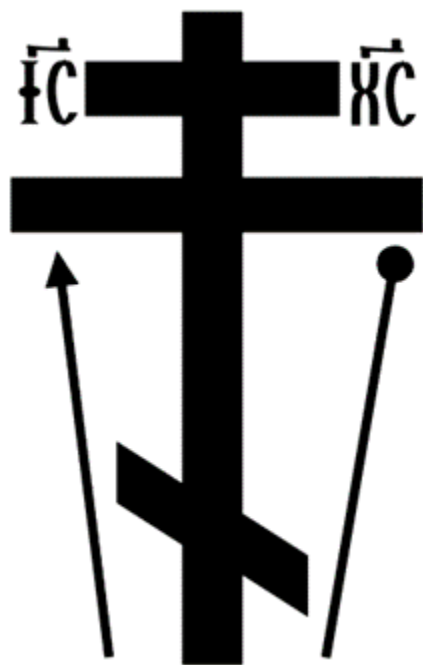


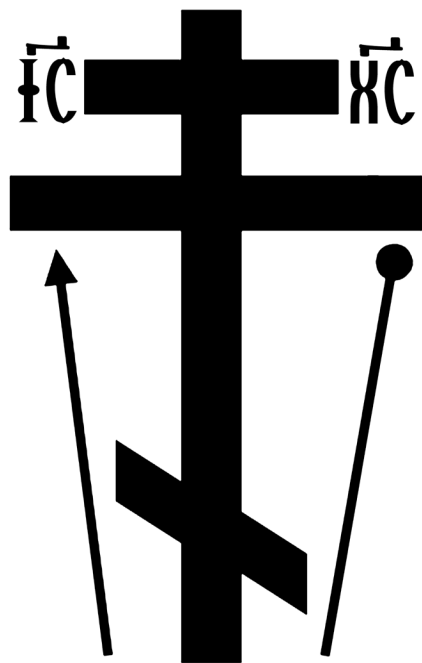


Music for the Katavasia
Chanted Frequently Throughout the Year

Δόμνις ἐγγίχῃ ζήνῃ μὴροπόρῃ
Holy Myrrh-bearers
Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

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Choral arrangements from
Music for the Katavasia, Volume I and II
© 1998 Timothy J. Clader

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Music for the Katavasia

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Katavasiae Chanted Frequently Throughout the Year

The appointed katavasia sung during the canon on Sundays and for Doxology, Poyeleos, and Vigil-rank services on weekdays throughout the year.

<i>from</i> September 1	<i>to</i> September 21	Exaltation of the Cross
<i>from</i> September 22	<i>to</i> November 20	<i>I will open my mouth...</i>
<i>from</i> November 21	<i>to</i> December 31	Nativity of our Lord
<i>from</i> January 1	<i>to</i> January 14	Holy Theophany (1st Canon)
<i>from</i> January 15	<i>to</i> Apodosis of Meeting	Meeting of the Lord
<i>after</i> Apodosis of Meeting	<i>to</i> Cheesefare Sunday	<i>I will open my mouth</i> or Triodion
<i>from</i> Cheesefare	<i>to</i> Bright Saturday	as appointed in the Triodion
<i>from</i> Thomas Sunday	<i>to</i> Pascha IV Tuesday	Holy Pascha
<i>from</i> Sunday of Blind Man	<i>to</i> Pascha VI Wednesday	Holy Ascension
<i>on</i> Holy Ascension		Holy Pentecost (2nd Canon)
<i>from</i> Pascha VI Friday	<i>to</i> Pascha VI Saturday	Holy Ascension
<i>on</i> Pascha VII Sunday		Holy Pentecost (2nd Canon)
<i>from</i> Pascha VII Monday	<i>to</i> Pascha VII Thursday	Holy Ascension
<i>from</i> Pascha VII Friday	<i>to</i> Sat. after Pentecost	Holy Pentecost (2nd Canon)
<i>from</i> All Saints Sunday	<i>to</i> July 31	<i>I will open my mouth...</i>
<i>from</i> August 1	<i>to</i> August 6	Exaltation of the Cross
<i>from</i> August 7	<i>to</i> August 12	Holy Transfiguration
<i>on</i> August 13		Exaltation of the Cross
<i>from</i> August 14	<i>to</i> August 23	Dormition of the Theotokos
<i>from</i> August 24	<i>to</i> August 31	Exaltation of the Cross

Katavasia of the Cross of the Lord

Ode I

Obikhod, Tone VIII

Tra- cing an up- right line with his staff, Mo- ses di- vi- ded the Red Sea

This musical system consists of a treble and a bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some phrases tied across bar lines. The bass staff begins with a C-clef and a key signature of one flat. The accompaniment consists of a steady eighth-note pattern in the left hand and a more varied melody in the right hand, often using chords.

for Is- ra- el which was tra- vel- ling on foot;

This musical system continues the melody and accompaniment from the first line. The treble staff shows a continuation of the eighth-note melody with some tied notes. The bass staff continues the accompaniment pattern, with the right hand providing harmonic support through chords and moving lines.

and stri- king it a trans- verse blow,

This musical system continues the composition. The treble staff features a series of eighth notes, some of which are tied. The bass staff maintains the accompaniment, with the right hand showing more complex rhythmic patterns and chordal structures.

he brought the waters together over the char- i- ots of Pha- raoh,

This is the final musical system on the page. It concludes the phrase with a final cadence in the treble staff and a sustained bass line in the bass staff. The treble staff ends with a half note, while the bass staff has a longer duration for the final notes.

Katavasia of the Cross of the Lord

there- by in- scri- bing the invincible wea- pon of the Cross.

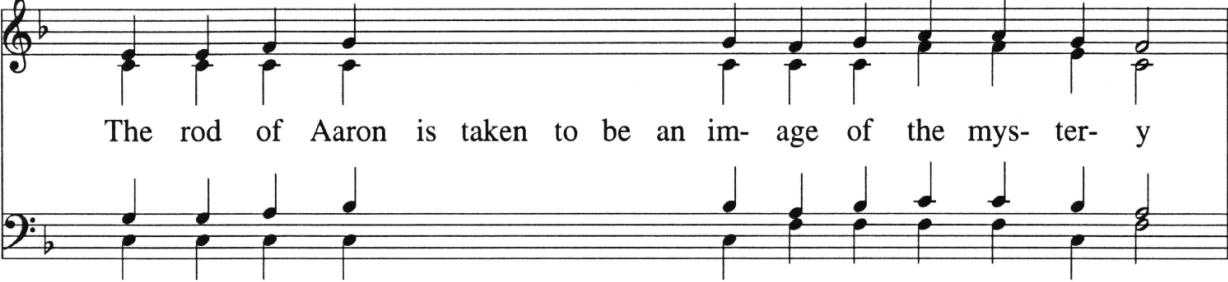
This musical system consists of a treble and a bass staff, both in G-clef and F-clef positions. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Wherefore, let us hymn Christ our God, for He hath been glor- i- fied!

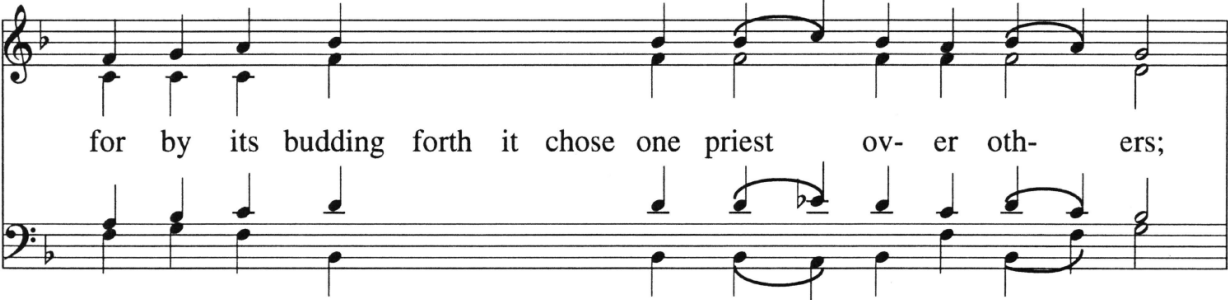
This musical system continues the melody from the first line. It features a treble and a bass staff. The melody concludes with a final cadence, marked by a double bar line and a fermata over the final note. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Ode III

Obikhod, Tone VIII



The rod of Aaron is taken to be an im- age of the mys- ter- y



for by its budding forth it chose one priest ov- er oth- ers;



and for the Church, which be- fore was bar- ren,



the Tree of the Cross hath now bud- ded forth,

Katavasia of the Cross of the Lord

for her might and con- fir- ma- tion.

The image shows a musical score for a Katavasia. It consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a series of eighth and quarter notes, with a final half note and a fermata. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a series of eighth and quarter notes, with a final half note and a fermata. The lyrics 'for her might and con- fir- ma- tion.' are written between the two staves, aligned with the melody.

Ode IV

Obikhod, Tone VIII

I have heard, O Lord, the mystery of Thy dis- pen- sa- tion;

The first line of musical notation is written on a grand staff (treble and bass clefs). The melody is in a simple, homophonic style. The lyrics are: "I have heard, O Lord, the mystery of Thy dis- pen- sa- tion;". The word "dis-" is split across the two staves, and "pen-" is also split. The word "sa-" is on the treble staff, and "tion;" is on the bass staff. The melody consists of eighth and quarter notes, with a final half note on the word "tion;".

