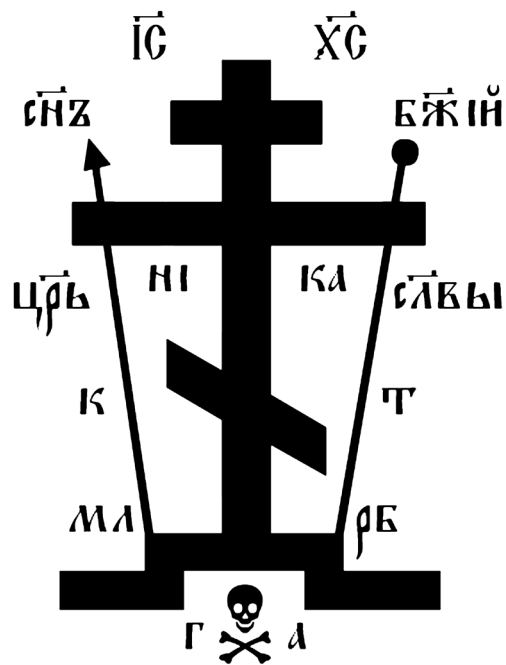


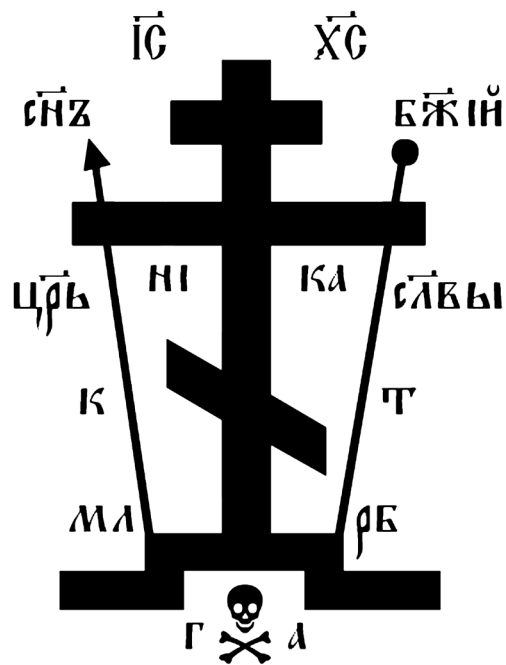


Music for the Saturday of the Holy and Righteous Lazarus

Δόμνι ρῥίχχ жѣнх мῦροφόρѣчх
Holy Myrrh-bearers
 Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

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 MMXXIV



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The Lenten Triodion
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Choral arrangements from
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Music for Lazarus Saturday

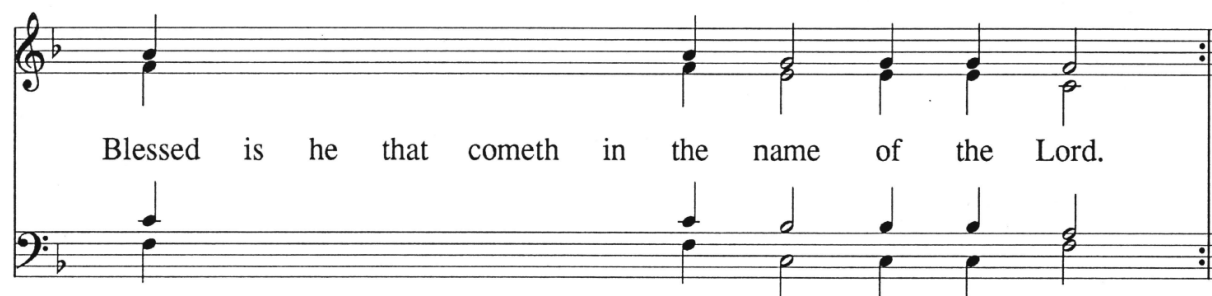
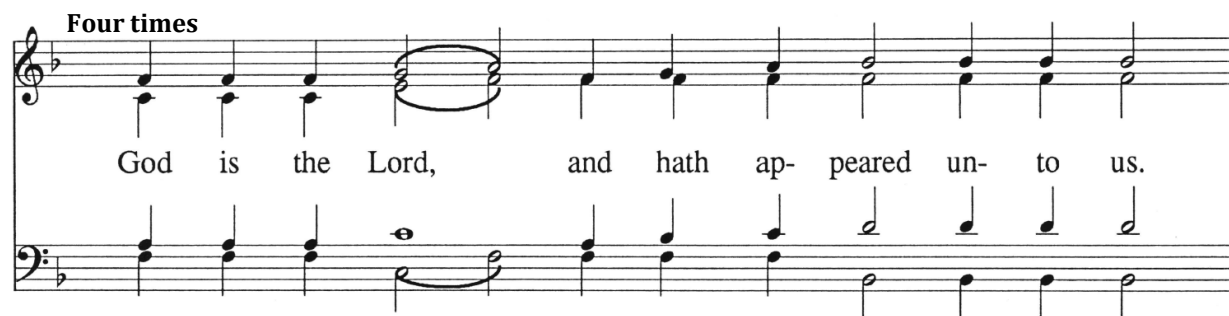
Contents

Matins.....	1
God is the Lord, Tone I.....	1
Troparion, Tone I.....	2
Blessed Are the Blameless.....	3
The Assembly of Angels	7
Having Beheld the Resurrection of Christ.....	10
The Canon	13
Kontakion, Tone II.....	30
Holy Is The Lord Our God, Tone I.....	41
Exapostilarion.....	42
Let Every Breath Praise the Lord, Tone I	43
Psalms of Praise.....	44
Divine Liturgy.....	49
Troparion, Tone I.....	49
Kontakion, Tone II.....	49
As Many As Have Been Baptized.....	50
Prokeimenon, Tone III	51
Alleluia, Tone V	52
Irmos from Ode IX	54

Matins

God is the Lord, Tone I

Deacon: In the First Tone: God is the Lord and hath appeared unto us. Blessed is he that cometh in the name of the Lord.



Deacon: Surrounding me they compassed me, and by the name of the Lord I warded them off.

Choir: God is the Lord and hath appeared unto us. Blessed is he that cometh in the name of the Lord.

Deacon: I shall not die, but live, and I shall tell of the works of the Lord.

Choir: God is the Lord and hath appeared unto us. Blessed is he that cometh in the name of the Lord.

Deacon: The stone which the builders rejected, the same is become the head of the corner. This is the Lord's doing, and it is marvelous in our eyes.

Choir: God is the Lord and hath appeared unto us. Blessed is he that cometh in the name of the Lord.

Troparion, Tone I

In confirming the common Resurrection, O Christ God,/ Thou didst raise up Lazarus from the dead before Thy passion./ Wherefore, we also, like the children bearing the symbols of victory,/ cry to Thee, the Vanquisher of death:/ Hosanna in the highest;// blessed is He that cometh in the name of the Lord. (*Thrice*)

Sessional Hymn

Tone I

Taking pity, O Christ our God, on the tears of Martha and Mary, Thou hast commanded the stone to be rolled away from the tomb; and calling the dead man, Thou hast raised him, O Giver of life to the world, granting us through him an assurance of the resurrection. Glory to Thy might, O Saviour; glory to Thy power; glory be to Thee who hast established all things by Thy word.

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

Repeat.

Blessed Are the Blameless

Psalm 118

Blessed are the blameless in the way, who walk in the law of the Lord.

The first line of music is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Blessed are the blameless in the way, who walk in the law of the Lord."

