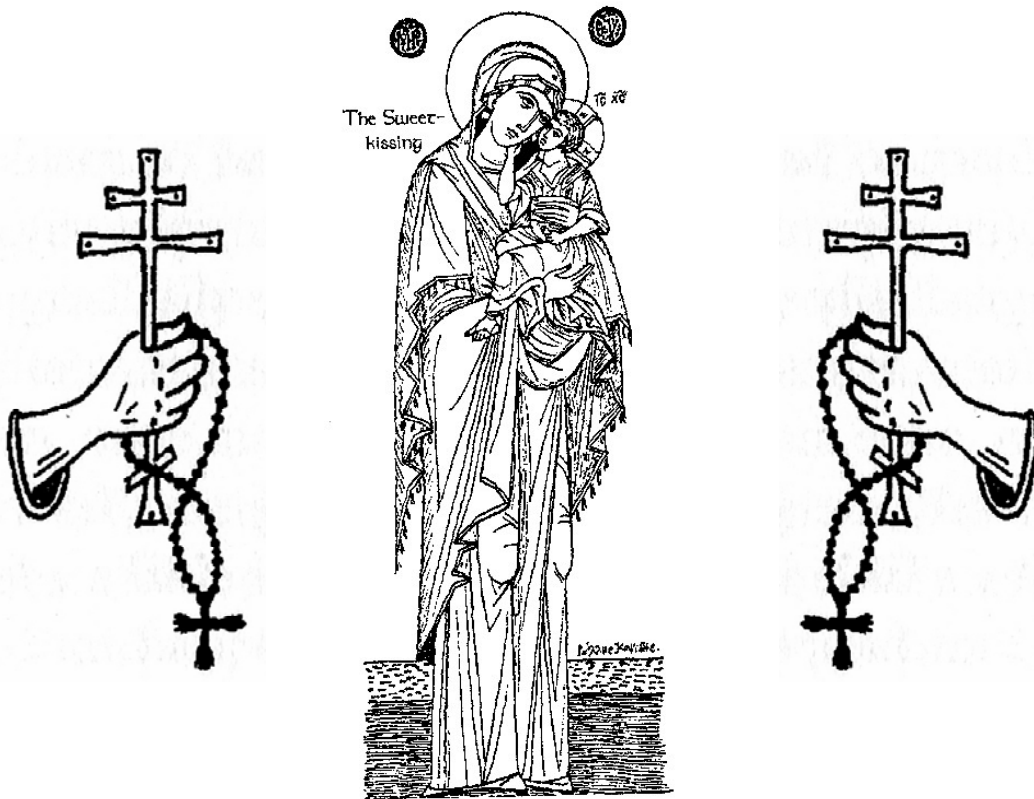


THE SATURDAY OCTOECHOS

GREAT VESPERS



Second Edition:

Revised from the archives of:

Holy Transfiguration Orthodox Cathedral, Denver, Colorado.

St. Nicholas Orthodox Church, Juneau Alaska

April 2020

ORIGINAL ACKNOWLEDGEMENTS

A work of this magnitude generates more thanks than can be fit into this small space, but there are many people and groups who must be mentioned by name. First and foremost, gratitude must be expressed to the Protospesbyter Joseph Hirsch of Blessed Memory. It was his vision and drive that gradually built the music archive at Transfiguration, and it was at his behest that this project began. I must also acknowledge the Archpriest Eugene D. Tarris. He insisted that I learn how to use the program that allows me to typeset all this music and has graciously provided the music committee access to the library that he has compiled in his forty plus years as a church musician and Priest. I must also thank all the other members of the Holy Transfiguration Music committee: Matushka Paulette Hirsch – Chair, Archpriest Eugene Tarris, Deacon Alexander Vallens, Deacon Michael Tarris, Beth Johnson, and Sharon Whitted. I must also name both Matushka Daria Carney (nee Turkevich), and Matushka Sonia Tarris. It was their hard work and dedication at setting so much music by hand and via typewriter that allowed this project to proceed as smoothly and as fast as it did. I must also mention the many professors in the music Departments at Both St. Tikhon’s Seminary and St. Vladimir’s seminary where many members of our music committee were trained. Finally, I must thank all of the Choir members at Holy Transfiguration Orthodox Cathedral for their time and dedication. It was their hard work, and willingness to be subject to our experimentation with special melodies, and revisions to familiar texts and their musical arrangement that made this finished product possible.

