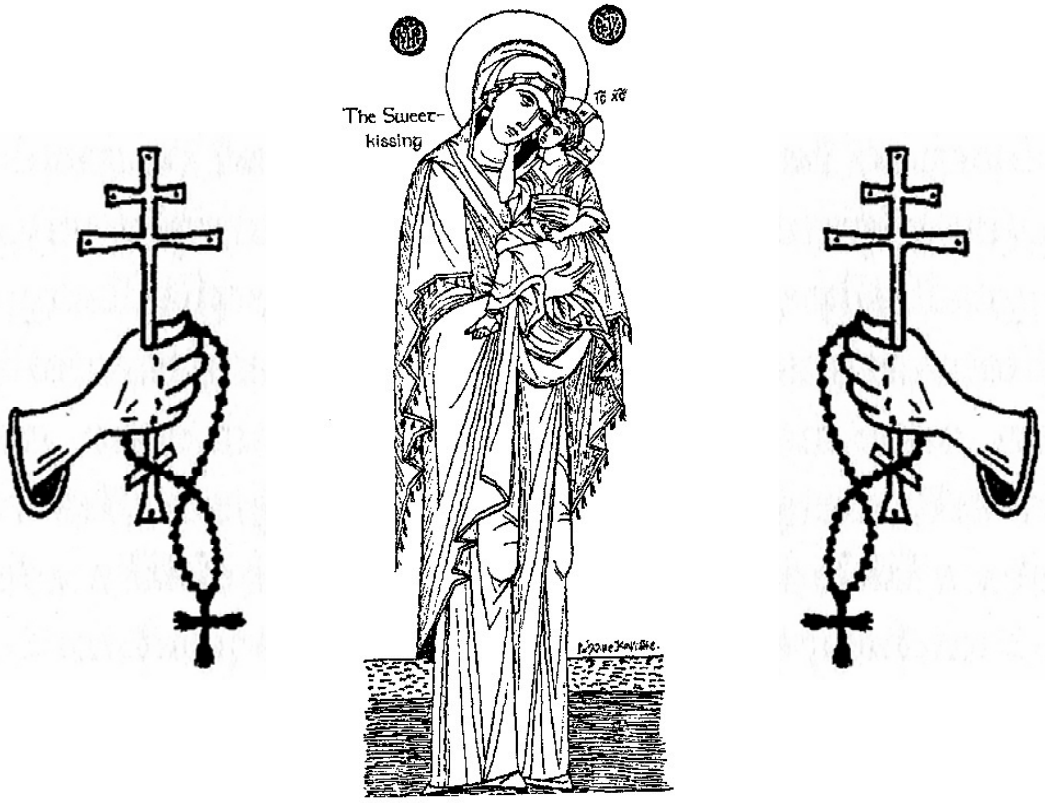
The Saturday Octoechos

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 Protopresbyter 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).

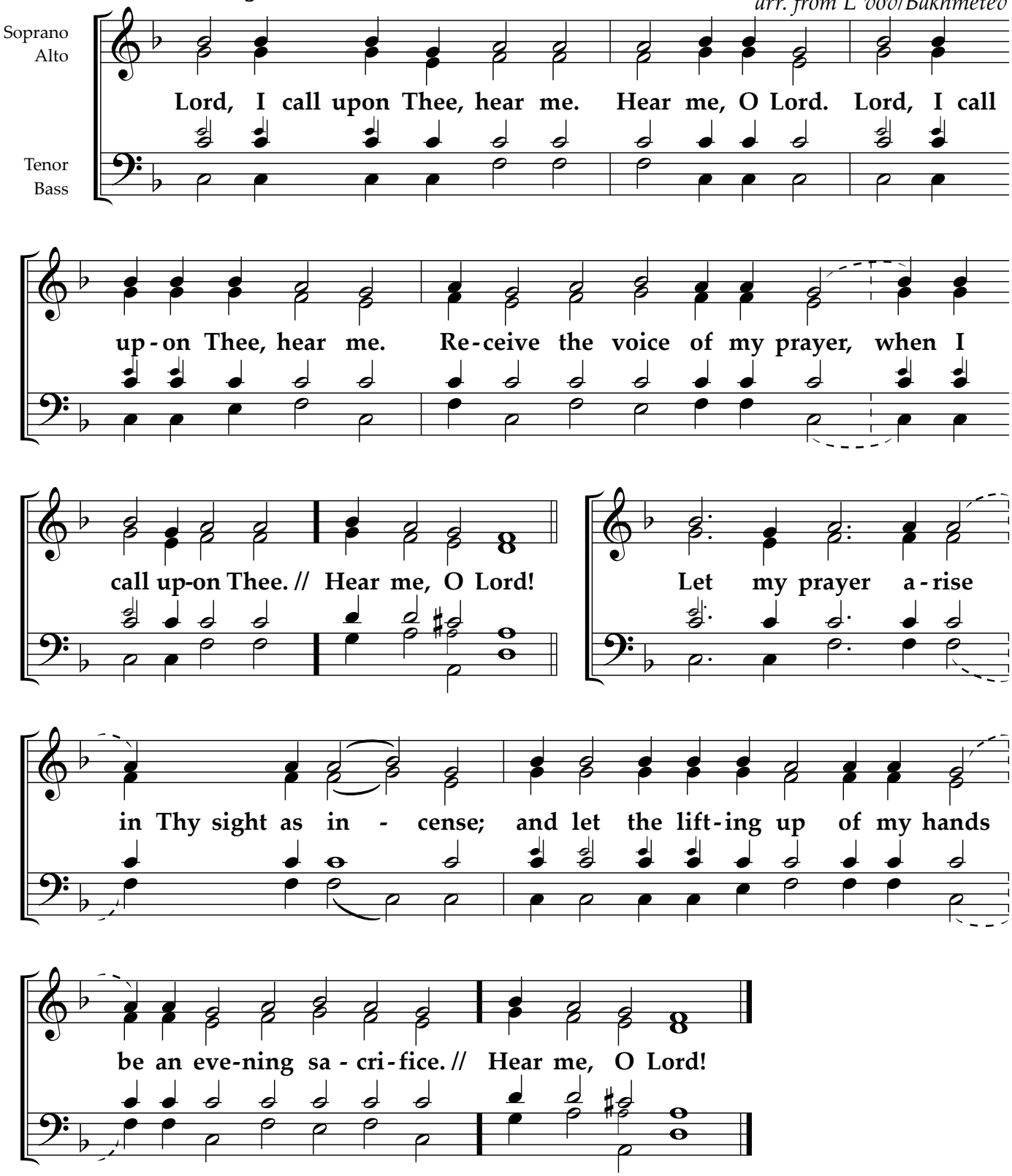
© 20018-2020, Orthodox Church in America, Diocese of the West: Department of Liturgical Music

