

ALEXANDER GRETCHANINOV (1864-1956)
The Liturgy of St. John Chrysostom No.4
Cantus Sacred Music Ensemble, Ludmila Arshavskaya
With Priest fathers Alexei Godunov & Alexander Korotsky

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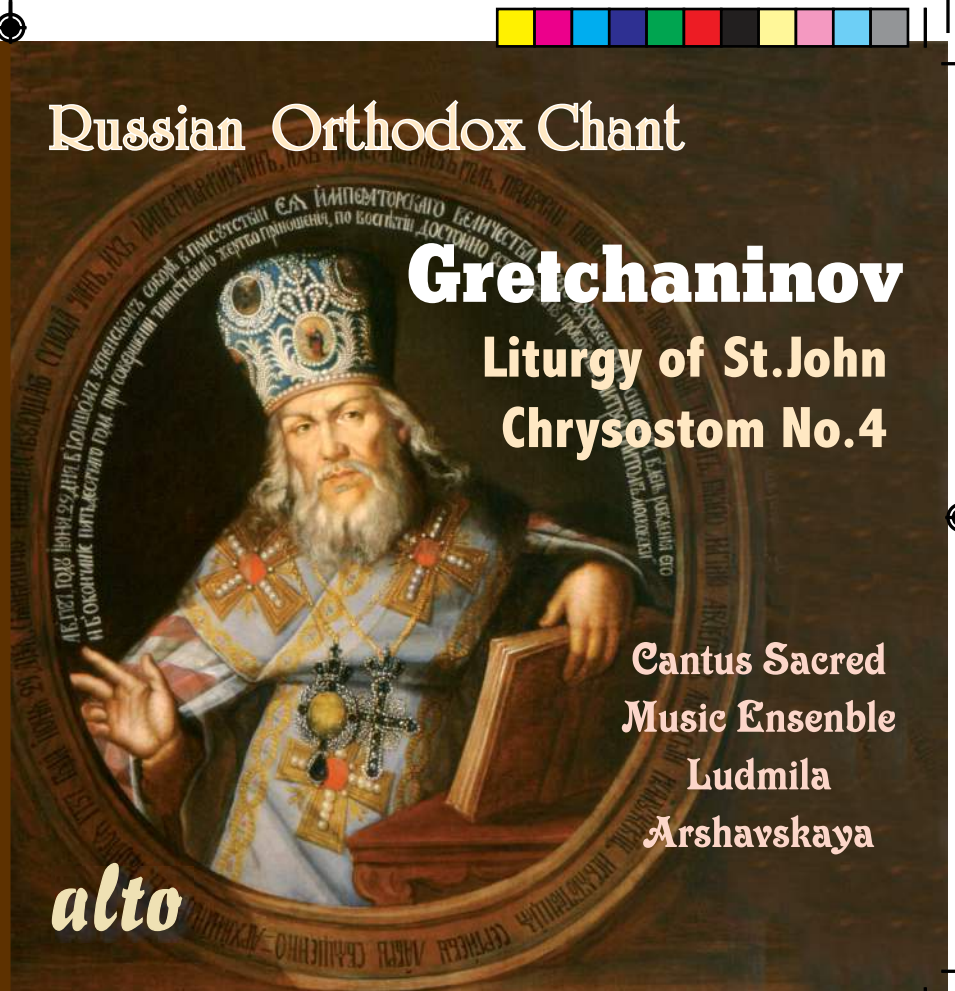
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Russian Orthodox Chant

Gretchaninov
Liturgy of St. John
Chrysostom No.4

Cantus Sacred
Music Ensemble
Ludmila
Arshavskaya

alto



When discussing the Russian composers who emigrated as a consequence of the revolution in 1917, the same two names keep on cropping up: Stravinsky and Prokofiev (occasionally Rachmaninov is also mentioned). In fact, however, a large number of musicians left the country, among them many composers. Just on the teaching staff of the Russian Conservatory in Paris (founded in 1925) there were famous figures such as Glazunov, Tchérepnin and Médtner, and other Russian composers moved to Germany, Czechoslovakia or the USA.

