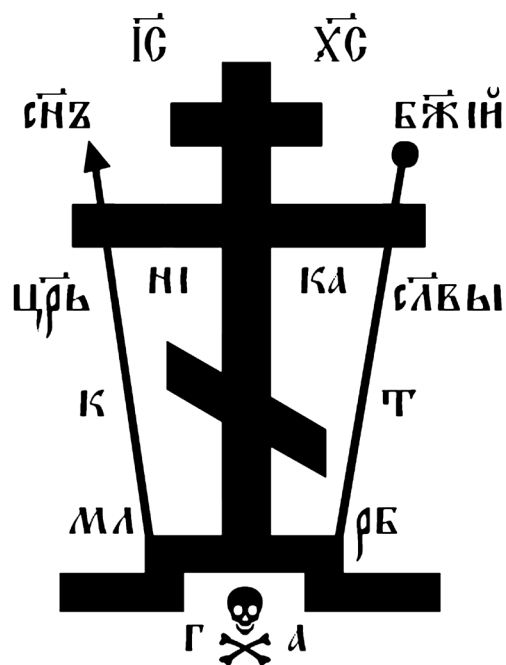


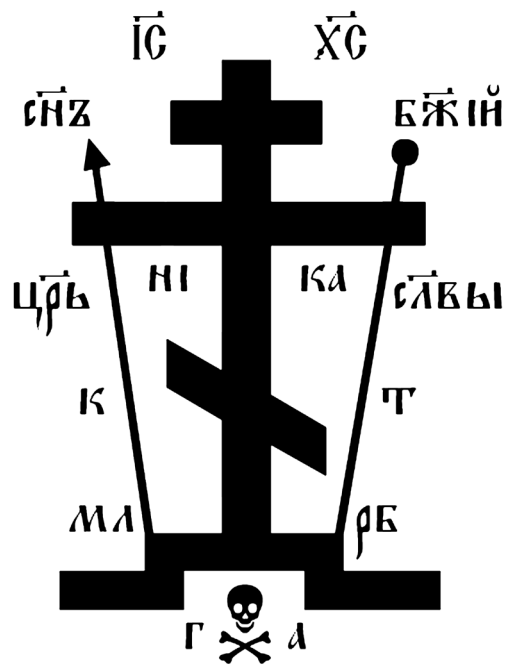


Music for Palm Sunday Entry of Our Lord into Jerusalem

Δόμνι εἰκόνη ζώνη μύροφόρων
Holy Myrrh-bearers
 Ὁ Οἶκος τῶν Ἁγίων Μυροφόρων

www.myrrh-bearers.org

ЖВІД.
 MMXXIV



Music for Palm Sunday Entry of Our Lord into Jerusalem

Δόμῃ ἐτίχῃ ἡένῃ μὲρονόεινῃ
Holy Myrrh-bearers
 Ὁ Οἶκος τῶν Ἁγίων Μυροφόρων

www.myrrh-bearers.org

✠ΒΚΔ.
 MMXXIV

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

Choral arrangements from
Music for the Feast of the Entry of the Lord into Jerusalem (Palm Sunday)
© 1995 Timothy J. Clader

Editor, Subdeacon Paul Daniels
Редактор, иподиакон Павел Даниэлс

A.D. 2024 Venerable Benedict of Nursia
2024 г. Прп. Венедикта Нурсийского

Music for Palm Sunday Entry of Our Lord into Jerusalem

Contents

Great Vespers	1
Lord I Have Cried, Tone VI	1
At the Litya	9
Aposticha	10
Troparion, Tone I	12
Another Troparion, Tone IV	12
Matins	13
God is the Lord, Tone I	13
Troparion, Tone I	13
Another Troparion, Tone IV	13
The Polyeleos	15
Megalynarion	17
Hymn of the Ascents	19
Prokeimenon, Tone IV	22
Let Every Breath Praise the Lord, IV	22
Stichera After the Blessing of the Palms	23
The Canon of the Feast	24
Kontakion, Tone VI	33
Holy is the Lord Our God, Tone IV	42
Let Every Breath Praise the Lord, Tone IV	43
Psalms of Praise	44
Troparion, Tone I	47
Divine Liturgy	48
First Antiphon	48
Second Antiphon	52
Third Antiphon	58
Troparion, Tone I	58
Another Troparion, Tone IV	58

Kontakion, Tone VI.....	58
Prokeimenion, Tone IV.....	59
Alleluia, Tone I.....	60
Irmos, Ode IX.....	61
Communion Verse.....	62
Appendix.....	63
Today the Grace of the Holy Spirit.....	63

Great Vespers

Lord I Have Cried, Tone VI

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

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 melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The lyrics are written below the staves.

Hear-ken un-to me, O Lord.

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

Hear-ken un-to me, O Lord.

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

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

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

Hear-ken un-to me, O Lord. Let my prayer be set forth

as in-cense be-fore Thee, the lift-ing up of my hands

as an eve-ning sac-ri-fice. Hear-ken un-to me, O Lord.

Tone VI

Stichos: Bring my soul out of prison:

That I may con- fess Thy Name.

This musical score is for the Stichos 'Bring my soul out of prison' in Tone VI. It is written for a two-part setting (Soprano and Bass) in the key of D major (one sharp). The melody is characterized by a series of eighth-note runs, often grouped in pairs or fours, and is frequently enclosed in oval shapes. The lyrics are: 'That I may con- fess Thy Name.' The piece concludes with a fermata on the final note.

Today the grace of the Holy Spirit/ has gathered us together,/ and we all take up Thy Cross and say:/ Blessed is He that comes in the name of the Lord;// Hosanna in the highest.

Stichos: The righteous shall wait patiently for me:

Un- til Thou shalt re- ward me.

This musical score is for the Stichos 'The righteous shall wait patiently for me' in Tone VI. It is written for a two-part setting (Soprano and Bass) in the key of D major (one sharp). The melody follows a similar pattern of eighth-note runs and oval groupings as the first Stichos. The lyrics are: 'Un- til Thou shalt re- ward me.' The piece concludes with a fermata on the final note.

Today the grace of the Holy Spirit/ has gathered us together,/ and we all take up Thy Cross and say:/ Blessed is He that comes in the name of the Lord;// Hosanna in the highest.

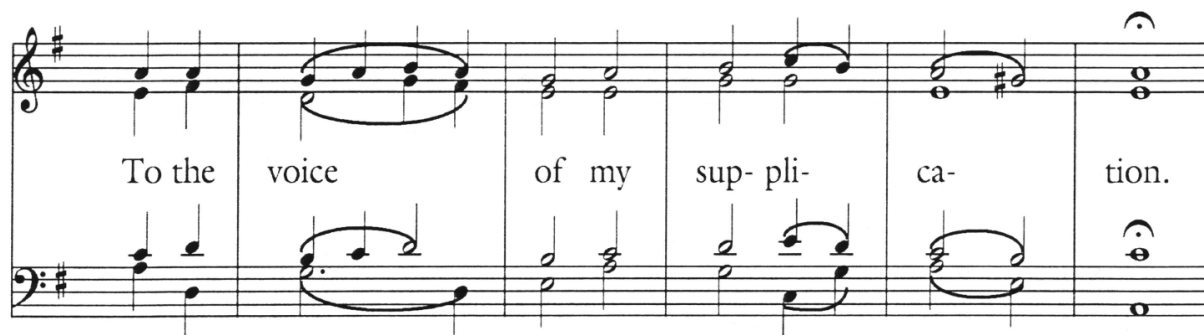
Stichos: Out of the depths have I cried unto Thee, O Lord:

O Lord hear my voice.

This musical score is for the Stichos 'Out of the depths have I cried unto Thee, O Lord' in Tone VI. It is written for a two-part setting (Soprano and Bass) in the key of D major (one sharp). The melody continues with the same eighth-note run and oval grouping style. The lyrics are: 'O Lord hear my voice.' The piece concludes with a fermata on the final note.

Today the Word and co-eternal Son of God the Father,/ whose throne is the heaven and whose footstool is the earth,/ humbles Himself and comes to Bethany,/ seated on a dumb beast, on a foal./ Then the children of the Hebrews,/ holding branches in their hands, praise Him saying:/ 'Hosanna in the highest:// blessed is He that comes, the King of Israel.'

