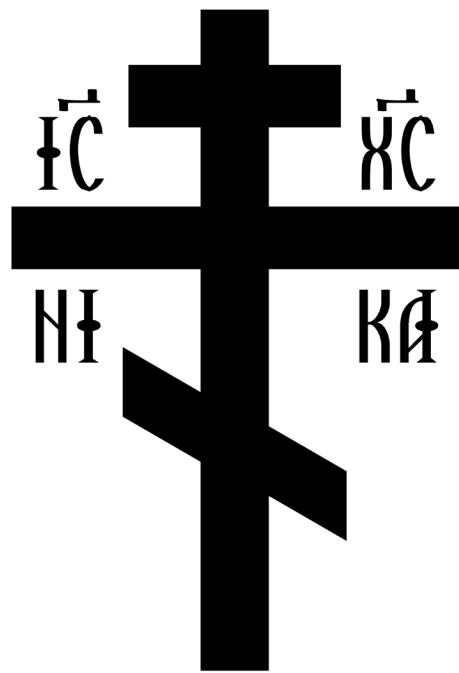




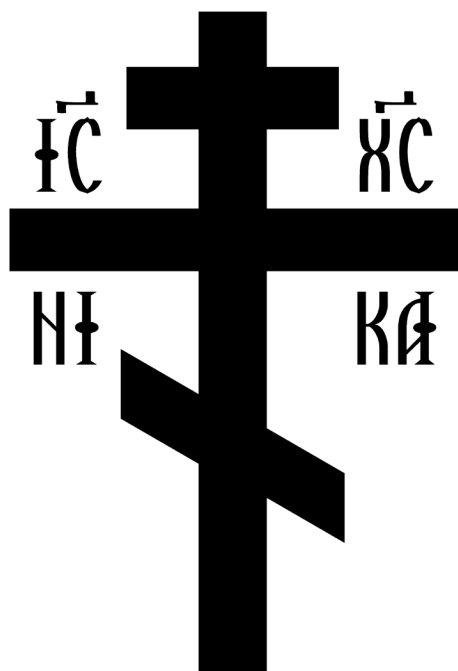
JANUARY 5 – COMMEMORATION OF THE HOLY MARTYRS THEOPEMPTUS & THEONAS

Music for the Eve of the Holy Theophany of Our Lord Sunday

Δόμνι εἰρήνην καὶ ζωὴν ἀποστολῶν
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἁγίων Μυροφόρων

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ϠΒΚϚ.

MMXXV

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© 1999 Timothy J. Clader

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Music for the Eve of the Holy Theophany of Our Lord: Sunday

