



I SHALL GO INTO THY HOUSE

adapted from Hieromonk Gregory
of Simonos Petras Monastery*

Duration: 2:30

Intonation: #26

Plagal Fourth Mode

Largo ↓=60

Εἰσελεύσομαι εἰς τὸν οἶκόν σου

I shall go

I shall go

* In some places on the Holy Mountain, this psalm verse is chanted at the beginning of a vigil while the priest censes. In other places on the Holy Mountain, however, nothing is chanted or read at that time in a vigil, which is the more traditional practice.

The musical score consists of eight staves of music in G clef, common time, with a key signature of one flat. The lyrics are written below each staff. Red annotations indicate pitch changes:

- Staff 1:** A red 'D' is above the note at the end of the first line. A red 'C' is above the note 'G' in the second line.
- Staff 2:** A red 'G↓' is above the note 'G' in the second line.
- Staff 3:** A red 'D' is above the note 'G' in the third line.
- Staff 4:** A red 'C' is above the note 'G' in the fourth line.
- Staff 5:** A red 'F' is above the note 'G' in the fifth line.
- Staff 6:** A red 'G' is above the note 'F' in the sixth line. A red 'F' is above the note 'G' in the seventh line. A red 'G' is above the note 'F' in the eighth line.
- Staff 7:** A red 'A' is above the note 'G' in the ninth line. A red 'Un.' is above the note 'G' in the tenth line.
- Staff 8:** A red 'D' is above the note 'G' in the eleventh line. A red 'C' is above the note 'G' in the twelfth line.

Hard Chromatic is written in green above the eighth staff.

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The musical score consists of two staves of music in G clef and common time. The first staff begins with a dotted half note followed by eighth notes. A red 'D' is placed above the third note. The second staff begins with a quarter note followed by sixteenth notes. A red 'C' is placed above the eighth note. Below the music, lyrics are written: 'Lord,' and 'O Lord.' The word 'Lord.' is underlined twice. Above the second staff, the text 'Un. rit. >' is written in red.



THE PROPHET MOSES



**ΑΝΟΙΧΑΝΤΑΡΙΑ
(CONCLUDING VERSES
OF PSALM 103)***

Duration: 19:00

Plagal Fourth Mode

Intonation: #26

adapted from the standard melody
attributed to Theodore Phokaeus**

Andante $\text{♩} = 90$

Ανοίξαντός σου

When Un. C > pen - est Thy

* On special feast days, these concluding verses of the opening vesper psalm are chanted instead of being read.

** As Georgios Papadopoulos mentions, the Anoixantaria published by Phokaeus was actually composed by Antonios Sigalas in 1830 at the request of monks from Vatopedi Monastery on the Holy Mountain. (Vid. Παπαδοπούλου, Γεωργίου, Συμβολαὶ εἰς τὴν Ἰστορίαν τῆς Ἐκκλησιαστικῆς Μουσικῆς, Ἀθῆναι, 1890, σελ. 437.)

hand, _____ all things _____ shall _____ be _____

filled with good - - ness; when Thou turn - - -

est a - way Thy face they shall be

Zygos

trou - - - - bled.. Glo - - ry to _____

Thee, O God. Al - le - lu - - -

i - - - - a.

Verse #2

Αντανελεῖς τὸ πνεῦμα

G

C↓

Thou wilt take their spir - - - it, _____

and they shall cease; and

Hard Chromatic

un - - - to their dust shall they

re - - - turn. Glo - ry to Thee,

O God. Al - le - lu - - -

i - - - a.

Verse #3

'Εξαποστελεῖς

C

Thou wilt send forth Thy Spir - - - it, and

they shall be cre - at - ed,

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. Red markings indicate specific notes and dynamics:

- Staff 1: Notes G, F, G, C (downbow), G (upbow).
- Staff 2: Notes of "of the earth. Glo - ry to Thee, O" with a D (upbow) over "Glo".
- Staff 3: Notes of "Fa - - - ther. Glo - ry to Thee, O" with a Un. (upbow) over "Thee".
- Staff 4: Notes of "Son. Glo - - - ry to Thee," with a F (upbow) over "Son".
- Staff 5: Notes of "O Ho - ly Spir - - - it. Glo - ry" with a G (upbow) over "Spir".
- Staff 6: Notes of "to Thee, O God. Al - - - le -" with a D (upbow) over "God".
- Staff 7: Notes of "lu - - - i - - - a." with a C (upbow) over "lu".

The lyrics are written below each staff:

and Thou shalt re - - - new_ the face_

of the earth. Glo - ry to Thee, O

Fa - - - ther. Glo - ry to Thee, O

Son. Glo - - - ry to Thee,

O Ho - ly Spir - - - it. Glo - ry

to Thee, O God. Al - - - le -

lu - - - i - - - a.

Verse #4

Ὕτω ἡ δόξα

Let the glo - ry of the Lord

be un - to the ag - - - es; — the Lord will

re - joyce in His works.

Glo - - - ry to Thee, O Ho - ly

One. Glo - ry to Thee, O

Lord. Glo - ry to Thee, O Heav - - -

en - ly King. (ni) Glo -

ry to___ Thee, O___ God.

lu - - - i - - - a.

Verse #5

Ο ἐπιβλέπων

Who look - - - eth up on

the earth and mak - - eth it

trem - - - ble, Who touch - - -

eth the moun - - - tains and

and they

Hard Chromatic

Soft Chromatic

smoke. Glo - - - ry to__ Thee,

O__ Ho - ly One. Glo - ry to__

Thee, O__ Lord. Glo - - - ry

to__ Thee, O__ Heav - en - ly

Hard Chromatic

King. Glo - - - ry to Thee, O__ Ho -

ly Spir - it.

Glo - ry to Thee, O__ God. Al - le -



Verse #6

Ἄσω τῷ Κυρίῳ

I will____ sing un - to____ the____ Lord____ through-out

my____ life, I will chant____ to____ my____ God

for as long____ as I____ have____ my____

be - - - - ing.. Glo - - ry to____ Thee,

the____ God - head____ of____ Three Hy - pos - - -

ta - - - - ses: Fa - - - ther,____ Son, and____

Spir - - - - it; Thee do we wor -

ship and glo - - - ri - - - fy. Glo -

ry to Thee, O God. Al - le -

lu - - - - i - - - a.

Verse #7

'Ηδυνθείη αὐτῷ

May my words be sweet un - to Him and

I will re - joyce in the Lord.

Glo - ry to Thee, O Be - gin - - - ning -

The musical score consists of eight staves of music for a single voice. The lyrics are written below each staff. Performance markings include red labels 'D', 'C', 'G', 'Soft Chromatic', and 'F' above specific notes or groups of notes. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "less Fa - - - - ther. Glo - - - - ry". The second staff continues with "to Thee, O Co - Be - gin - - - ning - less". The third staff begins with "Son. Glo - - - - ry to Thee, O". The fourth staff starts with "Ho - ly Spir - - - it, one_ with_". A horizontal line separates the fourth staff from the fifth. The fifth staff begins with "Them in es - - - - - - - - sence". The sixth staff starts with "and in__ throne. O Ho - - ly Trin - - -". The seventh staff begins with "i - - - ty, glo - - - - ry to__ Thee.". The eighth staff ends with "Glo - - ry to Thee, O__ God.". The vocal line features various note values including eighth and sixteenth notes, and rests. The music includes several melodic phrases separated by fermatas.

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

Verse #8

'Εκλείποιεν ἀμαρτωλοί

O - - - that sin - - - - ners - would

cease - from - the - earth, and

they - that work in - iq - ui - ty, that they -

should - be - no - more. Glo - - -

ry - to - Thee, O - Fa - - - - ther.

Glo - ry - to - Thee, O - Son. - - -

Hard Chromatic

Glo - - - ry to Thee, O Ho - ly

Spir - - - - - it. O Ho - ly

Trin - - - i - ty, glo - - - ry to

Thee. Glo - ry to Thee, O God.

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

Verse #9

Εύλογει ἡ ψυχή μου

Bless the Lord, O my

soul. The sun. know - - - eth his

go - - - ing down. Thou ap-point - - -

Hard Chromatic

edst the dark - - - ness and there was

the night. Glo - - - ry to Thee, O

Hard Chromatic

Heav - - - en ly King. Glo - - -

E Un. G

ry to Thee, O Rul - - - er of

Hard Chromatic

all, with the Son and Spir - - -

C D

it. Glo - - ry to Thee, O God.

Ale lu ia.

Verse #10

Ως ἐμεγαλύνθη

How_ mag - - - ni - - - fied _____ are Thy
works,_ O__ Lord! in wis - - - dom hast_
Thou_ made_____ them all. Glo - - -
ry to__ Thee, O__ Un - - be - got - - ten_____
Fa - - - - ther. Glo - - - ry to_____
Thee, O Be - got - - - - -
ten____ O Be - got - - ten____ Son. Glo - - -

Hard Chromatic

The musical score consists of six staves of music in G clef, mostly in common time, with some changes indicated by red annotations:

- Staff 1:** Starts with a whole note followed by a half note. Red letter **C** is above the eighth note of the first measure. The lyrics are: ry____ to____ Thee, the Ho - ly Spir - - - it,-
- Staff 2:** Starts with a half note. Red letter **G** is above the eighth note of the first measure. The lyrics are: Who pro - - ceed - est from the Fa - - - -
- Staff 3:** Starts with a half note. Red letter **A↓** is above the eighth note of the first measure. The lyrics are: ther, and rest - - - est in.
- Staff 4:** Starts with a half note. Red letter **C** is above the eighth note of the first measure. Red letter **D** is above the eighth note of the second measure. The lyrics are: the Son. O Ho - ly Trin - - -
- Staff 5:** Starts with a half note. Red letter **C** is above the eighth note of the first measure. The lyrics are: i - ty, glo - - - ry to Thee. Glo -
- Staff 6:** Starts with a half note. Red letter **Un.** is above the eighth note of the first measure. Red letter **F** is above the eighth note of the second measure. Red letter **C** is above the eighth note of the third measure. The lyrics are: ry to Thee, O God. Al - le -
- Staff 7:** Starts with a half note. The lyrics are: lu - - - - i - - - a.

Glory...

Δόξα Πατρί

The musical notation consists of three staves of music. The first staff starts with a red 'C' above the note 'G'. The lyrics are: "Glo - ry to the Fa - - - ther, and to". The second staff starts with a red 'D' above the note 'A'. The lyrics are: "the Son, and to the Ho - ly". The third staff starts with a red 'C' above the note 'G'. The lyrics are: "Spir - - - it."

Both now...

Καὶ νῦν

The musical notation consists of two staves of music. The first staff starts with a red 'C' above the note 'G'. The lyrics are: "Both now and ev - - er, and un - to the ag - - -". The second staff starts with a red 'C' above the note 'G'. The lyrics are: "es - - of ag - - - - es. A - men."

Alleluia #1

Ἄληλούϊα

The musical notation consists of one staff of music. It features a red 'C' above the note 'G' at the beginning. The lyrics are: "Al - le - lu - i - a. Al - le - lu - i - a."

Al - le - lu - - i - a. Glo - - ry to Thee, -

O — God. — Al - - - le - lu - - - -

i - - - - a.

Alleluia #2

'Αλληλούϊα

Un. C

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

Al - le - lu - - i - a. Glo - - ry to Thee, -

O — God. — Al - - - le - lu - - - -

i - - - - a.

Alleluia #3

'Αλληλούϊα

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

Al - le - lu - i - a. Glo - - - ry____ to____

Thee, O our____ God,____ glo - - ry____ be____

to____ Thee.____

C

G

F G

D

rit. G↓

Un.

Sometimes singing in moderation successfully relieves the temper. But sometimes, if untimely and immoderate, it lends itslef to the lure of pleasure.

Let us then appoint definite times for this,
and so make good use of it.

-St. John of the Ladder



ΑΝΟΙΧΑΝΤΑΡΙΑ (CONCLUDING VERSES OF PSALM 103)

Plagal Fourth Mode

Adapted from the elaborate version by
Georgios Raidesenos the Archon Protopsaltis
of the Patriarchate of Constantinople (d. 1889)

Duration: 22:45

Intonation: #26

Andante ♩ = 96

Ανοίξαντός σου

When thou o - pen - est Thy

hand, all things shall be filled

Musical notation for the first verse of the hymn, showing melodic lines and lyrics.

Diatonic (transposed)

Hard Chromatic

Verse #2

Lyrics:

- with good - - - ness; when Thou turn -
- est a - way Thy face they shall
- be trou - - - bled.
- Glo - ry
- to Thee, O God.
- Thou wilt take their spir - - - it, and

Verse #2

Αντανελεῖς τὸ πνεῦμα

Musical notation for the second verse of the hymn, showing melodic lines and lyrics.

C

G↓

Lyrics:

- Thou wilt take their spir - - - it, and

Un. C

Diatonic (transposed)
G↓ A

G F G C

D C G↓ C

> D C
Glo - ry to Thee, O

>
God.

Verse #3

'Εξαποστελεῖς

C D > C
Thou wilt send forth Thy Spir - it, and

F G Diatonic (transposed)

they shall be cre - at - - - ed, and Thou shalt re - new the face of the earth. Glo - ry to Thee, O Ho - ly One. Glo - - - - ry to Thee, O Lord. Glo - - - ry to Thee, O King, O Heav - en - ly King. Teh - - - - neh - nah. teh - - - - neh - nah - - - - neh.

C↓ D A↓

C G

A

Glo - ry to Thee, O Ho - ly One. Glo - - - - ry to Thee, O Lord. Glo - - - ry to Thee, O King, O Heav - en - ly King. Teh - - - - neh - nah. teh - - - - neh - nah - - - - neh.

en - ly King. Teh - - - - neh - nah. teh - - - - neh - nah - - - - neh.

Glo - ry to Thee, O
God.

