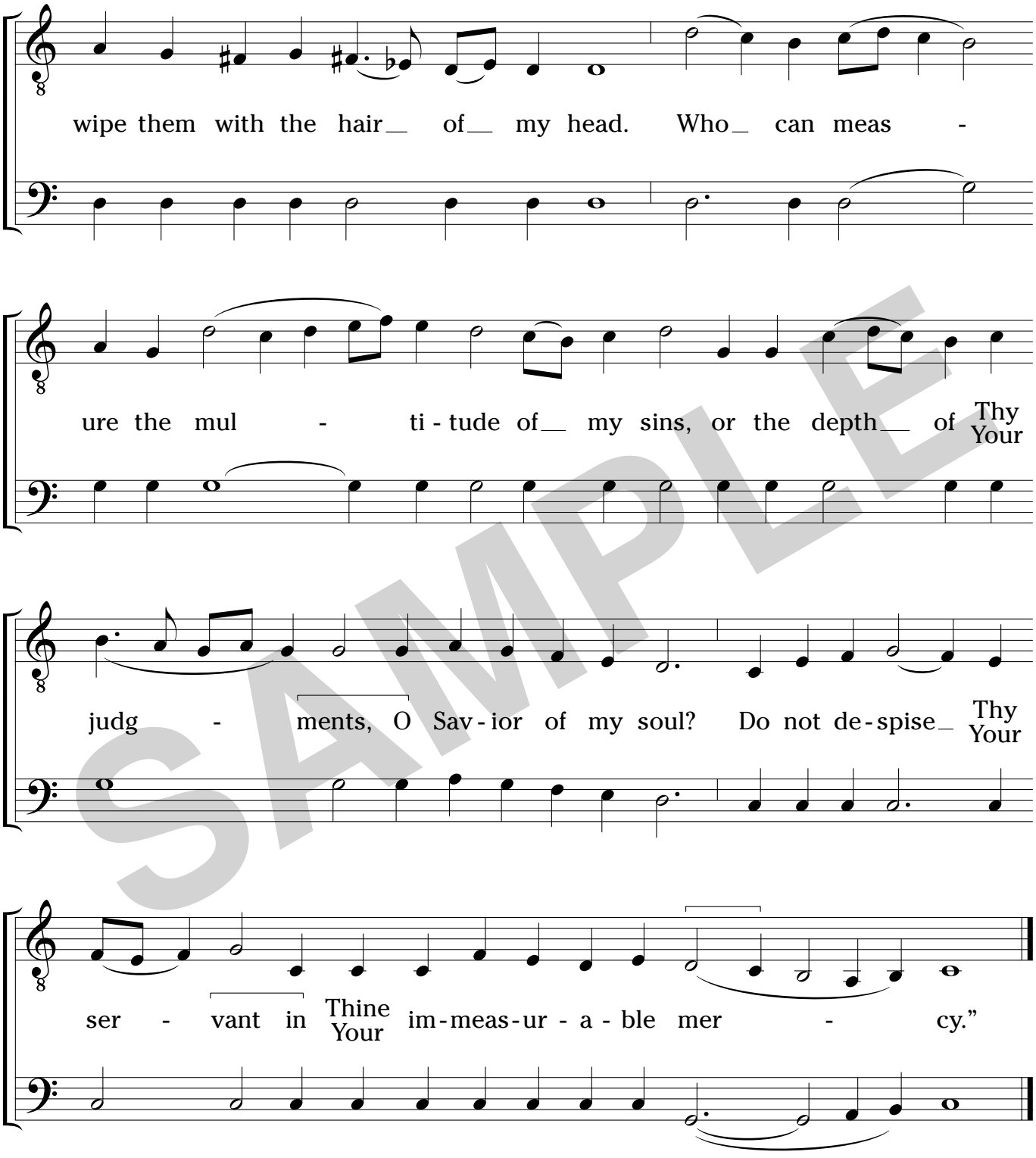
[sighing of my heart…]

SAMPLE



[wipe them with…]

SAMPLE



[1991]

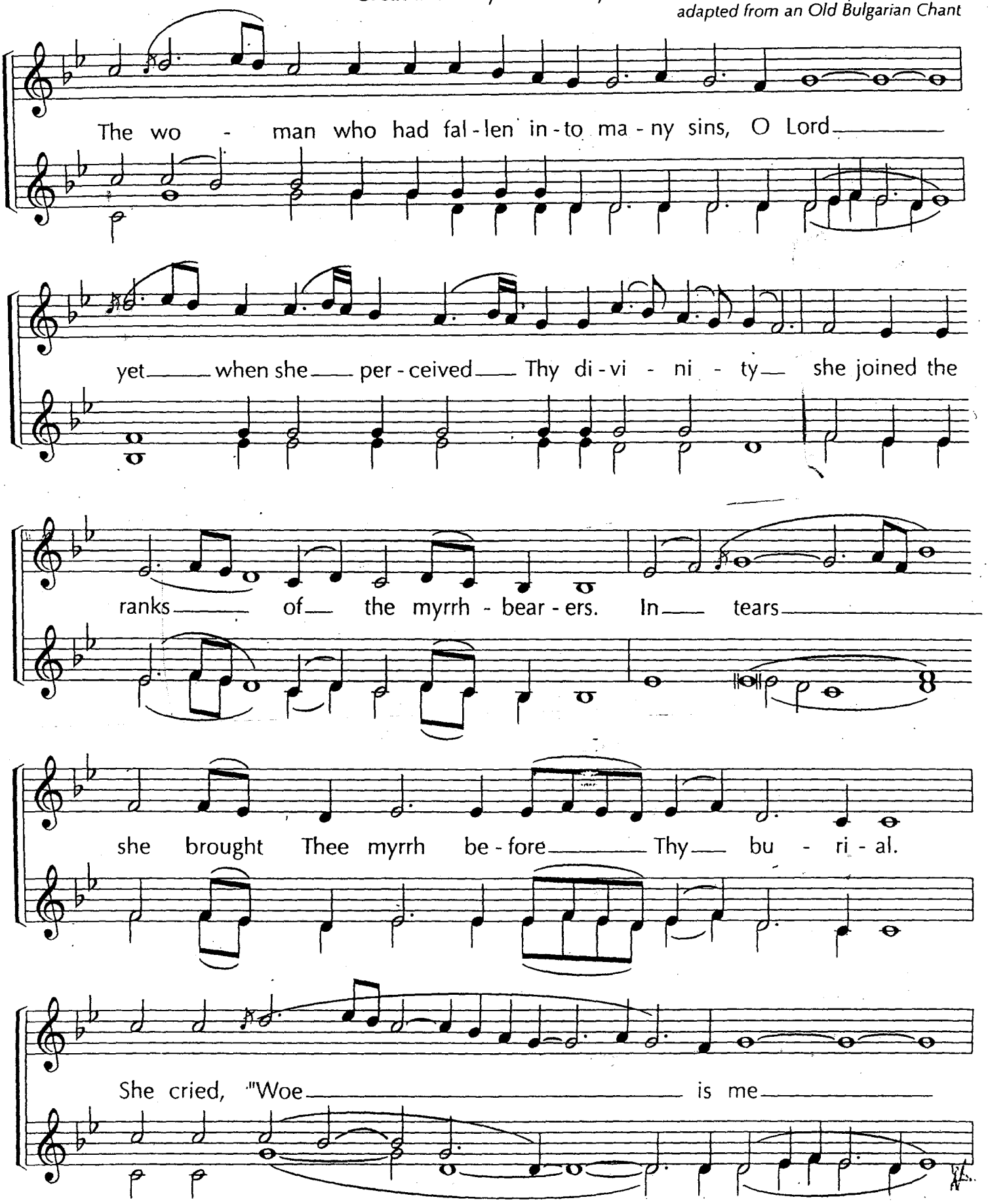
EDITOR'S NOTE: This work by Stig Symeon Frøyshov is a new composition in the Byzantine musical style. The composer uses the English text as his point of departure, devising a melodic form that reflects the cadence and inflection of English. At the same time, clearly inspired by Byzantine Chant, he has 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.

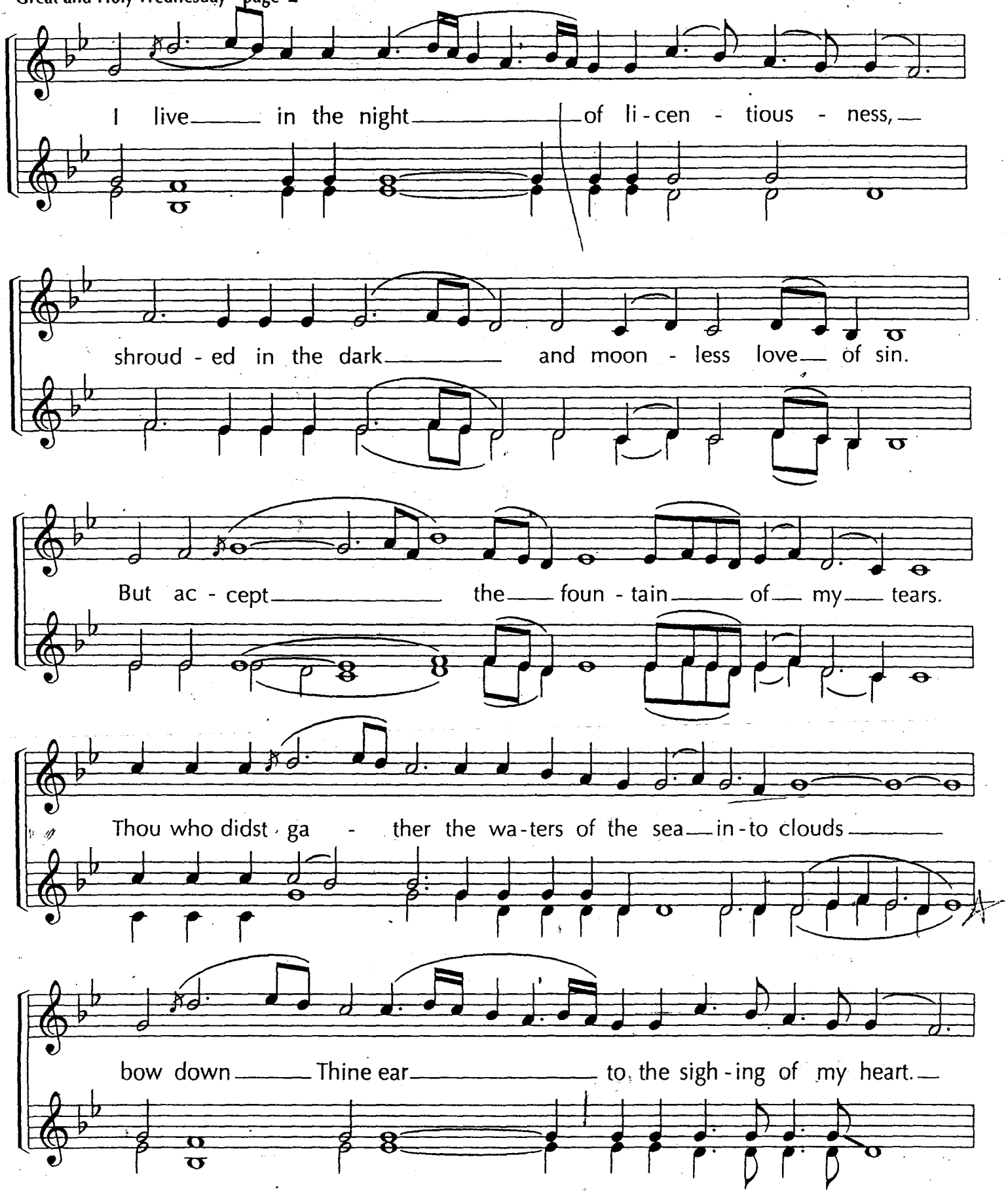
SAMPLE

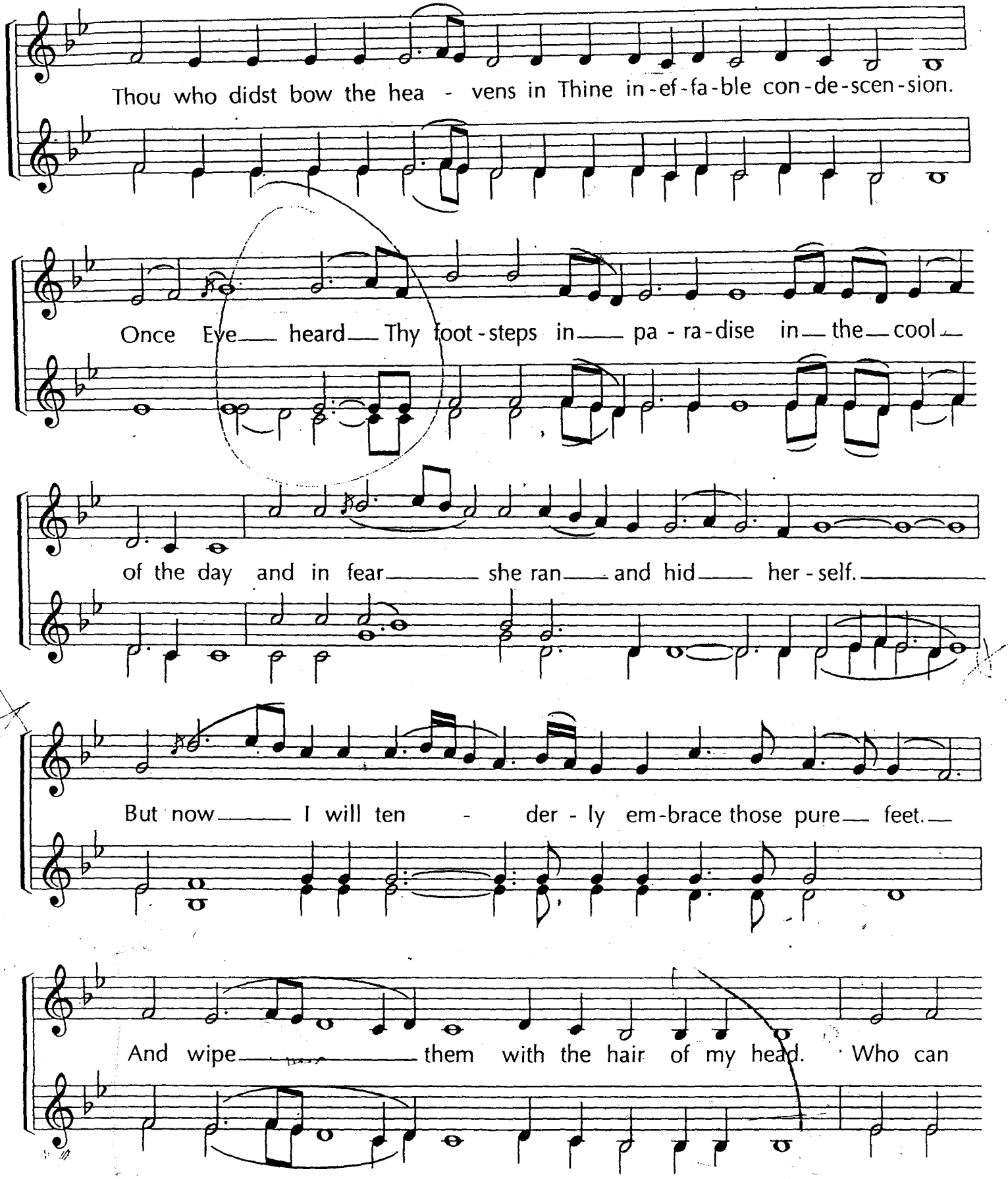
THE HYMN OF CASSIA - THE NUN

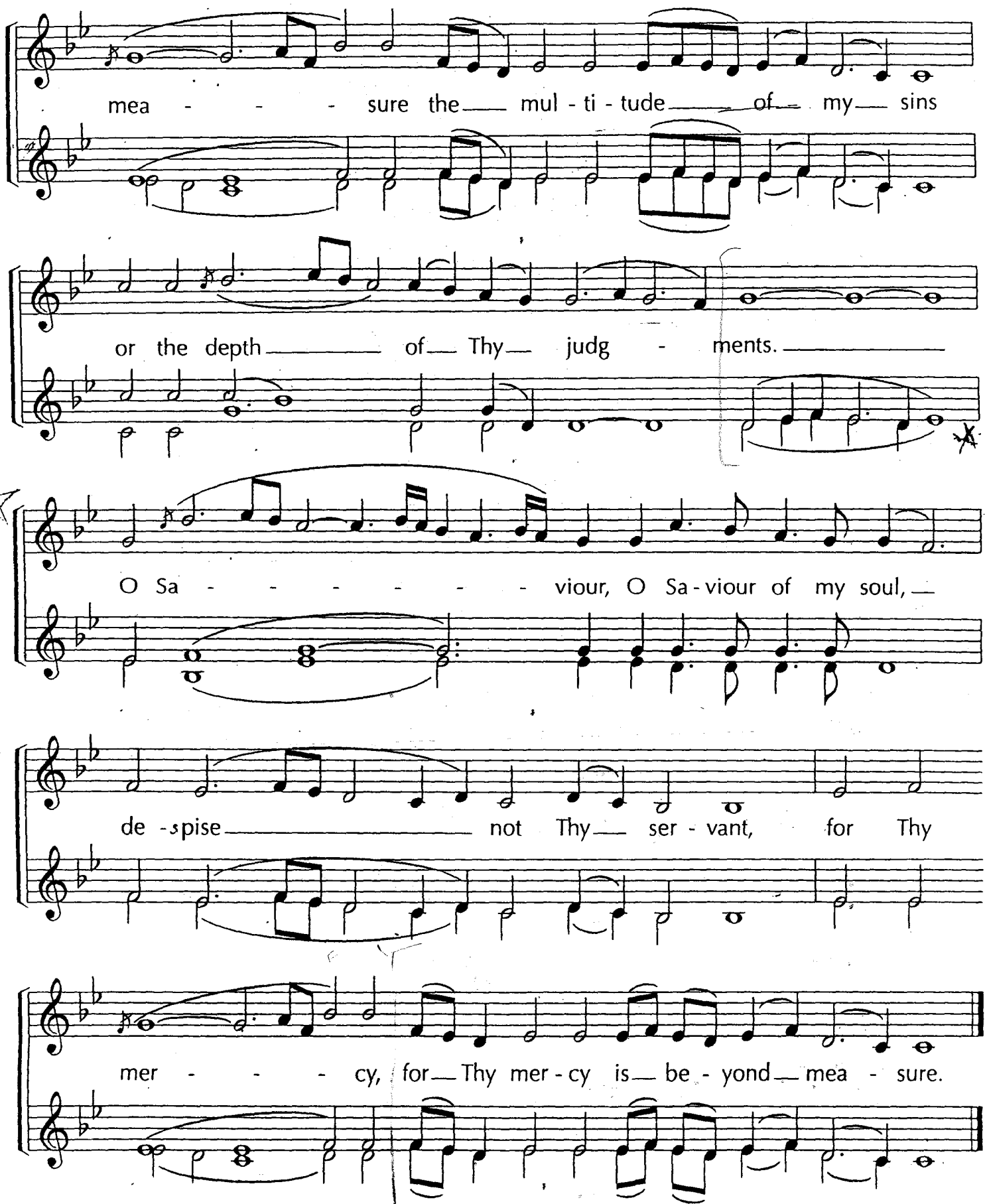
Great and Holy Wednesday

Fr. Stephen Meholick
adapted from an Old Bulgarian Chant




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.

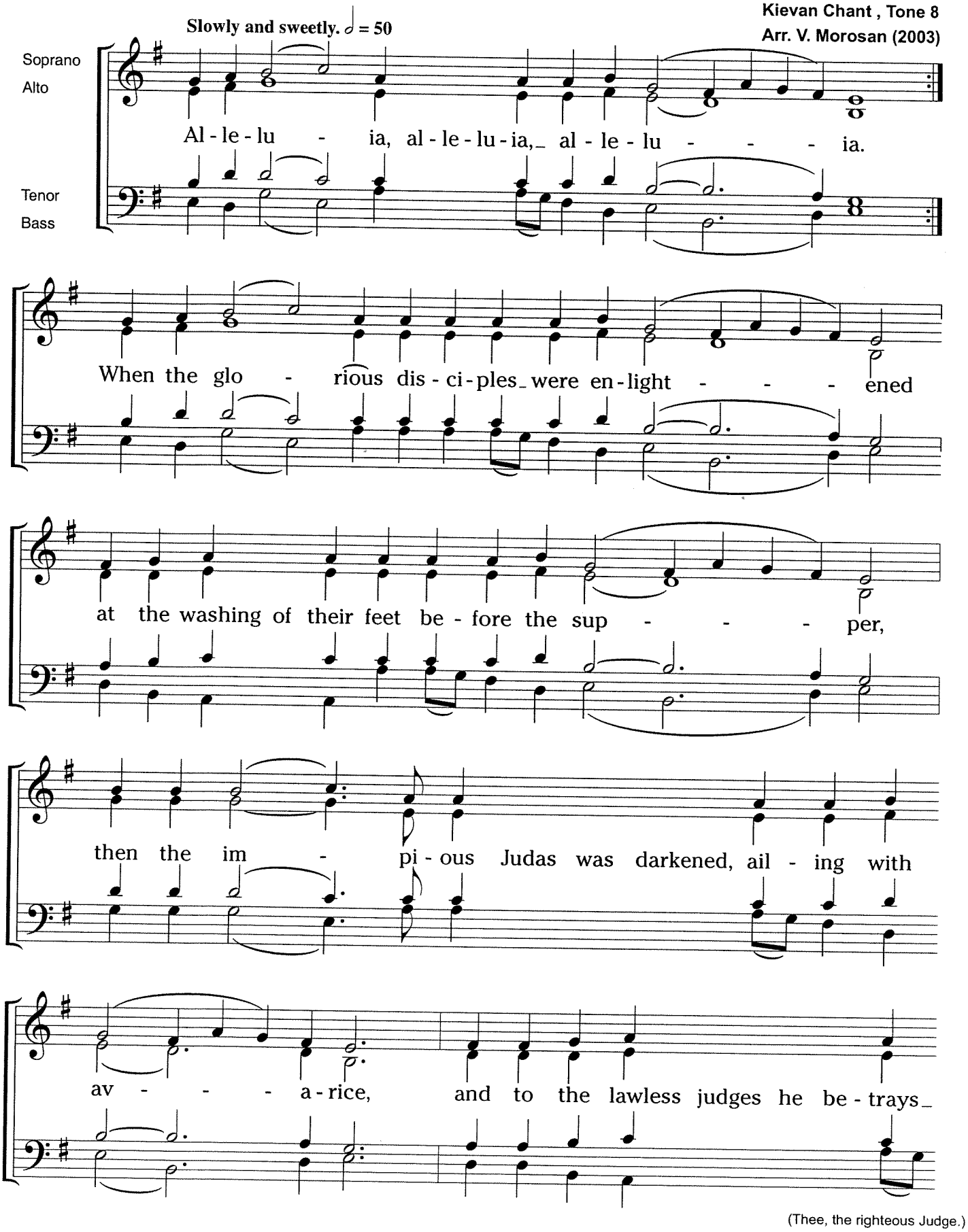

Thou who didst bow the hea - vens in Thine in-ef-fa-ble con-de-scen-sion.
Once Eve heard Thy foot-steps in pa-ra-dise in the cool
of the day and in fear she ran and hid her-self.
But now I will ten - der-ly em-brace those pure feet.
And wipe them with the hair of my head. Who can


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.

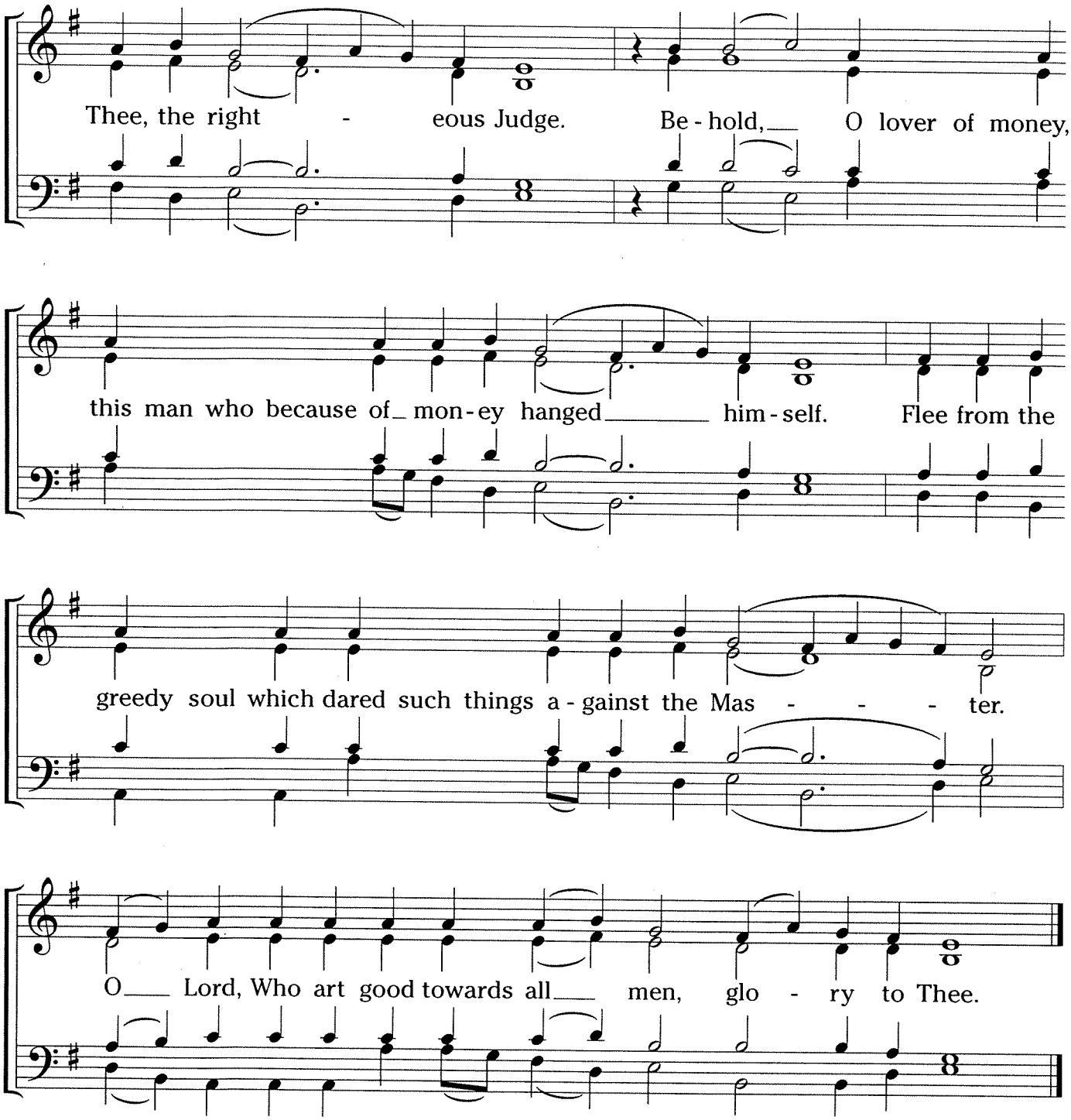
When the Glorious Disciples

TROPARION FOR HOLY THURSDAY and FIRDAY

Kievan Chant , Tone 8
Arr. V. Morosan (2003)



(Thee, the righteous Judge.)



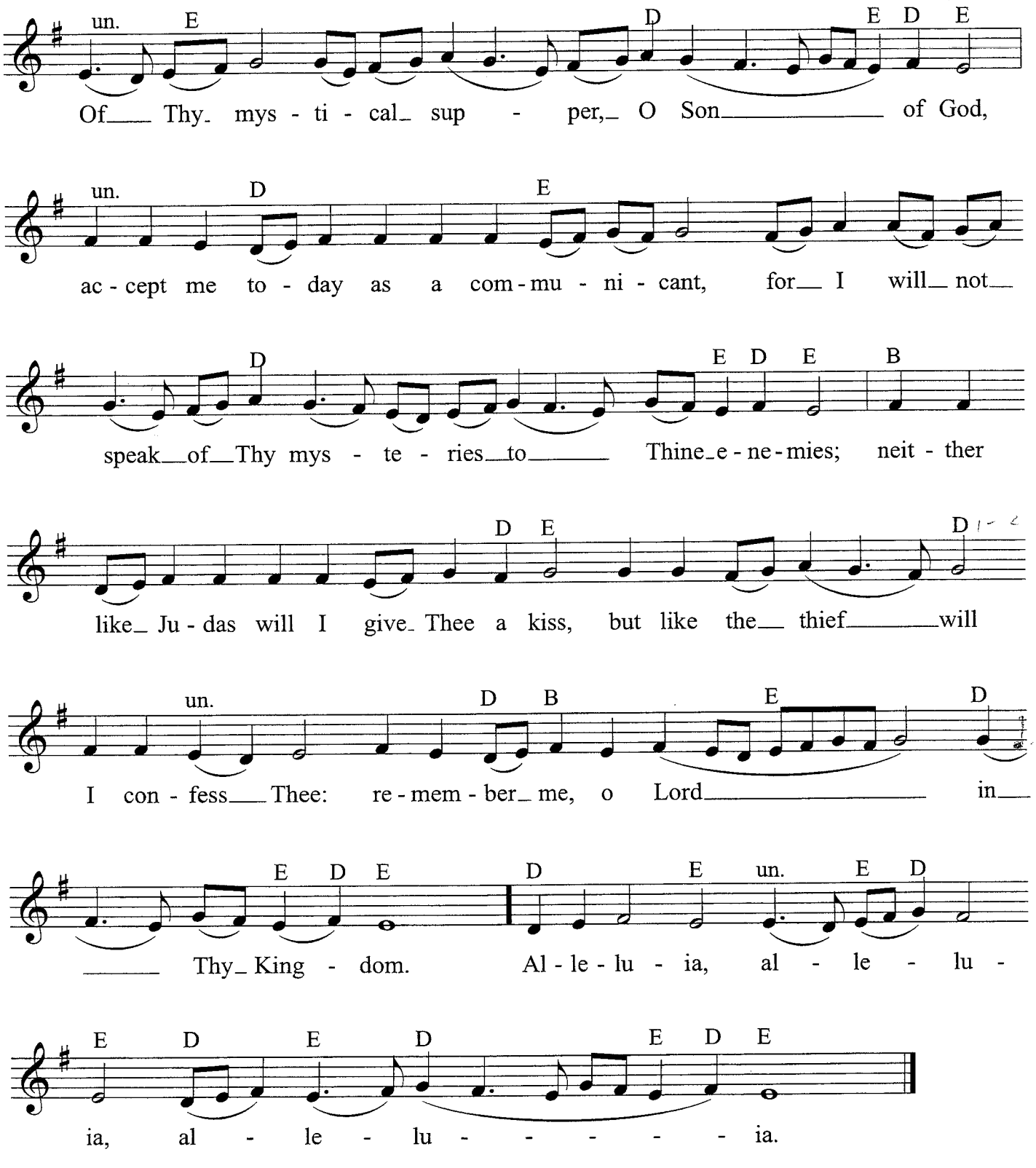
Repeat three times, allowing the clergy time to do a full censing of the church.

Glory: When the glorious disciples...

Now and ever: When the glorious disciples...

Of Thy Mystical Supper

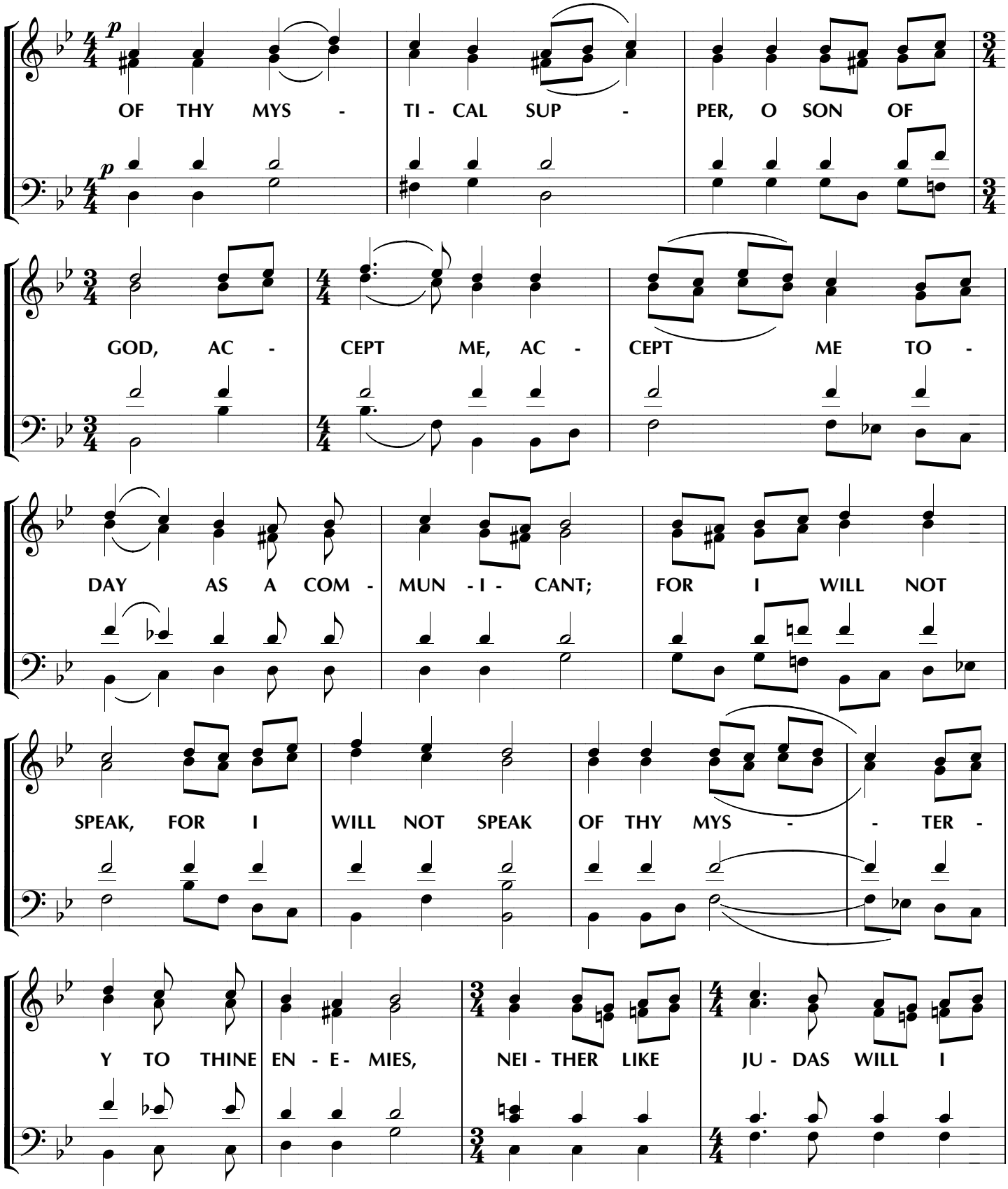
Znamenny Chant

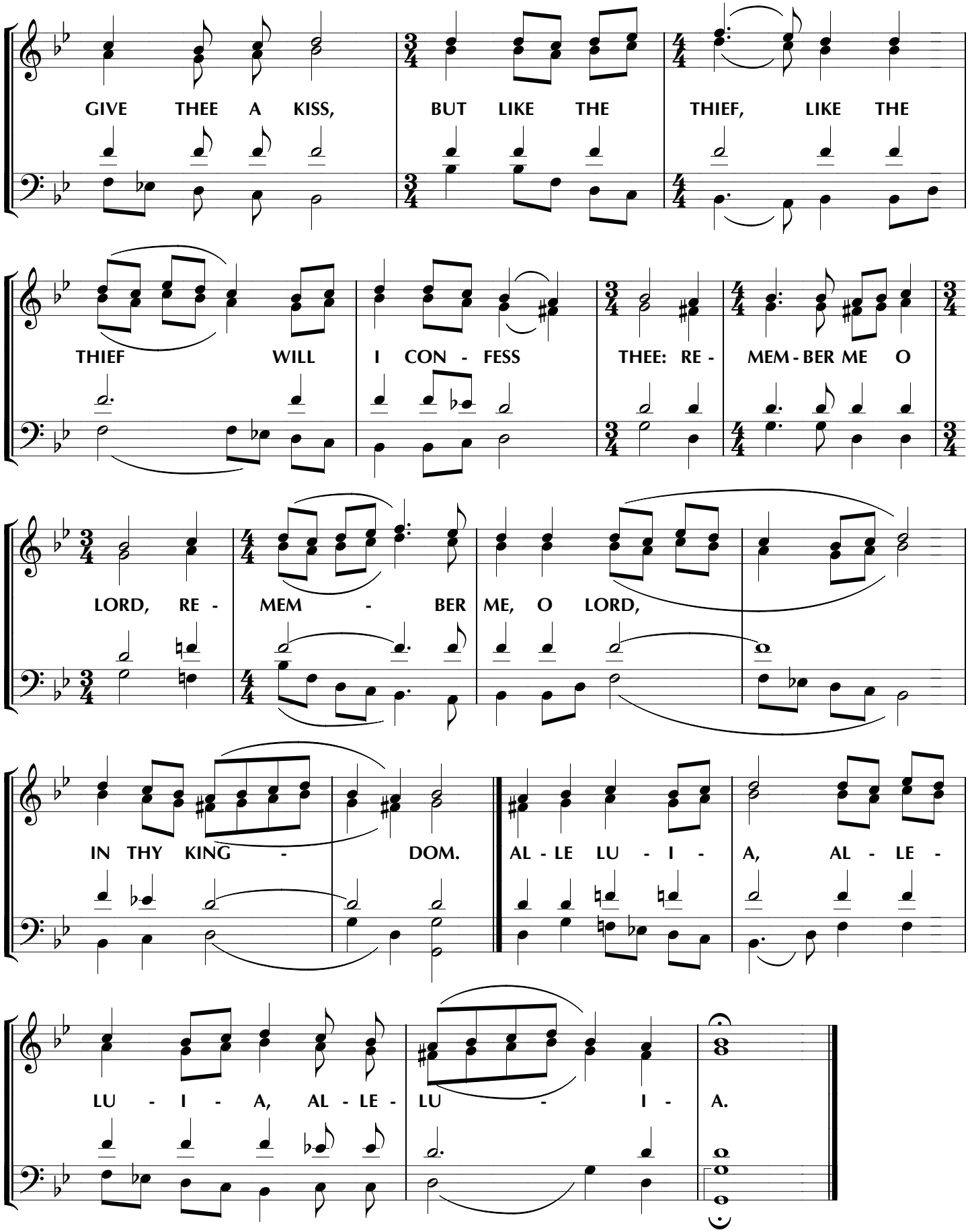


Of Thy Mystical Supper

Kievo- Pechersky Lavra Chant

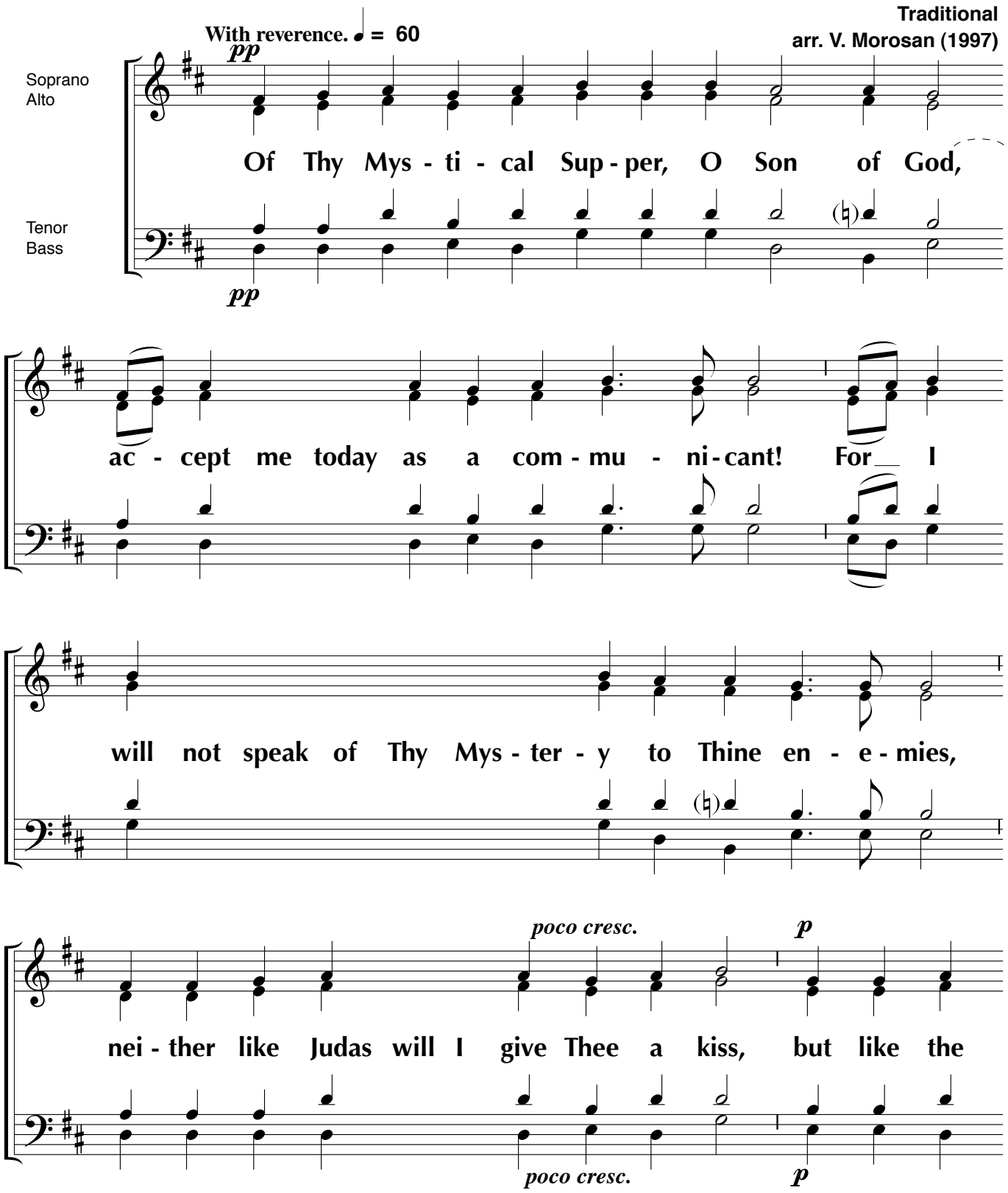
Arr. Oleg Belajeff

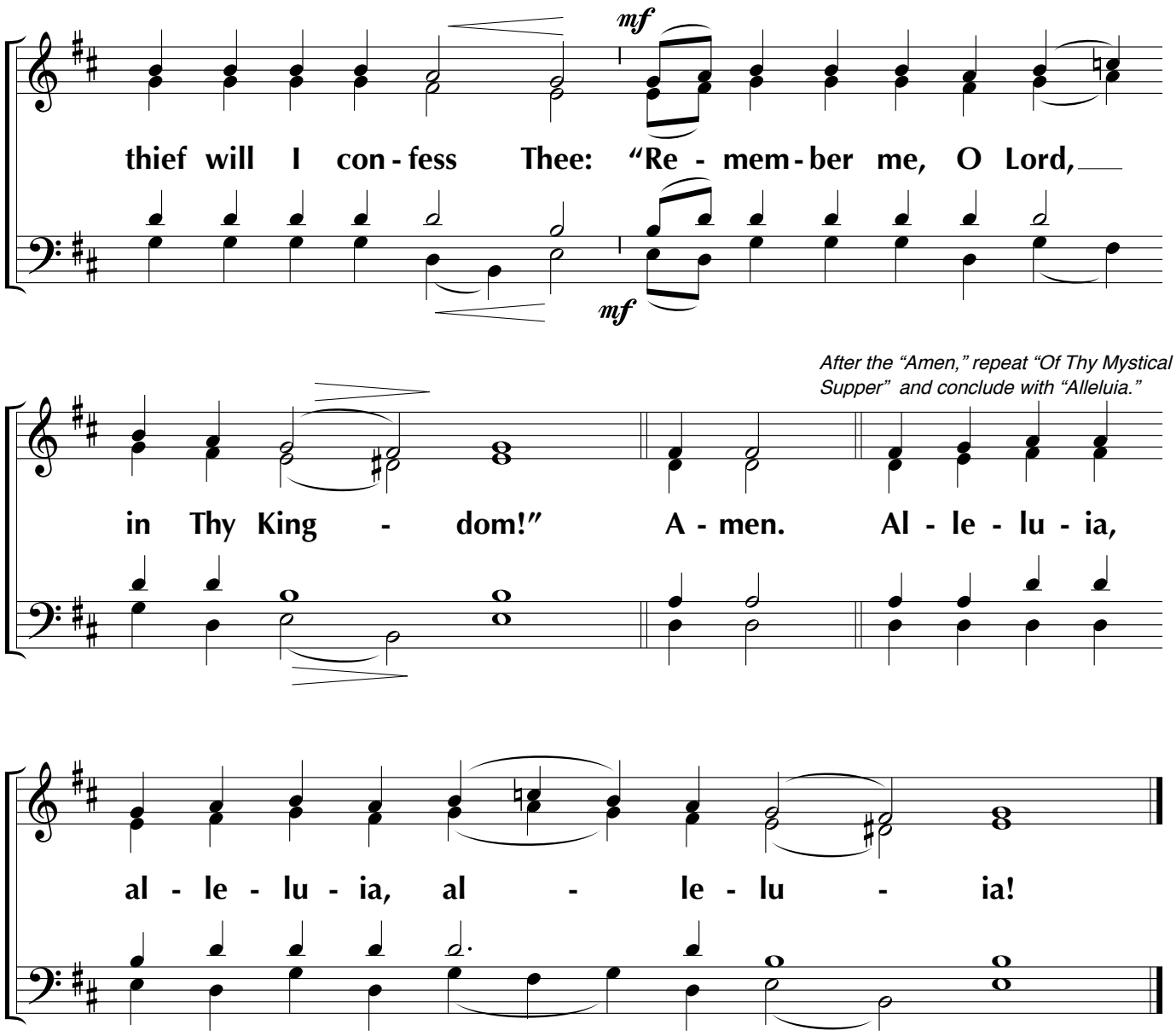



GIVE THEE A KISS, BUT LIKE THE THIEF, LIKE THE
THIEF WILL I CON - FESS THEE: RE - MEM - BER ME O
LORD, RE - MEM - BER ME, O LORD,
IN THY KING - DOM. AL - LE LU - I - A, AL - LE -
LU - I - A, AL - LE - LU - I - A.

