The Divine Liturgy
Of Our Father Among the Saints
John Chrysostom
For Sunday Worship

In Greek and with the Official English Translation
of the Greek Orthodox Archdiocese of America

In Byzantine Chant, Plagal Fourth Tone
(Major)
Our Orthodox hymnology is a rich treasure which has yet to be fully discovered by the Faithful. Our hymnology, which teaches our minds and uplifts our hearts, should be studied by all of us who profess the Orthodox faith.

+ Father John C. Poulos
Let the people praise You, O God;  
Let all the people praise You.

Psalm 67:3

Byzantine Chant, Plagal Fourth Tone (Major)

Melodic material comes from traditional, original, and other various sources and has been adapted for use by church choirs and congregations. An effort was made to preserve melodies that are familiar to American Greek Orthodox Church choirs, with an effort to keep the melodies within the formulaic traditions of Byzantine music.

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About This Book

This book, along with its Menaion, Triodion, and Pentecostarion hymnal companions (available for free at our website www.newbyz.org), represents a complete resource for Sunday worship in Greek Orthodox churches that employ both Greek and English with a mixed-voice choir. Within its covers, this book contains the complete Divine Liturgy of St. John Chrysostom with music in staff notation. The book also contains the eight Resurrectional apolytikia, the kontakion for normal Sundays, the substitutions for the Trisagion hymn, two Cherubic hymns, two megalynaria, including the megalynarion for the liturgy of St. Basil, hymns for the hierarchical liturgy, and hymns for the memorial and artoklasia services. All of the proper hymns of the day and all apolytikia, kontakia, megalynaria, and Communion hymns for every Sunday of every year are available at www.newbyz.org.

This book is for those parishes that use the new authorized text of the liturgy and the Resurrectional apolytikia. There is also available a two-part chant version with this text allowing complete liturgies in both Plagal Fourth and Plagal First Tones. Our original Divine Liturgy books with the Holy Cross text by N. Vaporis and hymn texts by N. Takis, are still available at www.newbyz.org and are fully supported.

The authors had several goals in mind in creating staff-notated Orthodox Church music, which include the following points:

◆ To create music for lay choirs that is more in line with the traditional musical rubrics of the Greek Orthodox Church, but easier for Western-trained musicians to perform.
◆ To create music that enhances the words of Orthodox liturgical texts as an aid in prayer, both in Greek and English.
◆ To create sheet music and books that would make bilingual Greek-English liturgies easy to perform, thus allowing full congregational worship.
◆ To create liturgical music that could be used by ensembles of all sizes, all ages of the singers, and all voice combinations.
◆ To create liturgical music that could be performed easily with or without organ accompaniment in all locations and settings, taking pitches from the chanting of the priest or deacon or from a pitch pipe.
◆ To educate lay choirs in the history of the Divine Liturgy and in the practices of appointed chanters, since lay choirs take the role of appointed chanters whenever they perform a service.
◆ To make it easy to adapt each liturgy or other service to the date and purpose for which it is performed with companion materials that contain all of the options that are encountered in every situation.

These liturgical settings are intended to offer to our lay choirs another resource with which they may serve their clergy and congregations. We believe the material offered on www.newbyz.org can be useful to Orthodox Christian parishes and to the Church musicians that donate their time and talents to them.

— The Publishers
ABOUT ORTHODOX HYMNODY AND THE DIVINE LITURGY

Orthodox hymnology has its earliest roots in the Jewish synagogue. The first Christians were practicing Jews with an established tradition of worship. The earliest Christian songs were most certainly from the Hebrew scriptures. Psalms and canticles from the Old Testament still form the basis of many Orthodox liturgical hymns. In the early Church, these songs were chanted by the congregation, which was often led by a solo cantor. The Church developed the practice of inserting non-scriptural refrains (tropes) in between verses of scripture, including verses from the New Testament. These troparia came in many forms, and were used to make commentary and reinforcement of the meaning of the texts of the verses. The troparia were the main contribution of Christian poets and theologians, many of whom have become saints of the Church. Later, other hymn forms which have a presence in the Divine Liturgy were established, such as the kontakion, the processional hymns, the canon, and the megalynaria. The Liturgy evolved over time, but it has remained essentially consistent from the time of St. Basil and St. John Chrysostom, who edited the text as it is used today.

The Octoechos: The Orthodox System of Music

It is generally accepted that harmonized music and organ accompaniment, as practiced today, was unknown to the ancients. It is certain that the original hymns of the Church were chanted monophonically. Ancient music possessed a number of musical modes, which consisted of various scales, tunings, and melodic formulas. The different modes varied in their ethical character. St. John of Damascus is traditionally credited with codifying, in the Eighth Century, a system of eight modes, the Octoechos, for use by the Church on a weekly rotating basis. These consisted of four authentic modes and their Plagal variations. These modes have come to be referred to also as tones, from the Greek word, echos, meaning an aural tone. The First Tone and its Plagal version are what modern musicians would consider minor in character. The Second Tone is pitched on a central note and is declamatory in style. The Plagal Second Tone often employs the distinctive chromatic scale, with its unusual intervals. The Third Tone and its Plagal form have the feel of music in a major scale, as does the Plagal form of the Fourth Tone. The Fourth Tone itself, is neither major nor minor, but has a tonal center not normally used in modern music. These different modes were selected because they were considered to contain qualities which effectively conveyed and enhanced the texts. Later, variations of these basic modes were added to the system for several reasons. Over time, these modes have taken on a two-part character which adds a second voice (often called the ison) that drones on the tonal center of the mode against the monophonic melody.

Polyphonic harmonized music is a late addition to the Divine Liturgy. Although it first appeared in some Orthodox jurisdictions perhaps as early as the 16th Century or earlier, it did not make its entrance into the Greek Church until the 19th Century. Today, it is widely used in America and in European Orthodox churches. Harmonization, although having its own unique aesthetics, tends to change the tonal and emotional qualities of the original eight modes and their variants.

The Divine Liturgy

The Divine Liturgy is the central worship service of the Orthodox Church. It accompanies the sacrament of Holy Communion. In public churches, it is always practiced on Sunday mornings, the day which commemorates the Resurrection of Christ, and on some other calendar days of the Church. The practice of Communion was instituted by Christ himself and perpetuated by his disciples. Rubrics and rituals became established to help sanctify the faithful that they might be well-prepared to receive the sacrament worthily, and this remains today as the main function of the Liturgy.

