

SOLEMN CELEBRATION OF QURBANA

of the Syro Malabar Church

MUSIC NOTATION



Music: Joseph J. Palackal and George Thaila
Music Arrangement: David Claman and Dennis K. Poulouse

Published by
Diocesan Youth Apostolate (DYA)
St. Thomas Syro Malabar Catholic Diocese of Chicago

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Second, revised edition 2015

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Thaila, David Claman, and Dennis K. Poullose

Images of angels playing harp and violin,
wooden reredos of St. Mary's Forane Church,
Pallippuram, Cherthala, India.

Photo courtesy:

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<http://TheCMSIndia.org>

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Introduction

Joseph J. Palackal

This book contains the revised edition of the Solemn High Mass of the Syro Malabar Church, published in 2007 with an accompanying CD and booklet. Except for the addition of two Syriac chants, and a small change in the opening phrases in measures 3 & 22 in the Our Father, the melodies are the same as in the CD. The CD is available through the website of the Christian Musicological Society of India (www.TheCMSIndia.org). A significant difference from the previous edition is in the music arrangement. David Claman, a composer of American classical music, and professor at Lehman College of the City University of New York, has revised the original music arrangement by Dennis K. Poulose. Different ways of singing Amen to the celebrant's orations are also included. With specifications of the liturgical roles of each chant, the present edition is remarkably more user-friendly.

The Syro Malabar Church and its Liturgy

The Syro Malabar Church is one of the 23 Eastern Churches that constitute the catholic communion. With almost four million members, it is the second largest among the eastern catholic churches after the Ukrainian Church. The term "Syro Malabar" refers to the Syriac language and the Malabar region that is currently known as Kerala, on the southwest coast of India. The Syro Malabar Church is one of the eight churches among the St. Thomas Christians in India (over 6 million out of approximately twenty-five million Christians in India) that trace the origin of their faith to St. Thomas the apostle.

In the Syriac tradition the Eucharistic celebration is referred to as *Qurbānā*, which literally means "offering." A unique feature of the Qurbana in the

Chaldean rite that the Syro Malabar Church inherited is the Eucharistic prayer of Saints Addai and Mari, who are believed to be the disciples of St. Thomas the apostle; this is the oldest extant Eucharistic prayer. Addai and Mari wrote the Eucharistic prayer in Syriac (Aramaic), the language of conversation at the Last Supper, which St. Thomas the apostle partook of.

Until 1962, the Syro Malabar Church celebrated the sacraments in Syriac. The first translation of the *thaksā* (missal) into Malayalam, the language of Kerala, came into use in 1962. The musical setting in this notation book is based on the translation of the revised *thaksa* published in 1989.

The inclusion of the two Syriac chants is intended to connect the younger generation of Syro Malabar Christians to the experience of their forefathers, and to increase their pride in drawing from the very source of (Aramaic) Christianity. Besides, the vernacular versions of these chants do not capture the depth of meaning of the original Syriac text. These two chants were introduced for the first time at the celebration of Qurbana in English at the National Shrine and Basilica of the Immaculate Conception in Washington, D. C., on September 7, 2013. Cardinal Donald Wuerl, the Archbishop of Washington, D. C., Bishop Jacob Angadiath, and a large number of priests concelebrated with Major Archbishop George Cardinal Alencherry. The 130-member youth choir enjoyed singing the Syriac chants (see Bibliography).

Text and Liturgical Context of the Hymns

1

Puqdānkōn

This is an intimate introductory dialogue between the celebrant and the congregation that used to be a unique feature of the Syriac Qurbana of the

Syro Malabar Church until 1962. The text reads: Puqdānkōn (literally, “Your [plural] mandate”) / Puqdāneh damśihā (“Mandate of the Messiah”). The text, like poetry, is polysemic and, therefore, a literal translation of the phrases may not do justice to the text. Primarily, it is an act of seeking permission from the community of worshippers, who in turn, tell the celebrant that he already has a superior permission with the command of the Messiah. Theologically, the celebrant’s request is an acknowledgement of the priesthood of the people (1Peter 2:5, 9). The instructions given in the 1989 Malayalam thaksa allow the celebrant to substitute this greeting with an introduction that is suitable for the particular occasion. The same thaksa also included a newly composed eight-verse introductory song in Malayalam (“Annāppesahā thirunāḷil”); a musical setting of the English translation of this song is given in 1A.

2

Nativity Hymn

The celebrant begins the Qurbana with the angels’ hymn at the birth of Jesus. Following the performance practice in the solemn celebration of Qurbana in Syriac, the text here is sung with the same melody three times, in three ascending pitch registers. That the supreme act of Christian worship does not begin with the invocation of the Holy Trinity may sound uncanny; nonetheless, it may be considered a unique aspect of the Chaldean liturgy. It may also be a remnant of the early liturgical practices that predates the formulation of the doctrine of the Holy Trinity.

3

The Lord’s Prayer

Immediately after the Nativity hymn, the celebrant begins the “Our Father.” The format of the Lord’s

Prayer is unique. It has two forms: the ordinary form and the solemn form. The solemn form includes the heavenly hymn of the angels, “Holy, holy, Thou art holy” (Is 6:3, Rev 4:8), and the Doxology (“For Thine is the Kingdom ...”). The Thrice-holy appears as a trope twice in the first part of the prayer. The simple form is recited during the communion rite. The solemn form appears again in the concluding rite. It may be noted that the text of the Lord’s Prayer uses the phrase “deliver us from the evil one” (Mt 6:13, Jn 17:15), instead of “deliver us from evil.”

The Thrice-holy has a significant place in this liturgy; it appears at least six times in the various sections of the Qurbana. According to the visions of Prophet Isaiah and the author of the Book of Revelation, the heavenly liturgy consists of angels constantly singing “Holy, holy, holy is the Mighty Lord!” In the solemn form of the Lord’s Prayer, the worshippers establish a bond with the angels by crying out together: “Holy, holy, Thou art holy.” The liturgy of the Word begins with the Trisagion (Greek, “Thrice-holy”). In the Anthem of the Mysteries, the earthly choir invites the congregation to “join with the heavenly choir” to sing the Thrice-holy. During the Anaphora (Eucharistic prayer), the choir and the congregation will echo the song of the angels. During the communion rite, the Thrice-holy will be used as part of a Trinitarian acclamation: “The one Father is holy! The one Son is holy! The one *ruhā* (literally, “breath,”) is holy” Thus, the Thrice-holy serves as a constant reminder of the connection between the earthly and the heavenly liturgies.

4

Psalms

A set of selected psalms follows the oration after the Lord’s Prayer. The psalms vary according to the nine liturgical seasons. The final psalm concludes with the Trinitarian doxology and Alleluia.

5

Resurrection Hymn

Liturgically and musically, the next significant event is the solemn rendering of the Resurrection hymn. This hymn is unique to the Chaldean rite, and is accompanied with such rituals as the removal of the altar veil and the incensing of the sanctuary and people. The hymn is addressed directly to Jesus Christ; it states the reason for praising and glorifying Him: "For you give man glorious resurrection / And you are the One who saves his soul." The Resurrection hymn and the ensuing prayer conclude the introductory rites.

