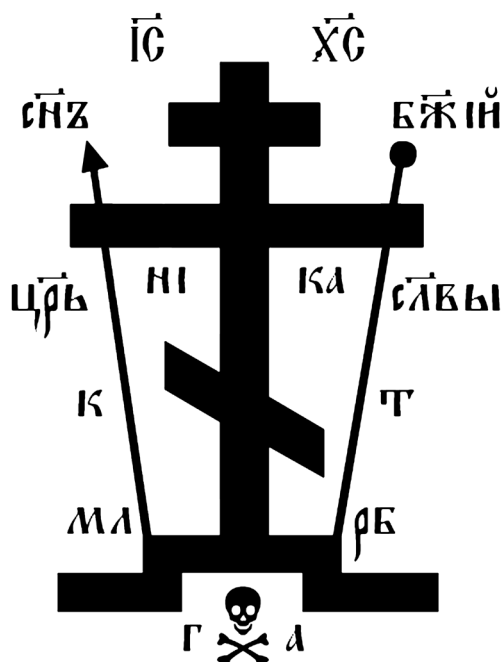


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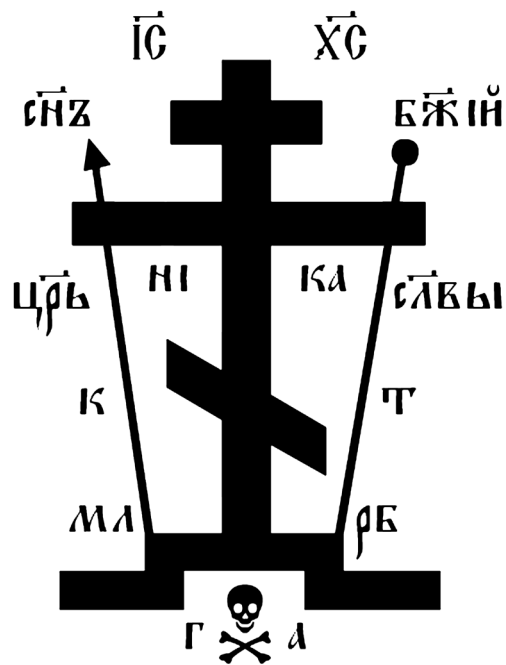


Music for the Fifth Sunday of Great Lent Saint Mary of Egypt

Δόμνι ρῥίχχ жінч мῡροφόριчч
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

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MMXXIV



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MMXXIV

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

Choral arrangements from
Music for the Fifth Sunday of Great Lent
© 1996 Timothy J. Clader

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**Music for the Fifth Sunday of Great Lent
Saint Mary of Egypt**

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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 three in honour of the saint, the first of them being repeated:*

Tone VI

Special Melody: Having set all your hope...

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

Let Is- ra- el hope in the Lord.

The first line of musical notation for the stichos. It consists of a treble and bass staff in G major (one sharp). The melody is written in a style typical of Byzantine chant notation. The lyrics are: "Let Is- ra- el hope in the Lord." The word "Is-" is split across the two staves. The melody features a prominent octave leap from the first staff to the second staff on the word "Lord".

The pol- lu- tion of past sins pre- ven- - ted thee

The second line of musical notation. The lyrics are: "The pol- lu- tion of past sins pre- ven- - ted thee". The melody continues from the first line, with a long note on "pre- ven-" that spans across the two staves. The word "ven-" is split across the two staves.

from entering the church to see the elevation of the Ho- - ly Cross;

The third line of musical notation. The lyrics are: "from entering the church to see the elevation of the Ho- - ly Cross;". The melody continues from the second line, with a long note on "Ho- - ly" that spans across the two staves. The word "Ho-" is split across the two staves.

but then thy con- science

and the awareness of thine ac- tions turned thee,

O wise in God, to a bet- ter way of life.

And, hav- ing looked up- on the i- con of the bles- sed Maid of God,

thou hast con- demned all thy previous trans- gres- - sions,

O Moth- er wor- thy of all praise, and so hast gone with bold- - ness

to venerate the Pre- - cious Cross.

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

And He shall redeem Israel out of all his in- i- - qui- ties.

The first system of musical notation consists of a treble and bass staff in G major (one sharp). The treble staff contains a melody of eighth and quarter notes, with a final measure containing a whole note chord. The bass staff provides a harmonic accompaniment with a similar rhythmic pattern. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

The pol- lu- tion of past sins pre- ven- - ted thee

The second system continues the musical setting. The treble staff features a melodic line with some rests, and the bass staff continues the accompaniment. The lyrics 'The pol- lu- tion of past sins pre- ven- - ted thee' are aligned with the notes, with hyphens used for syllables that span measures.

from entering the church to see the elevation of the Ho- - ly Cross;

The third system of notation shows the continuation of the piece. The treble staff has a melodic line with a final measure containing a whole note chord. The bass staff provides a steady accompaniment. The lyrics 'from entering the church to see the elevation of the Ho- - ly Cross;' are written below the staves.

but then thy con- - science

The fourth and final system of notation on this page. The treble staff features a melodic line with a final measure containing a whole note chord. The bass staff provides a harmonic accompaniment. The lyrics 'but then thy con- - science' are written below the staves, with hyphens indicating syllables that span across measures.

and the awareness of thine ac- tions turned thee,

O wise in God, to a bet- ter way of life.