I have con- sid- ered Thy works, and have glor- i- fied Thy div- in- i- ty.

The second line of musical notation is written on a grand staff. It consists of two measures. The first measure contains the lyrics "I have con- sid- ered Thy works," and the second measure contains "and have glor- i- fied Thy div- in- i- ty." The melody is continuous across the two measures. The word "div-" is split across the two staves, and "in-" is also split. The word "i- ty." is on the treble staff. The melody consists of eighth and quarter notes, with a final half note on the word "i- ty.".

Ode V

Obikhod, Tone VIII

O Thrice- bles- sed Tree, where- on Christ, our King and Lord,

The first line of musical notation for the Ode V. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "O Thrice- bles- sed Tree, where- on Christ, our King and Lord,". The music is in a minor mode, with a B-flat in the key signature.

was cru- ci- fied,

The second line of musical notation for the Ode V. It consists of a treble and a bass staff. The melody continues from the first line. The lyrics are: "was cru- ci- fied,". The music is in a minor mode, with a B-flat in the key signature.

and where- by he that beguiled man- kind by the tree did fall,

The third line of musical notation for the Ode V. It consists of a treble and a bass staff. The melody continues from the second line. The lyrics are: "and where- by he that beguiled man- kind by the tree did fall,". The music is in a minor mode, with a B-flat in the key signature.

be- guiled by thee, when God was nai- 'led in the flesh,

The fourth line of musical notation for the Ode V. It consists of a treble and a bass staff. The melody continues from the third line. The lyrics are: "be- guiled by thee, when God was nai- 'led in the flesh,". The music is in a minor mode, with a B-flat in the key signature.

Katavasia of the Cross of the Lord

He that gran- teth peace un- to our souls.

The image shows a musical score for a Katavasia. It consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The lyrics 'He that gran- teth peace un- to our souls.' are written between the two staves. The music is written in a simple, homophonic style, with chords and single notes. The piece ends with a double bar line and a fermata over the final note on each staff.

Ode VI

Obikhod, Tone VIII

Stretch- ing forth his arms in the form of the Cross

The first line of musical notation for the Ode VI. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Stretch- ing forth his arms in the form of the Cross". The word "Stretch-" is on the first measure, "ing" on the second, "forth" on the third, "his" on the fourth, "arms" on the fifth, "in" on the sixth, "the" on the seventh, "form" on the eighth, "of" on the ninth, "the" on the tenth, and "Cross" on the eleventh. The melody features a long note on "form" and a long note on "Cross".

in the bel- ly of the sea mon- ster,

The second line of musical notation for the Ode VI. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "in the bel- ly of the sea mon- ster,". The word "in" is on the first measure, "the" on the second, "bel-" on the third, "ly" on the fourth, "of" on the fifth, "the" on the sixth, "sea" on the seventh, "mon-" on the eighth, and "ster," on the ninth. The melody features a long note on "bel-" and a long note on "ster,".

Jo- nah clearly prefigured the sav- ing Pas- sion.

The third line of musical notation for the Ode VI. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Jo- nah clearly prefigured the sav- ing Pas- sion.". The word "Jo-" is on the first measure, "nah" on the second, "clearly" on the third, "prefigured" on the fourth, "the" on the fifth, "sav-" on the sixth, "ing" on the seventh, "Pas-" on the eighth, and "sion." on the ninth. The melody features a long note on "prefigured" and a long note on "sion.".

And, is- 'suing forth af- ter three days,

The fourth line of musical notation for the Ode VI. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "And, is- 'suing forth af- ter three days,". The word "And," is on the first measure, "is-" on the second, "'suing" on the third, "forth" on the fourth, "af-" on the fifth, "ter" on the sixth, "three" on the seventh, and "days," on the eighth. The melody features a long note on "is-" and a long note on "days,".

Katavasia of the Cross of the Lord

he fore- shad- owed the transcendent Re- sur- rec- tion of Christ God

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with some measures containing beamed eighth notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Who was nailed in the flesh

This musical system continues the melody and accompaniment from the first line. It features a treble and bass staff with a key signature of one flat. The treble staff has a melodic line with some measures containing beamed eighth notes. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

and enlightened the world with His Ris- ing on the third day.

This musical system concludes the third line of the text. It features a treble and bass staff with a key signature of one flat. The treble staff has a melodic line that ends with a fermata. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Ode VII

Obikhod, Tone VIII

The mad com- mand of the im- pi- ous ty- rant,

breath- ing forth threats and blas- phe- my hate- ful to God,

cast the peo- ple in- to con- fus- ion.

Yet the three children feared not the fury of the wild beasts,

Katavasia of the Cross of the Lord

nor the roar- ing blaze; but, in the midst of the fire,

This system of musical notation consists of two staves, a treble staff and a bass staff, both in G-clef. The melody is written in a simple, homophonic style with a mix of eighth and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

when the dew- bear- ing wind blew up- on it,

This system continues the melody from the first system. It features similar note values and a consistent harmonic structure between the two staves. The lyrics continue with hyphens for syllables spanning notes.

they sang: 'O all- hymned God of our fath- ers, Bles- sed art Thou!'

This system concludes the piece. The melody ends with a final cadence, marked by a double bar line and a fermata over the final note. The lyrics are completed with a period and an exclamation mark.

We Praise, We Bless

Obikhod, Tone VIII

Two systems of musical notation for the song 'We Praise, We Bless'. Each system consists of a treble and a bass staff. The lyrics are: 'We praise, we bless, we wor- ship the Lord, praising and supremely ex- al- ting Him un- to all a- ges.' The music is in a simple, homophonic style with a key signature of one flat (B-flat) and a common time signature. The first system covers the first two lines of the lyrics, and the second system covers the third line. The piece ends with a double bar line and a repeat sign.

We praise, we bless, we wor- ship the Lord,
praising and supremely ex- al- ting Him un- to all a- ges.

Ode VIII

Obikhod, Tone VIII

Two systems of musical notation for the song 'Ode VIII'. Each system consists of a treble and a bass staff. The lyrics are: 'O chil- dren, equal in num- ber to the Trin- i- ty, bless ye God, the Father, of the Cre- a- tor;' The music is in a simple, homophonic style with a key signature of one flat (B-flat) and a common time signature. The first system covers the first line of the lyrics, and the second system covers the second line. The piece ends with a double bar line and a repeat sign.

O chil- dren, equal in num- ber to the Trin- i- ty,
bless ye God, the Father, of the Cre- a- tor;

Katavasia of the Cross of the Lord

hymn ye the Word Who came down and trans- formed the fire in- to dew;

This system consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in a simple, homophonic style with eighth and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across bar lines.

and the all Ho- ly Spir- it, Who giv- eth life to all,

This system continues the melody from the first system. It also consists of two staves in the same key. The lyrics continue, with hyphens indicating syllables that span across bar lines.

ex- alt ye sup- reme- ly for- ev- er!

This system concludes the piece. It consists of two staves in the same key. The melody ends with a final cadence, marked by a double bar line and a fermata over the final note. The lyrics conclude with an exclamation mark.

Ode IX

Obikhod, Tone VIII

O The- o- tok- os, thou art a mys- ti- cal par- a- dise,

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style with mostly quarter and half notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

which un- tilled didst put forth Christ,

This musical system continues the melody from the first line. It features similar note values and a consistent harmonic structure between the two staves. The lyrics continue with the same hyphenation style.

by Whom the life- bearing Tree of the Cross was plan- ted;

This musical system continues the melody. The treble staff shows some more complex rhythmic patterns with eighth notes and beamed sixteenth notes, while the bass staff remains mostly homophonic. The lyrics continue with the same hyphenation style.

where- fore worshipping it as it is now raised a- loft,

This musical system concludes the fourth line of the Ode IX. It maintains the same musical and lyrical structure as the previous lines, ending with a final note on the word 'loft'.

Katavasia of the Cross of the Lord

we mag-ni- fy Thee, O The- o- tok- os.

The musical score is written on two staves, treble and bass, in a key with one flat (B-flat). The melody is a simple, hymn-like tune. The lyrics are written below the notes. The piece concludes with a double bar line and a fermata over the final note.

Katavasia of the Theotokos

Ode I

Plain Chant

I will open my mouth, and with the Spirit will it be filled,

and I shall utter discourse unto the Queen and Mother,

and shall appear, keeping splendid festival;

and, rejoicing, I will hymn her wonders.

Ode III

Plain Chant

O The- o- tok- os, thou living and abundant foun- tain:

This musical system consists of a treble and a bass staff, both with a key signature of one sharp (F#). The melody is written in a plain chant style with square notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes or bar lines.

in thy divine glo- ry es- tab- lish those who hymn thee,

This musical system continues the plain chant melody on a treble and bass staff with a key signature of one sharp. The notes are square, and the lyrics are aligned with the notes.

and spiritually forming them- selves in- to a choir;

This musical system continues the plain chant melody on a treble and bass staff with a key signature of one sharp. The notes are square, and the lyrics are aligned with the notes.

and vouchsafe unto them crowns of glo- ry.

This musical system concludes the plain chant melody on a treble and bass staff with a key signature of one sharp. It features a final cadence with a double bar line and a fermata over the final note. The notes are square, and the lyrics are aligned with the notes.