Lord, I Call

Tone 1 – Obikhod

Mixed voicing

arr. from L'vov/Bakhmetev



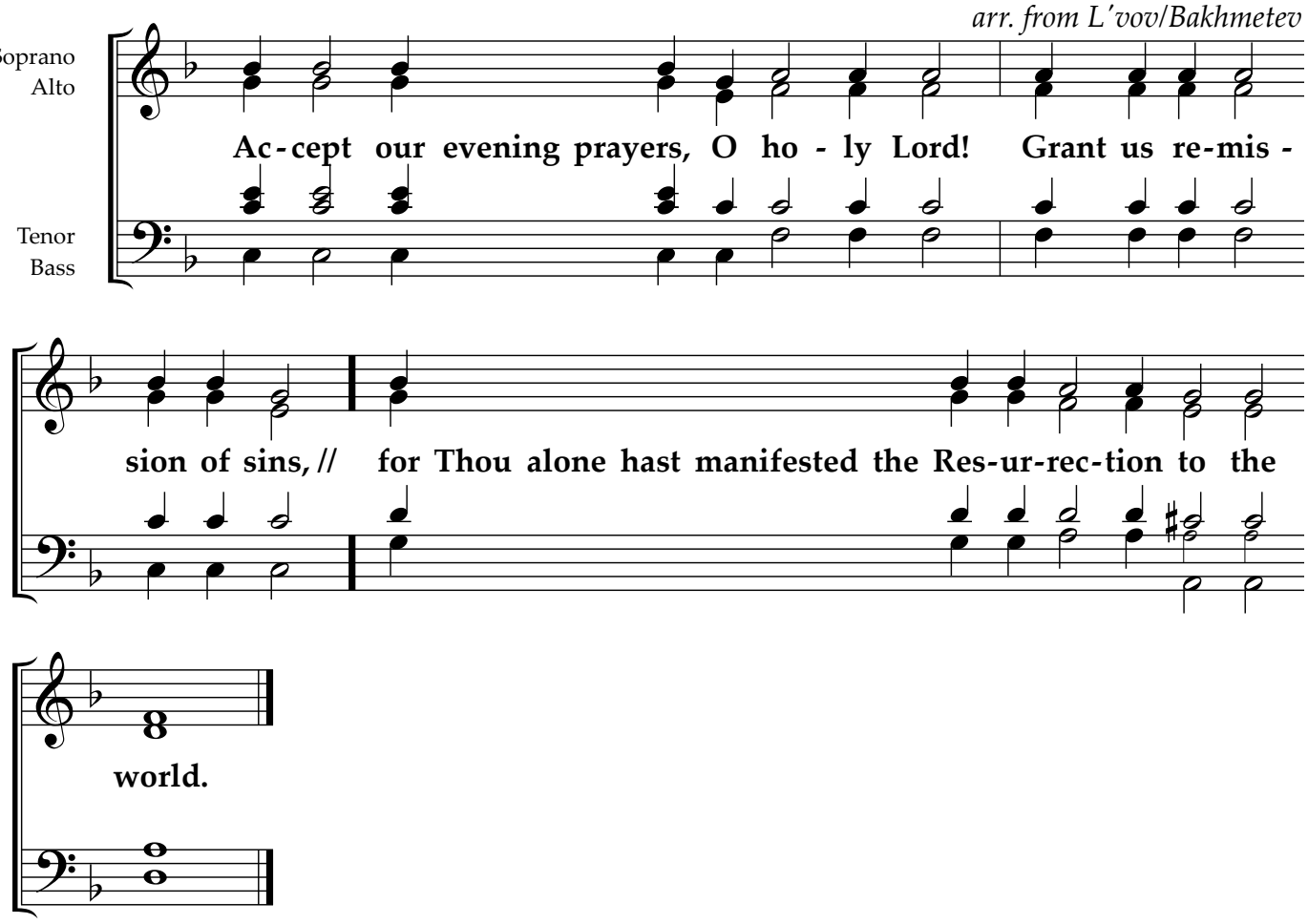
Text © 2017 Orthodox Church in America
Musical setting © 2020 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 1 - for the Resurrection

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



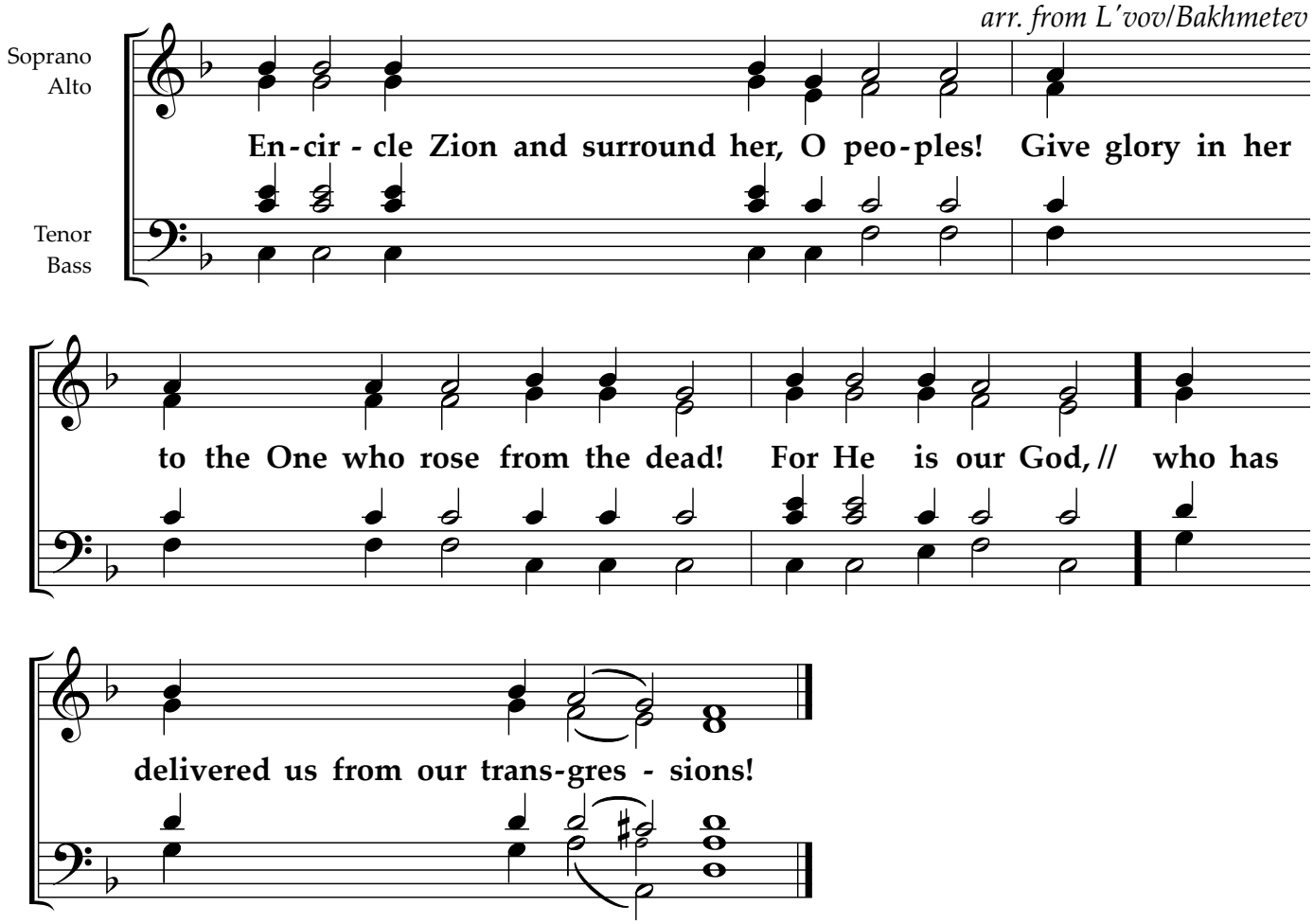
Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 2 - for the Resurrection

