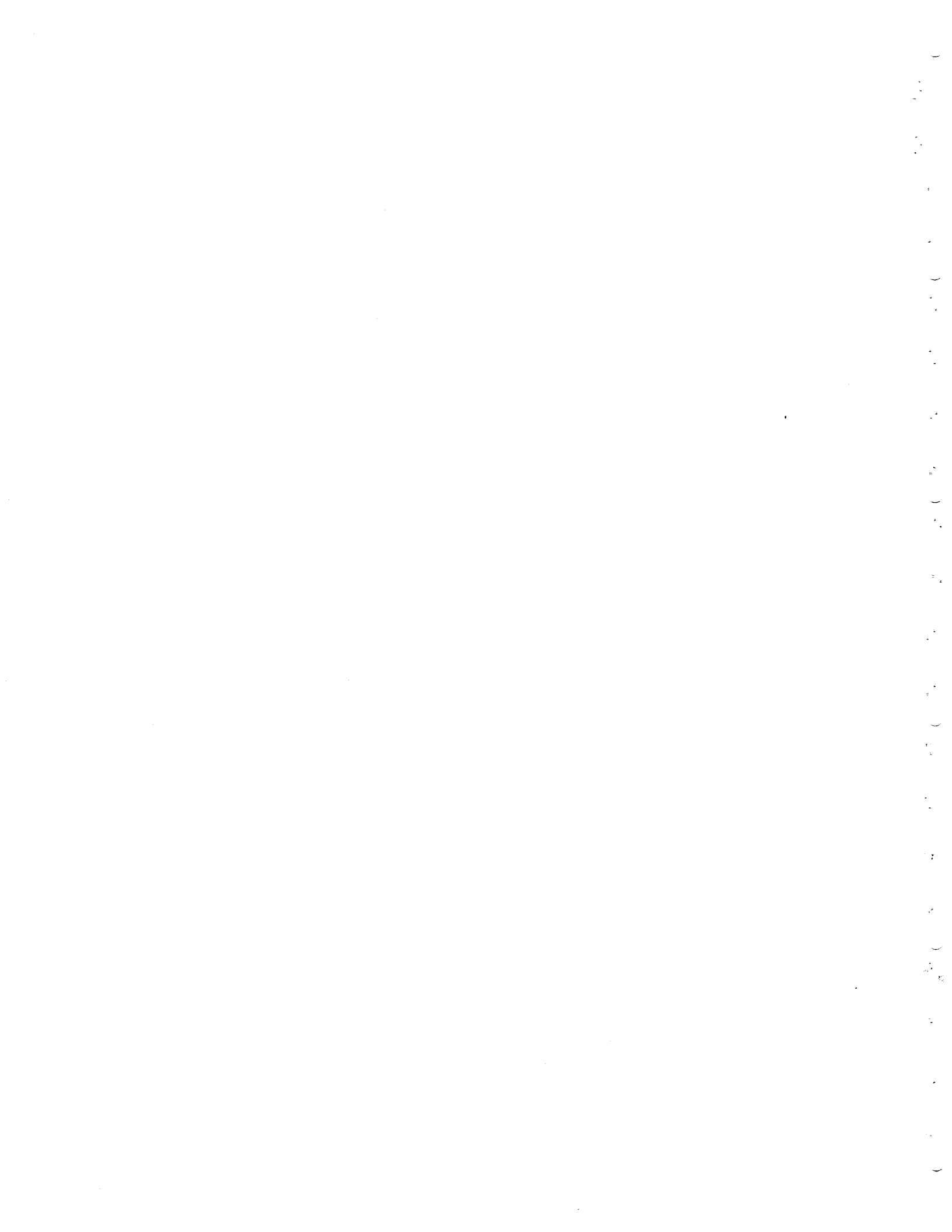


THE MELODIES OF THE EIGHT TONES

AND THE SPECIAL MELODIES

OF COMMON USAGE IN THE RUSSIAN ORTHODOX CHURCH



PREFACE

The many melodies which are commonly used in the services of the Russian Orthodox Church while seeming musically simple at first, often turn out to be more complicated, especially for those who have never before encountered them. If one were to consider the number of different melodies that are used during an All-Night Vigil service, chanting in the choir on Saturday evening might be an overwhelming endeavour even for those who have received formal musical training. This present work represents a means by which one may commit these many melodies to memory and, at the same time, develop the ability to recall them quickly and easily.

On the whole, this work was designed for members of small, English-language choirs, which, by their very nature, are often beset by difficulties. Many times parishioners whose musical abilities and experience vary are assembled for choral chanting. The level of enthusiasm may be high, but unfortunately some may be lacking in knowledge and practical skills.

It is my hope that after one has learned the melodies presented here, which I believe can be accomplished without the use of musical notes, one will, at least from a musical point of view, be able to lead the choral chanting of these melodies if called upon to do so. The composite sheet containing all of the introductory phrases should aid in the memorization of the various melodies. The actual stichera used herein consist of the Dogmatica after the Glory of the *Lord, I have cried* at Vespers, while the Troparia used are the Resurrectional Troparia of Sunday. The Prokeimena (which are all of the Znamenny chant) are also taken from the Sunday services, and the Irmoi used are from the Resurrectional Canon at Matins.

Nearly all of the melodies contained herein were taken from the *Sputnik Psalomshchika (Choir Singer's Companion)* and only the melody line is dealt with in this work. In most cases, the actual melody line consists of the alto voice, although it may occasionally rest in the soprano voice. Alterations were made whenever the melodies did not coincide with the versions used by Holy Trinity Monastery in Jordanville, New York.

The text used throughout comes mainly from the *Octoechos* published by the Orthodox Monastery of the Veil of Our Lady in France and the third edition of the *Jordanville Prayer Book*. The choice of text may not be agreeable to everyone, but for the purpose of learning the melodies the words used are relatively unimportant. Once the melodies are memorized, one must

develop the ability to apply them to any given text.

