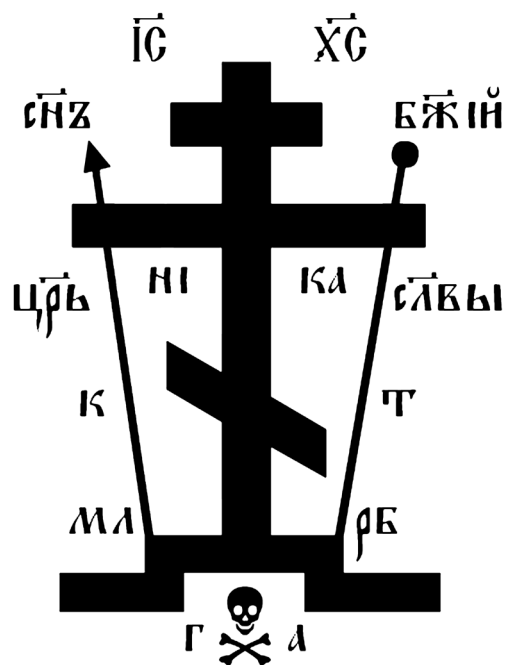


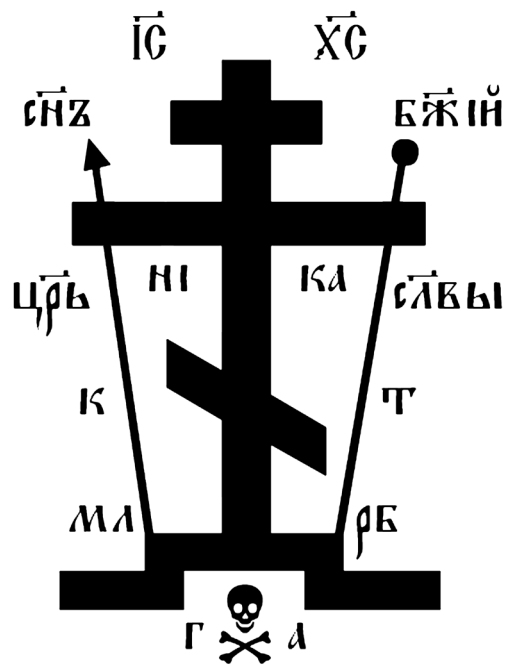


Music for Holy and Great Monday Matins

Δόμνι εἰκόνι жєнє мѣроноєицє
Holy Myrrh-bearers
 Ὁ Οἶκος τῶν Ἁγίων Μυροφόρων

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 MMXXIV



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MMXXIV

The Lenten Triodion

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Choral arrangements from
Music for Holy and Great Monday
© 1995 Timothy J. Clader

Editor, Subdeacon Paul Daniels
Редактор, иподиакон Павел Даниэлс

A.D. 2024 Great-martyr Eustathius Placidus, his wife Theopistes,
and their sons Agapius and Theopistus
2024 г. Вмч. Евстафия Плакиды, жены его Феопистии
и чад их Агапия и Феописта

Music for Holy and Great Monday: Matins

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Matins

Alleluia, Tone VIII

After the Six Psalms and the Great Litany we sing Alleluia in Tone Eight, slowly and solemnly, with the appointed verses.

Out of the night my spirit waketh at dawn unto Thee, O God, for Thy commandments are a light upon the earth.



Stichos: Learn righteousness, ye that dwell upon the earth.

Stichos: Zeal shall lay hold upon an uninstructed people.

Stichos: Add more evils upon them, O Lord; add more evils upon them that are glorious upon the earth.