Of Thy Mystical Supper

(Liturgy of Great and Holy Thursday)




mf
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!

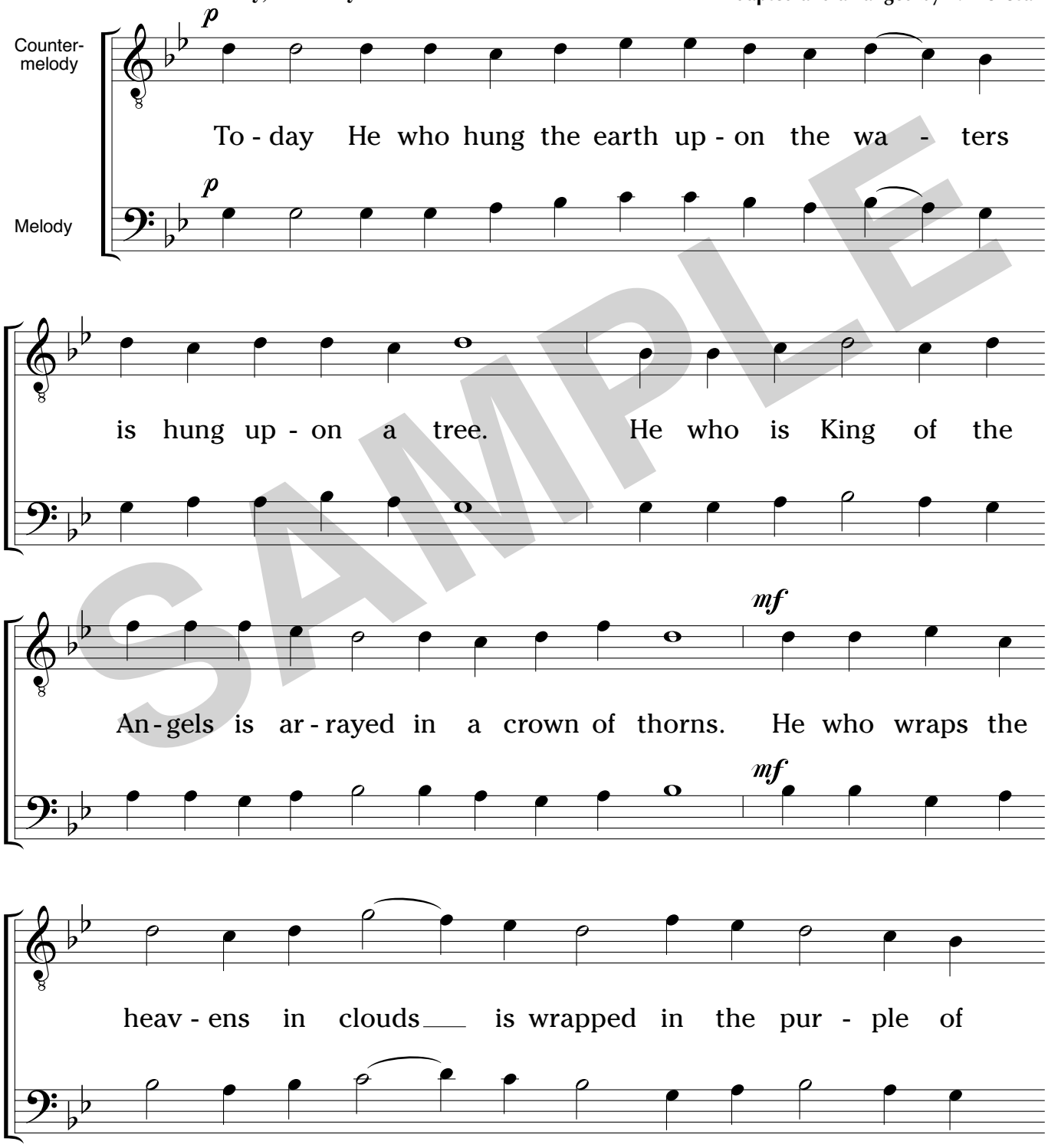
✠ HYMNS FOR HOLY WEEK ✠

Antiphon XV

Melody by Dcn. Sergius Trubachov (1919 - 1995)

Adapted and arranged by V. Morosan

Slowly, somberly.



[...mockery.]

SAMPLE

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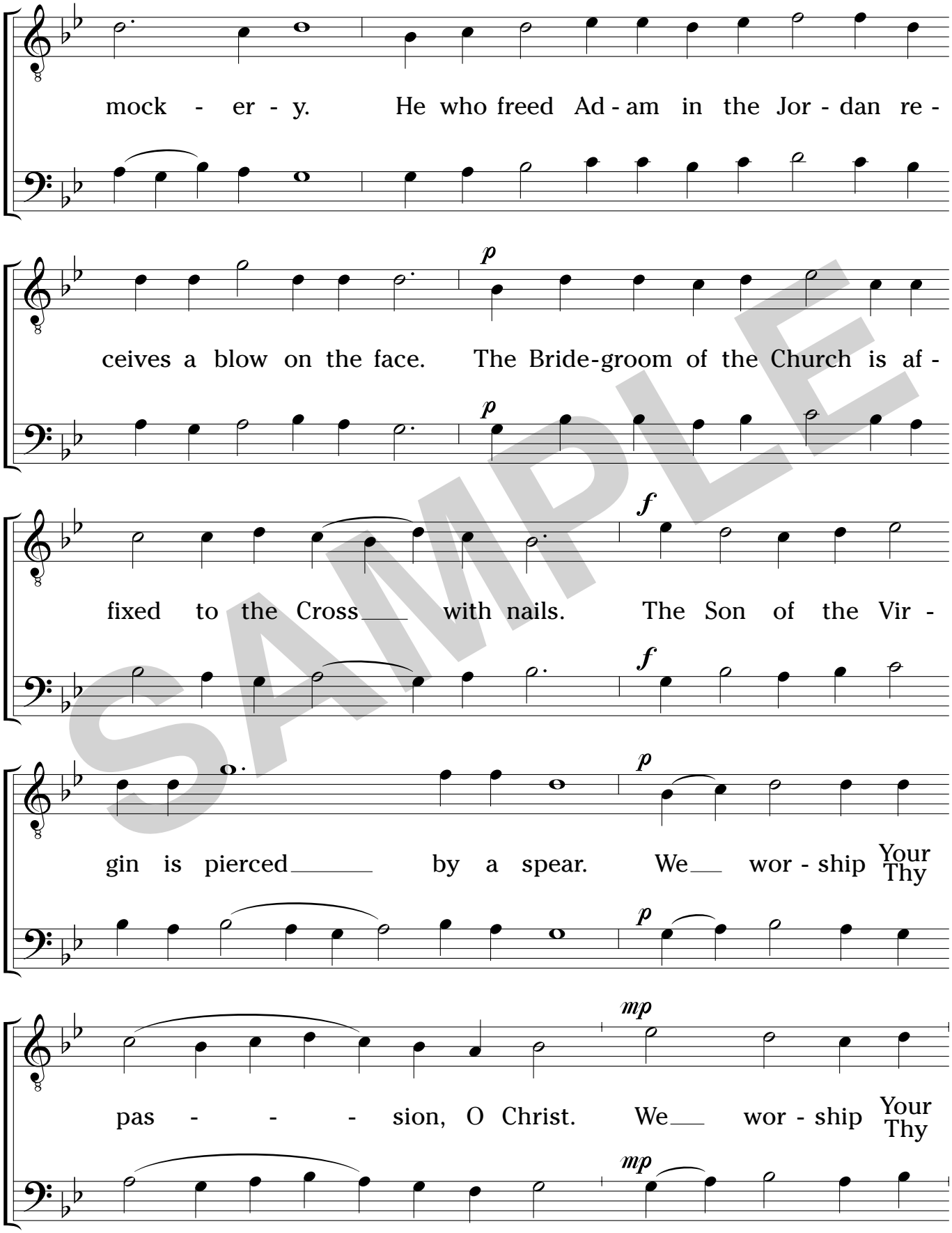
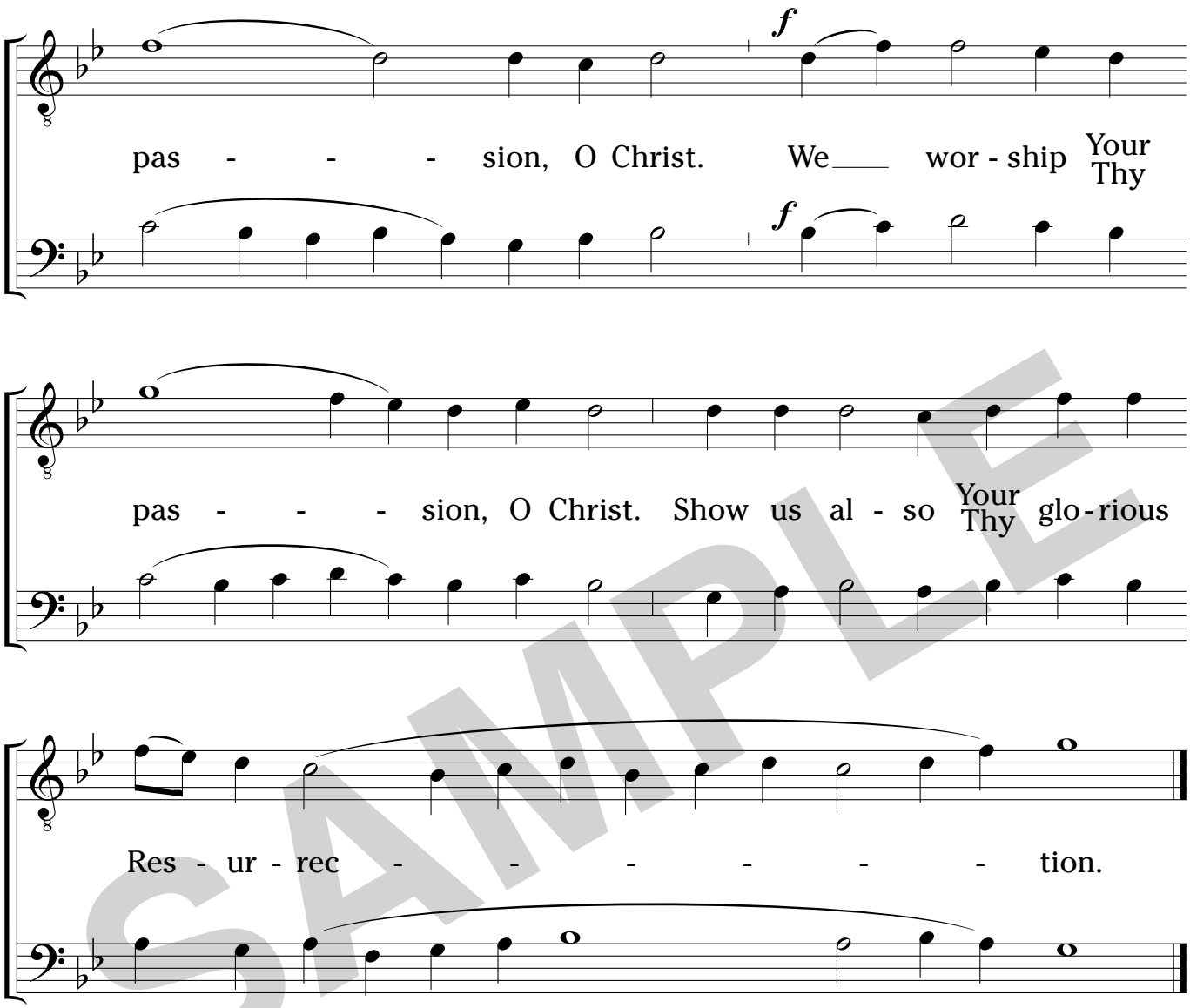


[...passion, O Christ.]

SAMPLE



[2002]

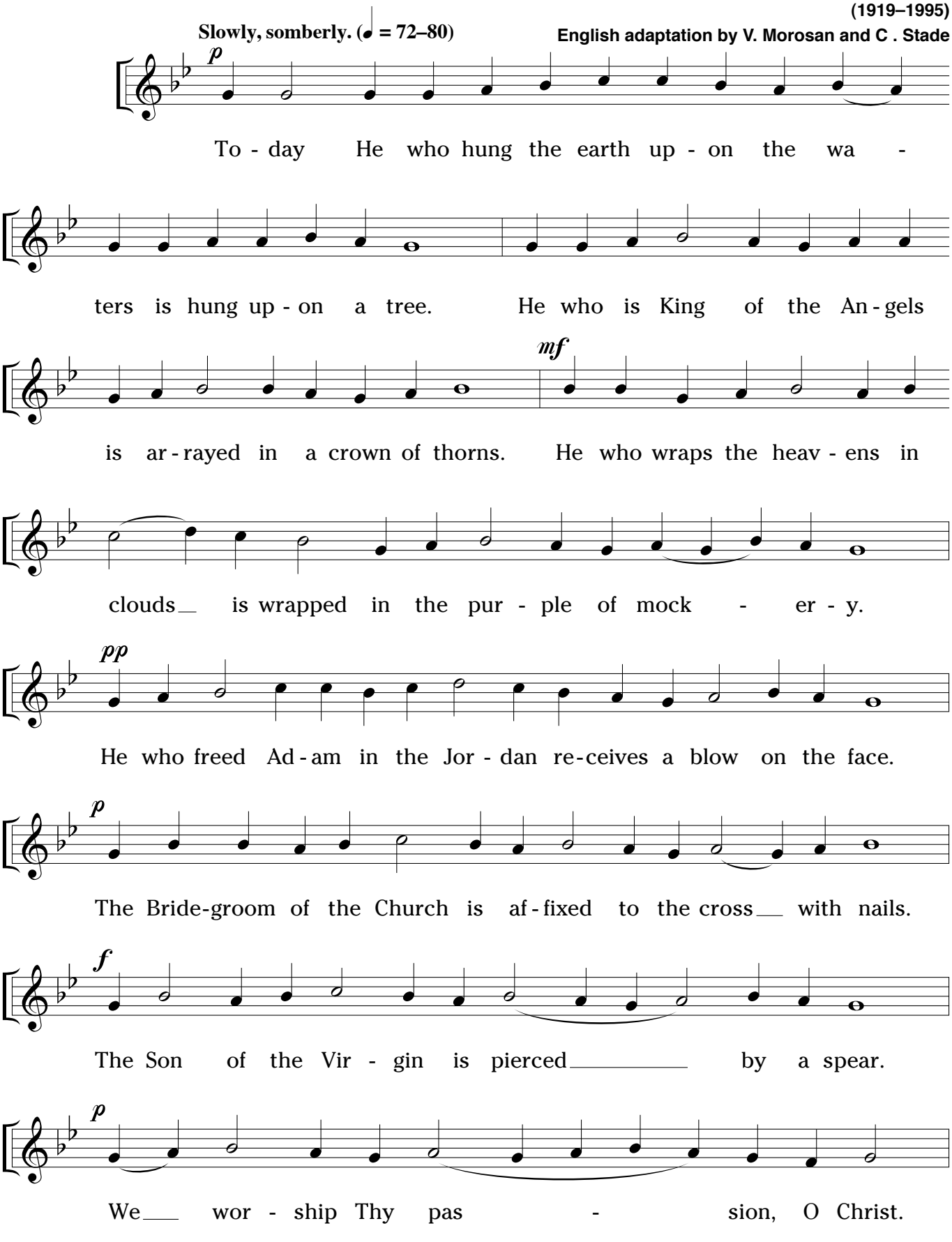
SAMPLE

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)
English adaptation by V. Morosan and C . Stade



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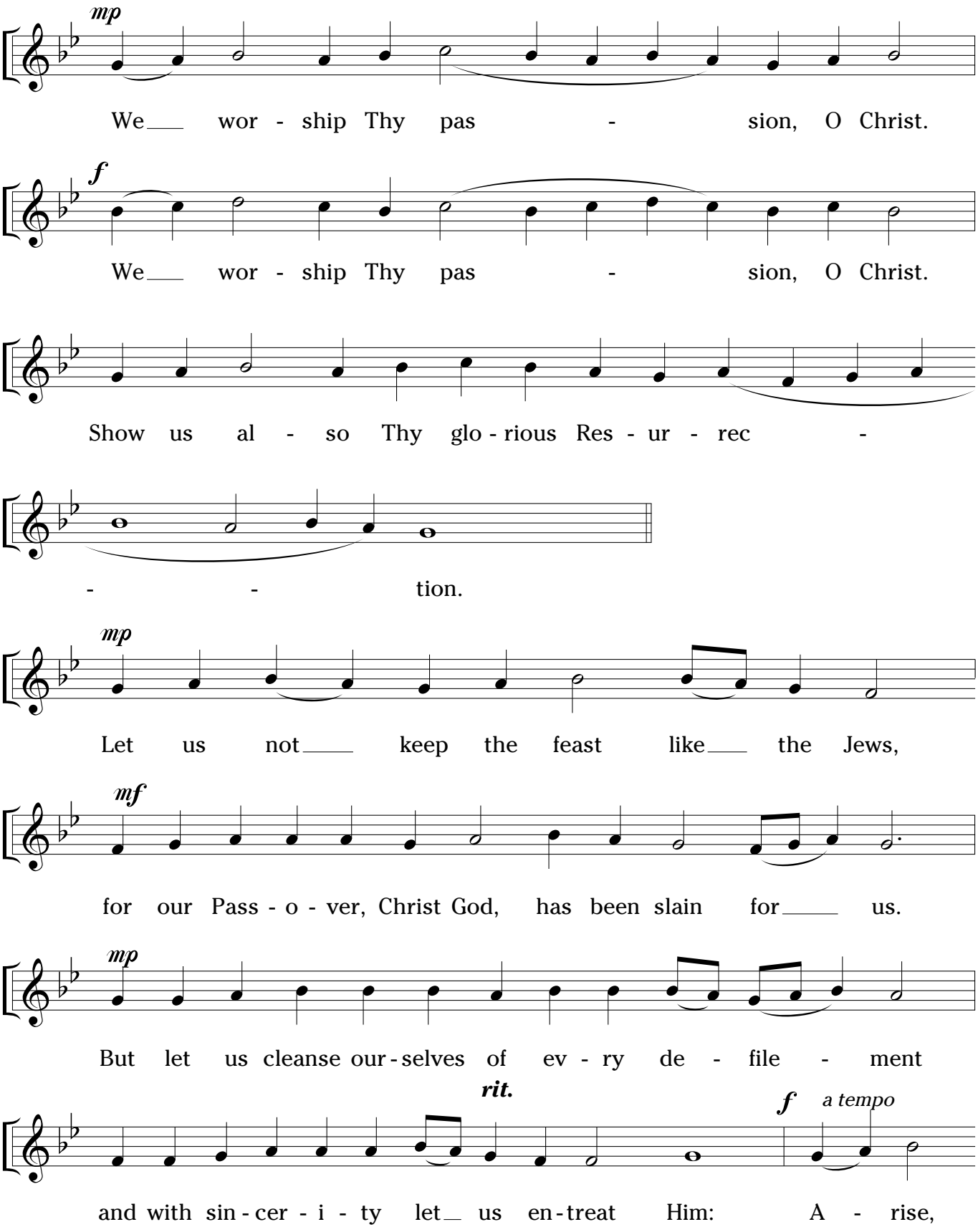
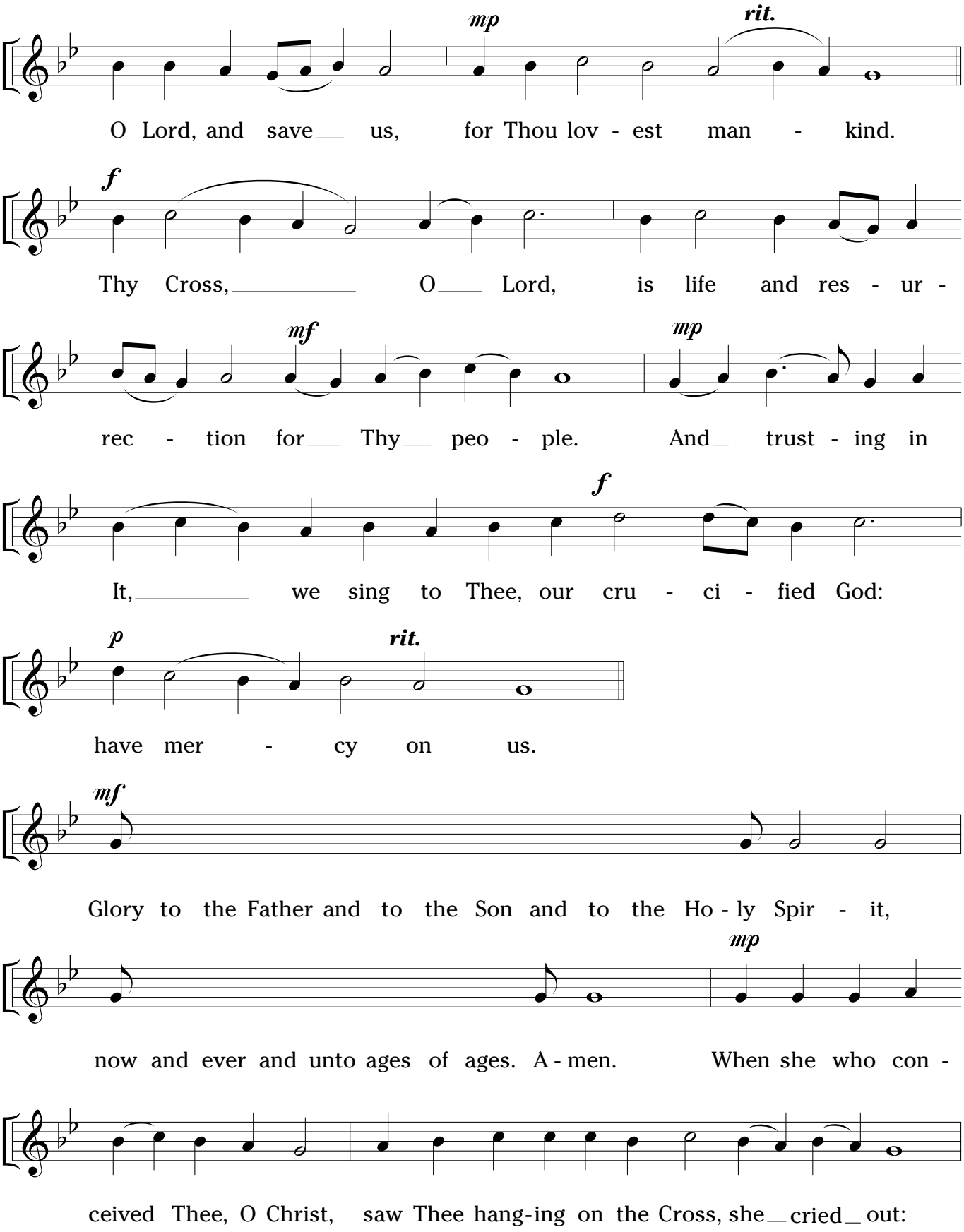
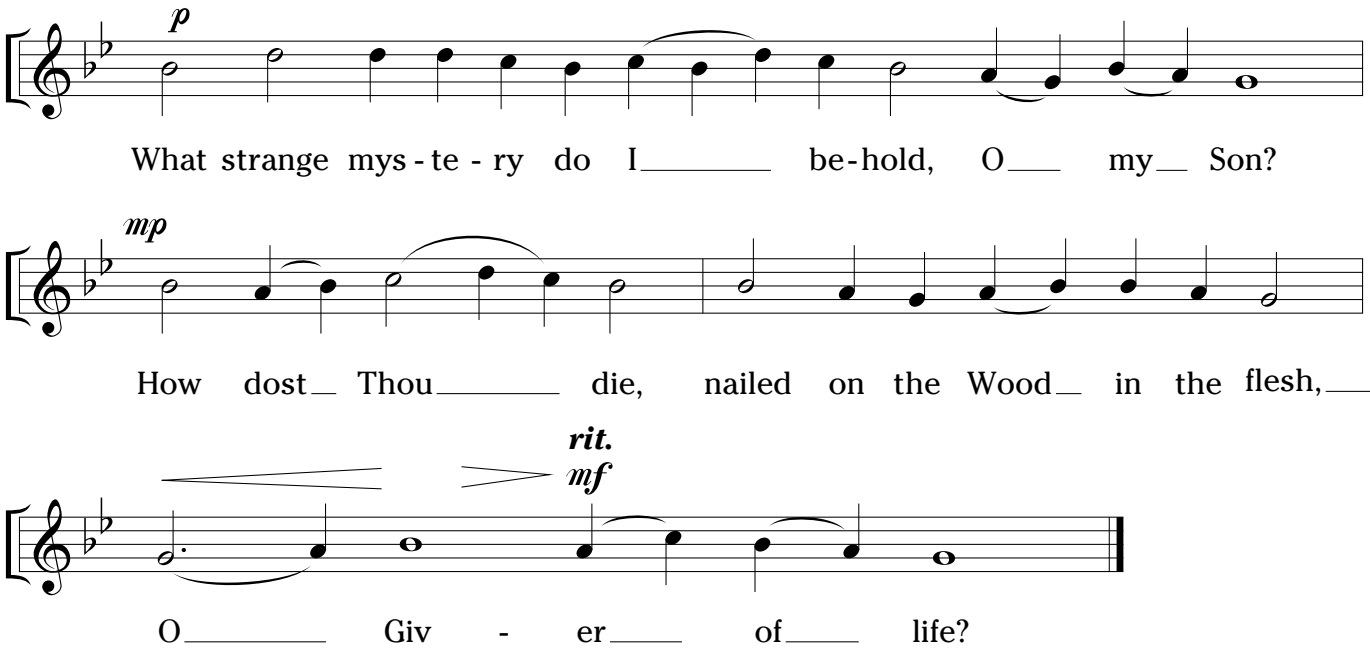

mp
We worship Thy passion, O Christ.
f
We worship Thy passion, O Christ.
Show us also Thy glorious Resurrec-
-tion.
mp
Let us not keep the feast like the Jews,
mf
for our Passover, Christ God, has been slain for us.
mp
But let us cleanse ourselves of every defilement
rit.
f
a tempo
and with sincerity let us entreat Him: Arise,

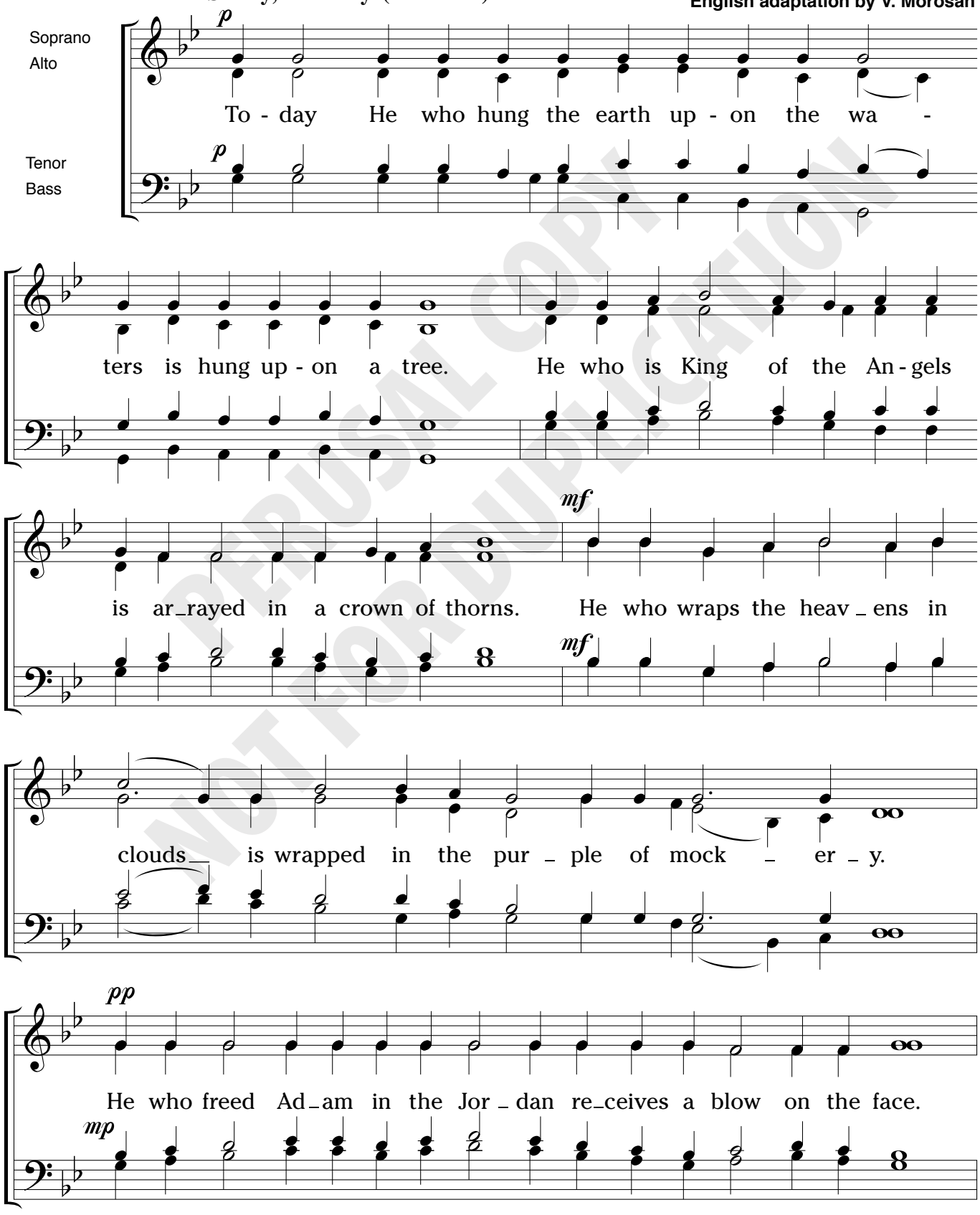

mp
rit.
O Lord, and save us, for Thou lov - est man - kind.
f
Thy Cross, O Lord, is life and res - ur -
mf
mp
rec - tion for Thy peo - ple. And trust - ing in
f
It, we sing to Thee, our cru - ci - fied God:
p
rit.
have mer - cy on us.
mf
Glory to the Father and to the Son and to the Ho - ly Spir - it,
mp
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:


p
What strange mys - te - ry do I be - hold, O my Son?
mp
How dost Thou die, nailed on the Wood in the flesh,
rit.
mf
O Giv - er of life?