In some cases, the texts used for the Special Melodies are not from the Special Melodies themselves, but from other sources (mainly from the service to St. Herman of Alaska). These texts were chosen primarily because of their general familiarity, which may assist in their memorization.

A brief summary of the history and development of Christian liturgical chant has been provided in the introduction, while the Suggestions for Further Reading may be useful to those who desire a more in-depth examination of the subject.

I would like to extend my gratitude to the many people who have helped in the completion of this work, without whom it would not have been possible. I must, however, take responsibility for any errors or inadequacies, and I ask for the chanter's forgiveness.

Some may find only parts of this work beneficial; nevertheless, I hope that it may encourage choirs to develop their own methods and devices for learning which take into consideration their own special circumstances and needs.

May our Lord Jesus Christ, through the prayers of St. Roman the Melodist, bless and help us as we offer up our hymns of praise and supplication, that they may always be pleasing unto Him. Amen.

Jason Riessland
Holy Trinity Orthodox Seminary
Jordanville, New York
2. May 1993
The Sunday of the Myrrh-bearing Women

CONTENTS

Preface.....	2
Contents.....	4
Introduction.....	5
Liturgical Chant of the Early Christian Church	5
Liturgical Chant of the Russian Orthodox Church	5
Construction and Usage of the Eight Tones	6
Explanation of Symbols	7
Guidelines for Choir Singers and Choir Conductors	8
Suggestions for Further Reading	14
The Melodies of the Eight Tones.....	15
Tone I	15
Tone II	17
Tone III	19
Tone IV	21
Tone V	23
Tone VI	25
Tone VII	27
Tone VIII	30
The Special Melodies.....	32

INTRODUCTION

Liturgical Chant of the Early Christian Church

In the early centuries of the church, Christians sang in unison. The music used was never written out, but simply transmitted orally. These early Christians also utilized some elements and features of the Jewish liturgical chanting of the time. It was not until the third century A.D. however, that a system of church melodies was put together.

The use of instruments in Christian worship was discouraged by the early church fathers (i.e., St. Basil the Great and St. John Chrysostom) as they felt that instrumentation distracted the mind from thoughts of God and turned them toward the self.

The book of Psalms played a central role in early Christian worship, and in the East, the antiphonal method of chanting the psalms was well established by the end of the fourth century A.D.

Liturgical Chant of the Russian Orthodox Church

After having received Christianity from Byzantium, the early Russian Church soon began to modify the newly-acquired Byzantine chant, while at the same time drawing upon the musical experience of pre-Christian Russia.

The Russian Church attributes the creation of the system of the eight tones of the Byzantine Church to St. John of Damascus (8th c. A.D.) and although the Russians accepted the Byzantine form of chanting according to the system of the eight tones, the Russian tones differ considerably from the Byzantine.

During the time of the Christianization of Russia, Byzantine priests brought with them the best Bulgarian chanters who made use of Bulgarian melodies (Byzantine melodies adapted to fit the language of the Bulgars, i.e., Slavonic). The Russians were attracted to these melodies which seems only natural considering that the Bulgars and the Russians share a common language. The Bulgarian chants, which were accepted by the Russians, are similar to the Russian Znamenny chants.

The Znamenny chant is a particular type of Russian chant which is slow moving and makes use of lengthy melodic lines. It was originally

written down using a series of signs (the word *znamenny* itself originated from the Russian word *znak*, or sign). The Russians invented hundreds of different signs which represented single notes, two or more notes, or short musical patterns, and placed them above the liturgical text.

As time passed, the system of musical notations using signs fell into disfavour, and was replaced by a system of square notations, *kvadratniya noti*, which more closely resemble modern notations. This square notation was brought to Kiev from the West in the late 17th century, and it was actually not introduced in Moscow until the middle of the 18th century. Until the chanters were able to convert completely to the square notation, many chants were written with both square and sign notation.

Kievan chant is basically a plain chant which also closely resembles the Znamenny chant. It has its own system of the eight tones, and there are many Kievan melodies which are still being used in the Russian Church today.

For a brief period prior to the advent of sign notation in Russia, a method of chanting called *khironomiya* was used. This consisted of the choir director making signs with his hands, fingers, and feet which were easily understood by the chanters. This method of chanting was used mainly during special church ceremonies.

Part-singing was introduced into Russia at the beginning of the 16th century. Its origins are found in the chanting of the Latin church in Poland. This type of chant paved the way for further harmonization and westernization of Russian liturgical chant which took place over the next three hundred years.

The 19th century produced a wide variety of composers of liturgical music. Nikolai Bakhmetev, Peter Tchaikovsky, Mili Balakirev, Nikolai Rimsky-Korsakov, Anton Arensky, and others. These compositions, however, fall well out of the range of liturgical chant and under the heading of choral performance.

Construction and Usage of the Eight Tones

The system of the Eight Tones consists of five different classifications of tones:

The Sticheron Tones: Used for Stichera, Dogmatica, and the *Lord, I have cried* at Vespers.

The Refrains: Melodies that are used at the end of verses between

stichera. They act as clues for the chanting of the sticheron tones.

The Troparion Tones: Used for Troparia, Kontakia, and the *God is the Lord* at Matins. (*A Troparion is a special hymn which emphasizes the "morning" aspect of the feast. In the same manner, a Kontakion emphasizes the "evening" aspect.*)

The Prokeimenon Tones: Used for Prokeimena and the Alleluia.

The Irmos Tones: Used for the Irmoi at the beginning of a Canon, and for the Katavasia.

When chanting the various melodies which are contained in the system of the eight tones, it is most important to keep in mind the way in which the different melodic lines interact. An explanation of how the melodic lines are arranged is provided here for many of the tones.

Explanation of Symbols

One method that has been devised to aid the chanter in applying melodies to a given text uses eight different symbols. These symbols are placed above and between the words. When a choir conductor reviews a service and pencils in the symbols throughout the text to be sung, he should keep their use to a minimum, so as to avoid confusion. As the choir becomes proficient in chanting the tones, very few symbols will actually be needed.

The major musical changes in a given melody should always be placed on the stressed syllables of the main words in the phrase or sentence, and rarely on a conjunction or preposition.

