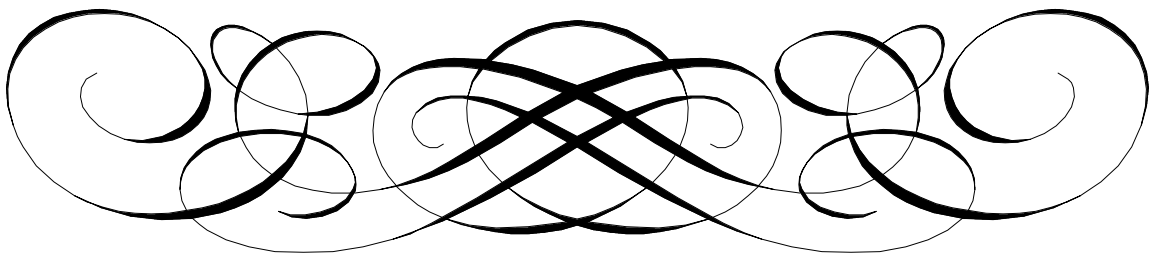
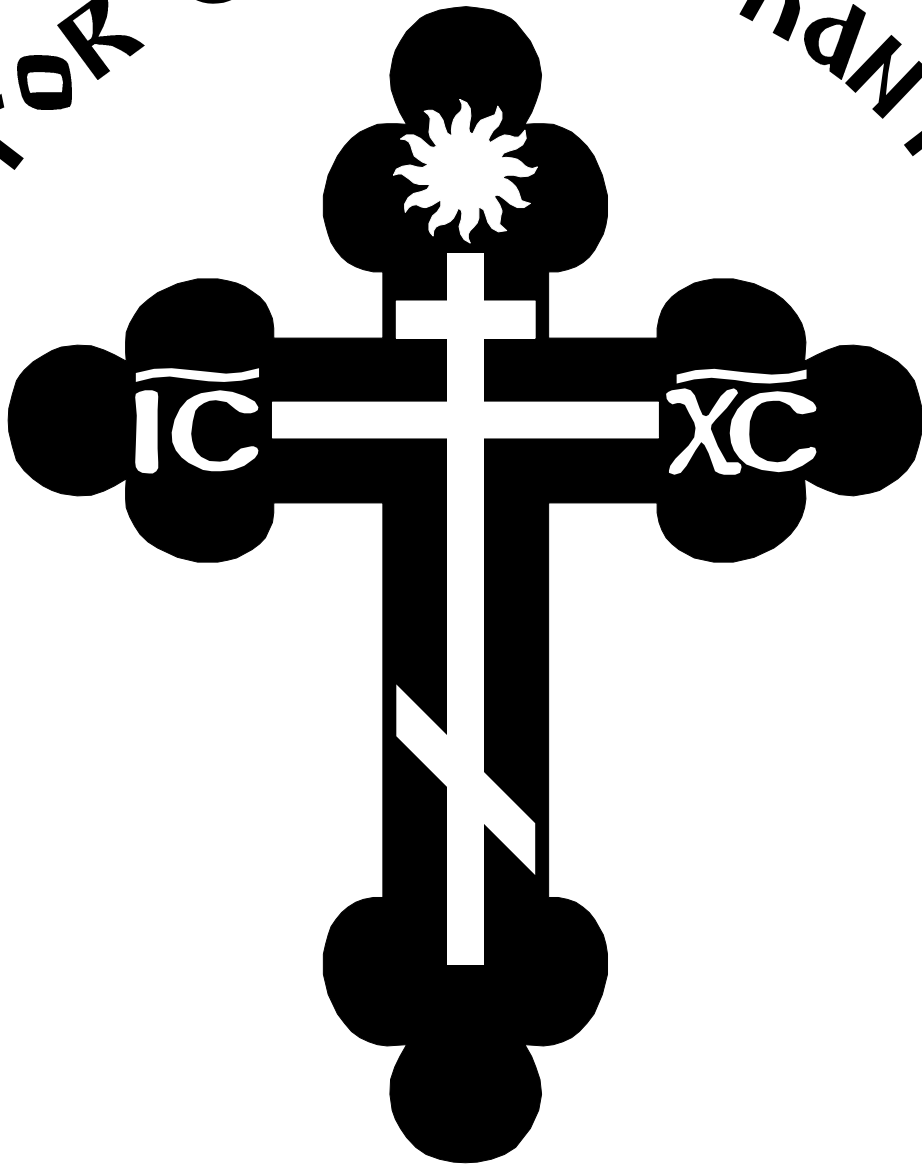


OCTOECHOS GUIDE  
FOR Galician CHANT



This guide was created to help cantors and singers understand the various tones used in Galician Chant. The music here has been selected based on the usage of the Ukrainian-Greek Catholic Church. The principle source is common Galician parish practice in the United States with augmentation from the 1904 L'vov Irmologian, Oleksander Osthajm-Dzerovych's 1959 *Napivnyk Tserkovnyj* along with Joseph Roll's *Music of the Ukrainian Catholic Church for Congregational Singing*.

In this second edition of this guide, I have re-harmonized the music for four-part: Soprano, alto, tenor, and bass. Originally, I put every thing in the key of G. In this edition I have adjusted the tones to be in keys for standard voices. The melody is in the soprano line. Some items have been left unharmonized, others are three part.

Each of the eight tones has several melodies that are used (although not limited only to this list).

