

FROM PASCHA TO ASCENSION

The First Antiphon

Traditional Russian (Znamenny Chant)

(A)

Through the in - ter - ces - sions of the The - o - to - kos,

O Sav - ior, save us.

Michael G. Farrow

(B)

Through the in - ter - ces - sions of the The - o - to - kos, O

Sav - ior, save us.

V. 1: Shout with jubilation unto the Lord all the earth. (Ps. 65:1) R.

V. 2: Chant ye unto His name, give glory in praise of Him. (Ps. 65:1) R.

V. 3: Say unto God: How awesome are Thy works! (Ps. 65:2) R.

V. 4: Let all the earth worship Thee and chant unto Thee; let them chant unto Thy name, O most High. (Ps. 65:3) R.

V. 5: Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever, and unto ages of ages. Amen. R.

FROM PASCHA TO ASCENSION

The Second Antiphon

Arranged by Albert Hazeem

(A)

O Son of God, Who art ris - en from the dead,
save us who sing un - to Thee: Al - le - lu - ia.

Michael G. Farrow

(B)

O Son of God, Who art ris - en from the dead,
save us who sing to Thee: Al - le - lu - ia.

V. 1: God be gracious unto us and bless us. (Ps. 66:1) R.

V. 2: May He cause His face to shine upon us and have mercy on us. (Ps. 66:1) R.

V. 3: That we may know upon the earth Thy way, among all the nations Thy salvation. (Ps. 66:2) R.

V. 4: Let the peoples give Thee praise, O God; let all the peoples praise Thee. (Ps. 66:3) R.

V. 5: Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto ages of ages. Amen. R.

FROM PASCHA TO ASCENSION
Troparion of Pascha (1B)

(REFRAIN OF THIRD ANTIPHON)

Byzantine Tone 5

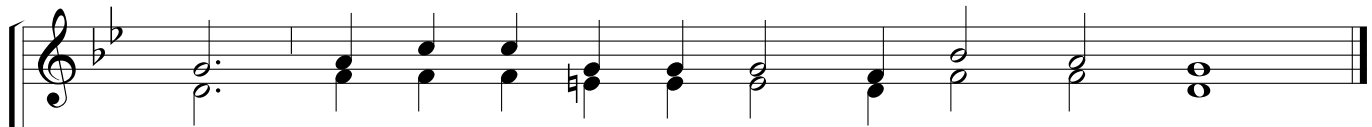

Adapted by James Meena from the
music of Archpriest James C. Meena (1924–1995)

Soprano
Alto




Christ is ris - en from the dead, trampling down _ death _ by _

Tenor
Bass

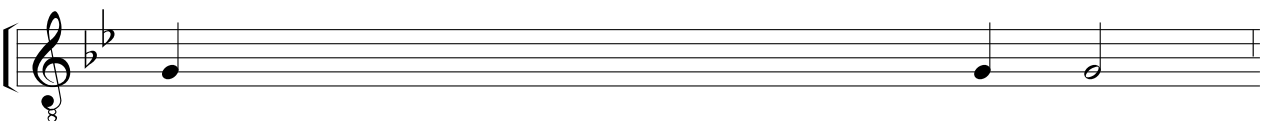


death, and on those in the tombs be - stow - ing life!



Verse 1:

Chanter
(or Priest)



Let God arise, and let His enemies be scat - tered,

Ps. 67:1



and let them that hate Him flee from be - fore His face!

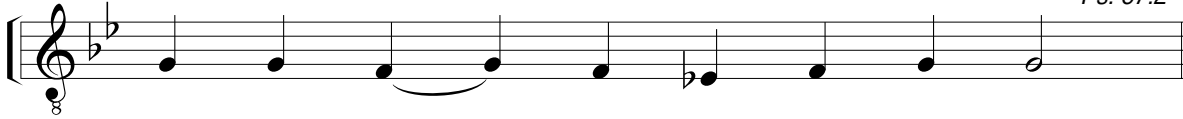
Verse 2:

Chanter
(or Priest)



As smoke vanisheth, so let them vanish a - way;

Ps. 67:2



as wax melt - eth be - fore the fire.

Verse 3:

Chanter
(or Priest)



So do sinners perish from before the face of God,

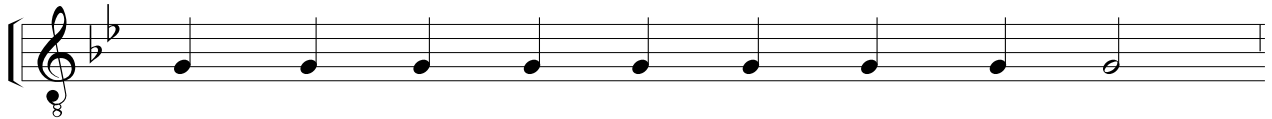
Ps. 67:3



and the right - eous re - joice.

