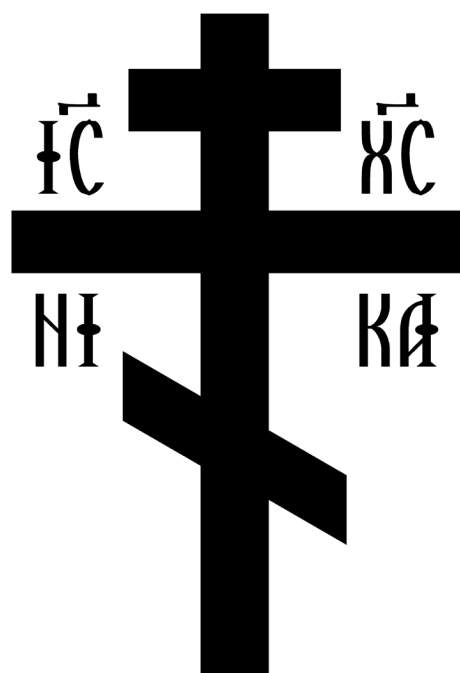




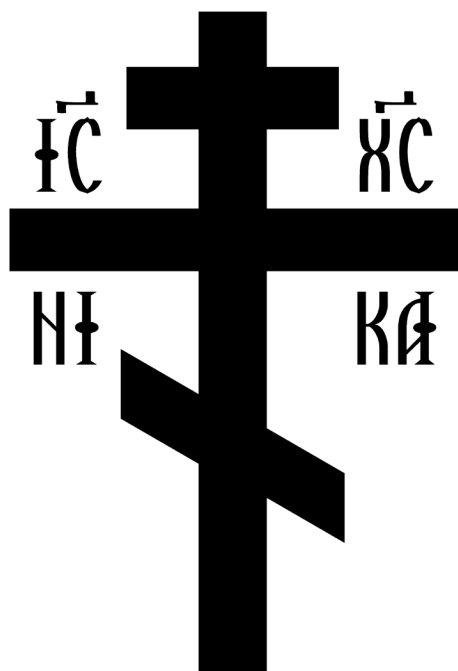
JANUARY 5 – COMMEMORATION OF THE HOLY MARTYRS THEOPEMPTUS & THEONAS
COMMEMORATION OF THE VENERABLE SYNCLETICA

Music for the Eve of the Holy Theophany of Our Lord Monday through Saturday

Δόμνις ἐγγίχῃ ζήνῃ μὴροπόειν
Holy Myrrh-bearers
Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

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MMXXIV



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MMXXIV

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Choral arrangements from
Music for the Order of Vespers and Matins on the Eve of Theophany
© 1999 Timothy J. Clader

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Music for the Eve of the Holy Theophany of Our Lord: Monday-Saturday

Contents

Great Vespers	1
Lord, I Have Cried, in Tone IV	1
Verses of Lord, I Have Cried	2
Stichera at Lord, I Have Cried	4
Aposticha, in Tone VI.....	7
Troparion of the Forefeast, in Tone IV	9
Matins.....	10
God is the Lord, in Tone IV.....	10
Troparion of the Forefeast, in Tone IV	10
The Canon.....	12
Kontakion of the Forefeast, in Tone II	23
Kontakion of the Forefeast, in Tone IV	43
Exapostilarion of the Forefeast	65
Psalms of Praise.....	66
Stichera at Psalms of Praise, in Tone VI.....	67
Aposticha, in Tone II.....	70
Appendix I.....	72
At Lord, I Have Cried	72
Appendix II	85
Aposticha at Vespers	85
Appendix III.....	91
Exapostilarion of the Forefeast	91
Appendix IV	94
Aposticha at Matins.....	94

Great Vespers
Lord, I Have Cried, in Tone IV

Lord, I have cried unto Thee, hear- ken un- to me. Hear- ken un- to me, O Lord.

This system consists of two measures. The first measure contains the lyrics 'Lord, I have cried unto Thee, hear- ken un- to me.' and the second measure contains 'Hear- ken un- to me, O Lord.' The music is written in G major (one sharp) and 4/4 time, featuring a simple harmonic setting with a treble and bass staff.

Lord, I have cried un- to Thee, hear- ken un- to me;

This system consists of two measures. The first measure contains the lyrics 'Lord, I have cried un- to Thee, hear- ken un- to me;' and the second measure contains 'Lord, I have cried un- to Thee, hear- ken un- to me;'. The music continues with the same harmonic setting.

attend to the voice of my sup- pli- ca- -tion when I cry un- to Thee.

This system consists of two measures. The first measure contains the lyrics 'attend to the voice of my sup- pli- ca- -tion' and the second measure contains 'when I cry un- to Thee.' The music continues with the same harmonic setting.

Hear- ken un- to me, O Lord. Let my prayer be set forth

This system consists of two measures. The first measure contains the lyrics 'Hear- ken un- to me, O Lord.' and the second measure contains 'Let my prayer be set forth'. The music continues with the same harmonic setting.

as incense be- fore Thee, the lift- ing up of my hands

as an eve-ning sac- ri- fice. Hear-ken un- to me, O Lord.

Verses of Lord, I Have Cried

Set, O Lord, a watch before my mouth, and a door of enclosure round a- bout my lips.

Incline not my heart unto words of evil, to make excuse with ex- cu- ses in sins,

With men that work iniquity; and I will not join with their chosen.

The righteous man will chasten me with mercy and reprove me; as for the oil of the sinner, let it not anoint my head.

For yet more is my prayer in the presence of their pleasures; swallowed up near by the rock have their judges been.

They shall hear my words, for they be sweetened; as a clod of earth is broken upon the earth, so have their bones been scattered nigh unto hades.

For unto Thee, O Lord, O Lord, are mine eyes, in Thee have I hoped; take not my soul away.

Keep me from the snare which they have laid for me, and from the stumbling-blocks of them that work iniquity.

The sinners shall fall into their own net; I am alone until I pass by.

With my voice unto the Lord have I cried, with my voice unto the Lord have I made supplication.

I will pour out before Him my supplication, mine affliction before Him will I declare.

When my spirit was fainting within me, then Thou knewest my paths.

In this way wherein I have walked they hid for me a snare.

I looked upon my right hand, and beheld, and there was none that did know me.

Flight hath failed me, and there is none that watcheth out for my soul.

I have cried unto Thee, O Lord; I said: Thou art my hope, my portion art Thou in the land of the living.

Attend unto my supplication, for I am brought very low.

Deliver me from them that persecute me, for they are stronger than I.

Bring my soul out of prison, that I may confess Thy name.

The righteous shall wait patiently for me until Thou shalt reward me.

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

Let Thine ears be attentive to the voice of my supplication.

Stichera at Lord, I Have Cried

Stichera of the Martyrs, in Tone IV

Stichos: If Thou shouldest mark iniquities, O Lord, O Lord, who shall stand?

For with Thee there is forgive- - ness.

The musical notation is for a two-part setting in G major (one sharp). The melody is written on a treble clef staff, and the bass line on a bass clef staff. The text is written below the notes. The melody features a long, flowing line for 'forgive-' that spans across the bar lines, ending with a fermata. The word 'ness.' is written below a final note with a fermata. The bass line provides a simple harmonic accompaniment.

Let us hymn the wise Theonas and Theopemptus,/ for, submitting to the dogmas of Christ,/ and having splendidly abolished all ungodly worship,/ they worshipped the one Lord and God/ in holiness, honor and goodly hope,/ confessing Him right boldly before the tyrants;// and they were crowned from on high.

Stichos: For Thy name's sake have I patiently waited for Thee, O Lord; my soul hath waited patiently for Thy word:

My soul hath hoped in the Lord.

The musical notation is for a two-part setting in G major (one sharp). The melody is written on a treble clef staff, and the bass line on a bass clef staff. The text is written below the notes. The melody features a long, flowing line for 'hoped' that spans across the bar lines, ending with a fermata. The word 'Lord.' is written below a final note with a fermata. The bass line provides a simple harmonic accompaniment.

Having forsaken as fleeting/ those things of life which drag men downwards,/ delight in food and glory which fadeth like a flower,/ O most lauded ones, ye cleaved unto Christ,/ enkindled by His comely beauty,/ and ye offered yourselves to Him as sweet-smelling roses,/ and have been divinely crowned// with the diadem of the incorrupt kingdom.

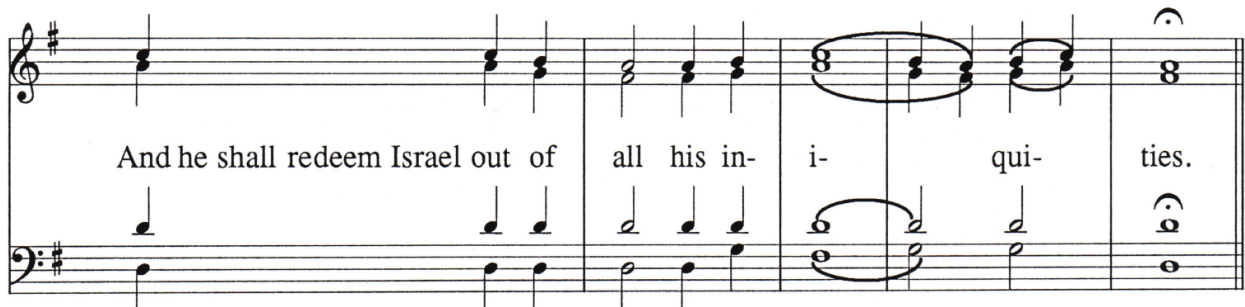
Stichos: From the morning watch until night, from the morning watch:



Having hated the world ye have been shown to transcend the world,/ and have joined the Church of the firstborn;/ and with the angels ye chant incorrupt hymnody,/ standing together before God./ And having rejected the vile falsehood of idolatry,/ as martyrs ye have put to shame// the mindlessness of the tyrants.

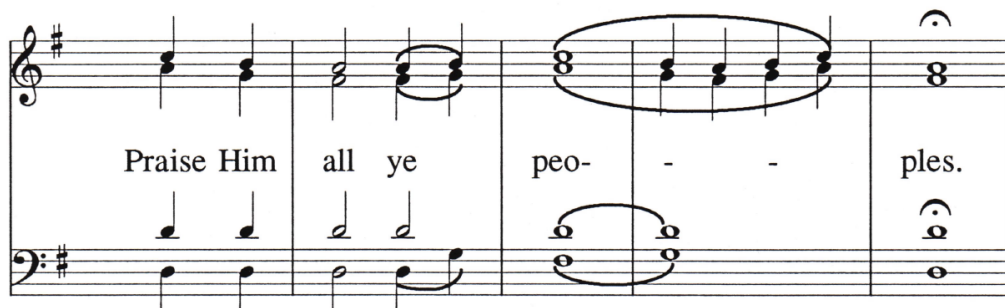
Stichera of the Venerable One, in Tone I

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption:



Having truly desired the glory of the fathers,/ thou didst love incorrupt glory;/ wherefore, forsaking that which is sweet,/ thou gavest thy body over to all manner of pain.// And, reigning with Christ, thou now receivest the reward for thy pangs.

Stichos: O praise the Lord, all ye nations:



He Who permitted the devil when he asked to tempt Job,/ desiring to try thee like gold,/ left thy body to the violence of the evil one;/ but having put the tempter to shame by the patient endurance of infirmities,// thou hast been crowned with a wreath of victory.

Stichos: For He hath made His mercy to prevail over us:



Yearning for the comely beauty of Christ the Bridegroom,/ and desiring to wed thyself to Him/ by all manner of good works,/ thou didst adorn thyself with the pangs of asceticism;// wherefore, thou now reignest with Him in His bridal-chamber.

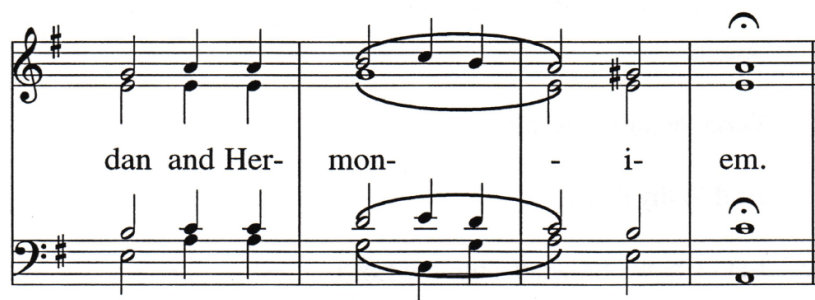
Glory, Both now, of the Forefeast, in Tone VI



Make ready, O River Jordan!/ For, lo! Christ God cometh to be baptized by John,/ that in thy waters He might crush the heads of the invisible serpents by His divinity!/ Rejoice, O wilderness of Jordan!/ Ye mountains, leap up with gladness;/ for our eternal Life cometh to restore Adam!/ O Forerunner John, thou art the voice of one crying in the wilderness:// "Pre- pare ye the ways of the Lord and make straight His paths!"

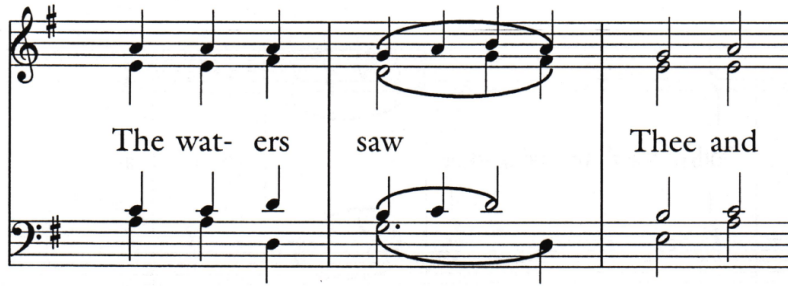
O earth, and ye that are above the earth,/ exult and rejoice!/ the Torrent of sweetness is baptized in the river,/ drying up the outpouring of malice;// and He poureth forth divine remission.

From the land of Jor-



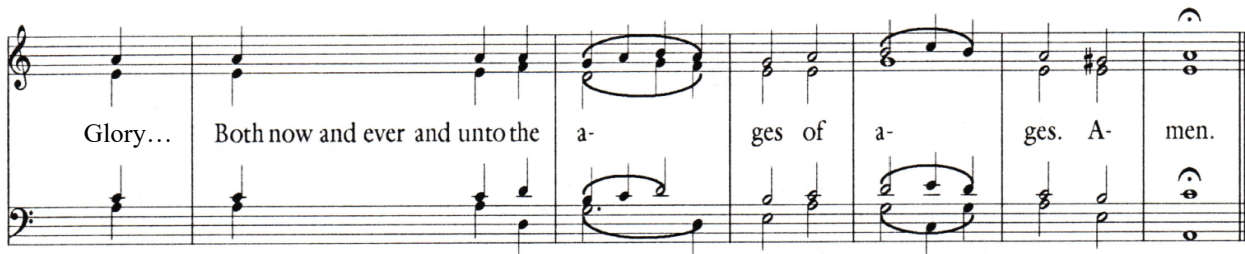
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Stichos: The waters saw Thee, O God:



Having assumed the guise of a servant,/ thou comest to be baptized by a servant,/ in the streams of the Jordan, O Christ,/ delivering us from bondage to the ancient sin,// sanctifying and illumining us.

Glory, Both now, in Tone VI



Let the wilderness of Jordan rejoice,/ and let it blossom like a lily;/ for therein hath been heard the voice of one crying in the wilderness:/ "Prepare ye the way of the Lord!"/ For He Who set forth the mountains with a measure/ and the forested places with His scales,/ Who as God filleth all things,/ is baptized by a servant,/ granting rich gifts at the beginning of His impoverishment./ Eve once heard: "In pain thou shalt give birth to children";/ but now the Virgin hath heard:/ "Rejoice, O thou who art full of grace!// The Lord is with thee, Who hath great mercy!"

Troparion of the Forefeast, in Tone IV

Once, the River Jordan was turned back by the mantle of Elisha/ when Elijah was borne aloft,/ and the waters were parted on either side,/ and the path which before was wet became dry for him,/ as a true image of baptism,/ whereby we pass through the flow of life.// Christ hath appeared in the Jordan to sanctify the waters. *Thrice*

Matins

God is the Lord, in Tone IV

Four times

God is the Lord, and hath ap- peared un- to us. Blessed is he that com- eth

in the name of the Lord.

