

**Directions for**  
**An All-Night Vigil**

**By Bishop Tikhon, Diocese of the West, Orthodox Church in America**

## Foreword

At a meeting of all the Diocesan Clergy in 2002, I distributed “The Divine Liturgy with Notes for Serving.” I was asked to prepare other guides, among them a guide to the All-Night Vigil like that for Divine Liturgy.

While I was unable to produce such a guide in the same format as “The Divine Liturgy with Notes”, I was able, instead, to produce the present offering..

It is sometimes heard in the higher reaches of liturgical academia that a “parish typikon” is needed, allegedly because the services of our Church are all monastic in nature and character and not the optimum solution for parish liturgical life. I’m afraid that such proposals are made by those who have minimal, if any, experience of actual (Russian) Orthodox parish liturgical life. They imagine that in the Russian Church all are striving to follow a monastic approach to the services. This is not the case. The customary All-Night Vigil as served in Russian parishes for at least the last couple of centuries shows a *defacto* adherence to a “parish typikon” already. This paper is an example of the All-Night Vigil as it has been customarily served parishhes.<sup>1</sup>

To compose and issue a “parish typikon” would be a classical example of “re-inventing the wheel.”

I am one of those who laments the disappearance of the All-Night Vigil from ordinary parish life in our Orthodox Church in America, because it is one of the most beautiful aspects of parish life. Many writers have described the Vigil, especially as they remember it from childhood, as an especially meaningful part of their religious formation. Poets, too, make reference to this remarkable service.

One of the saddest (to my mind) results of this change, is that it has been accompanied by a new approach for the parish Vespers service: that is, Vespers is now often served as if all the characteristics of the monastery existed in parishes! Thus every Psalm is done in its entirety at every Vespers, and every piece of liturgical poetry that is headed by a tone number is sung in that tone, but not in the economical (in terms of time) motifs of “the usual” or “Obikhod” tones, but on imaginative and often lengthy re-castings of those tones by composers for whom composition, not content, is the main focus. So accustomed are parishes to such elaborate Vespers services that when they turn to the All-Night Vigil and begin it with that sort of Vespers, it is seen as too long and extremely unwieldy. I hope that this little paper will encourage some to consider and possibly restore or introduce the Vigil to parish life. An ordinary parish vigil on Saturday night would “ordinarily” last from one hour and a half to one hour and forty minutes. Not too long an offering of time in Church.

Los Angeles, 2004

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<sup>1</sup> It might be noted that the Typikon is not followed in all its detail by any monasteries. At the beginning of the last century, such a “complete” all-night vigil, with all prescribed repetitions, was attempted at the Kiev Academy. It lasted for so long and was so difficult of execution that it has never again been attempted.

## ONE ACCEPTABLE WAY OF SERVING THE PARISH ALL-NIGHT VIGIL ON SATURDAY NIGHT

By Bishop Tikhon

The All-Night Vigil is prescribed to be served in the evening (according to Typikon "after the setting of the sun"). Before the beginning of the service we ring the *Blagovest* (announcement)<sup>2</sup>, slowly and deliberately; that is, one bell is tolled twelve times, and Psalm 50 is read each time or Psalm 118 is read during the *Blagovest*. After a small interval of silence the bell-ringer(s) rings the *Trezvon*<sup>3</sup>. The prescription for reading Psalms gives an indication of how slowly the *Blagovest* would be rung. The Priest vests in Epitrakhelion and Phelonion. The Deacon, getting the Priest's blessing, vests in Stikharion and Orarion. The Priest & Deacon make three reverences before the Altar Table. The curtain and the Holy Doors are opened. The Deacon gives the censer to the Priest, while himself taking the Deacon's candle. He goes behind the Holy Table, and the Priest and Deacon begin censuring the Holy Table on all four sides and the entire Altar. After the censuring of the Altar, the Deacon goes out the Holy Doors onto the Soleas and, facing the West exclaims, "Arise!", then, turning toward the Altar he adds, "Lord, bless!"<sup>4</sup>, goes back into the Altar behind the Altar Table, and faces the Priest. The Priest, making the sign of the Cross with the censer, exclaims, "Glory to the Holy and Consubstantial and Life-giving and Undivided Trinity always, now and ever, and unto ages of ages. The choir responds, "Amen." The clergy intone or sing the four verses, "Come, let us worship God, our King."<sup>5</sup> Usually all clergy join in singing these verses. (The directions in the Typikon, to make each verse a little louder until the last verse, which is to be in the "most heightened voice"<sup>6</sup>, would seem to indicate that singing is intended.) The choir sings "Bless the Lord, O my soul," with its three refrains: "Blessed art Thou, O Lord", "How marvelous are Thy works, O Lord", and "Glory to Thee, O Lord, who hast made."<sup>7</sup> During the singing of this psalm, the Priest and Deacon do a full censuring of the entire temple: the north side of the Iconostasis starting with Our Savior, then the south side of the Iconostasis starting with the icon of the Mother of God, the choirs on the south and north, the people (from the Soleas), then the rest of the icons in the temple and, returning to the Soleas, the icons of the Saviour and the Theotokos.<sup>8</sup> Coming back

