

The Cantor's Companion

The Byzantine Catholic Metropolitan Church *sui juris*
of Pittsburgh, U.S.A.

2006

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The Purpose of this Book

The Cantor's Companion is a supplemental guide to the book used by the people entitled *The Divine Liturgies of Our Holy Fathers John Chrysostom and Basil the Great*. The cantor uses the Companion when preparing to sing a liturgy in the Byzantine Ruthenian Metropolitan Church.

In this book, the cantor will find the following information:

- 1.) A brief explanation of the Church's liturgy and chant.
- 2.) An explanation of the musical symbols used to notate the melodies, and of the other symbols and abbreviations used to guide the cantor through the service.
- 3.) Suggestions to assist cantors in communicating with the congregation.
- 4.) Appropriate hymns to sing before and during the incensing of the church.
- 5.) A reference section containing additional material for the Divine Liturgies and Vigil Divine Liturgy, such as psalm texts and other liturgical verses to be sung during the distribution of Holy Communion.
- 6.) A history of the Carpathian plainchant called *prostopinije*.
- 7.) An index to the music contained in the Faithful's Book.

For purposes of this volume, we will refer to the service book for the faithful, *The Divine Liturgies of Our Holy Fathers John Chrysostom and Basil the Great*, as "the Divine Liturgies book."

While the Cantor's Companion is an extension of the Divine Liturgies book, enhancing and reinforcing its use, it is not a complete volume. Information and music will be added when appropriate by the Inter-Eparchial Music Commission, with the approval of the Council of Hierarchs, to assist the cantor when singing in the Byzantine Church.

Chapter 1

The Role of the Cantor

A **Cantor** is an experienced singer who, while remaining a part of the congregation, leads the people's singing of the liturgy – that is, the formal, public worship of God. This section explains the role of the cantor in the Byzantine Ruthenian Metropolitan Church.

In Eastern Europe, from which the founders of this Church came, the cantor or *diak* was an important member of the community. In many cases, he was the village school teacher, and taught catechism as well. But his primary role was to begin the singing in church, and remind the faithful of the music for each hymn. The musicologist Johann von Gardner described the liturgical singing of the Carpathian mountain region between the First and Second World Wars:

... in all village churches... congregational singing of all the services in their entirety has been practiced exclusively, including the hymns of the “proper,” utilizing the full range of tones and melodies... The cantors – the more experienced chanters among the parishioners – who stood on the kleros, began the chanting. As soon as those present recognized the melody, the whole church sang: they sang all the stichera, all the troparia, all the irmoi – in a word, everything that the typikon indicated was to be sung. They sang in unison, and whoever was able added a parallel melody line or improvised a bass line. The impression produced was one of extraordinary power. But the main thing was that those present were not passive listeners, they were not “the public,” but were aware that they themselves assisted at the performance of the divine services.¹

What are the tools of a cantor?

- First and foremost, the cantor must be a man or woman² of **prayer**. Liturgical singing that is not prayer is a useless endeavor. The cantor should strive to develop and foster an active prayer life and a regular rule of prayer.
- The cantor must have a **voice** that is adequate to be heard in church, to carry a tune, to sing tunefully, and to lead the singing of the congregation, while being neither a soloist nor a follower.
- The cantor must have a **knowledge of the liturgical services** – both the text and music of each service, and the basic theology and meaning behind the service. This also requires a familiarity with the **liturgical books** that contain the hymns for each service, feast and commemoration, and a knowledge of those places where exceptions occur – for example, during the Paschal Season.

¹ Johann von Gardner, “Several Observations on Congregational Chanting during the Divine Services” (*Orthodox Russia* #916, May 28, 1969); translated from the Russian by reader Isaac Lambertson.

² Although only adult men are ordained to the minor clerical order of lector/cantor, many women and young people have provided distinguished service as lay cantors. In this Cantor's Companion, the words “cantor”, “he” and “him” should be taken to refer to cantors of either gender.

- The cantor must have a **knowledge of the Church’s plainchant and any other music to be used.**
- The cantor must possess a certain amount of **general musical knowledge.** Though the ability to read musical notation “at sight” is both commendable and recommended, the cantor must be able to read, follow and sing a variety of music, with one melody following another in immediate succession. A sense of rhythm and musical tone are also important.

How does the cantor lead the singing of the faithful?

The cantor is **not a soloist.** Almost all the parts of the service that are chanted or sung by a single voice are assigned to other individuals:

- The bishop or priest chants the blessings and prayers of the service.
- The deacon chants the petitions of the litanies, as well as directions to the assembly (e.g. “Wisdom! Be attentive!”), and the Gospel reading at the Divine Liturgy.
- The lector chants the Old and New Testament readings (other than the Gospel), the verses at the prokeimenon and alleluia, and those psalms that are assigned to a single voice.

The cantor, on the other hand, sings **with the congregation**³. By beginning each hymn with a firm, direct voice, at a reasonable pitch and an appropriate tempo, he indicates the melody, pitch and rhythm to be used, enabling all those present to begin the singing.

On ordinary Sundays or weekdays, when the congregation is quite familiar with the service being celebrated, the cantor’s singing voice may be all that is necessary to direct the singing of the congregation. However, on special Sundays or feastdays, or when new music is being learned, it may be necessary to provide directions as to what text and music are being used. This can be done with a sign board or a bulletin insert:

Antiphons of Sunday, p. 14
 Propers for the Sunday of the Council Fathers, p. 263
 Tone 8, p. 161
 Cherubic Hymn, melody B, p. 43

or by a brief spoken announcement by the cantor.

³ The one regular exception is at Vespers and Matins, where the cantor alone chants the *pripivy* or psalm verses that precede sets of hymns called *stichera*. In this case, the *pripiv* melody indicates how the sticheron is to be sung; the cantor sings the *pripiv*, and the cantor and congregation together sing the sticheron.

Chapter 2

The Church's Liturgy

The **liturgy** is the formal public worship of the Church.

In the Byzantine Rite, the daily cycle of the liturgy begins at sunset, and consists of the following services:

- Vespers – the principal evening office of prayer
- Compline – an office of prayer before sleep
- Midnight Office – a nocturnal vigil
- Matins – the principal morning office of prayer
- First Hour – a short service immediately after Matins
- Third Hour – a short service at mid-morning
- Sixth Hour – a short service at mid-day
- Ninth Hour – a short service at mid-afternoon

The entire round of services is celebrated in monasteries. However, well into the 20th century, it was typical in parishes to have Vespers celebrated on the eves of Sundays and great feasts, followed by Matins and the Divine Liturgy in the morning.

The eucharistic **Divine Liturgy** is not celebrated every day in the Byzantine Rite. The Divine Liturgy may take place after any of the morning services, or (on the vigils of certain feasts) after Vespers.

The liturgical year runs from September 1 (the first day of the civil calendar of the Byzantine Empire) through August 31, and consists of two sets of feasts and commemorations:

- The **moveable feasts** which are celebrated on different dates each year, depending on the date of Pascha (Easter). They include the services for the Great Fast, Pascha, and the Paschal Season through Pentecost and All Saints' Sunday.
- The **immovable feasts** which are celebrated on the same day each year. These include saints' days, and commemorations of important events in salvation history and the history of the Church.

Most weeks of the year are also assigned one of eight **tones**, each consisting of a set of hymns and melodies to be used. This **cycle of eight tones** provides variety in the services throughout the year. Individual hymns for feasts and services are often assigned a specific tone, which indicates the melody to be used for that hymn.

In addition, each **day of the week** is assigned a special meaning in the Byzantine Rite:

- Monday: the Holy Angels
- Tuesday: the Holy Prophet, Forerunner, and Baptist John
- Wednesday: the Precious, Holy, and Life-Creating Cross and the Most Holy Theotokos
- Thursday: the Holy Apostles and Our Holy Father Nicholas of Myra
- Friday: the Precious, Holy and Life-Creating Cross
- Saturday: All Saints and the Faithful Departed

The Commons for the Days of the Week, beginning on page 406 of the Faithful's Book, contain the hymns for the Divine Liturgy for each of these daily commemorations.

Chapter 3

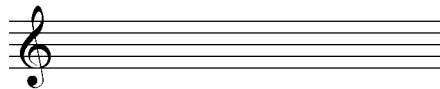
The Church's Plainchant

Every traditional liturgical rite in Christendom has its own liturgical chant – that is, a system of monophonic (rather than harmonized), unaccompanied music for singing. Although other music may be used as well, chanted singing is the traditional “service music” for Christian worship.

The particular variety of plainchant used traditionally in the Byzantine Ruthenian Metropolitan Church comes from the Carpathian mountain region of Eastern Europe, where it is called *prostopinije* (literally, “plain singing”). Most of the music in the Faithful’s Book and this Cantor’s Companion come from the prostopinije tradition. (A few melodies are borrowed from the related Galician chant.) This section describes the Carpathian chant or prostopinije as we sing it today; see Appendix A for a brief history of prostopinije.

Musical notation for prostopinije

In recent times, prostopinije is notated on the usual 5-line staff:



The Carpathian plainchant developed apart from the major/minor tonality common to Western music. Thus, while the following key signatures are commonly used to notate the chant, the cantor should be aware that the melodies may not have *do* as the tonal center. Also, the music can be sung slightly higher or lower than the notated pitch, depending on the pitch set by the celebrant or deacon, and the range limitations of the cantor and/or congregation.

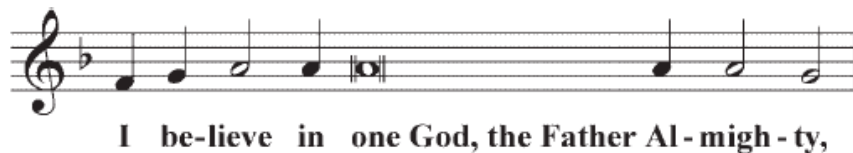


The rhythm of Carpathian chant is essentially that of “sung speech”. The value or duration of a whole note, half note, quarter note, and eighth note are in proportion to each other. A half note is sung half as long as a whole note. A quarter note is sung half as long as a half note. An eighth note is sung half as long as a quarter note. However, the cantor is to sing as if speaking the text, in neither a rushed way nor a long and drawn out manner. When the singing moves

back and forth between the clergy, lector, and faithful, the chant should flow as in a conversation.

This is the reason for the lack of time signatures in notated chant; the rhythm of the singing is natural and based on the text, rather than a fixed, regular "beat."

One particular rhythmic notation used here is the **feathered whole note**, which indicates a **reciting tone**. This is a part of the melody in which a certain amount of text is sung on a single note, with the same rhythm as if it were read reverently. Text sung in this fashion should be neither too fast nor too slow. Usually, the last note on the reciting tone is written out with its own notehead (usually a quarter note or a half note), to make the transition to the next part of the melody clear.



Bar lines are used to indicate the end of phrasing, both for the music and the text. These bar lines show where to take a breath when singing a response or hymn. A double bar line indicates either the end of a hymn, or a point at which the singing may switch between sides of the church, between men and women, or in some similar way, whenever antiphonal singing is used.

The Psalm Tone

In Carpathian Plainchant (i.e., prostopinije), texts not appointed to specific melodies are often chanted to what is called (for convenience) the "psalm-tone." There are several forms of this tone. The most common psalm tone is as follows:



The text is divided into two parts, the second of which is indicated by a line break, with indentation in printed texts. The first part of the text is sung on the first note, *do*; for the second part, the voice rises to *re*, and finishes by dropping to *ti* and finishing on *do*.

In the Divine Liturgy, the psalm tone is used for the verses at the prokeimenon and Alleluia; it is also commonly used for singing common prayers such as the Usual Beginning prayers at Vespers, Matins or other services.

In the musical settings prepared by the Inter-Eparchial Music Commission, the last accented syllable in the text always falls on the final note (*do*); this note may be repeated if there are additional unaccented syllables. The syllable before the final accent (at which the voice drops to *ti*) is usually marked in the ***bold italic*** text. (See Psalm 103 on page 105 of the Faithful's Book for an example.)

Example One:

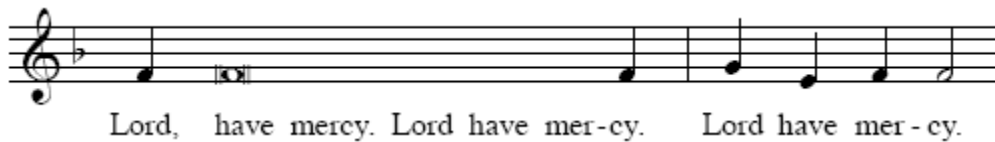
If the last accent is also the last syllable:



This results in the last accent falling on the return to *do*.

Example Two:

If the last accent is not the last syllable, any syllables after the accent are all sung on *do*:



It is important to understand that the drop from *re* down to *ti* is **not** accented. The final accented syllable in the line will **always** be sung on *do*. However, the difference is that there may be more than one syllable sung on *do*.

The purpose of this flexible use of the psalm tone is so that no word will be sung with an accent or emphasis falling on an unaccented syllable.

The Reading Tone

The melodies used by the clergy for chanting the priestly prayers, exclamations, and the Holy Gospel, and by the lector for chanting the Old and New Testament Readings, are called reading tones. Since they are sung by a single voice, there are many slight variations; they are best learned from an experienced lector or member of the clergy.

The Melodies for Troparia and Kontakia

Each of the eight tones has its own troparion melody, which ordinarily consists of two or three repeating phrases and a final phrase.

Each of the eight tones also has a kontakion melody. In tones 1, 2, 5, and 7, the kontakion melody is the same as the troparion melody; in tones 3, 4, 6 and 8, the kontakion melody is different.

The Melodies for Prokeimena and Alleluia

Each of the eight tones has a prokeimenon melody, which is used for singing the prokeimenon before the New Testament reading at the Divine Liturgy. This melody, in a variant form, is also used for singing the Alleluia before the Holy Gospel.

The Samohlasen Tones

The samohlasen melodies are used for singing *stichera* (liturgical hymns), each of which is preceded by a psalm verse called a *stich* or *pripiv*. (In this book, the term *pripiv* is used, in order to avoid confusion.)

Each of the eight tones has a *pripiv* melody for singing the psalm verse, and a *sticheron* melody for singing the *stichera*. These melodies are used extensively at Vespers and Matins, but are not used much at the Divine Liturgy. One notable exception is at the Our Father, which traditionally may be sung to the samohlasen melody in the tone of the week.

Special Melodies (Podobny)

Occasionally, a special melody called a *podoben* is appointed in the liturgical books for a specific hymn. This is indicated by the specification of the tone together with the first words (usually in Church Slavonic) of the “model melody” associated with the *podoben*.

The Irmos Melodies

Each “theme song” or *irmos* of the liturgical texts that comprise the Canon, sung at Matins and certain other services, has its **own melody**. These irmos melodies are among our oldest and most complicated. When the correct melody for a particular irmos is unavailable or the cantor is not yet familiar with it, the traditional practice is to sing the irmos text to the simplest of the irmos melodies, the “common irmos melody” in Tone 6. Although this melody is familiar from the funeral service, it is not actually a funeral melody; the same irmos melody is used whenever Sunday Matins is celebrated in Tone 6.