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Great Vespers

At Lord, I Have Cried

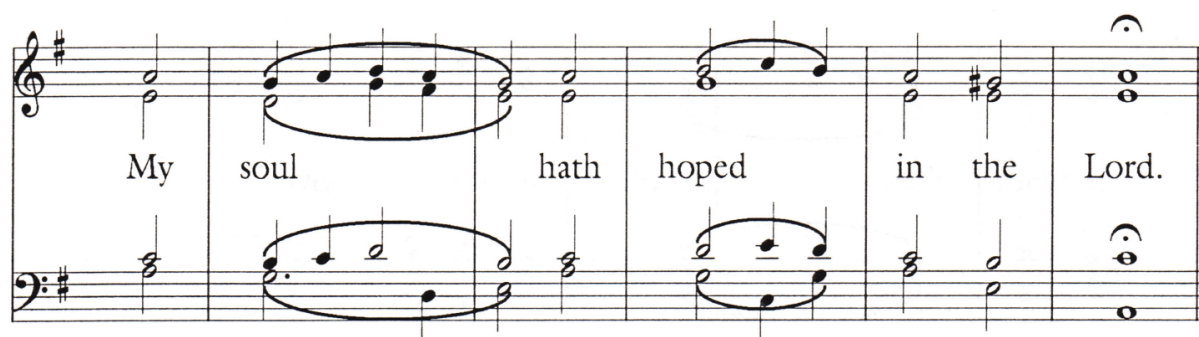
Stichera of the Forefeast, in Tone VI

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



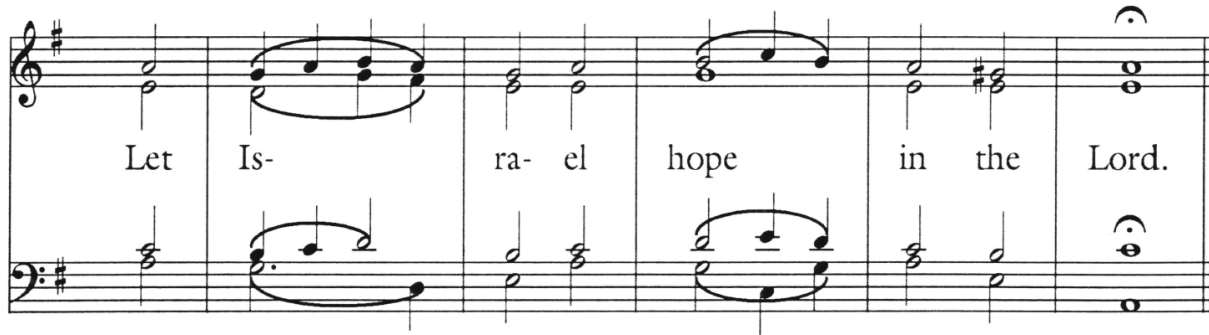
O earth, and ye that are above the earth,/ exult and rejoice!/ the Torrent of sweetness is baptized in the river,/ drying up the outpouring of malice;// and He poureth forth divine remission.

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



As the Bestower of light/ Jesus hath no need to be baptized,/ yet He cometh in the flesh to the streams of the Jordan,/ desiring to enlighten those who are in darkness.// With fervor let us greet Him with faith!

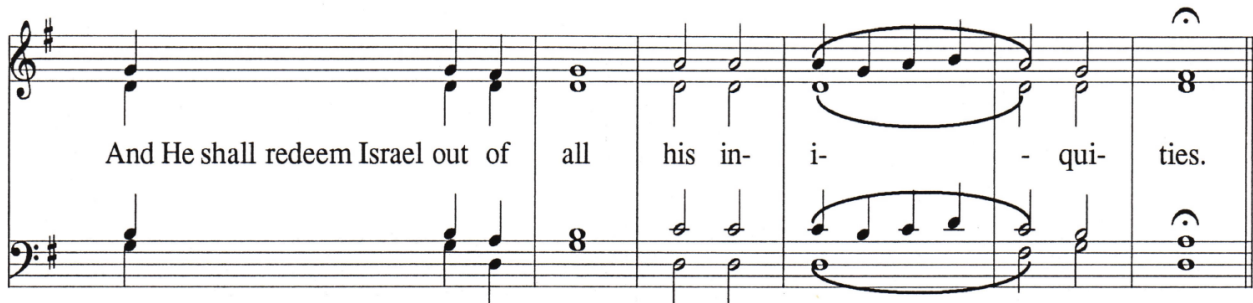
Stichos: From the morning watch until night, from the morning watch:



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.

Stichera of the Martyrs, in Tone IV

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



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: O praise the Lord, all ye nations:



