

# From the Rising of the Sun

Psalm 112 [113]

S. Glagolev

Soprano  
Alto

Musical notation for Soprano and Alto parts, first system. The music is in 4/2 time and consists of two staves. The Soprano part is on the upper staff and the Alto part is on the lower staff. Both parts feature a series of quarter notes in the first measure, followed by a half note in the second measure.

From the ri - sing to the set - ting of the sun, the name

Tenor  
Bass

Musical notation for Tenor and Bass parts, first system. The music is in 4/2 time and consists of two staves. The Tenor part is on the upper staff and the Bass part is on the lower staff. Both parts feature a series of quarter notes in the first measure, followed by a half note in the second measure.

Musical notation for Soprano and Alto parts, second system. The music is in 4/2 time and consists of two staves. The Soprano part is on the upper staff and the Alto part is on the lower staff. The Soprano part has a double bar line after the first measure. The Alto part has a double bar line after the first measure.

of the Lord is to be praised! Bles - sed be the name of the

Musical notation for Soprano and Alto parts, third system. The music is in 4/2 time and consists of two staves. The Soprano part is on the upper staff and the Alto part is on the lower staff. The Soprano part has a double bar line after the first measure. The Alto part has a double bar line after the first measure.

Lord, — hence - forth — and for - ev - er - more!

# It is Truly Meet

Greek Chant  
A. I'vov

Tone 4

Soprano  
Alto

Tenor  
Bass

It is tru - ly meet to — bless — you, — O —

The - o - to - - - kos, ev - er - bless - ed

and — most — pure, — and the Moth - er — of —

our — God. More hon - 'ra - ble than the — Che - ru - bim, —

IT IS TRULY MEET — Greek Chant (L'vov)

and more glo - ri - ous be - yond com - pare than the—

Ser - a - phim, with - out de - file - ment you

gave birth to God the Word. True The - o -

to - kos, we mag - ni - fy you.

# Ton Dhespotin

Common Chant

Soprano  
Alto

Tenor  
Bass

Ton Dhes-po - tin kai Ar-khi - e - re - a i - mon, Ky - ri - e

Detailed description: This system shows the first line of music for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The Tenor/Bass part is written on a bass clef staff with the same key signature and time signature. The lyrics are: "Ton Dhes-po - tin kai Ar-khi - e - re - a i - mon, Ky - ri - e". The music consists of simple, rhythmic chords and single notes.

fi - la - te. Eis pol - la e - ti Dhes - po - ta! Eis pol - la e - ti

Detailed description: This system continues the musical notation. The Soprano/Alto part is on a treble clef staff and the Tenor/Bass part is on a bass clef staff. The lyrics are: "fi - la - te. Eis pol - la e - ti Dhes - po - ta! Eis pol - la e - ti". The music continues with simple chords and notes.

Dhes - po - ta! <sup>\*</sup> Eis pol - la e - ti Dhes - po - ta!

Detailed description: This system shows the final line of music. It includes a section marked with an asterisk (\*). The lyrics are: "Dhes - po - ta! <sup>\*</sup> Eis pol - la e - ti Dhes - po - ta!". The music concludes with a double bar line.

\*

The short "Eis Polla" is sung when the Bishop blesses with the dikiri and trikiri:

- after the Gospel
- after the Great Entrance, following the "Alleluia"
- after Communion, immediately preceding "We have seen the True Light"
- at the conclusion of the dismissal.

# The Prophets Proclaimed

Kievan Chant  
M. Kovalevsky

Tone 7 *Not hurriedly*

Soprano  
Alto

The pro - phets pro-claimed you from on high, O Vir - gin:

Tenor  
Bass

the jar, the staff, the ta - bles of the law, the ark, the can - dle -

stick, the ta - ble, the mount un - clo - ven, the gold - en -

cen - ser, the tab - er - na - cle, the gate im - pas - sa - ble, the

pal - ace and lad - der, and the throne of kings.

# Your Soul Shall Rejoice

Kievan Chant  
M. Kovalevsky

Tone 7 *Not hurriedly*

Soprano  
Alto

Tenor  
Bass

Your soul shall re-joice in the Lord, for He has clothed you

with the gar-ment of sal - va - tion; and with the robe of

glad - ness has He en - com - passed you: as a bride - groom

He has set a crown on you; and — as a bride,

He has a - dorned you with ar - ray - - - ment.

FAK-to  
A-A

# Ton Dhespotin

Common Chant

Soprano  
Alto

Tenor  
Bass

Ton Dhes-po - tin kai Ar-khi-e - re - a i-mon, Ky - ri - e

Detailed description: This system shows the first line of music. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Ton Dhes-po - tin kai Ar-khi-e - re - a i-mon, Ky - ri - e". The music consists of simple, rhythmic chords and single notes.

fi - la - te. Eis pol - la e - ti Dhes - po - ta! Eis pol - la e - ti

Detailed description: This system shows the second line of music. 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 are: "fi - la - te. Eis pol - la e - ti Dhes - po - ta! Eis pol - la e - ti". The music continues with simple chords and notes.

Dhes - po - ta! <sup>\*</sup> Eis pol - la e - ti Dhes - po - ta!

Detailed description: This system shows the third line of music. 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 are: "Dhes - po - ta! <sup>\*</sup> Eis pol - la e - ti Dhes - po - ta!". The music concludes with a double bar line. The asterisk is placed above the second measure of the second line.

\*

The short "Eis Polla" is sung when the Bishop blesses with the dikiri and trikiri:

- after the Gospel
- after the Great Entrance, following the "Alleluia"
- after Communion, immediately preceding "We have seen the True Light"
- at the conclusion of the dismissal.

# Great Litany

Romanian Melody

1. 2.

Soprano Alto

Tenor Bass

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

3. 4.

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

5. 6.

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

To Thee, — O Lord. A - men.



# First Antiphon

Psalm 102 [103]

*Antiphonal Style*

Greek Chant

Soprano  
Alto

Bless the Lord, — O — my soul. Bless-ed art Thou, O Lord.

Tenor  
Bass

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

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

get not all His ben - e - fits, who for - gives — all your in -

i - qui - ty, who heals all your dis - eas - es, who re - deems — your

life from the pit, who crowns you with steadfast love and mercy,

who sat - is - fies you with good as long as you live, so that your

youth is re - newed like the ea - gle's. The Lord - works vin - di -

ca - tion and jus - tice for the op - pressed. He made known His

ways to Mos - es, His acts to the peo - ple of Is - ra - el.

The Lord— is com-pas-sion-ate and mer-ci - ful, long-suf - fer - ing

and of great good - ness. He— will not al-ways chide, nor will He

keep His an - ger for - ev - er. The Lord— has es - tab - lished His

throne in the heav - ens, and His King - dom rules ov - er all.

Bless the Lord,— O you His an - gels, you might - y ones who

do His word, hear-ken-ing to the voice of His word. Bless the

Lord,— all— His hosts, His min - is - ters that do His will.

Bless the Lord,— all— His works, in all plac - es of His do -

min - ion. Bless the Lord,— O— my soul, and all that is with -

in me, bless His ho - ly name. Bless-ed art Thou, O Lord.

# The Little Litany

Kievan Chant

Soprano  
Alto

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

Tenor  
Bass

To Thee, O Lord. A - men.

# The Little Litany

W. Obleschuk

Soprano  
Alto

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

Tenor  
Bass

To Thee, O Lord. A - men.

# Second Antiphon

Psalm 145 [146]

Greek Chant

Soprano  
Alto

Tenor  
Bass

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

*Antiphonal style*

Praise the Lord, — O — my soul. I will praise the Lord as

long as I live; I will sing prais-es to my God while I have be - ing.

Put not your trust — in prin - ces, in sons of men, in whom there is

no sal - va - tion. When his breath de - parts, — he re - turns to his

SECOND ANTIPHON — *Greek Chant*

earth; on that ve - ry day his plans per - ish. Bless - ed is

he whose help is the God of Ja - cob, whose hope is in the Lord his

God, who made — hea - ven and earth, the sea and all that is

in them; who keeps — His faith — for - ev - er; who ex - e - cutes jus - tice

for the op - pressed; who gives food to the hun - gry. The Lord —

SECOND ANTIPHON — *Greek Chant*

sets the pris-on-ers free; the Lord o-pens the eyes of the blind. The

Lord lifts up those who are bowed down; the Lord loves the right -

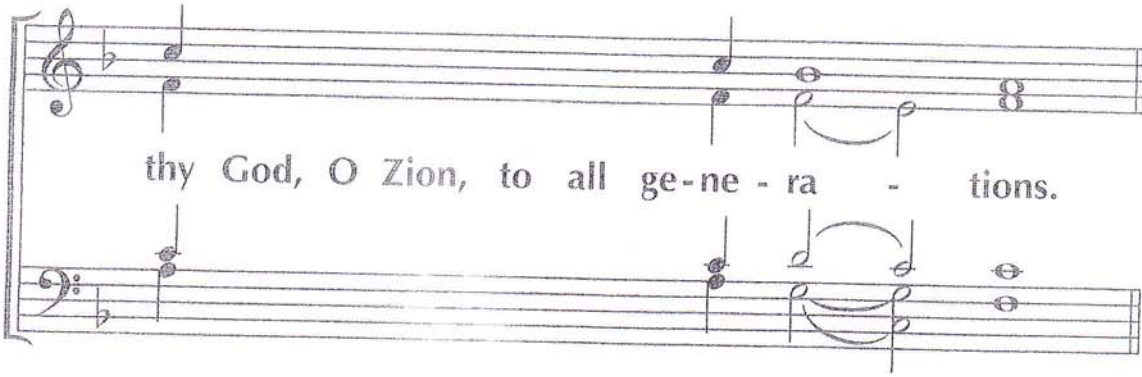
eous. The Lord— watch-es ov-er the so-journ-ers, He up -

holds the wi - dow and the fa - ther-less; but the way of the

wick-ed He will bring to ru - in. The Lord— will reign for-ev - er,



SECOND ANTIPHON — *Greek Chant*



thy God, O Zion, to all ge-ne - ra - tions.

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style characteristic of Greek chant. The lyrics are placed between the two staves, with hyphens under 'ge-ne' and 'ra' to indicate syllables spanning across notes. The piece concludes with a double bar line.

# Only-Begotten Son

D. Soloviev

Soprano  
Alto

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

Tenor  
Bass

now and ever, and unto ages of a - ges. A - men. On - ly - be -

got - ten Son and Im - mor - tal Word - of - God, who for our sal -

va - tion didst will to be in - car - nate of the Ho - ly

The - o - to - kos and Ev - er - vir - gin Ma - ry, who with - out

ONLY-BEGOTTEN SON — Soloviev

change didst be - come man, and wast cru - ci - fied,

O Christ our God, tram - pling down death by death, who art

one of the Ho - ly Trin - i - ty, glo - ri - fied


with the Fa - ther and the Ho - ly Spi - rit:

save us!

# The Little Litany

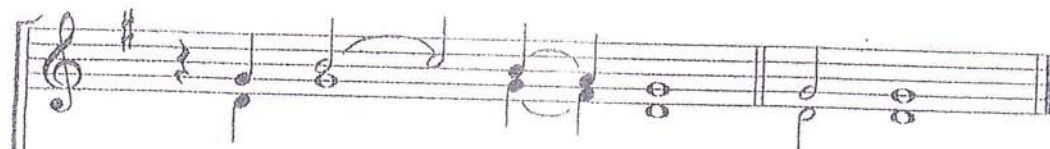
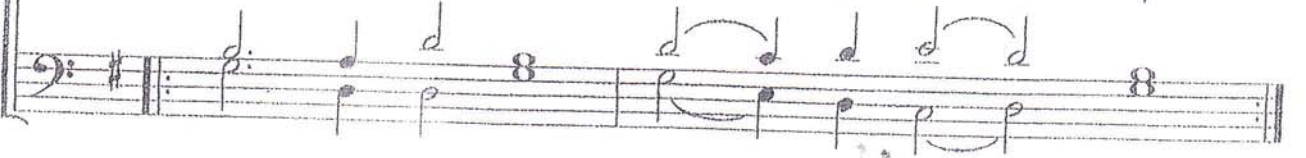
Kievan Chant

Soprano Alto

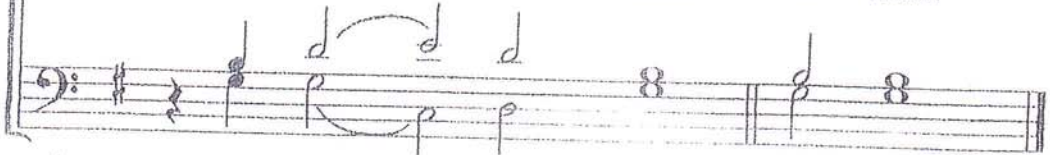


Lord, have mer - cy. Lord, — have mer - cy.

Tenor Bass



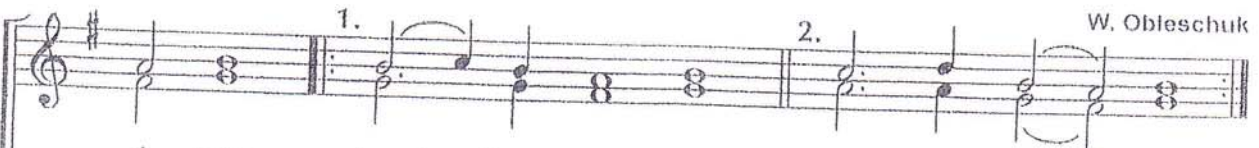
To Thee, — O — Lord. A - men.



