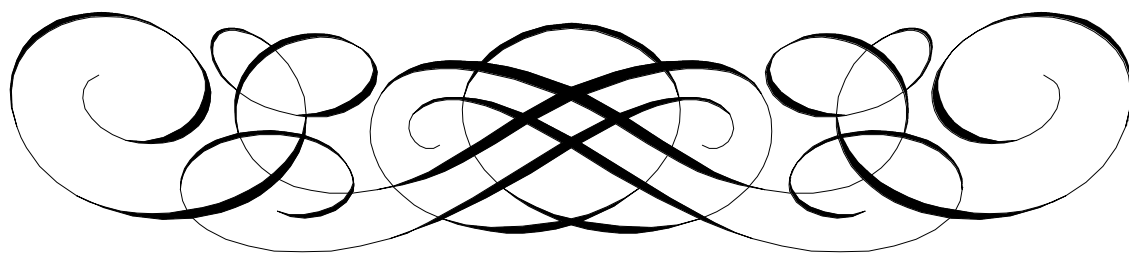
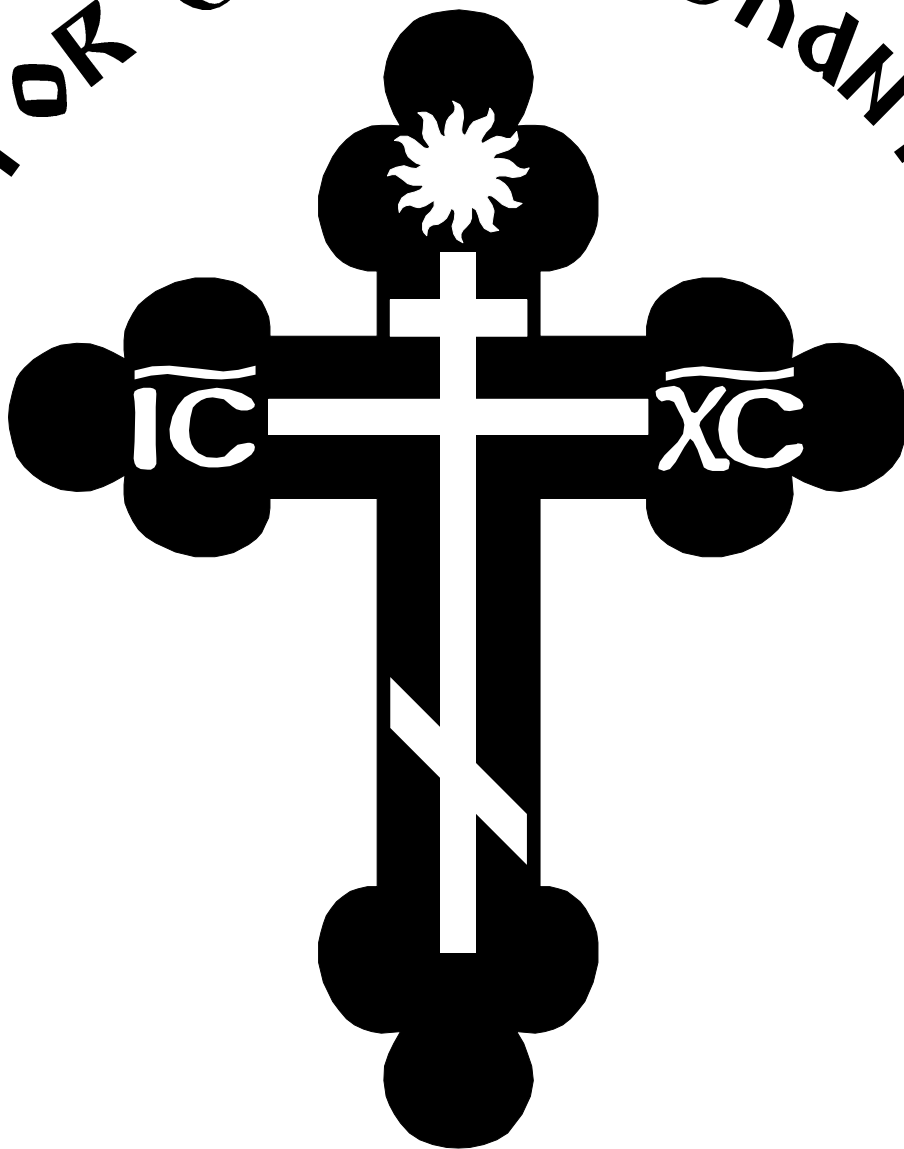


