

January 30: Three Holy Hierarchs
Canon, Tone 2

- Ode 1 -

II-chant melody

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

I-descant

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 in G major. The treble staff contains a vocal line with lyrics and a piano accompaniment. The bass staff provides harmonic support with chords and single notes.

sin by the Tree, and plant the fear of Thee

The second system continues the musical notation with the same vocal and piano parts. The lyrics are aligned with the notes in the treble staff.

in the hearts of us who hymn Thee.

The third system concludes the musical notation with the final line of lyrics. The piece ends with a double bar line and repeat dots.

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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 - - - - est man - kind.

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- Ode 5 -

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

The first system of musical notation consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed between the two staves.

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

The second system of musical notation continues the melody and bass line from the first system. The lyrics are placed between the two staves.

for we know none oth - er God — than Thee.

The third system of musical notation concludes the Ode 5. The melody and bass line end with a double bar line. The lyrics are placed between the two staves.

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- Ode 6 -

Whirled about in the a - byss of sin,

The first system of musical notation consists of a treble and bass staff in G major. The treble staff contains a melody with a slur over the notes for 'a - byss' and another slur over 'of sin'. The bass staff provides a simple harmonic accompaniment.

I call up - on the unfathomable abyss of Thy loving

The second system of musical notation continues the melody and accompaniment. The treble staff has a slur over 'up - on' and another slur over 'of Thy loving'. The bass staff continues with the accompaniment.

kind - - - ness: Lead me up from cor - rup - tion, O God!

The third system of musical notation concludes the Ode 6. The treble staff has a long slur over 'kind - - - ness' and another slur over 'Lead me up from cor - rup - tion, O God!'. The bass staff continues with the accompaniment, ending with a double bar line.

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- Ode 7 -

When the golden image was worshipped on the plain of

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The lyrics are positioned between the two staves.

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

The second system of musical notation continues the melody. The treble staff features a melodic line with eighth and quarter notes, some beamed together. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

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

The third system of musical notation continues the melody. The treble staff shows a melodic line with quarter and eighth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

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

The fourth system of musical notation concludes the Ode 7. The treble staff features a melodic line with quarter and eighth notes, ending with a double bar line. The bass staff provides a harmonic accompaniment with quarter and eighth notes, also ending with a double bar line.

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- Ode 8 -

God, Who descended into the fiery furnace for the Hebrew

The first system of musical notation consists of a treble and bass staff in G major. The treble staff begins with a G4 chord, followed by a G4-A4 dyad. The bass staff begins with a G2 chord, followed by a G2-A2 dyad.

chil - - - dren and trans-formed the flame — in - to dew,

The second system of musical notation continues the melody. The treble staff features a melodic line with a slur over the first four notes (G4, A4, B4, C5) and another slur over the last four notes (G4, F4, E4, D4). The bass staff provides a harmonic accompaniment with a similar slur over the first four notes.

hymn ye as Lord, — O ye works, and exalt Him supremely

The third system of musical notation continues the melody. The treble staff features a melodic line with a slur over the first four notes (G4, A4, B4, C5) and another slur over the last four notes (G4, F4, E4, D4). The bass staff provides a harmonic accompaniment with a similar slur over the first four notes.

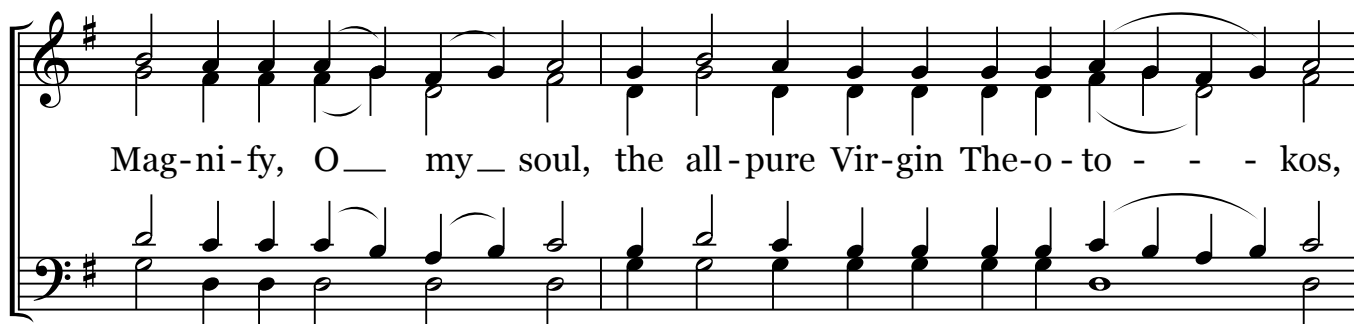
for all a - - - ges.

