

ΜΕΓΑΛΗ ΕΒΔΟΜΑΣ - ΠΑΣΧΑ ΒΙΒΛΙΟ ΚΑΙ ΥΜΝΟΙ

ΕΙΔΟΠΟΙΗΣΗ

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Εάν χρειάζονται και οι δύο γλώσσες, ο χρήστης αυτού του βιβλίου μπορεί εύκολα να εναλλάσσεται μεταξύ της ελληνικής και της αγγλικής πλευράς σύροντας ένα δάχτυλο οριζόντια από αριστερά προς τα δεξιά στην οθόνη, με τον ίδιο τρόπο που ο χρήστης μπορεί να μετακινηθεί στις σελίδες σύροντας κάθετα πάνω και κάτω. Η ελληνική και η αγγλική πλευρά είναι ευθυγραμμισμένες μεταξύ τους, ώστε οι χρήστες να βρίσκουν εύκολα τη θέση τους στην άλλη γλώσσα.

HOLY WEEK – EASTER SERVICE BOOK AND HYMNAL

NOTICE – PLEASE READ THIS FIRST

This e-book is set to 17"x11" size, the equivalent of two letter-sized sheets of paper placed side by side. The left side contains the Greek language book and hymns, and the right side contains the English language book and hymns.

IN ORDER TO MAKE THE DISPLAY READABLE ON MOST ELECTRONIC DEVICES, YOU MUST ZOOM THE DISPLAY INWARD SO THAT ONLY ONE SIDE FILLS THE SCREEN—EITHER THE LEFT GREEK SIDE OR THE RIGHT ENGLISH SIDE.

If both languages are needed, the user of this book can easily switch between Greek and English sides by swiping a finger horizontally from left to right or right to left across the screen, the same way the user can scroll through the pages by swiping vertically up or down. The Greek and English sides are aligned with each other so that the users can easily find their place in the other language. The decision to use this format was made because it is sometimes difficult to find a PDF reader that has a 2-page view on a smart phone or small tablet. In this format, the 2-page view is always available.



Digital Edition in Greek

**Greek Orthodox Holy Week & Easter Services
Palm Sunday Evening through
Easter Sunday (Pascha) Afternoon**

New English Translation

© 1996, Father George L. Papadeas, All Rights Reserved

**Compiled & Translated by
+ Father George L. Papadeas, Protopresbyter**

Digitized and Edited by Stanley Takis

Published by Patmos Press
P. O. Box 350792
Palm Coast, FL 32135-0792

www.patmospress.com* and *newbyz.weebly.com

TEXTS ARE FROM THE ANNIVERSARY EDITION OF THE HOLY WEEK – EASTER BOOK

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ΠΕΡΙΕΧΟΜΕΝΑ

Στην παρακάτω λίστα, κάντε κλικ ή πατήστε στον σύνδεσμο που θέλετε για να μεταβείτε απευθείας στον τόμο.

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FOREWORD TO THE DIGITAL SERVICE BOOK AND HYMNAL EDITION

DEDICATION

The hymnal section is dedicated to the memory of Fr. George Papadeas, a faithful Orthodox Christian servant and exemplary priest, in the hope that his Holy Week-Easter pew book will continue to be a great asset to English-speaking parishes in America and around the world.

ACKNOWLEDGMENTS

The authors of the hymnal wish to thank all of the people who assisted in its production, most importantly Elias Papadeas, the son of Fr. George, for supporting this project and agreeing to publish it. Much appreciation goes to the fellow Church musicians who agreed to proofread (some of whom used it in the 2022 Holy Week services of their parishes) and offer corrections and suggestions. Foremost among these were Nicolas Thireos (who edited *all* of the Greek hymn texts and spent months doing deep checking on details) and Nicholas Bodle. Their hard work was invaluable. Also, Irene Argue Christy, Presbyteria Irene Supica, Dr. Tikey Zes, Constantine Maniakas, and Diana Ott contributed their consultation and help. We also wish to thank Fr. Seraphim Dedes for his support and permission to use his Holy Thursday musical setting of the Papadeas text and also for his inspiration to provide easy access to the music of the Church in both notations. We also give thanks to our spiritual father, Fr. Michael Varlamos for his support of our work and for his blessing that allows us to chant the Divine services in our parish.

