

January 1: The Circumcision of our Lord  
Canon, Tone 2

- Ode 1 -

I-descant  
II-chant  
melody

Come, ye people, let us chant a hymn to Christ God,

Who di - vi - ded the sea and guided the peo - - - - ple

whom He had led forth from the bondage of E - - - - gypt,

for He hath been glo - - - ri - fied.

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- Ode 3 -

Es - tab - lish us in Thee, — O — Lord, Who hast slain —

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords and single notes, with some notes beamed together. The bass staff contains a series of single notes, some with stems pointing down. The lyrics are written below the treble staff, with hyphens indicating syllables that span across notes.

sin — by the Tree, and plant the fear — of Thee

The second system of musical notation continues the melody and accompaniment. The treble staff features chords and single notes, with some notes beamed together. The bass staff contains single notes, some with stems pointing down. The lyrics are written below the treble staff, with hyphens indicating syllables that span across notes.

in the hearts of us who hymn — Thee.

The third system of musical notation concludes the Ode 3. The treble staff features chords and single notes, with some notes beamed together. The bass staff contains single notes, some with stems pointing down. The lyrics are written below the treble staff, with hyphens indicating syllables that span across notes. The system ends with a double bar line.

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- Ode 4 -

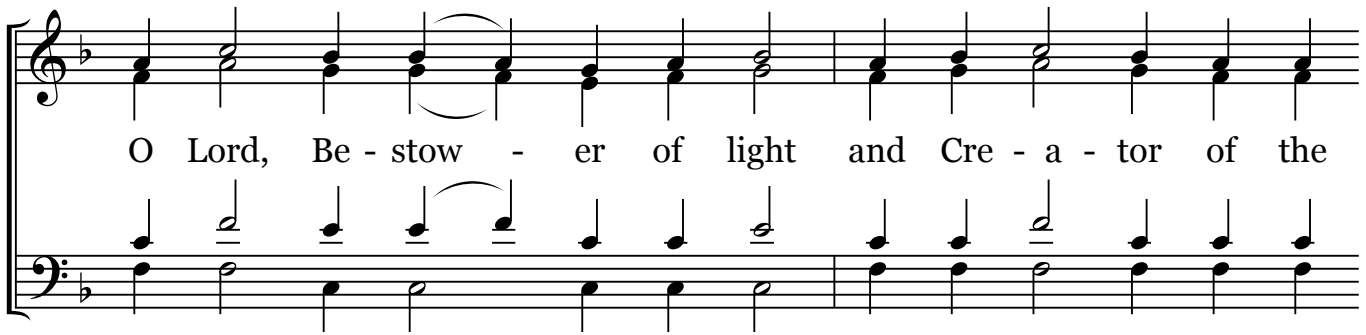
I have heard, O Lord, re - port of Thy

dis - pen - sa - - - - tion, and have glo - - - ri - fied Thee,

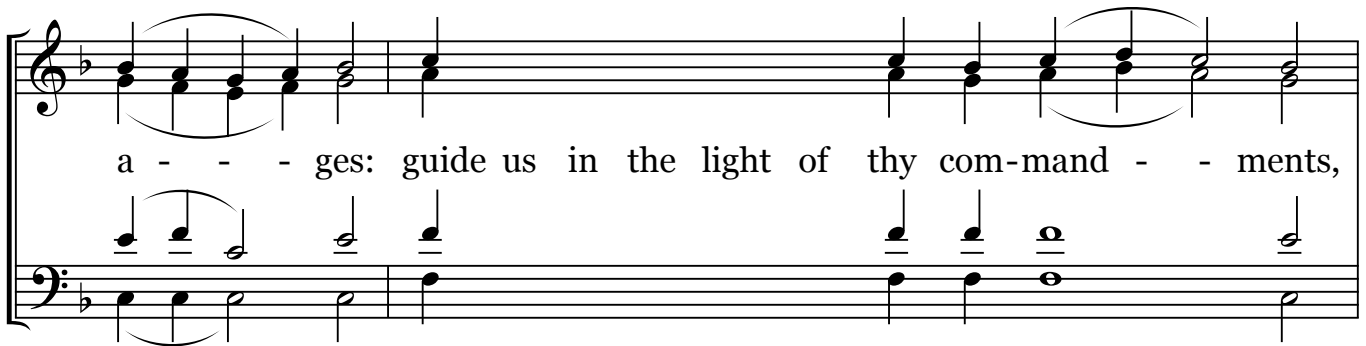
Who a - lone — lov - - - est man - kind.

