

First Kanon - Ode 1

The Nativity of Christ - December 25

Tone 1
Heirmos 1

Russian Imperial Court Chant
arr. from L'vov-Bakhmetev

Soprano Alto

Christ is born, glo - ri - fy Him! Christ comes from

Tenor Bass

heaven, go to meet Him! Christ is on earth,— be ex - alt -

ed! Sing to the Lord, all the earth, and praise Him in

glad - ness, O peo - ple: // for He has been glo - ri - fied!

First Kanon - Ode 3

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Russian Imperial Court Chant
arr. from L'vov-Bakhmetev

Heirmos 3

Soprano
Alto

Tenor
Bass

To the Son, begotten of the Father be-fore all ag - es,

and in - car - nate of the Virgin without seed in these lat - ter

days — to Christ our God, — let us cry — out:

"You have raised up our horn. // Ho - ly are You, O Lord!"

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The melody is a simple, homophonic setting of the Heirmos. The lyrics are in English, with some words in Russian (e.g., "Ho - ly"). The score is divided into four systems, each with a vocal line and a basso continuo line. The lyrics are: "To the Son, begotten of the Father be-fore all ag - es, and in - car - nate of the Virgin without seed in these lat - ter days — to Christ our God, — let us cry — out: 'You have raised up our horn. // Ho - ly are You, O Lord!'". The score ends with a double bar line.

First Kanon - Ode 4

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Heirmos 4

Soprano
Alto

Tenor
Bass

Stem and flow - er of the root of Jes - se, You have

blos - somed from the Vir - gin, O Christ. From the moun-tain

overshadowed by the for - est, You have come, made flesh from

her that knew no man. O God not formed from

[matter,]

mat - ter, // glo - ry to Your pow - er, O Lord!

The musical score is written for two staves, Treble and Bass, in the key of D major (two sharps). The time signature is not explicitly shown but appears to be common time (C). The melody is primarily composed of half notes and whole notes, with some rests. The lyrics are written below the notes, with a double bar line (//) indicating a section break after 'mat - ter'. The piece concludes with a final double bar line.

First Kanon - Ode 5

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Russian Imperial Court Chant
arr. from L'vov-Bakhmetev

Heirmos 5

Soprano
Alto

Tenor
Bass

O God of Peace, Fa - ther of Mer - cies, You have

sent Your Angel of Great Coun - sel to grant us peace. We are

guid - ed to the light of the knowl - edge of God, and

keep-ing watch by night, // we glorify You, O Lov - er of Man.

First Kanon - Ode 6

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Russian Imperial Court Chant
arr. from L'vov-Bakhmetev

Heirmos 6

Soprano
Alto
Tenor
Bass

The sea - monster cast forth Jonah as it had re - ceived
him, like a babe — from the womb. And when the Word
came to dwell in the Virgin and was made — flesh, He came
forth pre - serv - ing her un - cor - rupt, for as He Himself was not

[subject to decay,]

sub - ject to de-cay, // He kept His mo-ther free from harm.

First Kanon - Ode 7

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Russian Imperial Court Chant
arr. from L'vov-Bakhmetev

Heirmos 7

Soprano
Alto

Tenor
Bass

The children, brought up to - geth - er in god - li -

ness, scorned the impious de - cree — of the ty - rant.

They were not a - fraid of the threat of fire, but

standing in the midst of the flames, they sang: // "Bless-ed are

[You, O God . . .]

Music score for the text "You, O God of our fathers!". The score is written for two staves, Treble and Bass, in the key of D major (two sharps). The lyrics are: "You, O God of our fa - thers!"

The Treble staff contains the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (half), B4 (half), and a final D5 (half). The Bass staff contains the following notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (half), B3 (half), and a final D4 (half). The lyrics are aligned with the notes: "You," under D4, "O" under E4, "God" under F#4, "of" under G4, "our" under A4, "fa -" under B4, and "thers!" under the final D5.