# The Little Litany

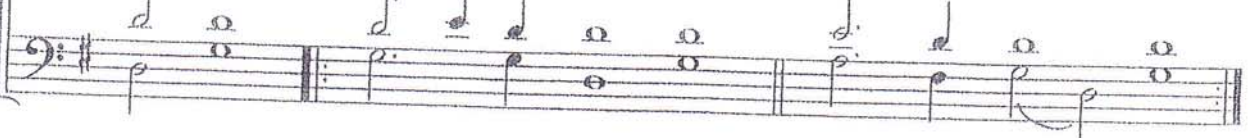
W. Obleschuk

Soprano Alto



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

Tenor Bass



To — Thee, O Lord. A - men.



# The Beatitudes

Matthew 5:3-12

A. Grechaninov

Soprano  
Alto

In Thy Kingdom remember us, O Lord, when Thou come - est

Tenor  
Bass

in Thy King - dom. Blessed are the poor in spir - it,

for theirs is the King - dom of Heav - en. Bless - ed are

those who mourn, for they shall be com - fort - ed. Bless - ed

are the meek, for they shall in - her - it the earth. Bless - ed are

those who hunger and thirst after right - eous - ness, for they

shall be filled. Blessed are the mer - ci - ful, for they

shall ob - tain mer - cy. Blessed are the pure in heart, for they

shall see God. Blessed are the peace - mak - ers, for they shall

be called the sons of God. Blessed are those who are

persecuted for right - eous - ness' sake, for theirs is the King - dom

of Heav - en. Blessed are you when men shall revile you, and per -

se - cute you, and shall say all manner of evil against you false -

ly for my sake. Re - joice and be ex - ceed - ing - ly glad,

for great is your reward in Heav - en.

# O, Come, Let us Worship

Clergy

O— come let us wor— ship— and fall down be—fore Christ— O— Son— of God—

1: Who art risen from the dead Save us who sing un-to Thee— Al - le - lu -  
2: Who art glorious in Thy saints  
3: Through the prayers of the Theotokos

ia, Al - le - lu — ia — Al - le - lu — ia.

Choir:

*Begin when the clergy Reaches "Save us Who sing"*

O Son of God 1: Who art risen from the dead Save us who sing un-  
2: Who art glorious in Thy saints Save  
3: Through the prayers of the Theotokos Save

to Thee Al - le - lu - ia,

*Then the Trio sings Eis polla*



~~The~~ sings softly and slowly: "Eis polla eti dhespota."

EIS POL - LA E - TI DHES - PO - TA,

EIS POL - LA E - TI DHES - PO - TA,

EIS POL - LA E - TI DHES - PO - TA, EIS POL - LA E - TI

DHES - PO - TA, EIS POL - LA E - TI - DHES - PO - TA.

Choir sings ending one time then clergy

EIS POL - LA E - TI DHES - PO - TA.

The Troparia and Kontakia of the  
day are sung on Next page

# Eis Polla Eti Dhespota

Hierarchical

Trio:

D. Bortniansky

Sop/Ten I  
Sop/Ten II

*p*

Eis pol - la — e - ti Dhes - - - po-ta.

*p*

Alto/Bass

This system shows the vocal parts for Soprano/Tenors I and II, and Alto/Bass. The Soprano/Tenors I and II part is in a treble clef with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic. The lyrics are "Eis pol - la — e - ti Dhes - - - po-ta." The Alto/Bass part is in a bass clef with the same key signature and time signature, also starting with a piano (*p*) dynamic.

*mf*

Eis — pol-la — e - ti Dhes - po-ta. Eis pol - la — e - ti

*mf*

This system continues the vocal parts. The Soprano/Tenors I and II part has a mezzo-forte (*mf*) dynamic. The lyrics are "Eis — pol-la — e - ti Dhes - po-ta. Eis pol - la — e - ti". The Alto/Bass part also has a mezzo-forte (*mf*) dynamic.

Dhes - po-ta. Eis pol - la — e - ti Dhes - po-ta.

This system continues the vocal parts. The Soprano/Tenors I and II part has a mezzo-forte (*mf*) dynamic. The lyrics are "Dhes - po-ta. Eis pol - la — e - ti Dhes - po-ta." The Alto/Bass part has a mezzo-forte (*mf*) dynamic.

All: *f*

Soprano  
Alto

Eis pol - la e - ti Dhes - po - ta.

Tenor  
Bass

*f*

This system shows the vocal parts for Soprano/Alto and Tenor/Bass. The Soprano/Alto part is in a treble clef with a key signature of one flat and a common time signature, starting with a forte (*f*) dynamic. The lyrics are "Eis pol - la e - ti Dhes - po - ta." The Tenor/Bass part is in a bass clef with the same key signature and time signature, also starting with a forte (*f*) dynamic.

## After the Trio

Eis Pol - la E - ti Dhes - - - po - ta.

Then the Choir sings the Troparia and the Kontakia

## Resurrectional Troparion — Tone 7

Common Chant  
arr. from L'vov/Bakhmetev

Soprano  
Alto

Tenor  
Bass

By Thy Cross, — Thou didst de - stroy — death! To the

thief, Thou didst o - pen Par - a - dise! For the myrrh - bear - ers,

Thou didst change weep - ing in - to joy! And Thou didst com -

mand Thy dis - ci - ples, O Christ God, to pro - claim that

Thou art ris - en, grant - ing the world great — mer - cy!

# HOLY MYRRHBEARER AND EQUAL-TO-THE-APOSTLES MARY MAGDALENE (1ST C.) Troparion - Tone 1


Russian Imperial Court Chant  
arr. from L'vov/Bakhmetev

Soprano  
Alto

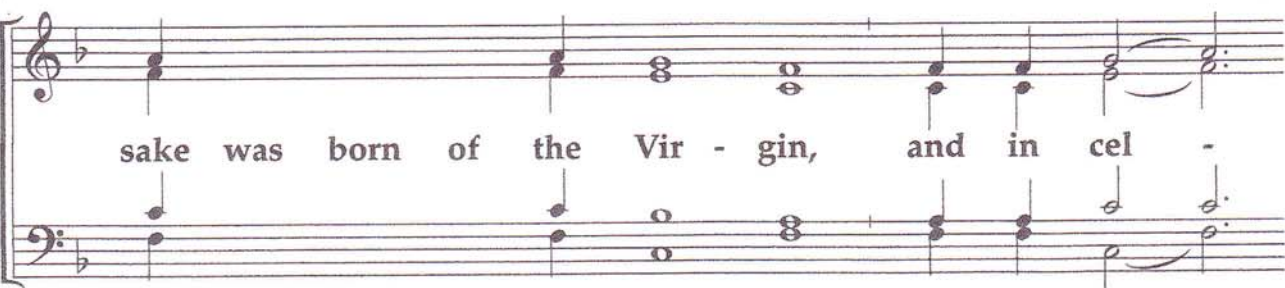


Tenor  
Bass

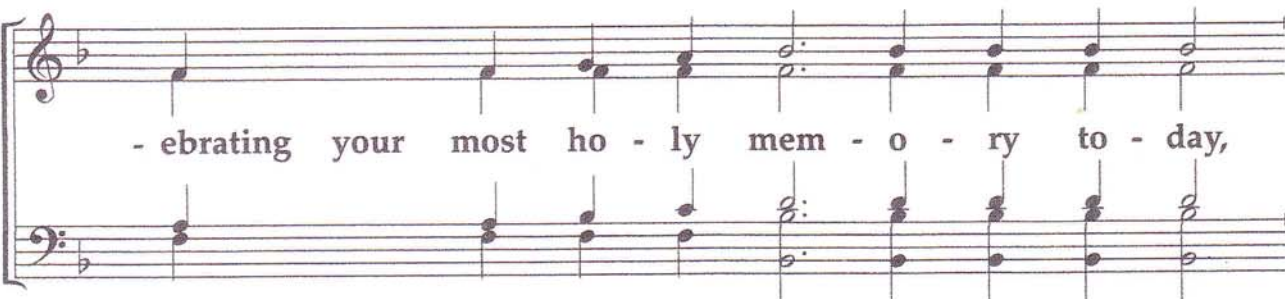
By keep - ing His commandments and laws, holy



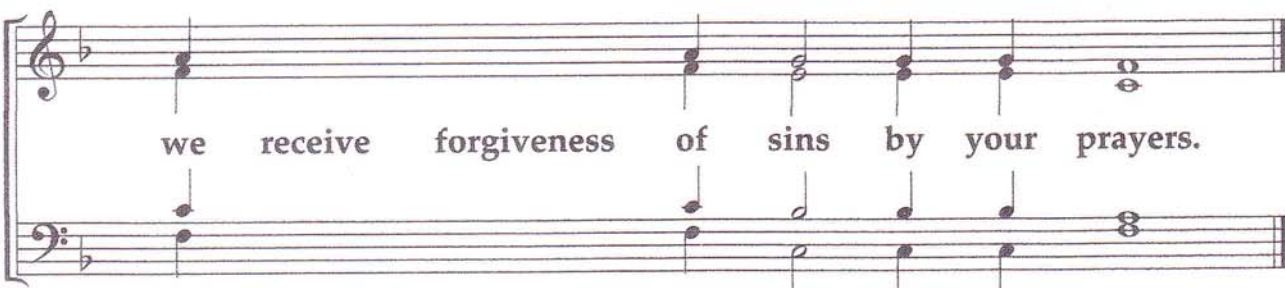
Mar - y Mag - da - lene, you followed Christ, Who for our



sake was born of the Vir - gin, and in cel -



- ebrating your most ho - ly mem - o - ry to - day,




we receive forgiveness of sins by your prayers.

# TRANSLATION OF THE RELICS OF HIEROMARTYR PHOCAS, BISHOP OF SINOPE (403 - 404)

## Troparion - Tone 4

Russian Imperial Court Chant  
arr. from Lvov/Bakhmetev

Soprano  
Alto


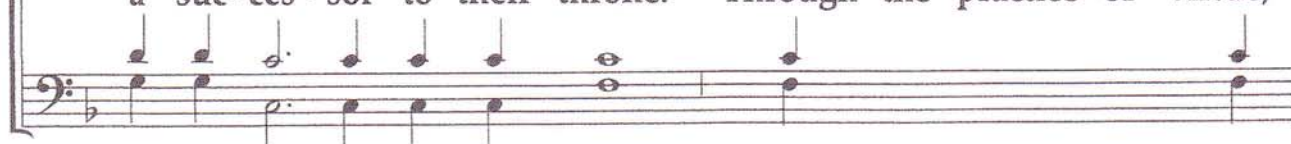


Tenor  
Bass

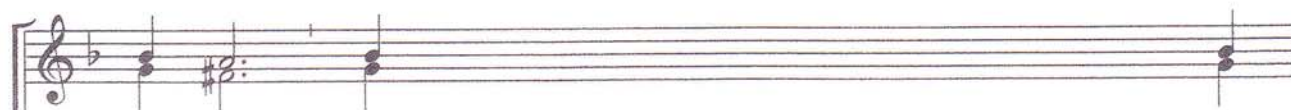
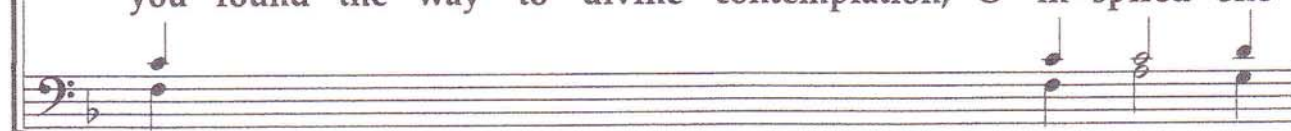
By sharing in the ways of the A - pos - tles, you became



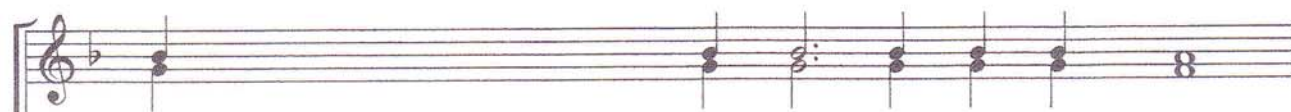
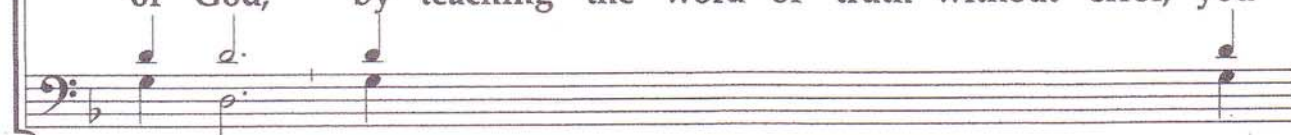
a suc - ces - sor to their throne. Through the practice of virtue,



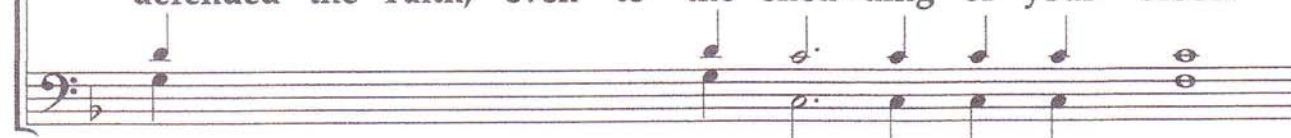
you found the way to divine contemplation, O in - spired one



of God; by teaching the word of truth without error, you



defended the Faith, even to the shed - ding of your blood.



[Hieromartyr Phocas...]

22 July Troparion (Hieromartyr Phocas)  
[Imperial Chapel Chant]

Hieromartyr Phocas entreat Christ God to save our souls.

The image shows a musical score for a troparion. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, homophonic style. The lyrics are written below the staves, with vertical lines indicating the pitch of each syllable. The text reads: "Hieromartyr Phocas entreat Christ God to save our souls." The music ends with a double bar line and repeat dots.

