



MEGALYNARIA OF THE MIDNIGHT OFFICE OF SUNDAY*

Second Mode

Duration: 5:45

Intonation: #4

Andante ♩.95

adapted from Petros Peloponnesios (d. 1777)
as chanted on the Holy Mountain

"Αξιόν ἐστιν

1 Un. G

It is truly meet to praise the Trinity - i - - -

ty, God____ tran - scen - - - dent: the be -

Un. G

* These Megalynaria to the Trinity are chanted in the Midnight Office on Sundays immediately after the Canon to the Trinity is chanted in the mode of the week from the *Parakletike*.

Midnight Office - Megalynaria

gin - ning - less Fa - ther Who cre - at -

- ed all things that came to

be; the co - e - ter - nal Word born of the Fa -

ther with - out change and be - fore

the ag - es; and God the Ho - ly

Spir - it, pro - ceed ing from

the Fa - ther past speech and time -

less ly.

Midnight Office - Megalynaria

3

2 Un. > G

O God the Word, the God

of all things. Hence, to Him before Whom the

Cher - - - - u - bim stand with fear

and trem - bling; Whom the Heav - ens'

hosts glo - ri - fy; and Who on the third

day rose from the tomb and Ha - - -

des: let us with fear give glo - ry to

The musical score consists of eight staves of music in G clef, each with six measures. The lyrics are written below the staves. Red letters 'Un.', '>', and various letters (G, F, E) are placed above specific notes to indicate performance techniques such as unison, dynamic changes, and specific pitch points.

the Life - giv - er, Christ.

3 Un. >

 With in - spired songs be - fit - ting God,

Un. >

 let us of - fer prais - - - - es to the Fa -

ther, and to the Son, and the Ho -

ly Spir - - - - it, the Sin - - - - gu -

lar Do - min - - - - ion, the King - ship -

in Three Per - sons, and Sin - gle Sov - -

'reign - ty.

4

When cre - a - tion saw__ thy Son__ ris - en__

up from the dead in Ha - - - des__ with di -

vine__ dig - ni - ty__ and__ strength, then its

joy__ was__ end - - - less;__ and as__ it

glo - ri - - fied__ Him, it hon - - oured__

thee,__ His Moth - er, O spot - less__ Vir -

gin__ Maid.

On the Holy Mountain, the troparion on the following page is also chanted:

Midnight Office - Megalynaria

5 Un. G

More hon - our - a - ble_ than the__ Cher - u - bim,

— and____ be - yond__ com - pare__

more____ glo - ri - ous__ than the__ Ser - a -

phim, thee__ who with - out____ cor - rup - - - tion -

gav - est birth__ to____ God____ the____ Word, the

ver - - y____ The - - - o - to - kos, thee do

we__ mag - ni - fy.



FIRST MATINAL DOXAСTICON (ΕΩΘΙΝΟΝ)

Intonation: #1

First Mode

Δόξα Πατρί

Andante ♩=88

D > C D A↓
 Glo - ry ____ to the____ Fa - ther, and ____

G↓ D
 to the____ Son, and to the Ho - ly ____

Eις τὸ ὄπος
 Spir - - - - it.

D
 As the dis - ci - - - - - ples____ were has - ten -

ing____ to____ the____ moun -

First Matinal Doxasticon

- - - (n) - - - tain, the Lord_____

came to them that He might raise_____

them from things earth - - - ly;

and they wor - shipped Him and

learned. of the pow - er giv - en to Him_____

in eve - - - ry place. They

were sent forth to eve -

- ry land un - der heav -

en to preach the Res - ur - rec - tion from _____

the from the dead

(n) _____ and the res - to - ra -

tion to the Heav - ens. He _____

that can - not lie prom - ised _____

al - - - so that He would be _____

with them for ev - er, e - - -

ven Christ God, the Sav - iour of _____



Continue with the Theotokion in the mode of the week on pages 888-898.





SECOND MATINAL DOXASTICON (ΕΩΘΙΝΟΝ)

Intonation: #7

Second Mode

Andante ♩=88

Δόξα Πατρί

Glo - ry to the Fa - ther, and to _____

the Son, and to the Ho - ly Spir - - - -

it. _____

Μετὰ μύρων

Un. G The wom - - - en who were with -

F E Mar - - - - y came bring - - - - ing spic -

Second Matinal Doxasticon

The musical score consists of eight staves of Gregorian chant notation in common time, treble clef, and a key signature of one sharp. The lyrics are written below each staff. Red rubrics are placed above specific notes or groups of notes in each staff.

Staff 1: es; and be - - - - ing at a
Red G is above the note before "ing".

Staff 2: loss how to at - tain
Red Un. is above the note before "to". Red G is above the note before "tain".

Staff 3: D Un. E how to
Red D is above the note before "how". Red Un. is above the note before "to".

Staff 4: at - tain their pur - - - pose,
Red Un. is above the note before "t". Red E is above the note before "pur". Red F is above the note before "pose". Red E is above the note before the final "e".

Staff 5: they saw the stone
A long red curve spans the first three notes of the staff, ending under "the".

Staff 6: rolled a - way, and a di -
Red Un. is above the note before "a". Red E is above the note before "way". Red Un. is above the note before "di".

Staff 7: vine youth calm - - - - ing the tu -
Red G is above the note before "y". Red Un. is above the note before "t".

Staff 8: mult of their souls, for, saith
Red E is above the note before "m". Red Un. is above the note before "saith".

he, The Lord Je - sus is _____ ris - en. Where - fore,

preach to His preach - ers _____ and _____ dis - -

ci - ples to make haste _____ to Gal - i - lee _____

and _____ be - hold _____

and _____

be - hold _____ Him ris - en _____ from _____

the dead, _____ as the Lord and _____

the _____ Giv - - - er _____ of _____ life.

Continue with the Theotokion in the mode of the week on pages 888-898.



THIRD MATINAL Doxasticon (ΕΩΤΗΝΟΝ)

Intonation: #8

Third Mode

Andante ♩=88

Δόξα... Τῆς Μαγδαληνῆς Μαρίας

C > F
 Glo - ry — to — the Fa - - - - ther, and
 to — the — Son, — and — to —
 the — Ho - ly — Spir - - - - it.
 Un. C > F
 When Mar - y Mag - da - lene — pro - claimed
 the Sav - iour's — Res - ur - rec - - - -

Third Matinal Doxasticon

tion _____ and _____ His _____ ap - pear -

Un. _____ F _____ ance _____ to _____ her, _____ the _____ dis -

ci - - - - ples were up-braid - - - - ed for -

their hard - - - - ness of heart, be -

cause_ they_ dis - be - lieved; but af - ter _____

they were_ armed with signs_ and_ won - - - -

ders, _____ they were_ sent forth _____

to_ preach.. And_ where - as _____

Diatonic

Thou, O Lord, didst ascend to

Thy Father, the Author

of Light, they preached

the word they preached the word

(n) eve - ry - where, confirm -

ing it with mir - a - - - -

cles. Where - fore, we who have

been en - light - - - - ed by them glo -

Third Matinal Doxasticon

Soft Chromatic

A

the _____ dead, O man - be - friend - - -

ing ____ Lord.

Un.

*Continue with the Theotokion
in the mode of the week on
pages 888-898.*





FOURTH MATINAL DOXASTICON (ΕΩΘΙΝΟΝ)

Fourth Mode

Intonation: #11

Andante ♩=88

Δόξα Πατρί

Un. E D

Glo - ry — to the Fa - ther, and to —

C D

the — Son, and to the Ho - ly —

Spir - - - - it.

"Ορθρος ἦν βαθύς

Un. G↓

It was ver - - y — ear - - - - ly —

E >

in the morn - ing when the wom - - en — came un-to Thy

Fourth Matinal Doxasticon

sep - - ul - - - chre, O Christ, but Thy

bod - y which was pre - - - cious to them

was not found. Where - fore, as

they were much

per - - - plexed, men in shin - ing - gar -

- ments - stood -

by them and -

Hard Chromatic
 said: Why seek ye the_ liv - - ing a -

Fourth Matinal Doxasticon

3

mong—the dead? He is ris-en as—
 E

He fore-told. Why have ye—for—
 D C

got - - - ten His words? Be—
 D Un.

ing per-suad-ed by them, the
 D

wom-en pro-claimed the things they—
 E D

had seen, but their glad tid-ings seemed as i—
 E

dle tales, for the dis-ci-ples were—
 D

yet with-out un-der stand—
 D

Fourth Matinal Doxasticon

ing. But Pe - ter ran

forth, but Pe - ter ran forth, and

Soft Chromatic

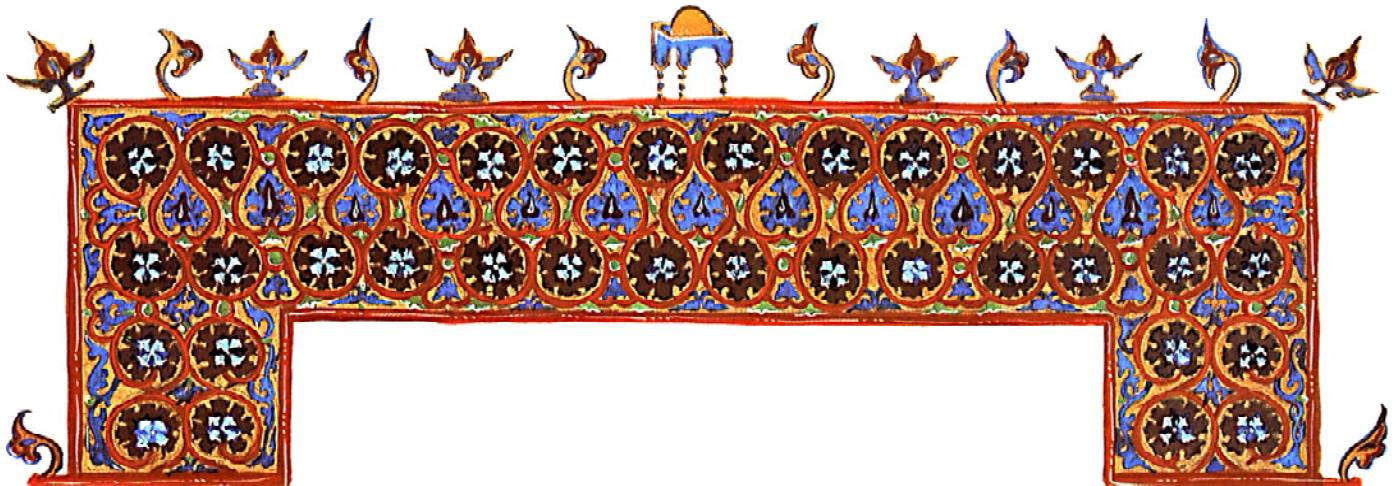
when he saw Thy won - ders,

he glo - ri - fied them with - in

him - self.

Continue with the Theotokion in the mode of the week on pages 888-898.





FIFTH MATINAL DOXASTICON (ΕΩΘΙΝΟΝ)

Intonation: #14 or #15

Plagal First Mode

Andante ♩=88

Δόξα Πατρί

D A↓ D

Glo - - - - ry - to the Fa -

ther, and to the Son, and to the Ho - ly -

Spir - - - - it.

"Ω τῶν σοφῶν

D

O the wis - dom of Thy judg -

ments, O Christ! For how is it

Fifth Matinal Doxasticon

that Thou gav - - - est__ Pe - ter to un - -

der - stand__ Thy Res - ur - rec - tion by Thy

bur - i - - - al clothes a - - -

lone, yet__ while__ ac - com - - - pa

ny - ing Luke and Cle - o - pas Thou

didst con - - verse with them, and

while con - vers - - ing, didst not__ re - - reveal__

thyself straight - - - way? Hence, Thou

Hard Chromatic

Fifth Matinal Doxasticon

3

wast_____ re - proached as though Thou a - lone_ wert

a_____strang - er in Je - ru - sa - lem, who

knew not what had come_ to pass_____ there - in_____

of_____ late. But since Thou or - dain - est____

all_____ things to the prof - it of Thy_____

cre - a - - - tion, Thou didst both ex - pound the

prop - e - - cies con-cern - - - ing____

Thee, and in the bless - ing_____ of_____ the____ bread

Fifth Matinal Doxasticon

wast__ made__ known_____ to_____ them, whose

hearts_ e - ven__ be - fore - - - hand_

D Hard Chromatic

were burn - - - ing__ to__ know_____

Thee. Now they al - so, when the dis - ci - ples were gath -

ered____ to - geth - - - - - - - - -

- - - er,____ loud - - - - ly

pro - claimed Thy Res - ur - rec - - - tion; where -

by do Thou have mer - - - - cy on__ us.

Continue with the Theotokion in the mode of the week on pages 888-898.



SIXTH MATINAL DOXAСTICON (ΕΩΘΙΝΟΝ)

Plagal Second Mode

Intonation: #20

Andante ♩ = 88

Δόξα... Ἡ ὄντως ειρήνη

D

Neh____ Glo - - - ry to the Fa - -

C

ther, and to____ the____ Son, and to the Ho -

D

ly Spir - - - it.

D

Thou Who art the true____ peace to men____

G Diatonic

of____ God, O____ Christ, while giv - - - - -

Sixth Matinal Doxasticon

ing Thy peace to Thy dis - ci - - - - - ples
 af - - - - ter Thy Res - ur - rec -
 - tion, didst cause them to be af -
 fright - - - - - ed, for they sup -
 posed they be - held a spir - - -
 it. But Thou didst qui - et the trou -
 ble in their souls by show-ing them Thy
 hands and feet, al - though_

C D

they— yet be - lieved— not. But in par - tak - - -

ing of— food and bring-ing Thy teach - ings—

A to re - mem - - - brance, Thou didst o - -

D pen— their— un - - - der - stand - ing that

they— might— un - - - der - stand— the— Scrip -

- tures. And af - ter Thou— hadst—

as - - sured— them of the Fa - - ther's— prom -

G ise and hadst blessed— them,— Thou

Diatonic

Sixth Matinal Doxasticon

didst de - part____ un - - - to Heav - - - -
 en._____ Where-fore, to - geth - - - - er
 with____ them, we wor - - - - - ship____
 Thee;_____

O Lord,____ glo - - - - ry be____
 to____ Thee.

Continue with the Theotokion in the mode of the week on pages 888-898.





Seventh Matinal Doxasticon (ΕΩΤΗΝΟΝ)

Grave Mode

Intonation: #21

Andante ♩=88

Δόξα Πατρί

Glo - ry— to the Fa - - - - ther,

and— to the Son, and— to the

Ho - ly Spir - it.

Ίδοὺ σκοτία

Be - hold, the dark - ness— and the dawn:

and why— hast thou stood— with - out

Seventh Matinal Doxasticon

at___ the___ sep - ul - chre,___ O Mar - - -

y, hav - ing great dark - - - ness___

in___ thy___ mind? Be - cause

of___ this, thou_ didst_ ask: Where_ hath_

Je - - - sus_ been_ laid?__ But see____

both the dis - ci - - - ples run - ning____

to - - - geth - - - er,___ how they sur - - -

mised His___ Res - ur - rec - - - - - tion

D from the lin - en clothes and the

Un. F nap - - - kin; and they re - mem - bered the

Scrip > - - - ture con - cern - - - ing

Him. To - geth - - - er with them, we who

al - so have be - lieved through them,

praise Thee, O Christ, the Giv - - -

er of life.

Continue with the Theotokion in the mode of the week on pages 888-898.



EIGHTH MATINAL DOXASTICON (ΕΩΤΗΝΟΝ)

Plagal Fourth Mode

Intonation: #26

Andante $\text{♩} = 88$

Δόξα Πατρί

Glo - ry to the Fa - - - - ther, and —
 to the — Son, and — to the —
 Ho - ly — Spir - - - it.
 The fer - vent tears — of — Mar - y were not —
 — shed — in — vain; for be - hold, she —

Τὰ τῆς Μαρίας

Zygos

C > Zygos D
C > Zygos D
Un. > Zygos C

Eighth Matinal Doxasticon

hath been count - ed____ wor - - - - thy____ of
 be - ing in - struct - ed by____ An - gels, and of
 see - ing Thy coun - - - te - nance,
 O Je sus; yet as
 a weak wom an, she still
 mind ed earth ly things. There -
 fore, she was turned back that
 she might not touch Thee, O

Red rubrics in the music indicate specific performance techniques:

- G**: Above the first staff, indicating a specific tone or mode.
- C**: Above the second staff, indicating a specific tone or mode.
- A↓**: Above the fourth staff, indicating a melodic descent.
- G↓**: Above the fourth staff, indicating a melodic descent.
- A↓**: Above the fifth staff, indicating a melodic descent.
- G↓**: Above the sixth staff, indicating a melodic descent.
- C**: Above the seventh staff, indicating a specific tone or mode.
- D**: Above the eighth staff, indicating a specific tone or mode.
- C**: Above the eighth staff, indicating a specific tone or mode.

Christ. How - be - - - it, she was sent as
G

a_____ her - - - - ald____ to Thy dis - ci -
C

- - - - ples,____ and tell - - ing them_____
G

the good____ tid - - ings, she pro - claimed_____
F C

Thine as - cent_____

un - to Thy Pa - ter - - - - nal____ in - her -
D C

- - - i - - - tance. To - geth - - - -
E

er with____ her,____ ac - count____ us____ al -
Soft Chromatic

Eighth Matinal Doxasticon

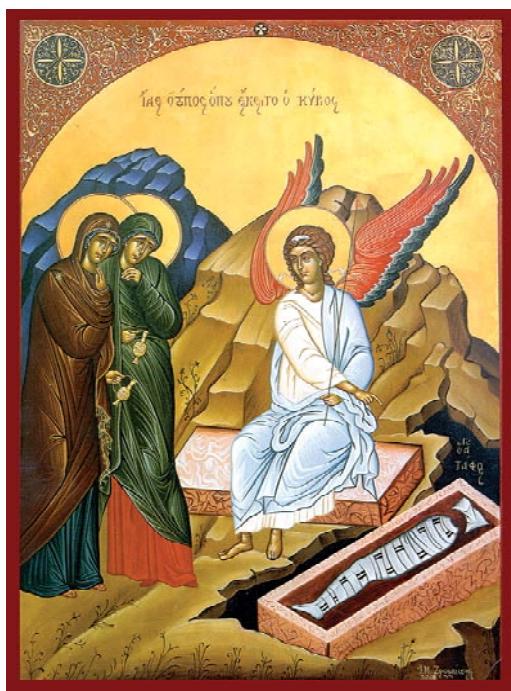
so wor - - - - - (n) -

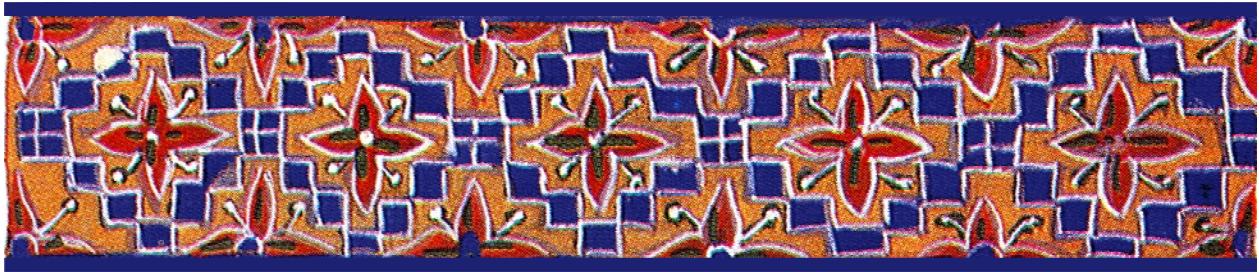
thy of Thy man - - - i - fes -

ta - - - - - tion, O Sov - - - - -

'reign _____ Lord.

Continue with the Theotokion in the mode of the week on pages 888-898.





NINTH MATINAL DOXAСTICON (ΕΩΘΙΝΟΝ)

Plagal First Mode

Intonation: #14 or #15

Andante ♩=88

Δόξα... Ως ἐπ' ἐσχάτων

Glo - - - - - ry — to the Fa -

ther, and to the Son, and

to the Ho - - - - ly —

Spir - - - - - it.

In these lat - - - - ter times Thou cam - est

Ninth Matinal Doxasticon

to Thy friends_ at____ eve - ning of the first_

day of____ the____ week,____ O____

Christ; and____ by Thine____ en - - - - - try

whilst____ the____ doors____ were____ shut, Thou____ by____

a____ won - der didst con - firm a____ won -

der, e - ven Thy Res - ur - rec - tion____ from____ the____

dead. Then____ Thou____ didst____ fill the____ dis -

ci - - - - - ples____ with____ joy and didst im - part the

Ho - ly Spir - it to them, and didst

be - stow on them au - thor i - ty

to for give sins; more - o - ver,

Thou didst not a - ban don Thom - as

to found er in the bil lows of

un be lief. Where

fore, grant us al - so true

knowl - edge and the re - mis - sion of

Ninth Matinal Doxasticon

Musical notation for the Ninth Matinal Doxasticon. The music is in G major, common time, with a treble clef. The lyrics are:

of - fenc - - - - - - - -
 es, _____ O ____ com - pas - - - -
 sion - ate____ Lord.

Notes are labeled with red letters: G, A, G, A, D.

Continue with the Theotokion in the mode of the week on pages 888-898.





TENTH MATINAL DOXAСTICON (ΕΩΘΙΝΟΝ)

Plagal Second Mode

Intonation: #20

Δόξα Πατρί

Andante ♩=88

D

Neh____ Glo - - - ry to the Fa - ;

ther,___ and____ to the____ Son,_____ and;

to____ the Ho - - - ly____ Spir - - - ;

it. Metà τὴν εἰς ἄδου;

Af - ter Thy de - scent____ to____ Ha - - - .

Un. D

C Diatonic

Tenth Matinal Doxasticon

des— and Thy Res - ur - rec - tion— from—
 the dead, the dis - ci - ples turned— un - - to their—
 work, since they nat - u - - ral -
 ly lost heart— at Thy sep - - - a -
 ra - - - tion— from them. A - gain the ships—
 — and the nets, and no draught— of—
 fish - - - es what - so - ev - - - er. But ap -
 pear - - - ing to— them, Thou as the Mas -

The musical score consists of eight staves of music in G minor, treble clef. The lyrics are integrated with the music, appearing below each staff. The music features a mix of diatonic and chromatic notes, with some notes highlighted in red (G, D, C, D) and some with green boxes labeled "Diatonic". The lyrics describe Jesus commanding the waters, casting nets, walking on the right side, and the subsequent miracle of the multitude of fish.

