

Paschal Processional

Kievan Chant, Tone 6
arr. Vladimir Morosan

♩ = 96

Tenor 1
Tenor 2

Thy Res - ur - rec - tion, O Christ (our) Sav - ior, _____
Your

Baritone
Bass

the an - gels in heav - en sing; make us on earth -

ab - le us _____ on earth
al - so wor - thy to glo - ri - fy _____

Thee in - pu - ri - ty of heart!
You

Traditionally the clergy choir sings the Paschal Processional hymn two-and-a-half-times, each time louder than the preceding. The third time, they are joined by the choir and the people at the words "enable us on earth..." / "make us on earth also worthy..."

Paschal Processional

Kievan Chant, Tone 6
arr. Vladimir Morosan

♩ = 96

The musical score is arranged for four voices: Soprano, Alto, Tenor, and Bass. It is written in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 96. The lyrics are: "Thy Res - ur - rec - tion, O Christ (our) Sav - ior, the an - gels in heav - en sing; make us on earth ab - le us wor - on earth thy to glo - ri - fy Thee in pu - ri - ty of heart! You". The score features various musical notations including slurs, ties, and dynamic markings. A large "SAMPLE" watermark is visible across the page.

Traditionally the clergy choir sings the Paschal Processional hymn two-and-a half-times, each time louder than the preceding. The third time, they are joined by the choir and the people at the words "enable us on earth..." / "make us on earth also worthy...".

The Great Litany

Based on Bulgarian Chant
arr. VM

Soprano
Alto

Lord, — have mer - cy. Lord, — have mer - cy.

Tenor
Bass

To — Thee, O Lord. A-men.
You,

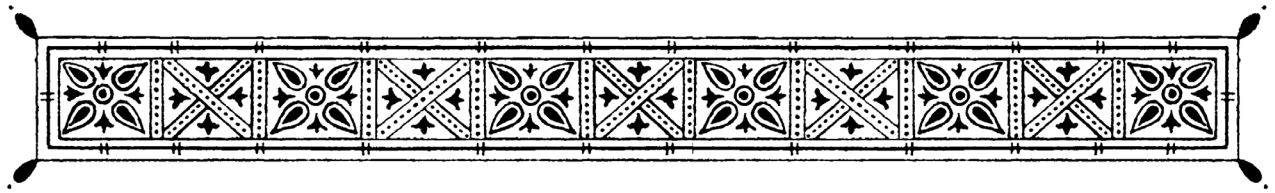


Table of Contents

Preface	iii
Acknowledgments	

Great and Holy Saturday

1. Arise, O God – Johann von Gardner	3
2. Let All Mortal Flesh (Kievan Chant) – Vladimir Morosan, arr.	5

Nocturn and Paschal Procession

3. Resurrectional Troparion, Tone 2 (Greek melody)	11
4. Come, Receive the Light – Tikey Zes	13
5. Come, Receive the Light and Paschal Processional – Jessica Suchy-Pilalis	14
6. Paschal Processional (Kievan Chant, male chorus)	16
7. Paschal Processional (Kievan Chant, mixed chorus)	17
8. Paschal Processional – Alexander Kastalsky	18

The Paschal Kanon

9. The Paschal Kanon with Hypakoe, Kontakion, Ikos (Byzantine Chant) – Jessica Suchy-Pilalis	21
10. The Paschal Kanon (Russian “Greek” Chant, 2-part) – Vladimir Morosan	62
11. The Paschal Kanon (Russian “Greek” Chant, 4-part) – Vladimir Morosan	87
12. The Paschal Kanon (Abbreviated Russian “Greek” Chant) – Vladimir Morosan	127
13. The Paschal Kanon (Common Russian Chant) – Nikolai Bakhmetev	167

The Paschal Exaposteilarion

14. The Exaposteilarion of Pascha (Bulgarian Chant) – Vladimir Morosan	205
15. The Exaposteilarion of Pascha (Galician Chant)	207
16. The Exaposteilarion of Pascha (Galician Chant, 4-part) – Walter Obleschuk	209
17. The Exaposteilarion of Pascha – Alexander Ruggieri	211
18. The Exaposteilarion of Pascha (for women’s trio) – Kurt Sander	213
19. The Exaposteilarion of Pascha (Byzantine Chant) – Jessica Suchy-Pilalis	215

The Praises and The Paschal Stichera

20. The Praises (Byzantine Chant) – Jessica Suchy-Pilalis	219
21. The Paschal Stichera (Byzantine Chant) – Jessica Suchy-Pilalis	223

22. The Paschal Stichera, Doxastikon (Byzantine Chant) – Jessica Suchy-Pilalis 227
 23. The Praises Stichera, Doxastikon (Neumes) – Jessica Suchy-Pilalis 229
 24. The Paschal Stichera (Znamenny Chant No.1, Novo-Tikhvinsk, 2-part). 230
 25. The Paschal Stichera (Znamenny Chant No.2, abbreviated, 2-part) – V. Morosan 238
 26. The Paschal Stichera (Znamenny Chant No. 3, 3-part) – Vladimir Morosan. 244
 27. The Paschal Stichera (Znamenny Chant No. 4, 4-part) – Vladimir Morosan. 258
 28. The Paschal Stichera (Znamenny Chant No. 5, 4-part) – Vladimir Morosan. 268
 29. The Paschal Stichera (Znamenny Chant No. 6) – Alexander Arkhangelsky 282

Paschal Matins Ending and Hours

30. St. John Chrysostom Apolytikion (Byzantine Chant) – Jessica Suchy-Pilalis 295
 31. St. John Chrysostom Troparion (Valaam Chant, abbr., 2-part) 296
 32. The Paschal Hours (Lesser Znamenny Chant) – John Warren 298

Paschal Liturgy Antiphons

33. The Antiphons of Pascha 1/2 (Valaam Chant, 2-pt.) 309
 34. The Antiphons of Pascha 1/2 – (Carpatho-Russian) adapted from J. von Gardner. 313
 35. Only Begotten Son – (Bulgarian Chant) adapted from Petar Dinev. 318

The Troparion of Pascha (Christ is Risen)

36. The Troparion of Pascha, 3-part SSA – Nicolas Custer 323
 37. The Troparion of Pascha (American Folk Style, 4-part) – Vladimir Morosan. 324
 38. The Troparion of Pascha (American Folk Style, 3-part SSA) – Vladimir Morosan. 326
 39. The Troparion of Pascha (Byzantine Chant–English, Greek, Slavonic). 328
 40. The Troparion of Pascha (Georgian Chant, Svaneti Region) 330
 41. The Troparion of Pascha (Georgian, Anonymous, 3-part) 331
 42. The Troparion of Pascha (Georgian, Anonymous, 4-part) 332
 43. The Troparion of Pascha (Old Ritualist Chant) – Alexander Ruggieri 333
 44. The Troparion of Pascha, 3-part SSA – Anne Schoepp. 335
 45. The Troparion of Pascha, 4-part – Anne Schoepp. 336
 46. The Troparion of Pascha (Spanish) – John Buff, arr. 337
 47. The Troparion of Pascha (Spanish) – Anonymous. 338