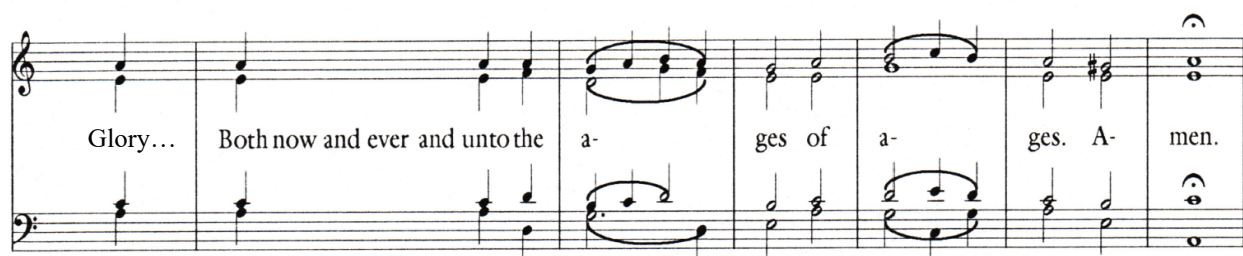
Having forsaken as fleeting/ those things of life which drag men downwards,/ delight in food and glory which fadeth like a flower,/ O most lauded ones, ye cleaved unto Christ,/ enkindled by His comely beauty,/ and ye offered yourselves to Him as sweet-smelling roses,/ and have been divinely crowned//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

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



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.

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:// "Prepare ye the ways of the Lord and make straight His paths!"

At Litya

One sticheron of the temple.

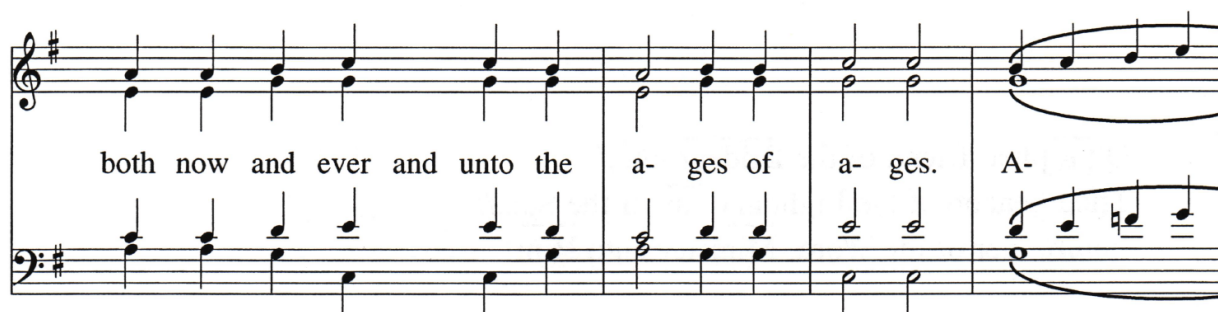
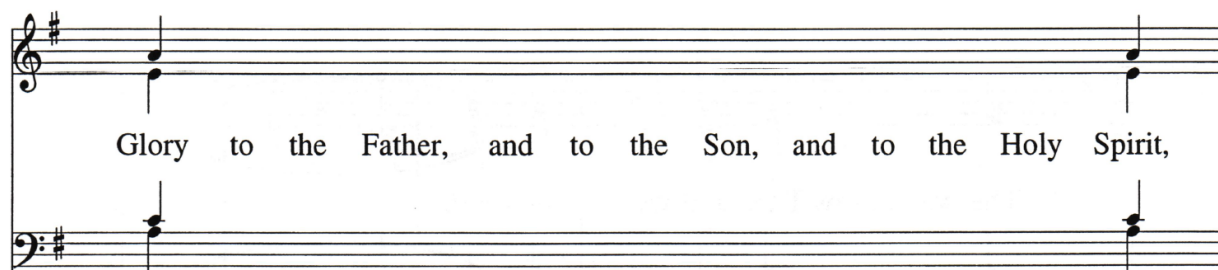
Stichera of the Forefeast, in Tone II

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

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.

