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# THE ORDER OF THE HOLY QURBANA OF THE SYRO MALABAR CHURCH



*(Submitted for the approval of the Syro Malabar Synod)*

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CHRISTIAN MUSICOLOGICAL SOCIETY OF INDIA

# A Guide to understanding the 2022 translation of the Syro-Malabar *Raza* and *Propria* to English

Dear reader,

This document lists the changes in the English Qurbana text and its logic. It outlines the thoughts behind this work.

Without a doubt, the providence of our Lord was at work in this whole endeavor, and it was no human project. It was our sincere hope to capture the essence of the Syro-Malabar Qurbana in its authenticity and allow future generations to worship with the same awe and wonder with which our ancestors worshiped.

For future reference we note the history, thought process, and the vision with which this endeavor began, evolved, and concluded.

We sincerely hope and pray that, our liturgy will connect better with the future church and will be for the greater glory of God. May it be the cause for a greater unity within the Syro-Malabar Church all around the world and remain as a great treasure for the Catholic Church as a whole.

Sincerely,

The translation team

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**Observations on the text and its logic.**

***General comments:***

With this edition the Syro-Malabar church has an English 'Thaksa' that parallels its Malayalam counterpart and contains the entirety of the Raza Qurbana. Our submission **corresponds page by page to** its Malayalam counterpart. The rubrics, flow of ideas, and the feel of the text parallel the 'edition typica' in Malayalam.

Feedback from English speaking youth was sought in preparing the text. Parts of the text were **prayed with many** first and second-generation youth from the US and trialed with a **focus group of teens**. Few bishops and priests were asked to chant some of the prayers to get a feel of the text. Their feedback was incorporated where appropriate.

Changes to the English text are particularly notable in the prayers specific to the *Raza*. Most changes are a matter of style rather than content. We have **restructured the long, run-on sentences** for clarity of ideas. The prayers in the second and third Qudasha are edited to follow the Malayalam texts.

In this foundational text in English, we desired to capture the feel of the ancient Syriac liturgy. Although there were already existing songs, well created and popular, it was recognized that these songs were in new tunes and the author had to fit a tune to an existing text. Therefore, new songs were created in **Syriac melodies** remaining faithful to the prose text. Father Joseph Palackal, a wizard of Syriac music and the key architect of the previously existing liturgical songs was heavily consulted for this work. He graciously listened to all the songs and reviewed the music sheets to ensure we were as close as we can to the oldest music sources available. Some Syriac words have been included in the lyrics, often at the same locale of its Syriac counterpart and will be recognized by those who are familiar with them. **Sheet music** has been created and

songs have been professionally recorded. Additionally, these songs can be used in the more **popular melodies** currently being used in Malayalam. Thus, any one familiar with the Malayalam songs will be able to sing these songs with ease. Surprisingly, the youth we encountered loved the Syriac melodies

It was obvious that as we began this work that the name of Isho M'shiha was missing in the English text. Such names have been retained in Malayalam for centuries and it did not make sense to lose it. On review, the prior works of translation seem to have tragetted, transalting the content accurately, with may be less thought to the transmission of what we have to the future generations. Thus **original names** of people like *Isho, M'shiha*, *Mariam, Yawsep, Thoma, Paulos, Yohannan, etc.* are retained. In this age of multicultural societies, where disregarding original names and their pronunciations could amount to discrimination, such an approach made more sense. Furthermore, it maintains a connection to the Christians in the first decade of Christianity. Following Syriac, we spell halleluia with an 'h' and *Oshana* without an 'h'.

The portions specific to the Ordinary Form, Solemn Form and Raza Form are marked and designated clearly within distinct boxes with clear titles. Optional texts are in black boxes.

**Use of Syriac phrases**

Transliterated Syriac text is presented as an option for "glory be to…", "Lord of all forever", "Lord of all, the Father, the Son and the *Ruha d' Qudsha"* and "bless O Lord". These can be chanted similar to Syriac chants. Using this option brings to life the sense of oneness with the entire church of the past and even the future. Our youth appeared to appreciate it and even preferred including the Syriac sentences. Concern was raised about getting unanimous support of the synodal fathers as there is a deep desire to avoid continued controversy over matters of liturgy. The final decision was left to the Synod. We envisioned, Syriac

chants being used atleast on occasions especially by those who can chant those well

**List of changes**

**Prayers ending in the Trinitarian formula**
"The Lord of all" is at the beginning of the sentence consistent with what is in the prayer of the hours and the Syriac root. "Lord of all the Father…….and *Ruha d'qudsha* (Holy Spirit) forever, amen". Research in to the correct translation of the Ruha d'Qudsha, suggested to us a proper translation may be difficult. From the Hebrew pictoriographical roots, each letter used to write the name suggest meanings like breath, spirit, binder, master, leader, sets apart, protector, helper. We thought we should retain the original description of the Third Person

***Introductory rite:***
The lyrics of the songs and the text of "Annapesaha…" were edited. The idea that the priest is asking the people of God, whom he serves, for their command, is missing from the current text.
An option to sing '*puddanakon*' is given in Syriac along with an English version in the same tune.

