

Sunday of the Fathers of the 1st Council Vespers

After the Beginning Psalm (103) and the Great Litany, we chant the 1st Kathisma "Blessed is the Man".

On "Lord I have cried...", 10 stichera: 3 of the Resurrection (from the Octoechos) in Tone 6; 3 of the Ascension, in Tone 4; and 4 of the Fathers in Tone 6—

Stichera of the Ascension

(7) Reader: In the 4th Tone— Let Thine ears be attentive

II-chant melody

To the voice of my sup - pli - ca - tion.

I-descant

The Lord ascended into heaven, /
that He might send the Comforter to the world. /
The heavens prepared His throne; /
the clouds His ascent. /
The angels marvelled, beholding a Man more exalted than they. /
The Father awaiteth the Co-eternal One Whom He had in His bosom; /
and the Holy Spirit commandeth all His angels: /
Lift up, your gates, O ye princes! /
All the nations clap their hands, //
for Christ hath gone up to where He was before.

"Lord I have cried" (*continued*)

(6) *Reader:* If Thou shouldest mark iniquities, O Lord, O Lord, who shall stand?

For with Thee there is for - give - - - - - ness.

The musical score consists of two staves, treble and bass clef, in G major. The melody is written in the treble clef and the accompaniment in the bass clef. The text is written below the treble staff. The melody features a long note on 'for - give' with a slur over it, and a final note on 'ness'.

The cherubim marvelled /
at Thine ascension, O Lord, /
beholding Thee, O God Who sittest upon them, /
ascending upon clouds; /
and we glorify Thee for Thy mercy is good. //
Glory be to Thee!

(5) *Reader:* For Thy name's sake have I patiently waited for Thee, O Lord;
my soul hath waited patiently for Thy word,

My soul hath hoped in the Lord.

The musical score consists of two staves, treble and bass clef, in G major. The melody is written in the treble clef and the accompaniment in the bass clef. The text is written below the treble staff. The melody features a long note on 'hath hoped' with a slur over it, and a final note on 'Lord'.

Beholding Thine ascension upon the holy mountains, O Christ, /
Thou Effulgence of the glory of the Father, /
we hymn the radiant form of Thy countenance, /
we worship Thy sufferings, /
and we honor the resurrection, /
glorifying the glorious ascension. /
Have mercy upon us!

"Lord I have cried" (*continued*)

Stichera of the Fathers

(4) *Reader:* In the 6th Tone— From the morning watch until night,
from the morning watch

Let Is - - - ra - el hope in the Lord.

Before the ages Thou wast begotten
of the womb of the Father without mother /
before the morning star; /
yet Arius calleth Thee a creature, /
refusing to glorify Thee as God, /
with audacity mindlessly confusing Thee, the Creator, with a creature, /
laying up for himself fuel for the everlasting fire. /
But the Council in Nicea /
proclaimed Thee to be the Son of God, //
Who art equally enthroned with the Father and the Spirit.

"Lord I have cried" (*continued*)

(3) *Reader:* For with the Lord there is mercy, and with Him is plenteous redemption;

And He shall redeem Israel out of all his iniquities.

The musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody is written on the treble staff, and the bass line is on the bass staff. The text is written below the treble staff, with a long horizontal line under the word 'all' indicating a long note or a pause. The music is in a simple, hymn-like style with a steady rhythm.

Who hath rent Thy garment, O S̄avior? /
It was Ārius, Thou hast said, /
who separated the Trinity's authority of equal honor into divisions. /
He hath denied Thee to be One of the T̄rinity. /
He hath taught Nestorius not to say "Theotokos." /
But the Council in Nicea proclaimed Thee to be the S̄on of God, //
Who art equally enthroned with the F̄ather and the S̄pirit.

"Lord I have cried" (*continued*)

(2) *Reader:* O praise the Lord, all ye nations;

The image shows a musical score for a two-part setting of the text "Praise Him all ye peoples." The score is written on two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics are: "Praise Him all ye peoples." The word "all" is followed by a long horizontal line, and "ye" is followed by a long horizontal line. The word "peoples" is written as "ples." with a period. The music consists of several measures, with some notes beamed together and some notes held over from the previous measure.

Arius, who hated to see the Light, /
falleth into the pit of sin, /
and his bowels are rent asunder by the hook of God /
so that they violently rendered up his being and soul, /
for he was another Judas in character and image. /
But the Council in Nicea proclaimed Thee to be the Son of God, /
Who art equally enthroned with the Father and the Spirit.

"Lord I have cried" (*continued*)

(1) *Reader:* For He hath made His mercy to prevail over us,

And the truth of the Lord a - bi - - - deth for - ev - - - er.

The image shows a musical score for a reader. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics are written below the treble staff. The text is: "And the truth of the Lord a - bi - - - deth for - ev - - - er." There are long horizontal lines under the words "bi", "deth", and "ev" to indicate a long note or a pause. The music is in a simple, homophonic style.

The mindless Arius divided the single dominion /
of the all-holy Trinity /
into three iniquitous and unconjoined Beings; /
wherefore, the God-bearing fathers who assembled with diligence, /
afame with zeal like Elijah the Tishbite, as the Spirit commanded /
cut down with the sword of the Spirit, //
the blasphem^{er} who taught shame^{ful} things.

"Lord I have cried" (*continued*)

Reader: Glory, in the same tone.

Glory to the Father, and to the Son, and to the Ho - - - ly Spi - - - rit.

The musical score is written for two staves, Treble and Bass clef, in the key of D major (one sharp). The melody is simple and homophonic, with a steady rhythm. The lyrics are placed below the notes, with hyphens indicating that the words are spread across multiple notes. The piece concludes with a final chord on the word 'rit.'.

Let us praise the God-bearing fathers, /
the mystical clarions of the Spirit, /
which sound forth in the midst of the Church /
the melodious hymn of theology /
unto the one Trinity, the immutable Essence and Godhead. /
It is they, the champions of the Orthodox, who cast down Arius, //
and ever pray to the Lord that our souls find mercy.

Both now, ... the Dogmatic Theotokion in the same tone.