

Name:

Room Number:

SACRED MUSIC INSTITUTE

MATERIALS: TABLE OF CONTENTS

Welcome, brothers and sisters, to a week of musical challenges and inspiration!

In this binder are the handouts you will need for our general sessions, along with instructions for inserting the five colored tabs within them. You will receive more handouts at breakout sessions.

All materials are available online from <http://ww1.antiochian.org/2019-smi-handouts>.

Introductory Material

- Table of Contents / Welcome Letter (this page)
- Course Descriptions / Presenter Biographies (4 sheets)

1) YELLOW Tab goes here, before page titled “*Confession Handout*”

- Wednesday General Session (4 sheets): Confession
- Thursday General Session (2 sheets): Unction
- Thursday Service (22 sheets): Unction Service

2) RED Tab goes here, before page titled “*Rejoice, O Virgin Theotokos*”

- Thursday General Session (20 sheets): Wedding / Ordination
- Friday General Session (11 sheets): Baptism / Chrismation

3) WHITE Tab goes here, before page titled “*Taking the Stress out of ‘Master, Bless!’*”

- Friday General Session (2 sheets): Chanting with a Hierarch
- Friday evening Daily Vespers (5 sheets)
- Sunday morning Orthros (17 sheets)

4) GREEN Tab goes here, before page titled “*The Great Litany*”

- Friday and Sunday Divine Liturgies (27 sheets)

5) PINK Tab goes here, for use with breakout sessions

If you brought a small binder or folder, you may simply transfer the music for each service from your main binder to the smaller one. Your shoulders will be thanking you by Sunday!

SACRED MUSIC INSTITUTE

JULY 10-14, 2019

Dearest brothers and sisters in Christ:

On Holy Pentecost, as we celebrate the coming of the Holy Spirit, the Synaxarion boldly refutes the popular idea that Pentecost is the birthday of the Church. Instead, it asserts, “the teaching of the holy Fathers is that the Church existed before all other things.” From the first time I heard those words, they resonated deeply within my soul; I knew them to be true. Yet the thought is staggering. The institution of the church predates the land on which our houses of worship are built, the musical scales with which we worship inside them, even the sun and moon that mark the hours of our prayer books. Before any of this existed, the Lord knew that it would, just as He knew we would come into being – and He created the Church as a means for communion between us and Himself.

The men and women I have encountered in the church have changed me like no others. They have challenged and encouraged me, provoked and astonished me, opened new worlds for me and given me the means to explore them. They are not like family – they *are* family, as we share something much deeper than chromosomes. We share a spiritual bond that was formed before time itself, when Christ created the Church in a love so great he would one day give Himself up for her.

If all of these things are true for our church family, they are even more true for the community of church musicians. We come from all over the Archdiocese, from large cities on the plains and tiny towns on the coast. We have attended classes overseas and in our own parish halls and living rooms. We sing with great voices and humble ones. But what separates us pales in comparison to what unites us: a shared vision of Orthodox worship and a calling to pursue it even at great cost.

Although our goals are lofty, the details of our lives as church musicians are often quite tedious. We spend countless hours typesetting and copying and arranging music. We prepare for rehearsals even when our singers arrive late or don’t show at all. We plan family and professional obligations around the church calendar. We stay up late watching online videos of great musicians, and we take every opportunity to improve our craft and broaden our perspective so that we may better serve the Lord and His Church with our whole selves.

The Sacred Music Institute is such an opportunity. Each of you is among people who have walked where you have walked, experiencing the joys and hardships and growth that come from a deep dedication to the Divine Services. They understand what you are struggling with and they, like you, want to do better – for the sake of their choirs, their parishes and their own salvation. St. Luke writes, “Every one to whom much is given, of him will much be required.” (12:48) And as we all know, there is no greater gift than to praise God in song.

I am so glad you are with us this weekend, and I pray you will be as inspired and refreshed as I am every time I leave this holy gathering. If there is any way I can serve you, please let me know.

Emily Lowe
Coordinator, Sacred Music Institute

COURSE DESCRIPTIONS

FIND OUT MORE ABOUT EACH SESSION HERE.

GENERAL SESSIONS

SACRAMENTS AND SONG (WEDNESDAY THROUGH SATURDAY)

At the heart of this year's Sacred Music Institute is a study of the seven Sacraments of the Church. What do they mean for us as church musicians and worshipers of the One True God? How does our spiritual knowledge about these mysteries affect our musical and artistic vocation? Practically speaking, how can we use our experience and expertise to draw our congregations closer to Truth in our Divine Services? You will get a chance to hear from a number of different presenters about these and other related questions throughout the weekend.

CHORAL REHEARSAL (WEDNESDAY THROUGH SATURDAY)

Regular rehearsals help us to grow as musicians, and in these sessions, Paul and Zhanna will do much more than teach us the music for the Divine Liturgy services on Friday and Sunday mornings. They will explain how, why and to what extent they have prepared for leading us; share the rationale behind each piece and the circumstances under which it could change; and as we sing and encounter the inevitable difficulties, they will offer strategies for handling these challenges with grace and good humor. Rehearsal is the heart of the Sacred Music Institute, and you will come away from each one with new ideas to try with your choir.

VOCAL TECHNIQUE (WEDNESDAY THROUGH SATURDAY)

VARIETY SHOW (SATURDAY 8-10)

BREAKOUT SESSIONS

BEGINNING CHORAL CONDUCTING (ALL BREAKOUTS)

This class is designed to meet the needs and abilities of participants who are learning conducting or would like to improve their fundamental conducting skills. The complex of practical exercises will lead participants to develop and master basic conducting techniques that include elementary patterns (2/4, 3/4, 4/4), conducting planes, preparatory gestures, various cutoffs, breathing marks, conducting articulations (legato and staccato), tempo, dynamics and etc. Participants also will be given recommendations on how to interpret styles of choral liturgical music. A discussion of rehearsal strategies and vocal techniques, score study, and choral methods will be explored. Part of the sessions will focus on the selective pieces of music presented during the SMI, which will provide conductors with necessary knowledge of how to introduce this music to their choirs and how to conduct it. There will be practical opportunities for all participants to ask and get consultation with their individual needs.

INTERMEDIATE CHORAL CONDUCTING (ALL BREAKOUTS)

This comprehensive and immersive choral conducting workshop is designed to serve and educate individuals as conductors, teachers, singers and servants. These sessions are for those with good musicianship skills, a fair amount of training, and who are experienced in working with choirs. This level further develops the foundations of conducting technique and vocal training, using more challenging music and score analysis, with increased attention to style, interpretation and rehearsal technique.

BEGINNING BYZANTINE NOTATION I (THURSDAY AND SATURDAY)

Students will briefly be introduced to the types of symbols used in Byzantine notation in order to understand how the overall system functions. Most of the class will be spent mastering basic interval and rhythm symbols. Students will play interactive games, read phrases on parallage (the Greek version of solfege), and write simple phrases in Byzantine notation.

BEGINNING BYZANTINE NOTATION II (FRIDAY)

Students will continue their study of interval and rhythm symbols and learn some qualitative symbols. Students will play interactive games, read phrases on parallage (the Greek version of solfege), and write simple phrases in Byzantine notation. By the end of the class, students will be able to chant a short hymn from Byzantine notation!

INTERMEDIATE BYZANTINE NOTATION (ALL BREAKOUT SESSIONS)

Attendees will learn about complex rhythms, basic interpretation, scale changes, and the characteristics of the tones.

Intermediate Byzantine Notation will consist of three 2-hour sessions. Each session will build upon the prior lesson, and the skills acquired there. We will begin by discussing the key prerequisites for a chanter, along with advanced rhythms and interpretation using hymn examples from the services of the sacraments (specifically, baptism, unction, and marriage). We will also look at scale changes and tetrachordal shading. Finally, we will discuss the basic characteristics of the tones in the Byzantine style. **Prerequisites:** *A fluent knowledge of the byzantine note names (Ni, Pa, Vou...), basic up and down symbols, and simple rhythms is essential to begin this course. If you can read and chant an heirmologic / brief hymn from Vespers by yourself and at the appropriate tempo, you should be equipped to begin going deeper. For example, if you can chant this hymn by sight, you should be able to join the course: <https://bit.ly/2IIXDqk>*

MUSIC THEORY (ALL BREAKOUTS)

These sessions will provide a foundation in the various elements of music that are most vital to Orthodox musicians, as determined from past assessments of SMI participants. Please select the session(s) that would be most beneficial for you: Thursday we will cover Staff, Clefs, Notes, Duration, and Time Signatures; Friday, Scales and Keys; and Saturday, Intervals, Triads and Chords.

PRESENTER BIOGRAPHIES

KEYNOTE SPEAKER: HIS GRACE, BISHOP JOHN ABDALAH holds a Doctor of Ministry degree in Pastoral Care from Pittsburgh Theological School, a Master of Divinity from St. Vladimir's Seminary, a Master's equivalency certificate in Pastoral Counseling from Pittsburgh Pastoral Institute, and a Bachelor of Science in Business Administration from Suffolk University in Boston, Massachusetts. Throughout Seminary and following his studies, he also studied Arabic.

Bishop John is a clinical member of the American Association of Pastoral Counselors. He taught Pastoral Counseling in the graduate program at the St. John of Damascus Institute at the Balamand in Lebanon. For 33 years, he served as a priest of the Antiochian Archdiocese of North America; he has been Dean of St. George Cathedral in Pittsburgh, Pennsylvania for the past 16 of those years. Before that, he served 16 years in New Kensington, and one year in Little Falls.

Additionally, Bishop John has also edited The Word magazine, has been the Spiritual Advisor for the Antiochian Women, and has served as Dean of the Western Pennsylvania clergy and churches for many years. Bishop John also served for nearly ten years as NAC Spiritual Advisor for the Fellowship of St. John the Divine, and he teaches Priestly Formation for the Antiochian House of Studies, while mentoring the full-time seminarians in the Antiochian House of Studies programs.

Married to Joanne Josephs until her repose on May 25, 2008, Bishop John is the father of Gregory (wife Diana) of Phoenix, Arizona, Joseph of Pittsburgh, Pennsylvania and Maria of Westboro, Massachusetts. He grew up at St. George Orthodox Church in Boston and has two siblings, Ernest of Westwood, Massachusetts and Khouria Janet Shadid of Johnstown, Pennsylvania.

On Sunday, December 11, 2011, Bishop John was consecrated as Auxiliary of the Diocese of Worcester and New England, for the Self-Ruled Antiochian Orthodox Christian Archdiocese of North America. The consecration took place at the Church of the Dormition of the Theotokos in the Patriarchal Monastery of Our Lady of Balamand, Balamand, Lebanon. Bishop John's namesday is September 26 (St. John the Theologian).

MAREENA BOOSAMRA BALL, originally from Ottawa, Canada, received both a Bachelor of Music Education and a Master's degree in vocal performance from the University of Arizona. An established singer, engagements include numerous performances with the Arizona Opera Company, the University of Arizona Opera Theatre, and the Stewart Hall Singers of Montreal. Since 2000, Mareena has been the Director of Choral Activities at Rincon/University High School in Tucson. Her award-winning choirs have traveled to New York City and have appeared at both Carnegie Hall and Riverside Church. Mareena took 90 students and chaperones on a 9-day tour to Ireland, Wales and England where they performed at Killkenny Castle, Stonehenge and the beautiful St. Paul's Cathedral. In July 2018 Mareena was invited as the Guest Conductor for the 14th Annual International Festival of the Aegean on the Island of Syros, as well as Athens Greece. In Spring 2020 Maestra Boosamra Ball will debut as a Guest Conductor in Carnegie Hall, where she will conduct Schubert's Mass in G. As a veteran of choral music in the Antiochian Orthodox Church, Mareena has been the Sacred Music Coordinator for the Western Region since 1989 as well as choral director at Holy Resurrection Antiochian Orthodox Church since 1979. This past December she celebrated 40 years of service with a beautiful Gala Concert featuring soloists from across the Archdiocese. She directed and produced two recordings done by the Western Region, "There is Joy in Bethlehem" and "Liturgy of the Presanctified Gifts." Mrs. Boosamra Ball is married to Bill Ball and frequently performs with his band, Still Cruisin' and the Shear DeLites. All three of her children have sung in her various choirs.

DEACON JOHN (RASSEM) EL MASSIH was born and raised in Anfeh, Lebanon, where he studied Byzantine chant under the renowned teacher Fr. Nicholas Malek. He received his certification at 18. After immigrating to the United States, he enrolled in the Hellenic College of Holy Cross, where he earned a Bachelor of Arts in Religious Studies and a Masters in Divinity. During his time at there, Deacon John continued to study Byzantine Chant under Photios Ketzetis and Dr. Grammenos Karanos. He was a key member of the school's Saint Romanos the Melodist Choir, the Antiochian Archdiocesan Choir, the Greek Orthodox Archdiocesan Choir, and the Choir of St. Mark. He served as a guest lecturer at the Crossroads Program for Hellenic College from 2007 to 2012. In 2009, he directed a CD project entitled "The Voice of the Lord: Selected Hymns from the Feast of Theophany." He served as the protopsalti of St. George Antiochian Orthodox Church in Boston, Massachusetts until being assigned as an assistant and chanter for His Eminence Metropolitan PHILIP in June of 2013. In March 2017, he was ordained to the Diaconate and currently serves Metropolitan JOSEPH, an assignment that includes leading and directing the Antiochian Archdiocesan Choir and teaching Byzantine music at Saint Vladimir's Seminary. In addition to his teaching at St. Vladimir's, Deacon John teaches classes on Byzantine music for the Antiochian Village summer camp in Pennsylvania.

CHRIS FARHA has directed the St. George Cathedral choir in Wichita, Kansas since 1985. She is also the Sacred Music Coordinator for the Diocese of Wichita and has served in that role since 1994. She is a member of the Sacred Music Committee for the Antiochian Archdiocese. She was co-editor of the "Liturgy of the Presanctified Gifts" music book and sang on 2 recordings done by the Western Region, "There is Joy in Bethlehem" and "Liturgy of the Presanctified Gifts". As a choir director, the pinnacle of her career was directing a 60-voice choir at the Consecration of Bishop Basil in 1992. Chris has done workshops both in her Diocese and throughout the Archdiocese. She has given several general session talks at Sacred Music Institutes, one of which was published in its entirety in the Word Magazine. She also had the honor of developing two presentations with Master Iconographer, Kh. Erin Mary Kimmett on "Iconography and Hymnography; the Language of Our Prayer" on the topics of Holy Week and Great and Holy Pascha. Since 2012 she has been the administrator of the Youth Music Ministry Program and from 2013-16 the Coordinator for the West Coast Sacred Music Institute. Chris has a bachelor's degree in Business Administration and is Food Service Director for the Catholic Diocese of Wichita. Her "music education" is a composite of thirty plus years attending Sacred Music Institutes and studying the technique, styles and passion of those teachers, directors and mentors. She is married to Warren Farha, owner of Eighth Day Books and they have 3 married children and 4 grandchildren.

AMY HOGG chants at St. George Antiochian Cathedral in Pittsburgh, PA. In 2011, after a varied teaching career in which she taught bilingual kindergarten, Spanish reading, first grade, and Suzuki Piano, she began an indepth study of Byzantine chant. Amy has been guided in her study of Byzantine chant by Dr. Stephen Esper, Richard Barrett, Samuel Herron and Dr. Nicholas Giannoukakis. Amy chants with the Byzantine Choir of the Greek Orthodox Metropolis of Pittsburgh and studies voice with Dr. Kimberly Steinhauer, president of Estill Voice International. Amy has a performer's certificate in Byzantine music from Holy Cross Greek Orthodox School of Theology, is a member of the board of the St. John of Damascus Society, and is the co-host of the AFM podcast, A Sacrifice of Praise. Amy is the founder of Byzantine Beginnings, a chant curriculum that blends the best practices from other fields of education with the theory and praxis of Byzantine chant by using visual and concrete models, cooperative games, and ear training exercises. She loves teaching people who have struggled to learn to chant through other methods and offers two eight-week online courses, with plans to expand to more courses in the coming year.

CHRISTOPHER HOLWEY has been playing the piano since 1964 and chanting in the Church since 1981, and is always ready to learn in both areas. He graduated from St. Vladimir's Orthodox Theological Seminary in 1984 and served as a priest of this Archdiocese for over 18 years. During that time, he composed and arranged various types of Orthodox music for our liturgical services. He also served as Chairman of the Sacred Music Department for the Antiochian Archdiocese from 2006-2015 and as Midwest Regional Choir Director in the early 1980's. He recently completed the massive task of typesetting, proofing and updating Kazan's *Matins* and *Menaion* Byzantine Projects, and continues to typeset and organize the online library and coordinate with the Liturgics Department to produce the Online Liturgical Guide.

PAUL JABARA has served as Chairman of the Sacred Music Department for the Antiochian Archdiocese since his appointment by Metropolitan JOSEPH in 2015. He was born in Montreal and is a graduate of McGill University. Originally a trombonist, he obtained his undergraduate degree in voice and piano and a Master's degree in choral conducting, and presently divides his time between conducting and teaching. He has been music director at St-George Antiochian Orthodox Church in Montréal for over thirty years. He is co-founder of the period instrument ensemble l'Orchestre de la Nouvelle France and is the founder of the Saint Cecilia Chamber Choir. Past engagements include performances with the Vancouver Symphony, Orchestra Metropolitan de Montreal, Montreal Sinfonietta, Vancouver Bach Choir, the Stewart Hall Singers and the McGill Choral Society. He was also the artistic administrator and assistant conductor of the International Opera Festival, performing Verdi's AIDA in Montreal, Vancouver, Tokyo and Sydney.

In addition to being the Chairman of the Department of Sacred Music, Paul is the founder and director of the Sacred Music Chamber Choir and was instrumental in establishing the Youth Music Ministry, the Sacred Music Byzantine Choir and the Young Conductor's Apprentice Program. He is also invited regularly as a guest conductor/clinician for choral workshops throughout the Archdiocese. Deeply passionate about choral music, his love of both Orthodox Slavonic Music and Byzantine music is strong. He was among the first to introduce Canadian audiences to the Orthodox music of Rachmaninov, Tchaikovsky, Chesnokov, Bortniansky, Grechanninov and Kastalsky. A dynamic conductor, he brings out the very best in his singers and inspires them to achieve new levels of performance standards.

DR. NICHOLAS J. JONES is a Subdeacon of the OCA and currently leads the Byzantine and Slavic chanting at the Protection of the Mother of God Orthodox Church in Falls Church, VA (in the OCA-ROEA), where he is also the choir director. He was one of the lead chanters of the Byzantine Choir at St. George Antiochian Orthodox Cathedral in Pittsburgh, PA. He has a BS, MS, and PhD in Materials Science and Engineering from Carnegie Mellon University (CMU), a BA in Chanting from Aigaleo Conservatory in Athens, Greece, and currently works for the Naval Surface Warfare Center, Carderock Division in Bethesda, MD as a Materials Engineer. He has taken extensive courses on Western Music theory, and, in the area of Byzantine Music, he has taken lessons from George Theodoridis of Washington, DC. He has also been guided by Dr. Stephen Esper, Protopsaltis Peter Papadakos and Dr. Nicholas Giannoukakis from Pittsburgh, Dn. Niphon of Iveron Monastery on Mount Athos, as well as various internet resources. He has been teaching Byzantine Notation and Theory in the Pittsburgh and Northern Virginia areas for 10 years, and is the webmaster of ByzantineChant.org. He is currently on two CD's with the Byzantine Choir of St. George Cathedral, with more to come, God willing.

DR. ZHANNA LEHMANN has been working with choirs for over 20 years. She started her musical career after graduation from the Kazan State Conservatory in Russia (the city where St. Raphael of Brooklyn worked and taught Arabic at the Kazan Theological Academy). Upon completion of her education at the Conservatory, Zhanna was an instructor and assistant principal for a Music School in her hometown of Dimitrovgrad, Russia. She holds a Doctor of Musical Arts degree in Choral Conducting from the University of Illinois and teaches at the Music Academy of the University. She is the founder and director of the Illinois Orthodox Choir, a choral group open to singers of all faiths in Champaign-Urbana, IL. The Illinois Orthodox Choir is committed to spreading the beauty of Orthodox music to the general public and has performed in a variety of settings. She is a choir director and chanter at St. Nicholas Orthodox Church in Urbana, IL. Dr. Lehmann offers choral and conducting workshops for church choirs and choir directors.

KH. NANCY HANNA LONG has been directing choirs and chanting in Orthodox churches for over 35 years. After graduating from The Ohio State University with Bachelor degrees in Voice Performance and Music Education, she moved to Pittsburgh and sang for many years in the Pittsburgh Opera Chorus and the professional core of the Mendelssohn Choir, performing multiple solos with Pittsburgh Opera, the Pittsburgh Symphony, and other local organizations. Kh. Nancy is now the assistant director of the Pan-Orthodox Choir of Pittsburgh and chants at her home parish of St. Elias in New Castle, PA, where her husband, Father Gregory, is pastor. She especially enjoys mentoring aspiring Orthodox choir directors, helping them to become independent and confident. At the Sacred Music Institute, Kh. Nancy has taught many classes, including Pitch-Giving, Vocal Technique, and Western Music Theory.

EMILY LOWE holds a BA in Classical Civilizations from the Catholic University of America and an MAT in Secondary English from Loyola University Maryland. She teaches English and French at Mount de Sales Academy in Catonsville, Maryland, but her first love is music, which she has studied in some form for most of her life. She studied and performed piano throughout grade school and began singing in the church choir as a catechumen. The music of Orthodoxy helped bring her family into the church twenty years ago, and shortly thereafter she began studying Byzantine chant, where she found her deepest passion. She has been protopsalti of Holy Cross in Linthicum, Maryland for over ten years, has sung on several albums, and was featured in an episode of Religion and Ethics Newsweekly focusing on Byzantine chant. She is exceedingly grateful for the encouragement, inspiration and challenges offered by her mentors over the years, many of whom are here this weekend!

CHARLES MARGE has been the Head Chanter at St. Mary's Orthodox Church in Cambridge, MA for over 20 years and has taught Byzantine chant at the parish and diocesan level. He served for over 10 years as the Assistant Conductor of the MIT Concert Band. Charlie began studying music at an early age from his father, a well-known New York City studio musician. While studying Mathematics, Operations Research, and Management at MIT, Mr. Marge minored in Music and studied conducting from John Corley. During these years, he also studied Byzantine Chant from Bishop BASIL Essey, Rev. Alexis Kouri, the Reverend Fathers John Namie and Gregory Phelan of blessed memory. Charles founded the Boston Byzantine Choir in 1993 with the goal of making Byzantine music accessible to the English-speaking world. The choir, under his direction, has recorded several CD's. In 2012, Charles was appointed Sacred Music Director for the Diocese of Worcester and New England.

DANIELLE PRONTKA received a Bachelor of Arts in music performance from Northwestern State University of Louisiana. Her love of music began with the violin at the age of five, and by seven years old she was already singing with the St. George Choir. She continues to be an active member of St. George Orthodox Church, Houston where she is the choir director and has been the Events Chairperson for the 2013 Archdiocese Convention, and numerous galas. Her professional engagements include performances with the South Arkansas and Shreveport Symphonies, conductor of the Memorial Orchestras, the Highlands Orchestra and the Virtuosi of Houston. She has conducted the musicals and has toured with A Night of Opera. She is the recipient of numerous awards and accolades including conducting at Carnegie Hall and Chicago's Symphony Hall. Danielle is a guest clinician and conductor across Texas. She is a recipient of the PTA Lifetime Achievement Award and the SBISD Teacher Appreciation Award. Most recently, Danielle won the Memorial High School Teacher of the year and the SBISD District Teacher of the Year.

THE VERY REV. FR. MARK SAHADY graduated from Westminster Choir College in Princeton, New Jersey with a Bachelor of Music Education, and later earned a Masters of Divinity and a Master of Arts in Liturgical Music from St. Vladimir's Seminary. He earned a third Master's in Military Arts at Maxwell Air Force Base in Montgomery, Alabama. He directed choirs at St. Vladimir's Seminary; St. Nicholas Cathedral, Brooklyn, New York; St. Stephen Church, South Plainfield, New Jersey; and Holy Ghost OCA Church, Ambridge, Pennsylvania and then became a priest. As an Air Force Chaplain, Fr. Mark served at Orthodox churches and missions all over the USA and in Europe, Middle East and Japan. After serving the Life-Giving Font Greek Orthodox Convent in Dunlap, CA, he was asked by Metropolitan Philip to retire from the Air Force and serve St. Thekla Convent in Arabic, English and Greek. Fr. Mark produced a weekly radio broadcast called "Orthodoxy Speaks" in the Brownsville-Pittsburgh area, published an Orthodox music book for Vespers, Matins & Liturgy and also compiled the service music booklet for the Paraklesis to the Theotokos used throughout North America. He has delivered numerous lectures and taught workshops on Orthodox chant and choral music and beginning Arabic. He is presently the Assistant Pastor at St George Antiochian Orthodox Church in Cicero, IL

Confession Handout

The word Confession has come to include four different events:

1. Repentance (Self-examination of Sinfulness)
2. Sharing of Thoughts (Confessing to Confessor-Elder)
3. Spiritual Counseling-Penance (Confessor-Elder Direction)
4. Absolution (Priestly Sacrament of Forgiveness)

Confessee says:

O Father, Lord of heaven and earth, I confess to Thee all the hidden and manifest sins of my heart and mind, which I have committed to this day. Therefore, I beseech Thee, the righteous and compassionate Judge, grant me forgiveness and grace to sin no more.

Confession spoken:

First, the Truth must be confessed. We must admit our sinfulness plainly and without excuse. We must examine ourselves ahead of time and say how we have not shown Love to God and our neighbor.

We must say: **O Lord, I am sorry for my sin.**

Second, we must seek to heal the damage we have done, both to ourselves and to others. Ask for guidance (penance) on how, through God, to heal the hurts we caused.

We must say: **O Lord, forgive me a sinner.**

Third, we must plan to live a new life in Christ and ask God and the priest for help to change our ways in order to live in Christ daily. We must choose the chance to change.

We must say: **O Lord, help me to sin no more.**

Confessor says:

May God our Savior, Who pardoned David through Nathan the prophet when he confessed his sins, accepted Manassas' Prayer of Repentance, forgave Peter who wept bitterly for his denial, the Harlot weeping at His feet, the Publican and the Prodigal, forgive thee all things, through me a sinner, and set thee uncondemned before His Fearful Judgment Seat. For Thou desirest not the death of a sinner, but rather that he should turn from the sin and live; and that even unto seventy times seven sins ought to be forgiven. For if Thou shouldest mark iniquity, O Lord, who could stand? But with Thee there is forgiveness, for Thou art the God of the penitent, and unto Thee do we ascribe glory: to the Father and to the Son, and to the Holy Spirit; now and ever and unto ages of ages. Amen.

Now, having no further care for the sins which thou hast confessed, depart in peace.

Forgiveness of Sins Background Information

Jesus Christ spoke twice of the Mystery (Sacrament) of Repentance. The first time He said to the Apostle Peter that He will give him the keys of the kingdom of heaven so that whatever he will bind on earth will be bound in heaven and whatever he will loose on earth will be loosed in heaven (Matthew 16:19). Sometime later He gave the authority to forgive and to retain sins to all the apostles. This was done in conjunction with their task to resolve problems among the members of the Church: *"If your brother sins against you, go and tell him his fault between you and him alone. If he hears you, you have gained your brother. But if he will not hear, take with you one or two more, that by the mouth of two or three witnesses every word may be established. And if he refuses to hear them, tell it to the Church. But if he refuses even to hear the Church, let him be to you like a heathen and a tax collector. Assuredly, I say to you, whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven"* (Matthew 18:15-18). The Lord solemnly established the Sacrament of Confession soon after His Resurrection. He appeared to His disciples and said to them, *"Peace unto you! As the Father has sent Me, I also send you."* And when He had said this, He breathed on them and said: *"Receive the Holy Spirit. If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are*

retained" (John 20:21-23). The apostles transmitted this power to absolve and to retain sins to their disciples — bishops and priests — who were to continue their task of saving human souls.

St. John Chrysostom, commenting on the authority given to the pastors of the Church "*to bind and loose*," wrote, "What the priests determine on earth, God affirms on high in Heaven. Here the Master conciliates with the opinion of His servants." However, the priest-confessor does not absolve sins by his own power, and there is nothing mechanical in the prayers of absolution. The priest-confessor is only a witness of one's repentance and a mediator of Divine Grace. God appointed him to be an instrument of His mercy. Ultimately it is up to the repentant to make his soul receptive to the healing Grace.

By its wide magnitude and power, the invisible work of Grace in the Sacrament of Repentance covers all of man's lawlessness. There is no sin which is beyond forgiveness. What is crucial here is to have sincere regret for committed sins and to decide to become a better Christian. Our Lord Jesus Christ said, "*I did not come to call the righteous, but sinners to repentance*" (Matthew 9:13). New Testament Scriptures are full of examples of God's mercy to sinners. Great was the Apostle Peter's sin of denial, but when he repented, Jesus forgave him and reinstated him as an Apostle. After Pentecost, when the Apostle Peter started to preach the Gospel, he called to repentance even those Jews who crucified the Messiah (Acts 2:38), and later he called to repentance Simon, who was a sorcerer and at the end became a heretic (Acts 8:22). Saint Paul, before becoming an apostle, hated the Christian faith, persecuted the Church and took part in the death of the first martyr, the deacon Stephen. Later he was forgiven by God and received from Him abundant grace. Remembering God's infinite mercy, St. Paul once absolved a person guilty of incest, subjecting him first to temporary excommunication (2 Corinthians 2:7).

**John of Kronstadt: Saint of Communion,
Saint of Confession by Bishop Kallistos Ware**

(Sermon at St. John of Kronstadt parish in Bath, England. From the September 1998 issue of *In Communion*, quarterly journal of the Orthodox Peace Fellowship.)

In the Epistle (1 John 4:7-11) and the Gospel (Luke 6:31-36) that are read in honor of St. John of Kronstadt, we notice the emphasis upon love. Our Holy Father St. John of Kronstadt, Wonderworker of all Russia, is an example to us of loving compassion, of pastoral love. In the Gospel in particular, the Lord emphasizes that our love should not simply be towards the people that we find congenial, not just towards those who show love towards us. It is to be far wider, we are to love our enemies, we are to love all our fellow humans, our love is to be without limits. It is very clear that when St. John in his Epistle and our Savior in the Gospel speak about love they do not just mean something sentimental, something emotional, they mean something far more profound. The kind of love that they envisage, a universal all-embracing love, a love without limits, can only be a result of prayer, of ascetic effort. Such love is something for which we must struggle and suffer. Such love cannot be based just upon our emotions or feelings, it has got to have a deeper basis. What is this deeper basis? It is precisely the service that we are celebrating together now, the service of the Holy Eucharist, which is indeed a sacrament of mutual love. Our love has its foundation and inspiration in the Divine Liturgy. If we are to show more vividly the kind of love of which the apostle John and our Lord speak, that can only come first and foremost through a deeper experience of Holy Communion, through frequent Communion received after profound and searching preparation. St. John of Kronstadt was above all a Eucharistic Priest. He put The Holy Liturgy at the center of his life, and this was the source that enabled him to show such a dynamic and universal love. Our receiving of Holy Communion, while it is with the blessing of our spiritual father to be frequent, should never be mechanical or automatic. We are to prepare. And how should we do it? We are to prepare above all through the use of the sacrament of Confession. There are different disciplines. Some have been brought up to go to confession before every Communion, others have a blessing from their spiritual father to go more frequently to Communion without confession every time. But

undoubtedly in our Eucharistic experience the sacrament of healing which we call *Confession* or *The Sacrament of Repentance* plays a central part.

Why do we need to go to confession? Is it not enough to confess our sins with sincerity in our private prayers each evening, will not God forgive us from the very moment that we confess our sins? Yes, as soon as we turn to God in true repentance, He forgives us. God is always more ready to forgive than we to repent. Even the slightest turning of our heart will be blessed by God. Why then are we taught also to go to the sacrament of confession? I can think of three reasons, perhaps you can think of more.

First of all there are no private sins, all sins affect our brothers and sisters in Christ. All of our sins, however secret, have an effect on the community. If I feel in my heart anger towards someone else, even if I do not show it by word or action, that evil disposition in my heart has a destructive effect on others around me. Every sin is a sin against the community; every sin however secret is a stumbling block for others and makes it harder for them to serve Christ. In the early Church confession was public. After the fourth century, with the growth of the Christian community, that gave scandal and so confession assumed its present form, as an opening of the heart before the priest alone, under conditions of secrecy. But let us remember that during confession the priest is there, among other things, as the representative of the community, of the people. The fact that we confess not just to God, but in the presence of a fellow man, shows that we acknowledge the communal social dimension of all our sins. In confessing in his presence, we are also asking forgiveness from the community. I heard a story once told about St. John Maximovitch of Shanghai and San Francisco. I have also heard it told of others, but the same thing can happen more than once. Once before the Divine Liturgy he was hearing the confession of a man, and the man said: "Yes I know that what I have done is a sin, I ask God's forgiveness, but my heart is like a stone, I do not feel any sorrow for my sin, it is all just in my brain." So, St. John said to him: "Go out into the center of the church in front of the people and make a prostration before them and then come back to me." As the man did this and knelt to ask forgiveness from the people before him, something broke inside his heart and it came alive again. Suddenly he felt real compunction for what he had done. He said: "now it is different," and the Archbishop gave him forgiveness. That was the moment of turning for him because he acknowledged that his sin was a sin against the community, and he asked their forgiveness. So, in our confession let us first of all recall that dimension. We are also asking for forgiveness of our brothers and sisters for what we have done. That is one reason to go to confession, because **sin is social**.

There is a second reason. The spoken word, the uttered word has great force. This applies in two ways. First of all, we listen to the spoken word of the priest, the council that he gives, and it may be that what he says if written down and put in a book would not seem so striking. It may be that it wouldn't seem so remarkable. But in confession the priest is praying, and we are praying for the light of the Holy Spirit, and he is addressing those words under the guidance of the Holy Spirit to each one of us, to each penitent personally. The words which looked at in the abstract might seem obvious, common place, can prove to be words of fire when we realize that they are being said to me personally here and now under the inspiration of the Holy Spirit. I can remember at the Russian convent in London many years ago there was a priest, Fr. John, who didn't much like hearing confessions; he didn't much like giving sermons either. He was a person of few words and very humble and didn't feel he really had the authority to offer counsel in confession, but he was blessed by the bishop to hear confessions, so he did so. On one occasion a woman was telling him at immense length of her quarrels with her husband: "I said this and he said this and I told him he was wrong and told him this" and so it went on "and I told him this and this." When she had finally stopped, all Fr. John did was to turn to her and say, "And did it help?" and then he gave her absolution. That came as a sudden revelation to her, the futility of the endless arguments she had with her husband, of her endless desire to prove that she was right and that he was wrong. Suddenly she saw that there was no point to all this, it was quite simply unnecessary, and she stopped from that moment. So the uttered word can have great power and that applies also to what you or I utter when we make our confession. Yes, we can confess our sins secretly in our evening prayers and we should do so,

but when we come before the holy icons in church, when we have listened to the prayers and speak in the presence of the priest, when we have to say these things aloud, often then it becomes powerful, immediate, personally significant in a way it was not before. The uttered word has great force and we find ourselves in confession, by God's grace, saying things that we never said in our private prayers. Suddenly we are able to understand more deeply and to express it more openly. Therein lies much of the grace of confession. The desert fathers say that a thought which is concealed has great power over us, but if we can find a way to bring it into the open and to speak of it, it loses its power. That is also what the modern psychiatrists tell us, but the desert fathers said it first! So, **the uttered word that we bring in confession can have a sacramental force and a healing grace which will surprise us.**

But then there is a third thing, not just what the priest does when he offers advice, not just what we do when we try to speak the truth in Christ. There is also what Christ does. Confession is a mystery of the Church that confers sacramental grace, there is power within it, Divine power. When the priest lays his hand upon our head in Confession, **it is Christ who lays his hand upon us, Christ who forgives** and that is certainly the deepest and most profound reason why we should go to Confession. When such grace and such healing is offered to us, who among us dare refuse to accept such an opportunity.

The Relationship Between Confession and Communion

There is a (common) misunderstanding of the relationship between the mysteries of Holy Confession and Holy Communion. There often seems to be a predominant idea that the link between these two is somehow a legal concrete thing - that there must be a 1:1 correspondence or some specific ratio and that any deviation from that ratio constitutes an abrogation of tradition or requires some kind of formal "dispensation". But this is not the relationship that really exists. While it is true that there is often a functional relationship that appears as though a formal ratio exists, this is actually a coincidental observation. These two mysteries actually form part of a larger whole of the spiritual life and both form a closely connected, but not dependent link in producing a spiritual life. There are of course other components such as fasting, prayer, self-denial, obedience, righteous deeds, etc. to living a spiritual life which are also a part of this picture, but in this case, I wish to confine myself only to the issue at hand - confession and communion. These two mysteries are not part of the same process, but rather are themselves parallel and often intertwined processes. Holy Communion is not dependent on Holy Confession, nor is Holy Confession dependent upon Holy Communion. Each is independent but at the same time they work together toward the same goal. Just as a physician might see you and diagnose an illness and then prescribe therapy that includes many components, (for example medication, diet, physical therapy & counseling) which all are targeted toward the goal of recovery so also the spiritual condition might be diagnosed in confession, and various spiritual remedies prescribed by the confessor. And one of those spiritual remedies may be to refrain from receiving Holy Communion for a time (just as a physician might temporarily restrict your diet for a particular purpose) or perhaps the remedy prescribed might be to receive Holy Communion (like taking medication - or to stay with the diet analogy, to eat the proper nutritional foods). The frequency that one goes to the Dr is determined by the severity and course of the illness and the various restrictions on the diet are governed again by the patient's condition and improvement. So also, the "ratio" of confession to communion is determined by the spiritual physician (your confessor) and corresponds to the severity of your spiritual condition, your relative spiritual health, your particular spiritual needs, etc. There are times when you cannot receive Holy Communion (such as during a period of *epitimia* (ἐπιτιμία) - penance - following a divorce for example) but then you should receive the mystery of Holy Confession regularly. On the other hand, there may be times when the priest may permit one to receive Holy Communion weekly but only require confession on a biweekly or longer basis. And just because you develop a particular rhythm at one time doesn't mean that it is constant - just as your frequency of seeking medical help is not constant. Holy Confession in and of itself is not a prerequisite to Holy Communion. To take this position is to subordinate the one mystery to the other and so lessen its importance. Rather both mysteries are

necessary and often they are combined for the health of the soul. The "prerequisite" for Holy Communion is not a completely pure soul, but rather one that is "healthy" (growing towards God) and prepared (repentant). And most frequently the way to guarantee that state is through receiving the mystery of Holy Confession. Also, in the Divine Liturgy after the Prayers for Catechumens and before the Prayers for the Faithful, there is the Prayer for Penitents, usually skipped, as below:

Prayer for Penitents *(Can be used at other times)*

Priest: Hear our Petitions, O Christ, and let not the mercy of Thy compassion be far from this Thy servant(s) (N.); heal his(her/their) wounds and forgive his(her/their) sins so that no longer kept away from Thee by iniquity Thy servant(s) (N.) may always be strong enough to cling to Thee as Lord:

For Thou art a merciful God and lovest mankind and unto Thee do we ascribe glory: to the Father, and to the Son, and to the Holy Spirit: Both now and ever, and to the Age of ages. *Amen.*

Self-Examination before Confession with the Ten Commandments

(from the Antiochian Little Red Prayer Book)

First Commandment

Have I believed in God the Father, the Son, and the Holy Spirit? Have I failed to trust in God and his mercy? Have I complained against God in adversity? Have I been thankful for God's blessings? Have I doubted the Christian faith and the teachings of the Church? Have I tried to serve God and keep His Commandments? Have I given way to superstition? Have I frequented the religious meetings of heretics and schismatics? Have I neglected my duties to God through fear of ridicule or persecution? Have I failed to pray to God faithfully? Have I put myself before God?