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<sup>2</sup> Blagovest--"announcement": a (usually slow) tolling on one bell

<sup>3</sup> Trezvon--"triple-toll": a three-fold ringing of a short melody which usually nowadays includes all the bells, i.e., a "Trezvon on all".

<sup>4</sup> At the beginning of all other services, "Bless, Master" is the initial utterance of the Deacon. At the All-Night Vigil, however, the Typikon clearly states, "Lord, bless!" (Nevertheless, in many places the peculiar custom has arisen of having the choir sing "Very Most Reverend Master, bless!" if a Hierarch is present at a Vigil, right after the Deacon's "Arise.")

<sup>5</sup> All services of the Daily Round, that is, of the Office, begin with the "Usual beginning" (Glory to Thee, our God, Glory to Thee, O heavenly King, etc.). The Vigil, however, begins with "Come, let us worship." That is because according to the Typikon, the (9<sup>th</sup> Hour and) Small Vespers is to be served before the All-Night Vigil is begun, so the usual beginning need not be repeated here..

<sup>6</sup> "most heightened voice"—

<sup>7</sup> According to parochial usage, the refrains are sung in sequence, rather than interspersed throughout a singing of the *whole* Psalm.

<sup>8</sup> There is some variation in the order of complete censuring in different dioceses and within different dioceses. Very often the person censuring will descend from the Soleas immediately after censuring toward the choirs, will cense the icons and the people individually on the way around the temple, will cense the people from the Soleas upon returning there, then turn to cense the icons of our Saviour and Theotokos, etc.

into the Altar they cense the front of the Altar Table, then each other. The Deacon gives the censer and candle to a *\_on\_m\_r*<sup>9</sup> closes the Holy Doors, awaits the ending of the psalm, kisses the Altar Table, bows to the Priest from the southeast corner of the Altar Table, and goes out the North Door onto the Soleas to chant the Great Litany The Priest reads the Prayers of Light.<sup>10</sup> After the Priest intones the exclamation at the end of the Great Litany, the Vespers Kathisma. The Kathisma "Blessed is the man" is divided into three antiphons. The first antiphon is prescribed to be sung in Tone Eight - which is the same solemn Tone in which the introductory psalm is sung, and the first antiphon is sung with the refrain, "Alleluia" after each verse. (The only other occasions for singing a psalm with this refrain are the Polyeleos, and, sometimes, the 17th Kathisma.) In the "Znamenny" and "Greek" settings the Alleluia is sung once each time; in the "Kievan", thrice. (At separate Vespers, not at a Vigil, each antiphon of a Kathisma is followed by a Little Litany. The exclamations are: "For Thine is the strength," "F\_r Thou art good and lovest man"; and "For Thou art our God".) "Lord, I have called upon Thee" is sung in the current tone of the Oktoechos<sup>11</sup>, and the verses of Psalms 140 and 141 are intoned until the verse: "Lead my soul"<sup>12</sup>. The verses are "on 10", Glory - the verse of the Saint, if there is one, Both now - the Dogmatic of the current tone. During the singing of "Lord, I have called unto Thee..."<sup>13</sup> the Deacon does *\_* full censuring of the Altar and the entire Church.<sup>14</sup> On "Both now", the Holy Doors are opened and the Entrance is made. The Priest and the Deacon, who holds the censer in his left hand, do two reverences before the Holy Table, kiss it, do one more reverence, the Priest blesses the censer at the Deacon's request, and he transfers it to his right hand, they *b\_w* to each other leave the Altar via the High Place and go out through the North Door. (Passing the High Place, they reverence it.) In front goes the Taper-bear\_r, behind him the Deacon with the censer, finally the Priest. The Taper-bear\_r leads the Priest and Deacon to the place immediately before the Holy Doors, then continues his way to the foot of the Amvon and faces East. The Priest stops in the middle of the Soleas before the Holy Doors. The Deacon stands in

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<sup>9</sup> "ponomar"—an altar "boy" of any age.