Verse #4

Ὕτω ή δόξα

Let the glo - ry of the Lord

be un - to the ag - - - - es; the

Lord will re - joice in His

works. Glo - ry to

Thee, O Ho - ly One. Glo - - - -

Diatonic (transposed)

ry— to Thee, O _____ Lord.

Glo - - - ry— to Thee, O _____ King, _____ O

Heav - - - en - ly— King. Teh - - - - neh -

nah teh - - - - neh - nah - - - - neh.

Glo - ry— to Thee, O _____

God. _____

Verse #5

‘Ο ἐπιβλέπων

Who_ look - - - - eth up

on the earth and

Hard Chromatic
 mak - eth it trem - - - - - ble, Who touch - - - - - eth

Hard Chromatic
 the moun - - - - - tains and they

F **G**
 smoke and

Soft Chromatic
 they smoke and

F **G** **F** **G**,
 they smoke.

Glo - ry to Thee, O Fa - - - - ther.

Glo - ry__ to__ Thee, O__ Son.

Glo - - - ry__ to__ Thee, O__ Ho - ly__

Spir - - - - - it. O Ho -

ly__ Trin - i - ty, glo - - - ry__

to__ Thee. Glo - ry__ to__ Thee,

O__ God.

Verse #6

Ἄσω τῷ Κυρίῳ

I__ will sing__ un - to__ the__ Lord__ through-

The musical score consists of eight staves of music in G clef, mostly in common time. The lyrics are in Greek, with some words written in English. The music features various note values (eighth, sixteenth, thirty-second), dynamic markings (e.g., **G**, **F**, **E**, **D**, **Un.**), and articulation marks (e.g., accents, slurs). A green bracket labeled "Soft Chromatic" covers the first three staves of the second system. The lyrics are:

out____ my____ life,____ I____ will____
chant____ to____ my____ God____ for____ as____ long____ as____
I____ have____ my____ be____ - - - - - - - -
ing.____ Glo - ry____ to____ Thee,____ O____
Fa - - - - ther.____ Glo - ry____ to____ Thee,____ O____
Son.____ Glo - - - - ry____ to____ Thee,
O____ Ho - ly____ Spir - - - -
it.____ O____ Ho - ly____ Trin - i - ty,

glo - ry to Thee. Glo - ry to

Thee, O God.

Verse #7

'Ηδυνθείη αὐτῷ

C

May my words be sweet un -

Diatonic (transposed)

G

to Him and I

D

will rejoice I

C

will rejoice in the

C

Lord. Glory to

Un. F C F

Thee, O King (n)

O Heav en ly King. Glo - - -

ry to Thee, O Rul - - - er of

All, and to the Son and to the

Ho ly Spir it.

D C Gdown

C Gdown C D

Thee, O God.

Verse #8

'Εκλείποιεν ἀμαρτωλοί

Hard Chromatic

O that sin - ners would cease from

the earth, and they that work in - iq -

ui - ty, that they should be no

more. Glo - - - ry to Thee, the

God - - - head the God -

- - - head of three

Hy - pos - ta - ses (n)

Diatonic (transposed)

B↓

C↓

G

Hard Chromatic

Fa - ther, Son, and Spir - - - - it;
Thee do we wor - - ship and glo - - -
ri - - - - fy. Glo - - - - ry - to
Thee, O God.

Verse #9

Εὐλόγει ἡ ψυχή μου

Bless the Bless the Lord,
O my soul. The sun
know - - - - eth his go - - - - ing

Larghetto
A↓ Hard Chromatic

down. Thou ap-point - - - edst the dark - - - ness

Andante
G↓

and there was the night. Glo -

ry to Thee, O Be - gin -

B

ning less Fa - ther. Glo -

ry to Thee, O Co -

be - - - - gin - - - ning - - less -

Son. Glo - - - ry to Thee, O

F

Ho - ly Spir - - - - - it,

G

Soft Chromatic

one with Them in es - - - - -

sence and in throne. O Ho - ly

Trin - - - i - ty, glo - - - ry

to Thee. Glo - ry to Thee,

O God.

Verse #10

'Ως ἐμεγαλύνθη

How mag ni fied are Thy works,-

O Lord! in wis - - - - - dom

D **C**

hast____ Thou made____ them____ all.

G Hard Chromatic

Glo - - - ry____ to____ Thee, O Un -

Larghetto

be - got - - - - ten____ Fa - - - - ther,

Andante G

O Be - got - - - - ten____ Son.____

C↓

(n)____ Glo - - - - - - - - -

G Soft Chromatic

ry____ to____ Thee, the____ Ho -

- - - - - - - ly Spir - - - - -

F E

it,____ Who

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. Red letters above the staff indicate specific notes or chords: G, F, G, D, B, F, G, E, D, C, A↓, G↓, C, and A↓.

Staff 1: pro - ceed - - - est from the Fa - - - - -

Staff 2: ther, from the Fa - - - - - ther, and

Staff 3: rest - est in the Son. O Ho - ly -

Staff 4: Trin - i - ty, glo - - - - ry to -

Staff 5: Thee.

Staff 6: Glo - - ry to -

Staff 7: Thee, O God.

Staff 8: (empty staff)

Glory...

Δόξα Πατρί

Glo - - - ry to _____ the___ Fa - - - -
 ther, _____ and _____ to the_____
 Son, _____ and _____
 to _____ the_ Ho - ly_____ Spir - - - - it.

Both now...

Καὶ νῦν

Both__ now__ and__ ev - - - - -
 er, _____ and un - to__ the__ ag - - - -

es— of ag - - - es.— A - men.

Alleluia #1 and #2

'Αλληλούϊα

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

Al - le - lu - - i - a. Glo - - ry— to— Thee,—

O— God. (twice)

Alleluia #3

'Αλληλούϊα

Un. F Un.

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

G C↓

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

Musical notation for the first section of the hymn. The music is in G minor, indicated by a key signature of one sharp. The lyrics are:

i - - - - a. Glo - ry__ to__ Thee,_
O God.

Finale

Ἡ ἐλπὶς ἡμῶν

Musical notation for the beginning of the Finale. The lyrics are:

O our____ hope,____ our____ hope,

Diatonic (transposed)

Musical notation for the continuation of the Finale. The lyrics are:

O____ Lord,

Musical notation for the final section of the Finale. The lyrics are:

O____ Lord, glo - - - - ry__

Musical notation for the concluding section of the Finale. The lyrics are:

to__ Thee.

Musical notation for the final cadence of the Finale. The lyrics are:

C



**ΑΝΟΙΧΑΝΤΑΡΙΑ
(CONCLUDING VERSES
OF PSALM 103)**

Plagal Fourth Mode

Adapted from the very slow version by
St. John Koukouzeles (early 14th century)
as abbreviated by Hourmouzios
Hartophylax (1780-1840)

Duration: 15:00

Intonation: #26

Andante $\text{♩} = 76$

Verse #1a

Ανοίξαντός σου

C G↓ C

When Thou

Diatonic (transposed)

D

open - - - - - est Thy hand

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 English and are divided by vertical bar lines. Below each staff are horizontal lines indicating where to sing. Performance markings include slurs, grace notes, and red annotations:

- Staff 1:** Contains the lyrics "Thy".
- Staff 2:** Contains the lyrics "hand,". Above the staff, red text indicates "A↓" above the first note, "Hard Chromatic Un." above the second note, and "C" above the third note.
- Staff 3:** Contains the lyrics "shall, all things shall be".
- Staff 4:** Contains the lyrics "filled". Above the staff, red text indicates "D" above the first note.
- Staff 5:** Contains the lyrics "with good". Above the staff, red text indicates "C" above the first note.
- Staff 6:** Contains the lyrics "ness". Above the staff, red text indicates "D" above the first note.
- Staff 7:** Contains the lyrics "with good". Above the staff, red text indicates "A↓" above the first note and "C" above the second note.
- Staff 8:** Contains the lyrics "ness. Glo - ry to". Above the staff, red text indicates "Un." above the first note and "C" above the second note.

Thee, O
God,
O God.

Verse #1b

'Αποστρέψαντος

When Thou turn - est a - way
Thy face
Thy face they shall be trou - - -

Music score for the first verse of Anoixantaria, showing six staves of music with corresponding lyrics. Red letters (D, A↓, G↓, C, D, C) indicate specific notes or chords.

1. bled, they
2. shall be trou bled.
3. Glo ry to Thee,
4. O our God,
5. C
6. O God.

Verse #2a

'Αντανελεῖς τὸ πνεῦμα

Music score for Verse #2a, showing three staves of music with corresponding lyrics. Red letters (C, D, E) indicate specific notes or chords.

Thou wilt take their spir it,

Diatonic (transposed)

The musical score consists of eight staves of music for a single voice. The lyrics are provided below each staff. Various musical techniques are indicated by brackets and labels:

- Diatonic (transposed)**: Indicated by a green bracket at the beginning of the first staff.
- A ↓**: A red arrow pointing down to a note in the second staff.
- Hard Chromatic Un.**: Indicated by a green bracket in the second staff.
- E**: A red label above a note in the third staff.
- D**: A red label above a note in the fourth staff.
- E**: A red label above a note in the fourth staff.
- F**: A red label above a note in the fifth staff.
- C**: A red label above a note in the fifth staff.
- G**: A red label above a note in the sixth staff.
- D**: A red label above a note in the sixth staff.
- Un.**: A red label above a note in the seventh staff.
- G**: A red label above a note in the eighth staff.
- E**: A red label above a note in the eighth staff.
- D**: A red label above a note in the eighth staff.

Lyrics:

Thou wilt take
their spir - - - -
it, and they shall
and they shall cease.
Glo - - - ry (neh)
glo - - - ry to Thee,
O ther; glo - - -

The musical score consists of six staves of music in G clef, common time, and a key signature of one flat. The lyrics are written below each staff. Red annotations are placed above specific notes or groups of notes:

- Staff 1:** An arrow labeled "A" points down to the first note of the first measure. The lyrics are "ry", "to", and "Thee,".
- Staff 2:** An arrow labeled "Un." points to the first note of the second measure. The lyrics are "O", "Son;", "glo", and "ry to".
- Staff 3:** The lyrics are "Thee,", "O", "Ho", and a series of hyphens.
- Staff 4:** An arrow labeled "E" points to the first note of the first measure. The lyrics are "ly", "Spir", "it.", and "Glo".
- Staff 5:** The lyrics are a series of hyphens.
- Staff 6:** An arrow labeled "C" points to the first note of the first measure. The lyrics are "ry", "glo", and a series of hyphens.
- Staff 7:** An arrow labeled "G" points to the first note of the first measure. The lyrics are "ry", "to", and "Thee..".

Verse #2b

Καὶ εἰς τὸν χῶν

C

And un - to their dust.

D Diatonic (transposed)

to their dust and un -

A↓ Hard Chromatic Un.

to their dust shall

Diatonic (transposed)

they shall

F

they shall they re -

C G...

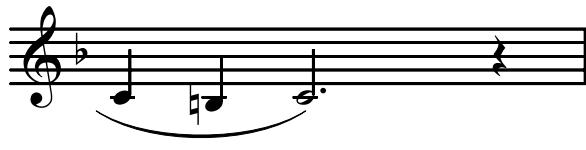
turn. Glo - - -

D

ry (neh) glo - - - ry to

The musical score consists of eight staves of music in G clef, common time, and a key signature of one flat. The music is set to lyrics in English. Red annotations are present in each staff:

- Staff 1:** Starts with a grace note followed by a dotted half note. Red labels "Un.", "G", and "E" are above the notes. The lyrics are "Thee, O Fa - - - -".
- Staff 2:** Starts with a dotted half note. Red label "D" is above the note. The lyrics are "ther; glo - - - ry - - -".
- Staff 3:** Starts with a dotted half note. Red label "Un." is above the note. The lyrics are "to Thee, O Son; - - -".
- Staff 4:** Starts with a dotted half note. Red label "C" is above the note. The lyrics are "glo - - - ry to Thee, O - - -".
- Staff 5:** Starts with a dotted half note. Red labels "F" and "G" are above the notes. The lyrics are "Ho - - - ly Spir - - - -".
- Staff 6:** Starts with a dotted half note. Red labels "F" and "G" are above the notes. The lyrics are "it. Glo - - - - -".
- Staff 7:** Starts with a dotted half note. Red label "C" is above the note. The lyrics are "ry - - - - -".
- Staff 8:** Starts with a dotted half note. Red labels "G↓" and "C" are above the notes. The lyrics are "glo - - ry to Thee. - - -".



A common practice on the Holy Mountain today is to continue with verse #3 of the Anoixantaria of Phokaeus on page 508.

Verse #3a

adapted from version by Georgios Panaretos (14th century)
as abbreviated by Hourmouzios Hartophylax

'Εξαποστελεῖς

C

Thou wilt send forth Thy Spirit,
and they shall be created, (n)
Ah - neh - neh - nah - nah - neh - ah - neh - nah - neh -

G↓ C

D C

nah - - - -

neh - - - - nah - - - -

nah - - - - neh - - - - Glo - - - -

ry - - - - glo - - - - ry - - - - to - - - -

Thee, O - - - - God. - - - -

C

Verse #3b

Καὶ ἀνακαινιεῖς

Un. G↓ C

And Thou shalt re - new - - - - the - - - -

face_____ of_____ the_____ earth_____

G↓

Nah - - - - - neh - - - -

neh - nah - - - nah____ neh____ ah - neh - -

D > C

nah - - - - -

neh_____ nah - - - -

D

neh - - - - - neh - - nah - - - -

A↓ >

neh - - - - - neh - - nah - - - -

G↓ > > D

neh_____ Glo - - - -

The musical notation consists of three staves of music in G clef, common time, and a key signature of one sharp. The lyrics are:

ry — glo - ry to ___ Thee,
O — God. ___

Red annotations include:

- A red 'C' above the first note of the first staff.
- A red 'G↓' with a downward arrow above the last note of the second staff.
- A red 'C' above the first note of the third staff.
- A red '>' symbol above the last note of the third staff.