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



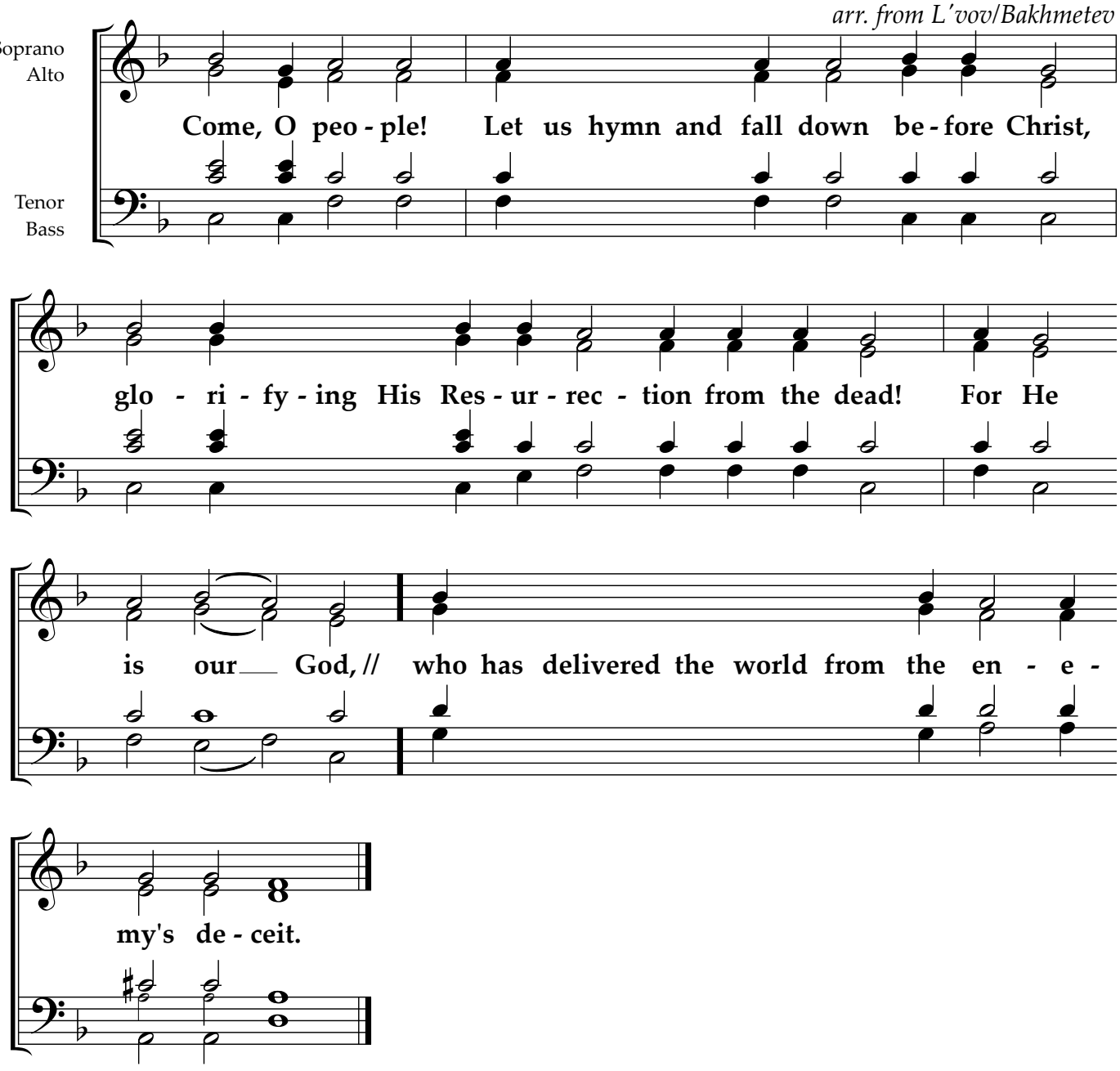
Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 3 - for the Resurrection

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



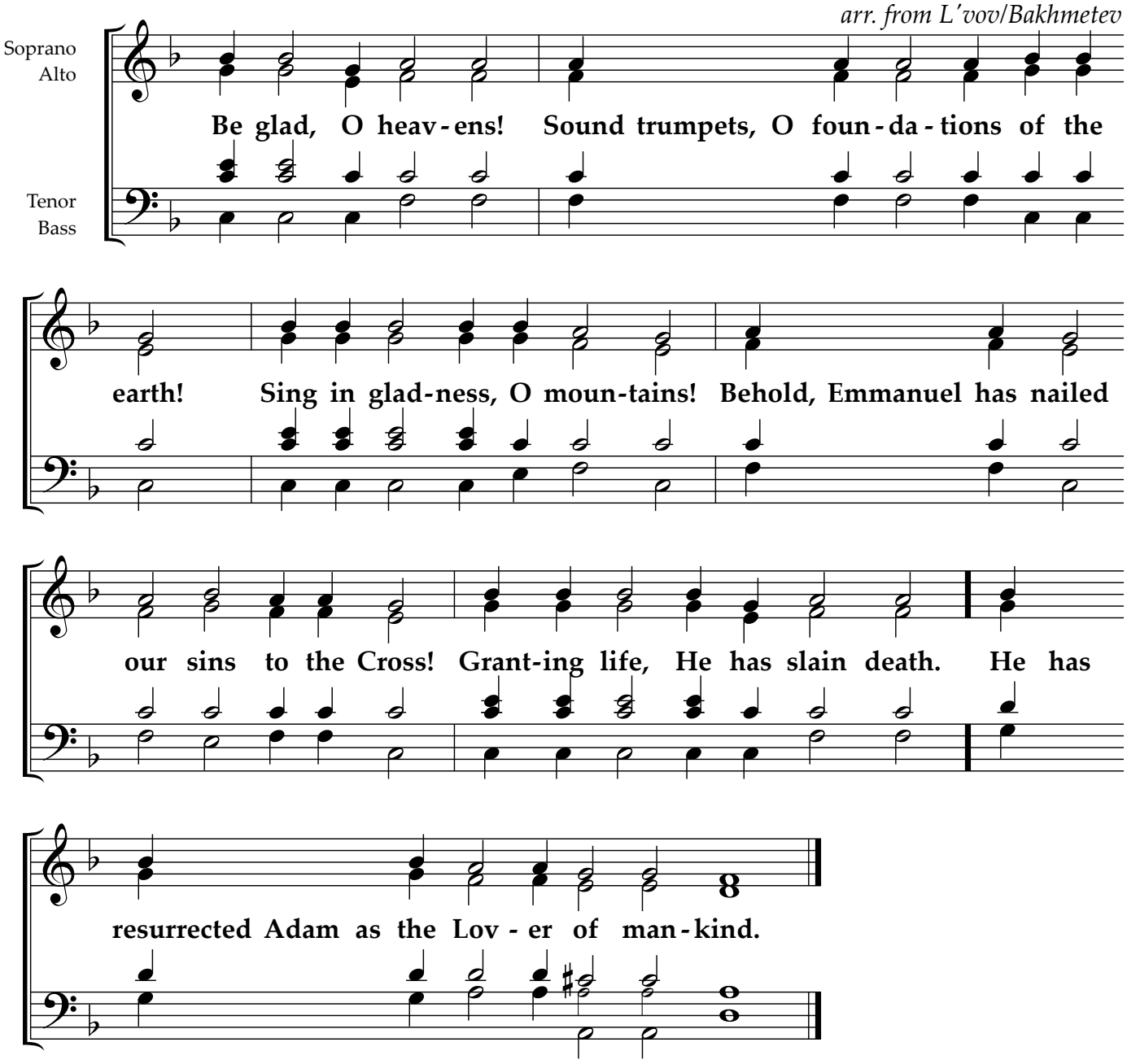
Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 4 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