The Divine Liturgy differs in structure from the Vespers (evening) and Orthros (morning) services that precede it. Whereas Vespers and Orthros are a part of the daily cycle of hourly services all Orthodox Christians may observe, the Liturgy is a sacramental service that requires the presence of an ordained minister of the Church. It takes the form of a chanted dialogue with roles given to the bishop (if present), the priest, the deacon (if present), and the people. In the earliest Christian services, all of the people in the congregation actively participated in chanting with the assistance of lead musicians. The 15th canon of Council of Laodicea limits chanting to appointed singers who read from a book, and in some places, this was interpreted to mean congregations should never chant aloud. However, today there is general agreement that congregations should actively participate in the music of the Divine Liturgy, especially in the responses and more musically simple hymns.

It is generally agreed that the Divine Liturgy was originally a shorter service than it is today, and that, over time, various segments were added to it. It can be divided into two parts. The first part is the liturgy of the catechumens, which was an educational and preparatory exercise for believers and potential believers—catechumens—who were learning the faith. In this part of the liturgy, there are litanies, psalms, daily commemorations, processions, scripture readings, and a homily. In the second part, the liturgy of the faithful, the catechumens are excused, and the faithful reaffirm their Creed. The holy offering of bread and wine is changed by the Holy Spirit into the Body and Blood of Jesus Christ. The Theotokos, Mary, the mother of Our Lord, is magnified (honored), more prayers and petitions are given, and the faithful then reverently receive the sacrament. This is followed by a dismissal.
The Litanies and Antiphons

The last part of the Orthros service is the Great Doxology. The Liturgy begins immediately afterwards with the Great Litany, a list of prayers offered to God by the priest or deacon, each of which are punctuated by a response of the people, “Lord, have mercy.” The litany is followed by a series of Psalm readings, the so-called Typica, the first two of which have been interspersed with the troparia, “Through the intercessions” (Tes Presvies) and “O Son of God, save us” (Soson Imas). They are referred to as antiphons because they originally were chanted antiphonally by two groups of chanters. In between the second and third antiphon is inserted the Hymn of Justinian, “Only Begotten Son” (O Monoghenisios). The troparia of the third antiphon are the daily apolytikia. There are other litanies and petitions throughout the Liturgy.

The Apolytikia and Kontakion

As the hourly services of the Church became established, such as Vespers and Orthros, and as the Church calendar developed, many troparia were written to comment upon or celebrate the various saints and feast days. The last such troparion of the Vespers service is referred to as the apolytikion, or dismissal hymn, because it occurs just before the dismissal of the service. The apolytikia of the day are reprised in the Orthros service and in the Divine Liturgy, including the troparion of the name of the local parish where the Liturgy is being celebrated. This is followed by the kontakion of the day, which originally was a long poem, but only its prelude is used today. If there is no kontakion written for a particular feast, the default kontakion is to the Theotokos.

The Entrances and Processional Hymns

The hymns we have been speaking of up to this point—the litany responses, troparia, kontakia, etc.—are the oldest hymns of the Liturgy, and thus, are chanted in the oldest musical style, that is, mostly with one note per syllable. They are truly in the category of chant (which is, by definition, musically-enhanced speech), as opposed to song, because the music was not supposed to take precedence over the words. In the Church’s system, the music for these hymns is strictly regulated, with each being assigned a specific model melody and mode, which may be used by other hymns as well. However, through the course of history, situations arose within the services of the Church where the music took on greater importance in order to elongate timing of the hymns for various reasons. Newer, longer, more melodic modes were added to each tonal family of the Octoechos for these styles of hymns. These hymns do not follow set melodies, but mostly fall into the category of original, although they do follow rules established for these newer modes.

Processionals were a later addition to the Divine Liturgy and fall into the category of these longer hymns. The Trisagion hymn and the Cherubic hymn make up these processions, and are vestiges of a time when the Holy Scriptures and the Holy Gifts were stored in a building outside of the church itself and were fetched with great pomp and ceremony as isodika (entrances). The style of music of these two hymns is referred to as papadic, because the priest has many tasks to perform while they are being chanted. Papadic hymns are musically complex and are the most difficult ones to perform by the assigned chanters and require the greatest amount of musical artistry.

The Holy Offering, Consecration, and Megalynarion

The central part of the Divine Liturgy is the Anaphora, where the Holy Gifts are offered to the Lord, consecrated, and changed into the Body and Blood of the Savior. The hymns of this section revert to the category of responses, except for the Victory Hymn, in which the chanters sing the angelic “Holy, Holy, Holy.” In fact, research has suggested that the so-called consecration hymn, “With Hymns We Praise You,” (Si Innumen), is a completion of the priest’s previous petition, and was originally chanted simply on a single pitch. Since then, it has become elongated.

The megalynarion, which follows the consecration, is a hymn that magnifies the Virgin Mary. Being a later addition, it is a composed hymn that does not have a designated melodic model. Its origin depends upon which Divine Liturgy is being chanted on a particular day. If it is the Divine Liturgy of St. John Chrysostom, “Truly It is Right” (Axion Estin) is the megalynarion. This hymn’s origin was in a revelation to a monk on Mt. Athos. In the Liturgy of St. Basil, the megalynarion is “In You Rejoices” (Epi Si Cheri), which comes from a hymn in the Plagal Fourth Tone Orthros service. On major feast days, the megalynarion is from the ninth ode katavasia of the Orthros kanon of the feast.

The Communion Hymn and Dismissal

The Communion hymn, chanted during the preparation and distribution of the sacrament, is often papadic. However, since it is from a Biblical psalm or other scripture, it is sometimes chanted as an antiphon in the form a troparion, interspersed with verses from the scriptural passage from where the hymn’s text originates. The Divine Liturgy then ends with a short dismissal service of thanksgiving, blessings, and veneration of the saints and celebrations of the day.
Η ΘΕΙΑ ΛΕΙΤΟΥΡΓΙΑ ΤΟΥ ΑΓΙΟΥ ΙΩΑΝΝΟΥ ΤΟΥ ΧΡΥΣΟΣΤΟΜΟΥ

THE DIVINE LITURGY OF ST. JOHN CHRYSOSTOM

NOTE: All short responses of the Divine Liturgy, such as “Kyrie eleison,” “Grant this, O Lord,” “Si, Kyrie,” et cetera, may be chanted on a single note related to the pitch of the priest.

*Stay in the Tone (Mode) until another is indicated.

(Use the sequence of responses below after each of the twelve petitions.)

Σοί, Κύριε, Ἀμήν.
Si, Kyrie. Amen.

To You, O Lord. Amen.
1. Еὐλόγει, ἡ ψυχή μου, τὸν κύριον καὶ πάντα τὰ ἐντός μου, τὸ ὄνομα τὸ ἁγιὸν αὐτοῦ.

2. Еὐλόγει, ἡ ψυχή μου, τὸν κύριον καὶ μὴ ἐπιλανθάνου πάσας τὰς ἀντιπαθοδόσεις αὐτοῦ.