Stichos: Let Thine ears be attentive:



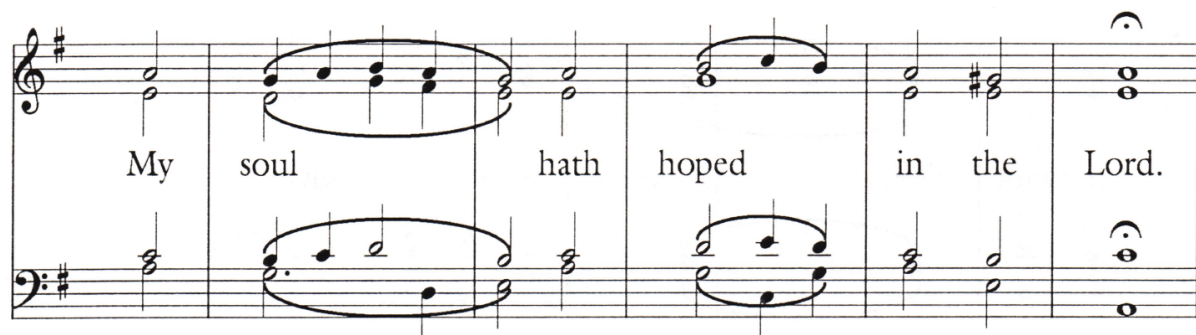
Today the Word and co-eternal Son of God the Father,/ whose throne is the heaven and whose footstool is the earth,/ humbles Himself and comes to Bethany,/ seated on a dumb beast, on a foal./ Then the children of the Hebrews,/ holding branches in their hands, praise Him saying:/ 'Hosanna in the highest:// blessed is He that comes, the King of Israel.'

Stichos: If Thou shouldest mark iniquities, O Lord, O Lord, who shall stand?



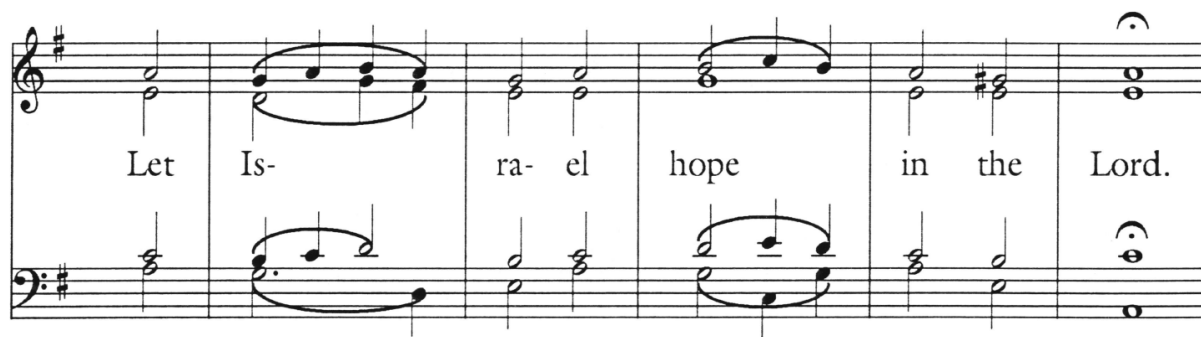
Let us also come today, all the new Israel,/ the Church of the Gentiles,/ and let us cry with the Prophet Zechariah:/ Rejoice greatly, O daughter of Sion;/ shout aloud, O daughter of Jerusalem;/ for behold, thy King comes unto thee:/ He is meek and brings salvation,/ and He rides upon the colt of an ass,/ the foal of a beast of burden./ Keep the feast with the children,/ and holding branches in your hands sing His praises:/ Hosanna to the highest;// blessed is He that comes, the King of Israel.

Stichos: For Thy name's sake have I patiently waited for Thee, O Lord; my soul hath waited patiently for Thy word:



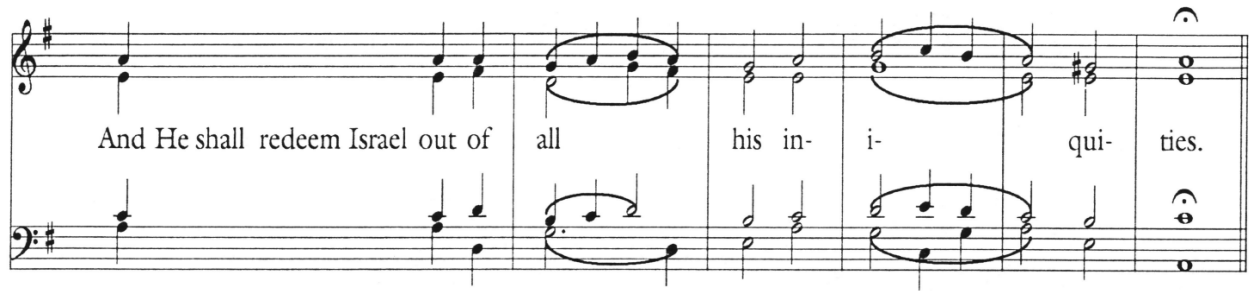
Let us also come today, all the new Israel,/ the Church of the Gentiles,/ and let us cry with the Prophet Zechariah:/ Rejoice greatly, O daughter of Sion;/ shout aloud, O daughter of Jerusalem;/ for behold, thy King comes unto thee:/ He is meek and brings salvation,/ and He rides upon the colt of an ass,/ the foal of a beast of burden./ Keep the feast with the children,/ and holding branches in your hands sing His praises:/ Hosanna to the highest;// blessed is He that comes, the King of Israel.

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



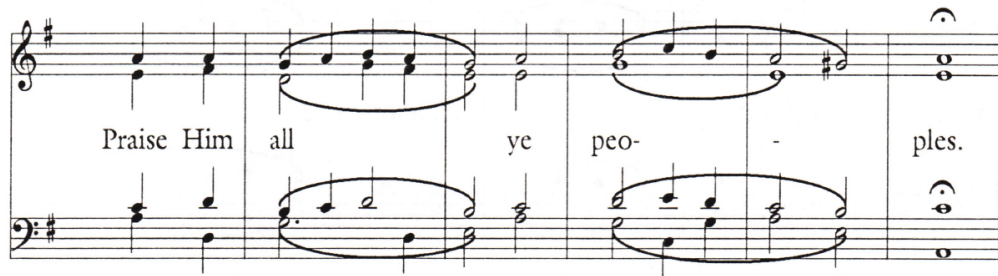
Prefiguring for us Thy holy Resurrection, loving Lord,/ by Thy command Thou hast raised up from death Lazarus Thy friend,/ who was without the breath of life;/ and after four days in the tomb he had begun to stink./ Then, O Saviour, mounted on a foal,/ and as though riding in a chariot,/ Thou hast given a sign unto the Gentiles./ Therefore also Israel Thy beloved offers Thee praise/ out of the mouth of innocent babes and sucklings,/ as they beheld Thee, Christ,/ enter the Holy City// six days before the Passover.

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



Prefiguring for us Thy holy Resurrection, loving Lord,/ by Thy command Thou hast raised up from death Lazarus Thy friend,/ who was without the breath of life;/ and after four days in the tomb he had begun to stink./ Then, O Saviour, mounted on a foal,/ and as though riding in a chariot,/ Thou hast given a sign unto the Gentiles./ Therefore also Israel Thy beloved offers Thee praise/ out of the mouth of innocent babes and sucklings,/ as they beheld Thee, Christ,/ enter the Holy City// six days before the Passover.

Stichos: O praise the Lord, all ye nations:



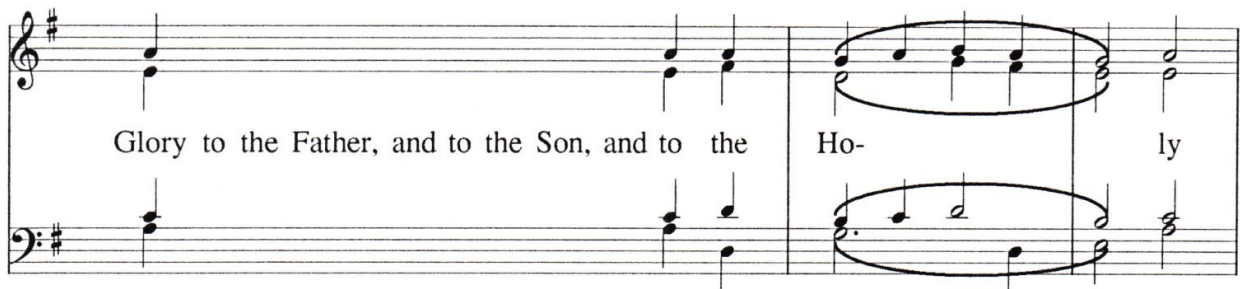
Six days before the Passover Jesus entered Bethany,/ and His disciples came to Him, saying:/ 'Lord, where wilt Thou that we prepare for Thee to eat the Passover?'/ Then He sent them, saying:/ 'Go into the village opposite,/ and ye shall find a man bearing a pitcher of water;/ follow him, and tell the master of the house:/ The Teacher says,/ In thy house shall I eat the Passover with My disciples.'

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



Six days before the Passover Jesus entered Bethany,/ and His disciples came to Him, saying:/ 'Lord, where wilt Thou that we prepare for Thee to eat the Passover?'/ Then He sent them, saying:/ 'Go into the village opposite,/ and ye shall find a man bearing a pitcher of water;/ follow him, and tell the master of the house:/ The Teacher says,/ In thy house shall I eat the Passover with My disciples.'

Glory, Tone VI



Today the grace of the Holy Spirit/ has gathered us together,/ and we all take up Thy Cross and say:/ Blessed is He that comes in the Name of the Lord;// Hosanna in the highest.

