

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.

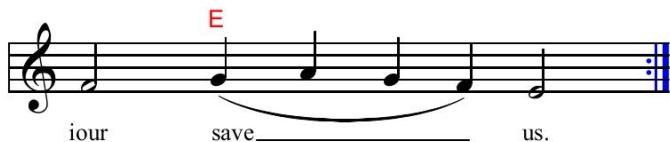
BLESS the Lord, O my soul, and forget not all
His rewards.

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

Allegro $\text{J}=160$

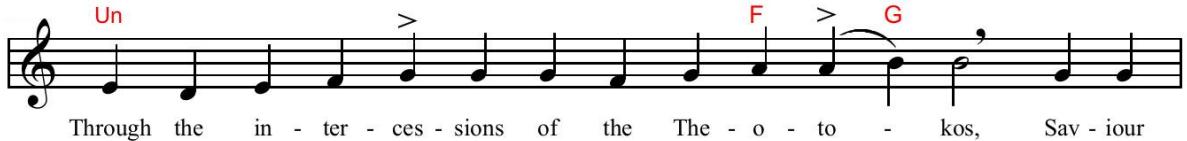


Through the in - ter - ces - sions of the The - o - to - kos, Sav -

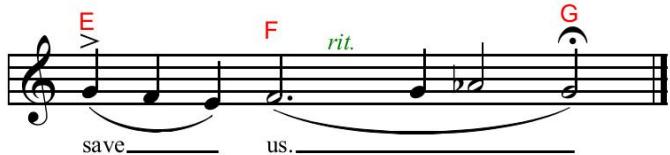


iour save _____ us.

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



save _____ us.

ΑΝΤΙΦΩΝΑ: ΨΑΛΜΟΣ 145(146)

Ὕχος Ἀ.

χ. 

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

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

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



G

Σῶ σον ἡ μᾶς γί ε Θε οῦ

So son i mas I e The ou

4

ὁ ἀ νασ τὰς ἐκ νεκ ρῶν

o a nas tas ek nek ron

8

ψάλ λον τάς σοι Ἄλ λη λού ī α

psal lon tas si Al le lou ī 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 i a.

‘Ο Μονογενής Υἱὸς

HXOΣ B'

Traditional Melody.
Staff adaptation by S.L.

Δό ξα Πατ ρὶ καὶ Υἱ ῥὸ καὶ ἀ γί ω Πνεύ
Tho ksa Pat ri ke Yi o ke A ghi o Pnev

μα τι. Καὶ νῦν καὶ ἀ εἴ, καὶ εἰς τοὺς αἱ ὕ νας τῶν αἱ ὕ νων. Ἄ μήν.
ma ti. Ke nyn ke a ee, ke ees tous e o nas ton e o non. Ah meen.

Ο μο νο γε νῆς Υἱ ὄς καὶ Λό γος τοῦ Θε οὐ ἀ θά να τος ὕ 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 ἡ 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 Θε ο 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 τρέπ τως 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 Θε ὄς, 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 ἀ 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 σογ ἡ μᾶς.

ma ti so son ee mas

ONLY BEGOTTEN SON

Second Mode (HXOΣ B')

Traditional Melody

English Adaptation by

Hieromonk Ephraim.

Modified by S.L.

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

to the Ho ly Spir It. Both now and

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

On ly - be - got - ten Son and Lo - gos of

God, Thou Who art im mor tal,

Un. 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

Un. Vir - gin Mar y, with - out change be - com ing man, Who

wast cru ci - fied, O Christ our God, by death tram - pling down

Un. up on death, Thou Who art one of the Ho - ly Tri ni

ty glo - ri - fied with the Fa ther 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

Τὸ φαιδρόν τῆς ἀναστάσεως τά σε ως κήρυξιγμα
To feth ron tis a nas ta se os kir ig ma

έκ τοῦ ἄγγελου μαθοῦσαι τοῦ Κυρίου Μαρίου μα
ek tou ang e lou ma thou se tou ky ri ou ma

θήτριαὶ καὶ τὴν προγονικὴν ἀπόφασιν ἀπορρίψασαι τοῖς Ἀπόστολοις κανχώμεναι ελέγοντες,
thi tri e ke tin pro go ni kin a

πόφασιν ἀπόρριψασαι τοῖς Ἀπόστολοις κανχώμεναι ελέγοντες,
po fa sin a por ri psa se tis A po

στόλοις κανχώμεναι ελέγοντες, Ε
sto lis kaf ho me ne e le gon e

σκύλευταιόθανατος ἡγέρθη Χριστὸς ὁ Θεός δωρούμενος τῷ κόσμῳ μέγαλεος
ski lef te o the na tos i ger thi chri stos o The

E

ός δωρούμενος τῷ κόσμῳ μέγαλεος
os tho rou me nos to ko smo to me ga e le os

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

Adapted to match staff notation by S.L.

