

Akathist to Righteous Joachim and Anna


Deacon: Bless, (Most Blessed) Master!

Priest: Blessed is our God, always, now and ever, and unto ages of ages.

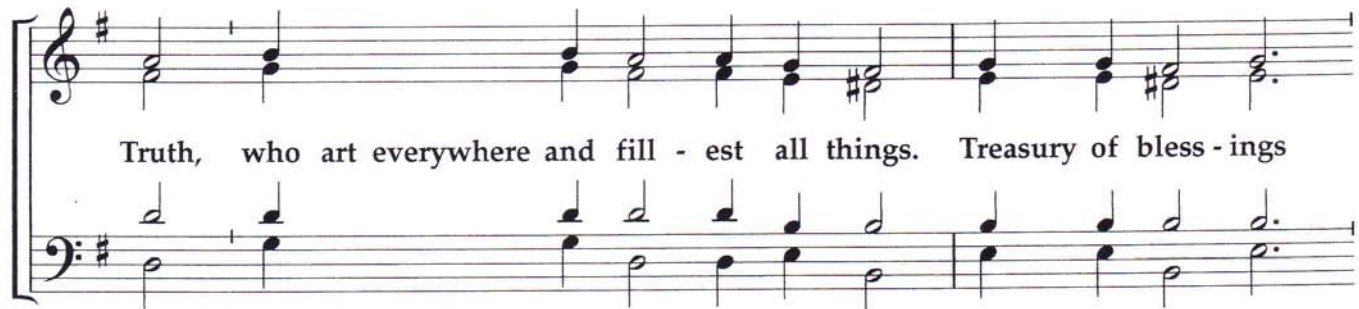
Soprano
Alto

A - men. O heav - en - ly King, the Comforter, the Spir - it of

Tenor
Bass



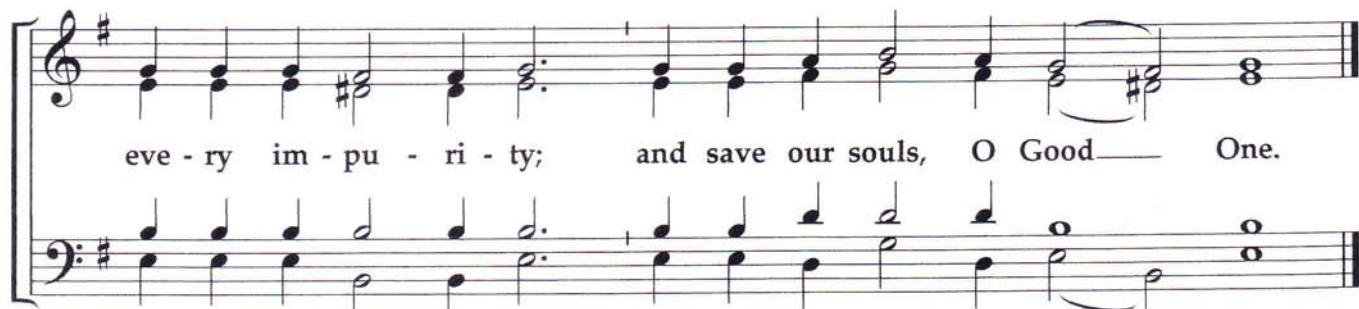
Truth, who art everywhere and fill - est all things. Treasury of bless - ings



and giv - er of life. Come and a - bide in us, and cleanse us from



eve - ry im - pu - ri - ty; and save our souls, O Good — One.



Reader: Holy God, Holy Mighty, Holy Immortal, have mercy on us. (3x)

Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and unto ages of ages. Amen.

O Most Holy Trinity, have mercy on us. Lord, cleanse us from our sins. Master, pardon our transgressions. Holy One, visit and heal our infirmities, for Thy name's sake.

Lord, have mercy. (3x)

Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and unto ages of ages. Amen.

Our Father, Who art in heaven, hallowed be Thy name. Thy Kingdom come. Thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation but deliver us from the evil one.

Priest: For Thine is the Kingdom, and the power and the glory: of the Father, and of the Son, and of the Holy Spirit, now and ever and unto ages of ages.

Soprano
Alto

A - men.

Tenor
Bass

God is the Lord

Deacon: In the 4th Tone: God is the Lord and has revealed Himself to us! Blessed is He that comes in the name of the Lord! O give thanks to the Lord for He is good; His mercy endures forever!

Common Chant
arr. from L'vov/Bakhmetev

Tone 4

Soprano
Alto

Tenor
Bass

God is the Lord and has re - vealed Him - self to us!

The musical score for the first line of the chant is written for Soprano and Tenor/Bass parts. The Soprano part is on a treble clef staff with a key signature of one flat (B-flat). The Tenor/Bass part is on a bass clef staff with the same key signature. The melody is a simple, stepwise line. The lyrics are: "God is the Lord and has re - vealed Him - self to us!". The word "us!" is written with a small "8" below it, indicating an octave change.

Blessed is He that comes in the name of the Lord!

The musical score for the second line of the chant is written for Soprano and Tenor/Bass parts. The Soprano part is on a treble clef staff with a key signature of one flat (B-flat). The Tenor/Bass part is on a bass clef staff with the same key signature. The melody is a simple, stepwise line. The lyrics are: "Blessed is He that comes in the name of the Lord!". The word "Lord!" is written with a small "8" below it, indicating an octave change.

Deacon: All nations surrounded me, but in the name of the Lord I destroyed them.

Choir: God is the Lord...

Deacon: I shall not die, but live and recount the works of the Lord.

Choir: God is the Lord...

Deacon: The stone which the builders rejected has become the cornerstone; this is the Lord's doing and it is wonderful in our eyes.

Choir: God is the Lord...


And immediately the troparion on the next page: "Divinely wise Anna..."

DORMITION OF THE RIGHTEOUS ANNA, MOTHER OF THE MOST-HOLY THEOTOKOS

Troparion - Tone 4



Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto


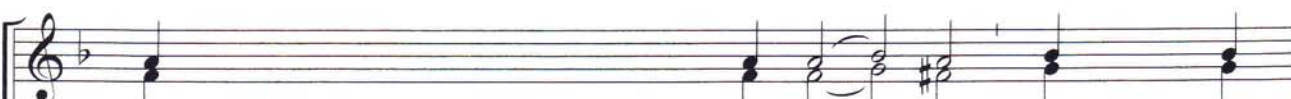


Divinely-wise An - na, thou didst carry in thy womb the pure

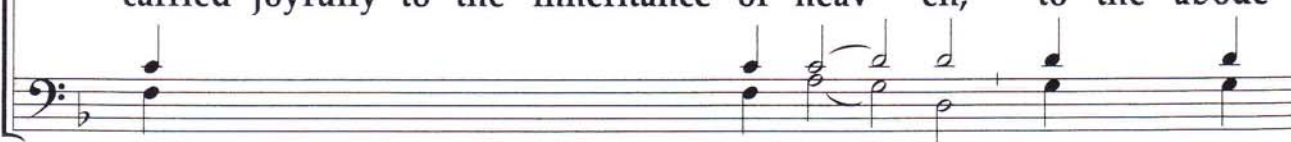
Tenor
Bass

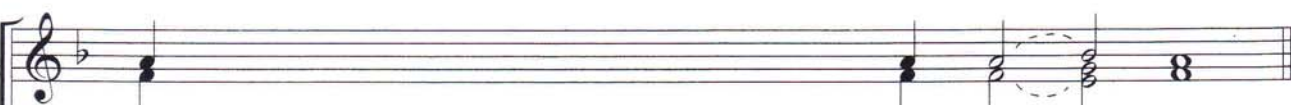
Mother of God, who gave life to our Life. Therefore, thou art now

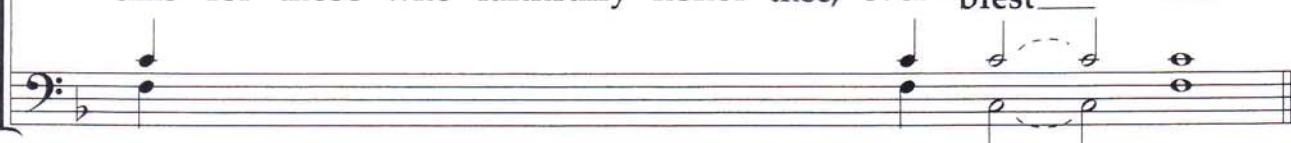
carried joyfully to the inheritance of heav - en, to the abode




of those who rejoice in glo - ry, where thou dost seek forgiveness of

sins for those who faithfully honor thee, ever - ^{bless - ed} _{blest} one.



Akathist to the Holy and Righteous
Joachim and Anna

Kondak 1

O ho - ly and right - eous Joachim and An - na, the for - bears of Christ, e - lect

among the hu - man race, who gave birth to the all - bles - sed, holy

Maiden, of Whom the Son of God was born in the flesh! In that you have

great boldness before Christ God and stand before His hea - ven - ly throne,

ear - nest - ly en - treat Him, that we may be delivered from misfortunes

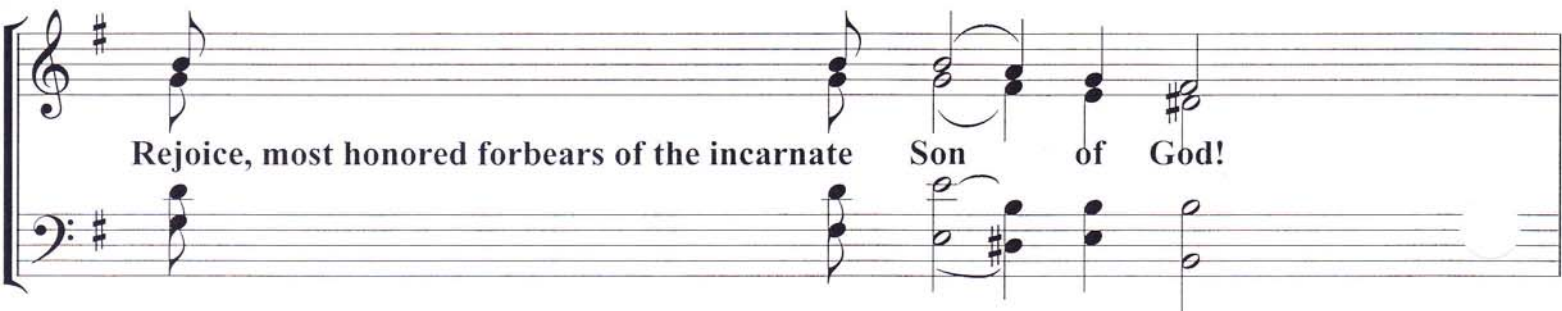
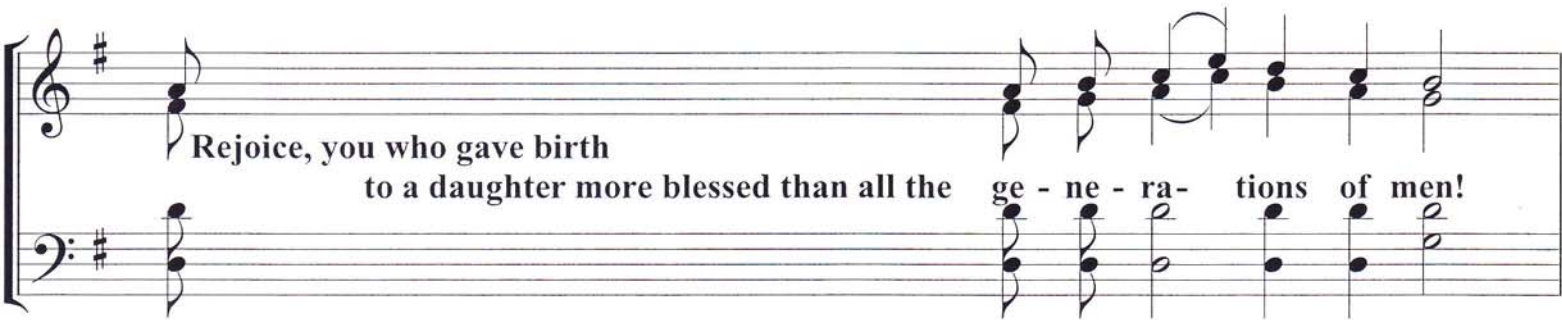
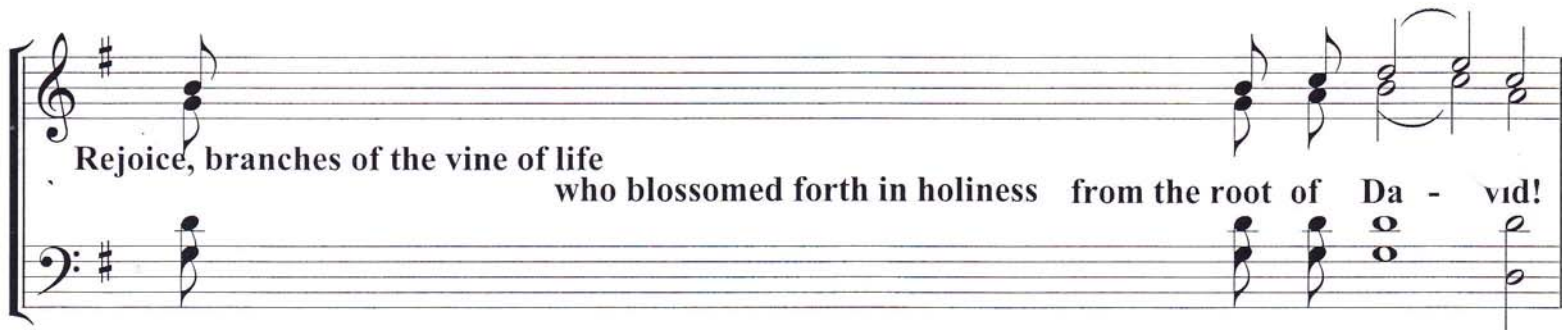
and thus may ever cry a - loud to you: Re-joice, O ho - ly

and righteous Joachim and Anna, An - ces - tors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Ikos 1

An angelic messenger was sent to you by God, O holy and righteous ancestors of God, when you both expressed your sorrow - You, Joachim in the wilderness, and you Anna in the garden - offering up supplication unto God. Thus the incorporeal one brought the joyful tidings that you would give birth to an all-blessed daughter, in whom the whole human race would be blessed. And with him we also offer you joyful praise:



Ikos 1

Rejoice, most excellent disclosers of
the mystery hidden from be - fore time be - gan!