Ode IV

Plain Chant

Seated in glory upon the throne of the God-head,

The first line of the Plain Chant is written on a two-staff system (treble and bass clefs) in the key of D major. The melody is a simple, stepwise progression. The lyrics are "Seated in glory upon the throne of the God-head," with the words "Seated", "in", "glory", "upon", "the", "throne", "of", "the", "God-", and "head," aligned with the notes. The melody consists of a series of quarter and half notes, with some notes beamed together.

Je-sus most divine hath come on a light cloud,

The second line of the Plain Chant continues the melody. The lyrics are "Je-sus most divine hath come on a light cloud," with the words "Je-", "sus", "most", "divine", "hath", "come", "on", "a", "light", and "cloud," aligned with the notes. The melody continues with a similar stepwise progression.

And with His incorrupt arm hath saved those who cry:

The third line of the Plain Chant continues the melody. The lyrics are "And with His incorrupt arm hath saved those who cry:", with the words "And", "with", "His", "incorrupt", "arm", "hath", "saved", "those", "who", and "cry:" aligned with the notes. The melody continues with a similar stepwise progression.

Glo-ry to Thy pow-er, O Lord!

The fourth line of the Plain Chant concludes the phrase. The lyrics are "Glo-ry to Thy pow-er, O Lord!", with the words "Glo-", "ry", "to", "Thy", "pow-", "er,", "O", and "Lord!" aligned with the notes. The melody ends with a final note, marked with a fermata.

Ode V

Plain Chant

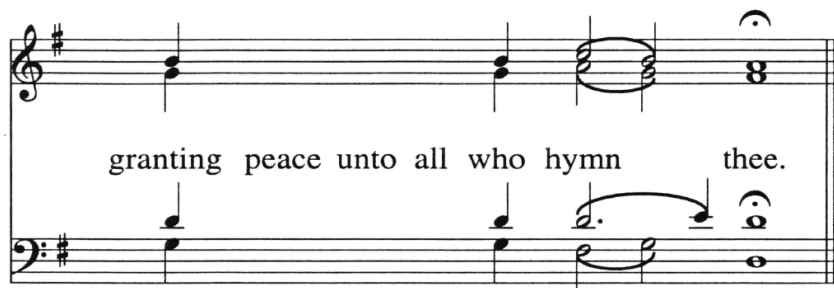
All things are filled with awe at Thy di- vine glo- ry;

for thou, O Virgin, who hast not known wed- lock,

didst con- tain with- in thy womb Him Who is God ov- er all,

and gavest birth to the time- less Son,

Katavasia of the Theotokos



granting peace unto all who hymn thee.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are: "granting peace unto all who hymn thee." The melody is simple, with the Treble staff having a half note on D4, a half note on E4, a half note on F#4, and a half note on G4. The Bass staff has a half note on D3, a half note on E3, a half note on F#3, and a half note on G3. The final note of the Treble staff is a half note on G4, and the final note of the Bass staff is a half note on G3. The piece ends with a double bar line.

Ode VI

Plain Chant

Cel- e- bra- ting this divine and most honored festival of the Moth- er of God,

The first line of the Plain Chant is written on a two-staff system (treble and bass clefs) in G major. The melody is a simple, stepwise progression of half notes. The lyrics are: "Cel- e- bra- ting this divine and most honored festival of the Moth- er of God,".

come, ye di- vine- ly wise, let us clap our hands, and glor- i- fy God

The second line of the Plain Chant continues the melody. It is written on a two-staff system. The lyrics are: "come, ye di- vine- ly wise, let us clap our hands, and glor- i- fy God".

Who was born of her!

The third line of the Plain Chant concludes the phrase. It is written on a two-staff system. The lyrics are: "Who was born of her!". The melody ends with a final cadence.

Ode VII

Plain Chant

The di- vine- ly wise youths worshipped not a cre- a- tion

This block contains the first line of the Plain Chant. It features a treble and bass staff in G major (one sharp). The melody is composed of half notes and whole notes, with a final cadence on a whole note. The lyrics are: "The di- vine- ly wise youths worshipped not a cre- a- tion".

rather than the Cre- a- tor, but, man- ful- ly trampling

This block contains the second line of the Plain Chant. It continues the melody from the first line. The lyrics are: "rather than the Cre- a- tor, but, man- ful- ly trampling".

the threat of the fire un- der- foot, they re- joiced, chant- ing:

This block contains the third line of the Plain Chant. It continues the melody. The lyrics are: "the threat of the fire un- der- foot, they re- joiced, chant- ing:". The melody ends with a final cadence on a whole note.

Blessed art Thou, the all- hymned God of our fath- ers!

This block contains the fourth line of the Plain Chant. It continues the melody. The lyrics are: "Blessed art Thou, the all- hymned God of our fath- ers!". The melody ends with a final cadence on a whole note.

We Praise, We Bless

Plain Chant

The first line of the musical score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is a simple, stepwise progression of eighth notes. The lyrics are: "We praise, we bless, we wor- ship the Lord,". The word "wor-" is split across the two staves.

We praise, we bless, we wor- ship the Lord,

The second line of the musical score continues the melody on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is a simple, stepwise progression of eighth notes. The lyrics are: "praising and supremely exalting Him unto all a- - ges.".

praising and supremely exalting Him unto all a- - ges.

Ode VIII

Plain Chant

The birth-giv-ing of the The-o-tok-os

saved the pious children in the fur-nace— then in fig-ure, but now in deed,—

and it moveth all the world to chant to thee: Hymn ye the Lord

and ex-alt Him su-preme-ly for all a- ges!

Ode IX

Plain Chant

Let ev- ery mor- tal leap for joy, en- light- ened by the Spir- it;

and let the na- ture of the incorporeal in- tel- li- gen- ces keep fes- ti- val,

honoring the sacred feast of the Moth- er of God, and let them cry a- loud:

Re- joice, O most bles- sed The- o- tok- os, pure Ev- er Vir- gin!

Katavasia of the Theotokos

Ode I

Kievan Chant

I will o- pen my mouth, and with the Spirit will it be filled

The first line of the Kievan Chant is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is composed of half notes and quarter notes. The lyrics are: "I will o- pen my mouth, and with the Spirit will it be filled".

and I shall ut- ter discourse unto the Queen and Moth- er,

The second line of the Kievan Chant continues the melody on two staves. The lyrics are: "and I shall ut- ter discourse unto the Queen and Moth- er,".

and shall appear, keeping splen- did fes- ti- val;

The third line of the Kievan Chant continues the melody on two staves. The lyrics are: "and shall appear, keeping splen- did fes- ti- val;".

and, rejoicing, I will hymn her won- ders.

The fourth line of the Kievan Chant concludes the phrase on two staves. The lyrics are: "and, rejoicing, I will hymn her won- ders.".

Ode III

Kievan Chant

O The- o- tok- os, thou living and a- bun- dant foun- tain:

in thy divine glo- ry es- tab- lish those who hymn thee

and spiritually form themselves in- to a choir;

and vouchsafe unto them crowns of glo- ry.

Ode IV

Kievan Chant

Sea- ted in glo- ry up- on the throne of the God- head,

Je- sus most divine hath come on a light cloud,

and with His incorrupt arm hath saved those who cry:

Glory to Thy pow- er, O Christ!

Ode V

Kievan Chant

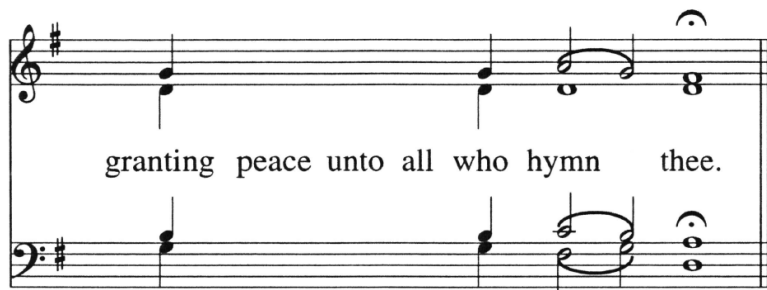
All things are filled with awe at thy di- vine glo- ry;

for thou, O Virgin who hast not known wed- lock,

didst con- tain within thy womb Him Who is God ov- er all,

and gavest birth to the time- less Son,

Katavasia of the Theotokos



granting peace unto all who hymn thee.

The musical score is written on two staves, treble and bass, in the key of D major (one sharp). The melody is simple and homophonic, with the lyrics "granting peace unto all who hymn thee." written below the notes. The piece concludes with a final cadence on the word "thee." marked with a fermata.

Ode VI

Kievan Chant

Cel- e- bra- ting this divine and most honored festival of the Moth- er of God,

come, ye di- vine- ly wise, let us clap our hands and glor- i- fy God

Who was born of her.

