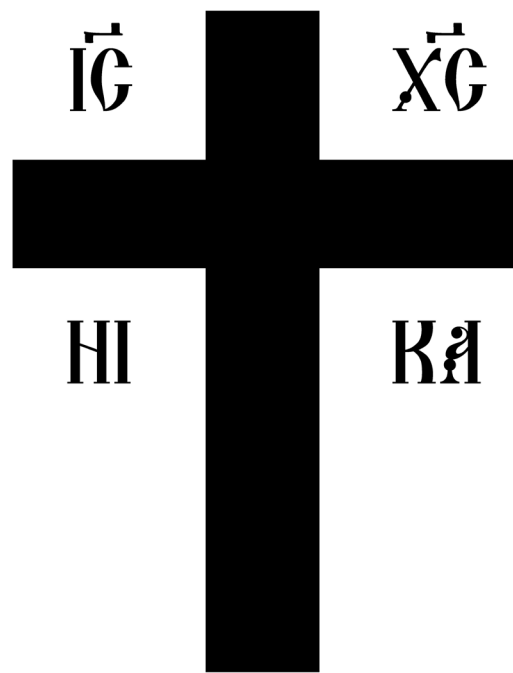




Sunday Octoechos

Tone II

Music for All-Night Vigil and Divine Liturgy

ΔΟΜΗ ΕΠΙΧΕΙΡΗΣΕΩΣ ΜΕΤΡΟΝΟΜΕΙΝ

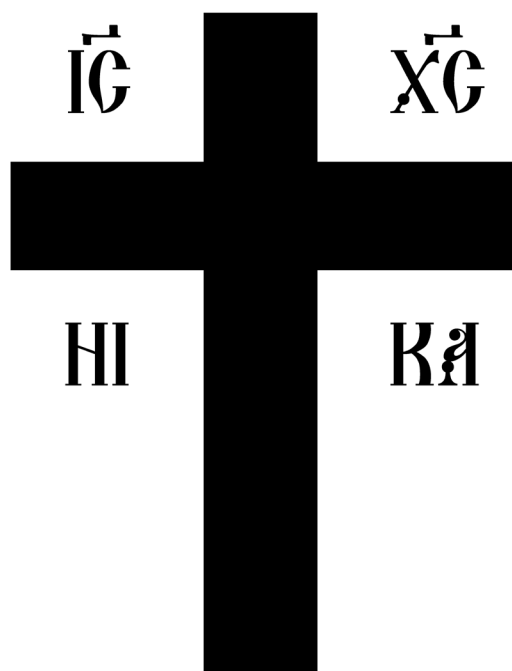
Holy Myrrh-bearers

Ὁ Οἶκος τῶν Ἁγίων Μυροφόρων

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MMXXIII



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Tone II
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Δόμνις ἐγγίχῃ κένῃ μὲρονόειν
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MMXXIII

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Great Vespers

Lord I Have Cried, in Tone II

Lord, I have cried unto Thee, hear- ken un- to me.

This system consists of a two-staff musical score in G major (one sharp). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

Hear- ken unto me, O Lord. Lord, I have cried unto Thee, hear- ken un- to me;

This system continues the melody and bass line from the first system. It features a repeat sign at the beginning of the second measure.

attend to the voice of my sup- pli- ca- - tion when I cry un- to Thee.

This system continues the melody and bass line. It includes a repeat sign at the beginning of the second measure.

Hear- ken un- to me, O Lord.

This system concludes the piece. It features a final cadence with a fermata over the final notes in both staves.

Let my prayer be set forth as incense be- fore Thee,

This system of music consists of two staves, treble and bass, in the key of D major. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves. The first measure contains the words 'Let my prayer be set forth' and the second measure contains 'as incense be- fore Thee,'.

the lift- ing up of my hands as an evening sac- ri- fice.

This system of music continues the melody from the first system. It consists of two staves, treble and bass, in the key of D major. The lyrics are written below the staves. The first measure contains the words 'the lift- ing up of my hands' and the second measure contains 'as an evening sac- ri- fice.'.

Hear-ken un- to me, O Lord.

This system of music concludes the hymn. It consists of two staves, treble and bass, in the key of D major. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves. The first measure contains the words 'Hear-ken un- to me, O Lord.' and the second measure contains a final chord. The system ends with a double bar line.

Resurrectional Stichera, in Tone II

Stichos: Bring my soul out of prison.



Come ye, let us worship God the Word,/ Who was begotten of the Father before the ages,/ and became incarnate of the Virgin Mary,/ for, having endured the Cross,/ He was given over to burial, as He Himself desired;/ and having risen from the dead,// He hath saved me, a man astray.

Stichos: The righteous shall wait patiently for me/ until Thou shalt reward me.

Christ our Savior,/ having nailed to the Cross the record which is against us,/ hath erased it and abolished the might of death.// We worship His resurrection on the third day.

Stichos: Out of the depths have I cried unto Thee, O Lord;/ O Lord, hear my voice.

With the archangels let us hymn the resurrection of Christ;/ for He is the Deliverer and Savior of our souls,/ and shall come again in awesome glory and mighty power,// to judge the world which He hath created.

Stichos: Let Thine ears be attentive/ to the voice of my supplication.

The angel proclaimed Thee, the Master/ Who had been crucified and buried,/ and he said to the women,/ "Come ye, and see where the Lord lay;/ for He hath arisen, as He said, in that He is almighty!" / Wherefore, we worship Thee Who alone art immortal.// O Christ, Bestower of life, have mercy upon us!

Stichos: If Thou shouldst mark iniquities, O Lord, O Lord, who shall stand?/ For with Thee there is forgiveness.

By Thy Cross hast Thou annulled the curse which began with the Tree;/ by Thy burial hast Thou slain the might of death;/ and by Thine arising hast Thou enlightened the human race./ Wherefore, we cry out to Thee:// O Christ our God and Benefactor, glory be to Thee!

Stichos: For Thy name's sake have I patiently waited for Thee, O Lord, my soul hath waited patiently for Thy word,/ my soul hath hoped in the Lord.

The gates of death opened unto Thee in fear, O Lord,/ and the gatekeepers of hades, seeing Thee, were afraid;/ for Thou didst shatter the brazen gates, didst break their chains of iron,/ didst lead us forth from darkness and the shadow of death,// and didst rend our bonds asunder.

Stichos: From the morning watch until night, from the morning watch/ let Israel hope in the Lord.

Come ye, let us all fall down before the house of the Lord;/ and chanting, let us send forth from our mouth a hymn of salvation, saying:/ O Thou Who wast crucified on the Tree,/ Who rose from the dead and art in the bosom of the Father,// cleanse us of our sins.

