

HIERARCHICAL DIVINE LITURGY

SUPPLEMENT PACKET

*This document, compiled by the Department of Liturgical Music and Translations of the Orthodox Church in America, contains various arrangements of the hymns needed for a Hierarchical Divine Liturgy, which a parish choir may not have readily available. Music marked in the Table of Contents below with * is taken from The Divine Liturgy, Revised Edition, Copyright © 2005 St Vladimir's Seminary Press. Used with permission.*

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From the Rising of the Sun

Psalm 112 [113]

S. Glagolev

Soprano
Alto

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

Tenor
Bass

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

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

FROM THE RISING TO THE SETTING OF THE SUN

Archimandrite Matfei

FROM THE RIS - ING TO THE SET - TING OF THE SUN

THE NAME OF THE LORD IS TO BE PRAISED.

BLESS - ED BE THE NAME OF THE LORD

HENCE - FORTH AND FOR - EV - ER MORE,

HENCE - FORTH AND FOR EV - ER MORE.

FROM THE RISING OF THE SON

O. Beljaeff

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: FROM THE RIS - ING OF THE SUN TO IT'S SET - TING THE

Musical notation for the second system. The lyrics are: NAME OF THE LORD IS PRAISED. BLESS - ED BE THE NAME

Musical notation for the third system. The lyrics are: OF THE LORD, HENCE - FORTH AND FOR - E - VER MORE.

FROM THE RISING OF THE SUN

K. Smolsky

FROM THE RIS - ING OF THE SUN TO ITS SET - ING THE NAME OF THE LORD IS TO BE

The first system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: FROM THE RIS - ING OF THE SUN TO ITS SET - ING THE NAME OF THE LORD IS TO BE

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

The second system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: PRAISED. BLESS - ED BE THE NAME OF THE LORD HENCE - FORTH, HENCE - FORTH

AND FOR - EV - ER MORE.

The third system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: AND FOR - EV - ER MORE.

FROM THE RISING TO THE SETTING OF THE SUN

adapted by Archpriest Igor Soroka

♩ = ♪

FROM THE RIS - ING TO THE SET - TING OF THE SUN THE NAME

OF THE LORD IS TO BE PRAISED. BLESS - ED BE THE NAME OF

THE LORD HENCE - FORTH, AND FOR - EV - ER MORE.

From the Rising of the Sun

Kuskokwim (Alaskan)

From the ris-ing to the set-ting of the sun The name of the Lord is to be praised.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords and some melodic lines, with lyrics underneath. The bass staff provides a harmonic accompaniment with chords and a few moving lines.

Bless-ed be the Name of the Lord Hence-forth and for-ey-er more,

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

Hence-forth and for-ev-er-more.

The third system of musical notation concludes the piece. It shows the final chords and notes in both the treble and bass staves, with the final lyrics placed below the staves.

From the Rising to the Setting of the Sun

(Entrance of the Bishop)

Based on Znamenny Chant, Tone 8
arr. Fr. Lawrence Margitich and Vladimir Morosan

Men (unison)



From the ris - ing to the set - ting of the sun, the Name of the



Lord___ is to___ be___ praised.

All:

S
A

T
B

Bless - ed___ be___ the___ Name of___ the Lord

Detailed description: This block contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) for the 'All:' section. The Soprano and Alto parts are written on a single staff with a brace on the left. The Tenor and Bass parts are written on a separate staff below. The lyrics are 'Bless - ed___ be___ the___ Name of___ the Lord'. The music is in G major and 4/4 time, featuring a mix of quarter, eighth, and sixteenth notes with various rests and phrasing.

from hence - forth___ and___ for - ev - er - more.

Detailed description: This block contains the continuation of the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) for the 'All:' section. The lyrics are 'from hence - forth___ and___ for - ev - er - more.'. The music continues in G major and 4/4 time, with similar rhythmic patterns and phrasing as the previous section.

From the Rising of the Sun

(For the Bishop's Entrance)

GARDNER, Johann von (Ivan Alekseyevich)—b. 1898, near Sebastopol, Russia; d. 1984, Munich, Germany, devoted a lifetime to the study of Orthodox liturgical music. After encountering the liturgical singing of Russian monasteries, cathedrals, and Russian “Old Ritualists” early in his life, he was evacuated to Constantinople in 1920, along with numerous other Russian refugees, fleeing the civil war in their homeland. He studied theology, musicology, and composition in Serbia during the 1920s, and in 1928 embarked on a teaching career, which took him to Montenegro and Carpathian Rus’ (in the present-day Czech Republic). In 1936 he received a monastic tonsure, and served briefly as a bishop of the Russian Orthodox Church Outside Russia (1942–1945), but in 1945, he left his episcopal office to marry and raise a family in post-war Germany, while pursuing an academic career. Although he devoted much of his latter life to the study of early Russian chant and its notation (znamenny and demestvenny), he also composed over fifty liturgical hymn settings, which were published by Holy Trinity Monastery in Jordanville, New York, and The Orthodox Press of Berkeley, California.

While many of his settings are choral arrangements of various chants, the present work is a free composition. Stylistically, it continues many of the traditions of the “New Russian Choral School” of the early twentieth century—rich and colorful choral textures, occasional modal harmonies, an expressive majesty and solemnity devoid of sentimentality, and clear text declamation. The present edition is adapted from the original Slavonic edition published by The Orthodox Press. All editorial additions are enclosed in brackets.

In the Russian Orthodox tradition, “From the Rising of the Sun” is sung as the bishop first enters the church, prior to the singing of “It Is Truly Fitting” and the entrance prayers.

Johann von Gardner (1898–1984)
English setting by Vladimir Morosan

[Maestoso e jubiloso. ♩ = 92-100] (1954)

Soprano
From the ris - ing of the sun to its set - ting, the

Alto
From the ris - ing of the sun to its set - ting, the

Tenor
From the ris - ing of the sun to its set - ting, the

Bass
From the ris - ing of the sun to its set - ting, the

Piano
(for rehearsal only)

3 *[poco rit.]* *[a tempo]*
[mp]
Name of the Lord is to be praised! Bless - ed be the Name of the
[mf]
Name of the Lord is to be praised! Bless-ed be the Name of the
[mp]
Name of the Lord is to be praised! Bless - ed be the Name of the
[mf]
Name of the Lord is to be praised! Bless-ed be the Name of the

7 *[rit.]*
Lord hence - forth and for ev - er, for ev - er - more!
Lord hence - forth and for ev - er, for ev - er - more!
Lord hence - forth and for ev - er, for ev - er - more!
Lord hence - forth and for ev - er, for ev - er - more!

It is Truly Meet

Greek Chant
A. L'vov

Tone 4

Soprano
Alto

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

Tenor
Bass

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

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

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

and more glo - ri - ous be - yond com - pare than the__

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

gave___ birth___ to God___ the Word. True The - o -

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

Ton Dhespotin

Greek Chant
B. Ledkovsky

Soprano
Alto




Tenor
Bass



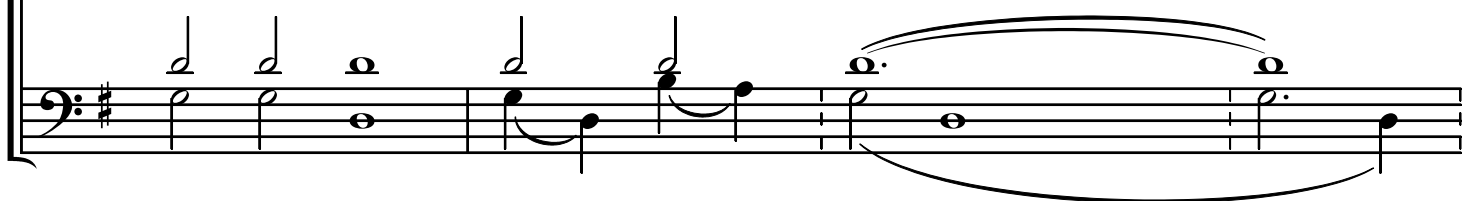
Ton Dhe-spo - tin kai Ar - khi - e - re - a i - mon, Ky - ri - e



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



Dhe - spo - ta! Eis — pol - la



e - ti, Dhe - spo - ta!



Ton Dhespotin

Common Chant

Soprano
Alto



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

Tenor
Bass



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



Dhes - po - ta! * Eis pol - la e - ti, Dhes - po - ta!



*


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

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

Ton Dhespotin

A. L'vov


Soprano
Alto




Tenor
Bass

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

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 key signature has two sharps (F# and C#). The lyrics are: "Ton Dhes - po - tin kai Ar - khi - e - re - a i - mon,"



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




Detailed description: This system contains the second and third staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "Ky - ri - e fi - la - te. Eis pol - la e - ti, Dhes - po - ta!"




Eis pol - la e - ti, Dhes - po - ta! Eis pol - la — e - ti,



Detailed description: This system contains the fourth and fifth staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "Eis pol - la e - ti, Dhes - po - ta! Eis pol - la — e - ti,"



Dhes - po - ta!



Detailed description: This system contains the sixth and seventh staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "Dhes - po - ta!"

