

Lazarus Saturday: Matins Canon
Tone 8

Irmos: Ode 1

Greek Chant

II-chant
melody

Let us chant un - to the Lord,

Who led His peo - ple through the Red Sea,

for He alone hath glo - ri - ous - ly been glo - ri - fied.

Lazarus Saturday - Matins Canon

Katavasia: Ode 1

Hav - ing tra - versed the water as though ___ it were dry ___ land,

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 fermata over the final note. The bass staff provides a harmonic accompaniment with a steady, rhythmic pattern of quarter notes.

and es - caped the e - vil of E - gypt, the Is - ra - el - ites

The second system continues the musical notation. The treble staff shows a continuation of the vocal line, with a fermata over the word 'Egypt'. The bass staff maintains the accompaniment, with some notes held for longer durations.

cried a - loud: Let us chant unto our de - liv - er - er and God!

The third system concludes the musical notation. The treble staff ends with a fermata over the final note. The bass staff concludes with a final chord and a fermata.

Lazarus Saturday - Matins Canon

Irmos: Ode 3

Thou art the con-fir-ma - tion of those who have re-course

to Thee, O Lord; Thou art the light of the be-night - ed;

and my spi - rit doth hymn _____ Thee.

Lazarus Saturday - Matins Canon

Katavasia: Ode 3

O Lord, Fashioner of the vault of hea - ven

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melodic line with a sharp key signature and a common time signature. The lyrics are written below the treble staff. The bass staff provides a harmonic accompaniment with chords and single notes.

and Cre - a - tor of the Church: es - tab - lish me in Thy love,

The second system of musical notation continues the melody and accompaniment. The treble staff shows a melodic line with some chromaticism. The lyrics are written below the treble staff. The bass staff continues the harmonic accompaniment.

O sum - mit of de - sire, con - fir - ma - tion of the

The third system of musical notation continues the melody and accompaniment. The treble staff shows a melodic line with some chromaticism. The lyrics are written below the treble staff. The bass staff continues the harmonic accompaniment.

faith - ful, Who a - lone lov - - - est man - kind.

The fourth system of musical notation concludes the piece. The treble staff shows a melodic line with some chromaticism. The lyrics are written below the treble staff. The bass staff continues the harmonic accompaniment, ending with a final chord.

Lazarus Saturday - Matins Canon

Irmos: Ode 4

I have heard, O Lord the mys - ter - y of Thy

The first system of musical notation consists of a treble and bass staff joined by a brace on the left. Both staves are in the key of D major, indicated by a sharp sign on the F line. The treble staff contains a series of chords and single notes, with lyrics written below it. The bass staff provides a harmonic accompaniment with similar chords and notes.

dis - pen - sa - tion; I have un - der - stood Thy works,

The second system of musical notation continues the piece. It features the same treble and bass staff arrangement. The treble staff includes a slur over the notes for 'dis - pen - sa - tion'. The lyrics are placed below the treble staff.

and have glo - ri - fied Thy di - vin - i - ty.

The third and final system of musical notation concludes the piece. It maintains the treble and bass staff format. The treble staff ends with a final chord, and the lyrics are positioned below it.

Lazarus Saturday - Matins Canon

Katavasia: Ode 4

Thou art my strength, O Lord, Thou art my power,

Thou art my God, Thou art my joy, Who without leaving

the bosom of the Father hast visited our lowliness.

Wherefore, with the Prophet Habakkuk, I cry unto Thee:

Glory to Thy power, O Thou Who lovest mankind.

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Irmos & Katavasia: Ode 5

Where-fore, hast thou turned ___ Thy ___ face from me,

O Light nev-er-wa - ning? And why hath a strange darkness

cov-ered me wretch___ that I am? But, turn me, and guide my steps

to the light of Thy com - mand - ments, I pray.

Lazarus Saturday - Matins Canon

Irmos: Ode 6

Thou didst cause Jo - nah to so - journ a - lone

with - in the sea mon - ster, O Lord. Save me,

who am caught in the nets of the en - e - my,

as thou didst save him from cor - rup - - - tion.

Lazarus Saturday - Matins Canon

Katavasia: Ode 6

Cleanse me, O Sa - vior, for man - y are — my trans - gres - sions,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody with a long note on 'are' and a slur over 'my trans-gres-sions'. The bass staff provides a harmonic accompaniment with chords and moving lines.

and lead me up from the abyss of e - vils, I pray,

The second system continues the melody and accompaniment. The treble staff has a slur over 'I pray'. The bass staff continues with harmonic support.

for un - to Thee have I cried, and Thou hast

The third system continues the melody and accompaniment. The treble staff has a slur over 'I cried'. The bass staff continues with harmonic support.

hearkened unto me, O God of my sal - va - tion.

The fourth system concludes the piece. The treble staff has a slur over 'sal-va-tion'. The bass staff continues with harmonic support, ending with a final chord.

Lazarus Saturday - Matins Canon

Irmos: Ode 7

In the furnace the Hebrew Children boldly trod the flame _

un-der - foot and trans-formed the fire into dew cry - ing out:

Blessed art Thou, O Lord God, _ for - ev - - er!

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Katavasia: Ode 7

Once, in Bab - y - lon, the youths who had come forth from

The first system of musical notation consists of a treble and bass staff in G major. The treble staff features a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Ju - de - a trod down the flame of the fur - nace

The second system continues the musical setting, maintaining the same key and tempo. The vocal line in the treble staff includes some melisma, indicated by a long horizontal line under the word 'flame'.

with their faith in the Tri - ni - ty chant - ing:

The third system concludes the phrase with a final cadence in the treble staff, marked by a double bar line and repeat dots.

O God of our fa - thers, bless - - - ed art Thou!

The final system of the page shows the beginning of a new phrase, starting with a long note in the treble staff and a corresponding bass line.

Lazarus Saturday - Matins Canon

Irmos: Ode 8

When the mu - si - cal in - stru - ments sound - ed

and in-numerable were those who worshipped the image in Dur - a,

the three youths refusing to o - bey the ty - rants com - mand,

hymned and glorified the Lord for all a - ges.

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Katavasia: Ode 8

We praise, we bless, we worship the Lord; praising and supremely

exalting Him unto all the a - ges.

The King of hea - ven, Whom the hosts of an - gels hymn,

praise and exalt ye su - preme - ly for all a - ges!

Lazarus Saturday - Matins Canon

Irmos: Ode 9

O ye people, with glory let us honor

the pure The - o - to - kos, who re - ceived the fire

of the God-head in her womb with-out be - ing con-sumed,

and let us mag - ni - fy her with hymns.

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Katavasia: Ode 9

Saved by thee, O pure Vir - - - gin,

we con - fess thee to be in truth the The - o - to - kos,

mag - ni - fy - ing thee with the in - cor - por - e - al choirs.

English text: "The Menaion of the Orthodox Church", Vols. VIII, XII, translated by Isaac E. Lambertsen, St. John of Kronstadt Press, ©1997. sjkp.org

Music arrangement adapted from: "Irmosi", A. Lvov, 1892