The choir conductor should also control the overall speed at which the melody is sung, and the choir should take their cues from him as to how long the individual notes are to be held. A rigid time structure, such as is found in common Western usage and notation, should not be used.

The following is an explanation of the symbols used throughout this work:

/ The virgule is used to separate the melodic lines.

// The double virgule indicates that the ending melodic line immediately follows.

- ⤿ The circumflex indicates a sustained note (usually a half note), or the accent or major change in the melody.
- ~ The tilde represents a short musical pattern in which the pitch of the melody may go up, down, or both.
- ^ The up arrow indicates that the melody moves up one step (or half-step).
- ∨ The down arrow indicates that the melody moves down one step (or half-step).
- The right arrow indicates that the first note of a melodic line is identical to the last note of the preceding melodic line.
- The dash indicates that the note sung remains the same as the one sung in the preceding syllable.

Guidelines for Choir Singers and Choir Conductors

Musical prayer that is pleasing and acceptable to God should always be the primary concern during the church service. Whatever the service being sung, it should be peaceful and conducive to prayer, flowing smoothly from beginning to end without pauses or interruptions.

Congregational singing, although it has fallen into disfavour in the Russian Church, should be encouraged. This is a more ancient church practice which lends itself to prayerful participation by the congregation in the divine services. Oftentimes, parishioners who do not participate in the chanting become passive listeners. This situation should be avoided.

The following quotations on prayerful chanting have been taken from the writings of the Saints and Holy Fathers of the Church, and various other sources:

"Let the word of Christ dwell in you richly, as you teach and admonish each other in all wisdom by singing psalms, hymns, and spiritual songs."

LXXV Canon, *Synod in Trullo (691-692)*

"Prayer with musical chants and melodies, loudly voiced tumult and shouting is heard by men; but before God our Maker, the prayer which proceeds from a man's conscience and God-imbued intellect stands before God a welcome guest, while the former is cast out."

St. Meletios the Confessor

"Psalmody with an altogether unforced voice."

St. Theoleptos of Philadelphia

"At the church services chant with solemnity and devoutness, and not with disorderly vociferations."

St. Simon, founder of Simonpetra

"The psalmody which takes place in the church is an entreaty to God. Now he who makes an entreaty and prays must be in a state of humility and contrition; whereas an unduly loud voice manifests audacity and irreverence."

St. Nikodemos, the Hagiorite

"Cantors should psalmody in a reverent and orderly manner, with fear of God, piety and contrition."

St. Nikodemos, the Hagiorite

"Pray gently and calmly, sing with understanding and rhythm; then you will soar like a young eagle high in the heavens."

St. Evagrius, the Solitary

"...he (the Reader) should read without hurrying and without dragging, and he should pronounce the words clearly and distinctly. He should read simply and reverently in a monotone without expressing his feelings by modulations and changes of voice. Let us leave the holy prayers to act on the listeners by their own spiritual power. The desire to convey to the bystanders one's own feelings is a sign of vanity and pride."

Bishop Ignaty (Brianchaninov)

"If they ask you to act as the canonarch of the choir, do not act carelessly or lazily, but thoughtfully and with great attention, as though you were spreading with your voice and hand the divine words to your brethren in front of the King of all, Christ."

St. Symeon the New Theologian

"When through continuous prayer the words of the psalms are brought down into the heart, then the heart like good soil begins to produce by itself various flowers: roses, the vision of incorporeal realities; lilies, the luminosity of corporeal realities; and violets, the many judgements of God, difficult to understand."

St. Elias, the Presbyter

"Ancient chants must be especially preserved in monasteries and communities without any innovations which are incompatible with the simplicity and compunction that are especially proper for monastic services. The use of compositions of lay composers, which imbue the services with a worldly spirit, is prohibited. It is desirable to re-establish, as far as possible, the ancient tradition of antiphonal chanting by two choirs, with canonarchs."

Regulation #43 for monasteries of the ROCA, 30 Oct., 1959.
(Seide, Monasteries and Convents of the ROCA, p. 185.)

"We wish those who attend church for purpose of chanting neither to employ disorderly cries and to force nature to cry out aloud, nor to foist in anything that is not becoming and proper to a church; but, on the contrary, to offer such psalmodies with much attentiveness and contriteness to God, Who sees directly into everything that is hidden from our sight. *For the sons of Israel shall be reverent* (Lev. 15:30), the sacred word has taught us. (Interpretation: The chanting, or psalmody, that is done in churches is in the nature of begging God to be appeased for our sins. Whoever begs and prayerfully supplicates must have a humble and contrite manner; but to cry out manifests a manner that is audacious and irreverent. On this account the present Canon commands that those who chant in the churches refrain from forcing their nature to yell, but also from saying anything else that is unsuitable for the church. But what are the things that are unsuitable for the church? The expositor Zonoras replies that they are womanish members and warblings [which is the same as saying trills, and an excessive variation or modulation in melodies which inclines

towards the songs sung by harlots]. The present Canon, therefore, commands that all these things be eliminated from the Church, and that those who chant therein shall offer their psalmodies with great care to God, who looks into the hidden recesses of the heart, i.e. into the psalmody and prayer that are framed mentally in the heart rather than uttered in external cries. For the sacred word of Leviticus teaches us sons of Israel to be reverent to God. That is why divine Chrysostom... says that these things [meaningless utterances] are natural, not to those engaged in doxologising God, but to those playing, and mingling the sports of demons with angelic doxology. By means of many arguments he teaches that we ought to offer up doxologies to God with fear and a contrite heart, in order that they may be welcome, like fragrant incense.)

Canon LXXV, The Rudder.

"First of all, care should be taken that the words to be sung are clearly and thoroughly understood. For the Chant ought not to weaken but to improve the sense of the words.

In all texts, whether of lessons, psalmody or chants, the accent and rhythm of the word are to be observed as far as possible, for thus it is, that the meaning of the text is best brought out.