The musical score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The melody is simple, using half and quarter notes. The lyrics are: 'God is the Lord, and hath ap- peared un- to us. Blessed is he that com- eth in the name of the Lord.' The score is marked 'Four times' at the beginning. The final note of the melody is a whole note on the G line of the Treble clef, marked with a fermata and the number '8' below it, indicating an octave repeat.

Troparion of the Forefeast, in Tone IV

Once, the River Jordan was turned back by the mantle of Elisha/ when Elijah was borne aloft,/ and the waters were parted on either side,/ and the path which before was wet became dry for him,/ as a true image of baptism,/ whereby we pass through the flow of life./ Christ hath appeared in the Jordan to sanctify the waters. *Thrice*

After the First Chanting of the Psalter, this Sessional Hymn

Tone I, Special Melody: The choir of the angels...

Be glad, O River Jordan! For unto thee doth the Creator come of His own will, to receive baptism from a servant, in that He is compassionate. Adorn thyself and dance, O Adam, and Eve our first mother! The all-good God hath come, the deliverance of all!

Glory..., Both now..., in the same melody

The Master, as the Torrent of delight, cometh forth to be baptized in the river's streams, desiring to fill me with purity through the waters; and John, beholding Him, cried aloud: "How can I stretch forth my hand to touch the head of Thee before Whom all things tremble?"

After the Second Chanting of the Psalter, this Sessional Hymn

Tone III, Special Melody: Awed by the beauty of thy virginity...

Clothing the nakedness of Adam in the raiment of glory, O Compassionate One, Thou desirest to strip Thyself naked in the flesh, in the River Jordan. O the all-glorious wonder! How doth water receive Thee, O Lord and Master, Who coverest the chambers with waters, as it is written? O Jesus our Benefactor, we all hymn Thine epiphany!

Glory..., Both now..., in the same melody

Christ our God, the great Sun Who shone forth from the Virgin as from a cloud, cometh to shine forth in the Jordan, dispelling the darkness of sin and illumining the ends of the world. Let us pray with piety, that we may receive His effulgence, asking for great mercy.

The Canon

Canon of the Forefeast, with 6 Troparia, including the irmos; that of the Martyrs, with 4 Troparia; and that of the Venerable One, with 4 Troparia.

Ode I

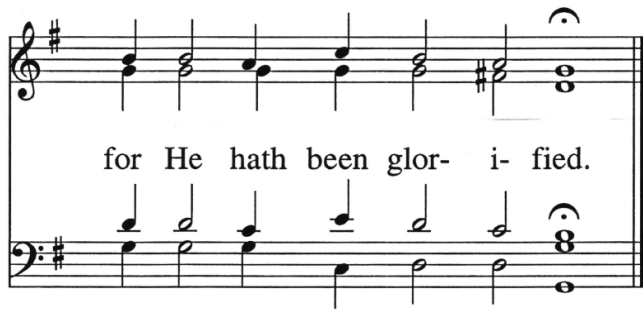
Canon of the Forefeast, in Tone I

De- liv- ered from bit- ter sla- ver- y,

Is- ra- el tra- versed the impassable as though it were dry land;

and seeing the en- em- y drowned, it chanted unto God as to its Re- dee- mer

Who worketh wonders with His up- raised arm,



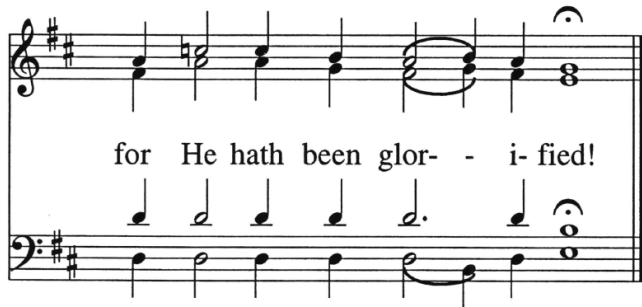
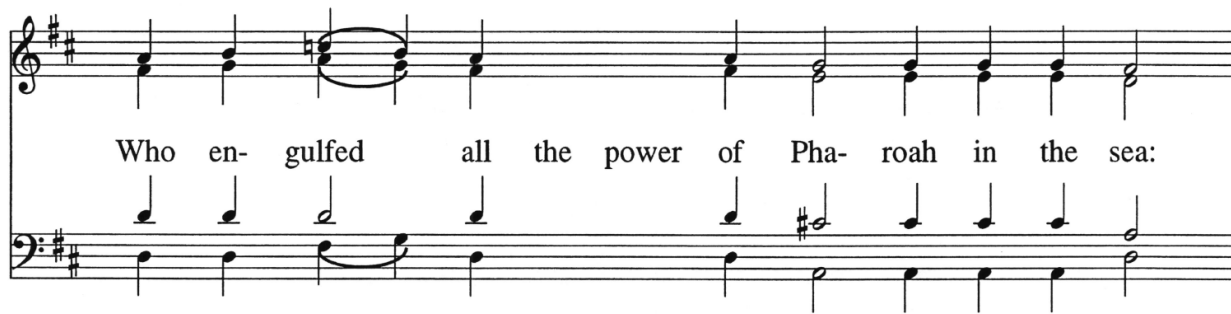
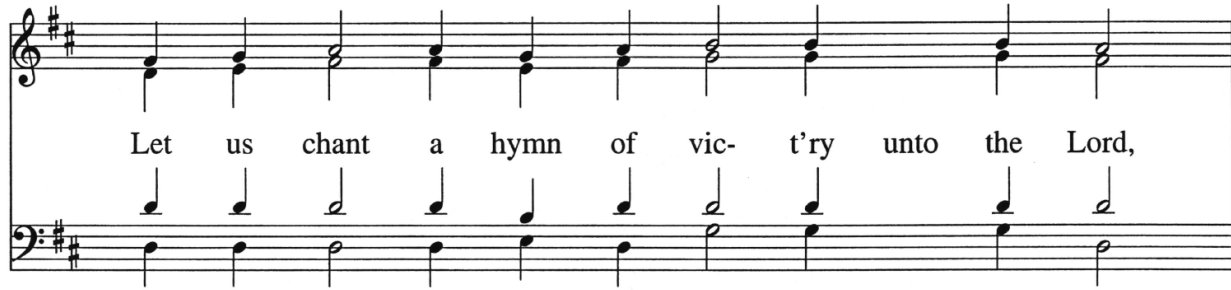
Refrain: Glory to Thee, our God, glory to Thee.

Christ cometh to baptism! Christ arriveth at the Jordan! Christ now burieth our sins in the water, in that He is good! With gladness let us chant unto Him, for He hath been glorified.

Let the clouds, rejoicing, let great gladness fall! Jesus Christ cometh forth to drown the torrents of men's sin in the waters of the Jordan, granting enlightenment unto all.

Behold, the Light is revealed! Behold, purification is shown forth! Lo! the Savior standeth forth to shine rays of His divine splendor upon those in darkness! Let us joyfully embrace Him with pure thoughts.

Canon of the Martyrs, in Tone VII



Refrain: O Holy Martyrs, pray to God for us.

Come, ye faithful, and glorifying together let us celebrate on the Forefeast the memorial of the athletes, Christ in spiritual hymns.

The passion-bearers of Christ and steadfast champions of the Faith, having armed themselves with might against ungodliness, vanquished the enemy,

The ungodly and impious tyrant, a stranger to the Faith of Christ who raged against the passion-bearers, is destroyed by their faith.

Theotokion: O Theotokos, from all want do thou save this flock which thou hast acquired, making entreaty to our God and Savior.

Canon of the Venerable One, in Tone II

Come, ye peo- ple, let us chant a hymn to Christ God,

The first system of musical notation features a treble and bass staff in G major (one sharp). The melody is primarily composed of half notes and quarter notes, with a final phrase in the treble staff marked by a slur and a fermata. The lyrics are centered under the notes.

Who di- vi- ded the sea and guided the peo- - ple

The second system continues the melody with similar note values. The lyrics "Who di- vi- ded the sea and guided the peo- - ple" are aligned with the notes, with a hyphen indicating a long note for "ple".

whom He had led forth from the bondage of E- - gypt,

The third system continues the melody. The lyrics "whom He had led forth from the bondage of E- - gypt," are aligned with the notes, with a hyphen indicating a long note for "E-".

for He hath been glor- i- fied.

The fourth system concludes the phrase with the lyrics "for He hath been glor- i- fied." The melody ends with a final cadence in the treble staff, marked by a double bar line and a fermata.

Refrain: O Venerable Syncletica, pray to God for us.

I who am senseless and wholly impure come forth to crown thy memory with hymns, setting my hope on thee. Grant me the discourse of wisdom and understanding by thine entreaties.

Having taken thy whole mind up to the divine heights, and come to know the abyss of good things and the goodness of delight, thou didst endure all that befell thee.

Desiring great glory, thou gavest wings to thy mind, to soar aloft to God Most High, and through abstinence and pangs didst lighten thy body, which had drawn thee down toward the earth.

Theotokion: He Who became incarnate of thy womb, O Theotokos, remained what He was before, and bestowed upon us who were created from dust that which we were in the beginning, delivering us from our transgressions.

Katavasia - Ode I

The Lord Who is mighty in bat-tles

un-cov-ered the bed of the deep

and leadeth His own people across on dry land,

but engulfing the en-e-my there-in, For He hath been glor-i-fied.

Ode III
Canon of the Forefeast

Let no mortal boast in his wis- dom or wealth, but rather in his faith in the Lord,

This musical system consists of a treble and bass staff in G major (one sharp). The melody is primarily composed of half and quarter notes, with some eighth notes. The lyrics are written below the notes, with hyphens indicating syllables spanning across notes.

crying out to Christ God in Orthodox man- ner, and ev- er chant- ing:

This musical system continues the melody from the first line. It features a mix of half, quarter, and eighth notes. The lyrics are aligned with the notes, with hyphens used for syllables that span across notes.

Establish me upon the rock of Thy com- mand- ments, O Mas- ter!

This musical system concludes the third line of the canon. It includes a final cadence with a double bar line and repeat signs. The melody uses half, quarter, and eighth notes, ending with a whole note chord.

Refrain: Glory to Thee, our God, glory to Thee.

Christ, Who hath been seated with the Father and the Spirit from before time began, and Who became incarnate of the Virgin in latter times, cometh to baptism, granting immortality unto all through the divine font, as He knoweth.

Desiring, in the loving-kindness of His mercy, to bury our sins with water in the Jordan's streams, Christ God cometh forth and by baptism restoreth us who have become corrupt.

Covering the shameful nakedness of our first father Adam, Thou hast voluntarily stripped Thyself naked, O Christ, and Thou coverest Thyself in the streams of the Jordan, O Thou Who alone art greatly merciful, and Who coverest Thy chambers with waters.

Canon of the Martyrs

My heart hath been es- tab- lished in the Lord;

This musical system consists of a treble and bass staff in D major (two sharps). The treble staff features a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass staff provides a harmonic accompaniment with notes: D3, F#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

my horn hath been ex- al- ted in my God;

This musical system continues the melody. The treble staff has notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass staff has notes: D3, F#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A fermata is placed over the final chord (D4, F#4, A4) in both staves.

my mouth hath been enlarged ov- er the en- e- my;

This musical system continues the melody. The treble staff has notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass staff has notes: D3, F#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A fermata is placed over the final chord (D4, F#4, A4) in both staves.

and I have found glad- ness in Thy sal- va- - tion.

This musical system concludes the piece. The treble staff has notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass staff has notes: D3, F#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. A fermata is placed over the final chord (D4, F#4, A4) in both staves.

Refrain: O Holy Martyrs, pray to God for us.

Let us praise Theopemptus and the all-glorious Theonas, the proponents of piety and faith, the divine athletes.

Having shown yourselves to be a rule, a model and an example, O great martyrs of Christ, for the saints ye became guides to martyrdom.

Eagerly desiring their life of virtue, the martyrs who stood together with them at the tribunal cried aloud: "All of us are Christians!"

Theotokion: Thou wast ineffably born of the Virgin, O Thou Who lovest mankind, and hast revealed Thyself as was Thy good pleasure, and hast restored the world, O Lord.

Canon of the Venerable One

The image displays a musical score for a hymn, titled "Canon of the Venerable One". It is written for two voices, likely Soprano and Alto, in a two-part setting. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "Es- tab- lish us with- in Thee, O Lord Who hast slain sin by the Tree, and plant Thou the fear of Thee in the hearts of us who hymn Thee." The score consists of two systems of staves. The first system covers the first two lines of the lyrics, and the second system covers the next two lines. The melody is simple and hymn-like, with a focus on the text. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Refrain: O Venerable Syncletica, pray to God for us.

Thou didst not spare thy flesh many wounds, nor the agony of being dragged irresistibly to the pangs of abstinence, wherein the tempter was expelled.

Thou didst choose the narrow path which leadeth to the divine life of incorruption, spurning the wide path, of which there is truly naught worse for the mind to contemplate.

Thou didst escape the burning flower of youth through the privations and pangs of asceticism, and with the outpourings of thy tears didst extinguish the burning of thine eyes.

Theotokion: The Word Who became incarnate of thee, O most pure one, desiring to wash away the defilement of the flesh, amazed the water's flow with the manner of His cleansing.

Katavasia – Ode III

The Lord Who giv- eth might un- to kings

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The word 'giv-' is split across the two staves, with 'eth' on the treble staff and 'might' on the bass staff. The word 'un-' is split across the two staves, with 'un-' on the treble staff and 'to' on the bass staff. The word 'kings' is on the treble staff.

and up- lif- teth the horn of His an- oin- - ted,

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The word 'up-' is split across the two staves, with 'up-' on the treble staff and 'lif-' on the bass staff. The word 'teth' is on the treble staff. The word 'the' is on the bass staff. The word 'horn' is on the treble staff. The word 'of' is on the bass staff. The word 'His' is on the treble staff. The word 'an-' is split across the two staves, with 'an-' on the treble staff and 'oin-' on the bass staff. The word 'ted,' is on the treble staff.

is born of the Vir- gin and cometh to bap- ti- sm.

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The word 'is' is on the treble staff. The word 'born' is on the bass staff. The word 'of' is on the treble staff. The word 'the' is on the bass staff. The word 'Vir-' is split across the two staves, with 'Vir-' on the treble staff and 'gin' on the bass staff. The word 'and' is on the treble staff. The word 'cometh' is on the bass staff. The word 'to' is on the treble staff. The word 'bap-' is split across the two staves, with 'bap-' on the treble staff and 'ti-' on the bass staff. The word 'sm.' is on the treble staff.

To Him, O ye faithful, let us cry out: For ho- ly is our God!

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The word 'To' is on the treble staff. The word 'Him,' is on the bass staff. The word 'O' is on the treble staff. The word 'ye' is on the bass staff. The word 'faithful,' is on the treble staff. The word 'let' is on the bass staff. The word 'us' is on the treble staff. The word 'cry' is on the bass staff. The word 'out:' is on the treble staff. The word 'For' is on the bass staff. The word 'ho-' is split across the two staves, with 'ho-' on the treble staff and 'ly' on the bass staff. The word 'is' is on the treble staff. The word 'our' is on the bass staff. The word 'God!' is on the treble staff.

Kontakion of the Forefeast, in Tone II

Special Melody: Seeking the highest...

O Christ, Who in Thy compassion and infinite mercy/ takest away the multitude of all our transgressions,/ Thou comest as a man to be baptized/ in the waters of the Jordan,/ clothing me in the raiment of the ancient glory// of which I was cruelly stripped bare.

Sessional Hymn of the Martyrs

Tone I, Special Melody: Thy tomb, O Savior...

Theopemptus, who hath been shown to be a holy hierarch for those here below, together with the steadfast Theonas, his fellow athlete, is wounded, crying out with joy to the torturers who were unable to bear their opposition: "I honor Thee Who alone hast buried the transgressions of mortals in the streams of the Jordan!"

*Glory...: another Sessional Hymn, of the Venerable One
Tone V, Special Melody: The Word Who with the Father
and the Spirit is equally without beginning...*

Thou hast transcended the pain of enduring ascetic feats, and dost delight in the sublime mansions in the heavens and hast been filled with greater radiance, for thou didst manfully tread the difficult path, transcending things present. Thou didst make thyself like unto the angels, and now sharest in their glory.