Reader Simeon Johnson

October 26, 2009

Holy and Glorious Greatmartyr Demetrius the Myrrhgusher of Thessalonica

ACKNOWLEDGEMENTS FOR THE THIRD EDITION

Though this project began at Holy Transfiguration Cathedral in Denver, it has taken on its own life since 2009. When we brought this original set of sheet music with us to St. Nicholas Orthodox Church in Juneau, Alaska, it came to the attention of Vladimir Morosan and Fr Lawrence Margitich in the Diocese of the West. With their help and input this project grew and mistakes were corrected and the formatting cleaned up and the current booklet was set up for St. Nicholas Orthodox Church in Juneau, Alaska. We acknowledge their efforts in producing this third edition, along with the continued contributions of Fr. Benedict Churchill, Prof. Richard (Reader John) Dauenhauer, and the choirs at Holy Theophany Orthodox Church in Colorado Springs, CO St. Mary’s Holy Dormition Orthodox Church in Calhan, CO, and the continuing contributions of St. Nicholas Orthodox Church in Juneau, AK.

Fr Simeon B. Johnson

April 7, 2020

Repose of St. Tikhon, Patriarch of Moscow & Enlightener of North America

INTRODUCTION

The following booklet is one attempt to set an existing musical tradition down on paper. The music herein is based on “standard” North American practice of L’vov/Bachmetev’s *Obikhod*.¹ In a few places, Holy Transfiguration’s singing tradition differs from what is considered standard or there are other ways of singing a piece that we were considering before matriculating to seminary.

The differences between standard and this booklet are; The Tone 4 Troparia pattern in the bass line, and inverting Tone 5 to make the tenor like correspond to a general lack of male tenors I have observed in typical OCA parish choirs. The lower setting allows a high baritone to jump up and cover the tenor part, and is also the standard harmonization used at Three Hierarch’s Chapel at St. Vladimir’s Seminary.

As an additional note, there is sometimes controversy about singing from musical notation and singing directly from pointed text. Each system has its advantages and its drawbacks. With pointed text, it is more difficult to sing the music in a way that interferes with what the text is saying, focusing on the musical pattern at the expense of our Holy Church’s teaching. The disadvantage to singing from pointed text is that it is an oral tradition of singing. If, as is the case in many parishes in which I have served, you do not have a strong leader for a part, the part will either not be sung, or be sung poorly. With notated text, one can place several chanters who do not normally sing together in a choir and have relative assurance that they will move at the same place in the text and that all singers will be singing the same harmonies. It is also much easier to train a new choir member to sing a part with musical notation if there is not someone singing that part with them. Since so many of our OCA Choirs no longer have all four parts, and with many converts wanting to sing, yet being intimidated by a sheet of underlined words on a page at the Kliros, it was the decision of Fr. Joseph to have all of his music written out in western style notation.

For the most part, and with the exception of the *Dogmatika*, the translations that Fr. Joseph has chosen to use are the standard OCA translations, with a consistent use of the thee/thou form of English.

¹ Ironically, the Russian word *obikhod* (обиход) means “standard” or “common.” There were many *obikhods* in the late 19th century, L’vov/Bakhmetev (the most common and sometimes referred to as Court Chapel), Kiev Pechersky, Soloviev Monastery, Moscow and Valaam to name a few.

THE SATURDAY OCTOECHOS:
AS SUNG BY THE CHOIR OF HOLY
TRANSFIGURATION ORTHODOX
CATHEDRAL, DENVER CO.

Variable Music for Great Vespers

Second edition

Compiled & edited by Father Simeon B. and Mat. Beth (Mary) Johnson & the Department of Liturgical Music of the Diocese of the West (OCA).

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LORD, I CALL

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Mixed voicing

Soprano
Alto

Tenor
Bass

Lord, I call upon Thee, hear me. Hear me, O Lord. Lord, I call

Detailed description: This system shows the first line of music for Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The Soprano and Alto parts are written in a treble clef with a key signature of one flat (B-flat). The Tenor and Bass parts are written in a bass clef with the same key signature. The lyrics are: "Lord, I call upon Thee, hear me. Hear me, O Lord. Lord, I call".

up-on Thee, hear me. Re-ceive the voice of my prayer, when I

Detailed description: This system shows the second line of music. The lyrics are: "up-on Thee, hear me. Re-ceive the voice of my prayer, when I".

call up-on Thee. // Hear me, O Lord!

