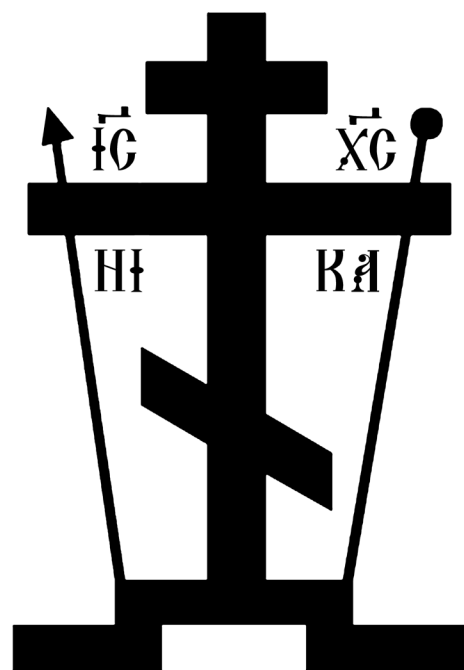


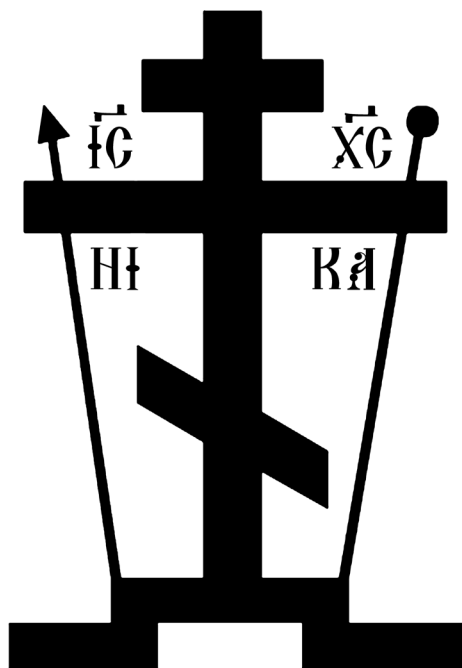


Music for the Sunday of Forgiveness

Δόμνις εἰγίχχ жéнч мѣроно́ицч
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

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MMXXIV



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The Lenten Triodion
© 1977 Mother Mary of the Monastery of the Veil and Kallistos Ware

Choral arrangements from
The Music for the Sunday of Forgiveness (Cheesefare Sunday)
© 1999 Timothy J. Clader

Editor, Subdeacon Paul Daniels
Редактор, иподиакон Павел Даниэлс

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Music for the Sunday of Forgiveness

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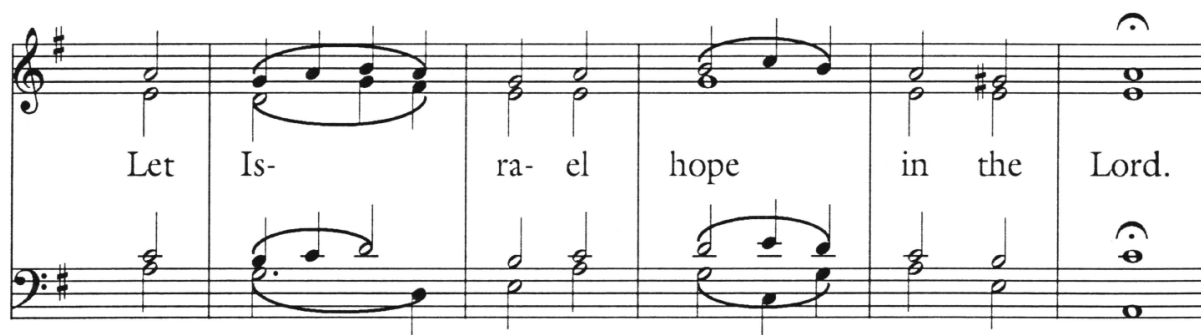
Great Vespers

Lord, I Have Cried

To Lord, I have cried, ten stichera are sung: six of the Resurrection in the Tone of the week from the Octoechos, and the following four from the Triodion.

Tone VI

Stichos: From the morning watch until night, from the morning watch:



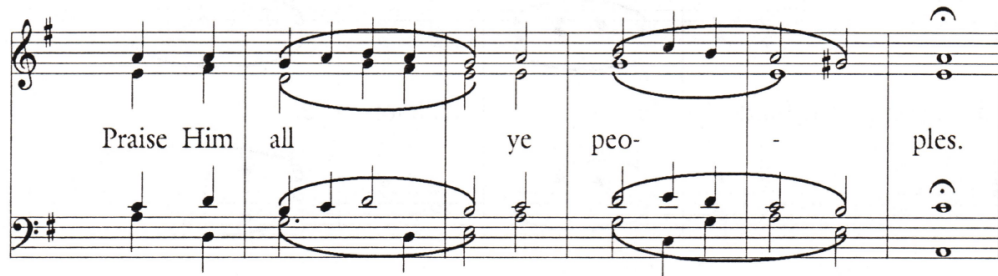
They Lord my Creator/ took me as dust from the earth/ and formed me into a living creature,/ breathing into me the breath of life/ and giving me a soul;/ He honoured me, setting me as ruler upon earth over all things visible,/ and making me a companion of the angels./ But Satan the deceiver,/ using the serpent as his instrument, enticed me by food;/ he parted me from the glory of God and gave me over to the earth/ and to the lowest depths of death./ But, Master, in compassion call me back again.