Antiphon XV

Dcn. Sergius Trubachov
(1919–1995)
English adaptation by V. Morosan

Slowly, somberly. (♩ = 72–80)



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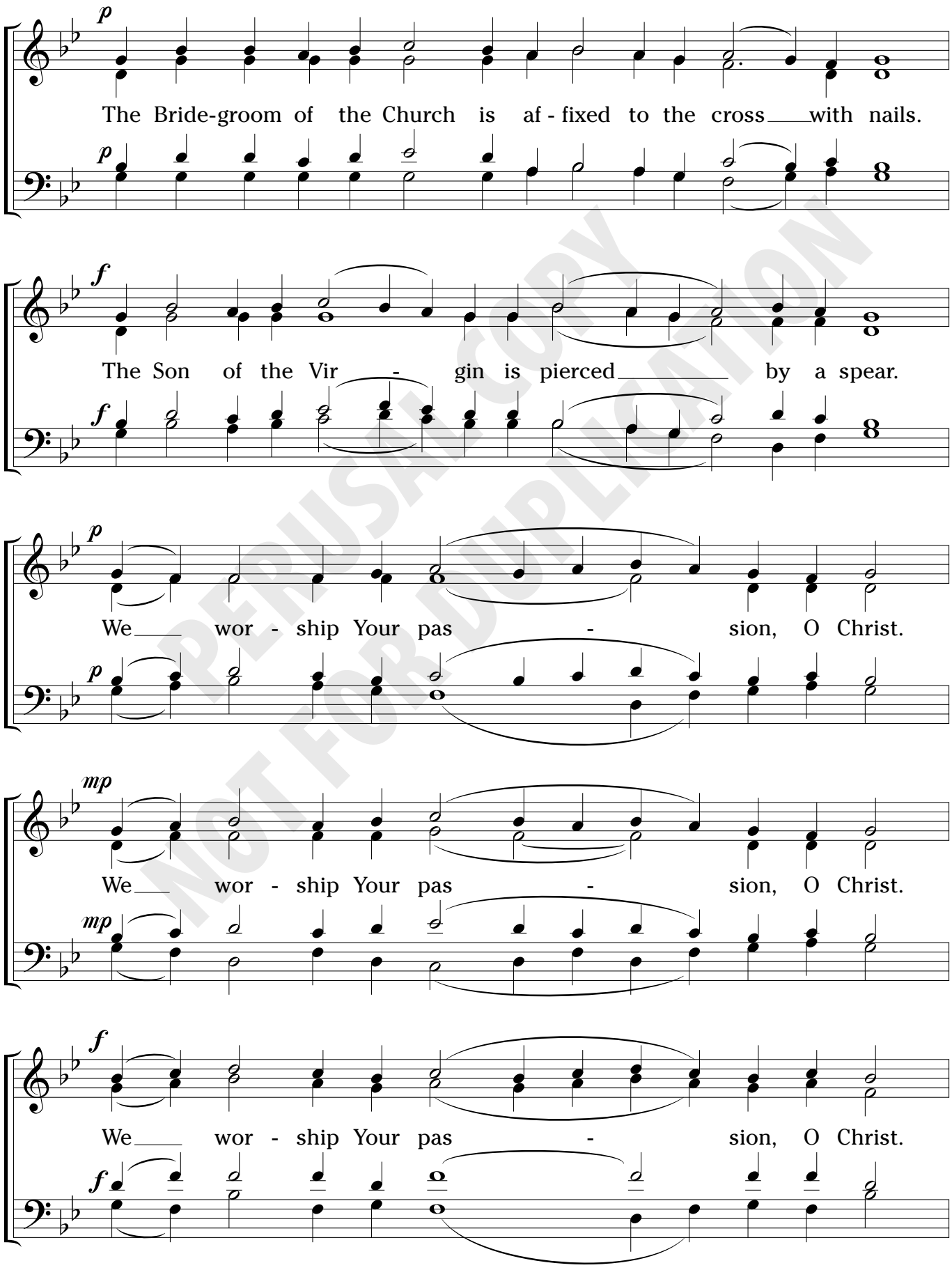

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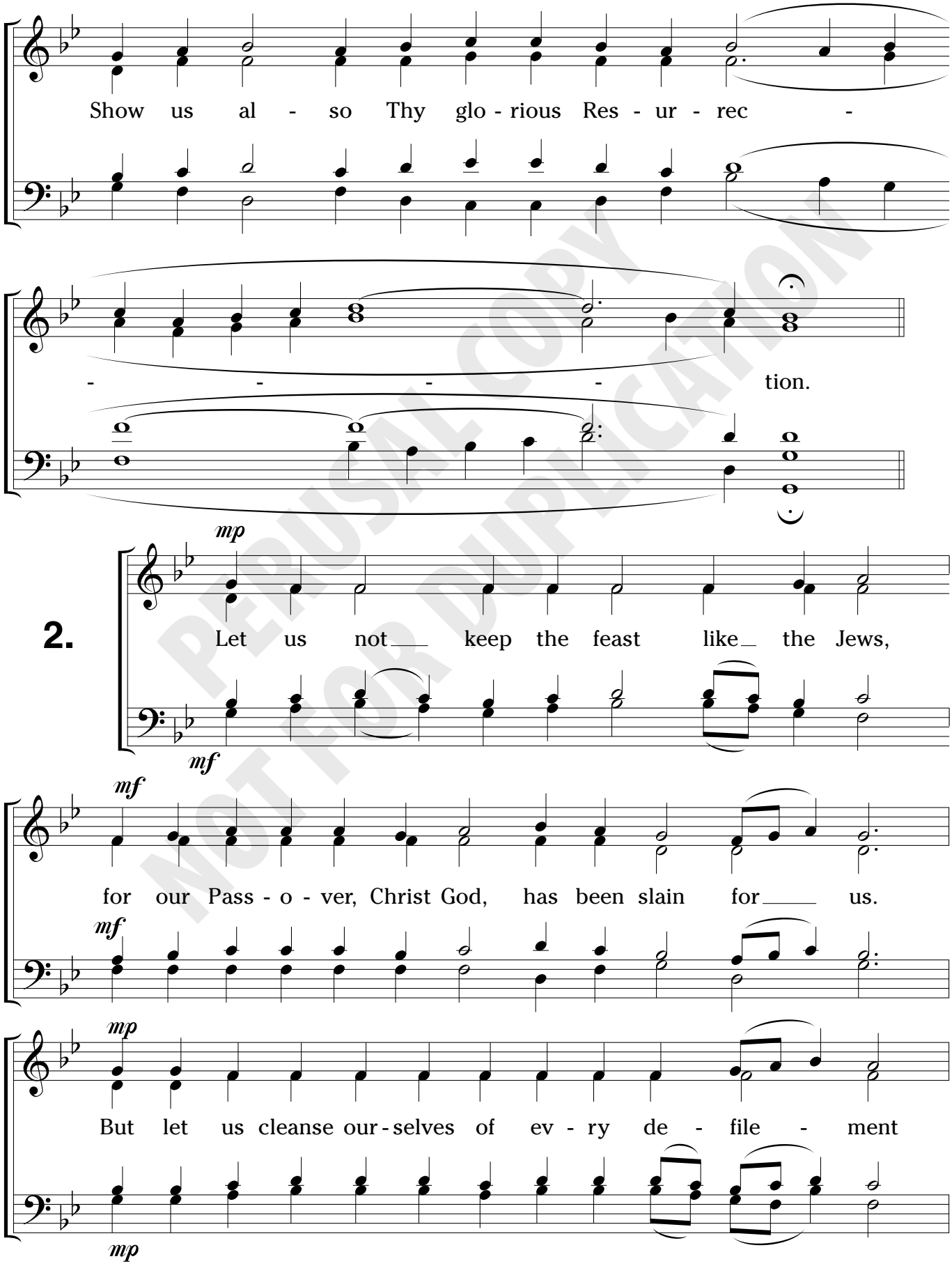

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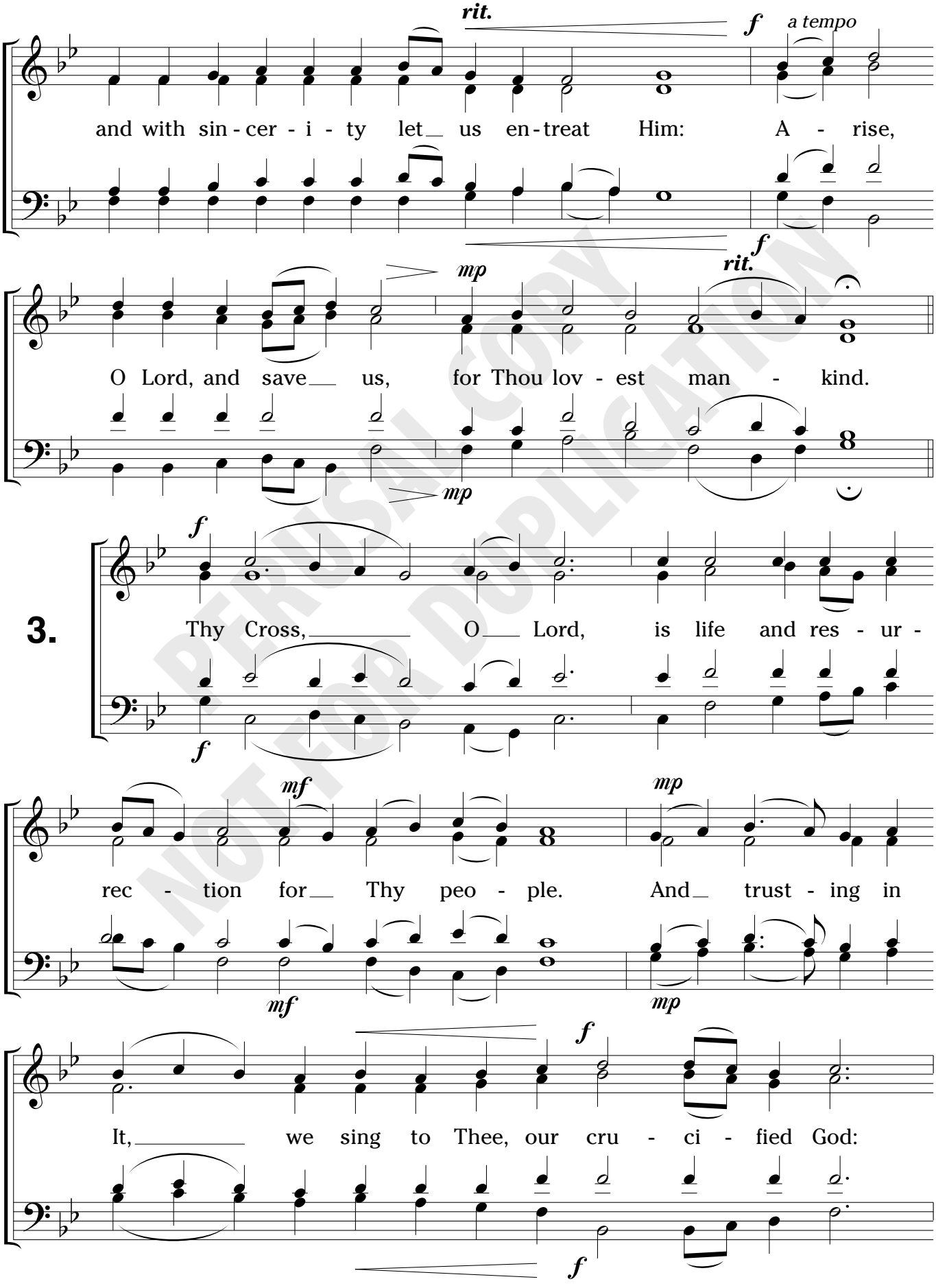

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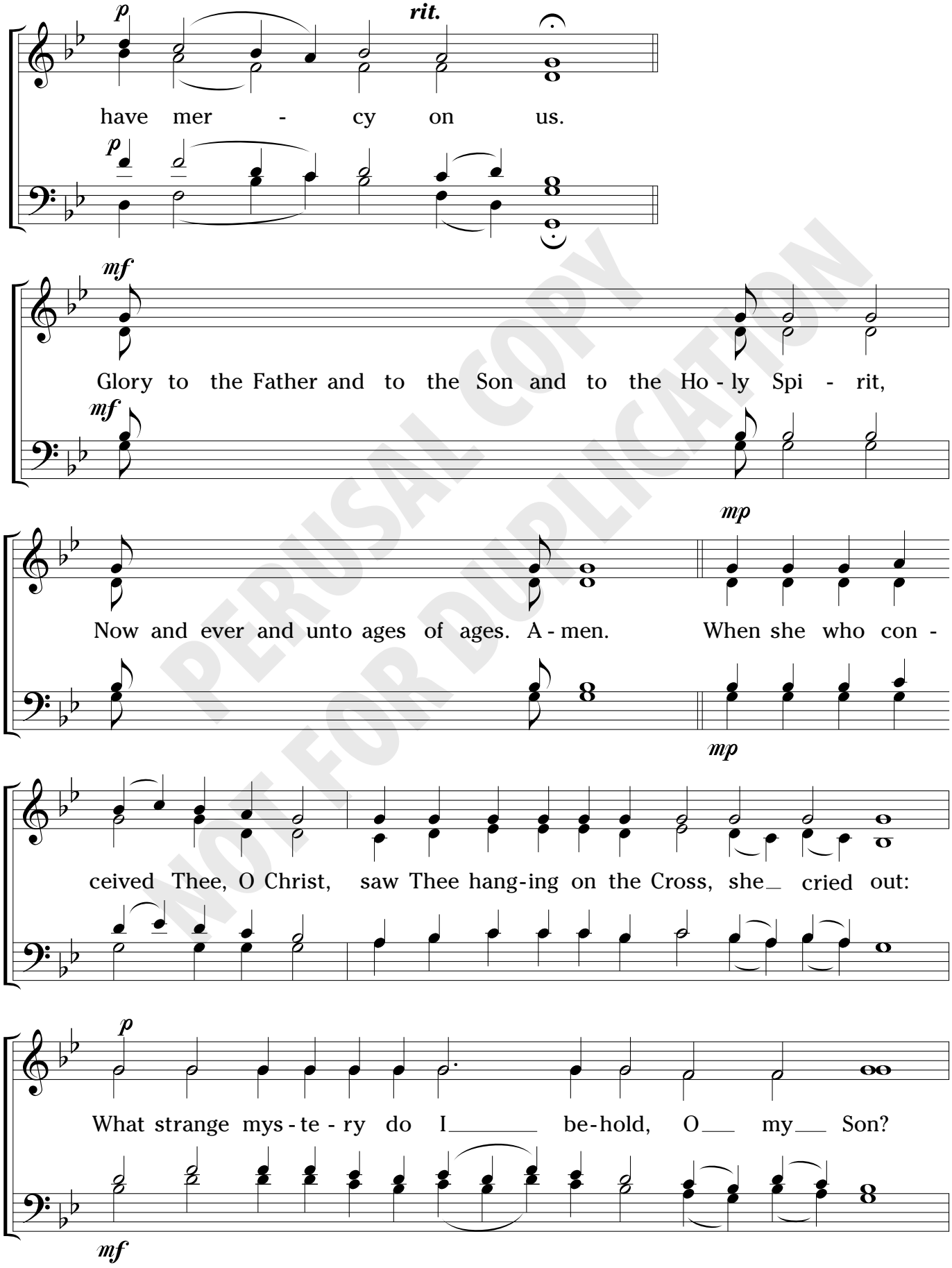

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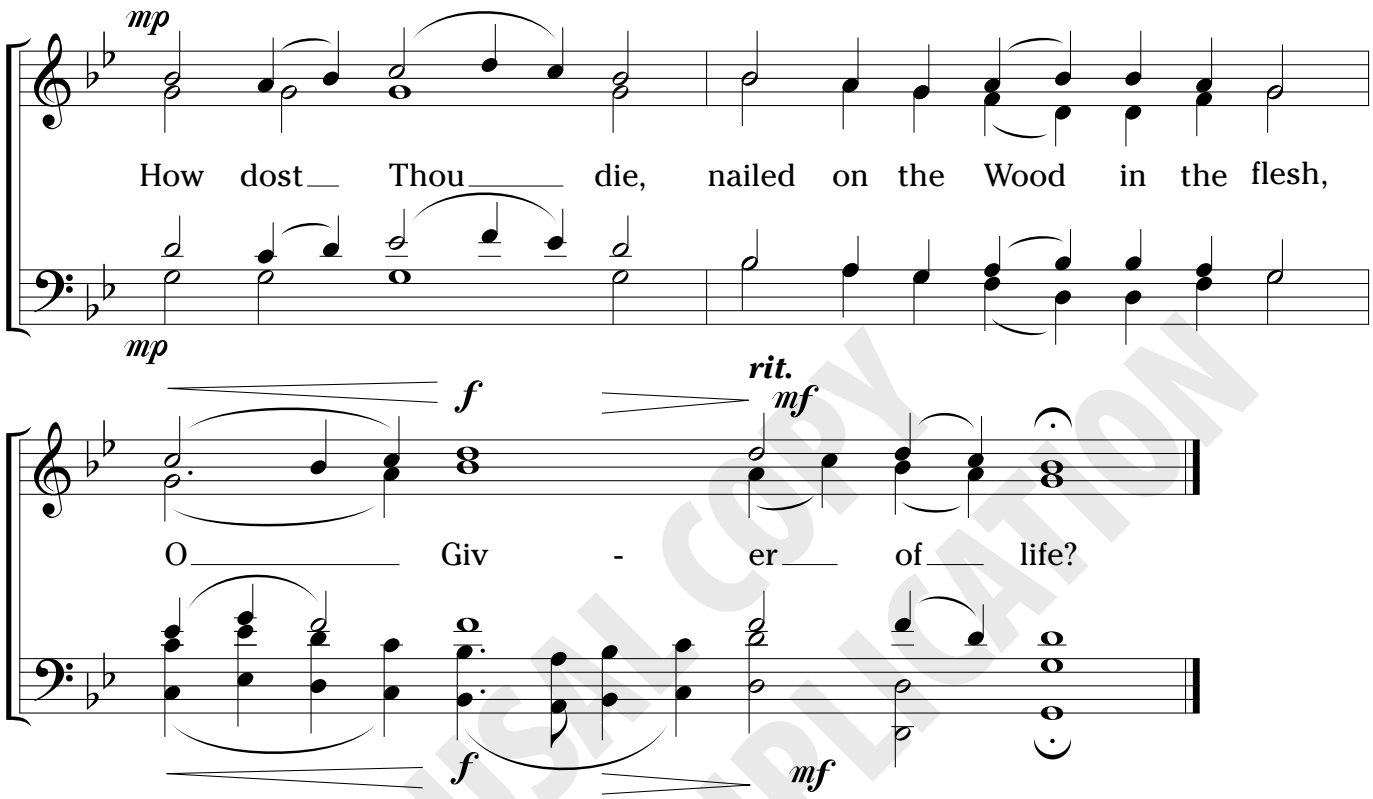

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HYMNS FOR THE ORTHODOX LITURGY

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.)

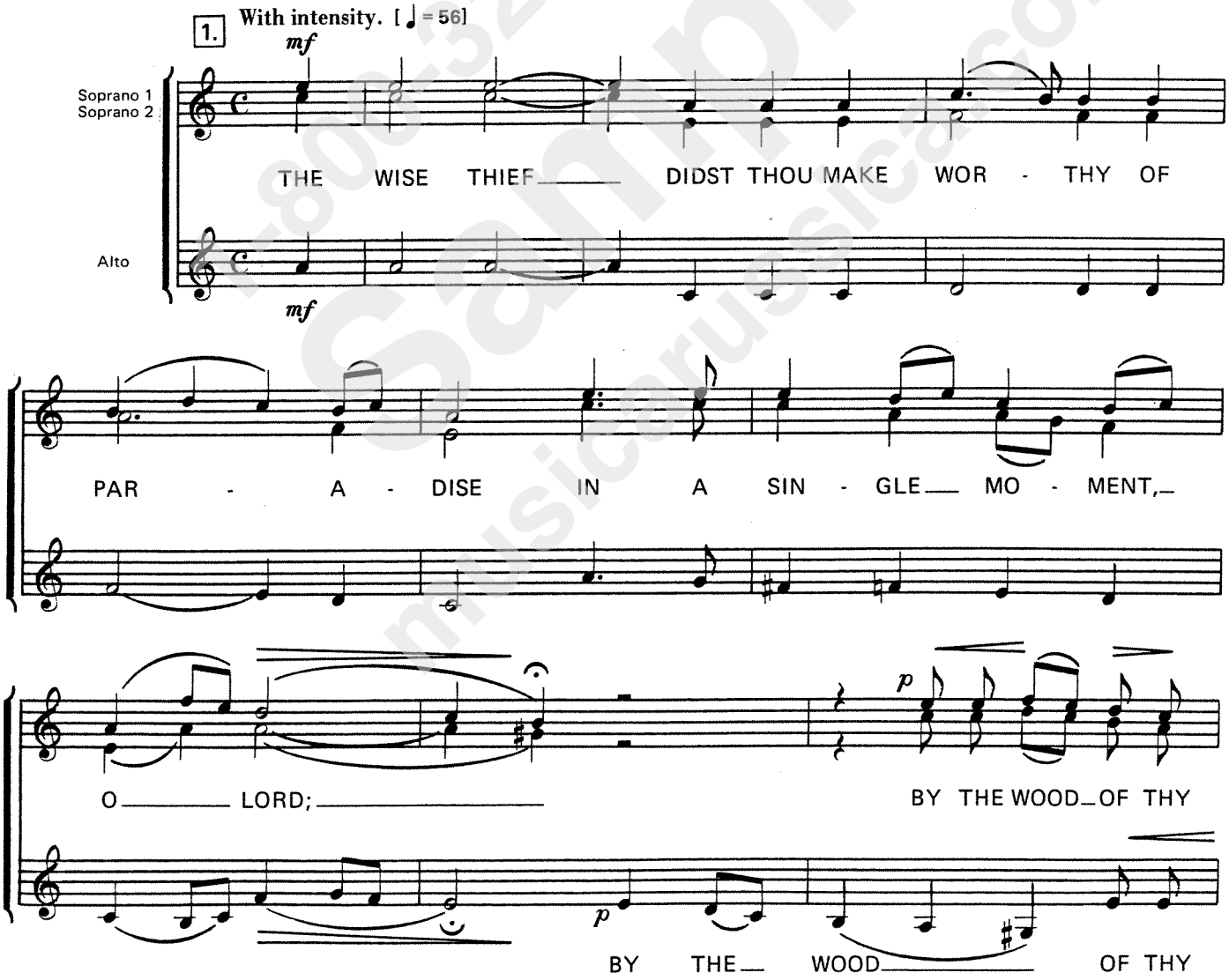
The present edition brings together two settings for trio and a setting for chorus. The two trios are free compositions written in an intensely emotional style favored in St. Petersburg, Russia, at the turn of the twentieth century. The version for chorus is a harmonization of a Kievan Chant that expresses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



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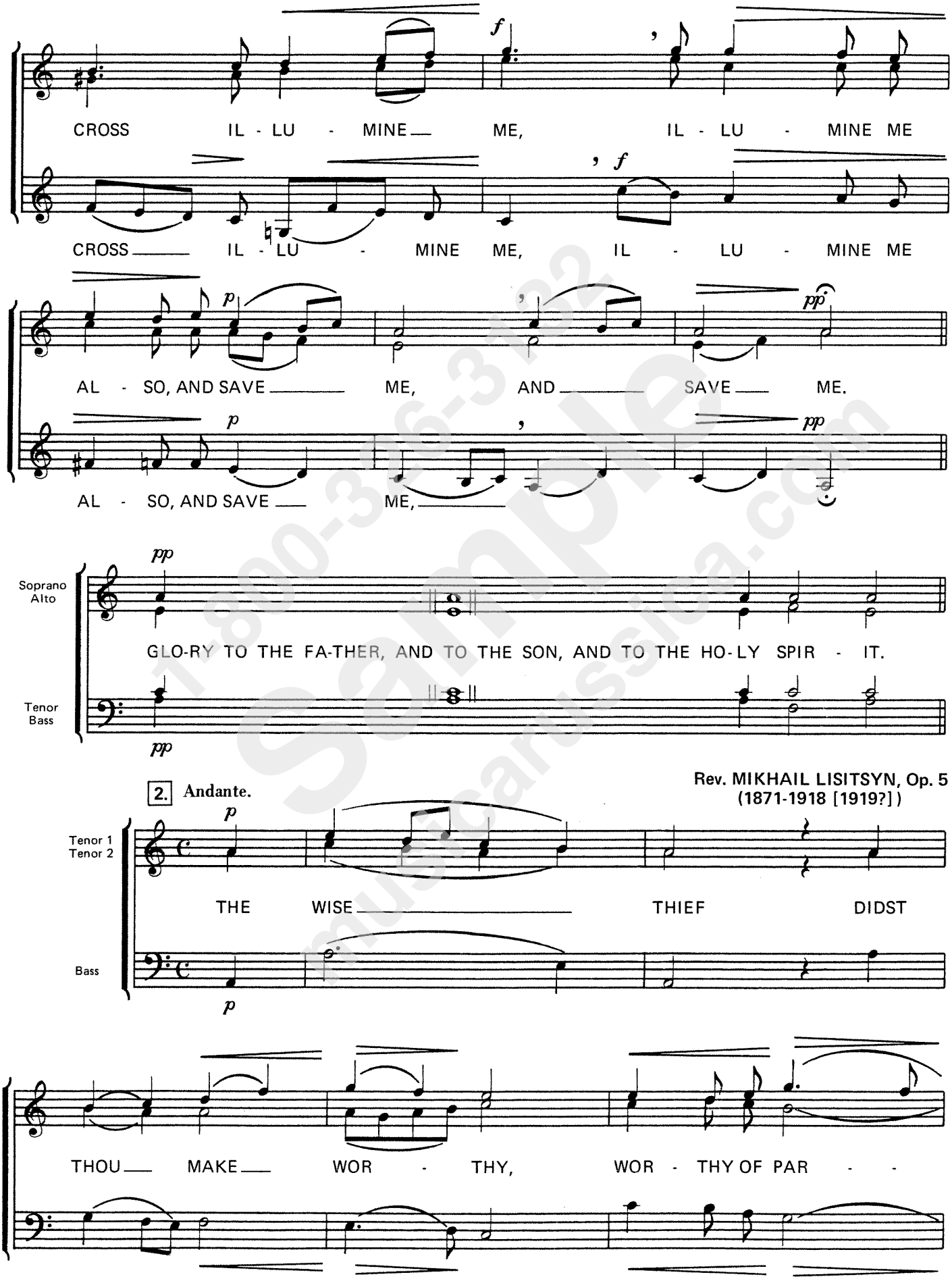
CROSS IL - LU - MINE ME, IL - LU - MINE ME
CROSS IL - LU - MINE ME, IL - LU - MINE ME
AL - SO, AND SAVE ME, AND SAVE ME.
AL - SO, AND SAVE ME,
Soprano Alto
GLO-RY TO THE FA-THER, AND TO THE SON, AND TO THE HO-LY SPIR - IT.
Tenor Bass
2. Andante.
Rev. MIKHAIL LISITSYN, Op. 5
(1871-1918 [1919?])
Tenor 1 Tenor 2
THE WISE THIEF DIDST
Bass
THOU MAKE WOR - THY, WOR - THY OF PAR - -

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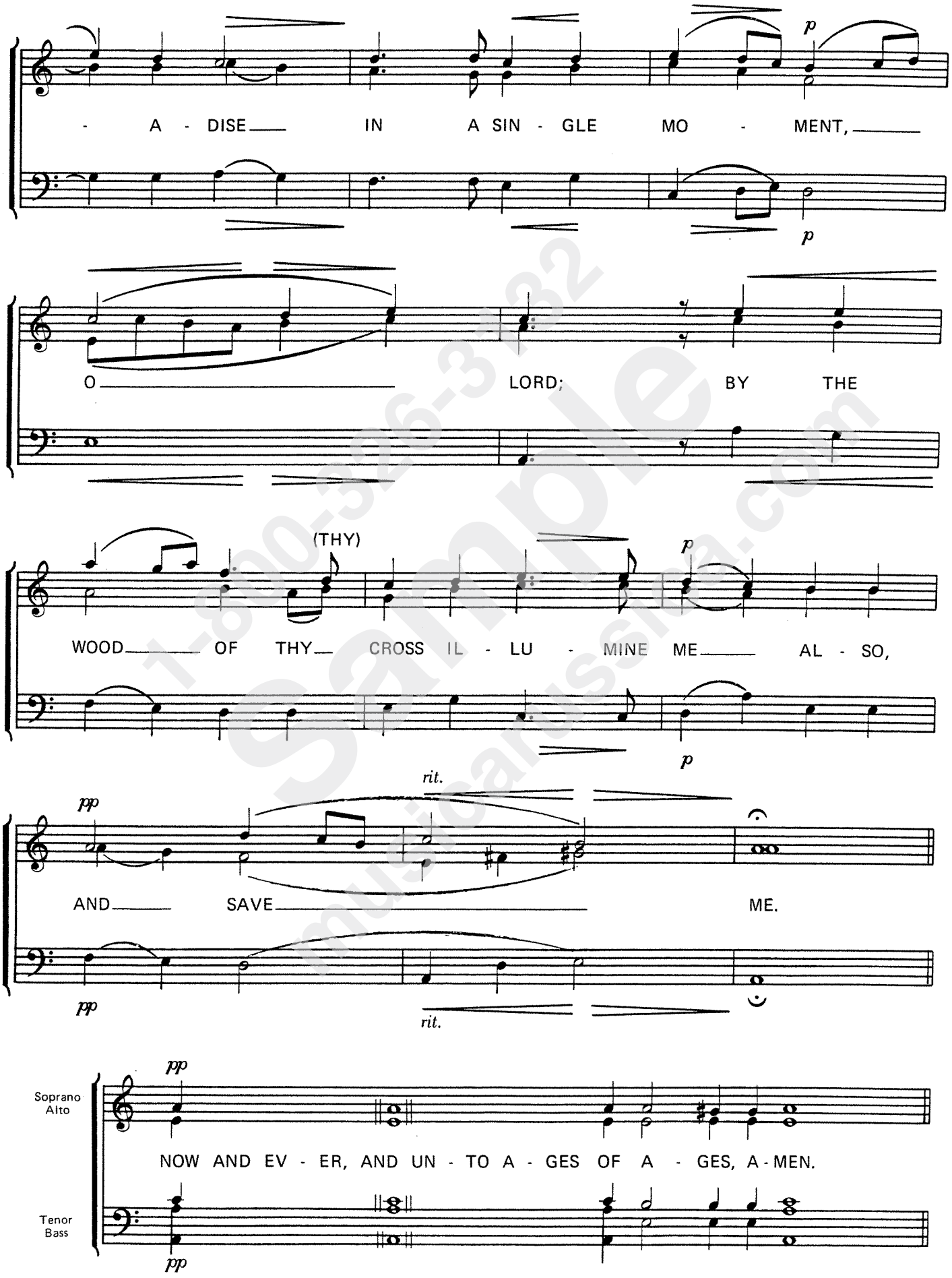
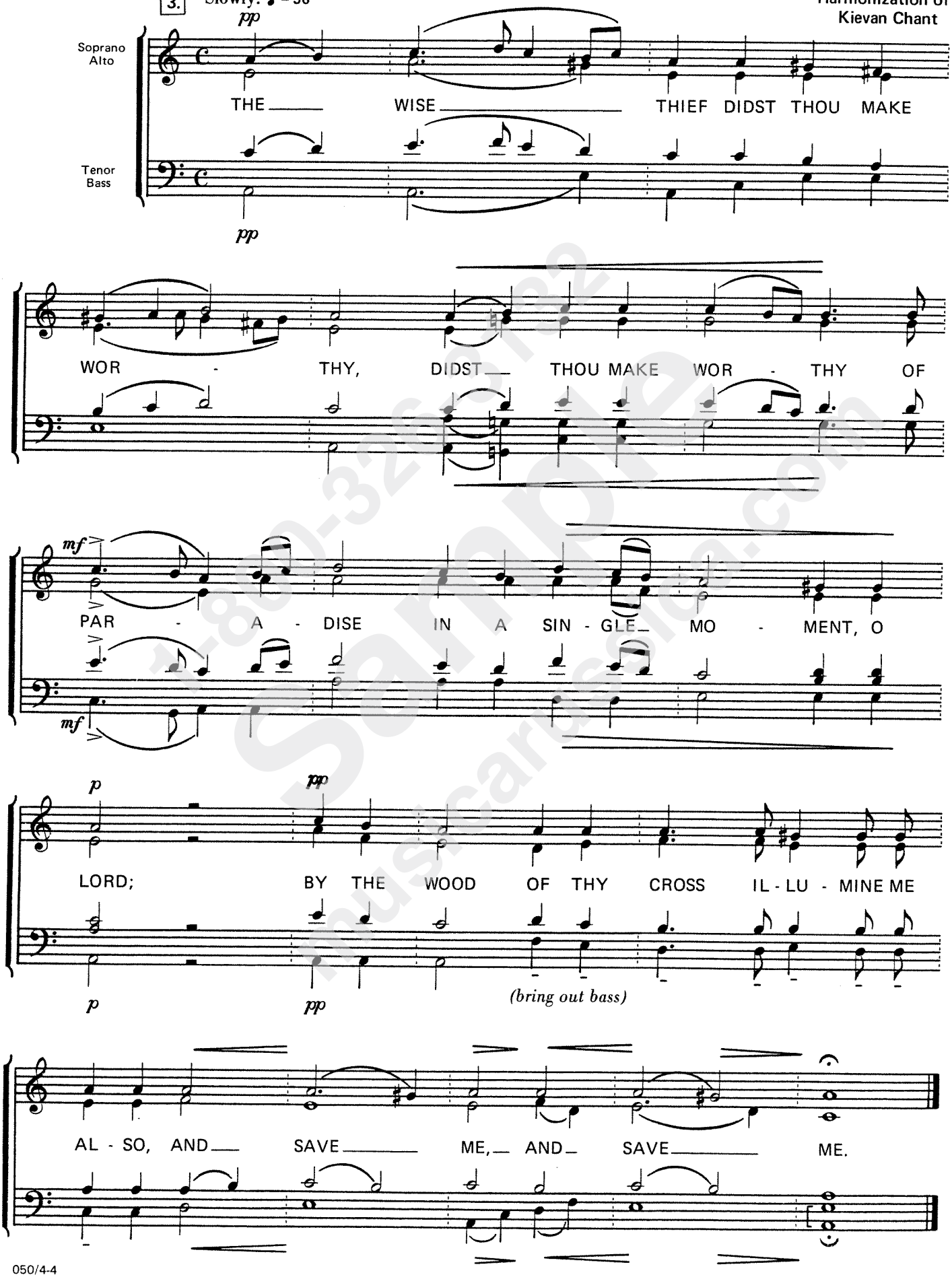

- A - DISE IN A SIN - GLE MO - MENT,
p
p
O LORD; BY THE
(THY)
WOOD OF THY CROSS IL - LU - MINE ME AL - SO,
p
p
rit.
pp
AND SAVE ME.
pp
rit.
pp
Soprano
Alto
NOW AND EV - ER, AND UN - TO A - GES OF A - GES, A - MEN.
Tenor
Bass
pp

STARITSKY
Harmonization of
Kievan Chant

3. Slowly. ♩ = 56



Soprano
Alto

Tenor
Bass

pp

THE WISE THIEF DIDST THOU MAKE

WOR - THY, DIDST THOU MAKE WOR - THY OF

mf

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

p *pp*

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

(bring out bass)

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

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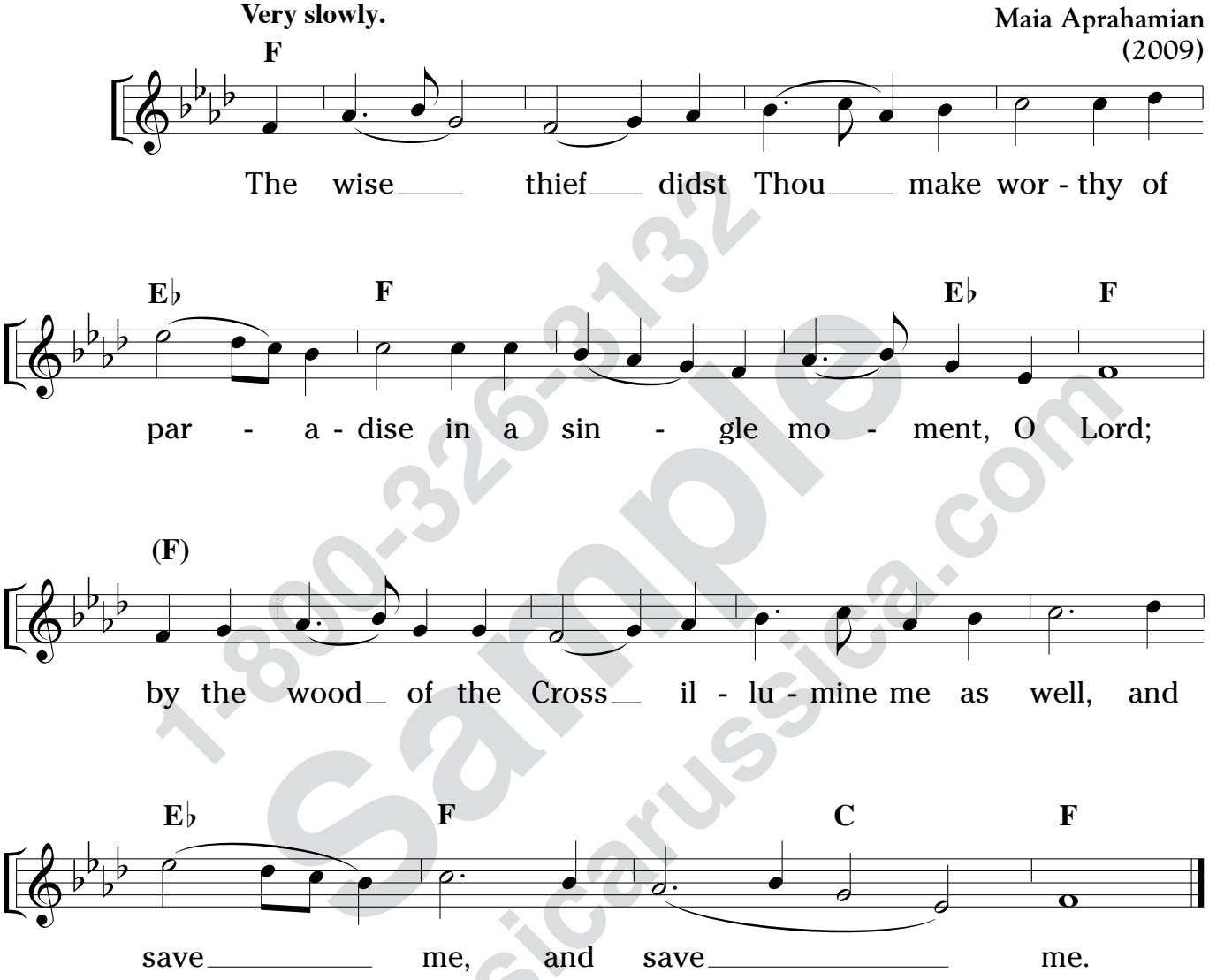
The Wise Thief

I - Melody with ison

Very slowly.

Maia Aprahamian
(2009)



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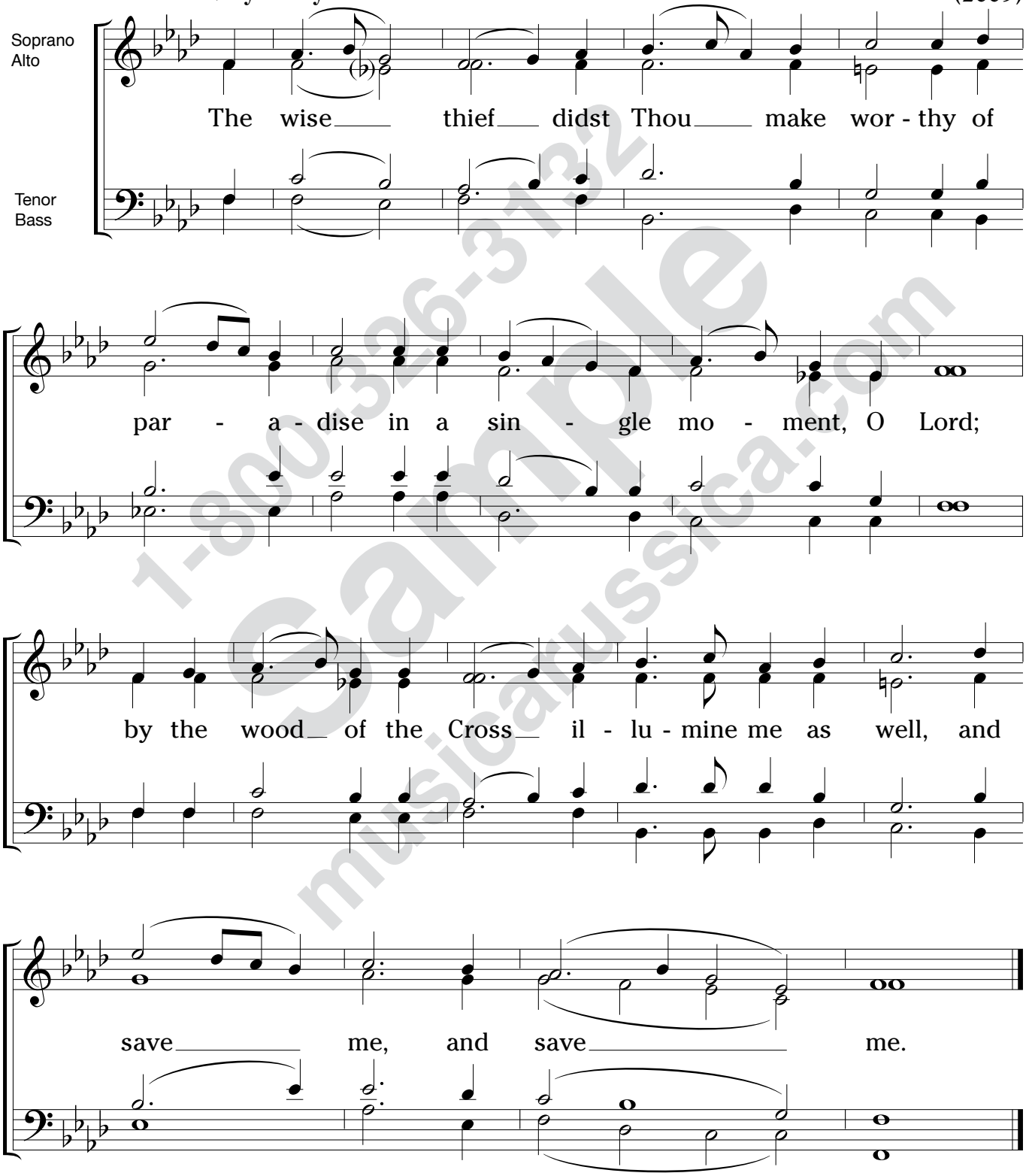
The Wise Thief

II - Choral Version A

Maia Aprahamian
(2009)

Very slowly.



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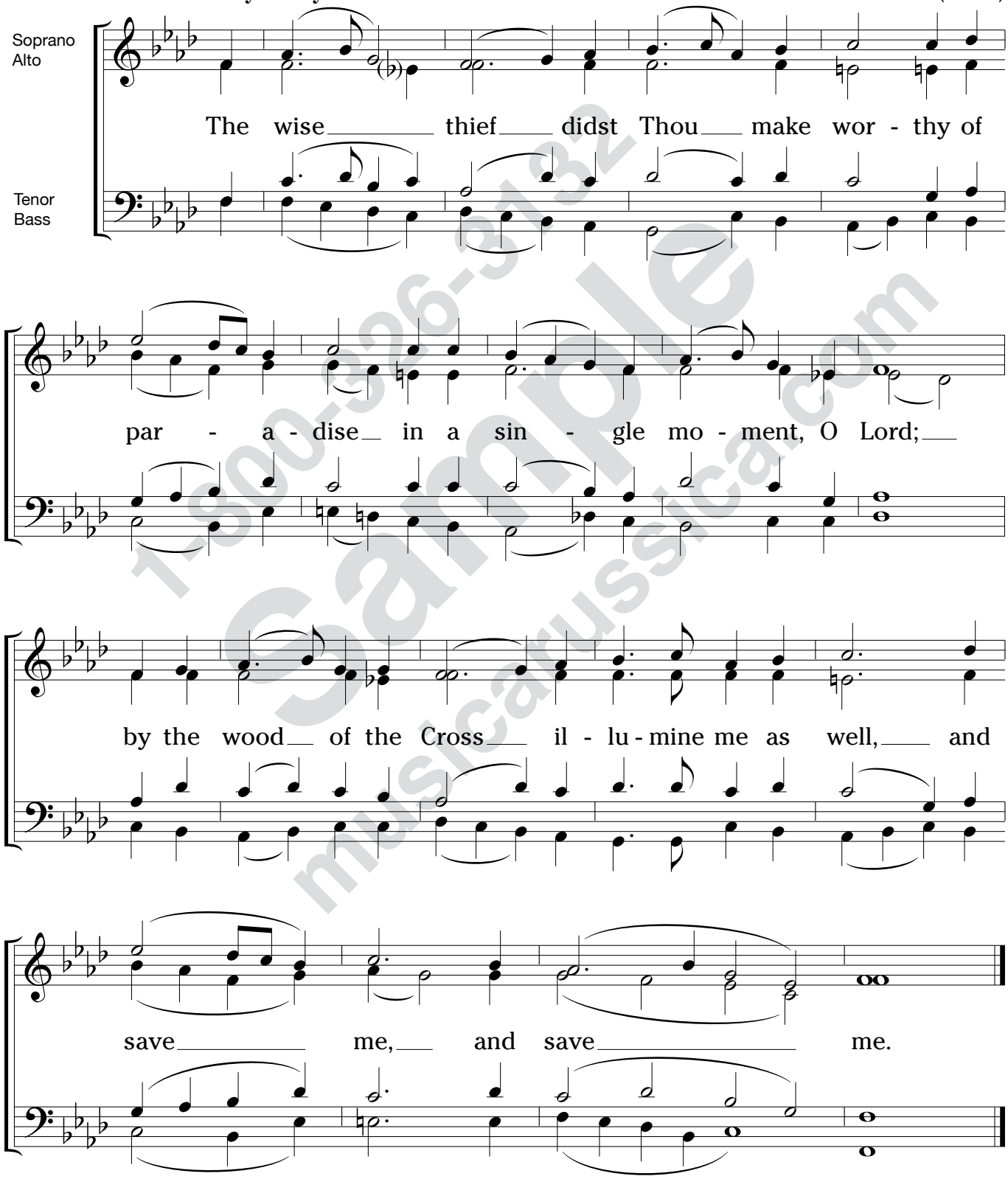
The Wise Thief

III - Choral Version B

Maia Aprahamian
(2009)

Very slowly.



