

Come, Let Us Worship

Traditional

Come, let us wor-ship God, our King! Come, let us worship and

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords and single notes, with lyrics written below it. The bass staff provides a simple accompaniment of chords and notes.

fall down before Christ, our King and our God! Come, let us

The second system continues the melody and accompaniment. The treble staff has a double bar line at the beginning, followed by a key signature change to one sharp (F#). The lyrics are written below the treble staff.

worship and fall down before the very Christ, our King and our God!

The third system continues the melody and accompaniment. The treble staff has a double bar line at the beginning, followed by a key signature change to two sharps (F# and C#). The lyrics are written below the treble staff.

Come, let us worship and fall down be - fore Him!

The fourth system concludes the hymn. The treble staff has a double bar line at the beginning, followed by a key signature change to one sharp (F#). The lyrics are written below the treble staff.

Bless The Lord

S. Glagolev

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: BLESS THE LORD O MY

Refrain:

Musical notation for the second system, continuing the melody and accompaniment. The lyrics are: SOUL, BLESS-ED ART THOU O LORD! O LORD MY GOD

Refrain:

Musical notation for the third system, including a repeat sign. The lyrics are: THOU ART VER - Y GREAT BLESS-ED ART THOU O LORD!

Chanter: THOU ART CLOTHED IN MAJESTY AND SPLENDOR, ROBED IN LIGHT AS WITH A GARMENT.

Refrain: Blessed art Thou, O Lord!

Chanter: THOU HAST STRETCHED OUT THE HEAVENS LIKE A TENT; THOU HAST LAID THE BEAMS OF THY CHAMBERS ON THE WATERS. (*Refrain: Blessed...*)

THOU MAKEST THE CLOUDS THY CHARIOT; THOU RIDEST ON THE WINGS OF THE WIND. THOU MAKEST THINE ANGELS SPIRITS, AND THY MINISTERS A FLAMING FIRE. (*Refrain: Blessed....*)

THOU DIDST SET THE EARTH ON ITS FOUNDATIONS SO THAT IT SHOULD NEVER BE SHAKEN. THOU DIDST COVER IT WITH THE DEEP AS WITH A GARMENT.

Musical notation for the fourth system, concluding the piece. The lyrics are: THE WA - - TERS STOOD A - BOVE THE MOUN - TAINS.

Refrain:

HOW GLO-RIOUS ARE THY WORKS O LORD!

Chanter: AT THY REBUKE THEY FLED; AT THE SOUND OF THY THUNDER THEY TOOK TO FLIGHT! THE MOUNTAINS ROSE; THE VALLEYS SANK DOWN TO THE PLACE WHICH THOU DIDST APPOINT FOR THEM.

Refrain: *How glorious are Thy works, O Lord!*

Chanter: THOU DIDST SET A BOUND WHICH THEY SHOULD NOT PASS SO THAT THEY MIGHT NOT AGAIN COVER THE EARTH. THOU MAKEST SPRINGS GUSH FORTH IN THE VALLEYS; THEY FLOW BETWEEN THE HILLS. (*Refrain: How glorious....*)

THEY GIVE DRINK TO EVERY BEAST OF THE FIELD; THE WILD ASSES QUENCH THEIR THIRST. BY THEM THE BIRDS OF THE AIR HAVE THEIR HABITATION; THEY SING AMONG THE BRANCHES. (*Refrain: How glorious....*)

FROM THY LOFTY ABODE THOU WATEREST THE MOUNTAINS; THE EARTH IS SATISFIED WITH THE FRUIT OF THY WORKS. (*Refrain: How glorious....*)

THOU DOST CAUSE THE GRASS TO GROW FOR THE CATTLE, FODDER FOR THE ANIMALS THAT SERVE MAN, THAT HE MAY BRING FORTH FOOD FROM THE EARTH AND WINE TO GLADDEN THE HEART OF MAN, OIL TO MAKE HIS FACE SHINE, AND BREAD TO STRENGTHEN MAN'S HEART. (*Refrain: How glorious....*)

THE TREES OF THE LORD ARE WATERED ABUNDANTLY, THE CEDARS OF LEBANON WHICH HE PLANTED. IN THEM THE BIRDS BUILD THEIR NESTS; THE STORK HAS HER HOME IN THE FIR TREES. THE HIGH MOUNTAINS ARE FOR THE WILD GOATS; THE ROCKS ARE A REFUGE FOR THE BADGERS. (*Refrain: How glorious....*)

THOU HAST MADE THE MOON TO MARK THE SEASONS; THE SUN KNOWS ITS TIME FOR SETTING. THOU MAKEST DARKNESS, AND IT IS NIGHT, WHEN ALL THE BEASTS OF THE FOREST CREEP FORTH. (*Refrain: How glorious....*)

THE YOUNG LIONS ROAR FOR THEIR PREY, SEEKING THEIR FOOD FROM GOD. WHEN THE SUN RISES, THEY GET THEM AWAY AND LIE DOWN IN THEIR DENS. MAN GOES FORTH TO HIS WORK AND TO HIS LABOR UNTIL THE EVENING.

HOW MAN - I - FOLD ARE THY WORKS O LORD IN WIS -

DOM IN WIS - DOM

Refrain:

HAST THOU MADE THEM ALL GLO - RY TO THEE, O LORD,

WHO HAST CRE - A - TED ALL!

Chanter: THE EARTH IS FULL OF THY CREATURES! YONDER IS THE SEA, GREAT AND WIDE, WHICH TEEMS WITH THINGS INNUMERABLE, LIVING THINGS BOTH SMALL AND GREAT. THERE GO THE SHIPS, AND LEVIATHAN WHICH THOU DIDST FORM TO SPORT IN IT.

Refrain: *Glory to Thee, O Lord, Who hast created all!*

Chanter: THESE ALL LOOK TO THEE TO GIVE THEM THEIR FOOD IN DUE SEASON. WHEN THOU GIVEST IT TO THEM, THEY GATHER IT UP; WHEN THOU OPENEST THY HAND, THEY ARE FILLED WITH GOOD THINGS. (*Refrain: Glory to Thee,*)

WHEN THOU HIDEST THY FACE, THEY ARE DISMAYED; WHEN THOU TAKEST AWAY THEIR BREATH, THEY DIE AND RETURN TO THEIR DUST. WHEN THOU SENDEST FORTH THY SPIRIT, THEY ARE CREATED, AND THOU RENEWEST THE FACE OF THE EARTH. (*Refrain: Glory to Thee,*)

MAY THE GLORY OF THE LORD ENDURE FOREVER! MAY THE LORD REJOICE IN HIS WORKS! HE LOOKS ON THE EARTH AND IT TREMBLES. HE TOUCHES THE MOUNTAINS AND THEY SMOKE! (*Refrain: Glory to Thee,*)

I WILL SING TO THE LORD AS LONG AS I LIVE; I WILL SING PRAISES TO MY GOD WHILE I HAVE BEING. MAY MY MEDITATION BE PLEASING TO HIM, AND I WILL REJOICE IN THE LORD. LET THE SINNERS BE CONSUMED FROM THE EARTH, AND LET THE WICKED BE NO MORE. BLESS THE LORD, O MY SOUL! (*Refrain: Glory to Thee,....*)

THE SUN KNOWS IT TIME FOR SETTING. THOU MAKEST DARKNESS, AND IT IS NIGHT.

HOW MAN - I - FOLD ARE THY WORKS O LORD IN WIS -

DOM, IN WIS - DOM

HAST THOU MADE THEM ALL!

Chanter: GLORY TO THE FATHER AND TO THE SON AND TO THE HOLY SPIRIT.

GLO - - - RY TO THEE, O LORD

WHO HAST CRE - A - TED ALL!

Chanter: NOW AND EVER AND UNTO AGES OF AGES. AMEN.

GLO - - - RY TO THEE, O LORD

WHO HAST CRE - A - TED ALL! AL - LE - LU - IA, AL - LE -

-LU - IA, AL - LE - LU - IA, GLO - RY TO THEE, O GOD!

AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA,

GLO - RY TO THEE, O GOD!

Great Litany

Romanian Melody

1. 2.

Soprano
Alto

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

Tenor
Bass

3. 4.

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

5. 6.

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

To Thee, — O Lord. A - men.

Blessed is the Man

Psalm 1:1,6; 2:11,12; 3:7,8

(The First Antiphon of the First Kathisma)

M. Bailey
(1984)

Rapidly. $\text{♩} = 100-112$.

