

## The Kanon — Ode 1

Heirmos  
Tone 6

Znamenny Chant

AT A STROKE THE RED SEA WAS PAR -- TED IN TWO, THE SWELL-ING

DEPTHS WERE DRIED UP: A PATH FOR THOSE UN-ARMED,

A GRAVE FOR THOSE IN FULL AR - RAY. A SONG

BE-FIT-TING GOD WAS SONG, FOR GLO-RIOUS-LY

HAS CHRIST OUR GOD BEEN GLOR - - I - - FIED.

## The Kanon — Ode 3

Heirmos  
Tone 6

Znamenny Chant

THE LORD AND CREATOR OF ALL, THE CHANGE — LESS GOD, DE — SCEND — ED

TO U — NITE THE CREA — TURE TO HIM — SELF. NOW AS THE PASS —

O — VER HE OF — FERS HIM — SELF TO THOSE FOR WHOM

HE IS A — BOUT TO DIE, CRY — ING: "EAT MY BOD — Y

AND BE CON — FIRMED IN FAITH."

*THE LITTLE LITANY*

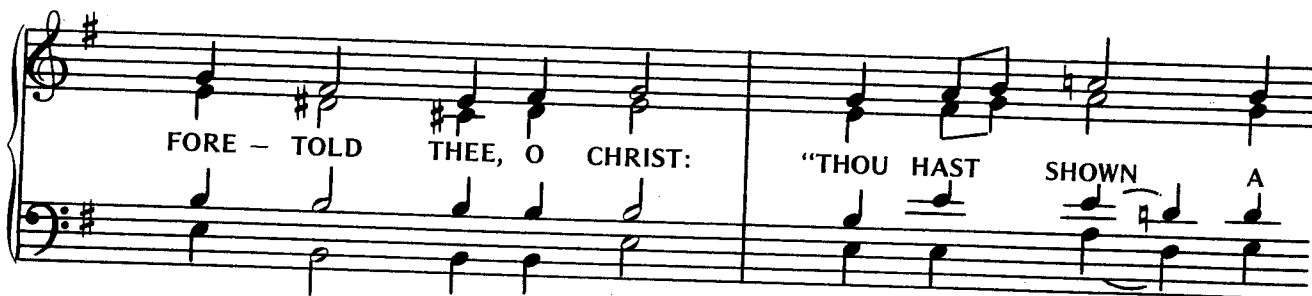
# The Kanon — Ode 4

Heirmos  
Tone 6

Znamenny Chant



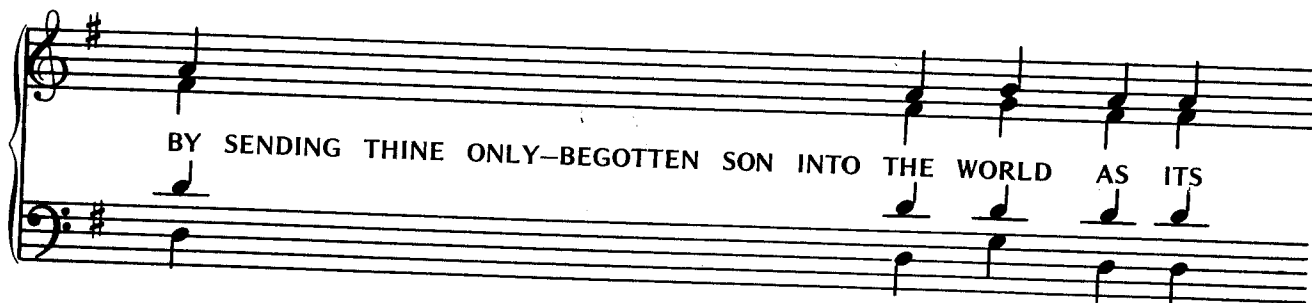
FOR-SEE-ING THINE IN-EF-FA-BLE MYS-TE-RY, THE PRO-PHET