Behold the Bridegroom Comes

Be- - hold the Bridegroom comes in the mid- dle of the

The first system of the musical score for 'Behold the Bridegroom Comes'. It consists of two staves in G major (one sharp). The melody is on the upper staff, and the bass line is on the lower staff. The lyrics are: 'Be- - hold the Bridegroom comes in the mid- dle of the'.

night; and bles- sed is the ser- vant whom He shall

The second system of the musical score. The melody continues on the upper staff, and the bass line continues on the lower staff. The lyrics are: 'night; and bles- sed is the ser- vant whom He shall'.

find watch- -ing, but un- wor- thy is he whom He shall find in

The third system of the musical score. The melody continues on the upper staff, and the bass line continues on the lower staff. The lyrics are: 'find watch- -ing, but un- wor- thy is he whom He shall find in'.

sloth- - - ful- -ness . Be- ware, then, O my

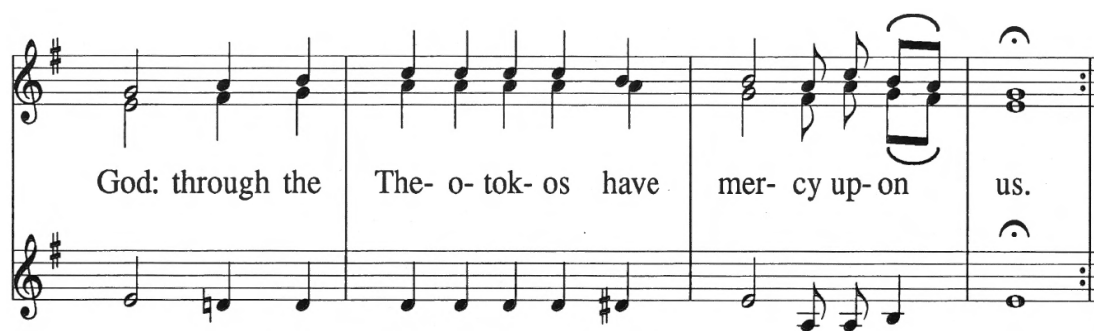
The fourth system of the musical score. The melody continues on the upper staff, and the bass line continues on the lower staff. The lyrics are: 'sloth- - - ful- -ness . Be- ware, then, O my'.

soul, and be not over- come by

sleep, lest thou be given over to death and shut out from the

King- - - dom. But re- turn to sob- er- ness and cry a-

loud: Ho- ly, ho- ly, ho- ly art Thou, O



Glory to the Father...

Behold the Bridegroom comes...

Both now...

Behold the Bridegroom comes...

After the first reading from the Psalter, the Sessional Hymn

Tone I

Today the Holy Passion shines forth upon the world with the light of salvation; for Christ, in His love hastens to His sufferings. He who holds all things in the hollow of His hand consents to be hung upon the Tree, that He may save mankind.

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

Repeat.

After the second reading from the Psalter, the Sessional Hymn

Tone I

O Judge invisible, how art Thou made, visible in the flesh? How dost Thou now draw near to be slain by lawless men, condemning by Thy Passion our own condemnation? Therefore with one accord, O Word, we ascribe praise, majesty and glory to Thy power

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

Repeat.

After the third reading from the Psalter, the sessional hymn

Tone VIII

The first-fruits of the Lord's Passion fill this present day with light. Come then, all who love to keep the feast, and let us welcome it with songs. For the Creator draws near to undergo the Cross; He is questioned, beaten, and brought to Pilate for judgement; a servant strikes Him on the face, and all this He endures that He may save mankind. Therefore let us cry aloud to Him: O Christ our God who lovest man, grant remission of sins to those who venerate in faith Thy Holy Passion.

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

Repeat.

Gospel: Matthew 21: 18-43

Psalm 50

Deacon: Save, O God, Thy people, and bless Thine inheritance...

The Canon

We use the three-canticle Canon by St. Kosmas. In each canticle 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 at the end of each canticle as katavasia.

Ode I

Tone II

Let us sing to the Lord Who by His di- vine com- mand

dried up the bil- low- ing sea where none might walk,

and through it led the people of Is- ra- el on foot:

for He has been great- ly glor- i- fied.

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

Ineffable is the condescension of the Word of God. Christ is Himself both God and man; yet He counted not His Godhead a thing to be seized and held fast, and this He showed to His disciples by taking the form of a servant: for He has been. greatly glorified.

I who am rich in Godhead have come to minister to Adam who is grown poor. I who fashioned him have of Mine own will put on his form. I who am impassible in My divinity have come to lay down My life as a ransom for him.