## Resurrectional Kontakion — Tone 7

Common Chant  
arr. from L'vov/Bakhmetev

Soprano  
Alto

Tenor  
Bass

The do - min - ion of death can no long - er hold men

cap - tive, for Christ des - cen - ded, shat - ter - ing and de -

stroy - ing its pow - ers! Hell is bound, while the pro - phets re -

joice and cry: The Sav - ior has come to those in faith!

En - ter, you faith - ful, in - to the Re - sur - rec - tion!



# HOLY MYRRHBEARER AND EQUAL-TO-THE-APOSTLES

## MARY MAGDALENE (1ST C.)

### Kontakion - Tone 3

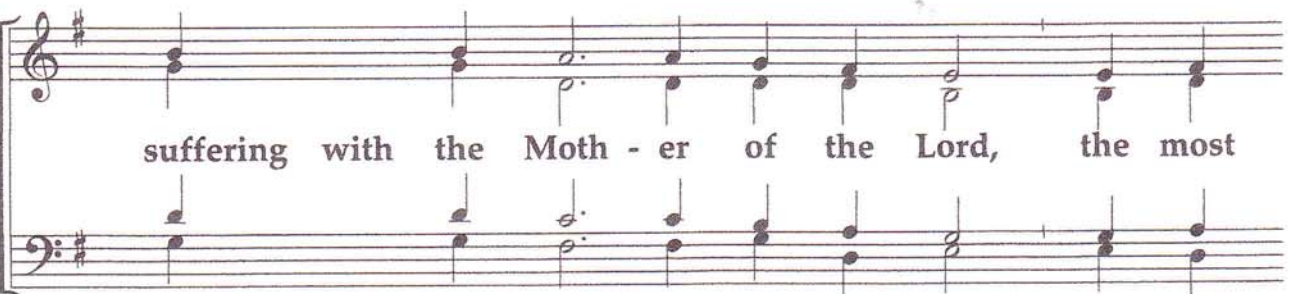
Russian Imperial Court Chant  
arr. from L'vov/Bakhmetev

Soprano  
Alto



Tenor  
Bass

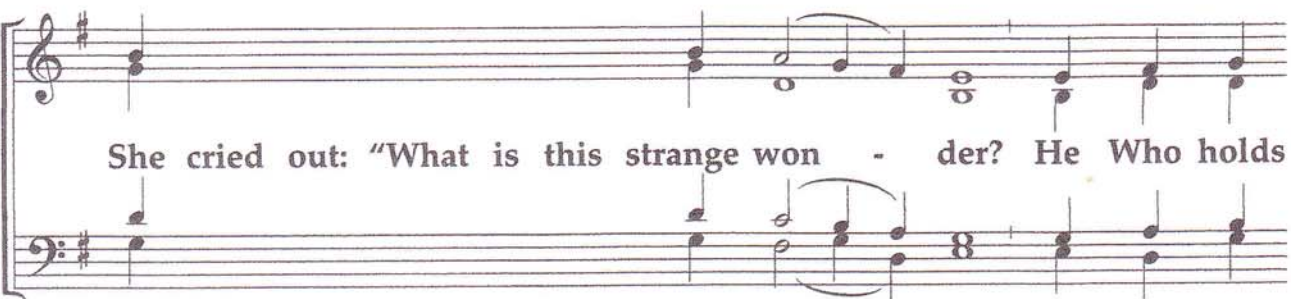
Stand - ing be - fore the Cross of the Sav - ior,



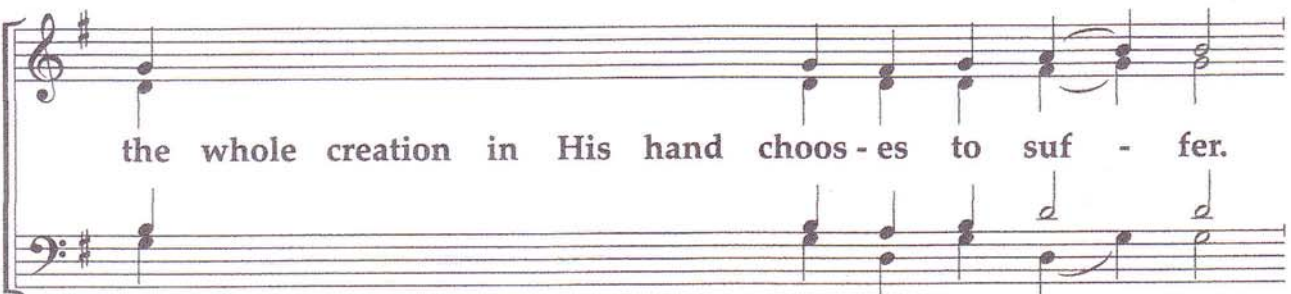
suffering with the Moth - er of the Lord, the most



glo - ri - ous Mar - y Mag - da - lene of - fered praise with tears.



She cried out: "What is this strange won - der? He Who holds



the whole creation in His hand choos - es to suf - fer.

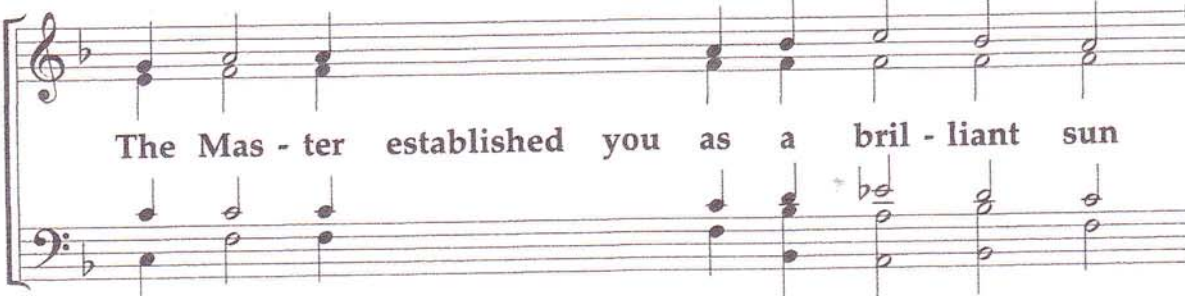
[Glory to ...]



# TRANSLATION OF THE RELICS OF HIEROMARTYR PHOCAS, BISHOP OF SINOPE (403 - 404) Kontakion - Tone 2

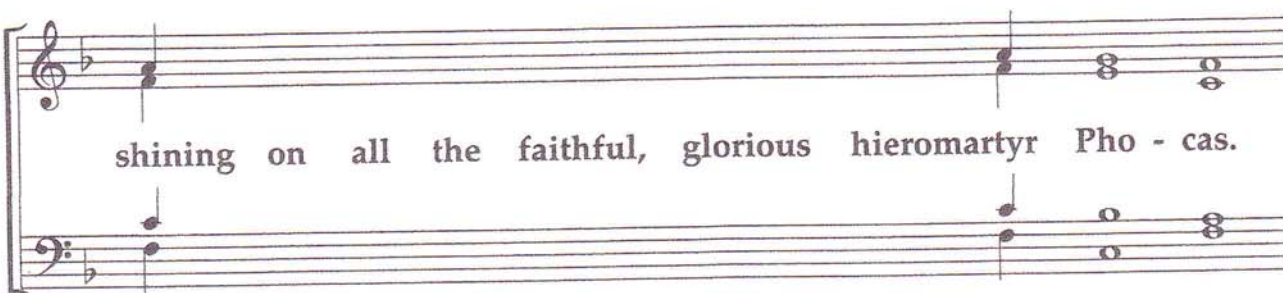
Russian Imperial Court Chant  
arr. from Lvov/Bakhmetev

Soprano  
Alto

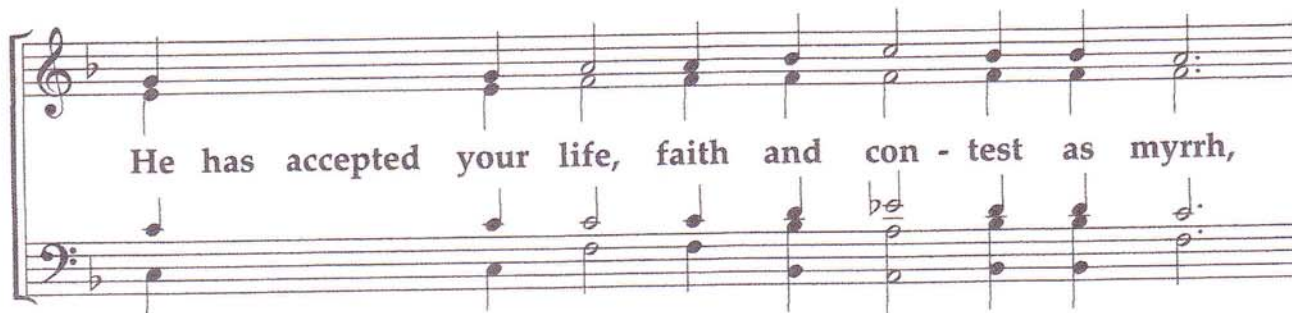


Tenor  
Bass

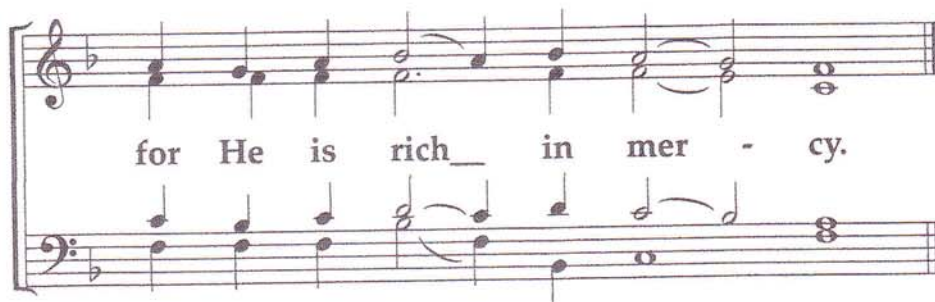
The Mas - ter established you as a bril - liant sun



shining on all the faithful, glorious hieromartyr Pho - cas.



He has accepted your life, faith and con - test as myrrh,



for He is rich\_ in mer - cy.

*Now & Ever*

# STEADFAST PROTECTRESS

## Kontakion - Tone 6

Russian Imperial Court Chant  
arr. from L'vov/Bakhmetev

*Straight, Maybe*

Soprano  
Alto

Tenor  
Bass

Now and ev - er and un-to a-ges of a-ges. A-men.

Steadfast Protectress of Chris - tians, Con - stant Advocate before

the Cre - a - tor; despise not the entreating cries of us

sin - ners, but in your goodness come speedily to help us

who call on you in faith. Hasten to hear our petition and

[to intercede for us...]

Steadfast Protectress - Imperial Chapel Chant

to intercede for us, O The - o - to - kos, for you al - ways

pro - tect those who hon - or you!

# O Lord, Save the Pious

**Priest:** For holy art Thou, O our God, and unto Thee do we send up glory, to the Father, and to the Son, and to the Holy Spirit, now and ever.

**Deacon:** O Lord, save the pious, and hear us.

**Choir:**

Musical score for the choir part of the hymn. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "O Lord, save the Pi - ous, and hear". The melody is simple and homophonic, with the piano accompaniment providing harmonic support. The first measure is marked with a '1'.

**Deacon:** And unto ages of ages.

Musical score for the deacon part of the hymn. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The music is in the same key and time signature as the choir part. The lyrics are: "us. A - men." The melody is simple and homophonic, with the piano accompaniment providing harmonic support. The first measure is marked with a '5'.

## Diptychs of the Orthodox Church in America

To His Holiness, **BARTHOLOMEW**, Archbishop of Constantinople, New Rome and Ecumenical Patriarch: **Many Years!**

To His Beatitude, **THEODOROS**, Pope and Patriarch of Alexandria and All Africa: **Many Years!**

To His Beatitude, **JOHN**, Patriarch of Antioch and All the East: **Many Years!**

To His Beatitude, **THEOPHILUS**, Patriarch of the Holy City of Jerusalem and All Palestine: **Many Years!**

To His Holiness, **KIRILL**, Patriarch of Moscow and All Russia: **Many Years!**

To His Holiness, **ILIA**, Catholicos and Patriarch of All Georgia: **Many Years!**

To His Holiness, **IRINEJ**, Patriarch of Serbia: **Many Years!**

To His Beatitude, **DANIEL**, Patriarch of Romania: **Many Years!**

To His Holiness, **NEOFIT**, Patriarch of Bulgaria: **Many Years!**

To His Beatitude, **CHRYSOSTOMOS**, Archbishop of New Justiniana and All Cyprus: **Many Years!**

To His Beatitude, **IERONYMOS**, Archbishop of Athens and All Greece: **Many Years!**

To His Beatitude, **ANASTASIOS**, Archbishop of Tirana and All Albania: **Many Years!**

To His Beatitude, **SAWA**, Metropolitan of Warsaw and All Poland: **Many Years!**

To His Beatitude, **RASTISLAV**, Metropolitan of the Czech Lands and Slovakia: **Many Years!**

To His Beatitude, **TIKHON**, Archbishop of Washington, Metropolitan of All America and Canada: **Many Years!**

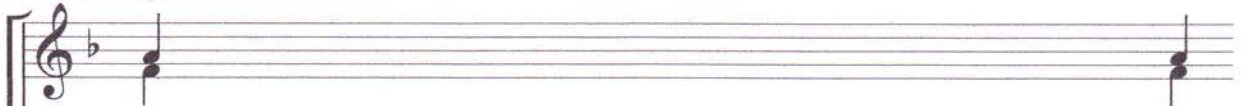
To all Orthodox Metropolitans, Archbishops, and Bishops: **Many Years!**

