

August 6th

THE TRANSFIGURATION OF OUR LORD

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.

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

(B)

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

Sav - ior, save us.

V. 1: Great is the Lord and greatly to be praised, in the city of our God, in His holy mountain. (Ps. 47:1) R.

V. 2: Who settest fast the mountains by Thy strength, Who art girded round about with power, Who troublest the hollow of the sea; as for the roar of its waves, who shall withstand them? (Ps. 64:7) R.

V. 3: Confession and majesty hast Thou put on, Who coverest Thyself with light as with a garment. (Ps. 103:2) R.

V. 4: The mountains shall rejoice at the presence of the Lord, for He cometh; yea, He is come to judge the earth. (Ps. 97:9) 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.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Second Antiphon

Adapted by Michael G. Farrow
from the music of Albert Hazeem

(A)

O Son of God, Who wast trans - fig - ured on Mount Ta - bor,
save us who sing un - to Thee: Al - le - lu - ia!

Detailed description: This block contains the musical score for the first antiphon, labeled (A). It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with a half note 'O', followed by quarter notes 'Son of God, Who wast trans - fig - ured on Mount Ta - bor,'. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal line with 'save us who sing un - to Thee: Al - le - lu - ia!' and concludes with a final cadence. The piano accompaniment continues to support the vocal melody.

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

(B)

O Son of God, Who wast trans - fig - ured on Mount Ta - bor,
save us who sing to Thee: Al - le - lu - ia!

Detailed description: This block contains the musical score for the second antiphon, labeled (B). It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with a half note 'O', followed by quarter notes 'Son of God, Who wast trans - fig - ured on Mount Ta - bor,'. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal line with 'save us who sing to Thee: Al - le - lu - ia!' and concludes with a final cadence. The piano accompaniment continues to support the vocal melody.

V. 1: His foundations are in the holy mountains. (Ps. 86 :1) R.

V. 2: The Lord loveth the gates of Sion more than all the dwellings of Jacob. (Ps. 86:1) R.

V. 3: Glorious things are spoken of thee, O city of God. (Ps. 86:2) R.

V. 4: A man will say: Mother Sion; and: That man was born in her; and: The Most High Himself hath founded her. (Ps. 86:5) 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.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1A)

Psalm 35:10

(Text from the 1888 Typicon

by George Violakis) - Antiochian Tradition

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

For with Thee is the foun - tain, the foun - tain of life,

and in Thy light we shall see light. O Son of God,

Who wast trans - fig - ured on Mount Ta - bor, save us who sing un - to

Thee: Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1B)

Psalm 88:12

(Text taken from the Greek Typicon)

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

Ta - bor and Her - mon shall re - jice in Thy

name. O Son of God, Who wast trans - fig - ured

on Mount Ta - bor, save us who sing un - to Thee: Al - le -

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1C)

Psalm 42:3
(Text taken from the Slavic Typicon)

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

O Lord, send out Thy light and Thy truth.

They have guided me along the way and have

brought me unto Thy holy mountain. O Son of

God, Who wast transfigured on Mount Tabor,

TRANSFIGURATION - Entrance Hymn (1C) - 2

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

Al - le - lu - ia! Al - le - lu - ia!

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with a treble and a bass clef, and a key signature of one flat. The lyrics are: 'save us who sing un - to Thee: Al - le - lu - ia!' for the first system, and 'Al - le - lu - ia! Al - le - lu - ia!' for the second system. The music features a simple, hymn-like melody with a steady accompaniment. The first system ends with a double bar line, and the second system also ends with a double bar line.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2A)

(Text taken from the 1888 Typicon
by George Violakis)

(BYZANTINE USE)

PRIEST: For with Thee is the fountain of life, and in Thy light we shall see light. (Psalm 35:10)

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

O — Son — of God, who wast trans - fig - ured on Mount Ta - bor,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily composed of quarter and eighth notes.

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

The second system of musical notation continues the vocal line and accompaniment. It features a prominent melisma on the word 'Alleluia', with a long, sweeping line connecting the notes. The system concludes with a double bar line.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2B)

(Text taken from the Greek Typikon)

(BYZANTINE USE)

PRIEST: Tabor and Hermon shall rejoice in Thy name. (Psalm 88:12)

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

O — Son — of God, who wast trans - fig - ured on Mount Ta - bor,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff.

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

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2C)

(Text taken from the Slavic Typicon)

(BYZANTINE USE)

PRIEST: O Lord, send out Thy light and Thy truth. They have guided me along the way
and have brought me unto Thy holy mountain. (Psalm 42:3)

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

O — Son — of God, who wast trans - fig - ured on Mount Ta - bor,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff.

