



FIRST MODE - BRIEF

Lord, I Have Cried

Ἄγιος Ἰησος

♩ 160

Κύριε ἐκέκραξα



(Π) ord, _____ I have cried _____ un- to Thee, heark-en un - to me; Δ
 π q

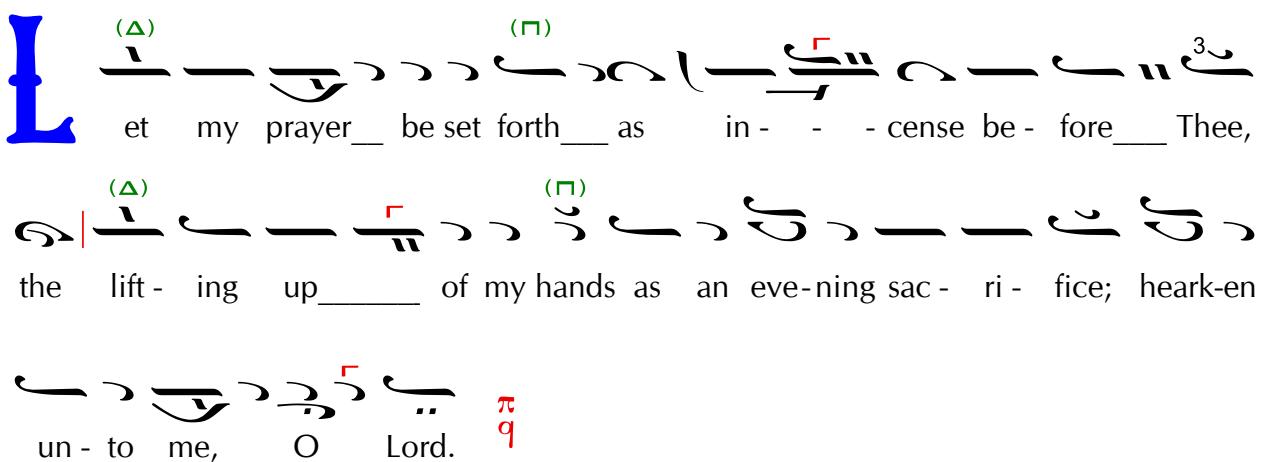
heark-en un - to me, O Lord. π Lord, _____ I have cried _____ un- to Thee, heark -
 q

en un - to me; Δ at - tend _____ to the voice of my sup - pli - ca - tion
 π q



Let My Prayer

Κατευθυνθήτω



I think it is useful to have diversity and variety in the prayer and psalmody at these appointed times, because somehow the soul is frequently bored and distracted by routine, while by change and variety of the psalmody and prayer at each hour its desire is renewed and its concentration restored.

—St. Basil the Great



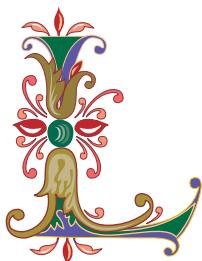
SECOND MODE - BRIEF

Lord, I Have Cried

Ἄγος Ἀπάντα

♩ 160

Κύριε ἐκέκραξα



(Π)

ord, __ I have cried __ un - to Thee, heark-en un-to me; heark-en

un - to me, O Lord. Lord, __ I have cried __ un - to Thee, heark-en un-to

me; Δ at - tend __ to the voice __ of my sup - pli-ca-tion π when I cry_

— un - to Thee: Hark-en un - to me O Lord.

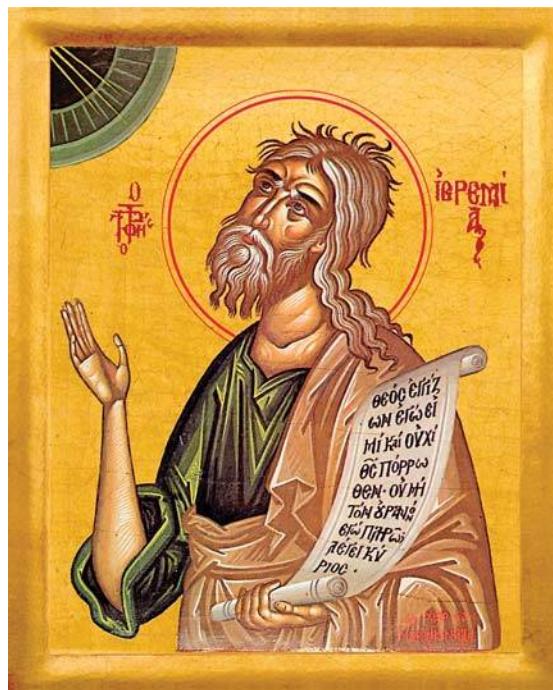
Let My Prayer

Κατευθυνθήτω

L (Π) et my prayer be set forth as in - cense ³ | ³ be - fore Thee, ⁴ the lift -

— ing up of my hands as an eve-ning sac - ri-fice; heark-en un-to me,

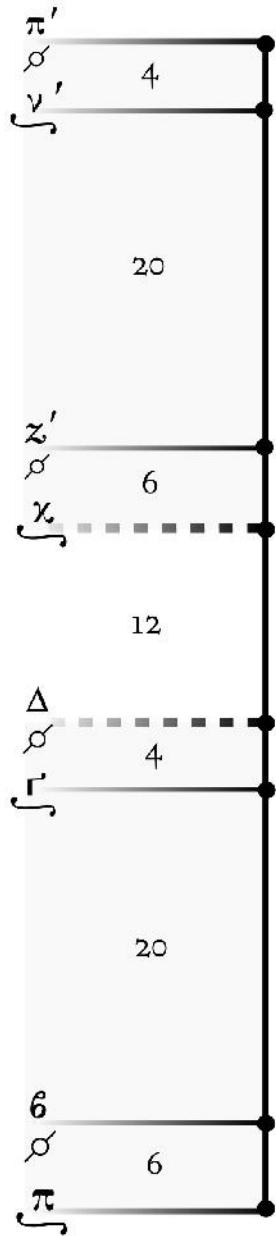
— π
O Lord.