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption:



In my wretchedness I have cast off the robe woven by God,/ disobeying Thy divine command, O Lord,/ at the counsel of the enemy;/ and I am clothed now in fig leaves and in garments of skin./ I am condemned to eat the bread of toil in the sweat of my brow,/ and the earth has been cursed so that it bears thorns and thistles for me./ But, Lord, who in the last times/ wast made flesh of a Virgin,// call me back again and bring me into Paradise.

Stichos: O praise the Lord, all ye nations:



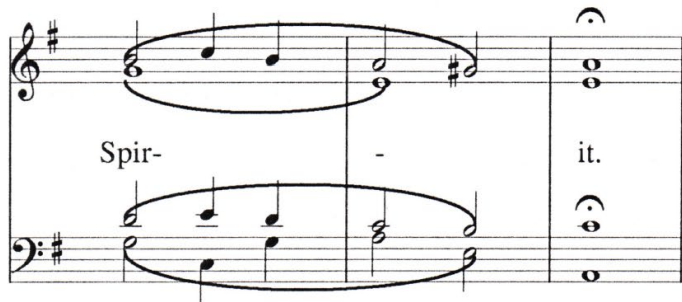
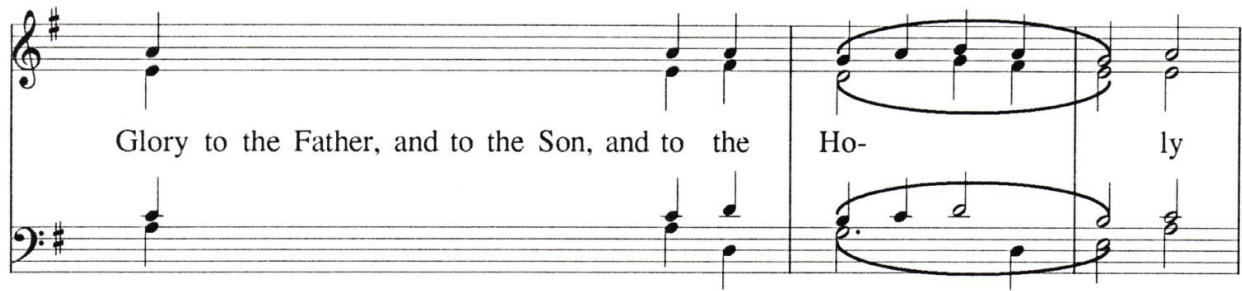
O precious Paradise, unsurpassed in beauty,/ tabernacle built by God,/ unending gladness and delight,/ glory of the righteous,/ joy of the prophets, and dwelling of the saints,/ with the sound of thy leaves pray to the Maker of all:/ may He open unto me the gates which I closed by my transgression,/ and may He count me worthy to partake of the Tree of Life// and of the joy which was mine when I dwelt in thee before.

Stichos: For He hath made His mercy to prevail over us:



Adam was banished from Paradise through disobedience/ and cast out from delight,/ beguiled by the words of a woman./ Naked he sat outside the garden,/ lamenting "Woe is me!" / Therefore let us all make haste to accept the season of the Fast/ and hearken to the teaching of the Gospel,/ that we may gain Christ's mercy// and receive once more a dwelling-place in Paradise.

Glory, Tone VI



Adam sat before Paradise/ and, lamenting his nakedness, he wept: "Woe is me!/ By evil deceit was I persuaded and led astray, and now I am an exile from glory./ Woe is me! In my simplicity I was stripped naked, and now I am in want./ O Paradise, no more shall I take pleasure in thy joy;/ no more shall I look upon the Lord my God and Maker,/ for I shall return to the earth whence I was taken./ O merciful and compassionate Lord, to Thee I cry aloud:// I am fallen, have mercy upon me."

Both now...

Then the Dogmatic Theotokion in the Tone of the week from the Octoechos.

Aposticha

We sing the Aposticha in the Tone of the week from the Octoechos, and then:

Glory, Tone VI

Glory to the Father, and to the Son, and to the Ho- ly

Spir- it.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is simple, using mostly half and quarter notes. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir- it." The word "Spir-" is on the first staff and "it." is on the second staff. The music ends with a fermata over the final note.

