

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

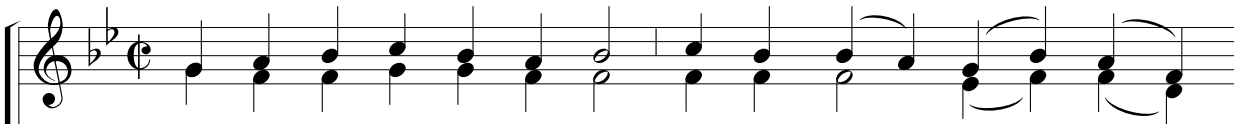
Troparion of Pascha (1B)

(REFRAIN OF THIRD ANTIPHON)

Byzantine Tone 5

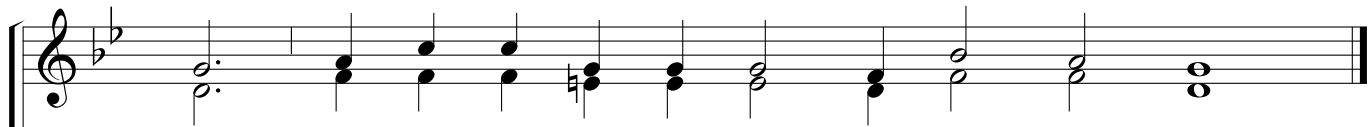
Adapted by James Meena from the
music of Archpriest James C. Meena (1924–1995)

Soprano
Alto

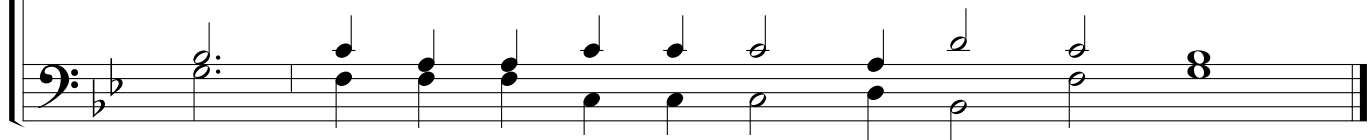


Christ is ris - en from the dead, trampling down _ death _ by _

Tenor
Bass

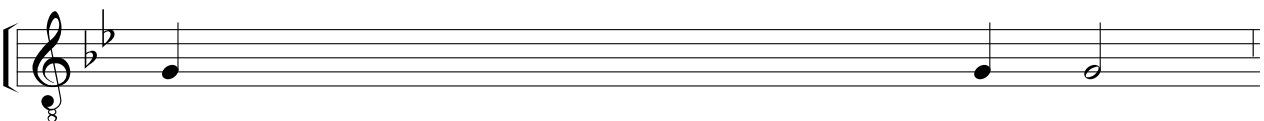


death, and on those in the tombs be - stow - ing life!



Verse 1:

Chanter
(or Priest)



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

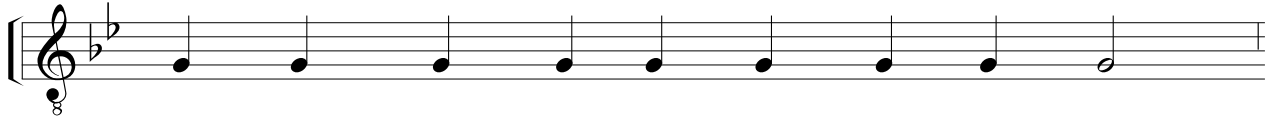
Ps. 67:1



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

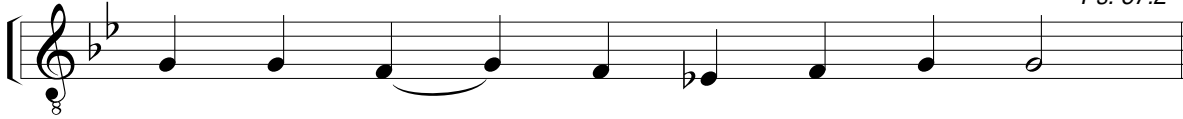
Verse 2:

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,

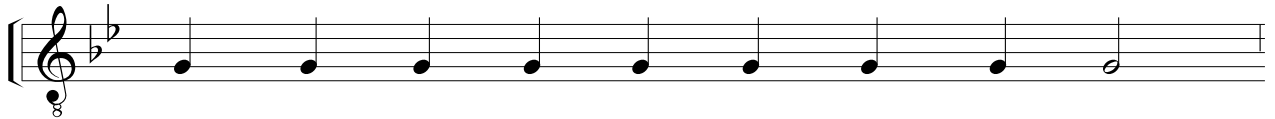
Ps. 67:3



and the right - eous re - joice.