3. Κύριος ἐν τῷ οὐρανῷ ἤτοιμασεν τὸν θρόνον αὐτοῦ, καὶ ἡ βασιλεία αὐτοῦ πάντων δεσπόζει.

(TO ΠΡΩΤΟΝ ΑΝΤΙΦΩΝΟΝ
(A soloist intones the verses from Psalm 102 below before each antiphon refrain. On weekdays and certain feasts, a different psalm is designated. See newbyz.org for these substitutions.)

1. The Lord has prepared his throne in the heavens; and His kingdom rules over all.

2. The Lord has prepared his throne in the heavens; and His kingdom rules over all.

3. The Lord has prepared his throne in the heavens; and His kingdom rules over all.

THE FIRST ANTIPHON
1. Bless the Lord, O my soul, and all that is within me bless his holy name.

2. Bless the Lord, O my soul, and forget not all his benefits.

3. Through the intercessions of the Theotokos, Savior, save us.
<p>ΤΟ ΔΕΥΤΕΡΟΝ ΑΝΤİΦΩΝΟΝ</p>

(Verses below are from Psalm 145. On weekdays and certain feasts, a different psalm is designated and the refrain may have a different text between the brackets. See newbyz.org for these substitutions.)

1. Αἴνει, ἡ ψυχή μου, τὸν κύριον' αἰνέω κύριον ἐν τῇ ζωῇ μου, ψαλῶ τῷ θεῷ μου, ἐως ύπάρχω.

2. Μακάριος ὁ θεός Ἰακώβ βοηθός αὐτοῦ, ἡ ἐλπίς αὐτοῦ ἐπὶ κύριον τὸν θεόν αὐτοῦ.

3. Βασιλεύσει κύριος εἰς τὸν αἰώνα, ὁ θεός σου, Σιών, εἰς γενεάν καὶ γενεάν.

1. Praise the Lord, O my soul. While I live will I praise the Lord; I will sing praises unto my God while I have any being.

2. Happy is he that has the God of Jacob for his help, whose hope is in the Lord his God.

3. The Lord shall reign for ever; even your God, O Zion, unto all generations.

<refrain>
Σώ - σον ἡ - μᾶς, Υἱ - ἐ - θε -
So - son i - mas l - e The -
- ού, ὁ ἄ - να - στάς ἐκ νε - κρῶν]
- ou [o a - na - sta - sek ne - kron]
ψάλ - λον - τάς σοι: Ἀλ - λι - lou - i - a. (3x)
Al - le - lu - ia. (3x)
</refrain>

(Continue immediately to the next page.)
Ὁ Μονογενὴς Υἱὸς καὶ Λόγος τοῦ Θεοῦ ἄθανατος ύπάρχων,
καὶ καταδεξάμενος διὰ τὴν ἡμετέραν σωτηρίαν σαρκω
-θῆναι ἐκ τῆς ἀγίας Θεοτόκου καὶ ἀεὶ παρθινέ
-θένου Μαρίας, ἀτρέπτως ἐνανθρωποσάς σταυρωθείς τε, Χρι-
-στεὸς Θεός, θανάτων παντησας εἰς ὄν της Ἀ-
-γίας Τριάδος, συνδεξαζόμενος τῷ Πα-
-τρὶ καὶ τῷ Ἀγίῳ Πνεύματι, σῶσον ἡμᾶς.

(Continue to p. 12)
Only begotten Son and Logos of God, being immortal, You condescended for our salvation to take flesh from the holy Theotokos and ever-virgin Mary and, without change, became man. Christ, our God, You were crucified and conquered death by death. Being one with the Holy Trinity, glorified with the Father and the Holy Spirit, Save us.
**The Apolytikia, Small Entrance Hymn, and Kontakion**

**Note:** At this point in the Divine Liturgy, there is a celebration of feasts of the day as described in the preface of this book. Here is the order of hymns in this section:

1. The Apolytikion of the Day is sung. On Sundays, this is usually one of the eight Resurrectional Apolytikia (pp. 14-28) based on the eight tones of the Church which are cycled weekly. Consult a typicon to find out which Resurrectional Apolytikion to sing. On feasts of the Lord and weekdays, the Resurrectional Apolytikion is not sung. Instead, sing the apolytikion for the feast or the saint of the day.

2. The priest enters with the Scriptures and sings the Small Entrance Hymn. The text of this hymn may differ depending on the feast. The one on p. 13 is used on most Sundays. In some parishes, the priest asks the choir to sing this hymn or to complete the last line of the hymn.

3. The Apolytikion of the Day is repeated. If the service is bi-lingual, it may be repeated in the second language. In some major feasts, such as Pascha, it may be repeated twice (three times altogether). On major feasts it may be repeated again as the post-Communion hymn.

4. If there are other feasts or celebrations on a particular day, their apolytikia are added here. See newbyz.org for the designated hymns of the day, where they may be freely downloaded and copied.

5. The Apolytikion of the local church follows. On some major feasts, it is omitted.

6. The Kontakion of the day is sung. On most Sundays, it is the one for the Theotokos (p. 30), but very often it is the kontakion of the day’s feast or a festal season. See newbyz.org for the designated kontakion of the day, where it may be freely downloaded and copied.
Come let us worship and bow down before Christ.

Save us, O Son of God,
risen from the dead; we sing to you, Alleluia.

(Chant the apolytikion of the day. On most Sundays it is one of the Resurrectional Apolytikia, found on pp. 14-28. On weekdays and feasts of the Lord, the apolytikion of the day is of the feast. After the apolytikion is sung, return to this page for the Small Entrance hymn, and then go back to the Apolytikion of the day and repeat it. In a bi-lingual service, the choir may do the first singing of the apolytikion in one language and the second singing in the other language.)

**ΕΙΣΟΔΙΚΟΝ**

Δεῦ-τε, προ-σκυ-νή-σω-μεν, καὶ προ-
-σπέ-σω-μεν Χρι-στῷ.

Σῶ-σον ἡ-μᾶς, Υἱ-έ Θε-
-σοῦ, ὁ ἀνα-στάς ἐκ νε-κρῶν,

ψάλ-λον τάς σοι. Ἀλ-λη-λού-ι-α.

**SMALL ENTRANCE HYMN**

Come let us worship and bow down before Christ.

Save us, O Son of God,
risen from the dead; we sing to you, Alleluia.

(Chant the apolytikion of the day and repeat it.)