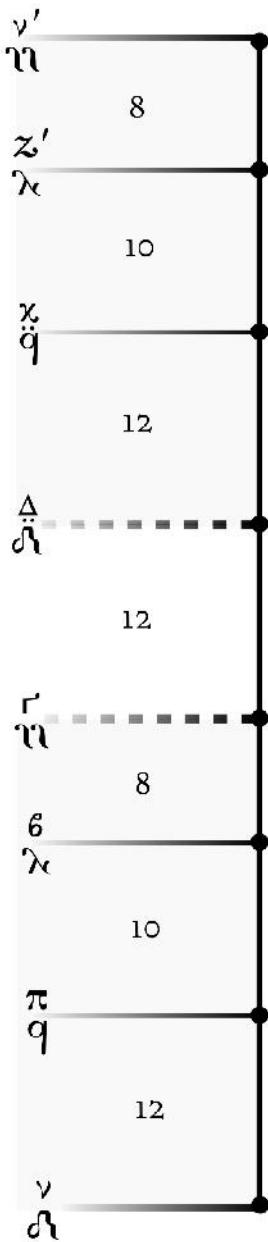
THE PROPHET JEREMIAH

Basic Scale Chart

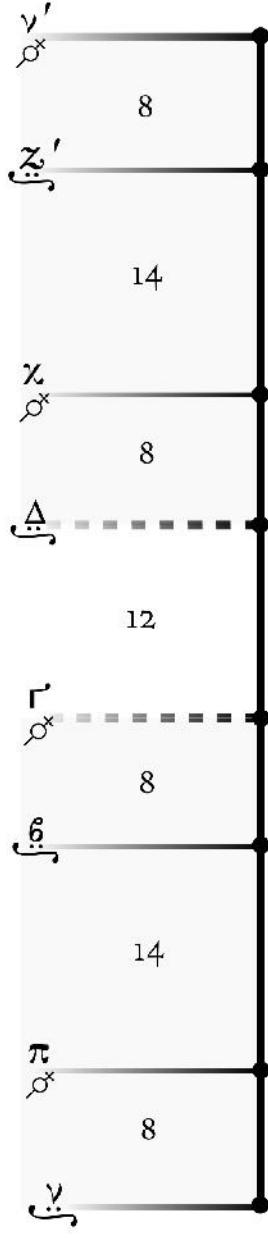
Hard Chromatic Scale



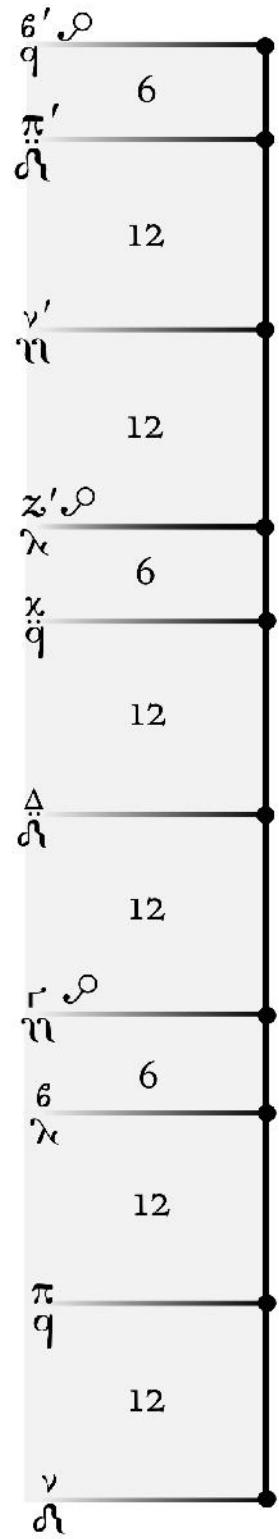
Diatonic Scale

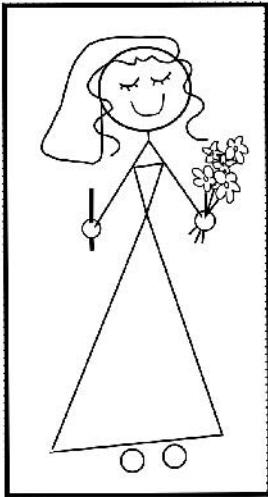


Soft Chromatic Scale



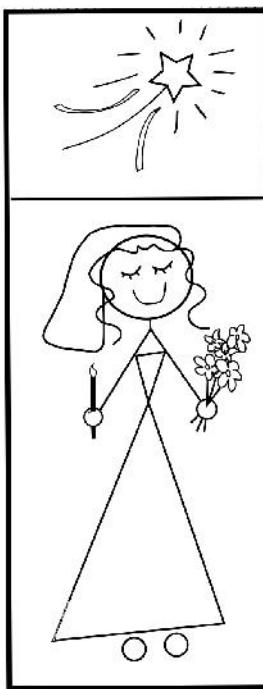
Enharmonic-
(uses Diatonic
martyria with
 \circ (Ajem))





The 8 Modes and the Scales

Tetrachord = 30 moria ("Here comes the bride")
= perfect fourth



Pentachord = 42 moria ("Twinkle Twinkle Little Star")
= perfect fifth

1st, Plagal 1st, and Plagal 4th Modes: Diatonic

4th Mode: Often diatonic, but also soft chromatic and hard chromatic

2nd Mode: Characteristically soft chromatic, sometimes hard chromatic

Plagal 2nd Mode: Characeristically hard chromatic, sometimes soft chromatic

3rd Mode: Uses the diatonic martyria in conjunction with the ajem (⌚) on ga, high zo and high vou. The ajem makes the tetrachord below the pitch it is placed 6 - 12 - 12.

