



HEAVEN ON EARTH

A Musical Gatechesis for Children

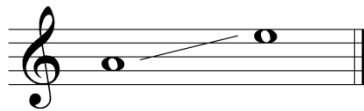
Composed, compiled, collected, and organized by Paul Stetsenko



In the name of the Father, and of the Son, and of the Holy Spirit.

This collection of songs is suitable for young children's choirs K-5. Some of the songs may seem to have a lot of words to them, but the author's practical experience of working with children for two decades shows that even rising kindergarteners are fully capable of learning these songs with some practice.

The tessitura of these songs lies in the "golden" section of children's voices, where correct vocal development takes place:



The overall design of the Musical Catechesis consists of three major segments:

Christ prefigured in the Old Testament

The story of Creation, the Fall, Promise of Salvation, and the vision of the Savior prefigured in the writings of the holy prophets.

Christ revealed in the New Testament

The story of Christ, from his Incarnation to his Resurrection; His teachings, parables, miracles.

Christ borne in his Church

First Christians, Apostles, the early Church and her teachings; the sacraments, and the saints.

The texts of these songs do their best to echo the teachings of the ancient Christian faith as preserved by the Eastern Orthodox Church. However, the Western churches and ecclesiastical communities, Roman Catholic and Protestant alike, may also benefit from this collection.

*Through the prayers of our Holy Fathers and Mothers,
Lord Jesus Christ our God, have mercy on us, and save us. Amen.*

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**Numbering according to the Septuagint*



SONG OF CREATION

God has eternally existed as Father, Son, and Spirit, and they have eternally existed perfectly loving each other. God is love. But God's love overflows, and therefore God created man, which God intended to come into full communion with the himself.

In our faith, we say that God created the universe in six days. Science, however, gives us a different number - over 13 billion years since the Big Bang. One has to keep in mind that divine time and human time are not the same. That is why it is not possible to compare the discoveries of science and the revelations of the faith, as some naive minds have tried to do. Then, who is right, science or the Bible? In fact, both. The truth of biblical revelation is not the same as the truths studied by science. Biblical revelation rises above time and space to God, for it is God who created time, space, and everything which science discovers, just as God created the human intelligence which has invented science itself.

Elder Sophronios of Mt. Athos said that in some sense God replicated Himself in creating man, and planted in his very being the potential of embracing the fullness of divine life: *He created nothign less than Himself!*

SONG OF CREATION

$\text{♩} = 90$

Slower $\text{♩} = 70$

1. Who cre - a - ted heaven and earth? God, our lov - ing Fa - ther.

Faster $\text{♩} = 90$

Who cre - a - ted sea and sky? God our lov - ing Fa - ther. Glo - ry be to the Fa - ther and

to the Son, and to the Ho - ly Spir - it, for - ev - er, a - men.

Slower $\text{♩} = 70$

2. Who cre - a - ted _ flowers and trees? God, our lov - ing Fa - ther. Who cre - a - ted

The first system of music is marked 'Slower' with a tempo of 70 beats per minute. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The key signature has one sharp (F#). The system concludes with a mezzo-piano (*mp*) dynamic marking.

Faster $\text{♩} = 90$

sun and moon? God, our lov - ing Fa - ther. Glo - ry be to the Fa - ther and

The second system of music is marked 'Faster' with a tempo of 90 beats per minute. It continues the vocal and piano parts from the first system. The vocal line has a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment maintains the eighth-note bass line. The system ends with a forte (*f*) dynamic marking.

to _ the Son, and to the Ho - ly _ Spir - it, for - ev - er, a - men.

The third system of music continues the 'Faster' tempo. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note bass line. The system concludes with a final chord in the piano part.

Slower $\text{♩} = 70$

3. Who cre - a - ted _ birds and bees? God, our lov - ing Fa - ther. Who cre - a - ted you and me?

The fourth system of music is marked 'Slower' with a tempo of 70 beats per minute. It begins with a mezzo-piano (*mp*) dynamic marking. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features the eighth-note bass line. The system concludes with a mezzo-piano (*mp*) dynamic marking.

Faster ♩ = 90

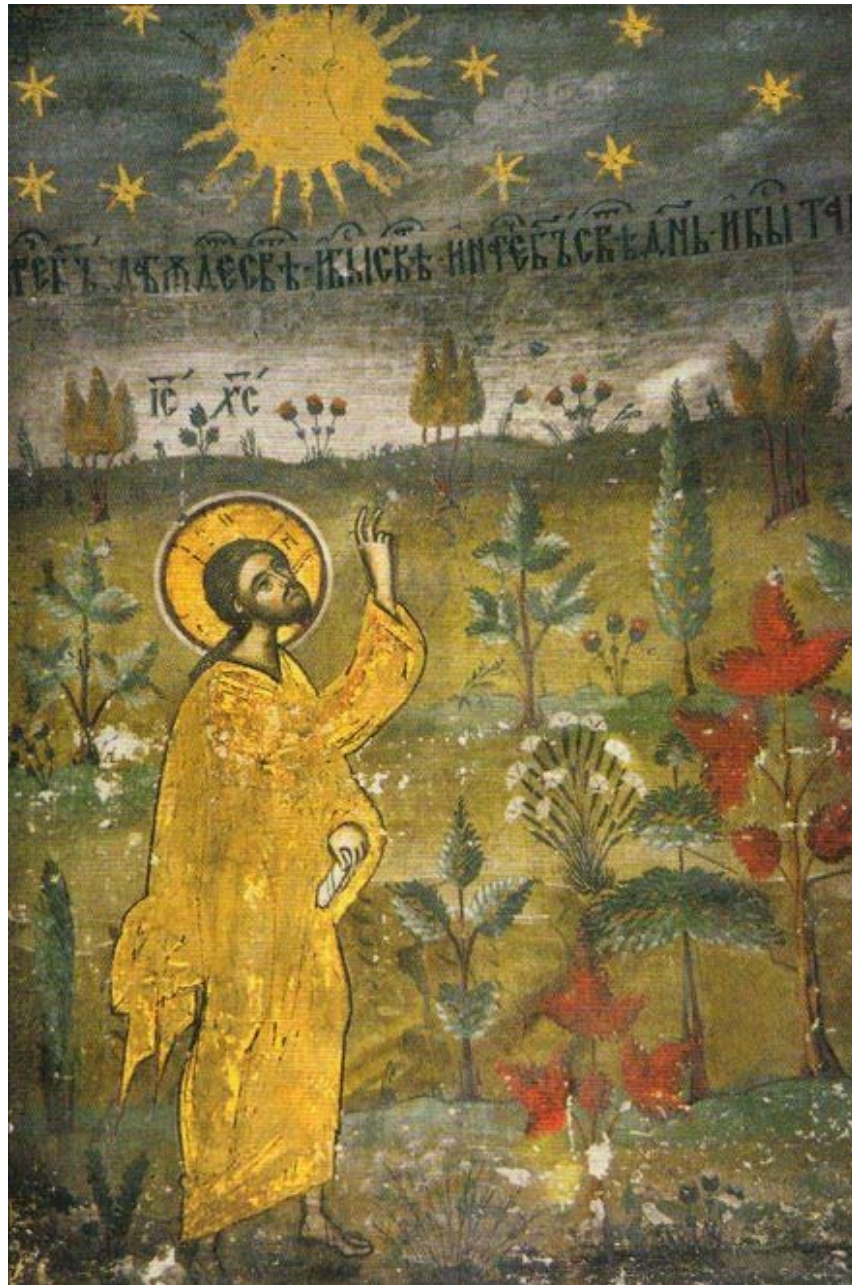
God, our lov - ing Fa - ther. Glo - ry be to the Fa - ther and to the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major, starting on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one flat (F major) and a 2/4 time signature. The bass staff has a key signature of one flat (F major) and a 2/4 time signature. The piano part includes a forte (f) dynamic marking.

Son, and to the Ho - ly Spir - it, for - ev - er, a - men.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same key signature and time signature, ending with a double bar line.

Words, music, and the icon
by the hands of Paul Stetsenko
The icon is located at All Saints of America
Orthodox Church, Alexandria, VA



SONG OF PARADISE

Psalms 102-103*

As Christians we believe that the Lord is *everywhere present and filling all things*. In Paradise, everything is a means of union with God, and His benefits are our benefits. He created all from nothing, including dust; and from this lowly dust he created man, whose primary vocation is to be a Priest of Creation with a special gift of language, to give names to God's creations. This creativity is God-like, a gift of grace; our creative endeavors are a form of prayer and thanksgiving to our Creator.

*Numbering according to the Septuagint

SONG OF PARADISE

GREEK MELODY

Not too slow ♩ = 110

Voice



Refrain



O my soul, and for - get not all God's ho - ly ben - e - fits.

Verse 1

Clothed in maj - es - ty and hon - or, You are

wrapped in pur - est light; with the heav - ens as your

gar - ment, Lord, You reign on earth with might.

Refrain

Bless the Lord, O my soul, and all that is with - in ____

me, ____ bless his ho - ly name. Bless the Lord,

O my soul, and for - get not all God's ho - ly ____ ben - e - fits.

Verse 2

You cre - at - ed all from ____ noth - ing, you ____ gave ____

life to low - ly dust, mak - ing us the priests of ___

na - ture, plac - ing it ___ in - to our ___ trust.

Refrain

Bless the Lord, O my soul, and all that is with - in ___

me, ___ bless his ho - ly name. Bless the Lord,

O my soul, and for - get not all God's ho - ly ben - e - fits.

Verse 3

In your courts, streams flow un - en - ding, in your

gar - den, flowers a bound. We shall name your ev - ery

crea - ture; in your king - dom, home is found.

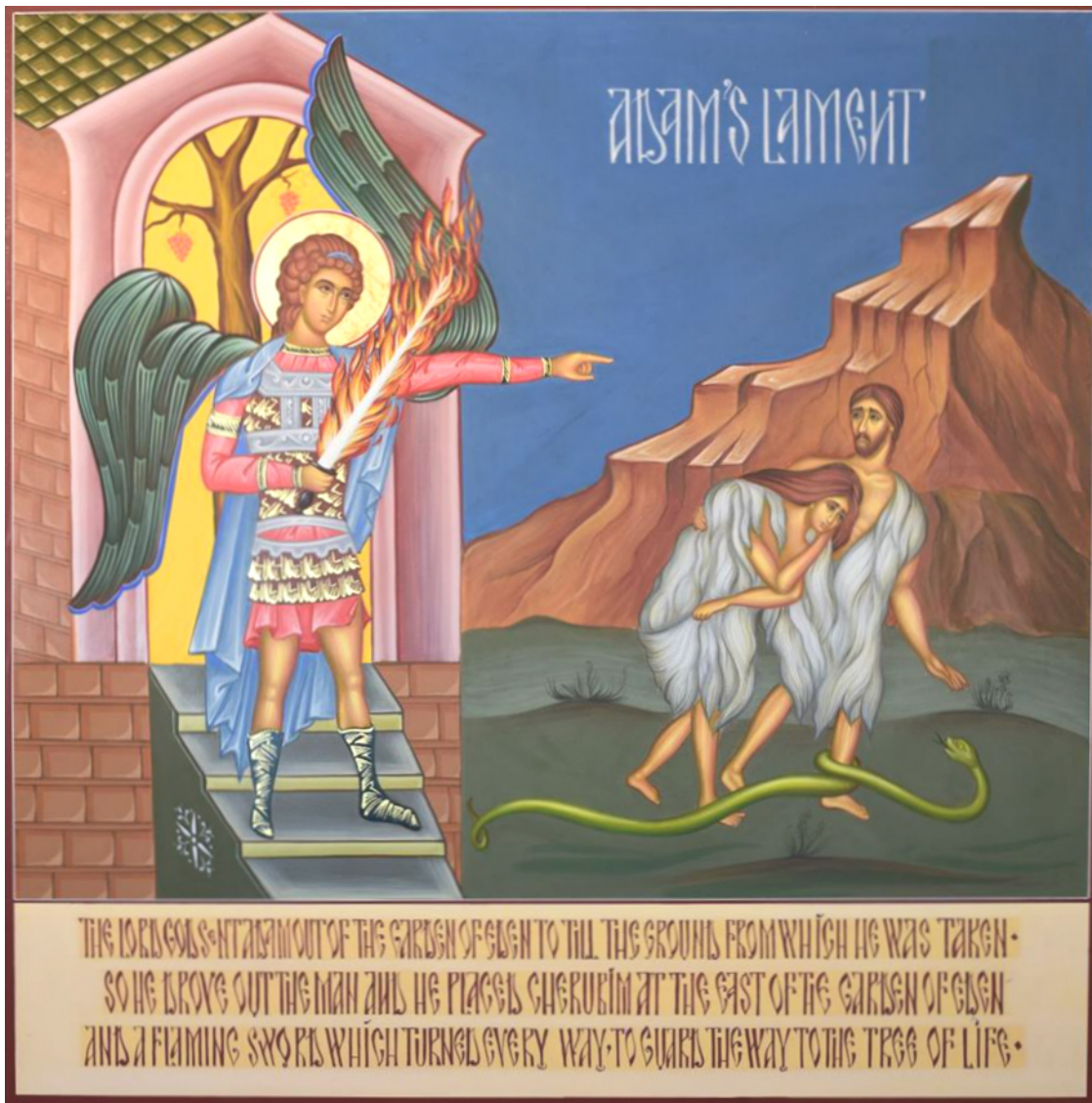
Refrain

Bless the Lord, O my soul, and all that is with - in

me, _____ bless his ho - ly name. Bless the Lord,

O my soul, and for - get not all God's ho - ly _____ ben - e - fits.

Words by the hand of Paul Stetsenko



ADAM'S LAMENT

Adam and Eve lived with God in Paradise. They assumed the role that God had given them as masters of creation. Adam, in fact, named all the animals. In doing so, he was a king and a priest, and a giver of both life and love. But in the middle of the Garden, there stood the Tree of Life, and also the Tree of Knowledge of Good and Evil. Adam and Eve were not to touch those trees. The temptation of Adam and Eve was a yearning for the infinite, the absolute, a desire to substitute oneself for God.

Eve was deceived by the serpent, but Adam tasted the fruit willingly. That moment, they freely turned away from God rather than staying in communion with him. As the result, they knew the Good and Evil, for their eyes were opened. What they saw was the Good, which was participation in divine life; and also Evil, which was a world of sorrow, where everything is transitory, and where everybody dies, and where man which was made of the earth, must return to the earth. The entrance to paradise is closed, for if Adam and Eve tasted of the Tree of Life also, evil would become eternal. Therefore, death is both a result of the Fall but at the same time is a remedy against evil. The Tree of Life is henceforth guarded by the Cherubim with a flaming sword.

ADAM'S LAMENT

Andante ♩ = 70

Piano introduction in B-flat major, 3/2 time. The music consists of four measures. The right hand plays a series of chords and a final whole note. The left hand plays a series of chords and a final whole note. The tempo is marked Andante at 70 beats per minute.

First vocal entry. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Lord have mer - cy, Lord have mer - cy, Lord have ___ mer - cy." The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second vocal entry. The vocal line continues with the same melody. The lyrics are: "Lord have mer - cy, Lord have mer - cy, Lord have ___ mer - cy." The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Third vocal entry. The vocal line continues with the same melody. The lyrics are: "1. Cher - u - bim and Ser - a - phim, let us in, let us in!" The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Fourth vocal entry. The vocal line continues with the same melody. The lyrics are: "Ho - ly an - gels stand - ing by the doors of Par - a - dise." The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Andante $\text{♩} = 70$

p

Lord have mer-cy, Lord have mer-cy,

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

2. Ho-ly Fa-ther, we have sinned, we have sinned, we have sinned! In our dis - o -

bed - ie - ence we turned a - way from You.

p

The words, the music and they icon are
by the hands of Paul Stetsenko
The icon is located at All Saints of America Orthodox Church,
Alexandria, VA



FROM NOAH TO CHRIST

Righteous Forefather Noah is not only a key *ancestor* of Christ, but he is also a *type* of Christ. Through our ancestor Adam's disobedience, humanity lost the grace of the Holy Spirit which they had had in Paradise. Even in the world, this grace was still available to man, but he continually refused it. God gave humanity 140 years to come to repentance and to acquisition of the Holy Spirit, but humanity still refused. Therefore, man's refusal brought what Adam chose when he disobeyed God in Paradise: death to the world. Man dies in decay, but God brought water to drown death itself, and through this cleansing death, through Noah, to bring the world back to salvation. The waters of Noah's flood were a type of baptism, in which we are saved. The ark, too, was a ship of salvation, the type of Church, which sails towards union with God.

