

**ORTHODOX  
LITURGICAL HYMNS  
IN GREGORIAN  
CHANT – Volume 1**

*Ancient Modal Tradition  
of the West*

*Introduction & Scores*



We wish to express our deepest gratitude to all those who have blessed, supported and encouraged this project from the beginning - most especially, our beloved shepherd, **His Eminence Irénée, Archbishop of Ottawa and Canada.**

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## **An Overview of Liturgical Chant, East & West**

Chant is to music what Iconography is to art. These are hieratic forms, having the symbolic and sacramental power to express intangible mysteries.

This offering of melodies for Orthodox worship in English is adapted as faithfully as possible from the Gregorian - one of the oldest and most revered repertoires of chant in the Christian world. The mystical aesthetic of Gregorian Chant speaks for itself and needs no introduction; but we would like to add here a few historical notes concerning its specific relevance to Orthodoxy.

Before we begin our story, one clarification is in order, concerning the term “Gregorian” itself. The ancient Western style, known generically as Plainchant (meaning melodically monophonic) became associated with the name of St Gregory the Great during the Middle Ages. This giant among holy hierarchs was one of the main compilers and organizers of the prayers of the Western Church, and we are glad to have him as the patron of our music, although the attribution is more honorific than practical: there is no historical evidence of his having composed any of the repertoire.

“Gregorian” is generally thought of as referring to the medieval chant of the Western Church, and that is certainly true. But in examining its origins, we shall see that the picture is much broader...

## History

The true source and inspiration of all Christian art lies in the mystery of the Incarnation. The advent of Christ, the express image of the unseen Father, opens the window of Iconography, through which the Prototype reveals Himself, and receives our veneration.

As the Great High Priest, Christ prays that all may be *one*; and it is significant that His Coming into the world brought about the historical confluence of two seemingly irreconcilable *ideas*: the Judaic law and Greek philosophy. The Cross of Christ was “folly” for the Greeks, a “stumbling block” for the Jews; these antagonistic polarities prophetically encapsulate all of man’s religious thought prior to the revelation of Christianity. Through the Cross, through *kenosis*, they were transcended, united and fulfilled, becoming the typology and method for the Church’s liturgics, theology and art; the great expression of the “power” and the “wisdom” of God.

And so we begin:

The first Christian communities were, of course, Jewish. The Apostles and the earliest converts were all Hebrews, familiar with temple and synagogue worship, as well as Jewish customs of prayer and song.

Eucharistic gatherings were held in homes, and their “psalms and hymns and spiritual songs” were, for the most part, those known from the synagogue and Sabbath rites - simple and humble music compared to that performed by the professional choirs and musicians of the Temple.

As the number of gentile converts increased, Jewish influence on every aspect of church life remained strong. Students of the liturgy are well aware of what a debt we owe not only to the Old Testament scriptures, but to the canon of Jewish private and corporate prayer (of which Christ Himself made liberal use). It is noteworthy that a good portion of the material which we now pray daily or cyclically comes from *post-biblical* Hebraisms, indicating the close ties which still existed between Church and Synagogue for at least the first three centuries AD.

Church cantors were often recruited from the Jewish converts, who could teach the music known and sung by the Lord and the Apostles to the gentile congregations.

The Gregorian corpus is recognized among Jewish and Christian musical scholars alike as being outstanding in its faithful preservation of ancient Hebrew music. The Romans, from classical times, excelled at distilling the essence, the “law” of a foreign aesthetic: concretizing, recording and adopting it. The development of a system of musical notation with unequivocal intervals and flexible rhythmic indications eventually enabled them to carve these sacred melodies in conceptual stone. By the time of the first Gregorian manuscripts (around the 9th Century) other

influences, which we shall examine shortly, had become integral to the Roman repertoire. But comparative musicology has determined that, even in its latest medieval developments, Western Plainchant remains completely permeated with characteristic Jewish musical formulae.

It is an old Talmudic adage that “one must sing in order to study the Torah”. We share this principle in the Church: singing elevates the expression of a prayer beyond mere spoken words, and opens the heart to the meaning of the Scripture. The crown jewel of the Gregorian heritage, the magnificent *Psalm Tones*, are an outstanding application of this phenomenon. These ancient melodies were devised as rhetorical or syntactic aids to emphasize the texts they served.<sup>1</sup> How old are they?

A. Z. Idelsohn, a twentieth century musicologist, devoted his life’s study to this subject. He performed critical comparisons of melodies from Jewish communities around the world. Some of these, such as the congregations in Yemen, Babylonia and Persia, had been isolated from each other since the Babylonian Exile in 597 BC. They were often found to be using the same tones of cantillation, with little or no variation, 26 centuries later.

The tremendous importance of this discovery is clear: If these melodies had been so ingrained at the time of the first exile, we can assume that they are considerably older, so as to have become sacred elements of the ceremony by the 6th century BC. Whether they were known to Moses, or the psalmists themselves we cannot say for sure; but that these may have been among the antiphonal melodies used in Temple worship does seem probable. What can be affirmed with near certainty, is that *the Lord Jesus Christ, the Theotokos and the Apostles knew and sang some form of these melodies*: they are living relics of the Early Church.

Idelsohn was the first to note that the Gregorian “Psalm Tones” were practically identical to these Jewish Cantillations.<sup>2</sup> Their simple tunes have a timeless intrinsic beauty, and their structural influence is felt throughout the entire Roman repertoire, as the basic model of melodic textual accentuation<sup>3</sup>.

The song of the synagogue was originally congregational, led by a skilled *Hazzan*, or cantor. This practice was inherited by the Church: ecclesiastical gatherings were emphatically defined and felt as manifestations of the mystical *Koinonia*, or Communion of the assembly with the Risen Christ. The term *Choros*,

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<sup>1</sup> Characteristic themes exist for: the Pentateuch, the Prophets, Ruth, Job, the Psalms, Lamentations, and various Prayers. Virtually all are recognizable in the Gregorian repertoire.

<sup>2</sup> A detail which was to spark a lifetime of research for Eric Werner. He focused on a systematic correlation of ancient Jewish and Christian melodies. The books listed in the bibliography by these two remarkable scholars are highly recommended.

<sup>3</sup> “Psalm Tone” structures, often containing positive Jewish melodic elements, can be reconstructed from certain passages of older Byzantine chant, but the style was not formalized as it was in Rome - at least, not until a 14th century anthology by Joannes Koukouzeles.

“choir,” referred not to a separate group, but to the entire congregation. Moreover, services were held in private homes - they were literally “family” affairs, for which there existed simple folk melodies, known to every Jew, and accessible to all. The love of simplicity was a hallmark of early Christian life as a whole, exemplified by the monastic communities flourishing in the 4th century who were particularly restrained in their use of music. The florid compositions of later periods were a reflection of the pomp and grandeur of imperial cathedral ceremonies. In both Jewish and Christian circles, the taste for melismatic coloratura crept in over the centuries, eventually requiring a shift to specialized performance by the *Hazzan*, *Psaltis* or *Schola Cantorum*.

We, like the Jews, will pray *a capella*, but not for the same reasons: musical instruments were banned from Jewish religious gatherings - weddings being the only exception - after the fall of Jerusalem, and the destruction of the Temple in AD 70, as a token of mourning. For Christians, the proscription had more to do with the prominent role of instrumentation in ecstatic pagan rituals, with which the Church wished to dissociate. Sobriety and moderated emotivity were esteemed; and the ideal of the voice, the human instrument, as the highest expression of prayer held sway. In any case, unison, *a cappella* performance is particularly suited for intelligibility of our often theologically-laden prayers. The text, not the music, must rule.

It is not a small thing to be in solidarity with our Israelite brothers, for whom St Paul could wish that he were “accursed from Christ,” and for whom the Lord wept. The 4th and 5th centuries were tragic for Jewish-Christian relations - far too tragic to be discussed here superficially. Let us simply pray: O Lord! May we sing a New Song together in Your Kingdom.

‘Judeo-Christian’ and ‘Graeco-Roman’ are conceptual units which imply a deliberate continuity. Indeed, the Greek aesthetic penchant dominated Roman history to such an extent that, from pre-Christian times, their musical styles had become essentially indistinguishable.<sup>4</sup> Remains of graphic art and early iconography from the first centuries A.D. show the same close similarity. Communication was constant between East and West throughout the formative first thousand years of Church history. This was initially facilitated by the logistics of political homogeneity; then, after the fall of Rome, the emerging Frankish kings saw in Byzantium the paradigm of “Holy Empire,” and actively sought out Eastern culture. Most importantly, ecclesiastical communion encouraged free dialogue and exchange among hierarchs, theologians and musicians.

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<sup>4</sup> Sadly, we have no record of Etruscan music. The Hellenization of Roman music began around 600 BC; though, judging from depictions in art, a penchant for trumpet sound seems to have endured.

It is important to bear in mind, however, that “Hellenism” represents an extremely broad cultural complex, as the Greeks had been absorbing Near and Far-Eastern influences in religion and art since before Alexander. For example, Olympos, the legendary musician, was a Phrygian foreigner. He is nevertheless credited with the introduction of the Aulos and the Enharmonic genus. Greece was essentially the crucible of East and West, which fused a world of inspiration into the culture which we relate to as the foundation of our own.

In this respect, we do well to recognize that many of the musical principles we have received originate in cultures which predate our historical accounts. From Mesopotamia we have our first written music. The Egyptians were teachers to Pythagoras, who in turn profoundly influenced Plato’s systematization of harmony and cosmogony: the music of the spheres.

The musical system of ancient Greece is a marvel which defies description - even for its own theorists, who never agreed entirely on its details. After the initial discovery by Pythagoras that the frequency of a vibrating string is inversely proportional to its length, a great deal of argument ensued as to the ratios of subdivision of the octave, and their significance. Nevertheless, the Greek philosophy of harmony had a profound and lasting impact on the history of music through to the medieval period. The overriding concept was not so much mathematical, as ethical: music had a role to play in society, in education, in religion; aesthetics were not only a sensuous, but a moral and spiritual consideration. This is a crucial matter which takes on even greater meaning in the context of Christian life in the world.

The earliest notated hymns of the Church<sup>5</sup> are very much in keeping with extant fragments of contemporary Hellenic music. The gentile Christians composed Trinitarian praises using the familiar elements of Greek devotional song, although Jewish melodic influence is also evident.

The great formative period of Western Plainchant occurred between the 5th and 8th Centuries. By now we see real transformation; a unique and fully fledged musical style. It was a hybrid of Jewish and Hellenic influences, but by no means a mere copy: despite the recognizable themes from antiquity, this chant was much more than the sum of its parts; it was an icon of the Faith: eternally *new*, for the Messiah, the Logos, had been revealed!

What is so very special about this era in Church music is the deep affinity it attests to between East and West. Divergent trends in later Byzantine and Gregorian compositions make this fact difficult to appreciate; but even a cursory comparison of the earliest Byzantine notated manuscripts with contemporary Western

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<sup>5</sup> From the 3rd century, written in Classical Greek (Enchiriadic) notation. The oldest known example is the beautiful Oxyrhynchos hymn, notable for its trinitarian theology. We have adapted it to the Communion Hymn.

documents clearly shows a near identity of style - they truly come across as dialects of a single tongue.

Some historical details will elucidate the context:

Byzantium was founded on the Roman ideal, or rather considered *itself* Roman. The architecture, law and bureaucracy of the New Rome were unchanged, and Latin remained the court language until the 6th century (whereas Greek had been the ecclesiastical language in Rome for the first two centuries). There was a healthy dialogue between the two sees (St Gregory the Great himself served as papal exarch in Constantinople), and artists and musicians were in constant exchange. So Rome inherited its culture from Greece, Constantinople's capital primacy was an extension of Rome's. Both wings of the Church had roots in the other.

Many standard melodies of the Gregorian corpus were thus derived directly from Byzantine Church and court music<sup>6</sup>. All of the theoretical terminology in Gregorian chant is Greek.<sup>7</sup> Musical notation and the organizational principle of the *Octoechos* both came to the West through the Hellenic world. We will return to these crucial subjects later.

There are many striking records of cultural relationships during this time: in the 7th century, for example, the Roman *Schola Cantorum* was directed by a Syrian-Greek master, later to become Pope Sergius I (687-701), one of three musically gifted Hellenic popes who were actively involved in advancing the local chant, and from whom we have received a number of Byzantine melodies. It would be absurd to imagine that the choir and conductor in this instance were not conversational in each other's music.

Another colourful case is the visit of Empress Irene's envoys to Charlemagne's court in 802. It is related that the *Antiphons* these ambassadors sang so pleased the Emperor that he had his court chaplain transcribe and translate them into Latin, in such a way that the Greek melody was preserved as exactly as possible.<sup>8</sup> What is striking here is the date, and the implied facility with which the chaplain could adapt Greek chant. The appeal of the music to the Aachen court is equally telling: we do not get the impression that they registered it as a foreign or exotic sound, but rather a form of beauty to which they were generally accustomed<sup>9</sup>.

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<sup>6</sup> Compare *Ote to Stavro* with *O Quando in Crucem*. This is one example among many, but more vital is the vast shared vocabulary of melodic formulae. *Kyrie Jesu Redemptor* closely follows a notated melody for imperial acclamation at public gatherings.

<sup>7</sup> The eminent Belgian musicologist F.A. Gevaert quipped that since this is the case, proving that Western chant had Greek roots was like "ramming in an open door". He nonetheless pioneered the study of this question, and his book is a classic.

<sup>8</sup> These chants, as they have come down to us (*Veterem Hominem, Caput Draconis*), do not agree exactly with their originals (*Ton Palaion Anthropon, Tyn Kephalyon tou Dracontos*), but the Latin melodies are nonetheless clearly derived from the Greek.

<sup>9</sup> The cathedral at Aachen was built and decorated on a Byzantine plan

All this is not to imply that the chants of East and West were identical. Even the earliest comparable material shows characteristic regional features; but what is unmistakable, especially in the most ancient strata, is a deep *family* resemblance, a true consanguinity!

And yet, it was around this time that historical developments did indeed cause the Roman and Byzantine styles to grow apart.

The Latin chant turned almost inadvertently westward: the Carolingians sought to impose Roman ecclesiastical practice throughout their empire, to the sad detriment of many local traditions. The venture was not entirely successful, however, particularly in the case of music. The tribal spirit simply could not be quelled, and rather than a wholesale replacement of one form with another, what effectively occurred was a fusion: the original Judeo-Graeco-Roman melodies were respected, but rendered using Frankish ornamental devices.<sup>10</sup>

Apart from their keen sense of melodic beauty, an important aspect of the Franks' contribution was their rigorous attention to the law of textual correspondence. It cannot be overemphasized that Church music must always be at the rhetorical service of the prayers themselves, and the Frankish schools achieved a true symbiosis in this regard.

By the 11th century, the "Gregorian" tapestry of sound had truly become *Western Plainchant*.

This period was also a milestone for Byzantium. Their music had been gradually evolving from the ancient Hellenic/Jewish root since about the 6th century, an era known as "Hagiopolitan" (after the cathedral rite of Jerusalem, the Holy City, and the hymnographic work of St. John Damascene, who was a monk of Mar Saba in Palestine). By the 12th it had reached full fruition. Their catalogue of model melodies was essentially complete, modal theory had been beautifully and simply expressed, and a revised method of notation allowed the growing body of poetic compositions to be accurately recorded - but a new phase was soon to begin.

In parenthesis, we cannot pass over the Great Schism, for which an ocean of tears would not suffice in mourning. We cannot address the theology and politics of this woeful development here; but an obvious result was a pall cast on communication between the churches, and a distancing of thought and aesthetics. Let us pray with the Lord Himself: "that they all may be One, as You, Father, are in Me, and I in You; that they may be One in Us, that the world may believe..."

Around the 14th century, the West was groping towards the Renaissance, the humanistic "enlightenment," and its music: embryonic polyphony. Among

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<sup>10</sup> Celtic and Mozarabic influences were also absorbed under similar circumstances. In the end, this "barbarian" style of *Gregorian* chant was to displace the *Old Roman* repertoire in the capital itself.



Gregorian conservatives, a “reforming” movement also spread, seeking to “correct” the received melodies according to a later understanding of medieval musical theory, supposedly in keeping with classical philosophy.<sup>11</sup> These new directions proved to be deeply injurious to the modal tradition.

The Eastern Church was preserved from the philosophical upheaval of the Renaissance by the mystical theology of St Gregory Palamas, but the empire was confronted with ever increasing Middle-Eastern influences. In Byzantine chant, a trend had begun of embellishing the older settings with elaborate melismata. New material was introduced featuring an evolved modal architecture, and emphasizing chromaticism. These developments continued after the fall of Constantinople (with further innovations in the 18th-19th centuries). Both Rome and Greece thus saw an almost total replacement of their original repertoires with material based on these reforms.

Although much genuine beauty did undeniably result from these trends, Eastern and Western, the older traditions were all but lost; indeed, Gregorian chant was almost entirely forsaken.<sup>12</sup>

However, more than a century of painstaking work by the patient Benedictines and generations of Gregorian and Byzantine specialists has culminated in deciphering the forgotten language of the ancient neumes. Meticulous comparative studies enabled accurate transcriptions of the early manuscripts, bringing to light the hidden treasures they contained.<sup>13</sup> This paleographic work furthered studies in Christian musicology, which are revealing the profound relationships between the ancient chant traditions.<sup>14</sup> Moreover, growing interest among musicians in the historical aspect of chant has inspired several Greek and Latin ensembles to explore their own roots, and also to collaborate.

The next section will include further historical discussion concerning theoretical developments in the music. We hope that this initial overview has served

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<sup>11</sup> We will see in the next section how and why later theory and earlier practice did not always correspond.