Grave Mode: Often uses the diatonic martyria in conjunction with the ajem. Also Grave enharmonic from zo and Grave diatonic.

Interval Symbols

	Up seven	
	Up five	
	Up three	
	Up one	
	Stay the same	
	Down one	
	Down two	
	Down three	
	Down four	
	Down five	
	Down six	
	Down seven	
	Down one, up one	

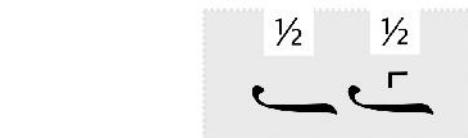
chanted with a Flutter

Rhythm Symbols

Each interval symbol gets one beat. Rhythm symbols are placed above or below the interval symbols and can lengthen or shorten them.

+1 beat	+2 beats	+3 beats

A *gorgón* makes its interval symbol and the one before it shorter.



The *oligon* is used as support. You read the top two symbols.

You read the *oligon* first, then the *kentemata*. The *gorgón* always affects the *kentemata* and makes both symbols short.

As the *gorgón* always affects the *kentemata*, this and the *ison* are short. The *oligon* gets comes after the *kentemata* and gets 1 beat.

The *aplé* adds one beat to the first *apostrophos* but the *gorgón* shortens it by 1/2 a beat.

= = =

**synecches elaphron has a special rhythm

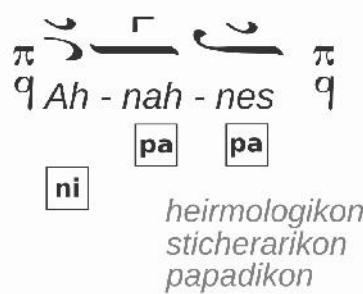
Intervals & Rhythms

	<i>ison</i>
	<i>oligon</i>
	<i>apóstrophos</i>
	<i>petasté</i>
	<i>kentémata</i>
	<i>kéntema</i>
	<i>hypselé</i>
	<i>khamelé</i>
	<i>hyporrhoé</i>
	<i>elaphrón</i>
	<i>synechés elaphrón</i>
	<i>klásma</i>
	<i>aplé</i>
	<i>diplé</i>
	<i>triplé</i>
	<i>gorgón</i>
	<i>dígorgon</i>
	<i>trígorgon</i>

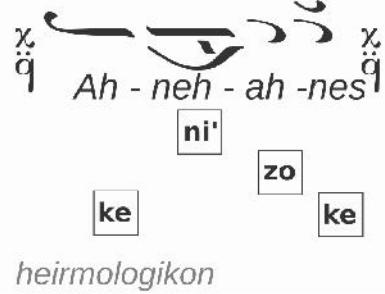
© Byzantine Beginnings

Level 1 Intonations

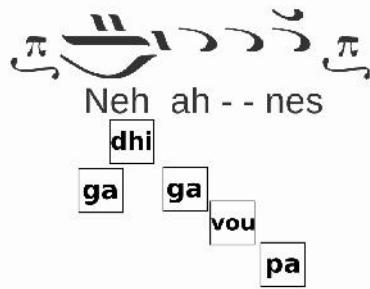
First Mode



Plagal First



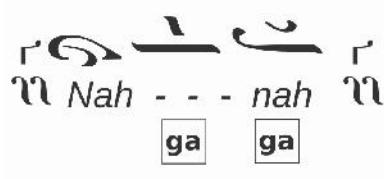
Second Mode



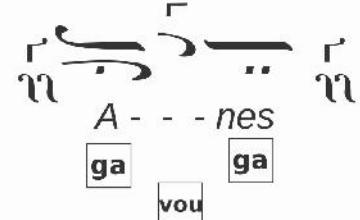
Plagal Second



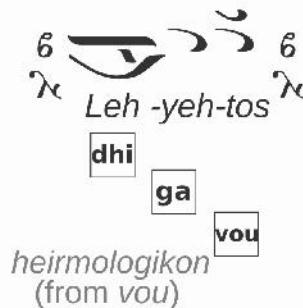
Third Mode



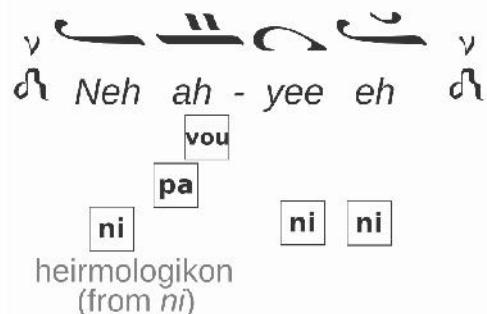
Grave Mode



Fourth Mode



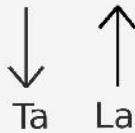
Plagal Fourth



Meter (*chronos*)

Each neume in byzantine notation gets one beat. The most common meter (*chronos*), or grouping of beats in byzantine chant is duple meter. This is a group of two beats---the first is the down beat (strong beat), and the second is the upbeat (weak beat). We will call the down beat Ta and the upbeat La.

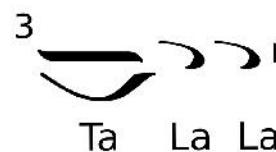
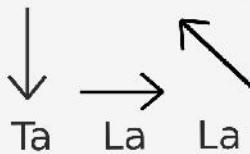
Hand Movement:



* the  *piston* is a qualitative character that tells you to emphasize this pitch a certain way. It is usually found on the downbeat.