Rejoice, closest relatives in the flesh to the Consolation of Is - ra - el!

Rejoice, blood relatives of the Savior Who was pro - mised to the world!

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 2

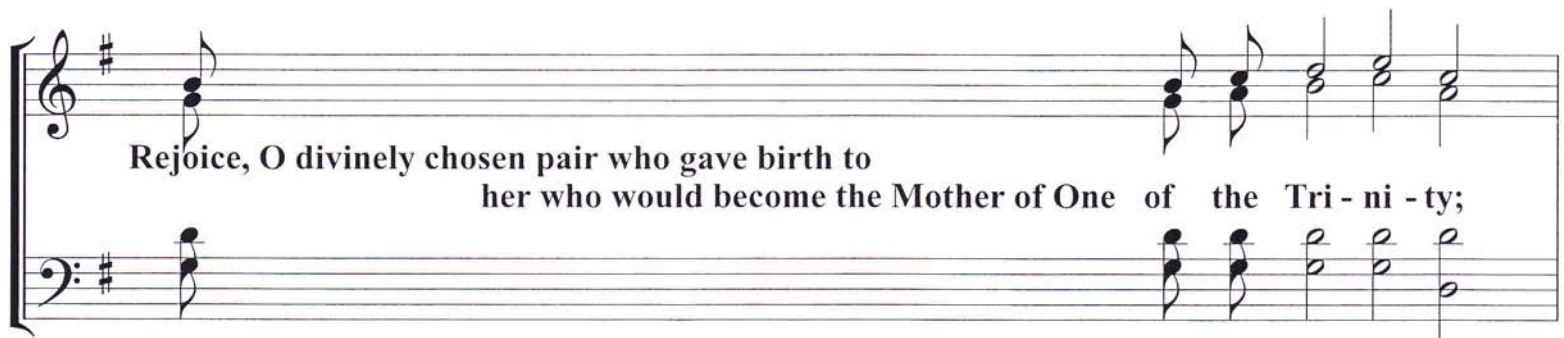
Seeing himself belittled by the high priest in the Temple of Jerusalem because of his lack of children, the holy Joachim was sorely distressed. In bitterness of soul he withdrew to his flocks in the wilderness, and there he offered fervent supplication with tears, that the Lord grant that he might be called father by a child of his own. And thus he added fasting to prayer and in the contrition of his heart cried aloud to God Almighty: Alleluia!



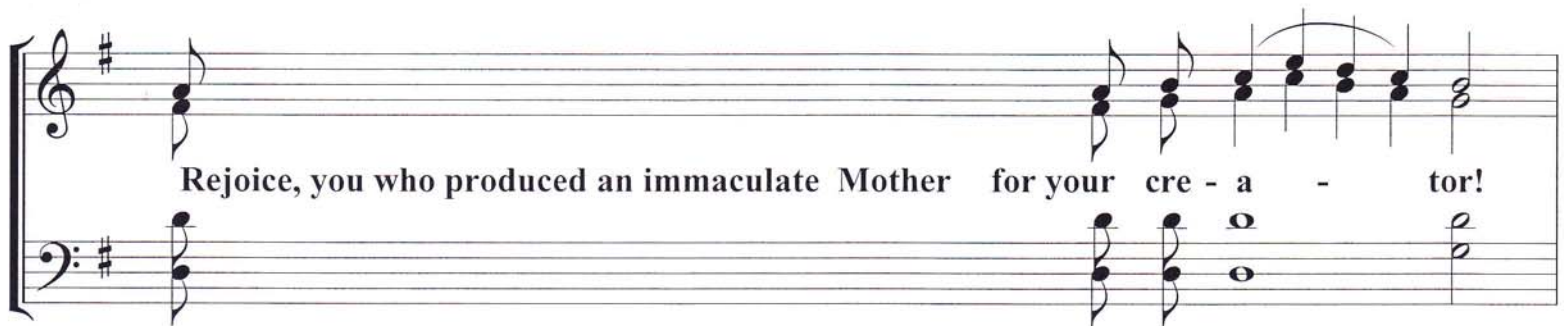
Akathist to the Holy and Righteous
Joachim and Anna

Ikos 2

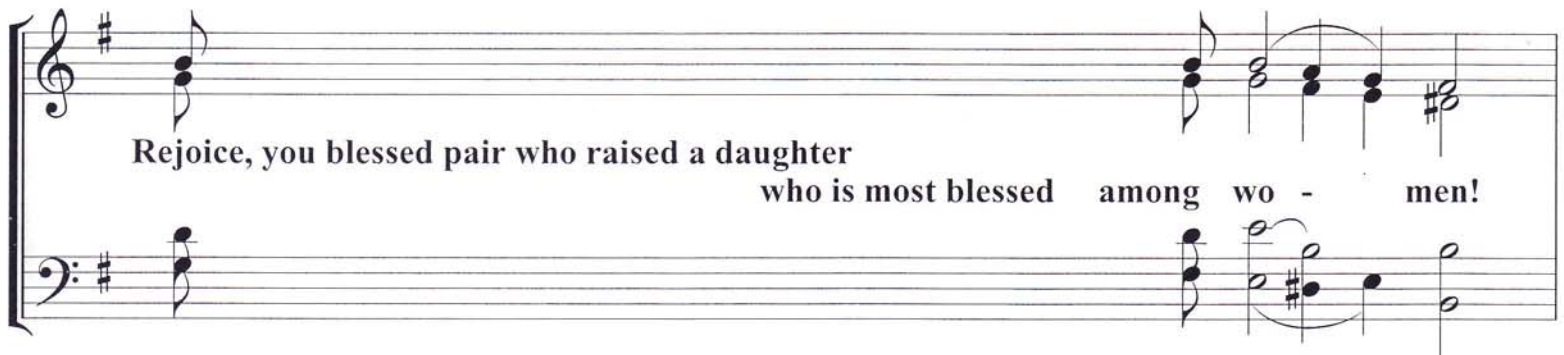
Knowing the extent of her husband's grief, the holy Anna wept bitterly in her house and prayed that the Lord would remove from her the reproach of barrenness. And we, remembering the patience of the righteous ones, cry out:



Rejoice, O divinely chosen pair who gave birth to
her who would become the Mother of One of the Tri - ni - ty;



Rejoice, you who produced an immaculate Mother for your cre - a - tor!



Rejoice, you blessed pair who raised a daughter
who is most blessed among wo - men!

Ikos 2

Rejoice, you whom God heard amid your bar - ren - ness!

The first line of the Ikos 2 is written on a grand staff (treble and bass clefs) in the key of D major (one sharp). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are: "Rejoice, you whom God heard amid your bar - ren - ness!". The word "barrenness" is hyphenated across two measures.

Rejoice, for your tearful entreaties passed up
to heaven and reached the ear of the God of Is - ra - el!

The second line continues the melody. The lyrics are: "Rejoice, for your tearful entreaties passed up to heaven and reached the ear of the God of Is - ra - el!". The melody features a series of eighth and sixteenth notes in the treble clef, with the bass clef providing a steady harmonic accompaniment.

Rejoice, for your temporal reproach has been
transformed into eternal glory in heaven and on Earth!

The third line continues the melody. The lyrics are: "Rejoice, for your temporal reproach has been transformed into eternal glory in heaven and on Earth!". The melody features a series of eighth and sixteenth notes in the treble clef, with the bass clef providing a steady harmonic accompaniment.

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

The fourth line concludes the Ikos 2. The lyrics are: "Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!". The melody features a series of eighth and sixteenth notes in the treble clef, with the bass clef providing a steady harmonic accompaniment.

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 3

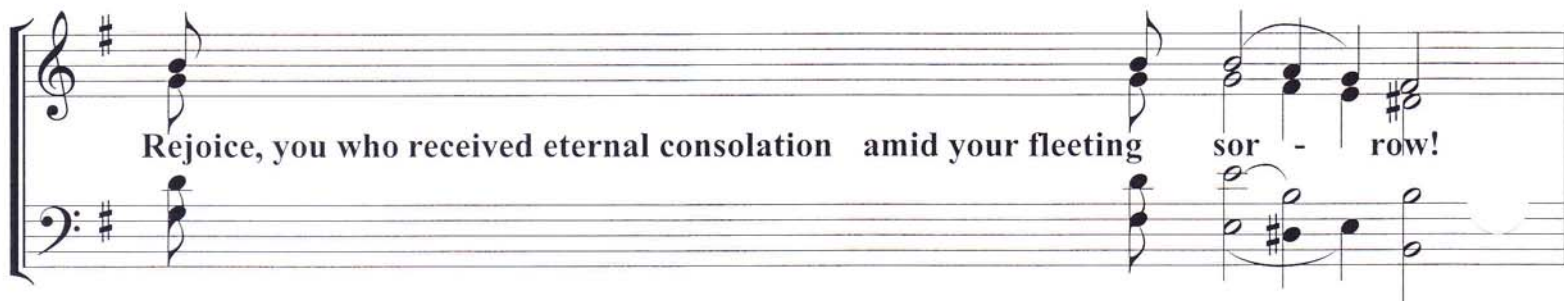
Filled with the power of God, the angel of the Lord appeared to the holy Joachim in the wilderness and said to him, "God has heard your prayer and has been pleased to grant you His grace! Behold, Anna your wife will conceive and bear you a daughter, who will be the joy of the whole world!" And having said these things the incorporeal one commanded him to return to the Temple of Jerusalem, where he would find his spouse praying, that with her he might also chant there the hymn of praise to the God of Israel:
Alleluia!