Second Commandment

Have I made an idol of any person or thing? Have I given to anyone or anything the worship that is due to God alone? Have I set before myself the holy life of Jesus and tried to imitate Him? Have I read the Holy Scriptures regularly? Have I been irreverent during Church Services, let my attention wander, or been insincere? Have I neglected to receive Holy Communion regularly or without due preparation?

Third Commandment

Have I profaned the holy name of God in any way? Have I cursed anyone or anything, or sworn a false oath? Have I failed to give proper reverence to holy persons and things? Have I had due respect for the clergy of the Church, or hindered them in performing God's work? Have I broken any solemn vow or promise? Have I entered into any unlawful contract or made an unlawful promise?

Fourth Commandment

Have I stayed away from Church on Sundays or prevented others from going? Have I done unnecessary work on Sundays? Have I spent the day in unwholesome fashion or profaned it by improper conduct? If I could not go to Church because of illness or other grave cause, have I prayed at home? Have I caused anyone else to profane the Lord's Day? Have I kept the Fasts and Festivals prescribed by the Church?

Fifth Commandment

Have I respected my parents and been obedient to them? Have I been guilty of deception, or caused them pain by my words or actions? Have I neglected them or failed to help them? Have I done my duty towards my family? Have I been wanting in love or kindness towards my husband (or wife), or harmed him (or her) in any way? Have I set my children a good example and tried to bring them up properly? Have I corrected their faults with patience and not with anger? Have I over-indulged or spoiled them? Have I neglected my god-children and failed in my obligations towards them? Have I worked for my employers honestly and diligently? Have I treated fairly all those who have worked for me? Have I honored God as my Heavenly Father by treating others as my brothers, and have I honored the Church as my spiritual Mother by honoring and practicing my religion in accordance with her teachings?

Sixth Commandment

Have I caused the injury or death of any one, or wished that I were dead? Have I done anything to shorten my own life or that of someone else by injuring health, or through evil and intemperate living? Have I given way to anger, or harmed others with words or actions? Have I defamed others who needed help, or failed to stand up for those unjustly treated? Have I been cruel to anyone? Have I mistreated animals or destroyed any life unnecessarily? Have I failed to forgive anyone or harbored evil thoughts against them?

Seventh Commandment

Have I given way to impure thoughts, words, or deeds? Have I committed any unworthy actions alone or with others? Have I degraded myself in any way, or forgotten human dignity? Have I read immoral books or magazines, or delighted in obscenity of any kind? Have I associated with bad companions or frequented unsavory places? Have I eaten or drunk or smoked too much? Have I been lazy, idle, or wasted my time? Have I led others to commit sinful acts? Have I been unfaithful to any trust confided in me?

Eighth Commandment

Have I stolen anything or wished to do so? Have I kept anything that did not belong to me? Have I tried honestly to find owners of lost articles I have found? Have I paid my debts? Have I lived within my income, and not wastefully and extravagantly? Have I given to charitable causes in proportion to my means? Have I been honest and upright?

Ninth Commandment

Have I told lies, or added to or subtracted from the truth? Have I made careless statements or spoken evil of anyone? Have I told any secrets entrusted to me, or betrayed anyone? Have I gossiped about anyone or harmed their reputation? Have I concealed the truth, assisted in carrying out a lie, or pretended to commit a sin of which I was not guilty? Have I tried to see the good in others rather than their shortcomings?

Tenth Commandment

Have I envied anything good that has come to others? Have I been jealous of another's good fortune? Have I wished for anything that was another's? Have I damaged or destroyed the property of others? Have I wished for things God has not given me, or been discontented with my lot? Have I been stingy? Have I held back anything due another? Have I hoped for the downfall of anyone so that I might gain by it? Have I failed to be gracious and generous to anyone? Have I expected God to give me that which I would refuse one of my fellow men?

Self-Examination before Confession with the Beatitudes

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

Have I truly recognized my complete dependence on God? Have I been proud arrogant and self-righteous in my ways? Have I been selfish, possessive and self-seeking? Have I sought after status power and wealth?

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

Have I endured difficulties and afflictions with faith and patience? Have I felt sadness for the sufferings of the poor, the hungry, and addicted; the sick, the lonely and the sinful of the world? Have I truly been sorrowful for my sins and faults?

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

Have I tried to serve or rather to dominate others at home, school, work, office, Church and elsewhere? Have I nursed against anyone? Have I been resentful, bitter, unforgiving or insulting and abusive to others? Have I loved my enemies?

Blessed are those who hunger and thirst for righteousness, for they shall be satisfied.

Have I truly yearned for God's will to be done in all things? Have I worked for justice in my family, society and the world in ways within my reach? Have I tried to cultivate a righteous life through prayer, fasting, worship, receiving Holy Communion and deeds of love toward others?

Blessed are the merciful, for they shall obtain mercy.

Have I shown compassion and help toward the poor, hungry, lonely and needy around me? Have I tried to understand and forgive others? Have I been indifferent, judgmental or legalistic?

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

Have I loved goodness, purity and holiness? Have I succumbed to evil motives and intentions? Have I given way to impure thoughts, words or deeds? Have I been guilty of bias and prejudice? Have I been hypocritical, pretentious or self-indulgent to sinful passions?

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

Do I have God's peace in my heart? Have I been unfairly angry, aggressive or impatient? Have I worked for peace at home, work, Church and in society? Have I been irritable, polemical, or divisive?

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

Have I complained when persecuted for God's sake? Have I prayed for my persecutors? Have I failed to defend anyone in the truth for fear of humiliation or persecution? Have I had the courage to stand up for what is right despite criticism, ridicule or persecution?

Blessed are you when they revile you and persecute you on my account; rejoice and be glad, for your reward is great in heaven

Is the joy of Christ in my heart even in trying moments? Have I been pessimistic, despondent or despairing? Have I truly delighted in the promise of God's treasures in heaven?

Personal Prayer of Repentance

O Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who have sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy life-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the foe has fed me. Lift up my down-cast mind to Thee, and take it out of the pit of perdition, for I have no repentance, I have no compunction, I have no consoling tears, which uplift children to their heritage. My mind has been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee. But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough repentance and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee – do then not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the lambs of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints. Amen.

Also, attached separately for your personal prayer life to soften the heart towards repentance are the two Canons of Repentance: one to our Lord and one to the Theotokos (*both are in Tone 6*). And there is the Kontakion **ON REPENTANCE (For the fourth day of the fourth week of Lent)** O. 52 (K. 84) by Romanos the Melodist in Tone 1 with the refrain:

Sacred Music Institute, July 10-14, 2019, Antiochian Village
The Sacrament of Holy Unction
 Christopher Holwey

This is a sacrament for the anointing of the sick, or for anyone who needs forgiveness, healing and wholeness of life at some point in his/her life.

First, what is a sacrament: It is a mystery (the word in Greek is *mysterion*.) It is one of the 7 Sacraments in the Orthodox Church, but really, everything we do in the Church is to be considered as “sacramental” or mystical (Fr. Thomas Hopko). Briefly stated, a **sacrament** is where something earthly and temporary, through the resurrection of Christ and the grace and descent of the Holy Spirit, is transformed/transfigured/revealed to be something heavenly and eternal. The sacraments transform us into a deeper awareness of the presence of God in our lives, with a deeper meaning and a deeper reality than what can simply be seen.

Water for cleansing & nourishment: New Life in Baptism and Spiritual Blessing
Bread & Wine for food and drink: The Body and Blood of Christ in Eucharist
Oil for healing: Anointing for spiritual healing, and gift of the Holy Spirit
Love for one another: Eternal Love united in Christ
Fatherhood in a family: Spiritual Father of a community in Christ, as Christ.

Related to our everyday life:

As one is born into a family, he/she is given a name, welcomed, and fed; taught & educated through the years, taken to the doctor when sick; we ask for forgiveness when we do wrong, and are loved and cared for in a family. Likewise, the same happens to us in the Church. We are born in Baptism, named in Chrismation, sealed and empowered with the gift of the Holy Spirit, fed with the Body & Blood of Christ, healed with Holy Unction, forgiven when we confess our sins ... all to continue this on our own through our own families in love and marriage, becoming the fathers and mothers of our own little church.

So now, **Holy Unction**: The Sacrament of Healing and Forgiveness of Sins.

James 5: ¹³Is anyone among you suffering? Let him pray. Is anyone cheerful? Let him sing psalms. ¹⁴Is anyone among you sick? Let him call for the elders of the church, and let them pray over him, anointing him with oil in the name of the Lord. ¹⁵And the prayer of faith will save the sick, and the Lord will raise him up. And if he has committed sins, he will be forgiven. ¹⁶Confess your trespasses to one another, and pray for one another, that you may be healed. The effective, fervent prayer of a righteous man avails much. ¹⁷Elijah was a man with a nature like ours, and he prayed earnestly that it would not rain; and it did not rain on the land for three years and six months. ¹⁸And he prayed again, and the heaven gave rain, and the earth produced its fruit.¹

¹ [The New King James Version](#). (1982). (Jas 5:13–18). Nashville: Thomas Nelson.

“Suffering? Pray.” First of all, anytime we are going through trials and tribulations, suffering and in pain, we pray, and ask for God’s mercy and healing, strength and comfort.

“Let him call.” We must initiate the healing by calling for the presbyters of the Church, as Christ’s ministers and priests – His presence – here on earth.

“for the elders of the church.” Healing is not something we always try on our own. We don’t want to be alone during these times of sickness and trials. It necessitates the presence of God, His priests, the people of the Church. We all come together to offer care, love and support. (Fr Hopko: The power of healing remains in the Church since Christ Himself remains in the Church through the Holy Spirit.)

1 Corinthians 12:26. ²⁶And if one member suffers, all the members suffer with it; or if one member is honored, all the members rejoice with it.

“Pray and anoint.” Prayer keeps us in communion with God, and anointing with oil is a sign of God’s presence and help in times of need.

Philippians 4:6-7. ⁶Be anxious for nothing, but in everything by prayer and supplication, with thanksgiving, let your requests be made known to God; ⁷and the peace of God, which surpasses all understanding, will guard your hearts and minds through Christ Jesus.

Luke 10:29ff. ³³But a certain Samaritan, as he journeyed, came where he was. And when he saw him, he had compassion. ³⁴So he went to *him* and bandaged his wounds, pouring on oil and wine; and he set him on his own animal, brought him to an inn, and took care of him.

“If he has sins, he will be forgiven.” There is a connection between our sins and our healing. Not always direct, but evident that because there is sin in the world, there is also sickness, disease, suffering, and ultimately death.

Mark 2:1-12. The healing of the paralytic brought down through the roof. First there is forgiveness of his sins, then healing.

“All holy Trinity, have mercy on us. Lord, cleanse us from our sins. Master, pardon our iniquities. Holy God, visit and heal our infirmities for Thy Name’s sake.”

So, the purpose of this Sacrament is for healing and forgiveness of sins, which is why we usually offer our confession of sins first, and then come for the anointing of holy unction. *“Confession your sins to one another, and pray for one another, that you may be healed.”* This Sacrament does NOT replace the Sacrament of Penance/Confession.

But, it's also important to remember that while "*the prayer of a righteous man has great power in its effects* (in Greek: energy)," and the goal and purpose of this sacrament is healing and forgiveness, we must always pray for the will of God to be done. It may not always be the will of God that the person be healed that instant or even shortly thereafter. If he/she is healed, then he/she goes on to live his/her life in Christ, to the glory of God. If not, we must realize that this anointing is also to consecrate the sufferings of the person, so that they might be united to the suffering of Christ, and join Him in His passion, death and resurrection.

Fr. Hopko says: "In this way the wounds of the flesh are consecrated, and strength is given that the suffering of the diseased person may not be unto the death of his soul, but for eternal salvation in the resurrection and life of the Kingdom of God" (Worship, v. 2, pp 40-41).

Yes, healing is important, but it is not the final goal. The goal is our salvation in Christ, and this may be one aspect in our calling and life as to how to attain it.

This is not "last rites," as you may hear about or relate to the Roman Catholics. We have a Service of the Parting of the Soul and Body, but this is not that.

The Service Itself

This may be done at any time throughout the year. But in the Antiochian & Greek practice, it is mostly done on Holy Wednesday night. Overseas, it is done in the afternoon, and the Bridegroom Matins is still done that evening.

It is called to be performed by seven priests, "reflecting an ancient practice of performing in the course of seven days, each day having its own prayers, although, if due to necessity, it can be performed by three or even one Priest" (These Truths We Hold, St. Tikhon's Press, 1986).

It is patterned after Orthros/Matins:

Blessed is our God, Trisagion Prayers, LHM (12x), Glory/Both now, Come let us worship, Psalm 142, Alleluia, Penitential Troparia, Psalm 50. *For confession of our sins, asking to renew and purify our hearts.*

Canon, Exaposteilarion, Praises. *Praying for His mercy, compassion, cleansing and healing of soul and body.*

Troparia sung to Christ, Mary and various Saints and persons. *Asking for healing and intercession before the throne of God.*

Blind man, Paralytic, St. James, the brother of the God, St. Nicholas, St. Demetrius, St. Panteleimon, Holy Unmercenaries, St. John the Theologian, the Theotokos.

Seven Epistles, seven Gospels, Litany, seven Prayers, and (supposed to be) seven anointings after each prayer (but we only do it once at the end).

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| 1) James 5:10-16 | Luke 10:25-37 |
| 2) Romans 15:1-7 | Luke 19:1-10 |
| 3) 1 Corinthians 12:27-13:8 | Matthew 10:1, 5-8 |
| 4) 2 Corinthians 6:16-7:1 | Matthew 8:14-23 |
| 5) 2 Corinthians 1:8-11 | Matthew 25:1-13 |
| 6) Galatians 5:22-6:2 | Matthew 15:21-28 |
| 7) 1 Thessalonians 5:14-23 | Matthew 9:9-13 |

Prayer of the Gospel. *The Gospel Book is opened and turned to face the people.*

As this is done by the priests who are there, the main celebrant says the final prayer of Forgiveness, which includes: *"I lay not my sinful hand upon the heads of those who approach thee in sins ... but thy strong and mighty hand which is in this Holy Gospel."* This is remembering the words of Christ to His disciples after His Resurrection in Mark 16:14-18.

¹⁴Afterward he appeared to the eleven themselves as they sat at table; and he upbraided them for their unbelief and hardness of heart, because they had not believed those who saw him after he had risen. ¹⁵And he said to them, "Go into all the world and preach the gospel to the whole creation. ¹⁶He who believes and is baptized will be saved; but he who does not believe will be condemned. ¹⁷And these signs will accompany those who believe: in my name they will cast out demons; they will speak in new tongues; ¹⁸they will pick up serpents, and if they drink any deadly thing, it will not hurt them; they will lay their hands on the sick, and they will recover."

Final Anointing, with chanting of Troparion & Theotokion, Dismissal. *On the table was a vessel of pure olive oil and a vessel of wine. Before the anointing, the priest pours the wine into the oil, and then anoints those Orthodox faithful who come forward. This is patterned after the Good Samaritan who poured oil and wine on the wounds of the man who was beaten. Oil is for healing and wine is used as an antiseptic.*

In ancient Christian literature one may find indirect testimonies of the Mystery of Unction in Saint Irenaeus of Lyons and in Origen. Later there are clear testimonies of it in Saints Basil the Great and John Chrysostom, who have left prayers for the healing of the infirm which entered later into the rite of Unction; and likewise in Saint Cyril of Alexandria. In the fifth century, Pope Innocent I answered a series of questions concerning the Mystery of Unction, indicating in his answers that a) it should be performed "upon believers who are sick"; b) it may be performed also by a bishop, since one should not see in the words of the Apostle, let him call for the presbyters, any prohibition for a bishop to participate in the sacred action; c) this anointment may not be performed "on those undergoing ecclesiastical penance," because it is a "Mystery," and to those who are forbidden the other Mysteries, how can one allow only one? (Taken from <https://www.goarch.org/holyunction>)

So, Forgiveness of sins, Healing and Wholeness of soul and body,
Salvation in Jesus Christ, Eternal Life in His Eternal Kingdom.

"Blessed are the pure in heart, for they shall see God" (Matthew 5:8).

The Office of Holy Unction

(Version 4, June, 2019)

Tone 6

Plagal Second Mode

Alleluia

Dn. John El Massih



Verse 1: O Lord, rebuke me not in Thine anger, nor chasten me in Thy wrath.

Verse 2: Have mercy on me, O Lord, for I am weak.

Tone 6

Plagal Second Mode

The Penitential Troparia

Dn. John El Massih

G/G↓

Have mer - cy on us, O Lord, have mer - cy on us; for we

sin - ners, void of all de - fense, of - fer un - to Thee, as

Mas - ter, this sup - pli - ca - tion, have mer - cy on us.____

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it.

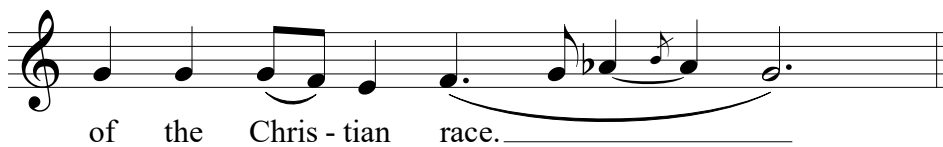
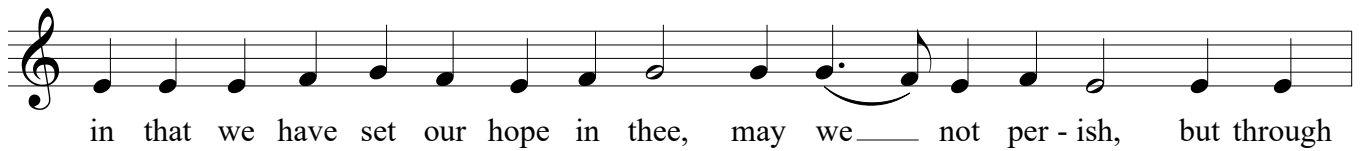
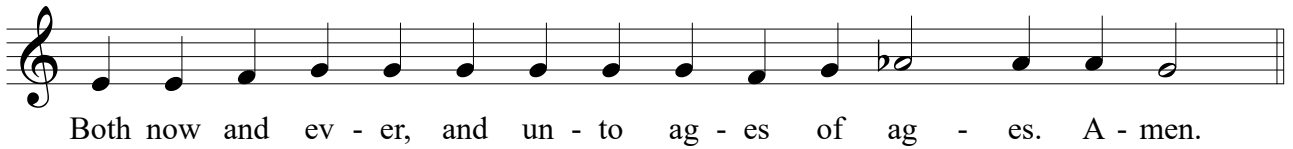
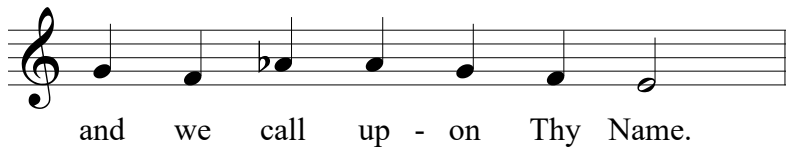
G/G↓

Lord,____ have mer - cy on us, for in Thee____ have we put our trust;

be not ver - y wroth a - gainst us, nei - ther re - mem - ber our in - iq - ui - ties;

but look down up - on us e - ven now, since Thou art com - pas - sion - ate,

and de - liv - er us____ from our en - e - mies. For Thou art our God,



The Canon Ode 1

$\text{♩} = 100 \sim 110$
Stichos, Tone 4

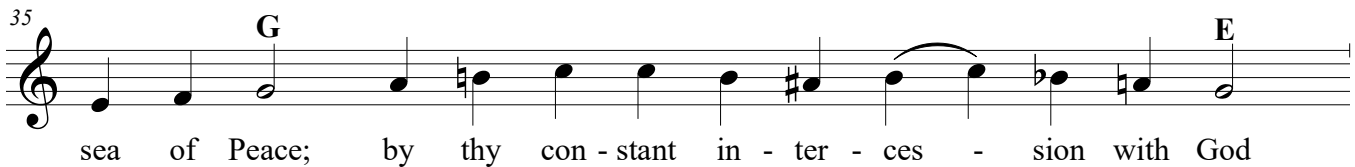
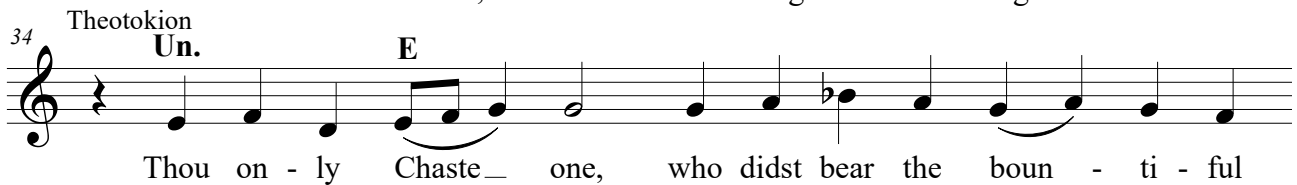
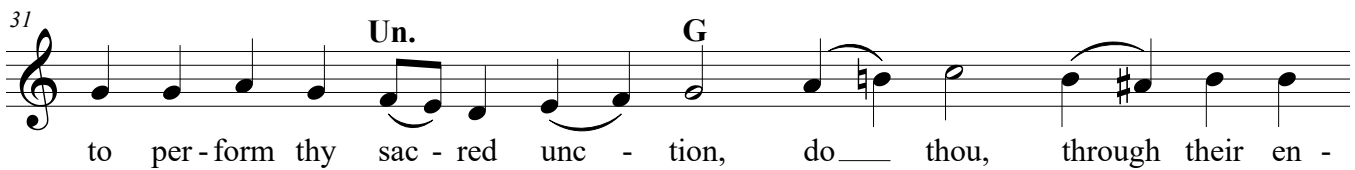
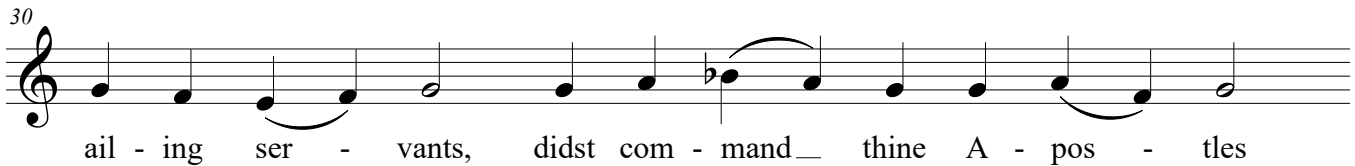
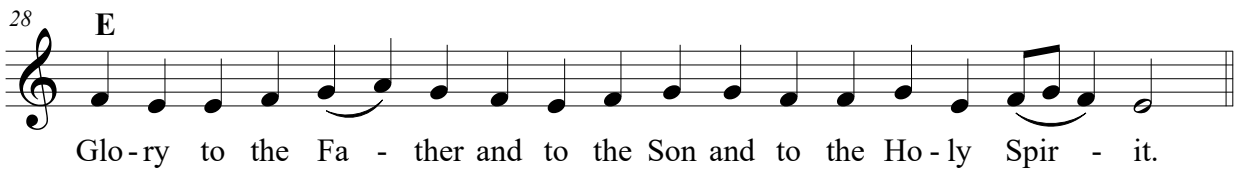
Dn. John El Massih



19 Troparion E Kazan
 O Mas - ter, who with the oil of com - pass - ion dost
 20 ev - er cheer both the souls and bod - ies of mor - tals,
 21 and dost guard the faith - ful with oil; be thou
 22 cle - ment now to those who ap - proach thee by means of oil.

Stichos E Dn. John El Massih
 O mer - ci - ful Lord, heark - en to the prayer of thy ser - vants
 24 sup - pli - cat - ing thee.

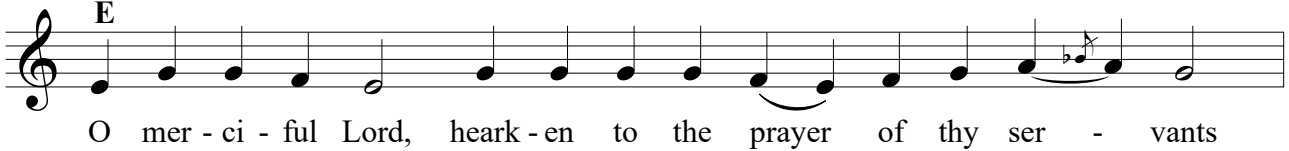
25 Troparion Un. E Christopher Holwey
 The whole earth is full of thy mer - cy, O Mas - ter; where - fore,
 26 we who to - day are mys - ti - c'ly a - noint - ed with thine oil di - vine,
 27 ask in faith that thine in - es - ti - ma - ble mer - cy may be grant - ed us.



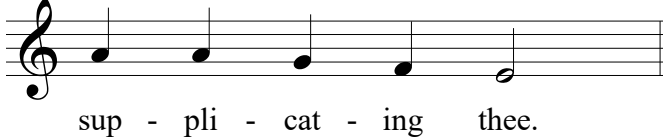
Ode 3

Dn. John El Massih

Stichos



39

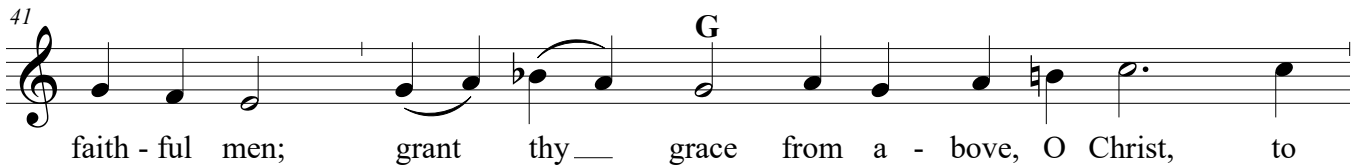


Troparion

Kazan



41

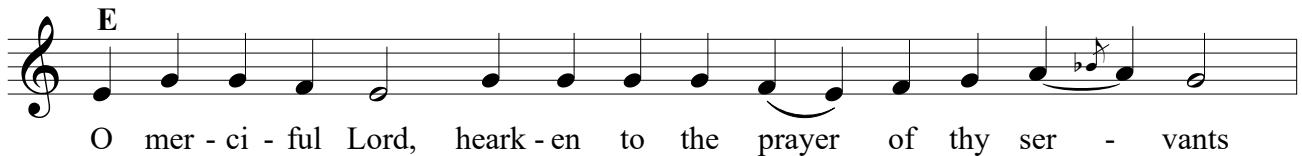


45



Stichos

Dn. John El Massih

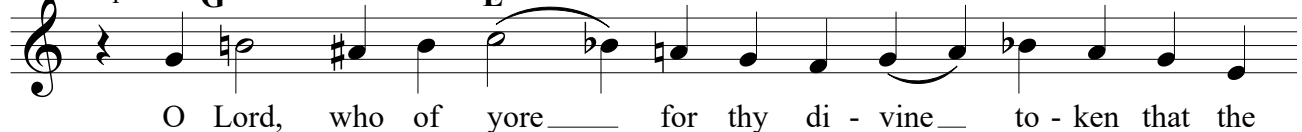


50

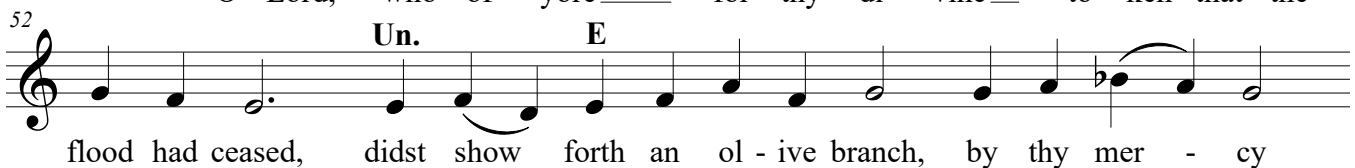


Troparion G

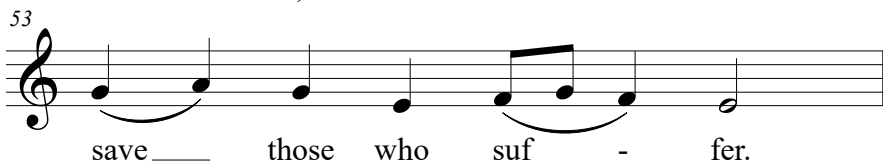
Holwey

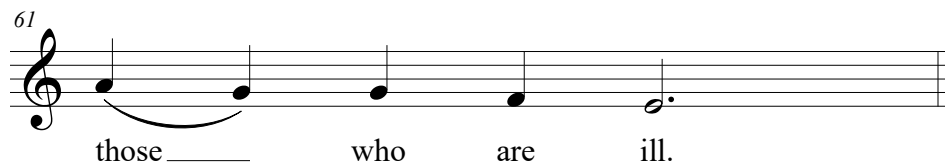
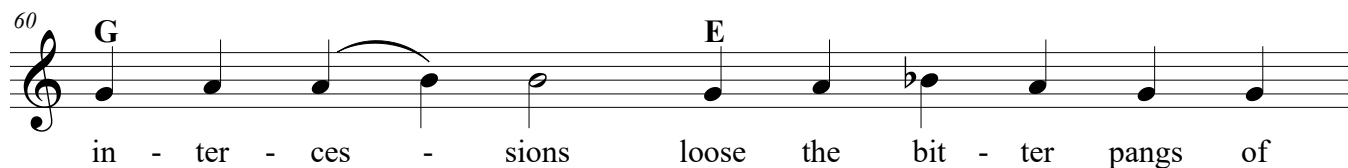
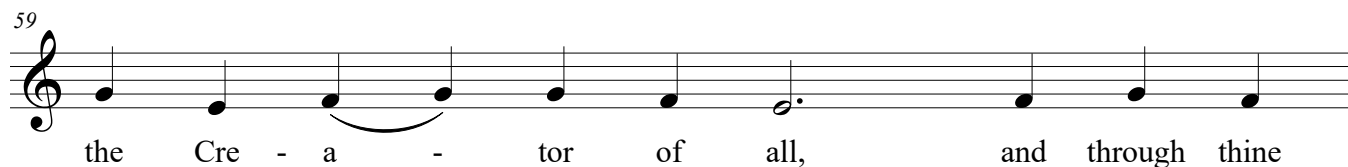
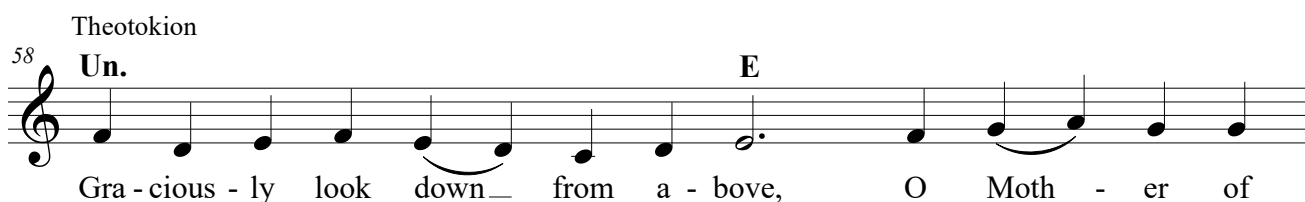
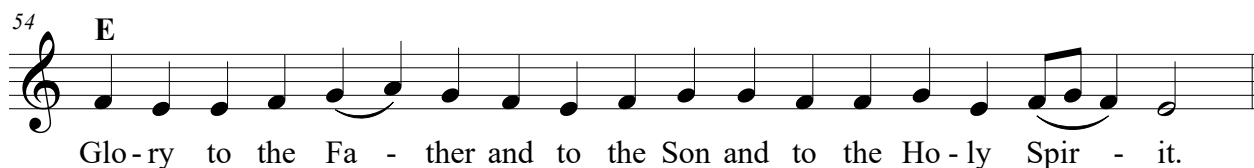


52



53





Kathisma

Byzantine Chant Tone 8, Plagal Fourth Mode
Special Melody: *Thou, as the Life of all*

62

Since Thou art a di - vine riv - er flow - ing with mer - cy, an

in - fi - nite a - byss of a - bun - dant com - pas - sion,

show the streams of Thy mer - cy and heal all men, O di -

- vine - ly - mer - ci - ful; boun - ti - ffully make the

foun - tains of Thy great won - ders to pour forth,

wash - ing all. For ev - er flee - ing fer - vent - ly to

Thee, we ask Thy grace, O Sav - ior.

Kathisma

Byzantine Chant Tone 4

Special melody: *Thou Who wast raised up*

Adapted by Dn. John El Massih

69 **G**

O Thou Phy - si - cian and quick help of the suf - fring,

(#)

O Thou De - liv - er - er and Sav - ior of thē ail - ing,

(#)

Who art the ver - y Lord and Sov - 'reign o - ver all,

(#)

grant Thy gift of heal - ing grace to Thy ser - vant in sick - ness;

(#)

to him (him/her) that hath great - ly sinned show com - pas - sion and mer - cy,

(#)

and from his (him/her) faults de - liv - er him, O Christ, that he may

(#)

glo - ri - fy Thy pow - er and might di - vine.

F G

**(By the law of attraction, the F in these places is only slightly sharpened.)*

Ode 4

Stichos

Dn. John El Massih



O mer - ci - ful Lord, heark - en to the prayer of thy ser - vants

77



sup - pli - cat - ing thee.

Troparion

Kazan



Thou, O Sav - iour, art as in - cor - rupt - i - ble myrrh, emp - tied of thy

79



grace and cleans - ing the world: di - vine - ly show pit - y and

80



mer - cy to those who with faith a - noint their bod - i - ly wounds.

Stichos

Dn. John El Massih



O mer - ci - ful Lord, heark - en to the prayer of thy ser - vants

82



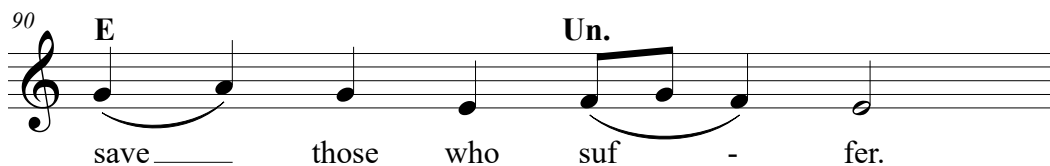
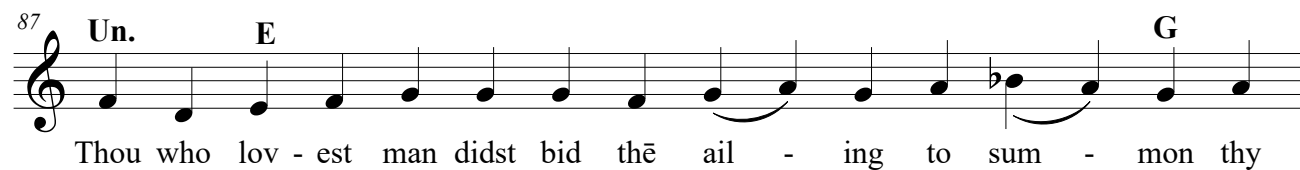
sup - pli - cat - ing thee.

Troparion

Holwey



Now that the sen - ses of thy ser - vants are signed with the seal of the



Theotokion

92 **Un.** **E**
 O all - ho - ly The - o - to - kos ev - er - vir - gin,
 93 strong shel - ter and de - fense, thou ha - ven and wall, both
 94 **G**
 lad - der and par - ti - tion, have mer - cy and pit - y on the
 95 **E**
 sick; for they have fled to thee a - lone.____

Ode 5

Stichos **E** Dn. John El Massih
 O mer - ci - ful Lord, heark - en to the prayer of thy ser - vants
 97
 sup - pli - cat - ing thee.

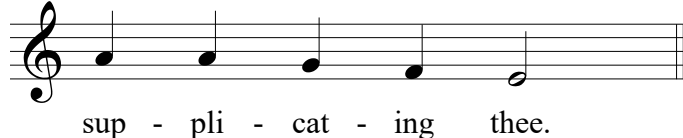
Troparion **G** **E** **Un.** **Un.** Kazan
 Thou who art Good, an a - byss of mer - cy; of thy com -
 99 **E**
 - pas - sion, O Mer - ci - ful One, show mer - cy through thy
 100 **Un.**
 mer - cy di - vine, on those who suf - fer.