1. *Samohlas*. This consists of two parts:
  - a) Stikhiron tone. This is used for the opening psalms and stikhira or verses of Psalm 140 at vespers ("Lord, I call..."), for the apostikha, the praises at matins and other texts used at matins. Generally, if a text consists of a verse followed by a psalm verse and another verse and is not a prokeimenon, it will use the *samohlas* tone.
  - b) Psalm or *Pripiv* tone. The psalm verses that are sung between the verses have a related tone. I have included them on their own page. Each one consists of two or three parts. A complete division of a psalm verse uses all of the tone.
2. Troparion and Kontakion tones. Often they use the same tone. However, some have different tones for troparion and kontakion. When troparion and kontakion are separated by a doxology, the doxology is sung in the kontakion tone.
3. Sessional or *S'idalen* Troparia tones. These tones are used for the kathisma hymns used at matins.
4. Prokeimenon/Alleluia tones. The prokeimenon and alleluia both use these same tones. The verses for both are typically sung recitative.
5. *Irmosi* tones. These tones are used for the *irmoi* of the canon for matins. These tones are generally not patterns and are therefore not a part of this guide. The *irmosi* tones are generally similar in each tone but are generally crafted to uniquely fit each ode of the canon.
6. *Bulharski* tones. The *Bulharski* or "Bulgarian" tones consists of a single melody for special feastal hymns. The Bulgarian are not actually be from Bulgarian. But they are used in the Galician, Carpatho-Rusyn, and Russian traditions. They are similar to the *samohlas* tones, each having two parts, and are used for festal stikhira, especially for Litiya.
7. *Samopodobny*, that is, special melodies, are generally used in place of a *samohlas* tone. Like the *samohlas* they can have both a stikhiron and a psalm tone. Those without their own psalm tone, if one is required, use the *samohlas* psalm tone melody of the same tone.

As a note on terminology and organization, keep the following items in mind. I have used terms that are borrowed from Gregorian chant. Each tone has at least one repeating phrase. Some also have an intonation. An intonation, called an incipit in some sources, is a phrase that is used only once at the beginning of a song. It usually replaces phrase number one. Some tones also have a termination, which is used as the closing phrases. Generally this will follow the last repeating phrase. However, in *samohlas* and other stikhiron tones the termination can follow any of the repeating phrases. In troparia tones a termination that can follow a phrase other than the last repeating phrase will be noted. Keep in mind also, that in this book the music is laid out showing the intonation, the repeating phrases, and the

intonation in that order, but this is not necessarily the order they are sung. For example, the tone one troparion melody has an intonation, two repeating phrases, and a termination, but one would sing it in the following order: intonation, phrase two, phrase one, phrase two (repeating phrases one and two as needed), and then termination. Prokeimena/alleluia tones do not have repeating phrases; however, some have optional phrases then can be added if needed for longer texts.

Although many of these melodies are semi-structured patterns (having melodic kernels linked by recitative sections), they are not as simple as the Bakhmetev-L'vov model melodies. Therefore, they do not completely lend themselves to pointed texts. Rather, I have compiled these melodies to be written out with the music so that the notes can be shaped to fit the text, not text crammed into the melodies. This means, for example, that lengthening recitative notes in the middle of the phrase is worth doing so that textual accent can be maintained. Likewise, the addition of notes, lengthening or shortening notes, and even dropping occasional notes is not undesirable if it serves the text. These melodies are models, not rules.

While these melodies have been drawn from Galician sources, I do not declare them to be the definitive word on the subject. Rather, they are a selective compilation of existing sources, practices, and interpretations. They are one variation in an ever evolving system. By the very fact that they have been recorded, harmonized, categorized, codified, and reshaped, they have become their own variation of a greater tradition. The intent is not to supercede other variations, but to share one church musician's interpretation. If they can be used to the glory of God and dissemination of the Gospel of our Lord Jesus Christ, then they have served a righteous end.

Rev. Deacon Silouan Rolando

*This and other free liturgical settings and music are available from Unmercenary Sacred Music at <http://www.unmercenary.com/index.html>.*

Version 3.01 (20060102)

# STONE ONE

## SAMOHLAS

*Stikhiron*: Two repeating phrases and termination. Order: 1, 2, 1, 2...Termination.

Phrase 1

Phrase 2

Musical score for Samohlas, Phrases 1 and 2. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music consists of two phrases, each with a distinct melodic and harmonic structure. The first phrase is followed by a second phrase, and the piece concludes with a termination.

Termination

Musical score for Samohlas, Termination. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The termination consists of a final melodic and harmonic phrase that concludes the piece.

*Psalm*:

Musical score for Samohlas, Psalm. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The Psalm consists of a single melodic and harmonic phrase that concludes the piece.

## TROPARION AND KONTAKION

Intonation, two repeating phrases and termination. Order: Intonation, 1, 2, 1, 2, Termination.

Intonation

Phrase 1

Musical score for Troparion and Kontakion, Intonation and Phrase 1. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The Intonation consists of a single melodic and harmonic phrase. The first phrase is followed by a second phrase, and the piece concludes with a termination.

Phrase 2

Termination

Musical score for Troparion and Kontakion, Phrase 2 and Termination. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The second phrase is followed by a final melodic and harmonic phrase that concludes the piece.

# TONE ONE

## PROKEIMENON/ALLELUIA

Optional

## BULHARSKI

*Stikhiron:* Intonation and two repeating phrases. Order: Intonation, 2, 1, 2.

*Psalms:* Use Intonation and phrase 2.

Intonation

Phrase One

Phrase Two

## SESSIONAL TROPARION

Гроб Твој Спасе... *"The Soldiers Keeping Watch Over Your Tomb..."*

Two repeating phrases and termination. Order: 1, 2, ..., 1, 2, Termination.

