

Lenten Triodion

SUNDAY OF THE PUBLICAN AND PHARISEE

Kontakion (A)

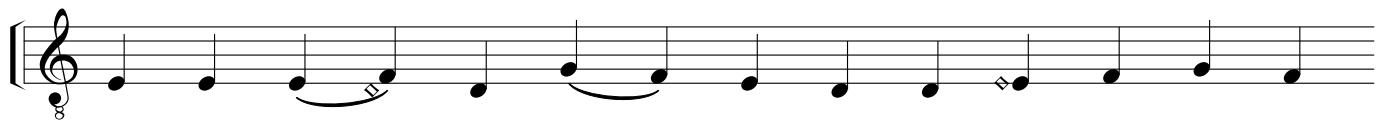
Byzantine Chant Tone 4

Special Melody: *On this day Thou hast appeared*

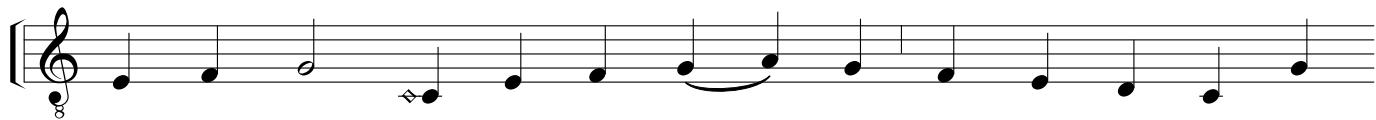
Holy Transfiguration Monastery



Let us flee__ the Phar - i-see's con-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 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 - per sed ____ 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 - per sed 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:

Musical notation for the first part of the Kontakion. The music is in G minor (indicated by a 'b' symbol). The vocal line starts with a series of eighth-note chords, followed by a melodic line with a sustained note and a sixteenth-note flourish. The lyrics are: "I have sinned a-gainst Thee, O com-pas-sion-ate Fa - ther."

Musical notation for the second part of the Kontakion. The music continues in G minor. The vocal line includes a melodic line with sustained notes and a sixteenth-note flourish. The lyrics are: "But re - ceive me in re - pent - ance; make

Musical notation for the final part of the Kontakion. The music shifts to G major (indicated by a 'b' symbol above the staff). The vocal line concludes with a melodic line featuring sustained notes and a sixteenth-note flourish. The lyrics are: "me as one of Thy hir-ed ser-vants, O Lord."

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)

A musical score for the first line of the Kontakion. It features a single staff in G clef, common time. The melody begins with a half note followed by quarter notes. The lyrics are: "When Thou com - est, O God, to earth with glo - ry,". A small diamond-shaped mark labeled "Ison" is placed above the first note.

A musical score for the second line of the Kontakion. It features a single staff in G clef, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "and all crea - tures trem - ble be - fore Thee, and the".

A musical score for the third line of the Kontakion. It features a single staff in G clef, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "riv - er of fire flow - eth be - fore the Al - tar, and the books are".

A musical score for the fourth line of the Kontakion. It features a single staff in G clef, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "o - pened and sins re - vealed, de - liv - er me then from that un -".

A musical score for the fifth line of the Kontakion. It features a single staff in G clef, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "quench-a - ble fire, and make me wor - thy to".

rit.

A musical score for the sixth line of the Kontakion. It features a single staff in G clef, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "stand at Thy right hand, O right - eous Judge.".

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,

Musical notation for the second line of the Kontakion. The treble staff features a prominent eighth-note cluster at the beginning. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

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

Musical notation for the third line of the Kontakion. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff continues to provide harmonic foundation.

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

Musical notation for the fourth line of the Kontakion. The treble staff features a continuous eighth-note pattern. The bass staff supports the melody with sustained notes and eighth-note chords.

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

SUNDAY OF THE LAST JUDGMENT- Kontakion (B) - 2

Musical notation for the first part of the Kontakion. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are: "quench-a-ble fire, _____ and make me wor-thy to _____". The music concludes with a fermata over the bass note.

rit.

Musical notation for the second part of the Kontakion, starting with a ritardando (rit.). The top staff begins with a quarter note followed by eighth notes. The bottom staff continues with eighth notes. The lyrics are: "stand at Thy right-hand, O right-eous Judge. _____". The music concludes with a fermata over the bass note.

Lenten Triodion

FORGIVENESS SUNDAY (CHEESE-FARE)

Kontakion (A)

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

Byzantine Chant - Tone 6

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 - strain my lips from
cry - ing to Thee: O Mer - ci - ful One, have
mer - cy up - on me who am fal - en.

rit.

Lenten Triodion

FORGIVENESS SUNDAY (CHEESE-FARE)

Kontakion (B)

Byzantine Chant - Tone 6

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

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

The Original Melody

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)

Musical notation for the first line of the Kontakion. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter notes and eighth notes with various rests and slurs. The lyrics are: "To thee, our cap - tain Queen_ of_ war, the bat-tle".

