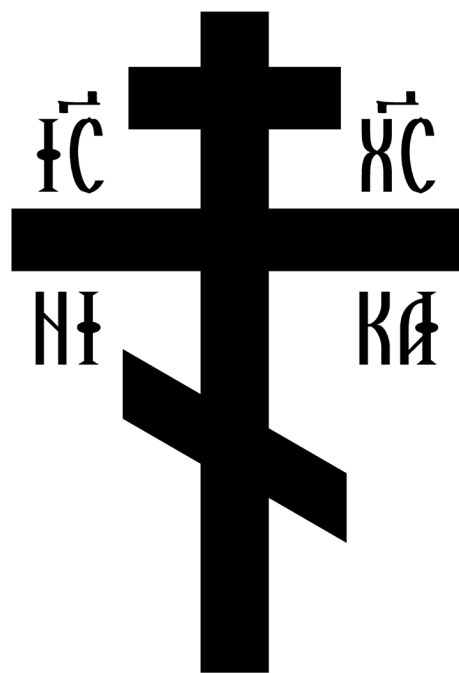




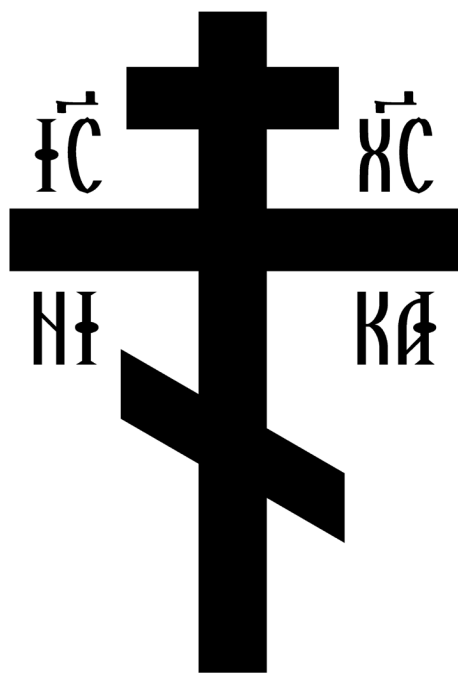
DECEMBER 24

Music for the Eve of Holy Nativity
Commemoration of the Holy Venerable Martyr Eugenia

Δόμνις εἰκόνη ζώνη μύροφόρου
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

ЖВЦА.
MMXXIV



DECEMBER 24

Music for the Eve of Holy Nativity
Commemoration of the Holy Venerable Martyr Eugenia

Δόμναι εἰσὶν ἡμεῖς μὲν ὁμοῦ
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἁγίων Μυροφόρων

www.myrrh-bearers.org

✠ΒΚΔ.
MMXXIV

The Menaion of the Orthodox Church, Volume IV
© 2011 Isaac E. Lambertsen

Choral arrangements from
Music for the Order of Vespers and Matins on the Eve of Nativity
© 1997 Timothy J. Clader

Editor, Subdeacon Paul Daniels
Редактор, иподиакон Павел Даниэлс

A.D. 2024 Holy Great-Martyr Katherine
2024 г. Св. Великомученица Екатерина

Music for the Eve of Holy Nativity

Contents

Great Vespers	1
Lord I Have Cried, in Tone V	1
Verses of Lord, I Have Cried	2
At Lord, I Have Cried	4
Prokeimenon	8
Aposticha, in Tone I.....	11
Troparion of the Forefeast, in Tone IV	12
Matins.....	13
God is the Lord, in Tone IV.....	13
Troparion of the Forefeast, in Tone IV	13
The Canon	15
Kontakion of the Forefeast, in Tone III.....	39
Exapostilarion of the Forefeast	53
At the Psalms of Praise, in Tone VI	55
Aposticha, in Tone II,.....	59
Troparion of the Forefeast, in Tone IV	60
Appendix I.....	61
At Lord, I Have Cried	61
Appendix II	77
Exapostilarion.....	77
Appendix III.....	82
Aposticha of Matins.....	82

Great Vespers
Lord I Have Cried, in Tone V

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

This musical system consists of a treble and a bass staff, both with a key signature of one sharp (F#). The melody is written in the treble staff using half notes, while the bass staff provides a simple accompaniment of whole notes. The lyrics are written below the treble staff, with hyphens indicating syllables that span across notes.

Hear- ken un- to me, O Lord.

This musical system continues the melody and accompaniment from the first line. It features the same treble and bass staves with half-note and whole-note rhythms. The lyrics "Hear- ken un- to me, O Lord." are aligned with the notes.

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

This musical system continues the melody and accompaniment. The treble staff melody uses half notes, and the bass staff uses whole notes. The lyrics "Lord, I have cried un- to Thee, hear- ken un- to me;" are written below the treble staff.

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

This musical system concludes the hymn and is divided into two measures by a bar line. The first measure contains the lyrics "at- tend to the voice of my sup- pli- ca- tion" and the second measure contains "when I cry un- to Thee." The musical notation follows the same pattern of half notes in the treble and whole notes in the bass.

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

This system contains the first two measures of the piece. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The first measure ends with a fermata over the word 'Lord'. The second measure continues the melody and bass line.

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

This system contains the next two measures. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains one sharp (F#).

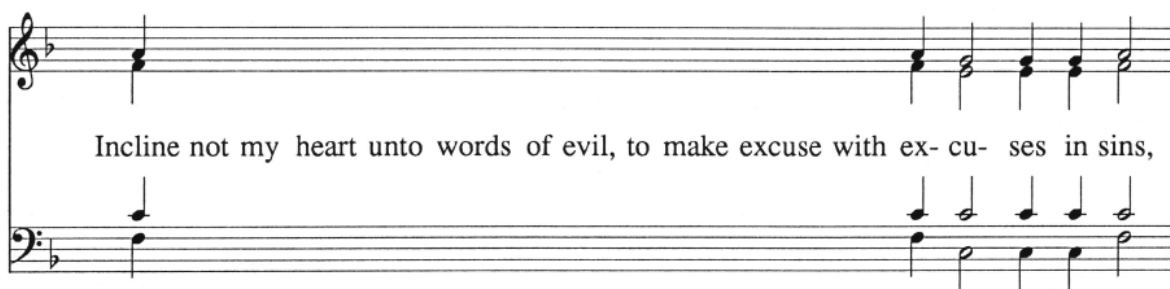
as an eve-ning sac- ri- fice. Hear-ken un- to me, O Lord.

This system contains the final two measures of the piece. The melody concludes with a fermata over the word 'Lord'. The bass line also concludes with a fermata. The key signature remains one sharp (F#).

Verses of Lord, I Have Cried

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

This system contains the first two measures of a new section. The key signature changes to two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef.



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

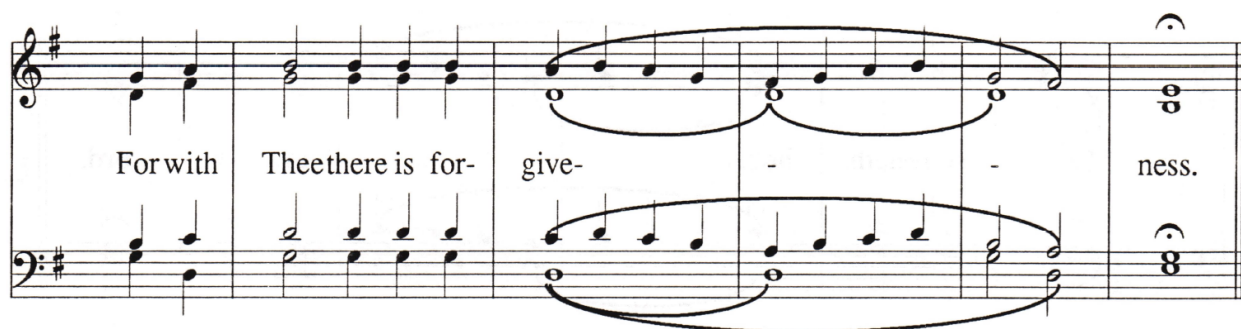
Out of the depths have I cried unto Thee, O Lord; O Lord, hear my voice.

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

At Lord, I Have Cried

Stichera of the Forefeast, in Tone V

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



O Thou Who art most perfect,/ thou bearest the guise of Adam in the image of God;/ Thou Who holdest all things in Thy hands by Thy power/ dost desire to be held by human hands./ The pure and most immaculate one proclaimed, saying:/ "How can I wrap Thee in swaddling-bands as a babe;/ how can I feed Thee at my breasts Who sustainest all things?/ How can I marvel at Thy poverty which is past understanding?/ How can I call Thee my Son, who am now Thy handmaid?/ I hymn and bless Thee, // Who bestowest great mercy upon the world!"

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



Beholding the preëternal God incarnate of her as a babe,/ holding Him in her arms and kissing Him often,/ full of joy the most immaculate one exclaimed to Him:/ "O God Most High, Thou invisible King,/ how can I look upon Thee?/ I cannot grasp the mystery of Thy boundless impoverishment!/ For the least and most base of caves containeth Thee,/ newly born, within itself,/ Who didst not violate my virginity,/ but preserved my womb as it was before birthing, // and grantest great mercy!"

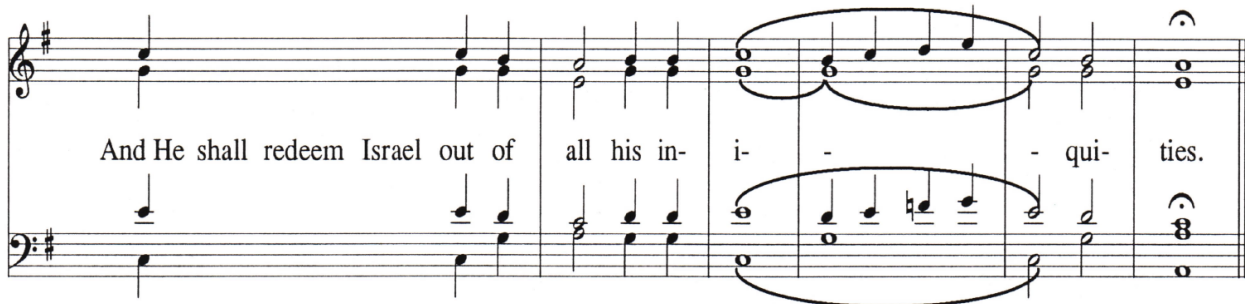
Stichos: From the morning watch until night, from the morning watch:



The pure one heard the magi standing together outside the cave,/ and, exclaiming in awe,/ she spake these things to them as a handmaid:/ "Whom seek ye? For I see that ye have come from a country far distant,/ in that ye have the appearance and wisdom of the Persians./ Ye have made a strange passage and journey,/ and have come with haste to worship Him/ Who hath made His journey from on high,/ made His abode strangely within me,/ as He knoweth how,// and granteth great mercy to the world!"

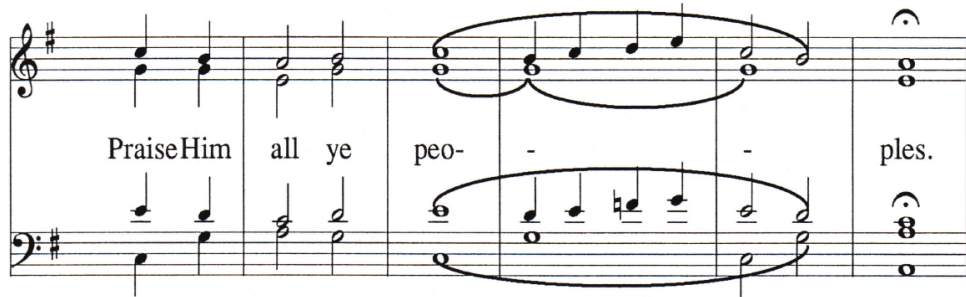
Stichera of the Martyr, in Tone VIII

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



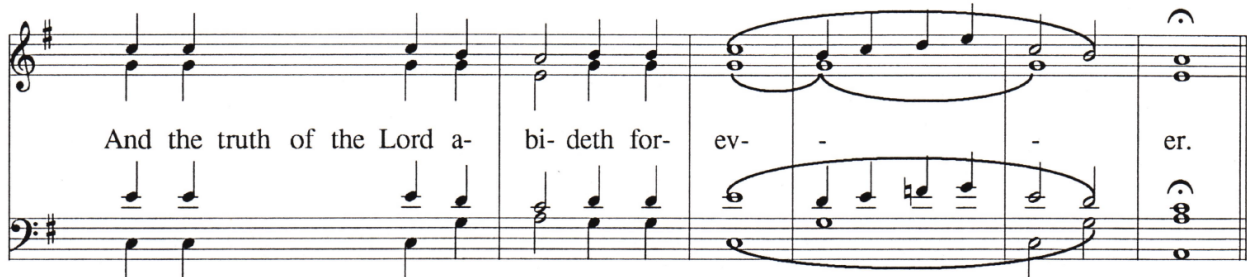
Forsaking the beauty of the world,/ thou didst illumine the nobility of thy soul/ with the beauties of nobility,/ O most lauded Eugenia,/ preserving the grace of the image of God intact throughout thy life,/ O invincible martyr,/ thou divine mirror of virginity,// most noble blossom of nature.