Ode VII

Kievan Chant

The di- vine- ly wise youths worshipped not a cre- a- tion

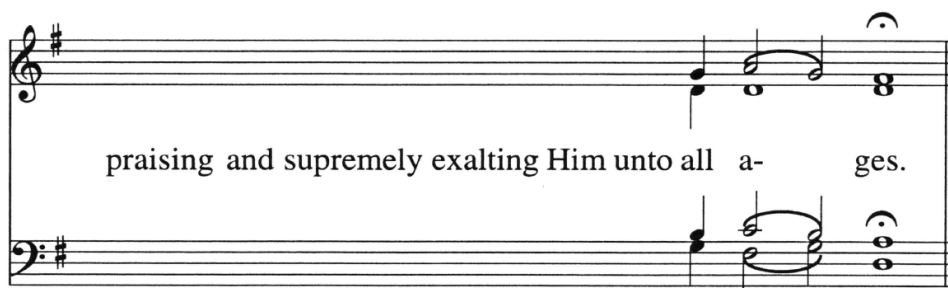
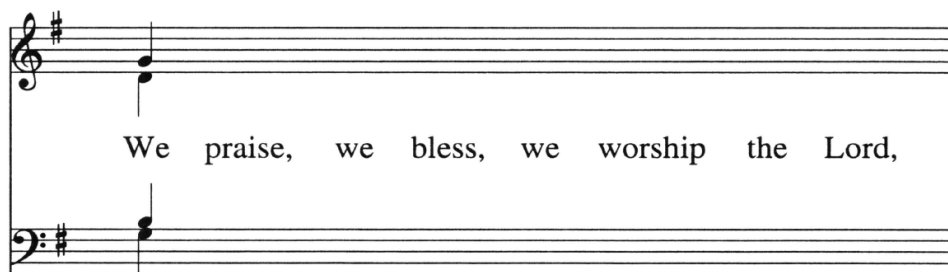
rath- er than the Cre- a- tor, but, man- ful- ly trampling

the threat of the fire un- der- foot, they re- joiced chan- ting:

Blessed art Thou, the all- hymned God of our fath- ers!

We Praise, We Bless

Kievan Chant



Ode VIII

Kievan Chant

The birth- giv- ing of the The- o- tok- os

saved the pious children in the fur- nace— then in fig- ure, but now in deed—

and it moveth all the world to chant to Thee: Hymn ye the Lord

and ex- alt Him su- preme- ly for all a- ges!

Ode IX

Kievan Chant

Let ev- ery mor- tal leap for joy, en- light- ened by the Spir- it;

and let the na- ture of the incorporeal in- tel- li- gen- ces keep fes- ti- val,

honoring the sacred feast of the Moth- er of God, and let them cry a- loud:

Re- joice, O most bles- sed The- o- tok- os, pure Ev- er Vir- gin!

Katavasia of the Theotokos

Ode I

Obikhod, Tone 4

I will o- pen my mouth, and with the Spirit will it be filled;

The first line of musical notation is in G major, 4/4 time. The treble staff features a melody with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The bass staff provides a simple accompaniment with a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2.

and I shall utter discourse unto the Queen and Moth- er,

The second line of musical notation continues the melody. The treble staff has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The bass staff has a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2.

and shall appear, keeping splen- did fes- ti- val;

The third line of musical notation continues the melody. The treble staff has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The bass staff has a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2.

and, rejoicing, I will hymn her won- - ders.

The fourth line of musical notation concludes the piece. The treble staff has a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The bass staff has a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, and a half note A2. The piece ends with a double bar line.

Ode III

Obikhod, Tone 4

O The- o- tok- os, thou living and abundant foun- tain:

in thy divine glory establish those who hymn thee

and spiritually form them- selves in- to a choir;

and vouchsafe unto them crowns of glo- - ry.

Ode IV

Obikhod, Tone 4

Seated in glory upon the throne of the God-head,

The first line of musical notation for the Ode IV. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff. The first measure contains the words "Seated in glo-" and the second measure contains "ry upon the throne of the God-head,". The melody is mostly composed of quarter and eighth notes, with some rests. There are some ties and slurs in the treble staff.

Jesus most divine hath come on a light cloud,

The second line of musical notation for the Ode IV. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff. The first measure contains the words "Jesus most divine" and the second measure contains "hath come on a light cloud,". The melody is mostly composed of quarter and eighth notes, with some rests. There are some ties and slurs in the treble staff.

and with His incorrupt arm hath saved those who cry:

The third line of musical notation for the Ode IV. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff. The first measure contains the words "and with His incorrupt arm" and the second measure contains "hath saved those who cry:". The melody is mostly composed of quarter and eighth notes, with some rests. There are some ties and slurs in the treble staff.

Glo-ry to Thy power, O Christ!

The fourth line of musical notation for the Ode IV. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff. The first measure contains the words "Glo-ry to Thy power," and the second measure contains "O Christ!". The melody is mostly composed of quarter and eighth notes, with some rests. There are some ties and slurs in the treble staff. The line ends with a double bar line.

Ode V

Obikhod, Tone 4

All things are filled with awe at thy di- vine glo- ry;

The first line of musical notation for the Ode V. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "All things are filled with awe at thy di- vine glo- ry;". The word "di-" is split across the two staves, and "glo-" is also split. The word "ry;" is on the treble staff. The bass staff has a key signature of one flat and a common time signature. The bass line is simple, with a few notes and rests.

for thou, O Virgin who hast not known wed- lock

The second line of musical notation for the Ode V. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "for thou, O Virgin who hast not known wed- lock". The word "wed-" is split across the two staves, and "lock" is on the treble staff. The bass staff has a key signature of one flat and a common time signature. The bass line is simple, with a few notes and rests.

didst contain within thy womb Him Who is God ov- er all,

The third line of musical notation for the Ode V. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "didst contain within thy womb Him Who is God ov- er all,". The word "ov-" is split across the two staves, and "er all," is on the treble staff. The bass staff has a key signature of one flat and a common time signature. The bass line is simple, with a few notes and rests.

and gavest birth to the time- less Son,

The fourth line of musical notation for the Ode V. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "and gavest birth to the time- less Son,". The word "time-" is split across the two staves, and "less Son," is on the treble staff. The bass staff has a key signature of one flat and a common time signature. The bass line is simple, with a few notes and rests.

Katavasia of the Theotokos



granting peace unto all who hymn thee.

The musical score is written for two staves, Treble and Bass, in a single system. The key signature has one flat (B-flat). The Treble staff begins with a treble clef and a B-flat key signature. The Bass staff begins with a bass clef and a B-flat key signature. The lyrics are placed between the two staves. The Treble staff has a melodic line with a long note on 'hymn' and a final note on 'thee.' The Bass staff has a corresponding melodic line with a long note on 'hymn' and a final note on 'thee.' The lyrics are: 'granting peace unto all who hymn thee.'

Ode VI

Obikhod, Tone 4

Celebrating this divine and most hon- ored fes- ti- val of the Moth- er of God,

come, ye di- vine- ly wise, let us clap our hands and glor- i- fy God

Who was born of her.

Ode VII

Obikhod, Tone 4

The divinely wise youths worshipped not a cre- a- tion

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

rather than the Cre- a- tor, but, manfully trampling

This musical system continues the melody from the first line. It features a treble and a bass staff. The lyrics are written below the treble staff. The melody is simple and homophonic, with a key signature of one flat and a common time signature.

the threat of the fire un- der- foot, they re- joiced, chant- ing:

This musical system continues the melody from the second line. It features a treble and a bass staff. The lyrics are written below the treble staff. The melody is simple and homophonic, with a key signature of one flat and a common time signature.

Blessed art Thou, the all-hymned God of our fath- - ers!

This musical system concludes the Ode VII. It features a treble and a bass staff. The lyrics are written below the treble staff. The melody is simple and homophonic, with a key signature of one flat and a common time signature. The system ends with a double bar line.

We Praise, We Bless

Obikhod, Tone 4

First system of musical notation. The treble staff contains a melody with a long note on 'wor-' and a fermata. The bass staff provides a harmonic accompaniment. The lyrics are: 'We praise, we bless, we wor- ship the Lord,'.

Second system of musical notation. The treble staff continues the melody, ending with a fermata on 'ges.'. The bass staff continues the accompaniment. The lyrics are: 'praising and supremely ex- al- ting Him un- to all a- - ges.'.

Ode VIII

Obikhod, Tone 4

The birthgiving of the The- o- tok- os

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

saved the pious children in the fur- nace— then in figure, but now in deed—

This musical system continues the melody from the first line. It features a treble and a bass staff. The lyrics are written below the treble staff. The melody is simple and homophonic, with a key signature of one flat and a common time signature.

and it moveth all the world to chant to Thee:

This musical system continues the melody. It features a treble and a bass staff. The lyrics are written below the treble staff. The melody is simple and homophonic, with a key signature of one flat and a common time signature.

Hymn ye the Lord and exalt Him su- preme- ly for all a- ges!

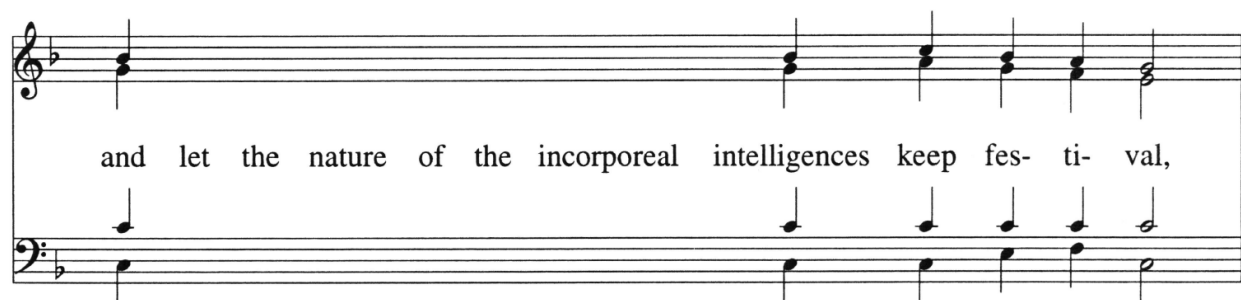
This musical system concludes the hymn. It features a treble and a bass staff. The lyrics are written below the treble staff. The melody is simple and homophonic, with a key signature of one flat and a common time signature. The system ends with a double bar line and a repeat sign.

