

# 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.

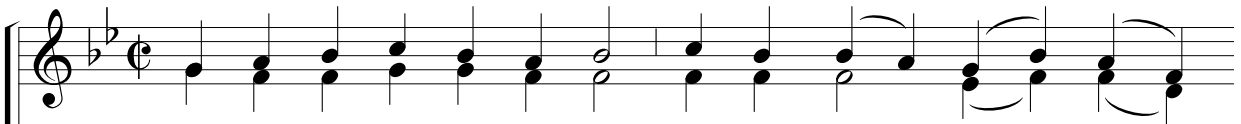
**FROM PASCHA TO ASCENSION**  
**Troparion of Pascha (1B)**

(REFRAIN OF THIRD ANTIPHON)

Byzantine Tone 5

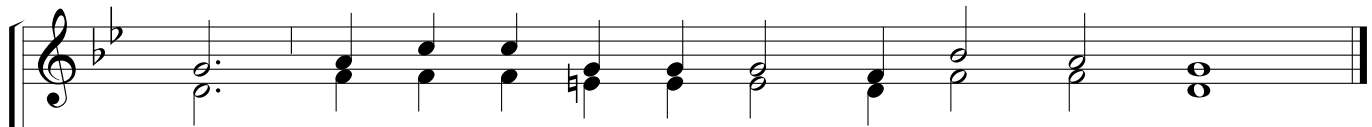

Adapted by James Meena from the  
music of Archpriest James C. Meena (1924–1995)

Soprano  
Alto




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

Tenor  
Bass

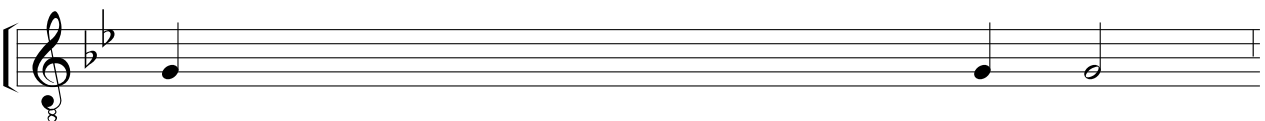


death, and on those in the tombs be - stow - ing life!



**Verse 1:**

Chanter  
(or Priest)



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

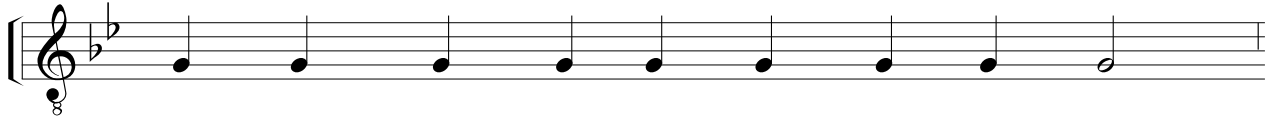
*Ps. 67:1*



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

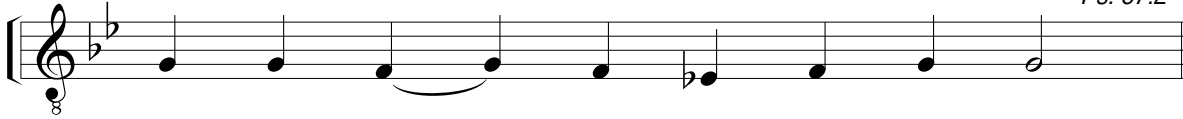
Verse 2:

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,

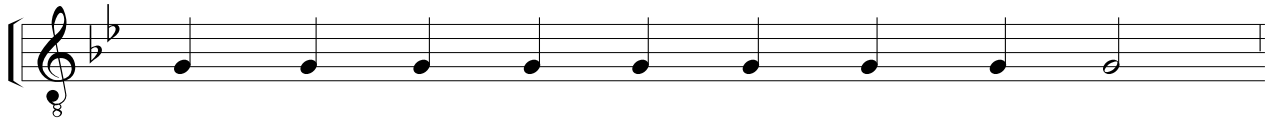
*Ps. 67:3*



and the right - eous re - joice.

