

First Kanon - Ode 1

The Holy Theophany, the Baptism of Our Lord - January 6

Tone 2
Heirmos

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Soprano
Alto

The Lord un - cov - ered the floor — of the deep

Tenor
Bass

and on the dry ground drew His peo - ple out. But His

en - e - mies He cov - ered in the deep. The Lord did this, the Lord

might - y in bat - tle; // for He has been glo - ri - fied.

First Kanon - Ode 3

The Holy Theophany, the Baptism of Our Lord - January 6

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Tone 2
Heirmos

Soprano
Alto

The Lord gives strength to our kings; He exalts the

horn of His Anointed. Now He is born of a

Virgin and comes to be baptized. Therefore

let us the faithful cry: "No one is holy as our God, //

and no one is righteous, except You, O Lord."

First Kanon - Ode 4

The Holy Theophany, the Baptism of Our Lord - January 6

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Tone 2
Heirmos

Soprano
Alto

Tenor
Bass

He whom You called "The voice of one crying in the
wil - der-ness" heard Your voice, O Lord, when You thundered
up-on man-y wa - ters bear-ing wit-ness to Your Son.
Filled com-plete - ly with the Spirit Who had come, he cried: //
"You are Christ, the Wisdom and the Pow - er of God."

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and 4/4 time. The lyrics are in English and describe the baptism of Christ. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "He whom You called 'The voice of one crying in the wil - der-ness' heard Your voice, O Lord, when You thundered up-on man-y wa - ters bear-ing wit-ness to Your Son. Filled com-plete - ly with the Spirit Who had come, he cried: // 'You are Christ, the Wisdom and the Pow - er of God.'"

First Kanon - Ode 5

The Holy Theophany, the Baptism of Our Lord - January 6

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Tone 2
Heirmos

Soprano
Alto

Je - sus, the Source of Life, came to free from
condemnation Ad - am the first - formed man. As God He
needs no cleans - ing, yet for the fallen He is cleansed in the
Jor - dan. In it He brings an end to hos - til - i - ty //

and grants peace beyond all com - pre - hen - sion.

Tenor
Bass

First Kanon - Ode 6

The Holy Theophany, the Baptism of Our Lord - January 6

Tone 2
Heirmos

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillcock

Soprano
Alto

Tenor
Bass

The Voice of the Word, the Lamp of the Light, the

Fore - run - ner of the Sun, the Morn - ing Star, cries to all

peo - ples in the wil - der - ness: "Re - pent now and be cleansed; //

for behold, Christ comes to de - liv - er the world from de - cay."

First Kanon - Ode 7

The Holy Theophany, the Baptism of Our Lord - January 6

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Tone 2
Heirmos

Soprano
Alto

Tenor
Bass

By the de-scent of an Angel of God and by the whistling
wind of dew, the ho-ly Youths walked in the fiery fur-nace
free from harm. Re-freshed with dew in the flames, in
thanks-giv-ing they sang: "Bless-èd are You and highly ex-
alt-ed, // O Lord God of our fa-thers!"

First Kanon - Ode 8

The Holy Theophany, the Baptism of Our Lord - January 6

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Tone 2
Heirmos

Soprano Alto

Tenor Bass

When the fur - nace in Babylon poured forth dew it fore -

shad - owed a mar - vel - ous mys - ter - y: the Jordan accepted

the Immateri - al Fire in - to its streams and en - com - passed

the Creator when He was bap - tized in the flesh. // Him the

peoples bless and high - ly ex - alt for - ev - er.

First Kanon - Ode 9

The Holy Theophany, the Baptism of Our Lord - January 6

Lesser Znamenny Chant
arr. from D. Yaichkov by D. Drillock

Tone 2
Refrain 1

Soprano
Alto

Mag - ni - fy, — O my soul, the most pure Vir - gin The - o -

Tenor
Bass

to - kos, more hon' - ra - ble than the heav - en - ly hosts!