Ode IX

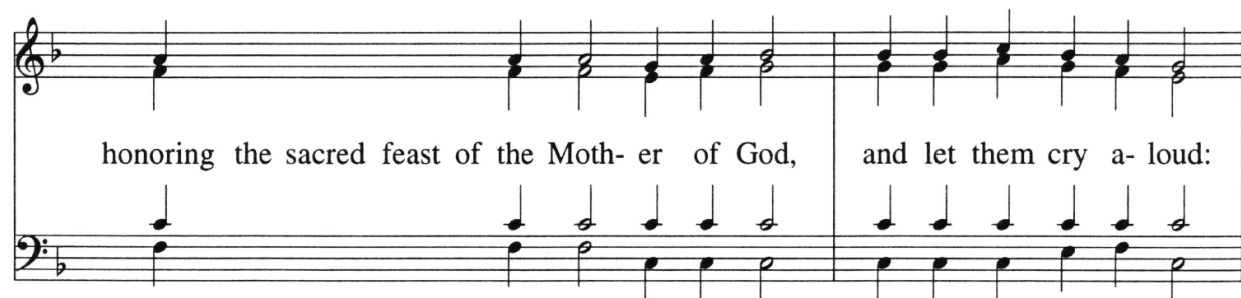
Obikhod, Tone 4



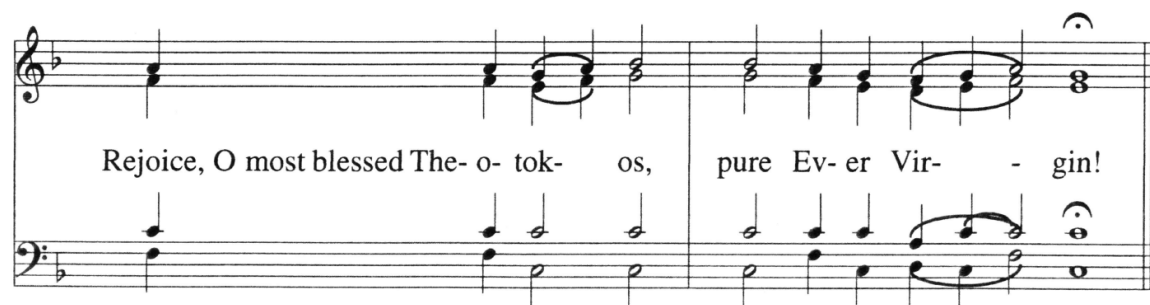
Let every mor- tal leap for joy, enlightened by the Spir- it;



and let the nature of the incorporeal intelligences keep fes- ti- val,



honoring the sacred feast of the Moth- er of God, and let them cry a- loud:



Rejoice, O most blessed The- o- tok- os, pure Ev- er Vir- - gin!

Katavasia of the Nativity of Christ

Ode I

Traditional Melody

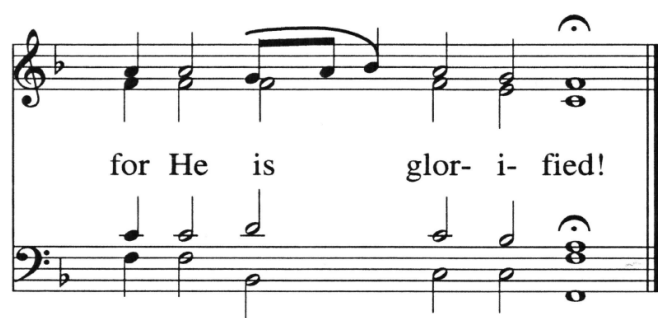
Christ is born, give ye glo- ry, Christ com- eth from the hea- - vens,

meet ye Him! Christ is on earth be ye ex- al- ted!

Hymn the Lord, all the earth,

and chant to Him with glad- ness, ye peo- ple,

Katavasia of the Nativity of Christ



Ode III

Traditional Melody

To Christ God, the Son Who, be- fore time be- gan,

was begotten in- cor- rup- ti- bly from the Fath- er

and in latter days with- out seed became incarnate of the Vir- gin,

let us cry a- loud; O Lord, Who hath lift- ed up our horn,

Katavasia of the Nativity of Christ



Ode IV

Traditional Melody

O Christ, Thou Rod of the root of Jes- se

and Flow- er there- of, Thou hast sprung forth from the Vir- gin,

from the moun- tain ov- er- shad- owed

and densely wooded, and art come forth,

Katavasia of the Nativity of Christ

in- car- nate of her who knew- eth not man.

This musical system consists of a treble and a bass staff. The treble staff features a melody of eighth and quarter notes, with a final half-note chord. The bass staff provides a harmonic accompaniment with similar rhythmic values. The lyrics are printed below the notes.

O im- ma- ter- i- al Lord and God, Glo- ry to Thy pow- er!

This musical system continues the melody and accompaniment from the first system. It includes a double bar line and a repeat sign at the end. The lyrics are printed below the notes.

Ode V

Traditional Melody

As God of the world and Father of compassions,

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a traditional style with many tied notes. The lyrics are written below the notes.

Thou hast sent to us Thine Angel of great Counsel, Who granteth us peace.

This musical system continues the melody from the first line. It includes a repeat sign and a key change to two flats (B-flat and E-flat) in the second measure. The lyrics are written below the notes.

Wherefore, guided to the light of knowledge divine,

This musical system continues the melody. The key signature remains two flats. The lyrics are written below the notes.

and rising at dawn out of the night,

This musical system continues the melody. It includes a key change to one flat (B-flat) in the second measure. The lyrics are written below the notes.

Katavasia of the Nativity of Christ

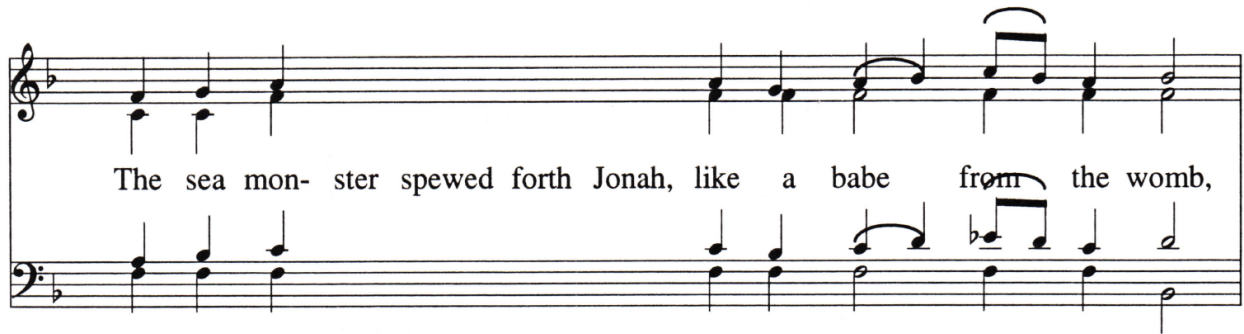


we glor- i- fy Thee, Who Lov- est man- kind!

The musical score is written for two staves, treble and bass, in a single system. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with some notes in the bass staff. The lyrics are written below the staves. The piece concludes with a double bar line and repeat dots.

Ode VI

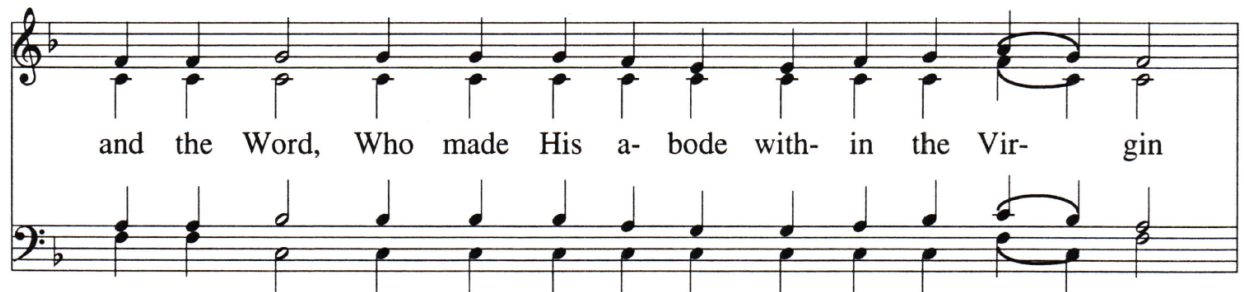
Traditional Melody



The sea mon- ster spewed forth Jonah, like a babe from the womb,



as it had re- ceived him;



and the Word, Who made His a- bode with- in the Vir- gin



and took on flesh passed through her, pre- ser- ving her in- tact.

Katavasia of the Nativity of Christ

For, as He did not suffer corruption,

This musical system consists of a treble and a bass staff. The treble staff begins with a single eighth note on the G line (G4). The bass staff begins with a single eighth note on the G line (G3). The lyrics are centered between the two staves.

He preserved her who bore Him un-harmed.

This musical system consists of a treble and a bass staff. The treble staff contains a melody of eighth and quarter notes, ending with a half note on G4. The bass staff contains a harmonic accompaniment of quarter and half notes, ending with a half note on G3. The lyrics are centered between the two staves.