Stichos: O praise the Lord, all ye nations:



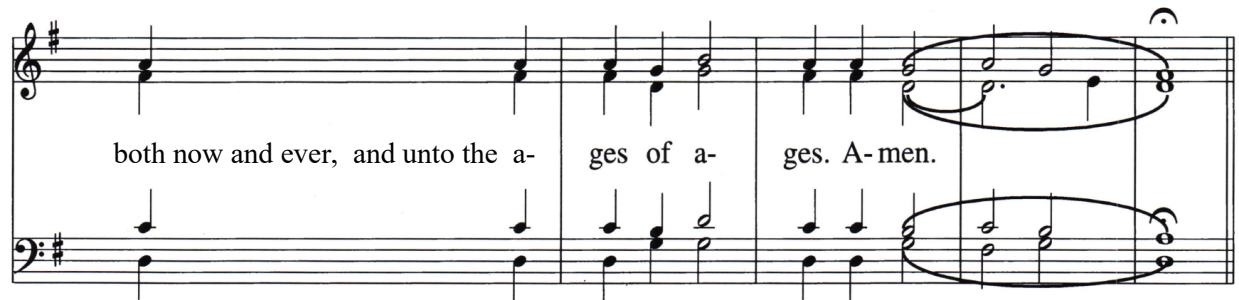
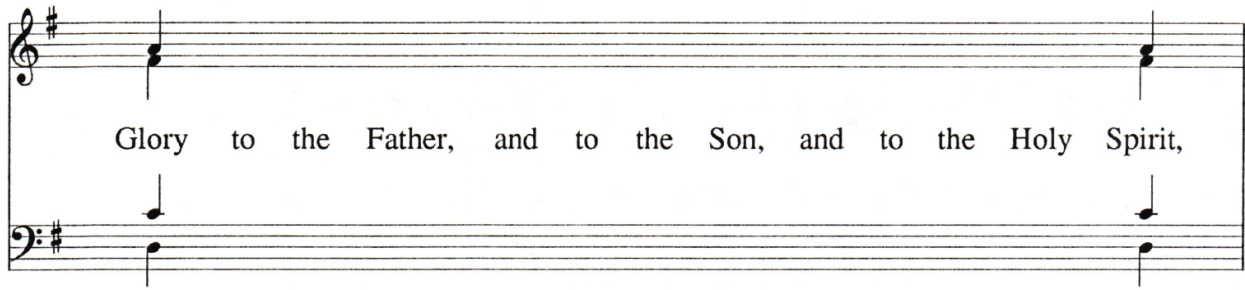
Having adorned thyself/ with discourse, life and grace,/ and with patience of soul,/ thou didst lead an army of athletes/ and an assembly of virgins/ to Him Who hath shone forth from the Virgin/ and hath manifestly opened to all the entrance of witness,/ O most wise Eugenia.// With them entreat Him now, that He save thy flock.

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



The Author of righteousness/ hath magnificently adorned thee/ with a twofold crown,/ as a pure virgin and glorious martyr,/ giving thee a beautiful bridal-chamber/ illumined with effulgence,/ where, making thine abode, thou hast now manifestly been enriched with eternal blessedness,// O bride of Christ.

Glory, Both Now, of the Forefeast, in Tone II



Behold, the time of our salvation hath drawn nigh!/ Prepare thyself, O cave:/ the Virgin approacheth to give birth!/ O Bethlehem, thou land of Judah,/ adorn thyself and be glad,/ for our Lord hath shone forth from thee!/ Hearken, ye mountains and hills, and ye lands of Judæa round about:/ for Christ cometh, that He might save man whom He had created,// in that He loveth mankind!

Prokeimenon

Sunday Evening, Tone VIII

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

Lord.

Monday Evening, Tone IV

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

Prokeimenon

Tuesday Evening, Tone I

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

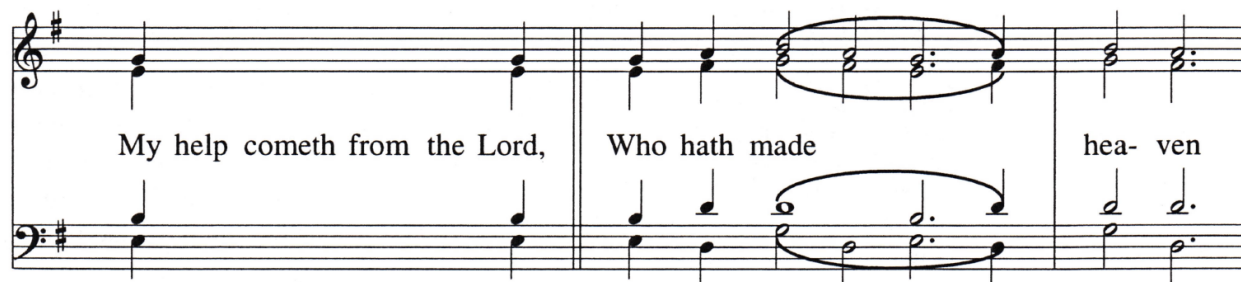
This musical score is for Tuesday Evening, Tone I. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "Thy mercy, O Lord, shall pur- sue me all the days of my life." The music features several melisma lines (horizontal lines with a vertical line through them) and a final cadence marked with a double bar line and repeat dots. The time signature is not explicitly shown but is implied to be 8/6 based on the notation and the final measure.

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, a treble staff 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 God, in Thy name save me, and in Thy strength do Thou judge me." The music features several melisma lines (horizontal lines with a vertical line through them) and a final cadence marked with a double bar line and repeat dots. The time signature is not explicitly shown but is implied to be 8/6 based on the notation and the final measure.

Thursday Evening, Tone VI



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

This musical score is for Thursday Evening, Tone VI. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are: "My help cometh from the Lord, Who hath made hea- ven". The music features several measures of rests and sustained notes, with some notes beamed together. The piece concludes with a final cadence in the treble staff.



and the earth.

This musical score is the continuation of the previous piece. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are: "and the earth.". The music features several measures of rests and sustained notes, with some notes beamed together. The piece concludes with a final cadence in the treble staff.

Friday Evening, Tone 7



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

This musical score is for Friday Evening, Tone 7. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are: "O God, my helper art Thou, and Thy mer- cy shall go be- fore me.". The music features several measures of rests and sustained notes, with some notes beamed together. The piece concludes with a final cadence in the treble staff.

Aposticha, in Tone I

“Bearing gifts of frankincense, myrrh and gold/ unto Thee, O Son,/ the kings of the East have arrived,/ knowing that Thou wast to be born;/ and, lo! they stand beyond the doors!/ Give Thou the command, that they may behold Thee/ as an infant held in mine arms,// Who art infinitely older than ancient Adam!”

Stichos: God shall come forth out of Thæman:

And the Holy One out of a mountain overshadowed and

The musical notation consists of a two-staff system in G major (one sharp). The treble staff has a G4 quarter note, a G4-A4-B4 quarter note, and a G4 quarter note. The bass staff has a G3 quarter note, a G3-A3-B3 quarter note, and a G3 quarter note. The lyrics are centered under the notes.

dense- ly wood- ed.

The musical notation consists of a two-staff system in G major. The treble staff has a G4 quarter note, a G4-A4-B4 quarter note, a G4-A4-B4-C5 quarter note, and a G4 quarter note. The bass staff has a G3 quarter note, a G3-A3-B3 quarter note, a G3-A3-B3-C4 quarter note, and a G3 quarter note. The lyrics are centered under the notes.

“Come ye, and enter with haste,”/ the Virgin said to the magi of old,/ “and behold the Invisible One/ Who hath become visible/ in becoming a babe!”/ And they came in with ardor and rendered homage// and offered gifts, fulfilling the divine prophecies.

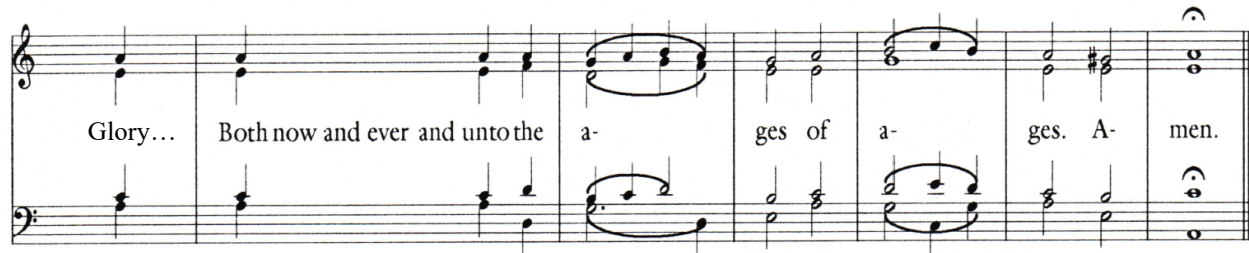
Stichos: O Lord, I have heard Thy report, and I was afraid:

O Lord, I considered Thy works, and I was a- mazed.

The musical notation consists of a two-staff system in G major. The treble staff has a G4 quarter note, a G4-A4-B4 quarter note, a G4-A4-B4-C5 quarter note, a G4-A4-B4-C5 quarter note, a G4-A4-B4-C5 quarter note, and a G4 quarter note. The bass staff has a G3 quarter note, a G3-A3-B3 quarter note, a G3-A3-B3-C4 quarter note, a G3-A3-B3-C4 quarter note, a G3-A3-B3-C4 quarter note, and a G3 quarter note. The lyrics are centered under the notes.

"In mine arms I bear Thee as a babe,/ Who holdest all things,/ and I am amazed,"/ said she who knew not wedlock./ "How can I feed with milk Thee Who feedest all,/ O my Son and Creator?/ I glorify Thy boundless condescension toward men,// whereby Thou savest the world which is perishing!"

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



Hold festival, O Sion!/ Be glad, O Jerusalem,/ thou city of Christ God!/ Receive thy Creator,/ Who is contained by the cave and the manger!/ Open thy gates unto me,/ and, entering therein,/ I shall behold as an infant wrapped in swaddling-bands/ Him Who holdeth creation in the palm of His hand,/ Whom the angels hymn with unceasing voices:// the Lord and Bestower of life, Who saveth our race!

Troparion of the Forefeast, in Tone IV

Once Mary, bearing in her womb an Offspring conceived without seed,/ was registered in Bethlehem with the elder Joseph, as being of the seed of David./ And while they were there, the days were accomplished that she should be delivered./ There was no room for them in the inn./ But the cave showed itself to be a beauteous palace for the Queen,// and Christ is born to raise up the image that fell of old! *Thrice*

Matins

God is the Lord, in Tone IV

Four times

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

in the name of the Lord.

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

Troparion of the Forefeast, in Tone IV

Once Mary, bearing in her womb an Offspring conceived without seed,/ was registered in Bethlehem with the elder Joseph, as being of the seed of David./ And while they were there, the days were accomplished that she should be delivered./ There was no room for them in the inn./ But the cave showed itself to be a beauteous palace for the Queen,// and Christ is born to raise up the image that fell of old! *Thrice*

After the First Chanting of the Psalter, this Sessional Hymn

Tone VI, Special Melody: Hosts of angels...

The sayings of the prophets have now been fulfilled, for in the morning our God is born of the Virgin Mary in manner past description, and she remaineth as she was before birth-giving. The magi come together, bearing gifts, and the shepherds pipe, that we also may chant: O Lord Who wast born of the Virgin, glory be to Thee!

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

After the Second Chanting of the Psalter, this Sessional Hymn

Tone VIII

Stopping the songs of the shepherds' pipes, the angelic army lifted up their voice, saying with them: "Cease your piping, O ye who are foremost among those who tend the flocks, and cry aloud in song, for Christ the Lord hath been born, Who, as God, hath been well-pleased to save the human race!"

