

# First Kanon - Ode 1

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

Tone 2  
Heirmos

Lesser Znamenny Chant  
arr. from B. Ledkovsky 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.

Detailed description: This is a musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) of a Lesser Znamenny Chant. The score is written in G major (one flat) and 4/4 time. It consists of four systems of music. Each system has two staves: the top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The lyrics are written below the vocal lines. The music features a mix of single notes and chords, with some notes beamed together. There are several measures with rests, particularly in the Soprano and Alto parts. The score ends with a double bar line.

# First Kanon - Ode 3

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

Tone 2  
Heirmos

Lesser Znamenny Chant  
arr. from B. Ledkovsky by D. Drillock

Soprano  
Alto

Tenor  
Bass

The Lord gives strength— to our kings; He ex - alts the  
horn of His A - noint - ed. Now He is born of a  
Vir - gin and comes to be bap - tized. There - fore  
let us the faith - ful cry: "No one is ho - ly as our God, //  
and no one is righteous ex - cept— Thee, — O Lord."

Detailed description: This is a musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) of a Lesser Znamenny Chant. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It consists of five systems of music. Each system has a vocal line (Soprano/Alto) and a bass line (Tenor/Bass). The lyrics are written below the vocal line. The first system begins with 'The Lord gives strength— to our kings; He ex - alts the'. The second system continues with 'horn of His A - noint - ed. Now He is born of a'. The third system continues with 'Vir - gin and comes to be bap - tized. There - fore'. The fourth system continues with 'let us the faith - ful cry: "No one is ho - ly as our God, //'. The fifth system concludes with 'and no one is righteous ex - cept— Thee, — O Lord."'. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The bass line provides a steady accompaniment with mostly quarter and eighth notes.

# First Kanon - Ode 4

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

Tone 2  
Heirmos

Lesser Znamenny Chant  
arr. from B. Ledkovsky by D. Drillock

Soprano  
Alto

He whom Thou didst call "The voice of one crying in the

Tenor  
Bass

wil - der-ness" heard Thy voice, O Lord, when Thou didst

thunder up-on ma-ny wa - ters bear-ing wit-ness to Thy

Son. Filled com-plete-ly with the Spirit Who had come, he

cried: // "Thou art Christ, the Wis-dom 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 B. Ledkovsky by D. Drillock

Tone 2  
Heirmos

Soprano  
Alto

Je - sus, the Source of Life, came to free from

Tenor  
Bass

condemnation Ad - am the first - formed man. As God He

needs no cleans - ing, yet for the fal - len 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.

# First Kanon - Ode 6

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

**Tone 2**  
**Heirmos**

**Lesser Znamenny Chant**  
arr. from B. Ledkovsky by D. Drillock

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

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

Detailed description: This is a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) performing a Lesser Znamenny Chant. The score is written in G major (one flat) and 4/4 time. It consists of four systems of music. Each system has a vocal line (Soprano/Alto or Tenor/Bass) and a piano accompaniment line. The lyrics are in English and describe the Holy Theophany. The first system ends with a double bar line, and the second system ends with a double bar line. The third system ends with a double bar line and a double slash, indicating the end of a phrase. The fourth system ends with a double bar line. The piano accompaniment consists of chords and single notes, providing harmonic support for the vocal lines.

# First Kanon - Ode 7

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

Lesser Znamenny Chant

arr. from B. Ledkovsky 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  
furnace free from harm. Refreshed with dew in the  
flames, in thanks-giv - ing they sang: "Blessèd art Thou and  
high-ly 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 B. Ledkovsky by D. Drillock

Tone 2  
Heirmos

Soprano  
Alto

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

Tenor  
Bass

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

the Immateri - al Fire 'in - to its' streams and encompassed

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

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

Detailed description: This is a musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) of a Lesser Znamenny Chant. The score is written in a single system with four staves. The top two staves are for Soprano and Alto, and the bottom two are for Tenor and Bass. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are written below the vocal lines. The score consists of five systems of music, each with a vocal line and a basso continuo line. The lyrics are: "When the furnace in 'Babylon' poured forth—dew, it fore-shad-owed a 'mar-vel-lous' mys - ter - y: the Jordan accepted the Immateri - al Fire 'in - to its' streams and encompassed the Creator when He was bap-tized in the flesh. // Him the peoples bless and 'high - ly' ex - alt for - ev - er." The music features a mix of whole, half, and quarter notes, with some rests and phrasing slurs. The basso continuo line provides a harmonic foundation for the vocal parts.

# First Kanon - Ode 9

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

Tone 2  
Refrain 1

Lesser Znamenny Chant  
arr. from B. Ledkovsky by D. Drillock

Soprano  
Alto

Tenor  
Bass

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

Detailed description: This system shows the vocal parts for Soprano and Alto (top staff) and Tenor and Bass (bottom staff). The music is in a minor key with a single flat. The lyrics are 'Mag - ni - fy, — O my soul, the most pure Virgin The - o -'. The notes are primarily quarter and eighth notes with some rests.

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

Detailed description: This system continues the vocal parts from the first system. The lyrics are 'to - kos, more hon' - ra - ble than the heav - en - ly hosts!'. The musical notation includes various note values and rests, with some notes beamed together.