The musical notation consists of five staves of music in G clef, common time. The lyrics are written below each staff, corresponding to the notes. Measure numbers 1 through 19 are indicated on the left side of each staff. The first two staves begin with a C, followed by a G. The third staff begins with a G. The fourth staff begins with a 7. The fifth staff begins with a 10. The lyrics are as follows:

When the wo men dis cip les of the
Lord had learned from the an gel the joy ful
mes sage of the res sur rec tion cast ing a
way the an ces tral con dem na tion
tri um phant ly they said to the Ap ost les
Death has been des poiled Christ God has ri sen
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.

The musical score is composed of five staves of music in G clef, common time, with occasional changes in key signature indicated by Roman numerals above the staff. The lyrics are written in Greek characters above the notes, with their English translations provided below them. The music features various note values including quarter and eighth notes, and rests. The lyrics describe the descent of Christ from heaven, using terms like 'ψους' (psous), 'φήν' (feen), 'δέ' (dhe), 'ξω' (kso), 'τρι' (tree), 'με' (meh), 'ρων' (ron), 'μᾶς' (mas), 'λευ' (lef), 'θε' (the), 'ρώ' (rhos), and 'σης' (ees). The score concludes with the name 'κύ' (Kee) and 'σοι' (see).

1. Έξ ὕ ψους κατ ἥλ θες ὁ εὗ σπλαγχ
Ek see psous kah teel thes o ef spla

5. νος τα φήν κα τε δέ ξω τρι ή με
chnos ta feen ka te dhe kso tree ee meh

9. ρον ἔν α ἡ μᾶς ἐ λευ θε ρώ σης
ron ee nah ee mas e lef the rhos ees

12. τῶν πα θῶν ἡ ζω ἡ καὶ ἡ Ἄ νάσ τα σις ἡ
ton pa thon ee zo ee keh ee a nas ta sees ee

16. μῶν κύ ρι ε δό ξα σοι
mon Kee ree eh dho xia see

FROM ON HIGH DID YOU DESCEND

(ΕΞ ΥΨΟΥΣ ΚΑΤΗΛΘΕΣ)

Eighth Tone (ΗΧΟΣ ΠΛ. Δ')

Adapted to match neume notation by S.L.

F G C F
From on high didst Thou descend O mer ci ful

5 G D E G
Lord for us didst Thou en dure three days in the

9 G C
tomb that we may be re leased from pas sions

12 F C
in this world Thou art our re sur rec tion and our

16 F
life glo ry un to Thee O Lord

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
Ά γι γι os
ος θε O The

5 ος,
os
ά γι γι os
ισ χι chi

9 ρός
ros
ά γι γι os
ά θά να τος

12 έ λέ i σον
ή μᾶς mas

4 ος,
os
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 score for the first part of the hymn, featuring four staves of music. The lyrics are written below each staff. Measure numbers 8, 5, 9, and 12 are indicated on the left.

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

Musical score for the second part of the hymn, featuring five staves of music. The lyrics are written below each staff. Measure numbers 4, 7, and 9 are indicated on the left.

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

8 Δόξα Πατρὶ καὶ γί
Tho xa Pa tri ke-I o ke A γί ω Πνεύμα τι. Καὶ

6 νῦν καὶ ἀ εἴ καὶ εἰς τοὺς αἱ-ῶνας τῶναι ὡνων. Α μήν.
neen ke a ee keh ees tous eh-o nas ton-eh o non-a meen.

11 Ἀγιος Α θά να τος ἐλέ η σον ή μᾶς.
A gi os A tha na tos e le i son i mas.

5

9

12

15

Nai
Ne

Δυ thee

να nah

μις. mees

Ά γι ος A ghi os

ό Θε o The

ό o

(ός,) (os)

Ά A

γι ος ghi os

Ίσ χι ρό (ός) (os)

Ά A

γι ghi

ος os

Ά A

θά tha

να na

το (ός), ε λέ σον ή μᾶς. (os) e le 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 measure. Measures 9 and 10 continue the melody.