On certain feast days, the final irmos from Matins is sung at the Divine Liturgy in place of the hymn to the Mother of God, “It is truly proper.” Wherever this occurs, the Divine Liturgies

book provides two settings: a simple setting in tone 6, and a setting using the original irmos melody (adapted where necessary to fit the English text).

Chapter 4

The Cantor and the Typicon

It is important that all leaders of liturgical music have their own copies of the Typicon. The Typicon is “a guidebook to the celebration of the liturgy of the Byzantine Ruthenian Church” and includes two sections:

1. The first section is called the **Common Typicon**. This section includes an explanation of the background of the Typicon and a detailed order to follow for the proper celebration of the Divine Praises and the Divine Liturgy. The details of order in the services are presented according to different “formats” based on the traditional liturgical rules of combining moveable and immovable elements of the liturgical year depending on the particular festal, fast, or ordinary saint’s day.
2. The second section is the **Yearly Typicon**. This is published each calendar year and gives the order of liturgical observance for each day of the year. The Yearly Typicon requires the Common Typicon as it makes reference to the various “formats” detailed in the Common Typicon.

Questions regarding the obtaining of a Typicon or any aspect of its content should be directed to the Director of Liturgy at the Byzantine Catholic Seminary in Pittsburgh, Pennsylvania⁴.

The rubrics in the Divine Liturgies book and the directives of this Cantor’s Companion are guided by the Typicon. A review of the Typicon, itself, before each liturgical service is of the utmost importance to the cantor and all liturgical leaders of a particular service. While proficiency with the Typicon, like so many studies, requires time and use, it is crucial that the leader of liturgical music become accustomed to using this important publication of our liturgical tradition.

While the Typicon includes details of all the liturgical services of the Byzantine tradition, a quick reference section focuses the cantor on the basic order of the Divine Liturgy. It is important that a cantor be familiar with the location of this section within the Typicon.

Liturgy is not an exact science and the rules contained in the Typicon reflect a living tradition. Options are included occasionally in the order given in the Typicon. When a cantor is not certain what choice to make, the celebrant of the liturgy must be consulted.

When the cantor is called upon to make decisions regarding such options, it should be kept in mind that, generally, the less complicated choice is preferred in parochial situations. “Page jumps,” for example, should be avoided when such a choice does not contradict proper liturgical usage.

⁴ Office of Director of Liturgy, Byzantine Catholic Seminary, 3605 Perrysville Ave., Pittsburgh PA 15214.

The movement from page to page within the Divine Liturgies book to melodic options, propers, and other hymns should be conveyed to the faithful in as simple a manner as possible. Pre-liturgy announcements introduced with the proper Byzantine Christian greeting of the day, bulletin announcements, page boards, and supplements are all possibilities for helping the faithful to more easily follow the order of the liturgy. Punctuating the liturgy with page announcements is highly discouraged and, in some eparchies, is forbidden as it interrupts the flow of the liturgy.

Chapter 5

The Divine Liturgy of Our Holy Father John Chrysostom

This chapter explains how to lead the singing of the Divine Liturgy of Our Holy Father John Chrysostom, using the Faithful's Book of the Divine Liturgies.

Preparing for the Divine Liturgy

Well in advance of the Liturgy, consult the Typicon to determine the proper texts to be used at the Divine Liturgy for that particular occasion. If necessary, consult with the celebrant to see if the Liturgy will be celebrated for a particular intention or in honor of a particular saint.

The Divine Liturgies book contains sections for Moveable Feasts, Immovable Feasts, Commons for Classes of Saints, Commons for the Days of the Week, and Special Intentions. Directives in each section indicate the hymns to be used; these directives serve as reminders of the rules in the Typicon and do not replace them.

All changeable portions of the Divine Liturgy are contained in the Divine Liturgies book. It is the responsibility of the cantor to become familiar with these changes before the Divine Liturgy. The use of the ribbons is encouraged so that all are on the correct page while singing the service.

The time before the Divine Liturgy

The custom of singing hymns before and after the Divine Liturgy is greatly beloved by the faithful of the Byzantine Catholic Church, and is encouraged.

When selecting a hymn or hymns to be sung prior to the celebration of the Divine Liturgy, the text of the hymn should reflect the propers of the Divine Liturgy for that day, the season in which the Divine Liturgy is taking place, or the time of day at which the Divine Liturgy is being celebrated (ref. the Faithful's Book, p. 450). Hymns are to be theologically consistent with the spirituality of the Byzantine Church. The music of the hymn must work as an unaccompanied and unharmonized piece of music—its melody should be one that can be effectively sung in unison by the faithful. (This is not to imply that hymnody must be unharmonized.)

The Opening Prayers and the Litany of Peace

The Divine Liturgy begins with the celebrant's exclamation, "Blessed is the kingdom of the Father, and of the Son, and of the Holy Spirit, now and ever and forever", to which the people reply, "Amen." From this opening dialog, the cantor should lead the singing of the responses and hymns in a firm clear voice, but without "drowning out" the congregation. The pitch should be based on that set by the celebrant.

The Antiphons

After the Litany of Peace, the people sing either the Sunday or weekday **Antiphons**, festal Antiphons (if indicated in the Typicon), or the **Typical Psalms**. A notation at the bottom of page 13 of the Faithful's Book points to the appropriate starting page for each.

Wherever one option is followed by another (for example, at the end of the Sunday Antiphons), an arrow inside a dark circle provides the page number where the service continues. This convention is used throughout the Faithful's Book.

The Typical Psalms (excerpts from Psalms 102 and 145) are provided in two different settings: a simple setting (with each part labeled A) and a solemn setting (with each part labeled B). If the simple (A) setting is used for Psalm 102, it should also be used for Psalm 145; if the solemn (B) setting is used for Psalm 102, it should also be used for Psalm 145. The Typical Psalms may be used on Sundays when no proper Antiphons are required.

Regardless of whether the Antiphons or Typical Psalms are used, the second is concluded with the singing of the doxology "Glory... now and ever..." and of the Hymn of the Incarnation ("O only-begotten Son"). The Faithful's Book provides three settings of this hymn.

The Hymn of the Incarnation is followed by the Third Antiphon (if the Antiphons were used) or by the Beatitudes (if the Typical Psalms were used).

The Third Antiphon or Beatitudes concludes with the Entrance Hymn which is sung as the clergy enter the sanctuary. Two musical settings of the Entrance Hymn are provided for Sundays and weekdays.

The Troparia and Kontakia

The Troparia and Kontakia which are sung after the Entrance Hymn are actually the conclusion of the ancient Third Antiphon. The Typicon gives the rules for which Troparia and Kontakia are to be sung. Under the simplest circumstances, there is one Troparion and one Kontakion. The Troparion is sung first and then the Kontakion, preceded by the singing of "Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and forever. Amen." This doxology is indicated in the Divine Liturgies book with the abbreviation "*Glory. . . Now and ever. . .*" The "*Glory. . . Now and ever. . .*" is sung according to the tone of the Kontakion that follows it.

When more than one Kontakion is sung, the very last Kontakion is introduced by "*Now and ever. . .*" and the second to the last Kontakion is introduced by "*Glory. . .*"

Exceptions to this rule:

- On Palm Sunday there are two Troparia and one Kontakion. Uniquely on Palm Sunday, the second Troparion is introduced by “*Glory. . .*” sung according to the proper troparion tone and the Kontakion is introduced by “*Now and ever. . .*” This is clearly indicated in the Divine Liturgies book.
- The Troparia of Repentance, which are included in the Divine Liturgies book under the “General Intention” category and in the General Moleben, are labeled “Troparion”, “Kontakion”, and “Theotokion”, but all three hymns are sung to an adapted melody of Troparion Tone 6.

Occasionally, a series of Troparia and Kontakia end with a hymn to the Mother of God called a **Theotokion**. The Theotokion is usually treated as a final Kontakion and preceded by “*Now and ever.*” Theotokia sung with Troparia and Kontakia are sometimes sung to the troparion melody, and sometimes to the kontakion melody, as indicated in the Faithful’s Book. The Common Typicon contains more information about the singing of Theotokia at the Divine Liturgy.

The melodies for “*Glory... Now and ever*” in each tone are provided in the Divine Liturgies book in the section entitled “The Sunday Eight Tones.”

- The music for “*Glory. . .now and ever. . .*” (combined) is found immediately before the Kontakion
- The music for “*Glory. . .*” and “*Now and ever. . .*”, sung separately, is found after the Kontakion with the introduction, “If additional Kontakia are sung in Tone___, the following are used.”

The melody for “*Glory. . .now and ever. . .*”, “*Glory. . .*” and “*Now and ever. . .*” always corresponds to the hymn that immediately follows it.

When the Typicon indicates an option as to whether or not a particular Troparion or Kontakion should be sung, it should be remembered that in parochial settings it is generally best to limit the total number to three. Therefore, it is best not to exceed either two Troparia and one Kontakion or one Troparion and two Kontakia. It is evident in the Divine Liturgies book that this rule has been followed in most instances.

Changing from one tone to another at this part of the Divine Liturgy is one of the cantor’s challenges. Remember to help the faithful by allowing a brief pause for page turning.

The Trisagion

The Faithful’s Book provides:

- Five regular settings of the Thrice-Holy Hymn, or Trisagion (“Holy God, Holy and Mighty”) for regular use (A-E), and a setting “for the faithful departed” (F).

- Two settings of the baptismal hymn, “All you who have been baptized,” which replaces the Thrice-Holy Hymn on certain days associated with baptism.
- Two settings of “We bow to your cross,” which replaces the Thrice-Holy Hymn on certain days associated with the Cross of Christ.

Each setting is followed by a page-turn marker (page number and arrow in a dark circle).

The Prokeimenon and Apostolic Reading

The Typikon appoints a Prokeimenon, or sometimes two Prokeimena, to be sung before the Apostolic Reading (the reading of the Epistle or the Acts of the Apostles). The usual minister of the verses for the Prokeimenon at the Divine Liturgy is the lector. (At Vespers, Matins, and Molebens, it is the deacon.) When possible, the lector should stand in the center of the nave of the church to chant the prokeimenon verses and the reading(s).

The Prokeimenon is begun by the cantor and sung by the faithful. Then the lector chants the verse or verses appointed, according to the melody given under “The Psalm Tone” on page 6. The cantor and faithful then repeat the Prokeimenon after each verse.

In each tone, the lector/deacon must know the **interval relationship** between the last note that the faithful sing and the first note he/she chants for the verse. This is not chosen indiscriminately, but in relation to the key of the Prokeimenon being sung. The psalm tone begins on the tonic (*do*), except in Tone 6, when it begins on *la*. See the reference section in this Cantor’s Companion for examples in each tone.

Combining Prokeimena

When two prokeimena are appointed for a given day, both are used. The Typicon states:

“In pastoral practice, when there are two Prokeimena, the first prokeimenon is *not* repeated after its versicle. Thus: the first prokeimenon is sung, then its versicle; then the first prokeimenon is not repeated; instead, the second prokeimenon is sung immediately *without its versicle*.”

Example: in 2006, the feast of the Fathers of the Seventh Ecumenical Council was observed together with the 19th Sunday after Pentecost (Resurrection tone 2). On that Sunday, the Prokeimena would have been sung in this way:

The Prokeimenon of the Resurrection in Tone 2, with its versicle:

My strength and my song is the Lord; he has become my salvation.

V. The Lord punished me severely but did not hand me over to Death.

Then, immediately, the Prokeimenon of the Council Fathers in Tone 4, with NO versicle:

Blessed are you and praiseworthy, O Lord, the God of our fathers,
and glorious forever is your name.

When the Prokeimenon is concluded, the lector introduces the Apostolic Reading, using the title given in the reference section for the particular book being read, and chants the reading using the customary reading tone.

If two Apostolic Readings are appointed for a given day and the celebrant directs that both be read, then the second reading is chanted after the first, but *without* any introduction, and without the final musical cadence in the chant of the first Apostolic Reading.

The Alleluia and Gospel

After the Apostolic Reading is chanted, an Alleluia with verses is sung as a prelude to the Holy Gospel. The usual minister of the verses for the Alleluia at the Divine Liturgy is the lector. When possible, the lector should remain in the nave of the church to chant the Alleluia verses.

The Alleluia is begun by the cantor and sung by the faithful. Then the lector chants the verse or verses appointed, according to the melody given under “The Psalm Tone” on page 6. The cantor and faithful then repeat the Alleluia after each verse.

As with the Prokeimenon, the lector should begin chanting the verse on the tonic (*do*), except in Tone 6, when it begins on *la*. See the reference section in this Cantor’s Companion for examples in each tone.

Combining Alleluiaria

When two Alleluiaria are appointed for a given day, both are used. The Typicon states:

“Both versicles of the two alleluiaria are prescribed to be sung, but the second versicle of the second allelularion may be omitted.”

Example: in 2006, the feast of the Fathers of the Seventh Ecumenical Council was observed together with the 19th Sunday after Pentecost (Resurrection tone 2). The Alleluiaria for that Sunday would have been as follows:

The Alleleluia of the Resurrection in Tone 2, with its versicles:

Tone 2: Alleluia! Alleluia! Alleluia!
V. The Lord will hear you on the day of distress;

the name of Jacob's God will protect you.
Tone 2: Alleluia! Alleluia! Alleluia!
V. O Lord, save the king,
And hear us when we call upon you.

Then, immediately, the Alleluia of the Council Fathers in Tone 1:

Tone 1: Alleluia! Alleluia! Alleluia!
V. The God of gods, the Lord, has spoken and summoned the earth
from the rising of the sun to its setting.
Tone 1: Alleluia! Alleluia! Alleluia!
V. Gather before him his righteous ones
who have made a covenant with him by sacrifice.*
Tone 1: Alleluia! Alleluia! Alleluia!*

*(The lines marked with * are the ones which the Typicon says may be omitted.)*

Then the deacon (or priest) chants the Holy Gospel.

The Cherubic Hymn

After the Litany of Fervent Supplication and, optionally, the Litany for the Deceased and Litany for the Catechumens, the Liturgy of the Eucharist begins with the incensing of the church and the singing of the Cherubic Hymn, or **Cherubikon**.

The Divine Liturgies book provides **six regular settings** of the Cherubikon (A-F), and a setting "for the faithful departed" (G). Each is in the same format: the first part of the hymn ("Let us who mystically"), the commemorations, and the second part of the hymn ("That we may receive"). Each setting ends with a page turn marker. Two more settings of the Cherubikon can be found in the propers for Saint Nicholas on December 6, and for the Nativity of our Lord Jesus Christ on December 25.

By tradition, whichever melody is used for the Cherubic Hymn is also used for the acclamation "We praise you, we bless you" at the Anamnesis, and for the Communion Hymn. In order to facilitate this, a common set of letters (A,B,C...) is used for the settings of each of these hymns as indicated below.

