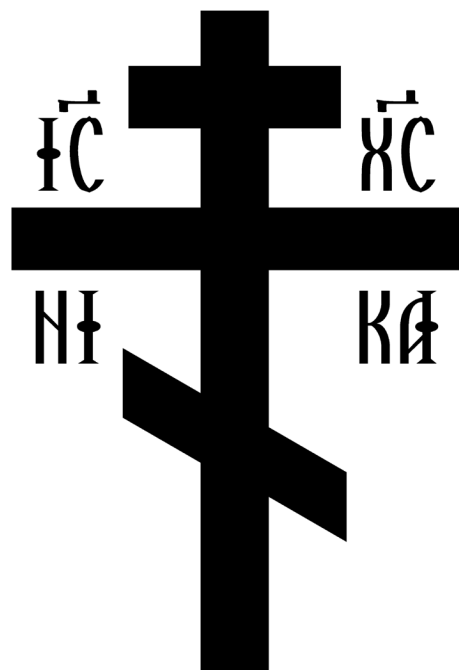




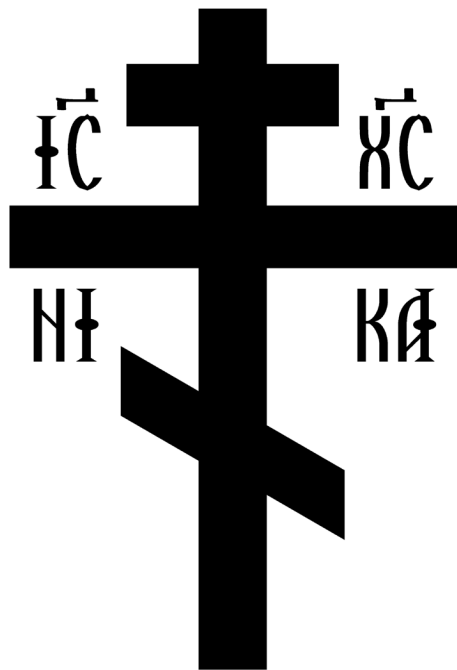
AUGUST 6

**Music for the Holy Transfiguration of
Our Lord, God and Savior Jesus Christ**

Δόμνι εἰκὶχ ἁγίη μῦροφόρη
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἀγίων Μυροφόρων

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MMXXV



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MMXXV

The Menaion of the Orthodox Church, Volume XII
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Choral arrangements from
Music for the Feast of Holy Transfiguration
© 1997 Timothy J. Clader

Editor, Subdeacon Paul Daniels
Редактор, иподиакон Павел Даниэлс

A.D. 2025 Meeting of Our Lord Jesus Christ
2025 г. Сретение Господа Нашего Иисуса Христа.

Music for the Holy Transfiguration of Our Lord, God and Savior Jesus Christ

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Great Vespers

We do not chant Blessed is the man..., except if the feast fall on Sunday, when we chant the entire first kathisma, or on Monday, when we chant only the first antiphon.

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.

The first system of musical notation for 'Lord, I Have Cried, in Tone IV'. It consists of two staves, treble and bass, both with a key signature of one sharp (F#). The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are: 'Lord, I have cried unto Thee, hear- ken un- to me. Hear- ken un- to me, O Lord.'

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

The second system of musical notation. The melody continues with quarter and eighth notes. The lyrics are: 'Lord, I have cried un- to Thee, hear- ken un- to me;'

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

The third system of musical notation. The melody includes a half note and a quarter note. The lyrics are: 'attend to the voice of my sup- pli- ca- -tion when I cry un- to Thee.'

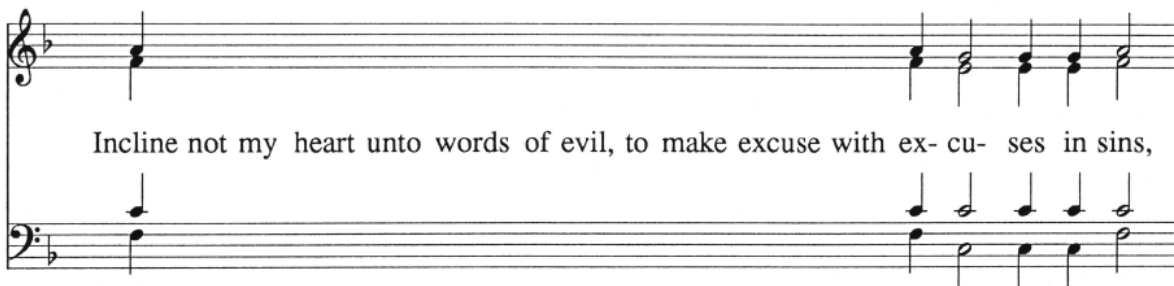
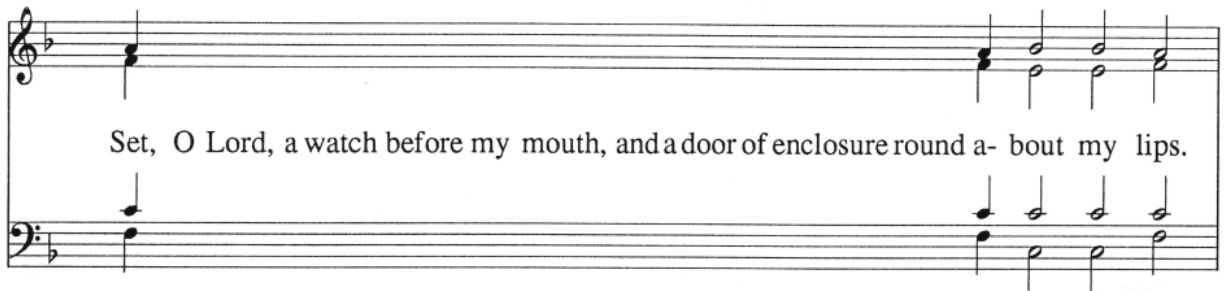
Hear- ken un- to me, O Lord. Let my prayer be set forth

The fourth system of musical notation. The melody ends with a half note and a quarter note. The lyrics are: 'Hear- ken un- to me, O Lord. Let my prayer be set forth'

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



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.

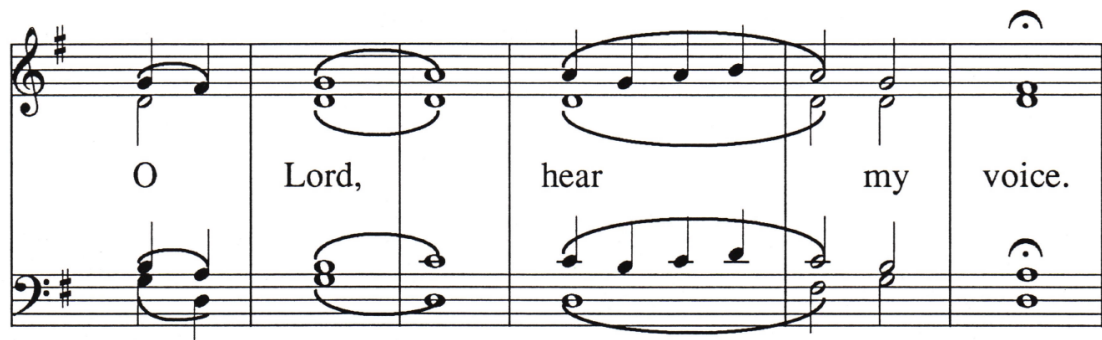
Deliver me from them that persecute me, for they are stronger than I.

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

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

Stichera at Lord, I Have Cried, in Tone IV

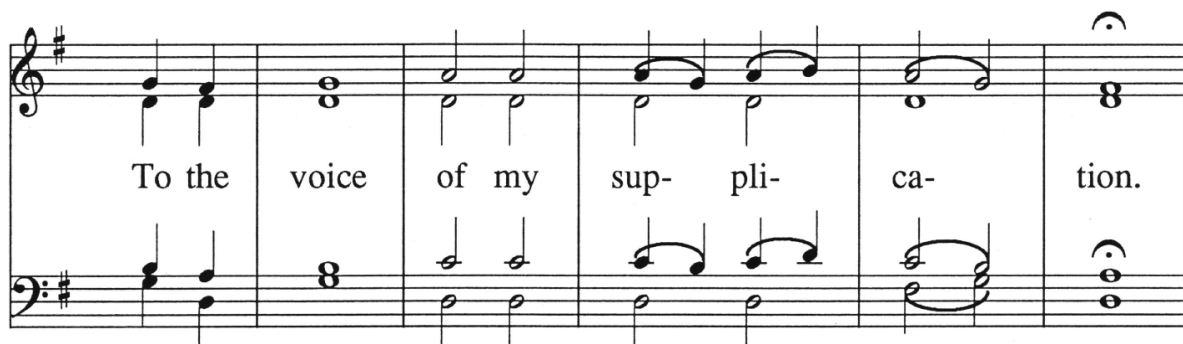
Stichos: Out of the depths have I cried unto Thee, O Lord:



The composition of Cosmas the Monk

Before Thy crucifixion, O Lord,/ the mountain emulated the heavens/ and the cloud spread itself out like a tabernacle when Thou wast transfigured/ and borne witness to by the Father./ There were Peter, James and John,/ for they were to be with Thee also at the time of Thy betrayal,/ that, beholding Thy wonders, they might not be afraid of Thy sufferings,/ which do Thou vouchsafe that we may venerate in peace,// for the sake of Thy great mercy.

Stichos: Let Thine ears be attentive:



Before Thy crucifixion, O Lord,/ the mountain emulated the heavens/ and the cloud spread itself out like a tabernacle when Thou wast transfigured/ and borne witness to by the Father./ There were Peter, James and John,/ for they were to be with Thee also at the time of Thy betrayal,/ that, beholding Thy wonders, they might not be afraid of Thy sufferings,/ which do Thou vouchsafe that we may venerate in peace,// for the sake of Thy great mercy.

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



Taking the disciples up upon the lofty mountain/ before Thy crucifixion, O Lord,/ Thou wast transfigured before them, illumining them with effulgence of power,/ desiring both in Thy love for mankind/ and in Thine authority to show them the splendor of the resurrection,/ which do thou vouchsafe unto us in peace, // in that Thou art merciful and lovest mankind.

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



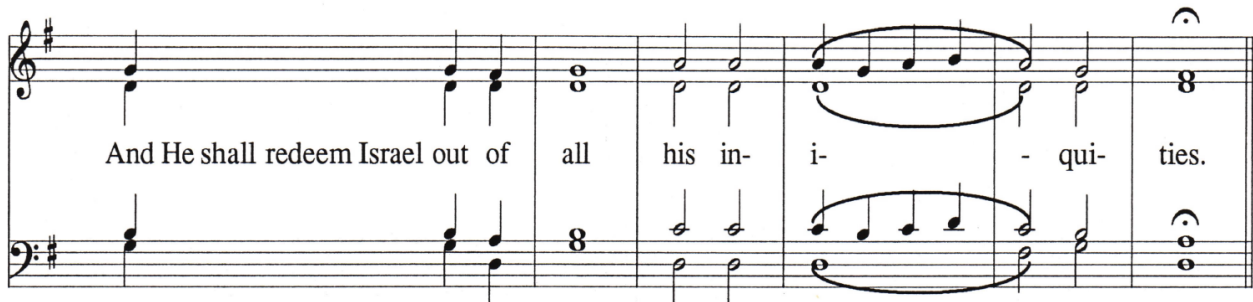
Taking the disciples up upon the lofty mountain/ before Thy crucifixion, O Lord,/ Thou wast transfigured before them, illumining them with effulgence of power,/ desiring both in Thy love for mankind/ and in Thine authority to show them the splendor of the resurrection,/ which do thou vouchsafe unto us in peace, // in that Thou art merciful and lovest mankind.

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



The mountain which before was dark and gloomy/ is now honorable and holy,/ for thereon did Thy feet stand, O Lord;/ for in the latter days Thou didst make manifest the hidden, preëternal mystery,/ Thine awesome transfiguration,/ to Peter, John and James./ But they, unable to endure the radiance of Thy countenance/ and the brightness of Thy raiment,/ fell prostrate on the ground and covered themselves./ And, seized with terror, they marvelled,/ beholding Moses and Elijah conversing with Thee as they stood with Thee;/ and the voice of the Father bore witness, saying:/ "This is My beloved Son in Whom I am well pleased:/ Him do ye obey!// He Will grant the world great mercy!"

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



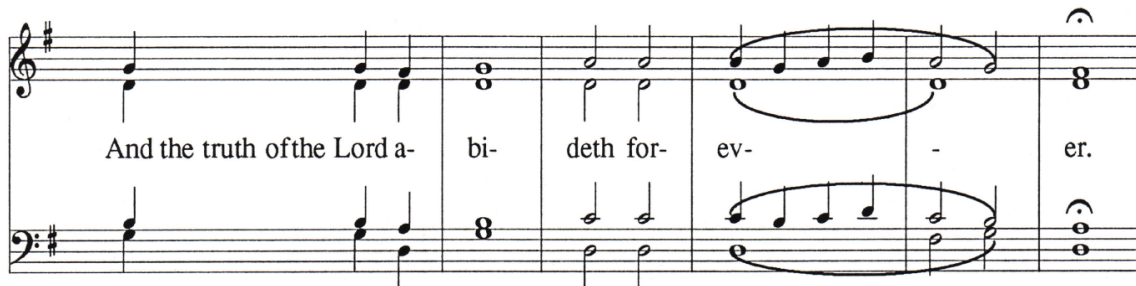
The mountain which before was dark and gloomy/ is now honorable and holy,/ for thereon did Thy feet stand, O Lord;/ for in the latter days Thou didst make manifest the hidden, preëternal mystery,/ Thine awesome transfiguration,/ to Peter, John and James./ But they, unable to endure the radiance of Thy countenance/ and the brightness of Thy raiment,/ fell prostrate on the ground and covered themselves./ And, seized with terror, they marvelled,/ beholding Moses and Elijah conversing with Thee as they stood with Thee;/ and the voice of the Father bore witness, saying:/ "This is My beloved Son in Whom I am well pleased:/ Him do ye obey!// He Will grant the world great mercy!"

Stichos: O praise the Lord, all ye nations:



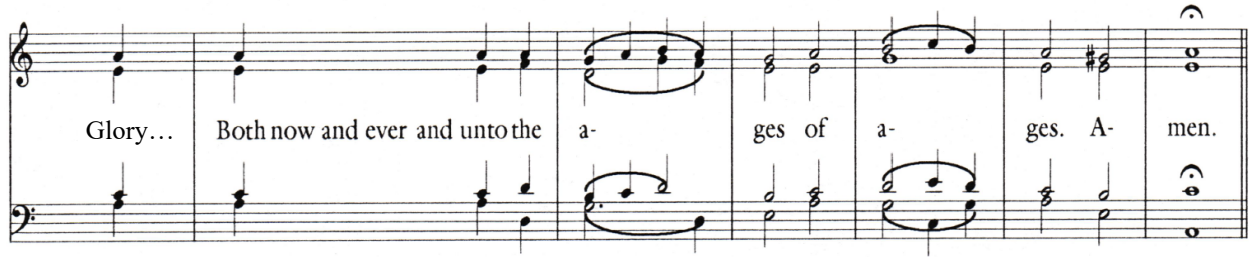
Transfigured on the high mountain,/ the Savior, having with Him His preëminent disciples,/ shone forth most wondrously, showing them forth as illumined by the loftiness of the virtues/ and as ones vouchsafed divine glory./ Moses and Elijah, who spake with Christ,/ showed that He hath authority over the living and the dead,/ and that He is the God Who of old spake through the law and the prophets./ Of Him was the voice of the Father heard saying from the cloud of light:/ "Him do ye obey, Who through the Cross made hell captive// and granteth life everlasting to the dead!"