Our own baptism is a type of Noah's flood, in which our old Adam begins to drown. By the waters of flood, the world was made ready for Christ to be incarnate; by the waters of our own baptism, we are made ready for our own resurrection to begin.

FROM NOAH TO CHRIST

Allegro con brio (♩. = 70)

1. The wa - ters came down__ to

flood__ the earth and end the reign__ of sin; but

No - ah was safe__ up - on the Ark, that new life would be -

gin. Wash us clean, O wa - ters div - ine, and

11

bring forth the gift of life. Now dead to sin, a -

14

live to God, the ark for us is Christ.

17

2. The wa - ters came down up - on the head of

19

God's be - lov - ed Son; and marked by the sign of

22

grace div - ine, our new life has be - gun.

25

Wash us clean, O wa - ters div - ine, and bring forth the gift of

28

life. Now dead to sin, a - live to God, the

31

ark for us is Christ.

Words by Catherine FitzGerald
 Music and the icon by Paul Stetsenko
 The icon is located at All Saints Orthodox Church, Alexandria, VA



FROM ABRAHAM TO CHRIST

The birth name of our holy forefather Abraham was "Abram," which in Hebrew means "exalted father". God changes his name to Abraham, which means "father to many". The change of name is prophetic, as Abraham becomes a gospel-bearer and ancestor not only Jews but also gentiles. Abraham's seed would be as the stars of heaven and as the sand on the seashore. This was God's promise, in which Abraham's tree is rooted. History showed that there were many branches on that tree; however, on one branch the precious Flower blossomed, the Theotokos, Mary the Holy Mother of our God. And Christ is the Holy Seed that came from that flower. Planted in humanity, Christ becomes the Tree of Life, granting eternal life to the children of God and the Church.

FROM ABRAHAM TO CHRIST

Animato ♩ = 80

The piano introduction is in 5/4 time, marked 'Animato' with a tempo of 80 beats per minute. It features a treble and bass staff. The bass line begins with a forte (f) dynamic, playing a series of eighth and sixteenth notes. The treble staff has a whole rest in the first measure, followed by a melodic line of eighth and sixteenth notes.

The vocal entry begins with the lyrics "1. To A - bra-ham the Lord God said, 'From". The melody is in the treble staff, starting with a quarter rest followed by a half note. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more complex sixteenth-note pattern in the treble.

The vocal entry continues with the lyrics "you, a na - tion will des-cend. Like from a root, a might - y tree shall". The melody is in the treble staff, starting with a quarter rest followed by a half note. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more complex sixteenth-note pattern in the treble.

The vocal entry concludes with the lyrics "rise and blos - som splen - did - ly." The melody is in the treble staff, starting with a quarter rest followed by a half note. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more complex sixteenth-note pattern in the treble.

2. Of all the blossoms on that tree, one

flower be-yond com-pare shall be, for it shall give the Ho - ly Seed, who

is the Christ him - self, in - deed.

is the Christ him - self, in - deed.

is the Christ him - self, in - deed.

3. Let us then be the Ho - ly Ground where

faith - ful-ness in God is found. Good soil for Christ then shall we be, re -

joic - ing for e - ter - nit - y.

The words, the music, and the icon
are by the hands of Paul Stetsenko.
The icon is located at
All Saints of America Orthodox Church,
Alexandria, Virginia



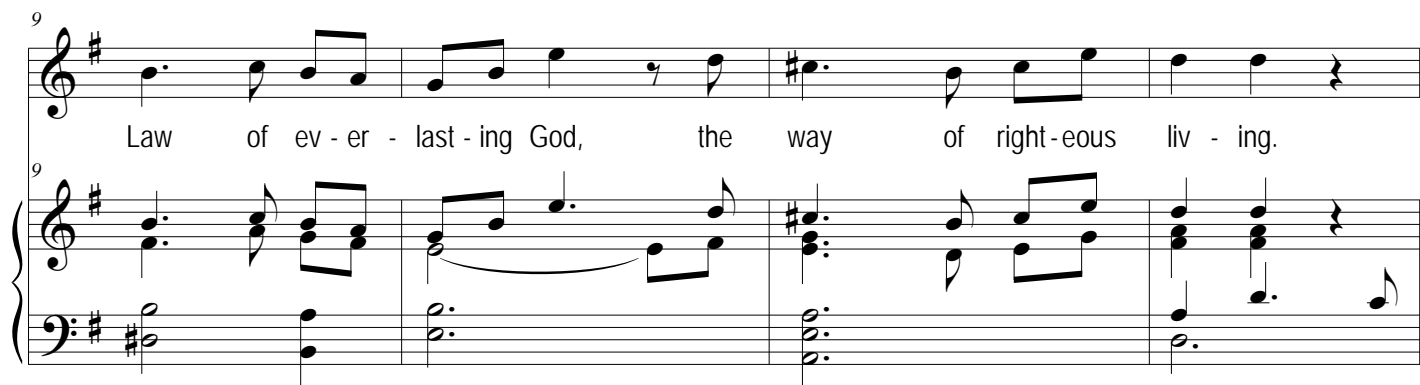
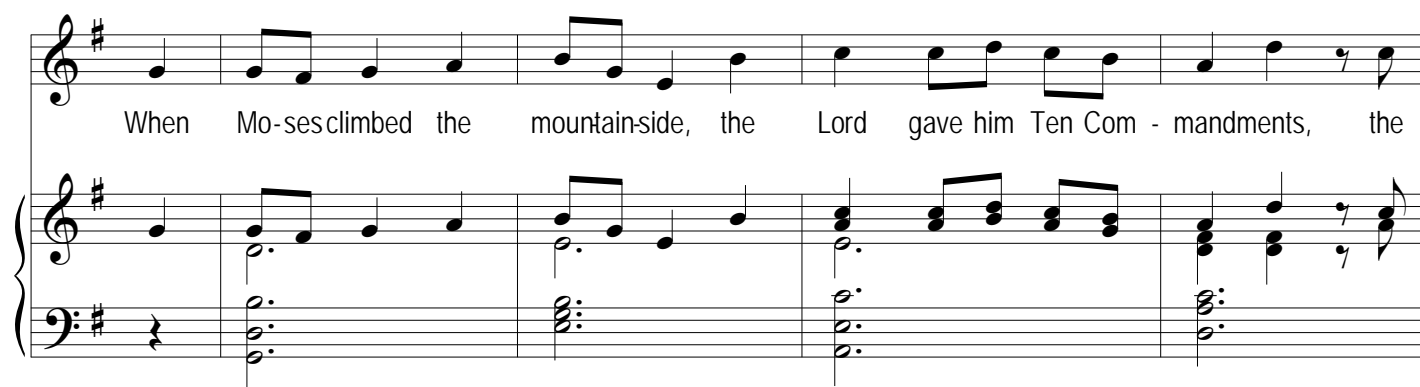
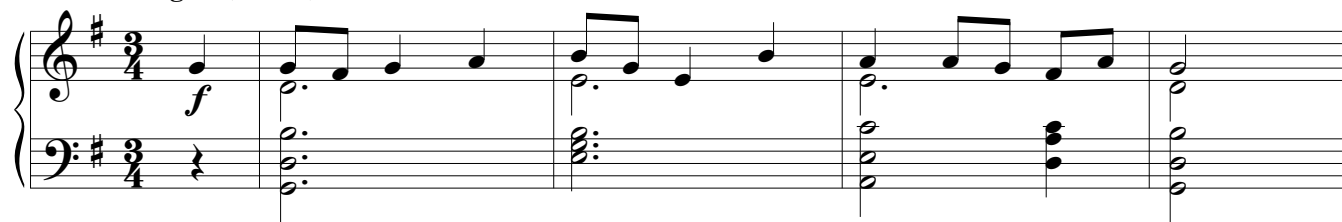
FROM MOSES TO CHRIST

When we look at the lives of Moses and Jesus, we see a lot of similarities. In fact, Moses - just like other prophets and forefathers of the Old Testament - is a prototype of Christ. Moses leads his people, the Hebrews, from the captivity to the Egyptian tyrant; Christ leads his entire creation from the captivity to the Evil One. Moses points the way to a Promised Land of Judea, which is a prefiguration of the Kingdom of God; Christ paves this way with his life, death, and resurrection. At Sinai, Moses climbed the mountain, where he was given the Ten Commandments. When he came down, he built an altar at the base of the mountain, and sacrificed bulls at God's altar, sprinkling blood on the altar and the people. He then said, "Behold the blood of the covenant which the Lord has made with you in accordance with all these words." This sprinkling of blood on both the people and God's altar was like signing a binding vow, which would lead the people back to the Garden of Eden. This, however, was only the beginning.

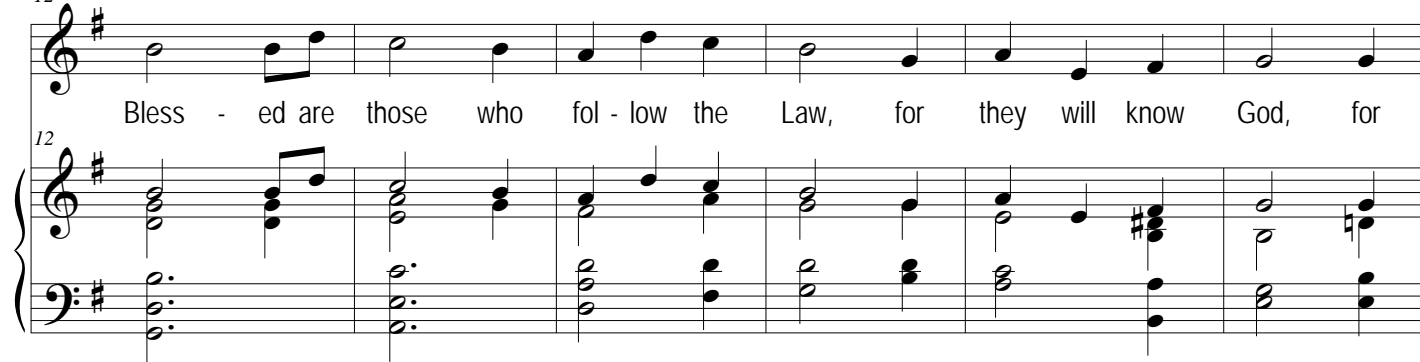
Jesus brings the Law of Moses to its completion, its fulfillment. Like Moses, he brings the message of God to his people and delivers it from the mountainside. We speak of this message as "The sermon on the Mount." The Law transmitted by Moses had already begun leading man towards the Kingdom of God; Jesus Christ brings it to its completion. He does not promise a land of comfort and plenty; no, exactly the opposite: he mentions suffering and persecution, and the change of heart, and thirst for holiness. However, he promises what humanity was longing to achieve: union with God. With the blood of his death and through his glorious resurrection, Christ connects his people with the Altar of the Holy and Mighty, bringing the Kingdom of Heaven here to earth, to dwell among us in an eternal union between God and His creation.

FROM MOSES TO CHRIST

Allegro (♩=120)



Refrain



the will know God. Bless - ed are those, who are pure in

22 heart, for they shall see God, for they shall see God.

27

31 When Je - sus climbed the mountain-side, He gave as a new com - mand - ment, the

36

gos - pel of the Liv - ing God, the way to true sal - va - tion.

Refrain

40

Bless - ed are those who fol - low the Law, for they will know

45

God, for the will know God. Bless - ed are those, who are

50

pure in heart, for they shall see God, for they shall see God.

The words and music by Paul Stetsenko
 Icon: Moses before the Burning Bush
 Byzantine; from St. Katherine Monastery, Sinai, Egypt



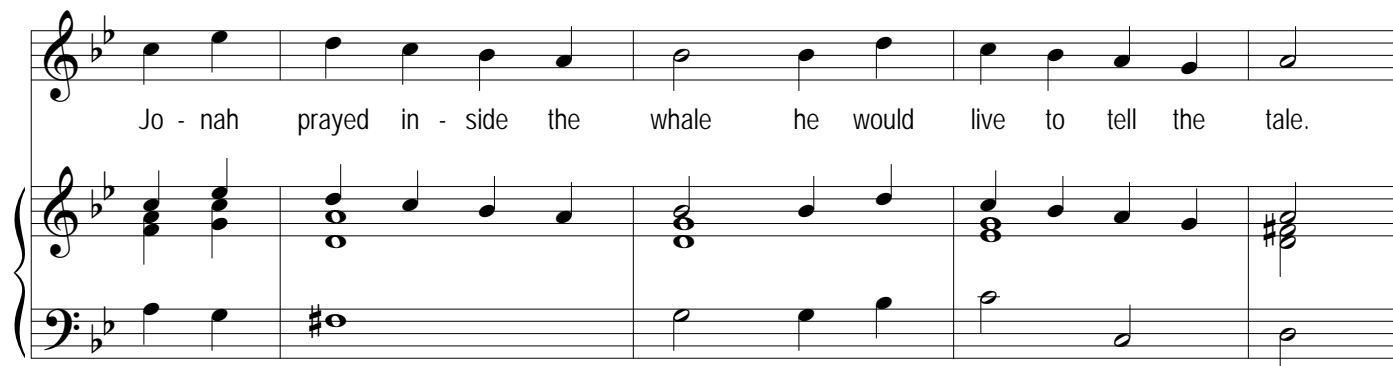
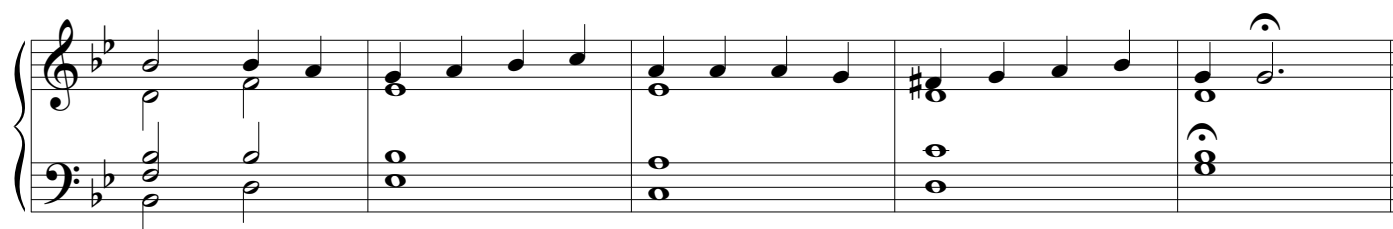
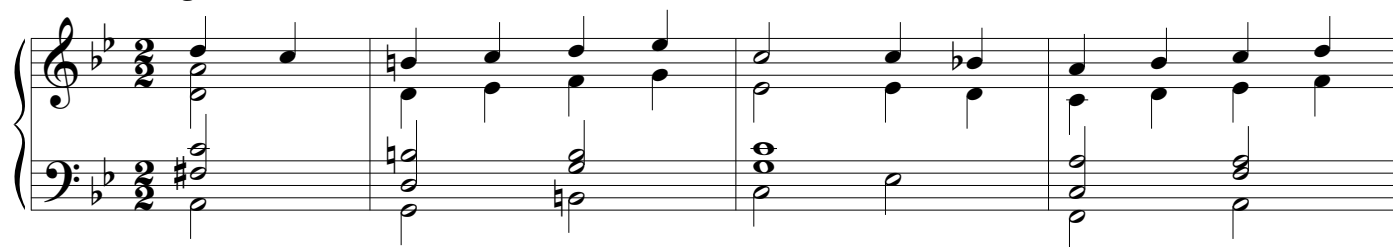
FROM JONAH TO CHRIST

The death and resurrection of Christ are foretold in the story of the Prophet Jonah, who lived about six centuries before Christ. Our Lord Jesus himself tells his disciples about Jonah's prophesy, saying "No sign shall be given to this generation except the sign of the Prophet Jonah."