Both Now, Theotokion, Tone VI

A musical score for a hymn in Tone VI. It consists of two staves, a treble staff and a bass staff, with lyrics written below the notes. The melody is written on the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The music is in a simple, homophonic style, typical of traditional hymnody. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

Today the grace of the Holy Spirit/ has gathered us together,/ and we all take up Thy Cross and say:/ Blessed is He that comes in the Name of the Lord;// Hosanna in the highest.

At the Litya

Tone I

The All-Holy Spirit,/ who taught the apostles to speak in strange and different tongues,/ now inspires the innocent children of the Hebrews to cry aloud:/ Hosanna in the highest;// blessed is He that comes, the King of Israel.

The Son and Word of the Father,/ like Him without beginning and eternal,/ has come today to the city of Jerusalem,/ seated on a dumb beast, on a foal./ From fear the cherubim dare not gaze upon Him;/ yet the children honor Him with palms and branches,/ and mystically they sing a hymn of praise:/ 'Hosanna in the highest,/ Hosanna to the Son of David,// who has come to save from error all mankind.'

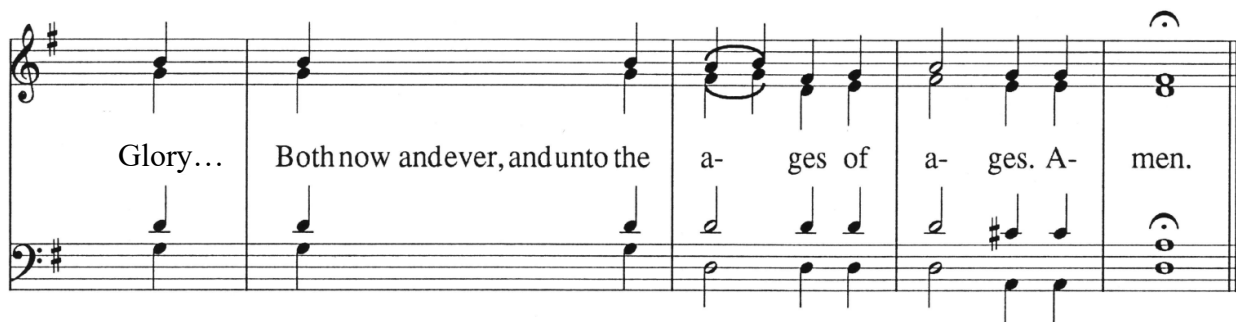
Six days before the Passover, O Lord, Thy voice was heard in the depths of hell,/ and from it Thou hast raised up Lazarus who was four days dead./ Then the children of Hebrews cried aloud:// 'Hosanna to our God: glory to Thee !'

Tone II

Entering, O Lord, into the Holy City,/ seated upon a foal,/ Thou hast drawn near with haste unto Thy Passion,/ to fulfill the Law and the Prophets./ Then the children of the Hebrews,/ foretelling the victory of the Resurrection,/ came to meet Thee with palms and branches, saying:// 'Blessed art Thou, O Saviour; have mercy upon us.'

Glory be to Thee, O Christ,/ who art seated in the heights upon Thy throne,/ and whom we now await with Thy precious Cross./ Therefore the daughter of Sion is glad,/ and the nations of the earth rejoice exceedingly./ The children hold branches and the disciples spread their garments in the way;/ and all the inhabited earth is taught to cry aloud to Thee:// Blessed art Thou, O Saviour; have mercy upon us.

Glory, Both Now, Tone III



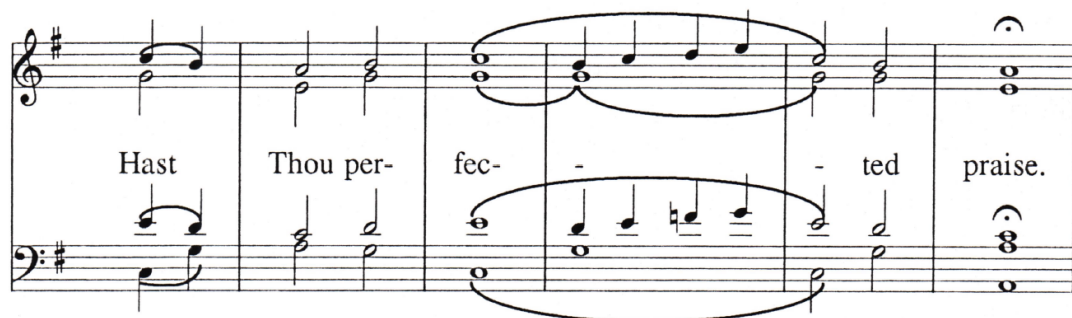
Six days before the Passover/ Jesus came to Bethany,/ to call back Lazarus who was four days dead,/ and to proclaim the coming Resurrection./ The women Martha and Mary, sisters of Lazarus,/ came to meet Him, crying:/ 'Lord, if Thou hadst been here, our brother had not died.'/ Then He answered them: 'Did I not say to you before:/ He who believes in Me, though he were dead, yet shall he live?/ Show Me where ye have laid him.'/ And the Maker of all cried unto him,// 'Lazarus, come forth.'

Aposticha

Tone VIII

Rejoice and be glad, O city of Sion;/ exalt and be exceedingly joyful, O Church of God./ For behold, thy King has come in righteousness, seated on a foal,/ and the children sing His praises:/ Hosanna in the highest!/ Blessed art Thou who showest great compassion:// have mercy upon us.

Stichos: Out of the mouth of babes and sucklings:



The Saviour has come today to the city of Jerusalem,/ to fulfill the Scriptures;/ and all have taken palms into their hands/ and spread their garments before Him,/ knowing that He is our God,/ to whom the cherubim sing without ceasing:/ Hosanna in the highest!/ Blessed art Thou who showest great compassion:// have mercy upon us.

Stichos: O Lord, our Lord:



O Thou who ridest on the cherubim/ and art praised by the seraphim,/ Thou hast sat, O gracious Lord, like David on a foal,/ and the children honored Thee with praise fitting for God;/ but the Jews blasphemed unlawfully against Thee./ Thy riding on a foal prefigured how the Gentiles,/ as yet untamed and uninstructed,/ were to pass from unbelief to faith.// Glory be to Thee, O Christ, who alone art merciful and lovest mankind.

Glory, Tone VI

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

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is 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- it." The music features several measures with tied notes, indicating a slow, reverent tempo. The final measure of the first system shows a whole note in the Treble staff and a half note in the Bass staff, both with a fermata.

Today the grace of the Holy Spirit/ has gathered us together,/ and we all take up Thy Cross and say:/ Blessed is He that comes in the name of the Lord;// Hosanna in the highest.

Both Now, Theotokion, Tone VI

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

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The music features several measures with tied notes, indicating a slow, reverent tempo. The final measure of the first system shows a whole note in the Treble staff and a half note in the Bass staff, both with a fermata.

Today the grace of the Holy Spirit/ has gathered us together,/ and we all take up Thy Cross and say:/ Blessed is He that comes in the name of the Lord;// Hosanna in the highest.

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. *(Twice)*

Another Troparion, Tone IV

As by baptism we were buried with Thee, O Christ our God,/ so by Thy Resurrection we were deemed worthy of immortal life;/ and praising Thee, we cry:/ Hosanna in the highest;// blessed is He that cometh in the name of the Lord.

Matins

God is the Lord, Tone I

Four times

God is the Lord, and hath appeared unto us.

The musical notation is for a four-part setting of the text. It features a treble and bass staff. The melody is primarily in the treble staff, with a prominent long note on 'Lord,'. The bass staff provides a harmonic accompaniment. The text is written below the staves.

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

The musical notation continues the four-part setting. It features a treble and bass staff. The melody is primarily in the treble staff, with a prominent long note on 'Lord.'. The bass staff provides a harmonic accompaniment. The text is written below the staves.

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. *(Twice)*

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

Another Troparion, Tone IV

As by baptism we were buried with Thee, O Christ our God,/ so by Thy Resurrection we were deemed worthy of immortal life;/ and praising Thee, we cry:/ Hosanna in the highest;// blessed is He that cometh in the name of the Lord.

After the first reading from the Psalter:

Sessional Hymn

Tone IV

With our souls cleansed and in spirit carrying branches, with faith let us sing Christ's praises like the children, crying with a loud voice to the Master: Blessed art Thou, O Saviour, who hast come into the world to save Adam from the ancient curse; and in Thy love for mankind Thou hast been pleased to become spiritually the new Adam. O Word, who hast ordered all things for our good, glory to Thee.

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

Tone IV

O Lord, Thou hast raised from the tomb Lazarus who was four days dead, and then hast taught us all to cry to Thee with palms and branches: Blessed art Thou that comest.

After the second reading from the Psalter:

Sessional Hymn

Tone IV

O Christ, mystically Thou hast shed tears over Thy friend, and hast raised from the dead Lazarus who lay without life; and Thou hast shown tender compassion for him in Thy love towards mankind. Learning of Thy coming, O Saviour, a multitude of children went out today, bearing palms in their hands and crying to Thee:

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

Tone I

Give praise with one accord, O peoples and nations: for the King of the angels rides now upon a foal, and He comes to smite His enemies with the Cross in His almighty power. Therefore the children sing to Him with palms in their hands: 'Glory be to Thee Who hast come as Conqueror; glory be to Thee, O Christ the Saviour; glory be to Thee, our God, for Thou alone art blessed.'