Detailed description: This system shows the third line of music. The lyrics are: "call up-on Thee. // Hear me, O Lord!".

Let my prayer a-rise

Detailed description: This system shows the fourth line of music. The lyrics are: "Let my prayer a-rise".

in Thy sight as in - cense; and let the lift-ing up of my hands

Detailed description: This system shows the fifth line of music. The lyrics are: "in Thy sight as in - cense; and let the lift-ing up of my hands".

be an eve-ning sa - cri-fice. // Hear me, O Lord!

Detailed description: This system shows the sixth line of music. The lyrics are: "be an eve-ning sa - cri-fice. // Hear me, O Lord!".

STICHERA AT LORD, I CALL

Sticheron 1 - for the Resurrection

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Ac-cept our evening prayers, O ho - ly Lord! Grant us re-mis -

Detailed description: This system contains the first two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "Ac-cept our evening prayers, O ho - ly Lord! Grant us re-mis -"

sion of sins, // for Thou alone hast manifested the Res-ur-rec-tion to the

Detailed description: This system contains the second two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "sion of sins, // for Thou alone hast manifested the Res-ur-rec-tion to the"

world.

Detailed description: This system contains the final two staves of music. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "world."

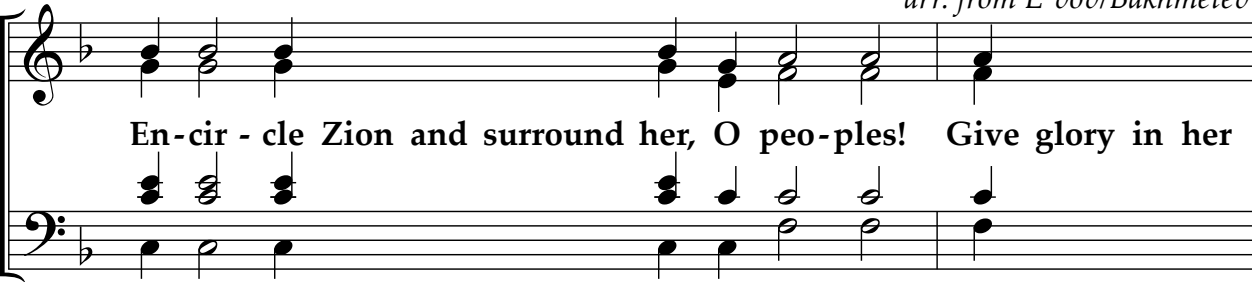
STICHERA AT LORD, I CALL

Sticheron 2 - for the Resurrection

Tone 1 – Obikhod

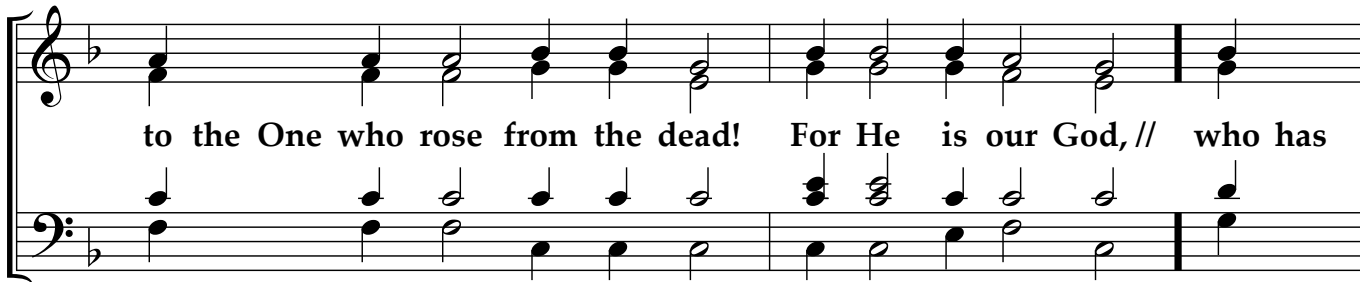
arr. from L'vov/Bakhmetev

Soprano
Alto



En - cir - cle Zion and surround her, O peo - ples! Give glory in her

Tenor
Bass



to the One who rose from the dead! For He is our God, // who has



delivered us from our trans - gres - sions!

