

St. Nicholas Choir Resources

Choir Booklet

Divine Liturgy in Tone 8

- Great Litany
- 1st Antiphon
- 2nd Antiphon
- 4th Tone Apolytikion
- 8th Tone Apolytikion
- Thrice Holy Hymn (Traditional)
- Cherubic Hymn by T. Phokaeus
- Anaphora by Sakelarides
- “Axion Estin” by T. Phokaeus
- “One is Holy” by S. Maidanoglou
- “Aineite” by Hieromonk Gregory
- “Receive Me Today” by L. Petrides
- Traditional Hymns of Dismissal

Κύριε Ἐλέησον

Petitions are intoned
at G and/or C

Plagal Fourth Mode

Andante L.88

1

C

2

C

by John Pallasis (d. 1942)
(Adjusted by S.L.)

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

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

3

C

4

G

F C

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

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

5

D

C

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

6

D

G↓

C

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

12

D

C

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

LORD Have MERCY

Petitions are intoned
at G and/or C

Plagal Fourth Mode

Andante $\text{♩} = 88$

English Adaptations by
Hieromonk Ephraim

by John Pallasis (d. 1942)

Musical notation for measure 1. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "1" and a red "C" are positioned above the first measure.

Musical notation for measure 2. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "2" and a red "C" are positioned above the second measure.

Musical notation for measure 3. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "3" and a red "C" are positioned above the first measure.

Musical notation for measure 4. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "4" and a red "G" are positioned above the first measure.

F C

Musical notation for measure 5. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "5" and a red "D" are positioned above the first measure.

Musical notation for measure 6. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "6" and a red "D" are positioned above the first measure. A red "G↓" is placed between the two measures.

Musical notation for measure 12. It consists of two measures of music in common time with a treble clef. The first measure contains four eighth notes followed by a dotted half note. The second measure contains three eighth notes followed by a dotted half note. The lyrics "Lord, have mer - cy." are written below the notes. A green box labeled "12" and a red "D" are positioned above the first measure.

ΑΝΤΙΦΩΝΑ: ΨΑΛΜΟΣ 102(103)

Eύλόγει, ἡ ψυχή μου, τὸν Κύριον, καὶ πάντα τὰ ἐντός μου
τὸ ὄνομα τὸ ἅγιον αὐτοῦ.

Eύλόγει, ἡ ψυχή μου, τὸν Κύριον, καὶ μὴ ἐπιλανθάνου
πάσας τὰς ἀνταποδόσεις αὐτοῦ.

Kύριος ἐν τῷ οὐρανῷ ἡτοίμασε τὸν θρόνον αὐτοῦ,
καὶ ἡ Βασιλεία αὐτοῦ πάντων δεσπόζει.

5 E F G

Taīs πρεσ βεí αις τῆς Θε o τό κου

Tes pres vi es tis The o to kou

4 E

Σῶ τερ σῶ σον ἡ μᾶς

So ter so son i mas

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ
νῦν καὶ ἀεί, καὶ εἰς τοὺς αἰώνας τῶν αἰώνων. Ἄμην.

5 G G

Taīs πρεσ βεí αις τῆς Θε o τό κου

Tes pres vi es tis The o to kou

4 F G A G

Σῶ τερ σῶ σον ἡ μᾶς

So ter so son i mas

THROUGH THE INTERCESSIONS OF THE THEOTOKOS

Second Mode

Traditional Melody
English Adaptation by
Hieromonk Ephraim

BLESS the Lord, O my soul, and everything within me,
bless His holy name.

BLESS the Lord, O my soul, and forget not all
His rewards.

THE Lord prepared His throne in heaven, and His
Kingdom rules over all.

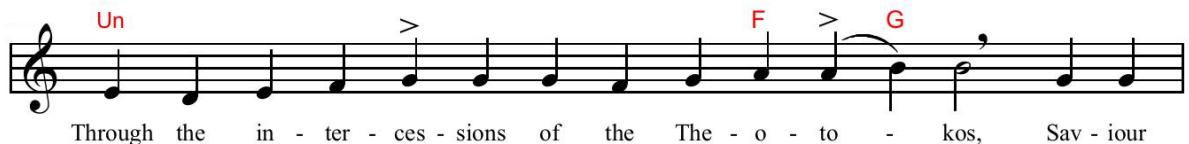
Allegro $\text{J}=160$



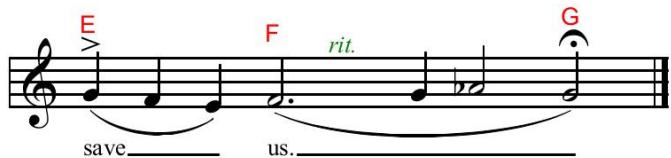
Through the in - ter - ces - sions of the The - o - to - kos, Sav - .