The Polyeleos

Athonite Chant

Praise ye the name of the Lord.

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 melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. Both staves end with a whole note chord of G4 and B3, which is circled.

O ye servants praise the Lord. Al- le- lu- i- a.

The second line of musical notation continues the melody. The treble staff has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. Both staves end with a whole note chord of G4 and B3, which is circled.

Ye that stand in the house of the Lord, in the courts of the house of our God. Alleluia.

O Lord, Thy name endureth forever, and Thy memorial unto generation and generation. Alleluia.

Blessed is the Lord out of Sion, who dwelleth in Jerusalem. Alleluia.

O give thanks unto the Lord, for He is good;

The third line of musical notation continues the melody. The treble staff has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. Both staves end with a whole note chord of G4 and B3, which is circled.



To Him that established the earth upon the waters; Alleluia, alleluia; for His mercy endureth forever. Alleluia.

With a strong hand and a lofty arm; Alleluia, alleluia; for His mercy endureth forever. Alleluia.

O give thanks unto the God of Heaven; Alleluia, alleluia; for His mercy endureth forever. Alleluia.

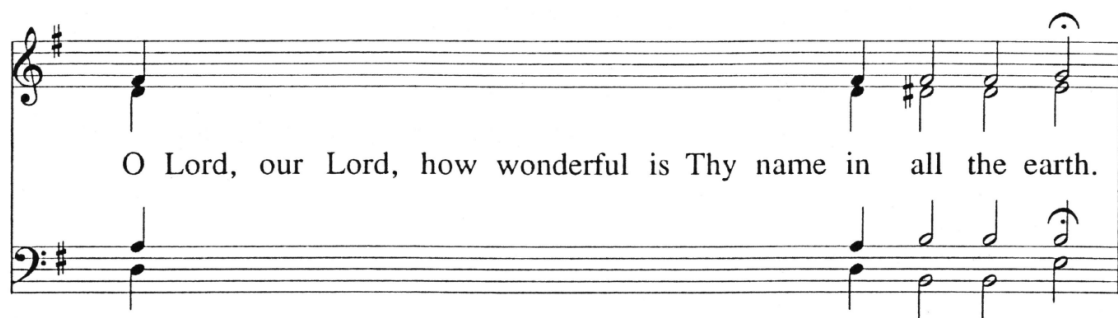
Megalynarion

We mag-ni-fy, we mag-ni-fy Thee,

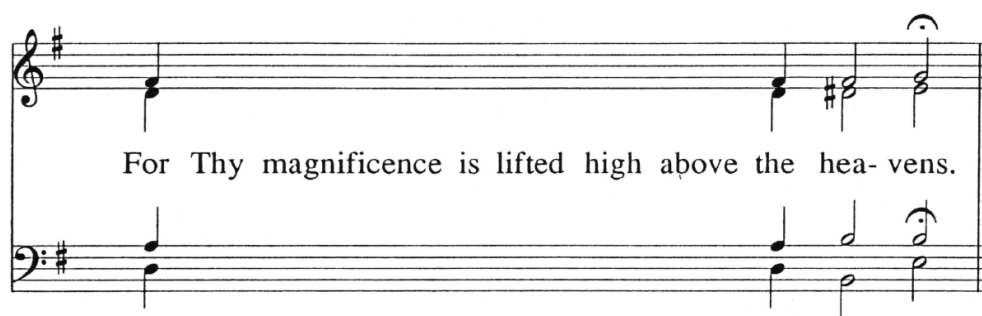
O Christ, the Giv-er of life, Ho-san-na in the high-est,

and we cry a-loud to Thee:

Bles-sed is he that cometh in the name of the Lord.



We magnify Thee, O Christ the Giver of Life: Hosanna in the highest! And we also cry to Thee: Blessed is He who comes in the Name of the Lord.



We magnify Thee, O Christ the Giver of Life: Hosanna in the highest! And we also cry to Thee: Blessed is He who comes in the Name of the Lord.

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

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

We magnify Thee, O Christ the Giver of Life: Hosanna in the highest! And we also cry to Thee: Blessed is He who comes in the Name of the Lord.

Sessional Hymn

Tone VIII

He who sits upon the throne of the cherubim, for our sake sits upon a foal; and coming to His voluntary Passion, today He hears the children cry 'Hosanna!' while the crowd replies, 'O Son. of David, make haste to save those whom Thou hast created, blessed Jesus, since for this cause Thou hast come, that we may know Thy glory.'

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

Repeat.

Hymn of the Ascents

Antiphon I, Tone IV

From my youth have the many passions warred a- gainst me.

This musical system consists of a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

but do Thou help me and save me, O my Sav- iour.

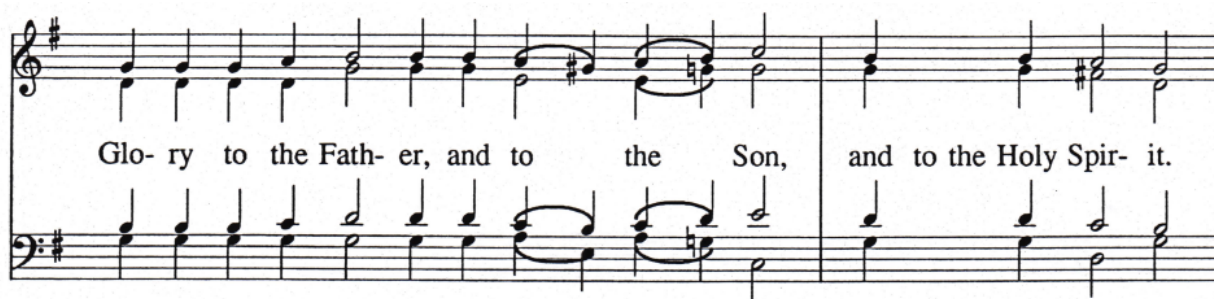
This musical system continues the melody and accompaniment from the first line. The lyrics are written below the notes.

O ye who hate Si- on, ye shall be put to shame by the Lord;

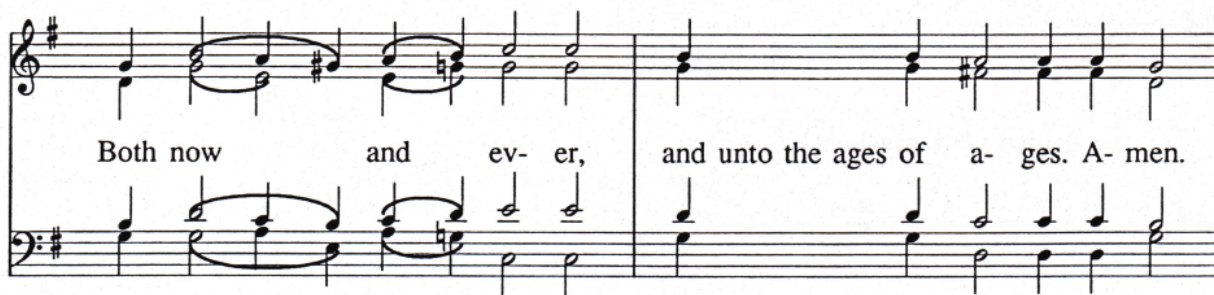
This musical system continues the melody and accompaniment. The lyrics are written below the notes.

for ye shall be with- ered up like grass by the fire.

This musical system concludes the fourth line of the hymn. The lyrics are written below the notes.



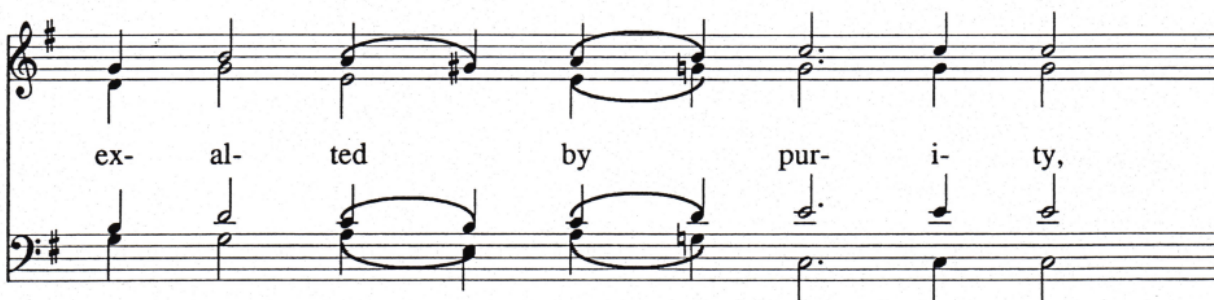
Glo- ry to the Fath- er, and to the Son, and to the Holy Spir- it.



Both now and ev- er, and unto the ages of a- ges. A- men.