Ode VII

Traditional Melody

The youths raised to- geth- er in pi- e- ty,

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a traditional style with many half and whole notes, some beamed together. The lyrics are written below the notes. The bass staff provides a simple harmonic accompaniment with mostly whole and half notes.

rejecting the com- mand of the im- p'ious one,

This musical system continues the melody from the first line. It features similar note values and a simple harmonic accompaniment in the bass staff. The lyrics are aligned with the notes.

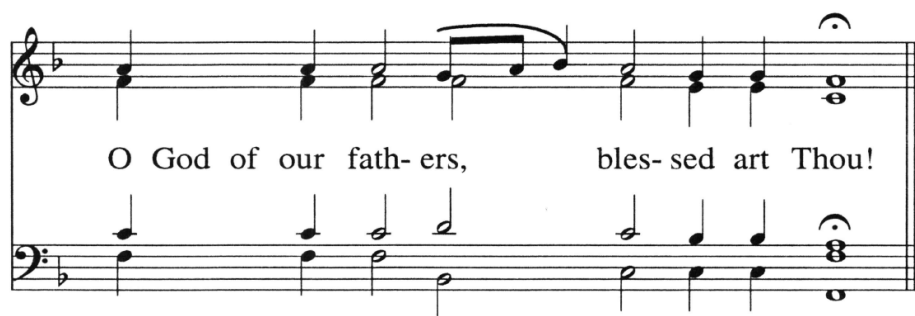
feared not the threat of the fire,

This musical system continues the melody. The treble staff shows a longer note value (possibly a half note or a half note with a fermata) for the word "fire,". The bass staff continues with simple accompaniment.

but, standing in the midst of the flame, chan- ted:

This musical system concludes the phrase. The melody ends with a final note in the treble staff, and the bass staff provides a final accompaniment note. The lyrics are aligned with the notes.

Katavasia of the Nativity of Christ



O God of our fath- ers, bles- sed art Thou!

The musical score is written on two staves, treble and bass, in a key with one flat (B-flat). The melody is primarily composed of half notes and quarter notes, with a final cadence marked by a fermata. The lyrics are centered under the notes: "O God of our fath- ers, bles- sed art Thou!".

We Praise, We Bless

Traditional Melody

The first system of musical notation consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in a traditional style with many tied notes. The lyrics are: "We praise, we bless, we wor- - ship the Lord,". The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time.

We praise, we bless, we wor- - ship the Lord,

The second system of musical notation continues the melody from the first system. It also consists of two staves, treble and bass, in the same key and time signature. The lyrics are: "praising and supremely exalting Him un- to all a- - ges.". The first staff has a treble clef and the second has a bass clef. The music ends with a double bar line.

praising and supremely exalting Him un- to all a- - ges.

Ode VIII

Traditional Melody

The dew bear- ing fur- nace showed forth an im- age

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a traditional style with many tied notes. The lyrics are written below the notes.

of a sup- er- nat- ur- al won- der,

This musical system continues the melody from the first line. It features a treble and bass staff with the same key signature and time signature. The melody is characterized by long, sustained notes and ties.

for it burned not the youths whom it had re- ceived;

This musical system continues the melody. It features a treble and bass staff with the same key signature and time signature. The melody is characterized by long, sustained notes and ties.

nei- ther did the fire of the God- head con- sume the Vir- gin

This musical system continues the melody. It features a treble and bass staff with the same key signature and time signature. The melody is characterized by long, sustained notes and ties.

Katavasia of the Nativity of Christ

when it de- scen- ded in- to her womb.

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half rest, then an A4 note, and a half note G4. The bass staff begins with a G3 note, followed by a half rest, then an A3 note, and a half note G3. The lyrics are written below the notes.

Where- fore chan- ting, we sing: Let all cre- a- tion bless the Lord,

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half note F#4, then a half note E4, and a half note D4. The bass staff begins with a G3 note, followed by a half note F#3, then a half note E3, and a half note D3. The lyrics are written below the notes.

and exalt Him su- pre- mely for all a- - ges!

This musical system consists of a treble and a bass staff. The treble staff begins with a G4 note, followed by a half note F#4, then a half note E4, and a half note D4. The bass staff begins with a G3 note, followed by a half note F#3, then a half note E3, and a half note D3. The lyrics are written below the notes.

Ode IX

Traditional Melody

A strange and all glor- i- ous mys- ter- y do I be- hold:

The first line of musical notation for the Ode IX. It consists of a treble and bass staff in G major (one sharp). The melody is written in a traditional style with many tied notes. The lyrics are: "A strange and all glor- i- ous mys- ter- y do I be- hold:".

the cave is hea- ven; the Vir- gin, the throne of the cher- u- bim;

The second line of musical notation. It continues the melody from the first line. The lyrics are: "the cave is hea- ven; the Vir- gin, the throne of the cher- u- bim;".

the man- ger, the place where- in Christ God,

The third line of musical notation. The lyrics are: "the man- ger, the place where- in Christ God,".

the In- fin- ite One, lay, Whom chant- ing, we mag- ni- fy!

The fourth line of musical notation, ending with a double bar line. The lyrics are: "the In- fin- ite One, lay, Whom chant- ing, we mag- ni- fy!".

Katavasia of Theophany

Ode I

Obikhod, Tone II

The Lord Who is mighty in bat-tles

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a slur over the final two notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a slur over the final two notes. The lyrics are written below the notes.

un-cov-ered the bed of the deep

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of half notes and quarter notes, with a slur over the final two notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a slur over the final two notes. The lyrics are written below the notes.

and leadeth His own people across on dry land,

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of half notes and quarter notes, with a slur over the final two notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a slur over the final two notes. The lyrics are written below the notes.

but engulfing the en-e-my there-in, For He hath been glor-i-fied.

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of half notes and quarter notes, with a slur over the final two notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a slur over the final two notes. The lyrics are written below the notes.

Ode III

Obikhod, Tone II

The Lord Who giv- eth might un- to kings

and up- lif- teth the horn of His an- oin- - ted,

is born of the Vir- gin and cometh to bap- ti- sm.

To Him, O ye faithful, let us cry out: For ho- ly is our God!

Ode IV

Obikhod, Tone II

I heard, O Lord, Thy voice,

The first line of musical notation for the Ode IV. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics "I heard, O Lord, Thy voice," are written below the treble staff. The bass staff provides a simple harmonic accompaniment.

him whom Thou didst call the voice of one crying in the wil- der- ness,

The second line of musical notation. The melody continues from the first line. The lyrics "him whom Thou didst call the voice of one crying in the wil- der- ness," are written below the treble staff. The bass staff continues the harmonic accompaniment.

for Thou didst thunder over ma- ny wa- ters,

The third line of musical notation. The melody continues. The lyrics "for Thou didst thunder over ma- ny wa- ters," are written below the treble staff. The bass staff continues the harmonic accompaniment.

bear- ing wit- ness to Thy Son.

The fourth line of musical notation. The melody concludes with a final cadence. The lyrics "bear- ing wit- ness to Thy Son." are written below the treble staff. The bass staff concludes the harmonic accompaniment.

Katavasia of Theophany

And, whol- ly filled with the Spirit which de- scen- - ded,

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a long horizontal slur spanning the final two measures. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment using mostly quarter and eighth notes, also featuring a long horizontal slur in the final two measures. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

He cried out: Thou art Christ, the Wis- dom and Pow- er of God!

This musical system continues the piece and is divided into two measures by a vertical bar line. The treble staff uses a treble clef and a key signature of one flat. The melody in the first measure is followed by a long horizontal slur that extends into the second measure, where it ends with a fermata. The bass staff uses a bass clef and a key signature of one flat, providing a steady accompaniment of quarter and eighth notes. The lyrics are placed below the staves, with hyphens indicating syllables that span across the bar line.

Ode V

Obikhod, Tone II

Je- sus, the Au- thor of life,

com- eth to an- nul the condemnation of Adam, the first cre- a- - ted.

And since, as God, He doth not re- quire clean- sing,

He cleanseth the fallen one in the Jor- - dan,

Katavasia of Theophany

there- in slay- ing en- - mi- ty,

This musical system consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in a simple, homophonic style. The lyrics are 'there- in slay- ing en- - mi- ty,'. The word 'en-' is followed by a long horizontal line, indicating a sustained note or a long rest. The melody ends with a half note on the word 'ty,'.

and granteth the peace which passeth all un- der- stan- - ding.

This musical system continues the melody from the first system. It also consists of two staves, treble and bass, in the same key. The lyrics are 'and granteth the peace which passeth all un- der- stan- - ding.' The word 'un-' is followed by a long horizontal line, indicating a sustained note or a long rest. The melody ends with a half note on the word 'ding.'.

Ode VI

Obikhod, Tone II

In the wil- der- ness the Forerunner, the voice of the Word,

The first system of musical notation for the Ode VI. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff, aligned with the notes. The bass staff provides a simple harmonic accompaniment.

the lamp- stand of the Light, the morning- star of the Sun,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are aligned with the notes in the treble staff.

crieth out to all the peo- ple:

The third system of musical notation. The melody continues with a slight rise in pitch. The lyrics are aligned with the notes in the treble staff.

“Repent and cleanse yourselves be- fore- - hand!

The fourth system of musical notation. The melody concludes with a final note. The lyrics are aligned with the notes in the treble staff.