Chanter/
Choir 1



Bless-ed is the man— who walks not in the coun-sel of the wick - ed.

REFRAIN: Choir or Congregation

Soprano
Alto



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

Tenor
Bass



(Repeat after each verse.)



ia, — al - le - lu - ia.

Chanter/
Choir 2



For the Lord knows the way — of the right - eous,

(Refrain)



but the way of the wick - ed will per - ish.

Chanter/
Choir 1



Serve the Lord — with fear, and re-joice in Him with trem - bling.

(Refrain)

Chanter/
Choir 2



Bless - ed are all who take ref - uge in Him. —

(Refrain)

5. (Refrain)

Chanter/
Choir 1

A - rise, — O Lord, — save me, O my God. —

6.

Chanter/
Choir 2

Sal - va - tion be - longs — to the Lord,

(Refrain)

Thy — bless - ing be up - on Thy peo - ple.

7. (Refrain)

Chanter/
Choir 1

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

8. (Refrain)

Chanter/
Choir 2

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

(After the refrain)
Choir or Congregation

p

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

(Repeat 3 times)

al - le - lu - ia, glo - ry to Thee, — O God.

The Little Litany

Kievan Chant

Soprano Alto

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

Tenor Bass

To Thee, — O — Lord. A - men.

The Little Litany

Byzantine Chant
Tone 5

Melody

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

Ison

To Thee, O Lord. A - men.

Lord, I Call - Tone 7

Common Chant
arr. from Lvov-Bakhmetev

Tone 7

Lord, I call up - on Thee, hear me. Hear ___ me, O Lord! Lord, I

call up - on Thee, hear me; re - ceive the voice of my prayer when

I call up - on Thee. Hear ___ me, O ___ Lord! Let my ___ prayer

a - rise in Thy sight as in - cense, and let the lift - ing up of my hands

be an eve - ning sac - ri - fice. Hear ___ me, O ___ Lord!

SUNDAY, JULY 22

STONE 7

8th Sunday after Pentecost/ Holy Myrrhbearer and Equal-to-the-Apostles
Mary Magdalene/ Hieromartyr Phocas

"Lord, I Call..." Stone 7

Lord, I call upon Thee, hear me!
Hear me, O Lord!
Lord, I call upon Thee, hear me!
Receive the voice of my prayer,
when I call upon Thee!
Hear me, O Lord!

Let my prayer arise
in Thy sight as incense,
and let the lifting up of my hands
be an evening sacrifice!
Hear me, O Lord!

v. (10) Bring my soul out of prison, that I may give thanks to Thy name!

Stone 7 *(for the Resurrection)*

Come, let us rejoice in the Lord,
Who destroyed the dominion of death!
Let us sing to Him with the bodiless hosts,
for He enlightened the race of man!//
O our Maker and Savior, glory to Thee!

v. (9) The righteous will surround me; for Thou wilt deal bountifully with me.

Thou didst endure the Cross and burial for our sake.
By Thy death, Thou didst destroy death as God.
We fall down before Thy Resurrection on the third day,//
O Savior, glory to Thee!

v. (8) Out of the depths I cry to Thee, O Lord. Lord, hear my voice!

When the Apostles beheld the Resurrection of the Maker,

they were amazed and sang the angelic praise.
This is the glory of the Church.
This is the richness of the Kingdom.//
O Lord, crucified for our sake, glory to Thee!

v. (7) Let Thine ears be attentive to the voice of my supplications!

(for the Resurrection, Anatolios)

Thou wast held by lawless men, O Christ,
but to me, Thou art God, and I am not ashamed.
Thou wast smitten on the cheek, but I do not deny Thee.
Thou wast nailed to the Cross and I do not conceal it,
for I glory in Thy Resurrection: Thy death is my life.//
O almighty Lord and Lover of man, glory to Thee!

v. (6) If Thou, O Lord, shouldst mark iniquities, Lord, who could stand? But there is forgiveness with Thee.

Tone 8* *(for Mary Magdalene)* *(O most glorious wonder)*

Bringing myrrh with tears, O Mary Magdalene,
thou didst reach the tomb of God, and didst behold an Angel of glory,
who proclaimed the divine Resurrection of the Life-giver and the
deliverance of all.
Therefore, thou didst hurry to announce it to the eleven, joyfully saying://
“Leap for joy, for Christ has risen!”

v. (5) For Thy name's sake have I waited for Thee, O Lord, my soul has waited for Thy word; my soul has hoped on the Lord.

As thou didst serve Christ God, Who for our sake became like us,
and wast kindled in soul and mind by His never-ending radiance,
thou wast a light, O most praised Mary.
And beholding the strange sight of Him hanging on the Cross,
Thou didst tearfully exclaim://
“How is it that Life now accepts a voluntary death?”

v. (4) From the morning watch until night, from the morning watch, let Israel hope on the Lord!

We celebrate thy sacred memory, O most praised Mary;
thou wast taught by Christ and didst proclaim His commandments
for the deliverance of all souls.

With faith we venerate the shrine of thy relics,
which pour forth abundant grace and enlightenment//
to those who run to it with love, O blessed one of God.

v. (3) For with the Lord there is mercy and with Him is plenteous redemption, and He will deliver Israel from all his iniquities.

Tone 4 *(for Hieromartyr Phocas)* *(Thou hast given us a sign)*

Thou didst completely devote thyself to Him
Who, for thy sake, suffered the saving Passion.
And with eagerness thou didst accept the blood of martyrdom,
that thou mightest be well-pleasing to Him.
Cleaving to Him, O father, thou wast glorified and enriched with the
working of miracles//
Therefore, a crown has been placed on thee, O martyr most wise.

v. (2) Praise the Lord, all nations! Praise Him, all peoples!

By the strength of thy suffering, O most glorious Phocas,
thou didst overthrow the arrogance of the iniquitous
and the worship of demons.
Clearly proclaiming the Savior of all,
Thou didst enlighten the minds of the faithful,
and didst drive out the darkness of vain idolatry//
by the illumination of thy miracles and the brilliance of thy struggles, O
blessed one of God.

v. (1) For His mercy is abundant towards us; and the truth of the Lord endureth for ever.

Having thee as a safe haven, O most glorious Phocas,
we who are imperiled by the waves of life and the depth of sin,
and assailed by the storm of afflictions, faithfully pray:
"By thine intercession save us, who honor thy memory,
from every kind of adversity//"

entreating the Master and Lord and Lover of mankind!"

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

Tone 6 *(for Mary Magdalene, by Anatolios)*

As the first to see the divine Resurrection of the First Cause of blessings,
Who, in His compassion, made our nature divine,
thou wast also the first herald of the Gospel, O Mary Magdalene,
when thou didst cry to the Apostles:

"Stop thy lamentation and receive my announcement of joy!
Come and behold Christ, Who has risen//
and grants to the world His great mercy!"

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

Tone 7 *(Theotokion - Dogmatikon)*

No tongue can speak of thy wonderful childbearing,
for the order of nature was overruled by God.
Thou wast revealed to be a Mother above nature,
for thou didst remain a Virgin beyond reason and understanding.
Thy conception was most glorious, O Theotokos!
The manner of thy giving birth was ineffable, O Virgin!
Knowing thee to be the Mother of God,
devotly we pray to thee: //
Beseech Him to save our souls!

Gladsome Light

I. Dvoretzky

Soprano
Alto

Tenor
Bass

Glad - some Light of the Ho - ly Glo - ry of the Im -

Detailed description: This system shows the first line of music. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The key signature has one flat (B-flat). The lyrics are "Glad - some Light of the Ho - ly Glo - ry of the Im -".

mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles - sed:

Detailed description: This system shows the second line of music. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are "mor - tal Fa - ther, Heav - en - ly, Ho - ly, Bles - sed:". There are some ties and phrasing slurs in the vocal lines.

