

Apolytikion of St. Paul the Apostle

18A

Ἦχος δ΄.
Κανόνας πίστεως.

arr. Nicholas Roubanis
Poem by Archbishop Chrysostom
Papadopoulos of Athens (d. 1938)

Ἐθ - νῶν σε κή - ρυ - κα καὶ φω - στή - ρα τρις - μέ - γι - στον, Α - θη -
Eth - non se ki - ri - ka ke fo - sti - ra tris - me - yi - ston, A - thi -

ναί - ὦν δι - δά - σκα - λον, Οἰ - κου - μέ - νης ἀ - γλά - ῖσ - μα, εὐ - φρο - σύ - νως γε -
ne - on dhi - dha - ska - lon, i - kou - me - nis a - gla - is - ma, e - fro - si - nos ye -

ραί - ρο - μεν' τοὺς ἀ - γῶ - νας τι - μῶ - μεν καὶ τὰς βα - σά - νους δι - ἅ Χρι - στὸν, τὸ σεπ -
re - ro - men tous a - go - nas ti - mo - men ke tas va - sa - nous dhi - a Hri - ston, to sep -

τόν σου μαρ - τύ - ρι - ον. Ἀ - γι - ε Παῦ - λε Ἀ - πό - στο - λε,
ton sou mar - ti - ri - on. A - yi - e Pav - le A - po - sto - le,

πρέ - σ - βε - ve Χρι - στῷ τῷ Θε - ῷ σο - θῆ - ναι τὰς ψυ - χὰς ἡ - μῶν.
pres - ve - ve Hri - sto to The - o so - thi - ne tas psi - has i - mon.

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O prea-cher to the Gen-tiles and thrice-grand-est shin-ing star, the A - the-ni-ans'

The first system of the musical score consists of two staves, treble and bass clef, with a key signature of two sharps (D major). The time signature is 4/4, which changes to 3/4 for the second measure, 6/4 for the third, 3/4 for the fourth, and 4/4 for the fifth. The melody is primarily composed of chords, with some eighth-note movement in the treble staff.

6 tea-cher and the u - ni - ver - se's or - na - ment, we joy - ous - ly hon - or you. We pay

The second system continues the piece, starting at measure 6. It maintains the same key signature and time signature changes as the first system. The melody continues with chords and some eighth-note patterns.

12 hom-age to the strug-gles that you had for the sake of Christ, and your dig - ni - fied

The third system begins at measure 12. It features a prominent bass line with long, sustained notes in the first three measures, indicated by a fermata. The time signature changes to 6/4 for the first measure, 4/4 for the second, 3/4 for the third, and 4/4 for the fourth.

17 mar - tyr - dom. Ho - ly and glo - rious A - pos - tle Paul, in - ter -

The fourth system starts at measure 17. The bass line is mostly empty, with rests, while the treble staff carries the melody. The time signature changes to 4/4, 3/4, 2/4, 4/4, and 2/4.

22 cede with Christ our — God, en - treat - ing Him to save our souls.

The fifth system begins at measure 22. The bass line has rests in the first two measures, followed by a melodic line. The time signature changes to 2/4, 4/4, 3/4, 4/4, and 4/4. The piece concludes with a fermata on the final note.