Diatonic (highlighted in red)

- ter____ of____ all didst com - mand____

D

them____ to cast____ their____ nets____ on

the____ right____ side. Straight - - - - way____

Thy____ word____ be - came____ deed, and then there

G **Diatonic** **D**

was a great mul - - - - - ti -

- tude____ of____ fish - - - - - es and a

C D **Diatonic** **C**

strange____ sup - - - - - per read - - - -

G↓ **>**

y on____ the____ shore____

Tenth Matinal Doxasticon

D

Count us al - so wor - thy now_ to re - joyce

spir - i - tu - al - ly in that which Thy dis -

ci - - - - ples par - - - took _____ of _____

then, O man - - - be - friend - - -

ing _____ Lord.

Continue with the Theotokion in the mode of the week on pages 888-898.





ΕΛΕVENTH MATINAL DOXASTICON (ΕΟΤΗΝΟΝ)

Plagal Fourth Mode

Intonation: #26

Δόξα... Φανερῶν ἑαυτόν

Andante ♩=88

Soft Chromatic

Music score for the Eleventh Matinal Doxasticon (Εοτηνόν). The score consists of five staves of music in G clef, one sharp key signature, and common time. The lyrics are written below each staff. Red letters C, D, F, and G mark specific notes or sections of the melody. A green box labeled "Soft Chromatic" highlights a section of the second staff.

Glo - - - ry to the Fa - - - ther, — and

to — the — and to — the —

Son, — and — to — the — Ho — — — —

ly — Spir — — — — — it.

When Thou didst show — Thy — — — self to

Eleventh Matinal Doxasticon

the dis - ci - - - - ples af - - ter Thy —
 Res - ur - - rec - - - - tion, O — Sav - -
 - iour, Thou gav - est Si - - mon the tend -
 ing — of the — sheep, that he might re - - - -
 turn — Thy — love, — and Thou didst ask him —
 to have — care for the shep - - herd - - ing
 of — the — flock. Where - fore, Thou
 didst — say — to — him: If thou lov - - est —

Me, O Pe - - - - - - - -

ter, feed My lambs, feed

My sheep. And he, straight - way show -

ing his af - fec - - - tion - ate

love, in - quired_ con - cern - - - ing_ the

oth - er dis - ci - - - ple_-

By their in - ter - ces - - - sions, O

Soft Chromatic

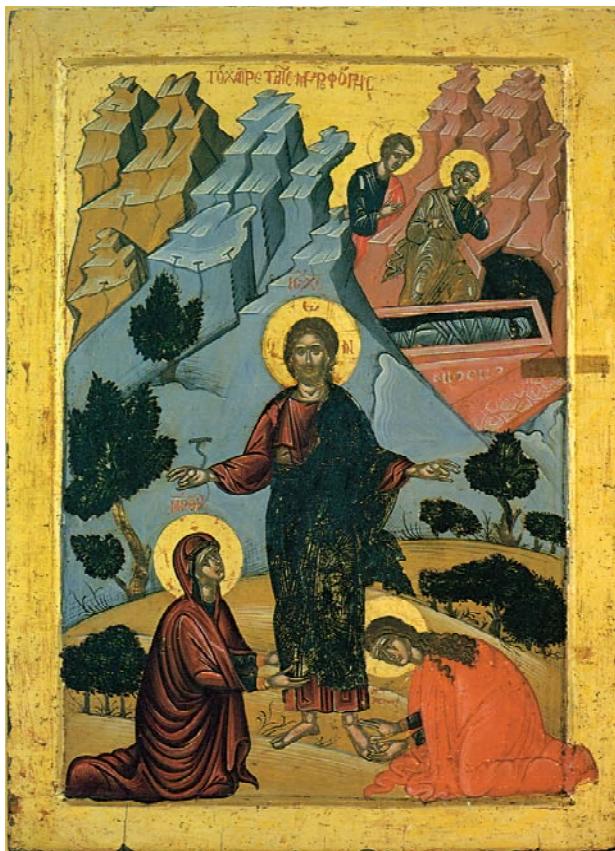
Christ, pre - serve

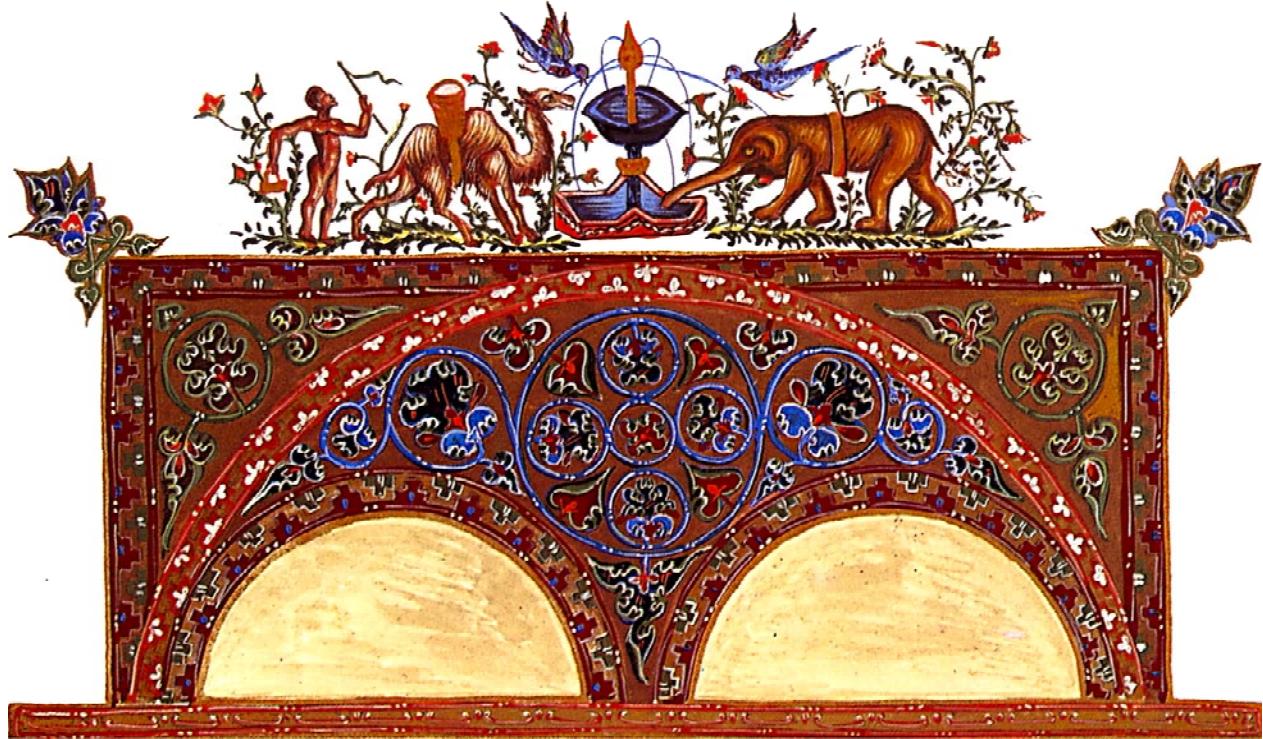
Eleventh Matinal Doxasticon

Hard Chromatic

Thy pre - serve Thy flock from
the wolves that rav age that rav age it.

Continue with the Theotokion in the mode of the week on pages 888-898.





GOD IS THE LORD

Long (Sticheraric) Versions*

Andante $\text{♩} = 100$

Intonation: #1

First Mode

Θεὸς Κύριος

C

God is the Lord, and hath ap - peared un -

to us; bless - ed is He that com - - -

eth in the Name of the Lord.

Second Mode

(soft chromatic)

Intonation: #7

God is the Lord, and hath appeared;

unto us; blessed is He;

that cometh in the Name of the Lord.

Third Mode

Intonation: #8

God is the Lord, and hath appeared;

unto us; blessed is He.

that com - eth_ in the_ Name_____ of_____

the_____. Lord.

Fourth Mode
(soft chromatic)

Intonation: #10

God_ is_____. the_ Lord, and hath ap - peared_____. un -

to_____. us; bless - ed is He_____. that_____. com - - eth

in the Name_____ of_____. the_ Lord.

Plagal First Mode

Intonation: #16

God is_____. the_ Lord, and hath ap - peared_____. un -

God is the Lord - Long Versions

to us; bless - ed is He that
 com - eth in the Name of the Lord.

Plagal Second Mode
 (soft chromatic)

Intonation: #17

God is the Lord, and hath ap - peared un -
 to us; bless - - - - ed is He that com - eth in the Name of the Lord.

Grave Mode

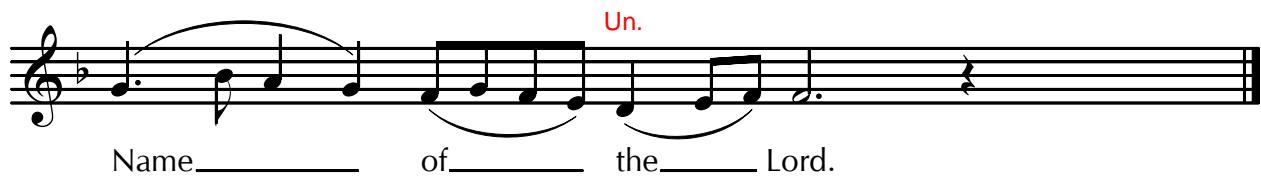
Intonation: #21

God is the Lord, and hath ap-peared un-to us; bless-ed is He that com-eth in the Name of the Lord.

Plagal Fourth Mode

Intonation: #25

God is the Lord, and hath ap-peared un-to us; bless-ed is He that com-eth in the.





POLYELEOS PSALM 134

Long Version
Plagal First Mode

Duration: 21:00

Intonation: #14 or #15

adapted from Petros Peloponnesios (d. 1777)

Andante $\text{♩} = 105$

Δοῦλοι Κύριον

1 D

Ser - vants, — ser - vants, — praise the Lord.

Al - le - lu - i - a. Praise _____

Un.

Music score for Psalm 134. The first line shows the beginning of the melody with lyrics "Ser - vants, — ser - vants, — praise the Lord.". The second line continues with "Al - le - lu - i - a. Praise _____". The key signature is D major (one sharp). The tempo is Andante at $\text{♩} = 105$. The music is in common time.

Polyeleos - Psalm 134 - Long Version

ye____ the____ Name____ of____ the____ Lord;

O____ ye____ ser____ -____ vants____ praise____ the____ Lord____

Al - - -

le - lu - i - a.

Ye____ that____ stand____ in____ the____ house____

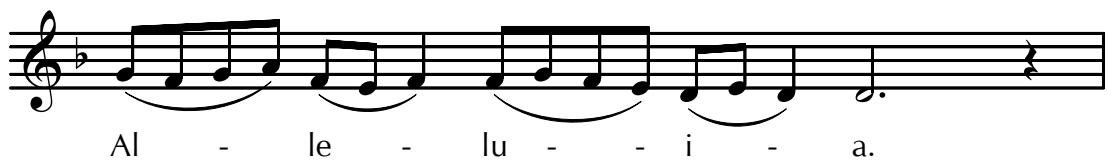
of____ the____ Lord____ in____ the____ courts

of____ the____ house____ of____ our____

God____

Polyeleos - Psalm 134 - Long Version

3



3

D

4

D

Polyeleos - Psalm 134 - Long Version

Al - le - lu - i - a.

5 A↓ Un. B
For un - to Him - self hath the

Un. D
Lord cho - sen Ja - - - cob.

Al - le - lu - i - a.

6 D A↓ G↓ D
Is - ra - el for His own

for His own pos - sess - - - ion.

> >

Al - le - lu - - i - a.

7 D A↓ C D

For I know that the Lord is great.

G Un. A

D >

Al - le - lu - - i - a.

8 D C D

And that our Lord is a - bove

all gods.

A D> C

D

(ds). Al - le - lu - - - i - a.

9 D

All _____ that the Lord _____ hath willed _____ He _____

hath _____ done. In _____ heav - - - en

Un. B

and on the earth.

G↓ Un. D

Al -

le - lu - - - i - a.

10 D G↓

In _____ the _____ seas _____ and in _____ all _____ the

a - byss - - - es. Un.

Polyeleos - Psalm 134 - Long Version

7

G↓ Un. D

(s) Al - le - lu - i - a.

11 D G A > A↓

Bring - - - ing clouds up from the

ut - ter - most parts of the earth.

Un. D

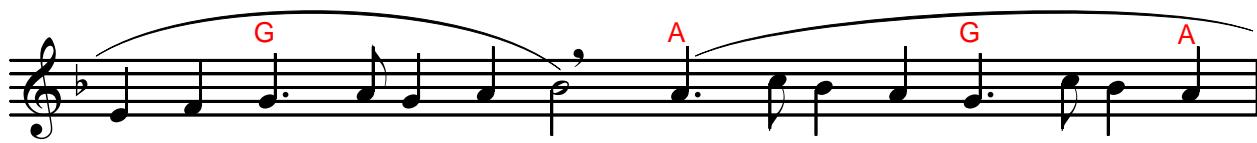
C D

Al - le -

lu - i - a.

12 D

Light - nings for the rain hath He made.

Polyeleos - Psalm 134 - Long Version

12

—(d) Al - le - lu - i - a.

13

D
He__ bring - - - - eth_____ winds out of His

F
treas - ur - - - - ies.

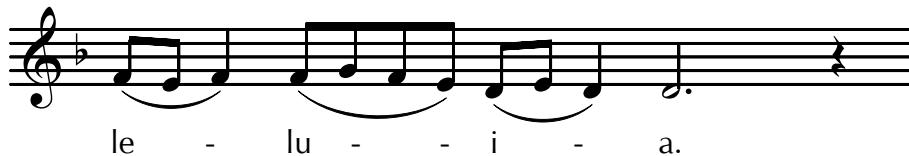
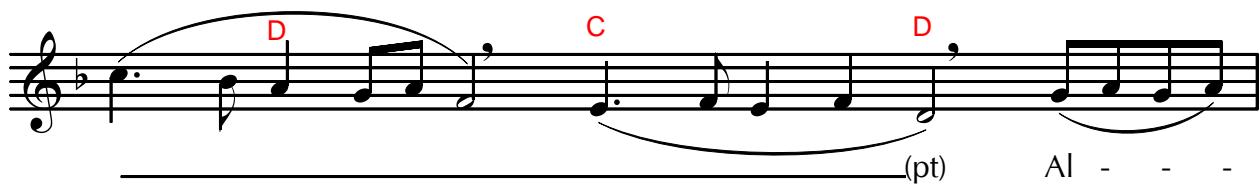
Al - - le - lu - - i - - a.

14

D

He_smote the first - born_____ E - - - - gypt.____

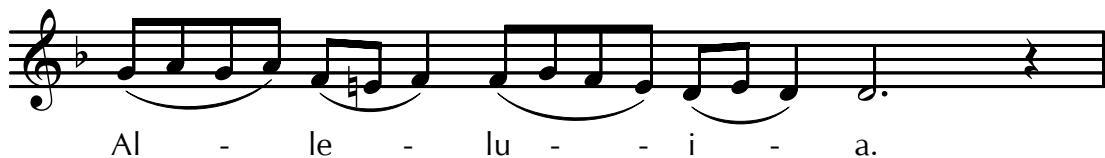
F
G



15

Hard Chromatic

Musical notation for measure 15, labeled "Hard Chromatic", ending with "From man__ un - to beast.". The notes are labeled D, >, C, D. A bracket indicates a sustained note.



16

D

Musical notation for measure 16, ending with "He sent__ forth__ signs and mar - - - vels". The notes are labeled D, >.

A

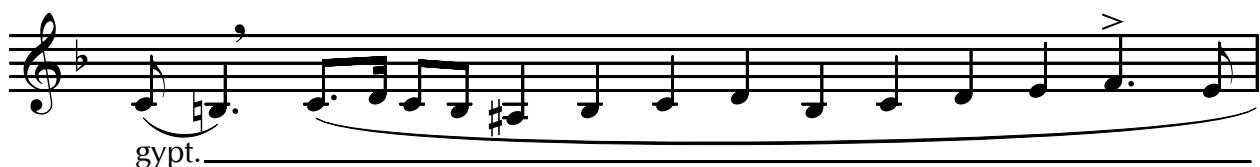
Hard Chromatic

G

D

B

Musical notation for measure 16, continuing with "in the midst__ of__ thee, O E - - -". The notes are labeled A, >, Hard Chromatic G, >, D, B. Brackets indicate sustained notes.



Musical score for Polyeleos - Psalm 134 - Long Version, page 10.

The score consists of six staves of music with corresponding lyrics below them. The music is in G clef, common time, and includes various note heads and stems. Red markings indicate performance techniques: 'D' above a group of notes, 'C' above a note, and 'Hard Chromatic' in a green box. Measure numbers 10, 17, and 18 are indicated at the beginning of their respective staves.

Staff 1: Measures 10-11. Includes lyrics: le - lu - - i - a. and Al - - . A red 'D' is above the last group of notes.

Staff 2: Measures 12-13. Includes lyrics: le - lu - - i - a.

Staff 3: Measures 14-15. Includes lyrics: On Phar - - - - aoh and on all his. A red 'D' is above the first note of the staff, and a green box labeled 'Hard Chromatic' covers the second measure.

Staff 4: Measures 16-17. Includes lyrics: ser - - - - vants.

Staff 5: Measures 18-19. Includes lyrics: C > D Al - - . A red 'C' is above the first note of the staff, and a red 'D' is above the last group of notes.

Staff 6: Measures 20-21. Includes lyrics: le - lu - - i - a.

Staff 7: Measures 22-23. Includes lyrics: He smote man - y na - - - - tions. A red 'D' is above the first note of the staff, and a green box labeled 'Hard Chromatic' covers the second measure.

Al - le - lu - - i - a.

19

D Hard Chromatic

And slew might - y - kings.

G

A **G** **D** Al - le - lu -

i - a.

20

Hard Chromatic

D

Se - - - on, king - of - the Am - - -

O - - - - rites.

G > A G

D Al - le - lu - i - a.

21

Hard Chromatic

D And Og, king of the land of

Ba - - - san.

G D > C D Al - - le -

lu - i - a.

22

Hard Chromatic

D And all the king - - - doms-

of Ca - - - naan.

Hard Chromatic

G D> C D

le lu - i a.

23 D > C

And He gave their land He

B >

gave their land for an in - her - i -

C Hard Chromatic D>

tance.

B > D

Al - le - lu -

i - a.

24

D

An in - her - - - i - - - tance for___

Is - - - ra - el His peo - - - ple.

C D Hard Chromatic B

Al - le - lu - i - a.

25

D A

Lord, O Lord, Thy name en - dur -

D

- eth for ev - - - er.

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

26

Un. D



And Thy me - mo - - - ri - - - al un - to

A

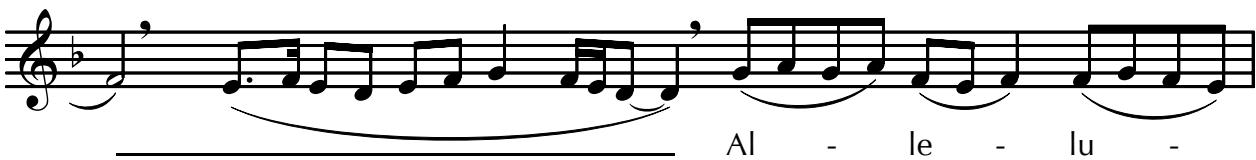
D

C

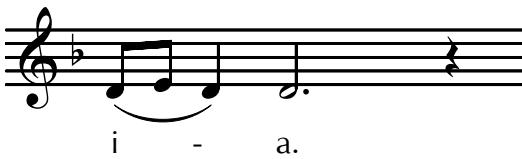


gen - er - a - - - - tion and gen - - er -

a - - - - - tion.



Al - - le - - lu -



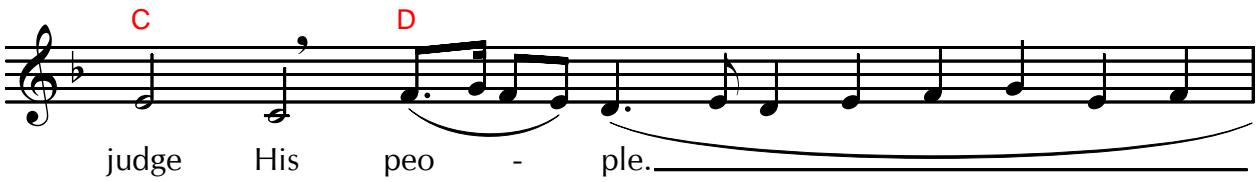
i - - a.

27

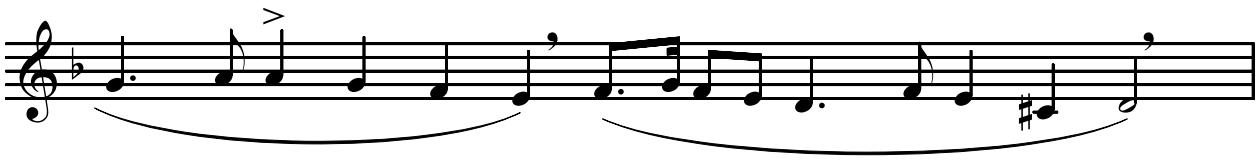
D



For the Lord will judge will



judge His peo - ple.



Al - le - lu - - i - a.

28

D

And be - cause_____ of_____ His____ ser - - -

C D

vants____ shall He be com - fort - ed.

Al - le - lu - - i - a.

29

D G

The i - - - dols of the na - - - tions-

are sil - - - ver and____ gold,____ the

works____ of____ the____ hands____ of____ men.

Polyeleos - Psalm 134 - Long Version

17

(n) Al - le - lu -

i - a.

30

They have a mouth but shall not speak.

Al -

le - lu - i - a.

31

Eyes have they and shall not see.

Al -

le - lu - i - a.

Polyeleos - Psalm 134 - Long Version

32

Ears have they and shall

not hear. Al - - -

le - lu - - i - a.

33

Nor is there any breath in

their mouth.

D C D

Al - le - lu - - i - a.

34

Let those that make them be - come

like un - to them.

G **D**

C **D** Al - le - lu - i - a.