Ton Dhespotin

Women's Trio: A. L'vov

Soprano I
Soprano II

Ton Dhes - po - - - - tin kai Ar -

Alto

khi - e - re - - - - a i - mon, Ky - ri - e

All:

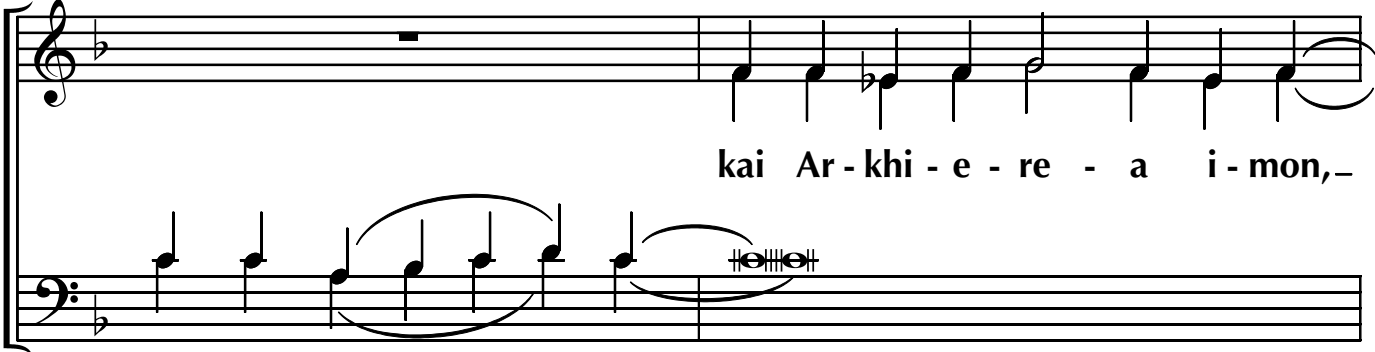
fi - la - te. Eis polla eti, Dhespota! Eis polla eti,

Dhes-po - ta! Eis pol - la e - ti, Dhes - po - ta!

Ton Dhespotin

Byzantine Melody
S. Glagolev

Soprano
Alto

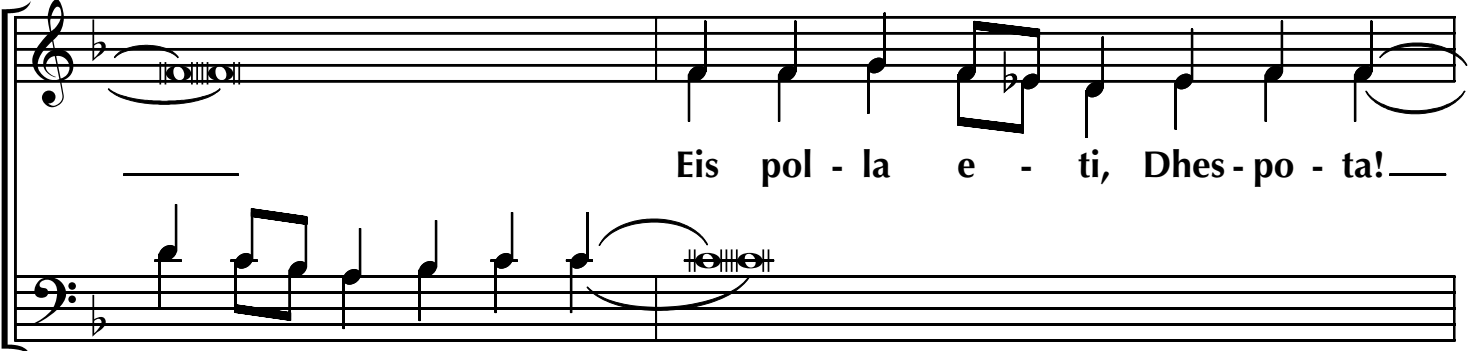


kai Ar - khi - e - re - a i - mon, -

Tenor
Bass

Ton Dhes - po - tin _____

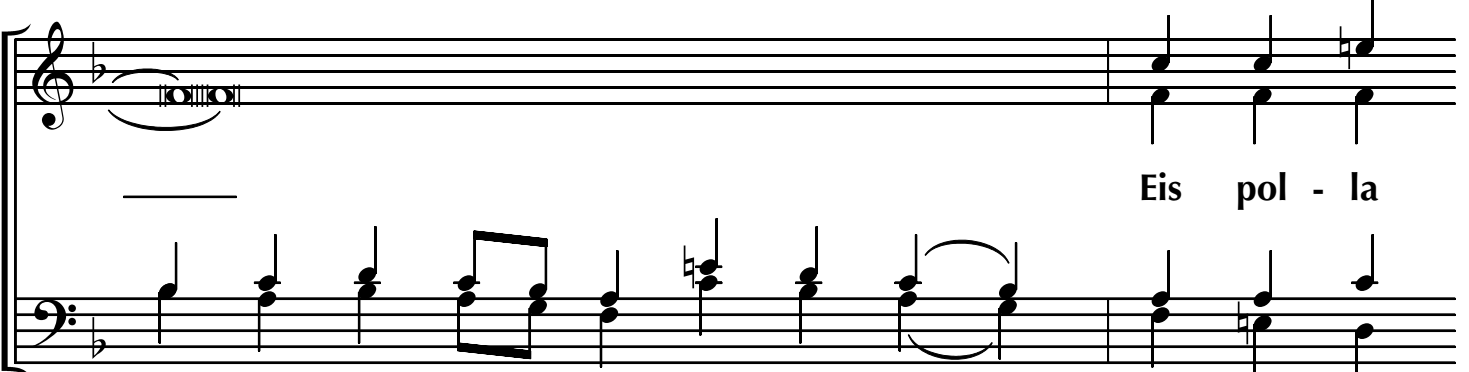
Detailed description: This system contains the first two staves of music. The Soprano/Alto staff (treble clef) begins with a whole rest, followed by a melodic line of eighth and quarter notes. The Tenor/Bass staff (bass clef) provides a harmonic accompaniment with quarter and eighth notes, including a fermata over the final note. The lyrics are 'kai Ar - khi - e - re - a i - mon, -' and 'Ton Dhes - po - tin _____'.



Eis pol - la e - ti, Dhes - po - ta! _____

Ky - ri - e fi - la - te, _____

Detailed description: This system contains the next two staves. The Soprano/Alto staff continues the melodic line with quarter and eighth notes. The Tenor/Bass staff provides accompaniment with quarter and eighth notes. The lyrics are 'Eis pol - la e - ti, Dhes - po - ta! _____' and 'Ky - ri - e fi - la - te, _____'.



Eis pol - la

Eis pol - la e - ti, Dhes - po - ta! _____ Eis pol - la

Detailed description: This system contains the next two staves. The Soprano/Alto staff has a whole rest followed by a melodic line. The Tenor/Bass staff provides accompaniment with quarter and eighth notes. The lyrics are 'Eis pol - la', 'Eis pol - la e - ti, Dhes - po - ta! _____', and 'Eis pol - la'.



e - ti, Dhes - po - ta!

e - ti, Dhes - po - ta!

Detailed description: This system contains the final two staves. The Soprano/Alto staff and Tenor/Bass staff both play a melodic line of quarter and eighth notes. The lyrics are 'e - ti, Dhes - po - ta!' and 'e - ti, Dhes - po - ta!'.

Ton Dhespotin

J. Marinkovich

Soprano
Alto

Tenor
Bass

Ton Dhe - spo - tin kai Ar - khi - e - re -

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key (one flat) and 4/4 time. The lyrics are 'Ton Dhe - spo - tin kai Ar - khi - e - re -'. The word 'spo' is circled in the Soprano/Alto staff, and 'Ar' is circled in the Tenor/Bass staff.

a i - mon, Ky - ri - e - fi - la - te. Eis pol-

Detailed description: This system contains the next two staves of the musical score. The lyrics are 'a i - mon, Ky - ri - e - fi - la - te. Eis pol-'. The word 'mon' is circled in the Soprano/Alto staff, and 'Eis' is circled in the Tenor/Bass staff.

la - e - ti, Dhes - - po - ta!

Detailed description: This system contains the final two staves of the musical score. The lyrics are 'la - e - ti, Dhes - - po - ta!'. The word 'la' is circled in the Soprano/Alto staff, and 'Dhes' is circled in the Tenor/Bass staff.

Ton Dhespotin

M. Bailey

With motion $\text{♩} = \text{ca. } 84$
mp

* Cantor(s)

Ton — Dhes - po - tin kai Ar - khi - e - re - a i - mon,
 Ky - ri - e, fi - la - te.

Refrain:

With energy
mf

All

Eis pol - la e - ti, Dhes - po - ta! Eis pol - la e - ti,
 Dhes - po - ta! † *f* Eis pol - la e - ti, Dhes - po - ta! *poco rit.*

Alternate Refrain:

With energy
mf

Soprano
Alto

Tenor
Bass

Eis pol - la e - ti, Dhes - po - ta! Eis pol - la e - ti,
 Dhes - po - ta! † *f* Eis pol - la e - ti, Dhes - po - ta! *poco rit.*
strongly *f* *strongly*

* Begin the "Ton Dhespotin" with two cantors or small group (all male or all female singers) or with a single voice singing the top line. The entire congregation and choir may join in on either version of the "Eis polla" refrain. The two refrains may be used alternately.

† The third and final "Eis polla" in either refrain may be sung as the short "Eis polla" throughout the service. (see p. 5)

Ton Dhespotin

Romanian
arr. Unknown

TON DHES - PO - TIN, KE AR - KHI - E - RE - A - I - MON

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 staves have a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the notes.

KI - RI - E FI - LA - TE KI - RI - E FI - LA - TE

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the notes.

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

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the notes.

Ton Dhespotin

"Moscow"

Arranged by Archimandrite Matthew (Mormil)

adapted for mixed choir by Paul Essin

TON - DHES - PO - TIN, KE AR - KHI - E - RE - A - I -

MON, KI - RI - E FI - LA - TE, EIS POL - LA

E - TI, DHES - PO - TA.

Ton Despotin

Archpriest Martin Nicolai

TON DHES - PO - TIN KE AR - CHI - E - RE - A I - MON

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a series of chords, with a long horizontal line above the first four measures indicating a sustained or tied note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

KI - RI - E FI - LA - TE EIS POL - LA E - TI DHES - PO - TA,

The second system continues the musical piece. It features similar chordal textures in both staves. The upper staff has a long horizontal line above the final two measures, and the lower staff continues the accompaniment.