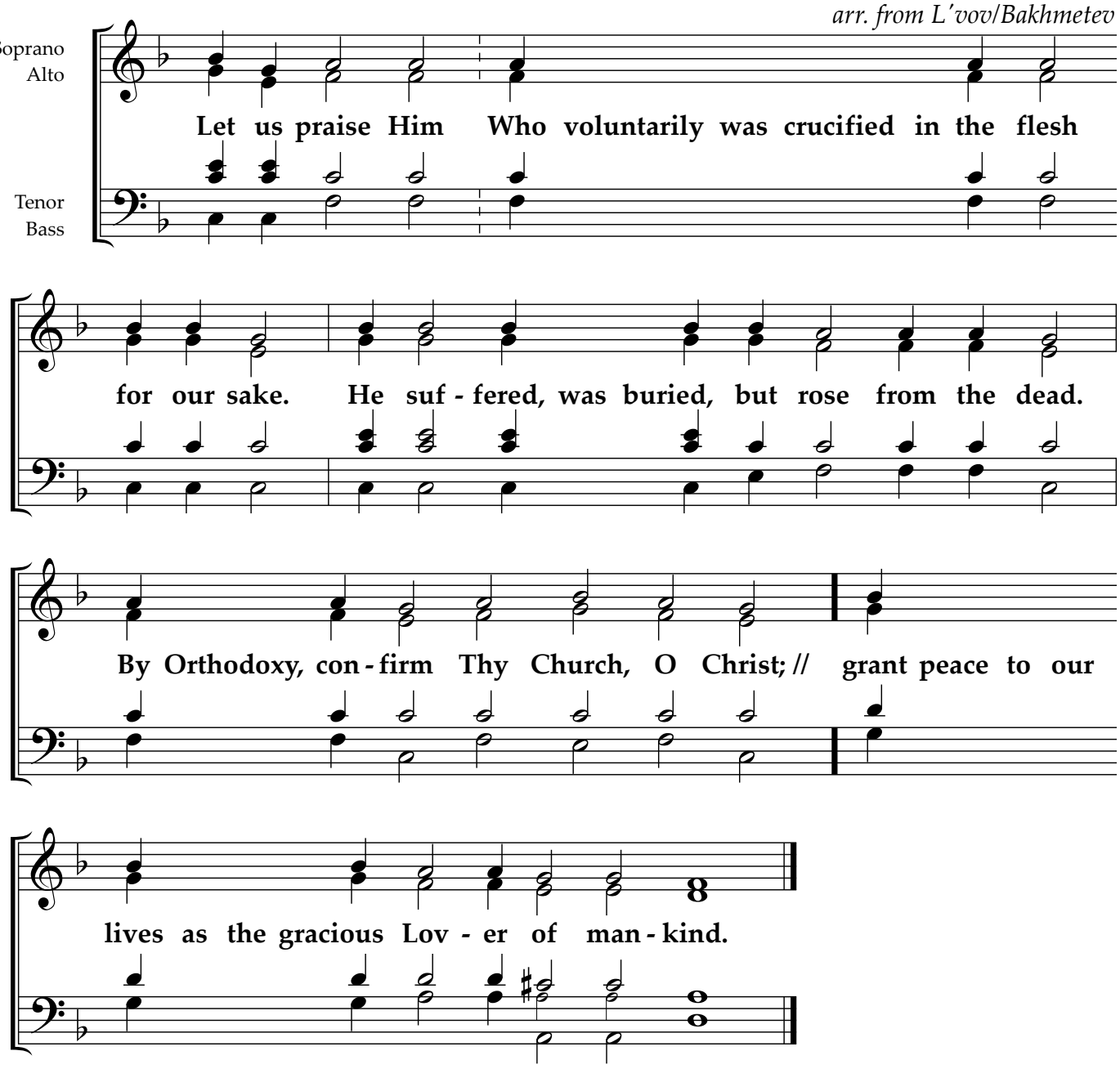
Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 5 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



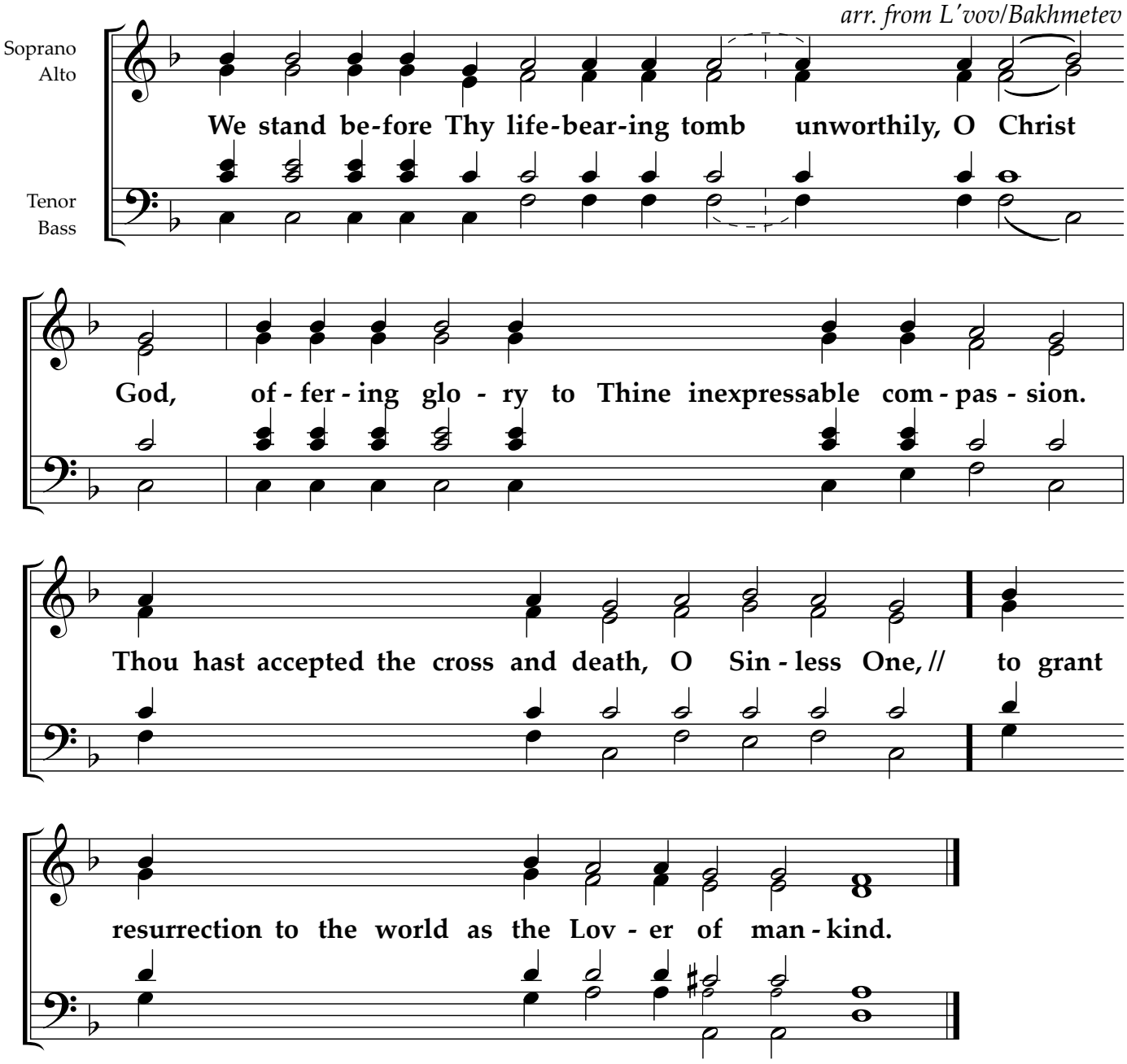
Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 6 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