GLORY to the Father and the Son and the Holy Spirit.
Both now and ever and to the ages of ages. Amen.



Through the in - ter - ces - sions of the The - o - to - kos, Sav - iour



ΑΝΤΙΦΩΝΑ: ΨΑΛΜΟΣ 145(146)

የኢትዮጵያ ደንብ

1

Αἰνει ἡ ψυχή μου, τὸν Κύριον· αἰνέσω Κύριον ἐν τῇ ζωῇ μου·
ψαλῶ τῷ Θεῷ μου ἔως ὑπάρχω.

Μακάριος οὗ ὁ Θεὸς Ἰακὼβ βοηθὸς αὐτοῦ, ἡ ἐλπὶς αὐτοῦ
ἐπὶ Κύριον τὸν Θεὸν αὐτοῦ.

Βασιλεύσει Κύριος εἰς τὸν αἰῶνα, ὁ Θεός σου, Σιών,
εἰς γενεὰν καὶ γενεάν.

4 G

$\frac{4}{4}$ Σῶ σον ἡ μᾶς Υἱὸς Θεοῦ
So son i mas I e The ou

4 E F G

$\frac{3}{4}$ ó á νασ τὰς ἐκ νεκ ρῶν
o a nas tas ek nek ron

8

$\frac{2}{4}$ ψάλ λον τάς σοι Ἄλ λη λού ᾧ α
psal lon tas si Al le lou i a

SAVE US O SON OF GOD
Second Mode (HXOΣ B')

Praise the Lord, O my soul! I shall praise the Lord
while I live; I shall sing to my God as long as I exist.

Blessed is he whose help is the God of Jacob; his hope
is in the Lord his God.

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

Save us O Son of God risen from the
dead we sing to Thee Alle lu ia.

‘Ο Μονογενής Υἱὸς

ΗΧΟΣ Β'

Traditional Melody.

Staff adaptation by S.L.

Δόξα Πατρὶ καὶ Υἱῷ καὶ ὁγίῳ Πνεύματι



Καὶ νῦν καὶ ἀ εί, καὶ εἰς τοὺς αἱ ὡ νας τῶν αἱ ὡ νων. Ἄ μήν.
Ke nyn ke a ee, ke ees tous e o nas ton e o non. Ah meen.



‘Ο μο νο γε νῆς Υἱὸς καὶ Λόγος τοῦ Θεοῦ οὐ ἀ θά να τος ὑ πάρ
O Mo-no- ghe-nis I-os ke Lo-gos tou The-ou a-tha-na-tos i-par-



χων καὶ κα τα δε ξά με νος δι ἀ τὴν ἦ με τέ ραν σω
chon ke ka-ta-dhe-xa-me-nos dhi-a tin i-me-te-ran so-



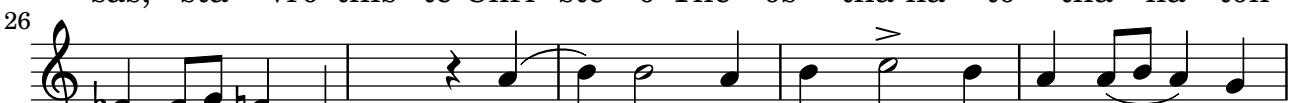
τη ρί αν σαρ κω θῆ ναι ἐκ τῆς ἀ γί ας Θεο τό
ti-ri-an, sar-ko-thee neh ek tis a ghi as The o to



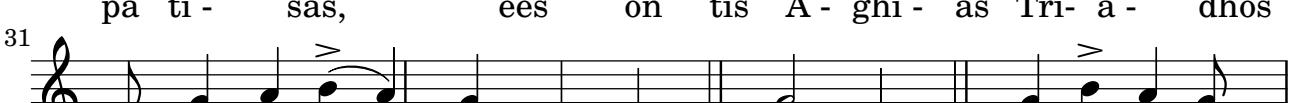
κου καὶ ἀ ει παρ θέ νου Μα ρί ας, ἀ τρέπτως ἐν αν θρω πή
kou ke A ee par the nou Ma ri as a trep - tos en an - thro - pi -



σας, σταυ ρω θείς τε, Χρι στὲ ὁ Θεός, θα νά τω θά να τον
sas, sta - vro this te Chri-ste o The - os tha na - to tha - na - ton