Stanley and Nancy Takis
September 14, 2022

PREFACE

The observation of Holy Week in the Orthodox Christian Church is a yearly worship experience that surpasses all other worship opportunities during the year in depth and meaning for people of faith. It is the culmination of the ten-week Triodion period in preparation for not only the celebration of the Resurrection of Jesus Christ and the victory over death, but also the contemplation of human existence that includes the ever continuing struggle of good versus evil, personal responsibility, and repentance of one's sins.

The narrative of the life of Christ and His teachings to His disciples builds to a climax during Holy Week. The anticipation of these seven days begins with four weeks of pre-Lenten themes including faith, family, judgment, and forgiveness that prepare the faithful for the Great Lent, a six-week period of fasting and repentance. The number of services per week increases, bringing the people to Church more frequently in order to remove them from the world for brief moments and for them to contemplate the path to Heaven and eternal life. Lent ends with two days that foreshadow the events of Holy Week—the raising of Lazarus from the dead and Christ's entry into Jerusalem on Palm Sunday.

Holy Week begins in the evening of Palm Sunday and continues daily through Great and Holy Pascha, or Easter, as it is known in Western Christendom. There are fourteen separate services. On the days of Holy Week there are Orthros (or Morning Matins) services that are given the evening before in anticipation, instead of in the morning of each day. The first four are known as "Bridegroom" services in reference to Christ as the bridegroom of the Church—the one humanity waits for to love them, care for them, and lead them to salvation. It's a direct comparison to the parable of the wise and foolish virgins who await the bridegroom. As the troparion from these services expresses, the bridegroom comes in the middle of the night, and those who light their lamps and await him will be rewarded, but those who fall asleep will miss him and be left behind.

On Holy Wednesday there is also the giving of the Sacrament of Holy Unction for the healing of our faults. On Holy Thursday, there is a morning Vespers Divine Liturgy (combining the previous evening's Vespers with the Liturgy of St. Basil) that is an observation of the repentant thief who was crucified with and forgiven by Christ, as the worshipers strive to be like the thief and ask for forgiveness. On Thursday evening at the Orthros service of Great Friday, there are twelve Gospel readings that trace the Holy Passion of Christ—the betrayal, trial, crucifixion, and entombment of the Savior. On the day of Great Friday, there is a re-enactment of the Crucifixion during the Imperial Hours, and at Vespers, the taking

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down of His body from the Cross. In the evening, the Orthros of Holy Saturday focuses on the Lamentations for the crucified Savior. On Holy Saturday morning, a Vespereal Divine Liturgy is given to celebrate Christ's descent to, and destruction of Hades. This is followed by a long day of silence and strict fasting.

Shortly before midnight, the Orthros service for Pascha begins. At midnight the Great Resurrection service begins. The Holy Light from Jerusalem is distributed to the worshipers, and the great hymn, "Christ is risen!" is chanted over and over. The Orthros continues to the Resurrectional Divine Liturgy, where many special anthems are sung. Exhausted from the intense fasting and prayer, the faithful worshipers are joyful, anticipating the Great Feast that will be celebrated during the day. But before that feast begins, there is one more service, the Agape (Love) Vespers. It is a short service that proclaims the Resurrection, and the Gospel is read in many languages.

The services of Holy Week contain many great and meaningful readings from Scripture and attendant prayers. The hymns of Holy Week are full of beautiful and powerful poetry. The texts are an inestimable and precious treasury of literature that has nourished and sustained Christian belief during the centuries. In many modern Christian churches, this invaluable resource of the Faith has been completely lost. Only in the Orthodox Church has this flame been kept flickering for the enlightenment and edification of the people. But as church attendance wanes, especially at Holy Week, and as the ancient language in which the services were written diminishes in use, the future of these services reaching wide and understanding congregations is in peril.