By the Ho- ly Spir- it, is every soul giv- en life,



ex- al- ted by pur- i- ty,

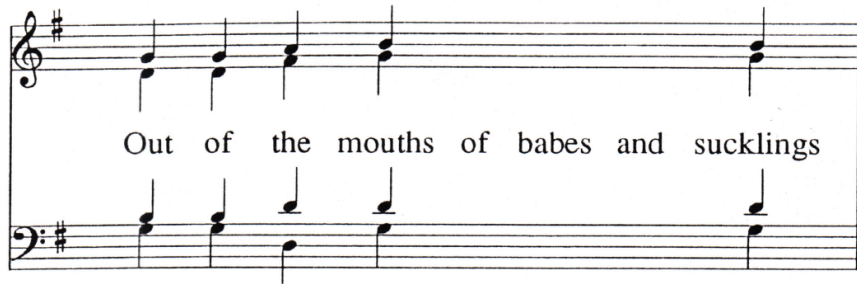
and made radiant by the Unity of the Trinity in

This musical system consists of a treble and a bass staff, both with a key signature of one sharp (F#). The treble staff begins with a half note on G4, and the bass staff begins with a half note on F#3. The lyrics "and made radiant by the Unity of the Trinity in" are written below the staves.

a sacred and mystical man-ner.

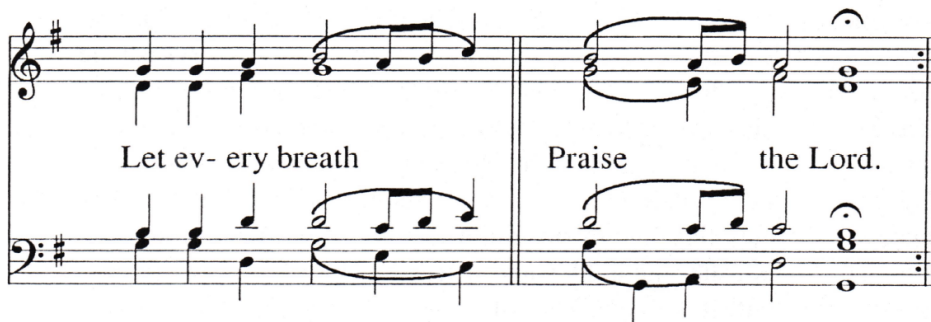
This musical system continues the hymn. The treble staff has three measures: a half note on G4, a half note on A4 with a sharp sign, and a whole note chord of G4 and B4 with a fermata. The bass staff has three measures: a half note on F#3, a half note on G3, and a whole note chord of F#3 and G3 with a fermata. The lyrics "a sacred and mystical man-ner." are written below the staves.

Prokeimenon, Tone IV



Stichos: O Lord, our Lord, how wonderful is Thy Name in all the earth.

Let Every Breath Praise the Lord, IV



Stichera After the Blessing of the Palms

Tone II

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

The musical notation is for a Stichera in Tone II. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The text is written below the staves. The melody features a series of eighth and sixteenth notes, with a final cadence marked by a double bar line and a fermata. The text is: "Glory to the Father, and to the Son, and to the Ho- ly Spir- - it." The word "it." is written below the final note of the melody.

Today Christ enters the City of Bethany riding on a foal, and destroys the wicked and barren folly of the Gentiles.

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

The musical notation is for a Stichera in Tone II. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The text is written below the staves. The melody features a series of eighth and sixteenth notes, with a final cadence marked by a double bar line and a fermata. The text is: "Both now and ever, and unto the a- ges of a- ges. A- men." The word "men." is written below the final note of the melody.

Today Christ enters the City of Bethany riding on a foal, and destroys the wicked and barren folly of the Gentiles.

Tone VI

Have mercy on me, O God,/ according to Thy great mercy;/ and according to the multitude of Thy compassions,// blot out my transgression.

Today the grace of the Holy Spirit/ has gathered us together,/ and ye all take up Thy Cross and say:/ Blessed is He that comes in the name of the Lord;// Hosanna in the highest.

The Canon of the Feast

Tone IV, by Kosmas the Monk

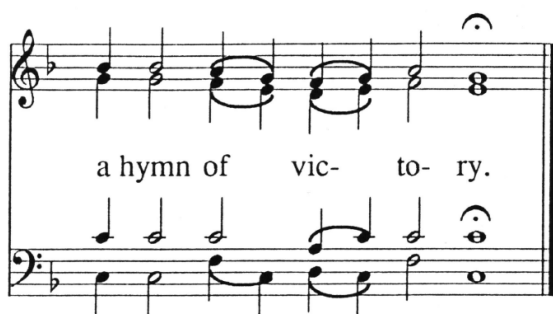
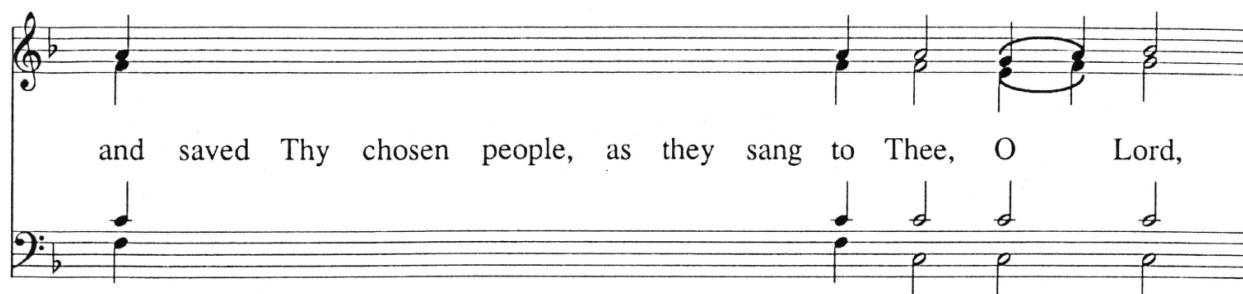
In each Ode, the Irmos is sung twice, and then the troparia are repeated four or six times, so as to make up the number twelve. The Irmos is sung again as Katavasia at the end of each Ode.

Ode I

The springs of the deep were seen bereft of wa- - ter,

and the foundations of the storm-tossed sea were laid bare:

for in Thy power Thou hast rebuked its fu- ry



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

Out of the mouth of Thy servants, the innocent babes and sucklings, Thou has received praise. Thou hast overthrown the adversary and by Thy Passion on the Cross Thou hast avenged Adam's fall of old; with the Tree Thou hast raised him up, and he sings to Thee, O Lord, a hymn of victory

The Church of the saints offers praise to Thee, O Christ, who dwellest in Sion, and Israel rejoices in Thee that made him. The mountains, figuring the stony-hearted Gentiles, exult before Thy face, and they sing to Thee, O Lord, a hymn of victory.

Katavasia: The springs of the deep were seen bereft of water,/ and the foundations of the storm-tossed sea were laid bare;/ for in Thy power Thou hast rebuked its fury/ and saved the chosen people, as they sang to Thee, O Lord,// a hymn of victory.

Ode III

The people of Israel drew water from the sto-ny rock,

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of half notes and whole notes. The lyrics are written below the treble staff, with hyphens indicating syllables that span across measures.

for it became at Thy command a flow-ing stream.

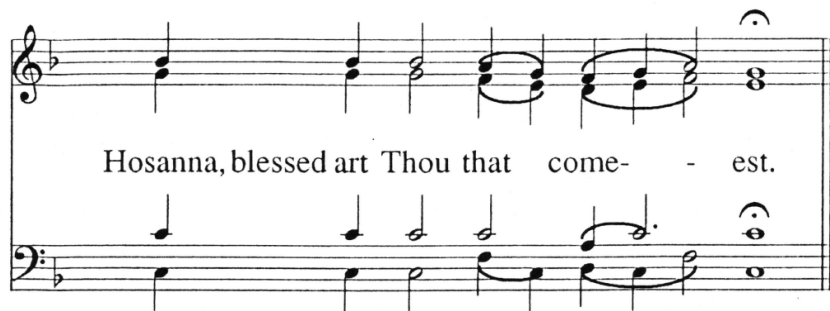
This musical system continues the melody from the first line. It features a treble and bass staff in B-flat major and common time. The treble staff includes a measure with a tied note and a measure with a whole note. The lyrics are aligned with the notes below the treble staff.

O Christ, Thou art Thyself our rock and life;

This musical system continues the melody. It features a treble and bass staff in B-flat major and common time. The treble staff includes a measure with a tied note and a measure with a whole note. The lyrics are aligned with the notes below the treble staff.

on Thee the Church is founded, and she cries a-loud:

This musical system concludes the fourth line of the hymn. It features a treble and bass staff in B-flat major and common time. The treble staff includes a measure with a tied note and a measure with a whole note. The lyrics are aligned with the notes below the treble staff.



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

Trembling at Thy command, hell yielded up Lazarus who was four days dead. For Thou, O Christ, art the resurrection and the life; on Thee the Church is founded, and she cries aloud: Hosanna, blessed art Thou that comest.

O ye people, sing in Sion a hymn fitting for God, and offer prayer to Christ in Jerusalem. For he comes in power and glory: on Him the Church is founded, and she cries aloud: Hosanna, blessed art Thou that comest.