Both Now, Theotokion, Tone VI

Adam was cast out of Paradise/ through eating from the tree./ Seated before the gates he wept,/ lamenting with a pitiful voice and saying:/ "Woe is me, what have I suffered in my misery!/ I transgressed one commandment of the Master,/ and now I am deprived of every blessing./ O most holy Paradise,/ planted for my sake and shut because of Eve,/ pray to Him that made thee and fashioned me,/ that once more I may take pleasure in thy flowers."/ Then the Saviour said to him:/ "I desire not the loss of the creature which I fashioned,/ but that he should be saved and come to knowledge of the truth;/ and when he comes to me I will not cast him out."

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

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is simple, using mostly half and quarter notes. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The word "a-" is on the first staff and "ges. A- men." is on the second staff. The music ends with a fermata over the final note.

Christ the Lord, my Maker and Redeemer,/ came forth from thy womb, all-hallowed Queen,/ and clothing Himself in me/ He delivered Adam from the curse of old./ Therefore with never-silent voices/ we praise thee as true Mother of God and Virgin,/ and with the salutation of the Angel/ we cry unto thee:// Rejoice, Lady, guardian and protection and salvation of our souls.

Matins

By the Waters of Babylon

After the usual verses of the Polyeleos, we sing Psalm 136:

By the wat- ers of Bab- y- lon There we sat down and we

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: "By the wat- ers of Bab- y- lon There we sat down and we".

wept when we re- mem- bered Si- - -on. Al- le-

The second system of musical notation. The melody continues in the treble staff. The lyrics are: "wept when we re- mem- bered Si- - -on. Al- le-".

lu- - a. Up- on the wil- lows in the midst there

The third system of musical notation. It begins with a repeat sign (//) and a fermata over the first measure. The lyrics are: "lu- - a. Up- on the wil- lows in the midst there".

of did we hang our in- stru- ments. Al- le- lu- - -ia.

The fourth system of musical notation. The melody continues in the treble staff. The lyrics are: "of did we hang our in- stru- ments. Al- le- lu- - -ia.". The system ends with a fermata over the final measure.

For there they that had tak-en us cap-tive asked us for words of

song and they that had led us aw-ay asked us for a hymn say-ing

sing us one of the songs of Si- - on. Al- le- lu- - ia.

How shall we sing the Lord's song in a strange

land? Al- le- lu- - ia. If I for- get thee

O Jer- u- sa- lem Let my right hand be for- got- -

ten. Al- le- lu- - ia. Let my tongue cleave to my

throat if I re- mem- ber thee not if I set not Je-

ru- sa- lem a- bove all oth- - er as the head

of my joy. Al- le- lu- - ia. Re- mem- ber O Lord the

sons of E- - dom In the day of Je- ru- - sa-

lem Who said lay waste, lay waste to her e- ven to the foun-

da- tions there- of. Al- le- lu- - ia. O dau- ghter of Bab- y- lon

Thou wretch- ed one Bles- sed shall he be

who shall re- ward thee where- with thou hast re-

war- - ded us. Al- le- lu- - ia. Bles- sed shall he be

who shall seize and dash thine in-fants a- gainst the rock.

Al- le- lu- ia.

Stichera Following Psalm 50

Obikhod, Tone VIII and VI

Glory to the Father, and to the Son, and to the Ho- ly Spir-

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir-".

it. The doors of re- pen- tance do Thou

The second system continues the melody. It includes a double bar line and a repeat sign. The lyrics are: "it. The doors of re- pen- tance do Thou".

open to me, O Giv- er of life,

The third system continues the melody. The lyrics are: "open to me, O Giv- er of life,".

for my spirit waketh at dawn toward Thy ho- ly tem- ple,

The fourth system continues the melody. The lyrics are: "for my spirit waketh at dawn toward Thy ho- ly tem- ple,".

bearing a temple of the bo- dy all de- filed.

But in Thy compassion, cleanse it

by the lov- ing kind- ness of Thy mer- cy. Both now and ever, and unto the

a- ges of a- ges. A- - men.

Guide me in the paths of salvation, O The- o- tok- os,

for I have defiled my soul with shame- ful sins,

and have wasted my life in sloth- ful- ness, but by thine in- ter- ces- sions

de- liv- er me from all un- clean- ness. Have mercy on me, O God,

according to Thy great mer- cy;

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff has a melody starting on G4, moving to A4, then a half note G4-A4, and ending on G4. The bass staff provides a harmonic accompaniment, starting on G3, moving to A3, then a half note G3-A3, and ending on G3. The lyrics are placed below the notes.

and according to the multitude of Thy com- pas- sions,

This musical system continues the melody. The treble staff has a half note G4, followed by two half notes A4 and B4, then a half note C5, and finally a half note B4. The bass staff has a half note G3, followed by two half notes A3 and B3, then a half note C4, and finally a half note B3. The lyrics are placed below the notes.

blot out my trans- gres- sion.

This musical system continues the melody. The treble staff has a half note G4, followed by two half notes A4 and B4, then a half note C5, and finally a half note B4. The bass staff has a half note G3, followed by two half notes A3 and B3, then a half note C4, and finally a half note B3. The lyrics are placed below the notes.