Stichos

Dn. John El Massih



102



103 Troparion

Holwey



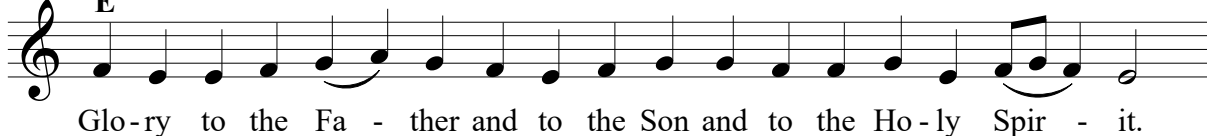
104



105

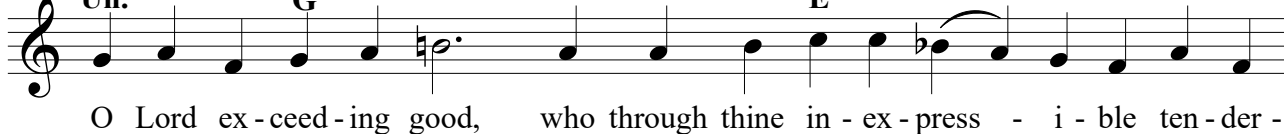


106



Troparion

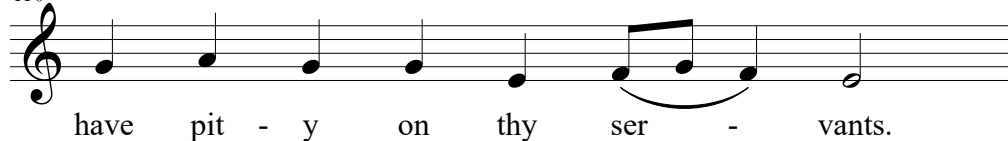
107



108



110

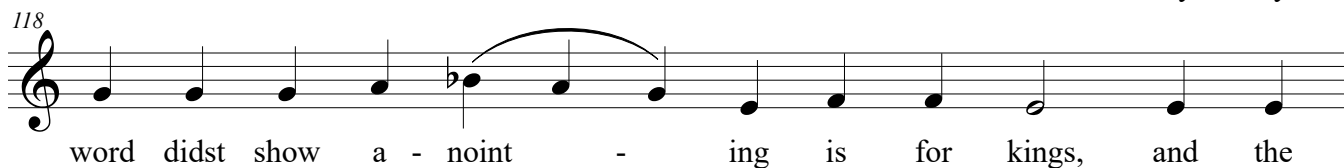
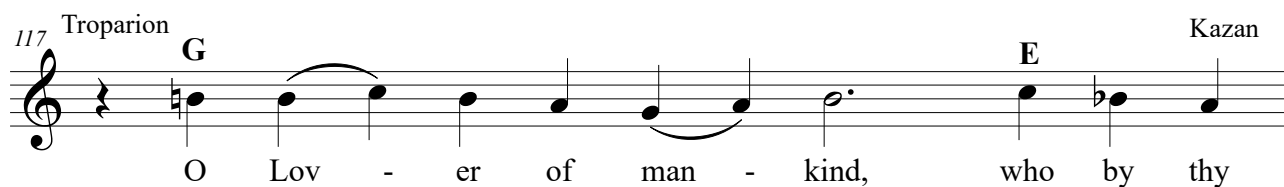
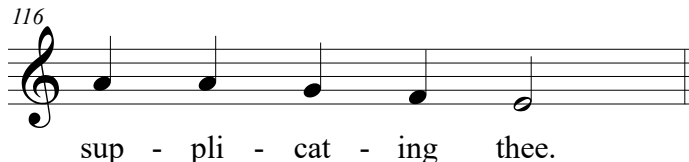
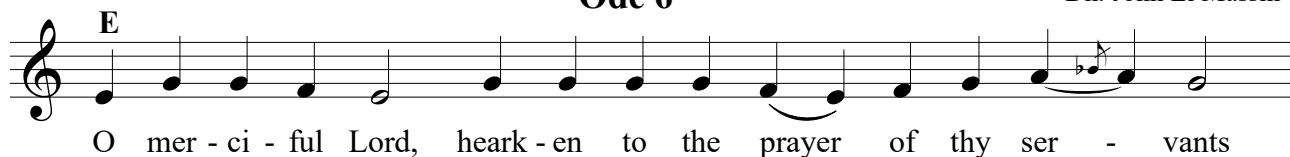




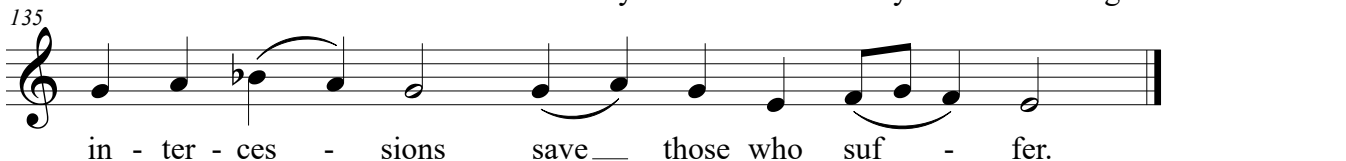
Stichos

Ode 6

Dn. John El Massih



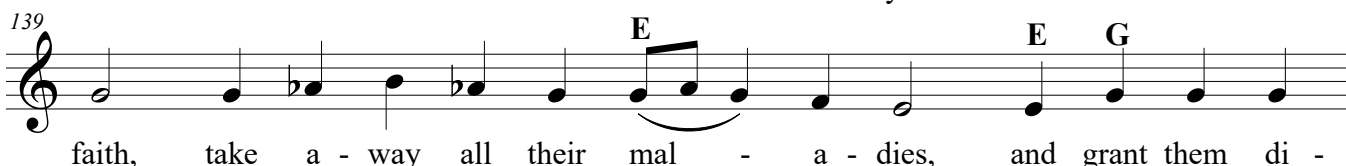
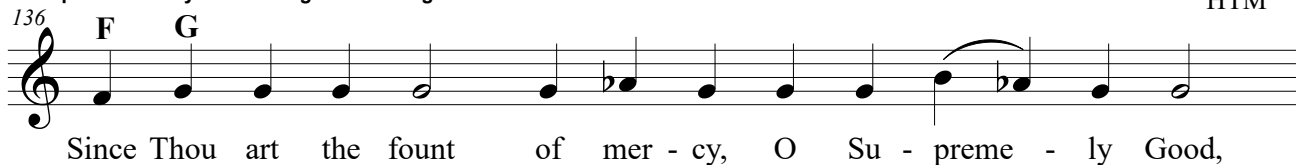
121 Stichos E Dn. John El Massih



Kontakion

Byzantine Tone 2
Special Melody: *Thou soughtest th heights*

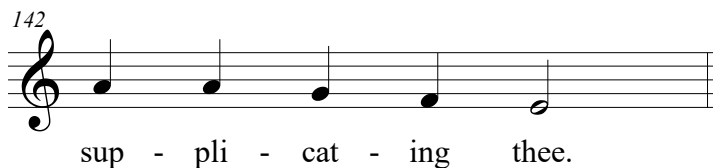
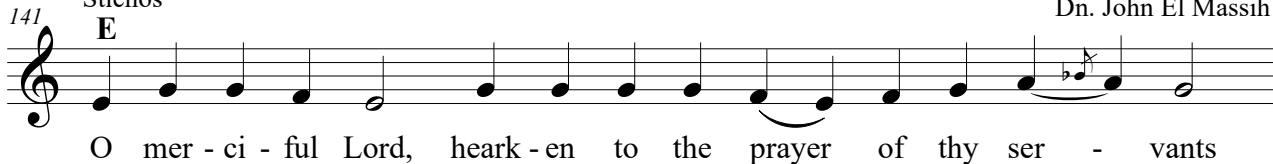
HTM



Ode 7

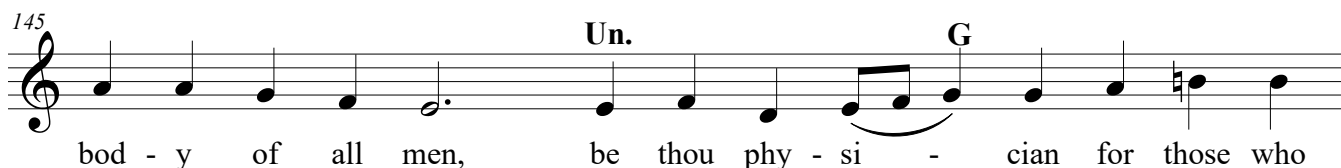
Stichos

Dn. John El Massih



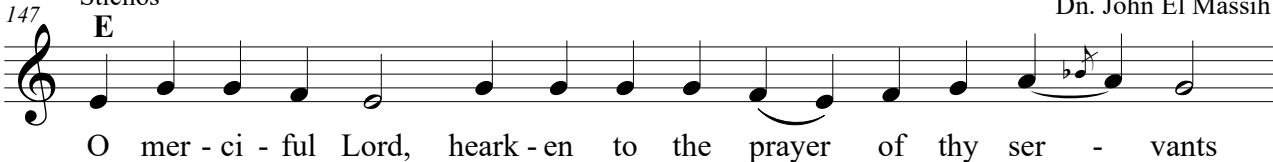
Troparion

Kazan



Stichos

Dn. John El Massih



149 Troparion G Holwey E

When the heads of all are a - noint - ed with thē oil of

150 Un. E

unc - tion, grant those who seek the mer - cy of thy de -

151 Un. E

- liv - er - ance, O Christ, the de - light of joy, be - stow - ing on

152

them thy rich mer - cies, O Lord.

153 E

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it.

154 Troparion G E

Thy seal, O Sav - iour, a - gainst the de - mons is a sword;

155 Un.

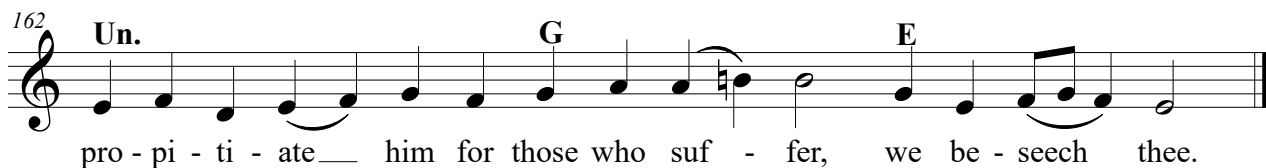
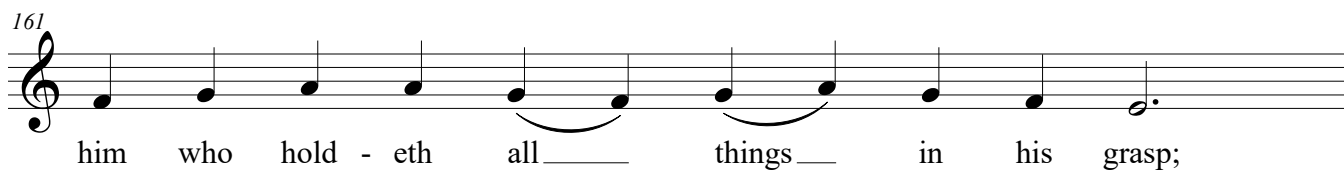
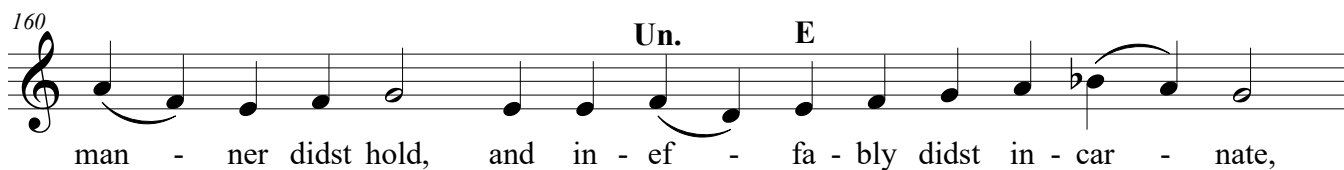
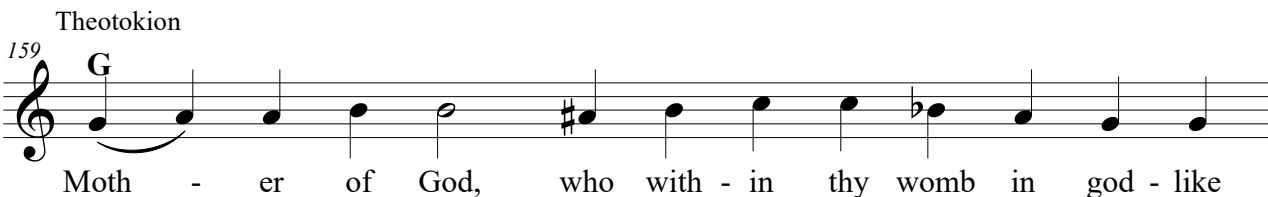
thē en - treat - ies of priests are a fire con -

156 Un. E

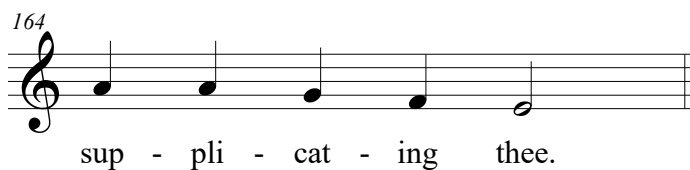
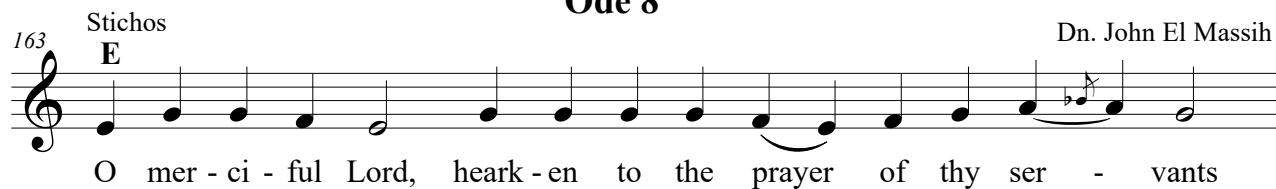
- sum - ing the pas - sions of the soul; where - fore, we who re -

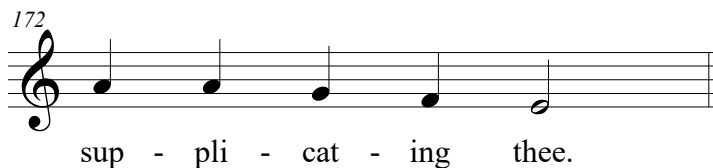
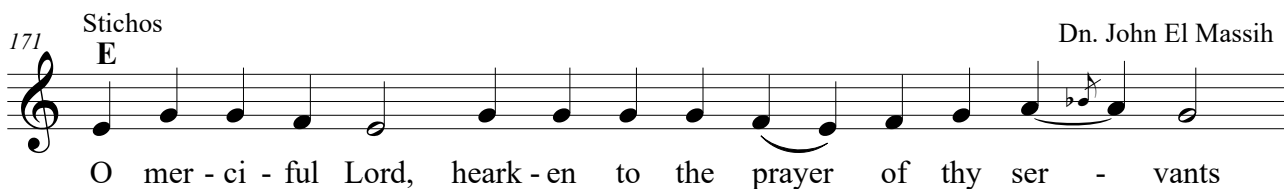
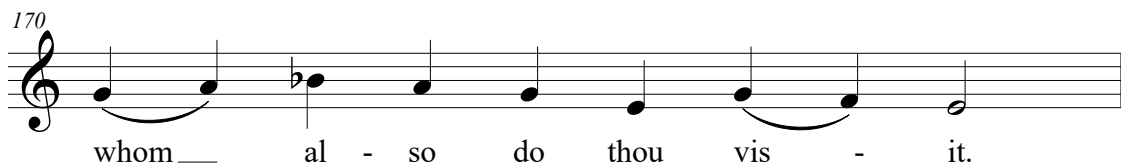
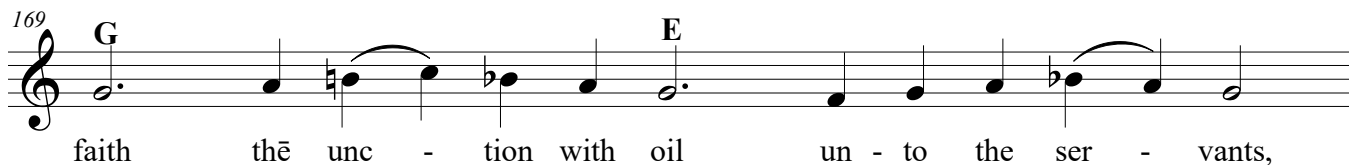
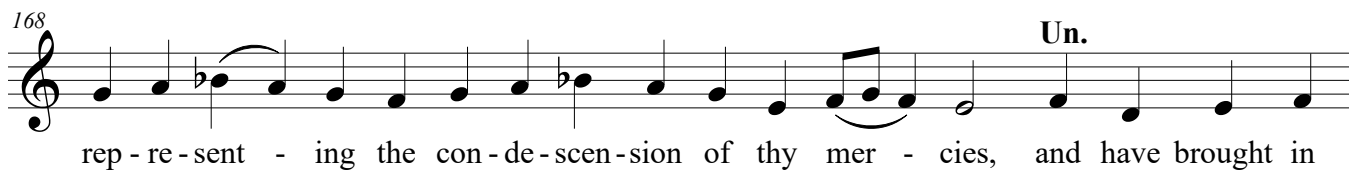
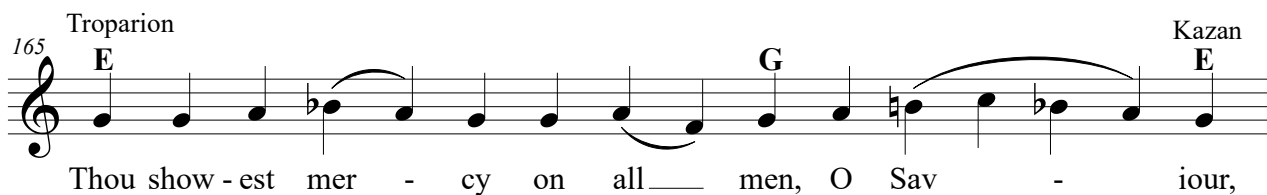
157

- ceive heal - ing, with faith praise thee.



Ode 8





173 Troparion
Un. E G Holwey

By the streams of thy mer - cy, O Christ, and through a -

174 Un. E

- noint - ing by thy priests, wash a - way, in that thou art com -

175 G

- pas - sion - ate, O Lord, the ills and af - flic - tions, and the as - saults of

176 Un. E

mal - a - dies of those tor - ment - ed by the stress of suf - fer - ings,

177 G E

that saved, they may glo - ri - fy thee with thanks - giv - ing.

178 E

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it.

179 Troparion
Un. E

For - as - much as thy mer - cy di - vine hath been de - creed to us

180 G Un. E

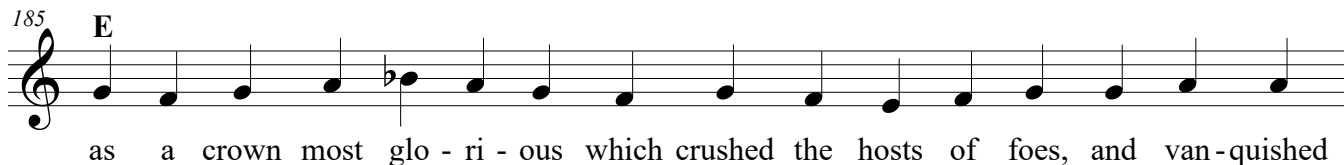
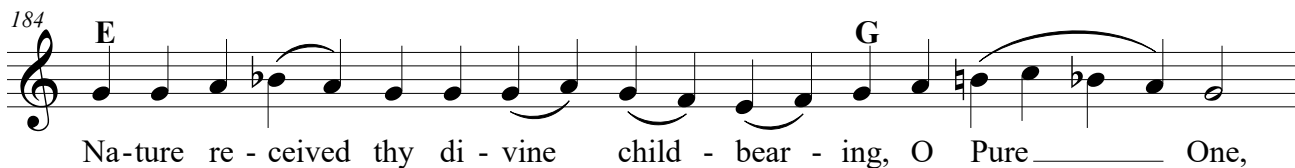
from a - bove, O Mas - ter, as a sym - bol of con - de - scen - sion

181 Un. E

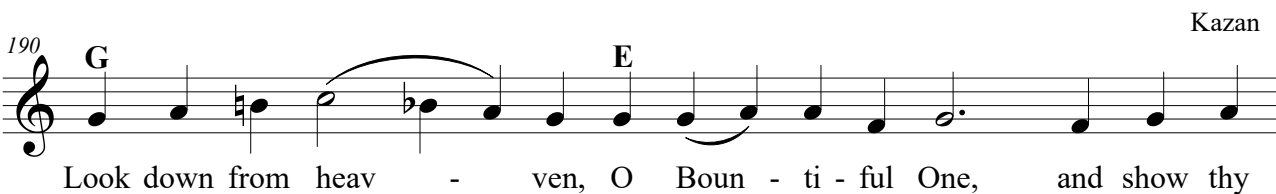
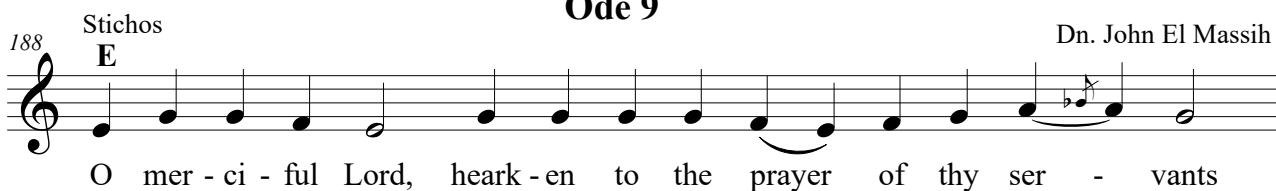
and of joy; with - draw not thy mer - cy, nei - ther de - spise those who

182 G E

ev - er cry faith - ful - ly: Bless the Lord, all ye works of the Lord.



Ode 9



192

who draw near to thee, through the di - vine unc - tion

193 **Un.** **E**

of thy priests, O thou who lov - est man - kind.

194 Stichos Dn. John El Massih

E

O mer - ci - ful Lord, heark - en to the prayer of thy ser - vants

195



sup - pli - cat - ing thee.

[illegible]

197



seen thē oil di - vine, which through thy god - like con - de - scen - sion

198

Un. E

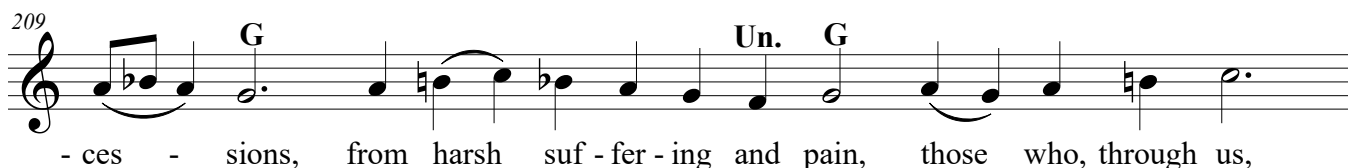
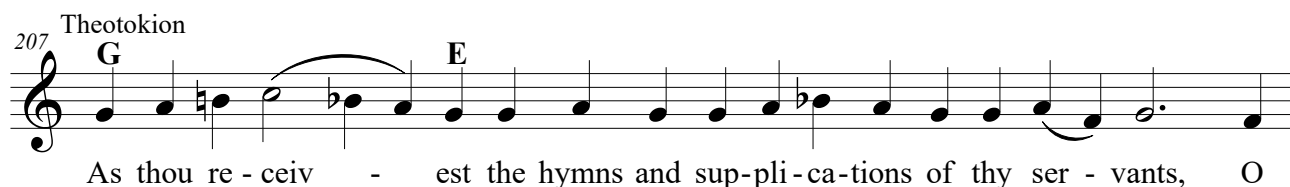
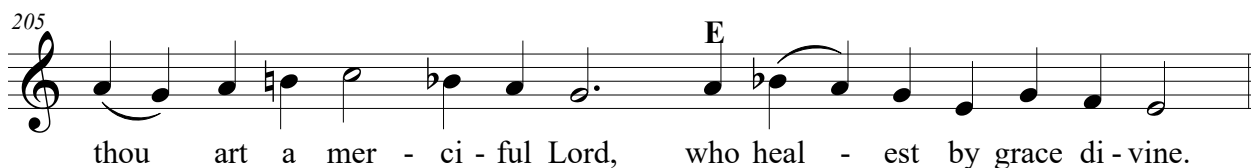
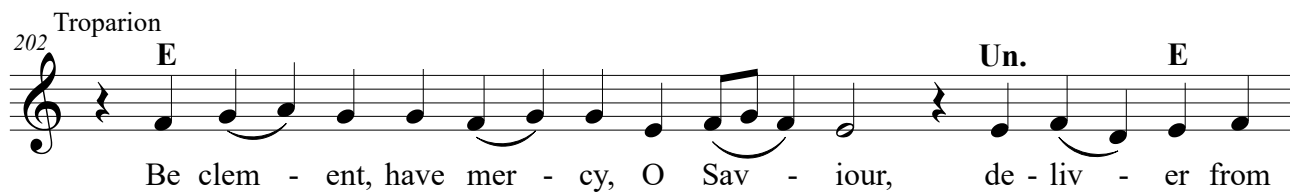
thou — hast re-ceived, and, a - bove the mer - its of the re - cip - i -

199

-ents, hast sym - bol - i - c'ly im - part - ed to those who have

200

shared in the la - ver di - vine.



It Is Truly Meet

Fourth Mode

Dn. John El Massih

211 **E**

It is tru - ly meet to bless___ thee, O The - o - to - kos,

212

who art ev - er - bless - ed and all - blame - less, and the Moth - er of our

213 **E**

God. More hon' - ra - ble than the Cher - u - bim,

215

and more glo - ri - ous be - yond com - pare___ than the Ser - a - phim,

216 **G**

thou___ who with - out cor - rup - tion bar - est God the Word, and art

217 **E** **Un.**

tru-ly The-o - to - kos, we mag-ni - fy___ thee.

The Little Litany

218 **F**

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

220

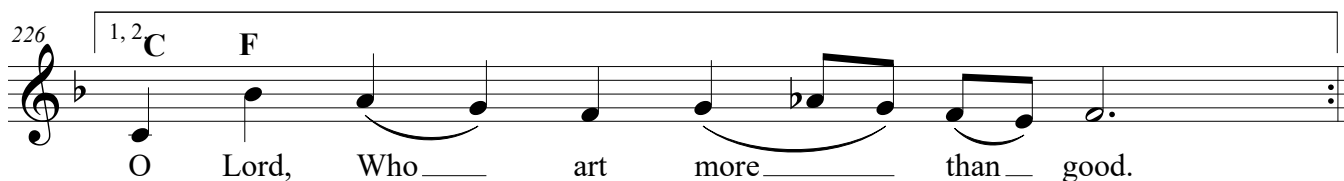
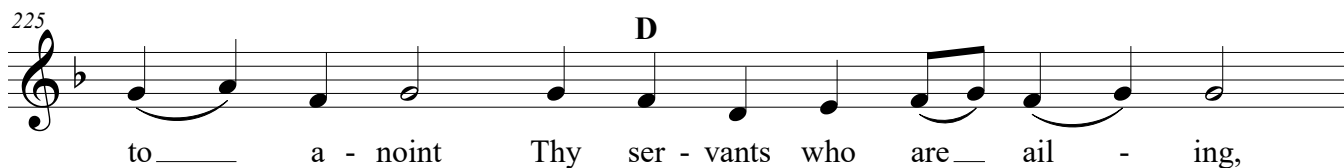
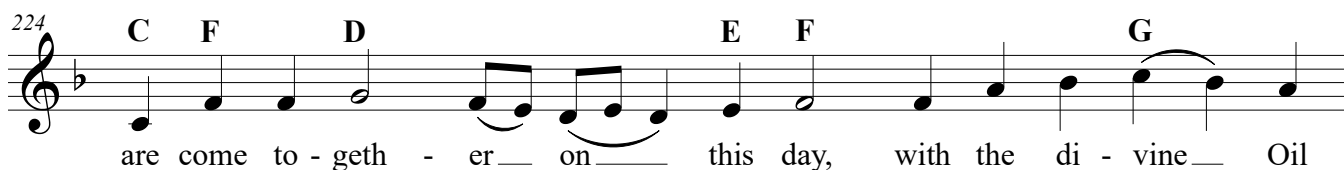
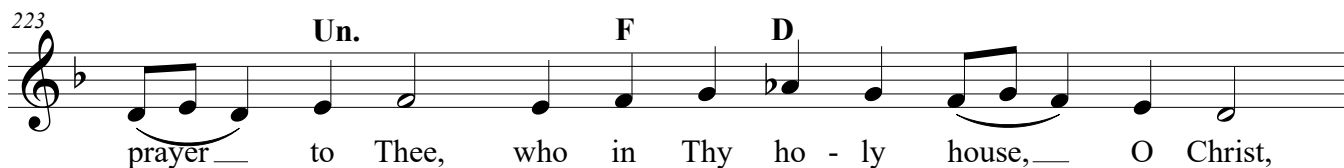
To Thee, O Lord. A - men.

The Exaposteilarion

Byzantine Tone 3

Special Melody: *From the heights our Savior, Christ*

HTM



The Praises

Tone 4 (not too slow)

Kazan

228 **E** **Un.** **D**
 Let ev - 'ry thing that hath breath praise the

229 **E** **G**
 Lord, praise ye the Lord from the heav - ens,

230 **E** **D** **Un.**
 praise ye Him in the heights, to Thee, O

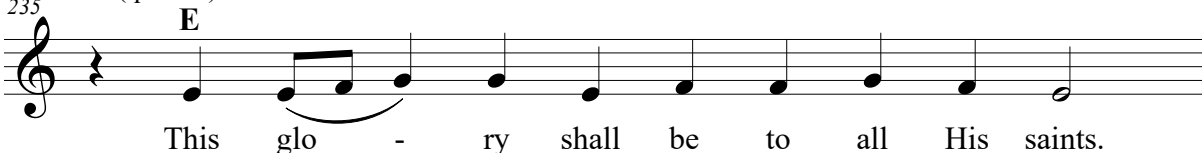
231 **E**
 God, is due our song.

232 **E** **D**
 Praise ye Him all His an - gels,

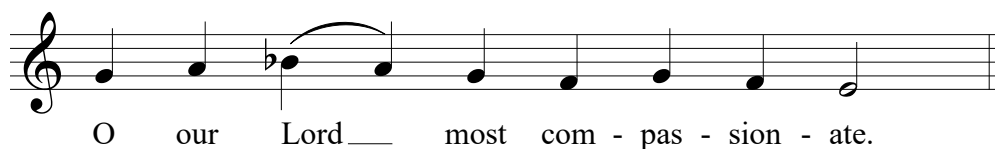
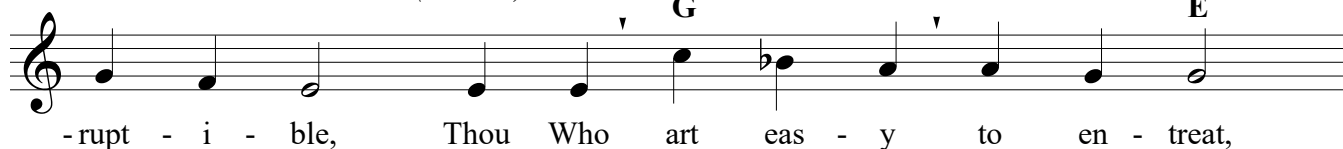
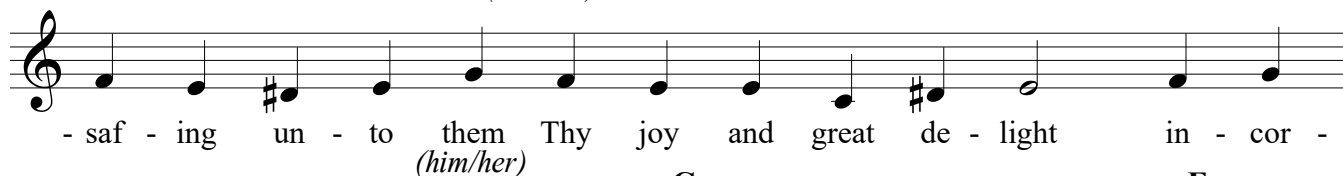
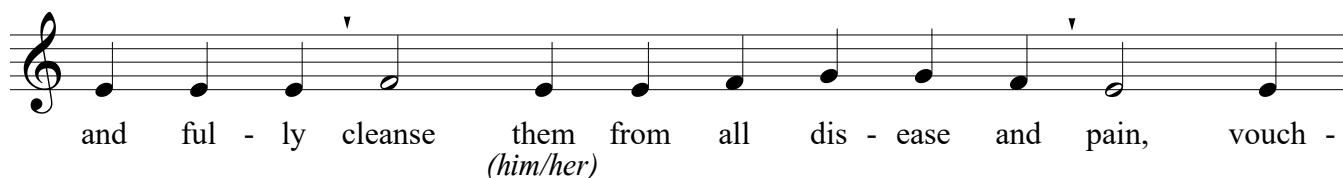
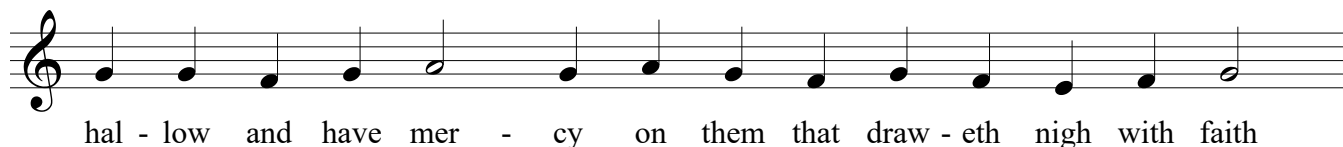
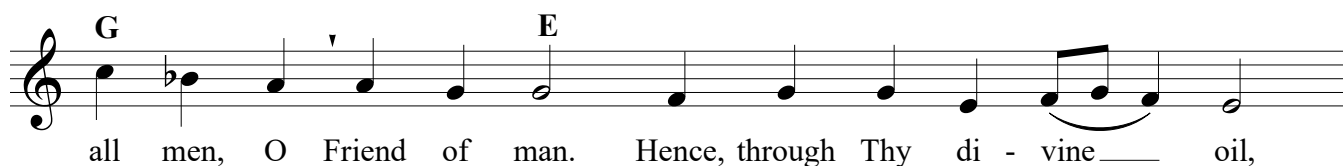
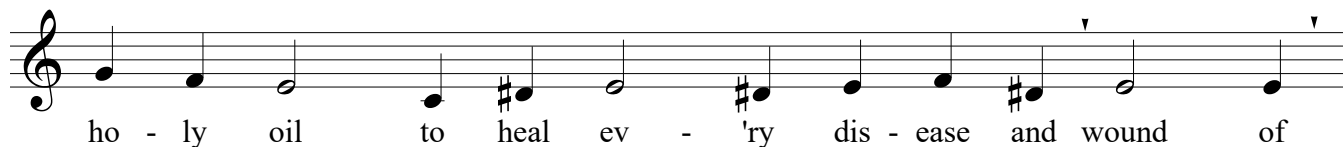
233 **E** **G**
 praise ye Him all His hosts,

234 **Un.** **E**
 to Thee, O God, is due our song.

Verse (quicker)

Byzantine Chant Tone/Mode 4
Special Melody: *Unto them that fear thee*

Adapted by Dn. John El Massih



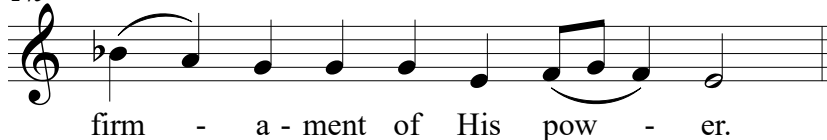
Verse (quicker)

Un.

E



245

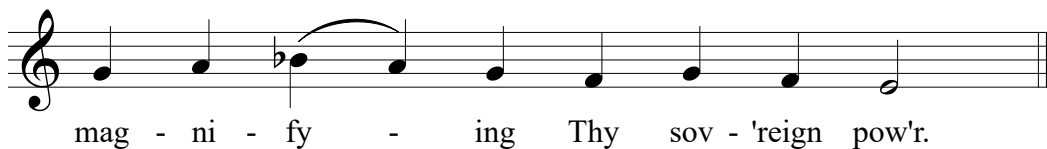
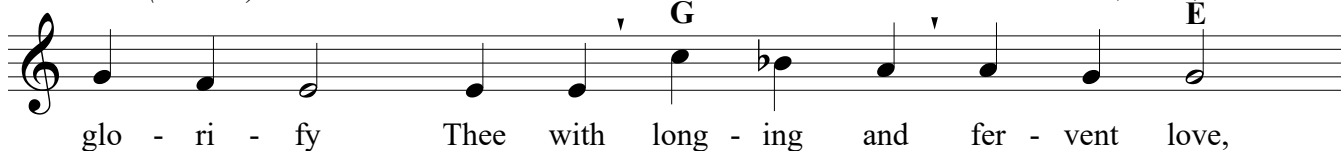
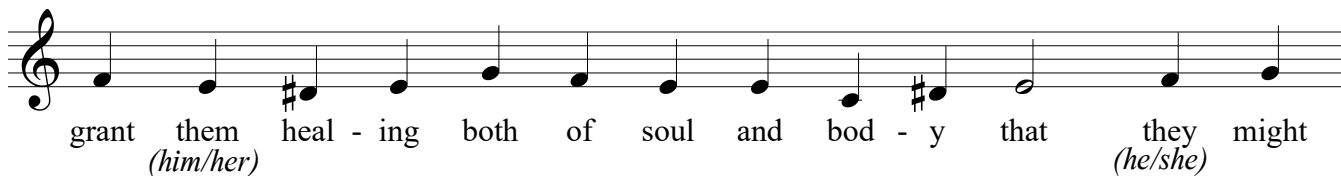
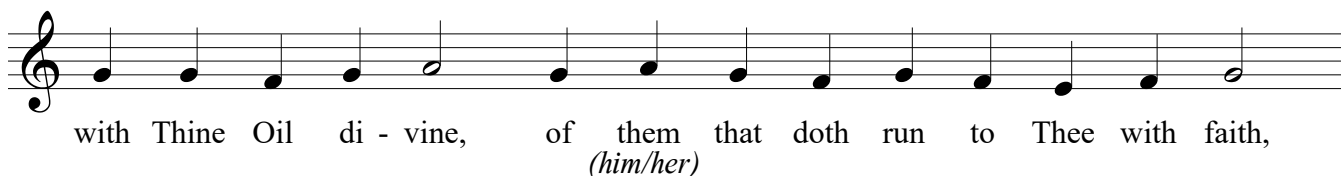
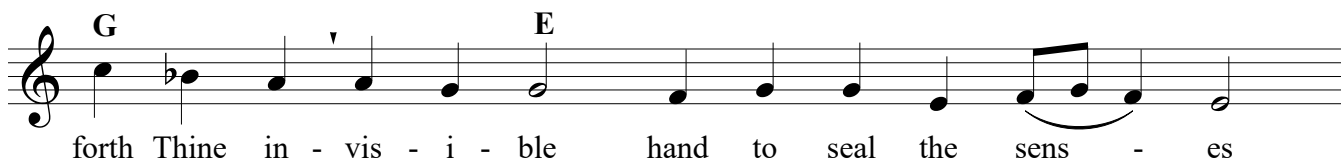
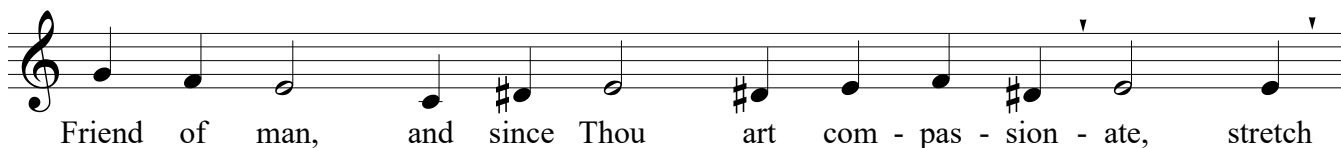


Stichera

E

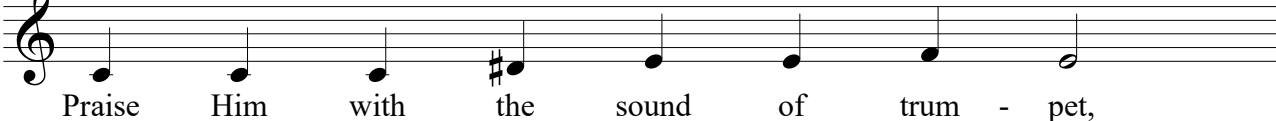
Un.