Despite Jonah's initial rejection of God's command to him to preach repentance to the inhabitants of the capital of Assyria Nineveh, Jonah lived in close relationship to God and had enough faith in him to call to God in love. He emerged from the belly of the beast (calling it "sheol", which is a place of desolation in the Hebrew language, a type of personal hell) and went to accomplish God's will to Nineveh, saving its inhabitants from self-destruction. In the same way, we emerge from our own baptism, having begun our own resurrection. And in the same way, Christ stayed in the grave for three days before his resurrection.

FROM JONAH TO CHRIST

Allegro moderato ♩ = 80



In the dark - ness of the — bel - ly he was stu - dy - ing God's ways.

Prayers to God that will not end, on God a - lone we will de - pend,

ask - ing mer - cy, sing - ing praise, al - ways stu - dy - ing God's ways.

Make dis - ci - ples of all na - tions, bring all na - tions to sal - va - tion!

Three long nights, three long days; with God's mer - cy, he'd be raised,

once in dark - ness of a tomb, Christ then rose, di - spelled the doom.

In the dark - ness of the — grave, God set out the world to save.

Prayers to God that will not end, on God a - lone we will de - pend,

Ask - ing mer - cy, sing - ing praise, Al - ways stu - dy - ing God's ways.

Make dis - ci - ples of all na - tions, Bring all na - tions to sal - va - tion!

Words by Catherine FitzGerald and Paul Stetsenko
Music by Paul Stetsenko



FROM JOB TO CHRIST

The story of Job gives us hope of the resurrection. The Righteous Job is a type of Christ, for he is a servant of God who is suffering unjustly, a forerunner of the Son of God, who will also suffer injustice. Both Job and Christ are suffering yet victorious servants.

In the Book of Job, Satan seems to be a winning character. Job suffers unjustly, for God permits Satan to destroy his life. This story teaches us that although evil never comes from God, a struggle with the Evil One is an opportunity for us to prove our faithfulness and our love for God. On the other hand, God permits such trials and sufferings to give us an opportunity to forge our character and develop qualities He needs in us for our salvation. Job suffers during these trials, but He does not subject him to the trial of death. God only permits this trial to test His own Son, Jesus Christ, whose death delivers us from the Evil One forever.

Throughout his ordeal, Job asks why this is happening to him. When God speaks to Job, the prophet stops asking such questions. He begins to understand - and not with the mind, but with his heart - that the wisdom of God, which is beyond man's feeble understanding, gives meaning to all suffering and death, a meaning which Job cannot grasp but which Christ reveals to us through his own suffering, resurrection, his ascension, and his glorious second coming.

FROM JOB TO CHRIST

Andante ♩ = 80

Voice

1. Where were you when I made the earth? Where were you when I made the sky? When the stars sang to - geth - er, and the an - gels cried for joy, when I stretched my hand and said, "Let there be light!"

p

The musical score is written for voice and piano. It is in 4/4 time and marked 'Andante' with a tempo of 80 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the voice entering with the lyrics '1. Where were you when I made the earth?'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The second system continues the lyrics 'Where were you when I made the sky? When the'. The third system continues 'stars sang to - geth - er, and the an - gels cried for joy, when I'. The fourth system concludes with 'stretched my hand and said, "Let there be light!"'. The piano part includes various musical notations such as rests, eighth notes, and chords, with a dynamic marking of 'p' (piano) in the first system.

Hear me, Lord! May I al - so speak? Teach me, Lord, may I

un - der - stand. I had heard you with my ears but now I see you with my eyes. I re -

gard my - self as ash - es and I see my - self as dust, but I will rise a - gain with those whom my

God _____ rais - es up.

2. Where were you when I bore the cross? Where were you when I died on

it? When the an - gels wept in an - guish, and the earth con - vulsed in grief when I

bowed my head and died so you might live? Hear me, Lord! May I

al - so speak? Teach me, Lord, may I un - der - stand. I had

heard you with my ears but now I see you with my eyes. I re - gard my - self as ash - es and I

see my - self as dust, but I will rise a - gain with those whom my God — rais-es up.

Words and music by Paul Stetsenko
(based on the Book of Job)



PSÆLM 120*

*Numbering according to the Septuagint

In the fallen world, there is nowhere to turn for help. Each of us is a small, insignificant individual occupying a tiny sliver of endless time and space. And yet, our help comes from the Lord, the very God who made heaven and earth. How can the Creator of all that is visible and invisible take interest in us, the finite and mortal beings?

But what is our plea? What do we ask God to do for us? Our toughest problems are insignificant in His sight. Should we present Him with a "shopping list" of our requests, petitions, and prayers? What is the most important thing we should ask the Author of Life, given our mortality? One thing that we must rely on His help is in seeking our salvation and eternal life. It is not enough that God, in His infinite mercy, forgives and pardons us. He set a much loftier goal for us, and it is something that we cannot do on our own: our union with God. "My help will come from the Lord, who made heaven and earth."

PSALM 120

Andante ♩=100

I will lift my eyes to the hills, I will lift my eyes to the hills,

I will lift my eyes to the hills from where my help will come.

1. My help will come from the Lord, who made heav - en and earth.

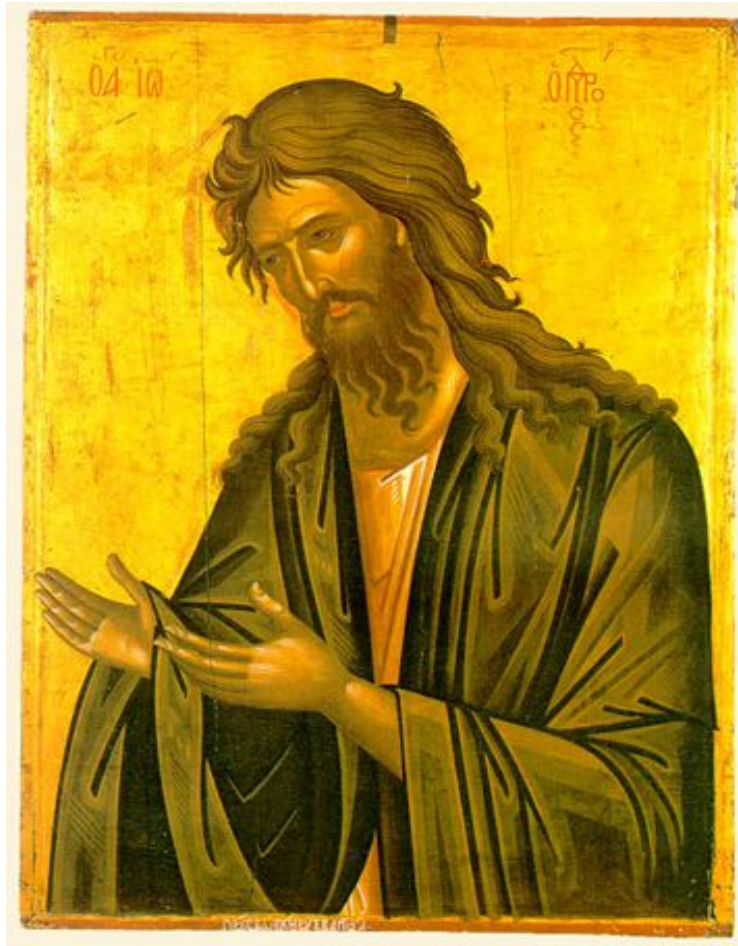
I will lift my eyes to the hills, I will lift my eyes to the hills,

I will lift my eyes to the hills from where my help will come.

2. The Lord will save us from the Evil One, the Lord will watch over us.

I will lift my eyes to the hills, I will lift my eyes to the hills,

I will lift my eyes to the hills from where my help will come.



FROM JOHN THE BAPTIST TO CHRIST

John was the last Old-Testament prophet who, like numerous prophets and holy people before him, became a type of Christ. When the Church wrote the Gospels, he became a prominent figure on its pages. John announces the arrival of the Savior; hence we call him "John the Forerunner of Christ." He also baptizes Christ; hence we call him "John the Baptist." John preaches repentance, for only those who turn away from evil towards God can enter the Kingdom of Heaven.

In a similar manner, Christ's first message to the people was "Repent, for the Kingdom of Heaven is at hand!" All those who were followers of John were baptized by him in the Jordan; their sins were washed away, and they were prepared for entrance into the Kingdom of God. As a prophet, John knew that the One was coming who would be baptizing not by water, but by the Holy Spirit, the holy fire from heaven. This baptism by fire was fulfilled at Pentecost: as Christ ascended to heaven, the Holy Spirit descended upon the disciples. The Church was born - the beginning of Kingdom of God here on earth, for all eternity.

FROM JOHN THE BAPTIST TO CHRIST

Allegro con brio ♩. = 130

The musical score is written for voice and piano. It begins with a treble clef and a 6/8 time signature. The tempo is marked 'Allegro con brio' with a quarter note equal to 130 beats per minute. The first system shows the vocal line with the lyrics 'Great is the proph - et' and the piano accompaniment. The second system continues the vocal line with 'John the Bap - tiz - er, but the least in the King - dom of God is' and the piano accompaniment. The third system concludes the vocal line with 'great - er than John, is great - er than John.' and the piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand, with a forte dynamic marking at the beginning.

Great is the proph - et

John the Bap - tiz - er, but the least in the King - dom of God is

great - er than John, is great - er than John.

John the Baptist, fore-runner of Christ, taught his disciples and

all who could hear: "Re-pent, and pre-pare the way of the Lord, the

glo-ri-ous King-dome of heav-en is near."

Great is the prophet John the Baptist, but the least in the Kingdom of

God is great - er than John, ___ is great - er than John. ___

"I bap - tize you with wa - ter of change, turn - ing your hearts and your minds to re-

morse. The One who is com - ing is strong - er than I, he will bap-

tize you with Spir - it and fire." _____

Refrain

Great is the proph - et John the Bap - tiz - er, but the least in the King - dom of

God is great - er than John, is great - er than John.

Words and music by Paul Stetsenko
 The Cretan icon of St. John the Baptist, 16th century.
 It is in Dionysiou Monastery, Mount Athos.



THE ANNUNCIATION

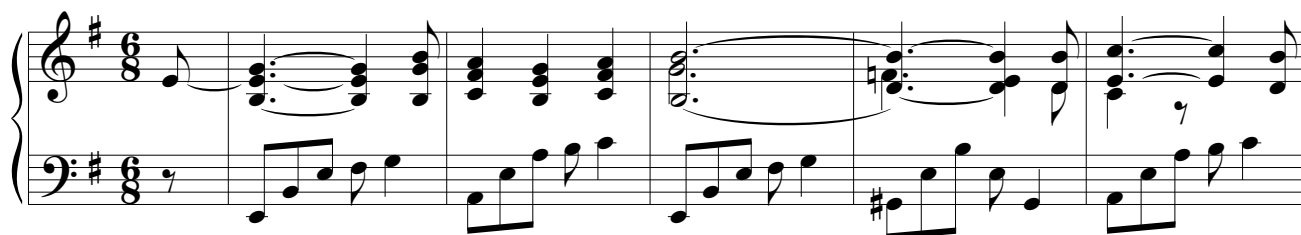
Today is the beginning of our salvation, the revelation of the eternal mystery! The Son of God becomes the Son of the Virgin as Gabriel announces the coming of Grace.

In the days of creation of the world, those were God's words "Let there be..." that brought Man into the world. But on the day when the Archangel Gabriel came to Mary, those were her words "Let it be..." that brought God the Word into the world.

Mary's answer to the angel, her freely given "yes," enables her to become the God-Bearer (the Greek term is "Theotokos"). Without this free acceptance, God could not have become incarnate, for God never forces a person's conscience and always waits for us to respond of our own free will. Each of us has complete freedom to return God's love. Every time we say the Lord's Prayer ("Thy will be done on earth as it is in heaven") we respond to God in the same way that Mary did. Every time we say Amen in our prayers, this is our "yes" to God, a response that is given free of all constraint and pronounced only out of love.

THE ANNUNCIATION

Andante ♩ = 65-70



VERSE 1

An An - gel said to Mar - y, "Greet-ings, fa-vored

The musical notation for Verse 1 shows the vocal melody and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment provides a steady eighth-note bass line and harmonic support in the right hand.

REFRAIN

One!" A message to the Vir - gin, "You will bear God's Son." A child will grow with-

The musical notation for the Refrain continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures in the right hand, including some triplets, while the left hand maintains a consistent eighth-note pattern.

in you for all the world to see, the Son of God, the King, most High, savior to you and

The musical notation for the final line of the Refrain shows the vocal melody and piano accompaniment. The piano part features more complex chordal textures in the right hand, including some triplets, while the left hand maintains a consistent eighth-note pattern.

The Annunciation

me. Mar - y, filled with faith; Mar - y, filled with hope; Mar - y,

This system contains the first six measures of the piece. The vocal line begins with a half note 'me.', followed by a quarter rest, then a half note 'Mar - y,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

filled with love, Re - joice, — the Lord is with you! Re-

This system contains measures 7 through 12. The vocal line continues with 'filled with love, Re - joice,' followed by a half rest, then 'the Lord is with you!'. The piano accompaniment includes a half-note chord in measure 10 and a half-note chord in measure 12.

VERSE 2

joice, — the Lord is with you! When Mar - y heard the

This system contains measures 13 through 18. The vocal line begins with 'joice, — the Lord is with you!' followed by a half rest, then 'When Mar - y heard the'. The piano accompaniment features a half-note chord in measure 14 and a half-note chord in measure 18.

An - gel, she said, "How can this be?" "Through God the Ho - ly Spir - it this child will come to

This system contains measures 19 through 24. The vocal line continues with 'An - gel, she said, "How can this be?" "Through God the Ho - ly Spir - it this child will come to'. The piano accompaniment includes a half-note chord in measure 20 and a half-note chord in measure 24.

The Annunciation

REFRAIN

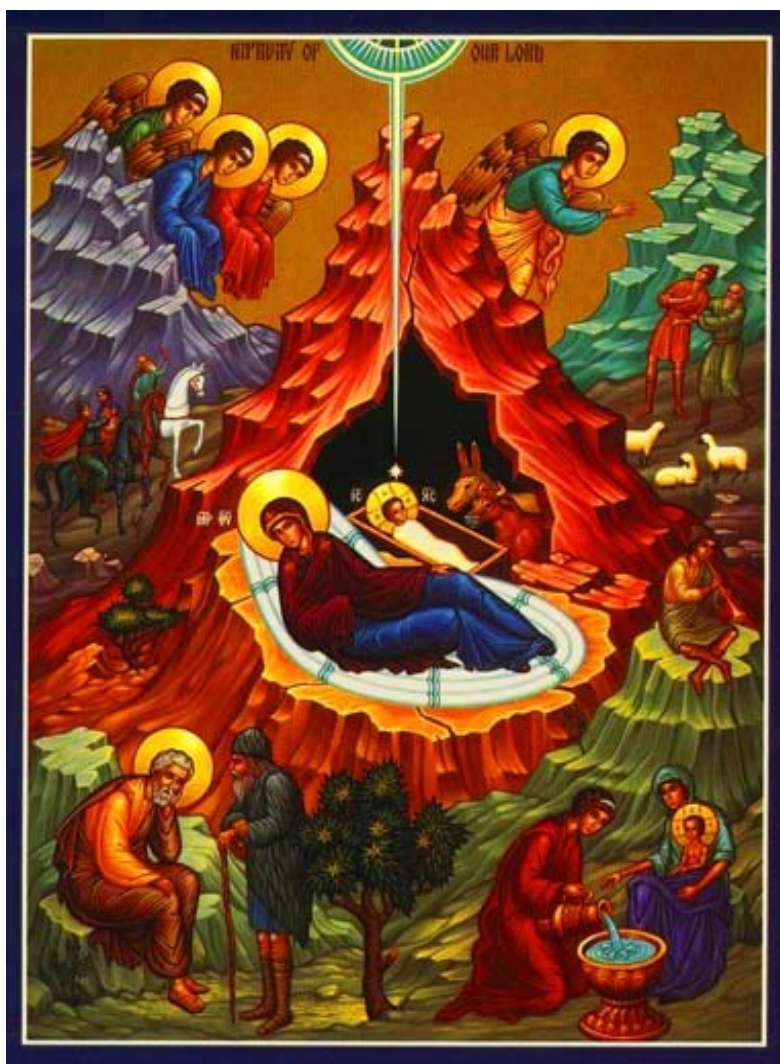
be." A child will grow with - in you for all the world to see, the Son of God, the

King, most High, sav-ior to you and me. Mar - y, filled with faith; Mar - y,

filled with hope; Mar - y, filled with love, Re - joice, — the Lord is with you!

