

# HUMNS FOR ORTHODOX LITURGY

## TRISAGION (The Thrice-Holy)

Although Johann von Gardner (b. 1898) is best known as an historian of Russian church music, he has written over 50 hymns for liturgical use. Typically, his compositions and harmonizations are based on authentic chant melodies, with frequent use of unisons and open fourths and fifths.

The *Trisagion* (No. 2), composed in 1951, is based on a *znamenny* chant melody found in the *Obikhod Notnago Penia*, Vol. II (Moscow: Sinodal'naia Tipografiia, 1900) p. 9. The English edition has been prepared with the composer's permission from the original Slavonic version published by the Orthodox Press, Berkeley, CA. (Care should be taken to distinguish the present edition from a version of this work that appeared in the *Notnyi Sbornik Pravoslavnogo Russkogo Tserkovnogo Penia*, Vol. I (London: 1962) p. 40, with substantial changes made by N. N. Kedrov, Jr. The present version is the only one authorized by the composer.)

To facilitate the performance of this work dotted bar-lines and auxiliary time signatures have been added by the editor; other editorial additions are enclosed in brackets. All marks of dynamics and articulation are the composer's.

The *Trio for a Bishop's Service*, although written in the same year as the rest of the *Trisagion*, is intended as a separate number, to be used in conjunction with the traditional chants employed at a hierarchical Divine Liturgy.

*Translated and edited by  
VLADIMIR MOROSAN*

JOHANN von GARDNER  
Harmonization of  
*Znamenny Chant*

Soprano Alto

Tenor Bass

Bass

A - MEN. HO - LY GOD, HO - LY

MIGHT - Y HO - LY IM - MOR - TAL, HAVE

MER - CY ON US. HO - LY GOD,

HO - LY MIGHT Y, HO - LY IM -

MOR TAL, HAVE MER CY ON US.

*mf* HO - LY GOD, HO - LY MIGHT Y,

HO - LY IM MOR TAL, HAVE MER CY ON

US. GLO-RY TO THE FA-ther, AND TO THE SON, AND TO THE HO - LY SPIR - IT,

This musical score consists of five staves, each representing a different voice part. The top two staves are soprano voices, the middle two are alto voices, and the bottom is a bass voice. The music is in common time, with some measures featuring compound time signatures (3/2, 2/2, 4/2). Various performance markings are present, including dynamic levels (e.g., *p*, *ppp*, *mf*), tempo changes, and slurs. The lyrics are written below the notes. Several large, hand-drawn style circles and arrows are overlaid on the music, highlighting specific notes and intervals across the staves. These markings likely represent a conductor's or performer's annotations for rehearsal or performance.

NOW, AND EV - ER, AND UN - TO A - GES OF A - GES, A - MEN.)

*(Measure 1)*

HO - LY IM - MOR - TAL, HAVE MER CY ON

*(Measure 2)*

US. HO LY GOD,

*(Measure 3)*

HO LY MIGHT Y, HO LY IM

*(Measure 4)*

MOR - TAL, HAVE MER CY ON US.

*(Measure 5)*

# Trio for a Bishop's Service

4 [♩ = 72–80]

Soprano 1  
Soprano 2

HO - LY — GOD, HO - LY —

Alto

MIGHT - Y, HO - LY IM MOR

TAL HAVE MER CY ON US.