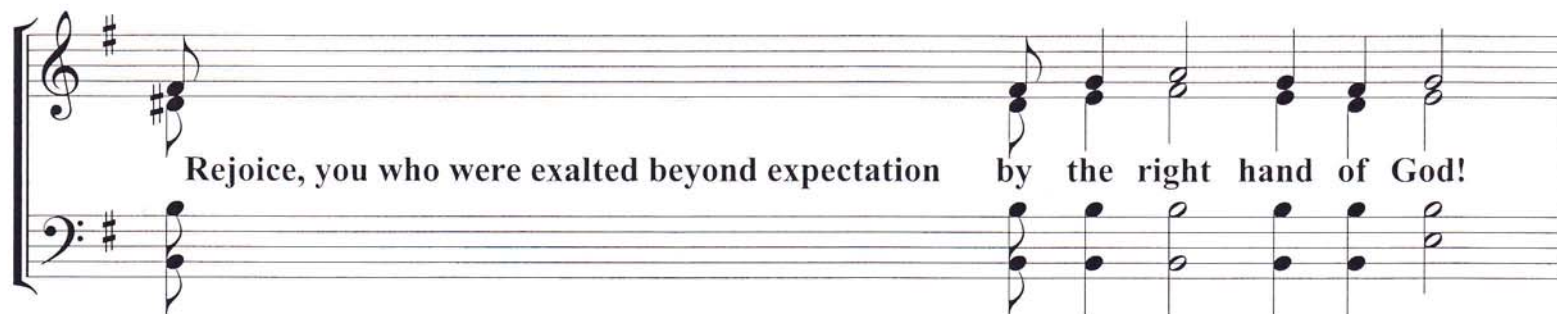
Akathist to the Holy and Righteous
Joachim and Anna

Ikos 3

Having great sorrow in your heart, O holy Anna, you entered the garden of your home, where your eye saw little chicks lying in a bird's nest in a tree, and you immediately added supplications to your prayers, that the Lord might permit you to become the mother of a child. And lo!! The angel of the Lord appeared to you, saying: "Your prayer has been heard, your sighs have passed beyond the clouds and your tears have come before God! Behold, you will conceive and bear an all-blessed daughter, in whom all the peoples of the earth will be blessed, and through whom salvation will be given to the whole world! Her name will be Mary!" Mindful of these most angelic tidings, let us chant these things to the ancestors of God:

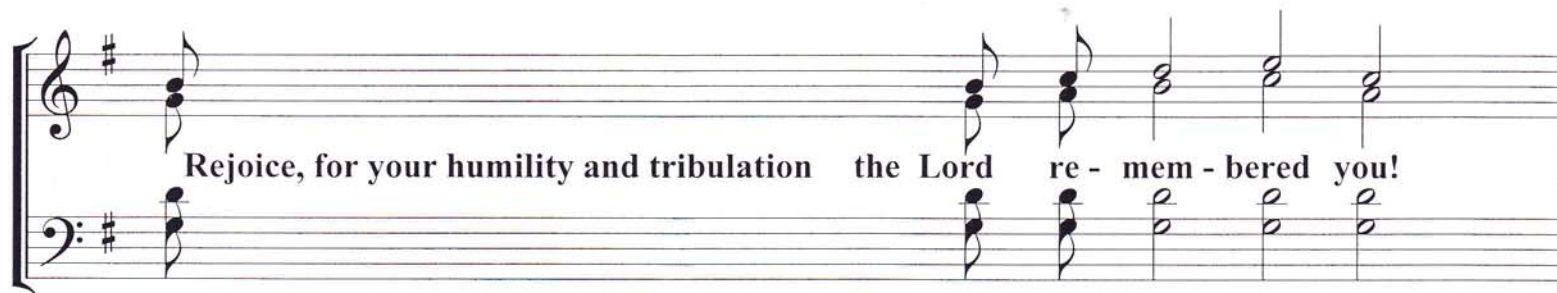


Ikos 3



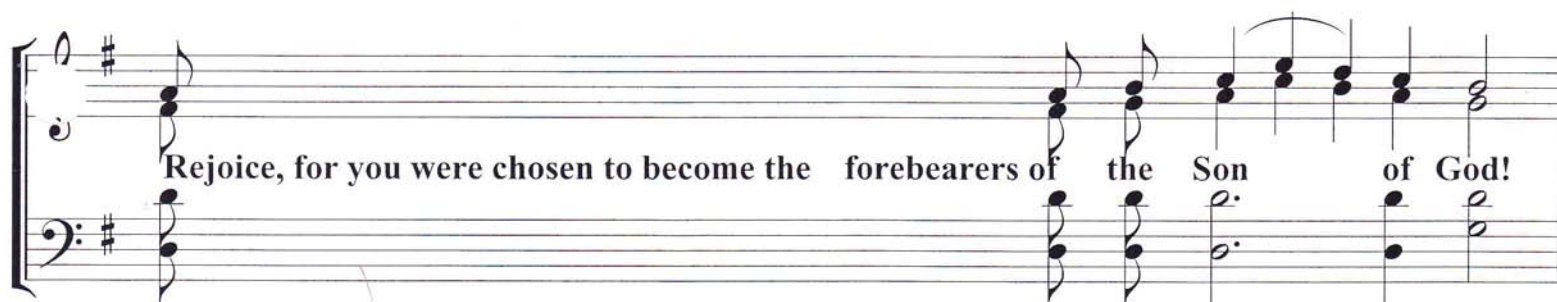
Rejoice, you who were exalted beyond expectation by the right hand of God!

This musical system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the staff, aligned with the notes.



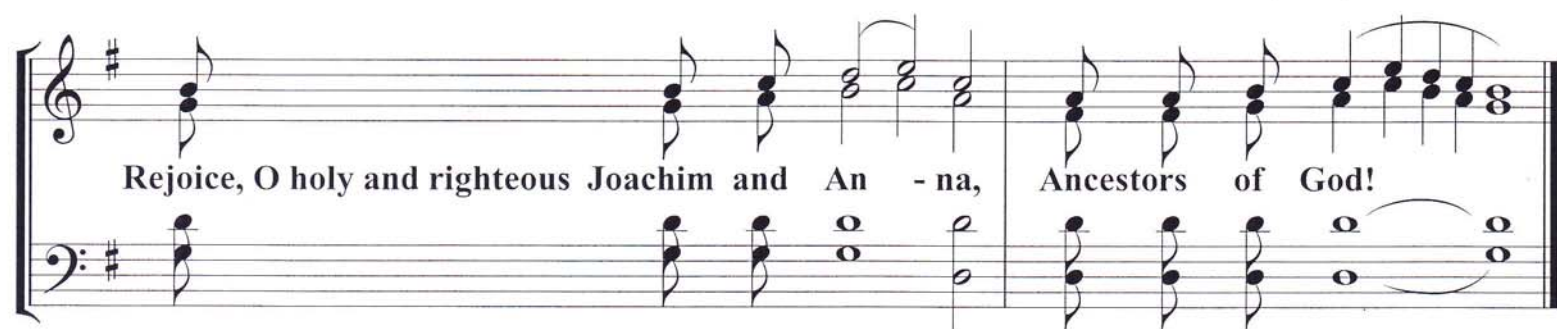
Rejoice, for your humility and tribulation the Lord re - mem - bered you!

This musical system continues the melody and accompaniment from the first line. The lyrics are aligned with the notes, with hyphens indicating syllables that span across multiple notes.



Rejoice, for you were chosen to become the forebearers of the Son of God!

This musical system continues the melody and accompaniment. The lyrics are aligned with the notes, with a phrase break indicated by a hyphen in the word "forebearers".



Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

This musical system concludes the Ikos. It features a final cadence with a double bar line. The lyrics are aligned with the notes, with a phrase break indicated by a hyphen in the word "An - na".

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 4

Beset by a storm of doubt and
perplexed by the angel's tidings to him, the
righteous Joachim immediately set out for
the city of Jerusalem, where he found before
the gates of the Temple the holy Anna,
greatly glorifying the Lord, who declared to
him the joy of the angelic appearance and
the prediction of her childbirth. Wherefore,
when he had told his spouse of his own
vision, he cried with her unto the Lord:
Alleluia!



Akathist to the Holy and Righteous
Joachim and Anna

Ikos 4

When Anna's relatives and friends heard of her all-glorious conceiving, they glorified the God of Israel. And the divinely wise Anna promised the fruit of her womb to the service of God and offered up fervent thanks to the Lord. And singing with splendor the most glorious conception of the holy Maiden Mary, we say unto her blessed parents:

Rejoice, joyous heralds announcing to us the Redeemer Who is come in - to the world!

Rejoice, grandparents of God Who in His mercy as - sumed our form!

Rejoice, you who through your blessed daughter provided flesh for the Word of God!

The musical score is written for two voices (Soprano and Bass) in G major (one sharp). It consists of three systems of staves. The first system has a key signature of one sharp (F#) and a common time signature. The second system has a key signature of one sharp (F#) and a common time signature. The third system has a key signature of one sharp (F#) and a common time signature. The lyrics are in English and are placed below the staves. The music is written in a simple, clear style, suitable for a church service.

Ikos 4

Rejoice, you who called the incarnate God your grand - son!

Rejoice, worthy servants of the great mystery of pi - e - ty!

Rejoice, most excellent means of God's con - des - cen - sion to men!

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 5

You were chosen to give birth in the flesh to the all-holy Birth-giver of God, the divinely radiant star who showed forth Christ God, the Sun of Righteousness, O most blessed Joachim and Anna, and have received the enviable title of Ancestors of God. At her holy birth heaven and earth rejoiced and the whole human race was sanctified, crying out to the God of Israel Who is wondrous in His Saints: Alleluia!



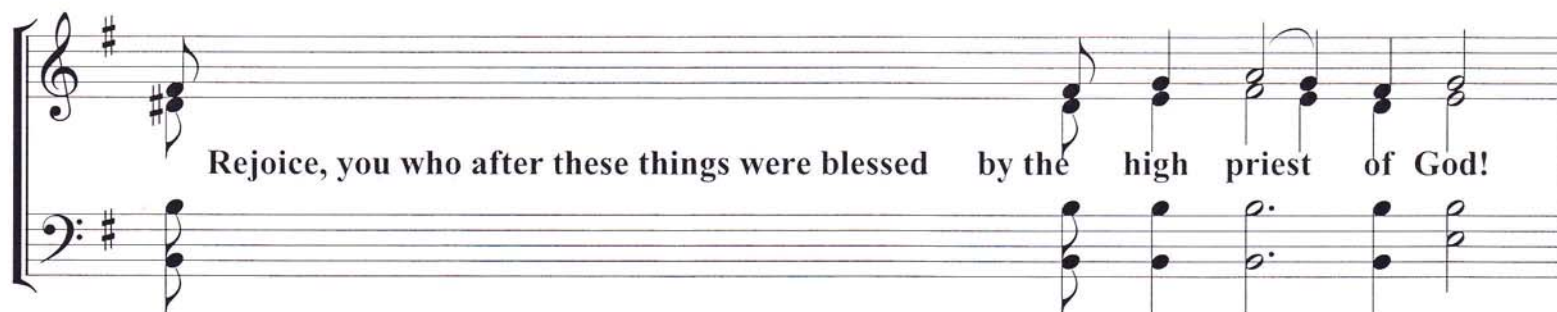
Ikos 5

Rejoice, you who were filled with radiant
jubilation at the birth of the holy Mai - den Ma - ry!

Rejoice, you who were filled with delight at the sight of the ho - ly Mai - den!

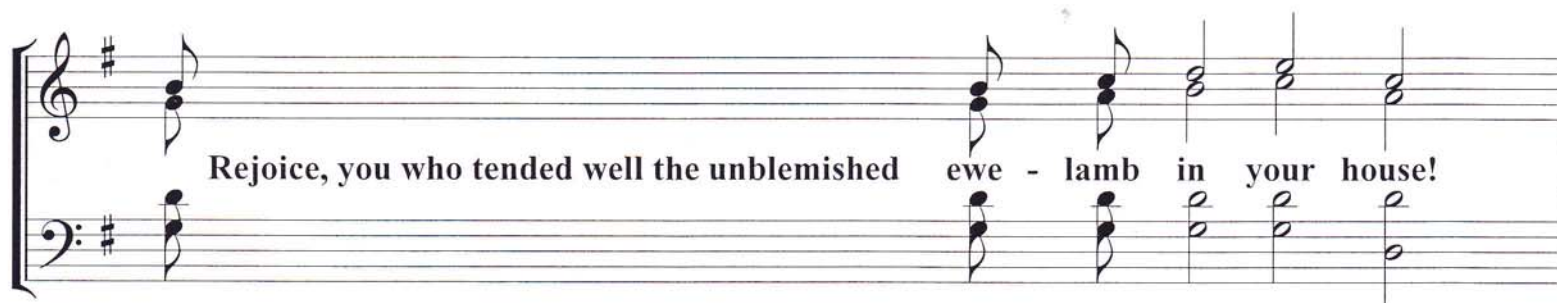
Rejoice, you who were moved to compunction at the sound of her voice!

Ikos 5



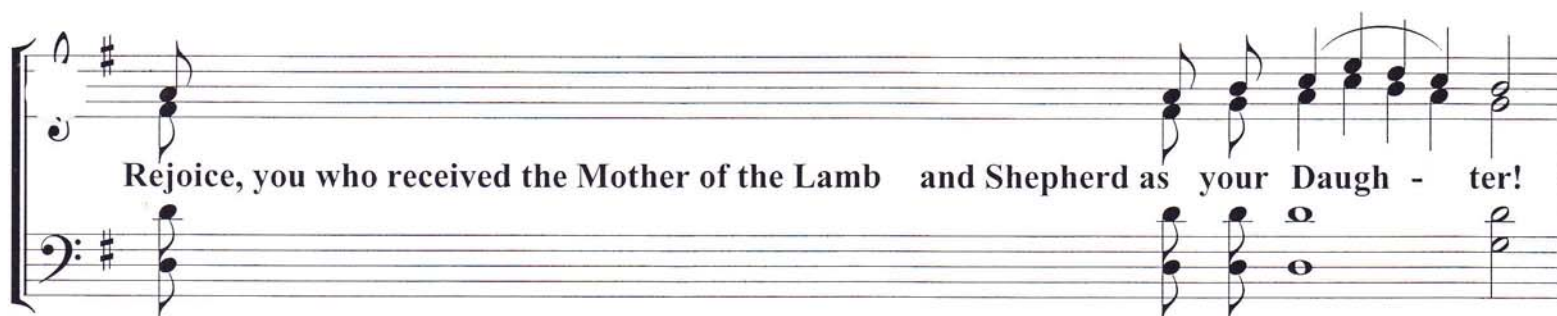
Rejoice, you who after these things were blessed by the high priest of God!