Blessed are they that search out His testimonies; with their whole heart shall they

The second line of music continues the melody and bass line. The lyrics are: "Blessed are they that search out His testimonies; with their whole heart shall they"

seek af- ter Him. For they that work in- i- qui- ty have not

The third line of music continues the melody and bass line. The lyrics are: "seek af- ter Him. For they that work in- i- qui- ty have not"

walked in His ways. Thou hast enjoined Thy commandments, that we should

The fourth line of music continues the melody and bass line. The lyrics are: "walked in His ways. Thou hast enjoined Thy commandments, that we should"

keep them most dil- i- gen- tly. Would that my ways were directed to

keep Thy sta- - tutes. Then shall I not be ashamed, when I look on

all Thy com- mand- - ments.

I will confess Thee with uprightness of heart, when I have learned the

judge- ments of Thy right- eous- ness. I will keep Thy statutes; do not

ut- ter- ly for- sake me. Wherewithal shall a young man correct his

way? By keep- ing Thy words.

With my whole heart have I sought after Thee, cast me not a- way from Thy com-

mand- ments. In my heart have I hid Thy sayings that I might not

sin a- gainst Thee.

The Assembly of Angels

Obikhod, Tone V

Bles- sed art Thou, O Lord, teach me Thy sta- tutes.

The first system of musical notation is for the first line of the hymn. 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 the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The first line of the hymn is: "Bles- sed art Thou, O Lord, teach me Thy sta- tutes." The melody is a simple, hymn-like tune, with a final cadence at the end of the line.

The as- sem- bly of an- gels was am- azed.

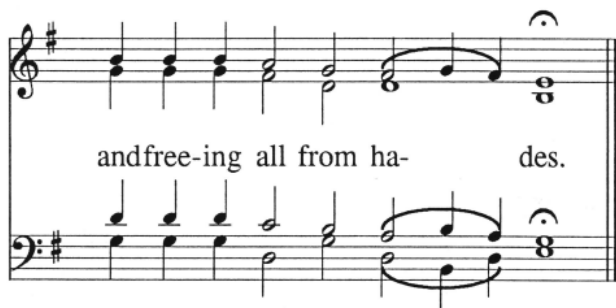
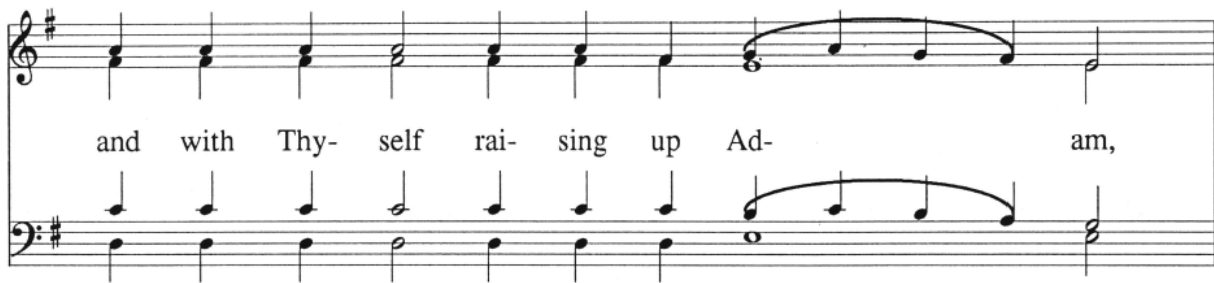
The second system of musical notation is for the second line of the hymn. It consists of a treble and a bass staff, both in the key of D major. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The second line of the hymn is: "The as- sem- bly of an- gels was am- azed." The melody continues from the first line, with a final cadence at the end of the line.

Be- hold- ing Thee num- bered a- mong the dead;

The third system of musical notation is for the third line of the hymn. It consists of a treble and a bass staff, both 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 notes. The third line of the hymn is: "Be- hold- ing Thee num- bered a- mong the dead;" The melody continues from the second line, with a final cadence at the end of the line.

Yet, O Saviour, destroying the strong- hold of death,

The fourth system of musical notation is for the fourth line of the hymn. It consists of a treble and a bass staff, both 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 notes. The fourth line of the hymn is: "Yet, O Saviour, destroying the strong- hold of death," The melody continues from the third line, with a final cadence at the end of the line.



Blessed art Thou, O Lord,/ teach me Thy statutes.

Why mingle ye myrrh with tears of pity,/ O ye women disciples?/ Thus the radiant angel within the tomb/ addressed the myrrh-bearing women;/ behold the tomb and understand,// for the Savior is risen from the tomb.

Blessed art Thou, O Lord,/ teach me Thy statutes.

Very early the myrrh-bearing women/ hastened unto Thy tomb, lamenting,/ but the angel stood before them and said:/ the time for lamentation is passed, weep not,// but tell of the Resurrection to the Apostles.

Blessed art Thou, O Lord,/ teach me Thy statutes.

The myrrh-bearing women,/ with myrrh came to Thy tomb, O Savior, bewailing,/ but the angel addressed them, saying:/ Why number ye the living among the dead,// for as God He is risen from the tomb.

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

Let us worship the Father,/ and His Son, and the Holy Spirit,/ the Holy Trinity, one in essence,/ crying with the Seraphim:// Holy, Holy, Holy art Thou, O Lord.

Both now and ever, and unto the ages of ages. Amen.

In bringing forth the Giver of life,/ thou hast delivered Adam from sin, O Virgin,/ and hast brought joy to Eve instead of sorrow;/ and those fallen from life have thereunto been restored,// by Him Who of thee was incarnate, God and man.

Alleluia, alleluia, alleluia. Glory to Thee, O God. (*Thrice*)

Sessional Hymn

Tone V

O Fountain of wisdom and foreknowledge, Thou hast asked the companions of Martha when Thou camest to Bethany: 'Where have ye laid my friend Lazarus?' Shedding for him tears of tender love, Thou hast called to him in Thy compassion and raised him by Thy voice, though he was four days dead; for Thou art Giver of Life and Lord.

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

Repeat.

Having Beheld the Resurrection of Christ

Obikhod, Tone VI

Having beheld the Re-sur-rec-tion of Christ,

The first system of musical notation for the hymn. 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 the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

let us worship the holy Lord Je-sus, the on-ly Sin-less One.

The second system of musical notation. It continues the melody from the first system. The lyrics are written below the notes.

We worship Thy Cross, O Christ,

The third system of musical notation. It continues the melody. The lyrics are written below the notes.

and Thy holy Resurrection we hymn and glor-i-fy; for Thou art our God,

The fourth system of musical notation. It concludes the hymn. The lyrics are written below the notes.

and we know none other be- side Thee, we call up- on Thy name.

O come, all ye faith- ful,

let us worship Christ's holy Re- sur- rec- tion,

for behold, through the Cross joy hath come to all the world.

Ev- er bles- sing the Lord, we hymn His Re- sur- rec- tion;

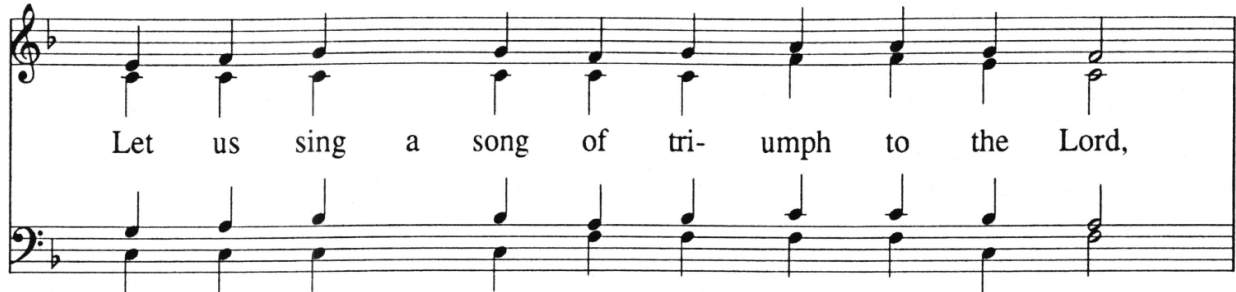
for, having endured cru- ci- fix- - ion, He hath de- stroyed death by death.