<sup>10</sup> One of several ways of solving "the problem" of reading the Prayers of Light. Another way, after the censuring, during which the choir sings through the refrains, a Reader would then read the entire Psalm while the Priest read the Prayers of Light on the Amvon.

<sup>11</sup> The rule is that "Lord, I have called upon Thee, hear me," is to be sung according to the tone of the very first composed Verse/Troparion that is to be inserted. On Saturday evening, the first such verses are invariably from the Oktoechos: therefore, they are in "the tone of the week" or the "current tone." On the other days of the week, however, particularly if a Great Feast is served, one must be careful to observe what the tone is of that first verse, which might not be from the Oktoechos, but from the Triodion or Menaion, *NOT* the Tone of the Sunday.

<sup>12</sup> In most parishes, the *entire* Psalms at this point are read only during the Great Fast.

<sup>13</sup> NOTE: Although every extant version of the Psalter in English translates these Psalm verses in the past or present perfect tense, in accordance with the original Greek or Slavonic, many, or even most of the parishes using English in America, especially in the OCA, use the novel and inaccurate translation: "Lord, I *call* upon Thee, hear me."

There is no reason to continue a bad practice, just because it is a habitual bad practice.

<sup>14</sup> The blessing of the censer is solicited as follows: The Deacon lifts up the censer with his left hand, grasps the bottom section and tilts it, open, towards the Priest. The Deacon says, "Bless, Master, the Censer. Let us pray to the Lord. Lord, Have mercy." The Priest, blessing or inserting incense tears, says, "Incense do we offer unto Thee, O Christ God, for an odor of spiritual sweetness, which..."

front of him, but a little to the right, near\_r to the icon of the Saviour. He makes the sign of the Cross, with a reverence, and then bows to the Priest who returns his bow. The Deacon censes towards the East, towards the local icons of the Saviour and Theotokos, and the Priest. Then holding the end of his Orarion with three fingers of his right hand and the censer in his left, he stands half facing the Priest and says *quietly*, "Let us pray to the Lord". The Priest, just as *quietly*, reads the prayer: "In the evening and in the morning and at noonday". After this prayer the Deacon, pointing his hand with the Orarion t\_ the East, says to the Priest, "Bless, Master, the Holy Entrance." The Priest, blessing with his hand towards the East, says, "Blessed is the Entrance of Thy Saints, O Lord..." The Deacon censes toward the Priest, backs off to his previous position, and awaits the ending of the Dogmatic. After the Dogmatic, the Deacon goes to the middle of the Holy Doors, lifts up the censer and makes the sign of the cross, intoning: "Wisdom! Attend!" The choir sings "Gladsome Light" The Deacon enters the Altar and censes the Holy Table and the High Place, and gives up the Censer. The Priest kisses the small icon of the Saviour on the post of the Holy Doors, and blesses the Taper-bearer with his hand.<sup>15</sup> He, having received the blessing, returns immediately to the Altar in order to take the Censer from the Deacon. The Priest kisses the icon of the Mother of God on the other post, enters the Altar, kisses the Holy Table and goes to the High Pl\_\_\_ via the right side of the Holy Table. At this time the Deacon, having finished censuring, goes to the High Place at the same time as the Priest, and they both bow to the High Place, to each other, then face the people. The Deacon stands at the High Place at the northeast corner of the Holy Table. When "Gl\_ds\_me Light" ends, the Deacon intones, "Let us attend". The Priest: "Peace be to all". The Deacon: "Wisdom! Let us attend. The Prokeimenon"<sup>16</sup> in the Sixth Tone. The Lord is King..." etc., and then the verses. At the ending of the Prokeimenon, Priest and D\_\_c\_n bow to the High Pl\_\_e, to each other, and the Deacon closes the Holy Doors, goes through the North Door to the Soleas and pronounces the fervent Litany "Let us all say...". The Priest stands at his place in front of the Holy Table. After the Fervent Litany the Priest utters the exclamation, "For Thou art \_merciful God" The reader reads "Vouchsafe...". The Deacon, "Let us complete our evening prayer". The exclamation: "For Thou art \_ good God," and "\_e\_\_\_ be t\_ all." Deacon: "Let us bow..." The Priest reads the prayer secretly and exclaims, "Blessed be the might of Thy Kingdom...".