E



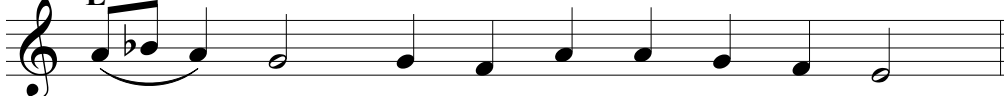
Verse (quicker)

254 Un.



255

E

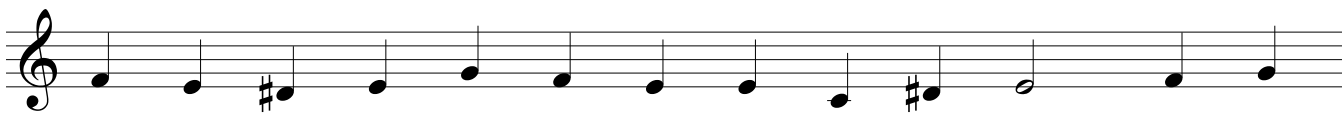
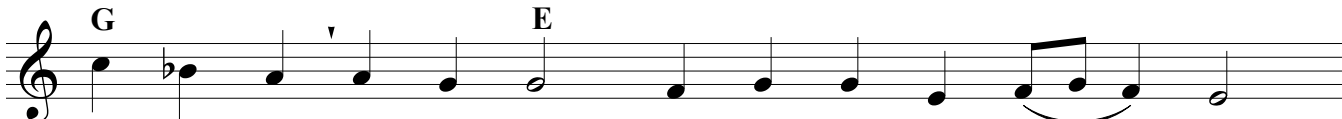


Stichera

E

Un.

E



264 **Un.** **E**



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

265



both now and ev - er, and un - to ag - es of ag - es. A - men.

E **Un.** **E**



4) Thee, the pur - est Pal - ace of the King, do I im - plore



fer - vent - ly: O all - praised Maid - en, cleanse my mind, pol -

G **E**



- lut - ed with ev - 'ry sin, filled with all de - file - ment.



But, O La - dy, make of it a de - light - ful dwell - ing - place



for the di - vine - ly - tran - scen - dent Trin - i - ty; that



I, thy use - less ser - vant, be - ing saved, may hon - or and

G **E**



mag - ni - fy thine im - meas - 'ra - ble mer - cy and



thy do - min - ion and sov - 'reign - ty.

Then, Holy God. Glory/Both now. All-holy Trinity. Glory/Both now. Our Father.
After "For thine is the Kingdom . . ." sing the following Troparion.

Byzantine Tone 4
Special Melody: *Be quick to anticipate*

274

O Christ, Who a - lone art quick to grant Thy
help un - to us, be quick now to show un -
- to Thy suf - fring ser - vants Thy vis - i - ta - tion from
Heav - en's heights. Free them from dis - eas - es, bit - ter
pains, — and all suf - frings; raise them up to praise and glo - ri -
- fy — Thee for ev - er, through Thy pure Moth - er's
prayers for us all, O on - ly
Friend — of man.

The Great Litany

282 **F**

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

284

To Thee, O Lord. A - men.

(After the Prayer of Oil is read by the priest, the following troparia are sung.)

** Please note: According to the Arabic, Greek, and Slavonic texts, the first troparion to be sung after the Prayer of Oil is the following, without the final ending.)*

Byzantine Tone 4
Special Melody: Be quick to anticipate

HTM

286 **E** **G**

O Christ, Who a - lone art quick to grant Thy

E **G**

help un - to us, be quick now to show un -

- to Thy suf - fring ser - vants Thy vis - i - ta - tion from

E **G**

Heav - en's heights. Free them from dis - eas - es, bit - ter

pains, — and all suf - frings; raise them up to praise and glo - ri -

E **Un.**

- fy — Thee for ev - er, through Thy pure Moth - er's

G **E**

prayers for us all, O on - ly Friend of man.

Byzantine Chant Tone 4

Special melody: *On this day thou hast appeared*

HTM

293

C D

Be - ing blind - ed in the eyes of my soul, O

C

Sav - ior, I come un - to Thee, O

D

Christ, as did the man who was born blind.

C

And in re - pen - tance I cry to Thee: Of those in

G↓ C

dark - ness art Thou the most ra - diant Light.

Byzantine Chant Tone 3

Special melody: *On this day the Virgin*

HTM

Adapted by Dn. John El Massih

298

F G

As of old Thou didst raise up the par - a - lyt - ic, O

299

F

Lord God, by Thy God - like care and might,

300

G F

raise up my soul which is pal - sied by di - verse

301

G

sins and trans - gres - sions and by un - seem - ly

302

F G

deeds and acts, that, be - ing saved, I may al - so cry out:

303 **F**

 O Com - pas - sion - ate Re - deem - er, O Christ God,

304

 glo - ry to Thy do - min - ion and might.

To St. James, the Brother of God

HTM text

St. Anthony's Monastery

305 **Un.** **G** **E**

 As a dis - ci - ple of the Lord, O right - eous one, thou hast re - ceived the

306 **Un.**

 Gos - pel. As a Mar - tyr thou art nev - er turned a - way.

307 **G** **E**

 As the Broth - er of God thou hast bold - ness. As a hier - arch thou canst

308 **Un.** **G** **E**

 in - ter - cede. Do thou in - ter - cede with Christ God that He save our souls.

Byzantine Chant Tone 4

Special melody: *Thou Who wast raised up*

HTM

Adapted by Dn. John El Massih

309 **G/G↓** **(#)***

 The Word of God, the Fa - ther's On - ly - be - got - ten,

(#)

 came down and dwelt here in our midst in these last times.

(#)

 He then ap - point - ed thee as the first shep - herd of

* (By the law of attraction, the F in these places is only slightly sharpened.)

all - ho - ly Je - ru - sa - lem, and He made_ thee her teach - er

and a faith - ful stew - ard of loft - y spir - i - tual mys - t'ries.

For this cause, as is meet, O won - drous James, O blest A -

- pos - tle, we all praise and hon - or thee.

To St. Nicholas, the Wonderworker

Byzantine Chant Tone 3
Special Melody: *On this day the Virgin*

HTM
Adapted by Rassem El Massih

316 Thou, O right - eous Nich - o - las, in My - ra tru - ly wast

317 shown _____ forth as a sa - cred min - is - ter

318 ful - fill - ing Christ's ho - ly Gos - pel; for thou didst

319 lay down thy life _____ for thy flock and peo - ple

320 and, O Saint, didst save thē in - no - cent from un - just _____ death.

321 **F**
 Where - fore, thou wast sanc - ti - fied___ as a great in -
 322
 - i - ti - ate of the di - vine___ grace of God.

To St. Demetrius

Byzantine Chant Tone 3
 Special Melody: *Thy confession*

HTM text
 St. Anthony's Monastery

323 **F** **C** **F** **C**
 A great cham - pi - on hath the whole world found thee___ to be
 324 **F** **D**
 when in grave per - ils; for thou dost put to flight the hea - then,
 325 **C**
 O vic - to - ri - ous one. As thou didst hum - ble Ly - ae - us - 's
 326 **F** **D**
 ar - ro - gance and gav - est bold - ness to Nes - tor in the sta - di - um,
 327 **C** **F**
 thus, O ho - ly Great Mar - tyr De - me - tri - us, do thou en - treat
 328
 Christ___ God that we be grant - ed___ great mer - cy.

To St. Panteleimon

HTM text

St. Anthony's Monastery

Tone 3

329 **C** **F**
 O ho - ly prize - win - ner and heal - er Pan - te - lei - mon,
 330 **D** **F**
 in - ter - cede with the mer - ci - ful - God that He grant un - to our
 331
 souls for - give - ness of of - fenc - es.

To the Unmercenary Healers

HTM text

St. Anthony's Monastery

Tone 8

332 **C** **F** **C** **Un.**
 O Ho - ly Un - mer - ce - nar - ies and won - der - work - ers,
 333 **F** **C**
 vis - it our in - fir - mi - ties; free - ly ye re - ceived,
 334 **D** **Un.** **F**
 free - ly give to us.

To St. John the Theologian

HTM text
St. Anthony's Monastery

Tone 2

335 Un. G E

Who can tell thy might-y works, O vir - gin Saint? For thou pour-est forth

336 Un. G

mir - a - cles, and art a source of heal-ings, and thou dost in - ter-cede for our

337 E Un.

souls, as the The - o - lo - gian and the friend of Christ.

Theotokion

HTM

Tone 2

E G

O fer - vent ad - vo - cate, in - vin - ci - ble bat - tle - ment,

E

foun - tain of mer - cy, and shel - ter - ing re - treat for the world,

Un. G

ear - nest - ly we cry to thee: La - dy Moth - er of God, hast - en

thou, and save us from all im - per - il - ment; for thou a - lone art our

rit. Un. F G

speed - y pro - tect - tress.

Alleluaria for the Epistle Readings

After 1st Epistle, Tone 8

Dn. John El Massih

343 C

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

Verse: Of mercy and judgment will I sing unto Thee, O Lord.

Final 344 C G Un.

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

After 2nd Epistle, Tone 5

345 A G A

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

Verse: Of Thy mercies, O Lord, will I sing for ever.

Final 346 A G A

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

After 3rd Epistle, Tone 2

347 Un. G Un.

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

Verse: In Thee, O Lord, have I hoped, let me not be put to shame
in the age to come.

Final 348 Un. G Un. F G

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

After 4th Epistle, Tone 2

349 Un.  Al - le - lu - i - a, G Al - le - lu - i - a, Un.  Al - le - lu - i - a.

Verse: With patience I waited patiently for the Lord, and he was attentive unto me.

Final

350 **Un.** **G** **Un.** **F** **G**

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

After 5th Epistle, Tone 5

351 Antel San Epistue, Töne 5

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

The musical notation is on a single staff with a treble clef. It consists of three measures of music. The first measure starts with a treble clef and a key signature of one sharp (F#). The notes are A4, B4, C5, and D5, with a slur over the last two. The second measure starts with a key signature change to one flat (Bb) and contains the notes D5, C5, B4, and A4. The third measure starts with a key signature change to two flats (Bb, Eb) and contains the notes Bb4, Ab4, Gb4, and F#4. The lyrics 'Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu - i - a.' are written below the staff, aligned with the notes. Above the staff, the text 'Antel San Epistue, Töne 5' is written. Above the first measure, the letter 'A' is written. Above the third measure, the letter 'G' is written. Above the final note, the letter 'A' is written.

Verse: Of Thy mercies, O Lord, will I sing for ever. Unto generation and generation will I declare Thy truth with my mouth.

Final

352

A

G

A

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

Detailed description: This is a musical score for a vocal part, likely a soprano or alto, in a major key. The music is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics 'Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu - i - a.' are written below the staff. The first measure is marked with a '352' and a 'Final' instruction. The melody consists of eighth and quarter notes, with some measures containing rests. There are three distinct melodic phrases, each corresponding to a 'Al - le - lu - i - a' syllable. The first phrase ends with a half note 'A'. The second phrase ends with a half note 'G'. The third phrase ends with a half note 'A'. The score is written in a clear, professional style with standard musical notation.

After 6th Epistle, Tone 6

353 **E**



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

Verse: Blessed is the man that feareth the Lord; in His commandments shall he greatly delight.

354

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

After 7th Epistle, Tone 2



Verse: The Lord hear thee in the day of affliction;
the Name of the God of Jacob defend Thee.

Final



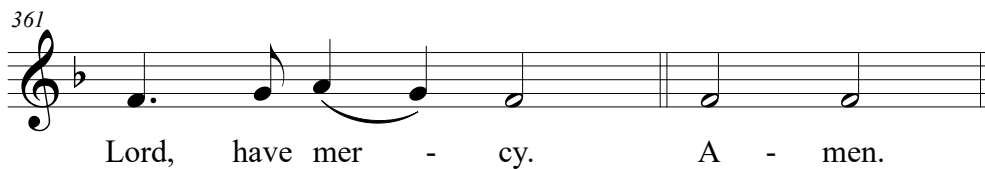
Before and After the Gospel



The Litany After Each Gospel



Before and After Each Prayer



During the Anointing

Kazan
Adapted

$\text{♩} = 55$ Tone 4

363
Glo - ry to the Fa - ther and to the Son and to the

364
Ho - ly Spir - it;

365
E G
Since we have a foun - tain of heal - ing, O ho - ly un -

366
E Un.
- mer - ce - nar - ies, give heal - ing to

367
D E G
all who are in need of it, for ye have

368
E G
been vouch-safed the great - est gifts from thē ev - er - flow - ing

369
E
source, our Sav - ior. For the

370
G
Lord saith un - to you, who are of like zeal with thē A -

371
- pos - tles: "Be - hold I have giv - en you

372 **E**
 pow'r o - ver un - clean spir - its, to cast them -

373 **D** **C**
 out and to heal ev - 'ry in - fir - mi - ty, and ev - 'ry

374 **D** **E** **G**
 mal - a - dy. There - fore as good ad - min - is -

375
 - tra - tors of his com - mands, free - ly ye -

376 **E** **G**
 have re - ceived, free - ly give, heal - ing the suf - fer -

377 **E**
 - ings of our souls and bod - ies.

378 **E**
 Both now and ev - er, and un - to a - ges of

379 **D**
 ag - es. A - men.

380 **E**
 At - tend un - to thē en - treat - ies of thy sup - pli -

381 **D** **Un.** **G**
 - ants, O all - blame - less One, quell - ing the

382 E
fierce at - tacks on us, and re - leas - ing

383 D E
us from all af - flic - tion; for in

384 G
thee a - lone have we a firm and cer - tain con - fir - ma -

385 E D
- tion, and we have gained thy pro - tec - tion.

386 Un. G
Let us not be put to shame, O Sov-'reign La - dy, when we

387 E
call up - on thee; has - ten to the sup - pli -

388 G
- ca - tion of those who cry to thee in faith: Hail, Sov - 'reign

389 E
La - dy, thou help of all, the joy and ref - uge,

390 Un.
and sal - va - tion of our souls.

Rejoice, O Virgin Theotokos

S. Rachmaninov 1

p *mp* *pp*

S
A
T
B

RE - JOICE, O VIR - GIN THE - O - TO - KOS, MA - RY

FULL OF GRACE, THE LORD IS WITH YOU, MA - RY

FULL OF GRACE THE LORD IS WITH YOU, MA - RY

FULL OF GRACE THE LORD IS WITH

YOU. *pp* VIR - - - GIN THE - - - O - TO - -

p YOU. BLESS - ED ARE YOU A - MONG 'WOM - - - EN,

YOU. *pp* VIR - - - GIN THE - - - O - TO - -

pp KOS, *p* MA - - - RY FULL OF GRACE, THE

AND BLESS-ED IS THE FRUIT OF YOUR WOMB FOR *ff*

KOS, *p* MA - - - RY FULL OF GRACE, THE *ff* FOR

ff LORD IS WITH YOU FOR YOU HAVE BORNE

YOU HAVE BORNE THE SAV IOR, YOU HAVE BORNE

LORD IS WITH YOU FOR YOU HAVE BORNE THE

YOU HAVE BORNE THE SAV IOR, YOU HAVE BORNE

THE SAV - - - IOR

THE SAV IOR, BORNE THE

SAV - THE SAV IOR, BORNE THE

THE SAV IOR, BORNE THE

pp *ppp*

SAV - IOR OF OUR SOULS.

SAV - IOR OF OUR SOULS.

Blessed be the Name of the Lord

D. Bortniansky

Three Times

A - MEN. BLESS - ED BE THE NAME OF THE LORD, HENCE - FORTH

HENCE - FORTH

AND FOR - E - VER, HENCE - FORTH AND FOR - E - VER, FOR - E - VER AND

AND FOR - E - VER AND FOR - E - VER

FOR - E - VER, FOR - E - VER - MORE.

AND FOR - E - VER - MORE.

Ending for Last Time

FOR - E - VER - MORE

Communion Hymn

Sunday

(Koinonikon)

Yuri K. Arnold
(1811 - 1898)
Adapted into English by
Priest Michael G. H. Gelsinger
(1890 - 1980)

$\text{♩} = 72$

Soprano
Alto

Praise the Lord from the heav - ens,

Tenor
Bass

praise him in the high - est.

Praise the Lord, the *ff* Lord from the

heav - ens, praise him in the high - est, praise

Communion Hymn

Arnold/Gelsinger

8

him in the high - est. *ff* Al - le -

lu - ia. *mf* Al - le - lu - ia. Al - le

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

Al - le - lu - ia.

* NOTE: If the Communion Hymn is repeated with verses sung in between, then the Alleluia is sung only after the last time.

THE ANGEL CRIED

9

Magnification & 9th Ode, Canon of Pascha

Mily Alexeyevich Balakirev
(1837 - 1910)

Magnification

The An - gel cried to the La - dy

This system of the musical score is for the first line of the song. It features a treble and bass staff in the key of D major (two sharps). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics 'The An - gel cried to the La - dy' are written below the notes. The music includes various note values, rests, and phrasing slurs.

full of grace: Re - joice, re - joice, O pure Vir - gin!

This system continues the melody from the first system. The lyrics 'full of grace: Re - joice, re - joice, O pure Vir - gin!' are written below the notes. The musical notation includes phrasing slurs and various note values.

A - gain, I say re - joice! Your Son is ris - en

This system continues the melody. The lyrics 'A - gain, I say re - joice! Your Son is ris - en' are written below the notes. The musical notation includes phrasing slurs and various note values.

from His three days in the tomb. With Him - self

This system continues the melody. The lyrics 'from His three days in the tomb. With Him - self' are written below the notes. The musical notation includes phrasing slurs and various note values.

He has raised all the dead. Re - joice, re-joice, O ye

This system concludes the musical score for this page. The lyrics 'He has raised all the dead. Re - joice, re-joice, O ye' are written below the notes. The musical notation includes phrasing slurs and various note values.

Heirmos

peo - ple. Shine! Shine! Shine!

This system contains the first three measures of the piece. It is written for a piano with treble and bass staves. The key signature has two sharps (F# and C#). The first measure has the lyrics 'peo - ple.' with a dotted half note in the treble and a half note in the bass. The next two measures are marked 'Heirmos' and each contains the word 'Shine!' with a whole note in the treble and a half note in the bass.

O new Je - ru - sa - lem. The glo - ry of the

This system contains measures 4 and 5. Measure 4 has the lyrics 'O new Je - ru - sa - lem.' with a half note in the treble and a half note in the bass. Measure 5 has the lyrics 'The glo - ry of the' with a half note in the treble and a half note in the bass.

Lord has shone on you. Ex - ult now,

This system contains measures 6, 7, and 8. Measure 6 has the lyrics 'Lord has shone' with a half note in the treble and a half note in the bass. Measure 7 has the lyrics 'on you.' with a half note in the treble and a half note in the bass. Measure 8 has the lyrics 'Ex - ult now,' with a half note in the treble and a half note in the bass.

ex - ult and be glad, O Zi - on. Be

This system contains measures 9 and 10. Measure 9 has the lyrics 'ex - ult' with a half note in the treble and a half note in the bass. Measure 10 has the lyrics 'and be glad, O Zi - on. Be' with a half note in the treble and a half note in the bass.

ra - di - ant, O pure The - o - to - kos,

This system contains measures 11 and 12. Measure 11 has the lyrics 'ra - di - ant,' with a half note in the treble and a half note in the bass. Measure 12 has the lyrics 'O pure The - o - to - kos,' with a half note in the treble and a half note in the bass.

in the Res - ur - rec - tion, the Res - ur - rec - tion

This musical system consists of a treble and bass staff in D major (two sharps). The treble staff features a melody with eighth and quarter notes, including a triplet of eighth notes on the word 'rec'. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The lyrics are written below the treble staff.

of your Son.

This musical system continues the piece, featuring a treble and bass staff in D major. The treble staff has a melody with quarter and eighth notes. The bass staff has a simple accompaniment with quarter notes. The lyrics 'of your Son.' are written below the treble staff.

Paschal Troparion
(three times)

Wedding Processional

12

Song of Songs 4:8; 2:10, 13, 14

Traditional melody
arranged by
Priest David F. Abramtsov

Allegro

Soprano
Alto

f Come forth, come, from Le - ba-non, my

Tenor
Bass

bride. Come near, come, from Le - ba-non, my spouse.

mf

ff

Come ap - proach, come, draw near, my be-lov - ed;

come ap - proach, come draw near, my fair one.

Yea, come, thou dove of mine. Show me thy face, show

rit. *Slower* *pp*

This system contains the first line of the musical score. It features a treble and bass staff with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo markings *rit.* and *Slower* are placed above the staff, and *pp* is below. The lyrics are written below the treble staff.

me thy face, and let me hear, and let me hear thy

This system contains the second line of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

voice; for thy voice, for thy voice is sweet; and thy

ff

This system contains the third line of the musical score. It continues the melody and accompaniment. The dynamic marking *ff* is placed above the treble staff. The lyrics are written below the treble staff.

face, thy face is beau - ti - ful.

This system contains the fourth line of the musical score, ending with a double bar line. It continues the melody and accompaniment. The lyrics are written below the treble staff.

THE SACRAMENT OF HOLY MATRIMONY

The Crowning Service

(NOTE: The choir responds "Glory to thee, our God; glory to thee" after each of the following verses of Psalm 128 is chanted by the Priest. Following verse 5, do the ritard at the end of the Refrain.)

Priest: 1) Blessed are all they that fear the Lord: and walk in his ways.

2) Thou shalt eat of the fruit of thy labors: O blessed art thou, and happy shalt thou be.

3) Thy wife shall be as a fruitful vine upon the walls of thy house: Thy children like a newly-planted olive-orchard round about thy table.

4) Lo, thus shall the man be blessed that feareth the Lord: The Lord in Zion shall so bless thee, that thou shalt see the good things of Jerusalem all the days of thy life.

5) Yea, that thou shalt see thy children's children, and peace upon Israel.

Version #1

Unknown composer

Glo - ry to thee, our God, glo - ry to

End here after
Verse 5

thee. Glo - ry to thee, our God.

Version #2

Semyon Panchenko
(1867-1937)

Glo - ry, glo - ry, glo - ry to thee, our God, glo - ry to thee.

Wedding Psalm

15

Archpriest James C. Meena
(1924-1995)

Priest:



[Refrain]

Blessed are all they that fear the Lord and walk in his ways.

Refrain:



Glo - ry to thee, our God, glo - ry to thee.

Priest:



[Refrain]

Thou shalt eat of the fruit of thy la - bors: O bles-sed art thou, and hap-py shalt thou be.

Priest:



Thy wife shall be as a fruit - ful vine up - on the walls of thy house: thy chil - dren



[Refrain]

like a newly planted olive or-chard round a - bout thy ta-ble.

Priest:



Lo, thus shall the man be bles-sed that fear-eth the Lord: The Lord in Zi-on shall so bless thee,



[Refrain]

that thou shalt see the good things of Je - ru - sa - lem all the days of thy life.

Priest:



[Refrain]

Yea, that thou shalt see thy chil - dren's chil - dren, and peace up - on Is - ra - el.

Glory to Thee, Our God

Traditional

Arr. Soroka

Narrow Harmony

GLO - RY, GLO - RY, GLO - RY TO THEE, OUR GOD;

GLO - RY TO THEE!

Priest or Reader intones
verses from Psalm 28.

Wide Harmony

GLO - RY, GLO - RY GLO - RY TO THEE, OUR GOD;

GLO - RY TO THEE! GLO - RY TO THEE!

last time

Glory to Thee, Our God

Lirin

1.

GLO - RY TO THEE, OUR GOD, GLO - RY TO THEE!

2.

GLO - RY TO THEE, OUR GOD, GLO - RY TO THEE!

3.

GLO - RY TO THEE, OUR GOD, GLO - RY TO THEE!

English Adaptation
W. Shymansky
06/12/90

THE CROWNING

NOTE: After the priest blesses the Groom and the Bride each time with the crowns, the choir responds: Amen.

A - men.

NOTE: As the crowns are exchanged, the following hymn is sung in Tone 7 three times, by the priest and/or the choir.

Based on Byzantine chant Tone 7

Christopher Holwey

O Lord our God, crown them with glo - ry and

Third time

hon - or. O Lord our God,

crown them with glo - ry and hon - or.

THE PROKEIMENON Version #1

Priest: Let us attend.

CHANTER: Thou hast set upon their heads crowns of precious stones;
They asked life of thee, and thou gavest it them.

Unknown Composer

Thou hast set up - on their heads crowns of pre - cious stones,

they asked life of thee, and thou gav - est it them.

CHANTER: For thou wilt give them thy blessing forever and ever;
thou wilt make them to rejoice with gladness through thy presence.

CHOIR: Thou hast set upon their heads...

Third and Final Time:

CHANTER: Thou hast set upon their heads crowns of precious stones;

CHOIR: They asked life of thee, and thou gavest it them.

Third and final time

they asked life of thee, and thou gav - est it them.

THE PROKEIMENON Version #2

Priest: Let us attend.

CHANTER: Thou hast set upon their heads crowns of precious stones;
They asked life of thee, and thou gavest it them.

Unknown Composer
Original Key: B-flat

Thou hast set up - on their heads

crowns of pre-cious stones, _ crowns of pre-cious stones; _

they asked life of thee and thou gav-est it them.

CHANTER: For thou wilt give them thy blessing forever and ever;
thou wilt make them to rejoice with gladness through thy presence.

CHOIR: Thou hast set upon their heads...

Third and Final Time:

CHANTER: Thou hast set upon their heads crowns of precious stones;

CHOIR: They asked life of thee, and thou gavest it them.

THE PROKEIMENON Version #3

Priest: Let us attend.

CHANTER: Thou hast set upon their heads crowns of precious stones;
They asked life of thee, and thou gavest it them.

Adapted from the Russian by
Archpriest Vladimir Soroka
(1922-2005)
and Archpriest Igor Soroka

Thou hast set up - on their__ heads crowns of pre - cious stones;

they asked life_____ of__ thee and thou gav - est it them.

CHANTER: For thou wilt give them thy blessing forever and ever;
thou wilt make them to rejoice with gladness through thy presence.

CHOIR: Thou hast set upon their heads...

Third and Final Time:

CHANTER: Thou hast set upon their heads crowns of precious stones;

CHOIR: They asked life of thee, and thou gavest it them.

Optional Third Ending

they asked life_____ of__ thee and thou gav - est it them.

Wedding Prokimenon

B. M. Ledkovsky

THOU HAST SET UP - ON THEIR HEADS

CROWNS OF PRE - CIOUS STONES, THEY ASKED

LIFE OF THEE AND THOU GAV - EST IT THEM.

THE LITURGY OF THE WORD

Adapted into English by
Professor Michael Hilko
(1905 - 1974)

Priest: Peace be to thee that readest.

mf Al - le - lu - ia. *f* Al - le - lu - ia.

rit. Al - le - lu - ia. And to thy spir - it.

Sung before and after the Gospel reading.

Glo - ry to thee, O Lord, glo - ry to thee.

THE AUGMENTED LITANY #1

Russian melody
Composer unknown

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

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

THE AUGMENTED LITANY #2

Russian melody
Composer unknown

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

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

THE COMMON CUP

Wedding - 12 25

Priest: Peace be to all.

Priest: Let us bow our heads unto the Lord.

And to thy spir - it. To thee, O Lord.

This system contains the first two measures of the hymn. The music is in G major (one sharp) and 4/4 time. It features a treble and bass staff with chords. The lyrics are 'And to thy spir - it. To thee, O Lord.'

Priest: Let us pray to the Lord.

*Priest: ... unto
ages of ages.*

Lord, have mer - cy. A - men.

This system contains the next two measures. The music continues with the same chordal texture. The lyrics are 'Lord, have mer - cy. A - men.'

NOTE: As the couple drinks from the Common Cup, the following hymn is sung.

Psalm 115:4

Archpriest John &
Helen Erickson

I will take _____ the _____ cup _____ of sal - va - tion and

This system contains the first two measures of the hymn. The music is in G major (one sharp) and 4/4 time. It features a treble and bass staff with chords. The lyrics are 'I will take _____ the _____ cup _____ of sal - va - tion and'.

call up-on the name of the Lord. Al - le - lu -

This system contains the next two measures. The music continues with the same chordal texture. The lyrics are 'call up-on the name of the Lord. Al - le - lu -'.

ia! _____ Al - le - lu - ia! _____ Al - le - lu - ia!

This system contains the final two measures of the hymn. The music continues with the same chordal texture. The lyrics are 'ia! _____ Al - le - lu - ia! _____ Al - le - lu - ia!'.

O ISAIAH, DANCE THY JOY
Version #1

Wedding - 13 26

Patrick Teague

O I - sa - iah dance thy joy: for a Vir - gin was with child

The first system of music is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a whole rest for two measures, followed by a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

and hath borne a son, Em - man - u - el, both God and man:

The second system continues the melody and accompaniment. The treble staff features a mix of chords and moving lines, while the bass staff maintains a steady accompaniment.

and O - rient is his name; whom mag - ni - fy - ing we

The third system continues the piece. The treble staff has a more active melody with some eighth notes, while the bass staff continues with a supportive accompaniment.

call the Vir - gin bless - ed. Ye (ye) ho - ly mar - tyrs,

The fourth system includes a double bar line. The treble staff has a melodic line with some grace notes, and the bass staff provides a harmonic base.

who fought the good fight and re - ceived your crowns: en -

The fifth system concludes the piece. The treble staff features a final melodic phrase, and the bass staff provides a concluding accompaniment.

treat ye the Lord to have mer - cy on our souls. Glo - ry to

The first system of the musical score is written for a piano accompaniment. It consists of two staves, a treble staff and a bass staff, both in a key signature of one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves.

thee, O Christ our God. Glo - ry to thee, O

The second system continues the musical score. It features a melodic line in the treble staff and a supporting bass line. The lyrics are written below the staves.

Christ our God: the A - pos - tles' boast, the Mar - tyrs' joy the

The third system continues the musical score. It features a melodic line in the treble staff and a supporting bass line. The lyrics are written below the staves.

preach - ing of the Trin - i - ty, the con - sub - stan - tial Trin - i - ty.

The fourth system concludes the musical score. It features a melodic line in the treble staff and a supporting bass line. The lyrics are written below the staves.

O ISAAH, DANCE THY JOY
Version #2

Wedding - 15 28

Obikhod Chant, Tone 7
Arranged by
Archpriest Igor Soroka

Antiochian Archdiocese translation

O I - sa - iah, dance thy joy: for a Vir-gin was with child

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves.

and hath borne a son, Em-man - u - el, both God and man:

The second system continues the melody and accompaniment. The lyrics are written below the staves.

and O - ri - ent is his name; whom magnifying we call

The third system continues the melody and accompaniment. The lyrics are written below the staves.

rit.
the Vir - gin bless - ed. Ye ho - ly mar - tyrs,

The fourth system begins with a *rit.* (ritardando) marking. It includes a double bar line and a repeat sign. The lyrics are written below the staves.

who fought the good fight and have re - ceived your crowns:

The fifth system continues the melody and accompaniment. The lyrics are written below the staves.

rit.

en-treat__ ye the Lord that-he will have mer-cy__ on our souls.

Glo - ry to thee, O Christ our God:

the A - pos - tles' boast, the Mar - tyrs' joy,

rit.

whose preaching was the con - sub - stan - tial Trin - i - ty.

Rejoice, Isaiah

30

Tone 5

arr. B. Essey

O I - sai - ah, dance thy joy, for the Vir - gin is with child,
and shall bear a son, Em-man - u - el, both God and man; and O - ri - ent is His name;
whom mag - ni - fy - ing we call the Vir - gin bles - sed.

O Holy Martyrs*

Tone 7

arr. B. Essey

O Ho - ly Mar - tyrs, who have fought the good fight and have re - ceived
your crowns: en - treat the Lord to have mer - cy on our souls.

* Recommended to be sung T/B or S/A.

Glory to You

Tone 7

arr. B. Essey

Glo - ry to Thee O Christ God, the a - po - stles boast and the mar - tyr's joy,

The first system of musical notation for 'Glory to You'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Glo - ry to Thee O Christ God, the a - po - stles boast and the mar - tyr's joy,'.

whose preach - ing was the con-sub-stan - tial Tri - ni - ty.

The second system of musical notation for 'Glory to You'. It continues the melody and accompaniment from the first system. The lyrics are: 'whose preach - ing was the con-sub-stan - tial Tri - ni - ty.'.

Harmonization by SYTazge/1993

Rejoice, O Isaiah

Harm. Vincent Peterson
(Archimandrite Benjamin)

Female Voices

S
S

RE - JOICE O I - SAI - AH A VIR - GIN IS WITH CHILD

A
A

AND SHALL BEAR A SON E - MAN - U - EL, BOTH GOD AND MAN,

AND OR - I - ENT IS HIS NAME, WHOM MAG - NI - FY - ING WE

CALL THE VIR - GIN BLESS - ED.

Male Voices

T
T

O HO - LY MAR - TYRS WHO FOUGHT THE GOOD FIGHT AND

B
B

HAVE RE - CEIVED YOUR CROWNS EN - TREAT YE THE LORD

THAT HE WILL HAVE MER - CY ON OUR SOULS.

Full Choir

S
S
A
T
T
B
B

GLO - RY TO THEE O CHRIST GOD, THE A - POST - LES

BOAST, THE MAR - TYRS' JOY, WHOSE PREACH - ING WAS

THE CON - SUB - STAN - TIAL TRIN - I - TY.

GOD GRANT YOU MANY YEARS Version #1

Dmitri S. Bortniansky
(1751 - 1825)

Adapted by Priest Michael G.H. Gelsinger
(1890-1980)

God grant you man - y years! God grant you man - y years!

The first system of the musical score for Version #1. It consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics "God grant you man - y years! God grant you man - y years!" are written below the treble staff. The bass staff provides a simple harmonic accompaniment.

God ____ grant ____ you ____ man - y, man - y years!

The second system of the musical score for Version #1. It continues the melody and accompaniment from the first system. The lyrics "God ____ grant ____ you ____ man - y, man - y years!" are written below the treble staff. The system ends with a double bar line.

GOD GRANT YOU MANY YEARS Version #2

Dmitri S. Bortniansky
(1751-1825)

24

God grant you man - y years! God grant you man - y years!

The first system of the musical score for Version #2. It consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics "God grant you man - y years! God grant you man - y years!" are written below the treble staff. The bass staff provides a simple harmonic accompaniment.

God grant you man - y years!

God ____ grant ____ you ____ man - y years!

The second system of the musical score for Version #2. It continues the melody and accompaniment from the first system. The lyrics "God grant you man - y years!" are written below the treble staff. The system ends with a double bar line.

25

GOD GRANT YOU MANY YEARS

Version #3

Arranged by
John N. Belous

First system of musical notation. Treble and bass staves in 3/4 time. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *p* (fourth measure). Lyrics: "God grant you man-y years! God grant you man-y years. God grant you"

Second system of musical notation. Treble and bass staves. Dynamics: *f* (first measure), *f* (second measure), *p* (third measure), *f* (fourth measure), *p* (fifth measure). Lyrics: "man - y years, man - y, man - y years! God grant you"

Third system of musical notation. Treble and bass staves. Dynamics: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure). Lyrics: "man - y years! God grant you man - y years!"

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (first measure), *f* (second measure), *p* (third measure), *f* (fourth measure), *p* (fifth measure), *f* (sixth measure). Lyrics: "God grant you man-y years. God grant you man-y years, man - y,"

Fifth system of musical notation. Treble and bass staves. Dynamics: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure), *f* (fifth measure), *f* (sixth measure). Lyrics: "man - y years! God grant you man - y years!"

MANY YEARS

S. Panchenko

First system of the musical score. It consists of three staves (treble, alto, and bass clef) in 3/4 time. The lyrics are: GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS.

Second system of the musical score. It consists of three staves (treble, alto, and bass clef) in 3/4 time. The lyrics are: MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, MAN - Y YEARS.

Third system of the musical score. It consists of three staves (treble, alto, and bass clef) in 3/4 time. The lyrics are: GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU, GOD GRANT YOU MAN - Y, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y.

Fourth system of the musical score. It consists of three staves (treble, alto, and bass clef) in 3/4 time. The lyrics are: YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS.