35 **G** And all they that put their trust

D

Hard Chromatic

in them.

Un. **D**

Al - le -

lu - i - a.

36 **D**

O house of Is - ra - el, bless ye

the Lord.

Un. D Al - le - lu -

i - a.

37 D G O house of Aar - on, bless ye -

D↓ G the Lord.

Al - - - le - lu -

i - a.

38 D G O house of Le - vi, bless -

ye the Lord.

Al - le - lu -

i - a.

39

Ye that fear the Lord, bless

ye the Lord.

Al - le - lu - i - a.

40

Bless - ed is the Lord out of

Si - - - - on, Who dwell - eth in

Musical notation for Polyeleos - Psalm 134 - Long Version, page 22. The music is in G clef, common time, and consists of three staves of music. The first staff starts with a dotted half note followed by eighth notes. The lyrics are: Jer - u - - - sa - - - lem. The second staff starts with a dotted half note followed by eighth notes. The lyrics are: Un. D Al - le - . The third staff starts with a dotted half note followed by eighth notes. The lyrics are: lu - i - a. A double bar line follows.



POLYELEOS

PSALM 134

Brief Version

First Mode

Duration: 4:45

Intonation: #1

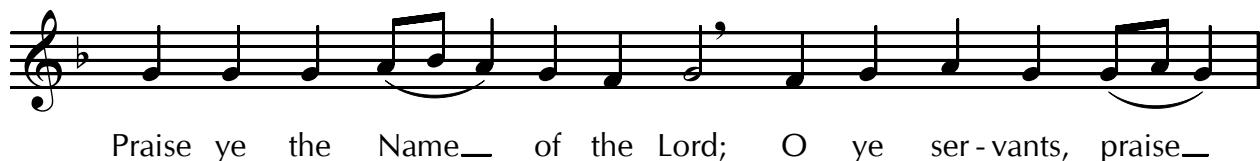
Prestissimo $\text{♩}=200$

adapted from Athonite melody

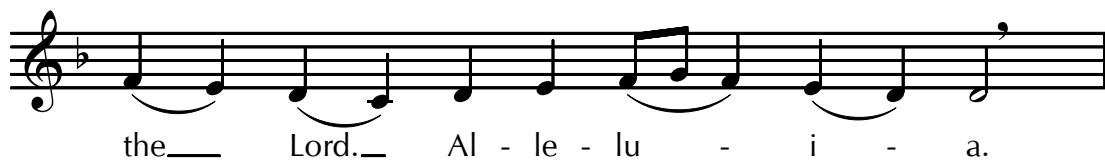
Δοῦλοι Κύριον

1 D

O ye ser - - - vants.. Al - le - lu - i - a.

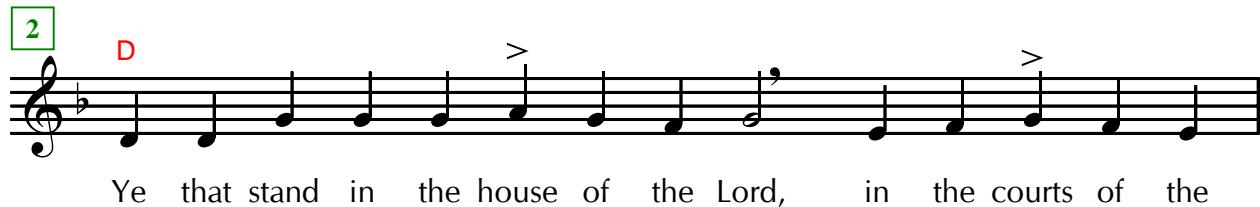


Praise ye the Name_ of the Lord; O ye ser-vants, praise_



the_ Lord._ Al - le - lu - i - a.

2 D



Ye that stand in the house of the Lord, in the courts of the



house_ of our God._ Al - le - lu - i - a.

Polyeleos - Psalm 134 - Brief Version

3 D

Praise__ ye the Lord, for the Lord__ is__ good..

Al - le - lu - i - a.

4 D

Chant un - to His name, for it__ is__ good.. Al - le -

lu - i - a.

5 D

For the Lord hath cho - sen Ja - cob un - to__ Him - self.

Al - le - lu - i - a.

6 D

Is - ra - el for His own pos - sess - - - - ion. Al - le -

lu - i - a.

Polyeleos - Psalm 134 - Brief Version

3

7 D >

For I know that the Lord is great. Al - le - lu -

i - a.

8 D >

And that our Lord is a - bove all gods. Al - le -

lu - i - a.

9 D >

All that the Lord hath willed He hath done. Al - le - lu -

i - a.

10 D >

In heav - en and on the earth. Al - le - lu -

i - a.

11 D

In the seas and in all the abyss - - - - es.

Al - le - lu - - i - a.

12 D

Bring-ing clouds up from the ut - ter - most parts of the earth..

Al - le - lu - - i - a.

13 D

Lightnings for the rain__ hath He made. Al - le - lu - - i - a.

i - - a.

14 D

He bring-eth winds out of His treas - ur - - ies. Al - le - lu - - i - a.

i - - a.

15 D

He smote the first-born of E - gypt. Al - le -

lu - i - a.

16 D

From man un - to beast. Al - le - lu - i - a.

17 D

He sent forth signs and mar - vels in the midst of thee, O E -

- gypt. Al - le - lu - i - a.

18 D

On Phar-aooh and on all his ser - vants. Al - le -

lu - i - a.

19 D

He smote man - y na - - - - tions. Al - le - lu -

C

i - - - a.

20

And slew__ might - y kings.. Al - le - lu - i - a.

21

Se - on, king of the Am - o - rites. Al - le - lu -

i - - - a.

22

And Og, king of the land of Ba - - - - san.

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

23

And all the king-doms of Ca - - - - naan. Al - le -

lu - i - - - a.

24

D

And He gave their land for an in - her - i - tance._

C D

Al - le - lu - i - a.

25

D >

An in - her - i - tance for Is - ra - el His peo - - - -

C D

ple._ Al - le - lu - i - a.

26

D >

O Lord, Thy name en - dur - eth for ev - - - - er._

Al - le - lu - i - a.

27

D

And Thy me - mo - ri - al un - to gen - er - a - tion and gen - er -

a - - - - - tion._ Al - le - lu - i - a.

28 D

For the Lord will judge His peo - - - - ple. Al - le -

lu - - i - - a.

29 D >

And be - cause of His ser - - vants shall He be com - - fort -

ed. Al - le - lu - - i - - a.

30 D

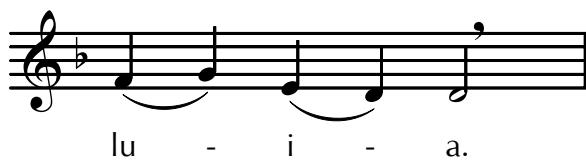
The i - dols of the na - - tions are sil - - ver and gold,

the works of the hands - of men. Al - le - lu -

i - - a.

31 D

They have a mouth_ but shall not speak. Al - le -

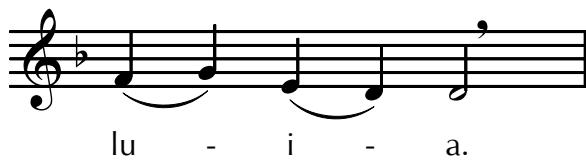


32

D

Eyes have they and shall not see. Al - le -

Musical notation for line 2: Eyes have they and shall not see. Al - le -. The melody continues with quarter notes on the first three ledger lines, followed by eighth notes on the first two ledger lines, and then quarter notes again.

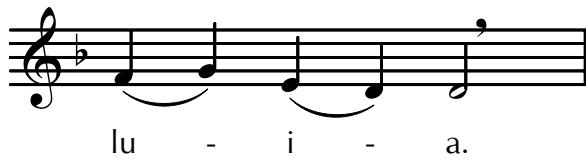


33

D

Ears have they and shall not hear. Al - le -

Musical notation for line 4: Ears have they and shall not hear. Al - le -. The melody follows a similar pattern to the previous lines, with quarter notes on the first three ledger lines and eighth notes on the first two ledger lines.

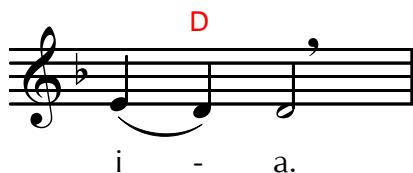


34

D

Nor is there an - y breath in their mouth. Al - le - lu -

Musical notation for line 6: Nor is there an - y breath in their mouth. Al - le - lu -. The melody includes a melodic line with eighth notes on the first two ledger lines and quarter notes on the first three ledger lines, ending with a fermata over the last note.



35

D

Let those that make them be - come like un - to them. Al - le -

Musical notation for line 8: Let those that make them be - come like un - to them. Al - le -. The melody features eighth notes on the first two ledger lines and quarter notes on the first three ledger lines, with a fermata over the final note.

lu - i - a.

36

And all they that put their trust in them.. Al - le -

lu - i - a.

37

O house of Is - ra - el, bless ye the Lord. Al - le -

lu - i - a.

38

O house of Aar - on, bless ye the Lord. Al - le - lu -

i - a.

39

O house of Le - vi, bless ye the Lord. Al - le - lu -

i - a.

40

Ye that fear the Lord, bless— ye the Lord.— Al - le - lu -

i - a.

41

Bless - ed is the Lord— out of Si - on, Who dwell - eth

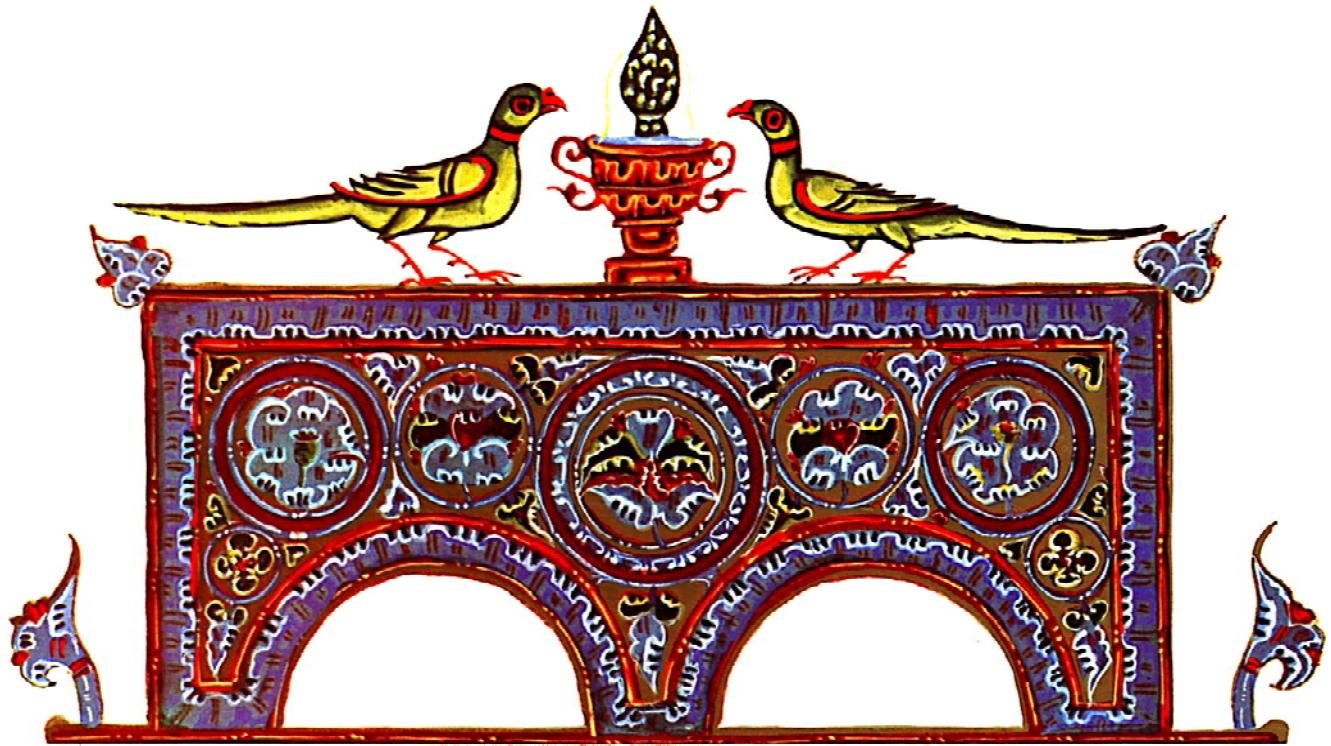
in Jer - u - sa - lem.

(The second choir chants the final Alleluia so that the first choir may begin the next psalm.)

42

Al - le - lu - i - a.

Continue immediately with Psalm 135 on page 888 or 888.



POLYCLEOS

Psalm 135

First, plagal fourth, plagal second, grave,
and first modes in triple meter

adapted by Hieromonk Seraphim (Dedes) and
Hieromonk Ephraim from the Athonite melody as written
by Hieromonk Gregory of Simonos Petras Monastery

Duration: 9:00

Intonation: #1

Allegro $\text{♩} = 150$

First Mode

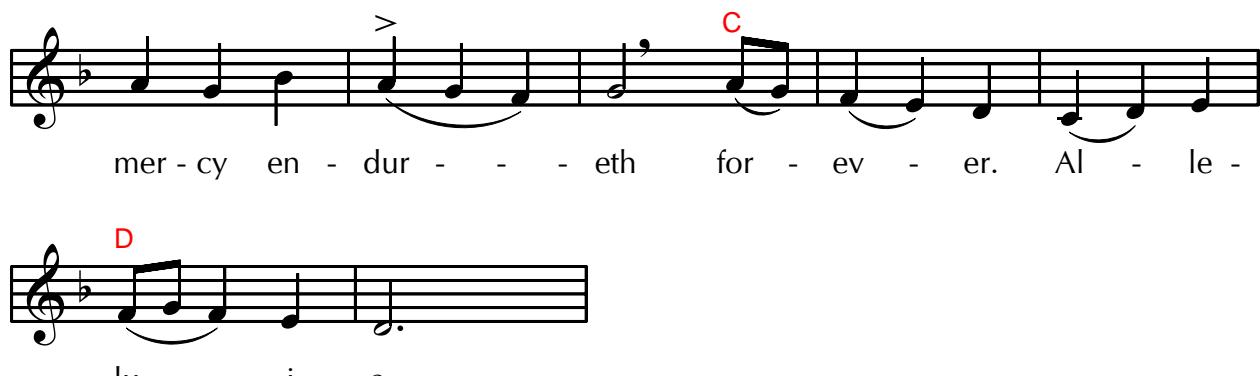
Ἐξομολογεῖσθε

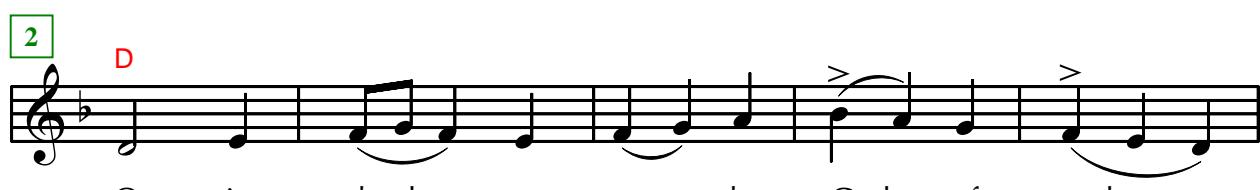
1 D G

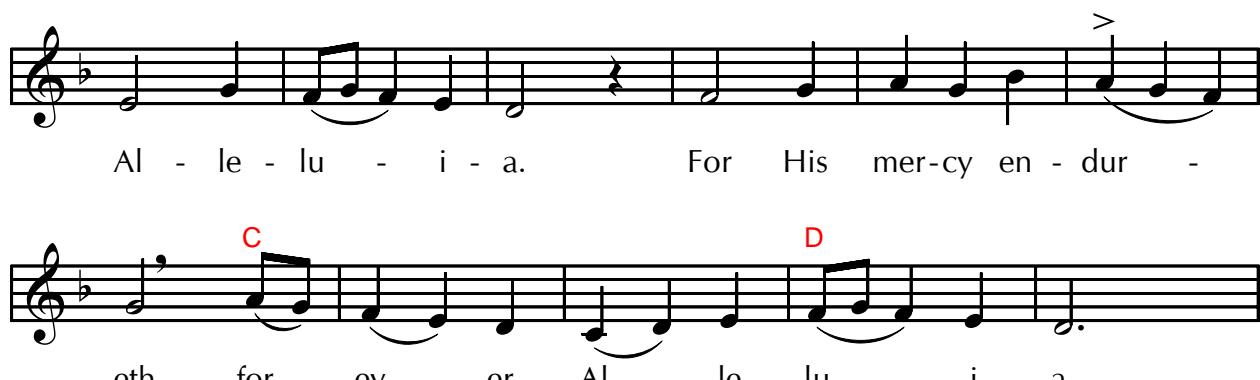
O give thanks_ un - to the Lord,_ for He_ is

D C D

good._ Al - le - lu - i - a. For His

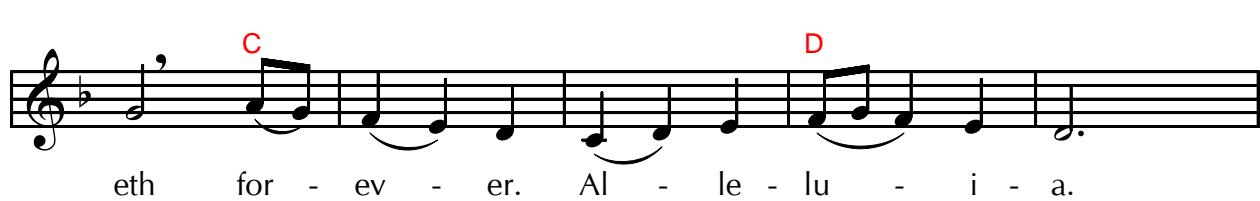












Polyeleos - Psalm 135 - Triple Meter

3

4

To Him Who a - lone hath wrought great
won - ders. Al - le - lu - i - a. For His mer-cy en -
dur - eth for - ev - er. Al - le - lu - i - a.

5

To Him that made the heav-ens with un - der - stand - ing.
Al - le - lu - i - a. For His mer-cy en - dur -
eth for - ev - er. Al - le - lu - i - a.

6

To Him that es - tab - lished the earth up - on the
wa -ters. Al - le - lu - i - a. For His mer-cy en -

dur - eth for - ev - er. Al - le - lu - - i - a.

Plagal Fourth Mode

7

To Him Who a - lone hath made great___ lights___

Al - le - lu - - i - a. For___ His___

mer - - cy en - dur - - - eth for - ev - - er.

Al - le - lu - - i - a.

8

The sun for do - min - ion of the day. Al - le -

lu - - i - a. For___ His___ mer - - cy en -

B Un. D

dur - eth for - ev - er. Al - le - lu - i - a.

9 D

The moon__ and the stars__ for do - min - ion

E D

of the night.__ Al - le - lu - i - a.

E D B

For____ His____ mer - - cy en - dur - - -

Un. D

eth for - ev - - er. Al - le - lu - i - a.

10 D

To Him that smote E - gypt with__ their

E D

first - - - born.__ Al - le - lu - i - a.

A

For__ His mer - - - cy en - dur - - - eth for -

Polyeleos - Psalm 135 - Triple Meter

ev - er. Al - le - lu - i - a.

11

And led forth Is - ra - el out of the midst of them.

Al - le - lu - i - a. For His mer - cy en -

dur - eth for - ev - er. Al - le - lu - i - a.

12

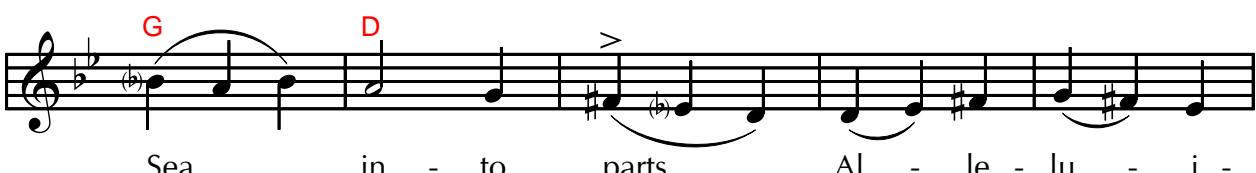
With a strong hand and a loft - y arm. Al - le -

lu - i - a. For His mer - cy en - dur -

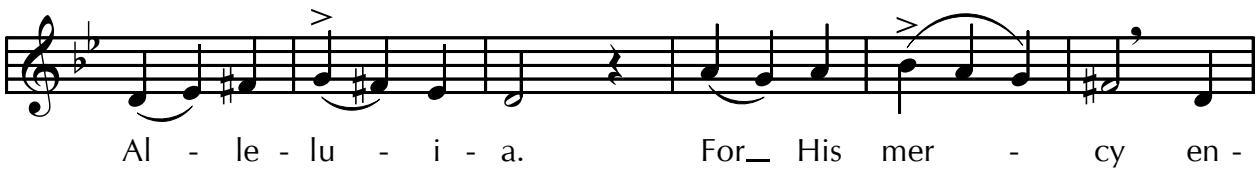
eth for - ev - er. Al - le - lu - i - a.

Plagal Second Mode

13



14



Polyeleos - Psalm 135 - Triple Meter

15

D



And o - ver - - threw _____ Phar - aoh and his host

G

D

>



in _____ the Red _____ Sea. _____ Al - - le - lu - - i -

A

G



a.

For _____ His mer - - - cy en - dur - -

D

>

>



eth

for - ev - - er. Al - - le - lu - - i - a.

16

D



To Him that led _____ His peo - ple through. the

G

D

>



wil - - der - - ness. _____

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

A

G

D



For _____ His mer - - - cy en - dur - - - eth for -

ev - - er. Al - - le - lu - - i - a.



Grave Mode

17

To Him that smote great kings. Al - le - lu - i - a.

For His mer - cy en - dur - -

eth for - ev - er. Al - le - lu - i - a.

18

And slew might - y kings. Al - le -

lu - i - a. For His mer - cy en - dur - -

eth for - ev - er. Al - le - lu - i - a.

19

Se - - - on, king of the Am - o - rites.