[Thereupon, in some places, the Lit\_<sup>17</sup> The exit for the Lity is done during the singing of the Lity verses of the Temple. According to the usual practice, the Holy Doors are opened, and the Priest and Deacon exit via them, the Deacon with the censer. The Taper-bearers, having gone out onto the Soleas, bow to the Priest as he turns from the Altar Table, and then they precede him with their candles back to the narthex (or western end)<sup>18</sup> of the temple. The Deacon stays behind on the Soleas and censes<sup>19</sup> the

<sup>15</sup> Priests should note this; It is the Taper-bearer who is being blessed at this point, *not* the people; therefore, when there is no Taper-bearer, there is no need to turn towards the West at all during this sequence.

<sup>16</sup> NOTE: The Prokeimenon at Vespers is NOT an "evening" Prokeimenon. There is no such thing. The Prokeimena for Vespers are listed in the Horologion, and clearly listed as "Prokeimena of the day". Likewise, the Typikon directs that here the Prokeimenon of *the day* be intoned at this point.

<sup>17</sup> In most parish churches, the Saturday evening Vigil does not include Lity with blessing of loaves.

<sup>18</sup> The "Lity" was considered a most serious prayer, allowing the participation of everyone, including catechumens and those under penance; therefore, it was frequently served outside. The Typikon's instructions

icons on the Iconostasis, the Rector, the singers, the people, and then goes to the western part of the temple, by the taper-bearers, censes the Priest, gives up the censer, and when the Lity verses come to their conclusion he pronounces the titins of the Lity: "O God, save Thy people...", etc. The Candle-stick(s) is placed to the East of the Clergy, in the center, during the Lity petitions.

At the first Lity petition the choir sings "Lord, have mercy" 40 times; at the second 30 times; at the third 50 times; at the fourth and fifth 3 times each.<sup>20</sup> The Priest, "Hear us..." The Choir, "Amen". The Deacon: "Let us bow...". The Priest "O Master, rich in mercy...". The Lity is concluded. The Choir sings the verses on the stanzas (Aposticha). The clergy move to the middle of the temple, to the little table, on which is placed a platter with five loaves, wheat, wine, and oil on it, for blessing. The container with the wine stands to the left of the breads, the container with the oil to the right. The Priest picks up the center loaf and makes the sign of the cross on the other four loaves by touching them with it and replaces the center loaf. If the wheat, oil, and wine vessels have covers, then the Deacon removes them. After the Aposticha the Choir: "Lord, now lettest..."<sup>21</sup> Trisagion, "Our Father". The Priest: "For Thine is" The Choir: "Amen" and the Dismissal Troparion thrice: "Rejoice, O Virgin Theotokos". The Deacon gets the blessing of the censer from the Priest and then he censes three times around the little table, then the Priest -- if, this is \_ "collective" service (i.e., with two or more Priests), then the Deacon censes only the Rector and the front of the little table. During the censing, the Deacon and choir match their tempi so there will be neither long pauses nor running by the Deacon. After the ending of the Troparion, the Deacon intones: "Let us pray to the Lord". The Rector: "O Lord, Jesus Christ our God, Who didst blessing the five breads..." When he reaches the words "Thyself bless" he points at the loaves, "these loaves", then points (but does *not* bless with his hand)<sup>22</sup> at the wheat, wine, and oil as he utters, "this wheat, wine, and oil".]

{When, however, as is usual, the Vigil is served without a Lity or blessing of the loaves, the Choir sings the first verse of the Verses on the Stanzas (aposticha). The reader reads the rest of the aposticha, and the Choir then sings "Lord, now lettest Thou Thy servant..." Then the Reader reads the Trisagion prayers. The Priest gives the Exclamation of the Our Father, whereupon the Choir sings "Amen" and the Troparion, "Rejoice, O Virgin Theotokos..." three times.]

