The Divine Liturgies
As chanted on the Holy Mountain
Music in English in Byzantine Notation
The Divine Liturgies

As chanted on the Holy Mountain
Elizabethan English - Byzantine Notation
December 2006, Version 4.0

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Prefatory Note

This book, *The Divine Liturgies as Chanted on the Holy Mountain*, is identical to the interactive book on CD we published in 2005 with the same title, with the only major difference being that this version of the book contains all the hymns in Byzantine notation instead of Western staff notation. There are also a few other minor differences between the two books:

1) Hymns in Greek were omitted from this version of the book in Byzantine notation since they can readily be found in many books that have already been published. (See our list of sources on page 592.) For information how to order these and other books, please consult our thorough list of Byzantine music books, which is available online at: http://stanthonysmonastery.org/music/ByzBooks.pdf

2) The melodies of a few hymns have been slightly altered, because in the course of transcribing them back into Byzantine notation, we occasionally found minor improvements that could be made. The online version of the book in Western notation at: http://stanthonysmonastery.org/music/Index.html has already been updated with most of these improvements. To see a list of what these improvements were, please view the webpage: http://stanthonysmonastery.org/music/Updates.htm

3) The electronic version of this book in Byzantine notation (which can be accessed online at: http://stanthonysmonastery.org/music/IndexB.html or can be downloaded for free from: http://stanthonysmonastery.org/music/ByzantineMusicBook.pdf as a single 130 megabyte PDF file) contains embedded MIDI sound files. These files are helpful for
those who are still inexperienced at reading Byzantine music notation. It goes without saying, though, that these computer-generated sound files are insufficient to convey the traditional style of Byzantine chant. Another drawback of these sound files is that they play pitches of the equal-tempered scale, which are not always a good approximation of the pitches as they should be in the Byzantine scales.

4) A brief essay comparing Byzantine and Western music notation has been included following the introduction. Furthermore, our "103 Rules of Byzantine Music Orthography" has replaced the appendices that dealt with issues relevant only to Western music notation.

In order to write the music in this book as elegantly and efficiently as possible, we designed our own Byzantine music fonts and created macros to automate the writing process. To read about this new font package and to download it for free, please go to: http://www.stanthonysmonastery.org/music/ByzMusicFonts.html
Prologue

by Gregorios Stathis
Professor of Byzantine Musicology and the Art of Chant
of the University of Athens

Preamble

The historical event of the preparation and publication of the first liturgical book of psalmody in the English language in Byzantine notation by the Holy Monastery of St. Anthony in America—the book entitled The Divine Liturgies as Chanted on the Holy Mountain—brings to mind the salvific event of the day of Pentecost, there in the upper chamber of Zion in Jerusalem. The Acts of the Apostles presents this birthday of the Church to us as follows:

And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance… every man heard them speak in his own language… "And how hear we every man in
our own tongue, wherein we were born?" ... We do hear them speak in our tongues the wonderful works of God.¹

In this excerpt from the epistles, besides the fact that "all were filled with the Holy Ghost" and the Apostles became God-bearers, there is great significance in the repeated usage of the verbs "speak" and "hear" and the nouns "languages" and "tongues." For there is a dialogue: the Apostles speak and every man hears and understands, because they were speaking to him in his own language in which he was born. And if we ascend a little higher, more theologically, we realize that He who was speaking through the Apostles was the Holy Ghost, and what was said was "the wonderful works of God."

Two verses from the amazing Doxasticon of the Vespers from the service of Pentecost are the best theological and hymnological bridges between then and now:

…but now tongues have been made wise through the glory of the knowledge of God… now the concord of tongues hath been inaugurated for the salvation of our souls.

All tongues and languages and dialects "are made wise through the glory of the knowledge of God," but also "for the salvation of our souls"; not only then on Pentecost, but now and always. Praising the glory of God presupposes understanding the wonderful works of God. The purpose of praising God is our own perfection, and therefore our salvation. St. Basil the Great taught this very clearly: "Let the tongue sing, and let the mind search out the meaning of what is being said, so that you 'sing with the spirit and sing with the understanding also.'² Do not think that God needs this; rather, He wants to make you worthy to be glorified."³ This conversation of the faithful with God, which entails glorifying and being glorified in return, has been organized by the tradition of the Church to the highest degree in the holy Eucharist, during which Christians allude to the entire divine dispensation for the salvation of the human race and pray "O our God," that is, "You are our God, may You always be with us." This anaphora, this offering is accomplished by words, and it must happen everywhere by people in their own tongue, in their own language "wherein they were born."

The word "now" in the verse of the hymn: "now the concord of tongues hath been inaugurated" is always contemporary and timely; it is the eternal "today." And the use of the word "concord" by the hymnographer is not at all haphazard. It is a musical term that means—in addition to the many voices that participate—the understanding and mutual understanding, and therefore the offering up of a doxology to God and our offering in general together "as if from one mouth."⁴ So even "now" in America, the "tongue has been made wise... and a concord has been inaugurated" for a more appropriate liturgical offering to God with two wings: the words and the melody. On the one hand, the words, the Greek texts of Orthodox worship, have been translated into English with a new wisdom and have been artfully adapted with great care in this book. On the other hand, the melody, again the Greek melody, the Byzantine and post-Byzantine melody as the garment of the Greek words—since words and melody are consub-

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¹ Acts 2:1-11, KJV
² 1 Cor. 14:15
³ Homily on Psalm 28, PG 29, 304.
⁴ Migne, Patrologia Graeca, Vol. 61, col. 315
stantial elements of a soul praising God—has remained the same and has clothed the same concepts and has given them the same acoustic form. It is as if all heaven and earth, with hymns that are constant, known, and beloved are borne by a "gentle breeze" and sweeten the ears of the faithful of the entire world, in the east and west, in the south and north, and from the Holy Mountain Athos to America.

To make the troparia contained in this book understood in their correct expression, this prologue will expand into prolegomena in order to include two larger subsections: one regarding the essence of setting words to music in the style of Greek Byzantine chant, and one regarding its translation and dissemination to the English-speaking Orthodox Christians and to every person with good intentions.

* * *

1) Setting Words to Music in Greek Byzantine Chant

Greek musical expression and tradition is qualified by the terms "Byzantine" and "post-Byzantine." It has passed through the many centuries of Byzantine civilization with an unbroken and uniform continuity. As a form of art, Byzantine music constitutes a manifestation of the Byzantine-Hellenic spirit and civilization, and this music was organized ever since the middle of the tenth century (or perhaps a little earlier) in a complete, independent, whole, and uniform notational system for the most perfect expression possible of the worship of the Eastern Orthodox Church. By taking care to prepare a pious, appropriate music, the Orthodox Christians who were Greek and Greek-speaking—Byzantine and post-Byzantine—as well as those who spoke other languages, have created one of the greatest musical cultures in the world: Greek Orthodox music—Byzantine and post-Byzantine—which is also the music which has lasted longer than any other known musical culture in the world, as regards its uniform written tradition. The Greek notational system, in the form in which it first appeared (in the middle of the tenth century), is a product of the Greek alphabet and is also an ingenious alphabet of sounds. The consubstantial two forms of writing (the alphabet of letters and the alphabet of notation) are tremendous cultural accomplishments by which we Greeks of the entire world are led to self-knowledge and communion with God, and strive for knowledge of God, since it is with the words clothed with the garment of melody that we offer prayers to God and speak to Him. Or, to put it differently, writing in parallel the Greek letters of the alphabet and the Greek musical signs is the most perfect melodic alphabet in the world, which God deigned to be invented and developed by the Greek spirit.

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5 III Kings 19:12
6 Taken from the CD: Γρηγόριος Στάθης - Οἱ Μαϊστορες τῆς Ψαλτικῆς Τέχνης, Ἡχὸς καθαρὸς ἱορταζόντων, Ἀθήνα, 2002)
This written, artistic, musical, Greek culture that has lasted a millennium (from the tenth to the twenty-first century) is the art of setting words to music in the Byzantine and post-Byzantine psalmodic style. The Greeks of this millennium, until the middle of the nineteenth century, were not familiar with any other musical culture except for only Arabic-Persian music, which they were able to keep separate as "foreign" or "ethnic" music—as the music of a foreign race with a foreign religion—without letting it influence their own ethnic and religious musical expression. Thus this music reached us as it was developed and interpreted by the post-Byzantine Greek teachers, musicological protopsaltes, lamparadioi, domestikoi, monks, hieromonks, eloquent clergy, hierarchs, and patriarchs, with an unbroken succession within the unaltered liturgical practice of the Church, and constitutes a patrimonial heritage and monument of art, just like all the other monuments of Byzantine art. And it requires on behalf of all of us a careful and pious approach, because it belongs to all of us.

This autonomous Greek musical culture in the domain of Orthodox worship, which has proven to be a garment that shapes people's liturgical offering, is the wondrous art of Byzantine chant and its delightful melodic works. Byzantine chant is a vocal art, i.e., an art which is rendered only with the voice of man and not with musical instruments, and it is a monophonic art that not only does not strive after a polyphonic harmonization, but it even precludes it due to the nature and operation of the tetrachords and pentachords within which the melody is developed. Consequently, it does not permit polyphonic harmonization.

From these three introductory fundamental attributes—i.e., that this music is 1) vocal, 2) monophonic, and 3) modal (it is developed within the tetrachords and pentachords)—do the following three unequalled, unique virtues of Byzantine chant blossom:

First: Accentuation of words.

Byzantine chant, as something vocal, inherently always presupposes words, and as their most perfect expression it is executed with the acoustical garment of melody, which shapes and reveals the "meaning hidden in the words," according to the wise expression of St. Gregory of Nyssa: "The musical poet attempts to explain with the melody the meaning of what is being said by entwining an unaffected [i.e., simple] melody and the divine words [i.e., the text of the hymns] with a certain intonation of the voice in order to reveal as much as possible the meaning hidden in the words."7 Furthermore, words clothed with melody become pleasant, sweet, and delectable. Words and melody are twin brothers and together are an accomplishment of the human intellect. Which of the two is first and which second? Both came simultaneously! And we know that as humans we gladly accept whatever words are instilled into our heart with pleasure and delight—even more so when the words of hymnography are wondrous Greek poetry written by the saints of the Church, as an outcome of their experiential relationship with God and the Theotokos.

As something vocal, psalmody precludes the use of any musical instruments whatsoever, even though instruments, as the work of the hands of men, were invented in other times and by people of other religions to express suitably their feelings, to communicate with one another, and to offer their prayers to God. Nevertheless, the more spiritual way to lift one's prayers to

7 PG 44,444.
God requires unaffected manners; it requires that one opens one's heart and that it be raised to the lips to express itself with the natural instrument—the compunctious voice.

Second: The immediacy of personal offerings to God

Speaking with God is a personal matter and is accomplished with words, because God the Word became flesh for us. Nothing fits in between a person who worships or wants to speak with God; nothing except love. No intermediary is necessary. The relationship is personal. It is the highest honor for man when he is lifted up and finds himself "face to face" with God. In this relationship, the individual completeness of each man and his self-sufficiency are paramount: when man wants to speak with God with a disposition for confession or for a personal matter of his, it is unnecessary to call someone else or many others together to speak with an affected polyphonic melody in accordance with the rules of harmonization. His own voice is sufficient.

For this reason, one never feels musical satisfaction with a polyphonic melody, nor can one sing it by himself. Byzantine chant, of course, does not prohibit chanting together with others—in fact it almost requires it—but it is executed as a concordant expression of one faith and of the common feelings of praise, doxology, supplication, or compunction that flood the heart of those who are worshipping. St. John Chrysostom expressed this when he said, "Even though all respond, the sound issues as if from one mouth." Byzantine chant in worship, as an expression of both words and melody, assumes a timeless quality and can be accepted by all. It was created by great melodists over the centuries, and it is relevant to all people from generation to generation.

Third: The clarity and rhythm of words and melody

Monophonic music achieves the greatest possible clarity, since the melody is accentuated according to the accents and twists and turns of the notation for the most perfect expression of the words. Instruments, especially many altogether, usually create confusion and destroy the clarity of the words they accompany. Rarely do we understand what is said when the sound of many musical instruments is combined simultaneously with lyrics being sung. The same thing happens with polyphonic choral music, especially when the various voices do acrobatics on lengthy melismas and are interwoven according to the rules of counterpoint. In such cases, the music does not emphasize or highlight the words, but its primary function is to exalt itself, using the words merely as a starting point. Aristotle declared with the wisdom of Ancient Greece that "an ode is to be sung with the accompaniment of one or at most two instruments," primarily by the flute or the lyre. Liturgical music has made this rule absolute by completely abolishing the use of musical instruments.

Nevertheless, words sweetened by a monophonic melody preserve their rhythmic variety, since Byzantine chant is a fine art based on various rhythmic meters. Chanting various rhythmical meters in brief troparia or developing musical "formulae"—which is what musical phrases are called—creates melodic "arches," so to speak, that form an amazing architectural

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1 Ex. 33:11.
masterpiece that is raised by successive culminations that match the vaults of Byzantine churches and even the heavens themselves. The clarity and rhythmicality of Byzantine music—i.e., of the more recent and contemporary forms of Hellenic music—are the magical bridges by which pass from earth to Heaven.

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2) The composition and dissemination of Byzantine chant in "other tongues": in English

Using "another tongue" and speaking in it is a complex and lofty intellectual process. The matter is by no means easy when dealing with literary texts, with fine art, since phrasing clear concepts is pitted against writing elegant poetry. A further difficulty in the domain of hymnography—which by definition is a fine art, whether it be psalms or troparia of any form—is the need for theological precision. Understanding hymnography and successfully remolding it in "another tongue"—in English in this instance—while taking care that the concepts not only be preserved intact but also be clothed with the same beauty, is a fruit of divine grace, which inspires the mind and hands of those whose meditate day and night on the wonderful works of God. This is the case with the composition and publication of this book *The Divine Liturgies* in English, in terms of the words, the Greek poetic text. And herein there coexist—since the melodist also translated—a remolding of the text while preserving the shape of the melody, which preserves the concepts of the words in its own acoustical garment unaltered.

This two-fold spiritual feat—that is, the use of another language in which the same concepts and same melody are preserved—leads me to speak about three basic aspects of setting texts to music:

First: Composing music in the style of Byzantine chant: the "formulae."

With the term *melopoia* (composing music), what is understood is the "art of modes" and the poetic creation of a sound—the melody. Melody, according to the definition of Plato, consists of three elements: words, melody, and rhythm. As an art, *melopoia* creates a melody in accordance with the rules of the three fine arts: poetry, music, and rhythmics. The words are the basic element, while the music and the rhythm (as a movement and life-giving impetus) strive to express the "pathos" or feeling of the words in the best way.

In order to write down hymnography as music, a notation was invented (in the middle of the tenth century or a little earlier) that was the product of the Hellenic-Byzantine spirit and civilization. It was an ingenious system and—as I have already mentioned—literally an acoustical alphabet, which was an offspring of the Greek alphabet, since most of the musical signs are either the initial letter of their name or an abbreviation thereof. The musical signs, as a complete musical development of the accents of Greek writing, indicate even the most subtle

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10 *Πολιτεία*, 398d
and intimate expression of the words, the "pathos" of the words, when they are pronounced together with a melody. It is for this reason that the Greek text beneath the Byzantine notation is written without accents.

The musical signs, ever since their first appearance, have been separated into four groups: into two primary categories, the neumatic signs that show us the intervalllic distance in ascending or descending, and the soundless neumes that show us the embellishments, the formation of the melody; and into two other categories, the modulation signs and intonation formulae.

As a poetic act, composing music—*melopoiia*, that is—carefully selects the signs that will notate and shape the musical ideas like successive musical arches, either small or large, that raise an architectural construction of music. Each choice of the necessary signs and their appropriate combination is called a "formula." This is what Manuel Chrysaphes the Lampadarios taught and wisely explained in 1458: "A formula is called the combination of signs that constitutes the melody. Just as the combination of the twenty-four letters of the alphabet creates words when arranged in syllables, in the same way the musical signs create the melody when artfully combined, and such a combination is then called a formula." 11 What is meant by the signs that are combined to create a "formula" is all the kinds of signs: that is, the phonetic signs—ascending and descending—the soundless or hypostases or cheironomic signs, the synagma signs, signs of duration, intonation signs (or martyrias of the modes), and the modular signs.

The formulae are known by various names: either by the name of the soundless neume (e.g., thematismos formula, ouranisma formula, kylisma formula) or by the name of the melody formed (anastama formula, strangismata formula, kolaphismos formula, etc.). The soundless neumes or hypostases are used as guides for the formation of the melody. They operate precisely as their original (i.e., tenth century) name "melodemata" implies.

So every formula of Byzantine chant, when written orthographically correctly in music, is the particular melodic garment of a particular word or concept while also abiding by the rules of grammatical orthography. In fact, it emphasizes and expresses this orthography quite appropriately. Above all, it observes the basic musical rule of enunciating the pathos of the Greek language, in that every accentuated syllable (of a word or phrase) of the poetic text has a higher pitch than the other unaccented syllables. This means that an accentuated syllable (both grammatically and musically) is followed by a descent in the melody or by a repetition of the same pitch followed by a descent. If it were not, it would be improperly accentuated. This musical accentuation appears clearly when chanting brief melodies.

From this rule proceed all the good virtues of setting text to music according to its meaning. The words or concepts that indicate height, ascension, a high mountain, heaven, are set to a melody with high pitches, while observing the aforementioned orthographical rule. The words or concepts that signify a fall, depth, death, Hades, and in general everything base and mundane, are accordingly set to a melody with low pitches. The melody also changes genera of tetrachords—from diatonic to chromatic or enharmonic—according to the inflection that the melodist wants to attach to the various poetical concepts. Thus it is easy to discern the most be-

loved concepts and names, such as God, Theotokos, Son, Savior, Holy Spirit, and the joyful states, such as paradise, rejoicing, joy, salvation, as well as the hideous words, such as Hades, death, sin, darkness, and so on, that are set to a melody in each of the eight modes and in each genus of chant: the sticheraric, the heirmologic, and the papadic, as well as in each tempo of chanting, i.e., slow (kalophonic-melismatic), brief, medium, etc. By using melodic formulae, they instill the concepts in the souls of the listeners, and they become understood and remain more permanently.

Perhaps now the two-fold work of translation is better understood: the concepts must be preserved and must be in the same place in the flow of the melody that they are in the original Greek, so that all this power of expression is kept without resorting to mangling the text or shifting the melodic emphasis to other words or parts of the melody. This is accomplished to a great degree in this publication of the Byzantine words and melody in the English language.

Second: melody and metrophonia

The melody that must be chanted based on the optical representation of a "formula" is not the result of merely executing the ascending and descending signs of pitch, but much more: it entails an entire musical period with a beginning, middle, and end—an autonomous melodic arch, which is simply sketched by the combination of signs (the "formula") and is connoted by the soundless neumes.

The "formulae" of Byzantine chant (and the notation in general) constitutes an optical representation of the melody and a reminder of the expressive dynamics they contain. What is heard is the result of interpreting all those expressive elements of the notation. This interpretation in the art of Byzantine chant is called exegesis, which in notation ends up being an analysis written with more phonetic signs. The need for these exegeses triggered the exegetic-transitional period (1670-1814) and led to the final notational reformation in 1814, when the analytical notation, known as the New Method, ensued.

The issue of interpreting notation is immense, and it requires the greater part of a master musician's life. But it is an issue that would not fit here now. However, what must definitely be said about it is that merely executing the ascending and descending signs of pitch is called metrophonia in the theory of Byzantine chant—that is, simply counting (metro) the change in pitch that each sign indicates. These pitches in each formula indicate the framework within which the melody will be elaborated, in accordance with what the other signs of the notation indicate. It is precisely here that Byzantine music is grossly misunderstood by those musicologists who believe that the "melody" is equivalent to the "metrophonia"—the mere execution of the ascending and descending signs of pitch. It is here that Greek Byzantine chant is wronged: instead of being the wondrous art of Byzantine majesty that it is, out of ignorance it is mistaken for an inelegant, artless affectation and ends up as a very cheap, tasteless, arrhythmic sounding music. The meaning of the words is lost. And Byzantine chant is still suffering from this erroneous interpretation of it as dry "metrophonia," as mere changes in pitch; it suffers from being forcefully placed on the Procrustean bed of staff notation, where there are only whole tones.

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12 Procrustes was a villainous son of Poseidon in Greek myth who forced travelers to fit into his bed by stretching their bodies or cutting off their legs.
and half tones and only the diatonic genus, which are unable to communicate the subtle intervals and the refined sensitivities of Byzantine and post-Byzantine Greek expression. The so-called Byzantine Music that is transcribed into staff notation in this manner and sung, has no relation to the real melody that the formulae of Byzantine chant indicate.

And here, once again, is the great accomplishment of this book "The Divine Liturgies in English in Byzantine notation": the genuine "melody" is transmitted and disseminated in the analytical notation of the New Method of 1814—not the dry "metrophonia" of the formulae. Greek Orthodox churches never heard the dry metrophonia as liturgical music. Dry metrophonia is just an exercise for teaching and learning music that is used in the first stage of approaching and recognizing the notation, and nothing else. And this is what it must remain.

But even the analytical notation of the New Method—not only the Byzantine and post-Byzantine compositions before it, but also the newer compositions that were originally written with the analytical notation—is a prescriptive notation. That is, it suggests the way in which chanters should interpret the various quantitative signs and the expressive effect that the qualitative signs indicate. A steadfast guide in interpreting Byzantine chant is the living, unbroken, 1000-year tradition of Athonite psalmody. This tradition is preserved and recorded in this fine book with Byzantine notation. And this same music has been transcribed also into staff notation in a very useful companion volume, which has also been published by the pastoral care of the Holy Monastery of St. Anthony.

Third: substance and expression of monophonic Byzantine music and its superiority and thus its suitability for worship.

The Orthodox worship of the "Living God" is rational worship, in the sense that our offering to and conversation with God, the Theotokos, and the saints is direct, personal, and is accomplished with words, since God "the Word was made flesh and dwelt among us." The melody, as a kindred product of the words, in all its aspects, constitutes the acoustical garment of the text. The texts in worship are clearly differentiated into three large categories: Biblical texts (the readings), prayerful texts (the prayers and petitions), and hymnological texts (the psalms and the many kinds of troparia). With these three categories of texts—all three of which are superb literary works—the dialogue of God and man is performed during worship. "Thus saith the Lord," or "The Lord saith" is intoned in the ekphonetic style, and we the faithful hear the divine words. The priests pray, "We offer unto Thee," "We thank Thee," "And we entreat Thee and beg of Thee," and the chanters respond by chanting "We hymn Thee, we bless Thee..."—to mention a timely moment of man's offering and of the divine liturgical dialogue.

It is especially the hymnological texts—which are the par excellence poetic texts of both Byzantine and contemporary Greek hymnography—along with the psalmic hymns of Hebrew poetry that constitute the hymnographical texts upon which the wondrous Greek Psalmodic Art known as Byzantine chant was developed. Almost all the troparia and psalms have a dual character: they praise, glorify, eulogize, etc. This is because the troparia are a fruit of compunction, which is what the holy hymnographers had and what they used to rise above the mundane in order to praise God and His saints worthily. And we must realize that it is this compunction of

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13 Jn. 1:14
the incensive aspect of our soul that moves our entire being to piety. Compunction starts out as fear, and then later becomes a constant desire, as St. Gregory Dialogos teaches: "When the soul thirsts for God, first it is made compunctious by fear, and then by desire." We feel fear due to our sinfulness and unworthiness, and we feel desire to be cleansed and counted worthy by God's grace to hear "Come, ye blessed of my Father…." Let us reflect here that most troparia end with the phrase: "and great mercy."

Common worship takes place in the holy churches, and is done with this holy disposition of compunction. This means that ecclesiastical places—with their appointed ministers (the priests and the chanters) and with their hymnography and its kindred music—are one thing, and an entirely different thing are all the non-ecclesiastical places (theaters, entertainment centers, etc.) which use different words and different music. Mixing or interchanging them is destructive. As St. John Chrysostom says, "Let us go to church with the appropriate piety, lest we return to our homes with more sins instead of their remission." And he continues: "What is required from us? To send up the divine hymns with great fear and dread and to be adorned with piety while doing so." The monophonic melody of the Byzantine chant is a liturgical melody that springs from the essence of Orthodox worship and expresses in the best way the mystagogical character of worship and its basic element: compunction.

"Two things that gush forth together from the essence of worship and water our souls are the monophonic Byzantine melody (as the garment of the words) and compunction. These two elements know their consubstantiality and express each other perfectly. Thus, the art of Byzantine chant with its three genera, its modulations, its accidentals—for the subtle alterations in its intervals—expresses perfectly the various moods of soul in its monologues and dialogues with the saints, the angels, the Theotokos, and God. When the souls sighs and weeps and laments: "Alas, alas, what shall I do!" "Oh, how shall I lament" "Oh, what a difficult hour then" and the like, the melody becomes a compassionate dirge and oftentimes in church opens to the faithful the fountains of tears that bathe them with the waters of sacred emotion. The soul expresses itself with aversion when it mentions the words death, Hades, grave, sin, hell, and corruption, and Byzantine music colors these ghastly words with the same aversion. The soul leaps at the mention of the words paradise, eternal life, delight, divine eros, redemption, salvation. Likewise, Byzantine music uses primarily the diatonic tetrachords of first and plagal first modes to instill a celestial, ineffable sweetness, sprinkling in this manner our souls that are uplifted and aroused by a divine desire. When our soul shrinks back in fear without daring to gaze at the height of heaven, it stammers its supplication: "Do not overlook me," "Destroy me not," "Have mercy on me, and save me," "Be gracious unto me, O Savior," "Pardon and save me," or "Deliver me, O God." Then Byzantine Music, with its endless capacity of expression, incarnates the voice of supplication with the appropriate use and alteration of its intervals in accordance with the intensity and depth of the entreaty, and presents it as an immaculate child to God who reaches out his hand to be escorted to the meadows of virtues."
If this is what Byzantine Music is able to accomplish in our worship, blessed are they who hear it and delight in it and are instructed by it into divine mysteries—in Greek and English and in every language and tongue “wherein they were born”—and thrice-blessed are those who know it and chant it with the gift they have been granted from above.

And if with what I have written here—at the opportunity given to me by God's providence through the Holy Monastery of St. Anthony in America, with the blessing of the holy Elder Ephraim, and with the care of Hieromonk Ephraim, who artistically created this entire work—I have managed to demonstrate the expressiveness of monophonic Byzantine chant and therefore its superiority and appropriateness for Orthodox worship. Then the only thing left for me to do is to thank God Who provides for the edification of His faithful people.

—Gregorios Stathis
Athens, February 19-21, 2006
Introduction

YZANTINE chant, the traditional music of the Eastern Orthodox Church, boasts an uninterrupted history that stems from the chant dialects of the ancient eucharistic communities throughout the Christian world. Over the centuries, it evolved naturally and within specific traditional parameters, and was continuously refined by the Church.\(^1\) It is the music that the saints found most appropriate for communal prayer and for expressing Orthodox theology; the music that the emissaries of Prince Vladimir heard in Constantinople in the service that made them exclaim ecstatically, “We knew not whether we were in heaven or on earth!… We cannot forget that beauty,”\(^2\) and thus led to the conversion of Russia to Orthodoxy. This book is a humble attempt to make a part of this sacred music available to the Western world in its most authentic form.

In order for Orthodox Christians in the West to sing Byzantine chant in the traditional manner, it is necessary for them to realize how it differs from the kind of secular Western music to which everyone today is so accustomed. These differences can be divided into three categories: quantitative, qualitative, and spiritual.

The quantitative differences lie in the intervals used in Western and Byzantine music. Byzantine chants contain certain intervals, accidentals, and tonal attractions (\(\ell\lambda\xi\epsilon\zeta\zeta\)) which result in pitches that do not exist on the equally tempered keyboard, the standard for pitch relationships in contemporary Western compositions. These subtle differences add a unique beauty to Byzantine melodies. Nevertheless, these differences are usually of sufficiently minor significance that most pitches in Byzantine music may be agreeably approximated by corresponding pitches in the equally tempered scales.\(^3\) Exceptionally, however, the modal genre known as the

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\(^1\) Byzantine music was systematized primarily by St. John Damascene in the eighth century, and St. John Koukouzelis, who lived (according to contemporary musicologists including Gregory Stathes and Edward Williams) in the fourteenth century.


\(^3\) To be precise, the pitches in all Byzantine modes (except for the soft chromatic) may be approximated by pitches of the equally tempered keyboard such that the intervallic discrepancies never exceed 33 cents (2 \(\mu\rho\omicron\alpha\alpha\)), which is equivalent to one-third of a half step.
soft chromatic presents a serious dilemma, because the pitch “Κε” (i.e., “La”) is neither flat nor natural but falls in between in such a manner that any approximation using equally tempered pitches is unsatisfactory. This problem and its solution are discussed at greater length in Appendix I.

The qualitative differences between Western and Byzantine music are many. The primary difference is that Western music is for the most part polyphonic (i.e., harmonized), whereas Byzantine music is monophonic, constructed of melody alone. This melody is accompanied only by a bass drone, or “ison,” which enriches the chant by adding solemnity and power to it. Thus, even when many people chant together, the resulting sound seems to be coming “from one mouth,” as St. John Chrysostom described the music of the fourth century. This simple combination of melody and ison is a practice that has been in use for centuries. Adding harmonies to the melody is foreign to traditional liturgical music, even if in recent centuries some Orthodox churches have chosen to adopt elements either of Western-style polyphony or of indigenous folk music.

Western-style harmonizations became the norm for the first time in Orthodox liturgical music in L’viv and then Kiev, where, due to Roman Catholic influences from Poland, this polyphony “suddenly burst into Russian liturgical singing from the West in the middle of the seventeenth century,” putting an abrupt end to a seven-century epoch of monophonic liturgical music. Henceforth, this polyphonic music continued to develop under Italian and German

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4 As a British philologist observed, “The effect [achieved through the ison] is much fuller and more satisfying than might be imagined.” (Tillyard, H.J.W., Byzantine Music and Hymnography. London, 1923, p. 64.)

5 Migne, Patrologia Graeca, Vol. 61, col. 315 (Commentary on I Cor. 14:33 by St. John Chrysostom, Homily 36): “For indeed there must always be but one voice in the church, as there is but one body. Thus the reader alone speaks, and the bishop himself is content to sit in silence; and the chanter chants alone. Even though all respond [υπηχοσθεν], the sound issues as if from one mouth.”

6 Some music historians (such as George Papadopoulos, Demetrios Panagiotopoulos, and George Constantinou) argue that the word “υπηχοσθεν” in the quote in the previous footnote means “to sing the under-sound.” They conjecture that this under-sound was the predecessor of the ison. However, other music historians (including James McKinnon, Dimitri Conomos, and the patristic scholar G.W.H. Lampe) believe that the “υπηχοσθεν” is not an under-sound but a response. Their theory is more plausible, since the use of the words “υπηχοσθεν” and “υπηχειν” by St. John Chrysostom in his homily on Psalm 117 (PG 55:328) leaves little room to doubt that it can only refer to a response. Other patristic texts also support the latter theory, since they frequently mention responsorial singing, whereas there is no clear testimony to the use of the ison until after the fifteenth century. (Vid. Fellerer, K.G., “Die Gesänge der byzantinischgriechischen Liturgie” in Geschichte der katholischen Kirchenmusik, Kassel, 1972, p. 130. See also Strunk, William Oliver, Essays on Music in the Byzantine World, W. W. Norton & Company, Inc., New York, 1977, p. 300.)


8 Gardner, Johann von, Russian Church Singing. Vol. 1: Orthodox Worship and Hymnography. St. Vladimir’s Seminary Press, New York, 1980, p. 143. To be precise, this music was not polyphonic but homophonic, since homophony is defined as “music in which melodic interest is concentrated in one voice or part that is provided with a subordinate accompaniment, as distinct from polyphony, in which melodic interest is distributed among all parts of the musical texture.” —Randel, Don Michael, The New Harvard Dictionary of Music, Harvard University Press, Cambridge, Massachusetts, 1986, p. 380.

9 Ibid., p. 139. This statement by Gardner is actually a simplification of a more complicated development. Dr. Nicolas Schidlovsky explains: “Concerning polyphony in Russian church singing we should note the following: it is certain that it existed before the seventeenth century; but its history is obscure, and we cannot be sure of the time or the place of its origin. Based on manuscript evidence, the native polyphonic technique is generally regarded as an outgrowth of folk heterophony cultivated in a few centers with privileged status. There is no writ-
Today many Orthodox parishes have adopted this polyphony for their services without regard for its origins or its guiding aesthetic principles.

Of more significance than the historical differences between polyphony and monophony are their spiritual ramifications. As Dr. Constantine Cavarnos aptly notes:

A single line of melody makes it easy for the congregation to follow the meaning of the text of the hymns chanted. When the melody is in several parts, it tends to suppress the meaning. In addition, it introduces a secular quality into the chant, an element of ostentation and lightness. Traditional, one-part chant is, by contrast, characterized by humility and solemnity, qualities which are of the very essence of Orthodox spirituality.11

One of the foremost contemporary Byzantine musicologists, Dr. Dimitri Conomos, has made the following observations regarding the practical drawbacks of polyphony in ecclesiastical music:

[Monophonic music] is usually easy to sing, easy to learn, and easy to remember. The chanter can readily match their note to the celebrant’s… This style of music is ideal for congregational singing… Polyphonic music, on the other hand, is by its very nature more complex, denser, and more difficult. In order for it to be done well—both musically and liturgically—one has to concentrate. The music demands a lot of attention—attention that could better be given elsewhere during a divine service… Unlike polyphony—the music of fashion in the Baroque, Classical and Romantic periods—simple chant melodies can be tailored to follow the text, to amplify its meaning and rhetoric, to give it an appropriate musical dress.12

For these and many other reasons, the use of Western-style polyphony in church has been opposed in recent centuries.
ries by several saints (including St. Seraphim of Sarov;\textsuperscript{13} St. Philaret Drozdov, Metropolitan of Moscow;\textsuperscript{14} St. Ignatius Brianchaninov;\textsuperscript{15} St. Barsanuphius, Elder of Optina;\textsuperscript{16} and the New Martyr St. Andronik Archbishop of Perm\textsuperscript{17}) as well as by the Holy Synod of Constantinople,\textsuperscript{18} the Holy Synod of the Church of Greece,\textsuperscript{19} and by many venerable hierarchs (such as Patriarch Germogen of Russia\textsuperscript{20} in the seventeenth century, Metropolitan Evgeny of Kiev\textsuperscript{21} in the eighteenth century, and Archbishop Averky of Syracuse and Holy Trinity Monastery [Jordanville] in the twentieth century). Nevertheless, other saints (primarily some of the New Martyrs of twentieth-century Russia) and other hierarchs used and loved Western-style polyphonic ecclesiastical music because they appreciated its beauty and were inspired by it. Their acceptance is perfectly understandable, since musical preferences are not dogmatic issues but are dependent upon cultural circumstances and personal taste. Besides, if, according to St. John of the Ladder, lovers of God are moved to spiritual joy, to divine love, and to tears even by worldly songs,\textsuperscript{22} incomparably more so will they be inspired by hymns, even if their melodies are of a worldly character or bear some of the aforementioned shortcomings.


\textsuperscript{14} Vid. Письма митрополита Филарета к архиепископу Антонию часть 3. 1850-1856. М., 1883. сс. 17-18.

\textsuperscript{15} Vid. Собрание писем святителя Игнатия (Брянчанинова), Епископа Ставропольского и Кавказского, М-СПб, 1995, сс. 130, 131.

\textsuperscript{16} Vid. Afanasiev, Victor, \textit{Elder Barsanuphius of Optina}, St. Herman of Alaska Brotherhood, Platina, California, 2000, pp. 452-3. Despite his disapproval of Western-style polyphony in a liturgical context, St. Barsanuphius had a great appreciation for serious opera music and played the harmonium while still a layman.


\textsuperscript{18} In an encyclical dated November 5, 1846, the synod proclaimed that the use of polyphony in church is a sin against the canons and the holy Church of Christ due to its “unspiritual melody, unbecoming to ecclesiastical propriety.” (See also Παπαδόπουλος Αλέξανδρος, \textit{Επίσημος Καταδίκη της Τετραφωνίας}, "Κιβωτός" Αθήνα, Ιουλίου 1904, σελ. 298-314.)

\textsuperscript{19} When four-part harmonies were introduced in churches in Athens, the Holy Synod of the Church of Greece issued many encyclicals vehemently opposing their use. See encyclicals dated: July 31, 1870; June 13, 1874; February 1, 1886; March 10, 1886; May 25, 1886; March 23, 1888; and March 29, 1888. See also Παπαδόπουλος Γεώργιος, \textit{Ιστορική Έπισκόπησις της Βυζαντινής Εκκλησιαστικής Μουσικής}, Αθήνα, 1904, σελ. 298-314.