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

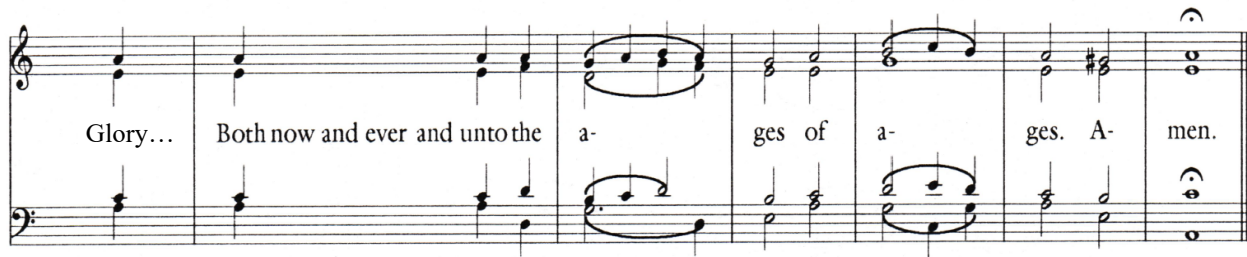


The composition of Anatolius

“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!”

At Aposticha

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.

Matins

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.

The Canon

Ode I

Canon of the Forefeast, in Tone I

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.

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-emy there-in, For He hath been glor-i-fied.

Ode III
Canon of the Forefeast

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

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.

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 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!"

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..., 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

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

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.

Katavasia – Ode IV

I heard, O Lord, Thy voice,

him whom Thou didst call the voice of one crying in the wilderness,

for Thou didst thunder over many waters,

bear- ing wit- ness to Thy Son.

And, whol- ly filled with the Spirit which de- scen- - ded,

This musical system consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "And, whol- ly filled with the Spirit which de- scen- - ded,". The word "scen-" is split across the two staves with a hyphen and a long dash.

He cried out: Thou art Christ, the Wis- dom and Pow- er of God!

This musical system continues the hymn with two staves. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "He cried out: Thou art Christ, the Wis- dom and Pow- er of God!". The word "Wis-" is split across the two staves with a hyphen.

Ode V
Canon of the Forefeast

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.

Katavasia – Ode V

Je- sus, the Au- thor of life,

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

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

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

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 is composed of eighth and quarter notes, with a long horizontal oval slur spanning the notes for 'en-' and '- mi-'. 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. The lyrics are aligned under the notes: 'there-' under the first measure, 'in' under the second, 'slay-' under the third, 'ing' under the fourth, 'en-' under the fifth (start of the slur), '- mi-' under the sixth (end of the slur), and 'ty,' under the seventh.

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

This musical system continues the piece with a treble and a bass staff. The treble staff has a treble clef and a key signature of one flat. It features a melody with a long horizontal oval slur spanning the notes for 'un- der- stan-' and '- ding'. The bass staff has a bass clef and a key signature of one flat, providing harmonic support. The lyrics are: 'and granteth the peace which passeth all un- der- stan-' under the first four measures of the system, and '- ding.' under the final measure, which ends with a double bar line and repeat dots.

Ode VI
Canon of the Forefeast

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.

Katavasia – Ode VI

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

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

crieth out to all the peo- ple:

"Repent and cleanse yourselves be- fore- hand!

For, lo! Christ standeth before you,

delivering the world from corruption!"

Ode VII
Canon of the Forefeast

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

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.

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 eighth and quarter 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 chords and single notes, with a half note on 'An-' and a quarter note on 'gel'.

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

This musical system continues the melody and accompaniment. 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 melody continues with a half note on 'An-' and a quarter note on 'gel'.

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 melody continues with a half note on 'An-' and a quarter note on 'gel'.

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 melody continues with a half note on 'An-' and a quarter note on 'gel'.

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

This musical score is written for two staves, treble and bass, in a key with one flat (B-flat). The melody is primarily composed of half notes and whole notes, with some rests. The lyrics are centered between the staves. The piece concludes with a double bar line and repeat dots on both staves.

Ode VIII

Canon of the Forefeast

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

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!

We Praise, We Bless

First system of musical notation. The treble staff contains a melody of eighth and quarter notes, with a half note on 'wor-' tied to the next measure. The bass staff provides a harmonic accompaniment of eighth and quarter notes. The lyrics are: 'We praise, we bless we wor- ship the Lord,'.

