

As Shepherds in Their Fields

Forefeast of the Nativity of Christ, Matins
Second Sessional Hymn
Adapted, Fr. Jack Sparks

Richard Toensing

Gently, joyfully

1. As shep-herds in their fields — were pip-ing songs a - loud, A
2. "O cease your pip - ing now — A - bid-ing in — the fields, And
3. O join our choir and sing, — Of bles-sed ho - ly grace, For

The first system of the musical score is written in 6/8 time with a key signature of one flat (Bb). It features a treble and bass staff with lyrics for three different parts. The melody is simple and pastoral, with a mix of quarter and eighth notes. The lyrics are: 1. As shep-herds in their fields — were pip-ing songs a - loud, A; 2. "O cease your pip - ing now — A - bid-ing in — the fields, And; 3. O join our choir and sing, — Of bles-sed ho - ly grace, For.

host of an - gels stopp'd them there, And, voi - ces strong, call'd out
cry and sing that Christ is born, The Lord on earth re - vealed.
God is born who comes to save, The hum - ble hu - man race."

The second system of the musical score continues the melody from the first system. The lyrics are: host of an - gels stopp'd them there, And, voi - ces strong, call'd out; cry and sing that Christ is born, The Lord on earth re - vealed.; God is born who comes to save, The hum - ble hu - man race.".

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Antiochian Orthodox Christian Archdiocese, RT, Rev.0, 10/12/05.

When Christ was of the Virgin Born

Vespers of the Nativity of Christ
Second Sticheron on "O Lord, I have cried"
Adapted, Fr. Jack Sparks

Richard Toensing

Simply, joyously

1. When Christ was of the Vir - gin born the world was fill'd with
2. For God in flesh has now appear'd, the Sa - vior of our

light; The shep - herds watch'd in lone - ly fields il - lu - min'd
souls; And He who made and holds the world is come to

pure and bright. The Ma - gi kneel'd, a - dor'd the Son, the Angels prais'd in
save us all.

song, But He - rod's mind was troub - led sore, And trembled all night long. For

cresc. Christ is born, *cresc.* Christ is born, *f* Come and glo - ri - fy Him!

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Antiochian Orthodox Christian Archdiocese, RT, Rev. 0, 9/27/05.

What Shall We Call You

First Royal Hour of the Nativity
Theotokion after the Troparion of the Forefeast
Adapted, Fr. Jack Sparks

Richard Toensing

Simply, not too fast

1. What shall we call you, full of grace? Shall
2. Or shall we name you "Pa - ra - dise," For
3. "Pure Mo - ther" shall we call you then, Who

"Hea - ven" be your name? For shin - ing
God's im - mor - tal Flow'r? Or shall "The
held the Ho - ly Son? O pray to

forth from You has come The right - eous
Vir - gin" be your name? All - pure by
Him, the God of all, To save us

Son the same.
God's own pow'r.
ev' - - - - - ry - - - - - one.

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The melody is simple and hymn-like, with lyrics in three parts. The piano accompaniment consists of chords and single notes, providing a harmonic support for the voice. The score ends with a double bar line and repeat signs.

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The Rod of Jesse's Root Has Bloomed

Matins of the Nativity of Christ
Canon I, Cantic IV
Adapted, Fr. Jack Sparks

Richard Toensing

Not too fast (♩=50)

1. The rod of Jesse's root has bloom'd, Has
2. For from the mount of shadow dark, You
3. O im - ma - ter - ial, spir - it - ual One, The

bud - ded from a Vir - gin's womb, For You have come, O
come as from a ho - ly ark, In - car - nate of a
One - be - got - ten God the Son, All glo - ry to your

Christ our Lord, All - prais'd and blest and
Vir - gin Maid, O Lord of glo - ry
might, O Lord, All glo - ry, Christ, the

all - a - dor'd. All prais'd and blest and all - a - dor'd.
hu - man made, O Lord of glo - ry hu - man made.
all - a - dor'd, All glo - ry, Christ, the all - a - dor'd.

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Antiochian Orthodox Christian Archdiocese, RT, Rev. 2, 9/22/05.