In the mid-Twentieth Century, Father George Papadeas of Hempstead, New York, perceived that his parishioners were having difficulty following and understanding the services of Holy Week. There was no written text, either in Greek or English that they could follow. Father Papadeas saw the need for a pew book that encompassed all of the Holy Week texts, and that such a book would need to be presented in side-by-side Greek and English that is perfectly aligned, so that the worshipers would not lose their places while following the services. In those days, the services were performed almost entirely in Greek, and the congregations that did not comprehend Greek—especially Ancient Greek—were increasing to the point that for many, Orthodox services, apart from the visual and aural aspects, were diminished.

Father Papadeas went to work and produced such a pew book, and over four decades improved it to the point that they were demanded in almost every parish of the English-speaking world. Even in non-English-speaking countries—even in Greece—the books were valued for the Greek texts, which were hitherto unavailable to the general public. This work was greatly appreciated and is still in use in most Greek Orthodox parishes of the United States. However, there is the fact that his translations of the hymns are not metered to the same melodies as the Greek texts, and thus are difficult to chant by looking at only the texts. As more and more churches turn to services that are either predominately in English or entirely so, this is indeed a problem that needs a solution. Another complaint is that the book omits the Wednesday evening bridegroom service and replaces it with the Sacrament of Holy Unction. This is a common practice among the Greek Orthodox parishes in the United States. (Some of the hymns of the omitted Wednesday evening Orthros are reprised in the Vespereal portion of the Divine Liturgy on Holy Thursday morning.) There are other errors and omissions in the book, but they are minor ones, such as the removal of certain repetitions or the leaving off of some short verses.

There are two considerations that stand out to us. One is that these translations of Fr. Papadeas, which he himself described as "painstaking," are excellent. They depict the stories, prayers, and images of Holy Week in an elegant and poetic way. Well-written translations are valuable, and it so often happens that new translators come along claiming to be making improvements, yet they are lacking in rhetorical and literary quality. What good is a translation, even a metered one, if it does not elevate the language and bring power and memorability to the believers? It is this poetic power that has sustained the Church through the centuries. The second important consideration is that Fr. Papadeas' book remains in wide distribution. It has become a fixture in most parishes. For most people, it is a necessity for attending the services. With so many thousands of people in possession of this book—and it is an excellent book, despite its minor flaws and omissions—it would be a shame not to be able to render worshipful and meaningful services in this English translation.

It was obvious to us, as experienced Church musicians, that there was a need for a complete hymnal based upon Fr. Papadeas' book, so that the hymns can be easily chanted and understood. It was important to adapt the melodies to the English words, and not vice-versa, so that the cadences still aligned and made the music still familiar, containing the emotional content of each Byzantine mode, while preserving the translation. And there was also a need to make this hymnal available for both print and digital devices, along with a digital text for those in the pews who follow on tablets and cell phones.

For the music in the hymnal sections, we chose to use Western staff notation rather than the Byzantine "New Method" notation. It would be good to have a Byzantine version, but this work takes a very long time to realize, and we believed that the staff notation should be done first, because it would reach a higher number of church musicians. Staff

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notation is universal and allows lay people to chant the services in the absence of trained Byzantine chanters. Perhaps, if we are not able to do it ourselves, someone someday will transcribe the scores from the notes on the staff to the neumes of the Psaltic art.

This work was indeed painstaking, as every phrase had to be examined and reconstructed. The “Black Book” (as Fr. Papadeas’ work is fondly called) is 1,000 pages long, (500 pages for each language), and there were hundreds of thousands of notes and words that had to be individually placed and formatted. Each score had to be proofread and edited where needed. We have tried to be keenly aware of the subtleties of English prose and poetry and how they interact with the precise rubrics of Byzantine modal melodic theory.

It is our hope that this work will help to make the Holy Week services not only more accessible, but will increase participation in this precious jewel of the Church: the Passion, Death, and triumphant Resurrection of our Lord and Savior, Jesus Christ.

HOW TO USE THIS DIGITAL SERVICE BOOK AND HYMNAL

(Please read and study this section before learning and practicing the music in this book.)

The original hardcopy hymnal (available at patmospress.com) is made for use in combination with the *Holy Week – Easter* service book of Fr. George Papadeas. Only hymns of length are included and not the short responses, clergy texts and readers’ texts. Chanters are expected to use the hard-covered hymnal with the service book to follow each service and chant the short intoned responses to the priest’s petitions. Also, any readings that those who serve at the chanter’s stand are required to read are done from the service book.