Katavasia of Theophany

For, lo! Christ standeth before you,

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of eighth and quarter notes, with a long horizontal slur spanning the final two measures. The lyrics are written below the notes: "For, lo! Christ standeth before you,".

delivering the world from corruption!"

This musical system continues the melody from the first system. It also features a treble and bass staff in B-flat major and common time. The melody concludes with a final cadence marked by a double bar line and a fermata. The lyrics are: "delivering the world from corruption!".

Ode VII

Obikhod, Tone II

The dew-laden, whist- ling wind and the descent of the An- gel of God

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a style typical of Orthodox chant notation, with notes placed on a four-line staff. The lyrics are written below the notes. The first line of the text is "The dew-laden, whist- ling wind and the descent of the An- gel of God".

pre- served the pious youths who were together in the fiery fur- - nace.

This musical system continues the melody from the first line. The lyrics are "pre- served the pious youths who were together in the fiery fur- - nace.".

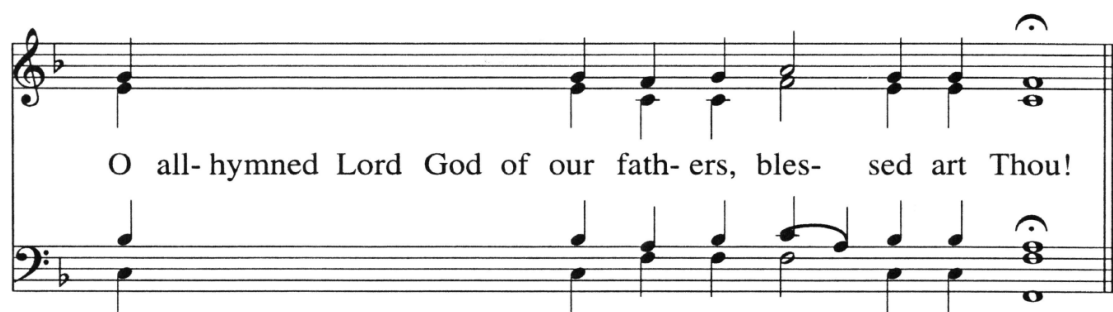
Where- fore, be- dewed a- mid the flame,

This musical system continues the melody. The lyrics are "Where- fore, be- dewed a- mid the flame,".

they raised a hymn in thanks- giv- - ing:

This musical system concludes the fourth line of the text. The lyrics are "they raised a hymn in thanks- giv- - ing:".

Katavasia of Theophany



O all-hymned Lord God of our fathers, blessed art Thou!

The musical score is written on two staves, treble and bass clef, in a single system. The key signature has one flat (B-flat). The melody is primarily composed of half notes and quarter notes, with some rests. The lyrics are written below the staves, aligned with the notes. The piece concludes with a double bar line and a fermata over the final note on each staff.

We Praise, We Bless

Obikhod, Tone II

Two staves of musical notation in G major (one sharp). The melody is written on a treble clef staff, and the bass line on a bass clef staff. The lyrics are: "We praise, we bless we wor- ship the Lord,". The word "wor-" is split across the two staves, with "wor-" on the first staff and "ship" on the second. The melody features a long note on "wor-" and a long note on "ship".

Two staves of musical notation in G major. The melody is written on a treble clef staff, and the bass line on a bass clef staff. The lyrics are: "praising and supremely exalting Him un- to all a- ges.". The word "un-" is split across the two staves, with "un-" on the first staff and "to" on the second. The melody features a long note on "un-" and a long note on "to".

Ode VIII

Obikhod, Tone II

Two staves of musical notation in G major. The melody is written on a treble clef staff, and the bass line on a bass clef staff. The lyrics are: "The Bab- y- lon- i- an furnace which poured forth dew". The word "Bab-" is split across the two staves, with "Bab-" on the first staff and "y-" on the second. The melody features a long note on "Bab-" and a long note on "y-".

Katavasia of Theophany

showed forth an all-glor-i-ous mys-ter-y,

This musical system consists of a treble and a bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a long horizontal oval slur spanning the notes for 'mys-ter-y'. The bass staff begins with an F-clef and a key signature of one flat. It provides a harmonic accompaniment with half notes and quarter notes.

for the Jordan would receive the im-ma-ter-i-al Fire in its streams

This musical system continues the composition with a treble and bass staff. The treble staff features a key signature change to two flats (B-flat and E-flat). The melody includes half notes, quarter notes, and a half note with a slur. The bass staff continues the accompaniment with half notes and quarter notes.

and embrace the Cre-a-tor, Who is bap-tized in the flesh.

This musical system is divided into two measures. The first measure contains the text 'and embrace the Cre-a-tor,' and the second measure contains 'Who is bap-tized in the flesh.' The treble staff has a key signature of two flats and includes a long horizontal oval slur over the first measure. The bass staff provides accompaniment for both measures with half notes and quarter notes.

Him do the people bless and exalt supremely for all a-ges.

This musical system concludes the piece with a treble and bass staff. The treble staff has a key signature of two flats and features a long horizontal oval slur. The bass staff includes a final cadence with a double bar line and repeat dots. The lyrics end with 'a-ges.' followed by a period.

Ode IX

Obikhod, Tone II

Ev- ery tongue is at a loss how to praise thee fit- ting- ly

The first line of the hymn is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "Ev- every tongue is at a loss how to praise thee fit- ting- ly". The word "fittingly" is split across the end of the line and the beginning of the next line.

and ev- en a hea- ven- ly in- tel- li- gence

The second line of the hymn continues the melody. The lyrics are: "and ev- en a hea- ven- ly in- tel- li- gence". The word "intelligence" is split across the end of the line and the beginning of the next line.

cannot think how to hymn thee, O The- o- tok- os.

The third line of the hymn continues the melody. The lyrics are: "cannot think how to hymn thee, O The- o- tok- os.". The word "Theotokos" is split across the end of the line and the beginning of the next line.

Yet, as thou art good, ac- cept our faith,

The fourth line of the hymn continues the melody. The lyrics are: "Yet, as thou art good, ac- cept our faith,".

Katavasia of Theophany

for thou know- est our di- vine love;

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a long horizontal slur spanning the words 'vine' and 'love;'. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment with chords and single notes. The lyrics 'for thou know- est our di- vine love;' are written below the notes.

for thou art the intercessor of Christians, and we mag- ni- fy thee.

This musical system continues the piece with a treble and a bass staff. The treble staff has a treble clef and a key signature of one flat. The melody continues with half and quarter notes, ending with a fermata over the final note. The bass staff has a bass clef and a key signature of one flat, providing harmonic support. The lyrics 'for thou art the intercessor of Christians, and we mag- ni- fy thee.' are written below the notes.

Katavasia of the Meeting of the Lord

Ode I

Obikhod, Tone III

The sun once passed over dry land born of the deep,

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff contains a melody with a half note on G4, a quarter note on A4, a half note on B4, a quarter rest, a half note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, and a half note on G4. The bass staff provides a harmonic accompaniment with a half note on G3, a quarter note on A3, a half note on B3, a quarter rest, a half note on G3, a quarter note on A3, a half note on B3, a quarter note on A3, and a half note on G3. The lyrics are written below the notes.

for the water became firm as a wall on either

This musical system continues the melody and accompaniment. The treble staff has a half note on G4, a quarter note on A4, a half note on B4, and a quarter rest. The bass staff has a half note on G3, a quarter note on A3, a half note on B3, and a quarter rest. The lyrics are written below the notes.

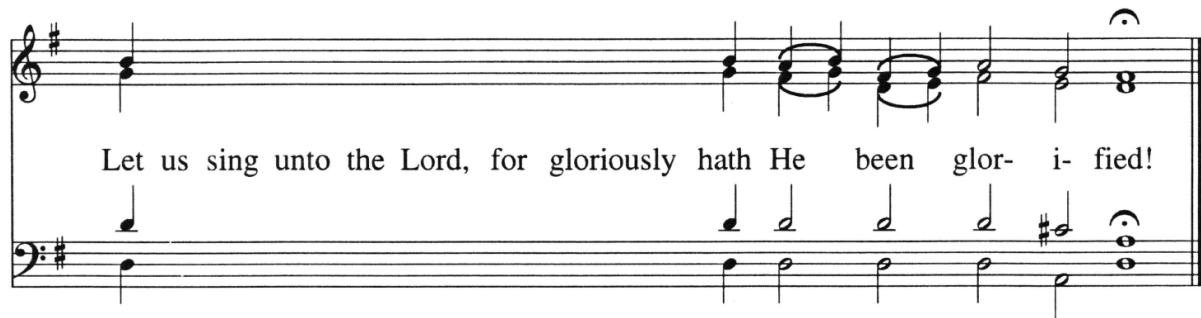
side when the people tra- versed the sea,

This musical system continues the melody and accompaniment. The treble staff has a half note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, and a half note on G4. The bass staff has a half note on G3, a quarter note on A3, a half note on B3, a quarter note on A3, and a half note on G3. The lyrics are written below the notes.

chan- ting in God- plea- sing man- ner:

This musical system concludes the phrase. The treble staff has a half note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, a half note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, and a half note on G4. The bass staff has a half note on G3, a quarter note on A3, a half note on B3, a quarter note on A3, a half note on G3, a quarter note on A3, a half note on B3, a quarter note on A3, and a half note on G3. The lyrics are written below the notes.

Katavasia of the Meeting of the Lord



Let us sing unto the Lord, for gloriously hath He been glor- i- fied!