The Hypakoe and Kontakion of Pascha

48. The Hypakoe of Pascha, 3-part SSA – Nicolas Custer. 341
 49. The Hypakoe of Pascha, 4-part – Nicolas Custer. 343
 50. The Hypakoe of Pascha – John Warren. 345
 51. The Kontakion of Pascha, 3-part SSA – Nicolas Custer. 347
 52. The Kontakion of Pascha, 4-part – Nicolas Custer. 349
 53. The Kontakion of Pascha – John Warren 352

As Many as Have Been Baptized and Prokeimenon

54. As Many as Have Been Baptized (Galician Chant) – Johann von Gardner. 357
 55. As Many as Have Been Baptized (Znamenny Chant) – A. Kastalsky/V.Morosan 359
 56. The Prokeimenon of Pascha (Znamenny Chant) 361
 57. The Prokeimenon of Pascha and Alleluia – Kurt Sander 362

The Angel Cried

58. The Angel Cried (Valaam Chant) – Mily Balakirev 367
 59. The Angel Cried – Roman Hurko. 372
 60. The Angel Cried (Russian “Greek” Chant) – Alexander Nikolsky. 375
 61. The Angel Cried (Byzantine Chant) – P. Howe/V. Morosan/J.Warren, arr. 379

Receive the Body of Christ (The Communion Hymn of Pascha)

62. Receive the Body of Christ – Nicolas Custer 383
 63. Receive the Body of Christ (Spanish) – Nicolas Custer 385
 64. Receive the Body of Christ – Dmitry Soloviev 386
 65. Receive the Body of Christ (Solovetsk Monastery Melody) – Vladimir Morosan 387
 66. Receive Ye the Body of Christ – Vladimir Stamirovski 388
 67. Receive the Body of Christ – Tikey Zes 389

The Vespers of Pascha

68. Lord, I Call - Tone 2 (Abbreviated Kievan Chant) 395
 69. Resurrectional Stichera - Tone 2 (Abbreviated Kievan Chant) 397
 70. Who Is So Great a God (Lesser Znamenny Chant) 405
 71. Stichera Aposticha - Tone 2 (Abbreviated Kievan Chant) 407

Miscellaneous Unchanging Hymns

72. Having Beheld the Resurrection of Christ (Kievan Chant) 411
 73. Litanies - various (based upon Bulgarian Chant) 414
 74. Gladsome Light (Kievan Chant, 3-part) 420
 75. Gladsome Light (Kievan Chant, 4-part) 422
 76. Gladsome Light (Valaam Chant, unison) 424
 77. Gladsome Light (Valaam Chant) – Dcn. Sergius Trubachov 425
 78. And Unto Us (Znamenny Chant) – Fr. Lawrence Margitich, arr. 427

Paschal Carols

79. Filled With Gladness (Ukrainian, 2-part) – Fr. Paul Harrilchak, English lyrics 431
 80. Filled With Gladness (Ukrainian, 4-part) – Fr. Paul Harrilchak, English lyrics 433
 81. Come, All You People (Serbian, St. Nikolaj Velimirovic) – V. Morosan, arr. 436
 82. What’s All the Noise (Russian) – V. Morosan, arr. 438

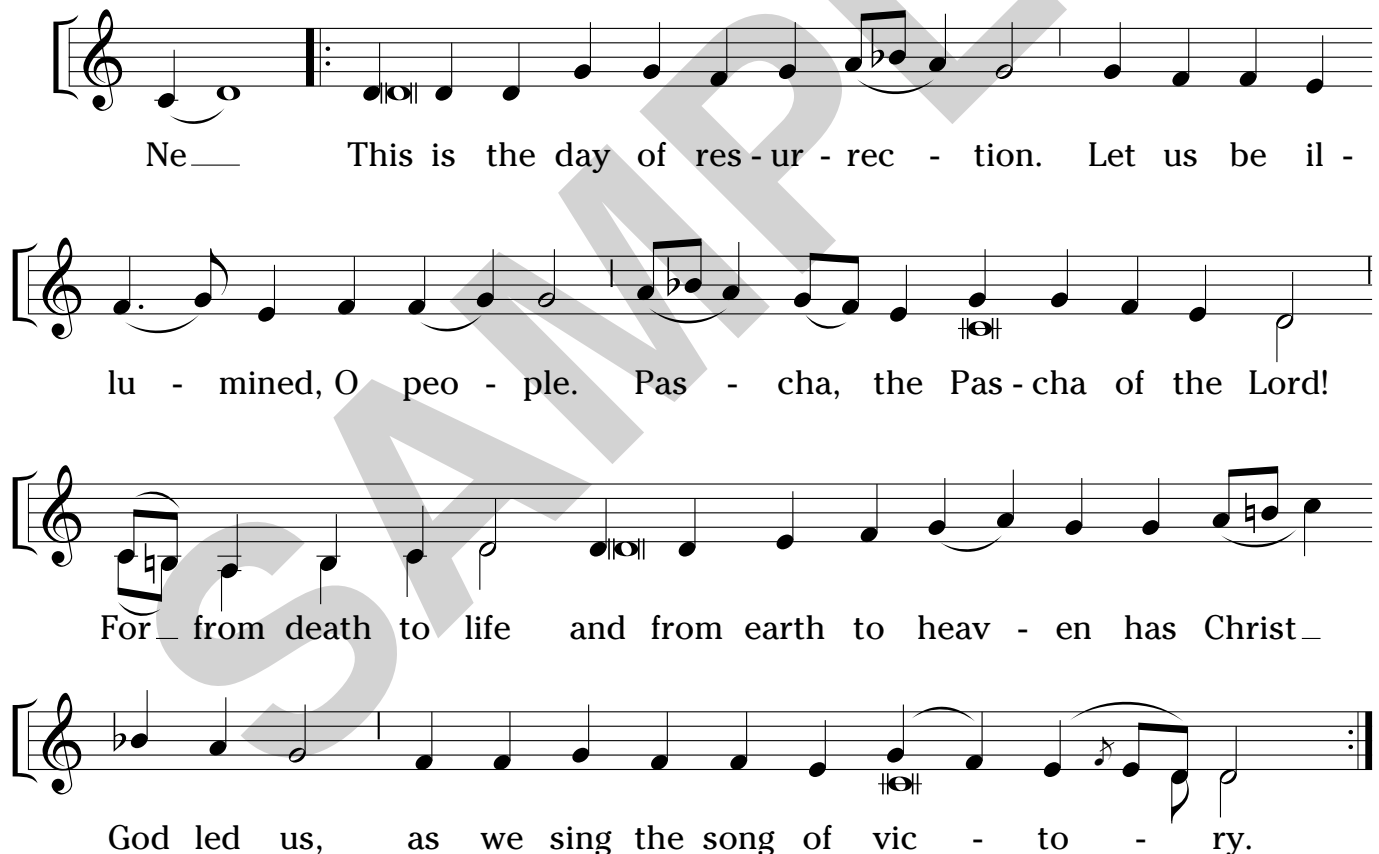
Paschal Kanon

ODE 1

COMPOSER'S NOTE: The Typikon of Violakis as realized by the Church of Greece specifies the following: Each ode of the Kanon has six stanzas: the Heirmos is chanted twice and the two or three troparia (verses) are repeated to make a total of four more. For those four verses, the first two have the prohymnion (stichos or pre-verse), "Glory to Thy holy resurrection, O Lord," the third is preceded by "Glory to the Father..." and the fourth is preceded by "Now and ever..." Then the Heirmos is chanted again to serve as the Katavasia (the portion of the hymn where the chanters would descend from their stations and go to the middle of the church to conclude the ode). The Katavasia can be done in a more ornate or "slow" style. Following this, "Christ is Risen" is chanted three times and "Jesus is risen from the grave..." once. A small litany follows each ode. Here, only the first ode is mapped out completely.

