

Lenten Triodion

SUNDAY OF THE PUBLICAN AND PHARISEE

Kontakion (A)

Byzantine Chant Tone 4

Special Melody: *On this day Thou hast appeared*

Holy Transfiguration Monastery



Let us flee__ the Phar - i-see's con-keit-ed vaunt - ing;



let us learn__ the Pub - li - can's hu - mil - i - ty, and



cry with groans un - to the Sav - iour: Thou Who a - lone art



swift-ly rec - on-ciled, be gra - cious__ un-to us. _____

Lenten Triodion

SUNDAY OF THE PUBLICAN AND PHARISEE

Kontakion (B)

Byzantine Chant Tone 4

Special Melody: *On this day Thou hast appeared*

Harmony by Christopher Holwey

from the melody of Holy Transfiguration Monastery

Let us flee the Phar - i - see's con - ceit - ed vaunt - ing;

let us learn the Pub - li - can's hu - mil - i - ty, and

cry with groans un - to the Sav - iour: Thou Who a - lone art

swift - ly rec - on - ciled, be gra - cious un - to us.

Lenten Triodion

SUNDAY OF THE PRODIGAL SON

Kontakion (A)

Byzantine Chant Tone 3

Special Melody: *On this day the Virgin*

Holy Transfiguration Monastery

Ison
Fool-ish - ly I sprang a - way from Thy great fa - ther - ly
glo - ry, and dis - persed in wick - ed deeds
the rich - es that Thou didst give me. With the
Prod - i - gal I there - fore cry un - to Thee now:
I have sinned a - gainst Thee, O com - pas - sion - ate Fa - ther.
But re - ceive me in re - pent - ance; make
me as one of Thy hir - ed ser - vants, O Lord.

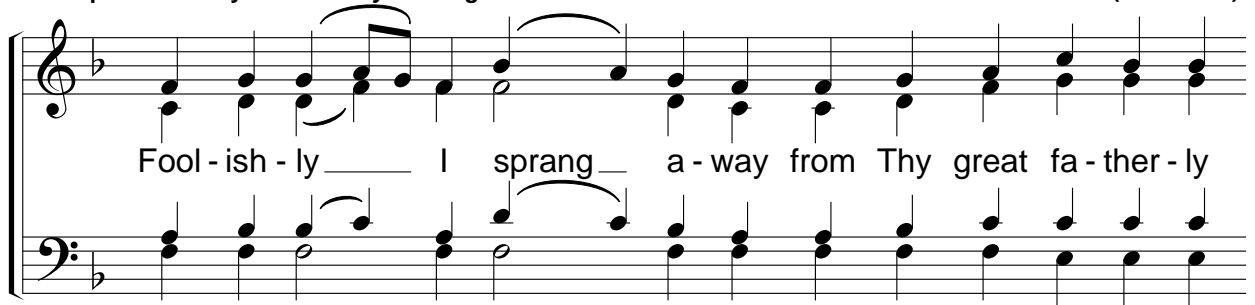
Lenten Triodion

SUNDAY OF THE PRODIGAL SON

Kontakion (B)

Byzantine Chant Tone 3
Special Melody: *On this day the Virgin*

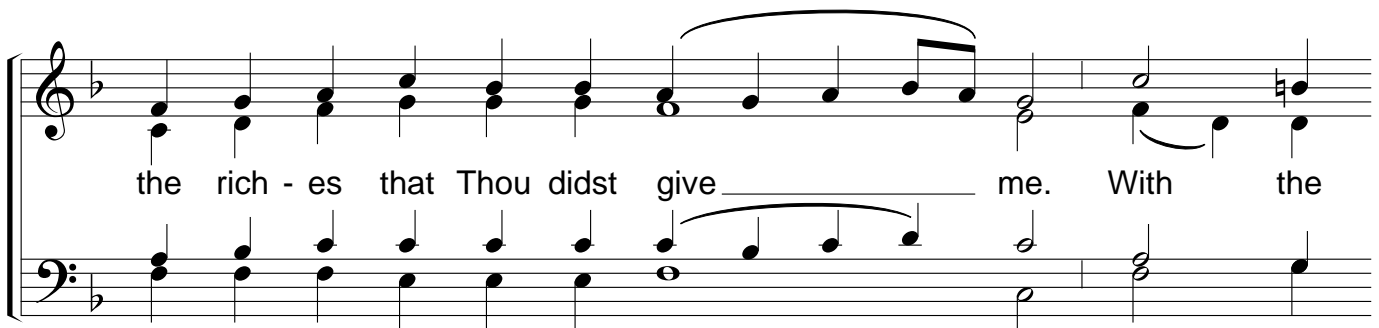
Melody from
Holy Transfiguration Monastery
Adapted by Christopher Holwey
from the music of Frederick Karam
(1926-1978)



Fool - ish - ly I sprang a - way from Thy great fa - ther - ly



glo - ry, and dis - persed in wick - ed deeds



the rich - es that Thou didst give me. With the



Prod - i - gal I there - fore cry un - to Thee now:

I have sinned a- gainst Thee, O com- pas- sion- ate Fa - ther.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff.

But re - ceive me in re - pent - ance; make

The second system of musical notation continues the vocal line and accompaniment. The lyrics are written below the treble staff.

me as one of Thy hir - ed ser - vants, O Lord.

The third system of musical notation concludes the piece with a final cadence. The lyrics are written below the treble staff.

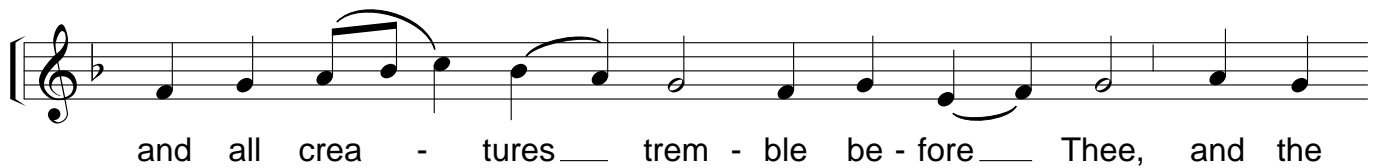
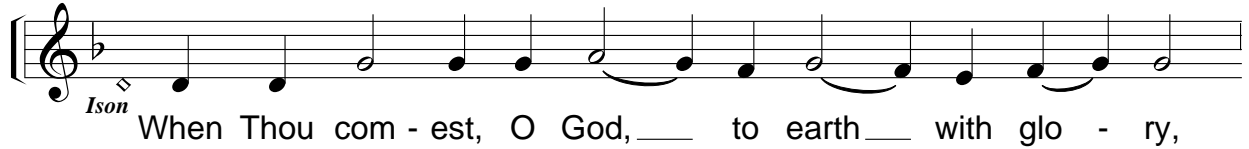
Lenten Triodion

SUNDAY OF THE LAST JUDGMENT (MEAT-FARE)

Kontakion (A)

Byzantine Chant - Tone 1

Adapted by Michael G. Farrow
from the music of Archpriest James Meena
(1924-1995)



Lenten Triodion

SUNDAY OF THE LAST JUDGMENT (MEAT-FARE)

Kontakion (B)

Byzantine Chant - Tone 1

Adapted by Michael G. Farrow
from the music of Archpriest James Meena
(1924-1995)

When Thou com - est, O God, to earth with glo - ry,

and all crea - tures trem - ble be - fore Thee, and the

riv - er of fire flow - eth be - fore the Al - tar, and the books are

o - pened and sins re - vealed, de - liv - er me then from that un -

quench - a - ble fire, _____ and make me wor - thy _____ to _____

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some longer note values. The lyrics are placed below the treble staff, with horizontal lines indicating the syllable placement.

rit.

stand at Thy right _____ hand, O right - eous Judge. _____

The second system of the musical score also consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature remains one flat. The tempo marking *rit.* (ritardando) is placed above the treble staff. The melody continues with quarter and eighth notes, ending with a final cadence. The lyrics are placed below the treble staff, with horizontal lines indicating the syllable placement.