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- Ode 5 -



O Lord, Be - stow - er of light and Cre - a - tor of the



a - - - ges: guide us in the light of thy com-mand - - ments,



for we know none oth - er God\_\_ than Thee.

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## - Ode 6 -

The great a - byss of sin en - com - pass - eth me, and,

em - u - lating the prophet I cry to Thee.

lead me up from cor - rup - - - tion, O Lord!

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- Ode 7 -

When the golden image was worshipped on the plain of

The first system of musical notation for the Ode 7. It consists of a treble clef staff and a bass clef staff, both in a key signature of one flat (B-flat). The treble staff contains two chords: a G4-B4-D5 triad and an A4-B4-D5 triad. The bass staff contains two chords: a G2-B2-D3 triad and an A2-B2-D3 triad. The lyrics "When the golden image was worshipped on the plain of" are written below the treble staff.

Du - - - ra, Thy three youths spurned the un-god - ly

The second system of musical notation. The treble staff contains a sequence of chords: G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5. The bass staff contains a sequence of chords: G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3. The lyrics "Du - - - ra, Thy three youths spurned the un-god - ly" are written below the treble staff.

com-mand, and cast into the midst of the fire, be-dewed— they sang:

The third system of musical notation. The treble staff contains a sequence of chords: G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5. The bass staff contains a sequence of chords: G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3. The lyrics "com-mand, and cast into the midst of the fire, be-dewed— they sang:" are written below the treble staff.

Blessed art Thou, O God of our fa - - - - thers!

The fourth system of musical notation. The treble staff contains a sequence of chords: G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5, G4-B4-D5, A4-B4-D5. The bass staff contains a sequence of chords: G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3, G2-B2-D3, A2-B2-D3. The lyrics "Blessed art Thou, O God of our fa - - - - thers!" are written below the treble staff.

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- Ode 8 -

God the Word, Who in His ineffable wis - - - - dom

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords and a melodic line with a long slur over the final four notes. The bass staff provides a simple harmonic accompaniment.

cre - a - ted all things and brought them out of oblivion into

The second system continues the musical notation with a similar structure of treble and bass staves, featuring chords and a melodic line.

ex - ist - - - - ence, do ye bless as Lord — O — ye works,

The third system of musical notation includes a treble and bass staff. The treble staff has a melodic line with several slurs and a long horizontal line under the word 'O'. The bass staff continues the accompaniment.

and exalt — supremely for all a - - - - ges.

The fourth system concludes the musical notation with a treble and bass staff. The treble staff ends with a double bar line and a repeat sign. The bass staff has a long slur over the final two notes.

January 1: Circumcision - Matins Canon

- 1st Refrain of the 9th Ode (1st Canon) -

Mag - ni - fy, O my soul, the Lord Who hath been

circumcised in the flesh in ac - cord - ance with the law!

- Irmos of Ode 9 -

Thee do we mag-nify, O blessed and most pure Theo-to - - - kos,

who through thy vir - gin - al womb ineffably didst make God

incarnate

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## Irmos of the 9th Ode (continued)

in - car - - - - nate, the Luminary Who shone forth

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five measures. The lyrics "in - car - - - - nate, the Luminary Who shone forth" are written below the treble staff. The bass staff contains a series of notes, with a slur over the first five measures.

be - fore\_ the sun and hath come to us\_\_\_ in the flesh.

The second system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five measures. The lyrics "be - fore\_ the sun and hath come to us\_\_\_ in the flesh." are written below the treble staff. The bass staff contains a series of notes, with a slur over the first five measures.

## - 2nd Refrain of the 9th Ode (1st Canon) -

Mag - ni - fy, O\_\_\_ my\_ soul, Him Who received circumcision

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five measures. The lyrics "Mag - ni - fy, O\_\_\_ my\_ soul, Him Who received circumcision" are written below the treble staff. The bass staff contains a series of notes, with a slur over the first five measures.

on the eighth \_\_\_ day.

The second system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, with a slur over the first five measures. The lyrics "on the eighth \_\_\_ day." are written below the treble staff. The bass staff contains a series of notes, with a slur over the first five measures.