Al - le - lu - i - a. For His mer - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

20 B And Og, king of the land of Ba - san. Al - le -

lu - i - a. For His mer - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

21 B And gave their land for an in - her - i - tance.

Al - le - lu - i - a. For His mer - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

22

B

An in - her - i - tance for ls - ra - el His ser -
vant. Al - le - lu - i - a. For His mer-cy en -
dur - eth for - ev - er. Al - le - lu - i - a.

First Mode

23

Un.

D

G

C

D

For in our hu - mil - i - a - tion the Lord re -
mem - bered us. Al - le - lu - i - a.
For His mer - cy en - dur - eth for - ev - er.
Al - le - lu - i - a.

24

And re - deemed us from our en - e - mies.

Al - le - lu - i - a. For His mer-cy en - dur - .

eth for - ev - er. Al - le - lu - i - a.

25

He that giv - eth food to all flesh.

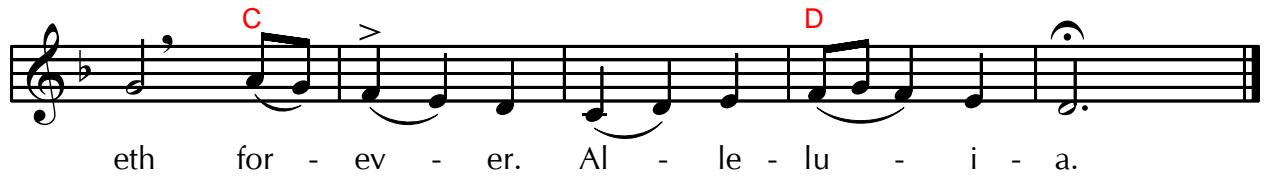
Al - le - lu - i - a. For His mer - cy en - dur - .

eth for - ev - er. Al - le - lu - i - a.

26

O give thanks_ un - to_ the God_ of heav - en.

Al - le - lu - i - a. For His mer - cy en - dur - .



On Sundays, continue immediately with the Evogetaria on page 888 in this book. On other days, continue with a "Triadikon" of the proto-psaltis' choice. These are found on pages 888-888 in this book. In Athonite practice, however, a selection of psalmic verses is chanted before the Triadikon. The appropriate selections are listed on page 684 in the English edition of *The Great Horologion*. These verses are usually chanted in plagal second mode in a rapid heirmologic melody similar to those found on page 888 of this book.



POLYELEOS

Psalm 135

Duration: 4:30

Intonation: #1

Prestissimo $\text{J}=200$

Brief Version
First Mode

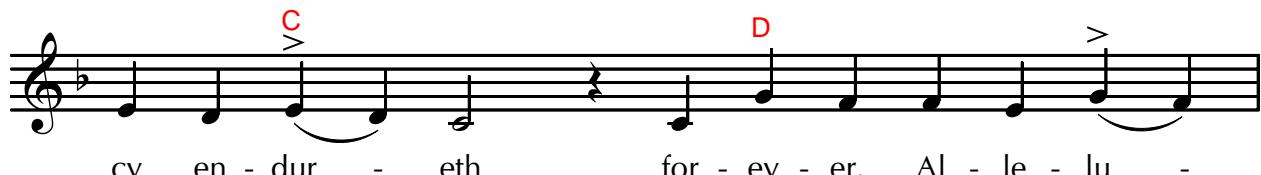
Ἐξομολογεῖσθε

1

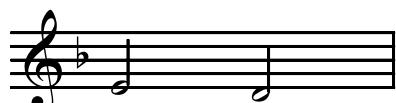
D



O give thanks un - to the Lord, for He is good. For His mer -



cy en - dur - eth for - ev - er. Al - le - lu -



i - a.

2

D



O give thanks un - to the God of gods. For His mer - cy en -



dur - eth for - ev - er. Al - le - lu - i - a.

Polyeleos - Psalm 135 - Brief Version

3 D

O give thanks un - to the Lord of lords. For His mer - cy en -

C D >

dur - eth for - ev - er. Al - le - lu - i - a.

4 D >

To Him Who a - lone hath wrought great won - ders. For His

C D >

mer - cy en - dur - eth for - ev - er. Al - le - lu -

>

i - a.

5 D

To Him that made the heav - ens with un - der-stand - ing.

> C D

For His mer - cy en - dur - eth for - ev - er. Al - le -

>

lu - i - a.

Polyeleos - Psalm 135 - Brief Version

3

6

To Him that es - tab - lished the earth up - on the wa -

ters. For His mer - cy en - dur - eth for - ev - er.

Al - le - lu - i - a.

7

To Him Who a - lone hath made great lights. For His mer -

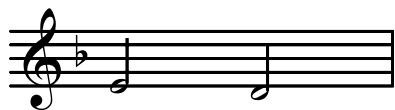
cy en - dur - eth for - ev - er. Al - le - lu -

i - a.

8

The sun for do - min - ion of the day. For His mer -

cy en - dur - eth for - ev - er. Al - le - lu -



i - a.

9 **D**

The moon and the stars for do - min - ion of the night.

For His mer - cy en - dur - eth for - ev - er. Al - le -

lu - i - a.

10 **D**

To Him that smote E - gypt with their first - born. For His

mer - cy en - dur - eth for - ev - er. Al - le - lu -

i - a.

11 **D**

And led forth Is - ra - el out of the midst of them. For His

mer - cy en - dur - eth for - ev - er. Al - le - lu -

i - a.

With a strong hand and a loft - y arm. For His mer - cy en -

dur - eth for - ev - er. Al - le - lu - i - a.

To Him that di - vid - ed the Red Sea in - to parts. Al - le - lu - i - a.

For His mer - cy en - dur - eth for - ev - er. Al - le -

lu - i - a.

And led Is - ra - el through the midst there - of. For His mer -

cy en - dur - eth for - ev - er. Al - le - lu -

i - a.

15

And o - ver-threw Phar - aoh and his host in the Red

Sea. For His mer - cy en - dur - eth for - ev - er.

Al - le - lu - i - a.

16

To Him that led His peo - ple through the wil - der - ness. For His

mer - cy en - dur - eth for - ev - er. Al - le - lu -

i - a.

17

To Him that smote great kings. For His mer - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

18

And slew ____ might - y kings. For His mer - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

19

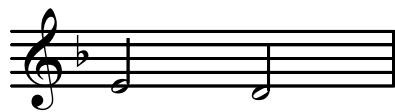
Se - on, king of the Am - o - rites. For His mer - cy en -

dur - eth for - ev - er. Al - le - lu - i - a.

20

And Og, king____ of the land of Ba - - san. For His

mer - cy en - dur - eth for - ev - er. Al - le - lu -

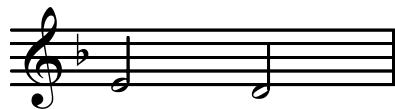


i - a.

21 **D**

And gave their land for an in - her - i - tance. For His mer -

cy en - dur - eth for - ev - er. Al - le - lu -

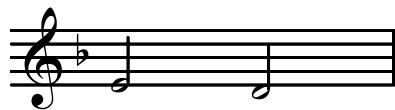


i - a.

22 **D**

An in - her - i - tance for Is - ra - el His ser - vant. For His

mer - cy en - dur - eth for - ev - er. Al - le - lu -



i - a.

23 **D**

For in our hu - mil - i - a - tion the Lord re - mem - bered us.

For His mer - cy en - dur - eth for - ev - er. Al - le -

lu - i - a.

24

D

And re-deemed us from our en - e - mies. For His mer - cy en -

C

dur - eth for - ev - er. Al - le - lu - i - a.

25

D

He that giv - eth food to all flesh. For His mer - cy en -

C

dur - eth for - ev - er. Al - le - lu - i - a.

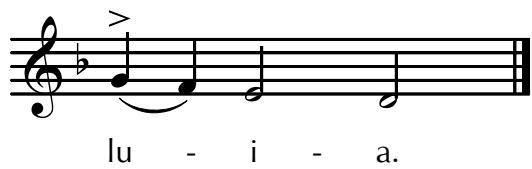
26

D

O give thanks un - to the God of heav - en. For His

C

mer - cy en - dur - eth for - ev - er. Al - le -



On Sundays, continue immediately with the Eulogetaria on page 888 in this book. On other days, continue with a "Triadikon" of the proto-psaltis' choice. These are found on pages 888-888 in this book. In Athonite practice, however, a selection of psalmic verses is chanted before the Triadikon. The appropriate selections are listed on page 684 in the English edition of *The Great Horologion*. These verses are usually chanted in plagal second mode in a rapid heirmologic melody similar to those found on page 888 of this book.



POLYCLEOS

Psalm 135

Duration: 7:30

Intonation: #14

Allegro ♩=160

In plagal first, plagal second,
grave, and plagal fourth modes

Ἐξομολογεῖσθε

1 D

O give thanks un - to the Lord, for He is good.. Al - le - lu -

i - a. For His mer - - - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

2 D

O give thanks un - to the God of gods.. Al - le - lu - i -

a. For His mer - - - cy en - dur - eth for -



3 D

O give thanks un - to the Lord of lords. Al - le - lu - i -

a. For His mer - - - cy en - dur - eth for -

ev - er. Al - le - lu - i - a.

4 D A D

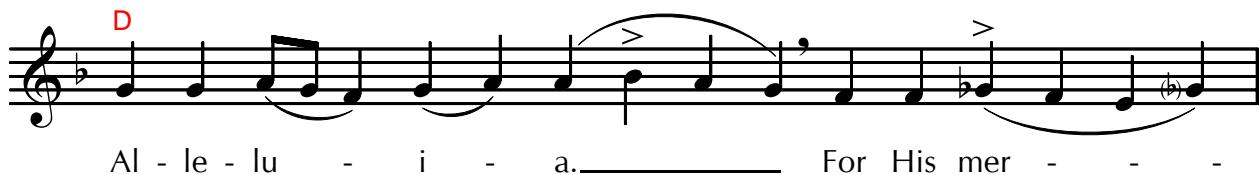
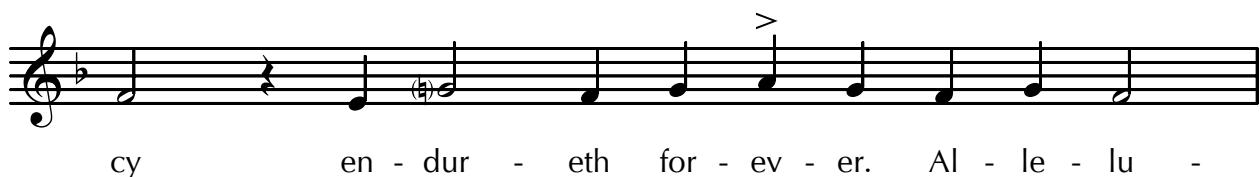
To Him Who a - lone hath wrought great won - ders. Al - le - lu -

i - a. For His mer - - - cy en - dur -

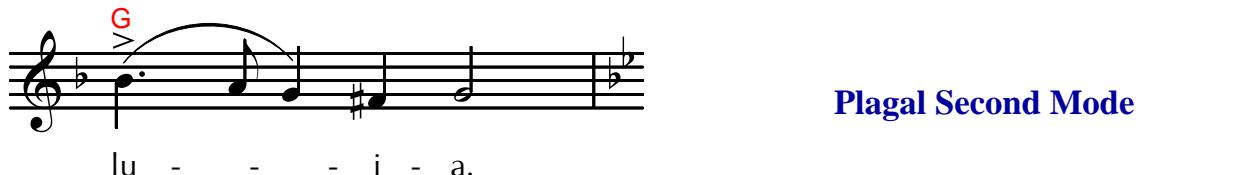
eth for - ev - er. Al - le - lu - i - a.

5 D A D

To Him that made the heav - ens with un - der - stand - ing.



Hard Chromatic...



Plagal Second Mode



Polyeleos - Psalm 135 - Four Modes

Diatonic G

a. For His mer - - - cy en - dur - eth for -

D

ev - er. Al - - - le - lu - - - i - a.

8

G

The sun - for do - min - ion of the day. Al - le - lu -

Diatonic G

i - a. For His mer - - - cy en - dur -

D

eth for - ev - er. Al - - - le - lu - - - i - a.

9

D

The moon - and the stars for do - min - ion of the night.

Diatonic G

Al - - - le - lu - - - i - a. For His mer -

Un.

- cy en - dur - eth for - ev - er. Al - le -

G

Diatonic

lu - - - i - - - a.

10 **G** **D**

To Him that smote E-gypt with their first born.

Diatonic

Al - - - le - lu - - - i - a. For His mer -

Diatonic

- cy en - dur - eth for - ev - er. Al - le -

11 **D** **G** **D**

And led forth Is - ra - el out of the midst of them.

Diatonic

Al - - - le - lu - - - i - a. For His mer -

Diatonic...

- cy en - dur - eth for - ev - er. Al - le - lu -

**Plagal First / Grave Mode**

i - a.

12

B G

With a strong hand and a loft - y arm. Al - le - lu -

i - a. For His mer - - - cy en - dur -

B

eth for - ev - er. Al - le - lu - i - a.

13

B G

To Him that di - vid - ed the Red Sea in - to parts.

D

Al - le - lu - i - a. For His mer - - - cy

B

- en - dur - eth for - ev - er. Al - le - lu - i - a.

14

B G

And led Is - ra - el through the midst there - of. Al - le - lu -

i - a. For His mer - - - cy en - dur -

B

eth for - ev - er. Al - le - lu - i - a.

15

B

And o - ver - threw_ Phar-ahoh and his host in the Red Sea.

Al - le - lu - i - a. For His mer - - - cy

G D

Al - le - lu - i - a. For His mer - - - cy

B

- en - dur - eth for - ev - er. Al - le - lu - i - a.

16

B

To Him that led His peo - ple through the wil - der - ness. Al - le -

lu - i - a. For His mer - - - cy en -

G D

lu - i - a. For His mer - - - cy

B

dur - eth for - ev - er. Al - le - lu - i - a.

17 B

To Him that smote great kings.
Al - le - lu - i - a.

G D

For His mer - - - cy
en - dur - eth for - ev - er.

B

Al - le - lu - i - a.

18 B Zygos

And slew_ mighty kings.
Al - le - lu - i - a.

G C

For His mer - - - cy
en - dur - eth for - ev - er.

B

Al - le - lu - i - a.

Plagal Fourth Mode

19 C

Se - on, king of the Am - o - rites.
Al - le - lu - i - a.

C

a. For His mer - - - cy
en - dur - eth for -

ev - er. Al - le - lu - i - - - a.

20

C

And Og,— king— of the land of Ba - san. Al - le -

lu - i - a. For His mer - - - cy en -

dur - eth for - ev - er. Al - le - lu - i - - - a.

21

C

And gave their land for an in - her - i - tance. Al - le - lu -

i - a. For His mer - - - cy en - dur -

eth for - ev - er. Al - le - lu - i - a.

22

C

An in - her - i - tance for Is - ra - el His ser - vant. Al - le -

lu - i - a. For His mer - - - cy en -

dur - eth for - ev - er. Al - le - lu - i - - - a.

23 C
 For in our hu - mil - i - a - tion the Lord re - mem - bered us. —

Al - le - lu - i - a. For His mer - - - -

cy en - dur - eth for - ev - er. Al - le - lu -

i - - - a.

24 C
G
 And re - de - med us from our en - e - mies. — Al - le - lu - i -

a. For His mer - - - - cy en - dur - - eth for -

C

ev - er. Al - le - lu - i - a.

25 **C**

He that giv - eth food_ to all flesh._____ Al - le - lu - i -

G

a. For His mer - - - cy en - dur - - eth for -

C

ev - er. Al - le - lu - i - a.

26 **C**

O give thanks un - to the God of heav - en. Al - le - lu - i -

G **Ending**

a. For His mer - - - cy en - dur - - eth for -

C

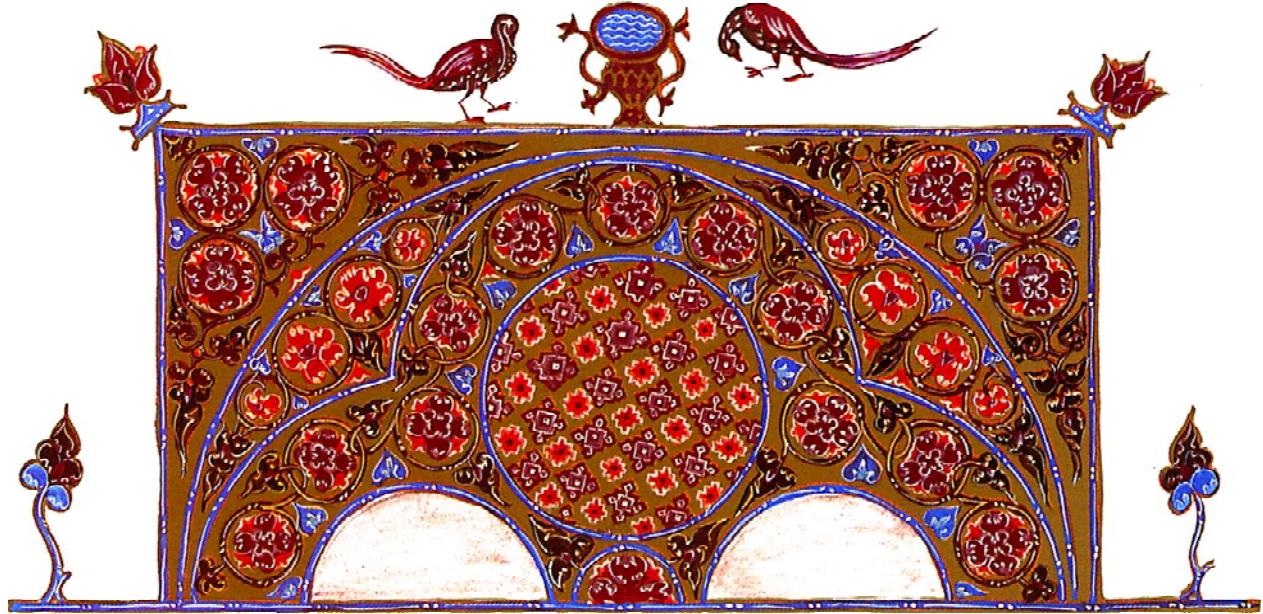
ev - er. Al - le - lu - i - a.

26b **Alternate Ending** **G** **Hard Chromatic** **D**

For His mer - - - cy _____ en - dur - - eth for - ev -

er. Al - - - le - lu - - - i - a.

On Sundays, continue immediately with the Eulogetaria on page 888 in this book. On other days, continue with a "Triadikon" of the protopsaltis' choice. These are found on pages 888-888 in this book. In Athonite practice, however, a selection of psalmic verses is chanted before the Triadikon. The appropriate selections are listed on page 684 in the English edition of *The Great Horologion*. These verses are usually chanted in plagal second mode in a rapid heirmologic melody similar to those found on page 888 of this book.



BY THE WATERS OF BABYLON*

Psalm 136

Duration: 11:30

Third Mode

Intonation: #8

adapted from Hourmouzios Hartophylax (1780-1840)

Adagio ♩=68

Ἐπὶ τῶν ποταμῶν

1

F > Un. F >

By — the — wa - - - - - ters of — Bab —

y - lon, — there — we — sat —

down — and — we — wept — and — we —

D

Hard Chromatic

G↓ F↓

* This psalm is chanted on Meat-fare and Cheese-fare Sunday. On these two days, instead of reading Psalm 118 during Orthros, Psalms 134 and 135 are chanted heirmologically (see pp. 888 and 888) followed by this psalm.

2

By the Waters of Babylon

wept when we re - mem - bered Si - - -

- - - on. Al - le - lu - - - i -

a. _____

2

Up - on the wil - - - lows in the midst _____

there - of did we hang our in - -

- - - stru - - ments. Al - le - lu - - -

i - - - - a. _____

3

For there, they that had tak - en _____

By the Waters of Babylon

3

us — cap - tive — asked — us for —

D Un. F
words of song.

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

4 Un. D Un. D
And they — that had led — us — a - way asked —

Un. F
us — for a hymn, — say - - - - -

D Un. F
- ing:— Sing — us — one of the

D Un.
songs. of — Si - - - - on.

F
Al - le - lu - - - - i - - - -

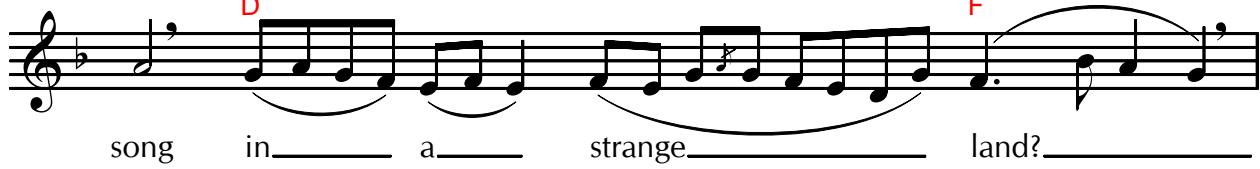
By the Waters of Babylon



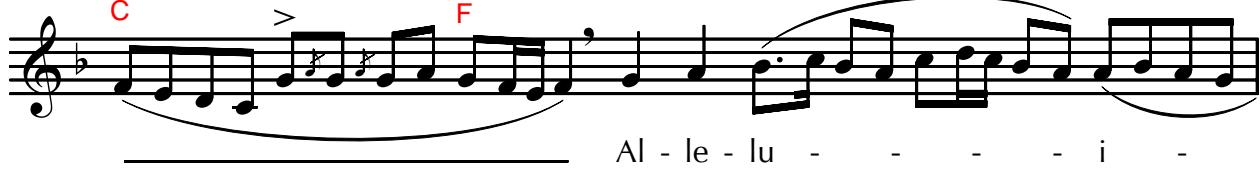
a. —

5 

How — shall — we — sing — the Lord's —



song in — a — strange — land? —



Al - le - lu - - - - i -



- a. —

6 

If — I — for - get — thee, O Jer - u —



sa - lem, — let my right — hand — be — for —



got — - - - - ten. —

By the Waters of Babylon

5

Al - le - lu - - - i - - - a.____

7 F Spathi G

Let my tongue_____ cleave to_____ my_____

D

throat, if I re - mem - ber____ thee_____

C F C Un. F

not._____

Un. F

Al - le - lu - - - i - - - a.____

8 F G D C F

If____ I____ set not____ Jer - u - - sa -

lem____ a - bove all oth - er,____ as____ at____

D

the head____ of____ my____ joy.____

C F C

By the Waters of Babylon

Un. F Un. F
 Al - le - lu - - -

i - - - - - a.