Moreover, great care must be taken not to spoil the sacred melodies by unevenness in the singing. No neum or note should ever be unduly shortened or prolonged. The singing must be uniform, and the singers should listen to one another, making the pauses well together. When the musical movement is slower, the pause must be lengthened. In order that all the voices may be one, which is most essential, each singer should attempt in all modesty to allow his own voice to become merged in the volume of sound of the choir as a whole. Neither are those to be imitated who hurry to Chant thoughtlessly or who drag out the syllables heavily. But every melody, whether it be sung slowly or quickly, must be executed with fluency, roundness and in a melodious manner.

The above rules have been drawn from the holy Fathers, some of whom learnt the way of singing from the Angels, while others received it from the teaching of the Holy Spirit speaking to their hearts in contemplation. If we set ourselves to practice these principles with diligence, we too shall appreciate the subtle charm of the Chant, singing to God in our heart and spirit and mind.

Moreover, those whose duty it is to sing in the Church of God must also be well instructed in the rubrics of their office."

xiv. Liber Usualis Rules for the proper execution and interpretation of Roman Chant to ensure uniformity in its rendering.

"Only brothers, let us please God by singing with attention and a mind wide awake, undistracted by idle talk. For so the psalm invites us: 'Sing ye wisely for God is the King of all the earth' (Psalm 46:8). That is, we must sing with our intelligence; not only with the spirit (in the sense of the sound of our voice) but also with our mind. We must think about what we are singing, lest we lose by distracting talk and extraneous thoughts the fruit of our effort. The sound and melody of our singing must be suitably religious. It must not be melodramatic, but a revelation of the true Christianity within. It must have nothing theatrical about it, but should move us to sorrow for our sins.

Of course, you must all sing in harmony, without discordant notes. One of you should not linger unreasonably on the notes, while his neighbor is going too fast; nor should one of you sing too low while another is raising his voice. Each one should be asked to contribute his part in humility to the volume of the choir as a whole. No one should sing unbecomingly louder or slower than the rest, as though for vain ostentation or out of human respect. The whole service must be carried out in the presence of God, not with a view of pleasing men. In regard to the harmony of voices we have a model and example in the three blessed boys of whom the Prophet Daniel tells us: 'Then these three, as with one mouth, praised and glorified and blessed God in the furnace, saying: *Blessed art Thou, O Lord, the God of our Fathers.* (Daniel 3:51,52). You see that it was for our instruction that we are told that the three boys humbly and holily praised God with one voice. Therefore, let us sing all together, as with one voice, and let all of us modulate our voices in the same way. If one cannot sing in tune with the others, it is better to sing in a low voice rather than drown the others. In this way, he will take his part in the service without interfering with the community singing. Not everyone, of course, has a flexible and musical voice. St. Cyprian is said to have invited his friend, Donatus, whom he knew to be a good singer, to join him in the office: 'Let us pass the day in joy, so that not one hour of the feast will be without some heavenly grace. Let the feast be loud with

songs, since you have a full memory and a musical voice. Come to this duty regularly. You will feed your beloved friends if you give us something spiritual to listen to. There is something alluring about religious sweetness; and those who sing well have a special grace to attract to religion those who listen to them.' And if our voice is without harshness and in tune with the notes of well-played cymbals, it will be a joy to ourselves and a source of edification to those who hear us. And 'God Who maketh men of our manner to dwell in His House' (Psalm 67:7) will find united praise agreeable to Him."

Nicetas of Remeisana

"In Orthodoxy, which is identical with the ancient Apostolic Church, everything is humble, because everything comes from the Gospels, which are humility itself. Everything is simple, unaffected, and solemn, as are the Gospels. All the music of our Church is contrition-evoking, not theatrical. Our religion says: 'Chant with understanding,' that is, with wisdom and devoutness."

Photios Kontoglou

"Those whose office it is to chant in the churches... offer the psalmody to God, Who is the observer of secrets, with great attention and contrition"
LXXV Canon. *Synod in Trullo (691-692)*

Suggestions for Further Reading

Brill, Nicholas P. History of Russian Church Music, 988 - 1917. Normal, IL: Illinois State University, 1980. Available from Holy Trinity Monastery Bookstore, P.O. Box 36, Jordanville, NY, 13361-0036; Tel. (315)858-0940.

Cavarnos, Constantine. Byzantine Sacred Art. Belmont, MA. The Institute for Byzantine and Modern Greek Studies, 1957. Available from Holy Trinity Monastery Bookstore.

Gardner, Johann von. Music in Orthodox Divine Services. Synaxis, Vol. II. Chilliwack, BC, Canada. Synaxis Press, 1977. Available from the St. Nectarios Press, 10300 Ashworth Avenue North, Seattle, WA, 98133-9410; Tel. (800)643-4233.

Gardner, Johann von. On the Synodal Chant Books of the Russian Church and their Usage in Today's Practice. Glen Cove, NY: The St. Sergius Music Committee, 1987. Available from Holy Trinity Monastery Bookstore.

Gardner, Johann von. Several Observations on Congregational Chanting During the Divine Services. Liberty, TN. The St. John of Kronstadt Press. Available from the St. John of Kronstadt Press, Rt. 1, Box 205, Liberty, TN 37095; Tel: (615)536-5239. Stock #D015.

Morosan, Vladimir. Choral Performances in Pre-Revolutionary Russia. Ann Arbor, MI: UMI Research Press, 1986. Available from Holy Trinity Monastery Bookstore.

Swan, A. Notes on the Old Liturgical Chant of the Russian Church and the Russian Folk Song. Jordanville, NY: Holy Trinity Monastery, 1967. Available from Holy Trinity Monastery Bookstore.

THE MELODIES OF THE EIGHT TONES

TONE I

THE FIRST STICHERON TONE

REFRAIN

One L^ord o^ur God.

Both now and ever and unto the a^ges of ages. A^men.

DOGMATICON

The first sticheron tone of the Kievan Chant has five melodic lines: the first four lines alternate, while the fifth serves as an ending line.