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- 3rd Refrain of the 9th Ode (1st Canon)-

To - day the Master is circum - cised in the flesh

This block contains the first line of musical notation for the 3rd Refrain of the 9th Ode (1st Canon). It features a treble and bass clef with a key signature of one flat. The lyrics are "To - day the Master is circum - cised in the flesh". The melody is primarily composed of chords, with some notes tied across measures. The bass line provides a simple harmonic accompaniment.

as a babe, ful - fill - - ing the law.

This block contains the second line of musical notation for the 3rd Refrain of the 9th Ode (1st Canon). The lyrics are "as a babe, ful - fill - - ing the law.". The melody continues with chords, and the bass line remains simple. The system concludes with a double bar line.

- 4th Refrain of the 9th Ode (1st Canon)-

To - day the Master hath been circum - cised in the flesh

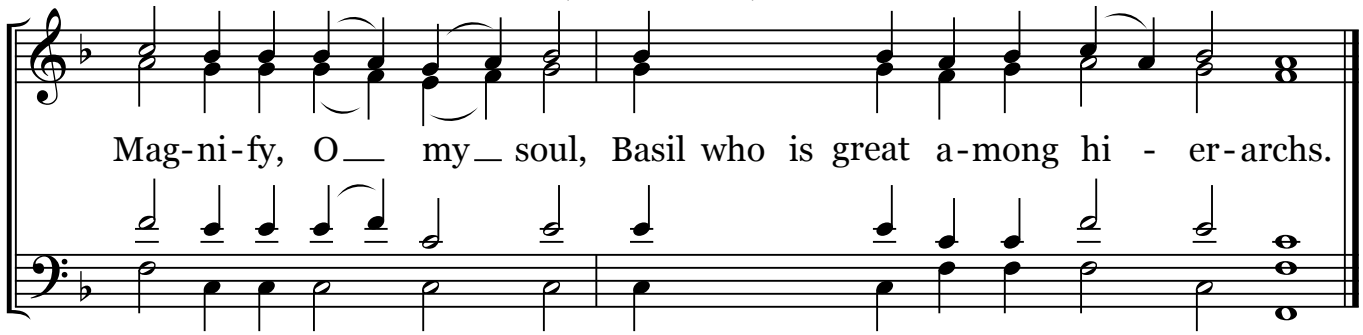
This block contains the first line of musical notation for the 4th Refrain of the 9th Ode (1st Canon). It features a treble and bass clef with a key signature of one flat. The lyrics are "To - day the Master hath been circum - cised in the flesh". The melody is primarily composed of chords, with some notes tied across measures. The bass line provides a simple harmonic accompaniment.

and hath been called Je - - - - sus.

This block contains the second line of musical notation for the 4th Refrain of the 9th Ode (1st Canon). The lyrics are "and hath been called Je - - - - sus.". The melody continues with chords, and the bass line remains simple. The system concludes with a double bar line.

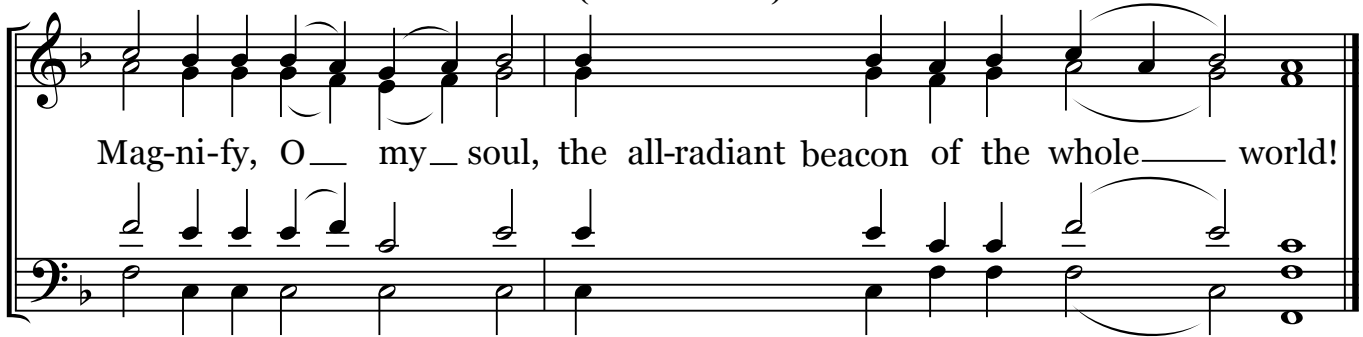
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- 1st Refrain of the 9th Ode (2nd Canon) -