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". Measure 7 ends with a fermata over the eighth note of the measure. Measures 8 and 9 continue the melody.

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". Measure 12 ends with a fermata over the eighth note of the measure. Measures 13 and 14 continue the melody.

The fourth staff (measures 13-15) shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics are "have mer cy on us.". Measure 14 ends with a fermata over the eighth note of the measure. Measures 15 and 16 continue the melody.

Ne thee nah mees Ho ly God __

4

(d)

8

Ho ly Migh ty Ho

11

ly Im mort

14

tal have mer cy on us.

The musical score consists of five staves of music for a single voice. The first staff starts at measure 1, the second at measure 4, the third at measure 8, the fourth at measure 11, and the fifth at measure 14. Each staff begins with a treble clef and four measures of music. The lyrics are written below each staff, corresponding to the beginning of each measure. Measure 1: Ne thee nah mees. Measure 4: (d). Measure 8: Ho ly Migh ty Ho. Measure 11: ly Im mort. Measure 14: tal have mer cy on us.

CHERUBIC HYMN

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

(If abbreviated: 4:45 + :30 + :45)

Intonation: #26

Adagio ♩=76

Plagal Fourth Mode

by Theodore Papaparaschou
"Phokaeus" (1790-1851)

Cherubic Hymn - Plagal Fourth Mode - Phokaeus

Cherubic Hymn - Plagal Fourth Mode - Phokaeus

The musical score consists of six staves of music for a single voice. The lyrics are written below each staff. Red annotations above the staff indicate specific notes or chords: 'G↓ C' over the first two staves, 'G' over the third, 'Un.' over the fourth, 'E' over the fifth, and 'F G' over the sixth. Green annotations include a small circle with a dot under the first note of the fifth staff, and a bracket under the eighth staff spanning from the end of the sixth staff to the beginning of the ninth staff.

Staff 1:
 giv - - - ing
 σα δοv - - - (νε) - - ες
 sah dho - - - (neh) - - es
 Trin - - -
 πα - - -
 pah - - -

Staff 2:
 i - - - ty
 - - - σαv - - - την βι - ω - - - τι -
 - - - san - - - teen vee - o - - - tee -
 now lay a - side

Staff 3:
 side
 now lay a - side
 βι ω - τι - κην
 vee o - tee - keen

Staff 4:
 ev - - 'ry earth
 α - - πτο θω
 ah - - πο tho

Staff 5:
 με - - θα meh
 meh - - thah

Staff 6:
 με - - meh

Staff 7:
 F G

Staff 8:
 F C

Staff 9:
 ly ev - 'ry earth - ly care,
 πι - - - με - - - πι - - μνα - - - (να) - - - ον
 ree - - - meh - - - ree - - mnah - - - (nah) - - - an

Cherubic Hymn - Plagal Fourth Mode - Phokaeus

that we may receive the King of all
ώς τὸν Βασιλέα τῶν ὅλων ὑποδεξόμενοι
os ton va-see-leh-ah ton o-lon ee-po-dhek-so-men-ee

For brevity, the words in parentheses
may be chanted in a monotone, or as
follows if time allows:

Andante $\text{♩} = 100$

that we may receive the King of all
ώς τὸν Βασιλέα τῶν ὅλων ὑποδεξόμενοι
os ton va-see-leh-ah ton o-lon ee-po-dhek-so-men-ee

ceive

that we may re ceive
τὸν βασιλέα τῶν ὅλων ὑποδεξόμενοι
ton vah see leh ah

the King of all
τὸν βασιλέα τῶν ὅλων ὑποδεξόμεnenoi
ton o-lon ee-po-dhek so-meh nee

After the Great Entrance:

Cherubic Hymn - Plagal Fourth Mode - Phokaeus

Adagio ♩=76

in - vis - i - bly - es - cor - - - - - - - ted
 $\tau\alpha\zeta$ - $\alpha\gamma$ - $\gamma\varepsilon$ - $\lambda\iota$ - $\kappa\alpha\zeta$ - α - $\alpha\circ\beta\alpha$ - - - - - - - $\tau\omega\varsigma$
 tes ah - nge - lee - kes ah - o - rah - - - - - - - tos

by the an - ge - - - lic or - - - - ders.
 $\delta\sigma$ - $\rho\nu$ - $\phi\circ\beta\sigma\sigma\nu$ - - - $\mu\varepsilon$ - $\nu\sigma\sigma\nu$ $\tau\alpha$ - - - $\xi\varepsilon$ - $\sigma\tau\nu$
 dho - ree - fo - roo - - - meh - - non tah - - - kseh - seen