*Both now...: Sessional Hymn of the Forefeast
Tone I, Special Melody: Thy tomb, O Savior...*

The great Rain cometh forth to the river's streams, desiring to be baptized in the flesh; and to Him the godly Forerunner said in fear: "How can I baptize Thee Who art wholly without defilement? How can I stretch forth my hand to the head of Thee before Whom all things tremble?"

Ode IV
Canon of the Forefeast

Of old, O Christ, Habbakuk heard wondrous re- port of Thee,

and cried out in fear: God shall come forth from Thæ- man,

the Holy One out of a mountain overshadowed and dense- ly wood- ed,

to save His a- noint- ed ones! Glo- ry to Thy pow- er, O Lord!

Refrain: Glory to Thee, our God, glory to Thee.

Draw ye forth the water of life! For, lo! the River of peace truly cometh to dry up the rolling waters of unbelief and to pour forth enlightenment upon those who sing to Him: Glory to Thy power, O Lord!

Be glad, O human nature, thou desert which before was arid with thirst! The Torrent of delight hath now appeared, freeing all from the burning heat of sin with the waters of the Jordan. To Him do we chant with faith: Glory to Thy power, O Lord!

The voice of one crying forth in prophecy thundered forth upon barren minds, saying: "Prepare ye straight ways for Christ Who cometh, that He may through baptism purify us who have grown old, releasing us from our primal condemnation!"

Canon of the Martyrs

I heard re- port of Thee and was a- fraid; I un- der- stood Thy works

The musical score is written for two staves, treble and bass, in the key of D major (two sharps). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the notes.

and was filled with awe, O Lord.

The musical score continues on two staves, treble and bass, in the key of D major. The melody concludes with a final note on a whole note in the treble staff, followed by a double bar line. The bass staff continues with a few more notes.

Refrain: O Holy Martyrs, pray to God for us.

Ye watered the whole world with divine discourses, O great martyrs of Christ, and set falsehood at naught.

Riches which cannot be taken away did the athletes truly find, and they spat upon wealth, glory and the fame of mortals.

Having put on the armor of Christ, therein the passion-bearers repelled all the savagery of the tyrants.

Theotokion: O pure Mother, blessed and holy Virgin, from every evil circumstance save those who hymn thee.

Canon of the Venerable One

Thou cam- est forth from the Vir- - gin,

The first system of the musical score for 'Canon of the Venerable One'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of half notes and quarter notes, with a long horizontal line (fermata) over the word 'Vir-' in the treble staff. The bass staff provides a harmonic accompaniment with half notes and quarter notes.

nei- ther a me- di- a- tor nor an angel, but Thyself in- car- nate, O Lord

The second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff features a key signature change to two flats (B-flat and E-flat) and a common time signature. The melody is composed of half notes and quarter notes, with a long horizontal line (fermata) over the word 'in-' in the treble staff. The bass staff provides a harmonic accompaniment with half notes and quarter notes.

and hast saved me, the whole man; where- fore, I cry to Thee:

The third system of the musical score. It continues the melody and accompaniment from the second system. The treble staff features a key signature change to two flats (B-flat and E-flat) and a common time signature. The melody is composed of half notes and quarter notes, with a long horizontal line (fermata) over the word 'where-' in the treble staff. The bass staff provides a harmonic accompaniment with half notes and quarter notes.

Glo- ry to Thy pow- er, O Lord!

The fourth system of the musical score. It continues the melody and accompaniment from the third system. The treble staff features a key signature change to two flats (B-flat and E-flat) and a common time signature. The melody is composed of half notes and quarter notes, with a long horizontal line (fermata) over the word 'Glo-' in the treble staff. The bass staff provides a harmonic accompaniment with half notes and quarter notes.

Refrain: O Venerable Syncletica, pray to God for us.

Excelling in the beauty of thy body, thou wast spoken for by many, who did not obtain their desire. Wherefore, having laid waste to thy body, thou didst partake of divine beauty.

Like Job, thou didst endure bodily affliction and didst not protest the sentence imposed upon thee; and, transcending nature and time, thou hast received a divine habitation.

Thou didst withdraw from thy kinfolk, parents and estates, seeking Christ alone, the inexhaustible riches which cannot be taken away, and with Him thou hast been shown to be a partaker of glory on high.

Theotokion: Thine Offspring hath delivered Adam from corruption, having become like man except for corruption; for thy conceiving transcended man. Wherefore, O Maiden, deliver me from corruption and evils.

Katavasia – Ode IV

I heard, O Lord, Thy voice,

him whom Thou didst call the voice of one crying in the wil- der- ness,

for Thou didst thunder over ma- ny wa- ters,

bear- ing wit- ness to Thy Son.

And, wholly filled with the Spirit which descended,

He cried out: Thou art Christ, the Wisdom and Power of God!

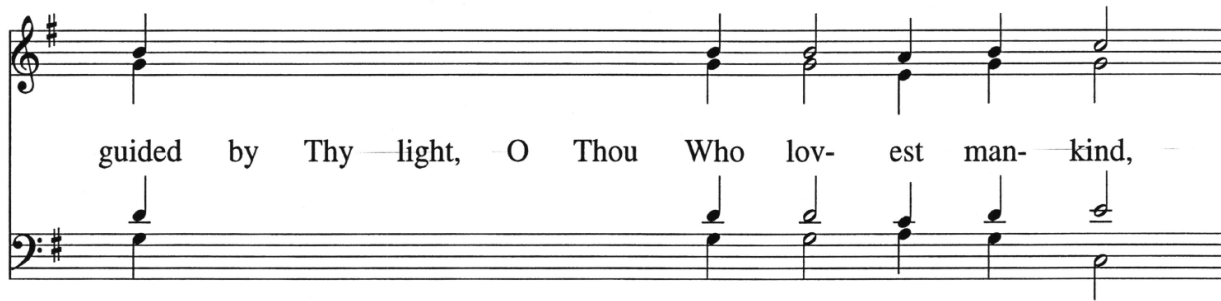
Ode V
Canon of the Forefeast

Shine forth Thy nev- er wa- ning light

up- on the hearts of those who hymn Thee with faith, O Christ,

granting us the peace which passeth un- der- stan- ding;

and fleeing from the night of ig- nor- ance to the day,



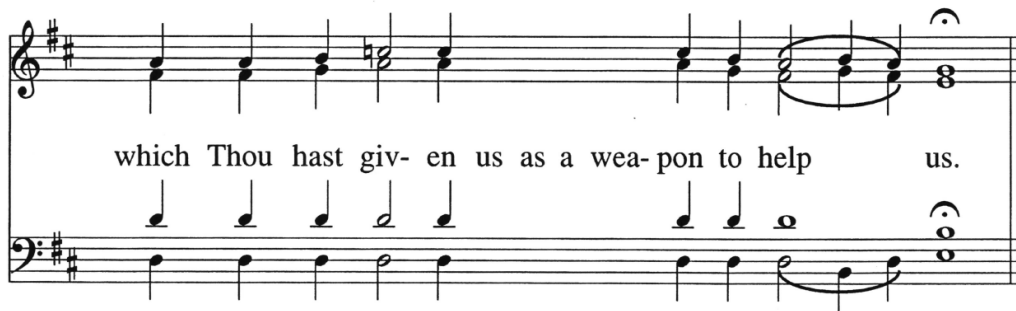
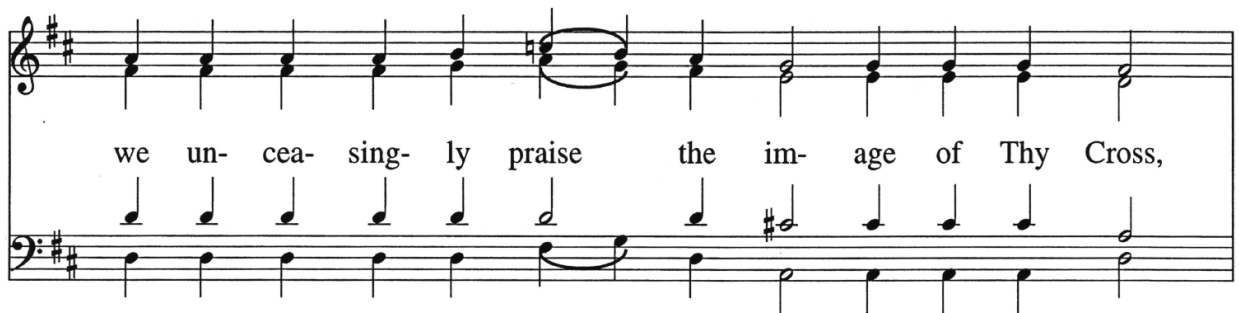
Refrain: Glory to Thee, our God, glory to Thee.

As King of peace, Thou hast broken down the middle-wall of enmity, appearing to those on earth in fleshly form; wherefore, beholding Thine arrival, John marvelled in fear when he was commanded to place his hand upon Thee.

Hastening, Christ cometh now to crush the heads of the serpents in the waters, and crieth out to the trembling baptist: "Stretch forth thy hand, and touch my head, and shake off thine awe, doing that which thou art commanded!"

The prophet once uttered the grace of baptism in the divine Spirit, striking the streams of the Jordan with his mantle; and they have parted, making for us a path to the divine regeneration of Christ Who hath appeared therein.

Canon of the Martyrs



Refrain: O Holy Martyrs, pray to God for us.

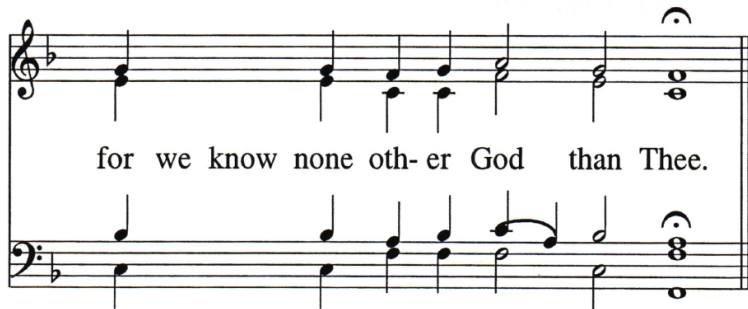
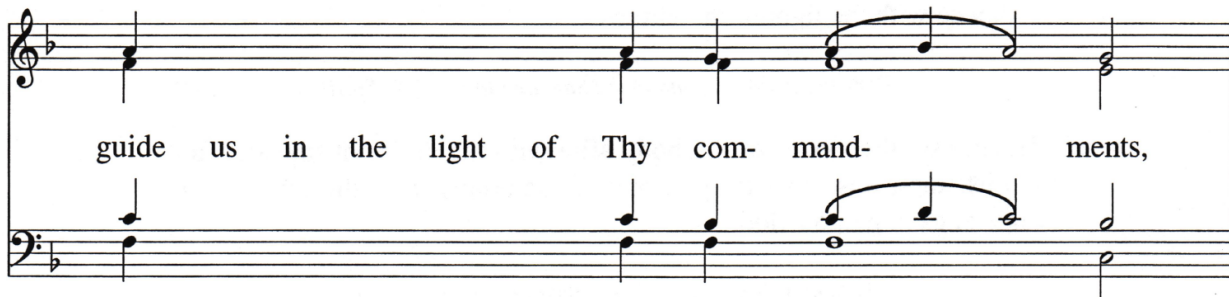
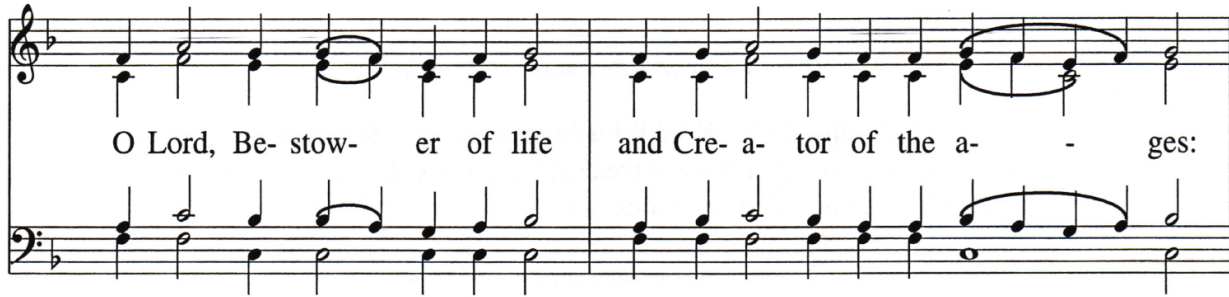
The wise athletes, the warriors of the Faith, having valiantly vanquished the torments of the all-iniquitous enemy, have together received crowns.

Neither inducements, nor lies, nor earthly glory were able to bring an end to your contest of faith, O athletes; wherefore, rejoice ye!

Standing before the throne of the glory of the Lord, with the angels make unceasing supplication, that He grant cleansing of transgressions to those who hymn you with faith.

Theotokion: O most holy Virgin who art full of joy, and who, in manner past description, gavest birth to the Word in time: Entreat Him, that He save our souls.

Canon of the Venerable One



Refrain: O Venerable Syncletica, pray to God for us.

Thou wast a temple of the Word Who dwelleth among the pure spirits, O wise one; for thou didst illumine the beauty of thy soul with the manifold pangs of abstinence, O all-glorious one.

With many pangs, thou didst mortify the flesh which was robed in purple by natural grace, making the shining image of thy soul yet brighter in radiance through the light of the virtues.

Having set the matter of thy body afire with the desire of thy soul for Christ, thou dost now truly rejoice immaterially with the immaterial angels, gazing upon God.

Theotokion: The Head of the pious, Who without seed was truly born of thy womb, O most pure one, hath now crushed the heads of the serpents who made their lair in the streams.

Katavasia – Ode V

Je- sus, the Au- thor of life,

The first system of musical notation for the Katavasia. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of half notes and quarter notes, with a half note 'Au-' and a quarter note 'thor' beamed together. The bass staff provides a simple harmonic accompaniment with half notes and quarter notes.

com- eth to an- nul the condemnation of Adam, the first cre- a- - ted.

The second system of musical notation. The treble staff continues the melody with eighth notes and quarter notes, ending with a half note 'ted.'. The bass staff continues the accompaniment with eighth notes and quarter notes.

And since, as God, He doth not re- quire clean- sing,

The third system of musical notation. The treble staff features a half note 'sing,' with a long horizontal line above it, indicating a sustained or melismatic passage. The bass staff continues with quarter and half notes.

He cleanseth the fallen one in the Jor- - dan,

The fourth system of musical notation. The treble staff has a half note 'dan,' with a long horizontal line above it, indicating a sustained or melismatic passage. The bass staff continues with quarter and half notes.

there- in slay- ing en- - mi- ty,

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody for the words 'there-' and 'in' is composed of quarter notes. For 'slay-' and 'ing', it continues with quarter notes. The word 'en-' is followed by a half note, which is then tied to the next measure. The final measure of this system contains a half note for 'mi-' and a quarter note for 'ty,'. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment with chords and single notes. A long horizontal line connects the end of the 'en-' half note in the treble staff to the start of the 'mi-' half note in the bass staff, indicating a sustained harmonic support.

and granteth the peace which passeth all un- der- stan- - ding.

This musical system continues the composition. The treble staff starts with a treble clef and a key signature of one flat. The melody for 'and granteth' is in quarter notes. 'the peace' continues with quarter notes. 'which passeth' is also in quarter notes. The word 'all' is followed by a half note, which is tied to the next measure. The final measure of this system contains a half note for 'un- der- stan-' and a quarter note for '- ding.'. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment. A long horizontal line connects the end of the 'all' half note in the treble staff to the start of the '- ding.' half note in the bass staff, indicating a sustained harmonic support.