When I think of the evil things I have done, I, a wretch- ed one,

This musical system consists of two measures. The first measure has a treble staff with a half note G4, followed by two half notes A4 and B4, then a half note C5, and finally a half note B4. The bass staff has a half note G3, followed by two half notes A3 and B3, then a half note C4, and finally a half note B3. The second measure has a treble staff with a half note G4, followed by two half notes A4 and B4, then a half note C5, and finally a half note B4. The bass staff has a half note G3, followed by two half notes A3 and B3, then a half note C4, and finally a half note B3. The lyrics are placed below the notes.

I tremble at the fearful day of judge-ment;

but trusting in the mercy of Thy loving-kind-ness,

like David do I cry un-to Thee: Have mer-cy on me, O God,

ac-cor-ding to Thy great mer-cy.

The Canon

We use four troparia (including the Irmos) from the Canon of the Resurrection, two troparia from the Canon of the Cross and the Resurrection, two troparia from the Canon to the Theotokos, all in the Tone of the week from the Octoechos; and then the Canon of the Triodion with six troparia, by Christopher the Chief Secretary.

Ode I

Refrain: Have mercy on me, O God, have mercy on me.

Come, my wretched soul, and weep today over thine acts, remembering how once thou wast stripped naked in Eden and cast out from delight and unending joy.

In Thine abundant compassion and mercy, O Fashioner of the creation and Maker of all, Thou hast taken me from the dust and given me life, commanding me to sing Thy praises with Thine angels.

In the wealth of Thy goodness, O Creator and Lord, Thou hast planted in Eden the sweetness of Paradise, and bidden me take my delight in fair and pleasing fruits that never pass away.

Woe to thee, my wretched soul! Thou hast received authority from God to take thy pleasure in the joys of Eden, but He commanded thee not to eat the fruit of knowledge. Why hast thou transgressed the law of God?

Theotokion

Virgin and Bearer of God, by descent thou art a daughter of Adam, but by grace Mother of Christ our God. I am an exile from Eden: call me back again.

Katavasia - Ode I

Tra- ver- sing the deep on foot as though it were dry land,

and be- hold- ing the ty- rant Pha- roah drowned, Is- ra- el

cried a- loud: Let us chant un- to God a hymn of

vic- - to- ry.

Ode III

Refrain: Have mercy on me, O God, have mercy on me.

Long ago the crafty serpent envied my honour and whispered deceit in Eve's ear. By her was I led astray and banished, woe is me! from the dance of life.

Rashly I stretched out my hand and tasted from the tree of knowledge, though God had ordered me on no account to eat from it; and I was bitterly cast out from the divine glory.

Woe to thee, my wretched soul! How hast thou not recognized the craftiness of the enemy? How hast thou not perceived his deceit and envy? But thou wast darkened in mind and hast transgressed the commandment of thy Maker.

Theotokion

O holy Virgin, thou art my hope and my protection, for thou alone hast covered fallen Adam's nakedness: by thy childbearing, pure Lady, clothe me once more with incorruption.

Katavasia – Ode III

There is none ho- ly as Thou, O Lord my God,

Who hast up- lif- ted the horn of Thy faith- ful and es- tab-lished

us on the rock of the con- fes- sion of Thee, O

Good One.

Sessional Hymn

Tone IV

Adam was cast out from the delight of Paradise: bitter was his eating, when in uncontrolled desire he broke the commandment of the Master, and he was condemned to work the earth from which he had himself been taken, and to eat his bread in toil and sweat. Therefore let us love abstinence, that we may not weep as he did outside Paradise, but may enter through the gate.

Glory to the Father...

The season of the virtues now has come and the Judge is at the door. Let us not hold back with darkened face, but let us keep the Fast, offering tears, contrition and almsgiving; and let us cry: Our sins are more in number than the sand of the sea; but, Deliverer of all, forgive each one of us, that we may receive an incorruptible crown.

Both now...

Theotokion

Unworthy though we be, O Theotokos, may we never keep silent nor cease to praise thy power. For if we had not the protection of thy prayers, who would have delivered us from such great dangers? Who would have preserved us in freedom to this present hour? May we never forsake thee, O Lady, for thou dost always save thy servants from every kind of ill.

Ode IV

Refrain: Have mercy on me, O God, have mercy on me.

Thou hast counted me worthy of honour in Eden, O Master. But alas! in my wretchedness how have I been deceived by the envy of the devil and cast out from before Thy face!

O ranks of angels, O beauty of Paradise and all the glory of the garden: weep for me, for in my misery I was led astray and rebelled against God.

O blessed meadow, trees and flowers planted by God, O sweetness of Paradise: let your leaves, like eyes, shed tears on my behalf, for I am naked and a stranger to God's glory.

No longer do I see thee nor delight in thy joy and splendour, O precious Paradise. For I have angered my Creator and naked I have been driven out into the world.

