

Passia

Kyivan Chant

arr. Fr. B. Hladio

Priest: . . . ages of ages.

SOPRANO
ALTO

TENOR
BASS

A - men.____

Deacon/Priest: Alleluia, alleluia, alleluia!

2

S.

B.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.____

Tropar, tone 8:

3

S.

B.

When the glor - rious dis - ci - ples were en - ligh - tened

4

S.

B.

at the wash - ing of the feet be - fore the sup - per,____

5

S. then Ju - das the un - god - ly was strick-en and dark-ened with the love

B.

Detailed description: This system contains two staves, Soprano (S.) and Bass (B.), in a key signature of one sharp (F#). The Soprano staff begins with a treble clef and a common time signature. It features a series of chords: a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), and a half note chord (B4, D5). A slur covers the first two chords. The Bass staff begins with a bass clef and a common time signature. It features a series of notes: a half note (F#2), a half note (A2), a half note (B2), a half note (D3), and a half note (F#3). A slur covers the first two notes.

6

S. of mon - - - - - ey;

B.

Detailed description: This system contains two staves, Soprano (S.) and Bass (B.), in a key signature of one sharp (F#). The Soprano staff begins with a treble clef and a common time signature. It features a series of chords: a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), and a half note chord (B4, D5). A slur covers the first two chords. The Bass staff begins with a bass clef and a common time signature. It features a series of notes: a half note (F#2), a half note (A2), a half note (B2), a half note (D3), and a half note (F#3). A slur covers the first two notes.

7

S. and to the law-less judg-es he de - li-vered You, the just judge.

B.

Detailed description: This system contains two staves, Soprano (S.) and Bass (B.), in a key signature of one sharp (F#). The Soprano staff begins with a treble clef and a common time signature. It features a series of chords: a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), and a half note chord (B4, D5). A slur covers the last three chords. The Bass staff begins with a bass clef and a common time signature. It features a series of notes: a half note (F#2), a half note (A2), a half note (B2), a half note (D3), a half note (F#3), a half note (A3), a half note (B3), and a half note (D4). A slur covers the last three notes.

8

S. O lov - - er of mon - ey, look u - pon

B.

Detailed description: This system contains two staves, Soprano (S.) and Bass (B.), in a key signature of one sharp (F#). The Soprano staff begins with a treble clef and a common time signature. It features a series of chords: a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), and a half note chord (B4, D5). A slur covers the first two chords. The Bass staff begins with a bass clef and a common time signature. It features a series of notes: a half note (F#2), a half note (A2), a half note (B2), a half note (D3), a half note (F#3), a half note (A3), a half note (B3), and a half note (D4). A slur covers the first two notes.

9

S. him who for its sake hanged him - self;

B.

Detailed description: This system contains two staves, Soprano (S.) and Bass (B.), in a key signature of one sharp (F#). The Soprano staff begins with a treble clef and a common time signature. It features a series of chords: a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), a half note chord (B4, D5), a half note chord (C5, E5), a half note chord (F#4, A4), and a half note chord (B4, D5). A slur covers the last three chords. The Bass staff begins with a bass clef and a common time signature. It features a series of notes: a half note (F#2), a half note (A2), a half note (B2), a half note (D3), a half note (F#3), a half note (A3), a half note (B3), and a half note (D4). A slur covers the last three notes.

10

S. flee from the in - sat - ia - ble soul,

B.

11

S. which dared such things a - gainst the Teach - er.

B.

12

S. O You Who are good to all, Lord, glo - ry to You. *rit..*

B.

