

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 notes. The first system covers the first line of the text. The second system covers the second line. The third system covers the third line. The fourth system covers the final line and ends with a double bar line. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The lyrics are: "The Lord un - cov - ered the floor — of the deep 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

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 exalts the
horn of His Anointed. Now He is born of a
Virgin and comes to be baptized. There-fore
let us the faithful cry: "No one is holy as our God, //
and no one is righteous except You, 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) and a common 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 music features a mix of single notes, dyads, and triads, with some melodic lines featuring grace notes and slurs. The final system ends with a double bar line.

First Kanon - Ode 4

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

He whom You called "The voice of one crying in the

wil - der - ness" heard Your voice, O Lord, when You thundered

up - on ma - ny wa - ters bear - ing wit - ness to Your Son.

Filled com - plete - ly with the Spirit Who had come, — he cried: //

Tenor
Bass

"You are 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-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 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 are You 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.

The musical score is written for Soprano and Alto voices. It consists of five systems of music. Each system has a vocal line (Soprano/Alto) and a piano accompaniment line (Tenor/Bass). The lyrics are written below the vocal line. The music is in a minor key and features a mix of chords and melodic lines. 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."

First Kanon - Ode 9

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

Tone 2
Refrain 1

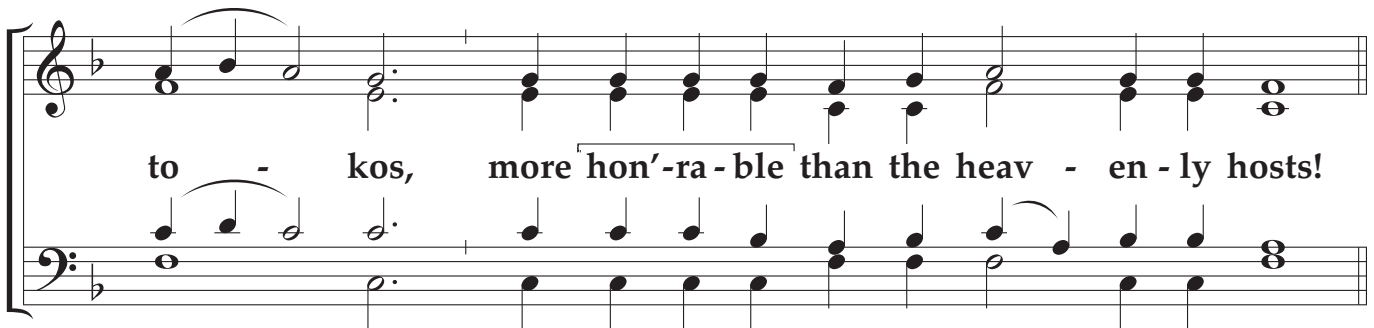
Lesser Znamenny Chant
arr. from B. Ledkovsky by D. Drillock

