

**Teaching Music in Church School**  
**7 to 12 year olds**  
By Elizabeth McMillan

*Precede only with this section if your students have mastered the basic skills defined in Course Level I.*

*If the majority of your students have not learned the skills in course level I, do not proceed until they are somewhat skilled in using their singing voices, matching pitch (at least starting on the same note), and understand the importance of rhythm. The teacher must also fully understand the material in Course level I since those skills are not mentioned in this course.*

This course is designed to be taught in the Church School time, about 15 minutes a week and not as a course for a children's choir. If you are successful in this course you may be able to build a children's choir. Our suggestion is that ALL children are introduced to Orthodox-specific music education.

This course should take 3-4 years to accomplish. During these years the students will learn more musical pieces and build skill upon skill. The music was chosen to keep it simple and to give our children the most familiar music melodies of our Orthodox Faith. Once they have learned the basic melodies, they will have a wonderful foundation in their Orthodox musical education.

**Objectives:**

1. To sing on pitch and not simply starting on pitch as in Course I
2. To sing as a group and blend
3. To sing more complicated rhythms and more complicated musical pieces
4. Introduction to reading music
5. Introduction to the 8 tones

These are the objectives that should be learned in the 7-12 year old group. (NOTE: You might not teach all of these in 1 year but by year 4 all of these terms should have been introduced.)

## **I. Singing a melody on pitch:**

The difficult part of *a cappella* singing is to learn to singing on **pitch** and to **blend** with the rest of the group. Both of these skills are learned and need to be taught at the earliest possible age. The earlier these skills are learned and mastered, the better quality of a singer they will be as an adult. In course level I, hopefully they have begun to love to sing and have found their singing voice. It is hoped in the older age group the students will soon be able to master singing an entire song without the pitch slipping to a great extent. As in course level I, do not get stuck on teaching a skill and forget to make singing fun. You should expect the students to be happy when you arrive to teach. If they are not, please relax and have fun with them. The memory of music education should be happy ones.

How to teach staying on **Pitch**:

- 1) First of all, you must be able to hear if the pitch is slipping. As time goes by, mention that they stayed on pitch or not. Play the beginning note again and see where the pitch went. Awareness is the first step.
- 2) When you and they are more comfortable with awareness, focus on where the pitch is slipping. Then you can ask them to raise their eyebrows. This often raises the pitch.
- 3) Sometimes the pitch falls due to poor breath support. Demonstrate good breath support. Sometimes this will help.
- 4) An open mouth versus closed pursed lips can help the pitch and certainly helps the overall sound.
- 5) Proper vowel production helps with pitch. This is dealt with later in this course.
- 6) Again, do not overly focus on this. Awareness is the most important step. Keep it light and easy for both you and the students.

## **II. Blending:**

**Blending** is more a listening skill. Ask them if they hear themselves or their neighbors the loudest. They should hear their neighbor at the same volume as their own voice. Some children are enthusiastic singers and really belt this out and may need a gentle reminder to blend more. Others are shy and need to be brought out more. This is a very easy skill to teach. The teacher should keep reminding the students to blend.

### **III. Singing a complicated rhythm and teaching a more difficult song**

A. When teaching a song with a **complicated rhythm**, usually there is only one phrase with difficulty. Use the same skill as in Course level I and sing the melody with no words on a vowel as "ah" or "oo". You can also try clapping the rhythm saying the words at the same time. In the list of suggested music, there are very few hard rhythmic patterns. This was one of the considerations in choosing the music for this course. Remember, keep it simple. This helps the teacher and the student. Our goal is to teach the love of singing.

B. Introduce easy songs first and teach them phrase by phrase. ( a phrase is a complete thought, like a sentence) Example: Mary had a little lamb (phrase 1), little lamb, (phrase 2) etc. Have the music copied so each child will have access to the music and the words. Remember, that is why we are asking this group to be readers.

#### **How to teach these skills:**

- 1) Sing the whole song all the way through once so they have an idea what it is about. If you can't sing it, play a recording of it.
- 2) Talk about the words, or the song, or the first couple of phrases if it is a long piece. Ask questions about the song. Identify what type of song it is and where it is used in a particular service. (Now you have introduced vocabulary at the same time). Melodies are much prettier when the singers are aware of the phrasing.
- 3) Ask the students where the first phrase ends. They will not get this at first but as the years go on they will.
- 4) Repeat only the words of the first phrase. Pronounce repeatedly with them any difficult words.
- 5) As you direct, use a sweeping motion to connect the phrase.
- 6) Repeat it again with the notes. Use your hand to move up or down with the melodic line.
- 7) Repeat 3 more times with notes, until they can successfully sing the phrase.
- 8) If there is a problem with the rhythm, say the words in the correct rhythm. Say the words with no musical notes.

- 9) Move to phrase 2 and repeat above; then combine phrases 1 and 2 together.
- 10) You might only get through those 2 phrases in 1 week. Do not spend the entire class working on a new song. Sing something they know to start the class. This is also a good place to use a non-liturgical piece. Remember, this is supposed to be FUN.

**Other Suggested Skills: Not necessary, both worth a little consideration.**

### **Singing Slow or fast, Loudly and softly**

Once a song is beginning to sound like a real melody, this is a great time to add slow-fast, loud-soft. These are easy skills to teach. Play the game of directing fast or very slow. This is a game the children love and will hate it when you catch them not watching. The teacher must maintain good eye contact with the children here. In order to do this, you must have the music memorized. Adult choir directors will love you for teaching this skill. Nothing is more frustrating to a director than trying to get the choir to slow down or speed up and when NO ONE in the choir is watching. Loud and soft can be taught in the same manner. Another reason, our music is simple at this point.

### **Other Singing Techniques**

It is very easy to make the children sound like one voice with the correct vowel sounds.

long a = eh, as in set. (The word "wake" is not sung "w eh-eeek," but "wehk.")

i = ah ee (but easy on the ee)

r = more of a d. Glody not glorrrrry. Lord = Lawd as in dog.

**Melodic phrases are sung on vowel sounds and only very briefly interrupted by consonants.** This is such an easy skill to learn, but it takes practice on your part. Tape yourself and see what you are doing. The children will imitate you. Practice listening to people sing and see if you hear this. Listen to good singers and see what you hear.

### **Singing with proper posture and breathing:**

Breathing is so natural but singing and breathing properly is not always easy. Very young children often sing with proper breathing, but seem to lose this as they get older. Getting in the proper position is easy. Good skill is needed to start class. Stand up, put hands together, and reach for the sky. Put arms down, but only move arms. The body is now in a good position to sing. The shoulders should remain still as air is inhaled and the diaphragm expands. Place your hands just above your waist and inhale.

Have you ever wondered why babies can cry for hours and not get hoarse? There is an excellent reason for this. They breathe properly. They have excellent breath support. There isn't too much to teach children of this age, just remind and introduce. Ask, are you breathing before this long phrase?

### **IV. Introduction to Reading music:**

Another goal is to introduce as much musical note reading as possible in the time available. Have a visual display of musical staff with movable notes. Teach note values: quarter notes, half notes, etc. What is a sharp and flat. What is a scale. Do not despair if the teacher is not an expert musician. Teach them the skills you have and if possible get help with these terms from someone in the parish who does read music. These skill goals are not mandatory but if you have the knowledge, teach them as you go along. It is just like teaching the meaning and use of a song in the Liturgy. Spend 1 minute of the class time on reading music.

This is the order you might consider in teaching them how to read music:

- 1) Sing a scale, simply step by step, up and down a major scale.
- 2) See on the staff lines when a note is going up or down.
- 3) Note the value, such as quarter note or half note. Ask how many beats.
- 4) P or f (soft or loud)
- 5) Slow or fast, teach them what *rit.* means (*ritardando*, slow down a bit).

### **Changing Keys:**

This skill is taught by giving a pitch, singing a song, ending that song, and then giving a new pitch and starting a new song.

Tell them that we have changed from one key to another. Do this and they will begin to get the idea.

The above skills are not as vital as learning to sing on pitch or blending.

#### **IV. Introduction of the 8 tones:**

Our other objective is to introduce our children to the 8 tones of Byzantine Music. In the music list there are examples of something from every tone. This is so easily done when teaching a new piece. Identify the tone and ALWAYS mention it everytime it is sung. Once the students have learned a few pieces in different tones, maybe in one class sing two different ones and talk about the differences in the sound. Then, sing something, if you can, in a tone and see if they can identify it. Children can learn this skill. Don't be afraid to try. If you are not comfortable with teaching the 8 tones, at the very least they should be taught the Resurrectional Troparia in all 8 tones and several of the other important Troparia, such as the Troparion of the Cross.

## **Where and When**

**Time and Place...**The church school director, your priest, and all the Church school teachers should help you brainstorm about these questions.

### **A. Classroom setup**

1. Big Room: The area needs to be large enough for everyone in the class to spread out in a couple of rows.
2. Chairs/no chairs: I personally like the children to stand. It helps them be more in control. Sometimes when the older children are working on a new song we will sit for a short period.
3. Music Stand: The teacher really, really needs this. They aren't very expensive.

4. Visuals: You can get these at music stores or school supply stores or try the Internet.
5. Risers: Someone built ours for us and they are one of the best things a teacher could ask for. Ours are simply plywood boxes that sit on top of each other with latches to hold them in place. I can get about 30 children on them and the floor at one time. I have had as many as 45.
6. Keyboard or Pitch pipe: This is a must. I think a pitch pipe is the best for quickly finding a pitch. But you must practice to learn how to use it.
7. Erasable Board: Another must for teaching note values and writing out words. I really think I like the board better than paper handouts.
8. Books: As your children learn music, put copies in some binders. It gives the children a sense of what they have learned. This is their repertoire.

#### **B. Class time... When will your class be held?**

1. Opening Exercises: Before the children go to their classes, about 15 minutes for the older children and 5 minutes for the younger group.
2. Traveling teacher: You could visit each class in their classrooms and teach age appropriate songs in each class. I do this with my 3-6 year olds.
3. Closing exercises: It would work the same way as opening exercises, but only after class.
4. Length of class: I think for the 7- 12 group, 15 minutes is perfect. Smaller children, about 5 minutes.
5. Once a month: Some churches have church school once a month on Saturday. You could have a really long class once a month. Maybe 45 minutes or so.