Note: the preceding tropar may be sung once or thrice while the Bishop/Priest censens the interior of the temple

Litany of Peace

13

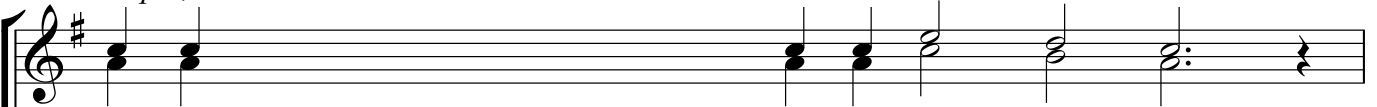
17 times

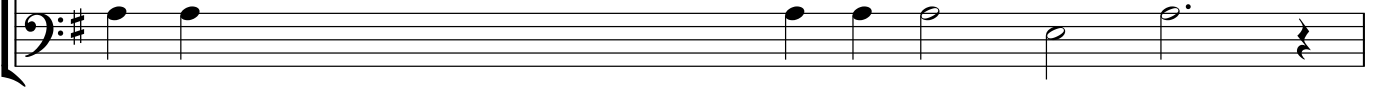
S. Lord, have mer - cy. To You, O Lord. A - men.

B.

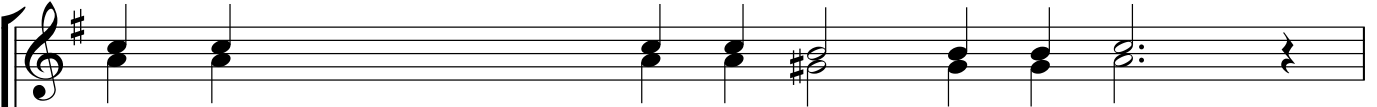
4


16 *Tropar, tone 2:*

S.  You have wrought sal - va - tion in the midst of the earth, Christ God;

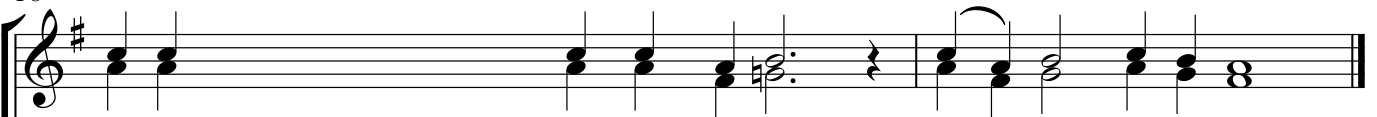
B. 


17

S.  You stretched out Your im - mac - u - late hands on the Cross,

B. 

18

S.  so ga-th'ring to-ge-ther all the na-tions, who cry: Lord, glo - ry to You!

B. 


Refrains of the Canon
Sung first by the clergy, then repeated by the choir


20

S.  Glo - ry to Your pas - sion, O Lord!

B. 

21 *Clergy:*

S.  Glo - ry to the Fa - ther and to the Son, and the Ho-ly Spi - rit.

B. 

22 *Faithful:*

S. Now and e - ver, and un-to the a - ges of a - ges. A - men.

B.

23 *Canon, ode 3:*

S. When it saw, You Who had hung the whole earth free-ly on the wa - ters,

B.

24

S. hang - ing on Gol - go - tha,

B.

25

S. Cre - a - tion was seized with great a-maze - ment and cried,

B.

26

S. None is ho - ly but You, O Lord.

B.

