

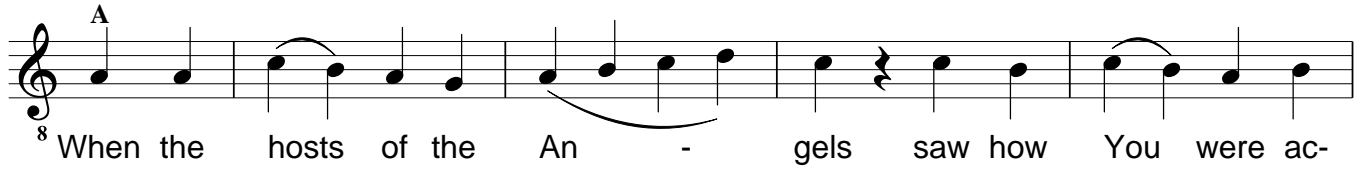
Resurrectional Evlogetaria. Mode pl. 1. *Ke=A*.

1 Diatonic A



8 Bless - ed are You, O Lord.

A



8 When the hosts of the An - gels saw how You were ac -



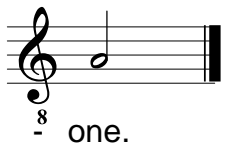
8 - count-ed a - mong the dead, they all mar - veled. You, O Sav-ior, are the



8 One who de - stroyed the might of death; and when You a-rose You raised

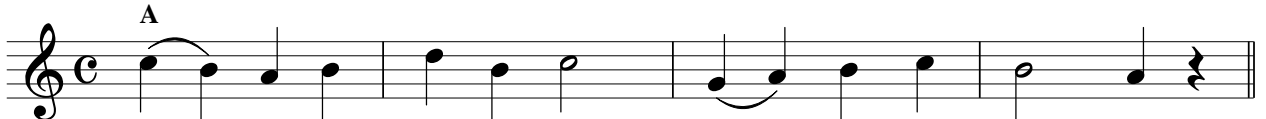


8 Ad-am with your - self and from Ha - des lib - er - at - ed ev - ery -



8 one.

2



8 Bless - ed are You, O Lord. Teach me Your stat - utes.


A




8 Why do you min - gle the oint - ments with your tears full of pit -




8 y, O wom - en dis - ci - ples? Thus the An - gel who was



8 shin - ing in the tomb cried to the myrrh - bear - ing wom - en.

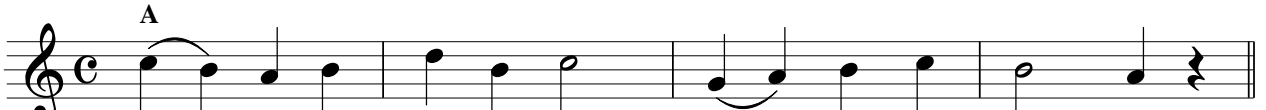


8 See for your - selves the emp - ty tomb and un - der - stand, that the



8 Sav - ior has ris - en from the sep - ul - cher.

3




Musical staff 1: Treble clef, common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the G4. The lyrics are: "Bless - ed are You, O Lord. Teach me Your stat - utes."

8 Bless - ed are You, O Lord. Teach me Your stat - utes.



Musical staff 2: Treble clef, common time signature. The melody continues with quarter notes D5, E5, and F5. A fermata is placed over the D5. The lyrics are: "Ver - y ear - ly in the morn - ing, the myrrh - bear - ing wom - en were"

8 Ver - y ear - ly in the morn - ing, the myrrh - bear - ing wom - en were




Musical staff 3: Treble clef, common time signature. The melody continues with quarter notes G5, A5, and B5. A fermata is placed over the G5. The lyrics are: "has - ten - ing to Your tomb la - ment - ing. But the An - gel ap -"

8 has - ten - ing to Your tomb la - ment - ing. But the An - gel ap -



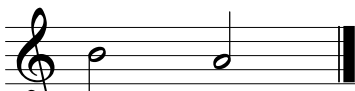
Musical staff 4: Treble clef, common time signature. The melody continues with quarter notes C6, B5, and A5. A fermata is placed over the C6. The lyrics are: "- peared to them and ut - tered, 'The time for la - men - ta - tion has"