πα τή σας, εῖς ὧν τῆς ἀ γί ας Τρι α δος,
pa ti - sas, ees on tis A - ghi - as Tri- a - dhos



συν δο ξα ζό με νος τῶ Πα τρὶ καὶ τῶ ἀ γί ω Πνεύ
seen do - xa zo meh nos toh pa tree ke toh A ghi o Pnev



μα τι, σῶ σον ἦ μᾶς.
ma ti so son ee mas

CHANTER: Glory to the Father and to the Son and to the Holy Spirit

CHOIR:

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

Un. G F G E
On - ly - be - got - ten Son and Lo__ gos__ of God, Thou Who art im - mor - tal,

Un. G
and didst con - de - scend for our sal - va - tion to be - come in - car - nate of the ho - ly

The - o - to - kos and ev - er vir - gin Mar - y, with - out change be - com - ing man,

Un. F C Un.
Who wast cru - ci - fied, O Christ our God, by__ death tram - pling down up - on death,

G E Un.
Thou_ Who art__ one of the Ho - ly Trin - i - ty, glo - ri - fied__ with the Fa - ther

E rit. F G
and with the Ho - ly Spir - it, save_____ us.

ΤΟ ΦΑΙΔΡΟΝ ΤΗΣ ΑΝΑΣΤΑΣΕΩΣ (ΗΧΟΣ Δ')

Adapted to match staff notation by S.L.

C G

E

WHEN THE WOMEN DISCIPLES
(ΤΟ ΦΑΙΔΡΟΝ ΤΗΣ ΑΝΑΣΤΑΣΕΩΣ ΚΥΡΗΓΜΑ)
Fourth Tone (HXOΣ Δ')

Adapted to match staff notation by S.L.

C G
 When the wo men dis cip les of the
 4 Lord had learned from the an gel the joy ful
 7 mes sage of the res sur rec tion cast ing a
 10 way the an ces tral con dem na tion
 13 tri um phant ly they said to the Ap ost les
 16 Death has been des poiled Christ God has ri sen
 19 grant in the world His great mer cy

FROM ON HIGH DID YOU DESCEND
 (ΕΞ ΥΨΟΥΣ ΚΑΤΗΛΘΕΣ)
 Eighth Tone (ΗΧΟΣ ΠΛ. Δ')

Adapted to match neume notation by S.L.

1 F G C F

2 Ἐξ ὕ ψους κατ ἥλ θες ὁ εὕ σπλαγχ

3 Ek see psous kah teel thes o ef spla

4 G D E G

5 νος τα φήν κα τε δέ ξω τρι ή με

6 chnos ta feen ka te dhe kso tree ee meh

7 G

8 ρον ἔν α ἡ μᾶς ἐ λευ θε ρώ σης

9 ron ee nah ee mas e lef the rhos ees

10 C

11 τῶν πα θῶν ἡ ζω ἡ καὶ ἡ Ἄ νάσ τα σις ἡ

12 ton pa thon ee zo ee keh ee a nas ta sees ee

13 F

14 μῶν Κύ ρι ε δό ξα σοι

15 mon Kee ree eh dho xa see

FROM ON HIGH DID YOU DESCEND

(ΕΞ ΥΨΟΥΣ ΚΑΤΗΛΘΕΕΣ)

Eighth Tone (ΗΧΟΣ ΠΛ. Δ')

Adapted to match neume notation by S.L.

F G C F

From on high didst Thou descend O merciful

G D E G

Lord for us didst Thou endure three days in the

G C

tomb that we may be released from passions

F C

in this world Thou art our resurrection and our

F

life glory unto Thee O Lord

Dismissal Hymn of St. Nicholas
KANONA ΠΙΣΤΕΩΣ
December 6

Ὕχος Δ'

The musical score consists of five staves of music, each with a different time signature (4/4, 5/4, 3/4, 4/4, 3/4) and a treble clef. The lyrics are written below each staff in both Greek and English. The music is divided into measures by vertical bar lines.