To all Orthodox Christians: **Many Years!**

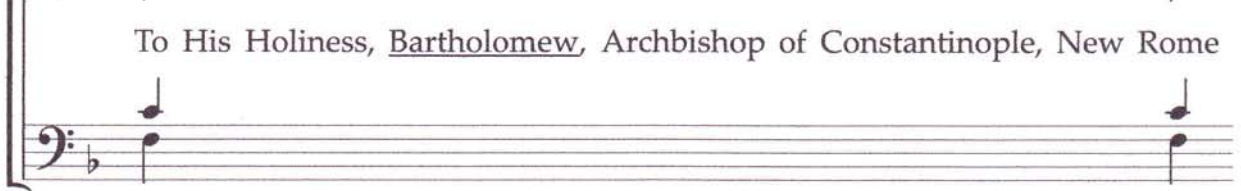
# Diptychs

## Constantinople:

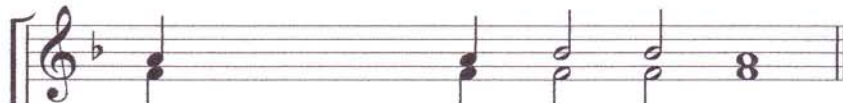
Soprano  
Alto



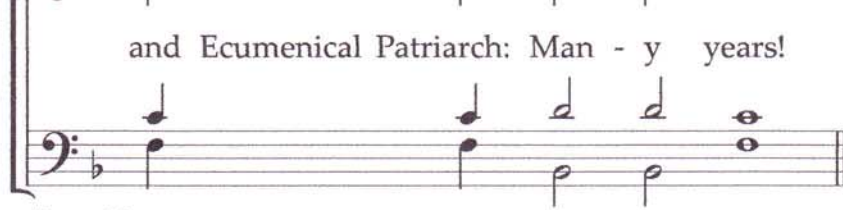
Tenor  
Bass




To His Holiness, Bartholomew, Archbishop of Constantinople, New Rome



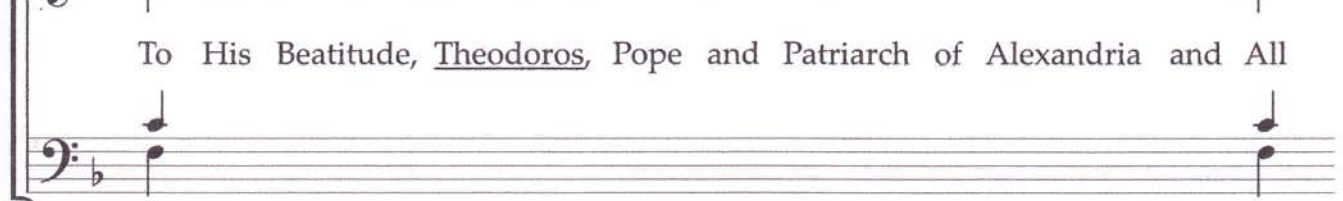
and Ecumenical Patriarch: Man - y years!



## Alexandria:



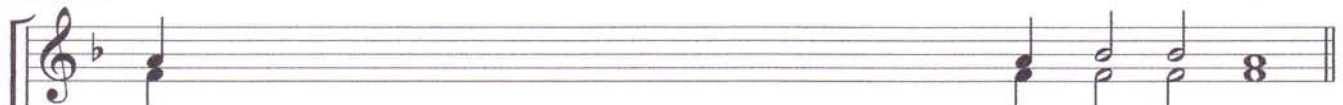
To His Beatitude, Theodoros, Pope and Patriarch of Alexandria and All



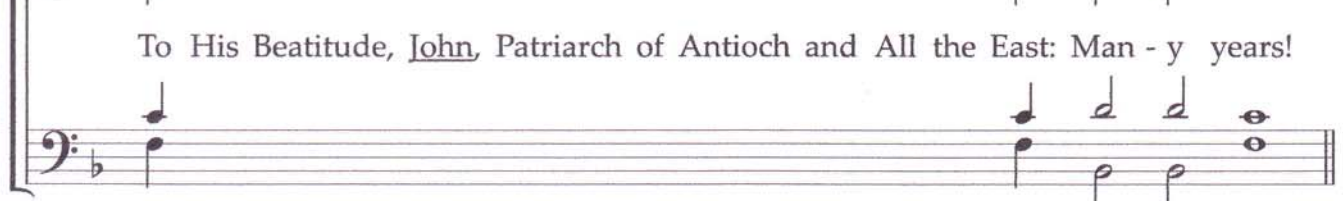
Af - ri - ca: Man - y years!



## Antioch:



To His Beatitude, John, Patriarch of Antioch and All the East: Man - y years!





Jerusalem:

To His Beatitude, Theophilus, Patriarch of the Holy City of Jerusalem

and All Palestine: Man - y years!

Russia:

To His Holiness, Kirill, Patriarch of Moscow and All Russia: Man - y years!

Georgia:

To His Holiness, Ilia, Catholicos and Patriarch of All Georgia: Man - y years!

Serbia:

To His Holiness, Irinej, Patriarch of Serbia: Man - y years!



Man - y years!

Albania:

To His Beatitude, Anastasios, Archbishop of Tirana and All Albania,

Man - y years!

Poland:

To His Beatitude, Sawa, Metropolitan of Warsaw and All Poland, Man-y years!

Czech Lands and Slovakia:

To His Beatitude, Rastislav, Metropolitan of the Czech Lands and Slovakia:

Man - y years!

Musical notation for the first system, featuring a treble and bass staff in G major with a common time signature. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

America and Canada:

To His Beatitude, Tikhon, Archbishop of Washington, Metropolitan of All

Musical notation for the second system, featuring a treble and bass staff in G major with a common time signature. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

America and Canada: Man - y years!

Musical notation for the third system, featuring a treble and bass staff in G major with a common time signature. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

All Hierarchs:

To all Orthodox Metropolitan, Archbishop, and Bishop: Man - y years!

Musical notation for the fourth system, featuring a treble and bass staff in G major with a common time signature. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

All Orthodox:

To all Orthodox Christians: Man - y years!

Musical notation for the fifth system, featuring a treble and bass staff in G major with a common time signature. The melody consists of quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

# Trisagion

Hierarchical

Obikhod

1 *Choir:*

Soprano  
Alto

Tenor  
Bass

Ho - ly God, — Ho - ly Might - y,

Detailed description: This block contains the first choir entry. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The music is in a minor key with a common time signature. The lyrics are "Ho - ly God, — Ho - ly Might - y,". The Soprano/Alto part consists of a series of chords and single notes, while the Tenor/Bass part provides a harmonic foundation with similar chords and notes.

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

Detailed description: This block continues the first choir entry. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are "Ho - ly Im - mor - tal, have mer - cy on us." The musical notation continues with chords and single notes in the same style as the previous block.

2 *Clergy: repeat No. 1*

3 *Choir:*

Holy God, Holy Mighty, Holy Immortal, have mer - cy on us.

Detailed description: This block contains the second choir entry. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are "Holy God, Holy Mighty, Holy Immortal, have mer - cy on us." The music is simpler, consisting of single notes and chords. The Soprano/Alto part has a melodic line, while the Tenor/Bass part provides a steady accompaniment.

4 *Trio:*

Ho - ly God, — Ho - ly — Might - y,

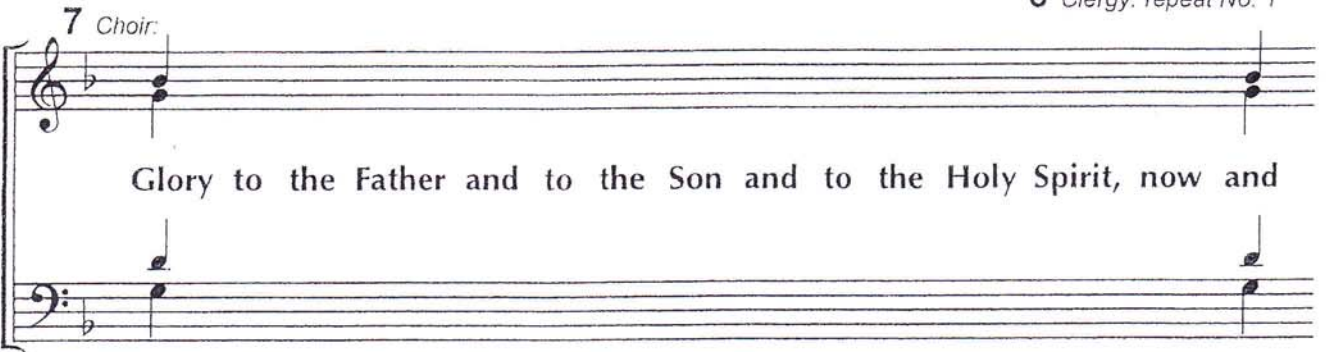
Detailed description: This block contains the third choir entry. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are "Ho - ly God, — Ho - ly — Might - y,". The music is in a minor key with a common time signature. The Soprano/Alto part consists of a series of chords and single notes, while the Tenor/Bass part provides a harmonic foundation with similar chords and notes.



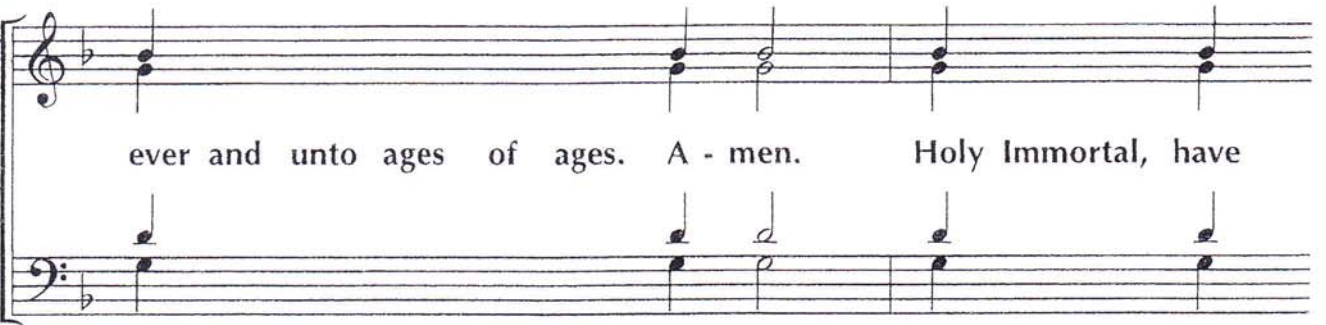
Ho - ly Im - mor - tal, have mer - cy on us.

5 *Choir: repeats No. 3*  
6 *Clergy: repeat No. 1*

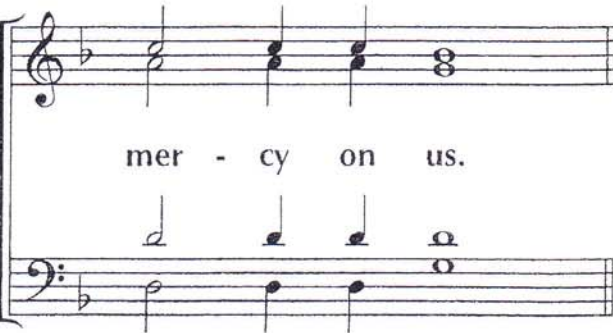
7 *Choir:*



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



ever and unto ages of ages. A - men. Holy Immortal, have



mer - cy on us.

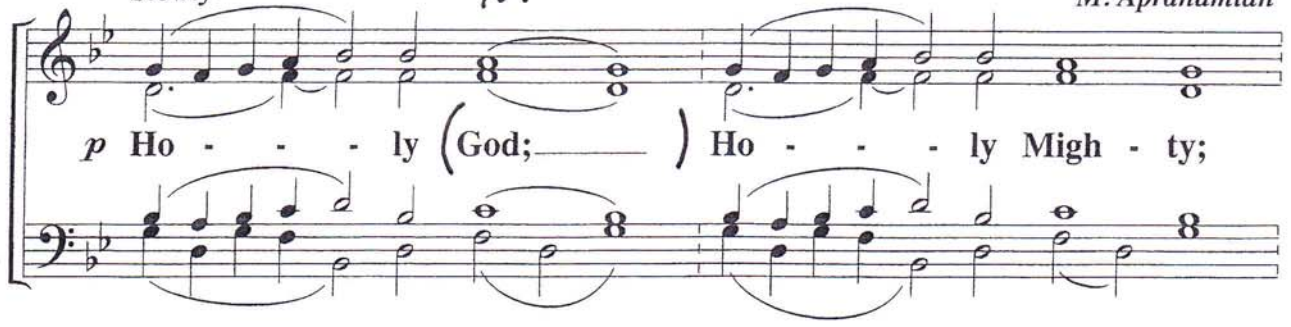
8 *Choir: repeats No. 1*

TRISAGION (Hierarchical)

A

Slowly

M. Aprahamian



*p* Ho - - - ly (God; \_\_\_\_\_ ) Ho - - - ly Migh - ty;



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

B

CLERGY

T.  
mel.



Ho - - - ly God; \_\_\_\_\_ Ho - - - ly Migh - ty;

B.



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

C

Recitative



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

(wait for Hierarch \*)

TRIO

(#1) (#2)



*mp* Ho - - - ly God; Ho - - - ly\_ Migh - ty;

(#3)



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

C

11 Recitative



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

B CLERGY

12

T mel.



Ho - - - ly God; Ho - - - ly Migh - ty;

B

14



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



15 D CHOIR

*p* Glo-ry to the Fa - ther and to the Son and to the Ho - ly Spi - rit;

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lyrics are printed below the upper staff.