(continue with verse #4
on page 510 or 528)



St. John Koukouzelis
Copy of a miniature contained in
Codex 178 of the Monastery of Lavra



ELABORATE FINALE FOR ΑΝΟΙΧΑΝΤΑΡΙΑ*

Adapted from the ancient melody as abbreviated
by Hourmouzios Hartophylax (1780-1840)

Duration: 10:00

Intonation: #26

Plagal Fourth Mode

Adagio ♩ = 70

Πάντα ἐν σοφίᾳ... Δόξα Πατρί

C G↓ C

In wis - - - - - - - - - -

dom____ in____ wis - - dom____ hast

* Note: To chant this elaborate finale for the Anoixantaria, the words "in wisdom hast Thou made them all" are omitted from the tenth verse of the Anoixantaria, and then instead of proceeding to the following verse "Glory to the Father...", the finale beginning on this page is chanted.

Thou made them all

Thou made them all. (n)

Glo - ry to the Fa -

ther, and to

the Son,

and to the

Ho - - - (n) - - - ly Spir - - - - -

it

Soft Chromatic

the Ho - ly____ Spir - - - - - - - -

it_____ Ho - ly Spir - - it.

Second Choir:

Καὶ νῦν... Ἀλληλούϊα

D C

Both now and ev - - - - er,

>

and un - to the

> Un. D

ag - - - - -

es of ag - - -

G↓

The musical score consists of six 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. Red annotations are present in several measures:

- Measure 1: A red letter 'C' is above the first note of the first measure.
- Measure 2: A red letter 'D' is above the second note of the first measure. Below the staff, lyrics 'es.' are followed by a dash and 'A - - men.' followed by a dash.
- Measure 3: Red letters 'C' and 'D' are above the first two notes of the first measure. Below the staff, lyrics 'lu - - - Al - - le - - lu' are followed by a dash.
- Measure 4: A red letter 'Un.' is above the first note of the first measure. Below the staff, lyrics 'a.' are followed by a dash.
- Measure 5: A red letter 'C' is above the first note of the first measure.
- Measure 6: Red letters 'D' and 'G↓' are above the first two notes of the first measure. Below the staff, lyrics '(n) al - le - lu - - i - a.' are followed by a dash and '(n)'.
- Measure 7: A red letter 'C' is above the first note of the first measure.

First Choir:

'Αληλούϊα

C

Al - le - lu - ia.

D **C**

lu - i - a.

Un. **C** **D**

Glo - ry - to Thee, O

C

our - God,

O **our** **God.** **(n)** **Al - le -**

lu - Al - le - lu -

D **A↓** **Un.**

lu - Al - le - lu -

Un.

i - a.

Musical score for the first section of *Anoixantaria*. The score consists of three staves of music in G clef, common time, and a key signature of one sharp. The music features various note heads, stems, and beams. Red markings include a circled 'C' at the top of the first staff, a circled 'D' above the second staff, and a circled 'G↓' above the third staff. The lyrics 'Al - le - lu - i - a.' are written below the second staff, with '(n)' preceding and following the first four syllables, and '(n)' under the final 'a.'. The third staff ends with a fermata over the last note.

Second Choir:

'Αλληλούια

Musical score for the Second Choir's 'Alleluia'. The score consists of five staves of music in G clef, common time, and a key signature of one sharp. The music features various note heads, stems, and beams. Red markings include a circled 'C' above the first staff, a circled 'D' above the second staff, another circled 'C' above the third staff, and a circled 'G>' above the fourth staff. The lyrics 'Al - le - lu - i - a.' are written below the first four staves, with '(n)' preceding and following the first four syllables, and '(n)' under the final 'a.'. The fifth staff begins with a fermata over the first note. The lyrics 'Glo - ry to Thee, O' are written below the fifth staff, with '(n)' preceding the first note.

The musical score consists of six staves of music in G clef, common time, and a key signature of one sharp. The lyrics are in Greek, with some words in English parentheses. Performance markings include dynamic signs (>), slurs, and red letters (G, D, C, Un., C, G↓) placed above specific notes or groups of notes.

Staff 1: our__ God, _____

Staff 2: O _____ our_____

Staff 3: O__ our__ God, _____

Staff 4: (n) _____ O__ our__ God.____ Glo - ry_____

Staff 5: to__ Thee, _____ O__ our__ God.____

Staff 6: G↓ > _____ C >

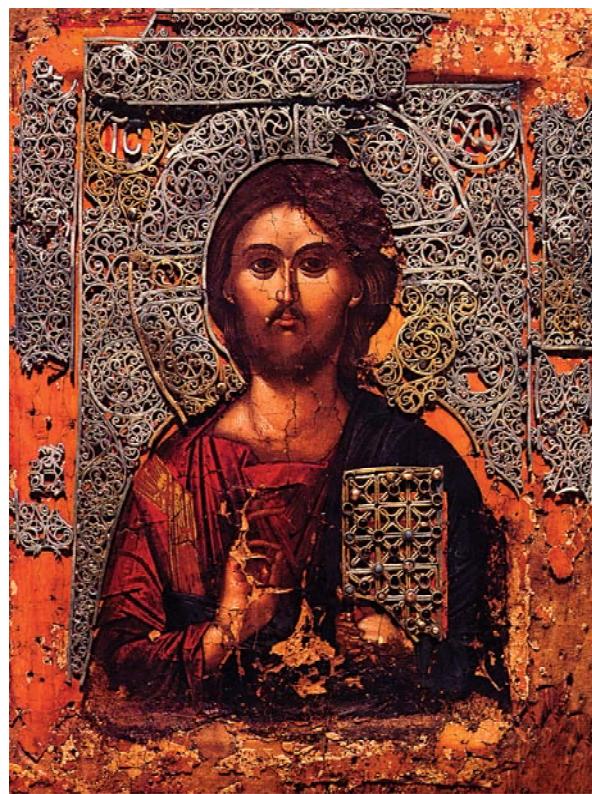
First Choir:

'Ο Θεός

The musical score consists of a single staff of music in G clef, common time, and a key signature of one sharp. The lyrics are in Greek, with some words in English parentheses. Performance markings include dynamic signs (>), slurs, and red letters (C, G↓) placed above specific notes or groups of notes.

O__ our__ God, _____ (n)

The image shows three staves of musical notation in G clef, with a key signature of one sharp. The first staff contains lyrics "O our God." with a red "D" marking above the final note. The second staff has a red "C" marking above the first note and a red "G↓" marking above the eighth note. The third staff begins with a red "C rit." marking above the first note.





BLESSED IS THE MAN (PSALMS 1-3)

Long Version*

Duration: 21:00

Adapted from Petros Peloponnesios (d. 1777)

Intonation: #26

as abbreviated by Manuel the Protopsaltis (d. 1819)

Andante $\text{♩} = 96$

Plagal Fourth Mode

Μακάριος ἀνήρ

1

C > Un. > C

Bless - ed__ is__ the__ man that hath not__ walked

> Hard Chromatic D

in the coun - - - sel of the un - god - - -

* On the feast days of major saints and of the Mother of God (except for the Meeting in the Temple and the Annunciation), Psalms 1, 2, and 3 are read after the Litany of Peace (before "Lord, I have cried"). Instead of being read, they may be chanted with the traditional melody on this page, or with the briefer melody on page 583.

ly, — nor stood in the way of —

sin - - - ners, — nor sat in the —

seat of — the pes - ti - lent. Al -

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

2

C

But his will is rath - - - er in the

law of the Lord, and

A↓ B C D

in His law will he med - i - tate

A↓ B C D C

day and night. Al - le - lu - - - -

i - - - - a.

3 Un. A↓ Un. C
And he shall be like the tree which

B C
is plant - - - ed by the

A↓ streams of the wa - - - ters,-

G Soft Chromatic C
which shall bring forth its fruit in

G
its sea - - - son; and its leaf

shall not fall, and all

C D
things what - so - ev - - - er he may do

shall__ pros - - - per. Al - le -
 lu - - - i - - - a.
4
 Not__ so__ are__ the__ un - god - - - -
 ly, __ not__ so; but rath - - - - er
 they are like the__ chaff which the wind doth
 hurl__ a - - - - way__ from the
 face__ of__ the__ earth. Al - le - lu - - - -
 i - - - - a.

The musical score consists of eight staves of music for a single voice. The music is in common time (indicated by '4') and uses a treble clef. The lyrics are written below each staff, aligned with the notes. Performance markings are present above the music, including red letters C, A↓, B, D, G, Un., and >. A green box contains the number '4'. The word 'Hard Chromatic' is written above the fourth staff. The music includes various note values such as eighth and sixteenth notes, and rests. The lyrics describe a religious scene, likely from a psalm or hymn.

5

For this rea - son shall the un - god - - -
ly - not stand_ up in_ judg - - -
ment, nor sin - - - - - ners in the coun - cil
of the right - - - eous. Al - le -
lu - - - i - - - a.

6

For the Lord know - - - - eth the
way_ of the right - - - - eous, and the
way_ of the un - god - - - - ly shall

per - - - ish. **Un.** **B** **C** **D**

i - - - a. **C**

7 **C** **G** Why have the hea - - - then raged,

and the peo - - - ples med - i - tat - ed

emp - - - ty things? **D** Al - le - lu - - -

i - - - a. **C**

8 **C** The kings of the earth were a -

roused, and the rul - - - ers were as sem - bled

Hard Chromatic **A↓**

Un. D

to - geth - - - er, — a - gainst_ the_ Lord,

A↓ B C Un.

and_ a - gainst His_ Christ.

C

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

9 C

Let us break_ their_ bonds_ a - - -

>

sun - - - der, and let us cast_ a - way_

C

their yoke_ from_ us. Al - le -

>

lu - - - i - - - a.

10 G C↓

He that dwell - eth in the heav - - - ens_ shall

laugh them to scorn, and the Lord shall

de - - - ride them. Al - le - lu - - -

i - - - a.

11

 Then shall He speak un - to

them in His wrath, and in His an -

- ger shall He trou - - - - - ble

them. Al - le - lu - - -

i - - - a.

12

C

But as for Me, I was established as king by Him, upon Sion, His holy mountain, tain, proclaiming the commandment of the Lord. Alleluia.

D

A↓ G↓ C

lu - - - - i - - - a.

13

C

The Lord said unto Me: Thou art My Son, this day have

F

The musical score consists of eight staves of music in G clef, common time, with a key signature of one sharp. The lyrics are in English, and the music includes several red annotations:

- Staff 1: Red 'C' above the first note, red 'A↓' above the eighth note, red 'G↓' above the ninth note, and red 'C' above the tenth note.
- Staff 2: Red 'D' above the first note and red 'C' above the second note.
- Staff 3: Red '14' in a green box above the first note, and red 'C' above the second note.
- Staff 4: Red 'na - - - tions' below the staff.
- Staff 5: Red 'i - - - tance,' below the staff.
- Staff 6: Red 'G' above the first note, red 'A↓' above the eighth note, and red 'C' above the ninth note.
- Staff 7: Red 'G↓' above the first note, and red 'C' above the second note.
- Staff 8: Red 'a.' below the staff.

The lyrics are as follows:

I be - got - ten_ Thee. Al - le -
lu - - - i - - - a.
Ask of Me, and I will give Thee the
na - - - tions for Thine in - her - - -
i - - - tance, and for Thy pos - sess - - -
ion_ the ut - ter - most parts
of the earth. Al - le - lu - - - i - -
a.

15

Thou_ shal_ herd_ them_ with a rod_ of_

i - - - ron; Thou shal_ shat - - - ter_

them_ like_ a_ pot - - - ter's_ ves - - -

16

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

And now, _____ O ye _____ kings, _____

un - - - - der - - - stand; be_ in -

struct - - - - ed, _____ all ye _____ that judge_

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

G↓

C

Hard Chromatic

The musical score consists of six staves of music in G clef, common time, and a key signature of one flat. The score includes lyrics in English and musical markings such as slurs, grace notes, and dynamic signs (>). Several sections are highlighted with green boxes and labeled with letters A through D.

Staff 1: Shows a single note followed by a short melodic line. Below it is the letter 'a.'

Staff 2 (Measure 17): Starts with a measure containing a grace note (G) and a main note. The lyrics are "Serve ye the Lord with fear,". The section from "fear," to the end of the staff is labeled "Hard Chromatic".

Staff 3: Continues the melody with the lyrics "and rejoice in Him with trem". The section "with trem" is labeled "Hard Chromatic".

Staff 4: Shows a melodic line ending with "a."

Staff 5 (Measure 18): Starts with a measure containing a grace note (C) and a main note. The lyrics are "Lay hold of instruc - tion, lest at".

Staff 6: Continues the melody with the lyrics "an - y time the Lord be an -". The section "be an -" is labeled "D".

Staff 7: Continues the melody with the lyrics "angry, and ye per - ish from the right -". The section "from the right" is labeled "C".

Staff 8: Continues the melody with the lyrics "eous way. Al - le lu - - -". The section "Al - le" is labeled "A↓", the section "lu - - -" is labeled "B", and the final section is labeled "D".

C

19

When quick - ly His wrath_ be_ kin - - dled,

G C D

bless - ed_ are____ all____ that have put____ their____

C D C

trust in____ Him. Al - le - lu - - - -

i - - - - a.

20 Largo $\text{J}=60$

D C D

O Lord, O Lord, why

Hard Chromatic

are they____ mul - - - - ti - - plied____ that____

Kliton

G

af - flict____ me?_ Man - y____ rise____

up - a - - - against me.

Andante $\text{J}=96$

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

21

Man - y say - un - to - my - soul: There is

no sal - va - - - tion - for - him -

in - his - God. Al - le -

lu - - - i - - - a.

22 Largo $\text{J}=60$

Un. F But - Thou, O Lord., art my

help - - - er, my - glo - - - ry, and the

lift - er up of my head. Al -

Andante $\text{♩} = 96$

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

23

I cried un - to the Lord with -

my voice, and He heard me out of His

ho - ly moun - - - tain. Al - le -

lu - - - i - - - a.