¹Let us praise the Virgin M^ary, ²glory of all the world ³and doorway to H^eaven, ⁴who begotten of m^an hast borne the Lord; ¹and who, adornment of the f^aithful, ²is sung by the ang^elic hosts. ³For sh^e hath been shown forth as Heaven and Temple of the G^odhead. ⁴She it is, Who breaking down the middle w^all of enmity, ¹ushered in peace and threw the Kingdom o^pen. ²Therefore with her as an aⁿchor of our faith, ³w^e, in the Lord born of her have a def^ender. ⁴Make bold, th^erefore, ye p^eople of God, ¹make b^old, for He, the Almⁱghty, // *End* will defeat your eⁿemies.

LORD, I HAVE CRIED

¹L^ord, I have cried unto Thee, h^earken unto me. ²Hearken unto m^e, O Lord. ³L^ord, I have cried unto Thee, h^earken unto me.; ⁴attend to the v^oice of my supplic^ation, ¹wh^en I cry unto Thee. // ⁵Hearken unto m^e, O Lord.

¹Let my prayer be set forth²as incense before Thee/³the lifting up of my hands/⁴as an evening sacrifice.//⁵Hearken unto me, O Lord.

THE FIRST TROPARION TONE

TROPARION¹

The first troparion tone of the abbreviated Greek chant has two melodic lines. At the repetition, the first melodic line is not sung in full; that is, without a beginning ascent. Both lines alternate.

¹When the stone had been sealed by the Jews,²and when the soldiers were guarding Thy pure Body,¹O Saviour, Thou didst rise on the third day/²and give life to the world.¹Therefore the Powers of Heaven/²cried to Thee, O Giver of Life:¹Glory to Thy Resurrection, O Christ!¹Glory to Thy Kingdom!²Glory to Thy Providence, O only Lover of men!

GOD IS THE LORD

God is the Lord and hath appeared unto us./Blessed is he that cometh in the name of the Lord.

THE FIRST PROKEIMENON TONE

PROKEIMENON

Let Thy mercy, O Lord, be upon us, according as we have hoped in Thee.

ALLELUIA

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

¹ The Resurrectional Troparia in the Octoechos of Saint John of Damascus is sung according to the tones written by Saint Anatolius, Patriarch of Constantinople, in the fifth century.

THE FIRST IRMOS TONE

IRMOS

The usual melody (which is of the abbreviated Greek chant.)

¹As befitted Thy divine majesty, ²Thy triumphant right hand has been glorified in strength. ¹In its almighty power ²it dashed the enemy to pieces, O Immortal Lord, ¹and made a new path through the deep // *End* for the people of Israel.

TONE II

THE SECOND STICHERON TONE

REFRAIN

Two natures in Christ.

Both now and ever and unto the ages of ages. Amen.

DOGMATICON

The second sticheron tone has four melodic lines: the second and third lines alternate, while the fourth serves as an ending line.

¹At the coming of grace, ²the shadow that is the law passed away. ³Just as the bush that burned was not consumed, ²so hast thou, Virgin, given birth and Virgin remained. ³Gone was the Pillar of fire, ²and, lo!, in its stead the Sun of Righteousness shone forth. ³Behold, instead of Moses, Christ, *End* the salvation of our souls.

LORD, I HAVE CRIED

¹Lôrd, I have cried unto Thee, hearken unto me.²Hearken unto me, O Lord.³Lôrd, I have cried unto Thee, hearken unto me;²attend to the voice of my supplication,³when I cry unto Thee.//*End*Hearken unto me, O Lord.

¹Let my prayer be set forth²as incense before Thee³the lifting up of my hands²as an evening sacrifice.//*End*Hearken unto me, O Lord.

THE SECOND TROPARION TONE

TROPARION

The second troparion tone has three melodic lines: the first two alternate, while the third serves as an ending line.

¹When Thou, the Deathless Life, didst go down to death,²then didst Thou slay hell by the lightning flash of Thy divinity.¹And when Thou didst raise the dead from the lower world,²all the Powers of Heaven cried aloud://*End*Christ our God, Giver of life, glory to Thee.

GOD IS THE LORD

God is the Lord and hath appeared unto us./Blessed is he that cometh in the name of the Lord.

THE SECOND PROKEIMENON TONE

PROKEIMENON

The Lord is my strength and my song, and He is become my salvation.

ALLELUIA

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

THE SECOND IRMOS TONE

IRMOS

*1*A triumphant force once laid low all the armed host of Pharaoh in the deep;*1*even so the glorious Lord,*2*the Word made flesh,*3*has blotted out malignant sin;*End*for He hath been greatly glorified.

STONE III

THE THIRD STICHERON TONE

REFRAIN

Most Holy Trinity.

Both now and ever and unto the ages of ages. Amen.

DOGMAICON

The third sticheron tone of the Kievan Chant has three melodic lines: the first two lines alternate, while the third serves as an ending line.

*1*How can we refrain from wonder,*2*O all-hallowed Virgin,*1*at thy bearing God and man in One?*2*For thou, without blemish and who hast never known a man,*1*hast brought forth without father a Son in the flesh,*2*begotten of the Father without mother before all ages,*1*Who suffered no change, confusion nor division,*2*but kept in full what is proper to each nature;*1*our Lady, thou Virgin and Mother,*2*entreat Him to save the souls of

those//*End*who[^] in the true faith confess thee to be^v the Theotokos.

LORD, I HAVE CRIED

*1*Lord, I have cried unto Thee[^], hearken unto me.*2*Hearken unto^v me, O Lord.*1*Lord, I have cried unto Thee[^], hearken unto me;*2*attend to the voice of my supplication,*1*when I cry unto Thee.*End*Hearken unto me, O Lord.

*1*Let my prayer be[^] set forth/as incense before Thee,*2*the lifting up of my hands/*1*as an evening sacrifice.*End*Hearken unto me, O Lord.

THE THIRD TROPARION TONE

TROPARION

The third troparion tone of the abbreviated Greek chant has four melodic lines: the second melodic line has two varieties, and the fourth serves as an ending line.