The fourth system of musical notation concludes the Ode 8. The treble staff features a melodic line with a slur over the first four notes (G4, A4, B4, C5) and another slur over the last four notes (G4, F4, E4, D4). The bass staff provides a harmonic accompaniment with a similar slur over the first four notes.

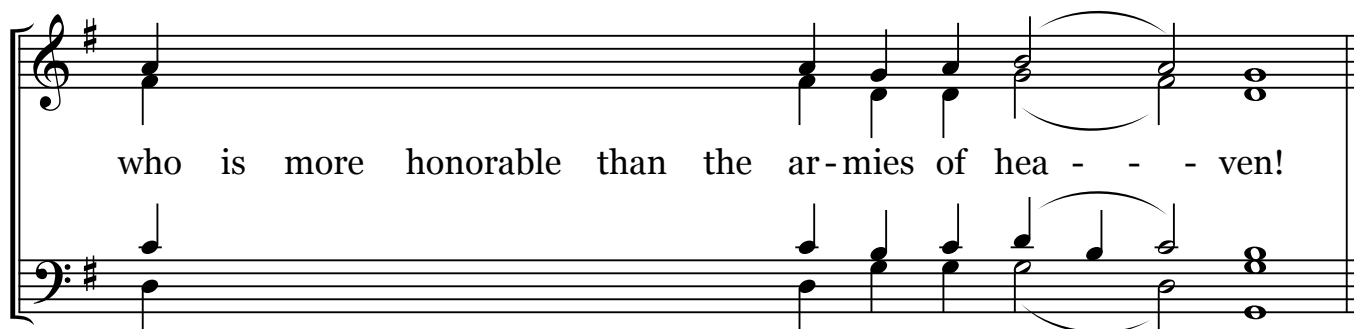
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At the 9th ode, on a weekday, we do not sing the Magnificat, "My soul doth magnify the Lord..." but begin immediately with the following refrain:

Refrain for the Canon of the Theotokos:

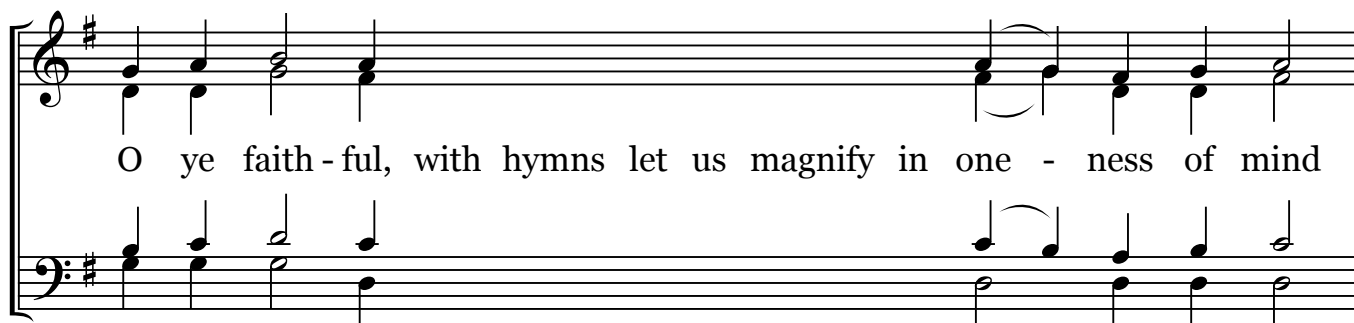


Mag-ni-fy, O my soul, the all-pure Vir-gin The-o - to - - - kos,

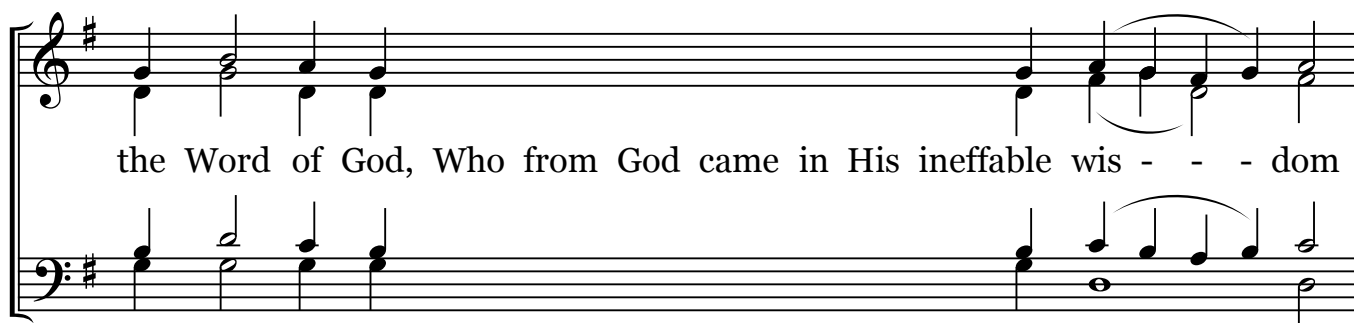


who is more honorable than the ar-mies of hea - - - ven!

- Irmos of Ode 9 -



O ye faith - ful, with hymns let us magnify in one - ness of mind



the Word of God, Who from God came in His ineffable wis - - - dom

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Irmos of the 9th Ode (*continued*)

to re-new Adam who had grievously fallen into cor-rup - - - tion,

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and Who became ineffably incarnate of the Holy Vir-gin for our sake.

The second system of musical notation continues the melody and bass line from the first system. It ends with a double bar line. The lyrics are placed between the two staves.

Repeat the following refrain for each of the troparia of the Canon of the Theotokos:

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

The third system of musical notation begins the refrain. It features a treble and bass staff with a brace on the left. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are placed between the staves.

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

The fourth system of musical notation continues the refrain. It ends with a double bar line. The lyrics are placed between the two staves.

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Each troparion of the canons for the hierarch is preceded by its own refrain:

Mag - ni - fy, O my soul, the three great luminaries

a - mong the hi - - - er - archs!

Mag-ni-fy, O my soul, the three luminaries of the Church of Christ!

Mag-ni-fy, O my soul, those who il-lu-mine the Church of Christ!

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Mag-ni-fy, O__ my__ soul, the all-pure Vir-gin The-o-to - - - kos,

The first system of musical notation consists of a treble and bass staff in G major. The treble staff features a vocal line with a melodic contour that rises and then falls, with a long note on 'to'. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

The second system continues the musical setting. The treble staff has a vocal line with a long note on 'ven!'. The bass staff continues the accompaniment with sustained chords and moving lines.

Mag-ni-fy, O__ my__ soul, the three pastors of the all-ho-ly Tri - ni-ty!

The third system continues the musical setting. The treble staff has a vocal line with a long note on 'ty!'. The bass staff continues the accompaniment with sustained chords and moving lines.

Mag-ni-fy, O__ my__ soul, the three great luminaries of the tri - ple Sun!

The fourth system concludes the musical setting. The treble staff has a vocal line with a long note on 'Sun!'. The bass staff continues the accompaniment with sustained chords and moving lines.

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Mag - ni - fy, O my soul, the might of the

indivisible Godhead in three Hy - pos - - - ta - ses!

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!