

# The First Tone / Tone 1

The First Tone uses the diatonic scale but it begins and ends on *D/Pa*.

## The First Tone – Heirmological Mode

**Example:** *O Lord Save Thy People*

In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is *D* called *Pa/Re* and the dominant note is *G* called *Dhi/Sol*. In the Heirmological Mode of the First Tone, a *B flat*, rather than a *B natural*, is frequent since the melody rarely ascends to *C*. If the melody does ascend to *C* or higher then *B* is natural on the ascent and flat on the descent. Beginning with the first accented syllable, everything seems to center around *G* until the end of the hymn. The ison remains consistently on *D/Pa*, so the feeling of it is never lost. At the final cadence, the ison may drop to middle *C/Ni*, before returning to *D/Pa* (i.e., the ison).

## Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominant note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominant note in this mode is *G/Dhi*. Other ending notes that may be used (sparingly) for medial cadences are *A/Ke* and *F/Gha*. Be careful not to over use *A/Ke* because you may slip into Tone 5 since it is its dominating note. The use of *F/Gha* is more frequently used in the Sticheric Mode of the First Tone. Final cadences are identified by a period or a complete thought in the text and always end on *D/Pa* (i.e., the ison).

# Byzantine Music Formula

*Mode 1 / Tone 1 ~ Heirmologic ~ Diatonic Ending on Pa / D*

Diatonic Scale - Not to be confused with the D minor scale because of the use of B flat.

1

Pa Vou Gha Dhi Ke Zo Ni Pa Pa Ni Zo Ke Dhi Gha Vou Pa

## Apichima

2

Ni Pa Pa Dhi Gha Vou Pa

## Initial Cadences

4

Dhi Dhi Dhi Gha Dhi

5

Pa Dhi Dhi Gha Dhi Ke Dhi

6

Pa Gha Vou Pa Ni Vou Pa

7

Vou Pa Pa Ni Gha Vou Pa

8

Ni Pa Pa Vou Ni Vou Pa

9



Dhi Ke Dhi Dhi Gha Gha Vou Pa

10



Ke Zo Ke Dhi Gha Vou Gha Gha Dhi Dhi

11



Ke Dhi Dhi Gha Dhi Gha Vou Gha Dhi

12



Pa Pa Gha Vou Pa

13



Pa Dhi Gha Dhi

14



Dhi Gha

15



Ke Ke Zo

16



Ke Ke Dhi

17



Medial Cadences on *Pa/D* from *Pa/D*

18  
  
Pa Ni Pa

19  
  
Pa Gha Vou Pa

20  
  
Pa Vou Gha Vou Pa

21  
  
Pa Ni Zo Ni Pa

22  
  
Pa Gha Vou Pa Pa Vou Ni Vou Pa

23  
  
Pa Vou Pa Vou

24  
  
Pa Vou Pa Ni Zo Ke

25  
  
Pa Vou Pa Ni Zo Ke

26  
  
Pa Vou Pa Ni Zo Ke

Medial Cadences on *Dhi/G* from *Pa/D*

27  
  
Pa Dhi Dhi Ke Dhi

28  
  
Pa Dhi Dhi Ke Zo Ke Dhi

29  
  
Pa Vou Gha

30  
  
Pa Vou Gha

31  
  
Pa Dhi Ke Dhi

32  
  
Pa Dhi Ke Dhi

33  


Medial Cadences on *Dhi/G* from *Dhi/G*

34  
  
Dhi Dhi Gha Vou

35  
  
Dhi Dhi Gha Vou



Dhi Ke Ke Dhi



Dhi Ke Dhi



Dhi Ni



Dhi Ke Gha



Dhi Gha Dhi



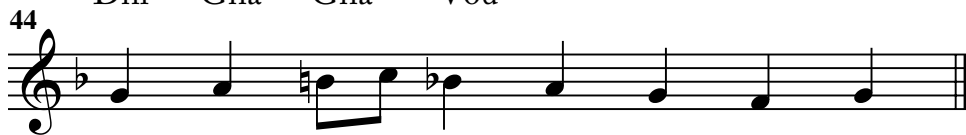
Dhi Ke



Dhi Ke Ke



Dhi Gha Gha Vou



Dhi Ke Zo Ni Zo



Dhi Ke Zo Ni

46



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Ke Dhi

47



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Ke Zo

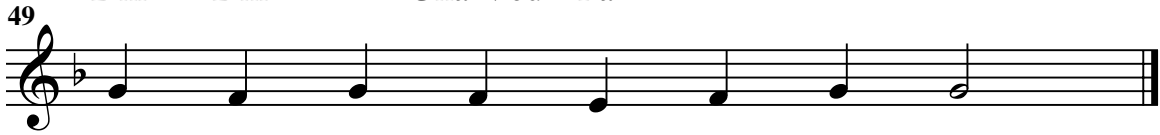
48



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Dhi Gha Vou Pa

49



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Gha Dhi

50



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Dhi Gha

51



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Gha Vou Pa

52



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Ke Gha Vou

53



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Dhi Gha Vou Gha

54



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.


Dhi Ke Gha Dhi

55



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

56



A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4.



Medial Cadences on *Pa/D* from *Dhi/G*



Dhi Dhi Gha Gha Vou Pa



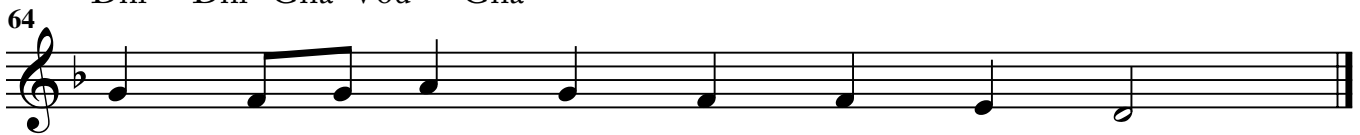
Dhi Gha Gha Vou Dhi Pa



Dhi Dhi Gha Vou Dhi Dhi Gha Vou Pa



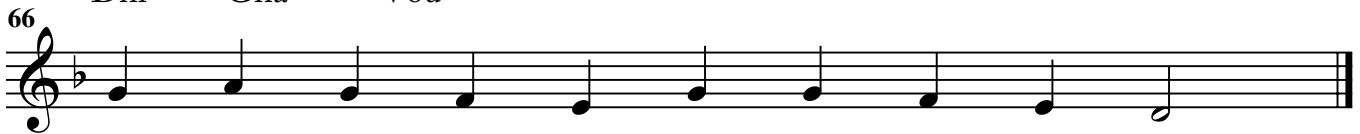
Dhi Dhi Gha Vou Gha



Dhi Gha Dhi Ke



Dhi Gha Vou



Medial Cadences on *Gha / F* from *Pa / D*

67



Pa Dhi Gha Dhi Ke Dhi Gha

68



Medial Cadences on *Dhi / G* from *Gha / F*

69



Gha Vou Gha

70



Gha Vou Gha

71



Medial Cadences on *Gha / F* from *Dhi / G*

72



Dhi Dhi Gha Vou Gha Gha

73



Dhi Ke

74



Dhi Gha



Dhi Vou



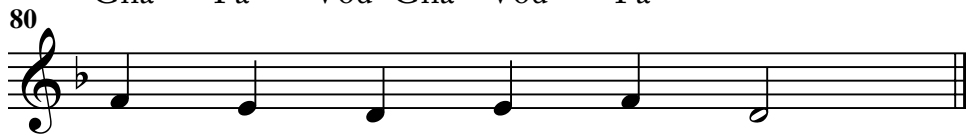
Dhi Zo



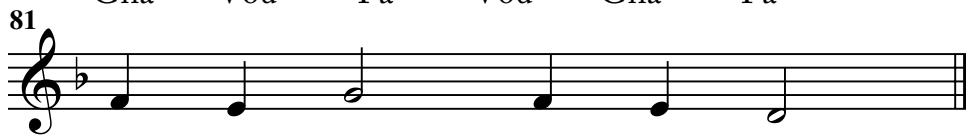
Medial Cadences on *Pa/D* from *Gha/F*



Gha Pa Vou Gha Vou Pa



Gha Vou Pa Vou Gha Pa



Gha Vou Dhi Gha Vou Pa



Gha Dhi Dhi Gha



Gha Vou Pa



Gha Dhi Gha

85

86

Medial Cadences on *Ke/A* from *Pa/D*

87

Pa Gha Dhi Ke

88

Medial Cadences on *Dhi/G* from *Ke/A*

89

Ke Ke Dhi Ke Ke Zo Ke Dhi

90

Ke Ke Zo Zo Ke

91

Ke Zo Ni

92

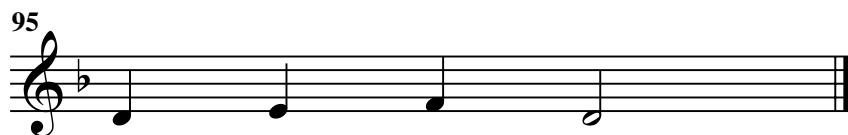
Medial Cadences on *Ke/A* from *Dhi / G*

Dhi Ke



Dhi

## Final Cadences



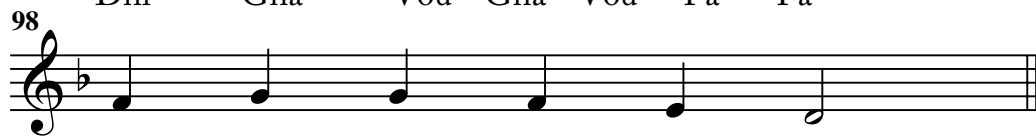
Pa Vou Gha Pa



Dhi Gha Vou Pa



Dhi Gha Vou Gha Vou Pa Pa



Gha Dhi



Dhi Gha



Dhi Ke Dhi

101



Gha Vou Dhi

102



Ke Dhi Gha Vou

103



104

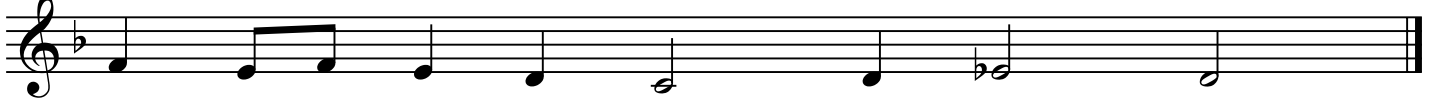


105



Final Cadences for Theotokia

106



Gha Vou Gha Vou Pa Ni Pa Vou Pa

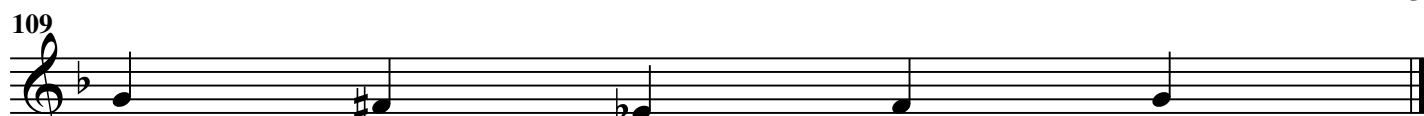
107



108



109



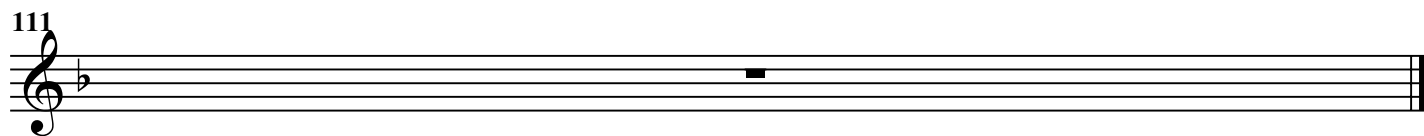
Musical staff 109: Treble clef, key signature of one flat (B-flat). The staff contains five notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and B4 (quarter).

110



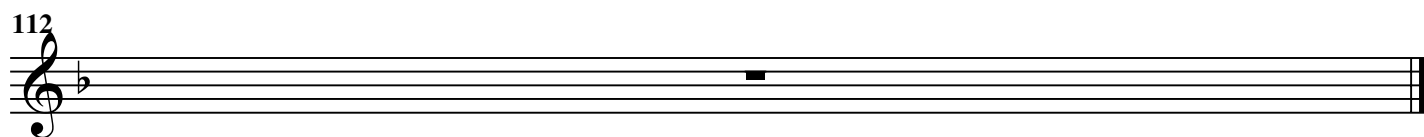
Musical staff 110: Treble clef, key signature of one flat (B-flat). The staff contains six notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), and B3 (quarter).

111



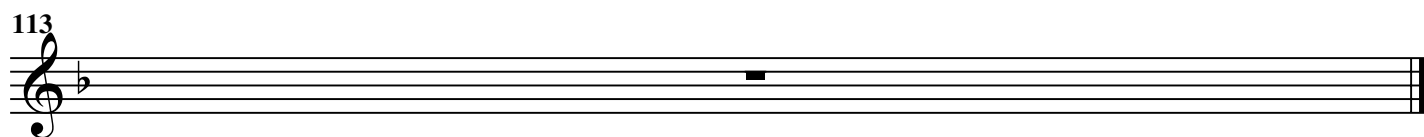
Musical staff 111: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.

112



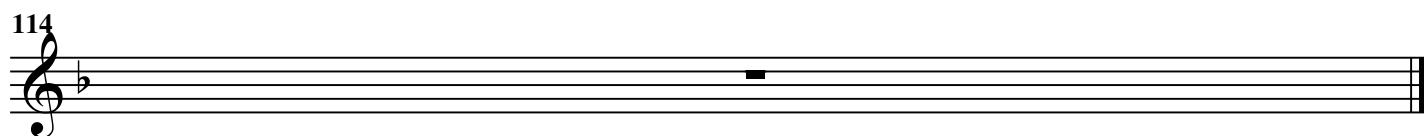
Musical staff 112: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.

113



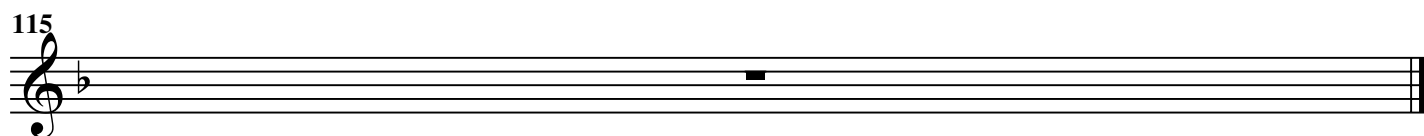
Musical staff 113: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.

114



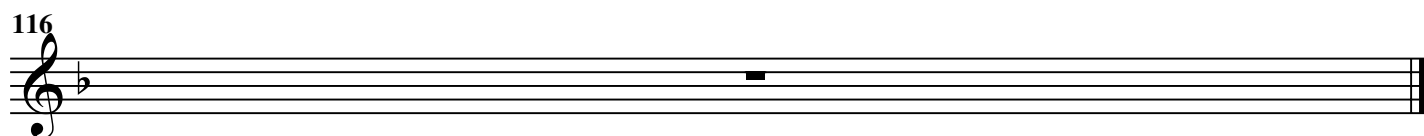
Musical staff 114: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.

115



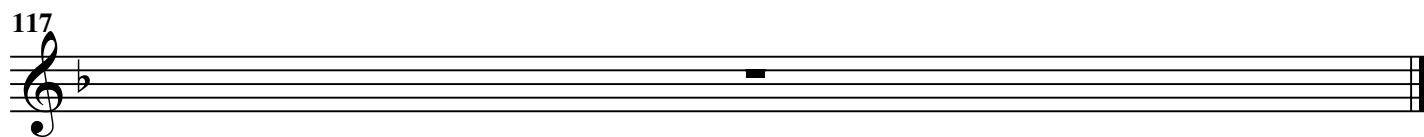
Musical staff 115: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.

116



Musical staff 116: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.

117



Musical staff 117: Treble clef, key signature of one flat (B-flat). The staff contains a whole note G4.



# BRIEF APOSTICHA

First Mode

## Aposticha #1

**Allegro** ♩=160

Τῷ πάθει σου Χριστέ



By Thy pas - sion, O Christ, we were freed from the pas -



sions, and by Thy Res - ur - rec - tion we were de - liv - ered



from cor - rup - tion. Lord, glo - ry be to Thee.

## Verse #2

Ὁ Κύριος ἐβασίλευσεν



The Lord is king; He is clothed with maj - es - ty. The Lord is



clothed with strength and He hath girt Him - self.

**Aposticha #2**

Ἀγαλλιᾶσθω ἡ κτίσις



Let cre - a - tion re - joice, let the heav - ens be glad, let the



na-tions clap their hands with joy. For Christ our Sav - iour hath



nailed our sins\_ to the Cross; and in slay - ing\_ death, He hath



grant - ed us life. And as the Friend of man, He hath



raised\_ up the whole\_ race of fall - en Ad - am.

## Verse #3

Καὶ γὰρ ἐστερέωσε



For He es-tab-lished the world which shall not be shak - en.

## Aposticha #3

Βασιλεὺς ὑπάρχων



Though King of heav - en and earth, O In-com-pre-hen - si-ble



One, Thou wast cru - ci - fied will - ing - ly out of love for\_



man. On meet-ing Thee be - low, Ha - des was\_ em - bit -



tered; whilst the souls\_ of the right-eous, on re-ceiv-ing Thee,\_were



glad - dened. And Ad - am, on see - ing Thee, the Cre - a -



tor, in the neth - er - most parts, — did a - rise. O won -



der! How — did the Life of all — taste of death? were it



not that He willed to en - light - en the world that doth cry —



out and say: Thou — that art ris - en from the dead, Lord, —



glo - ry be — to — Thee.

Verse #4

Τῷ οἴκῳ σου πρέπει



Ho - li - ness be - com - eth Thy house, O Lord, un - to length of days.