Fifth system of the musical score. It consists of three staves (treble, alto, and bass clef) in 3/4 time. The lyrics are: GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS, GOD GRANT YOU MAN - Y YEARS.

Bless O Lord Thy Servants

Degtyarev

Adapted by: V. & I. Soroka

First system of the musical score. It consists of a treble and bass staff in 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: BLESS O LORD THY SER - VANTS NOW U - NI - TED. The tempo marking *rit* (ritardando) is placed above the treble staff. There are fermatas over the final notes of the first and last measures.

Second system of the musical score. It consists of a treble and bass staff in 3/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: GRANT THEM MA - NY BLESS - ED YEARS. GRANT THEM MA - NY BLESS - ED YEARS. FAITH IN. The tempo marking *p* (piano) is placed above the treble staff. There are fermatas over the final notes of the first and last measures.

Third system of the musical score. It consists of a treble and bass staff in 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: GOD, FAIR CHIL - DREN AND PROS - PER - I - TY AND MAKE THEM. The tempo marking *p* (piano) is placed above the treble staff. There are fermatas over the final notes of the first and last measures.

Fourth system of the musical score. It consists of a treble and bass staff in 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: WOR - THY TO OB - TAIN THY BLESS - ING. THE BLESS - ING. The tempo marking *f* (forte) is placed above the treble staff. There are fermatas over the final notes of the first and last measures.

Fifth system of the musical score. It consists of a treble and bass staff in 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: OF THY PRO - MISE. GLO - RY TO GOD. GLO - RY TO GOD. The tempo marking *rit* (ritardando) is placed above the treble staff. There are fermatas over the final notes of the first and last measures.

WEDDING

1812 Motif - Tchaikovsky
Adapted by Walter Shymansky
Revision #2, October 29, 2006

O Lord, pro-tect the new-ly weds, [Name] and his loving wife [Name -]

grant them Thy ho - ly bless - ing, as they en - ter their new life.

And by vir - tue of Thy Cross grant them happiness in their new life.

And by vir - tue of Thy Cross give Thy bless - ing to them and grant to

them good health and peace for ma - ny years.

Troparia Sung at Ordinations

Byzantine Chant, Tone 7

Ison Ye Ho - ly Mar - tyr, who have fought the good__
 fight and have__ re - ceived__ your__ crowns: En - treat
 ye the Lord__ to have mer - cy on__ our__ souls.
 Glo - ry to Thee, O Christ__ God, the A - pos - tles'
 boast__ and__ the Mar - tyr's' joy: whose preach - ing
 was the Con - sub - stan - tial Tri - ni - ty.

Byzantine Chant, Tone 5

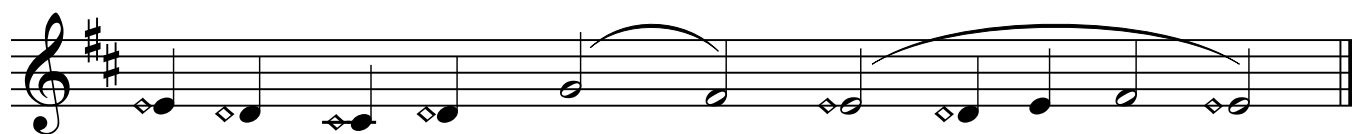
O I - sa - iah, dance thy joy; for__ a



Vir-gin is__with child, and hath borne a Son, Em - man - u - el, both God and



Man: and O - ri - ent is__His name; whom mag - ni - fy - ing we



call the Vir - gin bless - - - ed._____

"Lord, have mercy" for an Ordination

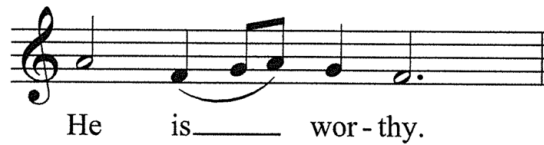
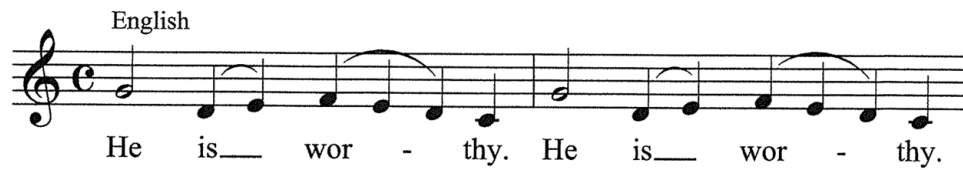
Chanted slowly and softly.

+BB 2005

Repeated until the final "Amen."



He Is Worthy Sung at Ordinations



Sacrament of Holy Baptism

Prayers at the reception of catechumens

Priest: Let us pray to the Lord. *Priest: ... unto ages of ages.*

Lord, have mer - cy. A - men.

Priest: Expel from him ... in his heart. (3x) *Priest: Blessed is God ... ages of ages.*

A - - - men. A - - - men.

Priest: Let us pray to the Lord. *Priest: ... unto ages of ages.*

Lord, have mer - cy. A - men.

Simple Byzantine chant version

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

(NOTE: The Troparion of Theophany may be chanted or sung while the priest is censening the church and baptismal font.)

Sacrament of Holy Baptism

Troparion of Theophany

Byzantine Tone 1

Arranged by
Frederick Karam (1926-1978)

When Thou, O Lord, wast bap - tized in the Jor -

dan, the wor - ship of the Trin - i - ty was made

man - i - fest.

The voice of the Fa - ther did bear

wit - - - ness un - to Thee, and called Thee

And the Spir - it,

His _____ be - lov - ed _____ Son.

in the form _____ of a dove, _____ did con - firm the

truth - ful - ness of _____ His _____ word. O Christ our God, Who

didst ap - pear _____ and il - lu - mi - nate the world,

rit.

glo - ry to Thee, _____ O _____ Lord.

Sacrament of Holy Baptism

Troparion of Theophany

Byzantine chant Tone 1

Traditional Antiochian version
arranged by Bishop BASIL

When Thou, O Lord, wast bap - tized in the Jor - dan,
wor - ship of the Trin - i - ty was made man - i - fest. For the
voice of the Fa - ther bore wit - ness to Thee call - ing
Thee His Be - lov - ed Son; and the Spir - it in the
like - ness of a dove con - firmed the truth of His word.
O Christ our God, who hast ap - peared
and en - light - ened the world, glo - ry to Thee.
Final Ending
glo - ry to Thee.

The Sacrament of Holy Baptism

The Great Litany

Priest: Blessed is the Kingdom
... unto ages of ages.

Adapted from
Stepan V. Smolensky
(1848 - 1909)

1. 2.

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

When the bishop is present, sing this
first as he is being commemorated.
Then sing *Lord, have mercy* at the
end of the petition.

3. 4.

Lord, have mer - cy. Lord, have mer - cy. Man - y years, mas - ter.

5. 6. 7. Priest: Help us, save us ...

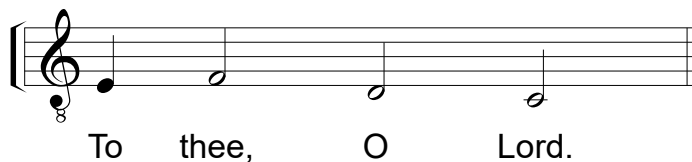
Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

To thee, O Lord. A - men.

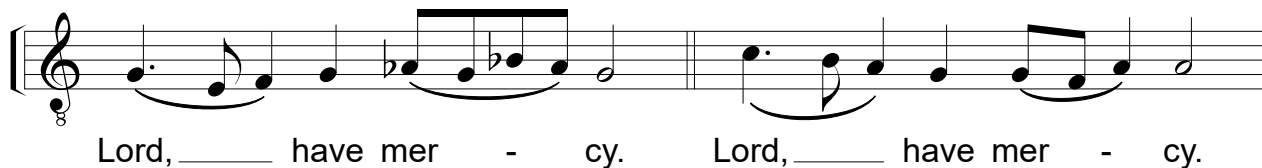
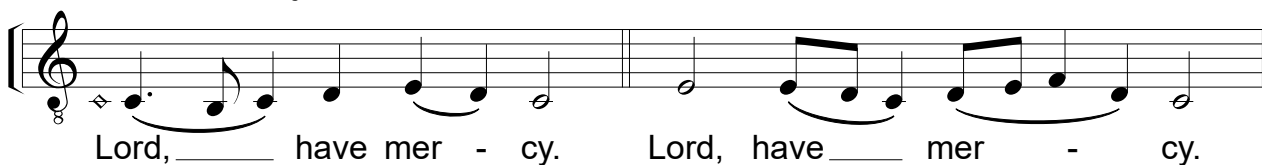
Sacrament of Holy Baptism

The Great Litany

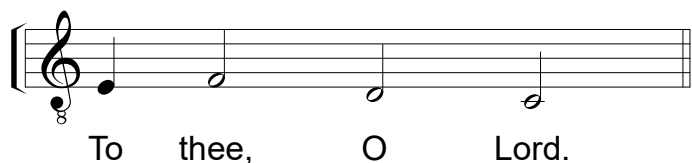
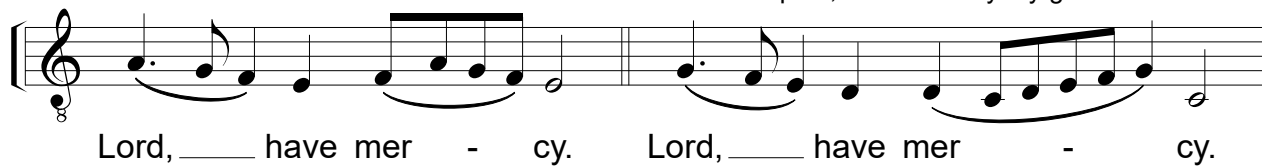
Simple Byzantine chant version



Traditional Byzantine chant version - Tone 8



Priest: Help us, save us ... by thy grace.



Sacrament of Holy Baptism

7

Priest: . . . unto ages of ages. Priest: Peace be to all.

A - men. And to thy spir - it.

Priest: Let us bow our heads unto the Lord. Priest: Let us pray to the Lord. Priest: ... unto ages of ages.

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

Byzantine chant version

A - men. And to thy spir - it. To thee, O Lord.

Lord, have mer - cy. A - men.

Sacrament of Holy Baptism

Priest: Let us attend!

Harmonized by Christopher Holwey
from the melody of Bishop BASIL

Byzantine Tone 8. *Sung not too quickly. For the chant version, sing only the melody line.*

mf Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - - ia!

*Priest: Blessed is God
... ages of ages.*

*Priest: ... unto
ages of ages.*

*(Use as needed,
after each petition.)*

A - men. A - men. A - men.

Byzantine chant version

Ison
A - - - men.

Sacrament of Holy Baptism

(Revised July, 2019)

Priest: The servant of God N. is clothed ... the Holy Spirit. Amen.

Harmonized by Christopher Holwey
from the melody of Bishop BASIL

Byzantine Tone 8. *Sung not too quickly. For the chant version, sing the melody only.*

mf Vouch - safe un - to me a robe of light, O thou who

cloth - est thy - self with light as with a gar - ment:

Christ our God, plen - teous in mer - cy.

Note: Following the singing or chanting of "Vouchsafe unto me...", the Katavasiae of the Cross are chanted for the remainder of the clothing of the newly-baptized.

The Elevation (Exaltation) of the Cross

Katavasiae

(Sung on August 1, August 6-13 & August 24-September 21)

Byzantine Chant Tone 8
Plagal Fourth Mode

Ode 1

Chadi Karam

Un. F

A cross did Mos-es in-scribe, when with an up-right stroke of his rod

C D

he di-vid-ed the Red Sea for Is-ra-el, who went on foot; then he turned and

C F

smote the sea, once a-gain u-nit-ing it o'er Phar-aoh's char-i-ots, with

C Un. F

trans-verse stroke por-tray-ing thē in-vin-ci-ble weap-on. Where-fore,

Un.

let us praise in song Christ our God; for He tru-ly is glo-ri-fied.

Ode 3

C F C

The rod is per-ceived as a fig-ure of the Mys-ter-y, for

by its blos-som-ing it showed who was cho-sen to be priest. And for the

G

Church that for-mer-ly was bar-ren hath the Wood of the Cross now

D C

blos-somed forth un-to strength and stead-fast-ness.

1.

Sacrament of Holy Baptism

As Many As Have Been Baptized

Byzantine Tone 1

 Priest Antony Bassoline
(1944-1993)

As ma - ny of you as have been bap-tized in - to Christ

have put on Christ. Al - le - lu - ia!

Glo - ry to the Father and to the Son and to the Ho - ly Spir - it.

Both now and ever, and unto ages of ag - es. A - men.

have put on Christ. Al - le - lu - ia!

Sacrament of Holy Baptism

16

As ma - ny of you as have been bap - tized in - to Christ

have put__ on__ Christ. Al-le - lu - - - ia!

2.

Byzantine chant version, Tone 1

Ison As ma - ny of you as have been bap - tized in - to Christ

have put__ on__ Christ. Al - le - lu - i a!

Glory to the Father and to the Son and to the Holy Spir - it. Both now and ever, and unto ages of ag - es. A - men.

Have put__ on__ Christ. Al - le - lu - i - a!

As ma - ny of you as have been bap - tized in - to Christ have put on__ Christ.

Al - le - lu - i - a!

Sacrament of Holy Baptism As Many As Have Been Baptized

17

♩=80 Byzantine chant - Tone 1 *Traditional Antiochian melody*

Ison

1 An - tou-mou la - thee - na bil - Ma - seeh - - hee - - a -

2 ta - - - mud - - - - - toun, - - -

3 al - - - - - Ma - seeh - - - qad - - -

4 la - - - bis - - - - - toun.

5 *Sing three times* 1, 2, 3 Final Ending *Fine*
Al - li - lu - i - a! - a! - - -

7 Al-maj - du lil - A - bi wal ib - ni wa - rūh - il - qu - dūs,

8 al-a - na wa kul-la a-wa-nen wa-i-la dah-ree da-hi-reen - a. A-meen.

9 al - - - - - Ma - seeh - - - qad - - -

10 la - - - bis - - - - - toun.

11 *D.C. al Fine*
Al - li - lu - i - a! Dhi - na - mis!

Sacrament of Holy Baptism

As Many As Have Been Baptized

Professor Michael Hilko
(1905 - 1974)

Sung 3 times

Soprano
Alto

Tenor
Bass

A - men. As - man - y of you as have been bap - tized in - to Christ

Fine

have — put on — Christ. Al - le - lu - - ia.

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,
both now and ev - er, and un - to a - ges of a - ges. A - men.

have — put on — Christ. Al - le - lu - - ia.

D.C. al Fine

Sacrament of Holy Baptism

The Prokeimenon

Psalm 26:1

Christopher Holwey

Simple Byzantine chant version



The Lord is my light and my sal-va-tion: Whom then shall I fear?



The Lord is the strength of my life: of whom then shall I be a-fraid?

Byzantine chant version, Tone 3



Verse



The Lord is the strength of my life: of whom then shall I be a-fraid?

NOTE: The Byzantine chant version in Tone 3 is traditionally done antiphonally, as follows:

Chanter A: Chants the Prokeimenon

Chanter B: Repeats the Prokeimenon

Chanter A: Chants the Verse, and the first half of the Prokeimenon

Chanter B: Chants the second half of the Prokeimenon with the third ending

Sacrament of Holy Baptism

The Liturgy of the Word

Kievan Chant
Tone 1

Priest: Peace be to thee that readest.

Adapted into English by
Professor Michael Hilko
(1905 - 1974)

♩ = 112

mf Al - le - lu - - - ia. *f* Al - le - lu - ia.

rit. Al - - - le - lu - ia. *Priest: Wisdom! ... Peace be to all.*

And to thy Spir - it.
*Man - y years, mas - ter.

(To be sung before and after the Gospel)

Glo - ry to thee, O Lord, glo - ry to thee.

Sacrament of Holy Baptism

The Liturgy of the Word

Simple choral version

Adapted from the Russian
by Professor Michael Hilko
(1905-1974)

13 *Priest: Peace be to thee that readest.*

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

14 *Priest: Wisdom! ... Peace be to all. (To be sung before and after the Gospel)*

And to thy spir - it. Glo-ry to thee, O Lord, glo-ry to thee.

Byzantine chant, version 1

16 *Traditional Byzantine Tone 2*

Ison Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

17

And to thy spir - it. Glo - ry to thee, O Lord, glo - ry to thee.

Byzantine chant, version 2

19

Ison Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

20

And to thy spir - it. Glo-ry to thee, O Lord, glo-ry to thee.

Sacrament of Holy Baptism Communion Hymn

(For chant version, sing melody line.)

Byzantine Tone 8

Frederick T. Karam
(1926 - 1978)

p Re - ceive me to - day, O Son of

God, as par - tak - er of thy mys - ti - cal

sup - per; for I will not speak,

p for I will not speak of thy mys - ter - y to thine

en - e - mies, nei-ther will I give thee a kiss as did

Ju - - das; *p* but like the thief will will

I con - fess thee: Re - mem-ber me, O Lord, re -

mem-ber me, O Lord, in thy king - - - dom.

Sacrament of Holy Baptism

Ablution & Tonsure

Priest: Peace be to all.

Priest: Bow your heads to the Lord.

And to thy spir - it. To thee, O Lord.

Priest: Let us pray to the Lord.

*Priest: ... unto ages of ages.
(Use as needed.)*

Lord, have mer - cy. A - men.

Byzantine chant version

And to thy spir - - it. To thee, O Lord.

Lord, have mer - cy. A - men.

Sacrament of Holy Baptism

Final Litany and Dismissal

25

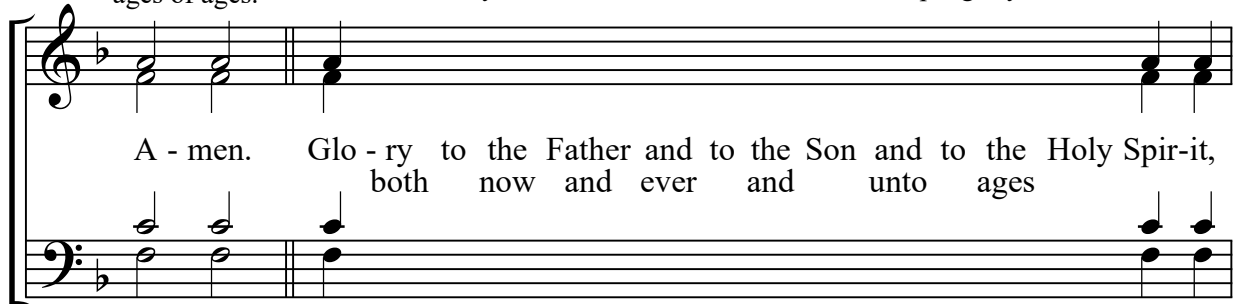
Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)



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

Priest: ... unto
ages of ages.

Priest: Glory to thee, O Christ our God and our hope, glory to thee.

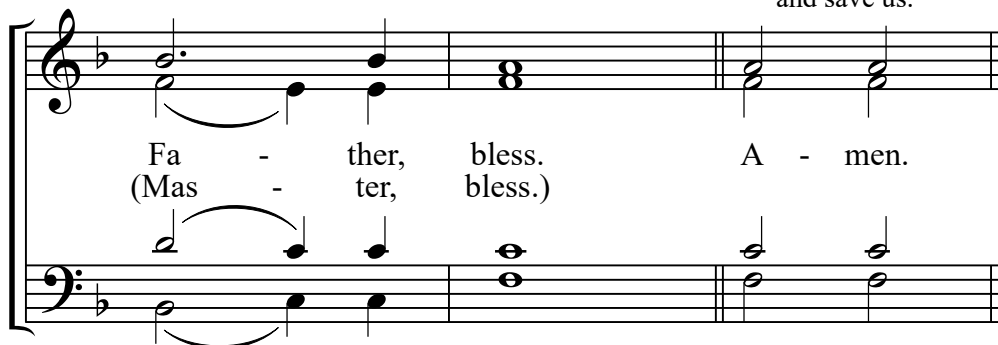


A - men. Glo - ry to the Father and to the Son and to the Holy Spir-it,
both now and ever and unto ages



of a - ges. A-men. Lord, have mercy. Lord, have mercy. Lord, have mer-cy.

Priest: May he ...
and save us.



Fa - ther, bless. A - men.
(Mas - ter, bless.)

Sacrament of Holy Baptism

God Grant You Many Years

With joy!

God grant you man - y years. God grant you man - y years.

The first system of music is written for a piano accompaniment in G major (one sharp). It consists of two staves, treble and bass. The melody is primarily in the treble staff, featuring a sequence of chords and single notes. The lyrics 'God grant you man - y years. God grant you man - y years.' are written below the notes.

God grant you man - y, man - y years!

The second system of music continues the piano accompaniment. It also consists of two staves, treble and bass. The melody concludes with a final chord. The lyrics 'God grant you man - y, man - y years!' are written below the notes.

Taking the Stress Out of “Master, Bless!”

A Handy Guide to Answer all of Your Questions About Chanting with a Hierarch

1. Vespers

- When Met/Bishop arrives at the church, the priest brings the Gospel and intones the litany: “Have mercy on me...”, the choir responds with “Lord have mercy” (x3)
- While coming down the aisle, the choir may chant the megalynarion of Palm Sunday, “God the Lord hath appeared...”. Usually, this hymn is reserved for major celebrations and festivities. In the Greek tradition, “It is truly meet...” is chanted instead.
- Once the Met/Bishop is on the solea, he raises his hands to bless the people. Once he raises his hand, the choir chants “Many years, Master” once in a slow tempo until all the clergy take his blessing.
- He reads the opening Psalm, Psalm 103, in its entirety, including “Come let us worship...”
- He leads the chanting of “O Gladsome Light...” with the clergy. The Choir picks it up from “Therefore the world glorify Thee.”
- He chants the Prokeimenon of the day back and forth with the choir.
- He reads “Vouchsafe O Lord...”
- He reads “Lord, now lettest Thou, Thy servant,...”
- At the Dismissal Prayer, the choir chants “Preserve, O Lord,...” right when he says “...whose memory we commemorate today, and of all Thy Saints...”

p.s.

- Every time the name of the presiding Hierarch is said, the choir chants “many years, Master” in a fast tempo.
- If the Metropolitan is not serving or presiding over the Divine Liturgy, the next day, the choir may chant the “Polychronion”, (May the Lord God, grant many years...), instead of “Preserve, O Lord,...”.

2. Orthros

Traditionally, The Met/Bishop is expected to arrive for the Orthros service right when the Kontakion, the oikos, and the Senaxarion are read. If he presided over the Vespers service, the night before, he walks right to the solea and blesses the people while the choir is chanting “many years, Master”. If no, please check above (1.a-1.b).

p.s. If he arrives right at the beginning of Orthros, he decides to chant whatever he wants. He definitely reads “As we beheld the Resurrection of Christ...” right after the Orthros Gospel.

- From the throne, he starts chanting the katavasia back and forth with the choir. Note that he may finish chanting the end of the 3rd Ode in order for the choir to start the 4th Ode. So, he chants the 1st, the ending of the 3rd, the 5th, and the 7th Ode. The choir chants the 3 Ode and he finishes chanting it, the 4th, the 6th, and the 8th Ode.
- He chants “More Honorable...” with its verses, also, back and forth with the choir. He chants the 9th Ode.
- He chants once “Holy is the Lord, our God”. The choir repeats it, then he chants “Exalt ye the Lord our God, and worship at His footstool”, then the choir chants the rest, “for He is Holy”.
- He, then, chants the exapostelaria back and forth with the choir.
- At the Praises, he gets ready to start the prayer of the “Kairon” (preparation to enter the altar). After the choir chants “Let everything that hath breath...” and “Praise ye Him...”, they chant “Preserve, O Lord,...” in a Papadic style, preferably in a low and soft voice. If the choir does not know the melody, they may remain silent until the Met/Bishop finishes the prayer.
- At the end of the prayer, he will bless the people with the Trikirion while the choir chants “many years, Master...”
- After he blesses, he goes in the altar to vest and the choir chants the verses for the Praises, the Doxastikon, and the Doxology. Note that if he decides to chant the Doxastikon, the choir should repeat the verses of the Praises till he finishes vesting and is ready to chant.
- When he is ready to exit the altar to go to the throne, he stands at the Beautiful Gate and blesses the people while the choir chants “many years, Master” in a fast tempo.

3. Divine Liturgy

- He chants the Isodikon, (the Entrance Hymn). The choir chants “many years, Master” while he is blessing with both the Dikiri and Trikirion and then they finish the Isodikon, “as we chant to Thee. Alleluia”
- The choir repeats chanting “Save us, O Son of God,...”
- He chants the first Apolytikion called for after the Little Entrance.
- The choir chants whatever hymns are called for between the first one and the Kontakion
- He chants the Kontakion but the choir should finish the closing phrase or the last word.
- Below is the order of the Trisagion:
 - 1) Choir
 - 2) Choir
 - 3) Met/Bishop with clergy

- 4) Choir
 - 5) Met/Bishop with clergy
 - 6) Choir: Glory. Both now. Holy Immortal...
 - 7) Choir will only chant: "Many years Master" when his eminence is blessing with the Dikiri and Trikiriri while intoning "O Lord, O Lord, come down from heaven..."
 - 8) Deacon: Dynamis
 - 9) Choir: Holy God, Holy mighty, holy immortal..."
 - 10) Deacon intones "O Lord save the faithful", then the Met/Bishop with the clergy chant it.
 - 11) Deacon intones the same phrase as above again, the choir responds with "O Lord save the faithful"
 - 12) Deacon intones "O Lord save those of true worship", then the choir chants it.
 - 13) Deacon intones "and hear us" then the Met/Bishop with the clergy chant it.
 - 14) The deacon then intones the Phimi (declaration), "Joseph, the most devout,..." of his eminence. The clergy will chant it then the choir chants again.
- The Choir should respond to the "Among the first, be mindful..." with "Amen" – both when the Met/Bishop says it and the clergy repeat it. The response "and of all mankind" is said in response to the Deacon, whose line also ends in "and of all mankind" acting as your cue.
 - At the Dismissal Prayer, the choir chants "Preserve, O Lord,..." or the "Polychronion" in case of the presiding Hierarch is the Metropolitan, right when he says "...whose memory we commemorate today, and of all Thy Saints..."

Phimi: JOSEPH, the most devout, the most reverend, chosen by God Archbishop of New York and Metropolitan of all North America. Our father and chief shepherd, may God grant him many years.

Preserve, O God, our Master and Chief Shepherd, and grant him many years, Master, many years, Master, many years, Master.

Polychronion: May the Lord, God, grant many years, the most Reverend Chief and Master, and elect of God: Archbishop of New York and Metropolitan of all North America. Kyrios, Kyrios, JOSEPH. O Lord, preserve him for many years, for many years, for many years.

March 26th & July 13th

Synaxis of the Holy Archangel Gabriel

Stichera at "O Lord, I have cried"

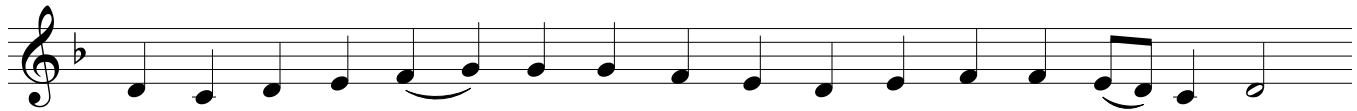
Byzantine Chant Tone 1

Special melody: *O all-lauded Martyrs*

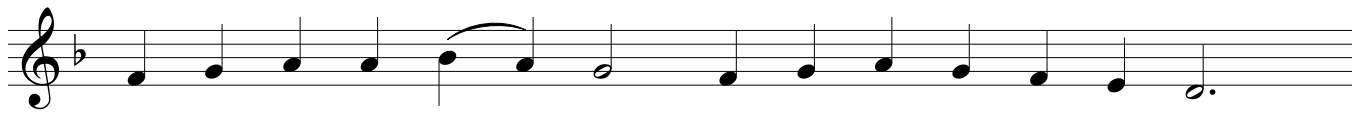
Adapted by Dn. John El Massih



1) That mind__ which is tru - ly like to God, the great Ga - bri - el, the



sav - ing, he who shin - eth with splen-dor, who doth look up - on__ the light



of the Three-Sun God - head with thē An - gels' hosts on high,



and with them ev - er sing - eth that awe - some and di -



-vine and ho - ly song, in - ter - ced - eth with the Lord our God



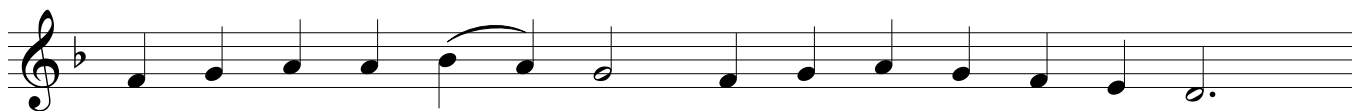
that He grant_____ peace and Great Mer - cy to__ our__ souls.



2) Be - hold,__ the great mys - t'ry that was kept from ē - ter - ni - ty and

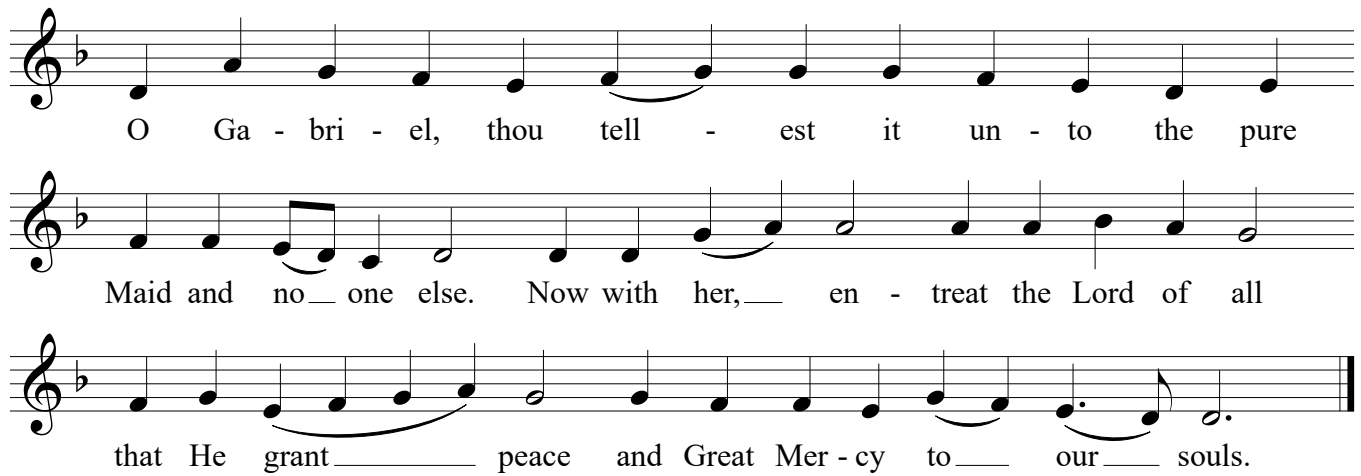


un-known to thē An - gels, is now en - trust - ed un - to thee a - lone;

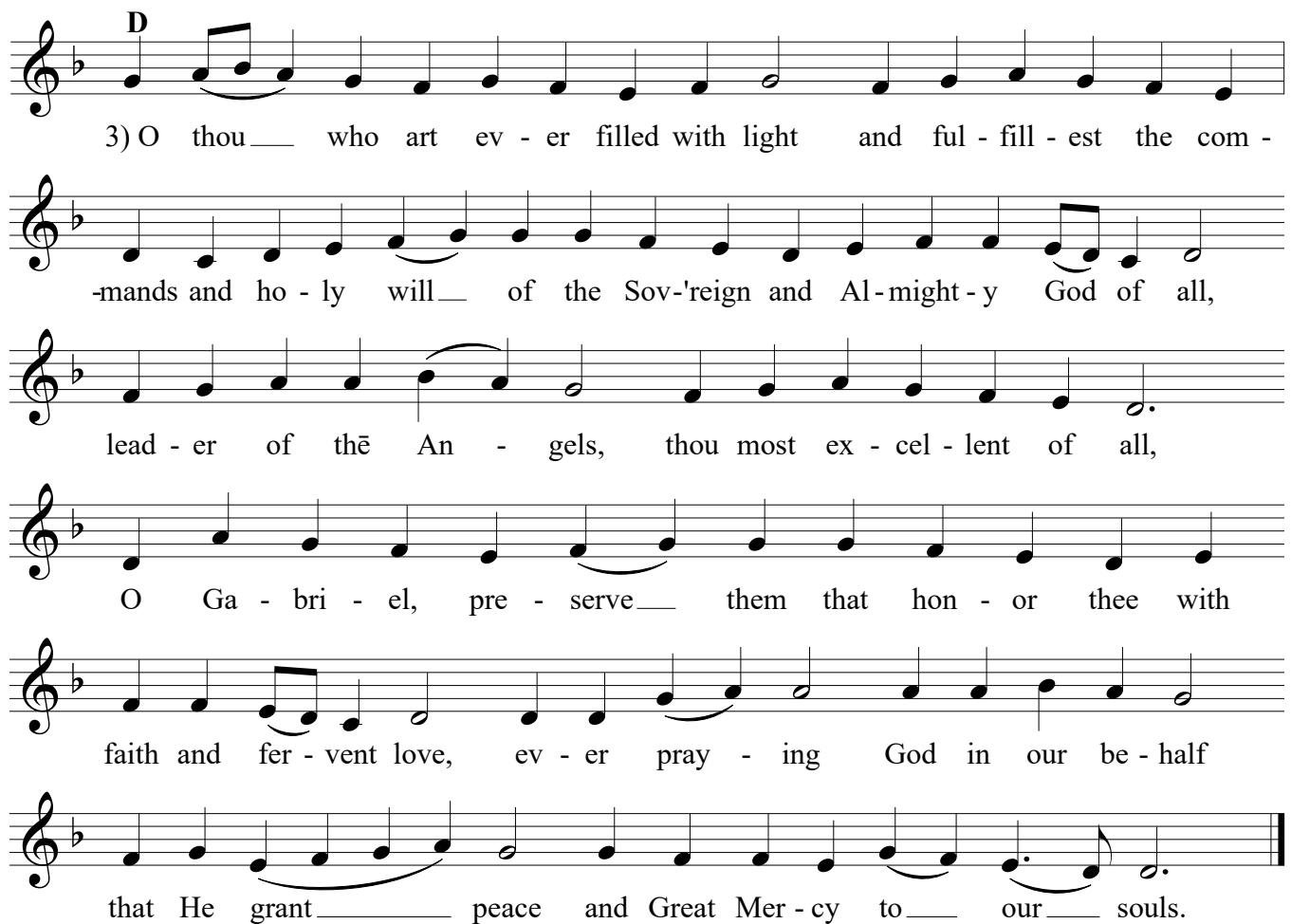


and as thou dost come__ down to the town of Naz - a - reth,

March 26th & July 13th - Synaxis of the Archangel Gabriel - Stichera at "O Lord, I have cried" - 2



O Ga - bri - el, thou tell - est it un - to the pure
Maid and no__ one else. Now with her,__ en - treat the Lord of all
that He grant_____ peace and Great Mer - cy to__ our__ souls.



3) O thou__ who art ev - er filled with light and ful - fill - est the com -
-mands and ho - ly will__ of the Sov-'reign and Al-might - y God of all,
lead - er of thē An - gels, thou most ex - cel - lent of all,
O Ga - bri - el, pre - serve__ them that hon - or thee with
faith and fer - vent love, ev - er pray - ing God in our be - half
that He grant_____ peace and Great Mer - cy to__ our__ souls.

July 13th

Venerable Stephen of Mar Sabbas Monastery

Stichera at "O Lord, I have cried"

Byzantine Chant Tone 8

Special melody: *O strange wonder*

Adapted by Dn. John El Massih

from various sources

1) O Fa - ther Ste - phen, God - bear - ing Saint, by for - ti -
- fy - ing thy mind with di - vine knowl - edge
bril - liant - ly, curb - ing wrath with man - li - ness,
and de - sire with so - bri - e - ty, thou didst di -
- rect all the pow - ers of thy soul
by means of right - eous - ness wrought through god - ly deeds,
and didst de - vise a fair char - i - ot of vir - tues,
Un. where - on thou didst mount and as - cend on high in
joy, O thou most glo - ri - ous.

Music adapted from St. Gregory Palamas Monastery, Perrysville-Hayesville, OH, copyright 2000.

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Antiochian Orthodox Christian Archdiocese of North America, Rev. 1, 7/13/18, CAH

July 13th - Venerable Stephen of Mar Sabbas - Stichera at "O Lord, I have cried" - 2

2) O Fa - ther Ste - phen of god - ly speech, thou didst il -

- lu - mine thy mind with the light of the -

- ol - o - gy, send - ing forth thy right - eous wrath

as a spear - bear - ing war - ri - or a - gainst pro -

- fane and blas - phem - ing her - e - sies;

for thou didst long for di - vine de - light on high,

which thou hast been vouch-safed to en - joy, O blest and

right - eous man of God, stand - ing at the throne of

thee Al - might - y King of all.

July 13th - Venerable Stephen of Mar Sabbas - Stichera at "O Lord, I have cried" - 3

3) O Fa - ther Ste - phen of god - ly speech, through zeal - ous

ab - sti - nence, thou didst in all _____ ways con -

-strain thy mind, forc - ing it to mount on high

to the Pri - mal Cause, ē - ven _____ God. When thou hadst

calmed _____ ev - 'ry trou - bling from the world

and shak - en off _____ its con - cerns and tur - bu - lence,

in _____ thy mind's pu - ri - ty thou wast joined for ev - er

Un. to Him that in truth is the sum of all de -

-sires, O Saint of god - ly _____ mind.

Prokeimena at Daily Vespers

Friday Evening

Tone 7/Grave Mode

20 **F** **C** **Un.**

Thou, O God, art my help - er, and Thy mer - cy shall go be - fore__ me.

21 Verse - Quickly

De - liv - er me from my en - e - mies, O God,

22

and de - liv - er me from those who rise up a - gainst me!