STICHERA AT LORD, I CALL

Sticheron 3 - for the Resurrection

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

Come, O peo - ple! Let us hymn and fall down be - fore Christ,

Tenor
Bass

Detailed description: This system contains the first two lines of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a minor key with a common time signature. The lyrics are: "Come, O peo - ple! Let us hymn and fall down be - fore Christ,"

glo - ri - fy - ing His Res - ur - rec - tion from the dead! For He

Detailed description: This system contains the second two lines of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "glo - ri - fy - ing His Res - ur - rec - tion from the dead! For He"

is our God, // who has delivered the world from the en - e -

Detailed description: This system contains the third two lines of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "is our God, // who has delivered the world from the en - e -"

my's de - ceit.

Detailed description: This system contains the final two lines of the musical score. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are: "my's de - ceit."

STICHERA AT LORD, I CALL

Sticheron 4 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

Be glad, O heav-ens! Sound trumpets, O foun-da-tions of the

Tenor
Bass

Detailed description: This system shows the first two lines of the musical score. The Soprano and Alto parts are on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are on a bass clef staff with the same key signature. The lyrics are: "Be glad, O heav-ens! Sound trumpets, O foun-da-tions of the". The music consists of chords and single notes.

earth! Sing in glad-ness, O moun-tains! Behold, Emmanuel has nailed

Detailed description: This system shows the second two lines of the musical score. The lyrics are: "earth! Sing in glad-ness, O moun-tains! Behold, Emmanuel has nailed". The musical notation continues with chords and single notes.

our sins to the Cross! Grant-ing life, He has slain death. He has

Detailed description: This system shows the third two lines of the musical score. The lyrics are: "our sins to the Cross! Grant-ing life, He has slain death. He has". The musical notation continues with chords and single notes.

resurrected Adam as the Lov - er of man-kind.

Detailed description: This system shows the final two lines of the musical score. The lyrics are: "resurrected Adam as the Lov - er of man-kind." The musical notation concludes with a double bar line.

STICHERA AT LORD, I CALL

Sticheron 5 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

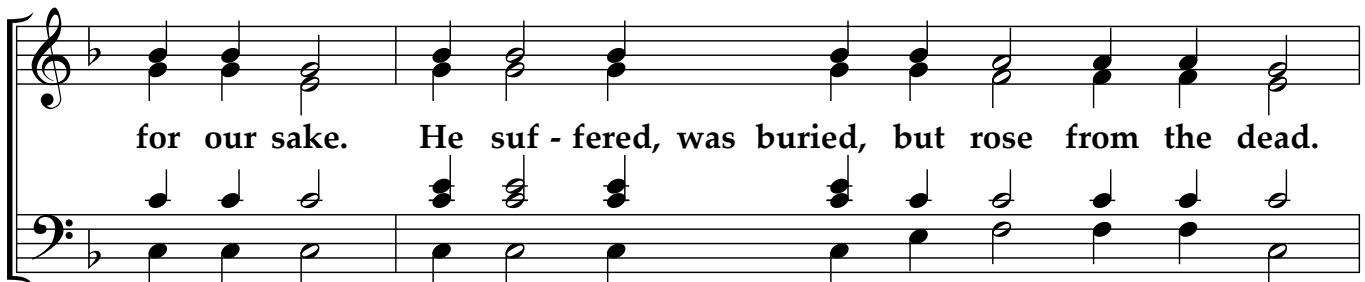
arr. from L'vov/Bakhmetev

Soprano
Alto



Let us praise Him Who voluntarily was crucified in the flesh

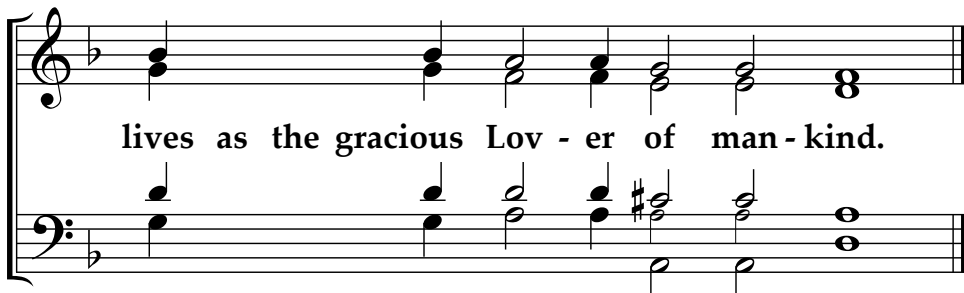
Tenor
Bass



for our sake. He suffered, was buried, but rose from the dead.



By Orthodoxy, confirm Thy Church, O Christ; // grant peace to our



lives as the gracious Lover of man-kind.