# Byzantine Music Formula

*Mode / Tone 2 ~ Sticheric and Troparia ~ Soft-Chromatic Ending on Di / G*

## Soft-Chromatic Scale

1

Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

3

Dhi Ke Dhi Gha Vou Dhi

## Initial Cadences

4

Dhi Vou Gha Dhi

5

Dhi Dhi Gha Dhi Vou Gha Dhi

6

Dhi Ke Dhi Gha Vou Gha Dhi Dhi

7

Dhi Dhi Dhi Ke Dhi Gha Dhi

8

Dhi Vou Vou Gha Dhi Ke Zo Ke Dhi

9



Dhi Gha Dhi Ke Zo Dhi Ke Zo Ni Zo Ke Dhi

10



Dhi Ke Ni Zo Ke Dhi Ke Zo Ni Zo Ke Dhi

11



Dhi Ke Zo Zo Ni Zo

12



Dhi Vou Gha

Medial Cadences on Dhi/G from Dhi/G

13



Dhi Zo Ke Dhi Dhi

14



Dhi Zo Ke Dhi

15



Dhi Ke Zo Ke Dhi

16



Dhi Zo Ke Dhi Gha Dhi

17



Dhi Gha Dhi Ke Zo Dhi

18



Dhi Ni Zo Zo Ke Ke Dhi

19



Dhi Zo Zo Ke Ke Dhi Dhi

20



Dhi Ni Zo Zo Ke Ke Dhi

21



Dhi Zo Zo Ke Ke Dhi Dhi

22



Dhi Ke Zo Ke Dhi Gha Dhi

23



Dhi Ke Zo Zo Ke Dhi Gha Dhi

24



Dhi Gha Dhi Ke Zo

25



26



27





38



Dhi Gha Dhi Ke

39



Dhi Ke Ni Zo

40



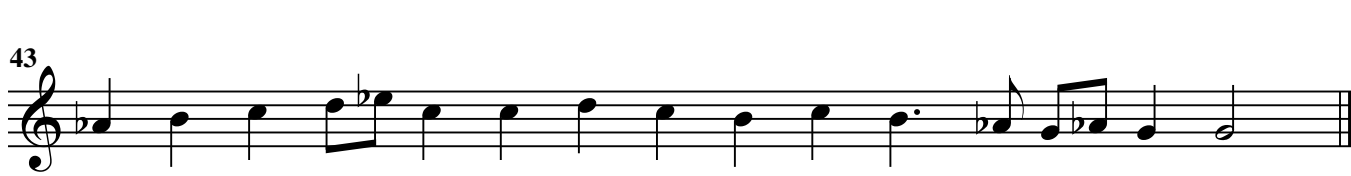
41



42



43



44



Medial Cadences on *Vou* / *E* from *Dhi* / *G*

45



Dhi Gha Vou Gha Dhi Ke Dhi Gha Vou

46



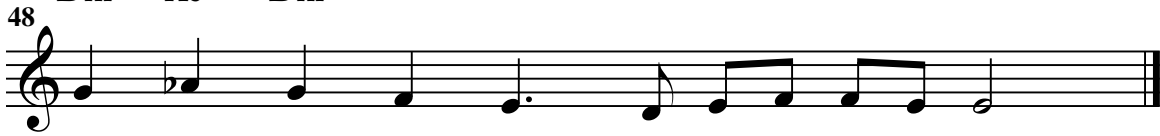
Dhi Vou Dhi Ke Ke Dhi Gha Vou

47



Dhi Ke Dhi

48



Dhi Ke Dhi Gha Vou Pa

49



Dhi Ke Zo

50



Dhi Ke Dhi Gha

51



52



53



54



Medial Cadences on *Dhi/G* from High *Zo/B*

55



Dhi Ke Dhi Ke Zo

56



Dhi Ke Zo

57



Dhi Gha Dhi

58



59



60



61



62



Dhi Ke Zo Ni Pa Vou Pa Ni Zo Ni

Medial Cadences on *Dhi/G* from High *Zo/B*

63



Zo Ke Dhi Ke Zo

64



Zo Ke Dhi Ke

65



Final Cadences for Stichera

66



Musical notation for measure 66, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

Dhi Gha Dhi Dhi Ke Ke Dhi Dhi Dhi

67



Musical notation for measure 67, identical to measure 66, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

Dhi Gha Vou Gha Dhi Dhi Ke Ke Dhi Dhi

68



Musical notation for measure 68, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

Ke Dhi Gha Dhi Vou Gha Dhi Dhi Ke Zo Ke Dhi Dhi

69



Musical notation for measure 69, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

Dhi Gha Vou Gha Dhi Ke

70



Musical notation for measure 70, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

71



Musical notation for measure 71, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

72



Musical notation for measure 72, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

73



Musical notation for measure 73, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a final whole note G4.

Final Cadences for Troparia



Dhi Vou Gha Dhi Ke Dhi Dhi



Ke Dhi Gha

Final Cadences for Theotokia



# Byzantine Music Formula

*Mode / Tone 2 ~ Brief Melody ~ Hard-Chromatic Ending on Pa / D*

## Hard-Chromatic Scale

1

Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

3

Pa Dhi Gha Vou Pa

## Initial Cadences

4

Ke Dhi Dhi Gha Dhi

5

Ke Zo Dhi Ke Zo Ke Dhi

6

Pa Pa Vou Gha Gha Dhi Dhi

7

Vou Gha Dhi Ke Zo Ke Dhi

8

Pa Pa Vou Gha Gha Vou Pa Ni Pa

9



Pa Vou Gha Dhi Ke

10



Pa Vou Gha

11



Gha Vou Gha Vou

12



Pa Vou Pa Vou

13



Pa Vou Gha Dhi

Medial Cadences on *Pa/D* from *Pa/D*

14



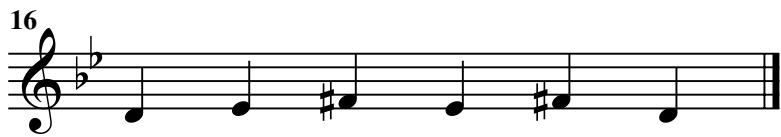
Pa Ni Zo Ni Pa

15



Pa Gha Vou Gha Vou Pa

16



Pa Vou Gha Vou Gha Pa

17



Pa Pa Ni Zo Vou Pa

18




Pa Ni Pa Vou Gha Vou Pa

19




Pa Vou Gha Vou Gha Pa

20




Pa Gha Gha Vou Pa Ni Pa

21



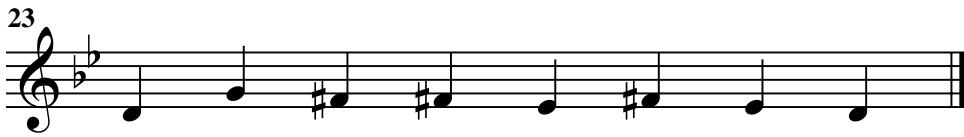
Pa Vou Pa Ni Zo Vou Pa

22



Pa Dhi Gha Gha Vou Gha Pa

23




Pa Dhi Gha Gha Vou Gha Vou Pa

24



Pa Vou Gha Dhi Gha Vou Pa

25



Pa Vou Pa Ni Zo Ni Pa

26



Pa Dhi Gha Gha Vou Pa Ni Pa

27



Pa Ke Dhi Gha

Musical staff for measure 27, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Ke Dhi Gha

28



Pa Vou Pa Ni

Musical staff for measure 28, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Vou Pa Ni

29



Pa Gha Dhi Gha

Musical staff for measure 29, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Gha Dhi Gha

30



Pa Dhi Gha Vou

Musical staff for measure 30, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Dhi Gha Vou

31



Pa Pa Vou Gha

Musical staff for measure 31, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Pa Vou Gha

32



Pa Vou Gha Dhi

Musical staff for measure 32, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Vou Gha Dhi

33



Pa Vou Gha

Musical staff for measure 33, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Vou Gha

34



Pa Gha Dhi

Musical staff for measure 34, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Pa Gha Dhi

35



Musical staff for measure 35, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

Medial Cadences on *Pa/D* from *Dhi/G*

36



Dhi Dhi Gha Vou Pa

37



Dhi Vou Dhi Dhi Gha Vou Pa

38



Dhi Gha Vou Vou Gha Vou Pa

39



Dhi Gha Vou Pa Gha Vou Pa

40



Dhi Dhi Gha Vou Dhi Dhi Gha Vou Pa

41



Dhi Dhi Gha Vou

42



Dhi Dhi Gha Vou Gha

43



Dhi Ke Dhi Gha Vou

44



Dhi Gha Vou Dhi

Musical staff for measure 44, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

45



Dhi Gha Vou Gha

Musical staff for measure 45, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

46



Dhi Gha Dhi Vou

Musical staff for measure 46, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

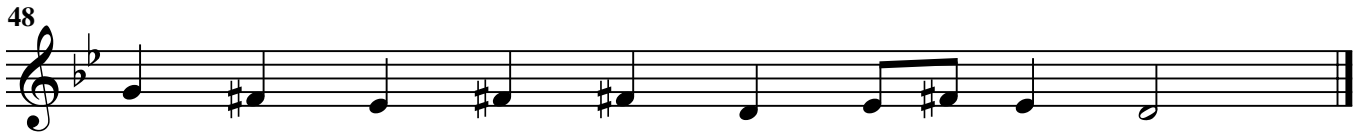
47



Dhi Gha Vou Gha

Musical staff for measure 47, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

48



Dhi Gha Vou Gha

Musical staff for measure 48, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

49



Dhi Gha Vou

Musical staff for measure 49, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

50



Dhi Dhi Gha

Musical staff for measure 50, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

51



Dhi Dhi Gha

Musical staff for measure 51, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

52



Dhi Dhi Gha

Musical staff for measure 52, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4.

53

Dhi Dhi Gha

54

55

56

57

58

Medial Cadences on *Dhi/G* from *Pa/D*

59

Pa Gha Dhi Ke Dhi

60

Pa Ke Zo Ke Dhi Dhi

61

Pa Vou Gha Dhi Dhi Dhi

62



Pa Vou Pa Vou Gha Dhi

63



Pa Dhi Gha Vou Gha Dhi

64



Pa Vou Gha Dhi Ke Dhi

65




Pa Gha Dhi Ke

66



Pa Dhi Ke

67



Pa Zo Zo

68



Pa Ke Dhi

69



Pa Vou Pa

70



Pa Dhi Gha

71

Musical staff 71: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

72

Musical staff 72: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

73

Musical staff 73: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

74

Musical staff 74: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

75

Musical staff 75: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

76

Musical staff 76: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

77

Musical staff 77: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

78

Musical staff 78: Treble clef, key signature of two flats (Bb, Eb). The melody consists of quarter notes: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4. The staff ends with a double bar line.

Medial Cadences on *Dhi/G* from *Dhi/D*

79

Dhi Dhi Dhi Gha Vou Dhi

80

Dhi Zo Zo Ke Dhi

81

Dhi Gha Vou Gha Dhi

82

Dhi Gha Gha Dhi Ke Dhi

83

Dhi Zo Ke Zo Ke Dhi

84

Dhi Ke Ni Zo Ke Dhi

85

Dhi Ke Zo Dhi Ke Zo Ke Dhi

86

Dhi Dhi Gha Vou

87

Dhi Ke Zo Ke

88



Musical staff for measure 88, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4 with a sharp sign, a quarter note C5, a quarter note B4 with a sharp sign, a quarter note A4, and a half note G4.

Dhi Dhi Ke

89



Musical staff for measure 89, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4 with a sharp sign, a quarter note A4, a quarter note G4, and a half note F4.

Dhi Pa Pa

90



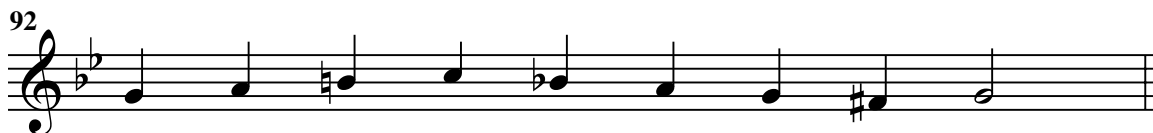
Musical staff for measure 90, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4 with a sharp sign, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4.

91



Musical staff for measure 91, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4 with a sharp sign, a quarter note B4, a quarter note C5 with a sharp sign, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4.

92



Musical staff for measure 92, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4 with a sharp sign, a quarter note C5, a quarter note B4 with a flat sign, a quarter note A4, a quarter note G4, a quarter note F4 with a sharp sign, and a half note E4.

93



Musical staff for measure 93, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4 with a sharp sign, a quarter note B4, a quarter note C5 with a sharp sign, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4 with a sharp sign, a quarter note E4, a quarter note D4, and a half note C4.

### Diatonic Formula

94



Musical staff for measure 94, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4 with a flat sign, a quarter note C5 with a flat sign, a quarter note B4 with a flat sign, a quarter note A4, and a half note G4.

Pa Ni Zo Ke Zo Ni Pa

### Final Cadences

95



Musical staff for measure 95, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4 with a sharp sign, a quarter note B4, and a half note G4.

Dhi Gha Vou Pa

96



A musical staff in treble clef with a key signature of two flats (Bb and Eb). The melody consists of quarter notes: G4 (with a sharp sign), A4, Bb4, C5, Bb4, A4, G4.

Gha Dhi Gha Vou Pa

97



A musical staff in treble clef with a key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Vou Dhi Gha Vou Pa

98



A musical staff in treble clef with a key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

Dhi Gha Dhi Gha Vou Pa Vou Vou Pa

99



A musical staff in treble clef with a key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

Dhi Gha Vou Gha

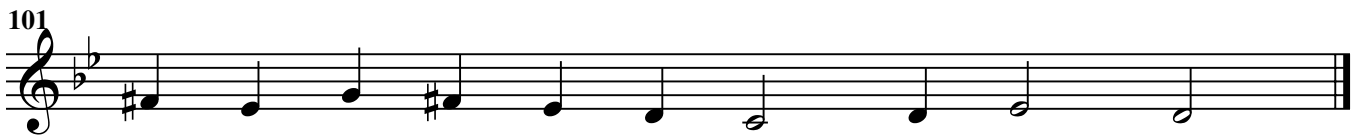
100



A musical staff in treble clef with a key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

Dhi Gha Dhi Ke

101



A musical staff in treble clef with a key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

102



A musical staff in treble clef with a key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

# SLOW STICHERA

## Second Mode

Andante  $\text{♩} = 88$

### Verse #1

Ἐξάγαγε ἐκ φυλακῆς

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

### Stichera #1

Τὸν πρὸ αἰώνων

Come, let us wor - ship God the Word, Who was be -

got - ten of the Fa - ther be - fore the ag - es,

and was in - car - nate of the Vir - gin

Mar - y; for hav - ing en - dured the

Cross, He was de - liv - ered o - ver to bur - i - al,

## Second Mode - Slow Stichera

as He willed; and a - ris - ing from  
the dead, He saved me, an  
err - - - ing man.

## Verse #2

The right - eous shall wait pa - tient - ly for me un - til Thou  
shalt re - ward me.

## Stichera #2

Hav - ing nailed to the Cross the hand - writ - ing that

was \_\_\_\_\_ a - gainst \_\_\_\_\_ us, Christ our Sav - iour hath

blot - - - ted \_\_\_\_\_ it \_\_\_\_\_ out, and hath de - stroyed the do -

min - ion \_\_\_\_\_ of \_\_\_\_\_ death. We wor - ship \_\_\_\_\_

His a - ris - ing on \_\_\_\_\_ the \_\_\_\_\_ third \_\_\_\_\_ day.

## Verse #3

Ἐκ βαθέων

Out of the depths have I cried un - to Thee, O Lord;

O Lord, \_\_\_\_\_ hear my \_\_\_\_\_ voice.

1.1 Slow

God is with us. Un - der - stand, all ye  
na - tions, and sub - mit your - selves: For  
God is with us.

Detailed description: This section consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains the melody for the first line of text. The second staff continues the melody for the second line of text. The third staff concludes the section with a double bar line and repeat dots. The lyrics are printed below the notes.

1.2 Quickly

Hear it to the ends of the earth: For  
God is with us.

Detailed description: This section consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains the melody for the first line of text. The second staff concludes the section with a double bar line and repeat dots. The lyrics are printed below the notes.

1.3

Ye might - ty shall be de - feat - ed: For  
God is with us.

Detailed description: This section consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains the melody for the first line of text. The second staff concludes the section with a double bar line and repeat dots. The lyrics are printed below the notes.

1.4

Ev - en if ye should pre - vail a - gain  
ye shall be de - feat - ed: For God is with us.

Detailed description: This section consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains the melody for the first line of text. The second staff concludes the section with a double bar line and repeat dots. The lyrics are printed below the notes.

1.5

*D*

What - ev - er plan ye con - ceive, the

Lord shall de - stroy it: For God is with us.

1.6

*D*

What - ev - er word ye shall speak shall

not a - bide a - mong you: For God is with us.

1.7

*D*

Thy ter - ror we shall nev - er fear

nor be dis - turbed by it: For God is with us.

1.8

*D*

The Lord our God Him shall we bless and

on - ly Him do we fear: For

God is with us.

1.9

*D*  
And if I trust in Him it shall be a

bless - ing to me: For God is with us.

1.10

*D*  
And I shall trust in Him and shall be

saved by Him: For God is with us.

1.11

*D*  
Lo, I and the chil - dren whom

God hath giv - en me: For God is with us.

1.12

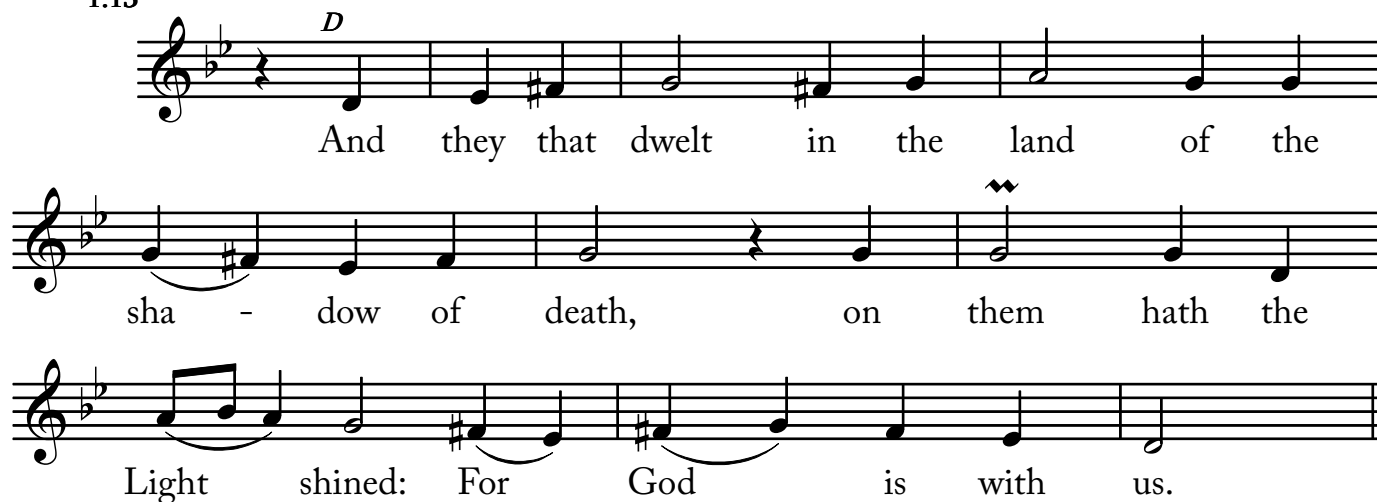
*D*  
The peo - ple that walked in dark - ness

have seen a great Light: For God is with

us.