Re - joice, — the Lord is with you!

Music by Paul Stetsenko
 Words by Catherine FitzGerald
 The icon of Annunciation from the Church of St Climent
 in Ohrid, Macedonia (14th century).



THE NÀTIVITY OF CHRIST OUR GOD

"My help will come from the Lord, who made heaven and earth," we sing the words of the Psalm. And now our help comes from on high: the all powerful God, who is beyond time and space and above all existence, now enters time and space as a helpless child to rescue us from the Evil One and the consequence of Adam's fall: death itself.

For thousands of years, Israel's prophets had been waiting for the Messiah, the Savior. Yet all of them would have been shocked to learn that it was God Himself who came as the Messiah. As the Church Fathers taught, Christ was wrapped in swaddling clothes so that we may become free from the binds of death. He came to earth so that we may ascend to heaven. He chose not to have a place at the inn so that we may have many mansions in our Father's house. He became poor so that through His poverty we might become infinitely rich.

Your Nativity, O Christ our God,
 Has shone to the world the Light of wisdom!
 For by it, those who worshipped the stars
 Were taught by a Star to adore You,
 the Sun or Righteousness,
 And to know you, the East from on high.
 O Lord, glory to You!

THE NATIVITY OF CHRIST OUR GOD

Allegro (♩=120)

Verse 1

The musical score is written for a voice and piano. It begins with a vocal line that has three measures of whole rests, followed by the lyrics "Your Na -". The piano accompaniment starts with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The score is divided into three systems, each with a measure number (1, 5, 8) at the beginning of the vocal line. The lyrics continue across these systems: "ti - vi - ty, O Christ our — God, has shone to the world the True Light. By this", "light, those who wor - shipped the stars, were taught by the Star to a - dore You.", and "light, those who wor - shipped the stars, were taught by the Star to a - dore You."

1 Your Na -

5 ti - vi - ty, O Christ our — God, has shone to the world the True Light. By this

8 light, those who wor - shipped the stars, were taught by the Star to a - dore You.

Refrain

12

Glo - ry to God, glo - ry to God, glo - ry to God in the High - est!

15

Glo - ry to God, glo - ry to God, glo - ry to God in the High - est!

19

Verse 2

Your Na -

23

ti - vi - ty, O Christ our God, has shone to the world the True Light. By its

27



light, those who lived in the fields were told by the an - gel to seek You.

27

Refrain

31



Glo - ry to God, glo - ry to God, glo - ry to God in the High - est!

31

35



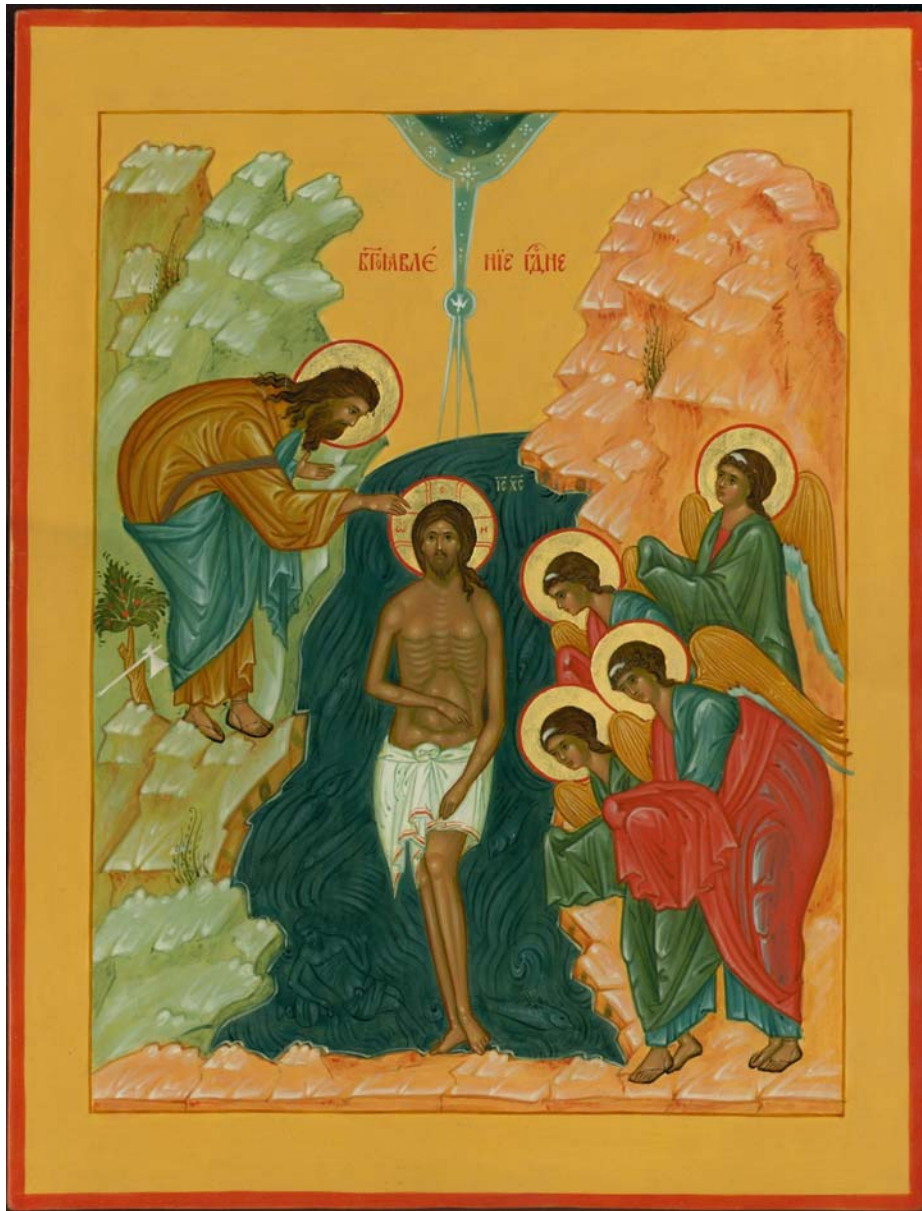
Glo - ry to God, glo - ry to God, glo - ry to God in the High - est!

35

39



God intended the humanity to be in full communion with himself. However, Adam and Eve turned away from the right path towards union with God. God was grieved because his own children had turned away from Him, and because of the world they now lived in, could not turn back on their own power. Therefore, God the Father sent God the Son (Christ) into the world. God the Son took on a human nature in addition to his divine nature. He united the divine and human natures in one person, enabling humans to partake of the divine nature once more, and return to communion with God.



THE THEOPHANY OF CHRIST

CHRIST'S BAPTISM

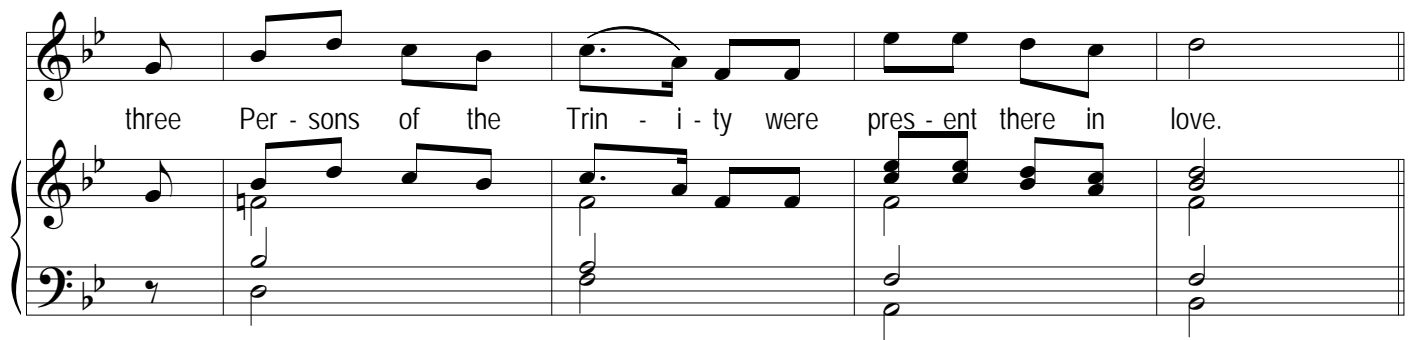
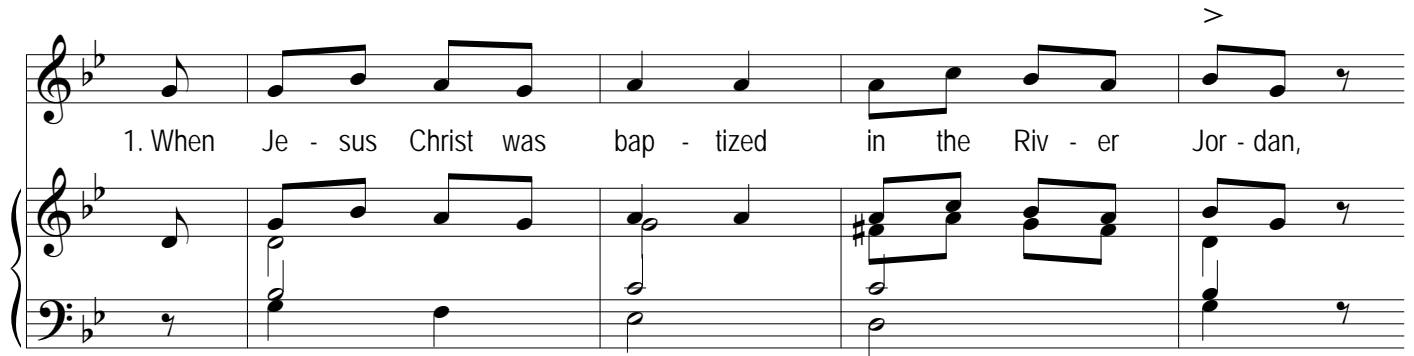
Why did Christ request to be baptized? How God, the Creator of mankind, be baptized by His own creature, John the Forerunner? John was taken aback when Christ approached him for baptism, yet he obeyed. God's humility revealed His divinity as the Holy Trinity was manifest.

The ancient Church sang its glorious song, "When You, O Lord, were baptized in the Jordan, the worship of the Trinity was made manifest, for the voice of the Father bore witness to You, and called You His beloved Son. And the Spirit, in the form of a dove, confirmed the truthfulness of His word. O Christ our God, you have revealed Yourself and have enlightened the word. Glory to You!"

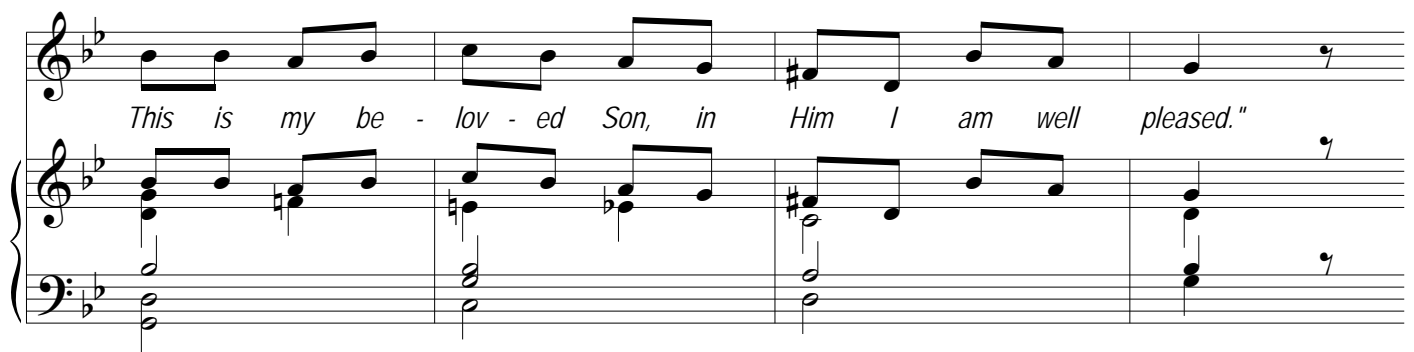
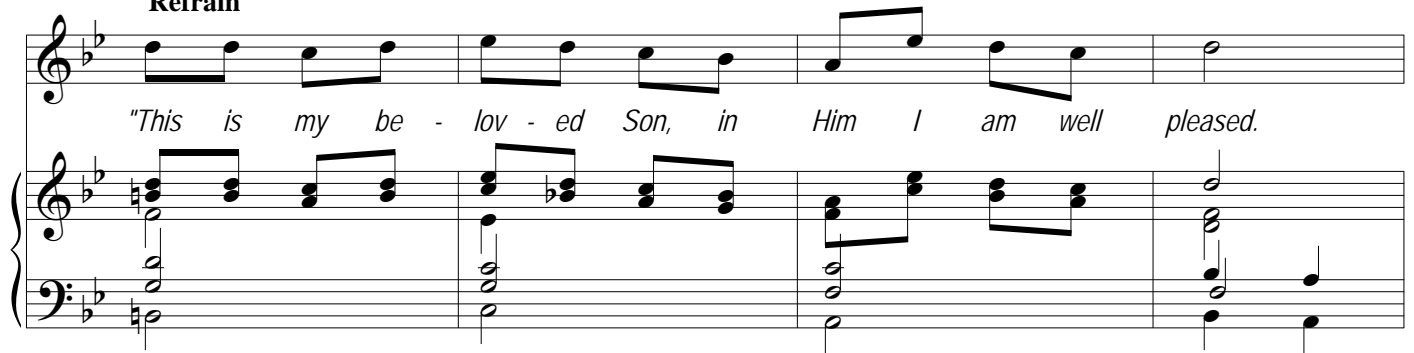
As Christ was baptized in the waters of the Jordan, all waters throughout the Universe were changed by His touch into the waters of baptism, which wash our sins away. From this moment onward, our own resurrection begins.

THE THEOPHANY OF CHRIST

Allegro (♩ = 80)



Refrain



2. The Fa - ther spoke from heav - en to John the ho - ly proph - et;

the Spir - it God de - scend - ed as gen - tly as a dove.

Refrain

"This is my be - lov - ed Son, in Him I am well pleased.

This is my be - lov - ed Son, in Him I am well pleased."

Words and music by the hand of Paul Stetsenko



CHRIST IN THE WILDERNESS

After Christ was baptized, there was an event of tremendous significance which further prepared Him for the mission of saving mankind and the whole world. As we read in the Holy Scripture, Jesus was led to the desert by the Spirit, where he dwelled for 40 days in the wilderness, and where he was tempted by the Evil One of his humanity.

If Christ is God in the flesh, why would He be tempted by the Evil One? How a demon can tempt God? We should not forget that when God became a human being, he took upon Himself our mortal and corruptible human nature, and it was that human nature that was tested through demonic temptations by our Savior's heavenly Father.

The Evil One offers Christ three propositions, and they contain all of human nature's contradictions of throughout our existence. By offering these tantalizing temptations, the Devil seeks to demolish Christ's human nature, making our own salvation impossible.

To overcome such temptations as man, Christ resorted to prayer and fasting in the wilderness – the spiritual weapons given to all of us in the Church for precisely the same purpose in the “wilderness” of a fallen world: to strengthen the our human nature against false and pretentious promises by following in footsteps of Christ, fasting, praying, and hungering to do the will of God.

CHRIST IN THE WILDERNESS

Animato ♩ = 110

Refrain

Out in - to the wil-der-ness, fol-low Christ,

mf

fast and pray, hun - ger - ing to do the will of God.

Verses

1. For - ty days and nights He fast - ed, and re - ject - ed Sa - tan's
 2. It is not on bread a - lone, but on ev - ery word of

lies. Je - sus fol - lowed where the Spir - it led him with the
 God. Let us fol - low where the Spir - it leads us, let it

17

pro - mise of new life.
be our ho - ly food.

21 *Refrain*

Out in - to the wil - derness, fol - low Christ, fast and pray,

25

hun - ger - ing to do the will of God.