\textsuperscript{21} Metropolitan Evgeny (1767-1837) opposed European music in church for the following reasons: “The works of many foreign kapellmeisters have in our time been adopted as compositions of the Greek-Russian Church… The truth must be stated that either because of their unawareness of the power and expressiveness of many moments in our church poetry, or because of a prejudice only for the laws of their music, they have often disregarded the sanctity of the place and the subject of their compositions, so that generally speaking, it is not the music which is adapted to the sacred words, but instead, the words are merely added to the music and often in a contrived manner. Apparently, they wanted more to impress their audience with concert-like euphony than to touch their hearts with pious melody, and often during such compositions the church resembles more an Italian opera than the house of worthy prayer to the Almighty.” (translation taken from Schidlovsky, Nicolas, \textit{Sources of Russian Chant Theory}, pp. 84-5.)

\textsuperscript{22} cf. Κλίμαξ Ιωάννου τού Σιναϊτου, \textit{Εκδοσεις Ι.Μ. Παρακλησίου, Όρφεος Αντικής, Ε’ έκδοσις}, 1992, σελ. 207 (IE, νθ). See also \textit{The Ladder of Divine Ascent}, Holy Transfiguration Monastery, Brookline, 1979, p. 113 (Step 15:61).
There are several other noteworthy qualitative differences between Western and Byzantine music. The latter was always entirely vocal. The use of musical instruments is condemned in the Rudder, because the Holy Fathers viewed instrumental music as something secular that tends to evoke a kind of emotionalism and is foreign to the Orthodox spiritual life. As Dr. Cavarnos explains:

The Greek Church Fathers ruled out the execution of church music by means of instruments as well as the accompaniment of the chant by instruments, as incompatible with the sublime, spiritual character of the religion of Christ. Those who seek to justify the use of instrumental music in our churches call attention to the fact that in the Old Testament period musical instruments were used in public worship. However, St. Gregory the Theologian (Na-zianzen), St. John Chrysostom [PG 55:494-495], and other holy Church Fathers [St. Isidore of Pelusium, PG 78:628 and St. Theodoret of Cyrus, PG 80:1996] note that this practice was due to a concession of God by reason of the grossness of mind of the Old Testament people which rendered them incapable of appreciating a more refined kind of music, the purely vocal. Supporting the Patristic basis for excluding all man-made musical instruments in church is the consensus of great philosophers, such as Aristotle and Emerson, that the “human voice is the best, most refined of all musical instruments.”


24 Explanation of Canon LXXV of the Sixth Œcumenical Synod. Vid. Agapios, Hieromonk and [Saint] Nicodemus, Monk, The Rudder, translated by D. Cummings, The Orthodox Christian Educational Society, Chicago, 1957, p. 381. In a footnote on the same page, St. Nicodemus quotes the following explanation by Meletios Pegas (1549-1601) regarding this condemnation of instruments: “Excessive music, pursuing what is sweet beyond moderation fails to excite pleasure, but, on the contrary, tends to enervate… for it is on this account that only the human voice finds acceptance in the Church, on the ground that it is inherent in nature and unartificial, whereas percussions and efflations produced by instruments are sent packing by the divine Fathers on the ground that they are too artificial.”

25 Staretz Sampson (1898-1979) made the following distinction between feeling and emotionality in regards to music: “[In church] Never lose the feeling that you are standing before the Lord. This feeling can be only noetic, prayerful, without the participation of emotionality. Emotionality in worship is something foreign to Orthodoxy. This is why our polyphonic music often hinders our prayer, because it brings into our life the element of emotionality.”


27 Likewise, in more recent times St. Nicodemus of the Holy Mountain (1749-1809) confirmed St. John Chrysostom’s interpretation of Amos 5:23 [vid. PG 48:853] by writing: “Since God rejected their [the Hebrews’] instruments—as He said through Amos: ‘Remove from me the sound of thy songs, and I will not hear the music of thine instruments’—thenceforth we Christians execute our hymns only with the voice.”

28 Cavarnos, Constantine, Victories of Orthodoxy, IBMGS, Belmont, Massachusetts, 1997, pp. 70-71.
Even the great Western composer Beethoven felt that “pure ecclesiastical music should be executed only with the voice.”

Byzantine chants typically have meters that are steady but free in the sense that the rhythm may frequently change within a given piece. These “irregularities” make the use of time signature and measures awkward. The vibrato in Byzantine chant is more subtle than its counterpart in, for example, operatic singing. A Byzantine chanter shifts between notes in a manner that is more liquescent (smoother) than that of a Western singer. Moreover, the embellishments used in Byzantine chant are for the most part so foreign to the Western ear that it is impossible for staff notation to express them. Indeed, most Western singers find it difficult to execute them at all, since they are not accustomed to the physical manner in which they are performed.

The most important difference between Byzantine and Western secular music lies in the spirituality they convey. Byzantine music is an art that expresses the Orthodox spiritual life, which differs greatly from Western spirituality. Photios Kontoglou of blessed memory made many keen observations about these spiritual differences:

Music is of two kinds (as are the other arts also)—secular and ecclesiastical. Each of these has been developed by different feelings and different states of the soul. Secular music expresses worldly (i.e., carnal) feelings and desires. Although these feelings may be very refined (romantic, sentimental, idealistic, etc.), they do not cease being carnal. Nevertheless, many people believe that these feelings are spiritual. However, spiritual feelings are expressed only by ecclesiastical music. Only ecclesiastical music can truly express the secret movements of the heart, which are entirely different from those inspired and developed by secular music.

He further illustrated that Byzantine music, a highly stylized art (as is Byzantine iconography), has as its objective to raise the thoughts and emotions of man from the realm of the mundane

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29 Θεωρία και Πράξη τῆς Βυζαντινῆς Εκκλησιαστικῆς Μουσικῆς, σελ. 27.
31 The great Russian composer Aleksei Fedorovich L’vov (1798-1870) did much to resurrect chant-based ecclesiastical music in Russia and also won the respect of several Western composers including Mendelssohn and Meyerbeer for his talent as a secular composer and violinist) also concluded that chant must be written in a free, non-restrictive rhythmic setting without bar lines and time signature. (vid. Львов А.Ф., О Свободном или Несимметричном Ритме, СПб., 1858, с. 10. See also Dolskaya, Olga, *Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and Present in Ruins*, chapter four [unpublished].
32 Selections of his writings constitute the Epilogue of this book.
34 In the words of Professor Alexander Lingas, “Byzantine chant is, from a technical point of view, an immensely sophisticated ‘art’ tradition that is also, from a religious perspective, a spiritually profound aural analogue of iconography in its ability to offer humankind a taste of the perpetual heavenly liturgy of the angels.”
to that of the spiritual. For this reason Byzantine music must be executed in a state of devouness, contrition, humility, and great inner and outer attention. In the words of Dr. Cavarnos, traditional Byzantine music “is characterized by simplicity or freedom from undue complexity, purity or freedom from everything sensual, ostentatious, insincere, and by unsurpassed power and spirituality.” According to Dr. Conomos, “Byzantine music is unequalled in its scope and its ability to move people in a genuine and not an emotional way. It emphasizes the words and tries to eschew all theatricality so that it does not draw attention to itself.” The great Byzantine musicologist Egon Wellesz wrote: “Byzantine hymnography is the poetical expression of Orthodox theology, translated, through music, to the sphere of religious emotion.” A contemporary historian, awed by the splendor of Byzantine art (which was inspired by the same guiding principles as Byzantine music), observed that “never in the history of Christianity—or, one is tempted to add, of any other of the world’s religions—has any school of artists contrived to infuse so deep a degree of spirituality into its work [as did the Byzantines].” In particular, Metropolitan Emilianos of Selyvria affirms:

[Byzantine music] is a means of worship, of inner purification, of ascent from earth to heaven. It expresses supplication, hope, adoration, gratitude and contrition. From the beginning it has borrowed whatever beauty there has been in secular music [i.e., the ancient Greek modal system], and has assimilated and spiritualized it, imparting to it the holy, ecstatic note of mystical theology, so that the music in no way detracts from the words. This music has its own harmony, which avails for spiritual resurrection.

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35 Likewise, in 1880 the Patriarchate of Constantinople explained in an encyclical opposing liturgical innovations that the Church “chose and developed a music which suits the purpose of the people coming to church: to raise the mind from the mundane to the heavenly and to pray to our God and Father with a music that corresponds to the Church’s divine hymns and has grandeur in simplicity, delight in rhythm, and modesty in clear, articulate, unaffected, melodious psalmody executed with humility, peace, and compunction.” (Vid. Πατριαρχείον, Σύμβωλον τῆς Ιστορίας τῆς Εικονικῆς, ἐν ψυχόμονας Εὐκλησίας, Αθῆναι, 1890, σελ. 421.)

36 The importance of having a proper inward state while singing in church cannot be overemphasized, since even the most inspiring ecclesiastical music loses its ability to inspire when executed irreverently. This is why the Holy Fathers of the Sixth Ecumenical Synod wrote the following canon: “We wish those who attend church for the purpose of chanting neither to employ disorderly cries and to force their nature to cry aloud, nor to foist in anything that is not becoming and proper to a church; but, on the contrary, to offer such psalmodies with much attentiveness and contriteness to God, Who sees directly into everything that is hidden from our sight. ‘For the sons of Israel shall be reverent’ (Lev. 15:30) the sacred word has taught us” [Canon LXXV of the Sixth Ecumenical Synod, The Rudder, pp. 379-380]. But in order for a church singer to be reverent, he must have a certain degree of sanctity which, as Dr. Conomos comments, “requires a determination of character, a strong faith, great modesty, and a high sense of integrity. To be a Church singer in an Orthodox Church is to respond to a calling, to a vocation—it demands purity, sureness of faith and conviction.” [Excerpt from a lecture published on Monachos.net, February 2003.]

37 Byzantine Chant, p. 20.

38 As early as the fourth century, the Holy Fathers preached against theatricality in church singing. St. Niceta of Remesiana (d. after 414) said in a sermon on psalmody, “One must sing with a manner and melody befitting holy religion; it must not proclaim theatrical distress but rather exhibit Christian simplicity in its very musical movement; it must not remind one of anything theatrical, but rather create compunction in the listeners.” (De utilitate hymnorum, PL 68:365-76. See also McKinnon, James, Music in early Christian Literature, Cambridge University Press, Cambridge, 1987, p. 138.)


None of the aforementioned quantitative, qualitative, and spiritual differences can be fully appreciated simply by reading a description of them; it is necessary to hear a proper execution of Byzantine chant in the context of a worship service in order to appreciate its ethos and to understand how it differs from Western secular music. Furthermore, any attempt to perform Byzantine chant solely from music written in Western staff notation will inevitably be inadequate, since the latter is determinative while Byzantine notation is descriptive. Nevertheless, such an attempt is necessitated by current trends in Orthodox churches of the West, the majority of which do not use the traditional Byzantine chant developed by the saints. On the contrary, they prefer music written in Western notation that is either completely heterodox in origin, or if it is of Orthodox origin, it has been seriously altered by secular or heterodox influences (such as harmonization, polyphony, the accompaniment of an organ, etc.). As a consequence of this departure from tradition, Dr. Conomos writes:

[Church music must regain its holiness.] Today this means freeing Church music from the heavy burden of centuries of decadence and secularism. Holiness means otherness, sacredness, apartness—not the common or the ordinary but the unique, the particular, the uncontaminated… The real concern of those responsible for musical performance in the Orthodox Church today should be to draw upon the richness of the Church’s centuries-old, accumulated practices and traditions in order to discover the cardinal contribution that [Byzantine] music has made to its liturgical life.

42 As Tillyard observed, “to appreciate and enjoy a Byzantine hymn, it must not merely be played over on the piano, but thoroughly mastered and sung with the words and with due regard to rhythm and expression.” (Tillyard, H. J. W., Handbook of the Middle Byzantine Musical Notation, p. 13.)

43 As Professor Demetrios Giannelos explains: “A descriptive notation, such as that of Byzantine music, describes the essentials of the piece, leaving to oral tradition the task of completing with precision whatever is not described. On the contrary, a determinative form of writing, such as Western notation with staves, determines with great precision the manner of execution, to the point that the interpretation of the person executing it is delineated by factors that depend directly on the definitive indications of the music symbols. These indications can be so absolutely restricting that they preclude all room for interpretation.” (Θεωρία και Πράξη της Ψαλτικής Έκθεσης Πρακτικά Α’ Πανελλήνιου Συνεδρίου Ψαλτικής Έκθεσης, σελ. 173.) Moreover, a piece written in descriptive notation has the flexibility to be chanted simply by a beginning chanter and elaborately by an experienced chanter. Nevertheless, this super-prescriptive aspect of staff notation is not an inherent but an assumed attribute. As Dr. Lingas explicates: “[A] Byzantine melody written in Western score, in contrast to a transmission in Byzantine neumes of any period, is assumed to be a relatively complete representation of its realisation in sound. Yet…such assumptions are a relatively recent development, for staff notation, like its Byzantine counterpart, has only gradually progressed toward greater precision.” (Lingas, Alexander, Performance Practice and the Politics of Transcribing Byzantine Chant, Acta Musicae Byzantinae, Vol. VI, Iași, 2003, p. 56. Available online at: http://www.csbi.ro/gb/revista.html)

44 Despite the popular notion that the organ is an “ecclesiastical instrument” and despite the erroneous statements propagated by the Greek Orthodox Hymnal of George Anastassiou regarding its supposed liturgical use by the Byzantines, the fact remains that the organ was a secular instrument for one thousand years before it was introduced in the Western church in the ninth century, while in the Eastern Orthodox Church it was never used until only very recently and only in some places, contrary to the traditional practice. (Vid. Παπαδόπουλος, Γεώργιος, Ιστορική Επισκόπησης της Βυζαντινής Εκκλησιαστικής Μουσικής, Αθήναι, 1904, σελ. 72-74.)

45 Excerpt from a lecture published on Monachos.net, February 2003.

Introduction

Similarly, in 1882 the great composer Tchaikovsky wrote, “The rebirth of our church singing lies in the characteristic spirit of its ancient melodies with their stately, simple, sober beauty.” Likewise, Alexander Kastal’sky, who was a disciple of Tchaikovsky and another distinguished composer of polyphonic music, became disenchanted with modern compositions in his later years and said in 1913:

If we fall into the present-day tendency to create music that is too complex, for the sake of sound effects that are fashionable, then it will lead only to the fact that church music will become the same as secular music—only with sacred text... Our indigenous church melodies when set chorally lose all their individuality: how distinctive they are when sung in unison by the Old Believers, and how insipid they are in the conventional four-part arrangements of our classic composers, on which we have prided ourselves for nearly a hundred years; it is touching, but spurious... The future of our creative work for the church should be to get away from continual four-part writing... I should like to have a music that could be heard nowhere except in a church, and which would be as distinct from secular music as church vestments are from the dress of the laity.

The ideal way for Orthodox parishes to return to traditional roots would be for their choristers to learn and use Byzantine notation and thus reap the many benefits of knowing this notation. Unfortunately, until now very little music has been written in English using Byzantine notation. It is our hope that this publication written in both Byzantine and Western notation will be the first of many of its kind that will help bring about a revival of traditional Byzantine chant in its purest form.

The troparia in this book have been selected from masterpieces of Byzantine composition written down by the greatest chanters of the preceding three centuries. Even though they have been taken from books written in recent times, the actual melodies are for the most part several centuries older. These melodies are those most commonly used today on the Holy Mountain, which for over a millennium has been a bastion of traditional Orthodoxy. Likewise, the style of embellishment is that which is used by contemporary monks of the Holy Mountain.

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48 The “Old Believers” are a conservative faction that in the mid-seventeenth century refused to accept the liturgical reforms of Patriarch Nikon and the introduction of polyphonic, Western-style choral singing into Orthodox worship. (cf. Gardner, Johann von, Russian Church Singing, Vol. 2, p. 280.)
50 The following section of this book “Byzantine versus Western Notation” elaborates on these many advantages.
51 Various troparia have been translated into English and set to Byzantine notation by Archimandrite Seraphim Dedes. Some of his works may be ordered from: http://sgpm.goarch.org/ematins/music.htm
Our humble prayer is that this book and the accompanying recordings will help all who wish to embrace the divine music of the Orthodox Church in its traditional form as preserved on the Holy Mountain, to the glory of God.
Byzantine versus Western Notation

Byzantine music notation has been the traditional medium for writing liturgical melodies of the Greek Orthodox Church for more than a millennium. Over the centuries, this notation was refined as it went through various stages of development and reformation. Its contemporary form (the “New Method” devised in 1814 by the “Three Teachers”: Bishop Chrysanthos of Madytos, Gregory the Protopsaltis, and George Hourmouzios “Hartophylax”) has proved to be the most practical and effective way to write melodies of Byzantine chant.¹

1 The “New Method” proved to be more practical than the older notation for the reasons mentioned in the preface by Dimitri Conomos (although the new method did have a few imperfections, explained in an online article in Greek, located at: http://www.stanthonysmonastery.org/music/Nerantzis/index.html). The new method also prevailed over several other attempts in the nineteenth century to create a new notation for Byzantine music. In particular, the following six attempts to write Byzantine melodies in a different notation failed:

1) Agapios Paliermos wrote Byzantine melodies in a staff and an alphabetical notation (ca. 1797-1815).
2) In the early nineteenth century, an anonymous hand wrote Byzantine music in staff notation, known today as Sinai manuscript 1477.
3) In 1835, an unsuccessful alphabetical system was invented, known as “Bucharestios.”
4) In about 1842, another alphabetical system, devised by Monk Paisios of Xeropotamou, met with failure.
5) In the 1840s, George Lesvios published books of Byzantine music in a notation he concocted, which used Byzantine neumes to express absolute pitches instead of relative pitches. Although his notation met with temporary success in Athens (due to the support of the Greek government), it was harshly criticized by great chanters of his time (including Theodore Phokaeus and Constantine Byzantios the Protopsaltis), who persuaded the Ecumenical Patriarch Anthimos to condemn it with an encyclical. Thereafter, this notation was quickly abandoned.
6) In 1844, John Haviaras in Vienna began publishing liturgical hymns in Western staff notation. His music not only altered the notation but also the character of the Byzantine melodies by introducing four-part harmonies accompanied by a piano. Realizing the spiritual dangers entailed in this break from tradition, the Patriarchate of Constantinople officially condemned the liturgical use of such music. (Its encyclical is available online at: http://www.stanthonysmonastery.org/music/encyclical.pdf). A few decades later, John Sakellaridis would also publish many harmonized liturgical hymns in Western staff notation.

For more details, see: Παπαδόπουλος, Γεώργιος, Ιστορική Επισκόπηση της Βυζαντινής Εκκλησιαστικής Μουσικής, Αθήνα, 1904, σελ. 228-230, 351-354. See also: Στάθης, Γρηγόριος Θ., Η Παλαιά Βυζαντινή Σημειογραφία και το Πρόβλημα Μεταγραφής της είς το Πεντάγραμμον: Βυζαντινά - Τόμος 7ος, Θεσσαλονίκη, 1975, σελ. 218-219.
In recent times however (primarily since the late nineteenth century), many Byzantine melodies have been transcribed into Western staff notation. Although this has made Byzantine melodies more accessible to the Western world, such transcriptions have the following drawbacks:

1) Byzantine notation\(^2\) contains several qualitative symbols that describe how a particular note or group of notes should be chanted. Western notation also possesses many qualitative symbols, but most of them are inapplicable to Byzantine chant.

2) Byzantine melodies are, for the most part, an amalgamation of specific melodic formulae. These melodic formulae can be easily recognized by a chanter when they are written as a particular combination of neumes. When they are written in Western notation, however, they cannot be so readily recognized. As a result, they will tend to be executed in a dry manner, note-by-note, rather than as a flowing musical phrase. Furthermore, these melodic formulae consist of nuances that are not expressly written even in Byzantine notation. Nevertheless, when an experienced chanter recognizes the melodic formula, he will add these nuances in accordance with the tradition. On the other hand, in Western notation this is less likely to occur, since the chanter will not recognize the melodic formula.

3) Because Byzantine notation is descriptive, it grants an experienced chanter the freedom to add to a melody the embellishments he has learned through oral tradition. The same score may also be executed slightly differently by another experienced chanter who hails from a different “school” of Byzantine music. Furthermore, the same score may also be used by a beginner to chant in a simple manner. On the other hand, Western notation is usually assumed to be determinative, and as such it eliminates all such freedom of interpretation.\(^3\) A more serious drawback resulting from this determinative aspect is that Byzantine melodies written in Western notation are necessarily either too analytical or too simplified.

4) Western notation describes a melody in terms of absolute pitches, whereas Byzantine notation describes a melody as relative pitches within a particular predefined scale. This kind of notation makes vocal music easier and more intuitive to execute, especially if the melody consists predominantly of small jumps, as does Byzantine music. A small advantage of this relativity of Byzantine notation is that it grants chancers the flexibility to transpose easily a music text to an appropriate key, depending on their vocal range or on the pitch of the priests’ petitions. This is only a small advantage, since music in Western notation can also be transposed without too much difficulty, especially if it is based on a solfa (Do-Re-Mi) system. However, a greater advantage of this relativity becomes evident when modulations come into play, especially when they are introduced on notes that are not their natural tonics. The score in Byzantine notation is less likely to occur, since the chanter will not recognize the melodic formula.

\(^2\) For the sake of brevity, the remainder of this essay will use the term “Byzantine notation” to denote the aforementioned post-Byzantine notation of the three teachers. Likewise, the term “Western notation” will be used hereafter to refer to the contemporary Western staff notation that has been used as the standard for compositions in the West since the seventeenth century.

\(^3\) See also footnote #43 of the introduction.
Byzantine notation remains the same notationally, and is thus easily recognizable as a phrase, whereas the same music written in Western staff notation may result in nonstandard key signatures or numerous accidentals, and as such will not be easily recognized as a phrase. As a result, such music becomes extremely difficult to sight-read. To see an example of this difficulty, compare the following transcriptions in English of the end of the five-mode “Kyrie Eleison” by Nileus Kamarados, and notice how burdened with accidentals the version in Western notation is:

Grave Mode

Lord, have mercy. Lord, have mercy. Lord,
5) Standard Western notation is incapable of accurately expressing the proper intervals of Byzantine music. Although it can approximate most Byzantine scales such that the error is never greater than 2 μόρια (33 cents), it cannot approximate the scale of the soft chromatic modal genre without producing an error of less than 4 μόρια (67 cents). This large error considerably alters the ὅφος (the “hue”) of troparia in this modal genre. (This problem is discussed at greater length online at: [http://www.stanthonysmonastery.org/music/Chromatic.htm](http://www.stanthonysmonastery.org/music/Chromatic.htm))

6) Many people familiar with Western music have learned to associate music written in Western notation with a certain style of singing that is foreign to the traditional style of Byzantine chant. For example, some of them might tend to sing music in Western notation with excessive vibrato, with a subtle crescendo on every note, or in a disjunctive manner (i.e., by silencing their voice for a fraction of a second before beginning the next note). Although Byzantine notation in and of itself will not hinder such people from applying this same Western style of singing to it, it will nevertheless serve as a visual reminder that Byzantine chant is quite different from Western singing.

Although the words “sing” and “chant” in English can both be used in reference to executing liturgical music, we prefer to use the word “chant” instead of “sing” in order to preserve the same distinction that exists between the corresponding words in Greek. Photios Kontoglou of blessed memory (1895-1965) explained that the distinction between these two terms in Greek lies in the spiritual differences between secular and ecclesiastical music. In particular, he wrote: “Spiritual feelings are expressed only by ecclesiastical music. Only ecclesiastical music can express the secret movements of the heart, which are completely different than what worldly music expresses. For this reason, the two kinds of music [European and Byzantine] are totally different, just as shown by the words ‘sing’ (τραγουδῶ) and ‘chant’ (ψάλλω).”4

7) The rules of standard Western notation dictate that a new time signature be inserted within a melody every time the rhythm changes. But since Byzantine melodies are characterized by syllabic rhythm (i.e., the rhythm is derived from the pattern of accentuated syllables), such melodies transcribed into Western notation would be burdened by dozens of time signatures, thus rendering the score awkward. Moreover, melodies written in Byzantine notation can easily be annotated with “abridged rhythm” (συνεπτυγμένος ρυθμός), which, in the words of Demetrios Sourlantzis, lends the melodies “grandeur, solemnity, modesty, sacredness, and nobility.”5

8) Standard Western notation has key signatures for music only in the major and minor keys. Byzantine music, however, consists of many modes that are neither major nor minor (e.g., the hard chromatic modal genre, the diatonic grave mode, etc.). Therefore, in order to write such melodies in Western notation, one must either devise a non-standard key signature or burden the score with repeated accidentals.


5 Σουρλαντζῆ, Δημητρίου Γ., Βυζαντινὴ Θεία Λειτουργία, Θεσσαλονίκη, 1992, σελ. στ΄.
9) There are more than 100 orthographical rules for Byzantine music notation (which we have compiled and included in Appendix I, and have posted at our website in English and Greek at: http://www.stanthonysmonastery.org/music/ByzOrthography.pdf) that determine when, for example, a petastē must be used instead of a psēfistōn. There are also hundreds of unwritten formulaic rules for Byzantine music that dictate which melodies are permissible for a given syllabic pattern. Combined, these rules help to ensure that new compositions (in any language) remain within the bounds of traditional Byzantine music, while still allowing for creativity. New compositions, however, can stray from these traditional bounds more easily when written in Western notation, since composers can write an untraditional musical line without readily realizing that they have deviated from the traditional musical formulae.

10) A person who knows Byzantine music notation has access to the vast repertoire of the traditional music of the Greek Orthodox Church in its purest form, whereas one who knows only Western notation must either rely on the few existing transcriptions of Byzantine music (with all their aforementioned drawbacks) or, even worse, resort to singing modernistic compositions, most of which have strayed far from the style of traditional Byzantine music.

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The only significant drawback to Byzantine notation is that it is harder to learn than Western notation. There are only about twenty symbols in Western notation that one needs to know in order to read simple vocal music (such as the transcriptions in our website). Since a large number of people in contemporary Western society have been introduced to this notation early in their lives, many can become proficient at sight-reading such music with relatively little effort. Byzantine notation, on the other hand, has about one hundred symbols and combinations of symbols that need to be learned, and few people in the West have ever even seen this notation before in their lives. Nevertheless, the task of learning it is by no means insurmountable. Proof of this is the many people throughout the Western world who have managed to learn it merely through books and recordings of traditional chanters, with little or no help of a teacher. Experience has shown that one can learn Byzantine notation in less than a week.

If one is interested in learning Byzantine notation well (i.e., not just figuring out the mechanics of Byzantine chant, but achieving a certain degree of proficiency in this sacred art form), the best way to do so is to find a teacher who can give private lessons. But since teachers can be difficult to find, the next best way to begin learning is with the audio-visual resources available online. These resources are listed in our “Byzantine Music Links” page, located at: http://www.stanthonysmonastery.org/music/Links.htm. We suggest beginning with the link “Teach Yourself Byzantine Notation: exercises with recordings, by Margaziotis.”

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6 In order to facilitate the composition of Byzantine melodies in a traditional manner, we have attempted to codify the formulae of sticheraric melodies at: http://www.stanthonysmonastery.org/music/Formula.html
7 Gregorios Stathis, a professor of music in Athens, once visited the Republic of Georgia and attempted to teach Byzantine notation to forty men and women who had never seen it before in their lives. After spending six hours with him every day for six days, they were able to chant not only simple troparia but even difficult compositions written in Byzantine notation.
Concerning Notation

Tempo marks are provided merely as guidelines; they may be altered to accommodate local requirements. The tempo of the cherubic hymn may need to be altered significantly, depending on how much time the priest spends reading the prayers before the great entrance. Following current practice, the words “that we may receive the King of all” (the concluding words of the first part of the cherubic hymn) are usually chanted in a rapid monotone. But if the choristers reach this phrase before the priest is ready for the great entrance, they may bide time by chanting this phrase according to the music. To facilitate this synchronization, the approximate duration of each cherubic hymn is provided so that the choir may alter its tempo accordingly. The duration is given in three parts. For example, if the duration is: “4:30 + 1:00 + :45,” this means that the first part of the cherubic hymn lasts four and a half minutes, the phrase “that we may receive the King of all” lasts one minute, and the final part, which is chanted after the great entrance, lasts 45 seconds.

In most subsections, there are several alternative melodies provided for each hymn. For example, on pages 195-196 there are five different melodies for “Glory to Thee, O Lord” following the gospel. In such instances, the first melody provided is always the simplest. This format is used throughout the book so that one may begin with something simple, and then perhaps later learn a more elaborate melody. The only exceptions to this rule are the doxologies and the communion hymns; the first melody provided for a given communion hymn is the long, elaborate version, whereas the following melodies are briefer and simpler. When a particular
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hymn (e.g., the cherubic hymn) is set in several modes, one would typically choose a version that is either in the mode of the week or in a mode that matches another hymn chanted that day. For example, on the Annunciation when the katavasia of the ninth ode is chanted in the Divine Liturgy in fourth mode, usually the cherubic hymn and the anaphora would also be chanted in the same mode.

In some very long and melismatic pieces (primarily the cherubic hymns and some communion hymns), entire sections of the melody are enclosed within large brackets. (For example, see page 228.) These sections may be omitted for brevity.

The standard way to pronounce the word "the" in musical texts in English is to pronounce its "e" as the schwa sound [ə] when followed by a consonant and as a long "ee" sound when followed by a vowel. To help people avoid making mistakes when chanting this word, it has been written as "thē" when followed by a vowel.
ANY holy hymnographers of the Orthodox Church were inspired to write not only the text of the hymns but also their melodies. As Photios Kontoglou explains in the Epilogue, this is why liturgical texts and their melodies have an absolute correspondence. In order to preserve this correspondence, an effort has been made in this book to keep the original melodies with minimal alteration. To this end, the translation offered is one that preserves the original meter wherever possible and when no violence is done to the meaning. This method of translating was also employed by the missionary Saints Cyril and Methodius when they translated hymns into Slavonic.¹

Another technique used in these settings (primarily in the cherubic hymns, the long communion hymns, and the “dynamis” of the Trisagion) to help preserve the original melodies is word repetition. The ancient practice of repeating words or parts of words in a hymn is employed when a word or syllable is held for many notes. It is a technique employed primarily in compositions containing lengthy, melismatic phrases, although it can also be found in shorter pieces as well. Its purpose is to help those listening to the hymn not to lose track of the words being chanted (something that can happen when a certain syllable is extended at length). Occa-

¹ The theory that Sts. Cyril and Methodios translated hymns to meter is supported by the philologist Roman Jakobson, the musicologist Miloš M. Velimirović, and the historian Dimitri Obolensky.
sionally hymnographers use it merely to emphasize a certain word. It can be found in compositions written by St. John Koukouzelis in the fourteenth century, St. Mark of Ephesus in the fifteenth, Manuel Chrysaphes the New in the seventeenth, and Theodore “Phokaeus” in the nineteenth. All contemporary composers of Byzantine-style music in Greece continue this tradition.

The hymn texts have been translated into Elizabethan English and Modern English. Both translations are available since the purpose of this book is to bring Byzantine music to people in a form they will use in their churches, irrespective of their linguistic preferences.

The hymns in this book have been translated, typeset, and arranged by an Athonite hieromonk of our monastery, who learned the sacred art of Byzantine music on the Holy Mountain in Greece. His secular education included music studies at the Massachusetts Institute of Technology, Arizona State University, and Holy Cross Greek Orthodox School of Theology, and Greek and Byzantine studies at Harvard University.

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2 See page 415 in this book. (adapted from Αθωνική Μουσική Ανθοδέσμη, 1ος Τόμος, σελ. 316.)
3 See page 492 in this book. (adapted from Έν Ανθός τής καθ' ἡμέρας Εκκλησιαστικής Μουσικής, σελ. 300.)
4 Vid. Μουσικός Πανδέκτης, Τόμος η΄, Αδελφότης Θεολόγων ή ΖΩΗ, δ' έκδοσις, 1996, σελ. 11.
5 See page 204 in this book. (adapted from Μουσικός Θησαυρός τής Λειτουργίας, Α' Τόμος, σελ. 141.)
Preface: A Brief Survey
of the History of Byzantine
and Post-Byzantine Chant

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1. Overview

Byzantine music is the medieval sacred chant of all Christian churches following the Eastern Orthodox rite. This tradition, principally encompassing the Greek-speaking world, developed in Byzantium from the establishment of its capital, Constantinople, in 330 until its conquest in 1453. It is undeniably of composite origin, drawing on the artistic and technical productions of the classical age and on Jewish music, and inspired by the plainsong that evolved in the early Christian cities of Alexandria, Antioch, and Ephesus. In common with other dialects in the East and West, Byzantine music is purely vocal and exclusively monodic. Apart from the acclamations (polychronia), the texts are solely designed for the several Eastern liturgies and offices. The most ancient evidence suggests that hymns and Psalms were originally syllabic or near-syllabic in style, stemming, as they did, from pre-oktoëch congregational recitatives. Later, with the development of monasticism, at first in Palestine and then in Constantinople, and with the augmentation of rites and ceremonies in new and magnificent edifices (such as Hagia Sophia), trained choirs, each with its own leader (the protopsâltes for the right choir; the
lampadários for the left) and soloist (the domostikos or kanonarch), assumed full musical responsibilities. Consequently after ca. 850 there began a tendency to elaborate and to ornament, and this produced a radically new melismatic and ultimately kalophonic style.

2. The Pre-Byzantium Era

In the centuries before Constantine, there are no musical manuscripts—all the musical evidence is late; we have no music which is datable with the appearance of the liturgical hymn texts. But if our later musical sources have preserved for us even the essential features of the melodies with which these liturgical texts were first associated, they will enable us to form an idea, however partial, of what the earliest stratum of Christian music must have been like. The insoluble problem of Early Christian music is: how can one make deductions from the evidence in our earliest surviving musical manuscripts? To what degree does the music they contain reflect that of an earlier period? “Throughout the early Christian world,” writes Oliver Strunk, “in impenetrable barrier of oral tradition lies between all but the latest melodies and the earliest attempts to reduce them to writing.” While it may be possible to date an early musical manuscript, it is virtually impossible to say how old the melodies in it are. The entire question may be seen not so much in terms of a faithful melodic preservation but rather as the degree to which traces of an ancient model may be gleaned from our earliest notated sources.

A marked feature of liturgical ceremony was the active part taken by the people in its performance, particularly in the saying aloud or chanting of hymns, responses, and psalms. The terms chorós, koinónia, and ecclesia were used synonymously in the early Church. In Psalms 149 and 150, the Septuagint translated the Hebrew word machol (dance or festival group) with the word chorós. As a result, the early Church borrowed this word from classical antiquity as a designation for the worshipping, singing congregation both in heaven and on earth. Before long, however, a clericalizing tendency soon began to manifest itself in linguistic usage, particularly after the Synod of Laodicea, whose fifteenth Canon permitted only the canonical psál-tai to sing at the services. The word chorós came to refer to the special priestly function in the liturgy—just as, architecturally speaking, the choir became a reserved area near the sanctuary—and the chorós eventually became the equivalent of the word kléros.

For the earliest period, however, authorities are fairly well agreed that the background of the worship service is to be found in Jewish ceremonies of that day, and a large degree of continuity between the worship of the Jewish and Christian communities cannot be doubted. What holds for primitive Christian worship in general is no less true for the earliest Christian music in particular. A strong case can be made to support the belief that the background for the earliest Christian music is to be sought in the music of the Hellenistic Orient, and more specifically in the musical theory and practice of Hellenized Judaism of that day. The Old Testament had a conspicuous place in the thought and worship of the New Testament Church. Old Testament quotations and allusions, especially from the Book of Psalms, abound in the literature of the New Testament, and a comparison of the oldest Jewish liturgical poems with those of Eastern Christians points to a relationship between Syriac and Hebrew poetry, thus establishing the possibility of Jewish influence upon Christian liturgical poetry. We know that cantors of Jewish

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origin were often appointed, even attracted to teach Christian communities the cantillation of scriptural lessons and psalmody. In this, the ancient manner of oral tradition did not fail to show its inescapable vigour.

There were, however, other issues at stake. Throughout antiquity, Christian literature wrestles with many questions: Was music in the liturgy to be tolerated at all? If so, what kind of music? Was singing to be executed by the parish? Then there was the matter of the singing of women which appeared to be a point of utter vigilance. The Bible rapidly became the Book of books for Christianity. Jewish domestic psalmody was bound to become the model fundamental to Christian ecclesiastical chanting in which ethnic forces shaped local modifications over a rather wide range.

One major difficulty is involved in identifying that which was musically performed—in ascertaining just what was performed in a more or less “musical” manner. A reason for this difficulty lies in the fact that worship is often described in only a summary fashion, and rather general terms are used. There is, moreover, as is only to be expected, a lack of any precise musical terminology in New Testament writings.

There are some popular misconceptions about early Christian praise which, perhaps, ought to be clarified. Many believe that music played a dominant role in Christian gatherings of Apostolic and post-Apostolic times. But, in fact, the New Testament itself offers very little evidence of this, and in the earliest Church ordos of the second and third centuries, the part played by hymn singing conspicuously lacks mention. Saint Paul certainly exhorts the Ephesians to admonish one another in psalms, hymns, and spiritual songs—but this does not refer to the context of communal worship. In the second century, Saint Justin Martyr talks about a united “Amen” at the ends of prayers, but not about music. Some modern writers assume that the earliest Christian churches were based on Jewish synagogue nuclei and consequently adopted Jewish practices. But a reading a rabbinical sources of that time discloses a very minimal use of music in the services. We soon learn that the synagogues rejected the cultic sacrificial rites of the Temple and concentrated almost exclusively on Scripture and homilies. Even the Book of Psalms, which one would expect to be the natural song book of both Jews and Christians, played a less significant role than is generally imagined.