Detailed description: This block contains the first system of musical notation for the Soprano and Alto parts. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Mag - ni - fy, — O my soul, the most pure Vir - gin The - o -". The Soprano part is written on a single staff, and the Alto part is written on a single staff. The music consists of a series of chords and single notes, with some notes beamed together. The lyrics are placed below the notes.

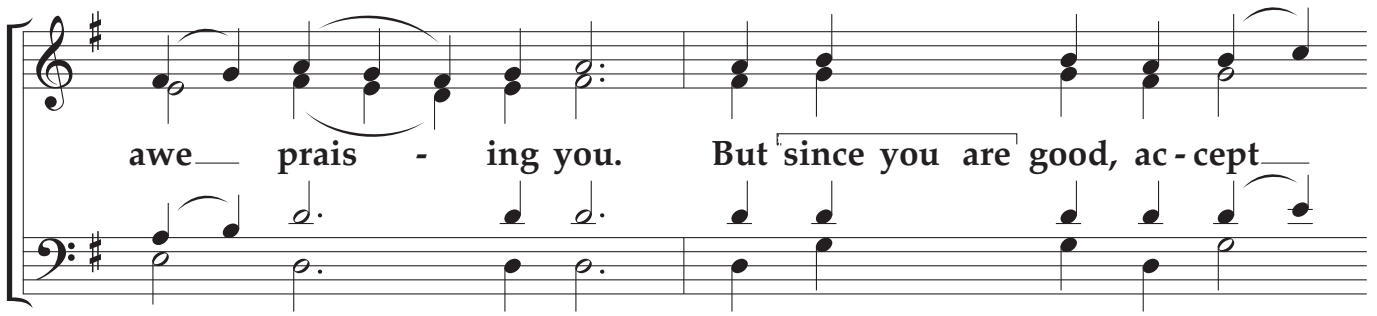
Heirmos

No tongue knows how to praise you worthily, O The - o -

to - kos; e - ven an - gels are o - ver - come with

Detailed description: This block contains the musical notation for the Heirmos part. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "No tongue knows how to praise you worthily, O The - o -". The music consists of a series of chords and single notes, with some notes beamed together. The lyrics are placed below the notes.

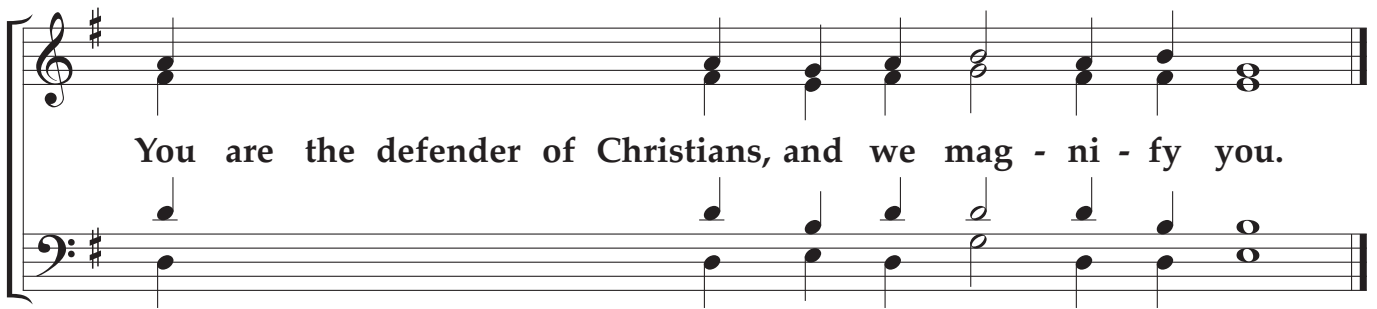
[awe prais-ing you.]