The **'Amen' of the assembly has been re-introduced** in response to the celebrants "Glory to God in the Highest" in the song versions. This has not been present in the Malayalam texts.

Music is given to the text for the "Glory to God" can be chanted or sung in three tunes including two Syriac tunes ( "Athunathamam", thesbohatha l'Alaha or "Sleewa dahvalan" or the currently used English tunes.

**Our Father prayer**
The changes to the prayers in Malayalam are now reflected in the text.

The text is the same for the chant and the song in Syriac tunes (in the tune of "*sleewa dahvalan*").
Two options are created in *Thuyae* tune. In one, musicality was compromised to retain closeness to the text of the prayer. The second was more musically sound and paralleled the Malayalam counterpart, but less accurate (included in the appendix). "Qandish, qandish, qandishathu" are used in these songs since it fits well musically.

**"Who art in heaven" was kept** in the text to keep this prayer close to what is found in all other liturgies. Additionally, see CCC 2749: *"Who Art in Heaven" This biblical expression does not mean a place ("space"), but a way of being: it does not mean that God is distant, but majestic. Our Father is not "elsewhere": He transcends everything we can conceive of His holiness. It is precisely because He is thrice-holy that He is so close to the humble and contrite heart.*

**Prayer before the song of resurrection:**
The "church filled with every blessing crowned like a spouse" was removed. There was no reference to "like a spouse" in the original prayer. This idea was deleted.

**Resurrection song and Trisagion**
Songs in the tune of *Lakumara* and *Qandisha* were created. *Alaha* and *Qandisha* are now very familiar in the US and UK, especially among the youth. They have been included in the songs.

The text of the resurrection song is edited to more closely parallel the original. The fact that 'He raises our bodies' is made more evident.
The following two options were considered:

Option1:
Lord of all we bow and praise You
**O Lord Isho**
M'shiha we glorify You
For You
Are the one who raises our bodies
And You are the savior of our souls.

Option 2:

Lord of all we bow and praise You
**And Lord *Isho***
*M'shiha* we glorify You
For You
Raise our bodies
And You are the one who saves our souls.

The second one was chosen as it was closer to the root. The song is addressed to God the Lord of all and Lord Isho **is also** glorified.

**Prayer before Thurgama**
O 'wise ruler' is changed to the "omniscient master of our salvation" Syriac root being "*m'dabrana*".

**Prayer before the old testament reading**
"According to Your nature" was changed to "as You have been inclined to". This is truer to the root.

**The Creed**
The text of the creed was edited to reflect the original more closely. The idea that the *Ruha* is the giver of life, and that *Isho* took flesh or incarnated from *Mariam* is clearer.

**Dyptics**
The prayers were shortened to avoid long, run on sentences which is poor style in English. Therefore, there is a larger but shorter number of prayers.

**Epiclesis**
This is a place the Syriac '*Ruha d'Qudsha'* is referred to as '*Ruha Qandisha'*. We have retained this form as 'Holy *Ruha*' instead of '*Ruha*

*d' Qudsha.'*
The idea that the descent of the Ruha and the sanctification of the gifts are specifically for the remission of sins and the sanctification of the people, is now made clear. This idea is unclear in the current Malayalam text.

**The Oshana Song**
The song in current Malayalam fails to capture the drama of the angels singing to each other in awe of the holiness of God as depicted in the Syriac text and the book of Isaiah. This has been rectified in the current versions and reads, "They all, sing to each other…"

**The Song of Greeting in the Second and Third Qudasha**
The song in the current Malayalam text was the same for both while the prose text was different. Songs that parallel Malayalam prose were created.

**'Glorify' to praise**
'Glorify' was changed to 'praise' in the text in several places since the latter appears to be a more correct translation.

**Hymn of greeting**
'Heart' was changed to 'mind' in the text since the latter may be a more correct translation from Syriac.

**"Father alone is holy"**

The expression "Father alone" appears to exclude the other persons of the trinity. It was changed to the following:

"The one and only Father is Holy.
The one and only Son is Holy.
The one and only *Ruha* is Holy."

The following was considered:

Chaldean text:
HATH AWA QADDISHA. HATH BRA QADDISHA. HATH ROUHA QADDISHA. SHOUHA LAWA W-LAWRA WALROHA QADDISHA. LAALAM AALMIN AMEN.
(Translation: One Holy Father. One Holy Son. One Holy Spirit. Glory be to the Father and to the Son and to the Holy Spirit forever. Amen.)

Fr. Pathikulangara's text:
C: Holy Things for the holy, O Lord.
Holy is the one Father! Holy is the only Son! Holy is the one Spirit!