#### **C. Performance... You need some goal of performance to work towards**

1. Necessary: I definitely notice an increased enthusiasm for class when we are working on music for a purpose.
2. Youth Sunday: Maybe in October during Youth Month, the children could sing a special song or maybe even do part of the Liturgy such as the Communion Hymn.

3. Special Dinners: Anytime the church is gathered to eat together, this is a perfect time for the children to "show their stuff." The positive praise by the adults will last in enthusiasm for weeks.
4. Feast days: St. Nicholas (Dec. 6<sup>th</sup>), Feast of Ss. Peter and Paul (June 29<sup>th</sup>), Palm Sunday Procession.
5. Surprise the parents: I have had the children quietly gather at the end of the service and sing the Troparion of the week while the adults venerate the cross. The first time I did this, many adults were in tears. They had no idea they could sing so well.
6. Plays or pageants: St. Nicholas play or Christmas pageant.



Department of Sacred Music  
Antiochian Archdiocese

**Suggested Music for More Advanced Children**  
Ages 7 - 12

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**Non-liturgical Use:**

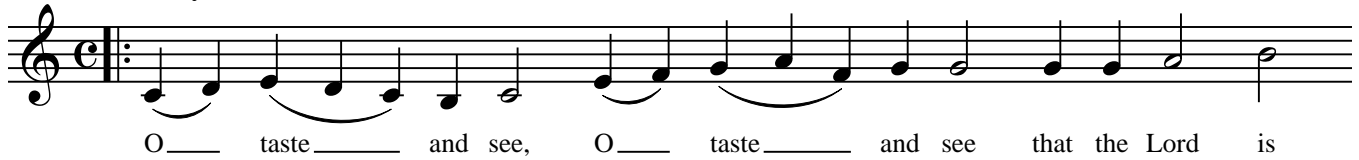
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# Communion Hymn

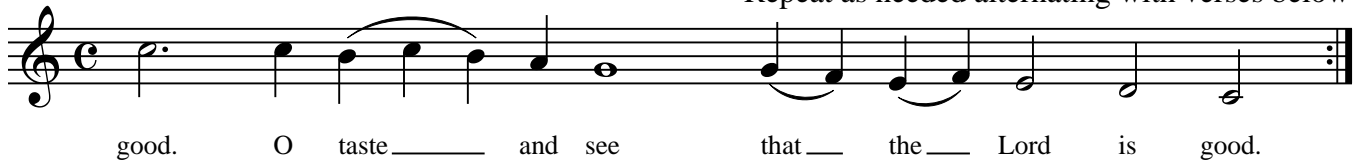
## Presanctified Liturgy

Adapted from the music of  
Priest Antony Bassoline  
(1944 - 1993)

Byzantine Tone 8



Repeat as needed alternating with verses below



Last time only



### *Verses from Psalm 33:1-10*

1. I will bless the Lord at all times, His praise shall continually be in my mouth.
2. In the Lord shall my soul be praised; let the meek hear and be glad.
3. O magnify the Lord with me, and let us exalt His name together.
4. I sought the Lord, and He heard me, and delivered me from all my tribulations.
5. Come unto Him, and be enlightened, and your faces shall not be ashamed.
6. This poor man cried, and the Lord heard him, and saved him out of all his tribulations.
7. The angel of the Lord will encamp round about them that fear Him, and will deliver them.
8. O taste and see that the Lord is good; blessed is the man that hopeth in Him.
9. O fear the Lord, all ye His saints; for there is no want to them that fear Him.
10. Rich men have turned poor and gone hungry; but they that seek the Lord shall not be deprived of any good thing.

# Now the Powers of Heaven

## Presanctified Liturgy

Byzantine Tone 8

*Slow*

Now the pow - ers, now the pow - ers of heav -

-en in - vis - i - bly, in - vis - i - bly with us do serve.

Lo, the King, lo, the King of glo -

-ry, the King of glo - ry en - ters.

Lo, the mys - ti - cal, lo the mys - ti - cal sac - ri -

-fice is up - borne, is up - borne, ful - filled.

*(At this point, the children stop, kneel (if possible), and are as quiet as can be during the procession.)*

*(The Great Entrance is short and usually made in silence. After the priest returns to the altar, the children continue the hymn with the following, and conclude with the Alleluia.)*

Let us draw near, let us draw near in faith and  
love and be - come com - mun - i - cants of life e - ter - nal.  
Al - le - lu - ia! Al - le - lu - ia!


The musical score is written on three staves in G major (one sharp) and 4/7 time. The first staff begins with a whole rest followed by a melodic line. The second staff continues the melody with lyrics. The third staff features a large bracketed section of sixteenth-note runs over the first 'Al - le - lu - ia!' and concludes with a final cadence.

# Kontakion

## Usual Sunday

Byzantine Chant Tone 2


Holy Transfiguration Monastery




*Ison* O pro - tec - tion of Chris - tians that can - not be put to shame,




me - di - a - tion un - to the Cre - a - tor most con - stant:




O de - spite not the sup - pli - ant voi - ces of those who have sinned;



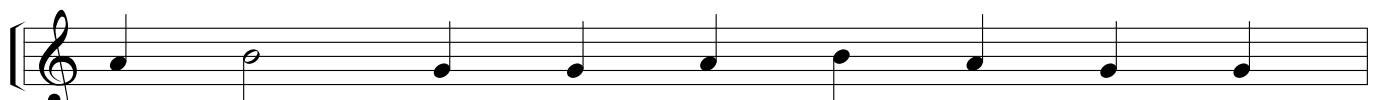
but be thou quick, O good one, to come un - to our aid, who in




faith cry un - to thee: Hast - en to in - ter - ces - sion, and



speed thou to make sup - pli - ca - tion, thou who dost ev - er



pro - tect, O The - o - to - kos, them that



hon - our thee.

December 25th

THE NATIVITY OF OUR LORD JESUS CHRIST

Kontakion (A)

Byzantine Chant - Tone 3  
The Original Melody

Frederick Karam  
(1926-1978)

$\text{♩} = 120$

*Ison*  
The \_\_\_ Vir - gin brings forth \_\_\_ to - day the \_\_\_ Om -

nip - o - tent \_\_\_\_\_ One, and the earth \_\_\_\_\_

of - fers a cave to \_\_\_ the Un - ap - proach - a - ble

One. An - gels give glo - ry

with shep - herds, and the ma - gi jour - ney

*Broader*  
with \_\_\_ the star; \_\_\_\_\_ when \_\_\_ for our sakes \_\_\_\_\_

was \_\_\_\_\_ born as a \_\_\_ new \_\_\_\_\_ babe, He who is

*rit.*  
from e - ter - ni - ty God. \_\_\_\_\_

*Pentecostarion*  
**PENTECOST**  
**Vesperal Stichera**

Byzantine Chant Tone 6

Basil Kazan  
(1915 - 2001)

The musical score is written in a single system on a grand staff (treble clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is a single line of music with lyrics underneath. The lyrics are: "O Heav'n-ly King, O Com-for - er, the Spir - it of truth, who art in all \_\_\_ plac - es and fill - est all \_\_\_ things, Treas-ur - y of good \_\_\_ things and Giv - er of life: come \_\_\_ and dwell in us and cleanse \_\_\_ us from ev - ry stain; and save \_\_\_ our souls, \_\_\_ O \_\_\_ gra - cious \_\_\_ Lord." The word "Ison" is written below the first measure of the first line. The score ends with a double bar line.

*Ison*  
O Heav'n-ly King, O Com-for - er, the Spir - it of  
truth, who art in all \_\_\_ plac - es and fill - est  
all \_\_\_ things, Treas-ur - y of good \_\_\_ things and  
Giv - er of life: come \_\_\_ and dwell in us and  
cleanse \_\_\_ us from ev - ry stain; and save \_\_\_ our  
souls, \_\_\_ O \_\_\_ gra - cious \_\_\_ Lord.

# Who Is So Great A God

(To be sung at the Vesper Service on the evening of  
the Sunday of Orthodoxy, Pascha [Agape Vespers], and Pentecost.)

Byzantine Chant, Tone 7

Traditional

Who is so great a God as our God;

6

Thou art the God who work - est won - - - ders.

VERSE 1: Thou hast made thy power known among the peoples;  
with thine arm hast thou redeemed thy people.

VERSE 2: And I said: Now have I made a beginning;  
this change hath been wrought by the right hand of the Most High.

VERSE 3: I remembered the works of the Lord;  
for I will remember thy wonders from the beginning.

11 *Last time*

Who is so great a God as our God;

16

Thou art the God who work - est won - ders.