This musical system features a treble and bass staff with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves.



Rejoice, you who tended well the unblemished ewe - lamb in your house!

This musical system continues the melody and harmony from the first line. The lyrics are written below the staves.



Rejoice, you who received the Mother of the Lamb and Shepherd as your Daugh - ter!

This musical system continues the melody and harmony. The lyrics are written below the staves.



Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

This musical system concludes the Ikos with a double bar line. The lyrics are written below the staves.

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 6

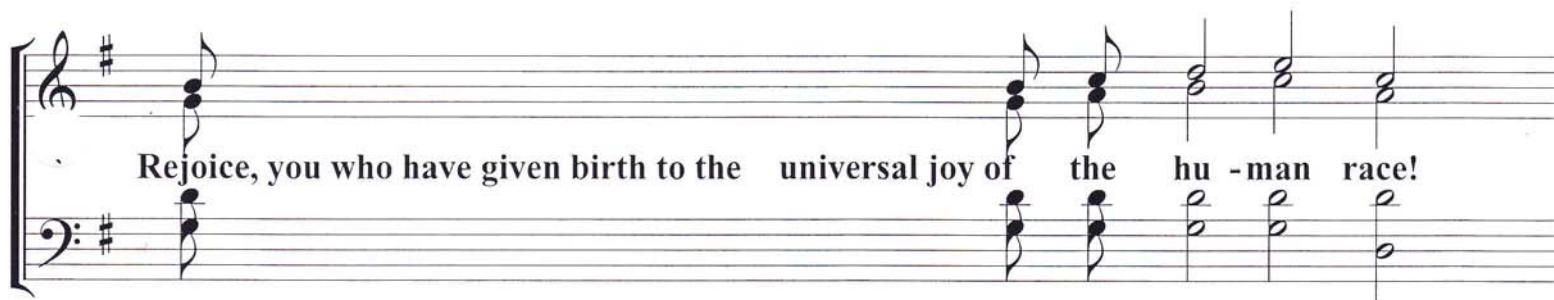
You were shown to be proclaimers of
the wonders of God, O Saints, when you
fulfilled your vow to God and with glory
brought the three-year old holy Maiden Mary
to the Temple of God, that she might abide
there in the Holy of Holies; and for these
things you hastened with joy to chant unto the
God of your fathers, the glorification:
Alleluia!



Akathis to the Holy and Righteous
Joachim and Anna

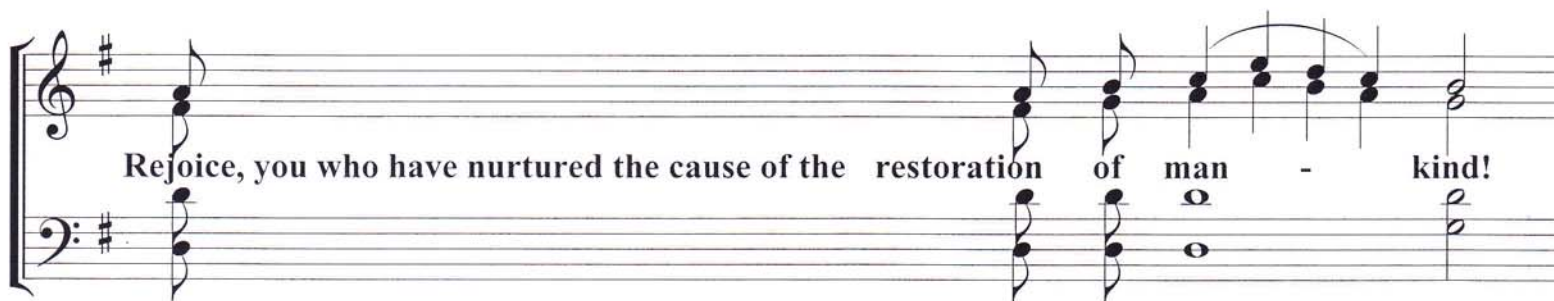
Ikos 6

The divine Maiden shown forth like the full moon at her honored entry into the Temple of the Lord and the angels marveled at her beauty. And taking her from your hands, O holy Joachim and Anna, the High Priest Zachariah led her into the Holy of Holies with honor, for she was truly the living ark of God; and he blessed you as is proper with such praises as these:



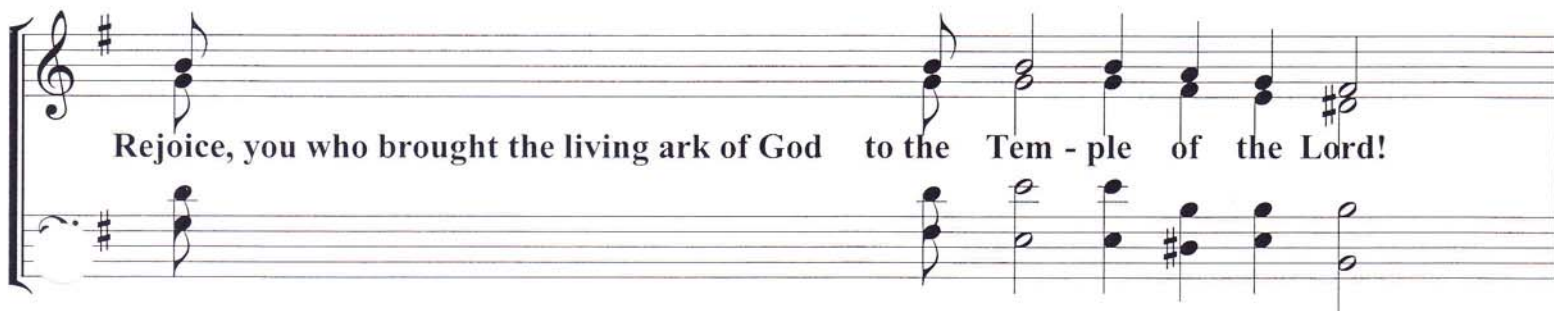
Rejoice, you who have given birth to the universal joy of the hu - man race!

The first line of musical notation is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes.



Rejoice, you who have nurtured the cause of the restoration of man - kind!

The second line of musical notation continues the melody. It includes a slur over the notes for 'man - kind!'. The lyrics are written below the notes.



Rejoice, you who brought the living ark of God to the Tem - ple of the Lord!

The third line of musical notation concludes the Ikos. It features a final cadence with a sharp sign on the treble staff. The lyrics are written below the notes.

Ikos 6

Rejoice, you who gave your holy daughter to dwell in the Holy of Ho - lies!

The first line of the Ikos is written on a grand staff with a key signature of one sharp (F#). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are: "Rejoice, you who gave your holy daughter to dwell in the Holy of Ho - lies!". The word "Ho" is elongated with a horizontal line, and "lies!" follows. The music concludes with a final chord in the treble clef.

Rejoice, you who are revealed as the relatives of God who will become in - carn - ate!

The second line continues the melody. The lyrics are: "Rejoice, you who are revealed as the relatives of God who will become in - carn - ate!". The word "in" is elongated with a horizontal line, and "ate!" follows. The music concludes with a final chord in the treble clef.

Rejoice, you who conversed with the an - gels!

The third line continues the melody. The lyrics are: "Rejoice, you who conversed with the an - gels!". The word "an" is elongated with a horizontal line, and "gels!" follows. The music concludes with a final chord in the treble clef.

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

The fourth line continues the melody. The lyrics are: "Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!". The word "An" is elongated with a horizontal line, and "na, Ancestors of God!" follows. The music concludes with a final chord in the treble clef.

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 7

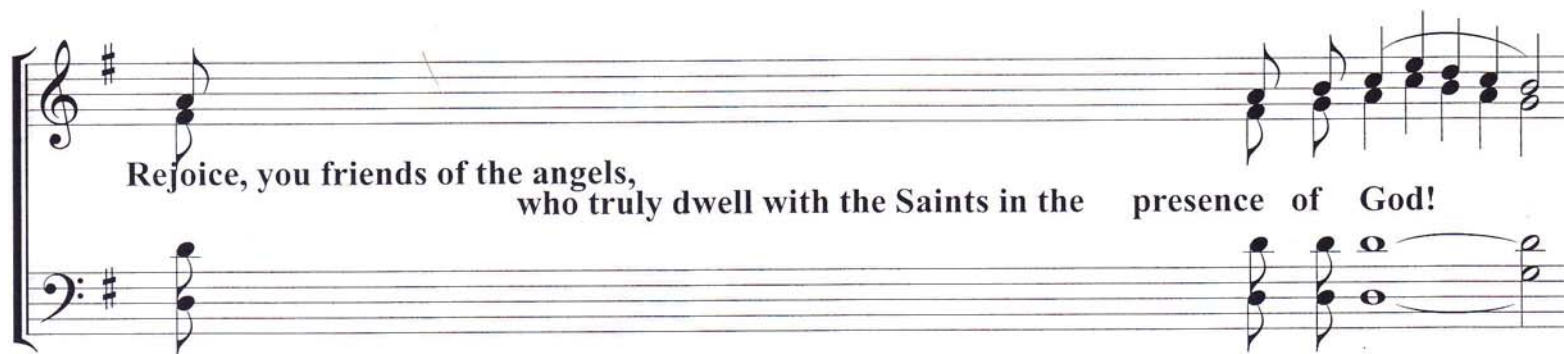
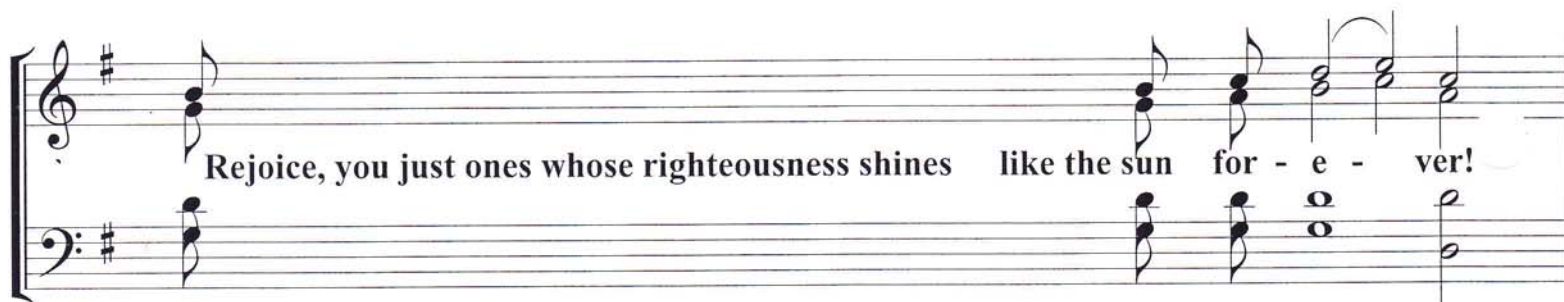
Having fulfilled the desire of your soul and
given your promise to God, O all-blessed Joachim,
you departed this earthly life in holiness and
righteousness, passing on to the Lord. Wherefore,
we ask you to petition Him that we also may be
counted worthy to receive a peaceful and unashamed
end, crying out to Him: Alleluia!



Akathist to the Holy and Righteous
Joachim and Anna

Ikos 7

You led a new and God-pleasing life in your widowhood, O holy Anna, abiding at the Temple of God and ministering to your all-blessed daughter, wherefore, we praise you as a true and God-pleasing widow and the grandmother of Christ and with love we fervently honor you and your husband, Joachim the grandfather of God, and offer you such hymns as these:



Ikos 7

Rejoice, you who have great boldness be - fore Christ God!

Rejoice, adornment of the Church Triumphant in hea - ven!

Rejoice, good supporters of the Church mi - li - tant on earth!

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 8

O holy and righteous Anna, having reached the end of your earthly journey, in the arms of your holy daughter, the Birth-giver of God Mary, you slept the sleep of death and were transported unto God with hope; wherefore, glorying your holy dormition, we entreat you, O most honored grandmother of God; When we also begin to fall into the sleep of death, beseech Christ the Savior that our soul may part gently from our body and escape the power of the demons, and that we may be granted eternal salvation, and may cry out to Him in the joy of the Saints: Alleluia!



Akathist to the Holy and Righteous
Joachim and Anna

Ikos 8

The whole Christian world blesses you as is proper, O holy righteous and ancestors of God Joachim and Anna and in prayer glorifies your honored names. The Church of Christ celebrates your memory with splendor and offers hymns of praises unto you:

Rejoice, beacons who graciously illumine the dark - ness of our souls!

This musical system consists of a grand staff with a treble and bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the staff, with hyphens indicating syllables that span across measures.

Rejoice, you who mercifully look
down upon mortals from the heavenly heights of your glo - - - ry!