-⁸ peared to them and ut - tered, "The time for la - men - ta - tion has



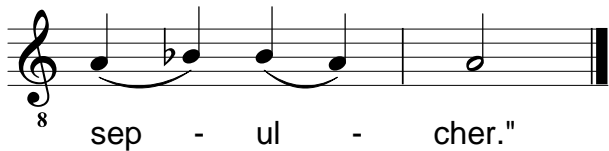
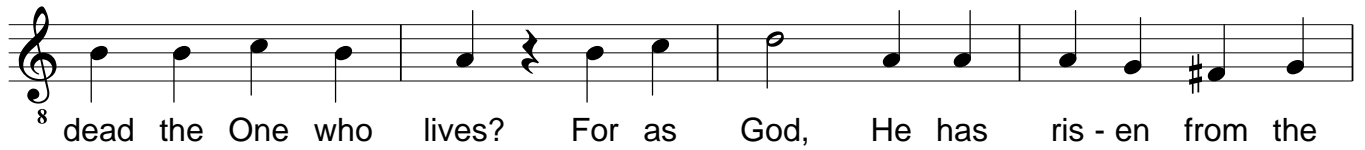
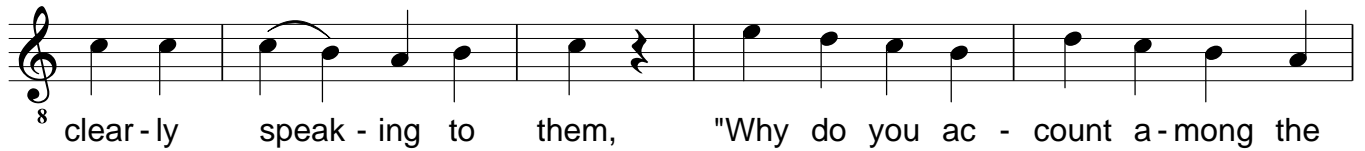
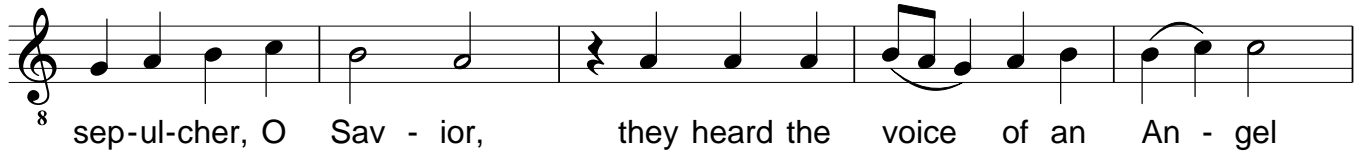
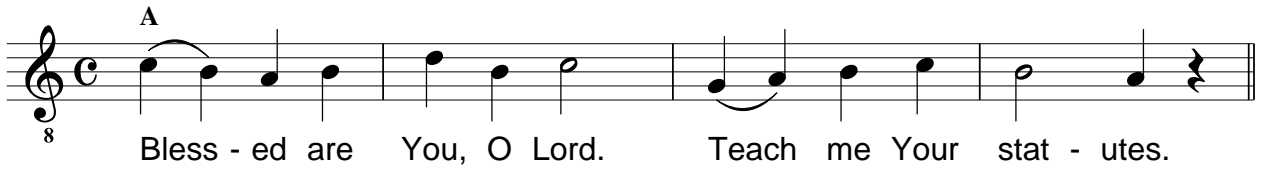
Musical staff 5: Treble clef, common time signature. The melody continues with quarter notes G5, F5, and E5. A fermata is placed over the G5. The lyrics are: "end - ed; weep no more. Go an - nounce the Res - ur - rec - tion to the A -"

8 end - ed; weep no more. Go an - nounce the Res - ur - rec - tion to the A -




Musical staff 6: Treble clef, common time signature. The melody ends with a half note D5. A fermata is placed over the D5. The lyrics are: "pos - tles."

-⁸ pos - tles."