STICHERA AT LORD, I CALL

Sticheron 6 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

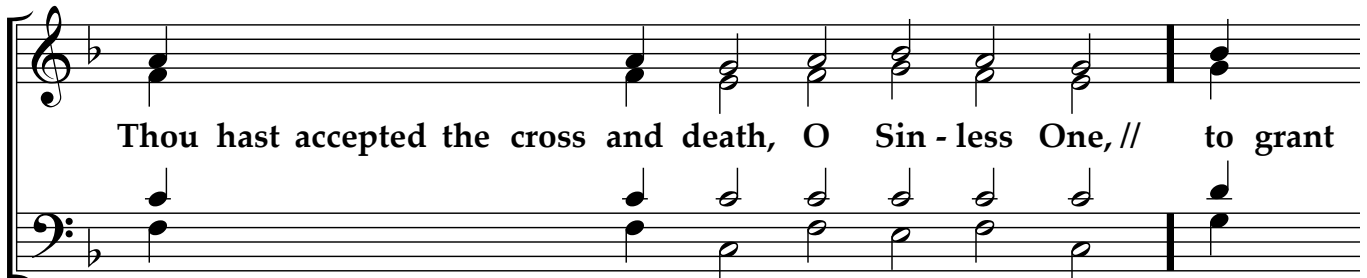


We stand be-fore Thy life-bear-ing tomb unworthily, O Christ


Tenor
Bass



God, of-fer-ing glo-ry to Thine inexpressable com-pas-sion.



Thou hast accepted the cross and death, O Sin-less One, // to grant



resurrection to the world as the Lov-er of man-kind.

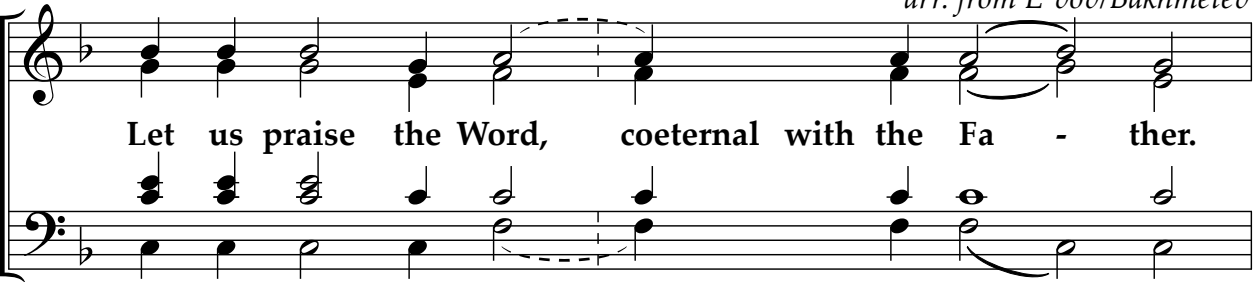
STICHERA AT LORD, I CALL

Sticheron 7 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

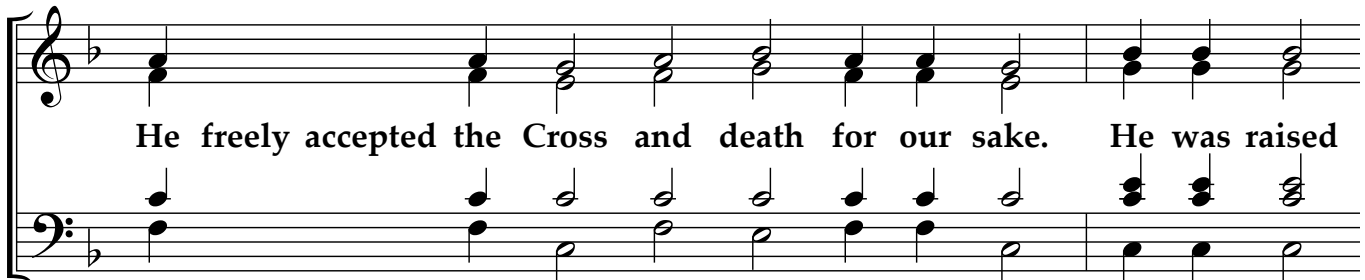


Let us praise the Word, coeternal with the Fa - ther.