*1*Let the heavens rejoice/*3*and let the earth be glad,*1*for the Lord has done a mighty act with His arm.*2-1*He has trampled death by death/*3*and become the First-born of the dead,*1*He has delivered us/*2-2*from the depths of hell,*End*and has granted the world His great mercy.

GOD IS THE LORD

God is the Lord and hath appeared unto us./Blessed is he that cometh/in the name of the Lord.

THE THIRD PROKEIMENON TONE

PROKEIMENON

O chant unto our God, chant ye; chant unto our King, chant ye.

ALLELUIA

Al-le-lu-i-a. Al-le-lu-i-ǎ. ǎl-lē-lu-i-ǎ.

THE THIRD IRMOS TONE

IRMOS

This is the same melody as the Third sticheron tone.

¹He Who in times of old by His divine behest/²has gathered the waters into a single heap/¹and parted the sea for the people of Israel,²He, even He is our glorious God:¹to Him alone do we sing; // *End* for He hath been glorified.

TONE IV

THE FOURTH STICHERON TONE

REFRAIN

The Four Gospels.

Both now and ever and unto the ages of ages. Amen.

DOGMATICON

The fourth sticheron tone of the Kievan chant has six melodic lines; the first two are used in the beginning, the next three alternate, and the sixth serves as an ending line. The third melodic line has two varieties, the first variety being used only at the beginning.

¹David, the prophet,²forefather of God, through Thee gave voice/³beforehand in psalms concerning the great things done for Thee:⁴Upon Thy right hand doth stand the Queen.⁵For God Who was pleased without father

to be made man of thee,³⁻² has shown thee forth Mother of life and mediator,⁴ that He might restore His image corrupted by the passions;⁵ and that when He had found the stray sheep caught in the mountains/³⁻² He might lay it upon His shoulder and bring it to His Father,⁴ and by His own wish that Christ in Whom is great and bountiful mercy/⁵ might gather it to the heavenly hosts/*End* and save the world, O Theotokos.

LORD, I HAVE CRIED

¹Lord, I have cried unto Thee, hearken unto me./²Hearken unto me, O Lord./³Lord, I have cried unto Thee, hearken unto me;/⁴attend to the voice of my supplication,⁵ when I cry unto Thee.//*End*Hearken unto me, O Lord.

¹Let my prayer be set forth/²as incense before Thee/³the lifting up of my hands/⁴as an evening sacrifice//*End*Hearken unto me, O Lord.

THE FOURTH TROPARION TONE

TROPARION

The fourth troparion tone of the abbreviated Greek chant has three melodic lines, the first two alternate, while the third serves as an ending line.

¹When the women disciples of the Lord/²learned from the Angel the glad tidings of the Resurrection/¹and cast off the ancestral curse,²they exultantly told the Apostles:¹Death is despoiled,²Christ our God has risen/*End* and is granting the world great mercy.

GOD IS THE LORD

God is the Lord and hath appeared unto us./Blessed is he that cometh/
in the name of the Lord.

THE FOURTH PROKEIMENON TONE

PROKEIMENON

How magnified are Thy works, O Lord! In wisdom hast Thou made them all.

ALLELUIA

Al-lé-lú-i-a. Al-le-lu-i-a. Al-le-lú-i-a.

THE FOURTH IRMOS TONE

IRMOS

The usual melody (which is of the abbreviated Greek chant.)

Israel, having in times past, walked dry foot across the Red Sea deep/1 put the might of Amalek to flight in the wilderness/2 by Moses keeping his hands uplifted/End in the form of a Cross.

TONE V

THE FIFTH STICHERON TONE

REFRAIN

Five wise virgins.

Both now and ever and unto the ages of ages. Amen.

DOGMATICON

The fifth sticheron tone of the Kievan chant has four melodic lines: the first three lines alternate, while the fourth serves as an ending line.

¹In times past,²the image of the unwedded Bride was inscribed in the Red Sea:³there Moses parted the waters;¹here, Gabriel was the servant of the wonder.²Then, Israel rode dry-shod through the deep;³while, now, the Virgin hath without seed given birth to Christ.¹After the passing of Israel,²the sea was as ever impassable.³After the birth of Emmanuel,¹the Virgin without reproach,²remains incorrupt.³Thou, O God, Who art now, hast for ever been¹and hast appeared as man,²End³have mercy upon us.

LORD, I HAVE CRIED

¹Lord, I have cried unto Thee, hearken unto me.²Hearken unto me, O Lord.³Lord, I have cried unto Thee, hearken unto me;¹attend to the voice of my supplication²when I cry unto Thee.³End¹Hearken unto me, O Lord.

¹Let my prayer be set forth²as incense before Thee³the lifting up of my hands¹as an evening sacrifice.²End³Hearken unto me, O Lord.

THE FIFTH TROPARION TONE

TROPARION

This is the same melody as the Fifth sticheron tone.

¹Let us, the faithful, praise and adore the Word,²co-eternal with the Father and the Spirit,³Who for our salvation was born of a Virgin.¹For He was pleased to ascend the Cross in the flesh,²and to endure death,³and to raise the dead¹End²by His glorious Resurrection.

GOD IS THE LORD

God is the Lord and hath appeared unto us./Blessed is he that cometh/
in the name of the Lord.

THE FIFTH PROKEIMENON TONE

PROKEIMENON

Thou, O Lord, shalt keep us and shalt preserve us from this generation
and for evermore.

ALLELUIA

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

THE FIFTH IRMOS TONE

IRMOS

The usual melody (which is the abbreviated Znamenny chant).

¹Christ breaking the battle/²with His high arm/¹shook horse and
rider/³into the Red Sea/⁴while He saved Israel//*End* singing a triumphal song.

STONE VI

THE SIXTH STICHERON TONE

REFRAIN

The Six-winged Seraphim.

Both now and ever and unto the ages of ages. Amen.

DOGMATICON

The sixth sticheron tone of the Kievan Chant has four melodic lines: the first three lines alternate, while the fourth serves as an ending line.