16

Now and e - ver and un - to a - ges of a - ges. A - men.

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords, ending with a final chord marked with a fermata. The lyrics are printed below the upper staff.

17

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

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords, ending with a final chord marked with a fermata. The lyrics are printed below the upper staff.

18 A

*mp* Ho - - - ly God; Ho - - - ly Migh - ty;

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features longer note values and some ties. The lyrics are printed below the upper staff.

20

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

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with chords, ending with a final chord marked with a fermata. The lyrics are printed below the upper staff.

# Sunday Prokeimenon — Tone 7

Common Cha  
arr. from L'vov/Bakhmete

Psalm 28:11 [29:11]

Soprano  
Alto

Tenor  
Bass

The Lord shall give strength to His peo - ple, the

Lord shall bless — His — peo - ple with peace.

Verse: Offer to the Lord, O you sons of God! Offer young rams to the Lord!

# Sunday Prokeimenon — Tone 7

Znamenny Cha  
A. Arkhangel'sl

Psalm 28:11 [29:11]

Soprano  
Alto

Tenor  
Bass

The Lord shall give strength to His peo - ple, the Lord

shall — bless His peo - ple with peace.

Verse: Offer to the Lord, O you sons of God! Offer young rams to the Lord!

# ALLELUIA

*Alaskan Melody*

A

Soprano  
Alto

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - - - ia.

Tenor  
Bass

Section A consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a single system with a brace on the left. The lyrics are written below the top staff.

B

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - - - ia.

Section B consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a single system with a brace on the left. The lyrics are written below the top staff.

C

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - - - ia.

Section C consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a single system with a brace on the left. The lyrics are written below the top staff.

# Alleluia

To the melody "Their Proclamation..."

1. and 2.

Soprano  
Alto

Tenor  
Bass

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

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

3.

Al - le - lu - ia,

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

## At the Gospel

Common Chant

Soprano Alto

Tenor Bass

And to your spi - rit.    Glory to Thee, O Lord, glo - ry to Thee.

This musical score is for a Common Chant. It features two staves: Soprano Alto (treble clef) and Tenor Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "And to your spi - rit.    Glory to Thee, O Lord, glo - ry to Thee." The melody is a simple, homophonic setting with a final cadence marked with a double bar line and repeat dots.

## At the Gospel

Kievan Chant

Soprano Alto

Tenor Bass

And to your spi - rit.    Glo - ry to Thee, O Lord, glo - ry to Thee.

This musical score is for a Kievan Chant. It features two staves: Soprano Alto (treble clef) and Tenor Bass (bass clef). The key signature has one sharp (F#). The lyrics are: "And to your spi - rit.    Glo - ry to Thee, O Lord, glo - ry to Thee." The melody is more melismatic than the Common Chant, with longer note values and some grace notes. It ends with a double bar line and repeat dots.

## At the Gospel

S. Mokranjac

Soprano Alto

Tenor Bass

And to your spi - rit.    Glo - ry to Thee, O Lord, glo - ry to Thee.

This musical score is for a setting by S. Mokranjac. It features two staves: Soprano Alto (treble clef) and Tenor Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "And to your spi - rit.    Glo - ry to Thee, O Lord, glo - ry to Thee." The melody is more complex and expressive than the previous two, with many slurs and dynamic markings. It ends with a double bar line and repeat dots.

# Augmented Litany

Monastery Chant

## 1. English

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This block contains the musical notation for the first English version of the Augmented Litany. It features two staves: Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto staff uses a treble clef and contains a series of chords and melodic lines. The Tenor/Bass staff uses a bass clef and contains a series of chords and melodic lines. The lyrics are: "Lord have mer - cy. Lord, have mer - cy. Lord, have mer - cy,". The music is divided into three measures by double bar lines.

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

Detailed description: This block continues the musical notation for the first English version of the Augmented Litany. It features two staves: Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto staff contains a melodic line with a long note and a slur. The Tenor/Bass staff contains a series of chords and melodic lines. The lyrics are: "Lord, — have mer - cy, Lord, — have mer - cy.".

## 2. Greek

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son.

Detailed description: This block contains the musical notation for the second Greek version of the Augmented Litany. It features two staves: Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto staff contains a series of chords and melodic lines. The Tenor/Bass staff contains a series of chords and melodic lines. The lyrics are: "Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son.".

## 3. Slavonic

Ghos-po-di, po-mi-lui. Ghos-po-di, po-mi-lui. Ghos-po-di, po-mi-lui.

Detailed description: This block contains the musical notation for the third Slavonic version of the Augmented Litany. It features two staves: Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano/Alto staff contains a series of chords and melodic lines. The Tenor/Bass staff contains a series of chords and melodic lines. The lyrics are: "Ghos-po-di, po-mi-lui. Ghos-po-di, po-mi-lui. Ghos-po-di, po-mi-lui.".

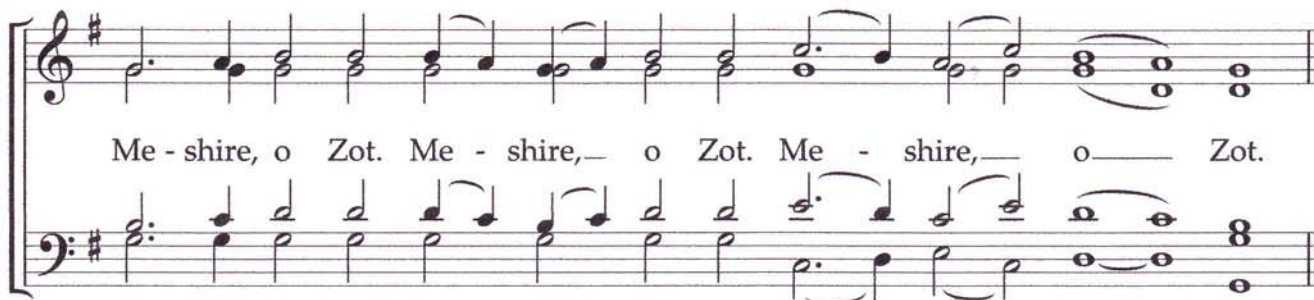
4. Romanian



Doam-ne, mi-lui-eș - te. Doam-ne, mi-lui-eș - te. Doam-ne, mi-lui-eș - te.

The musical score for the Romanian piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are printed below the upper staff.

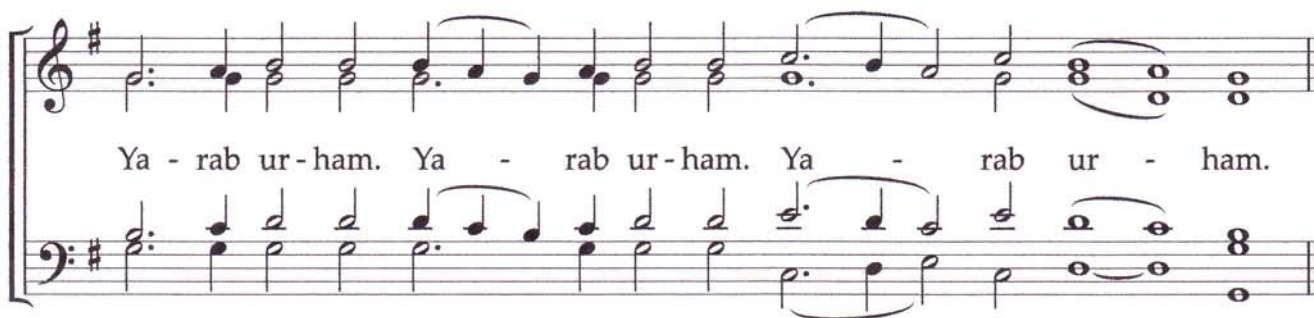
5. Albanian



Me - shire, o Zot. Me - shire, — o Zot. Me - shire, — o — Zot.

The musical score for the Albanian piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are printed below the upper staff.

6. Arabic



Ya - rab ur - ham. Ya - rab ur - ham. Ya - rab ur - ham.

The musical score for the Arabic piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are printed below the upper staff.

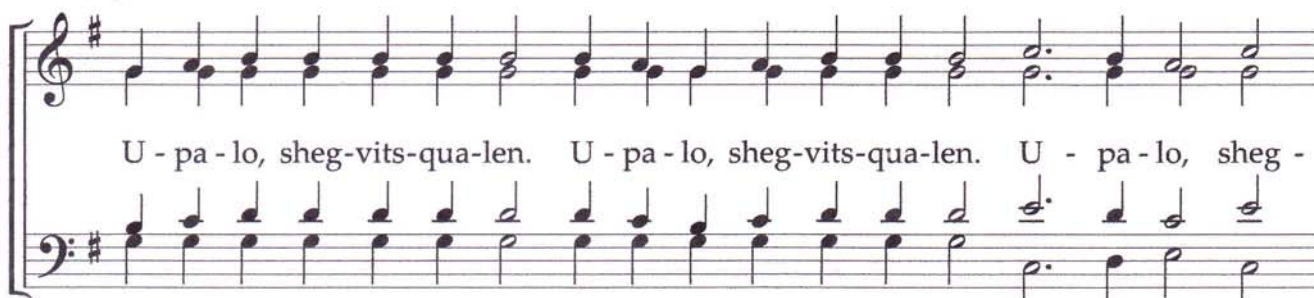
7. Spanish



Señ - or, ten pie - dad. Señ - or, — ten pie - dad. Señ - or, — ten pie - dad.

The musical score for the Spanish piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are printed below the upper staff.

8. Georgian



U - pa - lo, sheg - vits - qua - len. U - pa - lo, sheg - vits - qua - len. U - pa - lo, sheg -

The musical score for the Georgian piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are printed below the upper staff.

vits - qua - len.

9. Yupik

Uas - pa-taq - nak - li - ki - kut. Uas - pa-taq - nak - li - ki - kut. Uas - pa-taq -

nak - li - ki - kut. A - men.



# Litany for the Departed

Common Chant  
arr. from L'vov/Bakhmetev

Soprano Alto

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

Tenor Bass

Grant it, O Lord. Lord, have mer - cy. A - men.

# Litany for the Departed

A. Arkhangel'sky

Soprano Alto

Lord, have mer-cy, Lord, have mer-cy, Lord, — have mer -

Tenor Bass

cy. Grant it, O Lord. Lord, — have mer - cy. A - men.

# Litany of the Catechumens

N. Kedrov, Jr.

*p*

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system contains the first three measures of the litany. The Soprano/Alto part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor/Bass part is written on a bass clef staff. Both parts begin with a piano (*p*) dynamic marking. The lyrics are 'Lord, have mer - cy.' repeated three times across the measures.

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

Detailed description: This system contains the next three measures of the litany. The musical notation and lyrics continue from the previous system, maintaining the same structure and dynamics.

To Thee, — O Lord. A - men.

Detailed description: This system contains the final two measures of the litany. The lyrics are 'To Thee, — O Lord. A - men.' The music concludes with a double bar line.

# Litanies of the Faithful

N. Kedrov, Jr.

*Slowly*

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system contains the first three measures of the litanies. The Soprano/Alto part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor/Bass part is written on a bass clef staff. The tempo is marked 'Slowly'. The lyrics are 'Lord, — have mer - cy. Lord, have mer - cy. A - men.' The music concludes with a double bar line.

# Cherubic Hymn

A. Kastorsky

Soprano  
Alto

Let us — who mys - ti - c'ly, mys -

Tenor  
Bass

Musical notation for Tenor and Bass parts, first system.

- ti - c'ly re - - - pre - sent —

Musical notation for Tenor and Bass parts, second system.

— the Che - ru - bim, — the Che - ru - bim,

Musical notation for Tenor and Bass parts, third system.

And who sing — the thrice - ho - ly hymn, and who sing the

Musical notation for Tenor and Bass parts, fourth system.

thrice - ho - ly hymn to — the — life - cre -

Musical notation for Tenor and Bass parts, fifth system.

CHERUBIC HYMN — Kastorsky

a - ting, life - cre - a - ting Trin - i -

ty, Now lay - a - side - all cares, now -

lay a - side - all cares, lay - a - side -

all - earth - ly - cares, - all earth - ly cares.

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

(the)

CHERUBIC HYMN — Kastorsky

all, who comes in - vi - si - bly, in -

vi - - - si - bly up - borne by -

the an - ge - lic hosts, by the an - ge - lic

hosts. Al - le - lu - - - ia, Al - le -

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

CHERUBIC HYMN

E. Azeyev

~4~ Andante (mf)

(p) Let us who mys - tic' - ly, let us who mys - tic' - ly,

(mf) rep - re - sent, (p) rep - re - sent, rep - re - sent the Cher - u - bim.

(p) and who sing, who sing the thrice ho - ly

(mf) hymn to the life cre - a - ting Tri - ni - ty, to the

life cre - a - ting Tri - ni - ty. (p) Now lay a - side;

(mf) now lay a side all earth - ly cares all earth - ly cares



lay a - side all earth' - ly cares.