The Anaphora

After the Creed (for which the Divine Liturgies book provides two settings), the deacon's invitation "Let us stand aright, let us stand in awe, let us be attentive, to offer the holy offering in peace" begins the **Anaphora**.

The people's portion of the first part of the Anaphora, the angelic hymn "Holy, holy, holy," is given in three different musical settings (A-C).

Note that each “Amen” at our Lord’s words over the bread and wine being consecrated is sung to the **simple Amen melody**, in order to highlight the Epiclesis, or calling down of the Holy Spirit, which follows.

The acclamation “We praise you, we bless you”, as noted above, should be sung when possible to the same melody as was used for the Cherubikon. A total of ten musical settings are provided in the Divine Liturgies book:

- Seven settings (A-G) corresponding to the seven ordinary settings of the Cherubic Hymn.
- An additional setting (H) which can be used whenever desired.
- Two more settings that accompany the Cherubic Hymns provided in the propers for Saint Nicholas (December 6) and the feast of the Nativity (December 25).

The Hymn to the Theotokos

Near the end of the Anaphora, there is always a liturgical hymn to the Theotokos.

When the Liturgy of Our Holy Father John Chrysostom is celebrated, the Hymn to the Theotokos in the Anaphora is “*It is truly proper*”, which is sung in our practice to a specific adaptation of Samohlasen Tone 6.

On Great Feasts and in their post-festive periods, “It is truly proper” is replaced with two hymns, the **Magnification** and the **Irmos**, which are taken from Matins of the feast. In post-festive periods, the Magnification and Irmos are sung each day at the Divine Liturgy until the leave-taking of the feast *inclusive*.

The Magnification

The **Magnification** begins with the text, *Extol, O my soul*, and is sung to the same melodic formula on most feasts. The initial portion of the formula is always the same; the music of the second phrase is adapted to the particular text for each feast.

Some feasts use a different form of text and melody for the **Magnification**. These are:

- A. the feast of the Entrance of the Theotokos (November 21),
- B. the feast of the Annunciation of the Theotokos (March 25) and
- C. the feast of the Dormition of the Theotokos (August 15).

While these texts are different for each feast, the plainchant melody is basically the same.

The feast of the Meeting of our Lord (February 2) has another melody altogether for its Magnification, one which is not repeated any other time.

From Pascha to its leave-taking, the Magnification is *The angel exclaimed...*, from the Ninth Ode of Resurrection Matins. This Magnification is sung each day of the Paschal period with the exception of the feast of Mid-Pentecost and its leave-taking.

The Irmos

The Irmos sung at the Divine Liturgy on Great Feasts is generally taken from the Ninth Ode of Matins for the feast. Traditionally, each irmos has its own melody.

From Pascha to its leave-taking, the Irmos is *Shine in splendor...*, from the Ninth Ode of Resurrection Matins. This irmos is sung each day of the Paschal period with the exception of the feast of Mid-Pentecost and its leave-taking.

For each Great Feast (with three exceptions described below), the Divine Liturgies book provides two different musical settings for the festal irmos:

- The first setting, to the Irmos melody from Tone 6, is called the *simple setting*. The melody of the Tone 6 Irmos dovetails very neatly with the melody of the Magnification.
- The second setting uses the traditional prostopinije melody for the festal irmos. While acknowledging that not all of our parishes are singing these melodies, the Music Commission decided to provide both settings, for the continuity of the tradition and for those who wish to sing them.

Exception: for the three feasts of Nativity (December 25), Theophany (January 6), and Pascha, the irmos is easy enough for congregational participation, and a musically indispensable part of the feast day celebration. For this reason, no simple setting has been provided.

Note that on Lazarus Saturday and Mid-Pentecost, the Irmos is sung without an accompanying magnification.

The Lord's Prayer

The Divine Liturgies book provides ten settings of the Lord's Prayer ("Our Father"): one in each of the eight samohlasen tones, one simple recitative setting, and one to an adapted form of the Tone 4 podoben "Udivisja Josif." (In some parishes, it is traditional to sing the Lord's Prayer using the samohlasen melody in the tone of the week.)

The Communion Hymn

Following the communion prayer, said together by the entire assembly, the faithful sing the **Communion Hymn(s)** while the clergy partake of Holy Communion and the chalice is prepared for the communion of the faithful. This is a changeable part of the Divine Liturgy and is sung according to the rules given in the Typicon.

The Divine Liturgies book provides six settings of the Sunday Communion Hymn, “Praise the Lord from the heavens,” that correspond to the first six settings of the Cherubikon (A-F). If a feast day falls on Sunday, both the Sunday and festal Communion hymns may be taken. On weekdays, the Communion Hymn corresponding to the day’s commemoration is used, whether for the weekday, the saint of the day, the faithful departed, or a special intention.

After the deacon (or in the absence of the deacon, the priest) intones “Approach with fear of God. . .,” the Divine Eucharist is distributed to the laity.

It is proper for the cantor who is leading the singing of the liturgy to receive the Divine Eucharist before all other laity in the nave of the church (except the lector) and after the altar servers.

Important consideration must be given to the hymnody sung during the distribution of the Divine Eucharist. In the time in Church history when very few laity approached for Communion and lengthy hymnody was not needed, our tradition lost its connection with the fuller rendering of the various Communion Hymns. Our churches have tended towards using the time during communion to sing “para-liturgical” hymns (i.e., those not a part of the official liturgical services of the Church). Such “para-liturgical” hymns are fitting before or after the Divine Liturgy or in a Pilgrimage setting, but not during Holy Communion.

Since the distribution of Communion is the very heart of the Eucharistic celebration, only liturgical texts are to be sung during this time. Hymns which could be appropriate for this time are included near the end of the Divine Liturgies book. However, these hymns should only be sung after the Communion Hymn, itself, has been fully rendered, as described below.

Almost all Communion Hymns consist of a psalm verse. This verse precedes the refrain: “*Alleluia! Alleluia! Alleluia!*” **The Communion Hymn is ordinarily sung to the same melody as was used for the Cherubic Hymn.**

A table in the reference section shows the available music settings for each Communion Hymn. If no setting that matches the Cherubikon melody is available, then any musical setting of the Communion Hymn can be used.

During the Communion of the faithful, or even during the Communion of the clergy if many of the latter are present, the Communion Hymn can be extended by singing psalm verses taken from the same psalm as the Communion Hymn itself. (The particular psalm from which each Communion Hymn is taken is noted above each hymn.) The procedure is as follows:

1. Sing the Communion Hymn itself, with its refrain of three “Alleluia”s.
2. Sing the first verse of the psalm from which the Communion Hymn is taken, to the same melody as the first part of the Communion Hymn, and then lead the faithful in singing the triple Alleluia refrain from the Communion Hymn. The cantor’s skill in applying text to a chant tone is most useful in the singing of Communion Hymns. It is always important to review this application before the Liturgy begins. (If a cantor is not comfortable using

- the Communion Hymn melody for the psalm verse, then the psalm verse can be sung to a psalm tone, but followed with the refrain to the melody from the Communion Hymn.)
3. Sing (or chant) the second verse of the psalm, with the triple Alleluia refrain, and so on.

The reference material in the back of this Cantor's Companion contains complete texts of the psalms used at Communion, as well as verses to be used for the small number of Communion Hymns that are not taken from the Psalter.

When more than one Communion Hymn is indicated, the first Communion Hymn (and its psalm verses) should be sung, followed by the second Communion Hymn (and its psalm verses, as time permits). Remember, the melodies will be consistent with the Cherubikon and the Communion Hymn "proto-type."

Admittedly, the faithful will only have the first verse in front of them, as the additional verses are included only in this Cantor's Companion. While in time they may begin singing the other verses as they become memorized, no attempt should be made to copy these verses for all the faithful. It is proper liturgically for one person to sing the verse and then for all to join in with the triple "*Alleluia!*" refrain. *It is also best that no books or supplements be carried when approaching for Communion.*

Once all of the verses of the Communion Hymn have been exhausted, the "Liturgical and Scriptural Hymns" given near the end of the Divine Liturgies book may be used as time allows. Very fitting are "*Accept me today as a partaker*" and the *Polyeleos*. Also fitting at a Divine Liturgy that is served in the evening is "*Make us worthy.*"

Singing the psalmody of the Communion Hymn, even if not finished, should not be prolonged beyond the distribution of Holy Communion.

Concluding the Divine Liturgy

The Divine Liturgies book provides several settings for the post-Communion hymns "We have seen the true light" and "May our mouth be filled with your praise, O Lord", and "Blessed be the name of the Lord". Some of these settings are marked for particular use at Divine Liturgies "for the faithful departed."

After the conclusion of the Divine Liturgy and the singing of "Many years" or "Eternal memory", as appropriate, additional hymns may be sung according to local custom. The same guidelines should be used as before the Divine Liturgy.

Chapter 6

The Divine Liturgy of Our Holy Father Basil the Great

The Typikon directs that, on certain days, the Divine Liturgy of Our Holy Father Basil the Great is to be celebrated in place of the Divine Liturgy of Our Holy Father John Chrysostom.

Almost everything in the previous chapter (on the Divine Liturgy of Our Holy Father John Chrysostom) applies to the celebration of the Divine Liturgy of Our Holy Father Basil the Great as well.

The Divine Liturgies book provides two musical settings for the hymns at the Anaphora of the Divine Liturgy of Our Holy Father Basil the Great. The responses and hymns for the first setting (pg. 96 through 100) are labeled **A1**, **A2**, **A3**, etc. The responses and hymns for the second setting (pg. 100 through 103) are labeled **B1**, **B2**, **B3**, etc. If the cantor chooses arrangement **A1** for “*It is proper*,” then all Saint Basil responses and hymns should be taken from the first setting. If the cantor selects arrangement **B1** for “*It is proper*,” then the remaining Basil responses and hymns should be taken from the second setting.

The Hymn to the Theotokos

When the Liturgy of Our Holy Father Basil the Great is celebrated, the hymn to the Theotokos near the end of the Anaphora, *It is truly proper*, is replaced by another hymn.

- The hymn *In you, O woman full of grace* is sung on January 1, the feast of Our Holy Father Basil the Great, and the five Sundays of the Great Fast.

The Divine Liturgies book provides two melodies for this hymn. The first, from the Mukačevo tradition, is adapted from the Bokshaj *Tserkovnoje Prostopinije* and found on pages 98-100. The second, from the Prešov tradition, is taken from the Popp-Petrashevich *Irmologion*, and is found on pages 102-103.

- Traditionally, *In you, O woman full of grace* would also be sung at the Vigil Divine Liturgies on the Nativity of the Lord (December 24) and the Theophany of the Lord (January 5). The Typikon of the Metropolitan Church of Pittsburgh stipulates the use of the Nativity and Theophany Magnification and Irmos instead, respectively.
- Great and Holy Thursday and Great and Holy Saturday have proper hymns which replace *In you, O woman full of grace*. These hymns are not included in the Divine Liturgies book.

Chapter 7

The Divine Liturgy for the Departed

In the Glossary of the Divine Liturgies book, under the heading of “Departed,” there is a brief explanation of Liturgies for the Faithful Departed: services that include hymns and petitions specifically for the faithful departed; such propers of the liturgy are not included on Saturday evenings, Sundays, on great feasts, and throughout Bright Week.

Ordinary texts of the Divine Liturgy that have special melodies “for the faithful departed” are:

- The Thrice-holy Hymn (version ‘F’);
- The Cherubic Hymn (version ‘G’);
- The Anamnesis Acclamation (“We praise you”) (version ‘G’);
- “May our mouth be filled” (version ‘C’); and
- “Blessed be the name of the Lord” (version ‘D’).

Note that the version letters are not all the same for the faithful departed. Since the melodies for the faithful departed generally appear last, and since not all the ordinaries of the Divine Liturgy have the same number of musical settings, the letters vary. Whenever a Divine Liturgy is celebrated for the deceased to a degree that the celebrant calls for the readings particular to the faithful departed, the melody variants listed above should be used and the Troparion, Kontakion, Theotokion, Prokeimenon, Alleluia, and Communion Hymn, all which appear in the “Special Intentions” section of the book, must be used.

Also common to Divine Liturgies at which a deceased person is remembered are two special petitions in the Litany of Peace, the petitions of the Litany for the Deceased, and the singing of “Eternal memory” at the end of the Divine Liturgy. There are two variant responses for the deceased at these three parts of the Liturgy. In the Litany of Peace, the two responses are both sung, the first after the first petition for the deceased and the second after the second petition for the deceased. In the Litany for the Deceased all of variant ‘A’ responses should be sung or all of variant ‘B’ should be sung depending on whether the deacon (or priest, in the absence of the deacon) intones in a major or minor tone. ‘A’ applies to minor and ‘B’ applies to major. “*Eternal memory*” may be sung to either variant ‘A’ or variant ‘B’ at any particular liturgy.

The Panachida, a “Memorial Service for the Faithful Departed,” may be prayed as a service by itself or may be included at the end of the Divine Liturgy following the Ambon Prayer. This inclusion after the Ambon Prayer is especially important on All Souls Saturdays as this is traditionally when the names for remembrance are included in the second petition of the Litany. When the Panachida is sung following the Ambon Prayer, it begins after “Amen” and, with the Dismissal of the Panachida omitted, ends before continuing the Divine Liturgy at “Blessed be the name.” This is followed by the Dismissal of the Divine Liturgy with the singing of “Eternal Memory.”

Please note that the Usual Beginning Prayers of the Panachida are written out in a minor key (i.e. the funeral tone).

As mentioned in the Glossary, the elements of a Liturgy for the Departed, described above, are never included in the Liturgy on Sundays or Saturday evenings (the liturgical beginning of Sunday), throughout Bright Week, or on any great feast.

Chapter 8

The Vigil Divine Liturgy

Father David Petras' *Common Typicon* contains the following recommendation:

In some parishes, the Divine Liturgy is celebrated on Saturday evening. I recommend, that whenever the Divine Liturgy is celebrated in the evening, it be celebrated with the office of Vespers. This precedent is founded in Byzantine liturgical practice, as may be seen at the feasts of Pascha, Christmas, Theophany, and the Annunciation.

The Common Typicon includes a proposed outline for a combined service of Vespers and the Divine Liturgy; the Divine Liturgies book provides this service as an option for those parishes which celebrate the Divine Liturgy in the evening, and refers to it as a **Vigil Divine Liturgy**. (A full celebration of Vespers is the preferred option for an evening service on days other than those for which the Typicon actually directs that Vespers be celebrated with the Divine Liturgy.)

The Vigil Divine Liturgy begins with Psalm 103 (for which the Divine Liturgies book provides a simple chanted setting and a setting using a festal psalm tone traditionally used for this psalm), the Litany of Peace; and the singing of the Lamplighting Psalms.