Alexander Gretchaninov was an especially significant emigrant. This significance had less to do with his stature as a composer (he does not occupy an undisputed place in the first rank of composers of his period) than with the fact that he devoted much time and attention to Russian Orthodox church music — and in this area he unquestionably possessed one of the greatest talents. It was all the more important that such a man worked outside the Communist area of influence because the new régime in Russia tried to destroy religions by force, even by means of murder and execution. ‘The Communists attacked religious beliefs and practices with a vehemence not seen since the days of the Roman Empire’ (Richard Pipes). In the Soviet Union it was virtually unthinkable to compose sacred music, let alone to perform it. This even affected the classical masterpieces of Bach, Mozart, Verdi and others, and it was not until the 1970s that a degree of liberalization in this respect began to make itself felt. If Gretchaninov had stayed at home, he would scarcely have been able to make a significant contribution to the development of Russian sacred music; this was much easier to achieve in the West.

Gretchaninov, a contemporary of Richard Strauss (both were born in 1864) lived to an extremely old age. He outlived his Bavarian colleague by a full seven years and died in New York in 1956, at the age of 91; at the time of the October Revolution he was already 53. When he left Russia in 1925, he had long ago celebrated his 60th birthday, and first of all he joined his above-mentioned colleagues in Paris. In 1939 he travelled onwards to the USA; and he later became a citizen. He was an extremely productive composer and left a total of about 1,000 works. He came to music relatively late because, following the family tradition, his parents had intended him to pursue a career in business. He did not join the Moscow Conservatory until 1881, and even then he did so without the knowledge of his parents. His teachers there included Anton Arensky and Sergei Taneyev, and he became personally acquainted with Tchaikovsky. In 1890 he moved to St. Petersburg where he studied for three more years with Nikolai Rimsky-Korsakov who, with his legendary generosity, also provided Gretchaninov with financial assistance. In 1896 he moved back to Moscow, where he lived until he emigrated.

Gretchaninov was one of the finest Russian vocal lyricists, and internationally he is best-known for some of his sacred choral pieces; these form part of the standard repertoire of all ‘traditional’ Russian choirs.

Lord.

Choir: Lord, have mercy. Protect us, save us, have mercy upon us and keep us, O God, by Thy grace.

Choir: Lord, have mercy. Beseeching that the whole day may be perfect, holy, peaceful and sinless, let us commend ourselves, and each other, and all our life unto Christ our God. **Choir:** To thee, O Lord.

EXCLAMATION

For Thou art our sanctification, and unto Thee we ascribe glory, to the Father, and to the Son, and to the Holy Spirit, now, and ever, and unto ages of ages.

Choir: Amen. **Priest:** Let us depart in peace.

Choir: In the Name of the Lord. **Priest:** Let us pray to the Lord. **Choir:** Lord, have mercy.

THE PRAYER BEFORE THE TRIBUNE

O Lord, Who blessest them that bless Thee and sanctifiest them that put their trust in Thee:

Save Thy people and bless Thine inheritance;

Preserve the fullness of Thy Church, sanctify them that love the beauty of Thy House.

Do Thou glorify them by Thy Divine power, and forsake us not, who put our Trust in Thee.

Give peace to Thy world, to Thy Churches, to Thy Priests,

and to all Thy people. For every good gift and every perfect gift is from above, and cometh from Thee, the Father of Lights; and to Thee we ascribe glory and

thanksgiving and worship, to the Father, and to the Son, and to the Holy Spirit, now, and ever, and unto ages of ages.

Choir: Amen.

Blessed be the Name of the Lord, henceforth and for ever. (Thrice)

Priest: The blessing of the Lord, through His grace and the love toward mankind be upon you always, now, and ever, and unto ages of ages.

Choir: Amen. **Priest:** Glory to Thee, O Christ, our God and our Hope, glory to Thee.

Choir: Glory: now and ever... Lord, have mercy (Thrice).

Give the blessing.

Priest: May Christ, our true God, through the intercessions of His most pure Mother (etc.), and or our father among the Saints, John Chrysostom, Archbishop of Constantinople: and the Saint (names, the Holy Patron of the Church and the Saint of the day) and of all the Saints, have mercy upon us and save us, for He is gracious and loveth mankind. **Choir:** Amen.

And the Many Years.

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and we pray unto Thee, O our God.

When the choir singeth, the Priest prayerfully invokes the Holy Spirit to sanctify the bread and wine, transmuting them to the very Body and the very Blood of our Lord Jesus Christ.

Then receiving the censer the Priest sayeth aloud:

Especially for our Most-Holy, undefiled, Most-Blessed and glorious Lady,

the Birth-giver of God and ever-Virgin Mary.