3rd time

23 **F** **G** **C**

Thou, O God,____ art my help - er,

24 **D** **C** **Un.**

and Thy mer - cy shall go be - fore__ me.____

July 13th

Synaxis of the Holy Archangel Gabriel

Stichera at the Aposticha at Vespers

Byzantine Chant Tone/Mode 4
Special Melody: *Unto them that fear thee*

Adapted by Dn. John El Massih

E Un. E

1) God, the Mind be - fore thē ag - es, made thee shine as a

sec - ond light that en - light - en - eth all the world, O

G E

Arch - an - gel Ga - bri - el, by di - vine co - work - ing;

and thou hast re - vealed to us that di - vine and tru - ly great

and hid - den mys - t'ry that was be - fore all time, that

in a vir - gin's womb would be em - bod - ied he that was

G E

bod - i - less, hav - ing willed, in His love for man,

to save man by be - com - ing man.

July 13th - Synaxis of the Archangel Gabriel - Stichera at the Aposticha at Vespers - 2

Verse: He maketh His angels spirits and His ministers a flame of fire.

2) See - ing thou dost stand at the Throne of the Three - Sun Di -

- vin - i - ty, shin - ing rich - ly with that di - vine ef -

- ful - gence of daz - zling beams sent from thence with - out cease,

free us from the gloom of the pas - sions shroud - ing us a - bout,

and with en - light - en - ment make us all to shine, who

joy - ous - ly have formed a cho - rus on thē earth, loud - ly

prais - ing thee, Chief Com - mand - er, great Ga - bri - el,

thou am - bas - sa - dor for our souls.

July 13th - Synaxis of the Archangel Gabriel - Stichera at the Aposticha at Vespers - 2

Verse: Bless the Lord, O my soul; O Lord my God, Thou hast been magnified exceedingly.

3) Smite the wan - ton in - so - lence of Ha - gar's sons, who un -

-ceas - ing - ly make as - sault on thy faith - ful flock; sub -

-due and al - le - vi - ate the Church - 's di - vi - sions;

calm the rest - less sea of temp - ta - tions surg - ing with - out end;

and res - cue us out of dan - ger and dis - tress, who

hon - or thee with love and flee un - to thy shel - ter with

ar - dent faith, Chief Com - mand - er, great Ga - bri - el,

thou am - bas - sa - dor for our souls.

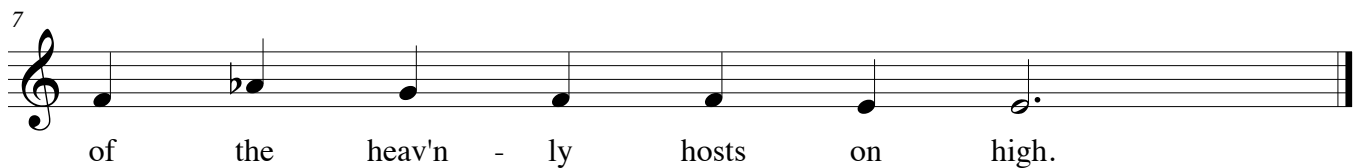
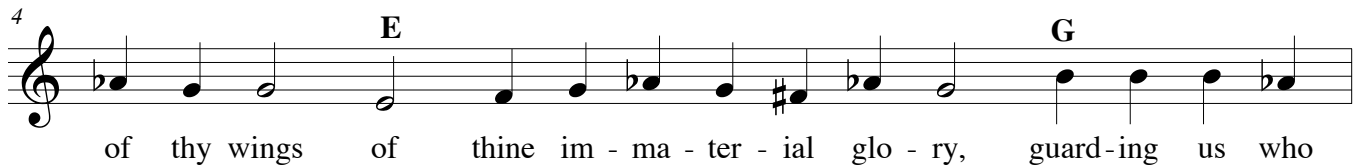
July 13th

The Synaxis of the Archangel Gabriel

Apolytikion

Byzantine Chant Tone/Mode 4

Special Melody: *Thou Who wast raised up*



LORD HAVE MERCY

Petitions are intoned
at G and/or C

Plagal Fourth Mode

English Adaptations by
Hieromonk Ephraim

by John Pallas (d. 1942)

1 C 2 C

Lord, have mercy. Lord, have mercy.

3 C 4 G F C

Lord, have mercy. Lord, have mercy.

5 D C 6 D G↓ C

Lord, have mercy. Lord, have mercy.

7 D C

Lord, have mercy.

Repeat as needed

Deacon John El Massih

C C

Lord, have mercy. Lord, have mercy.

C G↓ C C

To thee, O Lord. Amen.

God is the Lord: Tone 3

Rassem El Massih

Ison
 God__ is the Lord and hath ap - peared un - to us.
 Bless - ed is He that com - eth in the Name of the Lord.

Verses:

O give thanks unto the Lord and call upon His holy name.

All nations compassed me about, but in the name of the Lord will I destroy them.

This is the Lord's doing; it is marvelous in our eyes.

Resurrectional Apolytikion: Tone 3

Basil Kazan

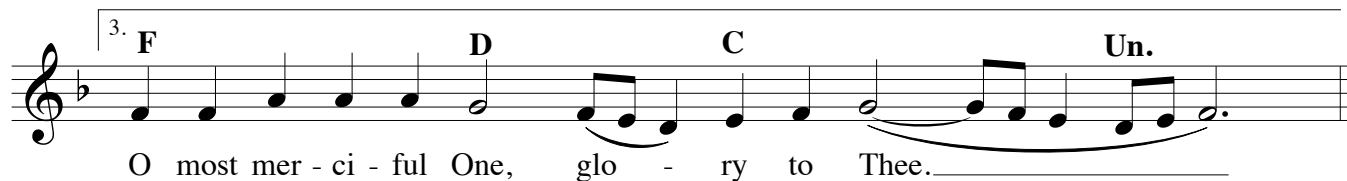
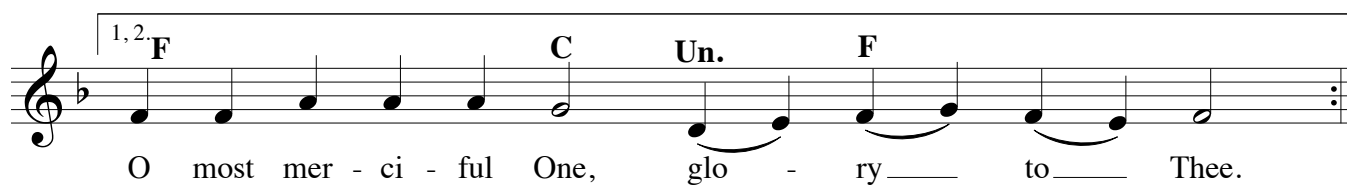
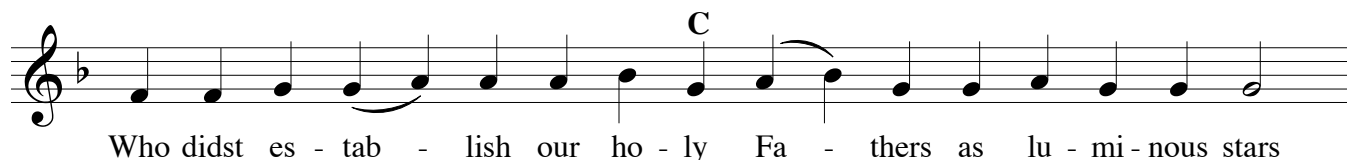
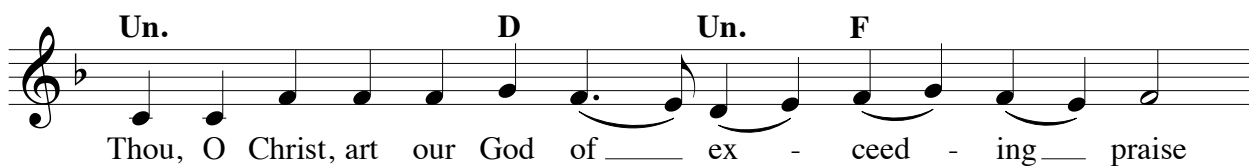
Let the hea - vens re - joice, and the earth__ be__ glad; for the
 Lord hath done a mi - ghty act with His own__ arm: He hath
 tram - pled down__ death by death, and be - come the first -
 born__ from the dead. He hath de - liv - ered us from the
 depths of Ha - des, grant - ing the world the great mer - cy.

The Sunday of the Holy Fathers

Apolytikion

Byzantine Chant Tone 8/Plagal Fourth Mode

Chadi Karam



Resurrectional Theotokion: Tone 8

Basil Kazan⁴

Thou Who for our sake wast born of a vir - gin, and didst

suf - fer cruc - i - fix - ion, O Good _____ One, and didst de - spoil _____ death through

death, and as God didst re - veal res - sur - rec - - - tion: de - spise not those

whom Thou hast cre - a - ted with Thine own hand; show forth Thy

love _____ for man - kind, O _____ Mer - ci - ful One; ac - cept the in - ter -

cess - ions of Thy mo - ther, the The - o - to - kos, for us; and save Thy de -

spair - ing peo - ple, O our Sa - vior. _____

Tone Three

First Kathisma

Christ is risen from the dead as the first-fruits of them that slept. The firstborn of creation, and the Creator of all things that have come into being, hath renewed in Himself the corrupted nature of our race; no longer, O Death, art thou lord; for the Master of all hath destroyed thy dominion.

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

Having tasted of death in the flesh, O Lord, Thou hast banished the bitterness of death by Thy rising; and Thou hast strengthened man against it by revoking the defeat of the ancient curse. O Defender of our life, Lord, glory be to Thee.

Both now and ever, and unto the ages of ages. Amen.

Awed by the beauty of thy virginity and the exceeding radiance of thy purity, Gabriel called out unto thee, O Theotokos: What worthy hymn of praise can I offer unto thee? And what shall I name thee? I am in doubt and stand in awe. Wherefore, as commanded, I cry to thee: Rejoice, O Full of Grace.

(OR – Theotokion of the Resurrectional Apolytikion)

We praise thee, the Mediatrix, for the salvation of our race, O Virgin Theotokos; for in the flesh taken from thee, thy Son and our God hath deigned to endure the passion through the Cross, and hath redeemed us from corruption, since He is the Friend of man.

Second Kathisma

At Thy Divinity's immutability and the dread Passion Thou didst freely will, O Lord, Hades was terror-struck and he bewailed himself: Now I tremble at His body's uncorrupt substance tainted by no decay; I see Him Whom none can see waging war on me secretly. And all my captives cry out exulting: O Christ, glory to Thy Resurrection.

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

We praise as works of God the inexpressible, incomprehensible, and inexplicable mystery, O Lord, of Thy dread Crucifixion and Resurrection. On this day is death despoiled; stripped is Hades of all his goods; Adam's race hath now put on incorruption as fair array. We faithful therefore cry with thanksgiving: O Christ, glory to Thy Resurrection.

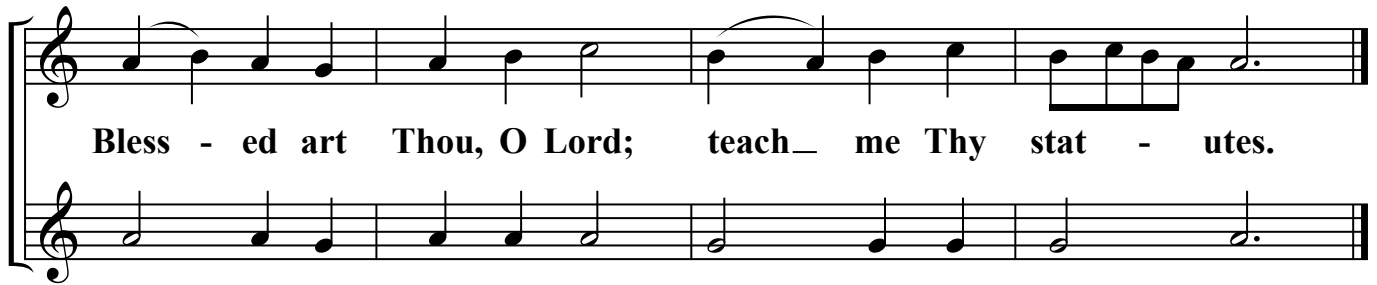
Both now and ever, and unto the ages of ages. Amen.

Incomprehensible, uncircumscribable, Him one in essence with Father and Comforter hast thou in mystery held within thy womb, as God's Virgin Mother. Through thy bringing forth, we learned to give glory throughout the world to the one and unconfused operation of the Trinity. We therefore cry to thee in thanksgiving: Rejoice, O Full of Grace.

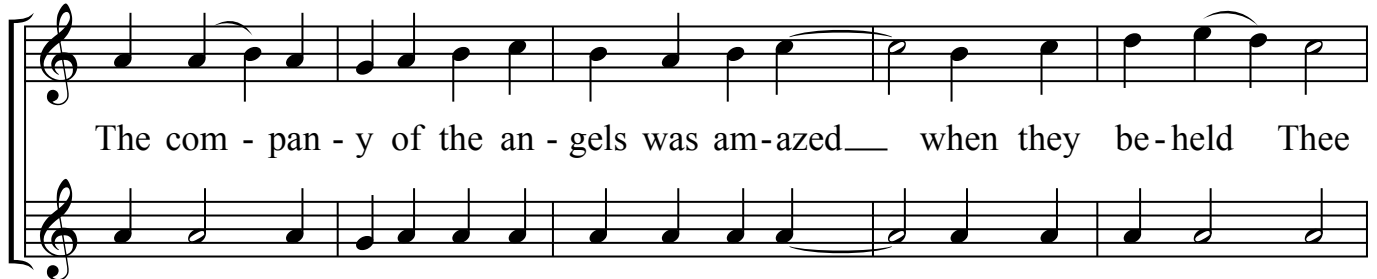
The Resurrectional Evlogetaria

Byzantine Tone 5
Arr. Basil Kazan

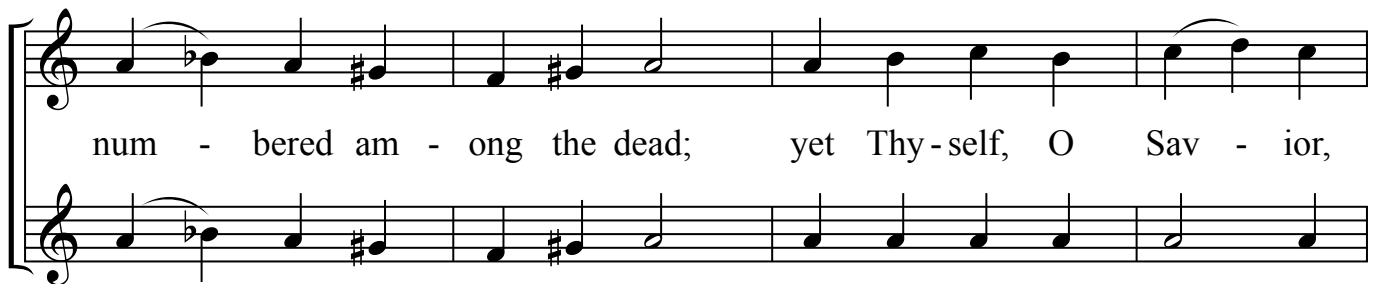
6



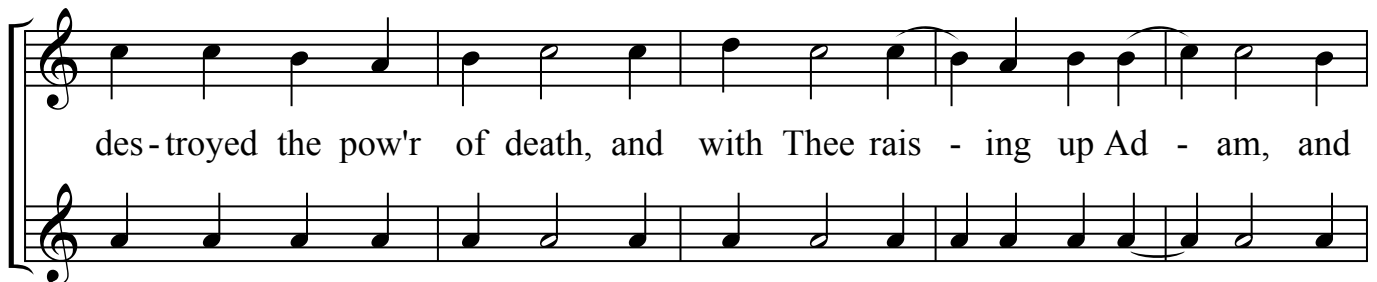
Bless - ed art Thou, O Lord; teach_ me Thy stat - utes.



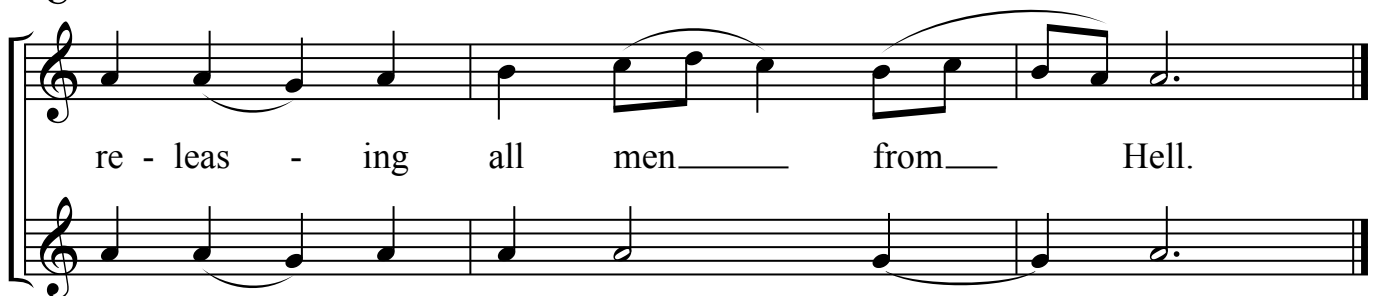
The com - pan - y of the an - gels was am-azed_ when they be-held Thee



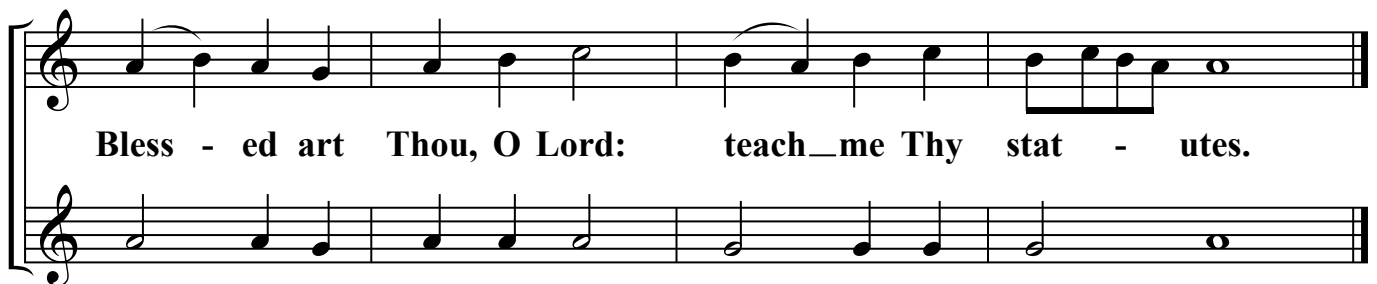
num - bered am - ong the dead; yet Thy-self, O Sav - ior,



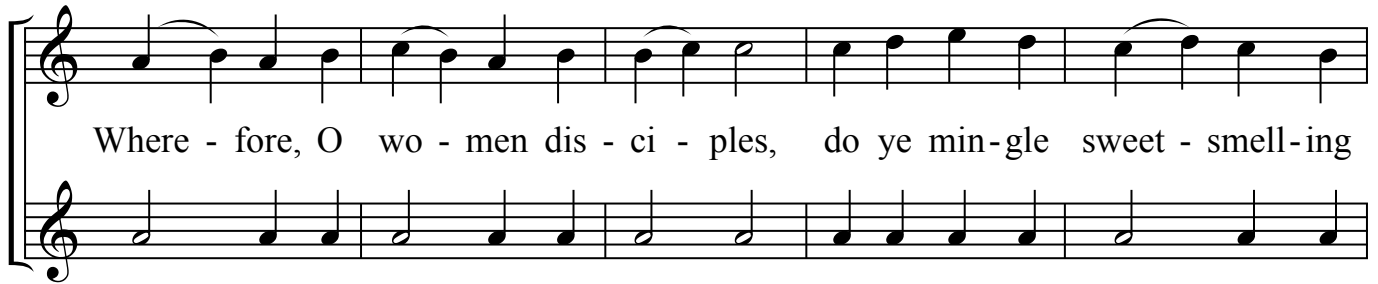
des-troyed the pow'r of death, and with Thee rais - ing up Ad - am, and



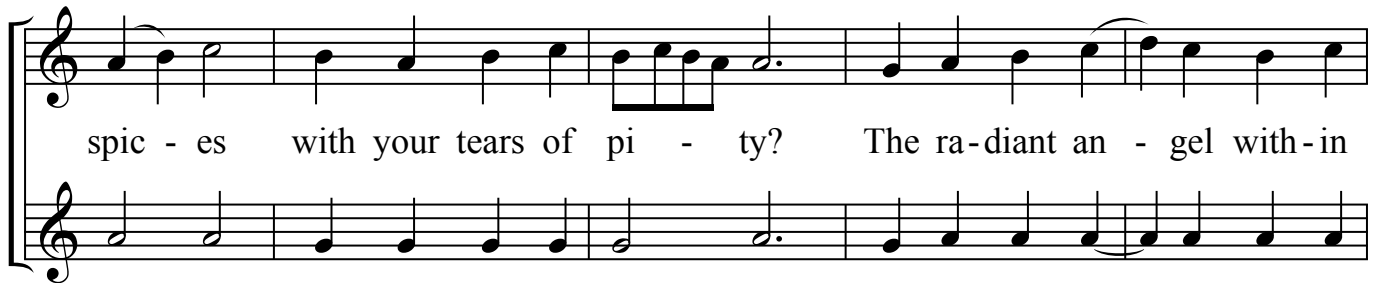
re - leas - ing all men_____ from_____ Hell.



Bless - ed art Thou, O Lord: teach_ me Thy stat - utes.



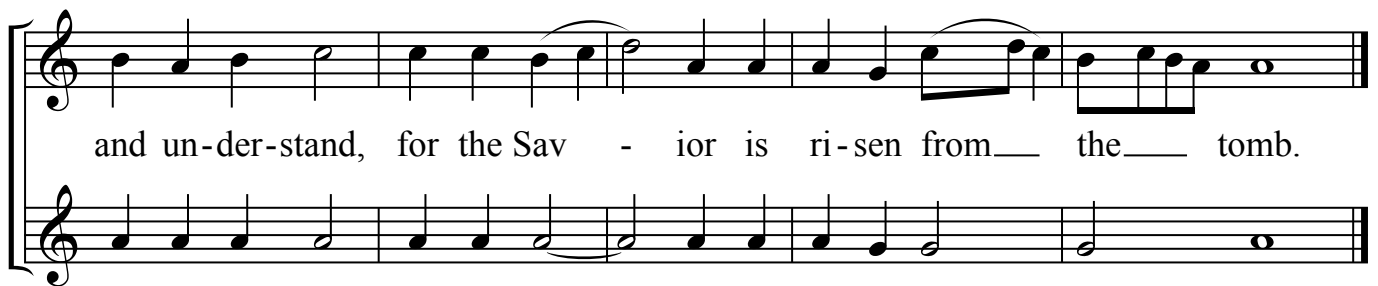
Where - fore, O wo - men dis - ci - ples, do ye min-gle sweet - smell-ing



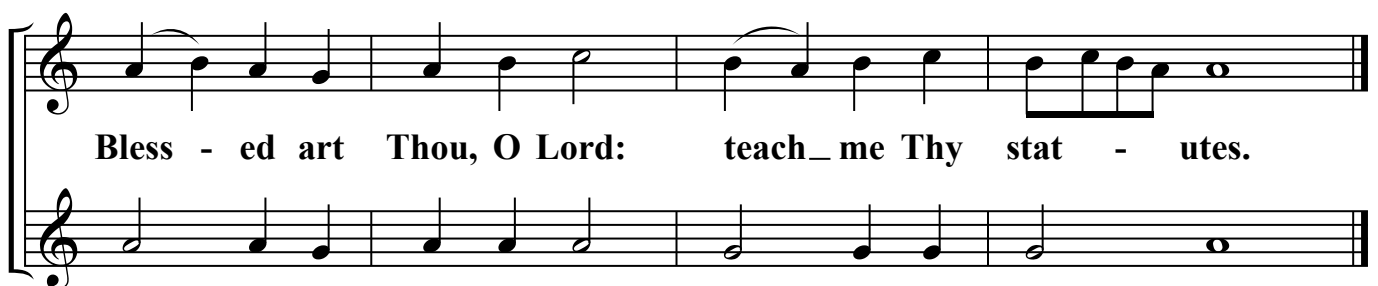
spic - es with your tears of pi - ty? The ra-diant an - gel with-in



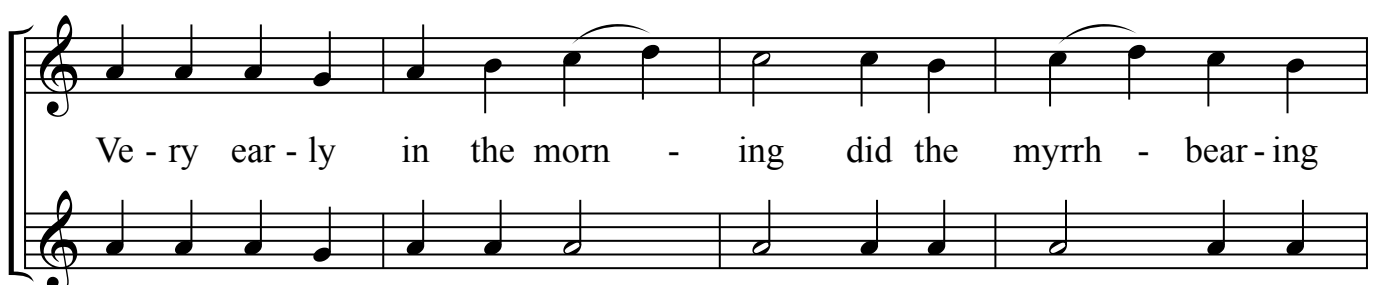
the se - pul - chre cried un-to the myrrh - bear-ing wo - men: Be-hold the grave



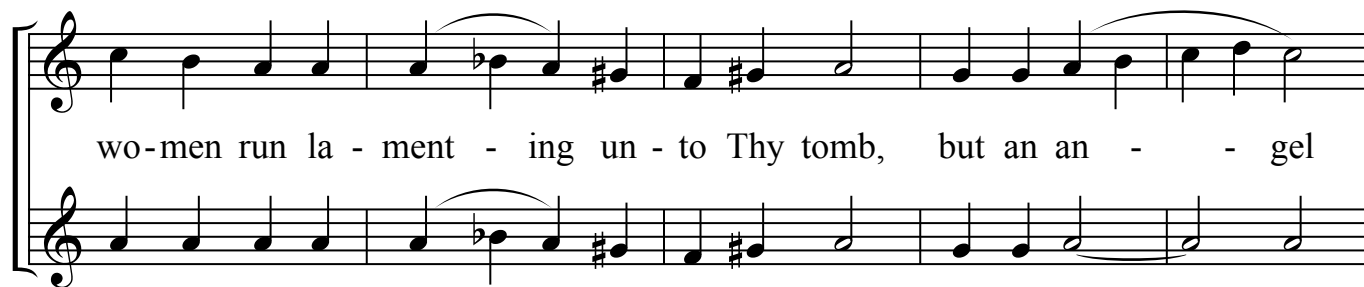
and un-der-stand, for the Sav - ior is ri-sen from__ the__ tomb.



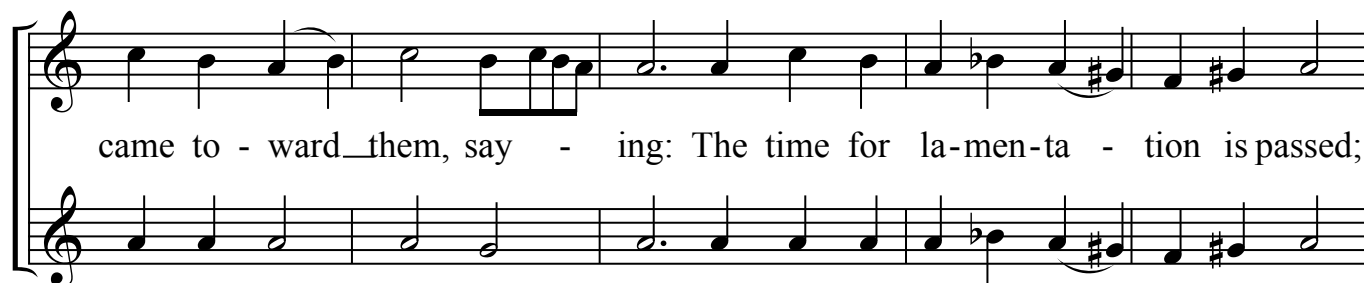
Bless - ed art Thou, O Lord: teach_ me Thy stat - utes.



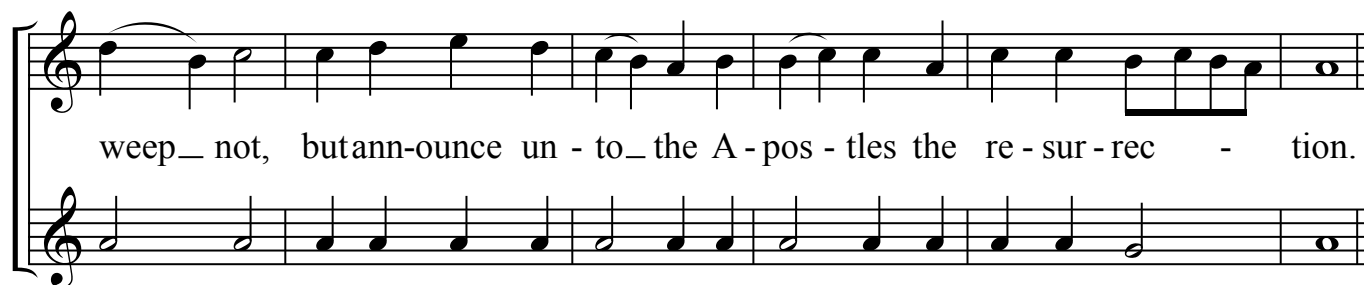
Ve - ry ear - ly in the morn - ing did the myrrh - bear-ing



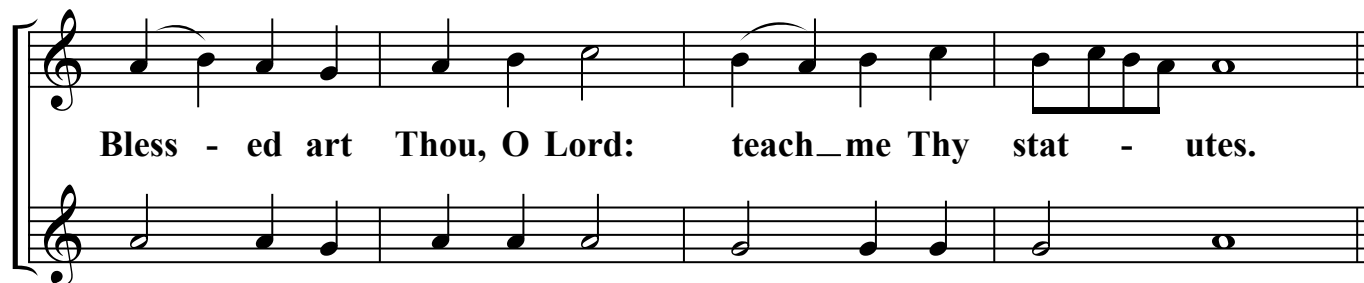
wo-men run la - ment - ing un - to Thy tomb, but an an - - gel



came to - ward them, say - ing: The time for la-men-ta - tion is passed;



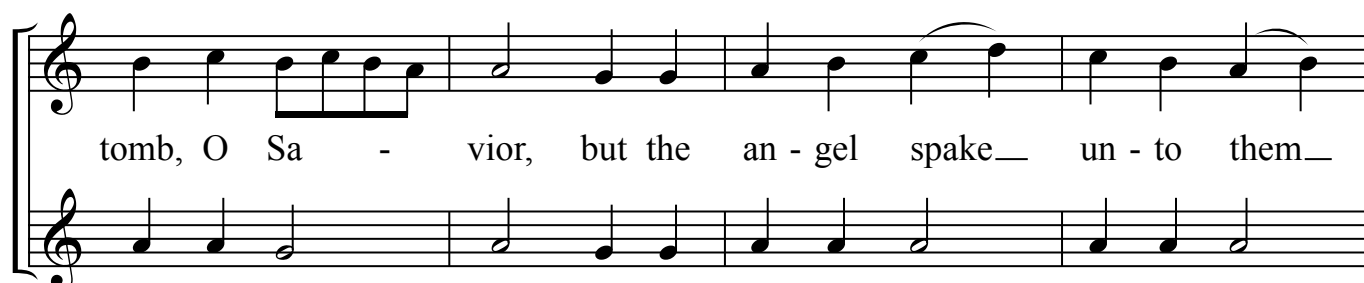
weep not, but ann-ounce un - to the A - pos - tles the re - sur - rec - tion.



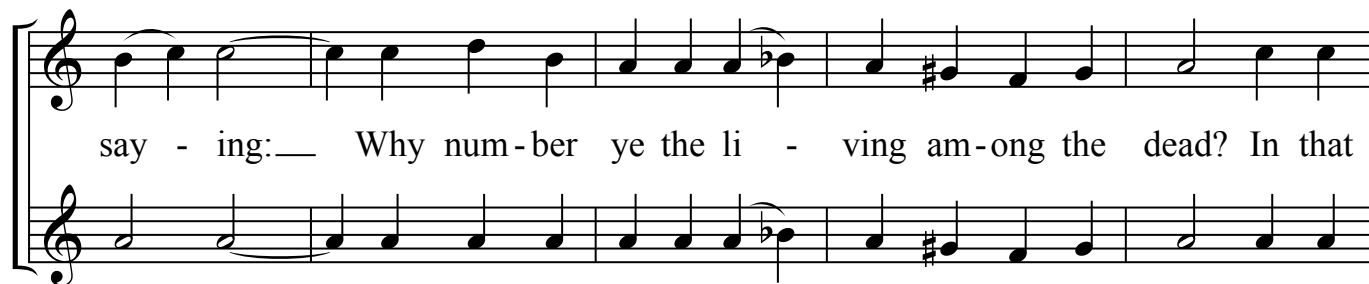
Bless - ed art Thou, O Lord: teach me Thy stat - utes.



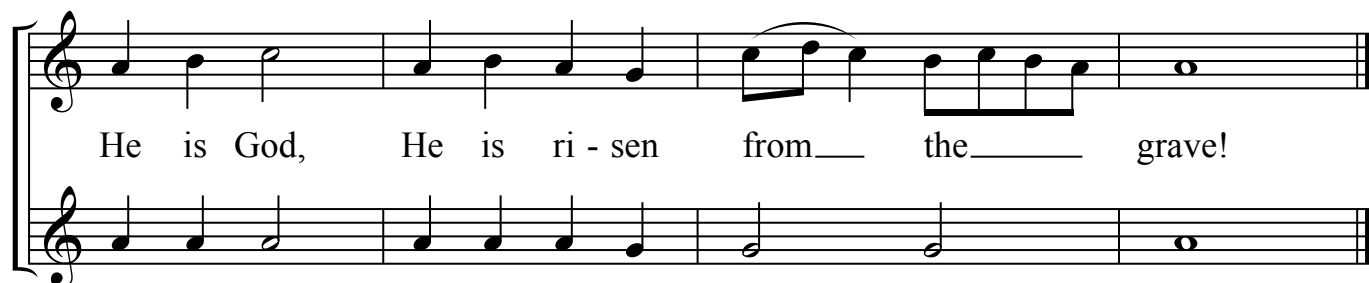
The myrrh-bear-ing wo - men mourned as bear-ing spi - ces they drew near Thy



tomb, O Sa - vior, but the an - gel spake un - to them



say - ing:— Why num-ber ye the li - ving am-ong the dead? In that



He is God, He is ri - sen from the grave!



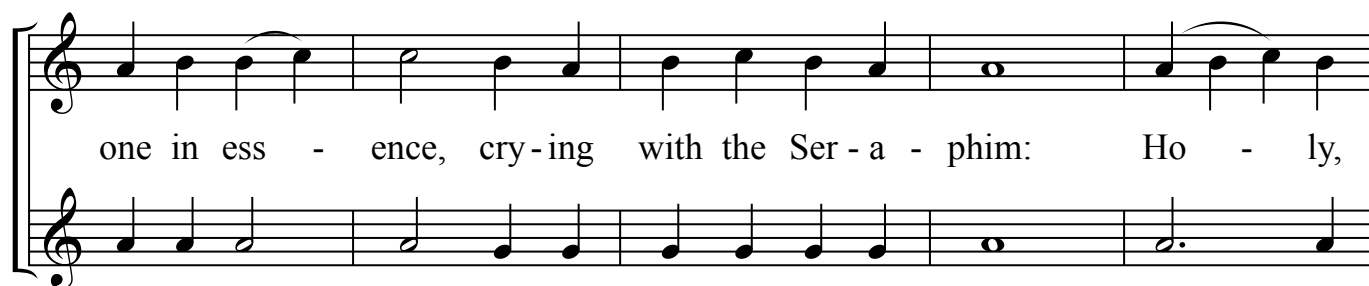
Glo-ry to the Fa - ther, and to the Son, and to the Ho-ly Spir - it.



We ad - ore the Fa - - - ther, as al - so the Son,



and the Ho - ly Spir - it:— the Ho - ly Tri - ni - ty,



one in ess - ence, cry-ing with the Ser - a - phim: Ho - ly,

ho - ly, ho - ly art Thou, O Lord!

Both now and ev - er, and un - to a - ges of a - ges. A-men.

In that Thou didst bear the Gi - ver of Life, O Vir - gin,

Thou didst re - deem A-dam from sin, and didst give to Eve joy in

place of sad - ness, and He who was in - car - nate of Thee, both

God and man, hath re-stored to life those who had fal-len there - from.

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

Glo - ry to Thee, O God! Al - le - lu - i - a, Al - le -

lu - i - a, Al - le - lu - i - a, Glo - ry to Thee, O God!

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

lu - i - a, glo - ry to Thee, O God: O our God and our

hope, Glo - ry to Thee!