The Small Litany

Kontakion, Tone VIII

Jacob lamented the loss of Joseph,/ but his righteous son was seated in a chariot and honoured as a king./ For he was not enslaved to the pleasures of Egypt,/ but he was glorified by God who sees the hearts of men// and bestows on them a crown incorruptible.

Ikos

Let us now add our lamentation to the lamentation of Jacob, and let us weep with him for Joseph, his wise and glorious son who was enslaved in body but kept his soul free from bondage, and became lord over all Egypt. For God grants unto his servants a crown incorruptible.

Ode VIII

The un- wear- ied fire, fed with end- less fuel,

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 quarter and eighth notes, with a half note 'end-' followed by a half note 'less' and a quarter note 'fuel,'. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

drew back in fear before the pure bodies and pure souls

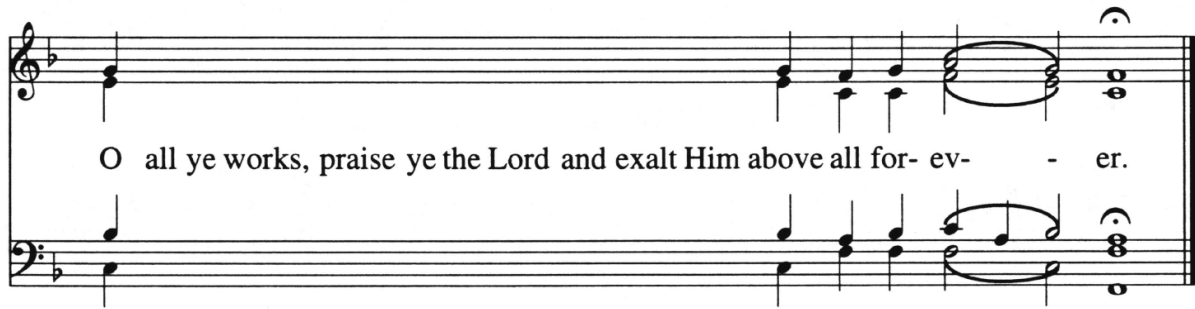
This musical system continues the melody from the first system. The treble staff features a half note 'drew', a quarter note 'back', a half note 'in', and a quarter note 'fear'. The bass staff continues with quarter and eighth notes.

of the holy Chil- - dren; and as the undying flame de- creased in strength,

This musical system is divided into two measures. The first measure contains the lyrics 'of the holy Chil- - dren;' with a half note 'Chil-' and a half note 'dren;'. The second measure contains 'and as the undying flame de- creased in strength,' with a half note 'de-' and a half note 'creased'. The treble staff has a key signature of one flat and a common time signature.

they sang an ev- er- las- - ting song:

This musical system continues the melody. The treble staff has a key signature of one flat and a common time signature. The melody includes a half note 'ev-' and a half note 'las-' followed by a half note 'ting' and a quarter note 'song:'. The bass staff provides a harmonic accompaniment with quarter and eighth notes.



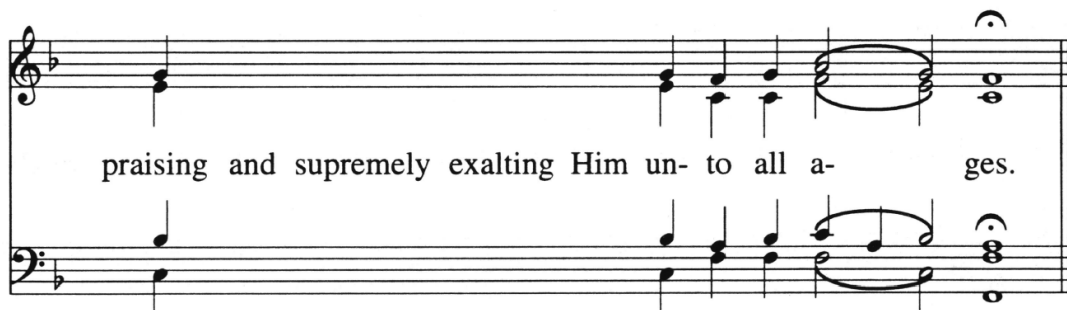
Refrain: Glory to Thee, our God, glory to Thee.