<sup>12</sup> The spiritual catastrophe of this era is cloaked in ambiguity. It seems a bitter irony to call “Humanism” the violation of that which is most sacred and subtle in the human being, or “Enlightenment” the exchange of the Eternal and Uncreated Light for the false brilliance of the “wisdom of this world” (1 Cor. 3:19). Equally misleading is the term “Dark Ages” - a pejorative description of the great era of faith and artistic purity in Europe.

<sup>13</sup> The first phases of notation remain problematic, but with a thorough knowledge of musical formulae, a theoretical transcription is sometimes possible, later manuscripts serving as controls or *vis versa*: the authenticity of later editions can be verified by their agreement with early documents.

<sup>14</sup> Jewish, Armenian and Syrian chants are all very much part of a complex to which the Gregorian and Byzantine are related. Research is unearthing many fascinating clues about our shared past, as well as much striking beauty.

to clarify the often misunderstood origins of Western Plainchant, its position in Church and music history, and its relationship to the chants of the East. Perhaps the most precious gift this repertoire has to offer is its memory, its *mind*: it evokes a time of faith and unity in the Church - the aesthetic of a Theocentric world.

As anyone who has visited an ancient place of worship knows, the very stones of such buildings are charged with centuries of prayer. The pilgrim standing among them is carried along by a river of grace. So it is with these neumes. They contain a vision: in singing, we join our voices in *Kairos* with an innumerable choir.

## Theory and Technique

*N.B.: This section is mostly concerned with musical theory. We have kept the most technical details in the footnotes, but some readers may wish to skip to the scores or recordings. Listening and singing are all that are really required to learn modal chanting.*

Practically speaking, in the world of Orthodox chant, our interest in Gregorian lies in its accessibility to western congregations, who are unaccustomed to chromatics, micro-tunings and complex vocalizations. Our Plainchant is entirely diatonic, and the older repertoire - favoured in this collection - tends to be syllabic in movement (i.e. one note per syllable, to a maximum of three). Moreover, the Gregorian melodic formulae have become archetypal to the western ear. All of this facilitates assimilation and performance by English choirs. A further blessing lies in the monody itself: this material can be performed by a choir of one, or two, if *ison* is used; but if more are to be found who can sing, unison is wonderfully easy for congregations to learn.

*The question of modality:* this ancient paradigm of music, traditional worldwide, has sadly been eclipsed in western music since the Renaissance. ‘Mode’ is a subtle notion, difficult to define. It is not a scale, or a formulaic prescription. Truly, mode lies somewhere between form and content; in a word: it is *ethos*.

Each mode describes a specific atmosphere, a noetic state. It will induce this mind in the singer or listener. It is crucial that the right mode be selected for the text.

Great is the mystery of the *Octoechos*. More than three thousand years old, originating in Mesopotamia, it is a liturgical synthesis of cosmological, calendaric, and harmonic phenomena. It is related to the *Pentecontade* (the ancient agricultural calendar of the Near-East) and Pythagoras’ eightfold division of the Octave.

At the time the psalms were written, the Jews were aware of the Eight-Mode tonal system, but they abandoned this practice, perhaps during the exile.<sup>15</sup> As a calendar unit, however, the 49+1 day Pentecontade was still the norm at the time of the early church, evolving theologically into an eight-week cycle in the Jerusalem cathedral rite from the 5th century. The Octoechos was mainly intended as a means of systematizing the accumulated volume of hymnography. As such, it was warmly received in Byzantium, and transmitted to the west by the 8th century.

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<sup>15</sup> This event had an enormous cultural impact on Israel - it also resulted in the death of Hebrew as a common tongue, which was only used liturgically from then on, Aramaic being the popular language. The successful revival of spoken Hebrew in the 20th century is a miracle, and a sign of hope for the resurgence of other traditions, such as chant.

In all the cultures where the Octoechos took root, the eight modes were defined according to the local musical genre: we cannot speak of an evident single system from which cultural variants originated. There is some agreement between the Syrian, Armenian and Greek modalities, but on the whole, the Oriental Churches are best considered as musical classes of their own.<sup>16</sup>

This is not the case with Greeks and Romans. Their ancient traditions correspond exactly in terms of modal quality and distribution, apart from numbering: the Byzantine chant has the “authentic” modes 1-4, and the “plagal” 5-8, while the Gregorian alternates odd numbers as authentic and even as plagal.<sup>17</sup>

During its earliest period, Byzantine chant was, in principle, an entirely diatonic system. Whether chromaticism or the enharmonic genus figured at the time is a hotly debated topic, but these practices can be understood as exceptional, since the Church Fathers generally discouraged non-diatonic intervals.<sup>18</sup> In any case, the Latins adopted a strictly diatonic, 8-mode theory, based on the Byzantine model.

The medieval Frankish theorists took great pains to categorize the existing repertoire of chant according to the Octoechos, in synthesis with the principles of Ancient Greek music.<sup>19</sup> A musician approaching the study of Gregorian or

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<sup>16</sup> The Copts boast perhaps the oldest musical repertoire in Christendom, still entirely oral in transmission; the folkloric Ethiopian chant is of truly astonishing beauty. Their adoption of the octoechos has remained more superficial, however, having little effect on their song. The Oriental Orthodox traditions are quite unique, and must be studied separately, despite some cross-cultural links.

<sup>17</sup> We have kept the Greek numbering, since we are using Byzantine texts. Most hymns were written with a certain mode in mind, and that connection must be maintained. Note that, in modern Byzantine practice, different *modes* may be used for a given *Tone*, depending on the type of hymn.

The Latin numbering is in keeping with a number of other churches - Georgian, Syrian, Palestinian and Armenian - and may reflect the ancient ordering of the Jerusalem Octoechos.

<sup>18</sup> Clement of Alexandria permitted only austere melodies to be sung by his flock. He felt that chromatic intervals had a weak and sentimental quality (though the scale he is criticizing was different from what is currently known as “chromatic” - see below). Aristoxenos (a disciple of Aristotle, and one of the foremost Greek music theorists) described the enharmonic genus as being high pitched and difficult for the senses. The diatonic was esteemed from classical times as being the most ancient, noble and natural of the three genera; and this seems to be corroborated by archeology and sociology: not only is the diatonic played everywhere in the world (including such tonally exotic lands as Asia and Indonesia), but the oldest known instruments - flutes from the Paleolithic Era, 35-40,000 years old - sound diatonic intervals.

<sup>19</sup> As transmitted by Boethius (480-524). The ancient modes were known and taught in the west up until the fall of Rome. Much was lost in the ensuing chaos, and Boethius' synopsis of the Classical Greek *Ars Musica* was, itself, sadly flawed. Nevertheless, the medieval efforts to harmonize his thought with the eight ecclesiastical modes produced a surprisingly clear methodology, very useful as a pedagogical tool.

Byzantine modality should not, however, expect to find a clearly defined homogeneity among all compositions within a given mode. As we have seen, many of the melodies in both repertoires predate the adoption of the 8-mode system, and are sourced from a diversity of cultural vocabularies. There are, in fact, more than eight modes - there are many.<sup>20</sup> Modal classification is akin to the ancient philosophy of the four fundamental constitutive elements and qualities of the universe. More subtle than a chemical analysis, recognition is a matter of becoming attuned to the character of each mode - its *ethos*.

The Octoechos is a beautiful, simple key entrusted to us, that we may enter into a mystery. For as many years as God grants us in this life, let us *attend*; and the “wheels within wheels” of the liturgical cycle will work their grace in our souls.

\* \* \*

The diatonic genus can be pictured as the series of notes played by the white keys of a piano, although Greeks and Middle-Easterners will sing the E and B slightly flatter than in equal-temperament.<sup>21</sup> For the purpose of this discussion,

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In the East, a breach also developed between ancient and Byzantine music theory, since in the latter era, ecclesiastical chant was literally seen as being of angelic origin, and thus above mechanical scrutiny (there is certainly wisdom in this!) Musical theory was essentially laid aside until around the 10th century, at which point most of the ancient terms had lost their original meaning, ethical concepts being a notable exception.

What is truly remarkable is the extent to which classical theory did indeed survive, simply by faithful oral transmission - encoded in the ancient chants themselves!

<sup>20</sup> Hence the term “Tone” which refers more broadly to the spectrum of music in one of the eight divisions of the Octoechos. The *Hagiopolites* treatise (a compendium of Byzantine music theory from approximately the 9th - 13th C) mentions other modalities derived from the eight modes: the *mesoi*, which, as their name implies, occupied a range between each authentic and its plagal, borrowing phrases from other modes; and the *phthorai*, or “destroyers”, which modulated from one mode into another - a popular device from antiquity. These nuanced sub-modes can be observed in both Byzantine and Gregorian compositions, but are generally classified with their closest parent. Other sub-modal traits – such as the psalmodic “*differentiae*” - are purely stylistic, often reflecting regional “dialects”, and we will study some of their characteristics shortly.

The music of Hagia Sophia was not strictly geared on an eightfold modality until the Jerusalem rite was vigorously promoted in the capital by the monks of the Stoudion in the 9th century. This resulted in a Palestinian/Constantinopolitan amalgam which is the basis of the Byzantine Orthodox rite we use today. New finds in musical palaeography are gradually revealing the lost original repertoires of the two Cathedrals.

<sup>21</sup> This is, in fact, a more natural tuning of the diatonic, and was also the norm in the West until the baroque invention of the “well-tempered clavier”. The potential modulations equal-temperament permitted gave it an overwhelming advantage in the era of polyphony; but this tuning would have sounded cacophonous to our ancient forbears.

where we are often referring to ancient roots, we will use the Classical Greek nomenclature for the modes,<sup>22</sup> with the letter names of their scalar roots for clarity:

Aeolian (A) for Modes 1 & 5  
 Dorian (E) for Modes 2 & 6  
 Lydian (C) for Modes 3 & 7  
 Ionian (G) for Modes 4 & 8<sup>23</sup>

Generally speaking,<sup>24</sup> the authentic modes (1, 2, 3 & 4)<sup>25</sup> occupy a higher ambitus - from the root to the octave - than the plagal (5, 6, 7 & 8), which rarely exceed the fifth above, but will descend a fourth below the root. Melodies will tend to gravitate around *dominant* architectural notes for recitations and cadences, but will always resolve to the root as their *final*. The authentic modes will usually take the fifth as their main note of recitation, while the plagal will emphasize the third. A notable exception is Mode 6 which usually recites on the fourth, giving it a characteristic middle-eastern sound.

The only accidental encountered is a B flat.<sup>26</sup> The effect of *melodic attraction* is still observed in both Byzantine and Gregorian chant, where b will respond to ascending and descending passages by remaining natural or following the downward pull of the melody with a flat.

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<sup>22</sup> The names of the “church modes” are a medieval corruption of ancient terminology, and should be revised; but they have become so ingrained in music education that a change is, at this point, doubtful. Solfege - an invention of the great Gregorian theorist Guido d’Arezzo (+1050) - might also be preferable to letter names for notes, so as not to give the impression of absolute pitch. We have used the letters for simplicity, and the scores are provided in the equivalent keys for ease of modal recognition, but directors should intone each chant in a suitable range for their choir.

Guido’s celebrated hymn *Ut Queant Laxis*, which he composed as a mnemonic for solfege singing, provided our melody for St. Symeon’s prayer at Vespers.

<sup>23</sup> Note that Aeolian and Lydian are actually A and C modes, respectively, but in the Gregorian tradition they are commonly transposed to D and F roots, with a B flat key signature. Ionian is also referred to as the lastian mode.

<sup>24</sup> Not all of these remarks apply to Byzantine chant. Its classification is based less on interval structure and register, more on characteristic melodic formulae. Architectural notes sometimes differ as well.

<sup>25</sup> 1, 3, 5 & 7 in Gregorian Hymnals (2, 4, 6 & 8 being plagal)

<sup>26</sup> The Tonal System (*systema teleion*) of the Ancient Greeks stretched fifteen notes from low A to a1. Middle a was the central note, and the interval between a and b linked the two octaves. b flat was provided as an interstitial note to accommodate melodies ranging in the tetrachord between a and d1, maintaining the classic internal logic of two descending whole tones and a semitone.

Exceptions and variants abound for all of the rules listed above, but they represent the basic guidelines for assessing Gregorian modality.

The Model Melodies (*Nomoi*) themselves are an entirely different consideration. They defy definition, and yet lie much closer to the heart of modality. The use of established canons of melodic formulae, or *Centons*, is a time-honoured practice, universal in the Near-East, and closely related to the symbolic and hermeneutic vocabulary of iconography. In ancient music, individualistic expression was not at all encouraged, and innovation was exceptional. The aim was to evoke as perfectly as possible the mystical ethos of a mode - its representational quality.<sup>27</sup>

Centonization (literally “patchwork”) was the process of composing by combining canonical formulae in a coherent flow, relevant to the text at hand. Gregorian chant allows for some flexibility in adjusting the basic melody to different syllabic patterns. Within each mode, there are families of centons which respond organically to each other in terms of melodic architecture. These sub-modes demonstrate the diverse origins of the material which has been generically classified together.

There are excellent guides for those wishing to become familiar with the model melodies, such as The Gregorian Modes by Dom Daniel Saulnier; but above all, we would recommend simply to listen to the chant, as much as possible, and with an open heart. The melodies are absorbed as a child learns its mother tongue.

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Here, we will look a little closer at each modal scale, in terms of structure and ethos.

Modes 1 & 5 are sung on the Aeolian (A or D with B flat) scale, one of the oldest of the Hellenic octave species.<sup>28</sup> For the Jews, this was the tone of cantillation for the Prophets, as well as for certain psalms and prayers. Because the scale is typically notated in transposition, the B flat is actually a “key signature”. When B

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<sup>27</sup> In the history of music, it is only too clear how the free rein, and applause, accorded to individual “creativity” after the Renaissance led to a brief apogee of aesthetic achievement, followed - for the most part - by a downward spiral into passion and chaos. There were sacred musical competitions in ancient Greece, similar to the Olympic games, or the Drama festivals. When a performer received an ovation at one of these, he considered it a catastrophe; as this indicates a movement of the appetitive aspect of the soul. The ethical and cosmic power of music is such that Plato once warned: it must *never* be used merely for irrational pleasure. Aesthetics cannot be an end in themselves; they have a transcendent function, pointing to ideal forms. For Christians, this means offering all our aesthetic yearning to God, the only True and Absolute Beauty.

<sup>28</sup> It is essentially the backbone of the Greek Tonal System.

occurs as a natural, this often truly indicates an accidental (it would be an F sharp in A). Melodies constructed entirely with B natural are in a different sub-mode, more typical of western chant than Byzantine, which has its own distinct formulae.<sup>29</sup>

To modern western ears, these are “minor” modes, and although the plagal in particular is often used for mournful texts, that is not their main quality. Rather, for both Jews and Greeks, they can also express joy, ardour, spiritual exaltation... but above all, the Aeolian is possessed of a great solemnity: it is the tone of *Hesychia*.

Examples (English adaptation and Latin source melody): O Come Let Us Worship (*Hymn: Crux Fidelis*), We Run to Your Mercy (*Ant: Salve Regina*), Having Beheld the Resurrection (*Seq: Victimae Paschali*)

The Dorian (E) of modes 2 & 6 is hardly heard in modern music, and this is a great shame. Dorian was not just a scale, it was *the* scale, for both Greeks and Jews alike. It took pride of place among Jewish biblical cantillations, serving for the Pentateuch. It was, for Plato, the scale on which the muses sang the harmony of the spheres, establishing the natural order of the Universe. It occupied the central position of the Greater Perfect Tonal System, and was praised unanimously, beyond all other modalities, by the philosophers.

Its minor 2nd was always recognized as austere, and movements containing a diminished 5th (B flat) can be extremely tense. This was considered to instil a “warlike virtue” in those who sung it. What could be more appropriate for hymns of Christian Love? Indeed, it takes the heart of a soldier to *love one’s enemies* - and Christians are soldiers of peace.

The Church’s own perception of this scale goes still deeper. It is used to express transcendent mystical and ascetic theology. It embodies harmony in the true and full sense of the word: *Union*.

Love is the foundation of harmony, the force binding the elements, uniting opposites, bridging even the abyss of Otherness separating Creator and creature, death and Life. The melodies of modes 2 & 6 are thus an earthly representation of divine Harmony.

The Dorian tonality may require us moderns to adapt our sensibilities in order to perceive its mystical ethos; but with time the seeming discord reveals a sublime, hidden beauty, which touches the heart as no other song can.<sup>30</sup>

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<sup>29</sup> Phrygian is the true D scale, here devoid of the Bacchic frenzy with which it was associated in classical times. In either form, Modes 1 & 5 retain a deeply contemplative spirit.

<sup>30</sup> Gregorian scholars have noted that a common late alteration to Dorian (E) chants of Mode 2 (Mode 3 in Latin manuscripts) is raising the reciting note from B to C, thus avoiding the theoretical problem of a variable dominant. This destroys the modal integrity of the altered



Examples: From my Youth (*Ant: Te Deum Patrem Ingenitum*), You are Most Blessed, O Virgin Theotokos (*Hymn: Salve Festa Dies*), Only Begotten Son (*Kyrie II: Fons Bonitatis*)

The Lydian (C or F with B flat) scale, like the Aeolian (A or D with B flat), is usually transposed in Gregorian notation, and the remarks concerning accidentals apply, as noted above. The effect of a B natural, almost exclusively heard in Mode 3, is that of a tritone, or augmented 4th - the characteristic interval of the Ancient Greek Hypolydian (true F) Mode. The tritone is acoustically quite natural,<sup>31</sup> and was well loved by the ancients, as well as in the early Church, but it came to be seen by theorists of the later middle ages as an intolerable profanity.<sup>32</sup> A few exquisite masterpieces of this genre escaped medieval expurgation, and have come down to us; their tonality evoking a numinous, otherworldly atmosphere.