9 F > D C
 Re - mem - ber,- O__ Lord,__ the__ sons__ the__

Enharmonic (transposed)
 B♭ sons of E - - - dom, in the

D
 day____ of____ Jer - u - - - sa - -

C B♭ > C > Un.
 lem.

F
 Al - le - lu - - - i - - - a. -

10 C > F
 Who said: Lay waste to her, lay waste

to her, even to the foun - da -

tions there - of.

Al - le - lu - - - i - - -

a.

11

 O daugh - - - ter of Bab - - - y -

lon, thou wretch - - - ed one,

Hard Chromatic

 bless - - - ed shall he be who -

shall re - - ward thee where - with thou

By the Waters of Babylon

hast re - ward - - - ed us. Un. F
C F Un. F
 Al - le -
 lu - - - - i - - - - a.
12
C F
 Bless - - - - ed shall he be
 who shall seize and dash thine in -
 fants a - gainst the rock.
D Un. F
 Al - le -
 lu - - - - i - - - - a.

(Continue immediately with the Resurrectional Eyogetaria on page 888.)



A GOOD WORD

Selections of Psalm 44*

adapted from Theodoros "Phoakeus" (1790-1848)

Duration: 24:00

Plagal Fourth Mode

Intonation: #26

Andante $\text{♩} = 88$

Λόγον ἀγαθόν

1 C B A↓ > , Un. Λόγον ἀγαθόν

C le - lu - - - i - - - a. My

D heart _____ hath _____ poured forth _____ a _____ good _____

* On feast days of the Mother of God, these selections of Psalm 44 are chanted after the Polyeleos Psalms 134 and 135 are chanted. Because of the length of these selections, a common practice on the Holy Mountain is to chant brief versions of Psalms 134 and 135 when this long version of Psalm 44 will be chanted.

Un. C

O Queen of all, rejoice, O all -

- hymned Moth - er of Christ -

our God.

Al - le - lu - - - - i -

a.

2 C

I speak of I speak of my

works to the king.

The musical score consists of eight staves of Gregorian chant notation in G clef, mostly in common time. The lyrics are written below each staff. Handwritten annotations include red letters (G, D, C, E) above specific notes and a green box labeled "3 Hard Chromatic" above the third staff.

Annotations:

- G**: Above the note "Re" in the first staff.
- D**: Above the note "Al" in the fifth staff.
- C**: Above the note "C" in the fifth staff.
- E**: Above the note "E" in the sixth staff.
- 3 Hard Chromatic**: Inside a green box above the third staff.
- G**: Above the note "G" in the eighth staff.

Lyrics:

Re - joice, O Queen of _____
the an - - - - - gels, Sov -
- 'reign La - dy of _____ the _____
world.
Al - le - lu - - - i - - - a.
My tongue _____ is _____ the _____ pen of a swift -
ly _____ writ - ing _____ scribe. Re -
joice, O preach - ing _____ of the _____ Proph -

Psalm 44 - A Good Word

- ets, — and glo - ry — of — the — Pa -
 tri - archs.
 — Al - le - lu - - - i - - - a.
4
 Come - - - ly art Thou in beau - - -
 ty — more_ than_ the_ sons_ of_ men.
 O La - - -
 dy, — re - joice, pure vir - - - - gin,-
 thou_ Bride_ of_ God.

Al - le -

lu - - - i - - - a.

5

C

Soft Chromatic

Grace_ hath_ been_ poured_ forth_ on_

Thy_ lips..

Re - joyce,____ O spot - less,____ un - - -

G

Soft Chromatic

de - - - filed,____ in - - - - -

C

cor - - - in - - cor - - rupt,____ O____

G

all - ho - ly____ one.

Psalm 44 - A Good Word

Musical notation for Psalm 44, featuring eight staves of music. The notation includes various musical markings such as red letters (C, G↓, E, D, Un. C), green boxes labeled "Soft Chromatic" and "Zygos", and green arrows indicating melodic movement. The lyrics are as follows:

 Al - le - lu - - - -

 i - - - - a. —

 6 Soft Chromatic C Where - - - fore God hath blessed _____ Thee

 for _____ ev - - - er. —

 Re - joyce, _____ O _____ hope of _____

 the hope - less and of the em - bat -

 tled _____ the suc - - - cour. —

 Al - le -

lu - - - - i - - - a.

7

Gird Thy gird Thy sword

O Might - - - - y O Might -

y One, up - on Thy thigh.

C G Soft Chromatic
Re - joice,

Un. E Un. G Un.
O Mar - y full of grace;

the Lord is with thee,

and through thee, with us.

Al - le - lu -

a.

8

In Thy come - li - - ness and Thy beau - - - -

Hard Chromatic

- - - - ty. Re -

Soft Chromatic

oice, bless - - - ed_ art__ thou a - - - -

mong wom - en, and bless - - - - ed__

is__ the__ Fruit____ of__ thy__ womb__.

Musical notation for Psalm 44, featuring several staves of music with corresponding lyrics. Red letters above the staff indicate specific notes or melodic segments: G, F, C, D, Hard Chromatic, C, Un., Soft Chromatic, G, F, E, Un., and G. The lyrics include:

Al - le -

lu - - - - i - - - - a.

Bend Thy——bow, and pro - ceed pros - - - -

per - ous - ly, and be king.

O Vir - - - - gin, re -

joice, O The - o - to - - - kos,

bless - ed - a - - - - mong wom - en.

Psalm 44 - A Good Word

F
C

Al - le - lu -

a.

10 C D > A↓ G↓

Be - cause of truth and meek ness.

O Mar -

Soft Chromatic

C

y, re - joice, thou Sov - 'reign -

E

La - dy of us all, the Lord -

Un.
G

of hosts is with thee.

F C

Al - le - lu - - - -

i - - - - a.

11

C D C

Where - fore God hath a - noint - ed

Thee for ev - er.

Soft Chromatic

G

Re - joice, O fi - - - -

- er - y O fier - y throne

Un.

E

more glo - ri - ous than the crea - tures

of four - - - fold as - pect.

Al - le - lu -

a.

12 C

 With the oil of gladness.

more than Thy fel lows.

Soft Chromatic

O Mar -

G

 y, rejoice, thou Sov reign Lay dy

Un. G

joice, O Moth -

er of Life..

Al - le - lu -

i - a.

13 D C

At Thy right hand stood the queen.

Soft Chromatic

Re - joyce,

O most bless - ed,

most glo -

G F E

Psalm 44 - A Good Word

Un. C

i - - - - a.

14 C

Ar - rayed and a - - - - adorned in

var - i - - ous col - - - - - ours.

Soft Chromatic

Re - joyce, O im -

G

mac - u - late The - o - to - - - -

F G

kos, for thou hast borne the -

Sav - iour_ of our_ souls.

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

15

Hard Chromatic

Heark - - - en, heark - - - en,

O__ daugh - - - ter, and__ see,

and__ in - cline__ thine__ ear.

Soft Chromatic

G

Re - joice,__ O__ par - - -

a - - - a - - - O__ par - - - a - - - dise,

O most ho - - - - - (n) - - - - -

 ly most ho - ly par - - - a -

 - - - dise;

 re - joyce, thou un - wed - - ded

 bride.

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

16
 And for - get thine own peo - - - ple

 and thy fa - - - ther's house.

Hard Chromatic

Re -

Soft Chromatic

joice, — O — Saint, great - est — of —

the — saints; —

re - joice, — thou — un - —

wed - - - ded — bride. —

Al - le -

lu - - - i - - - a.

The rich a - mong the — peo - - - ple -

shall_ en - treat_ thy coun - te - nance..

O all - ho - ly Vir gin, heark - - - -

en heark - - - - en to the

voice of thy worth - less sup - pli - cant,

ev - er guide me to of -

fer thee sigh - - - - ings of my

heart, O La - - - - dy.

Un. Al le lu i - - - -

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. The lyrics are written below each staff. Various musical markings are present, including dynamic signs (e.g., >, <), accidentals (e.g., D, C, F, G, G, C↓), and performance instructions (e.g., Hard Chromatic). The lyrics include: shall_en - treat_thy coun - te - nance..; O all - ho - ly Vir gin, heark - - - -; en heark - - - - en to the; voice of thy worth - less sup - pli - cant,; ev - er guide me to of -; fer thee sigh - - - - ings of my; heart, O La - - - - dy.; Un. Al le lu i - - - -.

a.

18 Hard Chromatic

shall com-mem-o-rate

thy name in ev-ery gen-er-a-tion and gen-er-a-tion.

O all-ho-ly Vir-gin, Bride...

of Bride of God, ac-

Spathi

cept my low ly ser vice and

Hard Chromatic

of - fer _____ it _____ un - - - - to _____ the _____

com - pas - - - - sion - ate _____ God, that re -

joic - - - - ing, — I may glo - - ri -

fy _____ thee, — O _____ all - im - mac -

- u - late_ one. Al - le -

lu - - - - i - - - a. —

Continue immediately with a Triadikon. Traditionally, the Triadikon on page 888 in plagal fourth mode is chanted after this version of Psalm 44. For brevity, however, some opt to chant the brief Triadikon on page 890 instead.



TRIADIKON

First Mode

Duration: 3:30 + 3:30

adapted from Hieromonk Gregory
of Simonos Petras Monastery

Intonation: #1

Andante ♩=90

Tὸν πατέρα προσκυνήσωμεν

Glo - - - ry to the Fa - - - -

ther, and to the Son, and

to the Ho - - - ly Spir - - - - it.

Triadikon - Gregory

Let us wor - ship the

Fa - ther, and let

us glo - ri - fy the

Son, and with one

ac - cord let us

all praise the All ho

ly the All ho ly Spir

- it, whilst

cry - - - - - ing_ and_

say - - - ing_ and say - - - - -

Hard Chromatic

- - - - - ing: O All - ho - ly_

Trin - - - - - i -

ty, save_ us_ all.

Un.

Theotokion

Τὴν μητέρα σου

D >

Both now_ and_ ev - - - er, and un - to the

F

Triadikon - Gregory

ag - - - es of ag - - - es. A

men.

Thy Moth - - - er do Thy

peo - - - ple bring be - fore Thee

in in - ter - ces - - - sion,

O Christ. By her sup - - - pli - - -

ca - - - tions,-- grant_ us Thy com -

pas - - - sions,-- O Good

One, Thy com-pas-sions, O Good-

One, Un. that-

we may-

glo-ri-fy Thee,

X X Who for
O Thou hope of

our sake for
our souls of

hast shone forth from the grave.
O Thou hope of our souls.

* On Sundays, the upper set of lyrics "Who for our sake hast shone forth from the grave" is chanted. On other days, the lower set of lyrics "O Thou hope of our souls" is chanted.

Triadikon - Gregory

Musical notation for *Triadikon - Gregory*, consisting of two staves of music. The notation uses a treble clef and a key signature of one flat. The first staff begins with a whole note followed by a half note. The second staff begins with a half note. Red markings are present: 'C' is placed above the third note of the first staff; 'Un.' is placed above the eighth note of the first staff; and 'D' is placed above the ninth note of the first staff, which is a whole note. The second staff concludes with a double bar line.



ΤRIΑDIKA

Plagal First Mode*

Duration: 8:00

adapted from Petros Peloponnesios (d. 1777)

Intonation: #14 or #15

Δόξα Πατρί

Andante ♩ = 84

* To hear a recording of this Triadikon chanted by Thrasivoulos Stanitsas the Archon Protopsaltis, download the following file: <http://stanthonysmonastery.org/music/Triadikon5.mp3> (5 Mb). Although he chants the original Greek melody, it is still helpful for learning this English adaptation, because the two melodies are identical for the most part.

Triadika - Plagal First Mode

the Ho ly Spir it.

'Η Υπεράρχιος Θεότης

O Thou Di - vin ty.

Triadika - Plagal First Mode

3

The musical score consists of eight staves of music in G clef, common time, and Plagal First Mode. The lyrics are written below each staff, corresponding to the notes. Performance markings include red letters C, B, D, and Un., and black arrows (>) indicating specific note attacks or dynamics.

Staff 1: be - yond > all
C B > > Un.

Staff 2: - be - begin - ning: O
D C > Un. D

Staff 3: Fa - - - - - ther un - - - - -
ther un - - - - -

Staff 4: - - - - - o - - - - - rig -
o - - - - - rig -

Staff 5: - un - o - rig - - - - -
un - o - rig - - - - -

Staff 6: - - - - - > - - - - -
- - - - - > - - - - -

Staff 7: - - - - - > - - - - -
- - - - - > - - - - -

Staff 8: - i - - - - - >
i - - - - - >

Triadika - Plagal First Mode

The musical score consists of eight staves of music in G clef, with lyrics written below the staves. Red letters C, D, and B are placed above specific notes to indicate melodic segments.

- Staff 1:** Starts with a note labeled 'C'. Ends with a note labeled 'D'.
- Staff 2:** Starts with a note labeled 'C'. Ends with a note labeled 'D'.
- Staff 3:** Starts with a note labeled 'C'. Ends with a note labeled 'D'.
- Staff 4:** Starts with a note labeled 'Un.'. Ends with a note labeled 'C'.
- Staff 5:** Starts with a note labeled 'B'.
- Staff 6:** Starts with a note labeled 'Un.'. Ends with a note labeled 'D'.
- Staff 7:** Starts with a note labeled 'C'. Ends with a note labeled 'D'.
- Staff 8:** Continues from Staff 7, ending with a note labeled 'D'.

The lyrics are:

un - o - rig
i
nate,
be - got
ten
Son,
O
be - got
ten
Son,
and Spir

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. The music is divided into measures by vertical bar lines. Several musical markings are present, including slurs, grace notes, and dynamic markings like '>' and 'v'. The lyrics are written below the bottom staff.

Staff 1: Measures 1-2. Slurs over measures.

Staff 2: Measures 3-4. Labeled "Hard Chromatic". Slurs over measures.

Staff 3: Measures 5-6. Notes labeled G, A, D. Slurs over measures.

Staff 4: Measures 7-8. Notes labeled G. Slurs over measures.

Staff 5: Measures 9-10. Labeled "Hard Chromatic". Notes labeled D. Slurs over measures.

Staff 6: Measures 11-12. Notes labeled C, D. Slurs over measures.

Staff 7: Measures 13-14. Notes labeled Un., D. Lyrical markings: "(r)it", "Who". Slurs over measures.

Staff 8: Measures 15-16. Notes labeled B, Un., D. Lyrical markings: "doth", "pro", "ceed", "Who", "doth", "pro". Slurs over measures.

Triadika - Plagal First Mode

The musical score consists of eight staves of music in G clef, mostly in common time, with some measures in 2/4. The music is in Plagal First Mode. Red annotations indicate specific notes: 'C' is above the first note of the first staff; 'E' is above the second note of the first staff; 'Un.' is above the third note of the first staff; 'F' is above the first note of the third staff; 'G' is above the first note of the fourth staff; 'D' is above the second note of the fourth staff; 'Un.' is above the third note of the fourth staff; and 'A↓' is above the fourth note of the fourth staff. The lyrics are written below each staff.

ceed, *C* *Un.* *E*
O Ho - ly Trin -

- i - *ty* *C* > O

Ho - - - ly *F* > *E* >

Trin - i - *ty* *Un.* *G* > *D* *A↓* de -

vout - ly wor - - - -

> *Un.* *A↓* > *D*

shipped *Un.* *A↓* > in u - - -

ni - - - - ty, glo - - - - ry >

- glo - ry to___ Thee.

Un.

Theotokion*

Duration: 3:45

Καὶ νῦν

Both now and___ ev - - - - er, and___ un -

D Un.

to the ag - - - - es of___ ag - - - - -

C A - - - - -

men. Leh - - - - - yeh. -

C D C D

γε. -

Πανύμνητε Παντάνασσα

O all - - - - - hymned O all -

D C

hymned Sov - - - - - 'reign___

C D

* To hear a recording of this Theotokion chanted by the blind Athonite Monk Dositheos, download the following file: <http://stanthonyssmonastery.org/music/Theotokion5.mp3> (1.0 Mb). Although he chants the original Greek melody, it is still helpful for learning this English adaptation, because the two melodies are identical for the most part.

Triadika - Plagal First Mode

The musical score consists of eight staves of music in G clef, common time, and Plagal First Mode (B-flat major). The lyrics are written below each staff, connected by horizontal lines. Performance markings include slurs, grace notes, and dynamic accents (>). Red labels C, D, B, A, G, and Hard Chromatic are placed above specific notes or groups of notes.

Staff 1: Queen of Queen

Staff 2: of all, thou hope of those

Staff 3: with - out of those with - out

Staff 4: hope, de - liv - - - er de -

Staff 5: liv - er me in the the

Staff 6: fear - - in the fear - some hour

Staff 7: of con - dem na - - - -

Staff 8: (G) (Hard Chromatic)

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. The music is divided into measures by vertical bar lines. Several musical markings are present:

- Accents:** Indicated by short diagonal strokes above or below the stems of notes.
- Dynamic markings:** A single exclamation mark (!) is placed above the first staff. Other staves contain implied dynamics based on the context of the performance.
- Text:** The lyrics are written below the staves, corresponding to the musical phrases. The lyrics include "D", "G", "A", "D", "con-dem-na", "tion", "de-liv", "er", "me", "Un.", "C", and "D".
- Measure Groupings:** Some measures are grouped by horizontal lines above them, such as "of con-dem" and "con-dem-na".
- Section Headers:** The phrase "Hard Chromatic" appears twice in green text boxes.



TRIADIKON

Duration: 7:00
(or 4:45 if abbreviated)

Intonation: #26

Andante $\text{♩} = 80$

Plagal Fourth Mode

adapted from Theodore Paparaschou
"Phokaeus" (1790-1851)

Δέσποινα πρόσδεξαι

Glo - - - - -

Un. > C G↓ C , ther,

glo - - - - - ry to the Fa - - - - - ther,

* To hear a recording of this Triadikon chanted by Fr. Prodromos of New Skete on the Holy Mountain, download the following file: <http://stanthonysmonastery.org/music/Triadikon8.mp3> (4.8 Mb). Although he chants the original Greek melody, it is still helpful for learning this English adaptation, because the two melodies are identical for the most part.

Triadikon - Plagal Fourth Mode - Phokaeus

The musical score consists of eight staves of music in G clef, common time, and Plagal Fourth Mode. The lyrics are in English and are divided by vertical bar lines. Performance markings include red letters (G, C) above specific notes, black arrows (>) indicating direction or phrasing, and a bracket with an asterisk (*) spanning the fourth staff.

Staff 1: and to the Son, and to the Ho - - -
Red letter G is above the note on "Ho".

Staff 2: - ly Spir - - -
Red letter C is above the note on "Spir".

Staff 3: - it

Staff 4: Ho - ly Spir - - - it.
Red letter C is above the note on "Spir".

Staff 5: Both now and ev - er, and un - to
Red letter C is above the note on "now". Red letter G is above the note on "to".

Staff 6: the ag - - - es of ag - - -
Red letter C is above the note on "es".

Staff 7: - es. A - - -

Staff 8: men.

* For brevity, the music between brackets in this composition may be omitted.

The musical score consists of eight staves of music in G clef, with a key signature of one flat. Red annotations are present on several notes:

- Staff 1: A note on the first beat of the first measure is labeled 'C'.
- Staff 2: A note on the second beat of the first measure is labeled 'G'.
- Staff 3: Notes on the first and second beats of the first measure are labeled 'F' and 'G' respectively.
- Staff 4: Notes on the first and second beats of the first measure are labeled 'La' and 'dy' respectively.
- Staff 5: Notes on the first and second beats of the first measure are labeled 'La' and 'dy' respectively.
- Staff 6: Notes on the first and second beats of the first measure are labeled 'do' and 'thou' respectively.
- Staff 7: Notes on the first and second beats of the first measure are labeled 'thou' and 're' respectively.
- Staff 8: Notes on the first and second beats of the first measure are labeled 're' and 'ceive' respectively.
- Staff 9: Notes on the first and second beats of the first measure are labeled 'the' and 'sup' respectively.
- Staff 10: Notes on the first and second beats of the first measure are labeled 'pli' and 'ca' respectively.
- Staff 11: Notes on the first and second beats of the first measure are labeled 'F' and 'G' respectively.
- Staff 12: Notes on the first and second beats of the first measure are labeled 'G' and 'F' respectively.

The lyrics are as follows:

La - dy,
do
thou
re - do thou
re - ceive
the sup - pli -
ca

Triadikon - Plagal Fourth Mode - Phokaeus

E **G Soft Chromatic** **F**

the sup-pli-ca-tions

E **C**

of

G

thy ser-

F **C**

vants

G

of thy ser-vants, and de-

E

liv-er us and

E

de-liv-er us

F

from ev-

ery af -

Hard Chromatic...

flic - - - - - - - -

F E G

F G F G

- - - - - - - -

ev - ery af -

Diatonic...

flic - - - - - - - -

tion and ne - ces - - -

The musical score consists of five staves of music in G clef, common time, and a key signature of one flat. The lyrics are in English and appear under the third and fourth staves.

- Staff 1:** Starts with a whole note followed by a half note. A red 'D' is placed above the staff near the end of the measure.
- Staff 2:** Contains a melodic line with various note values. A green bracket labeled "Hard Chromatic" covers a specific section of eighth-note patterns. A red 'C' is placed above the staff at the end of this section. The lyrics "and ne - ces" are written below the staff.
- Staff 3:** Continues the melodic line with eighth-note patterns. A green bracket covers another section of eighth-note patterns. The lyrics "si -" and "and ne - ces" are written below the staff.
- Staff 4:** Shows a melodic line with eighth-note patterns. A red 'G↓' is placed above the staff. The lyrics "si - ty." are written below the staff.
- Staff 5:** Shows a melodic line with eighth-note patterns. A red 'C rit.' is placed above the staff. A red '>' symbol is placed above the staff.



TRIADIKON

Brief Version
First Mode

Duration: 2:30

Intonation: #1

adapted from Athonite melody

Andante ♩=88

Tὸν πατέρα προσκυνήσωμεν

Glo - ry to the Fa - ther, and to the Son, and

to the Ho - ly Spir - it.

Let us wor - ship the Fa - ther, and let us

glo - ri - fy the Son, and with one ac - cord let us all

praise the All - ho - ly Spir - it, whilst cry - ing and

Triadikon - Brief Version

say - ing: O All - ho - ly Trin - i - ty, save__
us__ all.