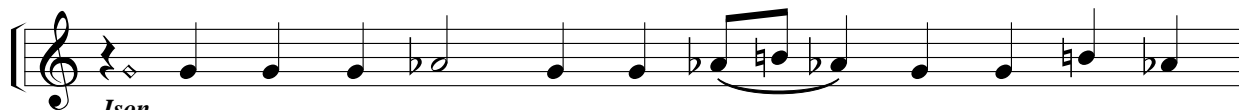
Lenten Triodion

FORGIVENESS SUNDAY (CHEESE-FARE)

Kontakion (A)

Byzantine Chant - Tone 6

Adapted by Michael G. Farrow
from the music of Archpriest James Meena
(1924-1995)

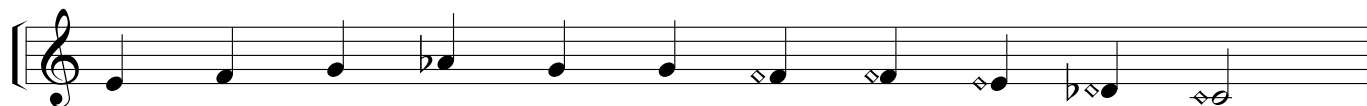


Ison

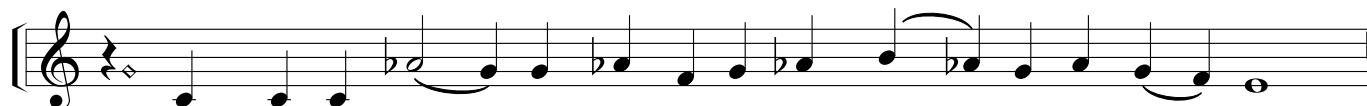
O Thou who guid - est to wis - dom and giv - est



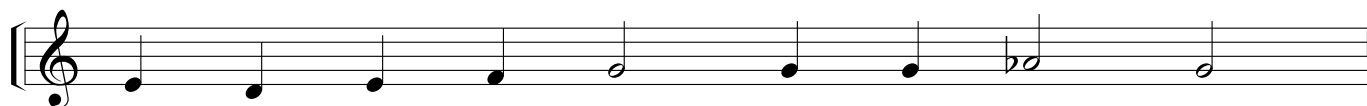
un - der - stand - ing and in - tel - li - gence, the In - struc - tor



of the ig - no - rant and Help - er of the poor,



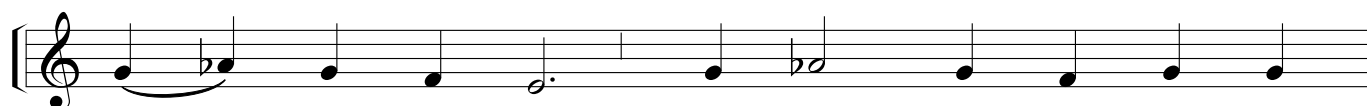
strength-en my heart__ and grant it un - der - stand - ing, O Mas - ter.



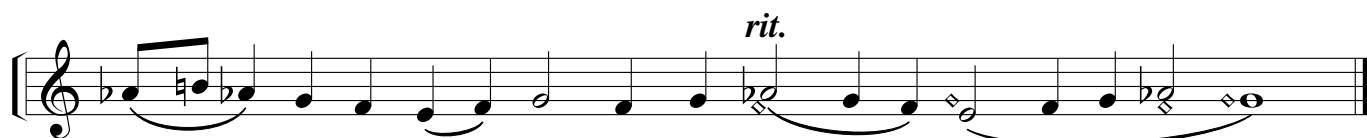
Give me word, O Word of the Fa - ther;



for be - hold, I shall not re - frain my lips from



cry - ing to Thee: O Mer - ci - ful One, have



mer - cy up - on__ me who am fal - en.

Lenten Triodion

FORGIVENESS SUNDAY (CHEESE-FARE)

Kontakion (B)

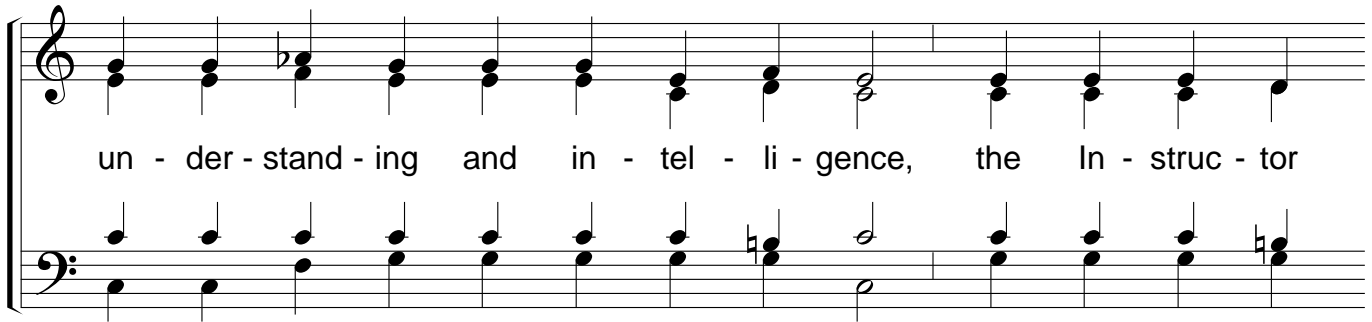
Adapted by Michael G. Farrow

from the music of Archpriest James Meena
(1924-1995)

Byzantine Chant - Tone 6



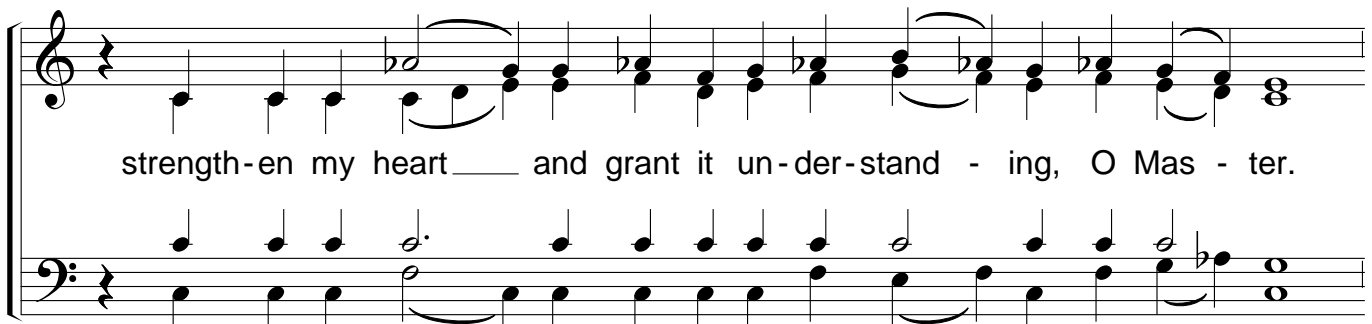
O Thou who guid - est to wis - dom and giv - est



un - der - stand - ing and in - tel - li - gence, the In - struc - tor



of the ig - no - rant and Help - er of the poor,



strength-en my heart and grant it un - der - stand - ing, O Mas - ter.