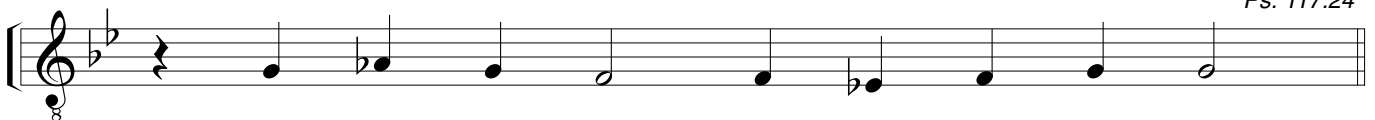
Verse 4:

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

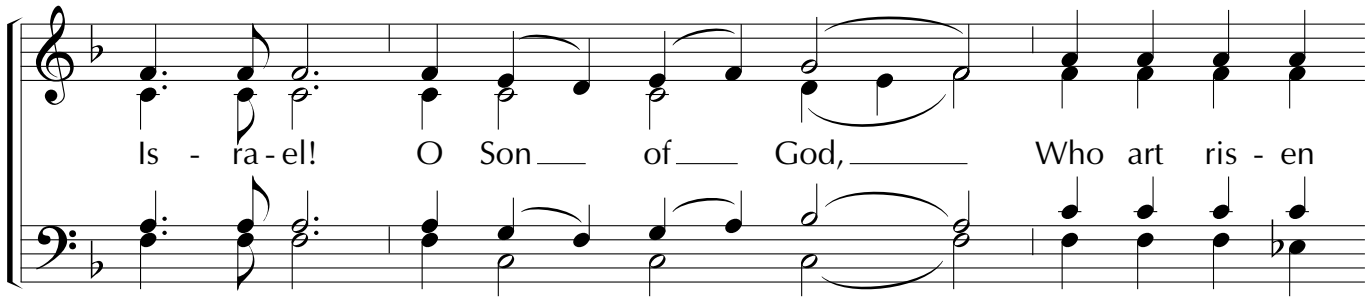
Adapted by Michael G. Farrow from the  
music of Archpriest Dmitri V. Razumovsky  
(1818–1889)

Soprano  
Alto

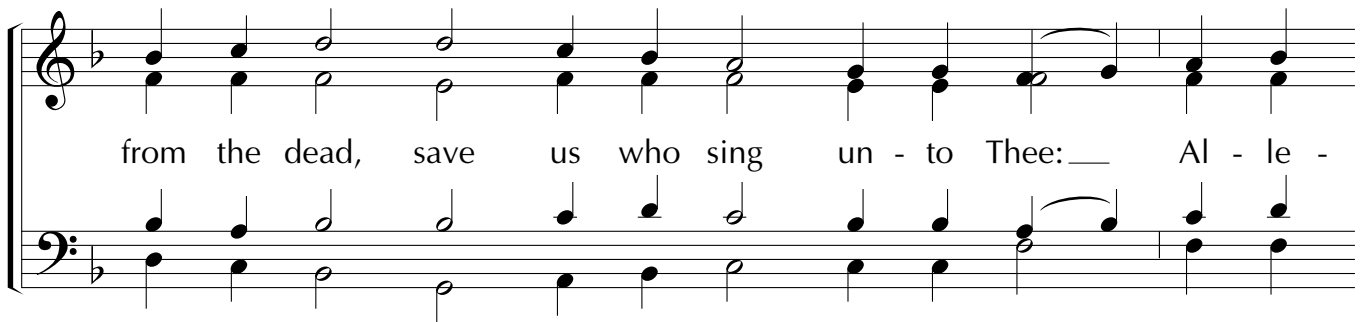


In the gath'-ring plac - es bless ye God the Lord from the springs of

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/Alto (treble clef) and Tenor/Bass (bass clef). 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/Alto part has a melodic line with a long note on "Son" and a phrase "risen from the dead" with a slur. The Tenor/Bass part provides a harmonic accompaniment with block chords and some moving lines.