The Canon

Up to the end of Ode Five we use the following two Canons, the first with eight troparia and the second with six. At Ode Six we begin the two four-canticle Canons.

Ode I

*First Canon, Tone VIII
by Theophanes*



Refrain: Glory to Thee, O our God, glory to Thee.

With Thy divine command Thou hast raised dead Lazarus, in Thy love for mankind; for Thou art the Fashioner and Guardian of Life.

O immortal. Lord, with Thy word Thou hast raised Lazarus, four days dead, and by Thy power Thou hast destroyed the dark kingdom of hell.

Thou hast given to all, O Master, a proof of Thy transcendent Godhead, raising Lazarus from the dead on the fourth day.

Today Bethany proclaims beforehand the Resurrection of Christ the Giver of Life, and it rejoices at the rising of Lazarus.

Another Canon, Same Tone
by Kosmas the Monk

Irmos: Having crossed the water...

Refrain: Glory to Thee, O our God, glory to Thee.

In the beginning Thou hast brought all creation out of nothing, and Thou knowest the secrets of our hearts; and now as Master Thou dost foretell to Thy disciples the falling asleep of Lazarus.

O Christ, Thou hast become man, taking human nature from the Virgin, and as man Thou hast asked where Lazarus was buried, although as God Thou wast not ignorant of this.

O Word, giving us an assurance of Thine own Resurrection, Thou hast raised Thy friend as if from sleep, though he had lain four days in the tomb and already stank,

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.

Katavasia - Ode I

Hav- ing crossed the water as though it were dry land,

The first line of musical notation for the Katavasia. 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 with quarter and half notes. The bass staff provides a harmonic accompaniment with similar note values. The lyrics are written below the staves.

and es- caped from the wick- ed- ness of Eg- ypt,

The second line of musical notation. It continues the melody and accompaniment from the first line. The lyrics are written below the staves.

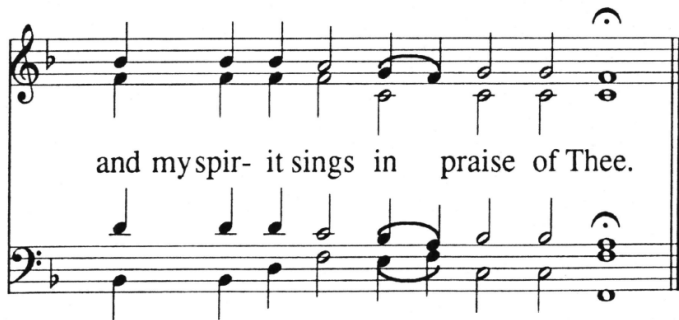
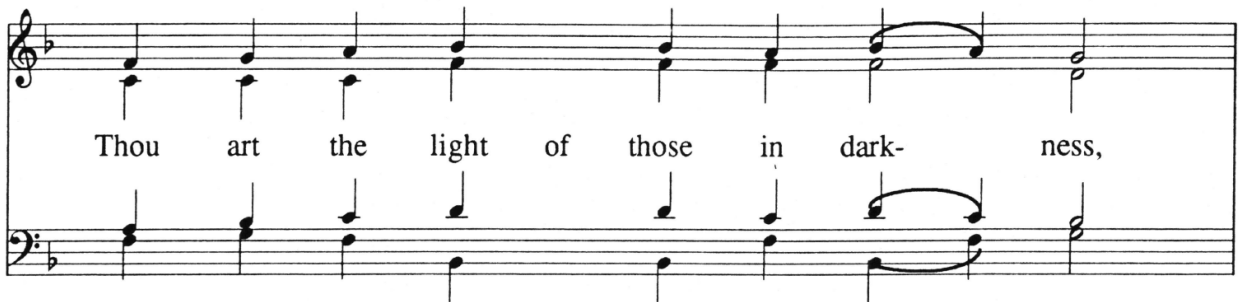
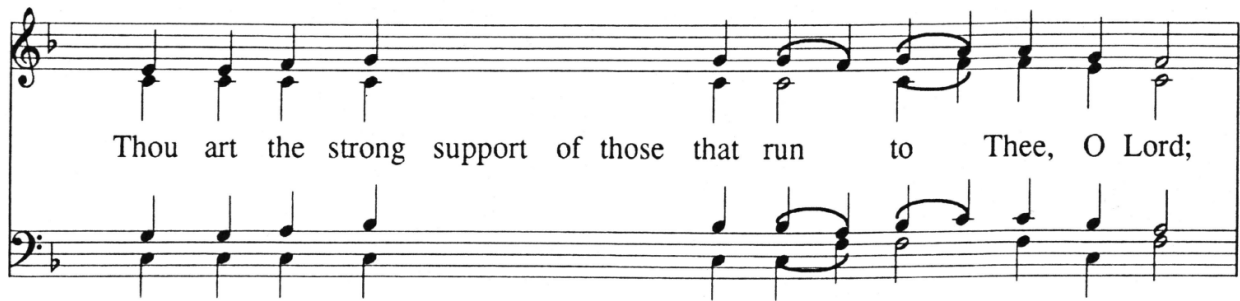
the chil- dren of Is- ra- el shout- ed a- loud:

The third line of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

'Let us sing to our De- liv- er- er and our God.'

The fourth line of musical notation, which concludes the piece. It features a final cadence with a double bar line and repeat dots. The lyrics are written below the staves.

Ode III
First Canon



Refrain: Glory to Thee, O our God, glory to Thee.

Displaying Thy two energies, O Saviour, Thou hast made manifest Thy two natures: for Thou art both God and man.

Though Thou art the Abyss of knowledge, Thou dost ask where they have laid the body of Lazarus. For it was Thy purpose, O Giver of Life, to raise him from the dead.

Going from one place to another, Thou hast, as mortal man, appeared circumscribed; but, as God uncircumscribed, Thou fillest all things.

At Thy divine word, Thou hast raised Lazarus, O Christ. I pray Thee, raise me also, dead through my many sins.

Second Canon

Irmos: O Lord, Thou Builder of the vault of heaven...

Refrain: Glory to Thee, O our God, glory to Thee.

O Lord who workest miracles, standing in Bethany by the tomb of Lazarus, Thou hast shed tears for him in accordance with the law of nature, confirming the full reality of the flesh which Thou hast taken, O Jesus my God.

Straightway Thou hast made the sorrow of Mary and Martha to cease, O Saviour, showing Thy sovereign authority. For, as Thou hast said, Thou art in truth the Resurrection and the Life and the Lord of all.

O Lord, from the ranks of the dead and the darkness of hell thou hast snatched Thy friend Lazarus, bound in his grave-clothes; and by Thine all-powerful word Thou hast broken Open the gates of the kingdom of death.

Theotokion

Taking up Thy dwelling in a Virgin, O Lord, Thou hast appeared to men incarnate, enabling them to see Thee with their eyes; Thou hast made her in very truth the Theotokos and the Succour of the faithful, O Thou who alone lovest mankind.

Katavasia – Ode III

O Lord, Thou Builder of the vault of hea- ven

and Foun- der of the Church, do Thou con- firm me in Thy love:

for Thou art our supreme desire and the sup- port of the faith- ful,

O Thou Who a- lone lov- est man- kind.