Ode VI
Canon of the Forefeast

I am wholly stuck fast in boundless pas-sions,

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "I am wholly stuck fast in boundless pas-sions,". The word "pas-sions" is split across the bar line.

and have fallen into the sea-monster of e-vil;

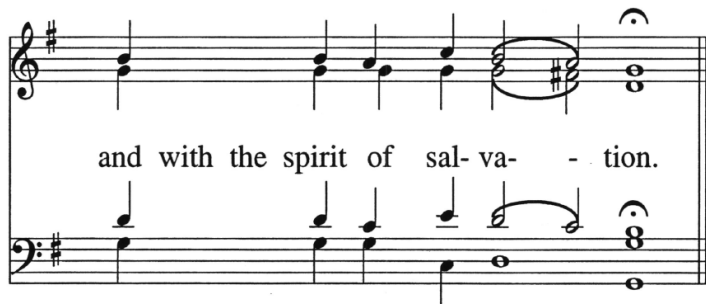
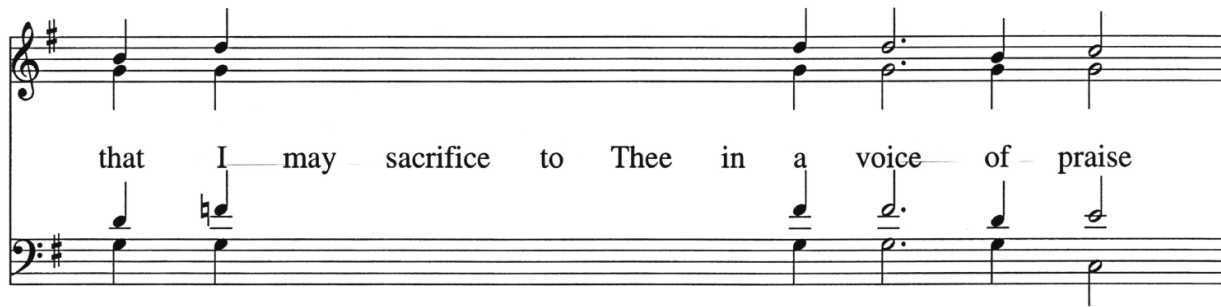
The second line of musical notation continues the melody. The lyrics are: "and have fallen into the sea-monster of e-vil;". The word "e-vil;" is split across the bar line.

and lead me up from corrup-tion, as Thou didst Jo-nah, O God,

The third line of musical notation continues the melody. The lyrics are: "and lead me up from corrup-tion, as Thou didst Jo-nah, O God,". The word "corrup-tion," is split across the bar line.

and grant me dis-pas-sion through faith,

The fourth line of musical notation continues the melody. The lyrics are: "and grant me dis-pas-sion through faith,". The word "dis-pas-sion" is split across the bar line.



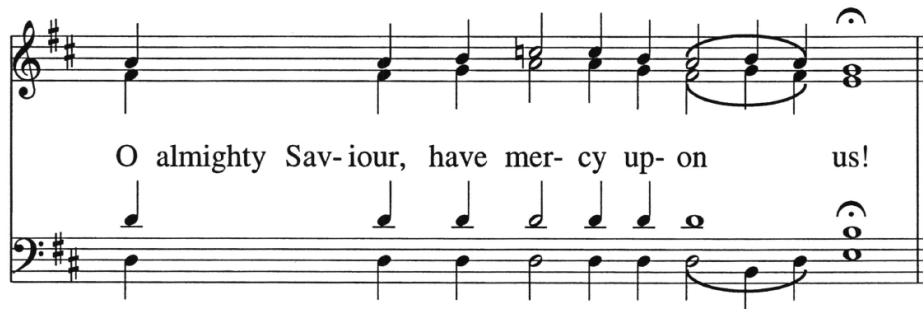
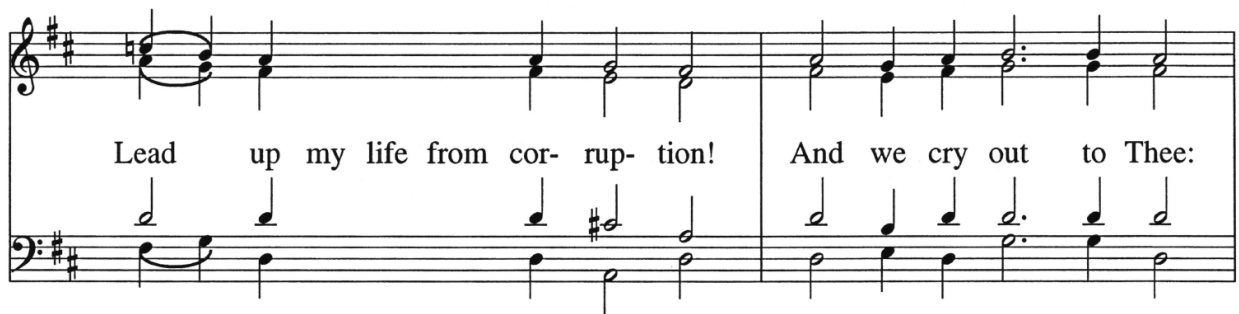
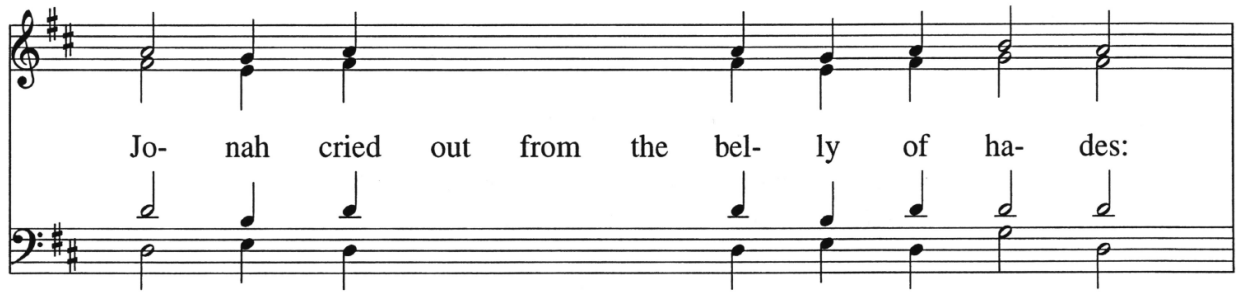
Refrain: Glory to Thee, our God, glory to Thee.

Showing forth the loving-kindness of His compassions, the immutable Christ cometh to a servant in the guise of a servant, asking baptism, and rescuing mankind from slavery; and marvelling at His coming, the Forerunner stood in awe, held fast by fear.

How can the river's streams receive Thee, the unbearable Fire Who art now come? How can the angels of heaven look upon Thy nakedness? How can the hand of John stretch forth to touch Thee, O Word of God Who art wholly without beginning, and Who created him on earth?

Fleeing, the sea is parted, disclosing for the new people a divine path which He Who all-gloriously poured forth water from the rock, having come in the flesh, hath made in the midst of the river. Let us glorify as God Him Who hath built up anew our ruination.

Canon of the Martyrs



Refrain: O Holy Martyrs, pray to God for us.

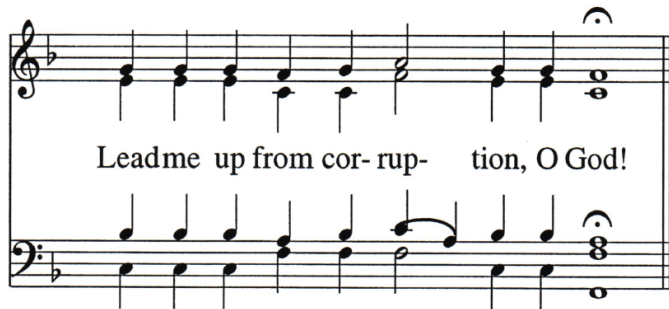
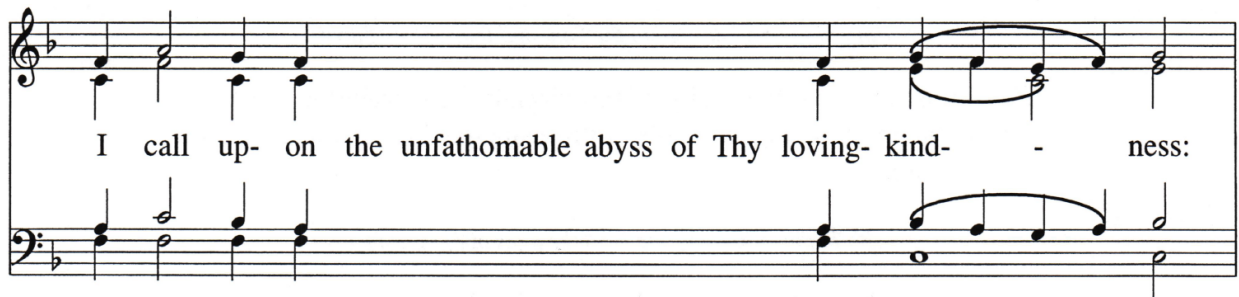
Contending in the arena, the martyrs set at naught the falsehood of idolatry and rooted out all ungodliness from the earth by their martyrdom.

O glorious martyrs, the enemy and persecutor of the Faith set his minions to slay thee cruelly with swords, like lambs.

When the choir of the saints beheld the tormenters armed with swords, they manfully cried aloud: "We are soldiers of Christ, O tyrant!"

Theotokion: Cease thou never in thy supplications to our God, to Whom thou didst ineffably give birth, O Theotokos, that He deliver from misfortunes us who hymn thee, O pure Ever-virgin.

Canon of the Venerable One



Refrain: O Venerable Syncletica, pray to God for us.

Illumined with the radiance of the Spirit, thou didst reject all the delight of the flesh as a thing of the night; for thou wast crowned with the desire for good things.

Today thy splendid memorial hath shone forth from afar, enlightening the darkness of men's souls, O adornment of struggling monastics.

Thou didst preserve the purity of thy virginity, honoring the incorrupt bridal-chamber; for thou wast afire with desire for Christ, thine awesome Bridegroom.

Theotokion: That we might be filled with glory, the Lord of glory hath come to inglorious humanity; and, washed like a man, thy Son hath glorified men.

Katavasia – Ode VI

In the wil- der- ness the Forerunner, the voice of the Word,

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a half note on 'the' and a dotted half note on 'voice'. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with a half note on 'the' and a dotted half note on 'voice'.

the lamp- stand of the Light, the morning- star of the Sun,

This musical system continues the melody and accompaniment from the first line. The treble staff has a treble clef and a key signature of one flat. The melody features a half note on 'the', a dotted half note on 'star', and a half note on 'Sun'. The bass staff has a bass clef and a key signature of one flat, with a half note on 'the', a dotted half note on 'star', and a half note on 'Sun'.

crieth out to all the peo- ple:

This musical system continues the melody and accompaniment. The treble staff has a treble clef and a key signature of one flat. The melody features a half note on 'crieth', a dotted half note on 'ple:', and a half note on 'ple:'. The bass staff has a bass clef and a key signature of one flat, with a half note on 'crieth', a dotted half note on 'ple:', and a half note on 'ple:'.

“Repent and cleanse yourselves be- fore- hand!”

This musical system concludes the Katavasia. The treble staff has a treble clef and a key signature of one flat. The melody features a half note on 'Repent', a dotted half note on 'hand!', and a half note on 'hand!'. The bass staff has a bass clef and a key signature of one flat, with a half note on 'Repent', a dotted half note on 'hand!', and a half note on 'hand!'.

For, lo! Christ standeth before you,

delivering the world from corruption!"

Kontakion of the Forefeast, in Tone IV

In the streams of the Jordan/ the Lord crieth out to John today:/ Fear not to baptize Me,/ for I have come// to save Adam the first-created!

Ikos: "I do not require thee to transgress the bounds of what is meet, O Baptist; I say not unto thee: Tell Me what thou tellest the iniquitous, and what thou teachest sinners. Only baptize Me in silence, awaiting those things which come through baptism; for it is for this cause that thou hast received a dignity which even the angels do not possess; for I have made thee greater than all the prophets. Thus, not one of them beheld Me plainly, but only in images, shadows and reflections; but thou beheldest Me standing before thee. For I am come to save Adam the first-created!"

Ode VII
Canon of the Forefeast

The chil - dren who once, for the sake of pi- e- ty,

This musical system consists of a treble and bass staff joined by a brace on the left. Both staves are in the key of D major, indicated by two sharps (F# and C#). The treble staff contains a series of half notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass staff contains a series of half notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3. The lyrics are written below the notes, with hyphens indicating syllables spanning across notes.

passed through the un- bear- a- ble flame of the fur- nace

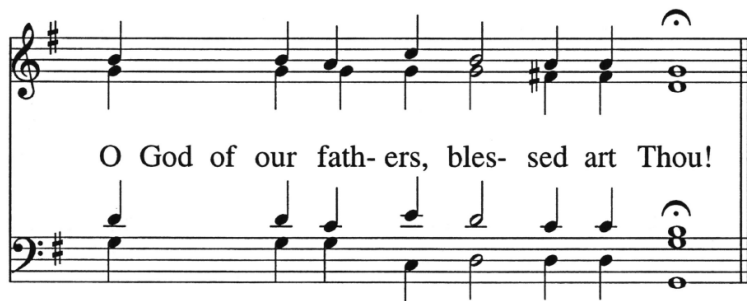
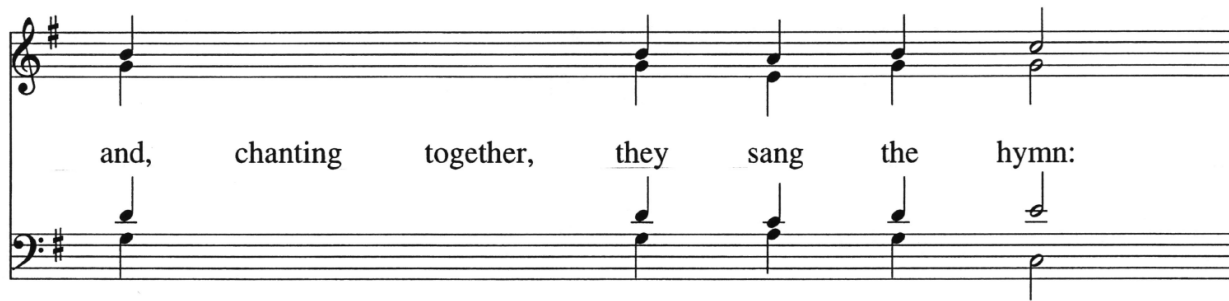
This musical system continues the melody from the first line. The treble staff has half notes D4, E4, F#4, G4, A4, B4, followed by a half note A4 tied to the next measure, and then G4, F#4, E4. The bass staff has half notes D3, E3, F#3, G3, A3, B3, followed by a half note A3 tied to the next measure, and then G3, F#3, E3. The lyrics are written below the notes.

as though it were a bridal- cham- ber,

This musical system continues the melody. The treble staff has half notes D4, E4, F#4, G4, A4, B4, followed by a half note A4 tied to the next measure, and then G4, F#4, E4. The bass staff has half notes D3, E3, F#3, G3, A3, B3, followed by a half note A3 tied to the next measure, and then G3, F#3, E3. The lyrics are written below the notes.

have been manifestly shown forth as ho- ly,

This musical system continues the melody. The treble staff has half notes D4, E4, F#4, G4, A4, B4, followed by a half note A4 tied to the next measure, and then G4, F#4, E4. The bass staff has half notes D3, E3, F#3, G3, A3, B3, followed by a half note A3 tied to the next measure, and then G3, F#3, E3. The lyrics are written below the notes.



Refrain: Glory to Thee, our God, glory to Thee.

Christ hath revealed Himself as our salvation, granting us enlightenment. Let heaven rejoice, and let the clouds truly drop down righteousness upon those who cry: O God of our fathers, blessed art Thou!

The fleece which Gideon foresaw, the full cup of water drawn forth therefrom, manifestly foretold Thy baptism, O Christ, which Thou, having undergone it, givest to those who chant: O God of our fathers, blessed art Thou!

Elisha, in healing the barren and brackish waters, prefigured the fruitfulness of the precious font which would mystically come upon those who chant: O God of our fathers, blessed art Thou!

Canon of the Martyrs

Thou didst bedew the burning fur-nace, O Sav-iour,

The first system of musical notation for the Canon of the Martyrs. It consists of a treble and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

and didst save the children who chanted, say-ing:

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the notes.

Blessed art Thou for-ev-er, O Lord God of our fath-ers!

The third system of musical notation, which concludes the piece with a double bar line. The lyrics are written below the notes.

Refrain: O Holy Martyrs, pray to God for us.

