

# Aposticha Stichera of the Triadion

Kievan Chant, Tone Four, Moscow Variant  
Kastalsky

*Canonarch:* In the Fourth Tone: Thy grace hath shone forth, O Lord.

1 2  
Thy grace hath shone forth, O Lord, it hath shone forth and giv - en

3 4  
light to our souls. Be-hold, now is the ac-cept - ed time: Be-hold,

5  
now is the season of re - pen - tance — Let us cast off

the works of darkness and put on the ar - mour of light, —

3' 4

that having sailed a-cross the great sea of the Fast, we may reach the

Final

third-day re-sur-rec - tion // \_ of our Lord Je-sus Christ\_ the

Sav - iour of our\_ souls.

*Canonarch:* Unto thee have I lifted up mine eyes, unto thee that dwellest in heaven. Behold, as the eyes of servants look unto the hands of their masters, as the eyes of the handmaid look unto the hands of her mistress, so do our eyes look unto the Lord our God :

Un - til he\_ take pit - - y on us.

*Repeat* Thy grace hath shone forth, O Lord...

*Canonarch:* Have mercy on us, O Lord, have mercy on us, for greatly are we filled with abasement. Greatly hath our soul been filled therewith; let reproach come upon them that prosper :

And a - base - - - ment\_ on the proud.

1  
Thou art glorified in the me - mo - ri - als of thy saints, O  
2

Final  
Christ our God; // at their intercessions send down u - pon us thy

great mer - cy.

*Canonarch:* Glory, Both now and ever in the same tone. Glory to the Father and to the Son and to the Holy Spirit:

Both now and ever and unto the a - ges of a - ges. A - men.

1  
The ranks of angels glorify thee, O Moth - er of God; for thou hast

3  
giv - en birth to him that is God, who dwell - eth ev - er with the

4  
Fath - er and the Spi - rit, who cre - a - ted the angelic hosts out of nothing by an

5  
act of his will. — En - treat him, all - pure Lady, to il - lu - mine the

Final

souls // of those who with true wor - ship sing - thy prais - es.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note chord of G4, B4, and D5, followed by a series of eighth and quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord of G2, B2, and D3, followed by a series of eighth and quarter notes: G2, A2, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The piece concludes with a final whole note chord of G2, B2, and D3.