Sessional Hymn

Tone IV

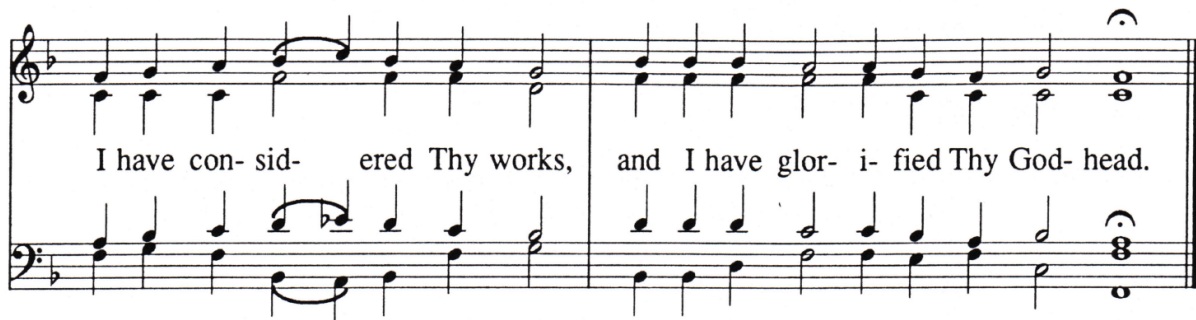
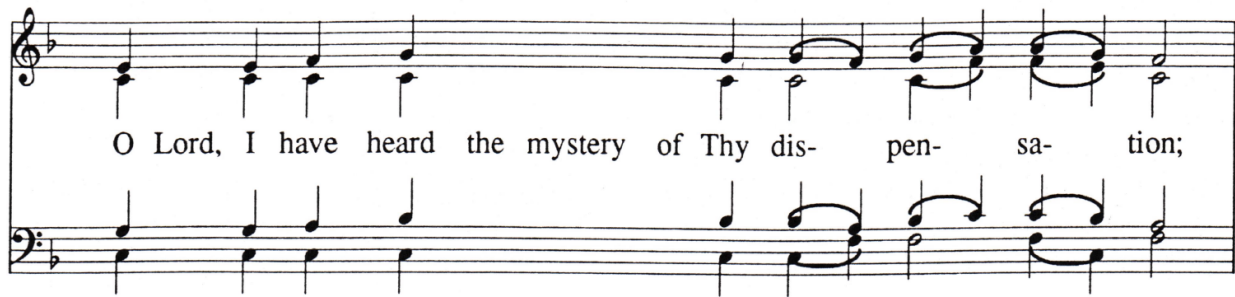
The sisters of Lazarus stood beside Christ and, lamenting with bitter tears, they said to Him: 'O Lord, Lazarus is dead.' And though as God He knew the place of burial, yet He asked them, 'Where have ye laid him?' Coming to the tomb, He called Lazarus that was four days dead; and he arose and worshipped the Lord who had raised him.

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

Tone VIII

Foreknowing all things as Creator, Thou hast warned the disciples at Bethany, saying: 'Our friend Lazarus has fallen asleep today.' And, though Thou wast not ignorant, Thou hast asked: 'Where have ye laid him?' Weeping as a man, Thou hast prayed to the Father; 'Thou hast called Thy friend Lazarus from hell, O 'Lord, and raised him when he had been four days dead. Therefore we cry to Thee: Accept, O Christ our God, the praise we dare to offer, and count us all worthy of Thy glory.

Ode IV
First Canon



Refrain: Glory to Thee, O our God, glory to Thee.

Thou hast prayed to the Father, not because Thou art in need of any help, but to fulfill the mystery of Thine Incarnation; and so, almighty Lord, Thou hast raised up a corpse that was four days dead.

Coeternal with the Father, the Word that was revealed from the beginning as God, now offers prayers as man, though it is He that receives the prayers of all

O Saviour, Thy voice destroyed all the power of death, and the foundations of hell were shaken by Thy divine might

Theotokion

Let us sing the praises of the Virgin, for she remained a virgin after bearing child, and she gave birth to Christ our God, who has delivered the world from error.

Second Canon

Irmos: Thou art my might, O Lord...

Refrain: Glory to Thee, O our God, glory to Thee.

As Shepherd, O Saviour and Creator, Thou hast snatched from the fierce and all-devouring wolf a man that had been four days dead; and through him, in Thy power as Lord, Thou hast revealed beforehand the universal glory of Thy Resurrection on the third day.

Beholding Thee, O Christ the Life, the companions of Martha cried aloud: 'If Thou hadst been here, O Lord, the Light and Life of all, Lazarus would not have died.' But since Thou art the Life of the dead, in Thy love for mankind Thou hast turned their sorrow into joy.

The depths are afraid at Thy presence, O Lord, the source of life; all the waters are Thy servants. The gatekeepers tremble before Thee, O Christ, and the bars of hell are broken by Thy power, as Lazarus rises from the dead at Thy command, almighty Saviour who lovest mankind.

Theotokion

Unwedded Virgin, thou art the glory of the faithful; thou art the advocate and refuge of Christians, their rampart and haven. For, Undeified, thou dost offer intercession to thy Son, saving from danger those who in faith and love acknowledge thee as the pure Theotokos.

Katavasia – Ode IV

Thou art my might, O Lord, Thou art my pow- er; Thou art my God,

The first system of musical notation for the Katavasia. It consists of two staves, a treble staff and a bass staff, both in G-clef and F-clef positions. The music is written in a simple, homophonic style with whole and half notes. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

Thou art my joy. Thou wast not sep- ar- a- ted from the Fath- er,

The second system of musical notation. It continues the melody from the first system. The lyrics are: "Thou art my joy. Thou wast not sep- ar- a- ted from the Fath- er,". The notation uses whole and half notes, with some notes beamed together.

yet Thou hast vis- i- ted our pov- er- ty.

The third system of musical notation. The lyrics are: "yet Thou hast vis- i- ted our pov- er- ty." The notation continues the simple, homophonic style with whole and half notes.

There- fore with the Prophet Habbakuk I cry un- to Thee:

The fourth and final system of musical notation. The lyrics are: "There- fore with the Prophet Habbakuk I cry un- to Thee:". The notation concludes the piece with a final cadence.

Glory to Thy power, O Thou Who lov- est man- kind.

Ode V
First Canon

O Light that never sets, why hast Thou cast me from Thy face?

and why has the alien darkness covered me in my wretchedness?

but I entreat Thee, cause me to return,

and direct my paths to the light of Thy commandments.

Refrain: Glory to Thee, O our God, glory to Thee.

In Thy love for mankind, coming to the tomb of Lazarus Thou hast called him and granted him life, for Thou art the immortal life of all mortal men; and so Thou hast as God clearly foretold the future Resurrection.

His feet bound in the grave-clothes, Lazarus walked out from the tomb. O wonder of wonders! Christ who gave him strength is greater than the power of death which held him back. All things obey Christ's word, serving Him as God and Master.

Thou hast raised Lazarus on the fourth, day, though his corpse already stank Raise me up, O Christ, for I am dead in sin and lie in the pit and the dark shadow of death; deliver and save me in Thy compassion.

Second Canon

Irmos: O Light that never sets...

Refrain: Glory to Thee, O our God, glory to Thee.

Thou hast prayed and given glory to the Father, for Thy power is not opposed to His. To confirm the faith of the multitude that stood round Thee, Thou hast thanked Thy Father, O longsuffering Lord, and then raised Lazarus by Thy command.

O voice of God! O divine power and might! With that voice, O Saviour, Thou hast shattered the gates of hell: and all-devouring death. Deliver me from my passions, as once Thou hast delivered Thy friend Lazarus that was four days dead.

At the prayers of Lazarus, of Martha and Mary, O loving Lord, make us worthy to behold Thy Cross and Passion, and the joyful Queen of Days, the Feast of Thy Resurrection.

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.

Katavasia – Ode V

O Light that nev- er sets, why hast Thou cast me from Thy face?

And why has the alien darkness covered me in my wretch- ed- ness?

But I en- treat Thee,

cause me to return, and direct my paths to the light of Thy com- mand- ments.

We now begin the two four-canticle Canons. The Irmos of the first Canon is sung twice, and the troparia of the two Canons are then repeated so as to make up the number twelve.