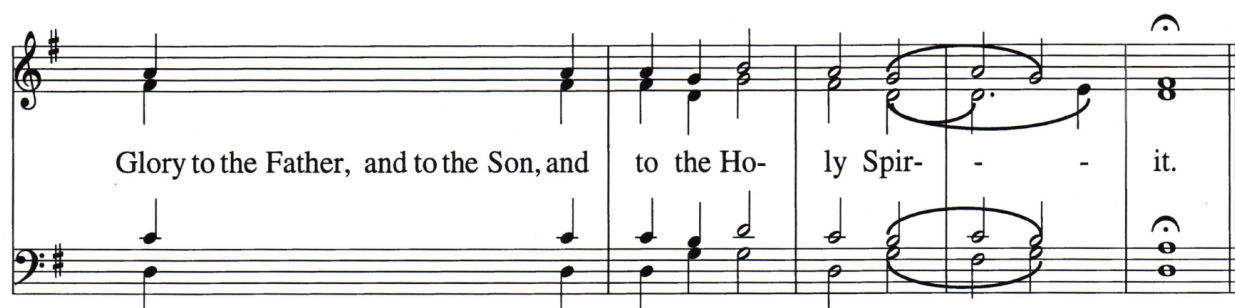
Then stichera for the saint from the Menaion.

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption,/ and He shall redeem Israel out of all his iniquities.

Stichos: O praise the Lord, all ye nations;/ praise Him all ye peoples.

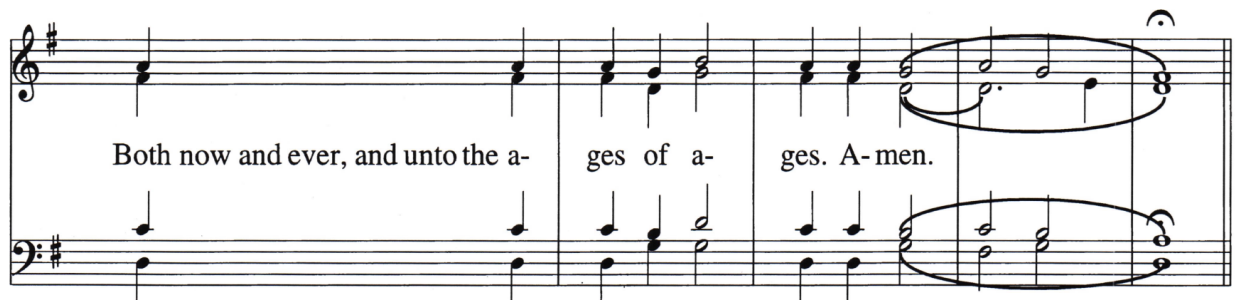
Stichos: For He hath made His mercy to prevail over us,/ and the truth of the Lord abideth forever.

Glory, in Tone II



Doxasticon for the saint or commemoration of the day.

Both Now, in Tone II



Dogmatic Theotokion, in Tone II

The shadow of the law passed away when grace arrived;/ for, as the bush wrapped in flame did not burn,/ so did the Virgin give birth and yet remain a virgin./ In place of the pil-
lar of fire,/ the Sun of righteousness hath shone forth./ Instead of Moses, Christ is come, //
the salvation of our souls.

Stichera of the Aposticha, in Tone II

Thy Re-sur-rec-tion, O Christ our Sav-iour,

hath illumined the whole un-i-verse; and Thou hast called forth Thy cre-a-tion.

O Lord Al-migh-ty, glo-ry be to Thee!

Stichos: The Lord is King.

He is clothed with maj-es-ty.

By the Tree, O Savior, hast Thou abolished the curse which began with the tree;/ by Thy burial hast Thou put the might of death to death;/ and by Thine arising Thou hast illumined our race./ Wherefore, we cry out to Thee:// O Christ our God, Bestower of life, glory be to Thee!

Stichos: For He hath established the world/ which shall not be shaken.

Appearing, nailed to the Cross, O Christ,/ Thou didst alter the beauty of created things./ The soldiers, displaying their inhumanity, pierced Thy side with a lance,/ and the Jews, refusing to acknowledge Thine authority,/ asked that Thy tomb be sealed./ O Lord Who in the loving-kindness of Thy compassion/ didst accept burial and arose on the third day, // glory be to Thee!

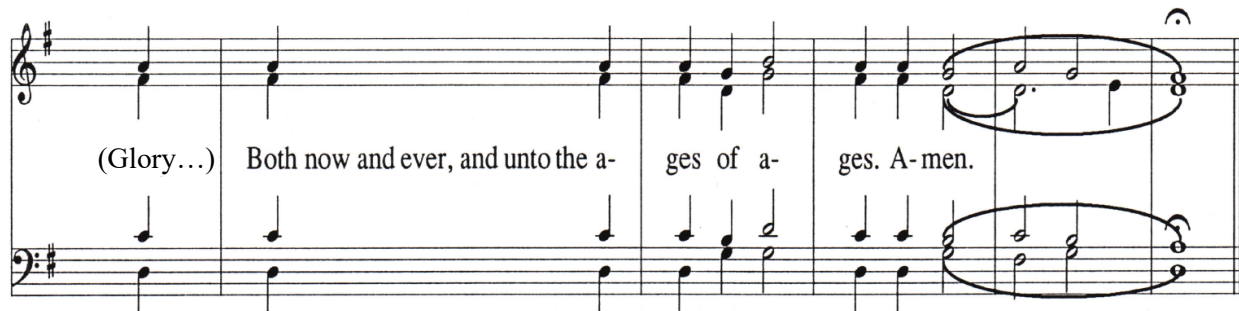
Stichos: Holiness becometh Thy house, O Lord,/ unto length of days.

O Christ, Bestower of life, Who of Thine own will/ endured suffering for the sake of mortal men,/ as One mighty Thou didst descend into hades,/ and there, having rescued from the hands of the mighty one/ those who awaited Thy coming,/ Thou gavest them to live in paradise instead of hades./ Wherefore, grant also cleansing from sins/ and great mercy unto us, // who glorify Thine arising on the third day.

Glory..., from the Menaion, if there is a doxasticon provided.

If not, Glory..., Both now..., Theotokion in the same tone.

(Glory) Both Now, in Tone II



Resurrectional Theotokion, in Tone II

O new wonder greater than all the wonders of the past!/ For who hath ever known a mother to give birth without having known a man,/ and to bear on her arm Him Who sustaineth all creation?/ Yet it was the will of God to be born./ O all-pure one, who bore Him in thine arms as an infant/ and hast maternal boldness before Him:/ Cease not to pray in behalf of those who honor thee, // that He have compassion and save our souls.