And, hav- ing looked up- on the i- con of the bles- sed Maid of God,

thou hast con- demned all thy previous trans- gres- - sions,

O Moth- er wor- thy of all praise, and so hast gone with bold- - ness

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords, mostly dyads, with a final measure featuring a whole note chord. The lower staff is in bass clef with the same key signature, also containing a series of chords, mostly dyads, with a final measure featuring a whole note chord. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

to venerate the Pre- - cious Cross.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords, mostly dyads, with a final measure featuring a whole note chord. The lower staff is in bass clef with the same key signature, also containing a series of chords, mostly dyads, with a final measure featuring a whole note chord. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Stichos: O praise the Lord, all ye nations:

Praise Him all ye peo- - ples.

The first system of the musical score consists of a treble and bass staff in G major. The treble staff features a melody with a half note 'P', a quarter note 'H', a half note 'a', a quarter note 'l', a half note 'y', a quarter note 'e', a half note 'p', a quarter note 'e', a half note 'o', a quarter note 'o', a half note 'p', a quarter note 'l', a half note 'e', and a quarter note 's'. The bass staff provides a harmonic accompaniment with a half note 'G', a quarter note 'B', a half note 'D', a quarter note 'F', a half note 'A', a quarter note 'C', a half note 'E', a quarter note 'G', a half note 'B', a quarter note 'D', a half note 'F', a quarter note 'A', a half note 'C', and a quarter note 'E'. The lyrics are written below the treble staff, with hyphens indicating syllables that span across multiple notes.

Hav- ing wor- shipped at the holy places with great joy,

The second system continues the melody and accompaniment. The treble staff has a half note 'H', a quarter note 'a', a half note 'v', a quarter note 'i', a half note 'n', a quarter note 'g', a half note 'w', a quarter note 'o', a half note 'r', a quarter note 's', a half note 'h', a quarter note 'i', a half note 'p', a quarter note 'p', a half note 'e', a quarter note 'd', a half note 'a', a quarter note 't', a half note 't', a quarter note 'h', a half note 'e', a quarter note 'h', a half note 'o', a quarter note 'l', a half note 'y', a quarter note 'p', a half note 'l', a quarter note 'a', a half note 'c', a quarter note 'e', a half note 's', a quarter note 'w', a half note 'i', a quarter note 't', a half note 'h', a quarter note 'g', a half note 'r', a quarter note 'e', a half note 'a', a quarter note 't', a half note 'j', a quarter note 'o', a half note 'y', and a quarter note 'y'. The bass staff continues with a half note 'G', a quarter note 'B', a half note 'D', a quarter note 'F', a half note 'A', a quarter note 'C', a half note 'E', a quarter note 'G', a half note 'B', a quarter note 'D', a half note 'F', a quarter note 'A', a half note 'C', and a quarter note 'E'.

thou hast re- ceived sav- ing grace for the jour- ney of vir- - tue,

The third system continues the melody and accompaniment. The treble staff has a half note 't', a quarter note 'h', a half note 'o', a quarter note 'u', a half note 'h', a quarter note 'a', a half note 's', a quarter note 't', a half note 'r', a quarter note 'e', a half note 'c', a quarter note 'e', a half note 'i', a quarter note 'v', a half note 'e', a quarter note 'd', a half note 's', a quarter note 'a', a half note 'v', a quarter note 'i', a half note 'n', a quarter note 'g', a half note 'g', a quarter note 'r', a half note 'a', a quarter note 'c', a half note 'e', a quarter note 'f', a half note 'o', a quarter note 'r', a half note 't', a quarter note 'h', a half note 'e', a quarter note 'j', a half note 'o', a quarter note 'u', a half note 'r', a half note 'n', a quarter note 'e', a half note 'y', a quarter note 'o', a half note 'f', a quarter note 'v', a half note 'i', a quarter note 'r', a half note 't', a quarter note 'u', a half note 'e', and a quarter note 'y'. The bass staff continues with a half note 'G', a quarter note 'B', a half note 'D', a quarter note 'F', a half note 'A', a quarter note 'C', a half note 'E', a quarter note 'G', a half note 'B', a quarter note 'D', a half note 'F', a quarter note 'A', a half note 'C', and a quarter note 'E'.

and with all haste thou hast set out up- on the good path thou hast cho- sen.