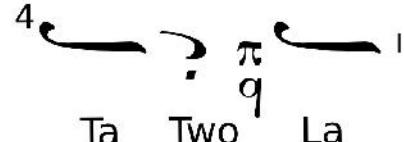
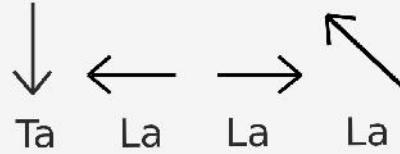
Music that is grouped into 3 beats is called triple meter. The first beat is the down beat and the next two are upbeats. You may see a number three at the beginning of the measure and a bar line at the end of the measure.

Hand Movement:



Music that is grouped into 4 beats is called quadruple meter. The first beat is the down beat and the next three are upbeats. You may see a number four at the beginning of the measure and a bar line at the end of the measure.

Hand Movement:



Anatomy of a Byzantine Score

BRIEF STICHERA

Vesperal hymn
by Papa Ephraim

First Mode

"Mode" (Tone) → Ἡχος Λη Πα

Ison-Pa (drone note)

Symbol that shows the family of 1st mode

Starts from Pa (pi, alpha) with diatonic pa fthora above

Tempo marking

Verse #1

Εξάγαγε ἐκ φυλακῆς

Ring my soul out of pris-on X that I may con-fess Thy Name.

Called "martyria": Top is Dhi, bottom is diaonic Dhi symbol

Stichera #1

Greek Incipit (first few words of hymn) Τὰς ἐσπειρινάς

c - cept our eve - ning prayers, O ho - ly Lord, and grant us the

re - mis - - sion of sins; for Thou a - lone art He Who hath shown

forth the Res - ur - rec - tion un - to the world.

Called "Fthora": This is a hard chromatic fthora so the phrase under the dashed line is a hard chromatic phrase. The first fthora is that of hard chromatic Dhi, so the pitch that you are on (diatonic pa) changes to HC Dhi. The second fthora is a diatonic Pa fthora, which means the last pitch in the HC phrase (HC dhi) changes to a diatonic Pa and you continue chanting in the diatonic scale.

This martyria is affected by the first fthora. The upper part of the martyria remains unchanged and reflects the name of the pitch that you would be on in the original scale. The bottom of the martyria has changed to the symbol that goes with hard chromatic Dhi since that is the pitch you ended on in the functional scale.

The martyria for diatonic P-a with its usual bottom, unaffected by a fthora

Music is from:

<http://www.stanthonysmonastery.org/music/Vespers1B.htm>

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The Scales

Octave Natural Diatonic Scale	Hard Chromatic Scale	Soft Chromatic Grave Diatonic Mode	Scale of the Enharmonic Mode from Zw (Zω)	Scale of the Grave from Γα (Ga)
8	4	8	6	6
10	6	14	12	12
12	8	16	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12
12	12	12	12	12

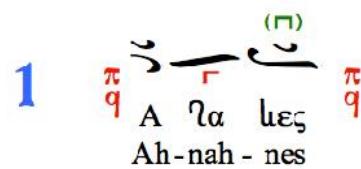
Scales with Disjunct Tetrachords

Modulants (fthores):	N _η	Π _α	B _ς	Γ _α	Δ _τ	K _ε	Z _{ω'}	N _{η'}	Δ _τ
A. Diatonic family:	Ν _η	Π _α	B _ς	Γ _α	Δ _τ	K _ε	Z _{ω'}	Ν _{η'}	Δ _τ
B. Chromatic family:	1) Soft Chromatic → (N _η , B _ς , Δ _τ , Z _{ω'}), ο (Π _α , Γ _α , K _ε , N _{η'})	Π _α	B _ς	Γ _α	Δ _τ	20	K _ε	Ν _{η'}	Δ _τ
C. Enharmonic family:	2) Hard Chromatic ↔ (Π _α , K _ε), ο (Δ _τ , Π _{α'})	Ζ _ω	Ζ _ω	Ζ _ω					

Use of Dotted Gorgon	Γ → ↓ 1/3	↑ 2/3 (down beat)	↓ ↑ 1/3 (up beat)
Π _α 14 Β _ς 4 Γ _α 4 Δ _τ 20 K _ε			

FIRST MODE – SLOW

INTONATION:



SCALE:

Diatonic

ANCHOR NOTES:

(Zo) – Pa – Ga

NOTE FORMULAS:

Lord, I Have Cried

Ὕχος πά

χ 84



Κύριε ἐκέκραξα

ord, — I have cried — un - - to — Thee, — heark -
 en un - - to — me; — heark - - en — un - - to —
 me, — O — Lord. — Lord, — I have cried — un -
 - to — Thee, — heark-en — un - to — me; — at - tend to
 the voice — of — my sup - - pli - ca - - - tion — when
 I cry — un - to — Thee: — Heark - - en — un - - to — me —
 O — Lord.

Let My Prayer

Κατευθυνθήτω

L et my_ prayer_____ be_ set_____ forth **π**
q as in -
 - - - cense____ be - fore____ Thee, **π**
q the lift - ing up____
 _ of____ my____ hands **π**
q as an eve - ning sac - ri - - fice; **π**
q heark - - en
 un - - to me, **π**
 O____ Lord. **π**



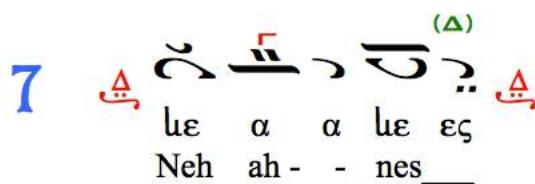
Stichera #2

Κυκλώσατε λαοί

n - cir - - cle____ Si - - - on, **O**
π ye____ peo - - -
 - - - ples, and en - com-pass her, and give glo - ry there-in to Him that
 is a - - ris - en____ from the____ dead; **π**
φ for____ He is____ our____
π
φ
Δ
π
 God____ Who hath de - - liv - - ered____ us____ from our in - iq -
 - - - ui - - - ties. **π**
q

SECOND MODE – SLOW

INTONATION:



SCALE:

Soft Chromatic

ANCHOR NOTES: (Ni)-Vou – Dhi – (Zo')

NOTE FORMULAS:

Lord, I Have Cried

χ 84



Ἄγαπε Διόνυσος

Κύριε ἐκέκραξα

(M) (Δ) (M) (B)
ord, _____ I have cried _____ un - - to ___ Thee, heark - en ___
(M) (Δ) (Γ) (B)
un - to ___ me; heark - - en ___ un - to me, ___ O ___ Lord.