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



Transfigured on the high mountain,/ the Savior, having with Him His preëminent disciples,/ shone forth most wondrously, showing them forth as illumined by the loftiness of the virtues/ and as ones vouchsafed divine glory./ Moses and Elijah, who spake with Christ,/ showed that He hath authority over the living and the dead,/ and that He is the God Who of old spake through the law and the prophets./ Of Him was the voice of the Father heard saying from the cloud of light:/ "Him do ye obey, Who through the Cross made hell captive// and granteth life everlasting to the dead!"

Glory, Both Now, Theotokion, in Tone VI



The composition of Anatolius

Foreshadowing Thy resurrection,/ O Christ our God,/ Thou didst take three of Thy disciples —/ Peter, James and John —/ and didst ascend Tabor./ And as Thou wast transfigured, O Savior,/ Mount Tabor was clothed with light./ Thy disciples cast themselves upon the ground, O Word,/ unable to endure the sight of Thine invisible countenance./ Angels ministered to thee in fear and trembling;/ the heavens were afraid and the earth quaked,// beholding the glory of the Lord upon the earth.

Prokeimenon

Saturday Evening, Tone VI

The Lord is King, He is clothed with maj- - - es- ty.

This musical score is for Saturday Evening, Tone VI. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are: "The Lord is King, He is clothed with maj- - - es- ty." The word "maj-" is followed by a long dash, indicating a sustained note. The piece ends with a double bar line and repeat dots.

Sunday Evening, Tone VIII

Behold now, bless ye the Lord, all ye ser- vants of the

This musical score is for Sunday Evening, Tone VIII. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are: "Behold now, bless ye the Lord, all ye ser- vants of the". The word "ser-" is followed by a long dash, indicating a sustained note. The piece ends with a double bar line and repeat dots.

Lord.

This musical score is a continuation of the previous one, for Sunday Evening, Tone VIII. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are: "Lord." The piece ends with a double bar line and repeat dots.

Prokeimenon

Monday Evening, Tone IV

The Lord will hearken unto me when I cry un- to Him.

This musical score is for Monday Evening, Tone IV. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is primarily composed of quarter and eighth notes. The lyrics are: "The Lord will hearken unto me when I cry un- to Him." The word "un-" is hyphenated and spans across the two staves. The piece concludes with a double bar line and repeat dots.

Tuesday Evening, Tone I

Thy mercy, O Lord, shall pur- sue me all the days of my life.

This musical score is for Tuesday Evening, Tone I. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody features several long, horizontal lines, indicating sustained notes or a specific melodic style. The lyrics are: "Thy mercy, O Lord, shall pur- sue me all the days of my life." The word "pur-" is hyphenated and spans across the two staves. The piece concludes with a double bar line and repeat dots.

Wednesday Evening, Tone V

O God, in Thy name save me, and in Thy strength do Thou judge me.

This musical score is for Wednesday Evening, Tone V. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody includes various note values, including quarter, eighth, and sixteenth notes, as well as some rests. The lyrics are: "O God, in Thy name save me, and in Thy strength do Thou judge me." The word "judge" is hyphenated and spans across the two staves. The piece concludes with a double bar line and repeat dots.

Prokeimenon

Thursday Evening, Tone VI

My help cometh from the Lord, Who hath made hea- ven

This musical system consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are: "My help cometh from the Lord, Who hath made hea- ven". The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time.

and the earth.

This musical system continues the melody from the first system. It consists of two staves, treble and bass, in the key of D major. The lyrics are: "and the earth.". The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time.

Friday Evening, Tone 7

O God, my helper art Thou, and Thy mer- cy shall go be- fore me.

This musical system consists of two staves, treble and bass, in the key of D major. The melody is written in a simple, homophonic style. The lyrics are: "O God, my helper art Thou, and Thy mer- cy shall go be- fore me.". The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time.

Paroemias

A Reading from Exodus

The Lord said to Moses: "Come up to Me into the mountain, and be there; and I will give thee the tablets of stone, the law and the commandments, which I have written to give them laws." And Moses rose up, and Joshua his attendant, and they went up into the mount of God. And to the elders they said: "Rest there until we return unto you; and behold, Aaron and Hur are with you. If any man have a cause to be tried, let him go unto them." And Moses and Joshua went up to the mountain, and the cloud covered the mountain. And the glory of God came down upon Mount Sinai, and the cloud covered it for six days; and the Lord called Moses on the seventh day out of the midst of the cloud. And the appearance of the glory of the Lord was as burning fire on the top of the mountain, before the children of Israel. And Moses went into the midst of the cloud, and went up to the mountain, and was there in the mountain forty days and forty nights.

A Reading from Exodus

In those days, the Lord spake to Moses face to face, as one would speak to his friend; and he retired into the camp: but his servant, Joshua son of Nun, a young man, departed not forth from the tabernacle. And Moses said to the Lord: "Lo! Thou sayest to me: Lead on this people; but Thou hast not shown me whom Thou wilt send with me, but hast said to me: I know thee above all, and thou hast favor with Me. If then I have found favor in Thy sight, reveal Thyself to me, that I may see Thee; that I may find favor in Thy sight, and that I may know that this great nation is Thy people." And the Lord said to him: "I Myself will go before thee, and give thee rest." And Moses said to Him: "If Thou go not up with us Thyself, bring me not up hence. And how shall it be surely known, that both I and this people have found favor with Thee, except only if Thou go with us? So both I and Thy people shall be glorified beyond all the nations, as many as are upon the earth." And the Lord said to Moses: "I will also do for thee this thing, which thou hast spoken; for thou hast found grace before Me, and I know thee above all." And Moses said: "Manifest Thyself unto me!" But the Lord said: "I will pass by before thee with My glory, and I will call by My name, the Lord, before thee; and I will have mercy on whom I will have mercy, and will have pity on whom I will have pity." And He said: "Thou shalt not be able to see My face; for no man shall see My face, and live." And the Lord said: "Behold, there is a place by Me: thou shalt stand upon the rock; and when My glory shall pass by, then I will put thee into a hole in the rock; and I will cover thee over with My hand, until I shall have passed by. And I will remove My hand, and then shalt thou see My backparts; but My face shall not appear to thee." And having risen early, Moses went up to Mount Sinai, as the Lord told him. And the Lord descended in a cloud, and stood near him there, and called by the name of the Lord. And the Lord passed by before his face, and proclaimed: the Lord God, compassionate and merciful, long-suffering, greatly merciful and true. And Moses hastened, and bowed down to the earth, and worshipped the Lord.

A Reading from the Third Book of Kings

In those days, Elijah came to Beersheba, to the land of Judah, and left his servant there. And he himself went a day's journey into the wilderness, and came and sat under a juniper tree; and he asked concerning his life, that he might die, and said: "Let it be enough, now, O Lord. Take, I pray Thee, my life from me; for I am no better than my fathers." And he lay down, and slept there under the tree. And behold, someone touched him, and said to him:

“Arise, and eat!” And Elijah looked, and, behold, at his head there was a cake of meal and a cruse of water; and he arose, and ate and drank, and returned and lay down. And the angel of the Lord returned again, and said to him: “Arise, and eat, for the journey is far from thee.” And he arose, and ate and drank, and went in the strength of that food for forty days and forty nights to Mount Horeb. And he entered there into a cave, and rested there; and, behold, the word of the Lord came to him, and said: “Thou shalt go forth, and shalt stand before the Lord in the mountain. Behold, the Lord will pass by.” And, behold, there was a great and strong wind rending the mountains, and crushing rocks before the Lord; but the Lord was not in the wind. And after the wind an earthquake; but the Lord was not in the earthquake. And after the earthquake a fire; but the Lord was not in the fire. And after the fire, the voice of a gentle breeze; and the Lord was there. And it came to pass that when Elijah heard, he wrapped his face in his mantle, and went forth and stood in the cave. And the Lord said unto him: “Go, and return, and thou shalt come into the way of the wilderness of Damascus: and thou shalt go and anoint Elisha, the son of Shaphat, to be prophet in thy place.”

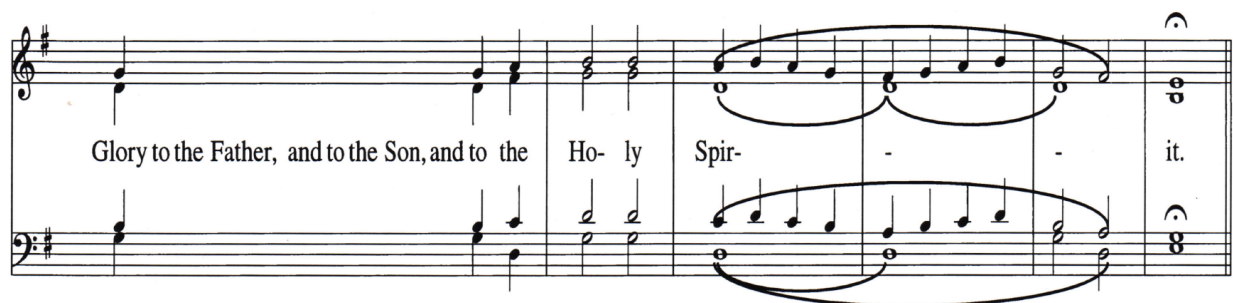
At Litya, in Tone II

Sanctifying the whole world with Thy light,/ Thou wast transfigured on a lofty mountain, O Good One,/ showing Thy power to Thy disciples,/ that Thou mightest deliver the world from transgression./ Wherefore, we cry out to Thee:// O compassionate Lord, save Thou our souls!

O Christ God Who wast transfigured on Mount Tabor,/ showing the glory of Thy divinity to Thy disciples,/ illumine us all with the light of the knowledge of Thee,/ and guide us on the path of Thy commandments,// as Thou alone art good and lovest mankind.

Dwelling bodily on earth, Christ, the Light from before the sun,/ Who before His crucifixion fulfilled all things of His awesome dispensation in godly manner,/ today hath mystically shown forth on Mount Tabor the image of the Trinity;/ for, taking His three excellent disciples, Peter, James and John,/ He led them up to it together./ And having hidden His fleshly form for a little while,/ He was transfigured before them,/ revealing the majesty of His original beauty, though not completely./ And while making it known to them,/ He also took pity upon them,/ lest they in anywise cease to live because of what they saw:/ yet were they able to grasp with their bodily eyes, holding fast./ And Thou didst summon Moses and Elijah, the foremost of the prophets,/ who bore witness reliably concerning Thy divinity,/ and that it is the true effulgence of the essence of the Father,/ O Thou Who hast dominion over the living and the dead./ Wherefore, the cloud enfolded them like a tabernacle,/ and the voice of the Father testified,/ speaking forth from the cloud like thunder, saying:/ "This is My beloved Son,/ Whom I begat incorruptibly from within Me before the morning star,/ and Whom I have sent to save those who are baptized in the name of the Father, the Son and the Holy Spirit,/ and who confess with faith that the one dominion of the Godhead is indivisible! Hear ye Him!" / And do Thou Thyself, O Christ God Who lovest mankind,/ illumine us with the light of Thine unapproachable glory,/ and show us forth as worthy heirs of Thy kingdom which is without end,// in that Thou art all-good.

Glory, in Tone V



Come ye, let us go to the mountain of the Lord,/ to the habitation of our God;/ and let us gaze upon the glory of His Transfiguration,/ the glory of the Only-begotten of the Father;/ and let us receive light through the Light;/ and, uplifted by the Spirit,// let us hymn the consubstantial Trinity forever.

Both Now, Theotokion, in Tone V

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The melody is characterized by long, flowing lines with many beamed eighth notes, particularly in the third and fourth measures. The piece concludes with a final cadence marked by a double bar line and a fermata over the final note.

Moses the God-beholder/ and Elijah of the fiery chariot,/ who traversed the heavens without being consumed,/ beholding Thee, O Christ, in the cloud at Thy transfiguration,/ bore witness to Thee as the Creator/ and Fulfiller of the law and the prophets./ With them vouchsafe Thine enlightenment also unto us, O Master,// that we may hymn Thee forever.

Aposticha, in Tone I

He Who of old spake with Moses on Mount Sinai in images, saying:/ "I am He Who is",/ today, transfigured before His disciples on Mount Tabor,/ hath shown forth the pristine beauty of His countenance,/ having taken upon Himself human nature./ And having set before them Moses and Elijah as witnesses to this grace,/ He made them partakers of gladness who, for the sake of the Cross,// proclaim His glorious and saving resurrection.

Stichos: Thine are the heavens.



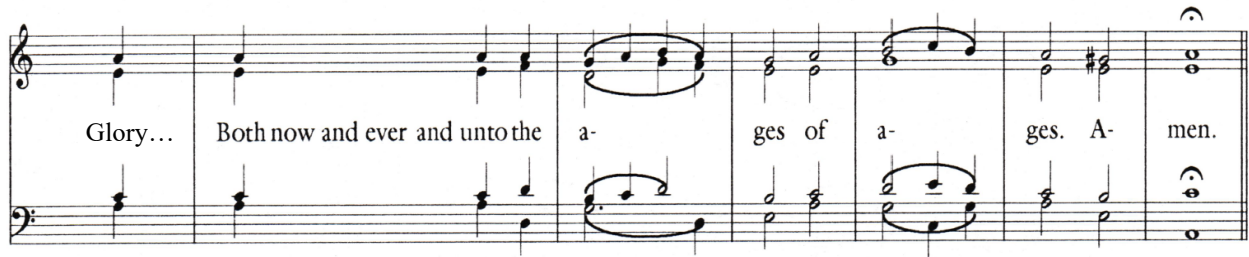
David, the ancestor of God, foreseeing in the Spirit/ the coming of Thine only-begotten Son in the flesh unto men,/ summoneth creation from afar to gladness,/ and crieth out prophetically:/ "Tabor and Hermon shall rejoice in Thy name!"/ For, having ascended that mountain with Thy disciples, O Savior,/ Thou wast transfigured,/ and didst cause the darkened nature of Adam to shine again,/ imparting to it the glory and splendor of Thy divinity./ Wherefore, we cry unto Thee:// O Lord, Creator of all things, glory be to Thee!

Stichos: Tabor and Hermon:



The foremost of the apostles,/ beholding Thine unbearable splendor and Thine unapproachable divinity,/ O unoriginate Christ,/ were stricken with godly awe;/ and, covered with a radiant cloud,/ they heard the voice of the Father/ proclaiming the mystery of Thy becoming man;/ for Thou alone, even after Thine incarnation,// art the only-begotten Son and Savior of the world.

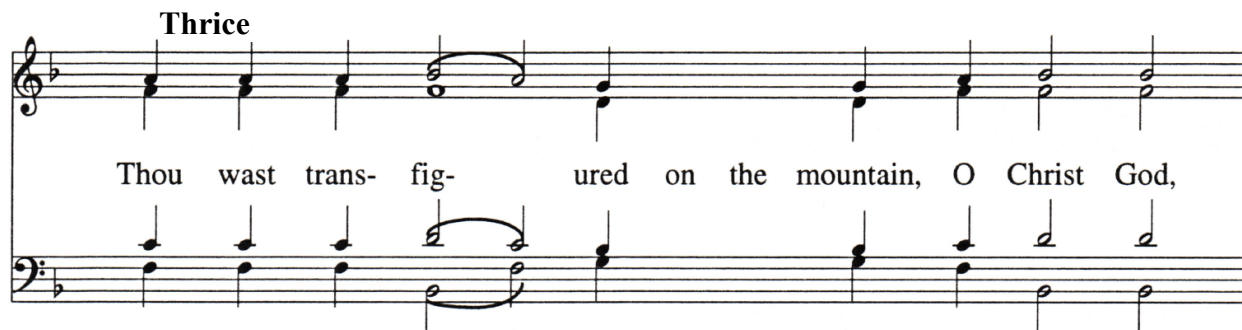
Glory, Both Now, Theotokion, in Tone VI



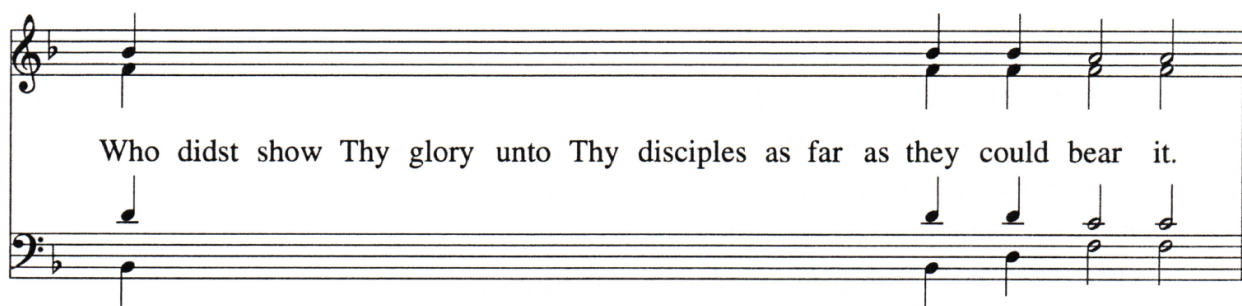
To Peter, James and John,/ Thy foremost disciples, O Lord,/ Thou hast shown the glory of Thy divine countenance today on Mount Tabor;/ for they beheld Thy garments illumined as with light,/ and Thy face shining more brightly than the sun./ And unable to endure the unbearable sight of Thine effulgence,/ they fell face down upon the ground,/ in nowise able to lift up their heads./ And they heard a voice from above bearing witness, saying:/ "This is my beloved Son,// Who hath come into the world to save man!"