3. The Origins of Byzantine Music

Byzantine liturgical music did not come about in a cultural vacuum. It has its origins in the desert and in the city: in the primitive psalmody of the early Egyptian and Palestinian desert communities that arose in the 4th to 6th centuries, and in urban centres with their cathedral liturgies full of music and ceremonial. It is this mixed musical tradition that we have inherited today—a mixture of the desert and the city. In both traditions—that of the desert and that of the city—the Old Testament Book of Psalms (the Psalter) first regulated the musical flow of the services. It was the manner in which this book was used that identified whether a service followed the monastic or the secular urban pattern.

In the desert monasteries psalms were sung by a soloist who intoned the verses slowly and in a loud voice. The monks were seated on the ground or on small stools because they were

2 Eph. 5:19; cf. Col. 3:16
weakened by fasts and other austerities. They listened and meditated in their hearts on the words which they heard. The monks gave little thought to precisely which psalms were being used—they were little concerned, for example, with choosing texts that made specific reference to the time of the day; that is, psalms appropriate to the morning or ones appropriate to the evening. Since the primary purpose of the monastic services was meditation, the psalms were sung in a meditative way and in numerical order. The desert monastic office as a whole was marked by its lack of ceremony.

But in the secular cathedrals the psalms were not rendered in numerical order; rather, they consisted of appropriate psalms that were selected for their specific reference to the hour of the day or for their subject matter which suited the spirit of the occasion for the service. The urban services also included meaningful ceremonies such as the lighting of the lamps and the offering of incense. Moreover, a great deal of emphasis was placed on active congregational participation. The psalms were not sung by a soloist totally alone but in a responsorial or antiphonal manner in which congregational groups sang a refrain after the psalm verses. The idea was to have everyone involved in an effort of common celebration: there was no place here for individual contemplation.

Thus, it is not until the fourth century, when Christianity and paganism collide as a result of Constantine’s mass conversions, and when imperial ceremony entered liturgical solemnity in new and vast cathedrals, that music rears its formidable voice. And even then it did so under very special circumstances, and not without considerable monastic opposition. The monks of the desert likened tunes to demonic theatre, to false praise and to idle pleasure, satisfying the weak-minded and those of little faith and determination. But this does not mean that the monks did not chant. Their rejection was of worldly music, musical exhibitionism and the singing of non-scriptural refrains and chants. It was, in fact, the monastic population that later produced the first and finest hymnographers and musicians—Romanos the Melodist, John Damascene, Andrew of Crete, and Theodore the Studite. And it was the monastic population that also produced the inventors of a sophisticated musical notation which enabled scribes to preserve, in hand-written codices, the elegant musical practices of the medieval East.

But the emergent heretical movements of the fourth and fifth centuries exploited the charm of music and enticed many away from Orthodoxy with newly-composed hymns. They were so successful that the Orthodox were forced to retaliate by using the same weapon. At first, only hymns found in Scripture itself were permitted: the Magnificat, the Song of Symeon, the Psalms, the Old Testament canticles, etc., but later the Orthodox wrote troparia and kontakia based directly on the metrical and musical patterns of the heretics’ hymns. These early compositions were specifically designed as processional pieces, for use in the streets and squares, not in churches, and they involved full congregational or crowd participation.

Thus from the fourth century onward, music became an indispensable element of worship. It underscored that fundamental concept of koinonia or communio which was so vital and so real in the early Church. It was the task of all present to sing, to participate in song, to respond with one heart and one voice to the celebrant. Note that music was never understood as a private, personal, devotional exercise (though this is not entirely excluded); its function was communal; it identified the popular element of liturgical celebration. For this reason, any music used in church which focuses attention onto a particular person or group, which forces another
group into becoming passive listeners and observers, is alien to the age-old tradition of the Church and to the accepted perception of liturgy as an act involving all the faithful. This is not to say that there were no soloists—there were indeed, but primarily it was their duty to lead and to cue responses from the assembled body of the faithful, and not to extemporize or to innovate.

How was this accomplished? There were two kinds of singing in the early Church: an ancient Responsorial form and a later Antiphonal form. The former began with the soloist’s singing of the response, usually a selected verse from a psalm. This served to give the pitches to the choir (made up of the entire congregation) which then repeated the response. The soloist followed by singing the verses of the psalm in such a fashion that the melody used for each verse or half-verse ended with the same notes that began the response. Receiving their cues in this manner, the members of the choir repeated the response after each verse. This subtle method of achieving musical unity, peculiar to the Eastern service, obviously had its origin in the practical concerns of the performance. With the advent of trained choirs, however, the need for these cues would undoubtedly have disappeared, and they were probably maintained primarily for the sake of their contribution to the overall musical structure. The Antiphonal procedure required that the congregation be divided into two, each with its own leader and each with its own refrain: this time the refrain did not need to be from the Psalter. In this form the Small Doxology was always added to the psalm as a final verse.

4. Notation

There were no notes to record music until after the 9th century. St Isidore of Seville in the 7th century lamented the fact that the sounds of music vanished and there was no way of writing them down. Only towards the end of the first millennium was it felt that the singers’ fragile memories were not adequately conserving the sacred melodies that something was done to fix the plainchants in writing.

Byzantine chant manuscripts date from the 9th century, while lectionaries of Biblical readings with ecphonetic notation begin about a century earlier. Fully diastematic Byzantine notation, which can be readily converted into the modern system, surfaces in the last quarter of the 12th century. Currently known as round or middle Byzantine notation, it differs decisively from earlier forms (paleobyzantine notation) in that it represents an explicit technique of writing, accounting even for minor details of performance. When reading the earlier, simple notation, the singer was expected to interpret or realize the stenography by applying certain established rules (generally unknown now but absolutely familiar to him) in order to provide an accurate and acceptable rendition of the music. The change to greater precision came about initially in response to an urgent need: to capture the vestiges of an old and dying melodic tradition then losing its supremacy in the face of more progressive and complex musical styles. But the actual process of substitution from the implicit to the explicit system is not easily explained, since mixed traditions characterize notational procedures used in the Byzantine world, each new manuscript revealing a variance, an inconsistency, or a deviation. Broadly speaking, scholars have discerned two principal paleobyzantine notations, of common origin yet distinct and contemporaneous in their development: Coislin and Chartres (the names are taken from two exemplars, MS Coislin and a fragment of MS Lavra Γ. 67, which was formerly at Chartres). Their
origins are believed to lie in the ancient grammatical accents, and they are comparable to the Latin staffless neumes.

Specifically, Coislin is a notation that chiefly employs a limited number of rudimentary diastematic neumes (oxeia, bareia, apostrophos, petastē, and klasma) independently and in combination, with the addition of a small number of simple auxiliaries and incidental signs. Chartres notation, on the other hand, is mainly characterized by its use of elaborate signs that stand for melodic groups. Around 1050 these two primitive systems terminated their coexistence, the former superseding the latter and continuing its development until ca. 1106. Toward the end of the century it succumbed to the totally explicit round method. The new system embodied a uniformity that is inherent in any written tradition, but, more than this, it established a number of influential precedents both in manuscript transmission and in musical theory. It suppressed the instability of oral tradition, and it countered the inconsistencies of diverse musical practices. Melodies written in round notation developed an aura of sanctity and became models for subsequent generations of composers. One immediate result of this was the appearance of new music books for soloists (the Psaltikon), for choristers (the Asmatikon), and for both (the Akolouthia). But much more was involved in the substitution of notations than a mere evolution to greater clarity. Other changes were taking place in liturgical ordo and in performance practices, and the advent of the round system satisfied the demands placed on music by a new class of professional musicians (the maistores), who naturally favored an exact method of writing that could capture the nuances and elaborations of their highly specialized art. Marked developments in the liturgical tradition, which had reached a culminating stage by the end of the 12th century, gave the scribes an additional incentive to provide appropriate musical material in newly edited choir books.

Following an independent development and surviving until the 14th century in a relatively unchanged state is the notation that was devised to accommodate Biblical lessons: ecphonetic or lectionary notation. It comprises a small set of signs that occur as couples, one at the beginning and one at the end of every phrase in the text, presumably requiring the application of different kinds of cantillation formulas. Like the Coislin and Chartres systems, ecphonetic notation was of value for the singer, who used it only as a memory aid; but complete reconstruction of the melody line is impossible today.

Byzantine chant notation in its fully developed and unambiguous form represents a highly ingenious system of interrelationships among a handful of symbols that enabled scribes to convey a great variety of rhythmic, melodic, and dynamic nuances. Certain signs called somata (bodies) refer to single steps up or down; others called pneumata (spirits) denote leaps. Five of the former group also carry dynamic value, and when combined with the pneumata, they lose their step value but indicate the appropriate stress or nuance. For example, the oxeia (acute) marks an ascending second with emphasis (usually denoted by >). When placed with the hypsēlē (high), the ascending fifth, the oxeia loses its intervallic value but has its dynamic quality applied to the new note. Standing apart from these is the ison (equal) , which asks for a repetition of the note sung before. Another group of signs refers to the rhythmic duration (note lengthenings), and another (the hypostases) to ornaments. At the beginning of the chant, a special signature (martyria) indicates the mode and the starting pitch. Therefore, in order to sing
from a medieval Greek chant book, the trained cantor (psaltes) would work his way through the piece by steps and leaps, applying the necessary nuances and durations as required by the neumes. To avoid confusion, scribes frequently drew the somata and pneumata in black or brown ink and the hypostases in red.

The introduction of neume notation in the 9th century had both positive and negative effects for plainchant. On the positive side, it meant that an authoritative version of a plainchant melody could be transmitted, without alteration or deterioration, to other singers in distant places that were unfamiliar with the tradition. On the negative side, it meant that plainchant melodies had in effect become fixed once and for all. What do I mean by this?

During the first nine centuries of Christianity, the Byzantine musical tradition of plainchant managed to keep alive a certain improvisatory fervour that was also manifest in the spontaneity of prayers and rituals in the early Christian liturgy. Now, with some strokes of a 9th-century pen, the plainchant melodies were caught in a rigid stylisation. They became as if embalmed and their stylistic profiles conformed to 9th-century and eventually, later, tastes. The old chants that originated as “sung prayers” were henceforth crystallised “art-objects.” Yet once the neume notation was available to Byzantine Church musicians, it was impossible to ignore its capabilities. And soon the notation became a force for artistic experiment, since it gave composers a way to try out new musical ideas, letting them ponder their novelties and circulate them for others to examine and compare.

Thus, with a supply of graphic devices both to enshrine the ancient melodies and to record new compositions, the Byzantine musician embraces the art of composing. To begin with, this art meant something a little different from what it does today. It was not just a matter of thinking up fresh and novel sound combinations and putting personal inspiration on display. Certainly the sacred texts were given a musical dress that was designed to enhance their expression. But this was accomplished largely without injecting the human creative personality.

Most early Byzantine composers were content to practise their craft anonymously in the service of the Church. Their names are unknown, and in their musical techniques a similar impersonality prevails. The early chants tend to be built out of little twists and turns of melody that everyone had heard and used for generations. The word composing actually means putting things together, and that was essentially what the Byzantine composers did. They arranged, adjusted and stylised from a fund of age-old melodic bits and phrases that were active in the communal memory. Therefore, when a “new” melody was created, it was often not entirely fresh and original. More frequently it was a refinement of some existing strains. It is for this reason I said earlier that impersonality prevails not only in anonymity but also in musical techniques.

5. Psalmody and Hymnody

Unlike the acclamations and lectionary recitatives, Byzantine psalmody and hymnody were systematically assigned to the eight ecclesiastical modes that, from about the 8th century, provided the compositional framework for Eastern and Western musical practices. Research has demonstrated that, for all practical purposes, the oktòêchos, as the system is called, was the same for Latins, Greeks, and Slavs in the Middle Ages. Each mode is characterized by the deployment of a restricted set of melodic formulas that is peculiar to the mode and that constitutes
the substance of the hymn. Although these formulas may be arranged in many different combinations and variations, most of the phrases of any given chant are nevertheless reducible to one or another of this small number of melodic fragments.

Both psalmody and hymnody are represented by florid and syllabic settings in the manuscript tradition. Byzantine syllabic psalm tones display extremely archaic features such as the rigidly organized four-element cadence that is mechanically applied to the last four syllables of the verse, regardless of accent or quantity. The florid Psalm verses such as those for communion, which first appear in 12th- and 13th-century choir books, demonstrate a simple motivic uniformity that transcends modal ordering and undoubtedly reflects a pre-oktoech congregational recitative.

All forms and styles of Byzantine chant, as exhibited in the early sources, are strongly formulaic in design. Only in the final period of the chant’s development did new composers abandon this procedure in favor of the highly ornate kalophonic style. The most celebrated of these composers, and one entirely representative of the new school, was the maistor St. John Koukouzeles (fl. ca. 1300), who organized the new chants into large anthologies. This final phase of Byzantine musical activity provided the main thrust that was to survive throughout the Ottoman period and that continues to dominate the current tradition.

6. Later Byzantine Era

Turning now to the later Byzantine period itself and on to our own times, we enter the era in which music is something taken entirely for granted in Christian worship: a feature automatically expected. To celebrate a service without music would seem highly irregular. In a large measure it is the event which many most look forward to because music has come to identify the festive nature of a liturgical occasion—the aural embodiment of that which has brought the faithful together.

How is it that music has taken over in this way? Why has it become the measure of liturgical prayer and worship? It is precisely because it is an art of great subtlety and power which, when used correctly, can greatly distort or even caricature sacred poetry, but when understood properly, it can heighten the significance of the celebration, contribute to prayer, and emphasize the corporate nature of worship.

Music functions as a dramatic element—it has a unique and central place in the general structure of liturgy; it has acquired liturgical significance. Almost every word pronounced in church is “sung” in one form or another. And the manner in which it is sung greatly affects the nature of the service. Week by week, season by season, the Church’s song draws out the inner meaning of liturgical poetry.

7. Post-Byzantine Era

The year 1453 has been considered terminal by most writers, and while none would flatly deny that traditional musical elements, both practical and theoretical, were preserved at least until the middle of the sixteenth century, most would uphold the view that the hymnodic productions of the Ottoman era represent a disintegration of the authentic, Byzantine forms of artistic expression and were the results of a growth of new and innovative impulses that were alien to the spirit and evolutionary pattern of the medieval past. As we look closer into the his-
History of Byzantine Chant

History of Christian art in Ottoman times, we may detect in the literature a curious duality: a mixture of conservatism and elasticity, of traditional compositional methods and personal self-aggrandizement, of laconic control and specious exoticisms. This duality is particularly apparent in the musical repertory where both old and new are seen to exist side by side. A policy of artistic liberalism and reverence for the past was the hallmark of the epoch. For while resemblances to past practices stand out as both familiar and apparent, it is also the differences manifested within the familiar procedures that grant the absorbing attention and appeal experienced in the music, and this becomes increasingly obvious the more we discover the historical and technical processes and the origins and transmissions of the compositions. Ultimately, each chant is unique in some particular way and even a passing familiarity with the musical conventions of the time, makes it possible for us to appreciate many of the individual features. Collectively, these elements create a new musical vocabulary, one which characterizes and eventually epitomizes an emerging neo-Hellenic style. From an accumulated experience of these individual traits, our knowledge of this style is more certain and we can begin to move with more assurance to its proper interpretation and evaluation. Otherwise, we shall forever be unable to fathom fully the sophisticated craft that those diligent scribes from Constantinople, Mount Athos, Cyprus, Crete, Serbia and Moldavia enshrined in collections which until today have been undeservedly ignored.

A strong case can surely be made to classify the period of musical composition from around 1500 to 1820 (when musical print replaced the handwritten codex) neither as “post-Byzantine” nor “neo-Byzantine,” nor even as “Byzantine,” but rather as neo-Hellenic, since the musical aspect of artistic creation, particularly after the seventeenth century, participated with other art forms in establishing a widely-acknowledged modern Greek renaissance. Understood in this manner, it is less likely that one will view the artistic and technical productions of the Ottoman years merely as an extension of Byzantium or as its decadent and aesthetically inadequate offspring.

At the forefront of this renaissance is sacred chant, the recorded history of which is preserved in an imposing bulk of musical manuscripts (most of them dated) that are located in widely dispersed and often inaccessible collections: public, private and monastic. Despite the fact that it may take a great many years to acquire a thorough familiarity with all of the sources that are known today, it is yet possible for us to divide the history of the evolution of church music from the fall of Constantinople until the Greek revolution into five periods:

(a) 1453-1580 — a time of renewed interest in traditional forms, the growth of important scribal workshops beyond the capital, and a new interest in theoretical discussions;

(b) 1580-1650 — a period of innovation and experimentation, the influence of foreign musical traditions, the emergence of the kalophonic (or embellished) chants as a dominant genre, and the conception of sacred chants as independently composed art-objects;

(c) 1650-1720 — when extensive musical training was available in many centres and when elegantly written music books appear as artistic monuments in their own right. Musicians of this age were subjecting older chants to highly sophisticated embellishments and their performance demanded virtuosic skills on the part of the singers. In addition, the first attempts at simplifying the increasingly complex neumatic notation were being made;
(d) 1720-1770 — a period of further experimentation in notational forms, a renewed interest in older, Byzantine hymn settings, the systematic production of music manuscripts and of voluminous Anthologies that incorporated several centuries of musical settings;
(e) 1770-1820 — a time of great flowering in church music composition and the supremacy of Constantinople as a centre where professional musicians controlled initiatives in the spheres of composition, theory and performance. Among these initiatives were: further notational reforms, new genres of chant, the reordering of the old music books, the more prominent intrusion of external or foreign musical elements, and, finally, by 1820, the termination of the hand-copied manuscript tradition.

8. The Reforms of Chrysanthos

The decade 1810-1820 was, for the history of Greek chant, both turbulent and decisive. Two major goals were finally achieved: first, the implementation and universal acceptance of an entirely new notational system (1814) which had evolved from the interpretative experiments of Balasios the priest (flourished around 1670 to 1700) through the formulations of the protopsaltes, Ioannes Trapezoundios (1756), of Petros Peloponnesios (ca. 1730-1777), of Petros Byzantios (d. 1808) and of Georgios of Crete (d. 1816); and second, as a consequence to the former, the invention of musical print and the simultaneous publication of the first music book (1820).

Chrysanthos of Madytos (ca. 1770- ca. 1840), an uncommonly well-educated and highly cultured hierarch, was primarily responsible for the reform, and his system survives until this day. He had an excellent knowledge of Latin and French, and was familiar with European as well as with Arabic music, being proficient in playing the western flute and the eastern “nay.” Chrysanthos had learned the art of chanting from Petros Byzantios and himself taught singing. As a composer and educator, he became acutely aware of the need for more clarity in the process of studying and understanding of Greek church music. The medieval neumatic notation had now become so complex and technical that only highly skilled chanters were able to interpret the symbols accurately. To facilitate that end and to simplify the teaching of this difficult art, he invented a set of monosyllabic sounds for the musical scale based on the European sol-fa system but using the first seven letters of the Greek alphabet. Each degree corresponded to one note in the scale:

ΠΑ-ΒΟΥ-ΓΑ-ΔΙ-ΚΕ-ΖΩ-ΝΗ = ΡΕ-ΜΙ-ΦΑ-ΣΟΛ-ΛΑ-ΣΙ-ΔΟ

In addition, he systematized the ordering of the eight modes into three species: diatonic, chromatic and enharmonic. Within each of these three categories, the intervallic progression of the degrees was fixed according to elaborate mathematical calculations. Chrysanthos also introduced new processes of modulation and chromatic alteration and abolished some of the notational symbols. As a result of these efforts, a large repertory of hymnody was made available to chanters who were ignorant of the melodic and dynamic content of the old signs.

Owing to this breach with the traditional methods of teaching, Chrysanthos is said to have been exiled to Madytos by order of the Constantinopolitan patriarch. Yet, apparently this did not stop him from pursuing his highly original approach to the teaching of ecclesiastical music.
In Madytos, he found that his pupils were able to learn in ten months what had formerly taken ten years. The crucial device speeding up the process of learning appears to have been his use of the aforementioned newly invented solmization syllables. Finally exonerated by the Holy Synod, Chrysanthos was then given a free hand to teach music as he saw fit. It was at this point that he joined forces with the protopsaltes, Grigorios and the archivist, Chourmouzios, both of whom seem to have had less formal education than Chrysanthos, yet according to their biographies possessed a great natural ability for music. All three taught at the Third Patriarchal School of Music (opened 1815) and this ensured the success and propagation of the new system. The results of Chrysanthos’s research and teaching methods appeared for the first time in a treatise entitled “Introduction to the theory and practice of ecclesiastical music written for the use of those studying according to the new method” published in Paris in 1821. Eleven years later there appeared in Trieste the more exhaustive and highly influential *Great Theory of Music* which, in its first part, expounded the new theories and notational principles of the three reformers.

The second part of the *Great Theory* is purely historical. Chrysanthos made an ambitious but unsuccessful attempt to present, in the form of a chronicle, a general history of music from the time before the Great Flood to his own day. It is recorded that he wrote many other works, including transcriptions of Greek church music to European staff notation and European music to the notation of the new method, but none survives. Despite its numerous shortcomings, the oeuvre of Chrysanthos is a landmark in the history of Greek church music since it introduced the system upon which are based the present-day chants of the Greek Orthodox Church.

The invention of musical type marked the end of the long and fascinating tradition of the music manuscript. In 1820, Peter Ephesios, a student of the three teachers, published in Bucharest the editions of the Anastasimatarion and Syntomon Doxastarion by Petros Peloponnesios. And, of the older pieces, those that entered the printed repertory were randomly selected by subsequent editors. After 1830, the official musical tradition of the Greek Orthodox Church was represented by the following books: the Anastasimatarion, the Heirmologion and the Syntomon Doxastarion of Petros Peloponnesios, the Syntomon Heirmologion of Petros Byzantios, the Doxastarion of Iakovos the protopsaltes, and the New Anthology of the Papadike—all rewritten according to the interpretations of Grigorios protopsaltes and Chourmouzios in the new, simplified notation of Chrysanthos.

9. From the 19th Century to the Present

The emergence of the printed music book after 1820 led to a standardization of the chant repertory both on mainland Greece and on Athos. Selected popular works of the great Constantinopolitan masters of the 18th and early 19th centuries were type set and included in anthologies of chant. But alongside these, simplified Western-style melodies were also making inroads in popular editions of sacred music published, for example, by the influential Zoe movement.

For a short time Athos could not resist the increasingly fashionable Italianate style that was being introduced by Western trained musicians and by the great influx of Russian monks on the Mountain before 1917. But this was soon to be counterbalanced by the new sounds of the Asia Minor refugees who flooded into Greece and eventually onto Athos after the 1920s and 1930s—precisely when the Russian population on the Mountain was entering a decline.
To begin with, the Church music of these Anatolians, though very much a continuation of the earlier tradition of Ottoman times, was rejected by the Greek urban middle classes as vulgar and “Turkish.” They had become enamoured of the sweet polyphonic choirs, some of them with organ accompaniment. But, in time, radio, the gramophone and television also proliferated sophisticated European styles—and these styles, though in a neo-Byzantine dress, have affected certain repertories of Athonite music even to this day.

Even as early as the 18th century there is evidence of a sharp negative reaction by the Athonites to city church music. An anonymous hand writes in a Vatopedi manuscript the following stinging remarks in verse:

The psalmodies of Byzantium
like the nightingales are heard;
While those of the Holy Mountain
resemble the tunes of guileless swallows;
But the ones in Athens
warble like the falcons;
And the psalmodies of Crete
are the arid squawking of the crows.

There has indeed been a revival of traditional Eastern-style chant on the Holy Mountain, just as there has been a revival of traditional icon painting. But wittingly or unwittingly elements of Western diatonic music have blended with the chant—a phenomenon reminiscent of what we had observed in earlier centuries with the infiltration of Ottoman sounds into Byzantine melody.

Another feature of Athonite musical life in the post-war years has been what I term the cult of the virtuoso. Until its very recent return, choral music fell into a decline on the peninsula and instead one heard master soloists improvising and elaborating chant with extraordinary vocal skills and deft Oriental turns. The most famous of these soloists was the deacon Dionysios Firfiris (d. 1991), whose evocative voice and improvisational skills created a sensation both on and off the Mountain.

Since the mid-1970s, with the revival of monastic life by young, educated monks, the musical emphasis has begun to shift from performance by an individual to that by the group. For many years Simonopetra alone has employed full double choirs for every service, each day of the year. Its example has recently been followed by Vatopedi. This more traditional performance practice is gaining popularity in convents and monasteries on the mainland and abroad. Moreover, use of the Book of Psalms—the ancient song book of the early monasteries—has been revived, and new melodious settings for them have been composed.

Approximately fifteen years ago, a suave, lyrical melody set to a religious poem by St. Nektarios of Aegina was composed by a monk at Simonopetra and subsequently recorded on cassette tape and CD. Within two years this melody circled the globe. It has captured the hearts of Orthodox choir masters worldwide. The hymn, entitled, “O Pure Virgin,” can today be heard sung in Japanese, French, Tinglit, Italian, Russian, Swahili, Arabic, Romanian, English, and many other languages. Its popularity is entirely due to the fact that it combines familiar elements of two different musical cultures: the harmonic and metrical features of European lyrical ballads with the vocal production and exoticism that evokes a flavour of the East.
What of the future? I believe that we shall observe a greater degree of choral singing as opposed to soloistic virtuosity—though the latter will not disappear entirely for some time. Athonite music will also be greatly commercialised in the near future with the proliferation of CDs and chant anthologies in countries beyond Greece. Such tendencies have are already visible in Romania, Bulgaria, Serbia, the Middle East and the United States of America. On the other hand, there has also been a recent tendency to examine the old manuscripts in order to re-discover earlier traditions and vocal practices. Western musical tendencies, though perhaps never acknowledged as such, may continue to blend with the chant.

The Athonite musical tradition has adapted over the centuries to changing cultural tastes and conditions. This identifies it as an art that is living and flexible. At all events, because of its prestige, Athos will be a pace-setter for trends well beyond its own territory.
Acknowledgements

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The Great Doxology

First Mode "Tetraphonic"
adapted from Iakovos the Protopsaltis (d. 1800)
as interpreted by Athanasios Karamanis (1911-)

Duration: 12:00

"Hχoς ἡ Πνε —

Glory to Thee Who hast shown the light.________________

Glo-ry in the high- est to God, and__

on earth peace, good will a- mong men._
We praise Thee; we bless Thee; we worship Thee; we glorify Thee; we give thanks to Thee for Thy great glory.

O Lord, King, Heav'ly God, the Father Almighty, mighty, O Lord the only begotten Son, Jesus Christ, and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father, Who took away the sin of the world: have mercy on us, Thou Who takest away...
Great Doxology - Elaborate Version - First Mode

way__ the sins_____ of___ the__ world.

Re - ceive___ our__ prayer, Thou Who sit - test at____ the right__ hand_

____________________ of the__ Fa - - - - - - ther; and have

mer - - - cy_____ on_______ us.__

For____ Thou_____ a - - lone____ art_______ ho - - -

- - - ly; Thou___ a - - lone__ art_______ Lord, Lord, Je - sus_Christ,

__________ to the glo - - - - ry__ of God the_ Fa - - ther. A - -

men._

Ev - 'ry day____ will l__ bless____ Thee, and___ l________ will

praise___ Thy________ name____ for - ev - - er __ and un -
to the ages of ages.

Vouchsafe, O Lord, to keep us this day without sin.

Blessed art Thou, O Lord, the God of our fathers, and praised and glorified is Thy name unto the ages. Amen.

Let Thy mercy, O Lord, be upon us even as we have hoped in Thee.
Blessed art Thou, O Lord, O Lord, (thrice)
teach me Thy statutes.

Lord, Thou hast been our refuge from generation to generation. I said: O Lord,

Lord, have mercy on me; heal my soul, for I have sinned against Thee.

O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

For in Thee is the fountain of life; in Thy light.
We shall see light.

Continue thy mercy unto those who know Thee.

Holy God, holy might, holy immortal, have mercy on us.

Glory to the Father and to the Son and to the Holy Spirit; both now and ever, and unto the ages.
Great Doxology - Elaborate Version - First Mode

23 Holy Eternal, have mercy on us.

Asmatikon:

24 O Holy God, might y,

25 Holy Might y,

26 Holy Eternal, have mercy on us.
The Great Doxology

Plagal Second Mode

Elaborate Version
adapted from George Violakis (d. 1911)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1875-1905)
as interpreted by Chrysanthos Theodosopoulo (1920-1988)

Duration: 9:30

'Ἡχος λὰ λάμπε, Πα

Glo- ry be to Thee Who hast shown the light.

Glo- ry in the highest to
Great Doxology - Elaborate Version - Plagal Second Mode

God, and on earth peace, good

will among men.

We praise Thee; we bless Thee; we worship Thee; we glorify Thee

we give thanks to Thee for

Thy great glory.

O Lord, King, heavenly God, the Father Almighty, O Lord the onlybegotten Son, Jesus Christ, and the Holy Spirit.
O Lord, God, Lamb of God, Son of the Father, Who took away the sins of the world: have mercy on us, Thou Who took away the sins of the world.

Receive our prayer, Thou Who sittest at the right hand of the Father; and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ,
Great Doxology - Elaborate Version - Plagal Second Mode

1

7

Ev-’ry day will I bless Thee, and I
will praise Thy name forever and
unto the ages of ages.

8

Vouchsafe, O Lord, to keep
us this day without sin.

9

Blessed art Thou, O Lord, the
God of our fathers, and praised and
glorified is Thy name unto the

Great Doxology - Elaborate Version - Plagal Second Mode

10
Let __ Thy __ mercy, O ___ Lord, __________ be up-

on ___ us, __ e - e - ven as we __________ have hoped__

in ________________ Thee.__

11, 12, 13
Bless - ed art ________________ Thou, __ O ______________ Lord, __ teach__

me __ Thy __ statues ____________ (thrice)

14
Lord, __ Thou __ hast __ been __ our ref - - uge____

from gen - er - a - tion to __ gen - er - a - tion. I said: _______ O __ Lord, have mer - cy on

me; ______ heal __ my soul, ______ for I __ have __ sinned_
Great Doxology - Elaborate Version - Plagal Second Mode

15 O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16 For in Thee is the fountain of life; in Thy light we shall see light.

17 Thy mercy unto those who know Thee.

18,19,20 Holy, holy, holy, God, holy, holy, holy.
Great Doxology - Elaborate Version - Plagal Second Mode

14

H

Asmatikon:

Might - y, ho - ly Im - mor - tal, have mer - cy on us.

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it;

Both now and ev - er, and un - to the a - ges of a - ges. A - men.

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

H

o - ly God
Nothing so arouses the soul, gives it wing, sets it free from the earth, releases it from the prison of the body, teaches it to love wisdom and to despise all the things of this life, as concordant melody and sacred song composed in rhythm.

—St. John Chrysostom
The Great Doxology

Plagal Fourth Mode

Elaborate Version
adapted from Iakovos the Protopsaltis (d. 1800)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1875-1905)
as interpreted by Athanasios Karamanis the Protopsaltis of Thessaloniki

Duration: 14:30

'Hχος ᾗ αὴ Νη

G

Glo - ry__ in the high - est to God, _____ and__
on___ earth___________peace, good will _____ a - mong_______ men.
We praise Thee; we bless Thee; we worship Thee;
we glorify Thee;
we give thanks to Thee for Thy great glory.

O Lord, King, heavenly God, the Father Al-mighty,
O Lord, the only begotten Son, Jesus Christ,
and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father,
Who took away the sin of the world:
Thou Who
Great Doxology - Elaborate Version - Plagal Fourth Mode

1. Take away the sins of the world.

2. Receive our prayer, Thou Who sittest at the right hand of the Father; and have mercy on us.

3. For Thou alone art holy; Thou alone art Lord, Jesus Christ, to the glory of God the Father. Amen.

4. Every day will I bless Thee, and I will praise Thy name for ever and ever.
Great Doxology - Elaborate Version - Plagal Fourth Mode

8 Vouchsafe, O Lord, to keep us this day without sin.

9 Blessed art Thou, O Lord, the God of our Fathers, and praised and glorified is Thy name unto the ages. Amen.

10 Let Thy mercy, O Lord, be upon us, even as we have hoped in Thee.
Blessed art Thou, O Lord,

Teach me Thy statutes.

Thou hast been our refuge

from generation to generation.

I said: O Lord, have mercy on me;

heal my soul, for I have sinned against Thee.

O Lord, to Thee have I fled

for refuge; teach me to do Thy will,

for Thou art my God.
16  For in Thee is the fountain of life; in Thy light we shall see light.

17  Continue Thy mercy unto those who know Thee.

18,19,20  Holy God, holy Myrrh, holy Immortal, have mercy on us.

21  Glory to the Father and to the Son and to the Holy Spirit;

22  Both now and ever, and unto the
ages of ages. Amen.

Holy Immortal, have mercy on us.

Asmatikon:

Holy God,__________________

Holy Might,_________

Holy Immortal,___

have mercy on us.__________________
The Great Doxology

First Mode

Brief Version

adapted from Manuel of Byzantium (d. 1819)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1805-1819)

\[ \text{Duration: 5:00} \]

\[ 140 \]

\[ \text{lo-ry be to Thee Who hast shown the light. A Glo-ry in} \]

\[ \text{the high-est to God, and on earth peace, good will__ a-mong men.} \]
We praise Thee; we bless Thee; we worship Thee; we glorify Thee; we give thanks to Thee for Thy great glory.

O Lord, King, heavenly God, the Father Almighty, O Lord the only begotten Son, Jesus Christ, and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father, Who took away the sins of the world: have mercy on us, Thou Who took away the sins of the world.

Receive our prayer, Thou Whoittest at the right hand of the Father; and have mercy on us.
For Thou alone art holy; Thou alone art Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise Thy name for ever and unto the ages of ages.

Vouchsafe, O Lord, to keep us this day without sin.

Blessed art Thou, O Lord, the God of our Fathers, and praised and glorified is Thy name unto the ages. Amen.

Let Thy mercy, O Lord, be upon us, even as we have hoped in Thee.

Blessed art Thou, O Lord, teach me Thy statutes.
13  Blessed art Thou, O Lord, teach me Thy statutes.

14  Lord, Thou hast been our refuge from generation to generation. I said: O Lord, have mercy on me; heal my soul, for I have sinned against Thee.

15  O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16  For in Thee is the fountain of life; in Thy light we shall see light.

17  Continue Thy mercy unto those who know Thee.
Brief Doxology - First Mode

18,19,20
Holy God, holy Might, holy Immortal, have mercy on us.

21
Glory to the Father and to the Son and to the Holy Spirit;

22
Both now and ever, and unto the ages of ages. Amen.

23
Holy Immortal, have mercy on us.

Asmatikon:

24
Only God,

25
Holy Might,
Holy Immortal, have mercy on us.
The Great Doxology

Second Mode

Brief Version

adapted from John Kavadas (d. 1889)
the Protopsaltis of Chios

"Hχος Δι "

Duration: 5:00

140

lo - ry be to Thee Who hast shown the light. Glo - ry in the high-est to God, and on earth__peace, good will___a - mong men.

We praise Thee; we bless__Thee; we wor - ship Thee; we glo - ri - fy____

Thee; we give thanks to Thee for Thy great__glo - - - ry.

O Lord, King__ heav - - en - ly God, the Fa - - ther Al - might -
O Lord the only-begotten Son, Jesus Christ, and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father, Who taketh away the sin of the world: have mercy on us,

Thou Who taketh away the sins of the world.

Receiveth our prayer, Thou Who sittest at the right hand of the Father; and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise Thy name.
8 Vouchsafe, O Lord, to keep us this day without sin.

9 Blessed art Thou, O Lord, the God of our Fathers, and praised and glorified is Thy name unto the ages. Amen.

10 Let Thy mercy, O Lord, be upon us, even as we have hoped in Thee.

11, 12, 13 Blessed art Thou, O Lord, teach me Thy statutes.

14 Lord, Thou hast been our refuge from generation to generation. I said: O Lord, have mercy on me; heal my soul, for I have sinned against Thee.
15 (M) (Δ)
O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16 (Δ)
For in Thee is the fountain of life; in Thy light we shall see light.

17 (Δ) (M)
Continue Thy mercy unto those who know Thee.

18,19,20 (Δ) (M) (Δ) (B) (M) (thrice)
Holy God, holy Might, holy Immortal, have mercy on us.

21 (M) (Δ)
Glory to the Father and to the Son and to the Holy Spirit;

22 (M) (Δ) (M) (Δ) (Π)
Both now and ever, and unto the ages of ages;
We should offer up doxologies to God with fear and a contrite heart, in order that they may be accepted like fragrant incense.