OCTOECHOS GUIDE  
FOR ORIKHOD CHANT



This guide was created to help cantors and singers understand the various tones used in Obikhod Chant. The music here has been selected based on the *Obikhod Notnago Penia* and *Sputnik Psalmschika*. While there are several choices in Russian chant, I have picked one for each of the tones, except for prokeimenon.

I have harmonized the music for five-part: Soprano, alto, tenor, baritone, and bass. The harmony is usually in the alto line except for the *irmoi*, which is in the soprano line. If all five voices cannot be covered, several options can be taken. If one has three feminine voices, the soprano sings the top line, the first alto sings the second set of notes, and the second alto sings the tenor line. Note that the tenor line is written in a clef that has been raised an octave, therefore the second alto must sing middle C where it is written as C above middle C. A similar arrangement can be used for soprano, alto, and tenor. In this case, the tenor sings the soprano line an octave lower, soprano sings the alto line, and alto sings tenor. If there are only two voices, the top two lines are used.

Each of the eight tones has several melodies that are used.

1. *Samohlas*. This consists of two parts:
  - a) Stikhira tone. This is used for the opening psalms and stikhira or verses of Psalm 140 at vespers (“Lord, I call...”), for the apostikha, certain hymns, sidalen, and antiphons 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 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. 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 same tone.
3. Prokeimenon/Alleluia tones. The prokeimenon and alleluia both use these same tones. The verses for both are sung *recitativo*. The *Znammeny* or *Stolp* version is more difficult than the standard *Obikhod* tone.
4. *Irmosi* tones. These tones are used for the *irmoi* of the canon for matins.
5. *Bulharski* tones. The *Bulharski* or Bulgarian tones consists of a single melody for special feastal hymns. Tone seven does not exist. The Bulgarian may or may not actually be from Bulgaria. But they are used in the Galician, Carpatho-Rusyn, Russian, and Kievan traditions. They will be included in a later edition.
6. Other melodies such as *Podobny* and *Samopodobny* exist, but their usage is not wide spread.

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

TONE ONE

Troparion/Kontakion

Phrase 1

Phrase 2

Musical score for Troparion/Kontakion, Phrase 1 and 2. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Alto, and Bass. The first staff (Treble) features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff (Alto) contains a melodic line with eighth and sixteenth notes. The third staff (Bass) features a series of chords, primarily dyads and triads. The score is divided into two phrases by a vertical bar line. The first phrase ends with a double bar line and a repeat sign. The second phrase continues the melodic and harmonic development.

Prokeimenon/Alleluia (Znamenny)

Musical score for Prokeimenon/Alleluia (Znamenny). The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Alto, and Bass. The first staff (Treble) features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff (Alto) contains a melodic line with eighth and sixteenth notes. The third staff (Bass) features a series of chords, primarily dyads and triads. The score is divided into two phrases by a vertical bar line. The first phrase ends with a double bar line and a repeat sign. The second phrase continues the melodic and harmonic development.

Prokeimenon/Alleluia (Obikhod)

Musical score for Prokeimenon/Alleluia (Obikhod). The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Alto, and Bass. The first staff (Treble) features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff (Alto) contains a melodic line with eighth and sixteenth notes. The third staff (Bass) features a series of chords, primarily dyads and triads. The score is divided into two phrases by a vertical bar line. The first phrase ends with a double bar line and a repeat sign. The second phrase continues the melodic and harmonic development.