'Then shall all men know that ye are My disciples, if ye keep My commandments', said the Saviour to His friends, as He went to His Passion. 'Be at peace with one another and with all men; think humbly of yourselves and ye shall be exalted; acknowledge Me as Lord, and praise and exalt Me above all for ever.'

We bless Father, Son, and Holy Spirt: the Lord. Both now and ever, and unto the ages of ages. Amen.

'Let your power over your fellow-men be altogether different from the dominion of the Gentiles: their self-willed pride is not the order that I have appointed, but a tyranny. He therefore who would be the first among you, let him be the last of all. Acknowledge Me as Lord, and praise and exalt Me above all for ever.'

We Praise, We Bless



Ode IX

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

Thou hast mag- ni- fied, O Christ, the Theotokos who bore Thee,

The first system of musical notation for Ode IX. 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: "Thou hast mag- ni- fied, O Christ, the Theotokos who bore Thee,". The word "Thee," is at the end of the line, and the melody continues on the next line.

from her, O our Cre- a- tor,

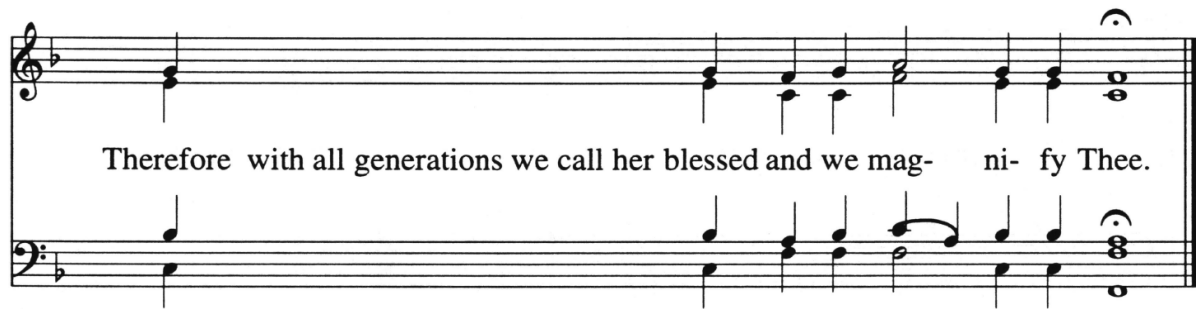
The second system of musical notation for Ode IX. It continues the melody from the first system. The lyrics are: "from her, O our Cre- a- tor,". The word "tor," is at the end of the line, and the melody continues on the next line.

hast Thou taken a body of like pas- sions to our own,

The third system of musical notation for Ode IX. It continues the melody from the second system. The lyrics are: "hast Thou taken a body of like pas- sions to our own,". The word "own," is at the end of the line, and the melody continues on the next line.

and so hast set us free from all our ig- - nor- ance.

The fourth system of musical notation for Ode IX. It continues the melody from the third system. The lyrics are: "and so hast set us free from all our ig- - nor- ance." The word "ance." is at the end of the line, and the melody continues on the next line.



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

'Cast away all the impurity of the passions and obtain a wise understanding, worthy of God's Kingdom', Thou hast said, O Wisdom of all, to Thine apostles; 'and ye shall be glorified, and shine forth brighter than the sun.'

'Taking Me as your example,' Thou hast said, O Lord, to Thy disciples, 'think not proud thoughts but be content with what is humble. Ye shall drink of the cup that I drink of, and so ye shall be glorified with Me in the Kingdom of the Father.'

Exapostilarion

Tone III

I see Thy bridal chamber a-

dorned, O my Sav- - iour, and I

have no wed- ding gar- - - ment that

I may en- ter there Make the. robe

of my soul to shine, O Giv-

-ver of Light, and save

me.

Glory to the Father...

I see Thy bridal chamber...

Both now...

I see Thy bridal chamber...

Psalms of Praise

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.

Praise Him, O sun and moon; praise Him, all ye stars and light.

Praise Him, ye heavens of heavens, and thou water that art above the heavens.

Let them praise the name of the Lord; for He spake, and they came to be; He commanded, and they were created.

He established them for ever, yea, for ever and ever; He hath set an ordinance, and it shall not pass away.