Other options:
"The Father is the One who is holy
The Son is the One who is holy
The Ruha is the One who is holy"
Or
"The One who is holy is the Father
The One who is holy is the Son
The One who is holy is the Ruha"
Or
"The One who is the Father is Holy
The One, who is the Son is Holy
The One who is the Ruha is Holy"

**Penitential rite:**

A new hymn was created since there was no Syriac counterpart. " The melody of "Azhathil ninnu njan..." was used because it captures a sentiment of repentance.

**Suggestions for implementation of the new text**

A deposit of the recording of the songs and sample of chants should be created for global use. Only approved melodies should be used for the Qurbana. Alternate melodies should be proposed to the Liturgy Commission. If approved, the tune should be given a number (tune i and ii) instead of referring to the tunes by the name of a diocese e.g. "Kanjirappally tune" or "Chicago tune". Thus, the tune itself becomes associated with the Church at large rather than a locality.

Every eparchy should put a team together to spearhead the implementation. The choirs from around the eparchy should be brought together as a whole or as a region and the songs should be taught with music sheets and meditated upon. Similarly, all the priests should be given the recording with the texts to practice their own chanting. **The technique of chanting should be revisited and taught. Chanting is like writing with running letters in cursive; the end of every syllable is stretched to connect to the next word. This simple idea will allow all priests, even if not musically talented, to chant. Chanting communicates something that words alone cannot capture**.

A few weeks should be dedicated to educate the laity of the upcoming texts and to listen to the recordings of the songs prior to inauguration of the new text in each parish.

**A Brief history of this work**

The Vatican had requested the English translation of the Propria and the Raza in order to give "recognicio" to the renewed and synod approved Malayalam text of the Qurbana. The Syro Malabar Liturgical Commission had tasked Mar Joy, the auxiliary bishop of Chicago St Thomas Eparchy, to spearhead the translation. The work of translation was divided among the eparchies of Chicago, Australia, and Canada and was progressing slowly.

When deacon Thomas Pulickal was ordained, he had insisted that the ordination liturgy be in English. Dr. Maritta Martin and Dr. Abraham Mathew (Manoj) had collaborated on the translation and creation of the music for that liturgy. That work was well received, and Mar Joy asked Dr. Manoj to help edit the translation of the propria. Coincidently, or rather providentially, Mar Jose Kalluvelil of Eparchy of Mississauga, Canada, asked Dr. Maritta to help translate 3 of the propria sections. Maritta agreed to do it, counting on help from Manoj for the translation from Malayalam, given that it was not her first language. Maritta and Manoj collaborated on this project and embarked on this course. Little did we know that we would be submerged into this ocean for more than two and a half years!

**Evolution of our thought and vision**

At the outset, a few things were clear. This work was tedious and required dedication. Only a small team could get this done right with consistency in language and style. The preliminary translations received from the eparchies were from multiple authors with different levels of literacy and knowledge of the liturgy and theology. Additionally, the text appeared not fully faithful to the original text nor was it liturgical in style. The translations also lacked the rhythmic flow necessary for chanting. It was evident that a clear philosophy and vision behind the project, as well as a consistent style, was needed. Many of the hymns had not been translated at all.

We realized that we were working on a text that would proclaim the Gospel for many generations to come. We found ourselves in shoes simply too big for us. An intense desire to be authentic and to capture the original spirit of the text burned within us.

The following thoughts emerged and guided us as the philosophy of the translation was formed:

1. **English** in this period of the early 21st century is the lingua franca and **opens the boundaries** for understanding between the Catholic communities (and others) that are separated by culture, language, and geography. Hence, the work had to be perfect, opening to the congregation and the academician a window to a true and authentic experience of our liturgy. We wanted a language par excellence, an intact theology, and a text true to its roots. The English text might be the base that would better help translation to other languages as needed and should have been the "*editio typica*".

2. We kept a **500-year vision**. The text is not for "USA" or just the English-speaking world. It is **for the entire church now and to come**. In those using this text, the prayers should inspire the same awe and wonder with which our ancestors worshiped.

3. It stood out to us, that the name ***M'shiha* does not appear** in the current English Qurbana text even once. This name of our Lord is so frequently used in our Malayalam liturgy despite it being a Syriac word. The loss of "M'shiha" in the English translation felt like a loss for the generations to come. We felt similarly about words like *Ruha*, *Ruha d'Qudsha* and the original names of people like *Mariam*. The meaning of such words should not be lost; we should retain the original Syriac words, meditate on their deeper meaning, and be imbued with the spirit of our ancestors. In particular, *"Ruha d'Qudsha*" cannot be translated giving full justice to what the name stands for.

4. As we delved into the songs of our liturgy, it became clear that there was something rich and beautiful to be preserved in the melodies of the original Syriac tunes. We desired future generations to be uplifted by such melodies; the intention is not to hold them back from new melodies, but to recall the fruitful spirit of the past. Furthermore, these tunes and

this translation have the capacity to transcend the boundaries of time and aid in worship with a sense of union with the church of the past and the future.