Troparion of the Feast, in Tone VII

Thrice



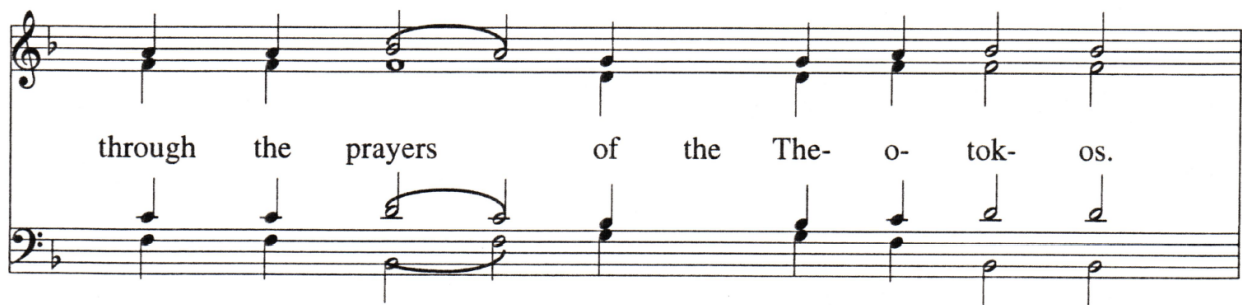
Thou wast trans-fig-ured on the mountain, O Christ God,



Who didst show Thy glory unto Thy disciples as far as they could bear it.



May Thine ev-er ex-is-ting light shine forth also upon us sin-ners



through the prayers of the The-o-tok-os.

O Be- stow- er of light, glo- ry be to Thee.

This musical score is written for two voices, likely Soprano and Alto, on a grand staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody for both parts is identical, featuring a series of eighth notes followed by a half note and a final whole note. The lyrics are: "O Be- stow- er of light, glo- ry be to Thee." The score concludes with a double bar line and repeat dots.

Matins
God is the Lord, in Tone VII

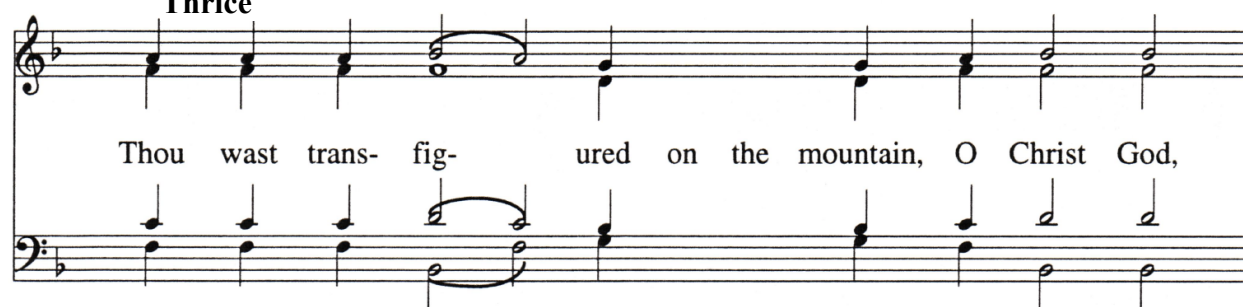
Four times

God is the Lord, and hath appeared unto us.

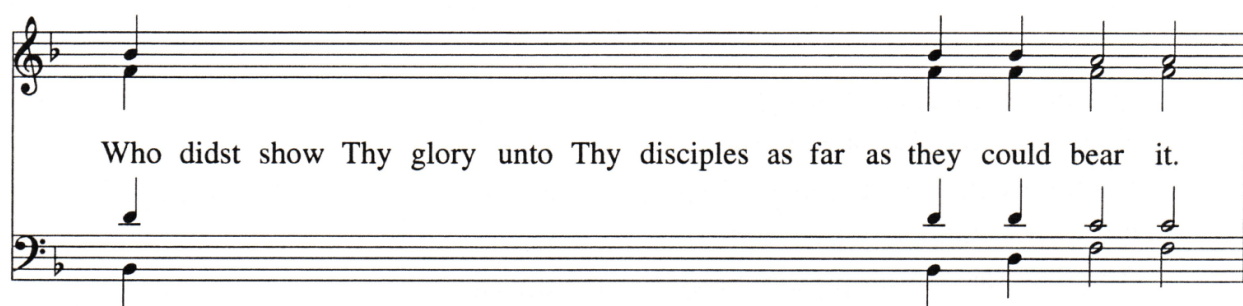
Blessed is he that cometh in the name of the Lord.

Troparion of the Feast, in Tone VII

Thrice



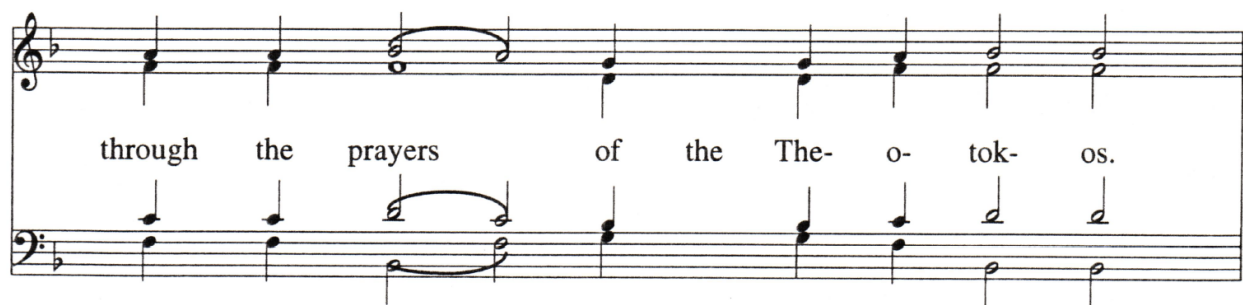
Thou wast trans-fig-ured on the mountain, O Christ God,



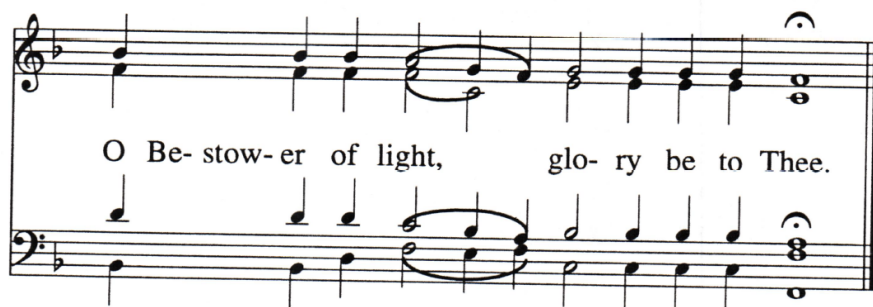
Who didst show Thy glory unto Thy disciples as far as they could bear it.



May Thine ev-er ex-is-ting light shine forth also upon us sin-ners



through the prayers of the The-o-tok-os.



After the First Chanting of the Psalter, Sessional Hymn
Tone IV, Special Melody: Joseph marvelled...

Revealing the human form of Thy second and awesome coming with Thy glory, O Savior, Thou wast transfigured on Mount Tabor. Elijah and Moses conversed with Thee, and Thy three disciples were summoned to behold Thy glory, O Master, and marvelled at Thy radiance. O Thou Who then shone forth Thy light upon them, illumine our souls!

Glory..., Both now...: The foregoing is repeated.

After the Second Chanting of the Psalter, Sessional Hymn
In the same tone and melody

Thou wast transfigured on Mount Tabor, O Jesus, and a radiant cloud, stretching forth like a shadow, covered the apostles with glory. Wherefore, they fell face down upon the ground, unable to bear the sight of the splendor of the unapproachable glory of Thy countenance, O unoriginate Savior. O Christ our God, Who then shone forth Thy light upon them, illumine Thou our souls!

Glory..., Both now...: The foregoing is repeated.

The Polyeleos

Athonite Chant

Praise ye the name of the Lord.

The first line of musical notation is in G major (one sharp) and 4/4 time. 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 'Praise ye the name of the Lord.' are written below the notes. The final note of the phrase is a half note G, which is circled in the original image.

O ye servants praise the Lord. Al- le- lu- i- a.

The second line of musical notation continues the chant. 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 'O ye servants praise the Lord. Al- le- lu- i- a.' are written below the notes. The final note of the phrase is a half note G, which is circled in the original image.

Ye that stand in the house of the Lord, in the courts of the house of our God. Alleluia.
O Lord, Thy name endureth forever, and Thy memorial unto generation and generation.
Alleluia.
Blessed is the Lord out of Sion, who dwelleth in Jerusalem. Alleluia.

O give thanks unto the Lord, for He is good;

The third line of musical notation continues the chant. 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 'O give thanks unto the Lord, for He is good;' are written below the notes. The final note of the phrase is a half note G, which is circled in the original image.



To Him that established the earth upon the waters; Alleluia, alleluia; for His mercy endureth forever. Alleluia.

With a strong hand and a lofty arm; Alleluia, alleluia; for His mercy endureth forever. Alleluia.

O give thanks unto the God of Heaven; Alleluia, alleluia; for His mercy endureth forever. Alleluia.

Magnification

First system of musical notation for 'Magnification'. It consists of a treble and bass staff in G major (one sharp). The lyrics are 'We mag-ni-fy, we mag-ni-fy Thee,'. The melody in the treble staff features a series of half notes and a final half note with a fermata. The bass staff provides a simple harmonic accompaniment with half notes.

We mag-ni-fy, we mag-ni-fy Thee,

Second system of musical notation. The lyrics are 'O Christ the Giv-er of Life,'. The treble staff has a melodic line with a fermata over the word 'the'. The bass staff continues the harmonic accompaniment.

O Christ the Giv-er of Life,

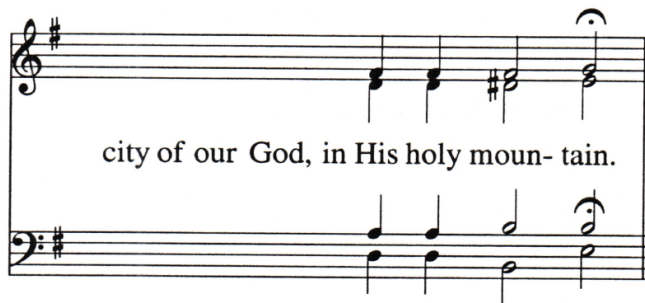
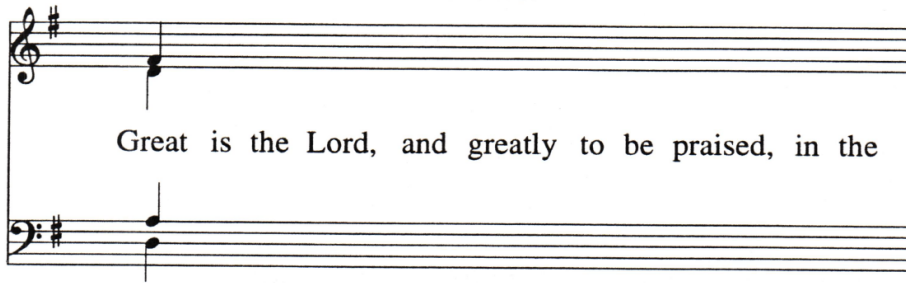
Third system of musical notation. The lyrics are 'and we honor Thy most glorious Trans-fig- u- ra- - tion'. The treble staff has a more active melody with eighth and sixteenth notes, including a fermata over 'u-'. The bass staff follows with a similar rhythmic pattern.

and we honor Thy most glorious Trans-fig- u- ra- - tion

Fourth system of musical notation. The lyrics are 'of Thy most pure Flesh.'. The treble staff concludes with a final chord and a fermata. The bass staff also concludes with a final chord and a fermata.

of Thy most pure Flesh.

Selected Psalm Verses



The Lord lifteth up the meek, but humbleth sinners to the earth. (*Psalm 146: 6*)

Who shall ascend into the mountain of the Lord? Or who shall stand in His holy place?

(*Psalm 23: 3*)

O Lord, who shall abide in Thy tabernacle? (*Psalm 14: 1*)

And who shall dwell in Thy holy mountain? (*Psalm 14: 1*)

O send out Thy light and Thy truth. (*Psalm 42: 3*)

Thou shinest wondrously from the everlasting mountains. (*Psalm 75: 5*)

The world and the fullness thereof hast Thou founded. (*Psalm 88: 12*)

Tabor and Hermon shall rejoice in Thy name. (*Psalm 88: 13*)

O Lord, in the light of Thy face shall they walk. (*Psalm 88: 16*)

And in Thy name shall they rejoice all the day long. (*Psalm 88: 16*)

And let the brightness of the Lord our God be upon us, from henceforth and for evermore.

(*cf. Psalm 28: 17*)

Glory..., Both now...

Alleluia, alleluia, alleluia! Glory to Thee, O God! *Thrice*

We magnify Thee, O Christ Bestower of light, and we honor the all-glorious transfiguration of Thine all-pure flesh.

After the Magnification, Sessional Hymns, in Tone IV

Moses and Elijah stood before Thee when Thou didst ascend the mountain with the disciples and shine forth in the glory of the Father: for the law and the prophets serve God; and the Father, declaring Christ's essential Sonship, called Him His Son. Him do we hymn with Thee and the Spirit.

Glory..., Both now...

Enlightening the disciples that were with Thee, O Christ our Benefactor, Thou hast shown them upon the holy mountain the hidden and blinding light of Thy nature and of Thy divine beauty beneath the flesh; and they, understanding that Thy glory could not be borne, loudly cried out: "Holy art Thou." For Thou art He Whom no man may approach, yet wast Thou seen in the flesh by the world, O Thou who alone lovest mankind.

Hymn of the Ascents

Tone IV, Antiphon I

From my youth have the many passions warred a- gainst me.

This musical system consists of a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

but do Thou help me and save me, O my Sav- iour.

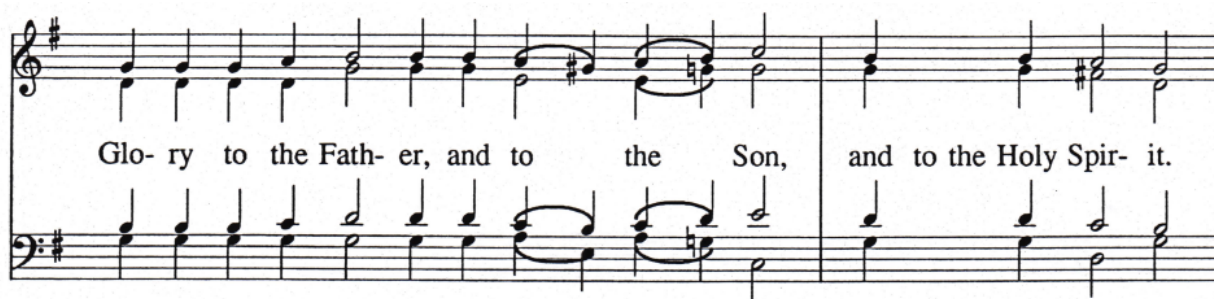
This musical system continues the melody and accompaniment. The lyrics are written below the notes.