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

The third system of music shows the continuation of the vocal line and accompaniment. The upper staff has a long horizontal line above the first four measures, and the lower staff provides the corresponding bass line.

DHES - PO - TA.

The fourth and final system of music concludes the piece. It features a long horizontal line above the first four measures in the upper staff, and the lower staff provides the final accompaniment.

Ton Despotin

Romanian melody
arr. Archpriest Theodore Heckman

TON DHE - SPO - TIN KAI AR - KHI - E - RE - A I - MON

The first system of music consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is written in a simple, diatonic style. The lyrics are: TON DHE - SPO - TIN KAI AR - KHI - E - RE - A I - MON. The music ends with a double bar line and repeat dots.

KI - RI - E FI - LA - TE: EIS POL - LA E -

The second system of music continues the melody and accompaniment. The lyrics are: KI - RI - E FI - LA - TE: EIS POL - LA E -. The music features some phrasing slurs and a repeat sign at the end of the system.

TI DHES - PO - TA, DHES - PO - TA.

The third system of music concludes the piece. The lyrics are: TI DHES - PO - TA, DHES - PO - TA. The music features a final cadence with a repeat sign and a fermata over the final note.

TON DhesPOTIN

Greek Chant
harm. Archbishop Ionafan

TON Dhes - PO - TIN KE AR - KHI - E - RE - A I - MON

The first system of the musical score consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is written in a simple, stepwise fashion with some longer notes and rests. The lyrics are written below the notes.

KI - RI - E FI - LA - TE. EIS - POL - LA E - TI,

The second system continues the melody. It features some more complex rhythmic patterns and longer notes. The lyrics are written below the notes.

EIS - POL - LA E - TI, EIS POL - LA E - TI Dhes - PO -

The third system continues the melody. It features some more complex rhythmic patterns and longer notes. The lyrics are written below the notes.

ending or this one

TA. TA.

The ending section consists of two staves, treble and bass clef, in a key signature of one sharp (F#). It shows two alternative endings for the piece, both ending with a whole note chord. The first ending is labeled 'ending' and the second is labeled 'or this one'. Both endings end with the word 'TA.'.

Ton Dhespotin

Znamenny Chant, arr. Dn. S. Trubachev

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

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a small '8' above the first measure. The fourth staff is a bass line. The music is in a single system with a repeat sign at the beginning.

Ky - ri-e fi - la - te, Ky - ri-e fi - la - te. Eis pol-la
Ky - ri-e fi - la - te, Ky - ri-e fi - la - te. Eis pol-la e - ti,
8 Ky - ri-e fi - la - te, Ky - ri-e fi - la - te. Eis pol-la e - ti,

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a small '8' above the first measure. The fourth staff is a bass line. The music is in a single system with a repeat sign at the beginning.

Dhes - po - ta!

Dhes po - ta! Eis pol - la e - ti,
Eis pol - la e - ti,

Dhes po - ta!


Dhes - po - ta! Eis pol - la e - ti, Dhes - po - ta!

Dhes - po - ta! Eis pol - la e - ti, Dhes - po - ta!

Dhes - po - ta! Eis pol - la e - ti, Dhes - po - ta!

Ton Dhespotin

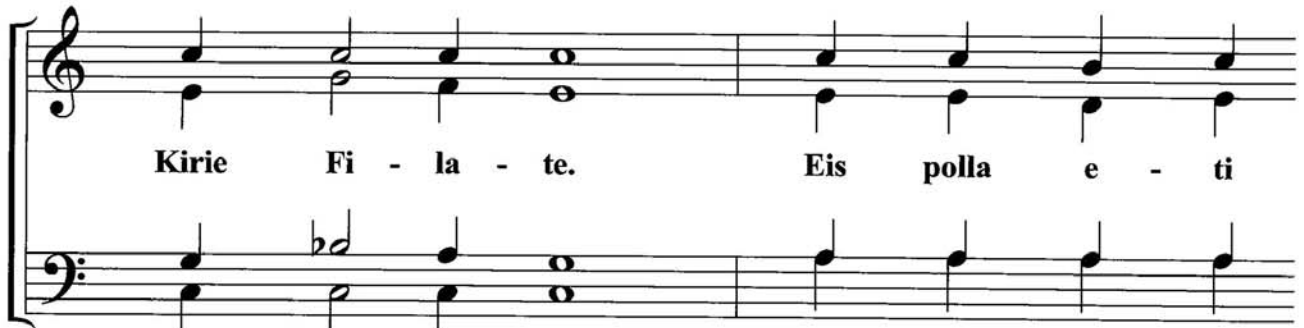
Soprano
Alto



Tenor
Bass

Ton Dhes - po - tin Ke arkhiera i - mon,

Detailed description: This system shows the first two staves of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are 'Ton Dhes - po - tin Ke arkhiera i - mon,'. The music consists of quarter and half notes on a treble clef staff and a bass clef staff.



Kirie Fi - la - te. Eis polla e - ti

Detailed description: This system shows the second two staves of the musical score. The lyrics are 'Kirie Fi - la - te. Eis polla e - ti'. The music continues with quarter and half notes on both staves.



Dhes - po - ta, Eis polla e - ti Dhes - po - ta,

Detailed description: This system shows the third two staves of the musical score. The lyrics are 'Dhes - po - ta, Eis polla e - ti Dhes - po - ta,'. The music continues with quarter and half notes on both staves.



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

Detailed description: This system shows the final two staves of the musical score. The lyrics are 'Eis pol - la e - ti Dhes - po - ta!'. The music concludes with quarter and half notes on both staves, ending with a double bar line.

Ton Despotin

(HIERARCHAL)

Greek Patriarchal Melody
arr. V. Morosan (2003; rev. 2009, 2016)

Soprano
Alto

Ton des - po - tin ke ar - hi - e - re - a i - mon,

Tenor
Bass

Ton des - po - tin ke ar - hi - e - re - a i - mon,

Ky - ri - e, fi - la - tel! Eis pol -

Eis pol -

la e - ti, eis pol - la e - ti,

la e - ti, eis pol - la e - ti,

eis pol - la e - ti, des - po - ta!

eis pol - la e - ti, des - po - ta!

HYMNS FOR THE ORTHODOX LITURGY

FOR A BISHOP'S SERVICE

The special hymns sung when an Orthodox bishop officiates at a Divine Liturgy have traditionally maintained their original Greek texts, regardless of the language in which the rest of the service is conducted. Frequently these hymns are in the form of trios, formerly sung by young boy soloists who were members of the bishop's entourage. Both of the trios in this edition may be sung by a children's choir.

Ton Despotin is a hymn of greeting sung before and after the vesting of the hierarch. The text translates as follows: "Preserve, O Lord, our Master and Bishop; many years to you, O Master!" The arrangement by Rev. Mikhail Aleksandrovich Lisitsyn (1871-1918 [1919?]) is taken from his *Penie na arkhieiskom sluzhenii, Op. 2*, published in 1902. All tempo and dynamic markings are preserved from the original edition. The arrangement by Johann von Gardner (b. 1898) was made in 1963 from the same melody used by Lisitsyn. The tempo has been suggested by the editor.

Eis polla eti Despota (Many years to you, O Master) is sung as the bishop censes the iconostasis following the Little Entrance. It may also be sung at the conclusion of the hierarchal Liturgy. The present arrangement by Rev. Georgy Izvekov is taken from a printed edition of 1904. Tempos and dynamics have been suggested by the editor.

Ton Despotin

Edited by
VLADIMIR MOROSAN

Rev. M. LISITSYN, Op. 2
(1871-1918 [1919?])
Arrangement of Greek
Patriarchal Melody

Allegro Maestoso

Soprano
Alto

Tenor
Bass

mf

TON DE - SPO - TIN KE AR - HI - E - RE A - I -

mf

- MON. KY - RI - E FI - LA - TE, EIS POL -

f *p*

f *p*

*)

cresc.

LA - E - TI, EIS POL - LA E -

cresc.

*)

EDITOR'S NOTES: *) The lower notes may be omitted, if vocal forces are not sufficient.

ff *ritard.* *p*

- TI, EIS POL - LA E - TI, DE - SPO - TA.

*ff (**)* *p*

EDITOR'S NOTE: **) If only one of the bass parts is sung here, it must be the lower one.

Ton Despotin (Trio)

JOHANN von GARDNER
Arrangement of Greek
Patriarchal Melody, taken
from M. Lisitsyn

[♩ = 108-120]

Soprano 1
Soprano 2

Alto

TON DES-PO - TIN_ KE AR - HI - E - RE - A_ I - MON,

KY - RI - E FI - LA - TE, EIS POL - LA E - TI, EIS POL -

LA E - TI, EIS POL - LA E - TI, DE - SPO - TA.

Ton Despotin

REV. SERGEI GLAGOLEV
Arrangement of
Byzantine Chant
(rev. 1980)

[♩ = 72-88]

Soprano Alto

mp

KE AR - HI - E - RE - A I - MON

Tenor Bass

mf *p*

TON DES-PO TIN

p *mf*

KY - RI - E FI - LA - TE, EIS POL - LA E - TI, DES - PO - TA

mf *p*

f Broaden

EIS POL - LA E - TI, DES - PO - TA, EIS POL - LA E - TI, DES - PO - TA!

f *f*

NOTE: indicates 3/4 grouping.

Ode 5: Palm Sunday Canon
Tone 4 - Common Chant, arr. B. Ledkovsky

Palm Sunday: KANON - 8

HEIRMOS 5: Tone 4

O herald of good tid - ings to Zi - on, get you

up into a high moun - tain! Raise your voice, O watch -

man of Jerusa - lem, and loud - ly cry: "Glo - ri - ous things are

spo - ken of you, O Cit - y of God: Peace be to Israel and

sal - va - tion to the Gen - tiles!"