—St. John Chrysostom
The Great Doxology

Third Mode

Brief Version

adapted from Manuel of Byzantium (d. 1819)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1805-1819)

Duration: 5:00

\[ \text{Glo-ry to Thee Who hast shown the light. Glo-ry in the high-est to God, and on earth peace, good will among men.} \]

2

We praise Thee; we bless Thee; we worship Thee; we glorify Thee; we give thanks to Thee for Thy great glory.

3

O Lord, King, heav- en- ly God, the Fa- ther
brief doxology - third mode

1. Almighty, O Lord the only begotten Son, Jesus Christ,
and the Holy Spirit.

2. O Lord, God, Lamb of God, Son of the Father,
Who took away the sin of the world: have mercy on us, Thou
Who took away the sins of the world.

3. Receive our prayer, Thou Who sittest at the right hand of the Father;
and have mercy on us.

4. For Thou alone art holy; Thou alone art Lord,
Jesus Christ, to the glory of God the Father. Amen.

5. Every day I will bless Thee, and I will praise Thy
name forever and unto the ages of ages.

Vouch-safe, O Lord, to keep us this day without sin.

Blessed art Thou, O Lord, the God of our fathers, and praised and glorified is Thy name unto the ages. Amen.

Let Thy mercy, O Lord, be upon us, even as we have hoped in Thee.

Blessed art Thou, O Lord, teach me Thy statutes.

Lord, Thou hast been our refuge from generation to generation.
I said: O Lord, have mercy on me; heal my soul, for I have sinned against Thee.

O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

For in Thee is the fountain of life; in Thy light we shall see light.

Continue Thy mercy unto those who know Thee.

Holy God, holy Mighty, holy Immortal, have mercy on us.

Glory to the Father and to the Son and to the Holy Spirit.
Both now and ever, and unto the ages of ages. Amen.

Holy Immutable, have mercy on us.

Asmatikon:

O only God,

Holy Immutable, Might,

Holy Immutable, have mercy on us.

On Sundays, continue on page 65 with "Today is Salvation"
The Great Doxology

Fourth Mode

Brief Version

adapted from Manuel the Protopsaltis of Byzantium (d. 1819)

Duration: 5:30

G

lo- ry be to Thee Who hast shown the light. A A  Glory

in the high- est to God, and on earth peace, good will a- mong men. 6 γ

2

We praise Thee; we bless Thee; we wor- ship Thee; we glo- ri- fy Thee; we give thanks to Thee for Thy great glo- ry. 6 γ

3

O Lord, King, heav- en- ly God, the Fa- ther Al-
might-y, O Lord the only begotten Son, Jesus Christ,

and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father, Who
takest away the sin of the world: have mercy on us,

Thou Who takest away the sins of the world.

Receive our prayer, Thou Who sittest at the right hand of the

Father; and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ,
to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise Thy name
Brief Doxology - Fourth Mode

for-ev-er and un-to the a-ges of a-ges.

Vouch-safe, O Lord, to keep us this day without sin.

Bless-ed art Thou, O Lord, the God of our Fa-thers, and praised and glo-ri-fied is Thy name un-to the a-ges. A-men.

Let Thy mer-cy, O Lord, be up-on us, even as we have hoped in Thee.

Bless-ed art Thou, O Lord, teach me Thy stat-u-tes.

Lord, Thou hast been our ref-u-ge from gen-er-a-tion to gen-
er-a-tion. I said: O Lord, have mer-cy on me; heal my soul, for I have sinned a-gainst Thee.
15  \(\text{(B)}\)
\(\text{(A)}\)
\(\text{(B)}\)
O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16  \(\text{(B)}\)
\(\text{(A)}\)
\(\text{(B)}\)
For in Thee is the fountain of life; in Thy light we shall see light.

17  \(\text{(A)}\)
Continue Thy mercy unto those who know Thee.

18,19,20  \(\text{(B)}\)
\(\text{(A)}\)
\(\text{(B)}\)
Holy God, holy Might, holy Immortal, have mercy on us. (thrice)

18,19,20  \(\text{(B)}\)
\(\text{(A)}\)
\(\text{(B)}\)
Holy God, holy Might, holy Immortal, have mercy on us. (thrice)

18,19,20  \(\text{(B)}\)
\(\text{(A)}\)
\(\text{(B)}\)
Holy God, holy Might, holy Immortal, have mercy on us. (thrice)

21  \(\text{(B)}\)
Glory to the Father and to the Son and to the Holy Spirit;

22  \(\text{(M)}\)
\(\text{(B)}\)
Both now and ever, and unto the ages of ages;
What state can be more blessed than to imitate on earth the choirs of angels? to begin the day with prayer, and honor our Maker with hymns and songs? As the day brightens, to betake ourselves, with prayer attending on it throughout, to our labors, and to season our work with hymns, as food with salt? The consolation from hymns produces a state of soul that is cheerful and free of sorrow.

—St. Basil the Great
The Great Doxology

Plagal First Mode

Brief Version

adapted from Manuel the Protopsaltis of Byzantium (d. 1819)

Duration: 5:00

G

lo - ry be to Thee Who hast shown the light. Glo - ry in the high - est to God, and on earth peace, good will a - mong men.

We praise__Thee; we bless__Thee; we wor - ship Thee; we glo - ri - fy__Thee; we give thanks to Thee for Thy great__ glo - ry.

O Lord,__ King, heav - en - ly God, the Fa - ther Al - might -
Brief Doxology - Plagal First Mode

4

Lord, God, Lamb of God, Son of the Father,

Who took away the sin of the world: have mercy on

us, Thou Who took away the sins of the world.

Receiv our prayer, Thou Who sittest at the right hand of the Father;

and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ,

to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise Thy name
for-ev-er and un-to the a-ges of a-ges.

Vouch-safe, O Lord, to keep us this day with-out sin.

Bless-ed art Thou, O Lord, the God of our Fa-thers,

and praised and glo-ri-fied is Thy name un-to the a-ges. A-men.

Let Thy mer-cy, O Lord, be up-on us, e-ven as we have hoped in Thee.

Bless-ed art Thou, O Lord, teach me Thy stat-u-tes.

Lord, Thou hast been our ref-u-ge from gen-er-a-tion to gen-er-a-tion. I said: O Lord, have mer-cy on me; heal my soul, for I have sinned a-gainst Thee.
O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

For in Thee is the fountain of life; in Thy light we shall see light.

Continue Thy mercy unto those who know Thee.

Holy God, holy Mighty, holy Immortal, have mercy on us.

Glory to the Father and to the Son and to the Holy Spirit;

Both now and ever, and unto the ages of ages.

23

Holy Immortal, have mercy on us.

Asmatikon:

24

25

26

On Sundays, continue on page 66 with "Today is Salvation" or on page 69 with "After Rising from the Tomb"
The Great Doxology

Plagal Second Mode

Brief Version

adapted from Manuel the Protopsaltis of Byzantium (d. 1819)

*Hχος λ Ἰ α

Duration: 5:30

χ 140

G

Glo-ry be to Thee Who hast shown the light. Glory in the

high-est to God, and on earth peace good will a-mong men.

We praise Thee; we bless Thee; we wor-ship Thee; we glo-ri-

fy Thee; we give thanks to Thee for Thy great glo-ry.

O Lord, King heav-en-ly God, the Fa-ther Al-migh-

3
Brief Doxology - Plagal Second Mode

and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father, Who

takes away the sin of the world: have mercy on us, Thou

Who takes away the sins of the world.

Receive our prayer, Thou Who sittest at the right hand of the Father;

and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise Thy name.
for - ev - er and un - to the a - ges of a - ges.

Vouch - - safe, O Lord, to keep__ us__ this day without sin.

Bless - - ed art Thou, O Lord, the God__ of our Fa - thers,

and praised and glo - ri - fied__ is Thy name un - to the a - ges. A - men.

Let Thy mer - cy, O Lord,____ be up - on____ us, e -

ven__ as we have hoped in Thee.

Bless - - ed art Thou, O Lord, _ teach _ me Thy stat - utes.

Lord, Thou hast been our ref - - uge from gen - er - a - tion to gen - - er - a - tion. I said: O Lord, have mer - - cy on me; heal my

soul, _ for _ I have sinned a - gainst Thee.
15 (n) O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16 (A) For in Thee is the fountain of life; in Thy light we shall see light.

17 (n) Continue Thy mercy unto those who know Thee.

18,19,20 Holy God, holy Mighty, holy Immortal, have mercy on us.

21 (n) Glory to the Father and to the Son and to the Holy Spirit;

22 (n) Both now and forever, and unto the ages of ages;
At all times, but most of all while chanting, let us be still and undistracted. For through distractions, the demons aim to ruin our prayer.

—St. John of the Ladder
The Great Doxology

Grave Mode

Brief Version

adapted from Manuel the Protopsaltis of Byzantium (d. 1819)

"Ἡχός βαρύς Ἐλα"  

Duration: 5:00

140

lo - ry be to Thee Who hast shown the light. Glo - ry in the high -
est to God, and on earth peace, good will among men.

We praise Thee; we bless Thee; we wor - ship Thee; we glo - ri - fy_

____ Thee; we give thanks to Thee for Thy great glo - _ - ry.

O Lord, King, heav - en - ly God, the Fa _ ther Al - might -
Brief Doxology - Grave Mode

O Lord the only-begotten Son, Jesus Christ, and the Holy Spirit.

O Lord, God, Lamb of God, Son of the Father, Who taketh away the sins of the world: have mercy on us, Thou Who taketh away the sins of the world.

Receive our prayer, Thou Who sittest at the right hand of the Father; and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise
Thy name forever and unto the ages of ages.

Vouch-safe, O Lord, to keep us this day without sin.

Bless-ed art Thou, O Lord, the God of our Fathers, and praised and glorified is Thy name unto the ages. Amen.

Let Thy mercy, O Lord, be upon us, even as we have hoped in Thee.

Bless-ed art Thou, O Lord, teach me Thy statutes.

Lord, Thou hast been our refuge from generation to generation. I said: O Lord, have mercy on me; heal my soul, for I have sinned against Thee.
15

O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16

For in Thee is the fountain of life; in Thy light we shall see light.

17

Continue Thy mercy unto those who know Thee.

18,19,20

Holy God, holy Might, holy Immortal, have mercy on us.

21

Glory to the Father and to the Son and to the Holy Spirit; it;

22

Both now and ever, and unto the ages of ages. A-
men.

23  
Holy Immortal, have mercy on us.

Asmatikon:

24  
Oly God,

25  
Only Might,

26  
Holy Immortal, have mercy on us.

On Sundays, continue on page 67 with "Today is Salvation" or on page 72 with "After Rising from the Tomb"
The Great Doxology

Plagal Fourth Mode

Brief Version

adapted from Manuel the Protopsaltis of Byzantium (d. 1819)

\[ \text{Duration: 6:00} \]

1. \( \text{H} \) \( \text{X} \) \( \text{O} \) \( \text{S} \) \( \text{A} \) \( \text{N} \) \( \text{N} \)

2. \( \text{O} \) Lord, King, heav - en - ly God, the Fa - ther Al - might -
O Lord, God, Lamb of God, Son of the Father, Who took away the sin of the world: have mercy on us, Thou Who took away the sins of the world.

Receive our prayer, Thou Who sittest at the right hand of the Father; and have mercy on us.

For Thou alone art holy; Thou alone art Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day I bless Thee, and I will praise Thy name.
for-ev-er and un-to the a-ges of a-ges.

Vouch-safe, O Lord, to keep us this day without sin.

Bless-ed art Thou, O Lord, the God of our Fa-
thers, and praised and glo-ri-fied is Thy name un-to the a-ges. A-men.

Let Thy mer-cy, O Lord, be up-on us, even as we have hoped in Thee.

Bless-ed art Thou, O Lord, teach me Thy stat-utes.

Lord, Thou hast been our ref-uge from gen-er-a-
tion to gen-
er-a-
tion. I said: O Lord, have mer-cy on me; heal my soul, for

I have sinned a-against Thee.
15

O Lord, to Thee have I fled for refuge; teach me to do Thy will, for Thou art my God.

16

For in Thee is the fountain of life; in Thy light we shall see light.

17

Continue Thy mercy unto those who know Thee.

18,19,20

Holy God, holy Might, holy Immortal, have mercy on us.

21

Glory to the Father and to the Son and to the Holy Spirit;

22

Both now and ever, and unto the ages of ages. A-men.
And even if you do not understand the meaning of the words,
for the time being teach your mouth to say them,
for the tongue is sanctified by the words alone
whenever it says them with good will.

—St. John Chrysostom
Today is Salvation

adapted from Peter the Peloponnesian (ca. 1730-1777)

First Mode

\[ \text{Let us sing} \]

un-to the Au-thor of our life Who a-rose from the tomb; for, de-stroy-

ing death by death He grant-ed us the vic-to-ry and great mer-cy______
Today is Salvation

Second Mode

Today is Salvation come unto the world. Let us sing unto the Author of our life Who arose from the tomb; for, destroying death by death He granted us the victory and great mercy.

Third Mode

Today is Salvation come unto the world. Let us sing unto the Author of our life Who arose from the tomb; for, destroying death by death He granted us the victory and great mercy.
Today is Salvation

Oday is salvation come unto the world. Let us sing unto the Author of our life Who arose from the tomb; for, destroying death by death He granted us the victory and great mercy.

Plagal First Mode
Today is Salvation 7

Plagal Second Mode

Grave Mode

Today is Salvation 6

Plagal Second Mode

Grave Mode
Recite the words of psalmody as your very own, that you may utter the words of your supplication with insight and with discriminating compunction, like a man who truly understands his work.

—St. Isaac the Syrian
After Rising From the Tomb*

adapted from Hieromonk Gregory of Simonos Petras Monastery

Plagal First Mode

*According to the Great Horologion and Athonite typicons, this hymn is chanted on Sunday after the doxology instead of "Today Is Salvation" when the mode of the week is plagal first, plagal second, grave, or plagal fourth.
of death, O Lord, by delivering all men from the snares of the enemy. After manifesting Thyself to Thine Apostles, Thou didst send them forth to preach, and through them Thou didst grant peace to the whole world, O Thou Who alone art rich in mercy.
After rising from the tomb and breaking the bonds of Hades, 
Thou didst repeal the sentence of death, O Lord, thereby delivering all men from the snares of the enemy.

After manifesting Thyself to Thine Apostles, Thou didst send them forth to preach, and through them Thou didst grant peace to the whole world, O Thou Who alone art rich in mercy.

A Holy hymn gives birth to piety of soul, 
creates a good conscience, 
and is accepted by God in the treasuries of the heavens.

—St. John Chrysostom
After Rising from the Tomb

Grave Mode

Ἅχος βαρύς — Γά

After rising from the tomb and breaking the bonds of Hades a-sunder, Thou didst repeal the sen-tence of death, O Lord, there-by de-liv-er-ing all men from the snares of the ene-my.

After man-i-fest-ing Thy-self to Thine A- pos-tles, Thou didst send them forth to preach, and through them Thou didst grant peace to the whole world, O Thou Who a-lone art rich in mer-cy.
After Rising from the Tomb

Plagal Fourth Mode

Hχος Α[Nη]

After rising from the tomb and breaking the bonds of Hades asunder, Thou didst repeal the sentence of death, O Lord, thereby delivering all men from the snares of the enemy. After manifesting Thyself to Thine Apostles, Thou didst send them forth to preach, and through them Thou didst grant peace to the whole world, O Thou Who alone art rich in mercy.
PART II
THE DIVINE LITURGY
OF ST. JOHN CHRYSTOSOM
Christ is Risen

Plagal First Mode
adapted from traditional melody
as chanted by Athanasios Karamanis (1909- )

Christ is risen from the dead, by death
Christ is Risen

O death, where is thy sting?

O Hades, where is thy victory?

I Cor. 15:55

* Whenever Christ is Risen is chanted for the last time, it may be begun as follows:

** Finale:
Christ is Risen

Alternate Melodies
adapted from Chrysanthos Theodosopoulos

Christ is risen from the dead, by death hath tram-pled down death,
and upon those in the tombs He hath bestowed life.
Christ is Risen

by Hieromonk Panteleimon (1936-1992)
of St. Anne’s Skete, Mt. Athos

\[ \text{`H} \chi \xi \zeta \: \lambda \: \dot{\eta} \: \Pi \alpha \]

hrist____ is risen________ from the____ dead,____ by
dehth_______ A hath__ He__ tram-pled down______ death,______

and_______ up-____ on____ those____ in the
tombs He___ hath be-stowed__________ life.

* Finale:

\[ \text{be-stowed__________ life.} \]
Christ is Risen
Long Melody - Ancient Version
as interpreted by Athanasios Karamanis
Plagal First Mode

Duration: 2:00
Christ is Risen - Long Melody

* Finale:

He hath granted He hath grant-ed

________________________

life.____________________

grant-ed life.__________________________

* Finale:
Lord Have Mercy

Plagal Fourth Mode
adapted from Constantine Pringos (1892-1964)
the Protopsaltis of the Patriarchate of Constantinople (1939-1960)
Plagal Fourth Mode
adapted from John Pallasis (d. 1942)

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.
Plagal Fourth Mode
adapted from Iakovos Nafpliotis (1864-1942)
the Protopsaltis of the Patriarchate of Constantinople (1911-1939)

Lord Have Mercy - Plagal Fourth Mode

85

Lord Have Mercy - Plagal Fourth Mode

Plagal Fourth Mode
adapted from Iakovos Nafpliotis (1864-1942)
the Protopsaltis of the Patriarchate of Constantinople (1911-1939)

Lord, have____ mer- - cy.

Lord, have____ mer- - cy.

Lord, have____ mer- - cy.

Lord, have____ mer- - cy.

Lord, have____ mer- - cy.

Lord, have____ mer- - cy.

To Thee, O Lord.

A-men.
Plagal Fourth Mode
adapted from Thrasyvoulos Stanitsas (1910-1987)
the Protopsaltis of the Patriarchate of Constantinople (1960-1964)

'Ἡχος ἀνάνθημα Πρωτόπσαλτος Α' μοριακής

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

To Thee, O Lord.

Amen.
Lord Have Mercy - Plagal Fourth Mode

Plagal Fourth Mode
adapted from Hieromonk Hierotheos
of Philotheou Monastery

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Most holy Theotokos, save us.

To thee, O Lord.

Amen.
Lord Have Mercy - Plagal Fourth Mode

adapted from Michael Hatziantasios (d. 1948)

Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
Lord, have mercy.
The chanting that is done in churches is an entreaty towards God to be appeased for our sins. Whoever begs and prayerfully supplicates must have a humble and contrite manner; but to cry out manifests a manner that is audacious and irreverent.

—Canon LXXV of the Sixth Ecumenical Synod
Lord Have Mercy - Plagal Fourth Mode

adapted from Kyriazis Nicoleris

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

To Thee, O Lord. Amen.
Plagal Fourth Mode
adapted from Hieromonk Hierotheos

Lord Have Mercy - Plagal Fourth Mode

"Hχως ᾳ Νη

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.
Lord Have Mercy

Plagal First Mode
adapted from Athanasios Karamanis (1911- )
the Presiding Protopsaltis of Thessaloniki

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.
Plagal First Mode
adapted from Lycourgos Petridis

To Thee, O Lord.

A - men
Plagal First Mode
adapted from Hieromonk Hierotheos
of Philotheou Monastery

Lord Have Mercy

\[ \begin{align*}
\text{Lord, } & \text{have } \text{mer-cy.} \\
\text{Lord, } & \text{have } \text{mer-cy.} \\
\text{Lord, } & \text{have } \text{mer-cy.} \\
\text{Lord, } & \text{have } \text{mer-cy.} \\
\text{Most ho-ly The-o-to-} & \text{kos, save us.} \\
\text{To } & \text{Thee, O Lord.} \\
\text{A-men.} \\
\end{align*} \]
Plagal First Mode
adapted from Thrasyvoulos Stanitsas (1910-1987)
the Protopsaltis of the Patriarchate of Constantinople (1960-1964)

Lord Have Mercy - Plagal First Mode

Lord Have Mercy - Plagal First Mode

Lord, have mercy.

Lord, you are the Lord.

To Thee, O Lord.
"Pentaphonos" Plagal First Mode
adapted from Constantine Pringos
"Spathi" Plagal First Mode
adapted from Hieromonk Hierotheos

Lord, have mercy.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.
Plagal First Mode
adapted from Thrasyvoulos Stanitsas (d. 1987) and John Pallasis (d. 1942)

{Hχος \frac{λ}{π} ἡ Πα

ord, have - - - -

Lord, have - - - -

Lord, have - - - -

Lord, have - - - -

Lord, have - - - -

To Thee, O Lord.

A - men.
Plagal First Mode
adapted from Demetrios Sourlantzis

Lord Have Mercy - Plagal First Mode

Plagal First Mode
adapted from Demetrios Sourlantzis

Lord Have Mercy - Plagal First Mode

Plagal First Mode
adapted from Demetrios Sourlantzis

Lord Have Mercy - Plagal First Mode

Plagal First Mode
adapted from Demetrios Sourlantzis

Lord Have Mercy - Plagal First Mode

Plagal First Mode
adapted from Demetrios Sourlantzis

Lord Have Mercy - Plagal First Mode

Plagal First Mode
adapted from Demetrios Sourlantzis

Lord Have Mercy - Plagal First Mode

Plagal First Mode
adapted from Demetrios Sourlantzis
The value of prayer can be inferred from the way the demons attack us during services in church.

—St. John of the Ladder (28:61)
Lord Have Mercy

First Mode
adapted from Basil Nikolaidis (1915-1985)
the Protopsaltis of the Patriarchate of Constantinople (1965-1985)

'Hχος Ἰα Πα

ord,___ have____ mer - - cy.

2 Lord,___ have___ mer - - cy.

3 Lord,___ have___ mer - - cy.

4 Lord,____ have__ mer - - cy.

5 Lord,_____ have__ mer - - cy.
First Mode
adapted from Hieromonk Hierotheos

'Ἡχος Ἐξ Ἡλια

1 ord, have_ mercy.

2 Lord, have mercy.

3 Lord, have mercy.

4 Lord, have mercy.

5 Lord, have mercy.

6 Most Holy Theotokos, save us.

7 To Thee, O Lord.

8 Amen
Lord Have Mercy

Plagal Second Mode
adapted from Hieromomk Hierotheos
6 Ἔξωθεν τὸν Κόσμον ὁ Ἁρμόνιος, ἵνα τὸ ἔχοντας ἀποκαθιστήσῃ.

7 Τῷ Θεῷ ὁμοίως, ὁ ὑπὲρ τῶν ἁγίων, σωθῆτε ἡμᾶς.

8 Ἀμήν.
Plagal Second Mode
adapted from Hieromonk Hierotheos

Lord Have Mercy

\[ \text{Lord Have Mercy} \]

Lord, have mercy.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.
Hard Chromatic Plagal Fourth Mode
adapted from Hieromonk Hierotheos

Lord Have Mercy - Plagal Second Mode

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.
Lord Have Mercy

In Five Modes
adapted from Nileos Kamaradou (d. 1922)

Plagal Fourth Mode

\[ \text{Lord, have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]

\[ \text{mer-cy. Lord, } \]

\[ \text{have } \]
Pathetic [i.e., suffering] First Mode

Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy.

Plagal Second Mode

Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy.
Lord Have Mercy - Five Modes

Grave Mode

Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy. Lord, have mercy.

To Thee, O Lord

Amen
Through the Intercessions of the Theotokos

Second Mode
adapted from traditional melody

Through the intercessions of the Theotokos, Saviour

(repeated twice)
Save us, O Son of God

Second Mode
adapted from traditional melodies

Alternate Version
Save us, O Son of God, Who art risen from the dead, as we chant to Thee: Alleluia. (thrice)
Only-Begotten Son

Second Mode
adapted from traditional melody

χοσ Δι

lo-ry to the Fa- ther, and to the Son, and to
the Ho- ly Spir- it.

Both now and ev- er, and un- to the ages of ages.
A- men.

n- ly- be- cot- ten Son and Word of God, Thou Who art im-
mor- tal, and didst con- de- scend for our sal- va-

to become incarnate of the holy Theotokos and ever-Virgin Mary, without change becoming man, Who wast crucified, O Christ our God, by death trampling down upon death, Thou Who art one of the Holy Trinity, glorified with the Father and with the Holy Spirit, save us.
Come Let Us Worship

Second Mode
adapted from traditional melodies

Come, let us worship and fall down before Christ.

Save us, O Son of God, Who art risen from the dead, wondrous in the saints,
as we chant to Thee: Alleluia.

Alternate Version
Come let us worship the dead, as we chant to Thee: Alleluia.

Festal Version
adapted from Fr. Apostolos Georgjafentis
On the Holy Mountain (and in Slavic countries) the Typica are chanted every Sunday, except on Sundays that fall between a feast day of the Lord and its leave-taking. The first stasis (Psalm 102, LXX) is chanted instead of the First Antiphon: "Through the intercessions of the Theotokos. . ." The second stasis (Psalm 145) is chanted instead of the Second Antiphon: "Save us, O Son of God. . ." The third stasis of the Typica is the Beatitudes, which are chanted as verses for the appropriate hymns of the day.
Who is gracious unto all thine iniquities, Who heal-eth all thine infirmities,

Who redeemeth thy life from corruption, Who crown-eth thee with mercy and compassion,

Who fulfill-eth thy desire with good things; thy youth shall be renewed as the eagle's.

The Lord performeth deeds of mercy, and executeth judgment for all them that are wronged.

He hath made His ways known unto Moses, unto the sons of Israel the things that He hath willed.
Com-passion-ate and mer-ci-ful is the Lord, long-suf-fer-ing
and plen-te-ous in mer-cy; not un-to the end will He be an-
ered, nei-ther un-to e-ter-ni-ty will He be wroth.

Not ac-cord-ing to our in-iqui-ties hath He dealt with
us, nei-ther ac-cord-ing to our sins hath He re-ward-ed us.

For ac-cord-ing to the height of heav-en from the earth,
the Lord hath made His mer-cy to pre-vail o-ver them that fear Him.

As far as the east is from the west, so far
ward-er-ous hath He re-moved our in-quii-ties from us.

Like as a father hath com-pas-sion up-on his sons,
so hath the Lord had compassion upon them that fear Him;

for He knoweth whereof we are made, He hath remembered that we are dust.

As for man, his days are as the grass; as a flower of the field, so shall he blossom forth.

For when the wind is passed over it, then it shall be gone, and no longer will it know the place there-of.

But the mercy of the Lord is from eternity, even unto eternity, upon them that fear Him.

And His righteousness is upon sons of sons, upon
them that keep His testament and remember His commandments
to do them.

The Lord in heaven hath prepared His throne, and His kingdom ruleth over all.

Bless the Lord, all ye His angels, mighty in strength, that perform
His word, to hear the voice of His words.

Bless the Lord, all ye His hosts, His ministers that do His will.

Bless the Lord, all ye His works, in every place of His dominion. Bless the Lord, O my soul.
A psalm consoles the sad, restrains the joyful, tempers the angry, refreshes the poor and chides the rich man to know himself. To absolutely all who take it, the psalm offers an appropriate medicine; nor does it despise the sinner, but presses upon him the wholesome remedy of penitential tears.

—St. Niceta of Remesiana
The Typica

First Stasis - Psalm 102

Plagal First Mode
adapted from Hieromonk Hierotheos of Philotheou Monastery

Duration: 4:15

"Hχoś λ ḏ Πά

Bless the Lord, O my soul; blessed art Thou, O Lord. Bless the Lord, O my soul, and all that is within me, bless His holy name.

Bless the Lord, O my soul, and forget not all that He hath done for thee,

Who is gracious unto all thine iniquities, Who healeth all thine infirmities,
Who redeemeth thy life from corruption, Who crowneth thee with mercy and compassion,

Who filleth thy desire with good things;

thy youth shall be renewed as the eagle's.

The Lord performeth deeds of mercy, and executeth judgment for all them that are wronged.

He hath made His ways known unto Moses, unto the sons of Israel the things that He hath willed.

Compassionate and merciful is the Lord, long-suffering and plentiful in mercy; not unto the end will He be angered,
neither unto eternity will He be wroth.

Not according to our iniquities hath He dealt with us,
neither according to our sins hath He rewarded us.

For according to the height of heaven from the earth, the Lord hath made His mercy to prevail over them that fear Him.

As far as the east is from the west, so far hath He removed our iniquities from us.

Like as a father hath compassion upon his sons, so hath the Lord had compassion upon them that fear Him; for He knoweth whereof we are made, He hath remembered that we are dust.
As _____ for man, his days are as ____ the grass; as a flower of the field, so shall he blossom som forth.

For when the wind is passed over it, then it shall be gone, and no longer will it know the place thereof.

But the mercy of the Lord is from eternity, even unto eternity, upon them that fear Him.

And His righteousness is upon sons of sons, upon them that keep His testament and remember His commandments to do them.

The Lord in heaven hath prepared His throne, and His kingdom ruleth over all.
Bless the Lord, all ye His angels, mighty in strength, that perform His word, to hear the voice of His words.

Bless the Lord, all ye His hosts, His ministers that do His will.

Bless the Lord, all ye His works, in every place of His dominion. Bless the Lord, O my soul.

Glory to the Father, and to the Son, and to the Holy Spirit; Both now and ever, and unto the ages of ages. Amen.

Bless the Lord, O my soul, and all that is within me, bless...
_His_ holy Name; blessed art Thou, O Lord.
The Typica

Second Stasis
Psalm 145

Grave Mode
adapted from Athonite Melody

Duration: 3:30

"Hxos barús ژ

G

lo- ry to the Fa- ther, and to the Son, and to the Ho- ly

Spir- it; Praise the Lord, O my soul. ژ I will praise the Lord in_

my life, ژ I will chant un- to my God for as long as I have my be- ing.

2

Trust ye not in prin- ces, in the sons of men, in whom there

is no sal- va- tion."
3 His spirit shall go forth, and he shall return unto his earth.

4 In that day all his thoughts shall perish.

5 Blessed is he of whom the God of Jacob is his help, whose hope _ _ _ _ _ _ is in the Lord _ _ his God,

6 Who hath made heaven and the earth, the sea _ _ _ and all that is there-in,

7 Who keepeth truth unto eternity, Who executeth judgment for the wronged, Who giveth food unto the hungry.

8 The Lord loseth the fettered; the Lord maketh wise the blind; the Lord setteth a right the fallen; the Lord loveth the
right-eous; the Lord pre-serv-eth the pros-e-lytes.

He shall a-doht for His own the or-ph-an and wid-ow,

and the way of sin-ners shall He de-stroy.

The Lord shall be king un-to e-ter-ni-ty; thy God, O Si-on, un-to gen-er-a-tion and gen-er-a-tion.

Both now and ev-er, and un-to the a-ges of a-ges. A-men.

n-ly-be-gotten Son and Word of God, Thou Who art im-mortal, and didst con-descend for our sal-va-tion to be-come in-car-nate of the ho-ly The-o-to-kos and ev-er vir-gin Mar-y, with-out change be-com-ing man, Who wast cru-ci-fied, O Christ
No one in chanting with a ready and eager mind will be blamed if he be weakened by old age, or young, or have a rough voice, or is altogether ignorant of rhythm. What is here sought for is a sober soul, an alert mind, a contrite heart, sound reason, and a clear conscience.

If having these you have entered into God's sacred choir, you may stand beside David himself. There is no need of zithers, nor of taut strings, nor of a plectrum, nor skill, nor any instruments. But if you will, you can make yourself into a zither, mortifying the limbs of the flesh, and forming full harmony between body and soul. For when the flesh does not lust against the spirit, but yields to its commands, and perseveres along the path that is noble and admirable, you thus produce a spiritual melody.

—St. John Chrysostom, Commentary on Psalm 41
The Typica

Second Stasis - Psalm 145

Plagal First Mode
adapted from traditional Athonite melody
as written by Hieromonk Hierotheos of Philotheou Monastery

Duration: 3:00

"Hχος λ Πα

lo - ry to the Fa - ther, and to the Son, and to
the Ho-ly Spir - it; Praise the Lord, O my soul. I will praise the
Lord in my life, I will chant un - to my God for as long as I
have my be - ing.

Trust ye not in prin - ces, in the sons of men, in whom there is no_
_sal-va-tion.

His spirit shall go___ forth, and he shall___ re-turn un-to

his earth.

In that day all his thoughts shall per-ish.

Bless- ed is he of whom the God of Ja-cob is his help,

whose hope___ is in___ the Lord___ his God,

Who hath made__ heav-en and the earth, the sea___ and all___

that is___ there-in,

Who keep-eth truth___ un-to e-ter-ni-ty,

Who ex-

ec- u-teth judg-ment for___ the wronged, Who giv-eth food un-to the
hun - gry.

8

The _ Lord _ loos - eth the fet - tered; the Lord _

mak - eth wise _ the blind; the Lord set - teth a - right the fall -
en; the Lord lov - eth the right - eous; the Lord _ pre - serv - eth the

pros - e - lytes.

9

He shall a - dopt for His own _ or -phan and wid - ow,

and the _ way of _ sin - ners shall He de - stroy.

10

The _ Lord _ shall be king un - to e - ter - ni - ty; thy God,

O _ Si - on, _ un - to gen - er - a - tion and gen - er - a - tion.

11

Both now _ and _ ev - er, _ and un - to thē _
ages of ages._ Amen.

n- ly- be- got- ten Son and Word of God, Thou Who art im- mor-  

tal, and didst con- de- scend for our sal- va- tion to be-

come in- car- nate of the ho- ly The- o- to- kos and ev- er-

vir- gin Mar- y, without change be- com- ing man, Who wast cru- ci- fied, O Christ our God, by death tram- pling down up- on____

dead: Thou Who art one of the Ho- ly Trin- ity, 

glo- ri- fied with the Fa- ther and with the Ho- ly Spi- rit, 

save us.
Entrance Hymns and Second Antiphons for Feast Days

Second Mode
adapted from traditional melodies

x-alt the Lord our God, and worship at

the foot-stool of His feet; for He is holy.

Save us, O Son of God, Who wast crucified in the flesh,
as we chant to Thee: Alleluia.

September 14
The Exaltation of the Cross
December 25
The Nativity of the Lord

(from the womb before the morning star have I gotten Thee. The Lord hath sworn and will not repent: Thou art a priest forever, after the order of Melchizedek.

Save us, O Son of God, Who wast born of the Virgin, as we chant to Thee: Alleluia.

January 1
The Circumcision of the Lord*

Save us, O Son of God, Who wast circumcised in the flesh, as we chant to Thee: Alleluia.

* Note that this feast day has the regular entrance hymn: "Come let us worship" (see previous pages), but it concludes with the words: "Save us, O Son of God, Who wast circumcised in the flesh..." as written here.
Entrance Hymns for Feast Days

January 6
Theophany

less- ed is He____ that com-eth in the Name of the Lord.

God is____ the Lord, and hath ap-peared un-to us.

ave___ us, O Son____ of God, Who wast bap- tized by John in the

Jor- dan, as we chant to Thee:____ Al- le- lu- i- a.

February 2
The Meeting of the Lord in the Temple

he Lord____ hath made known His sal- va- tion, in the sight

of the na- tions hath He re- vealed His right-eous-ness.

ave___ us, O Son____ of God, Who wast car- ried in the arms of right-

eous__Sim- e- on, as we chant to Thee:____ Al- le- lu- i- a.
March 25
The Annunciation

ro-claim from day to day the good tidings of the salvation of our God.

ave us, O Son of God, Who wast incarnate for us, as we chant to Thee: Alleluia.

Palm Sunday

less-ed is He that cometh in the Name of the Lord.

God is the Lord, and hath appeared unto us.

ave us, O Son of God, Who didst sit upon the foal, as we chant to Thee: Alleluia.
Holy Pascha

Enter the hymns for feast days

(n con-gre-ga-tions bless ye God, the Lord from the springs of Is-ra-el.

Save us, O Son of God, Who art risen from the dead, as we chant to Thee: Alleluia.

Ascension

God is gone up in jubilation, the Lord with the voice of the trumpet.

Save us, O Son of God, Who didst ascend in glory.
from us into the Heavens, as we chant to Thee:

Al-le-lu-ia.

Pentecost

e Thou exalted, O Lord, in Thy strength; we will sing and chant of Thy mighty acts.

Save us, O good Comforter, as we chant to Thee:

Al-le-lu-ia.
August 6
The Transfiguration

a - - - bor and Her - mon shall re - joice in Thy name.

Save us, O Son of God, Who wast trans - fig - ured on Mount Ta -

- - bor, as we chant to Thee: Al - le - lu - i - a.
When the stone was sealed by the Jews and the soldiers were guarding Thine immaculate body, Thou didst arise on the third day, O Saviour, granting life unto the world. For which cause the powers of heaven cried out to Thee, O Life-giver: Glory to Thy resurrection, O Christ. Glory to Thy Kingdom. Glory to Thy dispensation, O only Friend of man.
Second Mode

when Thou didst descend unto death, O Life Im-mor-tal,
then didst Thou slay Ha-des with the light-ning of Thy Di- vin-ity. And
when Thou also raise the dead out of the neth-er world, all
the pow-ers of the heav-ens were cry-ing out: O Giv-er of life,
Christ our God, glo-ry be to Thee.
Third Mode

\[ \text{Third Mode} \]

\[ \text{Third Mode} \]

Let the heavens rejoice, and let things on earth be glad,

for the Lord hath wrought might with His arm; He hath triumphed

upon death by death; He hath become the first-born of the dead.