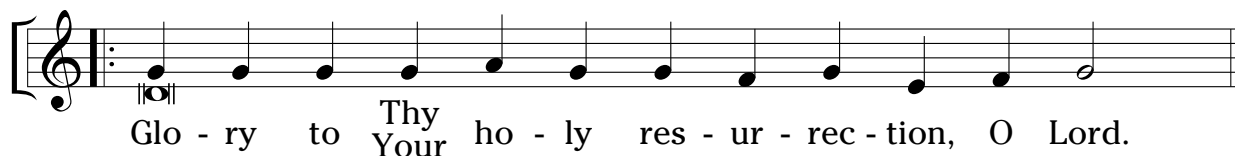
Byzantine Chant
χείρ Jessica Suchy-Pilalis
Mode 1 Pa = D

Heirmos.



Ne— This is the day of res - ur - rec - tion. Let us be il -
lu - mined, O peo - ple. Pas - cha, the Pas - cha of the Lord!
For— from death to life and from earth to heav - en has Christ—
God led us, as we sing the song of vic - to - ry.

Prohymnion (Refrain).



Glo - ry to Thy
Your ho - ly res - ur - rec - tion, O Lord.

The Paschal Kanon (No. 2)

ODE 1

Russian "Greek" Chant
English setting and arrangement
by Vladimir Morosan

Heirmos.

Melody
Bass



This is the day of res - ur - rec - tion! Let us be il -



lu - mined, O peo - ple! Pas - cha, the Pas - cha of the Lord!



For from death _____ to life and from earth _____ to



heav - en has Christ God led _____ us, as we sing the song of



vic - to - ry. Christ is ris - en from the dead.

Troparion 1.



Let us pu - ri - fy our sen - ses and we shall see _____ Christ




shin - ing in the un - ap - proach - a - ble light of His

*)If a third voice is present, it follows the upper voice a third below, except as shown by the small notes. These extra notes are only notated in the first heirmos. All subsequent troparia and odes follow the same pattern.




res - ur - rec - tion. We shall clear - ly hear Him say: — “Re - joice,”




as we sing the song of vic - to - ry. Christ is ris - en from the dead.

Troparion 2.



Let the heav - ens, as is fit - ting, re - joice, and let the earth



be glad! Let the whole world, visible and invis - i - ble, keep — the



feast, for Christ is ris - en, our e - ter - nal joy.

Paschal Troparion
(three times)

The Paschal Kanon (No. 3)

ODE 1

Russian "Greek" Chant, Tone 1
English setting and arrangement
by Vladimir Morosan

Heirmos.

Soprano
Alto

Tenor
Bass

This is the day of res - ur - rec - tion! Let us be il -

lu - mined, O peo - ple! Pas - cha, the Pas - cha of the Lord!

For from death to life and from earth to

heav - en has Christ God led us, as we sing the song of

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It features a Heirmos (introductory chant) and four lines of text. The music is in the key of D major (one sharp) and 4/4 time. The vocal lines are primarily homophonic, with the Soprano and Alto parts often moving in parallel motion. The Tenor and Bass parts provide a harmonic foundation. The lyrics are in English and describe the Paschal feast, the resurrection of Christ, and the journey from death to life and from earth to heaven.

Refrain.

vic - to - ry. Christ is ris - en from the dead.

Troparion 1.

Let us pu - ri - fy our sen - ses and we shall see Christ

shin - ing in the un - ap - proach - a - ble light of His

res - ur - rec - tion. We shall clear - ly hear Him say: - "Re-joyce,"

Refrain.

as we sing the song of vic - to - ry. Christ is ris - en from the dead.

Troparion 2.

Let the heav-ens, as is fit - ting, re-joice, and let the earth

be glad! Let the whole world, visible and invis - i - ble, keep the

feast, for Christ is ris - en, our e - ter - nal joy.

Paschal Troparion
(three times)

The Paschal Kanon (No. 4)

ODE 1

Abbreviated Russian "Greek" Chant, Tone 1

English setting and arrangement

by Vladimir Morosan

Heirmos.

With motion.

Soprano
Alto

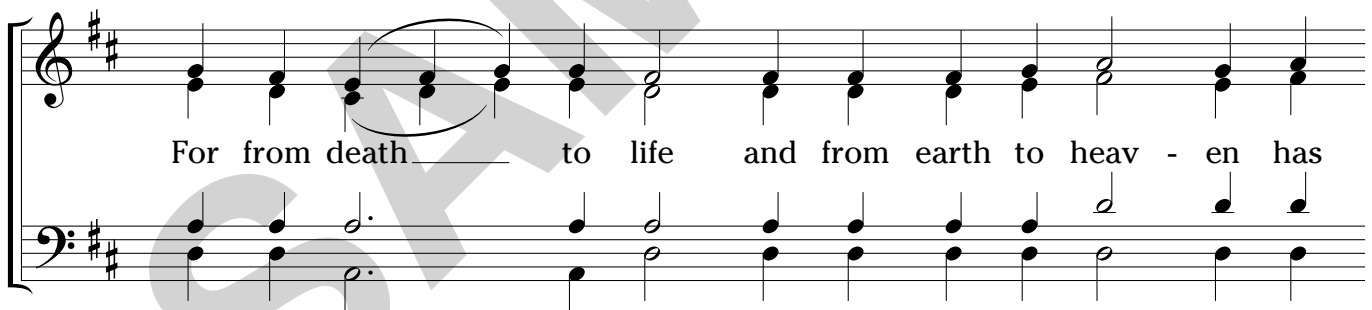


Tenor
Bass

This is the day of res - ur - rec - tion! Let us be il -



lu - mined, O peo - ple! Pas - cha, the Pas - cha of the Lord!