24

I laid me down and slept;

I a - - woke, for the Lord will help -

1. **C** Un. **G↓** **C** **D** **C**

me. Al - - le - lu - - -

i - - - a.

25 **D** > **Hard Chromatic**

I will not_____ be____ a - fraid of____ ten____

thou - - - sands of____ peo - - - ple

C **D** > **Hard Chromatic**

that set____ them - selves a - against____ me

round____ a - - - bout. Al - - le -

lu - - - i - a.

26 **G** **A** **G**

A - rise,____ O____ Lord., save____ me, O____

Soft Chromatic

my____ God, for Thou_____ hast smit - ten

all____ who with - out____ cause are mine en - e -

mies; the teeth_____ of____ sin - ners hast_

Thou_ bro - - - ken. Al - le -

lu - - - i - - - a.

27

Sal - va - - - tion is____ of the____ Lord,

and Thy bless - ing____ is____ up - on Thy____

peo - - - ple. Al - le - lu - - -

i - - - - a.

28

Glo - ry to the Fa - ther, and to

the Son, and to the Ho - ly

Spir - it.

29

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

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

A - men.

30 31

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

The musical score consists of six staves of music in G clef, common time, with a key signature of one sharp. The lyrics are in Latin, with some words in red or green boxes indicating specific actions or notes.

- Staff 1:** Shows the beginning of the melody. The lyrics are "Al - le - lu - i - a. Glo - ry to _____ Thee, _____. O _____ God." Red letters "D" and "C" are placed above the notes for "Glo" and "ry".
- Staff 2:** Continues the melody. The lyrics are "O _____ God." A blue bracket indicates "(twice)".
- Staff 3:** Labeled "32" in a green box. The lyrics are "Al - le - lu - i - a. Al - le - lu - i - a." Red letters "Un." and "C" are placed above the notes for the first "Al".
- Staff 4:** The lyrics are "Al - le - lu - i - a. Glo - ry to _____ Thee,". Red letter "G" is above "Glo" and red letter "F" is above "Thee".
- Staff 5:** The lyrics are "O _____ God." Red letters "G" and "C↓" are above the notes for "O" and "God". Red letter "G↓" and a greater-than sign (>) are above the notes for "God".
- Staff 6:** The lyrics are "O _____ God." A green bracket above the staff is labeled "> rit.". Red letter "C" is above the notes for "God".

We must think of what we sing rather than allow our mind,
seized by extraneous thoughts as is often the case,
to lose the fruit of our labor.

-St. Niceta of Remesiana



BLESSED IS THE MAN (PSALMS 1-3)

Brief Version

Adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 6:30

Intonation: #14

Presto $\text{J}=180$

Plagal First Mode

Μακάριος ἀνήρ

1 D G

Bless-ed is the man that hath not walked in the coun-sel of
the un-god-ly, nor stood in the way of sin-
ners, nor sat in the seat of the pes-ti-lent.
Al-le lu-i-a.

2 D G

But his will is rath - er in the law__ of the Lord, and

in His law will he med - i - tate day and night.. Al - le -

lu - i - a.

3 D

And he shall be__ like the tree which is plant - ed by the

streams_ of the wa - ters._ Al - le - lu - i - a.

4 D

Which shall bring forth its fruit__ in its sea - son; and its

leaf shall not fall, and all things what - so - ev - er he may_

do shall pros - per._ Al - le - lu - i - a.

5

D A Hard Chromatic G

Not so are the un - god - ly, not so; but rath - er

they are like the chaff which the wind doth hurl a - way from the

face____ of the earth.. Al - le - lu - i - a.

6

D

For this rea - son shall the un - god - ly not stand up in

judg - ment, nor sin - ners in the coun - cil of the right - eous..

Al - le - lu - i - a.

7

D

For the Lord know - eth the way_ of the right - eous,

and the way of the un - god - ly shall per - ish._ Al - le -



8 D

Why have the hea - then raged, and the peo - ples med - i - ta - ted

emp - ty things?_ Al - le - lu - - i - a.

9 D

The kings of the earth_ were a - roused, and the rul - ers

were as - sem - bled to - geth - er, a - gainst the Lord, —

and a - gainst His Christ._ Al - le - lu - - i - a.

10 D

Let us break their bonds a - sun - - der, and let us cast a -

way their yoke from us._ Al - le - lu - - i - a.

11 D

A Hard Chromatic

He that dwell-eth in the heav - ens shall laugh_ them to scorn,

G D

and the Lord_ shall de - ride_ them._ Al - le - lu -

i - a.

12 D

Then shall He speak_ un - to them_ in His wrath, and

in His an - ger_ shall He trou - ble them._ Al - le - lu -

i - a.

13 Un. D

But as for Me, I was es - tab - lished as king by Him,

up - on Si - on, His ho - ly moun - tain, pro-claim-ing

the com-mand-ment of the Lord. Al - le - lu - i - a.

14

D > G D

The Lord said un - to Me: Thou art My Son, this

day have I be - got - ten Thee.. Al - le - lu - i - a.

15

A G >

Ask of Me, and I will give Thee the na - -

D

tions for Thine in - her - i - tance, and the ut - - ter - most parts

> >

of the earth for Thy pos - sess - - ion.. Al - le - lu - -

i - - a.

16

D G >

Thou shalt herd them with a rod of i - - iron; Thou shalt shat - ter

them like a pot-ter's ves-sels. Al-le-lu-

i - a.

17

And now, O ye kings, un-der-stand; be in-struct -

ed, all ye that judge the earth. Al-le-lu -

i - a.

18

Serve ye the Lord with fear, and re-joice in Him with trem -

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

19

Lay hold of in-struc-tion, lest at an-ny time the

Hard Chromatic D

Lord be an - gry, and ye per - ish from the right-eous way.

Al - le - lu - i - a.

20 D A **Hard Chromatic** > G

When quick - ly His wrath be kin - dled, bless - ed are

D >

all__ that have. put their trust in Him. Al - le - lu - -

i - a.

21 D A **Hard Chromatic**

O Lord, why are they mul - ti - plied that af - flict me?

D >

Man - y rise__ up a - gainst_ me. Al - le - lu - -

i - a.

22

D



Man - y say un - to my soul: There is no sal - va - - tion for



23

D



But Thou, O Lord,_ art my help - er, my glo - ry,



i - a.

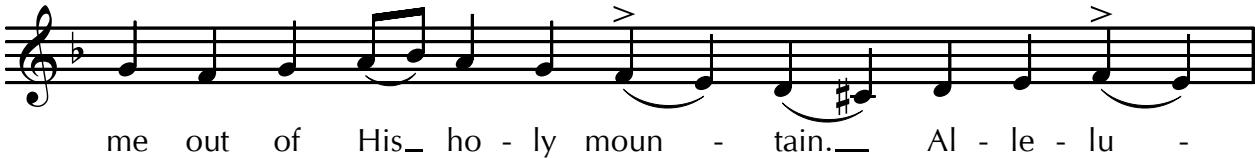
24

A

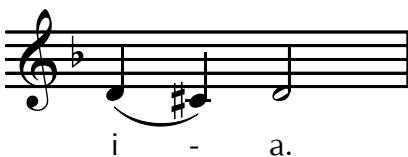
D



I cried un - to_ the Lord_ with my voice, and He heard_



me out of His_ ho - ly moun - tain._ Al - le - lu -



i - a.

25 D

I laid me down and slept; I a - woke, for the Lord will

help_ me._ Al - le - lu - i - a.

26 D

I will not_ be a - afraid of ten thou - sands of peo -

ple that set them-selves a - gainst me round a - bout._ Al - le -

lu - i - a.

27 A G D

A - rise, O__ Lord, save me, O__ my God, for

Thou hast smit - ten all who with - out cause_ are mine en - e -

mies; the teeth of sin - ners hast Thou bro - ken._ Al - le -

lu - - i - a.

28 D

Sal - va - - tion is of the Lord, and Thy bless - - ing

is up - on Thy peo - ple. Al - le - lu - - i - a.

29 D

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

Spir - - it.

30 D

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

ag - - es. A - men.

31 32 D

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

Un. Hard Chromatic

33

C D

a. Glo - ry to Thee, O God.

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

a. Glo - ry to Thee O God, our hope O Lord,

glo - ry to Thee.





LORD, I HAVE CRIED

Very Slow Version*

First Mode

Duration: 5:45 + 3:45

adapted from Iakovos the Protopsaltis (d. 1800)

Intonation: #1

Andante ♩=84

Κύριε ἐκέκραξα

Musical notation for the hymn "I have cried unto the Lord". The top staff shows a melodic line with a bassoon-like sound, marked with a downward arrow at the start and a forte dynamic (D) at the end. The lyrics "Lord," are written below the notes. The bottom staff shows a soprano-like melody with a flute-like sound, marked with a greater than sign (>) over the notes. The lyrics "have_ cried_ un - to_" are written below the notes. Performance markings include a fermata over the first note of the soprano line and a grace note above the second note of the soprano line.

* This very slow version is frequently used in all-night vigils on the Holy Mountain and throughout Greece.

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, aligned with the notes. Red labels (Un., D, C) are placed above certain notes to indicate specific performance techniques or modes. The lyrics are:

Thee, _____ un - - - - -
to _____ Thee, _____ (n) _____
> Un. D > C D >
heark - - - - -
Un. > C
en un - - - - to
D >
me; _____ (n) _____ heark - -
D C Un.
en _____
D > C >
un - to me, _____
D B D
O _____

The musical score consists of eight staves of music in G clef, common time, and first mode (D major). The lyrics are:

- Lord. _____ (n) _____ Lord, _____
- I _____ have _____ cried _____
- un - to _____ Thee, _____
- un - - - - - to _____
- Thee, _____ (n) _____
- heark - - - - - Un.
- en un - - - - to me; _____
- (n) _____ at _____

Red markings are present above certain notes:

- Staff 1: Above the note after "Lord." (marked A)
- Staff 2: Above the note before "I" (marked D)
- Staff 3: Above the notes before "Thee," (marked C and D)
- Staff 4: Above the note before "to" (marked D)
- Staff 5: Above the note before "(n)" (marked C)
- Staff 6: Above the note before "Un." (marked D)
- Staff 7: Above the note before "me;" (marked C)
- Staff 8: Above the note before "at" (marked Un.)

B
 tend _____ at - tend _____

C D
 to the voice _____

C D
 to the _____

voice _____

F
 of my _____

sup - pli - ca - tion

C
 when _____

D
 I cry _____

- to Thee

un - to Thee:

Heark - - - - -

(n) - - - - heark - en un - - - - -

to me, (n) O

Lord, - - - - -

Un. D O Lord. (n) - - - - -

>

Let my Prayer

Κατευθυνθήτω

Sheet music for soprano voice, treble clef, key signature of one flat. The lyrics are:

Let my prayer be set forth as incense before Thee, (n) the lift - - - the lift - - -

Performance markings include:

- Red letter D above the first measure.
- Red letter Un. above the third measure.
- Red letter A↓ above the second measure.
- Red letters C and D above the fourth measure.
- Red letter Un. above the eighth measure.
- Red letter C above the ninth measure.

Musical notes consist of quarter and eighth notes, with various slurs and grace notes.

Lord I Have Cried - Very Slow Version - First Mode

601

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 the notes, corresponding to the music. Red markings are placed above certain notes: 'Un.' at the beginning of the first staff, 'D' over the eighth note of the first staff, 'C' over the eighth note of the second staff, 'B' over the eighth note of the third staff, 'V' over the eighth note of the fourth staff, 'C' over the eighth note of the fifth staff, and 'D' over the eighth note of the sixth staff. The lyrics are:

ing up (n)
of (n) Un.
my > D my
hands > (n) as an
eve - - - - as an
eve - - - - (n) - - -
- - ning sac - - (n) - -
ri > C > D

Music score for "Lord I Have Cried" in First Mode, featuring six staves of music with corresponding lyrics. The score includes dynamic markings (>), articulations (dots), and red letterheads (Un., C, D, B) above specific notes. The lyrics are:

- Staff 1: fice;
- Staff 2: heark - - - - (n) - - - - heark - en
- Staff 3: un - - - - to me, (n)
- Staff 4: O
- Staff 5: Lord,
- Staff 6: C, B, D, O
- Staff 7: Lord., (n)

*continue on page 611 with
psalm verses in triple meter*



LORD, I HAVE CRIED

Very Slow Version

Plagal Second Mode

Duration: 5:30 + 3:45

adapted from Iakovos the Protopsaltis (d. 1800)

Intonation: #20

Andante ♩=84

Κύριε ἐκέκραξα

Neh. _____ Lord, _____

_____ I _____ have _____ (n) _____

cried _____ un - to _____ Thee, _____

_____ I _____ have _____ cried _____

* This very slow version in plagal second mode is also frequently used in all-night vigils on the Holy Mountain, because several feast days of the Lord and of the Mother of God begin with troparia in plagal second mode.

The musical score consists of eight staves of music for soprano voice. The key signature changes from B-flat major (two flats) to G major (one sharp). The lyrics are:

 un - to Thee,

 heark - -

 en - un - to me

Soft Chromatic: D

 un - -

 to me;

 heark - en - un - to me,

 O Lord. Lord,

 I have

 Red labels C, D, and Un. indicate specific melodic points.