5



A

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

Detailed description: This is the first musical staff, starting with a treble clef and a common time signature (C). It contains a melodic line with notes for 'Glo-ry to the Fa-ther and the Son and the Ho-ly Spir - it'. A fermata is placed over the note for 'Son'. A rehearsal mark 'A' is positioned above the first measure, and the number '8' is at the beginning of the staff.



A


8 We bow down in wor - ship to the Fa-ther and His

Detailed description: This is the second musical staff, continuing the melody. It features a slur over the notes for 'wor - ship'. A rehearsal mark 'A' is above the first measure, and the number '8' is at the beginning.




8 Son and the Ho-ly Spir - it, the Ho-ly Trin - i - ty, one in

Detailed description: This is the third musical staff. It continues the melody with notes for 'Son and the Ho-ly Spir - it, the Ho-ly Trin - i - ty, one in'. A slur is placed over the notes for 'Spir - it, the Ho-ly Trin - i - ty'. The number '8' is at the beginning.



8 es - sence; and we cry a - loud with the Ser - a - phim: Ho - ly,

Detailed description: This is the fourth musical staff. It continues the melody with notes for 'es - sence; and we cry a - loud with the Ser - a - phim: Ho - ly,'. A slur is placed over the notes for 'a - loud with the Ser - a - phim:'. The number '8' is at the beginning.



8 Ho - ly, Ho - ly are You, O Lord.

Detailed description: This is the fifth and final musical staff on the page. It concludes the melody with notes for 'Ho - ly, Ho - ly are You, O Lord.' and ends with a double bar line. The number '8' is at the beginning.

6

A

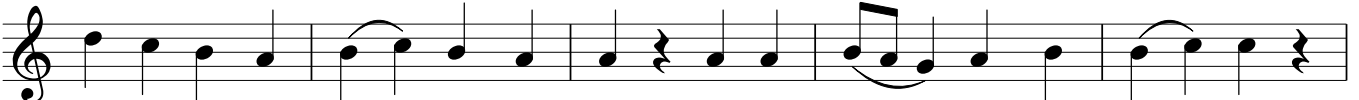


Both now and ev - er and to the a - ges of a - ges. A-

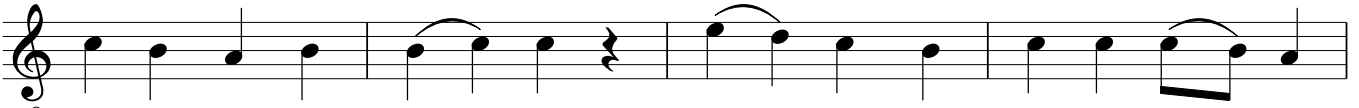
A



men. Giv-ing birth to the Giv - er of life, O Vir - gin,



you de-liv-ered Ad - am from sin, and to Eve you have ren - dered



joy in place of sor - row. He who from you be - came in-



car-nate, God and man, has di - rect - ed to life him who fell from



it.

7

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

Glo - ry to You, O God.

8

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

Glo - ry to You, O God.

9

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

a. Glo - ry to You, O God.

Resurrectional Evlogetaria. Mode pl. 1. *Ke=F*.

Diatonic

F



8 Bless - ed are You, O Lord. Teach me Your stat - utes.

F



8 When the hosts of the An - gels saw how You were ac -



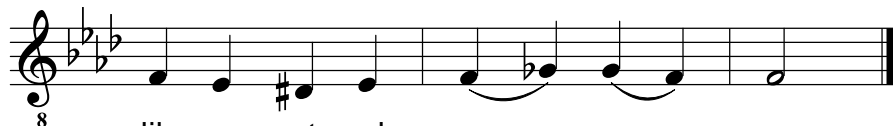
8 - count - ed a - mong the dead, they all mar - veled. You, O



8 Sav - ior, are the One who de - stroyed the might of death; and when




8 You a - rose You raised Ad - am with your - self and from Ha - des



8 lib - er - at - ed ev - ery - one.

2




Musical staff 1: Treble clef, key signature of three flats (F, C, G), common time signature (C). The staff contains a melody starting on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A fermata is placed over the final F4. An 'F' chord symbol is positioned above the first measure. A small number '8' is located below the first measure.

Bless - ed are You, O Lord. Teach me Your stat - utes.