December 20th

ST. IGNATIUS OF ANTIOCH

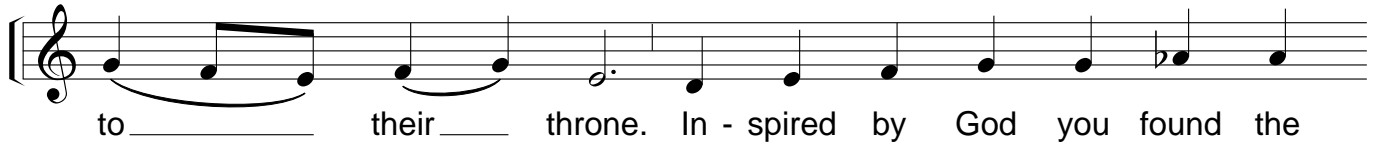
Troparion (A)

Byzantine Chant - Tone 4

Antiochian Village Camp version



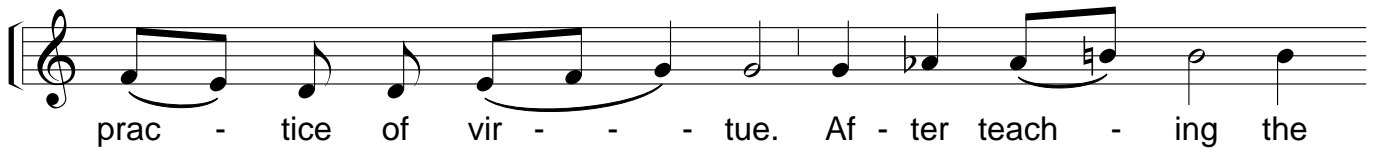
By\_\_\_ choos-ing the A - pos-tles' way of life, you suc-ceed-ed



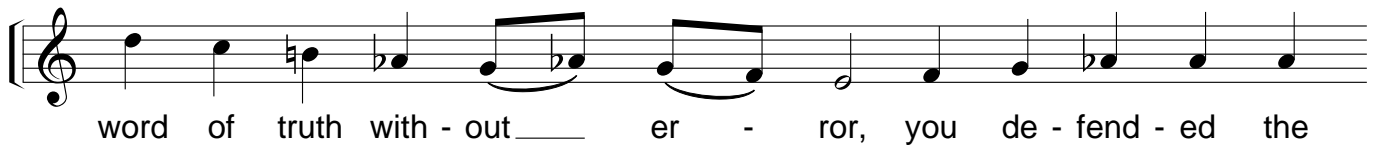
to\_\_\_ their\_\_\_ throne. In - spired by God you found the



way to di - vine\_\_\_ con - tem - pla - tion through the



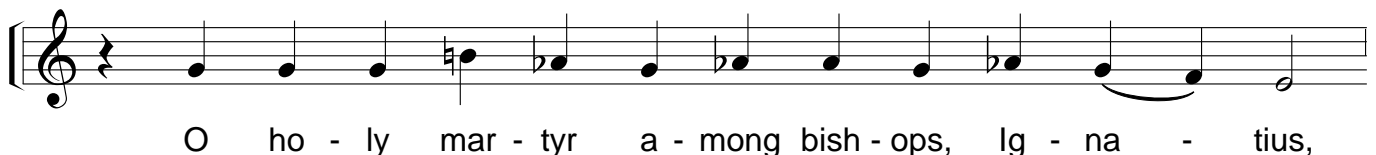
prac - tice of vir - - - tue. Af - ter teach - ing the



word of truth with - out\_\_\_ er - ror, you de - fend - ed the



Faith to the ver - y shed - ding of your blood.



O ho - ly mar - tyr a - mong bish - ops, Ig - na - tius,



en - treat\_\_\_ the Lord our God to save\_\_\_ our souls!\_\_\_

# Apolytikion of St. Raphael

Commemorated the First Saturday of November

Byzantine Chant  
Mode 3 (Tone 3)

Bishop BASIL

*Ison*

Re - joyce, O Fa - ther Ra - pha - el, A - dorn - ment  
of the ho - ly Church! Thou art Cham - pi - on of the true  
Faith, Seek - er of the lost, Con - so - la - tion  
of the op - pressed, Fa - ther to or - phans, and  
Friend of the poor, Peace - mak - er and Good Shep -  
herd, Joy of all the Or - tho - dox, Son of An - ti - och,  
Boast of A - mer - i - ca; In - ter - cede with  
Christ God for us and for all who hon - or thee.

# GREAT COMPLINE

## God Is With Us

Byzantine Chant Tone 6

Bishop BASIL

God is with \_\_\_ us, un - der - stand all ye na - tions,  
and sub - mit your - selves, \_\_\_\_\_ for \_\_\_ God is \_\_\_ with \_\_\_ us.

1. Hear ye, even unto the uttermost ends of the earth: for God is with us. (*as above*)
2. Submit yourselves, ye might ones:
3. If again ye shall rise up in your might, again shall ye be overthrown:
4. If any take counsel together, them shall the Lord destroy:
5. And the word which ye shall speak shall not abide in you:
6. For we fear not your terror, neither are we troubled:
7. But the Lord our God, he it is to whom we will ascribe holiness, and him will we fear:
8. And if I put my trust in him, he shall be my sanctification:
9. I will set my hope on him, and through him shall I be saved:
10. Lo, I and the children whom God hath given me:
11. The people that walked in darkness have seen a great light:
12. And they that dwelt in the land of the shadow of death, on them hath the light shined:
13. For unto us a son is born, unto us a child is given:
14. And the government shall be upon his shoulder:
15. And of his peace there shall be no end:
16. And his name shall be called the Angel of Great Council:
17. Wonderful, Counsellor:
18. The Mighty God, the Highest Power, the Prince of Peace:
19. The Father of the world to come:
20. Glory to the Father, and to the Son, and to the Holy Spirit:
21. Both now and ever, and unto ages of ages. Amen:

God is with \_\_\_ us, \_\_\_\_\_ un - der - stand all ye na - tions,  
and sub - mit \_\_\_\_\_ your - selves, for \_\_\_ God is \_\_\_ with \_\_\_ us.

# GREAT COMPLINE

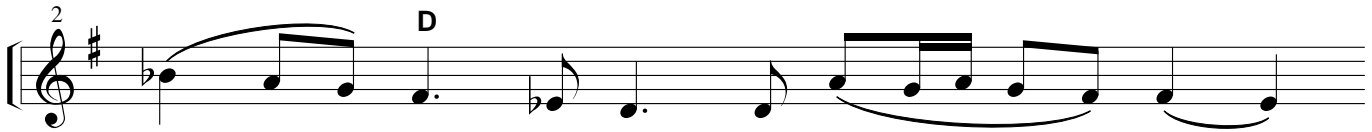
## O Lord of Hosts

Byzantine Chant Tone 6

Bishop BASIL



O Lord of Hosts be with us for we have none\_\_ oth - er\_\_ help,



none\_\_\_\_\_ oth - er help in times\_\_\_\_\_ of\_\_\_\_\_



sor - row\_\_ but\_\_ thee; O Lord of Hosts have



mer - cy on us.

***(Then sing "O Lord of Hosts" after each of the following verses.)***

- L 1. Praise ye God in His saints, praise Him in the firmament of His power.
- R 2. Praise Him for His mighty acts, praise Him according to the multitude of His greatness.
- L 3. Praise Him with the sound of the trumpet, praise Him with the psaltery and harp.
- R 4. Praise Him with timbrel and dance, praise Him with strings and flute.
- L 5. Praise Him with tuneful cymbals, praise Him with cymbals of jubilation. Let every breath praise the Lord.
- R/L 6. Praise ye God in His saints, / praise Him in the firmament of His power.

***(Now conclude with the final chanting of "O Lord of Hosts" on the next page.)***

5 **G** 3

O Lord of Hosts be with us for we have none

6 **D**

oth - er help, none oth - er help in

7

times of sor - row but thee;

8 **G** **D** **C** **D**

O Lord of Hosts have mer - cy on us.

*The service then continues immediately with  
"Glory to the Father ... Were not thy saints our intercessors, O Lord, ..."*

# Lamentations

## Part 1

(Taken from the Matins of Holy Saturday)


Byzantine Tone 5

Antiochian Tradition




Ison


1. In a grave\_\_\_\_\_ they\_\_\_\_\_ laid thee, O my  
2. O my sweet\_\_\_\_\_ Lord\_\_\_\_\_ Je - sus, my Sal -  
3. Gone the light\_\_\_\_\_ the\_\_\_\_\_ world knew, gone the  
4. Who will give\_\_\_\_\_ me\_\_\_\_\_ wa - ter for the  
5. All we call\_\_\_\_\_ Thee\_\_\_\_\_ bless - ed, The - o -  
6. How, O Life,\_\_\_\_\_ can'st\_\_\_\_\_ thou die? In a  
7. Now we mag - ni - - - fy Thee, O Lord



1. life\_\_\_\_\_ and my\_\_\_\_\_ Christ. And the  
2. va - - - - - tion, my\_\_\_\_\_ Light, how art  
3. light\_\_\_\_\_ that was\_\_\_\_\_ mine, O my  
4. tears\_\_\_\_\_ I must\_\_\_\_\_ weep? So the  
5. to - - - - - kos, Most\_\_\_\_\_ Pure, and with  
6. grave,\_\_\_\_\_ how can'st\_\_\_\_\_ dwell? For the  
7. Je - - - - - sus, our\_\_\_\_\_ King, and we



1. ar - mies of the an - - - gels were sore a - mazed,  
2. Thou now by a grave\_\_\_\_\_ and its dark - ness hid?  
3. Je - sus that art all\_\_\_\_\_ of my heart's de - sire,  
4. maid - en wept to God,\_\_\_\_\_ cried with loud la - ment,  
5. faith - ful hearts we hon - - - or the bur - i - al,  
6. proud do - main of death\_\_\_\_\_ Thou de - stroy - est now,  
7. ven - er - ate thy pas - - - sion and bur - i - al,



1. as they sang the praise of thy sub - mis - sive love.\_\_\_\_\_  
2. How un - speak - a - ble the mys - t'ry of thy Love?\_\_\_\_\_  
3. so the Vir - gin spake, la - ment - ing at thy grave.\_\_\_\_\_  
4. there - fore my sweet Je - sus I may right - ly mourn.\_\_\_\_\_  
5. suf - fered three days by Thy Son, who is our God.\_\_\_\_\_  
6. and the dead of Ha - des mak - est of thy Love?\_\_\_\_\_  
7. for there - with hast Thou de - liv - ered us from death.\_\_\_\_\_

# Lamentations

## Part 2

(Taken from the Matins of Holy Saturday)

Byzantine Tone 5

Antiochian Tradition



Ison

1. Right is \_\_\_\_\_ it \_\_\_\_\_ in - - deed, \_\_\_\_\_
2. Right is \_\_\_\_\_ it \_\_\_\_\_ in - - deed, \_\_\_\_\_
3. I am \_\_\_\_\_ rent \_\_\_\_\_ with \_\_\_\_\_ grief \_\_\_\_\_
4. Ah, those \_\_\_\_\_ eyes \_\_\_\_\_ so \_\_\_\_\_ sweet \_\_\_\_\_
5. Dirg - es \_\_\_\_\_ at \_\_\_\_\_ the \_\_\_\_\_ tomb, \_\_\_\_\_
6. "O my \_\_\_\_\_ Son, \_\_\_\_\_ be - hold \_\_\_\_\_
7. Beau - ty, \_\_\_\_\_ Word \_\_\_\_\_ of \_\_\_\_\_ God, \_\_\_\_\_