Samoglas (Obikhod)

Phrase 1

Phrase 2

Musical notation for Phrase 1 and Phrase 2. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Alto, and Bass. Phrase 1 spans the first two measures, and Phrase 2 spans the next two measures. The Treble staff features a sequence of chords, the Alto staff has a melodic line of quarter notes, and the Bass staff has a sequence of chords. Both phrases end with a fermata.

Phrase 3

Phrase 4

Musical notation for Phrase 3 and Phrase 4. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Alto, and Bass. Phrase 3 spans the first two measures, and Phrase 4 spans the next two measures. The Treble staff features a sequence of chords, the Alto staff has a melodic line of quarter notes, and the Bass staff has a sequence of chords. Both phrases end with a fermata.

Termination

Musical notation for Termination. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Alto, and Bass. The Termination section spans the first two measures and ends with a double bar line. The Treble staff features a sequence of chords, the Alto staff has a melodic line of quarter notes, and the Bass staff has a sequence of chords.

Irmos

Phrase 1

Phrase 2

Musical score for Irmos, Phrases 1 and 2. The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major (indicated by a sharp sign on the F line). The time signature is not explicitly shown but appears to be 4/4. The score is divided into two phrases by a vertical line. Phrase 1 consists of 12 measures, and Phrase 2 consists of 12 measures. The notation includes chords, single notes, and rests, with a repeat sign at the end of each phrase.

Termination

Musical score for Irmos Termination. The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major (indicated by a sharp sign on the F line). The notation includes chords and single notes, ending with a double bar line.

# STONE TWO

## Troparion/Kontakion

### Phrase 1

### Phrase 2

Musical score for Troparion/Kontakion, Phrase 1 and Phrase 2. The score is written in three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. The first staff (Treble) features a sequence of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff (Alto) shows a melodic line with eighth and sixteenth notes. The third staff (Bass) features a sequence of chords, primarily dyads and triads, with some sixteenth-note patterns. The score is divided into two phrases by a vertical line. The first phrase ends with a double bar line and a repeat sign. The second phrase ends with a double bar line and a repeat sign.

### Termination

Musical score for Termination. The score is written in three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. The first staff (Treble) features a sequence of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff (Alto) shows a melodic line with eighth and sixteenth notes. The third staff (Bass) features a sequence of chords, primarily dyads and triads, with some sixteenth-note patterns. The score ends with a double bar line.

## Prokiemenon/Alleluia (Znamenny)

Musical score for Prokiemenon/Alleluia (Znamenny). The score is written in three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. The first staff (Treble) features a sequence of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff (Alto) shows a melodic line with eighth and sixteenth notes. The third staff (Bass) features a sequence of chords, primarily dyads and triads, with some sixteenth-note patterns. The score ends with a double bar line.

Prokeimenon/Alleluia (Obikhod)

Musical score for Prokeimenon/Alleluia (Obikhod) in G major, 4/4 time. The score consists of three staves: Treble, Soprano, and Bass. The Treble staff features a series of chords, primarily triads and dyads, moving in a stepwise fashion. The Soprano staff contains a single melodic line with a similar stepwise contour. The Bass staff provides a harmonic accompaniment with chords that mirror the Treble staff. The piece concludes with a double bar line.

Samoglas (Obikhod)  
Intonation

Phrase 2

Musical score for Samoglas (Obikhod) Intonation and Phrase 2 in G major, 4/4 time. The score consists of three staves: Treble, Soprano, and Bass. The Intonation section (measures 1-8) features a series of chords in the Treble and Bass staves, and a melodic line in the Soprano staff. The Phrase 2 section (measures 9-16) continues with similar harmonic and melodic patterns, ending with a fermata. The Treble staff shows a chromatic shift in the final measure of Phrase 2.

Phrase 3

Phrase 4

Musical score for Samoglas (Obikhod) Phrase 3 and Phrase 4 in G major, 4/4 time. The score consists of three staves: Treble, Soprano, and Bass. The Phrase 3 section (measures 17-24) continues the harmonic and melodic patterns. The Phrase 4 section (measures 25-32) concludes the piece with a final cadence and a fermata. The Treble staff shows a chromatic shift in the final measure of Phrase 4.