5. The text should include all three Qudashas and thus be complete.

6. The completed work should include music sheets for the songs. Priority was given to 'chantability' in choosing sentence structure and words. Our vision was that the faithful be able to participate fully in the Syro-Malabar Qurbana in any land and language. The chants and melodies would be designed to be similar across all languages. A Malayalam speaker could ease into and participate in the English liturgy because the tunes and chants are familiar to them. If they are familiar with the original chants and tunes, the clergy would be able to celebrate Qurbana in English, even if they are less familiar with the English text. Our hope is that this translation will retain an experience that transcends the boundaries of geography, language, and time.

7. We hoped to inspire the translators of the other languages to remain connected to the roots and to transmit an authentic Syro-Malabar liturgical experience to all peoples.

**The course of our work**

We were concerned that, if our philosophy of translation was discussed by the Bishops and the team they put together, they may have concerns about how the liturgy may sound and how the younger generation might receive it. So, we decided to experiment for ourselves. We completed an impromptu translation of the propria of the deceased and *Subara* as a trial. Syriac words were retained and the songs were created in Syriac melodies. We liked it! We sampled a couple of the new priests in the US and some young adults whose mother tongue was English and had them chant the text and sing the songs. The feedback was great. The Syriac words and the tunes were very palatable and even attractive! It was decided after this that it

would be best for the bishops to hear and pray the text before reviewing it.

At the request of Dr. Manoj, Mar Joy convened the bishops involved and their designees. The initial draft of the text was reviewed while listening to the recordings of the text. The feedback was very good. Despite being on the Zoom platform, a glow in their eyes, and a sense of joy was evident. It was unanimously decided that we create songs in the original Syriac melodies wherever such existed. There was a consensus to retain the Syriac words in the liturgy text. The bishops expressed the desire that we should review the Raza text itself so that the entire liturgy would fall 'in the same groove'.

If we were to start on the Raza Qurbana, it would take months before we could have a full text. A quick review of the existing text revealed several grammatical issues and opportunities to improve the language in the Raza text. Additionally, and more importantly, there were discrepancies between the updated Malayalam text and the English text prepared to be sent to Vatican. On further discussion with the Major Archbishop, the Liturgical Commission chairman Bishop Mar Elavanal, and Fr. Pitapally, it was clear the priority had to be for translating the propria, since a proper text does not exist and the Vatican could not give "*recognicio*" to the Synod approved Malayalam *Thaksa*. It was not practical to finish it before the end of 2020, even if we were to just focus on the propria. The Raza with the propria was over 500 pages and 250+ songs.

The foundations for musical notations were laid down at this time by our very talented young adults Hima Bijoy and Amala Abraham. We consulted Father Joseph Palackal to identify the original melodies of the songs. He provided us with references to the original Syriac songs and tunes, and he reviewed our musical notations for accuracy, generously spending long sessions that spanned hours. We consulted the very first music notes that were made for the Malayalam Qurbana by Malpan Fr. Mathew Vellanikal. We also listened to the Synod approved chants for

the Qurbana. In creating the lyrics, we ensured that the words were theologically intact, linguistically well-constructed, and comparable to the original prose.

By November, we needed additional help and asked several people to prayerfully consider making a commitment to work on the liturgy text. Nigil Valikodath felt called and joined Maritta and Manoj and took the commitment. He became part of the core team as an additional editor and the technological brain. The team expanded in January to include Lovely Abraham to assist with editing the text, as well as Mary Pulickal and Goodwin Francis to expand music composition and recording.

By the first week of March 2020, all the translations of the propria were revisited multiple times and sent for correction and review to the Liturgical Commission, whose theological and linguistic feedback was then accommodated. It is fair to say that each word and line of the propria was scrutinized, revised, and deliberated over multiple times before coming to a consensus. We consulted the Syriac texts wherever ideas were not clear. Between June 2020 and March 2021, we can easily say that over 2000 cumulative man hours was clocked in for the creation of the English translation of the propria by this team of editors and musicians. The final work was submitted to the Commission before Easter 2021.

The Commission requested a second copy, deleting several of the Syriac terms as it would be awkward to have the feel of the propria text be too different from the Raza text that they were planning to submit to Rome. We then reluctantly prepared a modified text that we submitted once again to the Liturgy Commission.

As we approached Easter 2021, we started working on the text of the Raza with intense scrutiny of the text, especially where it differed from the English document submitted to the Vatican. We consulted the prior text from 1989 and the 'editio typica' in Syriac to reconcile any conflicts.

We are sure that the proposed text is more faithful to its roots and that the language is more comfortably chanted. We consulted the resources pointed out by the Commission to understand root meanings wherever we needed clarification. In certain locations in the Malayalam text the root ideas were not clear, and we have attempted to rectify these in the proposed English text, particularly the epiclesis, the 4th G'hanta in the Qudasha of Mar Addai and Mari, and the introductory rites.