Ode VI

First Canon, Tone VIII

by Kosmas the Monk

O Lord, Who hast made Jo- nah dwell with- in the whale,

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). The melody is composed of eighth and quarter notes, with a final half-note chord. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment using similar note values. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

de- liv- er me from cor- rup- tion, as Thou hast de- liv- ered him;

This musical system continues the melody and accompaniment from the first line. It features a treble and bass staff with a key signature of one flat. The melody includes some eighth-note runs and rests. The lyrics are aligned with the notes, with hyphens used for multi-syllable words.

for I am caught in the snares of the en- e- my.

This musical system concludes the third line of the canon. It features a treble and bass staff with a key signature of one flat. The melody ends with a half-note chord, and the bass staff has a final double bar line with a common time signature 'C' below it. The lyrics are aligned with the notes, with hyphens used for multi-syllable words.

Refrain: Glory to Thee, O our God, glory to Thee.

Love led Thee, Master, to Lazarus at Bethany; and as God Thou hast raised him, though his corpse already stank, and hast delivered him from the bonds of hell.

Martha despaired when she saw Lazarus already four days dead. But Christ, as God, raised him from decay and brought him back to life by His word.

*Another Canon, Same Tone
by John the Monk*

Irmos: Be merciful to me, O Saviour...

As true God Thou hast known of the falling asleep of Lazarus and hast announced it beforehand to Thy disciples, giving them a proof, O Master, of the infinite power of Thy divinity.

Thou who art by nature uncircumscribed wast circumscribed in the flesh; coming to Bethany, O Master, as man Thou wast weep over Lazarus, and by Thy power as God Thou wast raise him on the fourth day from the dead.

Katavasia – Ode VI

Be mer- ci- ful to me, O my Sav- iour,

The first line of the musical score for the Katavasia. 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 with quarter and half notes. The bass staff provides a harmonic accompaniment with similar note values. The lyrics are written below the treble staff.

for ma- ny are my trans- gres- sions,

The second line of the musical score. It continues the melody and accompaniment from the first line. The lyrics are written below the treble staff.

and lead me up, I be- seech Thee, from the a- byss of e- vil:

The third line of the musical score. It continues the melody and accompaniment. The lyrics are written below the treble staff.

for un- to Thee have I cried; hearken unto me, O God of my sal- va- tion.

The fourth line of the musical score. It concludes the piece with a final cadence. The lyrics are written below the treble staff.

Kontakion, Tone II

Christ, the joy of all,/ the truth, the light, the life,/ the resurrection of the world,/ in His love appeared to those on earth;/ and He became Himself the pattern of our resurrection,// granting divine forgiveness unto all.

Ikos

The Creator of the world foretold to His disciples what would come to pass, proving to them that He knows all things as the Maker of all. 'Brethren and companions, our friend has fallen asleep', He said. 'Let us go, then, and see a strange burial, and behold the tears of Mary and the tomb of Lazarus. For I shall work a miracle there, as the prelude to My Crucifixion, granting divine forgiveness unto all.'

Ode VII
First Canon

The He- brew children in the furnace boldly trampled up- on the flames,

and changed the fire to dew as they cried a- loud:

'Blessed art Thou, O Lord our God, for- ev- er- more.'

Refrain: Glory to Thee, O our God, glory to Thee.

Weeping as man in Thy compassion, Thou hast as God raised Lazarus from the tomb; and, delivered from hell, he cried aloud: 'Blessed art Thou, O Lord our God, for evermore.'

At the Master's word Lazarus came out bound in grave-clothes, escaping from the chaos and darkness of hell, and he cried aloud: 'Blessed art Thou, O Lord our God, for evermore.'

Second Canon

Irmos: The Children of Judaea.

Refrain: Glory to Thee, O our God, glory to Thee.

Shedding tears over Thy friend, O merciful Lord, Thou hast made the tears of Martha cease, and by Thy voluntary Passion Thou hast wiped away all tears from the face of Thy people. O God of fathers, blessed art Thou.

Master of Life and Saviour, Thou hast called the dead man as if he were asleep. With Thy word Thou hast burst asunder the belly of hell and raised up Lazarus as he sang: 'O God of our fathers, blessed art Thou.'

O Master, Thou hast raised a dead man bound in grave clothes, a corpse that already stank. I am held fast in the bonds of sin; raise me up and I shall sing: O God of our fathers, blessed art Thou.

Katavasia - Ode VII

The Chil- dren of Ju- da- ea, who dwelt of old in Bab- y- lon,

tram- pled un- der- foot the flame of the fur- nace

through their faith in the Trin- i- ty,

as they sang aloud: 'O God of our fath- - ers, bles- sed art Thou.'

Ode VIII
First Canon

When the instruments of music sounded, countless multitudes

worshipped the im- age in Du- ra. but the Three Chil- dren,

re- fus- ing to bow down, praised and glorified the Lord for- ev- er.

Refrain: Glory to Thee, O our God, glory to Thee.

As Shepherd, Thou hast gone to seek Thy sheep; rescuing the dead man from the fierce and destructive wolf, in Thy power Thou hast brought him from corruption to new life, and he cried out to Thee: 'Praise the Lord and exalt Him above all for ever.'

As mortal: man Thou hast asked where Lazarus was buried; as Maker, Thou hast raised him from the dead by Thy royal command. Hell was afraid of him when he cried out to Thee: 'Praise the Lord and exalt Him above all for ever.'

Second Canon

Irmos: The King of heaven...

Refrain: Glory to Thee, O our God, glory to Thee.

As a mortal, Thou dost search for Lazarus; as God, Thou dost raise him by Thy word, though he was four days dead. Therefore we sing Thy praises for ever.

Fulfilling a debt of gratitude for her brother, Mary brought Thee, O Lord, sweet-smelling spices; and she sings Thy praises for ever.

As man Thou dost pray to the Father, as God Thou dost raise Lazarus Therefore, O Christ, we sing Thy praises for ever.

We Praise, We Bless
Tone VIII

First system of musical notation for 'We Praise, We Bless'. It consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written 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 mix of eighth and quarter notes, with some rests and ties.

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

Second system of musical notation for 'We Praise, We Bless'. It consists of two staves, treble and bass, continuing the melody and bass line from the first system. The lyrics are: 'praising and supremely ex- al- ting Him un- to all a- ges.' The music concludes with a double bar line and a final chord in both staves.

praising and supremely ex- al- ting Him un- to all a- ges.

Katavasia – Ode VIII

The King of heaven, glorified by the hosts of an- gels,

This musical system consists of two staves, treble and bass, in a single system. The melody is written in a simple, homophonic style with a single note per syllable. The lyrics are: "The King of heaven, glorified by the hosts of an- gels,". The music is in a key with one flat (B-flat) and a 4/4 time signature.

let us praise and exalt a- bove all for- ev- er.

This musical system also consists of two staves, treble and bass. The melody continues with a final cadence marked by a double bar line and a fermata. The lyrics are: "let us praise and exalt a- bove all for- ev- er.". The music is in a key with one flat (B-flat) and a 4/4 time signature.

We do not sing the Magnificat and More honorable than the cherubim...

Ode IX
First Canon

With all peoples let us honor and glorify the pure The- o- tok- os,

who con- ceived with- in her womb the Div- ine Fire

and yet was not con- sumed;

and let us magnify her in nev- - er si- lent hymns.

Refrain: Glory to Thee, O our God, glory to Thee.

Seeing a four-day corpse walking, the people were struck with wonder at the miracle and cried out to the Deliverer: 'We magnify Thee in hymns, O God.'

Thou hast established men's faith in Thy glorious Resurrection, O my Saviour, before it came to pass, by freeing Lazarus from hell when he was four days dead; and I magnify Thee in hymns.

Second Canon

Irmos: Saved through thee, pure Virgin...