1.13

*D*

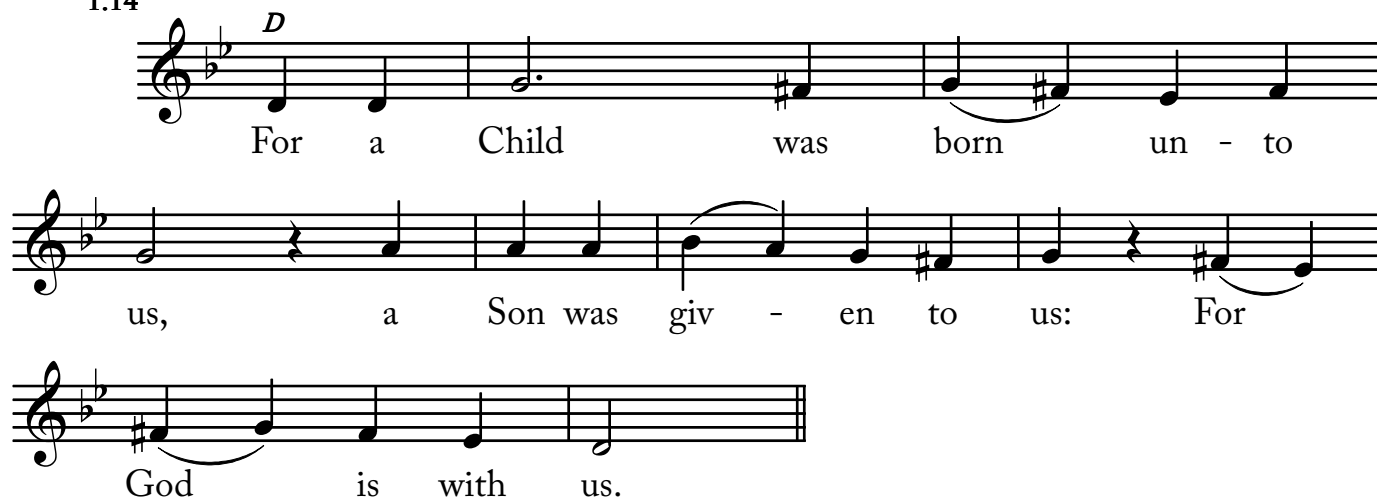


And they that dwelt in the land of the  
sha - dow of death, on them hath the  
Light shined: For God is with us.

Detailed description: This block contains the musical notation for section 1.13. It consists of three staves of music in a treble clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking 'D' and contains the lyrics 'And they that dwelt in the land of the'. The second staff continues with 'sha - dow of death, on them hath the'. The third staff concludes with 'Light shined: For God is with us.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a fermata over the final note of the second staff.

1.14

*D*

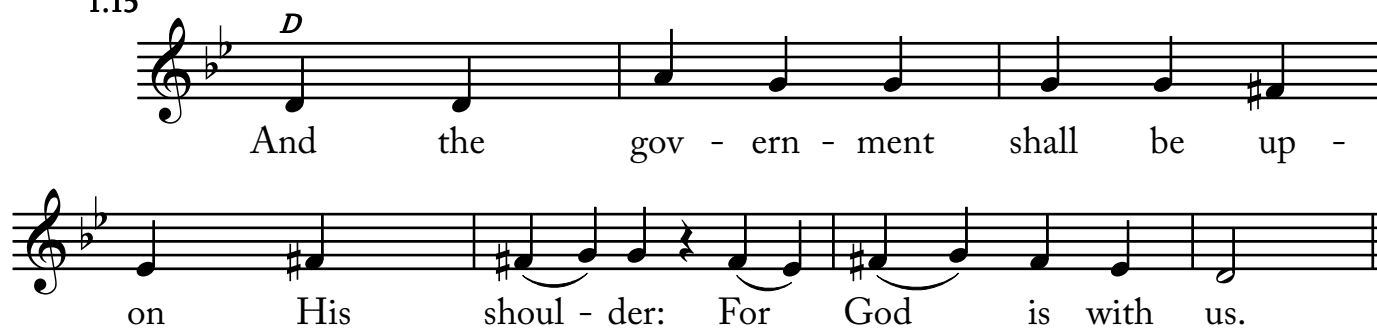


For a Child was born un - to  
us, a Son was giv - en to us: For  
God is with us.

Detailed description: This block contains the musical notation for section 1.14. It consists of three staves of music in a treble clef with a key signature of two flats. The first staff begins with a dynamic marking 'D' and contains the lyrics 'For a Child was born un - to'. The second staff continues with 'us, a Son was giv - en to us: For'. The third staff concludes with 'God is with us.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a fermata over the final note of the second staff.

1.15

*D*

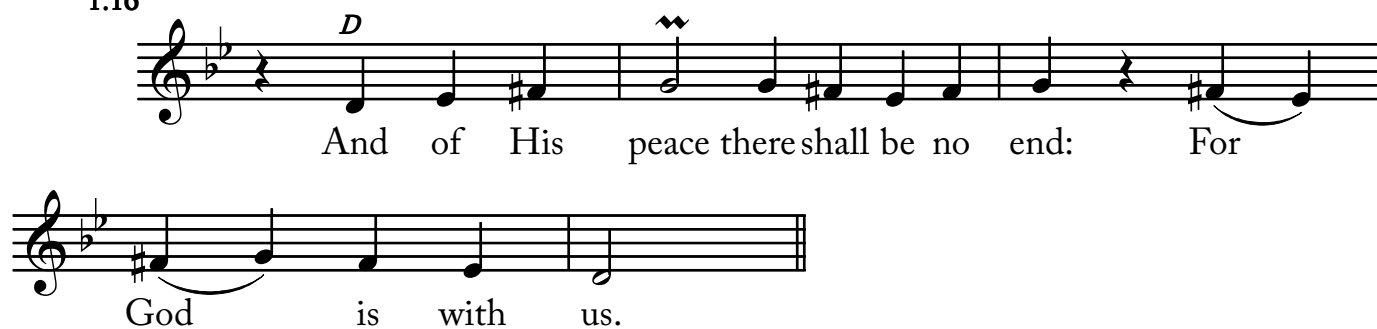


And the gov - ern - ment shall be up -  
on His shoul - der: For God is with us.

Detailed description: This block contains the musical notation for section 1.15. It consists of two staves of music in a treble clef with a key signature of two flats. The first staff begins with a dynamic marking 'D' and contains the lyrics 'And the gov - ern - ment shall be up -'. The second staff concludes with 'on His shoul - der: For God is with us.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a fermata over the final note of the second staff.

1.16

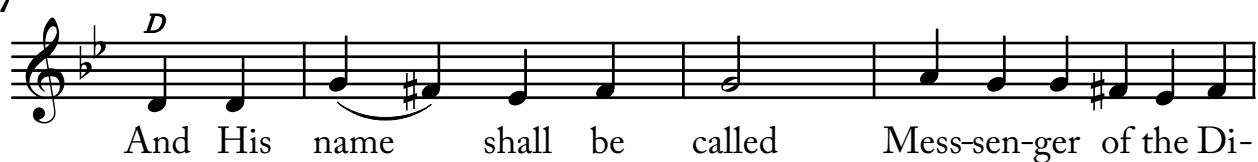
*D*



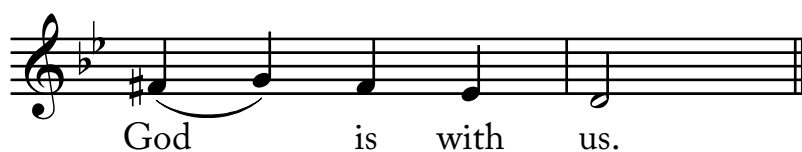
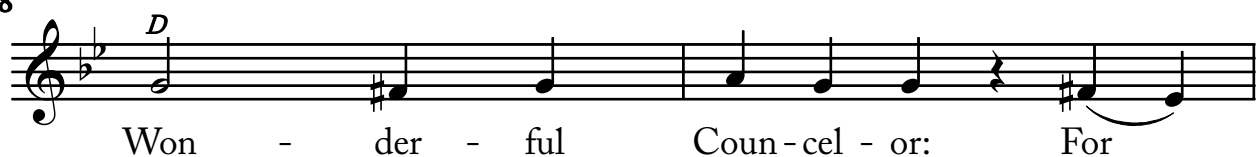
And of His peace there shall be no end: For  
God is with us.

Detailed description: This block contains the musical notation for section 1.16. It consists of two staves of music in a treble clef with a key signature of two flats. The first staff begins with a dynamic marking 'D' and contains the lyrics 'And of His peace there shall be no end: For'. The second staff concludes with 'God is with us.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a fermata over the final note of the second staff.

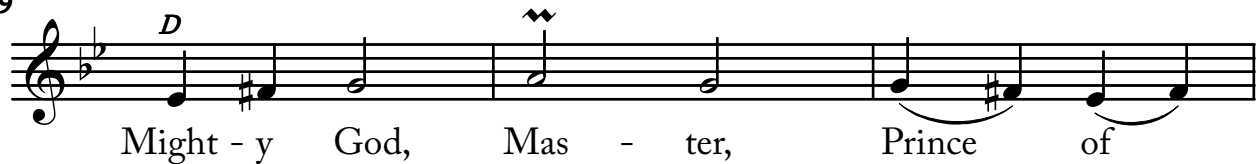
1.17



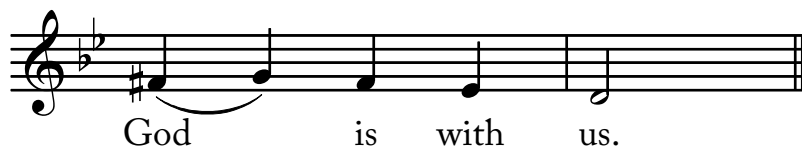
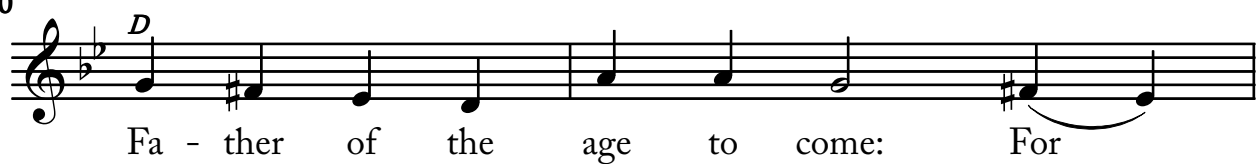
1.18



1.19



1.20



1.21



1.22

*D*



Both now and ev - er and to the a - ges of



a - ges. A - men: For God is with us.

1.23 Slow

God is with us. Un - der - stand, all ye  
na - tions, and sub - mit your - selves: For  
God is with us.

*D* *G* *C* *D*

Detailed description: The image shows a musical score for three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Slow'. The first staff contains the lyrics 'God is with us. Un - der - stand, all ye' with a dynamic marking of *D* above the first measure. The second staff continues with 'na - tions, and sub - mit your - selves: For' and features dynamic markings of *G* above the second measure and *D* above the final measure. The third staff concludes with 'God is with us.' and has a dynamic marking of *C* above the second measure and *D* above the final measure. The music consists of a single melodic line with various note values, rests, and phrasing slurs.

# Byzantine Music Formula

*Mode 3 / Tone 3 ~ Heirmologic ~ Enharmonic Ending on Gha / F*

## Enharmonic Scale

1

Gha Dhi Ke Zo Ni Pa Vou Gha Gha Vou Pa Ni Zo Ke Dhi Gha

## Apichima

2

Ghi Dhi Ke Dhi Gha Vou Pa Vou Gha

## Initial Cadences

3

Dhi Ke Zo Ke Dhi Ke Dhi Gha Vou Gha Dhi Ke Ke

4

Dhi Dhi Gha Vou Gha Dhi Ke Ke Dhi Ke Zo Ni Zo Ke Zo Dhi Ke

5

Dhi Ke Dhi Zo Ke Dhi Ke Dhi Dhi Gha Vou Gha Dhi Ke Ke

## Medial Cadences on *Dhi/G* from *Dhi/G*

6

Dhi Gha Vou Pa Vou Gha Dhi

7

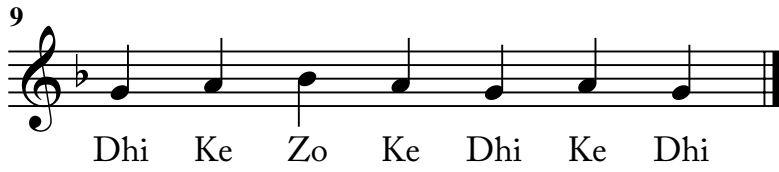
Dhi Zo Ke Dhi Ke Dhi

8



Dhi Zo Ke Dhi Dhi Ke Zo Dhi

9



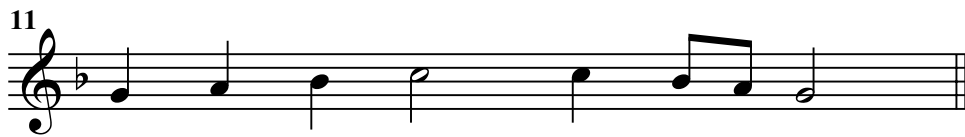
Dhi Ke Zo Ke Dhi Ke Dhi

10



Dhi Ke Zo

11



Dhi Ke Zo

12



Dhi Ke Zo

13



Dhi Ke Zo

Medial Cadences on *Ke/A* from *Dhi/G*

14



Dhi Dhi Gha Vou Gha Dhi Ke Ke

15



Dhi Ke Dhi Gha Gha Dhi Ke

16



Dhi Dhi Ke Dhi Gha Gha Dhi Ke

17



Dhi Dhi Vou Gha Dhi Ke Ke

18



Dhi Gha Vou Gha Dhi Ke Ke

19



Dhi Dhi Gha Vou Pa Vou Gha Dhi Ke Ke

20



Dhi Ke Dhi Gha Vou Gha Dhi Ke

21



Dhi Ke Dhi Gha Vou Gha Dhi Ke Ke

22



Dhi Dhi Gha Vou

23



Dhi Ke

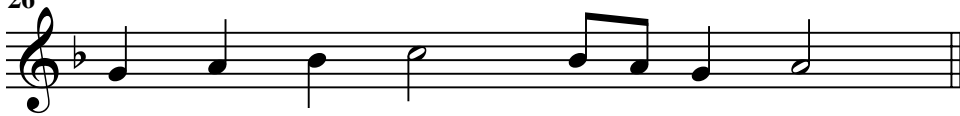
24



25



26



27



28



29



30



31



Medial Cadences on *Pa/D* from *Dhi/G*

32



Dhi Ke Dhi Gha Vou Gha Dhi Gha Vou Pa

33




Dhi Ke Dhi Gha Vou Gha Dhi Gha Vou Pa

34




Dhi Ke Dhi Gha Vou Gha

35



Medial Cadences on *Pa/D* from *Pa/D*

36



Pa Vou Gha

Detailed description: This block contains the musical notation for measure 36. It is written on a single staff in a treble clef with a key signature of one flat (B-flat). The melody consists of a sequence of notes: quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4, and then quarter notes F4, E4, D4, C4, Bb3, A3, G3. The lyrics 'Pa Vou Gha' are aligned under the notes: 'Pa' under G4, 'Vou' under A4, and 'Gha' under Bb4.

Medial Cadences on *Dhi/G* from *Pa/D*

37



Pa Zo Ke Dhi Gha Dhi

Detailed description: This block contains the musical notation for measure 37. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Zo Ke Dhi Gha Dhi' are aligned under the notes: 'Pa' under G4, 'Zo' under A4, 'Ke' under Bb4, 'Dhi' under C5, 'Gha' under D5, and 'Dhi' under E5.


38



Pa Zo Ke Dhi Ke Dhi

Detailed description: This block contains the musical notation for measure 38. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Zo Ke Dhi Ke Dhi' are aligned under the notes: 'Pa' under G4, 'Zo' under A4, 'Ke' under Bb4, 'Dhi' under C5, 'Ke' under D5, and 'Dhi' under E5.

39



Pa Dhi Zo Ke Dhi

Detailed description: This block contains the musical notation for measure 39. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Dhi Zo Ke Dhi' are aligned under the notes: 'Pa' under G4, 'Dhi' under A4, 'Zo' under Bb4, 'Ke' under C5, and 'Dhi' under D5.

40



Pa Dhi Dhi Ke Zo Ke Dhi

Detailed description: This block contains the musical notation for measure 40. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Dhi Dhi Ke Zo Ke Dhi' are aligned under the notes: 'Pa' under G4, 'Dhi' under A4, 'Dhi' under Bb4, 'Ke' under C5, 'Zo' under D5, 'Ke' under E5, and 'Dhi' under G4.

41



Pa Dhi Dhi Ke Dhi Dhi

Detailed description: This block contains the musical notation for measure 41. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Dhi Dhi Ke Dhi Dhi' are aligned under the notes: 'Pa' under G4, 'Dhi' under A4, 'Dhi' under Bb4, 'Ke' under C5, 'Dhi' under D5, and 'Dhi' under E5.

42



Pa Dhi Ke

Detailed description: This block contains the musical notation for measure 42. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Dhi Ke' are aligned under the notes: 'Pa' under G4, 'Dhi' under A4, and 'Ke' under Bb4.

43



Pa Vou Gha

Detailed description: This block contains the musical notation for measure 43. It is written on a single staff in a treble clef with a key signature of one flat. The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, followed by a half note G4. The lyrics 'Pa Vou Gha' are aligned under the notes: 'Pa' under G4, 'Vou' under A4, and 'Gha' under Bb4.