Theotokion

Holy Lady, who hast opened unto all the faithful the gates of Paradise that Adam closed of old through his transgression, do thou open unto me the gates of mercy.

Katavasia – Ode IV

Christ is my pow'r, my God and my Lord, the hon-ored Church doth sing,

cry- ing out in god- ly man- ner with a pure mind,

keep- ing fes- ti- val in the Lord.

Ode V

Refrain: Have mercy on me, O God, have mercy on me.

Of old the enemy who hates mankind envied, me the life of happiness that I had in Paradise, and taking the form of a serpent he caused me to stumble, and made me a stranger to eternal glory.

I weep and lament in soul, and with mine eyes I shed abundant tears, when I reflect upon the nakedness that is mine through the transgression.

Out of the earth was I fashioned by the hand of God, and I was told in my wretchedness that to the earth I should again return. Who would not weep for me! I am cast out from God's presence and have exchanged Eden for hell.

Theotokion

In faith we all proclaim thee as the mystical bridal chamber of glory, O undefiled Mother of God. Therefore I entreat thee: raise me up, for I am fallen, and make me dwell in the bridal chamber of Paradise.

Katavasia – Ode V

With Thy div- ine light il- lum- mine the souls of those who with love

rise at dawn un- to Thee, O Good One,

that they may know Thee, O Word of God, to be the True God, Who cal-

leth them forth from the dark- ness of sin.

Ode VI

Refrain: Have mercy on me, O God, have mercy on me.

O Saviour, in Thy compassion Thou hast clothed me in Eden with a divinely woven garment; but, persuaded by the devil, I neglected Thy commandment and was stripped naked in my wretchedness.

O miserable soul, thou hast departed far from God through thy carelessness; thou hast been deprived of the delight of Paradise and parted from the angels; thou hast been led down into corruption. How art thou fallen!

Almighty God, have mercy and take pity on the work of Thy hands. I have cut myself off from the choir of Thine angels; but I entreat Thee, loving Lord, reject me not.

Theotokion

O Mary chosen by God, Queen of the world, thou hast borne the Lord who is King of all and Redeemer. I am a prisoner and an exile from the glory of Paradise: I entreat thee, call me back.

Katavasia – Ode VI

Be- hold- ing the sea of life surg- ing with the tempest of temp-

ta- tions, flee- ing to Thy calm haven I cry un- to Thee:

Lead up my life from cor- rup- tion, O Great- ly Mer-

- ci- ful One!

Kontakion, Tone VI

O Master, Guide to wisdom, Giver of prudent counsel,

The first line of musical notation for the Kontakion, Tone VI. 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 is written in a simple, homophonic style. The lyrics are: "O Master, Guide to wisdom, Giver of prudent counsel,". The word "prudent" is hyphenated as "pru- dent".

In- struc- tor of the fool- ish and Cham- p'ion of the poor,

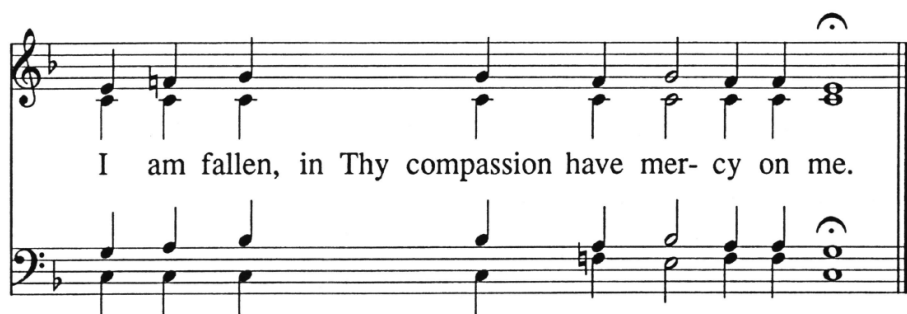
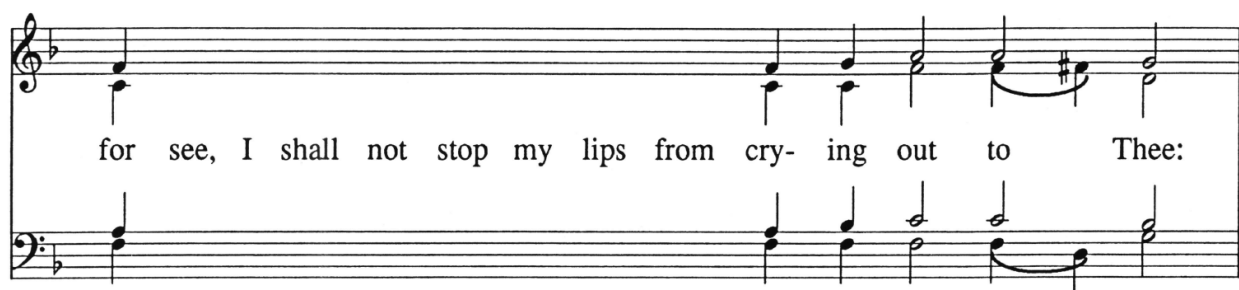
The second line of musical notation. The melody continues from the first line. The lyrics are: "In- struc- tor of the fool- ish and Cham- p'ion of the poor,". The words "In- struc- tor" and "Cham- p'ion" are hyphenated.

make firm my heart and grant it un- der- stan- ding,

The third line of musical notation. The melody continues. The lyrics are: "make firm my heart and grant it un- der- stan- ding,". The words "un- der- stan- ding" are hyphenated.