Apart from these exceptions, the Third Mode is based on the major scale. Its domain is the boundless joy of life in Christ, expressed with the purity and innocence of a child's heart.

In its plagal form - Mode 7 - the ethos of this scale changes radically. The ancient Greeks were amazingly sensitive to register, and this is a case in point: the Third Mode is all Joy. The Seventh is capable of evoking the most cathartic tragedy.<sup>33</sup> For the Jews, this was the tone of Job, and of the Lamentations. Thus, the "major" scale was very serious, and restricted to a lower ambitus.

The tremendous pathos of this mode stems from its mysterious combination of joy and sorrow; it sings of light shining in darkness. Note that many of the funeral hymns are written in this mode.

It also exhibits a strong pentatonic structure. This is a noble vestige of music from prehistory.

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compositions, and now, one of the major tasks of palaeographical research is reconstruction of the original forms of these melodies. More recent publications will usually feature the critical edition. Similar circumstances affect the Hypolydian (F) chants of Mode 3 (Mode 5 - Latin).

<sup>31</sup> It is heard on such basic instruments as the *alpenhorn*, and is common in many folkloric traditions.

<sup>32</sup> A fundamental tetrachord based on an augmented fourth is an anomaly. However, the repugnance probably had more to do with the increasing ascendancy of the major scale.

<sup>33</sup> The Barys (Mode 7) in Byzantine chant is occasionally avoided in connection with hymns of poignant subject matter, so as not to provoke too extreme an emotional reaction during heartfelt worship.

The special quality of the low forms is that the root is central to the melody, rather than providing a base for its *élan*. The plagal modes thus represent *inner life*, as opposed to the *extasis* of the authentic.

Examples: the Cherubic Hymn (*Grad: Benedictus Qui Venit*), Hymn of Grace (*Ant: Ubi Caritas et Amor*), the Angel Cried (*Kyrie VIII: De Angelis*)

The Ionian (G) of modes 4 & 8 stands out in church music. It was used for psalmody by the Jews, and was especially popular as the song of Oriental Hellenes;<sup>34</sup> but it can be safely said that this majestic scale took on a whole new meaning with Christianity.

Mode 4 has a particularly high range, and makes frequent use of its minor seventh. This can cause Ionian melody to sound like an unresolved dominant cadence to modern western musicians. Attention must be paid to its signature alternation between the fundamental chord (G) and the Hypolydian (F) a whole tone below it, which leads strongly back to the modal root.<sup>35</sup>

This is a supremely festal mode, appearing in the celebrations of virtually every event in the life of Christ, and the Theotokos. Its theme is *Evcharistia!*

And with Mode 8, we return to the beginning:

Why are there eight modes, and why is the eighth so special?

Why did Pythagoras divide the octave into seven steps, plus one?

A Jewish child is circumcised on the eighth day of his life.

Rabbi Judah ben Ilai said: “‘And how many strings does the *Kinnor* have?’ Seven, as it is said: ‘seven times a day do I praise You’. And for the days of the Messiah, eight...”

And St. Basil the Great: “We stand for prayer on the day of the Resurrection... Sunday seems to be an image of the age to come. Notice that although Sunday is the beginning of days, Moses does not call it the *first* day, but *one* day, since this day would recur many times. Therefore “one” and “eight” are the same, and the “one” day really refers both to itself and to the “eighth” day. Even the psalmist follows this usage in certain titles of the psalms. This day foreshadows the state which is to follow the present age: a day without sunset, nightfall or successor, an age which does not grow old or come to an end.”

The name given to this mode by the ancient scholars was *perfectus*. It contains within itself all the others.

As it moves through parallel arpeggios and familiar motifs, one hears the Ionian (G), then the Lydian (F), the Aeolian (A), an intermediate cadence in Dorian (E)... It always returns to its root; though, indeed, not with the “finality” of a major

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<sup>34</sup> Ionia was an ancient settlement at the eastern outskirts of Greece, and thus a gateway between the Orient and the Graeco-Roman world.

<sup>35</sup> Providing a modal equivalent of the VII-I dominant cadence

V-I. Rather, it whispers that more is to come - the Cycle is not really ending, but beginning anew; and we are carried along from *Glory to Glory*.

It is no coincidence that the Ionian chord is heard in the initial octaves of the harmonic sequence, hidden within every sound.

Examples: Holy, Holy! (*Ant: Viri Galilei/Hosanna Filio David*), We Have Seen the True Light (*Sanctus IV: Cunctipotens Genitor Deus*), Let Our Mouths be Filled with Your Praise (*Kyrie VI: Rex Genitor*)

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Rhythm in Gregorian and Byzantine chant remains one of the most enigmatic areas of study; however, new interpretive approaches are yielding positive results. Scholars such as Ioannis Arvanitis and Timothy J. McGee are at the forefront of the effort to decipher the ancient notation and bring its authentic performance back to the light.

The archaic origin of graphic music notation seems to lie in the art of *Cheironomy*, that is: drawing a melody in the air with one's hands. It is a worldwide phenomenon, already a flourishing practice the days of the Egyptians,<sup>36</sup> and was assiduously cultivated by the Greek philosophers. *Ecphonetics*, strikingly similar in Hebrew and Greek manuscripts, are stylized pictorial renderings of cheironomic gestures, intended as mnemonic aids for re-creating a melody, in what was otherwise an oral tradition. They represent not single notes, but entire melodic formulae, which a skilled cantor could apply to sacred texts in a seamless flow. The first Gregorian manuscripts (9th C) were notated in a style derived from the Byzantine symbols. Over the centuries, these neumes became more refined and specific, and by the 11th century, found their way onto the horizontal staff.

The development of modern staff notation - one of the greatest jewels of the Gregorian heritage - was, in a sense, a mixed blessing. As Dom Daniel Saulnier observes: "Fundamentally, it is the rapport of the singer with the music that is changed; and it is probably the most significant turning point in the entire history of music in the West (...) The [ecphonetic] neum (*pneuma*) is like a symbol, the projection onto the parchment of a vocal gesture. It aims to imitate, to draw the musical reality," whereas staff notation "does not represent the music itself but corresponds to relationships between order and measure, instituted by theory." At the turn of the millennium, we are also at the cusp of orality and literacy in music, a paradigm shift which paved the way to the harmonic revolutions of the 16th-18th

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<sup>36</sup> It is often portrayed in tomb paintings. The hieroglyph for "singing" is a hand.

centuries, where the exigencies of polyphony obscured the rhythmic significance of the ancient neumes.<sup>37</sup> Indeed, from the first diastematic manuscripts (11th C), we see a diminishment in the rhythmic precisions provided by the earlier notation, which still relied on oral transmission for the intervals of the melody. During the 19th century revival of plainchant, the monks of Solesmes Priory chose to deliberately disregard rhythmic structures almost entirely, giving every note equal duration, and treating the neumes more or less as ligatures - although this approach was never considered by those learned men to be a genuine reflection of ancient practice! Their principle was that of laboratory research: the rhythmic sequence of the note-groups was unknown, so they sought a baseline which would eliminate uncertainty in comparative studies.<sup>38</sup>

Byzantine notation is much closer in spirit to the original ecphonetics. A fully diastematic system of writing (i.e. defining intervals clearly) was developed in the 12th century, then simplified and updated in the 18th-19th, but the technique of reading ideograms as standing for melodic groups has remained a constant element of performance practice - so much so that from the 13th century on, an exponential increase occurred in melodic ornamentation, as notated embellishments were, themselves, embellished. The challenge in palaeography lies in recovering the original *metrophonia*, or basic form of these ancient hymns. Some musicologists believe the notation for these melodies was stenographic, intended for interpretation according to traditional patterns.<sup>39</sup> This is indeed likely, at least in compositions

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<sup>37</sup> In general, polyphony is favoured at the expense of rhythm. Western music was more sophisticated, rhythmically, prior to the baroque era. Compare also the folk music of India, Armenia or the Middle-East, where melody and rhythm have free rein, with only a drone accompanying. However, some African tribal chanting represents a third hierarchy, where rhythm rules, but harmony takes precedence over melodic development. It is noteworthy that the mind-boggling polyrhythms at the heart of this music are learned - from childhood - as organic musical phrases, which the players will overlap with masterful skill. There is no notion of "counting", or subdivision at all; no theory - only the living feeling of pulse.

<sup>38</sup> Apart from this 'arrhythmic' interpretation, which has become the accepted norm, we might add that the Romantic era itself took a toll on Gregorian performance, and this has been exacerbated by the current popularity of chant as a sort of stress-reducing, spiritual "easy listening". As a result, much of the plainchant we hear today is dreary and saccharine (or, to use an apt Greek descriptor "Xerophonic"). In the discography, we have recommended several recordings as antidotes. The Solesmes monks themselves are now applying a new rhythmic method in their chanting.

<sup>39</sup> This very ancient practice seems to have evolved in the age of oral transmission, where key elements of epics were memorized, then strung together according to poetic conventions. Even today, psaltai will often apply some measure of extemporaneous *exegesis* to a notated melody, using customary ornamental formulae, as appropriate to the context of worship. Jewish *Hazzanim* follow exactly the same method. In fact, even in the West, notated melodies were commonly embellished in performance, and a musician's ability to do so skillfully was both valued and expected by composers up until the 19th century, when the increased use of

intended for solo performance, but the choral singing favoured in the early church would have required simple and consistent melodies, such as they appear in the old *Sticheraria*. Pioneering western musicologists rendering these melodies made use of the Solesmes principle of rhythmic minimalism. This approach was invaluable for a bare-bones comparison of melodies from the Byzantine and Gregorian schools, but cannot actually reflect their performance.<sup>40</sup> More recent methodologies developed independently by Arvanitis and McGee<sup>41</sup> for the transcription of medieval manuscripts have led them to verifiable conclusions: the notation of these hymns simultaneously provides tonal and rhythmic information; the syllabic form of the melodies should be seen as complete and accurate, but the neumes also precisely represent a rhythmic subdivision of stresses in the poetic “meter” of the text.<sup>42</sup> The result is rhythmically vibrant and clearly intelligible.

The strong pulse of Byzantine chant has always been one of its hallmarks, Gregorian usually being considered more fluid and adaptable. To a certain extent, this does appear to be the case, perhaps due to a Latin favour for the Jewish style of biblical cantillation. Nevertheless, Prof. McGee’s findings point once again to a common inheritance: Guido d’Arezzo writes of being able to “clap” along with the neumes, and the *Cantatorium* of St. Gall leaves no room to suppose that rhythm was a triviality in the 10th century.

Early efforts at transcribing middle-Byzantine hymns tried to force them into an artificial “western” mould. Now, by recognizing the treasure preserved in the living tradition of Greek ecclesiastical music, Gregorian scholars have ultimately found the key to reviving their own repertoire. Some western musicologists have even turned to Greek psaltai for interpretive guidance in performing Old Roman manuscripts: the collaborations of Marcel Pérès and Lycourgos Angelopoulos are astonishing in their aesthetic soundness. Their rendition comes across as completely harmonious and uncontrived; not to mention - profoundly beautiful.

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chromatics (in the modern sense) created conflicts with unspecified notes. Henceforth, scores were treated as absolute; and improvisation is no longer part of classical music education.

<sup>40</sup> Some early spadework in this field is marred by prejudicial attitudes, which always lead to erroneous conclusions. The rapprochement of eastern and western scholars in the mid 20th century paved the way to real progress.

<sup>41</sup> Details on their research have been published, respectively, in the compilations *Acta Musicae Byzantinae* and *Cantus Planus*. (See the bibliography)

<sup>42</sup> Most Gregorian, Byzantine and Jewish chants are unmetred, but the broader stress patterns of the text are often treated as metrical feet. It was by comparing texts of varying syllabic structure and word count which had been submitted to the same *prosodia* (common melodies) that Arvanitis proved his theories concerning the rhythm of Byzantine chant.

Cantillation is one of three fundamental models of rhythmic structure in plainchant; along with metered hymns, having a definite pulse, or time signature; and the later “*kalophonic*” compositions featuring lengthy melismas.<sup>43</sup> Writing in the 11th century, the Jewish Sephardic philosopher Judah Halevi extolled the virtues of cantillation for chanting the Torah, over metered music. He vividly depicts how the text of the Bible is like a face-to-face conversation with God, and only cantillated recitative melodies have the flexibility of expression not to conflict with the infinite spectrum of meaning it contains. Many of the hymns of Orthodox Christianity were written with a more definite pulse in mind than the pure prose of the Pentateuch, or even the poetry of the psalms and canticles. However, in English translation, that “metrical” quality has often been justly sacrificed for a more accurate transmission of the prayer’s theological and didactic content. Natural recitative, informed by Gregorian, or compatible Byzantine rhythmic figures at emphatic points and cadences, marries well with our received English texts, and does not conflict with modal ethos.

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Before leaving this discussion, we will touch upon two questions which are still subject to academic debate: the additional genera (*enharmonic* and *chromatic*), and the use of *ison*.

Although the non-diatonic genera do not pertain directly to Gregorian chant, readers acquainted with the Byzantine style might well wonder: If the two traditions are so closely related, why do certain Greek modes sound different?

There is currently no scholarly consensus concerning the theoretical gap between the Ancient Greek use of the enharmonic and chromatic genera and the scales referred to as such in modern Byzantine practice.<sup>44</sup> It is now customary to sing

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<sup>43</sup> These latter two have also entered Jewish practice, the metrical hymn in particular being a case of Christian influence on Synagogue worship.

<sup>44</sup> The Ancient Greek Chromatic scale read: e, f, g-flat, a, b, c, d'-flat, e'. Note the two semitones at the *base* of the tetrachord, followed by an augmented second. The term *Chroai* also referred to shades of tuning in any scale.

The Enharmonic was favoured by *Aulos* players, who could render it easily : e, f-quarter flat, g-double flat, a, b, c-quarter flat, d'-double flat, e'. There was an archaic pentatonic form of this scale, which was played on the great temple harps of Egypt. It ran: e, f, a, b, c (or e, f, a, b-flat, d, if the fourths are conjunct). The characteristic interval is thus the leap of a major third from the minor second. This initial semitone was later divided by the Greeks into two quarter tones, to maintain the logic of a 3-interval tetrachord - a development which, over the centuries, has caused the term “Enharmonic” to be more generally associated with these microtones. The

the eastern “chromatic,” (i.e. the double-harmonic, or *Maqam Hedjaz*) in tones 2 and 6, and the “enharmonic” as an equal-tempered major scale in the Byzantine tones 3 and 7.

This normalization of the “enharmonic”<sup>45</sup> occurred not long ago, with the New Method. A generation or so before ours, one could still hear distinct quarter tones as part of its tonality. Nevertheless, the reform probably represents a return to ancient practice, as the early manuscripts show diatonic melodies for these modes.

One theory concerning the introduction of the “chromatic” scale proposes that it is of Altaic origin, and made inroads into Byzantine chant near the end of the first millennium. This was certainly the case for the Jews, who began singing in *Ahavoh-Rabboh* (chromatic) after the assimilation of the Khazars - the tonality appears only among Jewish communities who had Turkic contacts, and is not used for any of the ancient biblical cantillations. The Byzantines themselves had been in cultural exchange with the Turks of Central Asia since the sixth century, two emperors even marrying Khazar princesses.<sup>46</sup>

The Slavic styles which were derived from Byzantine chant near the end of the first millennium are, like Gregorian, entirely diatonic. This may indicate that Greek use of the eastern chromatic scale was still incipient at the time.

The Dorian (E) scale is closely related to the “soft” chromatic: one has only to raise the Dorian third a half-step for the scales to be identical. A certain fluidity in the shade of tuning is common practice in the near-east,<sup>47</sup> and many compositions

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archetypal structure of the older form is still prominent (not surprisingly) in Coptic chant, though its vital role is also clearly recognizable in the Gregorian E modes (see *Ant: Cunctis Diebus*). Note that the terms “Chromatic” and “Enharmonic” in modern music theory no longer refer at all to the concepts described here.

<sup>45</sup> Some Greek musicologists now prefer the term *hard diatonic* to describe the scale of modes 3 and 7 (Barys). The hard diatonic is nominally derived from Pythagorean tuning, but the great philosopher’s pure mathematical ratios do not yield musically acceptable intervals for all steps of the scale, and it is universally adjusted in practice, according to taste. Here the semi-flat 3rd and 7th of the soft diatonic are “hardened” to equal-temperament.

<sup>46</sup> The artistic dialogue between Greece and the Orient is age-old. The Arabs were enthralled by Greek philosophy, “the Wisdom of the Ancients”, and their understanding of Greek musical theory, drawn from original sources, is very accurate. Hellenism, for its part, has absorbed eastern tastes throughout its history. This complex of relationships is one of the most fascinating stories of mankind - it is not always clear *who* influenced *who*, and in what respect, but we are all enriched and delighted by the result!

<sup>47</sup> Experiments have shown that the tuning of nominally identical notes and intervals will vary widely from one musician to another, even among virtuoso instrumentalists of the same culture. Greek theorists have consistently distinguished several possible tunings of the diatonic scale (one of which had a three-quarter tone for its “semi-tone”). Arvanitis has noticed that a natural evolution of tuning occurs in practice for many *psaltai* based on aural familiarity.

in Tones 2 & 6 can read convincingly as either diatonic or “chromatic” in *psaltic*.<sup>48</sup> Tone 4 is a similar case: the Ionian (G) with a flattened second, again, becomes “chromatic”; it is easy to see how the new sound might have been gradually adopted.