Al - le - lu - - i - - a.
 $\Lambda\lambda$ - $\lambda\eta$ - $\lambda\sigma\sigma\eta$ - - t - - α
 Ah - lee - loo - - ee - - ah

*(continue with anaphora
on page 363 or 367)*

Καὶ καθάπερ,
ἔνθα βόρβορος, χοῖροι τρέχουσιν,
ἔνθα δὲ ἀρώματα καὶ θυμιάματα, μέλιτται
κατασκηνοῦσιν, οὕτως, ἔνθα μὲν ἄσματα πορνικά,
δαίμονες ἐπισωρεύονται, ἔνθα δὲ μέλη πνευματικά, ἡ τοῦ
Πνεύματος ἐφίπταται Χάρις, καὶ τὸ στόμα καὶ τὴν ψυχὴν ἀγιάζει.
-Αγίου Ἰωάννου τοῦ Χρυσοστόμου

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

-St. John Chrysostom

C

Ku ρι ε ε λε η σον
Ky ri e e le i son

D C G F G

Ku ρι ε ε λε η σον
Ky ri e e le i son

Ku ρι ε ε λε η σον
Ky ri e e le i son

F E D E D

Ku ρι ε ε λε η σον
Ky ri e e le i son

Ku ρι ε ε λε η σον
Ky ri e e le i son

C D C

Ku ρι ε ε λε η σον
Ky ri e e le i son

C

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

C D C

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

C

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

F G

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

G F

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

F D

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

C

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

Πατέρα Υ ον και Αγιον Πνευμα Τριαδα ο μοου σι ον και α χωρισ τον

Αγαπη σωσε Κυριε ηισ χυς μου Κυριος στερεω μα μου

και καταφυ γη μου και ρυσ της μου

Ελεον ει ρη νησθυ σιαναι νε σεως

Και με τατου πνευμα τος σου

Fa ther and Son and Ho ly

Spi rit Tri ni ty one in

es sence and un di vi ded

I will love Thee O Lord my strength the

Lord is my foun da tion my

re fuge and my de li ve rer

A Mer cy of peace a

sac ri fice of praise

F
 Ε χο μεν προς τον Κυ ρι ον

D E C
 Α ξι ον και δι και ον

C D E
 Α γι ος Α γι ος Α γι ος Κυ ρι ος
 G F G C

5
 Σα βα ωθ πλη ρης ο ου ρα νος

8
 και η γη της δο ξης σου Ω σα
 F E

10
 να εν τοις υ ψισ τοις ευ λο γη με νος ο ερ
 D G F

13
 χο με νος εν ο νο μα τι Κυ ρι ου
 E D G

16
 Ω σαν να ο εν τοις ψισ τοις

D C

And with Thy Spi rit

F E

We lift them up to the Lord

D E C

It is pro per and right

C D E G

Holy holy holy ho ly Lord Sa ba oth

F C

heaven and earth are filled with Thy glo ry Ho

D C

san na in the high est bles sed is He who

D C

come eth in the name of the Lord

F G C D C

Ho san na in the high est

1. μην
 2. μην
 3. Σὲ ὑμ νοῦ μεν σὲ εὐ λο γοῦ
 4. οῦ μεν σοὶ εὐ χα ρισ τοῦ μεν
 5. κύ ρι ε καὶ δε ó με θά σου
 6. ó Θε ὥς ἦ μῶν

A musical score for a hymn tune, consisting of three staves of music with lyrics underneath. The music is in common time (indicated by a '4' in the first measure). The first staff starts with a C major chord (C, E, G) followed by a D major chord (D, F#, A). The second staff begins with a G major chord (G, B, D) followed by an F major chord (F, A, C). The third staff begins with a C major chord (C, E, G). The lyrics are:

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

Axion Esti in Plagal of the Fourth by T. Phokaeus

The musical score consists of eight staves of music, each with a different key signature and time signature. The lyrics are written below the notes in Greek. Key changes are indicated by letters above the staff, such as C, G, D, F, G, C, and B. Measure numbers are also present on the left side of the staves.

Staff 1: Key C, Time 4/4. Measures 1-3. Lyrics: Άξι ὅν ἔστιν ως ἀλη.