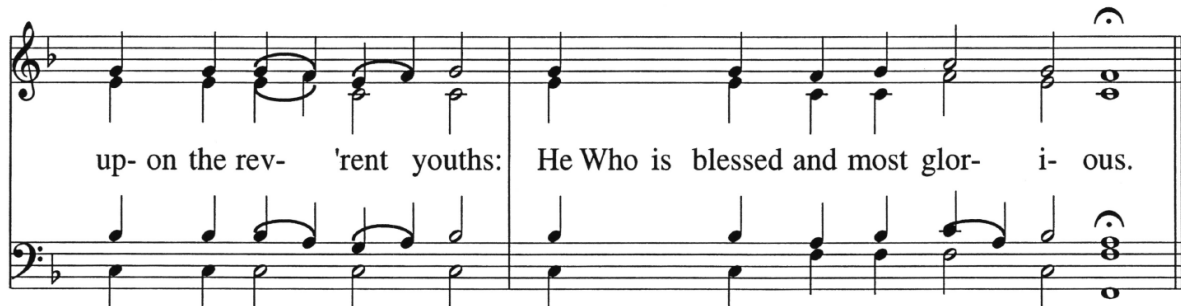
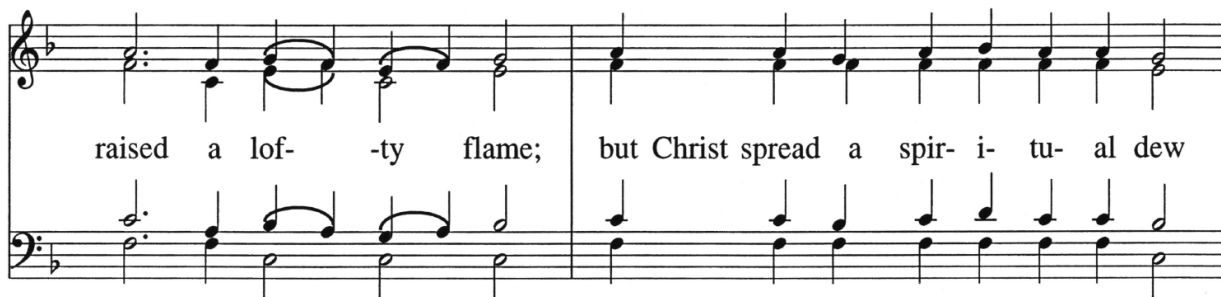
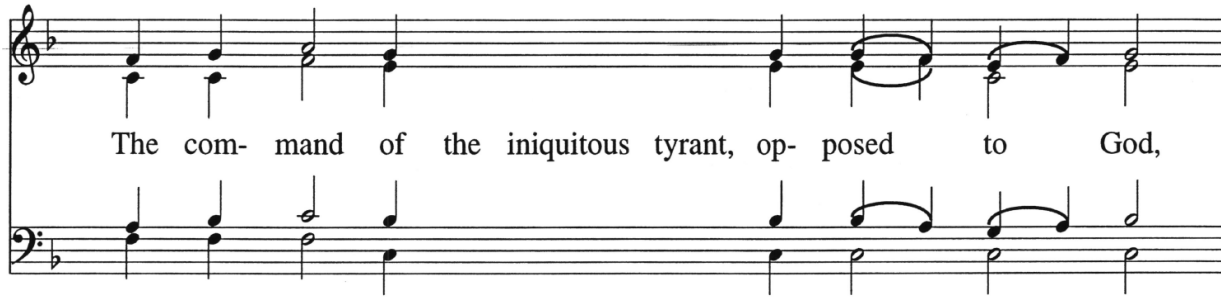
Together ye accepted martyrdom, slain by the sword with your wives and children, crying out to Christ: Blessed art Thou, O Lord God of our fathers!

The saints rejoiced, beholding themselves slain by the sword, and with faith they cried aloud: Blessed art Thou, O Lord God of our fathers!

The savagery of the ungodly hath been extirpated from the earth, the false gods have fallen headlong and been broken asunder by the confession of the martyrs, who have received crowns.

Theotokion: Save thy flock from every evil circumstance, O most holy and pure one, for thou alone art the intercessor of our race, O most hymned and blessed Theotokos.

Canon of the Venerable One



Refrain: O Venerable Syncletica, pray to God for us.

The adversary, plotting wickedly, strove to weaken the strength of thy soul by infirmities; but he who tried the patience of Job was driven away by thy wisdom and pangs, wounded by thy patience, O wise one.

Rich in beauty, thy soul hath now escaped the threefold billows of life for the right tranquil haven in the divine habitations, O wise one, where a place of rest hath been prepared for thee because of thy great endurance of sufferings.

Thou didst wisely teach, saying: "One must never change one's place of residence in the cœnobitic life, for endurance winneth great rewards." And thou wast truly not slow to employ words and actions to benefit monastics.

Theotokion: The nature of water cleanseth me of sin through the wisdom of thy supernatural Offspring, O Virgin Bride of God; for the cleansing of God, the Creator of life, cleanseth me who have defiled myself with many offenses.

Katavasia – Ode VII

The dew-laden, whist- ling wind and the descent of the An- gel of God

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a half note on 'An-' and a quarter note on 'gel'. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with a half note on 'An-' and a quarter note on 'gel'. The lyrics are written below the staves.

pre- served the pious youths who were together in the fiery fur- nace.

This musical system continues the melody and accompaniment from the first line. The treble staff features a half note on 'pre-' and a quarter note on 'served'. The bass staff features a half note on 'pre-' and a quarter note on 'served'. The lyrics are written below the staves.

Where- fore, be- dewed a- mid the flame,

This musical system continues the melody and accompaniment. The treble staff features a half note on 'Where-' and a quarter note on 'fore'. The bass staff features a half note on 'Where-' and a quarter note on 'fore'. The lyrics are written below the staves.

they raised a hymn in thanks- giv- ing:

This musical system concludes the melody and accompaniment. The treble staff features a half note on 'they' and a quarter note on 'raised'. The bass staff features a half note on 'they' and a quarter note on 'raised'. The lyrics are written below the staves.

O all-hymned Lord God of our fathers, blessed art Thou!

This musical score is written for two voices, likely Soprano and Alto, in a single system. The music is in a key with one flat (B-flat) and a common time signature. The Soprano part (top staff) begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The Alto part (bottom staff) begins with a half note F4, followed by quarter notes G4, A4, and Bb4, then a half note G4. Both parts conclude with a final chord consisting of G4 and Bb4. The lyrics are centered between the staves.

Ode VIII
Canon of the Forefeast

Of old, the furnace of fire and dew

This musical system consists of a treble and bass staff in G major. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes, with a half-note rest in the seventh measure. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

pre-sen- ted an image of supernatural won- der:

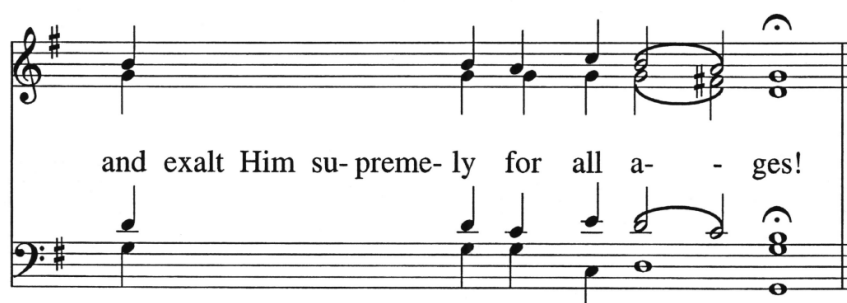
This musical system continues the melody from the first line. It features a treble and bass staff in G major. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes, with a half-note rest in the seventh measure. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

for the fire did not consume the young chil- dren,

This musical system continues the melody from the second line. It features a treble and bass staff in G major. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes, with a half-note rest in the seventh measure. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

pre-fig-ur- ing the seed-less and divine nativity of Christ from the Vir- gin.

This musical system continues the melody from the third line. It features a treble and bass staff in G major. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes, with a half-note rest in the seventh measure. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.



Refrain: Glory to Thee, our God, glory to Thee.

With a loud voice let us send up praise to the Master. He hath arrived! He hath appeared! He Who clotheth the sky with clouds cometh up to the waters and doth strip Himself naked. And He is baptized, cleansing us who chant: Let all creation bless the Lord and exalt Him supremely for all ages!

Come ye, and let us noetically go to the Jordan; and let us behold therein a great sight: for Jesus our enlightenment cometh and boweth His head beneath the hand of a servant, who crieth out with trembling: Let all creation bless the Lord and exalt Him supremely for all ages!

Burning in the waters of the Jordan, the glowing Ember which Isaiah foresaw, hath consumed all the tinder of sin and hath granted restoration to the ruined. Wherefore, chanting, let us sing: Let all creation bless the Lord and exalt Him supremely for all ages!

Canon of the Martyrs

The on- ly un- or- i- gi- nate King of glo- ry,

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

Whom the hosts of hea- ven bless,

This system of musical notation is for the second line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

and be- fore Whom the ranks of an- gels trem- ble,

This system of musical notation is for the third line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

do ye hymn, O ye priests, and ex- alt su- preme- ly, O ye peo- - ple!

This system of musical notation is for the fourth line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody continues in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The system ends with a double bar line.

Refrain: O Holy Martyrs, pray to God for us.

The wise athletes, confessing the only compassionate King of glory, received crowns of honor, crying out with goodly boldness: Ye people, exalt Him supremely forever!

The athletes of Christ steadfastly opposed the tormenters, suffering valiantly, and they vanquished the falsehood of idolatry, crying out with goodly boldness: Ye people, exalt Him supremely forever!

Triumphing over the threats and tortures of the tyrants, like adamant, the valiant warriors joyously cried out: Hymn the Lord, ye priests! Ye people, exalt Him supremely forever!

Theotokion: The one compassionate and preëternal Word, Who was born of the Virgin in the latter days and hath saved the human race, do ye hymn, O priests! Ye people, exalt Him supremely forever!

Canon of the Venerable One

God, Who descended into the fiery furnace for the Hebrew chil- - dren

The first system of musical notation features a treble and bass staff in G major. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The lyrics are written below the staves, with a long dash indicating a continuation of the word 'children'.

and trans- formed the flame in- to dew, hymn ye as Lord, O ye works,

The second system of musical notation continues the melody. The treble staff has a half note C5, followed by a half note D5, and then a half note E5. The bass staff has a half note C4, followed by a half note D4, and then a half note E4. The lyrics are written below the staves, with a long dash indicating a continuation of the word 'transformed'.

and exalt Him supremely for all a- - ges!

The third system of musical notation concludes the phrase. The treble staff has a half note F5, followed by a half note G5, and then a half note A5. The bass staff has a half note F4, followed by a half note G4, and then a half note A4. The lyrics are written below the staves, with a long dash indicating a continuation of the word 'all'.

Refrain: O Venerable Syncletica, pray to God for us.

While living on earth, thou didst truly desire to attain unto the land of the blessed, where the ranks of the angels, the venerable, the fasters and virgins, dwelling eternally, hymn Christ for all ages.

As one surpassing many in natural comeliness, thou didst care for thy soul, wisely preserving thy spiritual beauty; wherefore, having caused the beauty of thy body to wither, thou didst set thy soul afire with abstinence.

We bless the Father, the Son and the Holy Spirit: the Lord.

Having acquired a mind vigilant for God through spiritual fervor, thou didst set the wiles of the lying deviser of evils utterly at naught, O glorious one; and now, having fallen asleep, thou livest forever.

Both now and ever, and unto the ages of ages. Amen.

Theotokion: Desiring in His extreme love to restore mortals, O pure one, thy Son hasteneth to the Jordan as a man; for there He breaketh Him Who brought ruin upon all, renewing the world by thy supplications.

We Praise, We Bless

The musical score is written for two voices, Treble and Bass, in a key with one flat (B-flat). The melody is simple and homophonic, with the Treble part generally higher than the Bass part. The lyrics are: "We praise, we bless we wor- ship the Lord, praising and supremely exalting Him un- to all a- ges." The score consists of two systems. The first system covers the first line of lyrics, and the second system covers the second line. The Treble part has a final fermata on the word "ges." The Bass part has a final fermata on the word "ges." The score is written on a grand staff with a key signature of one flat.

We praise, we bless we wor- ship the Lord,

praising and supremely exalting Him un- to all a- ges.

Katavasia – Ode VIII

The Bab- y- lon- i- an furnace which poured forth dew

showed forth an all- glor- i- ous mys- ter- y,

for the Jordan would receive the im- ma- ter- i- al Fire in its streams

and embrace the Cre- a- - tor, Who is bap- tized in the flesh.

Him do the people bless and exalt supremely for all a - ges.

The image shows a musical score for two staves, likely for a choir or vocal ensemble. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The melody is written in a simple, homophonic style. The lyrics are: "Him do the people bless and exalt supremely for all a - ges." The word "a - ges" is split across the two staves, with "a -" on the top staff and "ges." on the bottom staff. The music consists of a series of chords and single notes, with a final cadence at the end of the phrase.

Ode IX
Canon of the Forefeast

In- ef- fa- ble is the mystery of the Vir- gin:

This musical system consists of a treble and a bass staff, both with a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are: "In- ef- fa- ble is the mystery of the Vir- gin:".

for she is heaven and the throne of the cher- u- bim,

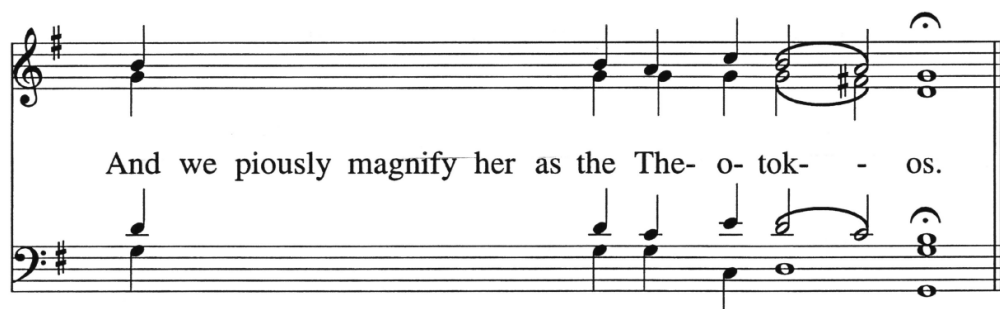
This musical system continues the melody from the first line. The lyrics are: "for she is heaven and the throne of the cher- u- bim,".

and hath been shown to be the radiant bridal cham- ber

This musical system continues the melody. The lyrics are: "and hath been shown to be the radiant bridal cham- ber".

of Christ God Al- migh- ty.

This musical system concludes the phrase. The lyrics are: "of Christ God Al- migh- ty.".



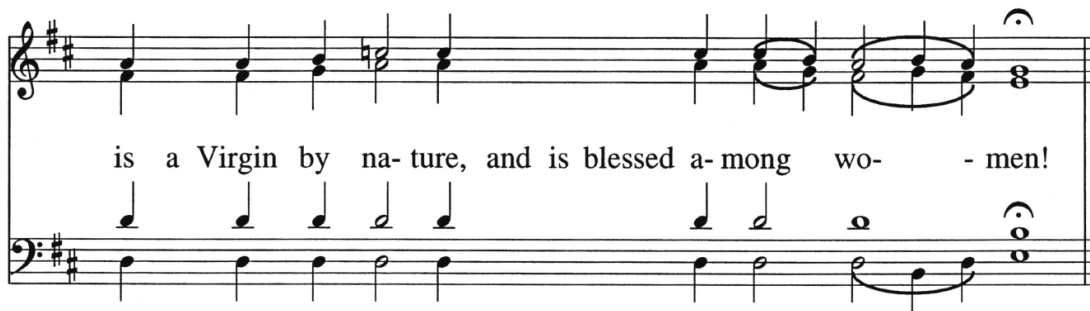
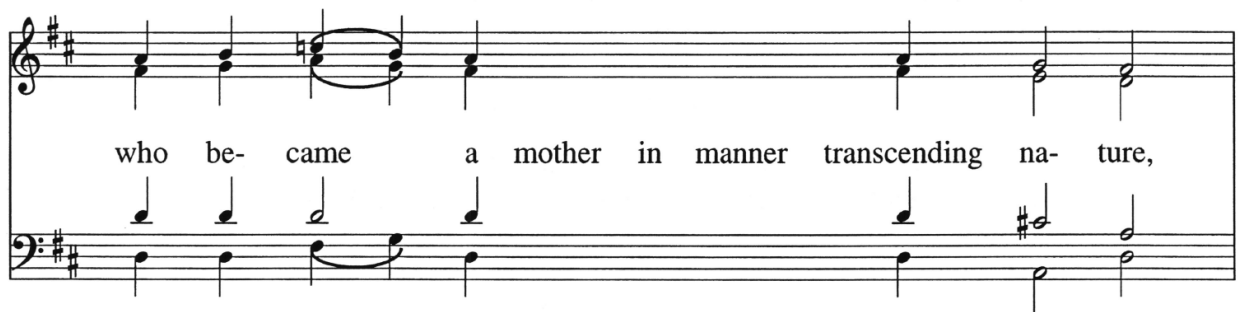
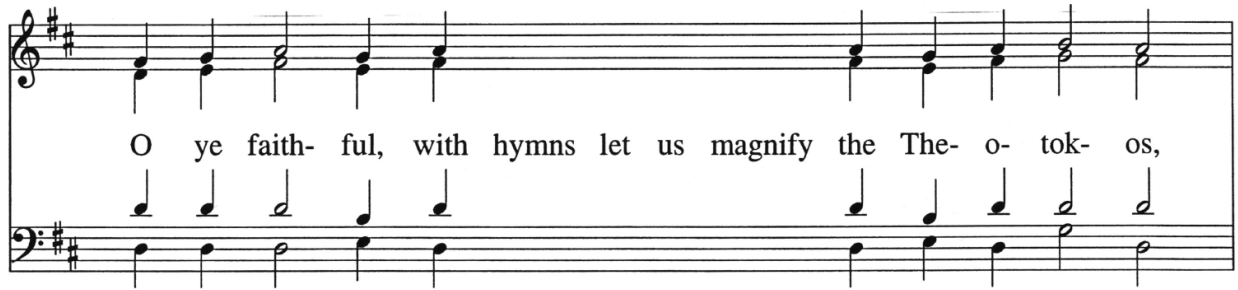
Refrain: Glory to Thee, our God, glory to Thee.