Heirmos

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

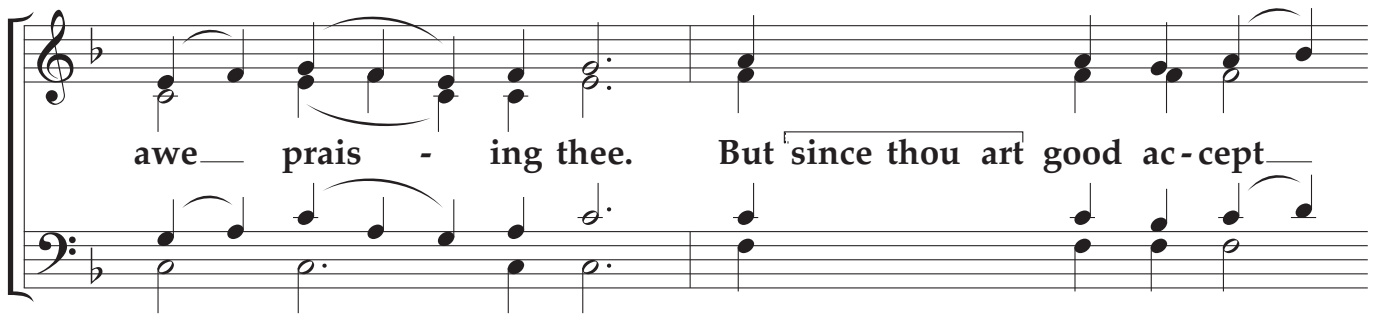
Detailed description: This system shows the vocal parts for the Heirmos section. The lyrics are 'No tongue knows how to praise thee worthily, O The - o -'. The music consists of a series of chords and single notes, primarily quarter notes.

to - kos; e - ven an - gels are overcome with

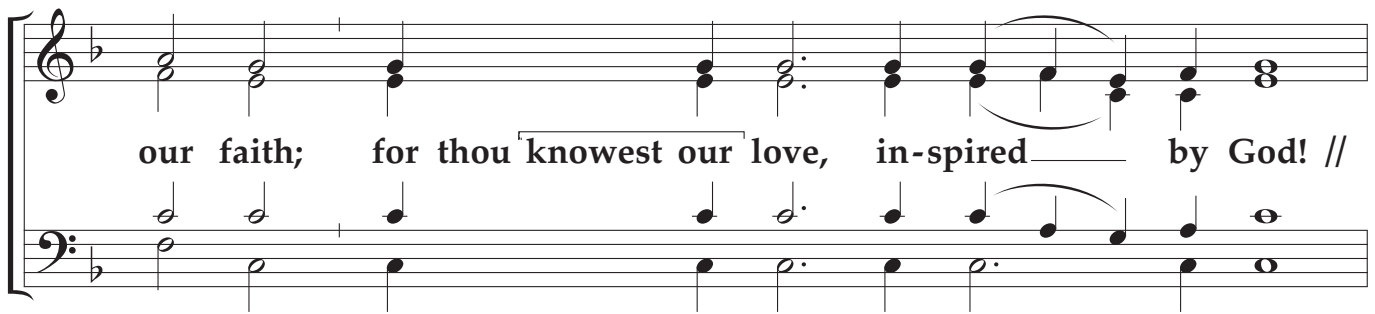
Detailed description: This system continues the Heirmos section. The lyrics are 'to - kos; e - ven an - gels are overcome with'. The musical notation includes various note values and rests, with some notes beamed together.

[awe prais-ing thee.]

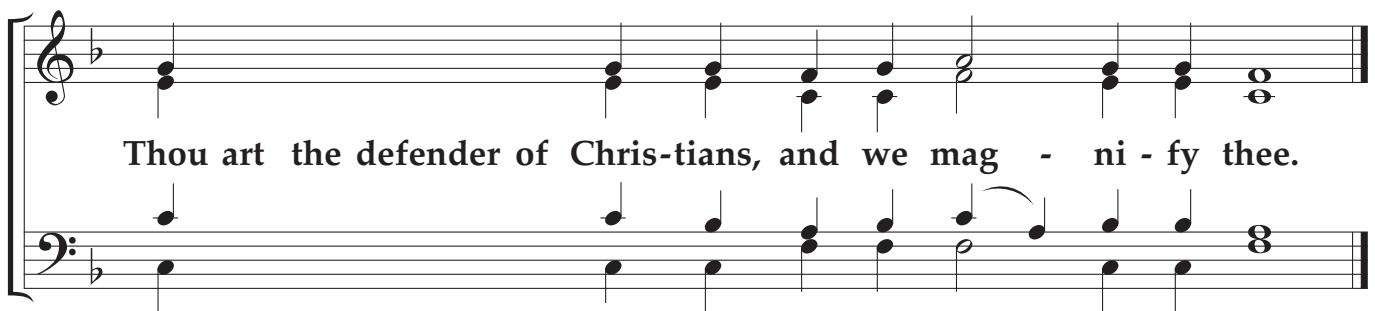




awe prais - ing thee. But since thou art good ac - cept



our faith; for thou knowest our love, in - spired by God! //




Thou art the defender of Chris - tians, and we mag - ni - fy thee.

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 bap - tism

The first system of musical notation for Refrain 3 consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). 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.

by the Fore - run - ner!

The second system of musical notation for Refrain 3 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.

Refrain 4

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

The first system of musical notation for Refrain 4 consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). 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.

voice of the Fa - ther!

The second system of musical notation for Refrain 4 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.

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 grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed between the staves, with horizontal lines indicating the alignment of notes and syllables.

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

The second system of musical notation continues the melody and bass line from the first system. It concludes with a double bar line. The lyrics are aligned with the notes in the treble clef.

Refrain 6

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

The first system of musical notation for Refrain 6 consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed between the staves, with horizontal lines indicating the alignment of notes and syllables.

bap - tize Me qui - et - ly!

The second system of musical notation continues the melody and bass line from the first system. It concludes with a double bar line. The lyrics are aligned with the notes in the treble clef.

Refrain 7

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!