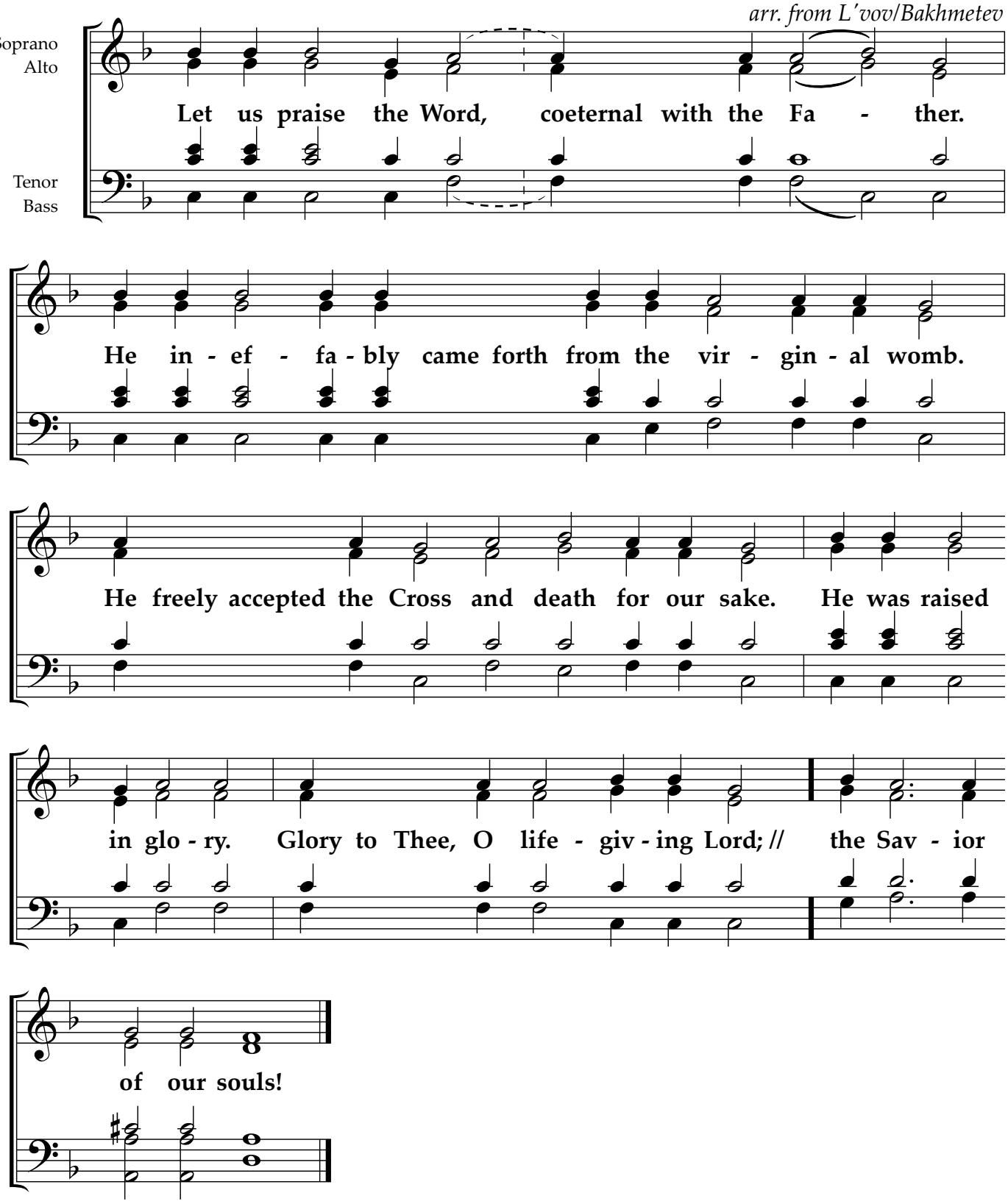
Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