Choir: Meet it is, in truth, to bless Thee, the Birth-giver of God, ever-blessed, and all-undefiled, and the Mother of our God.

More honourable than the Cherubim, and beyond compare more glorious than the Seraphim, Thou Who without defilement barest God the Word, True Birth-giver of God, we magnify Thee.

EXCLAMATION

Choir: Our Father, Who art in Heaven, hallowed be Thy Name.

Thy Kingdom, thine will be done, on Earth as it is in Heaven.

Give us this day our daily bread and forgive us our transgressions, as we forgive them who transgress against us.

Priest: For thine is the Kingdom, the Power and the Glory, of the Father, and of the Son, and the Holy Spirit, now, and ever, and unto ages of ages. **Choir:** Amen.

The Priest prays silently, then he elevates the Holy Oblation and exclaims:

Let us attend! Holy things unto the Holy.

Choir: One only is Holy, One only is the Lord, Jesus Christ, in the glory of God the Father. Amen.

Then shall the Choir chant the Anthem for the day, or the Saint. After partaking of the Holy Communion, the Priest

openeth the Royal Gates, and bearing the Chalice proclaimeth:

In the fear of God and with faith draw near.

Choir: Praise the Lord from the Heavens, Praise Him in the Highest, Alleluia (3 times) Praise Him in the resounding of trumpets. Praise Him in the words of the Psalter and in the sound of the gusli, Alleluia (three times) Praise Him in the sound of the drums and the lute, Praise Him in the sound of strings and organs, Alleluia (three times).

Choir: Blessed is He that cometh in the Name of the Lord:

God is the Lord and hath revealed Himself unto us.

Choir: Receive the body of Christ, the source of immortality. Alleluia (three times)

Choir: We have seen the true Light, we have received the Heavenly Spirit, we have found the true Faith, worshipping the Undivided Trinity: For It hath saved us. *Before carrying the Holy Mysteries from the Altar to the table of Oblation, the Priest, silently:*

Blessed is our God. *Then aloud:*

Always, now and ever, and unto ages of ages.

Choir: Amen.

Let our mouths be filled with Thy praise,

O Lord, that we may extol Thy glory;

for Thou hast designed to make us partakers of Thy Holy, Divine, Immortal, and Life-giving Mysteries:

keep us in Thy Holiness, that all the day we may be instructed in Thy righteousness. Alleluia (thrice)

Priest: Let us attend: having received the Divine, Holy, Pure, Immortal, Heavenly, Life-giving and awesome Mysteries of Christ, let us worthily give thanks unto the

They are remarkable in that they are not based on the western European tradition that was taught at the Conservatory, but are instead derived both stylistically and technically from Russian folk-music. This is a result of Gretchaninov's acquaintanceship with Stepan Smolensky, a pioneer in the area of ancient Russian singing. Gretchaninov introduced a different form of innovation by writing some Orthodox works with instrumental accompaniment; these were intended for performance in the concert hall, and indeed were not allowed to be performed in churches, where instrumental music was then — and still remains — forbidden (in any case, for this reason, the churches would not have possessed the organs upon which to play such accompaniments). Before he left Russia, with effect from 1910, Gretchaninov received an annual financial subsidy from the Tsar for his sacred works. Later he also composed Roman Catholic pieces, and wrote a *Missa œcumenica* in Latin with Gregorian, Orthodox and Hebrew melodies.

Until 1654 Russian Orthodox church singing was homophonic, based on the ancient Znamenny Chant. In this case we can give an exact year, because 1654 was the date of an edict from the progressive Patriarch Nikon. The introduction of multi-part singing was one of the many innovations which the Old Believers — a conservative faction within the Russian Orthodox church — opposed, and they continued to encourage the old form of singing. In fact the faction still exists today, though it is small, and it is a fascinating experience to hear Znamenny Chant in a Moscow church — probably just as it sounded many centuries ago.

When the Russians now started to acquire polyphonic church music, they took western European models imported via the Ukraine from Poland and, ultimately, from Germany. A number of composers tried successfully to make a synthesis of the Russian melodic tradition and the Western compositional techniques, but the harmonies produced were often somewhat clichéd. When composers such as Tchaikovsky and Rachmaninov wrote liturgies and vespers, their intention was not least to demonstrate that there were other possibilities. Gretchaninov followed the same course, stressing the pioneering work of Alexander Kastalsky in this area.