First Kanon - Ode 8

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Russian Imperial Court Chant
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Heirmos 8

Soprano
Alto

Tenor
Bass

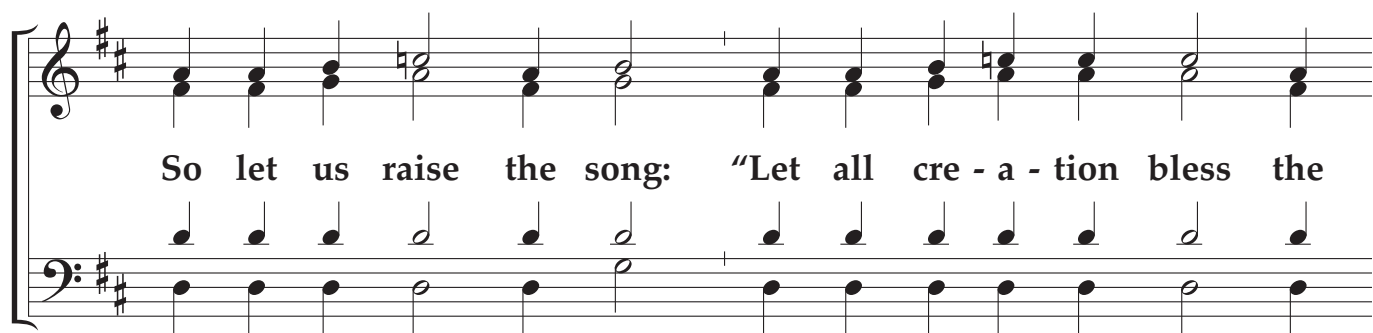
The fur-nace, moist with dew, was an image prefiguring a

won-der be-yond na-ture, for it did not burn the

chil-dren whom it had re-ceived, nor did the Fire of

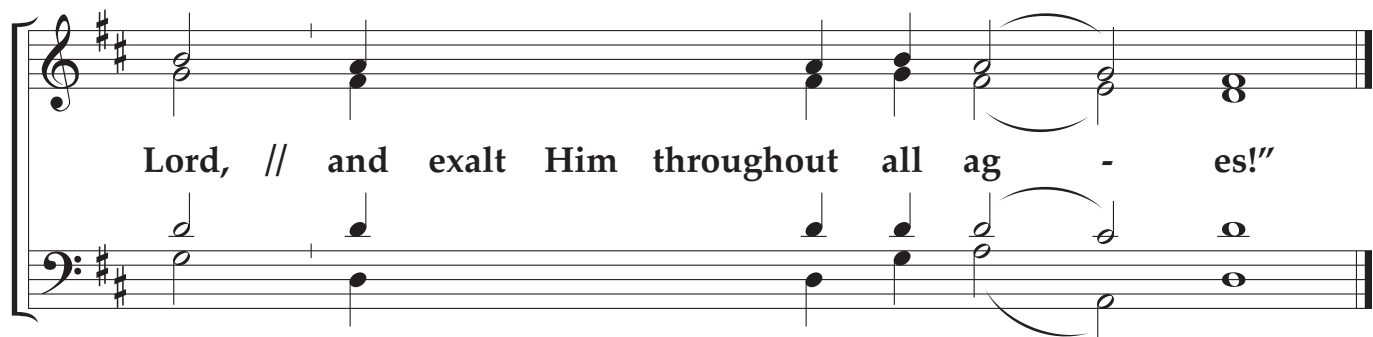
Divinity consume the Virgin's womb— when it en-tered it.

So let us raise the song:



So let us raise the song: "Let all cre - a - tion bless the

The first system of the musical score is written on two staves, treble and bass, in the key of D major (two sharps). The melody is primarily composed of half notes and quarter notes. The lyrics are: "So let us raise the song: 'Let all cre - a - tion bless the".



Lord, // and exalt Him throughout all ag - es!"