6 & 7

Trisagion (Thrice Holy) in English and Syriac

The liturgy of the word begins with the Trisagion. It is sung three times with three different incipits. This hymn originated in the Greek-speaking eastern provinces of the Roman Empire, sometime in the fifth century AD. The source of the hymn is Isaiah 6:3 and Revelation 4:8. Due to its theological appeal, the Chaldean Church adapted the hymn (without the verse "who was crucified for us") into its liturgy, probably in the sixth century. As discussed above, the Thrice-holy was already a part of the solemn form of the Lord's Prayer in the Chaldean liturgy. In the Latin rite, the hymn is sung during the Good Friday service.

8

Śūrāyā

(Syriac, "Predication")

The term śūrāyā is used here as a title for the hymn that "predicates" the special reason for the day's

celebration; it has a single strophe of four verses. The third verse is open-ended, "Let us commemorate the feast of . . .," so that the name of the saint or the feast can be added. The same melody and text are sung five times, each time with a different incipit.

9

Alleluia Hymn

The Alleluia hymn follows the reading from the Epistle. A set of three alleluias is sung with psalm verses and the Trinitarian doxology. The psalm verses vary according to the feast. The verse included here is from Psalm 45, "a Nuptial Ode" that is often reinterpreted in the Catholic tradition as referring to the relationship between Christ and his bride, the Church. The gospel procession takes place at the end of this hymn.

10

Gospel Acclamation

At the end of the gospel procession, the celebrant greets the congregation by saying, "Peace be with you," to which the congregation responds, "With you and with your spirit." The opening and closing formulae of the acclamation is similar to those of other liturgies.

11

Anthem of the Mysteries

While the bread and wine are carried to the altar, the choir sings the Anthem of the Mysteries. The text varies according to Sundays and feast days; the anthem given here is for weekdays. It is significant

for several reasons. From a theological perspective, it stands out at this part of the liturgy because it refers to the bread and wine as the body and blood of Jesus, much before the Eucharistic prayer and the Invocation of the Holy Spirit (Epiclesis) thereafter. The anthem represents an Eastern and pre-“transubstantiation” approach to the Eucharistic theology. Poetically, this is an example of a single-strophe hymn that has two incipits. These incipits help the worshippers to experience the same song text with two different focuses.

12

Commemoration Hymn

This is an invitation to remember those who were closely associated with the Eucharistic mystery: the Blessed Virgin Mary, St. Thomas the apostle, et al., and those who have died in the hope of the resurrection. The inclusion of the name of St. Thomas the apostle, the father in faith of the St. Thomas Christians is significant. The profession of faith follows the Commemoration hymn. The exchange of peace takes place at the beginning of the Anaphora, not before Communion as in the Latin rite.

13

Salutation and Dialogue

The Eucharistic prayer of Saints Addai and Mari begins with the Trinitarian salutation taken from St. Paul's second letter to the Corinthians, “The grace of our Lord Jesus Christ ...” (2Cor 13:13). This is followed by a dialogue between the celebrant and the congregation, starting with “Let your minds be on high.” The salutation and the dialogue are treated as a single unit in this musical setting.

14

Holy, Holy, Holy

The first part of this hymn is the Thrice-holy. The second part consists of text from verses 25 (“Hosanna”) & 26 (“Blessed is he who comes in the name of the Lord”) from Psalm 118; these were also the verses that the crowd sang to welcome Jesus into the Temple of Jerusalem on Palm Sunday (Mt 21:9, Mk 11:9-10). Added to this is the reference to the second coming of Jesus, “who came, and is to come in the name of the Lord.” Thus, the hymn text alludes to multiple contexts.

15

Penitential Psalm

An elaborate rite of reconciliation follows the Epiclesis at the end of the Anaphora (in the Latin rite, the Epiclesis takes place before the Institution narrative). The rite has three sections: reconciliation with God in the form of penitential psalms, the breaking of bread, and reconciliation with the members of the worshipping community. The first section consists of Psalms 51 and 122 (123). Only the first verse of Psalm 51 is given here.

16

I am the Living Bread

The rite of reconciliation continues with fraction and consignation (the breaking of the bread into two, and dipping it in the precious blood). The congregation joins with the Cherubim, Seraphim, and Archangels, who observe in awe the celebrant breaking the body of Christ for the remission of sins. The choir sings in praise of the “living bread that came down from heaven.”

Final Blessing

The concluding rite is quite elaborate. There are separate prayers of praise and thanksgiving for the congregation, deacon, and celebrant. In the most solemn form of Qurbana, these prayers are followed by the recitation of the solemn form of the Lord's Prayer. Thereafter, the celebrant sings the final blessing. The blessing included here is the one used for Sundays and feast days. It is set in a recitative style, in medium tempo, creating a sense of calm conclusion.

Composition and Recording

On behalf of the Synod of the Syro Malabar Church, Mar Jacob Angadiath, Bishop of the St. Thomas Syro Malabar Catholic Diocese of Chicago and Permanent Apostolic Visitor to Canada, commissioned the composition of the English version of the Qurbana, by a letter dated December 29, 2005. The letter came to me at a time when George Thaila and I were thinking of ways to make the current Syro Malabar liturgy in Malayalam more accessible to English-speaking children. We composed a few hymns, and presented them as an experiment at the celebration of the feast of St. Kuriakose Elias Chavara (1805-1871) at Holy Family Church in Brooklyn, New York, on January 4, 2006 (the Brooklyn Diocese has entrusted this parish to the Carmelites of Mary Immaculate, India; Saint Chavara is one of the founders of the Congregation). Encouraged by the positive response from the congregation and the choir, we continued the compositional process. We presented the melodies in the form of a "dry mass" before Bishop Jacob Angadiath and an invited audience for critical evaluation at Holy Family Church

on May 29, 2006. An informal audio recording of the melodies was submitted to the Syro Malabar Synod for approval. The Synod approved the melodies on September 25, 2006. Bishop Jacob Angadiath officially inaugurated the musical setting at St. Mary's Syro Malabar Catholic Church, West Hempstead, New York, on Sunday, March 18, 2007. The recording of the commercial CD took place at Martin's Digital in Queens Village, New York, in April 2007. The singers belonged to the Syro Malabar communities in New York and New Jersey. These singers were the first to learn the melodies, and their feedback on the music and the articulation of the hymn texts were valuable contributions to the composition.

East Meets East, in the West

George Thaila and I share similar musical backgrounds. We both grew up in the 1950s, listening to and singing Syriac chants in our respective Syro Malabar parishes in Kerala. Even after the vernacularization of liturgy in the 1960s, old Syriac melodies that originated in the Syriac churches in West Asia continued to be in vogue, and we sang them with the new Malayalam text. In our later years, we received training in Indian classical vocal music, Thaila in the Karnatak (South Indian) tradition at Madras University in Chennai, and myself in the Hindustani (North Indian) tradition at Maha Raja Sayaji Rao University in Baroda. We met for the first time in New York in 1990, soon after arrival from India. Since then, we have collaborated on several occasions to conduct church choirs, and give stage performances of Christian bhajans and Syriac chants. Meanwhile, I continued with my research on the Syriac music repertoire of the St. Thomas Christians.

These shared historical and musical experiences influenced the compositional process. In many

instances, Thaila and I turned to the Syriac and Indian classical traditions for inspiration. For example, the performance practice of singing the same melody in three ascending pitch registers (see examples in the Nativity hymn and Trisagion) probably developed in the Syriac tradition and later reached the Latin Church; it is prevalent even today in the Roman Catholic churches in the performance of “This is the wood of the Cross” (*Ecce lignum crucis*) on Good Friday. In Kerala, this performance practice is still in vogue among the priests who celebrate the solemn Qurbana in Syriac. Similarly, the style of rendering chants and prayers in a quasi-recitative style, using three or four pitches, used in the Commemoration Hymn and the Penitential Psalm is also taken from the Syriac solemn Qurbana. The Śūrāyā is an example of adapting a melody that is associated with a Syriac chant to a text in English; the source of this melody is the hymn to the Blessed Virgin, *B’ēdā d’yāwmān* (On this Festival Day) on track 29 on the CD *Qambel Māran*.