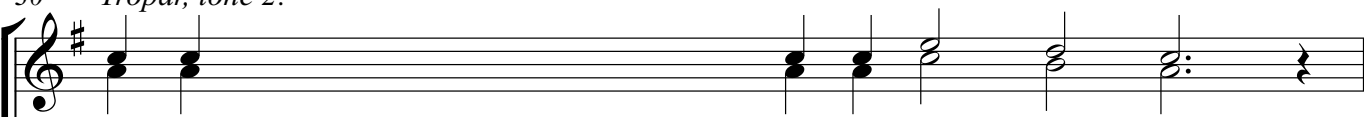
Small Litany

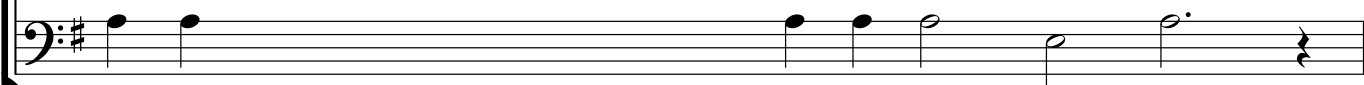
27

S.  Lord, have mer - cy. To You, O Lord. A - men.

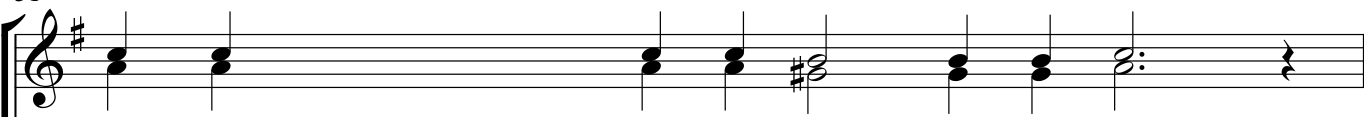
B. 


30 *Tropar, tone 2:*

S.  You have wrought sal - va - tion in the midst of the earth, Christ God;


B. 


31

S.  You stretched out Your im - mac - u - late hands on the Cross,

B. 

32

S.  so ga-th'ring to - ge - ther all the na - tions, who cry: Lord, glo - ry to You!

B. 


Refrains of the Canon
Sung first by the clergy, then repeated by the choir


34

S.  Glo - ry to Your pas - sion, O Lord!


B. 


35 *Clergy:*

S. 
 Glo - ry to the Fa - ther and to the Son, and the Ho-ly Spi - rit.


B. 


36 *Faithful:*

S. 
 Now and e - ver, and un-to the a - ges of a - ges. A - men.


B. 

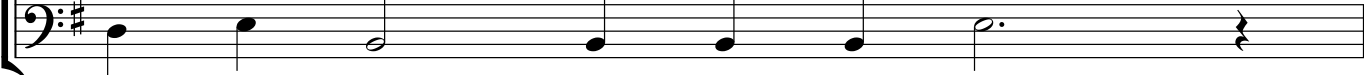
37 *Canon, ode 6:*

S. 
 Jo - nas was held, but not held fast


B. 

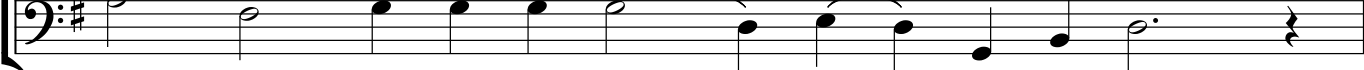
38

S. 
 in the bel - ly of the whale;

B. 

39

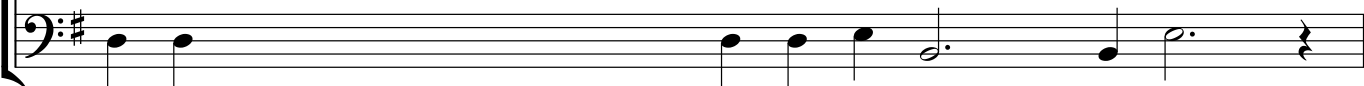
S. 
 for be - ing a type of You,

B. 

8

40

S. 

B. 

the One who suf-fered and was gi - ven o - ver to bur - i - al

41

S. 

B. 

As from a bri - dal_ cham - ber he leapt forth_ from the beast_

42

S. 

B. 

and_ cried to the guard, 'you who vain - ly and false - ly keep

44

S. 

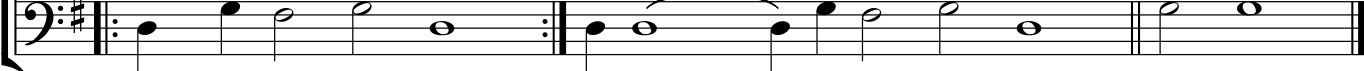
B. 

guard, you have for - sa - ken your own mer - cy.

Small Litany

45

S. 

B. 

Lord, have mer - cy. To You, O Lord. A - men.