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

The Canon

Ode I

*Canon of the Forefeast, the acrostic whereof is the [Greek] alphabet,
the composition of Joseph, in Tone II*

Once the pow'r of the Almighty overwhelmed Pharaoh's whole ar- my in the deep;

and the in- car- nate Word hath destroyed per- ni- cious sin,

and the in- car- nate Word hath destroyed per- ni- cious sin,

for our most glor- i- ous Lord hath glor- 'ious- ly been glor- i- fied.

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

Thou wast registered according to the edict of Cæsar, desiring to enroll man in the Book of Life, O King of all; and in strange manner Thou didst come unto Thine own, summoning to heaven him who had grievously been exiled from paradise.

Receive Christ, O Bethlehem, for He cometh, incarnate, to thee, opening Eden to me! Prepare thyself, O cave, for thou shalt behold the Infinite One all-gloriously contained within thee, having now abased Himself in the richness of His compassion.

Christ cometh to be born, bestowing a strange regeneration upon the descendents of Adam, in that He is God. Be glad, O human nature, thou barren desert, for the Master hath come to make thee bear many children.

*Canon of the martyr, the acrostic whereof is:
"In songs I eminently hymn the great glory of Eugenia",
the composition of Theophanes, in the same tone*

Irmos: Same as that of the preceding canon.

Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

O Eugenia, martyr of Christ, joyfully dancing now with the angelic armies, as an immaculate virgin, as a crowned martyr who art most rich, pray thou, that He bestow grace upon those who hymn thee with love.

Hearkening to divine hymnody, O bride of Christ, through thy nobility thou didst soar aloft to the Most High; for like light the theology of hymns of the Spirit shone in thy heart, driving away all ungodliness.

Unmindful of thy womanly nature, thy mind hastened to manly feats, having found courage through grace, being directed toward the providence of God, O martyr Eugenia, name-sake of divine nobility.

Illumined with noetic light, O divinely wise one, thou didst cause a great many to partake of effulgence; and delivering from sin those who hymn thee, by thine entreaties vouchsafe it.

Theotokion: Slain by the tree of knowledge, O pure one, by Christ God, the Tree of life, Who sprang forth from thee in manner past understanding, O Theotokos, we, the faithful, have been called back to life. Entreat Him with boldness, that our souls be saved.

Katavasia — Ode I

Christ is born, give ye glo- ry, Christ com- eth from the hea- - vens,

meet ye Him! Christ is on earth be ye ex- al- ted!

Hymn the Lord, all the earth,

and chant to Him with glad- ness, ye peo- ple,

A musical score for a vocal or instrumental piece. The score is written on two staves, a treble staff on top and a bass staff on the bottom. The key signature is one flat (B-flat). The melody is written on the treble staff, and the bass line is written on the bass staff. The lyrics are: "for He is glor- i- fied!". The melody starts on a G4, moves to A4, Bb4, C5, D5, E5, F5, G5, and ends with a whole note G5. The bass line starts on a G3, moves to A3, Bb3, C4, D4, E4, F4, G4, and ends with a whole note G4. The piece concludes with a double bar line.

for He is glor- i- fied!

Ode III
Canon of the Forefeast

The de- sert, the barren Church of the na- - tions,

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a long horizontal slur spanning the final two measures. The lyrics are written below the notes, with hyphens indicating syllables that span across measures.

bloomed like a lily at Thine ad- vent, O Lord;

This musical system continues the melody from the first line. It features a treble and bass staff with a treble clef and a key signature of one flat. The melody includes quarter, eighth, and sixteenth notes, with a slur over the final three measures. The lyrics are aligned with the notes, including hyphens for syllables across measures.

and therein hath my heart been es- tab- - lished.

This musical system concludes the third line of the text. It features a treble and bass staff with a treble clef and a key signature of one flat. The melody ends with a double bar line. The lyrics are aligned with the notes, including hyphens for syllables across measures.

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

Delivering me from the bonds of evil, O Lord Who lovest mankind, Thou comest to be wrapped as a babe in swaddling-bands. I worship Thy divine condescension!

The Virgin cometh forth to give birth to Thee Who, though Thou hast shone forth timelessly from the Father, hast come under time, releasing our souls from immemorial passions.

Seeking me who have become lost through disobedience, Thou hast made the cave a dwelling-place, like unto heaven; and Thou preparest mansions for me there, O Compassionate and greatly Merciful One!

Canon of the Martyr

Es- tab- lish- ing me upon the rock of faith,

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are placed below the notes. The word 'rock' is under a long note with a slur, and 'of faith,' is under a shorter note.

Thou hast en- larged my mouth against mine en- e- mies,

This system of musical notation is for the second line of the hymn. It follows the same format as the first system, with treble and bass staves and the lyrics 'Thou hast en- larged my mouth against mine en- e- mies,'. The melody continues in the treble staff.

for my soul doth ex- ult when I chant: There is none ho- ly as our God,

This system of musical notation is for the third line of the hymn. It follows the same format, with treble and bass staves and the lyrics 'for my soul doth ex- ult when I chant: There is none ho- ly as our God,'. The melody continues in the treble staff.

and none right- eous save Thee, O Lord!

This system of musical notation is for the fourth line of the hymn. It follows the same format, with treble and bass staves and the lyrics 'and none right- eous save Thee, O Lord!'. The melody continues in the treble staff, ending with a double bar line and a repeat sign.

Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

With most perfect resolve thou didst offer thyself to the Master as an unblemished sacrifice, and didst spurn corrupt wealth, O most wise one, crying: Thou art our God, and there is none more holy than Thee, O Lord!

O most pure one, thy purity was recognized, and the might of thy sufferings hath shone forth; for thou didst make thine activity an ascent of vision, crying: Thou art our God, and there is none more holy than Thee, O Lord!

Held fast by desire for chastity, thou didst preserve the boast of purity, and becamest pleasing in wisdom, crying out to Christ: Thou art our God, and there is none more holy than Thee, O Lord!

Theotokion: O ye divinely wise, let us hymn Mary, the pure Theotokos, who hath been shown to be the mediatrix of salvation, and let us cry aloud: There is none as pure as thee, O all-pure one, and none more immaculate than thee, O Mistress!

Katavasia — Ode III

To Christ God, the Son Who, be- fore time be- gan,

was begotten in- cor- rup- ti- bly from the Fath- er

and in latter days with- out seed became incarnate of the Vir- gin,

let us cry a- loud: O Lord, Who hath lift- ed up our horn,

A musical score for a vocal duet, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The lyrics "ho- ly art Thou!" are written below the notes. The melody in the treble staff starts with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The melody in the bass staff starts with a half note G3, followed by a half note F3, then a half note E3, and a half note D3. The piece concludes with a double bar line.

ho- ly art Thou!

Sessional Hymn of the Martyr

Tone VIII, Special Melody: Of the Wisdom...

Confining thyself to feats of struggle, thou becamest glorious through the struggles of martyrdom, leading many of the saved to thy Creator; for, having forsaken transitory things with divine love, thou didst accomplish courageous struggles, O glorious one. Wherefore, after thine end thou hast found endless life, abiding ever with thy Bridegroom, O angelic Eugenia. Entreat Christ God, that He grant remission of transgressions unto those who honor thy most precious memory with love.

Glory..., Both now...

Sessional Hymn of the Forefeast

Tone VIII, Special Melody: Of the Wisdom...

Today the earth hath been shown forth as heaven for me, for therein the Creator is born and laid in a manger, in Bethlehem of Judah. Shepherds chant unceasingly with the angels: "Glory in the highest, and peace on earth!" For they beheld the star which journeyed with the magi, who hastened quickly to bring gifts of gold, myrrh and frankincense to the God of all, the eternal King and Creator of all things, Who in His loving-kindness is born in a cave.

Ode IV
Canon of the Forefeast

Thou cam- est forth from the Vir- gin,

The first system of musical notation for 'Ode IV'. It consists of a treble and bass staff in G major (one sharp). The melody is written in a simple, homophonic style. The lyrics 'Thou cam- est forth from the Vir- gin,' are written below the notes. The word 'Vir-' is split across the two staves, with a long horizontal line connecting the two staves.

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

The second system of musical notation. The melody continues from the first system. The lyrics 'nei- ther a me- di- a- tor nor an angel, but Thyself in- car- nate, O Lord' are written below the notes. The word 'in-' is split across the two staves, with a long horizontal line connecting the two staves.

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

The third system of musical notation. The melody continues from the second system. The lyrics 'and hast saved me, the whole man; where- fore, I cry to Thee:' are written below the notes. The word 'where-' is split across the two staves, with a long horizontal line connecting the two staves.

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

The fourth system of musical notation. The melody continues from the third system. The lyrics 'Glo- ry to Thy pow- er, O Lord!' are written below the notes. The word 'Glo-' is split across the two staves, with a long horizontal line connecting the two staves.

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

Now creation hath cast off all aging, beholding Thee, the Creator taking on form and newness in becoming a babe, leading it back to its pristine beauty.

Marvelling at His all-glorious nativity, the magi who had been led by the divine star stood and beheld the Sun shining forth from the cloud of the Virgin, and they offered gifts unto Him.

Behold, the Virgin cometh as a heifer, bearing in her womb the fatted Calf Who taketh away the sins of the world, that creation may rejoice, holding festival.

The predictions of the prophets which proclaimed the manifestation of Christ have now received their salvific fulfillment; for He hath come in the flesh to enlighten those who languish in darkness.

Canon of the Martyr

Irmos: Same as that of the preceding canon.

Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

Thou hast come, taking flesh from the Virgin, O Most High, betrothing companies of virgins to Thyself, who loved Thee alone as their virginal Bridegroom.

Thou didst shed the covering of thy fleshly birth, O most glorious martyr, and by baptism didst splendidly clothe thyself in the incorrupt garment of regeneration.

Luminous radiance shone upon thy heart, with the effulgence of grace dispelling the gloom of falsehood which had been poured forth, O Eugenia, martyr of Christ.

Thou didst illumine thy life with beauty and comeliness, having first caused the carnal passions to wither away through abstinence, and later shone forth all-radiantly in suffering, O Eugenia.

Theotokion: Thou becamest more exalted than the angels, giving birth to the Angel of great Counsel, Who became man in His exceeding loving-kindness, and loveth mankind, O most hymned one.

Katavasia — Ode IV

O Christ, Thou Rod of the root of Jes- se

This musical system 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, with a final half note. The bass staff provides a simple harmonic accompaniment with quarter and half notes.

and Flow- er there- of, Thou hast sprung forth from the Vir- gin,

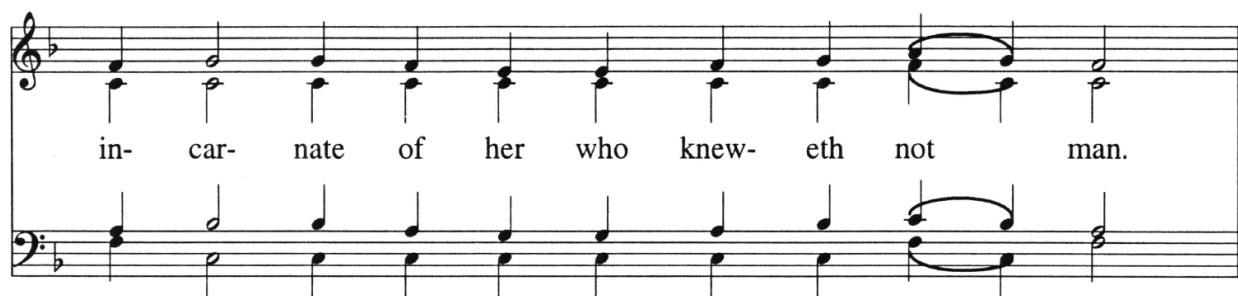
This musical system continues the melody from the first line. It features a treble and bass staff with a key signature of one flat. The melody includes a melisma on the word "Flow-" and a phrase "er there- of," followed by a new phrase "Thou hast sprung forth from the Vir- gin,".

from the moun- tain ov- er- shad- owed

This musical system continues the melody. It features a treble and bass staff with a key signature of one flat. The melody includes a melisma on the word "moun-" and a phrase "tain ov- er- shad- owed".

and densely wooded, and art come forth,

This musical system concludes the phrase. It features a treble and bass staff with a key signature of one flat. The melody includes a melisma on the word "and" and a phrase "art come forth,".



in- car- nate of her who knew- eth not man.