(Δ) (B)
Lord, ___ I have cried _____ un - - - to ___ Thee, heark - en ___

(M) (Δ)
____ un - to ___ me; at - tend ___ to ___ the voice ___ of ___

 (B)
my sup - pli - ca - - - tion when I cry ___ un - - -

 (B)
to ___ Thee: Hark - en un - to me, ___ O

 (B)
Lord.

Let My Prayer

Κατευθυνθήτω

L (M) et my prayer be set forth as in - - - - -
 (M) tense be - fore Thee, the lift - ing up of
 (B) my hands as an eve - ning sac - ri - fice;
 (Δ) heark - en un - to me, O Lord.

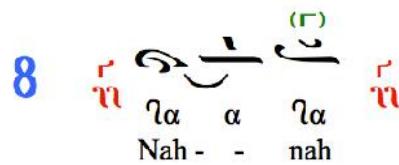
Stichera #4

Σὲ τὸν σταυροθέντα


 (Δ) hee, the Cru - ci - fied and Bur - - ied, did thē An - gel pro -
 (B) (M) (Γ) claim as Mas - - ter; and he said un - to the wom - - -
 (N) (Z) (N) (Γ) (Δ) en: Come be - hold where the Lord lay, for
 (Γ) (B) (M) (Δ) as thē Al - might - - - y, He is ris - - en as He said.
 (Δ) (B) (Γ) Where - - - fore, we wor - - - ship Thee, Who a -
 (M) lone art im - - - mor - - - tal. O Life - giv - ing Christ,
 (Δ) have mer - - - cy on us.

THIRD MODE – SLOW

INTONATION:



SCALE:

Diatonic/Enharmonic

ANCHOR NOTES:

(Ni) – Pa – Ga – Ke

NOTE FORMULAS:

**Hχος ρι Γα*

χ 84

Kύριε ἐκέκραξα



ord, _____ I have cried _____ un - - to _____ Thee,

heark - - - - en un - - to me; heark - -

en un - - to me, O Lord. Lord, I have

cried _____ un - - - - to _____ Thee, heark - - - - en

un - - - to me; at - tend to the voice of my

sup - - pli - ca - - - tion when I cry un -

- - to Thee: Heark - - en un - to me,

O Lord.

ְָ

L (Ν) **et** my **_** prayer **_** be set **_** forth as in - - -
cense **_** be - fore **_** Thee, **π** **q** the lift - ing up of **_** my **_**
hands **_** as **↪** **_** an **_** eve - ning **_** sac - **_** ri - **_** fice;
heark - - en un - to me, **_** O **_** Lord. **¶**



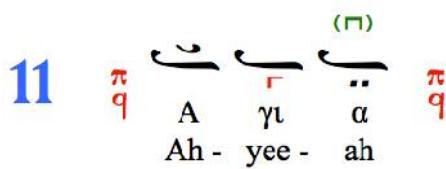
Aposticha #3

Θεὸς ὑπάρχων ἀναλλοίωτος

e - ing God, not sub - - - ject **π** **q** to change, Thou **_**
 hast un - - der-gone **_** change while suf - - - fer - - ing in **_** the **_**
 flesh. **π** **q** Not en - dur - ing to see **_** Thee **_** sus - pend - - ed,
 cre - - a - - - - - tion was shak - - - en **_** by **_** fear,
 and with groan - - ings **π** **q** praised **_** Thy long - - suf - - - fer - - -
 - - - ing. **π** **q** Hav - ing de - scend - ed **_** in - to Ha - - - des, **π** **q**
 Thou didst a - rise **_** on **_** the **_** third **_** day, **π** **q** grant -
 ing to the **_** world **π** **q** life **_** and **_** great mer - cy. **π** **q**

FOURTH MODE – SLOW

INTONATION:



SCALE:

Diatonic

ANCHOR NOTES:

Pa – You – (Dhi)

NOTE FORMULAS:

Lord, I Have Cried

Ἄγος Ἀ πα

χ 84

Κύριε ἐκέκραξα



(B) ορδ, — I have cried — un - to — Thee, — heark - en —

— un - to — me; — heark-en — un - — to — me, — O — Lord. π q

(B) Lord, — I have cried — un - to — Thee, — heark - - - en — un - -

- to — me; — at - tend — to the voice — of — my sup - pli -

(B) ca - - - - tion π q when I cry — un - to — Thee; — Hark -

(N) (Π) (B) — un - to — me O — Lord. ε ρ

Let My Prayer

Κατευθυνθήτω

L et my prayer _____ be set _____ forth as _____ in -
(B) (M) (Δ)
(Π) - cense_ be - fore _____ Thee, π | the lift - ing_ up _____
(B)
(Π) of _____ my _____ hands ḥ as an eve - - ning sac - - ri - - -
(B)
(Π) (N) (Π) fice; heark - - - - en un - - to me, O ____ Lord. ____
(B) (Π) (N) (Π)

