

# 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

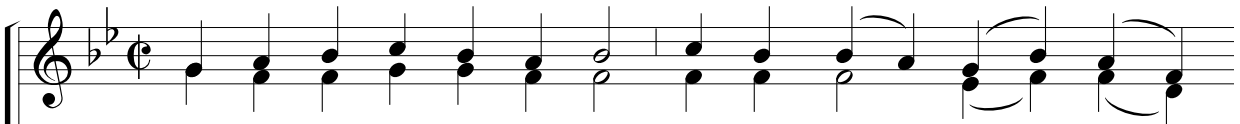
## Troparion of Pascha (1B)

(REFRAIN OF THIRD ANTIPHON)

Byzantine Tone 5

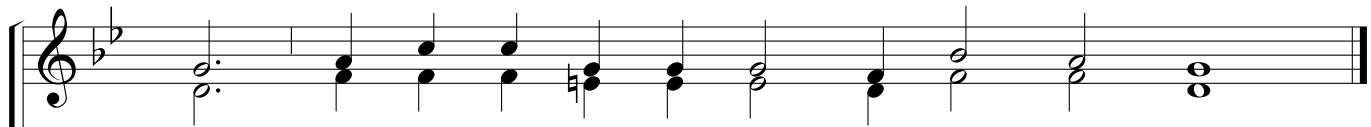
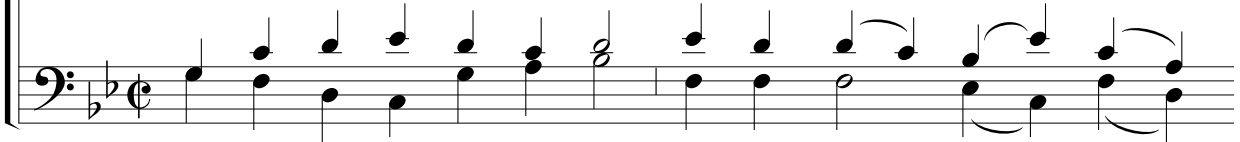
Adapted by James Meena from the  
music of Archpriest James C. Meena (1924–1995)

Soprano  
Alto

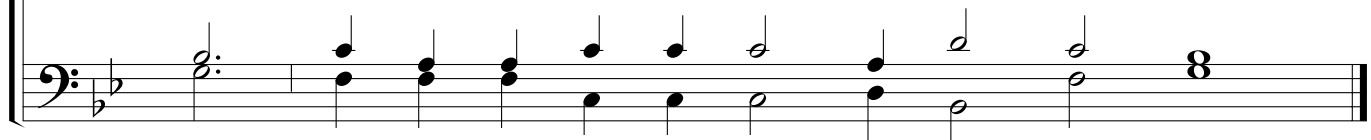


Christ is ris - en from the dead, trampling down \_ death \_ by \_

Tenor  
Bass

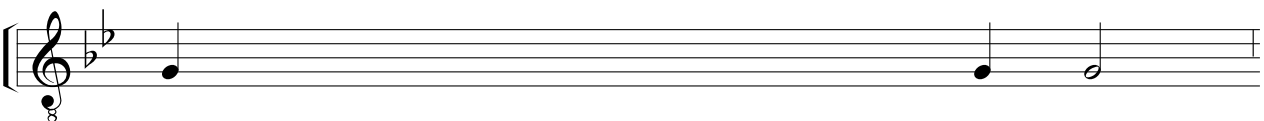


death, and on those in the tombs be - stow - ing life!



### Verse 1:

Chanter  
(or Priest)



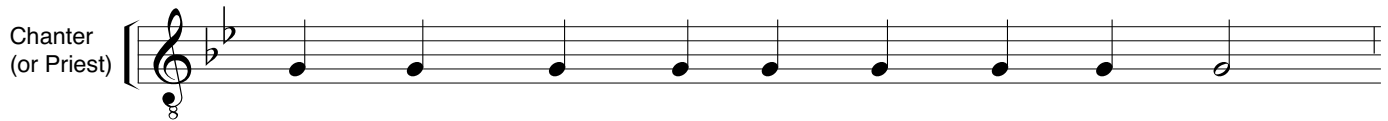
Let God arise, and let His enemies be scat - tered,

*Ps. 67:1*



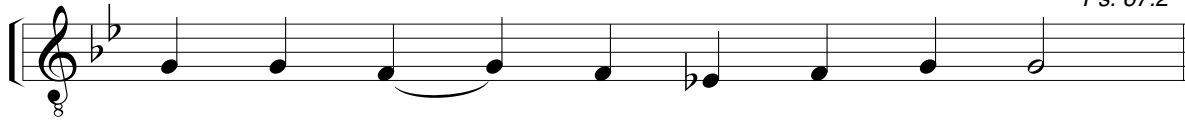
and let them that hate Him flee from be - fore His face!