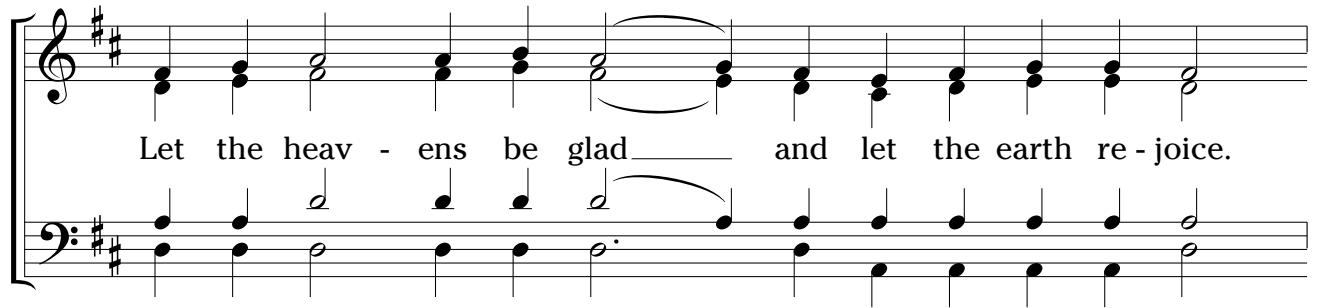


For from death — to life and from earth to heav - en has

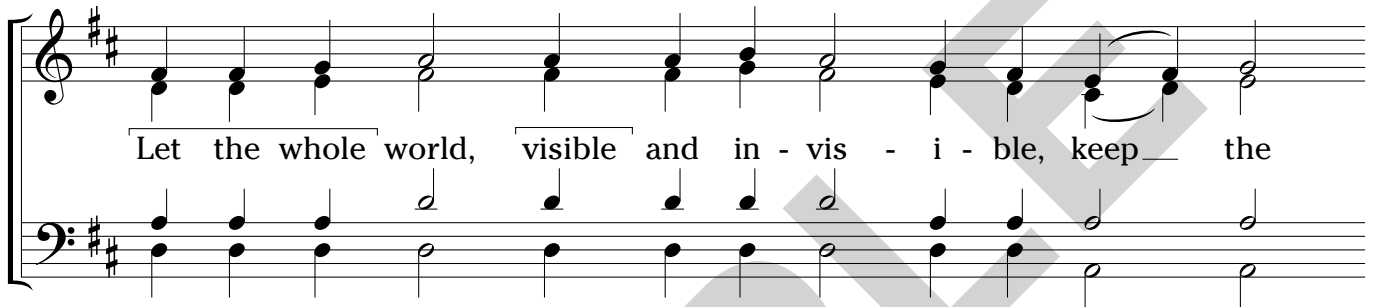


Christ God led us, — as we sing the song of vic - to - ry.

Troparion 2.



Let the heav - ens be glad and let the earth re - joice.



Let the whole world, visible and in - vis - i - ble, keep the



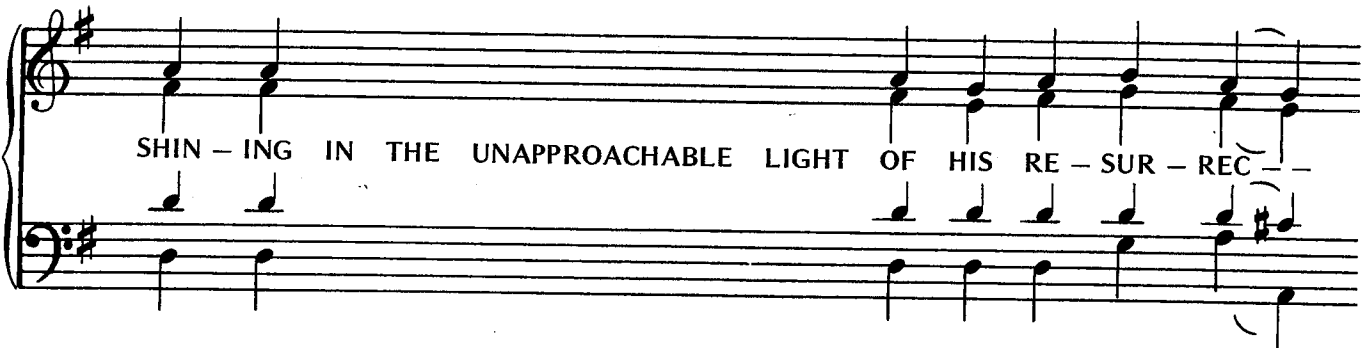
feast, for Christ is risen, our E - ter - nal Joy.

Paschal Troparion
(three times)

Troparion 1



LET US PUR - I - FY OUR SEN - SES, AND WE SHALL SEE CHRIST



SHIN - ING IN THE UNAPPROACHABLE LIGHT OF HIS RE - SUR - REC -



TION. WE SHALL CLEAR - LY HEAR HIM SAY: RE - JOICE, AS WE

Refrain



SING THE SONG OF VIC - TO - RY. CHRIST IS RI - - SEN FROM THE DEAD.

Troparion 2



LET THE HEA - VENS BE GLAD AND LET THE EARTH RE - JOICE.

LET THE WHOLE WORLD, VIS - I - BLE AND IN - VIS - I - BLE, KEEP THE

FEAST, FOR CHRIST IS RI - SEN, OUR E - TER - NAL JOY.

*Paschal Troparion
(three times)*

Paschal Troparion

CHRIST IS RIS - EN FROM THE DEAD TRAMP - LING DOWN DEATH BY

DEATH, AND UPON THOSE IN THE TOMBS BE - STOW - ING LIFE.

The Paschal Kanon (No. 5)

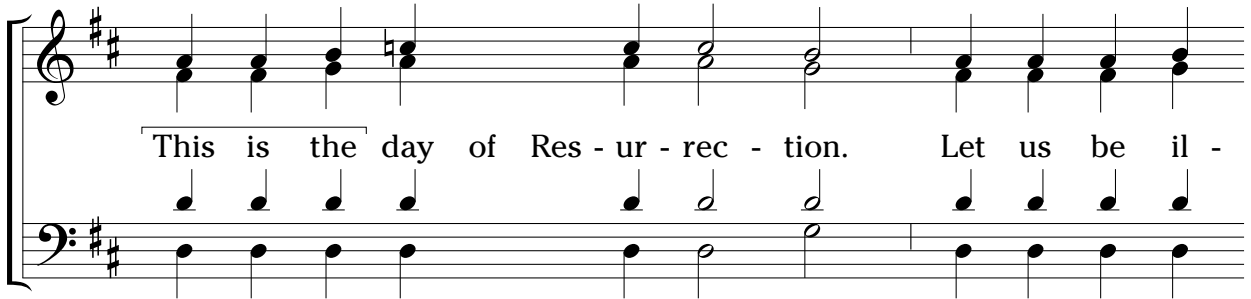
ODE 1

Common Russian Chant, Tone 1

arr. from N. Bakhmetev, ed. V. Morosan

Heirmos.

Soprano
Alto



Tenor
Bass

This is the day of Res - ur - rec - tion. Let us be il -



lu - mined, O peo - ple. Pas - cha, the Pas - cha of the Lord!

