

The Typica

First Stasis*

Psalm 102

Duration: 4:15

Presto $\text{J}=200$

Plagal Fourth Mode

Athonite Melody
English Adaptation by
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1 Un. G↓ C

Bless the Lord, O my soul; bless - ed art Thou, O Lord.

G↓ A↓ G↓

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

C

bless His ho - ly name.

2 C G↓ C >

Bless the Lord, O my soul, and for - get not all that He hath done for thee,

3 C F > C

Who is gra - cious un - to all thine in - iq - ui - ties, Who heal - eth

* On the Holy Mountain (and in Slavic countries) the Typica are chanted every Sunday, except on Sundays that fall between a feast day of the Lord and its leave-taking. The first stasis (Psalm 102, LXX) is chanted instead of the First Antiphon: "Through the intercessions of the Theotokos. . ." The second stasis (Psalm 145) is chanted instead of the Second Antiphon: "Save us, O Son of God. . ." The third stasis of the Typica is the Beatitudes, which are chanted as verses for the appropriate hymns of the day.

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Musical notation for the first line: all thine infirmities,

4 C G↓

Who redeem - eth thy life from cor - rup - tion, Who crown - eth thee

> C

with mer - cy and com - pas - sion,

5 C G↓ C >

Who ful - fill - eth thy de - sire with good things; thy youth shall be

>

re - newed as the ea - gle's.

6 C F C >

The Lord per - form - eth deeds of mer - cy, and ex - e - cu - teth judg -

>

ment for all them that are wronged.

7 C F C

He hath made His ways known un - to Mo - ses, un - to the sons of Is -

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ra - el the things that He hath willed.

8

Com-pas - sion - ate and mer - ci - ful is the Lord, long - suf - fer - ing and plen -

te -ous in mer - cy; not un - to the end will He be an - gered,

nei - ther un - to e - ter - ni - ty will He be wroth.

9

Not ac - cord - ing to our in - iq - ui - ties hath He dealt with us,

nei - ther ac - cord - ing to our sins hath He re - ward - ed us.

10

For ac - cord - ing to the height of heav - en from the earth,

the Lord hath made His mer - cy to pre - vail o - ver them that fear Him.

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11

Un. C

Musical notation for measure 11. The melody consists of eighth and sixteenth notes. The lyrics are: "As far _____ as the east is from_____. the west, so far_____". A red 'C' is placed above the first note of the phrase "as the east". A red 'Un.' is placed above the first note of the phrase "so far". Measure endings are indicated by greater-than signs (>) above the notes.

Musical notation for measure 12. The melody consists of eighth and sixteenth notes. The lyrics are: "hath He re - moved our in - iq - ui - ties from us.". Measure endings are indicated by greater-than signs (>) above the notes.

12

C

D

Musical notation for measure 13. The melody consists of eighth and sixteenth notes. The lyrics are: "Like as a fa - ther hath com - pas - sion up - on his sons, so hath the Lord had com -". Red 'C's are placed above the notes in the phrases "Like as a fa - ther" and "so hath the Lord had".

Musical notation for measure 14. The melody consists of eighth and sixteenth notes. The lyrics are: "pas - sion up - on them that fear_____. Him; for He_____. know - eth where - of we are made,". Red 'C's are placed above the notes in the phrases "pas - sion up - on them that fear_____. Him;" and "for He_____. know - eth where - of we are made,".

Musical notation for measure 15. The melody consists of eighth and sixteenth notes. The lyrics are: "He hath re - mem - bered that_____. we are dust.". Red 'A↓' is placed above the first note of "He hath re - mem -". Red 'G↓' is placed above the first note of "we are". Red 'C' is placed above the first note of "dust".

13

F

C

Musical notation for measure 16. The melody consists of eighth and sixteenth notes. The lyrics are: "As for man, his days_____. are as the grass; as a flow - er of the field,". Red 'F' is placed above the first note of "As for man, his days_____.". Red 'C' is placed above the first note of "are as the grass; as a flow - er of the field,".

Musical notation for measure 17. The melody consists of eighth and sixteenth notes. The lyrics are: "so shall he blos - som forth.". Measure endings are indicated by greater-than signs (>) above the notes.

14

C

Musical notation for measure 18. The melody consists of eighth and sixteenth notes. The lyrics are: "For when the wind is passed o - ver it, then it shall be gone,". Measure endings are indicated by greater-than signs (>) above the notes.

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and no lon - ger will it know the place there - of.

15 C A↓ C

But the mer - cy of the Lord is from e - ter - ni - ty, e - ven un - to

e - ter - ni - ty, up - on them that fear Him.

16 Un. F C

And His right - eous - ness is up - on sons of sons, up - on them that keep

His tes - ta - ment and re - mem - ber His com - mand - ments to do them.

17 Un. G C

The Lord in heav - en hath pre - pared His throne, and His king - dom

rul - eth o - ver all.

18 C G↓ A↓

Bless the Lord, all ye His an - gels, might - y in strength, that per - form His

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word, to hear the voice of His words.

19

Bless the Lord, all ye His hosts, His min - is - ters that do His will.

20

Bless the Lord, all ye His works, in ev - 'ry place of His do-min - ion.

Allegro $\text{J}=140$

Bless the Lord, O my soul.

21

Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

22

Both now and ev - er, and un - to the a - ges of a - ges. A - men.

23

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

bless His ho - ly Name; bless - ed art Thou, O Lord.