Matins

God is the Lord, in Tone II

Four times

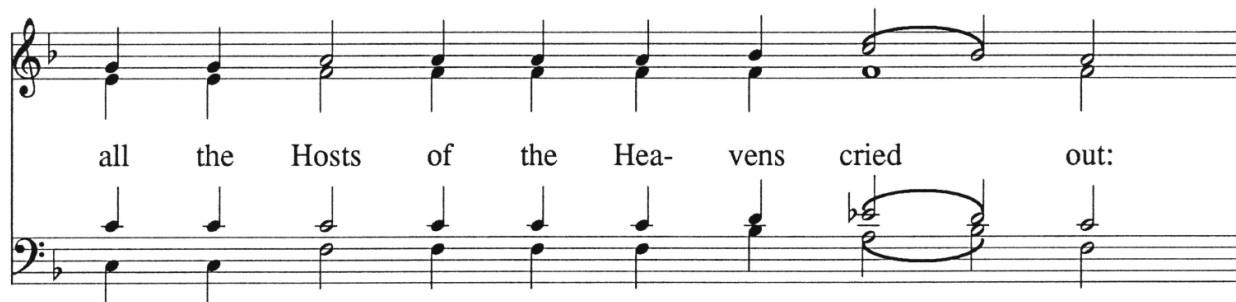
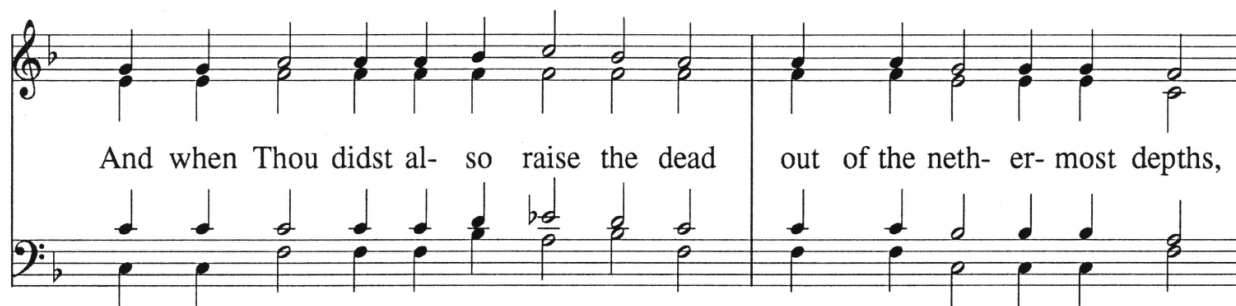
God is the Lord, and hath appeared unto us.

Blessed is he that cometh in the name of the Lord.

Troparion of the Resurrection, in Tone II

When Thou didst descend unto death, O Life Immortal,

then didst Thou slay hades with the lightning of Thy Divinity.



Resurrectional Theotokion, in Tone II

All of thy most glorious mysteries are beyond comprehension,/ O Theotokos,/ for, thy purity sealed and thy virginity intact,/ thou art known to be a true Mother,/ having given birth unto God.// Him do thou entreat, that our souls be saved.

First Sessional Hymns, in Tone II

The noble Joseph, taking Thine all-pure body down from the Tree and wrapping it in a clean winding-sheet, enclosed it in a new tomb with sweet spices; yet Thou didst arise on the third day, O Lord, granting great mercy to the world.

Stichos: Arise, O Lord my God, let Thy hand be lifted high; forget not Thy paupers to the end.

Standing before the myrrh-bearing women at the tomb, the angel cried: "Myrrh is meet for the dead, yet Christ hath shown Himself to be a stranger to corruption! But cry aloud: The Lord hath risen, granting the world great mercy!"

Glory..., Now and ever..., Theotokion:

All-glorious art thou, O Virgin Theotokos! We hymn thee, for thy Son hath cast down hades through the Cross; death hath been slain; we, the dead, have arisen, and have been vouchsafed life. We have received paradise, our ancient delight. Wherefore, giving thanks, we glorify Christ our God as mighty, the only most Merciful One.

Second Sessional Hymns, in Tone II

Without hindering [the Jews] from sealing the stone of the tomb, in arising Thou didst bestow the rock of faith upon all. O Lord, glory be to Thee!

Stichos: I will confess Thee, O Lord, with my whole heart, I will tell of all Thy wonders.

With one accord the choir of Thy disciples rejoiceth with the myrrh-bearing women; and with them we celebrate a common feast to the glory and honor of Thy resurrection. And through them we cry out to Thee, O Lord Who lovest mankind: Grant Thy people great mercy!

Glory..., Now and ever..., Theotokion:

All-blessed art thou, O Virgin Theotokos,/ for by Him Who became incarnate through thee hath hades been made captive,/ Adam restored, the curse annulled, Eve set free,/ death slain, and we have been given life./ Wherefore, chanting, we cry aloud:// Blessed is Christ God Who hath been thus well pleased! Glory be to Thee!

Hypacoï, in Tone II

The women who after Thy Passion went to Thy tomb to anoint Thy body, O Christ God, beheld angels in the sepulchre and were afraid; for they heard them say that the Lord is risen, granting the world great mercy.

Hymns of Ascent, in Tone II

Antiphon I

I cast the eyes of my heart toward Thee in heaven, O Saviour.//

Save me by Thine overshadowing.

Have mercy on us who offend Thee greatly

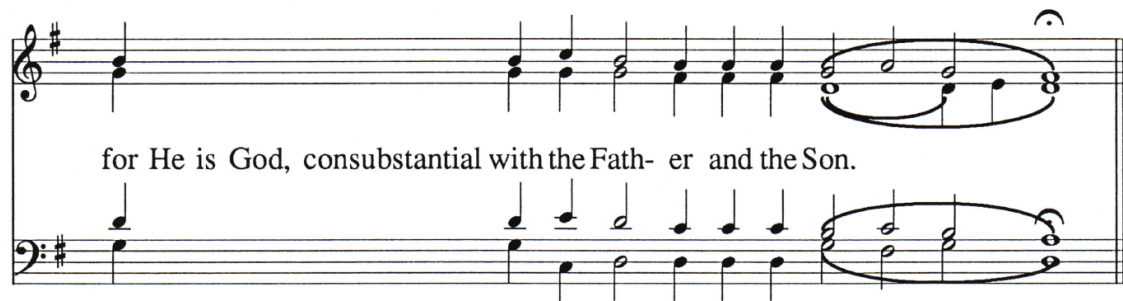
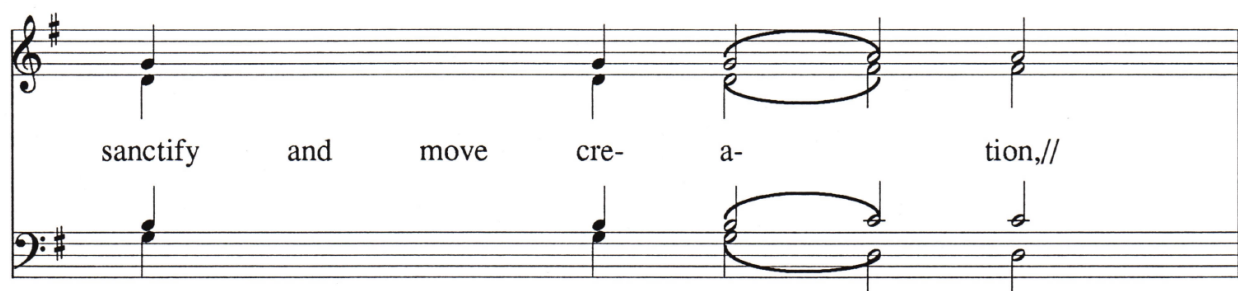
every hour, O my Christ.//

and grant that we may offer Thee repentance be- fore the end.