Praise the Lord from the earth, ye dragons, and all ye abysses,

Fire, hail, snow, ice, blast of tempest, which perform His word,

The mountains and all the hills, fruitful trees, and all cedars,

The beasts and all the cattle, creeping things and winged birds,

Kings of the earth, and all peoples, princes and all the judges of the earth,

Young men and virgins, elders with the younger; let them praise the name of the Lord, for exalted is the name of Him alone.

His praise is above the earth and Heaven, and He shall exalt the horn of His people.

This is the hymn for all His saints, for the sons of Israel, and for the people that draw nigh unto Him.

Sing unto the Lord a new song; His praise is in the church of the saints.

Let Israel be glad in Him that made him, let the sons of Sion rejoice in their King.

Let them praise His name in the dance; with the timbrel and the psaltery let them chant unto Him.

For the Lord taketh pleasure in His people, and He shall exalt the meek with salvation.

The saints shall boast in glory, and they shall rejoice upon their beds.

The high praise of God shall be in their throat, and two-edged swords shall be in their hands,

To do vengeance among the heathen, punishments among the peoples,

To bind their kings with fetters, and their nobles with manacles of iron.

To do among them the judgment that is written, this glory shall be to all His saints.

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

Stichera at the Psalms of Praise

Tone I

Stichos: Praise Him for His mighty acts:

Musical notation for the Stichos 'Praise Him for His mighty acts' in Tone I. The notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics are: 'Praise Him according to the mul- ti- tude of His great- - ness.' The word 'great-' is followed by a long dash, indicating a sustained note. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as a fermata over the final note.

As the Lord went to His voluntary Passion,/ He said to His apostles on the way:/ 'Behold, we go up to Jerusalem,/ and the Son of man shall be betrayed, as it is written of Him.'/ Come, then, and let us also journey with Him,/ purified in mind; let us be crucified with Him/ and die for His sake to the pleasures of this life,/ that we may also live with Him and hear Him say:/ 'No longer do I ascend to the earthly Jerusalem to suffer,/ but I ascend to My Father and your Father,/ and to My God and your God;/ and I shall raise you up to the Jerusalem on high// in the Kingdom of heaven.'

Stichos: Praise Him with the sound of trumpet:

Musical notation for the Stichos 'Praise Him with the sound of trumpet' in Tone I. The notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics are: 'Praise Him with psal- ter- y and harp.' The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as a fermata over the final note.

As the Lord went to His voluntary Passion,/ He said to His apostles on the way:/ 'Behold, we go up to Jerusalem,/ and the Son of man shall be betrayed, as it is written of Him.'/ Come, then, and let us also journey with Him,/ purified in mind; let us be crucified with Him/ and die for His sake to the pleasures of this life,/ that we may also live with Him and hear Him say:/ 'No longer do I ascend to the earthly Jerusalem to suffer,/ but I ascend to My Father and your Father,/ and to My God and your God;/ and I shall raise you up to the Jerusalem on high// in the Kingdom of heaven.'

Tone V

Stichos: Praise Him with timbrel and dance:

A musical score for a two-part setting in G major (one sharp). The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "Praise Him with strings and flute." The melody in the top staff begins with a half note G4, followed by a half note A4, then a half note B4, and continues with a series of eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, 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Glory to the Father, Both now, Tone V



O Lord, as Thou camest to Thy Passion,/ Thou hast strengthened the faith of Thy disciples,/ taking them aside and saying to them:/ 'How have ye forgotten what I told you before?/ According to the Scriptures,/ it cannot be that a prophet should be killed save in Jerusalem./ Now is the time at hand,/ of which I spake to you:/ for see, I am betrayed into the hands of sinners;/ they shall mock Me and nail Me to the Cross/ and deliver Me up for burial,/ with loathing looking on Me as a corpse./ Yet be of good courage:/ for on the third day I shall rise,// bringing joy and life eternal to the faithful.'