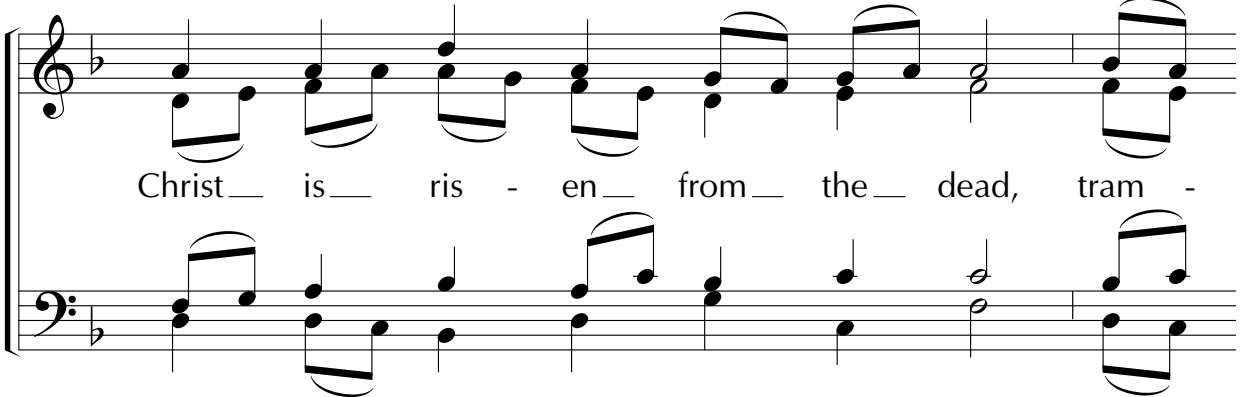
save us who sing to Thee: Al - le - lu - ia.

Detailed description: This block contains the second line of the hymn. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The lyrics are: "save us who sing to Thee: Al - le - lu - ia.". The Soprano/Alto part has a melodic line with a phrase "Al - le - lu - ia" with a slur. The Tenor/Bass part provides a harmonic accompaniment with block chords and some moving lines.

FROM PASCHA TO ASCENSION  
Troparion of Pascha (2B)

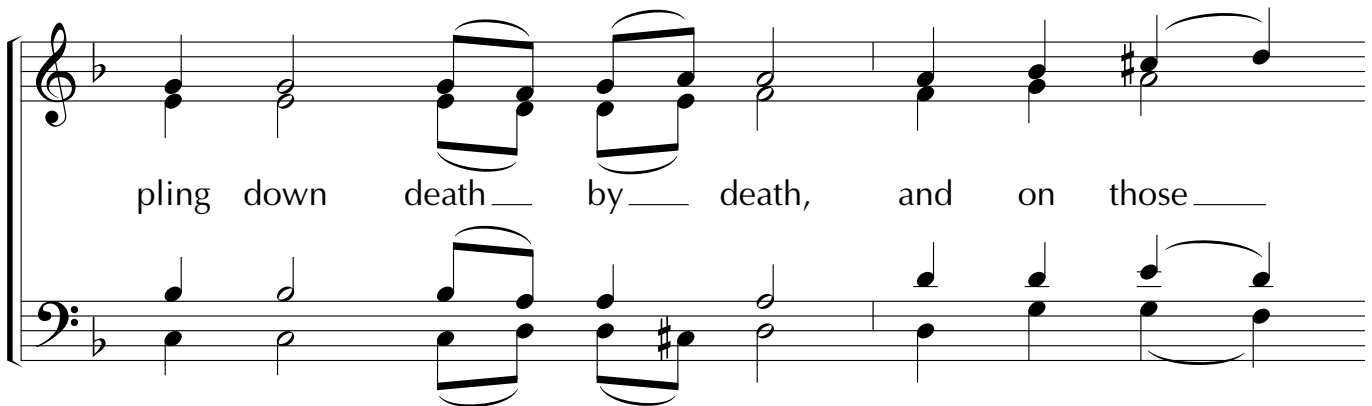
Byzantine Tone 5  
Adapted by Michael G. Farrow from the  
music of Frederick Karam (1926-1978)