The Desert, as a Lily, Bloomed

Matins for the Forefeast of the Nativity
Canticle III, Irmos and Sessional Hymn
Adapted, Fr. Jack Sparks

Richard Toensing

1. The des - ert, as a li - ly, bloom'd When You were
2. Re - joice, O Zi - on, lift your hymn, Make rea - dy,
3. Be - fore Him all the po - wers - shake, But He a

born from Ma - ry's womb. The bar - ren Gen - tile
too, O Beth - le - hem, The One who holds and
low - ly form will take. The on - ly God of

church, as well, With burst - ing buds be -
keeps all things, A star be - fore His
sky and sea, Un - changed in ho - ly

gan to swell. And when You came a - mong them all My
com - ing brings. He makes His con - de - scen - sion known, His
de - i - ty, Is tru - ly of the Vir - gin - born, And

heart was found ed, pure and whole.
bow - ing down to with save His own.
hu - man flesh to with grace a - dorns.

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Once Sorrow had Silenced Zion's Harps

Matins of the Nativity of Christ
Canon I, Canticle VIII, Stanzas 3 and 4
Adapted, Fr. Jack Sparks

Richard Toensing

Not too slow $\text{♩} = 60$

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major/D minor). The time signature is 3/2. The tempo is marked 'Not too slow' with a quarter note equal to 60 beats per minute. The lyrics are: 'Once sor - row had silenced Zion's harps, Whose chil - dren kept them - selves a - part, A - mong the strang - ers did not sing, Nor hymns of joy - ful praise - es bring. But shin - ing forth in Beth - le - hem, the Lord destroys all Ba - by - lon. Her er - ror and her mu - sic there, Re - leas - ing Zi - on's'. The piano accompaniment features a steady bass line and chords that support the vocal melody. There are several measures with a fermata over the vocal line, indicating a moment of stillness or emphasis.

Once sor - row had silenced Zion's harps, Whose chil -

- dren kept them - selves a - part, A - mong the strang - ers did not

sing, Nor hymns of joy - ful praise - es bring. But shin - ing

forth in Beth - le - hem, the Lord destroys all Ba - by -

lon. Her er - ror and her mu - sic there, Re - leas - ing Zi - on's

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Once Sorrow had Silenced Zion's Harps

prais - es__ there. So let__ us__ lift our song__ of__ praise And

ev' - ry - one our voi - ces__ raise, "Let all__ cre - a - tion

praise__ the__ Lord, Ex - alt - ing Him for - ev - er - more."

O Nations, Let Us Now Prepare

Vespers, Sunday before the Nativity of Christ
Stichera I at "O Lord, I have cried"
Adapted, Fr. Jack Sparks

Richard Toensing

Simply

The musical score is written for a single voice and piano accompaniment. It consists of four systems of music. The first system is a vocal line in G major, 2/2 time, with lyrics: "(All)1.O na-tions, let us now pre-pare, And lay _____ a -". The second system continues the vocal line with lyrics: "side all earth-ly care, To cel - e - brate the birth of _". The third system includes both vocal and piano parts, with lyrics: "Christ With all _____ the wor - thy, good, _____ and wise 2.Our". The fourth system continues the vocal line with lyrics: "minds lift up to Beth-le-hem, And with _____ our con - sciences as -". The piano accompaniment is written in the bass clef, providing harmonic support for the vocal line. The score concludes with the lyrics: "cend, May we with - in our hearts be - hold, The Vir - gin".

(All)1.O na-tions, let us now pre-pare, And lay _____ a -

side all earth-ly care, To cel - e - brate the birth of _

Christ With all _____ the wor - thy, good, _____ and wise 2.Our

minds lift up to Beth-le-hem, And with _____ our con - sciences as -

cend, May we with - in our hearts be - hold, The Vir - gin

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Antiochian Orthodox Christian Archdiocese, RT. Rev. 0, 9/19/05.

com - ing through the cold. 3.For Ma-ry now draws near the cave, To

give birth there to Him who saves; Our God and ho - ly

Lord of all, The mighty Sa - vior of our souls.