The use of rāgam-s in some of the melodies is limited to their scalar structures, ascending and descending patterns, and hierarchy of pitches. A case in point is the Anthem of the Mysteries. The main melody (not the incipit) is bound strictly by the scalar structure of the pentatonic rāgam Hindōlam (Malkauns in the Hindustani tradition). The use of rāgam Mōhanam in the first three verses of the English version of the Trisagion, the first part of the Salutation and Dialogue, and rāg Kēdār in Holy, Holy, Holy, are other examples.

Finally, the decision to appropriate Syriac and rāgam based music, which are associated with their respective geographies and histories, came after sustained attempts to study the complex history of the Syro Malabar Church and its liturgy. The original Syriac texts of the hymns in this book came from West Asia to India where they survived for several

centuries in a multi-religious, multi-cultural, and multi-linguistic milieu. The journey of the text in the recent past meant a shift in the linguistic context, from Syriac, a Semitic language, to the translations in Malayalam with its Dravidian affiliation, and from there to English with its Indo-European connection. In the second half of the twentieth century when large numbers of Syro Malabar Christians began to emigrate, mostly for economic reasons, they brought along with them the liturgical texts and memories of their melodies. The children born in the adopted countries, however, were removed from the linguistic and musical experiences of their parents. Just as Aramaic became the colloquial language of the Jewish children born and raised in Babylonia during the second exile, English has become the language of intimacy and emotion to the second generation Syro Malabar Christians. The musical choices made for this setting, besides being a metaphor for the ongoing cultural synthesis occurring in their lives, is part of an attempt to bridge the immediate present to the distant past.

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"Major Archbishop Cardinal Alencherry sings Puqdaankon ('Your mandate') in Syriac." <http://youtu.be/lv1PkmTUITA>. December 9, 2013.

**Dedicated to the memory of
Rev. Dr. Mathias Mundadan, C. M. I.
(1923-2012)**

Fr. Joseph Palackal, CMI
Christian Musicological Society of India
www.TheCMSIndia.org
New York
October 25, 2015

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Index of Titles

	Page
1. Puqdānkōn	13
1A As Our Lord Commanded	14
2. Glory to God	15
3. Our Father	16
4. Psalms	19
5. Resurrection Hymn	23
6. Trisagion (English)	24
7. Trisagion (Syriac)	25
8. Śūrāyā	26
9. Alleluia Hymn	27
10. Gospel Acclamation	29
11. Anthem of the Mysteries	30
12. Commemoration Hymn	32
13. Salutation and Dialogue	34
14. Holy, Holy, Holy	35
15. Penitential Psalm	37
16. I am the Living Bread	38
17. Final Blessing	40



1. Puqdānkōn

Introductory Dialogue in Syriac (optional)

Traditional

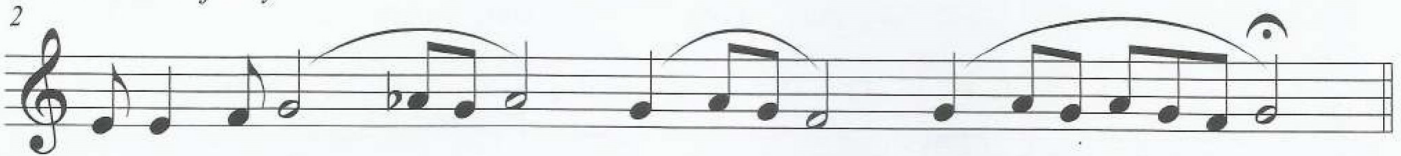
Puqdānkōn
Puqdāneh damśihā

Your mandate
The mandate of the Messiah

organ: G pedal
violin

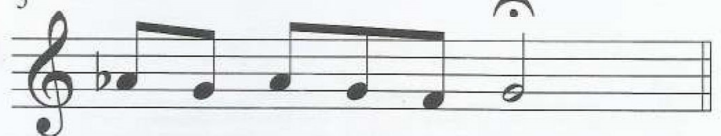


Celebrant freely

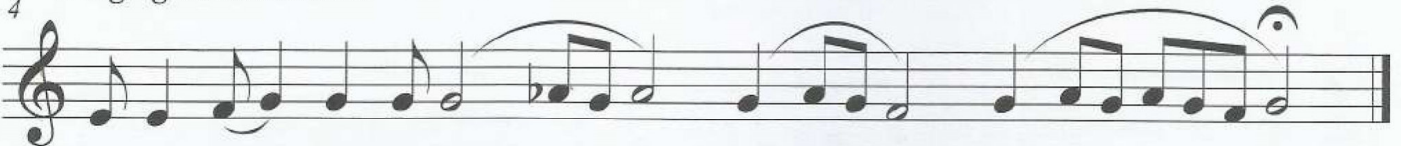


Puq-dā - n - kō - - - - - n

3 violin



Congregation and choir



Puq-dā - neh dam - śī - hā _____





1A As Our Lord Commanded

$\text{♩} = 86$

C C7 F B $\flat$ G

4 C G C C Am

As our Lord com - man - ded on the

6 Dm F G C F G

feast of Pass - o - ver, let us ga - ther in His ho - ly

9 C F Dm F G C

name; in u - ni - ty let us of - fer this sa - cri - fice.

12 C Am G C C D

Let us be re - con -

15 G C F Am C

ciled, and pre - pare a new al - tar. With the

18 C G D G F C/G G7 C

love of the Lord Je - sus, let us of - fer this Qur - ba - na.





2. Glory to God



$\text{♩} = 80$ *flute*

Celebrant

F C F B $\flat$ F F B $\flat$ F B $\flat$

Glo - ry to God in the

Congregation and choir

8 F C F F C F D G G

high - est. A - men. Glo - ry to

Congregation and choir

15 C G C G D G G D G

God in the high - est. A - men.

Celebrant

21 E A A D A

Glo - ry to God

Congregation and choir *Celebrant*

25 D A E A A E A A D

in the high - est. A - men. Peace and hope to

31 F $\sharp$ m C $\sharp$ m E D A E A

peo - ple on earth, al - ways and for - e - ver.

Congregation and choir

36 A E A

A - men.

(transition to "Our Father")

D C F

3. Our Father



♩ = 85

*flute and violin
introduce melody*

Celebrant



Our Fa - ther who art in hea - ven,

flute



hal - lowed be thy na - me.

Thy king - dom come; ho - ly, ho - ly, Thou art ho -

Congregation and choir



ly.

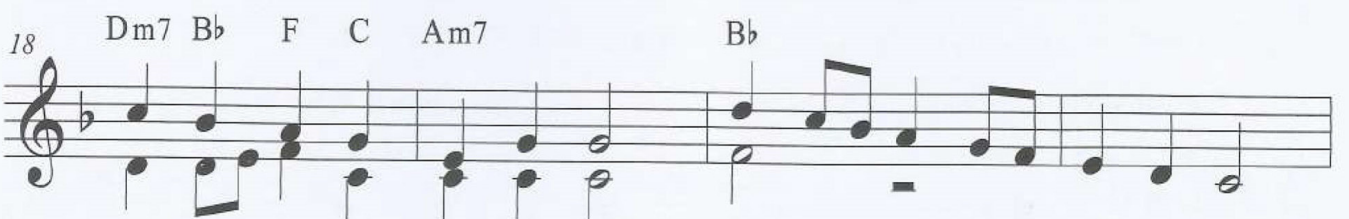
Our Fa - ther who art in hea - ven,

upper voice primary



hea - ven and earth are full of Thy glo - ry.