O ye who hate Si- on, ye shall be put to shame by the Lord;

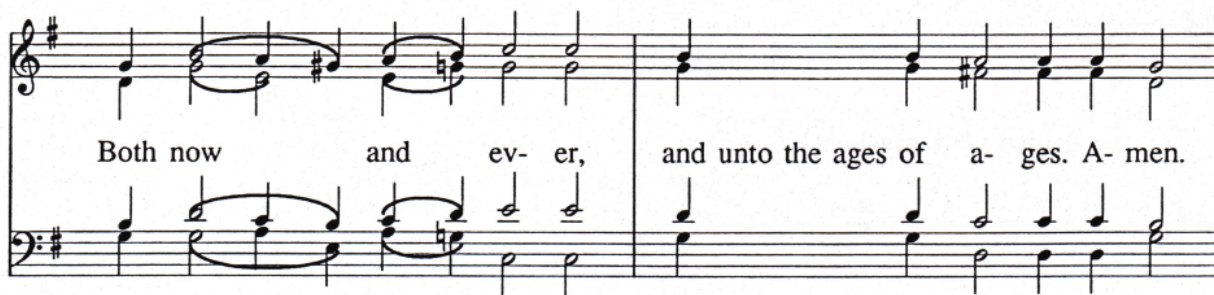
This musical system continues the melody and accompaniment. The lyrics are written below the notes.

for ye shall be with- ered up like grass by the fire.

This musical system concludes the hymn. The lyrics are written below the notes.



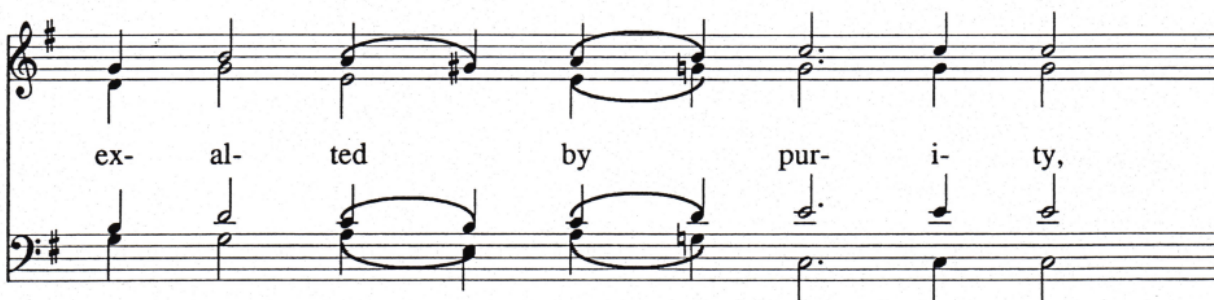
Glo- ry to the Fath- er, and to the Son, and to the Holy Spir- it.



Both now and ev- er, and unto the ages of a- ges. A- men.



By the Ho- ly Spir- it, is every soul giv- en life,



ex- al- ted by pur- i- ty,

and made radiant by the Unity of the Trinity in

a sacred and mystical man-ner.

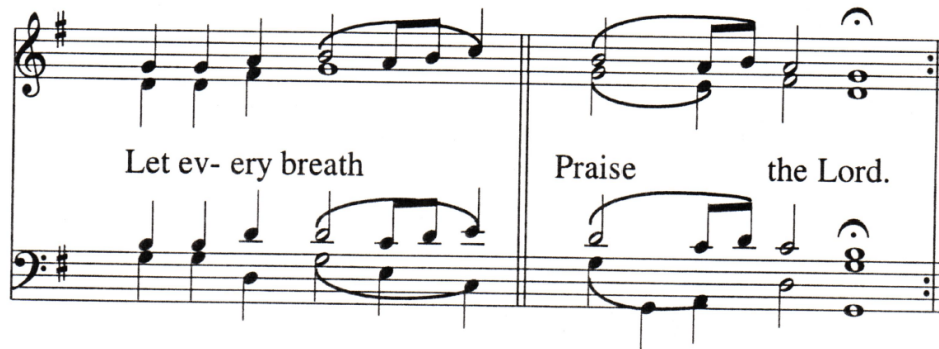
Prokeimenon, in Tone IV

Tabor and Hermon shall rejoice in Thy name.



Stichos: Thine are the heavens, and Thine is the earth.

Let Every Breath Praise the Lord, in Tone IV



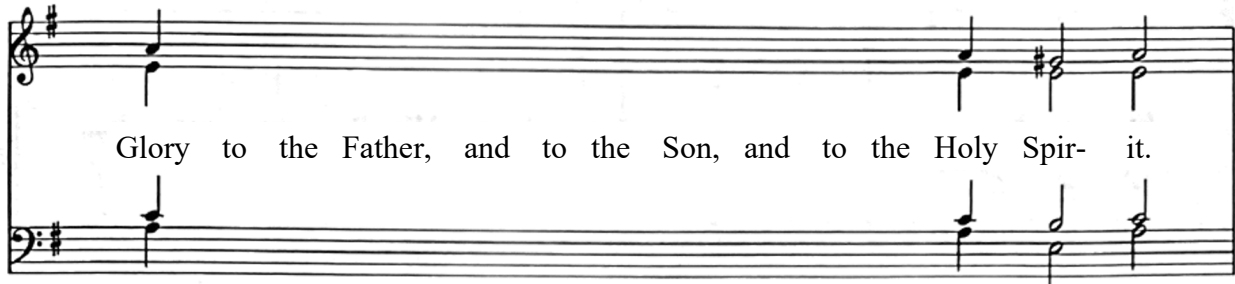
Holy Gospel

Luke §45 (9:28-36)

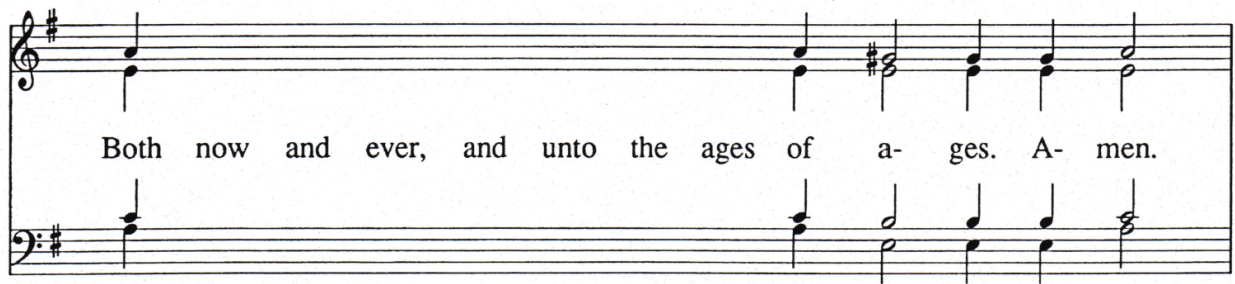
At that time, Jesus took Peter and John and James, and went up into a mountain to pray. And as He prayed, the fashion of His countenance was altered, and His raiment was white and glistening. And, behold, there talked with Him two men, which were Moses and Elijah: Who appeared in glory, and spake of His decease which He should accomplish at Jerusalem. But Peter and they that were with Him were heavy with sleep: and when they were awake, they saw His glory, and the two men that stood with Him. And it came to pass, as they departed from Him, Peter said unto Jesus, Master, it is good for us to be here: and let us make three tabernacles; one for Thee, and one for Moses, and one for Elijah: not knowing what he said. While he thus spake, there came a cloud, and overshadowed them: and they feared as they entered into the cloud. And there came a voice out of the cloud, saying, This is my beloved Son: hear Him. And when the voice was past, Jesus was found alone. And they kept it close, and told no man in those days any of those things which they had seen.

Stichera following Psalm 50

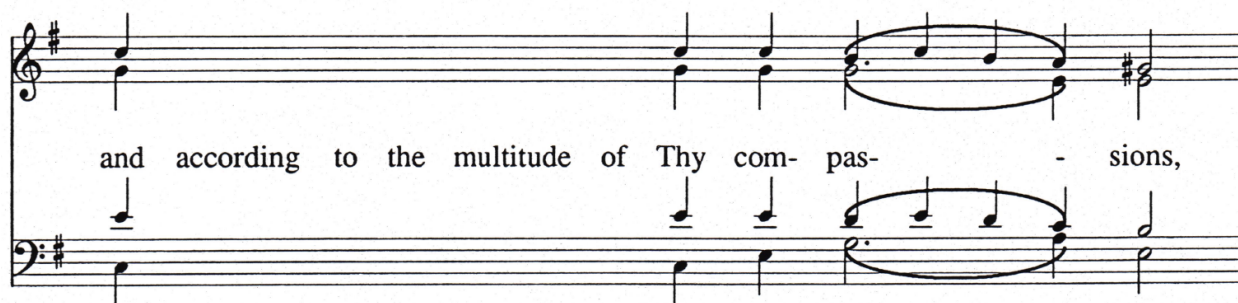
Tone VI



All things have been filled with joy today!// Christ hath been transfigured before His disciples.



All things have been filled with joy today!// Christ hath been transfigured before His disciples.



Sticheron, in Tone V

Disclosing a little of the radiance of Thy divinity/ to those who ascended the mountain with Thee, O Savior,/ Thou didst make them lovers of Thy supernatural glory;/ wherefore, they cried out in awe:/ "It is good for us to be here!"/ And with them we also hymn Thee forever:// Christ the transfigured Savior.

The Canon

Ode I *Canon I*

Obikhod, Tone IV

The choi- rs of Is- ra- el, having fled with dryshod feet,

This musical system consists of a treble and a bass staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

across the Red Sea and its wat- er- y deep

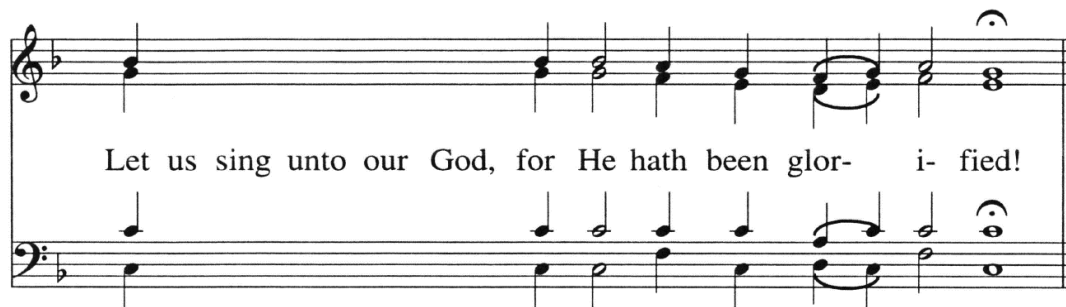
This musical system continues the melody from the first line. The treble staff features a mix of eighth and quarter notes, and the bass staff features quarter notes. The lyrics are aligned with the notes below.

seeing the mounted captains of the en- e- my drowned there- in,

This musical system continues the melody. The treble staff has a mix of eighth and quarter notes, and the bass staff has quarter notes. The lyrics are aligned with the notes below.

chan- ted with glad- ness:

This musical system concludes the phrase. The treble staff has a mix of eighth and quarter notes, with a double bar line after the word 'glad-'. The bass staff has quarter notes. The lyrics are aligned with the notes below.



The composition of Cosmas of Maiuma, in Tone IV

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

Speaking words of life and giving instruction concerning that which is divine, Christ said to his friends: "Recognize the Father in Me, for I emit unapproachable light, unto the joy of those who chant: Let us sing unto our God, for He hath been glorified!"

"Ye will be invested with the power of tongues, O My friends and disciples, and will be marvelous in the richness thereof, for ye will be filled with glory. For I shall reveal Myself to be brighter than the sun, illumining those who chant in joy: Let us sing unto our God, for He hath been glorified!"

Shining forth today with divine radiance on Mount Tabor, as He promised, Christ hath laid bare His countenance to His disciples. And, full of light-bearing and divine splendor, they chanted in joy: Let us sing unto our God, for He hath been glorified!

Ode I
Canon II

Tone VIII

Hav- ing tra- versed the water as though it were dry land,

and es- caped the evil of Egypt, the Is- ra- el- ite cried a- loud:

let us chant to our De- liv- er- er and God!

The composition of John the Monk, in Tone VIII

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

Moses of old, prophetically beholding the glory of the Lord upon the sea in the cloud and the pillar of fire, cried out: Let us chant unto our Deliverer and God!

His body shielded as by a stone, Moses the beholder of God, seeing Him Who is invisible in His divinity, cried aloud: Let us chant unto our Deliverer and God!

Of old Thou wast seen by Moses in darkness on the mount of the law; but now Thou art seen in the unapproachable light of the Godhead on Tabor.

Katavasia — Ode I
Canon to the Cross

Obikhod, Tone VIII

Tra- cing an up- right line with his staff, Mo- ses di- vi- ded the Red Sea

for Is- ra- el which was tra- vel- ling on foot;

and stri- king it a trans- verse blow,

he brought the waters together over the char- i- ots of Pha- raoh,

there- by in- scri- bing the invincible wea- pon of the Cross.

This musical system consists of a treble and a bass staff. The treble staff contains a series of chords, each aligned with a syllable of the text. The bass staff contains a single note for each syllable, providing a harmonic foundation. The text is written in a simple, black, sans-serif font.

Wherefore, let us hymn Christ our God, for He hath been glor- i- fied!

This musical system also consists of a treble and a bass staff. The treble staff features a series of chords, with the final chord marked by a fermata. The bass staff contains single notes for each syllable, with the final note also marked by a fermata. The text is written in a simple, black, sans-serif font.

Ode III
Canon I

Obikhod, Tone IV

The bow of the mighty is be- come weak,

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 treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

and the strengthless have girded them- selves with power;

This musical system continues the melody and accompaniment from the first line. The lyrics are written below the treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

wherefore, my soul hath been es- tab- lished in the Lord.

This musical system concludes the canon. The melody and accompaniment end with a final cadence. The lyrics are written below the treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

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

Having put on all of Adam and transformed the nature which of old had become dark, Thou didst illumine it with the transformation of Thine appearance and didst render it divine, O Christ.

Christ, Who of old guided Israel in the wilderness by the pillar of fire and the cloud, hath ineffably shone forth in light today on Mount Tabor.

Ode III
Canon II

Tone VIII

O Lord, Cre- a- tor of the vault of heaven and Fash- ion- er of the Church:

es- tab- lish me in Thy love, O Sum- mit of de- si- res,

Con- fir- ma- tion of the faith- ful, Who a- lone lov- est man- kind.

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

The overshadowing glory in the tabernacle of old, when Thou didst converse with Moses, Thy favored one, was a figure of Thy transfiguration which shone forth ineffably on Tabor, O Master.

Thou didst summon the foremost of the apostles to Thee on Mount Tabor, O only-begotten Word; and Moses and Elijah stood before Thee, as servants of God, O Thou Who alone lovest mankind.

Through God the Word, Thou becamest wholly of earth, uniting humanity to Thy whole divinity in Thy hypostasis, which Moses and Elijah beheld on Mount Tabor in two natures.

Katavasia — Ode III

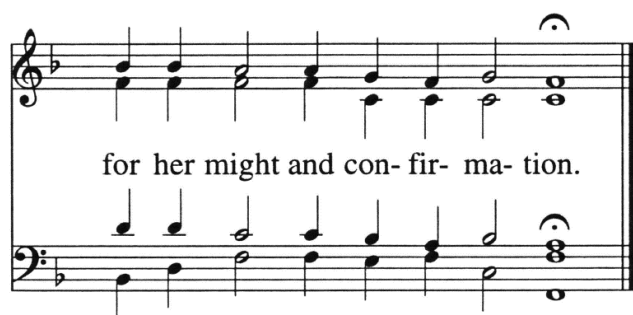
Obikhod, Tone VIII

The rod of Aaron is taken to be an im- age of the mys- ter- y

for by its budding forth it chose one priest ov- er oth- ers;

and for the Church, which be- fore was bar- ren,

the Tree of the Cross hath now bud- ded forth,



for her might and con- fir- ma- tion.