44



45



46



47



Medial Cadences on *Ke/A* from *Pa/D*

48



Pa Zo Ke Dhi Dhi Dhi

49



Pa Ke Ni Ni Zo Ke Dhi Ke

50



Pa Ke Zo Ni Ni Zo Ke Dhi Ke

51



Pa Ke Ke Ni Zo Ke

52



Pa Vou Gha Dhi Ke Ke

53



Pa Dhi Gha Vou Gha Dhi Ke Ke

54



Pa Ke Ni Ke Zo Dhi Zo Ke

55



Pa Ke Dhi Gha Vou Gha Dhi Ke Ke

56



Pa Ke Zo Ni Pa

57



Pa Dhi Ke Zo Ni

58



59



60



61




62




63




Medial Cadences on *Ke/A* from *Ke/A*


64  
  
Ke Gha Gha Dhi Ke


65  
  
Ke Zo Zo Dhi Ke


66  
  
Ke Ni Zo Ke Dhi Ke

67  
  
Ke Ni Ni Zo Ke Dhi Ke


68  
  
Ke Ke Zo Ke Dhi Gha Dhi Ke

69  
  
Ke Zo Ni Pa Ni Zo Ke Dhi Ke

70  
  
Ke Zo Ni Ke Zo Zo Dhi Ke

71  
  
Ke Zo Ni Ke Zo Zo Zo Dhi Ke

72  
  
Ke Dhi Ke Zo Ni Zo ke

73  
  
Ke Zo Ni Zo Ke Zo Ke

74  
Ke Zo Ni Pa

75  
Ke Zo Ni Ke

76  
Ke Zo Ni

77  
Ke Ni

78

79

80

81

82

83

84



85



86



87



88



89



90



Medial Cadences on *Pa/D* from *Ke/A*

91



Ke Dhi Ke Dhi Gha Vou Pa

92



Ke Zo Ke Dhi Gha Vou Pa

93



Ke Dhi Dhi Gha Dhi Gha Vou Pa

94



Ke Dhi Dhi Ke Dhi Gha Vou Pa

95



Ke Gha Dhi Dhi Dhi Gha Dhi Gha Vou Pa

96



Ke Gha Dhi Dhi Dhi Vou Gha Gha Vou Pa

97



Ke Dhi Gha Dhi Dhi

98



Ke Dhi Gha Ke

99



100



101



102



103



104

105

106

107

108

Final Cadences on *Gha* / *F*

109

Pa Ke Ke Ke Dhi Gha Dhi Dhi Ke Dhi Gha Vou Gha

110

Dhi Dhi Ke Dhi Gha Vou Gha

111

Ke Ke Zo Ke Dhi Ke Dhi Gha Vou Gha

112

Ke Dhi Gha

113

114



115



# BRIEF STICHERA

## Third Mode

**Allegro** ♩=160

### Verse #1

Ἐξάγαγε ἐκ φυλακῆς



Bring my soul out of pris-on that I may con - fess\_\_ Thy\_ Name.

### Stichera #1

Τῷ Σῶ Σταυρῷ



By Thy Cross, O Christ our Sav - iour, the do - min - ion of



death hath been\_ de-destroyed, and the de-cep-tion of the dev -



il hath been a - bol - ished; and the race of man, hav -



ing been saved by faith, doth ev - er of - fer praise\_ to\_\_ Thee.

## Verse #2

Ἐμὲ ὑπομενοῦσι



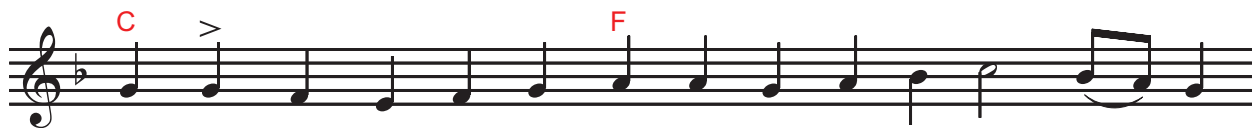
The right - eous shall wait pa - tient - ly for me un - til Thou shalt re -



ward\_ me.

## Stichera #2

Πεφώτισται τὰ σύμπαντα



All things have been en - light - ened by Thy Res - ur - rec - tion, O



Lord, and Par - a - dise is o - pened a - gain; and,



whilst ac - claim - ing Thee, the whole\_ of cre - a - tion doth ev - er



of - fer praise\_ to\_ Thee.

## Verse #3

Ἐκ βαθέων



Out of the depths have I cried un-to Thee, O Lord; O Lord,—



hear my voice.

## Stichera #3

Δοξάζω τοῦ Πατρὸς



I glo - ri - fy the might— of the Fa - ther and the Son,



and the pow - er of the Ho - ly Spir - it do I praise, e -



ven the in - di - vis - i - ble, un - cre - at - ed God - head, the



Trin - i - ty one in es - sence, reign - ing un - to e -



ter - ni - ty for ev - er.\_\_\_\_

**Verse #4**

Γενηθήτω τὰ ὦτα σου



Let Thine ears be at - ten - tive to the voice of my sup - pli -



ca - tion.

**Stichera #4**

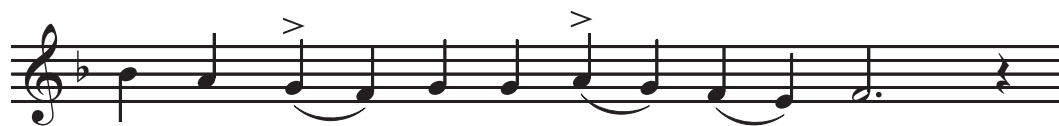
Τὸν Σταυρόν Σου



Thy pre - cious Cross\_\_ do we wor - ship, O Christ, and Thy



Res - ur - rec - tion do we praise and\_ glo - ri - fy; for



by Thy wound - ing are we\_\_ all\_\_ healed.

# The Fourth Tone

## Heirmological Mode

**Example:** *I Shall Open My Mouth* from the Akathist Canon

In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. In this Mode the main note is *E* called *Vou/Mi* and the dominate note is *G* called *Dhi/Sol*. In this form of the Heirmological Mode the *B* is *natural* if the melodic phrase ascends to *C* or higher or if the melodic phrase rests on *B*, otherwise it is *flat*. The ison remains consistently on *E/Vou*, although at times it may ascend to the *G/Dhi* if the melodic formula ascends above *B/Zo*. It is common that inexperienced ison-chanters will drone on *C/Ni* rather than *E/Vou*. This is incorrect and should never be done.

## Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate notes in this mode are *G/Dhi*. Final cadences are identified by a period or a complete thought in the text and always end on *E/Vou* (ie., the ison).

# Byzantine Music Formula

*Mode / Tone 4 ~ Heirmologic ~ Diatonic/Legetos*

## Diatonic Scale

1



Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

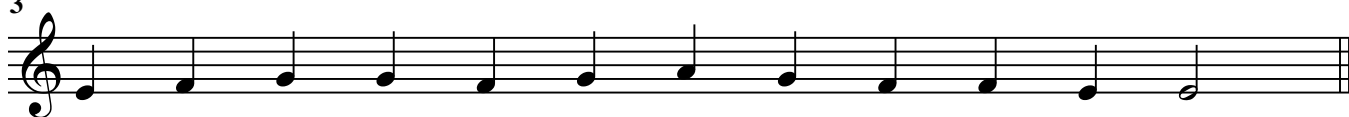
2



Dhi Gha Vou  
Le - ge - tos


## Initial Cadences

3



Vou Gha Dhi Dhi Gha Dhi Ke Dhi Gha Gha Vou Vou

4



Vou Vou Gha Pa Vou Gha Dhi Ke Zo Ke Dhi

5



Vou Vou Vou Ke Dhi Gha

6



Pa Pa Vou Gha

7



Vou Ke Dhi Gha Vou Pa Vou

8



9



10



Medial Cadences on *Pa/D*

11




Vou Gha Gha Gha Vou Dhi Pa

12




Vou Pa Vou Gha Gha Vou Dhi Pa

13



Vou Ni Ni Pa Vou Gha Gha Vou Dhi Pa

14



Vou Ke Dhi Pa Vou Gha Gha Vou Dhi Pa

15



Vou Gha Vou Dhi


16



17



18



19



Medial Cadences on *Vou/E*

20



vou pa ni pa vou

21



vou gha gha vou pa vou

22



vou vou gha vou pa ni pa vou

23



vou ke dhi gha vou pa vou

24



vou gha dhi gha

25



26



27



28

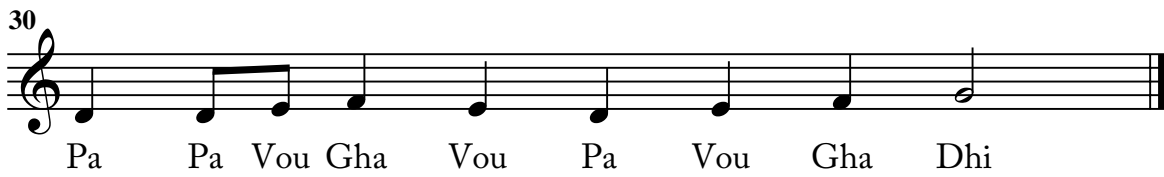


29



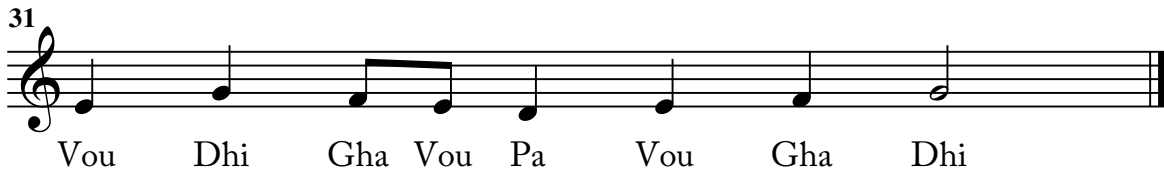
Medial Cadences on *Dhi/G*

30



Pa Pa Vou Gha Vou Pa Vou Gha Dhi

31



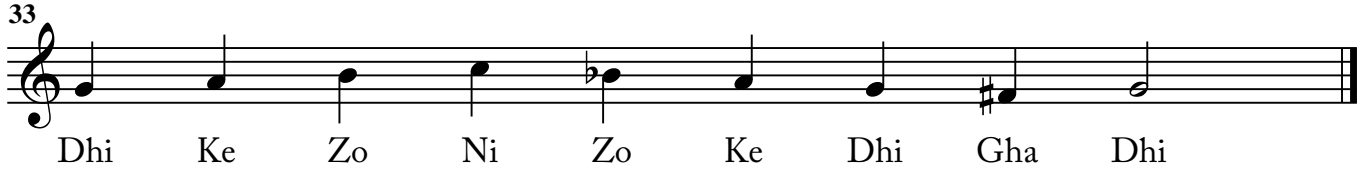
Vou Dhi Gha Vou Pa Vou Gha Dhi

32



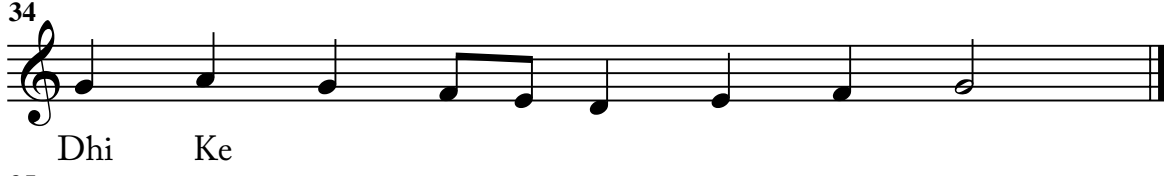
Dhi Pa Pa Vou Gha Dhi Ke Zo Dhi

33



Dhi Ke Zo Ni Zo Ke Dhi Gha Dhi

34



Dhi Ke

35



36



37



Musical staff 37: Treble clef, 8 measures. Notes: G4, A4, B4, Bb4, C5, B4, A4, G4.

38



Musical staff 38: Treble clef, 8 measures. Notes: G4, A4, B4, Bb4, C5, B4, A4, G4.

Final Cadences

39



Musical staff 39: Treble clef, 8 measures. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Dhi Ke Dhi Gha Ke Dhi Gha Gha Vou Vou

40



Musical staff 40: Treble clef, 5 measures. Notes: G4, A4, B4, C5, B4, A4, G4.

Dhi Gha Vou Dhi Gha Vou

41



Musical staff 41: Treble clef, 6 measures. Notes: G4, A4, B4, C5, B4, A4, G4.

Dhi Gha Vou Gha Dhi Gha Vou

42



Musical staff 42: Treble clef, 6 measures. Notes: G4, A4, B4, C5, B4, A4, G4.

Gha Dhi Ke

43



Musical staff 43: Treble clef, 8 measures. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

44

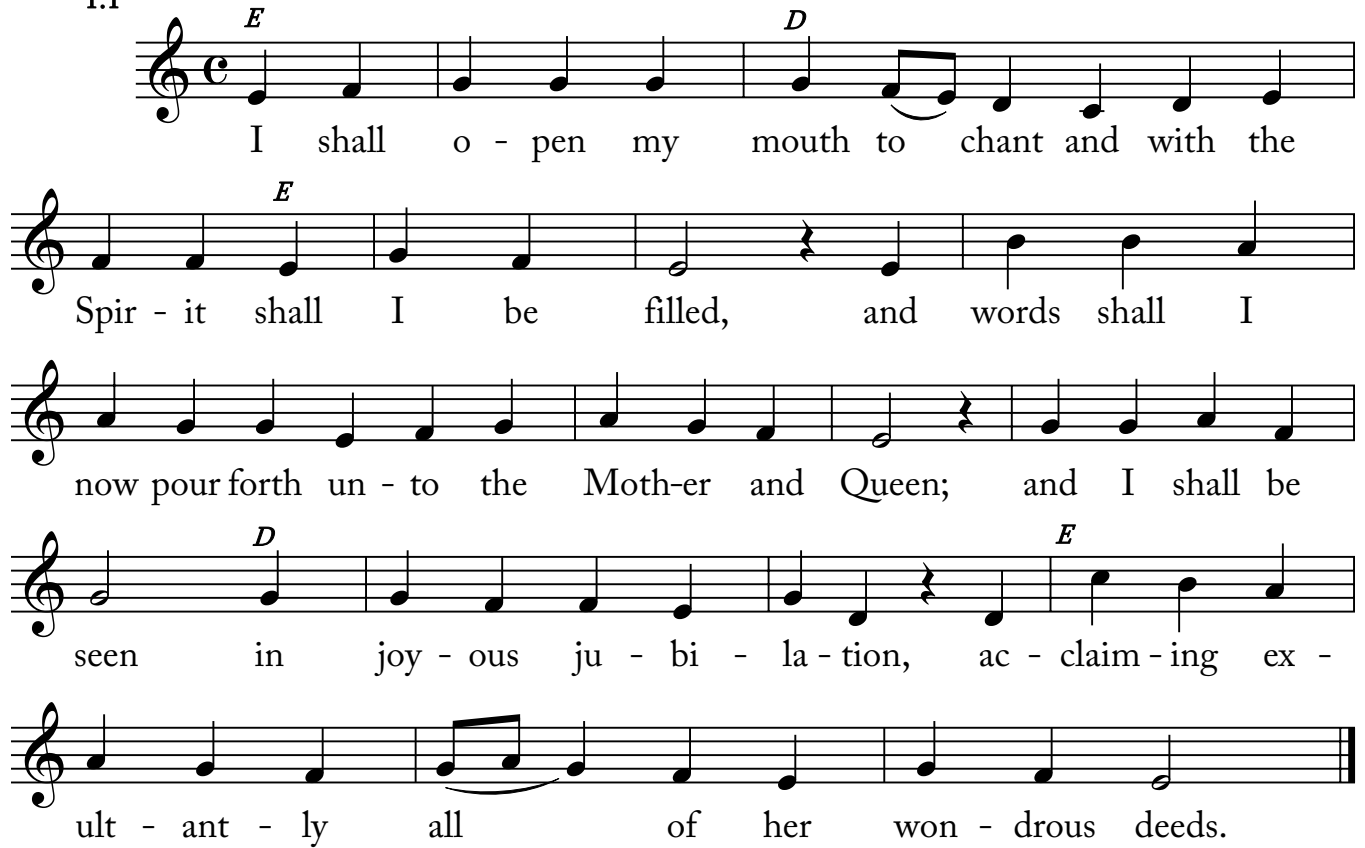


Musical staff 44: Treble clef, 5 measures. Notes: G4, A4, B4, C5, B4, A4, G4.

# Katavasia from the Akathist Canon

## ODE 1

1.1



*E* *D*

I shall o - pen my mouth to chant and with the

*E*

Spir - it shall I be filled, and words shall I

now pour forth un - to the Moth - er and Queen; and I shall be

*D* *E*

seen in joy - ous ju - bi - la - tion, ac - claim - ing ex -

ult - ant - ly all of her won - drous deeds.

# Katavasia from the Akathist Canon

## ODE 3

3.1



Make steadfast, O holy The - o -  
to - kos, thou liv - ing and nev - er fail - ing spring, all  
them that form a com - pa - ny and gath - er for to  
praise thy name; and by thy grace di - vine, O  
Maid, deem them all wor - thy of glo - ry's crowns.

# Katavasia from the Akathist Canon

## ODE 4

4.1

*E*

Seat-ed in His ho - ly glo - ry on the Throne of Di-vin-i -

ty, Je - sus, God tran - scend - ent, com - eth on a

*C* *D*

light cloud as King of all; and He hath saved by His

*E*

pure and un - de - filed hand them that cry to

Him: Glo - ry, O Christ, to Thy sov' - reign might.

# Katavasia from the Akathist Canon

## ODE 5

5.1

All crea - tures were sore a - mazed at thy di -  
vine and great glo - ry, Maid, O pure Vir - gin, who hast  
not known wed - lock; for thou didst hold in thy  
whom the God of all, and gav - est birth to the time - less  
son, Who doth grant sal - va - tion un - to all  
them that ac - claim thy name.

# Katavasia from the Akathist Canon

## ODE 6

6.1

*D*  
On this di - vine and most honoured feast of  
God's all - ho - ly Moth - er let all of god - ly  
*C D E*  
mind now cel - e - brate; come, let us faith - ful now  
clap our hands, and send up glo - ry un - to the  
God Whom she hath borne.

# Katavasia from the Akathist Canon

## ODE 7

7.1

No cre - a - ted thing, but on - ly the Cre -  
a - tor would the god - ly mind - ed Youths a -  
dore and wor - ship as God; but man - ful - ly  
tram-pling down threats of fire they cried out: O su -  
preme - ly praised and all - ac - claimed One, blest art  
Thou, O Thou Lord God of our Fa - thers.

# Katavasia from the Akathist Canon

## ODE 8

8.1

Three guilt-less Youths cast in the fur - nace were  
saved by the Off-spring which the The - o - to - kos bear,  
then in fig - ure and in type, now in ver - y truth and  
deed; and He hath gath - ered all the world, which cri - eth  
out in chant: Ye works of His, O sing the Lord's  
prais - es, and ex - alt Him great - ly for ag - es and all  
ag - es.

# Katavasia from the Akathist Canon

## ODE 9

9.1



Let ev' - ry earth - born man up - leap  
in the spir - - - it and now hold his torch on  
high; and let all the bod - i - - - less, no -  
et - ic hosts now cel - e - brate joy - ous - ly the  
The - o - to - kos' sub - lime and sa - cred fes -  
ti - - val, as they cry out: Re -  
joice, thou all - bless - ed one, ev - er -  
vir - gin and pure Moth - er of our God.