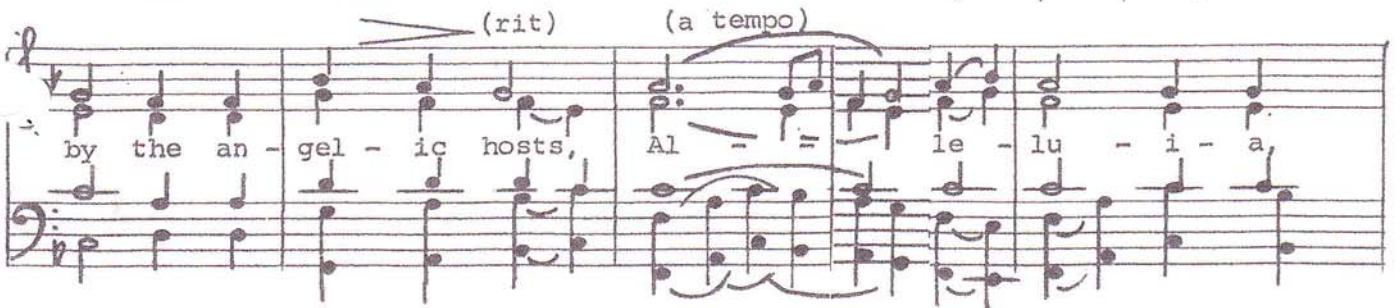


(mf) (Joyously) (f)

A - men. That we may re - ceive, re - ceive the

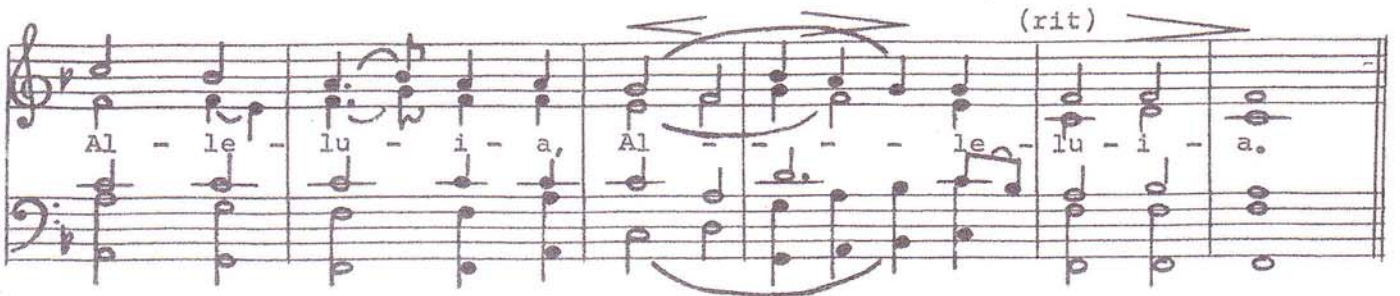


King of all, who comes in - vis - i - bly up - borne



(rit) (a tempo)

by the an - gel - ic hosts, Al - le - lu - i - a



(rit)

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

# Litany of Supplication

arr. from A. Gretchaninov

Soprano Alto

Tenor Bass

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

Detailed description: This system shows the first two staves of the vocal part. The Soprano Alto staff is in treble clef with a key signature of one flat and a 4/4 time signature. The Tenor Bass staff is in bass clef with the same key signature and time signature. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The music features a simple harmonic accompaniment with some rests.

Grant it, O Lord. Grant it, O Lord. To

Detailed description: This system continues the vocal part. The lyrics are "Grant it, O Lord. Grant it, O Lord. To". The musical notation includes a fermata over the word "Grant" in both staves.

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

Detailed description: This system concludes the vocal part. The lyrics are "Thee, O Lord. A - men. And to your spi - rit." The music ends with a final cadence in both staves.

# Litany of Supplication

Kievan Chant

Soprano Alto

Tenor Bass

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

Detailed description: This system shows the first two staves of the vocal part in a different style. The Soprano Alto staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The Tenor Bass staff is in bass clef with the same key signature and time signature. The lyrics are "Lord, have mer - cy. Lord, have mer - cy." The music features a more complex, chant-like accompaniment.

Grant it, O Lord. Grant it, O Lord.

Detailed description: This system continues the vocal part in the Kievan Chant style. The lyrics are "Grant it, O Lord. Grant it, O Lord." The musical notation includes a fermata over the word "Grant" in both staves.



# Father, Son, and Holy Spirit

Kievan Chant

Soprano  
Alto

Fa - ther, Son, and Ho - ly Spir - it, the Trin - i - ty one in

Tenor  
Bass

es - sence and un - di - vid - ed.

# Father, Son, and Holy Spirit

M. Bailey

$\text{♩} = \text{pulse}$

Soprano  
Alto

Fa - ther, Son, and Ho - ly Spir - it, the Trin - i - ty

Tenor  
Bass

one in es - sence and un - di - vid - ed.

# The Creed

Akathist Melody

Soprano  
Alto

I be-lieve in one God, the Father al-might - y,

Tenor  
Bass

Maker of heaven and earth, and of all things visible and in-vis - i -

ble. And in one Lord, Jesus Christ, the Son — of God, the Only-be-

gotten, begotten of the Father before all a - ges; — Light of

Light, true God of true — God; be-got-ten, not made; of one

CREED — Akathist Melody

es-sence with the Fa - ther; by whom all things were made; who for us

men and for our salvation came down from heav - en, and

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

man. — And He was crucified for us under Pontius Pilate, and

suf-fered, and was bur - ied, and the third day He rose a -

CREED — Akathist Melody

gain, according to the Scrip - tures, and ascended into heaven, and

The first system of musical notation consists of a treble and bass staff in G major. The treble staff features a melodic line with a prominent slur over the notes for 'Scrip - tures'. The bass staff provides a simple harmonic accompaniment.

sits at the right hand of the Fa - ther; and He shall come a -

The second system continues the melody. The treble staff has a slur over the notes for 'Fa - ther;'. The bass staff continues with a steady accompaniment.

gain with glory to judge the living and the dead; whose Kingdom shall

The third system shows the continuation of the text. The treble staff has a slur over the notes for 'whose Kingdom shall'. The bass staff maintains the accompaniment.

have — no end. — And in the Holy Spirit, the Lord, the

The fourth system begins with a longer note for 'have' and a slur over 'no end. —'. The treble staff has a slur over the notes for 'And in the Holy Spirit, the Lord, the'. The bass staff continues with the accompaniment.

Giver of Life, who proceeds from the Fa - ther; who with the

The fifth system continues the text. The treble staff has a slur over the notes for 'Fa - ther;'. The bass staff concludes the system with the accompaniment.

CREED — Akathist Melody

Father and the Son together is worshipped and glorified; who spoke by the

proph - ets. In one Holy, Catholic, and Ap - os - to - lic

Church. I acknowledge one baptism for the re - mis - sion of

sins. — I look for the re - sur - rec - tion of the dead,

and the life of the world — to come. A - men.

# A Mercy of Peace

## The Anaphora

Kievan Chant  
B. Ledkovsky

Soprano  
Alto

A mer - cy of peace, a sac - ri - fice of praise. And with your

Tenor  
Bass

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single treble clef staff, and the Tenor and Bass parts are on a single bass clef staff. The key signature has one sharp (F#). The lyrics are: "A mer - cy of peace, a sac - ri - fice of praise. And with your".

spir - it. We lift them up un - to the Lord. It is meet - and

Detailed description: This system continues the musical score. The lyrics are: "spir - it. We lift them up un - to the Lord. It is meet - and".

right to wor-ship the Fa-ther, and the Son, and the Ho-ly Spir - it: the

Detailed description: This system continues the musical score. The lyrics are: "right to wor-ship the Fa-ther, and the Son, and the Ho-ly Spir - it: the".

Trin - i - ty, one in es - sence and un - di - vid - ed.

Detailed description: This system continues the musical score. The lyrics are: "Trin - i - ty, one in es - sence and un - di - vid - ed.". There are some musical ornaments (trills) in the Soprano part.

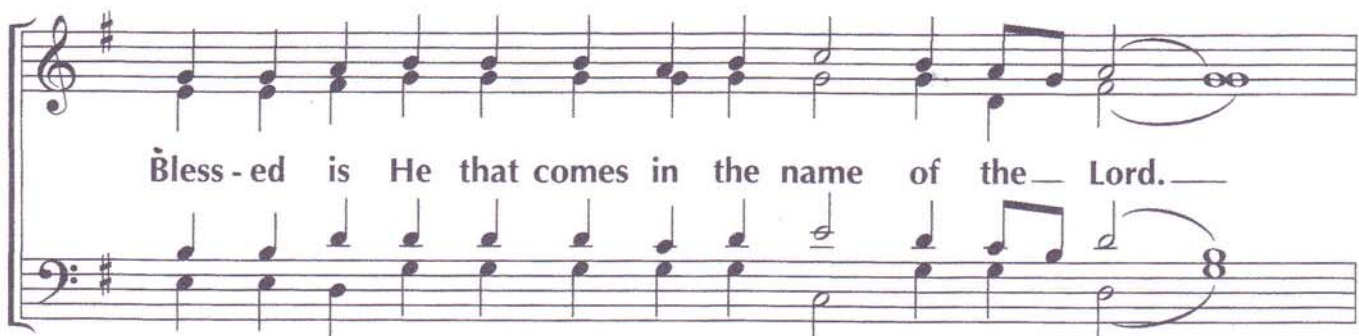
Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth. Heav - en and earth are

Detailed description: This system continues the musical score. The lyrics are: "Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth. Heav - en and earth are".

ANAPHORA — Kievan Chant (Ledkovsky)



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



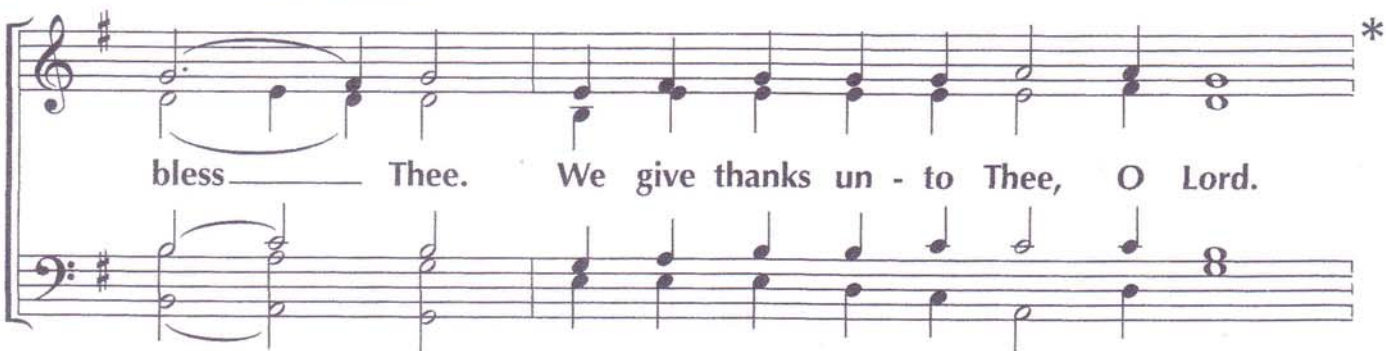
Bless - ed is He that comes in the name of the Lord. —



Ho-san-na in the high - - - est! A - - - men.



A - - - - men. We praise - Thee. - We -



bless - - - Thee. We give thanks un - to Thee, O Lord. \*

ANAPHORA — *Kievan Chant (Ledkovsky)*

\* Abbreviated ending

And we pray — un - to Thee, O our God.

This musical system consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is written in a style characteristic of Kievan chant, with long horizontal lines indicating sustained notes. The lyrics are placed below the treble staff. The piece concludes with a final chord in the bass staff.

\* Composer's ending

And we pray — un - to Thee, pray — un - to Thee,

This musical system consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is written in a style characteristic of Kievan chant, with long horizontal lines indicating sustained notes. The lyrics are placed below the treble staff. The piece concludes with a final chord in the bass staff.

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

This musical system consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is written in a style characteristic of Kievan chant, with long horizontal lines indicating sustained notes. The lyrics are placed below the treble staff. The piece concludes with a final chord in the bass staff.

pray — un - to Thee, O our God.

This musical system consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is written in a style characteristic of Kievan chant, with long horizontal lines indicating sustained notes. The lyrics are placed below the treble staff. The piece concludes with a final chord in the bass staff.



# It Is Truly Meet

Russian-Bulgarian Chant  
after S. Pravdoliubov

Tone 6

Soprano  
Alto

Tenor  
Bass

It is tru-ly meet to bless you, O The - o - to - kos,

ev - er - bless - ed and most pure and the Mo - ther of our God. More

hon' - ra - ble than the Che - ru - bim, and more glo - ri - ous beyond com -

pare than the Ser - a - phim: with - out defilement you gave birth to

God the Word: True The - o - to - kos, we mag - ni - fy you.

# And All Mankind

Add, for Hierarchical:

Common Chant  
arr. from L'vov/Bakhmetev

Musical score for 'And All Mankind' featuring Soprano Alto and Tenor Bass parts. The score is in G major and 4/4 time. It consists of three measures of music. The lyrics are: 'And all man-kind. And for all man-kind. A-men.'

Soprano Alto  
Tenor Bass

And all man-kind. And for all man-kind. A-men.

# Litany Before the Lord's Prayer

arr. from A. Gretchaninov

First system of the musical score for 'Litany Before the Lord's Prayer'. It features Soprano Alto and Tenor Bass parts. The lyrics are: 'And with your spir - it. Lord, have mer -'.

Soprano Alto  
Tenor Bass

And with your spir - it. Lord, have mer -

Second system of the musical score. It features Soprano Alto and Tenor Bass parts. The lyrics are: 'cy. Lord, have mer - cy. Grant - it, O Lord.'

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

Third system of the musical score. It features Soprano Alto and Tenor Bass parts. The lyrics are: 'Grant - it, O Lord. To Thee, O Lord.'

Grant - it, O Lord. To Thee, O Lord.