Termination

A musical score for the Termination section, consisting of three staves (treble, middle, and bass clefs) in the key of D major. The top staff features a series of chords, starting with a D major triad and moving through various intervals. The middle staff contains a single melodic line with quarter notes. The bottom staff features a bass line with chords, mirroring the top staff's harmonic structure. The section concludes with a double bar line.

Irmos

Phrase 1

Phrase 2

A musical score for the Irmos section, divided into two phrases. Each phrase consists of three staves (treble, middle, and bass clefs) in the key of D major. Phrase 1 and Phrase 2 are separated by a vertical line. The top staff features a series of chords, the middle staff contains a single melodic line, and the bottom staff features a bass line with chords. Both phrases end with a fermata-like symbol.

Phrase 3

Termination

A musical score for the Irmos section, divided into two parts. The first part, labeled 'Phrase 3', consists of three staves (treble, middle, and bass clefs) in the key of D major, ending with a fermata-like symbol. The second part, labeled 'Termination', also consists of three staves (treble, middle, and bass clefs) in the key of D major, concluding with a double bar line.

# STONE THREE

Troparion/Kontakion

Phrase 1

Phrase 3

The first system of musical notation consists of three staves (treble, alto, and bass clefs) in the key of D major. The first staff contains a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff contains a melodic line with eighth and sixteenth notes, ending with a fermata. The third staff contains a bass line with chords, primarily triads and dyads, with some sixteenth-note patterns. The system is divided into two measures: Phrase 1 (left) and Phrase 3 (right).

Phrase 1

Phrase 2

The second system of musical notation consists of three staves (treble, alto, and bass clefs) in the key of D major. The first staff contains a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff contains a melodic line with eighth and sixteenth notes, ending with a fermata. The third staff contains a bass line with chords, primarily triads and dyads, with some sixteenth-note patterns. The system is divided into two measures: Phrase 1 (left) and Phrase 2 (right).

Phrase 3 with opt. intonation

Termination

The third system of musical notation consists of three staves (treble, alto, and bass clefs) in the key of D major. The first staff contains a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The second staff contains a melodic line with eighth and sixteenth notes, ending with a fermata. The third staff contains a bass line with chords, primarily triads and dyads, with some sixteenth-note patterns. The system is divided into two measures: Phrase 3 with opt. intonation (left) and Termination (right). The Termination section features a more complex melodic line with sixteenth-note patterns and a final cadence.

Tone 3 Troparion Melody usage note: If there are only three measures, use following pattern: 1, 2, Termination. For larger peices, use: 1, 3, 1, 2, 3 (with intonation), repeating 1, 2, 3 pattern. Termination can follow phrase 2 or 3.

Prokeimenon/Alleluia (Znamenny)

Musical score for Prokeimenon/Alleluia (Znamenny). The score is written in G major (one sharp) and consists of three staves: Treble, Soprano, and Bass. The Treble staff features a complex rhythmic pattern of eighth and sixteenth notes with many beamed chords. The Soprano staff has a simple melodic line with quarter and eighth notes. The Bass staff provides a harmonic accompaniment with chords and some eighth notes.

Prokeimenon/Alleluia (Obikhod)

Musical score for Prokeimenon/Alleluia (Obikhod). The score is written in G major (one sharp) and consists of three staves: Treble, Soprano, and Bass. The Treble staff features a complex rhythmic pattern of eighth and sixteenth notes with many beamed chords. The Soprano staff has a simple melodic line with quarter and eighth notes. The Bass staff provides a harmonic accompaniment with chords and some eighth notes.

Samoglas

Phrase 1

Phrase 2

Musical score for Samoglas, divided into two phrases. The score is written in G major (one sharp) and consists of three staves: Treble, Soprano, and Bass. The Treble staff features a complex rhythmic pattern of eighth and sixteenth notes with many beamed chords. The Soprano staff has a simple melodic line with quarter and eighth notes. The Bass staff provides a harmonic accompaniment with chords and some eighth notes. The score is divided into two phrases by a vertical line.