Staff 1:

Kανόνα πίστεως καὶ εἰκόνα πραότητος, ἐγκρατος, εγρα-

Staff 2:

τείας διθασκαλον, ἀνέδειξε σε τῷ ποίμνησου, ἡ τῶν πραγμάτων ἀ-

Staff 3:

λήλιθια. διθιατοῦτο ἐκτίσωτι πιμνησου, ιτον πραγματον α-

Staff 4:

νώνοσειτὰ ύψηλα, τῷ πτωχείατὰ πλούσια,

Staff 5:

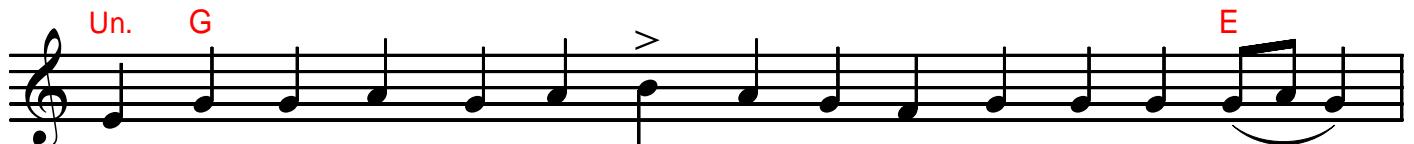
ΠάτεριεράρχαΝικόλαεπέβεντεΧριστον.

Staff 6:

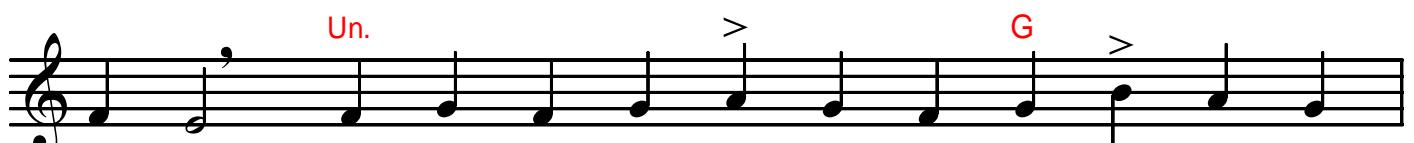
τῷτῳΘεῷσοθηνετὰςψιχάςημῶν.

Allegro ♩=150

Kavóva πίστεως



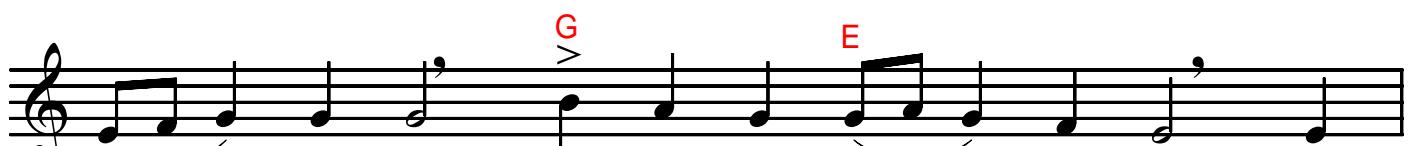
The truth of things hath re - vealed thee to thy flock as a rule—



of faith, an i - con of meek-ness, and a teach - er of



tem - per-ance; for this cause thou hast a - chieved the heights by hu -



mil - i - ty, rich - es by pov - er - ty. O



Fa - ther and Hier - arch Nich - o - las, in - ter - cede_ with



Christ God that our souls— be saved.

Dismissal Hymn of St. Nektarios
ΣΗΛΥΒΡΙΑΣ ΤΟΝ ΓΟΝΟΝ
November 9

Ὕχος Α'

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The time signature varies throughout the piece, including measures in 3/4, 4/4, 6/4, and 2/4. The lyrics are written in both Greek and English, corresponding to the musical phrases. The lyrics describe the Dismissal Hymn of St. Nektarios, mentioning various names and titles associated with the saint.

1 Ση-λυ- βρί-ας τὸν γό- νον καὶ Ai- γί- νης τὸν ἔ- φο- ρον,
6 Si- li- vri- as ton gho-non ke Eh- ghi- nis ton e- fo- ron,
10 τὸν ἐσ- χά- τοις χρό- νοις φα- νέν- τα ἀ- ρε- τῆς φί- λον
ton es-chas- tis hro- nis fa- nen- ta a- re- tis fi- lon
15 γνή- σι- ον, Νεκ-τά- ρι- ον τι- μή- σω- μεν πισ- τοί, ώς ἔν- θε- ον θε
gni- si- on, Nek-ta- ri- on ti- mi- so-men pis- ti, os en- the-on the
19 ρά- πον- τα Χρισ- τοῦ· ἀ- να- βλύ- ζει γὰρ ί- α- σεις παν-
ra- pon- ta Chris-tou a- na- vli- zi gar i- a- sis pan-
23 το- δα- πάς, τοῖς εὐ- λα- βῶς κραυγάζου- σι· δό- ξα τῷ σὲ δο
to-tha- pas, tis ev- la- vos kravgazou- si tho- ksa toh se doh
27 ξά- σαν- τι Χριστῷ, δό- ξα τῷ σὲ θαυ- μασ- τῷ σαν- τι
ksa- san- ti Christo, tho- ksa toh se thav-mas- toh-san- ti
30 δό- ξα τῷ ἔ- νερ- γοῦν- τι δι- ἀ- σοῦ, πᾶ- σιν ί-
tho- ksa toh e- ner- goun- ti thi- a sou, pa- sin i-
á- a- μα- τα.