Tone Three

Hypakoe

Causing astonishment by his appearance and refreshment by his speech, the radiant Angel said unto the myrrh-bearers: Why seek ye the Living One in the tomb? Risen is He that hath emptied the tombs. Know Him as the immutable Changer of corruption; say unto God: How awesome are Thy works ! For Thou hast saved the race of man.

First Antiphon

The captivity of Zion hast Thou brought forth out of Babylon. Draw me also from the passions unto life, O Word.

In the south, they that sow with godly tears shall reap sheaves of wheat in the joy of life everlasting.

Glory to the Father, and to the Son, and to the Holy Spirit: Both now and ever, and unto ages of ages. Amen.

By the Holy Spirit, there is every good gift. For He doth shine forth together with the Father and the Son; in Him all things live and move.

Second Antiphon

Except the Lord build the house of virtues, in vain do we labor; and so long as He protecteth the soul, no one shall take our city.

Made by the Spirit to be sons, the reward of the fruit of the womb, the Saints are ever with Thee, O Christ, as with the Father.

Glory to the Father, and to the Son, and to the Holy Spirit: Both now and ever, and unto ages of ages. Amen.

In the Holy Spirit, all sanctity and wisdom are discerned; for He giveth being to all creation. Let us worship Him, for He is God, with the Father and the Word.

Third Antiphon

They that fear the Lord are blessed; they walk in the paths of the commandments, and they shall eat of every life-giving fruit.

Rejoice, O chief shepherd, as thou beholdest round about thy table thy children's children, bearing branches of good works.

Glory to the Father, and to the Son, and to the Holy Spirit: Both now and ever, and unto ages of ages. Amen.

In the Holy Spirit is all the wealth of glory; from Him there is grace and life to all creation. For He is praised with the Father and the Word.

Resurrectional Prokeimenon

Tone Three



Say a - mong the na - tions that the Lord is King, for



He hath es - tab - lished the world which shall not be shak -



en.

(twice)



O sing un-to the Lord a new song, sing un-to the Lord, all the earth.



Say a - mong the na - tions that the Lord is King, for



He hath es - tab - lished the world which shall not be shak -



en.

Troparia after Psalm 50

Byzantine Tone 2

Arr. Basil Kazan



Glo-ry to the Fath - er, and to the Son, and to the Ho - ly Spir - it.



Through the in-ter - cess - ions of the A-post - les, O Thou — Who art mer-ci - ful,



blot out all the mul - ti - tudes of our trans-gress - - - ions.



Both now and ev - er, and un - to a - ges of a - ges. A - men.



Through the in-ter - cessions of the The - o - to - kos, O Thou — Who art mer-ci - ful,



blot out all the mul - ti - tudes of our trans-gress - - - ions.



Have mercy upon me, O God, according to Thy lovingkindness; according to the multitude



of Thy tender mercies blot out — my trans-gress - ions. —



Je - sus, hav - ing ri - sen from the grave as He fore - told, hath gi - ven un - to



us life e - ter - nal and great mer - cy. —

July 16

The Sunday of the Holy Fathers of the Seven Ecumenical Councils.

Kontakion (*Plagal of Fourth Tone*)

The preaching of the Apostles and the doctrines of the Fathers confirmed the one Faith in the Church. And wearing the garment of truth, woven from the theology on high, she rightly divideth and glorifieth the great mystery of piety.

Oikos

In the lofty preaching of the Church of God, let us hearken as she crieth: He that thirsteth, let him come to me and drink. The cup which I bear is the cup of wisdom. This drink have I mixed with the word of truth. I pour forth the water, not of contention, but of confession. As Israel doth now drink thereof, it beholdeth God, Who saith: See, see, that I am He, and have not changed. I am God, I am first, and I am hereafter, and besides Me there is none other. Hence, they that partake shall be filled, and shall praise the great mystery of piety.

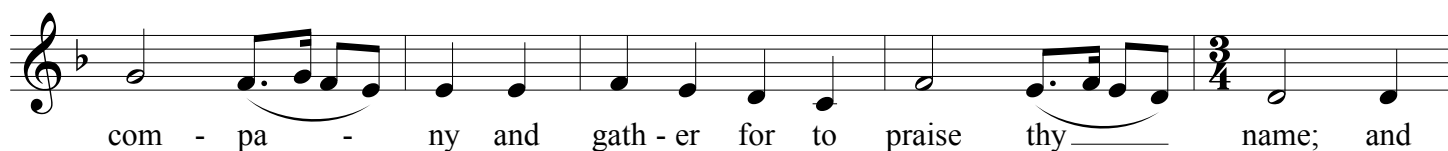
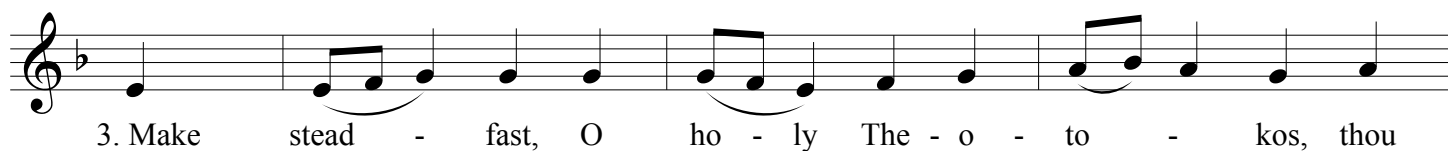
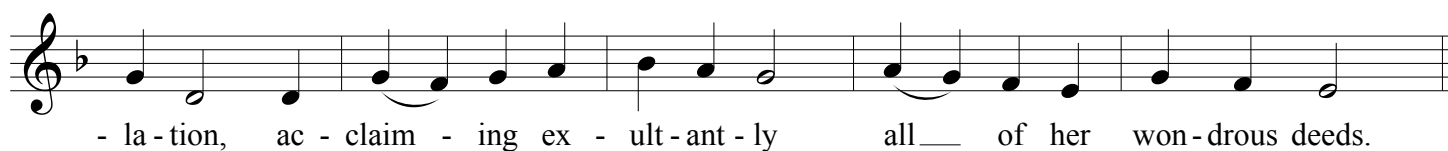
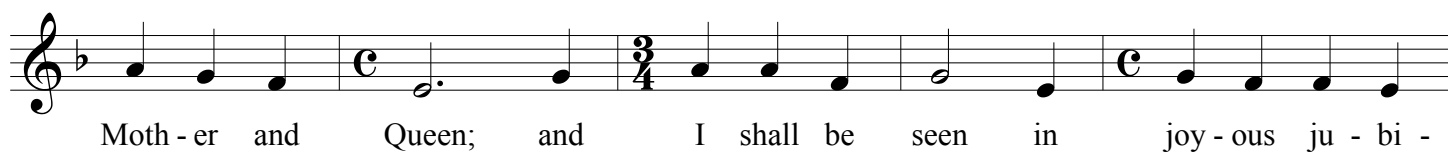
Synaxarion

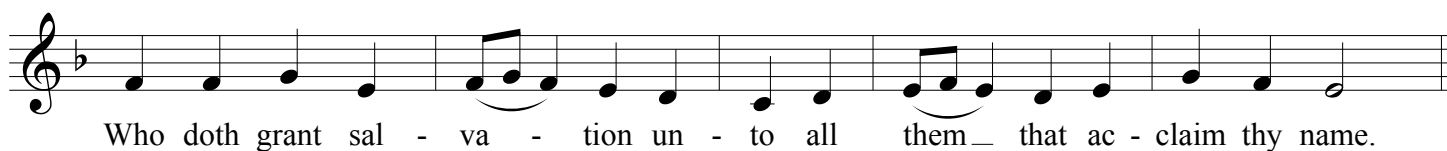
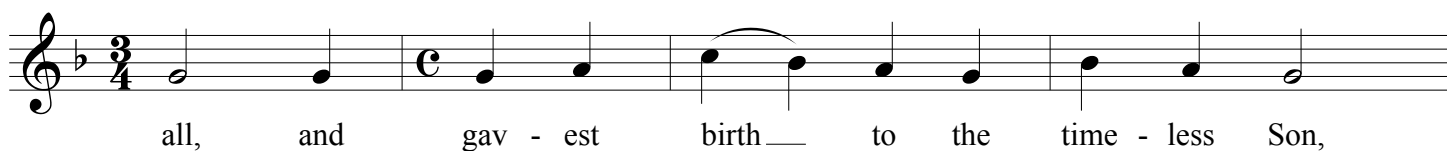
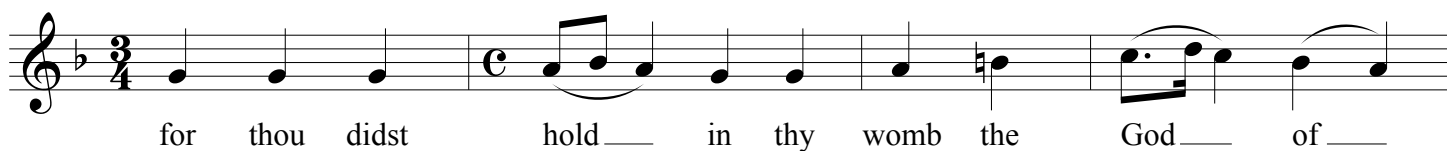
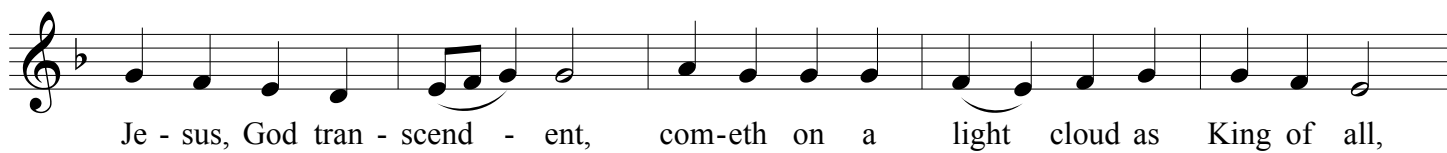
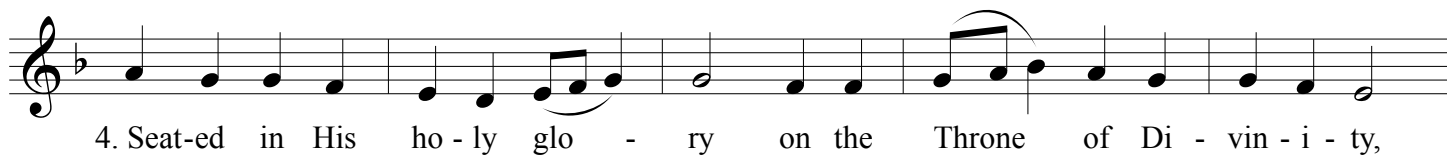
On the Sunday that falls from the 13th to the 19th of the present month, we chant the Service to the Holy and God-bearing Fathers who came together in the Seven Ecumenical Councils, that is:

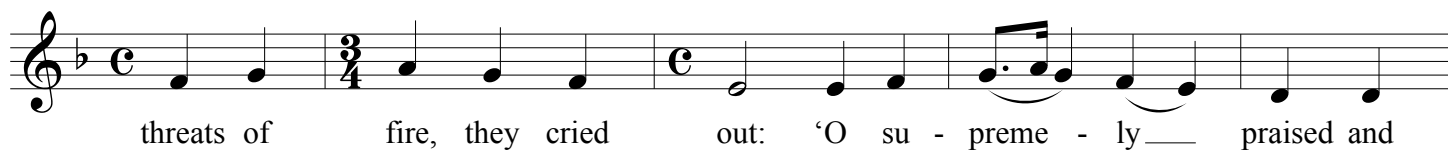
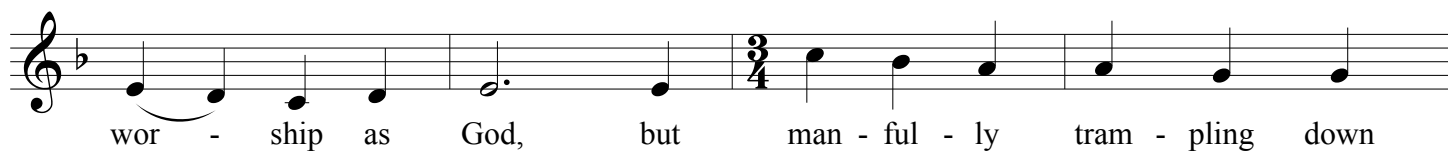
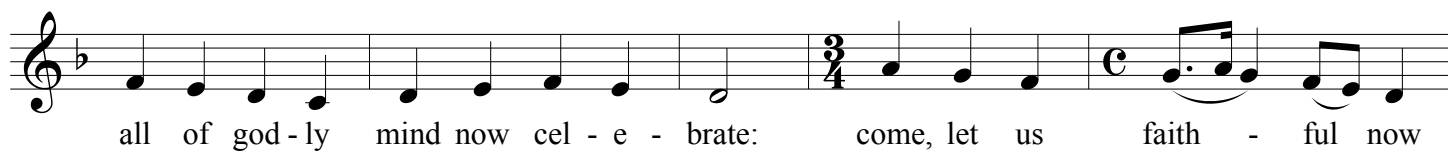
- the First Council, of the 318 Fathers who assembled in Nicaea in 325 to condemn Arius, who denied that the Son of God is consubstantial with the Father; the Fathers of the First Council also ordained that the whole Church should celebrate Pascha according to the same reckoning;
- the Second Council, of the 150 Fathers who assembled in Constantinople in 381 to condemn Macedonius, Patriarch of Constantinople, who denied the Divinity of the Holy Spirit;
- the Third Council, of the 200 Fathers who assembled in Ephesus in 431, to condemn Nestorius, Patriarch of Constantinople, who called Christ a mere man and not God incarnate;
- the Fourth Council, of the 630 who assembled in Chalcedon in 451, to condemn Eutyches, who taught that there was only one nature, the divine, in Christ after the Incarnation, and Dioscorus, Patriarch of Alexandria, who illegally received Eutyches back into communion and deposed Saint Flavian, Patriarch of Constantinople, who had excommunicated Eutyches;
- the Fifth Council in 553, of the 165 who assembled in Constantinople for the second time, to condemn Origen and Theodore of Mopsuestia, the teacher of Nestorius;
- the Sixth Council in 680, of the 170 who assembled in Constantinople for the third time, to condemn the Monothelite heresy, which taught that there is in Christ but one will, the divine;
- and the Seventh Council in 787, of the 350 who assembled in Nicaea for the second time to condemn Iconoclasm.

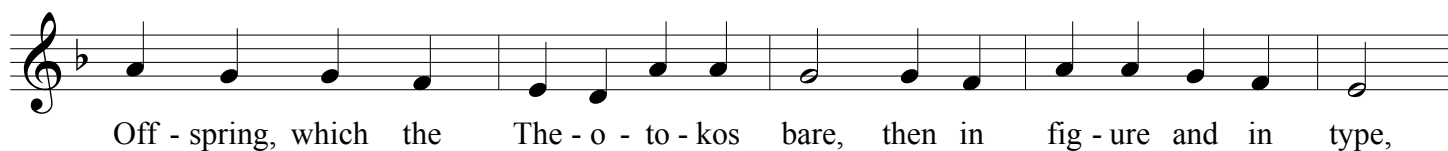
Canon of the Akathist

Byzantine Tone 4
 Arr. Basil Crow
 Translation, +HTM

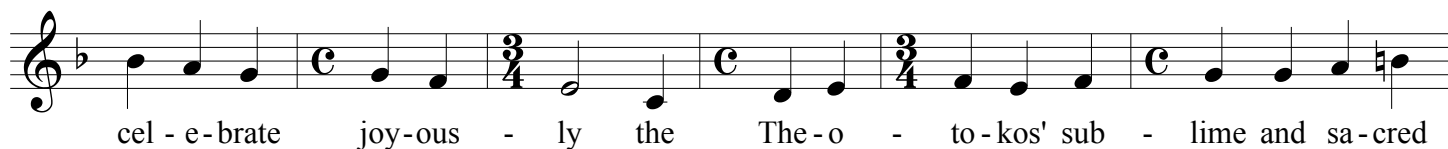
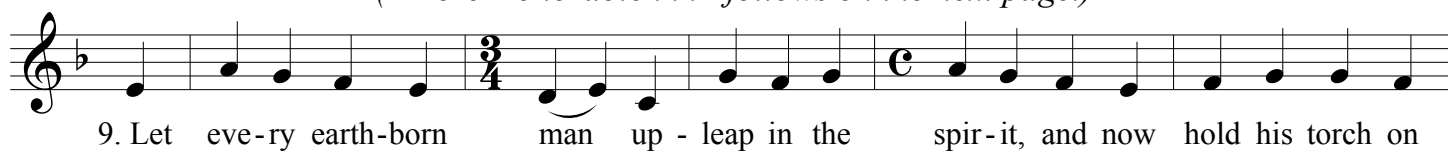








("More Honorable . . ." follows on the next page.)

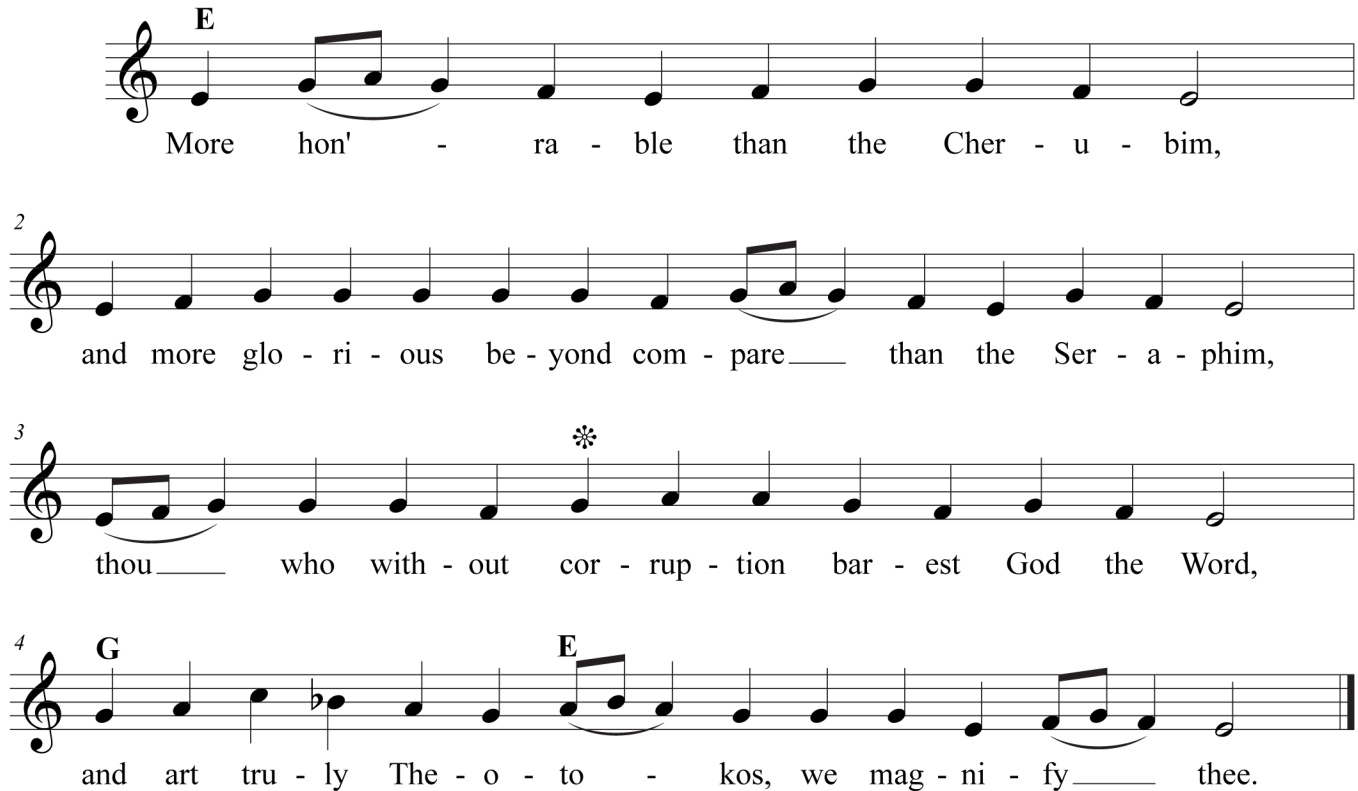


More Honorable than the Cherubim

20

Byzantine Chant Fourth Mode (Tone 4)

Rassem El Massih



More hon' - ra - ble than the Cher - u - bim,

2
and more glo - ri - ous be - yond com - pare than the Ser - a - phim,

3
thou who with - out cor - rup - tion bar - est God the Word,

4
and art tru - ly The - o - to - kos, we mag - ni - fy thee.

+ My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.

+ For He hath regarded the lowliness of His handmaiden; for behold from henceforth all generations shall call me blessed.

+ For He that is mighty hath magnified me, and holy is His Name; and His mercy is on them that fear Him, throughout all generations.

+ He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

+ He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the empty with good things, and the rich hath He sent empty away.

+ He remembering His mercy hath helped His servant Israel, as He promised to our forefathers, Abraham and his seed forever.

4th Exaposteilarion of the Resurrection

Byzantine Tone 2

Basil Kazan
(1915 - 2001)

Ison

Let us gleam, shin - ing with vir - tues, and be - hold the man

stand - ing in bril - liant clothes in - side the grave, giv - ing

life to the oint - ment bear - ing wo - men with their

fa - ces down - cast. Let us learn of the Res - ur - rec - tion of the

Lord of heav - en, and hast - en with Pe - ter to the

tomb, and won - der at the great hap - pen - ing,

wait - ing to be - hold Christ, the Life.

July 13-19

Sunday of the Holy Fathers of the 4th Ecumenical Council

Exaposteilarion

Byzantine Mode 2

Special Melody: *Hearken, ye women*

G **F** **E**



1. While cel - e - brat - ing on___ this day the ho - ly Fa - thers'
 2. Thou gav - est birth in - ef - fa - bly to God in one___ hy -

2 **G**



mem - o - ry, O all - com - pas - sion - ate Sav - iour,
 - pos - ta - sis yet in two wills and___ two na - tures,

3 **F** **E** **G**



we ask that by their en - treat - ies Thou res - cue us,___ Thy
 O all - im - mac - u - late Vir - gin. Free - ly be - com - ing

4 **F** **E** **G**



flock, O Lord, from all the harm of her - e - sies, vouch - saf - ing
 poor___ for us, He e - ven suf - fered on___ the Cross; and by His

5



un - to all___ of us to glo - ri - fy God the Fa - ther,
 ris - ing from___ the dead, He grant - ed us the___ great rich - es

6 **E**



the Word, and All - ho - ly Spir - it.
 of His in - ef - fa - ble God - head.____

1 2

Praises, Verses and Stichera (AINOI)

119

Byzantine Tone 3

Basil Kazan
(1915 - 2001)

Ison Let ev' - ry thing that hath

breath, praise the Lord. Praise

ye the Lord from the heav - - - ens: praise

ye him in the heights. To thee, O

God, is due our song. Praise ye,

praise ye him, all his an - - -

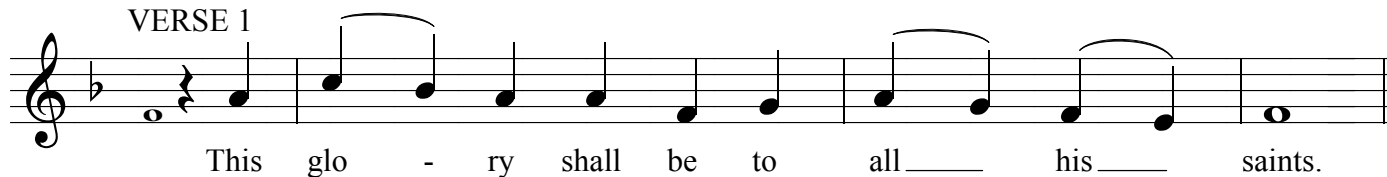
- gels: praise ye him, all his

hosts. To thee, O God, is due our song.

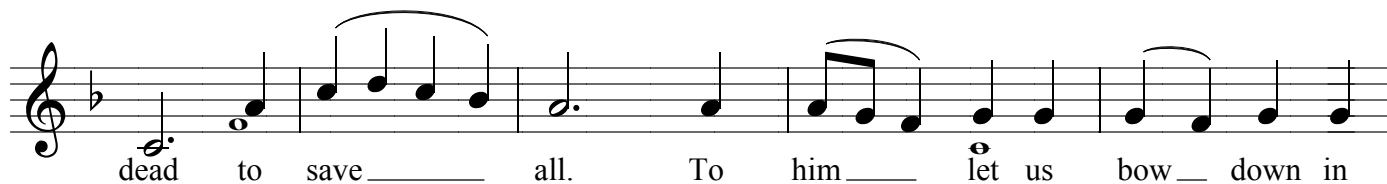
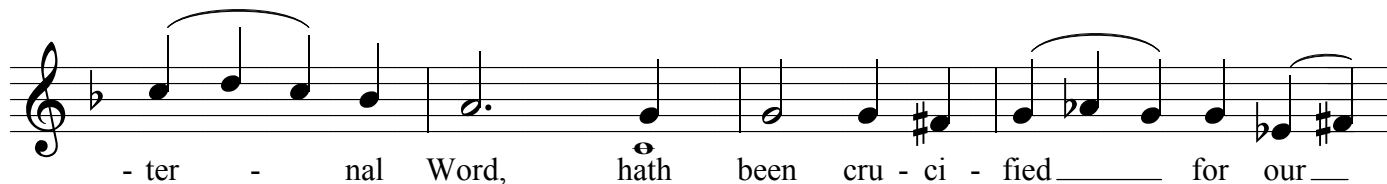
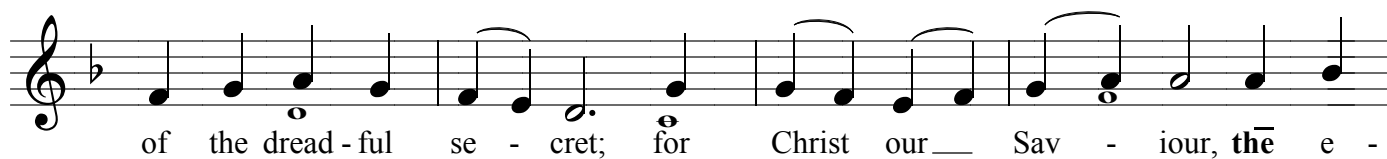
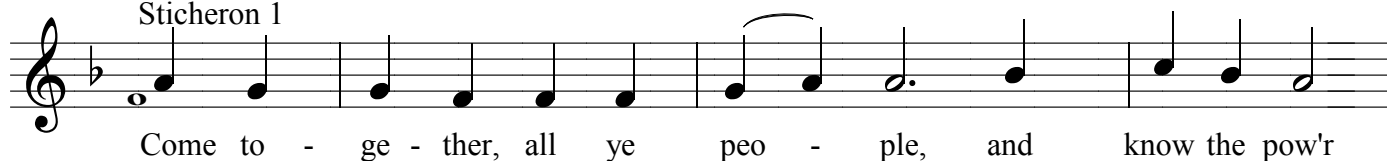
120 Praises, Verses and Stichera

Tone 3
Basil Kazan

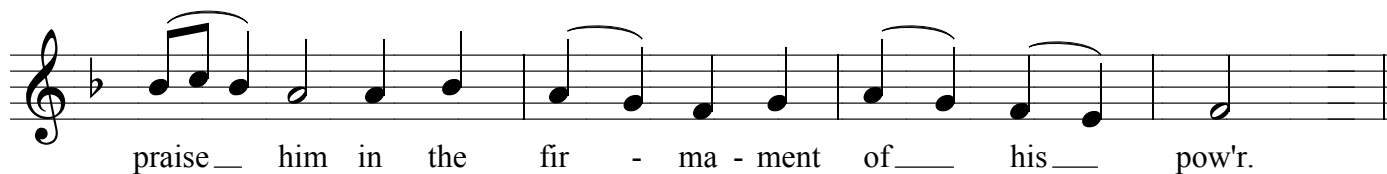
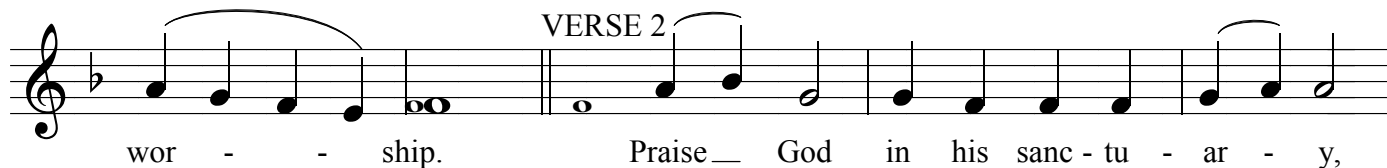
VERSE 1



Sticheron 1



VERSE 2



Praises, Verses and Stichera
Tone 3
Basil Kazan

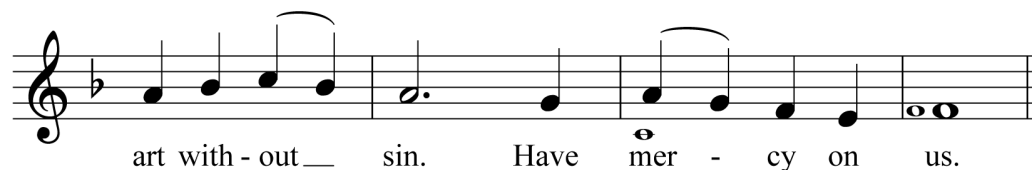
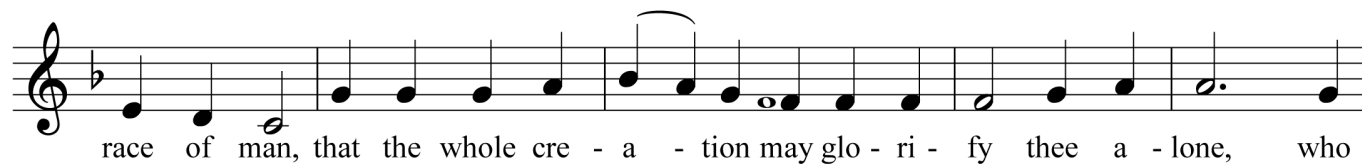
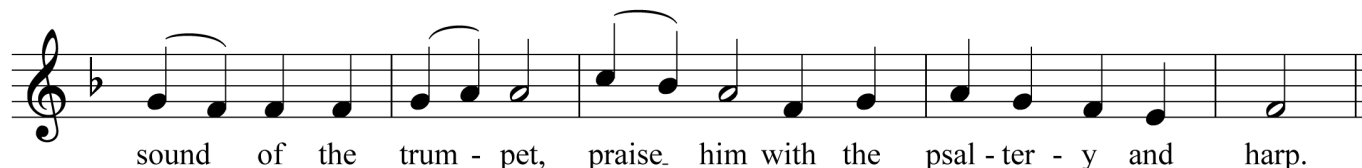
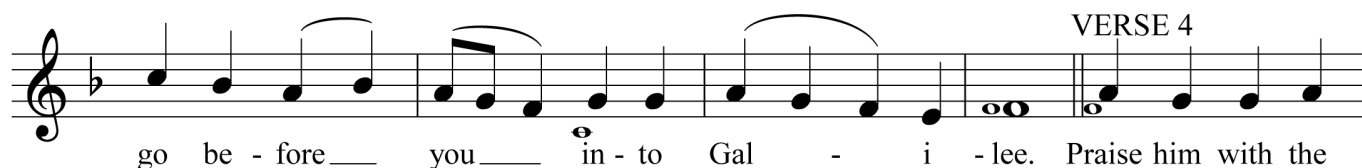
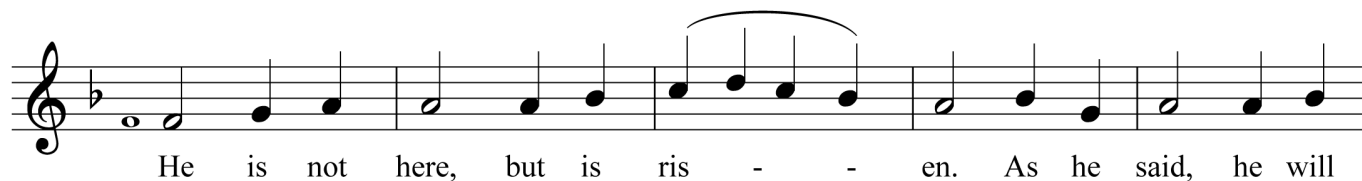
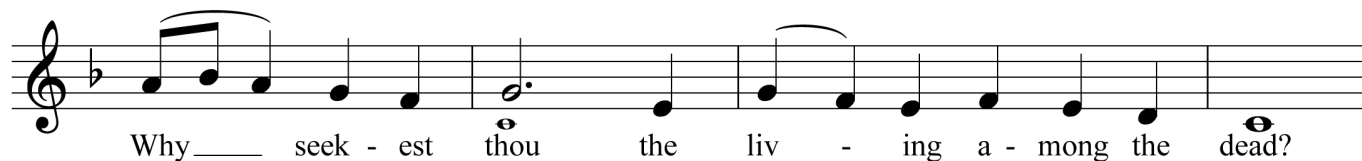
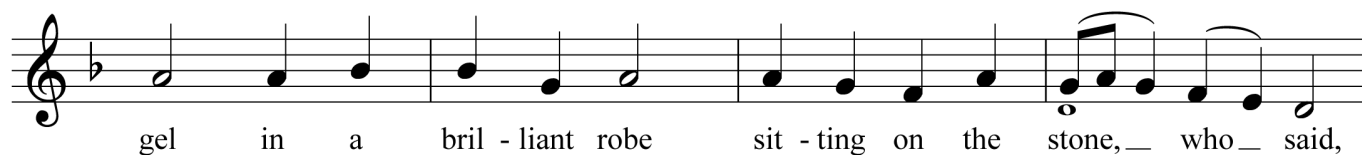
121

Sticheron 2

The guards have pub - lished it a - broad, O Lord, tell - ing of
all thy won - ders. But the as - sem - bly of
false - hood filled their right hands with bribes, think - ing that there - by
they might con - ceal thy Res - ur - rec - tion which the world doth
glo - ri - fy. Where - fore, have mer - cy up - on

VERSE 3

us. Praise him for his might - y acts, praise him ac - cord - ing to his
ex - cell - ent great - ness. Ver - i - ly, all crea - tures were filled with
joy when they re - ceived the glad tid - ings of thy Res - ur - rec - tion; for



Having Laid Up All Their Hope

Stichera for the Holy Fathers (July 13-19)

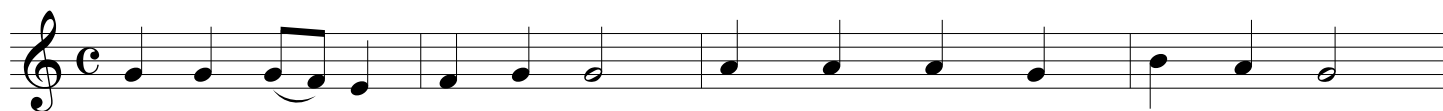
Byazntine Tone 6

Arr. C. Marge

Translation, Holy Transfiguration Monastery



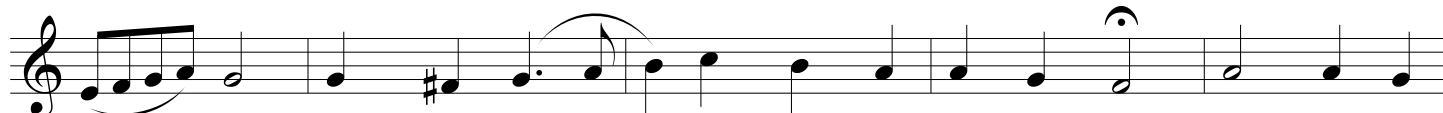
1. Mak - ing care - ful in - quir - y, with the Di - vine Spir-it's guid - ance,
3. *Since Christ's her - alds had re - ceived all of the spir - it - ual bright-ness*
4. As true ser - vants of Christ God, the god - ly shep - herdsas - sem - bled



and join - ing to - geth - er all knowl - edge of things spir - it - ual,
of the Ho - ly Spir - it's light, and had been in - spired of God,
all their wise ex - pe - ri - ence as the shep - herds of the flock;



as the scribes of God, the au - gust Fa - thers wrote the ce - les - tial
they pro - claimed to all that di - vine or - a - cle filled with won - drous
and with god - ly zeal, stir - ring up right - eous wrath, they wrought right - eous



Sym - bol, the au - gust Creed of our ho - ly Faith, where - in they
wis - dom, which, though few in words, is great in breadth. For they who
judg - ment, driv - ing off dis - eased and griev - ous wolves, when, with the



clear - ly teach that, with His Be - get - ter, the Word of God is al - so co - be -
staunch - ly fought for the Gos - pel's doc - trines and for di - vine tra - di - tions clearly
Spir - it's sling, they ex - pelled them all from the Chur - ch's ranks, as fall - en e - ven



gin - ning - less and is con - sub - stan - tial with Him in truth. For these god - ly -
had re - ceived ho - ly rev - e - la - tion from God on high; and be - ing en -
un - to death, strick - en with a mal - a - dy past all cure. For the ho - ly



mind - ed, all - glo - ri - ous, and tru - ly bless - ed Saints o - pen - ly
light - ened, those bless - ed Fa - thers set forth for the world that ho - ly
Fa - thers were ven - 'ra - ble in - i - ti - ates and seers of the di -



fol - lowed with fer - vent faith all that the A - pos - tles taught. *(Repeat)*
Faith which was taught of God, mak - ing known e - ter - nal truth.
vine preach - ing from on high, teach - ing sa - cred mys - ter - ies.