1. Life - be - stow - ing Lord, to mag - ni - fy \_\_\_\_\_ Thee,
2. Ma - ker of all things to mag - ni - fy \_\_\_\_\_ Thee,
3. and my heart with woe is crushed and bro - - - ken,
4. and thy lips, O Word, how shall I close \_\_\_\_\_ them?
5. God - ly Jo - seph sings with Ni - co - de - - - mus,
6. Thy well - loved dis - ci - ple and Thy moth - - - er,
7. nor yet charm was Thine when Thou didst suf - - - fer,



1. for up - on the cross \_\_\_\_\_ were thy hands out - spread
2. for by Thy dear pas - - sion have we at - tained
3. as I see them slay \_\_\_\_\_ Thee with doom un - just,
4. How the dues of death \_\_\_\_\_ shall I pay to Thee?
5. bring - in praise to Christ \_\_\_\_\_ Who by men was slain,
6. and Thy voice so sweet \_\_\_\_\_ let us hear a - gain,"
7. but Thy ris - en glo - - - ry its light poured down,



1. and the strength of our dread foe has thou de - stroyed. \_\_\_\_\_
2. vic - t'ry o'er the flesh and res - cue from de - cay. \_\_\_\_\_
3. so be - wail - ing Him His griev - ing moth - er cried. \_\_\_\_\_
4. So cried Jo - seph as he shook with ho - ly fear. \_\_\_\_\_
5. and in song with them are joined the Ser - a - phim. \_\_\_\_\_
6. so with plen - teous tears His maid - en moth - er cried. \_\_\_\_\_
7. shed - ding beau - ty on all men with rays di - vine. \_\_\_\_\_

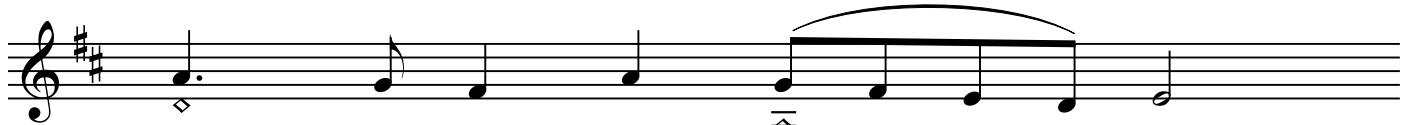
# Lamentations

## Part 3

(Taken from the Matins of Holy Saturday)

Byzantine Tone 3

Antiochian Tradition



1. Ev - - 'ry gen - er - a - - - - - tion
2. From the cross he brought \_\_\_\_\_ Thee,
3. Wom - en bring - ing spic - - - - es,
4. Jo - seph is en - tomb - - - - ing,
5. Myrrh the wom - en sprin - - - - kled,
6. Ah, my prec - ious Spring - - - - time,
7. Son of God Al - might - - - - y,



1. to thy tomb comes bring - - - - ing, dear
2. that Ar - i - ma - the - - - - an, and
3. came with lov - ing fore - - - - thought, Thy
4. helped by Ni - co - de - - - - mus, the
5. store of spic - es bring - - - - ing, to
6. Ah, my Son be - lov - - - - ed, Ah
7. O my God and Mak - - - - er, whence



1. Christ, its dirge \_\_\_\_\_ of prais - - - - es.
2. in Thy grave \_\_\_\_\_ he laid \_\_\_\_\_ Thee.
3. due of myrrh \_\_\_\_\_ to give \_\_\_\_\_ Thee.
4. bod - y of \_\_\_\_\_ his mak - - - - er.
5. grace Thy tomb \_\_\_\_\_ ere dawn - - - - ing.
6. whith - er fades \_\_\_\_\_ Thy beau - - - - ty.
7. came Thy will \_\_\_\_\_ to suf - - - - fer?



March 25

# THE ANNUNCIATION OF THE MOST HOLY THEOTOKOS

## Kontakion

(This hymn is also sung during the Akathist Hymn - Service)

Byzantine Chant, Tone 8  
The Original Melody

Bishop Basil Essey

Ison

To thee, the Cham-pion Lea - der, do I of - fer thanks of  
vic - to - ry, O The - o - to - kos, thou who hast de - liv - ered  
me from ter - ror; but as thou that hast that pow - er in - vin - ci - ble,  
O The - o - to - kos, thou a - lone can set me free:  
from all forms of dan - ger free me and de - liv - er me,  
that I may cry un - to thee: "Hail, O Bride with - out  
Bride - - - groom."

Lenten Triodion

THE AKATHIST HYMN

Troparion

Archimandrite John Namie  
(1932 - 2001)

Byzantine Chant - Tone 3

At the beau - ty of thy vir - gin - i -  
ty, and at the ex - ceed - ing splen - dor of thy\_\_\_  
pu - ri - ty, Ga - bri-el stood\_\_\_ a - mazed and cried out  
un-to\_\_\_ thee, O The-o - to - kos: "What hymn of praise\_\_\_ is\_\_\_  
meet for me\_\_\_ to\_\_\_ bring\_\_\_ to thee? What shall I call\_\_\_  
thee? I hes - i - tate and I stand in won - der.  
Where-fore, as I was com-mand - ed, I cry out un-to thee:  
Hail,\_\_\_ thou that art\_\_\_ full of grace."\_\_\_

## Evlogetaria

Basil Kazan  
(1915 - 2001)

Byzantine Tone 5

Bless - ed art thou, O Lord: teach me thy stat - utes.  
 The com - pan - y of the an - gels was a - mazed, when they be - held thee  
 num - bered a - mong the dead, yet thy - self, O Sav - iour, des -  
 -troy'ng the pow'r of death, and with thee rais - ing up A -  
 -dam, and re - leas - ing all men from Hell. Bless - ed art  
 thou, O Lord: teach me thy stat - utes. Where - fore, O  
 wo - men dis - ci - ples, do ye min - gle sweet smell - ing  
 spic - es with your tears of pit - - y? The ra - diant  
 an - gel with - in the sep - ul - chre cried un - to the

# 42 Evlogetaria

Basil Kazan

myrrh - bear - ing wo - men: Be - hold the grave and un - der -  
- stand, for the Sav - - iour is ris - en from the tomb.  
Bless - ed art thou, O Lord: teach me thy stat - utes.  
Ver - y ear - ly in the morn - ing did the myrrh - bear - ing wo - men run la -  
- ment - ing un - to thy tomb, but an an - - gel came to - ward  
them say - ing: The time for lam - en - ta - tion is passed;  
weep not; but an - nounce un - to the A - pos - tles the Res - ur - rec -  
- tion. Bless - ed art thou, O Lord: teach me thy stat - utes.  
The myrrh - bear - ing wo - men mourned, as bear - ing spic - es they

drew \_\_\_\_\_ near thy tomb, O Sav - - iour. But thē

an - gel spake \_\_\_\_\_ un - to them \_\_\_\_\_ say - ing: Why num - ber ye the

liv - ing a - mong the dead? In that he is God, he is ris - en

from \_\_\_\_\_ the \_\_\_\_\_ grave. Glo - ry to the

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

We a - dore the Fa - ther, as al - so the Son, and the

Ho - ly Spir - - it, the Ho - ly Trin - i - ty in one es - sence;

cry - ing with the Ser - a - phim: Ho - ly, Ho - ly,

Ho - ly art thou, \_\_\_\_\_ O \_\_\_\_\_ Lord. Both now and ev -

# 44 Evlogetaria

Basil Kazan

-er and un-to a - ges of a - ges. A - men. In that thou didst bear the  
giv - er of life, O Vir - gin, thou didst re - deem A - dam from  
sin, and didst give to Eve joy in place of sad - ness; and  
he who was in - car - nate of thee, both God and man, hath re -  
stored to life those who had fall - en there - from. Al - le -  
lu - i - a. Al - le - lu - i - a. Al - le - lu - i - a. Glo - ry to  
thee, O God. Al - le - lu - i - a. Al - le lu - i -  
a. Al - le - lu - i - a. Glo - ry to thee, O God; O our  
God and our hope glo - ry to thee.

# Gladsome Light

# 42-B

Byzantine Tone 2

John Sakellarides  
(1854 - 1938)  
Adapted into English by  
Charlie Marge

G (ison in octaves)

O glad-some Light of the ho-ly glo-ry of the im-mor-tal, heav-en-ly, ho-ly and bless-ed Fa-ther: O Je-sus Christ; Lo now that we have come to the set-ting of the sun, as we be-hold the eve-ning light, we hymn Thee unis. Fa-ther, Son, and Ho-ly Spir-it, God. Meet it is for Thee at all times to be mag-ni-fied by joy-ous voices, O Son of God and Giv-er of life; Where-fore the whole world doth glo-ri-fy Thee.

# The Canon of the Akathist


[NOTE: The following hymns are the Heirmoi only of the odes of the Canon]

## Ode 1



I shall o - pen my mouth and it will be filled \_\_\_ with the  
Spir - it, and I \_\_\_ shall speak forth to the Queen \_\_\_ and  
Moth - er; I shall be seen \_\_\_ joy - ful - ly sing - ing her  
prais - es, and I \_\_\_ shall de - light to sing \_\_\_ of her won - ders.