This musical system continues the melody from the first line. It features a grand staff with treble and bass clefs in one sharp. The lyrics are split across two lines, with the second line starting with an indentation. The word 'glo' is followed by three dashes, indicating a long note or a melisma.

Rejoice, you who ever pray with Mary the Birth - Giv - er of God!

This musical system continues the melody. It features a grand staff with treble and bass clefs in one sharp. The lyrics are split across two lines, with the second line starting with an indentation. The word 'Birth' is followed by a hyphen, indicating a syllable that spans across measures.

Rejoice, you who with great might move Christ God to mer - cy!

This musical system concludes the Ikos 8. It features a grand staff with treble and bass clefs in one sharp. The lyrics are split across two lines, with the second line starting with an indentation. The word 'mer' is followed by a hyphen, indicating a syllable that spans across measures.

Ikos 8

Rejoice, you who save from all misfortunes those who cherish faith and love for you!

Rejoice, you who deliver those who call upon your
help in prayer from a violent and sud - den death!

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 9

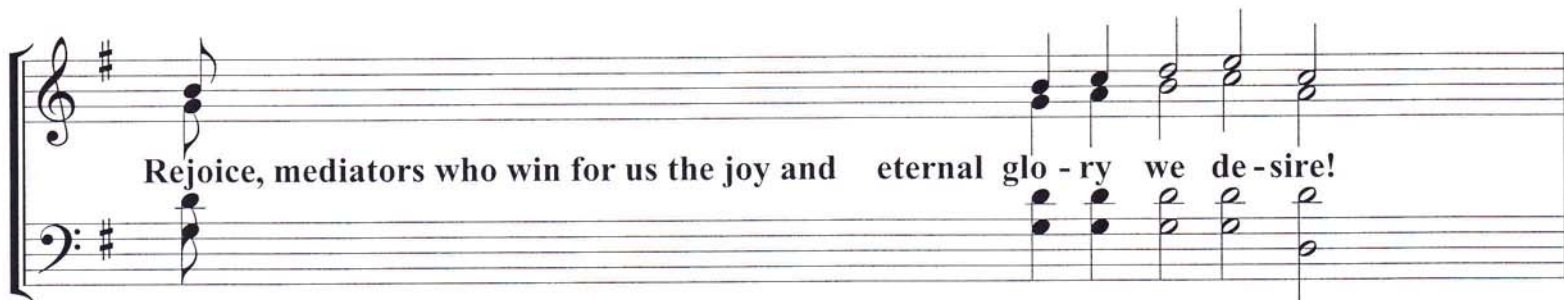
All the angels of God and the choirs of the
Saints of God in heaven greet you, O holy and
righteous ancestors of God, Joachim and Anna,
and on earth the generations of men praise you
with prayerful hymns and cry out to God in
thanksgiving for your intercession: Alleluia!



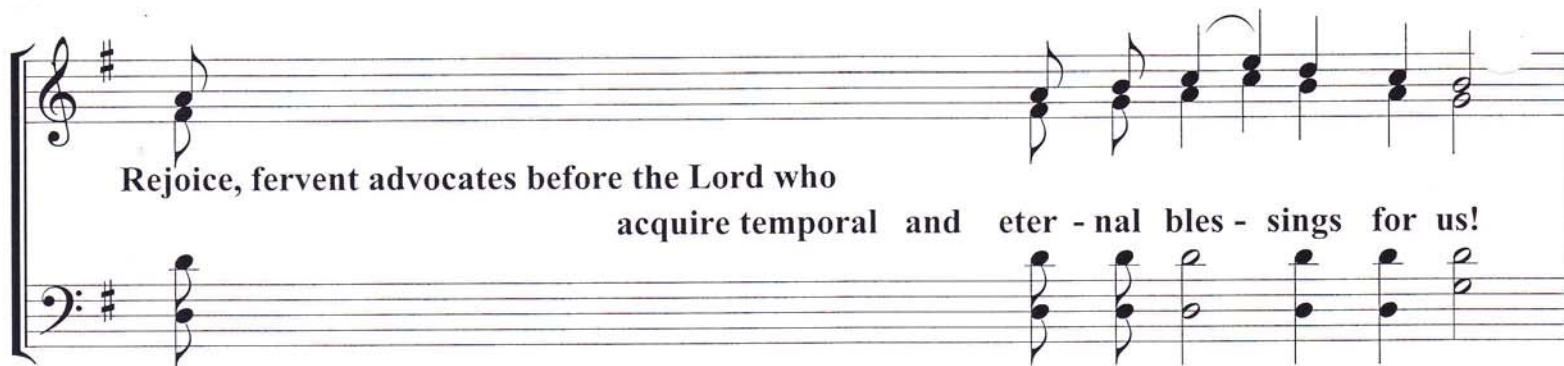
Akathist to the Holy and Righteous
Joachim and Anna

Ikos 9

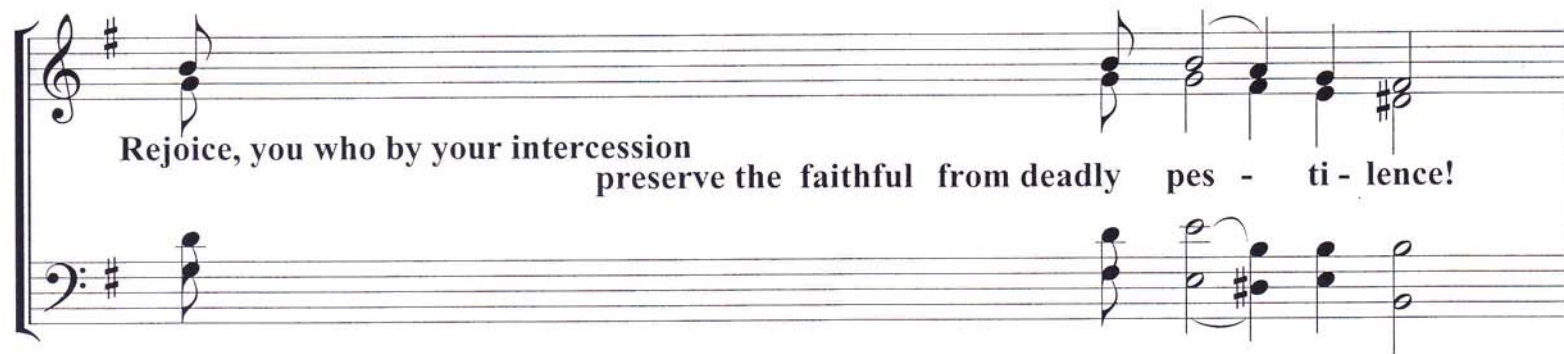
Our eloquence does not suffice to praise you fittingly, O holy forbears of Christ; yet as you are merciful, do not reject our inadequate praises, but be fervent intercessors and advocates for us before the Lord, fulfilling the deficiency of our souls with your holy supplications, that we may cry out to you this hymn of thanksgiving:



Rejoice, mediators who win for us the joy and eternal glo - ry we de - sire!



Rejoice, fervent advocates before the Lord who
acquire temporal and eter - nal bles - sings for us!



Rejoice, you who by your intercession
preserve the faithful from deadly pes - ti - lence!

Ikos 9

Rejoice, you who by your supplications dis - pel mor - tal plagues!

Rejoice, you who by your mediation cause
earthquakes and violent storms to cease and re - store calm!

Rejoice, you who amid all tribulations and mis-for-tunes hast - en to our aid!

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 10

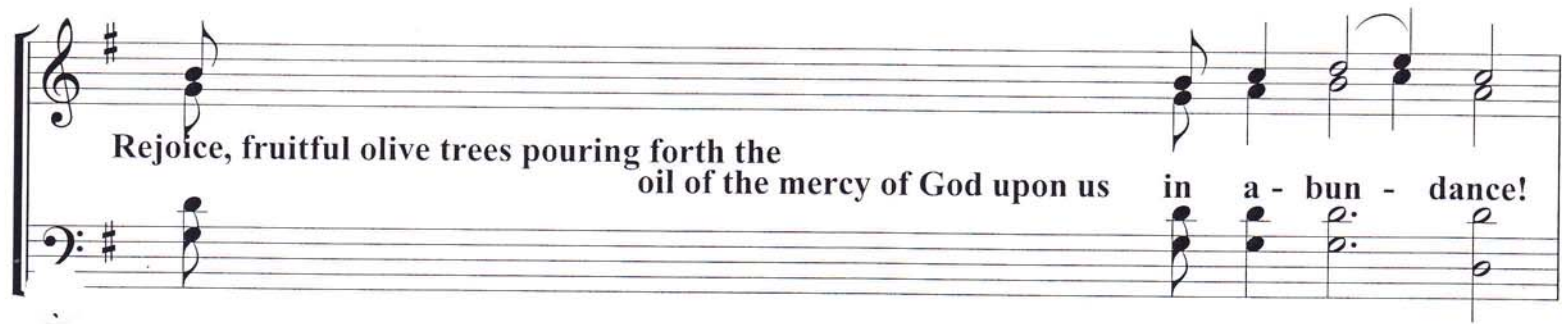
O holy and righteous ancestors of God,
Joachim and Anna, you have shown yourselves to be
beneficial helpers of those who desire salvation of
soul and diligently strive for this. Being called the
guardians of monks and nuns, and offering unto God
common supplication for all the faithful, that in
thanksgiving into Christ the King of glory, Who has
glorified you throughout the world, they all may cry
out: Alleluia!



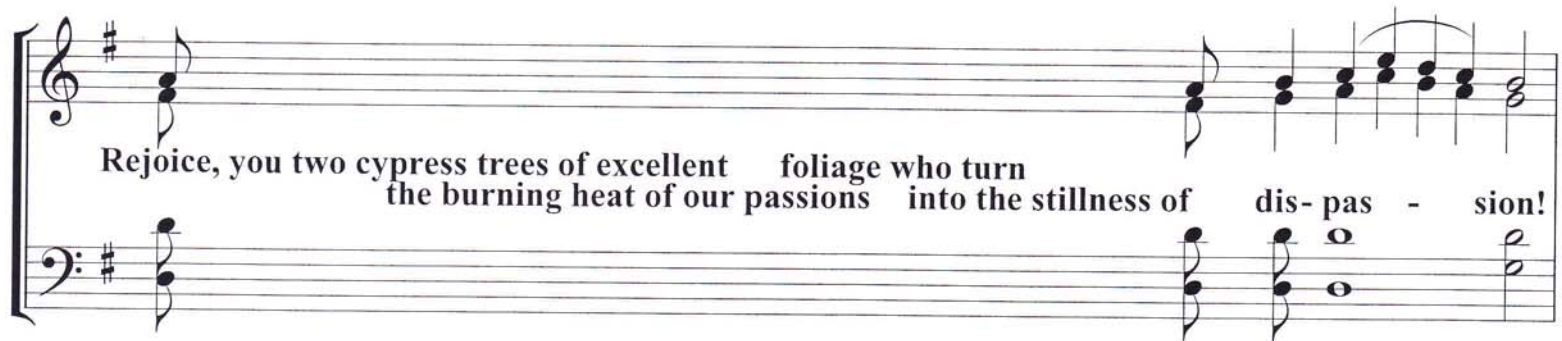
Akathist to the Holy and Righteous
Joachim and Anna

Ikos 10

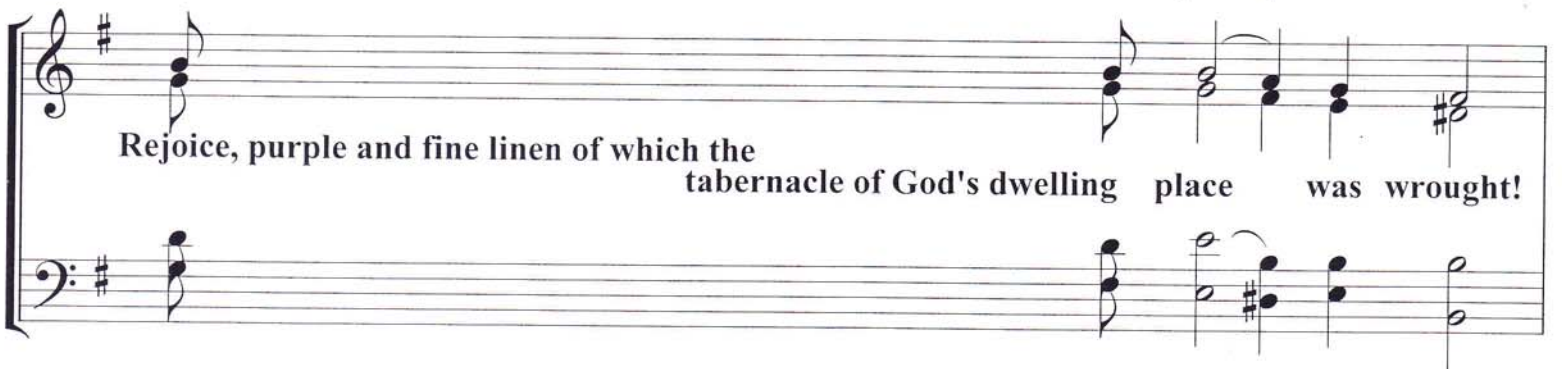
With the bulwark of your prayers, O holy and righteous ancestors of God Joachim and Anna, preserve and protect us from the temptations of the diabolical who seeks the destruction of our souls; for we know that your petition before the face of Christ our God, your Grandson according to the flesh, is able to accomplish much. Never cease to make supplications to Him on behalf of all who with love honor you and cry aloud:



Rejoice, fruitful olive trees pouring forth the
oil of the mercy of God upon us in a - bun - dance!