Second system of musical notation. The treble staff continues the melody, ending with a half note on 'ges.' and a fermata. The bass staff continues the accompaniment, also ending with a half note and a fermata. The lyrics are: 'praising and supremely exalting Him un- to all a- ges.'.

Katavasia – Ode VIII

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

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a final half note tied to the next system. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, providing a steady harmonic foundation.

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

This musical system continues the melody and accompaniment. The treble staff features a half note tied from the previous system, followed by a half note and a quarter note. The bass staff continues with half notes and quarter notes, maintaining the harmonic support.

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

This musical system continues the melody and accompaniment. The treble staff features a half note tied from the previous system, followed by a half note and a quarter note. The bass staff continues with half notes and quarter notes, maintaining the harmonic support.

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

This musical system concludes the piece. The treble staff features a half note tied from the previous system, followed by a half note and a quarter note. The bass staff continues with half notes and quarter notes, maintaining the harmonic support. The final measure of the system is a full bar line.

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" is followed by a long dash, indicating a long note or a pause. The score ends with a double bar line.

Ode IX
Canon of the Forefeast

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.

Katavasia – Ode IX

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

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

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

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

for thou know-est our di-vine love;

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 half notes and quarter notes, with a long slur spanning the final two measures. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment using chords and single notes, also featuring a long slur in the final two measures.

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

This musical system continues the composition with a treble and a bass staff. The treble staff uses a treble clef and a key signature of one flat. The melody is primarily composed of half notes, ending with a fermata. The bass staff uses a bass clef and a key signature of one flat, providing a harmonic accompaniment that also concludes with a fermata. The system ends with a double bar line.

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!"

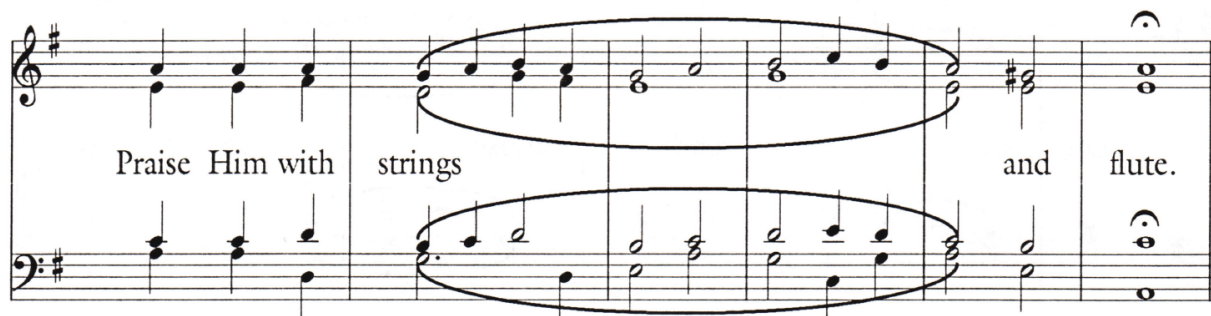
Glory..., Both now...: another Exapostilarion, in the same melody

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.