We approached the songs in the Raza first as we intended to record the songs professionally and have the bishops listen to it before we proceeded with finalizing it and the text. As the songs are the wings on which the hearts and mind of the faithful are lifted high, we wanted to get it right. We recruited Mr. Sebastian Ottaplackal, a music teacher pursing PhD in music with fabulous talent and a composer, to help notate the music for the Qurbana which he was already familiar with. A group of young adult musicians, men and women of prayer, who loved the liturgy were asked to take a commitment to learn the songs, practice it, and be available for five days to practice and record the songs. Those men and women who took the commitment volunteered their time, treasure and talent to come to Houston and record most of the Raza songs. Mar Joy accompanied the crew and participated in the recording sessions in person. We hired Loud Science, an audiovisual company, to make a video production of the recording.

The recording was listened to by the bishops and the priests who were designated. A soft copy of the songs was given to the bishops for feedback. We had sung some songs in the existing Malayalam melodies as well. The feedback for the Syriac songs were uniformly positive, particularly from the bishops. The songs in the Malayalam melodies got mixed feedback.

We sampled a few priests and young adults and all were very impressed with the songs, particularly with the Syriac melodies. After the recording was done, we did make some minor edits to the texts and we hoped to

re-record the songs in future. We anticipate that such a recording with the music sheets will be helpful to both the non-musically trained and the musically trained clergy and/or faithful in learning the hymns and chants in English. Our hope is that, even with minimal or even no instruments, the liturgy can be fully chanted and sung as prescribed, with the worshiper participating in the fullness of its beauty. The vision of the music for worship does not hinge on instruments, and we would prefer to discourage the usage of prerecorded tracks.

**Work on the text of the Raza:**
It was unclear to us why the term *Ruha d'Qudsha* was almost completely missing from the Malayalam text, whether it was by design or by coincidence. We retained words such as *Ruha*, *M'shiha*, etc. The Syriac titles were included in parenthesis along with the English names. Phonetic transliteration instead of the academic transliteration was used to encourage correct pronunciation. Eg. academically *Karozutha* is spelled as such, however pronounced *karosusa*. A table of both spellings are provided in the *Thaksa*.

*Ruha d'Qudsha* was translated as the Breath of Holiness in a few instances to retain that meaning of the term.

We were asked to refer to the *Peshitta* translation for the Psalms and the RSV bible as a foundation. This was problematic as there is no approved English translation of *Peshitta*. Thus, we tried to remain faithful to the text as it appeared in Malayalam. An English version of *Peshitta*, found online on "Bible Hub", was consulted when the meaning of the Malayalam text was unclear. We tried to verify it across Catholic translations which is readily available on line. Most of the scripture references that appear in the Qurbana text are not exact quotes, but derivatives from the referred scripture.

The final text was submitted on 8/1/2022 after having started the work in June of 2020.

## Acknowledgements

With the highest gratitude to God we remember the team and all collaborators for their goodwill, hard work, and sacrifice of their time and talent. While some could only help briefly, and others more extensively, each did their part and contributed to the process.

The initial translation from Malayalam to English and lyrics composition was done entirely by Dr. Manoj. The content was edited for grammar and concept by the core team Maritta, Nigil, and Lovely Abraham.

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12. We extend gratitude to the families of everyone involved and all the sacrifices they made to aid this work. Thanks to Mrs. Mary Panam for giving her facility for the practice and recording of the songs.

13. And a big thanks to anyone we have missed on this list. May God who sees everything bless you even more.

1.

**C: In accordance with your command let us begin.**

A: **In accordance with *M'shiha's* command.**

1

# THE ORDER OF THE HOLY QURBANA

# OF

# THE SYRO-MALABAR CHURCH

## (Submitted for Approval of the Syro Malabar Synod)

The celebrant washes his hands, puts on the sacred vestments, and enters the *madbhaha* in procession, accompanied by deacons, each wearing their designated sacred vestments. The censer, candles, and the Gospel lectionary are carried in the procession.

The deacon carrying the Gospel places it on the left side of the altar. After bowing to the altar, all those in the *madbhaha* come to the *bema* and face the people. The deacons stand on both sides of the celebrant.

In the Raza, the archdeacon also processes with the other ministers into the *madbhaha*. The *Sleewa* is also brought in the procession. After bowing, the minister who carries the *Sleewa* places it between the candles on the *bema*. At the *madhbaha,* the archdeacon stands on the left side of the celebrant. The first deacon stands behind the celebrant, and the second deacon stands behind the archdeacon.

Option 1: Hymn
Tune: *Thuyae*

C: As on the feast of *Pesaha*
We gather together here
To offer this *Qurbana*
According to your command.

A: We offer this *Qurbana*
As commanded by *M'shiha*
So let us be reconciled
And prepare a new altar.

Option 2: Chant

Tune: Pukhdhanakon

C: In accordance with your command let us begin.

A: In accordance with *M'shiha's* command.

Chant or Hymn
Tune: incipit of *Sleewa d'hava lan... or Athyunnathamam...or "Theshbohtha LAlaha.."*

C: Glory
to God (*Alaha*)
in the highest.

A: Amen.