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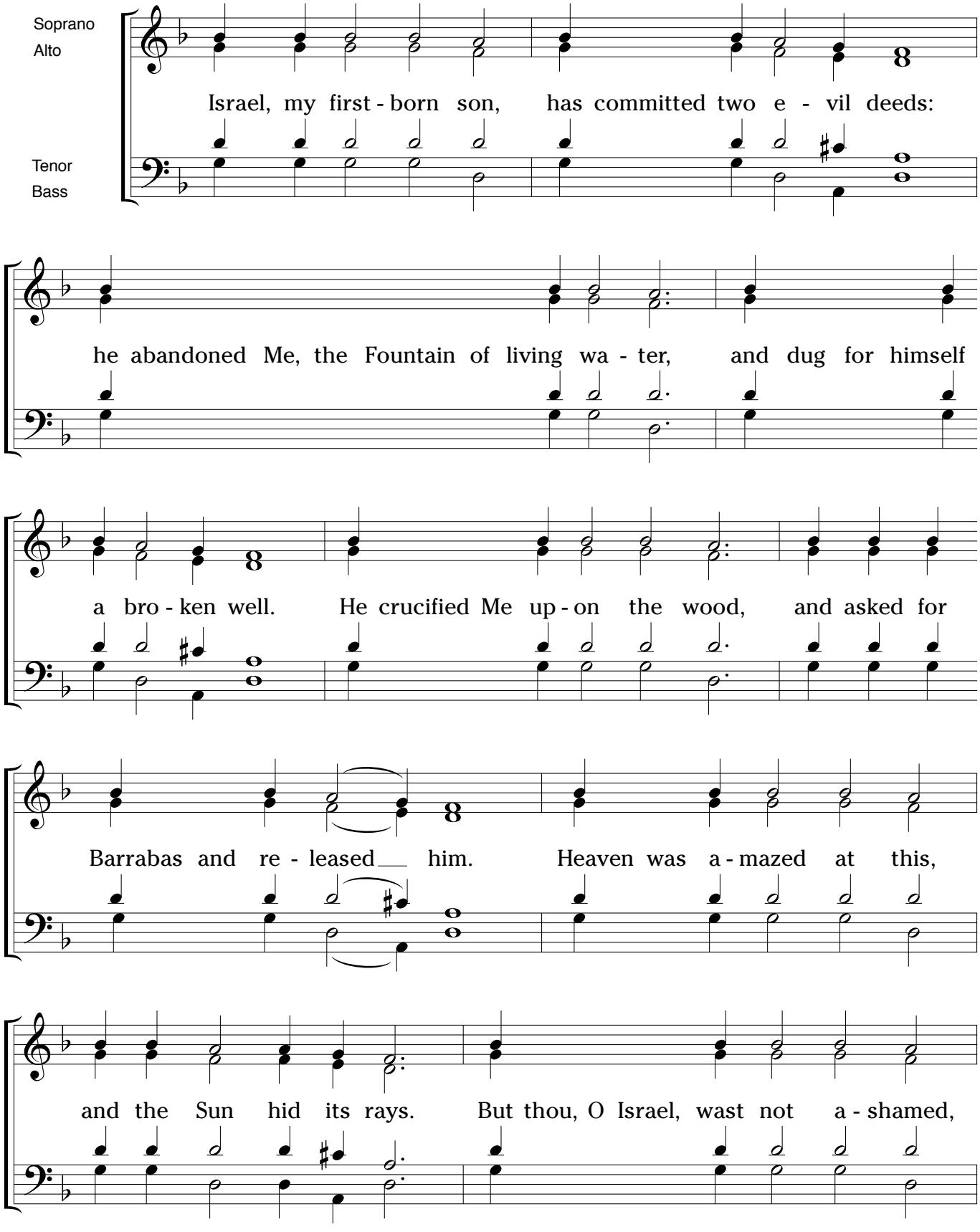
Stichera at the Praises

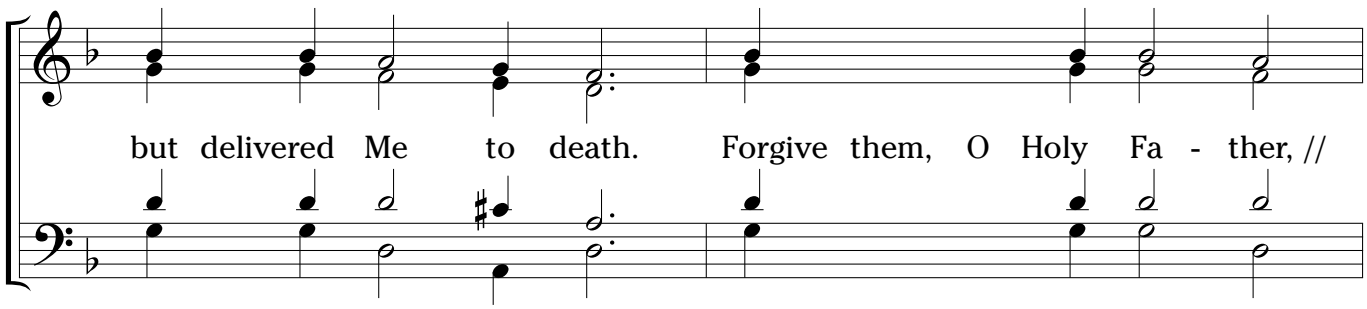
MATINS of HOLY FRIDAY

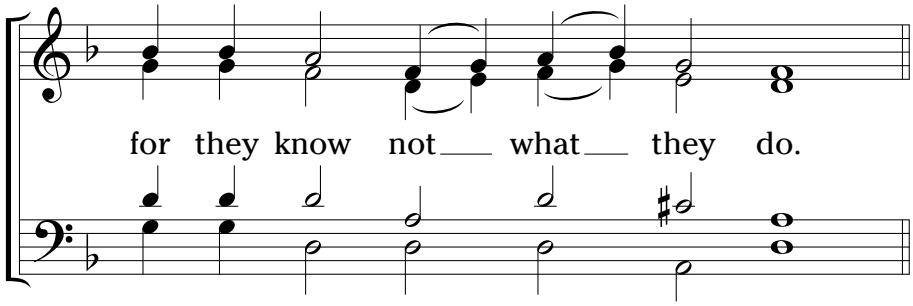
Common Chant
Tone 3 (Minor harmony)

Sticheron 1



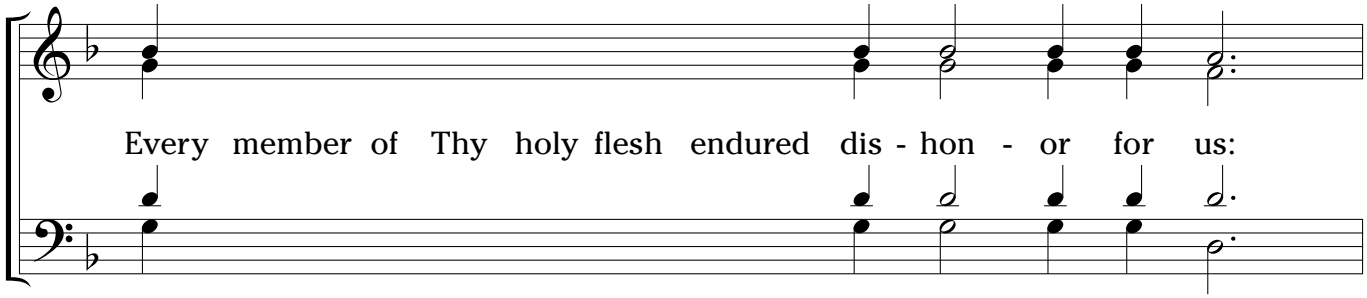
(but delivered...)

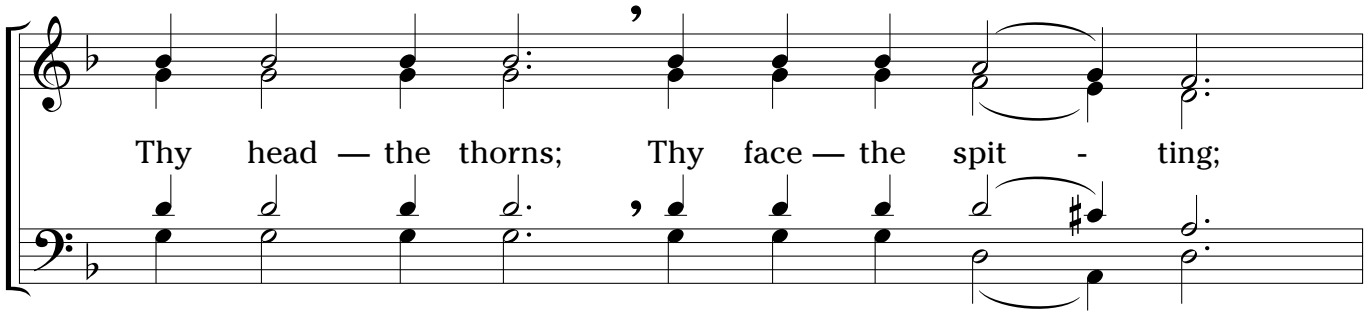


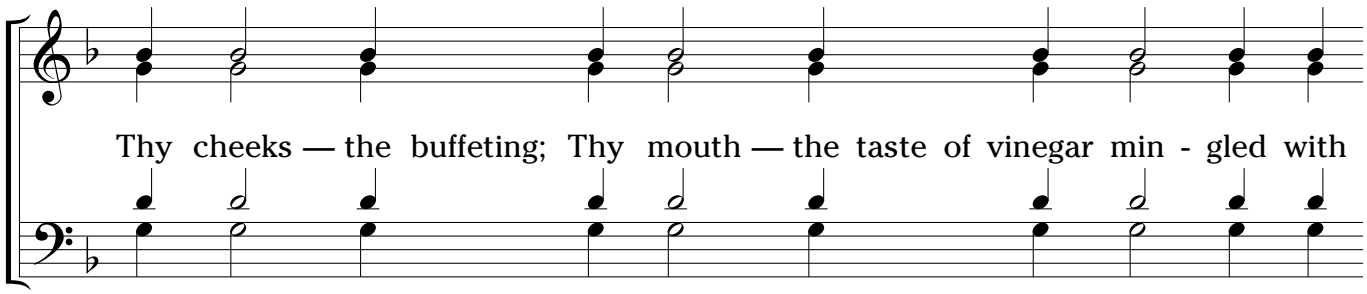


(Repeat): Israel, my first-born Son...

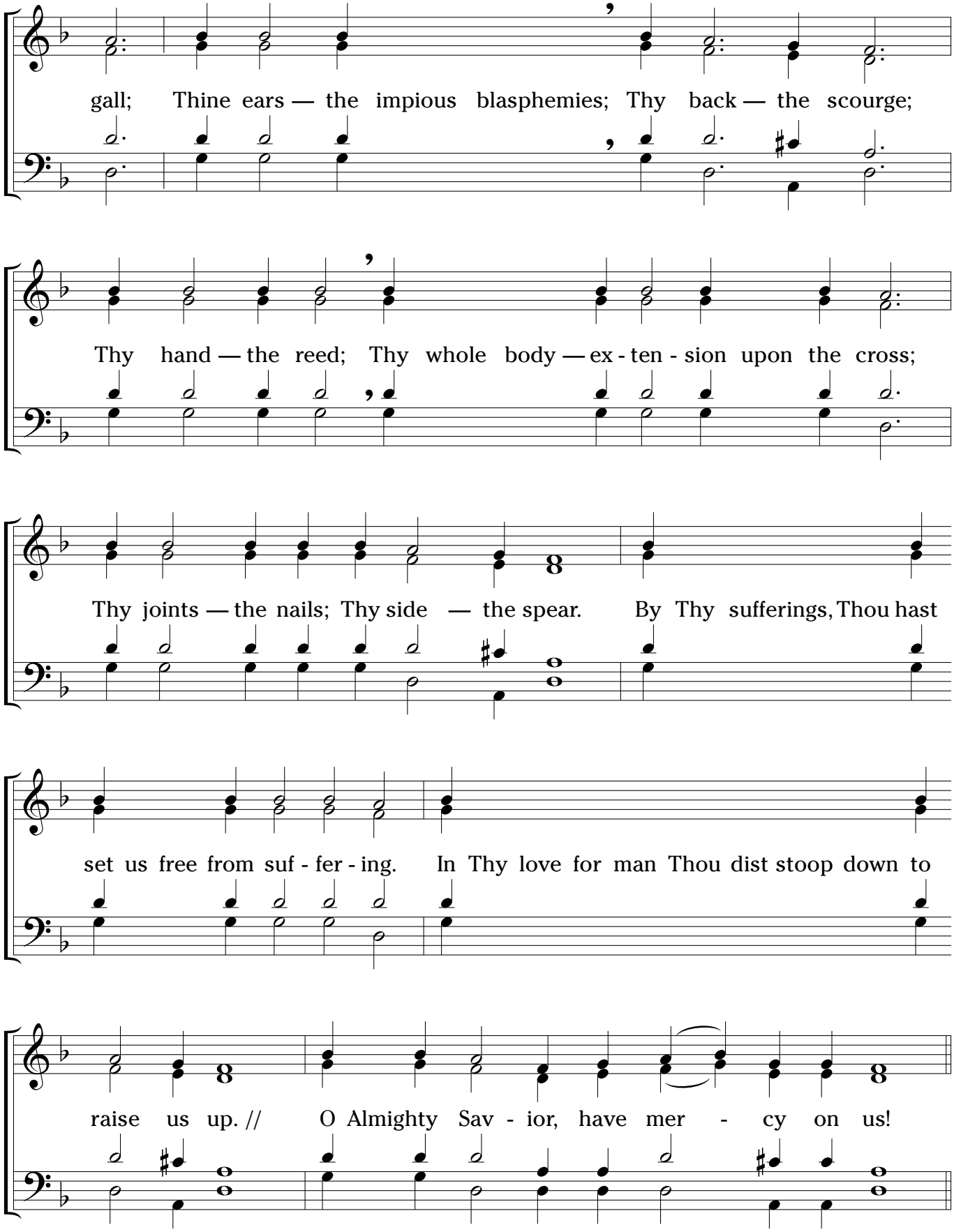
Sticheron 2: Same Tone



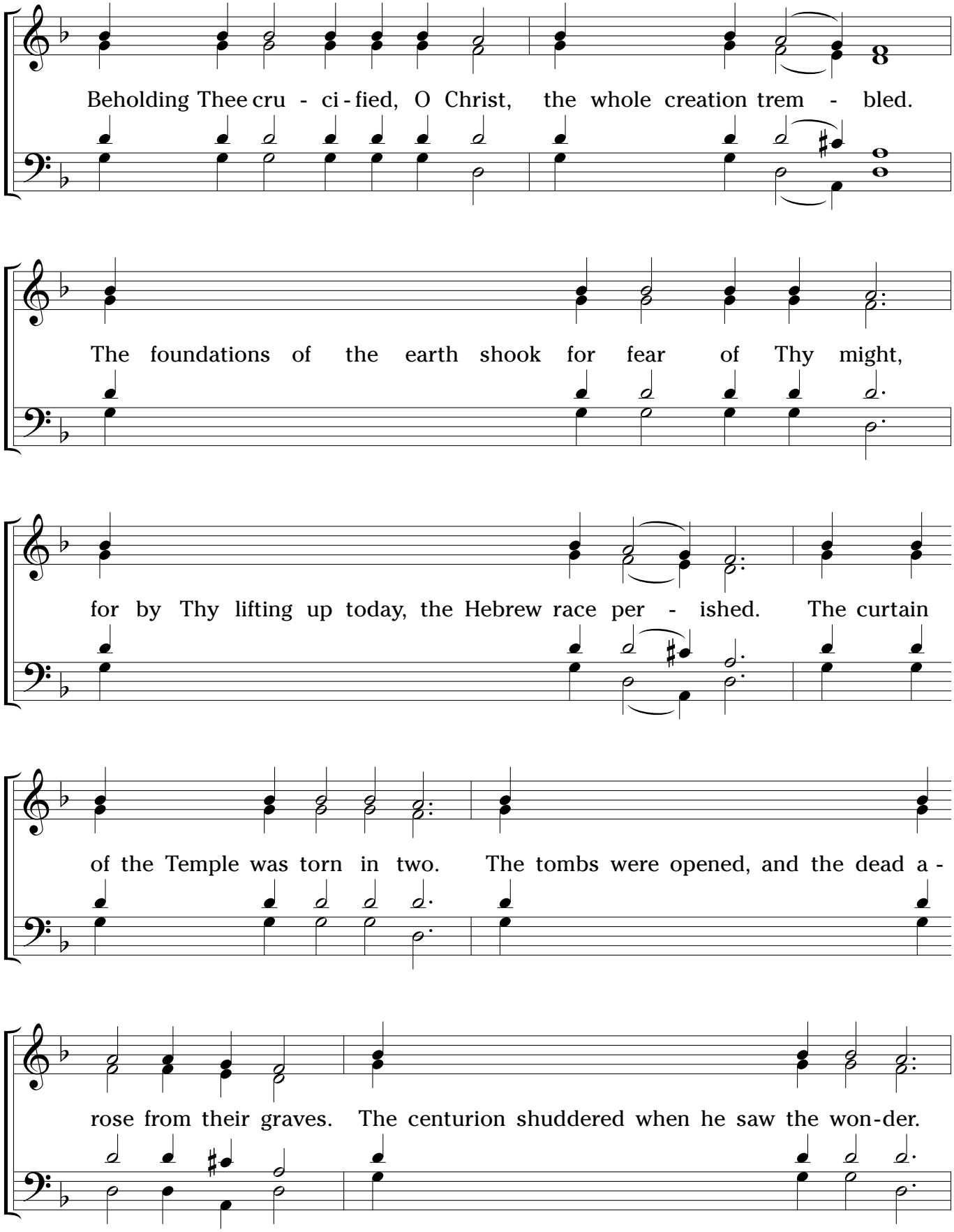




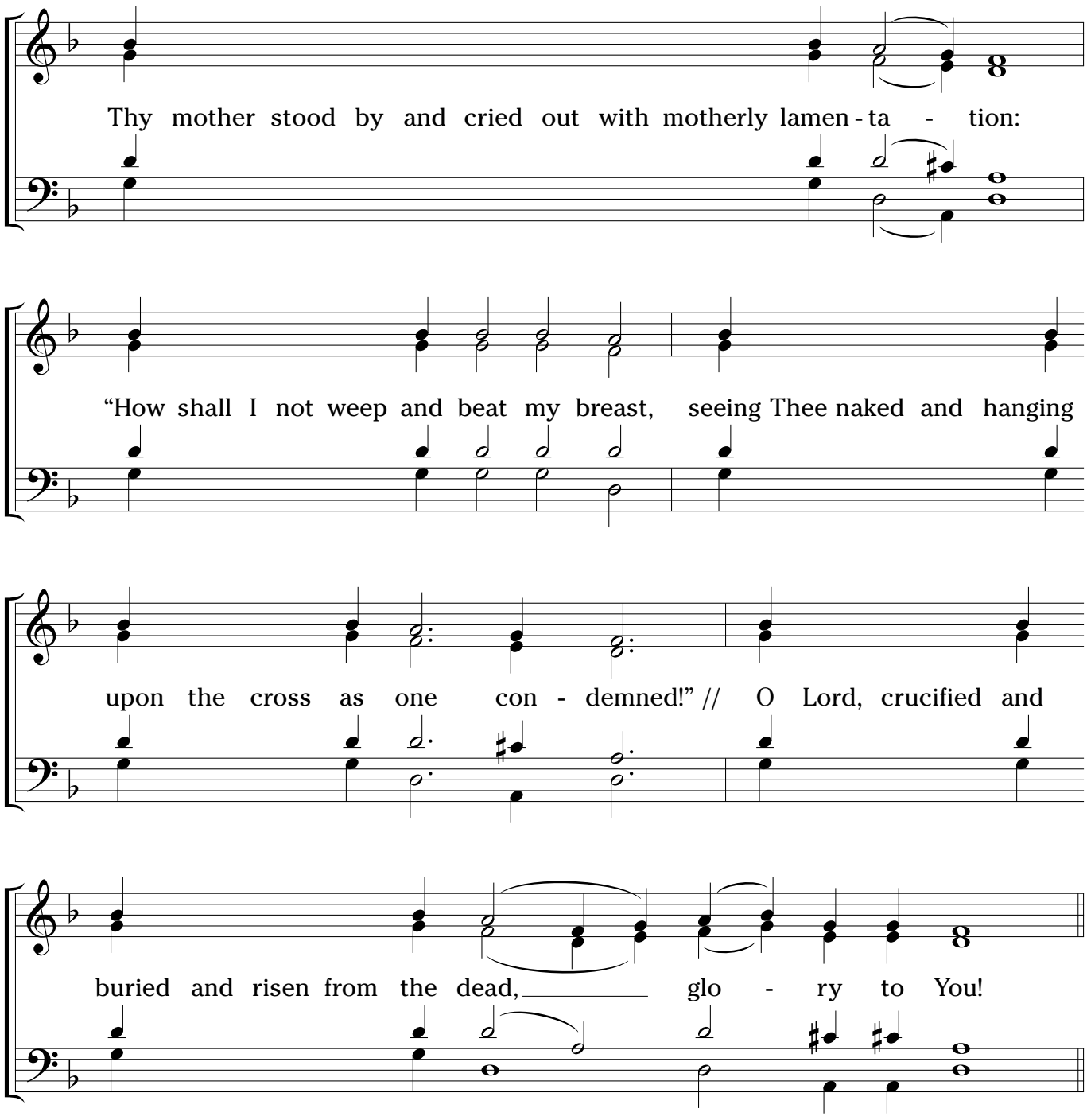
(gall;)


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

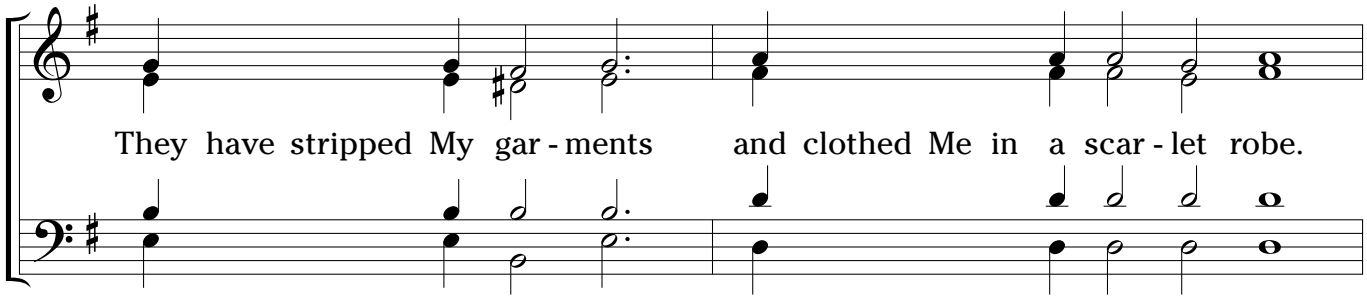


(Your mother...)

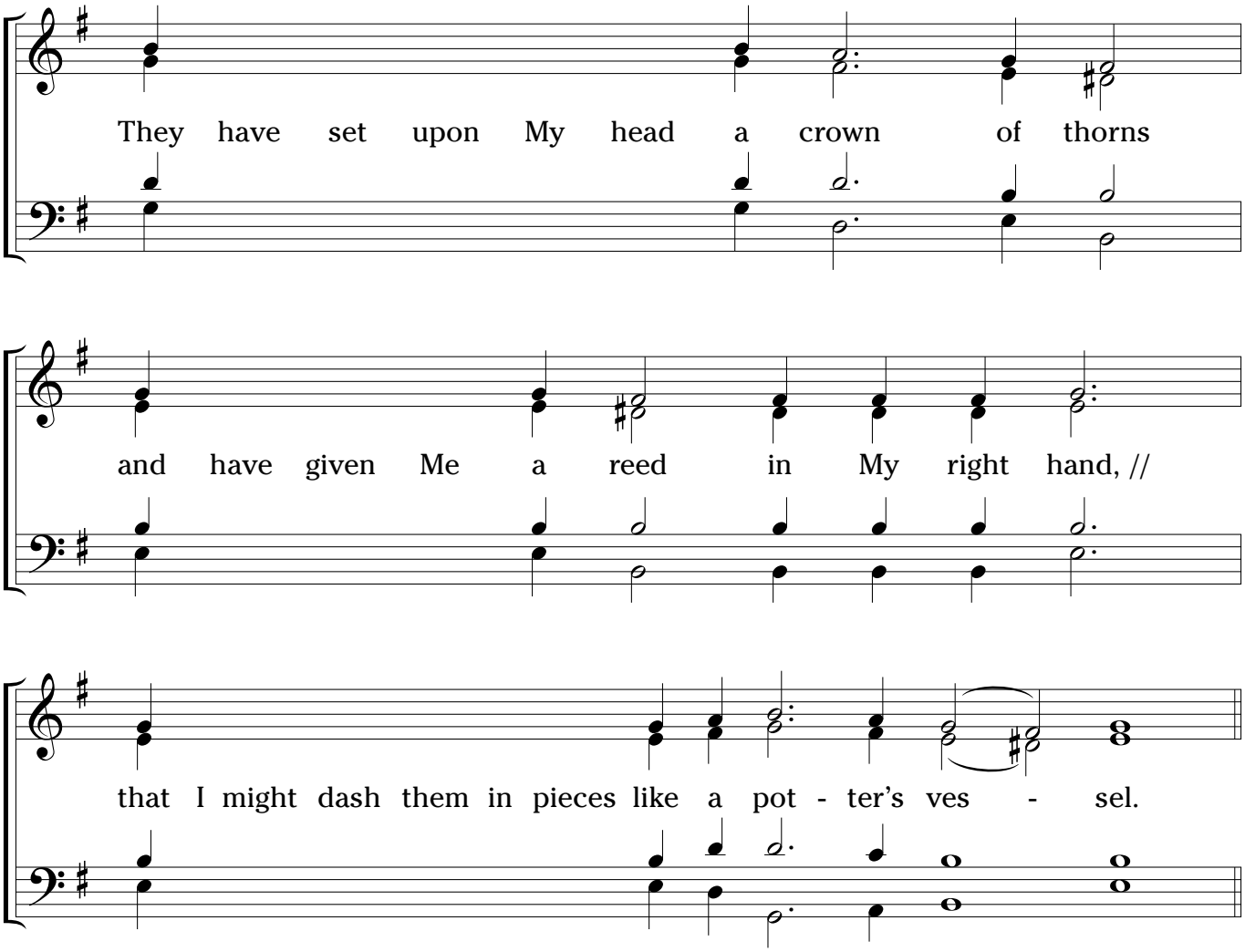


("Glory..." in the Sixth Tone:) Glory to the Father and to the Son and to the Holy Spirit.

After "Glory...": Tone 6

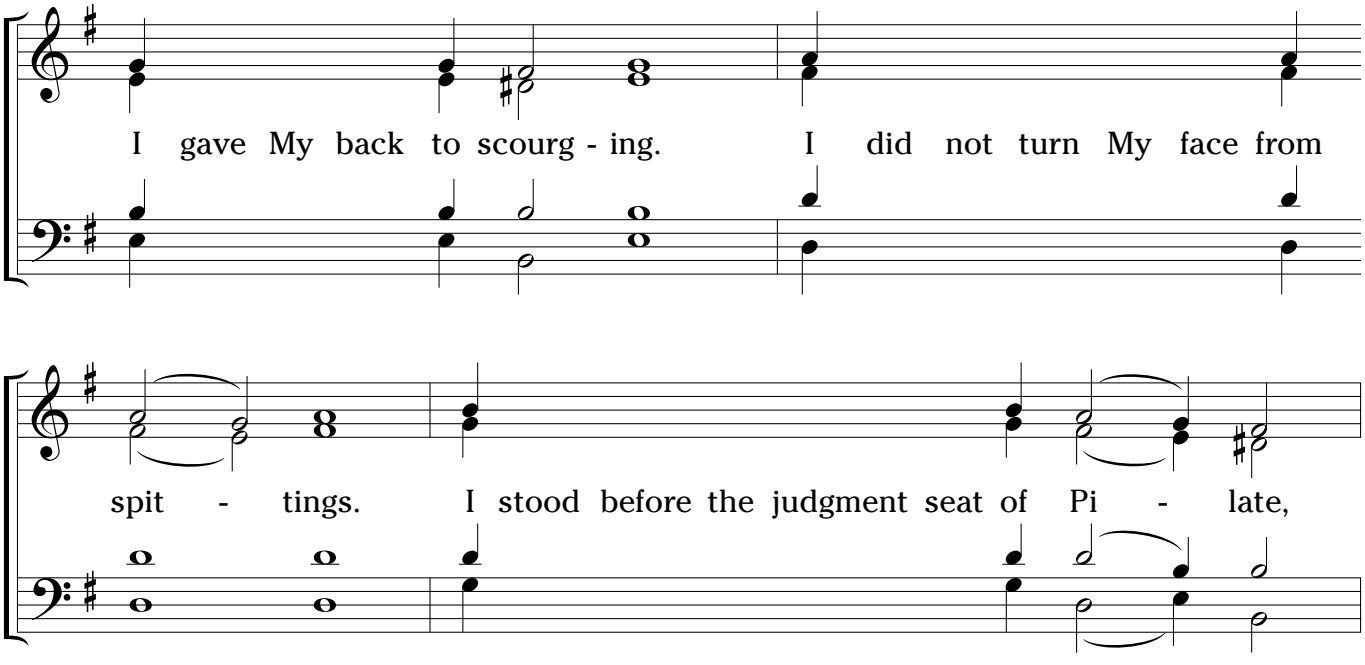


(They have set...)

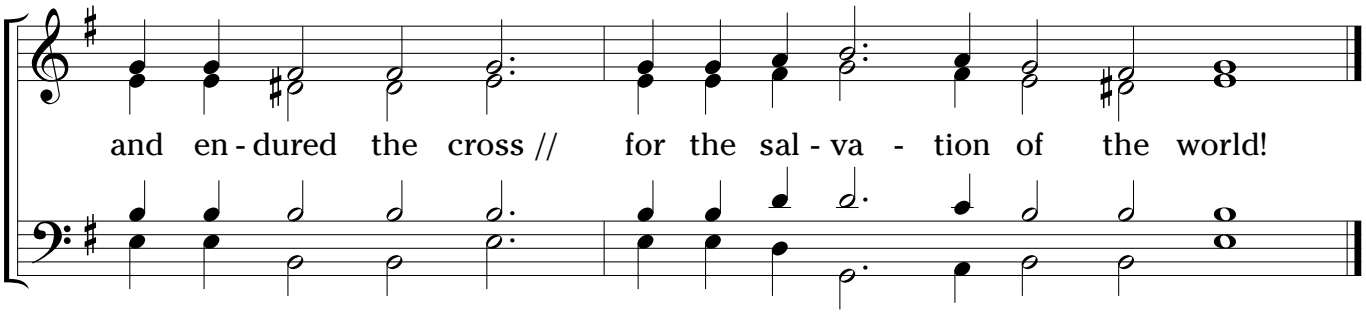


("Now and ever..." in the sameTone:) Now and ever, and unto ages of ages. Amen.

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



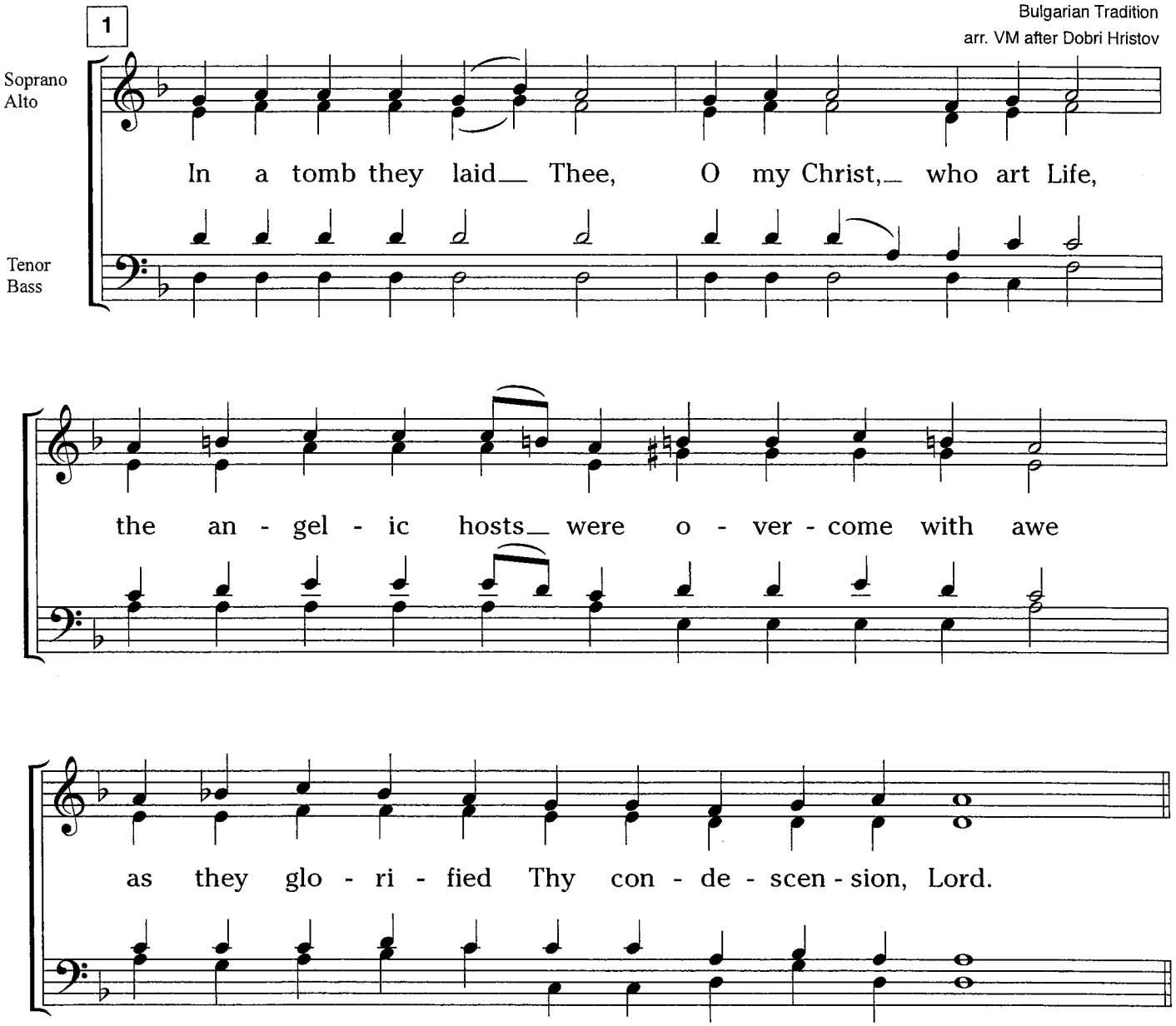
(and endured the cross)


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

Lamentations - Section 1

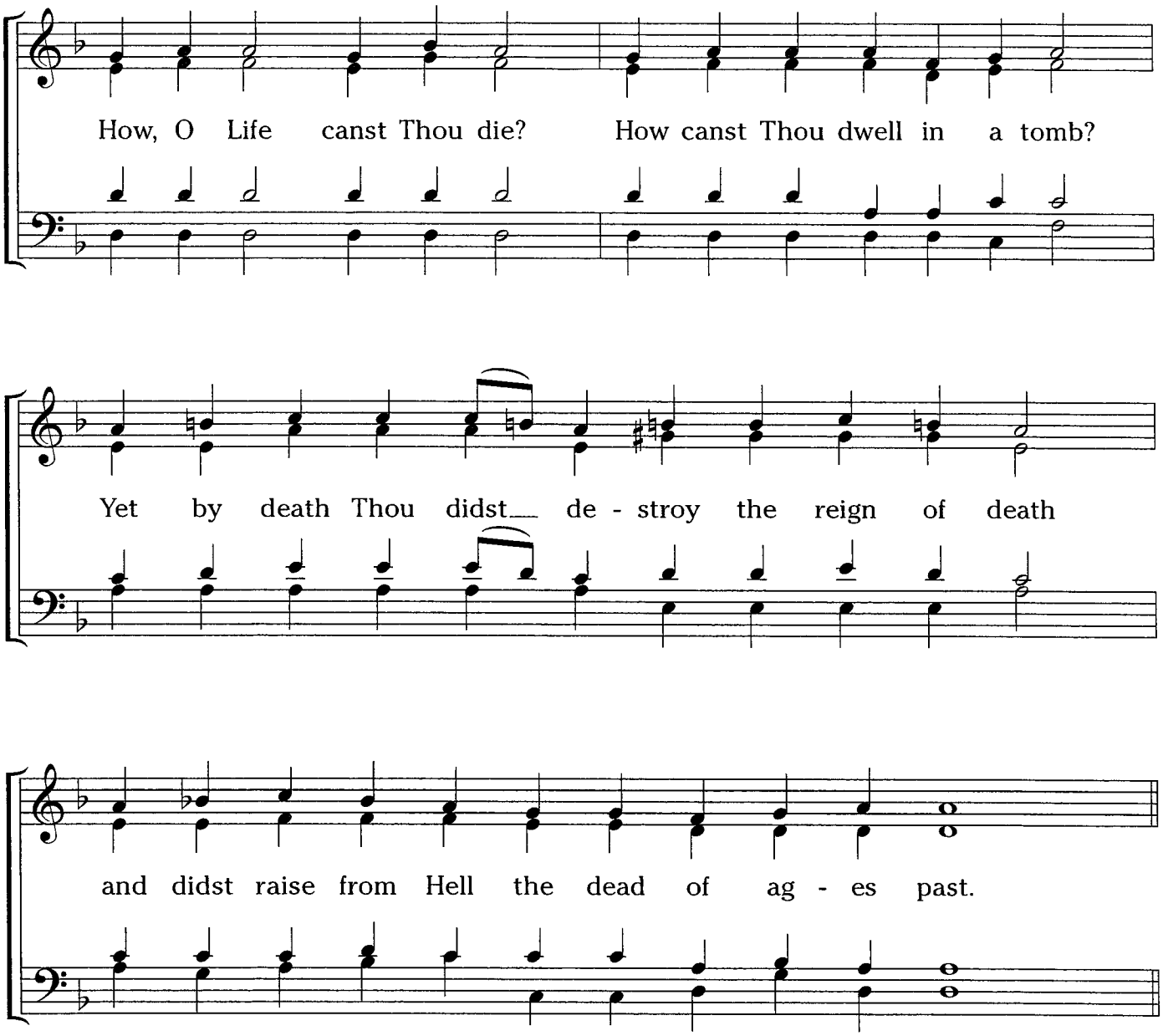
Blessed art Thou, O Lord! Teach me Thy statutes.