O Word of the Fath- er, give me words,

The fourth line of musical notation. The melody continues. The lyrics are: "O Word of the Fath- er, give me words,". The words "Fath- er" and "Fath- er" are hyphenated.



Ikos

Banished from the joys of Paradise, Adam sat outside and wept, and beating hi hands upon his face he said: I am fallen, in Thy compassion have mercy on me.

When Adam saw the angel drive him out and hut the door of the divine garden, he groaned aloud and said: "I am fallen, in Thy compassion have mercy on me."

O Paradise, share in the sorrow of thy master who is brought to poverty, and with the sound of thy leaves pray to the Creator that He may not keep thy gate closed for ever. I am fallen, in Thy compassion have mercy on me.

O Paradise, perfect, all-holy and blessed, planted for Adam's sake and shut because of Eve, pray to God for the fallen. I am fallen, in Thy compassion have mercy on me.

Ode VII

Refrain: Have mercy on me, O God, have mercy on me.

O Lord who rulest over all the ages, who by, will hast created me, I was beguiled of old through the envy of the crafty serpent and I angered Thee: despise me not, O God my Saviour, but call me back.

Woe is me, for in place of a robe of light I am clothed in shameful garments. I weep for my loss, O Saviour, and cry to Thee with faith: Despise me not, O God of love, but call me back.

The evil serpent in his envy wounded all my soul and caused me to be banished from the delight of Paradise. In Thy loving compassion despise me not, O God my Saviour, but call me back.

Theotokion

O pure and blameless Lady, in thy loving compassion accept my entreaty; grant me forgiveness of my offences, for fervently I cry aloud with tears: Despise me not, O good Virgin, but call me back.

Katavasia – Ode VII

The Angel caused the fur- nace to pour forth dew up- on the pi- ous youths

and the com- mand of God which consumed the Chal- de- ans,

pre- vailed up- on the ty- rant to cry out: Bles- sed art Thou, O God of our

fath- ers!

Ode VIII

Refrain: Have mercy on me, O God, have mercy on me.

O Lord who alone lovest mankind, at the beginning Thou hast honoured the work of Thy hands with every kind of gift: but alas! the hateful serpent deceived us with his hissing and stripped us of the blessings which we had received.

Why hast thou hearkened to bitter counsel and disobeyed the divine ordinance? Woe to thee, miserable soul, thou hast grieved God! Yet thou wast created to glorify Him with the angels for ever.

We bless the Lord, Father, Son and Holy Spirit.

Thou wast the appointed ruler over creeping things and wild beasts: why then hast thou conversed with a creature that crept upon the earth, destroying souls? And why hast thou taken the destroying enemy as thy counsellor? O my wretched soul, how hast thou been deceived!

Both now...

Theotokion

O Mary, full of divine grace, tabernacle of the Light and dwelling- place of God incarnate, we sing thy praises. I am darkened grievously by the passions: shine upon me with the light of mercy, O Hope of the hopeless.

We Praise, We Bless

First system of musical notation. The treble and bass staves are joined by a brace. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: "We praise, we bless, we wor-ship the Lord,". The music features a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and half notes, with a long note in the treble staff for "we bless,". The bass line consists of quarter and half notes.

We praise, we bless, we wor-ship the Lord,

Second system of musical notation. The treble and bass staves are joined by a brace. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: "prai-sing and supremely ex-al-ting Him". The music features a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and half notes, with a long note in the treble staff for "ex-al-ting Him". The bass line consists of quarter and half notes.

prai-sing and supremely ex-al-ting Him

Third system of musical notation. The treble and bass staves are joined by a brace. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: "un-to all a-ges.". The music features a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and half notes, with a long note in the treble staff for "a-ges.". The bass line consists of quarter and half notes.

un-to all a-ges.

Katavasia – Ode VIII

From the flame didst Thou pour forth dew up- on the ven- er- a- ble ones,

and didst consume the sacrifice of the righteous one with wa- ter;

for Thou, O Christ, dost do all things soever Thou de- sir- est.

Thee do we ex- alt su- preme- ly for all a- ges!

Ode IX

Refrain: Have mercy on me, O God, have mercy on me.

Sweet seemed to me the taste of the fruit of knowledge in Eden when I took my fill of eating, but the end of it was gall. Woe to thee, O wretched soul! See how uncontrolled desire has made thee an exile from Paradise!