The image shows a musical score for two staves. 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 music consists of a series of chords and single notes. The lyrics 'for her might and con- fir- ma- tion.' are written between the two staves. The score ends with a double bar line and a fermata over the final chord.

Sessional Hymn

Tone IV, Special Melody: Joseph marvelled...

Thou wast transfigured on Mount Tabor, O God, in the midst of the all-wise Elijah and Moses, with James, Simon and John. And Peter, who was there, said to Thee: "It is good for us to make here three booths: one for Moses, one for Elijah, and one for Thee, Christ our Master!" O Thou Who then shone forth Thy light upon them, illumine our souls!

Glory..., Both now...: The foregoing is repeated.

Ode IV
Canon I

Obikhod, Tone IV

I have heard of Thy glorious dis- pen- sa- tion, O Christ God,

The first system of musical notation for the canon. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics are: "I have heard of Thy glorious dis- pen- sa- tion, O Christ God,". The text is split across two measures. The first measure contains "I have heard of Thy glorious dis- pen- sa- tion," and the second measure contains "O Christ God,". The melody is primarily composed of quarter and eighth notes, with some rests. The bass staff provides a simple harmonic accompaniment with whole and half notes.

how Thou wast born of the Vir- gin,

The second system of musical notation. It continues the melody from the first system. The lyrics are: "how Thou wast born of the Vir- gin,". The text is split across two measures. The first measure contains "how Thou wast born of the" and the second measure contains "Vir- gin,". The melody continues with quarter and eighth notes. The bass staff continues with whole and half notes.

that Thou mayest save from deception those who cry:

The third system of musical notation. It continues the melody. The lyrics are: "that Thou mayest save from deception those who cry:". The text is split across two measures. The first measure contains "that Thou mayest save from deception" and the second measure contains "those who cry:". The melody continues with quarter and eighth notes. The bass staff continues with whole and half notes.

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

The fourth system of musical notation. It concludes the canon. The lyrics are: "Glo- ry to Thy pow- er, O Lord!". The text is split across two measures. The first measure contains "Glo- ry to Thy pow- er," and the second measure contains "O Lord!". The melody ends with a final cadence. The bass staff concludes with a whole note.

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

Forming the law in writing on Sinai, O Christ God, Thou wast manifest, borne in the cloud, the fire, the darkness and the whirlwind. Glory to Thy power, O Lord!

That Thou mayest confirm Thy glorious dispensation, O Christ God, in that Thou hast existed from before the beginning of time, Thou didst shine forth ineffably on Tabor, likewise appointing Thine ascent in a cloud.

Those who conversed with Thee as servants stood before Thee, O Master Christ; and Thou didst converse with them in the vapor of fire and darkness, and the moist whistling wind. Glory to Thy power, O Lord!

Moses, Who of old foresaw Thee in the fire and the bush, and Elijah, who was taken up in the chariot of fire, arriving on Tabor proclaimed Thy glory, for the sake of Thy Cross, O Christ.

Ode IV
Canon II

Tone VIII

Rays of div- in- i- ty issued forth from Thy flesh

The first line of musical notation features a treble and bass staff in G major (one sharp). The melody is composed of quarter and eighth notes, with some notes beamed together. The lyrics are written below the notes.

up- on the prophets and the a- post- les.

The second line of musical notation continues the melody from the first line. It includes a bass staff with a flat sign, indicating a change in the key signature to F major (two sharps). The lyrics are written below the notes.

Where- fore, chant- ing, the lead- ers cried out:

The third line of musical notation continues the melody. It features a treble and bass staff in G major. The lyrics are written below the notes.

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

The fourth line of musical notation concludes the piece. It features a treble and bass staff in G major. The lyrics are written below the notes, and the piece ends with a double bar line.

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

O Master Who preserved intact the bush which had been touched by fire, Thou didst show Thy divinely radiant flesh unto Moses, who chanted: Glory to Thy power, O Lord!

The material sun was eclipsed by the radiance of the Godhead, seeing Thee transfigured on Mount Tabor, O my Jesus. Glory to Thy power, O Lord!

When Thou didst reveal Thyself to Moses, Elijah and the apostles, O Master, Thou wast seen to be an immaterial fire which consumeth not the matter of the body, being One in two essences, in two perfect natures.

Katavasia — Ode IV

Obikhod, Tone VIII

I have heard, O Lord, the mystery of Thy dis- pen- sa- tion;

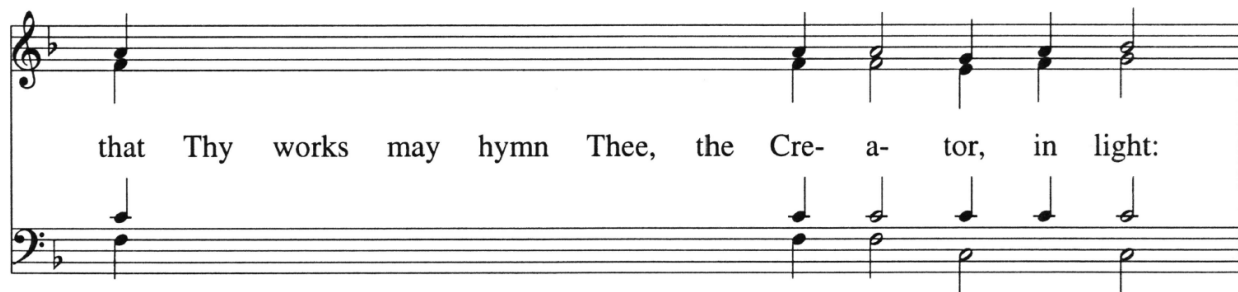
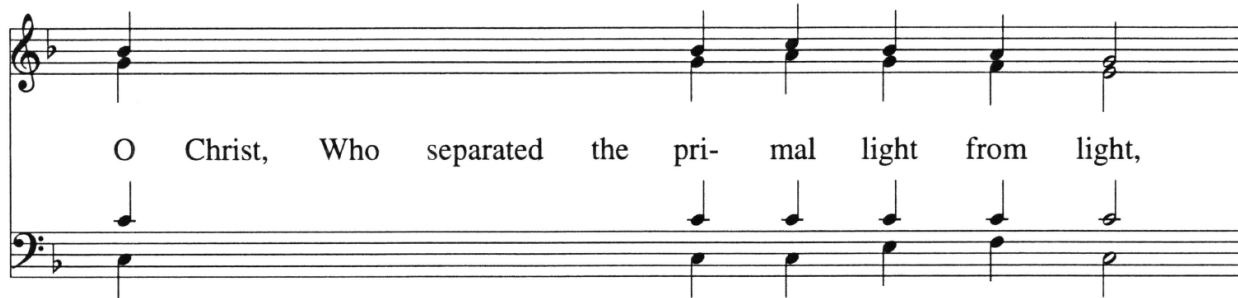
The first line of musical notation consists of two staves, treble and bass clef, in a key with one flat (B-flat). The melody is written in a simple, homophonic style with quarter and half notes. The lyrics are written below the staves, with hyphens indicating syllables across measures.

I have con- sid- ered Thy works, and have glor- i- fied Thy div- in- i- ty.

The second line of musical notation continues the melody from the first line. It also consists of two staves, treble and bass clef, in the same key. The melody is written in a simple, homophonic style with quarter and half notes. The lyrics are written below the staves, with hyphens indicating syllables across measures. The line ends with a double bar line and a fermata over the final note.

Ode V
Canon I

Obikhod, Tone IV



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

The mountains inclined themselves before Thy face; for Thou wast well pleased to accept, in Thine earthly form, the light and heavenly rays which the sun came and laid at Thy feet.

Moses and Elijah cried to the disciples who were being instructed on holy Mount Tabor: "Behold, Christ the Savior is the God Whom we proclaimed of old!"

The immutable Nature, having mingled itself with human nature, shone forth ineffably, abundantly disclosing to the apostles the light of the immaterial Godhead.

When the disciples beheld Thee, the ever-existent Effulgence, shining in the glory of the Father, O Christ, they cried out to Thee: "Direct Thou our paths in Thy light!"

Ode V
Canon II

Tone VIII

Where- fore hast Thou turned Thy coun- ten- ance

from me, O Light nev- er wan- ing?

And why hath a strange darkness covered me, wretch that I am?

But con- vert me,



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

The tongue of the orator is unable to proclaim Thy greatness; for Thou, Who hast control over life and dominion over death, didst stand forth on Mount Tabor before Moses and Elijah, who bore witness to Thy divinity.

O Christ Who with invisible hands fashioned man according to Thine image, Thou hast shown forth Thy primal beauty in Thy creation; for Thou wast both God and man, not in image, but as Thou Thyself art in essence.

United without confusion, on Mount Tabor Thou didst show us the burning ember of divinity, which burneth up sins and enlighteneth souls; and Thou didst strike Moses, Elijah and the foremost apostles with awe.

Katavasia — Ode V

Obikhod, Tone VIII

O Thrice- bles- sed Tree, where- on Christ, our King and Lord,

was cru- ci- fied,

and where- by he that beguiled man- kind by the tree did fall,

be- guiled by thee, when God was nai- 'led in the flesh,

He that gran- teth peace un- to our souls.

The image shows a musical score for two voices, likely a soprano and an alto or tenor, in a single system. The music is written on two staves, one for each voice. The lyrics are written below the staves. The melody is simple and homophonic, with the two voices moving in parallel motion. The lyrics are: "He that gran- teth peace un- to our souls." The music ends with a double bar line and a repeat sign.

Ode VI
Canon I

Obikhod, Tone IV

When I was trou- bled, I cried un- to the Lord,

and the God of my salvation hear- kened un- to me.

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

Shining forth the light which is far brighter than the sun, the Savior illumined us on Tabor.

Having ascended Mount Tabor, O Christ, Thou wast transfigured; and having cast falsehood utterly into darkness, Thou hast illumined us.

Recognizing Thee as God on Tabor, O Christ, the glorious apostles, marvelling, bowed down their knees.

Ode VI
Canon II

Tone VIII

Cleanse me, O Saviour, for many are my trans-gres-sions;

The first line of the musical score for Canon II, Tone VIII. It consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a half note (A4-B4), and then a quarter note (C5). The bass staff begins with a G3 quarter note, followed by a half note (F3-G3), and then a quarter note (A3). The lyrics are: "Cleanse me, O Saviour, for many are my trans-gres-sions;".

and lead me up from the depths of ev-il, I pray;

The second line of the musical score. The treble staff continues with a half note (D5-E5) and a quarter note (F5). The bass staff continues with a half note (B2-C3) and a quarter note (D3). The lyrics are: "and lead me up from the depths of ev-il, I pray;".

for un-to Thee have I cried,

The third line of the musical score. The treble staff has a half note (G4), a quarter note (A4), and a half note (B4). The bass staff has a half note (G3), a quarter note (F3), and a half note (E3). The lyrics are: "for un-to Thee have I cried,".

and Thou dost hearken unto me, O God of my sal-va-tion.

The fourth line of the musical score. The treble staff has a half note (G4), a quarter note (A4), a half note (B4), and a quarter note (C5). The bass staff has a half note (G3), a quarter note (F3), a half note (E3), and a quarter note (D3). The lyrics are: "and Thou dost hearken unto me, O God of my sal-va-tion.".

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

How great and awesome was the vision beheld this day! From the sky the material sun shone forth, while from the earth the noetic Sun of righteousness, which is beyond compare, shone forth on Mount Tabor.

“The shadow of the law, grown weak, hath passed away, and Christ the Truth is manifestly come!” cried Moses on Tabor, beholding Thy divinity.

The pillar of fire and the cloud most manifestly prefigured the transfigured Christ and the grace of the Spirit which overshadowed Him on Tabor.

Katavasia — Ode VI

Obikhod, Tone VIII

Stretch- ing forth his arms in the form of the Cross

The first line of musical notation is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "Stretch- ing forth his arms in the form of the Cross". The word "form" is underlined. There is a fermata over the word "form".

in the bel- ly of the sea mon- ster,

The second line of musical notation continues the melody. The lyrics are: "in the bel- ly of the sea mon- ster,". The word "bel-" is underlined. There is a fermata over the word "bel-".

Jo- nah clearly prefigured the sav- ing Pas- sion.

The third line of musical notation continues the melody. The lyrics are: "Jo- nah clearly prefigured the sav- ing Pas- sion.". The word "sav-" is underlined. There is a fermata over the word "sav-".

And, is- 'suing forth af- ter three days,

The fourth line of musical notation continues the melody. The lyrics are: "And, is- 'suing forth af- ter three days,". The word "is-" is underlined. There is a fermata over the word "is-".

he fore-shad-owed the transcendent Re-sur-rec-tion of Christ God

Who was nailed in the flesh

and enlightened the world with His Ris-ing on the third day.

Kontakion, in Tone VII

On the mountain wast Thou transfigured,/ and Thy disciples beheld Thy glory as far as they could bear it, O Christ God;/ that when they would see Thee crucified,/ they would comprehend that Thy suffering was voluntary,/ and proclaim to the world// that Thou art of a truth the Effulgence of the Father.

Ikos: Arise, ye slothful thoughts of my soul, which have ever been dragged down to the earth! Be ye upborne and rise up to the summit of divine ascent! Let us make haste to Peter and the sons of Zebedee, and with them let us go to Mount Tabor, that with them we may see the glory of our God, and may hear the voice which they heard from on high; for they preached the Effulgence of the Father.

Ode VII
Canon I

Obikhod, Tone IV

Once, in Bab- y- lon, the children of A- bra- ham

trampled upon the flame of the fur- nace, crying out in hym- no- dy:

O God of our fath- ers, bles- sed art Thou!

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

Illumined by the light of unapproachable glory on Mount Tabor, the apostles cried out to Christ: "O God of our fathers, blessed art Thou!"

Enraptured by the effulgence of the divine voice, the dew-bearing cloud and the radiance, O Christ, the apostles chanted: "O God of our fathers, blessed art Thou!"

When he beheld Thee in unapproachable light on Mount Tabor, O Christ, Peter cried out: "O God of our fathers, blessed art Thou!"

Present with thee, the Author of life, when Thou didst cause the light of Thy countenance to shine forth, the sons of Zebedee cried out: "O God of our fathers, blessed art Thou!"

Ode VII
Canon II

Tone VIII

Bold- ly did the He- brew chil- dren

tram- ple up- on the flame in the fur- nace

and trans- form the fire into dew, cry- ing out:

Blessed art Thou for- ev- er, O Lord God!

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

Now have invisible things become visible to the apostles: the Divinity which shone forth in the flesh on Mount Tabor upon those who cry: Blessed art Thou forever, O Lord God!

The apostles were moved to awe by fear on Mount Tabor, marvelling at the majesty of the kingdom of God, and crying out: Blessed art Thou forever, O Lord God!

Now have things never before heard become audible; for the Son, Who was born of the Virgin without father, is borne witness gloriously by the voice of the Father, in that He is God and man, the same forever.

Being from the beginning the beloved Son by nature, Thou wast not such through adoption by the Most High, and Thou hast approached us without changing. Blessed art Thou forever, O Lord God!

Katavasia — Ode VII

Obikhod, Tone VIII

The mad com- mand of the im- pi- ous ty- rant,

breath- ing forth threats and blas- phe- my hate- ful to God,

cast the peo- ple in- to con- fus- ion.

Yet the three children feared not the fury of the wild beasts,

nor the roar- ing blaze; but, in the midst of the fire,

when the dew- bear- ing wind blew up- on it,

they sang: 'O all- hymned God of our fath- ers, Bles- sed art Thou!'