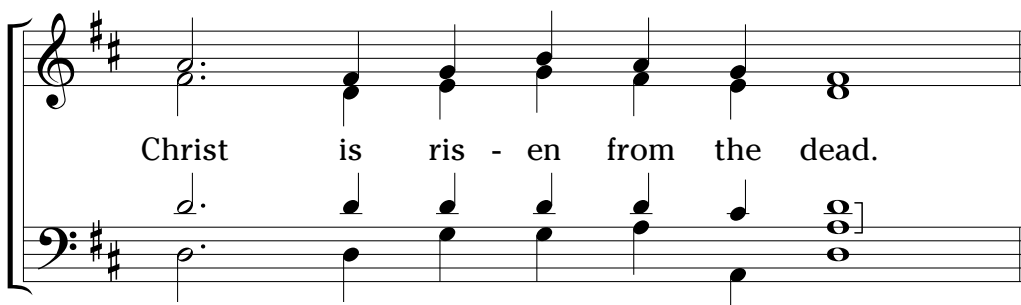


For from death to life and from earth to heav - en has Christ our



God led us, as we sing the song of vic - to - ry.

Refrain.



Christ is ris - en from the dead.

Troparion 1.

Let us purify our senses, and we shall see Christ

shining in the unapproachable light of His Resurrection

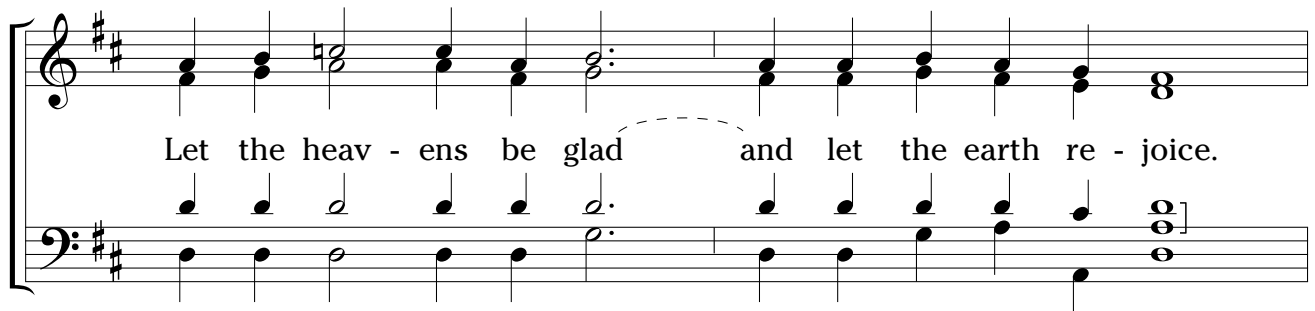
tion. We shall clearly hear Him say: "Rejoice,"

as we sing the song of victory.

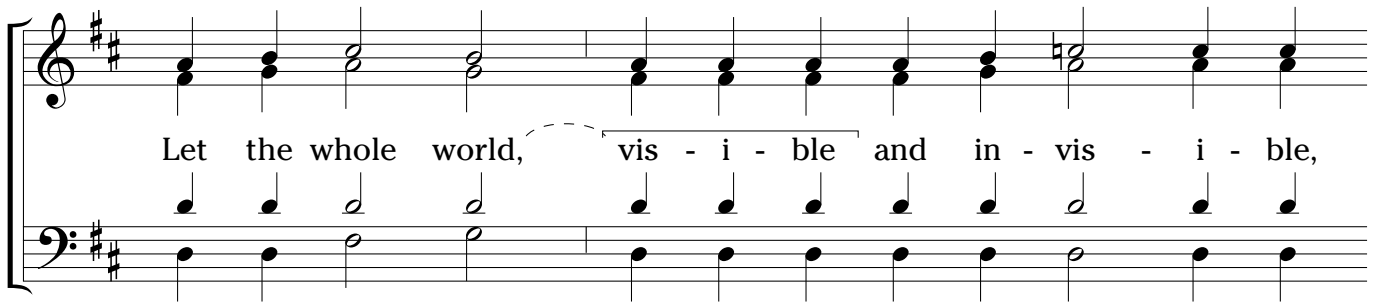
Refrain.

Christ is risen from the dead.

Troparion 2.



Let the heav - ens be glad and let the earth re - joice.



Let the whole world, vis - i - ble and in - vis - i - ble,



keep the feast, for Christ is risen, our E - ter - nal Joy.

Paschal Troparion
(three times)

The Exaposteilarion of Pascha

Galician Chant

from the setting by W. G. Obleschuk

Freely. $\text{♩} = 60$

Melody

In the flesh Thou didst fall a - sleep as a

Ison

mor - tal man, King and Lord.

Thou didst a - rise
You a - rose on the third day,

rais - ing Ad - am from cor - rup - - - tion

and de - stroy - - - ing death:

Pas - cha of in - cor - rup - tion, the sal -

va - tion of the world!

SAMPLE

a great Pas - cha, a Pas - cha of the faith - ful,

a Pas - cha that* has o - pened for us the gates of Par - a -

dise, a Pas - cha that* sanc - ti - fies all the faith - ful!

2.

As smoke van - ish - es, so let them van - ish!

Sticheron 2:

Come from that scene, you** wom - en, bear - ers of glad tid -

ings, and say to Zi - on: "Re - ceive from us the glad

tid - ings of joy of Christ's Res - ur - rec - tion!"

*"which" in some translations.

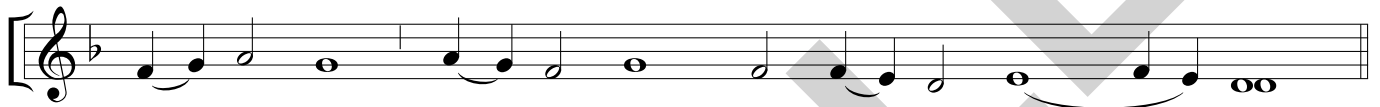
**"O" in some translations.



Ex - ult and_ be glad__ and re - joice, O_ Je - ru - sa -

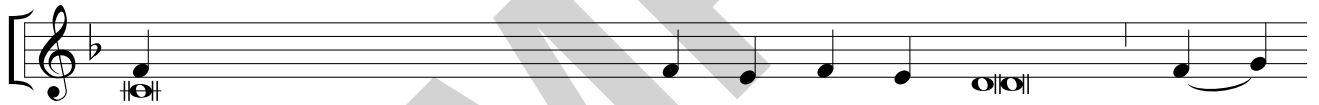


lem, for thou hast seen*_ Christ the_ King, Who comes** forth__

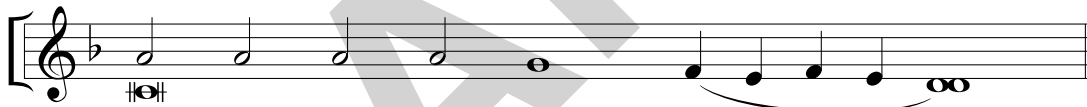


from_ the tomb like_ a bride - groom in_ pro - ces - sion!