O — Je - sus Christ! Now that we have come to the set - ting

Detailed description: This system shows the third line of music. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are "O — Je - sus Christ! Now that we have come to the set - ting".

of the sun, and be - hold — the light of eve - ning,

Detailed description: This system shows the fourth line of music. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The lyrics are "of the sun, and be - hold — the light of eve - ning,". There are some ties and phrasing slurs in the vocal lines.

we praise— God:— Fa - ther, Son, and Ho - ly Spir - it,

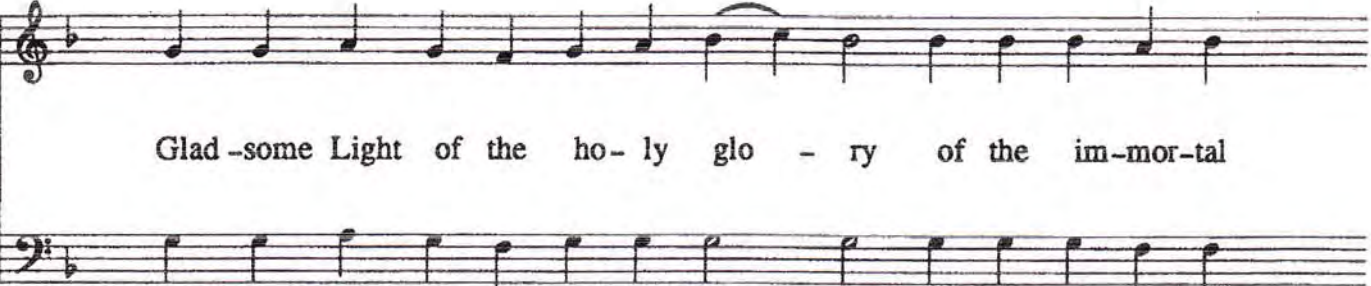
for— meet it— is at all times— to wor - ship Thee

with voic - es of praise, O Son of God and— Giv - er of

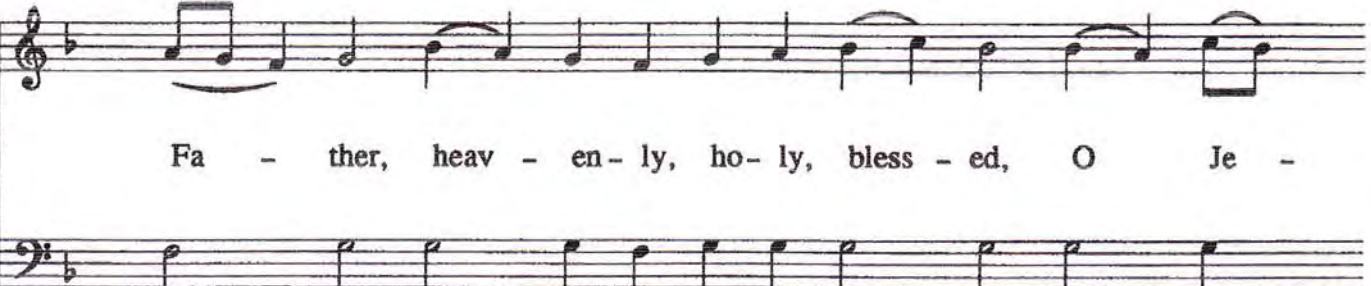
Life:— there - fore— all the world doth— glo - ri - fy Thee.

Gladsome Light

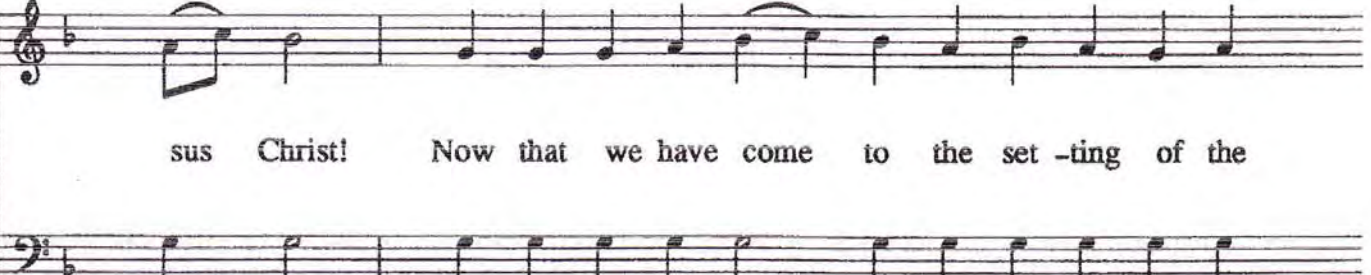
Byzantine Chant



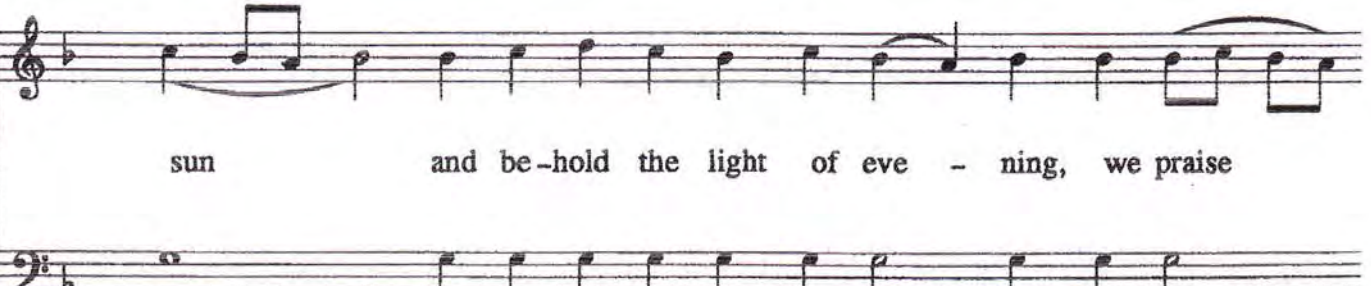
Glad - some Light of the ho - ly glo - ry of the im - mor - tal



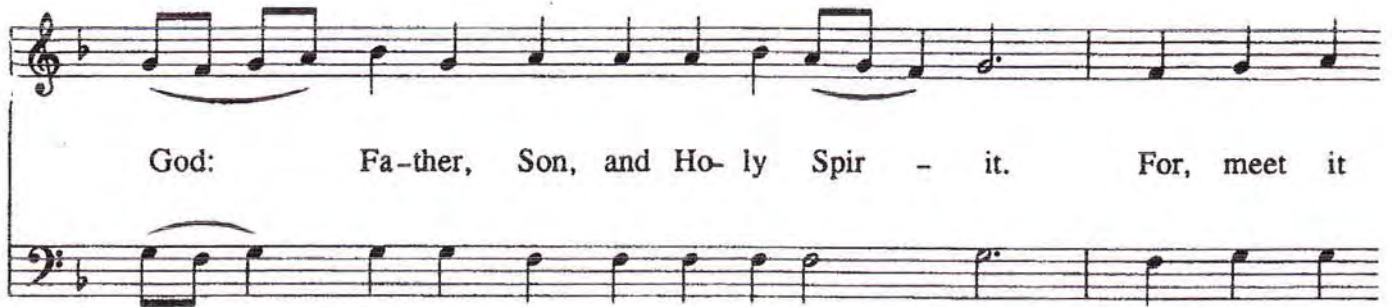
Fa - ther, heav - en - ly, ho - ly, bless - ed, O Je -



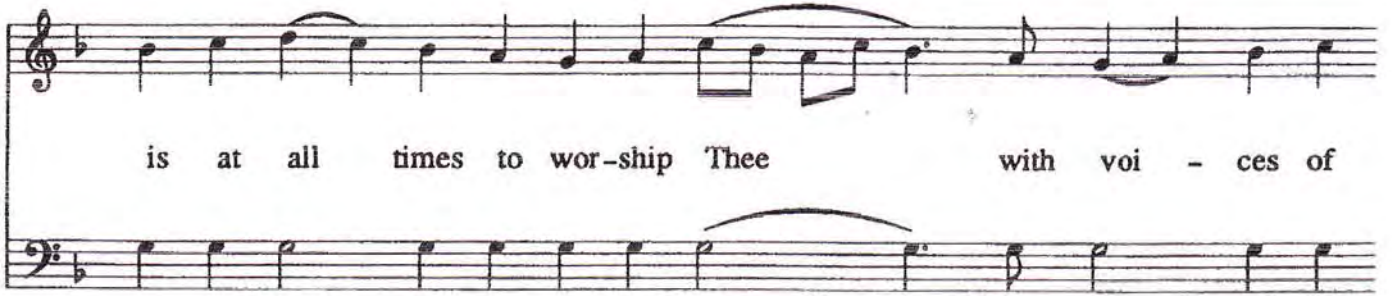
sus Christ! Now that we have come to the set - ting of the