The Lamplighting Psalms (Psalms 140, 141, 129 and 116) are the central psalms of the evening service of Vespers. These psalms are sung with stichera which vary according to the tone, day and feast. The Common Typicon recommends parochial options for choosing the stichera to be used; for ordinary Sundays, the Eight Tones section of the Divine Liturgies book provides three Resurrectional stichera and a Doxastikon for each tone.

The beginning verses of Psalm 140 are sung to an adapted samohlasen melody in the tone of the first sticheron. The rest of the psalm verses are chanted, until only a number of verses remain that match the number of stichera to be sung before the "Glory...". Then the psalm verses and stichera are sung in alternation, with each verse (pripiv) being sung by the cantor to the pripiv melody in the tone of the sticheron that follows it. (For more information, see the reference section on the Lamplighting Stichera.)

The clergy make the Little Entrance into the holy place during the singing of the final sticheron (the doxastikon), and the faithful sing the evening hymn, "O Joyful Light."

The cantor leads the singing of the Evening Prokeimenon of the day; the deacon (or the priest, if there is no deacon) chants the verses. If there are readings for Vespers, they are chanted by the lector at this point.

The Vespereal part of the liturgy concludes with a Small Litany, which is followed immediately by the Trisagion of the Divine Liturgy.

Reference Sections

Introductions to the Books of the Old Testament

Genesis: A reading from Genesis.

Exodus: A reading from Exodus.

Numbers: A reading from the Book of Numbers.

Deuteronomy: A reading from Deuteronomy, the Book of the Second Law.

Joshua: A reading from the Book of Joshua, the son of Nun.

Judges: A reading from the Book of the Judges of Israel.

I Samuel: A reading from the First Book of Samuel, the First Book of the Kingdom.

I Kings: A reading from the First Book of Kings.

II Kings: A reading from the Second Book of Kings.

I Chronicles: A reading from the First Book of the Chronicles of the Kings of Israel.

Judith: A reading from the Book of Judith.

Esther: A reading from the Book of Esther.

Job: A reading from the Book of Job.

Proverbs: A reading from Proverbs.

Wisdom: A reading from the Wisdom of Solomon.

Sirach: A reading from the Wisdom of Jesus, the son of Sirach.

Isaiah, Jeremiah, Baruch, Ezekiel, Daniel, Joel, Jonah, Micah, Zephaniah, Zechariah, Malachi:

A reading from the Prophecy of *Name*.

Introductions to the Books of the New Testament

- Acts: A reading from the Acts of the Holy Apostles. (*In those days...*)
- Romans: A reading from the Letter of Saint Paul the Apostle to the Romans.
- I Corinthians: A reading from the First Letter of Saint Paul the Apostle to the Corinthians.
- II Corinthians: A reading from the Second Letter of Saint Paul the Apostle to the Corinthians.
- Galatians: A reading from the Letter of Saint Paul the Apostle to the Galatians.
- Ephesians: A reading from the Letter of Saint Paul the Apostle to the Ephesians.
- Phillipians: A reading from the Letter of Saint Paul the Apostle to the Phillipians.
- Colossians: A reading from the Letter of Saint Paul the Apostle to the Colossians.
- I Thess.: A reading from the First Letter of Saint Paul the Apostle to the Thessalonians.
- II Thess.: A reading from the Second Letter of Saint Paul the Apostle to the Thessalonians.
- I Timothy: A reading from the First Letter of Saint Paul the Apostle to Timothy. (*Timothy, my son...*)
- II Timothy: A reading from the Second Letter of Saint Paul the Apostle to Timothy. (*Timothy, my son...*)
- Titus: A reading from the Letter of Saint Paul the Apostle to Titus. (*Titus, my son...*)
- Philemon: A reading from the Letter of Saint Paul the Apostle to Philemon.
- Hebrews: A reading from the Letter to the Hebrews.
- James: A reading from the Universal Letter of Saint James.
- I Peter: A reading from the First Letter of Saint Peter. (*Dearly beloved...*)
- II Peter: A reading from the Second Letter of Saint Peter. (*Dearly beloved...*)
- I John: A reading from the First Universal Letter of Saint John. (*Dearly beloved...*)
- II John: A reading from the Second Universal Letter of Saint John. (*The elder to a lady who is elect and to her children...*)
- III John: A reading from the Third Universal Letter of Saint John. (*Dearly beloved...*)
- Jude: A reading from the Universal Letter of Saint Jude. (*Those called by God...*)

Unless otherwise specified above, the salutation is: *Brothers and sisters...*

Vespers: Cantor Verses at the Lamplighting Psalms

The following pages provide the psalm verses to be sung with stichera at the end of the Lamplighting Psalms at Vespers.

Each sheet follows the same pattern:

- First, a schematic outline of the pripiv (verse) melody in the tone is given, together with the first and last few notes of the samohlasen melody used to sing the sticheron in the same tone.
- Then the final ten verses of the Lamplighting Psalms are written out, using the pripiv melody. Each verse is preceded by a notation “On <number of sticheron>.”
- Finally, the doxology is provided: “Glory, now and ever” (labeled A) and the two-part form “Glory”, “Now and ever” (labeled B) for those occasions when stichera are sung after both “Glory...” and “Now and ever.”

To sing the Lamplighting Psalms:

1. Determine which stichera are to be used at the celebration, based on the Typicon. In some cases, the celebrating priest may direct that a smaller number of stichera are to be used, or that a celebration is to be treated as having a particular liturgical rank (for example, if the saint of the day is to be commemorated as the patron of the church).
2. Lead the singing of the opening verses of Psalm 140 (“O Lord, I have cried”) in the tone of the first sticheron.
3. Have the lector chant the verses of the Lamplighting Psalms, in a psalm tone, ending with the psalm verse immediately before the one whose number matches the total number of stichera before the “Glory...”. For example, if eight stichera are to be used, the lector should end the chanting at the verse **before** the one marked “On 8.”
4. Sing the next psalm verse in the pripiv melody for the tone of the first sticheron to be used. (This is sung by the cantor alone.) Then lead the singing of the first sticheron.
5. Repeat this process with each of the stichera: the cantor sings the pripiv from the following pages, in the correct tone, then the cantor leads the singing of the sticheron. It is very helpful to note and prepare for any point at which a switch from one tone to another occurs.
6. Conclude with either “Glory, Now and ever” and the final sticheron, or “Glory”, the next-to-last sticheron, “Now and ever”, and the final sticheron, depending on the instructions in the Typicon.

Tone 1

Pripiv: Sticheron, same tone

The notation shows a single melodic line in G major. The Pripiv section starts on G4 and moves through A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The Sticheron section starts on G2 and moves through A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

- At the end of the pripiv in Tone 1, the voice remains on the same pitch to begin the sticheron.
- At the end of the sticheron, the voice remains on the same pitch to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris-on and then I shall praise your name.

(on 9)

A-round me the just will assem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be at - ten - tive to the voice of my plead - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

found for - give - ness: for this we re - vere you.

(on 5)

My soul is wait-ing for the Lord. I count on his word. My soul is longing for the

Lord more than watch - man for day - break.

(on 4)

Let the watch-man count on day - break and Is - ra - el on the Lord.

(on 3)

Be-cause with the Lord there is mercy and fullness of redemp-tion, Is - ra - el indeed he

will re-deem from all its in - i - qui - ty.

(on 2)

Praise the Lord, all you na-tions, ac-claim him all you peo - ples!

(on 1)

Strong is the love of the Lord for us; he is faith - ful for - ev - er.

A

Glo-ry to the Fa - ther, and to the Son, and to the Holy Spir-it, now and ev - er

and for - ev - er. A - - - men.

B

Glo-ry to the Fa-ther, and to the Son, and to the Ho - ly Spir - - - it.

Now and ev - er and for - ev - er. A - - - men.

Tone 2

Pripiv: Sticheron, same tone

- At the end of the pripiv in Tone 2, the voice rises a half-step (from *ti* to *do*) to begin the sticheron.
- At the end of the sticheron, the voice remains on the same pitch to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris-on and then I shall praise your name.

(on 9)

A - round me the just will assem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be at - ten - tive to the voice of my plead - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

found for - give - ness: for this we re - vere you.

(on 5)

My soul is waiting for the Lord. I count on his word. My soul is longing for the

Lord, more than watch-man for day - break.

(on 4)

Let the watch-man count on daybreak and Is - ra - el on the Lord.

(on 3)

Be - cause with the Lord there is mercy and fullness of redemp-tion, Is - ra - el

in - deed he will re - deem from all its in - i - qui - ty.

(on 2)

Praise the Lord, all you na - tions; ac-claim him all you peo - ples!

(on 1)

Strong is the love of the Lord for us; he is faith-ful for - ev - er.

A

Glo - ry to the Fa - ther, and to the Son, and to the Holy Spir-it, now and ever

and for - ev - er. A - men.

B

Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it.

Now and ev - er and for - ev - er. A - men.

Tone 3

Pripiv: Sticheron, same tone

- At the end of the pripiv in Tone 3, the voice rises a major third to begin the sticheron.
- At the end of the sticheron, the voice rises a fourth (from *mi* to *la*) to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris-on and then I shall praise your name.

(on 9)

A - round me the just will assem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be at-ten-tive to the voice of my plead - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

found for - give - ness: for this we re - vere you.

(on 5)

My soul is waiting for the Lord. I count on his word. My soul is longing for the Lord

more than watch - man for day - break.

(on 4)

Let the watchman count on day-break and Is - ra - el on the Lord.

(on 3)

Be - cause with the Lord there is mercy and fullness of redemption, Is - rael indeed he

will re - deem from all its in - i - qui - ty.

(on 2)

Praise the Lord, all you na-tions ac-claim him all you peo - ples!

(on 1)

Strong is the love of the Lord for us; he is faith - ful for - ev - - - er.

A

Glo - ry to the Father, and to the Son, and to the Holy Spir-it, now and ev - er

and for - ev - er. A - - - men.

B

Glo - ry to the Father and to the Son and to the Ho - ly Spir - - - it.

Now and ev - er and for - ev - er. A - - - men.

Tone 4

Pripiv: Sticheron, same tone

The notation shows a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The Pripiv segment consists of a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The Sticheron segment consists of a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5.

- At the end of the pripiv in Tone 4, the voice remains on the same pitch to begin the sticheron.
- At the end of the sticheron, the voice rises a half-step (from *ti* to *do*) to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris-on and then I shall praise your name.

(on 9)

A - round me the just will assem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be attentive to the voice of my plead - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

found forgive - ness: for this we re - vere you.

(on 5)

My soul is waiting for the Lord. I count on his word. My soul is longing for the Lord

more than watch-man for day - break.

(on 4)



Let the watch-man count on day-break and Is-ra-el on the Lord.

(on 3)



Be-cause with the Lord there is mercy and fullness of redemp-tion,



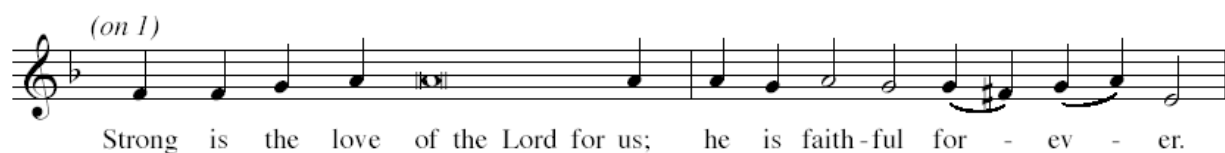
Is-rael indeed he will re-deem from all its in-i-qui-ty.

(on 2)



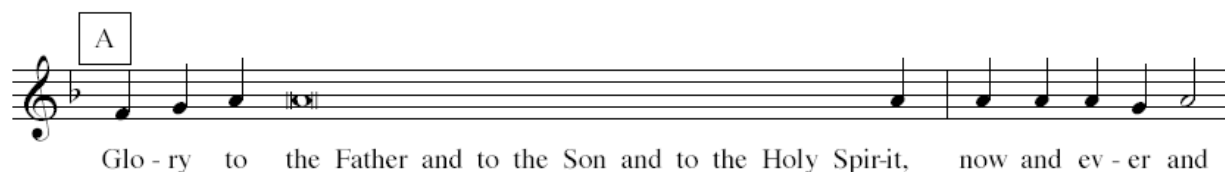
Praise the Lord, all you na-tions, ac-claim him all you peo-ples!

(on 1)



Strong is the love of the Lord for us; he is faith-ful for-ev-er.

A

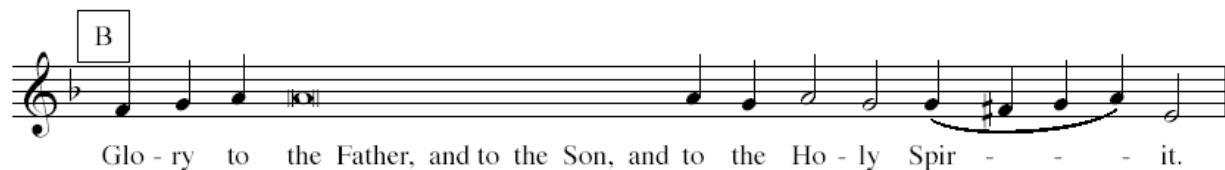


Glo-ry to the Father and to the Son and to the Holy Spir-it, now and ev-er and



for-ev-er. A-men.

B



Glo-ry to the Father, and to the Son, and to the Ho-ly Spir-it.



Now and ev-er and for-ev-er. A-men.

Tone 5

Pripiv: Sticheron, same tone

- At the end of the pripiv in Tone 5, the voice rises a fourth (from *la* to *re*) to begin the sticheron.
- At the end of the sticheron, the voice rises a minor third (from *la* to *do*) to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris - on and then I shall praise your name.

(on 9)

A-round me the just will as-sem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be at - ten - tive to the voice of my plead - - - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

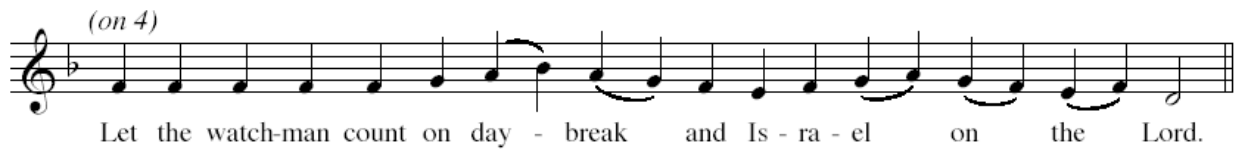
found for - give - - ness: for this we re - vere you.

(on 5)

My soul is waiting for the Lord. I count on his word. My soul is longing for the

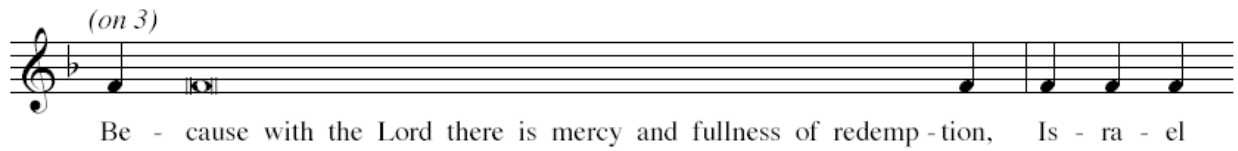
Lord more than watch - man for day - - break.