At the Psalms of Praise

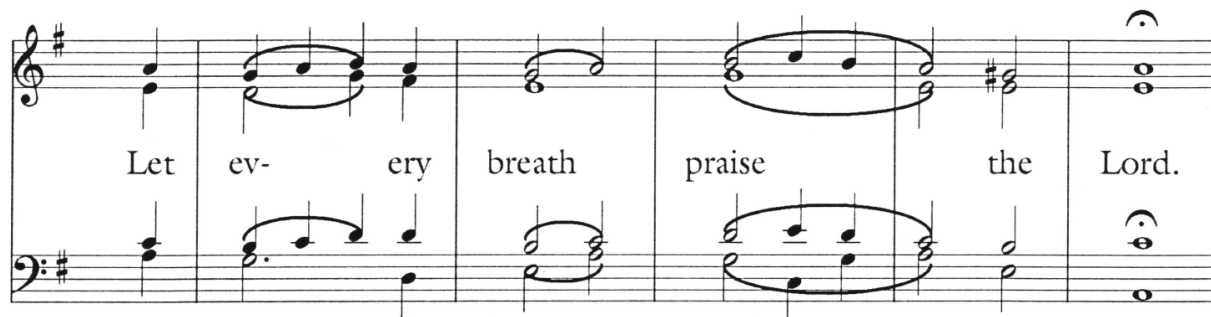
Stichera of the Forefeast, Tone VI

Stichos: Praise Him with timbrel and dance:



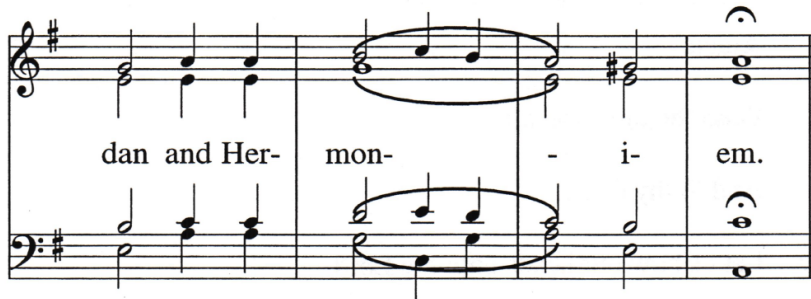
“Wherefore dost thou fail to comprehend/ the dispensation which I bring to pass for the salvation of all,/ O Baptist?/ Think no more upon the things of the past,/ but ponder that which is profitable./ Believe on God Who hath come down,/ and, having once refused, obey Me now;/ for in My loving-kindness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

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



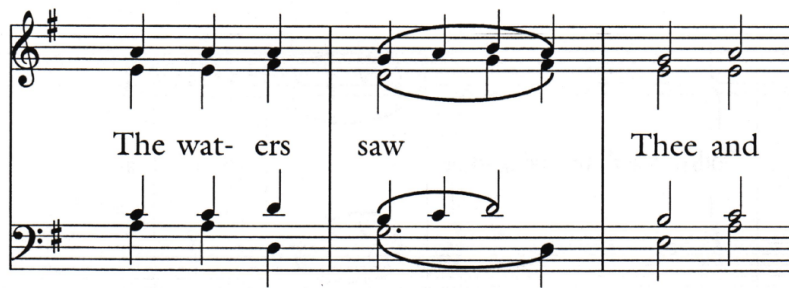
“O Jesus Who takest our sins upon Thy shoulders,/ Thou hast come to the streams of the Jordan,/ and I am filled with fear at Thine awesome coming./ How then dost Thou command me to baptize Thee?/ Thou hast come Thyself to cleanse me:/ how then dost Thou, Who art the purification of all,// ask baptism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

Stichos: Therefore will I remember Thee:



"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: The waters saw Thee, O God:



"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!"

Divine Liturgy

The Beatitudes

Six troparia of the Resurrection in the tone of the week from the Octoechos, and four from Ode III of the canon of the Forefeast.

Let no mortal boast in his wisdom or riches, but rather in his faith in the Lord, crying out to Christ God in Orthodox manner, and ever chanting: On the rock of Thy commandments establish me, O Master!

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.

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.

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!

Kontakion of the Forefeast, in Tone II

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.

Prokimenon, in Tone VI

O Lord, save Thy people, and bless Thine inheritance.

Epistle

II Tim. §298 (4:5-8)

Alleluia, in Tone VIII

God be gracious unto us and bless us.

Holy Gospel

Mark §1 (1:1-8)

Communion Verse

Praise the Lord from the heavens, praise Him in the highest!

Appendix I

At Lord, I Have Cried

Stichera of the Forefeast, in Tone VI

Special Melody: On the third day...