**The Resurrectional Apolytikía**
In Greek and English

Pages 14-28
ΑΠΟΛΥΤΙΚΙΟΝ ΑΝΑΣΤΑΣΙΜΟΝ 1

Τοῦ λίθου σφραγισθέντος

(Chanter intones verse from Psalm 118:24.):
Αὐτή ἡ ἡμέρα, ἥν ἐποίησεν ὁ κύριος ἀγαλλιασόμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
RESURRECTION APOLYTIKION 1

The Stone Before Your Tomb

(Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

Al - though the stone was sealed by the Jews, and the sol - diers

guard - ed Your most pure bod - y, You a - rose on the third day, O

Sav - ior, giv - ing life to the world. For this rea - son, the

heav - en - ly pow - ers cried out to you, O Giv - er of Life:

Glo - ry to Your res - ur - rec - tion, O Christ! Glo - ry to Your king - dom!

Glo - ry to Your dis - pen - sa - tion, on - ly Lov - er of Man - kind!

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikon, then continue to p. 29.)
APPERTYKION ANASTASIMON 2

Ote kalhthes

(Chanter intones verse from Psalm 118:24.):

Avti h hemera, hyn eposisven o kurios agalliasomeva kai evfranwmen en auti.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytiikon, then continue to p. 29.)
When You Descended (Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

When You descended unto death, O Life Immortal, You rendered to Hades a mortal blow by the lightning of Your divinity, and when from the depths of darkness You also raised the dead, all the heavenly powers cried out: O Giver of Life, Christ our God, glory to You.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
ΑΠΟΛΥΤΙΚΙΟΝ ΑΝΑΣΤΑΣΙΜΟΝ 3

Εὐφραίνεσθω τὰ οὐράνια

(Chanter intones verse from Psalm 118:24.):

Αὐτή ἡ ἡμέρα, ἤν ἐποίησεν ὁ κύριος ἀγαλλιασώμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

(Eυφραίνεσθω τὰ οὐράνια, ἀγαλλίασώμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.)

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
Let the Heavens Rejoice

(Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

Let the heavens rejoice; let the earth be glad, for the Lord has shown the mighty power of His arm. He trampled down death by death and became the first-born of the dead. From the depths of Hades, He delivered us and granted to the world great mercy.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
Τὸ φαιδρὸν

(Chanter intones verse from Psalm 118:24.):

Αὐτὴ ἡ ἡμέρα, ἦν ἐποίησεν ὁ κύριος ἀγαλλιασώμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
RESURRECTION APOLYTIKION 4

The Women Disciples

(Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

(Chanter intones verse from Psalm 118:24.):

The women disciples of the Lord, having learned from the

Angel the joyous news of the Resurrection

and having rejected the ancestral decision, then told the apostles elatedly:

Death has been stripped of its power; Christ God has

risen, granting to the world His great mercy.
Τὸν συνάναρχον Λόγον

(Chanter intones verse from Psalm 118:24.):

Αὕτη ἡ ἡμέρα, ἢν ἐποίησεν ὁ κύριος· ἀγαλλιασώμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
RESURRECTION APOLYTIKION 5

Let Us the Faithful

Tone pl. 1

(Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

A - men.

Let us the faithful give praise and worship to the

Lo - gos, co - e - ter - nal with the Fa - ther and the Spir - it,

born of the Vir - gin for our sal - va - tion; for

of His own good - will he con - sent - ed to as -

cend the cross in the flesh and en - dured death and raised the

dead by His glo - ri - ous res - ur - rec - tion.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
ΑΠΟΛΥΤΙΚΙΟΝ ΑΝΑΣΤΑΣΙΜΟΝ 6

Αγγελικά Δυνάμεις

(Chanter intones verse from Psalm 118:24.):

Αὔτη ἡ ἡμέρα, ἤν ἐποίησεν ὁ κύριος ἀγαλλιασώμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
Angelic Powers

(Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

An - gel - ic pow - ers ap - peared at Your tomb, and those
guard - ing it be - came like dead, and at Your grave
Mar - y was stand - ing, seek - ing Your most pure
bod - y. You plun - dered Ha - des, not be - ing tempt - ed by
it; You en - count - ered the vir - gin, grant - ing
life. O Lord, who rose from the dead, glo - ry to You!

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
(Chanter intones verse from Psalm 118:24.):

Αὐτή ἡ ἡμέρα, ἢν ἐποίησεν ὁ κύριος ἀγαλλιασώμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

(Apolystikion Anastasimon 7)

Κατέλυσας τῷ Σταυρῷ

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
By Your Cross, O Lord

(Chanter intones verse from Psalm 118:24.):
This is the day that the Lord has made; let us be glad and rejoice in it.

Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.

27
'Εξ υψους κατήλθες

(Chanter intones verse from Psalm 118:24.):

Αὐτή ἡ ἡμέρα, ἢν ἐποίησεν ὁ κύριος ἀγαλλιασόμεθα καὶ εὐφρανθῶμεν ἐν αὐτῇ.

RESURRECTION APOLYTIKION 8

From on high You descended

(Chanter intones verse from Psalm 118:24.):

This is the day that the Lord has made; let us be glad and rejoice in it.

(Go to p. 13 for the Small Entrance hymn, return here to repeat the apolytikion, then continue to p. 29.)
NOTE: If there are any other festal apolytikia or troparia to chant in addition to or instead of the apolytikion of the day, please insert it (or them) here. They may all be found for free at www.newbyz.org.

Please affix the apolytikion of the patron of the local church (Ναού) to this page or insert it in front of this page. Many of these may be found in the Menaion books, the Triodion and Pentecostarion book, or at the main page and saints page at www.newbyz.org. On feast days of the Lord the the hymn of the local church is usually not chanted.

APOLYTIKION OF THE LOCAL PARISH CHURCH
KONTAKION OF THE THEOTOKOS
ΠΡΟΣΤΑΣΙΑ ΤΩΝ ΧΡΙΣΤΙΑΝΩΝ — THE PROTECTION OF CHRISTIANS

(On some feasts and festal seasons, different kontakia are chanted. If this is the case for a particular day, insert the proper kontakion over this page. All of the Sunday kontakia may be found at www.newbyz.org.)