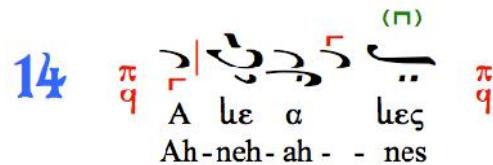
Praises #2

Ἐν τῷ σταυρῷ σου

B y Thy Cross, O ____ Christ, ḥ Thou hast freed _____ us from _____
(Π)
(N) (Π) the ____ an - - - - cent _____ curse; π and by Thy ____ death, Thou
(M)
(B) hast de - stroyed the ____ dev - - - il, who tyr - an - nized our _____ na - - -
(N) (Π)
(M) (Δ) (Π) - - - - ture; π and by Thine A - ris - - ing, _____ Thou ____ hast _____
(B)
(Z) (M) (Π) filled all ____ things with ____ joy. π Where - fore, we cry to ____ Thee: π Thou Who
(B)
(Π) (M) (Π) didst a - rise _____ from the ____ dead, π Lord, _____ glo - - ry ____ be
(B)
(Π) (N) (Π) to ____ Thee. ____ π

PLAGAL OF FIRST MODE – SLOW

INTONATION:



Scale:

Diatonic

ANCHOR NOTES:

Pa – (*Dhi*) – Ke

Note Formulas:

Lord, I Have Cried

'Ηχος π ḥ Πα

x 84



ord, ____ | have cried _____ un - - to ____ Thee, **xq**


heark-en un - - to _____ me; heark-en un - - to me, _____ O _____

Lord. **π** **κ** Lord, I have cried **γ** un- - - to Thee, **χ**

heark - en un - to me; at - tend to the voice

_____ of _____ my sup - - - pli - ca - - - - tion π^q when I cry _____

عَنْتُكَ لِلَّهِ يَعْلَمُ أَنَّكَ مُنْذُنٌ
عَنْتُكَ لِلَّهِ يَعْلَمُ أَنَّكَ مُنْذُنٌ
عَنْتُكَ لِلَّهِ يَعْلَمُ أَنَّكَ مُنْذُنٌ
عَنْتُكَ لِلَّهِ يَعْلَمُ أَنَّكَ مُنْذُنٌ

॥ ॥

O__ Lord.

॥

Let My Prayer

Κατενθυνθήτω

Let my prayer be set forth **χ** as in - -
 - cense **π** be - fore **π** Thee, **(Κ)** the lift - - ing up **π**
 ____ of my **(Κ)** hands **(Π)** as an eve - ning **π** sac - - ri - - fice; **χ**
 heark - en un - - to me, **π** O__ Lord. **Δ**



Stichera #4

Ἐσπειρινὴν προσκύνησιν

π

ve - ning wor - ship do we of - fer Thee, thē un - wan - - ing
 ____ Light, Who in the end of thē **3** ag - - es, through the flesh as
 ____ in a mir - - ror, hast shined **3** up - on the
 world; **π** and hast de - scand - - ed **3** e - ven un - - to Ha - - -
 des, **χ** and dis - pelled **π** the dark - - ness **π** there, **π** and hast

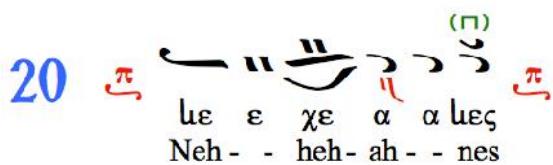
(Δ) (Κ) (Μ) (Κ)
shown the light of the Res - ur - - rec - - - tion un - to ____ the__ na -

τιον
- - - - - tions. ο_ Giv - - er_ of _____ light, Lord, glo -

ρι
- - ry be ____ to Thee. Δ

PLAGAL OF SECOND MODE – SLOW

INTONATION:



SCALE:

Hard Chromatic

ANCHOR NOTES:

Pa – Dhi – (Ke)

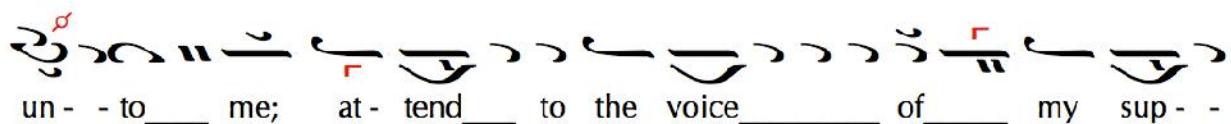
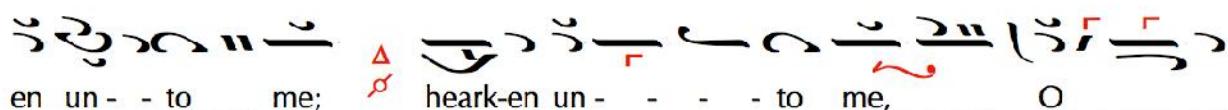
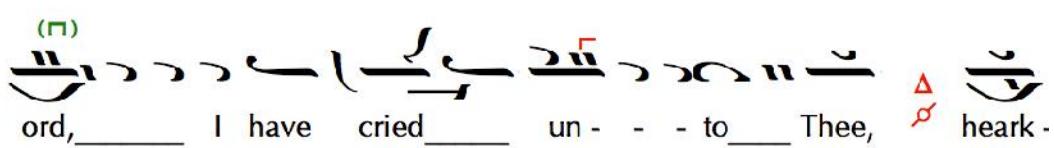
NOTE FORMULAS:

Lord, I Have Cried



χ 84

Κύριε ἐκέκραξα



Let My Prayer

Κατευθυνθήτω

L et my prayer ^(Π) be set forth as in - - - cense be - fore ^(Π)

Thee, ^(K) the lift - - ing up ^(M) of ^(K) my ^(Π) hands as

an eve - ning ^(Π) sac - - - ri - - fice; ^(Δ) heark - en un - - to me,

O ^(Π) Lord.