sun and be - hold the light of eve - ning, we praise



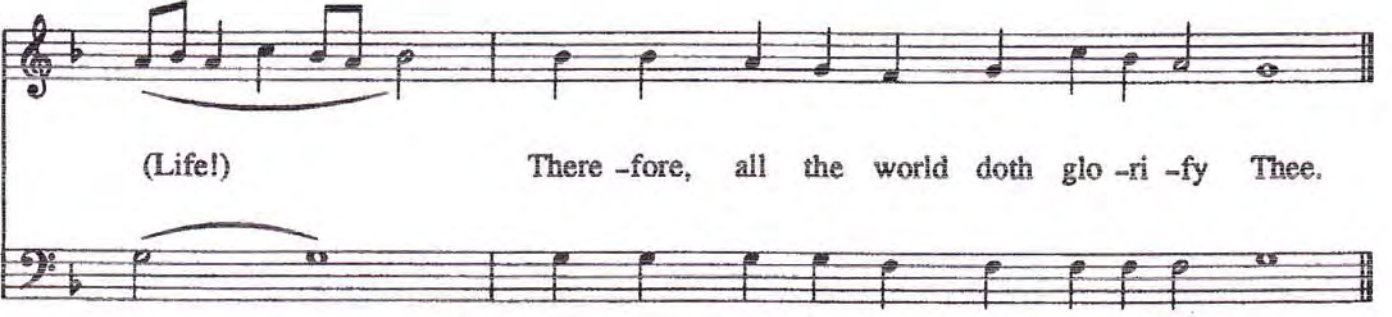
God: Fa-ther, Son, and Ho-ly Spir - it. For, meet it



is at all times to wor-ship Thee with voi - ces of



praise, O Son of God and Giv - er of Life!



(Life!) There -fore, all the world doth glo -ri -fy Thee.

Vesper Prokeimenon

(Saturday night)

Ps. 93:1

Tone 6
Carpatho-Russian Chant
(Fr) Paul Jannakos, arr.

[♩ = 80]

p

Soprano
Alto

THE LORD IS KING:

Tenor
Bass

p

f

HE IS ROBED IN MAJ - - - ES - TY.

f

p

(Alternative version for small choir or congregation)

p

High voices
Low voices

THE LORD IS KING:

f

HE IS ROBED IN MAJ - - - ES - TY.

p

Saturday Evening Prokeimenon

Tone 6

Traditional

Soprano
Alto

Tenor
Bass

The Lord is King!

He is robed in maj - - - es - ty!

vs. The Lord is robed, He is girded with strength!

vs. For He has established the world so that it shall never be moved!

vs. Holiness befits Thy house, O Lord, forevermore.

Augmented Litany

Monastery Chant

1. English

Soprano
Alto

Tenor
Bass

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

Detailed description: This block contains the musical notation for the first part of the English version. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music consists of three measures of a chant. The lyrics are: "Lord, have mer - cy. Lord, have mer - cy. Lord, have mer - cy,". The Soprano/Alto part has a melodic line with some rests, while the Tenor/Bass part provides a harmonic accompaniment with sustained notes.

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

Detailed description: This block contains the musical notation for the second part of the English version. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music consists of two measures of a chant. The lyrics are: "Lord, have mer - cy, Lord, have mer - cy." The Soprano/Alto part has a melodic line with some rests, while the Tenor/Bass part provides a harmonic accompaniment with sustained notes.

2. Greek

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

Detailed description: This block contains the musical notation for the Greek version. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music consists of three measures of a chant. The lyrics are: "Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son." The Soprano/Alto part has a melodic line with some rests, while the Tenor/Bass part provides a harmonic accompaniment with sustained notes.

3. Slavonic

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

Detailed description: This block contains the musical notation for the Slavonic version. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The music consists of three measures of a chant. The lyrics are: "Ghos - po - di, po - mi - lui. Ghos - po - di, po - mi - lui. Ghos - po - di, po - mi - lui." The Soprano/Alto part has a melodic line with some rests, while the Tenor/Bass part provides a harmonic accompaniment with sustained notes.

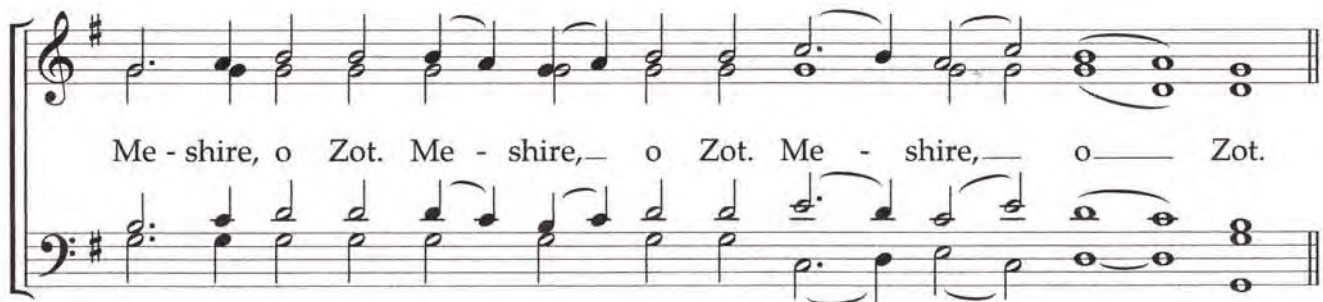
4. Romanian



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

The musical score for the Romanian piece is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The melody in the upper staff consists of quarter and eighth notes, while the bass line in the lower staff is primarily composed of chords and single notes. The lyrics are written below the upper staff.

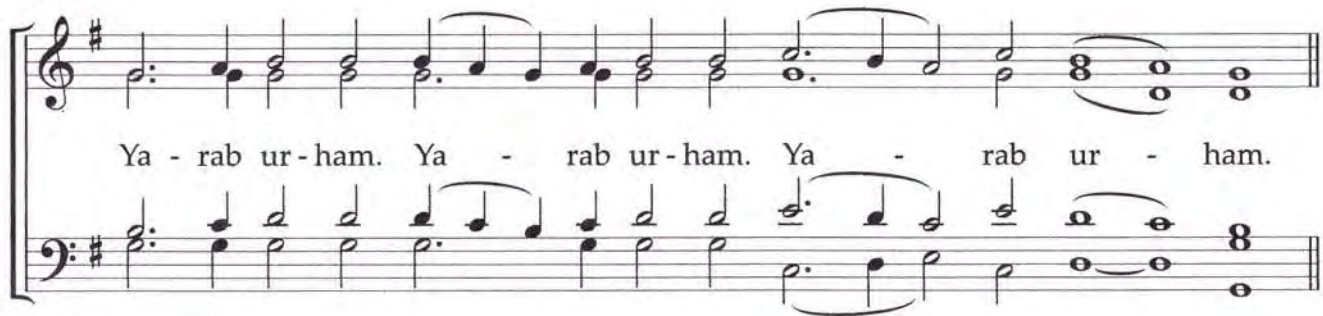
5. Albanian



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

The musical score for the Albanian piece is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The melody in the upper staff features quarter and eighth notes with some slurs. The bass line in the lower staff consists of chords and single notes. The lyrics are written below the upper staff.

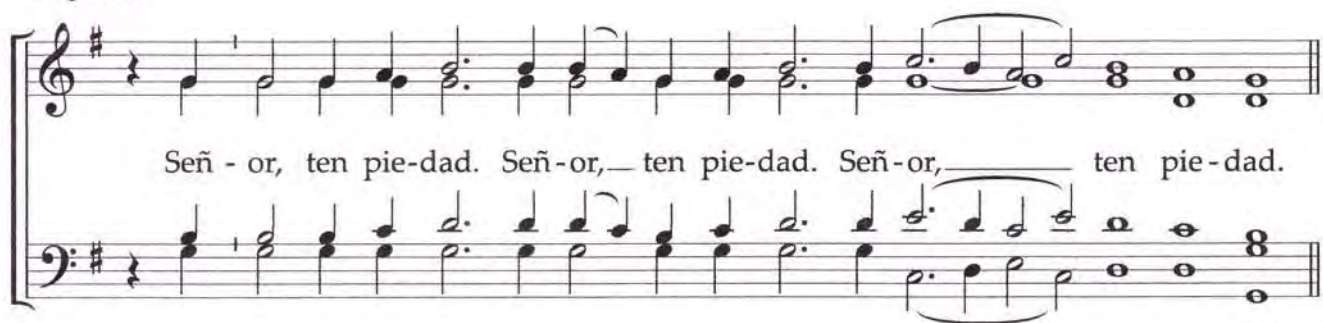
6. Arabic



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

The musical score for the Arabic piece is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The melody in the upper staff is characterized by quarter and eighth notes with some slurs. The bass line in the lower staff consists of chords and single notes. The lyrics are written below the upper staff.