O im- ma- ter- i- al Lord and God, Glo- ry to Thy pow- er!

Ode V
Canon of the Forefeast

Thou art the Me- di- a- - tor

This system contains the first line of the musical score. It features a treble and bass staff in G major (one sharp). The melody is primarily composed of half notes and quarter notes, with a long melisma on the word 'a-' indicated by a horizontal line. The lyrics are 'Thou art the Me- di- a- - tor'.

be- tween God and man, O Christ God; for by Thee, O Mas- ter,

This system contains the second line of the musical score. It continues the melody from the first system. The lyrics are 'be- tween God and man, O Christ God; for by Thee, O Mas- ter,'. The system concludes with a double bar line.

are we led up out of the night of ig- nor- ance

This system contains the third line of the musical score. The melody continues with half and quarter notes. The lyrics are 'are we led up out of the night of ig- nor- ance'.

to Thy Fath-er, the Source of light.

This system contains the fourth and final line of the musical score. It concludes with a double bar line and a fermata over the final chord. The lyrics are 'to Thy Fath-er, the Source of light.'

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

Let the people who once sat in darkness behold the never-waning Light which hath shone forth, Whom the star announced of old to the Persian kings who worshipped fire.

The great King maketh haste to enter the little cave, that the All-blessed One might magnify me who have been diminished, and with boundless wealth might enrich me who have become poor.

Now is Christ born of Jacob, as Balaam said, and He hath dominion over the nations, and His kingdom, which abideth immutably, is exalted by grace.

Canon of the Martyr

O Christ my Sav- iour, enlightenment of those who lie in dark- - ness

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

and sal- va- tion of the de- spair- - ing;

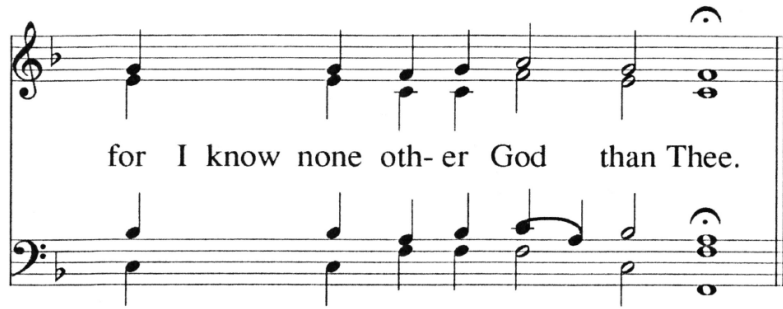
The second system continues the melody with similar note values. The treble staff has a slur and fermata over the final notes. The lyrics are centered below the notes.

rising early unto Thee, O King of the world,

The third system continues the melody. The treble staff has a slur and fermata over the final notes. The lyrics are centered below the notes.

may I be enlightened by Thy ra- - di- ance,

The fourth system concludes the phrase with a final slur and fermata in the treble staff. The lyrics are centered below the notes.



Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

Seeing thy journey leading to salvation, the soul-destroying serpent raised up divers temptations against thee, striving to weaken thy might, O passion-bearer; but thou didst trample him underfoot, O divinely wise and pure one.

To Christ, the Accomplisher of all good things, the Benefactor and Bridegroom of souls, thou didst appear as adorned in ascetic struggles by abstinence and resplendent with the suffering of martyrdom, O goodly virgin Eugenia, martyr of Christ.

A crown of gifts was set upon thy brow, for thou didst cherish divine wisdom, disdaining the riches and glory of thy father; and with might thou didst follow after thy beloved Bridegroom, O most honored one.

Theotokion: The Life Who shone forth from thee upon the world, O Theotokos, by communion calleth those who before were held fast by death to everlasting life, who cry aloud with faith: We know none other God than Thee!

Katavasia — Ode V

As God of the world and Fath- er of com- pas- sions,

This musical system consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with a final phrase marked by a slur. The bass staff begins with an F-clef and a key signature of one flat. It provides a harmonic accompaniment using mostly quarter and eighth notes.

Thou hast sent to us Thine Angel of great Coun- sel, Who granteth us peace.

This musical system continues the melody and accompaniment. It features a measure rest in the treble staff for the first half of the line. The lyrics are aligned with the notes, with hyphens indicating words that span across measures.

Where- fore, guided to the light of know- ledge di- vine,

This musical system continues the melody and accompaniment. The treble staff shows a continuation of the melodic line with various note values. The bass staff continues the harmonic support.

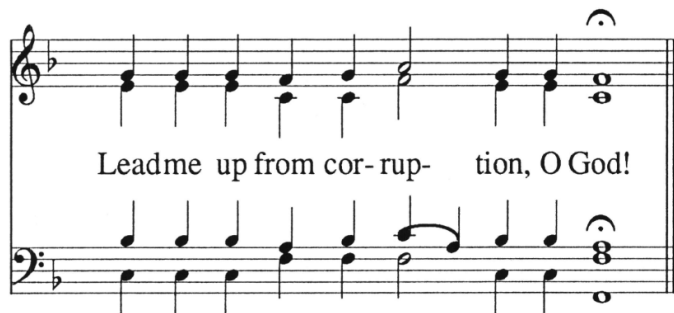
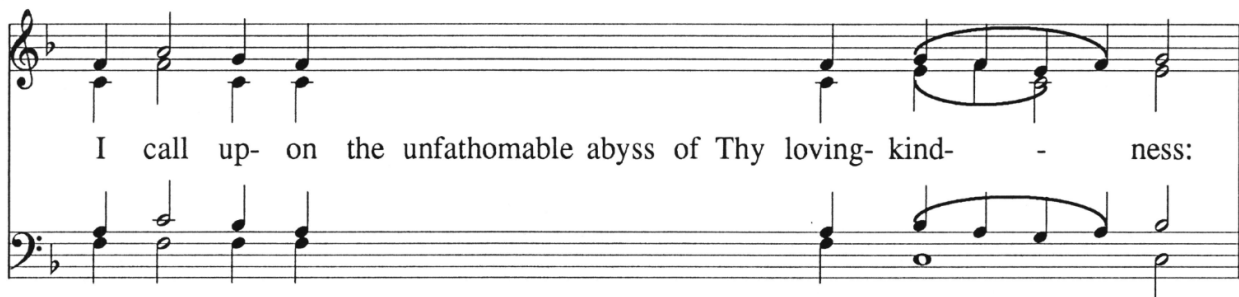
and ris- ing at dawn out of the night,

This musical system concludes the phrase. It includes a measure rest in the treble staff for the first half of the line. The final notes of the melody and accompaniment are shown.

A musical score for a hymn, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style, with a final note on a whole note. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The accompaniment is written in a simple, hymn-like style, with a final note on a whole note. The lyrics are written below the staves, aligned with the notes.

we glor- i- fy Thee, Who Lov- est man- kind!

Ode VI
Canon of the Forefeast



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

Christ cometh to His own in strange manner. Let us estrange ourselves from sin and receive Him Who maketh His abode in the souls of the meek.

In nowise shalt thou be the least among cities, O Bethlehem; for in thee is born the King and Lord, that He might shepherd His rich people.

How doth a lowly cave receive Thee Whom the whole world cannot contain, O Ineffable One? How art Thou seen as an infant, O Unoriginate One Who sharest the mind of the Father?

Canon of the Martyr

Irmos: Same as that of the preceding canon.

Thou gavest no slumber to thine eyelids until thou didst suppress all passionate attachments, and thou didst make of thyself a pure dwelling-place for thy Creator.

Imitating the morals of the wife of Potiphar, she who was black in deed and name violently slandered thine honorable life, O most honored one.

Showing forth steady radiance and enriched with the grace of healings and a wealth of faith, thou becamest the teacher of a company of nuns.

Theotokion: All the prophets mystically learned of thine ineffable birthgiving, O most pure one, in the Spirit describing and foretelling to all those things which were to come.

Katavasia — Ode VI

The sea mon- ster spewed forth Jonah, like a babe from the womb,

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a phrase of four eighth notes (F4, G4, A4, B4) beamed together. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, mirroring the treble staff's rhythm.

as it had re- ceived him;

This musical system continues the melody and accompaniment. The treble staff features a half note (F4) followed by a quarter note (G4), then a half note (A4) with a slur over it. The bass staff follows with corresponding quarter and half notes.

and the Word, Who made His a- bode with- in the Vir- gin

This musical system continues the melody and accompaniment. The treble staff features a series of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) followed by a half note (F4) with a slur over it. The bass staff follows with corresponding quarter and half notes.

and took on flesh passed through her, pre- ser- ving her in- tact.

This musical system continues the melody and accompaniment. The treble staff features a series of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4, F4) followed by a half note (F4) with a slur over it. The bass staff follows with corresponding quarter and half notes.

For, as He did not suffer corruption,

This block contains the first line of musical notation. It consists of a treble and a bass staff, both in G major (one sharp). The treble staff begins with a G4 half note, and the bass staff begins with a G3 half note. The lyrics "For, as He did not suffer corruption," are written below the staves.

He preserved her who bore Him un-harmed.

This block contains the second line of musical notation. The treble staff features a melody starting on G4, moving to A4, B4, and then a half note G4. The bass staff provides a harmonic accompaniment with notes G3, A3, B3, and then a half note G3. The lyrics "He preserved her who bore Him un-harmed." are written below the staves. The piece concludes with a double bar line.

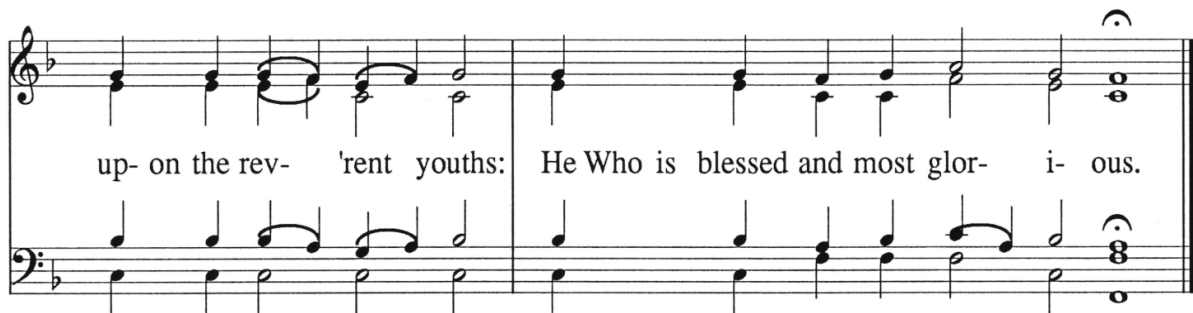
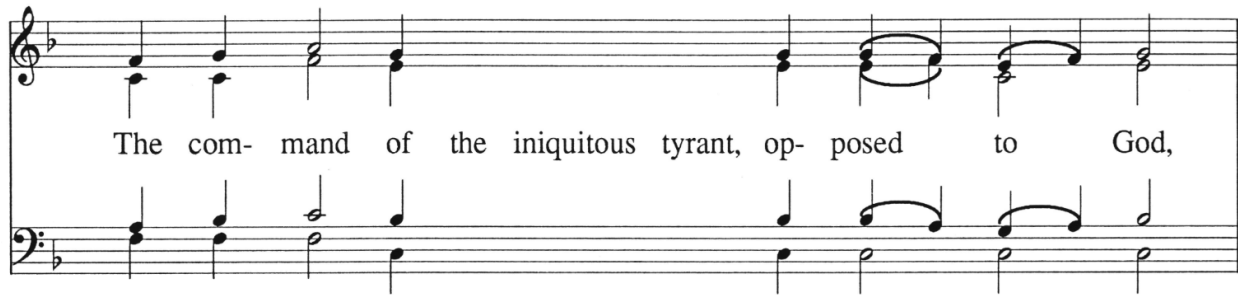
Kontakion of the Forefeast, in Tone III

Special Melody: Today the Virgin...

Today the Virgin cometh to give birth ineffably/ to the preëternal Word in the cave./
Dance, O world! And having heard this,/ with the angels and shepherds glorify the preëternal
God,// Who is to appear as a little babe.

Ikos: The sacred sayings of the prophets have received their fulfillment, for, lo! the Virgin
giveth birth to the All-perfect One in the city of Bethlehem, within a cave! All creation hath
been refashioned! Rejoice and dance! The Master of all hath come to dwell with His servants,
delivering from the dominion of the alien us who were cast down by corruption, and He is
seen as an infant, wrapped in swaddling-clothes, in the manger, the preëternal God, the little
babe.