Katavasia: The people of Israel drew water from the stony rock,/ for it became at Thy command a flowing stream./ O Christ, Thou art Thyself our rock and life;/ on Thee the Church is founded, and she cries aloud:// Hosanna, blessed art Thou that comest.

Hypakoë

First they sang in praise of Christ our God with branches,/ but then the ungrateful Jews seized Him and crucified Him on the cross./ But with faith unchanging/ let us ever honor Him as Benefactor,/ crying always unto Him:// Blessed art Thou that comest to call back Adam.

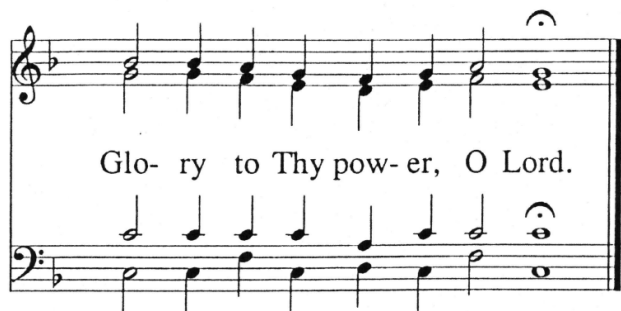
Ode IV

'Christ comes', the Pro- phet said of old, 're- vea- ling Him- self as our God;

He shall come and shall not tar- ry,

from the mountain overshadowed by the for- est,

born of a Maiden who has not known man.' Therefore we all cry a- loud:



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

Let the mountains and all the hills break forth into great rejoicing at the mercy of God, and let the trees of the forest clap their hands. Give praise to Christ, all ye nations, and magnify Him, all ye peoples, crying: Glory to Thy power, O Lord.

King of the ages, the Lord comes clothed in strength. The surpassing splendor of His beauty and His glory is revealed in Sion. Therefore we all cry aloud: Glory to Thy power, O Lord.

The Lord is here, who measures the heaven with a span and the earth in the hollows of His hand. For He has chosen Sion; there has He been pleased to dwell, ruling over the peoples that cry aloud with faith: Glory to Thy power, O Lord.

Katavasia: 'Christ comes,' the Prophet said of old,/ 'revealing Himself as our God;/ He shall come and shall not tarry,/ from the mountain overshadowed by the forest,/ born of a Maiden who has not known man.'/ Therefore we all cry aloud:// Glory to Thy power, O Lord.

Ode V

Go up the mountain, Thou that bringest good tidings to Zi- on;

The first system of musical notation for Ode V. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by a half note A4, then a half note B-flat4, and finally a half note C5. The bass staff provides a simple accompaniment with half notes: G2, B-flat2, D3, and E3.

and Thou that preachest to Je- ru- sa- lem, lift up Thy voice with strength.

The second system of musical notation. The treble staff continues the melody with a half note D5, a half note E5, a half note F5, and a half note G5. The bass staff continues with half notes: F2, G2, A2, and B-flat2. The system concludes with a double bar line.

Glorious things are spoken of thee, O Ci- ty of God:

The third system of musical notation. The treble staff continues the melody with a half note A5, a half note B5, a half note C6, and a half note D6. The bass staff continues with half notes: C3, D3, E3, and F3. The system concludes with a double bar line.

Peace be upon Israel and sal- va- tion to the Gen- - tiles.

The fourth system of musical notation. The treble staff continues the melody with a half note E6, a half note F6, a half note G6, and a half note A6. The bass staff continues with half notes: G3, A3, B3, and C4. The system concludes with a double bar line and a repeat sign.

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

God who is enthroned on high upon the cherubim and yet cares for the lowly, is Himself come in power and glory, and all things shall be filled with His divine praise. Peace be upon Israel and salvation to the Gentiles.

O Sion, holy mountain of God, and Jerusalem, lift up thine eyes round about and behold thy children, gathered in thee. For lo, they have come from afar to worship thy King. Peace be upon Israel and salvation to the Gentiles.

Katavasia: Go up to the mountain,/ Thou that bringest good tidings to Sion;/ and Thou that preachest to Jerusalem,/ lift up Thy voice with strength./ Glorious things are spoken of Thee, O City of God:// Peace be upon Israel and salvation to the Gentiles.

Ode VI

The spirits of the righteous cried a- loud in joy:

'Now is a new covenant gran- ted to the world:

let the people be renewed through sprinkling with the Blood of God.'

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

O Israel, receive God's Kingdom; let him that walks in darkness see the great light; and let the people be renewed through sprinkling with the Blood of God.

Set free thy prisoners, O Sion, and let them go; bring them out of the waterless pit of ignorance; and let the people be renewed through sprinkling with the Blood of God.

Katavasia: The spirits of the righteous cried aloud in joy:/ 'Now is a new covenant granted to the world:// let the people be renewed through sprinkling with the Blood of God.'

Kontakion, Tone VI

Being borne upon a throne in Hea- ven,

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 half notes and whole notes, with a final half note marked with a fermata. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment using mostly half notes and whole notes.

and up- on a colt on the earth, O Christ God,

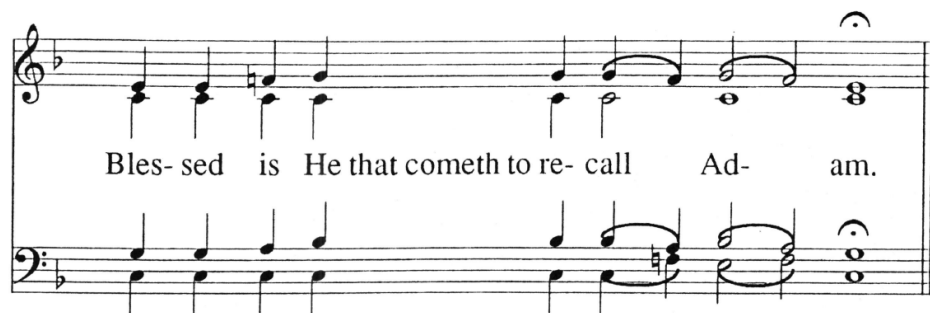
This musical system continues the melody and accompaniment. The treble staff features a melodic line with half and whole notes, including a half note with a fermata. The bass staff continues the harmonic support with half and whole notes.

Thou didst accept the praise of the an- gels

This musical system continues the melody and accompaniment. The treble staff features a melodic line with half and whole notes, including a half note with a fermata. The bass staff continues the harmonic support with half and whole notes.

and the lau- da- tion of the chil- dren as they cry to Thee:

This musical system continues the melody and accompaniment. The treble staff features a melodic line with half and whole notes, including a half note with a fermata. The bass staff continues the harmonic support with half and whole notes.



Ikos

O immortal Lord, Thou hast bound hell, slain death, and raised the world: therefore the children, carrying palms, sing praise to Thee as Victor, O Christ, and they cry aloud to Thee this day: 'Hosanna to the Son of David! For no more,' say they, 'shall the little children be slain because of Mary's Child; but Thou alone art crucified for all, both young and old. No more shall the sword be against us, for Thy side is pierced by a spear. With great rejoicing, then, we cry: Blessed art Thou that comest to call back Adam.'

Ode VII

Thou hast saved the children of Ab- ra- ham in the fire

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half rest, then a whole note chord of G4 and B4. The bass staff begins with a G3 note, followed by a half rest, then a whole note chord of G3 and B3. The lyrics are placed between the staves, with hyphens indicating syllables that span across measures.

and slain the Chal- de- ans, who plotted unrighteously against the right- eous.

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half rest, then a whole note chord of G4 and B4. The bass staff begins with a G3 note, followed by a half rest, then a whole note chord of G3 and B3. The lyrics are placed between the staves, with hyphens indicating syllables that span across measures.

Blessed art Thou, O Lord God of our fath- ers,

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half rest, then a whole note chord of G4 and B4. The bass staff begins with a G3 note, followed by a half rest, then a whole note chord of G3 and B3. The lyrics are placed between the staves, with hyphens indicating syllables that span across measures.

and praised a- bove all.

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half rest, then a whole note chord of G4 and B4. The bass staff begins with a G3 note, followed by a half rest, then a whole note chord of G3 and B3. The lyrics are placed between the staves, with hyphens indicating syllables that span across measures.

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

With palms in their hands, the people knelt and they rejoiced with the disciples, crying: 'Hosanna to the Son of David: blessed art Thou, O Lord God of our fathers, and praised above all.'

The innocent children sang to Thee a hymn fitting for God, O King of Israel and of the angels: 'Blessed art Thou, O Lord God of our fathers, and praised above all.'

With palms and branches the multitude greeted Thee, O Christ, and cried: 'Blessed art Thou who comest, O King of the ages; blessed art Thou, O Lord God of our fathers, and praised above all.'

Katavasia: Thou hast saved the children of Abraham in the fire/ and slain the Chaldeans,/ who plotted unrighteously against the righteous./ Blessed art Thou, O Lord God of our fathers,// and praised above all.

Ode VIII

Re- joice, O Je- ru- sa- lem, and ye that love Zi- on, keep feast.