The second system of the musical score continues the melody on two staves. It includes a double bar line with repeat dots (//) after the word "Lord". The melody concludes with a final cadence. The lyrics are: "Lord, // and exalt Him throughout all ag - es!".

First Kanon - Ode 9

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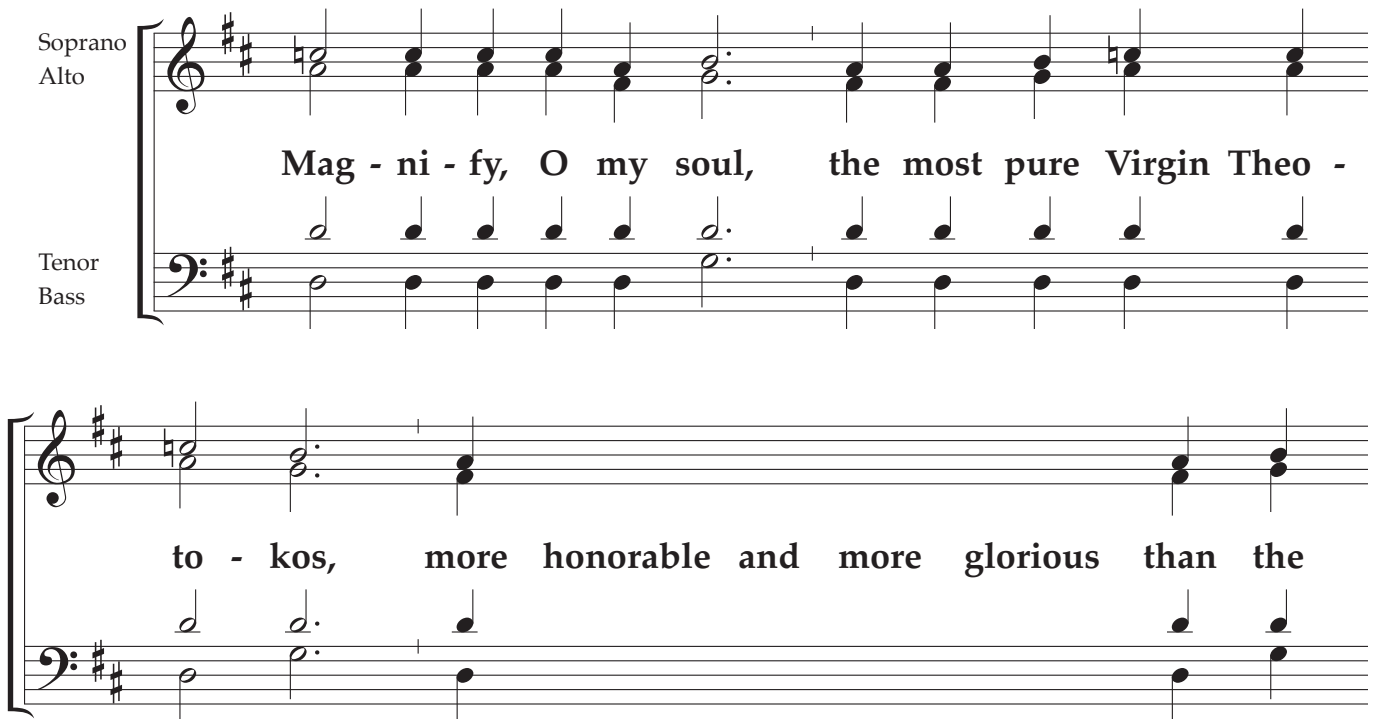
Refrain 1

