

# Aposticha

Reader: The Aposticha in the 6th tone.

To - day Christ comes to the house of the Pha - ri - see.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the notes.

A sinful woman crawls to His feet and cries: "Look at me who am en -

The second system of musical notation continues the grand staff. The melody and accompaniment are consistent with the first system. The lyrics are placed below the notes.

gulfed in sin, in despair because of my e - vil deeds.

The third system of musical notation continues the grand staff. The melody and accompaniment are consistent with the previous systems. The lyrics are placed below the notes.

But in Your goodness do not des - pise me.

The fourth system of musical notation continues the grand staff. The melody and accompaniment are consistent with the previous systems. The lyrics are placed below the notes.

Grant me forgiveness of my evil deeds, O Lord, and save me."

The fifth system of musical notation concludes the grand staff. The melody and accompaniment are consistent with the previous systems. The lyrics are placed below the notes.

**Reader:** Satisfy us in the morning with Your steadfast love that we may rejoice and be glad all our days. Make us glad as many days as You have afflicted us, and as many years as we have seen evil. Let Your work be manifest to Your servants, and Your glorious power to their children.

*Tone 6*

The harlot spread out her hair to You, O Mas - ter;

This block contains the first line of musical notation. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The harlot spread out her hair to You, O Mas - ter;"

Ju-das spread out his hands to law - less men: She in order to receive

This block contains the second line of musical notation. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Ju-das spread out his hands to law - less men: She in order to receive"

for - give - ness; He in order to receive some sil - ver.

This block contains the third line of musical notation. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "for - give - ness; He in order to receive some sil - ver."

We cry to You, Who were sold for us and yet set us free:

This block contains the fourth line of musical notation. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "We cry to You, Who were sold for us and yet set us free:"

"O Lord, glo - ry to You!"

**Reader:** Let the favour of the Lord our God be upon us, and establish the work of our hands upon us, yes, the work of our hands, establish it.

*Tone 6*

The corrupt and fil-thy wo - man drew near to You, O Sa - viour.

She poured out her tears on Your feet and thus announced

Your Pas - sion. "How can I gaze on You, O Mas - ter?"

Yet You came to save the har - - - lot.

Raise me from the depths, for I am dead in sin,

as You raised Lazarus from the tomb af - ter four days.

Ac-cept me in my mi - ser - y, O Lord, and save me."

**Reader:** I will thank You, O Lord, with all my heart; I will tell of all Your wondrous works.

De - spair - ing for her life and de-spaired of for her deeds,

the woman came bearing myrrh to You and cried:

"O Son of the Vir - - gin,

The first system of musical notation features a treble and bass clef with a key signature of one sharp (F#). The lyrics are written below the notes. The word "Vir" is followed by a long horizontal line, indicating a sustained note or a long melisma.

though I am a harlot, do not cast me a - side.

The second system continues the melody and accompaniment. The lyrics are clearly legible below the notes.

O joy of the an - gels, do not de-spise my tears.

The third system shows the continuation of the piece. The lyrics are placed under the corresponding notes.

As You did not reject me as a sin - ner,

The fourth system continues the musical and lyrical progression. The lyrics are positioned below the notes.

ac-cept me now as a penitent, in Your great mer - cy.

The fifth and final system concludes the piece. The lyrics are written below the notes, and the system ends with a double bar line.

**Reader:** In the 8th tone: Glory to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto ages of ages. Amen.

*Tone 8*

The wo - man had fallen into many sins, O Lord,

This block contains the first line of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The wo - man had fallen into many sins, O Lord,". The word "sins" is followed by a repeat sign (:).

yet when she perceived Your di - vi - - ni - ty,

This block contains the second line of musical notation. The melody continues from the previous line. The lyrics are: "yet when she perceived Your di - vi - - ni - ty,". There are four hyphens under "di - vi - - ni - ty".

she joined the ranks of the myrrh - bear - ing wo - - men.

This block contains the third line of musical notation. The melody continues. The lyrics are: "she joined the ranks of the myrrh - bear - ing wo - - men." There are four hyphens under "wo - - men".

In tears she brought You myrrh before Your bur - i - al.

This block contains the fourth line of musical notation. The melody continues. The lyrics are: "In tears she brought You myrrh before Your bur - i - al." There are two hyphens under "bur - i - al".

She cried, "Woe — is me, for I live in the night of li - cen - tious - ness.

This block contains the fifth and final line of musical notation. The melody concludes with a final cadence. The lyrics are: "She cried, "Woe — is me, for I live in the night of li - cen - tious - ness." There is a long dash under "Woe".

Shrouded in the dark and moonless love of sin. But accept the four -

tain of my tears, O You Who gathered the wa - ters of the

sea in - to clouds. Bow down Your ear to the sigh - ing of my heart.

O You Who bowed the heavens in Your ineffable con - des - cen - sion.

Once Eve heard Your footstep in Par - a - dise in the cool of the day,

and in fear she ran and hid her-self. But now I will tenderly em -

brace those pure feet and wipe them with the hair of my head.

Who can measure the mul - ti - tude of my sins,

or the depth of Your judgements, O Sa - viour of my soul?

Do not despise Your servant in Your immeasurable mer - cy."