Glory to the Father, and to the Son, and to the Holy Spirit,

both now and ever, and unto the ages of a- ges. A- men.

It is fit- ting that the Ho- ly Spir- it reign,



Antiphon II

If the Lord were not with us,/ who would be preserved whole from the enemy,// the slayer of men?

Give not Thy servant over to the teeth of mine enemies,/ O Savior,// for they move against me like lions.

Glory..., Both now...

The Holy Spirit is the Source of life and worship,/ for by His power as God He preserveth all created things// in the Father by the Son.

Antiphon III

They who hope in the Lord/ are like a holy mountain:// they are in nowise moved by the assaults of the enemy.

Let those who live godly lives/ stretch not their hands forth to iniquities,/ for Christ will not withhold His staff// from such in His portion.

Glory..., Both now...

Through the Holy Spirit doth all wisdom flow:/ through Him have the prophets received vision,/ hath grace come upon the apostles,/ and have the martyrs been crowned// with the endurance of suffering.

Prokeimenon, in Tone II

Arouse Thyself, O Lord my God, in the com- mand- ment which Thou hast enjoined,

This musical line consists of two staves, treble and bass, in the key of D major (one sharp). The melody is primarily composed of half notes and whole notes, with some rests. The lyrics are written below the notes.

and a congregation of peo- - ples shall sur- round Thee.

This musical line continues the melody from the first line. It features more complex rhythmic patterns, including eighth notes and sixteenth notes, and uses various musical ornaments like beams and slurs. The lyrics are written below the notes.

Arouse Thyself, O Lord my God, in the commandment which Thou hast enjoined, and a congregation of people shall surround Thee.

Stichos: O Lord my God, in Thee have I hoped. Save me.

Let Every Breath Praise the Lord, in Tone II

Let ev- ery breath Praise the Lord, praise the Lord.

This musical line consists of two staves, treble and bass, in the key of D major. The melody is composed of half notes and whole notes, with some rests. The lyrics are written below the notes.

The Canon, in Tone II

Ode I Canon of the Resurrection

Once the pow'r of the Almighty overwhelmed Pharaoh's whole ar- my in the deep;

This system of musical notation features a treble and bass staff in G-clef and F-clef positions, respectively, with a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with some chords. The lyrics are written below the notes.

and the in- car- nate Word hath destroyed per- ni- cious sin,

This system continues the melody from the first system. It includes a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes.

and the in- car- nate Word hath destroyed per- ni- cious sin,

This system continues the melody from the second system. It includes a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes.

for our most glor- i- ous Lord hath glor- 'ious- ly been glor- i- fied.

This system concludes the Canon of the Resurrection. It includes a treble and bass staff with the same key signature and time signature. The lyrics are written below the notes. The system ends with a double bar line and a repeat sign.

Refrain: Glory to Thy holy resurrection, O Lord!

The prince of this world, under whom we have enlisted, not having obeyed Thy commandment, was condemned by Thy Cross, O Good One; for the weak one attacked Thee as one mortal, recoiled from the might of Thine authority, and was exposed as weak.

Thou camest into the world, the Deliverer of the human race and Author of life incorruptible; for by Thy resurrection Thou didst break asunder the bonds of death. This do we all glorify, for gloriously hast Thou been glorified.

Theotokion: Thou wast revealed as higher than all creation, visible and invisible, O pure Ever-virgin; for thou gavest birth to the Creator, in that He was well pleased to become incarnate in thy womb. Entreat Him with boldness, to save our souls.

Canon of the Cross and Resurrection

Ode 1, same tone.

Irmos: Traversing the impassable...

Refrain: Glory to Thy Precious Cross and Resurrection, O Lord.

O Christ, through the suffering of Thy flesh Thou becamest the power of the weak, the resurrection of the fallen and the incorruption of the dead, for Thou hast been glorified.

God the Creator, the Restorer Who was put to death, had compassion on His fallen image, raised it up which was broken down, and hath given life unto all, for He hath been glorified.

Canon of the Theotokos

Ode 1, same tone.

Irmos: Traversing the impassable...

Refrain: O most holy Theotokos, save us.

Of old, the immaterial ladder and the strangely solidified path amid the sea revealed thy birthgiving, O pure one, which we all hymn, for it hath been glorified.

The Power of the Most High, the perfect Hypostasis, the Wisdom of God, Who became incarnate of thee, O most pure one, drew nigh unto men, for He hath been glorified.

The Sun of righteousness passed through the impassable door, thy closed womb, O pure one, and shone forth upon the world, for He hath been glorified.

Ode III
Canon of the Resurrection

The de- sert, the barren Church of the na- - tions,

This system of musical notation is for the first line of the canon. It features a treble and bass staff in G major (one sharp). The melody in the treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. A fermata is placed over the B4 note. The bass staff provides a harmonic accompaniment with a half note G3, followed by a half note A3, and then a half note B3. A fermata is placed over the B3 note. The lyrics are written below the notes.

bloomed like a lily at Thine ad- vent, O Lord;

This system of musical notation is for the second line of the canon. It continues the melody and accompaniment from the first system. The treble staff has a half note C5, followed by a half note D5, and then a half note E5. A fermata is placed over the E5 note. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. A fermata is placed over the B3 note. The lyrics are written below the notes.

and therein hath my heart been es- tab- - lished.

This system of musical notation is for the third line of the canon. It concludes the piece. The treble staff has a half note F#5, followed by a half note G5, and then a half note A5. A fermata is placed over the A5 note. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. A fermata is placed over the B3 note. The lyrics are written below the notes.

During Thy suffering creation was altered, beholding Thee, Who founded all by Thy divine gesture, in pauper's form, mocked by the iniquitous.

With Thy hand Thou didst fashion me out of dust, in Thine image; and having descended into hades, O Christ, with Thyself Thou didst raise me up who had again been broken down into the dust of death for my sins.

Theotokion: The ranks of the angels marvelled, O most pure one, and the hearts of men have been filled with awe at thy birthgiving; wherefore, we honor thee, the Theotokos, with faith.

Canon of the Cross and Resurrection

Irmos: The bow of the mighty...

Christ Who is higher than all became a little lower than the nature of the angels through His suffering in the flesh.

Reckoned as dead with the iniquitous, O Christ, after the resurrection Thou didst appear to the women, resplendent in a crown of glory.

Canon of the Theotokos

Irmos: The bow of the mighty...

He Who, as the Creator of time, far transcendeth all time, was of His own will formed of thee as a babe, O Virgin.

Let us hymn the womb which is more spacious than the heavens, through which Adam, rejoicing, dwelleth in the heavens.