The Kanon — Ode 5

Palm Sunday

Tone 8, "Greek" Chant
arr. from D. Yaichkov

Irmos

Soprano
Alto

Tenor
Bass

You that tell good tid - ings to Zi - on, go — up

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "You that tell good tid - ings to Zi - on, go — up". The music consists of a series of eighth and quarter notes with some rests and slurs.

in - to a high moun - tain! Raise your voice, O watch-man

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "in - to a high moun - tain! Raise your voice, O watch-man". The musical notation continues with similar rhythmic patterns and includes some slurs and rests.

of Jer - u - sa - lem and loud - ly cry: "Glo - ri - ous things are

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "of Jer - u - sa - lem and loud - ly cry: "Glo - ri - ous things are". The musical notation continues with similar rhythmic patterns and includes some slurs and rests.

spo - ken of you, O cit - y of God: Peace be in

Detailed description: This system shows the next two staves of the musical score. The lyrics are: "spo - ken of you, O cit - y of God: Peace be in". The musical notation continues with similar rhythmic patterns and includes some slurs and rests.

Is - ra - el and sal - va - tion to the Gen - tiles!"

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "Is - ra - el and sal - va - tion to the Gen - tiles!". The musical notation concludes with a final cadence and a double bar line. There is a fermata over the final note in both parts.

Your Soul Shall Rejoice

Kievan Chant
M. Kovalevsky

Tone 7 *Not hurriedly*

Soprano
Alto

Tenor
Bass

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

Detailed description: This system shows the first two staves of the vocal score. The Soprano and Alto parts are written on a treble clef staff with a key signature of one sharp (F#). The Tenor and Bass parts are written on a bass clef staff with the same key signature. The tempo is marked 'Not hurriedly'. The lyrics 'Your soul shall re-joyce in the Lord, for He has clothed you' are placed between the vocal lines.

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

Detailed description: This system continues the vocal score. The lyrics 'with the gar-ment of sal - va - tion; and with the robe of' are placed between the vocal lines. The musical notation includes various note values and rests.

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

Detailed description: This system continues the vocal score. The lyrics 'glad - ness has He en - com - passed you: as a bride - groom' are placed between the vocal lines. The musical notation includes various note values and rests.

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

Detailed description: This system continues the vocal score. The lyrics 'He has set a crown on you; and — as a bride,' are placed between the vocal lines. The musical notation includes various note values and rests.

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

Detailed description: This system concludes the vocal score. The lyrics 'He has a - dorned you with ar - ray - - - ment.' are placed between the vocal lines. The musical notation includes various note values and rests, ending with a double bar line.

Let Your Soul Rejoice

(AT THE VESTING OF THE BISHOP)

Ivan Moody
(2007)

Raggiante
mf

Soprano
Let your soul re - joice in the Lord,

Alto
Let your soul re - joice in the Lord,

Tenor
Let your soul re - joice in the Lord,

Bass
Let your soul re - joice in the Lord,

Piano
mf
(for rehearsal only)

for He has clothed you with the robe of sal - va - tion!

for He has clothed you with the robe of sal - va - tion!

for He has clothed you with the robe of sal - va - tion!

for He has clothed you with the robe of sal - va - tion!

Moody: Let Your Soul Rejoice - 2

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

mp

mp

mf

He has cov - ered you with the gar - ment of glad - ness.

mf

He has cov - ered you with the gar - ment of glad - ness.

mf

He has cov - ered you with the gar - ment of glad - ness.

mf

He has cov - ered you with the gar - ment of glad - ness.

mf

mf

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

mp

Let your soul re - joice in the Lord!

f

And as a bride a - dorns her - self with jew - els,

f

And as a bride a - dorns her - self with jew - els,

f

And as a bride a - dorns her - self with jew - els,

f

And as a bride a - dorns her - self with jew - els,

f

And as a bride a - dorns her - self with jew - els,

rallentando . . .

so has He a - dorned you with come - li - ness.

so has He a - dorned you with come - li - ness.

so has He a - dorned you with come - li - ness.

so has He a - dorned you with come - li - ness.

rallentando . . .

Più lento.

mp

Let your soul re - joice in the Lord!

Let your soul re - joice in the Lord!

Let your soul re - joice in the Lord!

Let your soul re - joice in the Lord!

Più lento.

mp

The Prophets Proclaimed

Kievan Chant
M. Kovalevsky

Tone 7 *Not hurriedly*

Soprano
Alto

Tenor
Bass

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

Musical notation for Tenor and Bass parts, first system.

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

Musical notation for Tenor and Bass parts, second system.

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

Musical notation for Tenor and Bass parts, third system.

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

Musical notation for Tenor and Bass parts, fourth system.

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

Musical notation for Tenor and Bass parts, fifth system.

The Prophets

Stately *Aprahamian*

S. A. The pro-phets pro-claimed thee from on high, O Vir - - - gin.

T. The pro-phets pro-claimed thee from on high O Vir - - - gin.

B. The pro-phets pro-claimed thee from on high O Vir - - - gin.

3

S. A. the jar, the staff, the ta - bles of the Law, the ark, the

T. the jar, the staff, the ta - bles of the Law, the ark, the

B. the jar, the staff, the ta - bles of the Law, the ark, the

the ark,

5

S. A. can - dle-stick, the ta - ble, the mount un - clo - ven,

T. can - dle-stick, the ta - ble, the mount un - clo - ven,

B. can - dle-stick, the ta - ble, the mount un - clo - ven,

Prophets - 2

7

S. A. the gold - en cen - sor, — the ta - ber - na - cle, — the gate im - pass - i - ble,

T. the gold - en cen - sor, the ta - ber - na - cle, — the gate im - pass - i - ble,

B. the gold - en cen - sor, the ta - ber - na - cle, — the gate im - pass - i - ble,

9

S. A. the pal - ace — and lad - der, and the throne, — the throne of — Kings.

T. the pal - ace — and lad - der, and the throne, — the throne — of — Kings.

B. the pal - ace — and lad - der, and the throne, — the throne — of — Kings.

AT THE BISHOP'S VESTING

The Prophets Proclaimed You

Dcn. Sergiy Trubachov

arr. SATB by Priest Andrei Nefedov

English adaptation by VM

Soprano
Alto

Tenor
Bass

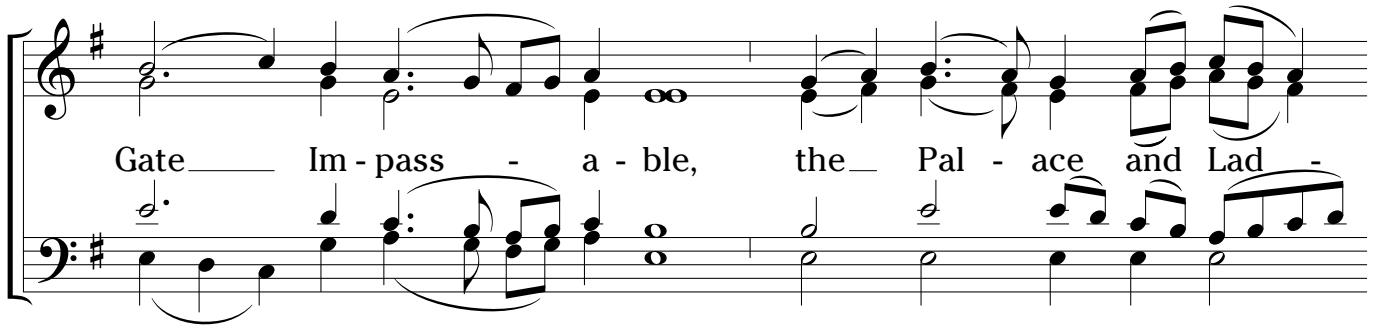
The proph - ets pro - claimed you from on

high, O ho - ly Vir - gin, the Jar, the Staff, the

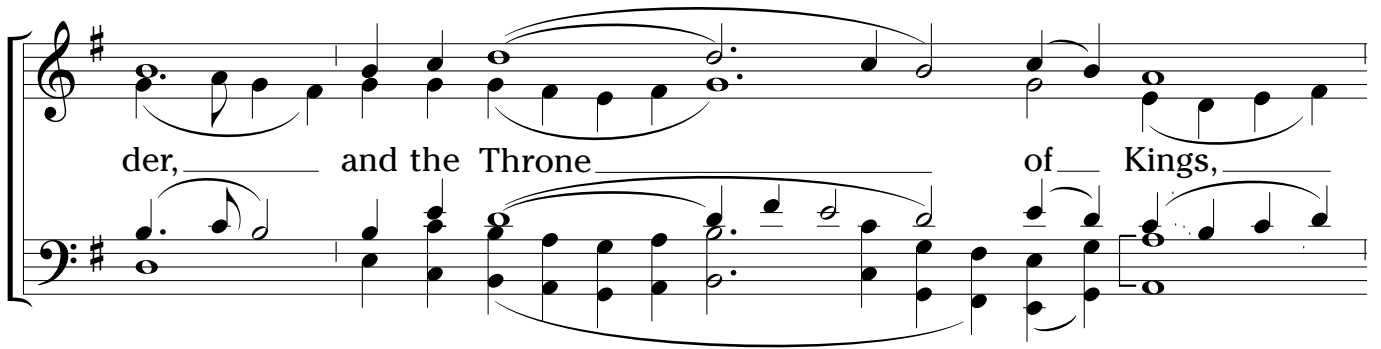
Ta - bles of the Law, the Ark, the Can - dlestick, the