Musical notation for the second line of the Kontakion. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter notes and eighth notes with various rests and slurs. The lyrics are: "tro - phies ____ won, thy peo - ple res - cued". The word "phies" is followed by a bracket and "-phies".

Musical notation for the third line of the Kontakion. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter notes and eighth notes with various rests and slurs. The lyrics are: "by thine aid _____ from per - il, ded - i -".

Musical notation for the fourth line of the Kontakion. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter notes and eighth notes with various rests and slurs. The lyrics are: "cate as our off - 'ring of thanks - giv - ing,".

FEAST OF ANNUNCIATION - Kontakion (B) - Karam - 2

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)

Musical notation for the first line of the Kontakion. The music is in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are: "Ver-i-ly I, thy ser-vant, O The-o-to-kos, in -". The melody features eighth and sixteenth note patterns with various slurs and grace notes.

Musical notation for the second line of the Kontakion. The music continues in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are: "scribe un - to thee the ban - ners of con-quest, O de -". The melody includes sustained notes and eighth-note chords.

Musical notation for the third line of the Kontakion. The music continues in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are: "fend-ing sol - dier. I of - fer thanks to thee as a de -". The melody features eighth and sixteenth notes with slurs and grace notes.

Musical notation for the fourth line of the Kontakion. The music continues in G minor, common time. The vocal line consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are: "liv - er - er from trib - u - la - tion. And since thine is the". The melody includes sustained notes and eighth-note chords.

FEAST OF ANNUNCIATION - Kontakion (B) - 2

Sheet music for the Kontakion (B) of the Feast of Annunciation, featuring three staves of music with corresponding lyrics.

The music is in G clef (treble), B clef (bass), and F clef (bass). The key signature is one flat (B-flat).

Staff 1:

- Lyrics: might un-con-q'ra - ble, de - liv - er me, O de - liv-er me from op-
- Accompaniment: The bass staff provides harmonic support with sustained notes and chords.

Staff 2:

- Lyrics: pres - sion that I may sing un - to
- Accompaniment: The bass staff provides harmonic support with sustained notes and chords.

Staff 3:

- Lyrics: thee: Re - joice, O Bride with - out Bride - groom.
- Accompaniment: The bass staff provides harmonic support with sustained notes and chords.

A small superscript '3' is located below the third staff, likely indicating a repeat or measure number.

Lenten Triodion

THE AKATHIST HYMN

Troparion

Byzantine Chant - Tone 3

Bishop Basil Essey

The musical notation consists of eight staves of music in G major, common time, with a treble clef. The notes are represented by black dots on the lines and spaces of the staff. The lyrics are written below each staff. The first staff begins with the word "Awed" and includes a label "Ison" under the first note. The music features various rhythmic patterns, including eighth and sixteenth notes, and several melodic phrases marked with curved lines. The lyrics describe the awe inspired by the beauty and exceeding greatness of the Virgin, the prostration of Gabriel, and the speaker's desire to praise and greet the Mother of God.

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 flattened)

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 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.

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



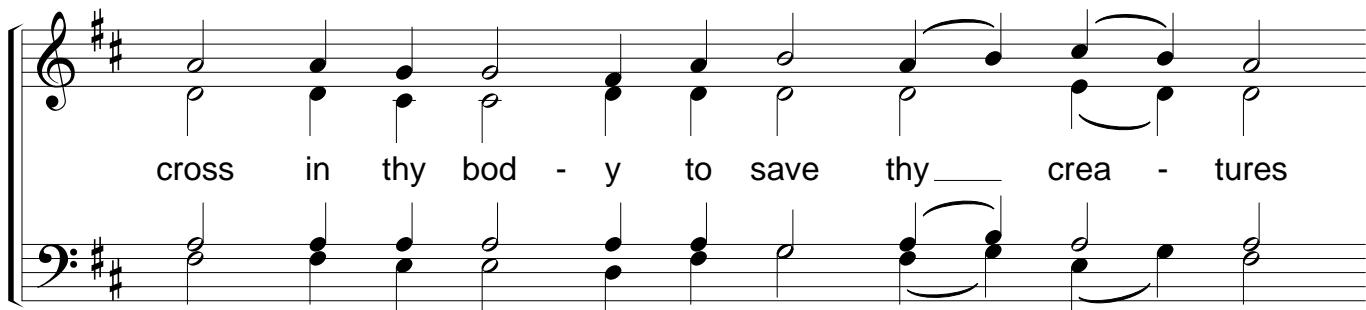
Thy pure im-age do we ven-er-ate, O Good _____



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

*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 creation rejoiceth in thee, O thou who art full of grace:
the angelic hosts, and the race of men,
O hal-lowed-Temple 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 crea-tion, rejoiceth 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
Moderato

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

All creation rejoices 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-lowed 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 _____

(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.

