

let my prayer be set forth

Plagal of First Tone

The musical score is written on four staves in a single system. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "Let my prayer be set forth as incense before Thee; the lifting up of my hands as an evening sacrifice." The score includes various musical notations such as slurs, ties, and dynamic markings. Chord symbols (D, C, Un.) are placed above the staff to indicate the harmonic structure. The piece concludes with a double bar line.

D
Let my prayer be set

C *Un.* *D*
forth as in cense be - fore Thee; the

C *Un.*
lift - ing up of my hands as an eve ning

D *3* *C* *>* *D*
sa - cri - fice.

now the hosts of the heavens

Plagal of Second Tone

Now the Hosts
of the Heav-
ens in vi-
sibly wor-
ship with
us. For be-hold,
the King of glo-
ry doth en-
doth en-

The musical score is written on a single treble clef staff in a key signature of one flat (B-flat) and a time signature of 4/4. The melody is primarily composed of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff to indicate harmonic accompaniment. Notable features include a triplet of eighth notes in the third measure of the first line, a triplet of eighth notes in the second measure of the fourth line, and various dynamic markings such as accents (>) and slurs. The lyrics are placed below the staff, with hyphens indicating syllables that span across multiple notes.

ter. A - men.

Be - hold the ac - com - plished my - sti - cal

sac - ri - fice is be - ing es - cort - ed. With faith and

long - ing let us draw nigh that we may be -

come par - tak - ers of Life ev - er - last - ing.

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

lu - i - a.

I WILL BLESS THE LORD AT ALL TIMES

[Chanted in the stead of "We have seen the True Light"]

Plagal of Second Tone

The musical score is written on a single treble clef staff. It consists of four lines of music, each with a corresponding line of lyrics. The notes are primarily quarter and eighth notes, with some rests. Chordal markings (Un., G, E, F) are placed above the staff at various points. The lyrics are: "I will bless the Lord at all times, His praise shall con-tin-ual-ly be in my mouth. O taste of the Heav-en-ly Bread and of the Cup of Life and see that the Lord is good. Al-le-lu-i-a. Al-le-lu-i-a. Al-le-lu-i-a." The final line of music ends with a double bar line.

Un. *G* *E*

I will bless the Lord at all times, His praise shall con-tin-ual-ly be

Un. *G*

in my mouth. O taste of the Heav-en-ly Bread and of the Cup

E *Un.*

of Life and see that the Lord is good. Al-le-lu-i-a.

G *Un.* *F* *G*

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

the first prokeimenon of Great Lent

Plagal of Fourth Tone

Turn not Thy coun - te -
nance a - way from
Thy ser -
vant, for I am
af - flict - ed; quick - ly
heark - en un - to me. At -
tend un - to my soul and de -
liv - er it.

1st & 2nd ending

3rd ending *C*

At - tend un - to my soul

and de -

liv er

it.

Verse: May Thy salvation, O God, be quick to help me.

Verse: Let beggars behold it and be glad.

the second prokeimenon of great lent

Plagal of Fourth Tone

Thou hast given an inheritance to them that fear thy Name, O Lord. Thy Name, O Lord.

Verse: From the ends of the earth unto Thee have I cried.

Verse: I shall be sheltered in the shelter of Thy wings.

when the bodiless one

Plagal of Fourth Tone

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some longer note values. Chordal accompaniment is indicated by letters 'C' and 'G' with a downward arrow above the staff. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line.

C *G*↓ *C*

When the Bod - i - less one learned the se - cret com - mand, in

G↓ *C*

haste he came and stood be - fore Jo - seph's dwell - ing, and

G *C*

spake un - to the Maid - en who knew not wed - lock: The

G *C*

One Who hath bowed the Heav - ens by His de - scent is

G *C*

held and con - tained un - chang - ing whol - ly in thee. See - ing

G *C*

Him re - ceiv - ing the form of a ser - vant in

Un. *G* *C*

thy womb, I stand in awe and cry to thee: Re - joice,

C

thou Bride un - wed - ded.

to thee, the champion leader

Plagal of Fourth Tone

The musical score is written on a single treble clef staff. It consists of seven lines of music. The first line begins with a common time signature 'C' and a key signature change to G major, indicated by a 'G' with a downward arrow. The second line continues with a 'G' with a downward arrow and a 'C' time signature. The third line has a 'C' time signature. The fourth line has a 'G' with a downward arrow and a 'C' time signature. The fifth line has a 'C' time signature. The sixth line has a 'G' with a downward arrow and a 'C' time signature. The seventh line has a 'C' time signature, a 'G' with a downward arrow, and the text 'Final Ending:'. The lyrics are: 'To thee, the cham - pion lead - er, we thy flock de - di - cate a feast of vic - to - ry and of thanks - giv - ing, as ones res - cued out of suf - f'rings, O The - o - to - kos; but as thou art one with might which is in - vin - ci - ble, from all dan - gers that can be do thou de - liv - er us, that we may cry to thee: Re - joice, thou Bride un - wed - ded. wed - ed.'

To thee, the cham - pion lead - er, we thy flock de - di -
cate a feast of vic - to - ry and of thanks - giv - ing,
as ones res - cued out of suf - f'rings, O The - o - to - kos;
but as thou art one with might which is in - vin - ci -
ble, from all dan - gers that can be do thou de - liv -
er us, that we may cry to thee: Re - joice, thou
Bride un - wed - ded. wed - ed.

"REJOICE, THOU BRIDE UNWEDDED" AND "ALLELUIA"

Plagal of Fourth Tone

Re - joice, thou Bride
un - wed - ded.
Al - le - lu - i - Al -
le - lu - i - a.

The very last kontakion of the Akathist Hymn is repeated thrice, and each time the three-fold Alleluia is chanted after it as follows:

Al - le - lu - ia, Al - le - lu - ia, ... and continue with the melody above.

awed by the beauty

Third Tone

F Awed by the beau - ty *G* of thy vir - gin - i -
F ty and the ex - ceed - ing ra - *G* - diance of thy pur -
F i - ty, Ga - bri - el called out un - to thee, *D* O The - o -
Un. to - kos: What *F* wor - thy hymn of praise *G* can I
of - fer un - to thee? *F* And what shall I name
D thee? I am in doubt and stand in awe. *C* Where - fore, as
F com - mand - ed, I cry to thee: Re - joyce, O
C Full of grace. *Un.*