# Plagal of the First Tone / Tone 5

## Plagal of the First Tone / Tone 5 – Heirmological Mode

**Example:** *The Evloghitaria* from Orthros

In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is *A* called *Ke/La* and the dominate note is *C* called *Ni/Do*. Since this Mode of Tone 5 is high-pitched based on *A/Ke* of the diatonic scale it is often chanted on a lower pitch for vocal comfort keeping in mind that in Byzantine music pitch is relative. The *B* is *natural* if the melodic phrase ascends to *C* or higher. The ison remains consistently on *A/Ke*, so the feeling of it is never lost. At the final cadence, the ison may drop to *G/Dhi* before returning to *A/Ke*.

## Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate note in this mode is *C/Ni*. Final cadences are identified by a period or a complete thought in the text and always end on *A* (i.e., the ison).

# Byzantine Music Formula

*Mode Plagal 1 / Tone 5 ~ Heirmologic ~ Diatonic Ending on Ke / A*

## Diatonic Scale

1



Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

2



Ke Zo Ni Zo Ke

## Initial Cadences

3




Ke Zo Ke Dhi Ke Zo Ni Zo Ke Zo Ni Zo Ni Zo Ke Ke.

4



Ke Zo Ni Zo Ke Dhi Ke Zo Ni Zo Ke

5



Ke Zo Ni Ni Zo Ni Zo Ke Zo Zo Ni Zo Ke


## Medial Cadences on *Ke/A* from *Ke/A*

6



Ke Ke Dhi Gha Dhi Ke

7



Ke Ni Ni Zo Ke Ke

8




Ke Zo Ke Dhi Gha Dhi Ke

9




Ke Ke Zo Dhi Zo Ke

10



Ke Ni Zo Ke Zo Ke

11




Ke Ke Ke Ni Ni Zo Ke Ke Dhi Ni Zo Ke

12




Ke Zo Pa Ni Zo Zo Ni Ni Ni

13




Ke Ke Ni Zo Ke

14



Ke Dhi Ni

15



Ke Ni Ni

16



Ke Zo

17



18

Musical staff 18: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

19

Musical staff 19: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4, with a sharp sign on the second measure of the descent.

20

Musical staff 20: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

21

Musical staff 21: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

22

Musical staff 22: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

23

Musical staff 23: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

24

Musical staff 24: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

25

Musical staff 25: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

26

Musical staff 26: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

27

Musical staff 27: Treble clef, starting on G4, moving up stepwise to D5, then down stepwise to G4.

Medial Cadences on *Ni/C* from *Ke/A*

28



Ke Pa Ni Ni Zo Ni

A musical staff in treble clef showing a sequence of six quarter notes: C4, D4, E4, F4, G4, and A4. The staff ends with a double bar line.

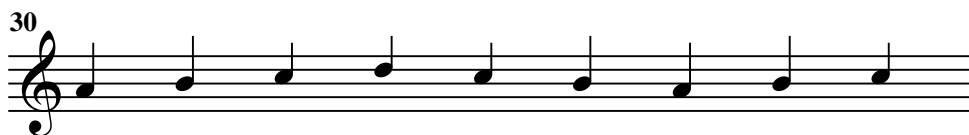
29



Ke Zo Ke Dhi Ke Zo Ni

A musical staff in treble clef showing a sequence of seven notes: C4 (quarter), D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), and B4 (quarter). The staff ends with a double bar line.

30



Ke Zo Ni Pa Ni Zo Ke Zo Ni

A musical staff in treble clef showing a sequence of nine quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, and B4. The staff ends with a double bar line.

31



Ke Pa Ni Zo Ni Pa Ni Zo Ke Zo Ni

A musical staff in treble clef showing a sequence of ten notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), and A4 (quarter). The staff ends with a double bar line.

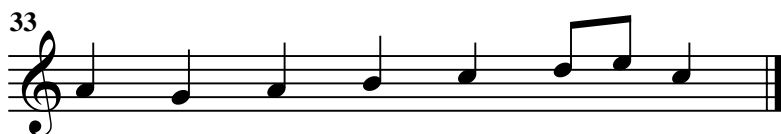
32



Ke Ke Dhi Ke Zo Zo Ni Ni

A musical staff in treble clef showing a sequence of nine notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and B4 (quarter). The staff ends with a double bar line.

33



Ke Dhi Ke Zo

A musical staff in treble clef showing a sequence of five notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), and G4 (quarter). The staff ends with a double bar line.

34



Ke Zo Pa Ni

A musical staff in treble clef showing a sequence of five quarter notes: C4, D4, E4, F4, and G4. The staff ends with a double bar line.

35



Ke Ke Zo Dhi


A musical staff in treble clef showing a sequence of five notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), and G4 (quarter). The staff ends with a double bar line.


36



Ke Zo Ni


A musical staff in treble clef showing a sequence of three quarter notes: C4, D4, and E4. The staff ends with a double bar line.

37  
  
Ke Pa

38  
  
Ke Ke Pa Ni Ni

39  
  
Ke Vou Pa

40  
  
Ke Zo Ni Pa Ni

41  
  
Ke Zo Ni Pa Pa

42  


43  


44  


45  


46  


47



48



Medial Cadences on *Ni/C* from *Ni/C*

49



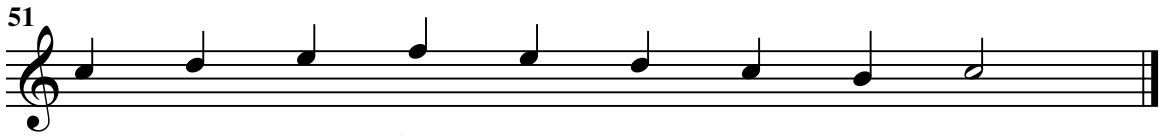
Ni Pa Pa Ni Zo Ni

50



Ni Zo Ni Zo Ke Zo Ni

51



Ni Pa Vou Gha Vou Pa Ni Zo Ni

52



Ni Pa Ni Zo

53



Ni Zo Zo Ni

54



55



56



Medial Cadences on *Ke/A* from *Ni/C*

57



Ni Ke Zo Zo Dhi Ke

58



Ni Zo Ke Zo Ni Zo Ke Ke

59



Ni Zo Ni Zo Ke Dhi Gha Dhi Ke

60



Ni Zo Ni Zo Ke Ni Ni Zo Ke Ke

61



Ni Zo Ni Ke Zo Ke Zo Zo Ni Zo Ke

62



Ni Pa Ni Zo Ke Zo Ke Zo Zo Ni Zo Ke

63



Ni Zo Zo Ni Zo Ke Zo Zo

64



Ni Ke Zo Ni Zo Ke

65



Ni Zo Ke Zo Ke

66



Ni Zo Ni Ni Zo Ke Zo Ni Zo Ke

67  
  
Ni Zo Ke Dhi Ke Zo Ni Zo Ke

68  
  
Ni Zo Ni Dhi

69  
  
Ni Zo Ke Dhi Ni

70  
  
Ni Zo Ni Zo Ke

71  
  
Ni Zo Ni Zo Ke

72  


73  


74  


75  


76  


77



78



79



80



81



82



83



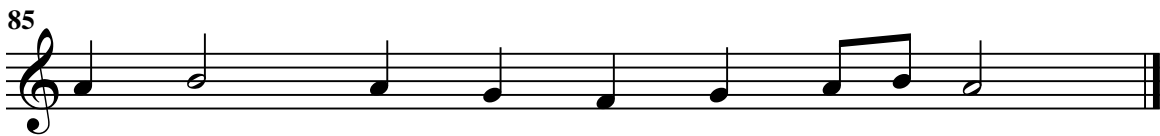
Final Cadences

84



Ke Ke Ke Dhi Gha Dhi Ke

85




Ke Zo Ke Dhi Gha Dhi Ke Zo Ke


86





Ke Dhi Gha Dhi Ke Zo Zo Ke Ke

87  
  
Ke Zo Dhi Ni Ni Zo Ke Zo Ke

88  
  
Ke Ni Zo Ke Zo Ke Dhi Gha Dhi Ke

89  
  
Ke Ke Dhi Gha

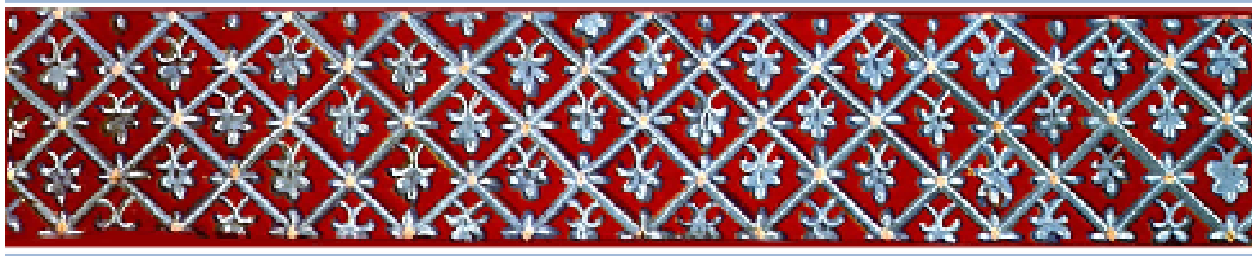
90  
  
Ke Zo Ni

91  
  
Ni Ni Zo Ke

92  


93  


94  

# BRIEF ἈPOSTICHA

Plagal First Mode

## Aposticha #1

**Allegro** ♩=160

Σὲ τὸν σαρκωθέντα



Thee, O Christ our Sav - iour, Who wast in - car - nate and yet



wast not part - ed from the Heav - ens, do we mag - ni - fy with



voic - es of song. For as the Lord Who lov - eth man, Thou



didst ac - cept the Cross and death for the sake\_ of our race. De -



spoil - ing the gates of Ha - des, Thou didst a - rise\_ on the



third day, sav - ing our souls.

### Verse #2

Ὁ Κύριος ἐβασίλευσεν



The Lord is king, He is clothed with maj - es - ty. The Lord is



clothed with strength and He hath girt Him - self.

### Aposticha #2

Νυγείσης σου



When Thy side was pierced, O Giv - er of life, Thou didst pour forth



streams of for - give - ness, life and sal - va - tion for all. Thou didst



ac - cept death\_ in the flesh, there - by grant - ing\_ us im - mor -



tal - i - ty. And, whilst dwell - ing in the grave, Thou didst free\_



us, and glo - ri - ous - ly as God, didst raise us up to -



geth - er with Thy - self. Where - fore, we cry\_ out: O Friend of



man, Lord,\_ glo - ry be to Thee.

Verse #3

Καὶ γὰρ ἐστερέωσε



For He es - tab - lished the world which shall not be shak - en.

Aposticha #3

Ξένη σου ἡ σταύρωσις



Strange\_ is Thy cru - ci - fix - ion and de - scent in - to

Ha - des, O Friend of man. For Thou didst de - spoil\_ it

and didst glo - ri - ous - ly raise up with Thy - self the cap - tives of

old, since Thou art God; Thou didst o - pen Par - a - dise, and make us

wor - thy there - of. Where - fore, do Thou grant for - give - ness of

sins al - so un - to us who glo - ri - fy\_ Thine a - ris - ing

on the third day; and deem us wor - thy to dwell in Par - a -

dise, since Thou a - lone\_ art com - pas - sion - ate.

Verse #4

Τῷ οἴκῳ σου πρέπει



Ho - li - ness be - com - eth Thy house, O Lord, un - to length of days.

Aposticha #4

Ὁ δι' ἡμᾶς σαρκί



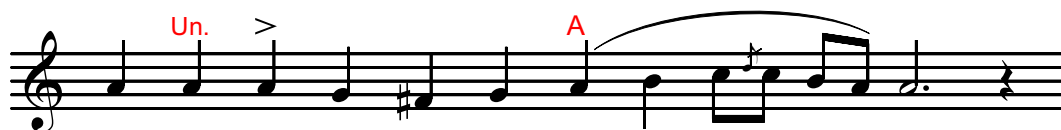
O Thou Who didst ac - cept the pas - sion in the flesh\_\_\_\_\_ for our



sake, and didst a - rise\_\_\_\_\_ on the third\_\_\_\_\_ day: do Thou heal\_ the



pas - sions of our flesh; and raise us up from griev - ous trans - gres -



sions, O Friend of man, and save\_\_\_\_\_ us.

# Troparion for St. Kassiani

## September 7th

Words and Music  
by David Jacobs

*A*  
By speak - ing the Truth you turned a - way the

5  
em - per - or, and gained the fav - or of the King of

*G*

9  
*A*  
kings. Re - fus - ing to be si - lent when it was

12  
time to speak, you brave - ly de - fend - ed the

16  
*G* *A*  
faith, O ho - ly moth - er Kas - si - an - i. De -

19  
vot - ed un - to God, you en - riched the Church, with your

22  
*G*  
ho - ly life and great deeds giv - ing to those in

26  
*A*  
need. In - spired by God, you il - lu - mined the

30  
Church, with your sac - red hymns and spir - it - ual

33  
songs, fill - ing our souls with god - li - ness. In - ter -

36  
cede with Christ your groom to grant us His

40  
great mer - - cy.

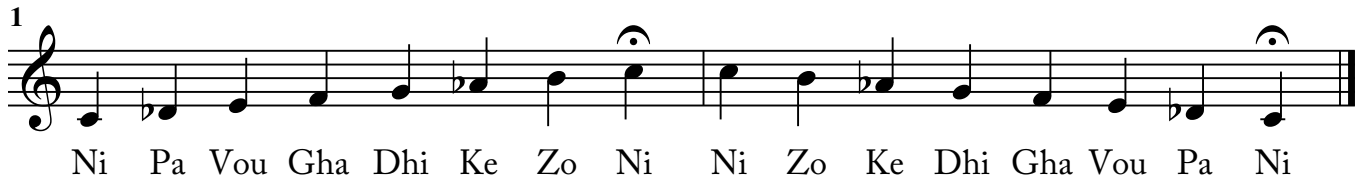
The musical score consists of four staves of music in G major, 4/4 time. The first staff (measures 30-32) features a melodic line with a fermata over the final measure. The second staff (measures 33-35) includes piano markings 'G' and 'A' above the notes. The third staff (measures 36-39) also includes a 'G' marking. The fourth staff (measures 40-40) concludes with a double bar line. The lyrics are: 'Church, with your sac - red hymns and spir - it - ual songs, fill - ing our souls with god - li - ness. In - ter - cede with Christ your groom to grant us His great mer - - cy.'

# Byzantine Music Formula

*Mode pl. 2 / Tone 6 ~ Irmologic and Troparia ~ Soft-Chromatic Ending on Vou / E*

## Soft-Chromatic Scale

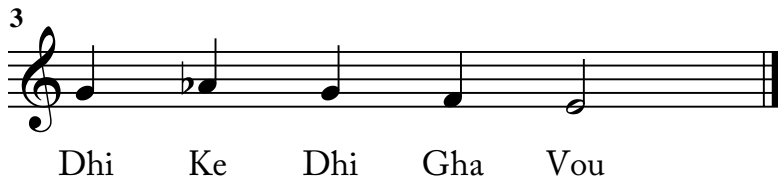
1



Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

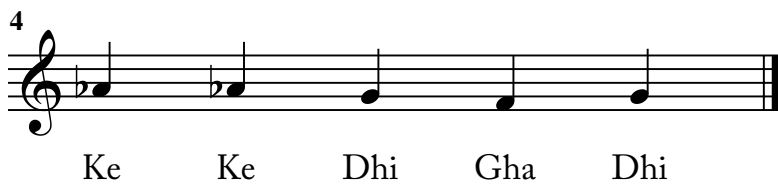
3



Dhi Ke Dhi Gha Vou

## Initial Cadences

4



Ke Ke Dhi Gha Dhi

5



Ke Dhi Dhi Ke Gha Dhi

6



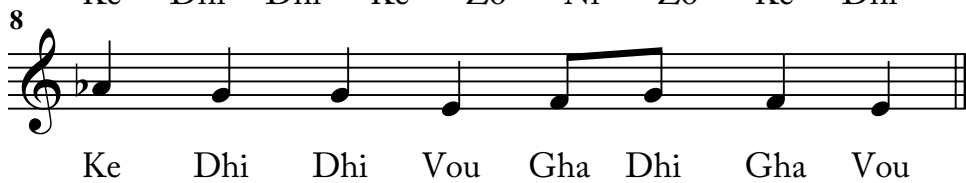
Dhi Ke Zo Ke Ke Dhi

7



Ke Dhi Dhi Ke Zo Ni Zo Ke Dhi

8



Ke Dhi Dhi Vou Gha Dhi Gha Vou

9



Dhi Gha Dhi Ke

10



Dhi Dhi Ke Zo

11



12



Medial Cadences on *Vou/E* from *Vou/E*

13



Vou Gha Ke Ke Dhi Gha Vou

14



Vou Dhi Gha Ke Ke Dhi Gha Vou

15



Vou Dhi Dhi Gha Gha Dhi Ke Dhi Gha Vou

16



Vou Gha Vou Pa Vou

17



18



Medial Cadences on *Vou/E* from *Dhi/G*

19  
  
Dhi Vou Gha Gha Vou Pa Vou

20  
  
Dhi Ke Dhi Gha Vou Gha Vou

21  
  
Dhi Gha Ke Ke Dhi Gha Vou

22  
  
Dhi Gha Ke Dhi Gha Vou Gha Vou

23  
  
Dhi Gha Gha Dhi Dhi Ke Dhi Gha Vou

24  
  
Dhi Gha Gha Dhi Dhi Gha Dhi Gha Vou

25  
  
Dhi Gha Dhi Gha Dhi Dhi Ke Dhi Gha Vou

26  
  
Dhi Ke Zo Ke Dhi Gha Dhi Ke

27  
  
Dhi Ke Dhi Gha Ke

28  
  
Dhi Ke Dhi Gha Dhi Gha



38



Vou Ke Ke Dhi Gha Dhi

39



Vou Dhi Ke Zo Ke Dhi Gha Dhi

40



Vou Gha Vou Gha Dhi

41



Vou Gha Dhi Ke Dhi Ke Dhi

42



Vou Zo Zo Ke Ke Dhi Ke Dhi

43



Vou Ke Ke Ke Dhi Ke Dhi

44



Vou Zo Ni Zo Ke Zo Ke Dhi

45



Vou Ke Ke Ke Dhi Zo Ke Dhi

46



Vou Dhi Ke Zo Zo Ke Dhi

47



Vou Pa Vou Gha Dhi Ke Ke Gha Dhi

48



Vou Zo Ni Zo

49



Vou Dhi Gha Vou

50



Vou Gha Dhi Ke

51



Vou Pa Vou Pa

52



Vou Dhi Gha Vou Pa

53



54



55



56



57



58



59



Medial Cadences on *Dhi/G* from *Dhi/G*

60



Dhi Zo Ke Dhi Gha Dhi

61



Dhi Dhi Gha Vou Gha Dhi Dhi

62



Dhi Dhi Gha Vou Ke Dhi

63



Dhi Gha Dhi Ke Zo Ke Dhi

64



Dhi Vou Gha Dhi Ke Ke Dhi

65



Dhi Gha Dhi Vou Gha Dhi

66



Dhi Ke Ni Zo Ke Dhi Gha Dhi

67



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Ke Zo Zo Ke Dhi Gha Dhi

68



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Zo Zo Zo Ke Ke Dhi Dhi

69



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Zo Zo Ke

70



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Ni Zo Zo

71



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Ke Gha Dhi

72



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Dhi Ke

73



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Ke Zo

74



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Ke Zo

75



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Ke Dhi

76



A musical staff in treble clef with a key signature of one flat (Bb). The melody consists of eight notes: G4, F4, E4, D4, C4, B3, A3, and G3. The notes are connected by stems, with a slur over the last two notes (A3 and G3).

