



# Liturgical Hymns of the Armenian Church

Volume 1

**BEGINNER/  
INTERMEDIATE  
FRENCH HORN**



published by narek, inc.  
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.

December 2014

**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 Horn in F

## 1. Soorp Asdvadz

♩ = 80

Musical score for 'Soorp Asdvadz' in F major, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (F major), and a 3/4 time signature. The tempo is marked as ♩ = 80. The music starts with a *p* dynamic and includes a *cresc.* marking. The second staff features first, second, and third endings, with dynamics of *p* and *p* respectively. The key signature changes to one flat (E-flat major) in the final section.

## 2. Marmeen Deroonagan

♩ = briskly

Musical score for 'Marmeen Deroonagan' in F major, 8/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and an 8/4 time signature. The tempo is marked as ♩ = briskly. The music starts with a *p* dynamic and includes accents. The second staff continues with changing time signatures (7/4, 5/4, 10/4, 6/4) and dynamics of *mf*. The third staff features further time signature changes (6/4, 12/4) and a *pp* dynamic. The key signature changes to one flat (E-flat major) in the final section.

## 3. Kreesdos ee Mech Mer Haydnetsav

♩ = processional

Musical score for 'Kreesdos ee Mech Mer Haydnetsav' in F major, 8/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and an 8/4 time signature. The tempo is marked as ♩ = processional. The music starts with a *p* dynamic and includes accents. The second staff features first and second endings, with dynamics of *mf*. The third staff continues with a *p* dynamic and includes accents. The key signature changes to one flat (E-flat major) in the final section.

4. Hayr Mer

$\text{♩} = 72$

Musical score for 'Hayr Mer' in G minor, 5/4 time signature. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff begins with a piano (*p*) dynamic. The third staff begins with a mezzo-forte (*mf*) dynamic. The fourth staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a piano (*p*) dynamic. The fifth staff begins with a mezzo-forte (*mf*) dynamic. The score includes various time signature changes: 5/4, 9/4, 5/4, 3/4, 6/4, 2/4, 4/4, 6/4, 4/4, 5/4, 14/4, and 6/4.

5. Kreesdos Badarakyal

**Joyfully**  $\text{♩} = 80$

Musical score for 'Kreesdos Badarakyal' in G minor, 6/4 time signature. The score consists of five staves of music. The first staff begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff begins with a piano (*p*) dynamic. The third staff begins with a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic. The fifth staff begins with a mezzo-forte (*mf*) dynamic. The score includes various time signature changes: 6/4, 7/4, 5/4, 3/4, 6/4, 6/4, 5/4, 4/4, 10/4, 10/4, 6/4, 10/4, 7/4, 5/4, 6/4, and 7/4.

Musical score for five staves in B-flat major. The time signatures are 7/4, 7/4, 10/4, 6/4, and 6/4. The music consists of eighth and sixteenth notes, often beamed together in groups.

6. Ee Verinun

**Solemnly**

$\text{♩} = 66$

Musical score for six staves in D major. The time signatures are 3/4, 8/4, 2/4, 8/4, 6/4, 2/4, 6/4, 6/4, and 10/4. The music features eighth and sixteenth notes, often beamed together. The first staff includes the dynamic marking *mf*.

7. Aysor Anjar

**Adagio**

Musical score for 'Aysor Anjar' in G major, Adagio. The score consists of five 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 continues the melody. The fourth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fifth staff concludes the piece with a double bar line.

8. Khachee Ko Kreesdos

**Adagio**

Musical score for 'Khachee Ko Kreesdos' in G major, Adagio. 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 concludes the piece with a double bar line.



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 mix of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings.

9. Kovya Yeroosaghem

$\text{♩} = 90$

Musical score for "9. Kovya Yeroosaghem", consisting of seven staves of music in treble clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signatures are 9/4, 11/4, 11/4, 6/4, 13/8, 6/4, and 13/8. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings. The first staff starts with a *mf* dynamic marking. The seventh staff includes a *rit.* (ritardando) marking.

10. Looy's Zuvart

Adagio ♩ = 54

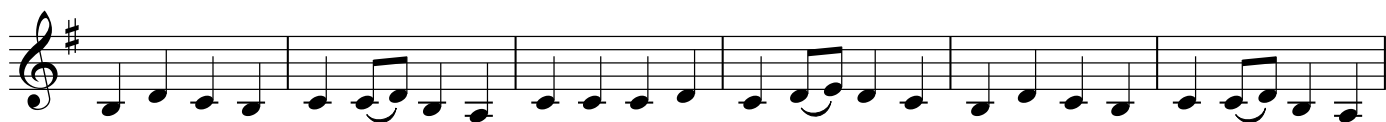
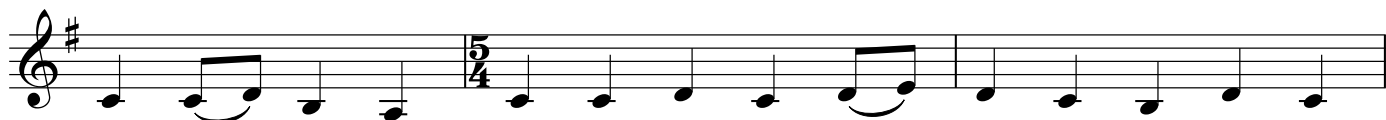
The musical score is written in G major (one sharp) and 4/4 time. The tempo is Adagio, with a quarter note equal to 54 beats per minute. The score consists of ten staves of music, each with a different time signature and ending with a measure number. The staves are as follows:

- Staff 1: 17/4 time signature, ending at measure 9. Features a triplet of eighth notes.
- Staff 2: 9/4 time signature, ending at measure 16. Features two triplet markings.
- Staff 3: 16/4 time signature, ending at measure 13. Features a triplet marking.
- Staff 4: 13/4 time signature, ending at measure 12.
- Staff 5: 12/4 time signature, ending at measure 15.
- Staff 6: 15/4 time signature, ending at measure 13. Features a triplet marking.
- Staff 7: 13/4 time signature, ending at measure 11.
- Staff 8: 11/4 time signature, ending at measure 18. Features a quintuplet marking.
- Staff 9: 18/4 time signature, ending at measure 11. Features two triplet markings.
- Staff 10: 11/4 time signature, ending at measure 16. Features a quintuplet marking.



11. Ararchagan

Con moto ♩ = 144



12. Nayatz Sirov  
**Andante**