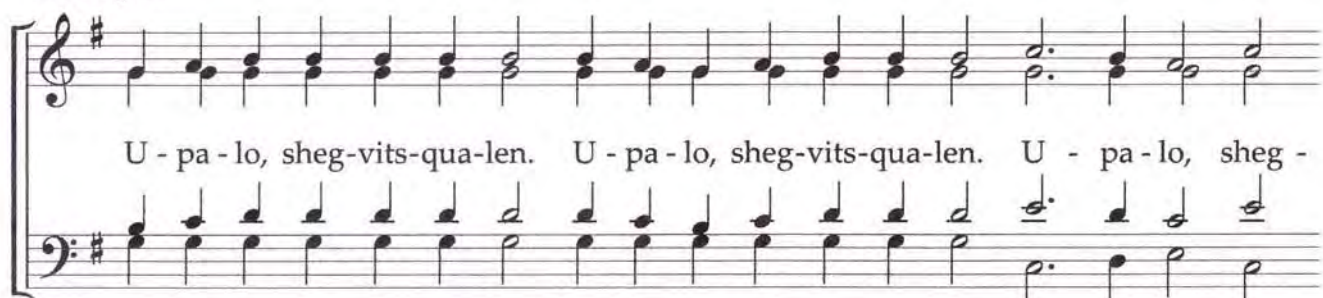
7. Spanish



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

The musical score for the Spanish piece is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The melody in the upper staff features quarter and eighth notes with some slurs. The bass line in the lower staff consists of chords and single notes. The lyrics are written below the upper staff.

8. Georgian



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

The musical score for the Georgian piece is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The melody in the upper staff consists of quarter and eighth notes. The bass line in the lower staff consists of chords and single notes. The lyrics are written below the upper staff.

Musical notation for the phrase "vits - qua - len." It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics "vits - qua - len." are centered below the staves.

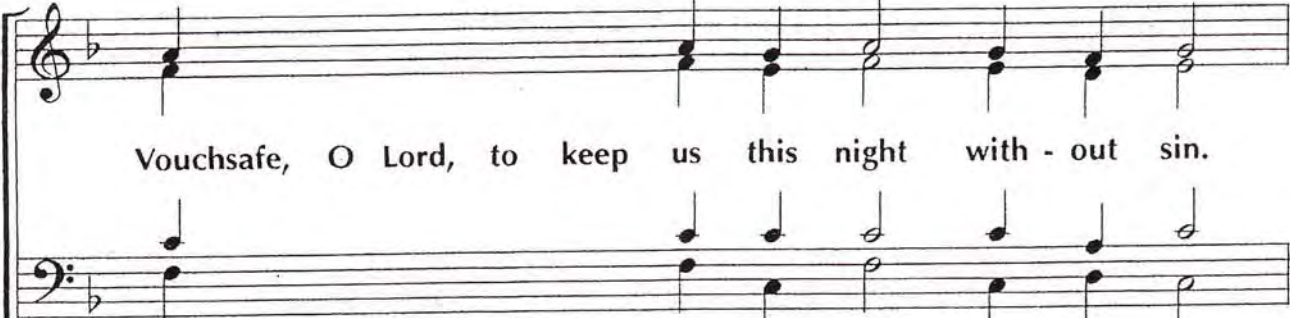
9. Yupik

Musical notation for the phrase "Uas - pa-taq - nak - li - ki - kut." It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics "Uas - pa-taq - nak - li - ki - kut. Uas - pa-taq - nak - li - ki - kut. Uas - pa-taq -" are centered below the staves.

Musical notation for the phrase "nak - li - ki - kut. A - men." It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics "nak - li - ki - kut. A - men." are centered below the staves.


Vouchsafe, O Lord

Soprano
Alto

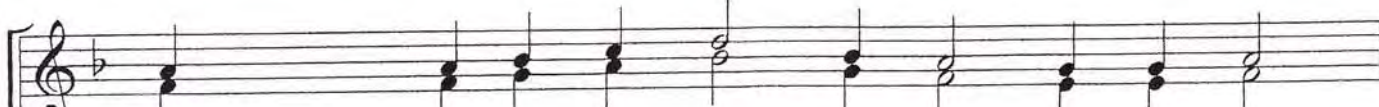


Vouchsafe, O Lord, to keep us this night with - out sin.


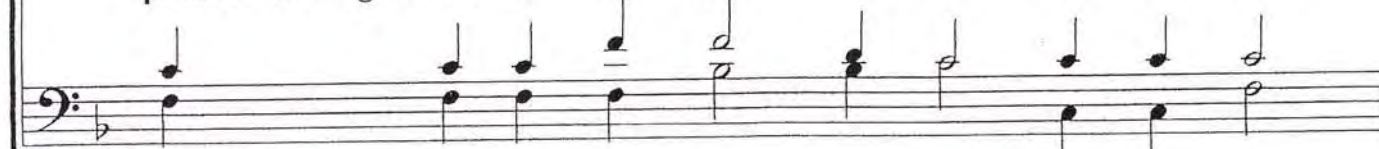
Tenor
Bass




Bless - ed art Thou, O Lord, the God of our fa - thers, and

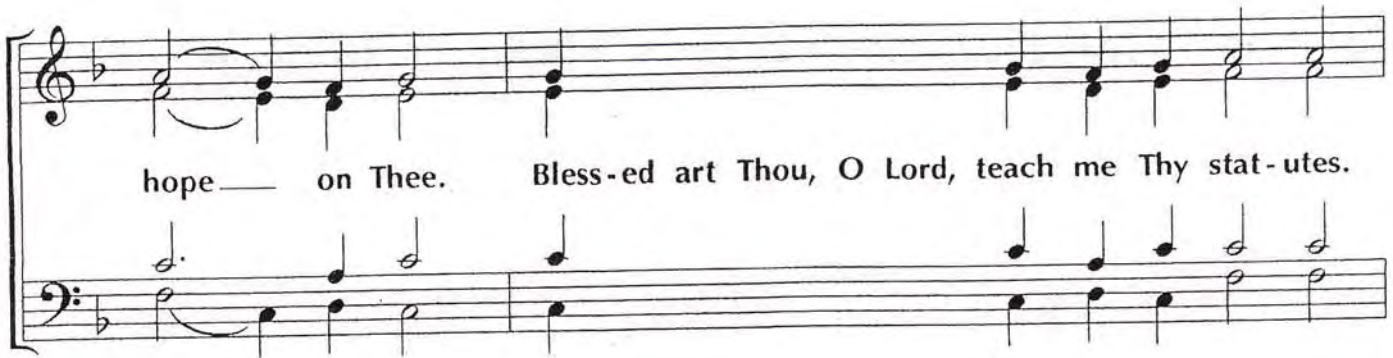


praised and glorified is Thy name for - ev - er. A - men.