Dhi Gha Dhi

77



Dhi Ke Dhi

78



Dhi Ke Zo

79



Dhi Gha Dhi

80



81



82



83



84



85

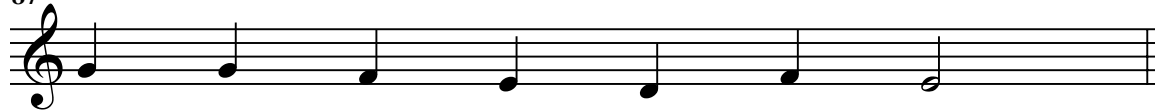


86




Final Cadences

87



Dhi Dhi Gha Vou Pa Gha Vou

88



Dhi Gha Ke Zo Ke Dhi Gha Vou

89



Dhi Gha Dhi Ke Dhi Gha Vou

90



Dhi Ke Zo Ke Dhi

91



92



93



94



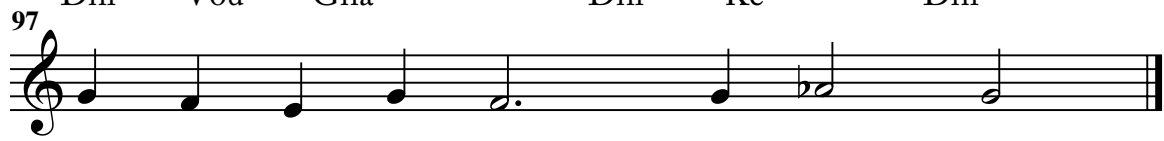
95



Final Cadences for Theotokia



Dhi Vou Gha Dhi Ke Dhi



# Byzantine Music Formula

*Mode pl. 2 / Tone 6 ~ Sticheric Melody ~ Hard-Chromatic Ending on Pa / D*

## Hard-Chromatic Scale

1

Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

3

Pa Vou Gha Dhi Gha Vou Pa

## Initial Cadences

4

Ke Zo Ke Dhi

5

Zo Ke Zo Ke Dhi

6

Pa Vou Gha Dhi

7

Gha Dhi Gha Vou Pa

8

Ke Ke Ni Zo Ke Zo Ke Dhi

9

Pa Vou Gha Dhi

10

Ke Dhi Gha Dhi

11

12

13

Medial Cadences on *Pa/D* from *Pa/D*

14

Pa Gha Dhi Gha Vou Pa

15

Pa Vou Gha Dhi Pa

16

Pa Dhi Gha Vou Pa

17

Pa Vou Gha Dhi Gha Vou Pa

18



Pa Ni Pa Vou Gha Dhi Gha Vou Pa

19



Pa Vou Pa Vou Gha Dhi Gha Vou Vou Pa

20



Pa Dhi Dhi Ke Dhi Gha Dhi

21



Pa Pa Vou Pa Ni Pa

22



23



24



25



26



Medial Cadences on *Dhi/G* from *Pa/D*

27



Pa Gha Vou Gha Dhi

28



Pa Vou Pa Vou Gha Dhi

29



Pa Vou Gha Dhi Dhi

30



Pa Dhi Vou Gha Dhi Dhi

31



Pa Vou Gha Dhi Gha Dhi

32



Pa Vou Gha Dhi Ke Dhi

33



Pa Zo Zo Ke Dhi Ke Dhi

34



Pa Vou Gha Dhi Gha Dhi

35



Pa Vou Gha Vou Gha Dhi

36



Pa Zo ke Dhi Dhi Dhi

37



Pa Zo Ke Dhi Ke Dhi

38



Pa Ke Dhi Ke Dhi Gha Vou Gha Dhi

39



Pa Pa Vou Gha Vou Gha Dhi Dhi Dhi

40



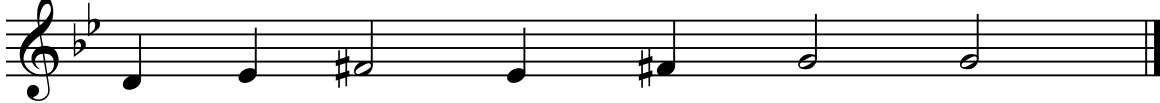
Pa Pa Dhi Dhi Ke Dhi Gha Vou Gha Dhi

41



Pa Ni Pa Vou Gha Gha Vou Gha Dhi

42



Pa Vou Gha Vou Gha Dhi Dhi

43



Pa Vou Gha Dhi Gha Vou Ke Ke Dhi

44



Pa Gha Dhi Vou Gha Dhi Gha Dhi

45



Pa Dhi Ke Dhi Gha Vou Gha Dhi Gha Dhi

46



Pa Ke Dhi Dhi Vou Gha Dhi Gha Dhi

47



Pa Zo Ni Zo Ke Zo Ni Zo Ke Dhi

48



Pa Vou Gha Dhi Vou Gha Dhi Gha Dhi

49



Pa Pa Vou Gha Pa Vou Gha Dhi Gha Dhi

50



Pa Zo Ni Zo Ke

51



Pa Vou Gha Gha

52



Pa Ke Ke Zo Ni Zo Ke

53



Pa Vou Gha Pa

54



Pa Vou Gha Dhi Ke

55



Pa Dhi Ke Zo Ni

56



57



58



59



60



61





Medial Cadences on *Dhi/G* from *Dhi/G*



Dhi Ke Ke Zo Dhi



Dhi Ke Zo Ke Dhi Dhi



Dhi Zo Ke Dhi Ke Dhi

71



Dhi Pa Pa Vou Gha Dhi

72



Dhi Pa Vou Gha Dhi Ke Dhi

73



Dhi Gha Dhi Ke Zo Ke Dhi

74



Dhi Ke Dhi Gha Dhi

75



Dhi Vou Vou Gha Dhi Gha Dhi

76



Dhi Zo Ke Zo Ke Dhi Ke Dhi

77



Dhi Ke Ni Zo Ke Dhi

78



Dhi Ke Zo Ni Zo Ke Ke Dhi

79



Dhi Dhi Gha Vou Gha Dhi Dhi

80



Dhi Pa Pa Vou Gha Dhi Gha Dhi

81



Dhi Vou Vou Gha Gha Dhi Dhi

82



Dhi Ke Dhi Gha Vou Gha Dhi Gha Dhi

83



Dhi Ke Dhi Gha Vou

84



Dhi Ni Zo Ni Zo Ke Zo

85



Dhi Zo Ke Dhi

86



Dhi Ke Zo Ni Pa

87



88



89

90

91

92

93

94

95

Medial Cadences on *Pa/D* from *Dhi/G*

96

Dhi Gha Dhi Gha Vou Pa Vou Pa Pa

97

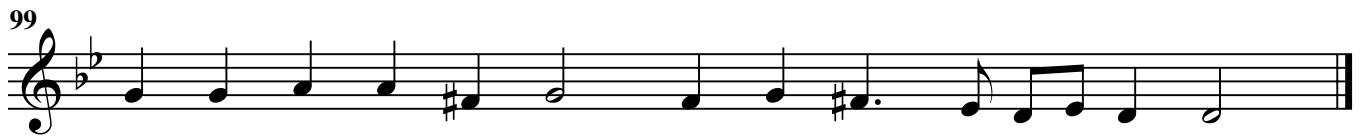
Dhi Ke Dhi Gha Dhi Gha Vou Pa Vou Pa Pa

98



Dhi Pa Pa Dhi Gha Dhi Gha Dhi Gha Vou Pa Vou Pa Pa

99



Dhi Dhi Ke Ke Gha Dhi

100



Dhi Ke Dhi Gha Dhi

101



Dhi Dhi Ke Dhi Gha Dhi

102



Dhi Gha Dhi Ke Zo Ke

103



Dhi Ke Gha Dhi Ke Zo

104



Dhi Zo Ke Dhi Ke

105



Dhi Gha Dhi Vou

106



Dhi Gha Dhi Ke

107

Musical staff 107: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The melody consists of quarter and eighth notes with a sharp sign on the second note.

Dhi Dhi Gha Vou

108

Musical staff 108: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

Dhi Dhi Gha Vou

109

Musical staff 109: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

Dhi Gha

110

Musical staff 110: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

111

Musical staff 111: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.


112

Musical staff 112: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

113

Musical staff 113: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

114

Musical staff 114: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

115

Musical staff 115: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter and eighth notes.

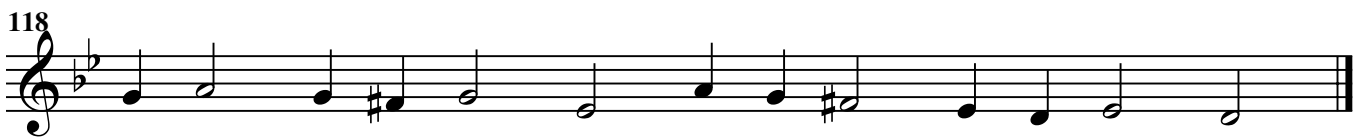
116



117



118



119



120



121



Medial Cadences on *Ke/A* from *Pa/D*

122



Pa Ke Zo Ni Zo Ke

123



Pa Gha Dhi Ke Dhi Ke

124



Pa Ke Dhi Gha Dhi Ke

125



Pa Ke Ke Ni Zo Ke

126



Pa Ni Ke Zo Ni Zo Ke Ke

127



Pa Gha Gha Gha Gha Dhi Ke Ke

128



Pa Ke Ke

129



Pa Dhi Gha

130



Pa Zo

131



132



Medial Cadences on *Dhi/G* from *Ke/A*

133



Ke Ke Zo Ni Zo Ni Pa Ni Zo Ke Dhi

134



Ke Zo Ke Dhi Ke

135



Ke Zo Dhi Gha Dhi

136



Ke Ni Zo Ke

137



138



139



Medial Cadences on *Ke/A* from *Dhi/G*

140



Dhi Gha Dhi Ke Dhi Ke

141



Dhi Ke Zo Ke Zo Ni Zo Ke Dhi Ke

142



Dhi Ke Dhi Ke

143



Dhi Ke Dhi Gha Vou

144



145



146



Medial Cadences on *Ke/A* from *Ke/A*

147



Ke Dhi Ke Zo Ke Zo Ke

148



Ke Gha Dhi Ke Dhi Ke

149



Ke Dhi Gha Vou Gha Dhi Ke Dhi Ke Zo Ke

150



Ke Zo Ni Pa Ni Ni Zo Ke Zo Ke Ke

151



Ke Pa Ni Pa Ni Zo Ke Zo Ke Ke

152



Ke Zo Ke Dhi Gha

153



Ke Pa Pa Ni Zo Ke Zo Ni

154



Ke Ni Zo Ke Ke Zo Ni Pa

155



Ke Zo Ni Pa Vou Pa

156



Ke Vou Pa Ni Pa

157



158



159

160

161

Medial Cadences on *Pa/D* from *Ke/A*

162

163

Final Cadences

164

Dhi Gha Dhi Gha Vou Pa Vou Pa Pa

165

Dhi Dhi Ke Dhi Gha Gha Vou Pa Vou Pa Pa

166

Dhi Ke Dhi Gha Gha Dhi Gha Vou Pa Vou Gha Vou Pa Pa

167



Dhi Dhi Gha Vou Pa Ni

168



Ke Zo Ke Dhi Pa

169



Ke Zo Dhi Ke

170



Dhi Gha Vou Pa Ni

171



172



173



2.1

Now that the day hath come to a  
close, I thank Thee, O Lord, and pray that the  
eve - ning with the night may be sin - less;  
grant this to me, O Sav - iour and save me.

2.2

Now that the day hath passed, I glo - ri - fy  
Thee, O Mas - ter, and pray that the  
eve - ning with the night may be with - out of - fence;  
grant this to me, O Sav - iour and save me.

2.3

Now that the day hath run its course, I  
praise Thee, O Ho - ly One, and pray that the

eve-ning with the night may be un-dis-turbed; grant this to

me, O Sav-iour, and save me.

*G*  
 Have mer - cy on us, O Lord, have mer - cy on  
*E*  
 us; for lay - ing a - side all de - fence, we  
*D* *E* *G*  
 sin - ners of - fer un - to Thee as Mas - ter, the sup - pli -  
*E*  
 ca - - - tion: Have mer - - - cy on us.

*G*  
 O Lord, have mer - cy on us, for in  
*E*  
 Thee have we put our trust; be not ex -  
*G*  
 ceed - ing - ly wroth with us nor re - -  
*E*  
 mem - ber our in - i - - - qui - ties, but  
*D* *E* *G*  
 look down up - on us e - ven now, as Thou art com -  
*E* *G*  
 pas - sion - ate, and de - liv - er us from our  
*E*  
 en - e - mies; for Thou art our God, and we are Thy

peo - ple; we are all the work of Thy hands,

and we call up - on Thy name

O - pen un - to us the door of thy com -

pas - sion, O bless - ed The - o - to - kos. As we

set our hope in thee, may we not be con -

found - ed; through thee may we be de - liv - ered

from our ad - ver - - si - ties, for thou art the sal -

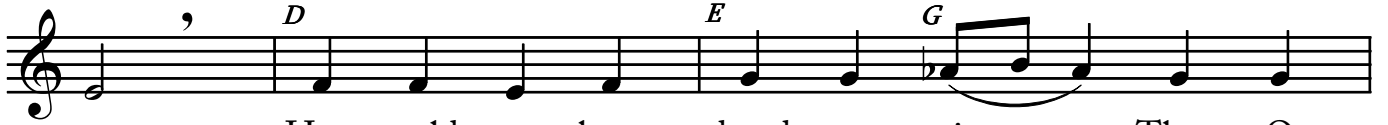
va - tion of the race of Chris - tians.



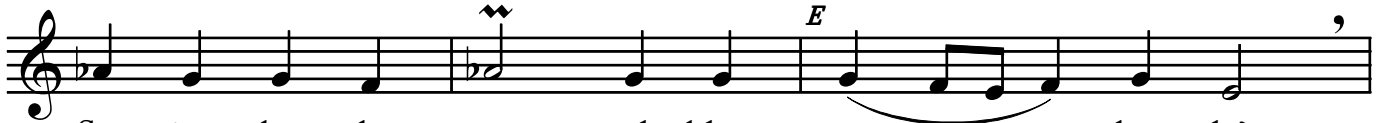
Were not Thy saints our in - ter - ces - sors, O



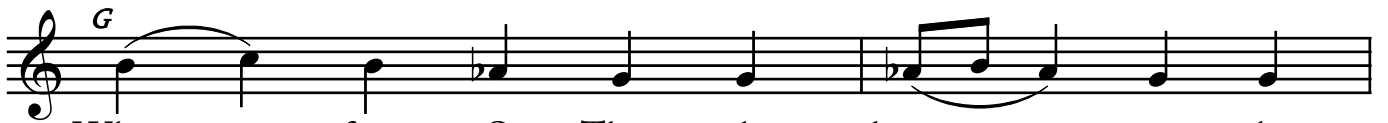
Lord, and Thy good - ness com - pas - sion - ate toward



us. How could we have dared to praise Thee, O



Sav - ior whom the an - gels bless cease - - - less - ly?



Where - fore, O Thou who know - - - est the



se - - - cret things of the heart,



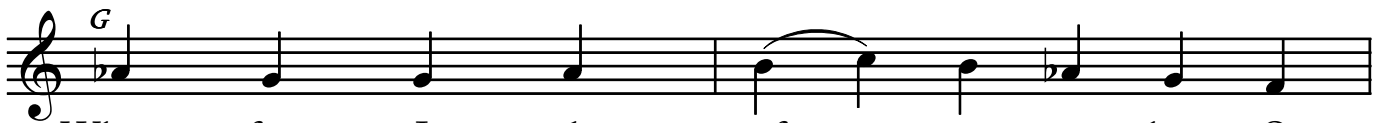
spare our souls.



Great - ly have mine in - iq - - - ui - ties



mul - ti - plied, O The - o - to - - - kos.



Where - fore, I take ref - uge in thee, O



pure one, seek - ing sal - va - tion. Vis - it my

weak soul and in - ter - cede with thy Son our  
God, to grant me for - give - ness of the  
sins I have com - mit - ed, O thou who a - lone art  
bless - - - - ed.

*E*  
*G*  
*F*  
*G*

Detailed description: This is a musical score for a hymn, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style. The lyrics are: "weak soul and in - ter - cede with thy Son our". A dynamic marking of *E* ( mezzo-forte) is placed above the staff. The second staff continues the melody with the lyrics: "God, to grant me for - give - ness of the". A dynamic marking of *G* ( piano) is placed above the staff. The third staff continues with the lyrics: "sins I have com - mit - ed, O thou who a - lone art". A dynamic marking of *F* ( forte) is placed above the staff. The fourth and final staff concludes the phrase with the lyrics: "bless - - - - ed.". A dynamic marking of *G* ( piano) is placed above the staff. The music ends with a double bar line.

# SLOW STICHERA

## Plagal Second Mode

Andante ♩=88

### Verse #1

Ἐξάγαγε ἐκ φυλακῆς

Bring my soul out of pris-on that I may con-fess

Thy Name.

### Stichera #1

Νίκην ἔχων

Con-quer-ing Ha-des, O Christ, Thou didst as-

cend the Cross, that with Thy-self Thou might-est

raise them that sat in the dark

ness\_ of\_ death, O Thou\_ Who art\_ free\_ a - mong\_

the\_ dead. Thou Who dost pour forth life\_ from\_

Thine\_ own\_ light, O om-nip - o - tent\_ Sav - - -

iour, have mer - - - cy\_ on\_ us.