The Liturgies of St. John Chrysostom form an important part of Gretchaninov's extensive sacred output. He wrote four of these liturgies and, as the dates of their composition span almost half a century, we can see the composer's own development reflected in them. *The Liturgy No.1* was composed in 1897 and still betrays a certain similarity with Tchaikovsky's Liturgy. In *Liturgy No.2* he employs novel techniques such as solo singing with chordal accompaniment from the choir. *Liturgy No.3* differs strikingly from Orthodox church practice by additionally requiring strings, harp and organ. Gretchaninov wrote of the *Liturgy No.4*, completed in New York in 1943, that his aim had been to create 'a harmonic dress for our simple church songs that is better suited to the Russian style'. In doing so he is aware that litanies play an important part in

the Russian Orthodox church service, but also that the singing of short sections like *Lord, Have Mercy*, ‘if constructed according to the formula of the German cadenza (fundamental tones I, IV, V and I), is especially alien to the Russian spirit’ (sic!). Although composers such as Kastalsky, Chesnokov and Rachmaninov had done much to ‘russify’ the style, nevertheless ‘power [remained] with those who, from custom and inclination, glorify the German-Italian music which was introduced to us so eagerly in the 18th and 19th centuries by dilettantish composers, both Russians and foreigners’.

From these words we may deduce that Gretchaninov was no supporter of strong western European influence. He would point out the heated disputed that broke out around the turn of the century, when the works of the above-mentioned composers, ‘the defenders of our church history’, first appeared. In the process ‘the Russian style finally escaped from the easily recognizable character of the old Znamenny Chants and sacred verses based on the Russian tonalities... How wonderfully, however, does this style suit the architecture of the old Russian churches, especially the small churches in the countryside, which are still preserved today in some places in Russia...’ Gretchaninov commented on the *Liturgy of St. John Chrysostom No.4* recorded here: ‘It was the composer’s aim to create music which would be easy to perform, within the means of any ensemble — even of those consisting of amateurs who are inexperienced in reading music. When they listen to this “new” musical style, the performers will come to love it; along with the performers, the listeners (the worshippers) will also understand it, and they will turn away once and for all from the German-Italian influence which so ill becomes our church.’

When reading these comments, one automatically wonders whether Gretchaninov might not have been unreasonably anti-German and anti-Italian; in the last analysis the Germans and Italians can hardly be held responsible for the fact that many Russian composers of church music made use of the most stereotypical chord sequences in west European harmonic practice.

What is remarkable, however, is the elegant manner in which Gretchaninov solves the problem in his own music. Although his harmonies are traditional, he finds alternative solutions to ‘tonic-subdominant-dominant-tonic’ — for instance by using pedal points. In the three Litanies (tracks 1, 3 and 5) at the beginning of the work, however, this is not readily apparent; here the choir mostly sings short sections (corresponding to the *Kyrie eleison*) between the recitations of the priest and the deacon — but the Antiphons which separate them (2, 4 and 6) are fine examples not only of Gretchaninov’s choral writing but also of the skilful manner in which he succeeds in uniting the sections so that an organic whole is created. The next Litanies (10 and 12) differ from the earlier ones because the voices of the priest and deacon are written into the choral part so that, at times, they sing with the accompaniment of the choir. Between them comes the *Cherubic Hymn*

most Blessed and glorious Lady, the Birth-giver of God and ever Virgin Mary, with all the Saints, let us commend ourselves, and each other, and all our life unto Christ our God. **Choir:** To Thee, O Lord.

EXCLAMATION

Through the bounty of Thine Only-Begotten Son, with Whom Thou art blessed, together with Thine All-Holy, and gracious and life-giving Spirit, now, and ever, and unto ages of ages. **Choir:** Amen.

Priest: Peace be with you all.

Choir: And with thy spirit.

Priest: Let us love one another, that with one accord we may confess.

Choir: The Father, and the Son, and the Holy Spirit, the Trinity, Consubstantial and Undivided.

Priest: The doors! The doors! In wisdom let us attend!

THE SYMBOL OF THE HOLY ORTHODOX FAITH

The people: I believe in One God the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the Son of God, the only-begotten, begotten of the Father before all worlds.

Light of Light, very God of very God, begotten, not made, consubstantial with the Father,

and by Whom all things were made.

Who for us men, and for our salvation,

came down from heaven,

and was incarnate of the Holy Ghost, and was made man.

And was crucified for us under Pontius Pilate,

and suffered, and was buried.

And rose again the third day according to the Scripture.