Musical staff 2: Treble clef, key signature of three flats, common time. The staff contains a melody starting on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A fermata is placed over the final F4. An 'F' chord symbol is positioned above the first measure. A small number '8' is located below the first measure.

Why do you min - gle the oint - ments with your tears full of pit -



Musical staff 3: Treble clef, key signature of three flats, common time. The staff contains a melody starting on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A fermata is placed over the final F4. A small number '8' is located below the first measure.

- y, O wom - en dis - ci - ples? Thus the An - gel who was



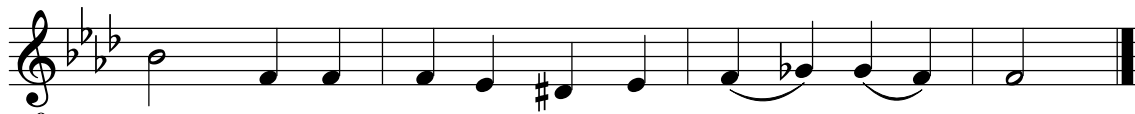
Musical staff 4: Treble clef, key signature of three flats, common time. The staff contains a melody starting on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A fermata is placed over the final F4. A small number '8' is located below the first measure.

shin - ing in the tomb cried to the myrrh - bear - ing wom - en.



Musical staff 5: Treble clef, key signature of three flats, common time. The staff contains a melody starting on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A fermata is placed over the final F4. A small number '8' is located below the first measure.

See for your - selves the emp - ty tomb and un - der - stand, that the



Musical staff 6: Treble clef, key signature of three flats, common time. The staff contains a melody starting on a half note F4, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4. A fermata is placed over the final F4. A small number '8' is located below the first measure.

Sav - ior has ris - en from the sep - ul - cher.

3



Musical staff 1: Treble clef, key signature of three flats (F, C, G), common time (C). The melody consists of quarter notes and half notes. A fermata is placed over the final note. An 'F' chord symbol is positioned above the first measure. A small '8' is written below the first note.

Bless - ed are You, O Lord. Teach me Your stat - utes.




Musical staff 2: Treble clef, key signature of three flats. The melody continues with quarter notes and half notes. A fermata is placed over the final note. An 'F' chord symbol is positioned above the first measure. A small '8' is written below the first note.

Ver - y ear - ly in the morn - ing, the myrrh - bear - ing wom - en were



Musical staff 3: Treble clef, key signature of three flats. The melody continues with quarter notes and half notes. A fermata is placed over the final note. A small '8' is written below the first note.

has - ten - ing to Your tomb la - ment - ing. But the An - gel ap -



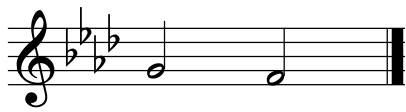
Musical staff 4: Treble clef, key signature of three flats. The melody continues with quarter notes and half notes. A fermata is placed over the final note. A small '8' is written below the first note.

- peared to them and ut - tered, "The time for la - men - ta - tion has



Musical staff 5: Treble clef, key signature of three flats. The melody continues with quarter notes and half notes. A fermata is placed over the final note. A small '8' is written below the first note.

end - ed; weep no more. Go an - nounce the Res - ur - rec - tion to the A -



Musical staff 6: Treble clef, key signature of three flats. The melody consists of a few quarter notes followed by a double bar line. A small '8' is written below the first note.

- pos - tles."

8 ^F
Bless - ed are You, O Lord. Teach me Your stat - utes.

8 ^F
When the myrrh - bear - ing wom - en had come with their spic - es

8
to Your sep - ul - cher, O Sav - ior, they heard the voice of an

8
An - gel clear - ly speak - ing to them, "Why do you ac -

8
- count a - mong the dead the One who lives? For as God, He has

8
ris - en from the sep - ul - cher."

Glo - ry to the Fa - ther and the Son and the Ho - ly

Spir - it. We bow down in wor - ship to the

Fa - ther and His Son and the Ho - ly Spir - it, the Ho - ly

Trin - i - ty, one in es - sence; and we cry a - loud with the

Ser - a - phim: Ho - ly, Ho - ly, Ho - ly are You, O

Lord.