'Hχος β' - Tone 2

Προ-στα-σί-α τῶν Χρι-στι-α-νῶν ἀ-κα-ταί-σχυν-τε, με-σι-
Pro-sta-si-a ton Christi-an-non a-ka-te-schin-te, me-si-
The protection of (omit these notes) Chris-tians un-shame-a-ble, in-ter-
-
teι-α, πρὸς τὸν Ποι-η-τὴν ἀ-με-τά-θε-τε, μὴ πα-
ti-a pros-ton Pi-i-tin a-me-ta-the-te, mi pa-
ces-sor to our Holy Mak-er, un-wav-er-ing, do not
-
ρί-δης, ἀ-μαρ-τω-λῶν δε-ή-σε-ων φω-νάς, ἀλ-λὰ πρό-φθα-σον, ὡς
ri-dhis a-mar-to-lon dhe-i-se-on fo-nas, al-la pro-ftha-son, os
turn from the prayer-ful cries of those who are in sin; in stead, come to us, for
-
ἀ-γα-θή, εἰς τὴν βο-ή-θει-αν ἡ-μῶν, τῶν πί-στῶς κραυ-γα-
agath-thi, is tin vo-i-thi-an i-mon, ton pi-stow krav-ga-
you are good; your lov-ing help bring un-to us, who are cry-ing in
-
ζόν-των σοι: Τά-χυ-νον εἰς πρε-σβεί-αν, καὶ
zoon-don si: Ta-chi-non is pre-svi-an, ke
faith to you: Has-ten to in-ter-cess-ion and
-
σπεῦ-σον εἰς ἵ-κε-σι-αν, ἡ προ-στα-τεῦ-ου-σα ἀ-
spef-son is i-ke-si-an, i pro-sta-tev-ou-sa a-
speed now to sup-pli-ca-tion as a pro tec-tion for all
-
ἐ-ι, Θε-ο-τό-κε, τῶν τι-μῶν τῶν σε.
e, The-o-to-ke, ton ti-mon ton se.
time, The-o-to-kos, for those hon-ring you.
NOTE: On normal Sundays the Trisagion (Thrice-Holy) Hymn (pp. 28-29) is chanted here. On feasts of the Holy Cross, the processional hymn, Τών Σταυρον Σου - "Before Your Cross," (pp. 32-33) is substituted for the Trisagion Hymn. On the Nativity of Christ, Theophany, Lazarus Saturday, Pascha, Bright Week, and Pentecost, the processional hymn Ὑσοι εἰς Χριστὸν - "As Many of You," (pp. 34-35) is substituted for the Trisagion. When a hierarch is celebrating the Divine Liturgy, a more elaborate Trisagion Hymn (pp. 36-37) is chanted, which is then followed by the chant, "Lord, save the righteous," and then by the hymns (fimi) of the hierarchy (pp. 38-39).
Δόξα Πατρί καὶ Υἱῷ καὶ Ἁγίῳ

- Ἀγιος θεος, Ἀγιος Ἰσχυρος, Ἀγιος Ἀθανασιος, Ἀγιος Ἀθανασιος


Δόξα Πατρί καὶ Υἱῷ καὶ Ἀγιῳ

- Πνευματι καὶ Πνευματι, καὶ

- Νῦν καὶ Ἀι καὶ εἰς τῶν αἰωνῶν, Α-νιν καὶ ιος τον εονον.

- Μὴν, Ἀγιος Ἀθανασιος Ἐ-μιν, Ἀγιος Ἀθανασιος Ἐ-μιν.


 Glory to the Father

- and to the Son and to the Holy Spirit, now and forever and to the ages of a-ages. A-men.


Priest: Dynamis.

Ho - ly God,

Ho - ly might - y,

Ho - ly im-

ho - ly im-

have mer-

tal,

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TRISAGION SUBSTITUTION FOR THE HOLY CROSS
ΤΟΝ ΣΤΑΥΡΟΝ ΣΟΥ

(Continue on page 42.)
We venerate Your Cross, O Master, and we glorify Your holy Resurrection.

Glory to the Father and to the Son, and to the Holy Spirit, now and forever and to the ages of ages. Amen. and we glorify Your Holy Resurrection.

Priest: Dynamis.

We venerate Your Cross, O Master, and we glorify Your holy Resurrection.

(Continue on page 42.)
TRISAGION SUBSTITUTION FOR THEOPHANY, LAZARUS SATURDAY, PASCHA, PENTECOST, AND THE NATIVITY OF CHRIST — ΟΣΟΙ ΕΙΣ ΧΡΙΣΤΟΝ

Ὁ-σοι εἰς Χρι-στὸν ἐ-βα-πτί-σθη-τε, Χρι-
-

Δόξα Πατρὶ καὶ
Ἰῷ καὶ Ἀγίῳ
Dhoxa Patri ke.
Io ke Aghio

Πνε-μα-τι, καὶ
τοὺς αἰῶνας τῶν αἰ-

Ἀλ-λη-λού-ι-

Χρι-στὸν ἐ-νε-

ΕΙΣ Ἀ-

(Continue on page 42.)
As many of you as were baptized into Christ have put on Christ. Alleluia.

Glory to the Father and to the Son and to the Holy Spirit, now and forever and to the ages of ages. Amen.

You have put on Christ. Alleluia.

As many of you as were baptized into Christ have put on Christ. Alleluia.

(Continue on page 42.)
Hierarchical Trisagion with ΤΟΥ ΒΗΜΑΤΟΣ

(If the hierarch is celebrating on a day for “Ton Stavron Sou” or “Osi Is Christon,” arrange the order of those hymns to this model.)

This section may be chanted by the clergy.

Glory to the Father and to the Son, and to the Holy Spirit, now and forever ages. Amen.

Ho - ly Im - mor - tal have mer - cy on us.

(Choir)

ό Θε - ός,... Εἰς πολλὰ ἔτη, Δέ - σπο - τα.

ο The - os,... Is polla eti Dhe - spo - ta.

(or) Amin
At the asterisks (*) the Hierarch chants: Κύριε, Κύριε, επίβλεψον εξ ουρανού και ἰδε, και επίσκεψε την ἀμπέλον ταύτην και δατάρτησαι αυτήν, ἡν εφύτευσεν ἡ δεξιά σου.

PRIEST: Δύναμις.

Δεσπο-τα. ε - λέ - η - σον ἡ - μᾶς. "Αγι - ος

Dhe-spo-ta. ε - le - i - son i - mas. Aghi - os

Ὁ Θε - ὁς, ἄγιος ἵ - σχυ - ρός,

o The - os, a - ghi - os is - chi - ros,

άγιος ἀθάνατος ε λέ η - σον ἡ - μᾶς.

άγιος ἀθάνατος ε λέ η - σον ἡ - μᾶς.
FOR HIERARCHICAL LITURGIES AFTER THE TRISAGION

PRIEST: Κύριε, σώσον τους ευσεβείς. (Lord, save the faithful.)

HEIRARCH: Κύριε, σώσον τους ευσεβείς.

PRIEST: Κύριε, σώσον τους ευσεβείς.

CHOIR:

PRIEST chants the Fimi of the Archbishop.

and / or

HEIRARCH chants the Fimi of Archbishop or Patriarch.

PRIEST chants the Fimi of the Bishop or Metropolitan.

and / or

CHOIR chants the Fimi of the Bishop or Metropolitan.

(May be repeated.)

PRIEST: Και επάκουσων ἡμῶν. (And hearken unto us.)

HEIRARCH: Και επάκουσων ἡμῶν.

PRIEST chants the Fimi of the Archbishop.

and / or

HEIRARCH chants the Fimi of Archbishop or Patriarch.