ST. BASIL & SUNDAYS IN LENT - Hymn to the Theotokos - 3

Musical score for the first section of the hymn. The key signature is one flat (B-flat). The music consists of two staves: treble and bass. The lyrics are:

All cre - a - tion re - joic - es in thee.

The bass staff has a measure of rests followed by a measure in 3/2 time. The treble staff has a measure in 3/2 time followed by a measure in 2/2 time.

Musical score for the second section of the hymn. The key signature changes to no sharps or flats. The lyrics are:

es, _____ re - joic - es in thee.
es, re - joic - es in thee.
re - joic - es in thee.

The bass staff has a measure of rests followed by a measure in 3/2 time. The treble staff has a measure in 3/2 time followed by a measure in 2/2 time.

Musical score for the third section of the hymn. The key signature is one flat (B-flat). The lyrics are:

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

A dynamic marking "rit." (ritardando) is placed above the treble staff, and "Slower" is written above the bass staff. The bass staff has a measure of rests followed by a measure in 3/2 time. The treble staff has a measure in 3/2 time followed by a measure in 2/2 time.

Musical score for the fourth section of the hymn. The key signature is one flat (B-flat). The lyrics are:

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

The bass staff has a measure of rests followed by a measure in 3/2 time. The treble staff has a measure in 3/2 time followed by a measure in 2/2 time.

f

thou, ____ O thou ____ who ____ art ____

f

p Slower

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

p

Alternate ending

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

The image shows three staves of musical notation in G major, featuring a soprano and basso continuo part. The lyrics are as follows:

and thy body he made more spacious than the heavens.
All creation rejoiceth in thee,
O full of grace: glory 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

1 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.

F C

O star of Orthodoxy, support of the Church and its

C

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

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

D Un. F

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

C

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

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

D Un.

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)

Musical notation for the first line of the troparion, featuring two staves: soprano (treble clef) and bass (bass clef). The key signature is one sharp (F#). The lyrics are: "O star of Orthodoxy, support of the Church and its".

Musical notation for the second line of the troparion. The soprano staff begins with a melodic line starting on a dotted half note. The lyrics are: "teach - er, O come - li - ness of as - cet - ics, and".

Musical notation for the third line of the troparion. The soprano staff begins with a melodic line starting on a dotted half note. The lyrics are: "in - con - test - a - ble cham - pi - on of ____".

Musical notation for the fourth line of the troparion. The soprano staff begins with a melodic line starting on a dotted half note. The lyrics are: "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 ____

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

rit.

8

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 people and bless Thine inher - 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 $\text{J}=104$

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 notation consists of five staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The first staff begins with a note labeled 'Ison'. The second staff starts with a note labeled 'diamond'. The third staff starts with a note labeled 'diamond'. The fourth staff starts with a note labeled 'diamond'. The fifth staff starts with a note labeled 'diamond'.

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 barren wil - der - ness thou didst make fer - tile with the

This musical section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The melody is primarily composed of quarter notes and eighth notes.

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

This section continues the musical setting. The treble clef staff begins with a half note followed by a quarter note. The bass clef staff follows a similar pattern of half and quarter notes.

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

This section continues the musical setting. The treble clef staff features a mix of eighth and sixteenth notes. The bass clef staff uses quarter notes.

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

This section concludes the musical setting. The treble clef staff uses quarter notes. The bass clef staff ends with a half note.

4th SUNDAY OF LENT- Troparion (B) - 2

mir - a - cles. There-fore, O right - eous Fa - ther John,
rit.
in - ter - cede with Christ God to save our souls.

Lenten Triodion
(Sung on the 5th Sunday of Lent and April 1st)

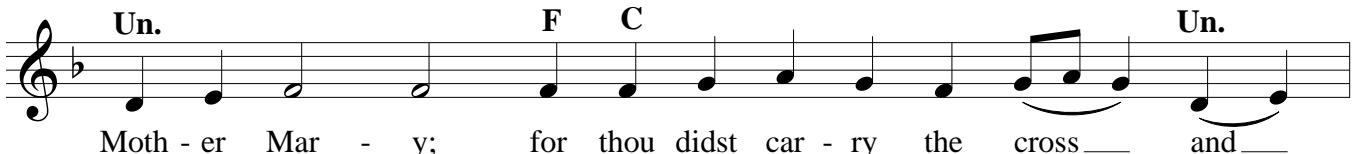
Our Righteous Mother Mary of Egypt
Apolytikion