Rejoice, you two cypress trees of excellent foliage who turn
the burning heat of our passions into the stillness of dis - pas - sion!



Rejoice, purple and fine linen of which the
tabernacle of God's dwelling place was wrought!

Ikos 10

Rejoice, turtle doves mated for life, who brought forth the im-ma-cu-late dove!

Rejoice, you who reign eternally with your daughter the Queen of all!

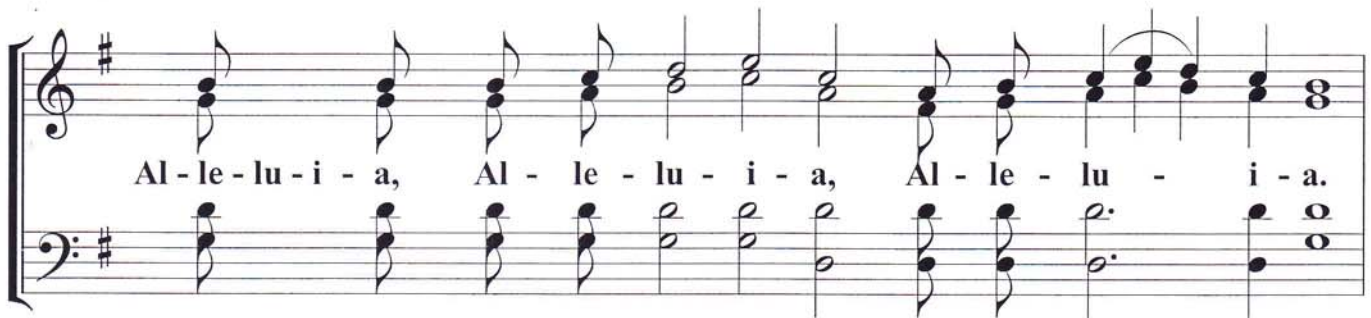
Rejoice, you who celebrate with her in splendor
in her heavenly mansion in Si-on on high!

Rejoice, O holy and righteous Joachim and An-na, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 11

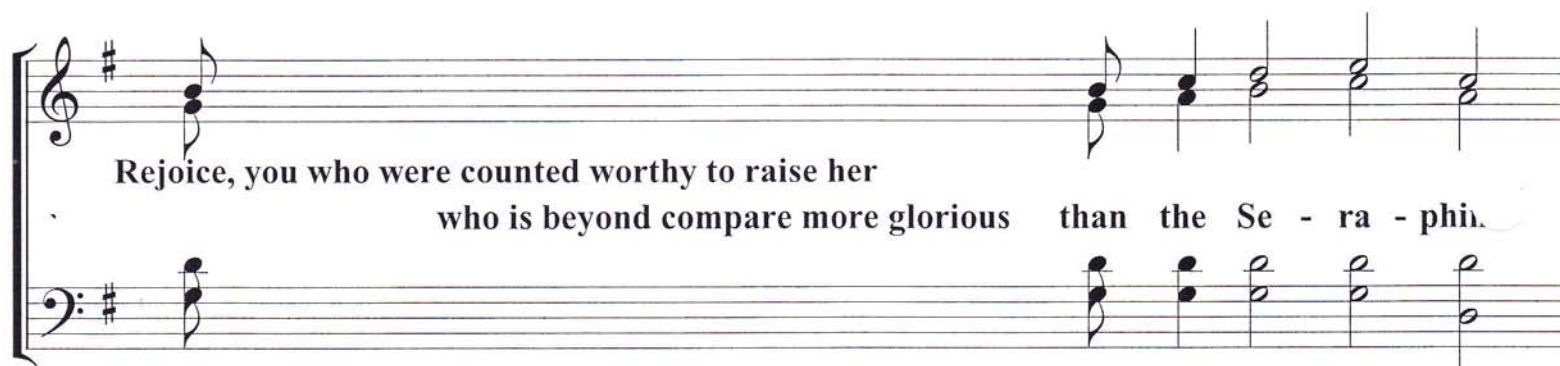
Mercifully accept our hymns of praise and do not deprive us of your compassions, O holy Joachim and Anna, ancestors of Christ; for though we are unworthy of your holy intercessions because of our sins, yet as you are good and full of pity, grant it to us and help us to cleanse ourselves of defilement of sin through repentance, that in purity of heart we may chant unto our Creator the hymn of praise: Alleluia!



Akathist to the Holy and Righteous
Joachim and Anna

Ikos 11

O Brethren, let us recognize the holy
ancestors of God, Joachim and Anna, as
two radiant candles which lit the universal
lamp. Illumined with the brightness of
their heavenly glory, let us sing to them
such words as these:



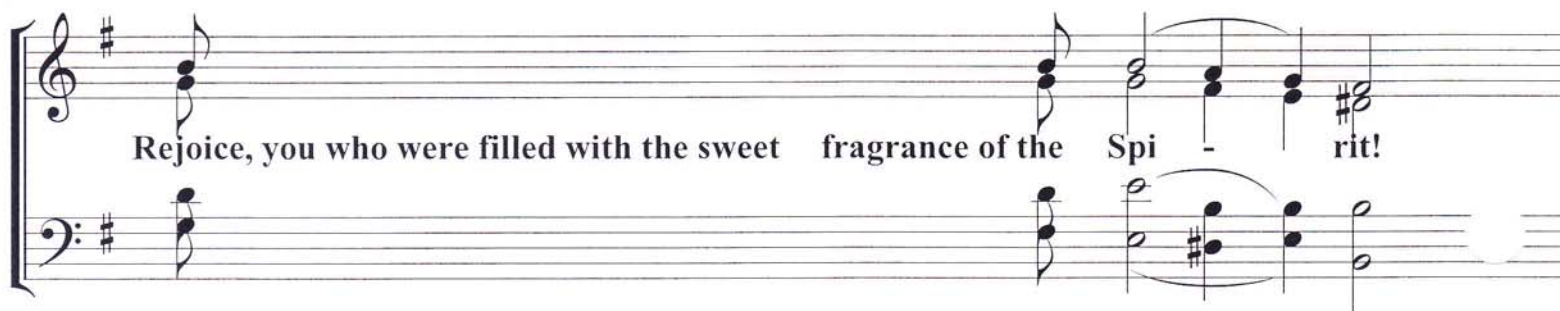
Rejoice, you who were counted worthy to raise her
who is beyond compare more glorious than the Se - ra - phim.

The musical notation is for a two-part setting in G major (one sharp). The melody is written in treble clef and the bass line in bass clef. The first line of music corresponds to the first line of text, and the second line of music corresponds to the second line of text. The melody is a simple, hymn-like tune.



Rejoice, you who were resplendent with heaven - ly bright - ness!

The musical notation continues the two-part setting. The melody is written in treble clef and the bass line in bass clef. The first line of music corresponds to the first line of text, and the second line of music corresponds to the second line of text. The melody is a simple, hymn-like tune.



Rejoice, you who were filled with the sweet fragrance of the Spi - rit!

The musical notation continues the two-part setting. The melody is written in treble clef and the bass line in bass clef. The first line of music corresponds to the first line of text, and the second line of music corresponds to the second line of text. The melody is a simple, hymn-like tune.

Ikos 11

Rejoice, you who bear unto God the incense of
your prayers for the whole Chris - tian world!

Rejoice, you who ever stand before the throne
of Christ with Mary the God - Bearer and John the Bap - tist!

Rejoice, you who stand near to the throne of hea - ven!

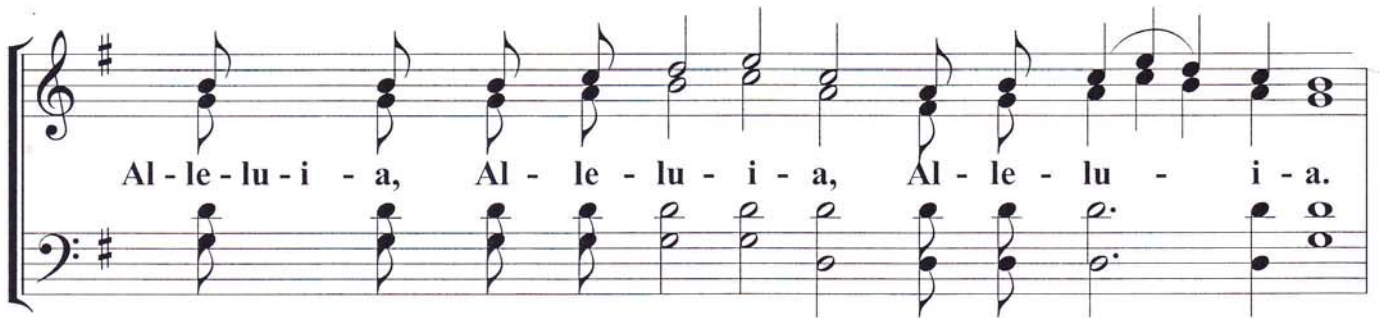
Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

The musical score is written for four systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various note values (quarter, eighth, and half notes), rests, and accidentals. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. The final system concludes with a double bar line.

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 12

**O holy ancestors of God Joachim and Anna,
ask the Lord that He grant us divine grace and
mercy, forgiveness of sins and correction of life; and
never cease to entreat the countenance of Almighty
God in our behalf, in that you have acquired great
boldness before Him. Falling down before you with
fervor for this purpose, we beseech you as our true
intercessors and helpers and with real compunction
cry out to the Creator of all: Alleluia!**



Akathist to the Holy and Righteous
Joachim and Anna

Ikos 12

Singing of the great might of your intercessions
before God, O righteous Joachim and Anna, we magnify
Christ the Lord Who has magnified you; we sing also the
praises of His all-immaculate Mother who was born of
you; and in our zeal we offer you these right fitting
praises:

Rejoice, you who are glorified from the East even un - to the West!

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is written in the treble staff, starting on a half note G4, followed by a quarter note A4, and then a series of half notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, 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B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, 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F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#35

Ikos 12

Rejoice, you who fulfill the entreaties and petitions of the pious!

Rejoice, most excellent healers of the infirmities of soul and body who exact no fee!

Rejoice, most diligent and pleasing mediators who obtain for us temporal and eternal good things!

Rejoice, O holy and righteous Joachim and Anna, Ancestors of God!

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 13

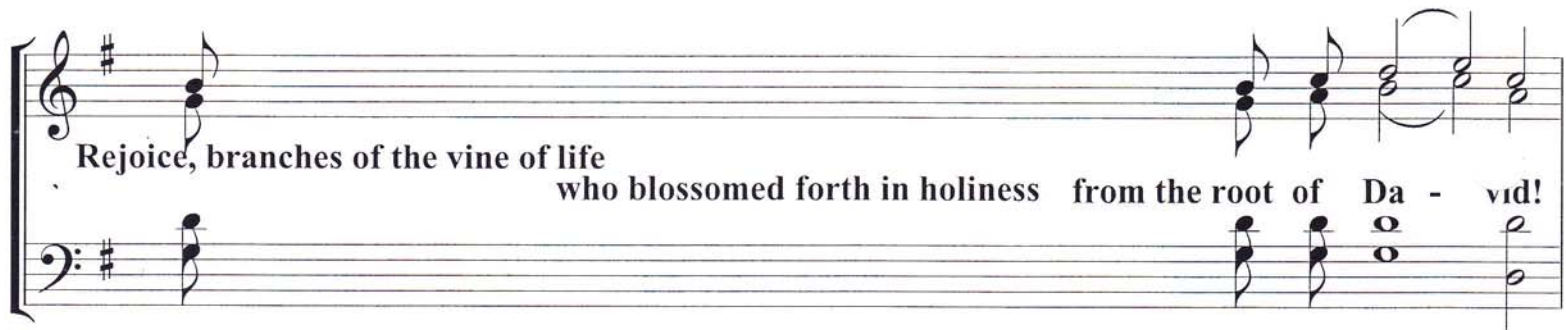
**O holy and righteous ancestors of God
Joachim and Anna! We entreat you with zeal and
love, falling down before the footstool of your feet;
we ask that you beseech the Lord God, that He will
deliver us from the everlasting damnation prepared
for sinners, that, saved by the loving-kindness of our
God and aided by your holy prayers, we may sing in
thanksgiving to Him the angelic hymn: Alleluia!**