The fourth system continues the melody and accompaniment. The treble staff has a half note 'a', a quarter note 'n', a half note 'd', a quarter note 'w', a half note 'i', a quarter note 't', a half note 'h', a quarter note 'a', a half note 's', a quarter note 't', a half note 'e', a quarter note 't', a half note 'h', a quarter note 'o', a half note 'u', a quarter note 'h', a half note 'a', a quarter note 's', a half note 't', a quarter note 's', a half note 'e', a quarter note 't', a half note 'o', a quarter note 'u', a half note 't', a quarter note 'o', a half note 'u', a quarter note 'n', a half note 't', a quarter note 'h', a half note 'e', a quarter note 'g', a half note 'o', a quarter note 'o', a half note 'd', a quarter note 'p', a half note 'a', a quarter note 't', a half note 'h', a quarter note 'o', a half note 'u', a quarter note 'h', a half note 'a', a quarter note 's', a half note 't', a quarter note 'c', a half note 'h', a quarter note 'o', a half note 's', a quarter note 'e', a half note 'n', and a quarter note 'y'. The bass staff continues with a half note 'G', a quarter note 'B', a half note 'D', a quarter note 'F', a half note 'A', a quarter note 'C', a half note 'E', a quarter note 'G', a half note 'B', a quarter note 'D', a half note 'F', a quarter note 'A', a half note 'C', and a quarter note 'E'.

Crossing the stream of Jor- dan,

with eag- er- ness thou hast gone to live

in the dwel- ling place of the Bap- tist.

Thou hast tamed the savegery of the pas- - sions

This musical system consists of a treble and bass staff in G major. The treble staff features a melody with a half note 'Thou', a quarter note 'hast', a half note 'tamed', a quarter note 'the', a half note 'savegery', a quarter note 'of', a half note 'the', a quarter note 'pas-', a half note '- sions'. The bass staff provides a harmonic accompaniment with a half note 'Thou', a quarter note 'hast', a half note 'tamed', a quarter note 'the', a half note 'savegery', a quarter note 'of', a half note 'the', a quarter note 'pas-', and a half note '- sions'.

through thine as- cet- ic way of life, and bold- ly thou hast bro- ken

This musical system continues the melody and accompaniment. The treble staff has a half note 'through', a quarter note 'thine', a half note 'as- cet-', a quarter note 'ic way', a half note 'of life,', a quarter note 'and', a half note 'bold- ly', a quarter note 'thou', a half note 'hast', a quarter note 'bro-', and a half note 'ken'. The bass staff follows with a half note 'through', a quarter note 'thine', a half note 'as- cet-', a quarter note 'ic way', a half note 'of life,', a quarter note 'and', a half note 'bold- ly', a quarter note 'thou', a half note 'hast', a quarter note 'bro-', and a half note 'ken'.

the re- bel- lious- ness of the flesh, O Mother ever- glor- - i- ous.

This musical system concludes the hymn. The treble staff has a half note 'the', a quarter note 're- bel-', a half note 'lious- ness', a quarter note 'of the flesh,', a half note 'O Mother', a quarter note 'ever-', a half note 'glor-', a quarter note '- i-', and a half note 'ous.'. The bass staff follows with a half note 'the', a quarter note 're- bel-', a half note 'lious- ness', a quarter note 'of the flesh,', a half note 'O Mother', a quarter note 'ever-', a half note 'glor-', a quarter note '- i-', and a half note 'ous.'. The system ends with a double bar line.

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

And the truth of the Lord a-bi-deth for-ev-er.

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The lyrics are written below the notes, with hyphens indicating syllables across measures. The final measure has a fermata over the G5 note.

Hav-ing gone to dwell in the wild-der-ness,

The second line of musical notation continues the melody. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The lyrics are written below the notes, with hyphens indicating syllables across measures. The final measure has a fermata over the G5 note.

thou hast blotted out from thy soul

The third line of musical notation continues the melody. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The lyrics are written below the notes, with hyphens indicating syllables across measures. The final measure has a fermata over the G5 note.

the im-a-ges of thy sensual pas-sions,

The fourth line of musical notation continues the melody. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The lyrics are written below the notes, with hyphens indicating syllables across measures. The final measure has a fermata over the G5 note.

and hast marked up- on it

the God-given imprint of ho- li- ness.

Thou hast at- tained such glory, blessed Moth- er,

as to walk upon the surface of the wat- ers,

and in thy prayers to God thou wast raised up from the earth.

And now, all glor- - 'ious Ma- ry, standing before Christ with bold- - ness

en- treat Him for our souls.

Glory, Tone IV

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

The power of Thy Cross, O Christ,/ has worked wonders,/ for even the woman who was once a harlot chose to follow the ascetic way./ Casting aside her weakness,/ bravely she opposed the devil;/ and having gained the prize of victory,// she intercedes for our souls.

Both now...

Then the Dogmatic Theotokion in the Tone of the week.

Aposticha

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

Glory, Tone II

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

The musical notation is for a two-part setting in G major (one sharp). The melody is written on a treble clef staff, and the bass line on a bass clef staff. The text is written below the notes. The melody features a long, flowing line with a fermata over the final note, which is a half note 'it.' The bass line provides a simple harmonic accompaniment with whole and half notes.

to the Saint

The desires of thy soul and the passions of thy flesh/ thou hast cut down with the sword of abstinence;/ thy sinful thoughts thou hast choked with the silence of the ascetic life./ With the streams of thy tears/ thou hast watered all the wilderness,/ and caused the fruits of repentance to spring up for us:// therefore, O saint, we celebrate thy memory.