O God of all, Lord of mercy, look down compassionately upon my lowliness and do not send me far away from Eden; but may I perceive the glory from which I have fallen, and hasten with lamentations to regain what I have lost.

I lament, I groan, I weep as I look upon the cherubim with the sword of fire set to guard the gate of Eden against all transgressors. Woe is me! I cannot enter unless Thou, O Saviour, dost grant me free approach.

O Christ my Saviour, boldly I put my trust in the abundance of Thy mercies and in the Blood that flowed from Thy divine side; for through Thy Blood Thou hast sanctified the nature of mortal man, O loving Lord, and hast opened unto those that worship Thee the gates of Paradise that of old were closed to Adam.

Theotokion

O Virgin Theotokos, who hast not known man, spiritual Gate of life through which none may pass, by thy prayers open unto me the gates of Paradise that were closed long ago, that I may glorify thee for after God thou art. my helper and. strong refuge.

Katavasia – Ode IX

It is not pos- si- ble for men to be- hold God

The first line of musical notation consists of two staves, treble and bass. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are placed below the notes.

up- on Whom the ranks of an- gels dare not gaze; but through thee, O most

The second line of musical notation continues the melody and bass line from the first line. The lyrics are placed below the notes.

pure one, hath the Word ap- peared in- car- nate un- to men;

The third line of musical notation continues the melody and bass line. The lyrics are placed below the notes.

and mag- ni- fy- ing Him with the ar- mies of hea- ven, we call thee

The fourth line of musical notation concludes the piece with a final cadence. The lyrics are placed below the notes.

A musical score for two staves, likely a vocal and piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first measure of the top staff contains a half note G4, a half note A4, and a half note B4, all beamed together. The first measure of the bottom staff contains a half note G2, a half note A2, and a half note B2, all beamed together. The second measure of the top staff contains a half note C5, a half note D5, and a half note E5, all beamed together. The second measure of the bottom staff contains a half note C3, a half note D3, and a half note E3, all beamed together. The third measure of the top staff contains a half note F#5, a half note G5, and a half note A5, all beamed together. The third measure of the bottom staff contains a half note F#2, a half note G2, and a half note A2, all beamed together. The fourth measure of the top staff contains a half note B5, a half note C6, and a half note D6, all beamed together. The fourth measure of the bottom staff contains a half note B2, a half note C3, and a half note D3, all beamed together. The lyrics 'bles-' are written under the first measure of the top staff, and 'sed.' is written under the third measure of the top staff. A hyphen is placed under the second measure of the top staff. The score ends with a double bar line.

bles- - sed.

Exapostilarion

The appointed Exapostilarion of the Resurrection, and then:

Glory to the Father...

In my wretchedness, O Lord, I have disobeyed Thy commandment. Woe is me! I have been stripped of glory, filled with shame, and cast out from the joy of Paradise. I have been justly deprived of Thy blessings: but in Thy mercy and compassion take pity on me.

Both now...

Another exapostilarion

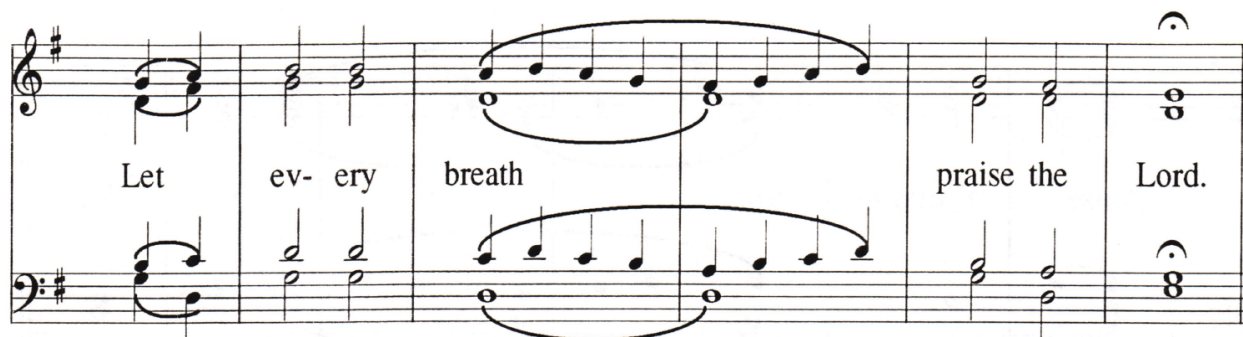
We were banished once, O Lord, from Paradise through eating from the tree; but Thou hast led us back again, O my God and Saviour, through Thy Cross and Passion. At the intercessions of Thy Mother, give us strength through this Thy Cross to keep the Fast in holiness and to worship Thy divine Awakening, the Passover of salvation.