Phrase 1

Phrase 2


Termination

## ТОНЕ ОДН


Женико Гробу Прийдоша... *"The Women Coming Early to Your Tomb..."*

Two repeating phrases and termination. Order: 1, 2, ..., 1, 2, Termination.


Phrase 1




Phrase 2



Termination



Optional Repeat of intonation

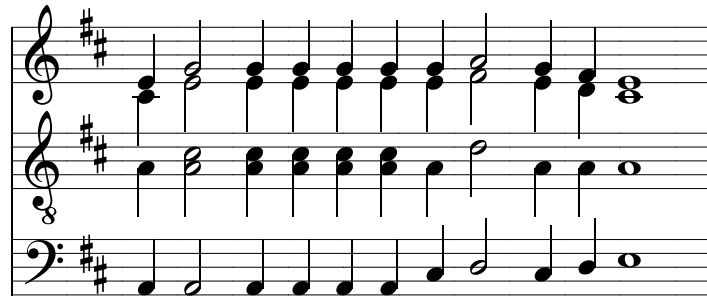


## САМОРОДОБЕН


Небесних Чинов... *"Joy of the Heavenly Host..."*

Three repeating phrases and termination. Order: 1, 2, 3, 1, 2, 3, ..., Termination.

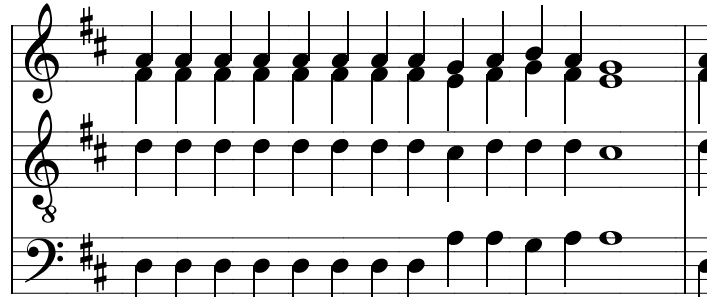
Phrase 1



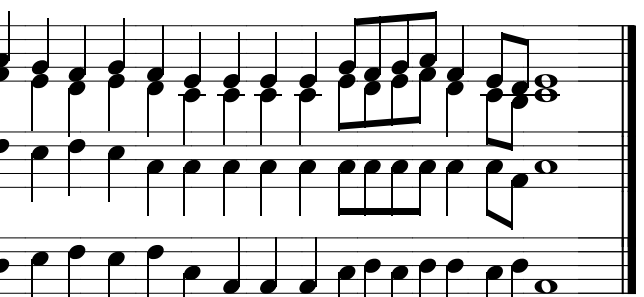
Phrase 2



Phrase 3




Termination




Прехвальніи Мученици... *"All Praised Martyrs..."*

Five phrases and termination.

Phrase 1



Phrase 2



# STONE ONE

Phrase 3

Phrase 4

Musical score for Phrase 3 and Phrase 4. The score is written for three staves: Treble, Alto, and Bass clefs. The key signature is two sharps (F# and C#). The time signature is 8/8. Phrase 3 consists of 8 measures, and Phrase 4 consists of 8 measures. The notation includes chords and individual notes.

Phrase 5

Termination

Musical score for Phrase 5 and Termination. The score is written for three staves: Treble, Alto, and Bass clefs. The key signature is two sharps (F# and C#). The time signature is 8/8. Phrase 5 consists of 8 measures, and Termination consists of 8 measures. The notation includes chords and individual notes, with a double bar line at the end of the Termination section.

О Дивное Чудо... "O Marvelous Wonder..."

All phrases are unique plus the common termination as used in the above *samopodobny*.

Musical score for the vocal line, consisting of six staves of music. The key signature is two sharps (F# and C#). The time signature is 8/8. The notation includes individual notes and rests.

# TONE TWO

## SAMOHLAS

*Stikhiron*: Intonation, two repeating phrases and termination. Order: Intonation, 2, 3, 1, 2, 3... Termination.

Intonation Phrase 1

Phrase 2 Phrase 3

Opt. Notes

Termination

\* Note on intonation: the second note is accented. Therefore, if accent in stikhera falls on the first word, the music starts on the second note. The first note is for unaccented syllables and may be repeated.

## Psalm:

## TROPARION AND KONTAKION

One repeating phrase.



## STONE TWO

### PROKEIMENON/ALLELUIA

Musical score for Prokeimenon/Alleluia in D major, 8/8 time. The score consists of two systems of three staves (treble, alto, and bass clefs). The first system includes an 'Optional' section indicated by a bracket above the staff. The second system ends with a double bar line.

### BULHARSKI

*Stikhiron:* Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2... Termination.  
*Psalm:* Use Intonation and Termination.

Musical score for Bulharski in D major, 8/8 time. It consists of two lines of a single staff. The first line is labeled 'Intonation' and 'Phrase 1'. The second line is labeled 'Phrase 2' and 'Termination'.

### SESSIONAL TROPARION

Благообразний Йосиф... *"The Noble Joseph..."*  
One repeating phrase.

Musical score for Sessional Troparion in D major, 8/8 time. It consists of three staves (treble, alto, and bass clefs) with a repeating phrase.

## STONE TWO

### САМОРОДОБЕН

Єгда от Древа... "Joseph of Arimathea..."

Three repeating phrases and termination. Order: 1, 2, 3, 1, 2, 3... Termination.

Phrase 1

Phrase 2

Phrase 3

Termination

Доме Ефратов... "House of Ephrata..."

Five phrases, which do not repeat.

Кіи ми похвальними... "What garlands of song shall we weave for Peter and Paul..."

All phrases are unique and do not repeat.