The Choir sings "Amen," "Blessed be the Name.." three times, then Psalm 33, "I will bless the Lord at all times" through verse 10: "Rich men have turned poor and gone hungry..." The Priest blesses the people from the Soleas: "The blessing of the Lord be

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clearly foresee that the entire congregation would go the West ahead of the clergy for the Lity, although nowadays this is rarely done.

<sup>19</sup> According to the Typikon, the exit to the Lity' is done via the North Door, to the Narthex, and there the Deacon censes the local icons, the Rector and the singers, and then pronounces the Lity petitions. The censing of the Altar at Lity is not called for.

<sup>20</sup> In current practice, the first three petitions of the five are answered with 12 repetitions, and the last two of the five with 3 repetitions of "Lord, have mercy."

<sup>21</sup> This hymn, the "Nunc dimittis", is universally sung by the choir at Vigil, although the Typikon prescribes that it be read, and so it usually is at a Vespers served separately from Vigil.

<sup>22</sup> The Priest, having asked the Lord Himself ("Thyself bless"), does not interpose his own blessing.

upon you..."<sup>23</sup> There is then a short *Trezvon* for the beginning of Matins. The T\_\_r\_\_b\_\_r\_\_rs take their candles into the Altar, the ponomar takes away the little table, and the D\_\_n takes the platter with the blessed loaves. On the Soleas the Priest intones, "The blessing of..." and then enters the Altar through the Holy Doors, and then they are closed. The Reader, in the center of the nave, holding a lighted taper, then reads the Hexapsalmia<sup>24</sup>, beginning, "Glory to God in the highest..." To l\_\_v\_\_ the Holy Doors open during a singing by the Choir of those opening words of the Hexapsalmia is a practice without justification, just as there is no justification for opening those Doors during "Lord now lettest..."<sup>25</sup> The Doors are opened according to the accepted practice at the singing of the Dismissal Troparion and closed after the blessing of the Priest. At the ending of the first three Psalms of the Hexapsalmia, the Priest goes out to the Soleas and reads the morning prayers in front of the Holy Doors, with uncovered head.

At the end of the Hexapsalmia, the Deacon comes out of th\_\_ Altar, and as the Priest ends his morning prayers they each make two reverences from the waist, the third to each other, and the Priest goes in the Altar via South Door. The Deacon goes to his pl\_\_e before the Holy Doors and intones the Great Litany. The exclamation is, "For to Thee belong..." The Deacon: "God is the Lord and hath revealed Himself unto us" of the current tone<sup>26</sup> and its verses. The choir sings "God is the Lord" four times, the Resurrection Troparion twice, "Glory" and the Saint of the day, if there is one, "Both now" and the Theotokion in the tone of the Saint; if there is no Saint, then the Theotokion in the current tone. The Choir: "Lord, have mercy", three times. "Glory to the Father, and the Son and the Holy Spirit". The reader: "Both now and ever..." and then he intones the Kathisma divided into three "Glories". The Little Litany, exclamation. The resurrectional sessional hymns with their Theotokion.. Then the second Kathisma the same way as the first, Little Ltany and sessional hymns with Theotokion.

*Polyeleos.* At the Polyeleos the Holy Doors are opened. The Priest and Deacon do a full censuring of the Altar and the entire Temple. Th\_\_ censuring concludes in the Altar. After singing the selected verses from the Polyeli\_\_ Psalm, the troparia beginning with, "The Choir of Angels..." and their refrain, "Blessed art Thou, O Lord..." are sung. Little Litany. The Hymn of Degrees<sup>27</sup> in the current tone, during the singing of which the ringing of a short *Trezvon* announces the approach of the Gospel reading. The Deacon: "Let us attend. Wisdom! Let us attend. The Prokeimenon in Tone \_\_ " After the

<sup>23</sup> Since the distribution of bread was formerly done during the Psalm, and the Priest blessed the people at the conclusion of it, there is no reason for the Priest not to remain on the Soleas (or not to go out onto the Soleas) during the Psalm, giving the blessing at its conclusion.

<sup>24</sup> Complete silence is directed by the Horologion for these Psalms which, in this respect, are to be considered on the same level of veneration as the Holy Gospel. It is said that during the Gospel the Lord speaks to us, while during the Hexapsalmia, we speak to the Lord. There can be no moving about or noise. In fact, the Horologion specifically directs that there be no reverences between the first three and second three Psalms for this reason: to maintain the solemn silence for these Psalms to be chanted and heard.