Ta - ble, the Mount Un - clov - en, the

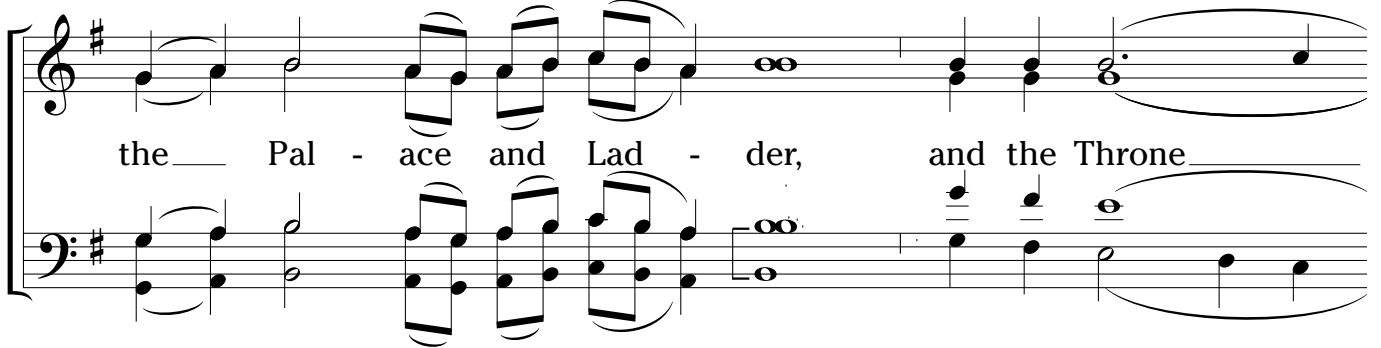
Gold - en Cen - ser, the Tab - er - nac - le, the



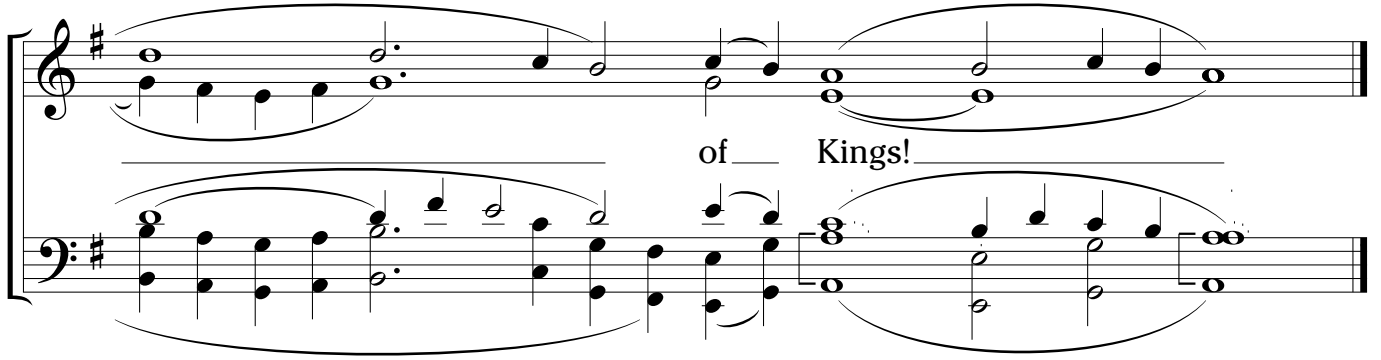
Gate Im - pass - a - ble, the Pal - ace and Lad -



der, and the Throne of Kings,



the Pal - ace and Lad - der, and the Throne



of Kings!

The Prophets Proclaimed You

(AT THE VESTING OF THE BISHOP)

Ivan Moody
(2007)

Andante, ma con giubilo

mf

Soprano
The proph - ets pro - claimed you from on high, O

Alto
The proph - ets pro - claimed you from on high, O

Tenor
The proph - ets pro - claimed you from on high, O

Bass
The proph - ets pro - claimed you from on high, O

Piano
(for rehearsal only)

mf

f *mf*

Vir - gin, the Jar, the Staff, the

f *mf*

Vir - gin, the Jar, the Staff, the

f *mf*

Vir - gin, the Jar, the Staff, the

f *mf*

Vir - gin, the Jar, the Staff, the

f *mf*

Moody: The Prophets – 2

mp

Ta - bles of the Law,

mp

Ta - bles of the Law,

mp

Ta - bles of the Law,

mp

Ta - bles of the Law,

mp

mp

the Ark, the Can - - dle - stick, the

mp

the Ark, the Can - - dle - stick, the

mp

the Ark, the Can - - dle - stick, the

mp

the Ark, the Can - - dle - stick, the

mp

mf

Mount _____ Un - clov - - - en, the Gold - en

mf

Mount _____ Un - clov - - - en, the Gold - en

mf

Mount _____ Un - clov - - - en, the Gold - en

mf

Mount _____ Un - clov - - - en, the Gold - en

Cen - ser, the Tab - er - nac - le, the

Cen - ser, the Tab - er - nac - le, the

Cen - ser, the Tab - er - nac - le, the

Cen - ser, the Tab - er - nac - le, the

f

Gate Im - pass - a - ble, the Pal - ace and

f

Gate Im - pass - a - ble, the Pal - ace and

f

Gate Im - pass - a - ble, the Pal - ace and

f

Gate Im - pass - a - ble, the Pal - ace and

rallentando . . .

Lad - der, and the Throne of Kings!

Lad - der, and the Throne of Kings!

Lad - der, and the Throne of Kings!

Lad - der, and the Throne of Kings!

rallentando . . .

O Come, Let Us Worship

as sung at a Hierarchical Divine Liturgy

Clergy:

Traditional

T1
T2

8

O come, let us wor - ship and fall down be-fore Christ. O Son

B1
B2

8

of God, Who rose from the dead, save us who sing un-to Thee:

B1
B2

8

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

B1
B2

When the clergy have finished, the choir continues below:

Choir:

S
A

O Son of God, Who rose from the dead, save us who sing

T
B

un-to Thee: Al-le-lu-ia, Al-le-lu - ia, Al-le-lu - ia.

Detailed description: This system contains the first two staves of the choir part. The top staff is for Soprano (S) and Alto (A) voices, and the bottom staff is for Tenor (T) and Bass (B) voices. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "O Son of God, Who rose from the dead, save us who sing un-to Thee: Al-le-lu-ia, Al-le-lu - ia, Al-le-lu - ia." The first system ends with a double bar line.

And the clergy repeat:

T1
T2

8
O Son of God, Who rose from the dead, save us who sing

B1
B2

un-to Thee: Al-le-lu-ia, Al-le-lu - ia, Al-le-lu - ia.

Detailed description: This system contains the first two staves of the clergy part. The top staff is for Tenor 1 (T1) and Tenor 2 (T2) voices, and the bottom staff is for Bass 1 (B1) and Bass 2 (B2) voices. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "O Son of God, Who rose from the dead, save us who sing un-to Thee: Al-le-lu-ia, Al-le-lu - ia, Al-le-lu - ia." The first system ends with a double bar line.

Come, Let Us Worship

Hierarchical
Psalm 94[95]
Clergy:

M. Kovalevsky

Tenor I
Tenor II

Come, — let us wor — ship — and fall down —

Baritone
Bass

be - fore Christ, — O — Son of God, —

*
who rose from the dead, save us who sing — to Thee: —

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

Al - le - lu - i - a.

- *
1. *Through the prayers of the Theotokos,*
2. *Who art wonderful in Thy saints,*

COME, LET US WORSHIP (Hierarchical) — Kovalevsky

When the clergy reach "save us who sing...":

Choir: * Wide Harmony

O Son of God, *who rose from the dead*, save us who sing to Thee:

Al - le - lu - i - a.

*

1. *Through the prayers of the Theotokos,*
2. *Who art wonderful in Thy saints,*

Choir: * Narrow Harmony

O Son of God, *who rose from the dead*, save us who sing to Thee:

Al - le - lu - i - a.

Eis Polla Eti, Dhespota

Hierarchical

D. Bortniansky

Trio: p

Sop/Ten I
Sop/Ten II

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

Alto/Bass

mf

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

mf

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

All: f

Soprano
Alto

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

Tenor
Bass

Eis Polla Eti, Dhespota

Hierarchical
Trio: *p* A. L'vov

Sop/Ten I
Sop/Ten II

Eis pol - la e - ti, Dhes - po -

Alto/Bass

p

ta! Eis pol - la, eis pol -

Eis pol -

la e - ti,

la e - ti, Dhes - po - - ta!

la e - ti,

All: *f*

Soprano
Alto

Eis pol - la e - ti, Dhes - po - ta!

Tenor
Bass

f

Eis Polla Eti, Dhespota

Version A

Andante con moto, ♩ = pulse

M. Bailey

Sop/Ten
Alto/Bar

mf

Eis pol - la e - ti, Dhes - po -

ta! Eis pol - la e - ti, Dhes - po -

ta! Eis pol - la e - ti, Dhes - - -

poco rit.

po - ta! - - -

Proceed to one of the two refrains on the following page.

Version B

Andante, ♩ = pulse

Sop/Ten
Alto/Bar

mf

Eis pol - la e - ti, Dhes - - - po -

ta! Eis pol - la e - ti, Dhes - - - po -

ta! Eis pol - la e - ti, Dhes -

- - - po - ta! - - -

Proceed to one of the two refrains on the following page.

If the duet is sung by a tenor and bass, rather than a soprano and alto, it may be raised by a tone. Two (or several) people may sing the duet.

EIS POLLA — *Bailey*

Refrain 1

All

With energy *poco rit.*

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

Refrain 2

Soprano
Alto

With energy *poco rit.*

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

Tenor
Bass

GIS POLLA STI DHEPOTA

Carpathian Chant - Tone 2
to the special melody:
O House of Ephrata
Archbishop Job

Slowly

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

The first system of music features a treble and bass staff. The treble staff contains a melodic line with a key signature of one flat and a common time signature. The lyrics 'EIS POL - LA E - TI DHES - PO - TA,' are written below the notes. The bass staff provides a harmonic accompaniment with sustained chords.

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

The second system continues the melody and accompaniment. The treble staff shows the continuation of the melodic line, and the bass staff maintains the harmonic support. The lyrics 'EIS POL - LA E - TI DHES - PO - TA,' are repeated.