(on 4)



Let the watch-man count on day - break and Is - ra - el on the Lord.

(on 3)



Be - cause with the Lord there is mercy and fullness of redemp - tion, Is - ra - el



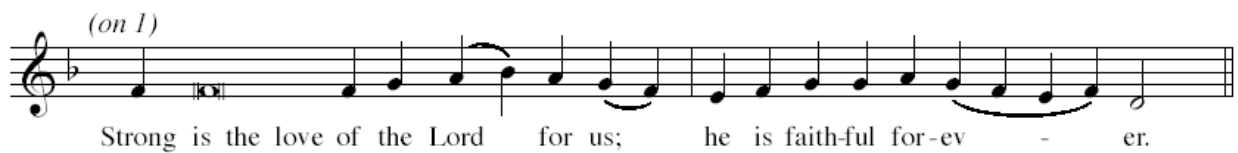
in - deed he will re - deem from all its in - i - qui - ty.

(on 2)



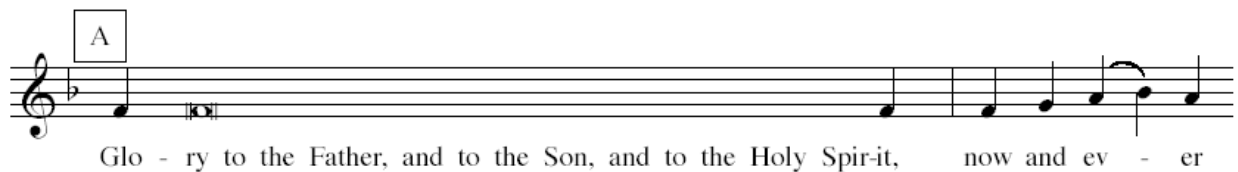
Praise the Lord, all you na - tions, ac - claim him all you peo - ples!

(on 1)



Strong is the love of the Lord for us; he is faith - ful for - ev - er.

A



Glo - ry to the Father, and to the Son, and to the Holy Spir - it, now and ev - er



and for - ev - er. A - - - - men.

B

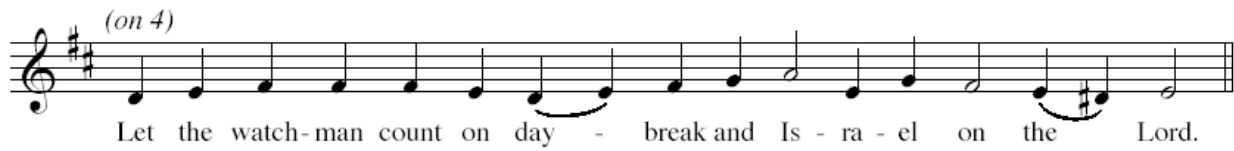


Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it.




Now and ev - er and for - ev - er. A - - - - men.

(on 4)



Let the watch-man count on day - break and Is - ra - el on the Lord.

(on 3)



Be - cause with the Lord there is mercy and fullness of redemp-tion,



Is - rael indeed he will re - deem from all its in - i - qui - ty.

(on 2)



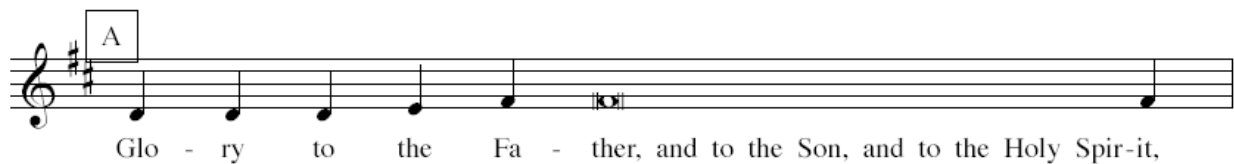
Praise the Lord, all you na-tions, ac-claim him all you peo - ples!

(on 1)



Strong is the love of the Lord for us; he is faith-ful for-ev - er.

A



Glo - ry to the Fa - ther, and to the Son, and to the Holy Spir-it,



now and ev - er and for - ev - er. A - men.

B



Glo - ry to the Fa-ther, and to the Son, and to the Ho - ly Spir - it.



Now and ev - er and for - ev - er. A - men.

Tone 7

Pripiv: Sticheron, same tone

- At the end of the pripiv in Tone 7, the voice rises a half-step (from *mi* to *fa*) to begin the sticheron.

- At the end of the sticheron, the voice rises a major third (from *do* to *mi*) to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris-on and then I shall praise your name.

(on 9)

A - round me the just will assem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be attentive to the voice of my plead - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

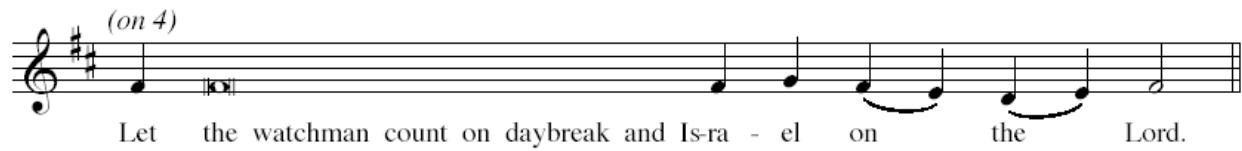
found forgive-ness: for this we re-vere you.

(on 5)

My soul is waiting for the Lord. I count on his word. My soul is longing for the

Lord more than watch-man for day - break.

(on 4)

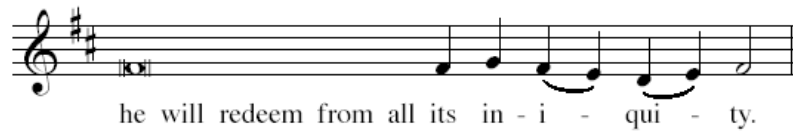


Let the watchman count on daybreak and Is-ra - el on the Lord.

(on 3)



Be - cause with the Lord there is mercy and fullness of redemp-tion, Is - rael indeed



he will redeem from all its in - i - qui - ty.

(on 2)



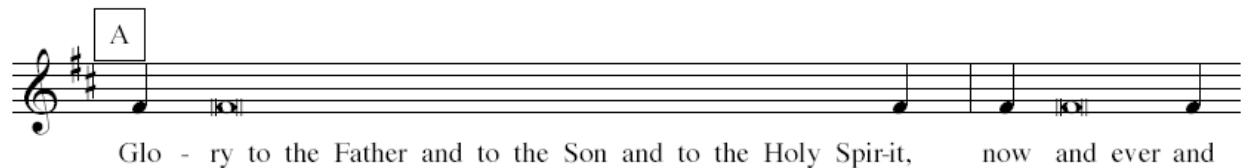
Praise the Lord, all you na-tions, ac-claim him all you peo - - - ples!

(on 1)



Strong is the love of the Lord for us; he is faith-ful for-ev - - - er.

A

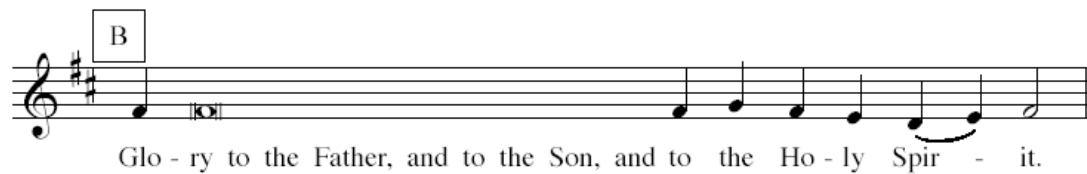


Glo - ry to the Father and to the Son and to the Holy Spir-it, now and ever and



for - ev - - er. A - men.

B



Glo - ry to the Father, and to the Son, and to the Ho - ly Spir - it.



Now and ever and for - ev - - er. A - men.

Tone 8

Pripiv: Sticheron, same tone

The notation shows a single melodic line on a treble clef staff with a key signature of one sharp (F#). The Pripiv consists of a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The Sticheron consists of: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

- At the end of the pripiv in Tone 8, the voice rises a minor third (from *la* to *do*) to begin the sticheron.
- At the end of the sticheron, the voice rises a minor third (from *la* to *do*) to sing another pripiv in the same tone.

(on 10)

Bring my soul out of this pris-on and then I shall praise your name.

(on 9)

A - round me the just will assem-ble be-cause of your good - ness to me.

(on 8)

Out of the depths I cry to you, O Lord; Lord hear my voice!

(on 7)

Let your ears be attentive to the voice of my plead - - ing.

(on 6)

If you, O Lord, should mark our guilt, Lord, who would sur-vive? But with you is

found forgive-ness: for this we re - vere you.

(on 5)

My soul is waiting for the Lord. I count on his word. My soul is longing for the Lord

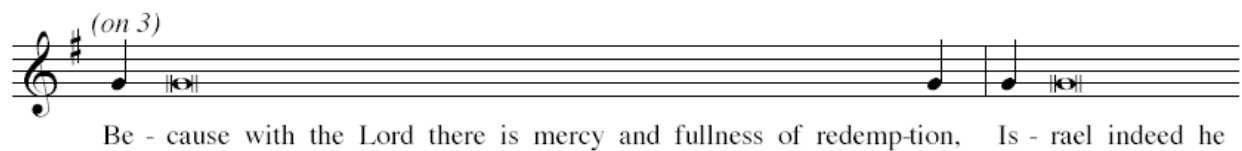
more than watch-man for day - - - break.

(on 4)



Let the watchman count on day-break and Is - ra - el on the Lord.

(on 3)



Be - cause with the Lord there is mercy and fullness of redemp-tion, Is - rael indeed he



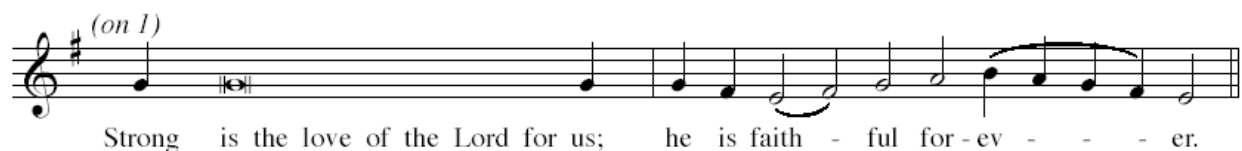
will re - deem from all its in - i - qui - ty.

(on 2)



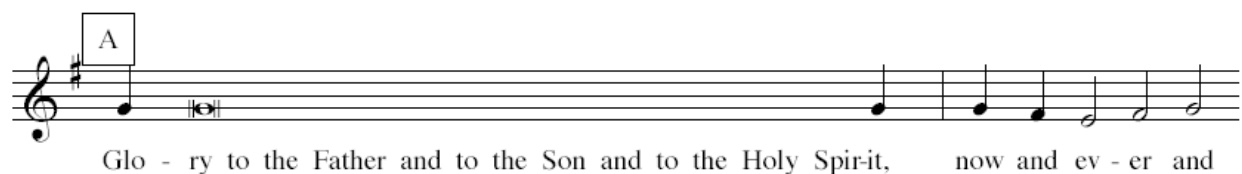
Praise the Lord, all you na-tions, ac-claim him all you peo - - - ples!

(on 1)



Strong is the love of the Lord for us; he is faith - ful for - ev - - - er.

A

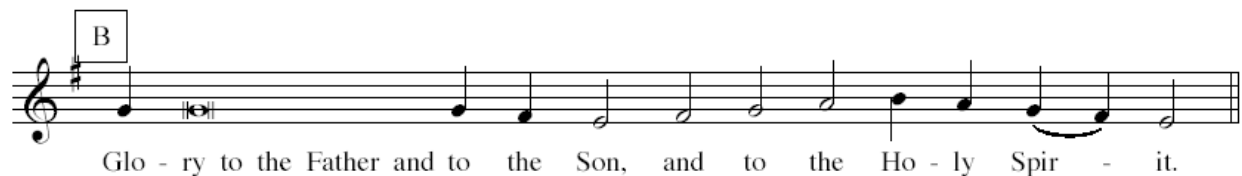


Glo - ry to the Father and to the Son and to the Holy Spir-it, now and ev - er and



for - ev - er. A - men.

B



Glo - ry to the Father and to the Son, and to the Ho - ly Spir - it.



Now and ev - er and for - ev - er. A - men.

The Divine Liturgy: Prokeimena and Alleluia

The usual minister of the verses for the Prokeimenon and the Alleluia at the Divine Liturgy is the lector. (At Vespers, Matins, and Molebens, it is the deacon.)

The Prokeimenon or Alleluia is begun by the cantor and sung by the faithful.

When the Prokeimenon/Alleluia is completed, the lector/deacon sings the verse or verses appointed, according to the formulae given below and the norms given for “Using the Psalm Tone” in the previous section of this Companion.

The cantor and faithful then repeat the Prokeimenon or Alleluia.

In each tone, the lector/deacon must know the **interval relationship** between the last note that the faithful sing and the first note he/she chants for the verse. This is not chosen indiscriminately, but in relation to the key of the Prokeimenon/Alleluia being sung.

Examples follow for each of the eight tones.

Prokeimon and Alleluia in Tone One

The Prokeimenon/Alleluia ends on **so**. The lector/deacon must start the verse a perfect fourth *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon/Alleluia, the cantor must start the melody a major third *up* from the last note of the verse (i.e., on **mi**).



May your mer - cy, O Lord, be up - on us, may your mer - cy
be up-on us who have placed our hope in you.

Rejoice in the Lord, you righteous ones;
praise from the upright *is* fitting.



Al - le - lu - - - ia! Al - - - le - lu - ia!
Al - le - lu - - - ia!

God grants me vindication
and subdues peoples *under* me.

He has given great victories to his king
and has shown love for David, his anointed, and his descendants *forever*.

Prokeimenon and Alleluia in Tone Two

The Prokeimenon/Alleluia ends on **la**. The lector/deacon must start the verse a minor third *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon/Alleluia, the cantor must start the melody a half-step *down* from the last note of the verse (i.e., on **ti**).

My strength and my song is the Lord; he has be-come my sal-va - tion,
he has be-come my sal - va - tion.

The Lord punished me severely
but he did not hand me over *to* Death.

Al - le - lu - ia! Al - - - le - lu - - - ia!
Al - - - - le - lu - ia!


The Lord will hear you on the day of distress;
the name of Jacob's God will *protect* you.

O Lord, save the king,
and hear us when we call *upon* you.

Prokeimenon and Alleluia in Tone Three

The Prokeimenon/Alleluia ends on **ti**. The lector/deacon must start the verse a half-step *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon/Alleluia, the cantor must start the melody a major third *up* from the last note of the verse (i.e., on **mi**).



Sing praise to our God, sing praise; sing praise to our King, sing praise,
sing praise to our King, sing praise!