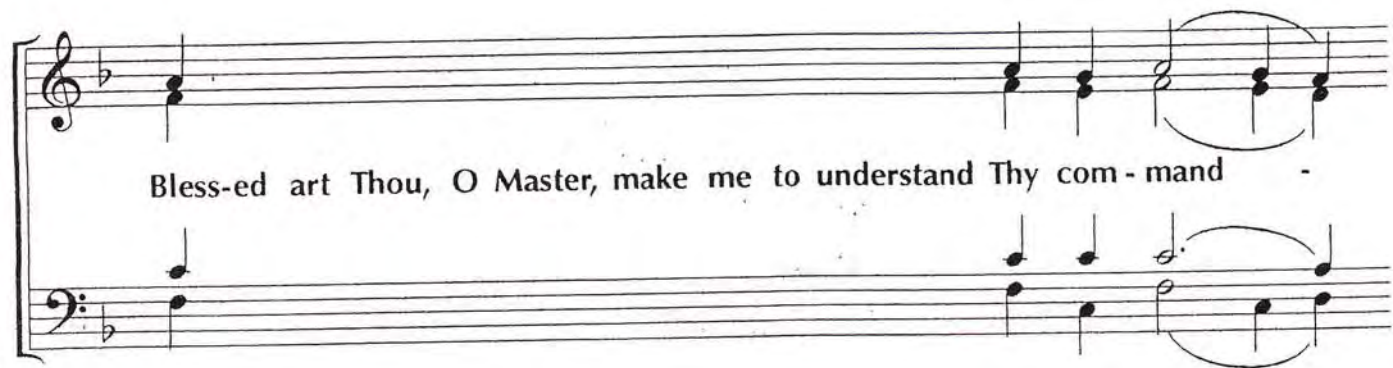


Let Thy mercy be upon us, O Lord, even as we have set our

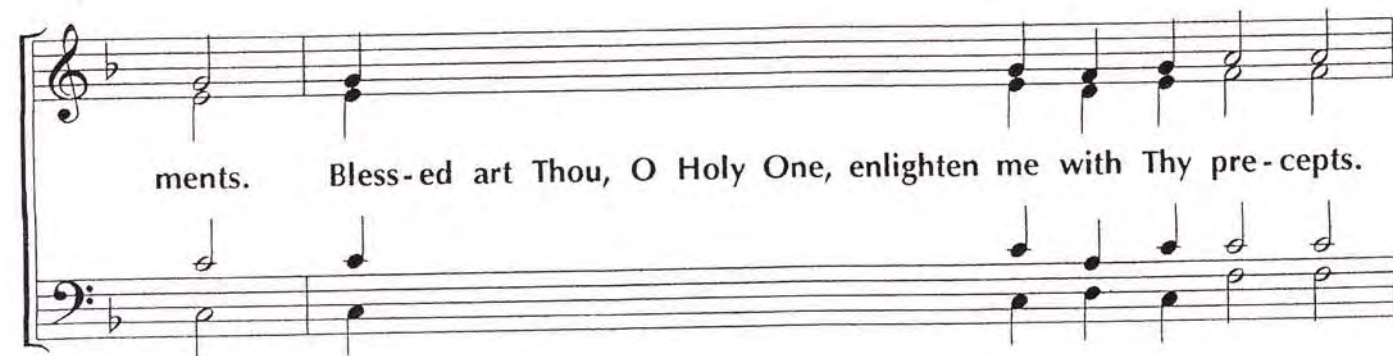




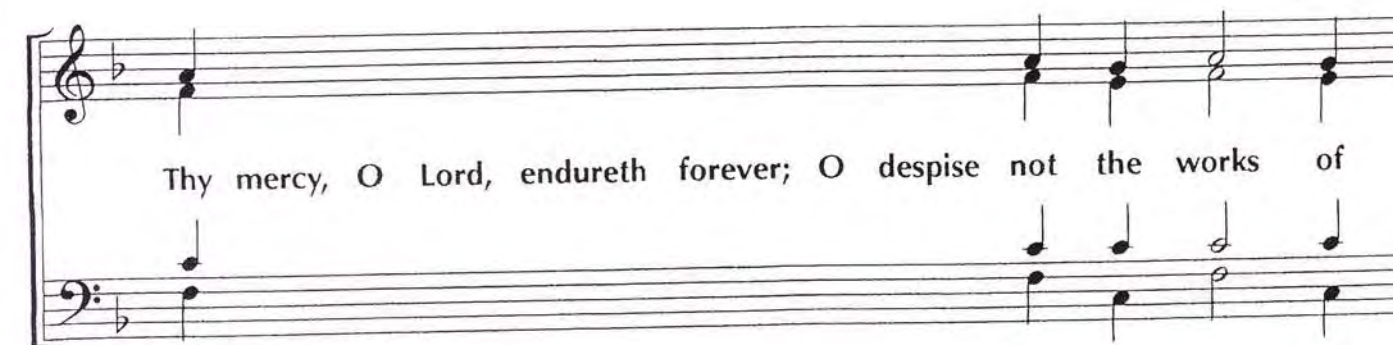
hope — on Thee. Bless-ed art Thou, O Lord, teach me Thy stat-utes.



Bless-ed art Thou, O Master, make me to understand Thy com - mand -



ments. Bless-ed art Thou, O Holy One, enlighten me with Thy pre-cepts.



Thy mercy, O Lord, endureth forever; O despise not the works of

Thy hands. To Thee belongeth worship, to Thee be - long - eth praise;

to Thee be - long - eth glo - ry, to the Father, and to

the Son, and to the Ho - ly Spir - it, now and ever and

un - to a - ges of a - ges. A - men.

The Litany of Supplication

Arranged from Alexander Gretchaninov

1. 2.

Soprano
Alto

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

Tenor
Bass

1. 2.

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

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

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

SUNDAY, JULY 22

STONE 7

8th Sunday after Pentecost/ Holy Myrrhbearer and Equal-to-the-Apostles
Mary Magdalene/ Hieromartyr Phocas

Aposticha

Tone 7

(for the Resurrection)

As the Savior of the world Thou didst arise from the tomb.
As God Thou didst resurrect the race of man with Thy flesh.//
O Lord, glory to Thee!

v. The Lord is King; He is robed in majesty!

Come, let us worship the One Who rose from the dead,
and enlightened all creation!
By His death, He has saved us from the torments of hell.//
By His Resurrection He has granted us eternal life and great mercy.

v. For He has established the world, so that it shall never be moved.

Thou didst descend into hell, capturing death, O Christ.
In three days Thou didst rise again, resurrecting us who glorify Thy
Resurrection,//
O Lord and Lover of man.

v. Holiness befits Thy house, O Lord, forevermore!

When Thou wast placed in the tomb as one asleep,
the sight was great and awesome.
But when Thou didst rise on the third day as almighty God,
Thou didst resurrect Adam with Thyself.//
Glory to Thy Resurrection, only Lover of man!

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

Tone 8

(for Mary Magdalene) (by Byzans)

As a disciple faithfully ministering to Christ God
Who, in His great compassion, willingly assumed my poverty,
Mary Magdalene beheld Him stretched upon the Tree

and enclosed within a tomb.

She cried out: "What strange sight do I see?

Thou givest life to the dead, yet Thou art counted among the dead!

How shall I bring myrrh to Thee

when Thou hast removed from me the stench of demons?

How shall I shed tears for Thee, for Thou didst wipe away the tears of
Eve?

Yet, O King of all, Thou didst appear as a gardener,

taking away the burning heat with the dew of Thy words."

Thou didst say to her: "Go to My brethren and declare to them the joy of
the Gospel!

For I shall ascend to the Father,

to My God and thy God, //

that I may grant great mercy to the world!"

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

Tone 8 *(Theotokion)*

O unwedded Virgin,

who ineffably didst conceive God in the flesh.

O Mother of God most high,

accept the cries of thy servants, O blameless one!

Grant cleansing of transgressions to all! //

Receive our prayers and pray to save our souls!

Lord, Now Lettest

Prayer of Saint Symeon
Luke 2:29-32

Common Chant
L'vov/Bakhmetev

Tone 6

Soprano
Alto

Tenor
Bass

Lord, now lettest Thou Thy servant de - part in peace,

ac - cord - ing to Thy word, for mine eyes have seen Thy

sal - va - tion, which Thou hast prepared before the face of

all peo - ple: a light to enlighten the Gen - tiles,

and to be the glory of Thy peo - ple Is - ra - el.

St. Simeon's Prayer

Slowly

A. Archangelsky

Soprano
Alto

Tenor
Bass

Lord, now let-test Thou Thy ser - vant de - part

de - part (in) in peace, ac-cord - ing to Thy word, ac - cord -

ing to Thy word, (Thy) to Thy word. For mine eyes, mine

eyes, have seen Thy sal - va - tion. Which Thou hast

pre - pared be - fore the face of all - peo - ple: A Light! A Light

The musical score is written for Soprano/Alto and Tenor/Bass voices. It consists of five systems of music. Each system has a vocal line (Soprano/Alto or Tenor/Bass) and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly'. The lyrics are in Russian. The first system ends with a long horizontal line under the word 'part'. The second system has '(in)' above the word 'in'. The third system has '(Thy)' above the word 'to'. The fourth system has a long horizontal line under the word 'salva'. The fifth system has a long horizontal line under the word 'peo'.

to en - light - en the Gen - tiles, and the glo - ry

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The melody is written in a simple, homophonic style with a mix of eighth and quarter notes. The lyrics are printed below the notes.

rit.
of Thy peo - ple Is - ra - el.