48 *Tropar, tone 2:*

S. You have wrought sal - va - tion in the midst of the earth, Christ God;

B.

49

S. You stretched out Your im - mac - u - late hands on the Cross,

B.

50

S. so ga-th'ring to - ge - ther all the na - tions, who cry: Lord, glo - ry to You!

B.

Prokiemen

Deacon/Priest: They parted my garments among them and cast lots upon my vesture.

52 *tone 4:*

S. They part - ed my gar - ments a - mong them

B.

53

S. and cast lots u - pon my ves - ture.

B.

Deacon/Priest: O God, my God, hear me; why have You forsaken me?

Faithful: Repeat the Prokiemen

Deacon/Priest: They parted my garments among them. . .

Faithful:

55

S. and cast lots u - pon my ves - ture.

B. and cast lots u - pon my ves - ture.

Deacon: Let us pray to the Lord. *Priest:*... ages of ages.

57

S. Lord, have mer - cy. A - men.

B. Lord, have mer - cy. A - men.

Deacon/Priest: Let every breath praise the Lord!

59

S. Let ev - 'ry breath praise the Lord.

B. Let ev - 'ry breath praise the Lord.

Deacon: Praise the Lord in His sanctuary, praise Him in the firmament of His strength!

Faithful: Let every breath praise the Lord.

Deacon: Let every breath. . .

Faithful:

60

S. praise the Lord.

B. praise the Lord.

Deacon/Priest: ...pray to the Lord God.

61

S. Lord, have mer - cy, Lord, have mer - cy, Lord, have mer - cy.——

B.

Bishop/Priest: Peace be unto all.

62

S. And to your spi - rit.

B.

Bishop/Priest: . . . Holy Gospel according to St. (name).

63

S. Glo - ry to Your pas - sion, O Lord!

B.

The Reading of the Holy Gospel

at the end of the Gospel reading:

64

S. Glor - ry to Your long-suf - fring, O Lord, glo - ry to You!

B.

The Litany of Fervent Supplication

repeated 6 times

65

S. Lord, have mer-cy, Lord, have mer-cy, Lord, have mer - cy. — A - men.

B.

Refrains of the Canon
Sung first by the clergy, then repeated by the choir

67

S. Glo - ry to Your pas - sion, O Lord!

B.

68 *Clergy:*

S. Glo - ry to the Fa - ther and to the Son, — and the Ho-ly Spi - rit. —

B.

69 *Faithful:*

S. Now and e - ver, and un-to the a - ges of a - ges. A - men.

B.

70 *Canon, ode 9:*

S.

B.

Do not la-ment me, O Mo - ther, see-ing me in the tomb,

72

S.

B.

The Son con-ceived in the womb with - out seed,

73

S.

B.

for I shall a - rise

74

S.

B.

and be glo - ri-fied with e - ter-nal glo - ry as God.

75


S.

B.


I shall ex - alt all who mag - ni - fy you in faith and in love.

Litany of Supplication


76 6 times

S. 


Lord, have mer - cy. Grant this, O Lord.

B. 


78 *Deacon: ...Christ our God.* *Priest: ...of ages.* *Priest: Peace be unto all.*

S. 


To You, O Lord. A - men. And to your spi - rit.

B. 

81 *Deacon: ...heads to the Lord.* *Priest: ...ages of ages.*

S. 

To You, O Lord. A - men.

B. 

and we sing the Tropar of Holy Saturday,
in tone 2 ("Bulgarian" melody):

83

S. 

The no - - - - - ble

B. 

84

S. 

Jo - - - - - seph

B. 

85

S. Took Your Most pure bo - - dy

B.

86

S. down from the tree.

B.

87

S. Ha - - - - ving wrapped it

B.

88

S. in a clean shroud

B.

89

S. with a - ro - ma - - - tic spi - - ces

B.

16

90

rit. - - - - -

S. he laid it in a new tomb.

B.

91

Deacon: ...pray to the Lord.