This system consists of two staves. The treble staff has a key signature of one flat (Bb) and a common time signature (C). It contains two measures of music, each with a whole note chord. The lyrics are placed below the treble staff. The bass staff also has a key signature of one flat and a common time signature, with two measures of music, each with a whole note chord. The lyrics are aligned with the treble staff.

For He Who rules un- to all a- ges, the Lord of Hosts, is come.

This system consists of two staves. The treble staff has a key signature of one flat and a common time signature. It contains two measures of music, each with a whole note chord. The lyrics are placed below the treble staff. The bass staff also has a key signature of one flat and a common time signature, with two measures of music, each with a whole note chord. The lyrics are aligned with the treble staff.

Let all the earth stand in reverence before His face and cry a- loud:

This system consists of two staves. The treble staff has a key signature of one flat and a common time signature. It contains two measures of music, each with a whole note chord. The lyrics are placed below the treble staff. The bass staff also has a key signature of one flat and a common time signature, with two measures of music, each with a whole note chord. The lyrics are aligned with the treble staff.

O all ye works of the Lord, praise ye the Lord.

This system consists of two staves. The treble staff has a key signature of one flat and a common time signature. It contains two measures of music, each with a whole note chord. The lyrics are placed below the treble staff. The bass staff also has a key signature of one flat and a common time signature, with two measures of music, each with a whole note chord. The lyrics are aligned with the treble staff.

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

Riding upon a young foal, Christ thy King is at hand, O Sion. For He has come to destroy the senseless error of idolatry and to restrain the untamed willfulness of all the Gentiles, teaching them to sing: O all ye works of the Lord, praise ye the Lord.

Greatly rejoice, O Sion, for Christ thy God shall reign for ever. As it is written, He is meek and brings salvation. Our righteous Deliverer has come riding on a foal, that He may destroy the proud arrogance of His enemies who will not cry: O all ye works of the Lord, praise ye the Lord.

The lawless company of disobedient men was driven out from the precincts of the temple, for they had made God's house of prayer into a den of thieves, and they rejected from their hearts the Redeemer unto whom we cry aloud: O all ye works of the Lord, praise ye Lord.

We Praise, We Bless

First system of musical notation for 'We Praise, We Bless'. 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 'We praise, we bless, we wor- ship the Lord,' are written below the treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

Second system of musical notation for 'We Praise, We Bless'. It continues the melody from the first system. The lyrics 'praising and supremely ex- al- ting Him un- to all a- - ges.' are written below the treble staff. The system ends with a double bar line. The musical notation includes various note values and rests, with some notes beamed together.

Katavasia: Rejoice, O Jerusalem,/ and ye that love Sion, keep feast./ For He who rules unto all ages,/ the Lord of Hosts, is come./ Let all the earth stand in reverence before His face and cry aloud:// O all ye works of the Lord, praise ye the Lord.

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

Ode IX

The Lord is God and has ap- peared to us; let us keep the feast to- geth- - er.

Come, and with great re- joi- - cing

let us magnify Christ with palms and bran- - ches, and let us cry a- loud:

Bles- sed is He that comes in the Name of the Lord our Sav- - iour.

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

Why do ye rage, ye heathen? Ye scribes and priests, why do ye imagine vain things, saying: 'Who is this to whom children cry aloud with palms and branches, Blessed is He that comes in the Name of the Lord our Saviour.

This is our God, and there is none other like Him; He has found out every righteous way and given it to Israel His beloved; and afterward He has shewn Himself upon earth and lived among men. Blessed is He that comes in the Name of the Lord our Saviour.

O disobedient nation, why do ye set stumbling-blocks upon our path? Your feet are swift to shed the blood of the Master, but He shall rise again, to save all those who cry: Blessed is He that comes in the Name of the Lord our Saviour.

Katavasia: The Lord is God and has appeared to us;/ let us keep the feast together./ Come, and with great rejoicing/ let us magnify Christ with palms and branches,/ and let us cry aloud:// Blessed is He that comes in the Name of the Lord our Saviour.

There is no special exapostilarion, but we sing Holy is the Lord our God (thrice) in Tone IV.

Holy is the Lord Our God, Tone IV

Ho- ly is the Lord our God, Holy is the Lord our God,

This musical system consists of two measures. The first measure contains the lyrics 'Ho- ly is the Lord our God,' and the second measure contains 'Holy is the Lord our God,'. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The melody features a series of eighth notes in the first measure and a half note in the second measure.

Ho- ly is the Lord our God.

This musical system consists of two measures. The first measure contains the lyrics 'Ho- ly is the Lord' and the second measure contains 'our God.'. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The melody features a series of eighth notes in the first measure and a half note in the second measure, ending with a double bar line.

Let Every Breath Praise the Lord, Tone IV

Let every breath praise the Lord. Praise the Lord from the heavens,

Praise Him in the highest. To Thee is due praise, O God.

Praise Him all ye His angels; praise Him all ye His hosts.

To Thee is due praise, O God.

Psalm of Praise

Tone IV

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

This glory shall be to all His saints.

The musical notation is for a two-part setting in G major (one sharp). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The text is written below the notes. The melody consists of quarter notes for 'This glory shall', a half note for 'be', quarter notes for 'to all', and a half note for 'His saints.' The bass line consists of quarter notes for 'This glory shall', a half note for 'be', quarter notes for 'to all', and a half note for 'His saints.' The final note of the melody is a whole note with a fermata.

A very great multitude spread their garments in the way, O Lord;/ others cut down branches from the trees and carried them./ Walking before and after Thee, they cried:/ 'Hosanna to the Son of David:/ blessed art Thou who hast come// and shalt come again in the Name of the Lord'.

Stichos: Praise ye God in His saints:

Praise Him in the firmament of His power.

The musical notation is for a two-part setting in G major (one sharp). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The text is written below the notes. The melody consists of quarter notes for 'Praise Him in the', a half note for 'fir-', quarter notes for 'ma- ment', and a half note for 'His power.' The bass line consists of quarter notes for 'Praise Him in the', a half note for 'fir-', quarter notes for 'ma- ment', and a half note for 'His power.' The final note of the melody is a whole note with a fermata.

A very great multitude spread their garments in the way, O Lord;/ others cut down branches from the trees and carried them./ Walking before and after Thee, they cried:/ 'Hosanna to the Son of David:/ blessed art Thou who hast come// and shalt come again in the Name of the Lord'.

Stichos: Praise Him for His mighty acts:

Praise Him according to the mul- ti- tude of His great- ness.

This musical score is written for a two-part setting in G major (one sharp). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The time signature is 8/8. The lyrics are: 'Praise Him according to the mul- ti- tude of His great- ness.' The music features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a final cadence marked by a double bar line and a fermata.

When Thou wast about to enter the Holy City, O Lord,/ the multitude carried branches from the trees/ and sang to Thee, the Master of all./ They saw Thee riding on a foal as though upon the cherubim,/ and they cried: 'Hosanna in the highest!/ Blessed art Thou who hast come// and shalt come again in the Name of the Lord.'

Stichos: Praise Him with the sound of trumpet:

Praise Him with psal- ter- y and harp.

This musical score is written for a two-part setting in G major (one sharp). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The time signature is 8/8. The lyrics are: 'Praise Him with psal- ter- y and harp.' The music features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a final cadence marked by a double bar line and a fermata.

When Thou wast about to enter the Holy City, O Lord,/ the multitude carried branches from the trees/ and sang to Thee, the Master of all./ They saw Thee riding on a foal as though upon the cherubim,/ and they cried: 'Hosanna in the highest!/ Blessed art Thou who hast come// and shalt come again in the Name of the Lord.'

Stichos: Praise Him with timbrel and dance:

Praise Him with strings and flute.

This musical score is written for a two-part setting in G major (one sharp). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The time signature is 8/8. The lyrics are: 'Praise Him with strings and flute.' The music features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a final cadence marked by a double bar line and a fermata.

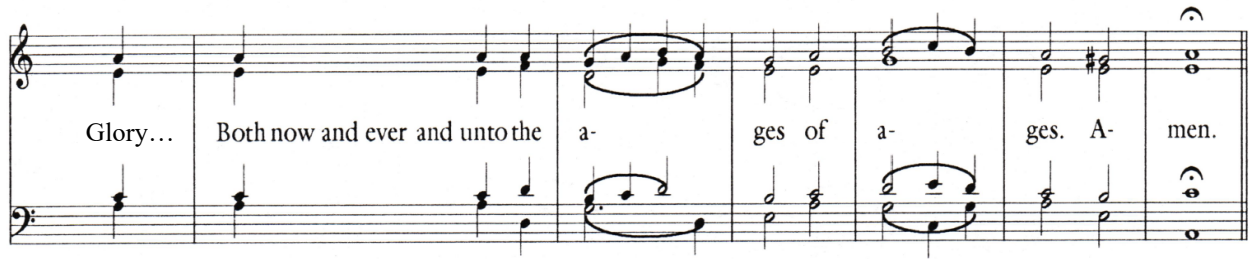
Come forth, ye nations,/ and come forth, ye peoples;/ look today upon the King of heaven,/ who enters Jerusalem seated upon a humble colt/ as though upon a lofty throne./ O unbelieving and adulterous generation of the Jews,/ draw near and look on Him whom once Isaiah saw:/ He is come for our sakes in the flesh./ See how He weds the New Sion, for she is chaste,/ and rejects the synagogue that is condemned./ As at a marriage pure and undefiled,/ the pure and innocent children gather and sing praises./ Let us also sing with them the hymn of the angels:// Hosanna In the highest to Him that has great mercy.