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



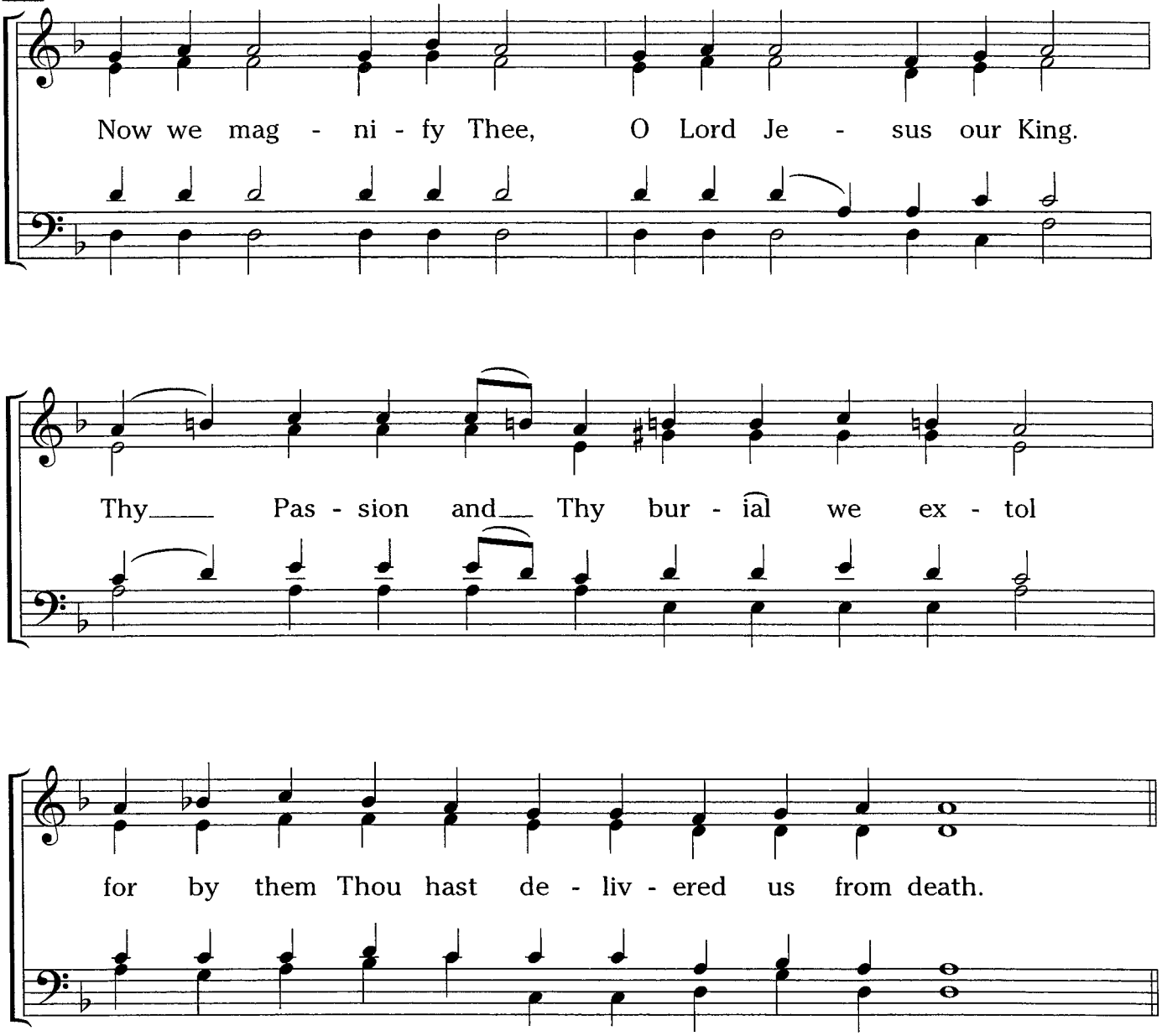
Blessed are those who keep His testimonies, who seek Him with their whole heart. (118:2)

2



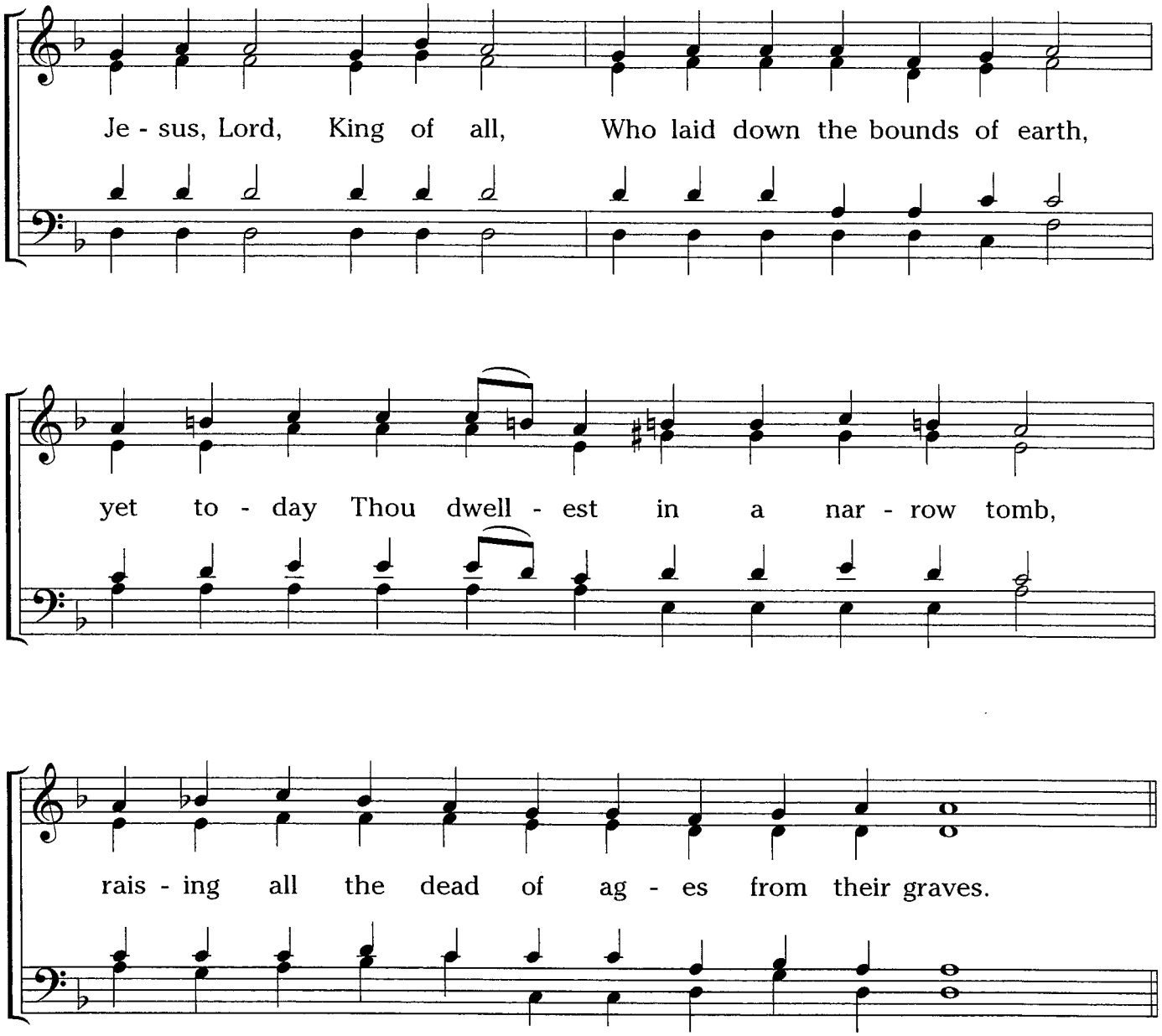
For those who work wickedness have not walked in His ways. (118:3)

3



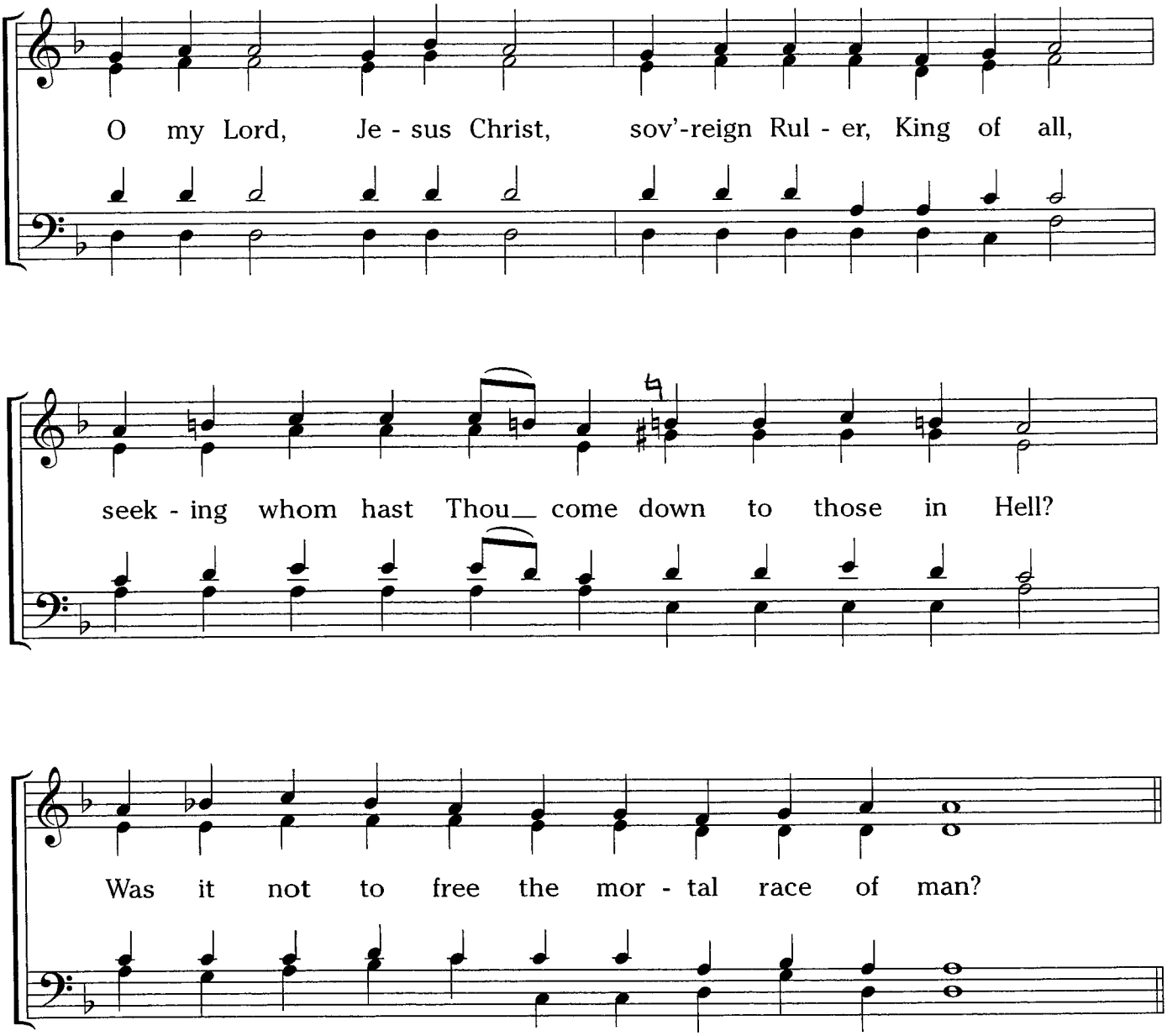
4

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



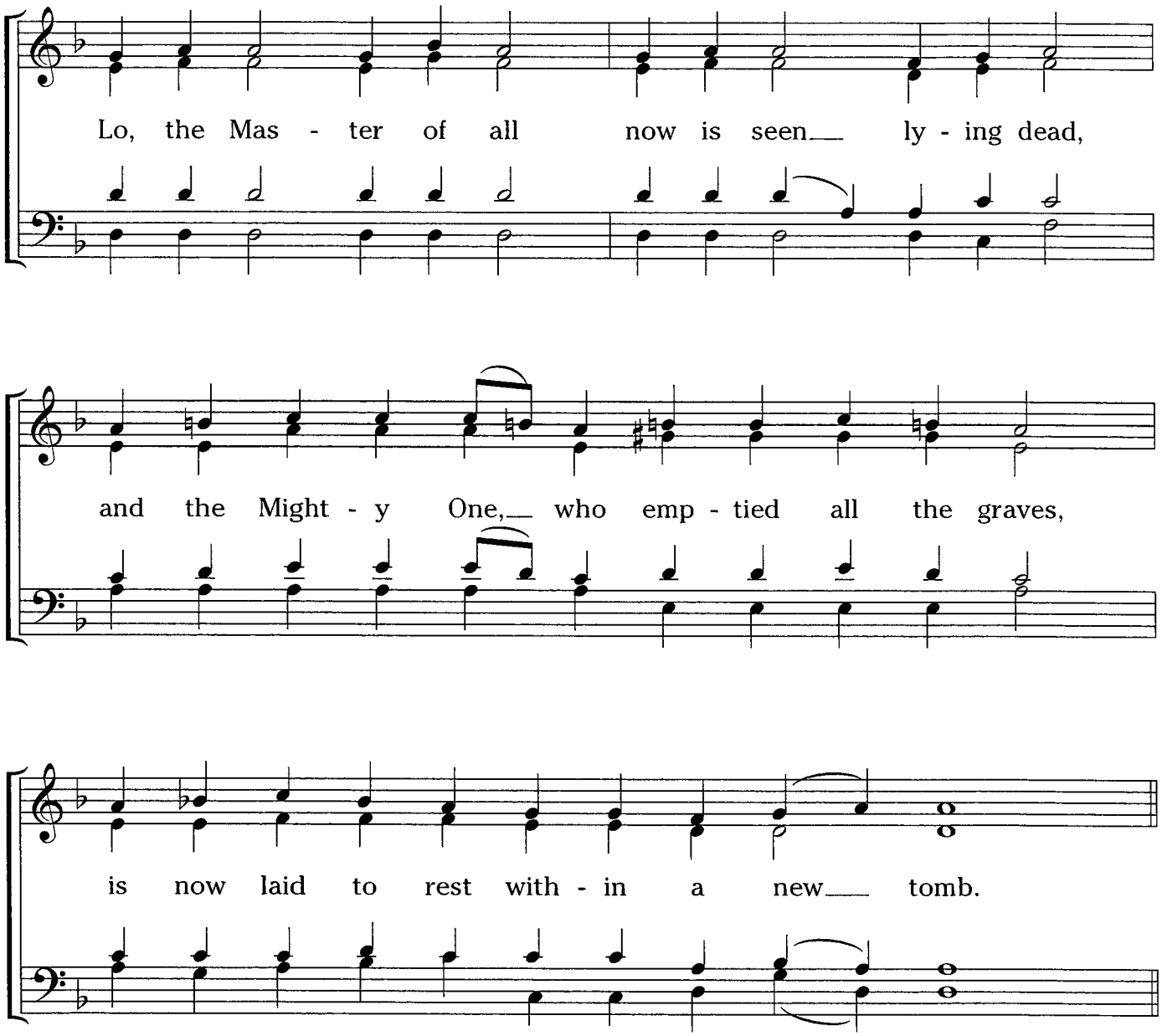
O that my ways may be steadfast in keeping Thy statutes! (118:5)

5

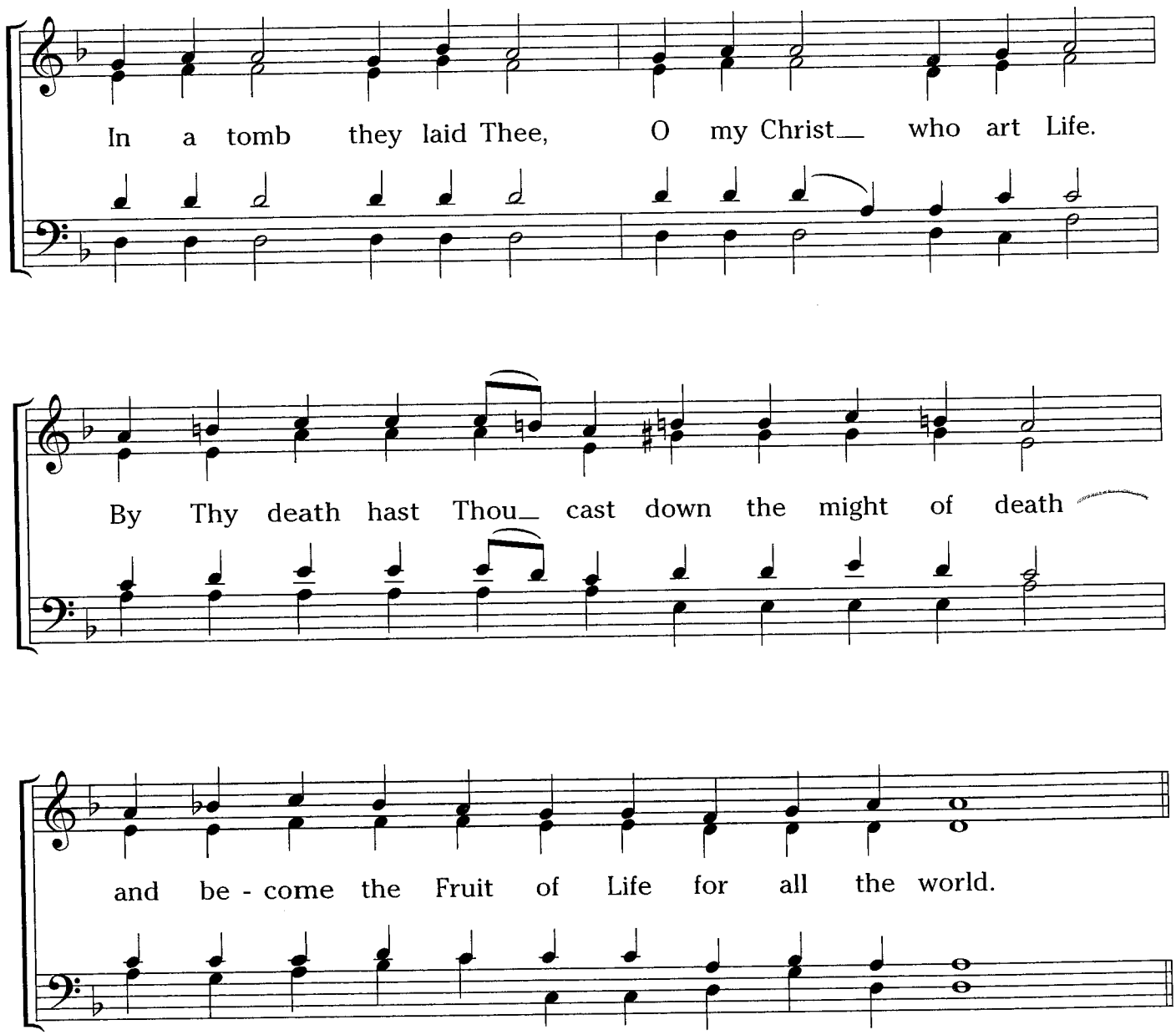


Then I shall not be put to shame, having my eyes fixed on all Thy commandments. (118:6)

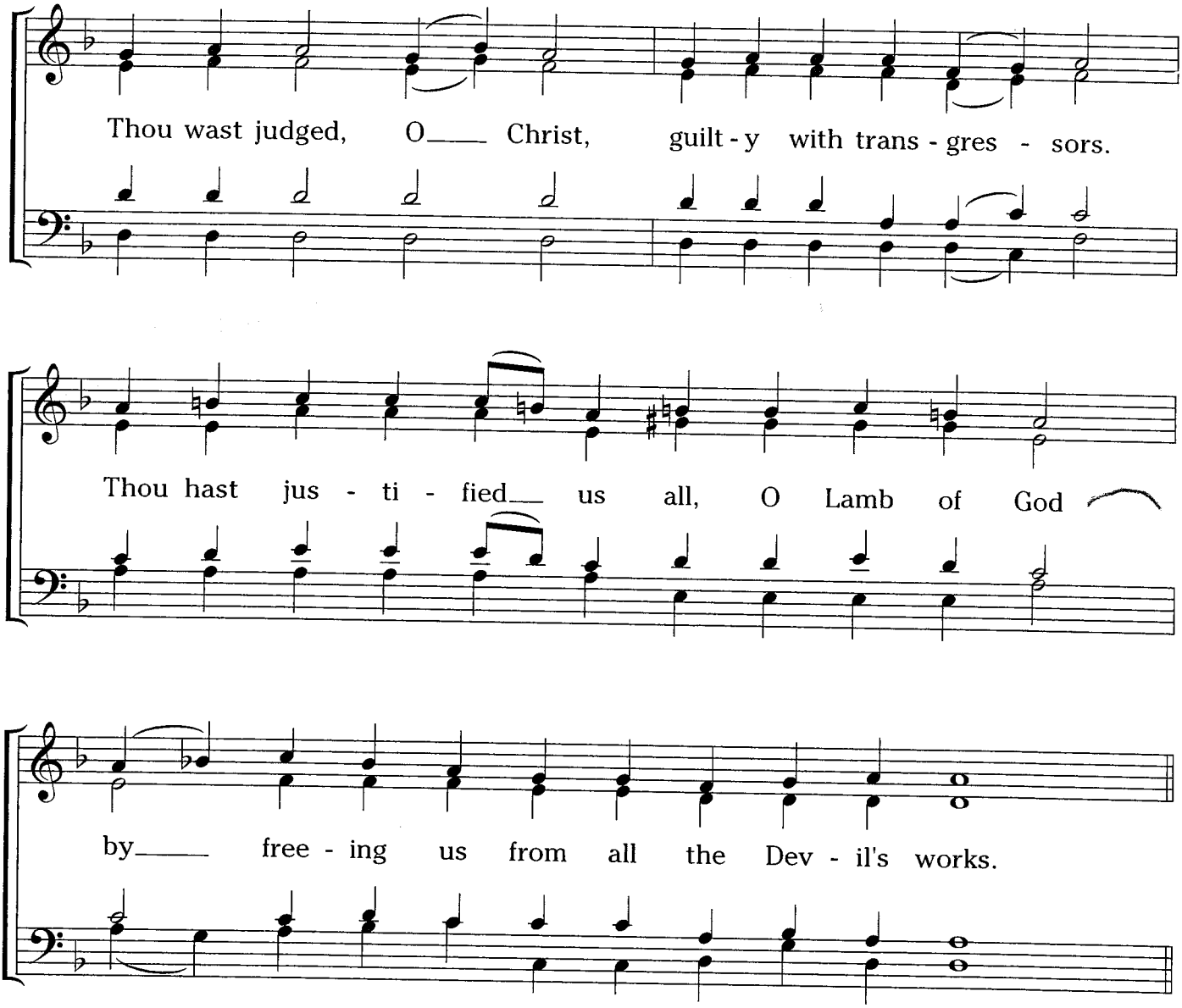
6



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

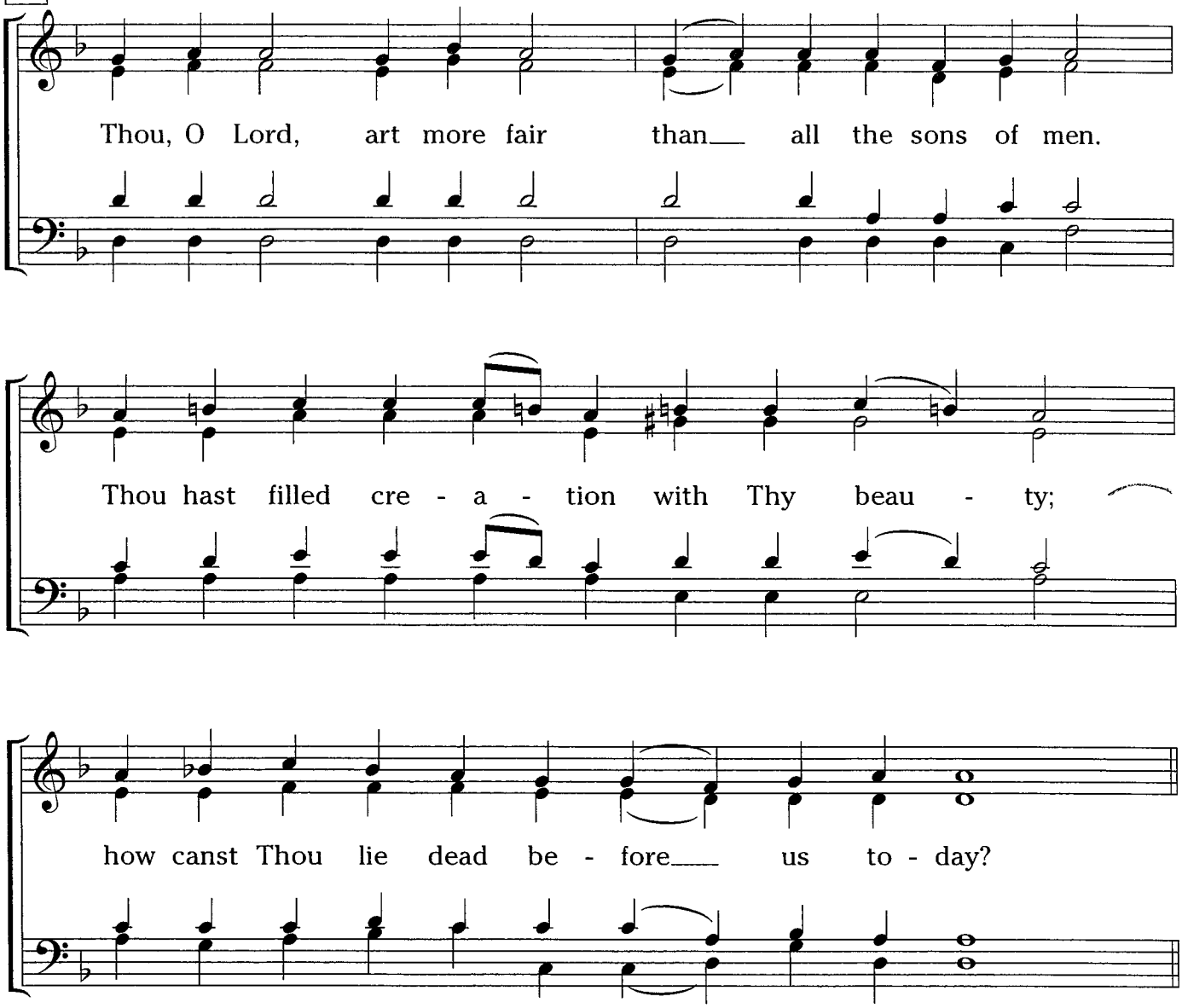


8 I will observe Thy statutes; O forsake me not utterly. (118:8)



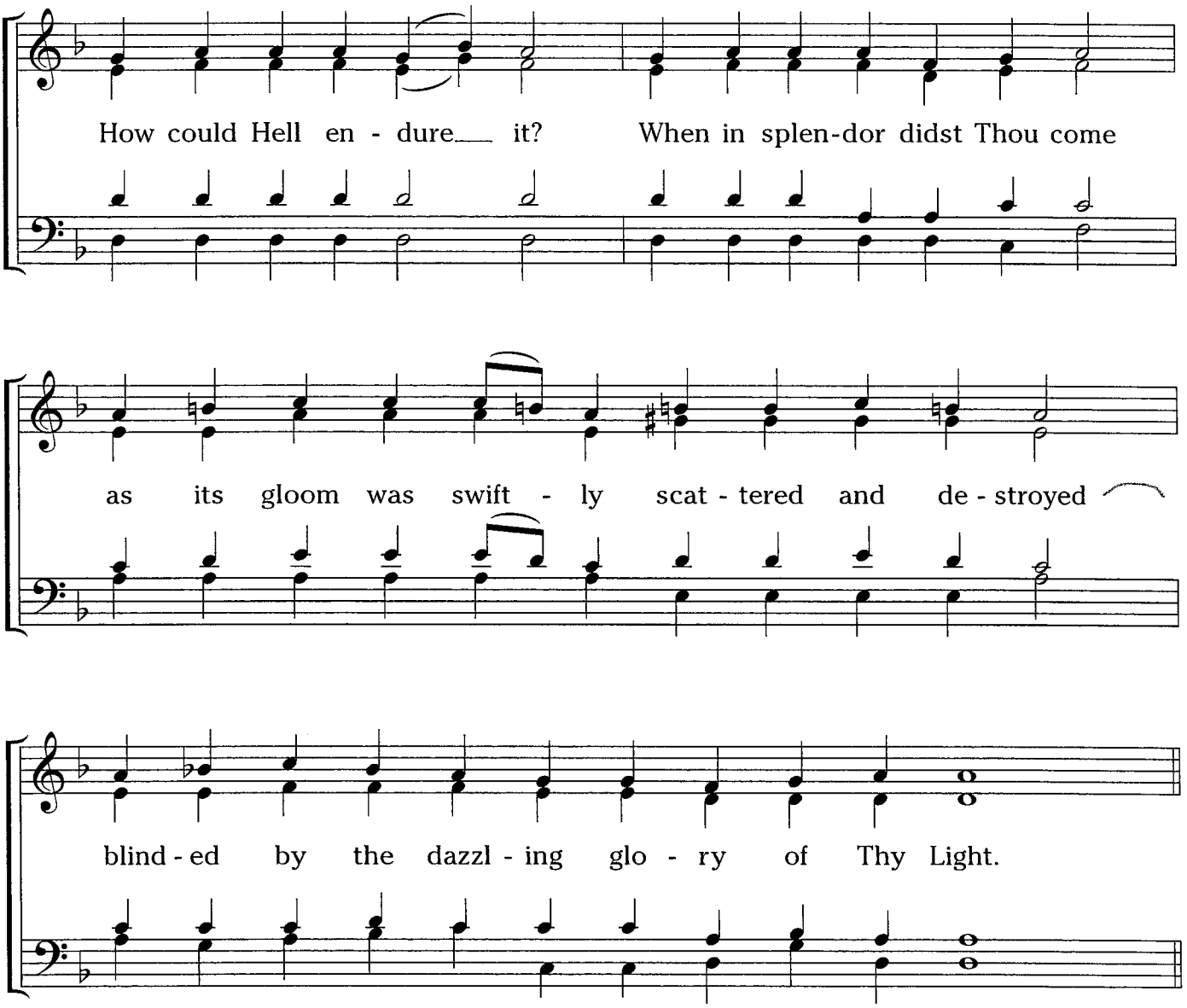
How can a young man keep his way pure? By guarding it according to Thy word. (118:9)

9



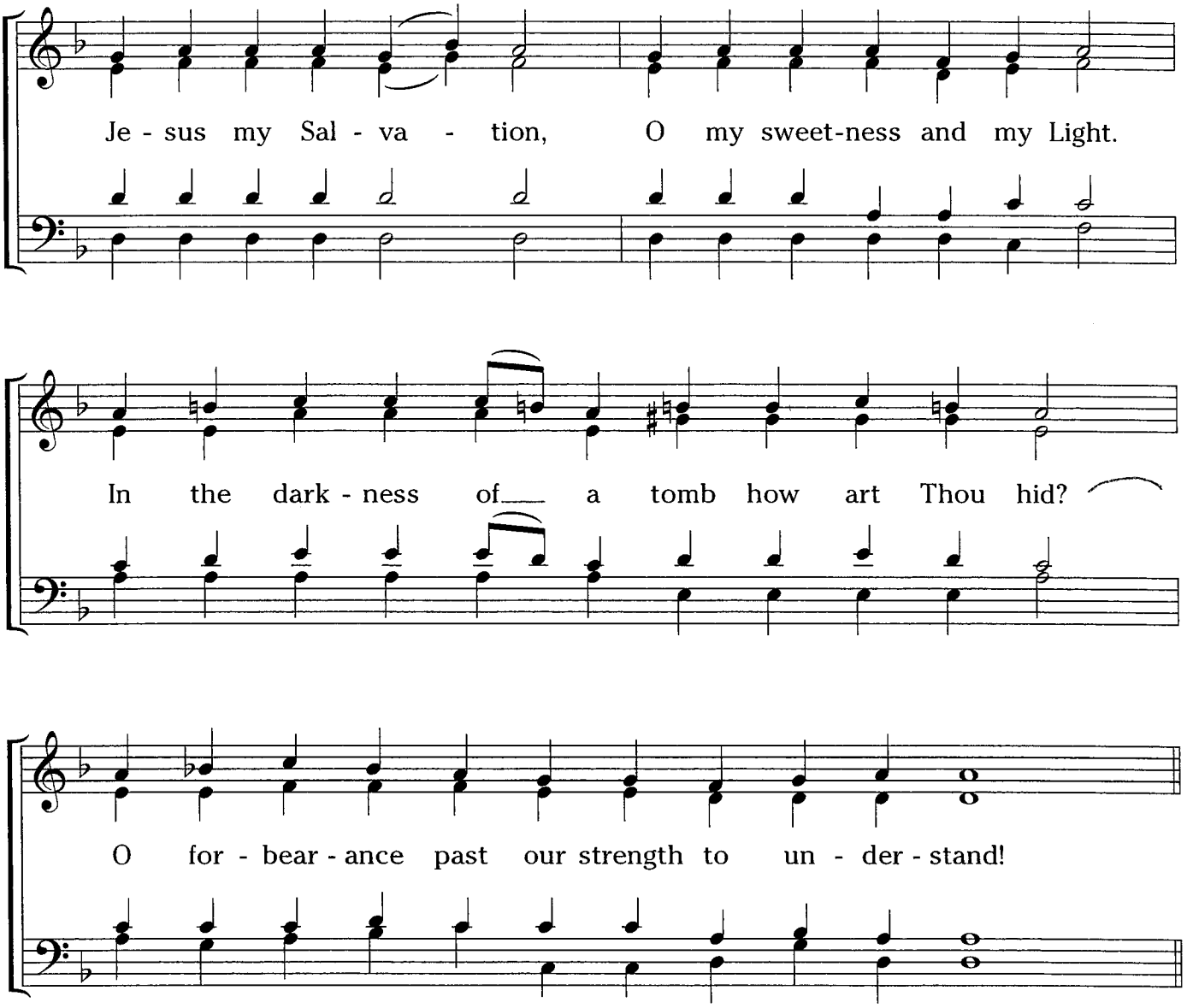
With my whole heart I seek thee; let me not wander from Thy commandments (118:10)

10



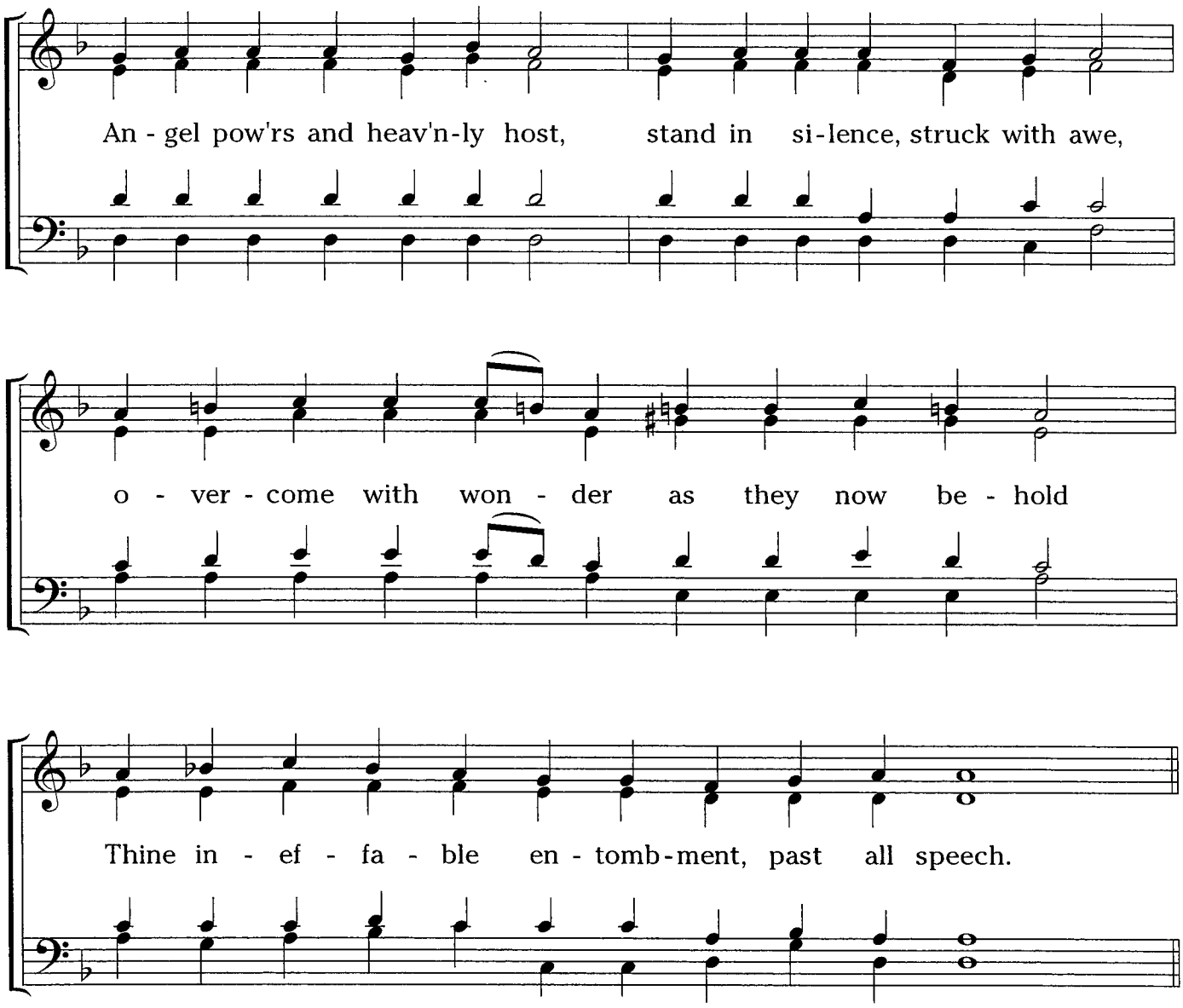
I have hidden Thy Word in my heart, that I might not sin against Thee. (118:11)

11

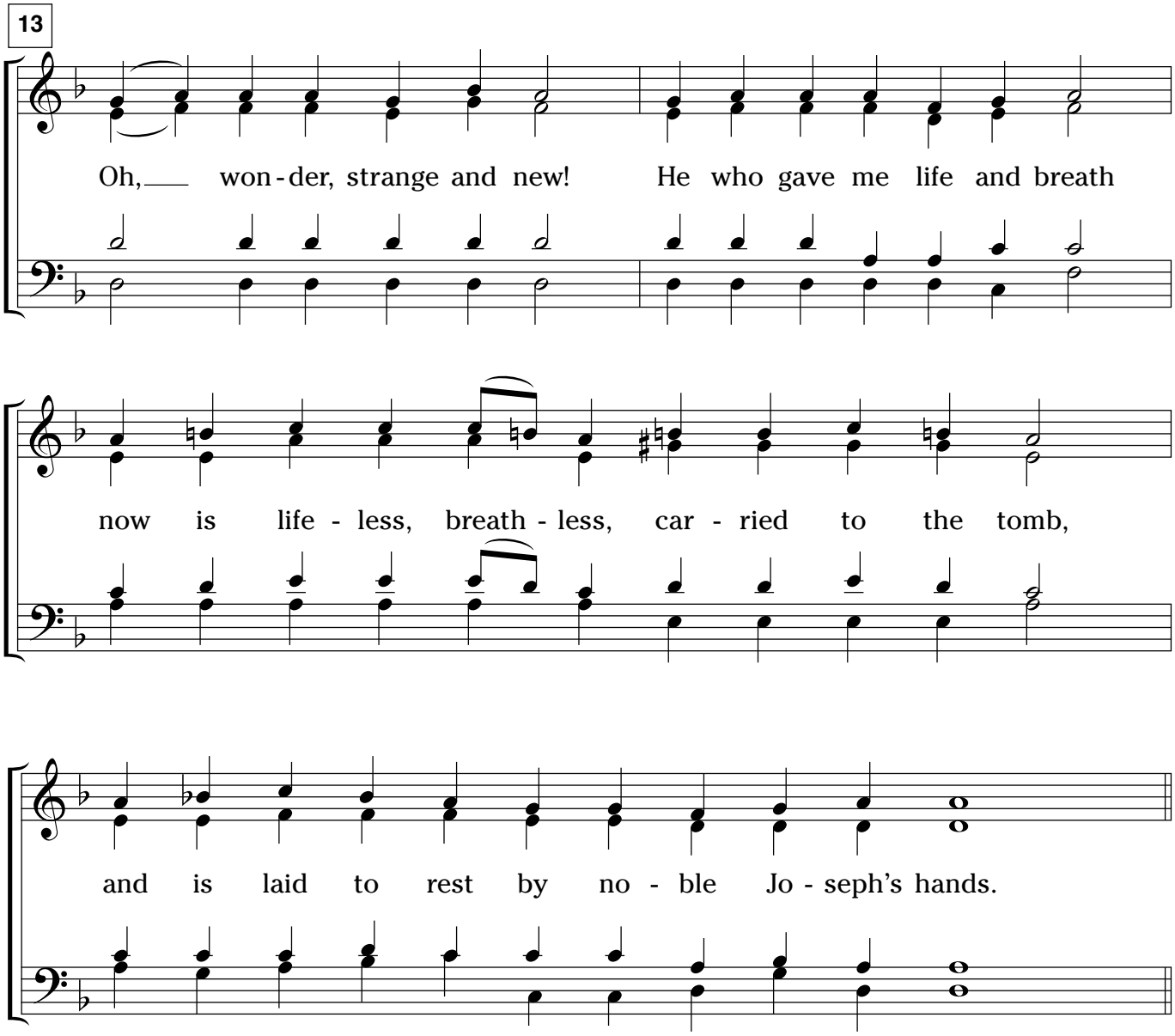


Blessed art thou, O Lord! Teach me thy statutes! (118:12)