And ascended into heaven,

and sitteth on the right hand of the Father.

And He shall come again with glory to judge the quick

and the dead, Whose kingdom shall have no end.

And in the Holy Ghost, the Lord, the Giver of Life,

Who proceedeth from the Father, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets.

In one Holy Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of sins.

I look for the resurrection of the dead.

And the life in the world to come. Amen.

Priest: Let us stand aright, let us stand with fear, let us attend that we may offer the Holy Oblation in peace.

Choir: A mercy of peace, a sacrifice of praise.

Priest: The Grace of our Lord, Jesus Christ, and the love of God the Father,

and the fellowship of the Holy Spirit be with you all.

Choir: And with thy spirit.

Priest: Let us have our hearts on high.

Choir: We lift them up unto the Lord.

Priest: Let us give thanks unto the Lord.

Choir: It is meet and right to worship the Father, and the Son, and the Holy Spirit, the Trinity, Consubstantial and Undivided.

Priest: Singing the triumphant song,

crying, calling aloud and saying:

Choir: Holy, Holy, Holy, Lord of Sabaoth;

heaven and earth are full of Thy glory.

Hosanna in the highest: Blessed is He that cometh in the Name of the Lord. Hosanna in the highest.

Priest: Take, eat: this is My Body which is broken for you for the remission of sins. **Choir:** Amen.

Priest: Drink ye all of it, for this is My Blood of the New Testament, which is shed for you and for many for the remission of sins. **Choir:** Amen.

Priest: Thine own, of Thine own, we offer unto Thee, in behalf of all and for all.

Choir: We hymn Thee, we bless Thee,

we give thanks to Thee, O Lord,

Choir: Lord, have mercy. (*Thrice*)

Furthermore we pray for the honourable
(here mention the ruling governmental Powers),
for the domain, victory, welfare, peace, health,
salvation of them all, and that the Lord our God
may hasten and succour them in all things,
and subdue under their feet every enemy and adversary.
Choir: Lord, have mercy. (*Thrice*) Furthermore we
pray for our Christ-loving army and navy.

Choir: Lord, have mercy. (*Thrice*)

Furthermore we pray for our brethren the Priests,
the Priest-monks, and for all our brotherhood in Christ.

Choir: Lord, have mercy. (*Thrice*)

Furthermore we pray for the blessed
and ever memorable Holy Orthodox Patriarchs,
the venerable founders of this Holy Temple,
and for all our heretofore departed fathers and brethren,
who, here and elsewhere lie asleep in the Lord,
and for all the Orthodox believers.

Choir: Lord, have mercy. (*Thrice*)

Furthermore we pray for those who bring fruit
and do good in this Holy and Venerable Temple;
for those who labour, and those who sing,
and for the people here present,
who await from Thee great and rich mercies.

Choir: Lord, have mercy. (*Thrice*)

EXCLAMATION

For Thou art a merciful and man-loving God,
and to Thee we ascribe glory, to the Father,
and to the Son, and to the Holy Spirit, now,
and ever, and unto ages of ages. **Choir:** Amen.

THE CHERUBIC HYMN

Let us, who mystically represent the Cherubim,
and chant the thrice-holy hymn to the Life-giving
Trinity,
lay aside all earthly care.

After the Great Entrance: **Choir:** Amen.

That we may raise on high the King of all,
Who comes invisibly upborne by the Angelic Hosts.
Alleluia, Alleluia, Alleluia.

The Litany of Supplication

Then the Litany:

Let us complete our prayer to the Lord.

Choir: Lord, have mercy.

For these Precious Gifts now offered,
let us pray to the Lord.

Choir: Lord, have mercy.

For this Holy Temple, and for those who with faith and
with the fear of God enter therein, let us pray to the Lord.

Choir: Lord, have mercy.

That we may be delivered from all tribulation,
anger, and necessity, let us pray to the Lord.

Choir: Lord, have mercy.

Protect us, save us, have mercy upon us and keep us,
O God, by Thy grace. **Choir:** Lord, have mercy.

A day all-perfect, holy, peaceful and sinless,
let us beseech of the Lord. **Choir:** Grant it, O Lord.

An Angel of Peace a faithful Guide, a Guardian
of our souls and bodies, let us beseech of the Lord.

Choir: Grant it, O Lord.

The pardon and remission of our sins and transgressions,
let us beseech of the Lord.

Choir: Grant it, O Lord.