TONE TWO

The image displays a musical score for a piece titled "TONE TWO". The score is written in G major, indicated by two sharps (F# and C#) in the key signature. It consists of five staves of music, each beginning with a treble clef. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The first staff starts with a quarter rest followed by a series of quarter notes. The second staff begins with a quarter rest and a dotted quarter note. The third staff starts with a quarter rest and a dotted quarter note. The fourth staff begins with a quarter rest and a dotted quarter note. The fifth staff starts with a quarter rest and a dotted quarter note, ending with a double bar line. The overall structure is a single melodic line.

# STONE THREE

## SAMOHLAS

*Stikhiron*: two repeating phrases and termination. Order: 1, 2, 3... Termination.

Phrase 1 Phrase 2

Termination

## Psalm:

## TROPARION

One repeating phrase and termination.

Phrase 1 (preceded by a two note intro used only once) Phrase 1 with optional intro

These 2 notes can be D's depending on text accent

# STONE THREE

## Termination

Musical score for Termination, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in a diatonic scale, with some chromatic movement in the upper staves. The piece concludes with a final chord.

## KONTAKION

One repeating phrase and termination.

### Phrase 1

Musical score for Phrase 1, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in a diatonic scale, with some chromatic movement in the upper staves. The phrase concludes with a final chord.

## Termination

Musical score for Termination, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in a diatonic scale, with some chromatic movement in the upper staves. The piece concludes with a final chord.

## PROKEIMENON/ALLELUIA

Musical score for Prokeimenon/Alleluia, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in a diatonic scale, with some chromatic movement in the upper staves. The piece concludes with a final chord.

## TONE THREE

### BULHARSKI

*Stikhiron:* Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, Termination.

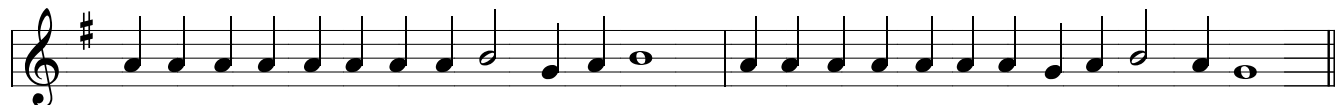
*Psalm:* Use Intonation only.

Intonation



Phrase 1

Phrase 2



Termination

### SESSIONAL TROPARION

Христос от мертвих... *“Christ is risen from the dead, the first fruits of those that sleep...”*

Two repeating phrases. Order: 1, 2, ..., 1, 2.

Phrase 1



Phrase 2

Красоті Дівства Твого... *“Theotokos, as he cried to you, Gabriel marveled...”*

One repeating phrase.



### САМОРОДОВЕН

Велія Креста Твого... *“Great are the Powers of Your Cross...”*

Phrases are unique.



# TONE FOUR

## SAMOHLAS

*Stikhiron*: Intonation, three repeating phrases and termination. Order: Intonation, 2, 3, 1, 2, 3, 1... Termination.

Intonation

Phrase 1

Musical notation for Intonation and Phrase 1. The Intonation section consists of 12 measures. The first six measures feature a series of chords in the right hand and a melodic line in the left hand. The last six measures feature a series of chords in the right hand and a melodic line in the left hand. The Phrase 1 section consists of 12 measures, following a similar pattern to the Intonation section.

Phrase 2

Phrase 3

Musical notation for Phrase 2 and Phrase 3. The Phrase 2 section consists of 12 measures. The Phrase 3 section consists of 12 measures.

Termination

Musical notation for Termination. The Termination section consists of 12 measures.

*Psalm*:

Musical notation for Psalm. The Psalm section consists of 12 measures.

# TONE FOUR

## TROPARION

Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ... 1, Termination.

Intonation

Phrase 1

Musical notation for the Troparion section, showing the Intonation and Phrase 1. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). The Intonation consists of a series of chords and single notes. Phrase 1 is a repeating phrase consisting of a series of chords and single notes.

Phrase 2

Termination

Musical notation for the Troparion section, showing Phrase 2 and Termination. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Phrase 2 is a repeating phrase consisting of a series of chords and single notes. Termination is the final phrase, consisting of a series of chords and single notes.

## KONTAKION

Two repeating phrases. Order: 1, 2, ..., 1, 2.

Phrase 1

Phrase 2

Musical notation for the Kontakion section, showing Phrase 1 and Phrase 2. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Phrase 1 is a repeating phrase consisting of a series of chords and single notes. Phrase 2 is a repeating phrase consisting of a series of chords and single notes.

## PROKEIMENON/ALLELUIA

Musical notation for the Prokeimenon/Alleluia section. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). It consists of a series of chords and single notes.



## STONE FOUR

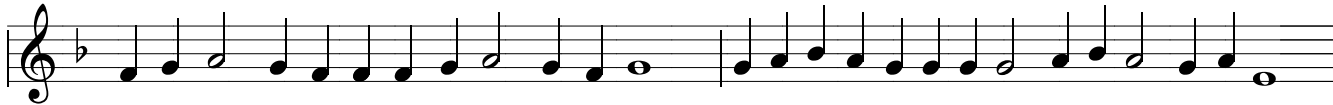
### BULHARSKI

*Stikhiron*: Two repeating phrases and termination. Order: 1, 2, ..., 1, 2, Termination.

*Psalm*: Use phrase 1 and 2.