Ode VII
Canon of the Forefeast



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

Let the clouds drop down water from on high! He Who doth honorably appoint the clouds for His ascent is borne by a cloud that is the Virgin, and cometh to shine never-waning light upon those who before were benighted and afflicted.

O army of divine angels, prepare thyself well to hymn the ineffable condescension of the Lord! Come, ye magi! Make haste, ye shepherds! Christ hath come as He should, the Expectation and Deliverance of the nations.

"What is this strange wonder most great? How can I bear Thee Who upbearest all things by Thy word? Ineffable is Thy nativity, O mine unoriginate Son!", the most pure one said, holding Christ in her arms with awe.

Canon of the Martyr

Irmos: Same as that of the preceding canon.

Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

Thou madest clear to all the truth of the divinely inspired Scriptures, having rendered manly thy womanly nature, and didst all-gloriously astonish those whom thou didst lead in splendor to Christ when they had believed on Him, O honored one who art most rich.

By thy divine teachings thou didst manifestly denounce the insanity of idolatry, O most lauded one, by the blood of thy martyrdom betrothing an innumerable and radiant multitude of virgins to Christ Who reigneth over all.

Beholding thy radiant life, the glorious Basilla, moved by divine zeal, betrothed herself to Christ, forsaking all the passionate attachments of the flesh; and she hath now been vouchsafed the joy of the martyrs.

Theotokion: Having seedlessly given birth to hypostatic Life, O most immaculate Virgin, pure Theotokos, thou hast healed the pasturage of death. Wherefore, rejoicing, we call thee the wellspring of immortality.

Katavasia — Ode VII

The youths raised to- geth- er in pi- e- ty,

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 with quarter and eighth notes. The lyrics are written below the notes. The bass staff provides a harmonic accompaniment with whole and half notes.

rejecting the com- mand of the im- p'ious one,

This musical system continues the melody from the first line. It features a treble and a bass staff with a key signature of one flat. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are written below the notes. The bass staff provides a harmonic accompaniment with whole and half notes.

feared not the threat of the fire,

This musical system continues the melody from the second line. It features a treble and a bass staff with a key signature of one flat. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are written below the notes. The bass staff provides a harmonic accompaniment with whole and half notes.

but, standing in the midst of the flame, chan- ted:

This musical system continues the melody from the third line. It features a treble and a bass staff with a key signature of one flat. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are written below the notes. The bass staff provides a harmonic accompaniment with whole and half notes.

O God of our fathers, bles-sed art Thou!

This musical score is written for two staves, treble and bass clef, in a key with one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "O God of our fathers, bles-sed art Thou!". The score concludes with a double bar line.

Ode VIII
Canon of the Forefeast

Once, the fiery furnace in Bab- y- lon

This musical system consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a half note 'y-' spanning across the bar line. The bass staff begins with an F-clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, providing a steady harmonic foundation.

di- vi- ded its effect at the com- mand of God,

This musical system continues the melody and accompaniment from the first line. The treble staff features a half note 'y-' spanning across the bar line. The bass staff continues with half notes and quarter notes, maintaining the harmonic structure.

con- sum- ing the Chal- de- ans, but bedewing the youths who sang:

This musical system continues the melody and accompaniment. The treble staff features a half note 'y-' spanning across the bar line. The bass staff continues with half notes and quarter notes, maintaining the harmonic structure.

Bless the Lord, all ye works of the Lord!

This musical system concludes the Canon of the Forefeast. The treble staff features a half note 'y-' spanning across the bar line. The bass staff continues with half notes and quarter notes, maintaining the harmonic structure.

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

Beholding the height of the truly ineffable mystery which covered the heavens with wisdom, the immaculate one marvelled and said: "O my Son, how can I bear Thee Who sitteth upon the flaming throne of heaven?"

"Thou bearest the likeness of the Father, O my Son. How hast Thou assumed the likeness of a servant, abasing Thyself? How can I lay Thee in a manger of dumb beasts, Who deliverest all from irrationality? I hymn Thy loving-kindness!"

Rejoice, all the earth! Lo! Christ draweth nigh to Bethlehem to be born! Be glad, O sea! Leap up, ye assembly of prophets, beholding today the fulfillment of your words, and rejoice, all ye righteous!

Canon of the Martyr

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

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with a long dash indicating a continuation of the word 'children'.

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

The second line of musical notation continues the melody and harmony. It includes a repeat sign at the beginning of the phrase 'hymn ye as Lord, O ye works,'. The lyrics are written below the staves.

and exalt Him supremely for all a- - ges!

The third line of musical notation concludes the phrase 'and exalt Him supremely for all a- - ges!'. It features a final cadence with a double bar line and repeat dots. The lyrics are written below the staves.

Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

Thine endurance was tested in the river and the fire; and, transcending nature, thou didst pass through them mightily, crying out: Hymn Christ, ye works, and exalt Him supremely for all ages!

Christ, Who appeared in strange manner unto thee who wast held in prison, richly nourished thee, and by His own nativity uniteth to the armies on high thee who glorify Him forever.

Thy Bridegroom doth magnificently adorn thee with twofold crowns, O divinely wise Eugenia, and in that He is righteous, He rightly bestoweth upon thee a splendid bridal-chamber. Him do we exalt supremely for all ages!

The grace of God, having radiantly illumined thee, now shineth in the mansions of heaven. Pray thou unceasingly, that by thy supplications those who celebrate thy memory may be filled therewith, O divinely wise one.

Theotokion: We know thee to be a wellspring of the radiance of immortality, O Theotokos, for thou gavest birth to the Word of the immortal Father, Who delivereth from death all who exalt Him supremely forever.

We Praise, We Bless

The musical score is written for two voices, Treble and Bass, in a 4/4 time signature. The melody is primarily in the Treble clef, with the Bass clef providing harmonic support. The lyrics are: "We praise, we bless, we wor- - ship the Lord, praising and supremely exalting Him un- to all a- - ges." The score is divided into two systems. The first system contains the first two phrases, and the second system contains the final phrase. The music features various note values, including quarter, eighth, and half notes, as well as rests. The lyrics are placed below the corresponding notes.

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

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

Katavasia — Ode VIII

The dew bear- ing fur- nace showed forth an im- age

This system of musical notation consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with a final phrase marked by a slur. The bass staff begins with an F-clef and a key signature of one flat. It provides a harmonic accompaniment using mostly half and quarter notes.

of a sup- er- nat- ur- al won- der,

This system continues the musical piece. The treble staff features a long, sustained note (a half note) followed by a quarter note, then a half note, and finally a quarter note. The bass staff continues with a steady accompaniment of half and quarter notes.

for it burned not the youths whom it had re- ceived;

This system shows the continuation of the melody and accompaniment. The treble staff uses a mix of eighth and quarter notes. The bass staff maintains a consistent rhythmic pattern with half and quarter notes.

nei- ther did the fire of the God- head con- sume the Vir- gin

The final system of the page. The treble staff concludes with a phrase marked by a slur. The bass staff provides a final accompaniment of half and quarter notes.



when it de- scen- ded in- to her womb.



Where- fore chan- ting, we sing: Let all cre- a- tion bless the Lord,



and exalt Him su- pre- mely for all a- - ges!

Ode IX
Canon of the Forefeast

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

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, and then a D5 quarter note. The bass staff begins with a G3 quarter note, followed by a B3 quarter note, and then a D4 quarter note. Both staves have a key signature of one flat (Bb) and a common time signature (C). The melody in the treble staff continues with a half note G4, a half note F#4, and a half note E4, all tied together. The bass staff continues with a half note G3, a half note F#3, and a half note E3, all tied together.

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

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, and then a D5 quarter note. The bass staff begins with a G3 quarter note, followed by a B3 quarter note, and then a D4 quarter note. Both staves have a key signature of one flat (Bb) and a common time signature (C). The melody in the treble staff continues with a half note G4, a half note F#4, and a half note E4, all tied together. The bass staff continues with a half note G3, a half note F#3, and a half note E3, all tied together.

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

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, and then a D5 quarter note. The bass staff begins with a G3 quarter note, followed by a B3 quarter note, and then a D4 quarter note. Both staves have a key signature of one flat (Bb) and a common time signature (C). The melody in the treble staff continues with a half note G4, a half note F#4, and a half note E4, all tied together. The bass staff continues with a half note G3, a half note F#3, and a half note E3, all tied together.

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

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, and then a D5 quarter note. The bass staff begins with a G3 quarter note, followed by a B3 quarter note, and then a D4 quarter note. Both staves have a key signature of one flat (Bb) and a common time signature (C). The melody in the treble staff continues with a half note G4, a half note F#4, and a half note E4, all tied together. The bass staff continues with a half note G3, a half note F#3, and a half note E3, all tied together.

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

Let all the kingdoms of the earth chant, rejoicing, and let the nations of the gentiles be glad. The mountains, valleys and hills, the rivers and the sea, and all creation, magnify the Lord Who now is born.

Thou wast seen insofar as the prophets were able to behold Thee; and, becoming a man in latter times, Thou hast revealed Thyself to all men in Bethlehem, the city of Judah, the star showing Thee forth to the astrologers, O Ineffable One.

“O my Child most sweet, how can I feed Thee who nourishest all things? How can I hold Thee Who holdest all things in Thy hand? How can I wrap in swaddling-bands Thou Who dost enshroud the whole world in gloom?” cried the most pure Mistress, whom we magnify unceasingly.

Canon of the Martyr

Irmos: Same as that of the preceding canon.

Refrain: O Holy Venerable-Martyr Eugenia, pray to God for us.

Making thine abode in the mansions of heaven, O glorious one, as a martyr most true and a most immaculate virgin among martyrs, thou hast now manifestly been vouchsafed the sweetness of paradise with the virgins, O most blessed Eugenia.

Thou hast obtained a Desire which is past understanding and conceiving, standing in splendor before the Ultimate Desire, manifestly shining with the brilliant rays of the sovereign Trinity, O divinely wise and goodly virgin Eugenia.

Keeping the lamp of virginity ever-burning, thou wast adorned with the crown of martyrdom. Cease thou never in thy prayers for those who with piety and love honor thee, that we may be saved by thy supplications, O most glorious Eugenia.

Thou hast now departed unto divine coolness, O most comely one, having passed through the unbearable fire of wounds and the surging water of temptations, O martyr Eugenia. Wherefore, entreat Christ, that He save our souls.

Theotokion: Having conceived in thy womb the Rain of heaven which had descended upon the fleece, O most immaculate one, thou hast given birth to Him Who granteth immortality, for us who piously hymn Him and magnify thee, the immaculate Theotokos.

Katavasia — Ode IX

A strange and all glor- i- ous mys- ter- y do I be- hold:

the cave is hea- ven; the Vir- gin, the throne of the cher- u- bim;

the man- ger, the place where- in Christ God,

the In- fin- ite One, lay, Whom chant- ing, we mag- ni- fy!

Exapostilarion of the Forefeast

He Who dwelleth in light unapproachable and sustaineth all things is born of the Virgin in His ineffable loving-kindness: He is wrapped in swaddling-bands as a babe, and in the cave He is laid in the manger of dumb beasts. Let us make all haste to come to Bethlehem, to render homage to Him with the magi, bearing as gifts the fruits of most excellent deeds.

Glory..., Both now...: another Exapostilarion

O ye faithful, let us offer hymnody to the Virgin Mary. For, lo! she now draweth nigh to give birth to Christ the Savior in the city of Bethlehem. Wherefore, O ye magi, guided by the star haste ye with gifts to render homage with us! Ye shepherds, hasten to cry out with the angels to Him Who is born: Glory to Thee Who liest in the manger in the cave!

Psalms of Praise

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

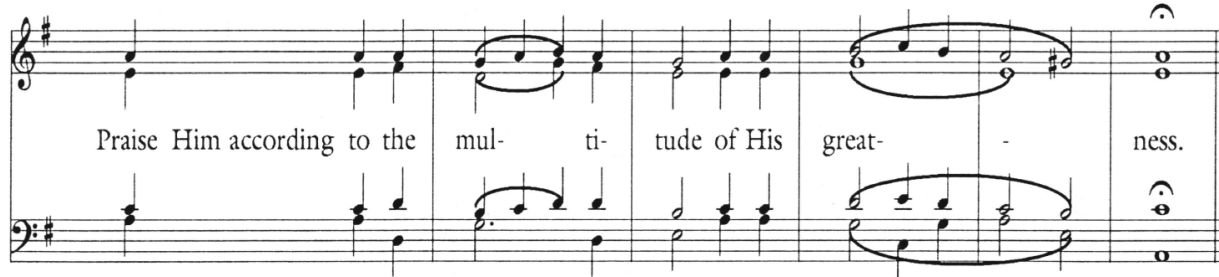
To bind their kings with fetters, and their nobles with manacles of iron,

To do among them the judgement 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.