## Verse #2

Ἐμὲ ὑπομενοῦσι

The right - eous shall wait pa - tient - ly for me un - til Thou

shalt\_ re - ward\_ me.

Stichera #2

Σήμερον ὁ Χριστός



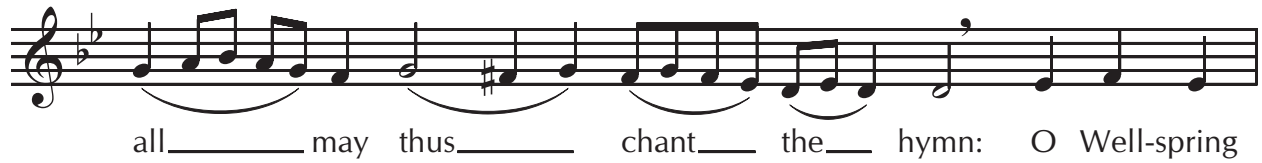
Hav - ing tram - pled on death, Christ is ris - - - en to -



day, as He said, and hath grant - ed joy




un - to the world; that while cry - ing out, we



all may thus chant the hymn: O Well-spring



of life, O Un - ap - proch - a - ble Light, O om - nip -



o - tent Sav - - - iour, have mer - - -



cy on us.

# Byzantine Music Formula

*Grave Mode / Tone 7 ~ Heirmologic ~ Enharmonic Ending on Gha / F*

## Enharmonic Scale

1



Gha Dhi Ke Zo Ni Pa Vou Gha Gha Vou Pa Ni Zo Ke Dhi Gha

## Apichima


2



Ni Gha Gha Zo Ke Dhi Gha

## Initial Cadences

4



Gha Gha Zo Ke Dhi Ke Ke Gha Dhi

5



Gha Gha Zo Ke Dhi Dhi Ke Dhi Gha Dhi

6



Dhi Gha Gha Gha Gha Vou Vou Gha Dhi Dhi Dhi

7



Dhi Ke Zo


8




Medial Cadences on *Pa/D* from *Gha/F*

9  
  
Gha Dhi Ke Dhi Gha Vou Gha Dhi Gha Vou Pa

10  
  
Gha Gha Dhi Gha Vou Gha Vou Pa

11  
  
Gha Pa Vou Gha Dhi

12  


Medial Cadences on *Pa/D* from *Dhi/G*

13  
  
Dhi Gha Dhi Gha Vou Pa

14  
  
Dhi Gha Vou Vou Gha Gha Vou Pa

15  
  
Dhi Ke Dhi Gha Vou

16  


17  


18



Medial Cadences on *Gha/F* from *Gha/F*

19



Gha Vou Gha Vou Pa Ni Pa Vou Gha Gha

20



Gha Gha Dhi Dhi Dhi Gha Dhi Gha

21



Gha Dhi Gha Dhi Ke Dhi Gha

22



Gha Dhi Vou Gha Vou Pa Ni Pa Vou Gha Gha

23



Gha Vou Gha Vou

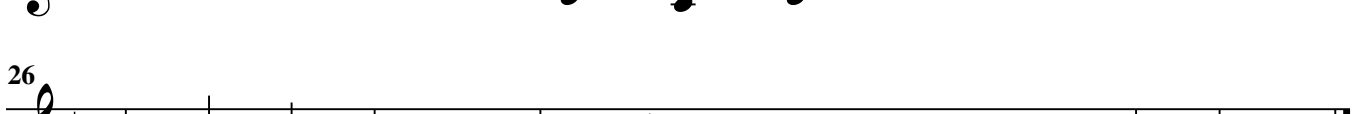
24



25



26



Medial Cadences on *Gha/F* from *Dhi/G*

27  
  
Dhi Gha Vou Pa Vou Gha

28  
  
Dhi Gha Ke Dhi Gha Vou Gha

29  
  
Dhi Gha Dhi Gha Vou Pa Vou Gha

30  
  
Dhi Ke Dhi Gha Vou Pa Vou Gha

31  
  
Dhi Ke Dhi Gha Dhi Ke Zo Ke Dhi Gha


32  
  
Dhi Ke Dhi Gha Ke Dhi Gha Vou Gha

33  
  
Dhi Pa Vou Gha Dhi

34  
  
Dhi Gha Vou Pa Ni Pa Vou Gha Gha

35  
  
Dhi Gha Vou Pa Vou Gha Vou Pa Ni Pa Vou Gha Gha

36



Dhi Gha Vou Gha Vou Pa Ni Pa Vou Gha Gha

Musical staff 36: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.


37



Dhi Gha Vou Gha Dhi Gha Vou Pa Ni Pa Vou Gha Gha

Musical staff 37: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

38



Dhi Vou Gha Vou Pa Ni Pa Vou Gha Gha

Musical staff 38: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.


39



Dhi Gha Dhi Gha Vou Pa

Musical staff 39: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

40



Dhi Gha Vou Pa

Musical staff 40: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

41



Musical staff 41: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

42



Musical staff 42: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

43



Musical staff 43: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

44



Musical staff 44: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

45



Musical staff 45: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

46



47

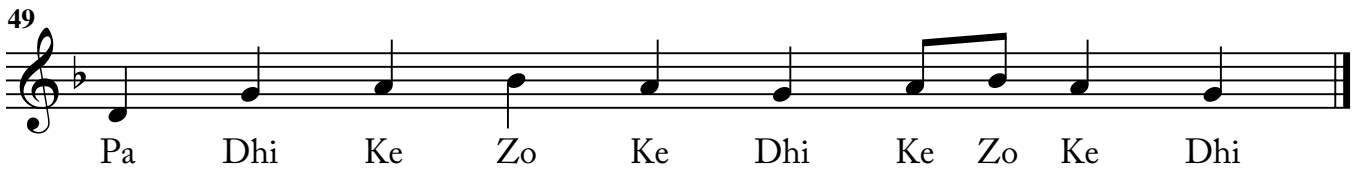


48



Medial Cadences on *Dhi/G* from *Pa/D*

49



Pa Dhi Ke Zo Ke Dhi Ke Zo Ke Dhi

50



Pa Vou Gha

51



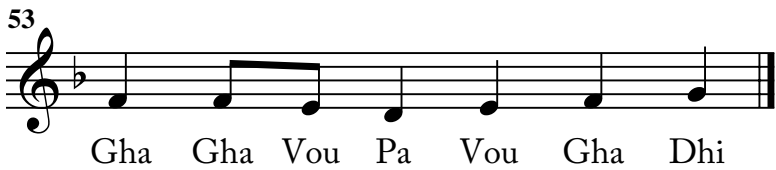
Medial Cadences on *Dhi/G* from *Gha/F*

52




Gha Dhi Vou Gha Dhi

53



Gha Gha Vou Pa Vou Gha Dhi

54



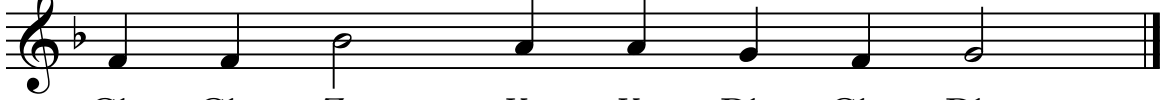
Gha Dhi Gha Gha Vou Gha Dhi

55



Gha Dhi Ke Dhi Gha Vou Gha Dhi

56



Gha Gha Zo Ke Ke Dhi Gha Dhi

57



Gha Dhi Ke Dhi Gha Vou Pa Vou Gha Dhi

58



Gha Gha Dhi Ke Zo Ni Zo Ke Dhi Gha Dhi

59



Gha Zo Ke Dhi Ke Zo Ke Dhi

60



Gha Pa Pa Vou

61



Gha Vou Gha Dhi

62



63



64



65



66



67



68



69



70



71



72




73



74



Medial Cadences on *Dhi/G* from *Dhi/G*


75  
  
Dhi Dhi Pa Vou Gha Dhi


76  
  
Dhi Ke Dhi Gha Vou Pa Vou Gha Dhi

77  
  
Dhi Ke Zo Ni Zo Ke Dhi Ke Dhi


78  
  
Dhi Ke Zo Ke Ke Dhi Gha Dhi

79  
  
Dhi Zo Ke Dhi Gha Vou Gha Dhi

80  
  
Dhi Ke Zo Dhi Ke Ke Dhi

81  
  
Dhi Gha Gha Dhi Ke Zo Ke Dhi Gha Dhi

82  
  
Dhi Ke Zo Dhi Ke Dhi Gha Vou Gha Dhi

83  
  
Dhi Ke Zo Dhi Ke Gha Dhi

84  
  
Dhi Dhi Gha Vou Gha Dhi Ke Dhi

85



Dhi Dhi Gha Vou Gha Dhi Ke Zo Dhi

86



Dhi Ke Zo Ni Zo Ke Dhi Ke Dhi

87



Dhi Zo Zo Ke

88



Dhi Ni Ni Zo Ke

89



90



91



92



93



94



95



Musical staff 95: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, 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Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A362, Bb362, C363, D363, E363, F363, G363, A363, Bb363, C364, D364, E364, F364, G364, A364, Bb364, C365, D365, E3

105



# BRIEF STICHERA

Grave Mode

## Verse #1

Allegro

$\text{♩} = 160$

Ἐξάγαγε ἐκ φυλακῆς



Bring my soul out of pris - on that I \_\_\_ may con - fess Thy Name.

## Stichera #1

Δεῦτε ἀγαλλιασώμεθα



Come, let us re - joice\_\_\_ in the Lord Who crushed the do - min -



ion of death, and en - light - ened the race of man. Let us



cry out with the bod - i - less hosts: O our Cre - a -



tor and Sav - iour, glo - ry be\_\_\_ to\_\_\_ Thee.

## Verse #2

Ἐμὲ ὑπομενοῦσι



The right - eous shall wait pa - tient - ly for me un - til Thou shalt re -



ward\_\_ me.

## Stichera #2

Σταυρὸν ὑπέμεινας



The Cross and bur - i - al hast Thou en - dured for us, - O Sav -



iour; and, as God, Thou hast slain death by death. Where - fore, - we



wor - ship Thy Res - ur - rec - tion on the third\_\_ day. Lord, -



glo - ry be\_\_ to\_\_ Thee.

Verse #3

Ἐκ βαθέων

Un. F C F

Out of the depths have I cried un - to Thee, O Lord; O Lord, \_

hear my voice.

Stichera #3

Ἀπόστολοι ἰδόντες

F C

On see - ing the a - ris - ing of the Cre - a - tor,

F C F

the a - pos - tles mar - velled, cry - ing out \_\_\_ with an - gel - ic praise:

D

This \_\_\_ is the glo - ry of the Church; this is the wealth of \_\_\_ the

C

King - dom! O Thou \_\_\_ Who didst suf - fer for us,

Lord, glo - ry be to Thee.

## Verse #4

Γενηθήτω τὰ ὦτα σου

Let Thine ears be at - ten - tive to the voice of my sup - pli -

ca - tion.

## Stichera #4

Κὰν συνελήφθης

Though 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

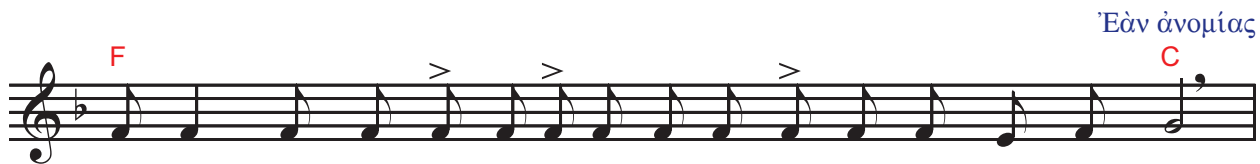


do I boast, for Thy death\_ is my life. O om - nip - o -



tent and man - be - friend - ing Lord, - glo - ry be\_ to\_ Thee.

Verse #5



If Thou should - est mark in - iq - ui - ties, O Lord, O Lord, who shall stand?



For with Thee there is for - give - ness.

Stichera #5



In ful - fill - ment of Da - vid's proph - e - cy, in Si - on

Ἐὰν ἀνομίᾳς

Δαυϊτικὴν προφητείαν



Christ un-veiled His maj - es - ty to His\_ dis - ci - ples, re -

veal - ing Him - self\_\_\_ as the One\_\_\_ Who is praised and ev - er

glo - ri - fied with the Fa - ther and the Ho - ly Spir -

it; once,\_\_\_ be - ing with - out flesh\_\_\_ as the Word, but

now for us\_\_\_\_\_ be - com - ing in - car - nate, be - ing put to

death as man, and a - ris - ing ac - cord - ing to His pow - er,

as the Friend\_ of\_\_\_\_\_ man.

## Plagal of the Fourth Tone / Tone 8

### Heirmological Mode on C

**Example:** *Receive Me Today* from the Divine Liturgy

There are two forms of the Herimologic Mode that are based in the diatonic scale. One has an ison on *C/Ni* and the other on *F/Gha*. “In the latter case, a *B-flat* is used consistently, not because the scale is enharmonic, but because the scale is transposed up to *F* and the intervals from the *C scale* are kept the same. This is why you might see a hymn like “Receive Me Today” transcribed as a *C major* melody and the Troparion of the Resurrection, transcribed as an *F major* melody, yet they are both in the same Tone” (Stanley Takis “Name that Tone!). In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is *C* called *Ni/Do* and the dominate notes are *G* called *Dhi/Sol* and *E* called *Vou/Mi*. In this form of the Heirmological Mode the *B* is *natural* if the melodic phrase ascends to *C* or higher otherwise it is *flat*. The ison remains consistently on *middle C/Ni*, although at times it may ascend to the *G/Dhi* if the melodic formula ascends above *B/Zo*.

### Medial and Final Cadences

When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate notes in this mode are *G/Dhi* and *E/Vou*. Final cadences are identified by a period or a complete thought in the text and always end on *middle C* (ie., the ison).

# Byzantine Music Formula

*Mode / Tone 8 ~ Heirmologic ~ Diatonic Ending on Ni / C*

## Diatonic Scale

1



Ni Pa Vou Gha Dhi Ke Zo Ni Ni Zo Ke Dhi Gha Vou Pa Ni

## Apichima

2



Ni Pa Vou Ni Ni Ni Vou Dhi Dhi Gha Vou Pa Ni  
Neh ah - yee - eh

## Initial Cadences

4



Ni Vou Gha Dhi Ke Zo Dhi Dhi Dhi Dhi Dhi Gha Dhi Gha Vou Vou

5



Ni Vou Gha Dhi Gha Dhi Ke Zo Ke Dhi Dhi Dhi Gha Vou Gha Dhi

6



Ni Zo Ke Dhi Ke Zo Ke Dhi Dhi Dhi Vou Dhi Gha Vou Pa Ni


## Medial Cadences on *Ni/C* from *Vou/E*

7



Vou Vou Pa Gha Gha Vou Pa Ni

8



Vou Ke Dhi Gha Vou Pa Gha Gha Vou Pa Ni

9



Vou Vou Pa Vou Vou Ni Pa Vou Ni

Musical staff 9: Treble clef, 8 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

10



Vou Dhi Dhi

Musical staff 10: Treble clef, 8 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

11



Musical staff 11: Treble clef, 8 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

12



Musical staff 12: Treble clef, 8 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

Medial Cadences on *Ni/C* from *Ni/C*

13

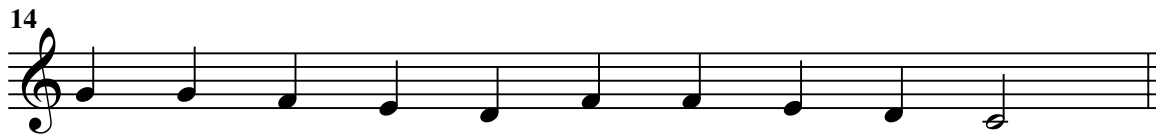


Ni Gha Gha Dhi Gha Vou Pa Vou Gha Vou Pa Ni

Musical staff 13: Treble clef, 12 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

Medial Cadences on *Ni/C* from *Dhi/G*

14



Dhi Dhi Gha Vou Pa Gha Gha Vou Pa Ni

Musical staff 14: Treble clef, 10 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

15



Dhi Pa Vou Vou Ni Pa Vou Ni

Musical staff 15: Treble clef, 8 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

16



Dhi Ke Dhi Gha Dhi

Musical staff 16: Treble clef, 10 notes (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

17



Musical staff 17: Treble clef, 6 notes (quarter, quarter, quarter, quarter, quarter, quarter), ending with a double bar line.

18

19

20

Medial Cadences on *Vou / E* from *Ni / C*

21

Ni Ni Dhi Gha Vou Vou

22

Ni Ni Pa Vou Pa Vou Gha Vou Gha Vou

23

Ni Ke Dhi Dhi

24

Medial Cadences on *Vou / E* from *Vou / E*

25

Vou Vou Gha Vou Pa Ni Pa Vou

26

Vou Vou Vou Ni Pa Vou Gha Vou

27



28



29



Medial Cadences on *Vou/E* from *Dhi/G*

30



Dhi Ke Dhi Gha Dhi Gha Vou

31



32



Medial Cadences on *Dhi/G* from *Ni/C*

33



Ni Ke Dhi Gha Vou Gha Dhi

34



Ni Vou Vou Vou Pa Vou Gha Dhi

35



Ni Dhi Ke Dhi Dhi



Medial Cadences on *Dhi/G* from *Vou/E*



Vou Vou Gha Vou Gha Dhi



Vou Gha Dhi



44



45



46



Final Cadences on *Ni/C*

47



Dhi Vou Dhi Gha Vou Pa Ni

48



Dhi Pa Gha Gha Vou Pa Ni

49



50



51



## Plagal of the Fourth Tone / Tone 8

### Heirmological Mode on F

**Example:** *“From the heights Thou didst descend”* Troparion of the Resurrection

There are two forms of the Herimologic Mode that are based in the diatonic scale. One has an ison on *C/Ni* and the other on *F/Gha*. “In the latter case, a *B-flat* is used consistently, not because the scale is enharmonic, but because the scale is transposed up to *F* and the intervals from the *C scale* are kept the same. This is why you might see a hymn like “Receive Me Today” transcribed as a *C major* melody and the Troparion of the Resurrection, transcribed as an *F major* melody, yet they are both in the same Tone” (Stanley Takis “Name that Tone!). In every Tone there is a main note (i.e., tonic note or ison) and a dominant note. The main note in this mode is *F* called *Gha/Fa* and the dominate notes are *G* called *Dhi/Sol* and *A* called *Ke/La*. This form is usually used for Troparia but not limited to them. The ison changes between *F/Gha*, *Middle C/Ni*, *D/Pa* and *G/Dhi* but always ends on *F/Gha*.