Aposticha

Tone V

O Lord, the mother of the sons of Zebedee,/ not understanding the hidden mystery of Thy dispensation,/ asked Thee to give the honours of a temporal kingdom to her sons./ But instead of this Thou hast promised to Thy friends/ that they should drink the cup of death;/ and Thou hast said that Thou wouldest drink this cup before them,/ to cleanse men from their sins./ Therefore we cry aloud to Thee:// O salvation of our souls, glory to Thee.

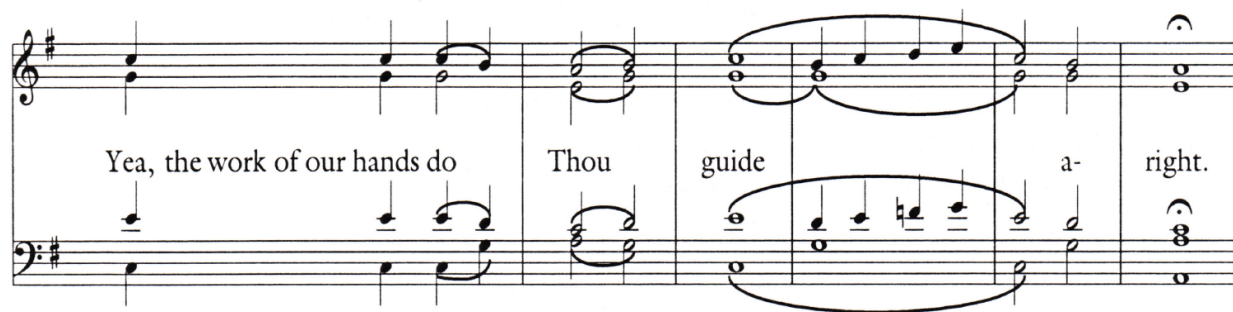
Stichos: We were filled in the morning with Thy mercy, O Lord, and we rejoiced and were glad. In all our days, let us be glad for the days wherein Thou didst humble us, for the years wherein we saw evils. And look upon Thy servants, and upon Thy works:



O Lord, teaching Thy disciples to think perfect thoughts,/ Thou hast said to 'them:/ 'Be not like the Gentiles, who exercise dominion over those who are less strong./ But it shall not be so among you, My disciples,/ for I of mine own will am poor./ Let him, then, who is first among you be the minister of all./ Let the ruler be as the ruled,/ and let the first be as the last./ For I Myself have come to minister to Adam in his poverty,/ and to give my life as a ransom// for the many who cry aloud to Me: Glory to Thee.'

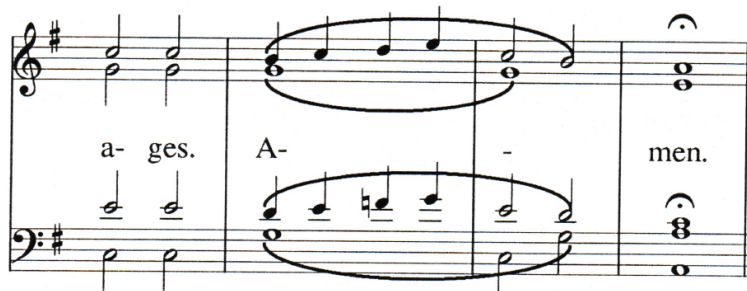
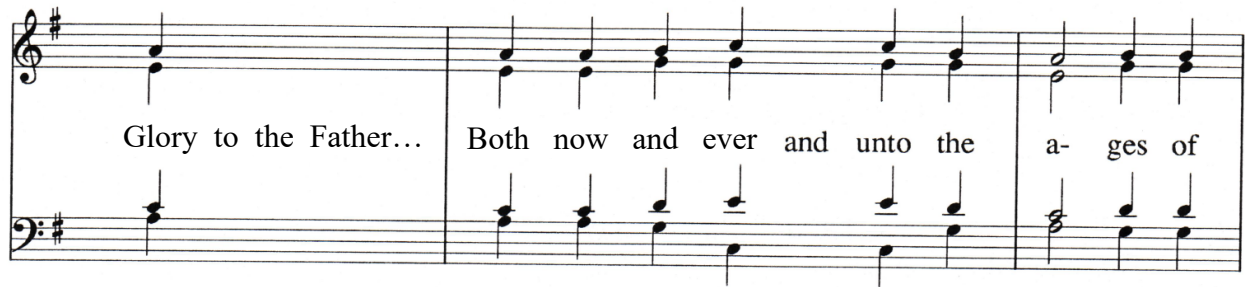
Tone VIII

Stichos: And let the brightness of the Lord our God be upon us, and the works of our hands do Thou guide aright upon us:



O brethren, let us fear the punishment of the fig tree,/ withered because it was unfruitful;/ and let us bring worthy fruits of repentance unto Christ,// who grants us His great mercy.