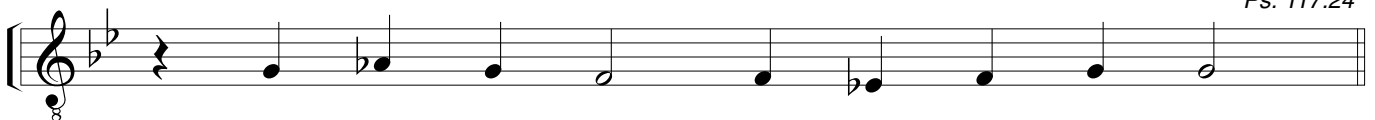
Verse 4:

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

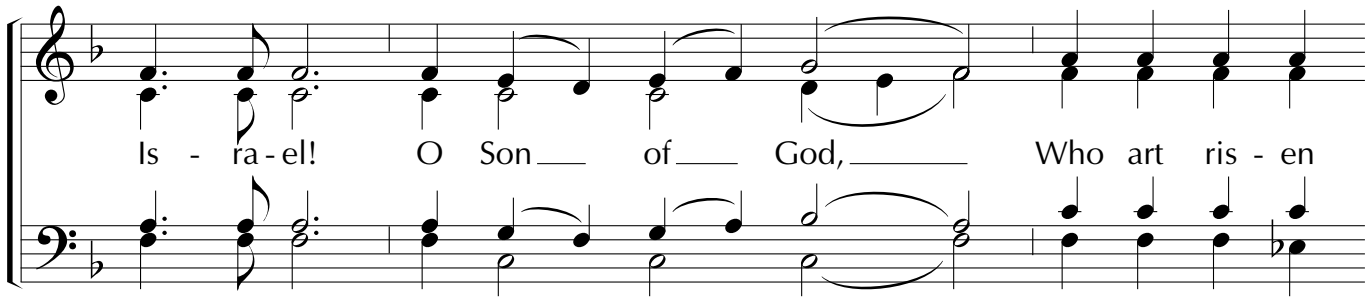
Adapted by Michael G. Farrow from the
music of Archpriest Dmitri V. Razumovsky
(1818–1889)

Soprano
Alto

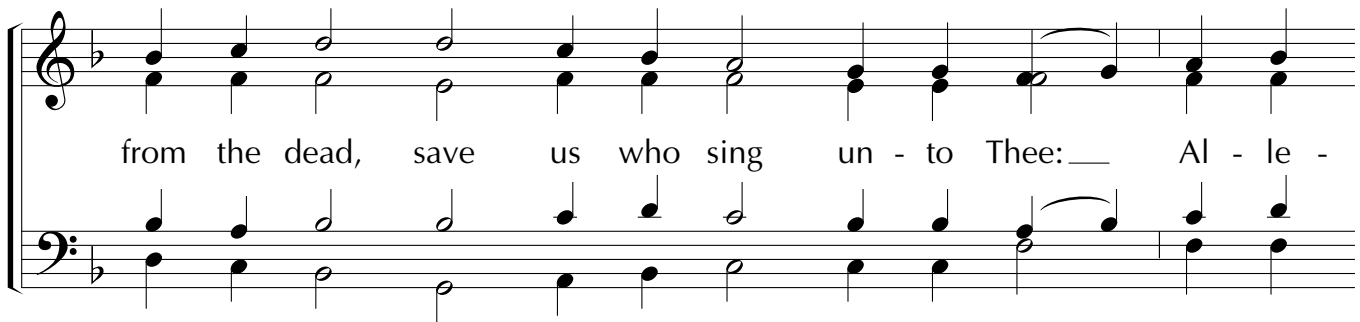


In the gath'-ring plac - es bless ye God the Lord from the springs of

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

save us who sing to Thee: Alleluia.

