

Kanon - Ode 1

The Transfiguration of the Lord – August 6

Tone 4
Heirmos 1

Abbreviated Greek Chant
arr. from B. Ledkovsky

Soprano
Alto

When the choirs of Is - ra - el crossed the Red

Tenor
Bass

Sea and the watery deep with dry — feet, and saw the

riders and captains of the enemy sub - merged — in the sea,

they cried — out for joy: // "Let us sing to our

God, for He has been glo - ri - fied!"

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 key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "When the choirs of Is - ra - el crossed the Red Sea and the watery deep with dry — feet, and saw the riders and captains of the enemy sub - merged — in the sea, they cried — out for joy: // "Let us sing to our God, for He has been glo - ri - fied!"

Kanon - Ode 3

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Heirmos 3

The bow of the mighty has grown fee - ble,
and the feeble have girded them - selves with strength; //
there - fore, my heart is es - tab - lished in the Lord.

The musical score is arranged in three systems. Each system consists of four staves: Soprano, Alto, Tenor, and Bass. The music is written in a treble clef for the Soprano and Alto parts and a bass clef for the Tenor and Bass parts. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves. The first system ends with a double bar line. The second system ends with a double bar line and a double slash (//). The third system ends with a double bar line.

Kanon - Ode 4

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Heirmos 4

Soprano
Alto

I have heard of Your glorious dispensation, O

Tenor
Bass

Christ our God: that You were born of the Vir - gin

to deliver from error those who cry to You: // "Glo - ry to

Your pow - er, O Lord!"

Kanon - Ode 5

The Transfiguration of the Lord – August 6

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Heirmos 5

Soprano
Alto
Tenor
Bass

O Christ, Who parted the original cha - os from the
light, that, in light, Your works might praise You as
their Cre - a - tor: // "Di - rect our paths in Your light!"

Kanon - Ode 6

The Transfiguration of the Lord – August 6

Abbreviated Greek Chant
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Heirmos 6

Soprano
Alto

Tenor
Bass

In my affliction I cried — to the Lord, // and the

Detailed description: This block contains the first line of the Heirmos 6 chant. 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: "In my affliction I cried — to the Lord, // and the". The music consists of a series of chords and single notes, with some notes tied across measures. The Soprano/Alto part has a melodic line that moves from a high note to a lower note, while the Tenor/Bass part provides a harmonic accompaniment.

God of my sal - va - tion heard — me.

Detailed description: This block contains the second line of the Heirmos 6 chant. 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: "God of my sal - va - tion heard — me.". The music continues with a similar style of chords and single notes, ending with a double bar line. The Soprano/Alto part has a melodic line that moves from a high note to a lower note, while the Tenor/Bass part provides a harmonic accompaniment.

Kanon - Ode 7

The Transfiguration of the Lord – August 6

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Heirmos 7

Soprano
Alto

Tenor
Bass

In Babylon the Children, sons of A - bra - ham, once
trampled upon the flame of the fur - nace, and they
sang this song of praise: // "Blessed are You, the God
of our fa - thers!"

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The lyrics are in English and describe the biblical story of the children of Abraham being thrown into a furnace in Babylon. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "In Babylon the Children, sons of A - bra - ham, once trampled upon the flame of the fur - nace, and they sang this song of praise: // 'Blessed are You, the God of our fa - thers!'".

Kanon - Ode 8

The Transfiguration of the Lord – August 6

Abbreviated Greek Chant
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Heirmos 8

Soprano
Alto

Tenor
Bass

The Children in Babylon, on fire with zeal for God,
brave-ly trampled upon the threat of the ty-rant and the flames;
and cast into the midst— of the fire, but re-freshed with
dew, they sang: // “Bless the Lord, all you works— of the Lord!”

Detailed description: This is a musical score for a four-part vocal setting of the Heirmos 8. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system has a vocal line (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "The Children in Babylon, on fire with zeal for God, brave-ly trampled upon the threat of the ty-rant and the flames; and cast into the midst— of the fire, but re-freshed with dew, they sang: // 'Bless the Lord, all you works— of the Lord!'". The piano accompaniment features a simple harmonic structure with chords and single notes. The vocal lines are primarily homophonic, with some melodic movement in the Soprano and Alto parts. The score ends with a double bar line.

Kanon - Ode 9

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Heirmos 9

Soprano
Alto

Mag - ni - fy, O my soul, // the Lord Who was trans -

Tenor
Bass

fig - ured on Mount Ta - bor! Your childbearing was

with - out cor - rup - tion; God came forth from your body

clothed in flesh, and appeared on earth and dwelt a -

The musical score is arranged in four systems, each with a Soprano/Alto staff and a Tenor/Bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first system ends with a double bar line and repeat dots. The second system includes a fermata over the word 'Ta' and a '8' time signature change. The third system ends with a double bar line and repeat dots. The fourth system ends with a double bar line and repeat dots.

[a-mong men.]

mong— men. // There - fore we all mag - ni - fy you, O The - o -

to - kos.