4.And

Jo-seph all these things beheld, But thought a hu - man child he

held, Not know - ing what would lat - er come, Through

5.But then, in lat - er
this the Vir - gin Ma - ry's Son

years a-maz'd Good Jo - seph, through His works of grace, Knew

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 one flat (B-flat). The time signature is 3/2. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "years a-maz'd Good Jo - seph, through His works of grace, Knew".

Je - sus as the Lord of all, Who grants great

The second 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 one flat (B-flat). The time signature is 3/2. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Je - sus as the Lord of all, Who grants great".

mer - cy to our souls.

The third 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 one flat (B-flat). The time signature is 3/2. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "mer - cy to our souls.".

O Master, Risen as a Star

Matins of the Nativity of Christ
Canon I, Cantic IV, Stanza 3
Adapted, Fr. Jack Sparks

Richard Toensing

Joyfully

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 2/2. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal line.

1. O Mas - ter, ri - - - sen as a star, From
2. They came to You in search of truth, The

Ja - cob, an - - - cient pa - tri - - arch; You fill'd the
first of all the Gen - tile fruits; They came to

watch - ers of the stars with joy, when
You in pen - i - - tence, With gold, and

com - ing from a - - far, Who, search - ing Ba - laam's pro - phe -
myrh, — and frank - in - - cense; All glo - ry to your pow'r, O

cies, Dis - cov - - - ered and You, the hope of — peace.
Lord, In earth — and hea - ven, all — a - - dored.

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Lift Up, My Soul

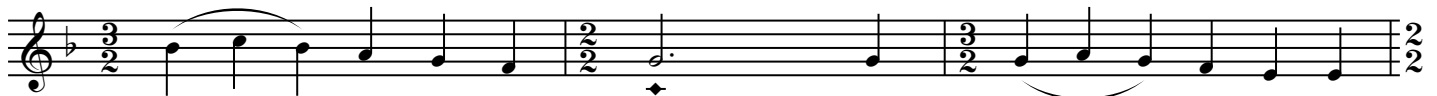
Matins of the Nativity of Christ
Megalynaria
Adapted, Fr. Jack Sparks

Richard Toensing

Meditatively, joyfully



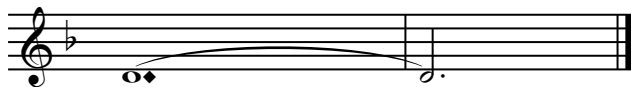
1. Lift up, my soul, and mag - ni - fy The La - dy
2. O soul of mine, now mag - ni - fy The God we
3. O soul of mine, now mag - ni - fy The King who
4. O soul of mine, now mag - fi - fy Our God whose
5. O soul of mine, now mag - ni - fy The One re -
6. O soul of mine, now mag - ni - fy The Vir - gin
7. The Ma - gi - and the shep - herds came To wor - ship



hon - or'd o - ver all, More glo - ri - ous than
ev - er glo - ri - fy, Who from the bles - sed
comes from hea - ven high, And in a low - ly
star was shin - ing high, The Ma - gi led to
vealed as King on high Whose way was point - ed
pure and un - de - fil'd Who in a sta - ble
Christ and praise his name, Who in the town of



all the hosts Who serve the Lord on
Vir - gin born, Ap - pears in hu - man flesh and
sta - ble cave, Is born to save the hu - man
Beth - le - hem, Who bro't their gifts and
by a star, To Ma - gi - trav' - ling from a -
cave on earth Has gi - ven Christ the King his
Beth - le - hem, Was born to draw us all to



high. _____
form. _____
race. _____
Him. _____
far. _____
birth. _____
Him. _____

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Antiochian Christian Orthodox Archdiocese, RT, Rev. 0, 9/17/05.