Both Now, Theotokion, Tone II

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

The musical notation is for a two-part setting in G major (one sharp). The melody is written on a treble clef staff, and the bass line on a bass clef staff. The text is written below the notes. The melody features a long, flowing line with a fermata over the final note, which is a half note 'A- men.' The bass line provides a simple harmonic accompaniment with whole and half notes.

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

Troparion, Tone VIII

In thee, O: Mother, was preserved unimpaired that which is according to God's image,/ for thou hast taken up the Cross and followed Christ./ By thine actions thou hast, taught us to despise the flesh, for it passes away,/ but to care for the soul, which is a thing immortal,// and so thy spirit, holy Mary, rejoices with the angels.

Both now...

Theotokion, Tone VIII

Good One, Who for our sake wast born of the Virgin/ and, having endured crucifixion, cast down death by death,/ and as God revealed the resurrection:/ Disdain not that which Thou hast fashioned with Thine own hand./ Show forth Thy love for mankind, O Merciful One;/ accept the Theotokos who gave Thee birth and prayeth for us;// and save Thy despairing people, O our Savior!

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 two staves, treble and bass. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir-". The system ends with a double bar line.

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

The second system continues the melody. It begins with a fermata over the first measure, followed by a double bar line and the word "it.". The melody then continues with the lyrics "The doors of re- pen- tance do Thou". The system ends with a double bar line.

open to me, O Giv- er of life,

The third system continues the melody. It begins with the lyrics "open to me, O Giv- er of life,". The melody is in the treble staff, with the bass staff providing harmonic support. The system ends with a double bar line.

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

The fourth system continues the melody. It begins with the lyrics "for my spirit waketh at dawn toward Thy ho- ly tem- ple,". The melody is in the treble staff, with the bass staff providing harmonic support. The system ends with a double bar line.

bearing a temple of the body 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;

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

blot out my trans-gres-sion.

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

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 and two troparia from the Canon to the Theotokos, both in the Tone of the week from the Octoechos; four troparia from the first Canon in the Triodion, and four troparia from the second Canon, in honour of the saint.

Ode I

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

The wealth of my lusts has made me like the rich man who lived each day in luxury. Therefore I pray to Thee: deliver me from the fire as Thou hast delivered Lazarus, O Saviour.

I am clothed in sensual pleasures, O Saviour, like the rich man who was clothed in fine linen and in golden ornaments and raiment But send me not into the fire as he was sent.

The rich man once rejoiced in the wealth and luxury of this corruptible life, and so he was condemned to torment; but Lazarus the poor man gained rest and refreshment.

Theotokion

The hosts of angels and of mortal men praise thee, O Virgin Mother, without ceasing. For thou hast carried their Creator as a babe in thine arms.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

Standing, O saint, before Christ the Light that no man can approach, send down light upon me, for with love I celebrate thy light-giving and holy memory; and keep me safe from the manifold temptations of life.

The uncircumscribed and pre-eternal Lord who after His incarnation dwelt among the people of Egypt, who knows all things before they come into existence, has brought thee as a shining, star from Egypt.

Not knowing the divine commandments, thou hast defiled the image of God within thee; but through His providence thou hast made it clean once more and, O honoured saint worthy of all praise, thou hast become godlike through thy holy actions.

Theotokion

O my God, how great is Thy tender mercy and Thine ineffable condescension! For, at the intercessions of Thy Mother, Thou hast made the former harlot pure and spotless as the angels.

Katavasia - Ode I

I will op- en my mouth, and with the Spirit will it be filled,

This system of musical notation is for the first line of the text. It consists of a treble and a bass staff, both in the key of D major (indicated by a sharp sign on the F line). The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are placed below the notes.

and I shall ut- ter discourse unto the Queen and Moth- er,

This system of musical notation is for the second line of the text. It continues the melody from the first system, maintaining the same key and style. The lyrics are placed below the notes.

and shall appear, keeping splen- did fes- ti- val;

This system of musical notation is for the third line of the text. It continues the melody from the second system, maintaining the same key and style. The lyrics are placed below the notes.

and, rejoicing, I will hymn her won- ders.

This system of musical notation is for the fourth line of the text. It concludes the piece with a final cadence. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are placed below the notes.

Ode III

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

O Christ, as Thou hast saved Lazarus from the flame, deliver me, Thine unworthy servant, from the fire of Gehenna.

O Lord, in passions and lusts I am as wealthy as the rich man, yet in my lack of virtues I am as poor as Lazarus But do Thou save me.

The rich, man was clothed in scarlet and fine linen through his lusts and. sins; and so he burns in the flames.

Theotokion

All-pure Lady, who drivest off the assaults of harsh calamity, give us help through thine intercessions.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

Through thy sinful actions thou hast drawn near to the gates of destruction; but He who of old broke in pieces the gates of hell by the power of His Godhead, opened to thee the gates of repentance, O all-honoured Saint; for He is Himself the Gate of life.

The woman who had become the weapon of sin Thou hast converted, O forbearing and compassionate Lord, by the weapon of Thy Holy Cross; for venerating the Cross she overthrew all the weapons and the cunning of the demons.

He who causes all things to exist, who shed His own blood as a ransom for all, has made thee clean through the waters of thy tears, when thou wast sick with the loathsome leprosy of sin.