Phrase 1

Phrase 2



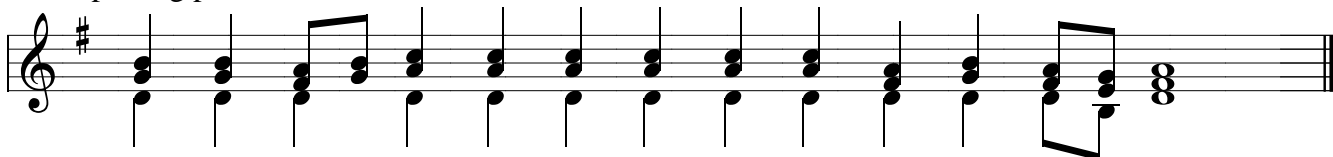
Termination



### SESSIONAL TROPARION

Скоро Предвари Прежде... “Come quickly to our aid, Christ our God...”

One repeating phrase.



Удивися Йосиф... “Your seedless conceiving past nature, Theotokos, struck Joseph with wonder!”

Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ..., 1, 2, Termination.

Intonation

Phrase 1

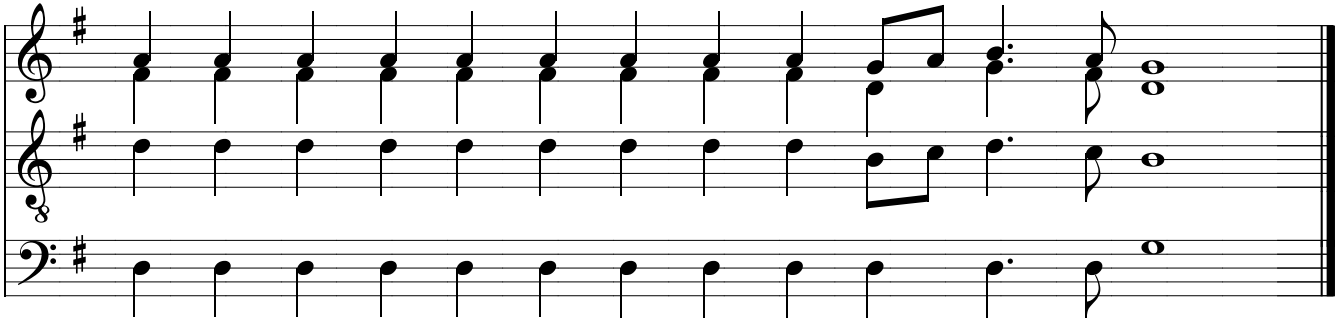


Phrase 2



## TONE FOUR

Termination



### САМОПОДОБЕН

Яко Добля... *“Valiant Among Martyrs...”*

Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation

Phrase 1



Phrase 2

Phrase 3



Termination



Дал Єси Знаменіє... *“You Have Given Us a Sign...”*

Phrases are unique.



## TONE FOUR

ЗВАННІЙ СВІЩЕ... “*Called From On High...*”

Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation



Phrase 1



Phrase 2

Phrase 3



Termination



# TONE FIVE

## SAMOHLAS

*Stikhiron*: Three repeating phrases and termination. Order: 1, 2, 3, 1, ..., Termination.

Phrase 1

Phrase 2

Musical notation for Phrase 1 and Phrase 2. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music consists of chords and single notes, primarily using quarter and eighth notes. The first phrase is 16 measures long, and the second phrase is 16 measures long.

Phrase 3

Termination

Musical notation for Phrase 3 and Termination. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music consists of chords and single notes, primarily using quarter and eighth notes. The third phrase is 16 measures long, and the termination is 8 measures long.

*Psalm*:

Musical notation for the Psalm. The score is written in a single treble clef staff with a key signature of one sharp (F#). The music consists of chords and single notes, primarily using quarter and eighth notes.

## TROPARION AND KONTAKION

One repeating phrase and termination.