The second system of music also consists of two staves in the same key and clefs as the first. It begins with a *rit.* (ritardando) marking. The melody continues with a similar homophonic texture. The lyrics are printed below the notes.

Resurrectional Troparion — Tone 7

Common Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

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

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

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

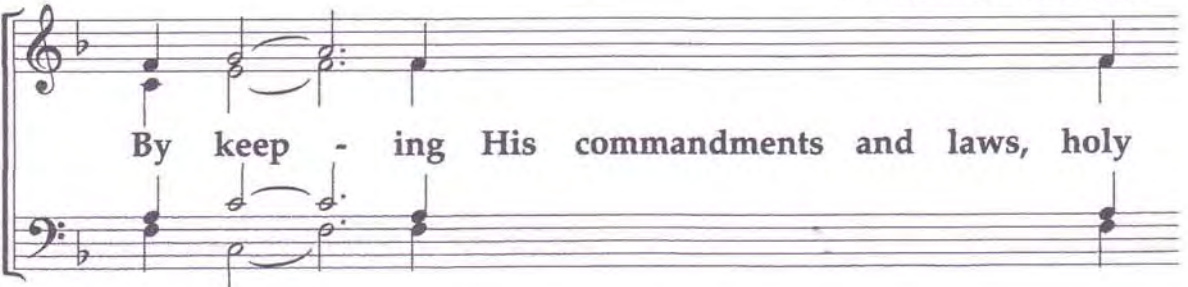
mand Thy dis - ci - ples, O Christ God, to pro - claim that

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

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

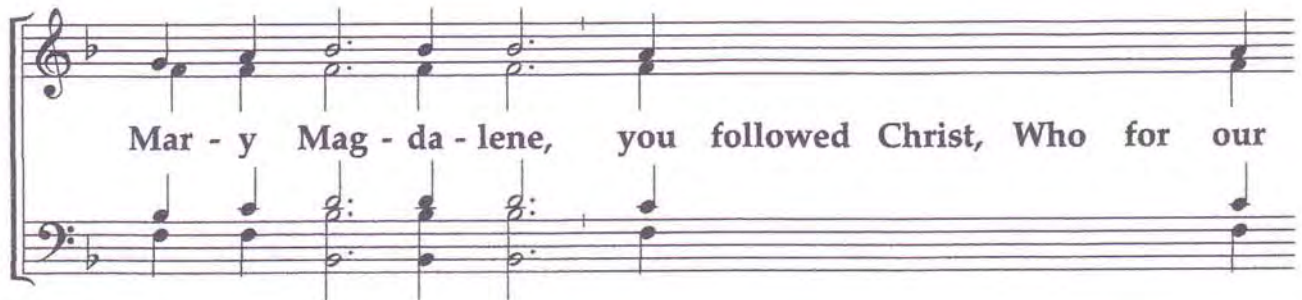
Russian Imperial Court Chant
arr. from Lvov/Bakhmetev

Soprano
Alto

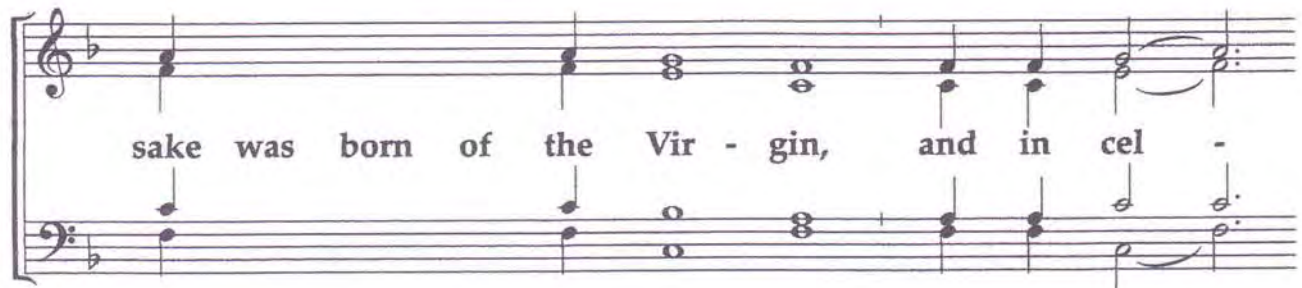


Tenor
Bass

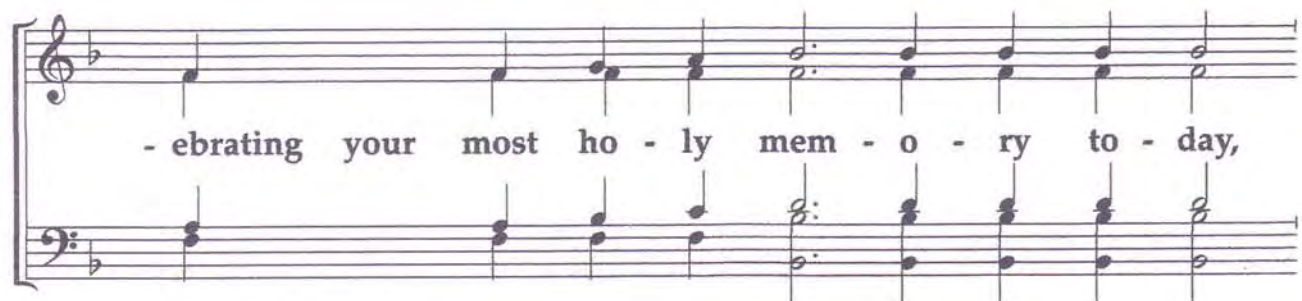
By keep - ing His commandments and laws, holy



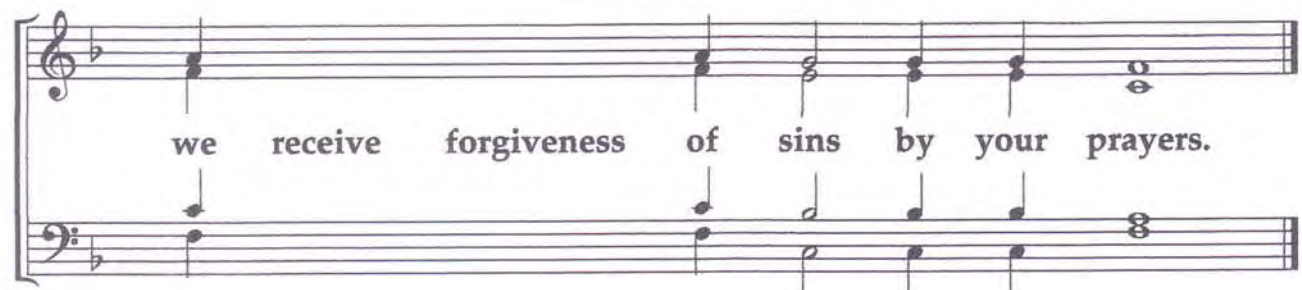
Mar - y Mag - da - lene, you followed Christ, Who for our



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



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




we receive forgiveness of sins by your prayers.