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

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

The first system of musical notation for the Stichos. It consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in a style with many ties and slurs, indicating a continuous, flowing line. The lyrics are "O earth, and ye that are a- bove the earth,".

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

The second system of musical notation. It continues the melody from the first system. The lyrics are "leap up and re- joice! The Tor- rent of sweet- - ness".

is baptized in the riv- - er,

The third system of musical notation. It continues the melody. The lyrics are "is baptized in the riv- - er,".

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

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

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.

As the Be- stow- er of light

This 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 staff, and the bass line is in the bass staff. The lyrics 'As the Be- stow- er of light' are positioned below the notes. The first measure contains a whole note chord, and the subsequent measures contain half notes.

Jesus hath no need to be bap- - tized,

This system continues the melody from the first system. The lyrics 'Jesus hath no need to be bap- - tized,' are positioned below the notes. The melody features a half note followed by a quarter note, then a half note, and finally a quarter note with a sharp sign (#) indicating a key change or a specific pitch.

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

This system continues the melody. The lyrics 'yet He com- - eth in the flesh to the streams of the Jor- - dan,' are positioned below the notes. The melody features a half note followed by a quarter note, then a half note, and finally a quarter note with a sharp sign (#) indicating a key change or a specific pitch.

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

This system concludes the melody. The lyrics 'desiring to enlighten those who are in dark- - ness.' are positioned below the notes. The melody features a half note followed by a quarter note, then a half note, and finally a quarter note with a sharp sign (#) indicating a key change or a specific pitch.

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 are written below the treble staff: "With fer- vor let us greet Him with faith!". The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment to the melody. The music ends with a double bar line and a repeat sign. There are some annotations in the original image, such as a bracket under the word "greet" and a circled "8" at the end of the treble staff, which appear to be part of the original score or a correction.

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

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

The first system of musical notation for the Stichos. It consists of two staves, treble and bass. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are "Hav- ing as- sumed the guise of a ser- - vant,". The music is in a simple, homophonic style with a key signature of one flat (B-flat) and a common time signature. There are some ties and slurs in the melody.

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

The second system of musical notation. The melody continues from the first system. The lyrics are "thou comest to be baptized by a ser- - vant,". The music maintains the same homophonic style and key signature.

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

The third system of musical notation. The melody continues. The lyrics are "in the streams of the Jor- dan, O Christ,". The music maintains the same homophonic style and key signature.

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

The fourth system of musical notation. The melody continues. The lyrics are "delivering us from bondage to the an- - cient sin,". The music maintains the same homophonic style and key signature.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The lyrics are: sanc-ti-fy-ing and il-lum-in-ing us. The melody in the top staff consists of quarter notes and half notes, with a final measure containing a whole note and a fermata. The bass staff provides a harmonic accompaniment with quarter and half notes. The lyrics are aligned under the notes: 'sanc-ti-fy-ing' under the first three measures, 'and' under the fourth, 'il-lum-' under the fifth, '- in-ing' under the sixth, and 'us.' under the seventh.

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

Stichera of the Martyrs, in Tone IV

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

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

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

The first line of musical notation for the Stichos. It consists of a treble and bass staff in G major (one sharp). The melody is written in a style typical of Eastern Orthodox chant, with some notes beamed together and others separated. The lyrics are written below the notes.

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

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

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

The third line of musical notation for the Stichos. It continues the melody. The lyrics are written below the notes.

they wor- shipped the one Lord and God

The fourth line of musical notation for the Stichos. It continues the melody. The lyrics are written below the notes.

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

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

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

This musical system continues the melody from the first system. It includes a measure rest in the treble staff for the first half of the system. The lyrics 'bold-ly' and 'ty-rants;' are split across measures. The system concludes with a double bar line.

and they have been crowned from on high.