At the Psalms of Praise, in Tone VI

Stichos: Praise Him for His mighty acts:



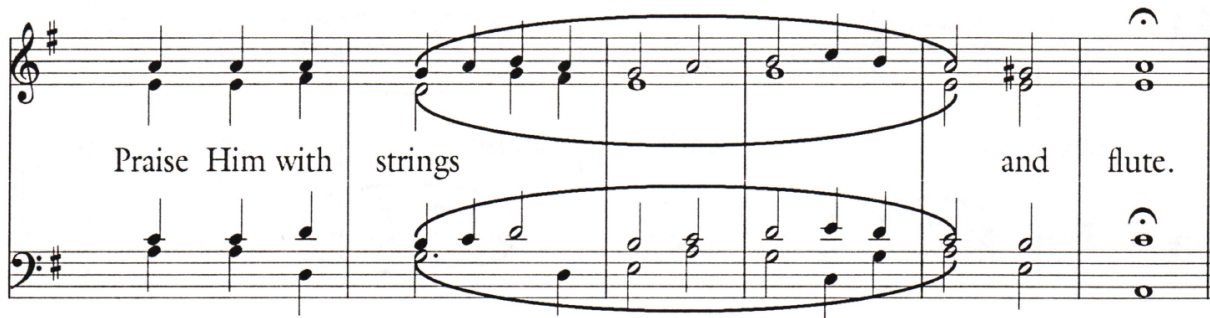
A Star out of Jacob hath shone forth in the cave!/ Let us come and, celebrating the days of the forefeast,/ let us hasten with the magi,/ let us go with the shepherds,/ let us see God wrapped in swaddling-bands,/ let us behold the Virgin feeding Him with her milk!/ O awesome sight!// Christ, the King of Israel, cometh forth!

Stichos: Praise Him with the sound of trumpet:



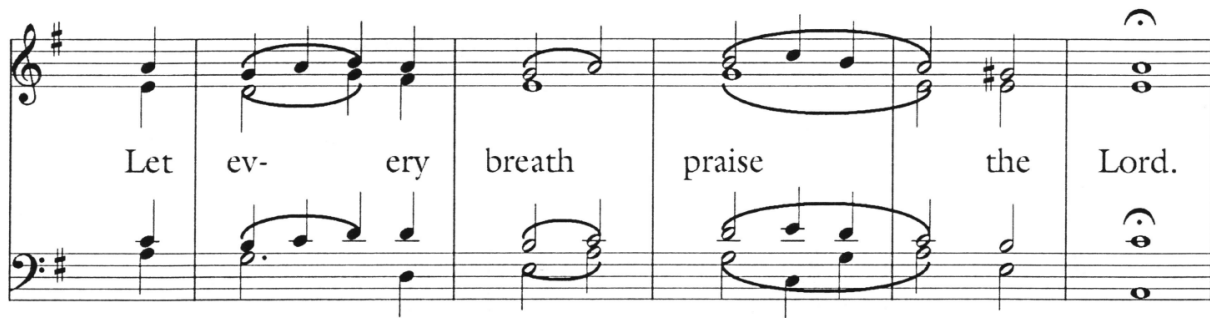
With hymns the choir of angels now honoreth thee,/ the radiant Mother who knewest not man,/ and, rejoicing, it danceth at thy birthgiving, O all-pure one./ Rejoice, thou hope of the Orthodox!/ Rejoice, intercession for those who hymn thee!/ Wherefore, let us say:/ Blessed art Thou Who hast come!// O our God, glory be to Thee!

Stichos: Praise Him with timbrel and dance:



A flower issueth forth from the root of Jesse,/ foretold by the radiant prophet;/ for we see the Virgin giving birth in manner transcending nature/ to the lovely Rose in the cave,/ Who is equally enthroned with the Father in the highest./ O ye people, let us say:/ Blessed art Thou Who hast come!// O our God, glory be to Thee!

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



Today Adam hath been recalled from deception/ and from captivity to the dark and lying enemy;/ for Christ is incarnate of the Virgin as a man,/ and He restoreth Adam,/ annulling the curse through the Virgin./ O ye people, let us say:/ Blessed art Thou Who hast come!// O our God, glory be to Thee!

Glory, in Tone VI

Glory to the Father, and to the Son, and to the Ho- ly Spir- it.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir- it." The music features several long notes and rests, with some phrases like "Ho- ly" and "Spir- it" spanning across measures. The piece concludes with a final cadence in the Treble staff.

Come, O Bethlehem, and prepare a place of birth!/ Come, O Joseph, and register thyself with Mary!/ The most precious manger, the God-bearing swaddling-bands,/ wherein our Life was wrapped,/ Christ our God breaketh asunder the bonds of death,// enfolding men in incorruption.

Both Now, in Tone VI

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

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The music features several long notes and rests, with some phrases like "a- ges" and "A- men" spanning across measures. The piece concludes with a final cadence in the Treble staff.

O blessed womb of the divine Maiden,/ thou hast noetically been shown to be greater than heaven!/ For thou bearest, holding within thee, Him Whom heaven cannot contain!/ O the blessed breasts of the Virgin,/ which Christ, Who feedeth every creature, doth suck, creating flesh for Himself// in the womb of the Maiden who knew not man!

The Lesser Doxology

Reader: Glory to God in the highest, and on earth peace, good will among men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee, we give thanks to Thee for Thy great glory. O Lord, Heavenly King, God the Father Almighty; O Lord, the Only-begotten Son, Jesus Christ; and O Holy Spirit. O Lord God, Lamb of God, Son of the Father, that takest away the sin of the world, have mercy on us; Thou that takest away the sins of the world, receive our prayer; Thou that sittest at the right hand of the Father, have mercy on us. For Thou only art holy, Thou only art the Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day will I bless Thee, and I will praise Thy name for ever, yea, for ever and ever.

Lord, Thou hast been our refuge in generation and generation. I said: O Lord, have mercy on me, heal my soul, for I have sinned against Thee. O Lord, unto Thee have I fled for refuge, teach me to do Thy will, for Thou art my God; for in Thee is the fountain of life, in Thy light shall we see light. O continue Thy mercy unto them that know Thee.

Vouchsafe, O Lord, to keep us this day without sin. Blessed art Thou, O Lord, the God of our fathers, and praised and glorified is Thy name unto the ages. Amen.

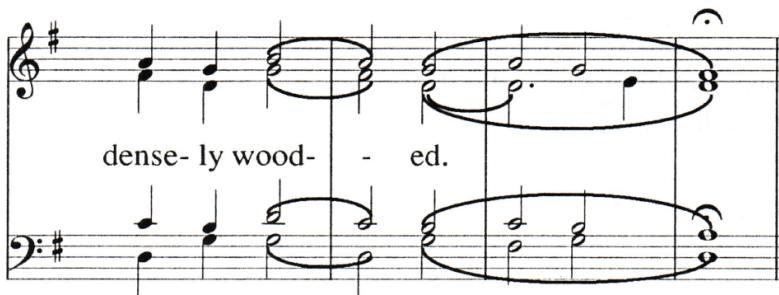
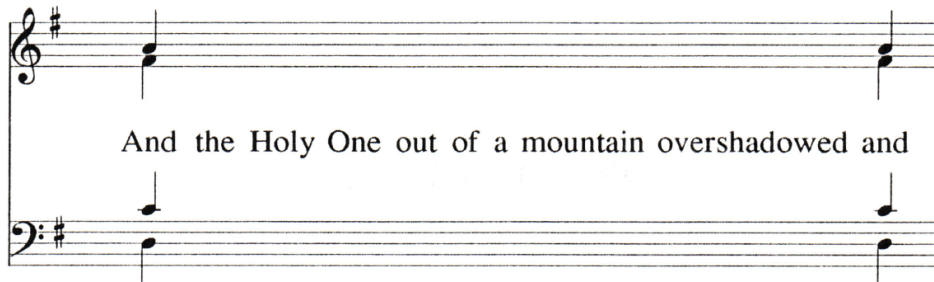
Let Thy mercy, O Lord, be upon us, according as we have hoped in Thee. Blessed art Thou, O Lord, teach me Thy statutes. Blessed art Thou, O Master, give me understanding of Thy statutes. Blessed art Thou, O Holy One, enlighten me by Thy statutes.

O Lord, Thy mercy endureth for ever; disdain not the work of Thy hands. To Thee is due praise, to Thee is due a song, to Thee glory is due, to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages. Amen.

Aposticha, in Tone II,

Thou hast been shown to be/ a dwelling-place of the Almighty, O Virgin;/ for, making His abode within thee,/ the Lord of glory// now issueth forth to be born.

Stichos: God shall come forth out of Thæman:



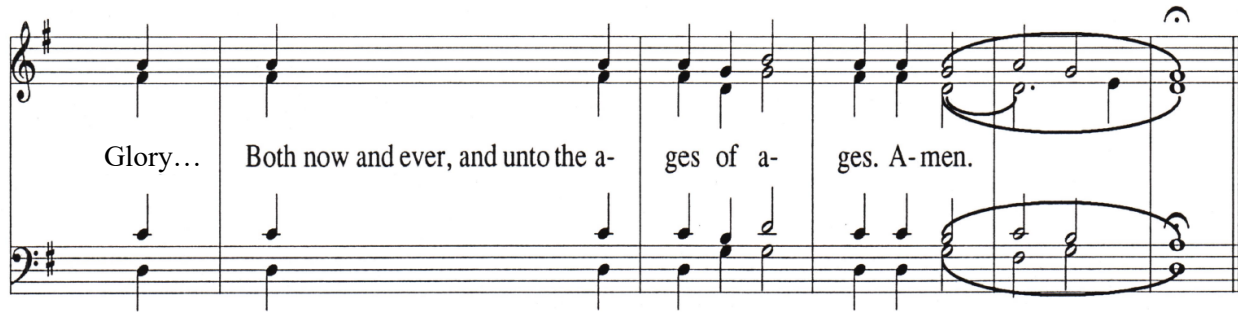
In Bethlehem, the preëternal God/ is born of the Virgin/ as a little babe, in a manger of dumb beasts.// O the wonder!

Stichos: O Lord, I have heard Thy report, and I was afraid:



O ye noetic ranks of the angels,/ with the shepherds and the magi/ lift your voices in song/ unto Him Who is born:// Glory to God in the highest!

Glory, Both Now, in Tone II



Glory to Thee, O Father,/ O Son and Spirit,/ by Whom this awesome mystery hath been accomplished// for the regeneration of men!

It is Good to Give Praise

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

Holy God, Holy Mighty, Holy Immortal, have mercy on us. *Thrice.*

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

O Most Holy Trinity, have mercy on us. O Lord, blot out our sins. O Master, pardon our iniquities. O Holy One, visit and heal our infirmities for Thy name's sake.

Lord, have mercy. *Thrice.*

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

Our Father, Who art in the heavens, hallowed be Thy name. Thy kingdom come, Thy will be done, on earth as it is in heaven. Give us this day our daily bread, and forgive us our debts, as we forgive our debtors; and lead us not into temptation, but deliver us from the evil one.

Priest: For Thine is the kingdom, and the power, and the glory: of the Father, and of the Son, and of the Holy Spirit, now and ever, and unto the ages of ages.

Choir: Amen.

Troparion of the Forefeast, in Tone IV

Once Mary, bearing in her womb an Offspring conceived without seed,/ was registered in Bethlehem with the elder Joseph, as being of the seed of David./ And while they were there, the days were accomplished that she should be delivered./ There was no room for them in the inn./ But the cave showed itself to be a beauteous palace for the Queen,// and Christ is born to raise up the image that fell of old!

Appendix I

At Lord, I Have Cried

Stichera of the Forefeast, in Tone V

Special Melody: Rejoice...

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

For with Thee there is forgive- ness.

The first system of musical notation for the Stichos. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "For with Thee there is forgive- ness." The music features a mix of quarter and eighth notes, with some chords and rests.