Stichera #3

Σὲ Κύριε



rom ^(Π) Thee, O ^(Π) Lord, Who art in all cre - -

a - - - tion, whith - er shall we sin - - - - -

ners flee? ^(Π) To Heav - - en? but Thou ^(Δ) Thy - self dwell - -

est there. ^(Δ) To Ha - des? but Thou hast tram - - pled on

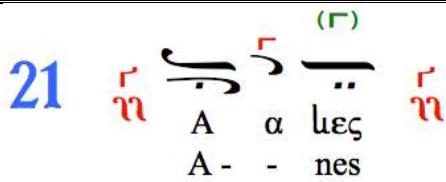
death. ^{(N) (Z)} To the depths ^(M) of the sea? but Thy hand is there,

O Mas - - - ter. ^(Π) Un - to Thee do we flee for ref - uge; fall -

لَهُمْ — مَنْ يَرْجُو
ing_____ down____ be - - fore Thee, we make en - - trea - - - -
لَهُمْ — مَنْ يَرْجُو
^(Δ)
ty: Thou Who didst rise____ from____ the____ dead, have mer -
لَهُمْ — مَنْ يَرْجُو
^(Π)
- - - - cy____ on____ us.
^(Π)
^(Π)
^π

GRAVE MODE – SLOW

INTONATION:

21 
 A α λες
 A - - nes

SCALE:

Diatonic/Enharmonic

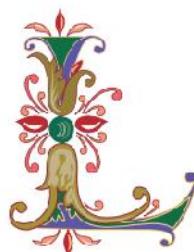
ANCHOR NOTES:

(Pa) – Ga – Dhi

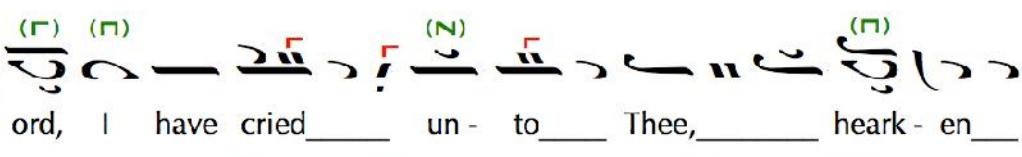
NOTE FORMULAS:

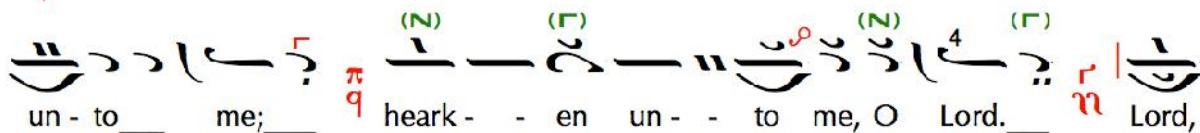
Lord, I Have Cried

 Γα 

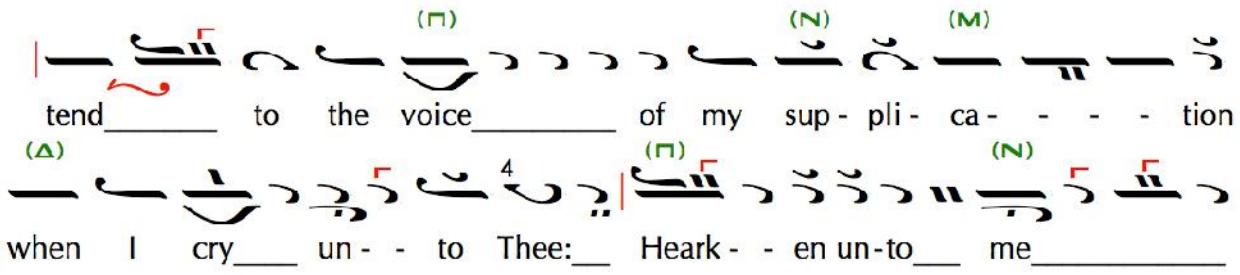


Κύριε ἐκέκραξα


 ord, I have cried____ un- to____ Thee,____ heark- en____


 un- to____ me;____  heark- - en un- - to me, O Lord.  Lord,


 I have cried____ un-to Thee,____ heark- - - en____ un-to____ me;____  at-


 tend____ to the voice____ of my sup- pli- ca- - - tion
 (Δ)  when I cry____ un- - to Thee:____ Heark- - en un-to____ me____


 (M) (Γ)  O____ Lord.

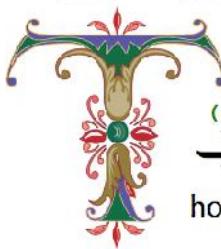
Let My Prayer

Κατευθυνθήτω

L et my _ prayer _ be set _____ forth as in - - -
 - cense _____ be - fore _____ Thee, _____ the lift - ing up of _____ my _____
 _____ hands _____ as an eve - - ning _____ sac - ri - - fice; _____ heark - - en un -
 to _____ me, _____ O _____ Lord.

Stichera #4

Καν συνελήφθης

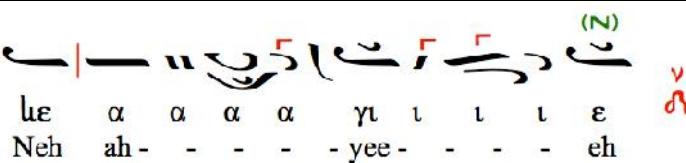


hough Thou wast tak - - en _ cap - - - tive by law-less _____
 men, O _____ Christ, _____ yet Thou art my God, and I _____ am _____ not _____
 a - - - shamed. _____ Thou wast smit - - ten on the back; _____ I do
 not de - ny _____ it. _____ Thou wast nailed to the Cross, and I con - -
 ceal it _____ not. _____ In Thine a - ris - ing _____ do I _____ boast, for Thy
 death _____ is _____ my _____ life. _____ O _____ om - nip - o-tent and man -
 be - - friend-ing _____ Lord, _____ glo - - ry _____ be _____ to _____
 Thee.