¹Who does not call thee blessed, O all-hallowed Virgin?/²Who does not sing the praises of thy giving birth,³which was not according to the laws of nature;¹for the Only-begotten Son Himself,²timelessly having shone out of the Father,³came forth from thee who art pure;¹and having been ineffably made flesh,²He, Who by nature is God,³for our sakes became also by nature man,¹not in two divided persons,²but in two natures without confusion is He known.³O thou, honoured and greatly blessed,¹*End* beseech Him to have mercy on our souls.

LORD, I HAVE CRIED

¹Lord, I have cried unto Thee, hearken unto me.²Hearken unto me, O Lord.³Lord, I have cried unto Thee, hearken unto me;¹attend to the voice of my supplication,²when I cry unto Thee.³*End* Hearken unto me, O Lord.

¹Let my prayer be set forth²as incense before Thee/³the lifting up of my hands/¹as an evening sacrifice.²*End* Hearken unto me, O Lord.

THE SIXTH TROPARION TONE

TROPARION

The sixth troparion tone of the Bulgarian Chant has two alternating melodic lines. The ending line always consists of the melody of the second line.

¹The Angelic Hosts were before Thy tomb,²the guards became as dead men,¹and Mary stood in the sepulchre looking for Thy pure Body.²Thou didst despoil hell for Thou wast not tempted by it.¹Thou didst

come and meet the Virgin to give life. / O Lord, Who didst rise from the dead, glory to Thee.

GOD IS THE LORD

God is the Lord and hath appeared unto us. / Blessed is he that cometh in the name of the Lord.

THE SIXTH PROKEIMENON TONE

PROKEIMENON

Save, O Lord, Thy people and bless Thine inheritance.

ALLELUIA

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

THE SIXTH IRMOS TONE

IRMOS

Crossing the deep/on foot as if it were dry land, / Israel looked upon pursuing Pharaoh/as he drowned and cried aloud: "Let us sing a song of victory to God."

TONE VII

THE SEVENTH STICHERON TONE

REFRAIN

Seven Oecumenical Councils.

Both now and ever and unto the ages of ages. Amen.

DOGMATICON

The seventh sticheron tone of the Kievan chant has three melodic lines: the first two lines alternate, while the third serves as an ending line.

*1*Thou, O Theotokos,*2* hast been acknowledged to be a mother above and beyond nature,*1* yet withal remaining a Virgin.*2* This is past words and understanding,*1* and the wonder of thy giving birth no tongue can tell.*2* Most glorious, O pure Virgin, was thy conceiving:*1* and beyond the grasp of mind, the manner of thy bearing child.*2* For when God so wills, the order of nature is overthrown.*1* Therefore, we all acknowledging thee as the Mother of God,*2* fervently beseech thee://*End* Make supplication for our souls to be saved.

LORD, I HAVE CRIED

*1*Lord, I have cried unto Thee, hearken unto me.*2* Harken unto me, O Lord.*1* Lord, I have cried unto Thee, hearken unto me;*2* attend to the voice of my supplication,*1* when I cry unto Thee.//*End* Harken unto me, O Lord.

*1*Let my prayer be set forth*2* as incense before Thee/*1* the lifting up of my hands*2* as an evening sacrifice.//*End* Harken unto me, O Lord.

THE SEVENTH TROPARION TONE

TROPARION

The seventh troparion tone of the Kievan chant has three melodic lines: the first two alternate, while the third serves as an ending line.

*1*Thou hast destroyed death by Thy Cross,*2* Thou hast opened Paradise to the thief.*1* Thou hast changed the lamentation of the Myrrh-bearers into joy,*2* and Thou hast commanded Thine Apostles to proclaim/*1* that Thou, O

Christ our God, *End* hast risen and grantest the world great mercy.

GOD IS THE LORD

God is the Lord and hath appeared unto us. Blessed is he that cometh in the name of the Lord.

THE SEVENTH PROKEIMENON TONE

PROKEIMENON

The Lord will give strength unto His people, the Lord will bless His people with peace.

ALLELUIA

Al-le-lu-i-a. Al-lé-lu-i-a. Al-lé-lu-i-a.

THE SEVENTH IRMOS TONE

IRMOS

This is the same melody as the Seventh sticheron tone.

At Thy behest, O Lord, the heretofore easily flowing nature of water was changed into its opposite and became like earth. Therefore, Israel walking dryshod *End* sings a triumphal song to Thee.

TONE VIII

THE EIGHTH STICHERON TONE

REFRAIN

We wait for the Eighth Day.

Both now and ever and unto the ages of ages. Amen.

DOGMATICON

The eighth sticheron tone of the Kievan Chant has four melodic lines. The first three repeat themselves, while the fourth serves as an ending line.

¹In His love for mankind,²the King of Heaven appeared upon earth/³and dwelt among men.¹For He took flesh of a pure Virgin,²and thus incarnate He came forth from her.³The only Son is He:¹twofold in nature, but not in person.²In proclaiming Him perfect man and perfect God indeed,³we confess Christ our God.¹Beseech Him, O Mother without wedlock//*End*to have mercy upon our souls.

LORD, I HAVE CRIED

¹Lord, I have cried unto Thee, hearken unto me.²Hearken unto me, O Lord.³Lord, I have cried unto Thee, hearken unto me;¹attend to the voice of my supplication,²when I cry unto Thee.³//*End*Hearken unto me, O Lord.

¹Let my prayer be set forth²as incense before Thee/³the lifting up of my hands/¹as an evening sacrifice.³//*End*Hearken unto me, O Lord.

THE EIGHTH TROPARION TONE

TROPARION

The eighth troparion tone of the usual melody has one melodic line.

Thou didst come down from on high, Merciful Saviour, and accept burial for three days, that Thou mightest free us from our passions. O Lord, our Life and Resurrection, glory to Thee.

GOD IS THE LORD

God is the Lord and hath appeared unto us. Blessed is he that cometh in the name of the Lord.

THE EIGHTH PROKEIMENON TONE

PROKEIMENON

Make your vows and pay them to the Lord our God.

ALLELUIA

Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a.