However, in this digital edition, it was decided that all of the Holy Week texts would be included, since the size of the book is not an issue in digital files, and it would be easier for those chanting the service who have access to a digital tablet computer to have the intoned and read texts included for a continuous display without having to turn pages or juggle books. For reference purposes, there are indications in parentheses at the beginning of each hymn of the corresponding page number in the pew service book.

THE MUSIC OF THE HYMNAL

The music of this hymnal is Byzantine chant—the official music of the Greek Orthodox Church. Byzantine chant is entirely vocal for the sole reason that it exists to convey and enhance with melody the hymn texts of the Church. These texts are prayers, poetry, and prose. They carry the great and powerful messages of Christ and the Saints. When you are chanting, your goal is not to make beautiful music. Your goal is to use your voice to beautify the message of the words, so that it will touch the hearts and minds of the worshipers and sanctify them. This music is not meant to entertain, but to be an aid to worship.

The origin of the Greek scores is a hymnal of Holy Week music set in staff notation in the mid-20th Century by John Sakellarides from his Byzantine-notation hymnal. Other sources are from the scores of John Velon. Sakellarides was not very skilled in his staff notation transcriptions and made errors in bar placement and transpositions. He sometimes added a harmonic line which obscures the melody. An effort was made in this hymnal to correct these errors. Since the Papadeas English texts were not metered exactly to their Greek counterparts, the melodies from the Greek had to be adapted and rearranged for the English in order to correctly follow the rules of Byzantine chant. Every effort was made to make the English melodies similar to the Greek and recognizable. On rare occasions, the words in the original texts were slightly adjusted to accomplish this.

There are two ways to notate Byzantine chant. In both, the pitches are fixed when printed on the page, but in practice may be transposed up or down slightly to accommodate the vocal range of the chanter. Western staff notation was selected for the music notation of this hymnal because it can reach the broader population of musicians who learned their art through it. Staff notation is the universally accepted standard of notation for music worldwide. The decision to use staff notation, however, is not intended to discount or minimize Byzantine notation and tradition, which together form the Psaltic art. In fact, knowledge of singing in Byzantine notation will assist the effort to successfully chant the music in this hymnal. It is important to understand the basics of Byzantine music theory, because the music of the Orthodox Church is a unique system of scales and modes that are foreign to the music of the rest of the world.

Byzantine music employs a monophonic melody often accompanied by a harmonic drone (*ison*) which maintains the fundamental tonal center of the scale. The heart of Byzantine chant is the *Octoechos*, a system of eight musical modes (or *Tones*, as they are called in the Papadeas *Holy Week - Easter* book). Each of these Tones is defined by scales, intervals,

notation is universal and allows lay people to chant the services in the absence of trained Byzantine chanters. Perhaps, if we are not able to do it ourselves, someone someday will transcribe the scores from the notes on the staff to the neumes of the Psaltic art.

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It is our hope that this work will help to make the Holy Week services not only more accessible, but will increase participation in this precious jewel of the Church: the Passion, Death, and triumphant Resurrection of our Lord and Savior, Jesus Christ.

HOW TO USE THIS DIGITAL SERVICE BOOK AND HYMNAL

(Please read and study this section before learning and practicing the music in this book.)

The original hardcopy hymnal (available at patmospress.com) is made for use in combination with the *Holy Week – Easter* service book of Fr. George Papadeas. Only hymns of length are included and not the short responses, clergy texts and readers’ texts. Chanters are expected to use the hard-covered hymnal with the service book to follow each service and chant the short intoned responses to the priest’s petitions. Also, any readings that those who serve at the chanter’s stand are required to read are done from the service book.

However, in this digital edition, it was decided that all of the Holy Week texts would be included, since the size of the book is not an issue in digital files, and it would be easier for those chanting the service who have access to a digital tablet computer to have the intoned and read texts included for a continuous display without having to turn pages or juggle books. For reference purposes, there are indications in parentheses at the beginning of each hymn of the corresponding page number in the pew service book.