Give me word, O Word of the Fa - ther;

for be - hold, I shall not re - frain my lips from

cry - ing to Thee: O Mer - ci - ful One, have

rit.
mer - cy up-on me who am fal - en.

March 25

THE ANNUNCIATION OF THE MOST HOLY THEOTOKOS

Kontakion

(This hymn is also sung during the Akathist Hymn - Service)

Byzantine Chant, Tone 8
The Original Melody

Bishop Basil Essey

Ison

To thee, the Cham-pion Lea - der, do I of - fer thanks of

vic - to - ry, O The - o - to - kos, thou who hast de - liv - ered

me from ter - ror; but as thou that hast that pow - er in - vin - ci - ble,

O The - o - to - kos, thou a - lone can set me free:

from all forms of dan - ger free me and de - liv - er me,

that I may cry un - to thee: "Hail, O Bride with - out

Bride - - - groom."

March 25th

THE ANNUNCIATION OF THE MOST HOLY THEOTOKOS

Kontakion (C)

(This hymn is also sung during the Akathist Hymn - Service)

Version 2

Based on Byzantine Tone 8
Special (Original) Melody

Arranged by Dr. Frederick Karam
(1926-1978)

To thee, our cap - tain Queen of war, the bat - tle

tro - phies won, thy peo - ple res - cued

by thine aid from per - il, ded - i -

cate as our off - 'ring of thanks - giv - ing,

O The - o - to - kos, as thou hast might which none by

war can o - ver - come, from all forms of

dan - ger hast thou de - liv - ered me, that I may cry un - to

thee: Hail, O vir - gin, un - wed - ded bride.

March 25th

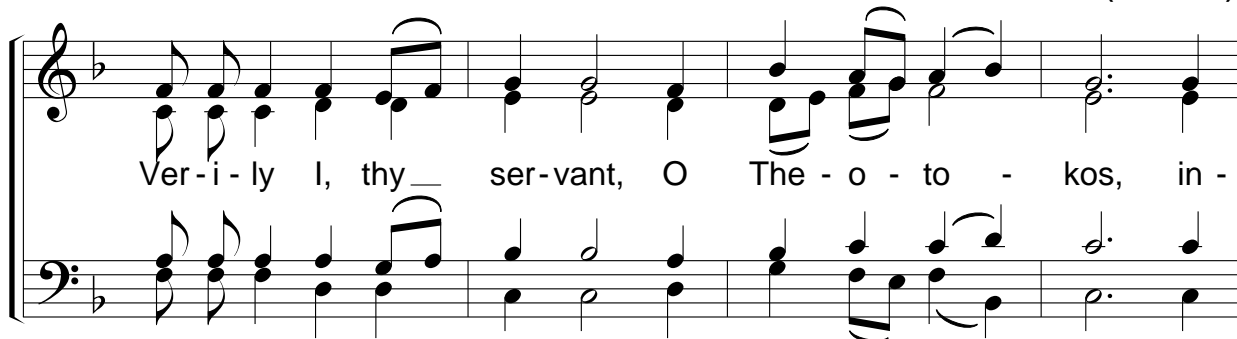
THE ANNUNCIATION OF THE MOST HOLY THEOTOKOS

Kontakion


(This hymn is also sung during the Akathist Hymn - Service)

Tone 8 - Syro-Byzantine Melody
Andante, with great warmth

Arranged by Archpriest James C. Meena
(1924-1995)



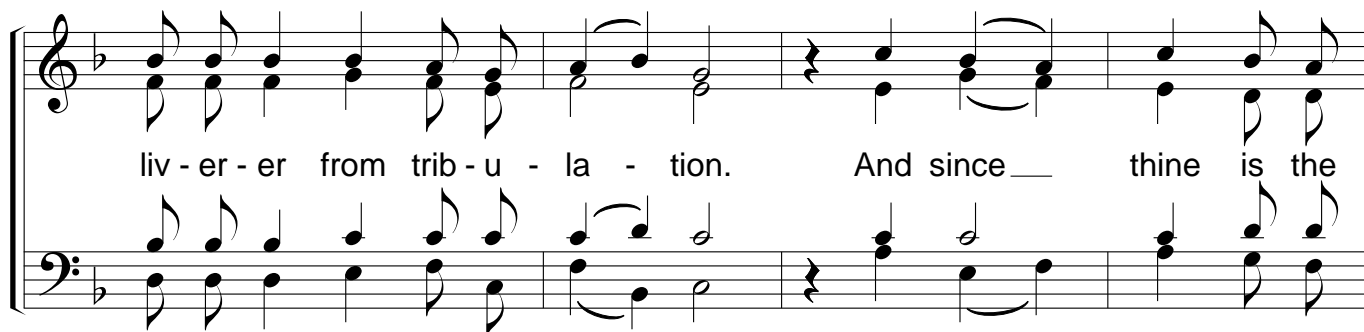
Ver-i - ly I, thy ser-vant, O The - o - to - kos, in -



scribe un - to thee the ban - ners of con-quest, O de -



fend-ing sol - dier. I of - fer thanks to thee as a de -



liv - er - er from trib - u - la - tion. And since thine is the

(un-)
might un-con-q'ra - ble, de - liv - er me, O de - liv-er me from op-

pres - sion that I may sing un - to

thee: Re - joice, O Bride with - out Bride - groom.

Lenten Triodion

THE AKATHIST HYMN

Troparion

Byzantine Chant - Tone 3

Bishop Basil Essey

Ison
Awed by the beau - ty of thy vir -
gin - i - ty, and the ex - ceed - ing ra -
diance of thy pu - ri - ty, Ga - bri - el stood a -
mazed and cried to thee, O Moth - er of God:
"What praise may I of - fer thee that is wor - thy of
thy beau - ty? By what name shall I call thee?
I am lost and be - wil - dered; but I shall greet thee
as I was com - mand - ed: 'Hail, thou that
art full of grace.'"

Lenten Triodion

FIRST SUNDAY OF GREAT LENT: SUNDAY OF ORTHODOXY

Troparion (A)*

Byzantine Chant - Tone 2
(The A's may all be flatted)

Adapted by Michael G. Farrow
from the music of Anonymous

Ison
Thy pure im - age do we ven - er - ate, O Good

One, ask - ing for - give - ness of our sins, O Christ our

God; for by thine own good will thou didst as - cend the

cross in thy bod - y to save thy crea - tures

from the bond - age of the en - e - my. Where - fore, with

thank - ful - ness we cry a - loud to thee: Thou hast ver - i - ly

filled all with joy since thou didst come, O

Sav - ior, to save the world.