Verse 2:



As smoke vanisheth, so let them vanish a - way;

*Ps. 67:2*



as wax melt - eth be - fore the fire.

Verse 3:



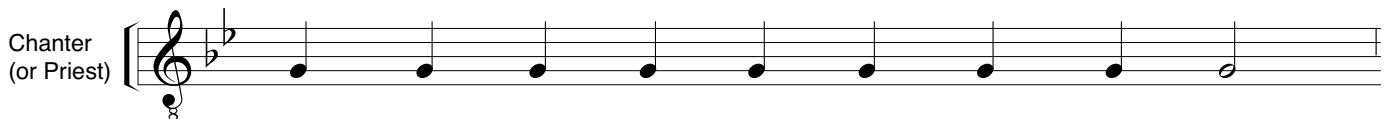
So do sinners perish from before the face of God,

*Ps. 67:3*



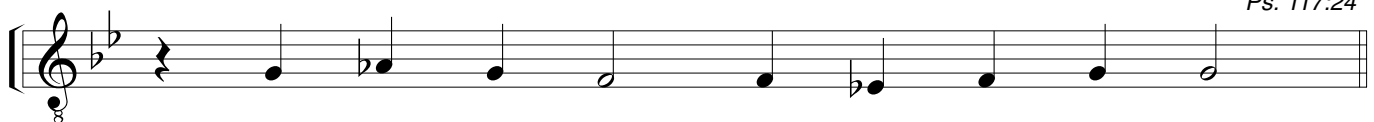
and the right - eous re - joice.

Verse 4:



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

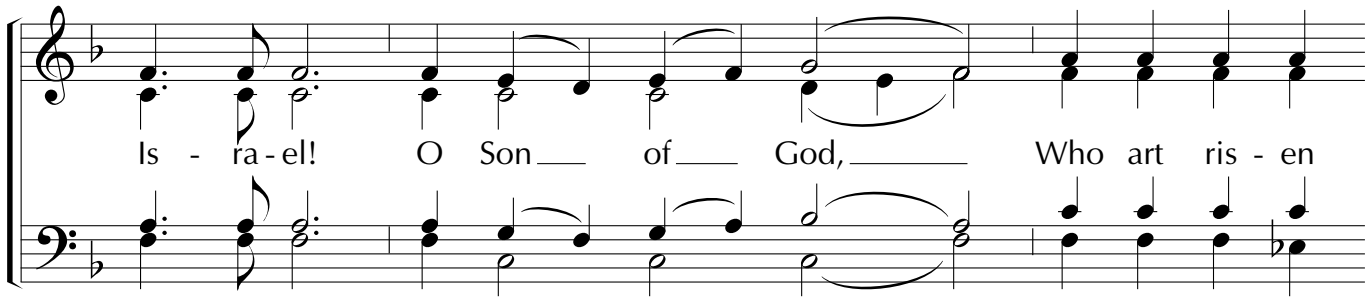
Adapted by Michael G. Farrow from the  
music of Archpriest Dmitri V. Razumovsky  
(1818–1889)