Ode IV
Canon of the Resurrection

Thou cam- est forth from the Vir- gin,

The first system of the musical score for 'Ode IV, Canon of the Resurrection'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by a half note F#4, then a half note E4. A long, sweeping melisma line connects the word 'Vir-' to 'gin,'. The bass staff provides a harmonic accompaniment with a half note G3, a half note F#3, and a half note E3, mirroring the treble staff's initial notes.

nei- ther a me- di- a- tor nor an angel, but Thyself in- car- nate, O Lord

The second system of the musical score. The treble staff continues the melody with a half note D4, a half note C#4, and a half note B3. The bass staff continues with a half note G3, a half note F#3, and a half note E3. The lyrics 'nei- ther a me- di- a- tor nor an angel, but Thyself in- car- nate, O Lord' are written below the notes.

and hast saved me, the whole man; where- fore, I cry to Thee:

The third system of the musical score, which is divided into two measures. The first measure contains the lyrics 'and hast saved me, the whole man;'. The second measure contains the lyrics 'where- fore, I cry to Thee:'. The treble staff has a half note G4, a half note F#4, and a half note E4. The bass staff has a half note G3, a half note F#3, and a half note E3.

Glo- ry to Thy pow- er, O Lord!

The fourth system of the musical score. The treble staff has a half note G4, a half note F#4, and a half note E4. The bass staff has a half note G3, a half note F#3, and a half note E3. The lyrics 'Glo- ry to Thy pow- er, O Lord!' are written below the notes. The system ends with a double bar line and a repeat sign.

O God my Master, Thou standest before the judgment-seat as one condemned, without crying out, bringing forth judgment in behalf of the gentiles. Thereby Thou hast wrought salvation for the whole world through Thy suffering, O Christ.

Through Thy suffering, O Christ, the weaponry of the enemy failed, and by Thy descent into hades the cities of the adversary were destroyed and the audacity of the tyrant set at nought.

Theotokion: O Theotokos and Mistress, all of us, the faithful, know thee to be the haven of salvation and an immovable rampart; for through thy supplications thou dost deliver our souls from perils.

Canon of the Cross and Resurrection

Irmos: I have heard, O Lord...

Beholding Thee nailed to the Tree, O Christ, the Virgin who gave birth unto Thee without pain endured a mother's pangs.

Death was vanquished when, dead, Thou didst storm the gates of hades; for when the all-devouring one was destroyed, all things which are past nature were given to me.

Canon of the Theotokos

Irmos: I have heard, O Lord...

Lo! as the dwelling-place of the Lord, the Mother of God, the divine mountain, hath most clearly been exalted far higher than the hosts of heaven.

Having given birth beyond the laws of nature unto Him Who hath dominion over creation, O only Virgin, thou wast vouchsafed a divine calling.

Ode V
Canon of the Resurrection

Thou art the Me- di- a- - tor

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, a D5 quarter note, and a C5 quarter note. A half note chord of G4 and B4 is then played, followed by a D5 quarter note and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by a B2 quarter note, a D3 quarter note, and a C3 quarter note. A half note chord of G3 and B2 is then played, followed by a D3 quarter note and a C3 quarter note. The lyrics "Thou art the Me- di- a- - tor" are written below the notes, with a long dash under "a-" indicating a sustained note.

be- tween God and man, O Christ God; for by Thee, O Mas- ter,

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, a D5 quarter note, and a C5 quarter note. A half note chord of G4 and B4 is then played, followed by a D5 quarter note and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by a B2 quarter note, a D3 quarter note, and a C3 quarter note. A half note chord of G3 and B2 is then played, followed by a D3 quarter note and a C3 quarter note. The lyrics "be- tween God and man, O Christ God; for by Thee, O Mas- ter," are written below the notes, with a long dash under "a-" indicating a sustained note.

are we led up out of the night of ig- nor- ance

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, a D5 quarter note, and a C5 quarter note. A half note chord of G4 and B4 is then played, followed by a D5 quarter note and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by a B2 quarter note, a D3 quarter note, and a C3 quarter note. A half note chord of G3 and B2 is then played, followed by a D3 quarter note and a C3 quarter note. The lyrics "are we led up out of the night of ig- nor- ance" are written below the notes, with a long dash under "a-" indicating a sustained note.

to Thy Fath-er, the Source of light.

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, a D5 quarter note, and a C5 quarter note. A half note chord of G4 and B4 is then played, followed by a D5 quarter note and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by a B2 quarter note, a D3 quarter note, and a C3 quarter note. A half note chord of G3 and B2 is then played, followed by a D3 quarter note and a C3 quarter note. The lyrics "to Thy Fath-er, the Source of light." are written below the notes, with a long dash under "a-" indicating a sustained note.

Thou didst break the audacity of the nations by Thy will, as if they were cedars, O Christ Master, for it was Thy will to be lifted up in the flesh upon the cypress, the pine and the cedar.

They laid Thee, dead and bereft of breath, in a deep pit, O Christ; yet, wounded, through thy wounds Thou didst raise up with Thyself the forgotten dead who slept in the graves.

Theotokion: Entreat thy Son and Lord, O pure Virgin, that He grant peace unto those who hope in thee and deliverance from the assaults of adversaries unto captives.

Canon of the Cross and Resurrection

Irmos: The Sun, the burning Coal...

The first Adam refused to fast and ate of the deadly tree; yet his sin was erased when the second Adam was crucified.

By human nature Thou becamest able to experience suffering and death, O Christ Who in Thine immaterial divinity art dispassionate; and untouched by corruption Thou didst raise up the dead from the nethermost parts of hades.

Canon of the Theotokos

Irmos: The Sun, the burning Coal...

O ye clouds, rain down the delight of gladness upon those on earth, for a Child hath been given, He Who hath existed from before time: Our God who is incarnate of the Virgin.

Light hath shone upon my life and flesh and destroyed the gloom of sin! In latter times the Most High became incarnate of the Virgin without seed.

Ode VI
Canon of the Resurrection

Whirled a- bout in the a- byss of sin,

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff features a melody with a half note 'a' on the second line, a dotted half note 'bout' on the second space, and a half note 'sin,' on the second space. The bass staff provides a harmonic accompaniment with a half note 'a' on the first line, a dotted half note 'bout' on the first space, and a half note 'sin,' on the first space. The lyrics are written below the notes.

I call up- on the unfathomable abyss of Thy loving- kind- ness:

This musical system continues the melody and accompaniment. The treble staff has a half note 'I' on the second line, a dotted half note 'up-' on the second space, and a half note 'ness:' on the second space. The bass staff has a half note 'I' on the first line, a dotted half note 'up-' on the first space, and a half note 'ness:' on the first space. The lyrics are written below the notes.

Leadme up from cor- rup- tion, O God!

This musical system concludes the phrase. The treble staff has a half note 'Leadme' on the second line, a dotted half note 'up' on the second space, and a half note 'God!' on the second space. The bass staff has a half note 'Leadme' on the first line, a dotted half note 'up' on the first space, and a half note 'God!' on the first space. The lyrics are written below the notes.