THE MUSIC OF THE HYMNAL

The music of this hymnal is Byzantine chant—the official music of the Greek Orthodox Church. Byzantine chant is entirely vocal for the sole reason that it exists to convey and enhance with melody the hymn texts of the Church. These texts are prayers, poetry, and prose. They carry the great and powerful messages of Christ and the Saints. When you are chanting, your goal is not to make beautiful music. Your goal is to use your voice to beautify the message of the words, so that it will touch the hearts and minds of the worshipers and sanctify them. This music is not meant to entertain, but to be an aid to worship.

The origin of the Greek scores is a hymnal of Holy Week music set in staff notation in the mid-20th Century by John Sakellarides from his Byzantine-notation hymnal. Other sources are from the scores of John Velon. Sakellarides was not very skilled in his staff notation transcriptions and made errors in bar placement and transpositions. He sometimes added a harmonic line which obscures the melody. An effort was made in this hymnal to correct these errors. Since the Papadeas English texts were not metered exactly to their Greek counterparts, the melodies from the Greek had to be adapted and rearranged for the English in order to correctly follow the rules of Byzantine chant. Every effort was made to make the English melodies similar to the Greek and recognizable. On rare occasions, the words in the original texts were slightly adjusted to accomplish this.

There are two ways to notate Byzantine chant. In both, the pitches are fixed when printed on the page, but in practice may be transposed up or down slightly to accommodate the vocal range of the chanter. Western staff notation was selected for the music notation of this hymnal because it can reach the broader population of musicians who learned their art through it. Staff notation is the universally accepted standard of notation for music worldwide. The decision to use staff notation, however, is not intended to discount or minimize Byzantine notation and tradition, which together form the Psaltic art. In fact, knowledge of singing in Byzantine notation will assist the effort to successfully chant the music in this hymnal. It is important to understand the basics of Byzantine music theory, because the music of the Orthodox Church is a unique system of scales and modes that are foreign to the music of the rest of the world.

Byzantine music employs a monophonic melody often accompanied by a harmonic drone (*ison*) which maintains the fundamental tonal center of the scale. The heart of Byzantine chant is the *Octoechos*, a system of eight musical modes (or *Tones*, as they are called in the Papadeas *Holy Week - Easter* book). Each of these Tones is defined by scales,

tonal centers, rhythms, ornaments, melismas, and, most importantly, unique melodic fragments and cadences that fit to the syllabic accent patterns (or meter) of the texts. These fragments are strung together to form complete melodies for the hymns. Many of these melodies were established as model melodies (*automela*) to be used with other hymn texts (*prosomia*) that were written with the same meter as the models. Others are unique melodies formed only for the texts of some individual hymns (*idiomela*). All eight Tones are employed in the settings of Orthodox hymns and are specified at the beginning of each hymn. Byzantine music cannot be learned solely from a book, but from repeated listening and chanting.

The authentic Byzantine Tones are numbered 1st, 2nd, 3rd, and 4th. There are also four *plagal* Tones numbered 1st Plagal, 2nd Plagal, Grave, and 4th Plagal. (Grave Tone is not called 3rd Plagal, but that's essentially what it is.) The differences between the authentic and plagal Tones are not easily defined. Byzantine music was for centuries learned by rote. The oral tradition is very strong, and the reasons for many of its peculiarities have been lost to history. It should be sufficient to know that each Tone, whether authentic or plagal, has its own individual characteristics which must be learned by the chanter.

Byzantine music has three rhythmic styles called *heirmological*, *sticheraric*, and *papadic*. The heirmological rhythm is characterized by most syllables receiving one beat and note. The sticheraric rhythm is more elongated, most frequently giving syllables two or more beats or extra slurred notes. The papadic rhythm features long, melismatic musical phrases on each syllable. The papadic style is the least frequently used of the three, as the hymns can last a very long time. There are no true papadic-style hymns in this hymnal. Each of the eight Tones has a heirmological, sticheraric, and papadic form, and each form has its own modal properties. The chanter must be familiar with all of the different modes of each Byzantine Tone because they may not be marked on the score.