12

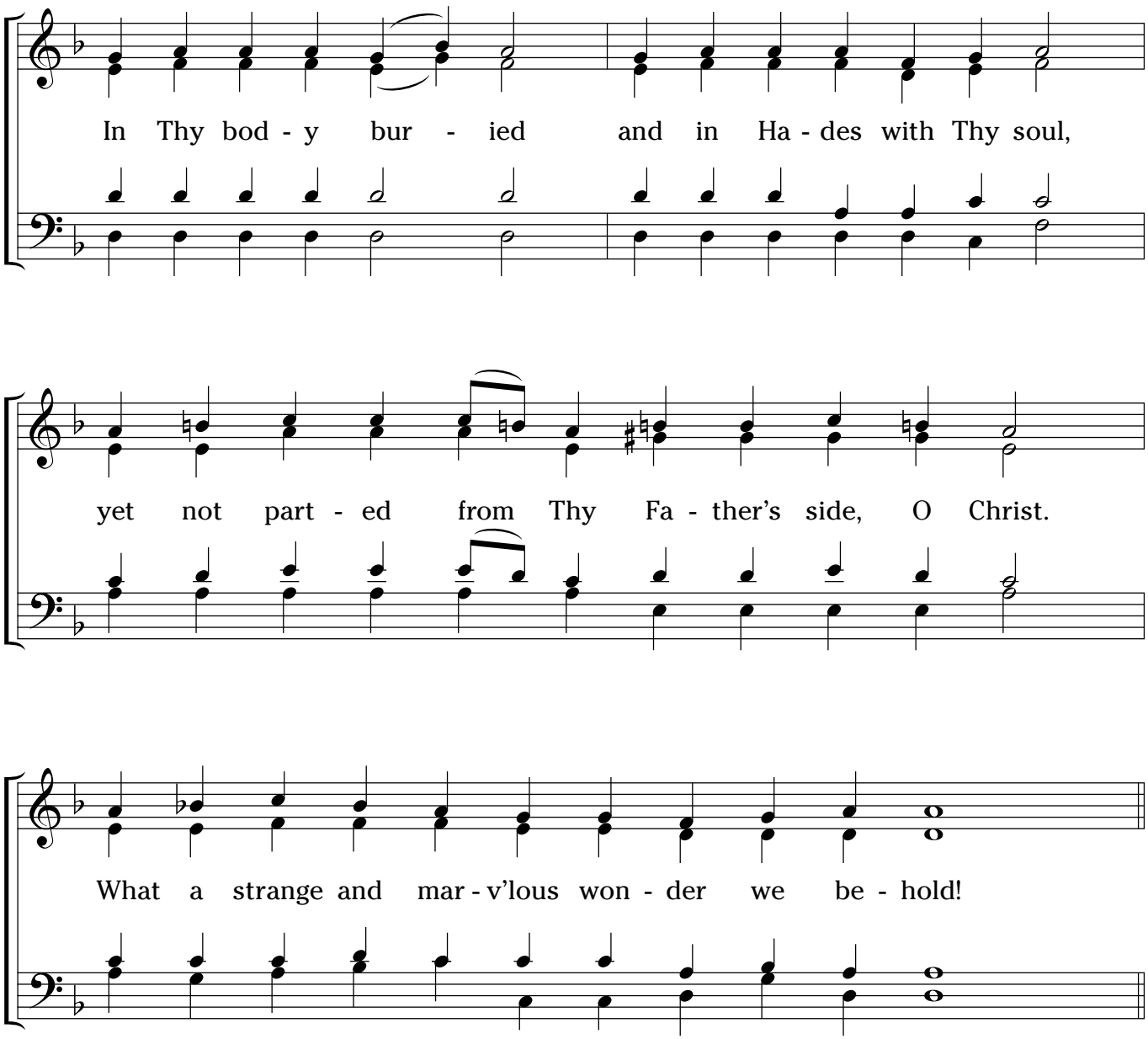


With my lips I declare all the ordinances of Thy mouth. *(118:13)*

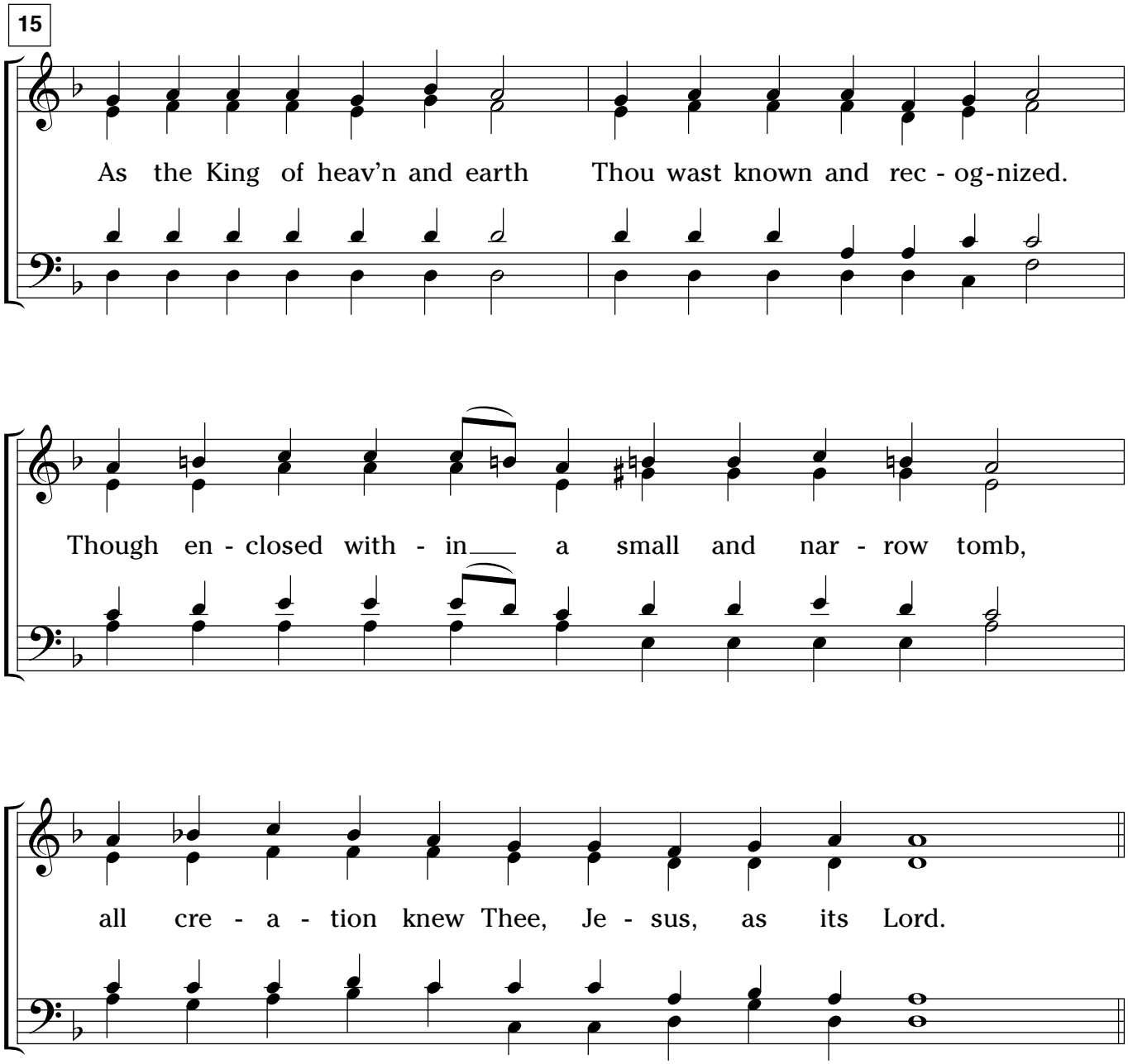


In the way of Thy testimonies I delight as much as in all riches. *(118: 14)*

14

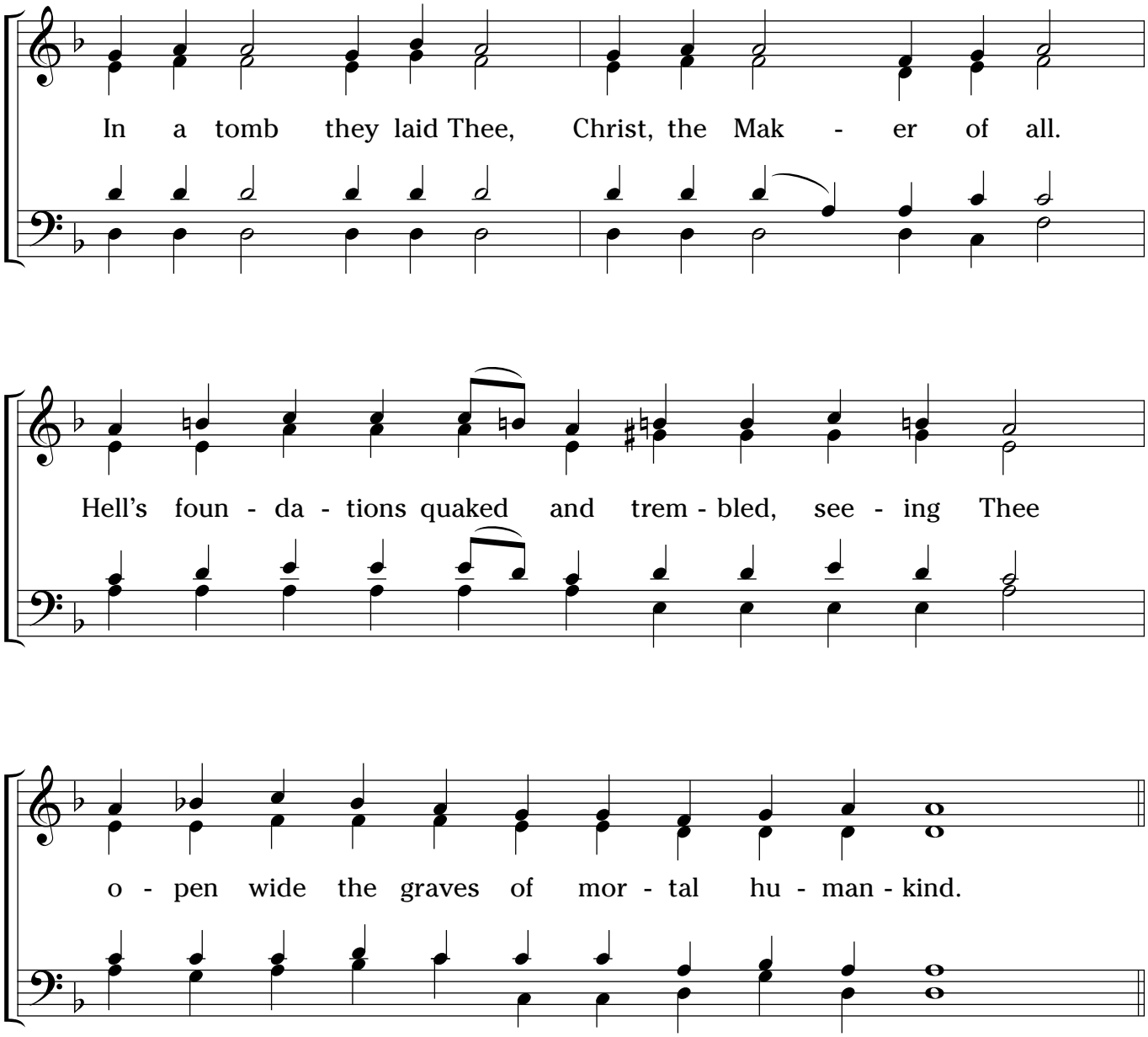


I will meditate on Thy precepts, and fix my eyes on Thy ways. *(118:15)*

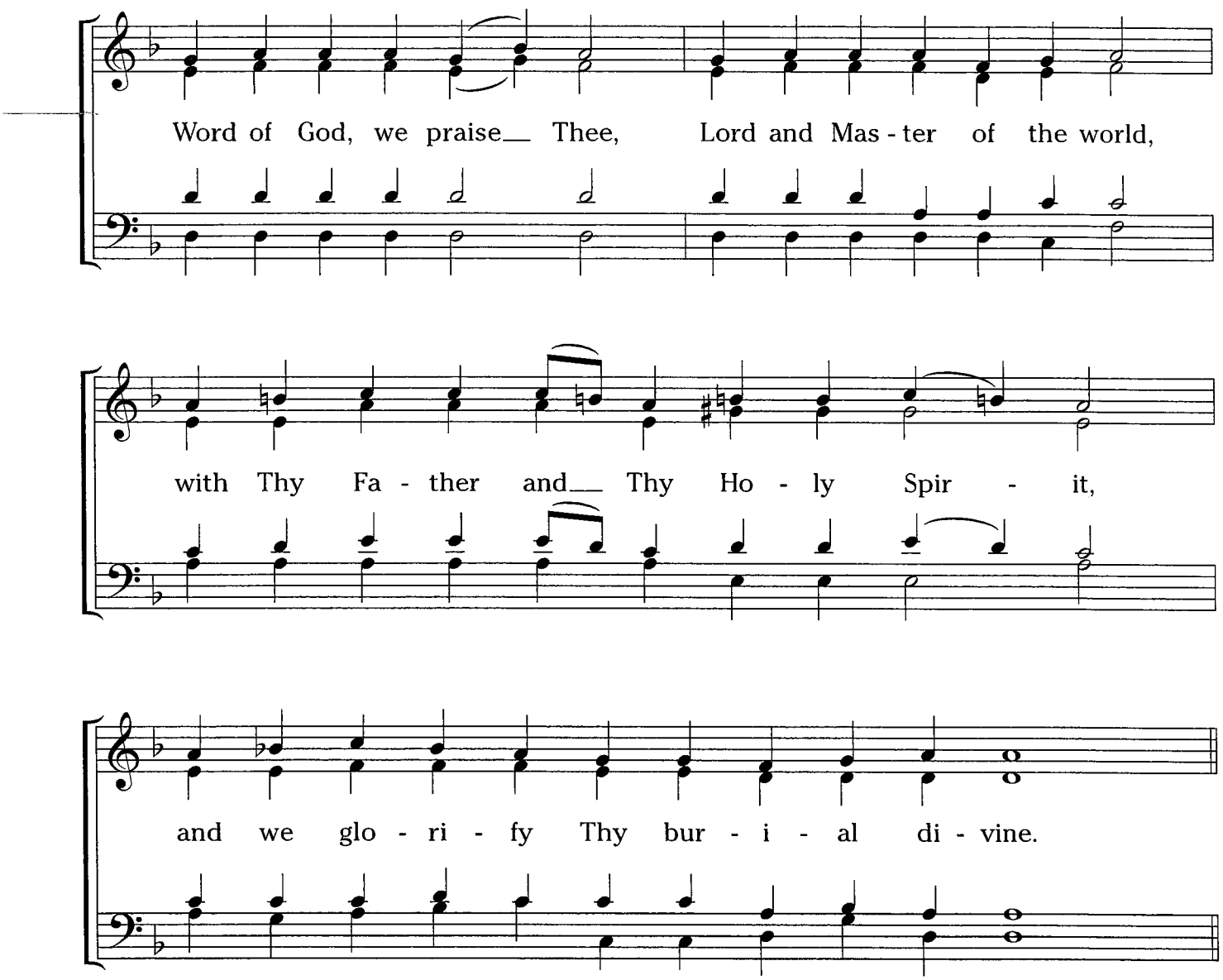


I will delight in Thy statutes; I will not forget Thy word. *(118:16)*

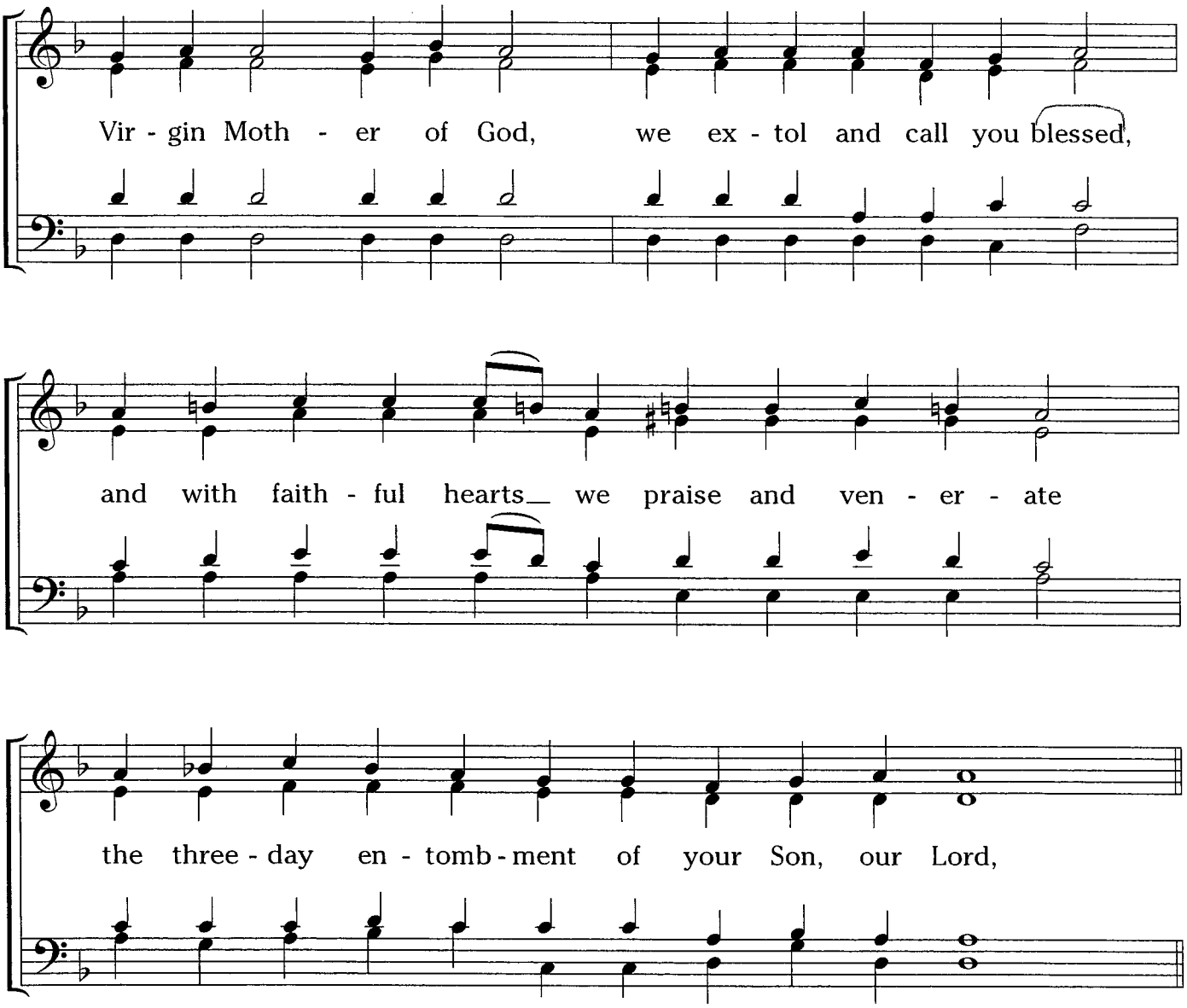
16



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

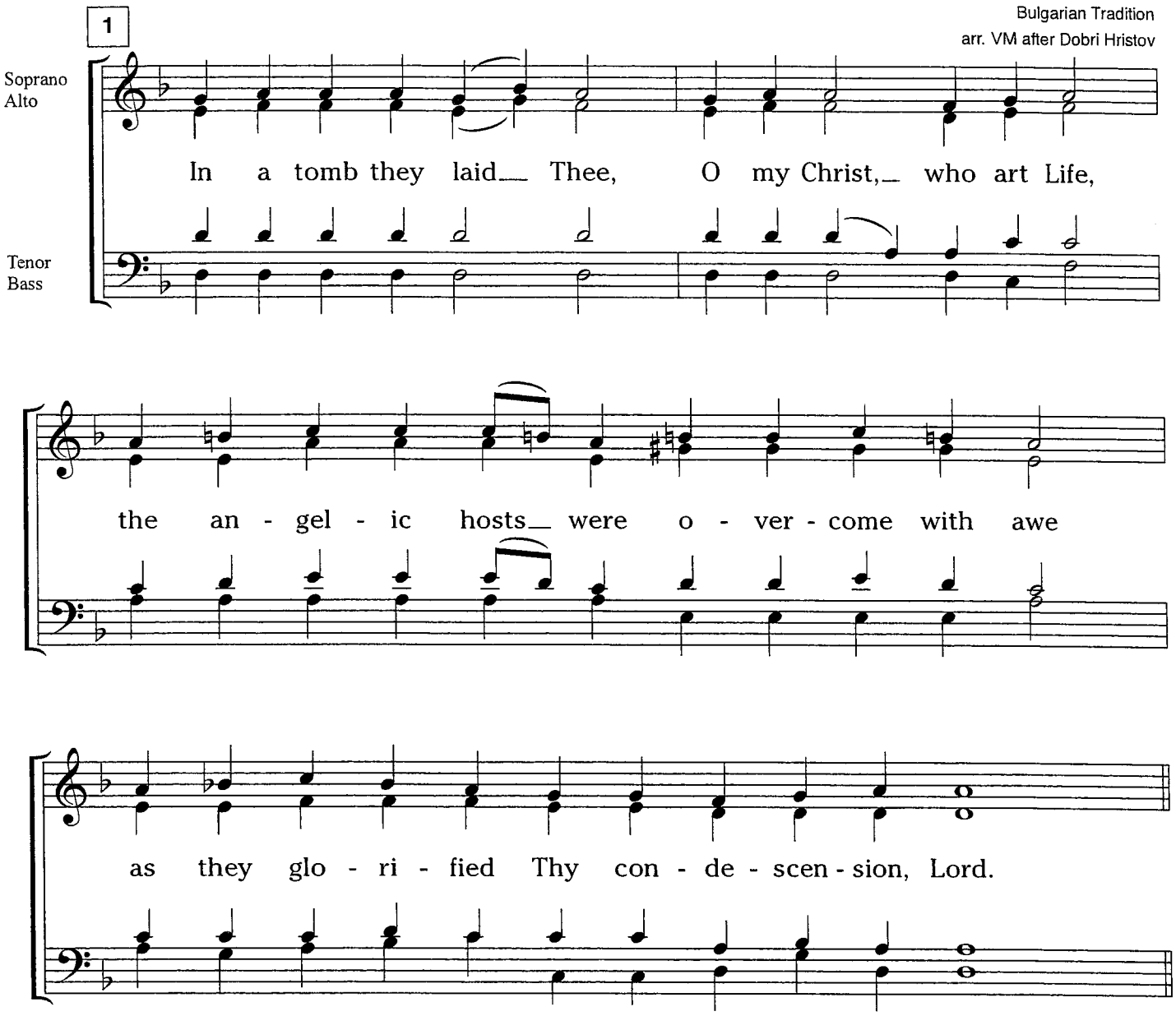


Now and ever, and unto ages of ages. Amen.



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

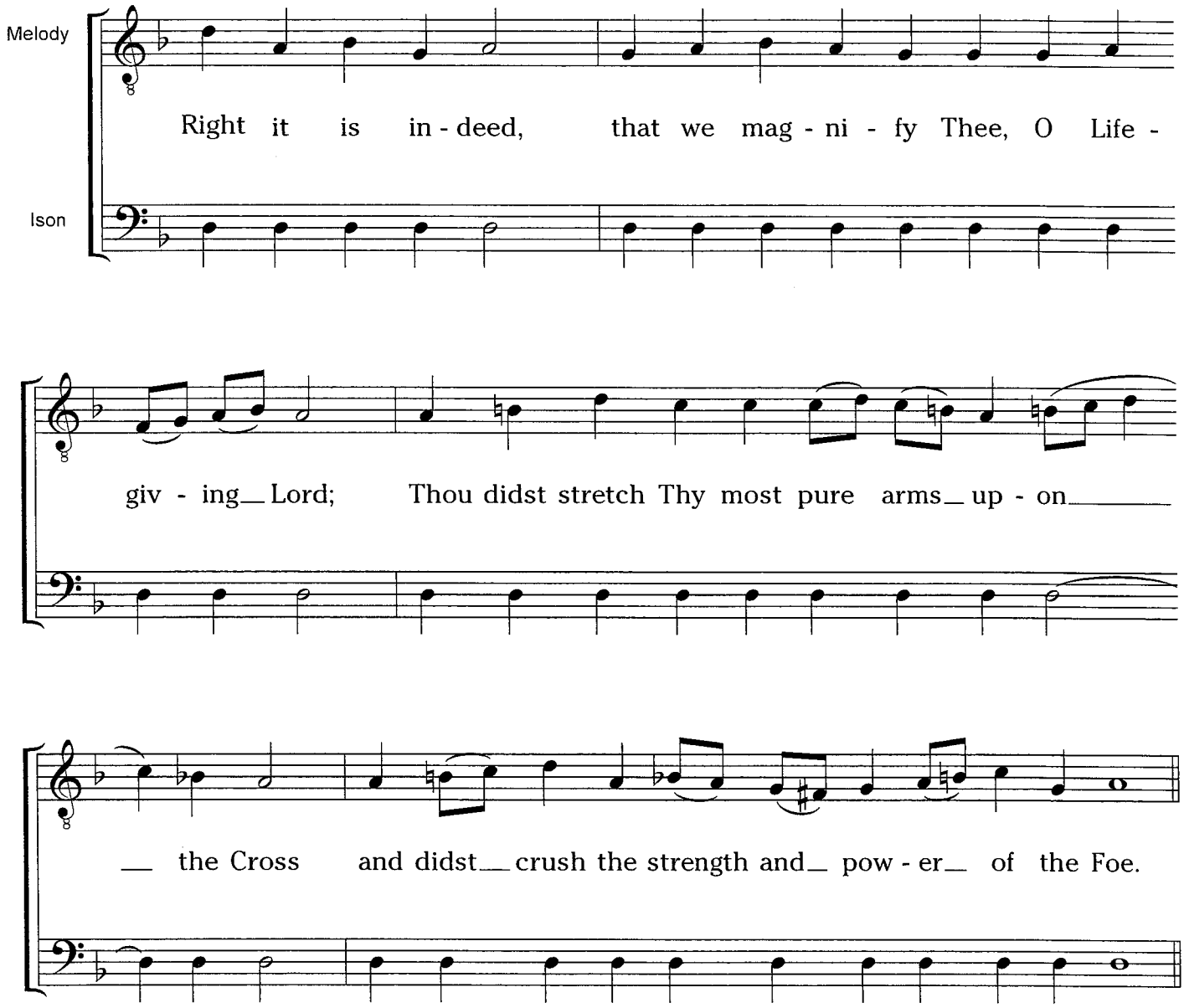
Lamentations - Section 1



Lamentations - Section 2

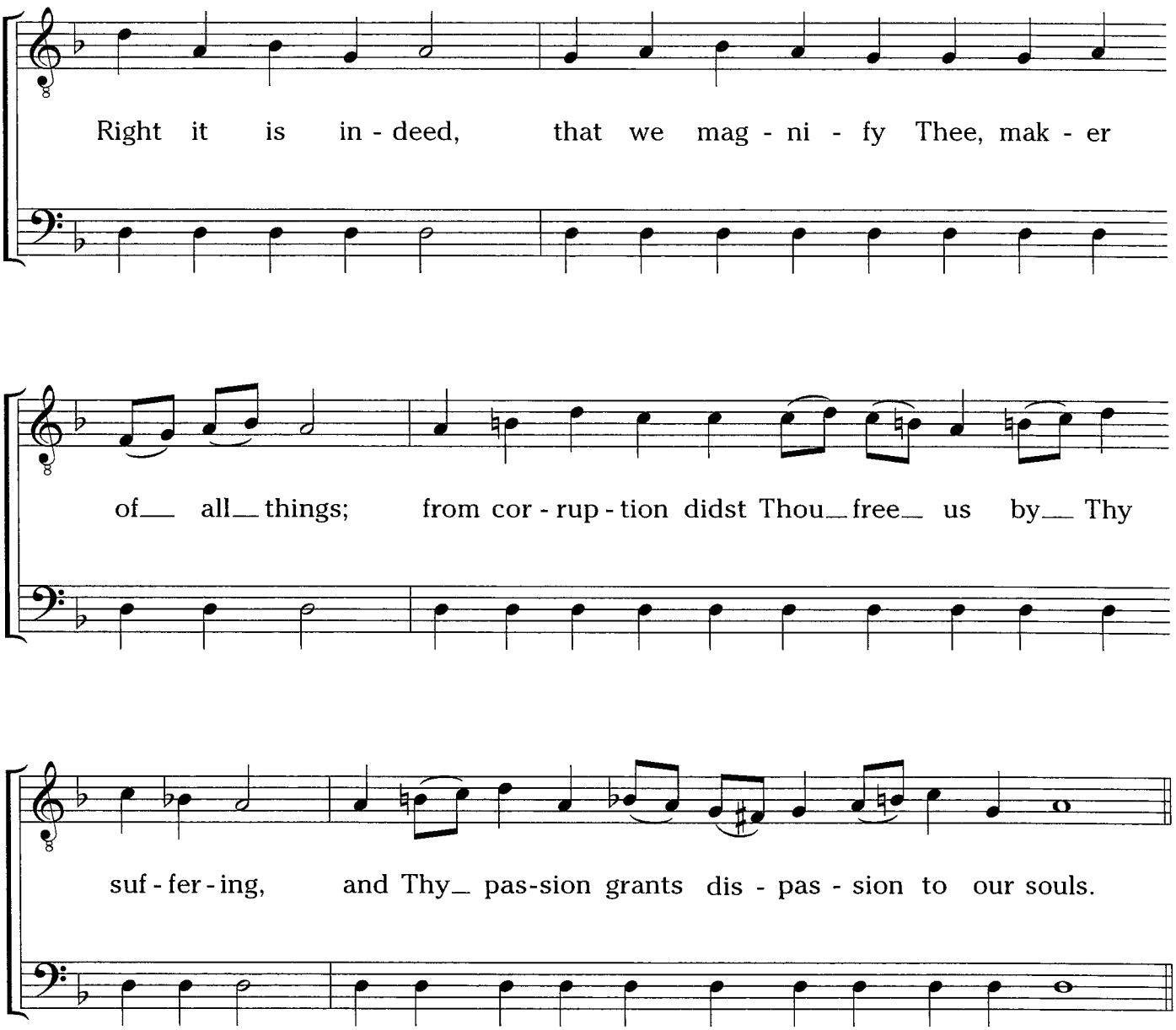
Romanian Tradition
English adaptation VM

1



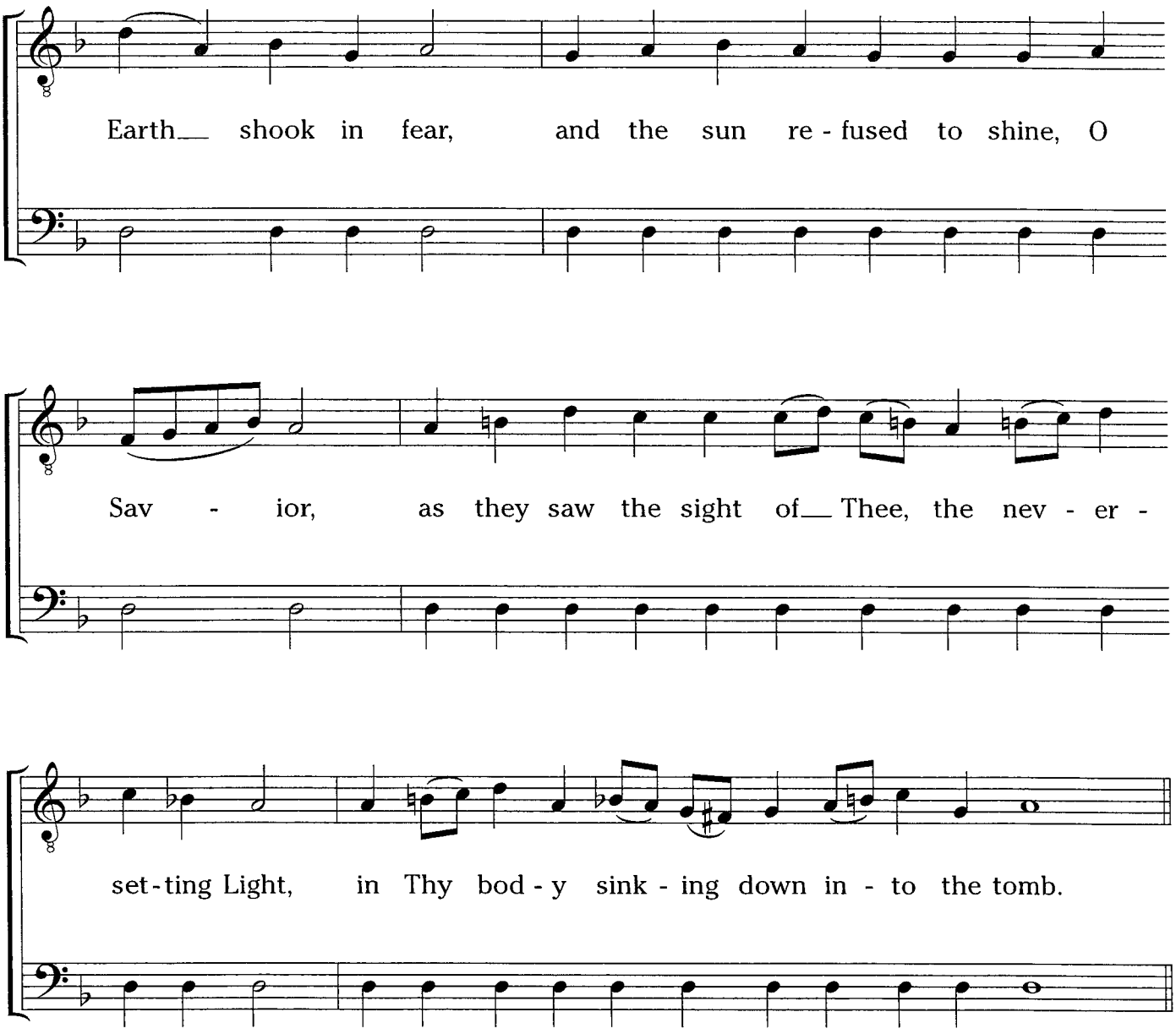
Thy hands have made and fashioned me; give me understanding that I may learn Thy commandments. (118:73)

2



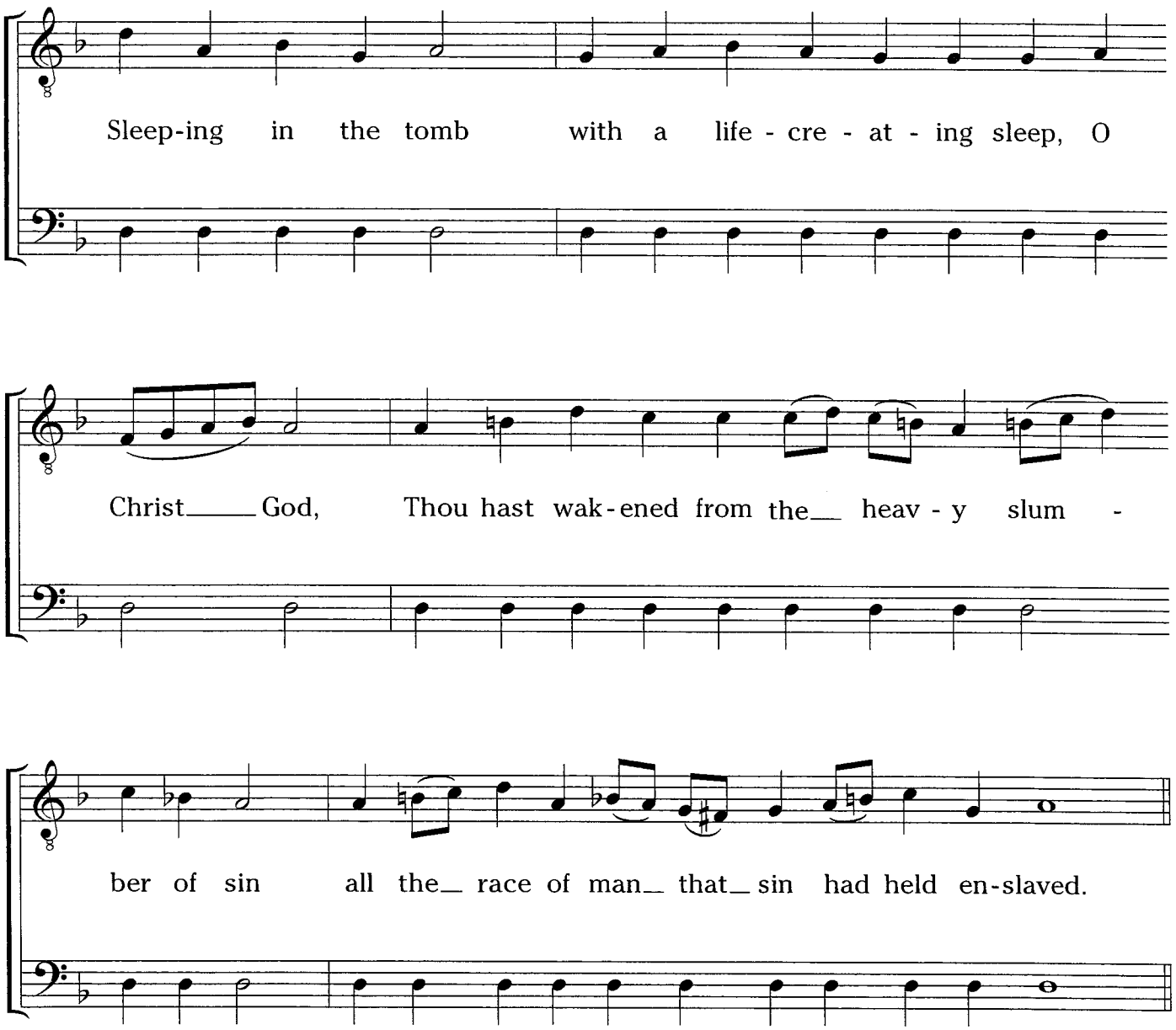
Those who fear Thee shall see me and rejoice, because I have hoped in Thy word. (118:74)