The Righteous One was condemned as a malefactor and nailed to the Tree with iniquitous men, through His blood granting remission to the guilty.

Through one man, the first Adam, did death enter the world of old, and through the one Son of God hath the resurrection been revealed.

Theotokion: Thou gavest birth without having known a man, O Virgin, and thou remainest a virgin eternally, revealing the images of the true divinity of thy Son and God.

Canon of the Cross and Resurrection

Irmos: Harkening to the sound...

Thou didst set the cherubim as guardians of the tree of life against the fallen one, yet, beholding Thee, the doors were opened; for Thou didst appear escorting the thief into paradise.

Hades was emptied and overthrown by the death of One; for the one Christ emptied it for us all of the great treasure which it had hoarded.

Canon of the Theotokos

Irmos: Harkening to the sound...

Human nature, enslaved to sin, hath through thee obtained its freedom, O pure Mistress; for thy Son is slaughtered like a lamb for all.

We all cry out to thee, the true Mother of God: Deliver thy servants, who move God to wrath, for thou alone hast boldness before thy Son.

Kontakion of the Resurrection, in Tone II

Thou didst rise from the tomb, O Om-ni-po-tent Sav-iour,

and hades was terrified on beholding the wonder.

And the dead a-rose, and creation at the sight thereof re-joic-eth with Thee,

and Adam also is joy-ful, and the world, O my Sav-iour



Ikos

Thou art the light of those in darkness; Thou art the resurrection of all and the life of men, and hast raised up all with Thyself, O Savior, abolishing the dominion of death and breaking down the gates of hades, O Word. And the dead, beholding the wonder, marvelled, and all creation rejoiceth in Thy resurrection, O Thou Who lovest mankind. Wherefore, we all glorify and hymn Thy condescension; and the world, O my Savior, ever hymneth Thee.

Ode VII
Canon of the Resurrection

The com- mand of the iniquitous tyrant, op- posed to God,

This system of musical notation is for the first line of the canon. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a half note on 'posed' and a quarter note on 'God,'. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with a half note on 'posed' and a quarter note on 'God,'.

raised a lof- -ty flame; but Christ spread a spir- i- tu- al dew

This system of musical notation is for the second line of the canon. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes, with a half note on 'flame;' and a quarter note on 'dew'. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with a half note on 'flame;' and a quarter note on 'dew'.

up- on the rev- 'rent youths: He Who is blessed and most glor- i- ous.

This system of musical notation is for the third line of the canon. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of quarter and eighth notes, with a half note on 'youths:' and a quarter note on 'ous.'. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with a half note on 'youths:' and a quarter note on 'ous.'. The system ends with a double bar line.

In thy loving-kindness, O Master, Thou couldst not bear to see man tormented by death; and, becoming man, Thou didst come and save him by Thy blood. Blessed and most glorious is the God of our fathers!

Seeing Thee arrayed in the vesture of vengeance, O Christ, the gate-keepers of hades were affrighted; for Thou didst come to slay Thy servant, the mindless tyrant. Blessed and most glorious is the God of our fathers!

Theotokion: We understand thee to be holier than the Holy of holies, for thou alone gavest birth to the immutable God, O blameless Virgin, unwedded Mother; for thou hast poured forth incorruption upon all the faithful through thy divine birthgiving.

Canon of the Cross and Resurrection

Irmos: The youths of old...

Of old, in Eden, disobedience condemned our forefather; yet the most divine and most glorious God of our fathers was willingly condemned, loosing the transgressions of him who had transgressed.

Thou didst save him who was wounded in Eden by the tongue [of the serpent] through the jealousy of the slayer of man; for by Thy voluntary suffering Thou didst heal the bite he willingly took. Most divine and most glorious is the God of our fathers!

To the light Thou didst call me who walk in the shadow of death, O Thou Who didst clothe dark hades with the lightning of divinity. Most divine and most glorious is the God of our fathers!

Canon of the Theotokos

Irmos: The youths of old...

At night, Jacob beheld as in a vision the incarnate God, Who through thee hath appeared in splendor to those who chant: Most divine and most glorious is the God of our fathers!

Manifesting within thee beforehand the signs of the ineffable descent, God wrestled with Jacob, whereby He united Himself unto men of His own will, O pure one, the most divine and all-glorious God of our fathers.

Abominable is he who doth not with undoubting faith and tongue proclaim thee the Son of the Virgin, Who art one of the most hymned Trinity, crying out: Most divine and most glorious is the God of our fathers!

Ode VIII
Canon of the Resurrection

Once, the fiery furnace in Bab- y- lon

The first system of musical notation for 'Ode VIII'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of half notes and whole notes, with some notes beamed together. The lyrics 'Once, the fiery furnace in Bab- y- lon' are written below the treble staff, aligned with the notes. The bass staff provides a harmonic accompaniment with whole notes and half notes.

di- vi- ded its effect at the com- mand of God,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'di- vi- ded its effect at the com- mand of God,' are written below the treble staff. The musical notation follows the same style as the first system, with a treble and bass staff in B-flat major and common time.

con- sum- ing the Chal- de- ans, but bedewing the youths who sang:

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'con- sum- ing the Chal- de- ans, but bedewing the youths who sang:' are written below the treble staff. The musical notation follows the same style as the previous systems, with a treble and bass staff in B-flat major and common time.

Bless the Lord, all ye works of the Lord!

The fourth system of musical notation. It concludes the piece with a final cadence. The lyrics 'Bless the Lord, all ye works of the Lord!' are written below the treble staff. The musical notation follows the same style as the previous systems, with a treble and bass staff in B-flat major and common time. The system ends with a double bar line and repeat dots.

Beholding the vesture of Thy flesh stained with Thy blood, O Christ, the ranks of the angels were filled with awe and trembling at thy great long suffering, crying aloud: Bless the Lord, all ye works of the Lord!

By Thine arising, O Compassionate One, Thou hast clothed my mortality in immortality; wherefore, in gladness Thy chosen people thankfully hymn Thee, O Christ, crying out to Thee: Death is swallowed up in victory!

Theotokion: Without seed thou didst conceive Him Who is inseparable from the Father, and He dwelt in thy womb as God and man; and thou didst ineffably give birth unto Him, O all-pure Theotokos. Wherefore, we acknowledge thee as the salvation of us all.

Canon of the Cross and Resurrection

Irmos: The thrice-blessed youths...

O Thou Who art rich in mercy, Thou wast seen to be nailed to the Cross and buried of Thine own will; and Thou didst arise on the third day, O Thou Who lovest mankind, and hast delivered all men, who chant with faith: Let all creation hymn the Lord and exalt Him supremely for all the ages.