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

The third system introduces a new phrase. The treble staff shows a change in the melodic line, and the bass staff continues the accompaniment. The lyrics 'EIS POL - LA E - TI DHES - PO - TA, EIS POL - LA E - TI' are written below. A dashed line at the end of the system indicates a continuation or a specific ending.

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

The fourth system concludes the piece. The treble staff shows the final melodic phrase, and the bass staff provides the final accompaniment. The lyrics 'DHES - PO - TA, EIS POL - LA E - TI - DHES - PO - TA.' are written below. The system ends with a double bar line.

Eis POLLA

Archpriest Martin Nicolai
1990
#1

Trio

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

* The second soprano may sing the first alto part on the last Eis Polla.

Full Choir

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

Ěis POLLA

Archpriest Martin Nicolai

1993

#2

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

The first system of music is in 4/4 time. The vocal line (treble clef) begins with a half note 'EIS', followed by quarter notes 'POL - LA', a half note 'E - TI', and quarter notes 'DHES - PO - TA,'. The final measure features a half note 'EIS' and a quarter note 'POL -'. The piano accompaniment (bass clef) provides harmonic support with chords and moving lines.

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

The second system continues the vocal line with quarter notes 'LA E - TI', quarter notes 'DHES - PO - TA,', and a final half note 'EIS POL -'. The piano accompaniment continues with harmonic support.

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

The third system features quarter notes 'LA E - TI', quarter notes 'DHES - PO - TA.', and a final half note 'EIS POL - LA E -'. The piano accompaniment continues with harmonic support.

TI DHES - PO - TA.

The fourth system concludes the piece with quarter notes 'TI DHES - PO - TA.'. The piano accompaniment provides harmonic support.

ΕΙΣ ΠΟΛΛΑ

Raspopov

TRIO

T I
T II

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

Bass

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

E - TI DHES - PO - TA.

FULL CHOIR:

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

GIS POLLA

Archpriest Dimitri J. Ressetar

TRIO

Sop I
Sop II

p

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

Alto

p

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

FULL CHOIR

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

Eis Polla Eti, Dhespota

Tenor I
Tenor II

Bulgarian Chant

Eis pol - la

Baritone
Bass

Eis pol - la

e - - - - - ti,

e - ti,

Dhes-po - ta!

Dhes - po - ta!

ისპოლა - *Eis Pol-la - Georgian Chant*

arr. +*ILIA Catholicos and Patriarch of All Georgia*

Majestically

8 Eis-pol-la E-ti Dhes-po-ta, Eis-pol-la E-ti Dhes-po-ta,
8 Eis-pol-la E-ti Dhes-po-ta, Eis-pol-la E-ti Dhes-po-ta,

The first system of the musical score consists of three staves: a soprano staff, an alto staff, and a bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The tempo/mood is marked 'Majestically'. The lyrics are 'Eis-pol-la E-ti Dhes-po-ta,'. The soprano and alto parts have a melodic line with some grace notes and a fermata at the end of the phrase. The bass part provides a simple harmonic accompaniment.

8 Eis-pol-la E-ti Dhes-po-ta, // Eis-pol-la E-ti Dhes-po-ta!
8 Eis-pol-la E-ti Dhes-po-ta, // Eis-pol-la E-ti Dhes-po-ta!

The second system of the musical score continues the piece. It also consists of three staves (soprano, alto, and bass). The lyrics are 'Eis-pol-la E-ti Dhes-po-ta, // Eis-pol-la E-ti Dhes-po-ta!'. The soprano and alto parts end with a double bar line and a fermata. The bass part continues with the same accompaniment.



ΕΙΣ ΠΟΛΛΑ, ΕΤΙ, ΔΗΣΠΟΤΑ!

Greek Patriarchal Melody – After J. Von Gardner

Eis-pol - la E - ti Dhes-po - ta, Eis-pol-la E-ti Dhes-po-ta,

Eis-pol - la E - ti, Eis-pol-la E - ti, Eis-pol-la

E - ti Dhes - po-ta!

Eis Polla

Rev. G. IZVEKOV
Harmonization of
Bulgarian Chant, Tone 1

TRIO: [Melodiously (♩ = 60-69)]

Soprano 1
Soprano 2

p

EIS POL - LA E - TI, DE

Alto

p

SPO (SPO) - TA, EIS POL - LA E - TI,

DE SPO - TA, EIS POL - LA

E - TI, DE SPO - TA.

CHORUS: [Lightly (♩ = 120)]

p

Soprano
EIS POL - LA — E - TI, DE - SPO - TA, EIS POL -

Alto
EIS POL - LA E - TI, DE - SPO - TA, EIS POL -

Tenor
EIS POL - LA — E - TI, DE - SPO - TA, EIS POL -

Bass
EIS POL - LA E - TI, DE - SPO - TA, EIS POL -

mf *)

- LA — E - TI, DE - SPO - TA, EIS POL - LA — E - TI,

- LA E - TI, DE - SPO - TA, EIS POL - LA — E - TI,

- LA — E - TI, DE - SPO - TA, EIS POL - LA — E - TI,

- LA E - TI, DE - SPO - TA, EIS POL - LA — E - TI,

f

DE - SPO - TA!

DE - SPO - TA!

DE - SPO - TA!

DE - SPO - TA!

*) EDITOR'S NOTE: With a small choir this passage may be performed omitting the Soprano 1, Tenor 2, and Baritone parts.

O Lord, Save Those Who Fear Thee

Common Chant

Soprano
Alto

Tenor
Bass

O Lord, save those who fear Thee, and hear— us! A - men.

Detailed description: This block contains the musical notation for the 'Common Chant' of the hymn. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The Soprano/Alto staff uses a treble clef and a key signature of one flat (B-flat). The Tenor/Bass staff uses a bass clef and the same key signature. The lyrics are written below the staves. The music consists of a series of chords and single notes, with a final cadence. The lyrics are: "O Lord, save those who fear Thee, and hear— us! A - men."

O Lord, Save Those Who Fear Thee

Znamenny Chant

Soprano
Alto

Tenor
Bass

O Lord, save those who fear Thee, and _____ hear _____

Detailed description: This block contains the musical notation for the 'Znamenny Chant' of the hymn. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The Soprano/Alto staff uses a treble clef and a key signature of one flat (B-flat). The Tenor/Bass staff uses a bass clef and the same key signature. The lyrics are written below the staves. The music consists of a series of chords and single notes, with a final cadence. The lyrics are: "O Lord, save those who fear Thee, and _____ hear _____".

us! A - men.

Detailed description: This block contains the musical notation for the final part of the 'Znamenny Chant'. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The Soprano/Alto staff uses a treble clef and a key signature of one flat (B-flat). The Tenor/Bass staff uses a bass clef and the same key signature. The lyrics are written below the staves. The music consists of a series of chords and single notes, with a final cadence. The lyrics are: "us! A - men."

Trisagion

Hierarchical

Common Chant

1. Choir:

Soprano
Alto

Tenor
Bass

Ho - ly God, — Ho - ly Might - y,

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

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

Detailed description: This block continues the first choir entry. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are 'Ho - ly Im - mor - tal, have mer - cy on us.' The music continues with chords in the Soprano/Alto part and accompaniment in the Tenor/Bass part.

2. Clergy: Repeats No. 1.

3. Choir:

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

Detailed description: This block contains the second choir entry. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are 'Holy God, Holy Mighty, Holy Immortal, have mer - cy on us.' The music is simpler, consisting of chords in the Soprano/Alto part and accompaniment in the Tenor/Bass part.

4. Trio:

Ho - ly God, — Ho - ly — Might - y,

Detailed description: This block contains the third choir entry. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are 'Ho - ly God, — Ho - ly — Might - y,'. The Soprano/Alto part consists of a series of chords, while the Tenor/Bass part provides a harmonic accompaniment with some melodic movement.

TRISAGION (Hierarchical)— *Common Chant*

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

5. Choir: *Repeats No. 3.*

6. Clergy: *Repeats No. 1.*

7. Choir:

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

now and ever, and unto ages of ages. A - men.

Holy Immortal, have mer - cy on us.

8. Choir: *Repeats No. 1.*

Trisagion

Hierarchical

1. Choir:

S. Glagolev

Soprano
Alto

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

Tenor
Bass

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

2. Clergy:

Tenor I
Tenor II

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

Baritone
Bass

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

3. Choir:

Soprano
Alto

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

Tenor
Bass

TRISAGION (Hierachical)— *Glagolev*

mor - tal, have mer - cy on us.

4. Trio:

Ho - ly God, Ho - ly — Might - y,
Ho - ly Im - mor - tal, have mer - cy on us.

7. Choir:

5. Choir: *Repeats No. 3.* 6. Clergy: *Repeats No. 2.*

Glory to the Father, and to the Son, and to the Holy Spir - it,

now and ever, and un - to a - ges of a - ges. A - men. Ho - ly Im -

mor - tal, have mer - cy on us.

8. Choir: *Repeats No. 1.*

Trisagion

Hierarchical Divine Liturgy

Bulgarian

1. CHOIR

A - MEN. HO - LY GOD, HO - LY MIGH - TY,

HO - LY IM - MOR TAL HAVE MER - CY, HAVE MER - CY ON US,

2. CLERGY 3. CHOIR

HO - LY GOD, HOLY MIGHTY, HOLY IMMORTAL HAVE MER - CY ON US.

4. FEMALE TRIO

HO - LY GOD, HO - LY MIGH - TY HO - LY IM -

MOR - TAL HAVE MER - CY, HAVE MER - CY ON US.

4. MALE TRIO

HO - LY GOD, HO - LY MIGH - TY, HO - LY IM -

The first system of music for the Male Trio consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

MOR - TAL HAVE MER - CY, HAVE MER - CY ON US.

The second system continues the musical notation from the first system. It features similar melodic and harmonic lines, concluding with a final cadence in the upper staff.