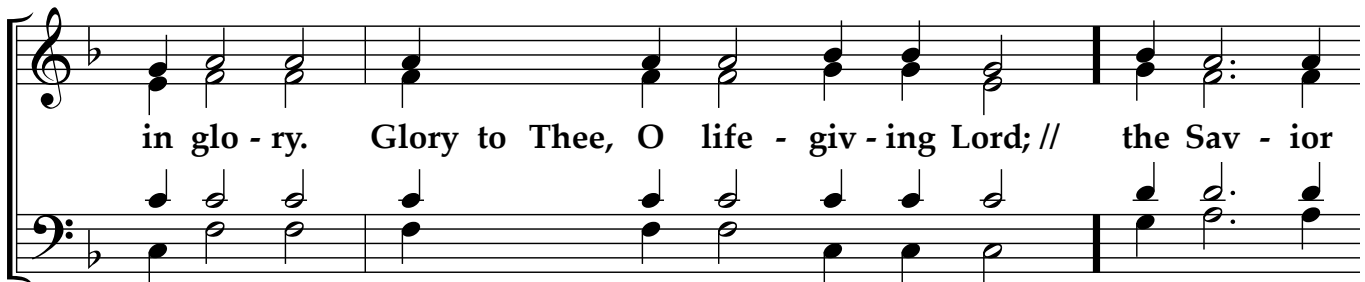
Tenor
Bass



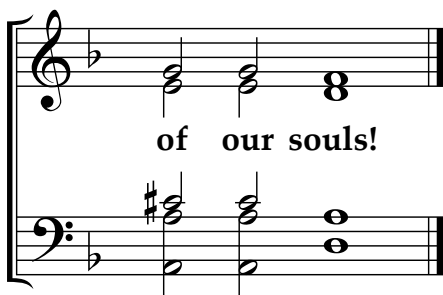
He in - ef - fa - bly came forth from the vir - gin - al womb.



He freely accepted the Cross and death for our sake. He was raised



in glo - ry. Glory to Thee, O life - giv - ing Lord; // the Sav - ior



of our souls!

LORD, I CALL ~ THEOTOKION

Theotokion – Dogmatikon

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Glory ... now and ever ...

Soprano
Alto

Let us sing the praises of the Vir-gin Ma - ry, the Gate of

Tenor
Bass

Heav-en, the Glo - ry of the world, the Song of the bo-di-less Pow-ers

and the En-rich - ment of the faith - ful, who sprang forth

from man, yet gave birth to the Mas - ter. She has revealed herself

as the heaven and temple of the God - head! She de-destroyed the wall of

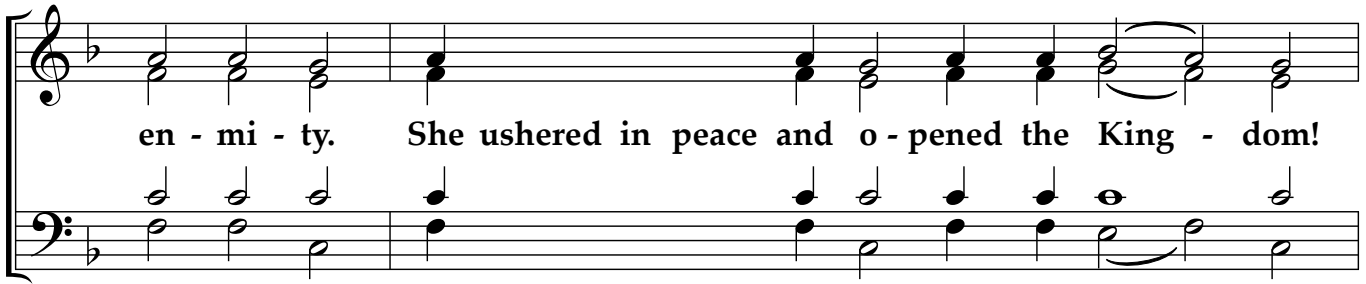
enmity!

Tone 1

Obikhod/Common

Octoechos - Saturday Evening:

Lord, I Call, Dogmatik-Theotokion, pg 2



en - mi - ty. She ushered in peace and o - pened the King - dom!



Our de - fen - der is the Lord, Whom she bore. Courage, courage, O



peo - ple of God! For He will de - stroy our en - e - mies, as He is all -




pow - er - ful.