Words by Bob Hurd
Music by Paul Stetsenko
Fresco detail by Panselinos (13 century, Byzantium)

Our human will was healed by the human will that the Son of God assumed and united to His divine will in the Incarnation. Before the Garden of Gethsemane, the perfect expression of that healing through obedience may just be the temptation and testing in the wilderness. As the final temptation was beaten back by Christ, He was able to say to the tempter. "Begone, Satan!" Our goal is to be able to rebuke the tempter with the same words when we too are tempted/tested – on a daily basis!



THE BEATITUDES

"Blessed are the poor in spirit, for theirs is the kingdom of heaven." This is the fundamental condition of our spiritual progress towards our union with God. To be poor in spirit is to recognize that one has nothing which he or she has not received from God. To be rich in spirit is to be reliant on our own strength and devices and exclude God's grace as unnecessary. To be poor in spirit is to be freed from all reliance on one's own desires, goals, powers, and strengths.

"Blessed are those who mourn, for they shall be comforted." If one is poor in spirit, liberated from the spiritual and physical desires of this world, he will necessarily mourn and weep over the conditions of man. The poor in spirit know how foolish and sad it is to be the passions of this fallen world. Blessed mourning for our fallenness is essential to the spiritual life. But in the victory of Christ, it is not morbid or joyless. On the contrary, it is filled with hope, with gladness and with light.

"Blessed are the meek, for they shall inherit the earth." To be meek means to be gentle and kind, to be empty of all selfishness and earthly ambition. It means, in a word, never to return evil for evil, but always in everything to overcome evil by good. Meekness means to distrust and reject every thought and action of external coercion and violence, which in any case can never produce fruitful, genuine and lasting results. Meekness is to have the firm and calm conviction that the good is more powerful than evil, and that the good ultimately is always victorious.

THE BEATITUDES

Music by Paul Stetsenko

Allegro (♩=120)

mf

The piano introduction is in 4/4 time, marked *Allegro* (♩=120) and *mf*. It features a melody in the right hand and a bass line in the left hand, both in the key of D major. The melody consists of eighth and quarter notes, while the bass line is primarily eighth notes.

Refrain

Blessed are the poor in spir - it, for theirs is the King - dom of heav - en.

The first line of the refrain features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are "Blessed are the poor in spir - it, for theirs is the King - dom of heav - en." The melody is in D major and 4/4 time.

Blessed are those who mourn, _____ for they shall be com - fort-ed.

The second line of the refrain continues the vocal melody and piano accompaniment. The lyrics are "Blessed are those who mourn, _____ for they shall be com - fort-ed." The melody is in D major and 4/4 time.

Blessed are the hum - ble and meek, for they shall in-her-it the earth.

The third line of the refrain concludes the vocal melody and piano accompaniment. The lyrics are "Blessed are the hum - ble and meek, for they shall in-her-it the earth." The melody is in D major and 4/4 time.

Verse 1

1. You are the salt of the earth; if salt los - es fla - vor, what

The musical score for Verse 1 is written for voice and piano. The voice part is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature. The melody consists of quarter and eighth notes, with a descending line in the final measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Refrain

good is it? Blessed are the poor in spir - it, for

The first system of the Refrain shows the continuation of the melody and piano accompaniment. The voice part has a half note followed by a quarter rest, then continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern.

theirs is the King - dom of heav - en. Blessed are those who mourn, _____ for

The second system of the Refrain continues the musical phrase. The voice part includes a long horizontal line indicating a breath mark or a pause in the melody. The piano accompaniment continues with its steady accompaniment.

they shall be com - fort-ed. Blessed are the hum - ble and meek, for

The third system of the Refrain concludes the musical phrase on this page. The voice part continues with eighth notes. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

Verse 2

they shall in-her-it the earth. 2. You are the light of the world; if

This block contains the first line of musical notation for Verse 2. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "they shall in-her-it the earth. 2. You are the light of the world; if".

light does not shine, _____ what good is it?

This block contains the second line of musical notation for Verse 2. It continues the vocal melody and piano accompaniment. The lyrics are: "light does not shine, _____ what good is it?".

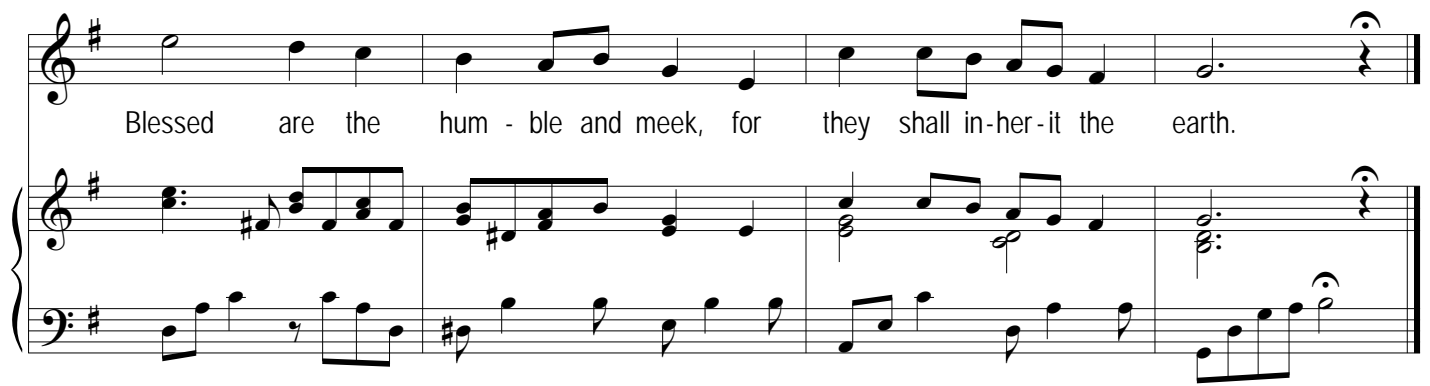
Refrain

Blessed are the poor in spir - it, for theirs is the King - dom of heav - en.

This block contains the first line of musical notation for the Refrain. It features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one sharp (F#). The lyrics are: "Blessed are the poor in spir - it, for theirs is the King - dom of heav - en."

Blessed are those who mourn, _____ for they shall be com - fort-ed.

This block contains the second line of musical notation for the Refrain. It continues the vocal melody and piano accompaniment. The lyrics are: "Blessed are those who mourn, _____ for they shall be com - fort-ed."



"Blessed are they who hunger and thirst for righteousness, for they shall be satisfied."

Strictly speaking, the Lord blesses not the righteous, but the seekers of righteousness. It is those who are hungry and thirsty for what is just and good who receive the blessings of God. Man's life consists in seeking, in hungering and in thirsting for righteousness. This is the spiritual teaching of the scriptures and the saints. The satisfaction and rest comes from God; however, this is not a temporary satisfaction or rest that we experience in our temporal life. Christ speaks of a satisfaction and rest that dwells in eternity. There is no satisfaction for man's spirit but God. It is the satisfaction of perpetual growth in union with God. To hunger and thirst for the living God is spiritual life. To be filled and contented with anything else is death for the soul.

"Blessed are the merciful, for they shall obtain mercy."

To be merciful is to be like God, for "The Lord is merciful and gracious, slow to anger and abounding in steadfast love." (Ps 103). To be merciful does not mean to justify falsehood and sin. It does not mean to be tolerant of foolishness and evil. It does not mean to overlook injustice and iniquity. God is not this way, and does not do this. To be merciful means to have compassion on evil-doers and to sympathize with those who are caught in the bonds of sin. It means to forego every self-righteousness and every self-justification in comparison with others. It means to refuse to condemn those who do wrong, but to forgive those who harm and destroy, both themselves and others. It is to say with utter seriousness, "forgive us our trespasses as we forgive those who trespass against us."

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

Purity of heart means to be free of all wicked motivations and sinful intentions, and to have no unworthy interests and self-seeking desires. It means to be totally free from anything which blinds and darkens the mind so that it cannot see things clearly and honestly. It means to be totally liberated from anything which captivates and darkens the soul so that it cannot reflect and shine with the pure light of God.

"Blessed are the peacemakers, for they shall be called the children of God."

It is peace understood as the liberation from passions, which cannot be achieved without the action of the Holy Spirit. It is the peace of those who are not anxious about their lives, about what they shall eat and drink, about what they shall wear. It is the peace with which men's hearts are not troubled nor afraid of anything. It is the peace which exists in men even in the most terrible of human situations, in suffering, and in death. It is the peace which is in the one who can say: "Who shall separate us from the love of Christ? Shall tribulation, or distress, or persecution or famine, or nakedness, or peril or sword?"

The inner peace of God is not the absence of external conflict. The peacemakers are not those who are freed from struggles in life, or those who can cause the disappearance of strife among men. Christ Himself did not do this. On the contrary, the Prince of Peace told his disciples that He himself will be the cause of much conflict among men.



THE TRANSFIGURATION OF CHRIST

Never forget that there are two natures in the person of Christ: he is at the same time both God and a human. And it is this union of two natures in Christ that God permitted the disciples Peter, James, and John to see, if only for a brief moment. They saw Jesus illuminated by the divine light that shone through his human body.

Two more people are present at Christ's Transfiguration: Moses and Elijah. Moses represents those who wait for the descent of Christ into hell. Moses personifies Law. Elijah, on the other hand, came down from heaven to contemplate God in the body of a human. He comes in the name of the prophets who bear witness to the divinity of Christ.

THE TRANSFIGURATION OF CHRIST

Through Adam's fall, our human nature was stripped of divine light. In His compassion, God took our nature upon Himself, and on the mountain, He showed to His three disciples what we once were and what we shall become through Him in the age to come.

Even Christ's clothing shines brightly, showing that everything and everyone connected to Him can shine with His light. In fact, this is our calling: to shine with heavenly beauty in a darkened world.

Allegro ♩ = 100

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 4/4 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a forte (f) dynamic marking and a repeat sign at the end.

Refrain

It is good to be here, it is good to be here, it is good for us, Lord, to be here,

with Mo-ses and E-li-jah, and Je-sus Christ our God, it is good for us, Lord, to be here.

1. Christ took Pe - ter, James and John, and led them up the moun - tain.
2. Christ's wholebe - ing was trans - formed, His face was shin - ing bright - ly,

"This is my be - lov - ed Son!" God's voice was heard, re - sound - ing.
With white rays he was a - dorned, im - mor - tal, ho - ly, might - y.

Refrain

It is good to be here, it is good to be here, it is good for us, Lord, to be here,

with Mo-ses and E-li - jah, and Je-sus Christ our God, it is good for us, Lord, to be here.

Music and word by Paul Stetsenko
The icon by the hands of Theophanes the Greek, 14c.



RESURRECTION OF LAZARUS

Visible triumphs are few in the earthly life of our Lord Jesus Christ. He preached a kingdom "not of this world." One day, this kingdom not of this world surged triumphantly into our world, and it was on the day Jesus resurrected his friend Lazarus, who had died suddenly and was buried. What does this mean for us? We are like Lazarus, subjects to death; however, Christ, abiding in us, gives us a confirmation of our own bodily resurrection at the end of times. This even also set Christ's enemies to seek His death. Thus, having brought back to life his friend Lazarus, Christ himself goes to his voluntary, life-saving death.

By raising Lazarus from the dead before Your Passion,
 You confirmed the universal resurrection, O Christ God!
 Like the children You, O Vanquisher of death:
 Hosanna in the highest!
 Blessed is He that comes in the name of the Lord!

RESURRECTION OF LAZARUS

Animato ♩ = 120

Refrain

By rais-ing Laz-a-rus, O Christ our God, you con-firmed our re-sur-rec-

tion. With palms of vic-to-ry we cry to you:

save us al-so, O Son of God, Ho-san-na in the high-est!

Verse 1

1. By your word, O Word of God, Laz - a-rus re-turned to this life;

save us al - so, O Son of God, Ho - san - na in the high - est!

Refrain

By rais-ing Laz - a-rus, O Christ our God, you con - firmed our re-sur-rec -

tion. With palms of vic - to - ry we cry to — you:

save us al - so, O Son of God, Ho - san - na in the high - est!

Verse 2

2. Christ the Way, the Truth, and the Life, con- quered death by his own — death;

save us al - so, O Son of God, Ho - san - na in the high - est!



Refrain

By rais-ing Laz-a-rus, O Christ our God, you con-firmed our re-sur-rec -

tion. With palms of vic-to-ry we cry to you:

save us al-so, O Son of God, Ho-san-na in the high-est!

Words and music by Paul Stetsenko
 "Resurrection of Lazarus,"
 a Novgorod tablet-icon, Russia, 15th century



CHRIST THE BRIDEGROOM

Christ as the divine Bridegroom reveals His selfless love for his Bride, the Church. He is the central figure in the parable of the ten maidens:

"Then the kingdom of heaven shall be likened to ten maidens who took their lamps and went out to meet the bridegroom. Now, five of them were wise, and five were foolish. Those who were foolish took their lamps and took no oil with them, but the wise took oil in their vessels with their lamps. But while the bridegroom was delayed, they all slumbered and slept. And at midnight a cry was heard: 'Behold, the bridegroom is coming; go out to meet him!' Then all those maidens arose and trimmed their lamps. And the foolish said to the wise, 'Give us some of your oil, for our lamps are going out.' But the wise answered, saying, 'No, lest there should not be enough for us and you; but go rather to those who sell, and buy for yourselves.' And while they went to buy, the bridegroom came, and those who were ready went in with him to the wedding; and the door was shut. Afterward the other maidens came also, saying, 'Lord, Lord, open to us!' But he answered and said, 'Assuredly, I say to you, I do not know you.' Watch therefore, for you know neither the day nor the hour in which the Son of Man is coming." [Matthew 25:1-13]

Behold, the Bridegroom comes in the middle of the night, and blessed is the servant He shall find vigilant; but unworthy is he whom he shall find neglectful. Beware therefore, O my soul, lest you be weighed down by sleep, lest you be given over to death and be closed out from the kingdom; but rise up crying out: "Holy! Holy! Holy are You our God; through the intercessions of the Theotokos, have mercy on us."

CHRIST THE BRIDEGROOM

Allegro ♩ = 100

Voice

1. A-

f

wake, O sleep - ers, and a - rise! Your time has come, O maid - ens wise.

Christ calls to you, in Him a - bide; you are His Church, His Ho - ly Bride.

2. Pre - pare your lamps and let your lights in

beau - ty shine in wint - ry nights. Christ calls to you, in Him a - bide;

you are His Church, His Ho - ly Bride. 3. Rise

up and sing to greet the King; for - ev - er let your prais - es ring.

Christ calls to you, in Him a - bide; you are His Church, His Ho - ly Bride.

Words and music by Paul Stetsenko
 Icon: Christ the Bridegroom ("Behold the Man")
 contemporary Greek



ENTRY INTO JERUSALEM

The time for Passover was approaching, and all Jews were coming to Jerusalem to celebrate the feast. Christ and his disciples were on their way to Jerusalem, but for a different reason. Jerusalem saw the Son of God entering the eternal city not on the horse like a victor but on a humble donkey. This humility showed that He did not come to Jerusalem to re-establish the earthly kingdom of His ancestor King David; instead, he comes to Jerusalem to be killed. But we, the Church, see the Son of God entering the celestial Jerusalem to establish His reign.

ENTRY INTO JERUSALEM

Marciale ♩ = 100

Ho -

san - na, ho-san - na, let all the chil - dren sing, Ho - san - na, ho-san - na, ho - san - na to the King.

O - pen wide the gates of Je - ru - sa - lem, o - pen wide the gates of Je - ru - sa - lem.

O - pen wide the gates of Je - ru - sa - lem, o - pen wide the gates of Je - ru - sa - lem.

Spread your gar - ments on the road, greet the King, our Sa - vior, Lord. Ho-

san - na, ho-san - na, let all the chil - dren sing, Ho - san - na, ho-san - na, ho - san - na to the King.

O - pen wide the gates of Je - ru - sa - lem, o - pen wide the gates of Je - ru - sa - lem.

O - pen wide the gates of Je - ru - sa - lem, o - pen wide the gates of Je - ru - sa - lem.

Words and music by Paul Stetsenko



PASSION OF CHRIST

The word "Gospel" means "good news." But there is bad news in the good news, and the bad news is the Cross, and there is no other way. When we are baptized, we put on Christ; but by putting on Christ, we also take on His Cross.