From the bowels of Hades hath He delivered us, and hath granted

ed great mercy to the world.

There is nothing upon earth holier, higher, grander, more solemn, more life-giving than the Liturgy. The temple, at this particular time, becomes an earthly heaven; those who officiate represent Christ Himself, the angels, the cherubim, seraphim and apostles.

—St. John of Kronstadt
Fourth Mode

Av- ing learned the joy- ful procla- ma- tion of the Resur- rec- tion from the an- gel, and hav- ing cast off the an- ces- tral con- dem- na- tion, the wom- en dis- ci- ples spake to the A- pos- tles tri- um- phant- ly: Death is de- spoiled and Christ God is ris- en, grant- ing great mer- cy un- to the world.
Let us worship the Word, Who is unoriginate with the Father and the Spirit, and from a virgin was born for our salvation, O believers, and let us sing His praise. For in His goodness He was pleased to ascend the Cross in the flesh, and to undergo death, and to raise up those who had died, by His glorious Resurrection.
Plagal Second Mode

When the angelic powers were at Thy tomb, then they that guarded Thee became as dead. And Mary stood beside the grave seeking Thine immaculate body. Thou hast deprived Hades and wast not tried there-by. Thou didst meet the Virgin and didst grant life to us.

O Thou Who art risen from the dead, Lord, glory be to Thee.
Grave Mode

\[ \text{By Thy Cross Thou didst abolish death; to the thief Thou didst open Paradise; Thou didst transform the myrrh-bearers' lamentation, and didst order Thine Apostles to preach that Thou art risen, O Christ our God, bestowing great mercy upon the world.} \]

Wherever there are spiritual melodies, there does the grace of the Spirit come, sanctifying the mouth and the soul.

St. Nicodemus of the Holy Mountain
Plagal Fourth Mode

From the heights didst Thou come down, O Compassionate One. And
Thou didst submit to three-day burial that from the passions Thou might deliver us. O our Life and Resurrection, O Lord, glory be to Thee.
THRICe-HOLY HYMN

Brief Melody for Weekdays

Second Mode
adapted from traditional Athonite melody

ο - ƒƒly___ƒGod,___ÌÌ  ƒƒho -    ƒfly___ ƒƒMight -     -     ƒy,             ƒƒho -    -   ly

Im - mor - tal, have mer - cy____on us.
Alternate Melody:

H

o-ly God, ho-ly Might-y, ho-ly Im-mor-tal, have mer-cy on us.

G

lo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it.

B

oth now and ev-er, and un-to the a-ges of a-ges.

A-men.

H

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

N

Thrice-Holy Hymn

First Mode
adapted from Kyriakos Ioannidou "Kalogerou" ("the monk") (1844-1914)  
Duration: 6:00

"Ὡς ἑξῆς ἠπαθέων Ἀλληλούϊα'

Only God, Holy Might,

Holy Immortal, have mercy on us.

(repeated twice)
for the third time:

H

Ho-ly God, ho-ly Might-

Ho- ly Im- mor- tal,_____

Have mer- - cy______ on______ us.

G

Lo- ry to the Fa- ther, and to____ the____ Son, and to the Ho-

Ly______ Spir- it.

B

Both now and ev- er, and un- to the____ a- ges

of_______ A- men.

H

Ho- ly Im- mor- tal,____ have mer-

cy______ on______ us.
Dynamis
Thrice-Holy Hymn

Second Mode
adapted from traditional Athonite melody

Duration: 7:30

(often repeated twice)

Holy God,

\[ \text{Duration: 7:30} \]

\[ \text{Pastoral tone} \]

\[ \text{Im- mortal, have mercy on us.} \]

\[ \text{Holy God,} \]

\[ \text{Holy God,} \]

\[ \text{Holy God,} \]

\[ \text{Holy God,} \]
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it.

Both now and ev-er, and un-to the a-ges of a-ges.

A-men.

Ho-ly Im-mor-tal, have mer-

- cy on us.

Dynamis by Simon Avagianos (d. 1917)
Thrice-holy Hymn - Second Mode

God, ______________

Might ____________
Thrice-holy Hymn - Second Mode

[Musical notation and lyrics]
Pray gently and calmly, sing with understanding and rhythm; then you will soar like a young eagle high in the heavens.

Psalmody calms the passions and curbs the uncontrolled impulses in the body.

—Evagrios the Solitary

(from the *Philokalia*)
Thrice-Holy Hymn

Plagal Fourth Mode
adapted from George Karakasis (1916-1990)
the Protopsaltis of Beirut (1964-1973)

Duration: 6:00

'Hχος Ἀνή

Holy God, holy Almighty, holy Immortal, have mercy on us.
(twice)

Holy God, holy Almighty, holy Immortal, have mercy on us.
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it.

Both now and ever, and unto the ages of ages. A-men.

Ho-ly Im-mor-tal, have mercy on us.

Dynamis
- Im- mor- tal,____
As Many of You as Were Baptized

First Mode
Brief version adapted from
Constantine Pringos (1892-1964)

As man-y of you as were bap-tized in-to Christ have put on Christ. Al-le-lu-ia.

(twice)

As man- y of you as were bap-tized in-to Christ have put on Christ. Al-le-lu-ia.

As man- y of you as were bap-tized in-to Christ have put on Christ. Al-le-lu-ia.
As Many of You as Were Baptized

4
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it.

5
Both now and e-ver, and un-to the a-ges of a-ges.

A-men.

6
Have put on Christ. Al-le-lu-i-a.

Slower Version
adapted from traditional melody

Have put on Christ. Al-le-lu-i-a.

(twice)
As Many of You as Were Baptized

3

As many of you as were baptized into Christ have put on Christ. All.

4

Glory to the Father, and to the Son, and to the Holy Spirit.

Both now and ever, and unto the ages of ages. Amen.

6

Have put on Christ. Alleluia.
As Many of You as Were Baptized

**Dynamis**

by Constantine Pringos

Duration: 2:45

---

As many of you as were baptized

N

Duration: 2:45
Just as swine run to a place where there is mire
and bees dwell where there are fragrances and incense,
likewise demons gather where there are carnal songs
and the grace of the Holy Spirit settles
where there are spiritual melodies,
sanctifying both mouth and soul.

—St. John Chrysostom
Thy Cross do we Worship

Second Mode
adapted from Peter the Peloponnesian (d. 1777)

Duration: 4:00

Thy Cross, do we Worship, O Master, and we glorify Thy holly Resurrection.

(twice)

Thy Cross do we Worship, O Master, and we glorify Thy holly...
Thy Cross Do We Worship

4
Res-ur-rec-
tion.
Glo-ry to the Fa-ther, and to the Son, and to the
Ho-ly Spir-it.

5
Both now and ev-er, and un-to the a-ges of a-ges. A-men.

6
And we glo-ry Thy ho-ly Res-ur-
rec-
tion.

Dynamis
Dynamis adapted from Constantine Pringos

7
Neh. Dy-na-mis.
Thy Cross do__
Thy Cross Do We Worship

we worship, O Master, and we glorify Thy holy resurrection.
Lord Save the Faithful

For Hierarchal Liturgies after the Thrice-holy Hymn
Third Mode
adapted from Constantine Pringos (1892-1964)

Ὅχος Γά

(ord,________________ save the faith- - - - ful._________

(repeated thrice)

(ŋ) nd________ hear- - - - - - - en________ and

_heark - - en____________________ un-to_____ us.________
Alleluia

(After the Epistle)

Brief Versions

Second Mode

adapted from Athanasios Karamanis (1911-)

$\text{\H{xo}} \text{\greek{a}} \text{\Delta}$
Second Mode
by Constantine Pringos (1892-1964)

Plagal First Mode
by Nectarios Thanos the Lampadarios

* Finale:
Alleluia

First Mode
by Hieromonk Gregory of Simonos Petras Monastery

* Ηχος Ἴν Πάνα

* Finale:
First Mode
Alternate Melody
by Simon Karas (d. 2000) the Byzantine Musicologist

* Finale:
Oh, that blessed alleluia of heaven that the angels chant where God dwells! There, the harmony of those who hymn God with words and deeds is perfect! So let us take care to chant the alleluia with perseverance now, so that we will be counted worthy of chanting it with stillness then.

—Blessed Augustine
Second Mode
"Deuteroprotos"
by Nectarios Thanos the Lampadarios

* Finale:

\[ \text{Finale:} \]

\[ \text{i - a.} \]
Third Mode
by Gregory Stathes
Professor of Psalmody at the University of Athens

* Finale:

Is anyone cheerful? Let him chant.

James 5:13
Third Mode
Briefer Melody
by Simon Karas

* \( \text{Ἔχος Γα} \)

\[ \text{Al - le - lu - i - a.}\]

\[ \text{Al - le - lu - i - a.}\]

\[ \text{Al - le - lu - i - a.}\]

\[ \text{Al - le - lu - i - a.}\]

* Finale:

\[ \text{i - i - a.}\]

\[ \text{i - i - a.}\]
Psalmody is the weapon of a monk, by which he chases away grief.

—St. John of the Ladder
Fourth Mode
"Legetos"
by Nectarios Thanos

*Finale:
When pleasure predominates during psalmody, then through this pleasure we are brought down to passions of the flesh.

—St. Basil the Great
Plagal First Mode
Alternate Melody
by Hieromonk Hierotheos

Ἡχῶς Ἐ ά Πά

A

l - le - lu - i - a. Al - le - lu -

- - - - i - - a. Al - le - -

- - i - - a.________________

THE BURNING BUSH
I will sing unto the Lord,  
Who is my benefactor, and I will  
chant unto the name of the Lord Most High.  

Psalm 12:6
Plagal Second Mode
Alternate Melody
by Simon Karas

* Finale:
Those who chant in the churches should refrain from forcing their nature to yell, but also from saying anything else that is unsuitable for the church.

—Canon LXXV of the Sixth Ecumenical Synod
Alleluia

Grave Mode
(Enharmonic)
by Nectarios Thanos

* Ηχος βαρύς  

(Γ)  


* Finale:

lu - i - a.
Plagal Fourth Mode
by Hieromonk Gregory

* Finale:
Plagal Fourth Mode
Alternate Melody
by Nectarios Thanos

* Finale:

When it happens to me that the song move me more than
the thing which is sung, I confess that I have sinned
blamefully and then prefer not to hear the singer.

~Blessed Augustine
Arise, O God
Judge the Earth

Chanted instead of "Alleluia"
after the Epistle on Holy Saturday

Grave Mode

* Finale:
Glory to Thee, O Lord

(After the Gospel)

Plagal Fourth Mode
adapted from Athanasios Karamanis

Alternate Version
adapted from Hieromonk Hierotheos
Another Version
adapted from Hieromonk Hierotheos

\[ G^{(N)} \oper{\text{lo - ry}} \oper{\text{to Thee, O Lord,}} \oper{\text{glo - ry to Thee.}} \]

Modified Fourth Mode
adapted from Hieromonk Hierotheos

\[ '\text{H\chi\omicron\nu\omicron\upsilon\sigma\varsigma \Delta'}. \Delta \]

Third Mode
adapted from Hieromonk Gabriel Kountiadis

\[ '\text{H\chi\omicron\nu\omicron\upsilon\theta\omicron\sigma\varsigma \gamma'}. \Gamma \]
Many Years to Thee, O Master

Second Mode
traditional melody

1
Man - y years ______ to _______ Thee, O ___________ Master.
Eiς πολ̣ λα̣ ε̣ τη̣ Δε̣ σπο̣ τα̣̣

Modified Fourth Mode
by Constantine Pringos

2
Man - y years ______________________ to _____________ Thee, O __________ Master.
Eiς πολ̣ λα̣ ε̣ τη̣ Δε̣ σπο̣ τα̣̣
Fourth Mode
by Hieromonk Hierotheos

Alternate Melody
by Hieromonk Hierotheos
Fourth Mode
by Hieromonk Hierotheos

Man - y years______________ to__________Thee, O___________________ÌÌ  Mas- 
Eiς πολ λα e τη Δε σπο
- - - - ter.

Second Mode
by Hieromonk Hierotheos

'Ηχςος Δι

Man - - y years_____________________to___________________Thee, O__
Eiς πολ λα e τη Δε
- - - - ter.

Łε Δε σπο τα
Cherubic Hymn

First Mode
adapted from Athanasios Karamanis (1911-)

Duration: 4:45 + 
1:15 + 1:00

et us__________________Ì  who___________________________________ÌÌ

54
let__________ us________

who___________________________ my__________

- - - - - - - mys - - - - ti - c'ly____ rep -

- - - re - sent_______________ the________ Che - ru -

bim____ the Che - - - - ru - bim________

and________________________ chant________________________

and chant________

the thrice - ho - ly_____________ hymn____________ to

the___ life - - - - the______________ life - - - - - -
giving
lay aside
husbandly

hat we may receive
may receive

the King
the King of all
After the Great Entrance:

I

n - - - - vis - - i - bly es - cor - -

-ted by the an - ge - lic or -

ders. Al - le - lu - - ia.

Continue with anaphora on page 266 or 270
Cherubic Hymn

First Mode
adapted from Theodore Papaparaschou
"Phokaeus" (1790-1851)

Duration: 5:00 +
1:00 + :45

π

Let us ______________

who__________________

let____ us____ who__________________

mystically____

stically____

represent____

rep- re- sent____

π
Cherubic Hymn - First Mode - Phokaeus

rep - re - sent

the Cher - ru - bim

chant

the thrice - holy hymn to

the life - giving
Cherubic Hymn - First Mode - Phokaeus

Trinity now lay every earthly care,

that we may receive the King of all.
After the Great Entrance:

To recite the psalms with melody
is not done from a desire for pleasing sound,
but it is a manifestation of harmony among the thoughts of the soul.
And melodious reading is a sign of the well-ordered
and tranquil condition of the mind.

—St. Athansius the Great
Cherubic Hymn

Second Mode
adapted from Athanasios Karamanis (1911-)

(Duration: 4:15 + :45 + :45)

Let________________ÌÌ    ƒus______________________________________________ÌÌ
___________________________________________________________   who_____________Ì
__________________________________________________________________________ÌÌ
let us who mystically represent
the Cherubim
the Cherubim and chant
and chant
the thrice-holy hymn
to the life-giving Trinity now lay aside every
After the Great Entrance:

earth-ly care

'ry earth-

care,

hat we may receive

the King of all the King of

all

After the Great Entrance:

invisibly corrected

by the angelic orders. Alle-

lu- a.

Continue with anaphora on page 274 or 278
Cherubic Hymn - Second Mode - Phokaeus

rep - re - sent

rep - re - sent

Che - nu - bim

ru - bim

(M) and chant

Δ and

chant

the thrice - ho - ly hymn

to

the life - gi - ving

Trin -
Cherubic Hymn - Second Mode - Phokaeus

After the Great Entrance:

n - - - vis - - i - - bly___ es - - cor - - ted___
A religious hymn is a great blessing for everyone. It constitutes praise to the Most High, honor for His holy people, worldwide harmony, an eloquent proof of the Church's unity. It expresses the voice of the Church, its confession. It brings about a complete spiritual uplifting and absolute peace and joy in redeemed hearts, with the triumphal hymn and song of happiness. It drives away hardness of heart.

It chases away disturbance. It dissolves and dissipates despondency. . . The voice sings the soul's joy, while the spirit delves into the mysteries of the faith.

—St. Ambrose of Milan
Cherubic Hymn

Third Mode
adapted from Hieromonk Hierotheos
of Philotheou Monastery

Duration: 3:15 +
:15 + 1:00

'Ηχος Γά

Let us who

rep- sent

the Cheru- bim

and chant

the thrice-
the thrice-

the thrice-

now lay aside

ev'ry earthly care

hat we may receive the King of all
After the Great Entrance:

O chant unto our God, chant ye;
chant unto our King, chant ye. . .
O chant ye with understanding.

Psalm 46:6-7
Cherubic Hymn

Third Mode
adapted from Gregory Levitis (1777-1822)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1819-1822)
Duration: 6:30 +
1:30 + 1:00

(let us_________________________________________________________Ì
___________________________________________________________Ì

(s) who___________________________________________Ì

 успи  Господи 70

Hχος  Γα

et us

(s) who
Cherubic Hymn - Third Mode - Gregory

| (Γ) | (N) | 4 | let us who |
| (Γ) | (P) | 4 | mys ti |
| (Γ) | (Γ) | 4 | rep re |
| (Γ) | (Δ) | 4 | rep re |
| (Γ) | (N) | 4 | the |
| (Δ) | (Μ) | 4 | the Che |
| (M) | (Γ) | 4 | ru bim |
| (Γ) | (Z) | 3 | and chant |
| (Γ) | (Z) | 4 | and chant |
| (Γ) | (M) | 4 | the thrice |

__________________________________________________ÌÌ  let us_____Ì ƒwho___________Ì

__________________________________________________ÌÌ  rep -   ƒƒre -   sent__________________________________________Ì
____________________________________________________________________Ì rep -   re -
________________________________________ÌÌ          ƒthe_________________________
_____________________________________________________________________________ÌÌ
________________________________________ÌÌ          ƒChe -     -     -     -     -     -     -     -     -     -     -     -     -   the___̃ƒChe -     -     -     -
________________________________________ÌÌ          ƒand  ƒchant_______________________ÌÌ
____________________________________________________________________Ì rep -   re -
________________________________________ÌÌ          ƒthe_________________________
Cherubic Hymn  -  Third Mode  -  Gregory

ho-ly___ the thrice-ho-ly hymn____

the life-giv-ing______ Trin-i-ty__________ now________________ lay________________

a-side____________________ now

lay a-side__________________ ev-'ry earth-

ly________ care______________

____________________________________

________ ev-'ry earth-ly care,__________________________

hat we may re-ceive___________________________
After the Great Entrance:

*n* invisibly escorted by the

angelic orders. *Alleluia.*

that we may receive

the King of all

Continue with anaphora on page 283 or 287
Cherubic Hymn

Fourth Mode (Agia)
adapted from Thrasyvoulos Stanitias (1910-1987)
the Protopsaltis of the Patriarchate of Constantinople (1960-1964)
Duration: 3:45 + 30 + 45

Let us who

L

let us who
After the Great Entrance:

I

n- vis- ibly es- cor-

ted by the an- gel- ic or- ders.

________________________

Al- le- lu- i- a.

________________________

Continue with anaphora on page 295.
Cherubic Hymn

Fourth Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 3:30 + :20 + 1:00

'Ηχος Ῥτος Βγ

let us ___________________________ who

let ___________________________

us____ who____ κ mysti - c’ly____________________ rep - re -
Cherubic Hymn - Fourth Mode (Legetos) - Gregory

T 4 6
- sent______________________________ ƒ  the______________________________

\( \text{- Bim__________________________} \)

and chant___________________________Ì

_____________________________________________________________________________ÌÌ

_____________________________________________________________________________ÌÌ

________________̃and__ chant____________________Ì

__________________________________ÌÌ

- ly____ hymn________ to the life-giv— ing

Trinity now lay a— side____  ev—'ry

earth———ly______care ev—'ry earth—ly care,___

hat we__ may__ rece—ive the King________ of____ all___
When you approach a king, you stand before him bodily, entreat him orally, and fix your eyes upon him, thus drawing to yourself his royal favour. Act in the same manner, whether in church or in the solitude of your cell. When in God’s name you gather together with the brethren, present yourself bodily to God and offer Him psalms chanted orally; and likewise keep your intellect attentive to the words and to God Himself, aware of whom it is that your intellect addresses and entreats. For when the mind devotes itself to prayer actively and with purity, the heart is granted inexpressible peace and a joy which cannot be taken away.

—Theoliptos, Metropolitan of Philadelphia

(from the Philokalia)
Cherubic Hymn

Plagal First Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery

Duration: 3:45 + :30 + 1:00

let us ___________________________ who______

let us ___________________________ who______
O the wise invention of the Teacher
Who contrives that in our singing we learn
What is profitable, and that thereby Doctrine
Is somehow more deeply impressed upon our souls
What is learned under duress tends not to be retained,
But what suavely ingratia tes itself somehow abides
Within our souls more steadfastly.

—St. Basil the Great
Cherubic Hymn

Plagal First Mode
adapted from Theodore Papaparaschou "Phoakaeus" (1790-1851)
Duration: 5:15 + 1:15 + 1:00

'Hχος λ ḷ η Π α

76
Cherubic Hymn - Plagal First Mode - Phokaeus

theuche_____re-present
theuche_____re-present
the Che-ru-bim and chant

and chant
the thri-ce-ho-l-y hymn to the
life - giving Trin -

- i - ty now lay aside

- ly ev 'ry earth -

care ev -

- 'ry earth - ly care,

hat we may receive
After the Great Entrance:

n - - v i s - i b l y e s - c o r - - - t e d

by the a n - g e - - - l i c ord - - - -

- - - - - - -

Al - le - lu - - - - - a.

Continue with anaphora
on page 299 or 303
CHERUBIC HYMN

Plagal Second Mode
adapted from Athanasios Karamanis (1911-)

Duration: 4:00 +
:45 + :45

Let us_____________________________ who__________________________

_____________________________________________________________________________
_____________________________________________________________________________

__________________________________________

let us____________________
Cherubic Hymn - Plagal Second Mode - Karamanis

who my mys ti c'ly rep re sent the Cherubim

and chant

the thrice holy hymn to

the life giving Trin -

- i ty now lay a -
After the Great Entrance:

n-vis-i-bly es-cor-ted

by the an-ge-lic or-ders.

Al-le-lu-i-a.
Cherubic Hymn

Plagal Second Mode
adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)

Duration: 5:30 +
1:30 + 1:00

\( \chi \ 76 \)

et us who

let us who my - - - - - - -

mys - ti - c'ly rep - re - sent

rep - re - sent_
Cherubic Hymn - Plagal Second Mode - Phokaeus

rep - re - sent

the

Cher - ru - bim

the

Cher - ru - bim

and chant

and chant the

thrice - ho - ly hymn to the life -
giv - ing Trin - i - ty

now lay aside now

lay _ a - side _ ev - 'ry earth _ ly care_
After the Great Entrance:

n - - vis - - i - bly   es - cor - - - ted
Continue with anaphora on page 266 or 270
Cherubic Hymn

Grave Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 3:30 +
:20 + 1:00

Ҳоҳ сароғ Zω

L
let us________________________ who_

(з)

(п)

(м)

(п)

(п)

(з)

(п)

(п)

let
Cherubic Hymn - Grave Mode - Gregory

us who mys

(s)ti c'ly rep sent the

Che- ru- bim the Che- ru- bim

and chant

and chant

the thrice- holy hymn

to the life giving Trin-

- i- ty now lay now lay a-

side ev- 'ry earth ly care
QUALITY IN PSALMODY AND PRAYER CONSISTS IN
PRAYING WITH THE SPIRIT AND THE NOUS.
ONE PRAY WITH THE SPIRIT ONLY WHEN,
AS HE PRAYS AND CHANTS, HE IS
ATTENTIVE TO THE CONTENT
OF THE HOLY WRITINGS.
AND THUS RAISES HIS
HEART TO DIVINE
THOUGHTS.

—NIKITAS STITHATOS
Cherubic Hymn

Grave Mode
adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)

"Ἡχος βαρύς Ἰω"  

\[ \text{Let us } \]

\[ \text{who } \]

\[ \text{let } \]

\[ \text{us } \]

\[ \text{who } \]

\[ \text{my - - - - - - -} \]

\[ \text{mys - - - - - - - - - -} \]

\[ \text{ti - c'ly} \]

\[ \text{rep - re - sent} \]
Cherubic Hymn - Grave Mode - Phokaeus

rep - re - sent

rep - re - sent

the

Che - the Che -

che - ru - che - ru - bim

and chant

and

chant

the thrice - holy hymn to the
life - giving_________________ Trin - i - ty____ now
lay________ a - side __________________________ now lay____ a -
side____ ev - 'ry earth - ly care,____________________
ly__________________________
earth - ly care________________
that we may re - ceive____________________________
that we may____ re - ceive____ the King____
the___ King__ of ____ all
After the Great Entrance:

n-vis-i-in-vis-ibly

escorted by the angelic orders. Alleluia

Continue with anaphora on page 266 or 270

Theodore Papaparaskevou Phokaevi
Cherubic Hymn

Plagal Fourth Mode
adapted from Hieromonk Hierotheos
of Philotheou Monastery

Duration: 3:30
+ :20 + :40

 Sharks: Nη

et________ us____________________________________________________

 who____________________________________ let____ us____ who____

 mys - - ti - - c'ly___ rep - - re -

 sent________ rep - re - the Che -

 ru - bim________ the Che - ru -

 bim___________________ and chant__________________________
After the Great Entrance:
I

n - vis - i - bly es - cor - ted

by the an - ge - lic or - ders. Al - le - lu - i - a.

Continue with anaphora on page 323 or 328


**Cherubic Hymn**

Plagal Fourth Mode
adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)

Duration: 5:15 + 1:00 + :45

\[\text{Duration: 5:15 + 1:00 + :45}\]

L 

(Δω) 

let __________ who __________

（M）（N）（Δω）（N）

4 (Δω)（N）

let us who __________

（M）（N）

\[\text{Duration: 5:15 + 1:00 + :45}\]

- - -

- - -

- - -

- - -

- - -

\[\text{Duration: 5:15 + 1:00 + :45}\]
Cherubic Hymn - Plagal Fourth Mode - Phokaeus

represent the Cherubic hymn

and chant

the thrice-holy hymn

to the

giving

Trinity now lay a-
now lay a-side

ev'-ry earth-ly
care,

hat we may receive

that we may receive

the King the King of all
When, indeed,
the Holy Spirit saw that
the human race was guided only
with difficulty toward virtue, and that,
because of our inclination toward pleasure,
we were neglectful of an upright life, what did He do?
The delight of melody He mingled with the doctrines so that
by the pleasantness and softness of the sound heard we might receive
without perceiving it the benefit of the words, just as wise physicians who,
when giving the fastidious rather bitter drugs to drink, frequently smear the cup
with honey. Therefore, He devised for us these harmonious melodies of
the psalms, that they who are children in age, or even those who
are youthful in disposition, might to all appearances
chant, but in reality, become trained in soul.

—St. Basil the Great
Receive Me Today

Cherubic Hymn for Holy Thursday
Plagal Second Mode
adapted from Peter the Peloponnesian (d. 1777)
as interpreted by Athanasios Karamanis (1911-)

(Duration: 5:30 + 2:00)
Cherubic Hymn for Holy Thursday

[Text in Coptic script]

---

(Δ) to-day,  

(π) Son of God, as  

(Δ) communicant of  

(Δ) Thy mystical supper; for I  

(κ) will not speak  

(κ) I will not  

(κ) speak of the mystery of the
After the Great Entrance:
Let All Mortal Flesh
Keep Silence

Cherubic Hymn for Holy Saturday
Plagal First Mode
by Iakovos the Protopsaltis (d. 1800)
adapted from the interpretation by Athanasios Karamanis (1911-)

Duration: 7:00 + 1:30

'Ἡχος λ η Πα

et all mor-
Cherubic Hymn for Holy Saturday

- - tal flesh keep silence and
stand with fear

- - - - - - - - - - fear and - - - - and trem-
- - - - - - - - - - bling, and - - - - - - - - -
- - - - - - - - - - take no

thought for - - - - - - - - - -
- - - - - - - - - - - - thing, for the

King of kings, and the Lord of lords

ap- proach eth to be

slaugh- - - - - - - - - - - - - - - - - tered and given as food

for the faith
After the Great Entrance:

ful. Before Him go the choirs of the angels

with all authority and power: [4]

he many-eyed Cherubim and the six-winged Seraphim, which cover their faces and cry
Cherubic Hymn for Holy Saturday

*(Alternate melody:)*

and cry out the hymn: Alleluia.
ORDINALS

ORD,___________Ì ƒhave_____Ì      mer -     -     -     -     -  cy._____                ƒƒLord,_

ORD,____________    ƒƒhave_________________           mer -     -     -     - cy.__

Lord Have Mercy

For Ordinations*
Second Mode
adapted from traditional melody

* These melodies of "Lord, have mercy" are repeated quietly after the Bishop's petition "The divine grace that always healeth. . ."
Ἀξιός

Third Mode
Traditional Melody

Ἄχος η Γα

Alternate Melody
by Athanasios Karamanis (1911-)

or - - - thy;____ α wor - - - thy;____ α wor - - -
A - ξι - ος____ α - ξι - ος____ α - - ξι -

thy.
oς

or - - - thy;____ α wor - - - thy;____ α wor - - thy.
A - ξι - ος____ α - ξι - ος____ α - ξι-ος
**Anaphora**

*First Mode*

adapted from Basil Nikolaidis (1915-1985)

the Presiding Protopsaltis of the Patriarchate of Constantinople (1965-1985)

and Hieromonk Gregory of Simonos Petras Monastery

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy The-o-to-kos, save us.

To Thee, O Lord.

A-men.

And to thy spirit.
Anaphora - First Mode - Nikolaidis

B1
I will love Thee, O Lord, my strength; the Lord is my foundation, and my refuge, and my deliverer.

B2
Father, Son, and Holy Spirit: the Trinity one in essence and inseparable.

C
A mercy of peace, a sacrifice of praise.

D
And with thy spirit.

E
We lift them up unto the Lord.

F
It is proper and right.

G
Holy, holy, holy, Lord of Sabaoth, heaven-
en__and earth are full__ of__ Thy glo__ ry. Ho__ san__ na__ in the high__ est. Bless__ ed is he that com__ eth in the name__ of the Lord. Hos__ san__ na in__ the high__ est.

A__ men.

A__ men.

We____ hymn________ Thee, we____ bless________ Thee, we____ give thanks____ unto Thee,________________________ O____ Lord,

and we____ pray____ unto__ Thee, O____ our____ God.

Continue with "It is Truly Right" on page 336
Anaphora

First Mode "Heptaphonos"

adapted from Michael Hatzianastasiou (d. 1948)
the Professor of Music at the Theological School in Chalki

* This melody of "Lord have mercy" may be skipped, since only five are needed at this point in the Liturgy.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.
I will love Thee, O Lord, my strength; the Lord is my foundation, and my refuge, and my deliverer.

Father, Son, and Holy Spirit: the Trinity in essence and in separable.

Amercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.
Anaphora - First Mode - Hatzianthasios

G
Holy, holy, holy, Lord of Sabaoth,
Heaven and earth are full of Thy glory. Hosanna in the highest.

H
Men.

I
Men.

J
We hymn Thee, we bless Thee,
We give thanks unto Thee, O Lord, and we pray
(we pray) unto Thee, O our God.

Continue with "It is Truly Right"
on page 338
Anaphora

Second Mode
adapted from Hieromonoịk Gregory of Simonos Petras Monastery
and Thrasyvoulos Stanitsas (1910-1987)

Grant this, _______ O _______ Lord.
Grant this, Lord.

Grant this, Lord.

Grant this, Lord.

Grant this, Lord.

Grant holy Theotokos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.

I will love Thee, O Lord, my strength; the Lord
is my foundation, and my refuge, and my deliverer.

Father, Son, and Holy Spirit: the Trinity one in essence and inseparable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord of Sabaoth,
heaven and earth are full of Thy glory.

Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Amen.

We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord, and we pray unto Thee, O our God.

Continue with "It is Truly Right" on page 340
Anaphora

Second Mode "Deuteroprotos"
adapted from Hieromonk Hierotheos of Philotheou Monastery

Grant______ this, O______ Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy Theootokos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.

I will love Thee, O Lord, my strength;
the Lord is my foundation, and my refuge,
and my deliverer.

Fa- ther, Son, and Holy Spirit:
the Trinity one in essence and inseparable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord of Sab-...
Anaphora - Second Mode - Deuteropros

... oth, heav- en and earth are full of Thy glo- ry.

Ho- san- na in the high- est. Bless-ed is he that com-
- eth in the name of the Lord. Ho- san- na in__

_the high- est.

A- men.__________

A- me- - - - - A- - - men.___________________

We____ hymn Thee, we____ bless_

Thee, we give thanks un- - - to Thee, O__

Lord, and we pray un- - - to Thee,____
O____________ our____________ God.

St. Anthony the Great

Continue with "It is Truly Right" on page 342
Anaphora

Third Mode
adapted from Basil Nikolaidis (1915-1985)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1965-1985)

'Ἡχος  Γα

L

Lord,___ have___ mer - - cy.

B

Lord,___ have mer - - cy.

C

Lord,___ have___ mer - - - cy.

D

Lord,___ have___ mer - - cy.

E

Lord,___ have___ mer - - cy.

I

Grant___ this,___ O_______ Lord.
Grant this, O_________ Lord.

Grant this, O_________ Lord.

Grant this, O_________ Lord.

Grant this, O_________ Lord.

Grant this, O_________ Lord.

Grant this, O_________ Lord.

Most ho - ly The - o - to - - - kos, save us.

To Thee, O Lord.

A - men.

And to thy spir - - - it.

I will love Thee, O Lord, my strength; the Lord is
my foun-da-tion, and my__ refuge, and________ my deliverer.

Father, Son, and Holy Spirit: the Trinity one in essence and inseparable.

A mercy of peace, a sacrifice of praise.

And__ with thy spirit.

We_____ lift them up unto____ the__ Lord.__

It is__ proper and____ right.

Holy, holy, holy, holy,_____ Lord___ of__ Sa-ba-oth,

heaven and earth__ are full___ of Thy glory. __Ho-san-na
in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

H

Amen.

I

Amen.

J

We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord, and we pray unto Thee, O our God.

Continue with "It is Truly Right"
on page 344 or 346

I will pray with the spirit,
and I will pray with the understanding also:
I will sing with the spirit, and I will sing with the understanding also.

I COR. 14:15
Anaphora

Third Mode
adapted from Athanasios Karamanis (1911-)
and Hieromonk Gregory of Simonos Petras Monastery
Anaphora - Third Mode - Karamanis

Grant____ this, O________ Lord.

Grant____ this, O________ Lord.

Grant__ this, O______ Lord.

Grant____ this, O______ Lord.

Grant____ this, O______ Lord.

Grant____ this, O______ Lord.

Most  ho - ly The - o - to - kos, save____ us.

To Thee,____ O__ Lord.

A - - - men.

And__ to__ thy spir - - - - it.

I will love_______ Thee, O Lord,______ my_______ strength;
the Lord is my foundation, and my refuge, and my deliverer.

Fa - ther, Son, and Holy Spirit; the Trinity in essence and in separable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy Lord of Sabbaths, heaven and earth are full of Thy glory. Hosanna in
Anaphora - Third Mode - Karamanis

the high- est. Blessed is he that com- eth in the name_

of the Lord. Hos- san- na in the high- est.

H

A- men.

I

A- men.

J

We hymn Thee, we bless Thee, we

give thanks un- to Thee, O Lord, and we pray un- 
to

Thee, O our God.

Continue with "It is Truly Right"
on page 344 or 346
Anaphora

Fourth Mode
(Legetos)

adapted from Hieromunk Hierotheos of Philotheou Monastery

Grant this, O Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.

I will love Thee, O Lord, ... Lord is my
foundation, and my refuge, and my deliverer.

Fa\-ther,\_ Son, and Ho\-ly\_Spir\- it: the

Trin-i-ty one in essence and in-sep-rable.

A mer- cy of peace, a sac- ri- fice of praise.

And with thy spir- it.

We lift them up un- to the Lord.

It is prop-

er and right.

Ho\-ly,\_ ho\-ly,\_ ho\-ly,\_ Lord of

Sa-ba- oth, heav-en and earth are full of Thy glo-

Ho- san- na in the high- est. Bless- ed is he
that com- eth in the name of the Lord. Hos- san- na in the high- est.

A- men.

We hymn Thee, we bless Thee, we
give thanks unto Thee, O Lord, and we pray unto

Thee, O our God.

Continue with "It is Truly Right"
on page 348
Anaphora

Fourth Mode (Agia)
adapted from Lycourgos Petridis

Grant _____ this, O __ Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.

I will love Thee, O Lord, my strength; the Lord is
my foundation, and my refuge, and my deliverer.

Fa\textsuperscript{ther}, Son, and Holy Spirit:

the Trinity one in essence and inseparable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord of Sabaoth,
heaven and earth are full of Thy glory.

Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Amen.

We hymn Thee, we bless Thee, we give thanks unto Thee, O our God.

Continue with "It is Truly Right" on page 350
Anaphora

Plagal First Mode (Diatonic)
adapted from Hieromonk Hierotheos of Philotheou Monastery

Lord, ______ have__ merit - - - -

Grant____ this, O Lord.
Grant____  this, O_______Lord.

Grant____  this, O Lord.

Grant____  this, O Lord.

Grant______  this,  O___________  Lord.

Grant___________  this,  O Lord.

Most____ ho-ly  The-o-  to-  -  -  -  -  kos,  save____ us.

To_____ Thee,  O____ Lord.

A- men.

And to thy spir- - it.

I will love____Thee,  O_______Lord,  my____ strength;  the
Lord is my foundation, and my refuge,
and my deliverer.

Father, Son, and Holy Spirit:
the Trinity one in essence and in separable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.
G

Ho-ly, _ ho-ly, _ ho-ly, _ Lord of _ Sa-ba-oth,

heav-en and _ earth are full _ of _ Thy glo-ry.