The musical score consists of eight staves of music in G major (indicated by a sharp symbol) and common time. The lyrics are as follows:

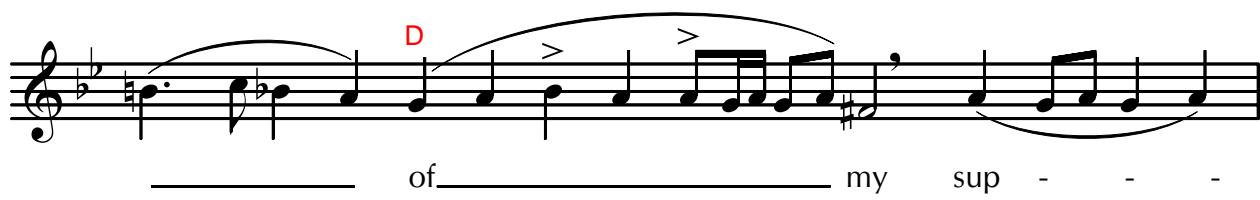
- Staff 1: cried un -
- Staff 2: to Thee, I
- Staff 3: have cried un - to
- Staff 4: Thee,
- Staff 5: heark en un - to
- Staff 6: Un. D me un -
- Staff 7: to me; at -
- Staff 8: Diatonic G tend at - - - - tend

Performance markings include:

- A red 'D' above the first staff.
- A red 'C' above the fifth staff.
- A red 'Un.' above the sixth staff.
- A red 'D' above the sixth staff.
- A green 'Diatonic' and a red 'G' above the eighth staff.

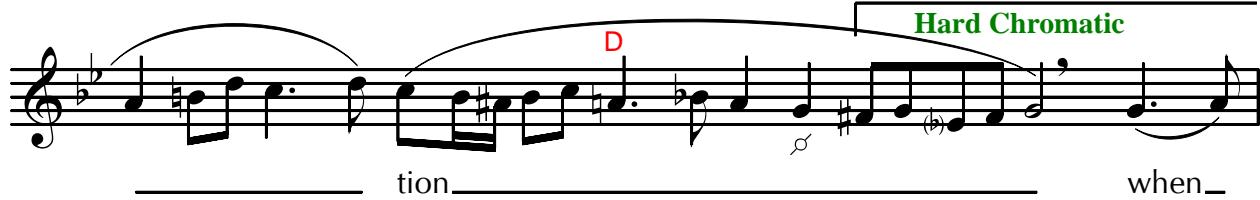
 Slurs and grace notes are also present throughout the score.

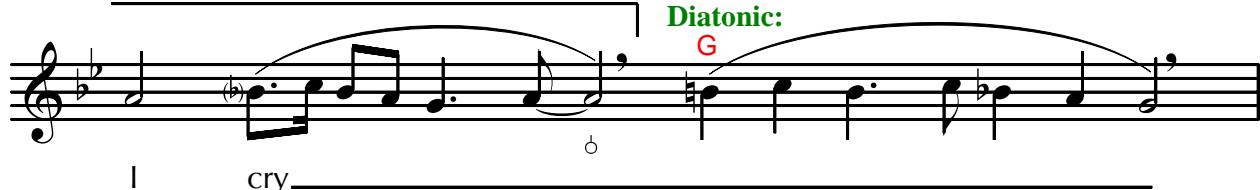
Hard Chromatic 

Diatonic: 

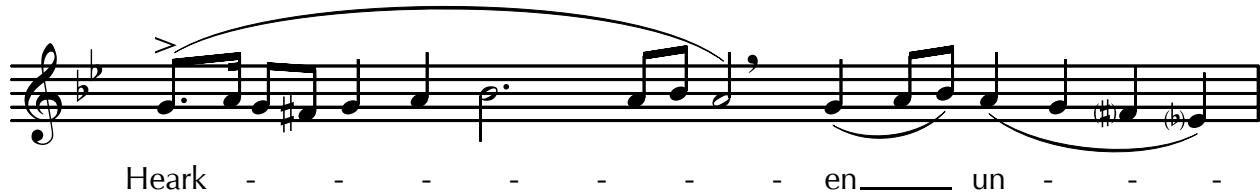
G 



Hard Chromatic 

Diatonic: 

Hard Chromatic: 



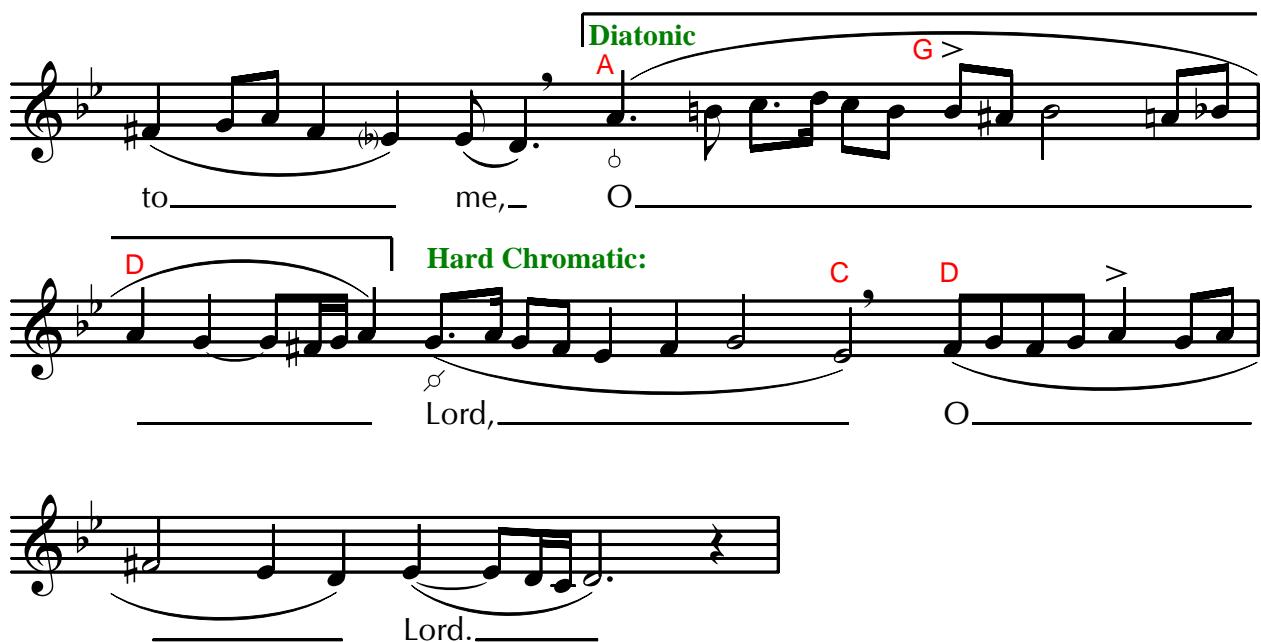
Diatomic
A G >

to me, O

Hard Chromatic:
D C D >

Lord, O

Lord.



Let my Prayer

Κατευθυνθήτω

D

Let my prayer be set forth as in cense before be.

Soft Chromatic:

Un. D
fore

Thee, the

Diatonic G > D
lift ing

Hard Chromatic
up of my

Diatonic G
hands of my

hands of my

D as an eve

(n) as an eve

Hard Chromatic:

continue on page 619 with
psalm verses in triple meter



VERSES OF PSALMS

140, 141, AND 129

Duration: 5:30

Allegro $\text{♩} = 145$

First Mode
Triple Meter*

Θοῦ Κύριε

1

Set, O Lord, a watch__ be - fore my mouth,
and a door____ of en - clo - sure round_ a -
bout_ my lips.

2

In - cline__ not my heart un - to words of
e - - - - vil, to make_ ex - cuse____ with_ ex -
cus - es in sins,

* In contemporary Athonite practice, the verses of these psalms are chanted in triple meter following the "Lord I have cried" of an all-night vigil.

3



With men__ that work_ in - iq - ui - ty; and I__



will not join__ with their cho - sen.

4



The right - eous man will chas - ten me with mer - cy

Hard Chromatic



and_ re - prove_ me; as for the oil__ of_ the

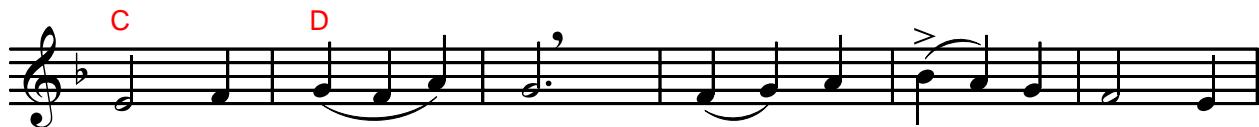


sin - ner, let__ it not a - noint_ my head.

5



For yet more__ is my prayer_ in the pres - ence



of their pleas - ures; swal - lowed up__ near by the



rock____ have_ their judg - es been.

6

D

They shall hear_ my words, for they_ be sweet - ened;

as_ a clod_ of earth_ is bro - ken up - on the

D

C D

earth, so have_ their bones_ been scat - tered nigh_ un - to

Ha - - - des.

7

D

For un - to Thee, O Lord, - O Lord, are mine eyes, in

D

Thee_____ have_ I hoped; take_____ not_ my

soul_ a - way.

8

D

Keep me from the snare_ which they_ have laid_ for me, and

9
A↓ >
 The sin - - - - ners__ shall fall in - to their

10
D >
 With my voice__ un - to the Lord have I cried, with_ my

11

D



I will pour____ out be - fore Him my sup - pli - ca - -

G

D



tion, mine af - flic - - - tion be - fore____ Him_ will

C

D



I de - clare.

12

G

D



When my spir - it was faint-ing with - in____ me,

C

D



then Thou knew - est my paths.

13

C

D



In this way____ where - in I have walked they hid__ for



me____ a snare.

14

D

C

D



I looked up - on my right_ hand, and be - held, and

there was none____ that did know____ me.

15

Flight hath failed____ me, and there_ is none that watch - eth

out for my soul.

16

I have cried____ un - to Thee,_ O Lord; I____ said:

Thou art my hope, my por - - - tion_ art Thou in the

land____ of the liv - - - ing.

17

At - tend un - to__ my sup - pli - ca - - tion, for

I____ am brought ver - - y low.

18

D

De - liv - er me from them_ that per - se - cute__
me, for they_ are strong - er than I.

*The following verses are chanted in triple meter
only when there are fewer than ten troparia.*

19

D

Bring_ my soul out of pris - on that I may_ con -
fess_ Thy Name.

20

D C D

The right - eous shall wait pa - tient - ly for me un -
til_ Thou shalt_ re - ward_ me.

21

A ↓ > Un. D

Out_ of_ the depths_ have I cried_ un - to



Thee, O Lord;— O Lord,— hear my voice.

22

D



Let Thine ears—— be at - ten - tive to the voice



of my sup - pli - ca - - - tion.

Sing to God, not with the voice, but with the heart; not, after the fashion of tragedians, in smearing the throat with a sweet drug, so that theatrical melodies and songs are heard in the church, but in fear, in work, and in knowledge of the Scriptures.

And although a man be cacophonous, if he have good works,
he is a sweet singer before God.

-St. Jerome

VERSES OF PSALMS

140, 141, AND 129

Plagal Second Mode

Triple Meter

Duration: 5:30

Allegro $\text{J}=145$

Θοῦ Κύριε

1

D G D

Set, O Lord, a watch be - fore my mouth, and a
door____ of en - clo - sure round_ a - bout_ my lips.

2

D G D

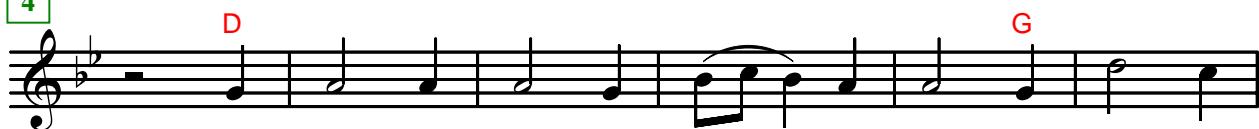
In - cline not my heart un - to words of e - vil, to
make_ ex - cuse____ with_ ex - cus - es in sins,

3

D G D

With men that work in - iq - ui - ty; and I will not
join____ with_ their cho - - - sen.

4



The right - eous man will chas - ten me with mer - cy



and_ re - prove____ me; as for the oil____ of the



sin - ner, let__ it not__ a - noint__ my head.

5



For yet more is my prayer in the pres - ence of their



pleas - ures; swal - lowed up near by__ the rock__



have_ their judg - es been.

6



They shall hear my words, for they__ be sweet - ened;



as a clod_ of earth__ is bro - ken up - on the

7
 earth, so have_ their bones_ been scat - tered nigh____
 un - to Ha - - - des.
8
 For un-to Thee, O Lord, O Lord,____ are mine eyes, in
 Thee have I hoped; take____ not_ my soul_ a - way.
9
 Keep me from_ the snare which they have laid_ for me, and
 from the stum - bling - blocks of them_ that work_ in -
 iq - ui - ty.
10
 The sin - ners shall fall_ in - to their own____


 net; I am a lone un - til I
 pass by.

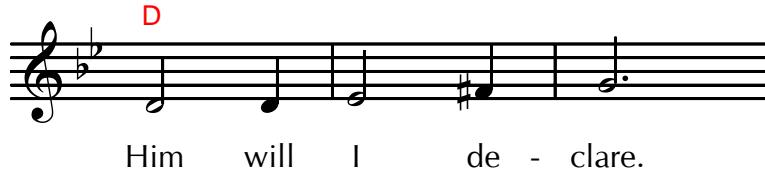
10

 With my voice un - to the Lord have I cried,

 with my voice. un - to the Lord have I made my
 sup - pli - ca - - - tion.

11

 I will pour out be - fore Him my sup - pli -

 ca - tion, mine af - flic - tion be - fore

 Him will I de - clare.

12



When my spir - it was faint-ing with - in me,



then_ Thou knew - est my paths.

13



In this way__ where - in I have walked they hid__ for



me__ a snare.

14



I looked up - on my right_ hand, and be - held, and



there_ was none__ that_ did know__ me.

15



Flight hath failed_ me, and there is none that watch - eth



out for my soul.

16

I have cried un - to Thee, O Lord; I said:
Thou art my hope, my por - tion art Thou in the
land of the liv - - - ing.

17

At - tend un - to my sup - pli - ca - tion, for
I am brought ver - y low.