Theotokion

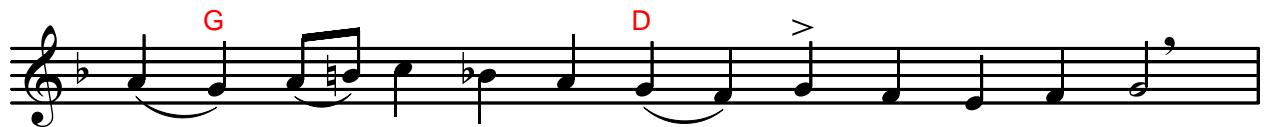
Τὴν μητέρα σου

Both now and ev - er, and un - to__ the__ ag -
es of ag - - - - es. A - men.

Thy_ Moth - er do Thy peo - ple bring be - fore__

Thee in in - ter - ces - sion,_ O Christ. By her sup - pli -

ca - tions, grant us Thy com - pas - sions,_ O Good_ One,



Ending for Sundays

Musical notation for the ending of the Triadikon on Sundays. It features a melodic line with quarter notes and eighth-note pairs. Red letter C is placed above a note, and red letter D is placed above another note. The lyrics are: "hast shone forth from the grave."

Ending for other days

Musical notation for the ending of the Triadikon on other days. It features a melodic line with quarter notes and eighth-note pairs. Red letter C is placed above a note, and red letter D is placed above another note. The lyrics are: "hast shone forth from her."



EVLOGETARIA OF THE RESURRECTION

Brief Version for Sundays

Intonation: #13

Plagal First Mode

Allegro $\text{♩} = 150$

Εὐλογητὸς εῖ Κύριε

1 Un. A G A

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

The as - sem - bly of the an - gels was a - mazed to

see Thee ac - count - ed a - mong the dead, Thou Who

hadst de-stroyed the might of death, O Sav - iour, and didst

raise up Ad - am with Thy - self, and Who hadst freed all

men from Ha - - - - des.

2

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

Why do ye min - gle myrrh with tears____ of com - pas - sion,

O ye wom - en dis - ci - ples? The ra - diant an - gel

in the grave ad-dressed the myrrh-bear - ing wom - en: Be -

hold_ the grave_ and ex - ult, for the Sav - iour hath a -

Un. A

ris - en from the sep - ul - chre.

3 Un. A G A

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

At ear - ly morn, the myrrh - bear - ers_ has - tened to Thy

sep - ul - chre with lam - en - ta - tion; but an an - gel

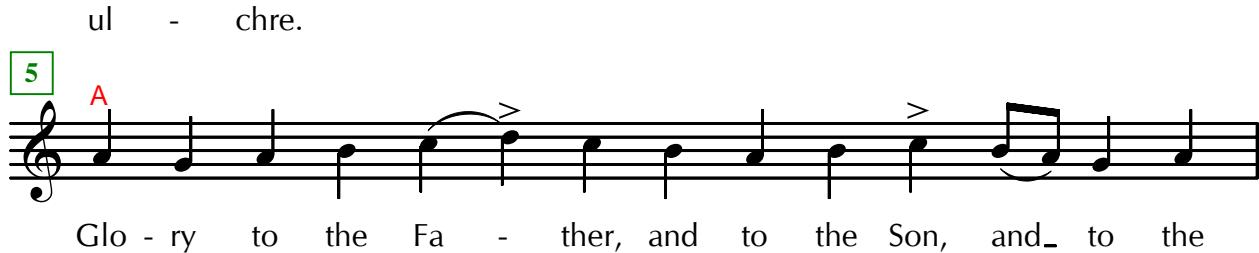
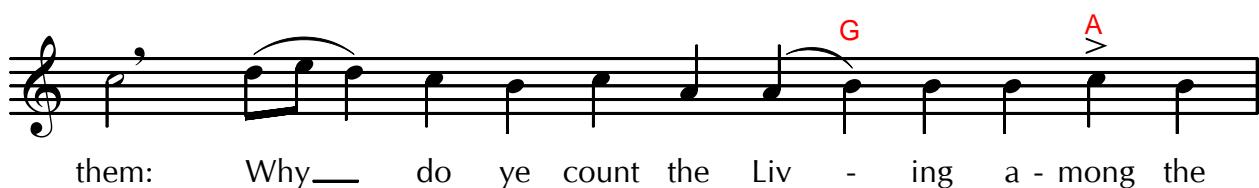
came to them and said: The time for sor - row is end - -

ed; weep - ye no long - er. And tell the a -

pos - tles_ of the Res - ur - rec - tion.

4 Un. A G A

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

Brief Evlogetaria

Spir - it, the Ho - ly Trin - i - ty, one in - es -

sence; and we cry — out — with the Ser - a - phim: Ho - ly,

Ho - ly, Ho - ly art Thou, O — Lord.

6 G A
Both now and ev - er, and un - to the ag - es of

ag - es. A - men.

G A
By giv - ing birth to the Giv - er of Life, O Vir -

gin, thou didst res - cue Ad - am from sin, and

thou didst grant Eve — joy in - stead of — sor - row;

Brief Evlogetaria

for the God and Man Who was in - car - nate of thee

guid - ed back__ to__ life him that had fall - en a -

A

way there - from.

7 **8** **A**

Al - le - lu - i - a, Al - le - lu - i - a, Al - le -

lu - i - a. Glo - ry to Thee, O God. *(twice)*

9 **A**

Al - le - lu - i - a, Al - le - lu - i - a, Al - le -

lu - i - a. Glo - ry to Thee, O

God.



EVLOGETARIA OF THE RESURRECTION

Long Version
for the Orthros of Holy Saturday

Duration: 7:30

Intonation: #14 or #15

Allegro $\text{♩} = 130$

Plagal First Mode
adapted from Petros Peloponnesios (d. 1777)

Εὐλογητὸς εἶ Κύριε

1 D

G

D

Bless - ed art Thou, O Lord, _____
teach _____ me Thy _____ stat - - - - utes.
The _____ as - sem - - - bly _____ of an - - - - -

Evlogitaria - Long Version

2

Evlogitaria - Long Version

3

teach me Thy stat - - - utes.

Why do ye min - - - gle myrrh with

tears of com - pas - - - sion,

O ye wom - - - en dis - ci - - -

ples? The ra - di - ant an - - - gel

in the grave ad - dressed the myrrh - - -

bear - ing wom - - - en: Be-hold the grave

and ex - ult, for the Sav - iour hath a -

Evlogitaria - Long Version

ris - - - en from__ the sep - - ul - - chre.

3

 Bless - ed art Thou,__ O__ Lord,__
3

teach_____ me Thy_____ stat - - - utes.

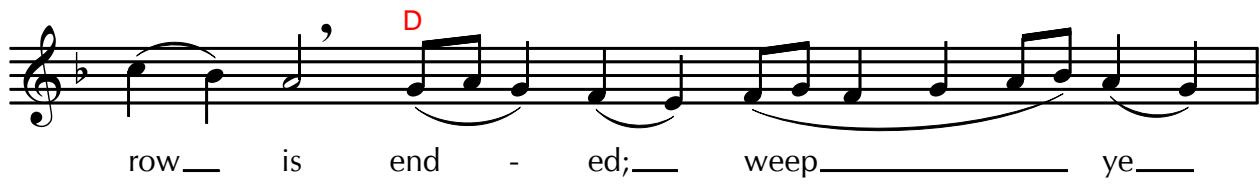
At____ ear - ly____ morn, the____ myrrh - bear -

ers____ has - - - - tened__ to Thy sep -

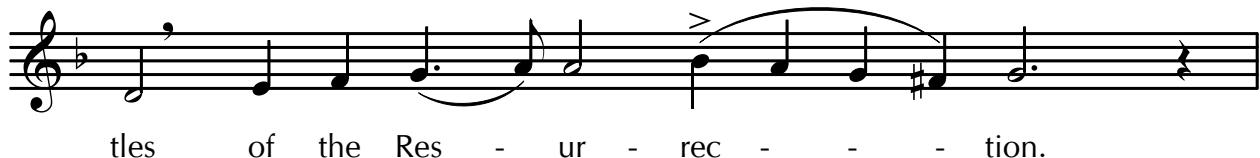
ul - - chre__ with__ lam - - en - - ta - - - -

tion; but__ an an - - - - gel__ came to

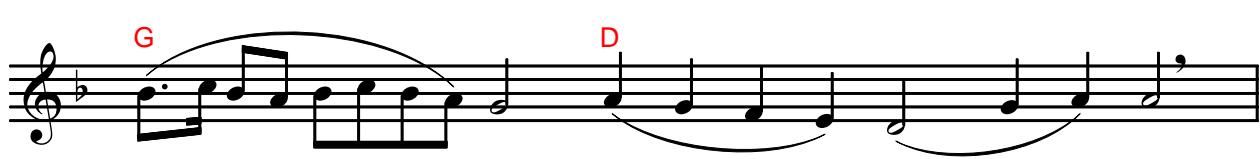
them__ and__ said:__ The time for sor - - - -

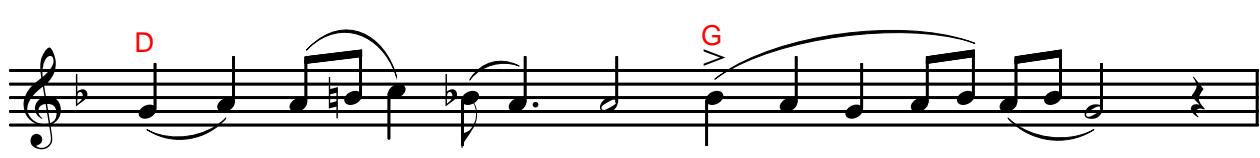

 row— is end - ed;— weep— ye—


 no— long - - - er. And tell the a - pos - -

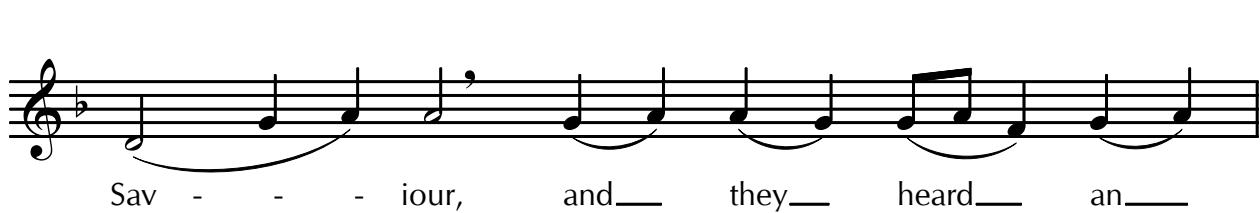

 tles of the Res - ur - rec - - - tion.

4 
 Bless - ed art Thou,— O— Lord,—


 teach— me Thy— stat - - - utes.


 The— myrrh - bear - ing wom - - - en—


 came with myrrh— un - to— Thy— tomb,— O—


 Sav - - - iour, and— they— heard— an—

Evlogitaria - Long Version

an - gel say - ing un - to them:_

Why do ye count the Liv - - -

ing a - mong the dead? _____

For, as God, He is ris - en from _____

the sep - ul - chre.

5
 Glo - ry to the Fa - ther, and to the _____

Son, and to the Ho - ly _____

Spir - - - it.

We wor - ship the Fa - - - - ther, and

His Son, and the Ho - ly Spir - - -

it, the Ho - ly Trin - i - ty,

one in____ es - sence; and we cry__ out____

with the Ser - - - - a - phim: Ho - ly,

Ho - - - - ly, Ho - - - - ly art____

Thou,____ O Lord.

6

Both now and ev - er, and un - to the ag - es of

Evlogitaria - Long Version

ag - - - - es. — A - men. —

By giv - ing birth to the Giv - - - er —

of — Life, — O — Vir - - - gin, —

thou didst res - cue Ad - - - am —

from sin, — and thou — didst —

grant Eve joy in - stead of sor -

- row; — for the God and Man Who was —

in - car - - - nate of thee —

guid - ed__ back__ to__ life him that had fall -

G **D**

en a - way_ there - from.

7 and **8** **D**

Al - le - lu - i - a, _____ Al -

le - lu - i - a, Al - le - lu - i -

G

a.____ Glo - ry to Thee,____ O God. (twice)

9 **D**

Al - le - lu - i - a, _____

Al - - le - lu - i - a, Al - - - -

A

le - - - - lu - i - a._____ Glo -

Evlogitaria - Long Version

Musical notation for the song "Evlogitaria - Long Version". The music is in G clef and includes lyrics: "ry to _____ Thee, O God.". The notation consists of two staves. The first staff ends with a fermata over the word "Thee". The second staff begins with a fermata over the word "O". Red letters D and C are placed above the notes in the first staff, and red letter D is placed above the note in the second staff. A bracket spans the duration of the fermatas.



FROM MY YOUTH

Long Version

Fourth Mode

Duration: 4:00

adapted from Petros Peloponnesios (d. 1777)

Intonation: #9

Andante ♩=80

Ἐκ νεότητός μου

1 2 E

From my youth_____ do man - y____ pas - - -

sions war____ a - against____ me;____

From my Youth - Long Version

G

but do__ Thou_ Thy - self__ de - fend__

E

and save__ me, O__ my__ Sav - - -

(twice)

iour.

3 **4** **G**

Ye__ hat - ers of Si - - on__ shall__

Soft Chromatic

E

be__ shamed__ by the__ Lord;__

D

for, like grass, by the__

B

G

fire__ shall__ ye__ be__ with__ - - -

E

(twice)

ered.

From my Youth - Long Version

3

5 E

Glo - ry to the Fa - ther, and to the Son, — and —

to — the Ho - ly Spir - it.

In the Ho - ly Spir - it ev - ery

soul — is quick - - ened — and

through cleans - ing is ex - alt - ed — and

made — ra - di - ant by the Tri - ple —

Un. >

U - - - ni - - ty, in —

a hid - den, sa - - - cred man - - -

G

E

From my Youth - Long Version

ner. —

6 **E**

Both now and ev - er, and un - to the ag - - - es of

ag - - es. A - - - men. —

E

By the Ho - ly Spir - it, the streams _____

of grace gush forth, wa - - -

G

ter - - - ing all cre - a - - -

E

tion un - to the be - get - - -

ting of life. —



FROM MY YOUTH

Duration: 1:30

Fourth Mode

Intonation: #9

Brief Version

Allegro ♩=150

Ἐκ νεότητός μου

1 and **2**

E

From my youth do man - y pas - sions war a - gainst_ me;

but do Thou Thy - self de - fend and save me, O my Sav - iour.

3 and **4**

E

Ye hat - ers of Si - on shall be shamed_ by the

Lord; for, like grass, by the fi - re shall ye be

with - ered.

From My Youth - Brief Version

5 E

Glo - ry to the Fa - > ther, and to the Son, and to the

E

Ho - ly Spir - it.

E

In the Ho - ly Spir - it ev - ery soul is quick - ened

and through cleans - ing is ex - alt - ed and made ra - di - ant

by the Tri - ple U - ni - ty, in a hid - den, sa - cred

man - ner.

6 E

Both now and ev - er, and un - to the ag - - es of

ag - es. A - men.

From My Youth - Brief Version

3

By the Ho - ly Spir - it, the streams of grace gush forth,
wa - ter - ing all cre - a - tion un - to the be - get -
ting of life.

(The first choir immediately chants the prokeimenon of the feast day.)



LET EVERY BREATH

Second Mode

Intonation: #4

Chanted before the Gospel Reading in Orthros

Allegro $\text{♩}=160$

Πᾶσα πνοή

1 and **2** **E**

Let ev - ery breath___ praise the Lord. *(twice)*

3 **G**

Let___ ev - ery breath

4 **E** **F** **G**

praise___ the Lord._____

Musical notation: The music is written in G clef, common time. The first line starts with a half note (E), followed by quarter notes for 'ev', 'ery', 'breath', 'praise', 'the', and 'Lord'. The second line starts with a half note (G), followed by quarter notes for 'Let', 'ev', 'ery', and 'breath'. The third line starts with a half note (E), followed by quarter notes for 'praise', 'the', and 'Lord'.



PSALM 50

Second Mode

based on Athonite oral tradition

Intonation: #4

Presto $\text{J} = 200$

Ἐλέησόν με ὦ Θεός

1 Un. G

Have mer - cy on me, O God, ac - cord - ing to Thy great

mer - - - cy; and ac - cord - ing to the mul - ti - tude of Thy

com - pas - sions blot out my trans-gres - sion.

The music consists of three staves of musical notation in treble clef. The first staff begins with a single note labeled 'Un.' (intonation), followed by a series of eighth notes. The second staff begins with a single note labeled 'G' (intonation), followed by a series of eighth notes. The third staff begins with a single note labeled 'G' (intonation), followed by a series of eighth notes. The lyrics are written below each staff, corresponding to the notes. The notation uses a standard musical staff with vertical stems and horizontal beams connecting notes. The lyrics are in English, with some words in Greek (e.g., 'Θεός'). The tempo is marked as Presto ($J = 200$). The intonation is marked as '#4'. The music is in Second Mode, based on Athonite oral tradition.

2 **Un.** **G**

Wash me thor-ough - ly from mine in - iq - ui - ty, and

D **Un.**

cleanse - me from my sin.

3 **G** **F** **G**

For I know mine in - iq - ui - ty, and my sin is

E

ev - er be - fore_____ me.

4 **Un.** **G**

A - gainst Thee on - ly have I sinned and done this e - vil

be - fore_____ Thee, that Thou might - est be jus - ti - fied

D **Un.**

in Thy words and pre - vail when Thou art judged.

5 **Un.** **G** **F**

For be - hold, I was con - ceived in in - iq - ui - ties,

and in sins did my moth - er bear me.

*On regular Sundays, the following version of verse #6 is chanted.
When, however, a Hierarch is present, versions 6A and 6B are chanted instead*

6

For be - hold, Thou hast loved truth; the hid - den and se -

cret things of Thy wis - - - dom hast Thou made man -

i - fest un - to me.

(continue with verse #7 on next page)

Andante $\text{J}=84$

When a Hierarch is present:

6A

For be - hold, Thou hast loved truth; the

hid - den and se - - - - cret things of

Psalm 50 - Second Mode

Thy wis-dom hast Thou made man-i-
fest-un-to-me.

Many years to thee, O Mas-ter.

(The first choir begins verse 6B as soon as the Hierarch starts blessing the faithful.)

Many years to thee, O Mas-ter.

Thou shalt sprin-kle me with hys-sop, and I shall be made clean;
Thou shalt wash me, and I shall be made whit-er than snow.

Thou shalt sprin-kle me with hys-sop, and I shall be made clean;

Thou shalt wash me, and I shall be made whit-er than snow.

Thou shalt make me to hear joy and gladness; the

Thou shalt make me to hear joy and gladness; the



bones that be hum - bled, they shall re - joice.

9

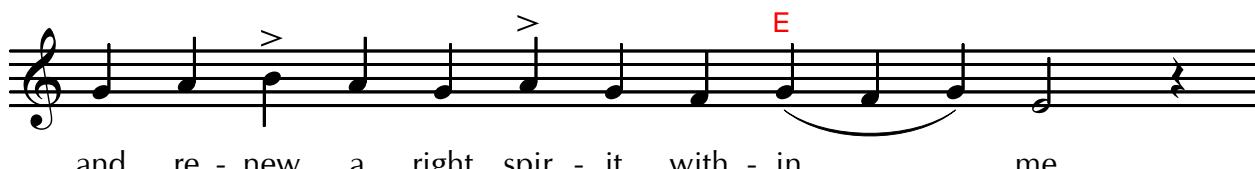
Turn Thy face a - way— from my sins, and blot out



all mine in - iq - ui - ties.

10

Cre - ate in me a clean heart, O God,



and re - new a right spir - it with - in me.

11

Cast me not a - way from Thy pres - ence, and take not Thy



Ho - ly Spir - it from me.

12

Re - store un - to me the joy of Thy sal - va - tion,

F G > E

and with Thy gov - ern - ing Spir - it es - tab - - lish me.

13 Un. G

I shall teach trans-gres - sors_ Thy ways, and the un - god -

F E >

ly shall turn back_ un - to Thee.

14 G

De - liv - - er me from blood-guilt - i - ness, O God,

Thou God of my sal - va - - tion; my tongue shall re - joice in Thy

right - eous-ness.

15 G

O Lord,_ Thou shalt o - pen my lips, and my mouth shall de -

clare_ Thy praise.

16 G

For if Thou hadst de - sired sac - ri - fice, I had giv - en

it; with whole-burnt of - fer - ings Thou shalt not be pleased.

17 E Un. C

A sac - ri - fice un - to God is a bro - ken spir - - -

it; a heart_ that is bro - ken and hum - bled God_ will

Un.

not de - spise.

18 G

Do good, O Lord, in Thy good pleas - ure un - to

Si - on, and let the walls of Je - ru - sa - lem be

build - - - ed.

19 Un. G

Then shalt Thou be pleased with a sac - ri - fice of right - - eous -

ness, with ob - la - tion and whole-burnt of - fer - ings.

20 G

Then shall they of - fer bul - locks up - on Thine al - tar,

and have mer - cy on me, O God.

(continue with Glory... By the intercessions... on page 888 or 888)



PENTECOSTARIA

Second Mode

Duration: 3:15

adapted from Hieromonk Panteleimon Kartsonas
of St. Anne's Skete on Mount Athos

Intonation: #7

Andante $J=88$

Δόξα... Ταῖς τῶν ἀποστόλων

Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it. By the in - ter ces - sions of the a - pos - tles, O Mer - ci - .

Pentecostaria - Second Mode

ful One, blot out the mul - ti -
tude of mine_ of - fen - - - ces.

Καὶ νῦν... Τοῖς τῆς Θεοτόκου

Both now and ev - - - er, and un -

to the ag - - - - es of ag - - - -

es. A - men.

By the in - ter - ces - sions of the The - - -

o - to - kos, O Mer - - - ci -

ful__ One,__ blot__ out__ the__ mul - ti -
tude__ of mine__ of - fen - - - - ces.

Ἐλέησόν με... Ἀναστὰς ὁ Ἰησοῦς

Have mer-cy on me, O God, ac-cord-ing to Thy great mer-cy, and

ac-cord-ing to the mul-ti-tude of Thy com-pas-sions, blot__ out__

my trans - gres - sions.