The Sunday of the Holy Fathers

Doxastikon (Glory) at the Praises

Byzantine Chant Tone 8/Plagal Fourth Mode

Chadi Karam

G C
Glo - ry to the Fa - ther and to the Son and

2 D C
to the Ho - ly Spir - it.

3 C
When the rank of the Ho - ly Fa - thers flocked from thē

4 G
ends of thē in - hab - it - ed world,

5 C
they be - lieved in one Sub - stance and one Na - ture

6
of the Fa - ther, Son, and Ho - ly Spir - it,

7 D A G
de - liv - er - ing plain - ly to the Church the mys - ter - y

8 C D C
of dis - cours - ing in the - ol - o - gy.

9
Where - fore, in that we laud _____ them _____ in _____ faith,

10
F D C G C
we be - at - i - fy _____ them, say _____ ing: _____

11
G A
What a di - vine _____ ar - my, _____ ye God - in - spired

12
G C D
sol - diers of the _____ camp _____

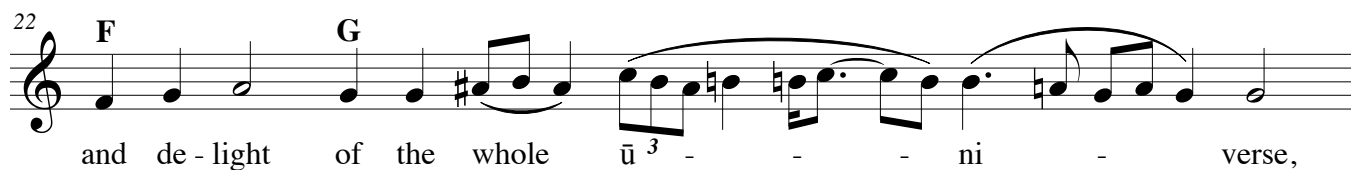
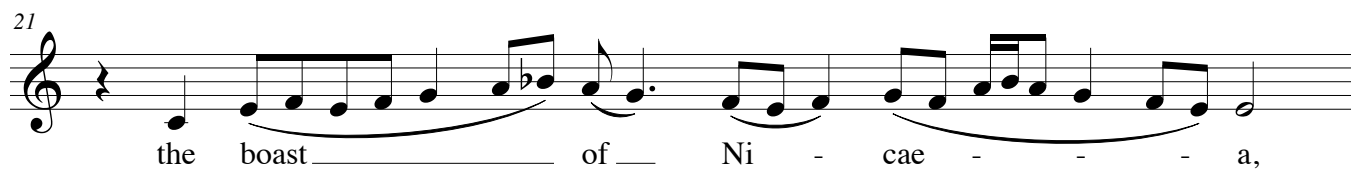
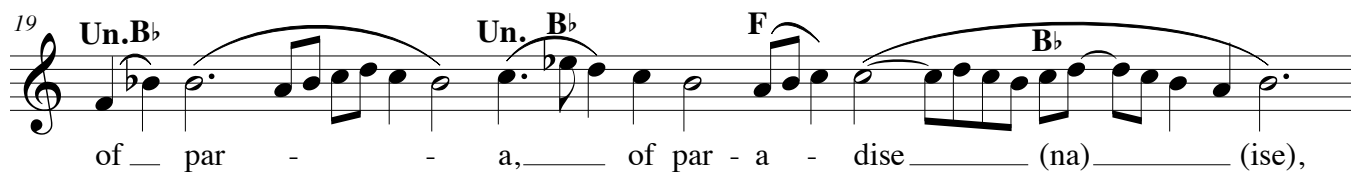
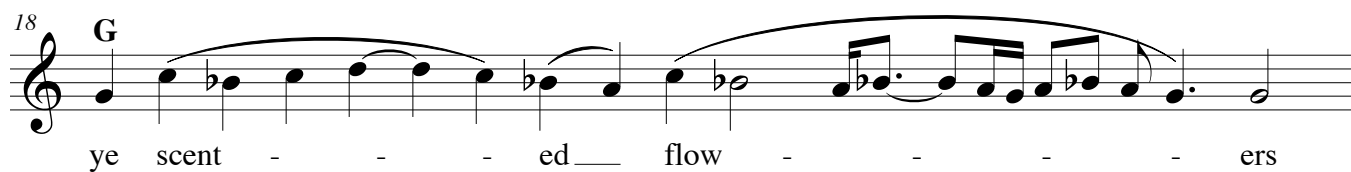
13
C G
of _____ the _____ Lord, ye most bril - liant

14
A G A 3 Un. G
lu - mi - nar - ies _____ in the

15
D
su - per - sen - su - ous fir - ma, _____ fir - ma - ment,

16
Un. G
ye im - preg - na - ble tow - _____ 3 3
wers _____

17
D C
of the mys - ti - cal _____ Zi - on,



235

The Great Doxology

Byzantine Tone 8

Basil Kazan
(1915 - 2001)

I. C

Glo - ry to thee who hast shown us the Light. Glo - ry be to God on

C high, and on earth peace, and good - will a - mong men. We

G/G↓ C

praise thee, we bless thee, we wor-ship thee, we glo - ri - fy thee, we give

I. G/G↓

thanks un - to thee for thy great glo - ry. O Lord, heav'n - ly

G/G↓

King, God the Fa - ther Al - might - y; O Lord, the On - ly - be-got - ten

C Unis. II. C

Son, Je - sus Christ; and the Ho - ly Spir - it. O Lord God,

Lamb of God, Son of the Fa - ther, that tak - est a - way the sin of the

G/G↓ C Unis.

world, have mer - cy on us, thou that tak - est a - way the sins of the world.

The Great Doxology
Tone 8
Basil Kazan

236

I. C

Re - ceive our pray'r, thou that sit - test at the right_ hand_ of the

C Unis G/G↓

Fa - ther, and have mer - cy on us. II. C

For thou_ on - ly art

G/G↓ C Unis.

ho - ly, thou_ on - ly art the Lord, O Je - sus Christ, to the glo - ry of God the

I. C

Fa - ther. A - men. Ev' - ry day will I bless_ thee, and I will

Unis. II. C

praise thy Name for - ev - er; yea, for - ev - er and ev - er. Vouch -

I.

safe, O Lord, to keep_ us this day with - out_ sin. Bless - ed art thou, O Lord,

G/G↓ C Unis.

God_ of our Fa - thers, and praised and glo - ri - fied_ be thy Name for -

II. C

ev - er. A - men. Let thy mer - cy, O Lord, be up - on_ us,

237

The Great Doxology

Tone 8

Basil Kazan

as we do put our hope in thee. Bless - ed art thou, O Lord:

teach_ me thy stat - utes Bless - ed art thou, O Lord: teach_ me thy

stat - utes. Lord, thou hast been our re - fuge in all_ gen - er - a - tions.

I said: Be mer - ci - ful un - to me; heal my soul, for I have sinned a -

gainst_ thee. Lord, I have fled_ un - to thee: teach_ me to do thy

will, for thou_ art my God. For with thee is the

foun - tain of life: in thy light_ shall we see_ light.

O con - tin - ue thy_ lov - ing - kind - ness un - to them that know_ thee.

The Great Doxology
Tone 8
Basil Kazan

238

I. II. C Unis.

Ho - ly God, Ho - ly Might - y, Ho - ly Im - mor - tal: have

mer - cy on us. I. G/G↓ C

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

mor - tal: have Unis. II. C

Glo - ry to the Fa - ther, and to the

Unis. I. C

Son, and to the Ho - ly Spir - it; both now and ev - er, and un - to

Unis. II. C Unis.

a - ges of a - ges. A - men. Ho - ly Im - mor - tal: have

I. *Slowly* C

mer - cy on us. Ho - ly God, —

II. I. G/G↓

Ho - ly Might - y, — Ho - ly Im -

C G↓ Unis.

mor - tal: have mer - cy on us.

219

Today is Salvation

Byzantine Tone 4

Basil Kazan
(1915 - 2001)

Ison To - day is sal - va - tion come un - to the

world; let us sing prais - es to him that a -

- rose from the grave, the au - thor of our

life; for hav - ing by death des - troy'd

death, he hath giv - en us vic - to - ry and

great mer - cy.

The Great Litany

1-A

1

Adapted from
Stepan V. Smolensky
(1848 - 1909)

1. 2.

Soprano Alto

Tenor Bass

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

When the bishop is present, sing this
first as he is being commemorated.
Then sing *Lord, have mercy* at the
end of the petition.

3. 4.

Lord, have mer - cy. Lord, have mer - cy. Man - y years, mas - ter.

5. 6. 7. Priest: Help us, save us ...

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

To — thee, O Lord. A - men.

Refrain of the First Antiphon

2-F

2

Adapted by
Archpriest John Finley

Soprano
Alto

Tenor
Bass

Through the in - ter - ces - sions of the The - o -

to - kos, O Sav - ior, save us. *Fine*

Fine

1.

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

2. *D.C. al Fine*

both now and ev - er, and un - to a - ges of a - ges. A - men. *D.C. al Fine*

The Little Litany

#1

3-A

Professor Michael Hilko
(1905 - 1974)

Soprano
Alto

Tenor
Bass

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

To thee, O Lord. A - men.

#2

Archpriest James C. Meena
(1924 - 1995)

Byzantine Tone 2

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

(melody)

f To thee, O Lord. A - men. A - men.

Alternate

Refrain of the Second Antiphon **4-F**

4

Traditional

Soprano
Alto

Tenor
Bass

Save us, O Son of God, who art ri - sen from the
who art won - drous in the

To Coda

dead, who sing un - to thee: Al - le - lu - ia.

D.C. al Coda

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

⊕ Coda

Continue to "Only Begotten Son..."

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

4-F Troparion of the Second Antiphon

5

Adapted and arranged by
Archpriest John Finley and James Meena

Soprano
Alto

Tenor
Bass

On - ly - be - got - ten Son and Word of God, who art im - mor -

5

tal, who for our sal - va - tion will'd to be in -

9

car - nate of the Ho - ly The - o - to - kos and ev - er - vir - gin

13

Mar - y, and with - out change be - came man;

Troparion of the Second Antiphon
Finley/Meena

4-F

6

17

and wast cru - c - fied, O Christ our God, and tram - pled down

21

death by death; who art one of the Ho - ly

25

Trin - i - ty, glo - ri - fied to - geth - er with the Fa - ther

29

and the Ho - ly Spir - it: save us.

The Little Litany

#1

5-A

Professor Michael Hilko
(1905 - 1974)

Soprano
Alto

Tenor
Bass

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

To thee, O Lord. A - men.

#2

Archpriest James C. Meena
(1924 - 1995)

Byzantine Tone 2

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

(melody)

f To thee, O Lord. A - men.

Troparion of the Resurrection 6.3

Byzantine Tone 3

Basil Kazan
(1915 - 2001)

Ison

Let the heav - ens re - joice and **the** earth be glad,

for the Lord hath done a might - y act with his own arm.

He hath tram - pled down death by death and be - come the First -

born from the dead. He hath de - liv - ered us from the

depths of ha - des, grant - ing the world the great mer - cy.

Entrance Hymn

7-B

Byzantine Tone 2

Archpriest James C. Meena
(1923 - 1995)

Soprano
Alto

Tenor
Bass

Come, let us wor - ship and fall down be -

fore Christ. Save us, O Son of God, who art ris - en
(weekdays) who art won - drous

from the dead, who
in the saints,

sing to thee: Al - le - lu - ia.

Entrance Hymn - Hierarchical 7-C

9

During the singing of the entrance hymn (eisodikon) by the bishop and clergy, the choir sings *Many years, master* (once) as the bishop blesses with the dikirion and trikirion. The choir may then repeat the refrain *Save us, O Son of God* before the bishop sings the first apolytikion after the Little Entrance. Then all the other apolytikia are sung by the choir/chanter. It is usual for the bishop and clergy to sing the kontakion.

Byzantine Tone 2

Slowly

All

Man - y years, mas - - - ter.

Archpriest James C. Meena
(1923 - 1995)

Soprano
Alto

Save_ us, O Son of God, who art ris - en
(weekdays) who art won - drous

Tenor
Bass

from_ the dead, who
in_ the saints,

sing_ to thee: Al - le - lu - - - ia.

July 12th

Venerable Paisios the Athonite

Apolytikion

Byzantine Chant Tone 1
Special Melody: *The citizen of the desert*

Dn. John El Massih

D



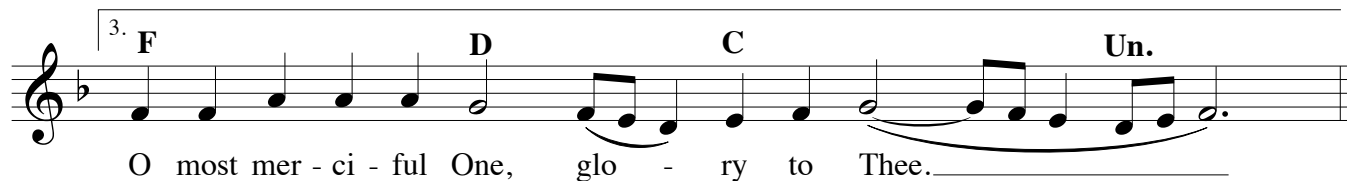
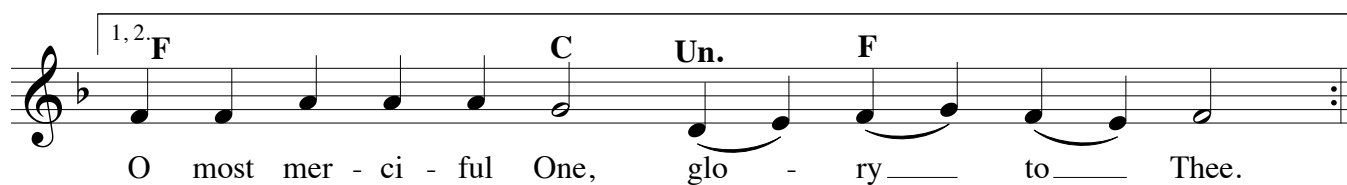
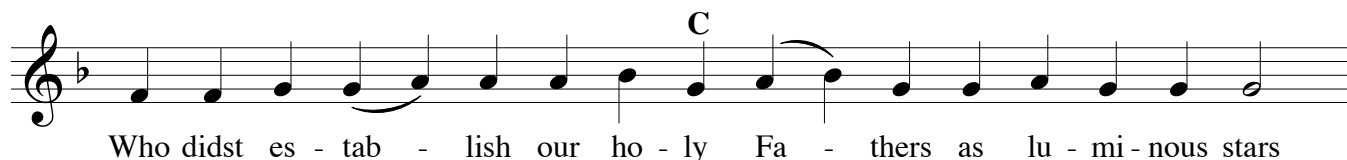
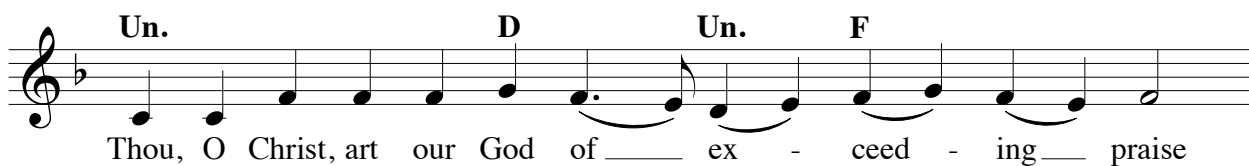
The off-spring of Fa - ra - sa, thē a - dorn-ment of Ath - os,
and thē im - i - ta - tor and e - qual in hon - or of the
ven - 'ra - ble ones from ag - es past; let us hon - or Pa - i - si - os, O
faith - ful, the ves - sel full of grac - es, who guards from all
sor - rows the faith - ful cry - ing out: Glo - ry to Him Who gave thee
strength. Glo - ry to Him Who crowned thee. Glo - ry to Him Who
grant - est through thee heal - ings for all.

The Sunday of the Holy Fathers

Apolytikion

Byzantine Chant Tone 8/Plagal Fourth Mode

Chadi Karam



Troparion of Ss. Peter and Paul

8-C

11

(B)

Byzantine Tone 4

Priest Antony Bassoline
(1944 - 1993)

Adapted by Christopher Holwey

Soprano
Alto

Tenor
Bass

O fore - most in the ranks of A - pos - tles,

and teach - ers of the world, Pet - er and Paul,

in - ter - cede with the Mas - ter of all

to grant safe-ty to the world and to our souls the great mer - cy.

Kontakion

Usual Sundays

9-A

12

Byzantine Tone 2

♩ = 126

Arranged by
Dr. Frederick T. Karam
(1926 - 1978)

Soprano
Alto

Tenor
Bass

O un - dis - put - ed in - ter - ces - sor of Christ - ians,

the med - i - a - trix, who is un - re - ject - ed

by the Cre - a - tor. Turn not a - way from the

poco rall.

voice of our pe - ti - tions, though we be sin - ners.

9-A

Kontakion
F. Karam

13

a tempo

Come to us with aid in time, who_ cry_ un - to

poco rall.

thee in faith, for_ thou_ art_ good.

a tempo

Has - ten to us with in - ter - ces - sions, O The - o - to - kos, who dost

rit.

ev - er in - ter - cede for those who hon - or thee.

The Trisagion Hymn

For Hierarchical Divine Liturgy

11-C

14

Byzantine Tone 3

Professor Michael Hilko
(1905 - 1974)Adapted into English by
Michael G. Farrow♩ = 100 *Smoothly*

Soprano
Alto

Tenor
Bass

Lord, have mer-cy. A-men. Ho - ly God, Ho - ly

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

*The above is chanted as follows: 1) by the choir; 2) by the clergy; 3) by the choir; 4) by the clergy.
Then we continue:*

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

both now and ev - er, and un - to a - ges of a - ges. A - men.

11-C

Trisagion Hymn Hierarchical Hilko

15

Ho - ly Im - mor - tal, have_ mer - cy_ on_ us.

slowly

Ho - - - - ly God.

Bishop: *O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*

a tempo *slowly*

Man - y years, — mas - ter. Ho - ly Might - y.

Bishop: *O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*

a tempo *slowly*

Man - y years, — mas - ter. Ho - ly Im - mor - tal.

Bishop: *O Lord, O Lord: Look down from heaven and behold, and visit this vine, and perfect that which thy right hand hath planted.*

a tempo *slowly*

Man - y years, — mas - ter. Have — mer - cy — on — us.

Deacon: *With strength or Dhinamis!*

maestoso

* With strength!
Dhi - na - mis! Ho - ly God, Ho - ly Might - y,

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

* Omit this note when singing this verse.

11-C

Trisagion Hymn Hierarchical Hilko

17

Deacon: *O Lord, save the faithful.*

$\text{♩} = 108$

O Lord, save the faithful

Deacon: *O Lord, save those of true worship.*

ful. O Lord, save those of true worship

save those of true worship

Deacon: *And grant this to us.*

And grant this to us

Alleluia

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

ia.

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

ia.

Glory to Thee, O Lord

Glor - ry to Thee, O Lord, glo - ry to Thee.

Glo - ry to Thee, O Lord, glo - ry to Thee.

Cherubic Hymn

Monk Martin

SA TB

Let us who mys - tic - ly

re - pre - sent the Che - ru - bim, and who sing

the Thrice - Ho - ly Hymn to the Life - Cre - a - ting

Tri - ni - ty, now lay a - side

all earth - ly cares;

now — lay — a — side

This system contains measures 25 through 28. The melody is written in the treble clef, and the bass line is in the bass clef. Both parts feature sustained chords and moving lines. The lyrics 'now', 'lay', and 'a side' are positioned below the corresponding measures.

all — earth - ly cares. A - men.

This system contains measures 29 through 33. The melody continues with sustained notes and rests. The lyrics 'all', 'earth - ly', 'cares.', and 'A - men.' are positioned below the corresponding measures.

That we may re - ceive the King of all,

This system contains measures 34 through 37. The melody includes a triplet of eighth notes in measure 36. The lyrics 'That we may re - ceive the King of all,' are positioned below the corresponding measures.

Who comes in - vis - i - bly up - borne by the an - gel - lic — hosts.

This system contains measures 38 through 41. The melody features a series of eighth notes. The lyrics 'Who comes in - vis - i - bly up - borne by the an - gel - lic — hosts.' are positioned below the corresponding measures.

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

This system contains measures 42 through 45. The melody consists of sustained notes. The lyrics 'Al - - - le - lu - ia, Al - - - le - lu - ia,' are positioned below the corresponding measures.

Al - - - le - lu - ia!

This system contains measures 46 through 49. The melody concludes with sustained notes. The lyrics 'Al - - - le - lu - ia!' are positioned below the corresponding measures.

СЪЕРОВІС НУАН

22

"New Athos"

LET US WHO MYS - TI - C'LLY RE - PRE - SENT THE

CHE - RU - BIM, RE - PRE - SENT THE CHE - RU -

BIM, RE - PRE - SENT THE CHE - RU - BIM.

AND WHO SING THE THRICE HO - LY HYMN,

THRICE HO - LY HYMN TO THE LIFE CRE - A - TING TRIN - I -

26

TY, TO THE LIFE - CRE - A - TING TRIN - I - TY.

31

NOW LAY A - SIDE ALL EARTH

36

LY CARES, LAY A - SIDE ALL EARTH - LY

41

CARES, LAY A - SIDE ALL EARTH - LY CARES.

46

A - MEN. THAT WE MAY RE - CEIVE THE KING, MAY RE - CEIVE

51

THE KING OF ALL, WHO COMES IN -

55

VIS - I - BLY UP - BORNE BY THE AN - GEL - IC

60

HOSTS. AL - LE - LU - IA, AL - LE - LU - IA,

65

AL - LE - LU - I - A.

Cherubic Hymn

25

p $\text{♩} = 50$ *gentle* Christopher Holwey

A - men. We who mys - ti - c'ly, we who

mp

mys - ti - c'ly rep - re - sent the cher - u - bim,

mf *p*

rep - re - sent the cher - u - bim,

p *mp*

and sing to the Trin - i - ty, to the life - giv - ing

mf

Trin - i - ty, to the life - giv - ing Trin - i -

mf

mp

- ty the thrice - ho - - ly hymn,

mp

p gentle, then build *mp* *mf*

let us lay a - side, let us now - lay - a -

p *mp* *mf*

f *mf*

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

f *mf*

mp

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

mp

p *last time*

earth - ly care... A - men. A - men.

p

$\text{♩} = 130$ *crisp, with life*

...that we may re -

mf ...that we may re - ceive,

f ...that we may re - ceive the *ff*

- ceive, may re - ceive the King of

that we may re - ceive the

f *ff*

all who comes in - vis - i - bly up - borne by — the An - gel - ic

Hosts, An - gel - ic Hosts. *mp* Al - le - lu - ia! *mf* Al - le - lu - ia!

mp *mf*

f Al - le - lu - ia! Al - le - lu - ia! *1.* *rit.* Al - le - lu - ia!

2. (Optional ending) *rit.* - lu - ia! Al - le - lu - ia! Man - y years, mas - ter.

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings
Many years, master (once) as the bishop blesses the congregation.
 Sing it straight, using the same note as the "ia" of the final Alleluia.]

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

Father, Son, and Holy Spirit

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

The first system of the musical score is written for a piano. It features a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: 'Fa - ther, Son and Ho - ly — Spir - it: the Trin - i - ty one in'. There are slurs over 'Ho - ly' and 'Spir - it'. A colon follows 'it:'. The system ends with a double bar line.

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

The second system of the musical score continues from the first. It also features a treble and bass staff. The melody continues in the treble staff. The lyrics are: 'es - sence and un - di - vid - ed.'. There are slurs over 'es - sence' and 'un - di - vid'. The system ends with a double bar line.

Litany of the Anaphora

I will love thee

(This replaces "Father, Son and Holy Spirit..." at a concelebrated Divine Liturgy)

Dmitri S. Bortniansky
(1751-1825)

Adapted by Bishop Basil

2. (Sung slowly to cover the clergy's Kiss of Peace)

I will love thee, O Lord my Strength; the

Lord is my firm Foun - da - tion, my Ref - uge

and my De - liv - - - er - er.

THE ANAPHORA--Tone 1

3 32

English setting and harmonization
by Kevin Lawrence

28

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

28

33

And with thy spir - it.

33

36

We lift them up un - to the Lord.

36

40

It is meet and right to wor-ship Fa-ther, Son and Ho-ly Spir - it, the

40

45

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

45

50 $\text{♩} = 62-68$

Ho - ly, ho - ly, ho - ly Lord of Sab - a - oth:

54

Heav - en, heav - en and earth are full of thy

58

glo - ry. Ho - san - na in the high - est.

62

Bless - ed is He that com - eth in the name of the

66

Lord. Ho - san - na, ho - san - na in the high - est.

71

A - men. A - men.

71

76

$\text{♩} = 66-70$

We praise thee, we bless

76

80

thee, we give thanks un - to thee, O Lord, and we

80

83

pray un - to thee, un-to thee, O our God.

83

It is Truly Meet

altered and edited for the Antiochian Archdiocese of North America

$\text{♩} = 76$ *mp* nazo zakkak

Soprano
Alto

Tenor
Bass

mp

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

5

S
A

T
B

ev - er bless - ed — and — most pure and the Moth - er — of our God. More —

9

S
A

T
B

hon' - ra - ble than the Cher - u - bim and more glo - ri - ous, be -

12

S
A

T
B

yond com - pare than the Ser - a - phim. Who with -

f

f

It is Truly Meet - nazo zakkak

15

S
A

T
B

out cor - rup - tion, - gav - est birth to God the -

18

S
A

T
B

Word. True The - o - to - kos, we

mp

21

S
A

T
B

mag - ni - fy (mag - ni - fy thee.)

thee.

thee.

Musical score for the hymn "To Thee, O Lord." The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "To Thee, O Lord." The piano accompaniment features a simple harmonic progression in the right hand and a more active bass line in the left hand.

After the Lord's Prayer

nazo zakkak

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

This musical system features a treble and bass staff in B-flat major. The treble staff has a key signature of two flats and a common time signature. The melody begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bass staff provides a harmonic accompaniment with a half note G3, followed by a half note A3, and then a half note Bb3. The lyrics are written below the notes, with a long dash under 'O' indicating a sustained note.

A - - - men.

This musical system continues the melody from the previous system. The treble staff has a half note G4, followed by a half note A4, and then a half note Bb4. The bass staff has a half note G3, followed by a half note A3, and then a half note Bb3. The lyrics are written below the notes, with three long dashes under 'A' indicating a sustained note.

One is Holy

One is Ho - ly, — One is Lord: — Je - sus Christ,

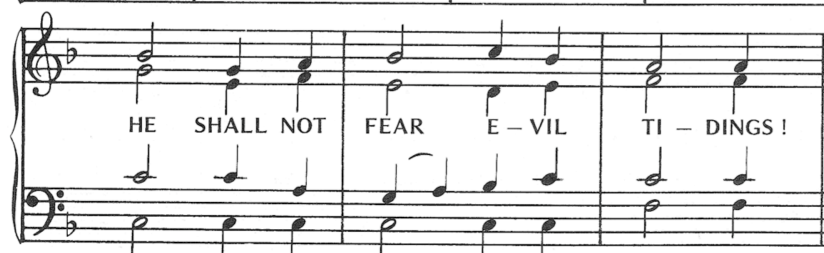
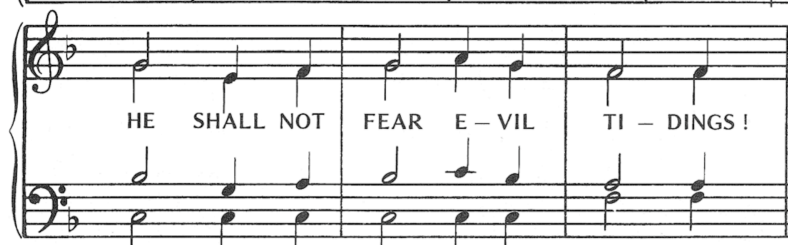
This musical system features a treble and bass staff in B-flat major. The treble staff has a key signature of two flats and a common time signature. The melody begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bass staff provides a harmonic accompaniment with a half note G3, followed by a half note A3, and then a half note Bb3. The lyrics are written below the notes, with a long dash under 'ly,' and 'Lord:' indicating sustained notes.

to the glo - ry of God the Fa - ther. A - - - men.

This musical system continues the melody from the previous system. The treble staff has a half note G4, followed by a half note A4, and then a half note Bb4. The bass staff has a half note G3, followed by a half note A3, and then a half note Bb3. The lyrics are written below the notes, with a long dash under 'A' indicating a sustained note.

The Righteous (Psalm 112)

S. Glagolev



BLESSED IS THE MAN WHO FEARS THE LORD, WHO GREATLY DELIGHTS IN HIS COMMANDMENTS!
HIS DESCENDANTS WILL BE MIGHTY IN THE LAND; THE GENERATION OF THE UPRIGHT WILL BE BLESSED.
WEALTH AND RICHES ARE IN HIS HOUSE; AND HIS RIGHTEOUSNESS ENDURES FOREVER.
LIGHT RISES IN THE DARKNESS FOR THE UPRIGHT; THE LORD IS GRACIOUS, MERCIFUL, AND RIGHTEOUS.
IT IS WELL WITH THE MAN WHO DEALS GENEROUSLY AND LENDS, WHO CONDUCTS HIS AFFAIRS WITH JUSTICE. HE WILL NEVER BE MOVED;
THE RIGHTEOUS SHALL BE IN EVERLASTING REMEMBRANCE; HE SHALL NOT FEAR EVIL TIDINGS;
HIS HEART IS FIRM, TRUSTING IN THE LORD. HIS HEART IS STEADY, HE WILL NOT BE AFRAID, UNTIL HE SEES HIS DESIRE ON HIS ADVERSARIES.
HE HAS DISTRIBUTED FREELY, HE HAS GIVEN TO THE POOR; HIS RIGHTEOUSNESS ENDURES FOREVER;
HIS HORN IS EXALTED IN HONOR.
THE WICKED MAN SEES IT AND IS ANGRY; HE GNASHES HIS TEETH AND MELTS AWAY; THE DESIRE OF THE WICKED MAN COMES TO NOUGHT.



Praise the Lord from the Heavens

A Believer

Majestically; $\text{♩} = 60$

1. Praise the Lord from the heav -
2. Praise Him in the high -

ens, est, praise the Lord from the heav -
est, est, praise Him in the high -

- - ens, est, praise the Lord from the
- - est, est, praise Him in the

heav high - ens. Al -

le - lu - - - ia, Al -

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes, with lyrics 'le - lu - - - ia, Al -' underneath. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment of eighth and quarter notes.

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

The second system continues the musical piece. The upper staff (treble clef, one sharp) shows a continuation of the melody with lyrics '- - le - lu - - - ia, Al -'. The lower staff (bass clef, one sharp) continues the harmonic accompaniment.

- - le - lu - ia.

The third system concludes the musical piece. The upper staff (treble clef, one sharp) ends with the lyrics '- - le - lu - ia.' and a final cadence. The lower staff (bass clef, one sharp) provides the final accompaniment.

Blessed is He

Byzantine Tone 3
Adapted from C. Marge
Harmonized by nazo zakkak

Soprano
Alto

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

Tenor
Bass

Detailed description: This system shows the first line of music for Soprano and Alto voices (top staff) and Tenor and Bass voices (bottom staff). The Soprano and Alto parts are written in a single staff with a treble clef and a key signature of one flat (B-flat). The Tenor and Bass parts are written in a single staff with a bass clef and the same key signature. The lyrics are: "Bless - ed is He that comes in the name of the Lord." The music is in a Byzantine Tone 3 style, featuring a mix of half notes, quarter notes, and eighth notes, with some notes beamed together. The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts provide a harmonic accompaniment.

God is the Lord and has re - vealed Him-self to us!

Detailed description: This system shows the second line of music for Soprano and Alto voices (top staff) and Tenor and Bass voices (bottom staff). The lyrics are: "God is the Lord and has re - vealed Him-self to us!" The music continues in the same style as the first system, with a mix of half notes, quarter notes, and eighth notes. The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts provide a harmonic accompaniment.

People's Communion Hymn 24-A

44

Byzantine Tone 8

Frederick T. Karam
(1926 - 1978)

p Re - ceive me to - day, O Son of

God, as par - tak - er of thy mys - ti - cal

sup - per; for I will not speak,

p for I will not speak of thy mys - ter - y to thine

en - e - mies, nei - ther will I give thee a kiss as did
will I

Ju - - das; *p* but like the thief will will

I con - fess thee: Re - mem - ber me, O Lord, re -

mem - ber me, O Lord, *pp* in thy king - - - dom.

We Have Seen the True Light **25-F**

46

Nicholai Kedrov, Sr.*
(1871 - 1940)

Soprano
Alto

Tenor
Bass

We have seen the true ——— light, we have re - ceived the

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

wor - ship - ping the un - di - vid - ed Trin - i - ty, for

he ——— hath save ——— us.

* The key was lowered and other adaptations were made to the original Kedrov setting.

Let Our Mouths Be Filled

26-F

47

Nicholai Kedrov, Sr.
(1871 - 1940)

Adapted by
Archpriest John Finley

Soprano
Alto

mf A - men. Let our mouths be filled with thy praise,

Tenor
Bass

O Lord, that we may sing of thy glo - ry,

for thou hast per - mit - ted us to par - take of thy

ho - ly, di - vine, im - mor - tal and life - giv - ing Mys - ter - ies.

Es - tab - lish us in thy sanc - ti - fi - ca - tion, that all the

This system of the musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Es - tab - lish us in thy sanc - ti - fi - ca - tion, that all the'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some chords and rests.

day we may med - i - tate up - on thy right - eous - ness.

This system continues the musical score. The voice part has the lyrics 'day we may med - i - tate up - on thy right - eous - ness.'. The piano accompaniment continues with similar rhythmic patterns, including some longer note values and rests.

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

This system introduces the 'Alleluia' section. The voice part has the lyrics 'Al - le - lu - ia. Al - le - lu - - - ia. Al - le -'. The piano accompaniment features a more sustained melody with some longer note values and rests.

lu - - - ia.

This system concludes the 'Alleluia' section. The voice part has the lyrics 'lu - - - ia.'. The piano accompaniment features a sustained melody with some longer note values and rests.

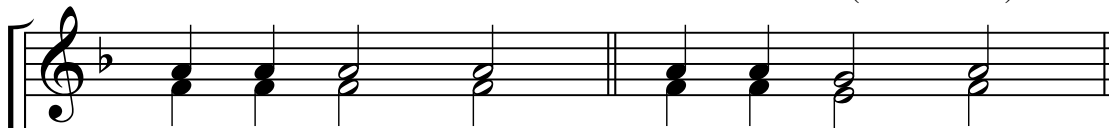
Litany / In the Name of the Lord

27-A

49

Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)

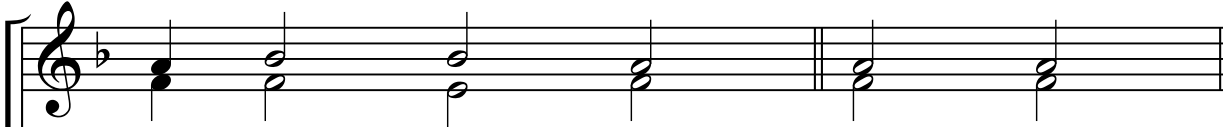
Soprano
Alto



Tenor
Bass

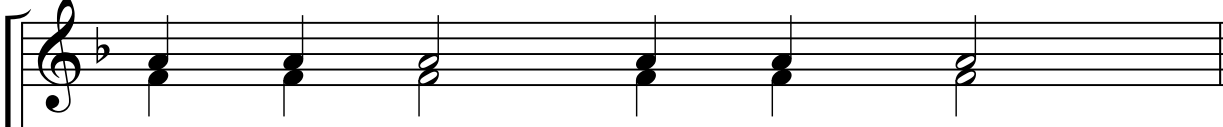
Lord, have mer - cy. Lord, have mer - cy.

Detailed description: This block contains the first line of the litany. It features four staves: two for Soprano and Alto (treble clef, B-flat key signature) and two for Tenor and Bass (bass clef, B-flat key signature). The lyrics 'Lord, have mer - cy. Lord, have mer - cy.' are written below the staves. The music consists of whole notes and half notes, with a repeat sign at the end of the second phrase.




To thee, O Lord. A - men.

Detailed description: This block contains the second line of the litany. It features four staves: two for Soprano and Alto (treble clef, B-flat key signature) and two for Tenor and Bass (bass clef, B-flat key signature). The lyrics 'To thee, O Lord. A - men.' are written below the staves. The music consists of whole notes and half notes, with a repeat sign at the end of the second phrase.



In the name of the Lord.

Detailed description: This block contains the third line of the litany. It features four staves: two for Soprano and Alto (treble clef, B-flat key signature) and two for Tenor and Bass (bass clef, B-flat key signature). The lyrics 'In the name of the Lord.' are written below the staves. The music consists of whole notes and half notes, with a repeat sign at the end of the second phrase.



Lord, have mer - cy.

Detailed description: This block contains the fourth line of the litany. It features four staves: two for Soprano and Alto (treble clef, B-flat key signature) and two for Tenor and Bass (bass clef, B-flat key signature). The lyrics 'Lord, have mer - cy.' are written below the staves. The music consists of whole notes and half notes, with a repeat sign at the end of the second phrase.

Blessed be the Name

Allegro

1 2

nazo zakkak

Soprano
Alto

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

Tenor
Bass

Soprano
Alto

Lord hence - forth and for - ev - er -

Tenor
Bass

Soprano
Alto

more.

Tenor
Bass

3

Soprano
Alto

Bless - ed be the name of the Lord

Tenor
Bass

Dismissal

29-A

51

Adapted from the Russian by
Professor Michael Hilko
(1905 - 1974)

Priest: *Let us pray to the Lord.*

Soprano
Alto

Tenor
Bass

Lord, have mer - cy.

Bishop: *The blessing of the Lord
and his mercy come upon you
through his divine grace and love
for mankind, always, now and
ever, and unto ages of ages.*

Bishop: *Glory to thee, O Christ our God and our hope, glory to thee.*

A - men. Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it,
both now and ev - er, and un - to a - ges

of a - ges. A - men. Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

Mas - - - ter, bless.
(Fa - - - ther, bless.)

Preserve O Lord (Ton Dhespotin) 30-A 52

Byzantine Tone 2

(For the Bishop Only)

Adapted and arranged by
Archpriest James C. Meena
(1924 - 1995)

Maestoso ♩ = 108

Soprano
Alto

Tenor
Bass

Pre - serve, O Lord, our mas - ter and chief priest,
Ton dhes - po - tin ke ar - chi - e - re - a i - mon,

and grant him man - y years. Man - y years to thee, mas -
ky - ri - e phi - la - te. Is pol - la e - ti, dhes - po -

ter. Man - y years to thee, mas - ter. Man - y years un - to
ta. Is pol - la e - ti, dhes - po - ta. Is pol - la e - ti,

thee, O mas - ter. A - men!
dhes - po - ta.

*This hymn is sung at the end of the service as the bishop is pronouncing the benediction prayer, "May Christ our true God ...", and before the priest says the closing phrase, "Through the prayers of our holy master ... and save us." After this, the choir sings the final Amen.