An - gels and men sing out Thy glo - ry:



Ho - ly, ho - ly, Thou art ho - ly.



2

3. Our Father



*Celebrant
Congregation and choir*

flute

22 F C F F F C

Our Fa - ther who art in hea - ven, hal - lowed be Thy na - me.

upper voice primary

26 F Dm7 C Bb C F Am F Bb F C

Thy king - dom come; Thy will be done on earth as it is in

*Congregation and choir
softly*

29 C F C Dm C F F Bb

hea - ven. Give us this day our

33 C F Bb C C Gm

dai - ly bread, and for - give us our tres - pass - es, as we for - give those who

37 Bb F Gm F C

tres - pass a - gainst us; and lead us not in to temp - ta - tion, but de -



3. Our Father

3

loud and solemn upper voice primary *flute and violin double melody*

41 F B $\flat$ C Dm C C F C

liv - er us from — the e - vil one. For Thine is the King - dom, the

grand and loudest

44 C F C F Dm7 B $\flat$ F C C F

pow - er and the glo - ry for e - ver. A - men. A - men. A - men.

48 *Deacon recit.* *Prayer Celebrant recit.*

Let us pray. Peace be with us. Lord our God, etc. — etc. —

Congregation and choir liberamente option 1

51 3

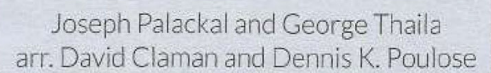
For - e - ver and e - ver. A - men.

option 2 *option 3* *option 4*

53

A - men. A - men. A - men.





(145:1-3, 146:1-3, and 147:1-2)

Celebrant

violin upper
flute lower

Celebrant recit.



Female solo

16 F F Eb F

Great is the Lord and wor-thy of high praise; God's gran-deur is be-yond un-der-stand-ing.

17 *a tempo* *flute upper* *violin lower* Congregation and choir

F C7 F F C

I will ex - tol - You, my

21 F C F F F C7 F

God, and my - King; I will bless Your na - me for - e - ver.

Celebrant recit.

25 F F Eb F

Praise the Lord my soul. I shall praise the Lord all my life. Sing praise to my God while I live.

Female solo *flute upper part*

26 F Eb Bb F

Put no trust in prin-ces, in mere mor-tals, po-wer-less to save.

violin upper
flute lower

27 F C F F C

I will ex - tol — You, my



4. Psalms

3

31 F C F F F C7 F

God, and my King; I will bless Your na-me for - e - ver.

Celebrant recit.

35 F Eb F

How good to cel - e-brate our God in song; how sweet to give fit-ting praise.

Female solo

36 F F Eb F

The Lord re - builds Je - ru - sa - lem; ga - thers the dis - persed of Is - ra - el.

a tempo flute upper
violin lower

Congregation and choir

37 F C7 F F C

I will ex - tol — You, my

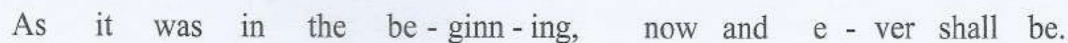
41 F C F F F C7 F

God, and my King; I will bless Your na-me for - e - ver.

Celebrant and female solo recit.

45 F F F

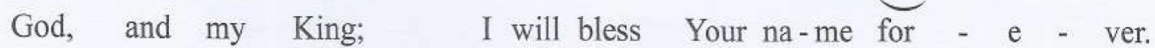
Praise to the Fa - ther, to the Son, and to the Ho - ly Spi - rit for e - ver.



Choir/Soprano upper flute and violin double melody



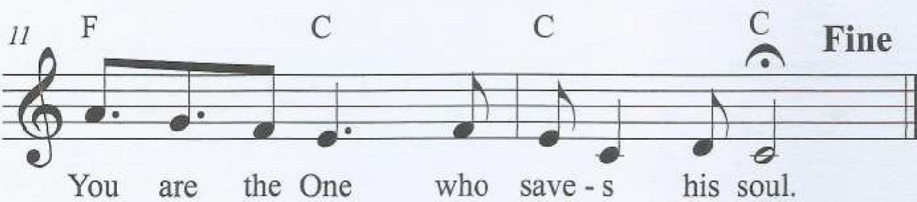
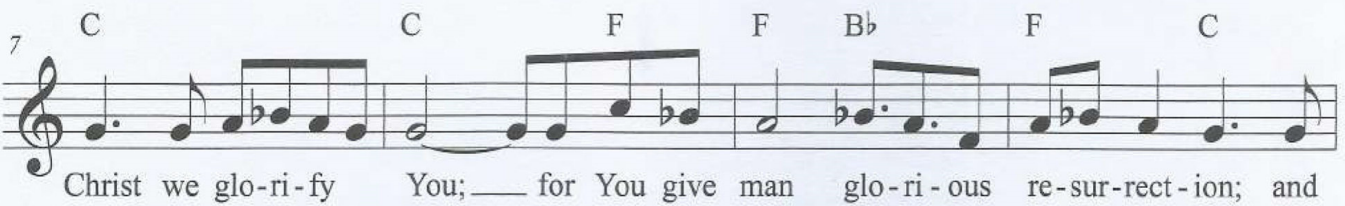
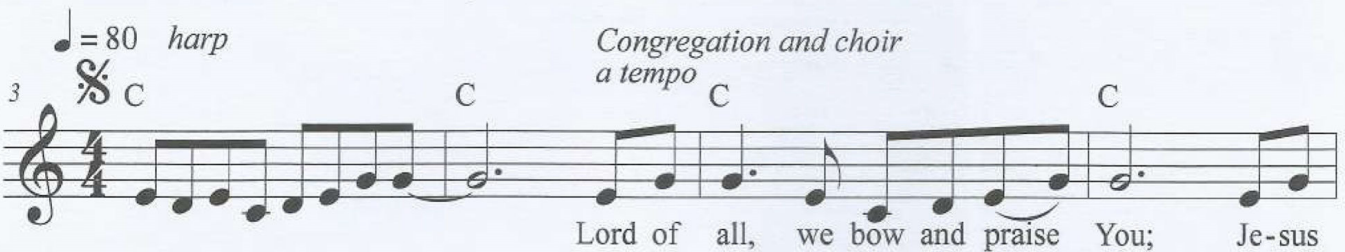
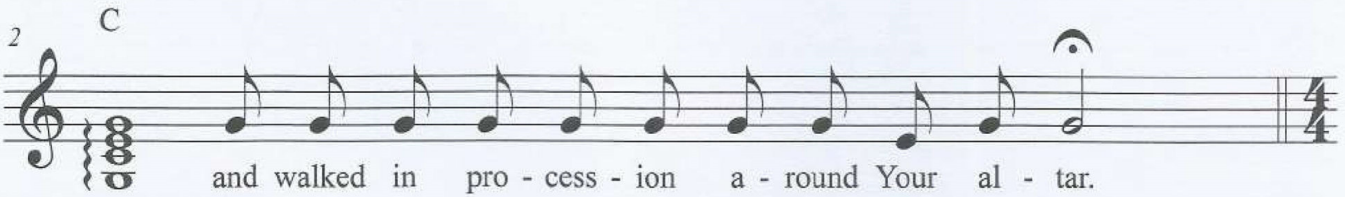
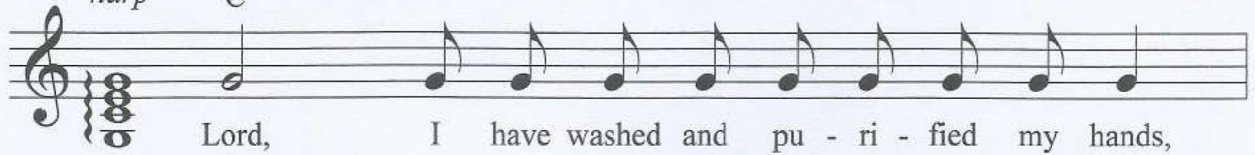
Congregation and choir