PLACAL OF FOURTH MODE – SLOW

INTONATION:

26



SCALE:

Diatonic

ANCHOR
NOTES:

Ni – You – Dhi

NOTE FORMULAS:

Lord, I Have Cried

Ὕκος λαὸς Νη

χ 84



Κύριε ἐκέκραξα

(N) ord, — I have cried — un - to — Thee, — heark - en —
 — un - to — me; — heark-en un - to — me, — O —
 Lord. — Lord, — I have cried — un - - to — Thee, — heark-
 en — un - to — me; — at - tend to the voice — of —
 my sup - pli - ca - tion — when I cry —
 — un - - to — Thee: — Hark-en — un -
 — to — me — O — Lord.

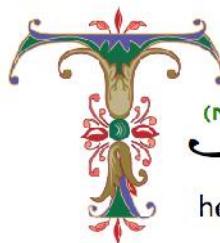
Let My Prayer

Κατευθυνθήτω

L et my prayer be set forth as incense before Thee, the lifting up of my hands as an evening sacrifice; hearken unto me, O Lord.

Aposticha #1

Ἀνῆλθες ἐπὶ Σταυροῦ



hou didst ascend the Cross, O Je-sus,
Who didst descend from Heaven. Thou cam-est un-to death,
O Im-mor-tal Life. Thou cam-est
un-to those in dark-ness, O Thou Who art the True
Light. Thou cam-est un-to the fallen, O Res-ur-
rec-tion of all. O our Light
and our Sav-iour, glo-ry be to
Thee.

SEPTEMBER 14: THE EXALTATION OF THE CROSS

Vespers Doxasticon

χ 88

Second Mode (Soft Chromatic)

Intonation: #7

**Ηχος Δι*

Δόξα Πατρί

Δεῦτε πάντα τὰ ἔθνη



ome, all ye na - - - - -
tions, let us wor - - - ship the_ bles - - - ed _
Tree, through which was_ wrought thē ev - - er - - last-ing right -
eous - - - ness. For he that by a_ tree be -
guiled our fore - fa-ther_ Ad - - - am, is him - self en -
snared_ by_ the_ Cross; and he that by tyran -
ny_ gained do - min-ion_ o - - - ver the cre - a - tion_ of the_
King, is_ by_ faith o - ver - - thrown_ in ut - - ter ru - -
in. By the Blood_ of_ God, the ser-pent's_ poi - - - son
is washed_ a - - - way; and the curse_

of a just con - dem - na - tion is loosed by
 (N)
 thē un - just judg - ment passed a - gainst the Just
 (Δ)
 One. For it was fit - ting that the wood should be healed
 (M)
 by wood; and that the suf - fer - ings of him
 (N)
 who was con - demned be - cause of the tree should
 be done a - way through the pas -
 (M)
 sion of Him Who is pas - sion - less. But,
 (Δ)
 O Christ our King, glo - ry to thy dread
 (M)
 dis - pen - sa - tion toward us, where - by Thou hast saved us
 (Δ)
 all, since Thou art good and the Friend of
 (Γ)
 man.

Saint Sophia and her Three Daughters: Faith, Hope, and Love

September 17. Vespers Doxasticon

Plagal First Mode

Gabriel Cremeens

Ὕχος ἀ ḥ ḥ Πα

With psalms and hymns and spir-^(Π) - - - - - it - - ual - -

songs, ^χ[᷇] come, let us ac - - claim ^(Δ) the all - glo - - - ri - -

ous mem - o - - ry [᷇] of Christ's ^(Κ) prize ^(Δ) win - - ners, [᷇]

Faith, ^(Π) Hope, ^(Π) and ^(Π) Love; [᷇] for

set - - - ting ^(Π) at ^(Π) nought ^(Χ) the weak - - - ness of

na - - - - - ture, ^(Δ) they stood bold ^(Π) ly be - fore the ty -

- - - rant's judg - - ment ^(Π) seat; ^(Π) and tak - ing up the whole

ar - mour ^(Π) of ^(Π) the ^(Π) Cross, ^(Χ) they with - stood the god-less en -

- e - my [᷇] and of - - - - fered them - selves ^{ν'} as will - ing sac -

- ri - fic - - - es un - - - - to _____ God, ^(Π) ^χ_q con-tend- ing

no - - - bly__ for____ the____ Faith. ^π_q For as they____ were

(Κ) be - head - - - ed, they cried: ³ ^(Ν) ^χ_q ? _____ they cried:

O____ Lord, ^(Δ) ^χ_q ? _____ ^(Ν) ^{υ'}_o let the sac - ri - fice____ of____

(Κ) our____ lives ⁴ ^{υ'}_o be well - pleas - ing in_____ Thy_____ sight;

(Δ) ^(Π) ^χ_q for out of long - - ing__ for__ Thee, ^Δ_g we have dis - dained__ this_

fleet - - ing_____ life. ^π_q By their in - ter - ces - sions, ⁴ ^χ_q O

(Μ) ^(Κ) tran - scend - ent - ly good_ Christ_____ our_____ God, ^χ_q

grant vic - - - - - to - - - ry grant vic - - to -

(Δ) ^(Κ) ^χ_q - ry _____ ? _____ ^(Μ) ^(Κ) ^χ_q o - ver en -

(Π) ^(Δ) ^(Π) - e - mies un - to the_ Christ - - - - lov - - ing_ peo - - - ples,

^π_q and__ great mer - - cy to__ our_ souls. ^Δ_g

Communion Hymn for Pascha

Plagal First Mode

adapted from Hieromonk Gregory
of Simonos Petras Monastery

Duration: 1:30

Ὕκος π ḥ ḥ Πα

χ 76

π
q



ar - - - - - - - - take _____
 ye _____ of _____ the _____ Bod -
 - - - - y _____ the Bod - - - - - - -
 y the Bod - - - y of _____ Christ, _____ π q taste -
 the foun - - tain _____ of im - mor - - - tal -
 - - - i - - - ty. _____

χ
 π
 q