



Liturgical Hymns of the Armenian Church

Volume 1

**BEGINNER/
INTERMEDIATE
CLARINET**



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transcribed and arranged by greg dalakian
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Foreword

I have always firmly held the position that liturgical music *must* be sung. Moreover, it must be sung in a way that makes the words intelligible and the message of the song meaningful if not inspiring. Having said that, I took on this project and enlisted the professional assistance of music teacher Gregory Dalakian in order to expose our youth to some of the beautiful melodies of the Divine Liturgy, our Daily Services, our Festal Hymns and our Holy Week services. By providing these arrangements for popular instruments it is my sincere hope that in a small way the worship experience for our youth will feel more comfortable, natural, and familiar. As our choirs, organists, and choir directors age, a new generation of musicians, preferably with an understanding of our liturgical tradition, will be needed to fill these roles. These arrangements provide students a mere taste of the enormous repertoire of music that exists in the Armenian Church.

The arrangements themselves are written specifically for their respective instruments and arranged such that the melodies can be played comfortably by a beginner within the range of each instrument. As such, it may not be possible to play all the arrangements, as is, in an ensemble.

I extend my heartfelt thanks to Gregory Dalakian for transcribing and arranging the melodies and to my wife Karen Kalayjian for supporting the production of this publication. I pray that learning and playing these melodies will be a productive and inspiring experience for musicians, students, teachers, and parents alike.

Saro Kalayjian,
Executive Director
Narek, Inc.

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Soorp Asdvadz

Holy God, holy and mighty,
holy and immortal,
Who rose from the dead,
Have mercy on us.

Marmeen Deroonagan

The body of the Lord
and the blood of the Savior
are laid up before us.
The heavenly hosts invisibly sing
and say with unceasing voice:
Holy, holy, holy, Lord of hosts.

Krisdos ee Mech

Christ in our midst has been revealed;
He Who Is, God, is here seated.
The voice of peace has resounded;
Holy greeting is commanded.
This Church has now become one soul,
The kiss is given for a full bond.
The enmity has been removed;
And love is spread over us all.
Now, Ministers, raise your voices,
And give blessings with one accord
To the Godhead consubstantial,
While angels sing: "Holy, Holy, Holy."

Hayr Mer

Our Father, who art in heaven,
hallowed be thy name; thy kingdom come;
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
lead us not into temptation;
and deliver us from evil.

Krisdos Badarakyal

Christ is sacrificed and distributed among us.
Alleluia.
His Body he gives us for food, and his holy
Blood he bedews for us. Alleluia.
Draw near to the Lord and take the light.
Alleluia.
Taste and see that the Lord is sweet. Alleluia.
Praise the Lord in the heavens. Alleluia.
Praise him in the heights. Alleluia.
Praise him, all his angels. Alleluia.
Praise him, all his hosts. Alleluia.

I Verinun

In the supernal Jerusalem,
in the dwellings of the angels,
Where Enoch and Elijah live old in age
like doves,
Worthily glorified in the garden of Eden,
Merciful Lord, have mercy on the souls of those
of us who have fallen asleep.

Aysor Anjar (abridged)

Today, the rising of the Indescribable Light
reaches its completion for our salvation
and He comes humbly into the Upper Room
to celebrate the Feast of the Tabernacles.
Before the mystical Supper, clad in light,
He girds Himself with a towel and taking water,
like a servant, washes his disciples' feet.

Khachee ko Krisdos

To Thy Cross, O Christ, we bow down, and
Thy Holy Burial we magnify, and
Thy Holy Resurrection we glorify.

Come, all ye faithful,
let us worship Christ our God,
for he came and through His Cross
gave great gifts of goodness to the World.

Glory to Thy Holy Cross, Alleluia.
To Thy Holy Zion, Alleluia.
To Thy Holy Resurrection, Alleluia.

Kovya Yeroosaghem

Jerusalem, praise the Lord!
Christ has risen from the dead. Alleluia!
Nations, come and sing to the Lord, alleluia,
to the One who rose from the dead and
gave light to the world. Alleluia.

Ararchagan (abridged)

The command of the creative Word,
At the beginning of the second day,
divided the waters from the waters
And contained them within the firmament,
thereby separating the world of the earthly
From that of the fiery;
With them, O sons of light,
Sing praised to the triune Light.

Through the pleadings of the powers,
Dominos, authorities
And principalities and of all names
That are named in heaven,
Receive us, O Christ, in gladness
In the day of death and resurrection;
That with them we may bless thee
And glorify thee with the Father and the Spirit.

Looys Zvart

O gladdening light of the holy immortal glory of
the heavenly Father,
of the holy giver of life, Jesus Christ.

We, who have come at the setting of the sun,
have seen the light of the evening.
We praise the Father and the Son and
the Holy Spirit of God. And we all say, Amen.
Make us worthy at all times to praise with the
voice of song
the glorious name of the all-holy trinity and
giveth life,
wherefore also the world doth glorify thee.

Nyats Sirov (abridged)

Merciful Father, look down with love on the
works created by Your hands and
grant our weak defense the legion of angels.
Free our soul from the temptation of evil spirits
who roam about in darkness, that,
day and night,
we might give you unceasing glory.