Many terms from classical Greek theory acquired different connotations in the Byzantine era simply due to the evolution from the music of antiquity that Byzantine chant represents, and its new theoretical demands. Ultimately, the Middle and Neo-Byzantine “enharmonic” and “chromatic” genera are irreducible with their archaic forms, but each shows possible hereditary traces of their signature intervals.<sup>49</sup>

Since the Byzantine chants of tones 3 & 7 are now sung in the major scale, they again compare exactly with the Gregorian modal system, although their melodic architecture, as usual, is somewhat different. The preponderance of the eastern chromatic which has evolved in tones 2 & 6, however, not only differentiates Greek and Roman chant, but raises a further practical consideration:

This scale has an undeniably compelling impact, rising in some cases to a heart-rending *mystagogia*. Its acoustical poise is unlike any other tonality - every note is strong, capable of sustaining a cadence.<sup>50</sup> Its validity for Orthodox hymnody is a well-established tradition (and we use it ourselves in certain instances)<sup>51</sup>. Nevertheless, we find it regrettable that, in modern Byzantine practice, the “chromatic” has almost completely displaced the original Dorian (E) of Modes 2 & 6, which was not only the quintessential Hellenic scale, but also the most beloved of the ancient Hebrews. There are countless spiritual treasures of this genre in the early Byzantine repertoire, whose notation has now been deciphered. These ancient hymns clearly show the common roots of Gregorian and Byzantine chant, and are among

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<sup>48</sup> The early notation only indicates the mode of a hymn, and the basic interval steps of its melody, the modal scale being assumed. A chromatic sign was introduced around the 13th century, and explicitly chromatic passages only begin to truly abound by the 15th. We can assume that the tonality was known well before the sign was required, and there seem to be several possible indicators for chromatic alteration in older manuscripts, such as the use of *phthoric* symbols and combined modal *martyria* (signatures); but Arvanitis supports the position that proto-Byzantine chant was truly diatonic. This does not, however, exclude the use of *chroai*, or of enharmonic intervals, in the form of microtonal inflections, which are integral to Near-Eastern music as a whole.

<sup>49</sup> We have mentioned the use of quarter tones in the Middle-Byzantine Enharmonic modes (“*Nana*”). “*Nenano*” does contain an *inversion* of the chromatic tetrachord, with its characteristic Aug 2nd.

<sup>50</sup> Plotted as points on the perimeter of a circle, the intervals of the chromatic scale are unique in that they create a perfectly balanced equilibrium.

<sup>51</sup> See the appendix for select hymns in non-Gregorian modalities



the richest in Hebraic idioms. We hope they will be rediscovered and reintegrated as the precious heritage they are.<sup>52</sup>

Although the ancient Greeks deliberately made use of no other form of vocal harmony than the octave, they were aware of polyphony in modally applicable forms: counterpoint and pedal-point. Instrumental accompaniment was a fine art, whose goal was to support and emphasize the modal ethos of a vocal melody. Drone instruments are very old, depicted in tombs of the Old Kingdom in Egypt,<sup>53</sup> dating them back some 5000 years. Other portrayals record, with nearly photographic detail, harpists accompanying melodies with open fifths and octaves.<sup>54</sup>

The monotone chanting of single vowels as a form of wordless prayer was also an Egyptian ritual, adopted by the Pythagoreans; indeed, vocal or instrumental drones are a timeless tradition in the sacred music of many cultures.

The *ison* in Byzantine practice can only be dated positively to the 16th century, and some scholars even conservatively place it later, as it begins to figure in manuscripts and theoretical treatises. The difficulty in precise dating lies in the fact that *ison* can be sung quite naturally, without notation, by anyone familiar with modality - it was certainly used long before being written down, or defined theoretically. This is not to say that it is necessarily original: the Jews never seem to have employed the *ison*; nor have the Syrians, Copts, or Armenians. Russian *Znamenny* is also normally chanted without it. The current Gregorian practice is equivocal since it is not a continuous tradition. There was, however, a medieval two-part style known as *organum*<sup>55</sup> in the west, which eventually developed into early polyphony, but at first was quite similar to the *ison*. Use of *organum* began around the 8th century, the drone being described specifically in a 12th century document, where it is referred to as “*diaphona basilica*.” It is indeed possible that the Byzantine *isokratema* originated in Rome; but given the preponderance of drone-based accompaniment in eastern cultures, we feel it is more likely that the Latins inherited

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<sup>52</sup> Powerful examples of Dorian (E) modality are still heard in slow forms of Tone 4 in contemporary Byzantine use. “*Eichos Legetos*” preserves the ancient diatonic intonation of Tone 6 (Plagios Devteros)

<sup>53</sup> Several double oboes have been recovered through excavations in Egypt and Sumer. Moreover, drones and bagpipes remain widespread folk instruments throughout the globe.

<sup>54</sup> See Curt Sachs on the tuning of ancient instruments

<sup>55</sup> Not to be confused with the organ, which began to appear in Latin churches at about the same time. Incidentally, this instrument was a Greek invention, of the 3rd century B.C. The version which was first used in the west was a Byzantine model (quite different from the Baroque). Singing was normally unaccompanied, with meditative organ interludes during the service.

this gift via Greece. The documentation does, however, give a clue as to the age of this tradition.

In any case, we feel that the question of ison is qualitative rather than quantitative: it is a marvellous harmonic device, clarifying and enriching our perception of modality, without diminishing the sense of melodic unison, so dear to the Church Fathers. It has revealed itself as a deeply significant tradition in Orthodox music, and is equally applicable to Byzantine and Gregorian chant. The ison speaks of the apophatic mystery burning at the heart of our Orthodox Faith. Its sound is archetypal, symbolizing eternity - without beginning or end... It speaks of God, always and everywhere, to the children of Adam.

## Epilogue

The 20th century witnessed an unprecedented development in the history of music: for all the passion and sentimentality of the Romantic era, the fundamental Baroque principles of natural harmony were never challenged, just as the accuracy of perspective, anatomy and colour were not deliberately distorted in the graphic arts. But when passion is spent and the soul cries out “All is vanity! There is nothing *new* under the sun!”... what remains?

The *deconstruction* of harmony went hand in hand with the postmodernist confusion of visual art, the relativization of morality, and a demographic trend towards atheism: a very dark turning point in human consciousness - though it had been heralded by the “humanist” revolution several centuries prior (or indeed, earlier: in the garden of Eden). Dissonance gradually came to be not only accepted, but relished by listeners. Composers theorized that they were at total “liberty” to combine notes as they pleased, with no higher law dictating to them.

Is this so? Or has the din of modern existence so desensitized us to nature that we can no longer perceive the beauty of Cosmic Order?

What does music itself have to say?

The harmonic sequence of *overtones* is an angelic arpeggio that dances above every sound. With attention, one will hear its intervals everywhere, though the effect is amplified by unison singing, certain performance techniques, and acoustically designed spaces. Perceiving overtones requires something more than just listening, but it is really a physical phenomenon, which becomes obvious when overblowing a wind instrument, or plucking “harmonics” on a string. It is impossible to play a discordant sequence of notes on a bugle. Harmony is therefore not at all arbitrary: its law is contained in the very nature of sound.

Harmonious music will cause plants to grow vigorous and green, cows to produce more and sweeter milk, water crystals to form glorious and expressive patterns...

Discordant, aggressive and vulgar music will sadly do the opposite; to plants, animals, minerals... and us. There is nothing esoteric about this: it is a fact. Perhaps Plato’s conception of the “Music of the Spheres” was not entirely metaphysical - and he was not alone: China, Mesopotamia, India, Egypt, all linked cosmology and harmony in strikingly similar terms.

But we as Orthodox Christians are not only concerned with the right order of the cosmos. Our faith stretches out beyond this world, into the Eternal and Infinite. We yearn and strive for the salvation and *Theosis* of all this wondrous creation, of which we have been made stewards.

“The Creator-Logos has imparted to each created thing its own indwelling *logos* or inner principle, which makes that thing to be distinctively itself, and which at the same time draws and directs that thing towards God. Our human task as craftsmen or manufacturers is to discern this *logos* dwelling in each thing and to render it manifest; we seek not to dominate but to co-operate.”<sup>56</sup>

Perspective, colour and form are not ‘distorted’ in iconography. They are elevated to the realm and power of symbolism. An Icon portrays through *apophysis* the logos, the transfigured reality of its subject.<sup>57</sup> This must also be the role of chant: to paint a musical *Icon*; to transfigure sound.

The beauty of icons and liturgical chant is itself a unique gift to us who have lost our spiritual sensitivity. Adam knew the name of every creature in paradise, as if through perfect pitch. The canons of sacred art are a revelation of True Beauty, of Love expressed in image and song; let our hearts and minds become attuned to this beauty, and, by the grace of the Holy Spirit, not only we, but the world around us will be changed.

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<sup>56</sup> Bishop Kallistos Ware (now Metropolitan), *The Orthodox Way*. Crestwood, 1995

<sup>57</sup> Here lies the difference between Orthodox symbolism and its application in secular art. Iconographic representation involves a “deliberately conspicuous failure of artistic means of expression, corresponding to the learned ignorance of the theologian.” (Vladimir Lossky) Iconography and chant are, in a sense “artless”; and yet it is this very quality - or rather, absence of *quality* - which have caused them to endure for millennia while other forms of art triumph and are forgotten. The symbolism of the Icon points beyond itself, beyond even the revelation it portrays, to the unfathomable mystery beyond all affirmation or negation - the Undivided Trinity, the Divine Essence of Truth. Orthodox Iconography, after centuries of exposure to Renaissance and modern artistic trends, is now experiencing a revival, in the rediscovery of its ancient canonical roots. It is our hope that in the domain of music, such work will also be undertaken.

“Old Roman chant is situated at the turning point between the music of Graeco-Latin Antiquity and that of the Middle Ages. It gives us the key to the filiation between the chant of the Temple of Jerusalem, and the heritage of Greek music. It testifies to a time when the Eastern and Western Churches communed in cultural and spiritual unity. Through music, sung texts become icons. Consciousness encounters the Word. The Drone confers on the sound a hieratic immanence in which time and space are united in a single vibrant truth.”

Marcel Pérès

“Chants like the so-called stichera (chants with psalmic verses before them) have a syllabic appearance in the manuscripts, i.e., to each syllable of the poetical text there corresponds in most cases only one musical sign or a very small group of musical signs and consequently, as it is reasonable to imagine, one note or a very small group of notes. But the Three Teachers have given a highly melismatic interpretation of them, in which to each old sign there corresponds a very large number of signs, and consequently of notes, in their new notation.

I believe I have proved that the notation was originally read ‘at face value’: one simple sign indicated one plain or sometimes slightly ornamented note.

I have good reasons to believe that Byzantine chant was originally diatonic with ‘in principle’ Pythagorean scales, the scales of the modes being exactly like those described by the western musician Odo de Cluny of the 9th century. (We know that the theory of the modes of the East was transmitted to the West).

To try to make a comparison, [between Eastern and Western chant] one must read the old Byzantine notation in the simple syllabic way and with the diatonic intervals I have described above. The long melismatic way of reading it is probably a somewhat later elaboration and obscures the immediate comparison. So, when one has in mind an ‘at face value’ reading of the old Byzantine notation, one can discover many similarities.”

Ioannis Arvanitis

Rachmaninov, Tchaikovsky, they are great composers; but they are small compared to the Tradition of Liturgical chant. What is the meaning of “personal creativity”? The term is absurd, as far as I am concerned. Modern music is in contradiction to the spiritual freedom of plainchant, in the same way that man’s illusory “individual” autonomy is in opposition to God.

Anatoly Gridenko

## A Few Notes on Performance

The notation provided is not intended to be absolute in terms of rhythmic execution. We tried to simplify the appearance of the melodies as much as possible, and to a large extent, their interpretation is up to the singer, or choir director. The real flow of Gregorian melody could not even be adequately expressed with a profusion of ties, triplets, polyrhythms, etc.... think, rather, of a flight of birds, or a school of fish; waves, trees in the wind...<sup>58</sup>

Generally, it is easier to sing than to explain, and once a melody is absorbed, its proper rendering will come naturally. Again, listening to skilled execution is invaluable.

A classic rule of thumb is that chant is essentially declamation of scripture or hymnography. “How would I *say* this? Which words deserve special attention?”

All pieces are written as if in *solfege*, i.e. in their modal key. Gregorian notation indicated the relative pitches of intervals, not their actual frequency. A set of simple intonations are provided, as examples, which contain an arpeggio of the tonic chord, plus any notes crucial to establishing the modality.<sup>59</sup> Choose a comfortable range.

The *idiomela* are all drawn from classic Gregorian compositions, to which we hope to have remained faithful. We selected hymns identical in textual content and liturgical function wherever possible. Otherwise, material was drawn from chants with an ethos similar to the Byzantine version. Our guiding principle was that the sacred text of the hymn, and its intelligibility by worshipers, was paramount. Thus, if a single source did not provide enough phrasing to clearly express the content of a hymn, we drew on other compatible melodies, striving to achieve an organic whole *which would sound as though it were written for the English text*.

The method was strictly that of centonization. Every element used in this collection comes from the ancient repertoire of melodic formulae. A particular - though not exceptional - case is the group of tones for singing Stikhera and Troparia. Their melodic themes are recognizable (mostly from the Antiphonary); however,

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<sup>58</sup> “In its essence, music is not created to be written; it will always transcend even the most perfect system of notation.” (Dom Daniel Saulnier) Rhythm was one of the most sophisticated and subtle elements of early music: throughout the middle ages, one finds songs, even metered dances, which seem to blur the bar lines. Let us not allow the notation to sterilize these melodies - they must live!

<sup>59</sup> The *echemata* (intonations) of the Byzantine modes have correlates in Gregorian chant. However, all that is important to convey is the basic *idea* of the mode, which must already be in the mind of the choir or listener at the onset of each hymn. (The common intonation polysyllables, such as “neanes” are probably derived from the Hebrew *Nin’ua’*, meaning a trill or melisma.)

since their main function is flexibility - being applied to texts of any length - we focused on distilling the structural norms of each mode into simple, characteristic tunes, in the manner of psalm tones, only extended to four or five lines.<sup>60</sup>

Our method of applying these tones is as prosaic as can be:

Knowing the form of the melodies, we simply accent a printed text with basic “ecphonetics” - dots, underscores and melismas - wherever motion occurs.<sup>61</sup> For increased clarity, two colours can be used: one for the main stress of a flourish, another for secondary notes. We like the system because it does not feel like “reading music,” allowing the heart to focus on prayer. The pointing of psalms and canticles is based on the style of the *Liber Usualis*, where italics indicate motion, and stresses are in bold.

Ison is not a requirement; and if the director prefers, it can be omitted. We favour the ison, as it manifests the intrinsic ebb and flow of harmonic tension particular to each mode. Many compositions remain modally ambiguous until their *final* without it. If there are two voices only, it is best for the ison to be sung in words, which enhances the rhythmic force of the music. If there are more basses, half should sing a neutral vowel (OO / AA), alternating their pauses for breath so that the sound remains continuous. The acoustical “surround” of several such *Isokratai* is tremendous! It is sometimes preferable for these to maintain the modal or chordal root during unison (Un.) passages, and to omit contrapuntal passing notes: in close quarters, or in inversion, the open vowel does not conflict with the melody, whereas the “spoken” ison can sound jarring in these positions.

We recommend that conductors make use of *Cheironomy* in guiding singers. Illustrative gestures can be highly evocative of modal ethos, and serve to strengthen and deepen choral unison. With simple melodies, it facilitates congregational singing, even for those who do not read music. It has a further benefit as well: deaf

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<sup>60</sup> Readers familiar with the Russian repertoire will recognize the cyclical form of the Obikhod. This folk-inspired, congregational style is a great gift to Orthodox music. Our tones for stikhera & troparia are essentially a western, modal version.

<sup>61</sup> A useful mark which is not self-explanatory: “x”, alone or in combination, means *same note as before*. It appears only when a repeated note is not otherwise implied - major stresses are landmarks in the melody, so, when there is no other expected movement, a red mark before a black mark would indicate an appoggiatura: *move on the red, stress on the black*. A third colour can be helpful to emphasize or hold a word without changing the note. We will also have recourse to arrows, asterisks or any other accentuation which facilitates reading. Note that the ornament at the beginning of each line can be contracted or omitted to reflect the syntax. The basic principle of reading pointed text is, simply: “Do Something Here” (Dr. Alexander Lingas’ lapidary summary of proto-Byzantine notation). Once they are internalized, these melodies are highly adaptable, allowing the hymns to be appropriately declaimed. Ideally, singing should be from memory, wherever possible - Coptic chant, for all its complexity, is still transmitted orally, as it has been since Pharaonic times. We are acquainted with a blind Egyptian cantor who knows every note (and word) of the year’s cycle of services by heart!

or hearing impaired parishioners often relate very directly to visual representations of music, especially when they are synchronized with the physical vibrations of the sound; they are thus incorporated in the immediate experience of liturgical song.

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The use of Gregorian Chant in our Orthodox cycle of services has been for us a great joy and blessing, and we hope it will be so also for others. Our love and appreciation for this treasury of prayer and sacred memory only increases with the years. We ask forgiveness for all errors and shortcomings in the present work, hoping that others will pursue this study, and add to the music.

The Holy Spirit never ceases to inspire the Church throughout the world. Orthodoxy is now firmly planted in the West - it is no longer a "diaspora," and is finding its own native voice, or rather: is rediscovering its ancient Orthodox heritage.

All of God's children should feel "at home" in their Father's House.