Priest: ...ages of ages.

S. Lord, have mer - cy. **Prayer** A - men.

B.

94

Clergy: Most-holy Theotokos, save us!

S. More hon-'ra - ble than the Che - ru - bim and more glor - ious be - yond com - pare than the

B.

95

S. Se - ra - phim, with - out cor - rup - tion you gave birth to God the Word.

B.

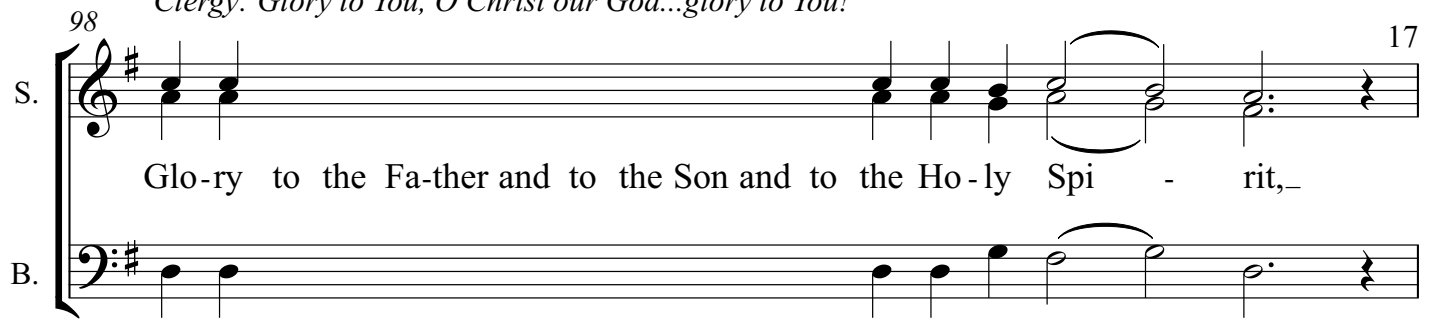
97

S. True The - o - to - kos we mag - ni - fy you.

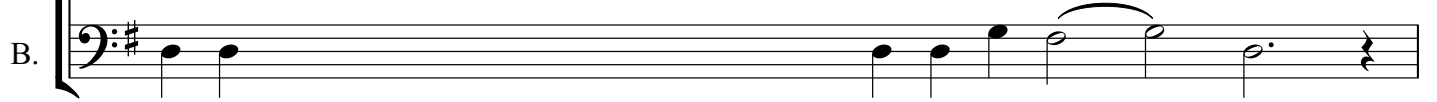
B.

Clergy: Glory to You, O Christ our God...glory to You!

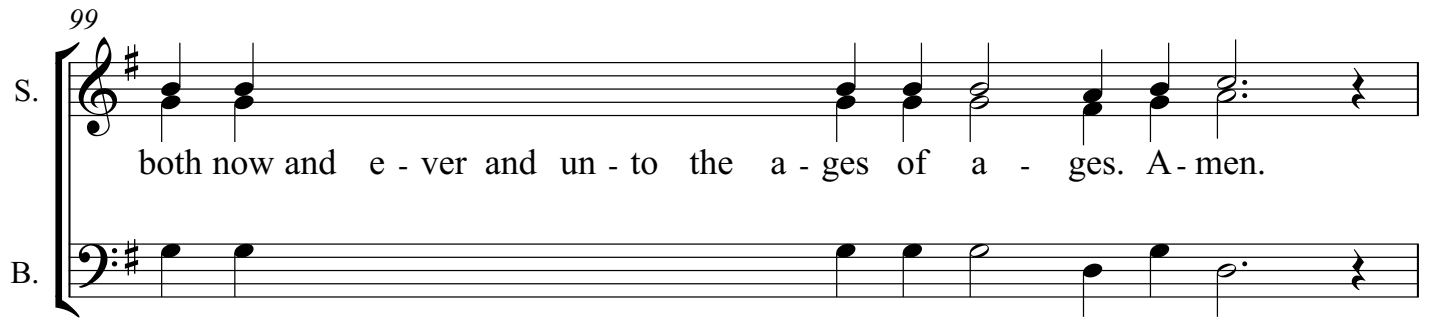
98 17

S. 