THE APOSTICHA

Sticheron 1 - of the Resurrection

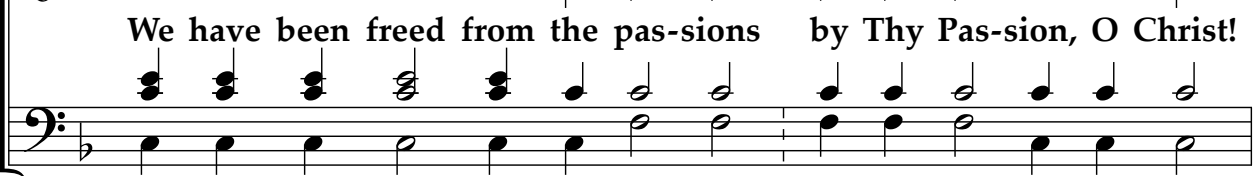
Tone 1 – Obikhod
arr. from L'vov/Bakhmetev

Soprano
Alto



We have been freed from the pas-sions by Thy Pas-sion, O Christ!

Tenor
Bass



We have been delivered from cor-rup-tion by Thy Res-ur-rec-tion. //



O Lord, glo-ry to Thee!



THE APOSTICHA

Sticheron 2 - of the Resurrection

Verse:

The Lord is King, He is robed with majesty.

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

Let cre - a - tion re-joice! Let the heav - ens be glad! Let the na -

Detailed description: This system contains the first line of music. It features four staves: Soprano and Alto (treble clef) and Tenor and Bass (bass clef). The music is in a minor key with a common time signature. The lyrics are: "Let cre - a - tion re-joice! Let the heav - ens be glad! Let the na -".

tions clap their hands with glad - ness, for Christ our Savior has

Detailed description: This system contains the second line of music. It features two staves: Soprano and Alto (treble clef). The lyrics are: "tions clap their hands with glad - ness, for Christ our Savior has".

nailed our sins to the cross. Slay - ing death, He has giv - en life. //

Detailed description: This system contains the third line of music. It features two staves: Soprano and Alto (treble clef). The lyrics are: "nailed our sins to the cross. Slay - ing death, He has giv - en life. //".

He has resurrected fallen Adam as the Lov - er of man-kind.

Detailed description: This system contains the fourth line of music. It features two staves: Soprano and Alto (treble clef). The lyrics are: "He has resurrected fallen Adam as the Lov - er of man-kind.".

THE APOSTICHA

Sticheron 3 - of the Resurrection

Verse: For He has established the world, so that it shall
never be moved.

Tone 1 – Obikhod
arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

As King of heav-en and earth, Thou wast voluntarily crucified

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef. The Tenor and Bass parts are written on a single staff with a bass clef. The music is in a minor key (one flat) and 4/4 time. The lyrics are: "As King of heav-en and earth, Thou wast voluntarily crucified".

in Thy love for man-kind. Hell was angered when it met Thee be-low.

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "in Thy love for man-kind. Hell was angered when it met Thee be-low".

Adam rose, seeing Thee, the Cre-a - tor, un - der the earth. O — won - der!

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "Adam rose, seeing Thee, the Cre-a - tor, un - der the earth. O — won - der!".

How has the Life of all tast - ed death? Thou didst enlighten the world,

Detailed description: This system shows the fourth two staves of the musical score. The lyrics are: "How has the Life of all tast - ed death? Thou didst enlighten the world,".

which cries: // O Lord who didst rise from the dead, glo - ry to Thee!

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "which cries: // O Lord who didst rise from the dead, glo - ry to Thee!".

THE APOSTICHA

Sticheron 4 - of the Resurrection

Verse:

Tone 1 – Obikhod

Holiness befits Thy house, O Lord, forevermore.

arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

The myrrh-bearing women came with haste to Thy tomb, bearing

myrrh and la-men-ta - tions. Not find - ing Thy most pure bo - dy,

they learned from the angel of the new and glor - i - ous won - der.

They told the A - post - les: the Lord is ris - en, // granting the

world great mer - cy!

THE APOSTICHA

Theotokion


Verse:

Glory ... Now and ever ...