5. Resurrection Hymn

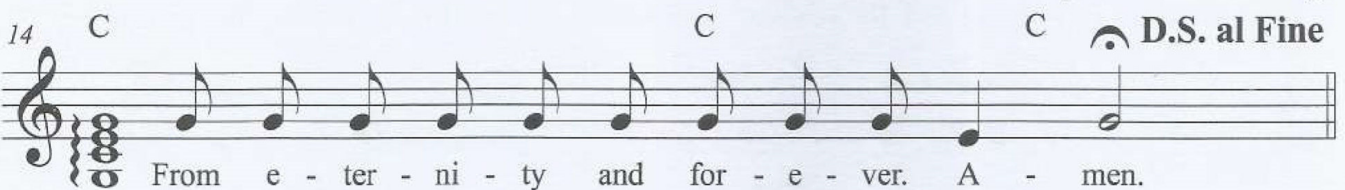
Incipit 1 *Celebrant recit.*
harp C



Incipit 2 *Female solo*



(D.S. violin and
flute double melody)





6. Trisagion (English)



Deacon
2 E_b E_b E_b E_b

Bro - thers and sis - ters, raise your voi - ces and glo - ri - fy the li - ving God.

Congregation and choir
3 E_b Cm A_b E_b Gm

Ho - ly God, Ho - ly, Might - y One, Ho - ly Im -

5 B_b E_b Ebm $Bb7$ E_b F

mor - tal One, have mer - cy on us.

Celebrant
8 F F F

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Spi - rit.

Celebrant
9 F Dm B_b F Am

Ho - ly God, Ho - ly Might - y One, Ho - ly Im -

11 C F Fm $C7$ F G

mor - tal One, have mer - cy on us.

Soloist G *Congregation and choir* G Em

From e - ter - ni - ty and for - e - ver A - men.

Ho - ly God, Ho - ly Might - y

16 G Bm D G Gm $D7$ G

One, Ho - ly Im - mor - tal One, have mer - cy on us.

7. Qaddisā Alāhā

Trisagion in Syriac

Traditional

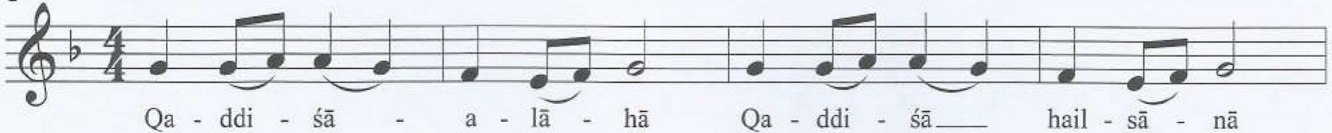
Qaddisā alāhā	Holy God
Qaddisā hailsānā	Holy Mighty One
Qaddisā lā māyōsā	Holy Immortal One
Esrāham alain	Have mercy on us

Deacon recit.
organ: G pedal



Bro - thers and sis - ters, raise your voi - ces and glo - ri - fy the liv - ing God.

2 Congregation and choir



Qa - ddi - šā - a - lā - hā Qa - ddi - šā hail - sā - nā



Qa - ddi - šā lā mā - yō - sā Es - rā - ham a - lain.

10 Celebrant recit.

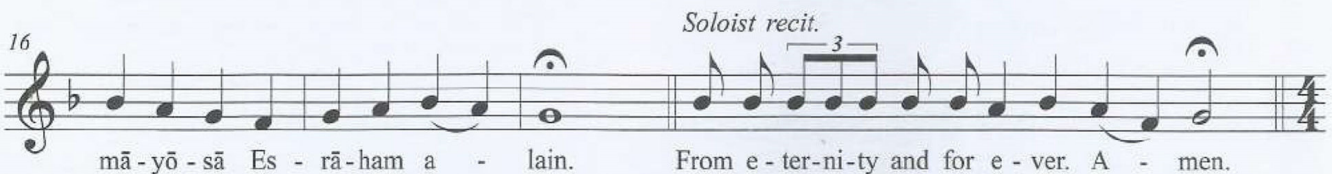


Glo - ry be to the Fa - ther, to the Son, and to the Ho - ly Spi - rit.

11 Celebrant

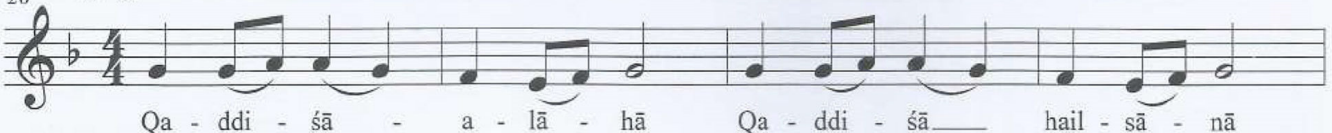


Qa - ddi - šā - a - lā - hā Qa - ddi - šā hail - sā - nā Qa - ddi - šā lā



mā - yō - sā Es - rā - ham a - lain. From e - ter - ni - ty and for e - ver. A - men.

20 Congregation and choir



Qa - ddi - šā - a - lā - hā Qa - ddi - šā hail - sā - nā



Qa - ddi - šā lā mā - yō - sā Es - rā - ham a - lain.

28 Deacon recit.



Let us pray. Peace be with us. N' - sal - le ślām - ma am - ma - n.

8. Śūrāyā



Incipit 1 *Celebrant recit.*
harp

1 F

The hea - vens pro - claim the glo - ry of God.

2 $\text{♩} = 120$ *Celebrant*

F C F F B $\flat$

With the hymns of the Ho - ly Spi - rit, and the hymns of al - le -

6 F C F F Dm F

lu - ia, let us com - mem - o - rate the feast of [St. Tho -

9 C F C F Fine

mas]; let us now ce - le - brate on this al - tar.

Incipit 2 *Soloist recit.*

12 F B $\flat$ F Congregation and choir
D.S. al Fine

The fir - ma - ment de - clares the work of His hands.

Incipit 3 *Soloist recit.*

13 F

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Spi - rit.

14 Dm C7 F D.S. al Fine

From e - ter - ni - ty and for - e - ver. A - men.

9. Alleluia Hymn

$\text{♩} = 86$ *flute and violin unison*



1. Solo
2. Congregation and choir
[flute and violin rest]



Al - le - lu - ia, sing al - le - lu - ia; al - le - lu - ia, al - le - lu - ia.



al - le - lu - ia. My heart is stirred by a no - ble theme,



As I sing my ode to the King; _____ my



tongue is the pen of a nim - ble scribe.