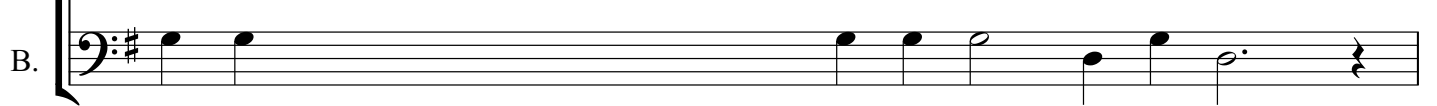
Glo-ry to the Fa-ther and to the Son and to the Ho-ly Spi - rit,

B. 

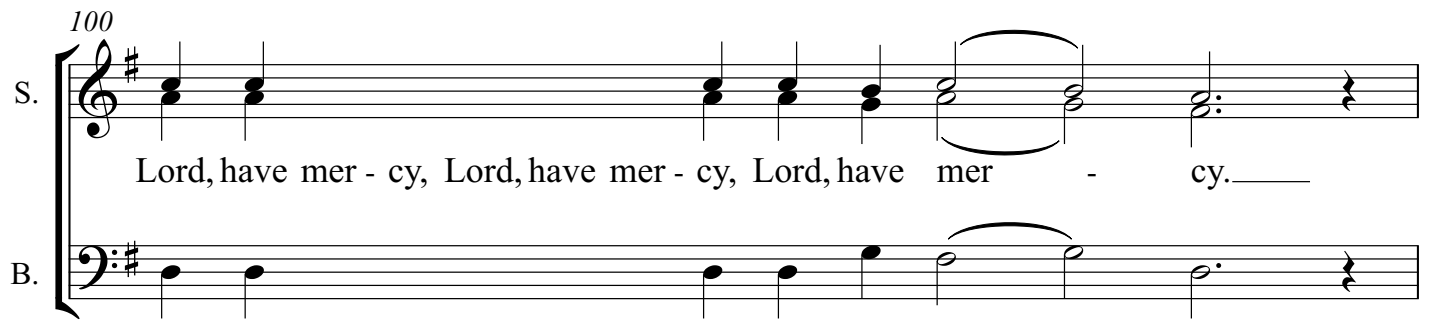
99

S. 


both now and e - ver and un - to the a - ges of a - ges. A - men.

B. 

100

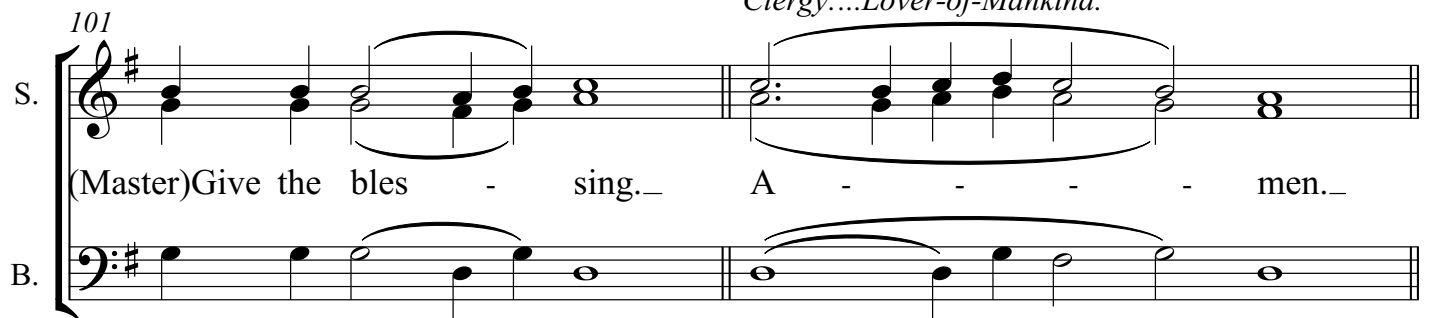
S. 