All you peoples, clap your hands;
shout to God with cries *of* gladness.



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - - ia!

In you, O Lord, I have placed my trust;
let me never be put *to* shame.

Be a protector for me, O God,
and a house of refuge for my *salvation*.

Prokeimenon and Alleluia in Tone Four

The Prokeimenon/Alleluia ends on **ti**. The lector/deacon must start the verse a half-step *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon/Alleluia, the cantor must start the melody on the last note of the verse (i.e., on **do**).



How man - y are your works, O Lord. In wis - dom you have made them all.
In wis - dom you have made them all.

Bless the Lord, O my soul.
Lord my God, how great *you* are.



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - - ia!

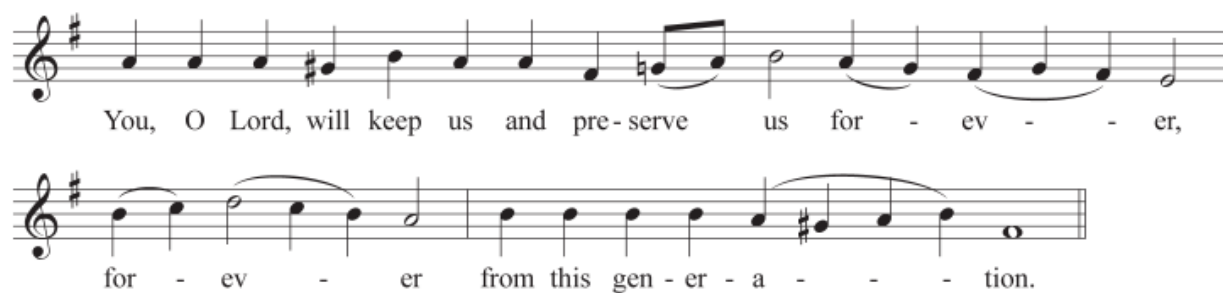
Go forth; triumph and reign
for the sake of truth and meekness *and* justice.

You love justice
and hate wickedness.

Prokeimenon and Alleluia in Tone Five

The Prokeimenon/Alleluia ends on **ti**. The lector/deacon must start the verse a half-step *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon, the cantor must start the melody a whole-step *up* from the last note of the verse (i.e., on **re**).



Two staves of musical notation in G major (one sharp). The first staff contains the melody for the verse: "You, O Lord, will keep us and pre-serve us for - ev - - er,". The second staff continues the melody: "for - ev - - er from this gen - er - a - - - tion." The melody ends on a whole note G (ti).

Save me, O Lord,
for the righteous *have* vanished.



One staff of musical notation in G major (one sharp). The melody consists of three phrases: "Al - - le - lu - ia!", "Al - le - lu - ia!", and "Al - le - lu - - ia!". The melody ends on a whole note G (ti).

I shall sing forever of your mercies, O Lord;
through all generations my mouth will proclaim *your* truth.

For you have said: Mercy is built to last forever.
Your truth is firmly established *in* heaven.

To begin the reprise of the Alleluia, the cantor must start the melody a half-step *down* from the last note of the verse (i.e., on **ti**).

Prokeimenon and Alleluia in Tone Six

The Prokeimenon/Alleluia ends on **la**. The lector/deacon must start the verse on the last note of the melody (i.e., on **la**).

To begin the reprise of the Prokeimenon, the cantor must start the melody a perfect fourth *down* from the last note of the verse (i.e., on **mi**).

Save your peo - ple, O Lord, and bless your in - her - i - tance,

and bless your in - her - i - tance.

To you, O Lord, I cry out;
my God, be not silent *to* me.

Al - le - lu - ia! Al - - - - le - lu - - - ia!

Al - le - lu - - - ia!

The one who dwells in the shelter of the Most High
abides in the shadow of the God *of* heaven.

He says to the Lord: you are my Protector, my Refuge,
and my God in whom **I** trust.

To begin the reprise of the Alleluia, the cantor must start the melody a perfect fourth *down* from the last note of the verse (i.e., on **mi**).

Prokeimenon and Alleluia in Tone Seven

The Prokeimenon/Alleluia ends on **la**. The lector/deacon must start the verse a minor third *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon/Alleluia, the cantor must start the melody on the last note of the verse (i.e., on **do**).

The Lord will give strength to his peo - ple; the Lord
will bless, will bless his peo - ple with peace.

Bring to the Lord, you sons of God,
bring to the Lord glory *and* honor.

Al - le - lu - ia! Al - - - le - lu - ia! Al - - - -
le - - - lu - - - - ia!

It is good to give thanks to the Lord
and to sing praise to your name, O *Most* High.

To proclaim your mercy in the morning,
and your faithfulness throughout *the* night.

Prokeimenon and Alleluia in Tone Eight

The Prokeimenon/Alleluia ends on **la**. The lector/deacon must start the verse a minor third *up* from the last note of the melody (i.e., on **do**).

To begin the reprise of the Prokeimenon/Alleluia, the cantor must start the melody on the last note of the verse (i.e., on **do**).



Make vows to the Lord your God, to the Lord your God
and ful - fill them, and ful - fill them.

God is known in Judah ;
in Israel his name *is* great.



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Come, let us sing joyfully to the Lord,
let us acclaim God *our* Savior.

Let us come into his presence with thanksgiving,
and let us joyfully sing psalms *to* him.

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					

Psalms for Communion

This section provides the psalm verses to be sung, with a triple “*Alleluia!*” refrain, during Holy Communion. See the section on the Communion Hymn on page 19. The text of the Psalms is from the *Grail Psalter* (1963), as altered by the Liturgical Commission.

Communion Hymn Psalm Reference List:

<i>General Use</i>	33
Sundays	148:1
Thomas Sunday	147:1
Ascension Thursday	46:6
Pentecost Sunday	142:10
Lazarus Saturday	8:3
Palm Sunday	117:26,27
Marian Feasts	115:4
Church Dedication	25:8
Holy Cross	4:7
Holy Angels	103:4
Thanksgiving Day	66:7
Nativity of our Lord	110:9
<i>Theophany of our Lord</i>	28
Annunciation	131:13
Transfiguration of our Lord	88:16,17
Holy Martyr Stephen, Apostles	18:5
Council Fathers, Unmercenaries, Confessors, Martyrs, Righteous Ones, and All Saints	32:1
Prophets, Venerables, Hierarchs, and One Martyr	111:6,7
Faithful Departed	64:5
General Intentions	26:7
In Thanksgiving	65:20
For the Sick	6:3,4
Help of the Holy Spirit	36:4

Psalm 4

When I call, answer me, O God of Justice;
from anguish you released me, have mercy and hear me!

O men, how long will your hearts be closed,
will you love what is futile and seek what is false?

It is the Lord who grants favors to those whom he loves;
the Lord hears me whenever I call him.

Fear him; do not sin: ponder on your bed and be still
Make justice your sacrifice, and trust in the Lord.

"What can bring us happiness?" many say.
We have been signed, O Lord, with the light of your face.

You have put into my heart a greater joy
than they have from abundance of wheat, wine, and oil.

I will lie down in peace and sleep comes at once
for you alone, Lord, make me dwell in safety.

Psalm 6

Lord, do not reprove me in your anger;
punish me not in your rage.

Have mercy on me, Lord, I have no strength;
Lord, heal me, my body is racked;

my soul is racked with pain.
But you, O Lord, how long?

Return, Lord, rescue my soul.
Save me, O Lord, in your merciful love;

for in death no one remembers you;
from the grave, who can give you praise?

I am exhausted with my groaning;
every night I drench my pillow with tears;
I bedew my bed with weeping.

My eye wastes away with grief;
I have grown old surrounded by my foes.

Leave me, all you who do evil;
for the Lord has heard my weeping.

The Lord has heard my plea;
The Lord will accept my prayer.

All my foes will retire in confusion,
foiled and suddenly confounded.

Psalm 8

How great is your name, O Lord our Lord, through all the earth!
Your majesty is praised above the heavens;

from the mouths of infants and children you have fashioned perfect praise
to foil your enemy, to silence the foe and the rebel.

When I see the heavens, the work of your hands,
the moon and the stars which you arranged,

what is man that you should keep him in mind,
the Son of Man that you care for him?

Yet you have made him little less than the angels;
with glory and honor you crowned him,

gave him power over the works of your hands,
put all things under his feet.

All of them, sheep and cattle,
yes, even the savage beasts,

birds of the air, and fish
that make their way through the waters.

How great is your name, O Lord our Lord
through all the earth!

Psalm 18

The heavens declare the glory of God,
and the firmament proclaims his handiwork.

Day unto day pours out the word
and night unto night imparts knowledge.

No speech, no word, no voice is heard
yet through all the earth their voice resounds;
their message reaches to the ends of the world.

There he has placed a tent for the sun;
it comes forth like a bridegroom coming from his tent,
rejoices like a champion to run its course.

At the end of the sky is the rising of the sun;
to the furthest end of the sky is its course.

There is nothing concealed from its burning heat.
The law of the Lord is perfect, it revives the soul.

The rule of the Lord is to be trusted,
it gives wisdom to the simple.

The precepts of the Lord are right,
they gladden the heart.

The command of the Lord is clear,
it gives light to the eyes.

The fear of the Lord is holy,
abiding forever.

The decrees of the Lord are truth
and all of them just.

They are more to be desired than gold,
than the purest of gold

and sweeter are they than honey,
than honey from the comb.

So in them your servant finds instruction;
great reward is in their keeping.

But who can detect all his errors?
From hidden faults acquit me.

From presumption restrain your servant
and let it not rule me.

Then shall I be blameless,
clean from grave sin.

May the spoken words of my mouth, the thoughts of my heart,
win favor in your sight, O Lord, my rescuer, my rock!

Psalm 25

Give judgment for me, O Lord:
for I walk the path of perfection.

I trust in the Lord; I have not wavered.
Examine me, Lord, and try me;

O test my heart and my mind,
for your love is before my eyes and I walk according to your truth.

I never take my place with liars
and with hypocrites I shall not go.

I hate the evil-doer's company:
I will not take my place with the wicked.

I will wash my hands among the innocent,
and go around your altar, O Lord,

that I may hear the voice of your praise
and recount all your wonders.

O Lord, I love the splendor of your house
and the place where your glory dwells.

Do not sweep away my soul with sinners,
nor my life with men of blood

in whose hands are evil plots,
whose right hands are filled with bribes.

As for me, I walked in my integrity.
Redeem me and show me your mercy.

I take my stand for integrity;
in the assemblies I will bless you, O Lord.

Psalm 26

The Lord is my light and my help;
whom shall I fear?

The Lord is the stronghold of my life;
before whom shall I shrink?

When evil-doers draw near to devour my flesh,
it is they, my enemies and foes, who stumble and fall.

Though an army encamp against me
my heart would not fear.

Though war break out against me
even then would I trust.

There is one thing I ask of the Lord, for this I long,
to live in the house of the Lord, all the days of my life,

to savor the sweetness of the Lord,
to behold his temple.

For there he keeps me safe in his tent
in the day of evil.

He hides me in the shelter of his tent,
on a rock he sets me safe.

And now my head shall be raised
above my foes who surround me

and I shall offer within his tent
a sacrifice of joy.

I will sing and make music for the Lord.
O Lord, hear my voice when I call; have mercy and answer.

Of you my heart has spoken:
"Seek his face."

It is your face, O Lord, that I seek;
hide not your face.

Dismiss not your servant in anger;
you have been my help.

Do not abandon or forsake me,
O God my help!

Though father and mother forsake me,
the Lord will receive me.

Instruct me, Lord, in your way;
on an even path lead me.

When they lie in ambush protect me
from my enemy's greed.

False witnesses rise against me,
breathing out fury.

I am sure I shall see the Lord's goodness
in the land of the living.

Hope in the Lord, hold firm and take heart.

Hope in the Lord!

Psalm 28

Bring to the Lord, you sons of God;
bring to the Lord glory and honor;

give the Lord the glory of his name.
Adore the Lord in his holy court.

The voice of the Lord over the waters;
The God of glory thunders; the Lord over many waters.

The voice of the Lord, full of power,
the voice of the Lord, full of splendor.

The Lord's voice shattering the cedars,
the Lord shatters the cedars of Lebanon;

he makes Lebanon leap like a calf
and Sirion like a young wild ox.

The Lord's voice
flashes flames of fire.

The Lord's voice shaking the wilderness,
the Lord shakes the wilderness of Kadesh⁵;

the Lord's voice rending the oak tree
and stripping the forest bare.

In his temple they all cry: "Glory!"
The Lord sat enthroned over the flood; the Lord sits as king forever.

The Lord will give strength to his people;
the Lord will bless his people with peace.

Psalm 32

Rejoice in the Lord, you righteous ones;
praise from the upright is fitting.

Give thanks to the Lord upon the harp,

⁵ KAY-dehsh

with a ten-stringed lute sing him songs.

O sing him a song that is new,
play loudly, with all your skill.

For the word of the Lord is faithful
and all his works to be trusted.

The Lord loves justice and right
and fills the earth with his love.

By the word of the Lord the heavens were established;
by the breath of his Spirit, all their power.

He collects the waves of the ocean;
he stores up the depths of the sea.

Let all the earth fear the Lord
all who live in the world revere him.

He spoke; and it came to be.
He commanded; it sprang into being.

He frustrates the designs of the nations,
he defeats the plans of the peoples.

His own designs shall stand forever,
the plans of his heart from age to age.

They are happy, whose God is the Lord,
the people he has chosen as his own.

From heaven the Lord looked down;
he watched over all the children of men.

From the place where he dwells he gazes
on all the dwellers on the earth;

he who shapes the hearts of them all;
and considers all their deeds.

A king is not saved by his army,
nor a warrior preserved by his strength.

A vain hope for safety is the horse;
despite its power it cannot save.

The Lord looks on those who revere him,
on those who hope in his love,

to rescue their souls from death,
to keep them alive in famine.

Our soul is waiting for the Lord.
The Lord is our help and our shield.

In him do our hearts find joy.
We trust in his holy name.

May your mercy, O Lord, be upon us
who have placed our hope in you.

Psalm 33

I will bless the Lord at all times,
his praise always on my lips;

in the Lord
my soul shall make its boast.

The humble shall hear
and be glad.

Glorify the Lord with me.
Together let us praise his name.

I sought the Lord and he answered me;
from all my terrors he set me free.

Look towards him and be radiant;
let your faces not be abashed.

This poor man called, the Lord heard him
and rescued him from all his distress.

The angel of the Lord is encamped,
around those who revere him, to rescue them.

Taste and see that the Lord is good.
He is happy who seeks refuge in him.

Revere the Lord, you his saints.
They lack nothing, those who revere him.

Strong lions suffer want and go hungry
but those who seek the Lord lack no blessing.

Come, children, and hear me
that I may teach you the fear of the Lord.

Who is he who longs for life and many days,
to enjoy his prosperity?