18

De - liv - er me from them that per - se - cute
me, for they - are strong - er than I.

*The verses on following page are chanted in triple meter
only when there are fewer than ten troparia.*

19

Bring my soul out of pris - on that I may con -
fess Thy Name.

20

The right - eous shall wait pa - tient - ly for me un -
til Thou shalt re - ward me.

21

Out of the depths have I cried un - to
Thee, O Lord; O Lord, hear my voice.

22

Let Thine ears be at - ten - tive to the voice
of my sup - pli - ca - tion.



O JOYOUS LIGHT

Second Mode

Duration: 2:15

adapted from version attributed to John Sakellarides*
as chanted on the Holy Mountain

Intonation: #4

Larghetto ♩=66

Φῶς ιλαρόν

O Joy - ous Light of the ho - ly glo - ry of the im -

mor - tal, heav - en - ly, ho - ly, bless - ed Fa - ther,

O Je - sus Christ: We that come to the

* It is said that John Sakellarides found this melody amongst other music manuscripts in Zakynthos. Although it is labelled as being a melody in second mode (due to its cadences on Di and Vou), it cannot be rightly considered a Byzantine melody, because it fails to follow the formulaic rules that genuine Byzantine music follows.

set - ting of the sun, when we be - hold the eve - ning light, praise -

Fa - ther, Son, and Ho - ly Spir - it,

God. Meet it is for Thee at all times to be -

praised with glad - some voic - es, O Son of God,

Giv - - - er of life. Where - fore, the -

world doth glo - ri - fy Thee. -





O JOYOUS LIGHT

Second Mode

Duration: 2:15

adapted from Ancient Melody

Intonation: #4

as abbreviated by Socrates Papadopoulos

Andante $\text{♩} = 100$

Φῶς ιλαρόν

O Joy - ous_ Light_ of_ the ho - ly
glo - ry_ of the im - mor -
tal,_ heav - en - ly, ho - ly, bless -
ed_ Fa - ther, O Je - sus Christ:
We that come to the set - ting_ of_ the_

sun, when we be - hold the eve -

ning light, praise Fa - ther, Son, and

Ho - ly Spir - - it, God. Meet it

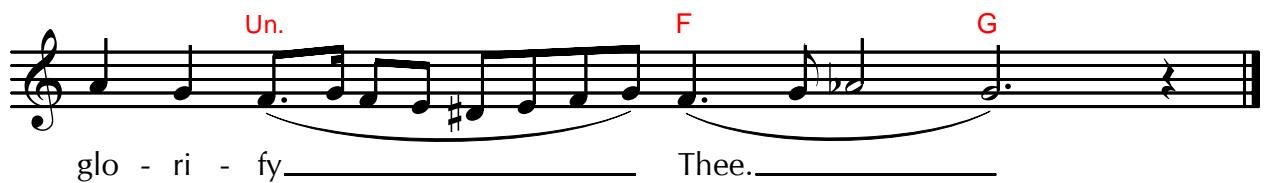
is for Thee at all times to be

praised with glad some voic - - - es, O

Son of God, Giv - - - er of

life. Where - - - fore, the

world doth glo - - - ri - fy Thee





DAILY PROKEIMENA

Saturday Vespers

Presto $\downarrow 180$

Second Mode

First Choir:

The Lord is king; He is clothed with maj - es - ty.

Canonarch:

The Lord is clothed with strength and He hath girt Him - self.

Second Choir:

The Lord is king; He is clothed with maj - es - ty.

Canonarch:

For He es - tab - lished the world which shall not be shak - en.

First Choir:

The Lord is king;

Second Choir:

He is clothed with maj - es - ty.

Sunday Vespers

Plagal Fourth Mode

'Ιδοὺ δὴ εὐλογεῖτε

(twice)



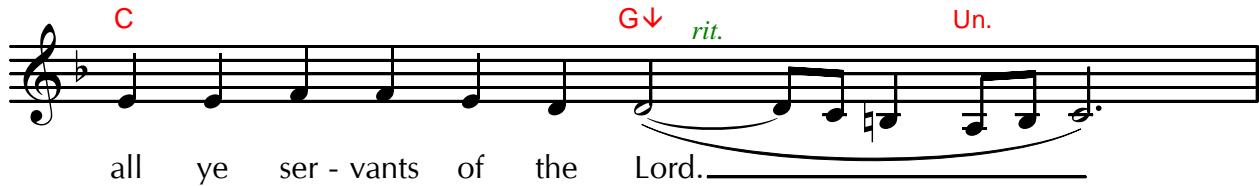
Be - hold now, bless— ye the Lord, all ye ser-vants of the Lord.

Canonarch:

Ye that stand in the house of the Lord, in the courts of the house of our God.

First Choir:

Be - hold now, bless— ye the Lord,

Second Choir:

all ye ser - vants of the Lord.—

Monday Vespers

Fourth Mode

Κύριος εἰσακούσεται μου



The Lord will heark-en un - to me when I cry___ un - to Him.

Canonarch:

When I called up - on Thee, O God of my right-eous-ness, Thou didst



heark-en un - to me.

First Choir:

The Lord will heark - en un - to me

Second Choir:

when I cry un - to Him._____

Tuesday Vespers

First Mode

Τὸ ἔλεος σου Κύριε



Thy mer - cy shall pur - sue _____ me, O Lord, all the days -



of my life.

Canonarch:



The Lord is my shep-herd, and I shall not want; in a place of green



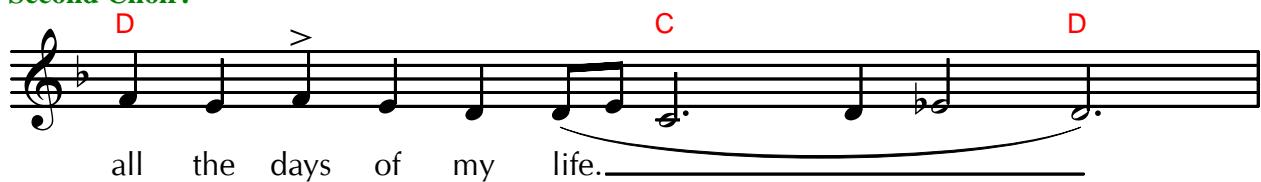
pas - ture, there hath he made me to dwell.

First Choir:



Thy mer - cy shall pur - sue me, O Lord,

Second Choir:



all the days of my life..

Wednesday Vespers

Plagal First Mode

'Ο Θεὸς ἐν τῷ ὀνόματι σου

O God, in Thy Name save me, and in Thy strength

do Thou judge me.

Canonarch:

O God, heark-en un-to my prayer, give ear un-to the words of my mouth.

First Choir:

O God, in Thy Name save me,

Second Choir:

and in Thy strength do Thou judge me.

Thursday Vespers

Plagal Second Mode

Ἡ βοήθειά μου



My help com - eth from the Lord, Who hath made heav - en



and the earth.

Canonarch:



I have lift-ed up mine eyes to the moun-tains, from whence com-eth my help.

First Choir:



My help com - eth from the Lord,

Second Choir:



Who hath made heav - en and the earth.

Friday Vespers

Grave Mode

'Ο Θεὸς ἀντιλήπτωρ μου εἶ

O God, Thou art my help - er; Thy mer - cy shall go be -

Un. (twice)

fore me.

Canonarch:

Res-cue me from mine en-e-mies, O God, and from them that rise up a -

against me re-deem me.

First Choir:

O God, Thou art my help - er;

Second Choir:

Thy mer - cy shall go be - fore me.



LENTEN PROKEIMENA

"Turn Not Away"

For Forgiveness Sunday and the
Second and Fourth Sundays of Lent

Duration: 3:15

Intonation: #26

Largo \downarrow_{48}

Plagal Fourth Mode
adapted from traditional melody
by Petros Peloponnesios (d. 1777)

Μὴ ἀποστρέψῃς

Turn not a - way a - ;

way Thy coun - - - Thy coun - - te - nance;

from;

Thy ser - - - from Thy ser - - - ;

- vant, for I.

am af - flict - - - ed af - flict -

ed; heark - - - en

un - to me heark - en quick - - -

ly. At - tend to

my soul and de - liv - er de -

liv - er it.

Verses:

2. May Thy salvation, O God, be quick to help me.
3. Let beggars behold it and be glad.
4. Seek after God, and your soul shall live.

Final ending:

At - tend _____ to my _____ soul _____

and _____ de - - - - liv -

er _____ it _____

de - liv - - - - er _____ it.

C rit.

When we are weighed down by deep despondency,
 we should for a while sing psalms out loud,
 raising our voice with joyful expectation
 until the thick mist is dissolved
 by the warmth of song.

-St. Diadochos of Photiki

"Thou Hast Given"

For the First, Third, and Fifth Sundays of Lent

Plagal Fourth Mode

Duration: 1:45

adapted from traditional melody
by Petros Peloponnesios (d. 1777)**Largo** $\text{J} = 48$

Ἐδωκας κληρονομίαν

Un. D C

Thou hast giv -

en an in - - - her - - -

- - - i - - - tance to them

that fear Thy Name,

Intermediate Ending:

to them that

fear Thy Name, O Lord.

Verses:

2. From the ends of the earth unto Thee have I cried. I will dwell in Thy tabernacle unto the ages.
3. I shall be sheltered in the shelter of Thy wings. For Thou, O God, hast heard my prayers.
4. So will I chant unto Thy Name unto the ages, that I may pay my vows from day to day.

Final ending:

to them that fear

Thy Name, O

Lord.

C rit.



Great Prokeimena

For Feast Days of the Lord and Bright Week
adapted from Athonite melodies

Intonation: #21

Andante $\text{♩} = 80$

For Holy Saturday

Grave Mode

'Aváστα ó Θεός

A - rise, O _____ God, judge _____ the _____

earth;— for__ Thou shalt____ have an____ in -

her - it - ance_ a - mong____ all____ the____

na - - - - tions. na - - - - tions.

Un.

Verses:

2. From the ends of the earth unto Thee have I cried. I will dwell in Thy tabernacle unto the ages.
3. I shall be sheltered in the shelter of Thy wings. For Thou, O God, hast heard my prayers.
4. So will I chant unto Thy Name unto the ages, that I may pay my vows from day to day.

For Pascha, Thomas Sunday,
Pentecost, and Nativity

Intonation: #21

Grave Mode

Τίς Θεὸς μέγας

What God is as great as our God? -

Thou art God Who a - lone work - est won - - - ders. -

lone work - est won - - - ders. -

Thou art God Who a - lone

work - est won - - - ders. -

Verses:

2. Thou hast made Thy power known among the people; with Thine arm hast Thou redeemed Thy people.
3. And I said: Now have I made a beginning; this change hath been wrought by the right hand of the Most High.
4. I remembered the works of the Lord; for I will remember Thy wonders from the beginning.

For Bright Monday, Theophany, Transfiguration,
Exaltation of the Cross, and Ascension

Intonation: #21

Grave Mode

'Ο Θεός ἡμῶν

Our God is in Heaven and on earth; all things so ever willed, He hath done. all things so ever willed, He hath done.

1., 2., 3. C D

Un. 4. F

G

F

D rit. Un.

Verses:

2. When Israel went out of Egypt, and the house of Jacob from among a barbarous people, Judæa became His sanctuary, Israel His dominion.
3. The sea beheld and fled, Jordan turned back.
4. What aileth thee, O sea, that thou fleddest? And thou Jordan, that thou didst turn back?

For Bright Tuesday

Plagal Fourth Mode

Intonation: #26

Φωνὴ μου πρὸς Κύριον

With my voice_ un - to the_ Lord_____ have

I _____ cried, with my voice_____ un - to_____

God,_ and He____ was____ at - ten - - tive

un - - - to____ me. un - - -

to____ me. *G↓ rit.* Un.

Verses:

2. In the day of mine affliction I sought out God, with my hands upraised by night before Him, and I was not deceived.
3. My soul refused to be comforted; I remembered God and I was gladdened.
4. O God, in the sanctuary is Thy way. What God is as great as our God? Thou alone art God Who workest wonders.

For Bright Wednesday

Grave Mode

Intonation: #21

'Ενώτισαι ο Θεός

Give ear, O God, unto my prayer,
and disdain not my sup - pli - ca -
tion. and disdain not
my sup - pli - ca - tion. Un. rit. Un.

Verses:

2. Attend unto me, and hear me.
3. Because they have turned iniquity upon me, and with wrath were they angry against me.
4. As for me, unto God have I cried, and the Lord hearkened unto me.

For Bright Thursday

Grave Mode

Intonation: #21

'Αγαπήσω σε Κύριε

I will love _____ Thee, O Lord, _____

my strength; the Lord is my foun -

da - - - - tion, and my ref - - - - uge, and

my de - liv - er - er. _____

and my de - liv - er - er. _____

er. _____

Verses:

2. My God is my helper, and I will hope in Him, my defender, and the horn of my salvation, and my helper.
3. With praise will I call upon the Name of the Lord, and from mine enemies shall I be saved.
4. He heard my voice out of His holy temple, and my cry before Him shall enter into His ears.

For Bright Friday

Plagal Fourth Mode

Intonation: #26

Ἐδωκας κληρονομιαν

Thou hast giv - en an in - her - i - tance

to them that fear Thy Name,

O Lord.

to them that fear Thy Name,

O Lord.

G ↓ rit. Un.

Verses:

2. From the ends of the earth unto Thee have I cried. I will dwell in Thy tabernacle unto the ages.
3. I shall be sheltered in the shelter of Thy wings. For Thou, O God, hast heard my prayers.
4. So will I chant unto Thy Name unto the ages, that I may pay my vows from day to day.



RICH MEN HAVE TURNED POOR

Brief Melodies*

Intonation: #21

Grave Mode

Allegro ♩=140

Πλούσιοι ἐπτάχευσαν

Rich men have turned poor and gone hun - gry; but

 they that seek the Lord shall not be de - prived of an -

 y good thing. of an - y good thing.