An awesome and all-glorious mystery do I behold! Jesus cometh of His own will to the River Jordan, crying out to John: "Grant Me the loan of thy right hand, My friend, that it may perform awesome works for the preservation of My people."

Let the desert of the Jordan put forth flowers! O ye who lie in darkness, a great Light hath revealed Itself to you! Beholding It, leap up! Coming from Galilee, Christ desireth to be baptized in the flesh by a servant!

Be glad now and dance, O Jordan! Leap up, O John! Rejoice, all the world! Lo! Christ hath appeared: He strippeth Himself naked and is baptized, clothing mankind in the raiment of incorruption!

Canon of the Martyrs



Refrain: O Holy Martyrs, pray to God for us.

The passion-bearers of Christ, having trampled all the rites of idolatry underfoot by their faith and piously reached the godly conclusion of their contest, have been made steadfast through faith.

Having spurned all earthly things through faith and together suffered zealously, the passion-bearers of Christ received healing from God.

The passion-bearers, having manfully armed themselves with faith, cast down the hordes of the enemy by the Cross of the Lord, and have received crowns.

Theotokion: Having conceived in thy womb the unapproachable Word and given birth to Him for us without seed, pray thou earnestly, that our souls may be saved.

Canon of the Venerable One

Our God and Lord, the Son of the unoriginate Fath- - er,

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a half rest, then an A4 quarter note, and a half rest. The bass staff begins with a G3 quarter note, followed by a half rest, then an A3 quarter note, and a half rest. The lyrics 'Our God and Lord, the Son of the unoriginate Fath-' are aligned under the first half of the system, and '- er,' is aligned under the second half. A long horizontal line connects the end of 'Fath-' to the start of '- er,'.

hath re- vealed Him- self to us incarnate of the Vir- - gin,

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a half rest, then an A4 quarter note, and a half rest. The bass staff begins with a G3 quarter note, followed by a half rest, then an A3 quarter note, and a half rest. The lyrics 'hath re- vealed Him- self to us incarnate of the Vir-' are aligned under the first half of the system, and '- gin,' is aligned under the second half. A long horizontal line connects the end of 'Vir-' to the start of '- gin,'.

to enlighten those in dark- ness and to gath- er the dis- persed.

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a half rest, then an A4 quarter note, and a half rest. The bass staff begins with a G3 quarter note, followed by a half rest, then an A3 quarter note, and a half rest. The lyrics 'to enlighten those in dark- ness' are aligned under the first half of the system, and 'and to gath- er the dis- persed.' is aligned under the second half. A long horizontal line connects the end of 'dark- ness' to the start of 'and to gath- er the dis- persed.'.

Wherefore, let us magnify the all-hymned The- o- tok- - os.

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a half rest, then an A4 quarter note, and a half rest. The bass staff begins with a G3 quarter note, followed by a half rest, then an A3 quarter note, and a half rest. The lyrics 'Wherefore, let us magnify the all-hymned The- o- tok-' are aligned under the first half of the system, and '- os.' is aligned under the second half. A long horizontal line connects the end of 'The- o- tok-' to the start of '- os.'.

Refrain: O Venerable Syncletica, pray to God for us.

Resplendent in the beauties of virginity, O glorious one, thou didst adorn thyself with the crown of the ascetic life; wherefore, thine awesome Bridegroom, by the love of Whom thou wast wounded, hath crowned thee with a twofold crown.

Thy trust in things to come, which thou didst have in thy heart, did not disappoint thee, O most honored one; for thou hast now received from the Savior the reward of thy pangs, for having passed through every form of ascetic endeavor.

Thou didst clothe thyself in the might and confirmation of Christ, O honored one, and didst bring down to the ground the pridefulness of him who uttered falsehood against the Most High. Wherefore, Jesus, the Bestower of victory, hath adorned thee with the crown of victory.

Theotokion: In thee hath might been imparted to our fallen first father, who lacked the strength to go further; for through the baptism of thy Son all malice hath now been drowned. Wherefore, we proclaim thee the cause of purification.

Katavasia – Ode IX

Ev- ery tongue is at a loss how to praise thee fit- ting- ly

The first line of musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of quarter and eighth notes, with a final phrase marked by a slur and a fermata. The bass staff provides a harmonic accompaniment with similar note values.

and ev- en a hea- ven- ly in- tel- li- gence

The second line of musical notation continues the melody and accompaniment. It features a similar rhythmic pattern with a final phrase marked by a slur and a fermata.

cannot think how to hymn thee, O The- o- tok- os.

The third line of musical notation continues the melody and accompaniment. It features a similar rhythmic pattern with a final phrase marked by a slur and a fermata.

Yet, as thou art good, ac- cept our faith,

The fourth line of musical notation continues the melody and accompaniment. It features a similar rhythmic pattern with a final phrase marked by a slur and a fermata.

for thou know- est our di- vine love;

This musical system consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is primarily composed of half notes and whole notes. A slur is placed over the notes for 'di- vine' in both the treble and bass staves. The lyrics are: 'for thou know- est our di- vine love;'.

for thou art the intercessor of Christians, and we mag- ni- fy thee.

This musical system continues the hymn on two staves. It features a variety of note values including half notes, quarter notes, and eighth notes. A slur is present over the notes for 'mag- ni- fy' in both staves. The lyrics are: 'for thou art the intercessor of Christians, and we mag- ni- fy thee.'.

Exapostilarion of the Forefeast

When the Jordan beheld thee naked, with trembling it said to him who was born of the barren woman: "O John, thou durst not baptize the Lord, Who purifieth all creation with fire and the Spirit, though He hath come to sanctify mortals and the nature of water!"

Glory..., Both now...: another Exapostilarion, in the same melody

He Who in the flesh shone forth from the Virgin in Bethlehem now hasteneth to the Jordan, to wash away the defilement of mortals, leading to the light those who are in darkness, through divine baptism.

Psalms of Praise

Praise the Lord from the heavens, praise Him in the highest; to Thee is due praise, O God.

Praise Him, all ye His angels; praise Him, all ye His hosts; to Thee is due praise, O God.

Praise Him, O sun and moon; praise Him, all ye stars and light.

Praise Him, ye heavens of heavens, and thou water that art above the heavens.

Let them praise the name of the Lord; for He spake, and they came to be; He commanded, and they were created.

He established them for ever, yea, for ever and ever; He hath set an ordinance, and it shall not pass away.

Praise the Lord from the earth, ye dragons, and all ye abysses,

Fire, hail, snow, ice, blast of tempest, which perform His word,

The mountains and all the hills, fruitful trees, and all cedars,

The beasts and all the cattle, creeping things and winged birds,

Kings of the earth, and all peoples, princes and all the judges of the earth,

Young men and virgins, elders with the younger; let them praise the name of the Lord, for exalted is the name of Him alone.

His praise is above the earth and Heaven, and He shall exalt the horn of His people.

This is the hymn for all His saints, for the sons of Israel, and for the people that draw nigh unto Him.

Sing unto the Lord a new song; His praise is in the church of the saints.

Let Israel be glad in Him that made him, let the sons of Sion rejoice in their King.

Let them praise His name in the dance; with the timbrel and the psaltery let them chant unto Him.

For the Lord taketh pleasure in His people, and He shall exalt the meek with salvation.

The saints shall boast in glory, and they shall rejoice upon their beds.

The high praise of God shall be in their throat, and two-edged swords shall be in their hands,

To do vengeance among the heathen, punishments among the peoples,

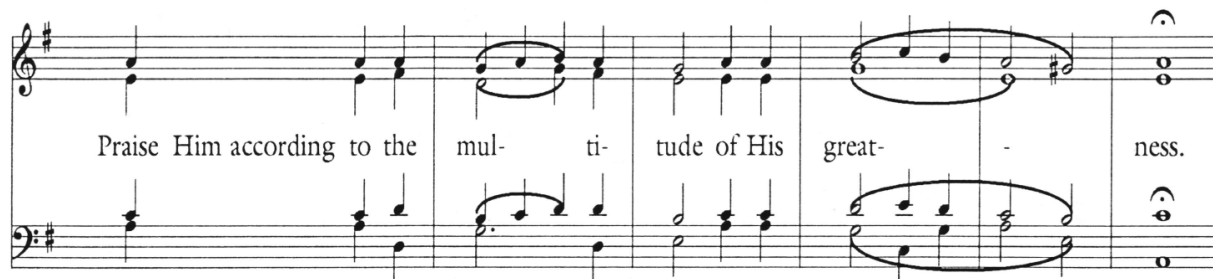
To bind their kings with fetters, and their nobles with manacles of iron.

To do among them the judgment that is written, this glory shall be to all His saints.

Praise ye God in His saints, praise Him in the firmament of His power.

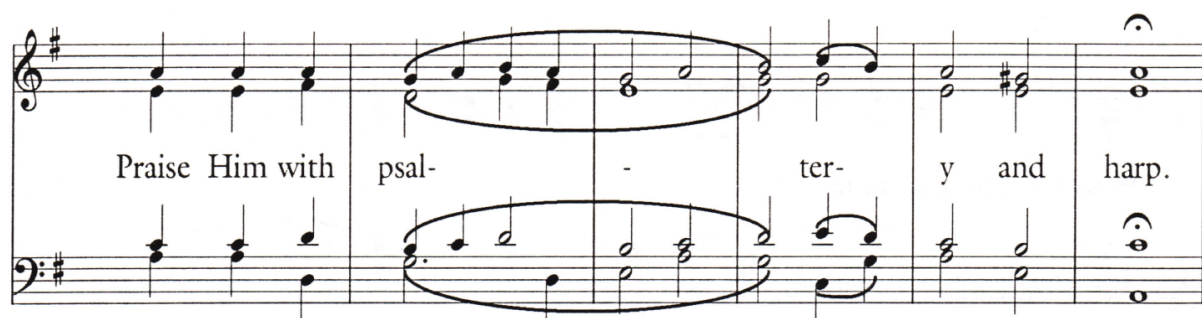
Stichera at Psalms of Praise, in Tone VI

Stichos: Praise Him for His mighty acts:



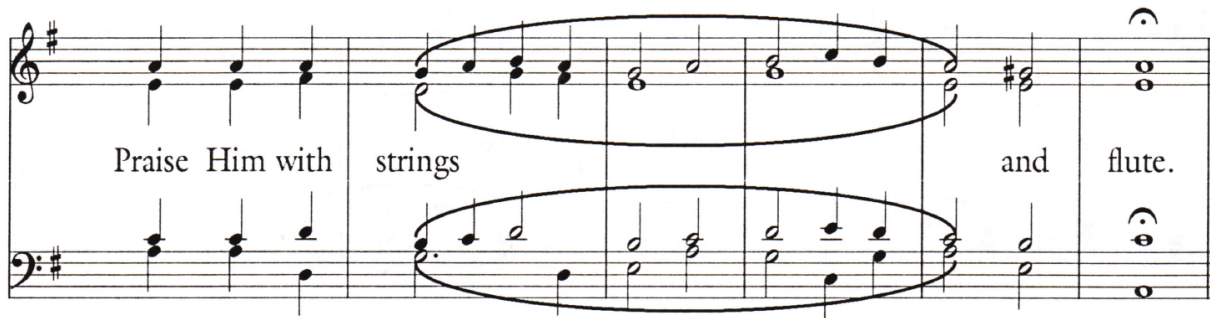
"Wherefore dost thou fail to comprehend/ the dispensation which I bring to pass for the salvation of all,/ O Baptist?/ Think no more upon the things of the past,/ but ponder that which is profitable./ Believe on God Who hath come down,/ and, having once refused, obey Me now;/ for in My loving-kindness I Who am God// have come to cleanse Adam of the fall."

Stichos: Praise Him with the sound of trumpet:



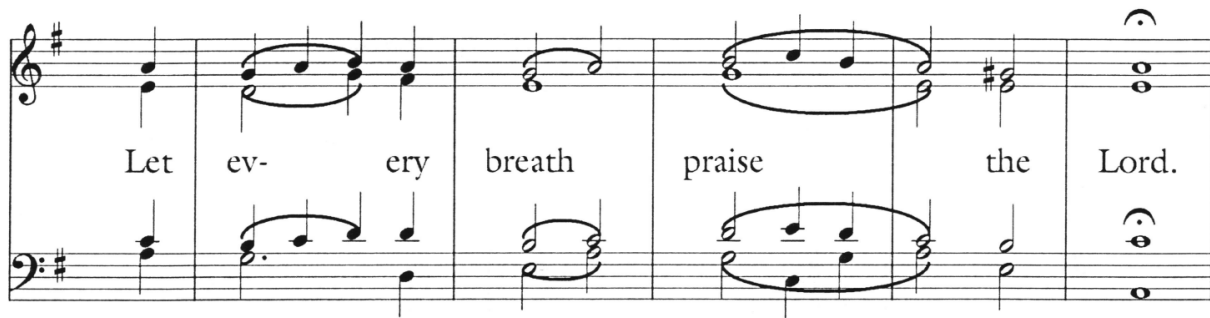
"O Jesus Who takest our sins upon Thy shoulders,/ Thou hast come to the streams of the Jordan,/ and I am filled with fear at Thine awesome coming./ How then dost Thou command me to baptize Thee?/ Thou hast come Thyself to cleanse me:/ how then dost Thou, Who art the purification of all,// ask baptism of me?"

Stichos: Praise Him with timbrel and dance:



"I am the unapproachable Word,/ though I have clothed My nature in the guise of a servant/ and have come to the Jordan./ Refuse Me not, but come hither and be not afraid./ Draw nigh unto Me,/ setting thy right hand upon My head, crying:// Blessed art Thou Who hast appeared! O our God, glory to Thee!"

Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation:



"O how far beyond understanding is Thine infinite self-abasement/ for the sake of me who am fallen,/ O Word of God!/ I have recognized Thee/ Who in thy loving-kindness clothed Thyself in Adam/ and restorest the descendants of Adam;/ and, obedient to Thy command,/ with faith I cry unto Thee:// Blessed art Thou Who hast appeared! O our God, glory to Thee!"

Glory, in Tone VI

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

The musical notation is for a two-part setting in G major (one sharp). The treble and bass staves are shown. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly". The melody is simple, with a final note on a whole rest.

Spir- it.

The musical notation continues the two-part setting. The lyrics are: "Spir- it.". The melody is simple, with a final note on a whole rest.

Serving the Master with trembling,/ John rejoiceth in soul/ and crieth out with gladness:/
 "Rejoice with me,/ all ye generations of our first father!/ For our Hope hath arrived!/ Christ
 hath come to the Jordan/ to wash away all the sin of Adam,// in that He is compassionate!"

