

Table of Communion Hymns

The following table provides the initial words of each of the Communion Hymns, and the page numbers for the various music settings in the Divine Liturgies book.

Text	Cherubikon Hymn melody							Other
	A	B	C	D	E	F	G	
Blessed are they							413	
Blessed be God				421				
Blessed is he	241							
From the mouths of infants	235							
God ascends				195				
Have mercy on me	424							
I shall praise God's name	273							
I shall take the chalice	229	271		262	324	355	357	301 (Nativity)
If you find your delight	427							
Let your good Spirit				208				
O Lord, hear my voice	416							
O Lord, I love the splendor	253							
Praise the Lord from the heavens	78	78	79	79	80	81		305 (Nativity)
Praise the Lord, O Jerusalem				177				
Receive the body of Christ	168	168	169	169				
Rejoice in the Lord	213	389	391	264	397	393		
The earth has yielded	273							
The just man will be	227	337	344	368	377	365		276 (St Nicholas) 309 (Nativity)
The just woman will be	232	399			401			
The Lord has chosen Zion				331				
The Lord has sent deliverance								294 (Nativity)
The saving grace of God								316 (Nativity)
Through all the earth	340	370	372	410				300 (Nativity)
We have been signed	225	411	361					
We shall walk	350							
Whoever eats my flesh				185				
You make your angels spirits	363	407	266					

The Communion Hymn

1. Consult the Typicon to determine the proper text(s) for the communion hymn(s).
2. Locate the proper text(s) in the Divine Liturgies book, set to the same melody to be used for the Cherubikon (this should also be the setting used for the anamnesis acclamation). Consult page 56 of the Cantor's Companion for help in finding the desired setting.
3. Locate the text of the Psalm(s) from which the communion hymn(s) have been taken. These are in the Cantor's Companion starting on page 57.
4. At the communion of the clergy, sing the appointed communion hymn(s) in the order indicated in the Typicon. If there are few clergy, it may be appropriate to simply repeat the communion hymn(s). If there are many clergy, it may be helpful to extend the hymns by singing the verses as described below. In all cases, continue the singing until all clergy have received both the body and the blood of our Lord.
5. At the communion of the faithful, start by singing the first communion hymn. The entire congregation should sing the communion hymn and its "Alleluia! Alleluia! Alleluia!" refrain. At this point, the verses begin.
6. The cantor alone sings the first verse of the same Psalm from which the communion hymn is taken. Note that if the communion hymn was taken from the first verse of the Psalm (e.g. "for Sunday"), the cantor will instead start with the second verse of the Psalm. The melody chosen for the cantor's verses may be the melody of the communion hymn or the usual psalm tone. However, for ease of singing, we recommend the use of the following verse patterns, which begin on the last note of the refrain and end on the first note of the next refrain.
7. The people then join the cantor in singing "Alleluia! Alleluia! Alleluia!" to the same melody as before.
8. The cantor alone sings the next verse, and the people respond with "Alleluia! Alleluia! Alleluia!" This continues until the last verse and the last "Alleluia! Alleluia! Alleluia!" have been sung.
9. At this point, the cantor may choose to sing "Glory... now and ever..." to the same verse pattern as before. The people still respond with "Alleluia! Alleluia! Alleluia!"
10. If there are multiple communion hymns appointed for the day, steps 5 through 9 are repeated for the next communion hymn.
11. Once the last person has received the Divine Eucharist, the singing of the communion hymn will stop at the conclusion of the next "Alleluia! Alleluia! Alleluia!" It is permissible to stop singing the verses before the last verse has been sung.

Verse Melody Patterns for the Communion Hymn

A 

B 

C 

D 

E 

F 

G 

St. Nicholas 

Nativity 

Note: The first note of the verse is the same as the last note of the refrain (except setting A), and the last note of the verse is the same as the first note of the next refrain.

Adapting the verse pattern to the text:

1. Each verse consists of two lines; find the last accented syllable of each line, and put a mark (e.g. underline or accent) two syllables before that.
2. Sing the first line of the verse to the pitch of the first feathered whole note, expanding it as a series of quarter notes. When you reach the marked syllable, start singing the rest of the notes in the first bar, expanding the last half note with leading quarter notes if needed. Repeat with the second line of text / second bar of music.
3. For example, “Glory... now and ever...” would be adapted to setting B as follows:

The image shows two staves of musical notation in G major (one flat) and 4/4 time. The first staff contains the melody for the first line of text: "Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spi-rit,". The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is enclosed in parentheses. The second staff contains the melody for the second line of text: "now and ev-er and for-ev-er. A-men.". The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 is enclosed in parentheses. The text "Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spi-rit," is written below the first staff, and "now and ev-er and for-ev-er. A-men." is written below the second staff. The syllables "Ho-ly" and "ev-er" are underlined in the original image.

where the notes in parentheses are those which needed to be expanded from the pattern.