## For Further Reading

### Gregorian Chant:

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 ——— *Liber Usualis*. Tournai, 1934  
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### Byzantine Chant:

- Cavarnos, C., *Byzantine Sacred Music*. Institute for Byzantine and Modern Greek Studies, 1974  
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 Lingas, A., “*From Earth to Heaven: The Changing Musical Soundscape of  
 Byzantine Liturgy*” (Society for the Promotion of Byzantine Studies) 2013  
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### The Jewish Heritage:

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 Mcgee, T.J., *Medieval and Renaissance Music* a performer's guide. Toronto, 1985  
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See also the entries in the *New Grove Dictionary of Music* and the *Jewish Encyclopedia* on these subjects

Theology, Liturgics, Iconology:

- Deiss, L., *Springtime of the Liturgy*. Collegeville, 1967  
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 Frøyshov, S., "The early development of the liturgical eight-mode system in Jerusalem" (St Vladimir's Theological Quarterly 51), 2007

**For Listening**Gregorian, Repertoire:

- Canty, *Apostle of Ireland*. 2008  
 King's College Choir, *Kyrie*. 1992  
 Monks of Heiligenkreuz, *Chant*. 2008  
 Monks of Silos, *Canto Gregoriano*. 1994  
 Various, *The Tradition of Gregorian Chant*. (4 Vols.) 1974  
 Ensemble Callixtinus, *Canti Gregoriani*. 2006

Old Roman, Gregorian:

- Ensemble Organum, *Incarnatio Verbi*. 2008  
 ——— *Le chant des Templiers*, 2006  
 ——— *VePRES du jour de Pâques*. 1998

——— *Le Graduel d'Alienor de Bretagne*. 1993

——— *Chant Cistercien*. 1992

(Marcel Pérès continues to research and produce extraordinary renditions of Old Roman and Gregorian manuscripts. All are wholeheartedly recommended)

### Byzantine:

*Many* fine historical recordings have been produced by Capella Romana, the Greek Byzantine Choir, Hagiopolites and Romeiko Ensemble

### Jewish Roots:

Archival recordings of various Jewish communities are available on the Internet through the *Spielberg Jewish Film Archive* and the *Jewish Music Project*  
See also Boston Camerata, *The Sacred Bridge*. 1990

### Gregorian, Harmonized:

Kyiv Chamber Choir, *Liturgy of Peace*. 2003

*(This approach somewhat contradicts our thesis, but we could not help but recommend Archbishop Yonafan's beautiful setting.)*

## Intonations

The image shows eight musical staves, each representing a different intonation. Each staff begins with a treble clef and a common time signature (C). The notes are written in a simple, rhythmic style, often with a fermata over the final note. Below each staff, the corresponding solfège syllables are written in a matching rhythm.

**Tone 1**  
 La - Fa - Mi - Re - Do - Re      Do - Ti - La - Mi - So - La

**Tone 2**  
 Ti - So - Mi - Fa - Mi      Do - Re - Mi - So - Fa - Mi

**Tone 3**  
 Do - La - Fa      Mi - Re - Do - La - So - Re - Do

**Tone 4**  
 Re - Ti - So - Fa - So      Re - So - Ti - La - Fa - So

Note: For simplicity, intonations 1 - 4 can be used for their plagals as well, a third or so higher.

Solfège is not necessary. Here it illustrates the relationships between the modes.

It may be helpful to modify these sequences, or add extra notes to help situate singers in certain compositions.

**Tone 1**

Te rire-ri-re-ri-re-rem,      terire ri-re - ri-re-rirem,      terirerire ri-re - rem

te - ri-ri-ri-re-ri - re - ri - re - ri-rem,      terirerireri re - ri - re - rem.

**Tone 2**

Terirerire ri-re-rirem,      te rirerire ri-re - rirem,      te-ri rerire ri-re - rirem,

te-rirerire -ri - re - rirem,      terirerire ri - re - ri - re - ri - rem.

(Recite on A after lines 1, 2 & 3, F after line 4)

**Tone 3**

Te rirerireri re-ri-re-rirem,      te-ri rerire ri-re-rirem,      terire-ri-rerire ri-re-rem,

te - ri rerireri re - ri - re-rem,      te rirerireri re - ri - re - ri - rem.

**Tone 4**

Te rireri re - rem,      terirerire ri-re - ri-rem,      te rireri re - rem,

terirerireri-re - rirem,      te rirem, te ri-re - rirem      te rireri re-ri-re - ri-re-ri-rem.

**Tone 5**

22 **A** **E** **G** **A**

Terirerire ri-re - rirem, te-ri rerire ri-re - rirem, te-ri rerire ri-re - rirem,

25 **E** **A** **E** **A**

te rirerire ri - re - ri - rem, te rirerire ri - re - ri - re - ri - rem.

**Tone 6**

27 **E** **D** **E** **D**

Terire ri - re - ri - rem, terire ri - re - ri - rem, te rirerire ri - re - ri - rem,

30 **E** **E** **D** **E**

te rirerire ri - re - ri - rem, te-rirerire ri - re - ri - re - ri - rem.

**Tone 7**

32 **Un.** **F** **C** **D**

Te-ri rerireri re - ri - rem, teri re - ri - re - ri - rem, te rirerireri re - ri - rem,

35 **D** **F** **G** **F** **C** **F**

te - ri - rerireri - rem - te - ri - re - ri - re - rem.

**Tone 8**

36 **Un.** **G** **F** **G**

Te-ri rerireri re - rem, te-ri rerire ri-re - rirem, te-ri reri re-ri-re-rem,

39 **E** **D** **E** **D** **G**

te - ri - rerireri re - rirem te rirerire ri - re - ri - re - ri - rem.

**HYMNS  
OF  
VESPERS**

# Lord I Call

Tone 1

D

Lord I call upon You hear me, hear me, O Lord!

3 C E F D

Lord I call upon You hear me! Re-ceive the voice of my prayer.

5 C D

When I call upon You hear me, O Lord.

6 D C E F

Let my prayer arise in Your sight as incense, and let the lifting up of my hands

9 D C D

be an evening sacrifice. Hear me, O Lord!

## Psalm Tone

11 D C D

Set a guard over my mouth, O Lord, keep watch over the door of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 line)



# Lord I Call

## Tone 2

E D G D G

Lord, I call upon You hear me, hear me, O Lord!

3 A E D E

Lord, I call upon You hear me! Re-ceive the voice of my prayer

5 D E

when I call upon You hear me, O Lord.

6 E D G D G A E

Let my prayer a-rise in Your sight as in - cense and let the lift-ing up of my hands

9 D E D E

be an eve - ning sac - ri - fice. Hear me O Lord!

### Psalm Tone

11 E D E

Set a **guard** o- ver my **mouth**, O Lord, keep watch over *the door* of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)

# Lord I Call

Tone 3

F D

Lord, I call u - pon You, hear me, hear me, O Lord!

3 C E F

Lord, I call upon You, hear me! Re-ceive the voice of my prayer

5 C F

when I call upon You, hear me, O Lord.

6 F D C E F

Let my prayer a-rise in Your sight as in - cense and let the lift-ing up of my hands

9 C F

be an eve - ning sac - ri - fice. Hear me O Lord!

## Psalm Tone

11 F C F

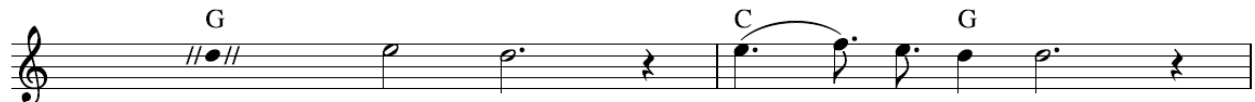
Set a guard over my mouth, O Lord, keep watch over the door of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)


# Lord I Call


Tone 4

1  
  
 Lord, I call upon You, hear me, hear\_\_\_ me, O Lord!

3  
  
 Lord I call upon You, hear me! Re-ceive the voice of my prayer

5  
  
 When I call u- pon You, hear\_\_\_\_\_ me, O Lord.

6  
  
 Let my prayer arise in Your sight as in-cense, and let the lifting up of my hands

9  
  
 be an eve-ning sac - ri - fice. Hear\_\_\_ me\_\_\_ O\_\_\_ Lord!

## Psalm Tone

11  
  
 Set a guard over my mouth, O Lord, keep watch over the door of my lips.

13  
  
 (Flex - 3 Line)

# Lord I Call

Tone 5

Un. A E

Lord, I call upon You, hear\_\_\_ me, hear\_\_\_ me, O Lord!

3 G A E A

Lord, I call upon You hear\_\_\_ me. Re-ceive the voice of my prayer

5 E A

when I call upon You, hear\_\_\_\_\_ me, O Lord.

6 Un. A E G A

Let my prayer a-rise in Your sight as in - cense, and let the lift-ing up of my hands

9 E A E A

be an eve-ning sac - ri - fice. Hear\_\_\_ me,\_\_\_ O Lord.

## Psalm Tone

11 Un. A G A

Set a **guard** over my **mouth**, O Lord, keep watch over *the door* of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)

# Lord I Call

Tone 6

E D E

Lord, I call upon You, hear\_\_\_ me, hear\_\_\_ me, O Lord!

3 D Un. D E

Lord, I call upon You, hear\_\_\_ me. Receive the voice of my prayer

5 Un. E D E

when I call upon You hear\_\_\_ me O Lord.

6 E D E D Un.

Let my prayer arise in Your sight as in - cense, and let the lift - ing up of my hands

9 D > E D E

be an eve - ning sac - ri - fice hear me,\_\_\_ O\_\_\_ Lord.

## Psalm Tone

11 E D E

Set a **guard** o - ver my **mouth**, O Lord, keep watch o - ver the **door** of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)

# Lord I Call

Tone 7

F C

Lord, I call upon You, hear\_\_ me, hear me, O Lord!\_\_\_

3 D Un. F

Lord, I call upon You, hear\_\_ me! Re-ceive the voice of my prayer.

5 D F B $\flat$  C F

When I call u-pon You,\_\_\_ hear\_\_\_ me O Lord.

6 Un. F C D

Let my prayer\_\_ arise in Your sight as in - cense, and let the lifting up of my hands

9 Un. F B $\flat$  C F

be an eve - ning sac - ri - fice. Hear\_\_\_\_\_ me,\_\_\_ O Lord!

## Psalm Tone

11 F C F

Set a **guard** over my **mouth**,\_ O Lord, keep watch o - ver the **door** of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)

# Lord I Call

Tone 8

G F G

Lord, I call upon You, hear me, hear me, O Lord!

3 E D E

Lord, I call u-pon You, hear me! Re-ceive the voice of my prayer.

5 D G

When I call upon You hear me, O Lord.

6 Un. G F G

Let my prayer arise in Your sight as incense, and let the lifting up of my hands

9 E D E D G

be an evening sacrifice. Hear me, O Lord.

## Psalm Tone

11 G A F G

Set a guard over my mouth, O Lord, keep watch o-ver the door of my lips.

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)

# O Gladsome Light

Tone 1

Un. D

O Je - sus Christ, the Gladsome Light of the Ho - ly Glo - ry

3 of the Im - mor - tal, Heav - en - ly, Ho - ly, Bles - sed Fa - ther!

6 Now that we have come to the set - ting of the sun,

7 and see the light of eve - ning, we praise God Fa - ther,

9 C D A  
Son and Ho - ly Spi - rit. For meet it is at all times

11 D Un. D A  
to wor - ship You with voi - ces of praise, O Son of God

13 D Un.  
and Gi - ver of Life! There - fore all the world

15 D C D  
glo - ri - fies You!



# Vespers Prokeimena

## Saturday - Tone 6

E D E

The Lord is King, He is robed in ma - jes - ty.

## Sunday - Tone 8

3 G A F G

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

## Monday - Tone 4

5 G C G D G

The Lord hears me when I call to Him... call to Him.  
(3rd Time)

## Tuesday - Tone 1

8 D C D

Your mercy, O Lord shall fol - low me all the days of my Life.

## Wednesday - Tone 5

10 A G A

Save me, O God, by Your Name, and judge me by Your strength.

## Thursday - Tone 6

12 E D E

My help comes from the Lord Who made Hea - ven and Earth.

## Friday - Tone 7

14 F C F

You, O God, are my help - er, and Your mer - cy shall go be-fore me.

## Vouchsafe, O Lord

Tone 7

Un. F Un. F

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

3 Un. F

Bles - sed are You, O Lord, God of our fa - thers,

5 D Un. F

and praised and glo - ri - fied is Your Name for - e - ver, A - men.

7 C F

Let Your mercy, O Lord be upon us, as we have set our hope on You.

9 Un. F C F

Bles - sed are You, O Lord, teach me Your sta - tutes!

11 D F C F

Bles - sed are You, O Mas - ter, let me un - der - stand Your sta - tutes!

13 > D C F Un. F

Bles - sed are You, O Ho - ly One, en - ligh - ten me with Your sta - tutes!

15 E F C F

Your mercy, O Lord, endures fore - ver, do not despise the works of Your hands.

17 Un. F Un. F C F

To You is due praise, to You is due a song, to You is due glo - ry:

20 D E F G F D Un. F

Fa - ther, Son and Ho - ly Spi - rit, now and e - ver

22 Un. F Un. B $\flat$  F

and un - to a - ges of a - ges, A - men.

# Prayer of St. Symeon

Tone 5

D C D C  
 Lord, now let Your ser-vant de-part in peace, ac-cording to— Your word,

3 D C D  
 for my eyes have seen Your sal - va - tion,

4 F D C D  
 which You have prepared be-fore the face— of all peo - ples,

5 E F D C D  
 a Light to enlighten the gen - tiles and the glo-ry of Your people Is - ra - el.

# Troparion

Tone 1

D

When the stone had been sealed, \_\_\_\_\_

2

while the soldiers were guarding Your most pure bo - dy,

3

C E F D

You rose on the third day, O Sa - viour, grant - ing life\_ to the

5

The powers of heaven therefore cried to You O, Gi - ver of Life,

6

C E F

Glory to your resur - rec - tion, O Christ, glory to Your King - dom,

8

C D

Glory to Your dispensation, O Lo - ver of man - kind.

9

Glo - ry to the Father and to the Son and to the Holy Spi - rit

10

C D

now and ever and unto ages of a - ges, A - men.

11 **D**  
  
 When Ga - briel greeted you, O Vir - gin,

12  
  
 He cried out like the righteous Da - - vid,

13 **C** **E** **F**  
  
 for in you, O sacred ark was the Master of all in - car - nate

14 **D**  
  
 you were manifest as being more spacious than the hea - vens,

15  
  
 for you bore your Cre - a - tor. Glory to Him Who dwells in you!

17 **C** **E** **F**  
  
 Glo - ry to Him who comes forth from you!

18 **C** **D**  
  
 Glory to him who frees us through your Child!

# Troparion

Tone 2

1 E D  
When You de-scended to death, O Life im - mor - tal,

2 G D G  
You des - troyed Hades with the power of Your God - head!

3 A E  
And when from the depths You raised the dead,

4 D E  
all the powers of Hea - ven cried out:

5 D E  
Ogiver of life, Christ our God, — Glo - ry to You!

6  
Glo - ry to the Father and to the Son and to the Ho - ly Spi - rit,

7 D E  
now and ever and unto ages of a - ges, A - men.

8 E  
 Beyond all thought and exceedingly glorious are your mysteries, O The-o - to - kos,

9 G D G  
 sealed in purity and preserved in vir - gi - ni - ty.

10 A E  
 You were re - vealed as truly the mother who bore the True God!

11 D E  
 Be - seech Him to save \_\_\_\_\_ our \_\_\_\_\_ souls!

# Troparion

Tone 3

F D

Let the hea - vens re - joice! ——— Let the earth — be — glad!

3 C E F

For the Lord has shown strength with His arm!

4

He has tram - pled down death — by death!

5

He has be - come the first born of the dead.

6 D

He has de - livered us from the depths of hell,

7 C F

and has granted to the world great mer - - - cy!

8

Glo - ry to the Father and to the Son and to the Holy Spi - rit,

9 C F

now and ever and unto ages of a - ges, A - men.



10 F D

We praise you O The-o - to - kos, for ha-ving borne our sal - va - tion,

12 C E F

for by be - ing in- carnate of you and dy-ing on the cross,

13

your Son has saved us from cor - rup - tion,

14 C F

for He is God and the Lo - ver of man - kind.

# Troparion

Tone 4



G  
When the women disciples of the Lord learned from the an - gel

2 C G  
the joyous message of the re-sur - rec - tion,

3 A G  
they castaway the an-ces - tral curse and elatedly told the A - po - stles:

5 C  
Death is o - verthrown! Christ our God is Ri - sen,

7 A F G  
Grant - ing the world great mer - - cy.

8 C  
Glo - ry to the Father and to the Son and to the Holy Spi - rit,

9 G D  
now and ever and unto ages of a - ges. A - men.\_\_\_\_\_

10 G C G

The mystery hidden from all a - ges, and unknown to the an - gels,

12

is manifested to those on earth through you, O Theoto - kos!

13 A G

God being incarnate of you by union without con - fu - sion,

14

and of His own will freely enduring the Cross for us,

15 C G A F G

and rai - sing the first formed man, has saved our souls from death!

# Troparion

Tone 5

Un.

Let us the faithful praise and wor - ship the Word,

2 A E

co - e - ternal with the Father and the Spi - rit,

3 G A

born for our salvation from the Vir - gin,

4 E A Un.

for He willed to be lifted up on the Cross in the flesh, to en - dure death,

6 A E A

and to raise the dead by His glorious resur - rec - tion!