Then keep your tongue from evil
and your lips from speaking deceit.

Turn aside from evil and do good;
seek and strive after peace.

The Lord turns his face against the wicked
to destroy their remembrance from the earth.

The Lord turns his eyes to the just
and his ears to their appeal.

The just cried out and the Lord heard them,
and rescued them from all their distress.

The Lord is close to the broken-hearted;
those whose spirit is crushed he will save.

Many are the trials of the just,
but from them all the Lord will rescue them.

He will keep guard over all their bones,
not one of their bones shall be broken.

Evil brings death to the wicked;
those who hate the good are doomed.

The Lord ransoms the souls of his servants.
Those who hide in him shall not be condemned.

Psalm 36

Do not fret because of the wicked;
do not envy those who do evil,

for they wither quickly like grass
and fade like the green of the fields.

If you trust in the Lord and do good,
then you will live in the land and be secure.

If you find your delight in the Lord,
he will grant your heart's desire.

Commit your life to the Lord,
trust in him and he will act,

so that your justice breaks forth like the light,
your cause like the noon-day sun.

Be still before the Lord and wait in patience;
do not fret at the man who prospers; a man who makes evil plots.

Calm your anger and forget your rage;
do not fret, it only leads to evil.

For those who do evil shall perish;
the patient shall inherit the land.

A little longer and the wicked shall have gone.
Look at his place, he is not there.

But the humble shall own the land
and enjoy the fullness of peace.

The wicked man plots against the just
and gnashes his teeth against him;

but the Lord laughs at the wicked
for he sees that his day is at hand.

The sword of the wicked is drawn, the bow is bent to slaughter the
upright;
and to bring down the needy and the poor.

Their sword shall pierce their own hearts
and their bows shall be broken to pieces.

The just man's few possessions
are better than the wicked man's wealth;

for the power of the wicked shall be broken
and the Lord will support the just.

He protects the lives of the upright,
their heritage will last forever.

They shall not be put to shame in evil days,
in time of famine their food shall not fail.

But all the wicked shall perish

and all the enemies of the Lord.

They are like the beauty of the meadows,
they shall vanish, they shall vanish like smoke.

The wicked man borrows without repaying,
but the just man is generous and gives.

Those blessed by the Lord shall own the land,
but those he has cursed shall be destroyed.

The Lord guides the steps of a man
and makes safe the path of one he loves.

Though he stumble he shall never fall
for the Lord holds him by the hand.

I was young and now I am old,
but I have never seen the just man forsaken nor his children begging
for bread.

All the day he is generous and lends
and his children become a blessing.

Then turn away from evil and do good
and you shall have a home forever;

for the Lord loves justice
and will never forsake his friends.

The unjust shall be wiped out forever
and the children of the wicked destroyed.

The just shall inherit the land;
there they shall live forever.

The mouth of the just will utter wisdom,
and his tongue will pronounce judgment;

the law of his God is in his heart;
his steps shall be saved from stumbling.

The wicked man watches for the just
and seeks occasion to destroy him.

The Lord will not leave him in his power
nor let him be condemned when he is judged.

Then wait for the Lord,
keep to his way.

It is he who will free you from the wicked,
raise you up to possess the land and see the wicked destroyed.

I have seen the wicked triumphant,
towering like a cedar of Lebanon.

I passed by again; he was gone.
I searched; he was nowhere to be found.

See the just man,
and mark the upright,

for the peaceful man a future lies in store,
but sinners shall all be destroyed.

No future lies in store
for the wicked.

The salvation of the just is from the Lord;
he is their protector in time of distress.

The Lord will help them and deliver them
and rescue them from sinners and save them,
for they have hoped in him.

Psalm 46

All you peoples, clap your hands;
shout to God with cries of gladness.

For the Lord, the Most High, we must fear,
great king over all the earth.

He subdues peoples under us
and nations under our feet.

Our inheritance, our glory, is from him,
the beauty of Jacob which he loves.

God ascends amid shouts of joy;
the Lord amid trumpet blasts.

Sing praise to our God, sing praise;
sing praise to our King, sing praise.

God is king of all the earth,
sing praise with all your skill.

God is king over the nations;
God reigns on his holy throne.

The princes of the people are assembled
with the people of Abraham's God.

The rulers of the earth belong to God,
to God who reigns over all.

Psalm 64

To you our praise is due
in Zion, O God.

To you we pay our vows,
you who hear our prayer.

To you all flesh will come
with its burden of sin.

Too heavy for us, our offenses,
but you wipe them away.

Blessed are they whom you have chosen and received
to dwell in your courts.

We are filled with the blessings of your house,
of your holy temple.

You keep your pledge with wonders, O God our savior,
the hope of all the earth and of far distant isles.

You uphold the mountains with your strength,
you are girded with power.

You still the roaring of the seas, the roaring of their waves,
and the tumult of the peoples.

The ends of the earth stand in awe
at the sight of your wonders.

The lands of sunrise and sunset
you fill with your joy.

You care for the earth, give it water;
you fill it with riches.

Your river in heaven brims over
to provide its grain.

And thus you provide for the earth;
you drench its furrows;

you level it, soften it with showers;
you bless its growth.

You crown the year
with your goodness.

Abundance flows in your steps;
in the pastures of the wilderness it flows.

The hills are girded with joy, the meadows covered with flocks,
the valleys are decked with wheat.

They shout for joy,
yes they sing.

Psalm 65

Shout joyfully to the Lord, all the earth,
sing praise to his name, give to him glorious praise.

Say to God: "How tremendous are your deeds!
Because of the greatness of your strength
your enemies cringe before you.

Let all the earth worship you and sing praise to you;
let everyone sing praise to your name, O Most High."

Come and see the works of God,
tremendous his deeds among men.

He turned the sea into dry land,
they passed through the river dry-shod.

Let our joy then be in him;
he rules forever by his might.

His eyes keep watch over the nations:
let rebels not rise against him.

O peoples, bless our God;
let the voice of his praise resound,
of the God who gave life to our souls
and kept our feet from stumbling.
For you, O God, have tested us,
you have tried us as silver is tried;
you led us, God, into the snare;
you laid a heavy burden on our backs.
You let foes ride over our heads;
we went through fire and through water but then you brought us relief.
Burnt offering
I bring to your house;
to you I will pay my vows, the vows which my lips have uttered,
which my mouth spoke in my distress.
I will offer burnt offerings of fatlings with incense and rams.
I will offer bullocks and goats.
Come and hear, all who fear God,
I will tell what he did for my soul:
to him I cried aloud,
with high praise ready on my tongue.
If there had been evil in my heart,
the Lord would not have listened.
But truly God has listened;
he has heeded the voice of my prayer.
Blessed be God who did not reject my prayer
nor withhold his love from me.

Psalm 66

Be gracious to us, O God, and bless us;
let your face shine upon us, and have mercy on us.
So will your ways be known upon earth
and all nations learn your saving help.

Let the peoples praise you, O God;
let all the peoples praise you.

Let the nations be glad and exult
for you rule the world with justice.

With fairness you rule the peoples,
you guide the nations on earth.

Let the peoples praise you, O God;
let all the peoples praise you.

The earth has yielded its fruit
for God, our God, has blessed us.

May God still give us his blessing
till the ends of the earth revere him.

Let the peoples praise you, O God;
let all the peoples praise you.

Psalm 88

I shall sing forever of your mercies, O Lord;
through all generations my mouth will proclaim your truth.

For you have said: Mercy is built to last forever.
Your truth is firmly established in heaven.

With my chosen one I have made a covenant;
I have sworn to David my servant:

I will establish your dynasty forever
and set up your throne through all ages.

The heavens declare your wonders, O Lord,
and your truth in the assembly of the holy.

For who in the skies can compare with the Lord
or who is like the Lord among the sons of God?

God is glorified in the council of the holy,
great and awesome above all who surround him.

O Lord God of hosts, who is your equal?
You are mighty, O Lord, and truth is your garment.

It is you who rule the sea in its pride;
it is you who still the surging of its waves.

It is you who trod Rahab⁶ underfoot like a corpse,
scattering your foes with your mighty arm.

Yours are the heavens
and yours is the earth.

It is you who founded the earth and all it holds;
it is you who created the North and the South.

Tabor and Hermon
shout for joy at your name.

Yours is a mighty arm, O Lord;
your hand is strong, your right hand ready.

Justice and right are the pillars of your throne,
love and truth walk in your presence.

Happy are the people who can shout with joy,
who walk in the light of your face, O Lord;

who shall rejoice in your name forever,
who make your justice the source of their bliss.

For you, O Lord, are the glory of their strength;
by your favor it is that our might is exalted;

for our ruler is in the keeping of the Lord;
our king in the keeping of the Holy One of Israel.

Of old you spoke in a vision.
To your friends the prophets you said:

I have set the crown on a warrior,
I have exalted one chosen from my people.

I have found David my servant
and with my holy oil I have anointed him.

My hand shall always be with him
and my arm shall make him strong.

The enemy shall never outwit him
nor the evil ones oppress him.

⁶ RAY-hab

I will beat down his foes before him
and smite those who hate him.

My truth and my love shall be with him;
by my name his might shall be exalted.

I will stretch out his hand to the Sea
and his right hand as far as the River.

He will say to me:
“You are my father, my God, the rock who saves me.”

And I will make him my first-born,
the highest of the kings of the earth.

I will keep my love for him always;
with him my covenant shall last.

I will establish his dynasty forever,
make his throne endure as the heavens.

If his sons forsake my law and refuse to walk as I decree
and if ever they violate my statutes, refusing to keep my commands;

then I will punish their offenses with the rod,
then I will scourge them on account of their guilt.

But I will never take back my love,
my truth will never fail.

I will never violate my covenant
nor go back on the word I have spoken.

Once for all, I have sworn by my holiness.
I will never lie to David. His dynasty shall last forever.

In my sight his throne is like the sun;
like the moon, it shall endure forever, a faithful witness in the skies.!

Psalm 103

Bless the Lord, O my soul!
Lord my God, how great you are,
clothed in majesty and glory,

wrapped in light as in a robe.

You stretch out the heavens like a tent.
Above the rains you build your dwelling.

You make the clouds your chariot,
you walk on the wings of the wind;

you make your angels spirits
and your ministers a flaming fire.

You founded the earth on its base,
to stand firm from age to age.

You wrapped it with the ocean like a cloak:
the waters stood higher than the mountains.

At your threat they took to flight;
at the voice of your thunder they fled.

They rose over the mountains and flowed down
to the place which you had appointed.

You set limits they might not pass
lest they return to cover the earth.

You make springs gush forth in the valleys;
they flow in between the hills.

They give drink to all the beasts of the field;
the wild asses quench their thirst.

On their banks dwell the birds of heaven;
from the branches they sing their song.

From your dwelling you water the hills;
earth drinks its fill of your gift.

You make the grass grow for the cattle
and the plants to serve man's needs,

that he may bring forth bread from the earth
and wine to cheer man's heart;

oil, to make his face shine
and bread to strengthen man's heart.

The trees of the Lord drink their fill,
the cedars he planted on Lebanon;

there the birds build their nests;
on the treetop the stork has her home.

The goats find a home on the mountains
and rabbits hide in the rocks.

You made the moon to mark the months;
the sun knows the time for its setting.

When you spread the darkness it is night
and all the beasts of the forest creep forth.

The young lions roar for their prey
and ask their food from God.

At the rising of the sun they steal away
and go to rest in their dens.

Man goes out to his work,
to labor till evening falls.

How many are your works, O Lord! In wisdom you have made them all.
The earth is full of your riches.

There is the sea, vast and wide,
with its moving swarms past counting, living things great and small.

The ships are moving there
and the monsters you made to play with.

All of these look to you
to give them their food in due season.

You give it, they gather it up;
you open your hand, they have their fill.

You hide your face, they are dismayed;
you take back your spirit, they die,
returning to the dust from which they came.

You send forth your spirit, they are created;
and you renew the face of the earth.

May the glory of the Lord last forever!
May the Lord rejoice in his works!

He looks on the earth and it trembles;
the mountains send forth smoke at his touch.

I will sing to the Lord all my life,

make music to my God while I live.

May my thoughts be pleasing to him.
I find my joy in the Lord.

Let sinners vanish from the earth and the wicked exist no more.
Bless the Lord, O my soul.

Psalm 110

I shall thank you, O Lord, with all my heart;
in the meeting of the just and their assembly.

Great are the works of the Lord,
to be pondered by all who love them.

Majestic and glorious his work,
his justice stands firm forever.

He makes us remember his wonders.
The Lord is compassion and love.

He gives food to those who fear him;
keeps his covenant ever in mind.

He has shown his might to his people
by giving them the lands of the nations.

His works are justice and truth, his precepts are all of them sure,
standing firm forever and ever; they are made in uprightness and truth.

He has sent deliverance to his people
and established his covenant forever.

Holy his name,
to be feared.

To fear the Lord is the first stage of wisdom;
all who do so prove themselves wise.

His praise
shall last forever!

Psalm 111

Happy the man who fears the Lord
and greatly delights in his commands.

His posterity will be mighty upon the earth;
the children of the upright are blessed.

Riches and wealth are in his house;
his justice stands firm forever.

He is a light in the darkness for the upright:
he is generous, merciful and just.

The good man takes pity and lends,
he conducts his affairs with honor.

The just man will never waver:
he will be remembered forever.

Evil news he will not fear;
with a firm heart he trusts in the Lord.

With a steadfast heart he will not fear;
he will see the downfall of his foes.

Open-handed, he gives to the poor;
his justice stands firm for ever.

His head
will be raised in glory.

The wicked man sees and is angry, grinds his teeth and fades away;
the desire of the wicked leads to doom.

Psalm 115

I trusted even when I said:
"I am sorely afflicted,"

and when I said in my alarm:
"No man can be trusted."

What can I return to the Lord
for all he has given me?

I shall take the chalice of salvation

and call upon the name of the Lord.

My vows to the Lord I will fulfill
before all his people.

Precious in the eyes of the Lord
is the death of his faithful.

Your servant, Lord, your servant am I;
you have loosened my bonds.

A thanksgiving sacrifice I make;
I shall call on the Lord's name.

My vows to the Lord I will fulfill
before all his people,

in the courts of the house of the Lord,
in your midst, O Jerusalem.

Psalm 117

Give thanks to the Lord for he is good,
for his love endures forever.

Let the sons of Israel say:
"His love endures forever."

Let the sons of Aaron say:
"His love endures forever."

Let those who fear the Lord say:
"His love endures forever."

I called to the Lord in my distress;
he answered and freed me.

The Lord is at my side; I do not fear.
What can man do against me?

The Lord is at my side as my helper;
I shall look down on my foes.

It is better to take refuge in the Lord
than to trust in men;

it is better to take refuge in the Lord
than to trust in princes.

The nations all encompassed me;
in the Lord's name I crushed them.

They compassed me, compassed me about;
in the Lord's name I crushed them.

They compassed me about like bees; they blazed like a fire among thorns.
In the Lord's name I crushed them.