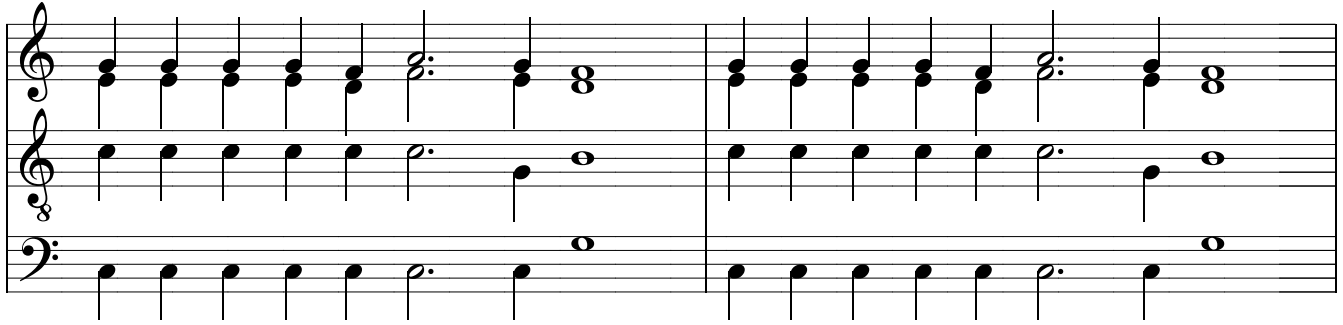
Phrase

Termination

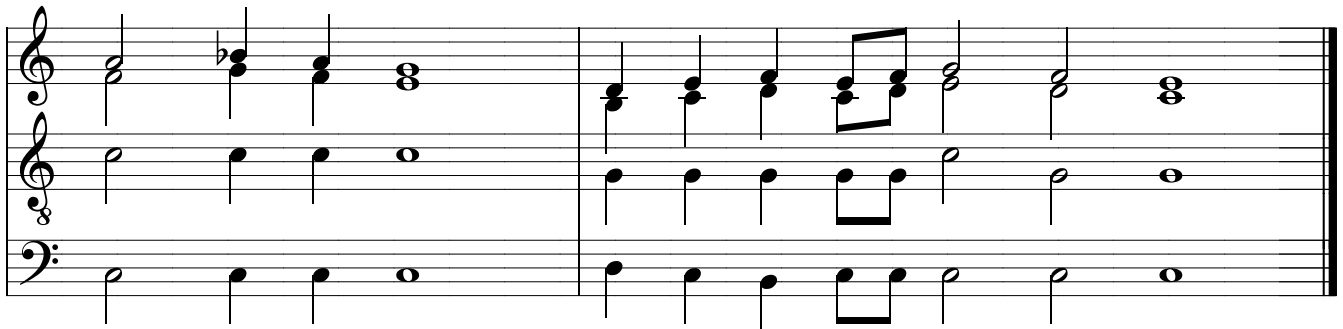
Musical notation for Troparion and Kontakion. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music consists of chords and single notes, primarily using quarter and eighth notes. The phrase is 16 measures long, and the termination is 8 measures long.

# TONE FIVE

## PROKEIMENON/ALLELUIA



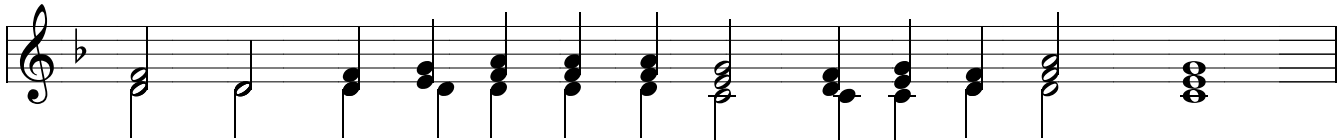
Optional



## BULHARSKI

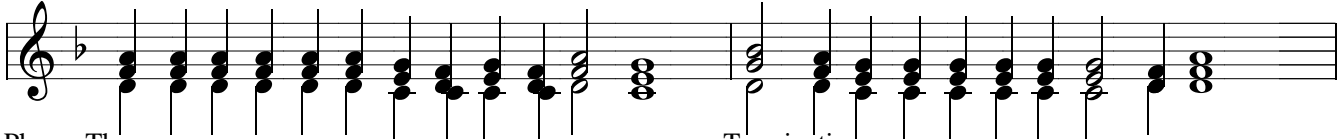
*Stikhiron* Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation



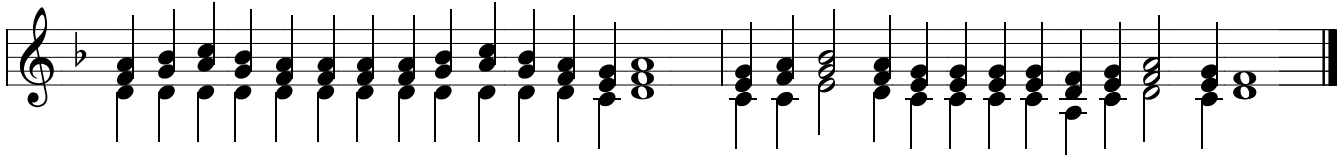
Phrase One

Phrase Two



Phrase Three

Termination



## TONE FIVE

*Psalm:* Based on these doxology verses.

Glory...

Glo - ry to the Fa - ther, and to the Son

and to the Ho - ly Spi - rit.

Now and ever...

Now and ev - er and un - to a - ges of a - ges. A - men.

### SESSIONAL TROPARION

Собезначальное Слово... *“O Word, Who with the Father and the Spirit, Have No Beginning...”*

Two repeating phrases. Order: 1, 2, 1, 2.

Phrase 1

Phrase 2

### САМОРОДОБЕН

Радуйся... *“Rejoice, O Life-giving Cross...”*

Intonation, four repeating phrases, and Termination. Order: Intonation, 2, 3, 4, 1, 2, 3, 4,... Termination.  
N.B. The chant melody is found in the second part in the harmonized sections.

Intonation

Phrase 1

Phrase 2

Phrase 3

Phrase 4

Termination

*Psalm:*

# TONE SIX

## SAMOHLAS

*Stikhiron*: Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3 ..., Termination

Intonation

Phrase 1

Musical notation for Intonation and Phrase 1. The Intonation section consists of three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The melody in the treble clef is a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The alto and bass clefs provide harmonic support with chords and single notes. The Phrase 1 section follows, repeating the same melodic and harmonic structure.

Phrase 2

Phrase 3

Musical notation for Phrase 2 and Phrase 3. Phrase 2 is identical to Phrase 1. Phrase 3 is identical to Phrase 1 but includes a slur over the final two notes (A4 and G4) in the treble clef, indicating a slight melisma or emphasis.

Termination

Musical notation for Termination. It consists of three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The melody in the treble clef is a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The alto and bass clefs provide harmonic support with chords and single notes. The section ends with a double bar line.

*Psalm*:

Musical notation for Psalm. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The staff ends with a double bar line.

# TONE SIX

## TROPARION

Two repeating phrases. Order: 1, 2, ..., 1, 2, 1 (terminate on phrase 1).

Phrase 1

Phrase 2

Musical notation for Troparion, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

## KONTAKION

Two repeating phrases.