Ode VIII
Canon I

Obikhod, Tone IV

The chil- dren in Bab- y- lon, a- flame with zeal,

manfully trampled upon the threat of the ty- rant and the flame,

and, cast into the midst of the fire, be- dewed they sang:

Bless the Lord, all ye works of the Lord!

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

Christ, Who upholdeth all things by His hand, hath with His all-pure feet ascended Mount Tabor, whereon His face shone with radiance brighter than the beams of the sun, and showed forth those highest among the law and grace, who chanted: Bless the Lord, all ye works of the Lord!

He Who ineffably manifested Himself on Mount Tabor with unapproachable glory, the intangible and never-waning Light, the Effulgence of the Father, illumining creation hath deified men who sing: Bless the Lord, all ye works of the Lord!

Moses and Elijah, standing on Mount Tabor as befitteth priests, manifestly beholding the Hypostasis of the divine character Christ Who shone forth in the Father's glory chanted: Bless the Lord, all ye works of the Lord!

The face of Moses once was filled with glory in its appearance because of the manifestation of God; and Christ is arrayed in light and glory as in a robe, for, being light itself, He illumineth those who chant: Bless the Lord, all ye works of the Lord!

The disciples, beholding Christ surrounded by the luminous cloud on Tabor, fell to the ground, their minds enlightened, and hymned Him with the Father and the Spirit, chanting: Bless the Lord, all ye works of the Lord!

Ode VIII
Canon II

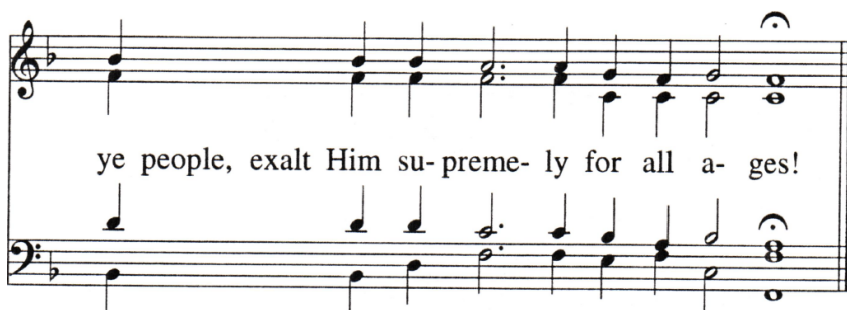
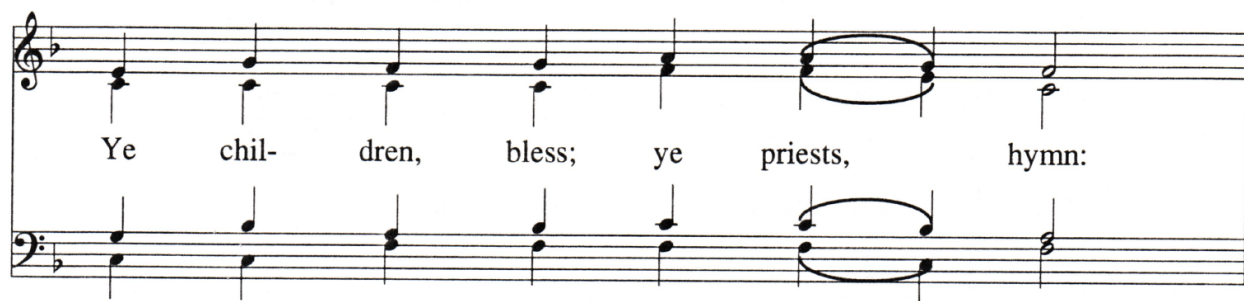
Tone VIII

Mad- ly did the Chal- de- an ty- rant

heat the fur- nace sev- en- fold for the pi- ous ones;

but be- hold- ing them saved by a high- er pow'r,

he cried out to the Cre- a- tor and De- liv- er- er:



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

Thy disciples, O Master, having heard Thee borne witness to by the Father, and unable to bear the sight of the splendor of Thy countenance, though it was a most firm human visage, fell face down upon the ground, crying out in fear: Ye priests, bless; ye people, exalt Him supremely for all ages!

Thou art the all-comely King of kings, the mighty Lord of all, Who ruleth in every place, the Blessed One Who dwelleth in light unapproachable. And marvelling at Thee, the disciples, Moses and Elijah cried out: Ye children, bless; ye priests, hymn; ye people, exalt Him supremely for all ages!

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

The apostles, from among those on earth, and Elijah the Tishbite • and Moses, from among the dead, stood before Thee, O Christ, as before the Master of heaven, the Lord of earth, the One Who hath dominion over the nethermost depths; and they chanted together: Ye people, exalt Him supremely for all ages!

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

When they followed Thee to the exalting of the divine life from the earth, Thy chosen apostles left behind on earth the griefs which give rise to despondency, O Thou Who lovest mankind. Wherefore, having received Thy divine manifestation according as they were worthy, they chanted: Ye people, exalt Him supremely for all ages!

We Praise, We Bless

Obikhod, Tone VIII

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: We praise, we bless, we wor-ship the Lord,

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: praising and supremely ex- al- ting Him un- to all a- ges.

Katavasia — Ode VIII

Obikhod, Tone VIII

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: O chil- dren, equal in num- ber to the Trin- i- ty,

bless ye God, the Father, of the Cre-a-tor;

hymn ye the Word Who came down and trans-formed the fire in- to dew;

and the all Ho- ly Spir- it, Who giv- eth life to all,

ex- alt ye sup-reme- ly for- ev- er!

Ode IX
Canon I

Magnify, O my soul, the Lord Who was transfigured on Tabor!

Thy birthgiving was shown to be in- corrupt:

The first system of musical notation features a treble and bass staff in G major. The treble staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The bass staff contains a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2. The lyrics are placed below the treble staff, with the word 'in-' split across the measures for 'in- corrupt'.

God is- sued forth from Thy womb, and appeared as a mortal be- ing on earth,

The second system of musical notation continues the melody. The treble staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The bass staff contains a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, a half note G1, a half note F1, a half note E1, a half note D1, a half note C1, a half note B0, and a half note A0. The lyrics are placed below the treble staff, with the word 'is-' split across the measures for 'is- sued'.

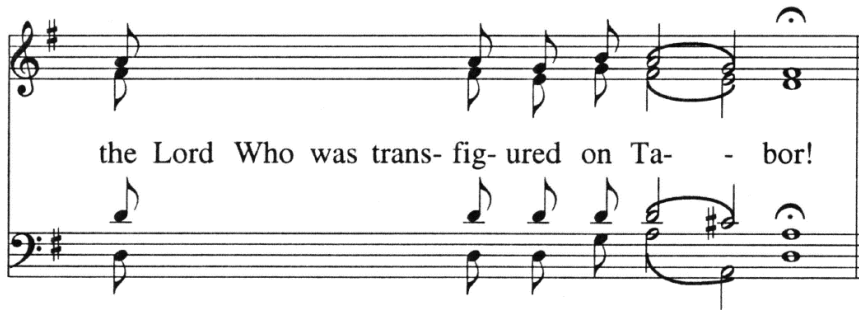
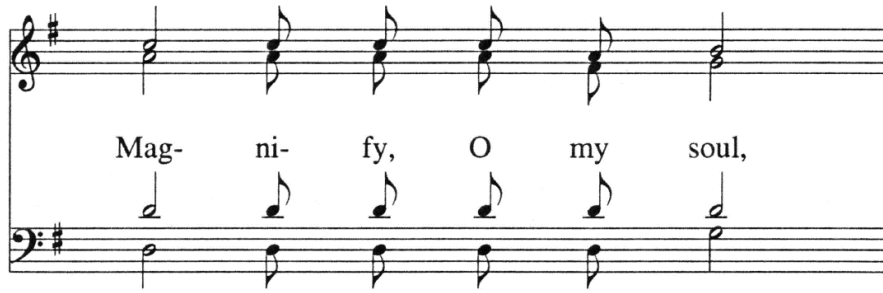
and dwelt with men.

The third system of musical notation continues the melody. The treble staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The bass staff contains a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, a half note G1, a half note F1, a half note E1, a half note D1, a half note C1, a half note B0, and a half note A0. The lyrics are placed below the treble staff, with the word 'and' split across the measures for 'and dwelt'.

Wherefore, we all magnify thee, O The- o- tok- - os.

The fourth system of musical notation concludes the canon. The treble staff contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The bass staff contains a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, a half note A1, a half note G1, a half note F1, a half note E1, a half note D1, a half note C1, a half note B0, and a half note A0. The lyrics are placed below the treble staff, with the word 'The-' split across the measures for 'The- o- tok- - os'.

Refrain:



Suddenly illumined with a new outpouring of light, the disciples, stricken with awe, looked one at another; and, astonished, they bowed down to the earth and worshipped Thee, the Master of all.

A voice of divine sound was sent forth from out of the cloud, announcing the wonder; for the Father of lights cried to the apostles: "This is My beloved Son! Heed ye Him!"

Having seen new and all-glorious things and heard the voice of the Father on Tabor, the servants of the Word cried out: "This is our Savior, the image of the Prototype!"

O immutable Image of Him Who Is, O Immovable One, unalterable Seal, Son, Word, Wisdom, Arm, Right Hand of the Most High, Power: Thee do we hymn with the Father and the Spirit.

Ode IX
Canon II

Tone VIII

Ev- ery ear is stricken with awe on hear- ing

of the in- ef- fa- ble con- de- scen- sion of God:

how the Most High, of His own will,

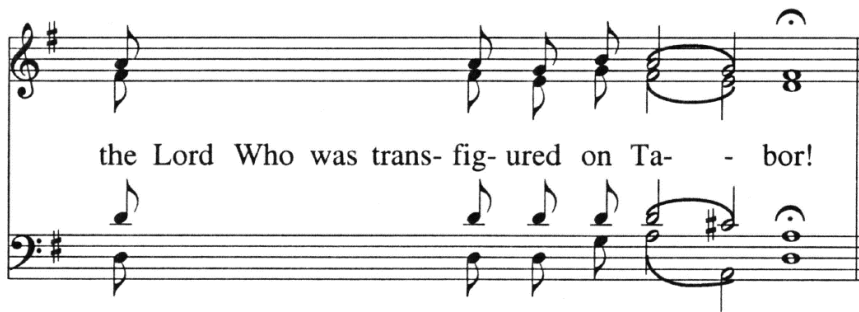
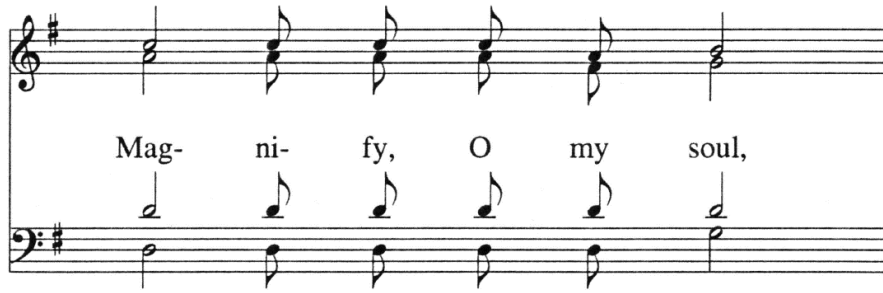
came down and took flesh up- on Him- self,

be- com- ing man through the Vir- gin's womb.

Where- fore, O ye faith- ful,

let us magnify the all-pure The- o- tok- os.

Refrain:



That Thou mayest clearly show forth Thine ineffable second coming, that Thou mayest reveal Thyself as the Most High God, standing in the midst of gods, on Tabor Thou didst ineffably illumine the apostles, Moses and Elijah. Wherefore, all glorify Thee, O Christ.

Come and submit yourselves to Me, O ye peoples! And ascending the holy and super-celestial mountain, let us stand immaterially in the city of the living God, and noetically behold the immaterial Godhead of the Father and the Spirit which shineth forth in the only-begotten Son.

Thou hast drawn me to Thyself with love, O Savior, and hast transformed me by Thy divine desire; but burn up my sins with immaterial fire, and count me worthy to partake of Thy food, that, rejoicing in both, I may magnify Thy mighty works, O Good One.

First Katavasia — Ode IX

Obikhod, Tone VIII

O The- o- tok- os, thou art a mys- ti- cal par- a- dise,

This musical system consists of a treble and a bass staff. The treble staff begins with a C-clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with some phrases connected by slurs. The bass staff begins with a B-clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, often in a sustained or pedal point fashion.

which un- tilled didst put forth Christ,

This musical system continues the melody and accompaniment from the first line. The treble staff shows a continuation of the melodic line with slurs over longer phrases. The bass staff provides a steady accompaniment.

by Whom the life- bearing Tree of the Cross was plan- ted;

This musical system continues the melody and accompaniment. The treble staff features some longer note values and slurs. The bass staff continues with its accompaniment.

where- fore worshipping it as it is now raised a- loft,

This musical system concludes the fourth line of the text. The treble staff ends with a final cadence. The bass staff also concludes with a final note.

we mag-ni-fy Thee, O The-o-tok-os.

This musical score is written for 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 a harmonic accompaniment. The lyrics are: 'we mag-ni-fy Thee, O The-o-tok-os.' The music concludes with a final double bar line and repeat dots.

Second Katavasia — Ode IX

Death which came up- on our race

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 slur over the notes for 'came up-'. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment with half notes and quarter notes, also featuring a slur under the notes for 'came up-'. The lyrics are printed below the staves.

through the eating of the tree hath been a- bol- ished by the Cross to- day;

This musical system continues the melody and accompaniment. The treble staff shows a continuation of the half-note melody. The bass staff continues with a similar half-note accompaniment. The lyrics are printed below the staves.

for the curse of our first moth- - er, which fell up- on us all,

This musical system contains a measure rest in the middle of the line, indicated by a double bar line. The melody and accompaniment resume after the rest. The lyrics are printed below the staves.

hath been an- nulled through the Offspring of the pure Moth- er of God,

This musical system concludes the line with a final cadence. The treble staff ends with a half note, and the bass staff ends with a half note. The lyrics are printed below the staves.

whom all the hosts of heaven magnify.

The image shows a musical score for two staves, likely for a choir or organ. 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: "whom all the hosts of heaven magnify." The music consists of a series of chords and single notes, with a final cadence. The lyrics are placed below the notes, with hyphens indicating that the words span across multiple notes or staves.

Exapostilarion of Transfiguration

O Word, Thou im- mut- a- ble Light of the light

The first system of musical notation for the Exapostilarion of Transfiguration. 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 are: "O Word, Thou im- mut- a- ble Light of the light".

of the un- be- got- - ten Fa- - ther:

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: "of the un- be- got- - ten Fa- - ther:". The phrase "un- be- got- - ten" is written with hyphens to indicate a long note.

to- day on Mount Ta- bor we have seen in Thy man- i- fest light

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: "to- day on Mount Ta- bor we have seen in Thy man- i- fest light".

the light of the Fa- ther,

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: "the light of the Fa- ther,". The phrase "the light" is written with a hyphen to indicate a long note.



Glory...

O Word, Thou immutable Light of the light of the unbegotten Father: today on Mount Tabor we have seen in Thy manifest light the light of the Father and the light of the Spirit, Who guideth all creation with light.

Both now...

O Word, Thou immutable Light of the light of the unbegotten Father: today on Mount Tabor we have seen in Thy manifest light the light of the Father and the light of the Spirit, Who guideth all creation with light.