* According to some traditions, after the Blessing of the Loaves this psalmic verse is chanted three times heirmologically (i.e., briefly) with melodies such as the ones found on this and the following page. On the Holy Mountain, however, this psalmic verse is chanted only once sticherarically (i.e., more elaborately) with melodies such as those found on pages 652-657.

Triple Meter

Intonation: #13

Plagal First Mode

Presto ♩=170

Rich____ men have turned____ poor____ and gone

hung - - - gry; but they that seek_ the Lord shall not____

be de - prived of an - - - y____ good thing.

an - - - y____ good thing.

The one instrument of peace, the word alone by which we honour God, is what we employ.
 We no longer employ the ancient psaltery, and trumpet, and timbrel, and flute,
 which those expert in war and contemners of the fear of God
 were wont to make use of also in the choruses
 at their festive assemblies.

-St. Clement of Alexandria



RICH MEN HAVE TURNED POOR

Long Melodies

Duration: 1:15

Intonation: #1

Largo $J=60$

First Mode
adapted from Hieromonk Hierotheos
of Philotheou Monastery

Πλούσιοι ἐπτώχευσαν

1 D G > D

Rich men have turned poor and gone hungry; but

they _____ that _____ seek _____ the _____ Lord

shall _____ not _____ be _____ de - prived of an - - -

y _____ good _____ thing..



Plagal First Mode

Duration: 1:15

adapted from Hieromonk Daniel Danielidou
of Katounakia on the Holy Mountain

Intonation: #14

2

Rich____ men____ have____ turned____

poor____ and____ gone____ hun - - - gry;____ but

they____ that____ seek____ the____ Lord____ shall____

not____ be____ de - - prived____ of an - - -

y____ good____ thing.____

Plagal First Mode

adapted from Hieromonk Hierotheos
of Philotheou Monastery
(inspired by Michael Hatzithanasiou)

Duration: 1:15
Intonation: #14

3 A

Rich_____ men_____ have_____ turned_____ poor_____

D G A

and_____ gone_____ hun - - - gry;_____ but_____ they_____ that_____

D

seek_____ the_____ Lord_____ shall_____ not_____ be_____

de - prived_____ of an - - - y_____ good_____

de - prived_____ of an - - - y_____ good_____

G D↓ C↓ D↓

thing._____

Enharmonic Grave Mode

Duration: 1:15

adapted from Ancient Melody

Intonation: #23

4

Rich men have turned poor;

and gone hungry; but they

that seek the Lord shall not

be deprived of anything;

good thing.

Diatonic Grave Mode

Duration: 1:15

adapted from Ancient Melody

Intonation: #22

5

B ↓ G

Rich_____ men_____ have turned_____ poor_____

D Hard Chromatic B G

and_____ gone_____ hun - - - - gry; but

B ↓

they_____ that_____ seek_____ the_____ Lord_____

G D

shall_____ not_____ be_____ de - prived_____ of an - - - -

B

y_____ good_____ thing.



O THEOTOKOS AND VIRGIN

Eight-Mode Version

adapted from Theodosios Georgiadis

Duration: 5:45

Intonation: #1

Adagio ♩=76

First Mode

Θεοτόκε Παρθένε

The musical score consists of three staves of music for voice and piano. The top staff shows the beginning of a melody with lyrics "O The - - o - to - - -". The middle staff continues the melody with "kos and Vir - - - - -". The bottom staff concludes the melody with "gin, O _____ The - o - to - -". Red letters above the notes indicate performance techniques: 'C' and 'D' above the first two notes of the first staff, 'G' above the first note of the third staff, and 'D' above the second note of the third staff. A crescendo arrow (>) is positioned above the eighth note of the first staff and the eighth note of the third staff.

Musical notation for the first section of the hymn, featuring four staves of music in G clef and a key signature of one flat. The lyrics are: "kos and Vir - gin, re - joyce, re - joyce,". Red letters A, G, and D are placed above specific notes in the second, third, and fourth staves respectively.

Second Mode (Diatonic)

Musical notation for the second section of the hymn, featuring two staves of music in G clef and a key signature of one flat. The lyrics are: "full of grace,". Red letters C and E are placed above specific notes in the first and second staves respectively.

Third Mode

The musical notation consists of four staves of music for a single voice. The first three staves are in common time, while the fourth staff begins with a quarter note followed by a half note, indicating a change in time signature.

- Staff 1:** Starts with a quarter note (Un.), followed by a eighth note (F). The lyrics are "re - - - - joy, O". A red 'C' is placed above the eighth note of the melody.
- Staff 2:** Starts with a quarter note (F). The lyrics are "Mar - - - - y; the Lord is".
- Staff 3:** Starts with a quarter note (C). The lyrics are "with thee, re - joyce, O Mar - y,". A red 'F' is placed above the eighth note of the melody.
- Staff 4:** Starts with a quarter note (Un.). The lyrics are "full of grace."

Fourth Mode

The musical notation consists of two staves of music for a single voice.

- Staff 1:** Starts with a quarter note (C). The lyrics are "Bless - - - ed art". A red 'G' is placed above the eighth note of the melody.
- Staff 2:** Starts with a quarter note (Un.). The lyrics are "thou a - - mong wom - - - - -". A red 'G' is placed above the eighth note of the melody.



Plagal First Mode

and bless - - - - -

ed _____ and _____ bless - - - - -

- - - - -

ed _____

Plagal Second Mode

is the Fruit _____ of thy _____ womb _____

is the
Fruit of thy womb;

Grave Mode (Diatonic)

for thou hast borne the Sav - - -
Un.
iour

Plagal Fourth Mode

of our souls
of our of

Kratema*

(continued on next page)

* The Byzantine musicologist Dimitri Conomos defines a kratema as "a melodic unit of teretismata which is woven into the normal sequence of a hymn at a point, usually a cadence, where amplification is possible." According to Gregorios Stathis, the primary purpose of the kratema is to extend (*κρατᾶ*) the duration of a service. Early Church Fathers make reference to wordless or meaningless chants, basing their commentaries on Is. 6:3 and Ez. 3:12. The sixth-century mystic known as Pseudo-Dionysios the Areopagite refers to liturgical music as echos of divine beauty which humans receive after its transmission descends the heavenly hierarchy. [PG IV, 156-184]. St. Augustine refers to the ecstatic nature of wordless jubilation, and both he and St. Ieronymos identify the same with the early Christian concept of glossolalia [PL XXXVII, 1272 and PL XXVI, 970]. Commentators agree that such praise was a human imitation of the ceaseless chants of angels. Music manuscripts show that the kratema has been in use since at least the fourteenth century. The fact that St. John Koukouzeles wrote numerous kratemata indicates that he was a staunch supporter of their use. St. Nicodemus of the Holy Mountain, however, in his commentary of Canon LXXV of the Sixth Ecumenical Synod, criticized the kratema and recommended that chanters avoid them so that more time will remain for the readings. In 1649, Gerasimos Monachos of Crete argued that the meaningless sounds designate the Holy Trinity and refer to the Incarnate Condescension (based on the numerical value of the letters of τέρπεμ). The Patriarchate of Constantinople issued an encyclical in 1880 forbidding the kratema only during the Great Entrance, implying that at other times it is acceptable. In contemporary times, the kratema is still used throughout Greece and on the Holy Mountain, as well as in some places of the Greek Diaspora where services are conducted in Greek. For a thorough discussion in English of the kratema, see: Conomos, Dimitri E., *Byzantine Trisagia and Cherubika of the Fourteenth and Fifteenth Centuries*, Patriarchal Institute for Patristic Studies, Thessaloniki, 1974, pp. 262-286.

First Mode

Musical notation for the First Mode, showing two staves of music with lyrics:

of our souls of our souls.

Un. rit. C D

The notation includes red markings 'C' and 'D' above specific notes, and a green marking 'rit.' above a note. Measure endings are indicated by '>' symbols.





Ο ΘΕΟΤΟΚΟΣ ΑΝΔ ΒΙΡΓΙΝ

Plagal First Mode

adapted from Ancient Melody
"from the City" (Constantinople)

Duration: 2:45

Intonation: #16

Largo ♩=60

Θεοτόκε Παρθένε

O The - o - to - kos and Vir - gin,

full of grace, re -

oice, O Mar - y; the Lord is

with thee. Bless -

The musical score consists of eight staves of Gregorian chant notation in G clef, common time, and a mix of B-flat and C major keys. The lyrics are written below each staff. Performance markings include red letters (G, A, D, Un.) above specific notes, slurs, and a green bracket labeled "Soft Chromatic" over a section of the third staff.

Lyrics:

- ed. art thou a - mong
- wom - - - en,
- and bless - - - ed is the Fruit
- of thy womb;
- for thou hast borne the Sav - - -
- iour of
- our souls of our
- souls.

Performance Markings:

- Red letter **G**: Second staff, first note of the first measure.
- Red letter **A**: Second staff, eighth note of the first measure; fourth staff, first note of the first measure; fifth staff, first note of the first measure; eighth staff, first note of the first measure.
- Red letter **D**: Fourth staff, first note of the first measure.
- Red letter **Un.**: Second staff, eighth note of the second measure.
- Green bracket labeled **Soft Chromatic**: Third staff, spanning the notes from "and" to "Fruit".



Ω ΘΕΟΤΟΚΟΣ ΑΝΔ ΒΙΡΓΙΝ

Plagal First Mode

Duration: 1:45

adapted from Hieromonk Hierotheos
of Philotheou Monastery

Larghetto $\text{♩} = 64$

Θεοτόκε Παρθένε

O The - o - to - - kos_____ and__ Vir - - gin,
full____ of____ grace,____ re - - joyce,____ O____
Mar - - y; the Lord_____ is____ with____
thee. Bless - - - - ed____ art____ thou a - mong____
wom - - - - en, and__ bless - - - - ed

O Theotokos and Virgin - Hierotheos

668

is the Fruit of thy womb; for thou hast
borne the Sav - - - iour of our
souls of our souls.





LORD Have Mercy

Petitions are intoned
at G and/or C

Plagal Fourth Mode*

Andante ♩=88

adapted from John Pallas (d. 1942)

1 C **2** C

3 C **4** G F C

5 D C **6** D G↓ C

7 D C

Lord, have_ mer - cy. Lord, have_ mer - cy.

Lord, have_ mer - cy. Lord, have_ mer - cy.

Lord, have_ mer - cy. Lord, have_ mer - cy.

Lord, have_ mer - - - cy.

* The melodies for "Lord, have mercy" on the following 12 pages are for the Great Litany.

Lord Have Mercy - Plagal Fourth Mode

adapted from Constantine Pringos (1892-1964)

A C
Lord, have mer - cy.

B C
Lord, have mer - cy.

C C
Lord, have mer - cy.

D G F
Lord, have mer - cy.

E C
Lord, have mer - cy.

F C
Lord, have mer - cy.

G F C
Lord, have mer - cy.

H C C
Lord, have mer - cy.

1 C
Lord, have mer - cy.

2 F C
Lord, have mer - cy.

3 G F C
Lord, have mer - cy.

4 C↓
Lord, have mer - cy.

5 C↓ G
Lord, have mer - cy.

6 D C
Lord, have mer - cy.

7 C
To Thee, O Lord.

8 C
A - men.

adapted from Iakovos Nafpliotis (1864-1942)
the Protopsalts of the Patriarchate
of Constantinople (1911-1939)

1 C
Lord, have mer - cy.

2 F C
Lord, have mer - cy.

3 G F C
Lord, have mer - cy.

4 C↓
Lord, have mer - cy.

5 C↓ G
Lord, have mer - cy.

6 D C
Lord, have mer - cy.

7 C
To Thee, O Lord.

8 C
A - men.

Nikolaos Nafpliotis

adapted from Thrasyvoulos Stanitsas (1910-1987)

1 G C↓

2 G

3 D C

4 D

5 C

6 C D C

7 D C

8 C

Lord, have_ mer - cy.

Lord, have_ mer - cy.

Lord, have_ mer - cy.

Lord, have_ mer - - - cy.

To _____ Thee, O Lord.

A - - - men.

adapted from Hieromonk Hierotheos
of Philotheou Monastery

A C

B C

C C

D D C

E D C

Lord, have_ mer - cy.

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

To___ Thee, O Lord. A - men.

adapted from Michael Hatziathanasiou (d. 1948)

1 C 2 C G↓
Lord,___ have_ mer - cy. Lord,___ have_ mer - cy.

3 C 4 F
Lord,___ have_ mer - cy. Lord,___ have_ mer - cy.

5 G C 6 G F
Lord,___ have_ mer - cy. Lord,___ have_ mer - cy.

7 G 8 C↓
Lord,___ have_ mer - cy. Lord,___ have_ mer - cy.

9 C↓ 10 D G↓
Lord,___ have_ mer - cy. Lord,___ have_ mer - cy.

11 C
Lord, have_ mer - cy.
12 C G↓ C
To Thee, O Lord.

adapted from Kyriazis Nicoleris

A C↓
Lord, have_ mer - cy.
B F G C
Lord, have_ mer - cy.
C C↓
Lord, have_ mer - cy.
D C↓ G
Lord, have_ mer - cy.
E D C
Lord, have_ mer - cy.
F C G↓
Lord, have_ mer - cy.
G C G↓ C
Lord, have_ mer - cy.
H C G↓ C
To Thee, O Lord.
I C
A - men.

adapted from Hieromonk Hierotheos
of Philotheou Monastery

The musical score consists of eight staves of Gregorian chant notation in G clef. The notes are primarily black, with some red rubrics (C, D, G↓) and red numbers (1, 2, 3, 4, 5, 6, 7, 8) in green boxes above certain notes. The lyrics are as follows:

- Staff 1: Lord, have_ mer - cy.
- Staff 2: Lord, have_ mer - cy.
- Staff 3: Lord, have_ mer - cy.
- Staff 4: Lord, have_ mer - cy.
- Staff 5: Lord, have_ mer - cy.
- Staff 6: Most Ho - ly The - o - to - kos, save____ us.
- Staff 7: To____ Thee, O Lord.
- Staff 8: A - men.