Let Clouds Drop Water from on High

Forefeast of the Nativity of Christ, Matins
Canticle VII, Stanza II
Adapted, Fr. Jack Sparks

Richard Toensing

Meditatively - moderate tempo

(optional solo)

1. Let clouds _____ drop wa - ter from on high, And
2. For He _____ the ey - er - last - ing Light, That

(optional solo) *mf* *tutti p*

all the hosts of hea - ven cry; For He _____ who
knows no ev' - ning, dark, _____ or night, Has come _____ on

(optional solo)

clouds his cha - riot makes, Comes on a cloud _____ as hea - ven
hum - ble earth to shine, Il - lu - min - ing with light _____ di -

tutti p

shakes; For by the Vir - - - gin He was borne, En -
vine. The ones who lived _____ in dark - ness here, In

(optional solo) *tutti*

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Antiochian Orthodox Christian Archdiocese, RT, Rev. 1, 10/13/05.

Let Clouds Drop Water from on High

com - pass'd in a ba - by's form.
pe - ril and in hope - less fear.

The musical score consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The first four measures are in 4/4 time, and the last two measures are in 3/2 time. The melody is primarily composed of quarter notes and half notes, with some longer notes in the final two measures. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The words are: 'com - pass'd in a ba - by's form.' on the top line and 'pe - ril and in hope - less fear.' on the bottom line. The final two measures feature longer notes, likely representing a sustained vocal line or a specific musical phrase.

Isaiah, as He Watched by Night

Forefeast of the Nativity of Christ, Compline

Richard Toensing

Canticle V, Irmos

Adapted, Fr. Jack Sparks, altered, R.T.

With joyful dignity

1. I - sai - - - ah, as he watched by night, Be - held the
2. I - sai - - - ah cried a - loud, "Be - hold, A Vir - gin

ev - er - last - ing Light That knows no ev' - ning pov - er -
shall con - ceive and hold The Word in - car - nate in her

ty, The Light of Your The - o - pha - ny, That
womb, From which, a Ba - by, He shall come, And

came to pass through ten - der love To us from You, O
earth with all her fam - i - ly Shall then re - joice ex -

Christ a - bove. Lord, have mer - cy up - on us.
ceed - ing - ly."

The musical score is written for voice and piano. It consists of five systems of music. The first system has a 2/2 time signature and a key signature of one sharp (F#). The second system has a 3/2 time signature. The third system has a 2/2 time signature. The fourth system has a 6/4 time signature. The fifth system has a 2/2 time signature. The lyrics are written below the vocal line, with some words underlined. The piano accompaniment is written on a grand staff (treble and bass clefs).

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Antiochian Orthodox Christian Archdiocese. RT, rev.1, 9/11/05.

In Bethlehem

Matins of the Nativity of Christ
Ikos following the Kontakion after Canticle 6
Adapted, Fr. Jack Sparks

Richard Toensing

Sweetly, not too fast

1. In Beth - le - hem is o - pen'd wide, the gates of
2. The Root un - wat - er'd there ap - pears, from which for -
3. So let us has - ten to the place, Where now a

E - den's pa - ra - dise O come and let us look and
give - ness flow - ers here, And there is found the un - dug
Babe is born by grace, The pre - e - ter - nal God of

see, In se - cret that great joy to be. O come and
well, Where Da - vid long'd to drink as well. For there a
all, Whose love will lift us from the fall. O come and

let us take in hand That pa - ra - dise that ev - er stands, And now is
Vir - gin bears a Child, The Maid o - be - di - ent and mild, The thirst of
let us take in hand, That pa - ra - dise that ev - er stands, And now is

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Antiochian Orthodox Christian Archdiocese, RT, Rev. 0, 9/30/05.

In Bethlehem

found with - in the cave, In Him_ who comes_ to earth to save.
A - dam now shall cease, And Da - vid's, too, ___ shall find re - lease.
found with - in the cave, In Him_ who comes_ to earth to save.

The musical score consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat). The time signature is 3/2. The score is divided into three measures by vertical bar lines. The first measure has a 3/2 time signature, the second has a 2/2 time signature, and the third has a 3/2 time signature. The lyrics are written below the treble staff, with some words underlined. The music features a mix of quarter and eighth notes, with some notes beamed together. There are also some rests and a fermata over the final note of the first line.