Soprano
Alto



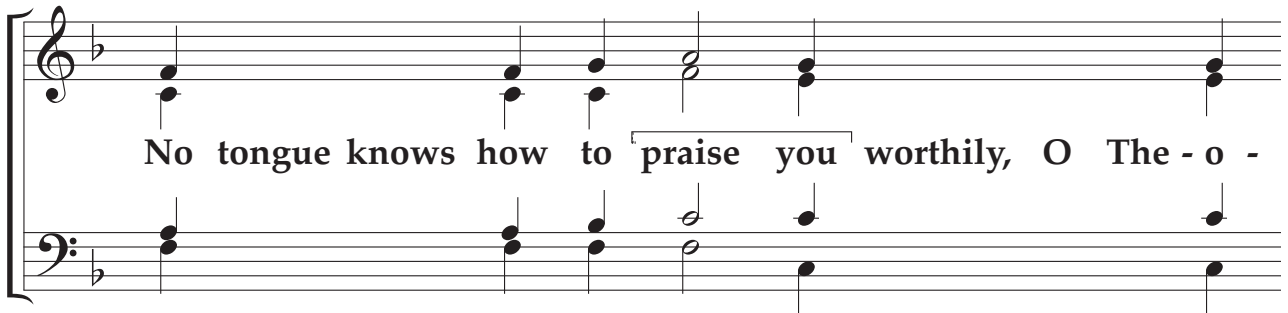
Tenor
Bass

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




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

Heirmos

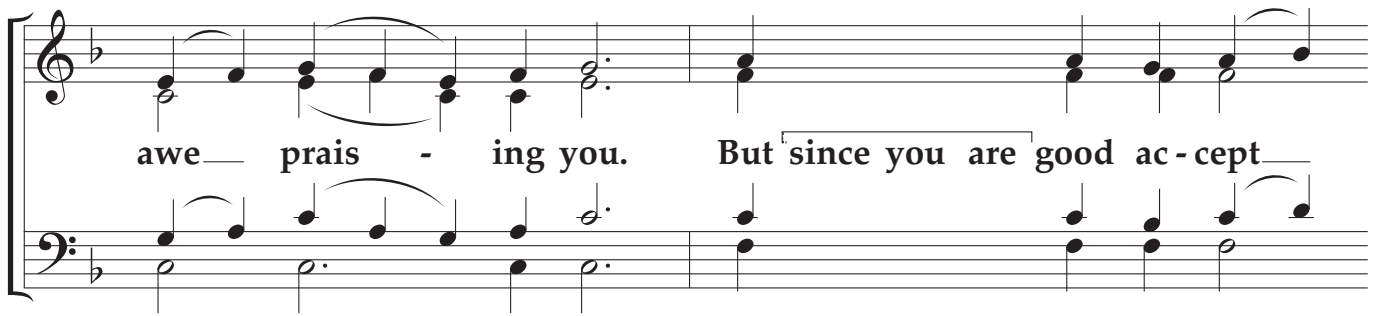


No tongue knows how to praise you worthily, O The - o -



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

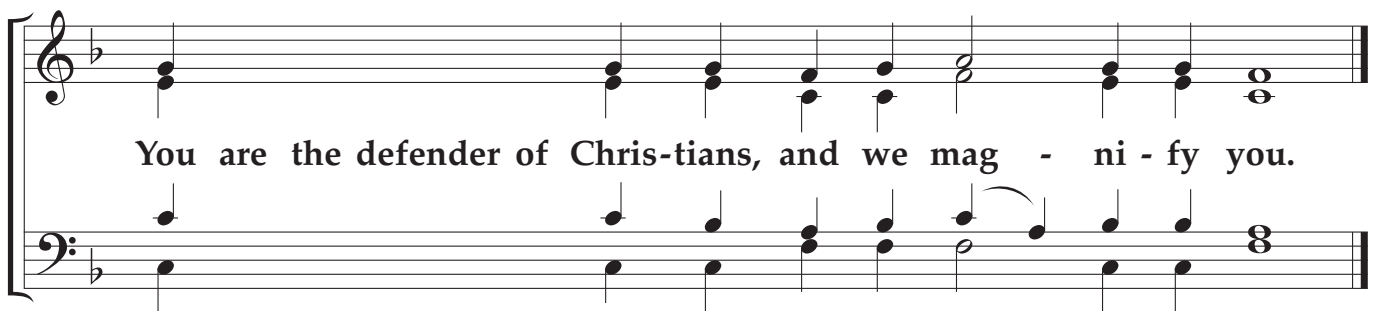
[awe prais-ing you.]



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 Chris - tians, 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 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 below the treble staff.

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 concludes with a double bar line. The lyrics are placed below the treble staff.

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 below the treble staff.

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 concludes with a double bar line. The lyrics are placed below the treble staff.

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 two staves.

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

The second system of musical notation for Refrain 5 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 6

O Proph - et, come to Me, stretch out your 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 two staves.

bap - tize Me qui - et - ly!

The second system of musical notation for Refrain 6 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 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!