2

9. Alleluia Hymn

Congregation and choir above
flute below
[violin rests]

22 C C G D Dm F G(7) C

Al - le - lu - ia, sing al - le - lu - ia; al - le - lu - ia, al - le - lu - ia. ____

flute above [violin rests]
solo voice below

26 C C C F

____ Glo - ry be to the Fa - ther, ____ to the Son, ____

31 Dm7/F Dm7/F Dm7 Dm7

____ and to the Ho - ly Spi - rit. As it was in the

violin joins flute melody

36 Dm7 G C G C/E

be - gin - ning, ____ let it be for - e - ver. A - men.

Congregation and choir
flute doubles top part
violin doubles voice (middle part)

41 C C G Dm Dm F G(7) C

Al - le - lu - ia, sing al - le - lu - ia; al - le - lu - ia, al - le - lu - ia.

Congregation and choir



2 *Celebrant*

$\text{♩} = 80$ Congregation and choir

F B $\flat$ F harp

3

The harp part is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is indicated as quarter note equals 80 beats per minute. The music consists of several measures of chords and single notes. Above the staff, there are three chord symbols: 'F' at the beginning, 'B-flat' in the middle, and 'F' towards the end. A fermata is placed over the final 'F' chord symbol. The piece concludes with a double bar line.

A black and white illustration of a winged cherub, likely Cupid, sitting on a cloud. The cherub has large, feathered wings and is playing a flute. The style is reminiscent of classic comic book art.



11. Anthem of the Mysteries



Tamburu C- F
Softly and reverently
Incipit 1 solo recitative harp accompaniment

F m/C F m/C

In the Lord I put my fir - m trust.

2 $\text{♩} = 40$ harp solo Solo voice with only tamburu

Here is our Lord's

5

pre - cious bo - dy and blood. With love and res - spect,

8 voice above harp below

let us ga - ther by this al - tar. Let us all join with the

11

hea - ven - ly choir and sing: God is ho - ly,

14

ho - ly, ho - ly, for - e - ver.



11. Anthem of the Mysteries



Incipit 2 *solo recitative*
harp accompaniment

18 Fm/C Fm/C

The poor will eat and be sa - tis - fied.

harp solo *Congregation and choir*

19 A^b Fm A^b Fm Fm/C

Here is our Lord's

22 Fm Fm Fm

pre - cious bo - dy and blood. With love and res - pect,

tutti cresc.

25 Fm Fm Fm Eaug

let us ga - ther by this al - tar. Let us all join with the

voice above
harp below **ff**

28 A^badd9/E^b B^b7 DbMaj7 C A^b Fm

hea - ven - ly choir and sing: God is ho - ly,

Soprano above
Congregation and choir below *dim.* **p** *rit.*

31 D^b Fm D^b Fm Fm F

ho - ly, ho - ly, for - e - ver.



12. Commemoration Hymn



Celebrant Solo recitative
harp accompaniment

$\text{♩} = 40$

$\text{A}\flat$ $\text{A}\flat$ Fm

Glo-ry be to the Fa-ther, to the Son, and to the Ho-ly Spi-rit.

2 $\text{E}\flat$

Let us re - mem - ber the Vir - gin Ma - ry, Mo - ther of God

3 $\text{E}\flat$ $\text{E}\flat$ Fm

at this ho - ly al - tar.

Congregation and choir

4 $\text{A}\flat$ Fm $\text{E}\flat$ Fm

As it was in the be - gin - ning, now and e - ver shall be. A - men.

5 $\text{E}\flat$

A - post - tles and friends of the only be - got - ten Son of God,

6 $\text{E}\flat$ Fm

pray for peace in the world.

Celebrant

7 $\text{A}\flat$

Let the peo - ple of God pro - claim: A - men, A - men.

8 Gm

Let us cel - e - brate the mem - ory of our fa - ther St. Tho - mas,





2

12. Commemoration Hymn



9 *Gm* *Gm*
all the just who have tri - umphed, and the mar - tyrs who
10 *Fm*
have been crowned in glo - ry.

Congregation and choir

11 *Fm* *Fm*
The might - y Lord is with us; our King is with us;
12 *Fm* *Fm*
our God is with us; the Lord of Ja - cob is our help.

Celebrant

13 *Ab*
All the de - part - ed, both the great and small, have fall - en as - leep in You,
14 *Gm*
in the hope that through Your glo - ri - ous res - sur - rec - tion,
15 *Gm* *Fm*
You will raise them a - gain in glo - ry.

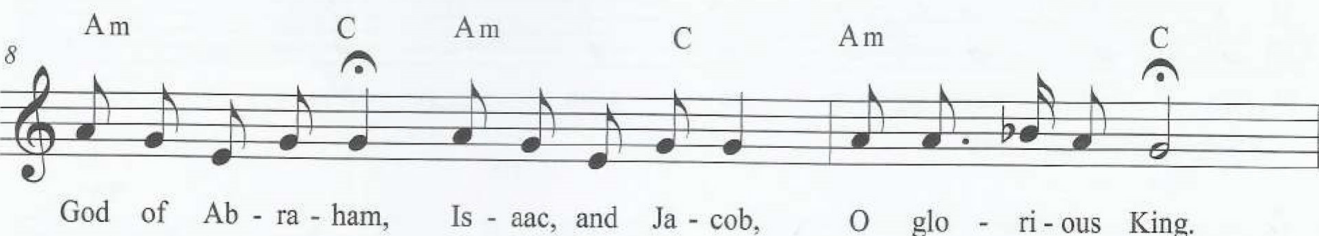
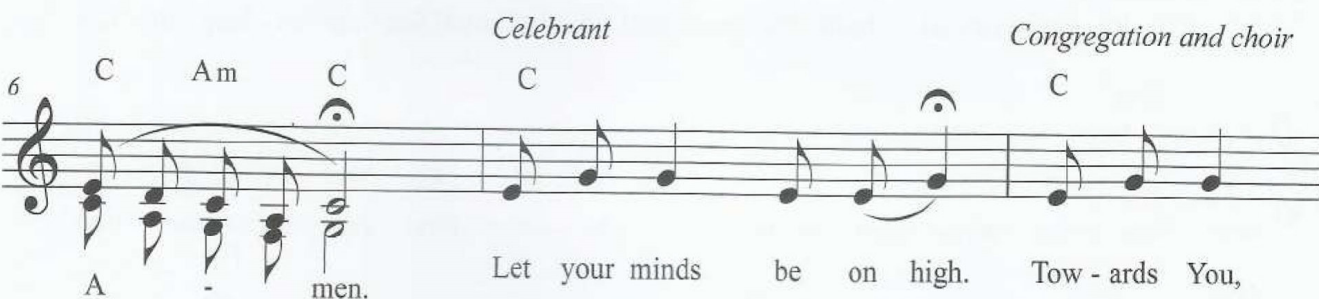
Congregation and choir

16 *Fm* *Eb* *Fm*
O - pen your hearts be - fore Him. By prayer, fast - ing and pen - nance,
17 *Ab* *Fm*
let us find fa - vor with the Fa - ther, the Son, and the Ho - ly Spi - rit.