Termination

A musical score for a 'Termination' section, consisting of three staves (treble, alto, and bass clefs) in the key of D major. The top staff features a series of chords: D4, E4, F#4, G4, A4, B4, C#5, and D5, with a final chord of D4. The middle staff contains a melodic line of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bottom staff mirrors the top staff with chords: D4, E4, F#4, G4, A4, B4, C#5, and D5. The piece concludes with a double bar line.

Irmos

Phrase 1

Phrase 2

A musical score for an 'Irmos' section, divided into two phrases. It consists of three staves (treble, alto, and bass clefs) in the key of D major. The top staff shows chords for Phrase 1: D4, E4, F#4, G4, A4, B4, C#5, and D5. Phrase 2 repeats these chords. The middle staff shows a melodic line of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bottom staff shows chords: D4, E4, F#4, G4, A4, B4, C#5, and D5. Both phrases end with a double bar line.

Termination

A musical score for a 'Termination' section, consisting of three staves (treble, alto, and bass clefs) in the key of D major. The top staff features a series of chords: D4, E4, F#4, G4, A4, B4, C#5, and D5. The middle staff contains a melodic line of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bottom staff mirrors the top staff with chords: D4, E4, F#4, G4, A4, B4, C#5, and D5. The piece concludes with a double bar line.

TONE FOUR

Troparion/Kontakion

Phrase 1

Phrase 2

Musical notation for Troparion/Kontakion, 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 notation consists of rhythmic patterns of notes and rests, with some notes beamed together. The first phrase ends with a double bar line and a repeat sign. The second phrase follows, also ending with a double bar line and a repeat sign.

Termination

Musical notation for Termination. The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The notation consists of rhythmic patterns of notes and rests, ending with a double bar line.

Prokeimenon/Alleluia (Znamenny)

Musical notation for Prokeimenon/Alleluia (Znamenny). The score is written in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The notation consists of rhythmic patterns of notes and rests, ending with a double bar line.

Prokeimenon/Alleluia (Obikhod)

A musical score for three staves (treble, alto, and bass clefs) in the key of D major. The score consists of two measures. The first measure contains a series of chords in the treble and bass staves, and a melodic line in the alto staff. The second measure continues the chords and melodic line, ending with a double bar line.

Samoglas

Intonation Phrase 1

Intonation Phrase 2

A musical score for three staves (treble, alto, and bass clefs) in the key of D major. The score is divided into two sections: Intonation Phrase 1 and Intonation Phrase 2. Each phrase consists of a series of chords in the treble and bass staves, and a melodic line in the alto staff. The phrases end with a double bar line and a fermata.

Phrase 3

Phrase 3'

Phrase 4

A musical score for three staves (treble, alto, and bass clefs) in the key of D major. The score is divided into three sections: Phrase 3, Phrase 3', and Phrase 4. Each phrase consists of a series of chords in the treble and bass staves, and a melodic line in the alto staff. The phrases end with a double bar line and a fermata.

Phrase 5

Termination

Musical score for Phrase 5 and Termination. The score is written on three staves: Treble clef (top), Alto clef (middle), and Bass clef (bottom). The key signature is one sharp (F#). The music consists of rhythmic patterns of notes and rests, with a double bar line separating the two sections.

For a sticheron that exceeds six phrases, repeat goes to phrase 3' (second half of phrase 3).

Irmos

Phrase 1

Phrase 2

Musical score for Irmos, showing Phrase 1 and Phrase 2. The score is written on three staves: Treble clef (top), Alto clef (middle), and Bass clef (bottom). The key signature is one sharp (F#). The music consists of rhythmic patterns of notes and rests, with a double bar line separating the two phrases.

Termination

Musical score for Termination. The score is written on three staves: Treble clef (top), Alto clef (middle), and Bass clef (bottom). The key signature is one sharp (F#). The music consists of rhythmic patterns of notes and rests, ending with a double bar line.