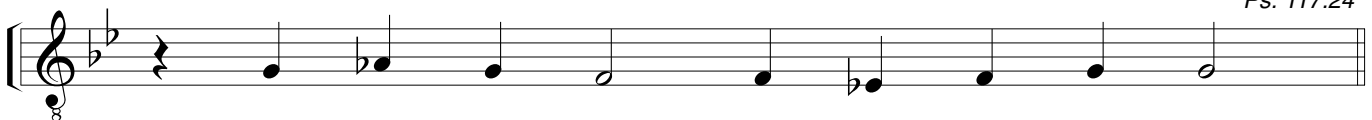
Verse 4:

Chanter
(or Priest)



This is the day which the Lord hath made!

Ps. 117:24



Let us re - joice and be glad there - in!

FROM PASCHA to ASCENSION

The Entrance Hymn

Psalm 67:27

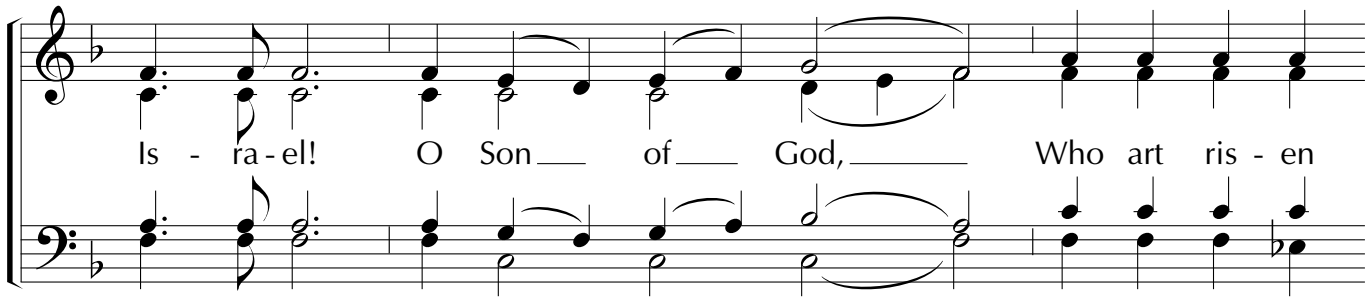
Adapted by Michael G. Farrow from the
music of Archpriest Dmitri V. Razumovsky
(1818–1889)

Soprano
Alto

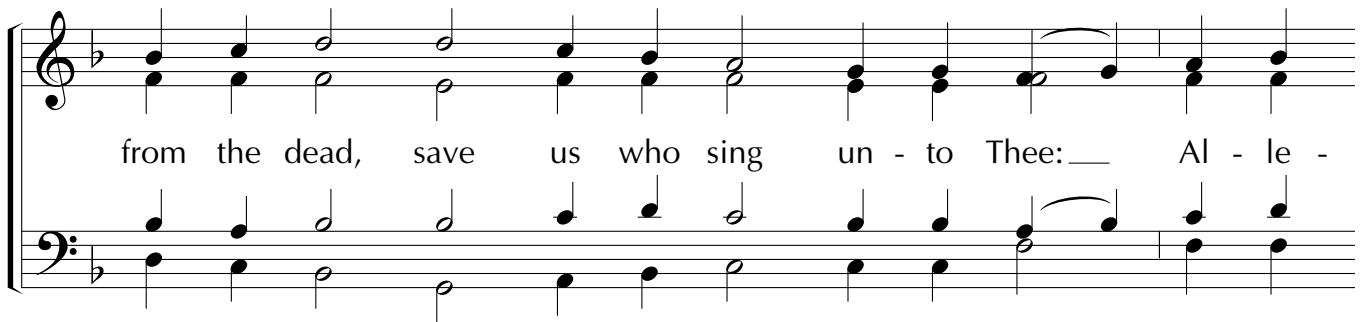


In the gath'-ring plac - es bless ye God the Lord from the springs of

Tenor
Bass



Is - ra-el! O Son of God, Who art ris - en



from the dead, save us who sing un - to Thee: Al - le -



lu - ia, al - le - lu - ia, al - le - lu - ia!

FROM PASCHA TO ASCENSION

The Entrance Hymn

(BYZANTINE USE)

PRIEST: In the gathering places bless ye the Lord from the springs of Israel! (Psalm 67:27)

Michael G. Farrow

Soprano
Alto

O Son of God, Who art risen from the dead,

Tenor
Bass

Detailed description: This block contains the first line of the hymn. It features two vocal staves: Soprano (treble clef) and Alto (treble clef) at the top, and Tenor (bass clef) and Bass (bass clef) at the bottom. The music is in a single system with a common time signature. The lyrics are: "O Son of God, Who art risen from the dead,". The Soprano part has a melodic line with a long note on "Son" and a slur over "of God". The Alto part provides a harmonic accompaniment. The Tenor and Bass parts have a similar harmonic accompaniment.

save us who sing to Thee: Al - le - lu - ia.