Stichera at Lord, I Call

Sticheron 7 - Resurrection stichera by Anatolius

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

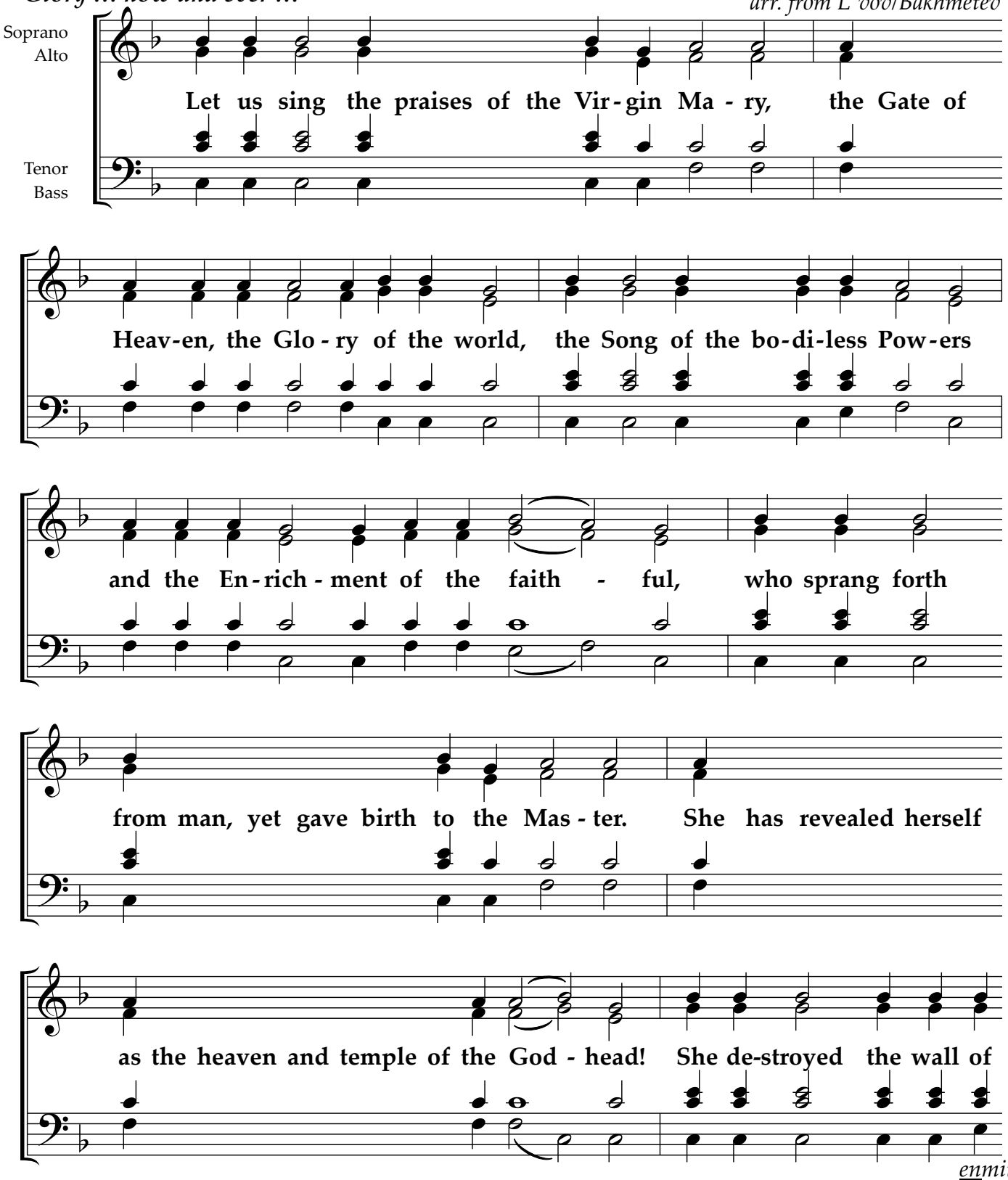
Lord, I Call ~ Theotokion

Theotokion – Dogmatikon

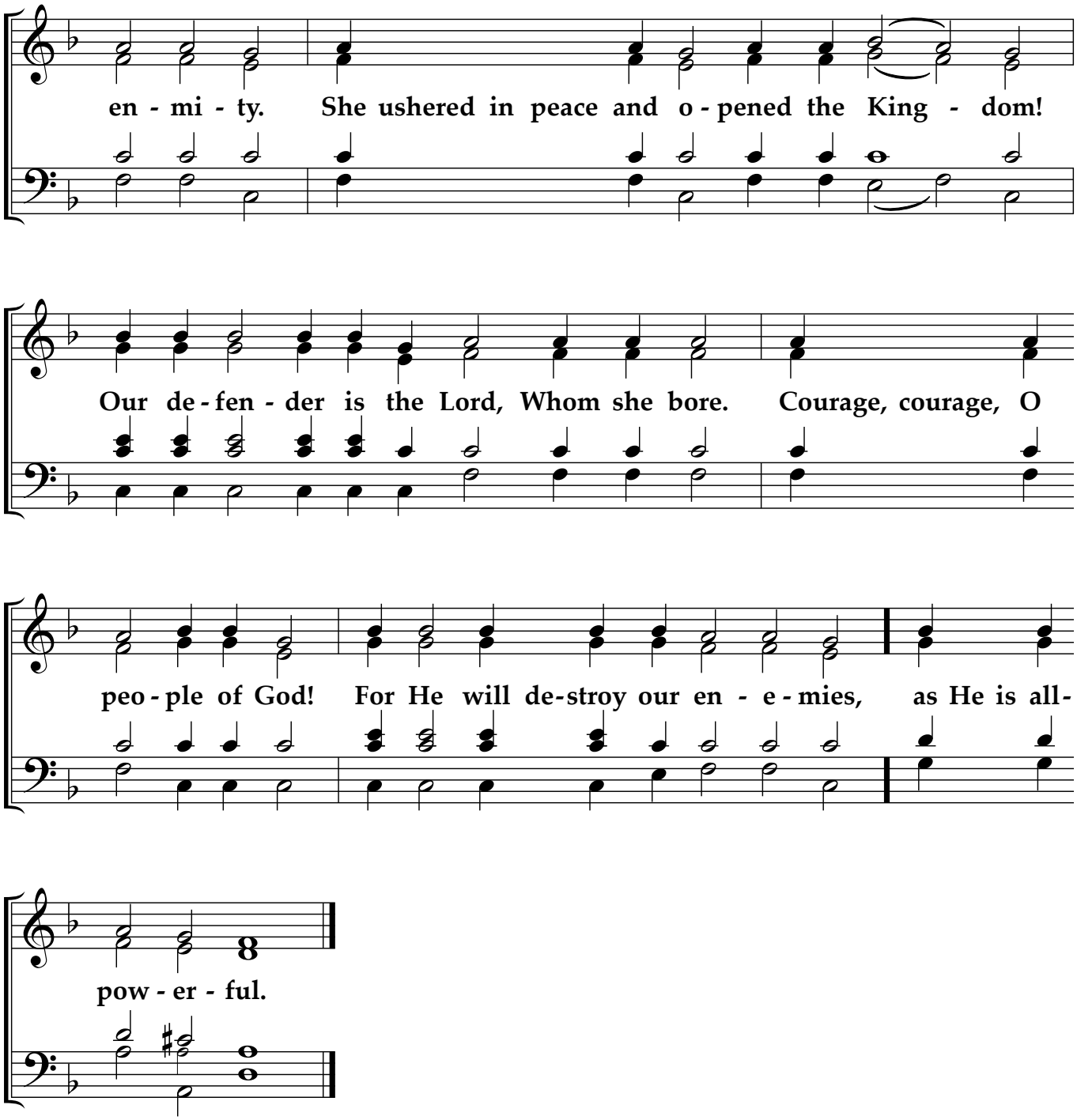
Tone 1 – Obikhod

arr. from L'vov/Bakhmetev

Glory … now and ever …



Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

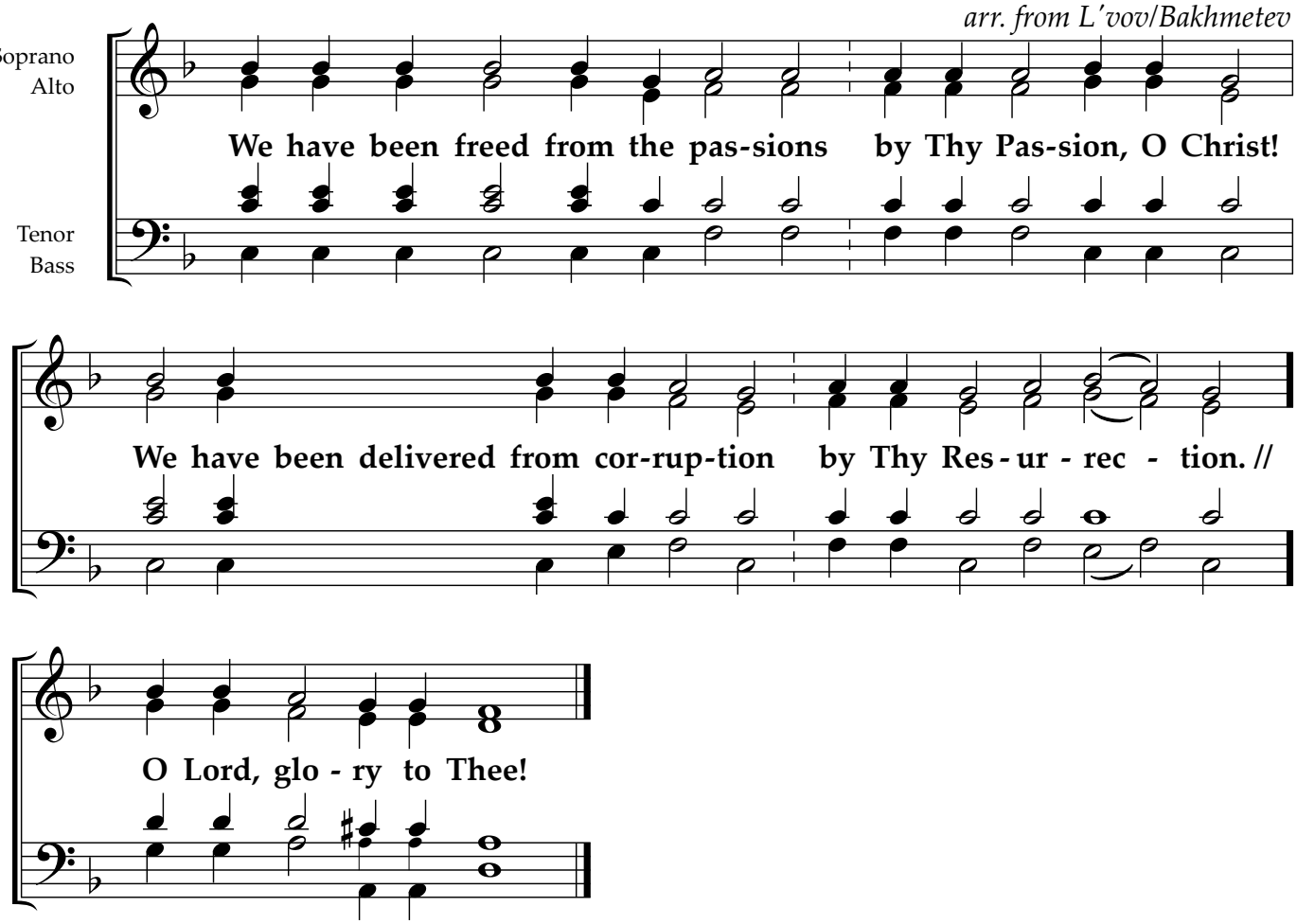

en - mi - ty. She ushered in peace and o - pened the King - dom!
Our de - fen - der is the Lord, Whom she bore. Courage, courage, O