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

The second system of musical notation continues the vocal line and accompaniment. The treble staff shows a melodic phrase that concludes with a final cadence. The bass staff continues the harmonic support. The lyrics are written below the treble staff.

August 6th

THE TRANSFIGURATION OF OUR LORD

Troparion (A)

(Sung from August 6th - 13th)

Byzantine Tone 7

Arranged by Christopher Holwey

F C

When thou, O Christ our God, wast trans - fig - ured on the

F C

moun - tain, thou didst re - veal thy glo - ry to

Un.

thy dis - ci - ples in pro - por - tion as they could bear__ it.

F C

Let thine ev - er - last - ing light al - so en - light - en us sin - ners,

F C

through thē in - ter - ces - sions of the The - o - to - kos, O thou Be -

1st & 2nd time

F

-stow - er of light, glo - ry to thee.

F 3rd time only C Un.

glo - ry to thee.

August 6th
THE TRANSFIGURATION OF OUR LORD
Troparion (B)

(Sung from August 6th - 13th)

Byzantine Tone 7
Arranged by Christopher Holwey

$\text{♩} = 120$

When thou, O Christ our God, wast trans - fig - ured on the
moun - tain, thou didst re - veal thy
glo - ry to thy dis - ci - ples in pro - por - tion as
they could bear it. Let thine ev - er - last - ing

TRANSFIGURATION - Troparion (B) - 2

light al - so en - light - en us sin - ners,

17

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

rit. 1st & 2nd time

O thou Be - stow - er of light, glo - ry to thee.

3rd time only

glo - ry to thee.

August 6th

THE TRANSFIGURATION OF OUR LORD

Kontakion (A)

(Sung from July 27th - August 13th)

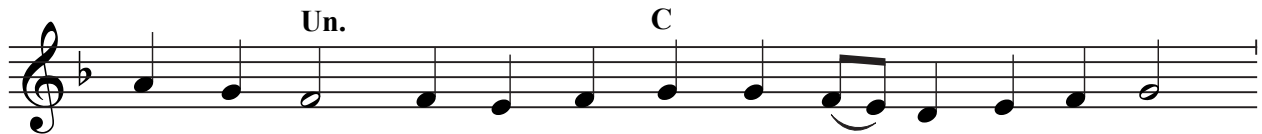
Byzantine Tone 7
Arranged by Christopher Holwey
Rassem El Massih



Thou wast trans-fig-ured on the mount, and thy dis - ci - ples,



in so far as they were a - ble, be-held thy glo - ry, O



Christ our God; so that, when they should see thee cru - ci - fied,



they would re-mem-ber that thy suf-fer-ing was vol-un-tar - y,



and could de - clare to all the world that thou art tru - ly thē ef -



- ful-gent Splen - dour of the Fa - ther.



they would re-mem-ber that thy suf - fring was vol - un - ta - ry

August 6th

THE TRANSFIGURATION OF OUR LORD Kontakion (B)

(Sung from July 27th - August 13th)

Byzantine Tone 7

Arranged by Christopher Holwey

$\text{♩} = 120$

Soprano
Alto

Tenor
Bass

Thou wast trans - figured on the mount, and thy dis - ci - ples,

Detailed description: This block contains the first system of musical notation. It features two staves for Soprano and Alto (top) and Tenor and Bass (bottom). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as quarter note = 120. The lyrics are: "Thou wast trans - figured on the mount, and thy dis - ci - ples,". The notation includes various note values, rests, and phrasing slurs.

in so far as they were a - ble, be-held thy glo - ry, O

Detailed description: This block contains the second system of musical notation. It features two staves for Soprano and Alto (top) and Tenor and Bass (bottom). The lyrics are: "in so far as they were a - ble, be-held thy glo - ry, O". The notation includes various note values, rests, and phrasing slurs.

9

Christ our God; so that, when they should see thee cru-ci-fied,

Detailed description: This block contains the third system of musical notation. It features two staves for Soprano and Alto (top) and Tenor and Bass (bottom). The lyrics are: "Christ our God; so that, when they should see thee cru-ci-fied,". The notation includes various note values, rests, and phrasing slurs.

13

they would re - mem - ber that thy suf - fer - ing was

Detailed description: This block contains the fourth system of musical notation. It features two staves for Soprano and Alto (top) and Tenor and Bass (bottom). The lyrics are: "they would re - mem - ber that thy suf - fer - ing was". The notation includes various note values, rests, and phrasing slurs.