HOW TO CHANT THE MUSIC OF THE HYMNAL

Every person brings his or her unique voice, style, and understanding to chanting, and each voice can be used effectively to render the services in this hymnal as long as the ethos of the service is maintained. This ethos includes a reverent approach and bearing, a forthright execution of the chants with clear enunciation, a steady volume and tempo, and an absence of theatricality and showmanship. A humble and purposeful approach is best, and a commitment to improve and expand one's knowledge of the Church and its music will sustain and nourish the ethos of Orthodox chant. So sing the music in this hymnal the best way you are able with the knowledge you possess. And most of all, learn the scores in advance and listen to what you are singing with the intention of creating a prayerful interpretation.

Although Byzantine melodies in performance are a cappella, you may learn and practice them with a piano or other keyboard instrument, the right hand playing the melody and the left hand constantly playing the ison drone, which is depicted in the scores as a *breve* (♩). Although it will not replicate the special tunings of Byzantine scales, this method will familiarize the Western-trained singer with many basic qualities of each mode and will help to memorize them. An even better method to learn them would be to hear them sung and recorded by an experienced chanter who knows how to read staff notation. While it is not necessary to sing the hymns themselves by memory, it is important to memorize the sound and tonality of each Byzantine Tone.

Each hymn has certain indications at the very beginning of the first staff. They are as follows:



The *corresponding page* indicates the page number where a hymn is located in the black service book.

The *key signature* is not meant to reveal any particular scale or mode, since several use the same signature. It only indicates which notes in the hymn must be generally sharpened or flatted. It does not indicate the micro-tunings of Byzantine music intervals.

The *Byzantine modal indication* shows which Byzantine Tone the hymn is set in, but does not say if the rhythmic style is heirmological, sticheraric, or papadic. It also does not indicate which scale genre is employed. The chanter, through study and familiarity, should be able to tell these things by the style of the music or the type of hymn. Apolytikia, kontakia, and canons are three types of heirmological hymns. Some hymns that are commonly sticheraric are the Praises

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and the Aposticha. Trisagion, Cherubic, and Communion hymns are either sticheraric or papadic. Scale genres may be learned in the chart below.

The *fundamental note* defines the tonality of the hymn and lays a foundation for the direction and intonation of the melody. This pitch is droned (most often as a neutral syllable) against the melody and is the last note of a final cadence. The drone (ison) is ideally provided by the voice of another chanter, but may also be produced by an electronic instrument such as a small organ, an “ison machine,” or a smartphone application. The presence of the drone is not required, but in its absence, the chanter should keep the fundamental note constantly in mind. In the heirmological forms, the drone is most often held only on the fundamental note, but in some plagal modes, the drone may modulate up or down to a note on which a medial phrase is based. For most of the hymn and for the final phrase, it always returns to its beginning pitch. In this hymnal, the places where the drone modulates are indicated by another breve within the course of the melodic line. If the melody dips below the fundamental tone, the drone follows it until the melody rises back to the fundamental.

While Western music generally has only two scales, *major* and *minor*, Byzantine scales (or genres) use four different tonalities named *diatonic*, *enharmonic*, *soft chromatic*, and *hard chromatic*. Three of these genres employ micro-tuned steps between the perfect intervals of a 4th, a 5th, and an octave. Learning these micro-tunings requires Byzantine ear training study. The enharmonic scale matches the tuning of the major scale and has a fundamental note of F. The diatonic scale, when it has a fundamental note of C or F, sounds very much like a major scale. When the diatonic scale has a fundamental note of D or E, it has a minor feeling.

The chromatic scales are more difficult to characterize in Western terms. The soft chromatic scale has a tonal center on G and frequent cadences land on the E below. Final cadences end on G. The de-tuning of the soft chromatic scale is on the steps of A and D, which are slightly flat, but not enough to be given a flat sign in staff notation. This is the type of micro-tuning that must be learned. The hard chromatic scale can be approximated in staff notation, though not perfectly. It is almost always based upon the fundamental note of D. The key signature is strange: B and E flats along with F and C sharps. This creates two very wide intervals of 1½ steps, which give the mode a mysterious character. Hard chromatic is the standard genre for the sticheraric form of the 2nd Plagal Tone. The 2nd Tone has a rare form of hard chromatic.