PRIEST chants the Fimi of the Bishop or Metropolitan.

and / or

CHOIR chants the Fimi of the Bishop or Metropolitan.
NOTE: Please affix the Fimi of the local hierarch to this page, or insert it in front of this page.
**Τόνη 2**

Lord, have mercy.

A·men.

**ΑΝΑΓΝΩΣΤΙΚΑ**

(The prokeimenon and epistle are read.)

**Τόνη 3**

Alleluia, Alleluia, Alleluia.

And with Your spirit.

Glory to You, O Lord, glory to You.

(The gospel is read.)
(The Cherubic Hymn begins. See pp. 44-47.)

SUPPLICATION OF THE FAITHFUL
(The responses to the petitions are as follows:)

\begin{align*}
&\textit{H} \nu \textit{o} \sigma \beta' \\
\text{Ko-ri-} &\text{e, 'le-i-son.} \\
\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.}
\end{align*}

\begin{align*}
&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

\begin{align*}
&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

\begin{align*}
&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

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&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

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&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

\begin{align*}
&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

\begin{align*}
&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}

\begin{align*}
&\text{Ky-ri-e, 'le-i-son.} \\
\text{Lord, have merc-y.} \\
\text{A - men.}
\end{align*}
ΧΕΡΟΥΒΙΚΟΝ—ΗΧΟΣ ΠΛ. Δ

(English version is on p. 45. An alternate Cherubic hymn is on pp. 47-49.)

(Continue on p. 46.)
Let us who mystically represent the Cherubim, represent the Cherubim, and who sing the thrice-holy hymn, the thrice-holy hymn to the life-creating Trinity, the Trinity, now lay aside, now lay aside, ev'ry world-ly care, ev'ry world-ly care, lay aside ev'ry world-ly care. so that we may receive the King of all, receive the King of all...
(After the Great Entrance. English version is below.)

A - min. ...tāis āγ - ve - li - kaīs ā-o - ra - tos dhō - ri - fo - rou-

- me - non tā - xe - sin, tā - xe - sin. Ἀλ - λη -


(After the Great Entrance.)

A - men. ...that we may re - ceive the King of all, Who is in-

visible ly es - cort - ed by the an - ge - lic hosts.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
ΧΕΡΟΥΒΙΚΟΝ—ΗΧΟΣ Γ

(English version on p. 48)

Oi ta Xe-rou-βίμ, μυ-στι-κώς ei-ko-νí-ζον-τες
I ta Che-rou-vim, my-sti-kos i-ko-ni-zon-des

και τη ζω-ο-ποι-ω Tri-ά-
ke ti zo-o-pi-o Tri-a-

- δι, Tri-ά-
- di, ton tri-sá-gi-on

- μυνον προ-σά-δον', μυνον προ-σά-δον-τες,
i-mnon pro-sa-dho', i-mnon pro-sa-dhon-des,

πα-σαν νήν βι-ο-τι-κήν α-πο-θώ-
pa-san nin vi-o-ti-kin a-po-tho-

- με-θα, μέ-ρι', πα-σαν μέ-ρι-μναν, пα-σαν μέ-ρи-μна
-me-tha, me-ri', pa-san me-ri-mnan, pa-san me-ri-mnan,

ώς τον βα-σι-λέ-α των ó-λων ύ-πο-δε-ξό-με νοι...
os ton va-si-le-a ton o-lon i-po-dhe-xo-me-ni...

(Continue on p. 49.)
Let us who mystically represent the Cherubim,

and who sing the thrice-holy hymn, thrice-holy hymn

to the Trinity, the life-creating Trinity,

now lay aside worldly care, lay aside every worldly care, lay aside every worldly care,

so that we may receive the King of all...
After the Great Entrance. (English version is below.)

A-men. ...Who is invisibly escorted by the angelic hosts.

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.
ΠΛΗΡΩΤΙΚΑ

1. "Ηχος πλ. δ'"

Ky-ri-e, ἐ-λε-η-σον.


ΠΑΡΑΣΧΟΥ

1. Πα-ρά-σχου, Κύ-ρι-ε.

2. Πα-ρά-σχου, Κύ-ρι-ε.

PETITIONS

1. Tone pl. 4

Lord, have merc-y.

2. Lord, have merc-y.

3. Lord, have merc-y.

4. Lord, have merc-y.

5. Lord, have merc-y.

1. Grant this, O Lord.

2. Grant this, O Lord.
Παρασχου, Κυριε.

Grant this, O Lord.

Παρασχου, Κυριε.

Grant this, O Lord.

Παρασχου, Κυριε.

Grant this, O Lord.

Σοι, Κυριε.

To You, O Lord.

Αμήν.

Amen.

Και τῷ πνεύματί σου.

And with Your spirit.
I believe in one God, Father Almighty, Creator of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of the Father before all ages;

Light of light, true God of true god, begotten, not created, of one essence with the Father through Whom all things were made.

Who for us men and for our salvation came down from heaven and was incarnate of the Holy Spirit and the Virgin Mary and became man.

He was crucified for us under Pontius Pilate, and suffered and was buried;

And He rose on the third day, according to the Scriptures. He ascended into heaven and is seated at the right hand of the Father;

And He will come again with glory to judge the living and dead. His Kingdom shall have no end.

And in the Holy Spirit, the Lord, the Creator of life, Who proceeds from the Father, Who together with the Father and the Son is worshiped and glorified, Who spoke through the prophets.

In one, holy, catholic, and apostolic Church. I confess one baptism for the forgiveness of sins. I look for the resurrection of the dead, and the life of the age to come. Amen.
ΑΝΑΦΟΡΑ

We lift them up to the Lord.

A mercy of peace, a sacrifice of praise.

And with your spirit.

We lift them up to the Lord.

It is proper and right.

OFFERTORY
Ο ΕΠΙΝΙΚΙΟΣ ΥΜΝΟΣ

'Αγι-ος, Αγι-ος, Αγι-ος, Κυ-ρι-ος Σα-βα-ωθ, πληρης ο ου-ρα-
νος, και η γη της δοξης σου. Ω-σαν-να έν τοις υ-
-ψη-στοις ευ-λο-γη με-νος ο ερ-χο-με-νος έν ο-νο-
-μα-τι Κυ-
-ρι-ου, Ο-σαν-να ο εν τις ι-

THE TRIUMPHAL HYMN

Holy, holy, holy, Lord Sab-both, hea-ven and earth are filled with Your
glo-ry. Ho-san-na in the high-est. Bles-sed is He Who
comes in the name of the Lord. Ho-san-na in the high-
est.
We praise You,
we bless You,
we give thanks to You,
and we pray to You, Lord our God.

ΣΕ ΥΜΝΟΥΜΕΝ

We praise You,
we bless You,
we give thanks to You,
and we pray to You, Lord our God.