Refrain: Glory to Thee, O our God, glory to Thee.

Honouring Thy Father, O Christ, and showing that Thou art not opposed to Him, after praying Thou hast by Thine own authority raised Lazarus that was four days dead.

O my Christ, Thou hast raised from the tomb Lazarus that was four days dead, and so Thou makest him a truthful witness to Thy Resurrection on the third day.

Thou dost walk and weep and speak, my Saviour, showing the action of Thy human nature; and, revealing Thy divine nature, Thou dost raise Lazarus.

In ways surpassing speech, my Master and Saviour, Thou hast brought about my salvation by the free will exercised in each of Thy two natures.

Katavasia – Ode IX

Saved through thee, pure Vir- gin,

The first system of musical notation for the Katavasia. 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: "Saved through thee, pure Vir- gin,". The bass staff provides a simple harmonic accompaniment.

we con- fess thee to be truly The- o- tok- os,

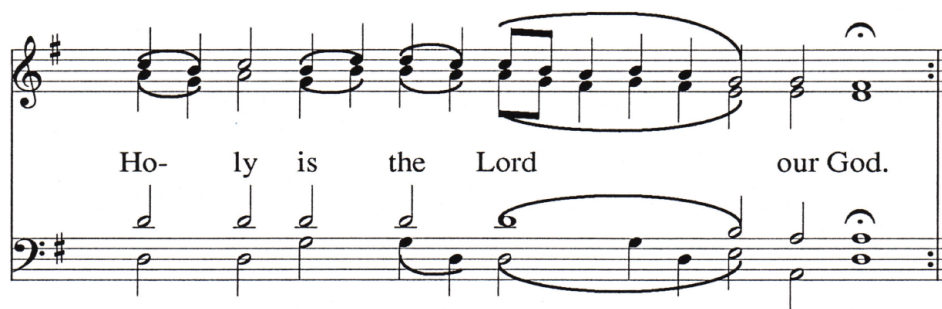
The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "we con- fess thee to be truly The- o- tok- os,". The notation is consistent with the first system.

and with the choirs of an- gels, we mag- ni- fy thee.

The third system of musical notation, which concludes the piece. It features a final cadence with a double bar line and repeat dots. The lyrics are: "and with the choirs of an- gels, we mag- ni- fy thee.".

Holy Is The Lord Our God, Tone I

Deacon: For holy is the Lord our God.



Deacon: For holy is the Lord our God.

Choir: Holy is the Lord our God.

Deacon: Above all peoples is our God.

Choir: Holy is the Lord our God.

Exapostilarion



Glory to the Father...

At Thy word, O Word of God, Lazarus now leaps up, returning back to life;, the people honour Thee with palms, O mighty Lord, for by Thy death Thou shalt destroy hell utterly.

Both now...

Through Lazarus, O death, Christ has already despoiled thee./ O hell, where is thy triumph?/ The lamentation of Bethany has now been given to thee.// In Christ's honour let us raise on high branches of victory.

Let Every Breath Praise the Lord, Tone I

Stichos: Let every breath praise the Lord:

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

This system contains the first two measures of the chant. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are 'Let ev- ery breath praise the Lord. Praise the Lord from the hea- vens,'. The bass line is written on a bass clef staff with a key signature of one sharp (F#).

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

This system contains the next two measures. The melody continues on the treble clef staff. The lyrics are 'praise Him in the high- est. To Thee is due praise, O God.' The bass line continues on the bass clef staff.

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

This system contains the next two measures. The melody continues on the treble clef staff. The lyrics are 'Praise Him, all ye His an- gels; praise Him all ye His hosts.' The bass line continues on the bass clef staff.

To Thee is due praise, O God.

This system contains the final measure of the chant. The melody concludes on the treble clef staff with a final cadence. The lyrics are 'To Thee is due praise, O God.' The bass line concludes on the bass clef staff.

Psalms of Praise

Eight stichera are sung.

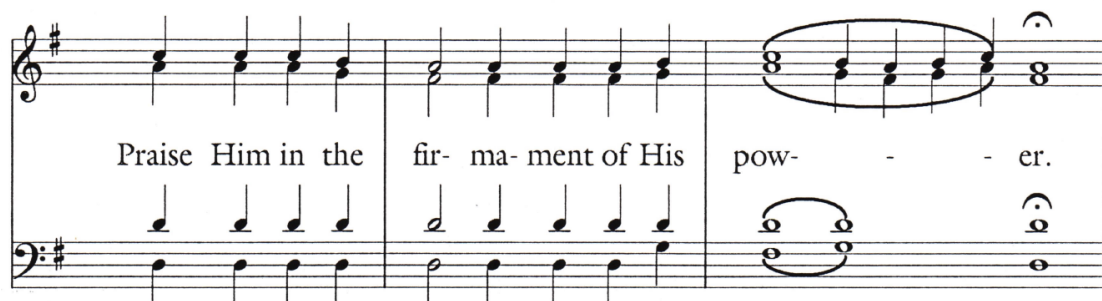
Tone I

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



O Christ, who art the Resurrection and the Life of man,/ standing by the tomb of-Lazarus/
Thou hast confirmed our faith in Thy two natures,/ O forbearing Lord, proving that Thou
wast born from the pure Virgin as both God and man./ For as man Thou hast asked, 'Where,
is he buried?'/ and as God by Thy life-giving command// Thou hast raised him from the dead
on the fourth day.

Stichos: Praise ye God in His saints:



Before Thine own death, O Christ,/ Thou hast raised from hell Lazarus that was four days
dead,/ and hast shaken the dominion of death./ Through this one man whom Thou hast
loved,/ Thou hast foretold the deliverance of all men from corruption./ We therefore wor-
ship Thine almighty power and cry:// Blessed art Thou, O Saviour, have mercy upon us.

Stichos: Praise Him for His mighty acts:

A musical score for a two-part setting. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are: "Praise Him according to the mul- ti- tude of His great- ness." The melody in the top staff features a series of eighth notes in the first two measures, followed by a half note in the third measure, and a final measure with a half note and a fermata. The bottom staff provides a simple harmonic accompaniment with quarter and half notes. There are repeat signs (double dots) at the end of the first and third measures in both staves.

Martha and Mary said to the Saviour:/ 'Hadst Thou, O Lord, been here, Lazarus would not have died./ But Christ, the Resurrection of those that have fallen asleep,/ raised him from the dead, though four days had already passed./ Draw near, ye faithful, and let us all worship Him// who comes in glory to save our souls.

Stichos: Praise Him with the sound of trumpet:

A musical score for a two-part setting. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are: "Praise Him with psal- ter- y and harp." The melody in the top staff features a series of eighth notes in the first two measures, followed by a half note in the third measure, and a final measure with a half note and a fermata. The bottom staff provides a simple harmonic accompaniment with quarter and half notes. There are repeat signs (double dots) at the end of the first and third measures in both staves.

Thou hast granted to Thy disciples, O Christ, tokens of Thy divinity,/ but Thou hast humbled Thyself among the crowds,/ wishing to conceal it from them./ Foreknowing all things as God,/ Thou hast foretold to the apostles the death of Lazarus;/ yet at Bethany when in the presence of the people,/ thou hast as man asked where Thy friend was buried, being ignorant of this./ But then Thou hast raised him four days after he was dead,/ and so he rendered manifest Thy power as God.// O almighty Lord, glory to Thee.

Tone IV

Stichos: Praise Him with timbrel and dance:

A musical score 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 lyrics are: "Praise Him with strings and flute." The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a final cadence marked by a double bar line and a fermata over the final note.

O Christ, Thou hast raised up Thy friend that was four days dead,/ and hast made the lamentation of Martha and Mary to cease,/ showing to all that Thou art He who fills all things/ by Thy divine power and Thy sovereign will./ To Thee the cherubim without ceasing cry aloud:/ 'Hosanna in the highest:// blessed art Thou, God over all: glory to Thee.'