**To be sung August 16th in honor of the Portrait of Christ, Not Made by Hands, known as the venerable Kerchief, from the City of Raha (Ufa) to Constantinople.*

Lenten Triodion

FIRST SUNDAY OF GREAT LENT: SUNDAY OF ORTHODOXY

Troparion (B)*

Byzantine Chant - Tone 2
(The B's may be flatted)

Adapted by Michael G. Farrow
from the music of Anonymous



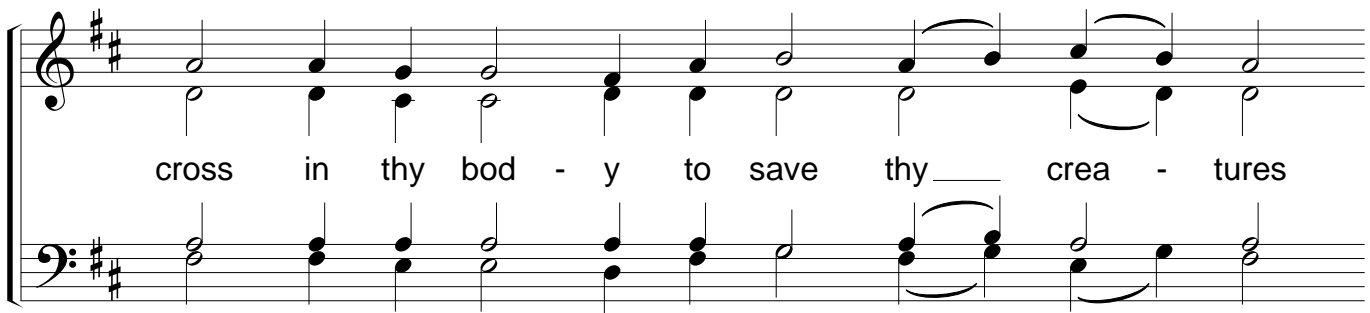
Thy pure im-age do we ven-er-ate, O Good



One, ask-ing for-give-ness of our sins, O Christ our



God; for by thine own good will thou didst as-cend the



cross in thy bod-y to save thy crea-tures

from the bond-age of the en - e - my. Where-fore, with

thank - ful - ness we cry a - loud to thee: Thou hast ver - i - ly

filled all with joy since thou didst come, O

Sav - ior, to save the world.

*To be sung Aug 16 in honor of the Portrait of Christ, Not Made by Hands, known as the venerable Kerchief, from the City of Raha (Urfa) to Constantinople.

The First Sunday of Great Lent

(The Sunday of Orthodoxy)

Troparion*

Basil Kazan

(1915 - 2001)

Adapted by

Christopher Holwey

Byzantine Tone 2

Ison Thy pure image do we venerate, O
good One, asking forgiveness of our
sins, O Christ our God; for by thine own
will thou didst ascend the Cross in thy
body, to save thy creatures from the bondage of the
enemies. Thou hast verily
filled all with joy, since thou didst
come, O our Saviour, to save the world.

**Also to be sung August 16th in honor of the Portrait of Christ, Not Made by Hands, known as the venerable Kerchief, from the City of Raha (Urfa) to Constantinople.*

LITURGY OF ST. BASIL THE GREAT

Hymn to the Theotokos

Byzantine Chant - Tone 8
Sung freely

Christopher Holwey



All cre-a-tion re-joic-eth in thee, O thou who art full of grace:



the an-gel - ic hosts, and the race of men,



O hal-lowed-Tem - ple and su-per-sen-su-al Par-a-dise,



glo - ry of Vir - gins, of whom God was in-car - nate



and be-came a lit-tle child, e-ven our God who



is be-fore all the a - ges; for he made thy womb a throne, and thy



bod - y more spa - cious than the heav - ens.



All cre-a - tion, re-joic - eth in thee, O



thou who art full of grace: glo - ry to thee.

THE FEAST OF ST. BASIL (January 1st),
THE SUNDAYS OF LENT, and THE LITURGY OF ST. BASIL

Hymn to the Theotokos (B)

Based on Byzantine Chant - Tone 8

Arranged by Frederick Karam
(1926-1978) (revised)

Moderato

All cre - a - tion re - joic - es in thee, O

thou who art full of grace, both in the

hi-er-ar-chy of the an - gels and the gen-er - a - tions of men.

Thou art a hal-owed tem - ple and the glo - ry of vir-gins,
Oo

Tenor & Bass: Sing the "Oo" quietly like an ison

where-in God was made flesh and be - came a lit - tle child,
 Oo _____ (Oo.)

(All 4 parts sing text)

who is our God _____ from e - ter - ni - ty.

Alla Marcia

f For He _____ made thy _____ womb His throne, _____ and more

spa - cious than _____ the heav'ns He made thy bod - y.

re - joic

All cre - a - tion re - joic

es, re - joic - es in thee.

es, re - joic - es in thee.

re - joic - es in thee.

All cre - a - tion re - joic - es in thee, O

rit. *Slower* *p*

All cre - a - tion

thou who art (art) full of (of) grace,

p Thou

thou, O thou who art

f

This system contains the first two lines of the hymn. It features a treble and bass clef with a key signature of two flats. The music is marked with a forte (*f*) dynamic. The lyrics are: "thou, O thou who art".

(of) full of grace. Glo - ry to thee!

p Slower

This system contains the third and fourth lines of the hymn. It features a treble and bass clef with a key signature of two flats. The music is marked with a piano (*p*) dynamic and a "Slower" tempo instruction. The lyrics are: "(of) full of grace. Glo - ry to thee!".

Alternate ending

Glo - ry to thee!

This system contains the alternate ending of the hymn. It features a treble and bass clef with a key signature of two flats. The lyrics are: "Glo - ry to thee!".