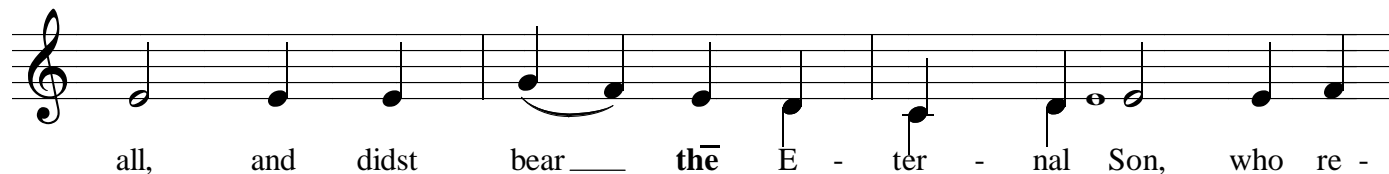
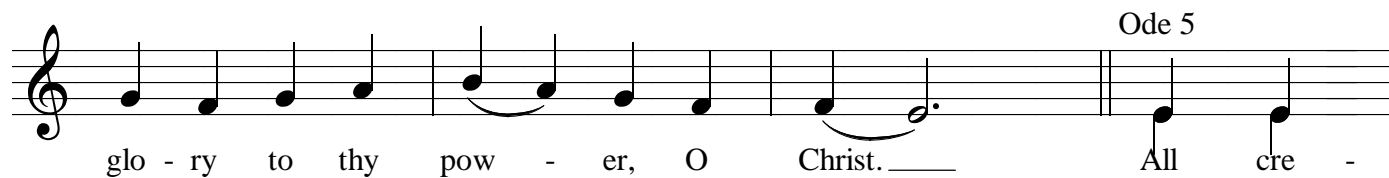
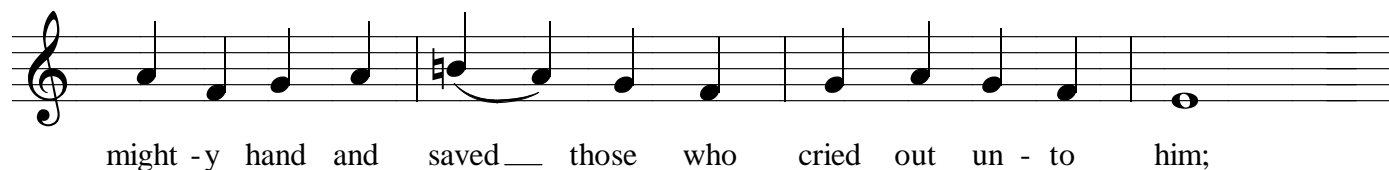
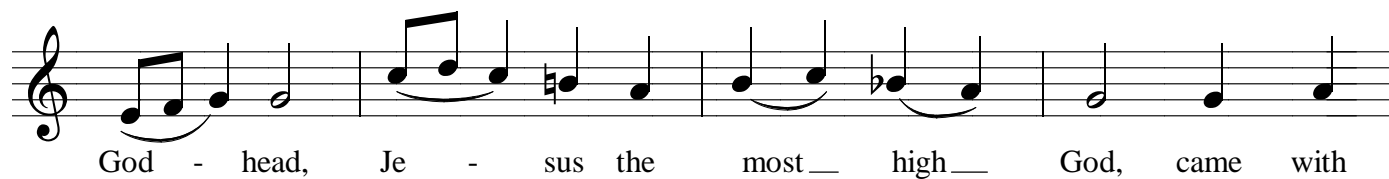
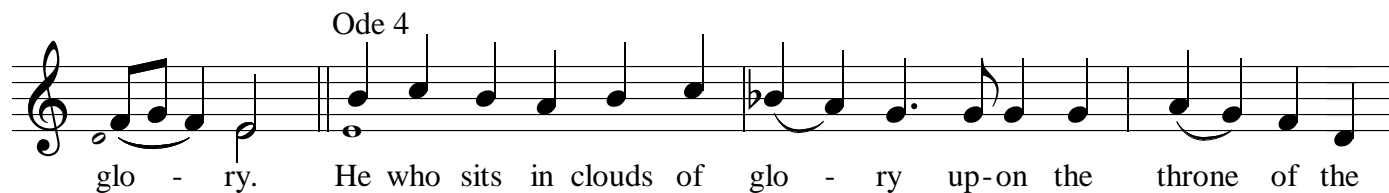
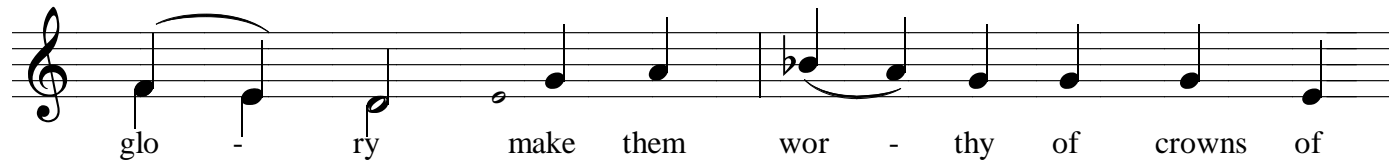
## Ode 3



As a liv - ing and co - pious foun - tain, O The - o - to -  
- kos, do thou strength - en those who hymn thy  
prais - es and are joined to - geth - er in a spir - it - ual com - pan - y for  
thy \_\_\_ ser - vice, and in thy di - vine \_\_\_



# 73 The Canon (Odes)



-wards with sal - va - tion all who hymn thy prais - es.

Ode 6

As we, the God - ly mind - ed, cel - e - brate this

sa - cred and all hon - 'ra - ble feast of the Moth - er of

God, come let us clap our hands to - geth - er and

glo - ri - fy the God whom she bore.

Ode 7

The God - ly mind - ed child - ren wor - shipped not the

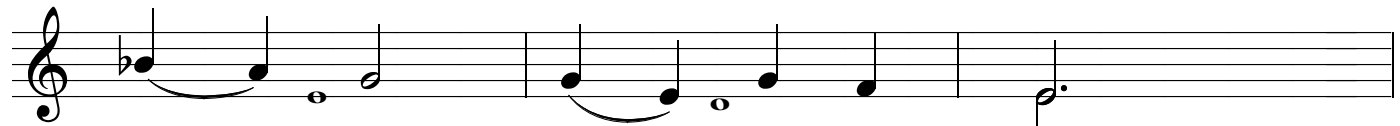
crea - ture rath - er than the cre - a - tor, but tram - pling up - on the

threat of fire in man - ly fash - ion, they re - joiced and

# 75 The Canon (Odes)



sang O all - praised Lord and God of our

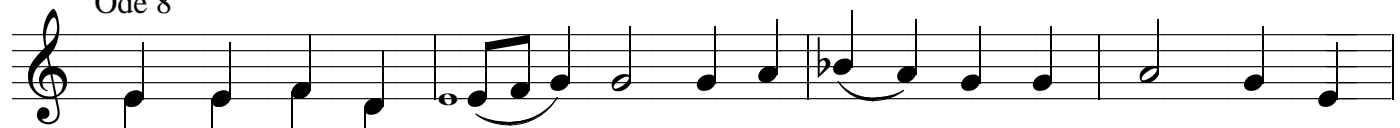


Fa - thers, bless - ed art thou.

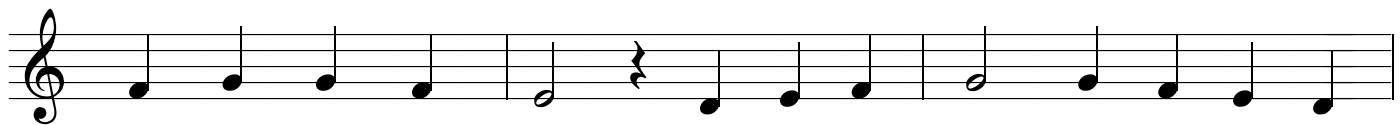


We praise, we bless and we wor - ship the Lord.

## Ode 8



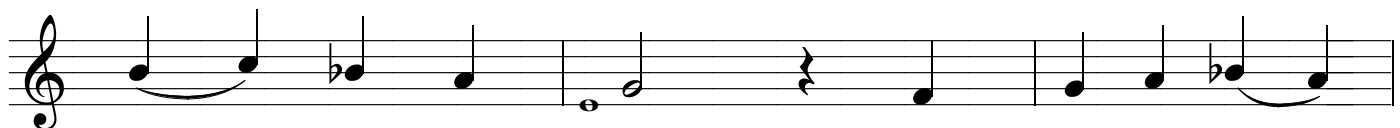
The three ho - ly child - dren in the fur - nace the Child of the



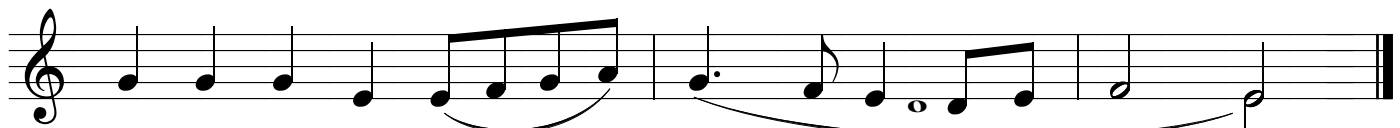
The - o - to - kos saved; then was the type, now is its ful -



-fill - ment, and the whole world gath - ers to sing: All ye



works praise the Lord and mag - ni - fy



him un - to all a - ges.

PRIEST: The Theotokos and Mother of the Light let us honor and magnify in song.

1. Very fast

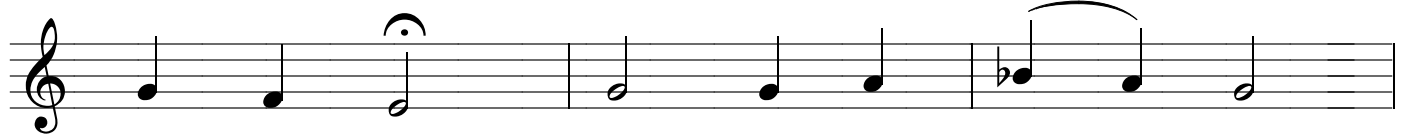
My soul doth mag - ni - fy the Lord, and my spir - it hath re -  
 -joiced in God my Sav - iour. More hon - 'ra - ble than the  
 Cher - u - bim, and more glo - ri - ous be - yond com - pare \_\_\_\_\_ than the  
 Ser - a - phim, thou who with - out \_\_\_\_\_ stain bar - est God the Word,  
 and art tru - ly The - o - to - kos we mag - ni - fy \_\_\_\_\_ thee.