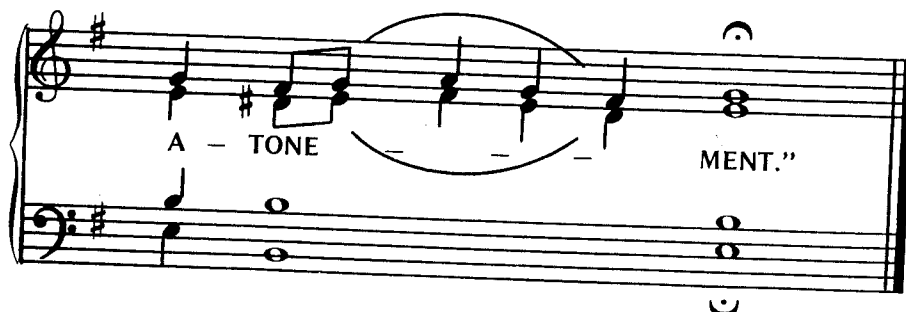
FORE-TOLD THEE, O CHRIST: "THOU HAST SHOWN A



MIGH-TY LOVE, O COM-PAS-SION-ATE FATH-ER,



BY SENDING THINE ONLY-BEGOTTEN SON INTO THE WORLD AS ITS



A-TONE MENT."

## The Kanon — Ode 5

Heirmos  
Tone 6

Znamenny Chant

THE A-POS-TLES WERE UNITED BY A BOND OF LOVE, DED-I-

CAT-ED TO CHRIST, WHO RULES OV-ER ALL. THEIR BEAU-

TI - FUL FEET WERE WASHED FOR THE

PREACH-ING OF THE GOS - PEL OF PEACE TO ALL.

# The Kanon — Ode 6

Heirmos  
Tone 6

Znamenny Chant

THE FIN-AL ABYSS OF SINS HAS EN-COM - PASSED ME. UN-A-BLE

TO BEAR ITS WAVES, LIKE JONAH I CRY TO THEE: LEAD ME

FROM COR - RUP - TION, O MAS TER!

# The Kanon — Ode 7

Heirmos  
Tone 6

Znamenny Chant

THE YOUTHS IN BAB -Y-LON WERE NOT AFRAID OF THE FLAM-ING

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature. The melody is written in a Znamenny style, using a series of eighth and sixteenth notes. The lyrics are printed below the notes.

FUR - NACE. WHEN CAST IN-TO THE MIDST

The second system of musical notation continues the melody from the first system. It features a fermata over the word "NACE." and a slur over the phrase "IN-TO THE MIDST". The notation and lyrics are consistent with the previous system.

OF THE FLAMES, THEY WERE WASHED IN DEW AND SANG:

The third system of musical notation continues the melody. It features a slur over the phrase "AND SANG:" and a fermata over the word "DEW". The notation and lyrics are consistent with the previous systems.

"BLESS-ED ART THOU, O LORD GOD OF OUR FATH - - - ERS!"

The fourth and final system of musical notation concludes the chant. It features a long slur over the phrase "ERS!" and a fermata over the word "ERS!". The notation and lyrics are consistent with the previous systems.

## The Kanon — Ode 8

Heirmos  
Tone 6

Znamenny Chant

THE BLESS-ED YOUTHS IN BAB -Y-LON BRAVED DAN-GERS FOR THEIR

FATH - ERS' LAWS. THEY IG - NORED THE IGNORANT COM-MAND

OF THE KING. U-NITED BY A FIRE WHICH DID NOT CON-SUME THEM,

THEY SANG A HYMN WORTHY OF THE AL - MIGHT TY:

PRAISE THE LORD, ALL WORKS OF THE LORD! EX - ALT HIM



Musical score for piano and voice. The score is written on two staves: a treble clef staff for the piano and a bass clef staff for the voice. The key signature is one sharp (F#). The lyrics are: THROUGH - OUT ALL A - - - GES! The word "A" is followed by a long note with a slur and a fermata, indicating a sustained note. The piano accompaniment consists of chords and single notes in both hands.



# The Kanon — Ode 9

Heirmos  
Tone 6

Znamenny Chant

COME, O FAITH - FUL, LET US ENJOY THE MASTER'S HOS-PI-TAL - I-TY,

THE BAN - QUET OF IM - MOR - TAL - I - TY IN THE

UP - PER CHAMBER WITH UP-LIFT - ED MINDS, LET US RE - CEIVE

THE EX-ALT-ED WORDS OF THE WORD, WHOM WE MAG

NI - FY.

THE LITTLE LITANY