13. Salutation and Dialogue

*Celebrant recit.
harp*





14. Holy, Holy, Holy

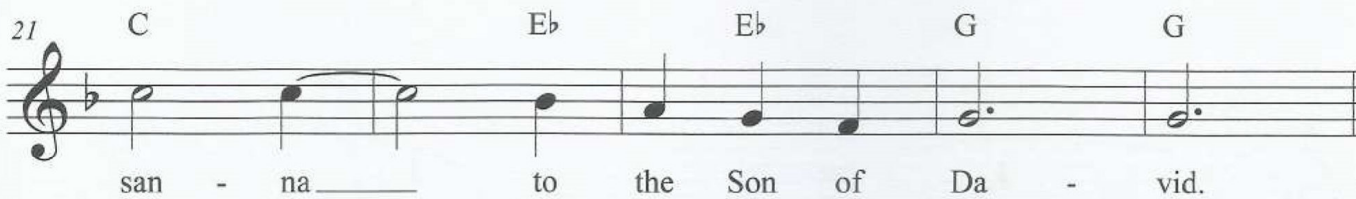
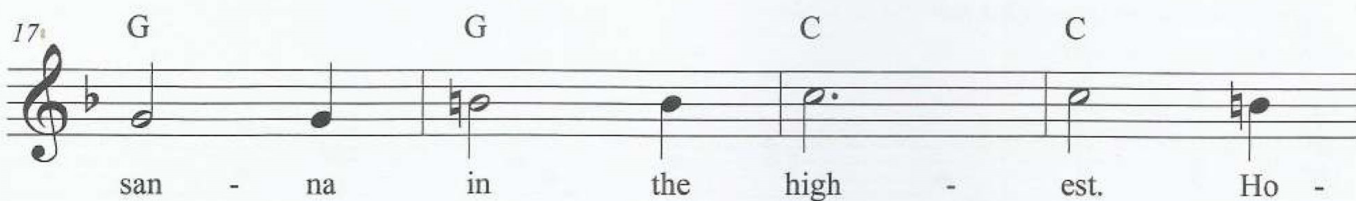
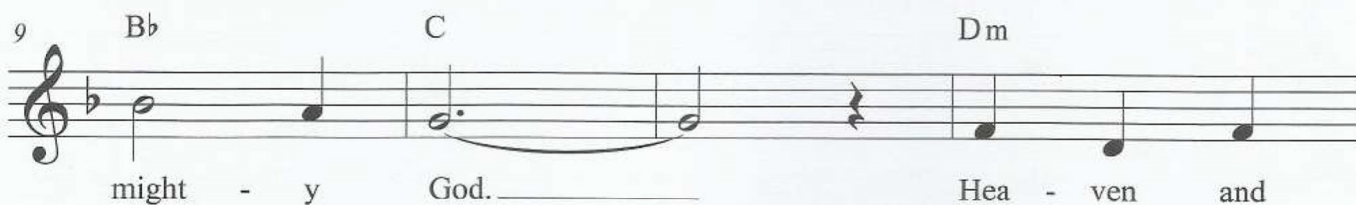
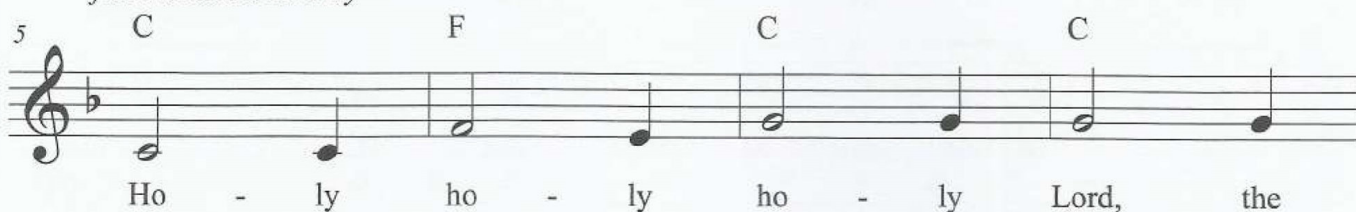


$\text{♩} = 122$

violin



flute doubles melody



flute





2

14. Holy, Holy, Holy

flute and violin double melody

30 C F C G

Bless - ed is He who came, and is to

34 Eb Bb Gm Csus4

come in the name of the Lord. Ho - san - na

38 G C C G

in the high - est. Ho - san - na

42 G Am Ab C

in the high - - - est.

*flute and violin arpeggios for
measures 41 to end*

46 G G Am

san - na in the high -

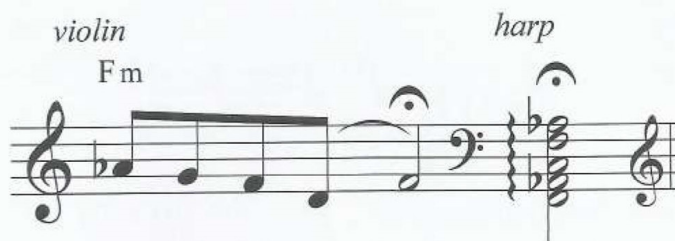
49 Ab C

- - - est.

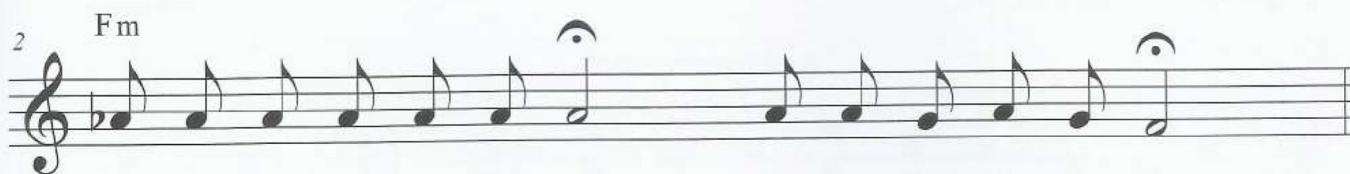




15. Penitential Psalm

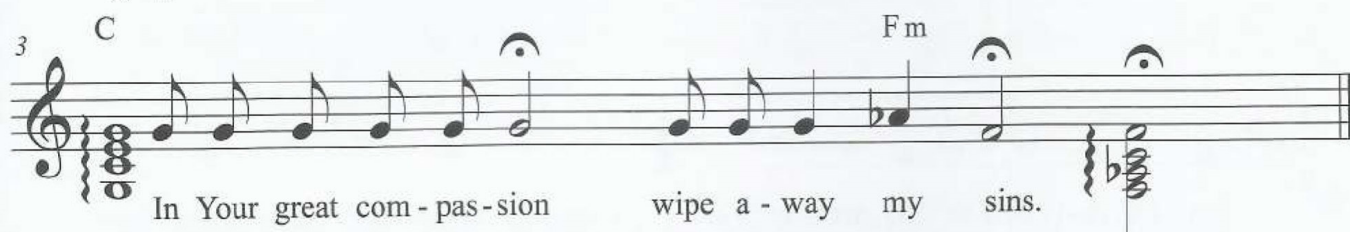


Celebrant recit.



Have mer - cy on me O God in Your lov - ing kind - ness.