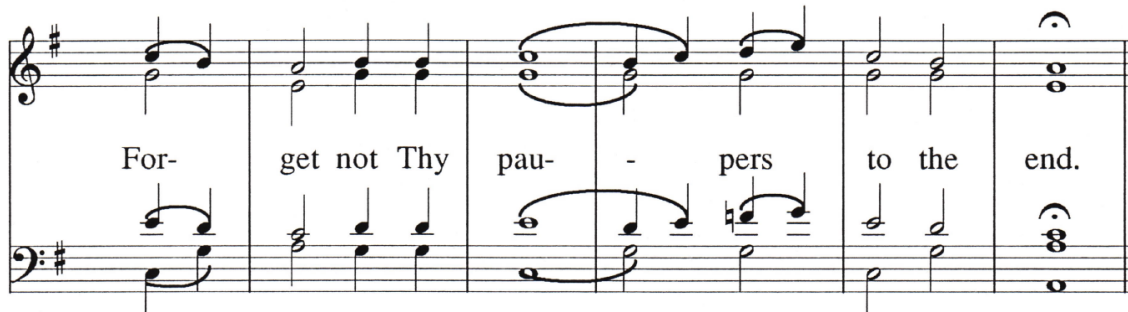
Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation:

A musical score 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 lyrics are: "Let ev- - ery breath praise the Lord." The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a final cadence marked by a double bar line and a fermata over the final note.

Martha cried to Mary:/ 'The Teacher is here and calls thee: come.'/ And she, running to the place where the Lord was,/ cried out when she saw Thee;/ and falling at Thy feet she worshipped Thee,// saying: 'O Lord, hadst Thou been here, our brother had not died.'

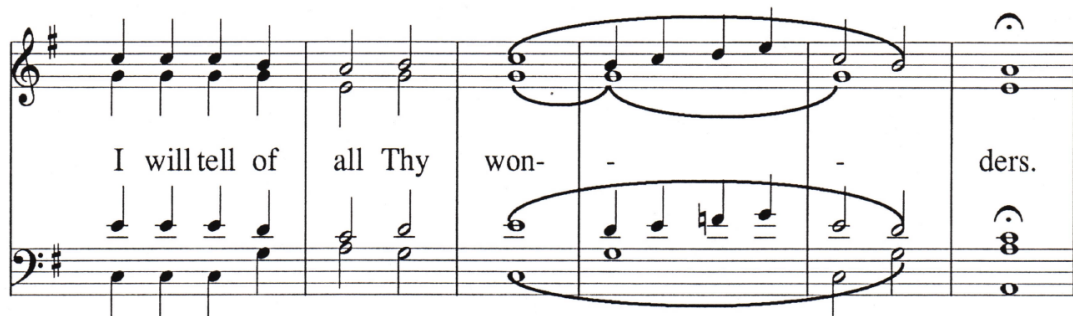
Tone VIII

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



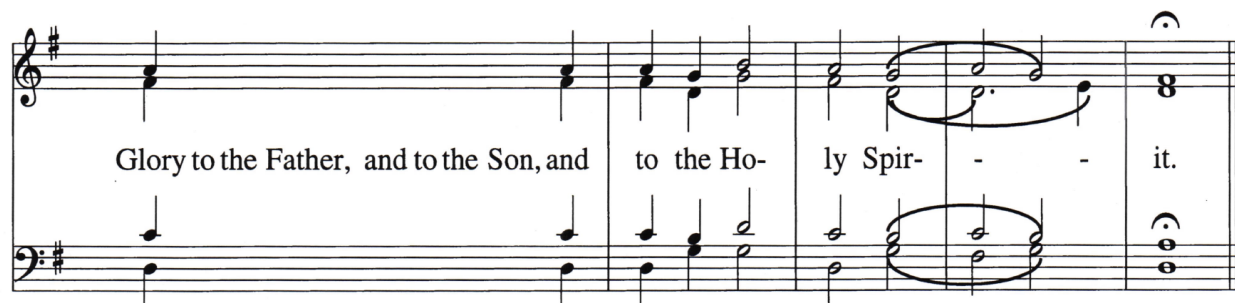
Thou hast raised up in Bethany/ Lazarus that was four days dead;/ for as soon as Thou camest to the tomb,/ Thy voice became life to the dead man./ Groaning aloud, hell released him in fear./ O mighty miracle!// O Lord of many mercies, glory to Thee.

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



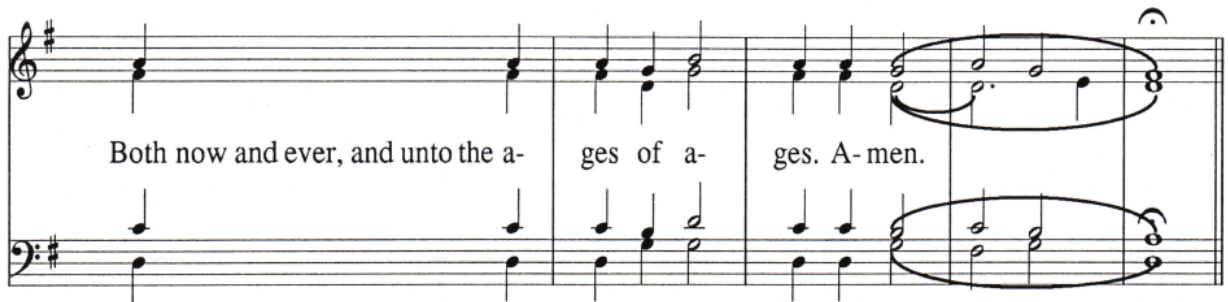
O Lord, Thou hast said to Martha,/ 'I am the Resurrection';/ and Thou hast confirmed Thy words by actions, calling Lazarus from hell./ Through my passions I am dead: raise me also, I beseech Thee,// in Thy tender love for mankind.

Glory, Tone II



A great and marvelous wonder is performed today:/ calling a four-day corpse from the tomb, Christ raised His friend./ Let Us glorify Him, for He is supreme in glory,// that at the prayers of righteous Lazarus He may save our souls.

Both Now, Theotokion, Tone II



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.

Divine Liturgy

On the Beatitudes

With the Beatitudes we sing four troparia from Ode III of the Canon at Matins and four troparia from Ode VI.

Displaying Thy two energies, O Saviour, Thou hast made manifest Thy two natures: for Thou art both God and man.

Though Thou art the Abyss of knowledge, Thou dost ask where they have laid the body of Lazarus. For it was Thy purpose, O Giver of Life, to raise him from the dead.

Going from one place to another, Thou hast, as mortal man, appeared circumscribed; but, as God uncircumscribed, Thou fillest all things.

At Thy divine word, Thou hast raised Lazarus, O Christ. I pray Thee, raise me also, dead through my many sins.

Love led Thee, Master, to Lazarus at Bethany; and as God Thou hast raised him, though his corpse already stank, and hast delivered him from the bonds of hell.

Martha despaired when she saw Lazarus already four days dead. But Christ, as God, raised him from decay and brought him back to life by His word.

As true God Thou hast known of the falling asleep of Lazarus and hast announced it beforehand to Thy disciples, giving them a proof, O Master, of the infinite power of Thy divinity.

Thou who art by nature uncircumscribed wast circumscribed in the flesh; coming to Bethany, O Master, as man Thou wast weep over Lazarus, and by Thy power as God Thou wast raise him on the fourth day from the dead.

Troparion, Tone I

In confirming the common Resurrection, O Christ God,/ Thou didst raise up Lazarus from the dead before Thy passion./ Wherefore, we also, like the children bearing the symbols of victory,/ cry to Thee, the Vanquisher of death:/ Hosanna in the highest;// blessed is He that cometh in the name of the Lord.