Both now, in Tone VI

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

The musical notation is for a two-part setting in G major (one sharp). The treble and bass staves are shown. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men.". The melody is simple, with a final note on a whole rest.

O ye people, let us chant unto Him/ Who was born of the Virgin/ and hath been baptized
 in the River Jordan,/ and let us cry out to Him:/ O King of all creation,/ grant that, without
 condemnation,/ with a clear conscience,/ and with faith,// we may attain unto thy holy res-
 urrection from the dead on the third day.

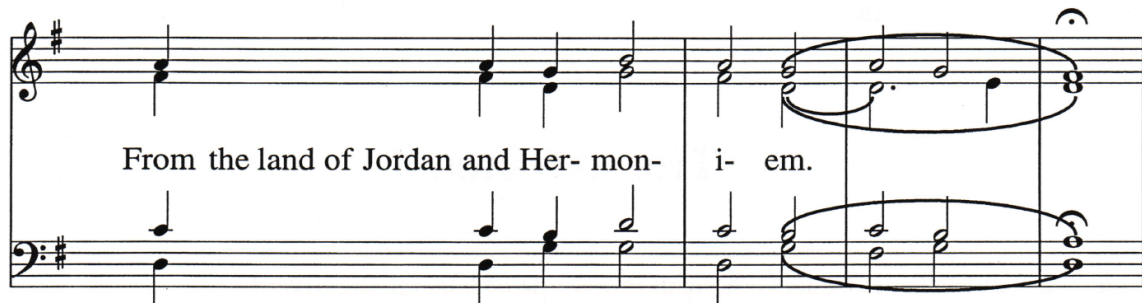
*Priest: Glory to Thee who has showed us the light.
 Small Doxology is read.*

The usual Litany, Let us complete our morning prayer to the Lord...

Aposticha, in Tone II

Behold! the King, the Hope of Israel, hath arrived!/ Rejoice, O ye people,// for the Light hath revealed Himself!

Stichos: Therefore will I remember Thee:



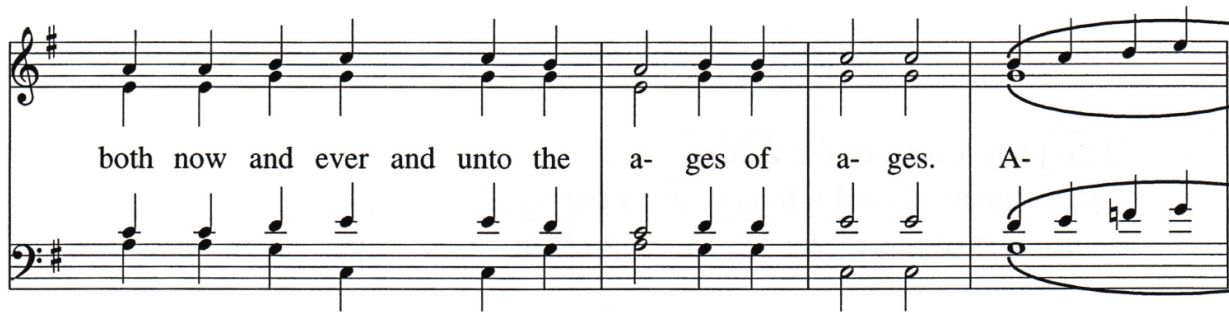
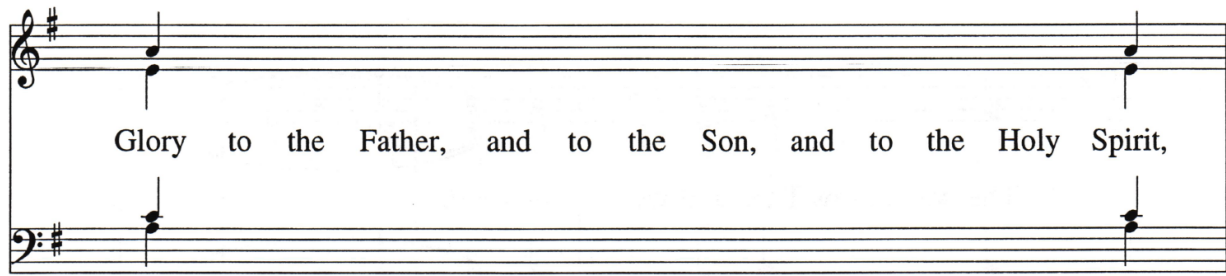
Now hath the divine Light,/ having become visible in the flesh to those on earth,/ revealed Himself to those in darkness// and shone forth grace upon all.

Stichos: The waters saw Thee, O God:



O prophet, friend of the Bridegroom,/ thou beacon of the Light and ray of the Sun,// Fore-runner of the Word: minister unto Him!

Glory, Both now, in Tone VIII



The composition of Anatolius

"O John the baptist, who recognized Me, the Lamb,/ in My Mother's womb,/ minister unto Me in the river,/ and offer worship unto Me with the angels./ Stretching forth thy hand,/ touch Mine all-pure head with thy hand;/ and when thou beholdest the mountains trembling/ and Jordan turning back,/ cry aloud with them:/ O Lord Who becamest incarnate of the Virgin/ for our salvation,// glory be to Thee!"

Reader: It is good to give praise unto the Lord, and to chant unto Thy name, O Most High, to proclaim in the morning Thy mercy, and Thy truth by night.

Trisagion through Our Father..., Troparion. Litanies. Dismissal.

Appendix I

At Lord, I Have Cried

Stichera of the Martyrs, in Tone IV

Special Melody: As one valiant among the martyrs...

Stichos: If Thou shouldest mark iniquities, O Lord, O Lord, who shall stand? For with Thee there is forgiveness.

Let us hymn the wise Theonas and The- o- pem- - tus,

The first system of musical notation for the Stichos. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, hymn-like style with a mix of eighth and quarter notes. The lyrics are written below the notes.

for, sub- mit- ting to the dog- mas of Christ,

The second system of musical notation. It continues the melody from the first system. The lyrics are written below the notes.

and having splendidly set at naught all ungodly wor- ship,

The third system of musical notation. It continues the melody from the second system. The lyrics are written below the notes.

they wor- shipped the one Lord and God

in ho- li- ness, hon- or and good- ly hope,

confessing Him right bold- ly be- fore the ty- - rants;

and they have been crowned from on high.

Stichos: For Thy name's sake have I patiently waited for Thee, O Lord; my soul hath waited patiently for Thy word, my soul hath hoped in the Lord.

Hav- ing forsaken as fleet- ing

The first system of musical notation for the Stichos. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics "Hav- ing forsaken as fleet- ing" are written below the notes. The word "Hav-" is under a half note, "ing" is under a half note, "forsaken" is under a half note, "as" is under a half note, "fleet-" is under a half note, and "ing" is under a half note. There are rests in the bass staff for the first two words and then a series of chords for the remaining words.

those things of life which drag men down- wards,

The second system of musical notation. The treble staff continues the melody with the lyrics "those things of life which drag men down- wards,". The word "those" is under a half note, "things" is under a half note, "of" is under a half note, "life" is under a half note, "which" is under a half note, "drag" is under a half note, "men" is under a half note, "down-" is under a half note, and "wards," is under a half note. The bass staff has chords corresponding to the lyrics.

de- light in food

The third system of musical notation. The treble staff continues the melody with the lyrics "de- light in food". The word "de-" is under a half note, "light" is under a half note, "in" is under a half note, and "food" is under a half note. The bass staff has chords corresponding to the lyrics.

and glory which fadeth like a flower, O most laud- ed ones,

The fourth system of musical notation. The treble staff continues the melody with the lyrics "and glory which fadeth like a flower, O most laud- ed ones,". The word "and" is under a half note, "glory" is under a half note, "which" is under a half note, "fadeth" is under a half note, "like" is under a half note, "a" is under a half note, "flower," is under a half note, "O" is under a half note, "most" is under a half note, "laud-" is under a half note, and "ed ones," is under a half note. The bass staff has chords corresponding to the lyrics.

ye cleaved un- to Christ,

en- kin- dled by His come- ly beau- ty,

and ye offered yourselves to Him as sweet- smelling ro- ses,

and have been di- vine- ly crowned

with the diadem of the in- cor- rupt king- dom.

The image shows a musical score for a vocal line. It consists of two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#). The lyrics are written below the staves. The melody is written on the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "with the diadem of the in- cor- rupt king- dom." The music ends with a double bar line and a repeat sign.

Stichos: From the morning watch until night, from the morning watch, let Israel hope in the Lord.

Ha- ving ha- ted the world ye have been shown to tran- scend the world,

The first system of musical notation for the Stichos. It consists of a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "Ha- ving ha- ted the world ye have been shown to tran- scend the world,".

and have joined the Church of the first- born;

The second system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics are: "and have joined the Church of the first- born;".

and with the angels ye chant incorrupt hym- no- dy,

The third system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics are: "and with the angels ye chant incorrupt hym- no- dy,".

stand- ing to- geth- er be- fore God.

The fourth system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics are: "stand- ing to- geth- er be- fore God.".

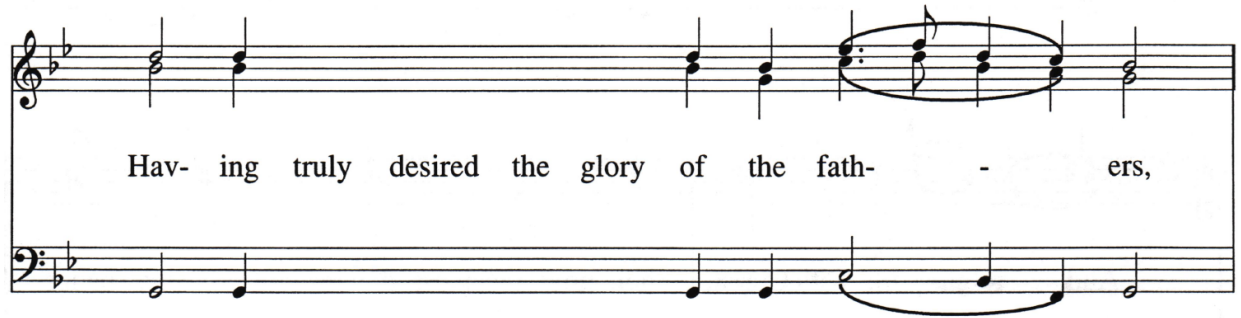
And hav- ing re- jec- ted the vile falsehood of i- dol- a- try,

as mar- tyrs ye have put to shame

the mind- less- ness of the ty- rants.

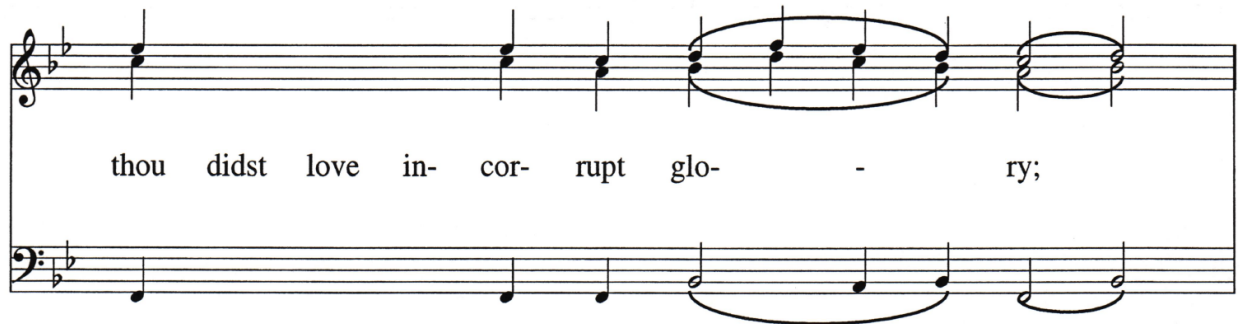
Stichera of the Venerable One, in Tone I
Special Melody: Joy of the ranks of heaven...

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption and He shall redeem Israel out of all his iniquities.



Hav- ing truly desired the glory of the fath- - ers,

The first system of musical notation consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a B-flat major triad, an A-flat major triad, a G-flat major triad, and a half note chord of F major (F2, A2, C3). The bass staff contains a series of half notes: B-flat2, A-flat2, G-flat2, and F2. The lyrics "Hav- ing truly desired the glory of the fath- - ers," are written below the treble staff, with hyphens indicating that the words span across measures.



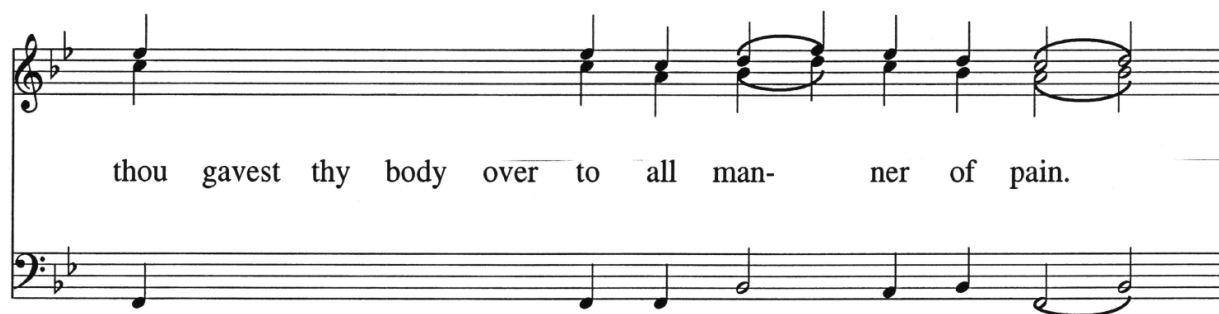
thou didst love in- cor- rupt glo- - ry;

The second system of musical notation consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a B-flat major triad, an A-flat major triad, a G-flat major triad, and a half note chord of F major (F2, A2, C3). The bass staff contains a series of half notes: B-flat2, A-flat2, G-flat2, and F2. The lyrics "thou didst love in- cor- rupt glo- - ry;" are written below the treble staff, with hyphens indicating that the words span across measures.

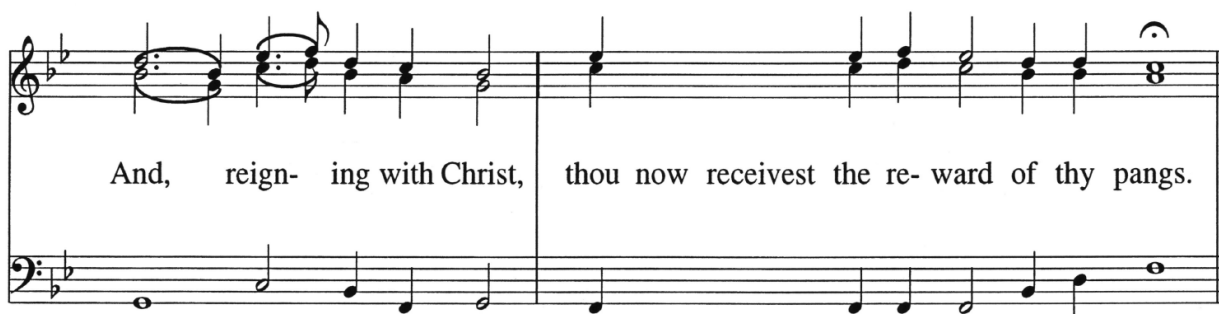


where- fore, for- sak- ing that which is sweet,

The third system of musical notation consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains a series of chords: a B-flat major triad, an A-flat major triad, a G-flat major triad, and a half note chord of F major (F2, A2, C3). The bass staff contains a series of half notes: B-flat2, A-flat2, G-flat2, and F2. The lyrics "where- fore, for- sak- ing that which is sweet," are written below the treble staff, with hyphens indicating that the words span across measures.



thou gavest thy body over to all man- ner of pain.



And, reign- ing with Christ, thou now receivest the re- ward of thy pangs.

Stichos: O praise the Lord, all ye nations; praise Him all ye peoples.

He Who permitted the devil when he asked to tempt Job,

The first system of musical notation for the Stichos. It consists of a treble and a bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is composed of half notes and quarter notes, with a final measure containing a triplet of eighth notes. The bass staff provides a simple harmonic accompaniment with half notes and quarter notes.

de- sir- ing to try thee like gold, left thy bo- - dy

The second system of musical notation. It continues the melody from the first system. The treble staff features a triplet of eighth notes in the final measure of the first half. The bass staff continues with a steady accompaniment.

to the violence of the ev- - il one;

The third system of musical notation. The treble staff has a triplet of eighth notes in the final measure. The bass staff continues with a steady accompaniment.