Allegro $\text{♩} = 150$

Συληβρίας τὸν γόνον

The off-spring of Se - ly - vri - a and the guard - ian of Ae -

gi - na, the true friend of vir - tue who didst ap -

pear in the last years, O Nec - tar - i - us, we

faith - ful - ly hon - our thee as a god - ly ser - vant of

Christ, for thou pour - est forth heal - ings of eve - ry kind for

those who pi - ous - ly cry out: Glo - ry to

Christ Who hath glo - ri - fied thee. Glo - ry to

Him Who hath made thee won - drous. Glo - ry to

Him Who work - eth heal - ings for all through thee.

THRICE HOLY HYMN

Second Mode (HXOΣ B')

Traditional Melody

arr. G. Theodoridis (b. 1981)

Adaptation to staff by S.L.

8 Ά μήν A meen
8 Ά γι γι os
9 ος θε O The
5 ος, os
8 ά γι γι os
9 ρός ros
12 ά γι γι os ά θά να τος
8 έ λέ i σον ή μᾶς mas
4 ος, Ά γι ος ισ χι ρό[#]
7 ος, ά γι γι ος ά θά να τος
10 έ λέ i σον ή μᾶς mas.

THRICE HOLY HYMN

Second Mode (HXOΣ B')

Traditional Melody

arr. G. Theodoridis (b. 1981)

Adaptation to staff by S.L.

Musical notation for the first part of the hymn, consisting of four staves of music. The lyrics are:

A men Ho o o ly
God Ho o o ly
Migh ty Ho o ly Im mor tal
have mer cy on us.

Musical notation for the second part of the hymn, consisting of five staves of music. The lyrics are:

Ho ly God _____
_____(d) Ho ly Migh ty
Ho o ly Im mor tal
have mer cy on us.

8 Δόξα Πατρὶ καὶ Υἱῷ καὶ ἀγίῳ Πνεύματι. Καὶ

Tho xa Pa tri ke-I o ke A ghi o Pnev ma ti. Kai

6 νῦν καὶ ἀεί καὶ εἰς τοὺς αἰῶνας τῶναιώνων. Ά μήν.

neen ke a ee keh ees tous eh-o nas ton-eH o non-a meen.

11 Ἀγιος Ά θάνατος ἐλέη σονή μᾶς.

A gi os A tha na tos e le i son i mas.

5

9

12

15

The musical score consists of five staves of music in G clef. The lyrics are written below each staff, corresponding to the notes. The lyrics are:

Nái Δύ να μις. Ἄ γι ος ó Θε ó
Ne thee nah mees A ghi os o The o
(óς,) Ἄ γι ος
(os) A ghi os
'Ισ χυ ρό (óς) Ἄ
Is chi ro (os) A
γι ος Ἄ θά να
ghi os A tha na
το (ος), ἐ λέ η σον ή μᾶς.
toh (os) e le i son i mas.

A musical score for "Glory to the Father" featuring three staves of music and lyrics.

The first staff (measures 8-10) shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics are "Glo ry to the Father and to the Son and to the Ho- ly Spi rit". Measure 8 ends with a fermata over the eighth note of the first measure of the second staff.

The second staff (measures 6-8) shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics are "Both now and for e-ver and un - to the ages of ages a-men".

The third staff (measures 11-13) shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics are "Ho ly im mor tal have mer- cy on us."

A musical score for a solo voice or instrument, featuring five staves of music with corresponding lyrics. The music is in common time, with a key signature of one sharp (F#). The lyrics are as follows:

Ne thee nah mees
Ho ly God __

(d)

Ho ly Migh ty Ho

ly Im mort

tal have mer cy on us.

Χερουβικὸς ὑμνος Ἡχος πλ.Δ.

Θεοδώρου Φωκαέως

Moderato

NTO

A - μην. Oi - ee
ol ee
ol ee
ol ee tah
ah Xε heh
pou roo Xε heh
pou roo βει vee eem μω mee

A handwritten musical score for soprano voice, consisting of six staves of music. The lyrics are written below each staff, corresponding to the notes. The vocal range is indicated by a soprano clef. The time signature varies throughout the piece, with measures in 2/4, 3/4, and 4/4. The lyrics are in Indonesian, with some words written in their phonetic spelling. The score includes dynamic markings such as *mf* and *p*.