# The Lord's Prayer

N. Rimsky-Korsakov

*pp*

Soprano  
Alto

Tenor  
Bass

*pp*

Our Fa - ther, who art in heav - en, hal - low - ed

Detailed description: This block contains the first line of the musical score. It features two staves: a soprano/alto staff in treble clef and a tenor/bass staff in bass clef. The music is in 3/4 time and begins with a piano-piano (*pp*) dynamic. The lyrics are: "Our Fa - ther, who art in heav - en, hal - low - ed". The soprano part has a melodic line with some ties, while the tenor/bass part provides a harmonic accompaniment with chords and single notes.

be Thy Name, Thy King - dom come, Thy will be done on earth as it

Detailed description: This block contains the second line of the musical score. It continues the two-staff format from the first line. The lyrics are: "be Thy Name, Thy King - dom come, Thy will be done on earth as it". The musical notation shows the continuation of the vocal lines and accompaniment.

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

Detailed description: This block contains the third line of the musical score. The lyrics are: "is in heav - en. Give us this day our dai - ly bread,". The soprano part has a melodic line with ties, and the tenor/bass part provides a harmonic accompaniment.

and for - give us our tres - pass - es, as we forgive those who

Detailed description: This block contains the fourth line of the musical score. The lyrics are: "and for - give us our tres - pass - es, as we forgive those who". The musical notation continues the vocal lines and accompaniment.

tress - pass a - gainst us; and lead us not in - to temp - ta -

Detailed description: This block contains the fifth line of the musical score. The lyrics are: "tress - pass a - gainst us; and lead us not in - to temp - ta -". The musical notation continues the vocal lines and accompaniment.

LORD'S PRAYER — *Rimsky-Korsakov*

tion, but deliver us from e - vil. A - men.

This musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature. The vocal line is written in a single line with lyrics underneath. The piano accompaniment consists of chords and single notes in both staves. The lyrics are: "tion, but deliver us from e - vil. A - men."

After the Lord's Prayer

Common Chant

Soprano  
Alto

Tenor  
Bass

And to your spir - it. To Thee, O Lord. A - men.

This musical score is for a common chant. It features two vocal parts: Soprano/Alto and Tenor/Bass. The Soprano/Alto part is in treble clef and the Tenor/Bass part is in bass clef. The music is in a common time signature. The lyrics are: "And to your spir - it. To Thee, O Lord. A - men." The piano accompaniment consists of chords and single notes in both staves.

# One is Holy

Serbian

Soprano  
Alto

Tenor  
Bass

One is ho - ly, One is Lord: Je - sus -  
Christ, to the glo - ry of God the Fa - ther. A - men.

The musical score for the Serbian version of 'One is Holy' is written for Soprano/Alto and Tenor/Bass. It consists of two systems of music. The first system contains the lyrics 'One is ho - ly, One is Lord: Je - sus -' and the second system contains 'Christ, to the glo - ry of God the Fa - ther. A - men.' The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal lines are in treble clef, and the bass lines are in bass clef. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

# One is Holy

P. Tchaikovsky

Soprano  
Alto

Tenor  
Bass

One is ho - ly, One is Lord: Je - sus Christ,  
to the glo - ry of God the Fa - ther. A - men.

The musical score for the P. Tchaikovsky version of 'One is Holy' is written for Soprano/Alto and Tenor/Bass. It consists of two systems of music. The first system contains the lyrics 'One is ho - ly, One is Lord: Je - sus Christ,' and the second system contains 'to the glo - ry of God the Fa - ther. A - men.' The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal lines are in treble clef, and the bass lines are in bass clef. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

# Koinonikon - Sunday

Modern Greek

Psalm 148:1 [148:1]

Soprano  
Alto

Musical notation for Soprano and Alto parts, first system. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. Both parts feature a melodic line with a long note value (likely a half note or longer) and are connected by a slur. The lyrics are positioned below the notes.

Praise the Lord! Praise the Lord

Tenor  
Bass

Musical notation for Tenor and Bass parts, first system. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

Musical notation for Soprano and Alto parts, second system. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

from the heav - ens! Praise Him,

Musical notation for Tenor and Bass parts, second system. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

Musical notation for Soprano and Alto parts, third system. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

praise Him in the high - - - est!

Musical notation for Tenor and Bass parts, third system. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

Musical notation for Soprano and Alto parts, fourth system. The Soprano part is on a treble clef staff and the Alto part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

Al - le - lu - - - i - - - a!

Musical notation for Tenor and Bass parts, fourth system. The Tenor part is on a treble clef staff and the Bass part is on a bass clef staff. Both parts feature a melodic line with a long note value and are connected by a slur. The lyrics are positioned below the notes.

# Koinonikon - Sunday

Psalm 148:1 [148:1]

J. Erickson


The musical score is written for Soprano/Alto and Tenor/Bass voices. It is in the key of D major (one sharp) and 4/4 time. The lyrics are: "Praise the Lord from the heav - ens! Praise Him in the high - est! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!" The melody is simple and hymn-like, with a strong emphasis on the "Al - le - lu - ia" refrain.

1. Praise Him, all His angels, praise Him, all His host!
2. Praise Him, sun and moon, praise Him, all you shining stars!
3. Praise Him, you highest heavens, and you waters above the heavens!
4. Let them praise the Name of the Lord! For He commanded and they were created.
5. He established them for ever and ever; He fixed their bounds which cannot be passed.
6. Praise the Lord from the earth, you sea monsters and all deeps, fire and hail, snow and frost, stormy wind fulfilling His command!
7. Mountains and all hills, fruit trees and all cedars! Beasts and all cattle, creeping things and flying birds!
8. Kings of the earth and all peoples, princes and all rulers of the earth! Young men and maidens together, old men and children!
9. Let them praise the Name of the Lord, for His Name alone is exalted; His glory is above earth and heaven.
10. He has raised up a horn for His people, praise for all His saints, for the people of Israel who are near to Him. Praise the Lord!

# The Jesus Prayer

Gornensky monastery chant

Soprano



Lord \_\_\_\_\_ Je-sus Christ, Son of God, have\_\_

Alto



Tenor




Bass



The first system of musical notation for the Soprano, Alto, Tenor, and Bass parts. The Soprano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are: "Lord \_\_\_\_\_ Je-sus Christ, Son of God, have\_\_". The other three parts (Alto, Tenor, Bass) are shown as empty staves with their respective clefs and key signatures.


4

S




mer - cy on me a si - nner. \_\_\_\_\_ Lord \_\_\_\_\_ Je-sus

A

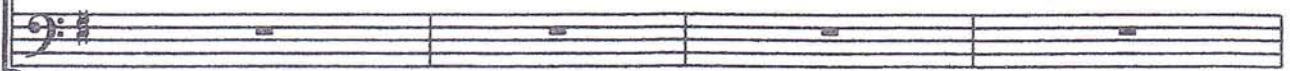


Lord \_\_\_\_\_ Je-sus

T



B



The second system of musical notation, starting with a measure rest of 4. The Soprano part continues with the lyrics: "mer - cy on me a si - nner. \_\_\_\_\_ Lord \_\_\_\_\_ Je-sus". The Alto part has the lyrics: "Lord \_\_\_\_\_ Je-sus". The Tenor and Bass parts are shown as empty staves with their respective clefs and key signatures.





The Jesus Prayer

16

S  
— Lord ——— Je-sus Christ, Son of God, have mer - cy on me, a

A  
— Lord ——— Je-sus Christ, Son of God, have mer - cy on me, a

T  
8  
— Lord ——— Je-sus Christ, Son of God, have mer - cy on me, a

B  
— Lord ——— Je-sus Christ, Son of God, have mer - cy on me, a

20

S  
si - - - - nner. \_\_\_\_\_

A  
si - - - - nner. \_\_\_\_\_

T  
8  
si - - - - nner. \_\_\_\_\_

B  
si - - - - nner. \_\_\_\_\_

# What Shall I Render to the Lord

Psalm 115:3-5, 8-9 [116:12-14, 17-19]

J. Erickson

*Flowingly*

Soprano  
Alto

What shall I ren-der to the Lord for all His boun-ty to

Tenor  
Bass

me? — I will lift up the cup of sal - va - tion and call on the

name of the Lord, I will pay my vows to the Lord in the

pres-ence of all His peo - ple. I will of - fer to Thee the

sac - ri - fice of thanks-giv - ing and call on the name of the Lord.

WHAT SHALL I RENDER TO THE LORD — *Erickson*

I will pay my vows to the Lord in the pre-sence of

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes. The bass line consists of whole notes. The lyrics are: "I will pay my vows to the Lord in the pre-sence of".

all His peo - ple, in the courts of the house of the

The second system of music continues the melody and bass line. The lyrics are: "all His peo - ple, in the courts of the house of the".

Lord, — in your midst, — O Je - ru - sa - lem.

The third system of music concludes the hymn. The lyrics are: "Lord, — in your midst, — O Je - ru - sa - lem." The system ends with a double bar line.

# A New Commandment

Text: John 13:34-35

Traditional Carpatho-Rusyn Hymn  
arr. Bishop JOB (Osacky)

$\text{♩} = 52-60$

Soprano  
Alto

1. A new\_\_ com - mand - ment I give to you; a

Tenor  
Bass

new\_\_ com - mand - ment I give to you: that you\_\_

love each oth - er; that you\_\_ love each oth -

er, e - ven as I\_\_ have loved\_\_ you.

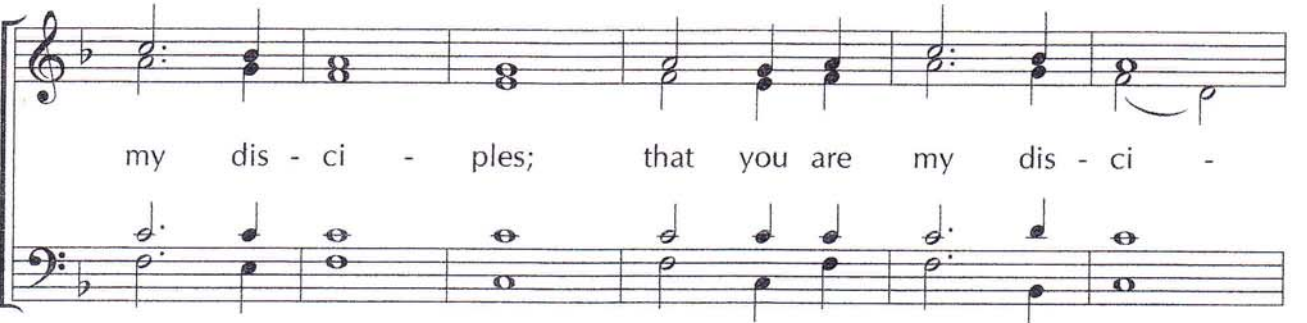
A New commandment - 2



2. By this all men will know;



by this all men will know that you are



my dis - ci - ples; that you are my dis - ci -



ples: If you have love for each oth - er.

May be sung as a refrain to the verses below:

Lord, give us love for each other!

The musical score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody is simple and homophonic, with the lyrics written below the notes. The piece ends with a double bar line and repeat dots.

### 1 CORINTHIANS 12:31 – 13:13

And now I will show you the most excellent way. If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal. *R.*

If I have the gift of prophecy, and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but have not love, I am nothing. *R.*

If I give all I possess to the poor and surrender my body to the flames, but have not love, I gain nothing. *R.*

Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. *R.*

Love does not delight in evil but rejoices in the truth. It always protects, always trusts, always hopes, always perseveres. *R.*

Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away. For we know in part and we prophesy in part, but when perfection comes, the imperfect disappears.... *R.*

And now these three remain: faith, hope and love. But the greatest of these is love. *R.*

## Blessed is He

Kievan Chant

Blessed is He that comes in the name of the Lord!

The musical score is for Soprano and Alto (treble clef) and Tenor and Bass (bass clef). The key signature has one sharp (F#). The melody is a simple, homophonic chant. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

God is the Lord and has revealed Himself to us!

The musical score continues from the previous block. It features a *rit.* (ritardando) marking above the notes. The melody is simple and homophonic. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

# Receive the Body of Christ

*Moderato*

Alaskan Melody

Soprano  
Alto

A.

Re - ceive the Bod - y of Christ; — taste the

Tenor  
Bass

B.

foun-tain of im - mor - tal - i - ty. Re - ceive the Bod - y of

Christ; — taste the foun-tain of im - mor - tal - i - ty. Al - le -

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



# Receive the Body of Christ

Moscow Chant  
arr. M. Fortounatto

Soprano  
Alto

Re - ceive the Bod - y of — Christ; — taste the foun -

Tenor  
Bass

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "Re - ceive the Bod - y of — Christ; — taste the foun -".

tain of im - mor - tal - i - ty. Al - le - lu - - -

Detailed description: This system contains the second two staves of the musical score. The lyrics are: "tain of im - mor - tal - i - ty. Al - le - lu - - -".

ia, — Al - le - lu - ia, — Al - le - lu - ia.

Detailed description: This system contains the final two staves of the musical score. The lyrics are: "ia, — Al - le - lu - ia, — Al - le - lu - ia."

# Liturgy Ending

Novgorod Chant

Tone 2

Soprano  
Alto

We have seen the — true Light! We have re-ceived the

Musical notation for Soprano and Alto parts, first system. The Soprano part is on a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The Alto part is on a bass clef staff. The lyrics are: "We have seen the — true Light! We have re-ceived the".

Tenor  
Bass

heav - en - ly Spir - it! We have found the — true faith,

Musical notation for Soprano and Alto parts, second system. The lyrics are: "heav - en - ly Spir - it! We have found the — true faith,".

wor-ship-ping the un-di-vid-ed Trin - i - ty, who has saved —

Musical notation for Soprano and Alto parts, third system. The lyrics are: "wor-ship-ping the un-di-vid-ed Trin - i - ty, who has saved —".

us. A - men. Let our mouths be filled with Thy praise,

Musical notation for Soprano and Alto parts, fourth system. The lyrics are: "us. A - men. Let our mouths be filled with Thy praise,".