Phrase 1

Phrase 2

Musical notation for Kontakion, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

## PROKEIMENON/ALELUIA

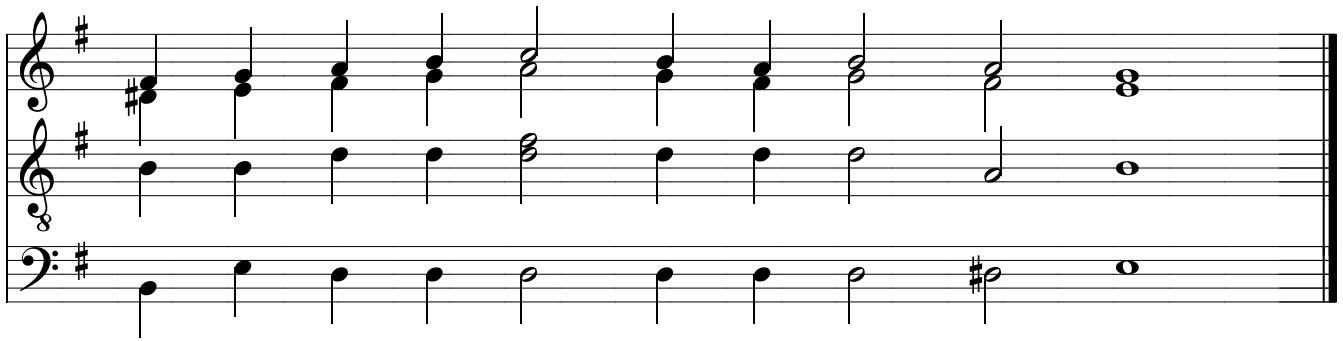
Musical notation for Prokeimenon/Aleluia, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

Optional Measures

Musical notation for Optional Measures, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.



## TONE SIX



### BULHARSKI

*Stikhiron*: Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ..., Termination

*Psalm*: Use Intonation.

Intonation

Phrase One



Phrase Two

Termination



### SESSIONAL TROPARION

Гробу Отверзту... "The Tomb Was Open ..."

Phrases are unique. .



## STONE SIX

### САМОРОДОВЕН

Ангельскія... "Proceed, O Angelic Powers..."

Phrases are unique (Some are repeated as necessary).

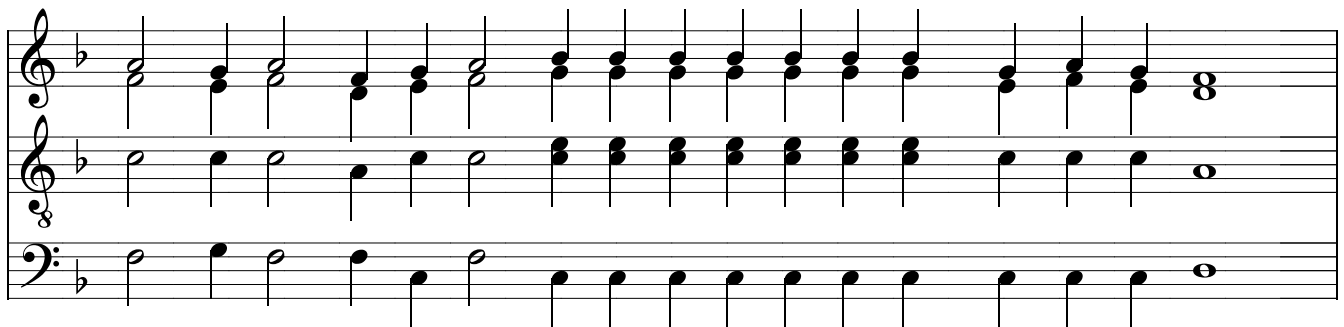


The musical score for 'SAMORODOBEN' is written in G major (one sharp) and consists of five staves. The music is polyphonic, with each staff containing multiple voices. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The texture is dense, with many chords and intervals. The piece concludes with a final cadence on the fifth staff.

Вси Отложше... "Having Placed All Their Hope in Heaven..."

Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation



The 'Intonation' section is written in G minor (two flats) and consists of three staves. The music is characterized by a steady, rhythmic pattern of eighth notes. The texture is polyphonic, with each staff containing multiple voices. The piece concludes with a final cadence on the third staff.

Phrase 1

Phrase 2



The 'Phrase 1' and 'Phrase 2' sections are written in G minor (two flats) and consist of three staves. The music is polyphonic and features complex rhythmic patterns, including eighth and sixteenth notes. The texture is dense, with many chords and intervals. The piece concludes with a final cadence on the third staff.

# STONE SIX

Phrase 3

Termination

Musical score for Phrase 3 and Termination. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The music consists of a series of chords and single notes. The first part, labeled 'Phrase 3', spans the first 12 measures. The second part, labeled 'Termination', spans the next 12 measures. The music concludes with a double bar line.

*Psalm:*

Musical score for the Psalm. The score is written for a single staff in Treble clef. The key signature has one flat (B-flat). The music consists of a series of chords and single notes, ending with a double bar line.

Тридневен... "You Rose on the Third Day..."

Two repeating phrases and termination. Order: 1, 2, 1, 2, ..., Termination.

Phrase 1

Phrase 2

Musical score for Phrase 1 and Phrase 2. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The music consists of a series of chords and single notes. The first part, labeled 'Phrase 1', spans the first 12 measures. The second part, labeled 'Phrase 2', spans the next 12 measures. The music concludes with a double bar line.

Termination

Musical score for Termination. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The music consists of a series of chords and single notes, ending with a double bar line.

*Psalm:*

Musical score for the Psalm. The score is written for a single staff in Treble clef. The key signature has one flat (B-flat). The music consists of a series of chords and single notes, ending with a double bar line.

# TONE SEVEN

## SAMOHLAS

*Stikhiron*: Two repeating phrases and termination. Order: 1, 2, 1, 2, ..., Termination.