We are little Christs, so to speak, created in His image, but the image is tarnished, hidden. Christ's mission was to clear that image of God in us. And to do that, Christ had to do what Adam refused - to enter death.

The Lord Christ has accomplished His mission, He has ended His earthly life. He has assumed the condition of slavery into which man had fallen, man whom He had created free to grow in his Creator's love, with the cooperation of the Holy Spirit. Christ has also instituted the Last Supper, through which He has given us the Bread of Life, descended from heaven, so that we may eat it and not die. After having taken upon Himself our weakness, to the point of being crucified on the Cross, He shall descend into She'ol - the state of being completely dead, for real - and then raise all of mankind with Himself. Our redemption is accomplished through Christ's self-sacrifice, and the Resurrection is near. His three days in the tomb are coming to an end, and His Resurrection - and our own - is just about to begin.

PASSION OF CHRIST

Lento $\text{♩} = 60$

Voice

1. At sup - per with his

fol - low - ers he met his friends in love to tell them of the things to come, the plans from God a -

bove. Be - fore Your Cross, we bow down in wor - ship, O Mas - ter, and Your

ho - ly Re - sur-rec - tion we glo - ri - fy.

2. The time has come to leave you all, but soon I will re -

turn. Let not your hearts be sad and grieved; re - mem - ber what you learned." Be - fore Your

Cross, we bow down in wor - ship, O Mas - ter, and Your ho - ly Re - sur-rec -

tion we glo - ri - fy.

3. He prayed to God, "Thy will be done" and bore the heav - y cross on which they nailed our

Sav - ior Christ, who came to save the lost. Be - fore Your Cross, we bow down in

wor - ship, O Mas - ter, and Your ho - ly Re - sur-rec - tion we glo - ri - fy.



RESURRECTION OF CHRIST

Your Resurrection, O Christ our Savior, the angels in heaven sing.
Enable us here on earth to glorify you in purity of heart!

RESURRECTION

THE FEAST OF FEASTS

Christ is risen, He is truly risen!
Christ is risen from the dead!

Greek:

Christós anésti! Alithós anésti!
Christós anésti ek nekrón!

Christ is risen from the dead,
trampling down death by death,
and upon those in the tomb bestowing life.



Christ is ris-en, He is tru - ly ris-en! Christ is ris - en from the__ dead! Chri -

stos a - nes - ti! A - li - thos a - nes - ti! Chri - stos a - nes - ti ek nek - ron!

Fine

Resurrection

Christ is ris - en from the dead, traml - ing down death by death, and up -

The first system of the musical score for 'Resurrection'. It features a vocal line in G major (one flat) and 3/4 time, with lyrics 'Christ is ris - en from the dead, traml - ing down death by death, and up -'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

on those in the tomb be - stow - ing life. Christ is ris - en

The second system of the musical score. The vocal line continues with 'on those in the tomb be - stow - ing life. Christ is ris - en'. The piano accompaniment continues with chords and a bass line. The time signature changes from 3/4 to 4/4 in the middle of the system.

from the dead, traml - ing down death by death, and up - on those in the

The third system of the musical score. The vocal line continues with 'from the dead, traml - ing down death by death, and up - on those in the'. The piano accompaniment continues with chords and a bass line. The time signature changes from 4/4 to 3/4 in the middle of the system.

D.C. al Fine
tomb be - stow - ing life.

The fourth system of the musical score, marked 'D.C. al Fine'. It features a vocal line and piano accompaniment for the final phrase 'tomb be - stow - ing life.'. The piano accompaniment ends with a double bar line and repeat dots.

First, there was the empty tomb.

There were the angels - messengers - announcing Christ's resurrection to the holy myrrhbearers. (Matthew and Mark speak of only one angel at the tomb; John and Luke mention two)

Then, there was the first person who met the resurrected Christ, Mary Magdalene. She first did not recognize him, but He said only one word, "Mary," and she turned to Him and knew she saw the Lord.

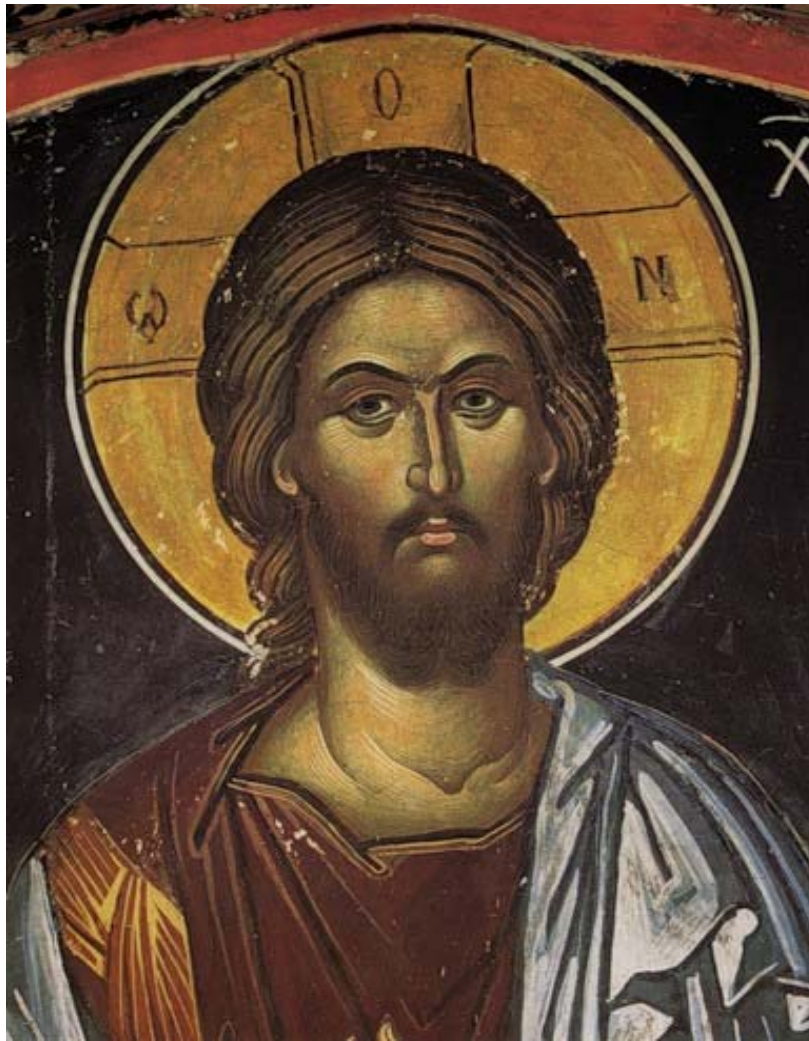
Why did she not recognize him? After all, she was one of his disciples. She was the one to wash his feet with her hair; she was the one to pour myrrh on his head before his Passion. Why did she not see him for who He was, but recognized Him when He said her name?

Jesus returned from another world, from the world of She'ol, the state of being dead. He no longer belongs to the world in which one grows old and dies. He is already part of an eternal world, unrecognizable to us by our limited vision. However, it is through love that is immediately recognized, for only those who love Him and believe in Him can know who Christ truly is - our God and Savior. This is what "personal relationship with God" truly means: we know God, in our hearts, and not just in our minds.

Then, the two disciples also saw him. They travelled from Jerusalem to the small village of Emmaus. And on their way, they were joined by a person, whom they did not recognize. They had a conversation about the recent events in Jerusalem concerning Jesus of Nazareth and his death; they also mentioned that the women in their company went to the grave but found the tomb empty. The disciples did not know what to make of it. The stranger then explained to the traveling disciples everything in the Law of Moses and the prophets which foretold the Messiah's suffering and death and resurrection. The disciples would later say to each other, "Did not our hearts burn within us while he talked to us on the road, while he opened to us the Scripture?"

That is to say, little by little, their traveling companion-stranger helped them to recognize in Him the One of whom the Scriptures spoke. What happens after this is remarkable. Without yet recognizing Christ in the stranger, they enter their house and they all sit down to eat. Here, the stranger performs four actions, repeating what Jesus had done during their last supper: He took bread; He gave thanks; He broke it; He gave it to them. And the disciples recognized Christ in the stranger by His gestures alone. **This is faith.**

Faith in the living Christ is not a set of intellectual deductions. It is not an act of reason or an argument, or persuasion. It is recognition. Faith is our response to the Presence. The disciples recognized Christ-God in the stranger when they received the transfigured Bread. They immediately ran back to Jerusalem to announce that Jesus Christ was risen.



IN THE BEGINNING WAS THE WORD

The Gospels are the books of sacred writings for the Church, written by the Church and for the Church. Yet at the same time it is the authentic Word of God for those who belong to God's chosen assembly of believers. Just as the Church is a divine-human organism, and so is the Scripture, for it is fully the word of the Church and fully the Word of God.

The Bible lives in the Church. It comes alive in the Church and has the most profound divine meaning for those who are members of the community which God has established, in which He dwells, and to which, through His Word and His Spirit, He has given Himself for participation, communion and life everlasting.

Outside of the total life and experience of the community of faith, which is the Church of Christ, no one can truly understand these words and correctly interpret them. Without the Church, reading these words would be like looking into a deep well but only seeing one's own reflection. That is to say, outside of the Church, the Bible has no meaning. Only Christ, the living and personal Word of God, Who comes from the Father and lives in His Church through the Holy Spirit, can make God known and can give the right understanding of the scriptural Word of God.

For in the beginning was the Word, and the Word was with God, and the Word was God.

IN THE BEGINNING WAS THE WORD

Animato ♩ = 120

Refrain

En ar-chi in o Lo-gos, ke o

Lo-gos in pros ton The - on, ke The - os in o Log-os.

En ar-chi in o Lo-gos, ke o Lo-gos in pros ton The - on, ke The -

Verse 1

os in o Log-os. In the be - gin - ning was the

15

Word, and the Word was with God, and the Word was God.

20 **Refrain**

En ar-chi in o Lo-gos, ke o Lo-gos in pros ton The -

23

on, ke The - os in o Log-os. En ar-chi in o Lo-gos, ke o

28

Lo-gos in pros ton The - on, ke The - os in o Log-os.

Verse 2

32

He was in the be-gin - ning with God, all things were made through

36

Him, and with - out Him, noth - ing was made that was made.

Refrain

40

En ar - chi in o Lo - gos, ke o Lo - gos in pros ton The -

43

on, ke The - os in o Log - os. En ar - chi in o

47

Lo-gos, ke o Lo-gos in pros ton The - on, ke The - os in o

Verse 3

51

Log-os. In Him was life, and the

55

life was the light of men, and the light shines in the dark - ness, and the

59

dark - nes did not com - pre - hend it.

Refrain

62

En ar-chi in o Lo-gos, ke o Lo-gos in pros ton The - on, ke The-

66

os in o Log-os. En ar-chi in o Lo-gos, ke o

70

Lo-gos in pros ton The - on, ke The - os in o Log-os.

74



PENTECOST

On the fiftieth day after the Resurrection of Christ, Pentecost began. It started with the disciples gathering in Jerusalem. They were waiting for the coming of the Comforter whom Jesus had promised. Christ had just departed, ascending to heaven; but He said to them that unless He departs, the Comforter will not come to them. By ascending, Christ took our human nature to heaven. And so on the anniversary of the day that Moses had been given the Law, Jesus bestowed the Spirit, the Comforter upon his disciples. And there appeared, in that house, in that assembly, tongues as of fire, distributed and resting on each one of them. The disciples were all filled with the Holy Spirit.

The effects of Pentecost are with us to this day, for the Holy Spirit has been continuously present since that time, coming down to consecrate those who bear witness to the Resurrection of Christ. Rejoice, for the assembly of those who bear witness is the Church. And each of us is called to become one of these elect. Pentecost is continually present within the Church.

Blessed are You, O Christ our God,
 Who have revealed the fishermen as most wise
 By sending down the Holy Spirit upon them.
 Through them, You have drawn the world into Your net,
 O Lover of man, glory to You!

PENTECOST

A Coptic melody

Fast, rhythmic ♩ = 120

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Fast, rhythmic' with a tempo of 120 beats per minute. The introduction consists of two systems of piano accompaniment. The first system is marked *mp* (mezzo-piano). The second system is marked *f* (forte). The vocal melody begins in the third system, marked *f*. The lyrics are: 'Let us cel - e - brate Pen - te - cost and the com-ing of the Ho - ly Ghost, and the ful - fill - ment of our hope, and the mys-ter - y which is great. Bless - ed are you, O Ho - ly — Christ, you re-vealed the'. The piano accompaniment continues throughout the vocal melody, with dynamics ranging from *mp* to *f*. The score is written in G major (one sharp) and 4/4 time.

fish - er - men most wise, send-ing down to them your Ho - ly Ghost, thus catching the

world as in the net. Let us cel - e - brate Pen - te -

cost and the com-ing of the Ho - ly Ghost, and the ful - fill - ment of our

hope, and the mys-ter-y which is great. Let us cel - e - brate Pen - te - cost.



HAVE YOU HEARD ABOUT JESUS?

The Church is first and foremost is the community of believers in the risen Christ. Everything else is corollary and can be fulfilled and implemented by either worldly philosophies or political movements.

The early Church was fiercely persecuted. Why? After all, the first Christians lived in a pluralistic, multi-cultural, multi-religious world, *Pax Romana*. Yet, it was the Christians who were called "atheists" by the pagans and the Jews equally, and it was the Christian faith that was abhorrent to them.

At that time, the mindset of the Roman Empire was that if a person or a group of people refused to bring sacrifices to pagan gods, the pagan gods would destroy the civilization in their wrath. Christians knew better and refused to participate in this pointless lie; therefore, pagans sought to exterminate those who they thought brought them bad luck and potential destruction.

Thus the early Church lived a secret life, conducting their liturgies and sacraments in hidden places such as catacombs and caves and secret houses. There was trouble, and there was strife. Christ - with His Cross and His saving Passion was their Way now - as He Himself said, "**I am the way, the truth, and the life.**"

HAVE YOU HEARD ABOUT JESUS?

Words by Catherine FitzGerald

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The score is divided into systems, with measures 1 through 17 indicated. The lyrics are: "1. No mat - ter the trou - ble, no mat - ter the strife, we fol - low Lord Je - sus who gives us new life. Have you heard a - bout Je - sus? He was cru - ci - fied, and af - ter three days he was ris - en,". The word "Refrain" is written above the melody for the second line of the verse. The score ends with a final piano accompaniment.

5

9

13

Refrain

17

1. No mat - ter the trou - ble, no mat - ter the strife, we

fol - low Lord Je - sus who gives us new life. Have you heard a - bout Je - sus?

He was cru - ci - fied, and af - ter three days he was ris - en,

21

giv - ing us new life. So fol - low him, fol - low him,

25

we are on the Way.

29

2. He came here to save us, he

33

Refrain

came from a-bove. He showed us God's mer - cy, he showed us God's love. Have you heard a - bout

37

Je - sus? He was cru - ci - fied, and af - ter three days he was

41

ris - en, giv - ing us new life. So fol - low him,

41

45

fol - low him, we are on the Way.

45

50

3. We wor - ship Lord Je - sus, our

50

54

Refrain

God, eve - ry day, in his ho - ly name we shall teach, heal, and pray. Have you heard a - bout

54

58

Je - sus? He was cru - ci - fied, and af - ter three days he was

58

62

ris - en, giv - ing us new life. So fol - low him,

62

fol - low him, we are on the Way.

66

fol - low him, we are on the Way.

66

fol - low him, we are on the Way.

The words are by Catherine FitzGerald
 The music and the icon are by the hands
 of Paul Stetsenko



ΑPOSTLE PΑUL

The Apostle Paul was changed from a murderous wolf into a meek lamb. Formerly, he was an enemy of the Church, but became Her apostle. Formerly, he sought to exterminate the Church, but became Her preacher. Formerly, he received the authority to throw all Christians in chains for execution, but he himself became persecuted after Christ God called to him, "Saul, Saul, why are you persecuting me?" "Who are you, Lord?" asked Saul. The reply came, "I am Jesus, whom you are persecuting." Saul undergoes change, realizing that he was persecuting God and his people.

Formerly Saul ("sha'ul" means "strong" in Hebrew) he changes his name to "Paul" ("paulus" means "little, insignificant, weak" in Latin). In his transformation and subsequent suffering, the weak Paul becomes one of the Church's strongest defenders and teachers. His verbal teachings and Spirit-inspired written letters to various Christian communities have helped to establish the Kingdom of God - which is the Church - in this fallen world.