The Divine Liturgy of St. Basil the Great

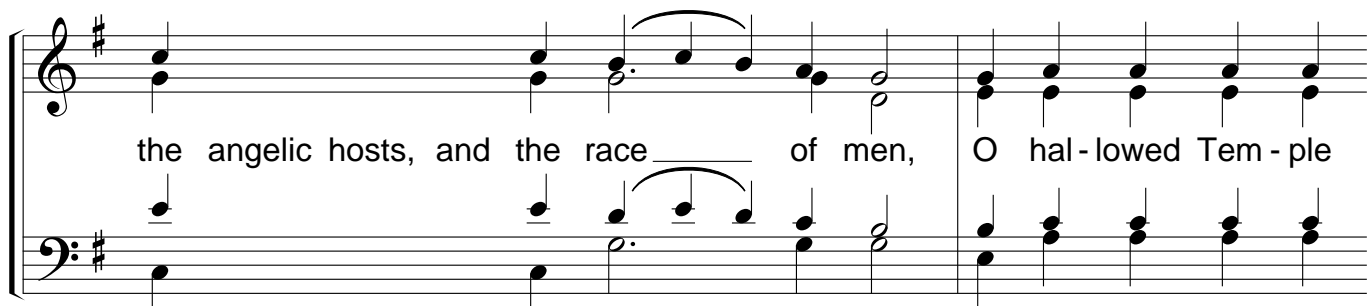
All Creation Rejoiceth

Antiochian translation

Kievan Chant
Boris Ledkovsky (1894-1975)
Adapted by Christopher Holwey



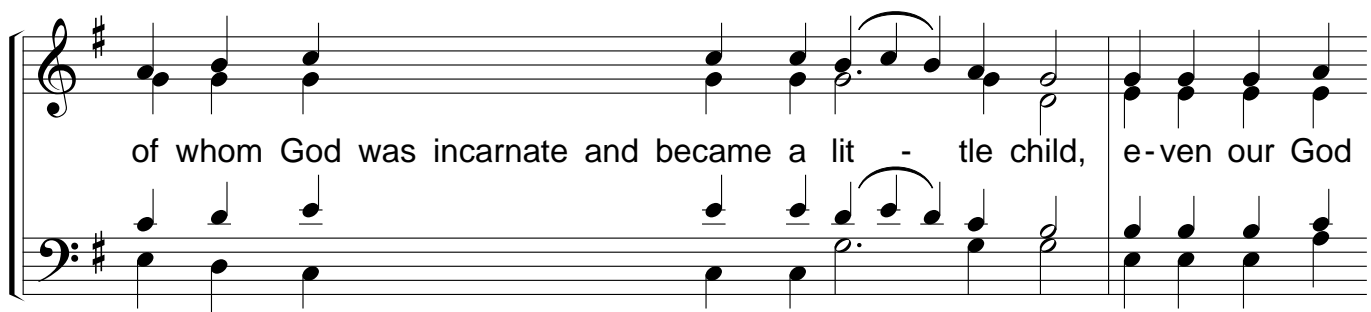
All cre - a - tion re - joic - eth in thee, O full of grace.



the angelic hosts, and the race of men, O hal - lowed Tem - ple



and su - per - sen - su - al Par - a - dise, glo - ry of vir - gins,

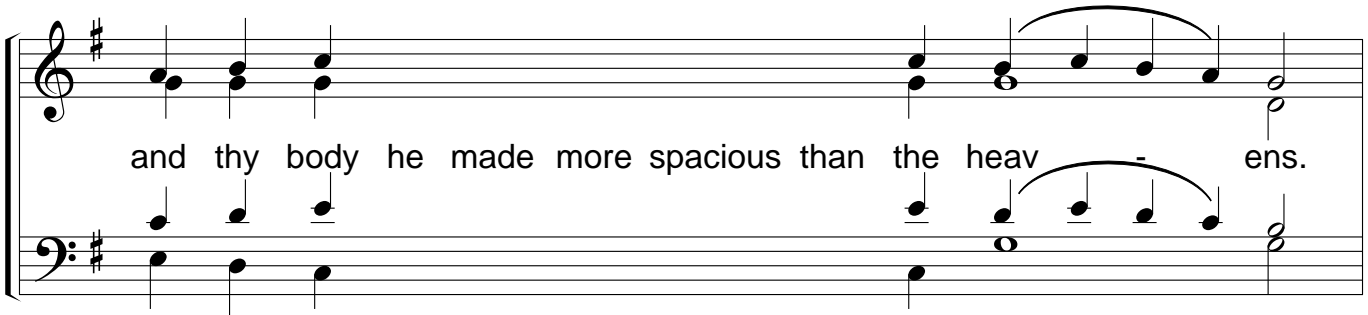


of whom God was incarnate and became a lit - tle child, e - ven our God

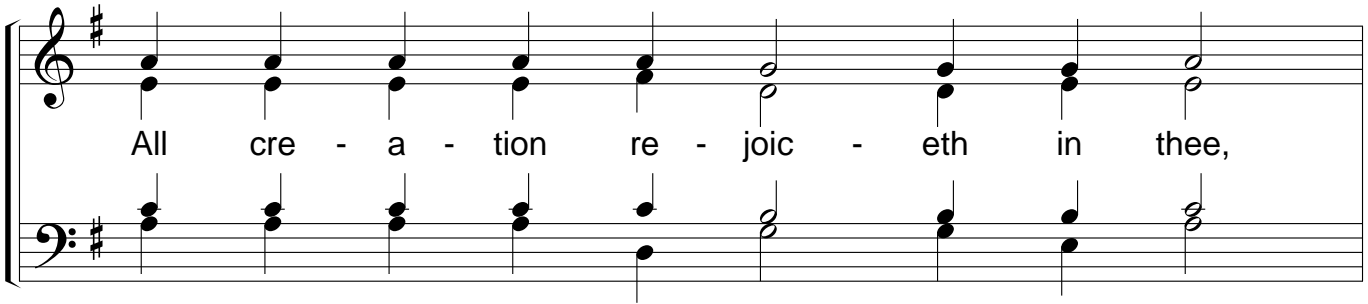


who was be - fore the a - ges; for he made thy womb a throne,

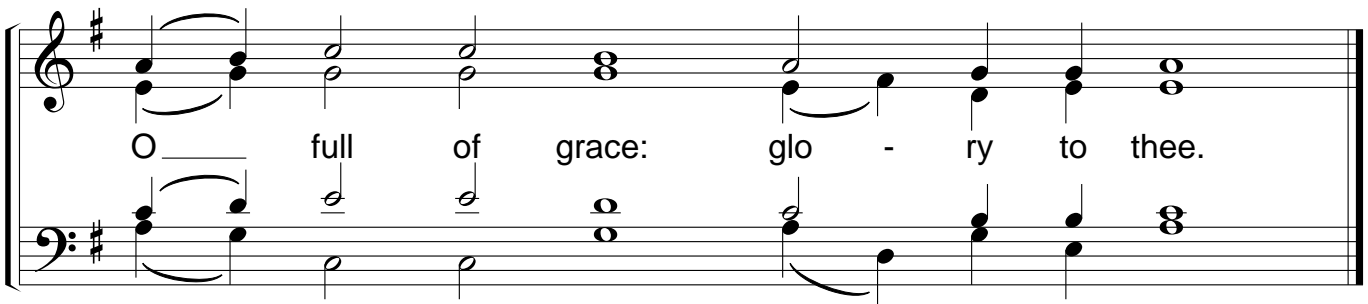
Divine Liturgy of St. Basil the Great - All of Creation Rejoices - 2



and thy body he made more spacious than the heavens.



All cre - a - tion re - joic - eth in thee,



O full of grace: glo - ry to thee.

Who Is So Great A God

(To be sung at the Vesper Service on the evening of
the Sunday of Orthodoxy, Pascha [Agape Vespers], and Pentecost.)

Byzantine Chant, Tone 7

Traditional

Who is so great a God as our God;

6

Thou art the God who work - est won - - - ders.

VERSE 1: Thou hast made thy power known among the peoples;
with thine arm hast thou redeemed thy people.

VERSE 2: And I said: Now have I made a beginning;
this change hath been wrought by the right hand of the Most High.

VERSE 3: I remembered the works of the Lord;
for I will remember thy wonders from the beginning.

11 *Last time*

Who is so great a God as our God;

16

Thou art the God who work - est won - ders.

