

VI. Kontakion and Ikos

for David and Sonia

Russian Trad.

SPECIAL EDITION PRINTING - FOR USE OCTOBER AND NOVEMBER 2015
PLEASE DISCARD AFTER USE - JL

Jason Locke

♩ = 72

mp *decrsc.* *mp*

SOPRANO
Give rest, O Christ, to your ser-vants with your sanits: where

mp *decrsc.* *mp*

ALTO
Give rest, O Christ, to your ser-vants with your sanits: where

mp *decrsc.* *mp*

TENOR
Give rest, O Christ to your ser-vants with your saints: where

mp *decrsc.* *mp*

BASS
Give rest, O Christ to your ser-vants with your saints: where

Piano
mp *pp*

7

cresc. *decrsc.* *mp* *cresc.* *mf*

sor - row and pain are no more; nei-ther sigh - ing but life e - ver - las - ting

cresc. *decrsc.* *mp* *cresc.* *mf*

sor - row and pain are no more; nei - ther sigh-ing but life e - ver - las - ting

cresc. *decrsc.* *mp* *cresc.* *mf*

sor-row and pain are no more; nei - ther sigh-ing but life e - ver - las - ting

cresc. *decrsc.* *mp* *cresc.* *mf*

sor - row and pain are no more; nei - ther sigh-ing but life e - ver - las - ting

mp

14 **A** Slightly Faster ♩ = 76 *mp* *cresc.*

im - mor - tal, im - mor - tal
You on - ly are im - mor - tal, im - mor - tal
You im - mor - tal, im - mor - tal
You on - ly are im - mor - tal, im - mor - tal

A Slightly Faster ♩ = 76 *mp*

21 *mf cresc.* *f* **B** *sub. mp* *cresc.*

the cre-a - tor and ma-ker of all: _____ and we are mor - tal formed from the earth, and to the
the cre-a - tor and ma-ker of all: _____ and we are mor - tal formed from the earth, and to the
the cre-a - tor and ma-ker of all: _____ and we are mor - tal formed from the earth, and to the
the cre-a - tor and ma-ker of all: _____ and we are mor - tal formed from the earth, and to the

B *mp* *cresc.*

28 *decresc. rall. p* **C** *a tempo mp*

earth we shall re - turn._____ say - ing:

decresc. rall. p *a tempo mf* *decresc. mp*

earth we shall re - turn._____ For so you did or - dain, when you cre - a - ted me, say - ing:

decresc. rall. p *a tempo mp*

earth we shall re - turn._____ say - ing:

decresc. rall. p *a tempo mp*

earth we shall re - turn._____ say - ing:

C

cresc. mp

36 *cresc. decresc. mf decresc. cresc.*

"you are dust and to dust you shall re - turn." All of us go down to the dust;_____

cresc. decresc. mf decresc. cresc.

"you are dust and to dust you shall re - turn." All of us go down to the dust;_____

cresc. decresc. mf decresc. cresc.

"you are dust and to dust you shall re - turn." All of us go down to the dust;_____

cresc. decresc. mf decresc. cresc.

"you are dust and to dust you shall re - turn." All of us go down to the dust;_____

44 **D** *mf* *cresc. accel.* **E** *f* **Slightly Faster** ♩ = 80

yet weep-ing at the grave we make our song: al-le - lu - ia! al - le - lu - ia! al - le - lu - ia!

D *mf* *cresc. accel.* **E** *f* **Slightly Faster** ♩ = 80

yet weep-ing at the grave we make our song: al-le - lu - ia! al - le - lu - ia! al - le - lu - ia!

yet weep-ing at the grave we make our song: al-le - lu - ia! al - le - lu - ia! al - le - lu - ia!

yet weep-ing at the grave we make our song: al-le - lu - ia! al - le - lu - ia! al - le - lu - ia!

mf *cresc. accel.*

50 *cresc.*

al-le - lu - ia! al - le - lu - ia! al - le - lu - ia!

lu - ia! al - le - lu - ia! al - le - lu - ia! al - le - lu - ia!

lu - ia! al - le - lu - ia! al - le - lu - ia! al - le - lu - ia!

lu - ia! al - le - lu - ia! al - le - lu - ia! al - le - lu - ia!

lu - ia! al - le - lu - ia! al - le - lu - ia! al - le - lu - ia!

56 *decresc.* **mf** *decresc.* *cresc.* **F** *decresc.* *molto rall.* **mp**

al - le - lu - ia! al - le - lu - ia! al - le - lu - ia!

decresc. **mf** *decresc.* *cresc.* *decresc.* *molto rall.* **mp**

- ia! al - le - lu - ia! al - le - lu - ia! al - le - lu - ia!

decresc. **mf** *decresc.* *cresc.* *decresc.* *molto rall.* **mp**

- le - lu - ia! al - le - lu - ia! al - le - lu - ia!

decresc. **mf** *decresc.* *cresc.* *decresc.* *molto rall.* **mp**

- le - lu - ia! al - le - lu - ia! al - le - lu - ia!

63 **G** **Molto Rubato, colla Alto Solo**
Alto Solo

Give rest, O Christ, to your ser-vants with your saints:

Soprano/Alto *stagger breathe*

p Hmm

stagger breathe

p Hmm

stagger breathe

p Hmm

G **Molto Rubato, colla Alto Solo**
Piano

p

69

where — sor - row, sor - row and pain — are no more;

(Hmm)

(Hmm)

(Hmm)

(Hmm)

73 **H**

nei - ther sigh - ing, — sigh - ing —

(Hmm)

(Hmm)

(Hmm)

H (Hmm)

79 **I** **J** Slowly ♩ = 68

but life e - - ver - las - ting.

(Hmm)

Tenors

Basses

(Hmm)

I **J** Slowly ♩ = 68

p

86 *mf*

life e - ver las - ting,

re - qui - em ae - ter - nam

re - qui - em ae - ter - nam

mf

p

p

91

The musical score for page 91 consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a melodic line starting on G4, moving up stepwise to D5, then down to G4, ending with a fermata. The lyrics "life e-ver - las - ting." are written below this staff, with a slur under "life e-ver" and another under "las - ting". The dynamic marking *mp* is placed above the first note of the melodic line.

The second staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It begins with a rest, followed by a melodic line starting on G4, moving up to B4, then down to G4, ending with a fermata. The lyrics "re - qui - em ae - ter - nam" are written below this staff, with a slur under "re - qui - em" and another under "ae - ter - nam". The dynamic marking *pp* is placed above the first note, and *dim.* is placed above the second measure.

The third staff is a vocal line in bass clef with a key signature of one sharp and a common time signature. It begins with a rest, followed by a melodic line starting on G3, moving up to B3, then down to G3, ending with a fermata. The lyrics "re - qui - em ae - ter - nam" are written below this staff, with a slur under "re - qui - em" and another under "ae - ter - nam". The dynamic marking *pp* is placed above the first note, and *dim.* is placed above the second measure.

The fourth staff is a piano accompaniment in bass clef with a key signature of one sharp and a common time signature. It features a series of chords and arpeggiated figures. The dynamic marking *pp* is placed above the first measure, and *dim.* is placed above the second measure. The instruction "let notes ring..." is written above the final measure of the piano part.