

Pentecostarion

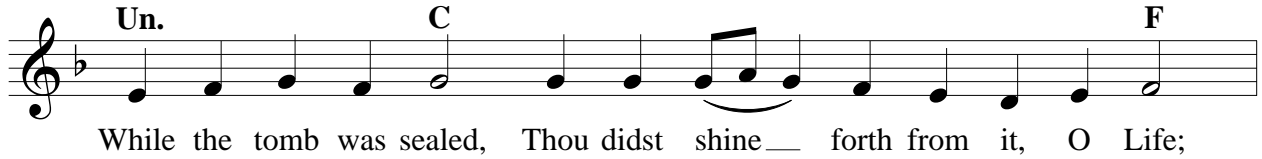
New Sunday: Sunday of Thomas the Apostle

Apolytikion

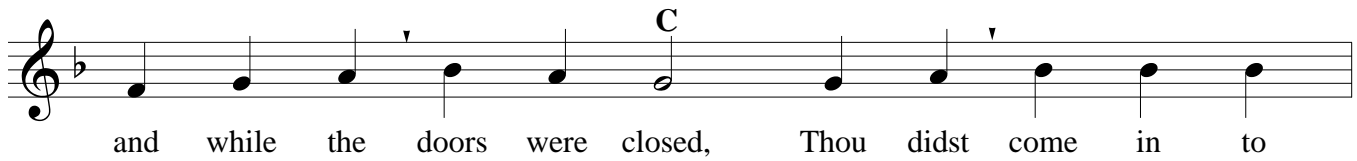
Byzantine Chant Tone 7/Grave Mode

Christopher Holwey
Deacon John El Massih

Un. C F



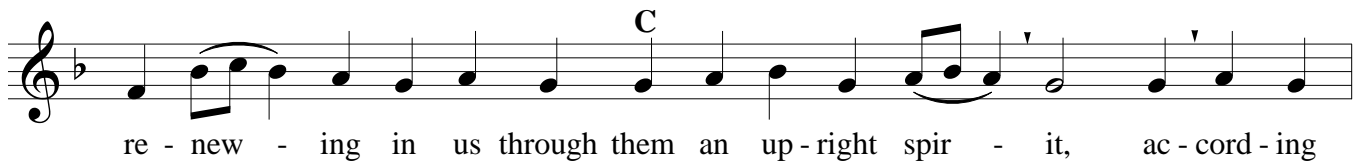
While the tomb was sealed, Thou didst shine forth from it, O Life;



and while the doors were closed, Thou didst come in to

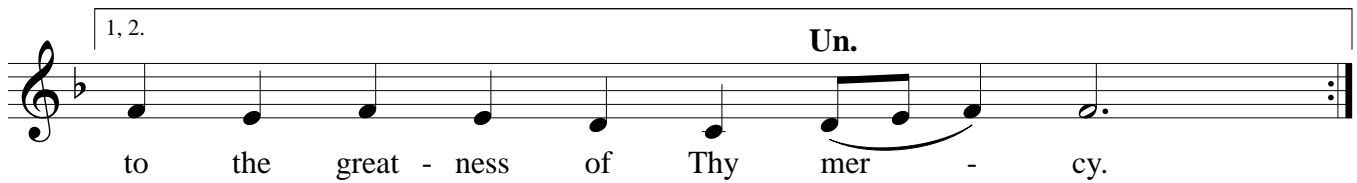


Thy Disciples, O Christ God, Resurrection of all,



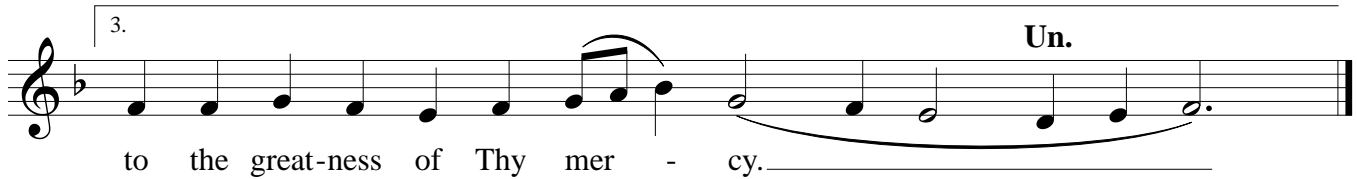
renewing in us through them an upright spirit, according

1, 2. Un.



to the greatness of Thy mercy.

3. Un.



to the greatness of Thy mercy.

Pentecostarion

ST. THOMAS SUNDAY

Troparion (B)

Adapted by Michael G. Farrow

from the music of Archbishop James C. Meena

(1924-1995)

Byzantine Tone 7

While the tomb was sealed, Thou didst shine forth from it, O

Light. While the doors were closed, Thou didst come in - to Thy dis -

ci - ples, O Christ God, Res - ur - rec - tion of all, re -

new - ing in us through them an up - right spir - it, ac -

cord - ing to the great - ness of Thy mer - cy.

The image shows a musical score for a troparion. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "cord - ing to the great - ness of Thy mer - cy." The word "cord" is hyphenated as "cord - ing" and "mer" is hyphenated as "mer - cy". The music features a mix of eighth and quarter notes, with some chords and rests. The piece ends with a double bar line.

Pentecostarion

FROM PASCHA TO ASCENSION

The Kontakion of Pascha (B)

Byzantine Tone 8

Arranged by Frederick Karam
(1926-1978)

$\text{♩} = 104$

O Christ our God, though Thou didst de-scend in -

to the grave, yet didst Thou o-ver-throw the

pow'r of Ha-des and rise as an Im-mor-tal Con-quer-or.