TONE FIVE

Troparion/Kontakion

Phrase 1

Phrase 2

Musical notation for Troparion/Kontakion, Phrase 1 and Phrase 2. The score is written in three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#). The notation includes chords and melodic lines with various note values and rests.

Phrase 3

Termination

Musical notation for Troparion/Kontakion, Phrase 3 and Termination. The score is written in three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#). The notation includes chords and melodic lines with various note values and rests.

Prokeimenon/Alleluia (Znamenny)

Musical notation for Prokeimenon/Alleluia (Znamenny). The score is written in three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#). The notation includes chords and melodic lines with various note values and rests.

Prokeimenon/Alleluia (Obikhod)

Musical score for Prokeimenon/Alleluia (Obikhod). It consists of three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#). The Treble staff contains a series of chords, primarily dyads and triads. The Soprano staff features a melodic line of quarter and eighth notes. The Bass staff contains a series of chords, including dyads, triads, and a final chord with a sharp sign (F#).

Samoglas  
Phrase 1

Phrase 2

Musical score for Samoglas, Phrase 1 and Phrase 2. It consists of three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#). The Treble staff contains a series of chords, primarily dyads and triads, with a repeat sign and a fermata. The Soprano staff features a melodic line of quarter and eighth notes, with a repeat sign and a fermata. The Bass staff contains a series of chords, primarily dyads and triads, with a repeat sign and a fermata.

Phrase 3

Termination

Musical score for Samoglas, Phrase 3 and Termination. It consists of three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#). The Treble staff contains a series of chords, primarily dyads and triads, with a repeat sign and a fermata. The Soprano staff features a melodic line of quarter and eighth notes, with a repeat sign and a fermata. The Bass staff contains a series of chords, primarily dyads and triads, with a repeat sign and a fermata. The score ends with a double bar line.

Irmos

Phrase 1

Phrase 2

Musical score for Phrase 1 and Phrase 2. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Middle, and Bass. Phrase 1 spans the first two measures, and Phrase 2 spans the next two measures. The notation includes chords, single notes, and rests.

Phrase 3

Termination

Musical score for Phrase 3 and Termination. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Middle, and Bass. Phrase 3 spans the first two measures, and Termination spans the next two measures. The notation includes chords, single notes, and rests. The Termination section ends with a double bar line.

TONE SIX

Troparion/Kontakion

Phrase 1

Phrase 2

Musical score for Troparion/Kontakion, Phrase 1 and Phrase 2. The score is written in three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a series of chords and single notes. Phrase 1 spans the first two measures, and Phrase 2 spans the next two measures. The notation includes stems, beams, and various note heads.

(Phrase 2 as Termination)

Musical score for Troparion/Kontakion, Phrase 2 as Termination. The score is written in three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a series of chords and single notes, ending with a double bar line. The notation includes stems, beams, and various note heads.

Prokeimenon/Alleluia (Znamenny)

Musical score for Prokeimenon/Alleluia (Znamenny). The score is written in three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The time signature is 4/4. The music consists of a series of chords and single notes, ending with a double bar line. The notation includes stems, beams, and various note heads.

Prokeimenon/Alleluia (Obikhod)

Musical score for Prokeimenon/Alleluia (Obikhod) in G major, 4/4 time. The score consists of three staves: Treble, Middle, and Bass. The Treble staff features a melodic line with quarter and eighth notes. The Middle staff contains a vocal line with quarter notes. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Samoglas (Obikhod)

Phrase 1

Phrase 2

Musical score for Samoglas (Obikhod) in G major, 4/4 time, showing Phrase 1 and Phrase 2. The score consists of three staves: Treble, Middle, and Bass. Phrase 1 spans the first two measures, and Phrase 2 spans the next two measures. The Treble staff has a melodic line with quarter notes and rests. The Middle staff has a vocal line with quarter notes and rests. The Bass staff has a harmonic accompaniment with chords and single notes. Vertical dashed lines separate the phrases. Annotations include "Phrase 2 end before 3." and "Phrase 2 end before term." in the Treble staff.