Psalms of Praise

Five stichera of the Resurrection in the Tone of the week, from the Octoechos, and then the following four stichera from the Triodion:

Tone V

Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation:



"Woe is me!" Adam cried lamenting:/ "for the serpent and the woman have deprived me of my boldness before God,/ and through eating from the tree I have become an exile from the joy of Paradise./ Woe is me! No more can I endure the shame./ I who was once king of all God's creatures upon earth/ have now become a prisoner,/ led astray by evil counsel./ I who was once clothed in the glory of immortality/ must now, as one condemned to die, wrap myself miserably in the skins of mortality./ Woe is me! Who will share my sorrow with me?/ But, O Lord who lovest mankind,/ who hast fashioned me from the earth and art clothed in compassion,// call me back from the bondage of the enemy and save me."

Stichos: I will confess Thee, O Lord, with my whole heart:



The arena of the virtues has been opened./ Let all who wish to struggle for the prize now enter,/ girding themselves for the noble contest of the Fast;/ for those that strive lawfully are justly crowned./ Taking up the armour of the Cross,/ let us make war against the enemy./ Let us have as our invincible rampart the Faith,/ prayer as our breastplate,/ and as our helmet almsgiving;/ and as our sword let us use fasting that cuts away all evil from our heart./ If we do this, we shall receive the true crown from Christ the King of all// at the Day of Judgment.

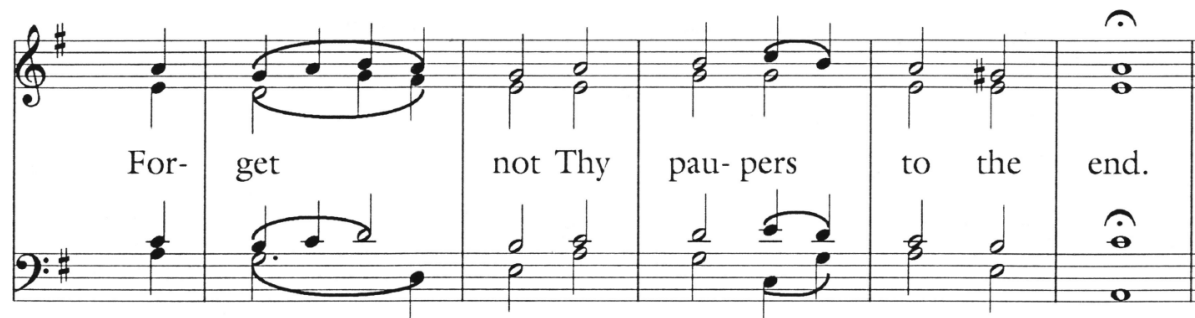
Tone VI

Stichos: I will be glad and rejoice in Thee:



Adam was driven out of Paradise,/ because in disobedience/ he had eaten food;/ but Moses was granted the vision of God,/ because he had cleansed the eyes of his soul by fasting./ If then we long to dwell in Paradise,/ let us abstain from all needless food;/ and if we desire to see God,/ let us like Moses fast for forty days./ With sincerity let us persevere in prayer and intercession;/ let us still the passions of our soul;/ let us subdue the rebellious instincts of the flesh./ With light step let us set out upon the path to heaven,/ where the choirs of angels with never-silent voice/ sing the praises of the undivided Trinity;/ and there we shall behold the surpassing beauty of the Master./ O Son of God, Giver of Life,/ in Thee we set our hope:/ count us worthy of a place there with the angelic hosts,/ at the intercessions of the Mother who bore Thee, O Christ,// of the apostles and the martyrs and of all the saints.

Stichos: Arise, O Lord my God, let Thy hands be lifted high:



The time is now at hand/ for us to start upon the spiritual contest/ and to gain the victory/ over the demonic powers./ Let us put on the armour of abstinence/ and clothe ourselves in the glory of the angels./ With boldness Moses spoke to the Creator,/ and he heard the voice of the invisible God/ In Thy love for man, O Lord,/ grant us with the same boldness/ to venerate Thy Passion// and Thy Holy Resurrection.

Glory, Tone VI

Glory to the Father, and to the Son, and to the Ho- ly

Spir- it.

The time is now at hand/ for us to start upon the spiritual contest/ and to gain the victory/ over the demonic powers./ Let us put on the armour of abstinence/ and clothe ourselves in the glory of the angels./ With boldness Moses spoke to the Creator,/ and he heard the voice of the invisible God/ In Thy love for man, O Lord,/ grant us with the same boldness/ to venerate Thy Passion// and Thy Holy Resurrection.

Both Now, Theotokion, Tone II

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

Most blessed art Thou, O Virgin Theotokos,/ for through Him Who became incarnate of
Thee is hades led captive,/ Adam recalled, the curse annulled, Eve set free,/ death slain, and
we are given life./ Wherefore, we cry aloud in praise:/ Blessed is Christ God// Who hast been
so pleased, glory to Thee.

КОНЕЦЪ, ѿ БГ҃Ъ НАШЕМОУ СЛАВА.
The end, and to our God be the glory!

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

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✠ΒΚΔ.
MMXXIV