<sup>25</sup> Nevertheless, the practice of leaving the Doors open while the *choir sings* (often in a concert arrangement) the verses introductory to the Six-Psalms (hexapsalmia) on the occasion of Christ's Nativity is very much ingrained in the expectations of Choir director, Choir, and people, in most Russian parishes.

<sup>26</sup> "of the current tone" means according to the tone of the first Troparion to be sung, which on Sundays (but not necessarily any weekdays) is the tone of the Resurrectional dismissal troparion.

<sup>27</sup> Very often, the Hymn of Degrees and the Litany that precedes it are omitted from Matins at \_\_ Resurrection Vigil, as likewise the Hypakoe and Sessional Hymn (\_\_\_\_\_).

Prokeimenon, the Deacon: "Let us pray to the Lord". The Priest: "For Holy art Thou". The choir: "Amen." Deacon: "Let everything that hath breath..." and its verses. Deacon: "And that He may vouchsafe...", "Wisdom! Attend! Let us hear..." The Priest: "P\_\_c\_\_ be to all". And then the Priest announces the Evangelist and Gospel which will be read. During the time of the reading of the Gospel<sup>28</sup>, the Deacon stands with his candle on the right (south) side. After the reading, the Priest, preceded by two Taper-bearers and the De\_\_on takes the Holy Gospel to the center of the temple and lays it on an analogion. The choir sings, "Having beheld the Resurrection..", Psalm 50<sup>29</sup>, "Glory", Through the prayers of the \_\_postles "Both now and ever" Through the prayers of the Theotokos", "Have mercy on me, O God" "Jesus, having risen from the dead" The Deacon reads the prayer "O God, save Thy people"<sup>30</sup> on the Soleas before the icon of the Saviour. The Choir: "Lord, have mercy" twelve times. The Priest: "Through the mercy and compassion". The Choir: "Amen". Then they begin singing the Canon, during which the Gospel is usually venerated. The rubric for venerating the Gospel is as follows: two reverences from the waist before kissing the Gospel, and one after. During the entire time \_\_f the veneration of the Gospel the Priest stands northwest of It, and blesses the Faithful individually after they venerate It.. To his left may stands a Deacon, or a server, if the Priest so orders.

[If we are simultaneously celebrating a Great Feast, then the icon of the Feast will have already been put in the center of the Temple on an analogion. At the Polyeleos the Priest, taking the Gospel, will go out to the icon with the rest of the clergy.. The Rector will hand out lighted tapers, given to him by the Deacon, to any other Priests serving with him. The Deacon will then give the Censer to the Priest. Then the Deacon goes to stand with his candle behind the analogion on which the icon lays, and the clergy all sing the Magnification *once*. Then Priest and Deacon begin a complete censuring, starting from the analogion. At the conclusion of the Gospel reading the veneration of the icon takes place, but the Gospel is returned to the Altar at the conclusion of its reading.]

After the completion of Its veneration, the Priest, preceded by the taper-bearers takes the Gos\_\_l back into the Altar. The Holy Doors are closed. The usual directions for the Canon are: The Resurrection Canon with its irmos on 4; the Cross-Resurrection on 3, the Theotokion on 3, and the Menaion on 4. The refrain for the first canon is, "Glory to Thy Holy Resurrection, O Lord", for the second, "Glory, O Lord, to Thy precious Cross and Resurrection". After the third song the Deacon intones the Little Litany. Exclamation: "For Thou art our God". Kontakion and S\_\_d\_\_l\_\_n of the Saint. After the six song Little Litany and the exclamation: "For Thou art the King", the Kontakion and eikos of the Resurrection. During the 8th song the Deacon gets the Priest's blessing for

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<sup>28</sup> The Eleven Resurrection Gospels are to be read while the Book of the Gospels rests on the Holy Altar Table, which represents the Tomb from which the Light of the Resurrection comes forth. It is carried out and read in the center of the Church at all other Vigils. In many places the custom has sprung up of taking the Gospel out to the center even at a Resurrection Vigil, as if it could not be heard when read with the back of the reader towards the people. This is of course patently untrue, since very few words of any of the services are ever read facing the People.

<sup>29</sup> Psalm 50 is often omitted here except during the time of the Great Fast.

