

## Review of the Divine Liturgy

### Introduction

- What is liturgy?
- What is the Eucharist?
- Why do we go to church?

### Before the Divine Liturgy

- We should be praying already!
- Prepare for the service
- Warm up your voice
- Consider singing in church *before* the censuring and opening blessing

### The first page of the Liturgy

(pp. 1-13)

- Singing during the censuring
- The opening blessing, and our response
  - The reading melody, ending on “do”
  - The Amen melody
  - Pitch matching
  - Vocal tone, rhythm, clarity, and volume
- The Litany of Peace
  - Timing of litany responses

### The Office of Antiphons

(pp. 14–33)

- First Antiphon, with refrain: “Through the prayers of the Theotokos...”
- Second Antiphon, with variable refrain
  - And special ending: O only-begotten Son...
- Third Antiphon, with variable refrain
  - Last verse of the antiphon is the Entrance Hymn
  - And special ending: troparia and kontakia of the day
- (All three antiphons may be replaced by the Typical Psalms and Beatitudes)
- The Trisagion (Holy God) is an ancient processional/entrance hymn
  - On baptismal days: replaced by “All you who have been baptized”
  - On feasts of the Cross: replaced by “We bow to your Cross”

## **The Readings and Litanies**

(pp. 34-31)

- Prokeimenon
- Epistle
- Alleluia – do not rush!
- Gospel
- Litany of Fervent Supplication
  - Be ready for insertions here!
- [Litany for the Deceased]
- [Litany for the Catechumens and Litany for the Faithful]

## **The Great Entrance**

(pp. 42-50)

- Choosing a melody for the Cherubic hymn
  - Six regular melodies
  - Plus one for the departed
  - Plus special melodies for St. Nicholas and the Nativity of the Lord
- Timing the Cherubic Hymn

## **The Symbol of Faith**

(pp. 51-54)

- Two versions
- Timing and clarity are essential here – watch both tempo and pitch

## **The Anaphora**

(pp. 55-63)

- Meaning of “anaphora” and “anamnesis”
- The opening invocation
- The Tersanctus, or Hymn of Victory – the people interrupt the priest!
- The words of institution
- The acclamation: “We praise you, we bless you...”
  - Nine Cherubic hymn melodies, plus a “common melody”
- Hymn to the Theotokos – the people again interrupt the priest
  - “It is truly proper...” in Tone 6 samohlasen
  - Or the irmos and magnification of the feast
- Final petition
- Concluding Amen

## Preparation for Communion

(pp. 64-76)

- Greeting
- Pre-communion litany
  - With additional prayers for the rest of the day
  - The Angel of Peace petitions: “Grant this, O Lord.”
- We commit ourselves to God
- The Lord’s Prayer
  - Versions in the eight samohlasen tones
  - Special melody “Udivisja Josif”
  - Recitation melody – like the Symbol of Faith (melody A)
- Prayer over bowed heads
- Concluding Amen – do not rush!

## Communion

(pp. 77-83)

- “One is holy”
  - May be sung multiple times, or in several languages
- Pre-communion prayer
- Communion hymn, during communion of the clergy
  - A liturgical text for the day, with refrain “Alleluia! Alleluia! Alleluia!”
  - Normally sung to the melody of the Cherubic Hymn
  - If the communion of the clergy is prolonged, chant or sing additional verses of the same psalm, with the triple “Alleluia” refrain
  - Watch for preparation of the chalice
- Invitation to Communion
- Response: “Blessed is he who comes in the name of the Lord”
- Communion hymn continues during the communion of the people
  - Continue with verses of the Communion psalm(s)
  - Verses may be sung (two options) or chanted
  - May conclude with “Glory... now and ever...” and refrain
  - If time permits, additional liturgical hymns may be sung
    - See pp. 451-461
    - Also a *small* number of other Communion hymns, using liturgical texts

## Thanksgiving after Communion

(pp. 84-87)

- Hymn of Thanksgiving: “May our mouth be filled”
- Litany of Thanksgiving

- Prayer “behind the ambon”
- “Blessed be the name of the Lord”
  - A and B versions: match Hymn of Thanksgiving (“May our mouth be filled...”)
  - C version: often used for feasts with mirovaniye; priest may sing first time
  - D version: for departed
- Final blessing
- Liturgical dismissal
  - Raised pitch marks festivity – be careful here!
  - Final Amen
- “Many Years”
- “Eternal Memory”
- Feast-day or Marian hymn, or troparion of the day or the patron of the church

**REMEMBER:**

- Pay attention to the liturgical year
- Know **what** you are singing, **to whom**, and **how** (melody, tempo)
- Care for your voice
- Warm up your voice
- Coordinate with the celebrating priest – especially if doing something new
- Begin strongly
- Sing prayerfully
- Watch your pitch!
- Pay attention to the priest and congregation
- Mark your book to prevent confusion
- Give page numbers sparingly, but give them when necessary
- Help your parish learn to sing and pray from memory
  - Sing consistently
  - Introduce new music carefully and use it continuously until learned
- Do not neglect your own prayer life
- Participate in the life of your parish, deanery, and Church
- Watch your pitch!
- Use all the resources you can: books, recordings (like the CD set for the Divine Liturgy), other cantors, the MCI, and your pastor
- **Keep learning about God, people, music, and life**, and let these lessons be reflected in your prayer and singing