

First Kanon - Ode 1

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

**Tone 2
Heirmos**

**Lesser Znamenny Chant
arr. V. Rev. Sergei Glagolev**

Soprano
Alto

Tenor
Bass

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.

EDITOR'S NOTE: The present version has been updated in accordance with the translation posted on OCA.org. The bar lines and note values at the ends of the phrases have been adjusted to current editorial practice. Triple rhythmic groupings have been marked with horizontal brackets. All other details of the composer's original setting have been preserved, including the slight differences between the 2-part and the 4-part arrangements of the Kanon. — V. Morosan

First Kanon - Ode 3

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

Tone 2
Heirmos

Lesser Znamenny Chant
arr. V. Rev. Sergei Glagolev

Soprano
Alto

Tenor
Bass

The Lord gives strength to our kings; He exalts 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 right-eous,
ex-cept Thee, O Lord."

First Kanon - Ode 4

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

Tone 2
Heirmos

Lesser Znamenny Chant
arr. V. Rev. Sergei Glagolev

Soprano
Alto

Tenor
Bass

He whom Thou didst call "the Voice of one crying in the
wil - der - ness" heard Thy voice, O Lord, when Thou didst
thunder up - on man - y wa - ters bear - ing wit - ness to Thy Son.
Filled completely with the Spir - it 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

**Tone 2
Heirmos**

**Lesser Znamenny Chant
arr. V. Rev. Sergei Glagolev**

Soprano
Alto

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

Tenor
Bass

A - dam 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 be-yond 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. V. Rev. Sergei Glagolev

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-les

in the wil - der - ness: "Repent now and be cleansed; for be -

hold, 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. V. Rev. Sergei Glagolev

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: "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

Tone 2
Heirmos

Lesser Znamenny Chant
arr. V. Rev. Sergei Glagolev

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 Jor - dan

accepted the Immaterial 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

Tone 2
Refrain 1

Lesser Znamenny Chant
arr. V. Rev. Sergei Glagolev

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!

Heirmos

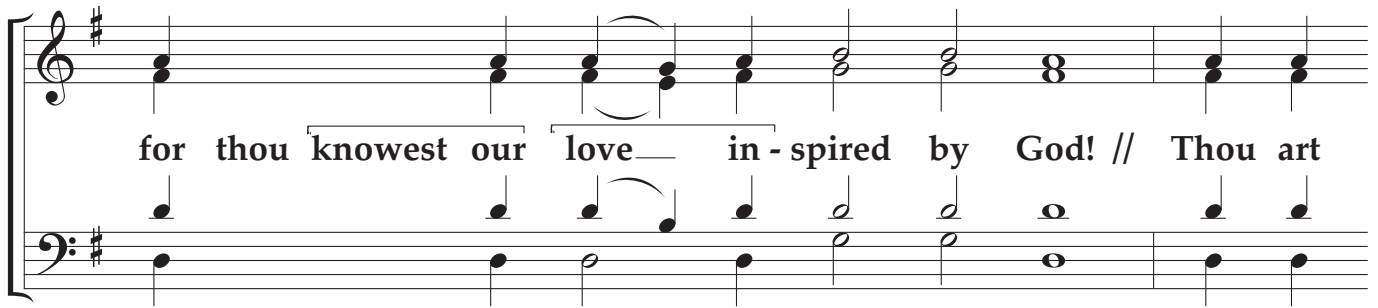
No tongue knows how to praise thee worthily, O The - o -

to - kos; even Angels are o - ver - come with awe —

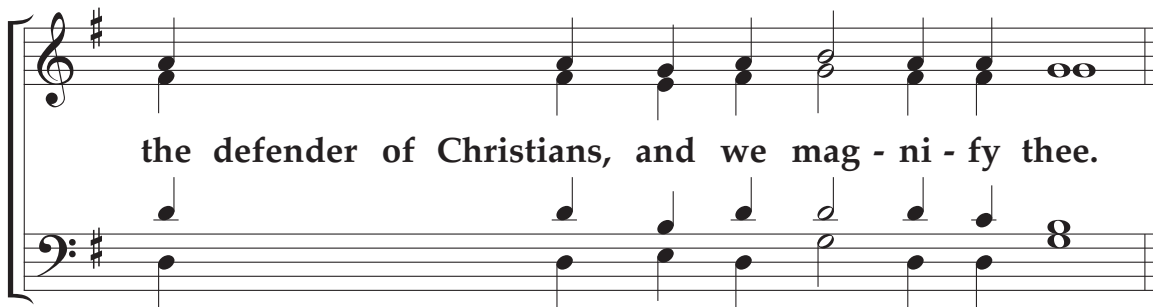
[praising thee.]



prais-ing thee. But since thou art good, ac-cept— our faith;



for thou knowest our love— in-spired by God! // Thou art

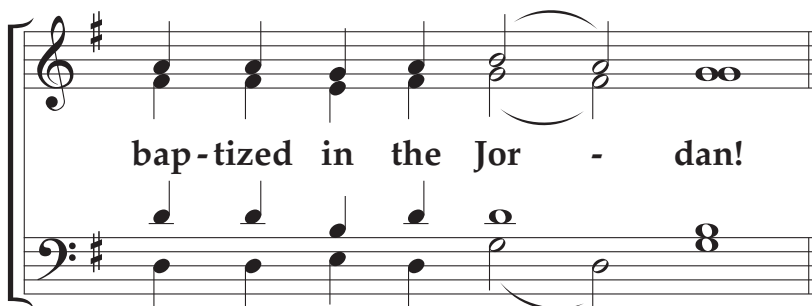


the defender of Christians, and we mag-ni-fy thee.

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 baptism

The first system of musical notation for Refrain 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is 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!

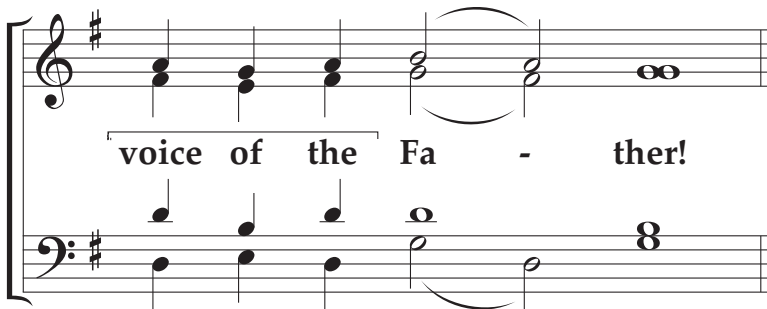
The second system of musical notation for Refrain 3. It continues the melody from the first system. The lyrics are: "by the Fore - run - ner!". The system ends with a double bar line.

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 on the upper staff and a bass clef on the lower staff. The key signature is 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 from the first system. The lyrics are: "voice of the Fa - ther!". The system ends with a double bar line.

Refrain 5

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

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

Refrain 6

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

bap - tize Me qui - et - ly!

Refrain 7

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

The first system of the musical score is for Refrain 7. It consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of quarter notes: B4, C5, D5, E5, F5, G5. There is a fermata over the G5. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a series of quarter notes: B2, C3, D3, E3, F3, G3. There is a fermata over the G3. 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 the musical score continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of quarter notes: B4, C5, D5, E5, F5, G5. There is a fermata over the G5. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a series of quarter notes: B2, C3, D3, E3, F3, G3. There is a fermata over the G3. The lyrics are: "ly, for I have come to ful-fill all right-eous-ness!".