The chart below shows the key signatures and fundamental notes used in this hymnal, and indicates the Byzantine Tones, scale genres, and rhythmic styles that are most commonly associated with them. Please familiarize yourself with them, so that at a glance you will remember the musical aspects of the mode.

KEYS: 1 2 3 4 5 6 7 8†

KEY	BYZANTINE TONE	STYLE	SCALE GENRE
1	4th Plagal Tone / Ἦχος πλ. δ´	Heirmological and Sticheraric	Diatonic
2	4th Tone / Ἦχος δ´	Heirmological and Sticheraric	Diatonic
3	2nd Tone / Ἦχος β´ 2nd Plagal Tone* 4th Tone / Ἦχος δ´*	Heirmological and Sticheraric Heirmological Heirmological	Soft Chromatic Soft Chromatic Soft Chromatic
4	1st Plagal Tone / Ἦχος πλ. α´	Heirmological	Diatonic
5	1st Tone / Ἦχος α´ 1st Plagal Tone / Ἦχος πλ. α´	Heirmological and Sticheraric Sticheraric	Diatonic Diatonic
6	3rd Tone / Ἦχος γ´ Grave Tone / Ἦχος βαρύς 4th Plagal Tone / Ἦχος πλ. δ´*	Heirmological and Sticheraric Heirmological and Sticheraric Heirmological	Enharmonic Enharmonic Diatonic
7	2nd Plagal Tone / Ἦχος πλ. β´	Sticheraric	Hard Chromatic
8†	2nd Tone / Ἦχος β´ (Infrequent)	Heirmological	Hard Chromatic

*Used mostly in Apolytikia, Kontakia, and some other hymns

†In #8, note the unusual key signature with an A♭

It is important to know that the values in the table are not complete. It does not cover all of the scales and variants or anomalies and exceptions. But it is important to memorize the key signatures and the content of this table and to consider them before chanting each hymn. Knowing the Tone, its fundamental note, its rhythmic style, and its scale genre is

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important for the correct chanting of each of the hymns. Practice and preparation helps you to know what you are going to chant and how you are going to chant it. Simply having a reading knowledge of Western staff notation will not fully prepare you to chant the hymns in the manner intended.

tone painting, accents, ornamentation, and expression

We have said that the texts are the most important element of the hymns. The meter and rhythm of those texts are essential to understanding them. Music is used to underscore this fact. Accented words and syllables are given more emphasis than unaccented ones. In Byzantine music there are two terms to describe chanting, *metrophonia* and *melos*. *Metrophonia* is the sound of the actual notes depicted on the score. *Melos* is how the chanter is interpreting those notes and actually singing them, adding expressive accents and other emphasis.

There are many ways of accomplishing this accentuation. One is tone painting, which is built into the melodies and melodic formulas. Many of the words in the hymns depict the Trinity, the life of Christ, the Theotokos, etc. These topics are often set to soaring, uplifting melodic lines. Conversely, when the sorrowful and evil aspects of Christ’s passion are depicted, the melodic line may flow below the normal range of the scale. Brief modulations into other scale genres may occur to highlight the content of the text. The music paints an aural picture of the events depicted. The chanter should at all times be aware of this and emphasize it.

Another method of accentuation is to give more weight to certain beats that occur on accented words or syllables. This can be accomplished vocally by the use of musical ornaments, for example a push of the diaphragm, a quick lifting of the pitch, grace notes, a tremolo or a trill, or even something as simple as adding an extra beat to a note or adding extra slurred notes. In both Byzantine and staff notation, many ornaments are marked in the score with special symbols. We have not included these in the hymnal, but they can always be penciled into the pages, whether they are taken from either form of notation. Another way accentuation is depicted is by the placement of bar lines before accented notes. This may create frequent variations in the number of beats in a measure, but this is normal in the metering of the texts.