peo - ple of God! For He will de-stroy our en - e - mies, as He is all-
pow - er - ful.

The Aposticha

Sticheron 1 - of the Resurrection

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



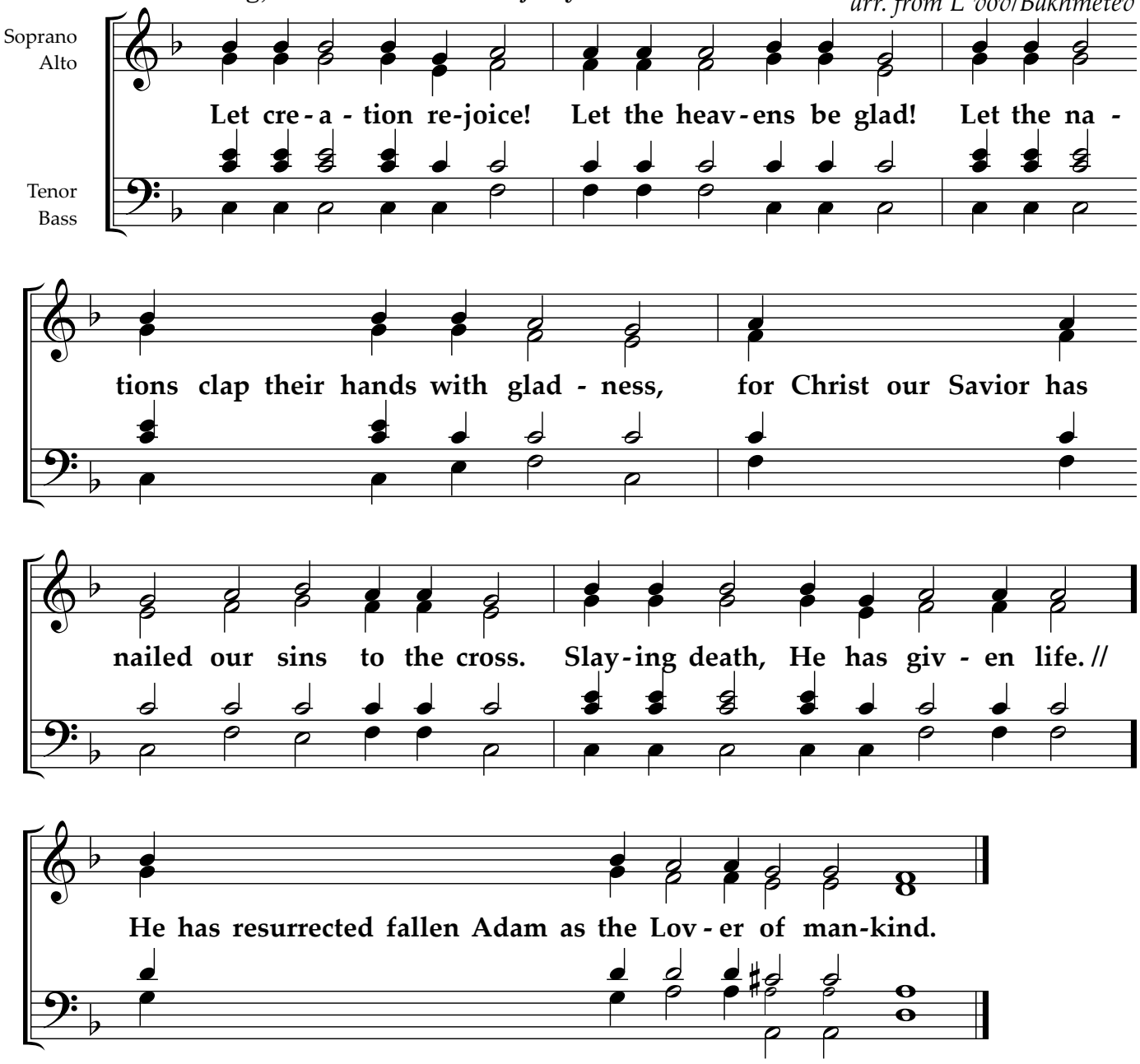
Text © 2017 Orthodox Church in America (revised)
Musical setting © 2020 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

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



Text © 2017 Orthodox Church in America
Musical setting © 2020 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

