

March 25th

THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS

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: O God, give Thy judgment to the king, and Thy righteousness to the son of the king. (Ps. 71:1) R.

V. 2: Let the mountains receive peace for the people, and let the hills receive righteousness. (Ps. 71:3) R.

V. 3: Proclaim from day to day the good tidings of His salvation. (Ps. 95:2) R.

V. 4: The Lord hath sworn in truth unto David, and He will not annul it: Of the fruit of thy loins will I set upon thy throne. (Ps. 131:11) 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.

March 25th

THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS  
The Second Antiphon

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

(A)

O Son of God, Who wast in - car - nate for our sake,  
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 divided into two systems. The first system contains the first line of the antiphon: 'O Son of God, Who wast in - car - nate for our sake,'. The second system contains the second line: 'save us who sing un - to Thee: Al - le - lu - ia!'. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line features a melodic line with some grace notes and a more rhythmic line. The piano accompaniment provides harmonic support with chords and moving lines.

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

(B)

O Son of God, Who wast in - car - nate for our sake,  
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) but with a different piano accompaniment. It is written in 3/4 time with a key signature of one flat (B-flat). The score is divided into two systems. The first system contains the first line of the antiphon: 'O Son of God, Who wast in - car - nate for our sake,'. The second system contains the second line: 'save us who sing to Thee: Al - le - lu - ia!'. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line is similar to (A), but the piano accompaniment features more complex harmonic textures and longer note values.

V. 1: He shall come down like rain upon a fleece, and like rain drops that fall upon the earth. (Ps. 71:6) R.

V. 2: The Most High hath hallowed His tabernacle. (Ps. 45:4) R.

V. 3: God shall come visibly, yea, our God, and shall not keep silence. (Ps. 49:3) R.

V. 4: In His days shall righteousness dawn forth an abundance of peace, until the moon be taken away. (Ps. 71:7) 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.

March 25th

**THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS**  
(When the Leave-taking, March 26, falls on a Sunday, sing the 2nd verse)

Psalm 95:2

**The Entrance Hymn**

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

From day to day show forth the sal - va - tion  
of our God. O Son of God,  
who wast in - car - nate for our sake, save us who sing un - to  
(who art ris - en from the dead,)  
Thee: Al - le - lu - ia! Al - le -  
lu - ia! Al - le - lu - ia!

March 25th

THE ANNUNCIATION OF THE MOST HOLY THEOTOKOS

The Entrance Hymn

(BYZANTINE USE)

PRIEST: From day to day show forth the salvation of our God.

Michael G. Farrow

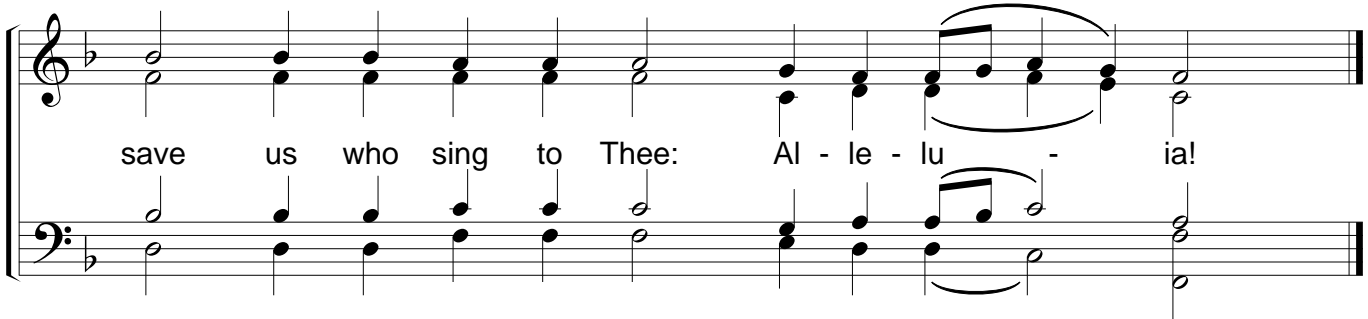
Soprano  
Alto



O Son of God, Who wast in-car-nate for our sake,

Tenor  
Bass

Detailed description: This block contains the first line of the hymn's musical score. 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: "O Son of God, Who wast in-car-nate for our sake,". The music consists of a series of eighth and quarter notes with some rests, and a piano accompaniment of chords.



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

Detailed description: This block contains the second line of the hymn's musical score. 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: "save us who sing to Thee: Al-le-lu-ia!". The music continues with similar rhythmic patterns and includes a piano accompaniment of chords.