2. Very fast

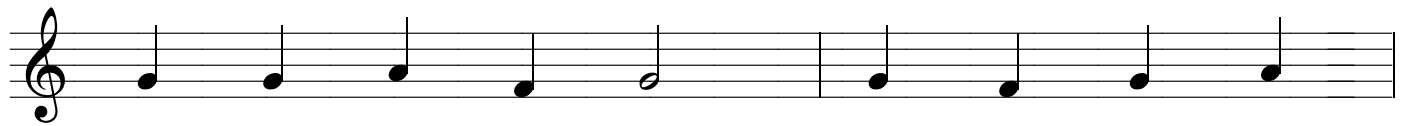
For he hath re - gard - ed the low - li - ness of his hand maid - en;  
 for be - hold from hence - forth all gen - er - a - tions shall call me  
 bless - ed. More hon - 'ra - ble than the



Cher - u - bim, and more glo - ri - ous be - yond com - pare \_\_\_\_\_ than the



Ser - a - phim, thou who with - out \_\_\_\_\_ stain



bar - est God the Word, and art tru - ly



The - o - to - kos we mag - ni - fy \_\_\_\_\_

3. Very fast



thee. For he that is might - y

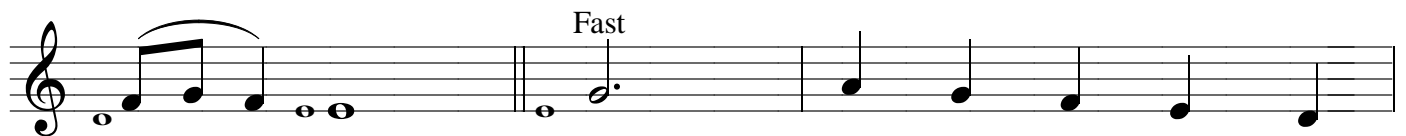


hath mag - ni - fied me, and ho - ly is his name;

Slowly



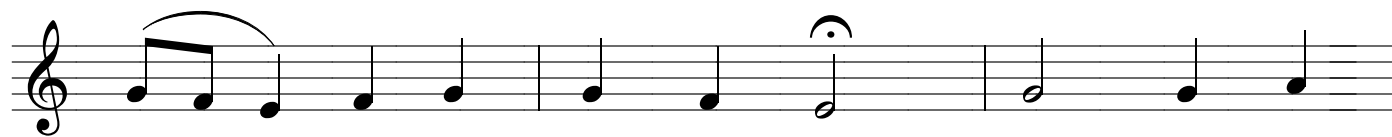
and his mer - cy is on them that fear him, through - out all gen - er -



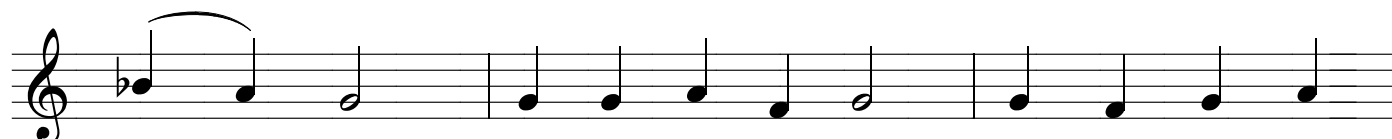
- a - tions. More hon - 'ra - ble than the



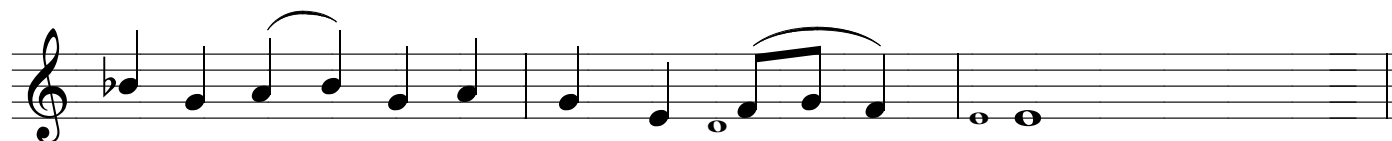
Cher - u - bim, and more glo - ri - ous be - yond com -



- pare \_\_\_\_\_ than the Ser - a - phim, thou who with -



- out \_\_\_\_\_ stain bar - est God the Word, and art tru - ly

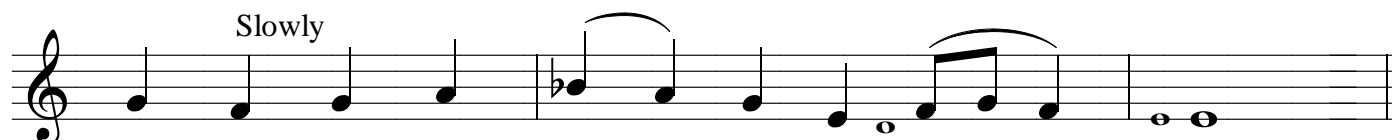


The - o - to - kos we mag - ni - fy \_\_\_\_\_ thee.

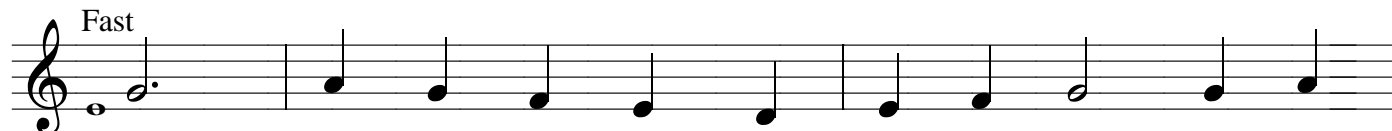
#### 4. Very Fast



He hath shown strength with his arm. He hath scat - tered the proud in



the im - ag - i - na - tion of their \_\_\_\_\_ hearts.



More hon - 'ra - ble than the Cher - u - bim, and more



glo - ri - ous be - yond com - pare \_\_\_\_\_ than the Ser - a - phim,

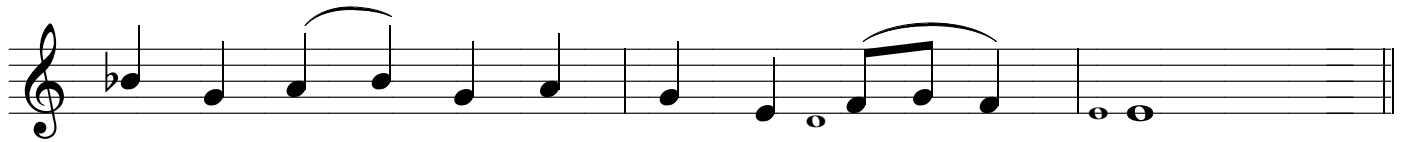
# 79



thou who with - out stain



bar - est God the Word, and art tru - ly



The - o - to - kos we mag - ni - fy thee.

## 5. Very fast



He hath put down the might - y from their seat, and hath ex - al -



-ted the hum - ble and meek. He hath filled **the** emp - ty with good things and the

Slowly

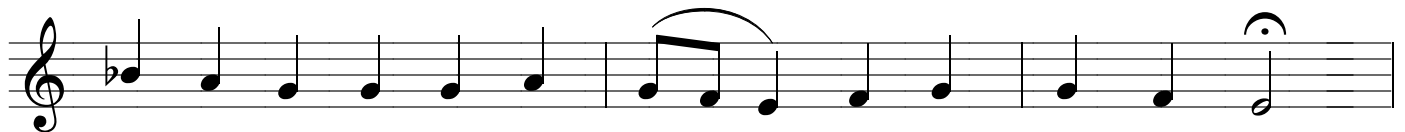


rich hath he sent emp - ty a - way.

## Fast



More hon - 'ra - ble than the Cher - u - bim, and more



glo - ri - ous be - yond com - pare than the Ser - a - phim,

# 79a

thou who with - out\_\_\_ stain bar - est God the Word, and art tru - ly

The - o - to - kos we mag - ni - fy\_\_\_\_\_ thee.

6. Very fast

He re - mem - ber - ing his mer - cy hath hol - pen his ser - vant Is - ra - el,

Slowly

as he prom - ised to our fore - fa - thers, A - bra - ham

and his seed for - ev - er.

Fast

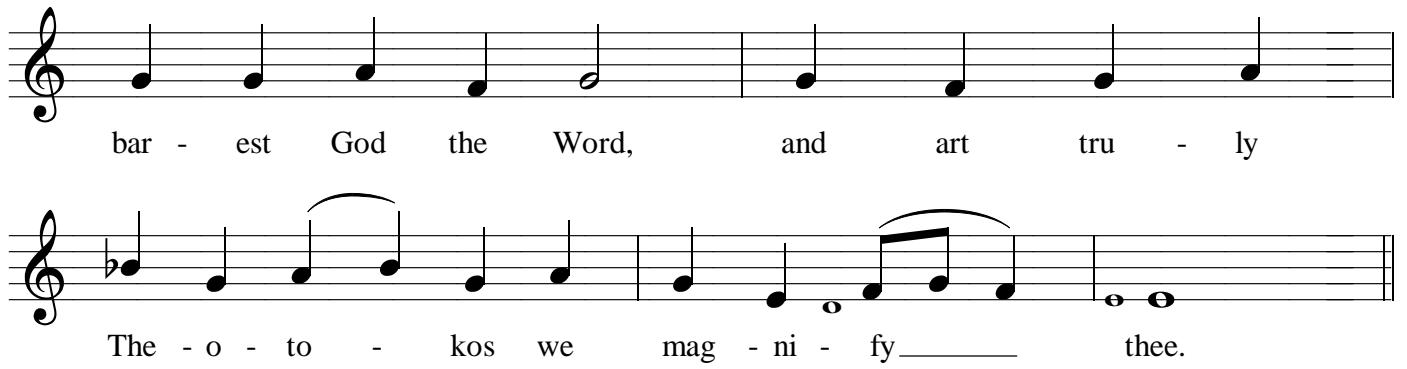
More hon - 'ra - ble than the Cher - u - bim, and more

glo - ri - ous be - yond com - pare\_\_\_\_\_ than the

Ser - a - phim, thou who with - out\_\_\_\_\_ stain



# 79b



bar - est God the Word, and art tru - ly

The - o - to - kos we mag - ni - fy \_\_\_\_\_ thee.