3.



So the sinners will perish before the face of God, but__



let the right - eous be glad!_____

Sticheron 3:



The_ myrrh - bear - ing wom - en_ at the_ break of dawn



drew near to the tomb of_ the_ Life - Giv - er.

*seeing" in some translations.

**"coming forth" in some translations.

f marcato

Oh, Pas - - - -

f

- - - - - cha,

f *mf*

ran - som from af - flic - tion! For to - day

f *mf*

Christ has shone forth from the sep - ul - cher*

f *mf*

*"tomb" in some translations.

Lord, I Call - Tone 2

Abbreviated Kievan Chant

Soprano
Alto

Tenor
Bass

Lord, I call up - on Thee, hear me.
You, hear me.

Hear me, O Lord. Lord, I call up - on Thee, hear me,
You, hear me,

receive the voice of my prayer when I call up - on Thee.
You.

Hear me, O Lord.

Let my pray'r a - rise in Thy sight as in - cense,
Your

The musical score is written for Soprano/Alto and Tenor/Bass voices. It features a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Lord, I call up - on Thee, hear me. You, hear me. Hear me, O Lord. Lord, I call up - on Thee, hear me, You, hear me, receive the voice of my prayer when I call up - on Thee. You. Hear me, O Lord. Let my pray'r a - rise in Thy sight as in - cense, Your". The score includes various musical notations such as notes, rests, and dynamic markings.

and let the lift - ing up of my hands be an evening

sac - ri - fice. Hear me, O Lord.

SAMPLE

Praise the Lord, O Jerusalem

(COMMUNION HYMN FOR the 2nd SUNDAY of PASCHA)

Psalm 147

Jubilantly.

V. Morosan

Soprano
Alto

Praise the Lord, O Je - ru - sa - lem, praise your God, O Zi - on!

Tenor
Bass

Detailed description: This block contains the first musical system. It features two staves: a soprano/alto staff in treble clef and a tenor/bass staff in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music is written in a homophonic style with chords and moving lines. The lyrics are: "Praise the Lord, O Je - ru - sa - lem, praise your God, O Zi - on!".

(May be repeated as a refrain after each verse of Psalm 147)

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Detailed description: This block contains the second musical system, which is the 'Alleluia' refrain. It features the same two staves as the first system. The lyrics are: "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!". The music is written in a homophonic style with chords and moving lines.

St. Thomas Sunday

MAGNIFICATION

Common Chant

Not too slowly.

(Melody in Sop.)

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and common time. The tempo is marked 'Not too slowly.' and the style is 'Common Chant'. The melody is primarily in the Soprano part. The lyrics are: 'We mag - ni - fy, we mag - ni - fy Thee, O Christ, the Giv - er of Life, Who for our sake didst de - scend in - to Ha - des, and didst raise up all with Thy - self.'

Soprano
Alto
Tenor
Bass

We mag - ni - fy, we mag - ni - fy Thee,
O Christ, the Giv - er of Life, Who for our
sake didst de - scend in - to Ha - des,
and didst raise up all with Thy - self.

Verse: The Lord is King, He is robed in **majesty**.

Verse: The Lord is robed with strength and has **girded** Himself.

Verse: For He has established the world which shall not be **shaken**.

TEXT:
Holy Transfiguration
Monastery, adapted

3rd SUNDAY OF PASCHA
Exaposteilarion

Russian Put' Chant
Avtomelon (Prototype melody)
English setting: V. Morosan

Slowly. ♩ = 60

Melody

Heark - en, ye wom - en, and give ___ ear un - to the

Ison

voice _____ of joy, for I have _tram - pled down _____ ty - rant

Ha - des and _raised the world _____ from cor - rup - tion.

Has - ten ye quick - ly and pro-claim _____ the glad-some _

tid - ings _ to My friends; for I have _willed _ that joy _ shine forth

up-on all My cre-a - tion from where first came sor - row.

The image shows a musical score for a vocal line. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef staff, and the bass line is in the bass clef staff. The lyrics are written below the treble clef staff. The music features a mix of eighth and quarter notes, with some phrases connected by slurs. The piece ends with a double bar line.

SAMPLE

St. John 6:56

MID-FEAST OF PENTECOST
Communion Hymn

Vladimir Morosan
(1987)

Not fast.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of B-flat major (one flat) and common time (C). The tempo is marked "Not fast." The lyrics are in English and are distributed across four systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are: "He who eats My Flesh and drinks My Blood abides in Me and I in him," says the Lord. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

(NOTE: May be sung as a refrain to select verses from the Gospel of St. John, 6:27-69.)

COMMUNION HYMN for MID-PENTECOST

St. John 6:56

He Who Eats My Flesh

Based on the melody "Da molchit"

arr. V. Morosan

With motion. $\text{♩} = 60$

Soprano
Alto

Tenor
Bass

"He who eats My Flesh and drinks My Blood a -
bides in Me and I in him," says the Lord.
Al - le - lu - ia, al - le - lu - ia, al - le -
lu - ia, al - le - lu - ia.

(NOTE: May be sung as a refrain to select verses from the Gospel of St. John, 6:27-69.)

Filled with Gladness

A Song for Pascha

Based on the Ukrainian *hajilka* "Sohlasno zasp'ivajmo"

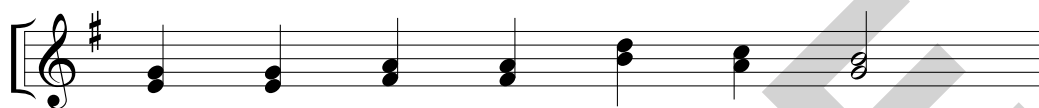
English Lyrics by Paul N. Harrilchak

Soprano
Alto



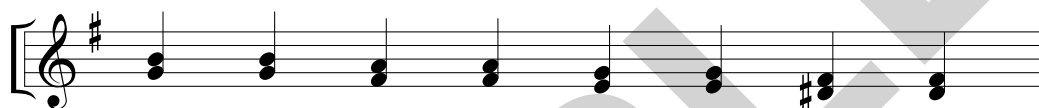
Musical notation for Soprano and Alto parts, first line. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4.

1. Filled with glad - ness let us sing,



Musical notation for Soprano and Alto parts, second line. The notes are: G4, A4, B4, C5, B4, A4, G4.

from our mouths let prais - es ring,



Musical notation for Soprano and Alto parts, third line. The notes are: G4, A4, B4, C5, B4, A4, G4.

young and old with one ac - cord, as



Musical notation for Soprano and Alto parts, fourth line. The notes are: G4, A4, B4, C5, B4, A4, G4.

we pro - claim the ris - en Lord.

Refrain:



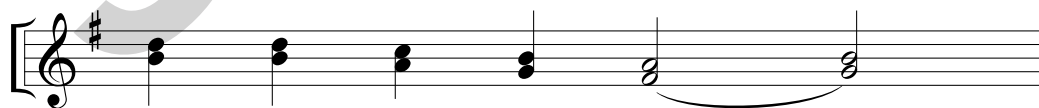
Musical notation for the Refrain. The notes are: G4, A4, B4, C5, B4, A4, G4.