Soprano
Alto

Tenor
Bass

Mag - ni - fy, O my soul, the most pure Virgin Theo -

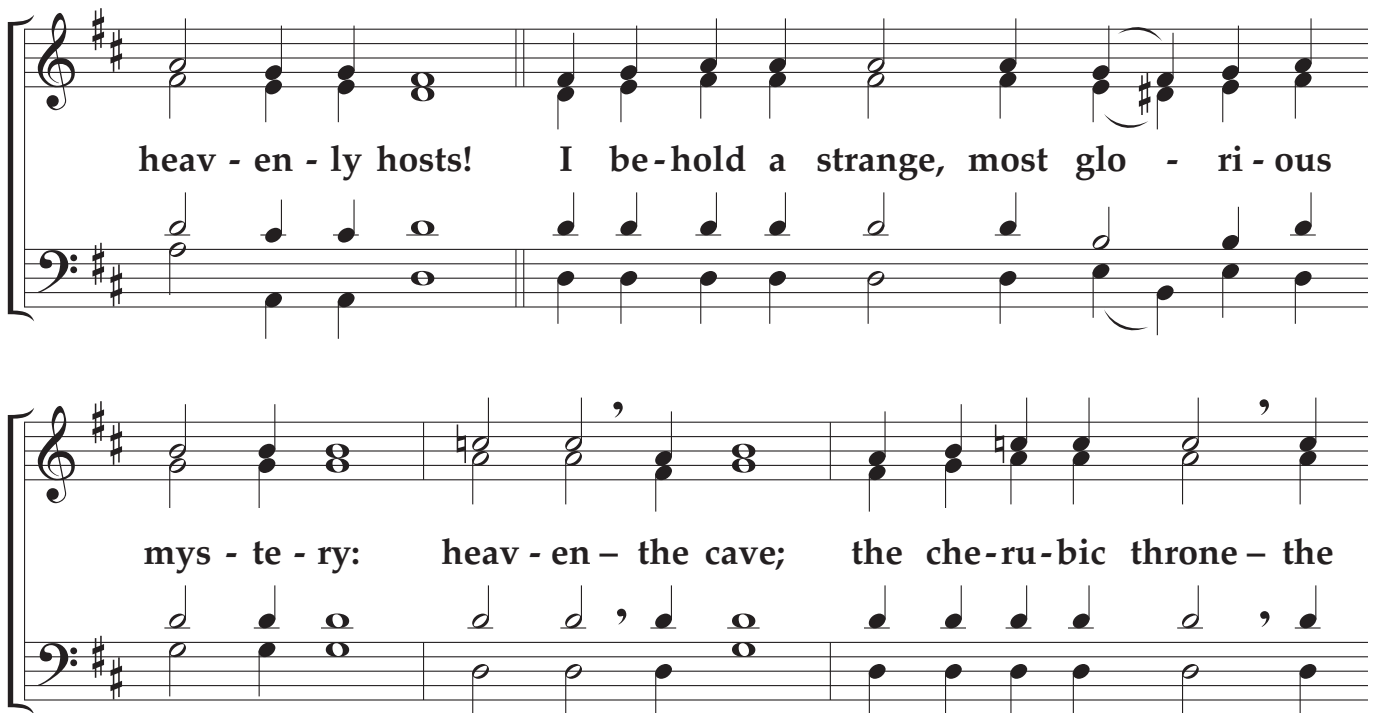
to - kos, more honorable and more glorious than the



Heirmos

heav - en - ly hosts! I be-hold a strange, most glo - ri - ous

mys - te - ry: heav - en - the cave; the che - ru - bic throne - the



[Virgin / the manger . . .]

Vir - gin; the man - ger - the place where Christ lay:

the un-con-tain - a - ble God, // Whom we mag - ni - fy in song!

Refrain 2

Mag - ni - fy, O my soul, God, born in the flesh from the

Vir - gin!

Refrain 3

Mag - ni - fy, O my soul, the King born - in the cave!

Refrain 4

Mag - ni - fy, O my soul, God, wor-shipped by the

Wise Men!

Refrain 5

Mag - ni - fy, O my soul, the Lord Who re-vealed

Himself to the Wise Men by a star!

Refrain 6

Mag - ni - fy, O my soul, the pure Vir - gin who gave

[birth to Christ the King!]

birth to Christ the King!

Refrain 7

Wise Men and shepherds came to wor - ship Christ,

born in the city of Beth - le - hem.