The image shows two staves of musical notation. The first staff is in treble clef and contains the lyrics 'bar - est God the Word, and art tru - ly'. The second staff is in bass clef and contains the lyrics 'The - o - to - kos we mag - ni - fy \_\_\_\_\_ thee.'. Both staves feature a series of quarter notes and half notes, with some notes beamed together and some having slurs above them. The lyrics are aligned with the notes below the staves.

# Ninth Ode

# 80

Basil Kazan  
(1915 - 2001)

Ison  
Let all earth - born mor - tals re - joice in spir - it,  
bear - ing their lamps; and let the na - ture of  
bod - i - less minds cel - e - brate with hon - or the ho - ly  
fes - ti - val of the Moth - er of God and  
cry \_\_\_\_\_ out: Hail, \_\_\_\_\_ all bless - ed, pure and  
ev - er Vir - gin The - o - to - - kos! \_\_\_\_\_

Slowly

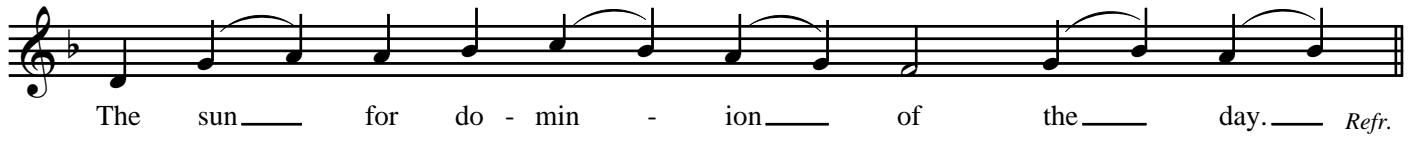
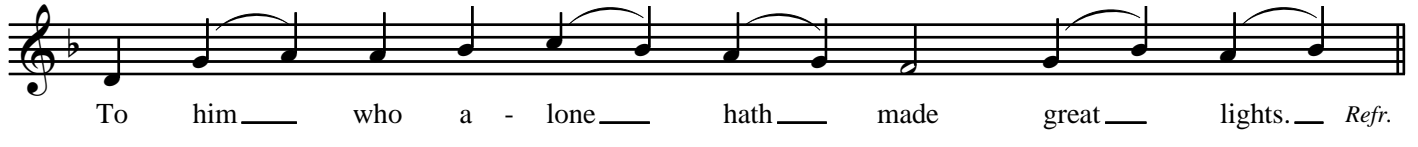
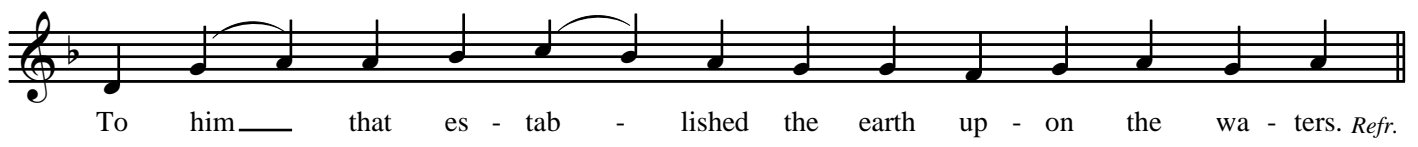
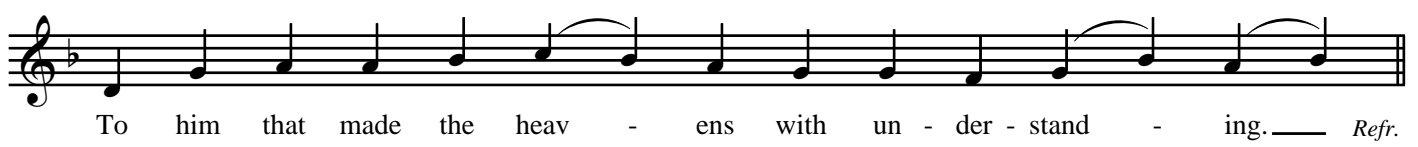
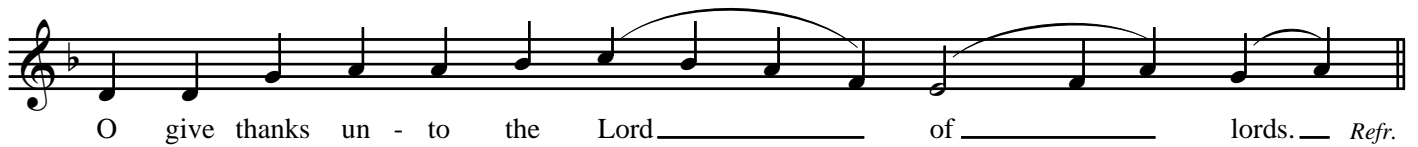
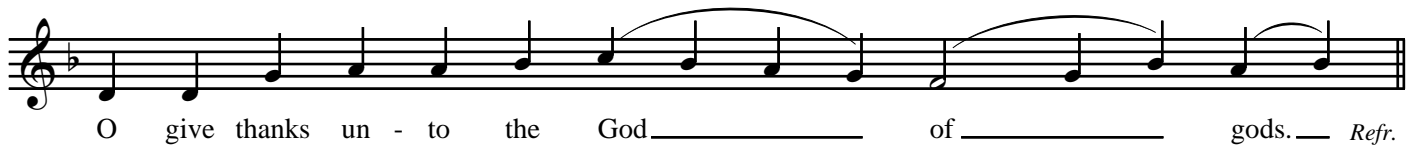
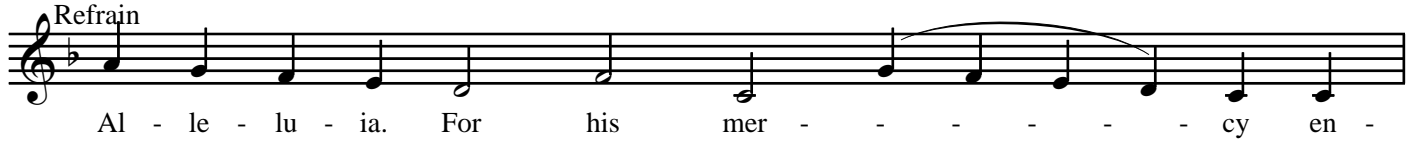
# Psalm 135

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Byzantine Tone 1



Refrain



Psalm 135



The moon\_\_\_ and the stars\_\_\_ for do - min - ion of the night. \_\_\_ Refr.



To him\_\_\_ that smote E - gypt with their first\_\_\_\_\_ born. \_\_\_ Refr.



And led\_\_\_ forth\_\_\_ Is - ra - el out of the midst of them. \_\_\_ Refr.



With a strong hand\_\_\_ and\_\_\_ a\_\_\_\_\_ lof - ty\_\_\_\_\_ arm. \_\_\_ Refr.



To him\_\_\_ that di - vid - ed the Red Sea in - to parts. \_\_\_ Refr.



And led Is - ra - el through the\_\_\_ midst there - of. \_\_\_ Refr.



And ov - er threw Phar - oh and his host in the Red Sea. \_\_\_ Refr.



To him that led his peo - ple through the wil - der - ness. \_\_\_ Refr.

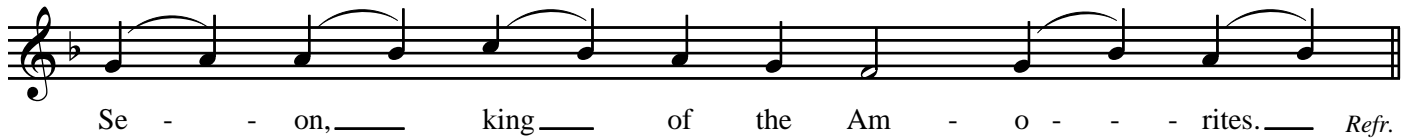


To him\_\_\_ that\_\_\_ smote\_\_\_\_\_ great\_\_\_\_\_ kings. \_\_\_ Refr.



And\_\_\_ slew\_\_\_ might - - - y\_\_\_\_\_ kings. \_\_\_ Refr.

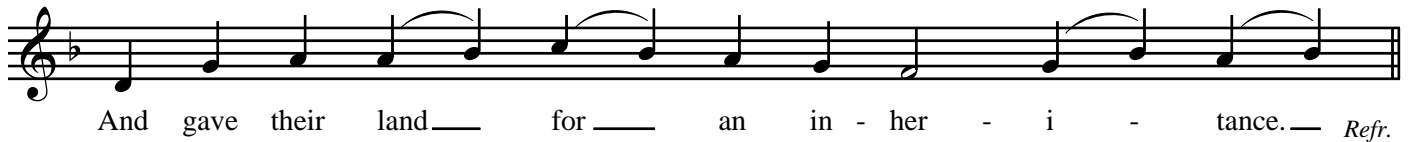
Psalm 135



Se - - on, king of the Am - o - - - rites. Refr.



And Og, king of the land of Ba - san. Refr.



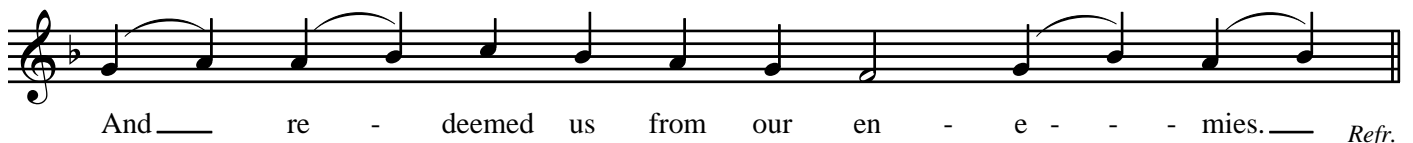
And gave their land for an in - her - i - tance. Refr.