Soprano  
Alto

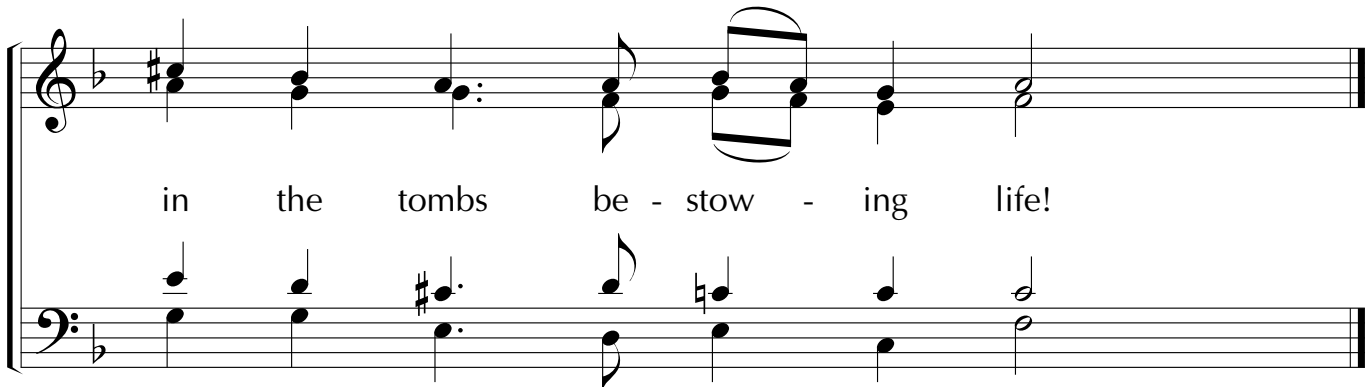


Christ is ris - en from the dead, tram -

Tenor  
Bass



pling down death by death, and on those




in the tombs be - stow - ing life!

FROM PASCHA to ASCENSION  
Troparion of Pascha (3B)

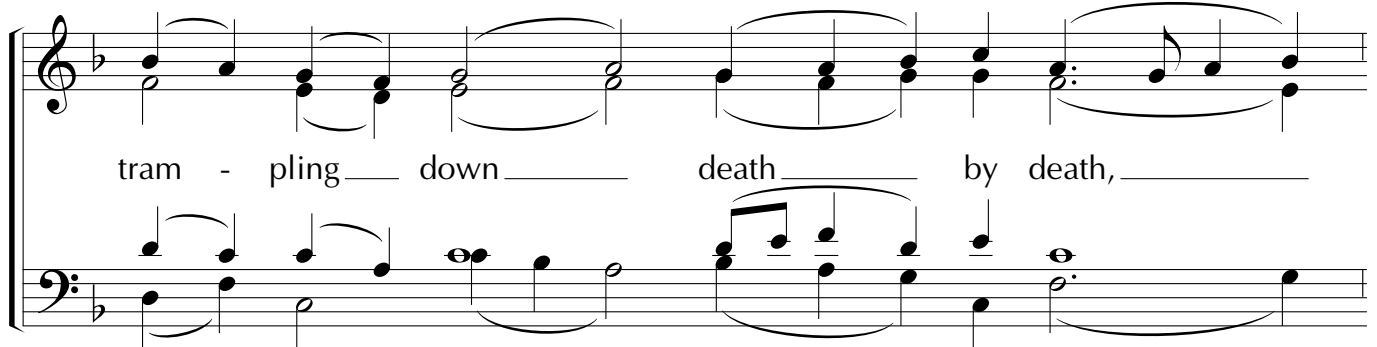
Byzantine Chant Tone 5  
Arranged by Archpriest James C. Meena (1924-1995)