Akathist to the Holy and Righteous
Joachim and Anna

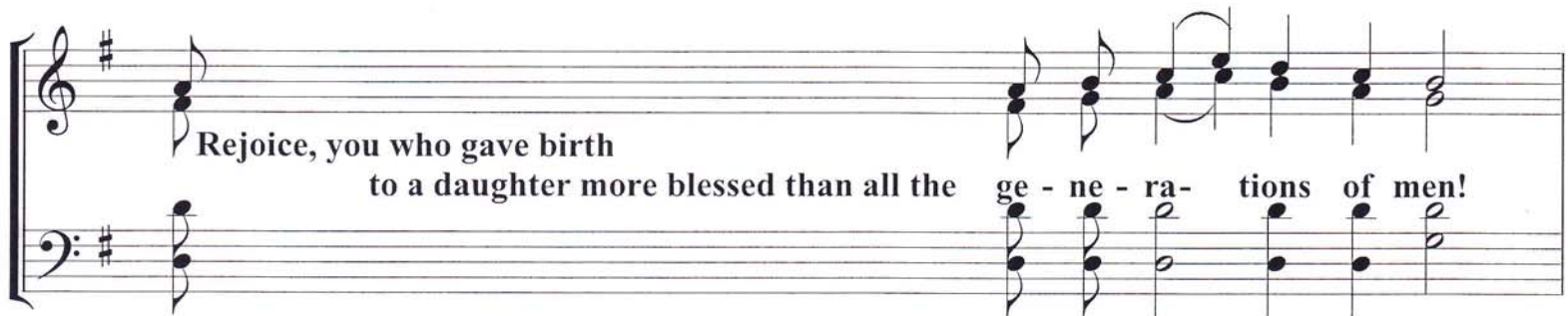
Ikos 1

An angelic messenger was sent to you by God, O holy and righteous ancestors of God, when you both expressed your sorrow - You, Joachim in the wilderness, and you Anna in the garden - offering up supplication unto God. Thus the incorporeal one brought the joyful tidings that you would give birth to an all-blessed daughter, in whom the whole human race would be blessed. And with him we also offer you joyful praise:



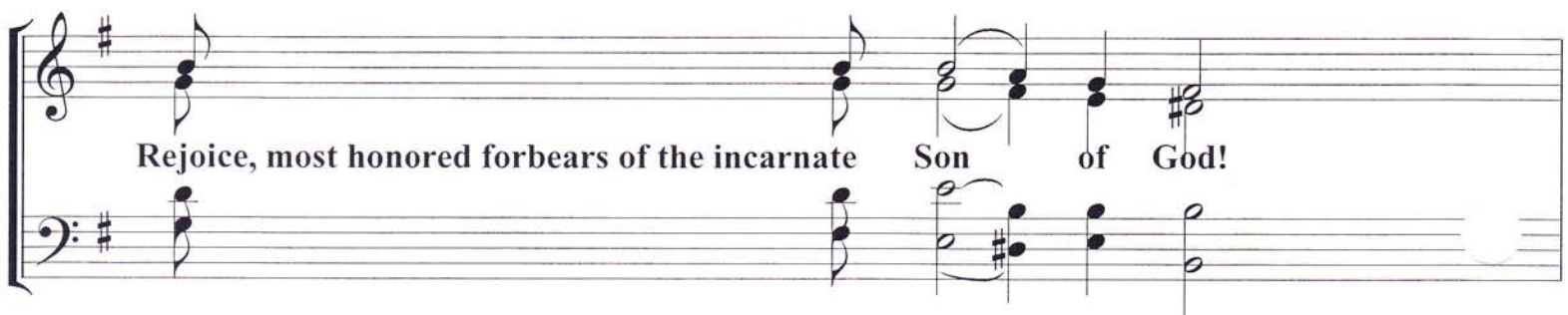
Rejoice, branches of the vine of life
who blossomed forth in holiness from the root of Da - vid!

This musical system consists of a treble and bass staff joined by a brace on the left. The key signature has one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are placed between the staves, with 'Da - vid!' split across the end of the line.



Rejoice, you who gave birth
to a daughter more blessed than all the ge - ne - ra - tions of men!

This musical system continues the melody from the first line. The lyrics 'ge - ne - ra - tions of men!' are split across the end of the line.



Rejoice, most honored forbears of the incarnate Son of God!

This musical system concludes the Ikos. The melody ends with a final cadence on the word 'God!'.

Ikos 1

Rejoice, most excellent disclosers of
the mystery hidden from be - fore time be - gan!

Rejoice, closest relatives in the flesh to the Consolation of Is - ra - el!

Rejoice, blood relatives of the Savior Who was pro - mised to the world!

Rejoice, O holy and righteous Joachim and An - na, Ancestors of God!

Prayer
To the Holy and Righteous Ancestors of God
Joachim and Anna

O ever-glorious and righteous forbears of Christ, holy Joachim and Anna who stand before the heavenly throne of the great King and possess boldness before Him; He was well pleased to become incarnate of your all-blessed daughter, the all-pure Birth-giver of God and Ever-virgin Mary. We, the sinful and unworthy, come to you as mighty intercessors and diligent advocates for us. Entreat His goodness, that He turn away His wrath from us, which we deserve because of our deeds and that, overlooking our countless transgressions, He may turn us to the way of repentance and set us firmly upon the path of His commandments. By your supplications preserve our life in peace. Ask that we may be successful in good things. By your intercession, may God grant to us all things necessary for life and piety and may He deliver us from all peril, misfortune and sudden death. May He allow us to live out our lives in peace and tranquility, in all piety and purity. Having thus passed from this transitory life in peace, we may attain unto everlasting rest, where by your holy entreaty, may we be granted the heavenly kingdom of Christ our God, to Whom is due all glory, honor and worship with the Father and the all-Holy spirit, unto the ages of ages.

Akathist to the Holy and Righteous
Joachim and Anna

Kondak 1

O ho - ly and right - eous Joachim and An - na, the for - bears of Christ, e - lect

among the hu - man race, who gave birth to the all - bles - sed, holy

Maiden, of Whom the Son of God was born in the flesh! In that you have

great boldness before Christ God and stand before His hea - ven - ly throne,

ear - nest - ly en - treat Him, that we may be delivered from misfortunes

and thus may ever cry a - loud to you: Re-joice, O ho - ly

The first system of the musical score consists of two staves, treble and bass, in the key of D major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first staff contains the lyrics "and thus may ever cry a - loud to you:" and the second staff contains "Re-joice, O ho - ly". The music is written in a simple, hymn-like style with whole and half notes.

and righteous Joachim and Anna, An - ces - tors of God!

The second system of the musical score continues the melody from the first system. It consists of two staves, treble and bass, in the key of D major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first staff contains the lyrics "and righteous Joachim and Anna, An - ces - tors of God!" and the second staff contains "of God!". The music is written in a simple, hymn-like style with whole and half notes.

Intercessory Refrain

clergy:



Ho - ly right - eous An - na, pray to God for us.

Musical notation for the first line of the Intercessory Refrain, featuring a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of chords, mostly triads and dyads, with a final measure containing a whole note chord and a fermata. The lyrics are written below the staff.

people:

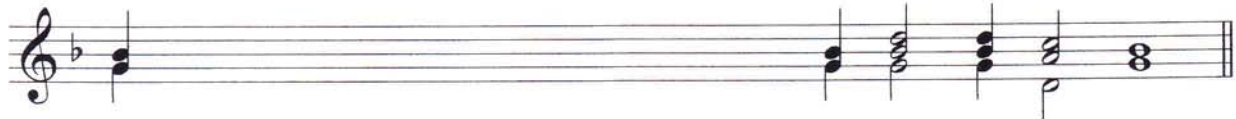


Soprano Alto
Tenor Bass

Ho - ly right - eous An - na, pray to God for us.

Musical notation for the second line of the Intercessory Refrain, featuring four staves (Soprano, Alto, Tenor, Bass) with a treble clef and a key signature of one flat. The melody is a four-part setting of the previous line, with the Soprano and Alto parts having a more active line than the Tenor and Bass parts. The lyrics are written below the staves.

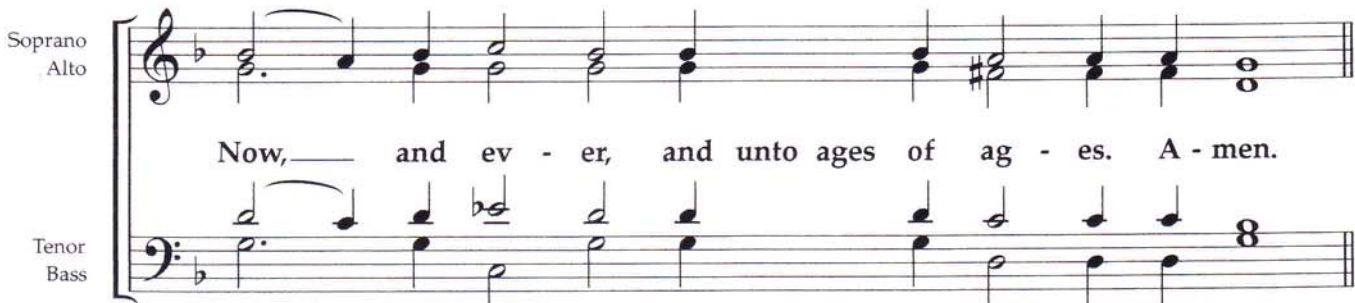
clergy:



Glory to the Father, and to the Son, and to the Ho - ly Spir - it.

Musical notation for the third line of the Intercessory Refrain, featuring a single staff with a treble clef and a key signature of one flat. The melody consists of a series of chords, mostly triads and dyads, with a final measure containing a whole note chord and a fermata. The lyrics are written below the staff.

people:



Soprano Alto
Tenor Bass

Now, — and ev - er, and unto ages of ag - es. A - men.


Musical notation for the fourth line of the Intercessory Refrain, featuring four staves (Soprano, Alto, Tenor, Bass) with a treble clef and a key signature of one flat. The melody is a four-part setting of the previous line, with the Soprano and Alto parts having a more active line than the Tenor and Bass parts. The lyrics are written below the staves.

clergy:



Pray to God for us, Holy righteous An - na, for we run to your

Musical notation for the fifth line of the Intercessory Refrain, featuring a single staff with a treble clef and a key signature of one flat. The melody consists of a series of chords, mostly triads and dyads, with a final measure containing a whole note chord and a fermata. The lyrics are written below the staff.



pro - tec - tion. Has - ten to help us and to pray for our souls.

Musical notation for the sixth line of the Intercessory Refrain, featuring a single staff with a treble clef and a key signature of one flat. The melody consists of a series of chords, mostly triads and dyads, with a final measure containing a whole note chord and a fermata. The lyrics are written below the staff.

Prokeimenon - Molieben to St. Anna

Ps 67/68:35
Tone 4

Lesser Znamenny Chant
arr. D. Drillock

Soprano
Alto

Won - drous is God in His saints, the God of

Tenor
Bass

Is - - - - ra - el.

v: In congregations bless God, the Lord from the wellspring of Israel.
(Ps 67/68:26)

Let Everything that has Breath

Ps 150:6
Tone 4

Lesser Znamenny Chant
arr. D. Drillock

Let — everything that has breath — praise — the Lord!

v. Praise God in His sanctuary! Praise Him in His mighty firmament!
(Ps 150:1)

At the Gospel

Deacon: And that we may be accounted worthy of hearing the Holy Gospel, let us pray to the Lord God.

Soprano
Alto

Tenor
Bass

Lord, have mercy. Lord, have mercy. Lord, have mer - cy.

This musical score is for a two-part setting of the first prayer. The Soprano part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are written on a bass clef staff with the same key signature. The lyrics are 'Lord, have mercy. Lord, have mercy. Lord, have mer - cy.' The melody is simple, using mostly half and whole notes.

Deacon: Wisdom! Let us attend. Let us hear the Holy Gospel.

Priest: Peace be unto all.

Soprano
Alto

Tenor
Bass

And to your spir - it.

This musical score is for a two-part setting of the second prayer. The Soprano part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are written on a bass clef staff with the same key signature. The lyrics are 'And to your spir - it.' The melody is simple, using mostly half and whole notes.

Priest: The reading from the Holy Gospel according to St. Luke.

Soprano
Alto

Tenor
Bass

Glory to Thee, O Lord, glo - ry to Thee.

This musical score is for a two-part setting of the Gloria. The Soprano part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor and Bass parts are written on a bass clef staff with the same key signature. The lyrics are 'Glory to Thee, O Lord, glo - ry to Thee.' The melody is simple, using mostly half and whole notes.

after the Gospel Reading, repeat "Glory to Thee..."

Intercessory Refrain

clergy:

Ho - ly right - eous An - na, pray to God for us.

people:

Soprano Alto

Ho - ly right - eous An - na, pray to God for us.