For all things that are good and profitable to our souls,
and for the peace of the world, let us beseech of the Lord.

Choir: Grant it, O Lord.

That we may pass the remainder of our life in peace
and penitence, let us beseech of the Lord.

Choir: Grant it, O Lord.

A Christian ending to our life, painless, without shame,
peaceful, and for a good answer at the fearful Judgement
of Christ, let us beseech of the Lord.

Choir: Grant it, O Lord.

Commemorating our most Holy, most Pure,

(11), which with its intense, heartfelt atmosphere is the most mystical section of the Liturgy. *The Credo* (13) is a slow, solemn recitation, sung chordally by the choir, and in the final part of it, *A Mercy of Peace* (14), the priest and deacon sing alternately with the choir. Next comes *We Praise Thee* (15), a rapt choral setting like the *Hymn to the Virgin Mary* which follows it (16). The majestic *Lord's Prayer* (17) is sung by the choir alternating with the priest and deacon. During the short prayers which come next, we clearly recognize the *Laudate Deum* with repeated *Alleluias*; this is followed by the *communion* (21). After a movement entitled *We have seen the True Light* (22) comes *Blessed be the Name of the Lord*, and finally the bright *And for Many Years* (24).

On more than one occasion when listening to this Liturgy, parts of it seem familiar. The reason is simple: like almost all composers of Russian Orthodox music, Gretchaninov had recourse to melodies from the rich and ancient Russian tradition. We find similarities even when we compare sections from his own four Liturgies, and in such cases they differ principally on account of compositional technique.

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Formed in 1988 shortly before the Millennium of Russian Baptism, the **Cantus Sacred Music Ensemble** comprises 12 professional musicians, graduates from the Moscow Conservatoire and the Gnesin Institute of Music. The singers are also members of church choirs. Their repertoire includes chants by Peter the Great, concertos by Bortnyansky, Berezovsky and Vedel, masterpieces of choral music by Tchaikovsky, Balakirev, Taneyev and Rachmaninov and scores by composers from other countries as well as folk-song arrangements.

Part of the ensemble's work is an extensive programme of education; it undertakes concert tours and appears on the radio. Its concerts take place at renowned venues, such as the Grand, Minor and Rachmaninov Halls of the Moscow Conservatoire and the Nobility Assembly Hall, Moscow. They take part in the church service that at times includes Orthodox hierarchies.

The ensemble has performed at five international sacred music festivals and a number of charity concerts. In 1991 they made a tour of Spain. They have recorded several CDs. Sublime and lucid, the ensemble's artistic style follows perfectly the Russian Orthodox choral tradition. 'Sing to God Wisely' is the Russian Orthodox Church principle that Ludmila Arshavskaya, Cantus's artistic director, strictly follows where the word defines the message of the singing. Genuine feeling and prayer orientation combined with festive solemnity, the singers' professionalism and the conductor's artistic innovation all contribute to the singular profile of the ensemble.

The Liturgy of St. John Chrysostom No.4

Priest: Blessed is the Kingdom of the Father, and of the Son, and of the Holy Spirit, now, and ever, and unto ages of ages. **Choir:** Amen.

THE GREAT LITANY:

Priest: In peace let us pray to the Lord.

After each petition the Choir singeth:

Lord, have mercy.

Priest: For the peace that is from above, and for the salvation of our souls, let us pray to the Lord.

For the peace of the whole world,

for the welfare of God's holy Churches, and for the union of them all, let us pray to the Lord.

For this Holy Temple, and for those who with faith, reverence, and with the fear of God enter therein, let us pray to the Lord.

For the Holy Orthodox Patriarchs, for His Holiness

(*Patriarch, Metropolitan, Archbishop or Bishop*), for the honourable Presbytery, the Diaconate in Christ,

for all the clergy and people, let us pray to the Lord.

For the (here mention the Ruling Government Powers), and for the army, let us pray to the Lord.

That He will aid them and subdue under their feet every foe and adversary, let us pray to the Lord.

For this City (or town, or holy abode), for every city and country, and for those who with faith dwell therein, let us pray to the Lord.

For healthful seasons, for the abundance of the fruits of the earth, and for peaceful times, let us pray to the Lord.

That we may be delivered from all tribulation, anger and necessity, let us pray to the Lord.

Protect us, save us, have mercy on us and keep us, O God, by Thy Grace. **Choir:** Lord, have mercy.