Theotokion

That which has come to pass in thee, O Virgin, is beyond all words: for in a manner that befitted God, the Word of the Father came to dwell in thee, granting by His word alone remission of transgressions unto all who sin.

Katavasia – Ode III

O The- o- tok- os, thou living and abundant foun- tain:

in thy divine glo- ry es- tab- lish those who hymn thee,

and spiritually forming them- selves in- to a choir;

and vouchsafe unto them crowns of glo- ry.

Sessional. Hymn

Tone Eight

All the rebellious impulses of the flesh thou hast subdued by thine ascetic labours, showing the manly courage of thy soul Desiring to behold the Cross of the Lord, O honoured Mother, in sanctity thou hast crucified thyself unto the world, and thou hast sought with eagerness to emulate the angels in their way of life. Therefore with faith we honour thy memory, O blessed Mary, and we pray that full remission of our sins may be given to us through thine intercessions.

Glory to the Father... Both now...

Theotokion

(Greek use)

I am held fast in the mire of sin, and there is no strength or courage in me; the tempest of my trespasses has overwhelmed me. Look upon me, Virgin, I entreat thee, for thou hast borne the Word who alone loves mankind. Deliver me from every sin, from all the passions that destroy my soul, and from every ill inflicted by the enemy, that I may sing with joy: Intercede with thy Son and God, O Undefined, that remission of transgressions may be given to those who in faith take refuge beneath thy protection.

(Slav use)

Let us sing the praises of the Gate of Heaven and the Ark, the Holy Mountain and the Cloud of light, the heavenly Ladder and the spiritual Paradise, the Deliverance of Eve and the great Treasure of the whole inhabited earth. For through her the salvation of the world and the remission of man's ancient sins has come to pass. Therefore do we cry aloud to her: Pray to thy Son and God, that absolution of their sins may be given to those who, with true devotion, worship thine all-holy Offspring.

Ode IV

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

The rich man delighted in sumptuous food and raiment, while Lazarus longed to be fed with the crumbs from his table.

With their tongues the dogs licked the sores of Lazarus the beggar, showing towards him in his need a compassion that the rich man never felt.

Once Lazarus in poverty and distress lay an outcast at the gate of the rich man, but now he is glorified.

Theotokion

O Undefined, pray to Him whom thou hast borne, that we who sing thy praises may be saved from the bondage of the avenger; for thou alone art our protector.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

O Creator of our mortal nature, Fountain of mercy and Wealth of compassion, in Thy love for mankind Thou hast taken pity upon her that fled to Thee for refuge, and Thou hast snatched her from the destroying beast.

Hastening to see the Cross, O Mary, thou wast illumined by its light, through the divine providence of thy Crucified Lord; and thou wast thyself crucified to the world, O saint most worthy of our wonder.

She who once led many into wickedness through evil lust, shines now in her sanctity like the sun, and has become a heavenly guide to all who sin.

Theotokion

O spiritual heaven of the King of all, thou hast surpassed the understanding even of the heavenly powers; for outside the laws of nature, O pure Virgin, thou hast conceived the Law-giver and Maker of all things.

Katavasia – Ode IV

Je- sus most divine hath come on a light cloud,

And with His incorrupt arm hath saved those who cry:

Musical score for the hymn "Glo-ry to Thy pow-er, O Lord!". The score is written for a soprano voice and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in the soprano voice, and the piano accompaniment is in the right hand. The lyrics are: "Glo-ry to Thy pow-er, O Lord!". The score includes a repeat sign at the beginning and a final double bar line at the end.

Ode V

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

When the rich man saw Lazarus resting in Abraham's bosom and rejoicing in light and glory, he cried out: 'O Father Abraham, take pity on me, for I am condemned to the fire and my tongue burns in bitter torment.'

'During thy life', said Abraham to the rich man, 'thou hast lived in wealth and luxury; so now thou art tormented in the fire eternally, while Lazarus the poor man rejoices in unending gladness.'

I am rich in the deceptive joys of this life, like the rich man who spent all his days in pleasure; but, I pray Thee, loving Lord, in Thy compassion deliver me from the fire as Thou hast saved Lazarus.

Theotokion

Since, all-pure Virgin, thou hast a mother's boldness before thy Son, do not forget us and our needs, we pray, for we are thy kinsfolk: thee alone we Christians bring as intercessor, to win the gracious mercy of the Master.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

When Moses on Sinai beheld in a mystical vision the backparts of God, he shone with glory, thus dimly indicating the strange mystery which he had seen; and now Mary falls down fervently before the most pure ikon of the Mother of God, the golden Vessel that received the divine Manna, and she chooses the angelic life.

Longing, like the Psalmist, to behold the majesty of Thy temple and the spiritual tabernacle of Thy glory, she who had profaned Thy temple cried: 'O Christ, through the spiritual prayers of the Virgin that became Thy temple, make me a temple of the all-creating Spirit.'

With the baited hook of the flesh and through the lust of the eyes she took many men prisoner, and by means of short-lived sensual pleasure she made them food for the devil; but now she has herself been taken prisoner, in all truth, by the divine grace of the Holy Cross, and she has been brought as a sweet spiritual offering to Christ.