This musical system contains the final line of lyrics. It features a treble staff with a measure rest and a bass staff with a whole note. The lyrics 'crowned' and 'from on high.' are split across measures. The system ends with a double bar line and a repeat sign.

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

Musical notation for the first line of the Stichos. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of half notes: G3, F#3, E3, D3, C3, B2, A2. The lyrics are: Hav- ing forsaken as fleet- ing

Musical notation for the second line of the Stichos. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of half notes: G3, F#3, E3, D3, C3, B2, A2. The lyrics are: those things of life which drag men down- wards,

Musical notation for the third line of the Stichos. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of half notes: G3, F#3, E3, D3, C3, B2, A2. The lyrics are: de- light in food

Musical notation for the fourth line of the Stichos. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of half notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of half notes: G3, F#3, E3, D3, C3, B2, A2. The lyrics are: and glory which fadeth like a flower, O most laud- ed ones,

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

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 two staves, treble and bass, in the key of D 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,". The music features a mix of eighth and sixteenth notes, with some rests and ties.

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;". The music maintains the same key and tempo, with a focus on the vocal line.

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,". The music features a mix of eighth and sixteenth notes, with some rests and ties.

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.". The music concludes the Stichos with a final cadence in the treble staff.

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

This musical system consists of two staves in G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

as mar- tyrs ye have put to shame

This musical system continues the hymn with two staves in G major. The melody and bass line are clearly defined, with lyrics placed below the notes.

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

This musical system concludes the hymn with two staves in G major. The melody ends with a fermata, and the bass line features a final chord. The lyrics are aligned with the notes.

Appendix II

At Litya

Special Melody: O house of Ephratha...

Be- hold the King

The first system of musical notation for the 'Special Melody: O house of Ephratha...' section. 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, folk-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 spanning the first two measures, and the second staff has a similar oval spanning the first two 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 spanning the first two measures, and the second staff has a similar oval spanning the first two 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 spanning the first two measures, and the second staff has a similar oval spanning the first two measures.

Re-joice, O ye peo-ple, for

the Light hath re-vealed Him-

self!

Now hath the di-vine Light

be-come vis-i-ble in the flesh

to those on earth,

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

A musical score for a vocal piece, likely a hymn or religious song. The score is written for a single voice part, with a treble clef and a key signature of one flat (B-flat). The lyrics are: "shone forth grace up- on all." The music is divided into six measures. The first measure contains the word "shone" and features a melody of eighth notes. The second measure contains the word "forth" and features a single half note. The third measure contains the word "grace" and features a melody of eighth notes. The fourth measure contains the words "up- on" and features a melody of eighth notes. The fifth measure contains the word "all." and features a melody of eighth notes. The sixth measure contains a final half note. The score is written on a single staff with a treble clef and a key signature of one flat. The lyrics are written below the staff. The music is divided into six measures by vertical bar lines. The first measure contains the word "shone" and features a melody of eighth notes. The second measure contains the word "forth" and features a single half note. The third measure contains the word "grace" and features a melody of eighth notes. The fourth measure contains the words "up- on" and features a melody of eighth notes. The fifth measure contains the word "all." and features a melody of eighth notes. The sixth measure contains a final half note. The score is written on a single staff with a treble clef and a key signature of one flat.

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

thou bea-con of the Light

and ray of the Sun,

fore-run-ner of the Word: min-

- i- ster un- - to

Him!

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 and eighth 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 series of eighth notes. The bass staff continues with a steady accompaniment.

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

The third system shows the melody continuing with a mix of eighth and sixteenth notes. The bass staff accompaniment remains consistent.

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

The final system of the page concludes the melody with a series of eighth notes in the treble staff and a final cadence in the bass staff.

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.

Κοίνεια, ἡ βίῃ ἡμῶν ἐλάβα.
The end, and to our God be the glory!

Δόμῃ ἐγγίχῃ ἡείνῃ μῦροφόεινῃ

Holy Myrrh-bearers

Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

ϠΒΚϢ.
MMXXV