Christ is ris - en from the dead!



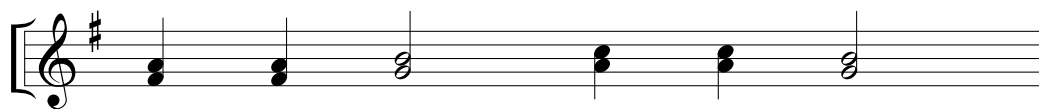
Musical notation for the Refrain, first line. The notes are: G4, A4, B4, C5, B4, A4, G4.

Christ is ris - en, Christ is ris - en,



Musical notation for the Refrain, second line. The notes are: G4, A4, B4, C5, B4, A4, G4.

ris - en from the dead, _____

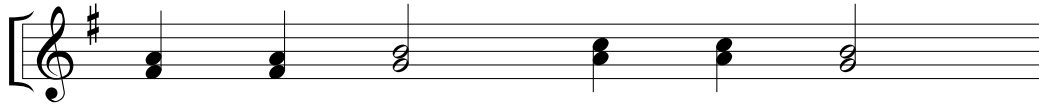


Musical notation for the Refrain, third line. The notes are: G4, A4, B4, C5, B4, A4, G4.

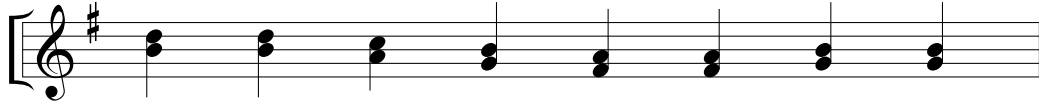
tram - pling down death by death,

For the people of Holy Trinity Orthodox Church, Reston, VA (April, 1978).

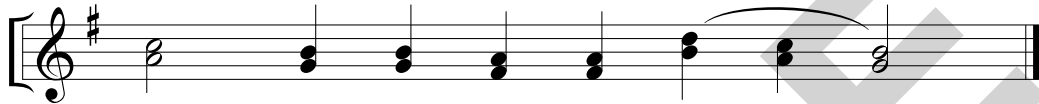
Copyright © 1991, by Paul N. Harrilchak. Reprinted by permission.



tram - pling down death by death,



and up on those in the tombs be -



stow - ing, be - stow - ing life! _____

2. Come, good women, from the tomb,
share your joy, dispel the gloom.
Tell us what the angel said, say,
"Christ is risen from the dead."

Refrain:

3. Hurry, Peter, faster, John, the
tomb is empty, Christ is gone.
Say, "He's risen as he said," say,
"Adam lives, and Death is dead!"

Refrain:

4. "To God the Lord belongs escape from
death's dominion, hell's embrace,"
David told us long ago, and
with clear eyes of faith we know:

Refrain:

5. We've never seen the empty tomb, and
only Thomas touched his wounds,
Still ev'ry Sunday brings to us the
vision of Emmaus:

Refrain:

2. Come, good women, from the tomb,
share your joy, dispel the gloom.
Tell us what the angel said, say,
“Christ is risen from the dead.”

Refrain:

3. Hurry, Peter, faster, John, the
tomb is empty, Christ is gone.
Say, “He’s risen as he said,” say,
“Adam lives, and Death is dead!”

Refrain:

4. “To God the Lord belongs escape from
death’s dominion, hell’s embrace,”
David told us long ago, and
with clear eyes of faith we know:

Refrain:

5. We’ve never seen the empty tomb, and
only Thomas touched his wounds,
Still ev’ry Sunday brings to us the
vision of Emmaus:

Refrain:

Come, All You People, Lift Up Your Voices

(A Serbian Carol for Pascha)

Original text and music by

St. Nikolaj (Velimirovic)

Adapted to English by V. Morosan

With a lilting rhythm.

Melody
Harmony



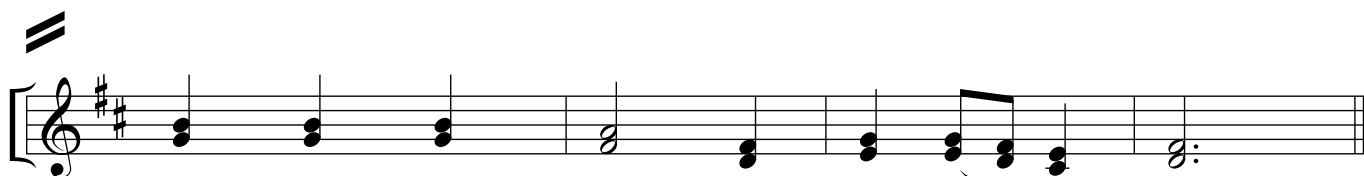
1. Come, all you peo - ple, lift up your voic - es.
2. Come, eve - ry na - tion, in ju - bi - la - tion.
3. Dance, all you stars, and sing, all you moun - tains.
4. Blow, all you winds, and rus - tle, you for - ests.
5. O - ceans are thund' - ring, wild beasts are roar - ing.
6. Bees are all buzz - ing, birds are all chirp - ing.
7. Heav - en and earth draw clos - er to - geth - er.
8. An - gels are sing - ing, church bells are ring - ing.
9. Let us all praise the Lord of Cre - a - tion.
10. Glo - ry to You, O Fa - ther Al - might - y.



Christ God is ris - en, let us be joy - ful.



- (1) Come, all you peo - ple, lift up your voic - es.
- (2) Come, eve - ry na - tion, in ju - bi - la - tion.
- (3) Dance, all you stars, and sing, all you moun - tains.
- (4) Blow, all you winds, and rus - tle, you for - ests.
- (5) O - ceans are thund' - ring, wild beasts are roar - ing.
- (6) Bees are all buzz - ing, birds are all chirp - ing.
- (7) Heav - en and earth draw clos - er to - geth - er.
- (8) An - gels are sing - ing, church bells are ring - ing.
- (9) Let us all praise the Lord of Cre - a - tion.
- (10) Glo - ry to You, O Fa - ther Al - might - y.



Christ God is ris - en, let us re - joice!

Four-part harmony, beginning with Line 3 on preceding page.

Soprano
Alto

Tenor
Bass

The first system of music shows four-part harmony for Soprano, Alto, Tenor, and Bass. The key signature is two sharps (F# and C#). The Soprano and Alto parts are written on a treble clef staff, and the Tenor and Bass parts are written on a bass clef staff. The music consists of eight measures. In the first three measures, the Soprano and Alto parts play chords, while the Tenor and Bass parts play chords. In the fourth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the fifth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the sixth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the seventh measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the eighth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord.