8 Un. A

Glo - ry to the Father and to the Son and to the Holy Spi - rit,

9 G A

now and ever and unto ages of a - ges. A - men.

10 Un.  
 Re - joice, O Gate of the Lord which no one can force!

11 A E  
 Re - joice, O Rampart and shelter of those who come to you!

12 G A  
 Re - joice, O undisturbed Haven that ne - ver knew man!

13 E A  
 Since you gave birth in the flesh to your Ma - ker and God,

14 Un.  
 Ne - ver cease to in - ter - cede for those

15 A E A  
 who sing a hymn of praise to your Son and wor - ship Him!

# Troparion

Tone 6

E D E

The angelic powers were at Your tomb, the guards became as dead men,

3 D Un. D E

Ma - ry stood by Your grave seeking Your most pure bo - dy.

5 D E

You cap-tured Ha - des, not be - ing tempt - ed by it,

7 D Un. D

You came to the Vir - gin grant - ing life,

8 E D E

O Lord Who rose from the dead glo - ry to You!

9

Glory to the Father and to the Son and to the Ho - ly Spi - rit,

10 D E

now and ever and unto ages of a - ges. A - men.

11 E  
 Asthe One Who called Your Mother bles - sed,

12 D E  
 Youcame of your own free will to the pas - sion,

13 D Un. D  
 You shone on the Cross seeking to recall A - dam,

14 E  
 and say-ing to the an - gels: re-joyce with Me for the lost coin is found!

16 Un. E D E  
 You have ordered all things in wisdom, O our God, — Glo - ry to You!

# Troparion

Tone 7

Un. F C

By Your Cross You de - stroyed death! To the thief You opened Pa - ra - dise!

3 D

For the myrrhbearers You changed weep - ing in - to joy!

4 Un. F

And You com - manded Your disciples, O Christ God,

5 C D F B♭ C F

To proclaim that You are ri - sen, granting the world great mer - cy!

7

Glo - ry to the Father and to the Son and to the Holy Spi - rit,

8

now and ever and unto a - ges of a - ges. A - men.



9 Un. F  
O wo - man wor - thy of all praise,

10 C  
since you are the treasury of our re - sur - rec - tion,

11 D  
lift up from the pit of sins those who have their trust in you;

12 Un. F  
for by gi - ving birth to our Sal - va - tion,

13 C  
you have saved those who were weighed down by the re - sults of sin.

14 D  
You were a virgin before giving birth, a Virgin as you brought forth,

15 F B $\flat$  C F  
and a vir - gin af - ter you had gi - ven birth!

# Troparion

Tone 8

Un. G

You de - scended from on high, O Mer - ci - ful One,

2 F G

You ac - cepted the three day burial to free us from our suf - fer - ings

3 D G

O Lord, our life and resurrection, Glo - ry to You!

4 A

Glo - ry to the Father and to the Son and to the Holy Spi - rit,

5 F G

now and ever and unto a - ges of a - ges. A - men.



# Dismissal

F  
 Con-firm, O God, the Holy Orthodox faith and Orthodox Christ - ians

2  
 Un - to A - ges of A - ges. C F

3  
 More hon'-rable than the Che - ru - bim C

4  
 and more glorious beyond compare than the Se - ra-phim, D

5  
 in vir-gi-ni-ty you gave birth to God the Word true The-o-to - kos, we mag-ni-fy you! F D C D

7  
 Glo - ry to the Father and to the Son and to the Holy Spi - rit F

8  
 now and ever and unto a - ges of a - ges, A - men. C F

9  
 Lord have mercy, Lord have mercy Lord have mer - cy C F  
 Fa - ther Bless.

**HYMNS  
OF  
MATINS**

# Polyeleos

(Two line verses)

F C F G D C F

Te-ri-ri-ri-ri-re-ri-re-ri-rem, te-ri-ri-ri-ri-re-ri-re-ri-rem, Al-le-lu - ia.

(Three line verses)

4 F C F G F

Te - ri-ri-ri-ri-re - ri - re - ri - rem, te - ri - ri-ri - re - ri - rem,

6 F D C F

for His steadfast Love endures for - e - ver! Al-le-lu - ia.

(Ending)

8 F

Al - le - lu - ia, Al - le - lu - ia,

10 D C F

for His steadfast Love endures for - e - ver! Al-le-lu - ia.

## Evlogitaria

Tone 5

Un. G A  
 Bles - sed are You, O Lord, teach\_ me Your sta - tutes!

2 G A  
 The as - ssembly of angels was am - azed be - hol - ding You a - mong the dead!

4 Un. A  
 By de - stroying the power of death, O Sa - viour,

5 Un. A G A  
 You raised A - dam with Your - self, and freed\_ all from Ha - des.

7 Un. G A  
 Bles - sed are You, O Lord, teach\_ me Your sta - tutes!

8 Un. A G A  
 In the tomb the radiant an - gel cried to the myrrh bear - ers

10 Un. A  
 "Why do you wo - men min - gle myrrh with your tears?"

11 Un. A G A  
 Look at the tomb and un - derstand: the Sa - viour has ri - sen from the tomb!"

13 Un. G A  
 Bles - sed are You, O Lord, teach\_ me Your sta - tutes!

14 Un. A  
 Ve - ry ear - ly in the mor - ning,

15 G A  
 the Myrrh Bearers ran with sor - row to Your tomb.

16 Un. A  
 But an an - gel came to them and said:

17 G A  
 "The time for sor - row has come to an end

18 C A G A  
 Do not weep, but announce the Re-sur-rec - tion to the A-po - stles."

20 Un. G A  
 Bles - sed are You, O Lord, teach me Your sta - tutes!

21 G A  
 The Myrrh Bear - ers were sor - row - ful as they neared Your tomb.

23 Un. A C A  
 But the an - gel said to them: "Why do you number the li - ving among the dead?"

25 Un. A G A  
 As God He has ri - sen from the tomb!"

26 Un. G A  
 Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spi - rit.

27 G A  
 We wor - ship the Fa - ther and His Son and the Ho - ly Spi - rit,

29 Un. A  
 the Ho - ly Trinity one in es - sence. We cry with the Se - ra - phim:



31 Un. A G A  
 Ho - ly, Ho - ly, Ho - ly are You, O Lord!"

32 Un. A G A  
 Now and e - ver, and un - to a - ges of a - ges a - men.

33 Un. A  
 Since you gave birth to the giver of life, O Vir - gin,

34 G A  
 you de - livered A - dam from his sin! You gave joy to Eve instead of sad - ness!

36  
 The God - Man Who was born of You

37 Un. A G A  
 has re - stored to Life those who had fal - len from it.

38 Un. A G A  
 Al - le - luia, Alleluia, Alle - lu - ia! Glo - ry to You, O God!

40 C A G A  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! Glo - ry to You, O God!

# Having Beheld the Resurrection

Tone 1

Matins

D C D

Ha - ving be - held the Re - sur - rec - tion of Christ,

2 C D

let us wor-ship the ho - ly Lord Je - sus, the on - ly sin - less one.

4

We ve - ne - rate Your Cross, O Christ,

5 F C D

and we praise and glo - ri - fy Your ho - ly Re - sur - rec - tion.

6 Un. D C D

For You are our God, and we know no o - ther than You,

7 C D

we call on Your Name.

8 F D

Come all you faith-ful, let us ve - ne - rate Christ's ho - ly Re - sur - rec - tion.

9 C Un. C D

For be - hold through the Cross joy has come in - to all the world.

11 F D

Let us e - ver bless the Lord, prai - sing His Re - sur - rec - tion,

13 A C D

for by en - dur - ing the Cross for us, He has des - troyed death by death.

The musical score is written in a single system with 13 numbered staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). Chord symbols (D, C, F, A) are placed above the staves to indicate the harmonic structure. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line at the end of the 13th staff.

# Canon Melodies

## Canticles 1 - 7

Un. A C G A

Terirerire ri-re-ri-rem, te-ri-rerireri-re-ri-rem, te-ri-rerireri re-ri-rem,

4 Un. E A G A

terirerireri re-ri-rem, terire-ri-rem - te-ri-re-ri-rem.

## Canticle 8

C E F G F D G

Terireri-re-ri-rem, Singpraise to Him and high-ly ex-alt Him for e-ver!

3 C F G D E F G

Te-ri-rerireri-re-ri-rem, SingpraisetoHimandHigh-ly ex-alt Him for-e-ver!

## Canticle 9

D F D C D

Te-ri-rerire-ri-re-ri-re-rem, te-ri-rerire-ri-re-ri-rem.

## Festal Canon

3 D F C D

Terirerire-ri-rem, terirerire-ri-rem, terirerire-ri-rem,

6 C D

terireri-re-ri-re-rem.

Note: the Festal Canon melody is based on Fr. Columba Kelly's first modal psalm tone, used here with permission  
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# You Are Most Blessed, O Virgin Theotokos

Tone 6

Un. E D E

You are most bles - sed, O Vir - gin The - o - to - kos,

2

for through the One Who was born of you,

3 D Un. D E

Ha - des has been cap - tured and A - dam re - called!

4 Un. E D E

The curse has been an - nulled and Eve set free!

5

Death has been slain, so we are gi - ven life!

6 D Un. D E

Bles - sed is Christ our God Whose good will it was glo - ry to You!

# the Great Doxology

Tone 7

F C F Un.

Glo - ry to God in the high - est! And on Earth, —

3 F C F

Peace to men u - pon whom His fa - vour rests.

4 D F C F

We praise You, we bless You, we worship You we glo - ri - fy You,

6 Un. F

we thank You for Your great glo - ry, O Lord, Hea - ven - ly King,

8 D F

God the Fa - ther Al - migh - ty, O Lord, the on - ly be - got - ten Son

10 C F D B $\flat$  F C F

Je - sus - Christ, — and You, O Ho - ly Spi - rit.

12 Un. F C F

O Lord God, — Lamb of God, Son of the Fa - ther,

14 D

Who take a - way the sin of the world, have mer - cy on us. —

16 F C F

You Who take a - way the sin of the world, ac - cept our prayer. —

18 Un. F D C F Un. F

You Who sit at the right hand of the Fa - ther, have mer - cy on us.

20 C F

For You a-lone are ho - ly, You a-lone are the Lord Je - sus Christ,

22 C D B $\flat$  C F

to the glo - ry of God the Fa - ther. A - men.

24 C F

Every day I will bless You and praise Your Name fore - ver, unto a - ges of a - ges

26 Un. F Un. F

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

28 Un. F

Bles - sed are You, O Lord, God of our fa - thers,

30 D Un. F

and praised and glo - ri - fied is Your Name for - e - ver, A - men.

32 C F

Let Your mercy, O Lord be upon us, as we have set our hope on You.

34 Un. F C F

Bles - sed are You, O Lord, teach - me Your sta - tutes!

36 D F C F

Bles - sed are You, O Lord, teach - me Your sta - tutes!

38 C D Un. F

Bles - sed are You, O Lord, teach - me Your sta - tutes!

40 D C F

Lord, You have been our re - fuge, from ge - ne - ra - tion to ge - ne - ra - tion.

42 I said Lord, have mer-cy on me, heal my soul for I have sinned a-against You.

44 Lord, I have fled to You, teach me to do Your will, for You are my God.

46 For with You is the Foun - tain of Life,

47 in Your Light we shall see \_\_\_\_\_ Light,

48 Con - ti - nue Your mer-cy on those who know You.

49 Un. F (D 2nd Time) (F) C F  
Ho-ly God, Holy Mighty, Holy Immor - tal, have mer - cy on us!

51 Ho-ly God, Ho-ly Migh - ty, Ho-ly Immor - tal have mer - cy on us!

54 Glo - ry to the Father and to the Son and to the Holy Spi - rit,

55 now and ever and unto a - ges of a - ges a - men.

56 D Un. F C D  
Ho-ly Immor - tal have mer - cy on us Ho-ly God, Ho-ly Migh - ty,

59 C F Un. B $\flat$  F  
Ho - ly Im - mor - tal have mer - cy on us.

# the Lesser Doxology

Tone 7

F C F Un.  
 Glo - ry to God in the high - est! And on Earth, —

3 F C F  
 Peace to men u - pon whom His fa - vour rests.

4 D F C F  
 We praise\_ You, we\_ bless\_ You, we worship You we glo - ri - fy You,

6 Un. F  
 we thank\_ You for Your great glo - ry, O\_ Lord, Hea - ven - ly King,

8 D F  
 God the Fa - ther Al - migh - ty, O Lord, the on - ly be - got - ten Son

10 C F D B $\flat$  F C F  
 Je - sus - Christ, — and You, O Ho - ly Spi - rit.

12 Un. F C F  
 O Lord\_ God, — Lamb\_ of God, Son of the Fa - ther,

14 D  
 Who take a - way the sin of the world, have mer - cy on us. —

16 F C F  
 You Who take a - way the sin of the world, ac - cept\_ our prayer. —

18 Un. F D C F Un. F  
 You Who sit at the right hand of the Fa - ther, have\_ mer - cy on us.



20 C F  
  
 For You a-lone are ho - ly,      You a-lone are the Lord Je - sus Christ,

22 C D Bb C F  
  
 to the glo - ry of God the Fa - ther.      A - men.\_\_\_\_\_

24 C F  
  
 Every day I will bless You and praise Your Name fore - ver,      unto a - ges of a - ges

26 D C F  
  
 Lord, You have been our re - fuge,      from ge - ne - ra - tion to ge - ne - ra - tion.

28  
  
 I said Lord, have mer - cy on me,

29 D C F Bb F  
  
 heal my soul for I have sinned a - gainst You.      Lord, I have fled to You,

31 D C F  
  
 teach me to do Your will, for You are my God.

32 D  
  
 For with You is the Foun - tain of Life,

33 E F  
  
 in Your Light we shall see \_\_\_\_\_ Light,

34 C F  
  
 Con - ti - nue Your mer - cy on those who know You.

35 Un. F Un. F  
  
 Vouch - safe, \_\_\_\_\_ O Lord, to keep \_\_\_\_\_ us this day without sin.

37 Un. F  
 Bles - sed are You, O Lord, God of our fa - thers,

39 D Un. F  
 and praised and glo - ri - fied is Your Name for - e - ver, A - men.

41 C F  
 Let Your mercy, O Lord be upon us, as we have set our hope on You.

43 Un. F C F  
 Bles - sed are You, O Lord, teach me Your sta - tutes!

45 D Un. F C F  
 Bles - sed are You, O Mas - ter, let me un - der - stand Your sta - tutes!

47 C D E F Un. F  
 Bles - sed are You, O Ho - ly One, en - ligh - ten me with Your sta - tutes!

49 E F C F  
 Your mercy, O Lord, endures fore - ver, do not des - pise the works of Your hands.

51 Un. F Un. F C F  
 To You is due praise, to You is due a song, to You is due glo - ry:

54 D E F G D Un. F  
 Fa - ther, Son and Ho - ly Spi - rit, now and e - ver

56 Un. F Un. B $\flat$  F  
 and un - to a - ges of a - ges, A - men.

**HYMNS  
OF  
THE  
DIVINE LITURGY**



**First Antiphon (Ps102)****Tone 1(Ps)**

**Bless the Lord, O my soul.**  
*Blessed are You, O Lord.*

**Bless the Lord, O my soul,**  
 and all that is within me, *bless His holy name.*

**Bless the Lord, O my soul,**  
 and forget not *all His benefits*

who *forgives* all your *iniquity*,  
 who heals all your *diseases*,

who *redeems* your **life** *from the pit*,  
 who crowns you with steadfast *love and mercy.*

*who satisfies* you with good as **long** *as you live*  
 so that your youth is renewed *like the eagle's.*

+ **The Lord** works vindication and **justice** for the oppressed.

He made known His ways to **Moses**,  
 His acts to the people of **Israel**.

**The Lord** is compassionate and **merciful**,  
 long-suffering and of great **goodness**.

**He** will not **always** *chide*,  
 nor will He keep His anger **forever**.

**The Lord** has established His throne in the **heavens**  
 and His Kingdom **rules** **over** all.

+ **Bless** the Lord, O you His **angels**,  
 you mighty ones who **do** His word,  
 hearkening to the **voice** of His word.

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

**Bless** the Lord, *all His works*,  
 in all places of His **dominion**.

**Bless** the Lord, *O my soul*  
 and all that is within me, *bless His holy Name!*

// *Blessed are You, O Lord!*

**Second Antiphon (Ps145) Tone 6(Ps)**

13 Intonation, Tenor Mediant Termination

(Flex - 3 Line)

**Reader:** Glory to the Father, and to the Son, and to the Holy Spirit.

+ **Praise the Lord, O** my soul!

I will praise the *Lord as long* as I live;

I will sing praises to my God while *I have being*.

Put not *your trust* in princes, in **sons** of men  
in whom there is *no salvation*.

When *his breath* departs, *he returns* to his earth;  
on that very day *his plans perish*.

**Blessed** is he whose help is the *God of Jacob*,  
whose hope is in the **Lord his God**,

**who** made **heaven** and earth,  
the sea and all *that is in* them,

+ **who keeps** His faith forever,  
who **executes justice** for the oppressed,  
who gives food to the **hungry**.

The **Lord sets the prisoners** free,  
the Lord **opens the eyes** of the blind,

the **Lord** lifts up those who are bowed **down**,  
the Lord **loves the righteous**.

+ The **Lord** watches over the **sojourners**,  
He upholds the widow *and the fatherless*,  
but the way of the wicked He will *bring to ruin*.

The **Lord** will *reign forever*;  
your God, O Zion, to all *generations*.