TRANSFIGURATION - Kontakion (B) - 2

16

vol - un - tar - y, and could de - clare to all the

This system contains measures 16, 17, and 18. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The vocal line (treble clef) features a melodic line with eighth and quarter notes, including a phrase 'vol - un - tar - y,' followed by a rest and then 'and could de - clare to all the'. The piano accompaniment (bass clef) consists of block chords and simple rhythmic patterns.

19

world that thou art tru - ly thē ef - ful - gent Splen - dor

This system contains measures 19, 20, and 21. The vocal line continues with 'world that thou art tru - ly thē ef - ful - gent Splen - dor'. The piano accompaniment provides harmonic support with block chords and a steady bass line.

22

of the Fa - ther.

This system contains measures 22, 23, and 24. The vocal line concludes with 'of the Fa - ther.' and features a long, sweeping melisma over the final two measures. The piano accompaniment also features a long, sweeping melisma in the bass line, mirroring the vocal line.

August 6th

THE TRANSFIGURATION OF OUR LORD

Alleluia
(GREEK USE)

Psalm 88

Byzantine Chant, Tone 1
Arranged by Archpriest John D. Finley

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - - ia!

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

Verse 1 Ps. 88:5

Chanter

The Heav - ens shall con - fess Thy___ won - - - ders.

Verse 2 Ps. 88:7

Chanter

God is glo - ri - fied in the coun - cil of the saints.

August 6th

THE TRANSFIGURATION OF OUR LORD

Alleluia

Psalm 88

(SLAVIC USE - Also found in some Greek books)

Byzantine Chant, Tone 8
Arranged by Archpriest John D. Finley

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

Verse 1 Ps. 88:11

Chanter

Thine are the Heav - ens and Thine is the Earth.

Verse 2 Ps. 88:14

Chanter

Bless-ed are the peo - ple that knoweth ju - bi - la - tion.

August 6th

THE TRANSFIGURATION OF OUR LORD

Hymn to the Theotokos

(The third troparion from the seventh Ode of the second Canon)

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

The musical score is written on a single treble clef staff in common time (C). It begins with a diamond-shaped ornament (a 'son') above the first note. The melody consists of quarter and eighth notes, with various phrasing slurs and breath marks. The lyrics are: 'Now hath been heard that which had nev - er been heard be - fore; for the Son, who is from the Vir - gin with - out - fa - ther, hath been tes - ti - fied - to in glo - ry by the voice - of the Fa - ther; for He Him - self is God and Man to - geth - er un - to the end - of a - ges.' The piece concludes with a 'rit.' (ritardando) marking and a final diamond-shaped ornament.

Now hath been heard that which had nev - er been
heard be - fore; for the Son, who is from the Vir - gin with -
out - fa - ther, hath been tes - ti - fied - to in
glo - ry by the voice - of the Fa - ther;
for He Him - self is God and Man to - geth - er
un - to the end - of a - ges.

August 6th

THE TRANSFIGURATION OF OUR LORD

Hymn to the Theotokos

(The third troparion from the seventh Ode of the second Canon)

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

$\text{♩} = 110$

Now hath been heard that which had never been

heard be - fore; for the Son, who is from the Vir - gin with -

out fa - ther, hath been tes - ti - fied to in

glo - ry by the voice of the Fa - ther;

for He Him - self is God and Man to - geth - er

rit.

un - to the end of a - ges.

* Altos may split and double with the sopranos to strengthen the melody.

August 6th

THE TRANSFIGURATION OF OUR LORD

Psalm 88:15

Communion Hymn

Byzantine Tone 8
Arranged by Michael G. Farrow

O Lord, in the light of the glo - ry of Thy face shall we walk,

and in Thy Name shall we re - joice for - ev - er.

Verses:

- (1) In Thy righteousness shall they be exalted. (*Ps. 88:15*)
- (2) For the boast of their strength art Thou, and in Thy good pleasure shall our horn be lifted high. (*Ps. 88:16*)
- (3) For from the Lord is our defense, yea, from the Holy One of Israel, our King. (*Ps. 88:17*)

Alleluia A

Soprano
Al - le - lu - ia! Al - le - lu - ia!

Alto
Al - le - lu - ia! Al - le -

Tenor
Al - le - lu - ia! Al - le - lu - ia!

Bass
Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Alleluia B

Al - le - lu - ia! Al - le - lu - ia!