Phrase 3

Termination

Musical score for Samoglas (Obikhod) in G major, 4/4 time, showing Phrase 3 and Termination. The score consists of three staves: Treble, Middle, and Bass. Phrase 3 spans the first two measures, and Termination spans the next two measures. The Treble staff has a melodic line with quarter notes and rests. The Middle staff has a vocal line with quarter notes and rests. The Bass staff has a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Irmos

Phrase 1

Optional Phrase 2

Musical score for Phrase 1 and Optional Phrase 2. The score is written for three staves: Treble (top), Treble with an 8va (middle), and Bass (bottom). The key signature is one sharp (F#). The first system contains Phrase 1, and the second system contains Optional Phrase 2. The notation includes chords, eighth notes, and quarter notes.

Phrase 3

Phrase 4

Musical score for Phrase 3 and Phrase 4. The score is written for three staves: Treble (top), Treble with an 8va (middle), and Bass (bottom). The key signature is one sharp (F#). The first system contains Phrase 3, and the second system contains Phrase 4. The notation includes chords, eighth notes, and quarter notes.

Phrase 5

Termination

Musical score for Phrase 5 and Termination. The score is written for three staves: Treble (top), Treble with an 8va (middle), and Bass (bottom). The key signature is one sharp (F#). The first system contains Phrase 5, and the second system contains Termination. The notation includes chords, eighth notes, and quarter notes, ending with a double bar line.

TONE SEVEN

Troparion/Kontakion  
Phrase 1

Phrase 2

Musical score for Troparion/Kontakion, Phrase 1 and Phrase 2. The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major. The first staff contains a series of chords, the second staff contains a melodic line, and the third staff contains a bass line. The score is divided into two sections: Phrase 1 and Phrase 2. Both phrases end with a double bar line and a fermata.

Termination (replaces Phrase two the last time).

Musical score for Termination. The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major. The first staff contains a series of chords, the second staff contains a melodic line, and the third staff contains a bass line. The score ends with a double bar line and a fermata.

Prokeimenon/Alleluia (Znamenny)

Musical score for Prokeimenon/Alleluia (Znamenny). The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major. The first staff contains a series of chords, the second staff contains a melodic line, and the third staff contains a bass line. The score ends with a double bar line and a fermata.

Prokeimenon/Alleluia (Obikhod)

A three-staff musical score in G major. The top staff (treble clef) features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The middle staff (treble clef) contains a melodic line of eighth and quarter notes. The bottom staff (bass clef) provides a harmonic accompaniment with chords and dyads. The piece concludes with a double bar line.

Samoglas  
Phrase 1

Phrase 2

A three-staff musical score in G major, divided into two phrases. The top staff (treble clef) consists of chords, with some notes marked with a tilde (~) indicating a specific articulation. The middle staff (treble clef) has a melodic line with eighth and quarter notes, also featuring tilde markings. The bottom staff (bass clef) provides a harmonic accompaniment with chords and dyads. The score ends with a double bar line.

Termination

A three-staff musical score in G major, serving as a termination. The top staff (treble clef) features a series of chords, including triads and dyads. The middle staff (treble clef) contains a melodic line of quarter and half notes. The bottom staff (bass clef) provides a harmonic accompaniment with chords and dyads. The piece concludes with a double bar line.

Irmos

Phrase 1

Phrase2

Musical score for Phrase 1 and Phrase 2 of Irmos. The score is written in G major (one sharp) and 8/8 time. It consists of three staves: Treble, Middle Treble (8va), and Bass. The first staff (Treble) features a sequence of chords: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, 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TONE EIGHT

Troparion/Kontakion  
One repeating phrase

Musical score for Troparion/Kontakion, one repeating phrase. The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major. The melody is characterized by a series of eighth notes in the upper voice, with a descending line in the middle voice and a supporting bass line. The phrase is repeated twice, separated by a double bar line.