The second system of music shows four-part harmony for Soprano, Alto, Tenor, and Bass. The key signature is two sharps (F# and C#). The Soprano and Alto parts are written on a treble clef staff, and the Tenor and Bass parts are written on a bass clef staff. The music consists of eight measures. In the first three measures, the Soprano and Alto parts play chords, while the Tenor and Bass parts play chords. In the fourth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the fifth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the sixth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the seventh measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord. In the eighth measure, the Soprano and Alto parts play a half note chord, and the Tenor and Bass parts play a half note chord.

SAMPLE

What's All the Noise?

Based on the Russian Pascha Carol
 "Ne shum shumit" (as sung by Sirin Ensemble)
 English adaptation and arrangement
 by Vladimir Morosan

Briskly, with spirit.
 Solo or unison:

1. What's all the noise? ___ Why ___ the ex - cite - ment?

REFRAIN (All):

The Son of God is ris - en to - day!

CHORUS (after each verse):

Christ is ris - en, Christ is ris - en, there - fore let us all say:

The Son of God is ris - en to - day!

- | | |
|--|---|
| <p>2. Buried on Friday!
 Risen on Sunday!
 Refrain: The Son of God is risen today!
 and Chorus.</p> <p>3. Come to the church!
 Have a procession! <i>Ref. and Chorus</i></p> <p>4. Ring all the bells,
 sing "Christ is risen!" <i>Ref. and Chorus</i></p> <p>5. Guys, look your best!
 Ladies – even better! <i>Ref. and Chorus</i></p> <p>6. Color the eggs!
 Bake kulich and pascha! <i>Ref. and Chorus</i></p> | <p>7. Barbecue the lamb!
 Cook up the sausage! <i>Ref. and Chorus.</i></p> <p>8. For forty days
 we'll be celebrating! <i>Ref. and Chorus.</i></p> <p>9. After forty days
 comes the Ascension!
 Refrain: Jesus, our Lord, departs on that day. <i>Chorus.</i></p> <p>10. Ten days later
 comes the Holy Spirit.
 Refrain: Jesus, our Lord, will send Him our way! <i>Chorus.</i></p> <p>11. We will proclaim it
 to all generations
 Refrain: that Jesus Christ is risen today! <i>Chorus.</i></p> |
|--|---|

(Add your own verses...)

The Sundays of the Flowery Triodion (PENTECOSTARION)

(We used a set of 8 colored dividers, but because there are 9 sections, the first section doesn't get a divider. It just begins right after the cover. Laminated card stock covers can be made at FedEx. They will last longer. Since we have a spiral-binding machine, we have spiral-bound the book. Making changes means unbinding and rebinding, which is a bit of a hassle, so it's good to get everything lined up and tested for a season in a 3-ring notebook. Then spiral-bind it for the following year.)

Section 1 – General Paschal hymns used throughout the 40 days

1. Paschal troparion (“slow” & “fast” versions)
2. The Antiphons of Pascha (since we follow Greek-style rubrics, we sing the Paschal Antiphons until Ascension)
3. Hypakoe and Kontakion of Pascha
4. Receive the Body (Communion Hymn)
5. The Paschal Stichera “Let God arise”
6. The Heirmoi of the Paschal Kanon
7. The “Paschal Triptych” of Post-Communion hymns: Having beheld the Resurrection; Shine, Shine; O Christ, great and most holy Pascha (We have a blessing to sing these after Communion during the days of Pascha. Normally they are said silently by the priest.)

NOTE: “The Angel Cried” is in our regular Liturgy books

Section 2 – St Thomas Sunday

1. Stichera at “Lord, I call”
2. Stichera Aposticha (with their verses)
3. Troparion and Kontakion of St Thomas Sunday
4. Prokeimenon “Great is our Lord”
5. Communion “Praise the Lord, O Jerusalem”
6. The verses at the Praises (sung before Communion)
7. Magnification (sung at end of Liturgy at veneration of icon)

Section 3 – Sunday of the Myrrhbearers

1. Stichera at Lord, I call

2. Stichera Aposticha
3. Glory verse in the fifth Tone “Joseph together with Nicodemus” (same as on Holy Friday)
4. Troparia and Kontakion of the Myrrbearers
5. Exapostelaron “Hearken, ye women” (sung before Communion)

Section 4 – Sunday of the Paralytic

1. Stichera at “Lord, I call”
2. Stichera Aposticha
3. Kontakion of the Paralytic

Section 5 – Sunday of the Samaritan Woman

1. Stichera at “Lord, I call”
2. Stichera Aposticha
3. Troparion and Kontakion of the Mid-Feast of Pentecost
4. Kontakion of the Samaritan woman

Section 6 – Sunday of the Blind Man

1. Stichera at “Lord, I call”
2. Stichera Aposticha
3. Kontakion of the Blind Man

Section 7 – Sunday of the Fathers of the First Ecumenical Council (After Ascension)

1. Stichera at “Lord, I call”
2. Stichera Aposticha
3. Troparia of Ascension and Holy Fathers
4. Kontakia of the Fathers and Ascension
5. Hymn to the Theotokos for Ascension
6. Communion of Ascension “God has gone up with a shout”
7. Magnification of Ascension (sung at the veneration of the festal icon)

NOTE: The following Sunday – Pentecost – has its own music in its own folder.

Section 8 – The Sunday of All Saints

1. Stichera at “Lord, I call”
2. Stichera Aposticha
3. Troparion of All Saints
4. Kontakion of All Saints
5. Magnification (sung at the veneration of the festal icon)

Section 9 (which uses divider No. 1) – The Sunday of All Saints of North America

1. Stichera at “Lord, I call”
2. Stichera at the Litya (since we typically serve Litya on this day)
3. Stichera Aposticha
4. Troparion of All Saints of North America
5. Kontakion of All Saints of North America
6. Stichera at the Praises for the Saints of North America (sung before Communion)
7. Magnification (sung at the veneration of the festal icon)

Filled with Gladness

A Song for Pascha

Based on the Ukrainian *hajilka* "Sohlasno zasp'ivajmo"

English lyrics by Paul N. Harrilchak


SATB transcription by V. Morosan

Soprano
Alto

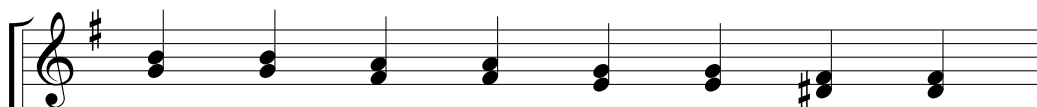



1. Filled with glad - ness let us sing,

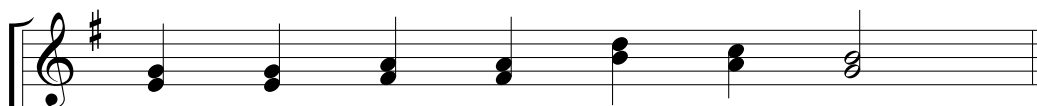

Tenor
Bass




from our mouths let prais - es ring,




young and old with one ac - cord, as



we pro - claim the ris - en Lord.



Refrain:



Christ is ris - en from the dead!