Phrase 1

Phrase 2

Musical score for Samohlas, Phrases 1 and 2. The score is written in three staves (treble, alto, and bass clefs) with a key signature of two sharps (F# and C#). The music consists of two phrases, each 16 measures long. Phrase 1 features a series of chords in the upper voice, a steady eighth-note melody in the middle voice, and a bass line of eighth notes. Phrase 2 is similar but includes a change in the upper voice melody and a final cadence.

Termination

Musical score for Samohlas, Termination. The score is written in three staves (treble, alto, and bass clefs) with a key signature of two sharps. It consists of 16 measures, ending with a double bar line. The melody in the upper voice is a series of chords, the middle voice has a steady eighth-note line, and the bass line has a steady eighth-note line.

*Psalm*:

Musical score for Samohlas, Psalm. The score is written in a single treble clef staff with a key signature of two sharps. It consists of 24 measures, ending with a double bar line. The melody is a series of chords, with some notes beamed together in groups of four.

## TROPARION AND KONTAKION

Two repeating phrases. Order: 1, 2, ..., 1, 2.

Phrase 1

Phrase 2

Musical score for Troparion and Kontakion, Phrases 1 and 2. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music consists of two phrases, each 16 measures long. Phrase 1 features a series of chords in the upper voice, a steady eighth-note melody in the middle voice, and a bass line of eighth notes. Phrase 2 is similar but includes a change in the upper voice melody and a final cadence.

# TONE SEVEN

## PROKEIMENON/ALLELUIA

## BULHARSKI

*Stikhiron*: Two repeating phrases and termination. Order: 1, 2, ..., Termination.

Phrase 1

Phrase 2

Termination

*Psalm*: Use one of the following model phrases.

-or-

## SAMOPODOBEN

Не ктому възбрањяеми ... “*We are no longer held back...*”

Two repeating phrases and termination. Order: 1, 2, 1, 2, ..., Termination.

Phrase 1

Phrase 2

\* Optional note that can added to either the end of phrase one or the beginning of phrase two

# STONE SEVEN

Termination

Musical notation for the Termination section, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, leading to a final chord.

Psalm:

Musical notation for the Psalm section, consisting of a single treble clef staff in a key signature of one sharp (F#). The notation features a series of chords and rests, ending with a final chord.

# TONE EIGHT

## SAMOHLAS

*Stikhiron*: Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ..., Termination.

Intonation Phrase 1

Phrase 2 Termination

*Psalm*: These two notes are often slurred.

## TROPARION

One repeating phrase and termination.

Phrase Termination

# TONE EIGHT

## KONTAKION

Two repeating phrases and termination. Order: 1, 2, ..., 1, 2, Termination.

Phrase 1

Phrase 2

Musical notation for Phrase 1 and Phrase 2. The score is written in three staves (treble, alto, and bass clefs) with a key signature of two sharps (F# and C#). The music consists of a series of chords and single notes, primarily using quarter and eighth notes. The first phrase is followed by a double bar line, and the second phrase begins. The notation is in a style typical of Byzantine chant transcriptions.

Termination

Musical notation for the Termination. It continues in the same three-staff format and key signature as the previous sections. The notation features a sequence of chords and notes, ending with a final cadence marked by a double bar line.

## PROKEIMENON/ALELUIA

Musical notation for the first part of the Prokeimenon/Aleluia. It consists of three staves in the same key signature. The notation is characterized by a series of chords and single notes, with a mix of quarter and eighth notes.

Musical notation for the second part of the Prokeimenon/Aleluia. It continues in the same three-staff format and key signature. The notation features a sequence of chords and notes, ending with a final cadence marked by a double bar line.



## TONE EIGHT

### BULHARSKI

*Stikhiron*: Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation Phrase 1

Phrase 2 Phrase 3

Termination

*Psalm*: Use “Now and Ever” phrase or build from elements of the “Glory” and “Now and Ever” phrases.

Glo - ry to the Fa - ther and to the  
 Son and to the Ho - ly Spir - it.  
 Now and ev - er and un - to a - ges of a - ges. A - men .

### SESSIONAL TROPARION

Возлег На Перси Ісусови... “*You Were Called the Son of the Thunder of God ...*”

Four phrases and termination. Order: 1, 2, 3, 4, 5, 4, 5, 4, 3, Termination.<sup>1</sup>

*Glory...Now and Ever* verse uses phrases one and two.

Phrase 1 Phrase 2

Phrase 3 Phrase 4

<sup>1</sup> In Oleksander Osthajm-Dzerovych’s *Напіви́ник Церковний* (Rome: Ukrainian Catholic College of St. Josaphat, 1959, p. 27), it states that all of the phrases are unique (всі члени свойственні); however, a pattern emerges that shows that phrases one and two are done once, followed by three, then four and five are repeated as needed but always ending with four, followed by three, and then ending with the termination.

## TONE EIGHT

Phrase 5 Phrase 4

Phrase 3 Termination

Повелінное Тайно... *“When the Archangel Understood the Mysterious Command...”*

Two phrases. Order: 1, 2, ..., 1, 2.

Phrase 1

Phrase 2

### SAMOPODOBEN

О Преславнаго Чудесе... *“O Most Glorious Wonder...”*

*Stikhiron*: Six repeating phrases and termination. Order: 1, 2, 3, 4, 5, 6, ..., Termination.

Phrase 1 Phrase 2

Phrase 3 Phrase 4

# TONE EIGHT

Phrase 5

Phrase 6

Termination

*Psalm:*

Что Ви Наречем... "What Shall We Call You..."

Intonation, three repeating phrases, termination. Order: Intonation, 2, 3, ..., 2, 3, 4, ..., 4, Termination.

Intonation

Phrase 2

Phrase 3

Phrase 4

Termination