Ho-san-na in the _ high-est. _ Bless-ed is he that com-

eth _ in the name _ of _ the Lord. _ Hos-san-na in _

the _ high-est.

H

A-men._

I

A-men._

J

We _ hymn _ Thee, _ we _ bless _

_ Thee, _ we give thanks _ un-to _ Thee, O _ Lord, _ and _

_ we pray _ un-to _ Thee, O _ our _ God.

Continue with "It is Truly Right" on page 352
Anaphora

Plagal First Mode (Phrygian)
adapted from Michael Hatzianastasiou (d. 1948)
the Professor of Music at the Theological School in Chalki

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Grant this, O Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy The - o - to - kos, save us.

To Thee, O Lord.

A - men.

And to thy spir - it.

I will love Thee, O Lord, my strength; the Lord is my
foundation, and my refuge, and my_  _delivery._

B2  Father, Son, and Holy Spirit: the Trinity in essence and inseparable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord of Sabaoth,

heaven and earth are full of Thy glory. Holy
san-na in the highest. Blessed is he that cometh

in the name of the Lord. Hosanna

in the highest.

Amen.

Amen.

We hymn Thee, we bless Thee,

we give thanks unto Thee, O Lord, and we pray

unto Thee, O our

God.

Continue with "It is Truly Right"

on page 354
Anaphora

Plagal Second Mode
adapted from Thrasyvoulos Stanitsas (1910-1987)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1960-1964)

Grant ___ this, O Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy Theocos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.

I will love Thee, O Lord, my strength; the Lord
Anaphora - Plagal Second Mode - Stanitsas

is my found-ation, and my refuge, and my deliverer.

Fa-ther, Son, and Ho-ly Spirit:

the Trinity one in essence and inseparable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord
of Sabbath, heaven and earth are full of Thy glory. Hosanna in the highest.
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Amen.
Amen.

We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord,
and we pray unto Thee, O our God.

Continue with "It is Truly Right" on page 356 or 358
Anaphora

Plagal Second Mode
"The Palace Melody"
adapted from Michael Hatzianastasiou (d. 1948)
and Hieromonk Gregory of Simonos Petras Monastery

Hχος Ἡ παῖς

ord, have_ mer - - cy.

Lord, have_ mer - - cy.

Lord, have_ mer - - cy.

Lord, have_ mer - - cy.

Grant_ this, O Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy The- o- to- kos, save us.

To Thee, O Lord.

A- men.

And to thy spir- it.

I will love Thee, O Lord, my strength; the Lord
is my_____ foun- - da- - - tion, and____ my____ ref- - - uge, and
my__ de- liv- - er- - - - er.

Fa- - ther,___ Son, and Ho- - ly____ Spir- - - it:
the Trin- - i- ty___ one in es- - sence and in-sep 'ra- - - ble.
A mer- - cy of peace, a sac- ri - fice of____
praise.

And with thy spir- - - it.

We lift them up un - to the Lord.

It is__ prop - - - er and____ right.

Ho- - ly, ho- - ly, ho- - ly,___ Lord of___ Sa- - - ba - -
Oth heaven and earth are full of Thy glory.

Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Amen.

We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord, and we pray we pray unto Thee, O our God.

Continue with "It is Truly Right"
on page 356 or 358
Anaphora

Grave Mode (Diatonic)
adapted from Hieromonk Hierotheos of Philotheou Monastery

Γένοις βαρύς Ω

Grant this, O Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy Theotokos, save us.

To Thee, O Lord.

Amen.

And to thy spirit.

I will love Thee, O Lord, my strength;
the Lord is my foundation, and my refuge, and my deliverer.

Fa- ther, Son, and Holy Spirit:
the Trinit- y one in essence and inseparable.

A mercy of peace, a sacrifice of praise.
And with thy spirit.
We lift them up unto the Lord.
It is proper and right.
Holy, holy, holy, Lord of Sab-
Anaphora - Grave Mode - Hierotheos

* Alternate ending: in the highest.

* Alternate ending: in the highest.

A - men.

A - men.

We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord, and we pray unto Thee, O our God.

Continue with "It is Truly Right" on page 360
Anaphora

Grave Mode (Diatonic)
adapted from Constantine Pringos (1892-1964)
and Hieromonk Gregory of Simonos Petras Monastery

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Lord, have mercy.

Grant this, O Lord.
Grant this, O Lord. 

Grant this, O Lord. 

Grant this, O Lord. 

Grant this, O Lord. 

Grant this, O Lord. 

Most holy Theokos, save us. 

To Thee, O Lord. 

Amen. 

And to thy spirit. 

I will love Thee, O Lord, my strength;
the Lord is my foundation, and my refuge, and my deliverer.

Father, Son, and Holy Spirit: the Trinity one in essence and in separable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord of
Sa-ba-oth, heav-en and earth are full of Thy glo-
- - ry. Ho-san-na in the high-est. Blessed is he that com-
- - eth in the name of the Lord. Ho-
- - san-na
in the high-
- - est.

A-
- - - - men.

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

We hymn Thee, we bless Thee,
we give thanks unto Thee, O Lord, and we pray
we pray unto Thee, O our God.

Continue with "It is Truly Right"
on page 360
Anaphora

Plagal Fourth Mode
adapted from Hieromonk Hierotheos of Philotheou Monastery

Grant this, O Lord.
Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Grant this, O Lord.

Most holy The o to kos, save us.

To Thee, O Lord.

A men.

And to thy spirit.

I will love Thee, O Lord, my strength;
the Lord is my foundation, and my refuge,
and my deliverer.

Father, Son, and Holy Spirit: the Trinity one in essence and in separable.

A mercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.

Holy, holy, holy, Lord of Sabaoth,
heaven and earth are full of Thy glory.  

Hosanna in the highest.  

Blessed is he that cometh in the name of the Lord.  

Hosanna in the highest.  

Amen.  

Amen.  

We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord, our God.
* Alternate endings:

2 \( \frac{2}{1} \) O_____ our_________ God.

3 \( \frac{3}{1} \) O____ our________ God.

Continue with "It is Truly Right" on page 364 or 366
Anaphora

Plagal Fourth Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery
and Constantine Pringos (1892-1964)

\[ \text{Lord, ______ have ______ mer - - - - cy.} \]

\[ \text{Grant ______ this, ______ Lord.} \]
Grant_____this,_O_________Lord.

Grant_____this,_O_________Lord.

Grant_____this,_O_________Lord.

Grant_____this,_O_________Lord.

Grant_____this,_O_________Lord.

Grant_____this,O_____Lord.

Most______holy____Thee,____O____Lord.

To_____Thee,_____O____Lord.

A______men.

And____to____thy_____spirit.

I____will____love____Thee,____O____Lord,_______my________strength;
the Lord is my foundation, and my refuge, and

my deliverer.

Father, Son, and Holy Spirit: the Trinity one in essence and in separable.

Amercy of peace, a sacrifice of praise.

And with thy spirit.

We lift them up unto the Lord.

It is proper and right.
Anaphora - Plagal Fourth Mode - Gregory

G

Holy, holy, holy, Lord of all


Sabahoth, heaven and earth are full of Thy glory.


Ho - san - na in the high - est.


Blessed is he that cometh in the name of the Lord.


Hos - san - na in the high - est.


A - men.


A - - men.


We give thanks unto Thee, O Lord, and we pray


unto Thee, O our God.


Continue with "It is Truly Right"
on page 364 or 366
I Will Love Thee

Longer Versions*

First Mode
adapted from Agathangelos Kyriazidis (1905)

Duration: 1:15

"Hχος \( \frac{7}{9} \) Πα

\( \chi \)

\( \pi \)

These longer melodies are useful when there is a concelebration with many priests, because the choir should not finish chanting this hymn until all the priests have greeted one another with the kiss of peace.
I Will Love Thee  -  Longer Versions

Plagal First Mode
adapted from Hieromonnk Gregory of Simonos Petras Monastery

/* Plagal First Mode */

Duration: 1:15
Plagal Second Mode
adapted from Hieromonk Gregory

I Will Love Thee

Duration: 1:15
Plagal Fourth Mode
adapted from Hieromonk Gregory

I Will Love Thee
Duration: 1:30

will love Thee,

O Lord, my strength;

is my foundation,

and my refuge,

my deliverer.
It is Truly Right

First Mode
adapted from Gregory the Protopsaltis (d. 1822)

ʻHΧς τῷ Ἁγνῷ

I

t is truly right to call thee blest, O

The o to kos the ever blessed,

thou who art most pure and all immaculate

and the MOTHER of our God.

More honorable than the Cherubim, and beyond
Be not drunk with wine, wherein is debauchery,
but be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

Eph: 5:18-19
It is Truly Right

First Mode (Heptaphonic)
adapted from Michael Hatziathanasiou (d. 1948)
the Professor of Music at the Theological School in Chalki

"Ηχος
Πα
When you worship God with hymns, you should be worshipping Him with your entire being; your voice should sing; your heart should also sing; and your life should also sing. Everything should sing!

—Blessed Augustine
It is Truly Right

Second Mode
adapted from the ancient melody
according to the oral tradition of the Holy Mountain

'Hχος ἡ Ἁγιάζ

It is truly right to call thee blest,

O Theotokos, the ever blessed,

thou who art most pure and all immaculate

and the Mother of our God.

More honorable than the Cherubim,
It is Truly Right - Second Mode - Ancient Melody

and beyond compare more glorious than the Seraphim, who without corruption didst give birth to God the Word, the very Theotokos, thee do we magnify.
It is Truly Right

Second Mode "Deuteroprotos"
adapted from Peter Philanthidis,
Protopsaltis of Mt. Athos (1885-1915) and Kyzikos

'Oxos Δι

t_____ is_____ tru- ly_____ right to call___ thee___ blest,_____ 

O The- o- to- - - - - kos, the ev- - - - er

_____ bless- - - - - ed, thou who art_______most______

_____ pure and all im- mac- - - u- - - - - late___________

and the Moth- - - - - er_____ of_______our___________ God.

More____ hon- 'ra- ble______________ than the Che- - - ru- - -
My lips shall rejoice when I chant unto Thee, yea, even my soul which Thou hast redeemed.

Psalm 70: 23
It is Truly Right

Third Mode
adapted from Theodore Phokaeus (1790-1851)

'Hχος γ', Γα
It is Truly Right - Third Mode (Enharmonic) - Phokaeus

without corruption didst give birth to God the Word, the very Theos, which thee do we magnify.
It is Truly Right

Third Mode
adapted from Gregory Levitis the Protopsaltis (1777-1822)

\[ \Omega \]

\[ \text{It is truly right to call thee blest,} \]

\[ \text{O The- o- to- - -} \]

\[ \text{kos, the ev- er bless- - - - - ed,} \]

\[ \text{thou who art most pure} \]

\[ \text{and all im- mac- u- late} \]

\[ \text{and the Moth- er of} \]

\[ \text{our God.} \]

\[ \text{More hon- our- - a- ble} \]

\[ \text{the Che- - ru- - bim,} \]

\[ \text{and be- yond com- pare} \]

\[ \text{more glo- - ri- - ous} \]

\[ \text{than the Se- - ra- - - - phim,} \]
At all times, but most of all while chanting,
let us be still and undistracted.
For through distractions,
the demons aim to
ruin our prayer.

—St. John of the Ladder
It is Truly Right

Fourth Mode "Legetos"

adapted from Gregory Levitis the Protopsaltis (1777-1822)

*Hχος ζητος B*

It is truly right to call thee blest, O Theodoros, the ever blessed, thou who art most pure and all immaculate

and the Mother of our God. More honorable

than the Cherubim, and be-yond compare

glorious than the Seraphim, who didst give birth to God
the_____Word,_________________ the___ver-____y The-o-to-
kos,______ thee______do__we__mag-
ni__fy.__________________________
It is Truly Right

Fourth Mode
adapted from Gregory Levitis the Protopsaltis (1777-1822)

\[ \chi \]

It is truly right to call thee blest, O Theokos, the ever blessed, thou who art most pure and all immaculate and the Mother of our God. More honorable than the Cherubim, and beyond compare more glorious than the Seraphim, who without corruption didst give birth to God the...
The "Axion Estin" was chanted for the first time in 980 A.D. by the Archangel Gabriel in front of this icon.
It is Truly Right

Plagal First Mode
The Patriarchal Melody

adapted from Constantine Pringos (1892-1964)
the Presiding Protopsaltis of the Patriarchate of Constantinople (1939-1960)

It is truly right ______ to ______ call thee____ blest, ________ O

The - o - to - - - kos____________________ the____ ever bless-

- - ed,____ thou____ who____ art____most____ pure and all

im - mac - u - - - late ______ and the____ Moth - - - er

of________ our__________________________ God._______

More____ hon - 'ra - ble____________ than____ the Che - ru - - -
It is Truly Right - Plagal First Mode "Patriarchal" - Pringos

bim, and beyond compare more glorious

than the Se-ra-phim, who with-out corruption didst give birth
to God the Word, the ver-
y The-o-to-kos, thee do we

mag-nify.

*Alternate Ending:

*Alternate Ending:
It is Truly Right

Plagal First Mode (Phrygian)
by Michael Hatzianastasiou (d. 1948)

It is truly right to call thee blest

O Theos the ever blessed,

thou who art most pure and all immaculate

late and the Mother of our God.

More honorable than the Cherubim,

and beyond compare more glorious than the
Sing to God in love and humility of spirit,
for the Lord rejoiceth therein.

—St. Silouan the Athonite
It is Truly Right

Plagal Second Mode
adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)

"Ἡχος " Παπαπαρασκου "Φοκαευς" (1790-1851)

It is truly right to call thee blest, O Theodoros, who art most pure and all immaculate and the Mother of our God. More honorable than the Cherubim, and beyond compare more glorious than the Seraphim,
I who without corruption didst give birth to God the very Word, the very
The o to kos, thee do we magnify.

who with out corruption didst give
birth to God the very Word, the very
The o to kos, thee do we magnify.

who without corruption didst give birth to God the very Word, the very
The o to kos, thee do we magnify.

who without corruption didst give birth to God the very Word, the very
The o to kos, thee do we magnify.

who without corruption didst give birth to God the very Word, the very
The o to kos, thee do we magnify.
It is Truly Right

Plagal Second Mode
adapted from an anonymous composition

It is truly right to call thee blest, O Theotokos, ever blessed, thou who art most pure and immaculate and the Mother of God. More hon-
It is Truly Right - Plagal Second Mode - Anonymous

're-able than the Chero- bin,

and beyond com- pare more

glo- ri- ous than the Se- ra- phim,

who with- out cor- ru- phim,

__ didst give birth to God the

Word, the ver-

The- o- kos, thee do we mag-

ni- fy,

* Alternate Ending:
It is Truly Right

Grave Mode (Diatonic)
adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)

'Hχος βαρύς Ἡω

'O θεοτόκος, ἡ ευχρεωστείος, ἡ εὐφροσύνη, ἡ ἐκείνη ἡ καθαρότερς καὶ ἡ πάντων ἀμαρτίων ἡμῶν ἀλλοτριότης Θεοτόκῃ παρακαλέσωμεν ἵνα μὴ ἀμαρτήσῃς. Ἐπεὶ εἰς τὸν θρόνον τῷ κυρίῳ Χριστῷ ἐπιτύπωμη τῇ καθαρότερῃ αὐτοῦ ἁγίᾳ κατάσκεψις, αὐτοὶ δὲ τῇ καθαρότερῇ τοῦ Χριστοῦ ἁγίᾳ κατάσκεψις ἑαυτοὺς παρακαλῶμεν ἵνα μὴ ἀμαρτήσῃς. Θεοτόκε, εὐχαριστοῦμεν τῷ θεῷ τῷ πατρί καὶ τῷ χριστίᾳ καὶ τῷ πνεύματι τῷ ἁγίῳ, αὐτῶν δὲ προσεόμεθα ἵνα μὴ ἀμαρτήσῃς.
Our psalmody should be angelic,
not unspiritual and secular.

For to psalmode with clamour
and a loud voice is a sign of inner turbulence.

—St. Gregory of Sinai
It is Truly Right

Grave Mode (Enharmonic)
adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)

It is truly right to call thee blest,
O The- o- to- kos, the ever bless-
ed, thou who art most pure and all im- mac-
late and the Moth- er of our God.
More hon- ra- ble than the Che-
r- bim, and be-yond com- pare more glo- ri-
It is Truly Right  -  Grave Mode (Enharmonic)  -  Phokaeus

It is truly right, therefore, to sing a hymn to the great, good Theophany, who, without corruption of the essence, didst give birth to God the Word, the very Theos (God) of Kos, thee do we magnify.
It is Truly Right

Plagal Fourth Mode
adapted from Anastasios from Parla of Pisidia


It is truly right to call thee blest, O Theotokos, the ever blessed, thou who art most pure and all immaculate and the Mother of our God. More honorable than the Cherubim, and beyond comparison.
more glorious than the Sera-phon

who without corruption didst give

birth to God the Word, the ver-

y The- o- to- kos, the thee

do we magnify.

This miracle-working icon of the Panagia on the Holy Mountain bled when it was stabbed in the neck.
It is Truly Right

Plagal Fourth Mode
adapted from Haralambos Papanikolaou (d. 1929)
the Protopsalits of Kavala

O Tho-tos, the ever blessed, thou
who art most pure and all immaculate
and the Mother of our

(HXOS Χαίρει Ναί)

N 68
It is Truly Right - Plagal Fourth Mode - Papanikolaou

God. More honourable than the Cherubim, and beyond compare more glorious than the Seraphim, who without corruption didst give birth to God the Word, the very Word of God, the very Word of the O kos, thee do we magnify. * Alternate ending:

* Alternate ending:
Katavasia of the Birth of the Theotokos

Chanted instead of "It is Truly Right"
on September 8th and on the Wednesday of Mid-Pentecost

Plagal Fourth Mode
adapted from Hourmouzios Hartophylax (1780-1840)
the Music Teacher and Composer
Katavasia of the Birth of the Theotokos

- - - - - birth__ Δ | (Π) |
- - - - - is for- - eign_ to those_ who are__________

vir - - - - - gins. Δ Yet in thee,___ O___ The- o- - to-

kos,___ Δ have both been_ wrought_ through dis- - pen- - sa- - -

- tion. Δ And there-fore we of ev- - - 'ry Δ race________ on_

_____ earth_ Δ un- ceas- - ing- ly________ pro-nounce_______ thee_

_____ blест. _______

- - - - - - - - - - - - - - - - - - - - - - - - - - -
Katavasia of the Exaltation of the Precious Cross

Chanted instead of "It is Truly Right"
on September 14th

Plagal Fourth Mode
adapted from Hourmouzios Hartophylax (1780-1840)

The o to kos, thou art a mystical paradise, for without husbandry thou hast blossomed

Christ, by Whom the very life bearing tree

of the Cross in the earth hath been planted.

In worshipping Him now
Q: Many times, when I chant, I feel myself being puffed up. When this happens, how should I confront the thoughts?

A: When the heart becomes puffed up during psalmody, remember that it is written: “Let not them who embitter Him be exalted in themselves.” (Ps. 65:7) Embittering Him is when we sing without understanding (Ps. 47:7) and without the fear of God. If you examine yourself to see if your thoughts are wandering during psalmody, you will definitely find that they have been wandering and you are angering God.

—Sts. Barsanuphius and John
Katavasia of the Entrance of the Theotokos

Chanted instead of "It is Truly Right"
on November 21st

Fourth Mode
adapted from Hourmouzios Hartophylax (1780-1840)

"H Хως Τούς B8"
Just as the angels stand with great fear and chant their hymns to the Creator, likewise should we stand in psalmody.

—St. Ephraim the Syrian
Katavasia of the Nativity

Chanted instead of "It is Truly Right"
on December 25th

First Mode
adapted from Athanasios Karamanis (1911- )

**Μχος Πα**

_____ my soul, _____ magnify_____

_____ her who is _____greater________ in_____

hon-our and_____ in_____ glori-_____ than the
ing_____ and_______ than the

ar-_______ of_______ heaven.

see_____ here____________ a_______ strange____ and
marvelous mystery. For, behold, the cave is heaven;

the Virgin is a che rubic; the throne

the manager a grand space in which

Christ our God, Whom nothing can contain,

is laid as a babe; Him do we praise greatly magnify.

fy.
Katavasia of the Nativity
from the Iambic Canon

Chanted instead of "It is Truly Right"
on December 26th

First Mode
adapted from Athanasios Karamanis (1911-)

*Ηχος Πα

agogi and________________ Shep-herds came_

to_____ worship_____ the________ Mess-iah_____

Who was born___ in__ Bethlehem,____ the cit-

ty_____ of______ David.

e-ing well_____ consistent,______ out of
Katavasia of the Nativity (Iambic Canon)

fear, to be silent would be easier, since silence hath no danger; O Virgin,
it is hard to compose hymns with love framed in harmony, but we pray thee, O Mother:
do thou grant us strength as great as is our salvation.
Katavasia of Theophany

Chanted instead of "It is Truly Right"
on January 6th

Second Mode
adapted from Hourmouzios Hartophylax (1780-1840)

my soul mag-ni-fy her____________________ who_

is____ greater in___ hon-our than___ the___ ar-
mies____ of____ heav-en.

v-'ry tongue____ is______________ con-founded

to laud____ thee as____ is_______ wor-thy;
a super mundane mind is even diz-zied prais-
ing thee, O The-o-to-
kos. None-the-less ac-cept our faith, since thou art full of good-
ness, for thou dost know our long-
ing in-spir-ed by God. Since thou art the pro-tec-
tress of Chris-
tians, thee do we mag-
nify.

His orat qui cantat.

He who chants prays twice.
Katavasia of Theophany
from the Iambic Canon

Chanted instead of "It is Truly Right"
on January 7th

Plagal Second Mode
adapted from Hourmouzios Hartophylax (1780-1840)

my soul magnify the ever virgin Maid, who from the curse hath redeemed us.

all spotless Bride, the wonders of thy child birth surpass come...
pre- - - - hen- - - - sion,____ O bless - - ed_

Moth - - - - - er! Through thee have we_________found____

full and per- fect____ sal- va- - - - - tion,

and fram- - - ing thee a fit- - ting__ hymn____ of____

thanks- giv- - - ing we____ bring____ it____ as____ a____

gift____ as____ to____ a____ ben- - - - - e- - fac- - tor._
Katavasia of the Meeting in the Temple

Chanted instead of "It is Truly Right"
on February 2nd

Third Modeadapted from Athanasios Karamanis (1911- )

'Ηχος

he - o - to - - - - kos, thou________________ art____

the________ hope____ of all________ us Chris - - tians.

Guard and shel - - - - ter and________________ pro - tect____

those____ who put________ their hope____ in____ thee.

n the shad - - ow and_ let - - ter of____ the Law,________
let us the faithful perceive a type.

Every male child that openeth the womb shall be holy to God. So the unoriginate Father's first-born Logos and Son Who is the first-born of the Mother—

we signify.
Katavasia of the Annunciation

Chanted instead of "It is Truly Right"
on March 25th

Fourth Mode
adapted from Hourmouzios Hartophylax (1780-1840)

keleton:

Let no uninvited hand approach the living Ark of God and touch...
it. Rather let believers' lips unceasingly in great joy sing out

the Angel's salutation

to the Theotokos and cry out: Hail, O Lady who art full of grace; the Lord is with thee.
Katavasia of Lazarus Saturday

Chanted instead of "It is Truly Right"
on Lazarus Saturday

Plagal Fourth Mode
adapted from Hourmouzios Hartophylax (1780-1840)

he pure The o to kos who did_con ceive_
in her womb the di vine fire_
and was not con sumed let us hon our glo-
rious ly O peo ples mag ni fy ing her with nev er si lent hymns.
Katavasia of Palm Sunday

Chanted instead of "It is Truly Right"
on Palm Sunday

Fourth Mode
adapted from Thrasyvoulos Stanitsas (1910-1987)

"He is God and He hath appeared to us. Establish a celebration, and with great delight come and let us magnify and praise Christ with our palm-leaves and branches, crying a loud..."
Katavasia of Palm Sunday

in hymns: "Blessed is he who cometh in the name of the Lord our Saviour."
Katavasia of Pascha

Chanted instead of "It is Truly Right" on Holy Pascha

First Mode
adapted from Peter Manuel of Ephesus (d. 1840)
the first typographer of Byzantine music

πΗχος πα Πα

he An-gel cried unto her

that is full of grace: Re-joice, O_

pure Vir-gin; and a-gain I shall say,

re-joice; for Thy Son hath arisen from the grave on the third day.
O shine new Jerusalem; for the glory of the Lord hath arisen even upon thee. Dance now for joy, O Session, and exult. And be glad, O pure Theotokos, at the arising of Him Whom Thou didst bear.
Katavasia of Pascha

Chanted instead of "It is Truly Right"
on Holy Pascha

First Mode
adapted from Athanasios Karamanis (1911- )
the Presiding Protopsaltis of Thessaloniki

\[ \text{θ} \]

Trancription:

The Angel cried unto her

that is full of grace:

Rejoice, O pure Virgin;

and again I say:

for Thy Son hath ari

\( \chi \) 80
O shine O shine

new Jerusalem; for the glory of the

Lord hath arisen upon thee.

Dance now for joy, O Sion,

and exult. And be glad,

O pure Theotokos,

at the arising of Him Whom thou

didst bear.
Katavasia of Thomas Sunday

Chanted instead of "It is Truly Right" on Thomas Sunday

First Mode
adapted from Athanasios Karamanis (1911-)

\[ \text{Hσος L Πα} \]

\[ \text{θυ bi - ly shin - ing lan - tern} \]

\[ \text{Mothe - er of our God,} \]

\[ \text{most man - i - fest glo - ry,} \]

\[ \text{art su - pe - ri - or to all cre - a - tion.} \]

\[ \text{We hymn thee} \]

\[ \text{mag - ni - fy.} \]
Katavasia of the Sunday of the Paralytic

First Mode
adapted from Thrasyvoulos Stanitsas

"Ἡχῶς Ἡ Πα"
With one voice, O Virgin, we
the believers call thee blest. Rejoice, thou gate of the Lord; living city rejoicing. Laud
Joyfully, for today the light of the resurrection from the dead of the Son Whom thou hast borne, hath shone on us through thee.
Katavasia of the Sunday of the Samaritan Woman

Chanted instead of "It is Truly Right"
on the Sunday of the Samaritan Woman

First Mode
verse adapted from Athanasios Karamanis (1911-)
katavasia adapted from Chrysanthos Theodosopoulos (1920-1988)

"Hχος Καὶ Παρθένην ἔκρηξεν ἄγγελος
κατάβασια ἐκ τῆς Σαμαριτικῆς γυναῖκος"
Be glad and exultant, O divine Son, having set within the tomb, hath dawned forth shining more radiant than the sun, and hath illumined all the faithful, O Lady full of the grace of God.
Katavasia of Ascension

Chanted instead of "It is Truly Right"
on the Sunday of Pentecost

Plagal First Mode
adapted from Athanasios Karamanis (1911- )

"Hχος λ ζ Kε

hee, who dost transcend mind and reason son

_ the Mother of God, who ineffably didst give birth in time unto

_____the Timeless One, we the faithful mag

- ni- fy with one ac- cord.

_____
Katavasia of Pentecost

Chanted instead of "It is Truly Right"
on the Sunday of Pentecost
Diatonic Grave Mode
adapted from Athanasios Karamanis (1911-)

Ἡχός βαρύς  Α  Ζω

Log- - - - - os  Who did  - - - - - devise

all - - - - - things.  Moth- - - - er  who did not know  man,

O  Vir- gin  The- o- to- - - kos,  recep-
Katavasia of Pentecost - Diatonic Grave Mode

*t Antiphon: Omen of the future

* Alternate Ending:
Katavasia of Pentecost

Alternate Melody
Chanted instead of "It is Truly Right"
on the Sunday of Pentecost
Enharmonic Grave Mode
adapted from Athanasios Karamanis (1911-)

Ὡς ἀφελώς Γὰρ

without sustaining corruption thou didst conceive a child, and didst lend flesh to the Logos Who didst devise all things, Mother who didst not know man, O Virgin Theotokos, receptacle and space of thine
un-contained and...
Katavasia of Pentecost
from the Iambic Canon

Chanted instead of "It is Truly Right"
on the Monday of the Holy Spirit
Fourth Mode
adapted from Athanasios Karamanis (1911-)

queen of all, rejoice! boast of virgins
and mothers; for all mouths with eloquence that are expressive do not have the power to praise thee as is
meet; and every mind is dazed when it thinks how thou didst give birth; hence we glorify
COMPOSERS OF BYZANTINE MUSIC
Katavasia of the Transfiguration

Chanted on August 6th instead of "It is Truly Right"

Plagal Fourth Mode
adapted from Hourmouzios Hartophylax (1780-1840)

"Hχος Ἡ Νη

ow_________ things un-heard______ of____ have________ been_

heard.  For the Father's voice in __ glory__ bear-eth____

__ witness__ to the Son_________ Who was____ born

without a father from___ the____ Virgin____ that

He in-deed____ is God______ and______ man__ and the__same un-

to the________ a-ges.
Katavasia of the Transfiguration

Alternate hymn* chanted instead of "It is Truly Right" on August 6th

Fourth Mode
adapted from Athanasios Karamanis (1911-)

* According to the older rubrics, this is the hymn that should be chanted in the Liturgy on the day of the Transfiguration. However, the prevailing practice today on the Holy Mountain and in Greece is to chant the previous hymn on page 405 instead.
O The- o- to- kos,………………
Katavasia of the Dormition of the Theotokos

Chanted on August 15th instead of "It is Truly Right"

First Mode
adapted from Athanasios Karamanis (1911-)

Ἡχος Ἡμᾶς

προ-νον-δε-ρο-με-νε-η-τε-ν-ς-να-το-νο-περ-κο-μενο-ντ-α-ντ-ες-πα-ρα-πλο-νερ-α-ντα-νται-

-ver-κο-μεν-ο-πα-ρα-πλο-νε-ρα-α-ντα-νται-

O Virgin pure and un-
Katavasia of the Dormition

For thy child-birth is virginal and thy death is the espousal of life.

Thou, after bearing art virgin and after dying art living.

Mother of ever save thine inheritance.

God, ever save thine inheritance.
One is Holy

First Mode
adapted from Nicolaos Georgiafentis (1935-)
the Protopsaltis of Chicago

One is holy, one is Lord, Jesus Christ, to the glory of God the Father. Amen.
Second Mode (Deuteroprotos)
adapted from Spyridon Maidanoglou (1929-1975)
the Protopsaltis of Serres

One is Holy

Third Mode
by Hieromonk Ephraim

One is Holy
Fourth Mode (Legetos)
adapted from Hieromonk Hierotheos

One is Holy

Plagal First Mode
adapted from Hieromonk Hierotheos
Plagal Second Mode
adapted from Spyridon Maidanoglou
the Protopsaltis of Serres

One is Holy

Grave Mode
adapted from Spyridon Maidanoglou
the Protopsaltis of Serres

One is Holy
Let us examine during psalmody what kind of sweetness comes to us from the demon of fornication and, on the other hand, what kind of sweetness comes to us from the words of the Spirit and from the grace and power contained in them.

—St. John of the Ladder
Praise the Lord

Communion Hymn for Sundays

Plagal First Mode
by St. John Koukouzelis the Maestro (14th century)

Duration: 8:00
(or 3:30 if abbreviated)

raise the Lord
Communion Hymn - Praise the Lord - Plagal First Mode

* For brevity, the melody may jump from this left bracket to the right bracket on the final page of this hymn.
Communion Hymn - Praise the Lord - Plagal First Mode

St. John Koukouzelis
Copy of a miniture found in Codex 178 of the Monastery of Lavra
Praise the Lord

Communion Hymn for Sundays

Plagal Second Mode
adapted from John the Protopsaltis from Trebizond (d. 1770)
as abbreviated by Constantine Psachos the Musicologist (1866-1949)

Duration: 3:45
Communion Hymn - Praise the Lord - Plagal Second Mode

Lo(rd)__________________

the_____ Lord

Lo(rd) fro(m)

from the____ hea-

from___ the heav-

(v)ens.__ Al-le-lu-

α. χαρὰς
Praise the Lord

Communion Hymn for Sundays

Plagal Fourth Mode
adapted from Constantine Pringos (1892-1964)
the Presing Protopsaltis of the Patriarchate of Constantinople (1939-1960)
Duration: 3:00

(Duration: 3:00)

raise______________________________
the Lord_____________________________

The text includes musical notation with Greek characters and notes, indicating the melody and duration of the hymn. The notation is a common way to represent Greek liturgical music, particularly in Orthodox Christian traditions.
Sing to God, not with the voice,
but with the heart; not, after the fashion of tragedians,
in smearing the throat with a sweet drug, so that theatrical melodies and songs
are heard in the church, but in fear, in work, and in knowledge of the Scriptures.

And although a man be cacophonous, if he have good works,
he is a sweet singer before God.

—St. Jerome
Praise the Lord

Communion Hymn for Sunday
Brief Versions in All Eight Modes

adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 3:00

First Mode

*Ἡχος ὁ Πα

raise_______________________ the__________     Lord___________________

_________ praise the Lord_______________________

Al -

le - lu - - - - - i - - - - a._______________
The book of psalms uproots the passions with a certain melodic enjoyment and a delight that instills pure thoughts.

—St. Basil the Great
Communion Hymn - Sunday - Praise the Lord

Third Mode

Hora Ἡχος Ἰωάννης Γάλικας

raise___________________        ƒƒthe___________________________________ÌÌ  Lord
__________________________Ì          ƒƒfrom    the    heav -     -     -     -     -     -     -     -     -     -
_______________________________________________________________ÌÌ
__________ ƒƒAl -    le -     -     -     -      i -     -     -     -     -  a.___

SIMONOS PETRAS MONASTERY
The virtue of silence, especially in church, is very great... Is anything more unbecoming than the divine words should be so drowned by talking, as not to be heard, believed, or made known, that the sacraments should be indistinctly heard through the sound of voices, that prayer should be hindered when offered for the salvation of all?

—St. Ambrose of Milan
Plagal First Mode

Praise the Lord from the heavens.Alleluia.
Praise the Lord.

Let the servant of God
sing in such a manner that
the words of the text rather than
the voice of the singer cause delight.

—St. Jerome
Grave Mode (Diatonic)

Ὑχος ἁρις \( \zeta \) 

raise___________________ praise___________________ the Lord_______

from the heav- - - - - - - - - - - - -

ens, from_________________ the heav- - - - - - - -

ens. Al- le- lu- - - - - i- - - a._

_________________
When we are weighed down by deep despondency,
we should for a while sing psalms out loud,
raising our voice with joyful expectation
until the thick mist is dissolved
by the warmth of song.

—St. Diadochos of Photiki
He Who Maketh
His Angels Spirits

Communion Hymn for Mondays
and Feast Days of the Archangels

First Mode
adapted from Anthony "Nomophylax" the Priest (15th century)

Duration: 6:30
(or 5:00 if abbreviated)

Who maketh

His angels spirits

(and Feast Days of the Archangels)
His an-gels

and His mi-nis-ters

His mi-nis-ters

a flame

a flame of fire.

His an-gels
Lovers of God
are moved to spiritual joy,
to divine love, and to tears
both by worldly and by religious songs;
but lovers of pleasure are moved to the opposite.

—St. John of the Ladder
He Who Maketh His Angels Spirits

Communion Hymn for Mondays and Feast Days of the Archangels

Briefer Melodies
adapted from Hieromonk Gregory of Simonos Petras Monastery

First Mode

Duration: 1:30
Communion Hymn - Monday - He Who Maketh His Angels

Alternate Melody

First Mode

Duration: 1:30

Alternate Melody

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Duration: 1:30

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First Mode
Another Melody

Fourth Mode

Duration: :30

He Who Maketh His Angels

and His minis-ters a flame of fire.

Alleluia.
In Everlasting Remembrance

Communion Hymn for Tuesdays and Feast Days of Saints

Grave Mode (Diatonic)
adapted from Anthony "Nomophylax" the Priest (15th century)

Duration: 9:00
(or 5:30 if abbreviated)

χ 60

n ev-er-last-

\( {\text{v}} \)

4

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(\( \text{M} \))

(\( \text{N} \))

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Communion Hymn - Tuesday - In Everlasting Remembrance

(right -
eous shall the right -
eous be.)

Al-

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i -

al -

le - lu - i - a.

Al - le - lu -

i -

a.
In Everlasting Remembrance

Communion Hymn for Tuesdays
and Feast Days of Saints

Briefer Melodies
adapted from Hieromonk Gregory
of Simonos Petras Monastery

First Mode

Duration: 1:00
A psalm is a city of refuge from the demons; a means of inducing help from the angels, a weapon in fears by night, a rest from the toils of the day, a safeguard for infants, an adornment for those at the height of their vigor, a consolation for the elders, a most fitting ornament for women. It peoples the solitudes; it rids the market places of excesses; it is the elementary exposition of beginners, the improvement of those advancing, the solid support of the perfect, the voice of the Church. It brightens feast day; it creates a sorrow which is in accordance with God. For, a psalm calls forth a tear even from a heart of stone. A psalm is the work of angels, a heavenly institution, the spiritual incense.