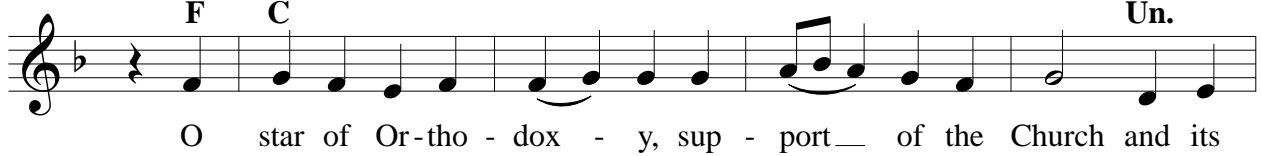
Lenten Triodion
(Sung on the 2nd Sunday of Lent and November 14th)

Gregory Palamas, Archbishop of Thessalonica
Apolytikion

Byzantine Chant Tone 8/Plagal Fourth Mode

Rassem El Massih

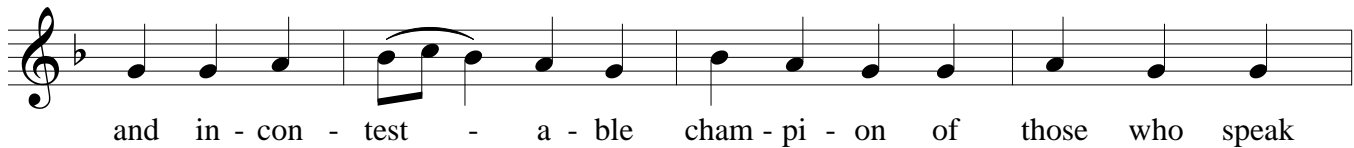
Un.



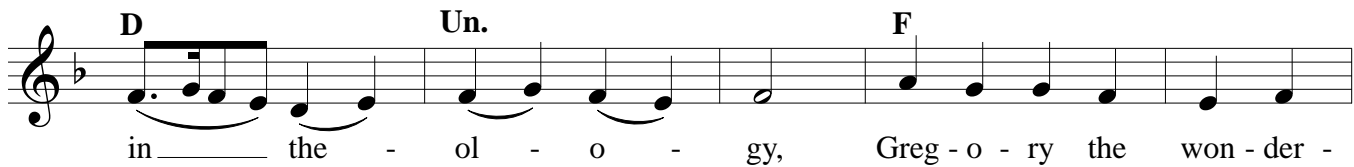
O star of Or-tho - dox - y, sup - port of the Church and its



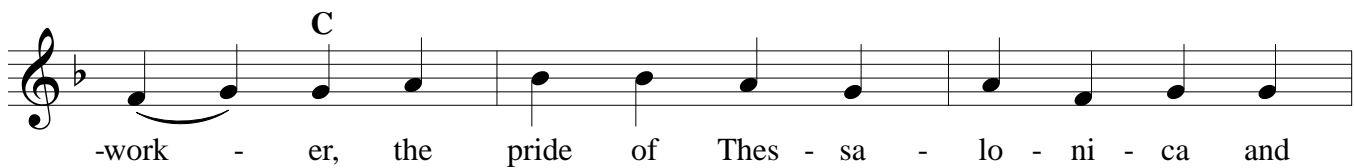
teach - er, O come - li - ness of as - cet - ics



and in - con - test - a - ble cham - pi - on of those who speak



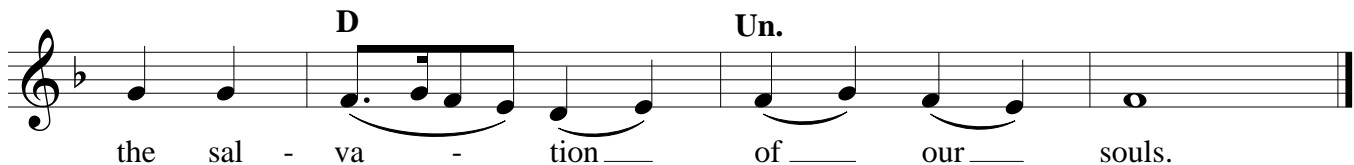
in the - ol - o - gy, Greg - o - ry the won - der -



-work - er, the pride of Thes - sa - lo - ni - ca and



preach - er of grace, im - plore thou con - stant - ly for



the sal - va - tion of our souls.

Lenten Triodion

SECOND SUNDAY OF GREAT LENT: ST. GREGORY PALAMAS

Troparion (B)

Based on Byzantine Chant - Tone 8

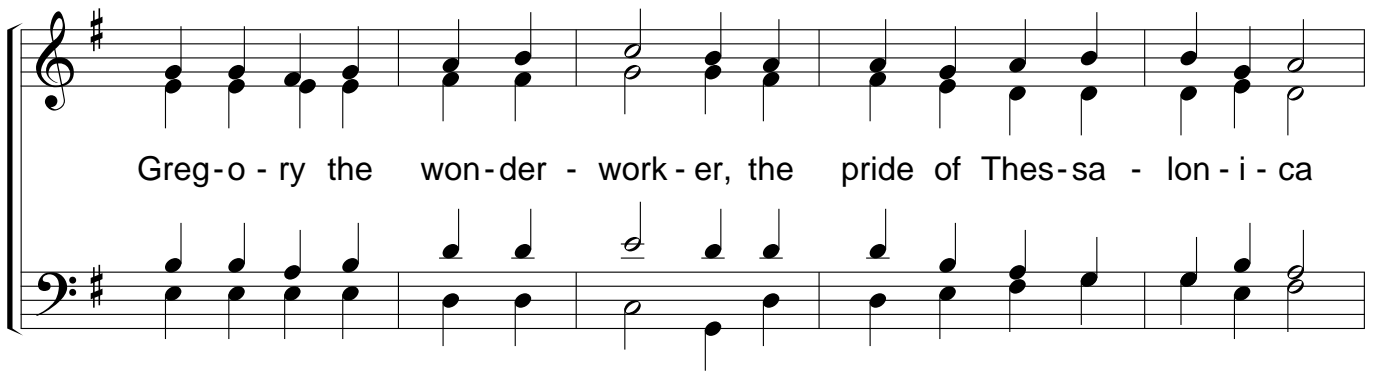
Adapted by Christopher Holwey
from the music of Frederick Karam (1926-1978)

O star of Or-tho - dox - y, sup - port of the Church and its

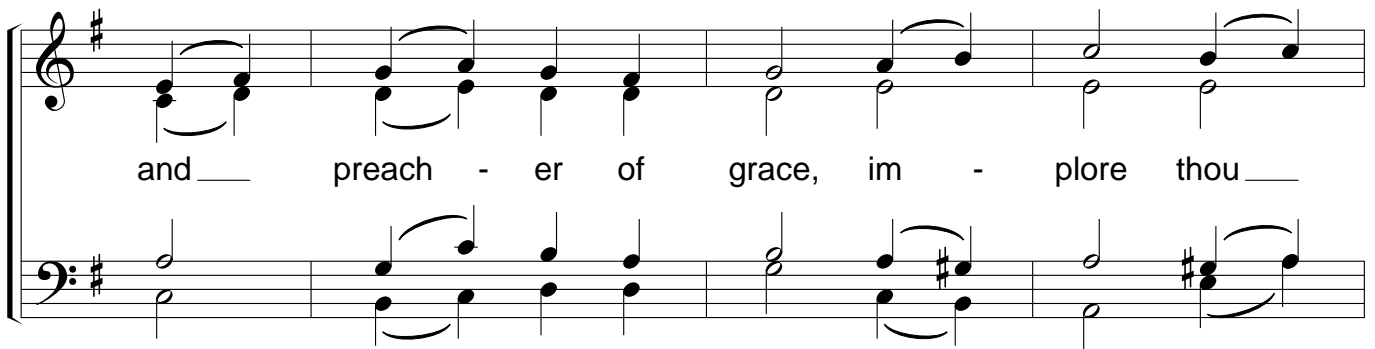
teach - er, O come - li - ness of as - cet - ics, and