3



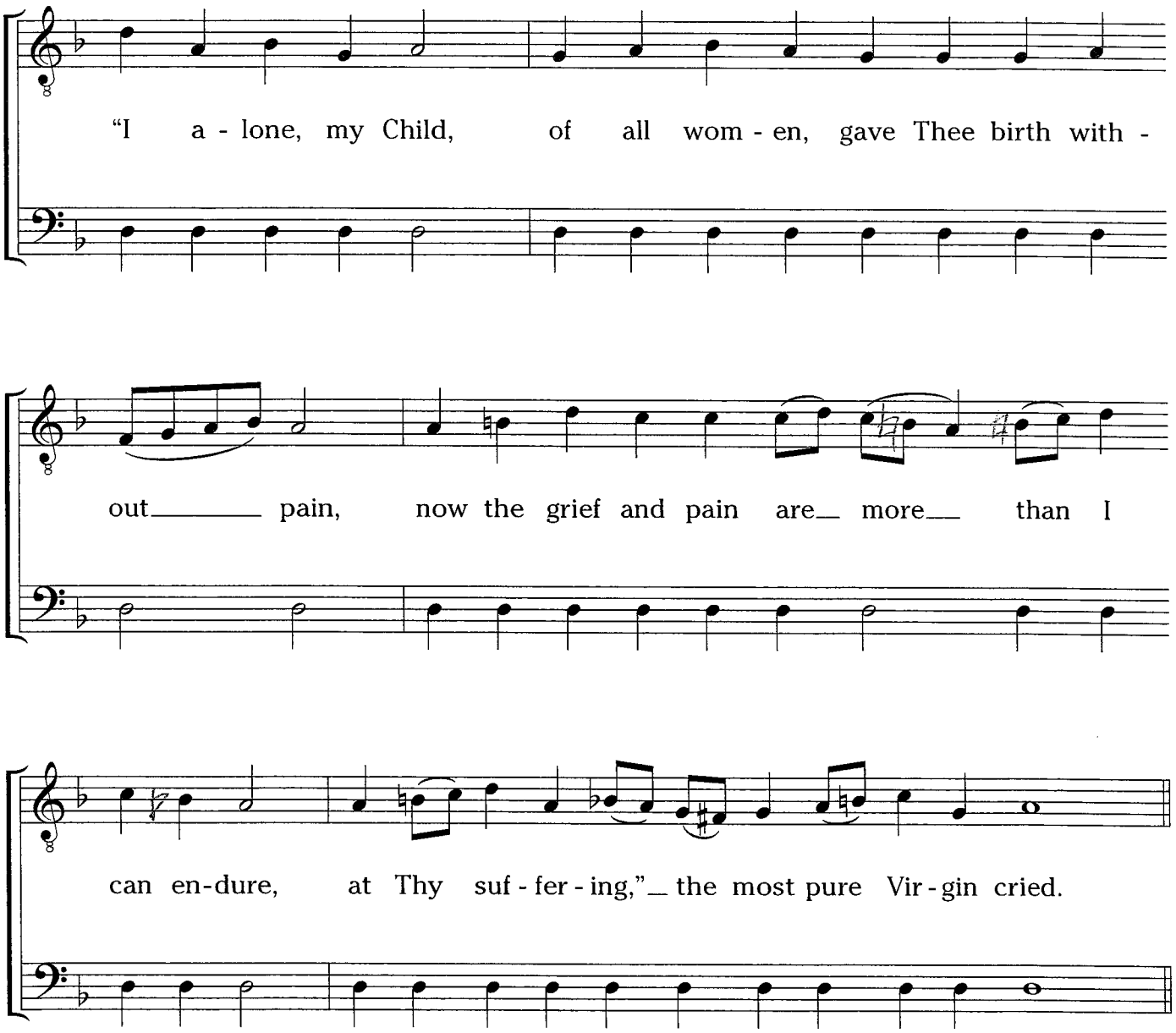
I know, O Lord, that Thy judgments are right, and that in faithfulness Thou hast afflicted me. (118:75)

4



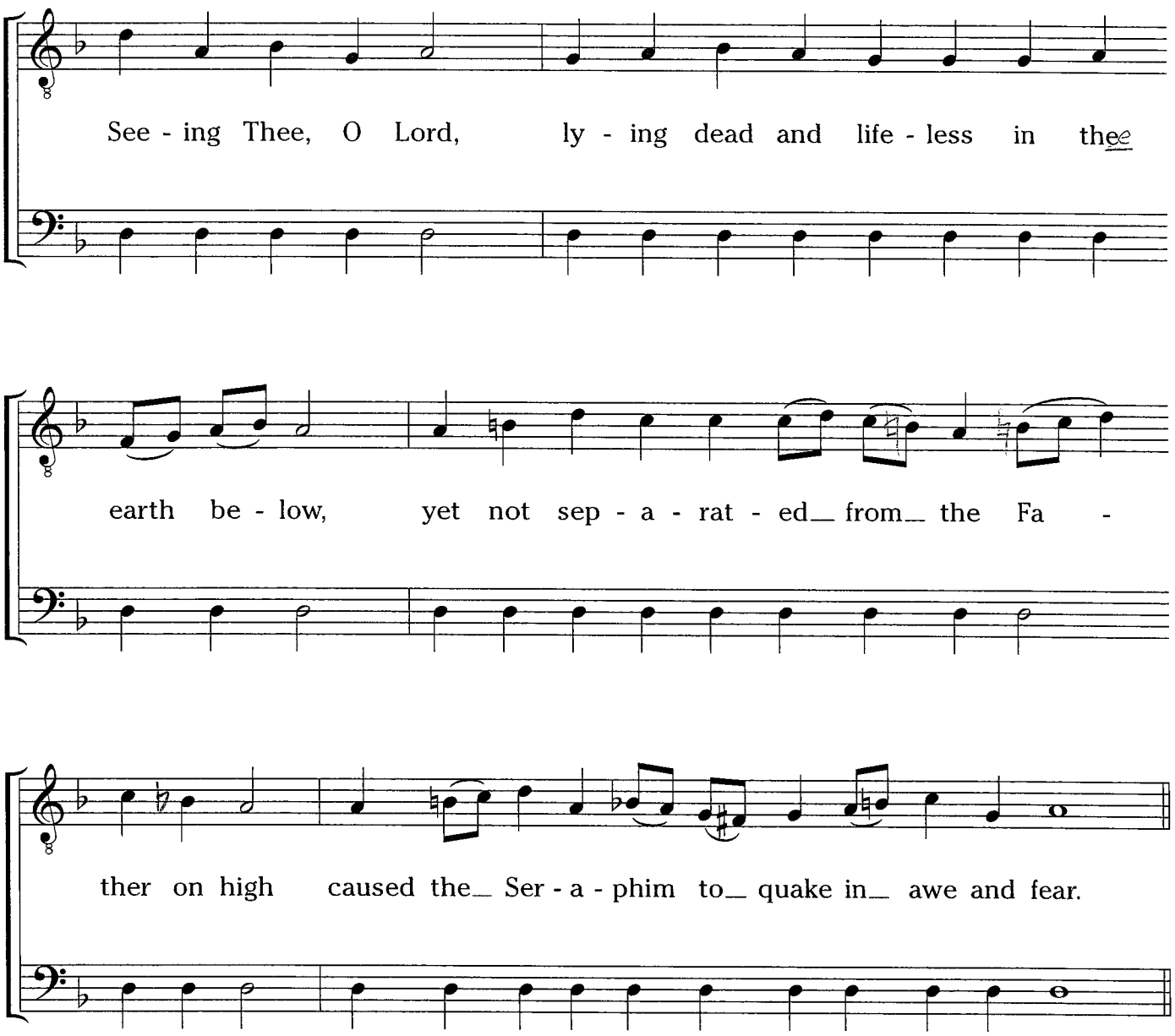
Let Thy steadfast love be ready to comfort me, according to Thy promise to Thy servant . (118:76)

5



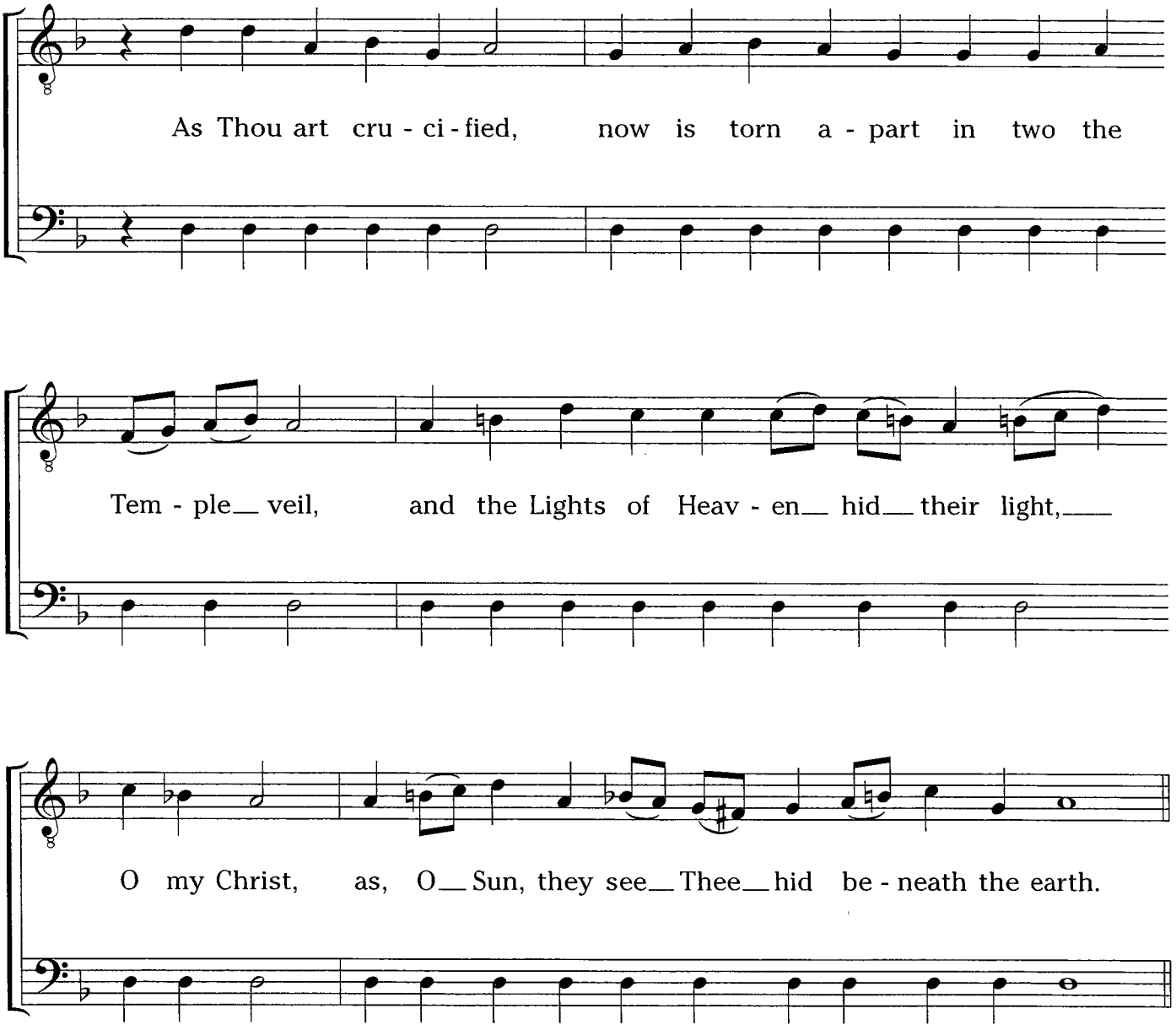
Let Thy mercy come to me that I may live, for Thy law is my delight. (118:77)

6



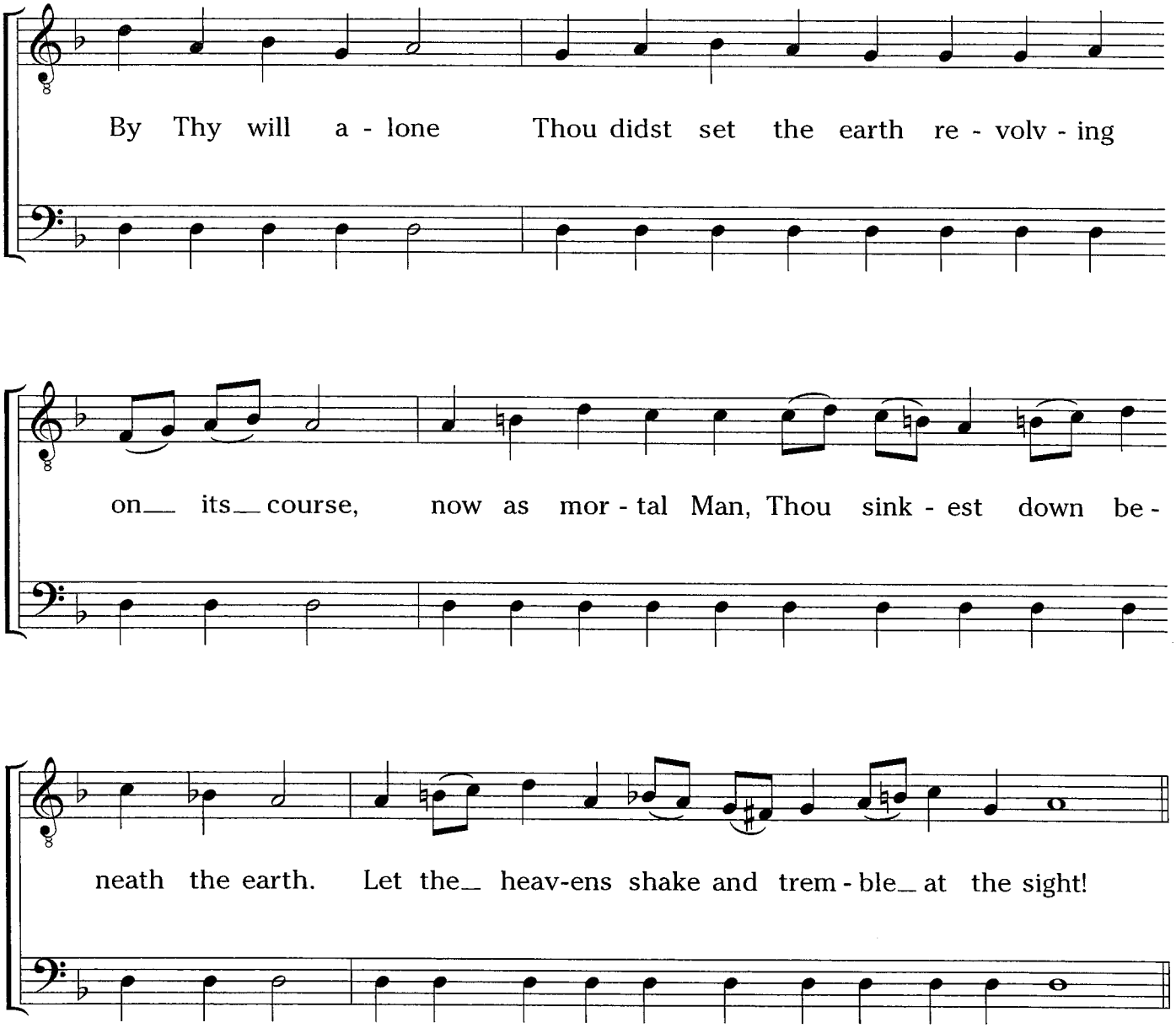
Let the godless be put to shame because they have transgressed against me unjustly;
as for me, I will meditate on Thy statutes. (118:78)

7



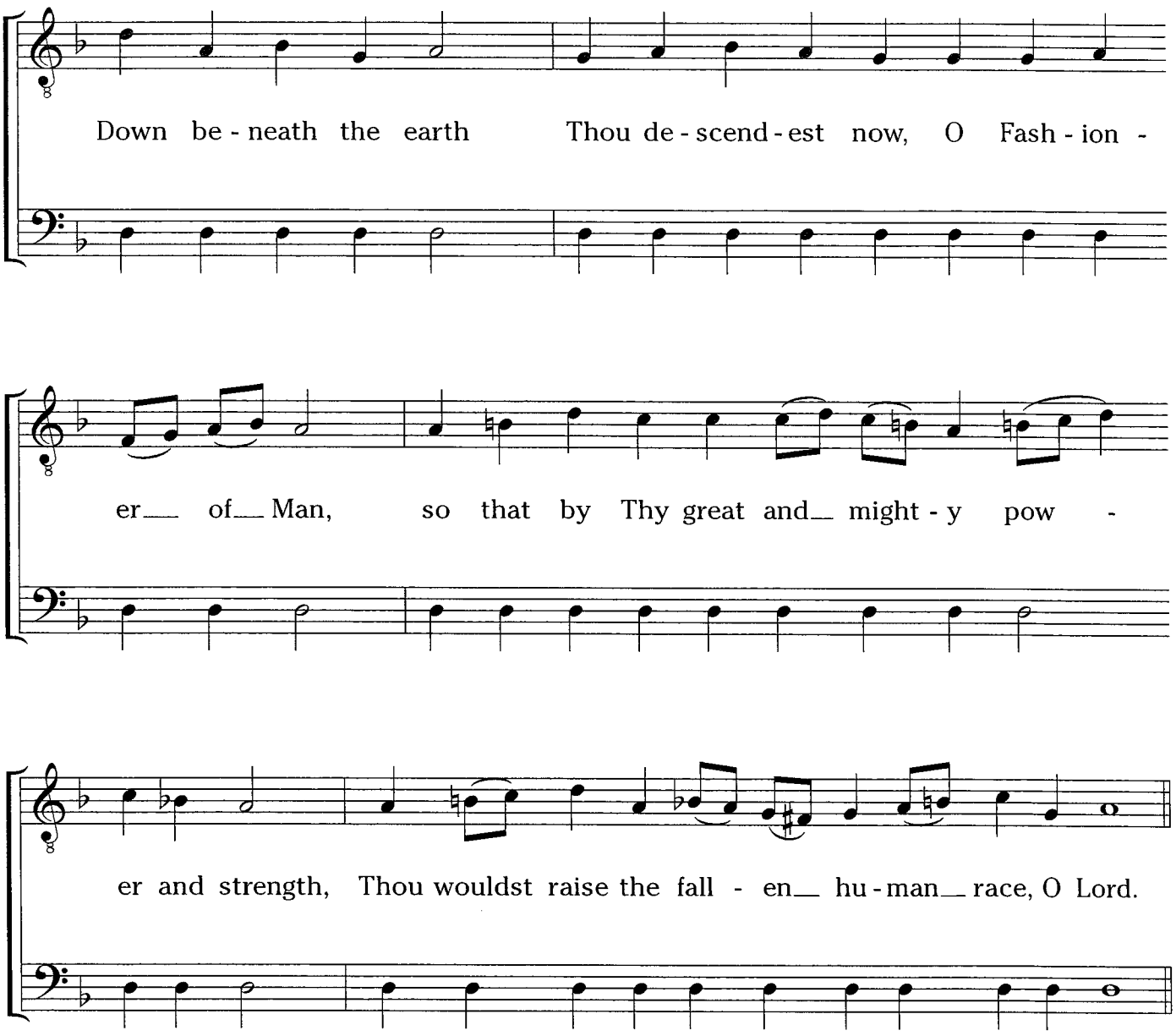
Let those who fear Thee turn to me, that they might know Thy testimonies. (118:79)

8



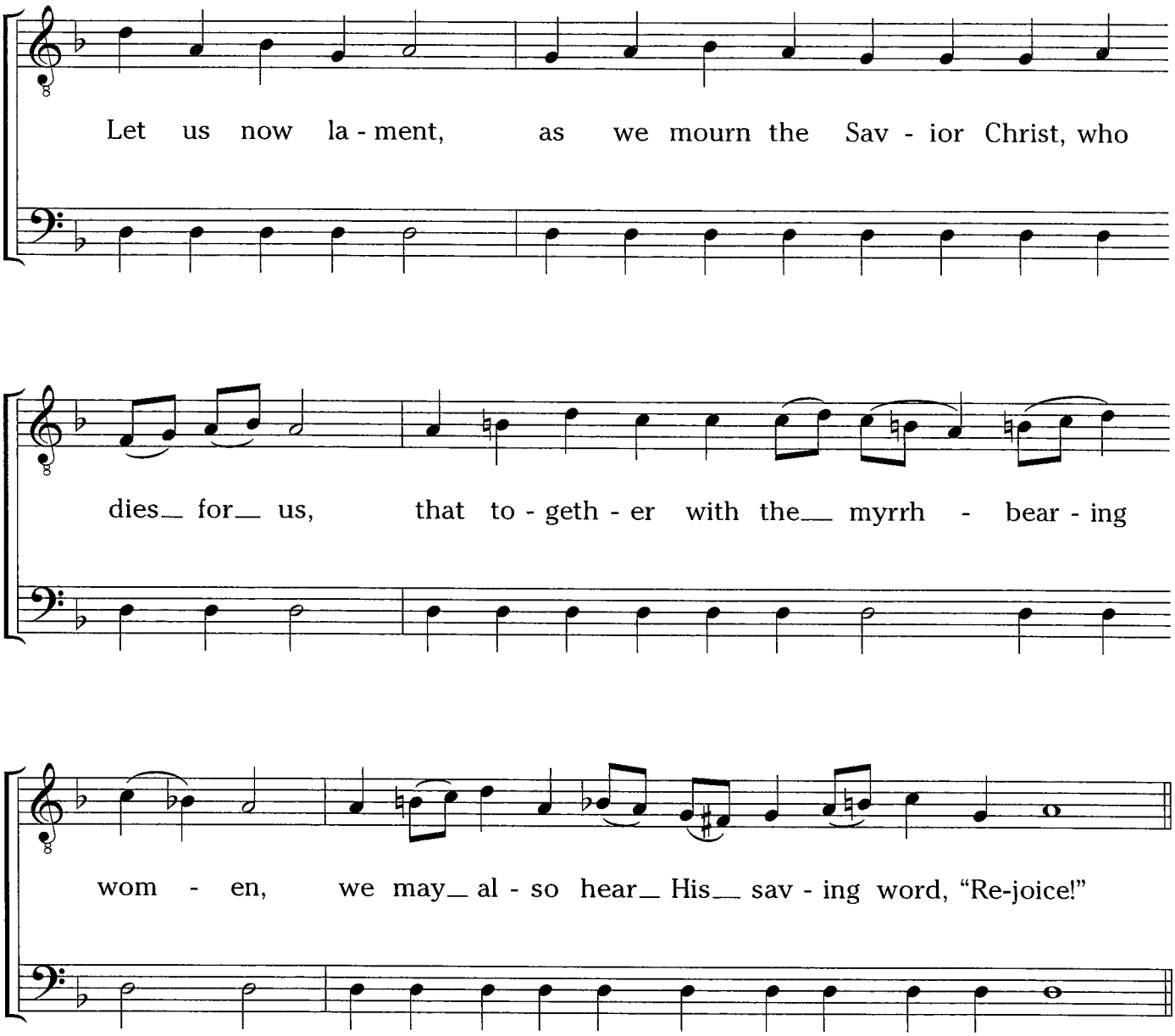
May my heart be blameless in Thy statutes, that I may not be put to shame. (118:80)

9



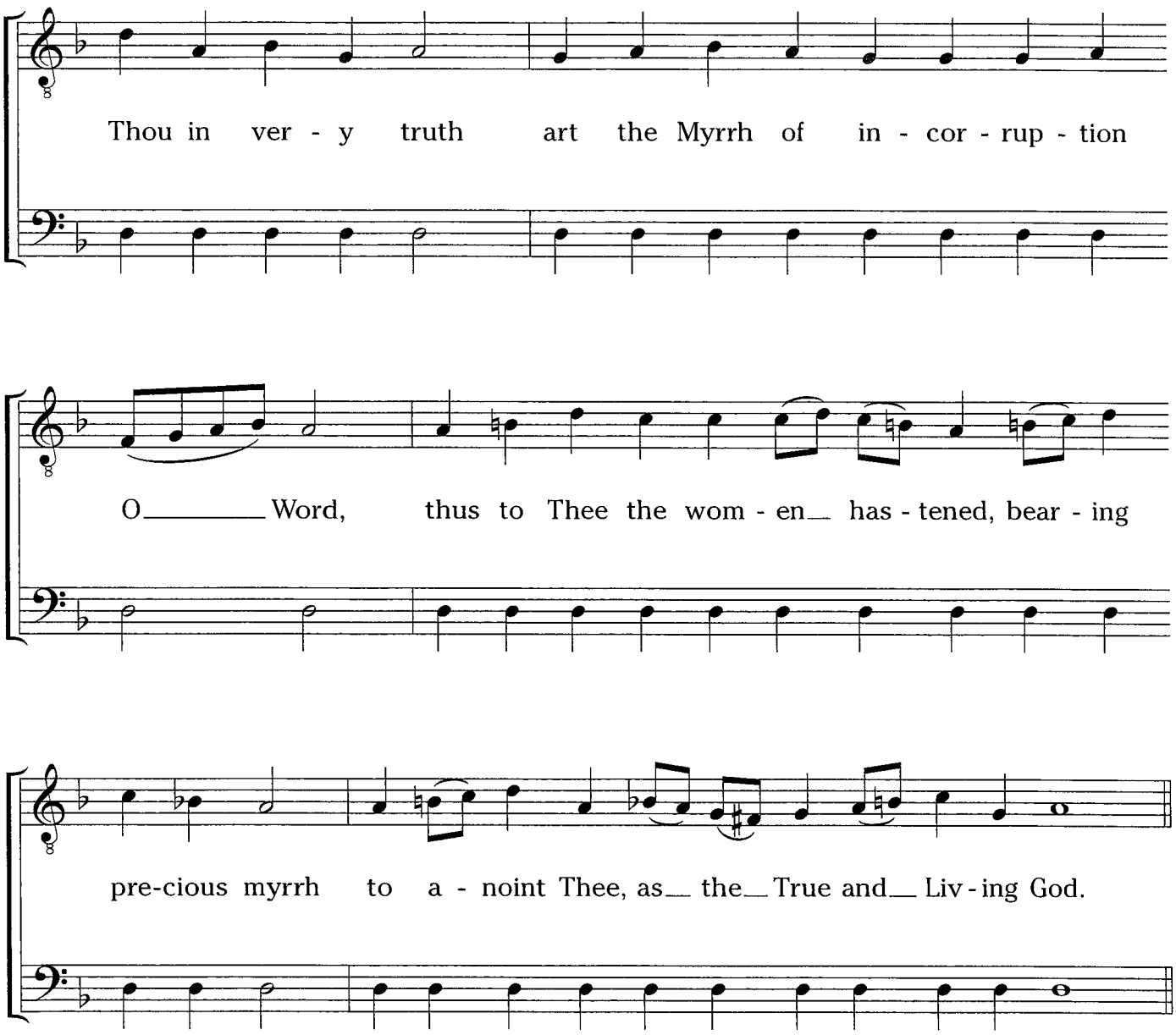
My soul languishes for Thy salvation; I hope in Thy word. (118:81)

10



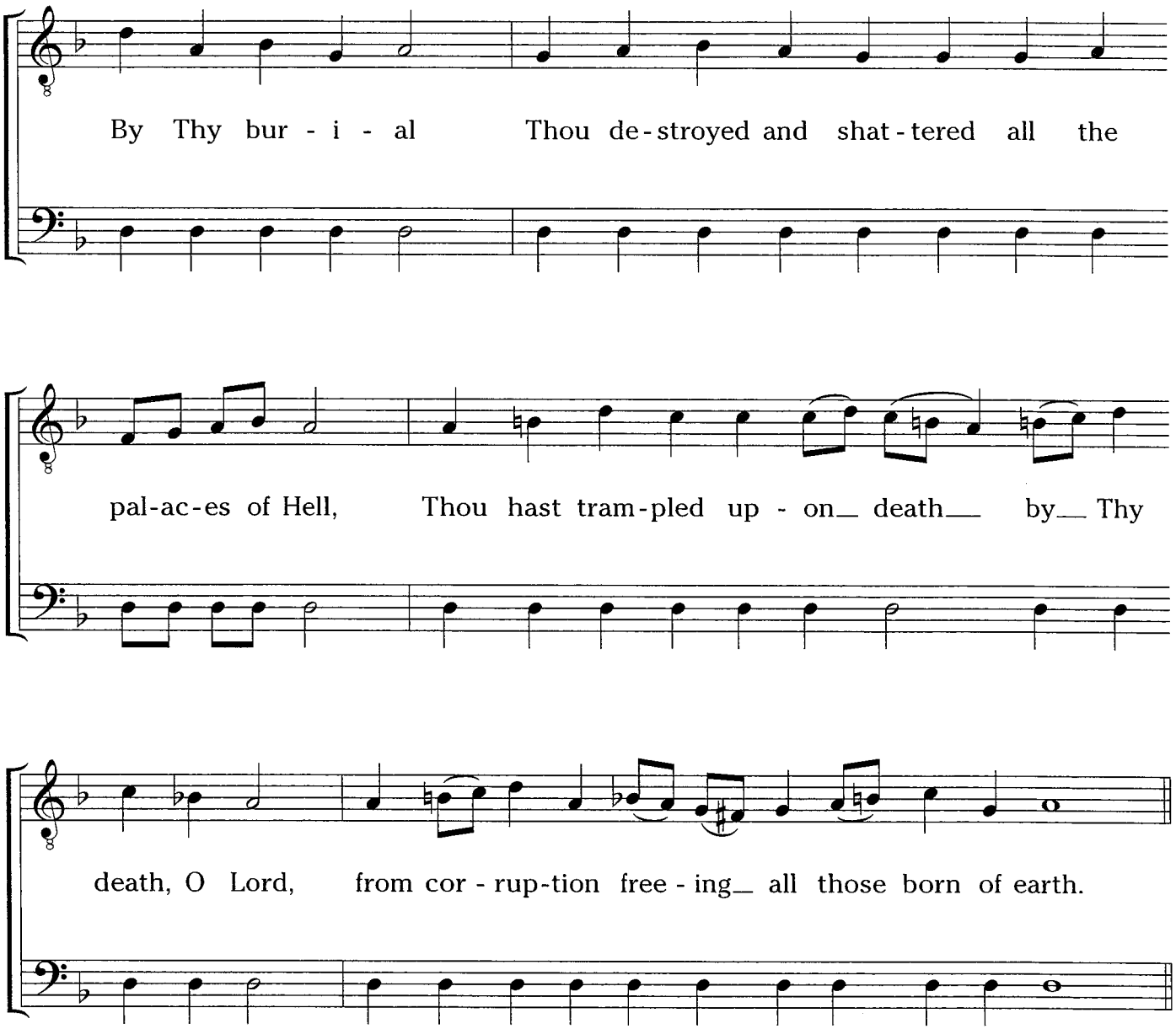
My eyes fail with watching for Thy promise; I ask, "When wilt Thou comfort me?". (118:82)

11



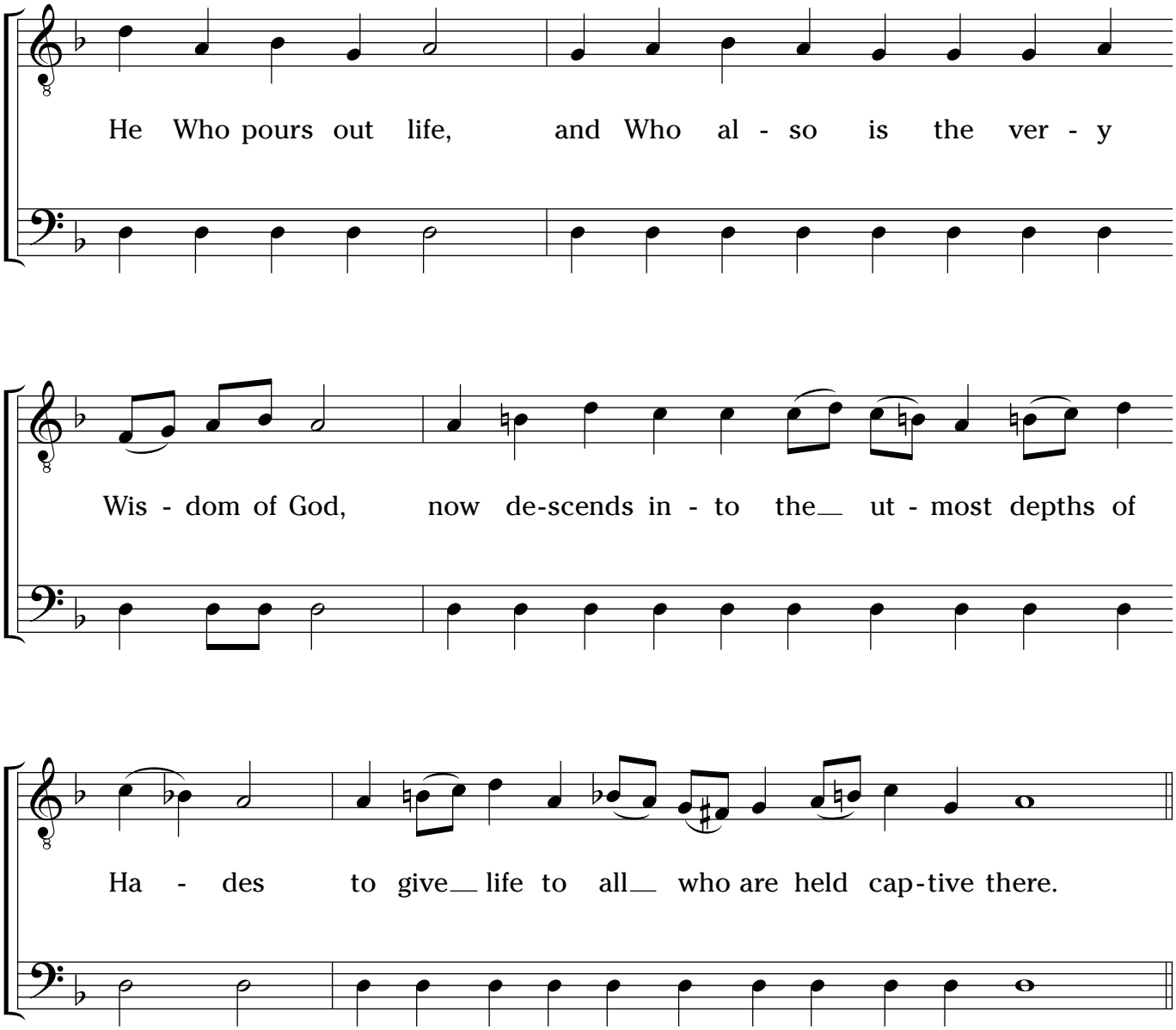
For I have become like a wineskin in the smoke, yet I have not forgotten Thy statutes. (118:83)

12



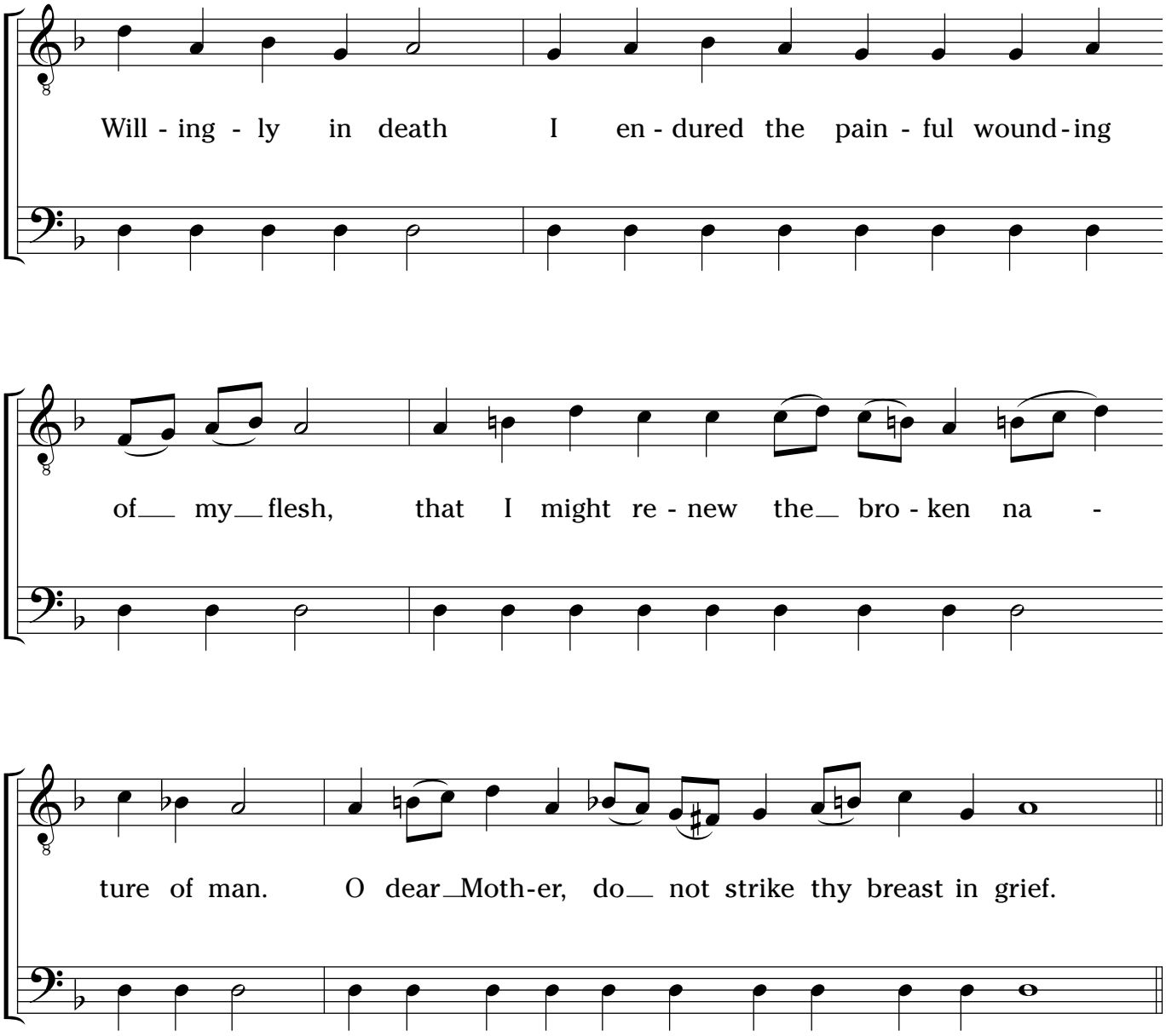
How long must Thy servant endure? When wilt Thou judge those who persecute me? *(118:84)*

13



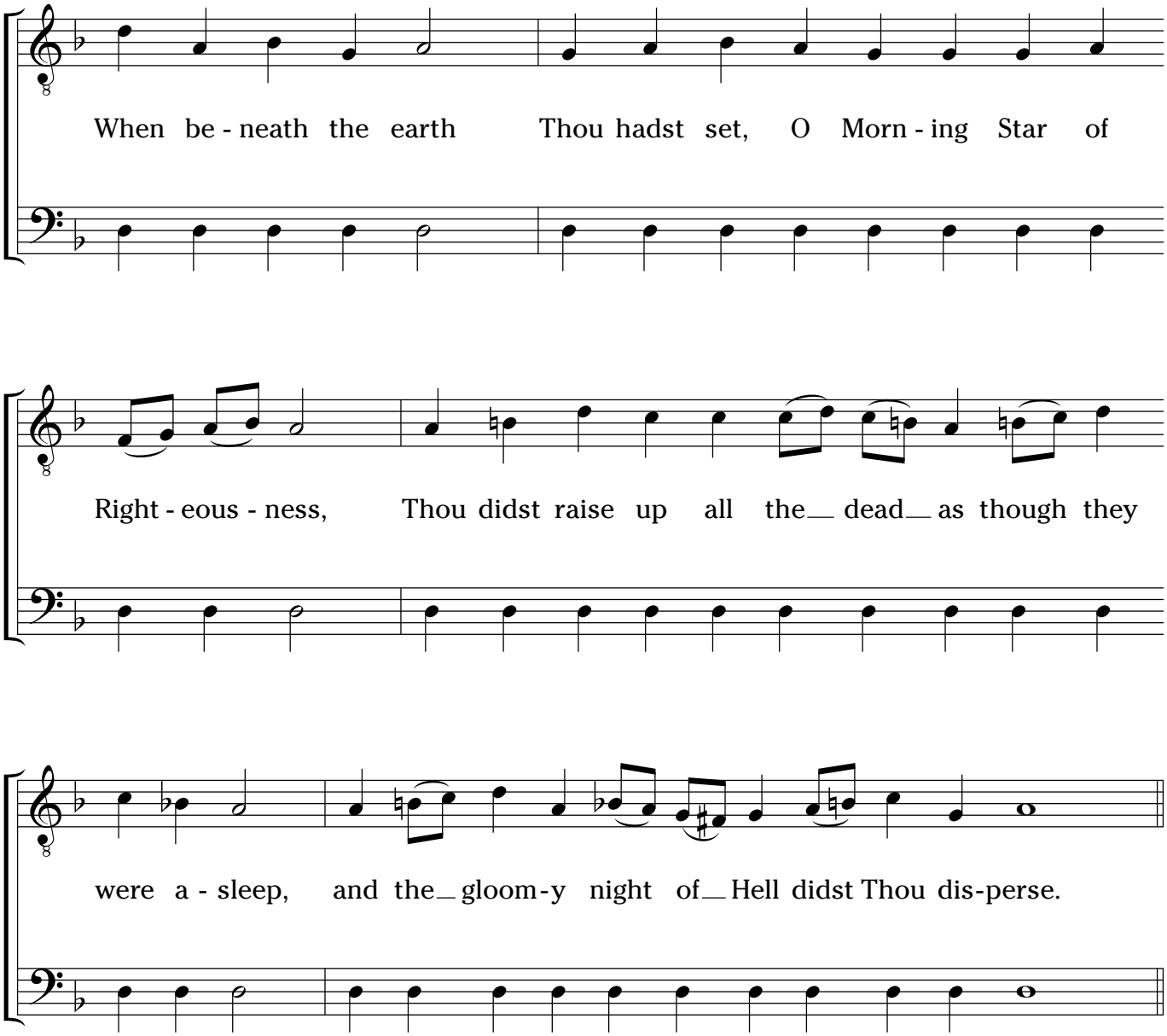
Godless men have dug pitfalls for me, men who do not conform to Thy law. *(118:85)*