<sup>30</sup> If a Lity was served, then this long collect is customarily omitted at Matins and only its Exclamation by the Priest is retained.



censing, censes the Altar and the right side of the Iconostasis. After the Katabasia of the 8th song, the Deacon intones before the icon of the Theotokos: "The Theotokos and Mother of the Light, let us magnify in (with) *songs*." Then he censes that icon three times<sup>31</sup> and continues his censing: the rest of the left side of the Iconostasis, the people, and the icons throughout the church. The Choir sings "in a great voice" the 9th Scriptural Canticle: "My soul magnifies", and "More Honorable". A little reverence at each refrain. After the 9th Ode, Little Litany. Exclamation: "For all the powers of heaven praise Thee..." Deacon: "Holy is the Lord, our God" and the Choir responds in the *urr\_nt* tone with two verses. The Resurrectional *ostil\_rion*, Glory, the Exapostilarion of the Saint, both now, the Theotokion of the Resurrection. On the Praises, there are verses "on 8." On Glory, the Gospel Verse<sup>32</sup> in sequence, Both now, "Most blessed art thou, O Theotokos, Virgin..." In the Typikon, the rule is to sing this in Tone Two, as this is the most joyful and musical of the eight *Ton\_s* (we sing the verses on "Lord, I have called" at Christ's Nativity and Epiphany in this tone), but the Books with Notes of the Churches in the Slavic tradition have this hymn set to all the tones. The Holy Doors are opened at Both Now. The Priest raises his hands aloft and exclaims: "Glory to Thee, Who hast shown..." The choir: Great Doxology, followed immediately by one of two Troparia; for even-numbered tones: "Having risen"; for odd, "Today Salvation". The Deacon intones the fervent Litany on the Soleas. The exclamation is "For Thou art a merciful God...". The Asking Litany. Its *l\_mation* is "For Thou art a God of Mercies...". Priest: "Peace b\_ to all". Choir: "And to thy spirit." Deacon: "Let us bow...". Priest reads the secret prayer. "For thine it is to show mercy". Deacon: "Wisdom!"<sup>33</sup> and he goes into the Altar. The Choir: "Father, bless!" Priest; "*He-Who-Is* is blessed..." Choir: Amen. "Preserve, O God the holy Orthodox faith of Orthodox Christians"<sup>34</sup>... Priest: "Most Holy Theotokos". Choir: "*Mor\_ Honorable*" and the rest as usual. After the Dismissal<sup>35</sup> the doors and curtain are closed. At the first hour, the resurrection Troparion, Glory, the Saint, if there is one, Both now, and the Theotokion of the Hour. After 'Our Father' the Kontakion of the Resurrection. The Priest goes onto the Soleas at the time of the Exclamation: "God have mercy on us". The small concluding dismissal on

<sup>31</sup> In some parishes, the Deacon or Priest censes the Icon of the Theotokos during the entire first verse of the Magnificat with "More Honorable..."

<sup>32</sup> There are eleven of these Gospel Verses and they correspond in order and content to the eleven Resurrection Gospel. They are to be found in the Oktoechos, usually next to the eleven Exapostilaria, of which there are also eleven corresponding texts.

<sup>33</sup> It was, at least until the middle of the last, twentieth, century, the custom that the Deacon would intone "Wisdom" up exactly one-half step, and the Choir would adjust its pitch accordingly. This, apparently with the decline of musical expertise among moderns, and a novel accession of the tone-deaf into the ranks of the Diaconate, has fallen into desuetude.

<sup>34</sup> Due to a confusion of Russian with Church Slavonic grammar (in Russian, masculine and plural animate nouns have genitive endings that indicate *the accusative* ("*objective*"). Since Orthodox Christians (*\_\_\_\_\_*) in this stanza has those genitive endings, it was assumed by a translator that *accusative* (objective) was the case. Not so. In Church Slavonic, a genitive ending indicates the genitive, while the accusative plural (even for masculine and plural animate nouns) has the same endings as the nominative, not the genitive. So, in this stanza, Orthodox Christians is in the genitive, i.e., we should sing of the Orthodox Faith OF Orthodox Christians, and NOT "*and* Orthodox Christians.

<sup>35</sup> The people are not blessed during or at the end of this Matins Dismissal, but the Priest blesses himself. The hand-blessing by the Priest (blessing the Faithful to leave the temple) is given only at the blessing at the end of the First Hour.

the Soleas, with hand blessing by the Priest.

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