in - con - test - a - ble cham - pi - on of

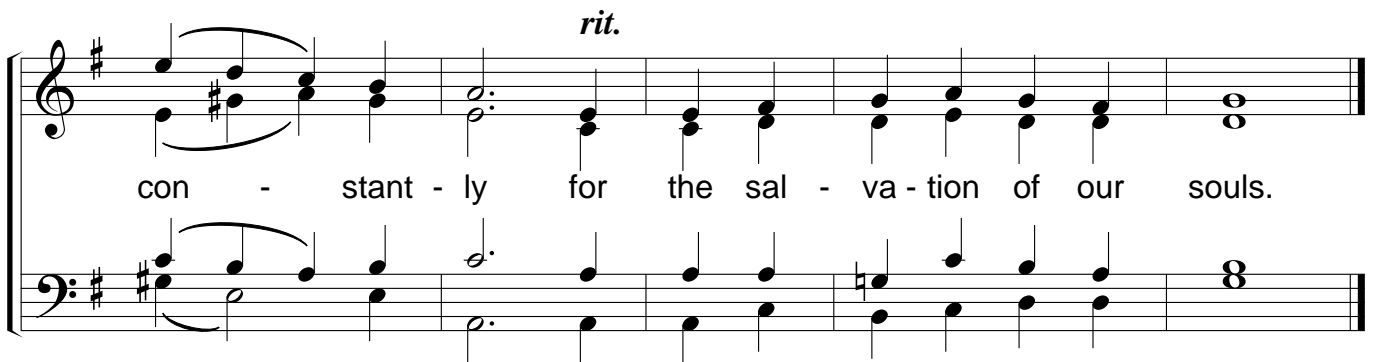
those who speak in the - ol - o - gy,



Greg-o - ry the won-der - work - er, the pride of Thes-sa - lon - i - ca



and preach - er of grace, im - plore thou



rit.
con - stant - ly for the sal - va - tion of our souls.

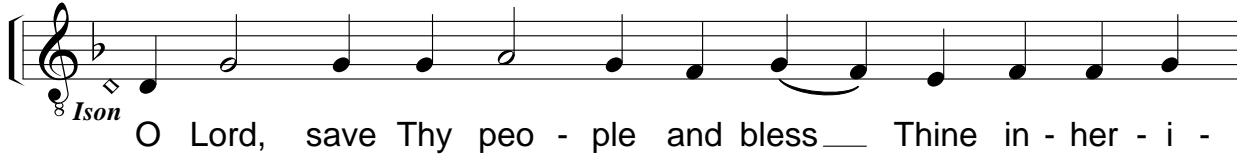
September 14th

THE ELEVATION OF THE CROSS

Troparion (A)

(Also sung on the 3rd Sunday of Great Lent)

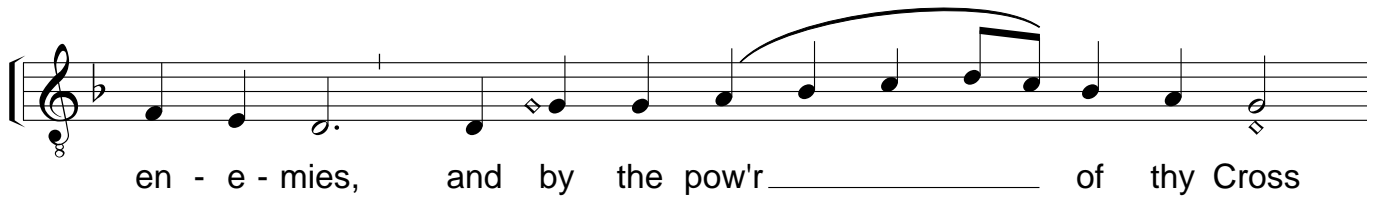
Byzantine Chant Tone 1



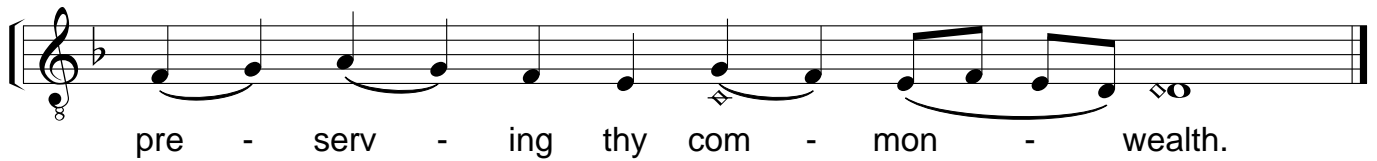
O Lord, save Thy peo - ple and bless___ Thine in - her - i -



tance, grant - ing to Thy peo - ple vic - t'ry o - ver all their

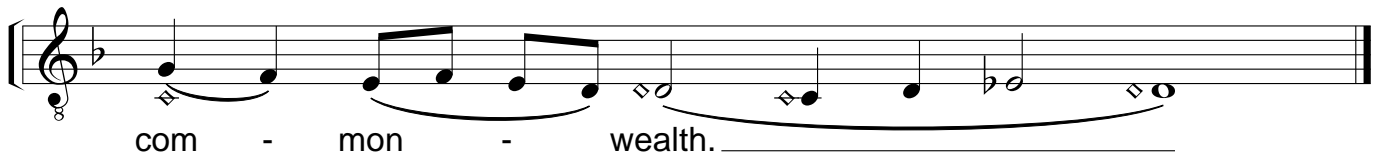


en - e - mies, and by the pow'r_____ of thy Cross



pre - serv - ing thy com - mon - wealth.

Final Ending



com - mon - wealth.

September 14th

THE ELEVATION OF THE CROSS

Troparion (B)

Byzantine Tone 1

Arranged by Frederick Karam (1926-1978)

Adapted by Michael G. Farrow

Allegretto ♩ = 104

O Lord, save Thy peo - ple and bless__ Thine in - her - i -

tance, grant - ing to Thy peo - ple vic - t'ry o - ver all their

en - e - mies, and by the pow'r__ of thy Cross

pre - serv - ing thy com - mon - wealth.

Lenten Triodion

FOURTH SUNDAY OF GREAT LENT: ST. JOHN OF THE LADDER

Troparion (A)

Byzantine Chant - Tone 8

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

The musical score is written on six staves of music in a single system. The key signature has one flat (B-flat) and the time signature is 4/4. The melody is written in a soprano clef. The lyrics are written below the notes. There are diamond-shaped ornaments (neumes) placed above certain notes. The word "Ison" is written below the first note of the first staff. The word "rit." is written above the notes of the sixth staff.