—St. Basil the Great
I WILL TAKE THE
CUP OF SALVATION

Communion Hymn for Wednesdays
and Feast Days of the Mother of God

Duration: 6:30
(or 4:00 if abbreviated)

Fourth Mode
adapted from Anthony "Nomophylax" the Priest (15th century)

_I_ will __________ take __________

Duration: 6:30
(or 4:00 if abbreviated)
Communion Hymn - Wednesday - I Will Take the Cup

I will take the cup of salvation, and
I will call upon the name of the Lord.

* For the sake of brevity, the melody may skip from this left bracket to the right bracket on the following page.
I Will Take the Cup of Salvation

Communion Hymn for Wednesdays and Feast Days of the Mother of God

Briefer Melodies
adapted from Hieromonk Gregory of Simonos Petras Monastery

First Mode

Duration: 1:00
Sometimes
singing in moderation
successfully relieves the temper.
but sometimes, if untimely and immoderate,
it lends itself to the lure of pleasure. Let us then
appoint definite times for this, and so make good use of it.

—St. John of the Ladder
I will take the cup of salvation, and I will call upon the name of the Lord. Alleluia.
We should offer our prayers to God with fear and trembling, tears and sighs, and our voices when we chant should be sober, contrite, measured, and humble.

—St. Palladius (in the Evergetinos)
Their Sound Hath Gone Forth

Communion Hymn for Thursdays and Feast Days of the Apostles

Plagal Fourth Mode
adapted from Athanasios Karamanis (1911-)
the Presiding Protopsaltis of Thessaloniki

Duration: 5:30

χ 60
Communion Hymn - Thursday - Their Sound Hath Gone Forth

(Δ) (N) (Π) (N) _ forth_ (th) gone_

(N) (Δ) (N) _ forth_ (th) gone_

(N) (Δ) (N) _ forth_ (th) gone_

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Communion Hymn - Thursday - Their Sound Hath Gone Forth

Words un to the ends of the world.

Alleluia. Amen.
Their Sound Hath Gone Forth

Communion Hymn for Thursdays and Feast Days of the Apostles

Briefer Melodies
adapted from Hieromonk Gregory of Simonos Petras Monastery

First Mode

Duration: 1:00
Plagal Fourth Mode

Duration: 1:00

"When you have children, teach them music. But, of course, real music—angelic, not dances and songs. Music assists the development of the perception of spiritual life. The soul becomes refined. It begins to understand spiritual music as well."

—St. Barsanuphius of Optina
Thou Hast Wrought Salvation

Communion Hymn for Fridays

Plagal First Mode
adapted from Anthony "Nomophylax" the Priest (15th century)

Duration: 8:30
(or 5:00 if abbreviated)

\( \chi \) 60
Communion Hymn - Friday - Thou Hast Wrought Salvation

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Thou Hast
Wrought Salvation

Communion Hymn for Fridays

Briefer Melody
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Plagal First Mode

Duration: 0:30

`Hχος Ιν Ὥ Πα

(T)
(hou) hast wrought sal-va-tion in the midst

(Δ)
of the earth, O Christ our God.

Al-le-lu-ia.
Blessed are they whom Thou hast chosen

Communion Hymn for Saturdays

Plagal First Mode
adapted from Anthony "Nomophylax" the Priest (15th century)

Duration: 9:00
(or 6:15 if abbreviated)

\[ \text{Blessed are they whom Thou hast chosen} \]

\[ \text{Communion Hymn for Saturdays} \]

\[ \text{Plagal First Mode} \]
adapted from Anthony "Nomophylax" the Priest (15th century)
Communion Hymn - Saturday - Blessed are They

and hast taken to Thyself, O Lord, and their remembrance is from generation to generation

and have taken to Thyself, O Lord, and their remembrance is from generation to generation

and have taken to Thyself, O Lord, and their remembrance is from generation to generation

and hast taken to Thyself, O Lord, and their remembrance is from generation to generation
Communion Hymn - Saturday - Blessed are They
An illustration from a 14th-century manuscript depicting
John Glykes teaching cheironomy to St. John Koukouzelis and Xenos Koronis
Blessed are they whom Thou hast Chosen

Communion Hymn for Saturdays

Briefer Melodies
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Plagal First Mode

Duration: 2:00

Blessed are they whom Thou hast Chosen

Communion Hymn for Saturdays

Briefer Melodies
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Plagal First Mode

Duration: 2:00
Psalmody in a crowded congregation is accompanied by captivity and wandering of the thoughts; but in solitude, this does not happen. However, those in solitude are liable to be assailed by despondency, whereas in congregation the brethren help each other by their zeal.

—St. John of the Ladder
Plagal First Mode

\[ \text{\textit{Communion Hymn - Saturday - Blessed are They}} \]

\[ \text{Duration: 1:30} \]

\[ \text{\textit{Blessed are They whom Thou hast chosen and hast taken to Thyself, O Lord, and their remembrance is from generation to generation.}} \]

\[ \text{Al-le-lu-ia.} \]
Explanatory Note
for Communion Hymns
of Feast Days

The following section contains the communion hymns chanted on major feast days. To avoid repetition, the communion hymns that are found elsewhere in this book are not included in this section. The chart below shows where these hymns are to be found:

| Feast days of the Mother of God | See communion hymns for Wednesday | 443-449 |
| Feast days of the Archangels     | See communion hymns for Monday    | 431-436 |
| Feast days of the Honourable Forerunner and of other Saints | See communion hymns for Tuesday | 437-442 |
| Feast days of the Apostles, the Evangelists, the Three Hierarchs, and Sts. Constantine and Helen | See communion hymns for Thursday | 450-454 |
| Feast days of the Cross (August 1 and Third Sunday of Lent) | See communion hymn for September 14 | 468 |
| Holy Thursday                    | See communion hymns “Receive Me Today” in next section | 494-500 |
| Feast day of Sts. Joachim and Anna | See communion hymn for the Sunday of All Saints | 487 |
Since some melodies of the communion hymns are brief, it may be necessary to chant something else in addition until the priest is ready to give communion to the faithful. Instead of repeating the same hymn to bide time, the choir may chant other psalmic verses or a slow alleluia.¹ The following chart shows where the music for slow alleluias may be found in this book in various modes.

### Slow Alleluias

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<td>See slow alleluia at the end of this section.</td>
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¹ Appending a long, elaborate alleluia to the brief psalmic verse of the communion hymn was a practice prevalent in the pre-Koukouzelian era. However, the more ancient practice (which encouraged congregational participation) was to chant a complete psalm with brief, pendant alleluias after each verse. (Vid. Conomos, Dimitri, The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music, Dumbarton Oaks, Washington, D.C., 1985, pp. 59-61.)
The Light of Thy Countenance

Communion Hymn for September 14th
The Exaltation of the Precious Cross

Third Mode
by Hieromonk Ephraim

Duration: 1:00

The Light of Thy Countenance

Hχος Γα

he light of Thy

countenance, O Lord, hath been signed up upon us.

Al - le - lu -
THE EXALTATION OF THE CROSS
He Hath Sent
Redemption

Communion Hymn for December 25th
The Nativity of Christ

First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:00
He who is not alone but is with others,
cannot derive so much benefit from psalmody
as from internal prayer; for the confusion of voices
renders the psalms indistinct.

—St. John of the Ladder
The Grace of God
That Bringeth Salvation

Communion Hymn for January 6th
Theophany

Plagal First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:00
Alternate Melody

Plagal Fourth Mode

Duration: 1:15

he grace of God that bring -

sal - va - tion to all men

hath appeared.

Alleluia.
The Lord Hath Elected Sion

Communion Hymn for March 25th
The Annunciation

Plagal Fourth Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:00

'Hχς ἀ π ἄ Νη
Out of the Mouths of Babes

Communion Hymn for Lazarus Saturday

Plagal First Mode
by Hieromonk Ephraim

Duration: 30

"It is a great accomplishment to pray without distraction, but it is even greater to chant without distraction.

—Evagrius the Solitary"
Blessed is He That Cometh

Communion Hymn for Palm Sunday

Plagal First Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery

Duration: 0:45

'Ἡχος ὃς ὃς πασάρα

in the name of the Lord.

Alleluia.
The Lord Awoke
As One That Sleepeth

Communion Hymn for Holy Saturday

First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 0:45

He Lord a - woke as one that sleepeth,
and is risen, saving us. Alleluia.
Partake Ye of the
Body of Christ

Communion Hymn for Pascha

Plagal First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:30
When you stand in church,
be careful not to look here and there
or curiously examine how each one of the
brethren stands or sings. Rather, pay attention
only to yourself and to the chanting and to your sins.

—St. Symeon the New Theologian
Praise the Lord, O Jerusalem

Communion Hymn for Thomas Sunday
Third Mode

Virtually all know the words of this psalm and they continue to sing it at every age, without knowing, however, the sense of what has been said. This is not a small charge, to sing something every day, putting forth words from the mouth, without searching out the meaning of the thoughts residing in the words.

—St. John Chrysostom, On Psalm 140
He That Eateth My Flesh

Communion Hymn for the Wednesday of Mid-Pentecost

First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:00
God is Gone Up in Jubilation

Communion Hymn for Ascension

Second Mode
"Deuteroprotos"
adapted from Hieromonk Gregory of Simonos Petras Monastery

Duration: 1:00

'Hχος Ἀνά

is gone up in jubilation

the Lord with the voice of the trumpet Alleluia.
Thy Good Spirit Shall Lead Me

Communion Hymn for Pentecost

First Mode
adapted from Hierom monk Gregory
of Simonos Petras Monastery

Duration: 1:00

𝐻χос Πα
Alternate Melody

Plagal Second Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery

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 Duration: 1:00
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T

hy___ good___________________________ Spir - - - it shall____

lead_______ me_______________________ in____ the

land_______________________________ of up - right -

ess______________________________ Alle - lu -
```

a.
Take Not Thy Holy Spirit From Us

Communion Hymn for Monday of the Holy Spirit

Plagal Second Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery

Duration: 0:45

Now [in 1911] theatrical tunes and melodies have even penetrated into the Church, forcing out ancient chant. Meanwhile, the latter is more highly artistic, but people don't understand this.”

—St. Barsanuphius of Optina
Rejoice in the Lord
O Ye Righteous

Communion Hymn for the
Sunday of All Saints

Plagal First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 0:45

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Communion Hymn for the Sunday of All Saints
Rejoice in the Lord, O ye righteous, praise is meet for the right.

Al-le-lu-ia.
In the Light of Thy Face

Communion Hymn for August 6th
The Transfiguration

Plagal Fourth Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery

Duration: 1:00

$\text{Hxos} \; \frac{\lambda}{\pi} \; \phi \; \eta$

in the light of Thy face, O Lord, shall we walk, and we shall rejoice in Thy name for ever.

$\text{Alleluia}$
Alleluia

Slow Melody*

First Mode
by Peter Bereketis "the Sweet" (d. 1715)
taken from his magnum opus "O Theotokos and Virgin"
as interpreted by Photios Ketsetzis the Protopsaltis of America
Lyrical Adaptation by Lycourgos Petridis

Duration: 2:30

* The slow melodies of "Alleluia" on the following pages are useful for biding time at the end of the communion hymn (or even at the end of the Cherubic Hymn) in the event that the priest is not ready to continue.
Alleluia

Slow Melody
by Peter Bereketis "the Sweet" (d. 1715)
from his magnum opus "O Theotokos and Virgin"
Lyrical adaptation by Lycourgos Petridis

Duration: 1:15

Fourth Mode

\[ \begin{align*} &\text{A} \\
&\text{H} &\text{X} &\text{ς} &\Delta \\
&\text{A} &\text{A} \end{align*} \]
**Alleluia**

Slow Melody  
by St. Mark of Ephesus (d. 1443)  
(taken from his slow cherubic hymn)

Plagal Fourth Mode  
Duration: 3:00  
χ 76
St. Mark of Ephesus

The Champion of Orthodoxy
Receive Me Today

Communion Hymn*

Plagal Second Mode
adapted from Athonite melody

Duration: 2:45

e - ceive me to-day, O Son of God, as a

comm - in - nis - cant of Thy Mysti - cal Sup -

* On the Holy Mountain, this hymn is repeated while the faithful receive communion.
Receive Me Today - Plagal Second Mode - Athonite Melody

- - - - per; for I will not speak of the mystery to Thine enemies,
nor will I give Thee a kiss as Judas; but as the thief do I confess Thee: Remember me, O Lord, in Thy Kingdom; remember me, O Master, in Thy Kingdom; remember me, O Holy One, when Thou comest in Thy Kingdom.
Receive Me Today

Plagal Second Mode
adapted from Lycourgos Petridis

(Duration: 5:00)

Receive me today, O Son of God, as a communicant of Thy mysterious supplication; for I will not speak of the mystery to Thine enemies, nor will I give Thee a ______
Receive Me Today - Plagal Second Mode - Petridis

Thee: Remember me, O Lord, in Thy kingdom; remember me, O Master, in Thy kingdom; holy One, when Thou comest in Thy kingdom.
Receive Me Today

First Mode
adapted from Lycourgos Petridis

Duration: 3:30

Receive me today, O Son of God, as a communicant of Thy mystical supper; for I will not speak of the mystery to Thine enemies, nor will I give Thee a kiss as did Judas; but as the thief do
Chanting is the work of the Bodiless Powers, who stand beside God and praise Him unceasingly.

—Antiochos
Receive Me Today

Plagal Fourth Mode
adapted from Lycourgos Petridis

Duration: 4:00

receive me today, O Son of God, as a communal cant of Thy mystical司傾cal supreme;

for I will not speak of the mysteries, nor will I give Thee a kiss as Jesus;

but as
Receive Me Today - Plagal Fourth Mode - Petridis

I do confess

Thee: Remember me, O Lord, in Thy Kingdom; remember me, O Master

in Thy Kingdom; remember me, O Holy One, when Thou comest in

Thy Kingdom.
We Have Seen the True Light

Second Mode
adapted from traditional melody

We have seen the true light. We have received the heavenly Spirit. We have found the true faith, worshiping the undivided Trinity, Who hath saved us.
Remember Us Also, O Compassionate One

Plagal Second Mode
Chanted instead of "We Have Seen the True Light"
on Holy Saturday

\[ \text{\Hxos} \]
Let Our Mouths be Filled

Plagal First Mode
adapted from Athonite melody

Let our mouths be filled with Thy praise, O Lord, that we may sing of Thy glory. For Thou hast made us worthy to partake of Thy holy, divine, immortal, and life-giving mysteries.
Keep us in Thy holiness that all the day we may meditate upon Thy righteousness. Alleluia. Alleluia.

Alternate Version

Second Mode
adapted from Hieromonsk Gregory of Simonos Petras Monastery

Let our mouths be filled with Thy praise, O Lord, that we may sing of Thy glory. For Thou hast made us worthy to partake of Thy holy, divine, immortal, and life-giving mysteries.

Keep us in Thy holiness that all the day we may meditate upon answer.
Panagia "Koukouzelissa"
(painted by St. John Koukouzelis)
Blessed be the Name of the Lord

Second Mode
adapted from traditional melody

First Choir:
Bless-ed be the name of the Lord hence-forth and for-ev-er-more.

Second Choir:
less-ed be the name of the Lord hence-forth and for-ev-er-more.

(twice)
When the day is over, the vendor sits down and counts his profits; but the worker of virtue does so when the psalmody is over.

—St. John of the Ladder
Christ is Risen

Plagal First Mode
Chanted on Pascha and during Bright Week
instead of "Blessed be the Name"
Adapted from Athonite melody

Χριστὸς ἀνέστη ἀπὸ τοῦ νεκροῦ, ἐκ τῆς θάνατος ἀνέκδωσε τὴν ζωὴν.

hrist is risen from the dead, by death hath He tram-pled
down death, and up-on those in the tombs He hath be-stowed life.
Second Choir:

Christ is risen from the dead, by death hath He tram-pled down death, and up-on those in the tombs He hath be-stowed life.

First Choir:

Christ is risen from the dead, by death hath He tram-pled down death, and up-on those in the tombs

Second Choir:

He hath be-stowed life.

If one were to put all of the world’s most precious things on one side of a scale, and the Divine Liturgy on the other, the scales would tip completely in favor of the Liturgy.

—St. John of Kronstadt


Chanted during the dismissal of a Hierarchal Liturgy
Traditional melodies by Constantine Pringos (1892-1964)

Second Mode

'Hχος Δι

ον Δε σπο την και Αρ χι ε ρε α η μων Κυ

ρι ε φυ λατ τε εις πολ λα ε τη Δε σπο τα εις
Briefer Version

Lord protect our master and hierarch for many years, O Master; for many years, O Master; for many years, O Master.
Protect Him  
(Ton eulogounta)

Chanted during the dismissal of Liturgy*

Second Mode

*This hymn is not typically sung on Mt. Athos. According to other traditions, however, it may be sung while the priest says the dismissal of the Divine Liturgy.
Through the Prayers of our Holy Fathers*

Ancient Melody - Method of the Old Sticheraric Melody
Anonymous composition transcribed by Hieromonk Hierotheos of Philotheou Monastery

First Mode "Tetraphonic"

Duration: 6:00

* This hymn may be chanted while the priest distributes the antidoron to the faithful.
Through the Prayers

...through the prayers...
Through the Prayers

solo:

(tutti: (K))

(K) (M) (P)

God

(K) (M) (P)

our God

(K) (M) (P)

our God

(K) (M) (P)

our God

(K) (M) (P)

our God

(K)

(K)

4

(K)

4

(K)

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ST ROMANOS THE MELODIST

Through the Prayers
PART III
THE DIVINE LITURGY
OF ST. BASIL THE GREAT
Lord Have Mercy

For the Liturgy of St. Basil*

Second Mode
adapted from traditional melody

* In some places on Mt. Athos, immediately after the response "It is proper and right" in the Liturgy of St. Basil, this melody of "Lord, have mercy" is chanted repeatedly until the priest completes the silent prayer "O Existing One, Master, Lord God..." However, it may be unnecessary when more than one priest is serving, since the presiding priest can complete this prayer while another priest says the next petition.
Slow Anaphora
(BRIEF VERSION)

For the Liturgy of St. Basil

Plagal First Mode
adapted from Hieromonk Gregory of Simonos Petras Monastery

Duration: 2:15 +
:10 + :25 + 1:45

\[ \chi \, 90 \]

Duration: 2:15 +
:10 + :25 + 1:45

\[ \chi \, 90 \]

\[ \chi \]
Hosanna in the highest. Blessed is he that cometh in the name of the Lord.

Hosanna in the highest. Amen.

Amen.
We hymn Thee, we bless Thee, we give thanks unto Thee, O Lord, and we pray unto Thee, O our God.
Slow Anaphora

Second Mode
by John the Sweet (late 13th century)
abbreviated by John the Protopsaltis from Trebizond (d. 1770)
as interpreted by Athanasios Karamanis (1911-)

Holy, holy, holy, Lord God of lords, heaven and earth are full...
Thy___
are full________
of Thy___ glo-
- ry._______________
Ho- san- na________
in________________
the__
in____ the high-
est._
Bless-______
ed________ is__
he________ that com-
eth
____ in the name______________ of the_____
Lord.________________________ Hos - san - na
W

we

hymn we hymn

Thee, we

bless

we bless

Thee, we

give thanks

Thee, O
Psalmody—bringing about choral singing, a bond, as it were, toward unity, and joining people into a harmonious union of one choir—produces also the greatest of blessings: love.

—St. Basil the Great
Slow Anaphora
(Brief Version)

For the Liturgy of St. Basil

Second Mode

adapted from abbreviated version by Chrysanthos Theodosopoulos (1920-1988)
the Presiding Protopsaltis of the Cathedral of St. Demetrios in Thessaloniki

Duration: 2:30 +
:15 + :20 + 1:20

H

Holy, holy, holy,

Lord of Sabaoth,

and earth are full

of Thy glory.
Hosanna in the highest
Blessed is
he that cometh in the name of the Lord.
Hosanna in the highest
the high-
est.
Amen.
In Thee Who Art Full of Grace

Plagal Fourth Mode
Chanted in the Liturgy of St. Basil
instead of "It is Truly Right"
adapted from Anthimos the Archdeacon (d. 1879)

Duration: 2:45
In Thee Who Art Full of Grace - Plagal Fourth Mode - Anthimos (Brief Version)

[Music notation]

car-nate and became a child,

He, our God Who existed before the ages;

for He made thy womb a throne and He made thee more spacious than the heavens.

In thee who art full of grace all creation rejoiceth. Glory be to thee.
In Thee Who Art
Full of Grace

Plagal Fourth Mode
Chanted in the Liturgy of St. Basil
instead of "It is Truly Right"
adapted from Chrysanthos Theodosopoulos

Duration: 4:30
con- se- crat- ed_ tem- ple and_
spir- i- tu- al_ par- a- dise, the_
boast_ of_ vir- gins, from thee was God_
________ in- car- nate and be-
came___________ a child, He, our God_
________ Who ex- ist- ed before__
_____ the a- ges; for He made_________
thy_______________________ womb___________ a_________
_______ throne_________ and A He made__________________ thee_
__________________________ A more____ spa-
While your tongue sings,
let your mind search out the meaning of the words,
so that you might sing in spirit and sing also in understanding.

— St. Basil the Great, On Psalm 27
PART IV
THE DIVINE LITURGY OF THE
PRESANCTIFIED GIFTS
Let My Prayer

Plagal First Mode
adapted from Athonite melody

Let my prayer be set forth as
in incense before Thee
the lifting up of my hands as
Let My Prayer - Plagal First Mode - Athonite Melody

* Finale:

\[ \text{an evening}\]

\[ \text{sacri}\]

\[ \text{ifice}\]

\[ \text{an evening}\]

\[ \text{sacri}\]

\[ \text{ifice}\]
Let My Prayer

Plagal First Mode
Traditional Melody

*Finale:
Let My Prayer

Fourth Mode (Agia)
adapted from Nileus Kamarados (d. 1922)

Let my prayer be set forth as incense before Thee the lifting up of my hands as an evening sacrifice

* Finale:
let my prayer be set forth as incense before Thee the lifting up

_of my hands as an evening sacrifice

* Finale:
Let My Prayer

Grave Mode
adapted from traditional melody

'Ἡχὸς βαρύς

Let my prayer be set forth as incense before Thee the lifting up of my hands as an evening sacrifice

* Finale:
Let My Prayer

Plagal Second Mode
Ancient Melody
adapted from interpretation by Thrasyvoulos Stanitsas
We must think of what we sing rather than allow our mind, seized by extraneous thoughts as is often the case, to lose the fruit of our labor. One must sing with a manner and melody befitting holy religion; it must not proclaim theatrical distress but rather exhibit Christian simplicity in its very musical movement; it must not remind one of anything theatrical, but rather create compunction in the listeners.

—St. Niceta of Remesiana
Now the Hosts of the Heavens

First Mode (Tetraphonic)
adapted from Theodore Papaparaschou
“Phokaeus” (1790-1851)

Hχος ξι Κέ

Duration: 3:30 + 2:15
Now the Hosts - First Mode

Now the Hosts

of the Heavens

- invisibly

worship with us; for behold the King of glory doth enter...
After the Great Entrance:

e - hold the accomplished mystical

sacrifice is beginning

corrected. With faith and longing

- - - - ing let us

_____________________________ let us draw nigh

_____________________________ that we may become participants of eternal life.
Now the Hosts - First Mode

Al·le·lu·i·a.
Now the Hosts of the Heavens

First Mode
Abbreviated Version

adapted from Theodore “Phokaeus”
first part abbreviated by Hieromonk Gregory
of Simonos Petras Monastery

Duration: 2:15 + 2:15
After the Great Entrance:

e- hold the accomplished mystical

sacrifice is being esteemed.

With faith and long -
The Apostle admonishes women to be silent in church, yet they do well to join in a psalm; this is gratifying for all ages and fitting for both sexes. Old men ignore the stiffness of age to sing a psalm, and melancholy veterans echo it in the joy of their hearts; young men sing one without the bane of lust, as do adolescents without threat from their insecure age or the temptation of sensual pleasure; even young women sing psalms with no loss of wifely decency, and girls sing a hymn to God with sweet and supple voice while maintaining decorum and suffering no lapse of modesty.

Youth is eager to understand a psalm, and the child who refuses to learn other things takes pleasure in contemplating it; it is a kind of play, productive of more learning than that which is dispensed with stern discipline.

—St. Ambrose of Milan
Now the Hosts of the Heavens

Fourth Mode "Agia"
adapted from Chrysanthos Theodosopoulos (1920-1988)

Duration: 3:00 + 2:00
Now the Hosts - Fourth Mode

After the Great Entrance:

B

e - hold____________ the ac - com - plished____ mys -
tic - al____ sac - ri - fice__________________________

is____ be - ing____ es - cort - ed. A With faith and__
For prayer and psalmody, 
as for many other things, every time is suitable; 
so that we praise God with psalms and hymns and spiritual songs, 
while we move our hands in work, chanting with our 
tongue if this is possible and conducive to 
the edification of the faith, but 
if not, then in the heart.

—St. Basil the Great
Now the Hosts
Of the Heavens

Plagal Second Mode
adapted from Peter the Peloponnesian (d. 1777)

\[ \text{Duration: 3:00 + 2:45} \]

主持人天领域
After the Great Entrance:

with us

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doth enter

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is being escorted. With faith

and longing let us

let us draw

night that we may

become that we may be become partakers

of eternal life. Alleluia.
Alternate Beginning
by Thrasyvoulos Stanitsas (1910-1987)

In all places and at all seasons you may sing with the mind. For whether you walk in the market place, or begin a journey, or sit down with your friends you may rouse up your mind or call out silently. So also Moses called out, and God heard him. If you are an artisan, you may sing sitting and working in your shop. If you are a soldier, or if you sit in judgment, you may do the very same. One may also sing without voice, the mind resounding inwardly. For we sing, not to men, but to God, who can hear our hearts and enter into the silences of our minds.

— St. John Chrysostom
Now the Hosts
Of the Heavens

Plagal Fourth Mode
adapted from Theodore Phokaeus (1790-1851)

Duration: 3:00 + 2:00
Now the Hosts - Plagal Fourth Mode

After the Great Entrance:

B

bear

hold the accomplished mystical sacred is be
Now the Hosts - Plagal Fourth Mode

ing_________________ ÊÌÌ              es - - cort - - - - - - - - - - - ed. Ê

with faith and long - - - - ing___ let___ us_____________________________

____ let us____ draw_ nigh_ Ê that____ we_____ may be - - come_

_______ par - tak - - - - ers_____ of e - ter - nal____

____ life________ A  Al - le - lu - - i - - - a_____________________

____________________________________________________________
O Taste and See

Communion Hymn

First Mode "Tetraphonic"
adapted from John Kladas the Lampadarios (second half of 14th century)
abbreviated by John the Protopsaltis from Trebizond (d. 1770)

Duration: 4:30
(or 3:00 if abbreviated)
O Taste and See - First Mode

O taste and see that the Lord is good.
O Taste and See - First Mode

good. Alleluia.
O Taste and See

First Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

'Hχος λ Πα

Duration: 1:00
O Taste and See

Fourth Mode
adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:00

Hχς Hτς Bγ
I Will Bless the Lord
At All Times

Chanted in the Liturgy of the Presanctified Gifts
instead of "We Have Seen the True Light"

Plagal Fourth Mode

I will bless the Lord at all times; His praise shall continually be in my mouth. O taste of the Heavenly Bread and of the Cup of Life, and see that the Lord is good. Alleluia. Alleluia. Alleluia.
I will bless the Lord at all times; His praise shall continually be in my mouth. O taste of the Heavenly Bread and of the Cup of Life, and see that the Lord is good. Alleluia. Alleluia. Alleluia.
PART V
THE DIVINE LITURGY OF ST. JAMES
The Divine Liturgy of St. James the Brother of God is the first apostolic liturgy. The liturgies of St. John Chrysostom and St. Basil the Great were based on it and replaced it, according to St. Nicodemus the Hagiorite. Today, it is celebrated only on October 23rd, the feast day of St. James.

The music for the hymn “Only-begotten Son” (page 113), the responses of the petitions (“Lord, have mercy”) (pages 83-107), the Thrice-holy Hymn (pages 152-163), and the “Alleluia” (pages 176-193) following the epistle reading are identical to those used in the Divine Liturgy of St. John Chrysostom.

Between the epistle and gospel readings, there is a set of petitions intoned by the deacon. The response for each petition is “Lord, have mercy,” except for the final petition, which has the response “Lord, have mercy. Lord, have mercy. Lord, have mercy.” After the gospel reading, the deacon intones another set of petitions. The response to the first five petitions is a single “Lord, have mercy,” the response to the next six is “Grant this, O Lord,” and the response to the final petition of the deacon is “To Thee, O Lord.” The cherubic hymn for the Divine Liturgy of St. James is the cherubic hymn of Holy Saturday: “Let All Mortal Flesh” (see page 260).

After the creed and the deacon’s petitions: “Let us love one another with a holy kiss… Let us bow our heads unto the Lord,” the priest chants the hymn: “O magnify the Lord with me…” (see page 577) Immediately thereafter, the choir responds with the hymn: “The Holy Spirit shall come upon thee…” (see page 578).

The responses for the anaphora are identical to the anaphora in the liturgy of St. John Chrysostom (see pages 266-328), with the difference that there are eighteen petitions with the response, “Lord, have

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1 Vid. The Rudder, p. xxvii. St. Nicodemus the Hagiorite probably relied on the validity of a treatise (PG 45:849-852) attributed to St. Proclus (d. 446). Later scholars, however, (e.g., Swainson, C.A., The Greek Liturgies, Cambridge 1884, and Brightman, F.E., Liturgies Eastern and Western I, Eastern Liturgies, Oxford, 1896) question the validity of these statements and ascribe that treatise to a much later writer. Moreover, they believe that the Liturgy of St. James developed independently of and simultaneously with the other liturgies. (See also Φουντούλη, Ιοάννου Μ., Ἀπαντήσεις εἰς Λειτουργικὰ Ἀπορίας, Τόμος Δ’, Ἀποστολικὴ Διακονία, Ἀθῆναι, 1994, σελ. 49-50, and Conomos, Dimitri E., Byzantine Trisagia and Cheroubika of the Fourteenth and Fifteenth Centuries, pp. 13-18.)
mercy” and then one petition with the response, “Lord, have mercy. Lord, have mercy. Lord, have mercy.” preceding the petitions “Through the compassions…, Peace be unto all…, Let us stand well…,” etc.

At the consecration of the Holy Gifts, the deacon intones the petition “We believe and confess.” Then, instead of chanting “We hymn Thee…,” the choir chants the hymn: “We proclaim Thy death…” (see page 579). The priest then chants the hymn: “For Thy people…” (see page 579), and the choir responds by repeating three times the hymn: “Have mercy on us…” (see page 580).

While the priest reads the long prayer “We offer unto Thee, O Master…,” the choir quietly repeats many times the hymn: “Remember them, O Lord our God” (see pages 581-582). When the priest completes that prayer, he intones the petition: “Especially our all-holy, immaculate, most blessed…,” and the choir chants the hymn “Remember them…” for the last time with a different melody (see pages 582-583).

After the petition “Grant unto us and them…,” the choir chants the hymn: “Pardon, remit, and forgive…” (see pages 584-585).

Following the deacon’s petition: “In the peace of Christ let us chant unto the Lord,” the clergy receive communion. According to Athonite rubrics, at this point in the liturgy (whether it be the Liturgy of St. John Chrysostom, St. Basil the Great, St. James, or the Liturgy of the Presanctified Gifts), the reader reads the pre-communion prayers: “I believe, O Lord, and I confess…,” “Behold, I approach…,” “Receive me today…,” Tremble, O man…,” “Thou hast smitten me…,” “Into the splendour…,” “O man-befriending Master…,” and again “Receive me today….” The reader then reads Psalms 33 (“I will bless the Lord…” and 144 (“I will exalt Thee…”). After the reader has completed these two psalms, the choir chants the communion hymn from the Liturgy of the Presanctified Gifts: “O Taste and See…” (see pages 566-570).

While the faithful receive communion, the choir repeats the hymn: “Receive me today…” (see pages 494-500).

After the faithful have received communion, the choir chants the hymn: “Fill my mouth with Thy praise…” (see page 586).

According to Athonite rubrics, at the end of every liturgy in which the faithful received communion, the reader reads the thanksgiving prayers for holy communion while the priest distributes the antidoron.
O Magnify the Lord

Chanted by the priest soon after the Creed

Grave Mode
adapted from Abraham Efthymiadis (1911-)

'Ήχος βαρύς ᾿Γά

mag-ni-fy the Lord _______ with _________ me,____

and let us ex-alt_______ His name____ to-geth-_______er._____
The choir immediately responds:

Let the word of Christ
dwell in you richly in all wisdom;
teaching and admonishing one another
in psalms and hymns and spiritual songs,
singing with grace in your hearts to the Lord.

Col. 3:16
We Proclaim Thy Death

Chanted instead of "We hymn Thee"
at the consecration of the Holy Gifts

Plagal First Mode (Sticheraric)
adapted from Abraham Efthymiadis

Then the priest chants:
And the choir responds thrice:

Plagal First Mode (Heirmologic)

* Finale:
Remember Them, 
O Lord our God

Repeated quietly while the priest reads the long prayer: "We offer unto Thee, O Master"

Plagal First Mode
adapted from traditional melodies

Alternate Melody
Another Melody
adapted from Abraham Efthymiadis (1911-)

After the priest intones the petition:
"Especially our all-holy, immaculate, most blessed . . . ,"
the choir chants either of the following two melodies once:
Alternate Melody
adapted from Abraham Efthymiadis (1911- )

Those who chant should offer their psalmodies with great care to God, Who looks into the hidden recesses of the heart, i.e., into the psalmody and prayer that are done mentally in the heart rather than uttered in external cries.

—Canon LXXV of the Sixth Ecumenical Synod
Pardon, Remit, and Forgive

Chanted after the petition:
"Grant unto both us and them..."

Plagal First Mode

ăr - don, re - mit,___and for - give,___O___God, our

of - fen - ces,___both vol - un - tar - y___and

in - vol - un - tar - y,___in knowl-edge___and ig - no -

rance.
Alternate Version
adapted from Abraham Efthymiadis (1911- )

Second Mode

Alternate Version

adapted from Abraham Efthymiadis (1911- )

Second Mode
Fill My Mouth with Thy Praise

Chanted by the choir after the faithful have received communion

Plagal First Mode

ill my mouth _ with Thy praise, O Lord, and im-bue my lips

with joy, so that I may hymn Thy glo-ry.
Immediately after completing either of the previous two melodies, the choir chants the following words in a monotone:

We thank Thee, O Christ our God, for Thou hast counted us worthy to partake of Thy body and blood unto remission of sins and eternal life. Since Thou art good and lovest mankind, keep us without condemnation, we pray.
Music is of two kinds (as are the other arts also)—secular and ecclesiastical. Each of these has been developed by different feelings and different states of the soul. Secular music expresses worldly (i.e., carnal) feelings and desires. Although these feelings may be very refined (romantic, sentimental, idealistic, etc.), they do not cease being carnal. Nevertheless, many people believe that these feelings are spiritual. However, spiritual feelings are expressed only by ecclesiastical music. Only ecclesiastical music can truly express the secret movements of the heart, which are entirely different from those inspired and developed by secular music. That is, it expresses contrition, humility, suffering and godly grief, which, as Paul says, “worketh repentance to salvation.” Ecclesiastical music can also evoke feelings of praise, thanksgiving, and holy enthusiasm. Secular music, on the other hand—even the purest—expresses carnal emotions, even when it is inspired by suffering and affliction. This type of suffering, Paul calls “worldly grief,” which “worketh death.”

Thus two kinds of music were formed, the secular, which arouses emotion—any kind of emotion—and ecclesiastical music, which evokes contrition. St. John Chrysostom strongly condemns the attempts that were made by some of his contemporaries to introduce into the Church secular music, the music of the theatre and the mimes.

1 Photios Kontoglou of blessed memory (1895-1965) played a major role in the glorious return of traditional Byzantine iconography to the Greek Orthodox world in the twentieth century. He was also an accomplished chanter and a spiritual writer who inspired countless souls to embrace the unadultered traditions of the Orthodox faith. This epilogue consists of selections from his writings translated in the book Byzantine Sacred Art by Dr. Constantine Cavarnos, who was one of his disciples.

2 II Cor. 7:10

3 Ibid.
Only the arts which were developed by devout motives since the early years of Christianity have given expression to the spiritual essence of the religion. These alone can be called liturgical, that is, spiritual, in the sense that religion gives to the term spiritual. The “spiritual odes” of which Paul speaks⁴ were works of such art. All the liturgical arts express the same thing: architecture, hymnody, iconography, embroidery, and even writing, the manner of walking, and in general the movements and gestures of the priests, the chiming of the bells, and so forth.

That these arts are truly of unique spirituality has been realized by many non-Orthodox, especially clergymen, whose sense-organs have been exposed, from youth on, to formative influences different from those in which Orthodox Christians have been brought up. Nevertheless, they confess that our icons and psalmody evoke in them contrition—of course, when executed by inspired and pious artists.

Thus, the value of the liturgical arts is not merely conventional, but real, extending beyond the limited conceptions that are due to nurture, habit, and taste, since even persons who are not of the Orthodox faith recognize that the arts of the Orthodox Church reflect the spirit of the Gospels and for this reason lift the soul above the earthly realm. And how could it be otherwise, inasmuch as these arts have been developed by sanctified hearts, which felt deeply the liturgical element in speech and music? Liturgical music is the natural musical garb of liturgical speech. Both sprang up together; they are one and the same thing. Essence and expression here have an absolute correspondence, even more exact than that of an object and its reflection in a mirror, for the objects of which we speak here belong to the spiritual realm. The profound and apocalyptic spirit of Christian religion and its mysteries could not be expressed faithfully and worthily except by these arts, which are called liturgical and spiritual, and which were developed by that same profound spirit. Only this music, and none other, uniquely expresses the spirit of our religion, because only this music has an absolute and most exact correspondence with it. This is testified to, I repeat, by certain men whose spiritual upbringing, religious training, phyletic and other heritage have no relation to that of the Orthodox. “The Spirit bloweth where it listeth,”⁵ and is transmitted to souls by means of sounds which the same Spirit formed, by illuminating the souls of the holy writers of hymns.

The Fathers of the Church ordained that Christians use the voice alone in execution of hymns, chanting as did our Lord Himself and His disciples. St. John Chrysostom says: “Our Savior chanted hymns just as we do.” The Apostolic Constitutions forbid the use of musical instruments in the church. From the time of the Apostles, psalmody was monophonic, or homophonic, as it is to this day in our churches [in Greece].

The Western Church, in order to gratify people and flatter their tastes, put instruments inside the churches, disobeying what was ordained by the Fathers. They did this because they had no idea what liturgical music was and what secular music was, just as they did not know the difference between liturgical painting and secular painting. But the Byzantines distinguished the one from the other, and this shows how much more spiritual they were in comparison with the Westerners and how much more truly they experienced the spirit of Christianity. Byzantine music is,

⁴ Vid. Eph. 5:19 and Col. 3:16
⁵ Jn. 3:8
in comparison with the music of the West, exactly as Orthodox iconography is in comparison with the religious painting of the West.

How divine, indeed, is the psalmody of the Orthodox Church! It seems sweeter and sweeter each year to the Christian—a new wine that fills the heart with joy and makes it soar to the ethereal region of immortal life.

Byzantine music is peaceful, sad but consoling, enthusiastic but reserved, humble but heroic, simple but profound. It has the same spiritual essence as the Gospels, the hymns, the psalms, the books of the lives of the saints, and the iconography of Byzantium. That is why Byzantine music is monotonous for one to whom the Gospels are monotonous, naive for one to whom the Gospels are naive, circumscribed for one to whom the Gospels are circumscribed, mournful for one to whom the Gospels are mournful, antiquated for one to whom the Gospels are antiquated. But it is joyful for one to whom the Gospels are joyful, filled with compunction for one to whom the Gospels are filled with compunction, enthusiastic but humble for one to whom the Gospels are enthusiastic but humble, and peaceful for one who experiences the peace of Christ.

Byzantine art is spiritual, and it is necessary that a man have spiritual depth in order to understand its mystical treasures. Byzantine music expresses “gladdening sorrow,”⁶ that is, that spiritual fragrance which only the spiritual senses are capable of experiencing. Its melody is not unholy, ostentatious, despondent, shallow, tasteless, or aimless; it is meek, humble, sweet with a certain bittersweetness, and full of contrition and mercy. It bestows an unwaning spiritual glory upon souls that have become worthy of the eternal mysteries and the compassion of God. It expresses thanksgiving; it causes the flow of tears of gratitude and spiritual joy. This music is the warmest, the most direct, and the most concise expression of the religious feeling of faithful Orthodox people.

⁶ Vid. The Ladder, Step 7:9 (Migne, Patrologia Graeca, vol. 88, col. 804B)
The melodies for the hymns in this book were selected from the following books of Byzantine music. Even though the majority of pieces in this book are chanted on the Holy Mountain today, there are also several other non-Athonite pieces included herein for the sake of greater variety.

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Appendix I: 105 Rules of Byzantine Music Orthography

Rules for Accented Syllables

1. The vareia, petastē, or psēfístón is placed on most accented syllables, but they can only be used when the next character is a descending character. Which of these three characters is used depends on if the following character has a different syllable and how many descending characters follow. In general, when the next character continues the same syllable, the vareia is used. When the next character begins a new syllable, the petastē is used. And when the accented syllable is followed by more than one descending character, the psēfístón is used, regardless of syllables:

2. Exceptions to rule #1:

   a) A petastē is used instead of a psēfístón if the descending character that follows has a different duration than the accented character:

   b) A petastē is also used when followed by one or more pairs of apóstrophoses preceded by a vareia:

   1 See rule #69 for exceptions to this rule regarding the use of the vareia without a descending character.
Hourmouzios Hartophylax, though, consistently wrote the latter of the previous two examples with an oligon instead of a petastē:

\[ \text{ta ta} \]

c) Likewise, the petastē is used when followed by an apōstrophos with a klásma that is followed by another apōstrophos:

\[ \text{ta ta} \quad \text{and} \quad \text{ta ta} \]

d) However, a petastē may not be used when an accented character held for two beats is followed by only one descending character:

\[ \text{ta ta} \quad \text{or} \quad \text{ta ta} \quad \text{or} \quad \text{ta ta} \quad \text{or} \quad \text{ta ta} \]

or \[ \text{ta ta} \] but not: \[ \text{ta ta} \] (Wrong)*

The following common combination, though, is an exception to this rule:

\[ \text{ta ta} \]

e) An ascending character followed by a single apōstrophos that continues the same syllable cannot take a vareia if the apōstrophos does not have a gorgón (or a digorgon or a trigorgon). In order to emphasize that ascending character, it is written with a petastē instead of with a vareia. But to emphasize an ison or a descending character under the same circumstances, a vareia is used.

\[ \text{ta ta} \quad \text{ta ta} \quad \text{ta ta} \] (Correct)

\[ \text{ta ta} \] (Correct)

\[ \text{ta ta} \] (Wrong)

*This rule was followed by most great music writers of the 19th century, including Gregorios the Protopsaltis, Hourmouzios Hartophylax, Petros Ephesios, and Theodoros "Phokaeus." Stephanos the Lampadarios, however, consistently made an exception to this rule when writing the following line:

\[ \text{ta ta} \]
3. Before a synechés elaphrón, an accented character will usually take either a petastē or a psēfistón, depending on the syllables and the duration of the accented character:

   \[ \text{Correct: } \overline{\text{ta } \overline{\text{ta}}} \]
   \[ \text{Wrong: } \overline{\text{ta } \overline{\text{ta}}} \]

4. A petastē cannot have a klásma when followed by two apóstrophoses if the second of the two apóstrophoses has a gorgon, unless they are preceded by a vareia.

   \[ \text{Correct: } \overline{\text{ta } \overline{\text{ta}}} \]
   \[ \text{Wrong: } \overline{\text{ta } \overline{\text{ta}}} \]

   \[ \text{Correct: } \overline{\text{ta } \overline{\text{ta}}} \]

5. The only instance of a psēfistón not followed by at least two consecutive descending characters is the following common line:

   \[ \text{or: } \overline{\text{ta } \overline{\text{ta}}} \]

6. A psēfistón cannot be placed on a character followed by an elaphrón. However, a petastē can.

   \[ \text{Wrong: It must be written instead as: } \overline{\text{ta } \overline{\text{ta}}} \]
   \[ \text{or as: } \overline{\text{ta } \overline{\text{ta}}} \]

   \[ \text{Wrong: It must be written instead as: } \overline{\text{ta } \overline{\text{ta}}} \]

---

* Gregory the Protopsaltis, Petros Ephesios, Theodoros "Phokeaus," and Ioannis the Lampadarios followed this rule, but Hourmouzios Hartophylax and his student Stephanos the Lampadarios consistently wrote the second example in this rule with a petastē instead of a psēfistón. However, this example is also found to be written occasionally with neither a petastē nor a psēfistón but simply as an oligon.
Rules for Characters on the Upbeat

7. The antikénoma is placed beneath an oligon (with or without a gorgón) on the upbeat and must be followed by a descending character. But an antikénoma is found on the downbeat when it is beneath a character that also has an aplē, in which case only one descending character must immediately follow.

Correct

Wrong

8. Two consecutive characters may not have an antikénoma.

Correct

Wrong

9. A one-beat petastē may also be placed on the upbeat, as in the following examples:

Correct

Wrong

Although some cite the last of the previous examples as an instance of a one-beat petastē placed on the upbeat, Georgios Hatzitheodoros believes that in such cases it
would be more correct to place the first petastē on the downbeat by rearranging the measures as follows:

\[ \frac{3}{\text{Δ}} \quad \frac{3}{\text{Δ}} \quad \text{τε} \quad \alpha \quad \sigma\alpha \quad \alpha \quad \tau e \quad \varepsilon \]

10. When several ascending characters are followed by a descending character that begins a new syllable, the last ascending character is frequently written as an oligon with an antikénoma or as an oligon followed by an ison with a gorgón and an omalón.

\[ \text{ta} \quad \text{ta} \quad \text{ta} \quad \text{ta} \]

11. The psēfistón may also be found on the upbeat, as in the following example:

\[ \frac{6}{\gamma} \quad \text{Bend down thine ear and at tend} \]

However, according to Konstantinos Panas, this example would be more correctly written as follows:

\[ \frac{6}{\gamma} \quad \text{Bend down thine ear and at tend} \]

12. a) When the oligon is combined with a kéntēma to denote a jump of two, the kéntēma is placed beside the oligon unless it is followed by a descending character, in which case it is placed beneath the oligon.

\[ \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \]

b) However, when a jump of two is on the upbeat, the kéntēma is placed below the oligon, even if it is not followed by a descending character.

\[ \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \]

c) But when a jump of two is held for two beats, the kéntēma is placed beside the oligon (and the klásma is placed above the oligon) regardless of what character follows.

\[ \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \]

* Πανά, Κωνσταντίνου Ι., Θεωρία, Μέθοδος και Ορθογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς, Ἀθῆναι, ἔκδοσις πρώτη, 1970, σελ. 162.
d) However, when a jump of two is held for two beats and is modified by a psēfistón, the the kéntēma is always placed beneath the oligon.

e) When a jump of two has a diplē or a triplē, the kéntēma must be placed beside the oligon, even if it is followed by a descending character.

13. When a jump of two is joined to an ison with an omalón, rule #12 does not apply, and thus the kéntēma may be written either beside or beneath the oligon.

or:  
or:  
etc.

14. When an oligon is followed by an elaphrón that shares the same syllable, an antikénoma is placed beneath the oligon.

\[ \text{ta} \]
15. If the last of several ascending characters is held for two beats, it will be an oligon when followed by only one descending character, but it will be a petastē when followed by more than one descending character.

16. When an oligon has an ypselē and kentēmata above it, the fthora is written beneath them when it applies to the oligon (ψ) or above them when it applies to the kentēmata (ψψ). But when this combination has a psēfistōn, the fthora must be written above it, in which case it could apply to either (ψψ).

17. When an apóstrophos with a gorgón is between two oligons preceded by a vareia, the apóstrophos will take a sýndesmos only if the second oligon is followed by a descending character.

However, the following common combination is an exception to this rule:

18. In order to add intensity to an apóstrophos or an ison that is not combined with another symbol and followed by an ison, it is placed above an oligon (without a psēfistōn). (This occurs rarely.)
19. The following combinations of characters must also be written with a sýndesmos when they share the same syllable:

20. When adding a psēfístón to a descending character, an oligon must be inserted between them for "support":

21. The following character combination is usually written with a psēfístón:

Hourmouzios Hartophylax, though, consistently wrote this combination with an antikénoma:

And in general, Hourmouzios preferred to use an oligon with an antikénoma, where Gregorios the Protopsaltis and others would use kenētmata above an oligon. He used:
Rules for the Kentēmata

22. The kentēmata never begin a new syllable (except in a krátēma, i.e., terirem) and are never placed on the downbeat.

23. When the kentēmata are placed below the oligon, this character combination cannot begin a new syllable (since the kentēmata are executed first in this combination and since the kentēmata never begin a new syllable).

24. The kentēmata cannot be followed by a synechēs elaphrón or by an yporroē with a gorgón. For the same reason, kentēmata above an oligon also cannot be followed by a synechēs elaphrón or by an yporroē with a gorgón. In such a case, the kentēmata must be replaced by an oligon with a psēfístón.

25. Kentēmata with a gorgón must be changed into an oligon with a gorgón when followed by a petastē.

26. To avoid having three kentēmata in a row, the kentēmata that would have been placed after a kéntēma are replaced by an oligon:
27. Kentēmata are used between two isons or between an ison and an oligon, unless a gorgón is used, in which case the oligon is used:

\[
\text{ta} \quad \text{ta} \quad \text{ta} \quad \text{ta}
\]

28. Note that in the previous examples, the kentēmata are not written together with the ison above an oligon. The kentēmata are usually placed above an oligon only when followed by a descending character, an ison with a klásma, or an ison with a psēfistón, but not when followed by an oligon with a psēfistón:

\[
\text{ta} \quad \text{ta} \quad \text{ta}
\]

29. Likewise, when a jump of two, four, or five is followed by kentēmata and a descending character, the kentēmata are written above the oligon.

\[
\text{Wrong}
\]

For this reason, when a jump of three is followed by kentēmata and a descending character, the kentēmata are replaced by an oligon.

\[
\text{ta} \quad \text{ta}
\]

30. But when a jump of three is followed by kentēmata and an ison that is stressed, the kentēmata are not changed into an oligon.

\[
\text{ta} \quad \text{ta}
\]

31. The kentēmata must be placed on an oligon when they are modified by a gorgón and preceded by an ison.

\[
\text{ta} \quad \text{ta}
\]

32. An aplē (a dot) must be placed to the right of the gorgón in the following combinations:
33. The kentēmata are not placed above an oligon when they are on the upbeat of a digorgon or a trigorgon, even if they are followed by a descending character.

34. The kentēmata can be neither preceded nor followed by a character that has a gorgón.

35. According to some contemporary melodists, when kentēmata need to be held for more than one beat, they are followed by an ison and joined to it by an yphén.

36. When kentēmata are placed above an oligon with a psēfistón underneath, the effect of psēfistón applies to the kentēmata. For this reason, this combination cannot have a psēfistón when followed by a single descending character or by a descending character modified by a timeless character (e.g., vareia, antikénoma, etc.), since a psēfistón cannot be followed by only one descending character or by a timeless character.

37. When a single syllable ascends several notes in succession, oligons and kentēmata alternate, and the kentēmata are placed below the oligons rather than above them.
38. However, when the first descending character after a series of ascending characters has the same duration as that of the ascending characters, the first kentēmatas are not written above oligons, but the last kentēmatas are written above an oligon with a psēfistón.