Soprano  
Alto

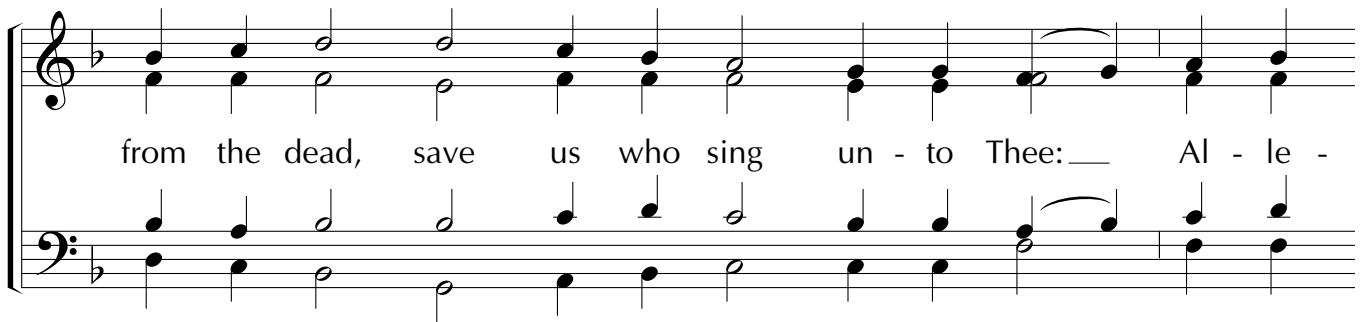


In the gath'-ring plac - es bless ye God the Lord from the springs of

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 (treble clef) and Alto (treble clef) on the top line, and Tenor (bass clef) and Bass (bass clef) on the bottom line. The music is in a single system with a key signature of one flat (B-flat major/D minor) and a common time signature. The lyrics are: "O Son of God, Who art risen from the dead,". The Soprano part has a melodic line with a long note on "Son" and a slur over "of God, Who art risen from the dead". The Alto part provides a harmonic accompaniment. The Tenor and Bass parts also provide harmonic accompaniment, with the Tenor part having a melodic line that mirrors the Soprano's.

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 (treble clef) and Alto (treble clef) on the top line, and Tenor (bass clef) and Bass (bass clef) on the bottom line. The music is in a single system with a key signature of one flat (B-flat major/D minor) and a common time signature. The lyrics are: "save us who sing to Thee: Al - le - lu - ia.". The Soprano part has a melodic line with a long note on "Al - le - lu - ia". The Alto part provides a harmonic accompaniment. The Tenor and Bass parts also provide harmonic accompaniment, with the Tenor part having a melodic line that mirrors the Soprano's.

# 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

A - men O Chris - tos is a -  
ri - sen ste from ek the ne - dead. O Chris - ta - na - is to  
ri - sen na - from ton pa - dead te - tram sas - pling down  
death kai by tois death en and tois up mne - pon ma - those in zo the  
tombs in be kha - ri - stow sa - ing me - life 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 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 are in the key of D major, indicated by a single sharp (F#). 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, maintaining the D major key signature. The lyrics are: "to the fal - len, O Lord, didst bring re - sur-rec - tion." The music concludes with a final cadence in both staves.

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

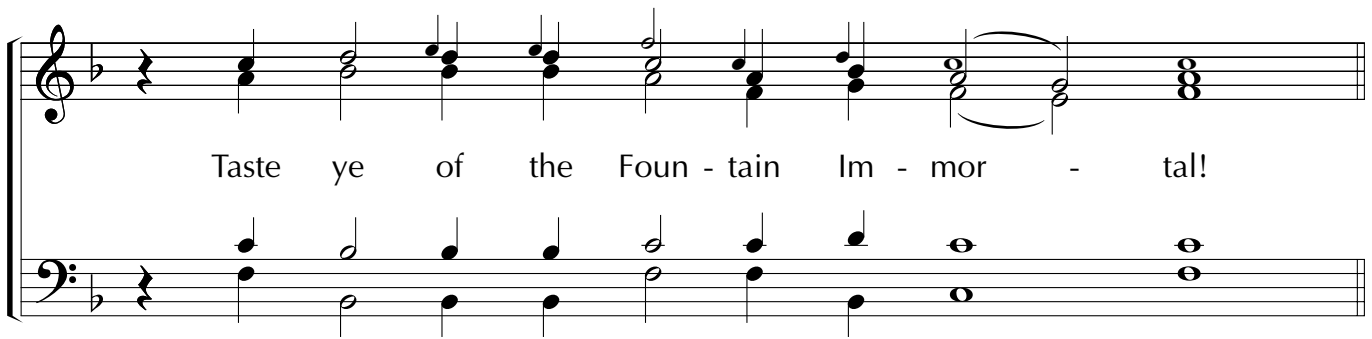
Byzantine Tone 8  
Arranged by Michael G. Farrow

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 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.

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 first three staves are in treble clef with a key signature of one sharp (F#). The first staff has a melody with a long note on 'ev' and a slur over 'er - last - - - - ing.'. The second staff has a similar melody. The third staff has a melody with a slur over 'ev - - - er - last - - - - ing.'. The fourth staff is in bass clef and has a simple accompaniment with a long note on 'ev' and a slur over 'er - last - - - - 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 first three staves are in treble clef with a key signature of one sharp (F#). The first staff has a melody starting with a forte (*f*) dynamic, with a slur over 'Re - ceive - - - ye'. The second staff has a similar melody. The third staff has a melody with a slur over 'Re - ceive - - - ye - - -'. The fourth staff is in bass clef and has a simple accompaniment with a forte (*f*) dynamic, with a slur over 'Re - ceive - - - 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 a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The second staff is another vocal line in treble clef, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third staff is a vocal line in alto clef (C-clef on the third line), starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The fourth staff is a bass line in bass clef, starting with a whole rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

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, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The second staff is a vocal line in treble clef, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third staff is a vocal line in alto clef, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The fourth staff is a bass line in bass clef, starting with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.



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!