Ison The bar - ren wil - der - ness thou didst make fer - tile with the
streams__ of thy tears; and by thy deep sigh - ing__ thou hast
giv - en fruit through thy strug - gles a hun - dred - fold. Ac - cord - ing - ly thou
hast be - come a star for the u - ni - verse, spark - ling with
mir - a - cles. There - fore, O right - eous Fa - ther John,
rit.
in - ter - cede with Christ__ God to__ save__ our__ souls.

Lenten Triodion

FOURTH SUNDAY OF GREAT LENT: ST. JOHN OF THE LADDER

Troparion (B)

Based on Byzantine Chant - Tone 8

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

The bar - ren wil - der - ness thou didst make fer - tile with the

streams of thy tears; and by thy deep sigh - ing thou hast

giv - en fruit through thy strug - gles a hun - dred - fold. Ac - cord - ing - ly thou

hast be - come a star for the u - ni - verse, spark - ling with

mir - a - cles. There-fore, O right - eous Fa - ther John,

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "mir - a - cles. There-fore, O right - eous Fa - ther John,". The music features a mix of quarter and eighth notes, with some rests and ties.

rit.

in - ter - cede with Christ__ God to__ save__ our__ souls.

The second system of the musical score continues from the first. It also consists of two staves, treble and bass clefs. The key signature remains one sharp. The tempo marking *rit.* (ritardando) is placed above the first staff. The lyrics are: "in - ter - cede with Christ__ God to__ save__ our__ souls.". The music continues with a similar melodic and harmonic style, ending with a double bar line.

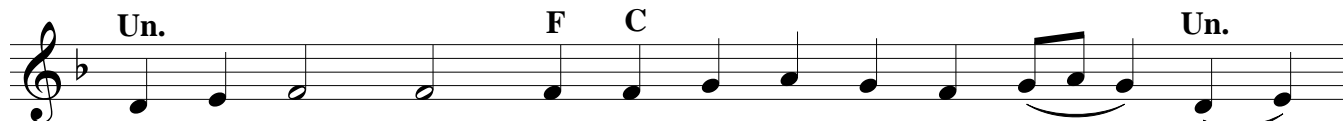
Lenten Triodion
(Sung on the 5th Sunday of Lent and April 1st)
Our Righteous Mother Mary of Egypt
Apolytikion

Christopher Holwey
Deacon John El Massih

Byzantine Chant Tone 8/Plagal Fourth Mode



Through thee the di - vine like - ness was se - cure - ly pre - served, O



Moth - er Mar - y; for thou didst car - ry the cross___ and___



fol - low___ Christ. By ex - am - ple and pre - cept thou didst teach us



to ig - nore the bod - y be - cause it is per - ish - a - ble,



and to at - tend to the con - cerns of th un - dy - ing___ soul.



There - fore, doth thy soul re - jice___ with th an - gels.

Lenten Triodion

FIFTH SUNDAY OF GREAT LENT: ST. MARY OF EGYPT

Troparion (B)

Based on Byzantine Chant - Tone 8

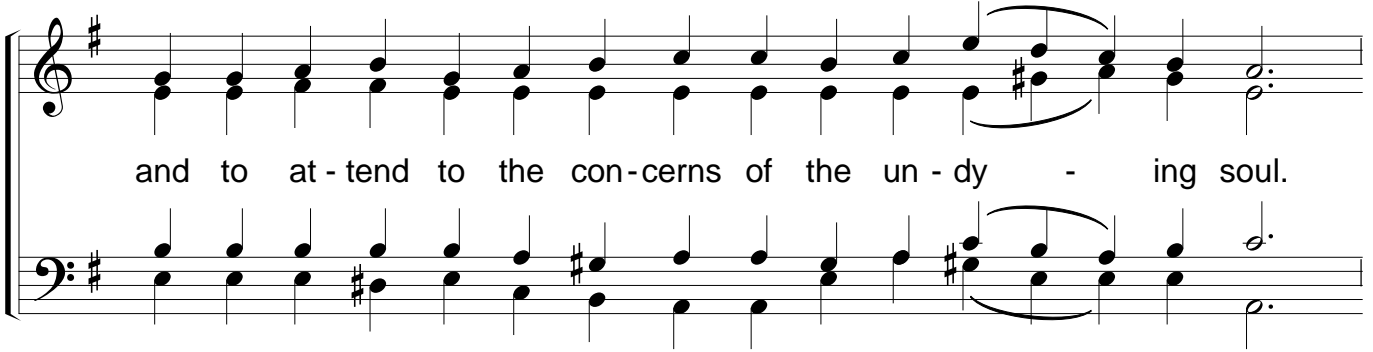
Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

Through thee the di-vine__ like-ness was se-secure - ly pre-served,

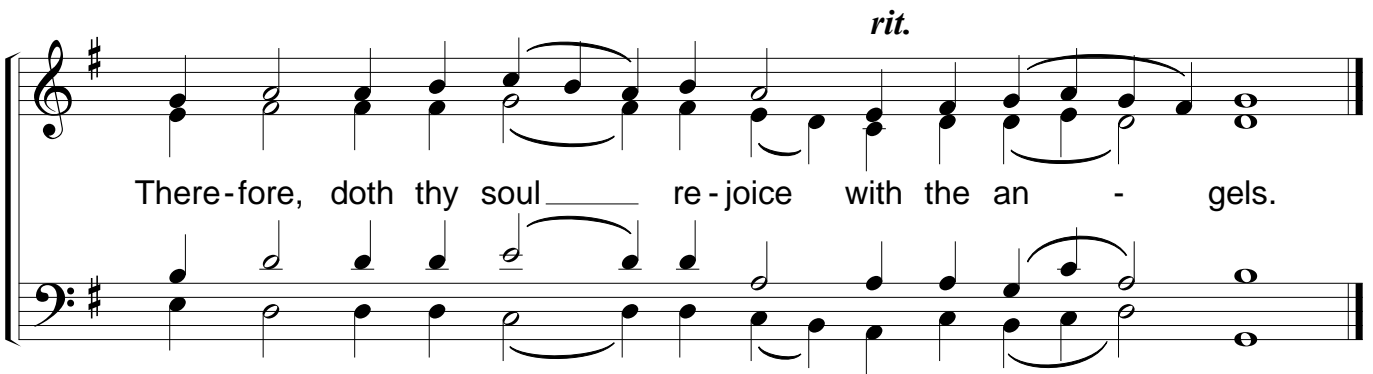
O__ Moth-er Ma - ry; for thou didst car - ry the cross__ and

fol - low__ Christ. By ex - am - ple and pre-cept thou didst teach us

to ig - nore the bod - y be-cause it is per - ish - a - ble,



and to at - tend to the con - cerns of the un - dy - ing soul.



rit.
There - fore, doth thy soul re - joice with the an - gels.

Lenten Triodion

5th SATURDAY OF GREAT LENT

(Also sung at the Akathist on the 5th Friday only!)

Troparion

Byzantine Chant, Tone 8
The Original Melody

Bishop Basil Essey

With my-stic ap-pre - hen - sion of the di-vine com -
mand - ment, the Bo-di-less An - gel quick-ly ap - peared
in the house of Jo - seph, and said to the un -
wed Vir - gin: Lo, He who in His des-cent did
bow the hea-vens is housed un - changed and whole in
thee; as I be - hold Him in thy womb ta-king on the
form of a ser - vant, I mar - vel and cry un - to thee:
Hail, O Bride with-out Bride - groom.