Theotokion

Initiated into the mystery concerning thee, O undefiled Mother of God, the company of the prophets, in secret words inspired by God, foretold thee in many different ways. And now Mary of Egypt falls down before the most pure ikon of the Vessel that has received the divine Manna, and she has become a surety before God for sinners.

Katavasia – Ode V

All things are filled with awe at Thy di- vine glo- ry;

for thou, O Virgin, who hast not known wed- lock,

didst con- tain with- in thy womb Him Who is God ov- er all,

and gavest birth to the time-less Son,

granting peace unto all who hymn thee.

Ode VI

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

The rich man condemned himself to the flames of fire by his life of pleasure; but Lazarus the poor man chose penury in this present life, and so was counted worthy of unending joy.

Lazarus: was counted worthy to dwell with Abraham, and he received eternal life, O Christ; but the rich man was condemned to the fire, there to be tormented in both soul and body.

The rich man was condemned to the fire, because of Lazarus: condemn me not in my wretchedness, I pray, O Lord who lovest mankind; but count me, like Lazarus, worthy of Thy light.

Theotokion

May we be delivered from our grievous transgressions by thy prayers, O pure Mother of God, and may we dwell in the divine glory of the Son of God who took flesh ineffably from thee.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

The armies of the angels rejoice, O holy Mary, seeing in thee a life equal to their own, and crying out they give glory to the Lord.

The hosts of dark demons tremble at the strength of thine endurance: how thou, a woman, solitary and naked, hast in a marvellous manner put them to shame.

O Mary worthy of all praise, thou hast shone like the sun and illumined all the desert with thy brightness: do thou make me also glorious with thy light.

Theotokion

Illumined by the glory of thine Offspring, O Virgin, to all of us the angels proclaim peace on earth and good will toward men.

Katavasia – Ode VI

Cel- e- bra- ting this divine and most honored festival of the Moth- er of God,

The first line of musical notation is in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes.

come, ye di- vine- ly wise, let us clap our hands, and glor- i- fy God

The second line of musical notation is in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes.

Who was born of her!

The third line of musical notation is in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes.

Kontakion, Tone III

Once thou wast defiled with every impurity,/ but today through repentance thou hast become the Bride of Christ./ Desiring the life of the angels,/ thou hast cast down the demons/ with the weapon of the Cross:/ therefore, O glorious Mary,// thou wast made a bride of the Kingdom.

Ikos

In our hymns we praise thee now, all-venerated Mary, as the lamb and daughter of Christ. Sprung from the stock of the Egyptians, thou hast fled from all their errors and wast offered as a precious flower to the Church. In abstinence and prayer thou hast struggled above the measure of man's nature, and so thou wast exalted by Christ; for through thy life and actions, Mary all-revered, thou wast made a bride of the heavenly Kingdom.

Ode VII

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

Like Job of old, who sat on a dung-heap full of rottenness and worms, Lazarus lay before the gates of the rich man, and he cried aloud: 'O God of our fathers, blessed art Thou.'

An outcast at the gate of the rich man who lacked all compassion, Lazarus longed for the crumbs that fell from his table, yet no man gave them to him; but in return for all this he received a dwelling-place with Abraham.

O my Christ, I pray Thee, deliver me from the punishment of the rich man who showed no compassion; but place me with Lazarus the poor man, and count me worthy to cry unto Thee in thanksgiving: O God of our fathers, blessed art Thou.

Theotokion

Thou hast appeared incarnate from a Virgin's womb, for our salvation; therefore we acknowledge Thy Mother as Theotokos, and we cry in thanksgiving: O God of our fathers, blessed art Thou.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

Wise Zosimas, greatest of the fathers, as he wandered in the wilderness, was counted worthy to see the saint, and he cried 'O God of our fathers, blessed art Thou.'

'O father,' said the saint to the elder, 'why hast thou come to see a poor woman that is a stranger to every virtuous action?' And she cried: 'O God of our fathers, blessed art Thou.'

All-blessed Mary, thou hast put to death thy rebellious passions, and now thou hast found anchorage in the harbour of dispassion, crying: 'O Lord God of our fathers, blessed art Thou.'

Theotokion

In ways past speech, O undefiled, thou hast conceived while still remaining virgin, and hast brought forth into the world its salvation, Christ our God. Therefore we and all the faithful magnify thee in our songs.

Katavasia – Ode VII

The di- vine- ly wise youths worshipped not a cre- a- tion

This musical system consists of a treble and bass staff in G major. The treble staff features a series of chords: G4-B4, A4-B4, B4-C5, and a final G4-B4-A4 chord with a fermata. The bass staff provides a simple harmonic accompaniment with notes G2, A2, B2, and C3.

rather than the Cre- a- tor, but, man- ful- ly trampling

This system contains two measures. The first measure has a treble staff with chords G4-B4, A4-B4, and a final G4-B4-A4 chord with a fermata, and a bass staff with notes G2, A2, and B2. The second measure continues with the treble staff having chords A4-B4 and G4-B4, and the bass staff with notes C3 and B2.

the threat of the fire un- der- foot, they re- joiced, chant- ing:

This system contains two measures. The first measure has a treble staff with a sequence of chords: G4-B4, A4-B4, B4-C5, A4-B4, G4-B4, and A4-B4, and a bass staff with notes G2, A2, B2, C3, B2, and A2. The second measure has a treble staff with chords G4-B4, A4-B4, and a final G4-B4-A4 chord with a fermata, and a bass staff with notes G2, A2, and B2.