5. CHOIR

HO - LY GOD, HOLY MIGHTY, HOLY IMMORTAL HAVE MER - CY ON US.

The choir part is presented as a homophonic setting on two staves. The upper staff contains a series of chords, primarily triads and dyads, corresponding to the lyrics. The lower staff provides a simple bass line with quarter notes.

6. CLERGY

7. CHOIR TO END

GLO - RY TO THE FATHER, AND TO THE SON, AND TO THE HO - LY SPI - RIT,

The first system of the 'Choir to End' section consists of two staves. The upper staff features a series of chords, mostly triads, in a homophonic style. The lower staff has a simple bass line with quarter notes.

NOW AND EVER AND UNTO AGES OF A - GES. A - MEN.

The second system continues the homophonic setting on two staves, concluding with a final cadence in the upper staff.

HO - LY IM - MOR - TAL HAVE MER - CY, HAVE MER - CY ON US.

HO - LY GOD, HO - LY MIGH - TY HO - LY IM - MOR - TAL

HAVE - MER - CY, HAVE MER - CY ON US.

English Adaptation
W. Shymansky

Holy God

#1 - Choir *P. I. Tschaikovsky*

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

This musical score is for the first choir part. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us."

#2 - Clergy *Obikhod*

CLERGY:
Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us.

This musical score is for the clergy part. It consists of two staves, a treble clef on top and a bass clef on the bottom. The top staff contains the lyrics: "CLERGY: Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us." The bottom staff contains a simple harmonic accompaniment in the bass clef. The key signature has one flat and the time signature is 3/4.

#3 - Choir *P. I. Tschaikovsky*

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

This musical score is for the third choir part. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us."

#4 - Trio *Obikhod*

TRIO: Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us.

This musical score is for the trio part. It consists of two staves, a treble clef on top and a bass clef on the bottom. The top staff contains the lyrics: "TRIO: Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us." The bottom staff contains a simple harmonic accompaniment in the bass clef. The key signature has one flat and the time signature is 3/4.

#5 - Choir *P. I. Tschaikovsky*

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

This musical score is for the fifth choir part. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Ho - ly God, Ho - ly Might-y, Ho - ly Im - mor - tal have mer - cy on us."

#6 - Clergy

Obikhod

CLERGY:
Ho - ly God, Ho - ly Might - y, Ho - ly Im - mor - tal have mer - cy on us.

This block contains the musical notation for the Clergy part. It features a treble clef staff with a key signature of one flat and a common time signature. The lyrics are written below the staff. The bass line consists of chords and single notes in the bass clef.

#7 - Choir

P. I. Tchaikovsky

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

This block contains the musical notation for the Choir part. It features a treble clef staff with a key signature of one flat and a common time signature. The lyrics are written below the staff. The bass line consists of chords and single notes in the bass clef.

now and ev - er and un - to a - ges of a - ges. A - men. Ho - ly Im -

This block continues the musical notation for the Choir part. It features a treble clef staff with a key signature of one flat and a common time signature. The lyrics are written below the staff. The bass line consists of chords and single notes in the bass clef.

#8 - Choir

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

This block contains the musical notation for the Choir part. It features a treble clef staff with a key signature of one flat and a common time signature. The lyrics are written below the staff. The bass line consists of chords and single notes in the bass clef.

- mor - tal have mer - cy on us.

This block continues the musical notation for the Choir part. It features a treble clef staff with a key signature of one flat and a common time signature. The lyrics are written below the staff. The bass line consists of chords and single notes in the bass clef.

Holy God

(HIERARCHAL)

Common Chant
arr. V Morosan (2003)

1. Choir:

Soprano Alto
Tenor Bass

A - men. Ho - ly God, Ho - ly

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

3. Choir:

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

2. Clergy: Repeat No. 1

4. Trio:

Soprano 1
Soprano 2
Alto

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

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

5. Choir: Repeat No. 3

Hierarchal "Holy God" – 2

6. Clergy: Repeat No. 1

7. Choir:

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

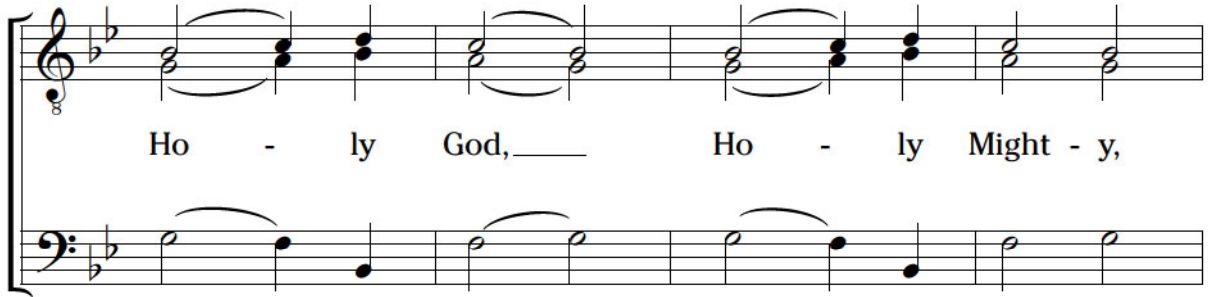
and unto ages of ages. A-men. Holy Immortal, have mer - cy on us!

8. Choir: Repeat No. 1

Holy God

(HIERARCHAL: Clergy)

Tenor 1
Tenor 2



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

Bass



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

Trisagion

(at a Hierarchal Liturgy)

Maia Aprahamian
(2006)

A

Slowly

Soprano
Alto

Tenor
Bass

Ho - ly God; Ho - ly Might - y;

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

B

CLERGY

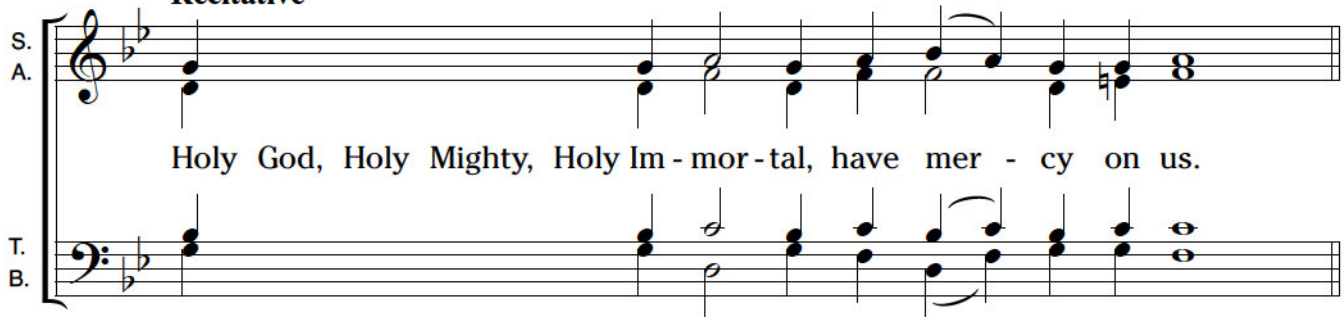
Tenor
Melody

Bass

Ho - ly God; Ho - ly Might - y;

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

C CHOIR
Recitative

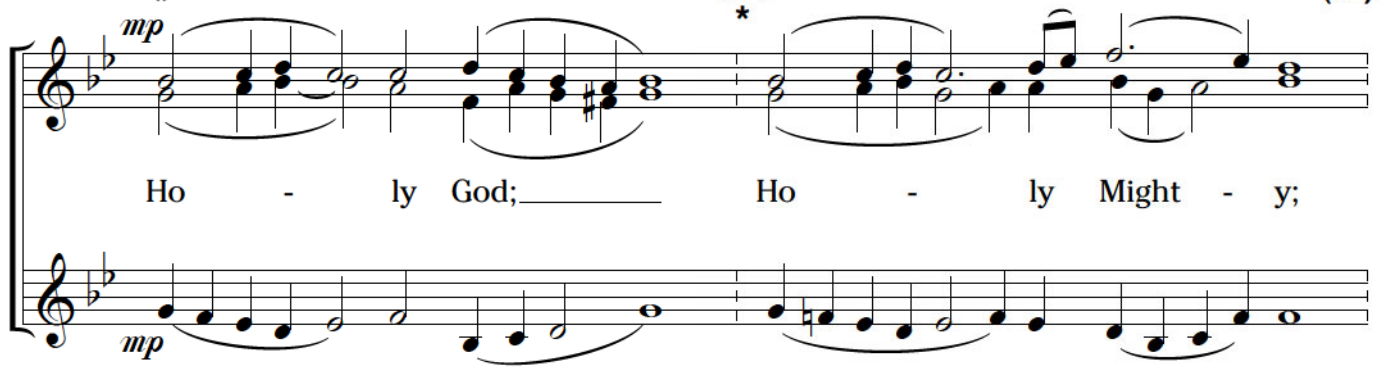


S.
A.

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

T.
B.

D TRIO
mp * (#1) * (#2)



mp * (#1) * (#2)

Ho - ly God; _____ Ho - ly Might - y;

mp




* (#3)

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

mp

C CHOIR
Recitative



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

*(wait for Hierarchy)

For "Eis polla" responses in Byzantine tradition, see #1, 2, and 3 on last page.

B CLERGY

Ho - ly God; Ho - ly Might - y;

The first system of music for the Clergy part. It consists of a treble and a bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is primarily chordal, with notes grouped in pairs and triplets. The lyrics are "Ho - ly God; Ho - ly Might - y;".

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

The second system of music for the Clergy part. It continues the treble and bass staves from the first system. The melody remains chordal. The lyrics are "Ho - ly Im-mor - tal, have mer - cy on us."

E CHOIR

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

The first system of music for the Choir part. It consists of a treble and a bass staff. The treble staff begins with a dynamic marking of *p* (piano). The melody is primarily chordal. The lyrics are "Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;".