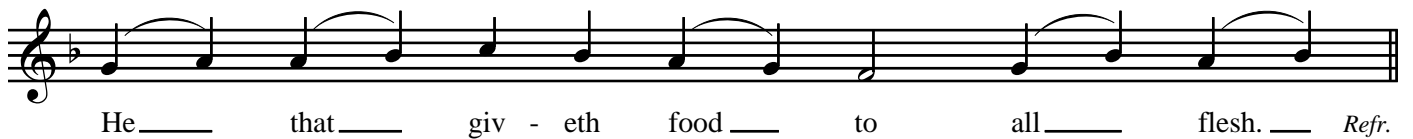
An in - her - i - tance for Is - ra - el, His ser - - - - vant. Refr.



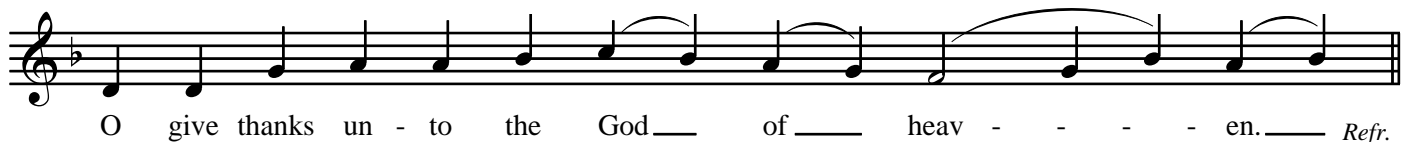
For in our hu - mil - i - a - tion the Lord re - mem - bered us. Refr.



And re - deemed us from our en - e - - - - mies. Refr.



He that giv - eth food to all flesh. Refr.



O give thanks un - to the God of heav - - - - en. Refr.



O give thanks un - to the Lord, for his is good. Refr.

# O Pure Virgin

(Non-liturgical hymn by St. Nectarios of Aegina)

Plagal of the 1st Tone  
Translated and transcribed by  
Bishop BASIL Essey

Moderato

Ison: D

C



- p* 1. O pure and vir - gin La - - - dy, O spot - less  
2. O ev - er - vir - gin Mar - - - y, O Mis - tress  
3. Re - joice, \_\_\_\_\_ song of the Cher - u - bim, Re - joice, \_\_\_\_\_  
4. I sup - pli - cate \_\_\_\_\_ Thee, La - - - dy, I hum - bly

D

Refrain

C

D



1. The - o - to - kos: **Re - joice, O Un - wed - ded Bride!** \_\_\_\_\_  
2. of \_\_\_\_\_ cre - a - tion:  
3. hymn of the An - gels:  
4. call \_\_\_\_\_ up - on \_\_\_\_\_ Thee:

C



- mp* 1. O Vir - gin Queen and Moth - - - er, O dew - y  
2. O Bride all - pure and spot - - - less, O La -  
3. Re - joice, ode of the Ser - a - phim, and joy of  
4. O Queen of all, I beg \_\_\_\_\_ Thee to grant \_\_\_\_\_

D

C

D



1. Fleece most sac - red: **Re - joice, O Un - wed - ded Bride!** \_\_\_\_\_  
2. dy all - ho - ly:  
3. the Arch - an - gels:  
4. me thy fa - vor:

G

A

G



1. O \_\_\_\_\_ height tran - scend - ing heav - en a - bove, O *mf* beam of  
2. O \_\_\_\_\_ ho - ly Mar - y, Bride \_\_\_\_\_ and Queen, O cause of  
3. Re - joice, O peace, re - joice, \_\_\_\_\_ O joy, and ha - ven  
4. O \_\_\_\_\_ spot - less and most - hon - ored Maid, O La -

**O Pure Virgin**  
 Plagal of the 1st Tone  
 Bishop Basil

**2**



1. light most ra - diant: **Re - joice, O Un - wed - ded Bride!**\_\_\_\_  
 2. our re - joic - ing:  
 3. of sal - va - tion:  
 4. dy all - ho - ly:



— 1. O joy of chaste and vir - gin maids, sur - pass - ing  
 2. O Maid - en Queen most hon' - ra - ble, O Moth -  
 3. O brid - al cham - ber of the Word, un - fad - ing,  
 4. I call up - on Thee fer - vent - ly, Thou tem -



1. all the An - gels: **Re - joice, O Un - wed - ded Bride!**\_\_\_\_  
 2. er most ho - ly:  
 3. fra - grant blos - som:  
 4. ple most ho - ly:



**f** 1. O bril - liant light of heav - en a - bove, most clear\_\_\_\_  
 2. More pre - cious than the Cher - u - bim, more glo - rious  
 3. Re - joice, de - light of par - a - dise, Re - joice life  
 4. O Thou my help, de - liv - er me from harm and



1. and most ra - diant: **Re - joice, O Un - wed - ded Bride!**\_\_\_\_  
 2. than the Ser - a - phim:  
 3. ev - er - last - ing:  
 4. all ad - ver - si - ty:

**O Pure Virgin**  
 Plagal of the 1st Tone  
 Bishop Basil

**3**



*f* 1. Com - mand-ing Chief of heav - en-ly host. *mf* O ho - li -  
 2. Sur - pass - ing Prin - ci - pal - i - ties, Do - min - ions,  
 3. Re - joice, O ho - ly Tree \_\_\_\_\_ of Life, and Fount of  
 4. And \_\_\_\_\_ by Thy prayers show me \_\_\_\_\_ to be an heir of

*rit.* (repeat and ritard very last verse only!)



1. est of ho - lies: **Re - joice, O Un - wed - ded Bride!** \_\_\_\_\_  
 2. Thrones and Pow - ers:  
 3. Im - mor - tal - i - ty:  
 4. im - mor - tal - i - ty:



# Song for St. Basil's Day

It is a custom in some places, for children to sing this song while they go house to house. At each house, the hostess (lady) or host (laddie) greets them.

Greek

Michael G. Farrow



1. Saint Bas - il, com - ing \_\_\_ from the \_\_\_ east,



would not re - ceive \_\_\_ us \_\_\_ at his \_\_\_ feast,



from \_\_\_ Caes - a - re - a, bring - ing tid - ings fair, \_\_\_



to our gra - cious host - ess \_\_\_ what a la - dy rare!  
gen - tle - man \_\_\_ lad - die



2. O may this house \_\_\_ to \_\_\_ which we've \_\_\_ come



main - tain a strong and sure \_\_\_ foun - da - tion.



God grant you man - y, \_\_\_ man - y \_\_\_ years,

FOR PARA-LITURGICAL USE ONLY

# Long Ago and Far Away

## The Legend of St. George

Based on a Russian Icon from the District of Vologda

By Michael G. Farrow, Ph.D.  
Set to a Romanian Melody



1. Long a - go and far a - way did Saint George the drag - on slay.
2. Each day did the drag - on claim one more child to feed his fame.
3. But the king of La - o - say would not give the beast his way,
4. Then the prin - cess to ap - pear brave and stead - fast, with - out fear,



1. Thus he tri - umphed o - ver sin, through his vic - t'ry and his win,
2. Then he asked the town to bring the young daugh - ter of the king
3. nor give up with - out a fight. To un - do his daugh - ter's plight
4. placed her gold crown on her hair, dressed her - self in fin - est wear,



1. for our breth - ren and our kin.
2. as a fi - nal of - fer - ing.
3. he called George, a Chris - tian knight.
4. and came out so bright and fair.

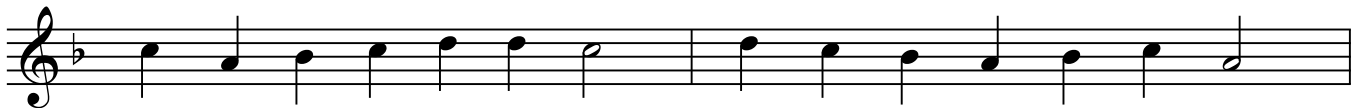
# Long Ago and Far Away

# 2

By Michael G. Farrow, Ph.D.



5. Spoke Saint George and told the maid: "Take your belt and be an aide.  
6. Help and aid Saint George did ask from God to per-form his task:  
7. God said, "Send a sign that's right: at My feet the mon-ster smite!  
8. Came the town - folk, young and old, to their win-dows to be - hold  
9. Thus did Saint George with a pray'r lure the drag - on from its lair,



5. Hold my reins and fear not fate. Lead the drag - on from the lake  
6. strike the drag - on, as a sign, o - ver - come the pa - gan mind,  
7. All will know the Trin - i - ty, through his sign be - lieve in Me,  
8. prin - cess with the drag - on tames. So they gave Saint George ac - claim,  
9. o - ver - come the e - vil jinn through his vic - t'ry and his win,



5. to the cit - y, near the gate."  
6. show the peo - ple God's de - sign.  
7. from now to e - ter - ni - ty."  
8. giv - ing him a he - ro's fame.  
9. for our breth - ren and our kin.

# 1

## A Good Word


Selections from Psalm 44 for feasts of the All-holy Theotokos

Bishop Basil Essey

Byzantine Tone 1 Ison=D



A good word:



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

9




My heart hath poured forth a good word. Re - joice, O Queen of

14



all, all - hymned Moth - er of Christ God:

ALLELUIA



I speak of my works to the



King. Re - joice, O Queen of an - gels, Sov - 'reign La - dy

27



of the world:

ALLELUIA

29



My \_\_\_ tongue \_\_\_ is the pen \_\_\_ of a swift - ly writ - ing

33



scribe. Re - joice, \_\_\_ O \_\_\_ preach - ing of the proph - - -

38




-ets, \_\_\_ and the glo - ry of \_\_\_ the pa - tri - archs: \_\_\_ ALLELUIA




Come - ly art thou in beau - ty more \_\_\_ than the sons of \_\_\_ men. Re -

48




- joice O pure \_\_\_ Vir - gin La - dy bride \_\_\_ of \_\_\_ God: \_\_\_ ALLELUIA

54



Grace hath been poured \_\_\_ forth \_\_\_ on \_\_\_ thy \_\_\_

57



lips. Re - joice, \_\_\_ O \_\_\_ spot - less, un - de - filed, in - cor - rupt \_\_\_ all -

62



- ho - - - ly \_\_\_ one: \_\_\_ ALLELUIA