Glory to the Father, Both now, Tone VIII



The serpent found a second Eve in the Egyptian woman,/ and with words of flattery he sought to make Joseph fall./ But, leaving his garment behind him, Joseph fled from sin;/ and like the first man before his disobedience,/ though naked he was not ashamed.// At his prayers, O Christ, have mercy upon us.

And the rest of Matins according to the Lenten order, with the usual prostrations.

First Hour

In the Morning, Hearken Unto My Voice

After ending the kathisma in the usual manner, the priest saith: Lord, have mercy, thrice.

Priest: In the morning, hearken unto my voice, O my King and my God.

Chanted three times, with a prostration after each.

Thrice

In the morning, hearken un- to my voice, O my

King and my God. *Prostration*

Stichos: Unto my words, give ear, O Lord, hear my cry.

Stichos: For unto Thee will I pray, O Lord.

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

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

What shall we call thee, O thou that art full of grace? Heaven: for thou hast dawned forth the Sun of Righteousness. Paradise: for thou hast blossomed forth the Flower of Immortality. Virgin: for thou hast remained incorrupt. Pure Mother: for thou hast held in thy holy embrace the Son, the God of all. Do thou entreat Him to save our souls.

My Steps Do Thou Direct

My Steps Do Thou Direct

Twice

My steps do Thou direct according to Thy say- ing,

This system of music is written for a two-part setting in G major. The treble staff begins with a G4 half note, followed by a whole rest, then a G#4 quarter note, and finally a G4 half note. The bass staff begins with a G3 half note, followed by a whole rest, then a G3 quarter note, and finally a G3 half note. The lyrics are placed between the staves, with hyphens under 'say-' and 'ing'.

and let no iniquity have do- min- ion ov- er me.

This system continues the two-part setting. The treble staff has a G4 half note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G#4 quarter note, and a G4 half note. The bass staff has a G3 half note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, and a G3 half note. The lyrics are placed between the staves, with hyphens under 'do-', 'min-', 'ion', and 'ov-'. The system ends with a double bar line.

Twice

Deliver me from the false ac- cu- sa- tion of men,

This system continues the two-part setting. The treble staff has a G4 half note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G#4 quarter note, and a G4 half note. The bass staff has a G3 half note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, and a G3 half note. The lyrics are placed between the staves, with hyphens under 'ac-', 'cu-', 'sa-', and 'tion'. The system ends with a double bar line.

and I will keep Thy com- mand- ments.

This system continues the two-part setting. The treble staff has a G4 half note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G4 quarter note, a G#4 quarter note, and a G4 half note. The bass staff has a G3 half note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, a G3 quarter note, and a G3 half note. The lyrics are placed between the staves, with hyphens under 'com-', 'mand-', and 'ments'. The system ends with a double bar line.

Twice

Make Thy face to shine upon Thy ser- vant, and teach me Thy sta- tutes.

Thrice

Let my mouth be filled with Thy praise, O Lord, that I may hymn Thy glo- - ry

and Thy maj- es- ty all the day long.

Appendix I

Behold, the Bridegroom Comes

Soloviev

Al- le- lu- i- a, al- le- lu- i- a,

Al- le- lu- i- a, al- le- lu- i- a,

al- le- lu- i- a. Be- hold the

al- le- lu- i- a. Be- hold the

Bridegroom comes in the mid- dle of the night;

Bridegroom comes in the mid- dle of the night;

and bles- sed is the ser- vant whom He shall find

and bles- sed is the ser- vant whom He shall find

watch- - ing, but un- wor- thy is he whom he shall find in

watch- - ing, but un- wor- thy is he whom he shall find in

sloth- ful- ness. Be- ware, then, O my

sloth- - ful- ness. Be- ware, then, O my

Musical score for the first system. The top staff (treble clef) and bottom staff (bass clef) both contain the lyrics "soul, and be not over-". The music is in G major (one sharp) and 4/4 time. The top staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a half note C# tied to the next measure. The bottom staff has a similar melodic line. The lyrics are positioned below the notes.