A-men.
MEΓΑΛΝΑΡΙΟΝ

(On certain feasts the megalynarion of the day is substituted here. The megalynarion of the St. Basil Liturgy, “Επί σοι χαίρει,” is on p. 58.)

The megalynarion of the St. Basil Liturgy, "Επί σοι χαίρει," is on p. 58.)
MEGALYNARION

(On certain feasts the megalynarion of the day is substituted here. The megalynarion of the St. Basil Liturgy, “In You Rejoices,” is on p. 59.)

Continue to p. 60
MEGALYNARION OF THE LITURGY OF ST. BASIL

ΕΠΙ ΣΟΙ ΧΑΙΡΕΙ

Moderato

Ἐ-πὶ σοὶ χαί-ρει, Κε-χα-ρι-τω-μέ-νη, πᾶ-σα ἡ κτί-σις. Ἄγ-γε-λων τὸ σῶ-στη-

-μα καὶ ἀν-θρώ-πων τὸ γέ-νος, ἡ για-σμέ-νε να-ὲ καὶ πα-ρά-δει-σε λο-γι-κέ,

-μα κε ἀνθρό-πον τὸ γε-νοσ, ἰ-γη-α-σμε-νε να-ὲ κε πα-ράδι-σε λο-γι-κε,

παρ-θε-νι-κὸν καύ-χι-μα, ἐξ ἦς Θε̱-ός ἐ-σαρ-κό-θη καὶ πα-δί-ον γέ-γο-νεν,

παρ-θε-νι-κον καυ-χι-μα, ex ἦς Θε̱-ος ἐ-σαρ-κο-θι ke pe-dhi-on ghe-gho-nen

ὁ πρὸ αἰ-ω-νων ὑ-πάρ-χων Θε-ός ἡ-μῶν τὴν γὰρ οἶν μὴ τραν

o pro e-o-non i-par-chon Θε-ος-ι-mon, tin ghar sin mi-tran

θρό-νον ἐ-πο-ιῆ-σε, καὶ τὴν οἶν γα-στέ-ρα πλατυ-

θρο-νον ἐ-πι-λε-σε, ke tin sin gha-ste-ra pla-ti-

-τε-ραν ὀὐρανῶν ἀ-πειρ-γά-σα-το.

-τε-ραν ou-ra-non a-pir-gha-sa-tο.

Ἐ-πὶ σοὶ χαί-ρει, Κε-χα-ρι-τω-μέ-νη,

Ἐ-πὶ Σι che-ri, Ke-cha-ri-to-me-ni,

πᾶ-σα ἡ κτί-σις δό-ξα οοι.

pa-sa i kti sis dho-xa si. Continue to p. 60

58
In you rejoice, Maiden who are full of grace, all creation, the ranks of angelic hosts,

and the lineage of mankind. A temple sanctified, and a paradise of the mind,

you are the boast of the chaste, from whom our God was incarnate and became a

new-born child, yet He is God before time, unto every age. For He has made

your pure womb to be His throne; wider He has made you than the

heavens; without end He has fashioned you.

In you rejoice, Maiden who are full of grace, all of creation. Glory to you!
And all people

And with Your Spirit.

Lord, have mercy.

Lord, have mercy.
THE LORD'S PRAYER

Πάτερ ἡμῶν, ὁ ἐν τοῖς οὐρανοῖς, ἅγιος τὸ ἐν οὐρανῷ καὶ ἐπὶ τῆς γῆς.
καὶ ἐφεξήγερσίν πάντων ἕνας ἡμῶν, ὡς καὶ ἡμεῖς ἑφεξήγαγο τοῖς ὑπερεξάλλοντοις ἡμῶν,
καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ.

Our Father, Who art in heaven, hallowed be Thy name,
Thy Kingdom come, Thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses, as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.
(The Communion Hymn begins. The standard hymn for most Sundays is below.)

**ΕΙΣ ΑΓΙΟΣ**

Έις Ἀ-γί-ος, εἰς Κύ-ρι-ος,

Ἰ-η-σοῦς Χρι-στός, εἰς δό-

-ξαν Θεό Πα-τρός. Α-μήν.

**ONE IS HOLY**

One is Ho-ly, One is Lord,

Je-sus Christ, to the glo-

-ry of God, the Fa-ther. Á-men.

**ΚΟΙΝΩΝΙΚΟΝ — THE COMMUNION HYMN**

Slowly

Αἰ-νεί-τε τόν Κύ-ριον ἐκ τῶν οὐ-ρα-νῶν αἰ-

E-ni-te ton Ky-ri-on ek ton ou-ra-non, e-ni-

-τε αὖ-τόν ἐν τοῖς ὑ-ψί-στοις. Praise the Lord! O praise the

-τε αὖ-τόν ἐν τοῖς ὑ-ψί-στοις. Praise the Lord! O praise the

Lord from the hea-vens. Praise Him in the high-

est.


(Repeat the above hymn until the priest emerges from the altar with the chalice. The following verses from Psalm 148, LXX, are traditionally inserted after each refrain of the hymn at the fermatas [汜].

For festal Communion hymns, different verses from the psalm of the hymn are inserted.)

1. Παντες οι Ἀγγελοι αυτοῦ αἰνεῖτε αὐτὸν, πάσαι αἱ Δυνάμεις αὐτοῦ.
2. Παντες οἱ οὐρανοι τῶν οὐρανῶν καὶ τό ύδωρ τὸ ὑπέρανω τῶν οὐρανῶν.
3. Παντες οἱ οὐρανοὶ καὶ πάντες οἱ λαοί, ἄρχοντες καὶ πάντες οἱ κριταὶ τῆς γῆς.
4. Παντες οἱ βασιλεῖς τῆς γῆς καὶ πάντες οἱ παιδία, ἁρχοντες καὶ πάντες οἱ κριταὶ τῆς γῆς.
5. Παντες οἱ εἰδωλοσελαίοι καὶ ἄνθρωποι τῆς γῆς.
6. Παντες οἱ οὐρανοὶ καὶ πάντες οἱ λαοί τῶν οὐρανῶν καὶ τὸ ύδωρ τὸ ὑπέρανον τῶν οὐρανῶν.
7. Παντες οι οὐρανοὶ καὶ πάντες οἱ λαοί τῆς γῆς, ἁρχοντες καὶ πάντες οἱ κριταὶ τῆς γῆς.

NOTE: There are many different Communion hymns for weekdays and special feasts. All of these are available for free download from newbyz.org. The Communion hymn below is substituted for the normal Sunday Communion hymn from Pascha to the Ascension.