O Thou Who art most perfect, thou bear- est the guide of Adam in the

The second system of musical notation. The lyrics continue: "O Thou Who art most perfect, thou bear- est the guide of Adam in the". The musical notation continues with similar rhythmic patterns and chordal structures.

im- - age of God; Thou Who hidest all things in Thy hands

The third system of musical notation. The lyrics conclude: "im- - age of God; Thou Who hidest all things in Thy hands". The notation ends with a final chord and a double bar line.

by Thy pow- er dost desire to be held by hu- man hands

The pure and most im- mac- u- late one pro- claimed,

say- ing: “How can I wrap Thee in swad- dling bands as a babe;

how can I feed Thee at my breasts Who sus- tain- est all things?

How can I mar- vel at Thy poverty which is past un- der- stan- ding?

How can I call Thee my Son, who am now Thy hand- - maid?

I hymn and bless Thee, Who bestowest great mer- cy up- on the world!"

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

My soul hath hoped in the Lord.

The first system of the musical score is written for a treble and bass clef in the key of D major (one sharp). The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The lyrics are: "My soul hath hoped in the Lord." The word "Lord." is written with a large, ornate capital 'L' and a period.

Be- hold- ing the pre- et- er- nal God in- car- nate of her as a babe,

The second system continues the melody and accompaniment. The lyrics are: "Be- hold- ing the pre- et- er- nal God in- car- nate of her as a babe,". The word "et- er- nal" is written with a large, ornate capital 'E' and a hyphen.

holding Him in her arms and kissing Him of- - ten,

The third system continues the melody and accompaniment. The lyrics are: "holding Him in her arms and kissing Him of- - ten,". The word "of-" is written with a large, ornate capital 'O' and a hyphen.

full of joy the most immaculate one ex- claimed to Him:

The fourth system continues the melody and accompaniment. The lyrics are: "full of joy the most immaculate one ex- claimed to Him:". The word "ex-" is written with a large, ornate capital 'E' and a hyphen.

“O God most high, Thou in- vis- i- ble King, how can I look up- on Thee?

I cannot grasp the mystery of Thy boundless im- pov- 'rish- ment!

For the least and most base of caves containeth Thee, newly born, with- in it- self,

Who didst not vi- o- late my vir- gin- i- ty,

but pre- served my womb as it was be- fore birth- giv- ing,

and gran- test great mer- - cy!"

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

Let Is- ra- el hope in the Lord.

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff features a series of chords: a half-note chord (G4, B4) for 'Let', followed by quarter-note chords (G4, B4) for 'Is-', (A4, C5) for 'ra-', (B4, D5) for 'el', (G4, B4) for 'hope', (A4, C5) for 'in', (B4, D5) for 'the', and a final half-note chord (G4, B4) for 'Lord.' with a fermata. The bass staff provides a simple accompaniment with half-note chords: (G3, B2) for 'Let', (G3, B2) for 'Is-', (A3, C4) for 'ra-', (B3, D4) for 'el', (G3, B2) for 'hope', (A3, C4) for 'in', (B3, D4) for 'the', and a final half-note chord (G3, B2) for 'Lord.' with a fermata.

The pure one heard the magi standing to- geth- er out side- the cave,

This musical system continues the melody in the treble staff with quarter-note chords: (G4, B4) for 'The', (A4, C5) for 'pure', (B4, D5) for 'one', (G4, B4) for 'heard', (A4, C5) for 'the', (B4, D5) for 'magi', (G4, B4) for 'stand-', (A4, C5) for 'ing', (B4, D5) for 'to-', (G4, B4) for 'geth-', (A4, C5) for 'er', (B4, D5) for 'out', (G4, B4) for 'side-', (A4, C5) for 'the', and (B4, D5) for 'cave,'. The bass staff continues with half-note chords: (G3, B2) for 'The', (A3, C4) for 'pure', (B3, D4) for 'one', (G3, B2) for 'heard', (A3, C4) for 'the', (B3, D4) for 'magi', (G3, B2) for 'stand-', (A3, C4) for 'ing', (B3, D4) for 'to-', (G3, B2) for 'geth-', (A3, C4) for 'er', (B3, D4) for 'out', (G3, B2) for 'side-', (A3, C4) for 'the', and (B3, D4) for 'cave,'.

and, ex- claim- ing in awe, she spake these things to them as a ser- - vant:

This musical system continues the melody in the treble staff with quarter-note chords: (G4, B4) for 'and,', (A4, C5) for 'ex-', (B4, D5) for 'claim-', (G4, B4) for 'ing', (A4, C5) for 'in', (B4, D5) for 'awe,', (G4, B4) for 'she', (A4, C5) for 'spake', (B4, D5) for 'these', (G4, B4) for 'things', (A4, C5) for 'to', (B4, D5) for 'them', (G4, B4) for 'as', (A4, C5) for 'a', (B4, D5) for 'ser-', and a final half-note chord (G4, B4) for 'vant:' with a fermata. The bass staff continues with half-note chords: (G3, B2) for 'and,', (A3, C4) for 'ex-', (B3, D4) for 'claim-', (G3, B2) for 'ing', (A3, C4) for 'in', (B3, D4) for 'awe,', (G3, B2) for 'she', (A3, C4) for 'spake', (B3, D4) for 'these', (G3, B2) for 'things', (A3, C4) for 'to', (B3, D4) for 'them', (G3, B2) for 'as', (A3, C4) for 'a', (B3, D4) for 'ser-', and a final half-note chord (G3, B2) for 'vant:' with a fermata.

"Whom seek ye?

This musical system continues the melody in the treble staff with half-note chords: (G4, B4) for '"Whom', (A4, C5) for 'seek', and (B4, D5) for 'ye?'. The bass staff continues with half-note chords: (G3, B2) for '"Whom', (A3, C4) for 'seek', and (B3, D4) for 'ye?'.

For I see that ye have come from a country far dis- tant,

in that ye have the appearance and wisdom of the Per- sians.

Ye have made a strange pas- sage and jour- - ney,

and have come with haste to wor- - ship Him

Who hath made His jour-ney from on high, made His a-bode

strange-ly with-in me, as He know-eth how,

and gran-teth great mer-cy to the world!"

Stichera of the Martyr, in Tone VIII
Special Melody: O all-glorious wonder...

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

And He shall redeem Israel out of all his in- i- - qui-

The first system of musical notation for the Stichos. It consists of a treble and a bass staff, both in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are "And He shall redeem Israel out of all his in- i- - qui-". The word "in-" is split across the two staves, with "i-" on the treble staff and "qui-" on the bass staff. The melody features a prominent interval of a fourth, which is highlighted by a red oval in both staves.

ties. For- sak- ing the beau- ty of the world, thou didst il- lu- mine

The second system of musical notation. It continues the melody from the first system. The lyrics are "ties. For- sak- ing the beau- ty of the world, thou didst il- lu- mine". The melody is written in a simple, homophonic style. The word "il-" is split across the two staves, with "lu-" on the treble staff and "mine" on the bass staff. The melody features a prominent interval of a fourth, which is highlighted by a red oval in both staves.

the no- bil- i- ty of thy soul with the beauties of no- bil- - i- ty,

The third system of musical notation. It continues the melody from the second system. The lyrics are "the no- bil- i- ty of thy soul with the beauties of no- bil- - i- ty,". The melody is written in a simple, homophonic style. The word "no- bil-" is split across the two staves, with "i- ty," on the treble staff and "ty," on the bass staff. The melody features a prominent interval of a fourth, which is highlighted by a red oval in both staves.

O most lau- ded Eu- gen- i- a,

The fourth system of musical notation. It continues the melody from the third system. The lyrics are "O most lau- ded Eu- gen- i- a,". The melody is written in a simple, homophonic style. The word "Eu- gen-" is split across the two staves, with "i- a," on the treble staff and "a," on the bass staff. The melody features a prominent interval of a fourth, which is highlighted by a red oval in both staves.

pre-ser-ing the grace of the image of God untroubled through-out thy life,

O in-vin-ci-ble mar-tyr,

thou divine mirror of vir-gin-i-ty,

most no-ble blos-som of na-ture.

Stichos: O praise the Lord, all ye nations:

Praise Him, all ye peo- - - ples.

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of two staves, treble and bass. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are "Praise Him, all ye peo- - - ples." The word "peo-" is followed by a long melisma (indicated by three dashes) that spans across the end of the system.

Hav- ing ad- orned thy- self with dis- course, life and grace,

The second system continues the melody. The lyrics are "Hav- ing ad- orned thy- self with dis- course, life and grace,". The melody flows from the previous system, with a slight change in the bass line accompaniment.

and with pat- ience of soul, thou didst lead an army of ath- - - letes

The third system continues the melody. The lyrics are "and with pat- ience of soul, thou didst lead an army of ath- - - letes". The melody continues with a melisma on the word "ath-".

and an as- sem- bly of vir- gins

The fourth system concludes the musical phrase. The lyrics are "and an as- sem- bly of vir- gins". The melody ends with a final note in the treble staff, while the bass staff has a longer note value.

to Him Who hath shown forth from the Vir- gin

This musical system features a treble and bass staff in G major. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The melody for 'to Him Who hath' is in the treble, while 'shown forth from the Vir- gin' is in the bass. There are long horizontal lines above the notes for 'Vir-' and 'gin'.

and hath manifestly disclosed to all the entrance of wit- ness,

This musical system continues the melody. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The melody for 'and hath manifestly disclosed to all the entrance of wit- ness,' is in the treble. There are long horizontal lines above the notes for 'wit-' and 'ness,'.

O most wise Eu- gen- i- a.

This musical system continues the melody. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The melody for 'O most wise Eu- gen- i- a.' is in the treble. There are long horizontal lines above the notes for 'Eu-' and 'i- a.'.

With them entreat Him now, that He save thy flock.

This musical system concludes the piece. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The melody for 'With them entreat Him now, that He save thy flock.' is in the treble. There are long horizontal lines above the notes for 'thy' and 'flock.'.

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

And the truth of the Lord a- bi- deth for- ev- - er.

This musical system consists of a treble and bass staff in G major. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "And the truth of the Lord a- bi- deth for- ev- - er." The melody is simple, with a final cadence on the word "er.".

The Foun- der of right- eous- ness

This musical system continues the melody from the first line. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "The Foun- der of right- eous- ness". The melody is simple, with a final cadence on the word "ness".

hath mag- nif- i- cen- tly a- dorned thee with a two- fold crown

This musical system continues the melody from the second line. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "hath mag- nif- i- cen- tly a- dorned thee with a two- fold crown". The melody is simple, with a final cadence on the word "crown".

as a pure virgin and glor- i- ous mar- - tyr,

This musical system continues the melody from the third line. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "as a pure virgin and glor- i- ous mar- - tyr,". The melody is simple, with a final cadence on the word "tyr,".

giv- ing thee a beautiful bri- dal cham- ber

il- lum- ined with ef- ful- gence, where, mak- ing thine a- bode,

thou hast now manifestly been enriched with e- ter- nal bles- sed- ness

O bride of Christ.

Glory, Both Now, of the Forefeast, in Tone II

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

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and a bass staff. The treble staff has a half note G4, a half rest, and a half note G4. The bass staff has a half note G2, a half rest, and a half note G2. The lyrics are centered under the notes.

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

The second line of musical notation continues in G major and 4/4 time. It consists of a treble and a bass staff. The treble staff has 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, and a half note G4. The bass staff has a half note G2, a half note A2, a half note B2, a half note C3, a half note B2, a half note A2, a half note G2, and a half note G2. The lyrics are centered under the notes. The final measure of the line features a fermata over the final G4 and G2 notes.

Behold, the time of our salvation hath drawn nigh!/ Prepare thyself, O cave:/ the Virgin approacheth to give birth!/ O Bethlehem, thou land of Judah,/ adorn thyself and be glad,/ for our Lord hath shone forth from thee!/ Hearken, ye mountains and hills, and ye lands of Judæa round about:/ for Christ cometh, that He might save man whom He had created, // in that He loveth mankind!