14



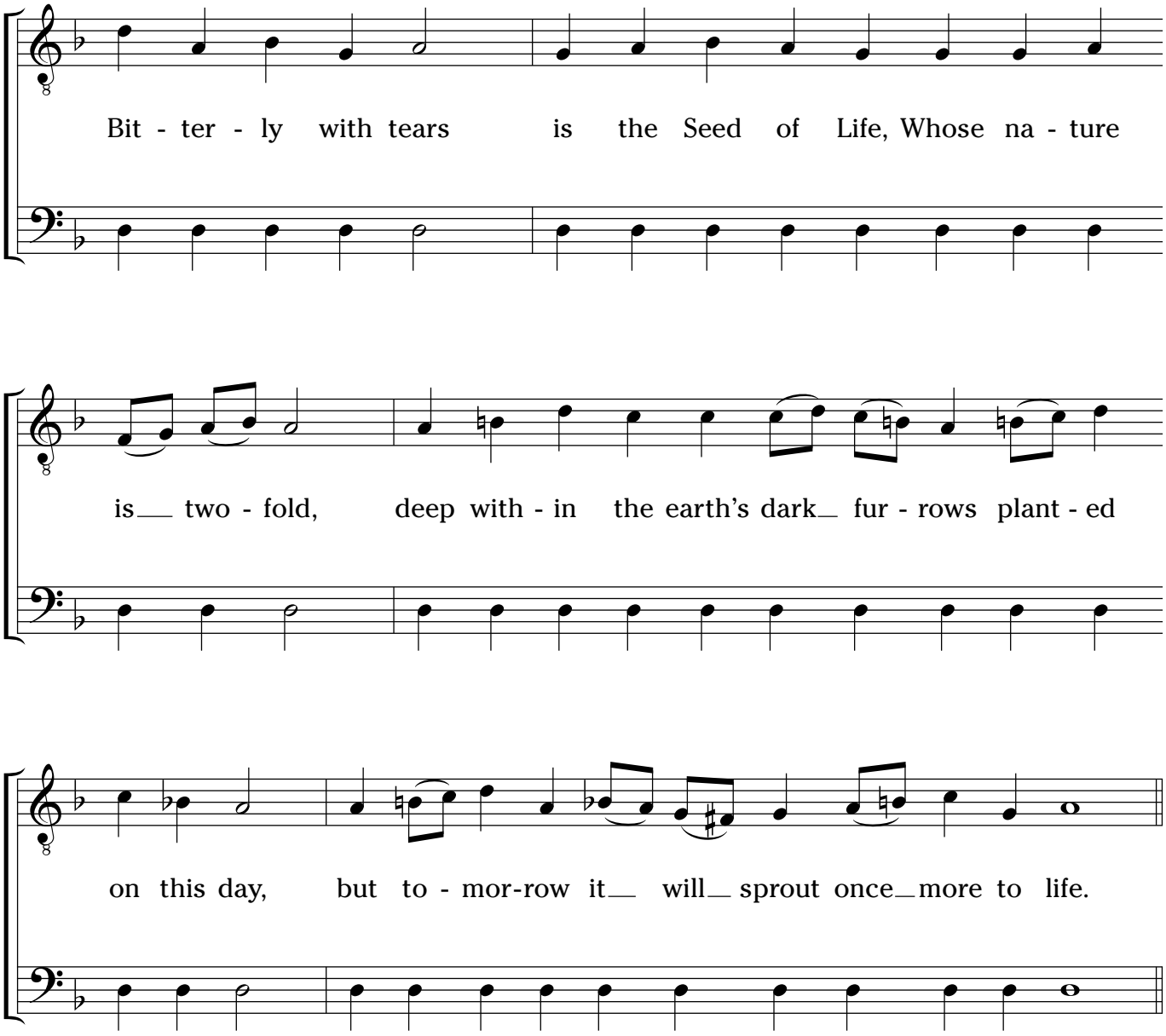
All Thy commandments are sure; they persecute me with falsehood, help me! *(118:86)*

15

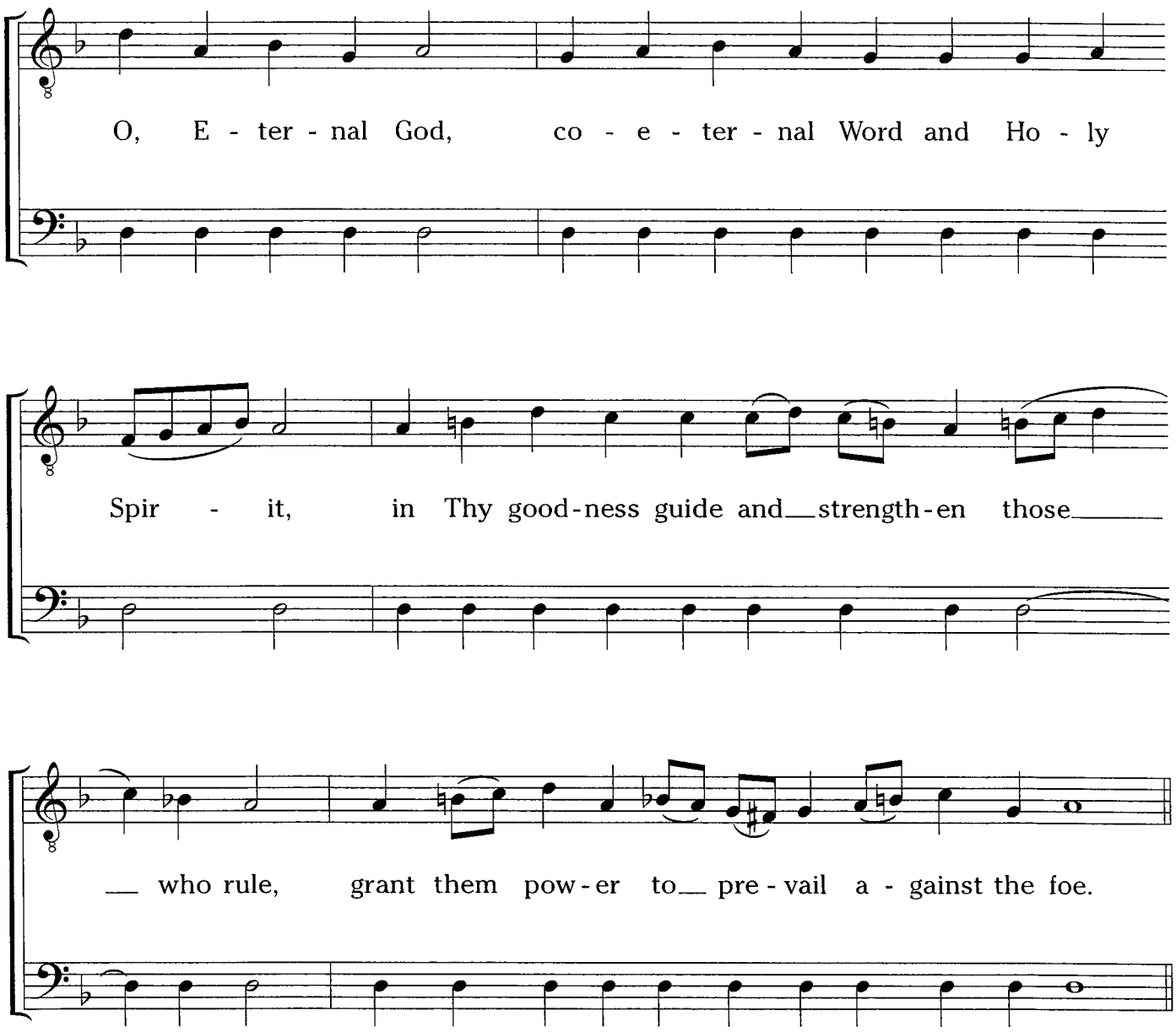


They have almost made an end of me on earth; bit I have not forsaken Thy precepts. *(118:87)*

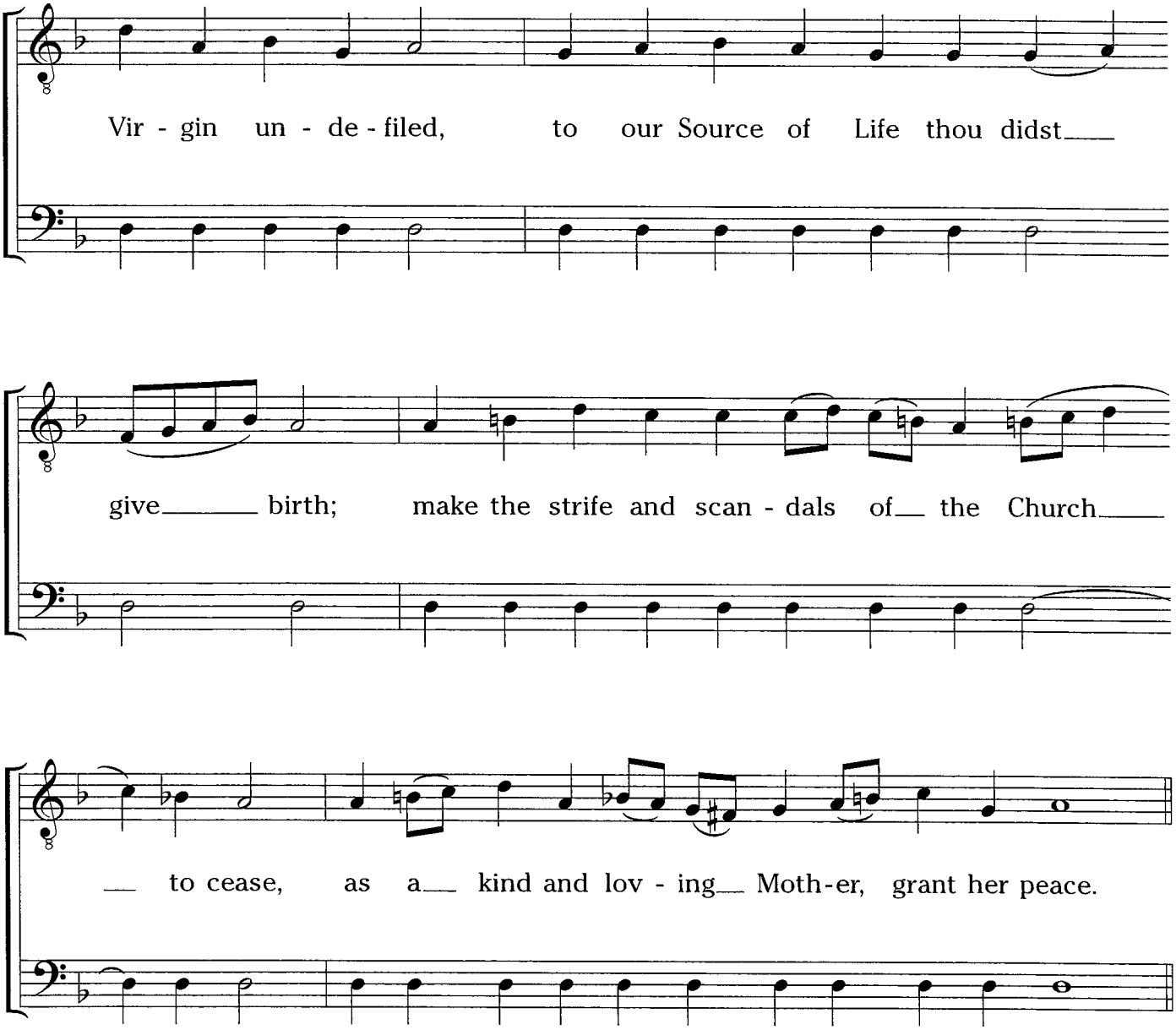
16



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



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



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 pow - er of the Foe.

Holy God

Funereal

(for processions)

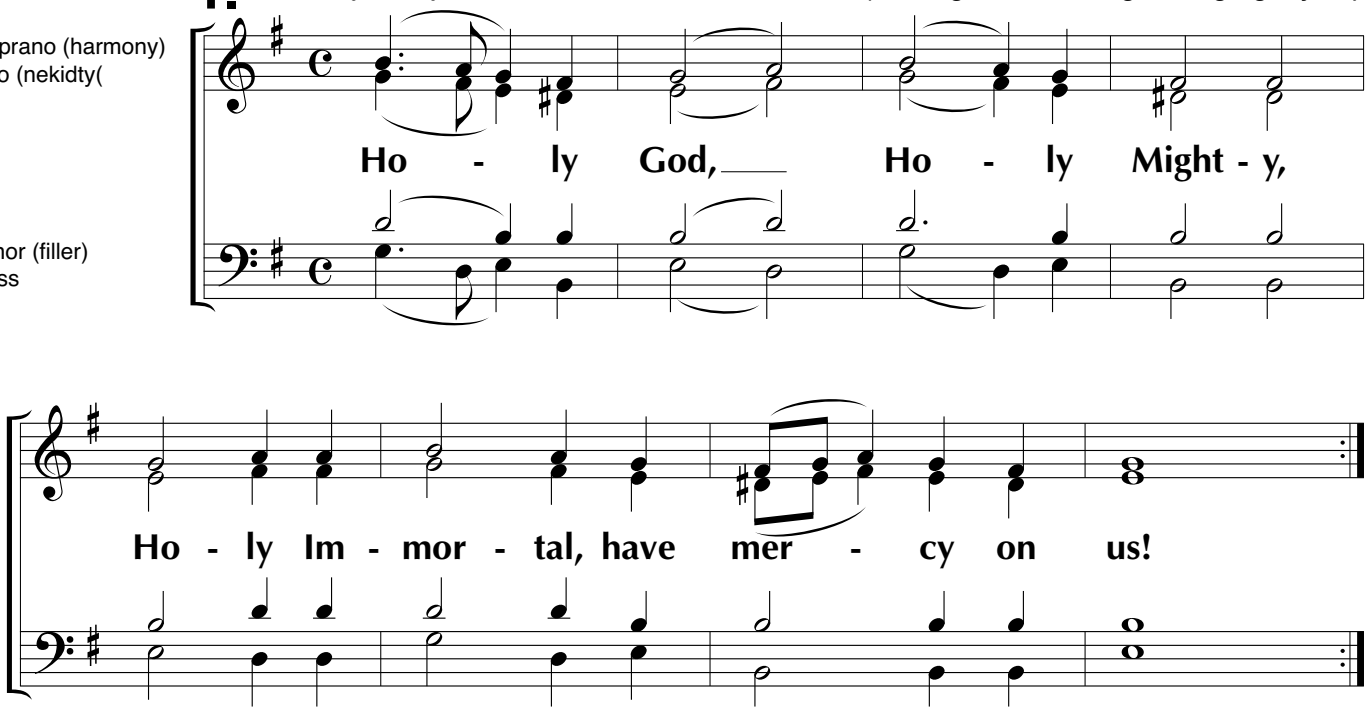
A traditional melody

(rearranged to fit the English language by VM)

1. **Very slowly.**

Soprano (harmony)
Alto (nekidty(

Tenor (filler)
Bass

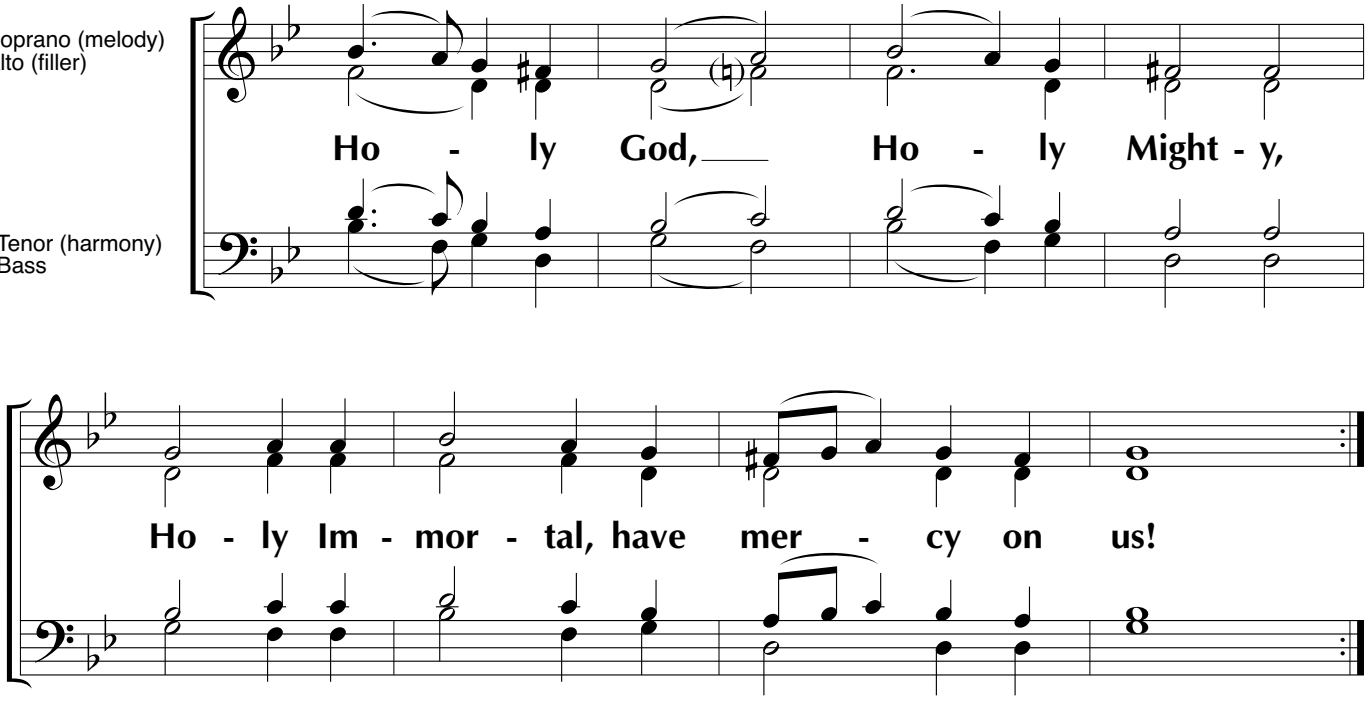


(Alternative voicing)

2.

Soprano (melody)
Alto (filler)

Tenor (harmony)
Bass



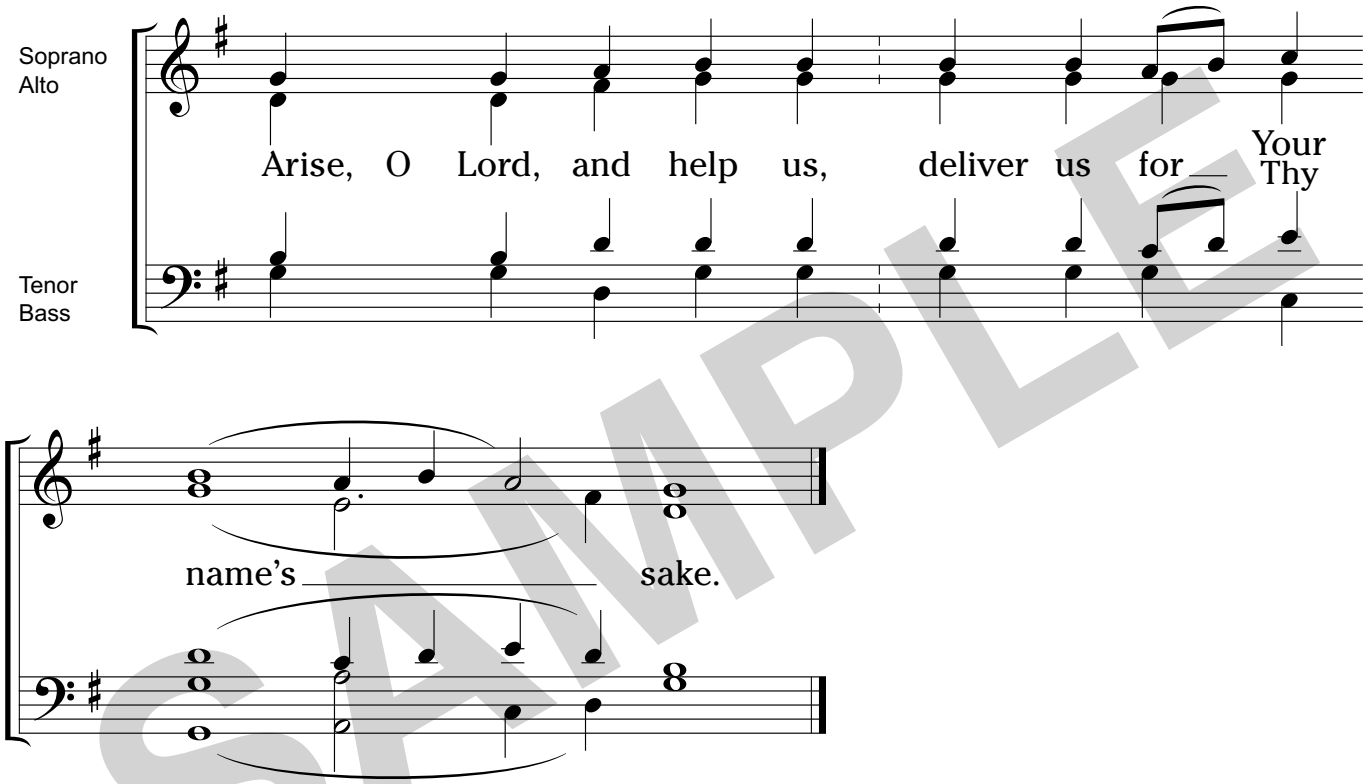
✠ HYMNS FOR HOLY WEEK ✠

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



SAMPLE

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.

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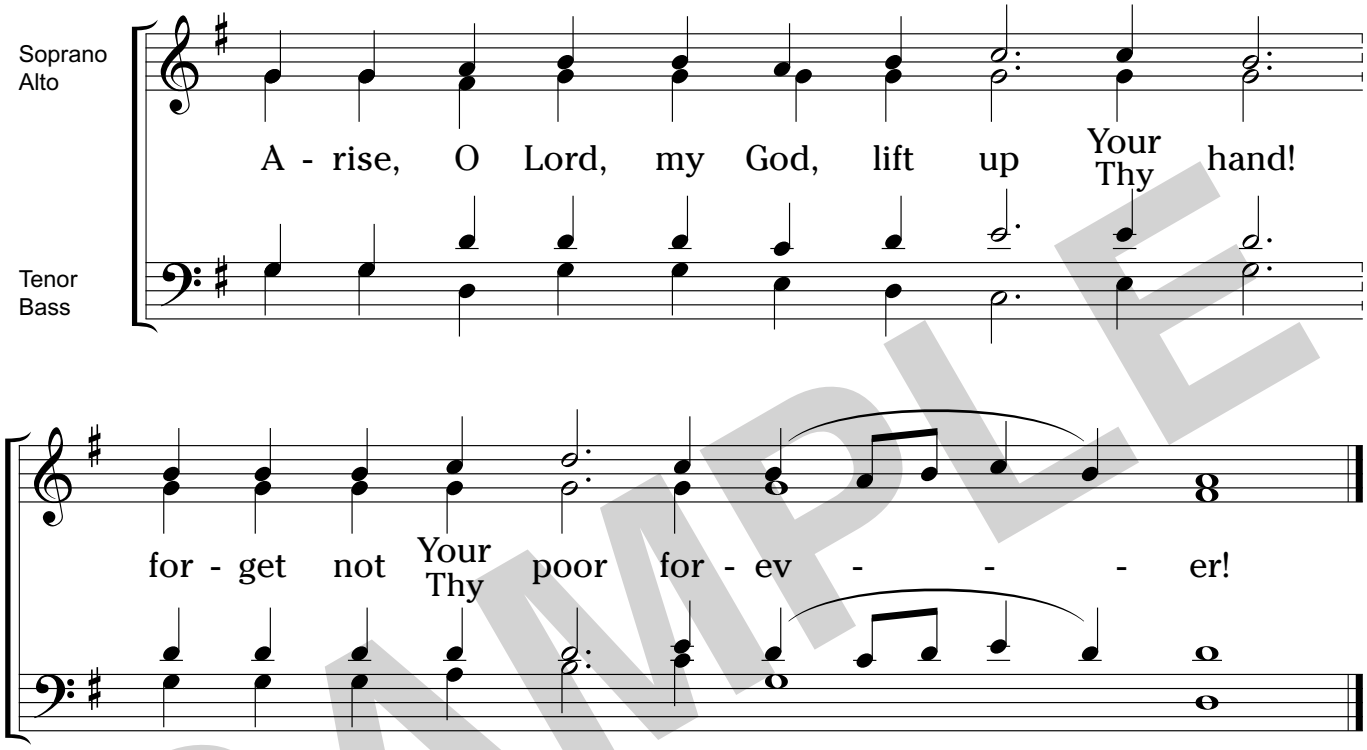
Holy Saturday Matins
Second Prokeimenon

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

Psalm 9 (10)

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



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

SAMPLE

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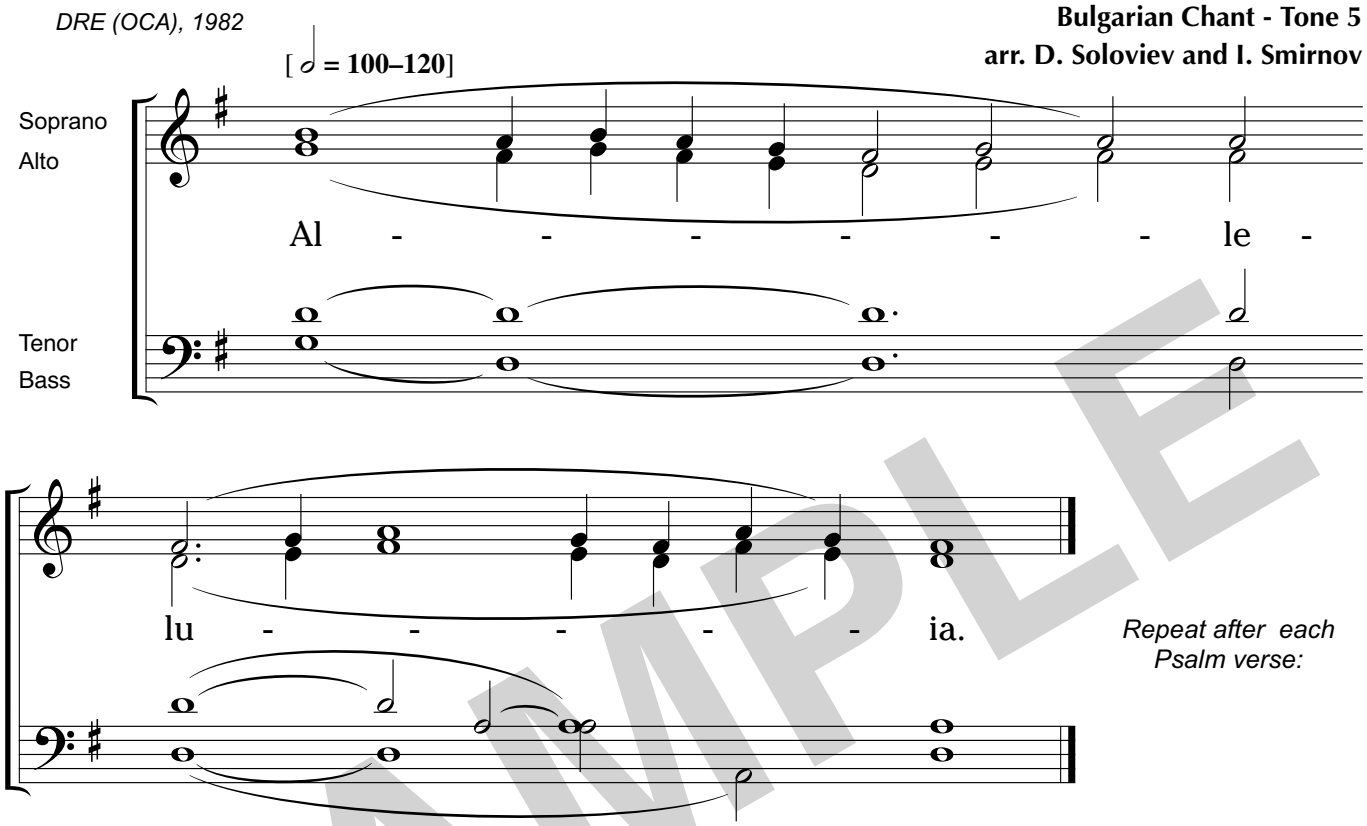
Holy Saturday Matins

Alleluia before the Gospel

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

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



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!

SAMPLE

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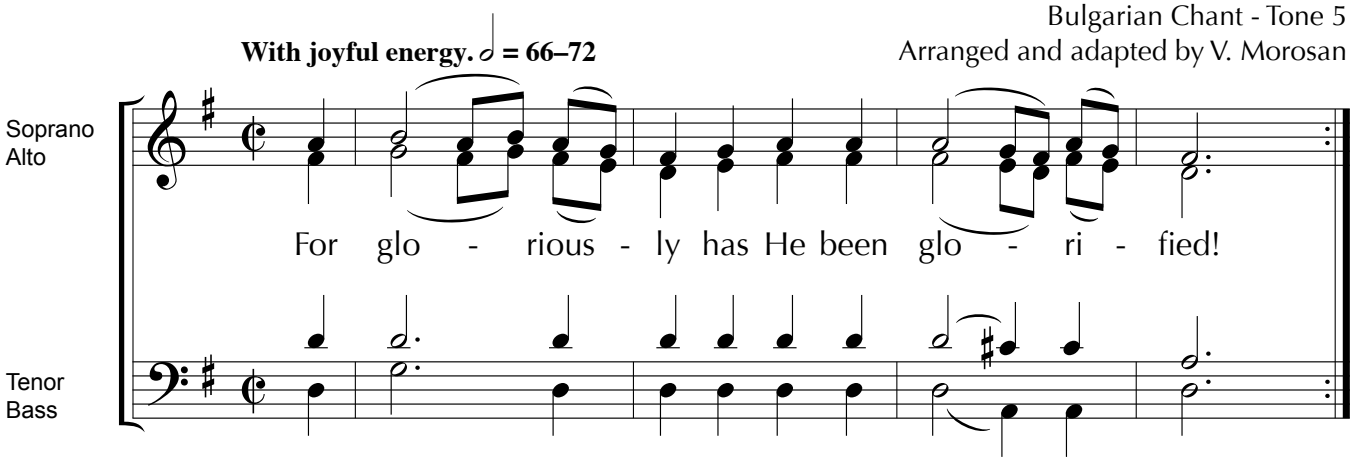
Holy Saturday Vesperal Liturgy
Refrains at the Old Testament Readings

(After the Sixth Reading)

Bulgarian Chant - Tone 5
Arranged and adapted by V. Morosan



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

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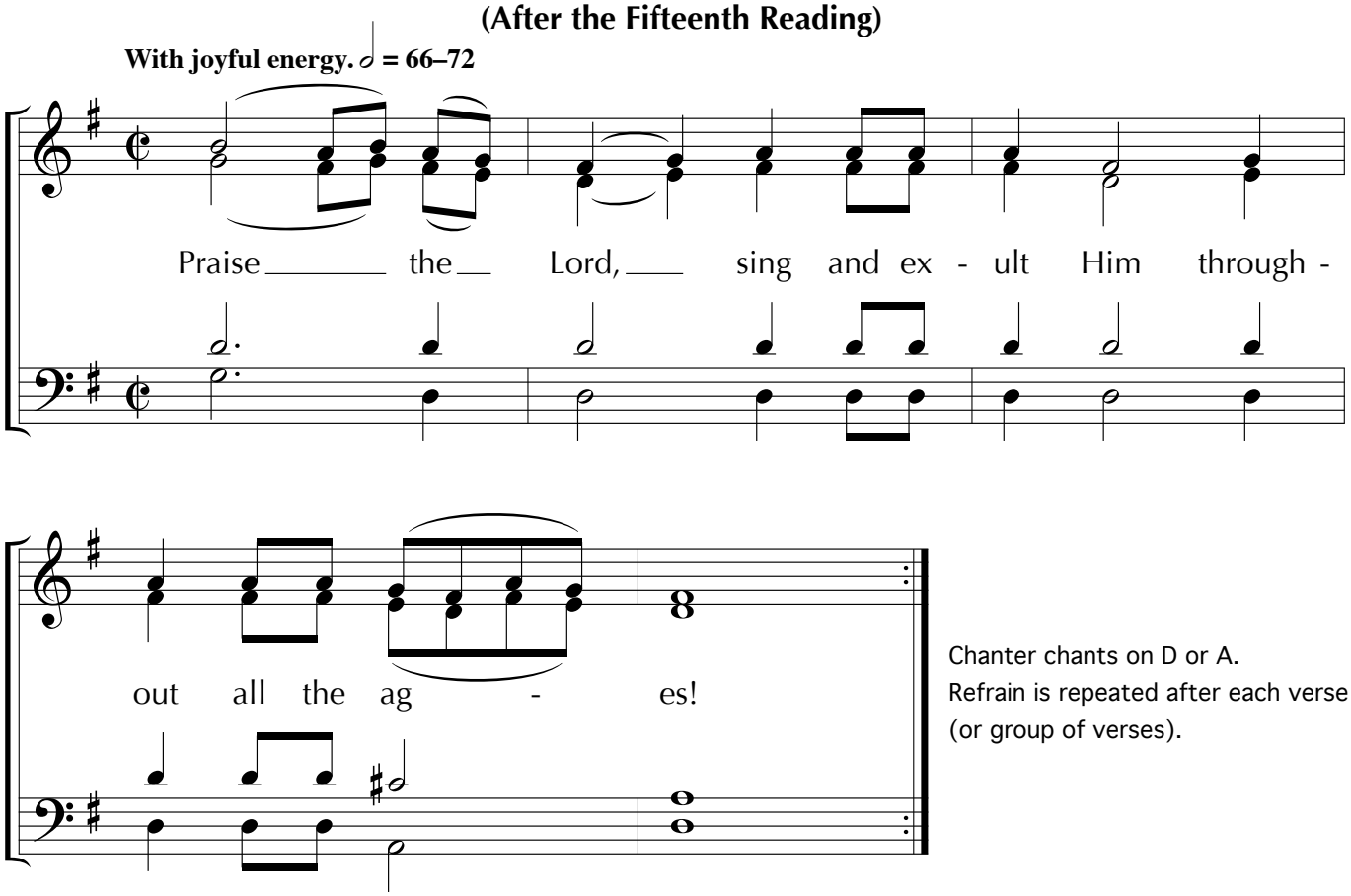
Refrains at the Old Testament Readings

(After the Fifteenth Reading)

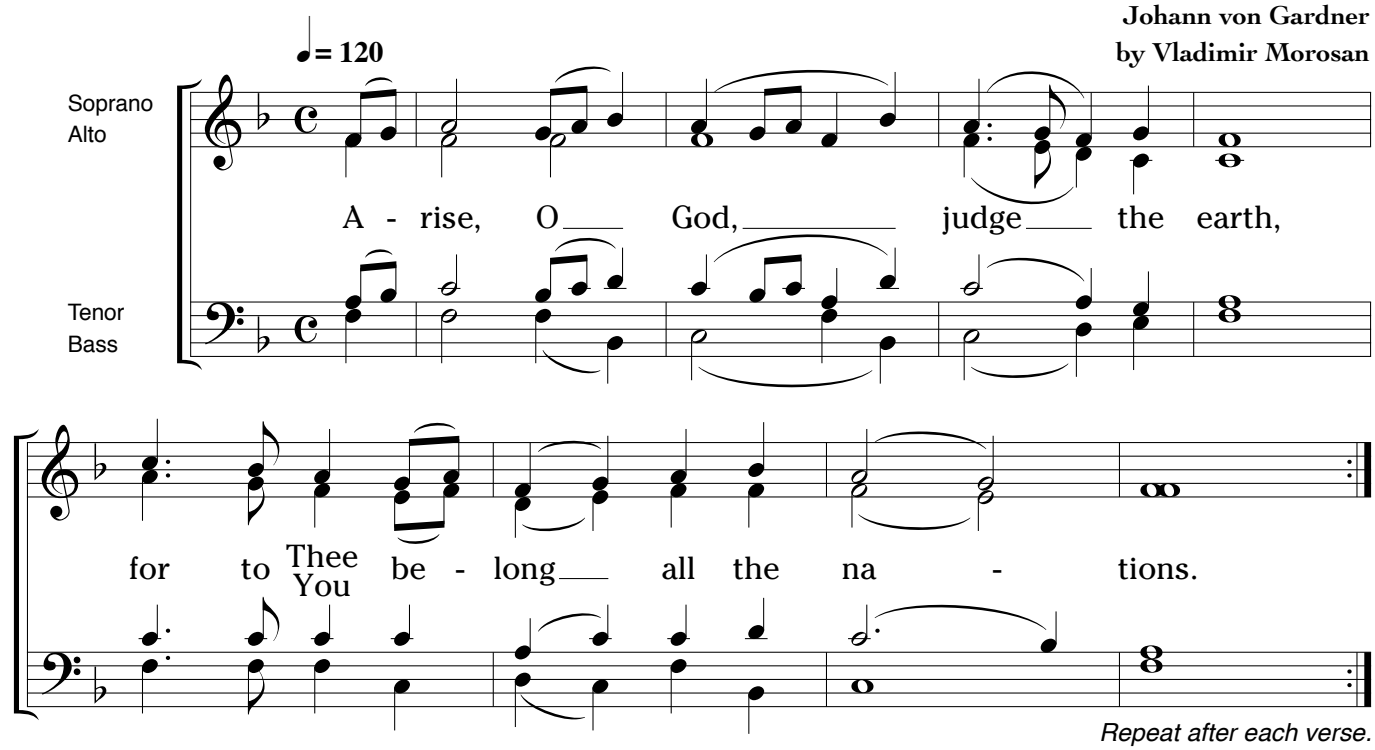


Chanter chants on D or A.
Refrain is repeated after each verse (or group of verses).

Arise, O God

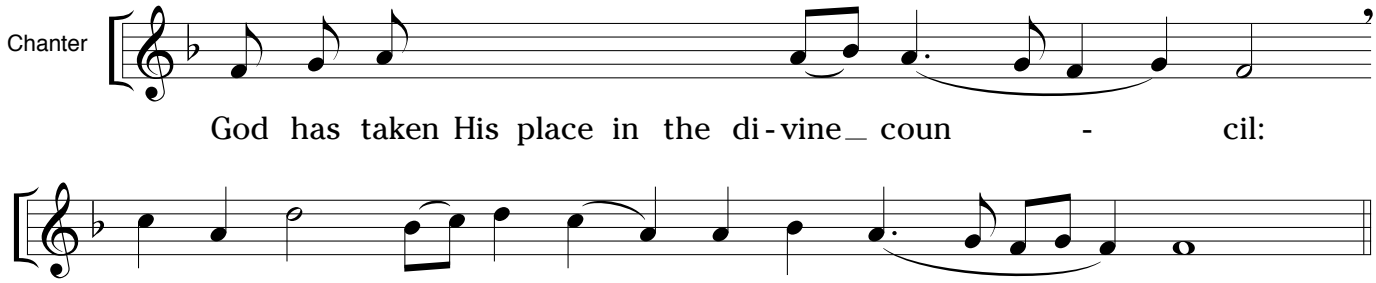
(In place of "Alleluia" on Holy Saturday)

Adapted from
Johann von Gardner
by Vladimir Morosan

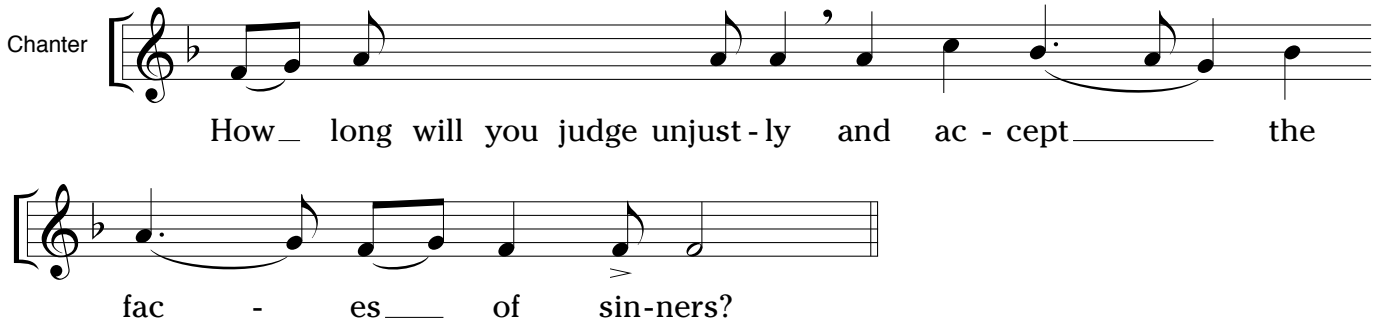


Repeat after each verse.

1. ***)**



2.



***)** 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."