Detailed description: This block contains the second line of the hymn. It features two vocal staves: Soprano (treble clef) and Alto (treble clef) at the top, and Tenor (bass clef) and Bass (bass clef) at the bottom. The music is in a single system with a common time signature. The lyrics are: "save us who sing to Thee: Al - le - lu - ia.". The Soprano part has a melodic line with a slur over "Al - le - lu" and a final note on "ia.". The Alto part provides a harmonic accompaniment. The Tenor and Bass parts have a similar harmonic accompaniment.

FROM PASCHA TO ASCENSION
The Kontakion of Pascha (B)

Byzantine Tone 8

Arranged by Frederick Karam (1926-1978)

$\text{♩} = 104$

Soprano
Alto

Tenor
Bass

O Christ our God, though_ Thou_ didst de-scend_ in -

to_ the_ grave, yet didst_ Thou o - ver - throw_ the

pow'r of Ha - des and_ rise as an Im - mor - tal Con - quer - or.

Thou didst greet_ the myrrh - bear - ing wo - men with joy,

and to Thine A - pos - tles Thou didst send Thy peace, and

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 have a key signature of one sharp (F#). The music is written in a style typical of Orthodox chant, with a mix of quarter, eighth, and half notes, often beamed together. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

to the fal - len, O Lord, didst bring re - sur-rec - tion.

The second system of the musical score also consists of two staves in treble and bass clefs with a key signature of one sharp. The melody continues from the first system, ending with a double bar line. The lyrics are aligned with the notes, showing the continuation of the text.

Pentecostarion

FROM PASCHA TO ASCENSION

Megalynarion: Hymn to the Theotokos (B)

(Sung on Pascha and the Sundays of the Myrrh-bearing Women and the Blind Man)

Byzantine Chant - Tone 1

Arranged by Frederick Karam (1926-1978)

Magnification

The An-gel said to Her, who is full of grace, say - ing:

"Re-joyce, O Thou pure Vir - gin; a - gain I say, re - joyce;

for Thy Son is ris - en from the tomb on the third day!"

Heirmos of the 9th Ode

O shine, O shine, O New Je - ru - sa-lem,

(NOTE: This Paschal Hymn to the Theotokos is to be sung on Pascha, the Sunday of the Myrrh-bearing Women, and the Sunday of the Blind Man.)

for the glo - ry of the Lord is ris - en up - on thee!

Re - jice and ex - ult now, O Zi - on!

Re - jice and ex - ult, Thou, O The - o - to - kos,

at the re - sur - rec - tion of Thy Son!


FROM PASCHA to ASCENSION

Based on John 4:14
and John 7:37-38

Communion Hymn 1

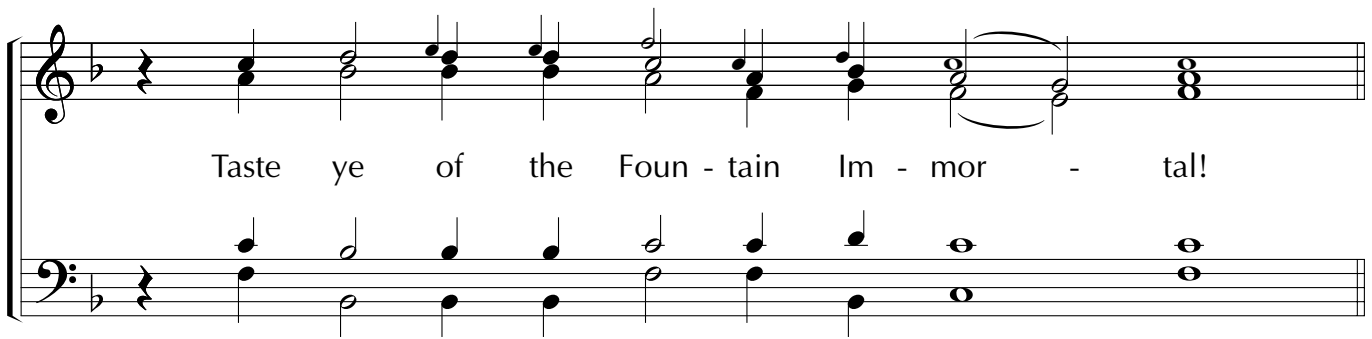
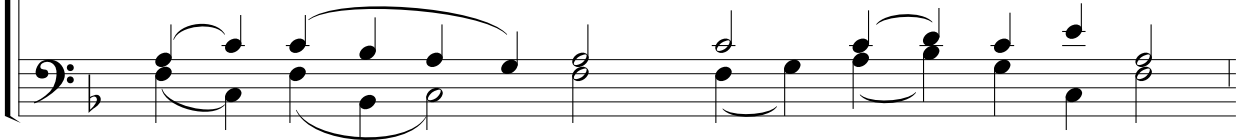
Byzantine Tone 8
Arranged by Michael G. Farrow

Soprano
Alto




Re - ceive _____ ye the Bod - y of Christ!