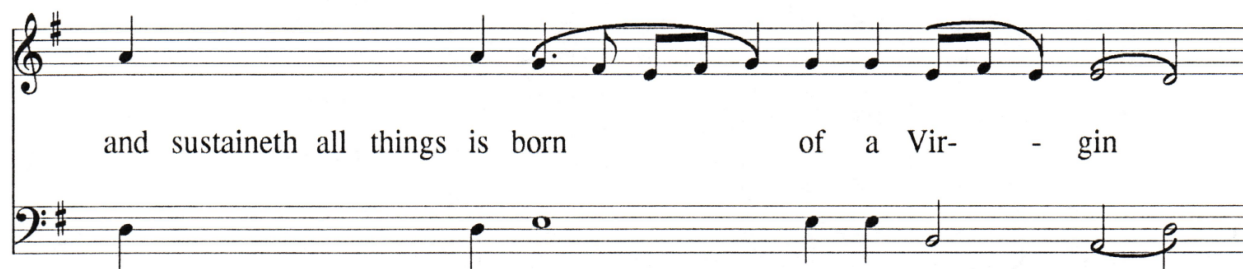
Appendix II

Exapostilarion

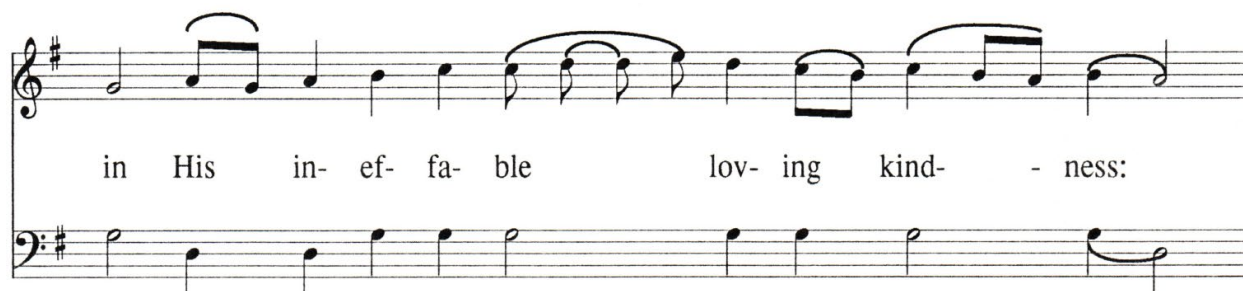
Bulgarian Chant



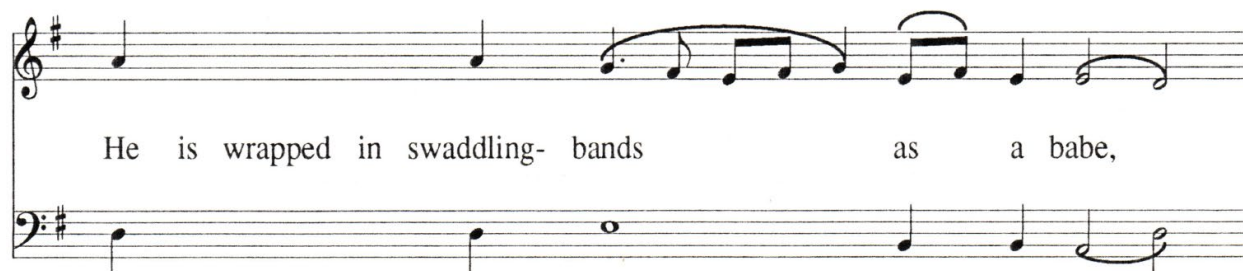
He Who dwel- leth in light un- ap- proach- a- ble



and sustaineth all things is born of a Vir- - gin



in His in- ef- fa- ble lov- ing kind- - ness:



He is wrapped in swaddling- bands as a babe,

and in the cave He is laid in the man-ger of dumb beasts.

Let us make all haste to come to Beth-le-hem,

to ren- - der hom- age to Him with the ma- gi,

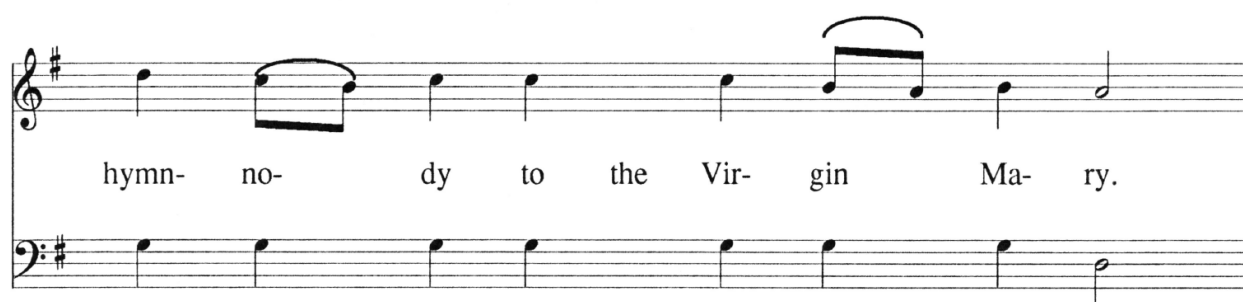
bearing as gifts the fruits of most ex- cel- lent deeds.

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



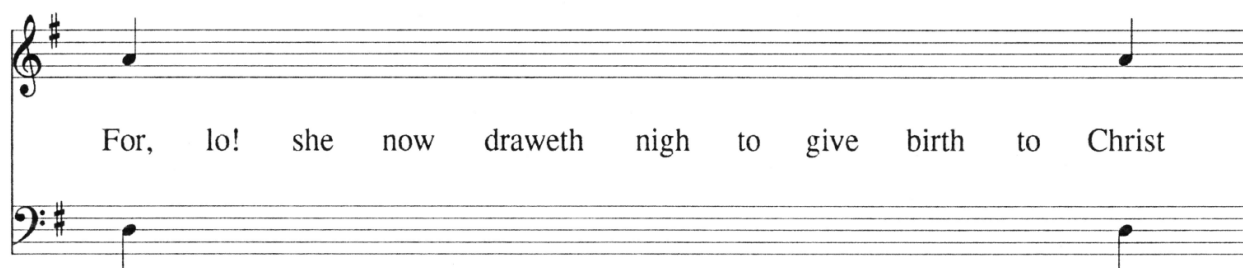
O ye faith-ful, let us of-fer

The first system of musical notation features a treble and bass staff in G major (one sharp). The treble staff contains a melody with a half note 'O', a quarter note 'ye', a half note 'faith-' with a slur over the next two notes, a quarter note 'ful,', a quarter note 'let', a quarter note 'us', a half note 'of-' with a slur over the next two notes, and a quarter note 'fer'. The bass staff provides a simple harmonic accompaniment with a half note 'O', a half note 'ye', a half note 'faith-', a half note 'ful,', a half note 'let', a half note 'us', a half note 'of-', and a half note 'fer'.



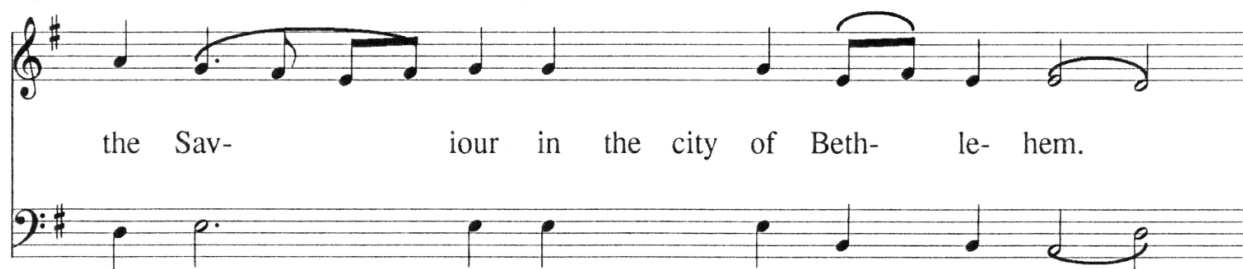
hymn- no-dy to the Vir-gin Ma-ry.

The second system continues the melody. The treble staff has a half note 'hymn-', a half note 'no-' with a slur over the next two notes, a quarter note 'dy', a quarter note 'to', a quarter note 'the', a half note 'Vir-' with a slur over the next two notes, a quarter note 'gin', a half note 'Ma-', and a quarter note 'ry.'. The bass staff continues the accompaniment with a half note 'hymn-', a half note 'no-', a half note 'dy', a half note 'to', a half note 'the', a half note 'Vir-', a half note 'gin', and a half note 'Ma-ry.'.



For, lo! she now draweth nigh to give birth to Christ

The third system features a treble staff with a half note 'For,', a half note 'lo!', a half note 'she', a half note 'now', a half note 'draweth', a half note 'nigh', a half note 'to', a half note 'give', a half note 'birth', a half note 'to', and a half note 'Christ'. The bass staff has a half note 'For,', a half note 'lo!', a half note 'she', a half note 'now', a half note 'draweth', a half note 'nigh', a half note 'to', a half note 'give', a half note 'birth', a half note 'to', and a half note 'Christ'.



the Sav-iour in the city of Beth-le-hem.

The fourth system continues the melody. The treble staff has a half note 'the', a half note 'Sav-' with a slur over the next two notes, a quarter note 'iour', a quarter note 'in', a quarter note 'the', a half note 'city', a half note 'of', a half note 'Beth-' with a slur over the next two notes, a quarter note 'le-', and a half note 'hem.'. The bass staff continues the accompaniment with a half note 'the', a half note 'Sav-', a half note 'iour', a half note 'in', a half note 'the', a half note 'city', a half note 'of', a half note 'Beth-', a half note 'le-', and a half note 'hem.'.

Where- - fore, O ye ma- - gi,

guided by the star haste ye with gifts to ren- der hom- age with us!

Ye she- pherds, has- ten to cry out

with the an- gels to Him Who is born:

Glory to Thee Who liest in the man- - ger in the cave!

The image shows a musical score for a vocal piece. It consists of two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#), indicating G major. The treble staff begins with a treble clef and a sharp sign. The melody starts on G4, moves to A4, then B4, followed by a descending eighth-note scale: A4, G4, F#4, E4, D4. The bass staff begins with a bass clef and a sharp sign. The bass line starts on G3, moves to A3, then B3, followed by a descending eighth-note scale: A3, G3, F#3, E3, D3. The lyrics "Glory to Thee Who liest in the man- - ger in the cave!" are written between the staves, with a hyphen under "man-" and a space before "ger". The piece ends with a double bar line.

Tone II, Special Melody: O house of Ephratha...

the Lord of glo- ry now

is- su- eth forth to be

born.

Stichos: God shall come forth out of Thæman, and the Holy One out of a mountain overshadowed and densely wooded.

First system of the musical score. It consists of a treble and a bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "In Beth-le-hem, the pre-e-ter-nal God". The melody is written in a simple, hymn-like style with long notes and some ties.

Second system of the musical score. It continues the melody from the first system. The lyrics are: "is born of the Vir- - gin". The melody features a long, sweeping line across the two staves, indicating a sustained note or a slow melodic movement.

Third system of the musical score. The lyrics are: "as a lit-tle babe,". The melody continues with a similar hymn-like style, using long notes and ties to create a sense of timelessness.

Fourth system of the musical score. The lyrics are: "in a man-ger of dumb beasts. O". The melody concludes with a final, sustained note on the word "O", held across both staves.

the won- der!

Stichos: O Lord, I have heart Thy report, and I was afraid; O Lord, I considered Thy works, and I was amazed.

O ye no- e- tic ranks of the an- gels,

with the she- pherds and the ma- - gi

lift your voi- ces in song

un- to Him Who is born: Glo-

ry to God in the high- est!

Glory, Both Now, in Tone II

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

This system features a treble and bass staff in G major (one sharp). The melody is primarily composed of half notes and whole notes. The lyrics are: "Glory... Both now and ever, and unto the a- ges of a- ges. A-men." The final phrase "A-men." is marked with a fermata.

Glo- ry to Thee, O Fath- er,

This system continues the melody in G major. The lyrics are: "Glo- ry to Thee, O Fath- er,". The music uses half notes and whole notes, with some phrasing slurs.

O Son and Spir- it,

This system continues the melody in G major. The lyrics are: "O Son and Spir- it,". The music features a long, sweeping melodic line across the system, primarily using half notes and whole notes.

by Whom this awe- some mys- ter- y

This system continues the melody in G major. The lyrics are: "by Whom this awe- some mys- ter- y". The music uses half notes and whole notes, with some phrasing slurs.

hath been ac-com-plished for

the re-gen-eration of

men!

Κοίνιζ, ἡ βῆδ ἡλῆεμῶ ελῆκα.
The end, and to our God be the glory!

Δόμῃ ἐγγίχῃ ἡείνῃ μῦροφόεινῃ

Holy Myrrh-bearers

Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

✠ΒΚΔ.
MMXXIV