

Kanon - Ode 1

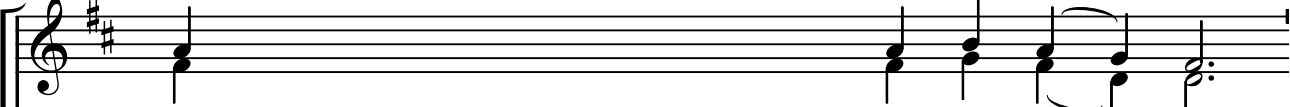
Entrance of the Theotokos into the Temple - November 21

Abbreviated Kievan Chant
arr. from B. Ledkovsky

Tone 4

Heirmos

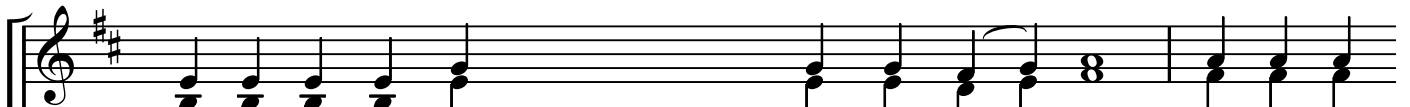
Soprano
Alto



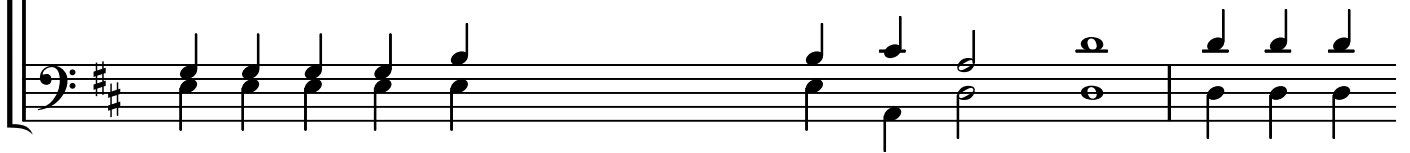
Tenor
Bass

I will open my mouth, and it will be filled with the Spir - it,

Detailed description: This block contains the first system of musical notation for the Heirmos. It features four staves: two for Soprano and Alto (treble clef) and two for Tenor and Bass (bass clef). The key signature is two sharps (F# and C#). The lyrics are: "I will open my mouth, and it will be filled with the Spir - it,". The music consists of a series of chords and single notes, with some notes tied across measures.



and I will pour forth my words to the Queen and Moth - er. I will be




Detailed description: This block contains the second system of musical notation. It continues the four-staff format. The lyrics are: "and I will pour forth my words to the Queen and Moth - er. I will be". The music continues with similar chordal and melodic patterns.




seen rad - iant - ly keep - ing feast // and will joy - ful - ly praise — her



Detailed description: This block contains the third system of musical notation. The lyrics are: "seen rad - iant - ly keep - ing feast // and will joy - ful - ly praise — her". The music features a double bar line with repeat dots after "feast".



En - - - trance.



Detailed description: This block contains the final system of musical notation. The lyrics are: "En - - - trance.". The music concludes with a final chord and a double bar line.

Kanon - Ode 3

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Tone 4

Heirmos



Soprano
Alto

Tenor
Bass

As you are a living and a - bun - dant spring, es - tab - lish, O

Theotokos, those who sing your praise, forming a spirit - ual chor - us;

and at your hon' - ra - ble En - trance // count them wor - thy of crowns of

glo - - - ry.

Kanon - Ode 4

Entrance of the Theotokos into the Temple - November 21

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Tone 4

Heirmos

Soprano
Alto

Perceiving the unsearchable di - vine — coun - sel con - cern - ing

Tenor
Bass

Your incarnation from the Virgin, O Most — High, the Proph - et

Hab - ba - kuk cried: // "Glo - ry to Your Pow - er, O Lord!"

Kanon - Ode 5

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Tone 4

Heirmos

Soprano
Alto

Tenor
Bass

All things were amazed at your re - vered — En - trance, for you,

O Virgin, who have not known wed - lock, en - tered in - to the

Tem - ple of God, be - ing your - self a most pure Tem - ple,

be - stow - ing peace to all who sing your prais - - - es.

Kanon - Ode 6

Entrance of the Theotokos into the Temple - November 21

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arr. from B. Ledkovsky

Tone 4

Heirmos

Soprano
Alto

Tenor
Bass

As we celebrate this sacred and solemn feast of the Mother of God,
let us come, clapping our hands, O people of God, // giving glory
to God Who was born of her!

Kanon - Ode 7

Entrance of the Theotokos into the Temple - November 21

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Tone 4

Heirmos

Soprano Alto

Tenor Bass

The godly - mind-ed Chil - dren would not worship the creation

rath - er than the Cre - a - tor, but bravely trampling on the threat of fire,

they re-joiced and sang: // "Bles-sed are You and praised above all, O Lord—

God of our Fa - - - thers!"