Let Every Breath Praise the Lord, in Tone IV

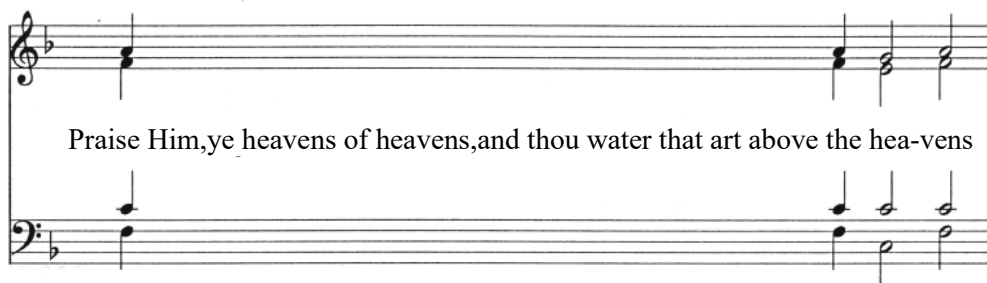
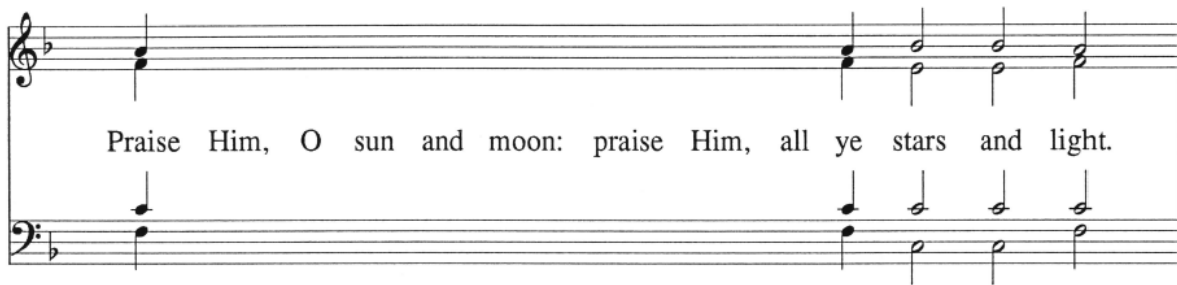
Let every breath praise the Lord. Praise the Lord from the heavens,

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.

Verses of the Psalms of Praise



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.

Psalms of Praise, in Tone IV

Stichos: Praise Him for His mighty acts.

Musical score for the Stichos. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Praise Him according to the mul- ti- tude of His great- ness." The music features a mix of eighth and quarter notes, with some rests. The bass line is written on a bass clef staff, primarily using eighth notes. The piece concludes with a final cadence marked by a double bar line and a fermata.

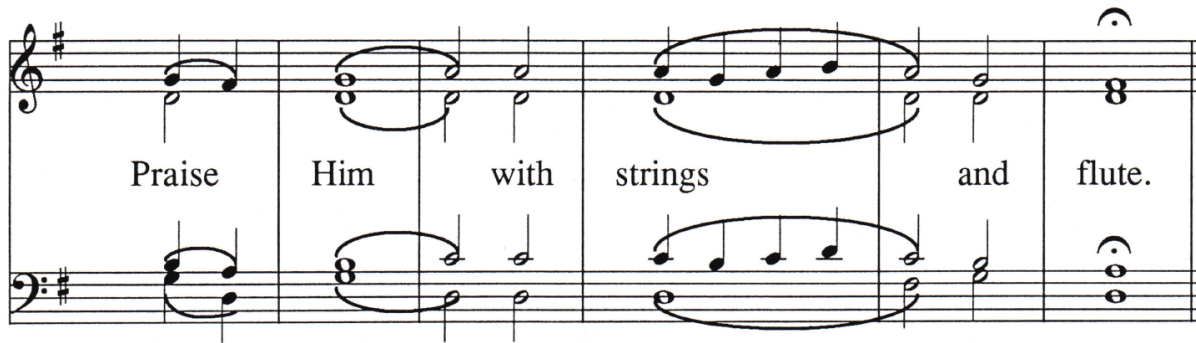
Before Thine honored Cross and suffering,/ taking with thee those of Thy sacred disciples whom Thou didst ordain beforehand,/ Thou didst ascend Mount Tabor, O Master,/ desiring to show them Thy glory./ And seeing Thee transfigured/ and shining more brightly than the sun,/ they fell prostrate and, amazed by Thy power, cried out:/ "Thou art the timeless Light, O Christ,/ and the Effulgence of the Father,/ even though Thou hast been pleased// to manifest Thyself in the flesh, O Immutable One!"

Stichos: Praise Him with the sound of trumpet.

Musical score for the Stichos. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Praise Him with psal- ter- y and harp." The music features a mix of eighth and quarter notes, with some rests. The bass line is written on a bass clef staff, primarily using eighth notes. The piece concludes with a final cadence marked by a double bar line and a fermata.

Before Thine honored Cross and suffering,/ taking with thee those of Thy sacred disciples whom Thou didst ordain beforehand,/ Thou didst ascend Mount Tabor, O Master,/ desiring to show them Thy glory./ And seeing Thee transfigured/ and shining more brightly than the sun,/ they fell prostrate and, amazed by Thy power, cried out:/ "Thou art the timeless Light, O Christ,/ and the Effulgence of the Father,/ even though Thou hast been pleased// to manifest Thyself in the flesh, O Immutable One!"

Stichos: Praise Him with timbrel and dance.



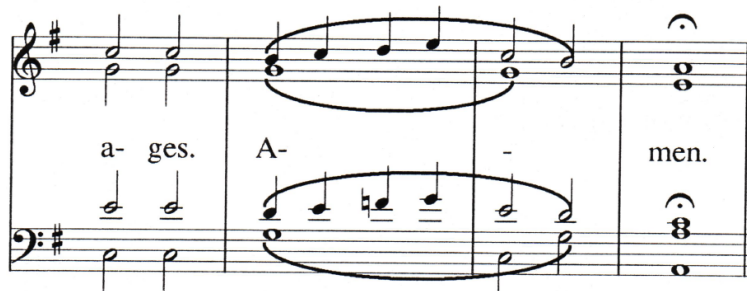
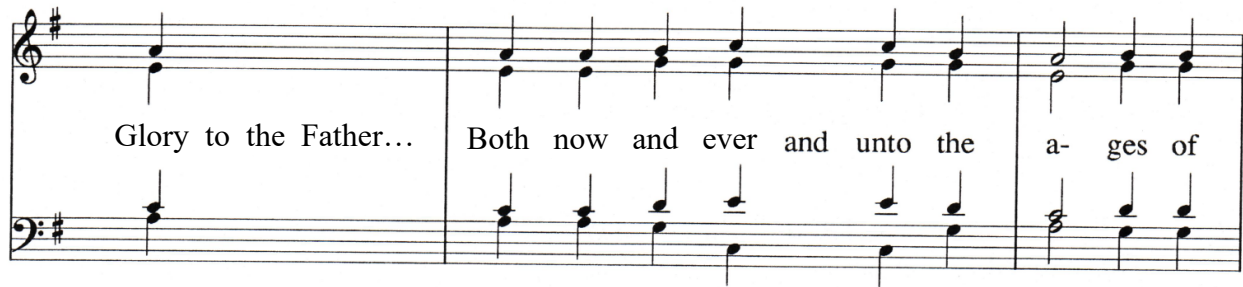
O Word, Thou Word of God from before time began,/ Who dost clothe Thyself with light as with a garment:/ Thou hast deigned to be transfigured before Thy disciples/ in brilliance surpassing the sun's;/ and Moses and Elijah have stood before Thee,/ proclaiming unto the living and the dead that Thou art the Lord,/ and glorifying Thine ineffable dispensation and mercy,/ and the exceeding great loving-kindness whereby Thou hast saved the world,// which perisheth through sin.

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



When Thy disciples stood before Thee, O Lord,/ the voice of the Father manifestly called Thee His beloved Son:/ Thee Who wast born of the cloud which is the Virgin,/ and becamest incarnate,/ and art transfigured upon Mount Tabor, surrounded by a cloud of light,/ in that Thou art of one essence and equally enthroned with the Father./ Wherefore Peter, marvel-ling, said:/ "It is good to be here!"/, not knowing what he said, O greatly merciful Benefactor.

Glory, Both Now, Theotokion, in Tone VIII



The composition of Byzantius

Having taken Peter, James and John/ alone up upon the lofty mountain,/ Christ was trans-
figured before them./ His face shone like the sun,/ and His garments were as white as light./
And Moses and Elijah appeared, speaking with Him,/ and a cloud of light overshadowed
them./ And, lo! a voice spake from the cloud, saying:// "This is my beloved Son, in Whom I
am well pleased! Hear ye Him!"

Troparion of the Feast, in Tone VII

Thou wast trans-fig-ured on the mountain, O Christ God,

The first line of the troparion is written on a grand staff (treble and bass clefs). The melody is in a minor key, indicated by one flat. The text is: "Thou wast trans-fig-ured on the mountain, O Christ God,". The music features a mix of eighth and sixteenth notes, with some rests and a final half note.

Who didst show Thy glory unto Thy disciples as far as they could bear it.

The second line of the troparion continues the melody. The text is: "Who didst show Thy glory unto Thy disciples as far as they could bear it." The musical notation follows the same style as the first line, with a mix of eighth and sixteenth notes and rests.

May Thine ev-er ex-is-ting light shine forth also upon us sin-ners

The third line of the troparion continues the melody. The text is: "May Thine ev-er ex-is-ting light shine forth also upon us sin-ners". The musical notation follows the same style as the previous lines, with a mix of eighth and sixteenth notes and rests.

through the prayers of the The-o-tok-os.

The fourth line of the troparion concludes the melody. The text is: "through the prayers of the The-o-tok-os." The musical notation follows the same style as the previous lines, with a mix of eighth and sixteenth notes and rests.

O Be- stow- er of light, glo- ry be to Thee.

This musical score is written for two voices, likely Soprano and Alto, on a grand staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody for both parts is identical, featuring a series of eighth notes followed by a half note and a final whole note. The lyrics are: "O Be- stow- er of light, glo- ry be to Thee." The score concludes with a double bar line and repeat dots.

Divine Liturgy

Antiphon I

Stichos 1

Shout with jub- i- la- tion un- to the Lord all the earth;

The musical notation for Stichos 1 consists of 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 composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Refrain

chant ye unto His name, give glory in praise of Him. Through the prayers

The musical notation for the Refrain continues from the previous section. It features 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 composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

of the The- o- tok- os, O Sav- - -iour save

The musical notation for the continuation of the Refrain consists of 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 composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Stichos 2

us! The voice of Thy thunder is in their rol- ling,

The musical notation for Stichos 2 consists of 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 composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

And Thy lightnings have lighted the world; the earth was shaken and it trem- bled.

Refrain

Through the prayers of the The- o- tok- os, O Sav- -

- iour, save us!

Stichos 3

Con- fes- sion and ma- jes- ty hast Thou put on,

Refrain

Who coverest Thyself with light as with a gar- ment. Through the prayers

of the The- o- tok- os, O Sav- - - iour

save us!

Glory, Both now

Glo- ry to the Father, and to the Son, and to the Ho- ly Spir- it,

Refrain

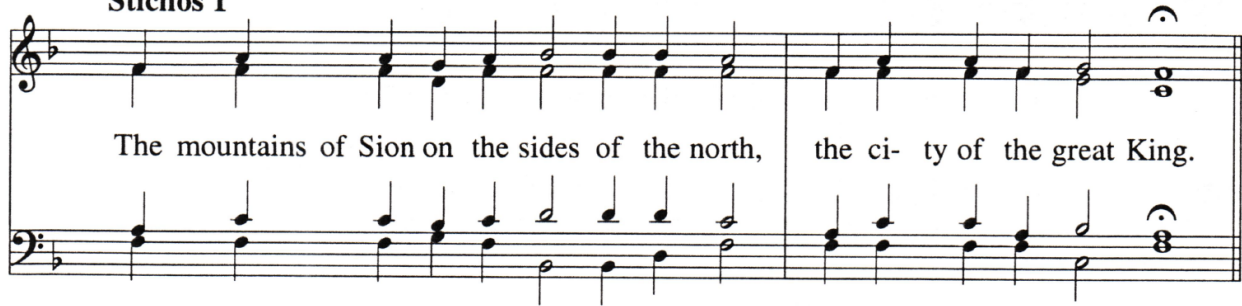
both now and ever, and unto the ages of a- ges. A- men. Through the prayers

of the The- o- tok- os, O Sav- - - iour,

save us.

Antiphon II

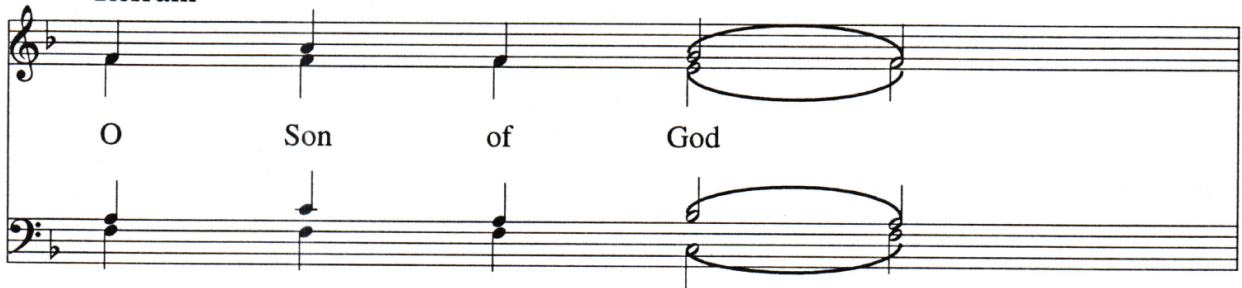
Stichos 1



The mountains of Sion on the sides of the north, the ci- ty of the great King.

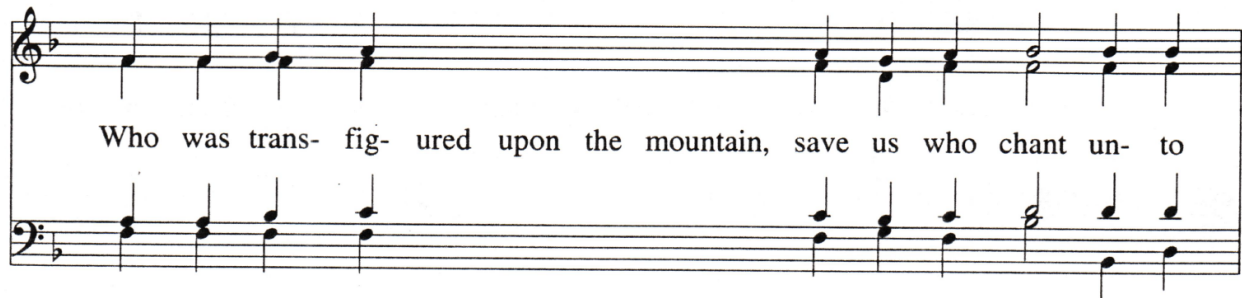
This musical system consists of two staves, treble and bass, in a key with two flats. The melody is written in the treble staff, and the accompaniment is in the bass staff. The text is written below the staves, with hyphens indicating syllables that span across bar lines. The piece ends with a fermata on the final note of the treble staff.

Refrain



O Son of God

This musical system consists of two staves, treble and bass, in a key with two flats. The melody is written in the treble staff, and the accompaniment is in the bass staff. The text is written below the staves. The piece ends with a fermata on the final note of the treble staff.



Who was trans- fig- ured upon the mountain, save us who chant un- to

This musical system consists of two staves, treble and bass, in a key with two flats. The melody is written in the treble staff, and the accompaniment is in the bass staff. The text is written below the staves, with hyphens indicating syllables that span across bar lines.



Thee: Al- le- lu- i- a!

This musical system consists of two staves, treble and bass, in a key with two flats. The melody is written in the treble staff, and the accompaniment is in the bass staff. The text is written below the staves, with hyphens indicating syllables that span across bar lines. The piece ends with a fermata on the final note of the treble staff.

Stichos 2

And He brought them unto the mountain of His sanc- tu- ar- y

The musical notation for Stichos 2 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 eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Refrain

the moun- tain which His right hand hath gained. O Son of God

The Refrain section is marked with a double bar line. It continues the melody from the previous section. The treble staff features a long note (half note) for 'O Son of God'. The bass staff continues with a steady accompaniment.