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Soprano
Alto

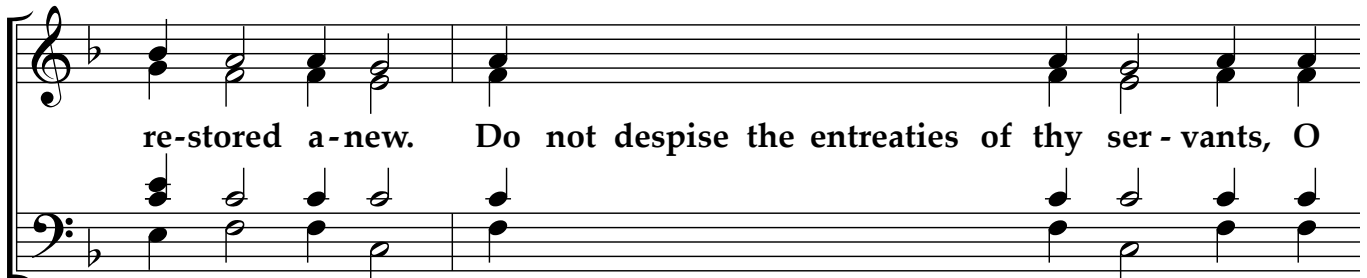


Be-hold, Isaiah's prophecy is ful-filled, for the Virgin gave birth,

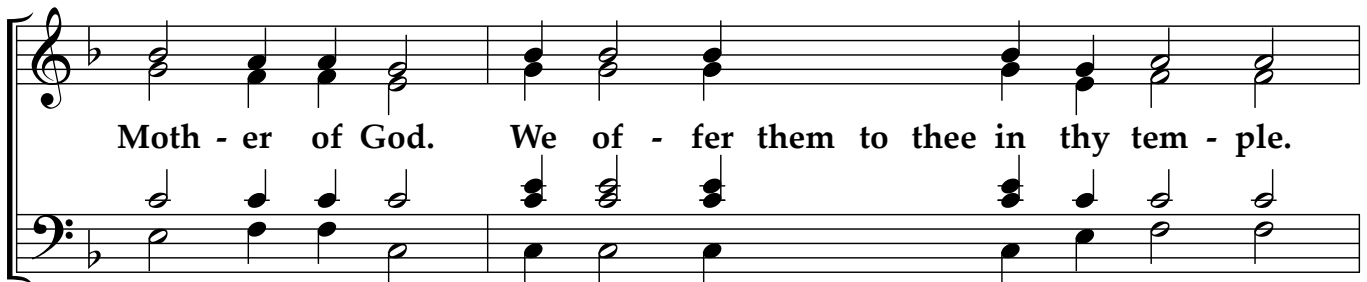
Tenor
Bass



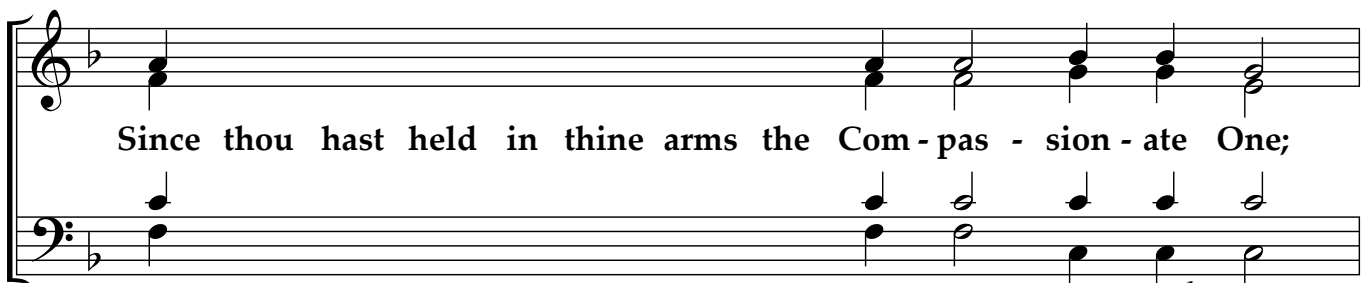
yet remained a vir - gin. God was born, and so nature was



re-stored a-new. Do not despise the entreaties of thy ser - vants, O



Moth - er of God. We of - fer them to thee in thy tem - ple.



Since thou hast held in thine arms the Com - pas - sion - ate One;

have mercy on ...

Tone 1

Obikhod/Common

Octoechos - Saturday Evening:

Aposticha, Theotokion, pg 2

have mer - cy on thy ser - vants, // and pray that our souls may be saved.

The musical score is written on two staves. The upper staff uses a treble clef and a key signature of one flat (B-flat). The lower staff uses a bass clef and the same key signature. The music consists of a series of chords and single notes. The lyrics are placed between the two staves, with vertical lines indicating the alignment of notes with the words. The text is: "have mer - cy on thy ser - vants, // and pray that our souls may be saved." The double bar line with repeat dots is positioned after "ser - vants,".