Soprano  
Alto

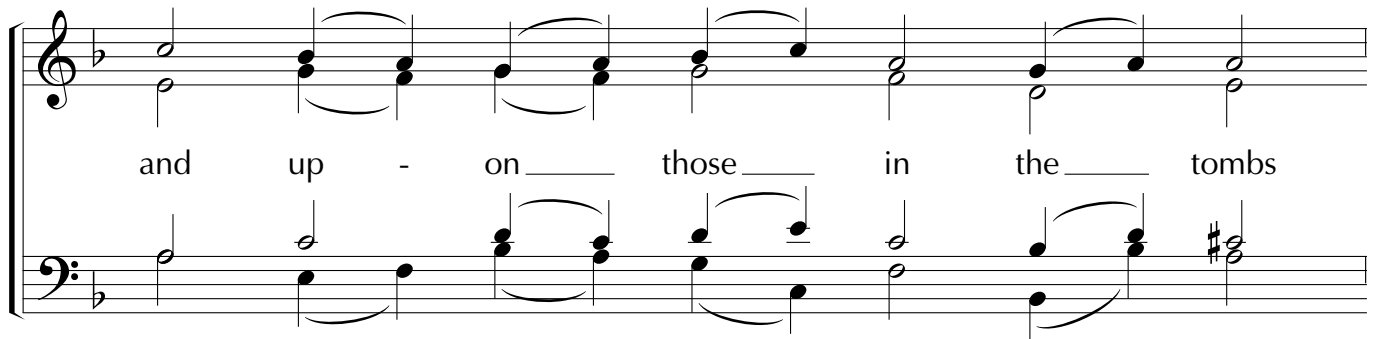


Christ is ris - en from the dead,

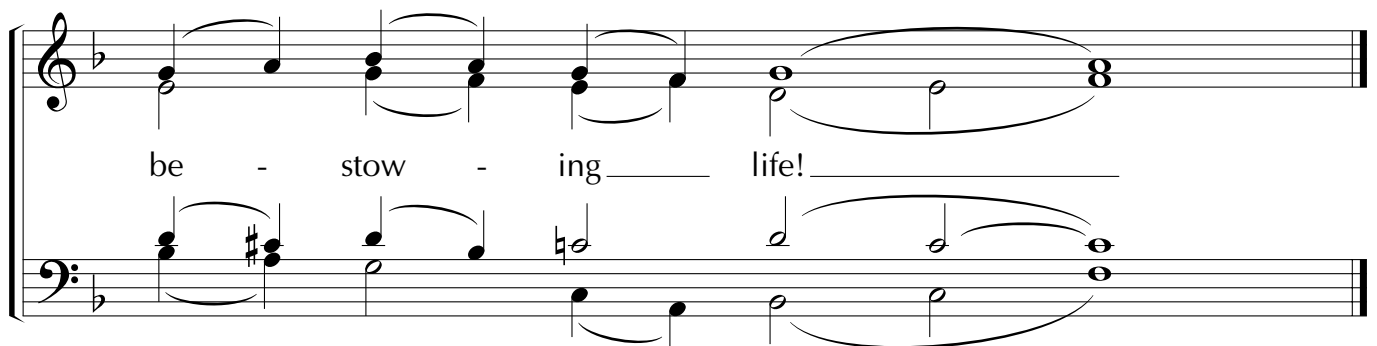
Tenor  
Bass



tram - pling down death by death,



and up - on those in the tombs



be - stow - ing life!

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#) and a common time signature. The music is written in a style typical of Byzantine chant, with a focus on the vocal line in the upper staff. The lyrics are: "and to Thine A - pos - tles Thou didst send Thy peace, and".

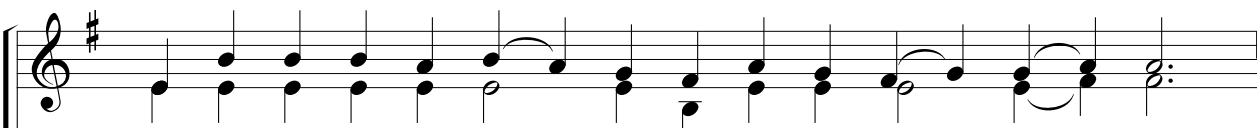
to the fal - len, O Lord, didst bring re - sur-rec - tion.

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 music continues from the first system. The lyrics are: "to the fal - len, O Lord, didst bring re - sur-rec - tion." The piece concludes with a final cadence on a whole note chord in both staves.

FROM PASCHA TO ASCENSION  
Hymn to the Theotokos (B)

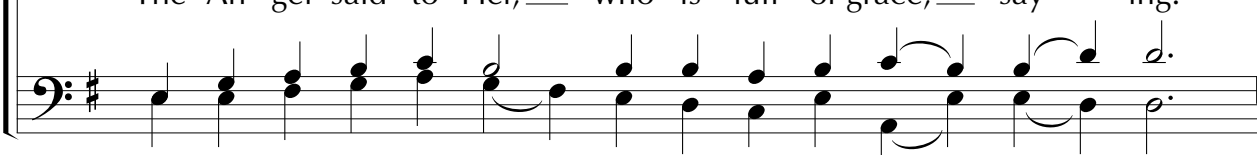
Byzantine Chant - Tone 1  
Arranged by Frederick Karam (1926-1978)