Commemorating our most Holy, most Pure, most Blessed and glorious Lady,

the Birth-giver of God and ever-virgin Mary, with all the Saints, let us commend ourselves,

and each other, and all our life unto Christ our God.

Choir: To Thee, O Lord.

Priest: For unto Thee are due all glory, honour and worship, to the Father and to the Son, and to the Holy Spirit, now, and ever, and unto ages of ages.

Choir: Amen. *The First Antiphon is sung.*

PSALM 102

Bless the Lord, O my soul: Blessed art Thou, O Lord.

Bless the Lord, O my soul, and all that is within me, bless His Holy Name.

Bless the Lord, O my soul, and forget not all His benefits.

Who cleaneth all thy sin, and healeth all thine infirmities.

Who redeemeth thy life from corruption,

and crowneth thee with mercy and compassion.

The Lord is full of compassion and mercy,

long-suffering and of great goodness.

Bless the Lord, O my soul, and all that is within me, bless his Holy Name. Blessed art Thou, O Lord.

On Great Feast Days other Antiphons are sung.

After the First Antiphon the priest shall say

The Little Litany (Malaya Ekteniya).

Again and again, in peace let us pray to the Lord.

Choir: Lord, have mercy.

Protect us, save us, have mercy on us and keep us,

O God, by Thy Grace. **Choir:** Lord, have mercy.

Commemorating our most Holy, most Pure,

most Blessed and glorious Lady, Birth-giver of God

and Ever-Virgin Mary, with all the Saints,

let us commend ourselves, and each other,

and all our life unto Christ, our God.

Choir: To Thee, O Lord.

EXCLAMATION:

For Thine is the Majesty and Thine is the Kingdom,

and the Power, and the Glory, of the Father,

and of the Son, and of the Holy Spirit, now,

and ever, and unto ages of ages.

Choir: Amen. *And the Second Antiphon:*

PSALM 145

Praise the Lord, O my soul, while I live,

I will praise the Lord; I will sing unto my God, etc.

Glory, both now and ever...

O only begotten Son and Word of God,

Who art immortal and Who didst deign, for our

salvation,

to be incarnate of the Holy Birth-giver of God

and ever-Virgin Mary, and without mutation

didst become man, and wast crucified for us, O Christ,

our God,

Who by death didst vanquish Death;

Who art One of the Holy Trinity, and art glorified

together with the Father and the Holy Spirit: Save us.

The Little Litany:

Again and again... **EXCLAMATION:**

For Thou art a good God, and lovest mankind,

and unto Thee we ascribe glory, to the Father,

and to the Son, and to the Holy Spirit, now, and ever,

and unto ages of ages. **Choir:** Amen.

THE BEATITUDES:

In Thy Kingdom remember us, O Lord:

when Thou comest into Thy Kingdom.

Blessed are the poor in spirit;

for theirs is the Kingdom of Heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they that hunger and thirst

for righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers:

for they shall be called the sons of God.

Blessed are they which are persecuted for righteousness'

sake:

for theirs is the Kingdom of Heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for My sake.

Priest: Let us pray to the Lord.

Choir: Lord, have mercy.

Rejoice and be exceedingly glad:

for great is your reward in Heaven.

The entrance with Gospel.

Priest: Wisdom! Attention!

Ch: O come, let us worship and fall down before Christ,

O Son of God, Who didst rise from the dead,

save us who sing unto Thee: Alleluia.

Or on week days:

Who art wonderful in Thy Saints. Alleluia.

Then the customary Troparion:

Priest: For Holy art Thou, O our God,

and unto Thee we ascribe glory, to the Father,

and to the Son, and to the Holy Spirit,

now, and ever, and unto ages of ages. **Choir:** Amen.

O Holy God, Holy Mighty, Holy Immortal One,

have mercy upon us. (*Thrice*)

Choir: Glory to Thee, O Lord; glory to Thee.

THE LITANY OF SUPPLICATION:

Let us say with all our soul and with all our mind let us say.

Choir: Lord, have mercy.

O Lord Almighty, God of our Fathers, we pray Thee,

hearken, and have mercy. **Choir:** Lord, have mercy.

Have mercy upon us, O God, according to Thy great

mercy,

we pray Thee; hearken, and have mercy.

Choir: Lord, have mercy (*Thrice*)

Furthermore we pray for the Holy Orthodox Patriarchs,

for His Holiness (*here mention the name...*)

and all our brethren in Christ.