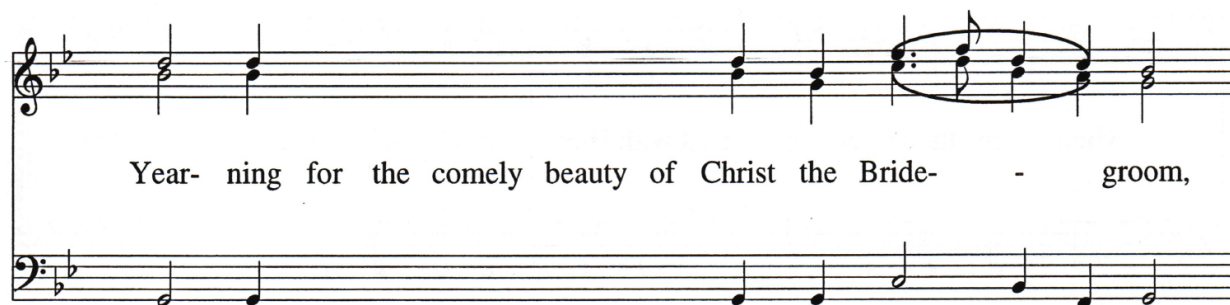
but hav- ing put the tempter to shame by the patient endurance of

The fourth system of musical notation. The treble staff has a triplet of eighth notes in the final measure. The bass staff continues with a steady accompaniment.

in- fir- mi- ties,

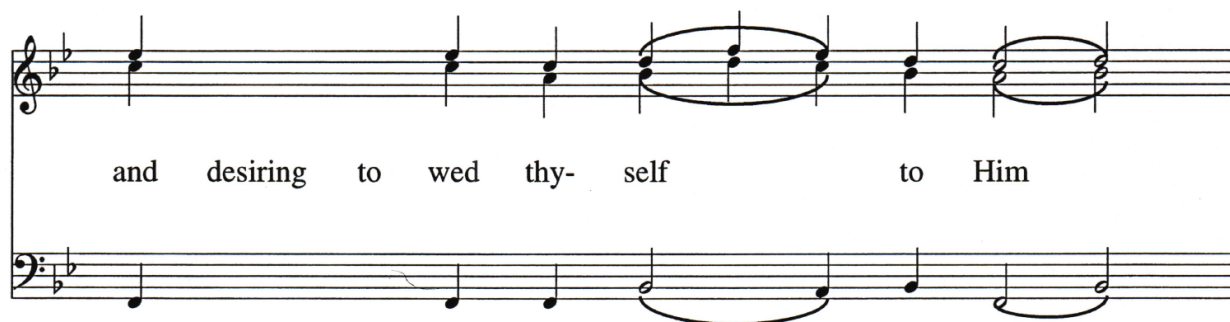
thou hast been crowned with a wreath of vic- to- ry.

Stichos: For He hath made His mercy to prevail over us, and the truth of the Lord abideth forever.



Year- ning for the comely beauty of Christ the Bride- - groom,

The first system of musical notation for the Stichos. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff, aligned with the notes. The lyrics are: "Year- ning for the comely beauty of Christ the Bride- - groom,". The melody features a series of eighth and quarter notes, with a final phrase of two eighth notes beamed together.



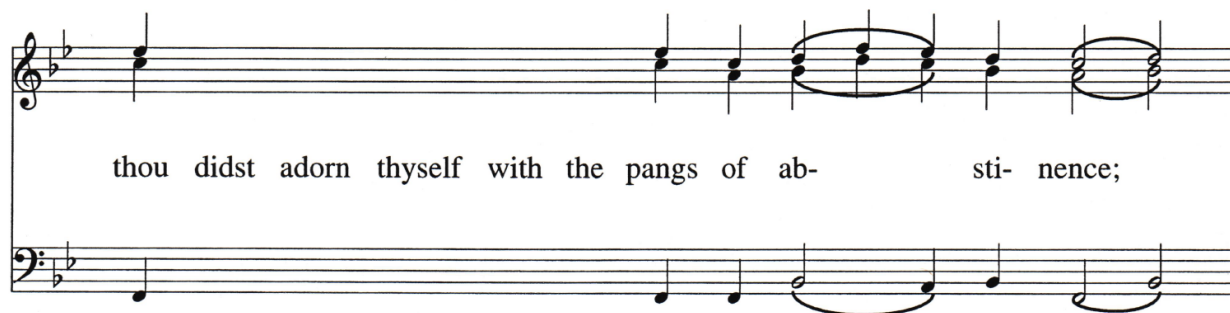
and desiring to wed thy- self to Him

The second system of musical notation. It continues the melody from the first system. The lyrics are: "and desiring to wed thy- self to Him". The melody features a series of eighth and quarter notes, with a final phrase of two eighth notes beamed together.



by all man- ner of good works,

The third system of musical notation. It continues the melody from the second system. The lyrics are: "by all man- ner of good works,". The melody features a series of eighth and quarter notes, with a final phrase of two eighth notes beamed together.



thou didst adorn thyself with the pangs of ab- sti- nence;

The fourth system of musical notation. It continues the melody from the third system. The lyrics are: "thou didst adorn thyself with the pangs of ab- sti- nence;". The melody features a series of eighth and quarter notes, with a final phrase of two eighth notes beamed together.

where- fore, thou now reign- nest with Him in His bri- dal- cham- - ber.

Appendix II

Aposticha at Vespers

Tone VI, Special Melody: On the third day...

O earth, and ye that are a- bove the earth,

The first system of musical notation for the Aposticha at Vespers. It consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in a special style for Tone VI. The lyrics are "O earth, and ye that are a- bove the earth,". The notation includes various note values, rests, and phrasing slurs.

leap up and re- joice! The Tor- rent of sweet- - ness

The second system of musical notation. The lyrics are "leap up and re- joice! The Tor- rent of sweet- - ness". The notation continues the melody from the first system, with a key signature change to two flats (B-flat and E-flat) indicated by a sharp sign on the F line of the treble staff.

is baptized in the riv- - er,

The third system of musical notation. The lyrics are "is baptized in the riv- - er,". The notation continues the melody, maintaining the two-flat key signature.

dry- ing up the out- pour- ing of mal- ice;

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by a quarter note A4, then a half note B-flat4. There is a measure rest, followed by a half note C5, then a half note B-flat4. The melody concludes with a half note A4. The bass staff begins with a bass clef and a key signature of one flat. The bass line starts on a half note G3, followed by a half note F3. There is a measure rest, followed by a half note E3, then a half note D3. The bass line concludes with a half note C3. The lyrics are: "dry- ing up the out- pour- ing of mal- ice;".

and He poureth forth div- ine re- mis- sion.

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody starts on a half note G4, followed by a half note A4, then a half note B-flat4. There is a measure rest, followed by a half note C5, then a half note B-flat4. The melody concludes with a half note A4. The bass staff begins with a bass clef and a key signature of one flat. The bass line starts on a half note G3, followed by a half note F3. There is a measure rest, followed by a half note E3, then a half note D3. The bass line concludes with a half note C3. The lyrics are: "and He poureth forth div- ine re- mis- sion.".

Stichos: Therefore will I remember Thee from the land of Jordan and Hermoniem.

As the Be- stow- er of light

This system of musical notation consists of a treble and bass staff. The treble staff begins with a whole note chord (F4, A4) followed by a half note chord (G4, B4). The bass staff begins with a whole note chord (F3, A2) followed by a half note chord (G2, B2). The lyrics 'As' and 'the Be- stow- er of light' are written below the notes.

Jesus hath no need to be bap- - tized,

This system of musical notation consists of a treble and bass staff. The treble staff begins with a half note (F4), followed by a half note (G4), and then a whole note chord (A4, B4) with a sharp sign (#) above it. The bass staff begins with a half note (F3), followed by a half note (G2), and then a whole note chord (A2, B2). The lyrics 'Jesus hath no need to be bap- - tized,' are written below the notes.

yet He com- - eth in the flesh to the streams of the Jor- - dan,

This system of musical notation consists of a treble and bass staff. The treble staff begins with a half note (F4), followed by a half note (G4), and then a whole note chord (A4, B4). The bass staff begins with a half note (F3), followed by a half note (G2), and then a whole note chord (A2, B2). The lyrics 'yet He com- - eth in the flesh to the streams of the Jor- - dan,' are written below the notes.

desiring to enlighten those who are in dark- - ness.

This system of musical notation consists of a treble and bass staff. The treble staff begins with a half note (F4), followed by a half note (G4), and then a whole note chord (A4, B4) with a sharp sign (#) above it. The bass staff begins with a half note (F3), followed by a half note (G2), and then a whole note chord (A2, B2). The lyrics 'desiring to enlighten those who are in dark- - ness.' are written below the notes.

With fer- vor let us greet Him with faith!

The image shows a musical score for a hymn. It consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style. The lyrics "With fer- vor let us greet Him with faith!" are written below the treble staff. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, hymn-like style. The music ends with a double bar line and a repeat sign.

Stichos: The waters saw Thee, O God, the waters saw Thee and were afraid.

Hav- ing as- sumed the guise of a ser- - vant,

The first system of the musical score consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are "Hav- ing as- sumed the guise of a ser- - vant,". The music features a mix of quarter and eighth notes, with some measures containing beamed eighth notes. There are two measures with a fermata over a half note, one in the treble and one in the bass.

thou comest to be baptized by a ser- - vant,

The second system of the musical score continues the melody and bass line. The lyrics are "thou comest to be baptized by a ser- - vant,". The music features a mix of quarter and eighth notes, with some measures containing beamed eighth notes. There are two measures with a fermata over a half note, one in the treble and one in the bass.

in the streams of the Jor- dan, O Christ,

The third system of the musical score continues the melody and bass line. The lyrics are "in the streams of the Jor- dan, O Christ,". The music features a mix of quarter and eighth notes, with some measures containing beamed eighth notes. There are two measures with a fermata over a half note, one in the treble and one in the bass.

delivering us from bondage to the an- - cient sin,

The fourth system of the musical score continues the melody and bass line. The lyrics are "delivering us from bondage to the an- - cient sin,". The music features a mix of quarter and eighth notes, with some measures containing beamed eighth notes. There are two measures with a fermata over a half note, one in the treble and one in the bass.

A musical score for a hymn or song, featuring a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics are 'sanc-ti-fy-ing and il-lum-in-ing us.' The melody is written in a simple, homophonic style. The lyrics are 'sanc-ti-fy-ing and il-lum-in-ing us.' The melody is written in a simple, homophonic style. The lyrics are 'sanc-ti-fy-ing and il-lum-in-ing us.'

sanc-ti-fy-ing and il-lum-in-ing us.

Appendix III

Exapostilarion of the Forefeast

Special Melody: By the Spirit in the sanctuary...

When the Jor- dan be- held thee na- ked, with trem- bling

The first system of musical notation features a treble and bass staff in G major. The treble staff contains a melody with eighth and sixteenth notes, including slurs and ties. The bass staff provides a simple harmonic accompaniment with quarter notes.

it said to him who was born of the bar- ren wo- man:

The second system continues the melody. The treble staff has a long note with a slur, followed by a quarter note. The bass staff has a half note followed by quarter notes.

"O John, thou durst not bap- - tize the Lord,

The third system continues the melody. The treble staff has a long note with a slur, followed by a quarter note. The bass staff has a half note followed by quarter notes.

Who purifieth all creation with fire and the Spir- it!

The fourth system concludes the melody. The treble staff has a long note with a slur, followed by a quarter note. The bass staff has a half note followed by quarter notes.

For He hath come to sanc- - ti- fy mor- - tals

and the na- - ture of wa- - ter!"

Glory..., Both now...: another Exapostilarion, in the same melody

He Who in the flesh shone forth from the Virgin in Beth- le- hem

now has- ten- eth to the Jor- - dan,

to wash a-way the de-file-ment of mor-tals,

leading to the light those who are in darkness, through

di-vine bap-ti-sm.

Appendix IV

Aposticha at Matins

Special Melody: O house of Ephratha...

Be- hold the King

The first system of musical notation for the 'Special Melody'. It consists of two staves, treble and bass, in a key signature of two flats (B-flat and E-flat). The melody is written in a simple, hymn-like style with a mix of eighth and quarter notes. The lyrics 'Be- hold the King' are placed below the notes. The first staff has a long horizontal oval slur over the first four measures, and the second staff has a similar slur over its first four measures.

the Hope of Is- - ra- el,

The second system of musical notation. It continues the melody from the first system. The lyrics 'the Hope of Is- - ra- el,' are placed below the notes. The first staff has a long horizontal oval slur over the first four measures, and the second staff has a similar slur over its first four measures.

hath ar- rived!

The third system of musical notation. It continues the melody from the second system. The lyrics 'hath ar- rived!' are placed below the notes. The first staff has a long horizontal oval slur over the first four measures, and the second staff has a similar slur over its first four measures.

Re-joice, O ye peo-ple, for

the Light hath re-vealed Him-

self!

Stichos: Therefore will I remember Thee from the land of Jordan and Hermoniem.

Now hath the di- vine Light

This system contains the first two measures of the musical score. The melody is written on a treble clef staff with a key signature of two flats (B-flat and E-flat). The lyrics 'Now hath the di- vine Light' are placed below the notes. The bass line is written on a bass clef staff.

be- come vis- i- ble in the flesh

This system contains the next two measures of the musical score. The melody continues on the treble clef staff, and the bass line provides harmonic support. The lyrics 'be- come vis- i- ble in the flesh' are placed below the notes.

to those on earth,

This system contains the next two measures of the musical score. The melody continues on the treble clef staff, and the bass line provides harmonic support. The lyrics 'to those on earth,' are placed below the notes.

re- vealed Him- self to those in dark- - ness and

This system contains the final two measures of the musical score. The melody continues on the treble clef staff, and the bass line provides harmonic support. The lyrics 're- vealed Him- self to those in dark- - ness and' are placed below the notes.

A musical score for a vocal piece, likely a hymn or religious song. The score is written for a single voice part, using a treble clef and a key signature of one flat (B-flat). The lyrics are: "shone forth grace up- on all." The melody is simple and hymn-like, with a final cadence on the word "all." The score is divided into six measures. The first measure contains the word "shone", the second "forth", the third "grace", the fourth "up-", the fifth "on", and the sixth "all." The melody is written on a single staff, and the lyrics are placed below the notes. The score is written in a standard musical notation style, with a treble clef and a key signature of one flat. The melody is simple and hymn-like, with a final cadence on the word "all." The score is divided into six measures. The first measure contains the word "shone", the second "forth", the third "grace", the fourth "up-", the fifth "on", and the sixth "all." The melody is written on a single staff, and the lyrics are placed below the notes.

Stichos: The waters saw Thee, O God, the waters saw Thee and were afraid.

O pro-phet, friend of the Bride-groom,

This system contains the first two measures of the Stichos. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The lyrics are 'O pro-phet, friend of the Bride-groom,'. The music features a mix of eighth and quarter notes, with some measures containing chords. The bass line is written on a bass clef staff.

thou bea-con of the Light

This system contains the next two measures. The melody continues with a mix of eighth and quarter notes. The lyrics are 'thou bea-con of the Light'. The music includes some longer note values, such as a half note in the second measure. The bass line continues with a steady accompaniment.

and ray of the Sun,

This system contains the next two measures. The melody continues with a mix of eighth and quarter notes. The lyrics are 'and ray of the Sun,'. The music includes some longer note values, such as a half note in the second measure. The bass line continues with a steady accompaniment.

fore-run-ner of the Word: min-

This system contains the final two measures of the Stichos. The melody continues with a mix of eighth and quarter notes. The lyrics are 'fore-run-ner of the Word: min-'. The music includes some longer note values, such as a half note in the second measure. The bass line continues with a steady accompaniment.

- i- ster un- - to

Him!

КОНЕЦЪ, ѿ БГ҃Ъ НАШЕМОУ СЛАВА.
The end, and to our God be the glory!

Δόμῃ ἐγγίχῃ ἡείνῃ μὲροπόεινῃ
Holy Myrrh-bearers
Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

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