**Reader:** Now and ever and unto ages of ages. Amen.

# Only Begotten Son

Tone 2

E  
 On-ly be-got-ten Son and im-mor-tal Word of God, Who for our sal-va - tion

4 D E  
 willed to be in-carnate of the ho-ly-The-o - to - kos and e-ver Virgin Ma - ry

6  
 Who with - out change be - came man and were cru - ci - fied,

7 G E  
 Who are one of the Ho - ly Tri-ni-ty, glo - ri-fied with the Fa - ther

9 G Un. E  
 and the Ho - ly Spi - rit, O Christ our God tramp - ling down death by death,

11 D E  
 save us.

## the Beatitudes

Tone 5

Un.

In Your King - dom re - mem - ber us, O Lord,  
 when You come in Your King - dom.  
 Bles - sed are the poor in spi - rit, for theirs is the King - dom of Hea - ven.  
 Bles - sed are those whomourn, for they shall be com - for - ted.  
 Bles - sed are the meek, for they shall in - her - it the Earth.  
 Bles - sed are those who hun - ger and thirst af - ter righ - teous - ness,  
 for they shall be filled.  
 Bles - sed are the mer - ci - ful, for they shall ob - tain mer - cy.  
 Bles - sed are the pure in heart, for they shall see God.  
 Bles - sed are the Peace - mak - ers, for they shall be called the sons of God.



17 Un.  

 Bles - sed are those who are persecuted for righ - teous-ness sake,

18  

 for theirs is the King - dom of Hea - ven.

19  

 Blessed are you when men shall revile you and per - se - cute you,

20  

 and shall say all manner of e-vil a-against you false - ly for My sake.

22 C F  

 Re - joice, and be ex - cee - ding - ly glad,

23 C D  

 for great is your re - ward in Hea - ven.

# O Come Let Us Worship

Tone 1

The musical score is written in D major and consists of four staves. The lyrics are: "O come let us worship and fall down before Christ! O Son of God Who rose from the dead save us who sing to You: Al-le-lu - ia, Al-le-lu - ia, Al - le - lu - ia!"

Chord markings are placed above the notes: D (first staff), C (second staff), D and C (third staff), and D, C, and D (fourth staff). A triplet of eighth notes is marked with a '3' above the notes in the fourth staff.

Staff 1: *D*  
O come let us wor - ship and fall down be - fore Christ!

Staff 2: *C*  
O Son of God Who rose from the dead

Staff 3: *D C D C*  
save us who sing to You: Al-le-lu - ia, Al-le-lu - ia,

Staff 4: *D C D*  
Al - le - lu - ia!

## Trisagion

Tone 5

D C D

Ho - ly God, Ho - ly Migh - ty,

5 A D  $\text{\textcircled{+}}$

Ho - ly Im - mor - tal have mer - cy on us! x3

9 D

Glo - ry to the Father and to the Son and to the Ho - ly Spi - rit,

10 C D

now and e - ver and unto a - ges of a - ges, A - men.

**"Holy Immortal...," then D.C. al Coda**

# As Many as Have Been Baptized

Tone 5

Un. A

As ma - ny as have been bap - tized in - to Christ

2 G C G E A

have put on Christ! Al - le - lu - ia!

4 Un. A

Glo - ry to the Father and to the Son and to the Holy Spi - rit

5 G A

Now and ever and unto ages of a - ges, A - men.

**"Have Put on Christ..." then D.C. al Coda**

# Before Your Cross

Tone 7

Un. F D Un. F C F

Before Your Cross we bow\_\_ down\_\_ in wor - ship, O Mas - ter,

3 C D C E F C F  $\Phi$

and Your Ho - ly Resur-rec - tion\_\_ we glo - ri - fy!\_\_ x3

5 F

Glo - ry to the Father and to the Son and to the Holy Spi - rit

6 C F

Now and ever and unto a - ges of a - ges, A - men.

**"And Your Holy Resurrection..." then D.C. al Coda**

# Prokeimena

## Tone 1

D C D



Let *Your* mercy o Lord be u-pon us, as we have set our hope on You.

## Tone 2


E D E



The Lord is my strength and my song, He has become my sal-va - tion.

## Tone 3

F D C F



Sing praises to our God sing prai - ses, sing praises to our King sing prai - ses.

## Tone 4

G C G D



O Lord how manifold are Your works! In wisdom have You made them all.

## Tone 5

A G A



You, O Lord, shall protect and pre-serve us, from this generation for-e - ver.

## Tone 6

E



O Lord save Your Peo - ple, and bless Your in - her - ri - tance.

## Tone 7

F C F



The Lord shall give strength to His Peo - ple, the Lord shall bless His peo-ple with peace.

## Tone 8

G A F G



Pray and make your vows be - fore the Lord our God.

**Gospel Alleluia**

17

Al-le-lu - ia, \_\_\_\_\_ Al - le - lu - ia, Al - le-lu - ia.

Detailed description: This musical staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature signature. The melody consists of eighth and quarter notes, with some notes beamed together. Chord symbols G, A, G, and A are placed above the staff at the beginning of the first, second, third, and fourth measures respectively. The lyrics 'Al-le-lu - ia, \_\_\_\_\_ Al - le - lu - ia, Al - le-lu - ia.' are written below the staff, with a long horizontal line under the first 'Al-le-lu - ia'.

**At the Gospel**

Glo - ry to You, O Lord, Glo - ry to You!

Detailed description: This musical staff is in treble clef with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. Chord symbols D, C, Bb, C, and F are placed above the staff at the beginning of the first, second, third, fourth, and fifth measures respectively. The lyrics 'Glo - ry to You, O Lord, Glo - ry to You!' are written below the staff.

# the Cherubic Hymn

Tone 3

F

1 Let us who mys - tic' - ly re - pre - sent the Che - ru - bim,

3 and who sing the thrice ho - ly hymn

4 to the life gi - ving Tri - ni - ty, now lay a - side all earth - ly cares,

6 lay a - side all earth - ly cares, lay a - side all earth - ly cares,

8 that we may re - ceive the King of all

9 Who comes in - vi - sib - ly up - borne

10 by the an - ge - lic hosts.

11 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.



## the Peace

*Priest:* *All:* F D

Peace be un - to all. / And to your spi - rit. /

<sup>3</sup> *Priest:*

Let us love one another that with one mind we may con - fess: /

<sup>4</sup> *All:* G C F C F

Father, Son and Holy Spi - rit the Trinity one in es - sence and un-di-vi - ded.

## the Creed

Tone 1

D C D C D

I be-lieve in one God, the Fa-ther al-migh-ty,

3 C D

ma-ker of Hea-ven and Earth, and of all things vi-si-ble and in-vi-si-ble.

5 C D

And in one Lord Je-sus Christ, the Son of God, the on-ly be-got-ten,

8 C D

be-got-ten of the Fa-ther be-fore all a-ges. Light of Light,

10 C

true God of true God, be-got-ten not made,

12 D C D

of one essence with the Fa-ther, and by Whom all things were made.

14 C

Who for us men and for our sal-va-tion came down from Hea-ven,

16 D C

and was in-car-nate of the Ho-ly Spi-rit and the Vir-gin Ma-ry,

18 D Un. D

and be-came man. And He was cru-ci-fied for us un-der Pon-ti-us Pi-late,

21 *Rit.* C A D

and suf-fered, and was bu-ried. And the third day He rose a-gain,

24  C D  
ac-cord-ing to the scrip - tures, and a-scend-ed in - to Hea - ven,

26   
and sits at the right hand of the Fa - ther,

27  C  
and He shall come a - gain with glo - ry to judge the li - ving and the dead,

28  D C D  
whose King - dom shall have no end.

29  Un. D C D  
And in the Ho - ly Spi - rit, the Lord the gi - ver of life,

31  C D  
Who pro - ceeds from the Fa - ther, Who with the Fa - ther and the Son

33  C D  
to - ge - ther is worshipped and glo - ri - fied, Who spoke by the pro - phets.

35  C D A  
In one Ho - ly Ca - tho - lic and A - po - sto - lic Church, I confess one Bap - ti - sm

37  D  
for the re - mis - sion of sins. I look for the Re - sur - rec - tion of the dead,

39  C D *Rit.* C D  
and the Life of the World to Come. A - - - men.

# the Anaphora

*All:* D C B $\flat$  F

An Of - fer - ing of Peace, a Sac - ri - fice of Praise. /

3 *Priest:*

The Grace of our Lord Jesus Christ, the Love of God the Father

5

and the Comunion of the Holy Spirit be with all of you. /

6 *All:* F D *Priest:*

And\_ with your spi - rit. Let us lift\_ up our hearts.\_ /

8 *All:* F G C F *Priest:*

We lift them up un-to the Lord.\_ / Let us give thanks to the Lord.\_ /

10 *All:* C B $\flat$  C F

It is fit - ting and right.

# Ḥoly, Ḥoly, Ḥoly!

Tone 4

The musical score is written on a single treble clef staff. It consists of four lines of music, each with a corresponding line of lyrics. Chord symbols (G and F) are placed above the notes. The lyrics are: "Ho - ly, Ho - ly, Ho - ly! Lord God of hosts!\_ Hea-ven and Earth are full of Your glo - ry. Ho-san - na in the high - est! Bles - sed is He that comes in the Name of the Lord. Ho - san - nah in the high - est!"

G F G F  
 Ho - ly, Ho - ly, Ho - ly! Lord God of hosts!\_

5 G  
 Hea-ven and Earth are full of Your glo - ry. Ho-san - na in the high - est!

7 F G  
 Bles - sed is He that comes in the Name of the Lord.

8  
 Ho - san - nah in the high - est!

## We Praise You, We Bless You

11 F

We praise\_ You, we bless\_ You, we givethanks un-to You, O Lord,

14 D C

and we pray un - to you, O our God

# It is Truly Fitting

Tone 3

F It is tru-ly fit - ting to bless\_ you, o The-o - to - kos,

3 C F D F e - ver bles - sed and most pure, and the Mo - ther of our God.

5 More hon' - ra - ble than the Che - ru - bim

6 D F C F and more glo - ri - ous be - yond com - pare than the Se - ra - phim.

7 D F In vir - gi - ni - ty you gave birth to God the Word.

8 C D B $\flat$  C F True The - o - to - kos, we mag - ni - fy you!

# Our Father

(Translation from Aramaic)

Tone 7

F C

Our\_ Fa-ther, Who are in Heaven, Hallowed be Your Name!

4 B $\flat$  C F

Your King - dom come!\_ Your will be done\_

6 C

on Earth as it is in Hea - ven.

7 B $\flat$  C F

Give us this day our Bread of the Mor - row. For-give\_ us our debts

9 C D F

as we forgive our debt - ors. And put us not\_ to the test,

11 B $\flat$  C F

but de - li - ver us from the e - vil one.



# Our Father

F C  
 Our\_ Fa-ther, Who art in Hea-ven, Hal-lowed be Thy Name!

4 B $\flat$  C F  
 Thy King - dom come! Thy will be done

6 C B $\flat$  C F  
 on Earth as it is in Hea - ven. Give us this day our dai - ly bread.

8 D  
 For - give us our tres - pas - ses

9 B $\flat$  C F D C  
 as we for-give those who tres - pass a - gainst us,

10 D C F B $\flat$  F  
 And lead us not in-to temp-ta - tion, but de - li-ver us from e - vil.

# the Communion

One Is Holy

One is ho - ly, One is the Lord Je - sus Christ,  
 to the glo - ry of God the Fa - ther. A - men.

D C F C D B $\flat$  C

Communion Verse

Praise the Lord from the Hea - vens, praise Him in the high - est!  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Un. A F G

Communion Hymn

Receive the Bo - dy of Christ, taste the foun - tain of Im - mor - ta - li - ty.  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

G F G x 3

Blessed is He that Comes...

Bles - sed is He that comes in the Name of the Lord  
 God is the Lord and has revealed Him - self to us.

F C F

# Having Beheld the Resurrection

Tone 1

D C D

Ha - ving be - held the Re - sur - rec - tion of Christ,

2 C D

let us wor - ship the ho - ly Lord Je - sus, the on - ly sin - less one.

4

We ve - ne - rate Your Cross, O Christ,

5 F C D

and we praise and glo - ri - fy Your ho - ly Re - sur - rec - tion.

6 Un. D C D

For You are our God, and we know no o - ther than You,

7 C D

we call on Your Name.

8 F D

Come all you faith - ful, let us ve - ne - rate Christ's ho - ly Re - sur - rec - tion.

9 C Un. C D

For be - hold through the Cross joy has come in - to all the world.

11 F D

Let us e - ver bless the Lord, pra - sing His Re - sur - rec - tion,

13 A C D

for by en - dur - ing the Cross for us, He has des - troyed death by death.

15 Shine, shine, O new Je - ru - sa - lem!

16 The glo - ry of the Lord has shone on you.

17 Ex - alt now and be glad, O Zi - on! Be ra - di - ent, O pure - The - o - to - kos,

19 Un. in the Re - sur - rec - tion of your Son.

20 Un. O Christ great and most ho - ly Pas - cha!

21 O Wis - dom, Word and Pow - er of God!

22 Grant that we may more per - fect - ly par - take of You

23 in the ne - ver en - ding Day of Your King - dom.

# We Have Seen the True Light

Tone 4

G  
 We have seen the true Light, we have received the heaven-ly Spi - rit,  
 3 F E D G  
 we have found the true Faith, worshipping the un-di-vi-ded Tri - ni-ty,  
 5 Un. D G  
 Who has saved us!

The musical score is written on a treble clef staff. It consists of three lines of music. The first line starts with a G chord and contains the lyrics 'We have seen the true Light, we have received the heaven-ly Spi - rit,'. The second line starts with a 3-measure rest, followed by chords F, E, D, and G, with lyrics 'we have found the true Faith, worshipping the un-di-vi-ded Tri - ni-ty,'. The third line starts with a 5-measure rest, followed by chords Un., D, and G, with lyrics 'Who has saved us!'. The score ends with a double bar line.

# Let Our Mouths be Filled

Tone 4

The musical score is written on a single treble clef staff. It consists of six lines of music, each with a corresponding line of lyrics. Chord symbols (G, F, A, D) are placed above the staff at various points. The lyrics are: "Let our mouths be filled with Your praise, O Lord, that we may sing of Your glory. For You have made us worthy to partake of Your holy divine, immortal and life-giving mysteries. Keep us in Your holiness, that all the day we may meditate upon Your righteousness. Alleluia, Alleluia, Alleluia." The score ends with a double bar line.

Let our mouths be filled with Your praise, O Lord,

that we may sing of Your glory. For You have made us worthy

to partake of Your holy divine, immortal and

life-giving mysteries. Keep us in Your holiness,

that all the day we may meditate upon Your righteousness

Alleluia, Alleluia, Alleluia.

## the Dismissal

Un. F C F C F

Bles-sed be the Name of the Lord, henceforth and for - e - ver more!

3 D F C F

Bles-sed be the Name of the Lord, henceforth and for - e - ver more!

5 C D Un. B $\flat$  F

Bles - sed be the Name of the Lord, henceforth and for - e - ver more!

7 F

Glo - ry to the Father and to the Son and to the Holy Spi - rit

8 C F

now and ever and unto a - ges of a - ges, A - men.

9 C F

Lord have mercy, Lord have mercy Lord have mer - cy Fa - ther bless.

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). It consists of nine staves of music. The first three staves (1-3) contain the lyrics 'Bles-sed be the Name of the Lord, henceforth and for - e - ver more!'. The fourth staff (4) contains the lyrics 'Glo - ry to the Father and to the Son and to the Holy Spi - rit'. The fifth staff (5) contains the lyrics 'now and ever and unto a - ges of a - ges, A - men.'. The sixth staff (6) contains the lyrics 'Lord have mercy, Lord have mercy Lord have mer - cy Fa - ther bless.'. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols (Un., F, C, D, B-flat) are placed above the notes. There are double bar lines with repeat dots in the fourth, fifth, and sixth staves. The piece ends with a double bar line and repeat dots in the sixth staff.

**HYMNS  
OF  
GREAT LENT**



# Open to Me the Gates of Repentance

Tone 5

Un. D C D

Rd: Glory... O - pen to me the gates of re - pen - tance, O Gi - ver of Life,

4 Un. D C

for my spi - rit ri - ses ear - ly to pray to - wards Your ho - ly tem - ple,

5 D

bear - ing the tem - ple of my bo - dy all de - filed.

6 C F

But in Your com - pas - sion, pu - ri - fy me

7 D B $\flat$  Un. D

by the lov - ing kind - ness of Your mer - cy.

8 D C

Rd: Now and ever... Lead me on the paths of sal - va - tion, O The - o - to - kos,

10 D Un.

for I have pro - faned my soul with shame - ful sins,

11 Un. D A D C F

and have was - ted my life in la - zi - ness, but by your in - ter - ces - sions

13 D B $\flat$  Un. D

de - li - ver me from all im - pu - ri - ty.

# By the Waters of Babylon

Tone 6

The musical score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note E4, followed by quarter notes G4, A4, B4, and C5. The lyrics 'By the wa - ters of Ba - by - lon,' are aligned under these notes. The second staff continues the melody with quarter notes D5, E5, F#5, and G5, followed by a half note G5. The lyrics 'there we sat down\_\_\_\_\_ and' are aligned under these notes. The third staff begins with a treble clef and a key signature of one sharp. It starts with a fermata over a quarter note E4, followed by quarter notes G4, A4, and B4. The lyrics 'wept, when we re - mem - bered' are aligned under these notes. The fourth staff continues with quarter notes C5, D5, E5, and F#5, followed by a half note G5. The lyrics 'Zi - on. Al - le - lu - ia.' are aligned under these notes. Chord symbols 'E', 'D', and 'E' are placed above the staves at the beginning of the first, third, and fourth staves respectively. A measure rest is present at the start of the second staff. The score ends with a double bar line.