Tenor Bass

clergy:

Glory to the Father, and to the Son, and to the Ho - ly Spir - it.

people:

Soprano Alto

Now, — and ev - er, and unto ages of ag - es. A - men.

Tenor Bass

It Is Truly Meet

Tone 8

Common Chant
arr. from L'vov/Bakhmetev

Soprano Alto

It is tru - ly meet to bless you, O Theo - to - kos, ev - er bless-ed

Clergy

and most pure, and the Moth - er of our God. More hon - or - a - ble than

the Cher - u - bim, and more glorious be - yond com - pare than the

Ser - a - phim, with-out de - file-ment you gave birth to God the Word:

true The - o - to - kos, we mag - ni - fy you!

And the litany: "Have mercy on us, O God, according..."

Litany of Fervent Supplication

1. English

Monastery Chant

Soprano
Alto

Tenor
Bass

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

2. Greek

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son.

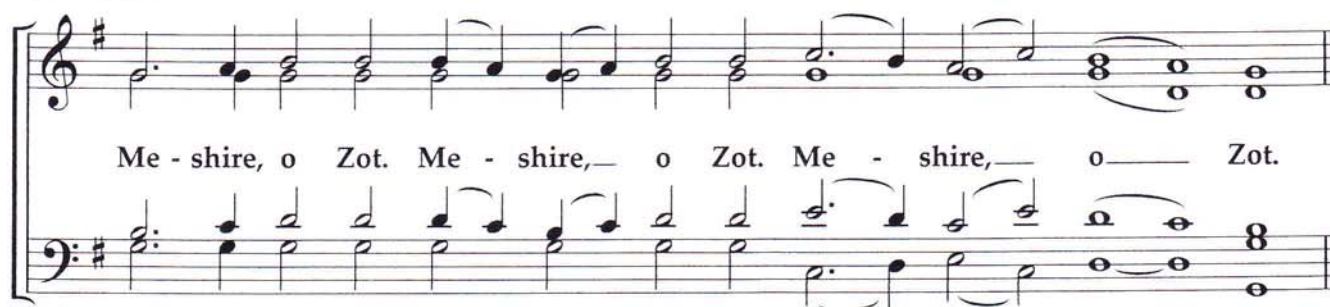
3. Slavonic

Ghos-po-di, po-mi-lui. Ghos-po-di, po-mi-lui. Ghos-po-di, po-mi-lui.

4. Romanian

Doam-ne, mi-lui-eș-te. Doam-ne, mi-lui-eș-te. Doam-ne, mi-lui-eș-te.

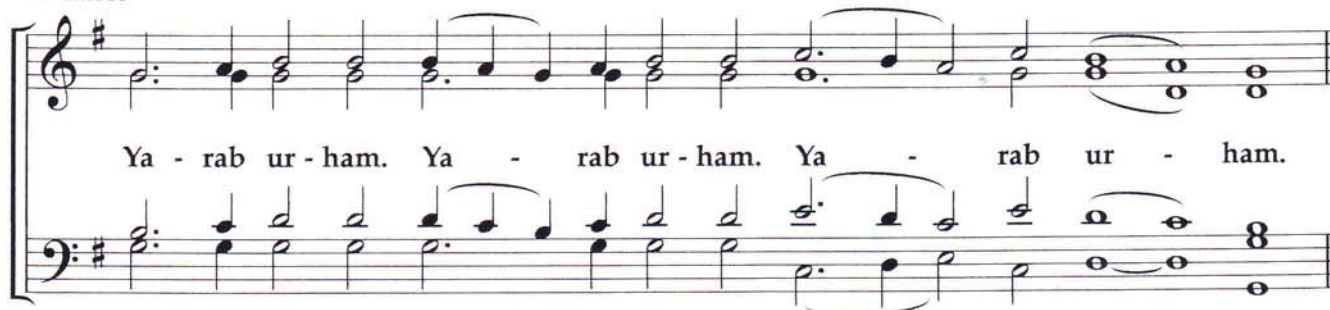
5. Albanian



Me - shire, o Zot. Me - shire, — o Zot. Me - shire, — o — Zot.

This musical score is for an Albanian hymn. It features a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are 'Me - shire, o Zot. Me - shire, — o Zot. Me - shire, — o — Zot.' The piece concludes with a final chord in the bass staff.

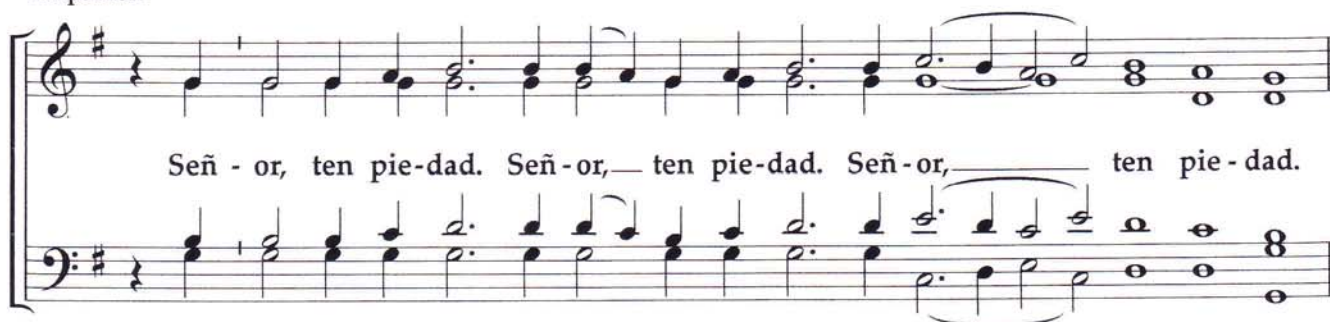
6. Arabic



Ya - rab ur - ham. Ya - rab ur - ham. Ya - rab ur - ham.

This musical score is for an Arabic hymn. It features a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are 'Ya - rab ur - ham. Ya - rab ur - ham. Ya - rab ur - ham.' The piece concludes with a final chord in the bass staff.

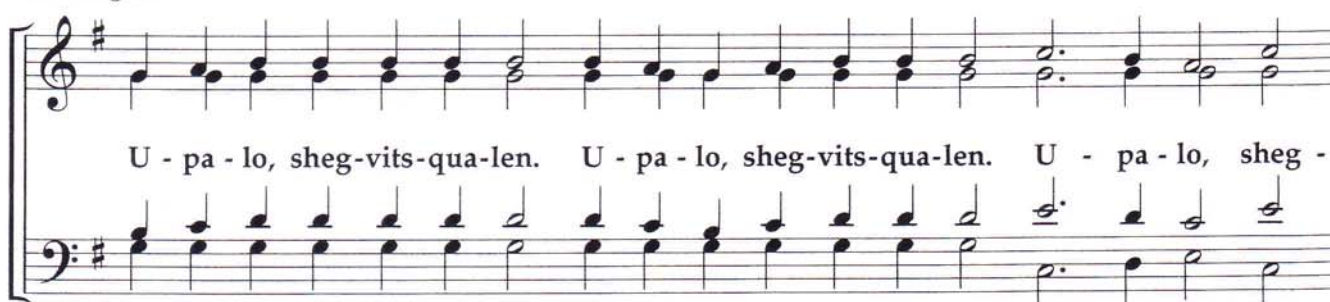
7. Spanish



Señ - or, ten pie - dad. Señ - or, — ten pie - dad. Señ - or, — ten pie - dad.

This musical score is for a Spanish hymn. It features a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are 'Señ - or, ten pie - dad. Señ - or, — ten pie - dad. Señ - or, — ten pie - dad.' The piece concludes with a final chord in the bass staff.

8. Georgian



U - pa - lo, sheg - vits - qua - len. U - pa - lo, sheg - vits - qua - len. U - pa - lo, sheg -

This musical score is for a Georgian hymn. It features a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are 'U - pa - lo, sheg - vits - qua - len. U - pa - lo, sheg - vits - qua - len. U - pa - lo, sheg -'.



vits - qua - len.

This block shows the continuation of the Georgian hymn. It features a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are 'vits - qua - len.' The piece concludes with a final chord in the bass staff.

9. Yupik

Uas - pa - taq - nak - li - ki - kut. Uas - pa - taq - nak - li - ki - kut. Uas - pa - taq -

The first system of the musical score for 'Yupik' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, with some measures featuring a fermata. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment of chords and single notes. The lyrics 'Uas - pa - taq - nak - li - ki - kut.' are written below the upper staff, repeated three times across the system.

nak - li - ki - kut. A - men.

The second system of the musical score continues the piece. It also consists of two staves in the same key signature. The upper staff features a melody that includes a long note with a fermata, followed by a double bar line and a final chord. The lower staff provides harmonic support. The lyrics 'nak - li - ki - kut. A - men.' are written below the upper staff, concluding the piece.

Intecessory Prayer to the Mother of God

Deacon: Again and again on bended knees let us pray to the Most Holy Theotokos!

Musical score for the Deacon's prayer. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "Most Ho - ly The - o - to - kos, — save — us!". The Soprano/Alto part consists of a series of eighth notes followed by a half note and a whole note. The Tenor/Bass part consists of a series of eighth notes followed by a half note and a whole note.

Priest: O Mother of God our queen and our hope, the refuge of the abandoned and the intercessor for those who have gone astray; the joy of all who sorrow and the protectress of the needy; you see our poverty, our affliction and misery. Help us who are weak; feed us who are hungry; intercede for us with your Son and our God and may He deal with us as He pleases. For we have no other hope, no other intercessor, no other consolation except you, O Virgin Theotokos. Protect us beneath your veil, now and ever and unto ages of ages.

Musical score for the Priest's prayer. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "A - men.". The Soprano/Alto part consists of a whole note. The Tenor/Bass part consists of a whole note.

Dismissal

Deacon: Wisdom!

Priest: Most Holy Theotokos, save us!

Musical score for the Priest's dismissal. It features two staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature has one flat (B-flat). The lyrics are: "More honorable than the cherubim, and more glorious beyond compare than". The Soprano/Alto part consists of a whole note. The Tenor/Bass part consists of a whole note.

the ser - a - phim, without defilement you gave birth to God the Word,

true Theotokos we mag - ni - fy you.

Priest: Glory to Thee, O Christ our God and our hope, glory to Thee!

Soprano
Alto

Tenor
Bass

Glory to the Father, and to the Son, and to the Holy Spirit, now and

ever and unto ages of ag - es. A - men. Lord, have mercy. Lord, have mercy.

Lord, have mer - cy. 1. Most Bless - ed Mas - ter, bless.

OR

2. Fa - ther, bless.
3. Mas - ter, bless.

Priest: May Christ our true God, through the prayers of his most pure Mother; of our fathers among the saints Innocent, Metropolitan of Moscow, Enlightener of the Aleuts, the holy confessor Tikhon, Patriarch of Moscow, Enlightener of North America, John the Wonderworker, Archbishop of Shanghai and San Francisco, Nicholas of South Canaan, Bishop of Zhicha, Raphael, Bishop of Brooklyn, and Mardarius, Bishop of Libertyville; of the holy hieromartyrs Juvenal of Lake Iliamna, Alexander, and John; of the holy martyr Peter the Aleut of San Francisco; of our venerable fathers Herman the Wonderworker of Alaska and all America, and Sebastian of San Francisco and Jackson; of the holy and righteous priests Alexis of Wilkes-Barre and Minneapolis, and Jacob, enlightener of the native peoples of Alaska; of the holy and righteous Ancestors of God, Joachim and Anna; and of all the saints, have mercy on us and save us, for He is good and loves mankind.

Soprano
Alto

A - men. His Beatitude, the Most Blessed Ti - khon, Archbishop of

Tenor
Bass

The first system of musical notation consists of two staves. The top staff is for Soprano and Alto voices, and the bottom staff is for Tenor and Bass voices. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "A - men. His Beatitude, the Most Blessed Ti - khon, Archbishop of".

Washington, Metropolitan of all America and Can - a - da; the Holy Synod of the

The second system of musical notation continues the melody from the first system. The lyrics are: "Washington, Metropolitan of all America and Can - a - da; the Holy Synod of the".

Orthodox Church in A - mer - i - ca; the president of this country and

The third system of musical notation concludes the phrase. The lyrics are: "Orthodox Church in A - mer - i - ca; the president of this country and".

all civil au - thor - i - ties; the brethren of this holy temple and all

Or - tho - dox Chris - tians: preserve them, O Lord, for man - y — years.

Eis pol - la e - ti dhes - po - ta

Magnification

Nativity of the Theotokos - September 8

Common Chant

arr. from L'vov/Bakhmetev

Soprano
Alto

Tenor
Bass

We mag - ni - fy, we mag - ni - fy thee,



O Most Ho - ly Vir - gin, and we hon - or



thy ho - - - ly par - - - ents and praise thine all -



glo - rious na - tiv - i - ty.