Musical score for the second system. The top staff (treble clef) and bottom staff (bass clef) both contain the lyrics "come by sleep, lest thou be given". The music continues in G major and 4/4 time. The top staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a half note C# tied to the next measure. The bottom staff has a similar melodic line. The lyrics are positioned below the notes.

Musical score for the third system. The top staff (treble clef) and bottom staff (bass clef) both contain the lyrics "o-ver to death and shut out from the". The music continues in G major and 4/4 time. The top staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a half note C# tied to the next measure. The bottom staff has a similar melodic line. The lyrics are positioned below the notes.

King- dom. But re- turn to sob- er- ness and

King- dom. But re- turn to sob- er- ness and

cry a- loud: Ho- ly, Ho- ly, Ho- ly art

cry a- loud: Ho- ly, Ho- ly, Ho- ly art

Thou, O God: through the The- o- tok- os have

Thou, O God: through the The- o- tok- os have

musical score for the phrase "mercy up-on us." The score is written in G major (one sharp) and 4/4 time. It consists of three staves. The top staff is a treble clef, and the bottom two staves are bass clefs. The lyrics "mer- cy up- on us." are written below the staves. The melody is primarily in the treble staff, with the bass staves providing harmonic support. The phrase ends with a double bar line and repeat dots.

mer- cy up- on us.

Appendix II

Exapostilarion

Johnson

Thy bri-dal cham-ber a-dorned I see,

O my Sav-iour, and no wed-ding gar-ment

have I that I may en-ter there.

Make the robe of my soul to shine, O Light-giv-er,

A musical score for two staves, likely a piano accompaniment. 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 "and save me." are written below the staves. The music features a melody in the right hand and a supporting bass line in the left hand. The melody consists of a half note, followed by a quarter note, then a series of eighth notes, and finally a half note. The bass line consists of a half note, followed by a quarter note, then a series of eighth notes, and finally a half note. The piece concludes with a double bar line and a repeat sign.

Exapostilarion

Bortniansky

Twice

Thy Bri- dal Cham- ber, I see a- dorned, O my Sav- iour

and I have no wed- ding gar- ment that I may

en- - ter there. Make the robe of my soul to shine,

O Giv- er of Light, and save me, and

The musical score is written for two voices, Soprano and Bass, in a minor key (three flats). It consists of two systems, each with four measures. The lyrics are in English and are written below the vocal staves. The music features various melodic lines, including some with ties and some with fermatas. The first system ends with a double bar line, and the second system also ends with a double bar line.

Third Time

save me. Thy Bri- dal Cham-

This musical system shows the third time through the lyrics. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are 'save me. Thy Bri- dal Cham-'. The music features a repeat sign after 'me.' and a key change to one sharp (F#) for the final measure.

ber a- dorned, I see, O my Sav- - iour, and I have no wed- ding

This musical system continues the melody from the previous system. It features a key signature change to one sharp (F#). The lyrics are 'ber a- dorned, I see, O my Sav- - iour, and I have no wed- ding'. The music is written in two staves, treble and bass clef.

gar- ment that I may en- ter there.

This musical system continues the melody. The lyrics are 'gar- ment that I may en- ter there.'. The music is written in two staves, treble and bass clef, with a key signature of one sharp (F#).

Make the robe of my soul to shine,

This musical system concludes the phrase. The lyrics are 'Make the robe of my soul to shine,'. The music is written in two staves, treble and bass clef, with a key signature of one sharp (F#). The final measure features a key change to one flat (B-flat).

A musical score for a hymn, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 8/8. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "O Giv- er of Light, and save me." The music concludes with a double bar line and a final chord.

O Giv- er of Light, and save me.

Κοίνιζ, ἡ βῆδὺ ἡλῖπιδι εἰλῖβι.
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