Prokeimenon/Alleluia (Znamenny)

Musical score for Prokeimenon/Alleluia (Znamenny). The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major. The melody is characterized by a series of eighth notes in the upper voice, with a descending line in the middle voice and a supporting bass line. The phrase is repeated twice, separated by a double bar line.

Prokeimenon/Alleluia (Obikhod)

Musical score for Prokeimenon/Alleluia (Obikhod). The score is written in three staves (treble, alto, and bass clefs) and is in the key of D major. The melody is characterized by a series of eighth notes in the upper voice, with a descending line in the middle voice and a supporting bass line. The phrase is repeated twice, separated by a double bar line.

# Samoglas

## Phrase 1

## Phrase 2

Musical score for Phrase 1 and Phrase 2. The score is written in G major (one sharp) and 4/4 time. It consists of three staves: Treble, Bass, and a lower Treble staff labeled "(Intonation only)".

**Phrase 1:** The first staff (treble clef) contains a series of chords: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, 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# Irmos

## Phrase 1

## Phrase 2

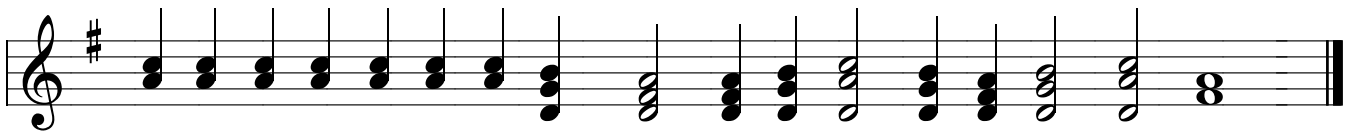
Musical score for Phrase 1 and Phrase 2 of Irmos. The score is written in G major (one sharp) and 8/8 time. It consists of three staves: Treble, Alto, and Bass. Phrase 1 spans the first 8 measures, and Phrase 2 spans the next 8 measures. The notation includes chords, single notes, and rests.

## Termination

Musical score for Termination of Irmos. The score is written in G major (one sharp) and 8/8 time. It consists of three staves: Treble, Alto, and Bass. The notation includes chords, single notes, and rests, ending with a double bar line.

PSALM VERSE TONES  
For Obikhod Samoglasni

Tone 1



Plain Chant - Major

The first system of musical notation consists of three staves. The top staff is in Treble clef, the middle in Soprano clef, and the bottom in Bass clef. All staves are in the key of D major, indicated by a sharp sign on the F line. The music is written in a plain chant style with a 4/4 time signature. The top staff features a sequence of chords: D4-G4, D4-A4, D4-B4, D4-C5, D4-E5, D4-F#5, D4-G5, and D4-A5. The middle staff features a sequence of notes: D4, D4, D4, D4, D4, D4, D4, and D4. The bottom staff features a sequence of chords: D3-G3, D3-A3, D3-B3, D3-C4, D3-E4, D3-F#4, D3-G4, and D3-A4. The system concludes with a double bar line and a fermata over the final note of each staff.

The second system of musical notation consists of three staves. The top staff is in Treble clef, the middle in Soprano clef, and the bottom in Bass clef. All staves are in the key of D major, indicated by a sharp sign on the F line. The music is written in a plain chant style with a 4/4 time signature. The top staff features a sequence of chords: D4-G4, D4-A4, D4-B4, D4-C5, D4-E5, D4-F#5, D4-G5, D4-A5, D4-B5, D4-C6, D4-E6, D4-F#6, D4-G6, and D4-A6. The middle staff features a sequence of notes: D4, D4, D4, D4, D4, D4, D4, D4, D4, D4, D4, D4, D4, and D4. The bottom staff features a sequence of chords: D3-G3, D3-A3, D3-B3, D3-C4, D3-E4, D3-F#4, D3-G4, D3-A4, D3-B4, D3-C5, D3-E5, D3-F#5, D3-G5, and D3-A5. The system concludes with a double bar line and a fermata over the final note of each staff.