Paschal Troparion Christ is Risen No. 2

John Sakellarides
(1854 - 1938)
Arranged by Priest Michael G. H. Gelsinger
(1890 - 1980)

Note: Use amen as needed

English & Greek

Soprano
Alto
Tenor
Bass

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and 4/4 time. The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are provided in both English and Greek. The first system begins with the word 'Amen' in English and 'Chris - tos' in Greek. The second system continues with 'ri - sen from the dead. O Christ is to' in English and 'ne - ste ek - the ne - kron, tha - na - is to' in Greek. The third system has 'ri - sen from the dead - tram - pling down' in English and 'tha - na - from ton pa - dead te - sas' in Greek. The fourth system contains 'death by death and up - pon those in the' in English and 'kai tois death en and tois up me - ma - si in zo -' in Greek. The fifth system concludes with 'tombs in be - ri - stow - ing life' in English and 'in kha - ri - sa - me - nos.' in Greek. The piano accompaniment consists of chords and simple melodic lines in both hands.

A - men O Chris - tos is a -
ri - sen from the dead. O Christ is to
ne - ste ek - the ne - kron, tha - na - is to
ri - sen from the dead - tram - pling down
tha - na - from ton pa - dead te - sas
death by death and up - pon those in the
kai tois death en and tois up me - ma - si in zo -
tombs in be - ri - stow - ing life
in kha - ri - sa - me - nos.

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 descend in -

to the grave, yet didst Thou overthrow 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 the upper staff.

Pentecostarion

FROM PASCHA TO ASCENSION

Megalynarion: Hymn to the Theotokos (B)

(Sung on Pascha and the Sundays of the Myrrh-bearing Women and the Blind Man)

Byzantine Chant - Tone 1

Arranged by Frederick Karam (1926-1978)

Magnification

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

"Re-joice, O Thou pure Vir - gin; a - gain I say, re - joice;

for Thy Son is ris - en from the tomb on the third day!"

Heirmos of the 9th Ode

O shine, O shine, O New Je - ru - sa-lem,

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

for the glo - ry of the Lord is ris - en up - on thee!

Re - jice and ex - ult now, O Zi - on!

Re - jice and ex - ult, Thou, O The - o - to - kos,

at the re - sur - rec - tion of Thy Son!