E

By the wa - ters of Ba - by - lon, there we sat down\_\_\_\_\_ and

7

wept, when we re - mem - bered Zi - on. Al - le - lu - ia.

D E



# Lenten Ending

## Vespers

Tone 4

G F G  
 Re-joice, O Vir-gin The-o - to - kos! Ma - ry, Full of Grace

3 F G F G  
 the Lord is with you! Bles - sed are you a-mong wo - men,

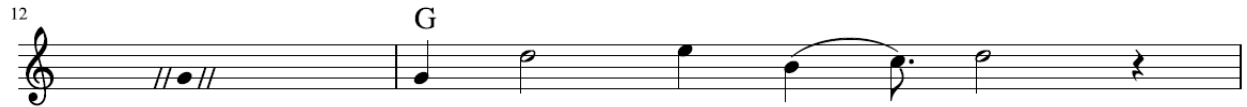
5 F G  
 and bles - sed is the Fruit of your womb,

6 F G  
 for you have borne the Sa - viour of our souls


7 Un. G F G  
 Rd: Glory... O Bap - ti - zer of Christ, re - mem - ber us all

10 F G  
 that we may be de - li - vered from our i - ni - qui - ties,


11 F G  
 for to you was gi - ven grace to in - ter - cede for us.

12  G


Rd: Now and ever... O pure a - pos - tles

14  F G

and all you saints\_\_ pray\_\_ for our sakes that we may es - cape\_\_

16  F G F G

tri - bu - la - tions and sor - rows for we have ta - ken you as fervent in - ter - ces - sors

18  F G

be - fore\_\_ the\_\_ Sa - viour.

# We Run to Your Mercy

Tone 5

D

We run to your mer - cy o Vir - gin The - o - to - kos.

4 C D

Do not des - pise our sup - pli - ca - tions in our dis - tress,

6 C D

but de - li - ver us from harm, o on - ly pure on - ly bles - sed one.

8

Most Ho - ly The - o - to - kos save us, Most Ho - ly The - o - to - kos save us,

10 C D

Most Ho - ly The - o - to - kos Save us.

# Standing in the Temple of Your Glory

Tone 4

The musical score is written on three staves of a single treble clef. The first staff begins with a G chord and contains the lyrics 'Standing in the temple of your glo - ry, we think ourselves in Hea - ven,'. The second staff begins with an F chord and contains the lyrics 'O The-o - to - kos. You, who are the Gate of Hea - ven,'. The third staff begins with an F chord and contains the lyrics 'o - pen un - to us the door\_ of your mer - cy!'. The score concludes with a double bar line.

G F G  
Standing in the temple of your glo - ry, we think ourselves in Hea - ven,

<sup>3</sup> F G F G  
O The-o - to - kos. You, who are the Gate of Hea - ven,

<sup>5</sup> F G  
o - pen un - to us the door\_ of your mer - cy!

# All of Creation Rejoices

Tone 5

D

All of cre - a - tion rejoices in you, O Full\_\_\_\_\_ of Grace,

2 C D

the as - sembly of angels and the race\_\_\_\_\_ of men,

3 C D

O sanctified temple and spi - ri - tual pa - ra - dise, the glo - ry of vir - gins,

5 A D

from whom God was in - car - nate and be - came\_\_\_\_\_ a child,

6 Un. D C D

our God be - fore the a - ges. He made your bo - dy in - to a throne

8 C D

and your womb, He made more spacious than the hea - vens.

9 A F D C D

All of crea - tion re - joi - ces in you!\_ O Full of Grace, glo - ry to\_ you!



## Hymn of Cassia

Tone 1

D A D

The wo - man had fal - len in - to ma - ny sins, O Lord,

3

but when she per - ceived\_ Your Di - vi - ni - ty,

4 C D

she joined\_ the ranks of the Myrrh - bear - ing wo - men

5

In tears she brought You myrrh be - fore Your bu - ri - al.

6 A

She cried\_ "Woe\_ is me! For I live in the night\_ of li - centiousness,

8 D Un. D

shroud - ed in the dark and moon - less love of sin.

9 C D

but ac - cept the foun - tain of my\_ tears,

10 A F Un. F C D

as You ga - thered the wa - ters of the sea\_ in - to clouds. Bow down Your ear

12 Un. A D

to the sigh - ing of my heart,

13 C D  
  
 as You bowed the hea - vens in Your in - ef - fa - ble con - des - cen - tion.

14 A D  
  
 Once Eve \_\_\_\_\_ heard Your foot - step in Paradise in the cool of the day,

16  
  
 and in fear \_\_\_\_\_ she ran \_\_\_\_\_ and hid her - self.

17 C D  
  
 But now, I will ten - der - ly em - race \_\_\_\_\_ those pure feet,

18 C D  
  
 and wipe them with the hair \_\_\_\_\_ of my head.

19 A  
  
 Who can mea - sure the mul - ti - tude of my sins,

20 D C D  
  
 or the depth of Your judge - ments, O Sa - viour of \_\_\_\_\_ my soul?

21 A D  
  
 Do not des - pise Your servant in Your im - mea - sur - a - ble mer - cy."

# the Glorious Disciples

Tone 6

E D E

When the glo - ri - ous dis - ci - ples were il - lu - mined

2 Un. G

at the wash - ing of their feet be - fore the sup - per,

3 E D E

then the im - pi - ous Ju - das was dark - ened, ail - ling with a - var - ice,

5 Un. D Un. D E

and to the lawless judges he betrays — You the Right - eous judge.

6 G

Be - hold, — O lo - ver of mo - ney,

7 E

this man — who be - cause of mo - ney hanged him - self!

8 Un. D Un. E

Flee from the greedy soul which dared such things a - gainst the Mas - ter!

9 G D E

O Lord, — Who are good to - wards all men, — Glo - ry to You! —

# Of Your Mystical Supper

Tone 7

1 F C

Of Your Mystical Supper, O Son of God,

2 D C

ac-cept me today as a com - mu - ni - cant,

3

for I will not speak of Your Mys - te - ry to Your e - ne-mies,

4 C

nei - ther like Judas will I give You a kiss,

5 D C

but like the thief will I con - fess You:

6 F Un. C F

re - mem - ber me, O Lord, in Your King - dom.

7 C F

Al-le-lu-ia, Al-le-lu - ia, Al - le - lu - ia!

# Kontakion of Holy Friday

Tone 7

*Slowly*

Come, let us all sing the praises of Him Who was cru - ci-fied for us,

for Ma - ry said when she be - held Him u - pon the Tree:

"Though You en - dure the Cross, You are my Son and my God!"

Fa - cing the Sun setting on the Cross be-tween two thieves,

the mo-ther of the Lord stood weep - ing, bear - ing the great pain in her heart,

and hear - ing Him cry out from thirst, she la - mented in suf - fer - ing

See - ing His side pierced with the spear she mourned and wept!

"Woe is me, O Je - sus, my Child, the light of my eyes!

If on - ly I could die for You, O my Son and my God!"

# the Wise Thief

Tone 8

Un. G

You made the wise thief wor - thy of Pa - ra-dise,

2 E

in a sing - le mo - ment, O Lord! By the wood of the Cross,

4 Un. G F G

il - lu - mine me al - so and save me!

# They Have Stripped Me of My Garments

Tone 1

Rd: Glory... They have stripped Me of My garments,

and clothed Me in a scar - let robe,

they have set u - pon My head a crown of thorns,

and gi - ven Me a reed in my right hand,

for I am the King and Sa - viour of the world

Rd: Now and ever... I gave My back to scour - ging,

I did not turn My face from spit - tings,

I stood be - fore the judge - ment seat of Pi - late,

and en - dured the Cross for the sal - va - tion of the world.

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is divided into 11 numbered measures. Above the staff, various chords are indicated: A, Un., A, E, A, G, Un., A, E, A, G, A, E, A. The lyrics are written below the staff, with some words hyphenated across measures. The score begins with a repeat sign (//) and ends with a double bar line.

## the Noble Joseph

Tone 7

*Slowly*

The no - ble Jo - - seph, —

when he had ta - ken down — Your most pure bo - dy from the Tree, —

wrapped it in fine — li - nen, — and a - noint - ed it with spi - ces, and

placed it in a new — tomb. —

Glory to the Father and to the Son and to the Holy Spi - rit

now and ever and unto a - ges of a - ges, A - men.

The an - gel came — to the myrrh - bear - ing

women at the tomb — and said: — "Myrrh is fit - ting for — the dead,

but Christ has shown Himself a stran - ger to cor - rup - tion!"



# Arise, O God!

Tone 1

D

A - rise, O God! Judge the Earth!

<sup>3</sup>

C D C D

For to You be-long all the na-tions!

**HYMNS  
OF  
PASCHA**

# Your Resurrection

Tone 5

A G A  
 Your Re - sur - rec - tion, O Christ, our Sa - viour,  
 3 G F  
 the an - gels in Hea - ven\_ sing!\_ En - a - ble us on earth  
 5 G A G A  
 to glo - ri - fy You in pu - ri - ty of heart.

# Christ Is Risen!

Tone 5

*Gregorian*

The musical score is written in a single system with three staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is in a simple, rhythmic style characteristic of Gregorian chant. Chord markings (D, C, F) are placed above the notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The first staff ends with a repeat sign. The second staff begins with a measure rest marked '3' and ends with a final double bar line. The third staff begins with a measure rest marked '5'.

D C D C  
 Christ is ri - sen from the dead, — tramp - ling down — death by death,  
 3 F C D  
 and u - pon those in — the tombs be - stow - ing — life! x 3  
 5 D C D  
 Christ is Ri - sen from the — dead!

# In the Flesh You Fell Asleep

Tone 4

Un. A

In the flesh You fell a - sleep, as a mor-tal man, O King and Lord.

3 G A G

You rose on the third day, raising A-dam from cor-rup-tion,

5

and des-troy - ing death! O Pas - cha of in - cor-rupt-ion,

7 F G

the sal va - tion of the world!

# The Angel Cried

Tone 3

C

The An - gel — cried to the La - dy full of Grace:

2 F G C Un. C

Re - jice, — Rejice, O Pure Vir - gin! A - gain, I say Re - jice!

4 G A F C

Your Son is ri - sen from His — three days — in the tomb.

6

With Him - self, He has raised — all the dead.

7 F G C

Re - jice, — Re - jice, all you peo - ple!

8

Shine, — Shine, O New Je - ru - sa - lem,

9 G A F C 3

the Glo - ry of the Lord has — shone on you! Ex - ult — now — exult,

11 F C A F G C

and be glad, O — Zi - on! Be ra - di - ent, O Pure — The - o - to - kos,

13 F C G C

in the Re - sur - rec - tion, the Re - sur - rec - tion — of — your Son!

**SELECTED  
IDIOMELA**

# O Heavenly King

Tone 1

D

O Hea - ven - ly King, the Com - for - tor, the Spi - rit of Truth,

3  
Ev - erywhere pre - sent and fil - ling all things,

4  
Treasu - ry of Bles - sings and gi - ver of Life, Come and a - bide in us

6  
and Cleanse us from ev - ery im - pu - ri - ty, and save our souls, O Good One!



# From my Youth

Tone 6

E D E

From my youth ma - ny pas - sions have fought a - gainst me,

2 A Un. A E

but help me and save me, O my Sa - viour! You who hate Zi - on

4 D E D Un.

shall be put to shame by the Lord! You shall be wi - thered up

6 E D E

like grass by the fire!

7

Glo - ry to the Father and to the Son and to the Ho - ly Spi - rit,

8 D E

now and ever and unto a - ges of a - ges, A - men.

9 D E D E D

Every soul is gi - ven life by the Ho - ly Spi - rit and is ex - alt - ed in pu - ri - ty, il -

12 E D E

lum - ined by the Ho - ly Tri - ni - ty in a sa - cred mys - te - ry.

The musical score is written on a single treble clef staff. It consists of 12 measures. Chord symbols (E, D, A, Un. A) are placed above the staff to indicate the harmonic accompaniment. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. Measure 7 and 8 contain double bar lines with two dots, indicating a repeat or a specific performance instruction. The piece concludes with a double bar line at the end of measure 12.

# With the Saints

Tone 4

G F G

With the saints give rest, O Christ, to the souls of Your ser - vants

4 Un. G F B♭

where there is nei - ther sick - ness nor sor - row nor sigh - ing,

5 G A F G

but Life E - ver - last - ing.

# Memory Eternal

F C F D

Me - mory E - ter - nal, Me - mory E - ter - nal,

3 F C F D C F Un. F

Me - mory E - ter - nal! May His soul dwell with the bles - sed.  
Her  
Their souls

# O Victorious Leader

Tone 1

Un. D

O Vic - to - ri - ous lea - der of tri - umph - ant hosts,

2

We \_\_\_ your ser - vants, de - li - vered from e - vil,

3

Un. D Un. D

sing our grateful thanks to you, O The - o - to - kos!

4

C D

As you possess in - vin - ci - ble might set us free from ev - ery ca - la mi ty

6

D Un. D

so that we may sing Re - joice, \_ O Un wed - ded Bride!

# With the Voice of the Archangel

Tone 3

The musical score is written on two staves in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes and half notes. Above the staff, the chords F, C, and F are indicated. The lyrics are: "With the voice of the Arch-a - gel, we cry a - loud to you,". The second staff begins with a treble clef and a key signature of one flat. It starts with a measure rest marked with a '3' above it. The melody continues with quarter notes and half notes. Above the staff, the chords B-flat, F, G, F, C, and F are indicated. The lyrics are: "O Pure Vir - gin: Re joyce, O Full of Grace, the\_ Lord is with\_ you!". The piece concludes with a double bar line.

F C F

With the voice of the Arch-a - gel, we cry a - loud to you,

<sup>3</sup> B $\flat$  F G F C F

O Pure Vir - gin: Re joyce, O Full of Grace, the\_ Lord is with\_ you!

# O House of Ephrata

Tone 5

G A G A G

O House of Eph - ra - ta, the ho - ly ci - ty,

3 Un. A G C A G

the Glo - ry of the Ho - ly pro - phets, beau - ti - fy the house

5 A E A

in which the Di - vine One is born!

6 G A

Glo - ry to the Father and to the Son and to the Holy Spi - rit

7 G A

now and ever and unto ages of a - ges a - men.

8 G A G

The Pro - phe - cy of all the prophets is ful-filled

10 C A G

Christ is Born in the ci - ty of Beth - le - hem

12 A Un. E A

of a Pure Hand - maid - en of God.

The musical score is written on a single treble clef staff. It consists of 12 measures of music. The notes are primarily quarter and eighth notes, with some half notes and rests. Chord symbols (G, A, C, E, Un.) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. Measure 6 and 7 contain double bar lines with repeat dots, indicating a section that is repeated. The piece concludes with a double bar line at the end of measure 12.

# Nativity of Our Lord

Exapostilarion

Tone 5

A G

Our Sa - viour, the Day - spring\_ from the east,

2 A

has\_ vi - sit - ed us\_ from on high,

3 G

and\_ we who were in darkness and sha - dow

4 A G A x3

have\_ found\_ the\_ Truth, for the Lord is born of the Vir - gin.

# Hymn of Grace

Tone 7

F C D C

O Lord, King of the U - ni-verse, You Who satisfy the thir - sty,

3 F C

and fill the hun-gry with good things, give bread to those who have none,

5 D C

and to us who have more than we need of ev - ery - thing,

6 F B $\flat$  C F

grant to hun - ger and thirst af - ter righ - teous-ness.

APPENDIX:  
**OTHER  
MODAL  
TRADITIONS**



# Behold! The Bridegroom Comes at Midnight

Armenian  
Chromatic

E D E

Al - lelulia, Alle lu - ia, Al - le - lu - ia!

3 D

Be - hold! The Bride-groom comes at mid - night,

4 E A

and bles - sed is the ser - vant whom He shall find watch - ing.

5 D

And a-gain, un-wor - thy is the ser - vant whom He shall find heed - less.

6 E

Be - ware there - fore, O my soul!

7 A

Do not be weighed down with sleep,

8 D E A

lest you be gi - ven up to death, and lest you be shut out of the king - dom.

10 D E

But rouse yourself, crying Ho - ly, Ho - ly, Ho - ly are You, O our God!

11 A

Through the The - o - to - kos, have mer - cy on us!

# Your Bridal Chamber

Armenian  
Tone 1

C

Your brid - dal cham - - - ber

2 D F C

I see a - dorned, O my Sa - - - viour,

3 F D C D C

and I \_\_\_\_\_ have \_\_\_\_\_ nowedding garment that I \_\_\_\_\_

5 D

may \_\_\_\_\_ en - - - ter.

6 C D F C

O Gi - ver of light, O Gi - ver of Light, \_\_\_\_\_

8 F D C D C

en - ligh - - - ten the ves - ture of my soul, \_\_\_\_\_

10 D

and \_\_\_\_\_ save \_\_\_\_\_ me!

11 C D F C

Al - le - lu - ia, Al - le - lu - ia, \_\_\_\_\_

13 F D C D C D

Al - - - le - lu - - - ia!

# Come, O Faithful

Byzantine  
Tone 3

F

Come, O faith - ful, and take light

3

from the Light that ne - ver fades!

4

G C

Come and glo - ri - fy Christ,

5

D C F x 3

Who Is Ri - sen from the dead!

## 3rd Time

6

G C D.C. al Fine

Come and glo - ri - fy Christ

# Christ Is Risen!

Tone 5

## Byzantine

6 D G

Christ is Ri - sen from the dead, tramp - ling down

12 D G D

death by death, and u - pon those in the tombs

18 G D

be - stow ing life