Lord, have mer - cy, Lord, have mer - cy, Lord, have mer - cy._____

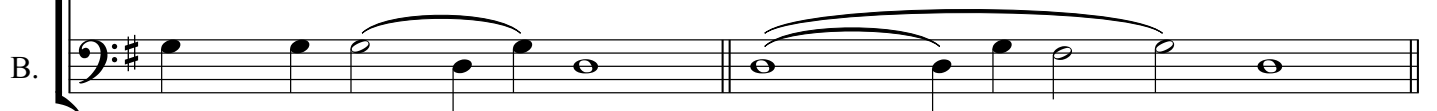
B. 

Clergy:...Lover-of-Mankind.


101

S. 

(Master)Give the bles - sing... A - - - - men...

B. 

103

S. 

Glo - ry to Your pas - sion, O Lord!

B. 

While the faithful approach to venerate the Golgotha icon, the choir sings the following stykhyra of Holy Saturday in tone 5 (Galician melody):

104

S. Come, let us bless Jo-seph of e-ver-last-ing mem-o-ry, _____

B.

Detailed description: This block contains the first system of music for measure 104. It features a Soprano (S.) part on a treble clef staff and a Bass (B.) part on a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. The Soprano part consists of a series of chords: two eighth notes, a quarter note, a quarter note, a half note, and a whole note. The Bass part consists of a whole note, a quarter note, a quarter note, a half note, and a whole note. The lyrics are: "Come, let us bless Jo-seph of e-ver-last-ing mem-o-ry, _____".

105

S. who came to Pi - - - late by night,

B.

Detailed description: This block contains the second system of music for measure 105. It features a Soprano (S.) part on a treble clef staff and a Bass (B.) part on a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. The Soprano part consists of a series of chords: two eighth notes, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a whole note. The Bass part consists of a whole note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a whole note. The lyrics are: "who came to Pi - - - late by night,". There are long horizontal lines under the word "Pi" and "late" in the lyrics, indicating a long note or a specific melisma.

106

S. and begged _____ for the life _____ of all: _____

B.

Detailed description: This block contains the third system of music for measure 106. It features a Soprano (S.) part on a treble clef staff and a Bass (B.) part on a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. The Soprano part consists of a series of chords: two eighth notes, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a whole note. The Bass part consists of a whole note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a whole note. The lyrics are: "and begged _____ for the life _____ of all: _____". There are long horizontal lines under the words "begged", "life", and "of all:" in the lyrics, indicating a long note or a specific melisma.

107

S. Give me this stran-ger, who has no place to lay His head.

B.

Detailed description: This block contains the fourth system of music for measure 107. It features a Soprano (S.) part on a treble clef staff and a Bass (B.) part on a bass clef staff. The key signature has one sharp (F#) and the time signature is 8/8. The Soprano part consists of a series of chords: two eighth notes, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a whole note. The Bass part consists of a whole note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a whole note. The lyrics are: "Give me this stran-ger, who has no place to lay His head.".

112

S.

Woe is me, light of mine eyes and be-lov-ed fruit_ of my womb!_

B.

113

S.

For what Sim - e - on fore-told in the tem-ple is come to pass_ to - day: _

B.

114

S.

a sword pierc - es my heart, _

B.

115

S.

but do Thou change my grief to glad-ness by Thy Res-sur rec - tion.

B.

116

S. We ve - ner - ate Thy Pass - ion, O Christ._____

B.

117

S. We ve - ner - ate Thy Pass - - ion, O Christ.

B.

118

S. We___ ve - ner - ate Thy pas - sion, O Christ. #8

B.

119 *rit.* - - - - -

S. and Thy Ho - ly Res - sur - ec - - - - tion.---

B.