

Pentecostarion

SUNDAY OF THE MYRRH-BEARING WOMEN

Apolytikia

Based on Byzantine Chant - Tone 2

Adapted from  
the music of Ray George  
(1917-2002)

When Thou \_ didst des - cend to death, O Life im - mor -

-tal, then didst Thou de - stroy \_ Ha - des by the

dazz-ling bright - ness of Thy Di - vin - i - ty;

and Thou hadst raised \_ up the dead from the depths.

SUNDAY OF THE MYRRH-BEARING WOMEN - Apolytikia - 2

Then all the Powers of Heaven cried:

"O Christ, Thou art the Giver of Life, glory to

Thee, O our God!"

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When these Apolytikia are sung during the Liturgy, do not sing the "Glory . . ." and "Both now . . ." in between.

Glo - ry to the Fa - ther and to the Son and to the Ho - ly Spir - it.

Pi - ous Jo - seph, hav - ing brought down Thy pure

bod - y from the tree, and wrapped it in pure lin - en,

em - balmed it with oint - ment, pre - pared it and

SUNDAY OF THE MYRRH-BEARING WOMEN - Apolytikia - 4

laid it in a new tomb, but Thou didst ver-i - ly rise

af - ter three days, O Lord, grant - ing the world the great

mer - cy. Both now and ev-er, and un - to ag-es of ag - es. A-men.

Ver - i - ly the an - gel came to the tomb and said to the

oint-ment-bear-ing wom-en: "The oint - ment is meet for the

dead, but Christ hath been show to be re - mote from cor -

-rup - tion, so cry ye: 'The Lord is ris - en,

grant - ing the world the great mer - cy!"

Pentecostarion

FROM PASCHA TO ASCENSION

The Kontakion of Pascha (B)

Byzantine Tone 8

Arranged by Frederick Karam  
(1926-1978)

$\text{♩} = 104$

O Christ our God, though Thou didst de-scend in -

to the grave, yet didst Thou o-ver-throw the

pow'r of Ha-des and rise as an Im-mor-tal Con-quer-or.

Thou didst greet with joy the myrrh-bearing wo-men,

and to Thine A - pos - tles hast sent Thy peace, and

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by a single sharp (F#). The music is written in a style typical of Eastern Orthodox chant, with a mix of quarter, eighth, and sixteenth notes, often beamed together. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

to the fal - len, O Lord, didst bring res - ur - rec - tion.

The second system of the musical score also consists of two staves in treble and bass clefs, maintaining the D major key signature. The notation continues with similar rhythmic patterns. The lyrics conclude with a period, indicating the end of the phrase.

*Pentecostarion*

**SUNDAY OF THE MYRRH-BEARING WOMEN**

**Alleluia**

In the Greek Use:  
Byzantine Tone 2

Arranged by Archpriest John D. Finley

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a melodic line with eighth and quarter notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The lyrics "Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!" are written below the upper staff.

**Verse 1**

Verses adapted by Michael G. Farrow  
from the music of Archpriest John D. Finley

Chanter

The Lord hear thee in the day of af - flic - tion;

The musical score for Verse 1 is on a single treble clef staff. It begins with a common time signature (C) and contains a melodic line with quarter and eighth notes. The lyrics "The Lord hear thee in the day of af - flic - tion;" are written below the staff.

*Ps. 19:1*

the name of the God of Ja - cob de - fend thee.

The musical score continues on a single treble clef staff. It contains a melodic line with quarter and eighth notes. The lyrics "the name of the God of Ja - cob de - fend thee." are written below the staff.

**Verse 2**

Chanter

O Lord, save the king,

The musical score for Verse 2 is on a single treble clef staff. It begins with a common time signature (C) and contains a melodic line with quarter and eighth notes. The lyrics "O Lord, save the king," are written below the staff.

*Ps. 19:9*

and hearken unto us in the day when we call up - on Thee.

