

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 is a musical score for a two-part antiphon. It is written in 3/4 time with a key signature of one flat (B-flat). The score is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "O Son of God, Who wast trans - fig - ured on Mount Ta - bor, save us who sing un - to Thee: Al - le - lu - ia!". The piano accompaniment consists of chords and moving lines in the bass.

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 is a musical score for a two-part antiphon, similar to (A). It is written in 3/4 time with a key signature of one flat (B-flat). The score is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "O Son of God, Who wast trans - fig - ured on Mount Ta - bor, save us who sing to Thee: Al - le - lu - ia!". The piano accompaniment consists of chords and moving lines in the bass.

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 - joice 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 in a simple, hymn-like style with a mix of quarter and eighth notes.

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

The second system of musical notation continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a vocal line with lyrics. The bass staff provides accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence.

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 lyrics underneath. The bass staff contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in a simple, hymn-like style with a mix of quarter and eighth notes.

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

The second system of musical notation continues the melody from the first system. It features a treble and bass staff with lyrics. The piano accompaniment provides a steady harmonic support. The piece concludes with a final cadence in 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 vocal line.

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

The second system of musical notation continues the piece. The treble staff features 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 vocal line.

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)

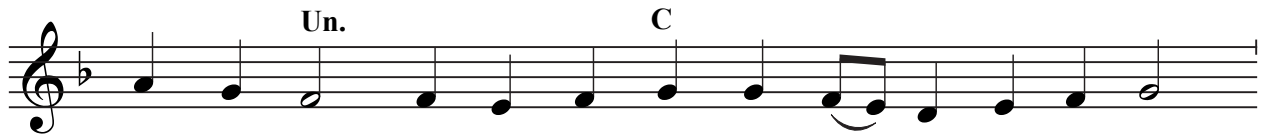
Byzantine Tone 7
Arranged by Christopher Holwey
Rassem El Massih



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 vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The tempo is marked as quarter note = 120. The lyrics are: "Thou wast trans - figured on the mount, and thy dis - ci - ples,". The music consists of eighth and quarter notes with some rests.

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 vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "in so far as they were a - ble, be-held thy glo - ry, O". The music continues with eighth and quarter notes.

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 vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "Christ our God; so that, when they should see thee cru-ci-fied,". The music continues with eighth and quarter notes.

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 vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "they would re - mem - ber that thy suf - fer - ing was". The music continues with eighth and quarter notes.

TRANSFIGURATION - Kontakion (B) - 2

16

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

This system contains measures 16, 17, and 18. It features a treble and bass staff in a key with one flat. The melody in the treble staff includes a melisma on the word 'y,' in measure 16. The accompaniment in the bass staff consists of block chords.

19

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

This system contains measures 19, 20, and 21. The melody in the treble staff continues with block chords in the bass staff. A melisma is present on the word 'Splē' in measure 21.

22

of the Fa - ther.

This system contains measures 22, 23, and 24. The melody in the treble staff features a long melisma on the word 'ther.' in measure 22, which extends through measures 23 and 24. The bass staff accompaniment also features long notes corresponding to the melisma.

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

Megalynarion: Hymn to the Theotokos

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

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

C

Now hath been heard that which had nev - er been

G

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

C

out___ fa - ther, hath been tes - ti - fied___ to in

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

G **C**

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

rit. **G**↓ **Un.**

un - to thē end___ of___ ag - es._____

August 6th

THE TRANSFIGURATION OF OUR LORD

Megalynarion: Hymn to the Theotokos

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

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

♩ = 110

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

rit.
un - to thē end of ag - es.

* 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,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody line with a key signature of one flat (B-flat) and a common time signature. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff.

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

The second system of musical notation continues the melody and accompaniment from the first system. It concludes with a double bar line. The lyrics are written below the treble staff.

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 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), 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.