(Three times)

C: Peace and hope to
people on earth
forever.

A: Amen.

Option1
Tune: *Thuyae...*

C: Our Father in heaven
Hallowed be Your name
And Your kingdom come on earth
*Qandhish, qandhish, qandhishath* (Holy, holy, Thou art holy).

3

A: Our Father in heaven
Your glory fills heaven and earth
Angels and men shout to You
*Qandhish, qandhish, qandhishath* (Holy, holy, Thou art holy).

Our Father in heaven
Hallowed be Your Name
Your Kingdom come, Your will be
Done on earth as in heaven.

Give this day our daily bread
And forgive our debts and sins
As we have forgiven those
Who have sinned against us.

Grant that we may never fall
In the traps of temptation
Deliver us always and
Save us from the Evil One.

For the kingdom and the power
And the glory are Yours Lord.
From the beginning and always
Amen, amen, forever.

**Optional for Solemn and Simple Forms**

Glory to the Father, Son,
And *Ruha d'Qudsha*
From the ages to ages
Now and forever, amen.

C: Our Father in heaven
Hallowed be Your name
And Your Kingdom come on earth
*Qandhish, qandhish, qandhishath* (Holy, holy, Thou art holy).

A: Our Father in heaven
Your glory fills heaven and earth
Angels and men sing to You
*Qandhish, qandhish, qandhishath* (Holy, holy, Thou art holy).

OR Chant or Hymn
Tune: *Sleewa d'hava lan* or Chicago 2013

C: Our Father,/ who art in heaven,/

C&A: .....hallowed be Thy name.
Thy kingdom come./ Holy,/ holy,/ Thou art holy.

Our Father,/ who art in heaven,/
heaven and earth are full/ of Thy glory.
Angels and men/ sing out Thy glory./ Holy, holy,/ Thou art holy.

5

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/ trespasses,
as we have/ forgiven those who have/ trespassed/ against us.
Do not let us fall/ into temptation, but deliver us/ from the Evil One.
For Thine is/the kingdom, the power,/and the glory/ forever, amen.

**Optional for Solemn and Simple Forms**

Hymn

C: Glory be to the Father, Son, and *Ruha*.

Or

Chant

C: Glory be to the Father, to the Son, and to the *Ruha d'Qudsha*.

Chant or Hymn
Tune: *Sleewa d'hava lan*:

A: From the ages to ages, now and forever, amen

C: Our Father in heaven,

C&A ..... Our Father in heaven, hallowed be Thy name.
Thy Kingdom come. Holy, holy, Thou art holy.
Our Father in heaven, heaven and earth are full of Thy glory
Angels and men sing out Thy glory. Holy, holy, Thou art holy.

6

D: Let us pray. Peace be with us.

Sundays, ordinary [redacted] feasts, and other ordinary feast days

C: O Lord our God,
strengthen us who are frail to celebrate these sacred mysteries.
Your beloved Son in His mercy
has granted us these mysteries
for the renewal and salvation of the human race.
The Lord of all, forever.

A: Amen.

The *(maranaya)* feasts of our Lord, important [redacted] feasts,
and other important feast days

C: O Lord our God,
strengthen us who firmly believe in Your name
and earnestly confess it.
May we celebrate with holiness
these mysteries of atonement,
which sanctify the body and soul.
May we offer You priestly ministry
with pure hearts and holy thoughts.
May we always praise You for the salvation
that You have mercifully granted us.
The Lord of all, the Father, the Son, and the *Ruha d'Qudsha,* forever.

A: Amen.

7

Ordinary days

C: O Lord our God,
may there be praise, honour,
thanksgiving, and worship in heaven
and on earth to the adorable name of Your most glorious Trinity.
The Lord of all, the Father, the Son, and the *Ruha d'Qudsha,* forever.

A: Amen.

The celebrant starts the *Marmisa*. It is continued in two groups, each singing alternate stanzas.

## Psalm 144

Hymn: Option 1
Tune*: Thuyae…*

C: God my King I extol You
And bless Your name forever
Your holy name, Lord of all
I will acclaim all the days.

A: O Lord I will sing Your praise
And day by day bless Your name
You are perfect in glory
Great and always praiseworthy.

Generation to generation
Will recount Your wondrous works
They reveal Your mighty strength
And declare Your fearsome power.

The work of Your hands O Lord
Mankind acclaims forever
They will magnify Your fame
And describe Your great glory.

8

All Your great and mighty works
And Your fearsome majesty
They will declare day by day
And proclaim Your great glory.
They will seek to remember
Endless, Your grace from the past
They will recount mighty deeds
And cherish Your great mercy.

God is kind and merciful
Unending source of goodness
Rich a treasure of graces
And a sea of forgiveness.
The Lord showers His mercy
And grace to all creation
The servants He created
Sing to Him with gratitude.

O Lord, all Your righteous ones
Always praise and lift You high
They describe Your glorious works
And declare them thankfully.
They will make known Your glory
And Your kingdom's majesty
They reveal it in all lands
And unveil it to all men.