The musical score continues on a single treble clef staff. It contains a melodic line with quarter and eighth notes. The lyrics "and hearken unto us in the day when we call up - on Thee." are written below the staff.



Pentecostarion

FROM PASCHA TO ASCENSION

Megalynarion: Hymn to the Theotokos (B)

(Sung on Pascha and the Sundays of the Myrrh-bearing Women and the Blind Man)

Byzantine Chant - Tone 1

Arranged by Frederick Karam (1926-1978)

Magnification

The An-gel said to Her, who is full of grace, say - ing:

"Re-joice, O Thou pure Vir - gin; a - gain I say, re - joice;

for Thy Son is ris - en from the tomb on the third day!"

Heirmos of the 9th Ode

O shine, O shine, O New Je - ru - sa-lem,

(NOTE: This Paschal Hymn to the Theotokos is to be sung on Pascha, the Sunday of the Myrrh-bearing Women, and the Sunday of the Blind Man.)

for the glo - ry of the Lord is ris - en up - on thee!

Re - jice and ex - ult now, O Zi - on!

Re - jice and ex - ult, Thou, O The - o - to - kos,

at the re - sur - rec - tion of Thy Son!

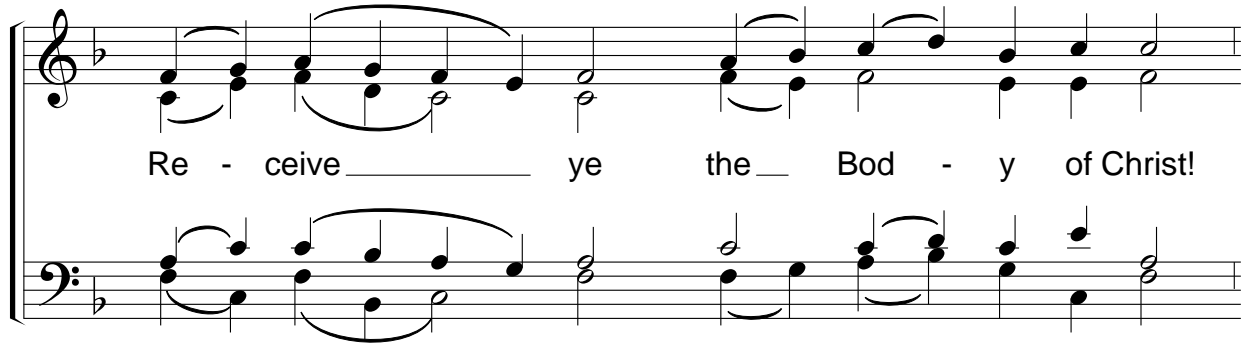
*Pentecostarion*

FROM PASCHA to ASCENSION

Based on John 4:14  
and John 7:37-38

Communion Hymn 1

Byzantine Tone 8  
Arranged by Michael G. Farrow



Re - ceive ye the Bod - y of Christ!



Taste ye of the Foun - tain Im - mor - tal!

**Verses:**

- (1) Great is the mystery of Thy Resurrection, O Christ!  
*(from the Pentecostarion)*
- (2) From the supper the Immortal One willingly comes to the passion.  
*(Sticheron Idiomelon for Holy Monday)*
- (3) Then was Hades, who accounted and demanded of souls, embittered at the encounter.  
*(Catechetical Sermon on the Resurrection of St. John Chrysostom)*
- (4) Then was Mary, who annointed and worshipped God before the tomb, made glad.  
*(Based on John 14-18, 20)*
- (5) Tell Peter and the other apostles that the Immortal One hath risen from the dead.  
*(Based on Mark 16:7)*

# Alleluia B

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

The musical score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line consists of two phrases: "Al - le - lu - ia. Al - le - lu - ia." and "Al - le - lu - ia." The piano accompaniment provides harmonic support with chords and single notes. A double bar line with repeat dots is used to separate the two phrases. The first phrase includes a circled melodic figure in the vocal line.