Lyrics:
 stee Kos ee ko vi
 ee
 ee zo ee
 ko vi sov des kai
 ko nee zon des keh
 au eh tee
 ee zo o
 ee peee ol ee

A handwritten musical score for voice and piano. The score consists of a treble clef staff with six measures. Measure 1: A dotted half note followed by a quarter note. Measure 2: A eighth note followed by a quarter note. Measure 3: A eighth note followed by a quarter note. Measure 4: A eighth note followed by a quarter note. Measure 5: A eighth note followed by a quarter note. Measure 6: A eighth note followed by a quarter note. Below the staff, the lyrics are written in cursive: "... zo o - · πολ pee · ο-ε · ω o". The word "πολ" is written with a Greek letter.

A handwritten musical score for soprano voice. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note values and rests, ending with a fermata over the final note. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains sustained notes and rests, with the word "ah" written below the notes. The music is written on five-line staves with black ink.

A musical score for soprano voice in G clef, common time. The melody consists of eighth and sixteenth notes, with several rests. The lyrics "ah ah" are written below the staff.

A handwritten musical score for soprano voice. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The key signature changes from G major to F# major. The time signature shifts between common time and 2/4. The lyrics "ah ah" are written below the staff, corresponding to the vocal line.

A musical score for soprano voice. The key signature is F major (one sharp). The time signature is common time (indicated by a '4'). The vocal line consists of four measures. The first measure contains a single eighth note followed by a dotted half note. The second measure has a single eighth note followed by a sixteenth note. The third measure has a single eighth note followed by a sixteenth note. The fourth measure has a single eighth note followed by a sixteenth note. Below the staff, the lyrics 'sah yee on ee' are written, corresponding to the notes above them.

ee ee

muvo . . . mnoo . . . mnon pro sa . . . thon

tes . . . neh . . . es, pah

ah

san teen vee o

tee ee

vee o

tee kin

een ah po tho

Handwritten musical notation on a staff. The lyrics "oh" and "meh" are written below the staff, with "oh" having a curved line under it and "meh" having a curved line under its second note.

Handwritten musical notation on a staff. The lyrics "thah" and "meh" are written below the staff, with "thah" having a curved line under its first note and "meh" having a curved line under its first note.

Handwritten musical notation on a staff. The lyrics "ree", "meh", and "ree mnah" are written below the staff, with "ree" having a curved line under its first note, "meh" having a curved line under its first note, and "ree mnah" having a curved line under its first note.

Handwritten musical notation on a staff. The lyrics "nah" and "an" are written below the staff, with "nah" having a curved line under its first note and "an" having a curved line under its first note.

Σύντομο (brief version)

Handwritten musical notation on a staff. The lyrics are in Greek and English: "Ως τὸν Βασι λέ α τῶν ὅλων υπόδε". Below the staff, the English translation "Os ton Vahsee leh ah ton olon ee po theh" is written.

Handwritten musical notation on a staff. The lyrics "kso-meh-nee" are written below the staff.

kso-meh-nee

(longer version)

Argosúnτομος ρυθμός.

μέ - vol. Oh ós

mp. Ω

τὸν Ba · . . . - σι see

τὸν Ba · - σι-ή ε see leh

ε eh ε eh ε eh

τὸν Ba · . . . - σι see

- ιέ . . . a . ah . ah τῶν ὁ . . . - λων

ee po the kso meh nee

A-min-Tais-Ay. geh lee kes
 A meen Tes Ahn geh lee kes

ah-o-rah ah tos tho

ree fo - roo meh non tah kse

seen Ah lee loo ee

ah ah

Kyrie

Ku ρι ε ε λε η σον
Ky ri e e le i son

Paraschosou

Πα ρασ χου Ku ρι ε
Pa ras kou Kee ri e

8

C
Lord have mer cy
D C G F G

Lord have mer cy
F E

Lord have mer cy
D E D

Lord have mer cy
C D C

Lord have mer

4

C
Grant this O Lord
D C

Grant this O Lord
C G

Grant this O Lord
G F

Grant this O Lord
F D

Grant this O Lord
C

Grant this O Lord

Πα τε ρα γιον και Α γιον Πνευμα Τρι
 Pah- teh- ra ee-on ke Ah- yee-on Pnev-ma Tree-

 α δα ο μο ου σι ον και α χω ρισ τον
 ah-thah-oh-mo- ou-see-on keh ah- ho- ris- ton

When many priests/hierarchs are present and need more time:

Α γα πη σω σε Κυ ρι ε η ισ
 Ah- ga- pee- so seh Kee- ree- eh ee is

 χυς μου Κυ ρι ος στε ρε ω μα μου
 hees mou Kee-ree-os steh-reh-oh mah mou

 και κα τα φυ γη μου και ρυσ της μου
 keh ka- ta-fee- yee mou keh rees- tees mou

Ε λε ον ει ρη νης θυ σι αν αι νε σε ως
 E- leh-on eei- ree- nis thi- see-ahn eh- neh- seh- os

 Και με τα του πνευ μα τος σου
 Keh meh-tah tou pnev-ma- tos sou

C
 4
 Fa ther Son and Ho ly
 4
 Spi rit Tri ni ty one in
 7
 es sence and un di vi ded

When many priests/hierarchs are present and need more time:

C I will love Thee O Lord my strength the
 G
 6 Lord is my foun da tion my
 F
 10 re fuge and my de li ve rer

C A Mer cy of peace a
 4 F E
 sac ri fice of praise

D C

And with Thy Spi rit

F E

We lift them up to the Lord

D E C

It is proper and right

C D E G

Holy holy holy Lord Sabbath

F C

Heaven and earth are filled with Thy glory

D C

Sanctuary in the highest blessed is He who

D C

Come forth in the name of the Lord

F G C

Hosanna in the highest

16 F G C

Α μην
Ah- meen

C D C

A μην
Ah- meen

G F G C

A μην
Ah- meen

C

Σὲ ύμνον
Seh ym- nou-

μεν
men

σὲ εύλογον
seh ev- lo- gou-

5 G

οῦ
ou-

μεν
men

σοὶ εὔχαριστοῦ μεν
see ef- ha- ris- tou- men

F

C

D

C

Kύριε
Kee- ree-

ε
eh

καὶ δεόμεθα σου
keh the- o- meh- tha sou

9

ó Θεός
oh The- os

ó Θεός
oh The-os

ή εε- μῶν
ee- mon

10

A musical score for a hymn, featuring four staves of music with corresponding lyrics. The music is in common time and includes key changes indicated by Roman numerals (C, D, G, F, C, 2, 4, G, C) and time signature changes (4/4, 2/4, 4/4). The lyrics are as follows:

We praise Thee we bless
Thee we give thanks unto Thee
and we pray to Thee Lord ord
Lord our God

Axion Esti in Plagal of the Fourth by T. Phokaeus

1
C
Αξιόνεστιν ὡς ἀλη
Aksi-on es-tin os ah-li-

4
θῶς μακάριζειν σε τὴν Θεο
thos ma-ka-ri-zin se tin The-o

7
τόκον τὴν ἀειμα κάριστον καὶ
toh-kon tin ah-i-ma ka-ri-sis-ton ka-i

10
παναμώω μητὸν καὶ μηδὲν
pa-na-mo-o mi-ton ka-i mi-de-n

14
τέρατοῦ Θεοῦ οὐκί μῶν
te-ra-tou The-o-u kí mu-mon

17
τὴν τιμὴν ραντόν
Tin tim-e-n ran ton

19
Χερουβήμ καὶ ἐνδόθηξο
Che-rou-vim ka-i en do-tho-kso-

22

τέ
te- ραν
rahn ἀ συγκ
ah- sing- ρί^C
ri-

25

τως
tos τῶν
toh- ών
on Σε
Se- ρα
ra- φείμ
fim

28

τὴν
tin ἀ
a- δι
thi- α
ah- φθό^G
ftho- ρως
ros Θε
The- ὄν
on

31

λό^C
Loh- γον
gon τε
te- κοῦ
kou- ου
ou- σαν τὴν
san tin

34

ὄν
on- τως
tos Θε
The- ο^G
o- τό⁶
to- κον
kon

37

σὲ⁴
se με-γα⁴
me-ga λύ⁶
ly- νο-⁴
no- με-⁶
meh- ε

40

ε⁶
eh- ε³
ε ε⁴
ε ε⁶
ε ε⁴
ε ε⁶
εν
en

Plagal Fourth Mode

by Spyridon Maidanoglou
the Protopsaltis of Serres

8

One is ho - ly, one is Lord, Je - sus Christ, to the glo - ry of -

God the Fa - ther. A - men.