APOSTLE PAUL

Andante ♩. = 60

The piano introduction is in 3/8 time, marked Andante (♩. = 60). It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#). The introduction consists of four measures, ending with a final chord in the right hand.

A church in Ephesus, Asia Minor:

The first line of the song begins at measure 5. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Look, we re-ceived a let-ter from Paul. Un-roll the scroll! Let us con-si-der what Paul has to tell us. He". The music is in 3/8 time and ends with a final chord in the right hand.

The second line of the song begins at measure 9. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "writes that we should 'speak Truth__ in love', that love helps us to grow, and". The music is in 3/8 time and ends with a final chord in the right hand.

The third line of the song begins at measure 13. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "these are the words that will guide__ us, and these are the words that will help us.". The music is in 3/8 time and ends with a final chord in the right hand.

The piano conclusion begins at measure 17. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#). The conclusion consists of four measures, ending with a final chord in the right hand.

A church in Philippi, Macedonia:

21

Look, we re-ceived a let-ter from Paul. Un-roll the scroll! Let us con-si-der what Paul has to tell us. He

25

writes that we should live self-less-ly, and put oth-ers first, and

29

these are the words that will guide us, and these are the words that will help us.

33

A church in Rome, capital of the Roman Empire:

37

Look, we re-ceived a let-ter from Paul. Un-roll the scroll! Let us con-si-der what Paul has to tell us. He

41

writes that "hope__ does not dis - ap - point," God's love is__ with us, and

45

these are the words that will guide__ us, and these are the words that will help us.

49

A church in Corinth, Greece:

53

Look, we re-celved a let-ter from Paul. Un-roll the scroll! Let us con - si-der what Paul has to tell us. He

57

writes that Christ is the source of his strength, and helps him to en - dure, and

61

these are the words that will guide us, and these are the words that will help us.

1. "But speaking the truth in love, may grow up into him in all things, which is the head, even Christ" (Letter to the Ephesians 4:15)

2. Do nothing out of selfish ambition or vain conceit, but in humility consider others better than yourselves. Each of you should look not only to your own interests, but also the interests of others. Your attitude should be the same as that of Christ Jesus." (Letter to the Philippians 2:3-5)

3. And hope does not put us to shame, because God's love has been poured out into our hearts through the Holy Spirit, who has been given to us. (Letter to the Romans 5:5)

4. That is why, for Christ's sake, I delight in weaknesses, in insults, in hardships, in persecutions, in difficulties. For when I am weak, then I am strong. (Second Letter to the Corinthians 10:12)



I BELIEVE IN ONE TRUE GOD

"The Nicene Creed"

Three hundred years after Christ's death, resurrection, and ascension to heaven, the Church found herself in trouble. False teachings about Christ inundated it, and very many Christians were wrongly taught that Christ was not really God but had been specially made for the purpose of salvation. That is to say, they taught that Christ was not God but a man albeit a Son of God. But what does this teaching do to our own salvation? If Christ is not God, then all of our faith is a mistake and a lie. The Church had to make sure that the true teaching of Christ and his apostles and the Church Fathers remained true and unchanged.

In the year of 325 of Our Lord, the Church called an international assembly, called The First Ecumenical Council, at which the leaders of the Church collectively crafted a document called "Nicene Creed" (called so because of the town of Nicea in Asia Minor, where this assembly took place.) In this document, the Church stated Her beliefs - who the Father is, who the Son Jesus Christ is, and who the Holy Ghost is, and who the Church is in Her relation to God.

I BELIEVE IN ONE TRUE GOD

(based on Niceno-Constantinopolitan Creed)
325-381 AD

Allegro ♩ = 100

A Greek Melody

The piano introduction is in 4/4 time, marked Allegro with a tempo of 100 beats per minute. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bass line starts with a half note G3, followed by quarter notes F3, E-flat3, and D3, then a half note C3. The introduction concludes with a half note G4 in the right hand and a half note C3 in the left hand.

The first line of the hymn is in 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I be - lieve in one true God, the Fa - ther al - might - y,". The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment starts with a half note G3, followed by quarter notes F3, E-flat3, and D3, then a half note C3. The line concludes with a half note G4 in the right hand and a half note C3 in the left hand.

The second line of the hymn is in 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "mak - er of the world. I be - lieve in one Lord Je - sus Christ,". The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment starts with a half note G3, followed by quarter notes F3, E-flat3, and D3, then a half note C3. The line concludes with a half note G4 in the right hand and a half note C3 in the left hand.

The third line of the hymn is in 4/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Son of God and true God from true God." The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment starts with a half note G3, followed by quarter notes F3, E-flat3, and D3, then a half note C3. The line concludes with a half note G4 in the right hand and a half note C3 in the left hand.

I be - lieve in the Ho - ly Ghost, the giv - er of life, who

comes — from a - bove. I be - lieve in one true and ho - ly Church,

and the life of the world to come.

The Nicene Creed

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 ages. Light of Light; true God of true God; begotten, not made; of one essence with the Father, by whom all things were made; who for us men and for our salvation came down from heaven, and was incarnate of the Holy Spirit and the Virgin Mary, and became man. And He was crucified for us under Pontius Pilate, and suffered, and was buried. And the third day He rose again, according to the Scriptures; and ascended into heaven, and sits at the right hand of the Father; and He shall come again with glory to judge the living and the dead; whose Kingdom shall have no end. And I believe in the Holy Spirit, the Lord, the Giver of Life, who proceeds from the Father; who with the Father and the Son together is worshipped and glorified; who spoke 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 of the world to come. Amen.



TRISAGION

The Trisagion prayer is one of the oldest prayers of Christianity. The Greek word "trisagion" translates as "Thrice Holy" - as in this hymn God is described as holy in three different qualities, as One God in three Persons: Holy God, Holy Mighty, Holy Immortal.

TRISAGION

Allegro $\text{♩} = 70-80$

p
Ho - ly God, Ho - ly Might - y, Ho - ly im - mort - al, have

p

mer - cy, have mer - cy on us. 1. Fa - ther most ho - ly, Son of God al -

might - y, Spir - it im - mort - al, hear our prayer: Ho - ly God,

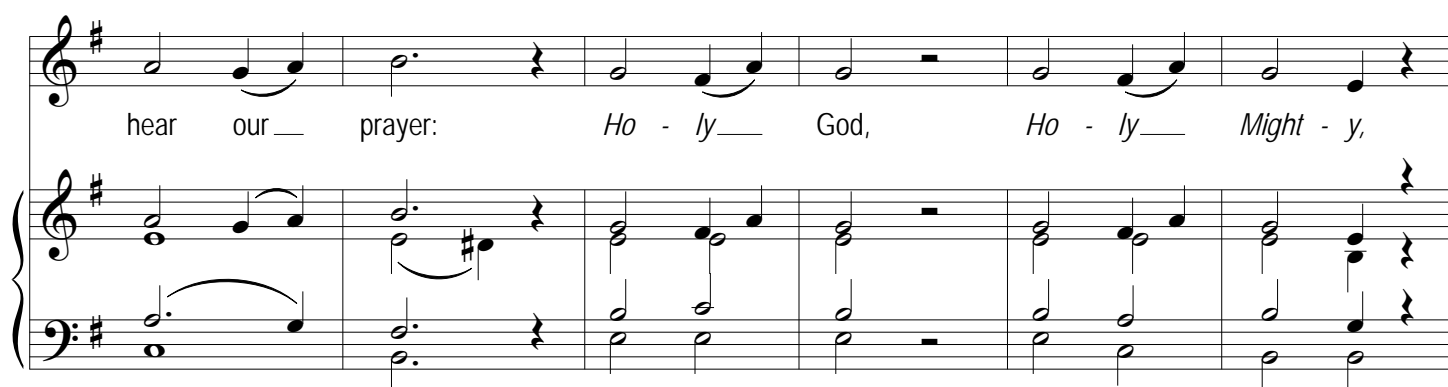
Trice-Holy Hymn



Ho - ly__ Might - y, Ho - ly im - mort - al, have mer - cy, have mer - cy on us.



2. Lord of Cre - a - tion, Word of God e - ter - nal, Ho - ly Life - giv - er,



hear our__ prayer: Ho - ly__ God, Ho - ly__ Might - y,



Ho - ly im - mort - al, have mer - cy, have mer - cy on us.

The words, the music, and the icon are
by the hands of Paul Stetsenko
The icon is located at All Saints of America
Orthodox Church, Alexandria, VA



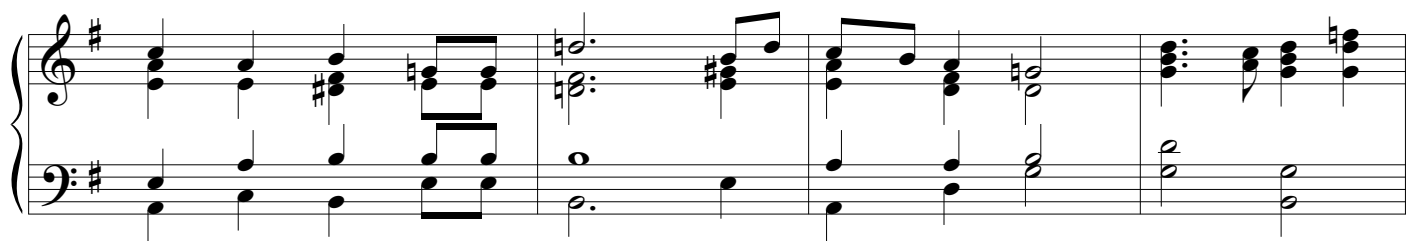
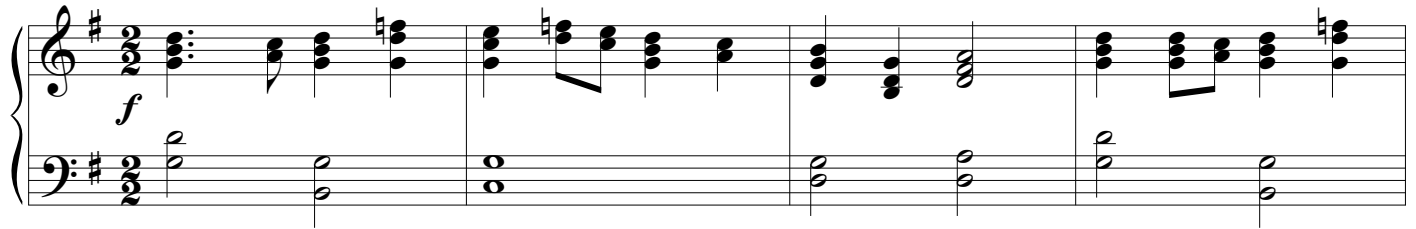
THE BRIDE OF CHRIST, THE BODY OF CHRIST

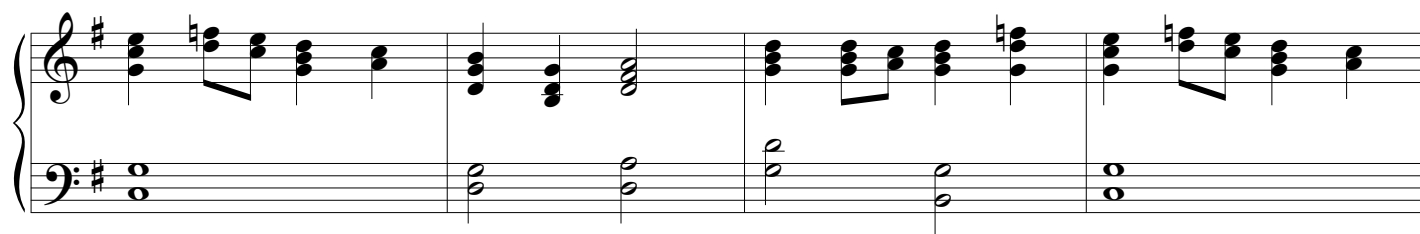
Christianity is a continuous progress of revelation. The Prophet Hosea described God as the Bridegroom to his people. Eight hundred years later, Christ revealed in his parables that it is through himself that God becomes the long-awaited Bridegroom.

In the letter written by the Apostle Paul to the Christians of the city of Ephesus, the Church herself is identified for the first time as the Bride of Christ. The Apostle compares the love of a husband for his wife with that of Christ for the Church. Thus we are not linked to Christ as individuals but must be together to attain to the unity of faith.

THE BRIDE OF CHRIST, THE BODY OF CHRIST

Moderato (♩ = 60)

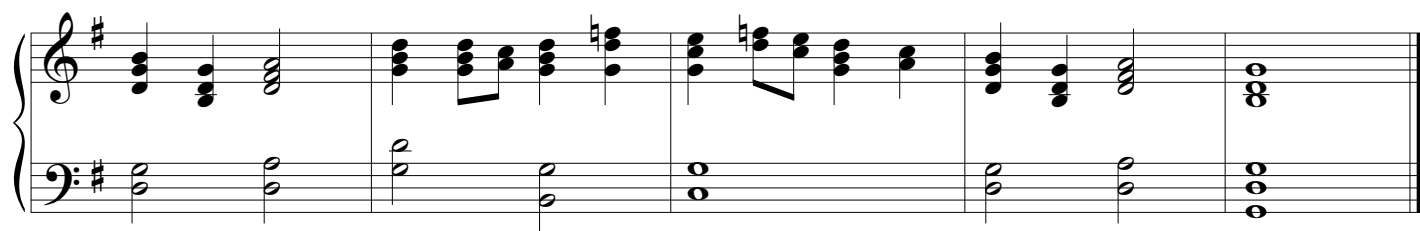




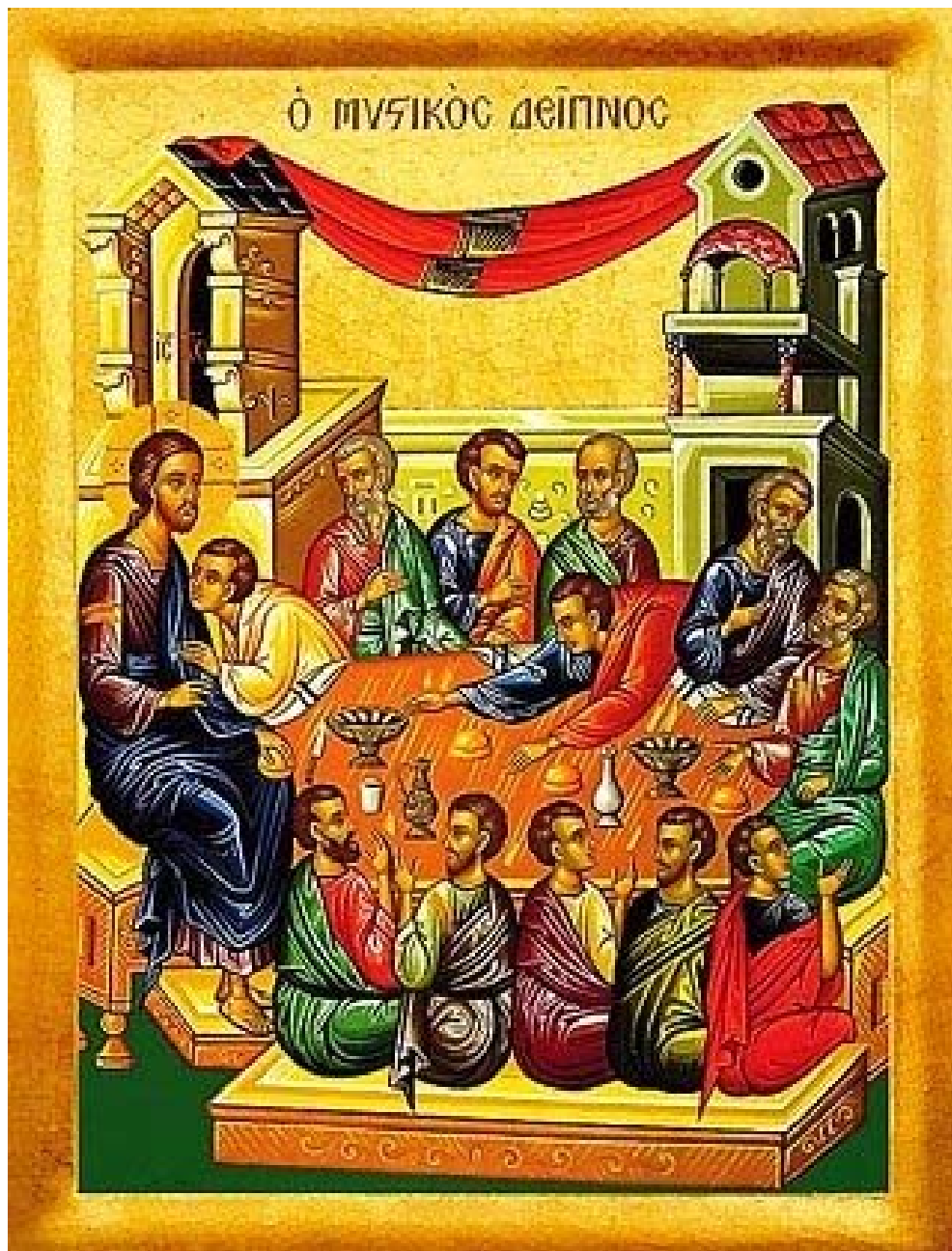
Christ is be-fore all things, He is the Word of



come the Bo - dy of Christ.