awe prais - ing you. But since you are good, ac - cept



our faith; for you know our love in - spired by God! //

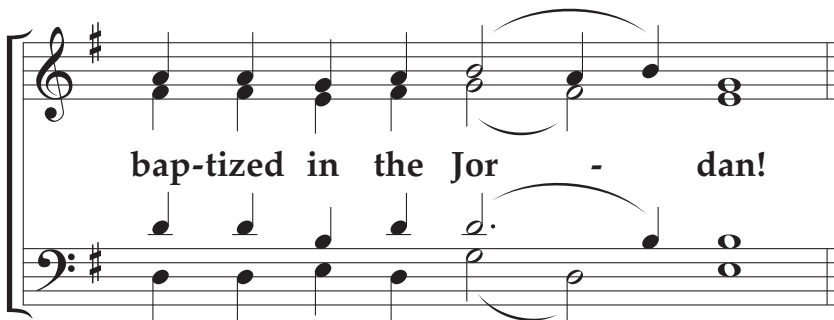


You are the defender of Christians, and we mag - ni - fy you.

Refrain 2



Mag - ni - fy, O my soul, Him Who comes to be



bap-tized in the Jor - dan!

Refrain 3



Mag - ni - fy, — O my soul, Him Who receives baptism

The first system of musical notation for Refrain 3. It consists of a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Mag - ni - fy, — O my soul, Him Who receives baptism".



by the Fore - run - ner!

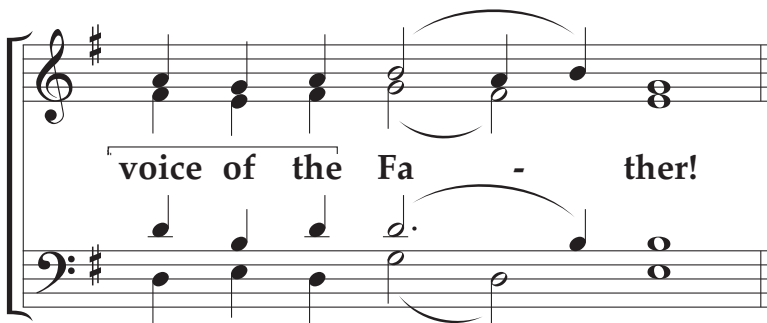
The second system of musical notation for Refrain 3. It continues the melody and bass line from the first system. The lyrics are: "by the Fore - run - ner!".

Refrain 4



Mag - ni - fy, — O my soul, Him Who was attested by the

The first system of musical notation for Refrain 4. It consists of a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Mag - ni - fy, — O my soul, Him Who was attested by the".



voice of the Fa - ther!

The second system of musical notation for Refrain 4. It continues the melody and bass line from the first system. The lyrics are: "voice of the Fa - ther!".

Refrain 5

Mag - ni - fy, — O my soul, One of the Trin - i - ty

The first system of musical notation for Refrain 5 consists of a treble and bass staff in G major. The treble staff contains a vocal line with lyrics and a piano accompaniment of chords. The bass staff provides a harmonic foundation with a steady bass line.

Who bent His neck and re - ceived — bap - tism!

The second system of musical notation for Refrain 5 continues the vocal and piano parts from the first system, ending with a final chord in the treble staff.

Refrain 6

O Proph - et, come — to Me, stretch out your hand and

The first system of musical notation for Refrain 6 consists of a treble and bass staff in G major. The treble staff contains a vocal line with lyrics and a piano accompaniment of chords. The bass staff provides a harmonic foundation with a steady bass line.

bap - tize Me qui - et - ly!

The second system of musical notation for Refrain 6 continues the vocal and piano parts from the first system, ending with a final chord in the treble staff.

Refrain 7

O Proph-et, let it be so now! Bap-tize Me will - ing -

The first system of musical notation for Refrain 7. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The piano accompaniment starts with a half note G3, followed by a quarter rest, then a half note A3, and a quarter rest. The lyrics are: "O Proph-et, let it be so now! Bap-tize Me will - ing -".

ly, for I have come to ful - fill all right - eous-ness!

The second system of musical notation for Refrain 7. It continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The piano accompaniment starts with a half note G3, followed by a quarter rest, then a half note A3, and a quarter rest. The lyrics are: "ly, for I have come to ful - fill all right - eous-ness!".