Thou didst descend into the nethermost parts, O Christ, Thou Word of God, to deliver from corruption, by Thy divine power, that which Thou hadst created; and fashioning it without corruption, Thou didst make it a partaker of Thine everlasting glory, that, crying out, it may chant: Let all creation exalt Christ supremely unto the ages!

Canon of the Theotokos

Irmos: The thrice-blessed youths...

Through thee the One Who is incomparable in goodness and power was seen on earth and dwelt with men. And, chanting unto Him, all of us, the faithful, cry: Let all existing creation hymn the Lord and exalt Him supremely for all ages!

Truly proclaiming thee to be the pure Theotokos, we glorify thee; for thou gavest birth to the One of the Trinity Who became incarnate, to Whom, with the Father and the Spirit, we all chant: Let all creation hymn the Lord and exalt Him supremely for all the ages!

Ode IX
Canon of the Resurrection

Our God and Lord, the Son of the unoriginate Fath- - er,

This musical system consists of a treble and a bass staff. The treble staff begins with a C-clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a long horizontal line indicating a sustained note for the word 'Fath-'. The bass staff begins with an F-clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a long horizontal line indicating a sustained note for the word 'Fath-'.

hath re- vealed Him- self to us incarnate of the Vir- - gin,

This musical system continues the melody and accompaniment from the first line. The treble staff has a C-clef and a key signature of one flat. The melody continues with half notes and quarter notes, with a long horizontal line for 'Vir-'. The bass staff has an F-clef and a key signature of one flat, with accompaniment half notes and quarter notes, and a long horizontal line for 'Vir-'.

to enlighten those in dark- ness and to gath- er the dis- persed.

This musical system continues the melody and accompaniment. The treble staff has a C-clef and a key signature of one flat. The melody continues with half notes and quarter notes, with a long horizontal line for 'dark-'. The bass staff has an F-clef and a key signature of one flat, with accompaniment half notes and quarter notes, and a long horizontal line for 'dark-'.

Wherefore, let us magnify the all-hymned The- o- tok- - os.

This musical system concludes the Canon of the Resurrection. The treble staff has a C-clef and a key signature of one flat. The melody continues with half notes and quarter notes, with a long horizontal line for 'The-'. The bass staff has an F-clef and a key signature of one flat, with accompaniment half notes and quarter notes, and a long horizontal line for 'The-'.

The thrice-rich tree of Thine all-pure Cross was planted on Golgotha as in paradise, O Savior; and watered with the blood and divine water of Thy side, as by a divine spring, O Christ, it hath budded forth life for us.

Crucified, O Omnipotent One, Thou didst cast down the mighty; and raising up human nature, which lay below in the stronghold of hades, Thou didst set it upon the throne of the Father. And worshipping Thee Who wilt come therewith, we magnify Thee.

Triadicon: Chanting, O ye faithful, in Orthodox manner let us glorify the threefold Unity, the consubstantial Trinity, the indivisible, all-divine essence, the thrice-radiant, the only incorrupt and never-waning Effulgence, which hath shone forth light upon us.

Canon of the Cross and Resurrection

Irmos: O ye faithful...

On Golgotha Thou wast lifted up on the Cross like a lamb between the condemned, O Christ, and pierced in the side by a spear. In that Thou art good, Thou didst give life unto us who are made of dust, who honor Thy divine resurrection with faith.

O all ye faithful, let us worship God Who by His own death abolished the might of death with power; for He Who raised up with Himself the dead of ages past bestoweth life and resurrection upon all.

Canon of the Theotokos

Irmos: O ye faithful...

In thy womb, O pure one, the Word of God was given to corrupt nature as a staff of strength; and He raised it up which had fallen headlong into hades. Wherefore, O most pure one, we magnify thee as the Theotokos.

O Master, mercifully accept as advocate for us Thy Mother, Whom Thou didst choose. All things will be filled with Thy goodness, that we may all magnify Thee as our Benefactor.

Holy is the Lord Our God, in Tone II

First system of musical notation. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "Holy is the Lord our God, Holy is the Lord our God,". The melody consists of two measures, each with a half note on G4 and a half note on A4. The bass line consists of two measures, each with a half note on D3 and a half note on E3.

Second system of musical notation. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "Ho- - ly is the Lord our God.". The melody consists of three measures: the first measure has a half note on G4 and a half note on A4; the second measure has a half note on G4 and a half note on A4; the third measure has a half note on G4 and a half note on A4. The bass line consists of three measures: the first measure has a half note on D3 and a half note on E3; the second measure has a half note on D3 and a half note on E3; the third measure has a half note on D3 and a half note on E3.

Let Every Breath Praise the Lord, in Tone II

Let ev- ery breath praise the Lord. Praise the Lord from the hea- vens,

praise Him in the high- est. To Thee is due praise, O God.

Praise Him, all ye His an- gels; praise Him all ye His hosts.

To Thee is due praise, O God.

Psalms of Praise, in Tone II

Stichos: To do among them the judgment that is written.



Every breath, all creation, glorifieth Thee, O Lord,/ in that Thou hast abolished death by the Cross,/ that Thou mightest show men Thy resurrection from the dead,// in that Thou alone lovest mankind.

Stichos: Praise ye God in His saints,/ praise Him in the firmament of His power.

Let the Jews say how the soldiers who kept watch lost the King!/ Why did the stone not keep in the Rock of life?/ Either give up the buried corpse or worship the Risen One, saying with us:/ Glory to the magnitude of Thy compassions, O our Savior!// Glory be to Thee!

Stichos: Praise Him for His mighty acts,/ praise Him according to the multitude of His greatness.

"Rejoice and be glad, O ye people!"/ the angel, seated upon the stone of the tomb, announced to us, saying:/ "Christ is risen from the dead,/ the Savior of the world;/ and He hath filled all things with sweet savor.// Rejoice, ye people, and be glad!"

Stichos: Praise Him with the sound of trumpet,/ praise Him with psaltery and harp.

Before Thou wast conceived, O Lord,/ the angel brought the salutation "Rejoice!"/ to her who is full of grace;/ and an angel rolled away the stone of Thy glorious tomb at Thy resurrection:/ the one, instead of grief, announcing tidings of gladness;/ and the other, instead of death,/ proclaiming to us the Master and Bestower of life./ Wherefore, we cry out to Thee:// O Lord, Thou Benefactor of all, glory be to Thee!

Stichos: Praise Him with timbrel and dance,/ praise Him with strings and flute.

With tears the women poured forth myrrh upon Thy tomb;/ but their mouths were filled with joy when they could say:// The Lord is risen!

Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation./ Let every breath praise the Lord.

Let the nations and peoples praise Christ our God,/ Who of His own will endured the Cross for our sake/ and spent three days in hades;/ and let them worship His resurrection from the dead,// whereby the ends of the whole world have been enlightened.

Stichos: Arise, O Lord my God, let Thy hand be lifted high;/ forget not Thy paupers to the end.

Crucified and buried wast Thou, O Christ,/ as Thou didst will./ Thou didst overthrow death and didst rise in glory as God and Master,// granting the world life everlasting and great mercy.