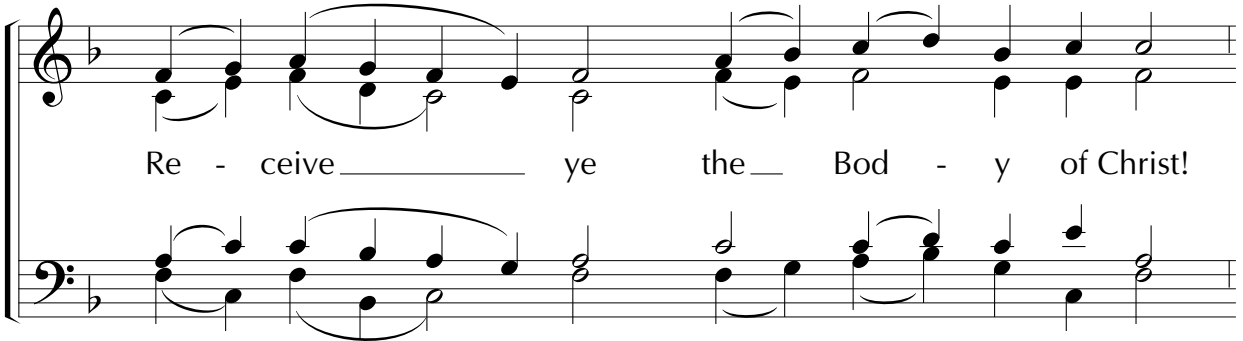
FROM PASCHA to ASCENSION

Based on John 4:14
and John 7:37-38

Communion Hymn 1

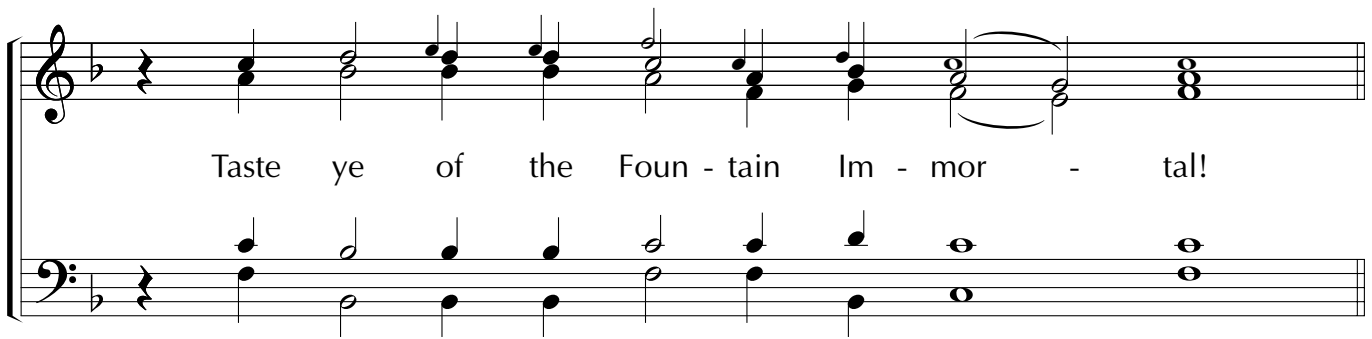
Byzantine Tone 8
Arranged by Michael G. Farrow

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)

Alleluia B

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

The musical score is written in a single system with two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music is in 4/4 time. The vocal line (upper staff) begins with a repeat sign and consists of the lyrics "Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia." The piano accompaniment (lower staff) provides harmonic support with chords and single notes. A circled melodic phrase in the vocal line is repeated in the piano accompaniment.

Communion Hymn

Pascha to Ascension

Receive Ye The Body of Christ

Byzantine Chant

Tone 5

Arranged by Tikey Zes

based on a melody by Ioannos Sakallerides (1854-1938)

English text adapted by James Meena

Andante ♩ = 62

With reverence

Re - - - ceive ye the Bod-y

Re - - - ceive ye the Bod-y

Re - - - ceive ye the Bod-y

Re - - - ceive ye the Bod-y

of Christ; taste ye of the fount

of Christ; taste ye of the fount

of Christ; taste ye of the fount

of Christ; taste ye of the fount

Tikey Zes
Receive ye the Body of Christ

ev - - - er - last - - - - ing.

ev - - - er - last - - - - ing.

ev - - - er - last - - - - ing.

ev - er - last - - - - ing.

Detailed description: This system contains four staves of music. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics 'ev - - - er - last - - - - ing.' are written below each staff, with hyphens indicating syllable placement. The music features a melodic line with a long note on 'last' and a final note on 'ing'.

f Re - ceive - - - ye

f Re - - - - ceive - - - ye

f Re - ceive - - - ye - - -

f Re - ceive - - - ye

Detailed description: This system contains four staves of music. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics 'Re - ceive - - - ye' are written below each staff, with hyphens indicating syllable placement. A dynamic marking of *f* (forte) is placed at the beginning of each staff. The music features a melodic line with a long note on 'ceive' and a final note on 'ye'.

Tikey Zes
Receive ye the Body of Christ

the Bod - y of _____ Christ;

the Bod - y of _____ Christ; _____

the _____ Bod - y of _____ Christ; taste

Bod - y of _____ Christ;

Detailed description: This system contains four staves of music. The first staff is a vocal line in treble clef with lyrics 'the Bod - y of _____ Christ;'. The second staff is another vocal line in treble clef with lyrics 'the Bod - y of _____ Christ; _____'. The third staff is a vocal line in alto clef with lyrics 'the _____ Bod - y of _____ Christ; taste'. The fourth staff is a bass line in bass clef with lyrics 'Bod - y of _____ Christ;'. The music is in the key of D major (one sharp) and features various melodic lines with slurs and rests.

taste ye _____ of the fount _____

taste ye of _____ the _____ fount _____

ye of the fount _____

taste ye _____ of the fount

Detailed description: This system contains four staves of music. The first staff is a vocal line in treble clef with lyrics 'taste ye _____ of the fount _____'. The second staff is another vocal line in treble clef with lyrics 'taste ye of _____ the _____ fount _____'. The third staff is a vocal line in alto clef with lyrics 'ye of the fount _____'. The fourth staff is a bass line in bass clef with lyrics 'taste ye _____ of the fount'. The music continues with melodic lines and rests, maintaining the D major key signature.

Tikey Zes
Receive ye the Body of Christ

ev - er - last - ing.

ev - er - last - ing.

ev - er - last - ing.

ev - er - last - ing.

Al - le - lu - i - a!

Al - le - lu - i - a!

Al - le - lu - i - a!

Al - le - lu - i - a!