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



Before Thy voluntary Passion, Christ our God,/ Thou hast given to all men an assurance of the general resurrection;/ for at Bethany Thou hast raised by Thine almighty power Lazarus who was four days dead,/ and as Giver of Light, O Saviour,/ Thou hast made the blind to see./ With Thy disciples Thou hast entered the Holy City,/ seated upon the foal of an ass as though upon the cherubim,/ and so Thou hast fulfilled the preaching of the prophets./ The children of the Hebrews with palms and branches came to meet Thee./ Therefore we also, bearing palms and olive branches,/ cry aloud to Thee in thanksgiving:// Hosanna in the highest; blessed is He that comes in the Name of the Lord.

Glory, Both Now, Tone VI



Six days before the Passover Jesus entered Bethany,/ and His disciples came to Him, saying:/ 'Lord, where wilt Thou that we prepare for Thee to eat the Passover?'/ Then He sent them, saying:/ 'Go into the village opposite,/ and ye shall find a man bearing a pitcher of water;/ follow him and tell the master of the house:/ The Teacher says,// In thy house shall I eat the Passover with My disciples.'

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.

Divine Liturgy

First Antiphon

I am filled with love, for the Lord will hear the

This system consists of two staves, treble and bass, in a B-flat major key signature. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves.

voice of my sup- pli- ca- tion. Through the prayers

This system continues the melody from the first system. It features a double bar line after the word 'tion.' and a repeat sign. The melody resumes in the treble staff, with the bass staff continuing the accompaniment.

of the The- o- tok- os, O Sav- - iour, save

This system contains a melisma on the word 'Sav-'. The melody is written with a long horizontal line and a slur, indicating a sustained note. The bass staff also features a similar melisma. The lyrics are written below the staves.

us. For He hath in - clined His ear un- to me,

This system concludes the antiphon. It begins with a repeat sign and a fermata over the word 'us.' The melody then continues in the treble staff, with the bass staff providing the accompaniment. The lyrics are written below the staves.

and in my days will I call up- on Him. Through the prayers

of the The- o- tok- os, O Sav- - iour, save

us. The pangs of death have en- com- passed me,

the perils of hades have found me. Through the prayers

of the The- o- tok- os, O Sav- - iour, save

us. Tri- bu -la- tion and sor- row have I found,

and I called up- on the Name of the Lord. Through the prayers

of the The- o- tok- os, O Sav- - iour, save

us. Glo- ry to the Father, and to the Son, and to the Ho- ly Spir- it,

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

of the The- o- tok- os, O Sav- - iour, save

us.

Second Antiphon

I be- lieved, where- fore, I spake, I was hum- bled ex- ceed- ing ly

This system consists of two staves, treble and bass clef, in a key signature of one flat. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

O Son of God Who didst sit upon a colt, save us who chant un- to

This system continues the musical piece with two staves. The melody remains in the treble staff. The lyrics "O Son of God" are followed by a longer phrase "Who didst sit upon a colt, save us who chant un- to".

Thee: Al- le- lu- i- a.

This system features a short melodic phrase for "Thee:" in the treble staff, followed by a longer phrase "Al- le- lu- i- a." which is primarily in the bass staff. The lyrics are written below the staves.

What shall I ren- der un- to the Lord,

This system concludes the musical piece with two staves. The melody is in the treble staff. The lyrics "What shall I ren- der un- to the Lord," are written below the staves.

for all that He hath rendered unto me. O Son of God

Who didst sit upon a colt, save us who chant unto Thee:

Al-le-lu-i-a. I will take the cup of salvation,

and I will call upon the Name of the Lord. O Son of God

Who didst sit upon a colt, save us who chant un- to Thee:

Al- le- lu- i- a. My vows un- to the Lord will I pay

in the presence of all His peo- ple. O Son of God

Who didst sit upon a colt, save us who chant un- to Thee:

Al- le- lu- i- a. Glory to the Father, and to the Son, and to the Holy Spirit,

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

O Only-Begotten Son and Word of God Who art Im- mor- tal

Yet didst deign for our sal- va- tion

To be incarnate of the holy Theotokos and Ever- Virgin Ma- ry

and without change didst be- come man.

And wast crucufied, O Christ God, trampling down death by death

Thou Who art one of the Holy Trin- i- ty

Glorified with the Father and the Holy Spir- it, save us save us.

This musical score is written for two voices, likely Soprano and Alto, on a grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Glorified with the Father and the Holy Spir- it, save us save us." The melody for the Soprano part begins on a G4, moves to A4, then Bb4, and ends on a whole note G5. The Alto part begins on a G3, moves to A3, then Bb3, and ends on a whole note G4. The lyrics are aligned with the notes: "Glorified with the Father and the Holy Spir- it, save us" for the first measure and "save us." for the second measure.

Third Antiphon

Tone 1, Psalm 117

Stichos 1: O give thanks unto the Lord, for He is good, for His mercy endureth forever.

Troparion, Tone 1

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.

Stichos 2: Let the house of Israel now say that He is good, for His mercy endureth forever.

In confirming the common Resurrection...

Stichos 3: Let the house of Aaron now say that He is good, for His mercy endureth forever.

In confirming the common Resurrection...

Stichos 4: Let all that fear the Lord now say that He is good, for His mercy endureth forever.

In confirming the common Resurrection...

The Entry

Blessed is he that cometh in the name of the Lord. We have blessed you out of the house of the Lord. God is the Lord, and hath appeared unto us.

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.

Another Troparion, Tone IV

As by baptism we were buried with Thee, O Christ our God, / so by Thy Resurrection we were deemed worthy of immortal life; / and praising Thee, we cry: / Hosanna in the highest; // blessed is He that cometh in the name of the Lord.

Kontakion, Tone VI

Being borne upon a throne in heaven, / and upon a colt on the earth, O Christ God, / Thou didst accept the praise of the angels / and the laudation of the children / as they cry to Thee: // Blessed is He that cometh to recall Adam.

Prokeimenon, Tone IV

Bles- sed is He that cometh in the Name of the Lord.

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. The melody is composed of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F

Alleluia, Tone I

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

This system of the musical score consists of two staves, treble and bass, in the key of D major. The treble staff features a series of chords and a melodic line with a long note in the third measure. The bass staff provides a harmonic foundation with chords and a melodic line. The lyrics 'Al- le- lu- ia' are written below the first two measures, followed by 'Al- le- lu- ia,' and 'Al- - - le-' in the third measure.

lu- - - i- a.

This system continues the musical score with two staves. The treble staff has a melodic line with a long note and a final chord. The bass staff has a melodic line with a long note and a final chord. The lyrics 'lu- - - i- a.' are written below the first measure.

O sing unto the Lord a new song, for the Lord hath wrought wondrous things.

Stichos: All the ends of the earth have seen the salvation of our God.

Irmos, Ode IX

Instead of It is Truly Meet

The Lord is God and has ap- peared to us; let us keep the feast to- geth- - er.

Come, and with great re- joi- - cing

let us magnify Christ with palms and bran- - ches, and let us cry a- loud:

Bles- sed is He that comes in the Name of the Lord our Sav- - iour.

Communion Verse

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

Appendix

Today the Grace of the Holy Spirit

To- day the grace of the Ho- ly

This system contains the first two measures of the hymn. The melody is written in the treble clef with a key signature of one sharp (F#). The lyrics are 'To- day the grace of the Ho- ly'. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. The bass line is in the bass clef and provides a harmonic foundation with mostly quarter and eighth notes.

Spir- it has gath- ered us to- geth- er,

This system contains the next two measures. The lyrics are 'Spir- it has gath- ered us to- geth- er,'. The melody continues with a similar rhythmic pattern, including a triplet of eighth notes in the first measure of the second system. The bass line continues with a steady accompaniment.

and we all take up Thy Cross and say:

This system contains the next two measures. The lyrics are 'and we all take up Thy Cross and say:'. The melody features a prominent half-note chord in the first measure of the second system. The bass line continues with a steady accompaniment.

Bles- sed is He that comes in the Name of

This system contains the final two measures of the hymn. The lyrics are 'Bles- sed is He that comes in the Name of'. The melody concludes with a triplet of eighth notes in the final measure. The bass line continues with a steady accompaniment.

the Lord; Ho - san - na in the high - est.

The image shows a musical score for two staves, likely a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of two measures. The first measure contains a complex chordal texture with many beamed sixteenth and thirty-second notes. The second measure continues this texture, ending with a final chord marked with a fermata. The lyrics are written below the staves, aligned with the music.

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

Δόμῃ ἐγγίχῃ ἡείνῃ μῦροφόεινῃ

Holy Myrrh-bearers

Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

✠ΒΚΔ.
MMXXIV