The words, the music, and the icon are by the hands of Paul Stetsenko
The icon is located at All Saints of America Orthodox Church, Alexandria, Virginia



THE SACRAMENT OF EUCHARIST

(The Mystical Supper)

Christ appointed certain sacraments, or mysteries, which enable union with God through Jesus Christ. He gave us the Sacrament of Eucharist, so that we may partake of his body and blood, so that we are united to God incarnate not just with our thoughts but also in our physical bodies, and commune with Him fully, in our body, heart, and mind.

God is love, and love is beyond explanations. Instead of telling who Christ our God is, we say, "Taste and see!"

For I received from the Lord what I also delivered to you, that the Lord Jesus on the night when he was betrayed took bread, and when he had given thanks, he broke it, and said, "This is my body which is for you. Do this in remembrance of me". (1 Corinthians 11:23-24)

THE SACRAMENT OF EUCHARIST

(Mystical Supper)

Melody of Optina Pustyn, Russia

Andante ♩ = 80

mf

1. Je-sus Christ calls the faith - ful to the ta - ble to

dine, and we come as his guests to share the bread and wine. O taste and

see that the Lord is good, al - le - lu - i - a, al - le - lu - i - a.

2. When we eat the ho-ly bread, when we drink the ho-ly wine, we be - come one with

Christ in bod - y, heart and mind. O taste and see that the Lord is

good, al - le - lu - i - ia, al - le - lu - i - a.

The words by Paul Stetsenko



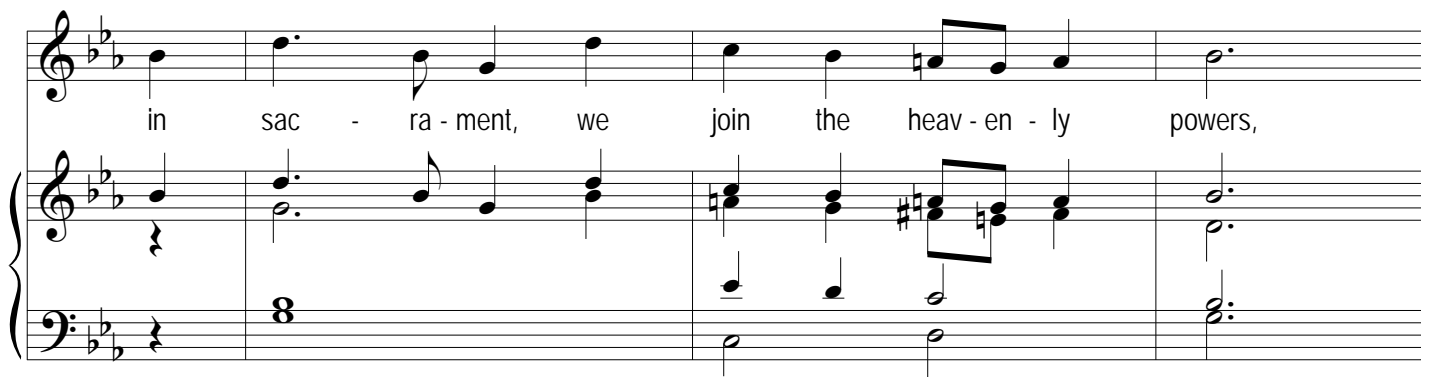
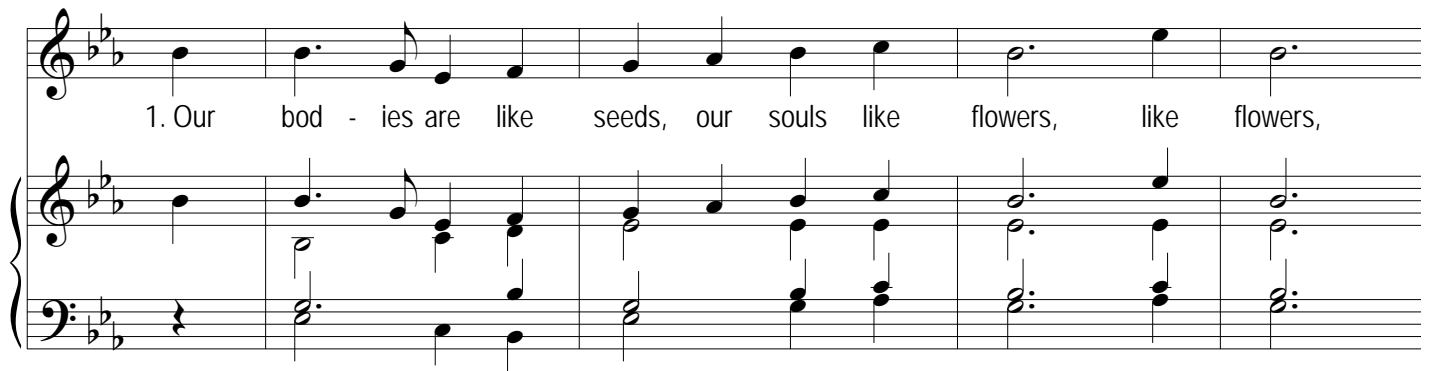
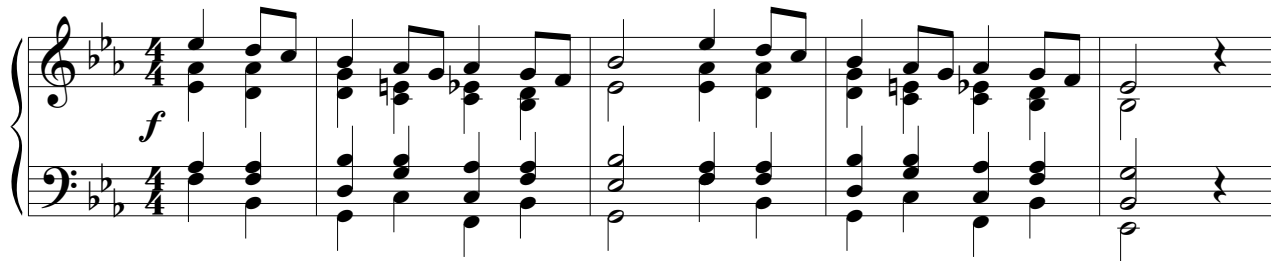
THE SACRAMENT OF BAPTISM

You could never tell by looking at the seed what the flower will look like. You could not tell by looking at the plant what the seed would look like either. The Holy Apostle Paul gave us this analogy, "That which you sow does not come to life unless it dies; and that which you sow, you do not sow the body which is to be, but a bare grain, perhaps of wheat or of something else. But God gives it a body just as He wished, and to each of the seeds a body of its own."

Christ gave us the Sacrament of Baptism, so that we may be united with Him in His death and resurrection, so that people may truly be sealed and indwelt with God the Spirit. With our baptism, our own resurrection has truly begun!

THE SACRAMENT OF BAPTISM

Maestoso ♩ = 100-120



Refrain

On the day we were bap - tized, we shed old Ad - am and put on

Christ. Our re - sur - rec - tion has be - gun; praise ho - ly

God for_ what He has done, praise ho - ly God for_ what He has done.

2. O Christ our God, you gave the world your light, your light so that in Church all

faith - ful may u - nite, all faith - ful may u - nite, al - le - lu -

Refrain

ia. On the day we were bap - tized, we shed old

Ad - am and put on Christ. Our re - sur - rec - tion has be - gun; praise ho - ly

God for what He has done, praise ho - ly God for what He has done.

Words and music by Paul Stetsenko



SAINT NICHOLAS THE WONDERWORKER

Saint Nicholas, the Wonderworker, Archbishop of Myra in Lycia is famed as a great saint pleasing unto God. He was born in the region of Lycia (now Turkey), and was the only son of wealthy parents. Even when he was a boy, he wanted to grow up serving the Church and to live a life of poverty. All money that came his way, he gave away to those who needed it. He often did it in such a way that the recipients did not know where the money came from. In ancient times, a system of dowries was a norm: when a young woman married, the parents had to provide a large sum of money as a way to secure their daughter's financial well-being should the marriage hit the rocks. Those families who did not have much money were not willing to risk a marriage. Bishop Nicholas secretly, at night, delivered money to such households, leaving them in the shoes which were customarily left outside. With the money the family could arrange secure marriages for their daughters. In bestowing charity, St Nicholas always strove to conceal his good deeds.

In the year 325 St Nicholas was a participant in the First Ecumenical Council. This Council proclaimed the Nicene Symbol of Faith.

Having reached old age, St Nicholas peacefully fell asleep in the Lord. His relics were preserved incorrupt in the local church in Lycea and flowed with myrrh, from which many received healing. In the year 1087, his relics were moved to the Italian city of Bari, where they rest even now.

SAINT NICHOLAS THE WONDERWORKER

Melody by Father Makari Younan Abd El Malek

Allegretto assai $\text{♩} = 80$

Voice

1. Ho - ly Bish - op Nich - o - las, gen - er - ous and

wise, lived a life of pov - er - ty, weal - thy in God's eyes.

Let us be like Nich - o - las, help - ing those in need; God will bless and

san - cti - fy ev - ery ho - ly deed.

2. O God - bear - ing Nich - o - las won - der - work - ing saint, you have _ helped the

poor peo - ple, hear - ing their _ com - plaint. Let us _ be like Nich - o - las,

help-ing those _ in need; God will _ bless _ and san - cti - fy ev - ery ho - ly deed.

3. Sec-ret - ly at night hours _ you went to where _ they dwelled;

there, you__ left some mon - ey__ so they could pay__ the debt. *Let us__ be like*

Nich - o - las, help - ing those__ in need; God will__ bless__ and san - cti - fy

ev - ery ho - ly deed. 4. Daugh - ters__ of the poor fam-i-lies

whom you have__ en - dowed, praised their__ ben - e - fac - tor,__ not know - ing what__ tran -

spired. Let us be like Nich - o - las, help - ing those in need;

God will bless and san - cti - fy ev - ery ho - ly deed.

Words by Paul Stetsenko
Icon by the hands of Georgy Gashev



MICHAEL THE ARCHANGEL

MICHAEL THE ARCHANGEL

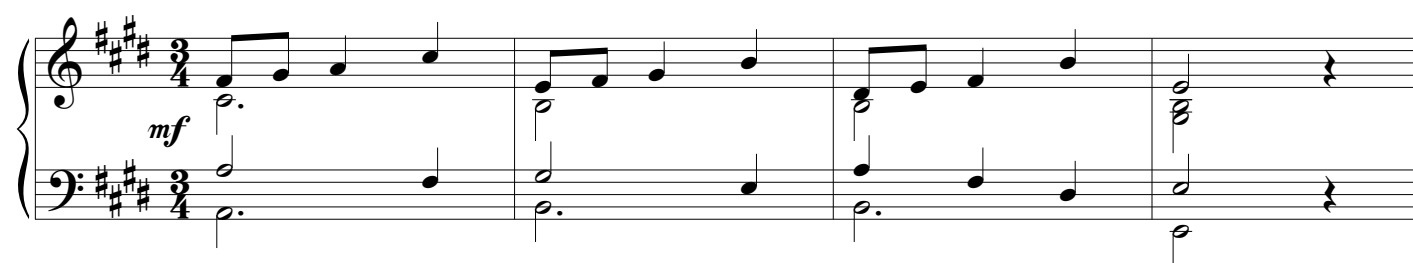
The first time we encounter an angel in the Bible and in this Musical Catechesis, it is in the story of Adam's lament, when God placed his messenger with a flaming sword at the doors of Paradise.

The word "angel" means "messenger", in both Greek ("angelos") and Hebrew ("malach"). The name of the Archangel Michael means "The one who is like God."

In ancient times, Michael the Archangel was considered the guardian angel of the people of Israel. Joshua saw him at Jericho, and heard him saying that he was the captain of the Lord's host (The Book of Joshua). And to the Prophet Daniel, the Archangel Gabriel spoke of the Archangel Michael, saying, "At that time shall Michael stand up, the great prince which stands for the children of your people (The Book of Daniel). The Apostle Jude writes of Michael the Archangel, when contending with the devil he disputed about the holy of Moses (The Book of Jude).

The last time we encounter Michael the Archangel in the Bible, it is in the person of the supreme commander of the heavenly armies which battle against the demonic powers in the Book of Revelation.

Andante con moto ♩ = 110



5 **Refrain**

Mi - chael the Arch - an - gel, Mi - chael the vic - to - ri-ous,

The second system of musical notation includes the vocal melody and piano accompaniment for the refrain. The vocal line starts on measure 5 and continues through measure 8. The piano accompaniment continues from the first system. The lyrics are 'Mi - chael the Arch - an - gel, Mi - chael the vic - to - ri-ous,'. The music features a mix of eighth and quarter notes, with some rests in the vocal line.

8 spread your wings re - splend - ent o - ver us.

The third system of musical notation continues the vocal melody and piano accompaniment. The vocal line starts on measure 8 and continues through measure 11. The piano accompaniment continues from the previous system. The lyrics are 'spread your wings re - splend - ent o - ver us.' The music features a mix of eighth and quarter notes, with some rests in the vocal line.

Verse 1

12

With your shield, de - fend us, with your sword, pro - tect us

from the Ser - pent, from the Dra - gon, from the E - vil One, ___

19

from the Ser - pent, from the Dra - gon, from the E - vil One, ___

23

Refrain

27

Mi - chael the Arch - an - gel, Mi - chael the vic - to - ri - ous,

31

spread your wings re - splend - ent o - ver us.

Verse 2

35

With your wis - dom, guide us, with your glo - ry, point us

39

to the Fa - ther, to the Son, to the Ho - ly Spir - it,

43

to the Fa - ther, to the Son, to the Ho - ly Spir - it,

47

The words, the music, and the icon
are by the hand of Paul Stetsenko



THE JESUS PRAYER

We are all called to pray without ceasing, says St. Paul. The real question is, how? The Jesus Prayer provides one good way to pray constantly, without stopping.

In fact, the Jesus Prayer is very old; its origin is most likely the Egyptian desert, which was settled by the monastic Desert Fathers in the 5th century. We can say this prayer many times, repeatedly, when we are occupied with earthly things. We can say or sing it when our own prayers dry out and become like a parched land. And we also can say or sing it when we go through our spiritual trials. This prayer is our calling to God to bring us home to Paradise. And we also say it as an expression of our gratitude and humility towards our Creator, Savior, and Life-giver.

THE JESUS PRAYER

Lord Jesus Christ, Son of God, have mercy on me, a sin - ner. ____

This system contains the first staff of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are written below the vocal staff.

Lord Jesus Christ, Son of God, have mercy on me, a sin - ner. ____

This system contains the second staff of the musical score, continuing the melody and accompaniment from the first system.

Lord Jesus Christ, Son of God, have mercy on me, a sin - ner. ____

This system contains the third staff of the musical score, continuing the melody and accompaniment.

Lord Je-sus Christ, Son of God, have mer-cy on me, a sin - ner.

This system contains the fourth and final staff of the musical score, concluding the piece with a double bar line.

The music and the icon
are by the hand of Paul Stetsenko