Liturgical Hymns of the Armenian Church for Clarinet

1. Soorp Asdvadz

♩ = 80

Musical score for 'Soorp Asdvadz' in B-flat major. The piece is in 3/4 time, with a tempo of 80 beats per minute. It features a key signature of two flats and a dynamic range from piano (*p*) to crescendo (*cresc.*). The score consists of two staves. The first staff contains the main melody, and the second staff contains a variation with first, second, and third endings. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The third ending is marked with a third ending bracket and a third ending repeat sign. The piece concludes with a fermata over the final note.

2. Marmeen Deroonagan

♩ = briskly

Musical score for 'Marmeen Deroonagan' in B-flat major. The piece is in 8/4 time, with a tempo of briskly. It features a key signature of two flats and a dynamic range from piano (*p*) to mezzo-forte (*mf*) to pianissimo (*pp*). The score consists of three staves. The first staff contains the main melody, and the second and third staves contain variations. The piece concludes with a fermata over the final note.

3. Kreesdos ee Mech Mer Haydnetsav

♩ = processional

Musical score for 'Kreesdos ee Mech Mer Haydnetsav' in B-flat major. The piece is in 8/4 time, with a tempo of processional. It features a key signature of two flats and a dynamic range from piano (*p*) to mezzo-forte (*mf*). The score consists of three staves. The first staff contains the main melody, and the second and third staves contain variations. The piece concludes with a fermata over the final note.

4. Hayr Mer

$\text{♩} = 72$

p *mf* *p* *cresc.* *p* *mf*

5. Kreesdos Badarakyal

Joyfully $\text{♩} = 80$

f *mf* *p* *f* *p* *mf*

Musical score for the first piece, consisting of four staves of music. The key signature is one flat (B-flat). The time signatures are 4/4, 6/4, 7/4, 3/4, 4/4, 10/4, 4/4, 8/4, 8/4, 6/4, 8/4, 8/4, 6/4, 10/4, and 8/4.

6. Ee Verinun

Solemnly

Musical score for the second piece, consisting of eight staves of music. The key signature is three sharps (F#, C#, G#). The tempo is marked $\text{♩} = 66$. The dynamic marking is *mf*. The time signatures are 3/4, 8/4, 2/4, 8/4, 8/4, 2/4, 8/4, 2/4, 6/4, 4/4, 6/4, 6/4, 6/4, 4/4, 6/4, 10/4, 6/4, and 8/4.

7. Aysor Anjar

Adagio

Musical score for '7. Aysor Anjar' in G major (one sharp) and Adagio tempo. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff continues the melody. The third staff also continues the melody. The fourth staff features a first ending bracketed with a '1.' and a second ending bracketed with a '2.'. The first ending concludes with a double bar line and repeat dots. The second ending begins with a 3/4 time signature, changes to 2/4, and ends with a double bar line.

8. Khachee Ko Kreesdos

Adagio

Musical score for '8. Khachee Ko Kreesdos' in G major (one sharp) and Adagio tempo. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody and ends with a double bar line and a 10/4 time signature.

Musical score for the first piece, consisting of four staves of music in treble clef. The time signatures are 10/4, 6/4, 5/4, and 7/4. The music features a melodic line with various rhythmic patterns and accidentals.

9. Kovya Yeroosaghem

♩ = 90

Musical score for "Kovya Yeroosaghem", consisting of six staves of music in treble clef. The time signatures are 9/4, 11/4, 11/4, 6/4, 19/8, and 2/4. The music features a melodic line with various rhythmic patterns and accidentals. The dynamic marking *mf* is present at the beginning, and *rit.* is indicated at the end.

10. Loos Zuvart

Adagio ♩ = 54

The musical score consists of ten staves of music, all in a single melodic line. The key signature is one flat (B-flat). The tempo is Adagio, with a quarter note equal to 54 beats per minute. The time signatures are 17/4, 9/4, 16/4, 13/4, 12/4, 15/4, 13/4, 11/4, 18/4, and 11/4. The score includes various musical ornaments such as slurs, ties, and triplets. The first staff begins with a 17-measure phrase in 17/4 time, followed by a 9-measure phrase in 9/4 time. The second staff contains a 16-measure phrase in 16/4 time, which is divided into two 8-measure phrases. The third staff has a 16-measure phrase in 16/4 time, split into two 8-measure phrases. The fourth staff features a 13-measure phrase in 13/4 time, split into two 6-measure phrases. The fifth staff has a 12-measure phrase in 12/4 time, split into two 6-measure phrases. The sixth staff contains a 15-measure phrase in 15/4 time, split into two 7-measure phrases. The seventh staff has a 13-measure phrase in 13/4 time, split into two 6-measure phrases. The eighth staff features an 11-measure phrase in 11/4 time, split into two 5-measure phrases. The ninth staff has an 18-measure phrase in 18/4 time, split into two 9-measure phrases. The final staff contains an 11-measure phrase in 11/4 time, split into two 5-measure phrases.

Two staves of musical notation. The first staff is in 16/4 time and features a melodic line with two triplet markings. The second staff is in 10/4 time and continues the melodic line with various rhythmic patterns and accidentals.

11. Ararchagan

Con moto ♩ = 144

A single staff of musical notation for the piece 'Ararchagan'. The piece is in the key of D major and consists of 14 measures. The time signature changes from 5/4 to 4/4 at measure 2, back to 5/4 at measure 4, and back to 4/4 at measure 6. The melody is primarily composed of quarter and eighth notes, with some rests and a final half-note cadence.

12. Nayatz Sirov
Andante