Soprano  
Alto

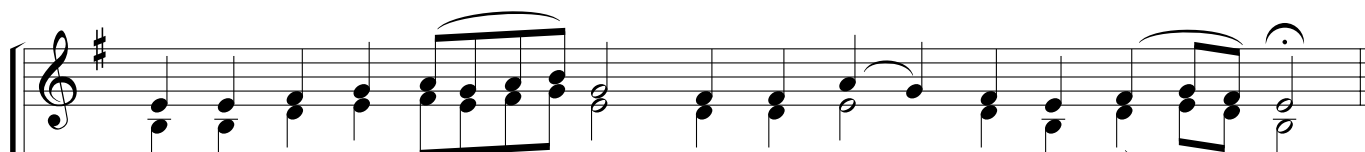


The An - gel said to Her, — who is full of grace, — say - ing:

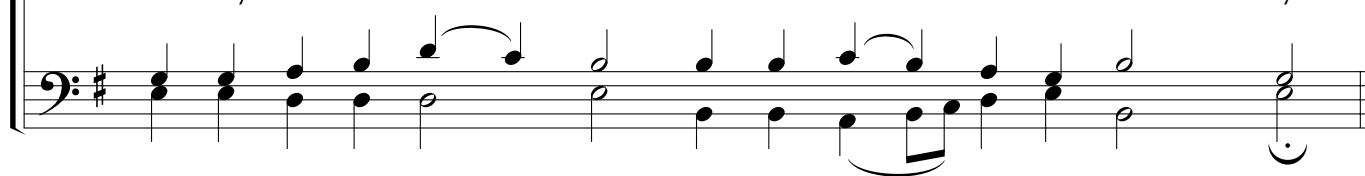
Tenor  
Bass



“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!”



O shine, — O — shine, — O New — Je - ru -



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

sa - lem, for the glo - ry of the Lord is ris -

en up - on thee! Re - joyce and ex - ult now, O Zi -

on! Re - joyce 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


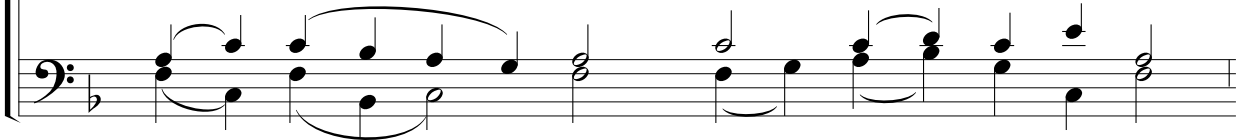
Byzantine Tone 8  
Arranged by Michael G. Farrow

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)*

FROM PASCHA TO ASCENSION  
Communion Hymn (2A)

Byzantine Chant  
Tone 5

Slowly.

Melody

Re - ceive \_\_\_\_\_ ye the Bod - y\_ of

Ison

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a five-line staff with a 'C' time signature. The lyrics 'Re - ceive \_\_\_\_\_ ye the Bod - y\_ of' are positioned below the staff. A long slur covers the first two measures. Below the melody is a bass clef staff with a key signature of one sharp (F#) and a common time signature, labeled 'Ison'. It contains a single note in the first measure, followed by a series of notes in the second measure.

Christ. Taste ye of the Im - mor - tal

The second system continues the melody and Ison. The melody staff has lyrics 'Christ. Taste ye of the Im - mor - tal'. A slur covers the first two measures. The Ison staff continues with notes corresponding to the melody.

Foun - tain \_\_\_\_\_ of \_\_\_\_\_ Life. Al - le - lu -

The third system continues the melody and Ison. The melody staff has lyrics 'Foun - tain \_\_\_\_\_ of \_\_\_\_\_ Life. Al - le - lu -'. A slur covers the first two measures. The Ison staff continues with notes corresponding to the melody.

ia, al - le - lu - ia, al - le - lu - ia.

The fourth system concludes the melody and Ison. The melody staff has lyrics 'ia, al - le - lu - ia, al - le - lu - ia.'. A slur covers the first two measures. The Ison staff continues with notes corresponding to the melody.

FROM PASCHA TO ASCENSION  
Communion Hymn (2B)

Byzantine Chant, Tone 5  
Arranged by Frederick Karam (1926-1978)

Slowly.

Soprano  
Alto

Re - ceive ye the Bod - y of

Tenor  
Bass

Christ. Taste ye of the Im - mor - tal

Foun - tain of Life. Al - le - lu

ia, al - le - lu - ia, al - le - lu - ia.