Kanon - Ode 8

Entrance of the Theotokos into the Temple - November 21

Abbreviated Kievan Chant
arr. from B. Ledkovsky

Tone 4

Heirmos

Soprano
Alto

Tenor
Bass

Hear, O Mai - den, pure Vir - gin: let Gabriel tell you the

Detailed description: This block contains the first system of musical notation for the Heirmos. It features two vocal parts: Soprano/Alto and Tenor/Bass. The Soprano/Alto part is written on a treble clef staff with a key signature of two sharps (F# and C#). The Tenor/Bass part is written on a bass clef staff with the same key signature. The lyrics are: "Hear, O Mai - den, pure Vir - gin: let Gabriel tell you the".

counsel of the Most High which is an - cient and true! Make read - y

Detailed description: This block contains the second system of musical notation. The Soprano/Alto part continues with the lyrics: "counsel of the Most High which is an - cient and true! Make read - y". The Tenor/Bass part provides a harmonic accompaniment.

to re - ceive— God, for through you, He Who cannot be contained will

Detailed description: This block contains the third system of musical notation. The Soprano/Alto part continues with the lyrics: "to re - ceive— God, for through you, He Who cannot be contained will". The Tenor/Bass part continues with the accompaniment.

8 dwell a - mong mor - tals. Therefore, rejoicing I cry a - loud: //

Detailed description: This block contains the fourth system of musical notation. The Soprano/Alto part includes a fermata over the word "dwell" and ends with a double bar line. The lyrics are: "8 dwell a - mong mor - tals. Therefore, rejoicing I cry a - loud: //". The Tenor/Bass part continues with the accompaniment.

8 "Bless the Lord, all you works— of the Lord!"

Detailed description: This block contains the fifth and final system of musical notation. The Soprano/Alto part includes a fermata over the word "works" and ends with a double bar line. The lyrics are: "8 'Bless the Lord, all you works— of the Lord!'". The Tenor/Bass part continues with the accompaniment.

Kanon - Ode 9

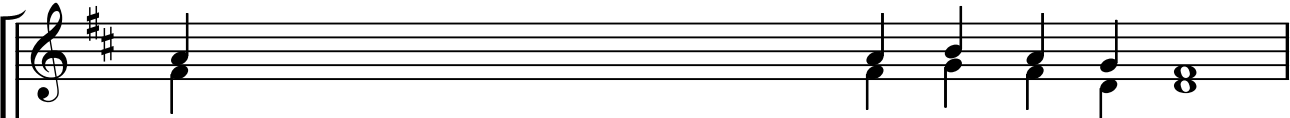
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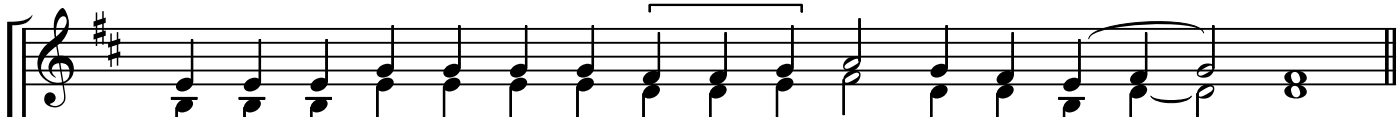
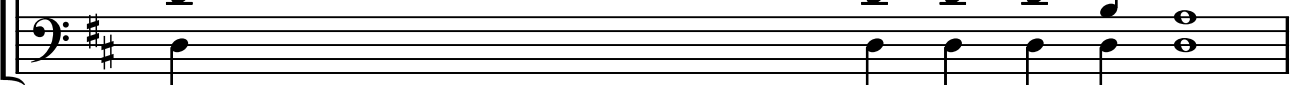
Refrain

Soprano
Alto




Tenor
Bass

The Angels beheld the Entrance of the Pure One and were a - mazed!




How has the Vir - gin en - tered in - to the Ho - ly of Ho - lies?





Heirmos



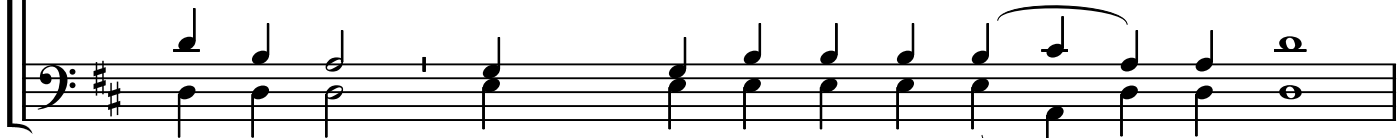
Since she is a liv - ing Ark of God, let no profane hand touch the



The - o - to - kos! But let the lips of believers unceasing - ly



sing to her, praising her in joy with the An - gel's song:



The image shows a musical score for a chant. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. Both staves are in the key of D major, indicated by two sharps (F# and C#). The melody is written in a style that combines Western musical notation with traditional chant notation. The lyrics are: "Truly you are more exalted than all, O Pure Vir - - - gin!". The word "Vir" is followed by three dashes, and "gin!" is on the next syllable. The music features a mix of quarter notes, eighth notes, and half notes, with some notes beamed together. There are also some notes with stems pointing downwards, which is a common feature in chant notation. The piece ends with a double bar line.