

PERFORMANCE NOTES

In the Eastern (Byzantine) Rite of the Orthodox Christian Church, the Communion Hymn, or *Kinonikon*, is always sung while the Priest takes Communion at the Altar and again during the distribution of the Sacrament to the faithful. Texts for the *kinonika* are generally drawn from the Old Testament, usually a Psalm verse. Some melodies are very elaborate, others very simple, e.g. *Eníte ton Kyrion*, number two in Set I of this series. In non-Orthodox churches these settings may be sung throughout the year, whilst in the Orthodox Liturgy itself certain *kinonika* are appropriately sung only as appointed.

I have retained the Greek texts in these pieces because, in addition to the fact that the Greek words are simple and few, the very slow pace allows the singer ample time to look ahead and prepare for the next syllable. The following will suffice as a simple guide to pronunciation: e pronounced as in *met*; i as in *meet*; a as *ah*; o as in *bone*; u as in *sue*, and g as in *good*. R's are best sung 'flipped.' (See phonetic guides below.)

The pace in many of the sung portions of the Byzantine Rite is very slow, unusually slow for most Westerners who are used to the familiar injunction that things ought to be 'upbeat.' It is not easy at first to resist the temptation to speed up in these pieces, but the effort ought to be made and the rewards will be felt in the great sense of solemnity and peace these melodies evoke. If anything, they might be taken slower than indicated by the metronome markings included in this publication.

A few words about each piece:

1. **SÓMA CHRISTÚ** is the *kinonikon* appointed for the Sunday of Pascha (the Feast of the Resurrection of the Lord or Easter Sunday) as well as the third through sixth Sundays following. **PHONETIC GUIDE** (Accented syllables set in **boldface** type): **Soh**-mah Chris-**too** meh-tah-**lah**-veh-teh pea-**ghis** ah-tha-**nah**-too **gef**-sah-steh. A-lee-**loo**-ee-ah.

2. **LÍTROSIN APÉSTILE** is sung in the Byzantine Rite at the Feast of the Nativity of Our Lord or Christmas. It is a rather more complex chant than *Sóma Christú* as it falls into two parts, with the second part acting as an elaboration of the first. The small notes in the organ part (beginning with the last measure on page 10) are optional and may be played in order to keep things in tune or simply because they add to the texture of the work. Litrosin Apestile might be used as a Christmas *anthem* in Protestant or Roman Catholic situations or, as it would be in the Eastern Church, as a Communion piece. **PHONETIC GUIDE** (Accented syllables set in **boldface** type): Lee-tro-seen ah-**peh**-stee-leh **Kee**-ree-ohs toh lah-oh ahf-too. Neh, Lee-tro-seen ah-**peh**-stee-leh **Kee**-ree-ohs toh lah-oh ahf-too. A-lee-**loo**-ee-ah.

ΣÓΜΑ CHRISTÚ

*Receive the Body of Christ,
taste of the spring immortal.*

Kinonikon: Σώμα Χριστού Μετάλαβε
Byzantine melody, Plagal, Mode I

Setting by Gerald Near

Very slow ♩ = c. 72 *always expressively*

Organ *p* Sw. 8', 4'

Man.

T. & B. *mp*

S6

Ped. 16', 8'

ma - Chr - sti me - ta - lá - ve -

te, pi - gís a - tha - ná - tu géf -

sa - sthe.

cresc.

mf

S *mp* Só - ma - Chri stú me - ta -

A *mp* Só - ma - Chri stú me - ta -

T *mp* Só - ma - Chri - stú me - ta -

B *mp* Só - ma Chri - stú me - ta -

lá - ve - te,

lá - ve - te, *mf* pi - gís a - tha - na -

lá - ve - te, *mf* pi - gís a - tha - ná -

lá - ve - te, _____

mf

(Man.)

mp

géf -

mp

géf

tu

mp

tu - géf - sa - sthe

mp

géf - sa - sthe.

mp

p

sa - sthe.

p

sa - sthe.

p

Al - li -

p

Al - li -

p Strings

Ped.

mp

Al - li -

lú - i - a.

lú - i - a.

mp

Al - li -

(S)

lú - i - a.

(B)

lú - i - a.

Poco rall.

A Tempo

Rit.

p

LÍTROSIN APÉSTILE

Thou hast sent Redemption unto His people. Ps. 111: 9

Kinonikon: Λύτρωσιν Απέστειλε

*Byzantine melody, Plagal, Mode I

Setting by Gerald Near

Very slow ♩ = c. 72 *always expressively*

Organ *p* Sw. 8', 4'

Man.

S. & A. *p*

T. & B. *p*

Ped.

sin a pé - sti - le

*Melody by Theodore Bogdanos, reprinted with his kind permission.

Ky - ri - os to la - o af - tu.

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a piano accompaniment in bass clef, also in two flats. The lyrics 'Ky - ri - os to la - o af - tu.' are written below the vocal staff.

The second system continues the piano accompaniment from the first system, consisting of two staves in treble and bass clefs with a key signature of two flats.

S *mp* Ne, Lí - tro - sin a - pé - sti -

A *mp* Ne, Lí - tro - sin a - pé - sti -

T *mp* Ne, Lí - tro - sin a - pé - sti -

B *mp* Ne, Lí - tro - sin a - pé - sti -

The third system features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal part is on a separate staff, and the piano accompaniment is on two staves at the bottom. The lyrics 'Ne, Lí - tro - sin a - pé - sti -' are repeated for each part. The piano part includes a final section with a key signature change to one flat (B-flat) and a common time signature.

le, a - pe - (e) sti -

le,

le, a - pé - (e) sti

le,

Man.

le, a - pé sti - le.

Ky - ri -

le, a - pé sti - le.

Ky - ri -

Ky - ri -

mp

* Small notes ad libitum,
for tuning purposes.

os to la - o af tu.

os to la - o af tu.

os to la - o af tu.

os to la - o af tu.

The first system consists of five staves. The top staff is a vocal line with lyrics 'os to la - o af tu.' The second staff is a vocal line with lyrics 'os to la - o af tu.' The third staff is a vocal line with lyrics 'os to la - o af tu.' The fourth staff is a vocal line with lyrics 'os to la - o af tu.' The fifth staff is a piano accompaniment line.

p Al - li - lú i - a, *mp* al - li - lú i -

mp Al - li - lú i -

p Ped.

The second system consists of five staves. The top staff is a vocal line with lyrics 'Al - li - lú i - a, al - li - lú i -' and dynamic markings *p* and *mp*. The second staff is a vocal line with lyrics 'Al - li - lú i -' and dynamic marking *mp*. The third staff is a vocal line with lyrics 'Al - li - lú i -' and dynamic marking *p*. The fourth staff is a vocal line with lyrics 'Al - li - lú i -' and dynamic marking *p*. The fifth staff is a piano accompaniment line with a 'Ped.' marking.

mf *decresc.*

a, al - li - lu - i - a. *decresc.*

mf *decresc.*

Al - li - lú - i - a. *decresc.*

mf *decresc.*

a, al - li - lú - i - a. *decresc.*

mf *decresc.*

Al - li - lú - i - a.

mp *decresc.* *Rit.*