RESURRECTIONAL DISMISSAL THEOTKION

Tone 1

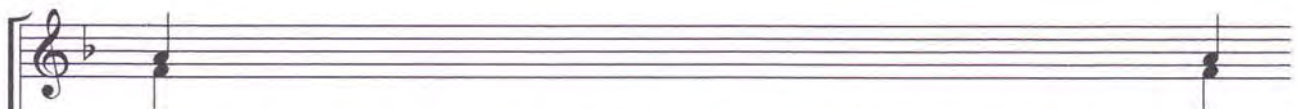

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto

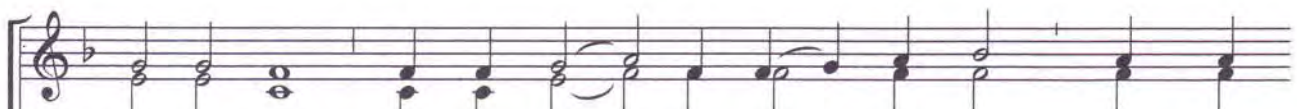
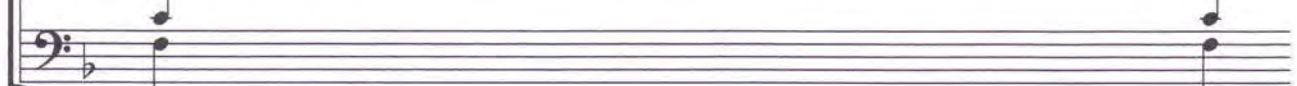


When Ga - briel announced to you, O Vir - gin, "Re - joice,"

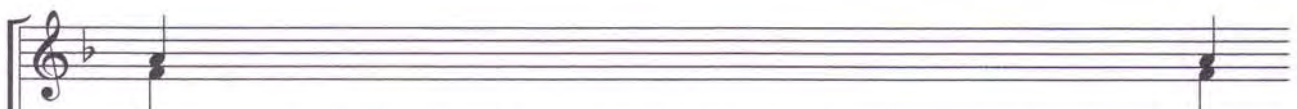

Tenor
Bass




with that word the Master of all was incarnate in you, O



ho - ly Ark. As the right - eous Da - vid said, your womb



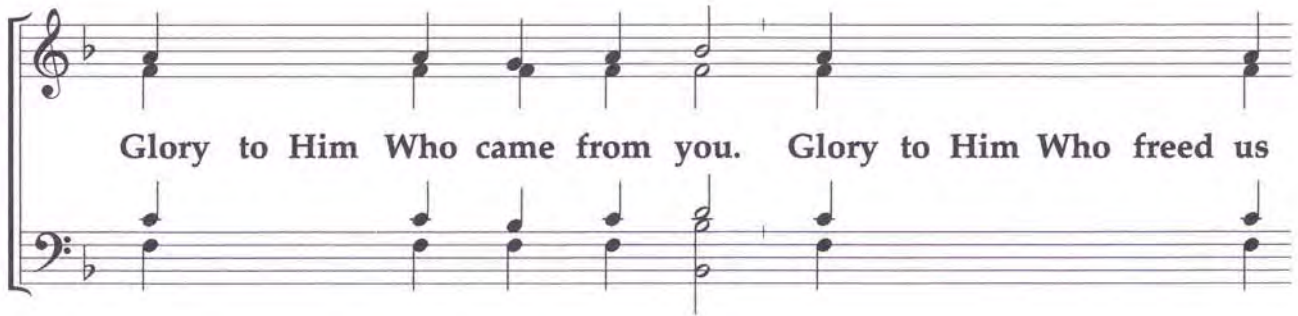
became more spacious than the heavens, bearing your Cre -



a - tor. Glo - ry to Him Who took a - bode in you.

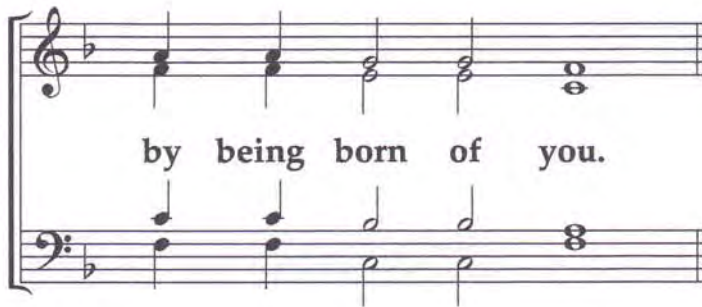


Resurrectional Dismissal
Theotokion - Tone 1



Glory to Him Who came from you. Glory to Him Who freed us

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, also containing chords and single notes. The lyrics are centered between the two staves.



by being born of you.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, also containing chords and single notes. The lyrics are centered between the two staves.

The Great Dismissal

Common Chant
L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Fa - ther, bless. A - men. Pre-serve, O God, the Holy Orthodox

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a single melodic line with a bass line accompaniment. The lyrics are: "Fa - ther, bless. A - men. Pre-serve, O God, the Holy Orthodox".

faith and Orthodox Chris - tians unto ages of a - ges. More hon'rab le

Detailed description: This system contains the next two staves of the musical score. The lyrics are: "faith and Orthodox Chris - tians unto ages of a - ges. More hon'rab le".

than the Cherubim, and more glorious beyond compare than the Ser - a - phim:

Detailed description: This system contains the next two staves of the musical score. The lyrics are: "than the Cherubim, and more glorious beyond compare than the Ser - a - phim:". The word "Seraphim" is split as "Ser - a - phim".

without defilement you gave birth to God the Word. True Theotokos,

Detailed description: This system contains the final two staves of the musical score. The lyrics are: "without defilement you gave birth to God the Word. True Theotokos,".

we mag - ni - fy you! Glory to the Father, and to the Son, and to

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the notes.

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

The second system continues the melody from the first system. It features a similar homophonic texture with quarter and eighth notes. The lyrics are printed below the notes.

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

The third system continues the melody. The lyrics are printed below the notes.

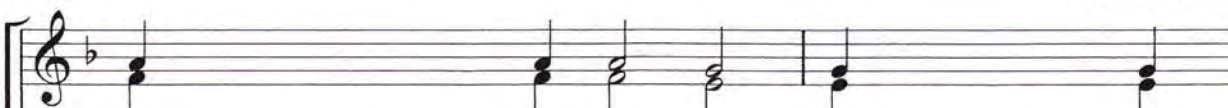
Fa - ther, bless. A - men.

The fourth system concludes the chant. It features a final cadence with a double bar line. The lyrics are printed below the notes.

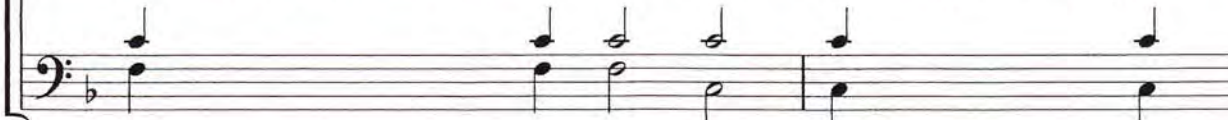
Polychronion

Common Chant


Soprano
Alto



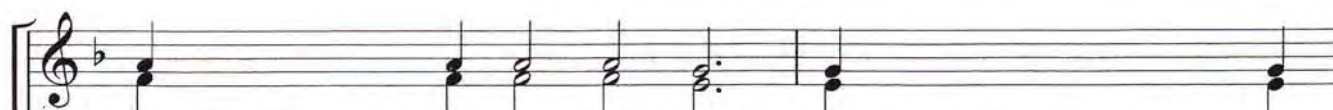
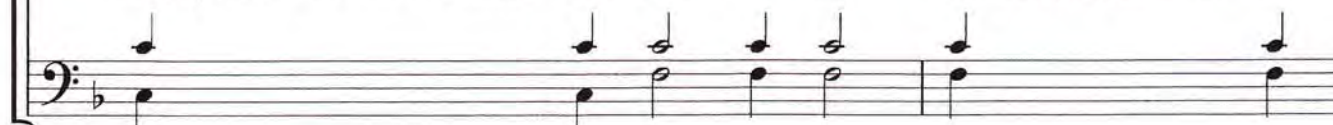
Tenor
Bass




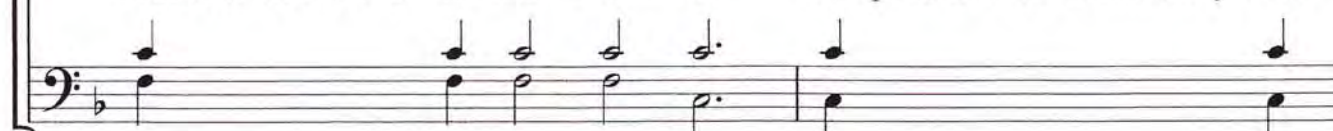
His Beatitude, the Most Blessed Ti - khon, Archbishop of Washington,



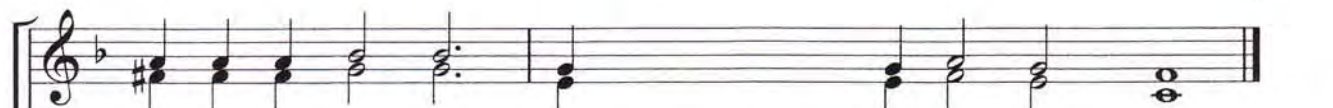

Metropolitan of all America and Can - a - da; the Holy Synod of the



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



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



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

