

Stichera at The Praises - Tone 6

(This version of Tone 6 is used for Lord, I Call and the Praises.)

Serbian Chant
arr. P. Drobac

v. 1

To ex - e - cute on them the judge - ment writ - - en;

this glo - ry shall be — to — all — His — faith - ful — ones.

1.

O Lord, Thy cross is life and res - ur - rec - tion for Thy

peo - ple, and all we who put our trust in it —

sing — to Thee, our ris - en — God: have —

mer - - cy — on — us.

v. 2

Praise God — in His sanc - tu - a - - ry; praise Him —

in — His — might - y — fir - ma - ment.

2.

Thy bur - i - al, O Mas - ter, has o - pened Par - a -

dise — to the hu - man - race, and all we who have been saved

Res Octoechos: Stichera at the Praises, T6 - p.2



from cor - rup - tion sing — to Thee, our ris - en — God:



have — mer - - - cy — on — us.



Praise Him for his might - y deeds; praise Him ac -



cord - ing to — His ex - ceed - ing great - - - ness.



With the Fa - ther and the Spir - it we praise — Christ, —



ris - en from the — dead, and to Him do we cry a -



loud: O Thou who art our life and res - ur - rec - - -



tion, have mer - cy — on — us.



Praise Him with trum - pet sound; praise —



Him — with — lute — and — harp.



Thou didst rise from the tomb — on the third day, O

Res Octoechos: Stichera at the Praises, T6 - p.3

Christ, as it is writ - ten, rais - ing our fore - fa - ther
 with Thy - self. And so, the whole hu - man race
 glo - ri - fies Thee, and hymns
 Thy res - ur - rec - - - tion.
 v. 5 Praise Him with tim - brel and dance; praise
 Him with strings and pipe.
 5. How great and fear - ful is the mys - t'ry of Thy
 res - ur - rec - tion, O Lord, for Thou didst come
 forth from the tomb like a Bride - groom from His
 brid - al cham - ber, tram - pling down death by
 death that Ad - am might be freed. And so,

Res Octoechos: Stichera at the Praises, T6 - p.4

in the heav - ens the an - gels re - joice, and on
 earth the hu - man race glo - ri - fies Thy com -
 pas - sion, O Friend of man.
 v. 6 Praise Him with sound - ing cym - bals; praise Him with
 loud - - - - - clash - ing cym - - - - - bals. Let eve - ry -
 thing that breathes praise the Lord.
 6. O you Ju - de - ans who a - ban - doned the Law,
 where are the seals and the piec - es of sil - ver which you
 gave to the guards? The Treas - ure was not sto - - -
 len, but has ris - en as One pow - er - ful!
 You your - selves have been con - found - ed in de - ny - ing Christ,

the Lord of glo - - - ry,

who suf - fered and was bur - ied, and rose

from the dead: Him do we wor -

- - - ship.

v. 7 A - rise, O Lord my God; let Thy hand be lift - ed

up, for Thou dost reign for - ev - - - er.

7. Who could have loot - ed the se - cured tomb, O Ju -

de - ans, when you set a watch and af - fixed

the seals? But while the doors were shut, the

King came forth! Ei - ther bring out His dead

bod - y, or wor - ship Him as God, and join

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us as we sing: "Glo - ry to Thy cross, —
 O Lord, and Thy res - ur - rec - tion!"

v. 8 I will give thanks to Thee, O Lord, with my whole
 heart; I will speak of all Thy mar - vel - lous works.

8. The myrrh - bear - ing wom - en came to Thy
 life - bear - ing tomb la - ment - ing, O Lord, and hav -
 ing reached it sought to a - noint Thine im -
 mac - u - late bod - y with their myrrh, but there they found a
 shin - ing an - - - gel sit - ting on the stone who
 spoke to them, say - - - ing: "Why do you weep for
 Him who let flow from His side life for the world?"

Res Octoechos: Stichera at the Praises T6 - p.7

Why do you seek the Im - mor - tal One a - mongst the
graves as a mor - tal? Hur - ry and tell His dis -
ci - - - ples of the whole world's joy at His
glo - rious res - ur - rec - tion!" En - light - en us with
it as well, O Sav - - - iour, grant - ing
cleans - ing and great mer - - - cy.

The musical score is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. Chord markings are placed above the staff: G (major) at the beginning, F (major) and G (major) in the second line, F (major) in the third line, G (major) in the fourth line, and C (major) at the end. The lyrics are aligned with the notes, with some words spanning across bar lines. The piece concludes with a double bar line.