It is hoped that those who chant from this hymnal will do so with expression and intelligence, enhancing the message of the texts and not distracting from them. The goal is to produce Church music that blends with the Church architecture, the iconography, the vestments, the incense, the candles, the gestures, the processions, and the prayers of the Orthodox services of Holy Week, and does not call undue attention to itself. For a further exploration of Byzantine Music, go to our webpage: <https://newbyz.org>. More information is also available at <https://www.goarch.org/-/chant-resources>.

pronunciation of Greek letters using phonetic transliteration

Greek words in the hymnal have a phonetic transliteration below them using the English alphabet. Greek has five pure vowel sounds. The Greek *alpha* (Αα) and *epsilon* (Εε) are like the short English vowels—the A in “father” and the E in “pet.” The Greek letters *eta* (Ηη), *iota* (Ιι), and *ypsilon* (Υυ) are all like the long English E, as in “betray.” The Greek *omicron* (Οο) and *omega* (Ωω) are like the long English O, as in “hotel.” The other Greek vowel is the combination of an *omicron* and *ypsilon* (ΟΥου) and is like the English long U, as in “flute.” The table rows below show the entire Greek alphabet and letter combinations with their corresponding English transliterations below them, and below the transliterations, their English phonetic pronunciations.

A	B	Γ	Δ	E	Z	H	Θ	I	K	Λ	M	N	Ξ	O	Π	P	Σ	T	Υ	Φ	X	Ψ	Ω
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A	B	Gh	Dh	E	Z	I	Th	I	K	L	M	N	X	O	P	R	S	T	I	F	Ch	Ps	O
a	b	gh	dh	e	z	i	th	i	k	l	m	n	x	o	p	r	s	t	i	f	ch	ps	o
ah	v	*	**	eh	z	ee	th	ee	k	l	m	n	x	oh	p	***	s	t	ee	f	****	ps	oh

*gamma (Γγ) is a combination of a back-throated G and a Y, as if you were trying to say “get” and “yet” simultaneously,
 delta (Δδ) is a voiced TH as in “the,” *rho (Ρρ) is a rolled R at the tip of tongue, ****chi (Χχ) is a guttural K, like “yech!”

letter combinations	αι	ει	οι	υι	αυ	ευ	ου	μπ	ντ	γκ	γγ	τσ	τζ
transliteration	e	i	i	i	af/av	ef/ev	ou	b/mb	d/nd	g/ng	ng	ts	tz
phonetic pronunciation	eh	ee	ee	ee	ahf/ahv	ehf/ehv	long oo	b/mb	d/nd	hard g	n+hard g	ts	tz

NOTE: Translitative combinations of ai, ei, and ii are pronounced as separate vowels (ah-ee, eh-i, and ee-ee). The Greek question mark is a semi-colon (;) and transliterated as (?). The Greek high period (·) is transliterated either as a comma (,) or a colon (:), depending on its context. We have opted not to use Greek quotation marks generally.

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A	B	Gh	Dh	E	Z	I	Th	I	K	L	M	N	X	O	P	R	S	T	I	F	Ch	Ps	O
a	b	gh	dh	e	z	i	th	i	k	l	m	n	x	o	p	r	s	t	i	f	ch	ps	o
ah	v	*	**	eh	z	ee	th	ee	k	l	m	n	x	oh	p	***	s	t	ee	f	****	ps	oh

*gamma (Γγ) is a combination of a back-throated G and a Y, as if you were trying to say “get” and “yet” simultaneously,
 delta (Δδ) is a voiced TH as in “the,” *rho (Ρρ) is a rolled R at the tip of tongue, ****chi (Χχ) is a guttural K, like “yech!”

letter combinations	αι	ει	οι	υι	αυ	ευ	ου	μπ	ντ	γκ	γγ	τσ	τζ
transliteration	e	i	i	i	af/av	ef/ev	ou	b/mb	d/nd	g/ng	ng	ts	tz
phonetic pronunciation	eh	ee	ee	ee	ahf/ahv	ehf/ehv	long oo	b/mb	d/nd	hard g	n+hard g	ts	tz

NOTE: Translitative combinations of ai, ei, and ii are pronounced as separate vowels (ah-ee, eh-i, and ee-ee). The Greek question mark is a semi-colon (;) and transliterated as (?). The Greek high period (·) is transliterated either as a comma (,) or a colon (:), depending on its context. We have opted not to use Greek quotation marks generally.