Byzantine Chant Tone 8/Plagal Fourth Mode

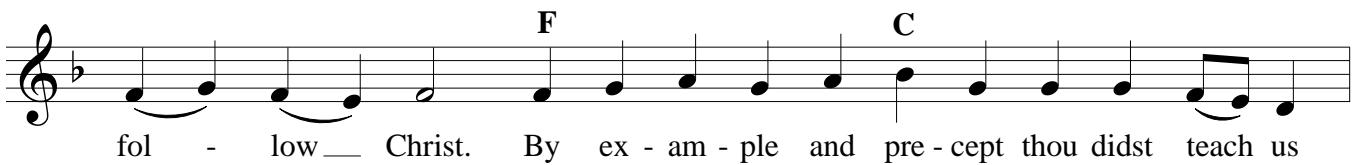
Christopher Holwey
Deacon John El Massih



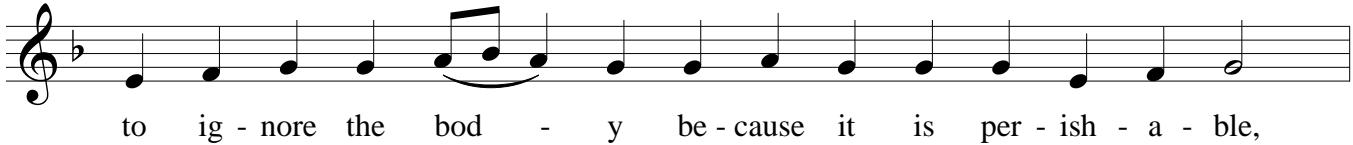
Through thee the di - vine like - ness was se - cure - ly pre - served, O



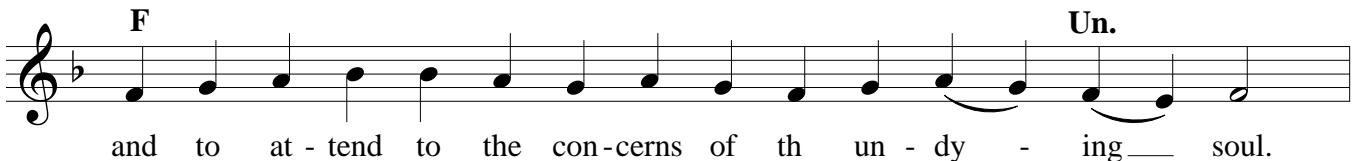
Moth - er Mar - - y; for thou didst car - ry the cross___ and___



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 - joice___ 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)



Musical notation for the first line of the troparion, featuring two staves: soprano (treble clef) and bass (bass clef). The melody consists of eighth and sixteenth notes, primarily on the G and A strings.

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



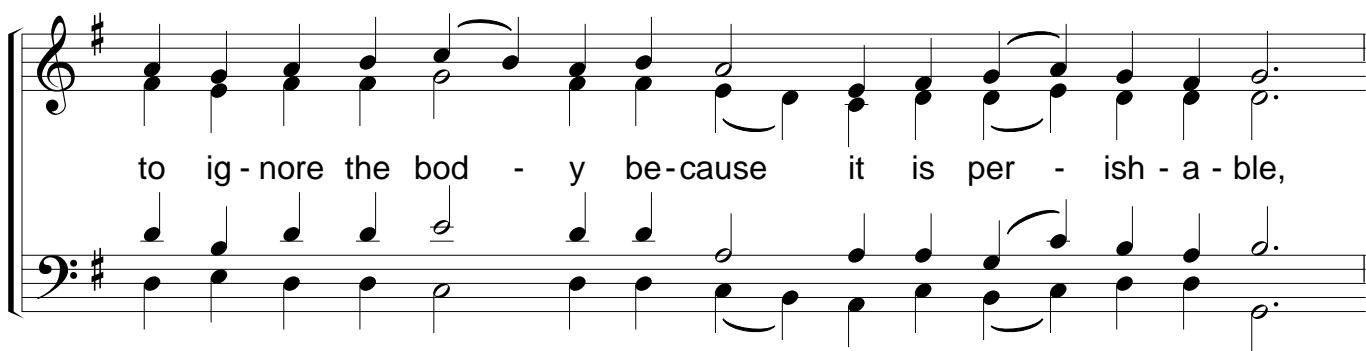
Musical notation for the second line of the troparion, featuring two staves: soprano (treble clef) and bass (bass clef). The melody continues with eighth and sixteenth notes, primarily on the G and A strings.

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



Musical notation for the third line of the troparion, featuring two staves: soprano (treble clef) and bass (bass clef). The melody continues with eighth and sixteenth notes, primarily on the G and A strings.

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



Musical notation for the fourth line of the troparion, featuring two staves: soprano (treble clef) and bass (bass clef). The melody continues with eighth and sixteenth notes, primarily on the G and A strings.

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.

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

rit.

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

Ison 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.