Je - - - sus, hav - ing ris - - - en

from the grave_ as__ He fore - - told,

Pentecostaria - Second Mode

The musical score consists of three staves of music in G clef, common time, and Second Mode (Dorian). The lyrics are:

hath grant - ed____ us life_____ ev - er -
last - - - - ing and great mer - - - -
cy._____

Red annotations are present in the first staff:

- A red letter **C** is placed above the note on the 5th line of the first measure.
- A red letter **G** is placed above the note on the 5th line of the second measure.
- A red letter **F** is placed above the note on the 4th line of the third measure.

Alternate Version

Duration: 3:00

Intonation: #7

adapted from Elder Gabriel of Dionysiou

Andante ♩=88

Δόξα... Ταῖς τῶν ἀποστόλων

Un. G E

Glo - - - ry to the Fa - - ther, and;

to the Son, and to the Ho - - - ly

Spir - - - it.

F G

By the in - ter - ces - sions of the a - - pos - -

F E Un. G

tles, O Mer - - - ci - - ful One,

Diatonic

blot out the mul - - ti - - - tude

of mine. - fen - - - ces.

Καὶ νῦν... Ταῖς τῆς Θεοτόκου

F E

Both now_____ and ev - er, and un - to the

F E

ag - es of ag - - - - es. A - men.

F G

By the in - ter - ces - sions of the The - o - - -

F E

to - kos, O Mer - - - ci - ful One,

Diatonic

blot out____ the mul - - ti - - tude____

of mine____ of - fen - - - - ces.

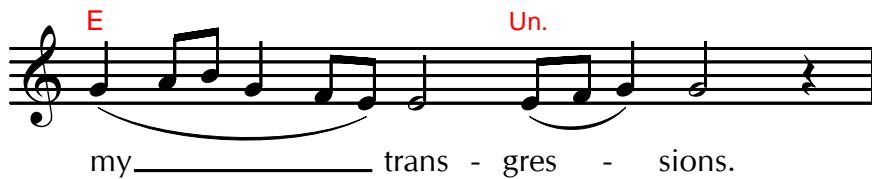
'Ελέησόν με... Ἀναστὰς ὁ Ἰησοῦς



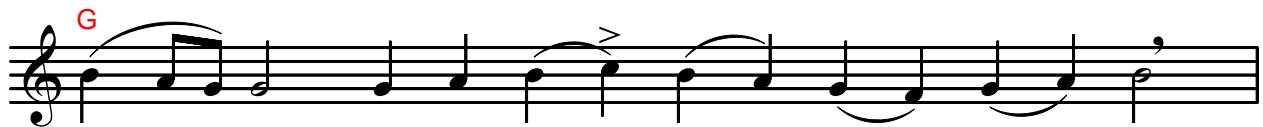
Have mer-cy on me, O God, ac-cord-ing to Thy great mer-cy, and



ac-cord-ing to the mul-ti-tude of Thy com-pas-sions, blot out—



my trans-gres-sions.



Je-sus, hav-ing ris-en from the grave



as He-fore told, hath grant-ed us—



life ev-er-last-ing and great—



mer- cy.—

Brief Version

Duration: 1:15

Intonation: #4

adapted from traditional melody

Allegro ♩=140

Δόξα... Ταῖς τῶν ἀποστόλων



Glo - ry to the Fa - ther, and to the Son, and to the

Ho - ly Spir - it.



By the in - ter - ces - sions of the— a - pos - tles,

O



Mer - ci - ful One, blot out the mul - ti - tude of mine of -

— fen - ces.

Καὶ νῦν... Ταῖς τῆς Θεοτόκου



Both now and ev - - er, and un - to the ag - es of



— ag - es. A - men.



By the in - ter - ces - sions of the The - o - to - kos, O



Mer - ci - ful One, blot out the mul - ti - tude of mine of -



fen - ces.

Ἐλέησόν με... Ἀναστὰς ὁ Ἰησοῦς



Have mer - cy on me, O God, ac - cord - ing to Thy great mer - cy,



and ac - cord - ing to the mul - ti - tude of Thy com - pas - sions,



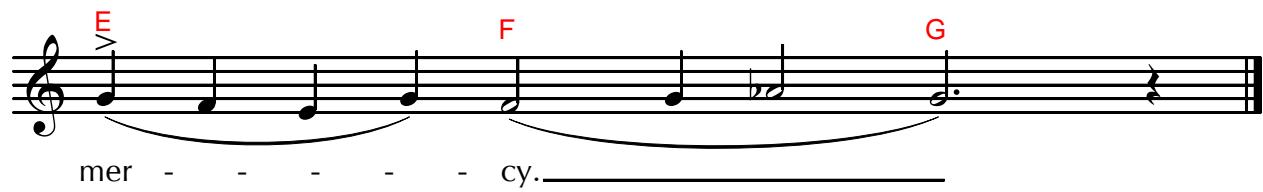
blot out my trans - ges - sions.

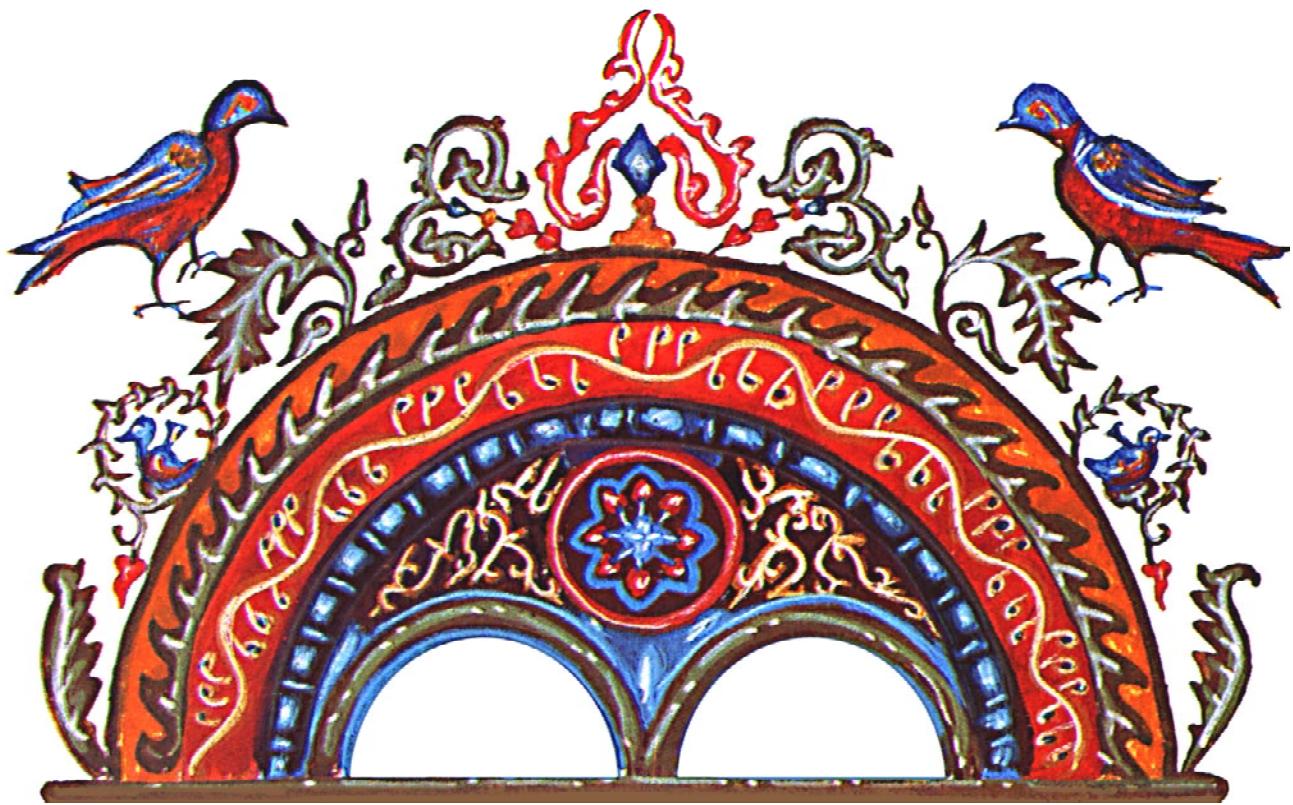


Je - sus, hav - ing ris - en from the grave as He fore - told,



hath grant - ed us life ev - er - last - ing and great -





PSALM 50

Intonation: #22

Grave Mode (Tetraphonic)

Presto $\text{J}=200$

Ἐλέησόν με ὦ Θεός

1 **B**

Have mer - cy on me, O God, ac - cord - ing to

Thy great mer - cy; and ac - cord - ing to the mul - ti -

tude of Thy com - pas - - - sions blot___ out my trans -

Musical notation: Three staves of music in G major, 2/4 time. The first staff starts with a quarter note (B), followed by eighth notes (A, G, F#), a half note (E), eighth notes (D, C), a half note (B), eighth notes (A, G, F#), a half note (E). The second staff starts with a quarter note (B), followed by eighth notes (A, G, F#), a half note (E), eighth notes (D, C), a half note (B), eighth notes (A, G, F#), a half note (E). The third staff starts with a quarter note (B), followed by eighth notes (A, G, F#), a half note (E), eighth notes (D, C), a half note (B), eighth notes (A, G, F#), a half note (E).



2 B

Wash me thor-ough - ly from mine in - iq - ui - ty, and

cleanse me from my sin. —

3 B

For I know mine in - iq - ui - ty, and my sin is

ev - er be - fore_ me.

4 B

A - gainst Thee on - ly have I sinned and done this

e - vil be - fore_ Thee, that Thou might - est be jus -

ti - fied in Thy words and pre - vail when Thou art judged.

5

For be - hold, I was con - ceived in in - iq - ui - ties,
and in sins did my moth - er bear me.

*On regular Sundays, the following version of verse #6 is chanted.
When, however, a Hierarch is present, versions 6A and 6B are chanted instead.*

6

For be - hold, Thou hast loved_ truth; the hid - den and
se - cret things of Thy wis - dom hast Thou made man -
i - fest un - to me.

(continue with verse #7 on next page)

When a Hierarch is present:

Andante $\text{♩} = 84$

6A

For be - hold, Thou hast loved_ truth; the

Hard Chromatic

hid - den and se - cret things

B

of Thy wis - dom hast Thou made man -

i - fest un to me.

The first choir begins verse 6B as soon as the Hierarch starts blessing the faithful.

6B Soft Chromatic

D

Man - y years to

D

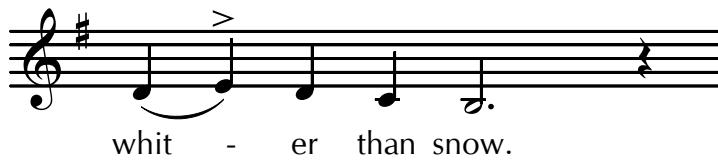
thee, O Mas - ter.

7 Presto ↘200

B

Thou shalt sprin - kle me with hys - sop, and I shall be made

clean; Thou shalt wash me, and I shall be made



8 **B**

Thou shalt make me to hear joy and glad - ness; the

bones that be hum - bled, they shall re - joice.

9 **B**

Turn Thy face a - way from my sins, and blot

out all mine in - iq - ui - ties.

10 **B**

Cre - ate in me a clean_ heart, O God, and re -

new a right spir - it with - in me.

11 **B**

Cast me not a - way from Thy pres - ence, and take

not Thy Ho - ly Spir - it from me.

12 B

Re - store un - to me the joy of Thy sal - va - tion, and

with Thy gov - ern - ing Spir - it es - tab - lish me.

13 B

I shall teach trans - gres - sors Thy ways, and the un - god - ly

shall turn back un - to Thee.

14 B

De - liv - - er me from blood-guilt - i - ness, O God, Thou

God of my sal - va - tion; my tongue shall re - joice in Thy

right - eous-ness.

15 B

O Lord, Thou shalt o - pen my lips, and my mouth shall de -

16 B

clare__ Thy praise.

For if Thou hadst de - sired_ sac - ri - fice, I had giv - en

17 B

it; with whole-burnt of - fer - ings Thou_ shalt not be pleased.

A sac - - ri - fice un - to God is a bro - ken spir -

it; a heart that is bro - ken and hum - - bled God__

will not de - spise.

18 B Hard Chromatic

Do good, O Lord, in Thy good pleas-ure un - to Si - on,
and let the walls of Je - ru - sa - lem be build - ed.

19 B

Then shalt Thou be pleased with a sac - ri - fice of right - eous -

ness, with ob - la - tion and whole-burnt of - fer - ings.

20 B

Then shall they of - fer bul - locks up - on Thine al - - - tar,
and have mer - cy on me, O God.

(continue with Glory... By the intercessions... on next page)



PENTECOSTARIA

Grave Mode

adapted from Theodore Papaparaschou "Phokaeus" (1790-1851)
as interpreted by Athanasios Karamanis (1911-)

Duration: 3:30

Intonation: #22

Andante $\text{♩} = 88$

Δόξα... Ταῖς τῶν ἀποστόλων

B

Glo - ry to the Fa - - - ther, and to

C

the Son, and to the Ho - ly Spir -

D

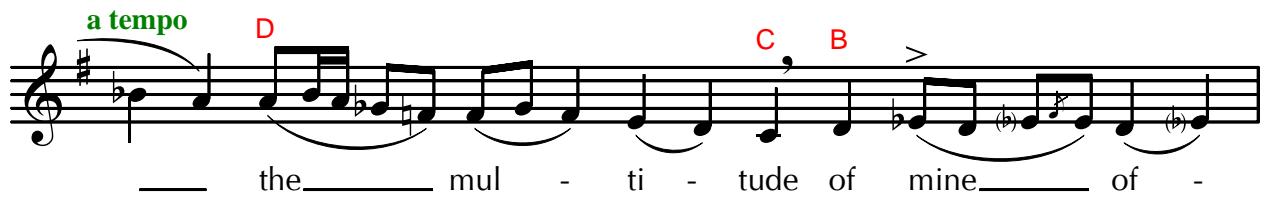
it. By the in - ter - ces -

C B

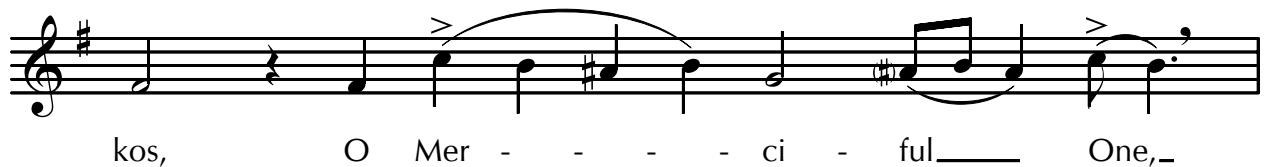
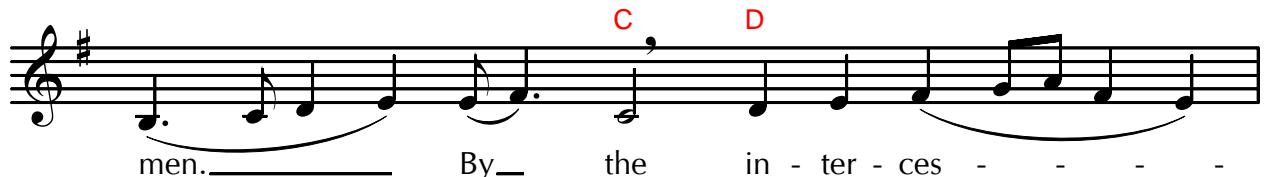
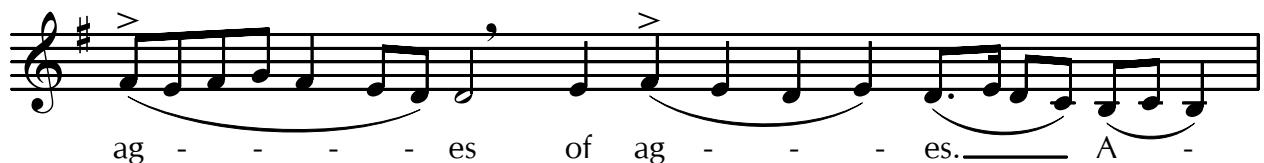
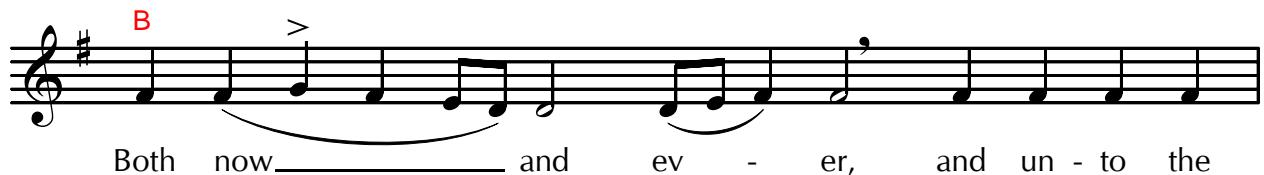
sions of the a - pos - tles, O Mer -

Larghetto G F

- ci - ful One, blot out

Pentecostaria - Grave Mode

Kαὶ νῦν... Ταῖς τῆς Θεοτόκου



Larghetto G

blot out the multitude of mine offences.

C B >

ti - tude of mine of - fen - ces.

Ἐλέησόν με... Ἀναστὰς ὁ Ἰησοῦς

B

Have mer - cy on me, O God, ac - cord - ing to Thy great mer - cy,

and ac - cord - ing to the mul - ti - tude of Thy com - pas - sions,

blot out my trans - gres - sions.

C B

Je - sus, hav - ing ris - en from the

grave as He fore - told, hath

Pentecostaria - Grave Mode

The musical score consists of three staves of music in G major (one sharp) and common time. The lyrics are written below the notes.

Staff 1: grant - - - ed us____ life____ ev - er - last - - - -

Staff 2: ing and great____ mer - - - - cy._____

Staff 3: rit. Un.

A red letter **B** is placed above the note in the first staff where the lyrics "life" begins. A red bracket labeled "rit. Un." is placed above the first staff, spanning from the beginning to the end of the first measure.



PSALM 50

Intonation: #24

Presto $\text{J}=200$

Plagal Fourth Mode

Ἐλέησόν με ὦ Θεός

1 C >

Have mer - - cy on me, O God,

mer - - - cy; and ac - cord - ing to the mul - ti - tude of

Thy com - pas - sions blot out my trans - gres - sion.

2 C >

Wash me thor - ough - ly from mine in - iq - ui - ty, and

Un.

cleanse me from my sin.

3 C Soft Chromatic
For I know mine in - iq - ui - ty, and my sin is

ev - er be - fore me.

4 C Hard Chromatic D
A - gainst_ Thee_ on - ly have I sinned and done this

e - vil be - fore_ Thee, that Thou might - est be jus -

Un.

ti - fied in Thy words and pre - vail when Thou art judged.

5 C D
For be - hold, I was con - ceived in in - iq - ui - ties,

Hard Chromatic C
and in sins did my moth - er bear me.

*On regular Sundays, the following version of verse #6 is chanted.
When, however, a Hierarch is present, versions 6A and 6B are chanted instead.*

6 C

For be - hold, Thou hast loved_ truth; the hid - den and

se - cret things of Thy wis - - - dom hast Thou made_

Un.

man - i - fest un - to me.

*(continue with verse #7
on next page)*

When a Hierarch is present:

6A Andante $\text{J}=84$ C

For be - hold, Thou_ hast_ loved_ truth; the

hid - den and se - cret_ things_ of_ Thy_

wis - - - dom_ hast_ Thou_ made_ man - i -

fest un - - - to me.

The first choir begins verse 6B as soon as the Hierarch starts blessing the faithful.

6B **Soft Chromatic**

Man - y years _____ to _____

thee, O _____ Mas - - - - ter. _____

7 **Presto** $\text{♩}=200$

Thou shalt sprin - kle me with hys - sop, and I shall be made

clean; Thou shalt wash____ me, and I shall be made whit -

er than snow.

8

Thou shalt make____ me to hear____ joy and

glad - - - ness; the bones that be hum-bled, they —

 shall re - joice.

9
 Turn Thy face a - way — from my sins, and blot out

 all mine in - iq - ui - ties.

10
 Cre - ate in me a clean — heart, — O God, and re - new a right

 spir - it with - in — me.

11
 Cast me not a - way from Thy pres - - - ence, and

 take — not Thy Ho - ly Spir - it from me.

Psalm 50 - Plagal Fourth Mode

12

Re - store — un - to me the joy of Thy sal - va - - tion,
and with Thy gov - ern - ing Spir - it es - tab - - lish me.

13

I shall teach trans-gres - - sors Thy ways, and the un - god - ly
shall turn back — un - to Thee.

14

De - liv - - er — me from blood-guilt - i - ness, O God,
Thou God of my sal - va - - - - tion; my tongue -

shall re - joice in Thy right - - eous - ness.

15

O Lord, Thou shalt o - - pen my lips, and my mouth shall de -



clare— Thy praise.

16 C

For if Thou hadst de - sired— sac - ri - fice, I had giv - en

it; with whole-burnt of - fer - ings Thou shalt not be pleased.

17 C

A sac - ri - fice— un - to God is a bro - ken spir - - -

it; a heart that is bro - - ken and hum - - bled

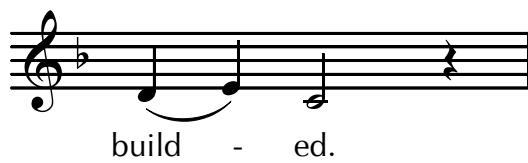
Un.

God will not de - spise.

18 C

Do good,— O Lord, in Thy good pleas - ure un - to

Si - - on, and let the walls of Je - ru - sa - lem be



19 C

Then shalt Thou be pleased with a sac - ri - fice of right - eous -

ness, with ob - la - tion and whole-burnt of - fer - ings.

20 C

Then shall they of - fer bul - locks up - on Thine al - - - tar,

rit.

and have mer - cy on me, O God.

(continue with Glory... By the intercessions... on next page)



POST-GOSPEL HYMNS

For Sunday Orthros in the Triodion

Duration: 4:45

Plagal Fourth Mode

Intonation: #25

Andante $\text{♩} = 100$

Δόξα Πατρί... Τῆς μετανοίας

C
Glo - ry to the Fa - ther, and to the Son, and

to the Ho - ly Spir - it.