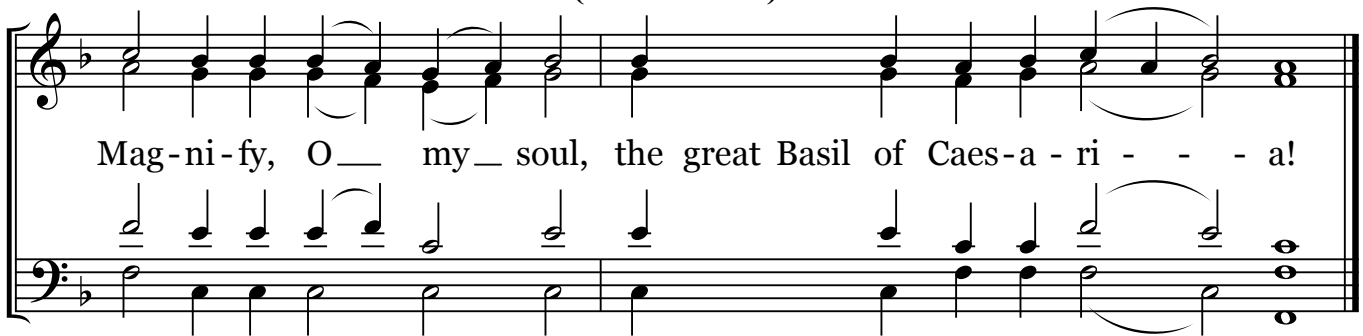
Mag-ni-fy, O my soul, Basil who is great a-mong hi - er-archs.

- 2nd Refrain of the 9th Ode (2nd Canon)-



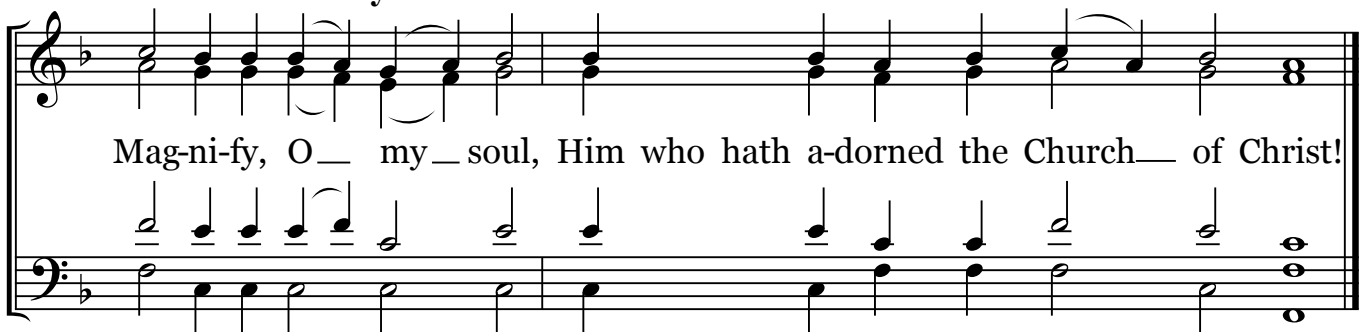
Mag-ni-fy, O my soul, the all-radiant beacon of the whole world!

- 3rd Refrain of the 9th Ode (2nd Canon)-



Mag-ni-fy, O my soul, the great Basil of Caes-a - ri - - a!

- Instead of Glory -



Mag-ni-fy, O my soul, Him who hath a-dorned the Church of Christ!

## January 1: Circumcision - Matins Canon

- At the 9th Ode, instead of Both now..., and again at the 2nd Katavasia -

Mag-ni-fy, O my soul, the all-pure Vir-gin The-o-to - - - kos,

who is more honorable than the ar-mies of hea - - - ven!

English translation by Isaac E. Lambertsen, ©2000, "The Menaion of the Orthodox Church", Vol. V,  
St. John of Kronstadt Press. The complete service text is available through: [sjkp.org](http://sjkp.org)