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

The second system of music for the Choir part. It continues the treble and bass staves from the first system. The melody remains chordal. The lyrics are "now and ev - er, and un - to ag - es of ag - es. A - men."

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

The third system of music for the Choir part. It continues the treble and bass staves from the second system. The melody remains chordal. The lyrics are "Ho - ly Im - mor - tal, have mer - cy on us."

A

mf

Ho - ly God; Ho - ly Might - y;

mf

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

(for use with Trio in the Byzantine tradition)

#1, #3
(if needed)

Eis pol - la e - ti, Dhe - spo - ta!

(last time only)

#2
(if needed)

Eis pol - la e - ti, Dhe - spo - ta!

THE OFFICE OF ORDINATION

O Holy Martyrs

Common Chant
Tone 5

Tenor 1
Tenor 2

Baritone
Bass

O ho - ly mar - tyrs, who fought the good fight and

have re - ceived your crowns; en - treat the Lord

that He will have mer - cy on our souls.

2.

Glo - ry to Thee, — O — Christ God, the A - pos - tles' boast, and the
You, —

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music is written in a homophonic style with chords and some melodic lines. The lyrics are placed between the two staves.

mar - tyrs' joy, whose preaching was the consub - stan - tial Trin - i - ty.

The second system of musical notation also consists of two staves in treble and bass clefs. The key signature remains three sharps. The music continues with chords and melodic lines. The lyrics are placed between the two staves.

3.

Re - joyce, O I - sa - iah! A vir - gin is with child

and shall bear a Son, Em - man - u - el. He is both God and Man, and

Or - i - ent is His name. Magnifying Him, we call the Vir - gin bless - ed.

THE OFFICE OF ORDINATION

O Holy Martyrs

Common Chant

Tone 5

O ho - ly mar - tyrs, who fought the good fight and

The first line of musical notation consists of a treble and bass staff in D major. The melody is primarily composed of chords, with some eighth notes. A slur covers the first four notes of the treble staff. The lyrics are: "O ho - ly mar - tyrs, who fought the good fight and".

have re - ceived your crowns; en - treat the Lord

The second line of musical notation continues the treble and bass staff. It features a mix of chords and eighth notes. A slur covers the last four notes of the treble staff. The lyrics are: "have re - ceived your crowns; en - treat the Lord".

that He will have mer - cy on our souls.

The third line of musical notation concludes the treble and bass staff. It features a mix of chords and eighth notes. A slur covers the first four notes of the treble staff. The lyrics are: "that He will have mer - cy on our souls."

2.

Glo - ry to Thee, — O — Christ God, the A - pos - tles' boast, and the
You, —

The first system of a hymn in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff contains a vocal line with lyrics and a piano accompaniment of chords. The bass staff contains a piano accompaniment of chords. The lyrics are: "Glo - ry to Thee, — O — Christ God, the A - pos - tles' boast, and the". The word "You, —" is written below the treble staff, aligned with the first two measures.

mar - tyrs' joy, whose preaching was the consub - stan - tial Trin - i - ty.

The second system of the hymn, continuing from the first. It consists of two staves: a treble staff and a bass staff. The treble staff contains a vocal line with lyrics and a piano accompaniment of chords. The bass staff contains a piano accompaniment of chords. The lyrics are: "mar - tyrs' joy, whose preaching was the consub - stan - tial Trin - i - ty." The word "mar - tyrs' joy," is written below the treble staff, aligned with the first two measures.

3.

Soprano
Alto

Tenor
Bass

Re - joyce, — O I - sa - iah! A vir - gin is with child

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The key signature has two sharps (F# and C#). The Soprano/Alto part begins with a whole rest, followed by a half note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The Tenor/Bass part begins with a whole rest, followed by a half note chord (F#2, C#3), a quarter note chord (F#2, C#3), and a quarter note chord (F#2, C#3). The lyrics are: "Re - joyce, — O I - sa - iah! A vir - gin is with child".

and shall bear a Son, Em - man - u - el. He is both God and Man, and

Detailed description: This system contains the next two staves of music. The Soprano/Alto part continues with a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The Tenor/Bass part continues with a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), and a quarter note chord (F#2, C#3). The lyrics are: "and shall bear a Son, Em - man - u - el. He is both God and Man, and".

Or - i - ent is His name. Magnifying Him, we call the Vir - gin bless - ed.

Detailed description: This system contains the final two staves of music. The Soprano/Alto part continues with a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), a quarter note chord (F#4, C#5), and a quarter note chord (F#4, C#5). The Tenor/Bass part continues with a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), a quarter note chord (F#2, C#3), and a quarter note chord (F#2, C#3). The lyrics are: "Or - i - ent is His name. Magnifying Him, we call the Vir - gin bless - ed".

THE OFFICE OF ORDINATION

O Holy Martyrs

Common Chant

Tone 5

Soprano
Alto

Tenor
Bass

O ho - ly mar - tyrs, who fought the good fight and
have re - ceived your crowns; en - treat the Lord
that He will have mer - cy on our souls.

Detailed description: This is a musical score for a four-part setting of the 'O Holy Martyrs' chant. The score is written in the key of D major (indicated by two sharps) and uses a common time signature. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The music is arranged in three systems. Each system consists of a vocal line (Soprano or Tenor) and a piano accompaniment line (Alto or Bass). The lyrics are: 'O ho - ly mar - tyrs, who fought the good fight and have re - ceived your crowns; en - treat the Lord that He will have mer - cy on our souls.' The melody is a simple, stepwise line with some rests and ties. The piano accompaniment provides a harmonic support with chords and moving lines. The score ends with a double bar line.

2.

Glo - ry to Thee, — O — Christ God, the A - pos - tles' boast, and the
You, —

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of A major (indicated by two sharps) and 4/4 time. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are placed between the two staves, with hyphens indicating syllables that span across measures.

mar - tyrs' joy, whose preaching was the consub - stan - tial Trin - i - ty.

The second system of the musical score continues from the first. It also consists of two staves in treble and bass clefs, in the same key and time signature. The melody and accompaniment continue, with the lyrics 'mar - tyrs' joy, whose preaching was the consub - stan - tial Trin - i - ty.' placed between the staves. The system concludes with a double bar line.

3.

Re - joyce, — O I - sa - iah! A vir - gin is with child

and shall bear a Son, Em - man - u - el. He is both God and Man, and

Or - i - ent is His name. Magnifying Him, we call the Vir - gin bless - ed.

Kyrie Eleisson

For Ordination

Adapted by:
Walter Shymansky
09/08/79

Greek Melody

Musical score for Kyrie Eleisson, For Ordination, adapted by Walter Shymansky (09/08/79). The score is in G major (one sharp) and 8/8 time. It consists of three systems of piano accompaniment with lyrics. The first system contains the lyrics: KY - RI - E E - LE - IS - SON, KY - RI -. The second system contains: E E - LE - IS - SON, KY - RI - E E -. The third system contains: LE - IS - SON. The score features a mix of chords and melodic lines in both hands, with some notes beamed together and slurs used to indicate phrasing.

Axios

J.A. Gardner

Musical score for Axios, by J.A. Gardner. The score is in G major (one sharp) and common time (C). It consists of a single system of piano accompaniment with lyrics: AX - I - OS, AX - I - OS, AX - I - OS. The score features a simple harmonic accompaniment with chords in both hands, primarily using quarter and eighth notes.

Kyrie eleison

Alexei Lvov

arr. in narrow harmony

Slowly

Soprano
Alto

Tenor
Bass

Ky - ri - e e - lei - son, Ky - ri - e e -

lei - son, Ky - ri - e e - lei - son.

Sung by the choir for the Office of Ordination when the Bishop places his hand upon the candidate's head and recites the prayer "O Lord our God, who by thy foreknowledge..."

Lord, Have Mercy

(AT THE OFFICE OF ORDINATION)

Aleksei Lvov (1798–1870)

adapted from Greek to English by VM

Adagio. [♩ = 60]

pp *mp*

Soprano
Alto

Lord have mer - cy, Lord have

pp *mp*

Tenor
Bass

mer - cy, Lord have mer - cy.

mf *mf*

The musical score is written for Soprano/Alto and Tenor/Bass voices with piano accompaniment. It is in G major (one sharp) and 4/4 time, with a tempo marking of Adagio and a quarter note equal to 60 beats per minute. The piece is in common time. The lyrics are: "Lord have mercy, Lord have mercy, Lord have mercy." The score includes dynamic markings of *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

And All Mankind

Common Chant
arr. from L'vov/Bakhmetev

Add, for Hierarchical:

Soprano
Alto

Tenor
Bass

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

Detailed description: This musical score is for the hymn 'And All Mankind'. It features two vocal parts: Soprano/Alto and Tenor/Bass. The key signature is one sharp (F#) and the time signature is common time. The lyrics are: 'And all man - kind. And for all man - kind. A - men.' The score is divided into three measures. The first measure contains the lyrics 'And all man - kind.', the second 'And for all man - kind.', and the third 'A - men.'. The Soprano/Alto part is written in a treble clef, and the Tenor/Bass part is in a bass clef. The arrangement is based on a common chant by L'vov/Bakhmetev, with an addition for hierarchical use.

And All Mankind

Common Chant
Wide harmony

Add, for Hierarchical:

Soprano
Alto

Tenor
Bass

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

Detailed description: This musical score is for the hymn 'And All Mankind', featuring a wide harmony arrangement. It includes Soprano/Alto and Tenor/Bass parts. The key signature is one sharp (F#) and the time signature is common time. The lyrics are: 'And all man - kind. And for all man - kind. A - men.' The score is divided into three measures. The first measure contains the lyrics 'And all man - kind.', the second 'And for all man - kind.', and the third 'A - men.'. The Soprano/Alto part is written in a treble clef, and the Tenor/Bass part is in a bass clef. The arrangement is based on a common chant with wide harmony, and includes an addition for hierarchical use.