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

-Canon LXXV of the Sixth Ecumenical Synod



LORD Have MERCY

Plagal First Mode

Petitions are intoned
at A and/or D

Andante $\text{♩} = 88$

adapted from Lycourgos Petridis

The musical score is divided into four staves:

- Staff 1:** Shows two petitions. Box 1 is above the first petition, and Box 2 is above the second. The lyrics are "Lord, have_ mer - cy.".
- Staff 2:** Shows two petitions. Box 3 is above the first petition, and Box 4 is above the second. The lyrics are "Lord, have_ mer - cy.".
- Staff 3:** Shows two petitions. Box 5 is above the first petition, and Box 6 is above the second. The lyrics are "Lord, have_ mer - cy.".
- Staff 4:** Concludes with "To Thee, O Lord." and "A-men.". Box 7 is above "To Thee, O Lord.", and Box 8 is above "A-men."

Intonation points are marked with red letters: D, C, A, G, and D. Box 1 is over the first note of the first petition in Staff 1. Box 2 is over the first note of the second petition in Staff 1. Box 3 is over the first note of the first petition in Staff 2. Box 4 is over the first note of the second petition in Staff 2. Box 5 is over the first note of the first petition in Staff 3. Box 6 is over the first note of the second petition in Staff 3. Box 7 is over the first note of "To Thee, O Lord." in Staff 4. Box 8 is over the first note of "A-men." in Staff 4.

Lord Have Mercy - Plagal First Mode

adapted from Athanasios Karamanis

A A D **B** G D↓

Lord, have_ mer - cy.

C D↓ C↓ D↓ **D** A G D

Lord, have_ mer - cy.

E G D >

Lord, have_ mer - cy.

adapted from Hieromonk Hierotheos

1 D↓ **2** D G A

Lord, have_ mer - cy.

3 A D **4** D A↓

Lord, have_ mer - cy.

5 D

Lord, have_ mer - cy.

6 Un. > D

Most Ho - ly The - o - to - kos, save_ us_

7 D > 8 Un.

To _____ Thee, O__ Lord. A - men.

adapted from Thrasivoulos Stanitsas

A D C D B D

Lord, have_ mer - cy. Lord, have_ mer - cy.

C A D↓ D G A

Lord, have_ mer - cy. Lord, have_ mer - cy.

E D C D F D G D

Lord, have_ mer - cy. To Thee, O__ Lord.

adapted from Constantine Pringos

1 D 2 A D

Lord, have_ mer - cy. Lord, have_ mer - cy.

3 G C D↓ D↓ 4 G D

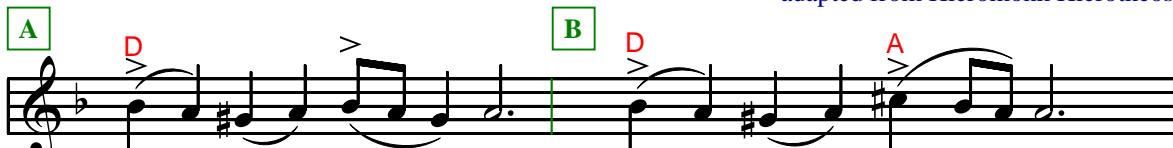
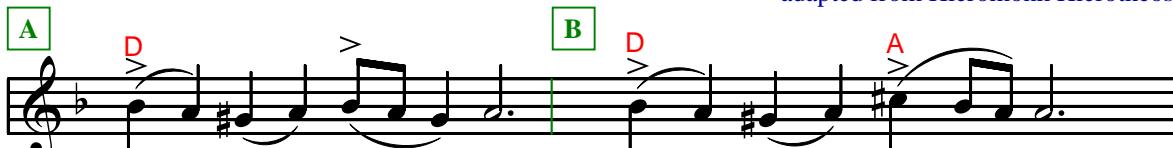
Lord, have_ mer - cy. Lord, have_ mer - cy.

5 D C D

Lord, have_ mer - cy.

Lord Have Mercy - Plagal First Mode

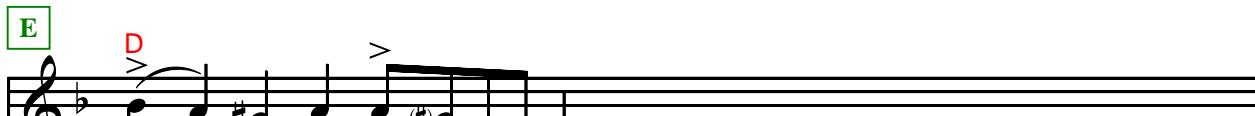
adapted from Hieromonk Hierotheos

A 
B 

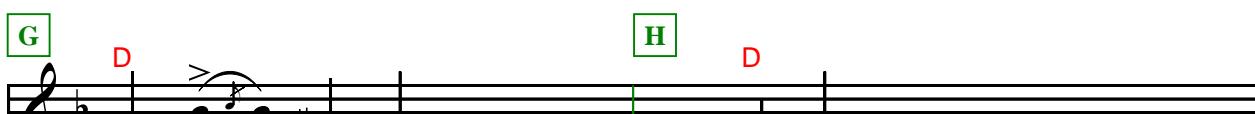
Lord, have_ mer - cy. Lord, have_ mer - cy.

C 
D 

Lord, have_ mer - cy. Lord, have_ mer - cy.

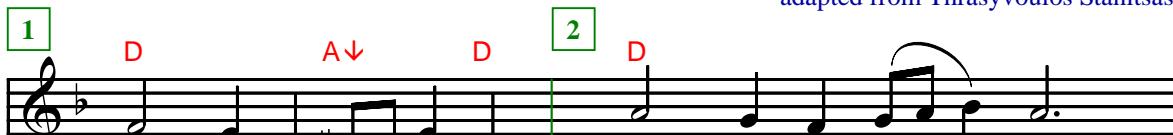
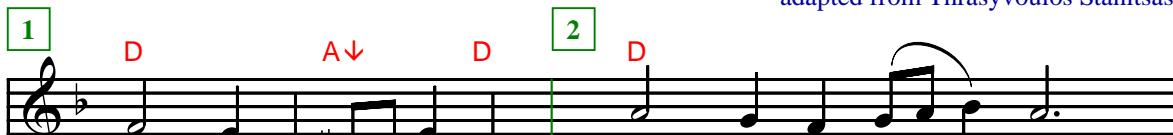
E 
F 

Lord, have_ mer - cy.
Most ho - ly The - o - to - kos, save us.

G 
H 

To Thee, O Lord. Amen.

adapted from Thrasyvoulos Stanitsas

1 
2 

Lord, have_ mer - cy. Lord, have_ mer - cy.

3 
4 

Lord, have_ mer - cy. Lord, have_ mer - cy.

5

Lord, have mercy.

6

To Thee, O Lord.

7

A-men.

adapted from Demetrios Sourlantzis

A D

Lord, have mercy.

B G

Lord, have mercy.

A D

Lord, have mercy.

C A G

Lord, have mercy.

D G

Lord, have mercy.

D

Lord, have mercy.

E D C D

To Thee, O Lord.

F D

A-men.

G D

A-men.

Lord Have Mercy - Plagal First Mode

adapted from Nicolaos Georgiadensis (1935-)
the Protopsaltis of Chicago

1 D

Lord, have_ mer - cy.

2 D↓ G A

Lord, have_ mer - cy.

3 D↓ G D↓

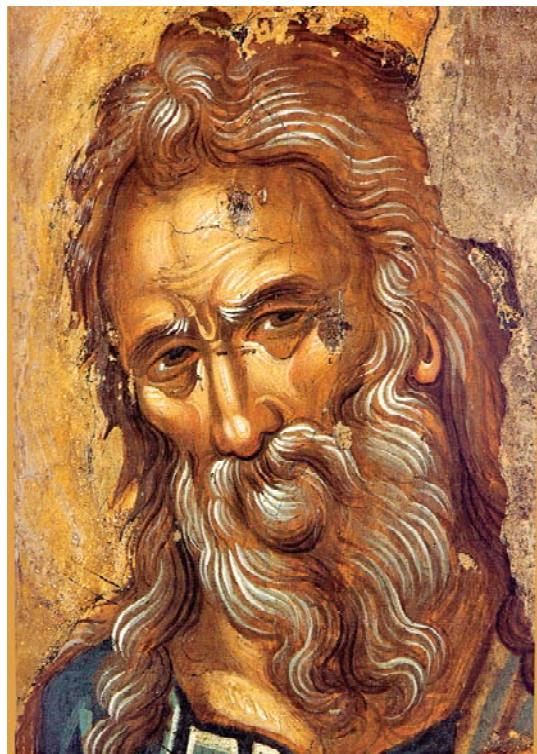
Lord, have_ mer - cy.

4 D A↓ D

To Thee, O Lord.

5 Un.

A-men.





LORD Have MERCY

adapted from Athonite melody*

Plagal First Mode

Andante $\text{♩} = 80$

Κύριε ἐλέησον

1

Lord, have mer - cy. Lord, have mer - cy.

Lord, have mer - cy.

KYRIE ELEISON

2

Ku - ρι - ε ε - λε - η - σον. Ku - ρι - ε ε - λε - η - σον.
Kee - ree - eh eh - leh - ee - son. Kee - ree - eh eh - leh - ee - son.

Ku - ρι - ε ε - λε - η - σον.
Kee - ree - eh eh - leh - ee - son.

* This melody for "Kyrie Eleison" is commonly used on the Holy Mountain for the responses during the Liti.



LORD Have MERCY

adapted from Constantine Pringos (1892-1964)
the Protospaltis of the Patriarchate of Constantinople

Petitions are intoned
at D, F and/or A

Pathetic (i.e., Suffering) First Mode*

Largo $\text{♩} = 60$

Κύριε ἐλέησον

Un. D C D

Lord, have____mer - - - - cy.

Un. D C D

Lord, have____mer -

F

- - - - cy. Lord,

D

have____mer - - - - cy.

* This melody for "Lord, have mercy" is meant to be repeated quietly while the priest or deacon intones several consecutive petitions, such as the petitions "Let us all say with our whole soul..." that are after the prokeimena.



GRANT THIS O LORD

Plagal Fourth Mode

Petitions are intoned
at G and/or C

adapted from Hieromonk Hierotheos
of Philotheou Monastery

A

Lord, have mer - cy.

B

Lord, have mer - cy.

1

Grant this, O Lord.

2

Grant this, O Lord.

3

Grant this, O Lord.

4

Grant this, O Lord.

Grant This O Lord - Plagal Fourth Mode

5 G C C G↓ C
Grant this, O Lord. Grant this, O Lord.

6 C > G↓ C
Grant this, O Lord.

7 G > C >
Most ho - ly The - o - to - - kos, save us.

8 C
To Thee, O Lord.

9 C
A - men.

10 C
And to thy spir - it.

adapted from Hieromonk Gregory
of Simonos Petras Monastery

The musical score consists of five staves of music in G clef, common time, and Plagal Fourth Mode. The music is set to a melodic line with various note heads and stems. Red annotations are present in several measures:

- Measure 5:** A red 'F' is above the first note of the measure.
- Measure 6:** A red 'C' is above the first note of the measure, and the word "Un." is written to the right.
- Measure 7:** A red 'C' is above the first note of the measure, with two arrows pointing to the second and third notes of the measure.
- Measure 8:** A red 'G' is above the first note of the measure, and a red 'C' is above the third note of the measure.
- Measure 9:** A red 'C' is above the first note of the measure.
- Measure 10:** A red 'C' is above the first note of the measure.

The lyrics correspond to the music, with some words underlined:

Grant this, O Lord. Grant this, O Lord.
 Most ho - ly The - o - to - kos, save us.
 To Thee, O Lord. Amen.
 And to thy spir - it.

In all places and at all seasons you may sing with the mind. For whether you walk in the market place, or begin a journey, or sit down with your friends you may rouse up your mind or call out silently. So also Moses called out, and God heard him. If you are an artisan, you may sing sitting and working in your shop. If you are a soldier, or if you sit in judgment, you may do the very same. One may also sing without voice, the mind resounding inwardly. For we sing, not to men, but to God, who can hear our hearts and enter into the silences of our minds.

-St. John Chrysostom



GRANT THIS O LORD

First and Plagal First Mode

Petitions are intoned
at A and/or D

Andante ♩=88

adapted from Michael
Hatziathanasiou (d. 1948)

A

Lord, have_ mer - cy. Lord, have_ mer - cy.

1

Grant_ this, O_ Lord. Grant_ this, O_ Lord.

2

Grant_ this, O_ Lord. Grant_ this, O_ Lord.

3

Grant_ this, O_ Lord. Grant_ this, O_ Lord.

4

Grant_ this, O_ Lord. Grant_ this, O_ Lord.

5

Grant_ this, O_ Lord. Grant_ this, O_ Lord.

6

Grant_ this, O_ Lord. Grant_ this, O_ Lord.

7

Most_ ho - ly The - o - to - kos, save_ us.

8

To__ Thee,__ O__ Lord. A - men.

9

A - men.

10

And to__ thy spir - - it._____

adapted from Hieromonk Hierotheos
of Philotheou Monastery

A

Lord,_ have_ mer - cy. Lord,____ have_ mer - cy.

B

Lord,____ have_ mer - cy.

1

Grant__ this, O__ Lord.

2

Grant__ this, O____ Lord.

3

Grant__ this, O__ Lord.

4

Grant__ this, O__ Lord.

5

Grant__ this, O__ Lord.

6

Grant__ this, O__ Lord.

7

Most ho - ly The - o - to - - - kos, save__ us._____

8 9

To___ Thee,- O___ Lord. A - men.

10

And to thy spir - it.

Panagia
"The Gerondissa"

Pantokrator Monastery
on the Holy Mountain