Lord Your reign is unceasing
And Your being is unending
Your dominion will remain
In all splendor and glory.
The Lord keeps His promises
And fulfils them faithfully
In the works that He performs
He is perfect in justice.

Raza

Grant us, we pray,
the strength and aid to fulfil Your holy will by our deeds.

$Ch_1$: Let all people proclaim amen, amen.
A: The *Sleewa* is the source of blessings…

The hymn is sung until the kissing of the *Sleewa* is over. The first deacon takes the *Sleewa* back to its place on the altar.

The deacons bring the censer and frankincense. The celebrant puts three measures of frankincense into the censer and blesses it while saying the following prayer in a low voice.

C: O Lord of all,
the Father, the Son, and the *Ruha d'Qudsha*,
may this incense which we offer in Your honor
be blessed + in Your name.
May this please You
and obtain forgiveness of sins
for the sheep of Your pasture, forever.

$D_1$: Amen.

$D_2$: Peace be with us.

Sundays and Feast Days

C: O Lord our God,
when the sweet fragrance of Your love
waft over us
and our souls are enlightened
with the knowledge of Your truth.
may we be found worthy
to receive Your beloved Son
who manifests from heaven.
And may we be worthy to thank and praise You

unceasingly in Your Church
who is crowned and is adorned with all blessings and goodness.
For You are the creator
and the Lord of all, forever.

A: Amen.

Ordinary days

C: O Lord our God,
we can never thank You enough
for all the graces and help
You have given us.
For this we praise and glorify You
unceasingly in Your Church
who is crowned and is adorned with all blessings.
For You are the creator
and the Lord of all,
the Father, the Son, and the *Ruha d'Qudsha*, forever.

A: Amen

The sanctuary veil is drawn open.
The deacon enters the sanctuary and incenses,
proceeding from the right to the left.
At the entrance of the sanctuary, he incenses the people.
It is fitting to incense up to the main door of the church.
In the Solemn Form, the second stanza may be omitted.
In the Simple Form, the second and third stanza may be omitted.

30

C&D: Glory be to the Father
And to the Son and to the *Ruha d'Qudsha*.

C&D: Holy God
Holy Mighty One
Holy Immortal One
Have mercy on us.

Ch&A: From eternity
And forever, amen.

C&D: Holy God
Holy Mighty One
Holy Immortal One
Have mercy on us.

D: Let us pray. Peace be with us.

C: Holy, praiseworthy, mighty, and immortal God
who dwells and delights in the holy ones,
we beseech You. Look upon us at all times, bless us,
and show us Your mercy as You have been inclined to.
The Lord of all, the Father, the Son, and the *Ruha d'Qudsha,* forever.
A: Amen.

**Raza and Solemn Form**

The first lector carries the Old Testament lectionary and goes to the lectern on the right, faces the people and says:

Brothers and sisters, please be seated and listen attentively.

Everyone sits.

A reading from the Book of...

The lector turns to the celebrant, bows for the blessing and says:

Bless me O Lord

The Celebrant blesses the lector while saying:

**Raza and Solemn Form**

C: Blessed be God,
the Lord of all,
who makes us wise with His holy teaching.
May He always shower His grace upon you
+ and your listeners.

OR

C: May God + bless you.

The lector faces the people and reads the text.

When the reading is complete, the second lector goes to the same place and says:

D: Brothers and sisters, listen attentively.
A reading from the Book of ...

Turning to the celebrant, the lector bows for the blessing:

Bless me O Lord.

The celebrant blesses the lector saying:

C: Blessed be God,
the Lord of all,
who makes us wise with His holy teaching.
May He always shower His grace upon you
+ and your listeners.

OR

May God + bless you.

A: Lord, have mercy on us.

D: O Lord *M'shiha*, save us all by Your grace and increase in us Your peace and tranquility; we pray to You.

A: Lord, have mercy on us.

## Karosusa II

D: O Lord, send us the angel of peace and grace; we humbly beseech You.

A: Lord, we beseech You.
D: For a life without sin, both night and day, through all our days, we beseech You.

A: Lord, we beseech You.

D: For lasting peace in Your Church, we beseech You.

During the *Karosusa the* celebrant (AD in the *Raza*), goes to the right *besgaza* with the deacon holding the thurible. Reciting the following prayer, he takes the *kasa* [chalice], and with it, makes the sign of the cross facing the deacon while the deacon incenses it.

C/AD: O Lord our God,
You are the Lord of fragrant herbs and sweet-scented spices. Make this *kasa* fragrant like the *kasa*
of the high priest Aaron who served in the temporal tabernacle of the Ark of the Covenant.
In the name of the Father, +
and of the Son,
and of the *Ruha d'Qudsha*.
Amen.

While saying the following, the celebrant (AD in the *Raza*) pours wine into the *kasa* in the form of a cross.