THE EIGHTH IRMOS TONE

IRMOS

The eighth irmos tone is of the Greek chant.

¹The rod of Moses, working wonders in times past, ²marking the sea with a cross, ¹struck it and parted it, ²and sank Pharaoh ¹driving his chariot, ² while it saved Israel ¹who fled across on foot, // *End* ¹singing a song to God.

THE SPECIAL MELODIES

TONE I

JOY OF THE RANKS OF HEAVEN

(or REJOICING OF THE HEAVENLY HIERARCHIES)

1 Rejoicing of the Church of Christ, *2* having preached God's glory, *1* thou didst inherit glory in Heaven, *2* and now accept from us our glorying on earth, *1* praying, O Saint, to the King of Glory, *End* that He may make us partakers of His glory.

TONE II

O HOUSE OF EPHRATHA

A House of grace/ and of the Spirit of God/ did the Lord reveal thee;/ teach us, O Father, / what works we should do.

WHEN FROM THE TREE

1 Joy of all who sorrow, *2* and intercessor of the offended, *3* feeder of the hungry, *4* consolation of travellers, *1* harbour of the storm-tossed, *2* visitation of the sick, protection and intercessor of the infirm, *3* staff of old age, Mother of God on high, *4* Thou art the immaculate, *End* hasten we pray and save thy slaves.

STONE IV

AS VALIANT AMONG THE MARTYRS

1 O victor George, 2 gathered together today we praise thee as brave among martyrs. 3 For thou hast finished the course and kept the faith, 4 receiving from God the crown of thy victory. 5 Pray him for those who celebrate 3 thine ever-honoured memorial 4 with faith 6 to be delivered End from corruption and danger.

THOU HAST GIVEN A SIGN

Thou hast given Thy holy Cross / as an ensign unto them that fear Thee, and by it Thou hast triumphed / over the rulers and powers of darkness / and hast led us back into the ancient blessedness. / Therefore we glorify Thy love for mankind / and Thy dispensation, / O Almighty Jesus / Saviour of our souls.

STONE V

REJOICE, LIFE-GIVING CROSS

1 Rejoice, life-giving Cross, 2 invincible victory of piety, 3 and door of paradise 4 that opens to enlighten a new land, / and the corruption of idolatry is abolished, 2 and the reign of death is trampled down, 3 and those borne of earth are raised to heaven. 4 Rejoice, ye faithful, and be glad, / for the glory of the life-giving Cross, 2 the hope of new martyrs 3 and St. Herman, 4 is proclaimed in a new land / and to all the faithful doth grant End great and abundant mercy.

TONE VI

THE ANGELIC HOSTS

The fifth melodic line repeats itself, but may appear only once in the second repetition, depending upon the size of the text.

¹Shining forth/²past understanding from the all-holy Virgin,³O Word of God,⁴and clothing Thyself wholly in Adam,⁵with the divine transformation of Thy countenance,⁵when thou wast transfigured on Mount Tabor.⁴Before Thine honoured Crucifixion O Master,⁵Thou didst illumine⁶our whole nature/⁶which of old has become darkened,⁶End O Christ our God.

ON THE THIRD DAY

¹O Christ, on the third day,²Thou hast risen from the tomb/¹according to the Scriptures,²having raised our forefather with Thyself;¹*var.* therefore, mankind glorifies Thee/²End and praises Thy Resurrection.

HAVING SET ALL YOUR HOPE

Now having come together,/ let us glorify the wondrous one,/ Who, being born of earth,/ attained the heavens,/ Who brought over the Light of Christ,/ by deeds and by words,/ to the ends of the universe,/ to unenlightened people/ weighed down by the coldness of idolatry/ by whose prayers may Christ/ save our souls.

TONE VIII

O MOST GLORIOUS WONDER!

*1*O Most Glorious Wonder!*2*a new land *is* sanctified,*1*for the Wonderworker Herman,*2*raised unto the heights, *is* manifest today:*3*wondrous is God in His saints,*4*God is with us, know ye, O nations!*1*Learn of Orthodoxy from Herman;*2*by whose prayers, O Christ our God,*End*save our souls.

EXAPOSTALARION TONE II

HEARKEN, YE WOMEN, AND GIVE EAR

(or O WOMEN, HEAR)

*1*Hearken, ye women, and give ear²unto the voice of joy,¹for I have trampled down tyrant Hades²and raised the world from corruption.¹Hasten ye quickly and proclaim²the gladsome tidings to My friends;¹for I have willed that joy shine forth²thence upon all My creation from whence there first came forth sorrow.

1	2	3	4	5	6	7	8
Refrain One Lord our God.	Two Natures in Christ.	Most Holy Trinity.	The Four Gospels.	Five Wise Virgins.	The Six- Winged Seraphim.	Seven Oecumenial Councils.	We Wait for the Eighth Day.
Sticheron Let us praise the Virgin Mary...	At the coming of grace...	How can we refrain from wonder...	David the Prophet...	In times past, the image of the unwedded bride...	Who does not call thee blessed...	Thou, O Theotokos...	In His Love for mankind...
Troparion When the stone had been sealed by the Jews...	When Thou, the Deathless Life didst go down to death...	Let the Heavens rejoice and let the earth be glad...	When the women disciples of the Lord...	Let us, the faithful, praise and adore the Word...*	The Angelic Hosts were before thy Tomb...	Thou hast destroyed death by Thy Cross...	Thou didst come down from on high, O Merciful Saviour...
Prokeimenon Let Thy mercy, O Lord...	The Lord is my strength...	O chant unto our God...	How magnified are Thy works...	Thou, O Lord, shalt keep us...	Save, O Lord, Thy people...	The Lord will give strength unto His people...	Make your vows and pay them...
Irmos As befitted Thy Divine Majesty...	A triumphant force once laid low...	He who in time of old by His Divine behest...*	Israel having in times past...	Christ breaking the battle with His high arm...	Crossing the deep on foot as if it were dry land...	At Thy behest, O Lord...*	The rod of Moses, working wonders in times past...

* Same as Sticheron Melody