Stichos: I will confess Thee, O Lord, with my whole heart,/ I will tell of all Thy wonders.

O ye truly iniquitous ones who sealed the stone,/ ye have granted us to see greater wonders!/ The watch understood that Christ had issued forth from the tomb, and they said:/ "Say that while we were sleeping His disciples came and stole Him." / But who would steal a dead man, and moreover one who is naked?/ He arose Himself, of His own accord, as God,/ leaving His grave clothes behind in the tomb./ Come, ye Jews, and see!/ How broke He not the seals, Who had trampled down death,// bestowing everlasting life and great mercy upon the human race?

Glory..., Gospel sticheron. Both now..., Theotokion in Tone II.

Divine Liturgy

On the Beatitudes, Tone II

We offer Thee the cry of the thief, and we pray: Remember us in Thy kingdom, O Savior!
For the forgiveness of transgressions we offer unto Thee the Cross which Thou didst accept for our sake, O Thou Who lovest mankind.

We bow down in worship, O Master, before Thy burial and rising, whereby Thou hast delivered the world from corruption, O Thou Who lovest mankind.

By Thy death hath death been slain, O Lord, and by Thy resurrection hast Thou saved the world, O Savior.

Risen from the tomb, Thou didst meet the myrrh-bearing women; and Thou didst tell Thy disciples to announce Thine arising.

Those who slept in darkness, beholding Thee, the Light, in the nethermost parts of hades, O Christ, were raised from the dead.

Triadicon: Let us glorify the Father; let us all worship the Son, and let us hymn the Holy Spirit with faith.

Theotokion: Rejoice, fiery throne! Rejoice, bride unwedded! Rejoice, O Virgin who for men gavest birth unto God!

Troparion of the Resurrection, Tone II

When Thou didst descend unto death, O Life Im- mor- tal,

The first line of the troparion is written on a grand staff (treble and bass clefs) in a key with one flat (B-flat). The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The lyrics are: "When Thou didst descend unto death, O Life Im- mor- tal,".

then didst Thou slay hades with the lightning of Thy Div- in- i- ty.

The second line continues the melody. The lyrics are: "then didst Thou slay hades with the lightning of Thy Div- in- i- ty.".

And when Thou didst al- so raise the dead out of the neth- er- most depths,

The third line continues the melody. The lyrics are: "And when Thou didst al- so raise the dead out of the neth- er- most depths,".

all the Hosts of the Hea- vens cried out:

The fourth line concludes the troparion. The lyrics are: "all the Hosts of the Hea- vens cried out:".

O Life- Giver Christ our God, Glo- ry be to Thee.

The image shows a musical score for a hymn. It consists of two staves, a treble staff on top and a bass staff on the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, hymn-like style. The lyrics are: "O Life- Giver Christ our God, Glo- ry be to Thee." The music ends with a double bar line and repeat dots.

Kontakion of the Resurrection, Tone II

Thou didst rise from the tomb, O Om-ni-po-tent Sav-iour,

and hades was terrified on beholding the wonder.

And the dead a-rose, and creation at the sight thereof re-joic-eth with Thee,

and Adam also is joy-ful, and the world, O my Sav-iour

Musical score for the hymn "Praise Thee for ever". The score is written for two voices, Treble and Bass, in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are "Prai- seth Thee for- ev- - er." The melody is simple and homophonic, with the Treble and Bass parts moving in parallel motion. The Treble part starts on a G4 and ends on a G4, while the Bass part starts on a G3 and ends on a G3. The lyrics are placed below the Treble staff.

Prai- seth Thee for- ev- - er.

Prokeimenon, Tone II

The Lord is my strength and my song, and He is be- come my

sal- va- tion. va- - tion.

Final Time

The Lord is my strength and my song, and He is become my salvation.

Stichos: With chastisement hath the Lord chastened me, but He hath not given me over unto death.

Alleluia, Tone II

Al- le- lu- ia, Al- le- lu- ia, Al- - le- lu- -

The first system of the musical score for Alleluia, Tone II, consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has four eighth notes (G4, A4, B4, C5). The second measure has a half note (B4) and a half note (A4). The third measure has a half note (G4) and a half note (F#4). The bottom staff is in bass clef with a key signature of one sharp (F#). It contains three measures of music. The first measure has four eighth notes (F3, G3, A3, B3). The second measure has a half note (A3) and a half note (G3). The third measure has a half note (F3) and a half note (E3). The lyrics "Al- le- lu- ia, Al- le- lu- ia, Al- - le- lu- -" are written below the staves, aligned with the notes.

i- - a.

The second system of the musical score for Alleluia, Tone II, consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a half note (G4) and a half note (F#4). The second measure has a half note (E4) and a half note (D4). The bottom staff is in bass clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a half note (C4) and a half note (B3). The second measure has a half note (A3) and a half note (G3). The lyrics "i- - a." are written below the staves, aligned with the notes.

The Lord hear thee in the day of affliction; the name of the God of Jacob defend thee.
Stichos: O Lord, save the king, and hearken unto us in the day when we call upon Thee.

It is Truly Meet, Tone II

Obikhod

It is tru- ly meet to bless thee, the The- o- tok- - os,

The first system of musical notation for the Obikhod. It consists of a treble and a bass staff, both in G major (one sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "It is tru- ly meet to bless thee, the The- o- tok- - os,". The music features a mix of eighth and sixteenth notes, with a long note on "tok-" spanning two measures.

ev- er- bles- sed and most blameless and Moth- er of our God.

The second system of musical notation. The melody continues in the treble staff, and the accompaniment remains in the bass staff. The lyrics are: "ev- er- bles- sed and most blameless and Moth- er of our God.".

More honorable than the Cher- u- bim

The third system of musical notation. The melody continues in the treble staff, and the accompaniment remains in the bass staff. The lyrics are: "More honorable than the Cher- u- bim".

and beyond compare more glorious than the Ser- a- phim,

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment remains in the bass staff. The lyrics are: "and beyond compare more glorious than the Ser- a- phim,".

who with- out cor- rup- tion gavest birth to God the Word,

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of chords and single notes corresponding to the lyrics. The bass staff begins with a bass clef and a key signature of one flat. It also contains a series of chords and single notes. The lyrics are written below the staves, with hyphens indicating syllables that span across two words.

the very Theotokos, thee do we mag- ni- fy.

This musical system continues the melody from the first system. It also consists of a treble and a bass staff with the same key signature of one flat. The treble staff ends with a double bar line and a fermata over the final note. The bass staff also ends with a double bar line and a fermata over the final note. The lyrics are written below the staves, with hyphens indicating syllables that span across two words.

Κοίνιζ, ἡ βῆδ ἡλῆεμδ ἑλῆκα.
The end, and to our God be the glory!

Δόμῃ ἐγγίχῃ ἡείνῃ μῦρροφόρῃ
Holy Myrrh-bearers
Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

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