Who was trans- fig- ured upon the mountain, save us who chant un- to

This section continues the musical setting of the text. The treble staff has a key signature of one flat and a common time signature. The melody is composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Stichos 3

Thee: Al- le- lu- i- a! Mount Si- on He loved.

Stichos 3 begins with a double bar line. The treble staff has a key signature of one flat and a common time signature. The melody is composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Refrain

He built His sanctuary as that of a un- i- corn. O Son of God

Who was trans- fig- ured upon the mountain, save us who chant un- to

Thee: Al- le- lu- i- a!

Glory, Both now

Glory to the Father, and to the Son, and to the Holy Spirit,

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

O Only Begotten Son

O Only-Begotten Son and Word of God Who art Im- mor- tal

Yet didst deign for our sal- va- tion

To be incarnate of the holy Theotokos and Ever- Vir- gin Ma- ry

and without change didst be- come man.

And wast crucufied, O Christ God, trampling down death by death

Thou Who art one of the Holy Trin- i- ty

Glorified with the Father and the Holy Spir- it, save us save us.

Antiphon III

Stichos: They that trust in the Lord shall be as Mount Sion. Nevermore shall he be shaken.

Thou wast trans-fig-ured on the mountain, O Christ God,

The first system of musical notation for the antiphon. 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 (C). The melody is written in a simple, homophonic style. The lyrics are written below the notes. The text is: "Thou wast trans-fig-ured on the mountain, O Christ God,"

Who didst show Thy glory unto Thy disciples as far as they could bear it.

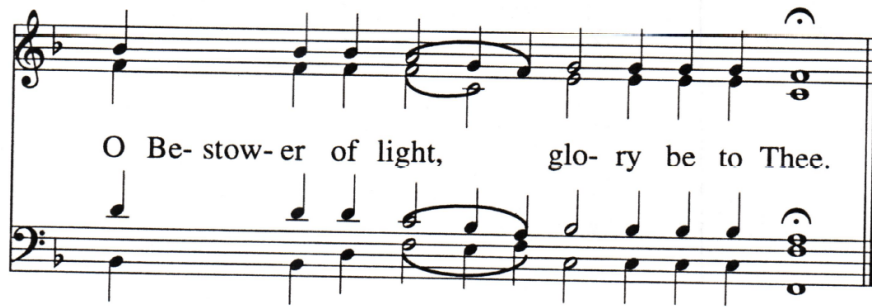
The second system of musical notation. It continues the melody from the first system. The lyrics are: "Who didst show Thy glory unto Thy disciples as far as they could bear it."

May Thine ev-er ex-is-ting light shine forth also upon us sin-ners

The third system of musical notation. It continues the melody. The lyrics are: "May Thine ev-er ex-is-ting light shine forth also upon us sin-ners"

through the prayers of the The-o-tok-os.

The fourth system of musical notation. It continues the melody. The lyrics are: "through the prayers of the The-o-tok-os."



Stichos: Mountains are round about her, and the Lord is round about His people from henceforth and for evermore.

Thou wast transfigured on the mountain, O Christ God,/ Who didst show Thy glory unto Thy disciples as far as they could bear it./ May Thine ever-existing light/ shine forth also upon us sinners/ through the prayers of the Theotokos.// O Bestower of light, glory be to Thee!

Stichos: O Lord, who shall abide in Thy tabernacle? and who shall dwell in Thy holy mountain?

Thou wast transfigured on the mountain, O Christ God,/ Who didst show Thy glory unto Thy disciples as far as they could bear it./ May Thine ever-existing light/ shine forth also upon us sinners/ through the prayers of the Theotokos.// O Bestower of light, glory be to Thee!

Stichos: Who shall ascend into the mountain of the Lord? Or who shall stand in His holy place?

Thou wast transfigured on the mountain, O Christ God,/ Who didst show Thy glory unto Thy disciples as far as they could bear it./ May Thine ever-existing light/ shine forth also upon us sinners/ through the prayers of the Theotokos.// O Bestower of light, glory be to Thee!

At the Entrance

O Lord, send out Thy light and Thy truth; they have guided me along the way, and have brought me unto Thy holy mountain.

Troparion of the Feast, in Tone VII

Thou wast trans-fig-ured on the mountain, O Christ God,

The first line of musical notation for the troparion. It consists of a treble and bass staff. The melody is written in a single line on the treble staff, with the lyrics underneath. The bass staff provides a harmonic accompaniment. The text is: "Thou wast trans-fig-ured on the mountain, O Christ God,"

Who didst show Thy glory unto Thy disciples as far as they could bear it.

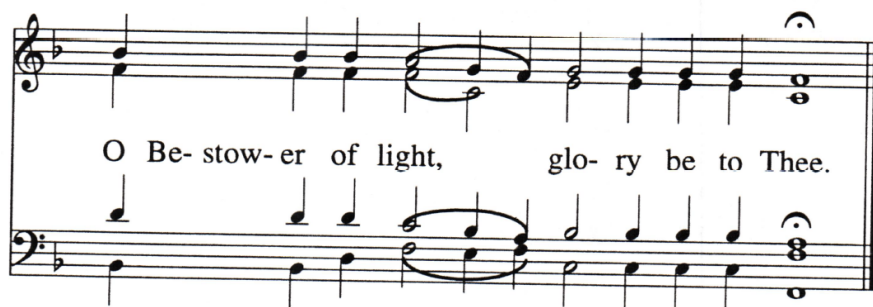
The second line of musical notation. The melody continues on the treble staff, with the lyrics: "Who didst show Thy glory unto Thy disciples as far as they could bear it."

May Thine ev-er ex-is-ting light shine forth also upon us sin-ners

The third line of musical notation, which includes a bar line. The melody continues on the treble staff, with the lyrics: "May Thine ev-er ex-is-ting light shine forth also upon us sin-ners"

through the prayers of the The-o-tok-os.

The fourth line of musical notation. The melody continues on the treble staff, with the lyrics: "through the prayers of the The-o-tok-os."



Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever, and unto the ages of ages. Amen.

Kontakion, in Tone VII

On the mountain wast Thou transfigured,/ and Thy disciples beheld Thy glory as far as they could bear it, O Christ God;/ that when they would see Thee crucified,/ they would comprehend that Thy suffering was voluntary,/ and proclaim to the world// that Thou art of a truth the Effulgence of the Father.

Prokeimenon, in Tone IV

How magnified are Thy works, O Lord! In wisdom hast Thou made them all.



Stichos: Bless the Lord, O my soul; O Lord my God, Thou hast been magnified exceedingly.

Epistle

II Peter §65 (1:10-19)

Brethren: give diligence to make your calling and election sure: for if ye do these things, ye shall never fall: For so an entrance shall be ministered unto you abundantly into the everlasting kingdom of our Lord and Savior Jesus Christ. Wherefore I will not be negligent to put you always in remembrance of these things, though ye know them, and be established in the present truth. Yea, I think it meet, as long as I am in this tabernacle, to stir you up by putting you in remembrance; Knowing that shortly I must put off this my tabernacle, even as our Lord Jesus Christ hath shewed me. Moreover I will endeavor that ye may be able after my decease to have these things always in remembrance. For we have not followed cunningly devised fables, when we made known unto you the power and coming of our Lord Jesus Christ, but were eyewitnesses of His majesty. For He received from God the Father honor and glory, when there came such a voice to Him from the excellent glory: This is my beloved Son, in Whom I am well pleased. And this voice which came from heaven we heard, when we were with Him in the holy mount. We have also a more sure word of prophecy; whereunto ye do well that ye take heed, as unto a light that shineth in a dark place, until the day dawn, and the day star arise in your hearts.

Alleluia, in Tone VIII

Al- le- lu- ia, Al- le- lu- - - ia, Al- le-
lu- - - i- a.

Thine are the heavens, and Thine is the earth.

Stichos: Blessed is the people that know jubilation.

Holy Gospel

Matthew §70 (17:1-9)

At that time, Jesus took Peter, James, and John his brother, and brought them up into a high mountain apart, And was transfigured before them: and His face did shine as the sun, and His raiment was white as the light. And, behold, there appeared unto them Moses and Elijah talking with Him. Then answered Peter, and said unto Jesus, Lord, it is good for us to be here: if thou wilt, let us make here three tabernacles; one for Thee, and one for Moses, and one for Elijah. While he yet spake, behold, a bright cloud overshadowed them: and behold a voice out of the cloud, which said, This is My beloved Son, in Whom I am well pleased; hear ye Him. And when the disciples heard it, they fell on their face, and were sore afraid. And Jesus came and touched them, and said, Arise, and be not afraid. And when they had lifted up their eyes, they saw no man, save Jesus only. And as they came down from the mountain, Jesus charged them, saying, Tell the vision to no man, until the Son of man be risen again from the dead.

Refrain and Irmos of Ode IX of Canon I

Mag- ni- fy, O my soul,

the Lord Who was trans-fig-ured on Ta- - bor!

Thy birthgiving was shown to be in- corrupt:

God is- sued forth from Thy womb, and appeared as a mortal be- ing on earth,

and dwelt with men.

Wherefore, we all magnify thee, O The- o- tok- - os.

Communion Verse

O Lord, in the light of Thy face shall we walk, and in Thy name shall we rejoice all the day long.

Appendix I

Magnification of Ode IX of the Canon

Turchaninov

Mag- ni- fy Mag- - ni-

fy O my soul, the Lord

Who was trans-fig-ured trans-fig-ured,

Who was trans-fig-ured on Ta-bor!

Appendix II

Exapostilarion of Transfiguration

Ilinko

O Word, Thou im- mut- ta- ble Light

of the un- be- got- - ten Fath- er: to- day

on Mount Ta- bor we have seen in Thy man- i- fest

light the light of the Fath- er and the light

of the Spir- it, Who guid- eth all cre- a- tion

with light.

Appendix III

Psalms of Praise

Special Melody: Called from on high...

Stichos: Praise Him for His mighty acts,/ praise Him according to the multitude of His greatness.

Before Thine honored Cross and suf- fer- ing,

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 the treble staff, and the bass line is in the bass staff. The lyrics are: "Before Thine honored Cross and suf- fer- ing,".

tak- ing with Thee those of Thy sacred dis- ci- - ples

The second line of musical notation. The melody continues in the treble staff, with a long note on "dis-" and a half note on "ci-". The bass line continues in the bass staff. The lyrics are: "tak- ing with Thee those of Thy sacred dis- ci- - ples".

whom Thou didst or- dain be- fore- hand,

The third line of musical notation. The melody continues in the treble staff, with a long note on "be-". The bass line continues in the bass staff. The lyrics are: "whom Thou didst or- dain be- fore- hand,".

Thou didst ascend Mount Tabor, O Mas- ter,

The fourth line of musical notation. The melody continues in the treble staff, with a long note on "Mas-". The bass line continues in the bass staff. The lyrics are: "Thou didst ascend Mount Tabor, O Mas- ter,".

de- sir- ing to show them Thy glo- ry.

And see- ing Thee trans- fig- ured

and shi- - ning more bright- ly than the sun, they fell pros- trate

and a- mazed by Thy pow- er, cried out:

“Thou art the time-less Light, O Christ,

and the Ef-ful-gence of the Fa-ther,

even though Thou hast been pleased to manifest Thyself

in the flesh, O Im-mut-a-ble One!”

Stichos: Praise Him with the sound of trumpet,/ praise Him with psaltery and harp.

Before Thine honored Cross and suf- fer- ing,

tak- ing with Thee those of Thy sacred dis- ci- ples

whom Thou didst or- dain be- fore- hand,

Thou didst ascend Mount Tabor, O Mas- ter,

de- sir- ing to show them Thy glo- ry.

And see- ing Thee trans- fig- ured

and shi- - ning more bright- ly than the sun, they fell pros- trate

and a- mazed by Thy pow- er, cried out:

“Thou art the time-less Light, O Christ,

and the Ef-ful-gence of the Fa-ther,

even though Thou hast been pleased to manifest Thyself

in the flesh, O Im-mut-a-ble One!”

Stichos: Praise Him with timbrel and dance,/ praise Him with strings and flute.

O Word, Thou Word of God from before time be- gan,

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 melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are placed below the notes.

Who dost clothe Thyself with light as with a gar- - ment:

This musical system continues the melody from the first line. It features a treble and bass staff in D major. The treble staff has a long note on 'gar-' that is tied to the next measure, with a slur over the notes 'ment:'. The bass staff provides a steady accompaniment.

Thou hast deigned to be trans- fig- ured before Thy dis- ci- ples

This musical system continues the melody. It features a treble and bass staff in D major. The treble staff has a long note on 'dis-' that is tied to the next measure, with a slur over the notes 'ples'. The bass staff continues the accompaniment.

in bril- liance sur- pas- sing the sun's;

This musical system concludes the fourth line of the Stichos. It features a treble and bass staff in D major. The melody in the treble staff ends with a final note on 'sun's;'. The bass staff provides the final accompaniment.

and Mo- ses and Elijah stood be- fore Thee,

pro- clai- ming unto the living and the dead that Thou art the Lord,

and glor- i- fy- ing

Thine in- ef- fa- ble dispensation and mer- cy,

and the ex-ceed-ing great lov-ing-kind-ness

where-by Thou hast saved the world,

which per-i-sheth through sin.

Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation./ Let every breath praise the Lord.

When Thy dis- ci- ples stood be- fore Thee, O Lord,

This block contains the first line of musical notation. It features a treble and bass staff with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with lyrics placed below the notes. The lyrics are: "When Thy dis- ci- ples stood be- fore Thee, O Lord,".

the voice of the Fa- ther manifestly called Thee His be- lov- - ed Son:

This block contains the second line of musical notation. It continues the melody from the first line. The lyrics are: "the voice of the Fa- ther manifestly called Thee His be- lov- - ed Son:". There is a double bar line after "be- lov- - ed".

Thee Who wast born of the cloud which is the Vir- gin,

This block contains the third line of musical notation. The lyrics are: "Thee Who wast born of the cloud which is the Vir- gin,". There is a double bar line after "Vir- gin,".

and be- cam- est in- car- nate,

This block contains the fourth line of musical notation. The lyrics are: "and be- cam- est in- car- nate,". There is a double bar line after "car- nate,".

and art trans-fig-ured up-on Mount Ta-bor,

sur-round-ed by a cloud of light,

in that Thou art of one essence and equally en-throned with the Fa-ther.

Where-fore Pet-er, mar-vel-ling, said:

“It is good to be here!”, not know- ing what he said,

O great- ly mer- ci- ful Ben- e- fac- tor.

Glory, Both Now, Theotokion, in Tone VIII

Glory to the Father... Both now and ever and unto the a- ges of

a- ges. A- - men.

The composition of Byzantium

Having taken Peter, James and John/ alone up upon the lofty mountain,/ Christ was trans-
figured before them./ His face shone like the sun,/ and His garments were as white as light./
And Moses and Elijah appeared, speaking with Him,/ and a cloud of light overshadowed
them./ And, lo! a voice spake from the cloud, saying:// “This is my beloved Son, in Whom I
am well pleased! Hear ye Him!”

Appendix IV

Blessing of the Fruit

Deacon: Let us pray to the Lord.

Choir: Lord, have mercy.

Priest: O God our Saviour, Who wast pleased to call Thine Only-begotten Son, our Lord and God and Saviour Jesus Christ, the Vine, and in Him hast granted us the fruit of immortality; do Thou now bless this fruit of the vine lying here, and make us Thy servants, who eat of it, partakers of the true Vine. Keep our lives from harm and ever give us peace, and adorn us with the eternal gifts of grace that none can take away: at the intercessions of our most pure Lady, the Theotokos and Ever-virgin Mary, and of all Thy saints who have pleased Thee down the ages. For Thou art a good God Who lovest mankind, and unto Thee, Father without beginning, together with Thine Only-begotten Son and Thy most holy, good, and life-giving Spirit, do we ascribe glory, now and ever, and unto the ages of ages.

Choir: Amen.

Κοίνεια, ἡ ἐξ ἡμῶν ἐλάβα.
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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ϠΒΚϢ.
MMXXV