ΣΩΜΑ ΧΡΙΣΤΟΥ — RECEIVE YE THE BODY OF CHRIST

1. Praise him, all his angels: praise him, all his hosts.
2. Praise him, sun and moon: praise him, all you stars of light.
3. Praise him, you heavens of heavens, and you waters that be above the heavens.
4. Let them praise the name of the Lord: for he commanded, and they were created.
5. Kings of the earth, and all people, princes, and all judges of the earth:
6. Both young men, and maidens: old men and children:
7. Let them praise the name of the Lord, for his name alone is exalted.

Σω - μα Χρι - στου με - τα - λά - βε - τε, πη - γις α - θα -

- νά - του γεύ - σα - σθε. Re - ceive ye the Bo - dy of

Christ, re - ceive ye the Bo - dy of Christ, Taste of the Foun - tain of Immor -

(As the people receive the sacrament, the following hymn may be chanted, although it is a relatively recent practice. Traditionally, the Communion Hymn is chanted throughout the distribution of the Holy Gifts.)

**ΤΟΥ ΔΕΙΠΝΟΥ ΣΟΥ ΤΟΥ ΜΥΣΤΙΚΟΥ**

(When Communion is completed, continue on p. 66.)
O Son of God, receive me today as a partaker of Your mystical supper, for I will not speak of the mystery to Your enemies, nor will I give You a kiss as did Judas. But like the thief I confess to You: Remember me, O Lord, in Your kingdom. Remember me, O Master, in Your kingdom. Remember me, O Holy One, in Your kingdom.

(When the Communion is completed, continue on p. 66.)
WE HAVE SEEN THE TRUE LIGHT

We have seen the true light, we have received the heavenly Spirit,
we have found the true faith, worshiping the undivided

Trinity, for the Trinity has saved us.

Amen.
(The hymn below is frequently omitted.)

ΠΛΗΡΩΘΗΤΩ ΤΟ ΣΤΟΜΑ ΗΜΩΝ

Πληρωθεί τὸ στόμα ἡμῶν αἰνεσεως, Κυριε, ὡς ἀνυμνησμεν οἴκτου σου, ὡς ξίωςας ἡμᾶς τῶν ἀμνισμομένων τίν δόξαν σου, ὡς ξιοσάς ἡμᾶς ἐν τῶ γηίων σου μετασχισμοί μυστηρίων τηρησον ἡμᾶς ἐν τῷ σῷ αγιασμῷ, δι λην τὴν ἡμέραν μελετῶν τὰς τὴν δικαισοσόν σου. Ἀλή λούϊα. Ἀλή λούϊα. Ἀλή λούϊα. Ἀλή λούϊα.

LET OUR MOUTHS BE FILLED

Let our mouths be filled with Your praise, O Lord, that we may sing of Your glory, because You have made us worthy to partake of Your Holy Mysteries.

Keep us in Your sanctification, that all day long we may meditate on Your righteouness. Alleluia. Alleluia. Alleluia.
Lord, have mercy.

To You, O Lord.

Amen.

Lord, have mercy.

EIH TO ONOMA

Lord, have mercy.

To You, O Lord.

Amen.

Lord, have mercy.

EIH TO ONOMA

Lord, have mercy.

To You, O Lord.

Amen.

Lord, have mercy.

EIH TO ONOMA

Lord, have mercy.

To You, O Lord.

Amen.
Á-men. Blessed be the Name of the Lord from this time forth and to the ages. (2x) May the name of the Lord be blessed from this time forth and to the ages.

(In some churches an artoklasia or memorial service may be inserted here. Hymns are on pp. 71-73.)

Kύ-ρι-ε, Ἄ-γι-ά-ζον-τα ή-μᾶς,
Ton ev-lo-ghoun da ke a-yi-a-zon-da i-mas,
Kύ-ρι-ε, φύ-λατ-ε εἰς πολ-λὰ ἔ-τη.
Ky-ri-e fil-a-te is pol-la e-ti.

Lord, pro-tect for man-y years the one who bles-ses and sanc-ti-fies us.
(NOTE: When a hierarch is celebrating the liturgy, substitute the following hymn for the one above.)

TON ΔΕΣΙΠΟΤΗΝ — TO OUR MASTER

all voices unison

Τὸν Δεσπότην καὶ Ἀρχιερέα ἤμων,
Ton Despotin ke Archierea imon,
To our Master (omit these notes) and Hierarch,

Κύριε, φιλατε εἰς πολλὰ ἔτη Δεσποτὰ, εἰς πολλὰ ἔτη, 
Kyrie, filate is polla eti, Dhe-sporta, is pol-
Lord, grant protection; many years to you, Master, many years to you,

Ἀμήν.
Amen.

End of the Divine Liturgy
FROM THE ARTOKLASIA (BREAKING OF THE LOAVES)

ΠΛΟΥΣΙΟΙ ΕΠΤΩΧΕΥΣΑΝ

Ἡχος βαρύς

Πλούσιοι ἐπτωχεύσαν καὶ ἐπίνασαν, οἱ δὲ ἐκζητούντες τὸν Κύριον

τὸν Κύριον

οὐκ ἐλαττώθησαν παντὸς ἀγαθοῦ.

dos a-gha-thou.

THE WEALTHY HAVE BECOME POOR

The wealthy have become poor and gone hungry, but those who seek the

Lord shall not lack any good thing.

(Return to the Divine Liturgy on page 69.)
META TΩΝ ΑΓΙΩΝ

(Κοντάκιον)

With the Saints, give rest, O Christ, to the soul(s) of Your servant(s),

where there is no pain, no sorrow, no sighing, but life everlasting.
ΑΙΩΝΙΑ Η ΜΝΗΜΗ

Ηχος γ´

(τού, τής) (tou, tis)

ΕΤΕΡΝΑΛ ΒΕ ΥΗΡΕΝ ΜΥΜΕΝΙΤΥ

Tone 3

(Return to the Divine Liturgy on page 69.)
PRONUNCIATION GUIDE TO GREEK PHONETICS

All music in this book has a phonetic transliteration beneath the Greek texts. The English alphabet is used, and consonants are pronounced as they are in English with the exception of the gutteral $g$ which is represented by $\text{gh}$, the voiced $th$ which is represented by $\text{dh}$, and the gutteral $k$, represented by $\text{ch}$. (The English $ch$ blend does not exist in Greek). The five Greek vowel sounds are represented as follows:

\begin{align*}
\text{a} &= \text{ah}, \quad \text{e} = \text{eh}, \quad \text{i} \text{ or } \text{y} = \text{ee}, \quad \text{o} = \text{oh}, \quad \text{ou} = \text{long u}.
\end{align*}

Other consecutive vowels should be pronounced separately, e. g., $\text{zoin}$ would be pronounced $\text{zoh-een}$, not $\text{zoyn}$; $\text{eleison}$ is pronounced $\text{eh-leh-ee-sohn}$.