Tenor
Bass



Taste ye of the Foun - tain Im - mor - tal!



Verses:

- (1) Great is the mystery of Thy Resurrection, O Christ!
(from the Pentecostarion)
- (2) From the supper the Immortal One willingly comes to the passion.
(Sticheron Idiomelon for Holy Monday)
- (3) Then was Hades, who accounted and demanded of souls, embittered at the encounter.
(Catechetical Sermon on the Resurrection of St. John Chrysostom)
- (4) Then was Mary, who annointed and worshipped God before the tomb, made glad.
(Based on John 14-18, 20)
- (5) Tell Peter and the other apostles that the Immortal One hath risen from the dead.
(Based on Mark 16:7)

Alleluia B

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

The musical score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line consists of two phrases: "Al - le - lu - ia. Al - le - lu - ia." and "Al - le - lu - ia." The piano accompaniment provides harmonic support with chords and moving lines in both hands. The first phrase of the vocal line is marked with a repeat sign. The second phrase is also marked with a repeat sign. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

Communion Hymn
Pascha to Ascension
Receive Ye The Body of Christ

Byzantine Chant
Tone 5

Arranged by Tikey Zes
based on a melody by Ioannos Sakallerides (1854-1938)
English text adapted by James Meena

Andante ♩ = 62
With reverence

Re - - - ceive ye the Bod-y

Re - - - ceive ye the Bod-y

Re - - - ceive ye the Bod-y

Re - - - ceive ye the Bod-y

of Christ; taste ye of the fount

of Christ; taste ye of the fount

of Christ; taste ye of the fount

of Christ; taste ye of the fount

Tikey Zes
Receive ye the Body of Christ

ev - - - er - last - - - ing.

ev - - - er - last - - - ing.

ev - - - er - last - - - ing.

ev - er - last - - - ing.

Detailed description: This system contains four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The first staff has a melody with a long note on 'ev' and a slur over 'er - last - - - ing.'. The second staff has a similar melody. The third staff has a melody with a slur over 'er - last - - - ing.'. The fourth staff is in bass clef and has a simple accompaniment line with a long note on 'ev' and a slur over 'er - last - - - ing.'.

f Re - ceive - - - ye

f Re - - - ceive - - - ye

f Re - ceive - - - ye

f Re - ceive - - - ye

Detailed description: This system contains four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The first staff has a melody starting with a forte (*f*) dynamic, with a slur over 'Re - ceive - - - ye'. The second staff has a similar melody. The third staff has a melody with a slur over 'Re - ceive - - - ye'. The fourth staff is in bass clef and has a simple accompaniment line with a forte (*f*) dynamic, with a slur over 'Re - ceive - - - ye'.

Tikey Zes
Receive ye the Body of Christ

the Bod - y of _____ Christ;

the Bod - y of _____ Christ; _____

the _____ Bod - y of _____ Christ; taste

Bod - y of _____ Christ;

Detailed description: This system contains four staves of music. The first staff is a vocal line in G major (one sharp) with lyrics 'the Bod - y of _____ Christ;'. The second staff is another vocal line with lyrics 'the Bod - y of _____ Christ; _____'. The third staff is a vocal line with lyrics 'the _____ Bod - y of _____ Christ; taste'. The fourth staff is a bass line with lyrics 'Bod - y of _____ Christ;'. The music features various note values, rests, and slurs.

taste ye _____ of the fount _____

taste ye of _____ the _____ fount _____

ye of the fount _____

taste ye _____ of the fount

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'taste ye _____ of the fount _____'. The second staff is a vocal line with lyrics 'taste ye of _____ the _____ fount _____'. The third staff is a vocal line with lyrics 'ye of the fount _____'. The fourth staff is a bass line with lyrics 'taste ye _____ of the fount'. The music includes accents (>) and slurs.

Tikey Zes
Receive ye the Body of Christ

ev - - - er - last - - - - ing.

ev - - - er - last - - - - ing.

ev - - - er - last - - - - ing.

ev - er - last - - - - ing.

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

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

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

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