Spyridon Maidanoglou

Communion Hymn - Sunday - Praise the Lord

Duration: 1:15

Intonation: #26

Plagal Fourth Mode

by Hieromonk Gregory
of Simonos Petras Monastery

Praise _____ X X _____ the Lord _____
 At - vει - - - τε _____ τον Ku - - - ρι - - - ov _____
 Eh - nee - - - teh _____ ton Kee - - - ree - - - on _____

from the heav - - - ens.
 εκ των ου - - - ρα - - - νων _____ ek ton oo - - - rah - - - non _____

Al - le - lu - - - i - - - a. _____
 Αλ - λη - λου - - - ι - - - α. _____
 Ah - lee - loo - - - ee - - - (nee) - - - ah _____

Ἡ δὲ τῶν Ψαλμῶν βίβλος ἔξαιρεῖ τὰ πάθη
 μετά τινος ψυχαγωγίας ἐμμελοῦς καὶ ἡδονῆς
 σώφρονα λογισμὸν ἐμπιούσης.

-Μεγάλου Βασιλείου

*The book of psalms uproots the passions
 with a certain melodic enjoyment and a
 delight that instills pure thoughts.*

-St. Basil the Great

Receive Me Today

Duration: 4:00

Adagio $\text{♩} = 72$

Communion Hymn

Plagal Fourth Mode

by Lycourgos Petridis
English Adaptation by
Hieromonk Ephraim

Receive me today, O Son of God, as a communicant of Thy mystery; for I will not speak of the mysteries, nor will I give Thee a kiss as das; but as the Ju-

Red letter markings: C, Un., E, G, D, F.

Receive Me Today - Plagal Fourth Mode - Petridis

The musical score consists of eight staves of music in G clef, common time, and Plagal Fourth Mode (D major). Red letters above the staff indicate specific notes or chords: C, F, G, D, E, and D. The lyrics are as follows:

thief _____ do I con - fess _____ Thee: _____

Re - mem - ber _____ me, O _____ Lord, _____

in _____ Thy _____ King - - dom; _____ re - mem - ber _____ me,

O _____ Mas - - - ter, _____ in _____ Thy _____

King - - - dom; _____ re - mem - ber _____ me, O _____ Ho - - -

- - - ly _____ O Ho - - ly _____ One, when _____ Thou _____

com - est in _____ Thy _____ King - - - dom.

Benedic
Lyceourgos Petridis

We Have Seen the True Light

Second Mode

Allegro ♩=160

Traditional Melody

We have seen— the true light. We have re - ceived the heav - en - ly

Spir - it. We have found— the true faith, wor - ship - ping the un - di -

vi - ded Trin - i - ty, Who hath saved— us.

‘Ο ἔμπορος μετρᾷ τὸ κέρδος, ὅταν τελειώσῃ ἡ ημέρα,
καὶ ὁ ἀγωνιστής, ὅταν τελειώσῃ ἡ ψαλμωδία.

-‘Αγίου Ἰωάννου τῆς Κλίμακος (ΙΘ’ ια’)

*When the day is over, the vendor sits down and counts his profits;
but the worker of virtue does so when the psalmody is over.*

-St. John of the Ladder (20:18)

Let Our Mouths be Filled

Alternate Version

Presto $\text{♩}=180$

Second Mode

by Hieromonk Gregory
English Adaptation
by Hieromonk Ephraim

B Un. G E Un.

Let our mouths be filled with Thy praise, — O Lord, that we may sing of Thy

Glo - ry. For Thou hast made us wor - thy to par - take of Thy ho - ly, di - vine, im -

F E > Un. >

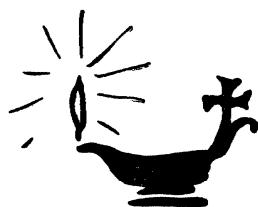
mor - tal, and life - giv - ing mys - ter - ies. Keep us in Thy ho - li - ness that all the day

G > E > Un. > >

we may med - i - tate up - on Thy righ - teous - ness. Al - le - lu - i - a. Al - le - lu - i - a.

> F > G

Al - le - lu - i - a.



BLESSED BE THE NAME OF THE LORD

Presto $\text{J}=170$

Second Mode

Traditional Melody

1 and **2** Un. G Un. E

Bless - ed be the name of the Lord hence - forth and for - ev - er - more.

Finale:

3 Un. G

First Choir:

Bless - ed be the name of the Lord

Second Choir:

4 E rit. F G

hence - forth and for - ev - er - more.

Festal Version

Allegro $\text{J}=160$

Plagal First Mode

by Hieromonk Gregory
English Adaption by
Hieromonk Ephraim

1 and **2** D G D

Bless - ed be the name of the Lord hence - forth and for - ev - er - more.

Finale:

3 D A

First Choir:

Bless - ed be the name of the Lord

Second Choir:

4 A G D C D

hence - forth and for - ev - er - more.