I was thrust down, thrust down and falling,
but the Lord was my helper.

The Lord is my strength and my song;
he was my savior.

There are shouts of joy and victory
in the tents of the just.

The Lord's right hand has triumphed;
his right hand raised me.

The Lord's right hand has triumphed;
I shall not die, I shall live and recount his deeds.

I was punished, I was punished by the Lord,
but not doomed to die.

Open to me the gates of holiness:
I will enter and give thanks.

This is the Lord's own gate
where the just may enter.

I will thank you for you have answered
and you are my savior.

The stone which the builders rejected has become the corner stone.
This is the work of the Lord, a marvel in our eyes.

This is the day the Lord has made;
let us be glad and rejoice in it.

O Lord, grant us salvation;
O Lord, grant success.

Blessed is he who comes in the name of the Lord;
we bless you from the house of the Lord.

The Lord is God
and has revealed himself to us.

Go forward in procession with branches
even to the altar.

You are my God, I thank you.
My God, I praise you.

Give thanks to the Lord for he is good;
for his love endures forever.

Psalm 131

Lord, remember David
and all his humility,

how he swore to the Lord
and vowed to the God of Jacob.

“I will not enter the house where I live
nor go to the bed where I rest.

I will give no sleep to my eyes
to my eyelids I will give no slumber

till I find a place for the Lord,
a dwelling for the Strong One of Jacob.”

At Ephrata⁷ we heard of the ark;
we found it in the plains of Yearim.

“Let us go to the place of his dwelling;
let us go to kneel at his footstool.”

Go up, Lord, to your rest,
you and your holy ark.

Your priests will be clothed with righteousness
and your saints will rejoice.

For the sake of David your servant
do not reject your anointed.

The Lord swore a true oath to David;

⁷ EHF-ruh-tuh

he will not go back on his word:

“A son, the fruit of your body,
will I set upon your throne.

If they keep my covenant in truth
and my laws that I have taught them,

their sons also shall rule
on your throne from age to age.”

For the Lord has chosen Zion;
he prefers her for his dwelling:

“This is my resting-place forever,
here have I chosen to live.

I will greatly bless her produce,
I will fill her poor with bread.

I will clothe her priests with salvation
and your saints will rejoice.

There David’s stock will flower;
I will prepare a lamp for my anointed.

I will cover his enemies with shame
but on him my crown will shine.”

Psalm 142

O Lord, listen to my prayer; turn your ear to my appeal.
You are faithful, you are just; give answer.

Do not call your servant to judgment
for no one is just in your sight.

The enemy pursues my soul;
he has crushed my life to the ground;

he has made me dwell in darkness
like the dead, long forgotten.

Therefore my spirit fails;
my heart is numb within me.

I remember the days that are past:
I ponder all your works.

I muse on what your hand has wrought
and to you I stretch out my hands.

Like a parched land
my soul thirsts for you.

Lord, make haste and answer;
for my spirit fails within me.

Do not hide your face
lest I become like those in the grave.

In the morning let me know your love
for I put my trust in you.

Make me know the way I should walk:
to you I lift up my soul.

Rescue me, Lord, from my enemies;
I have fled to you for refuge.

Teach me to do your will
for you, O Lord, are my God.

Let your good spirit guide me
in ways that are level and smooth.

For your name's sake, Lord, save my life;
in your justice save my soul from distress.

In your love make an end of my foes;
destroy all those who oppress me for I am your servant, O Lord.

Psalm 147

Praise the Lord, O Jerusalem.
Zion, praise your God!

He has strengthened the bars of your gates
he has blessed the children within you.

He established peace on your borders,
he feeds you with finest wheat.

He sends out his word to the earth

and swiftly runs his command.

He showers down snow white as wool, he scatters hoar-frost like ashes.
He hurls down hailstones like crumbs.

The waters are frozen at his touch;
he sends forth his word and it melts them:
at the breath of his mouth the waters flow.

He makes his word known to Jacob,
to Israel his laws and decrees.

He has not dealt thus with other nations;
he has not taught them his decrees.

Psalm 148

Praise the Lord from the heavens,
praise him in the highest.

Praise him, all his angels,
praise him, all his host.

Praise him, sun and moon,
praise him, shining stars.

Praise him, highest heavens
and the waters above the heavens.

Let them praise the name of the Lord.
He spoke and they were made; he commanded and they were created.

He fixed them for ever,
gave a law which shall not pass away.

Praise the Lord from the earth,
sea creatures and all oceans,

fire and hail, snow and mist,
stormy winds that obey his word;

all mountains and hills, all fruit trees and cedars,
beasts, wild and tame, reptiles and birds on the wing;

all earth's kings and peoples, earth's princes and rulers,
young men and maidens, the old men together with children.

Let them praise the name of the Lord
for he alone is exalted.

The splendor of his name reaches beyond heaven and earth.
He exalts the strength of his people.

He is the praise of all his saints, of the sons of Israel,
of the people to whom he comes close.

ALLELUIA!

Additional Communion Hymn Verses

This section provides the verses to be sung, with a triple “*Alleluia!*” refrain, during Holy Communion on the small number of days for which the Communion Hymn is **not** taken from the Psalter. See the section on the Communion Hymn on page 19.

Pascha

Receive the body of Christ;
drink the source of immortality.

Great is the mystery
of your resurrection, O Christ.

From the Supper,
the Immortal One came willingly to the Passion.

Then Hades, the accountant and demander of souls,
was embittered at the encounter.

Then Mary,
the anointer and worshiper of God before the tomb, rejoiced.

Tell Peter and the other Apostles
that the Immortal One has risen from the dead.

Mid-Pentecost Wednesday

Receive the body of Christ;
drink the source of immortality.

Whoever eats my flesh and drinks my blood
remains in me and I in him; said the Lord.

Let anyone who thirsts
come to me and drink, said the Lord.

I am the light of the world;
whoever follows me will not walk in darkness, said the Lord.

I am the living bread that came down from heaven;
whoever eats this bread will live forever, said the Lord.

The Meeting of our Lord with Simeon and Anna

I shall take the chalice of salvation
and call upon the name of the Lord.

Now you may dismiss your servant, O Lord,
in peace according to your word.

For my eyes have seen your salvation
which you have prepared before the face of all people.

A light for revelation to the Gentiles,
and the glory of your people Israel.

The Lord is in his holy temple,
the Lord, whose throne is in heaven.

They see your solemn procession, O God,
the procession of my God, of my king, to the sanctuary.

We are filled with the blessings of your house,
of your holy temple.

May this song
make your name forever remembered.

Appendix A - History of Prostopinije

A “rite” is a form of worship that contains three elements:

- a) Texts (the words of worship);
- b) Ritual (the actions that accompany the words); and
- c) Chant (the melody to which the words are sung).

The Byzantine Catholic Church utilizes the Byzantine “rite” (that is, the texts and ritual which developed in the Church of Constantinople), just as do other churches (Ukrainian, Romanian, Melkite, etc.). One element that makes the Byzantine rite unique to our church is the chant we sing: our *prostopinije*, the plainchant from the sub-Carpathian region.

Prostopinije is “a system of liturgical plainchant (that is, unharmonized, unaccompanied melody) designed to accompany the texts of the Byzantine-Slavonic rite.”⁸ It developed its specific form in Subcarpathian Rus’, and is made up of four distinct traditions that have been melded by time and practice into one well-structured whole. The separate traditions are:

- a) **The Greater Znammenyj Chant.** This is the basis of all east-Slavic chant, and was originally used by Russians, Ukrainians, Byelorussians, and Carpatho-Rusyns. This is the oldest stratum of our chant; it provides the melodies for the *Irmosi* of Matins and for some other texts.
- b) **The Lesser Znammenyj Chant.** Related to the greater chant, but simpler in style, providing the melodies for the *samohlasen* tones (mostly used at Vespers and Matins, but also used for certain texts in the Divine Liturgy), the *prokeimena* tones (sung with short psalm texts and Alleluias in many services), and the *podobni* melodies (appointed for certain feasts). Unlike the Greater Znammenyj melodies that are remarkably similar in the different Traditions that utilize them, the Lesser Znammenyj chants have a very different form in the prostopinije tradition than they do in Ukrainian and Great Russian sources.
- c) **Bulgarian Chant.** Sometime around 1600, our chant tradition adopted certain melodies from the Balkans to sing the texts of Troparia and Kontakia, and the hymns of Matins called “Sessional Hymns,” as well as special melodies to sing the hymns of the Litija Procession at Great Vespers, as well as certain of the hymns in the Funeral Service.
- d) **Folk Song and Spiritual Song.** Many of the melodies for the unchangeable portions of the Divine Liturgy in the prostopinije are of a relatively recent origin, with a metrically regular, song-like structure. These are sometimes derived from para-liturgical hymnody and adapted to the liturgical texts.

The written sources of the prostopinije come from books called *Irmologia*, hand-copied books dating from the seventeenth century, which were then followed by books printed by monasteries and brotherhoods. These sources contained materials from groups (a) and (b) mentioned above.

⁸ Reynolds, Stephen: "Carpatho-Ruthenian Liturgical Music," paper delivered at the Cultural Seminar at Mount Saint Macrina, 11-12 August, 1975. Unpublished.

The teaching of prostopinije as a subject dates to the episcopacy of Bishop Andrij Bachyns'kyj (1773-1809), who founded a "Preparatory School for Cantors and Teachers" in the city of Užhorod.

The renaissance of prostopinije is due in large part to the vision of Bishop Julij Firczak, who during his episcopacy (1891-1912) assigned to Father Ivan Bokshaj and Cantor Josif Malinich the monumental task of transcribing the oral tradition of the Mukačevo Cathedral onto paper. This volume, which contains all four of the elements mentioned above, was published as the *Tserkovnoje Prostopinije* (that is, the "Church Plainchant").

While the work of these two men was not completely representative of the singing of the different parishes and monasteries of the Eparchy, it gave the Seminary and the Cantors' Institute a standard to work from in the teaching of the chant.

During the episcopacy of Bishop Firczak, the emigration of Greek Catholics from the Austro-Hungarian Empire to the United States was at its height. Coming almost penniless to this country, they brought their love for their church, its liturgy, and its song as their most beloved treasure. They established churches, brought priests and cantors to come to the United States, and built up what was to become the Byzantine Catholic Metropolitan Church of Pittsburgh.

It became more increasingly difficult to get copies of the *Tserkovnoje Prostopinije* in the United States. In 1925, a cantor trained in Europe, Theodore Ratzin, compiled a collection which he entitled *Prostopinije*, that contained everything that was in the Bokshaj volume, but with considerably more material from category (a) for the celebration of Matins. This book was typewritten, preserving the Cyrillic script of the older service books, and published in Wilkes-Barre, PA.

By 1950, a book was needed for the many people who no longer read Cyrillic letters. Msgr. Andrew Sokol published *Plain Chant*, which was a two-volume transcription from Bokshaj (with some added, later material), but with all the text given in Latin letters. This was published in MacAdoo, PA.

In the 1960s, the Byzantine Catholic Church began to use English more and more in the divine services. The Inter-eparchial Commission on Liturgy and Sacred Music compiled a transcription of the prostopinije into English, which was later expanded into a collection called "Byzantine Liturgical Chant," published by the Byzantine Seminary Press in 1970.

It was at the end of the 1960s, during the "Prague Spring" in Czechoslovakia, that Frs. Stephan Papp and Nicanor Petrashevich published a modification of Bokshaj's work, and called it *Irmologion*. They supplemented Bokshaj's material with some melodies from the Eparchy of Prešov, and they made some changes in both text and melodies in what the compilers considered errors in Bokshaj's work.

During the episcopacy of Metropolitan Judson Procyk (1995-2001), a new Inter-eparchial Commission on Liturgy and Sacred Music was created, with the purpose of the revision of the translation of the Divine Liturgies and the renewal of the plainchant associated with it. The commission was divided in 2003 into the Inter-eparchial Liturgical Commission (IELC) and the Inter-eparchial Music Commission (IEMC), both chaired by Bishop Andrew Pataki of the Eparchy of Passaic. The IEMC was responsible for taking the translations prepared by the IELC and setting them to the prostopinije melodies.

Methodology of the Music Commission

The Music Commission's goal is the production of musical settings of the Carpathian Plainchant tradition that are coherent, integral, and of quality. Thus any attempt to "patch up what needed to be fixed but leave the rest" had to be avoided when working on the music of the Divine Liturgy. While the Commission's work evolved, certain principles emerged regarding the application of chant melody and these principles needed consistent application throughout the work.

An important underlying goal that challenged the Commission was to develop one standard musical setting for our entire Metropolitan Church. The main reasons for a standardized musical setting were to develop the bishops' overseeing of the liturgy and uniformity among parishes in order to enhance worship in an increasingly transient society, both of which lend to the Church's evangelical mission. To back up this vision of uniformity in musical settings, it was found important that the musical settings be included in the books used by the faithful.

Before the division of the 1995-established Liturgy and Music Commission, one of the Commission members compiled fresh chant settings with commentary about melody sources and usage. The settings were based on the translations from the Commission and on the chant sources that most accurately represented our musical tradition. Musical settings of the Ordinary and the eight-tone Sunday propers of the Divine Liturgy were shared with cantors and members of the clergy active in our Metropolitan Church. The mailing list was based on recommendations by members of the Liturgy and Music Commission. Recipients of the mailing were requested to review and critique the musical renditions of the chant. The responses became the starting point for the newly established Inter-eparchial Music Commission.

One of the greatest concerns raised by the responders of the mailing was "change." The Music Commission, however, was faced with three factors that made the avoidance of change impossible:

- 1) the reality of various existing musical settings needing to become one;
- 2) the need for existing settings to conform to the proper accentuation of words and phrases in the English translation; and
- 3) the importance of preserving the musical tradition found in original chant sources.

A portion of the "Foreword" of the Divine Liturgies book reads:

The musical settings are based on the Ruthenian tradition that has been handed down from one generation to another. After extensive research, discussion, and detailed comparisons of various written and oral sources, the Intereparchial Music Commission has compiled the plainchant settings of the Byzantine Liturgy found in this book. The musical renderings of historic scholars have been carefully adapted to accommodate the new English translation provided by the Intereparchial Liturgical Commission.

The Music Commission met regularly to review thoroughly various chant settings of the Liturgy. Each of the four eparchies within the Metropolitan Church had one representative. Commission members' discussions and input were based on the comparison of the critiques from the original mailing, various written and oral sources, and practical experience. Occasionally, the Music Commission requested textual changes from the Liturgical Commission in order to provide for the integrity of both the chant and text structure. Final decisions on musical settings of liturgical text were presented to the Council of Hierarchs for promulgation.

Appendix B - Index to the Music in the Faithful's Book for the Divine Liturgies

The following pages provide an index to all music in *The Divine Liturgies of our Holy Fathers John Chrysostom and Basil the Great*, in the order in which it appears. Page numbers are in brackets.

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