The precious blood
of our Lord *M'shiha*
is being poured
into His *kasa*,
in the name of the Father,
+ and of the Son
And of the *Ruha d'Qudsha*.
Amen.

A: Lord, we beseech You.

D: For the unity of love, the bond of perfection obtained through the fullness of the *Ruha d'Qudsha,* we beseech You.

A: Lord, we beseech You.

D: For the forgiveness of sins and the gifts that are both pleasing to You and beneficial to our lives, we beseech You.

A: Lord, we beseech You

D: Grant us Your grace and blessing all our days, we beseech You.

A: Lord, we beseech You.

While saying the following, the celebrant (AD in the *Raza*) pours a little water into the *kasa* in the shape of a cross.

One of the soldiers came and pierced the side of our Lord with a spear. Immediately blood and water came out.
The one who saw this
has testified
and his testimony is true.
In the name of the Father,
+ and of the Son, and
of the *Ruha d'Qudsha.*
Amen.

While saying the following, the celebrant (AD in the *Raza*), pours wine into the *kasa* in the shape of a cross.

The wine is mixed with the water and the water with the wine.
In the name of the Father,
+ and of the Son,
and of the *Ruha d'Qudsha.*
Amen.

The celebrant (AD in the *Raza*), and the thurifer go to the left *besgaza* and blesses the *pilasa*[paten]: Reciting the following prayer, he takes the *pilasa,* and with it, makes the sign of the cross facing the deacon while the deacon incenses it.

Lord our God,
make this *pilasa* fragrant,
like that of the paten
of the high priest Aaron,

D: Let us commend ourselves and one another to the Father, to the Son, and to the *Ruha d'Qudsha*.

A: O Lord our God, we commend ourselves to You.

in the temporal tabernacle
of the Ark of the Covenant.
In the name of the Father,
+ and of the Son,
and of the *Ruha d'Qudsha*.
Amen.

While saying the following, the celebrant (AD), takes the bread and puts it on the *pilasa*.

This *pilasa* is being signed
with the sacred Body
of our Lord *Isho M'shiha.*
In the name of the Father,
+ and of the Son,
and of the *Ruha d'Qudsha*. Amen.

At the end of the *Karosusa*, the sanctuary veil is drawn apart. The celebrant stands at the *bema* with the hands extended and says in a loud voice:

C: O Lord, mighty God,
we humbly implore You
to fill us with Your merciful grace.
Pour forth Your gifts through our hands.
May Your entire flock, who has been
chosen through Your infinite mercy,
obtain the forgiveness of debts and the remission of sins
by Your grace and blessings.
The Lord of all,
the Father, the Son, and the *Ruha d'Qudsha*, forever.

A: Amen.

and on the third day He rose again
as it is written.
He ascended into heaven
and sits at the right hand of His Father.
He will come again to judge
the dead and the living.
We believe in the one *Ruha d'Qudsha*,
the Spirit of truth and the giver of life,
who proceeds from the Father
(and the Son).
We believe in the one,
holy, apostolic,
and catholic Church.
We confess one Baptism
for the remission of sins,
the resurrection of the body,
and life everlasting. Amen.

Continue as follows for order of the First *Qudasha* (*Mar* Addai and Mari).
If the second or third *Qudasha* is selected, follow those prayers from this point. For the second *Qudasha* (*Mar* Theodore) see page: For the third *Qudasha* (*Mar* Nestorius) see page:

The celebrant blesses deacon saying:

C: May God the Lord of all strengthen you + to sing His praises.

The deacon faces the congregation and says:

D: Let us pray, peace be with us.
Let us pray by commemorating our fathers
who are the patriarchs, major archbishops,
metropolitans, bishops, priests, deacons,
and consecrated men and virgins.
Let us also remember
our parents, sons, daughters,
brothers, and sisters.
Let us call to mind all the rulers

who are believers and friends of *M'shiha*
and all those who have departed
from this world in true faith.

**Optional for Solemn and Simple Forms**

Let us remember all the prophets,
apostles, martyrs, and confessors.
May God who crowns them
at the resurrection of the dead,
grant us along with them hope, life, participation,
and inheritance in the kingdom of heaven.
May this *Qurbana* be graciously accepted
and be sanctified
by the Word of God and the *Ruha d'Qudsha*.

Through the grace of *M'shiha*,
may this sacrifice be the cause of our salvation, the help,
and the life everlasting in the kingdom of heaven.

The celebrant approaches the altar making three deep bows. He makes each bow after a short distance, while he prays in a low voice.

C: I give You thanks, O God,
the Lord of heaven and earth,
the Father, the Son, and the *Ruha d'Qudsha*.
In Your mercy, even though I am a sinner,
You have made me worthy to offer before You
these praiseworthy, holy, life-giving, and divine mysteries
of the Body and Blood of Your anointed One.
I celebrate these mysteries
for the remission of debts, the forgiveness of sins,
and for the salvation of the souls of the people,
who are the sheep of Your pasture.
I offer these for the reconciliation of the whole world
and for peace and tranquility of all the churches.

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