Congregation and choir



16. I am the Living Bread



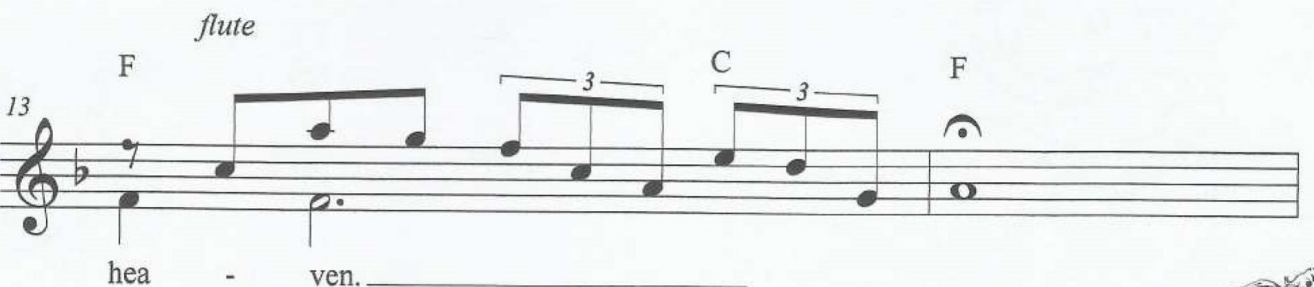
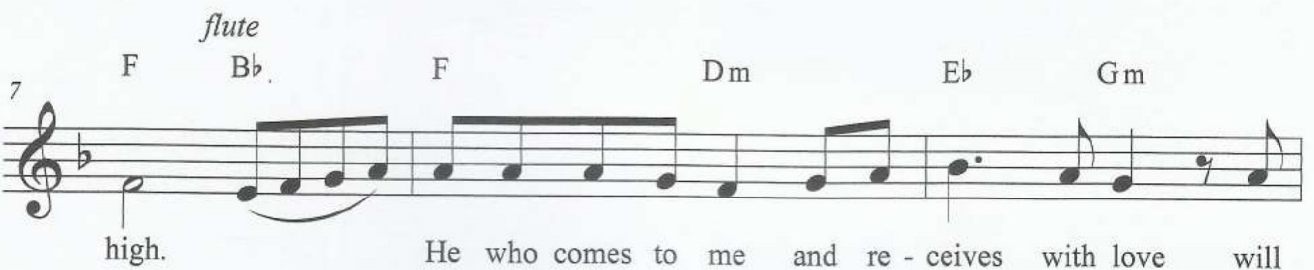
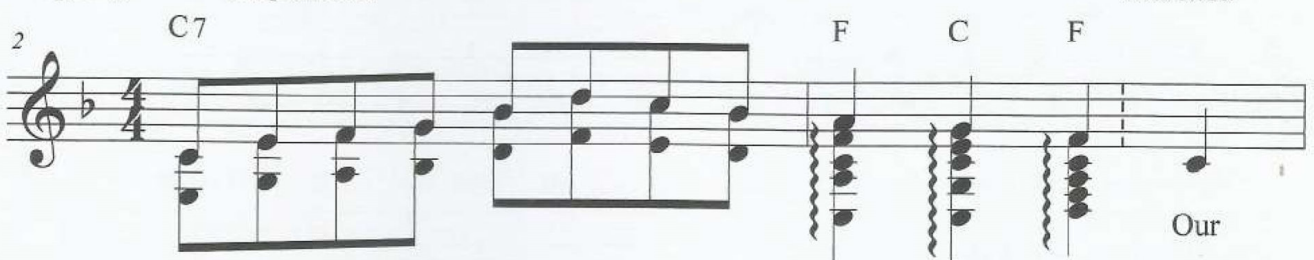
Incipit 1 *Solo recit.*
harp accompaniment



I am the liv - ing bread that comes from hea - ven.

flute upper
harp in 6ths

Congregation
and choir





16. I am the Living Bread

Incipit 2

15 F F F

O - pen O Lord, the gates of jus - tice for us.

*Congregation and choir
gently and reverently*

16 flute C7 F C C

Com -

18 Dm F Gm Am

pass - ion - ate Lord, who calls sin - ners to Your pres - cence, and

21 C Gm F C Dm Am Dm

o - pens the doors for re - pen - tance. May we en - ter in to Your

24 Eb Cm C/G F/C C

pres - cence, and sing Your prais - es day and

*flute and violin echo
melody in thirds*

26 F

night.

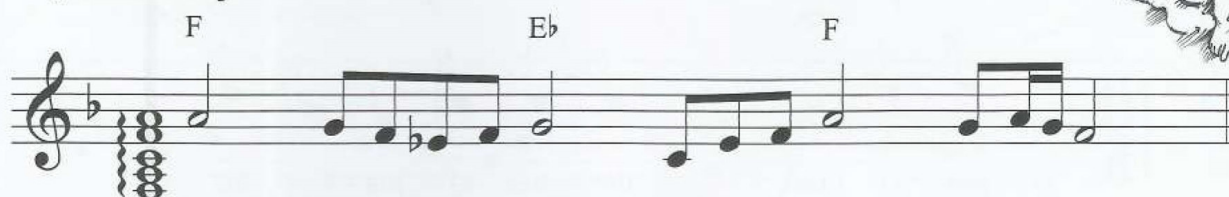
add harp for final chord



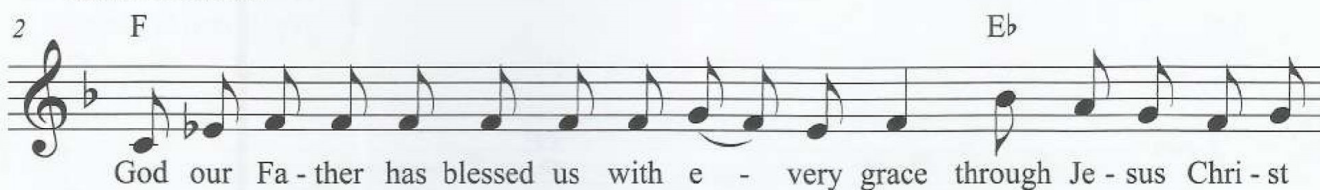
17. Final Blessing



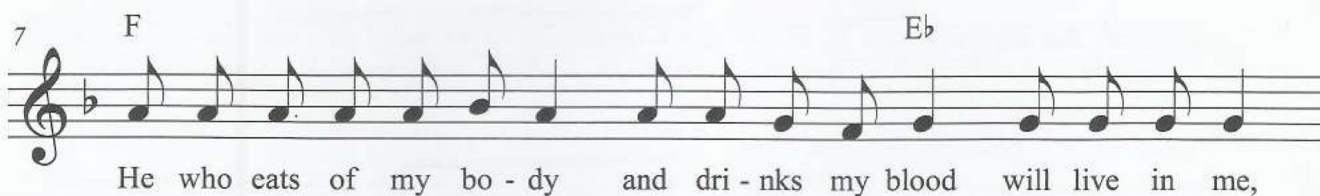
flute and harp



Celebrant recit.



Celebrant



17. Final Blessing

Celebrant

11 F B $\flat$ F

I will raise him up on the la - st day with - out con - dem - na - tion,

12 F E $\flat$ F F E $\flat$ F

and he will en - joy e - ter - nal life.

tutti Congregation and choir

A - men.

Celebrant

15 F

In ac - cor - dance with this pro - mise, may the Lord bless and pro - tect

16 F E $\flat$

this con - gre - ga - tion that has par - tak - en of this

tutti Congregation and choir

17 E $\flat$ F F E $\flat$ F

ho - ly Qur - ba - na.

A - men.

Celebrant

20 F C $\flat$

May God pour His bles - sings on those who re - ceived these sa - cred mys - ter - ies.

21 C $\flat$ E $\flat$ E $\flat$

May we be sealed with the life giv - ing sign of the Lord.



17. Final Blessing

3

22 Cm F Eb F F



May we be pro-tec-ted from all e - vil, now, al - ways, and for - e - ver.

tutti Congregation and choir

F Eb F F Eb F Eb F

23

A - - - men. A - - - men.





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