March 25th

# The Annunciation to the Most-Holy Theotokos

## Apolytikion

Byzantine Chant Tone/Mode 4

Deacon John El Massih

To - day is the be - gin - ning of our sal - va - tion,  
and the man - i - fes - ta - tion of the mys - ter - y from the ag - es;  
for the Son of God be - com - eth the Son of the Vir - gin,  
and Ga - bri - el pro - claim - eth grace. Where - fore, do we shout with him  
to the The - o - to - kos: Re - joice, O full of  
grace, the Lord is with thee. grace, the Lord is with thee.

March 25th

# THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS

## Apolytikion (B)

Based on Byzantine chant - Tone 4

Adapted by Joyce E. Black from the music of Frederick Karam (1926-1978)

To - day is the be - gin - ning of our sal -

The first system of musical notation is in the key of D major (two sharps) and 4/4 time. It consists of a treble and bass staff. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are: "To - day is the be - gin - ning of our sal -".

va - tion, and the man - i - fes - ta - tion of the

The second system of musical notation continues the melody. It features a change in time signature from 4/4 to 6/4. The lyrics are: "va - tion, and the man - i - fes - ta - tion of the".

mys - t'ry from the ag - es; for the Son of God be -

The third system of musical notation continues the melody. It features a change in time signature from 6/4 to 4/4. The lyrics are: "mys - t'ry from the ag - es; for the Son of God be -".

com - eth the Son of the Vir - gin,

The fourth system of musical notation concludes the hymn. It features a change in time signature from 4/4 to 6/4. The lyrics are: "com - eth the Son of the Vir - gin,".

and Ga - bri - el pro - claim - eth grace.

Where - fore do we shout with him to the The - o - to - kos:

"Hail thou, who art full of grace, the

Lord is with thee!"

March 25th

THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS

Kontakion (A)

Version 1

Byzantine chant - Tone 8  
Special (Original) Melody\*

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

I Thy ser - vant, O The - o - to - kos,  
in - scribe un - to Thee the ban - ner of con - quest, O De -  
fend - ing Sol - dier. I of - fer thanks to Thee as a de - liv - er - er  
from all trib - u - la - tion. But as Thine  
is the might in - vin - ci - ble, de - liv - er me  
from all dan - gers, that I may sing un - to  
Thee: "Hail, O Bride with - out bride - groom!"

\* Although the key was lowered because of the range of this piece, it maybe chanted in any key suitable for the chanter.



March 25th

# THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS

## Kontakion (B)

Version 1

Based on Byzantine Tone 8  
Special (Original) Melody

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

I Thy ser - vant, O The - o - to - kos,

in - scribe un - to Thee the ban - ner of con - quest, O De -

fend - ing Sol - dier. I of - fer thanks to Thee as a de - liv - er - er

from all trib - u - la - tion. But as Thine

is the might in - vin - ci - ble, de - liv - er me

from all dan - gers, that I may sing un - to

Thee: "Hail, O Bride with - out bride - groom!"





March 25th

THE ANNUNCIATION TO THE MOST HOLY THEOTOKOS  
Megalyrnarion: Hymn to the Theotokos (B)

*Allegretto* ♩ = 108  
Based on Byzantine Tone 4  
Magnification

Dr. Frederick Karam  
(1926-1978)

*mf* Pro-claim,\* O earth, the glad ti-dings of great joy,

and ye heav - ens, praise the glo - ry of God.

Heirmos of the 9th Ode

*mp* Since thou art a liv - ing tem - ple of God, *mf* O

The - o - to - kos, no im-pure hand shall touch thee,

but let the lips of be - liev - ers praise thee,

and cry joy - ful - ly un - to thee for - ev - er -

more with the voice of the an - gel: "Hail,\* thou who art

full of grace, *pp* the Lord is with Thee!" *dolce*

\*Karam's original music had the words "Receive, O earth," but the Dept. of Translations has asked us to use the word "Proclaim" instead, giving the phrase a more proper understanding. They also asked us to change "Hail" to "Rejoice," however this impacts the music much more, and would require a rewrite of the music.



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







O The - o - to - kos, as thou hast might which none by

war can o - ver - come, from all forms of

dan - ger hast thou de - liv - ered me, that I may cry un - to

thee: Hail, O vir - gin, un - wed - ded bride.



(un-)  
might un-con-q'ra - ble, de - liv - er me, O de - liv-er me from op-

pres - sion that I may sing un - to

thee: Re - joice, O Bride with - out Bride - groom.