6

F



Both now and ev - er and to the a - ges of

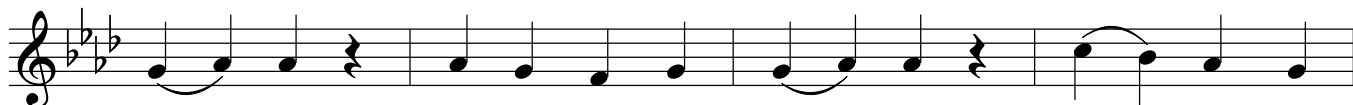
F



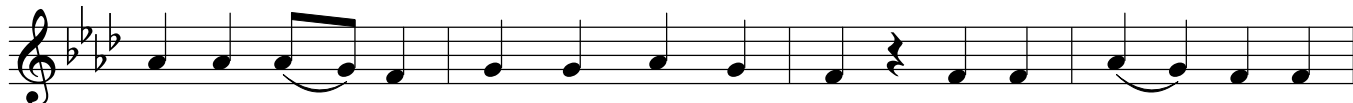
a - ges. A - men. Giv - ing birth to the Giv - er of life, O



Vir - gin, you de - liv - ered Ad - am from sin, and to Eve you have



ren - dered joy in place of sor - row. He who from



you be - came in - car - nate, God and man, has di - rect - ed to



life him who fell from it.

7

F

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

8 Glo - ry to You, O God.

8

F

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

8 Glo - ry to You, O God.

9

F

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

8 - a. Glo - ry to You, O God.

Resurrectional Evlogetaria. Mode pl. 1. *Ke=G.*

Diatonic

G

8 Bless - ed are You, O Lord. Teach me Your stat - utes.

8 When the hosts of the An - gels saw how You were ac -

8 - count - ed a - mong the dead, they all mar - veled. You, O Sav - ior, are the

8 One who de - stroyed the might of death; and when You a - rose You raised

8 Ad - am with your - self and from Ha - des lib - er - at - ed ev - ery -

8 - one.


2




8 ^G Bless - ed are You, O Lord. Teach me Your stat - utes.




8 ^G Why do you min - gle the oint - ments with your tears full of pit -




8 - y, O wom - en dis - ci - ples? Thus the An - gel who was



8 shin - ing in the tomb cried to the myrrh - bear - ing wom - en.




8 See for your - selves the emp - ty tomb and un - der - stand, that the



8 Sav - ior has ris - en from the sep - ul - cher.


3



8 ^G
Bless - ed are You, O Lord. Teach me Your stat - utes.



8 ^G
Ver - y ear - ly in the morn - ing, the myrrh - bear - ing wom - en were



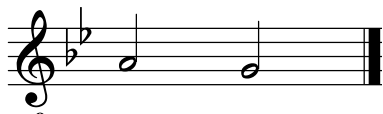
8
has - ten - ing to Your tomb la - ment - ing. But the An - gel ap -



8
- peared to them and ut - tered, "The time for la - men - ta - tion has



8
end - ed; weep no more. Go an - nounce the Res - ur - rec - tion to the A -



8
- pos - tles."

Bless - ed are You, O Lord. Teach me Your stat - utes.

When the myrrh - bear - ing wom - en had come with their spic - es

to Your sep - ul - cher, O Sav - ior, they heard the voice of an

An - gel clear - ly speak - ing to them, "Why do you ac -

- count a - mong the dead the One who lives? For as God, He has

ris - en from the sep - ul - cher."

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

We bow down in wor - ship to the Fa-ther and His

Son and the Ho-ly Spir - it, the Ho-ly Trin - i - ty, one in

es - sence; and we cry a - loud with the Ser - a - phim: Ho - ly,

Ho - ly, Ho - ly are You, O Lord.

6

G



8 Both now and ev - er and to the a - ges of

G



8 a - ges. A - men. Giv - ing birth to the Giv - er of life, O



8 Vir - gin, you de - liv - ered Ad - am from sin, and to Eve you have



8 ren - dered joy in place of sor - row. He who from you be - came in -



8 - car - nate, God and man, has di - rect - ed to life him who



8 fell from it.

7

G

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

Glo - ry to You, O God.

8

G

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

Glo - ry to You, O God.

9

G

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

- a. Glo - ry to You, O God.