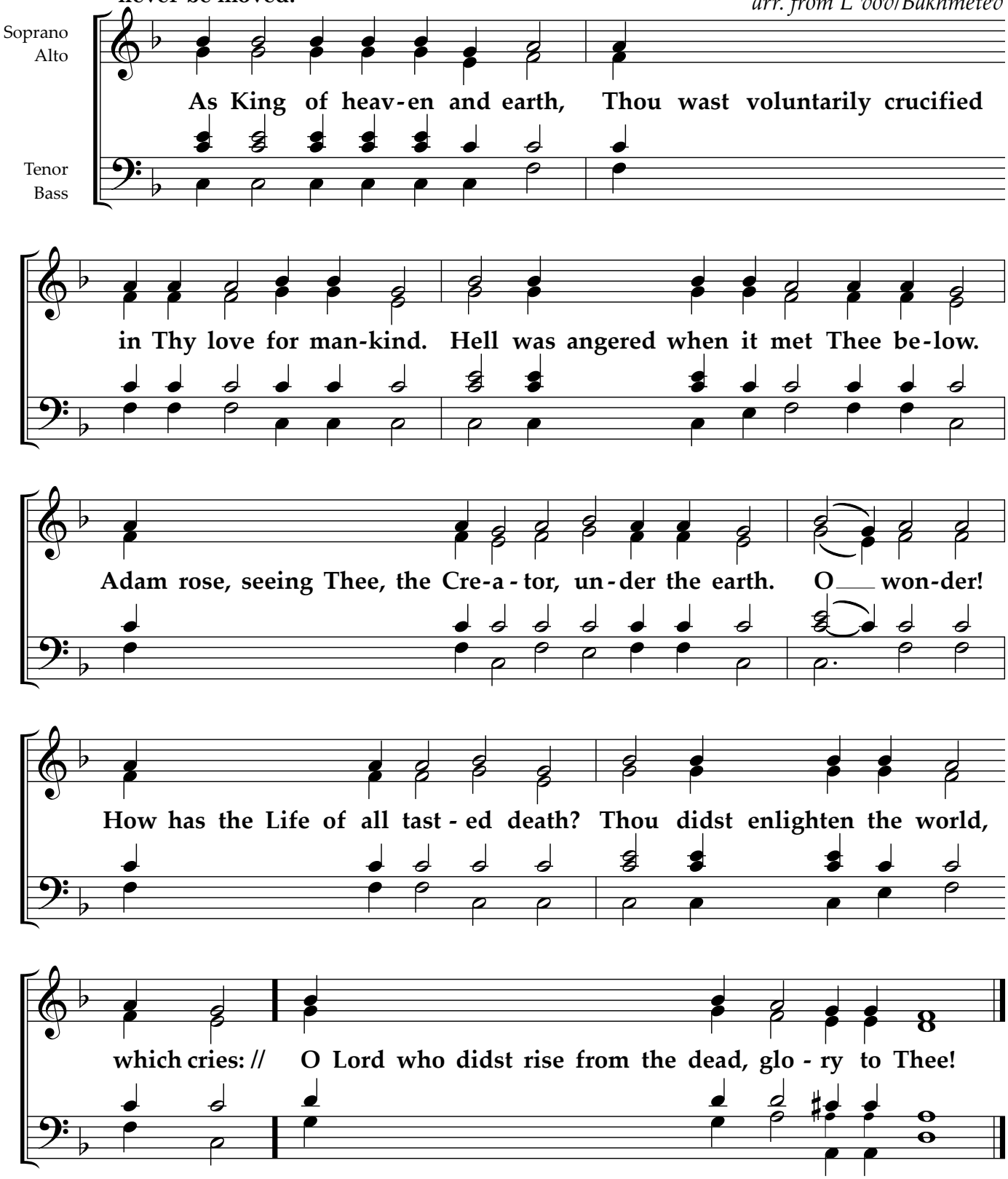
The Aposticha

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



Text © 2017 Orthodox Church in America
Musical setting © 2020 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

The Aposticha

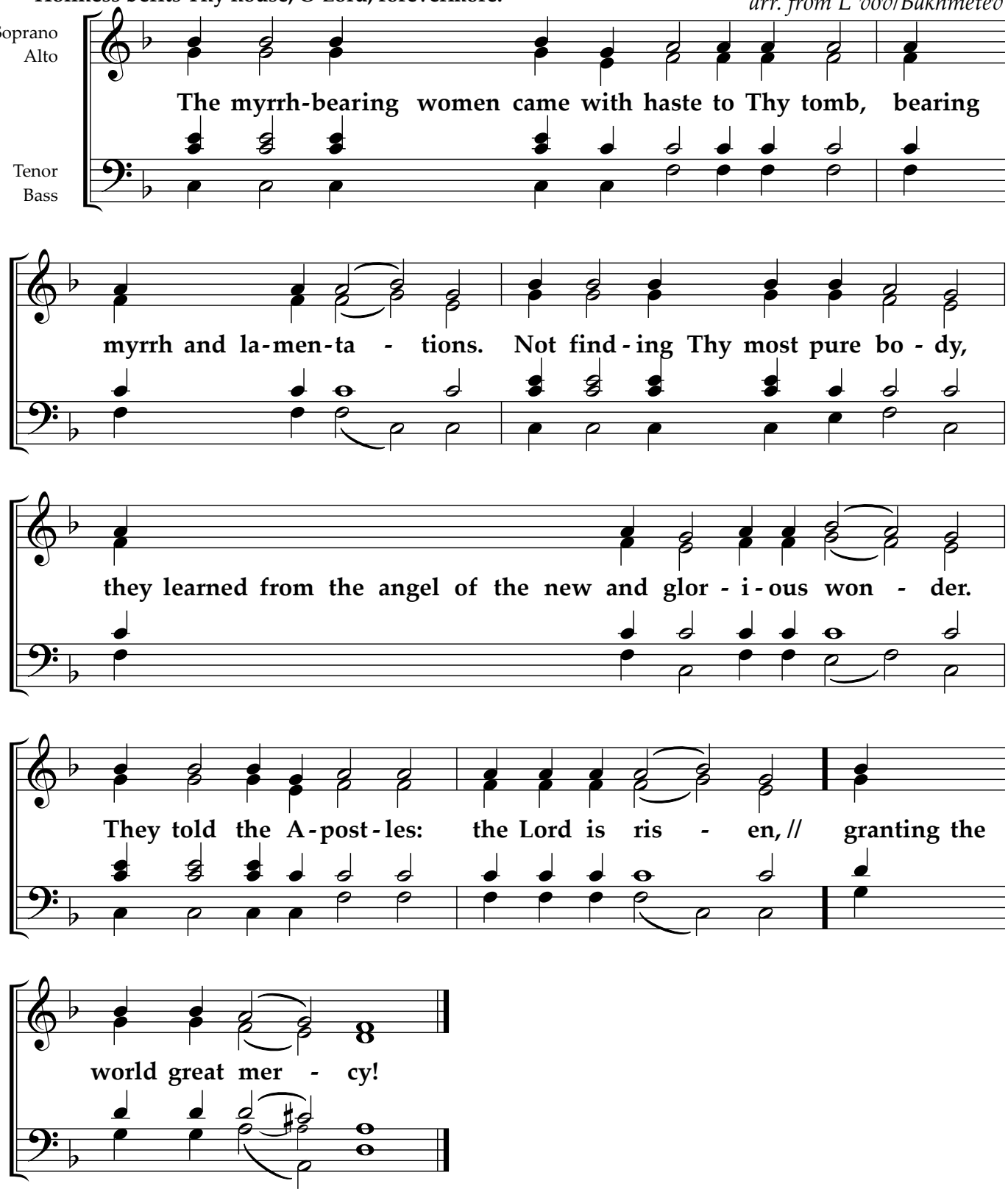
Sticheron 4 - of the Resurrection

Verse:

Holiness befits Thy house, O Lord, forevermore.

Tone 1 – Obikhod

arr. from L'vov/Bakhmetev



Text © 2017 Orthodox Church in America
Musical setting © 2020 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.

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

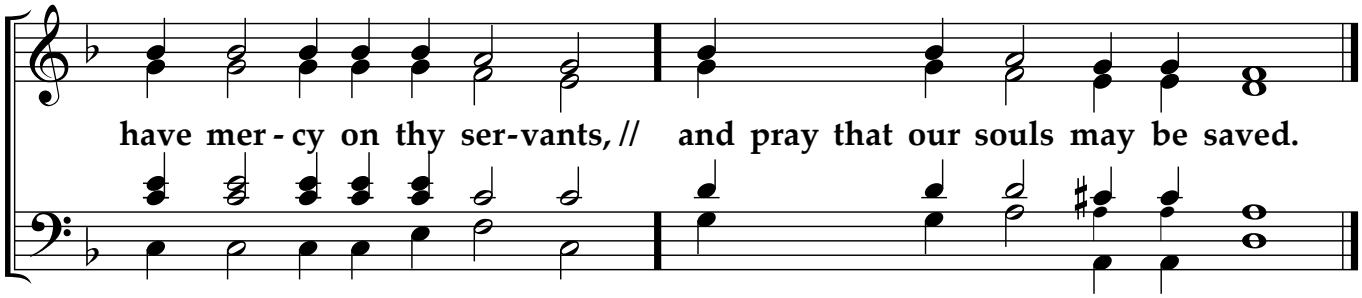
re-stored a-new. Do not despise the entreaties of thy ser - vants, O

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 ...

Text © 2017 Orthodox Church in America
Musical setting © 2018 Orthodox Church in America, Diocese of the West - Dept. of Liturgical Music
Permission to copy for liturgical use only. All other rights reserved.


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