```
  ta____________________
```

The following example is also correct:

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  ta_________________________________________
```

39. Yet when there are two pairs of ascending characters with one syllable per pair, the kentēmatas are not written together with the oligon.*

```
  ta___  ta___  ta____
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40. The kentēmatas are never used after an apóstrophos that has a gorgon (because of rule #34).

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Wrong
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Correct
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41. When the kentēmatas are placed beneath an oligon, any timeless character placed on this combination modifies the oligon instead of the kentēmatas.

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* Although Hourmouzios Hartophylax followed this rule, Gregorios the Protopsaltis and Theodore "Phoakaeus" did not. Instead they would put both kentēmatas above the oligons in this example.
Rules for the Klásma

42. The klásma must be positioned as follows in these character combinations:

43. The klásma may be found either above or below the oligon for jumps of three and five, but when an omálón is written beneath the oligon, the klásma must be written above the oligon. Thus, all the following examples are correct:

44. When a klásma is added to a petastē or to any combination containing a petastē, the klásma must be placed beneath the petastē.

45. The aplē is used instead of the klásma in the following circumstances:

46. An apóstrophos takes an aplē instead of a klásma when followed by a vareia.

47. When a two-beat ison (or oligon or apóstrophos) is followed by an apóstrophos with a gorgón, the ison will be written with a klásma if the apóstrophos has its own syllable. Otherwise, the ison will be written with an aplē and an antikénoma.

48. The klásma is written above the elaphrón only when the elaphrón is not modified by a timeless character (such as the petastē or psēfistón).

49. The klásma is always written above an apóstrophos. But when an apóstrophos is modified by a psēfistón, the klásma may be written either above or below.
Rules for the Gorgón

50. The gorgón is always placed above compound symbols:

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etc.

but it is usually placed below single symbols:

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```

etc. *

However, it is always placed above the yporroē, above the second of two apóstrophoses, and above an apóstrophos preceded by a synechēs elaphrōn, but not above an apóstrophos preceded by a yporroē:

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```

The gorgon is also placed above single symbols when the preceding character is modified by a timeless symbol (e.g., the vareia, antikénoma, or petastē).

```

```

51. A gorgón cannot be put on a petastē or on an oligon that has a psēfistōn. Thus, none of the following characters can have a gorgón:

```

```

52. An exception to the previous rule is the gorgón that is placed above an oligon that is above kentēmata and a psēfistōn:

```

53. A gorgón may be placed together with a diplē only on an apóstrophos—not on an elaphrōn or a hamelē.

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Correct

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Wrong. It must be written instead as:

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Wrong. It must be written instead as:

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* The example of an oligon with a gorgón above it in rule #8 is an exception to this rule. This exception can easily be justified on the grounds that the oligon was really a compound character until its antikénoma was removed.
54. Two apóstrophoses in a row usually take a vareia if they share the same syllable, even
   if the syllable is not accentuated.

\[ \text{ta__} \]

55. Likewise, an ison followed by a single apóstrophos that shares the same syllable is also
   preceded by a vareia, even if the syllable is not accentuated. The apóstrophos may also
   have an aplē and a gorgón

\[ \text{ta__ ta__ ta__} \]

56. However, when successive apóstrophoses do not have one syllable for each pair, the
   vareias are not used:

\[ \text{ta ta ta__ ta} \]

57. Likewise, when two or more pairs of apóstrophoses have one syllable per pair, a vareia
   is placed before each pair.

\[ \text{ta__ ta__ ta__ ta__ ta__ ta} \]

58. Pairs of an ison followed by an apóstrophos are also preceded by vareias if the pairs
   share the same syllable.

\[ \text{ta__ ta__ ta__ ta__ ta__ ta__ ta__} \]

59. A vareia is also placed before a pair of apóstrophoses that continue the syllable of a
   petastē with a klásma.

\[ \text{ta____ ta____} \]

60. But if in the previous example the second apóstrophos has its own syllable, a vareia
   may not be used.

\[ \text{ta__ ta__ ta__ ta} \]
61. Furthermore, vareias are not used before pairs of apóstrophoses if there is a single apóstrophos after those pairs of apóstrophoses.

\[ \text{Correct: } \text{ta ta\_ ta\_ ta ta\_} \]

62. Vareias are also not used when successive apóstrophoses do not have one syllable for every two apostrophoses.

\[ \text{Correct: } \text{ta ta\_\_ ta} \]

63. A vareia must precede the last of two apóstrophoses when there are many of them in a row, if they share the same syllable.

\[ \text{Correct: } \text{ta ta\_ ta\_ ta ta\_\_ ta ta\_\_} \]

64. Also, the vareia cannot be used after a character that has a psēfistón. Therefore, the following combinations:

\[ \text{Correct: } \text{ta\_\_\_\_}\]

may be accentuated with a psēfistón beneath the oligon when all four characters share one syllable or when the first two characters are associated with an accented syllable:

\[ \text{Correct: } \text{ta\_\_\_\_} \text{ta\_\_\_\_} \text{ta\_\_\_\_} \]

\[ \text{Correct: } \text{god - ly\_\_\_\_} \text{god - ly\_\_\_\_} \text{god - ly\_\_\_\_} \]

This combination is written with a vareia when the first two characters are not associated with an accented syllable and the apóstrophoses have a different syllable:

\[ \text{Correct: } \text{di - vine\_\_\_\_} \text{di - vine\_\_\_\_} \text{di - vine\_\_\_\_} \]

But these characters are never written with both a vareia and a psēfistón:

\[ \text{Wrong: } \text{ta\_\_\_\_\_\_}\]
65. Similarly, the vareia cannot be used after a character that has an antikénoma.

Correct

Wrong. It is written instead as:

66. A petastē with a klásma is followed by a vareia when followed by two apóstrophoses sharing the same syllable. But when three apóstrophoses follow the petastē, the vareia is omitted.

67. In the following common phrase, the vareia is used, even when the character following it is not associated with an accented syllable:

68. However, when the characters in the previous example are associated with three syllables, the vareia is changed to a petastē (and the yporroē changes to a synechés elaphrón).

69. In the following examples with an omalón, a vareia must precede the first character. Notice that when a character preceded by a vareia is followed by an omalón, it is not required that a descending character follows.

The previous examples may also have gorgóns on them:
70. The vareia is used when writing analytically the following klásmas:

\[ \begin{array}{c}
\text{ta} \\
\end{array} \rightarrow \begin{array}{c}
\text{ta} \\
\end{array} \]

71. The vareia is also used before with characters having a diplē or a triplē and a sýndesmos.

\[ \begin{array}{c}
\text{ta} \\
\text{ta} \\
\end{array} \]

72. Similarly, when an ison (or an oligon) with an antikénoma and an aplē (\( \frac{5}{4} \)) needs to be held for a longer time, the ison is written instead with a vareia and a sýndesmos:

\[ \begin{array}{c}
\text{ta} \\
\text{ta} \\
or: \begin{array}{c}
\text{ta} \\
\text{ta} \\
\end{array} \\
\end{array} \]

73. However, neither a vareia nor a sýndesmos is used in the previous combinations of characters if the descending character has its own syllable.

\[ \begin{array}{c}
\text{ta} \\
\text{ta} \\
\end{array} \]

74. A vareia is not placed before an ison followed by a synechés elaphrón or before an ison followed by a character that begins a new syllable.

\[ \begin{array}{c}
\text{Correct.} \\
\text{Wrong:} \\
\text{Correct.} \\
\text{Wrong:} \\
\text{Correct.} \\
\text{Wrong:} \\
\text{Correct.} \\
\text{Wrong:} \\
\end{array} \]

\[ \begin{array}{c}
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\end{array} \]

\[ \begin{array}{c}
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\text{ta} \\
\end{array} \]
75. When a character has an aplē and an antikénoma, a vareia and a petastē must be added to it when the half-beat apóstrophos following it is followed by two ascending characters (or by an ison and an ascending character) if the character after the half-beat apóstrophos is for one beat:

Because of this rule, the following examples cannot be written with a vareia and a petastē, since the half-beat apóstrophos is not followed by two ascending characters, the first of which being for one beat:

The same rule applies also for ascending characters:

The following combination is an exception to this rule:
Rules for the Omalón

76. An oligon with a klásma can take an omalón if followed by an apóstrophos with a klásma or by an apóstrophos and kentēmata.

77. When an oligon (or an ison) with a klásma is followed by a single apóstrophos with a klásma, the oligon will take an omalón, unless the melody does not call for emphasis or roughness.

78. But if the apóstrophos is not for two beats, the klásma may be removed from the oligon and instead an ison is joined to it with an omalón. A vareia may precede the oligon.

79. An oligon with an omalón may also be followed by a single one-beat apóstrophos.

80. When a two-beat oligon is followed by a single apóstrophos with a klásma or a diplē before a martyria (i.e., at a medial or final cadence), the oligon will have an omalón beneath it, even if that syllable is not accented.

81. Likewise, an omalón will be used in the above example when there is a descending character after the martyria. But if there is no martyria, the omalón becomes a psēfistón.
82. A two-beat petastē cannot be followed by only one descending character. In such instances, the petastē is rewritten as an oligon with a vareia followed by an ison with an omalón.

Wrong. It must be written instead as:

Or- tho- dox

or as:

Or- tho- dox
Rules for the Yporroē and the Synechés Elaphrōn

83. The use of an yporroē with a gorgón, a synechés elaphrōn, or two apóstrophoses depends on the syllables:

84. The yporroē is placed on an oligon when followed by an ison (this occurs rarely) unless it is joined to the ison with a sýndesmos.

85. An yporroē followed by kentēmata will not have an oligon beneath them when an ascending character follows the kentēmata.

86. When an ascending character without a klásma is followed by an yporroē with a gorgón or a synechés elaphrōn, the ascending character must be an oligon with a psēfistón beneath it or a petastē, regardless if that syllable is accentuated and regardless if it is on the downbeat or the upbeat.

87. However, a psēfistón may not be placed beneath the oligon in the following line:

88. Also, a petastē is used instead of an oligon for a character with a klásma before an yporroē. But if the yporroē is followed by a descending character, the petastē must become an oligon with a psēfistón.

Correct

Wrong

Correct

Correct
89. Similarly, an yporroē with a digorgon followed by an apōstrophos cannot be preceded by a petastē. Instead, an oligon with a psēfistón is used.

\[
\begin{align*}
\text{Wrong} & \quad \begin{align*}
\text{Correct}
\end{align*}
\end{align*}
\]

90. A character with a klásma followed by a synechēs elaphrón must have a petastē:

\[
\begin{align*}
\text{Wrong} & \quad \begin{align*}
\text{Correct}
\end{align*}
\end{align*}
\]

91. An ascending character preceded by an yporroē with a digorgon is written as an oligon unless it is followed by a note held for two beats, in which case it is written as kentēmata.

\[
\begin{align*}
\text{Wrong} & \quad \begin{align*}
\text{Correct}
\end{align*}
\end{align*}
\]

92. A fthora goes above the yporroē if it applies to the first apōstrophos (\( \text{f} \)), but it goes beneath the yporroē if it applies to the second apōstrophos (\( \text{f} \)).

93. An yporroē with a gorgón is usually followed by kentēmata, not by an oligon.

\[
\begin{align*}
\text{Wrong} & \quad \begin{align*}
\text{Correct}
\end{align*}
\end{align*}
\]

94. However, the oligon is used after an yporroē with a gorgón instead of the kentēmata when the character after the yporroē is for more than one beat or is modified by a timeless symbol (such as the antikénome) or when the character after the yporroē is followed by an ison.

\[
\begin{align*}
\text{Wrong} & \quad \begin{align*}
\text{Correct}
\end{align*}
\end{align*}
\]

95. The psēfistón is not placed under the ison when followed by an yporroē or a synechēs elaphrón unless the ison is associated with an accentuated syllable:
96. However, the psēfistón and the petastē may be used as follows with the yporroē:

\[ \text{\ldots} \]

97. When an yporroē with a digorgon is preceded either by an ascending character, it is written as a petastē or as an oligon with a vareia, unless the yporroē is followed by an apóstrophos, in which case a psēfistón is used. (see rule #89).

\[ \text{\ldots} \]

also \[ \text{\ldots} \] and \[ \text{\ldots} \] etc.

98. When an yporroē or a synechēs elaphrón is preceded by a character with a klásma and followed by a descending character, the character with the klásma cannot take a petastē, but it may take a psēfistón.

\[ \text{\ldots} \]

99. The yporroē never has its own syllable, except in krátēmas (terirems).

\[ \text{\ldots} \]

100. An apóstrophos followed by an yporroē may not be preceded by a petastē, unless the petastē has a klásma.

\[ \text{\ldots} \]

Correct

\[ \text{\ldots} \]

Correct

Wrong

101. If an yporroē with an aplē is followed by an apóstrophos with a gorgon that continues the same syllable, an antikénoma must be placed beneath the yporroē. However, if there is a diplē or triplē instead of the aplē, then a sýndesmos is used instead of an antikénoma.

\[ \text{\ldots} \]

Correct

\[ \text{\ldots} \]

Correct

* Hourmouzios Hartophylax, however, frequently wrote this combination of characters.
102. An ison or apóstrophos with a klásma that is followed by an yporroē with a gorgón will be preceded by a vareia in the following cadences:

103. A vareia is not placed before an apóstrophos (that does not have a klásma) followed by an yporroē. An exception to this rule is the following phrase encountered in papadiká (slow) melodies:

Yet the following similar phrases do not have a vareia before the initial apóstrophos:

104. Two descending characters in rapid succession (either due to a digorgon or because of the quick tempo) that share the same syllable are not written with apóstrophoses but with an yporroē.

105. The duration of an yporroē is extended by adding an aplē, diplē, or a triplē. An yporroē can only have a klásma when it is combined with a petastē or a psēfistōn.
These orthography rules (except for rules #2e, #6, #12, #13, #19, #43, #44, #50, #52, #64, #68, #75, #103, and #104, which were surmised from personal observations) were compiled from the following books:

Ἀνατολικιώτου, Διονυσίου Μπιλάλη, Ο Χουρμούζιος Χαρτοφύλας καὶ ή Συμβολὴ του εἰς τὴν Μουσικήν Μεταρρύθμησιν τοῦ 1814, Ἀθῆνα, 2003.

Κηλτζανίδου, Παναγιώτου, Μεθοδική Διδασκαλία τῆς καθ’ ἡμᾶς Ἑλληνικῆς Μουσικῆς, Κωνσταντινούπολις, 1881.

Κυριαζίδου, Αγαθαγγέλου, Αἱ Δύο Μέλισσαι, Τόμος Β’, Κωνσταντινούπολις, 1906.

Οἰκονόμου, Χαραλάμπους, Βυζαντινῆς Μουσικῆς Χορδή - Θεωρητικόν, Ἐν Ἱερᾶ Μητρόπολει Πάφου-Κύπρου, 1940.

Πανᾶ, Κωνσταντίνου Ι., Θεωρία, Μέθοδος καὶ Ὄρθογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς, Ἀθῆναι, ἐκδόσεις πρώτη, 1970.


Φωκαέως, Θεοδώρου Παπαπαράσχου, Κρητῆς τοῦ Θεωρητικοῦ καὶ Πρακτικοῦ τῆς Ἑκκλησιαστικῆς Μουσικῆς, Κωνσταντινούπολις, 1842.


Ψάχου, Σπύρου Χ., Ἡ Θεωρία τῆς Βυζαντινῆς Μουσικῆς στὴν Πράξη, Ἀθῆνα, Β’ ἐκδοσις, 2002.
Appendix II

The Intonations of the Eight Modes

From earliest times, composers of Byzantine chant have identified each musical mode by a characteristic intonation formula (ἀπήχημα), a phrase normally sung in its entirety by the protopsaltis (the lead chanter of the right choir) alone, without the ison. Its function is to help the chanters recall the ethos of a given mode before beginning the chant. Moreover, it also provides the choir with the pitch required for the first note of the piece.

In Byzantine music, there are eight modes and three modal genres: the diatonic, the enharmonic, and the chromatic. Furthermore, each of the eight modes is broken down into three species, characterized by the number of notes typically attached to a syllable. A melody with one or two notes above a syllable is called “heirmologikon”; one carrying approximately three or four is called “sticherarikon”; and that having a dozen or more notes is called “papadikon.” In the first and third modes, the musical patterns are identical for each of these three species. For the others, however, the musical gestures differ significantly; hence the need for more than one intonation formula for each mode.

The following pages contain the typical intonation formulas of all eight modes. Since the vocal rendition of a given intonation varies greatly from chanter to chanter, those offered here are primarily based on the investigations of the musicologist, George Constantinou.

Some believe that the syllables of the intonations derive from the following penitential prayer (though in a slightly altered form): “ἀναξ, ἀφες, ναὶ ἀφες, ἀναξ ἅγιε”: “O King, forgive, yea forgive, O holy King.”

According to current practice on the Holy Mountain, intonations, when used, are chanted during the Divine Liturgy only before “papadika” melodies (such as the cherubic hymn and the communion hymn). In some Athonite monasteries, however, intonations are never heard, while in others they appear almost every time a modal alteration takes place.

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1 While most Orthodox liturgical books in English translate the word “ἡχος” as “tone,” it is more accurate to use the term “mode.” (Vid. Harvard Dictionary of Music, Revised Edition, Cambridge, Massachusetts, 1970, pp. 535, 856.)

2 Note that the term “chromatic scale” in Western music denotes the scale embracing twelve successive half tones to the octave, whereas in Byzantine music, it is a modal genre with a tonic on D, flats on E and B, and sharps on F and C. The term “enharmonic” in Byzantine music is synonymous with B Flat Major, whereas “diatonic” in Byzantine music is approximately the scale of C Major.

3 Κωνσταντίνου, Γεώργιος Ν., Θεωρία και Πράξη της Εκκλησιαστικής Μουσικής. Άθηνα, γ’ έκδοσις, 2001.

4 Παναγιωτοπούλου, Δημητρίου Γ., Θεωρία και Πράξη της Βυζαντινής Εκκλησιαστικής Μουσικής. Έκδοσις Αδελφότητος Θεολόγων του ΣΩΣΗΡ, Άθηνα, δ’ έκδοσις, σελ. 45.
The Intonations of the Eight Modes*

First Mode

Heirmologikon, Sticherarikon, and Papadikon

1

\[
\begin{align*}
\text{Ah} & \quad \text{\`a} \quad \text{\`e}\zeta \\
\text{Ah-nah-nes} & \\
\end{align*}
\]

Papadikon from KE "tetraphonic"

2

\[
\begin{align*}
\text{Ah} & \quad \text{\`a} \quad \text{\`e} \quad \varepsilon \quad \varepsilon \quad \varepsilon \zeta \\
\text{Ah-nah-nes} & \\
\text{or:} & \\
\text{Ah} & \quad \text{\`a} \quad \text{\`e} \quad \text{\`a} \quad \text{\`e} \quad \varepsilon \zeta \\
\text{Ah-nah-neh ah-nes} & \\
\end{align*}
\]

* To hear a recording of these intonations chanted, please download the following 6.4 MB file: http://www.stanthonyssmonastery.org/music/Intonations.mp3
The Intonations of the Eight Modes

Papadikon from KE "tetaphonic" (elaborate version)

Second Mode

Heirmologikon, Soft Chromatic Scale

Heirmologikon, "Mesos" (with endings on VOU)

Heirmologikon, Hard Chromatic Scale
Sticherarikon and Papadikon, Soft Chromatic Scale

Third Mode

Heirmologikon, Sticherarikon, and Papadikon

Fourth Mode

Heirmologikon from VOU

Heirmologikon, Hard Chromatic Scale

Heirmologikon from DI
The Intonations of the Eight Modes

Sticherarikon

11

\( \text{\textipa{A γι α}} \) (Π) \( \text{\textipa{Ah - yee - ah}} \)

or:

\( \text{\textipa{A α α γι α}} \)

\( \text{\textipa{Ah - - - yee - ah}} \)

Papadikon

12

\( \text{\textipa{A γι α α α α α α α α α α α}} \)

\( \text{\textipa{Ah - yee - ah}} \)

\( \text{\textipa{α α α α α α α}} \)

(Δ)

Plagal First Mode

Heirmologikon

13

\( \text{\textipa{Α ιε α ιες}} \)

\( \text{\textipa{Ah - neh - ah-nes}} \)

Sticherarikon and Papadikon

14

\( \text{\textipa{Α ιε α ιες}} \)

\( \text{\textipa{Ah -neh - ah - nes}} \)
Sticherarikon and Papadikon (elaborate version)

15

\[\text{A} \quad \text{ue} \quad \text{e} \quad \text{e} \quad \text{e} \quad \text{e} \quad \text{e} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a} \quad \text{a}\]

\(\text{Ah} - \quad \text{neh} - \quad \text{ah} - \quad \text{nah} - \quad \text{nes}\)

Sticherarikon "tetraphonic" (with endings on KE)

16

\[\text{A} \quad \text{ue} \quad \text{ue} \quad \text{e} \quad \text{e} \quad \text{e} \quad \text{e}\]

\(\text{Ah} - \quad \text{neh} - \quad \text{ah} - \quad \text{nes}\)

Plagal Second Mode

Heirmologikon, Soft Chromatic Scale

17

\(\text{ue} \quad \text{che} \quad \text{a} \quad \text{a} \quad \text{ue} \quad \text{e} \quad \text{e}\)

\(\text{Neh} - \quad \text{heh} - \quad \text{ah} - \quad \text{nes}\)

Heirmologikon, Soft Chromatic Scale (elaborate version)

18

\(\text{ue} \quad \text{e} \quad \text{che} \quad \text{a} \quad \text{a} \quad \text{ue} \quad \text{e} \quad \text{e} \quad \text{e}\)

\(\text{Neh} - \quad \text{heh} - \quad \text{ah} - \quad \text{nes}\)
Heirmologikon, Hard Chromatic Scale

19  
\[ \text{Neh - - nah - no} \]

Sticherarikon and Papadikon (Hard Chromatic Scale)

20  
\[ \text{Neh - - heh- ah - - nes} \]

Grave Mode

Heirmologikon and Sticherarikon (from GA)

21  
\[ \text{A - - nes} \]

Papadikon (from ZO)

22  
\[ \text{Neh} \]

* This heirmologikon version of the hard chromatic scale actually belongs to fourth mode according to most musicologists.
Papadikon (Enharmonic from ZO)

Plagal Fourth Mode

Heirmologikon (from NEE)

Heirmologikon (from GA)

Sticherarikon and Papadikon