C
Do Thou o - pen un - to me the

D
doors of re - pen - tance, O Giv - - -

C
er of Life; for my spir - it go - - -

eth____ ear - - - - ly____ un - to Thy ho -

ly____ tem - ple, bring - ing the tem - ple_ of__

my_ bod - y all de - filed.

But as One com - pas - - - sion - - -

ate, cleanse me_ by Thy____ com - pas - - -

sion - ate____ mer - - - cy.

Second Choir:

Καὶ νῦν... Τῆς σωτηρίας

Both now_ and ev - er, and un - to the ag - es

D C

of ag - - - es. A - men.

C >

Do Thou make straight for me the paths

of sal - va - tion, O The -

C D

o - - - to - - - kos; for I

Soft Chromatic

G E

have de - filed my soul with shame - ful sins,

C D

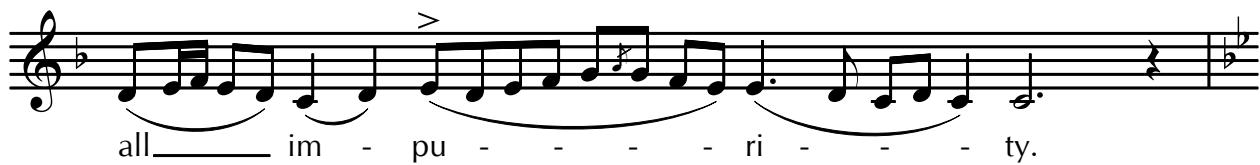
hav - ing wast - ed my whole life in sloth - - -

C G

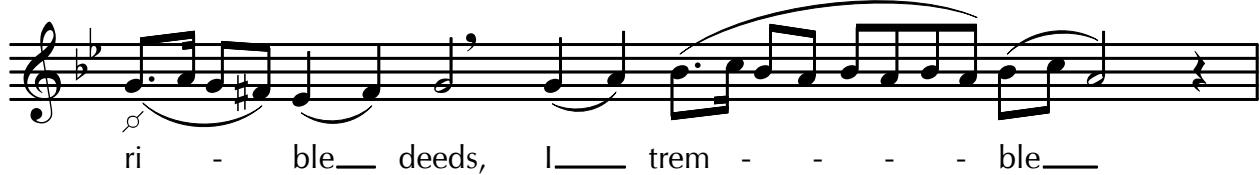
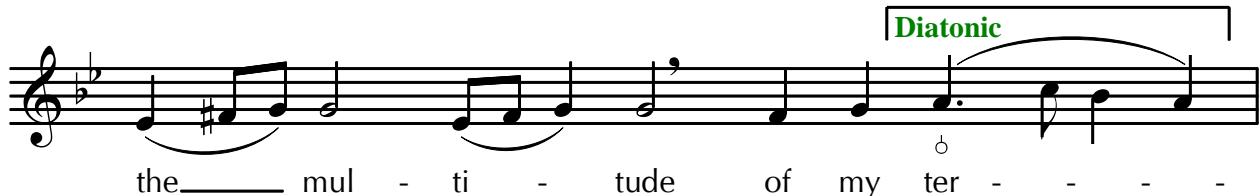
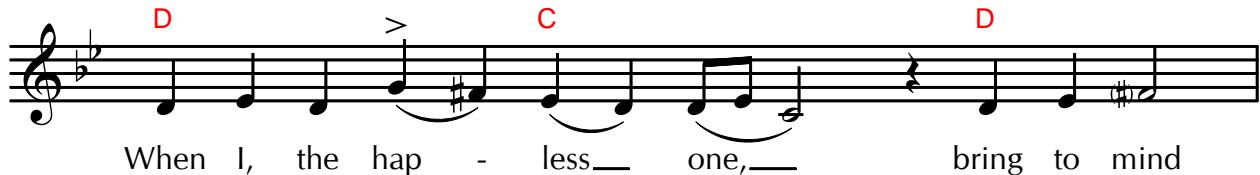
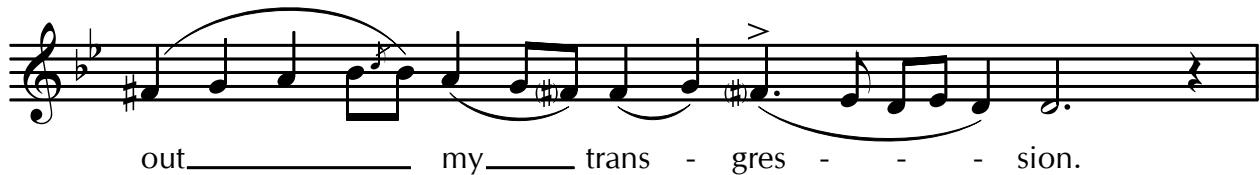
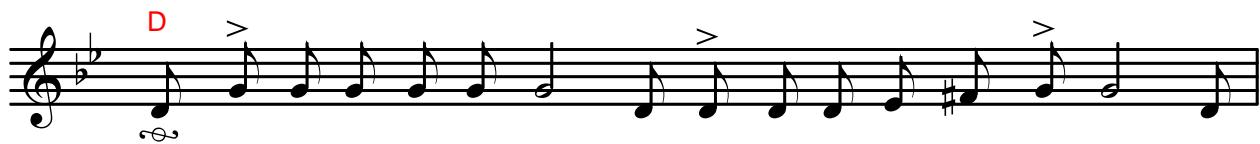
ful - - - ness. By thine in - ter - ces - sions,

C

de - liv - - - er me from

**First Choir:**

'Ελέησόν με... Τὰ πλήθη



at__ the__ fear - ful day__ of__ judg - - -

ment. But trust - ing in the mer - cy of Thy com - pas -

A Diatonic

sion, like__ Da - vid I__ cry__ out__

G Diatonic

to__ Thee: Have mer - cy__ on me,__

D

O__ God, ac - cord - ing to__ Thy

C rit.

great__ mer - - - cy.



LET EVERY BREATH

Very Long Version*

First Mode

Duration: 5:00

Intonation: #1

Andante ♩=88

adapted from Iakovos the Protopsaltis (d. 1800)
as interpreted by Gregory the Protopsaltis (d. 1822)

Πᾶσα πνοή

A ↓ >

Let ev - - - -

D > C > Un. D

ery breath praise

> C > >

the praise

Musical notation: Three staves of music in G clef, B-flat key signature, and common time. The first staff starts with a breve followed by eighth notes. The second staff starts with a breve followed by eighth notes. The third staff starts with a breve followed by eighth notes.

* When a Hierarch presides in Orthros but is not going to serve Liturgy, this very long version of "Let every breath" is chanted while he venerates the icons. If, however, he will serve Liturgy, the regular (sticheraric) versions of "Let every breath" and "Praise the Lord" are chanted.

Let Every Breath - Very Long Version

Un. D C D > > C
the Lord.

D C D C
Praise the Lord.

D > > C D
(n) from the

Heav - - - - from the Heav - - -
ens, praise

> C D
Him in

> C >
the high

D C D > > Un.
est.

Let Every Breath - Very Long Version

3

To Thee

to Thee is due

praise, O God,

to Thee

is due praise,

O God.

Praise Him

Αἰνέτε Αὐτόν

Praise Him, praise

Let Every Breath - Very Long Version

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. The lyrics are written below each staff, connected by horizontal lines. Performance markings, including dynamic signs (>), letters C, D, and A↓, and slurs, are placed above specific notes or groups of notes. The lyrics are:

Him _____ all _____
ye His an - - - -
- - - - gels; praise _____
Him, praise Him _____
all _____ ye His
hosts _____ all _____ ye
His hosts. _____
To Thee _____

Let Every Breath - Very Long Version

5

The musical score consists of five staves of music in G clef, common time, with a key signature of one flat. The lyrics are integrated into the music, with some words underlined. Performance markings include slurs, grace notes, and red letters C, D, B, and C above specific notes.

Staff 1: to Thee_ is____ due praise,, O_____

Staff 2: God,_____ to_____

Staff 3: _____ Thee_____

Staff 4: is____ due_____ praise,_, O_____

Staff 5: God._____

Red letter markings: C above the first note of Staff 1; D above the eighth note of Staff 1 and the first note of Staff 4; B above the second note of Staff 4; C above the first note of Staff 5.



SUNDAY ΘΕΟΤΟΚΙΟΝ BEFORE THE DOXOLOGY

In All Eight Modes*

Allegro $\downarrow=160$

First Mode

Intonation: #1

Καὶ νῦν... Ὑπερευλογημένη

D

Both now and ev - er, and un - to the ag - es of

ag - es. A - men.

D

Most bless - ed art thou, O Vir - gin The - o - to - kos;

for through Him who was in - car - nate of thee, Ha -

* In some traditions, this Theotokion is chanted in the mode of the week. According to an older tradition, however, it is always chanted in second mode.

Sunday Theotokion Before the Doxology

des was tak - en cap - tive, Ad - am was re - called, the curse A↓
 was an - nulled. Eve was freed, D death was put to death, > and
 we were brought to life. Where - fore, with hymns we cry a -
 loud: Bless - ed art Thou, O Christ our God, Who hast been
 thus well - pleased; glo - ry be to Thee.

Second Mode

Intonation: #4

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

Most bless - ed art thou, O Vir - gin The - o - to - - - -

kos; for through Him who was in - car - nate of thee, Ha - des was

tak - en cap - tive, Ad - am was re - called, the curse -

was an - nulled. Eve was freed, death was put to death,

and we were brought to life. Where - fore, with hymns we

cry a - loud: Bless - ed art Thou, O Christ our God, Who hast been

thus well-pleased; glo - ry be _____ to Thee.

Third Mode

Intonation: #8

Both now and ev - er, and un - to the ag - es of

ag - es. A - men.

Most bless - ed art thou, O Vir - gin The - o - to - kos;

for through Him who was in - car - nate of thee, Ha - des was

tak - en cap - tive, Ad - am was re - called, the curse -

was an - nulled. Eve was freed, death was put to death,

and we were brought to life. Where - fore, with hymns we -

cry—a-loud: Bless—ed art Thou, O Christ our
God, Who hast been—thus well—pleased; glo—ry be—
to Thee.

**Fourth Mode
(Legetos)**

Intonation: #9

Both now and ev—er, and un—to the ag—es of
ag—es. A—men.
Most bless—ed art thou, O Vir—gin The—o—to—kos;
for through Him who was in—car—nate of thee, Ha—

Sunday Theotokion Before the Doxology

des was tak - en cap - tive, Ad - am was re - called, the

D curse— was an-nulled. Eve was freed, death—was put to

>

death, and we were brought to life. Where-fore, with hymns we cry a -

G

loud: Bless - ed art Thou, O Christ— our— God,

E

Who hast been thus— well - pleased;— glo - ry be to Thee.—

Plagal First Mode

Intonation: #13

G **A**

Both now and ev - er, and un - to the ag - es of

Un.

ag - es. A - men.

A >

Most bless - ed art thou, O Vir - gin The - o - to - - kos;

for through Him who was in - car - nate of thee, Ha - -

des was tak - en cap - tive, Ad - am was re - called, the

curse - was an - nulled. Eve was freed, death was put to

A > G > Un.

death, and we were brought - to life. Where - fore, with hymns we

A >

cry a - loud: Bless - ed art Thou, O Christ our God, - Who hast

Un.

been - thus well-pleased; glo - ry be to Thee.

Plagal Second Mode

Intonation: #17



cry a - loud: Bless - ed art Thou, O Christ our God,

Who hast been thus well - pleased; glo - ry be to Thee.

Grave Mode

Intonation: #21

Both now and ev - er, and un - to the ag - es of

ag - es. A - men.

Most bless - ed art thou, O Vir - gin The - o - to - kos;

for through Him who was in - car - nate of thee, Ha - -

des was tak - en cap - tive, Ad - am was re - called, the

Sunday Theotokion Before the Doxology

curse— was an-nulled. Eve was freed,— death was put to
 death, and we were brought to life. Where - fore, with hymns we cry a -
 loud: Bless - ed art Thou, O Christ our— God, Who hast
 been— thus well - pleased;— glo - ry be— to— Thee.

Plagal Fourth Mode

Intonation: #24

Both now and ev - er, and un - to the ag - es of
 ag - es. A - men.
 Most bless - ed art thou, O Vir - gin The - o - to - kos;

for through Him who was in - car - nate of thee, Ha - -

des was tak - en cap - tive, Ad - am was re - called, the

curse_ was an-nulled. Eve was freed, death_ was put to

death, and we were brought to life. Where - fore, with hymns we

cry a - loud: Bless - ed art Thou, O Christ our_ God,

Who hast been_ thus well - pleased; glo - ry be to Thee.



ASMATIKON OF THE CROSS*

Fourth Mode (Agia)

Duration: 4:00

Intonation: #12

adapted from Petros Bereketis (d. 1715)

as interpreted by Hourmouzios Hartophylax (d. 1840)

Larghetto $\text{J}=60$

"Αγιος ο Θεος

1 Un.

Ho - - - ly

Un. E

ho - - - - -

* On Feast Days of the Cross (September 14th, August 1st, and the Third Sunday of Lent) this slow Asmatikon is chanted at the end of the Great Doxology (instead of its regular, brief Asmatikon) while the clergy do the procession with the Cross. It is also chanted during other processions, such as the procession in Orthros on Holy Saturday.

Asmatikón of the Cross

"Αγιος Ισχυρος"

2 Un.

ly God

ho - ly God

ho - ly God,

Ho - ly

ho -

ly Might

ho - ly Might

Asmatikon of the Cross

3

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. The lyrics are in Greek, and red letters (G, F, E, C, D, Un.) are placed above specific notes or groups of notes. The lyrics are:

y,
"Αγιος Αθανατος
Ho ly
Im - mor - - - - Im -
mor - - - - tal, have
mer - - - - cy
have_ mer - - - - cy
on us.
Un. G



Εἰς πολλὰ ἔτη Δέσποτα MANY YEARS TO THEE, O MASTER

Adagio ♩=80

Second Mode

Traditional Melody

1

Man - y— years— to— thee, O— Mas— ter.

Εἰς πολ— λα— ε— τη— Δε— σπο— τα—

Fourth Mode

by Constantine Pringos

2

Man - y— years— to— thee, O— Mas— ter.

Εἰς πολ— λα— ε— τη— Δε— σπο— τα—

a tempo

D **Un.**

ter. τα—

Below the staff, the Greek words are given: Ο— Δε— σπο— τα—



Ton Despotin*

Grave Mode (Diatonic)**

Duration: 5:45
or 4:15 if abbreviated

by Gregory the Protopsaltis (1777-1822)

Intonation: #22

Larghetto $\text{♩} = 65$

Tòv Δεσπότην

B Soft Chromatic...

O Lord Tov Δεσπότην

* When a Hierarch presiding in Orthros will be vested inside the altar to serve Liturgy, the regular (sticheraric) versions of "Let every breath" and "Praise the Lord" are chanted. Thereafter, the first choir chants this very long version of "Ton Despotin" while the Hierarch venerates the icons. After he is done, he blesses the people, and the second choir chants the brief "Εἰς πολλὰ ἔτη Δέσποτα" (see page 888 in this book). In the event that the Hierarch will be vested in the solea to serve Liturgy, this very long version of "Τὸν Δεσπότην" is not chanted during the Praises but after the Great Doxology while the Hierarch venerates the icons. Once he is done, he blesses the people, and the first choir chants the brief "Εἰς πολλὰ ἔτη Δέσποτα". After the Deacon(s) proclaim "O ye priests come out", the second choir chants the very slow "Of old the Prophets..." ("Ανωθεν οι Προφήται") (see page 888 in this book) while the Hierarch is vested. When he is done being vested, the first choir chants "Εἰς πολλὰ ἔτη Δέσποτα", the second choir chants the Apolytikion of the day, and then the Divine Liturgy commences.

** To hear a recording of this chanted by the choir of Gregory Stathis, "The Maestors of the Psalitic Art," download the following file: <http://stanthonysmonastery.org/music/TonDespotin.mp3> (5 Mb).

Ton Despotin

Un.

D

tect (n) (vην) our και

mas (n) (vα) ter ap χι

B

pro - tect our ε

D

mas ρε

C D

(n) (vε) ter α

Diatonic...

and hi η μω

(vω) ου Κυ

hi - er - arch

C D

(n)

(χε) (νε)

and

hi - - -

er - - - λα

and hi - φυ

er - λατ - arch - τε

for

man πολ

y λα man (να)

(n) (να)

Ton Despotin

years _____ (n) _____
 ε - - - - (vε) - - - -

C

D

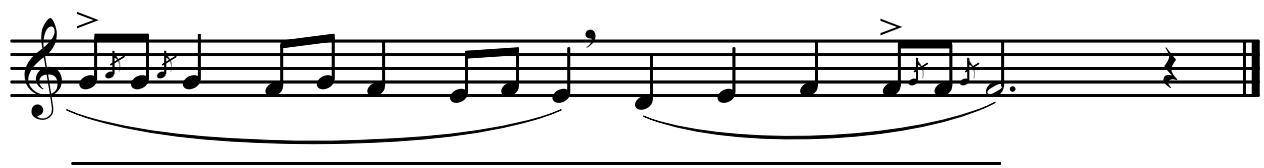
(n) _____ O _____
(vε) - - τη - Δε - - - -

Mas - - - - ter - - - - O Mas - - - - σπο - - Δε - - σπο

ter
τα

C

D



(continue immediately with "Eis Polla Eti Despota" on page 888)



OF OLD THE PROPHETS*

Grave Mode
(Diatonic)

Duration: 7:30

Intonation: #22

Andante $\text{J}=84$

adapted from St. John Koukouzelis (14th century)
as abbreviated by Constantine the Protopsaltis (d. 1862)

"Ανωθεν οι
Προφῆται

Un. Soft Chromatic... D

Of old,

B Un.

* When a Hierarch presides in Orthros and will be vested outside the altar to serve Liturgy, the regular (sticheraric) versions of "Let every breath" and "Praise the Lord" are chanted. After the Great Doxology, the first choir chants the very long "Τὸν Δεσπότην" (see page 888 in this book) while the Hierarch venerates the icons. Once he is done, he blesses the people, and the second choir chants the brief "Εἰς πολλὰ ἔτη Δέσποτα" (see page 888). After the Deacon(s) proclaim "O ye priests come out", the first choir chants the very slow "Of old the Prophets..." ("Ανωθεν οι Προφῆται") while the Hierarch is vested. When he is done being vested, the second choir chants "Εἰς πολλὰ ἔτη Δέσποτα", the first choir chants the Apolytikion of the day, and then the Divine Liturgy commences.

Of Old the Prophets

The musical score consists of eight staves of music in G clef, common time, and a key signature of one sharp. The lyrics are integrated into the music, with some words underlined by dashes and others by solid horizontal lines. Performance markings include slurs, grace notes, and dynamic signs (>). Red letters (D, B, C, B, D) are placed above specific notes or groups of notes in each staff.

Staff 1: the proph

Staff 2: - - - - -

Staff 3: the proph

Staff 4: ets

Staff 5: a fore

Staff 6: time a fore time

Staff 7: pro claimed

Staff 8: - - - - -

Of Old the Prophets

3

The musical score consists of eight staves of music in G clef, each with a different vocal line. The lyrics are written below the notes, and various performance markings are present, such as dynamic signs (>), slurs, and red labels indicating specific techniques or sections.

- Staff 1:** Starts with a note followed by a dotted half note. The lyrics are "thee, the Jar of the". Red labels "Un.", "D", and "C" are placed above the notes corresponding to "thee", "the Jar", and "the" respectively.
- Staff 2:** Starts with a note followed by a dotted half note. The lyrics are "Jar of man na, the Rod". Red labels "B", "D", and a green bracket labeled "Diatonic..." are placed above the notes corresponding to "Jar", "man", and "na" respectively.
- Staff 3:** Starts with a note followed by a dotted half note. The lyrics are "the Rod of Aar - - -". A green bracket labeled "Diatonic..." is placed above the notes corresponding to "Rod" and "Aar".
- Staff 4:** Starts with a note followed by a dotted half note. The lyrics are "on, the Tab - - -". Red labels "Un.", "D", and a green bracket labeled "Diatonic..." are placed above the notes corresponding to "on", "the Tab", and "Tab" respectively.
- Staff 5:** Starts with a note followed by a dotted half note. The lyrics are "let the Lamp stand, the". Red labels "B" and a green bracket labeled "Soft Chromatic..." are placed above the notes corresponding to "let", "the Lamp", and "the" respectively.
- Staff 6:** Starts with a note followed by a dotted half note. The lyrics are "Ark, the". A green bracket labeled "Soft Chromatic..." is placed above the notes corresponding to "Ark" and "the".
- Staff 7:** Starts with a note followed by a dotted half note. The lyrics are "Tab - - - let, ". Red labels "Un.", "D", and a green bracket labeled "Diatonic..." are placed above the notes corresponding to "Tab", "let", and "the" respectively.
- Staff 8:** Starts with a note followed by a dotted half note. The lyrics are "the Ta - - -". A green bracket labeled "Diatonic..." is placed above the notes corresponding to "the" and "Ta".

Of Old the Prophets

B

ble,

the Ark, the Lamp

C B

stand,

the—

D

Diatonic...

Moun

Un.

the Moun tain

D

Un hewn

Moun

tain — Un - hewn —

the — Un - hewn —

Moun — tain, —

the Gold — en — Cen — the

Gold — en — Cen — ser, —

the — Gate — Im —

pas —

—

Of Old the Prophets

Im - pas - si - ble,

C D and the Throne

of the

E Un. G D King of the King.

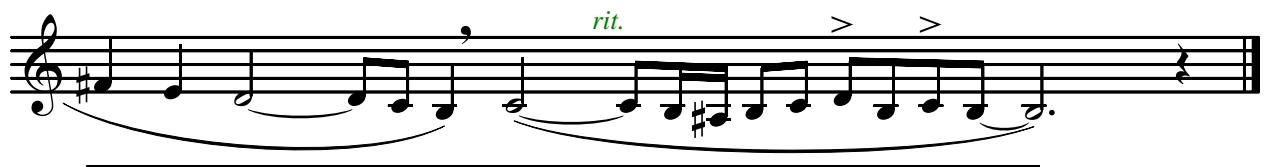
Un. G A F Thee did the proph - - - - -

pro - - - - claim

of old the proph - - - - -

B of old the proph - - - - -

ets.



Continue immediately with "Eis Polla Eti, Despota" on page 888