Staff 2: Key G, Time 4/4. Measures 4-6. Lyrics: θῶς μα καρίζειν σε τὴν Θεο.

Staff 3: Key G, Time 4/4. Measures 7-9. Lyrics: τόκον τὴν ἀει μακάρισ τον καὶ.

Staff 4: Key G, Time 4/4. Measures 10-12. Lyrics: πανά μώω μη η τον καὶ μη.

Staff 5: Key C, Time 4/4. Measures 13-15. Lyrics: τέρα τοῦ Θεοῦ οὐ ή μῶν.

Staff 6: Key D, Time 6/4. Measures 16-18. Lyrics: τὴν τιμὴν ραντῶν.

Staff 7: Key F, Time 4/4. Measures 19-21. Lyrics: χερουβεὶμ καὶ ἐν δοξῷ.

Staff 8: Key G, Time 4/4. Measures 22-24. Lyrics: τέραν ἀσυγκρίτι.

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 the Lord from the heavens.
Al - le - lu ia - ia
Ah - lee - loo

At - vει τε ov
Eh - nee teh ton
εκ των oo
ek ton

the Lord
Ku - - - - ree
τον Kee
ρι - - - - on
ρα - νων rah

from the heavens.
ens.

Al - le - lu ia - ia
Ah - λη - λου
Ah - lee - loo

the Lord
Ku - - - - ree
τον Kee
ρι - - - - on
ρα - νων rah

ens.

Ἡ δὲ τῶν Ψαλμῶν βίβλος ἔξαιρεῖ τὰ πάθη
μετά τυνος 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

The musical score is composed of eight staves of music in G clef, common time, and Plagal Fourth Mode. The lyrics are written below each staff, corresponding to the notes. Red letters (C, Un., E, G, D, F) are placed above specific notes to indicate performance techniques or specific tones.

Staff 1: Re - ceive— me— to - day, O—

Staff 2: Son— O— Son— of— God,— as— a— com —

Staff 3: mu - - ni - - cant of Thy mys - - ti - - cal

Staff 4: sup - - per;— for I— will— not— speak— of the mys -

Staff 5: ter - y— to— Thine— en - e - mies, nor— will

Staff 6: I— give— Thee— a— kiss— as— did

Staff 7: Ju - - das; but as— the—

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

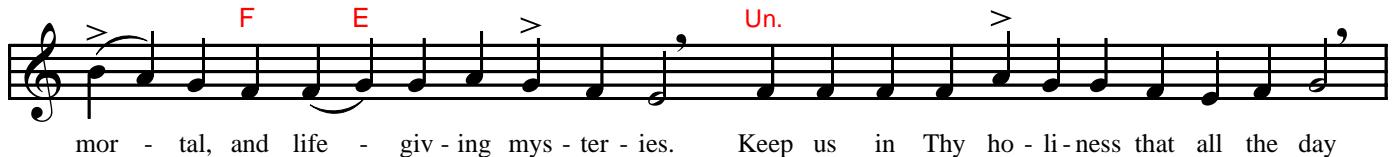
B



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



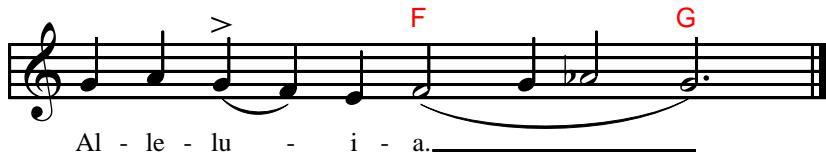
glo - ry. For Thou hast made us wor - thy to par - take of Thy ho - ly, di - vine, im -



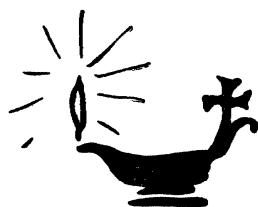
mor - tal, and life - giv - ing mys - ter - ies. Keep us in Thy ho - li - ness that all the day



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



Al - le - lu - i - a.



BLESSED BE THE NAME OF THE LORD

Presto $\text{J}=170$

Second Mode

1 and **2** Traditional Melody

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

Finale:

3 First Choir:

Bless-ed be the name of the Lord

Second Choir:

4 Second Choir:

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

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

Finale:

3 First Choir:

Bless-ed be the name of the Lord

Second Choir:

4 Second Choir:

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