### Medial and Final Cadences


When chanting, it is important to be aware of medial and final cadences (i.e., incomplete and final endings). Medial cadences end on a dominate note and are identified by a comma, semicolon or by an incomplete thought in the text. As mentioned above the dominate notes in this mode are *G/Dhi* and *A/Ke*. Final cadences are identified by a period or a complete thought in the text and always end on *F/Gha* (ie., the ison).

# Byzantine Music Formula

*Mode / Tone 8 ~ Troparia Mode ~ Diatonic Ending on Gha / F*

Diatonic Scale - Transposed from C / Ni to F / Gha

1



Gha Dhi Ke Zo Ni Pa Vou Gha Gha Vou Pa Ni Zo Ke Dhi Gha

Apichima

2



Ni Gha Dhi Ke Dhi Gha Vou Gha  
Neh ah - - - yee - - - eh

Initial Cadences

3



Gha Gha Dhi Vou Gha Dhi Ke Dhi

4



Gha Dhi Gha Gha Gha Vou Gha Dhi

5



Gha Dhi Ke Zo Ke Dhi Gha Dhi Ke Zo Ke Dhi

6



Gha Dhi Ke Dhi Gha Ke Dhi Pa Vou Gha Dhi Gha Vou Gha

7



Gha Dhi Ke Dhi Gha Ke Dhi Pa Vou Gha Dhi Gha Vou Gha


8



Gha Dhi Ke Dhi Gha Ke Dhi Pa Vou Gha Dhi Gha Vou Gha


Medial Cadences on *Gha/F* from *Gha/F*

9




Gha Dhi Gha Vou Gha

10



Gha Vou Gha Dhi Gha Vou gha

11




Gha Dhi Ke Ke Gha

12



Gha Dhi Vou Gha Dhi Gha

13



Gha Dhi Dhi Vou Pa

14



15



16



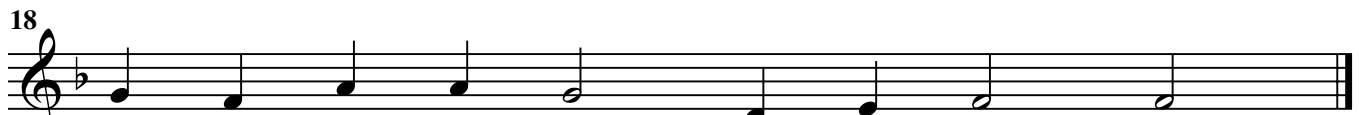
Medial Cadences on *Gha/F* from *Dhi/G*

17



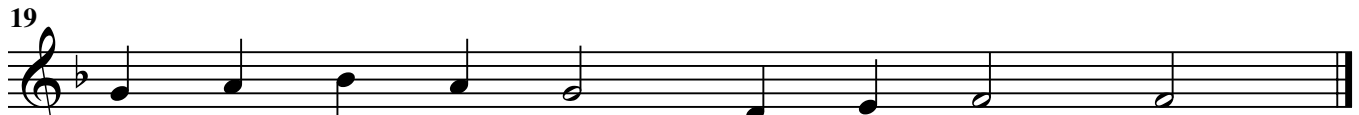
Dhi Dhi Dhi Pa Vou Gha Dhi Gha Vou Gha

18




Dhi Gha Ke Ke Dhi Pa Vou Gha Gha

19



Dhi Ke Zo Ke Dhi Pa Vou Gha Gha

20



Dhi Ke Dhi

21




22




Medial Cadences on *Dhi/G* from *Gha/F*

23



Gha Gha Dhi Ke Dhi

24




Gha Vou Gha Dhi Dhi

25



Gha Pa Vou Gha Dhi Dhi

26



Gha Vou Pa Vou Gha Dhi

27



Gha Zo Ke Dhi Gha Dhi

28

Gha Dhi Vou Gha Dhi Dhi

29

Gha Dhi Ke Zo Ke Dhi Ke Zo Ke Dhi

30

Gha Dhi Ke Dhi

31

Gha Zo Ke Dhi

32

Gha Dhi Ke

33

34

35

36

37

38



Medial Cadences on *Dhi/G* from *Dhi/G*

39



Dhi Zo Ke Dhi Gha Dhi

40



Dhi Dhi Gha Vou Pa Vou Gha Dhi

41



Dhi Ke Dhi Gha Vou Pa Vou Gha Dhi

42



Dhi Ke Zo Zo Zo Ke Dhi Ke Zo Ke Dhi

43



Dhi Ke Zo

44



45



46



Final Cadences

47



Dhi Dhi Gha Vou Pa Zo Ke Dhi Dhi Gha Vou Pa Vou Gha

Measure 47: A single staff of music in a key with one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The final note is a half note C4.

48



Dhi Gha Vou Pa Vou Gha

Measure 48: A single staff of music in a key with one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The final note is a half note C4.

49



Measure 49: A single staff of music in a key with one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The final note is a half note C4.

# BRIEF STICHERA

Plagal Fourth Mode

Allegro ♩=160

## Verse #1

Ἐξάγαγε ἐκ φυλακῆς



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

## Stichera #1

Ἑσπερινὸν ὕμνον



An eve-ning hymn and ra-tion-al ad-o-ra-tion



do we of-fer un-to Thee, O Christ; for Thou



wast well-pleased to have mer-cy on us, through the Res-ur-



rec-tion.

## Verse #2

Ἐμὲ ὑπομενοῦσι



The right-eous shall wait pa-tient-ly for me un - til Thou shalt re - ward\_me.

## Stichera #2

Κύριε, Κύριε



Lord, O Lord, cast us not a - way\_ from Thy pres - ence,



but be well-pleased to have mer - cy on us, through the



Res - ur - rec - tion.

## Verse #3

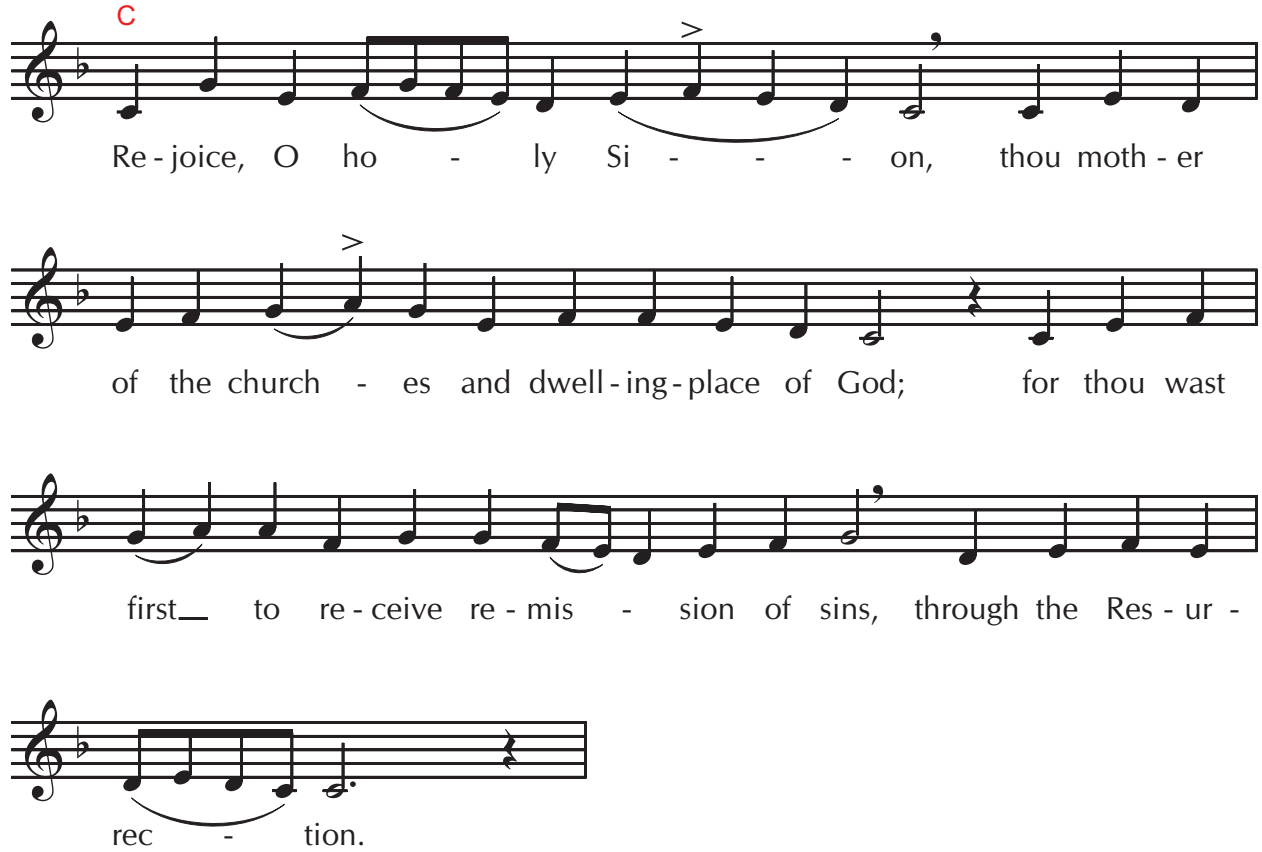
Ἐκ βαθέων



Out of the depths have I cried un-to Thee, O Lord; O Lord,\_ hear my voice.

Stichera #3

Χαῖρε Σιών ἁγία



Re-joyce, O ho - ly Si - - - on, thou moth - er  
of the church - es and dwell - ing - place of God; for thou wast  
first\_ to re - ceive re - mis - sion of sins, through the Res - ur -  
rec - tion.

Verse #4

Γενηθήτω τὰ ὦτα σου



Let Thine ears be at - ten - tive to the voice of my sup - pli - ca - tion.

## Stichera #4

Ὁ ἐκ Θεοῦ



The Word, Who was be - got - ten\_ of God the Fa - ther be -



fore the ag - es, and Who in these lat - ter times\_ was in -



car - nate of her who knew not wed - lock, hath,\_ of His



own\_ will, en - dured\_ cru - ci - fix - ion and death, and,



by the Res - ur - rec - tion, hath saved man who was slain\_ of\_



old.

Verse #5

Ἐὰν ἀνομίας



If Thou should-est mark in-iq-ui-ties, O Lord, O Lord, who shall stand?



For with Thee there is for - give - ness.

Stichera #5

Τὴν ἐκ νεκρῶν



We glo - ri - fy Thy Res - ur - rec - tion from the dead, O Christ,



where - by \_\_\_\_\_ Thou didst free the race of Ad - am from the



tyr - an - ny of Ha - des; and, as God, Thou hast be - stowed up -



on the world life \_\_\_\_\_ ev - er - last - ing and great mer - cy.

## Verse #6

Ἔνεκεν τοῦ ὀνόματός σου



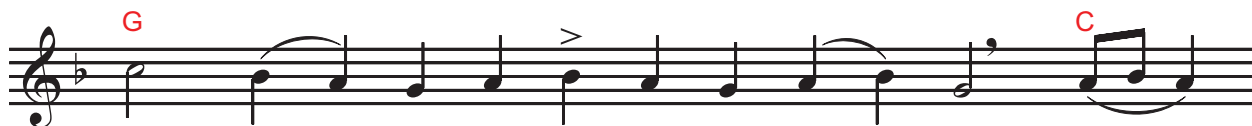
For Thy Name's sake have I pa-tient-ly wait-ed for Thee, O Lord; my soul



hath wait-ed pa-tient-ly for Thy word, my soul hath hoped\_ in the Lord.

## Stichera #6

Δόξα σοι Χριστέ



Glo - ry\_\_\_ be to Thee, O Christ Sav - iour, On -



ly - be - got - ten Son of God, Who wast nailed\_\_\_ to the Cross and



didst a - rise\_\_\_ from the tomb\_ on the third\_ day.

# How to become a Great Chanter

by David Jacobs

“Let the servant of God sing in such a manner that the words of the text rather than the voice of the chanter cause delight.” These words of St. Jerome are essential if one is to become a great chanter in the Orthodox Church. Great is used here in an unusual manner to describe someone who is filled with humility desiring only to serve Jesus Christ by directing the faithful to Him through the words of the text. Do not be intimidated when I say “great” chanter. Are we not all called to be perfect as God the Father is perfect? We are not just to be called Christians but Holy and Saintly Christians set apart from the world. As for a chanter, he should strive with all his strength to be great for the glory of God. A great chanter is someone who cares little about showing off his singing voice with long drawn out hymns but on the contrary is someone who chants in simple yet beautiful melodies that bring the faithful to pray along with him. A great chanter is someone who knows he has no place at the chanter's stand. He knows that he is not worthy to stand in the place of the highest of angels who sing before the throne of God unceasingly. Indeed, a great chanter hangs his head low when complimented by the congregation because, knowing his sin, he knows he is not worthy of such praise. A great chanter knows that he is not great and can do nothing without the grace that comes from God alone. It is this grace that washes away sin and looks past all shortcomings so that a finite voice can proclaim the infinite blessings bestowed on us through Jesus Christ, our Savior, and not only proclaim it but set it on the hearts of those hearing the Word.

The purpose of the chanter is to lead the congregation in prayer with minimal distraction. To accomplish this, the chanter must be a prayerful person who studies scripture and the theology of the Orthodox Church. If a chanter does such things he will find it easier not to have idle conversations during the services but will remain attentive to the prayers being offered to God by the priest. Ultimately, the chanter will achieve this goal by not bringing any attention to himself.

If the Church were a ship, the chanter who is prepared would be like the water moving the ship in a peaceful manner toward God. When a chanter is not prepared, he is like a wild storm stirring up the sea and crashing waves against the ship, which will toss the faithful back and forth. A chanter who is self absorbed with the sound of his own voice and is not properly prepared will cause the congregation to be physically and spiritually distracted. However, if the chanter is prepared then the sea will be calm and the ship will move toward God in a peaceful and prayerful manner. Therefore, like a ship moves serenely on a calm sea, the chanter is great when he is so serene that he goes unnoticed.

# Tips on Chanting Liturgical Text in English

## Step One – Identify Medial and Final Cadences

A chanter must begin by considering the tone / mode a liturgical text is calling for. Then he needs to consider where medial and final cadences will take place within that body of text. A good rule of thumb is when a phrase ends with a comma it calls for a medial cadence; when a phrase ends with a period it calls for a final ending, which in most cases is the ison note. Use a pencil to mark medial and final cadences. For some tones that have a variety of ending notes, it may be a good idea to decide which note you want to end the phrase on and write it next to the word. This allows the chanter to have a sense of direction rather than enter the text blind. Remember, the more you know the text, the clearer it will be for the people and the better it will be understood by all including you.

### SAMPLE: Akathist Canon / Ode 1 / Tone 4

I shall open my mouth and it will be filled with the Spirit [MEDIAL] (G) , and I shall speak forth to the Queen and Mother [FINAL] (E). I shall be seen joyfully singing her praises [MEDIAL] (G), and I shall delight to sing of her wonders [FINAL] (E).

## Step Two – Identify Content Words

Suggested resource;

- <http://zzcad.com/parse.htm>

After establishing your medial and final cadences take some time to analyze each sentence of the text identifying content words. Content words are words that carrying meaning outside of the sentence such as main verbs, nouns, adjectives, adverbs and negative auxiliaries. These are the words a chanter should stress by holding the same note, using more than one note, or ascending to a higher note.

- **Main Verbs** = The most important verb in a sentence; without it, the sentence would not be complete.

Examples include: OPEN, FILL, SPEAK, GIVE, RAISE, PRAISE

- **Nouns** = a person, place, thing, or idea

Examples include: JESUS, GOD, LORD, SPIRIT, THEOTOKOS, HEAVEN, HELL, DEVIL, VIRGINITY

- **Adjectives** = words that describe or modify a noun in the sentence and is placed before a noun

Examples include: HOLY, GREAT, PURE, VIRGIN

- **Adverbs** = An Adverb can modify a Verb or an Adjective. They can be placed any where in the sentence and are most commonly, but not always, identified with a '-ly' attached to the verb.

Examples include: QUICKLY, LOUDLY, NEVER

- **Negative auxiliaries** = DON'T, AREN'T, CAN'T

Words that you want to avoid stressing by holding, using more than one note or ascending to a higher note are the following structure words.

**Pronouns** = replacements or substitutes for nouns and noun phrases, and that have very general reference

Examples include: I, YOU, HE, THIS, WHO, WHAT, THEE, THOU

**Prepositions** = words at the beginning of a prepositional phrase that function as modifiers of verbs, nouns, or adjectives, and that typically express a spatial, temporal, or other relationship

Examples include: IN, BY, TO, ON, AT, INTO, SINCE

**Articles** = impart specificity to the noun or to single out the referent from the class named by the noun

Examples include: A, AN, THE

**Conjunctions** = function as connectors between words, phrases, clauses, or sentences

Examples include: AND, BUT, BECAUSE, HOWEVER

**Auxiliary verbs** = a verb that combines with another verb in a verb phrase to help form tense, mood, voice, or condition of the verb it combines with

Examples include: DO, BE, HAVE, CAN, MUST, DID, AM

**SAMPLE: Akathist Canon / Ode 1 / Tone 4**

I shall **open** my **mouth** and it will be **filled** with the **Spirit**,  
 vb. n. vb. n.

and I shall **speak forth** to the **Queen** and **Mother**.  
 vb. adv. n. n.

I shall be **seen joyfully singing** her **praises**,  
 adj. adv. vb. n.

and I shall **delight** to **sing** of her **wonders**.  
 vb. vb. n.

## Step Three – Identify the Accent of Content Words

Suggested resource:

- Dictionary.com

Once you have found all Content Words of the sentence it is time to identify the accent of each content word if necessary. It is on the accent that a content word is properly stressed.

Example; **Ho**-ly, The-o-**to**-kos, **Je**-sus, **Spir**-it

### SAMPLE: Akathist Canon / Ode 1 / Tone 4

I shall **o**-pen my **mouth** and it will be **filled** with the **Spir**-it, [MEDIAL] (G)

vb. n. vb. n.

and I shall **speak forth** to the **Queen** and **Moth**-er. [FINAL] (E)

vb. adv. n. n.

I shall be **seen joy**-ful-ly **sing**-ing her **prais**-es, [MEDIAL] (G)

adj. adv. vb. n.

and I shall de-**light** to **sing** of her **won**-ders. [FINAL] (E)

vb. vb. n.

After you have finished step three the only thing left to do is chant through the text. It is important to note that these rules are just guidelines that are not necessarily foolproof with how every text works with a given tone.