Kontakion, Tone II

Christ, the joy of all,/ the truth, the light, the life,/ the resurrection of the world,/ in His love appeared to those on earth;/ and He became Himself the pattern of our resurrection,// granting divine forgiveness unto all.

As Many As Have Been Baptized

Thrice

The musical score is written for a two-part setting (Soprano and Bass) in G major, 4/4 time. It consists of four systems of staves. The lyrics are: 'As ma- ny as have been bap- tized in- to Christ have put on Christ. Al- le- lu- - ia. Glory.. Both Now.. A- men. Have put on Christ. Al- le- lu- - ia. As ma- ny as have been bap- tized in- to Christ'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and lyrics placed below the notes. The first system is marked 'Thrice'. The second system ends with a repeat sign. The third system has a repeat sign for the first measure. The fourth system ends with a repeat sign.

As ma- ny as have been bap- tized in- to Christ

have put on Christ. Al- le- lu- - ia.

Glory.. Both Now.. A- men. Have put on Christ.

Al- le- lu- - ia. As ma- ny as have been bap- tized in- to Christ



Prokeimenon, Tone III

The Lord is my Light and my Saviour: whom then shall I fear?



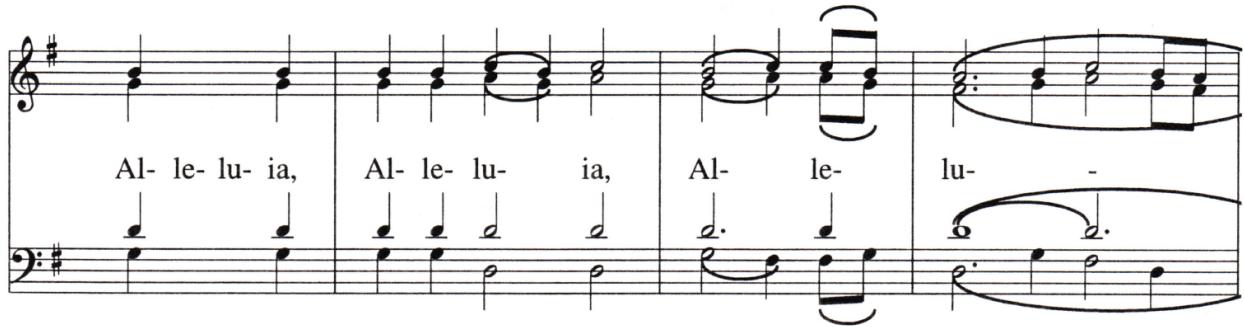
Stichos: The Lord is the defender of my life: of whom then shall I be afraid?

Epistle

Hebrews §333 (12:28 – 13:8)

Brethren, receiving a kingdom which cannot be moved, let us have grace, whereby we may serve God acceptably with reverence and godly fear: For our God is a consuming fire. Let brotherly love continue. Be not forgetful to entertain strangers: for thereby some have entertained angels unawares. Remember them that are in bonds, as bound with them; and them which suffer adversity, as being yourselves also in the body. Marriage is honourable in all, and the bed undefiled: but whoremongers and adulterers God will judge. Let your conversation be without covetousness; and be content with such things as ye have: for he hath said, I will never leave thee, nor forsake thee. So that we may boldly say, The Lord is my helper, and I will not fear what man shall do unto me. Remember them which have the rule over you, who have spoken unto you the word of God: whose faith follow, considering the end of their conversation. Jesus Christ the same yesterday, and to day, and for ever.

Alleluia, Tone V



The Lord is King, He is clothed with majesty.

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

Holy Gospel

John §39 (11: 1-45)

At that time, a certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. (It was that Mary which anointed the Lord with ointment, and wiped his feet with her hair, whose brother Lazarus was sick.) Therefore his sisters sent unto him, saying, Lord, behold, he whom thou lovest is sick. When Jesus heard that, he said, This sickness is not unto death, but for the glory of God, that the Son of God might be glorified thereby. Now Jesus loved Martha, and her sister, and Lazarus. When he had heard therefore that he was sick, he abode two days still in the same place where he was. Then after that saith he to his disciples, Let us go into Judaea again. His disciples say unto him, Master, the Jews of late sought to stone thee; and goest thou thither again? Jesus answered, Are there not twelve hours in the day? If any man walk in the day, he stumbleth not, because he seeth the light of this world. But if a man walk in the night, he stumbleth, because there is no light in him. These things said he: and after that he saith unto them, Our friend Lazarus sleepeth; but I go, that I may awake him out of sleep. Then said his disciples, Lord, if he sleep, he shall do well. Howbeit Jesus spake of his death: but they thought that he had spoken of taking of rest in sleep. Then said Jesus unto them plainly, Lazarus is dead. And I am glad for your sakes that I was not there, to the intent ye may believe; nevertheless let us go unto him. Then said Thomas, which is called Didymus, unto his fellowdisciples, Let us also go, that we may die with him. Then when Jesus came, he found that he had lain in the grave four days already. Now Bethany was nigh unto Jerusalem, about fifteen furlongs off: And many of the Jews came

to Martha and Mary, to comfort them concerning their brother. Then Martha, as soon as she heard that Jesus was coming, went and met him: but Mary sat still in the house. Then said Martha unto Jesus, Lord, if thou hadst been here, my brother had not died. But I know, that even now, whatsoever thou wilt ask of God, God will give it thee. Jesus saith unto her, Thy brother shall rise again. Martha saith unto him, I know that he shall rise again in the resurrection at the last day. Jesus said unto her, I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die. Believest thou this? She saith unto him, Yea, Lord: I believe that thou art the Christ, the Son of God, which should come into the world. And when she had so said, she went her way, and called Mary her sister secretly, saying, The Master is come, and calleth for thee. As soon as she heard that, she arose quickly, and came unto him. Now Jesus was not yet come into the town, but was in that place where Martha met him. The Jews then which were with her in the house, and comforted her, when they saw Mary, that she rose up hastily and went out, followed her, saying, She goeth unto the grave to weep there. Then when Mary was come where Jesus was, and saw him, she fell down at his feet, saying unto him, Lord, if thou hadst been here, my brother had not died. When Jesus therefore saw her weeping, and the Jews also weeping which came with her, he groaned in the spirit, and was troubled. And said, Where have ye laid him? They said unto him, Lord, come and see. Jesus wept. Then said the Jews, Behold how he loved him! And some of them said, Could not this man, which opened the eyes of the blind, have caused that even this man should not have died? Jesus therefore again groaning in himself cometh to the grave. It was a cave, and a stone lay upon it. Jesus said, Take ye away the stone. Martha, the sister of him that was dead, saith unto him, Lord, by this time he stinketh: for he hath been dead four days. Jesus saith unto her, Said I not unto thee, that, if thou wouldest believe, thou shouldest see the glory of God? Then they took away the stone from the place where the dead was laid. And Jesus lifted up his eyes, and said, Father, I thank thee that thou hast heard me. And I knew that thou hearest me always: but because of the people which stand by I said it, that they may believe that thou hast sent me. And when he thus had spoken, he cried with a loud voice, Lazarus, come forth. And he that was dead came forth, bound hand and foot with graveclothes: and his face was bound about with a napkin. Jesus saith unto them, Loose him, and let him go. Then many of the Jews which came to Mary, and had seen the things which Jesus did, believed on him.

Irmos from Ode IX

First Canon

With all peoples let us honor and glorify the pure The- o- tok- os,

who con- ceived with- in her womb the Div- ine Fire

and yet was not con- sumed;

and let us magnify her in nev- - er si- lent hymns.

Communion Verse

Out of the mouth of babes and sucklings hast Thou appointed praise.

Κοίνεια, ἡ ἐξ ἡμῶν ἐλάβα.
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