

COMMUNION HYMNS

Pascha, Midfeast, Ascension, and Pentecost

1. Pascha:

Calmly $\text{♩} = 66$

N. Kedrov Sr. / W. G. Obleschuk

Soprano
Alto

Re - ceive the Bod - y of Christ; taste the

Tenor
Bass

foun - tain of im - mor - ta - li - ty.

2. Midfeast:

He who eats my Flesh and drinks my Blood

a - bides in me, and I in him.

NOTE: Orthodox hymnody refers to Pentecost, the 50th day after Pascha, as "the day which concludes the Feast of Feasts" i.e. the entire festal period from Pascha to Pentecost. The shared use of the same musical setting for the various Communion Hymns of this season is intended to emphasize that Christ's Resurrection, His Ascension into Heaven, and the Descent of the Holy Spirit are not isolated events, but rather parts of a single continuum.

3. Ascension:

God has gone up with a shout; the
Lord with the sound of a trum - pet!

The musical score for 'Ascension' is written in G major (one sharp) and 4/4 time. It consists of two systems of grand staff notation. The first system covers the lyrics 'God has gone up with a shout; the' and the second system covers 'Lord with the sound of a trum - pet!'. The melody is primarily composed of quarter and eighth notes, with some rests and ties. The accompaniment features chords and moving bass lines.

4. Pentecost:

Let Your Good Spir - it
lead me on a lev - el path.
Al - li - lu - ia, al - li - lu - ia, al - li - lu - ia.

The musical score for 'Pentecost' is written in G major (one sharp) and 4/4 time. It consists of three systems of grand staff notation. The first system covers the lyrics 'Let Your Good Spir - it' and the second system covers 'lead me on a lev - el path.'. The third system covers the refrain 'Al - li - lu - ia, al - li - lu - ia, al - li - lu - ia.'. The melody is primarily composed of quarter and eighth notes, with some rests and ties. The accompaniment features chords and moving bass lines.