Thou didst greet the myrrh-bear-ing wo-men with joy,

and to Thine A - pos - tles Thou didst send Thy peace, and

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by a single sharp (F#). The music is written in a style typical of Byzantine chant, with a mix of quarter, eighth, and sixteenth notes, often beamed together. The lyrics are placed between the two staves, with the words "and to Thine A - pos - tles Thou didst send Thy peace, and" aligned with the notes.

to the fal - len, O Lord, didst bring res - ur - rec - tion.

The second system of the musical score also consists of two staves in treble and bass clefs, maintaining the D major key signature. The lyrics "to the fal - len, O Lord, didst bring res - ur - rec - tion." are placed between the staves. The musical notation continues with similar rhythmic patterns, including some longer note values and rests, ending with a double bar line.

Pentecostarion

ST. THOMAS SUNDAY

Alleluia

Byzantine Tone 8

Arranged by Archpriest John D. Finley

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia.

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow from
the music of Archpriest John D. Finley

Verse 1

Chanter

Come, let us re - jice in the Lord.

Ps. 94:1

Let us shout with jubilation un - to God our Sav - iour.

Verse 2

Ps. 94:3

For the Lord is a great God and a great king o-ver all the earth.

Pentecostarion

ST. THOMAS SUNDAY

Hymn to the Theotokos (B)

Unidentified Chant Melody

Arranged by Frederick Karam (1926-1978)

Slowly.

O most ra - diant Lamp, The - o -
to - kos, the hon - or im - meas - ura - ble, which is
more ex - alt - ed than all crea - tures. With
prais - es do we mag - ni - fy, mag - ni - fy thee.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal line is in a soprano or alto range, and the piano accompaniment is in a bass range. The melody is characterized by a slow, steady pace with a mix of eighth and quarter notes, often grouped in pairs or small groups. The piano accompaniment provides a harmonic foundation with chords and moving bass lines. The piece concludes with a final cadence in the key of B-flat.

Pentecostarion

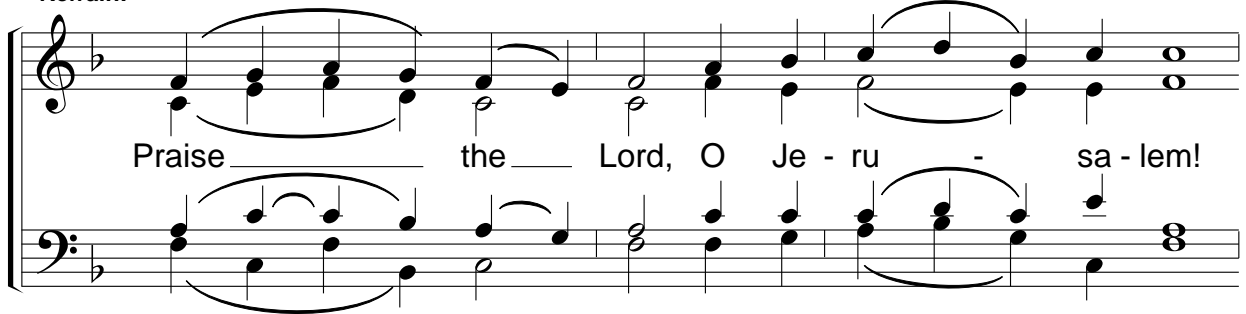
ST. THOMAS SUNDAY

Psalm 147:1

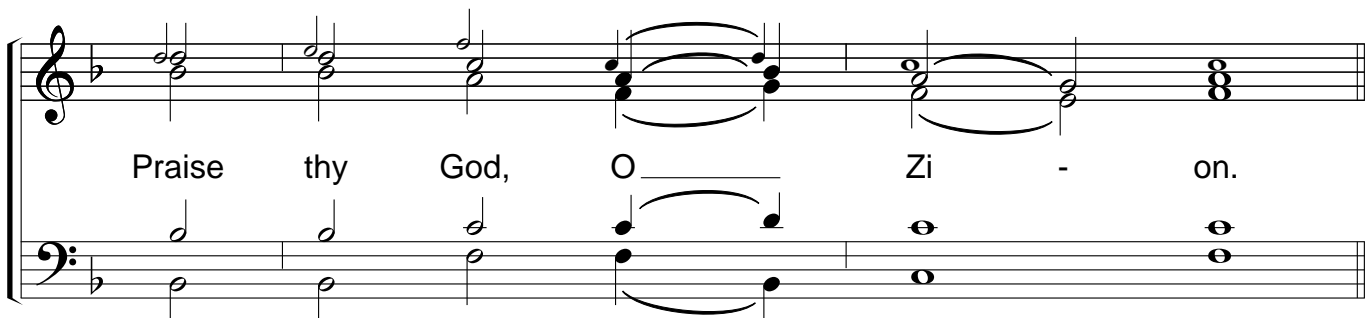
Communion Hymn

Byzantine Tone 8
Arranged by Michael G. Farrow

Refrain:



Praise the Lord, O Je - ru - sa - lem!



Praise thy God, O Zi - on.

Verses:

- (1) For he hath strengthened the bars of thy gates,
He hath blessed thy sons within thee. (*Psalm 147:2*)
- (2) He bringeth peace upon thy borders,
and with the fatness of the wheat He filleth thee. (*Psalm 147:3*)
- (3) He sendeth His saying unto the earth. (*Psalm 147:4*)

Alleluia B

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

The musical score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The vocal line consists of two phrases: "Al - le - lu - ia. Al - le - lu - ia." and "Al - le - lu - ia." The piano accompaniment provides harmonic support with chords and moving lines in both hands. The first phrase of the vocal line is marked with a repeat sign. The second phrase is also marked with a repeat sign. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.