Blessed art Thou, the all- hymned God of our fath- ers!

This system contains two measures. The first measure has a treble staff with chords G4-B4 and A4-B4, and a bass staff with notes G2 and A2. The second measure has a treble staff with a G4-B4-A4 chord with a fermata, and a bass staff with notes G2, A2, and B2.

Ode VIII

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

Once the rich man in his vileness was splendidly clothed in scarlet raiment: and fine linen and purple, while the poor man Lazarus lay a pitiable outcast at his gate, longing to eat, the crumbs that fell from his table; and no man gave them to him. But now he reigns with Christ in glory.

Lazarus lay at the gates of the rich man, his body putrefying with sores: he longed to eat, and no man him food; but the dogs, moved by compassion, licked his wounds with their tongues. And now he has been counted worthy of joy in Paradise.

I have grown rich in sensual pleasures, like the rich man of old who clothed himself each day in scarlet; and, delighting in the good things of this life, I have condemned myself to luxury and deception. And so I pray to Thee, O greatly-merciful Christ deliver me for ever from the eternal fire.

To the Holy Trinity

Refrain: Most Holy Trinity, glory to Thee.

The threefold Light of the Godhead shines with a single radiance from the one Nature in three Persons: Father without beginning; Word of the Father, sharing the same Nature, and consubstantial Spirit, reigning with the Father and the Son. This triune God do ye children bless, ye priests praise, and ye people exalt above all for ever.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

O Thou who searchest the depths of our heart, who hast foreseen all things concerning us before we came into existence, Thou hast delivered from a life of bondage the woman who fled to Thee, O Saviour; and with never-silent voice she cries out to Thy tender love: 'O ye priests bless Him, and ye people exalt Him above all for ever.'

O holy transformation, that brought thee to a better way of life! O godlike love that hated carnal pleasures! O burning, faith in God! We bless thee, Mary worthy of all praise, and we exalt thee above all for ever.

O holy Mary, thou hast received the recompense for thy toil, and the due reward for all the labours whereby thou hast cast down the vengeful enemy. And now thou singest with the angels, crying aloud with never-silent voice and exalting Christ above all for ever.

Theotokion

In His love the Lord of all the ages has completely recreated me within thy womb, pure Virgin, without obscuring the distinctive marks of either nature, human or divine. Therefore, as the cause of our salvation, we sing thy praises in our hymns for ever.

We Praise, We Bless

First system of musical notation for the hymn "We Praise, We Bless". It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in a simple, hymn-like style with quarter and half notes. The lyrics "We praise, we bless, we wor- ship the Lord," are written below the notes.

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

Second system of musical notation for the hymn "We Praise, We Bless". It continues the melody from the first system. The lyrics "praising and supremely exalting Him unto all a- - ges." are written below the notes. The system ends with a double bar line.

praising and supremely exalting Him unto all a- - ges.

Katavasia – Ode VIII

The birth-giv-ing of the The-o-tok-os

saved the pious children in the fur-nace— then in fig-ure, but now in deed,—

and it moveth all the world to chant to thee: Hymn ye the Lord

and ex-alt Him su-preme-ly for all a- ges!

Ode IX

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

I pray to Thee, O Christ, since Thou art God by nature: make me poor like Lazarus, banishing my sensual desires; but in virtues make me as wealthy as the rich man, that with faith I may magnify Thee in hymns.

Rich and unmerciful, I have despised my mind; cast out in wretchedness it lies with faith before the gates of Thy commandments, O Lord who lovest mankind. But in Thy tender mercy and compassion, raise it up as once in tender love Thou hast raised up Thy friend Lazarus, who was four days dead.

We have all learned the meaning of this parable of the Lord. Let all of us, then, hate the rich man's lack of compassion, that we may escape punishment and rejoice for ever with Abraham.

Theotokion

Thou hast carried in thine arms the invisible God, who is praised in the heavens by all creation. Through thee at all times He grants to us salvation, and with faith we magnify thee.

Canon of the Saint

Refrain: O Venerable Mother Mary, pray to God for us.

Strengthened by the might of Christ, O Mother, thou hast more easily endured thy sufferings in the wilderness; and with the streams of God-given tears thou hast quenched the impure thoughts that came to thee, O greatest of ascetics and glory of the saints.

The pure Virgin, the only Mother of Christ the Light, shone upon thee with rays of surpassing brightness, making thee terrible to the enemy; and she has revealed thee to us all, O honoured Mary, beauty of ascetics, pillar of the saints.

Having wisely forsaken all the things of this earth, thou hast become a hallowed dwelling-place of the Spirit. Pray to Christ, our only Deliverer, that we who celebrate with faith thy holy memory may be set free from the perils of this world.