LITURGY ENDING — Novgorod Chant

O Lord, that we may sing of Thy glo - ry; for Thou hast

made us wor - thy to partake of Thy holy, divine, immortal, and

life - cre - a - ting Mys - ter - ies. Keep us in Thy ho - li - ness,

that all the day we may med - i - tate up - on Thy right - eous - ness.

LITURGY ENDING — Novgorod Chant

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

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

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

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

# Blessed Be the Name

Kievan Chant  
B. Ledkovsky

3 Times

Soprano Alto

Tenor Bass

A - men. Blessèd be the name of the Lord, henceforth and for - ev - er - more.

# Blessed Be the Name

Serbian

Soprano Alto

Tenor Bass

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

hence - forth and for - ev - er - more. Bless - ed\_ be the\_

name\_ of the Lord, hence - forth and for - ev - er - more.

# Blessed be the Name of the Lord

Allegro ♩ = pulse M. Bailey

Soprano  
Alto

Bless - ed be the name of the Lord,

Tenor  
Bass

Detailed description: This block contains the first system of the musical score. It features two vocal staves: Soprano (top) and Alto (bottom). The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro' with a pulse indicator. The lyrics 'Bless - ed be the name of the Lord,' are written below the notes. The Soprano part has a melodic line with a long note on 'name' and a final note on 'Lord,'. The Alto part provides a harmonic accompaniment with a similar melodic contour.

(no rit.)

hence - forth, and for - ev - er - more. 3 times

Detailed description: This block contains the second system of the musical score, for Tenor and Bass parts. The music continues from the previous system. The lyrics 'hence - forth, and for - ev - er - more.' are written below the notes. The Tenor part has a melodic line with a long note on 'forth,' and a final note on 'more.'. The Bass part provides a harmonic accompaniment. The instruction '(no rit.)' is placed above the Tenor staff. The instruction '3 times' is placed to the right of the Tenor staff. The system ends with a double bar line.

# Psalm 33

Znamenny Chant  
adpt. K. Mack / D. Drillock


Tone 2

Soprano  
Alto


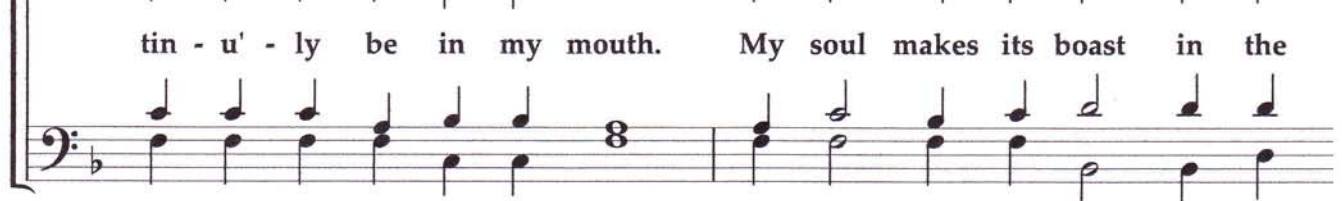


I will bless the Lord at all— times; His praise shall con -

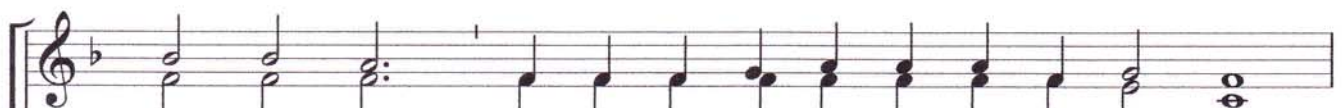
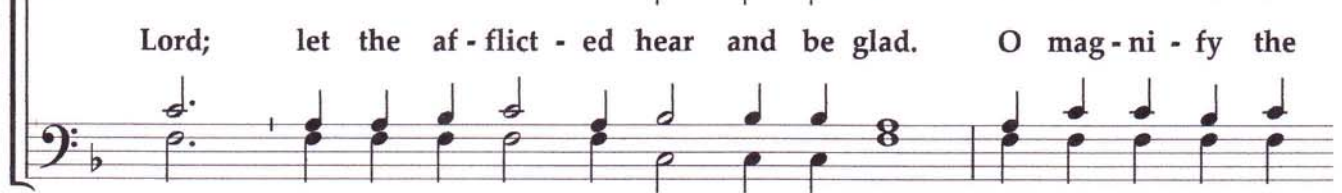
Tenor  
Bass




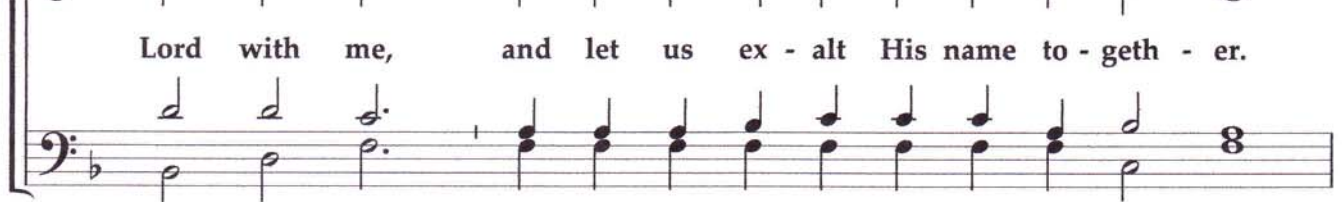
tin - u' - ly be in my mouth. My soul makes its boast in the



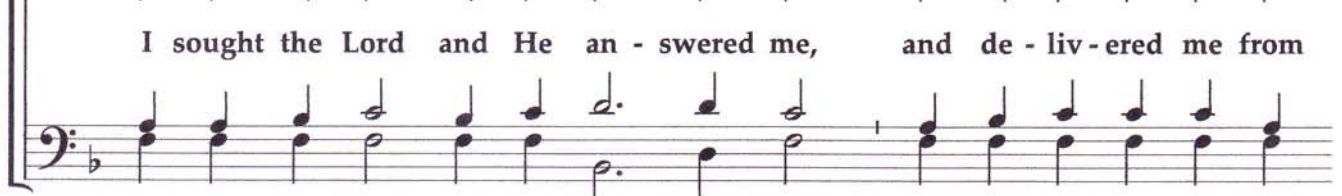
Lord; let the af - flict - ed hear and be glad. O mag - ni - fy the



Lord with me, and let us ex - alt His name to - geth - er.



I sought the Lord and He an - swered me, and de - liv - ered me from



all my fears. Look to Him and be ra - di - ant; so your

face shall nev - er be a-shamed. This poor man cried, and the

Lord— heard— him, and saved him out of all his trou - bles.

The angel of the Lord encamps around those who fear— Him, and de -

liv - ers them. O taste and see that the Lord is good! Bless-ed



is the man who takes ref - uge in Him. O fear the Lord, — you

His saints, for those who fear Him have no want. The rich

have be - come poor and hun - gry; but those who seek the Lord

lack no good thing. Come, O sons, — lis - ten to me,

I will teach you the fear of the Lord. What man is there who

de-sires— life, and covets many days, that he may en-joy good?

Keep your tongue from e - vil, and your lips from speak-ing de-keit.

De-part from e - vil and do— good; seek peace, and pur-sue it.

The eyes of the Lord are toward the right - eous, and His ears

toward their cry. The face of the Lord is against e - vil - do - ers,

to cut off the remembrance of them from the earth. When the

righteous cry for help, the Lord— hears, and de - livers them out of

all their trou - bles. The Lord is near to the brok - en - heart - ed,

and saves the crushed in spir - it. Many are the afflictions of the

right - eous; but the Lord delivers him out of them all.

He kept all his bones; not one of them is broken. Evil

shall slay the wicked; and those who hate the righteous will

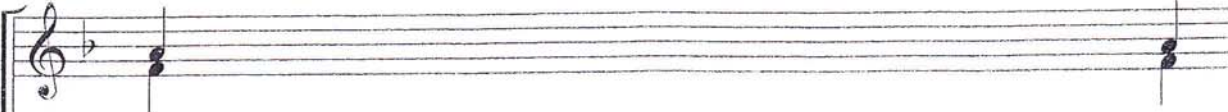
be condemned. The Lord redeems the souls of His servants;

none of those who take refuge in Him will be condemned.

# Dismissal

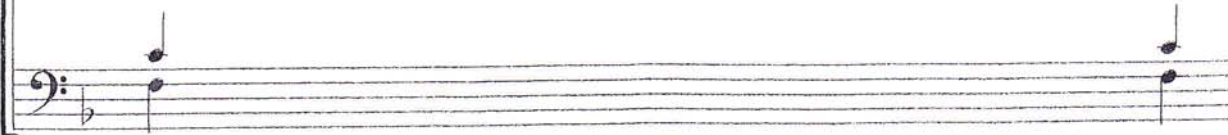
Common Chant

Soprano  
Alto




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


Tenor  
Bass




Detailed description: This block contains the first line of the Dismissal chant. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are: "Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly". The Soprano/Alto part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad. The Tenor/Bass part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad.




Spi - rit, now and e - ver, and un - to a - ges of a - ges. A - men.



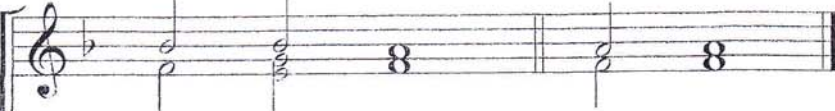
Detailed description: This block contains the second line of the Dismissal chant. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The lyrics are: "Spi - rit, now and e - ver, and un - to a - ges of a - ges. A - men.". The Soprano/Alto part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad. The Tenor/Bass part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad.



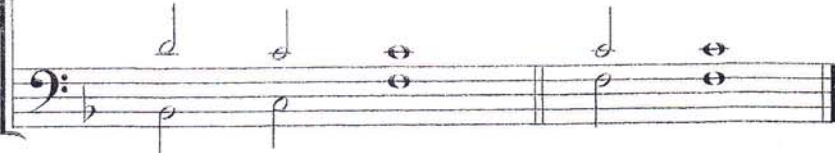
Lord, have mer - cy, Lord, have mer - cy, Lord, have mer - cy.



Detailed description: This block contains the third line of the Dismissal chant. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The lyrics are: "Lord, have mer - cy, Lord, have mer - cy, Lord, have mer - cy.". The Soprano/Alto part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad. The Tenor/Bass part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad.



Most blessed Master, bless! A - men.




Detailed description: This block contains the fourth line of the Dismissal chant. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The lyrics are: "Most blessed Master, bless! A - men.". The Soprano/Alto part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad. The Tenor/Bass part consists of two chords: a G2-B2-D3 triad and a G2-B2-D3 triad.


# Polychronion

Common Chant


Soprano  
Alto



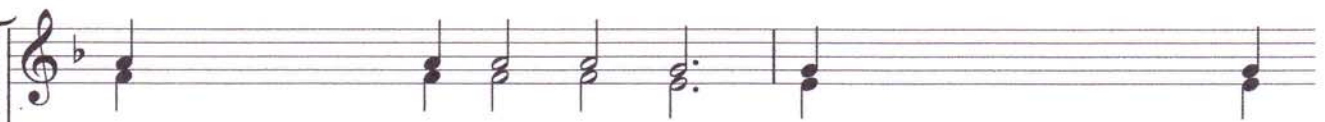

Tenor  
Bass




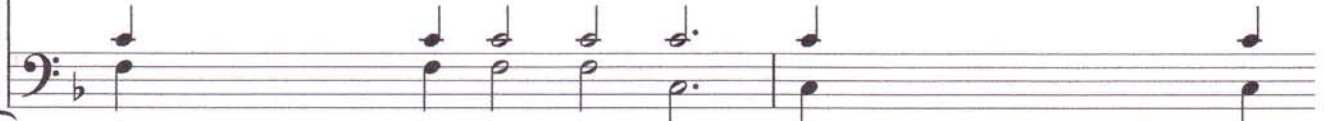
His Beatitude, the Most Blessed Ti - khon, Archbishop of Washington,




Metropolitan of all America and Can - a - da; the Holy Synod of the



Orthodox Church in A - mer - i - ca; the president of this country and



all civil au - thor - i - ties; the brethren of this holy tem - ple and all



Or - tho - dox Chris - tians: pre - serve them, O Lord, for man - y years.



Enthronement of Metropolitan Tikhon

# Troparion to St. John Chrysostom

Tone 8

Valaam Chant

Soprano  
Alto

Tenor  
Bass

Grace — shin - ing — forth, grace shin-ing forth from — your —

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Grace — shin - ing — forth, grace shin-ing forth from — your —".

lips — like — a — bea - con has en - light - ened the u -

Detailed description: This system shows the next two staves. The lyrics are: "lips — like — a — bea - con has en - light - ened the u -".

ni - verse. It has shown — to the world the rich - es —

Detailed description: This system shows the next two staves. The lyrics are: "ni - verse. It has shown — to the world the rich - es —".

of — pov - er - ty. It has re - vealed — to — us, it has re -

(er)

Detailed description: This system shows the final two staves. The lyrics are: "of — pov - er - ty. It has re - vealed — to — us, it has re -". There is a small "(er)" written below the word "ty" in the first staff of this system.

TROPARION TO ST. JOHN CHRYSOSTOM — Valaam Chant

vealed to us the heights of hu - mil - i - ty.

Teach - ing us by your words, O Fa -

ther John Chrys - os - tom, in - ter - cede be - fore the

Word, Christ our (our) God, to save our souls.



# Eis Polla Eti Dhespota

Bulgarian Chant

Tenor 1  
Tenor 2

Eis pol - la

Baritone  
Bass

Eis pol - la

e - - - - - ti,

e - ti,

Dhes - po - ta!

Dhes - po - ta!