Theotokion

In a way surpassing nature, O pure Maid, thou hast escaped the laws of nature, and hast brought forth on earth a new-born child, who is the Giver of the Law and the Ancient of Days. Therefore, O spiritual heaven of the Creator of all, with faith and love we call thee blessed.

Katavasia – Ode IX

Let ev- ery mor- tal leap for joy, en- light- ened by the Spir- it;

and let the na- ture of the incorporeal in- tel- li- gen- ces keep fes- ti- val;

honoring the sacred feast of the Moth- er of God, and let them cry a- loud:

Re- joice, O most bles- sed The- o- tok- os, pure Ev- er Vir- gin!

Exapostilarion

The appointed Exapostilarion of the Resurrection, and then:

Glory to the Father ...; *and then the exapostilarion of the saint:*

Thee we have as a pattern of repentance all-holy Mary; pray to Christ that in the season of the Fast this gift may be conferred upon us: to praise thee in our hymns with faith and love.

Both now...

Theotokion

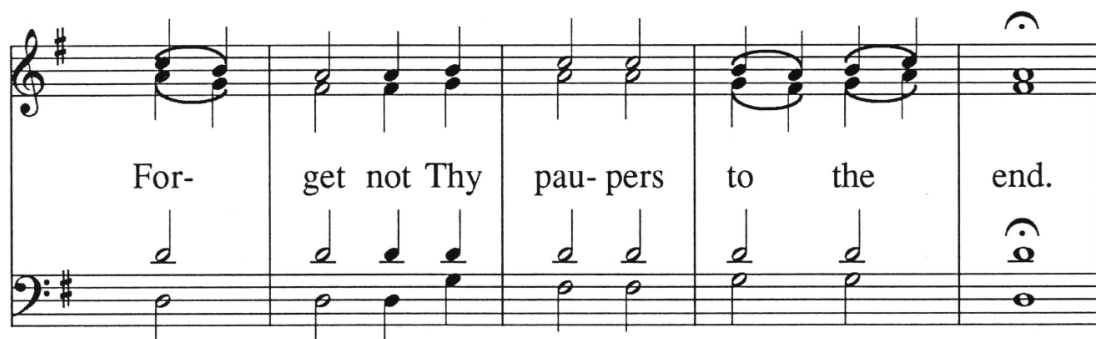
O sweetness of the angels, joy of the afflicted, advocate of Christians, Virgin Mother of the Lord, help me and deliver me from eternal torment.

Psalms of Praise

We sing eight stichera of the Resurrection in the Tone of the week from the Octoechos, and then:

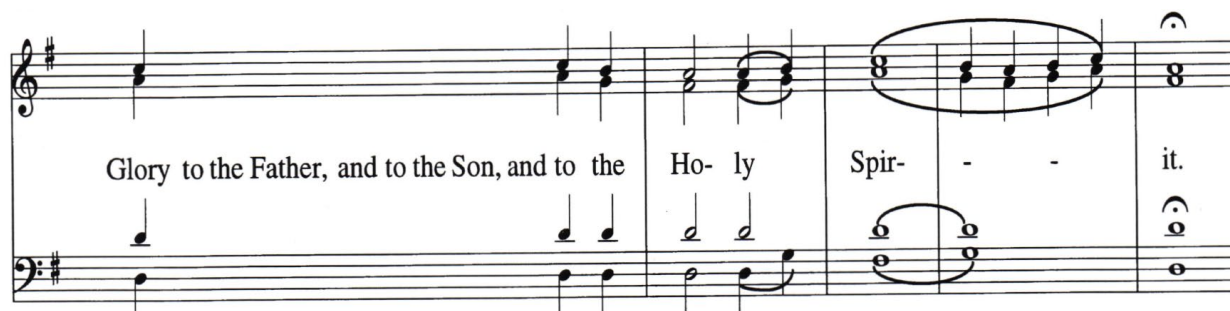
Tone I

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



The Kingdom of God is not food and drink,/ but righteousness and abstinence with holiness:/ and so the rich shall not enter into it,/ but those who entrust their treasures to the hands of the poor./ This is what David the Prophet teaches us, saying:/ The righteous man shows mercy all the day long;/ his delight is in the Lord,/ and walking in the light he shall not stumble./ All this was written for our admonition,/ that we should fast and do good;// and in exchange for earthly things may the Lord reward us with the things of heaven.

Glory, Tone I



The Kingdom of God is not food and drink,/ but righteousness and abstinence with holiness:/ and so the rich shall not enter into it,/ but those who entrust their treasures to the hands of the poor./ This is what David the Prophet teaches us, saying:/ The righteous man shows mercy all the day long;/ his delight is in the Lord,/ and walking in the light he shall not stumble./ All this was written for our admonition,/ that we should fast and do good;// and in exchange for earthly things may the Lord reward us with the things of heaven.

Both Now, Theotokion, Tone II

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff, with the Bass staff providing a simple harmonic accompaniment. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The melody features a long, flowing line in the final measure, marked with a fermata and a final cadence. The lyrics are aligned with the notes: "Both now and ever, and unto the a-" under the first measure, "ges of a-" under the second, and "ges. A- men." under the third.

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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MMXXIV