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is simple and homophonic, with the lyrics written below the notes. The Treble staff begins with a D4 quarter note, followed by a half note G4, and then a half note F#4. The Bass staff begins with a D3 quarter note, followed by a half note G3, and then a half note F#3. The melody continues with a half note E4, a half note D4, and a half note C#4. The piece concludes with a final D4 quarter note in the Treble staff and a final D3 quarter note in the Bass staff, both marked with a fermata.

Ode III

Obikhod, Tone III

O Lord, Thou confirmation of them that trust in Thee,

The first line of musical notation is in G major (one sharp) and 4/4 time. The treble staff contains a series of chords: G4-B4, A4-B4, B4-C5, D5-B4, and a final G4-B4 chord with a fermata. The bass staff contains a series of chords: G3-B2, A2-B2, B2-C3, D3-B2, and a final G2-B2 chord with a fermata. The lyrics are written below the treble staff, with each word aligned with a chord.

es- tab- lish the Church which Thou hast ac- quired

The second line of musical notation continues the melody. The treble staff contains a series of chords: G4-B4, A4-B4, B4-C5, D5-B4, E5-D5, D5-C5, B4-A4, and a final G4-B4 chord. The bass staff contains a series of chords: G3-B2, A2-B2, B2-C3, D3-B2, E3-D3, D3-C3, B2-A2, and a final G2-B2 chord. The lyrics are written below the treble staff, with each word aligned with a chord.

with Thy pre- - - cious blood.

The third line of musical notation concludes the piece. The treble staff contains a series of chords: G4-B4, A4-B4, B4-C5, D5-B4, and a final G4-B4 chord with a fermata. The bass staff contains a series of chords: G3-B2, A2-B2, B2-C3, D3-B2, and a final G2-B2 chord with a fermata. The lyrics are written below the treble staff, with each word aligned with a chord.

Ode IV

Obikhod, Tone III

Thy vir- tue hath cov- ered the hea- vens, O Christ;

The first line of musical notation for the Ode IV. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are: "Thy vir- tue hath cov- ered the hea- vens, O Christ;"

for hav- ing is- sued forth from Thine im- mac- u- late Moth- - er,

The second line of musical notation. It continues the melody from the first line. The lyrics are: "for hav- ing is- sued forth from Thine im- mac- u- late Moth- - er,"

the ark of Thy ho- li- ness,

The third line of musical notation. It continues the melody. The lyrics are: "the ark of Thy ho- li- ness,"

Thou hast appeared in the temple of Thy glory as a babe borne in arms,

The fourth line of musical notation. It continues the melody. The lyrics are: "Thou hast appeared in the temple of Thy glory as a babe borne in arms,"

Katavasia of the Meeting of the Lord



and all things have been filled with Thy praise.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The time signature is not explicitly shown but appears to be 4/4. The melody in the Treble staff consists of a series of chords and single notes, with some notes beamed together. The Bass staff provides a harmonic accompaniment with a steady rhythm. The lyrics are centered between the two staves.

Ode V

Obikhod, Tone III

In a vis- ion Isaiah beheld God exalted up- on a throne

borne a- loft by an- gels of glo- - ry,

and he cried: Woe is me! for I have beheld be- fore- - hand

the in- car- nate God, the un- wan- ing Light,

Katavasia of the Meeting of the Lord

Who reign- eth with peace!

The musical score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps). The time signature is not explicitly shown but appears to be common time. The melody in the Treble staff consists of a series of chords: D4-F#4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, and a final D4 note with a fermata. The Bass staff provides a harmonic accompaniment with notes: D3, D3, D3, D3, and a final D3 note with a fermata. The lyrics 'Who reign- eth with peace!' are placed between the staves, with hyphens indicating syllables spanning across notes.

Ode VI

Obikhod, Tone III

The el- der, beholding with his own eyes

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes on the word 'own'. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The lyrics are written below the notes.

the sal- va- tion which was come to me from God,

This musical system continues the melody and accompaniment. It includes a repeat sign in the treble staff after the word 'God,'. The lyrics are aligned with the notes.

cried out to Thee: O Christ, Thou art my God!

This musical system concludes the phrase with a double bar line. The treble staff ends with a fermata over a whole note. The lyrics are aligned with the notes.

Ode VII

Obikhod, Tone III

First line of musical notation for Ode VII. It consists of a treble and bass staff in G major (one sharp). The lyrics are: "We hymn Thee, God the Word". The melody features a half note for "We", a quarter note for "hymn", a half note for "Thee," with a fermata, a half note for "God" with a fermata, a quarter note for "the", and a half note for "Word".

We hymn Thee, God the Word

Second line of musical notation for Ode VII. It consists of a treble and bass staff in G major. The lyrics are: "Who be-dewed the the-ol-o-gi-zing chil-dren in the fire". The melody is a continuous eighth-note line: "Who" (quarter), "be-" (quarter), "dewed" (quarter), "the" (quarter), "the-" (quarter), "ol-" (quarter), "o-" (quarter), "gi-" (quarter), "zing" (quarter), "chil-" (quarter), "dren" (quarter), "in" (quarter), "the" (quarter), "fire" (quarter).

Who be-dewed the the-ol-o-gi-zing chil-dren in the fire

Third line of musical notation for Ode VII. It consists of a treble and bass staff in G major. The lyrics are: "and dwelt within the in-cor-rupt Vir-gin,". The melody features a half note for "and", a quarter note for "dwelt", a half note for "within", a half note for "the", a half note for "in-", a half note for "cor-", a half note for "rupt" with a fermata, a half note for "Vir-", a half note for "gin," with a fermata.

and dwelt within the in-cor-rupt Vir-gin,

Fourth line of musical notation for Ode VII. It consists of a treble and bass staff in G major. The lyrics are: "and piously we chant: Blessed is the God of our fath-ers!". The melody features a half note for "and", a half note for "piously", a half note for "we", a half note for "chant:", a half note for "Blessed", a half note for "is", a half note for "the", a half note for "God" with a fermata, a half note for "of", a half note for "our", a half note for "fath-" with a fermata, and a half note for "ers!" with a fermata.

and piously we chant: Blessed is the God of our fath-ers!

We Praise, We Bless

Obikhod, Tone III

First system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, each with a pair of beamed eighth notes below it. The lyrics "We praise, we bless, we wor- ship the Lord," are written below the staff. The bass staff has a key signature of one sharp (F#) and contains a series of eighth notes, each with a pair of beamed eighth notes below it.

We praise, we bless, we wor- ship the Lord,

Second system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes, each with a pair of beamed eighth notes below it. The lyrics "praising and supremely exalting Him un- to the a- ges." are written below the staff. The bass staff has a key signature of one sharp (F#) and contains a series of eighth notes, each with a pair of beamed eighth notes below it.

praising and supremely exalting Him un- to the a- ges.

Ode VIII

Obikhod, Tone III

Un- i- ted in the un- bear- a- ble fire, yet un- harmed by its flame,

This musical system consists of a treble and a bass staff, both in the key of D major (one sharp). The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

the pi- ous youths chanted a divine hymn in in- ter- ces- - sion:

This musical system continues the melody from the first line. It features a treble and a bass staff in D major. The melody is simple and homophonic. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Bless the Lord, all ye works of the Lord,

This musical system continues the melody. It features a treble and a bass staff in D major. The melody is simple and homophonic. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

and exalt Him su- preme- ly for all a- - ges!

This musical system concludes the fourth line of the Ode VIII. It features a treble and a bass staff in D major. The melody is simple and homophonic. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The system ends with a double bar line.

Ode IX

Obikhod, Tone III

In the sha- dow and the wri- tings of the law

The first line of musical notation for the Ode IX. It consists of a treble and a bass staff, both in the key of D major (one sharp). The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are: "In the sha- dow and the wri- tings of the law".

do we be- hold an image, O ye faith- ful:

The second line of musical notation for the Ode IX. It continues the melody from the first line. The lyrics are: "do we be- hold an image, O ye faith- ful:". The word "faithful" is followed by a colon, indicating a pause or the end of a phrase.

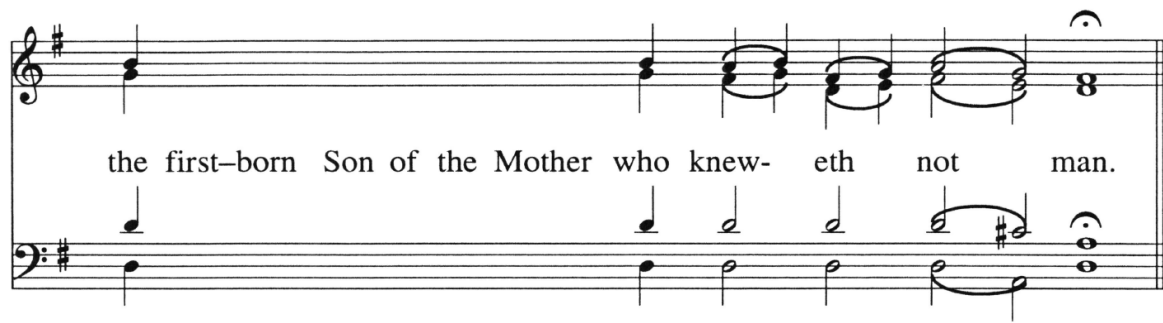
Ev- ery male child which openeth the womb is con- se- cra- ted to God.

The third line of musical notation for the Ode IX. The melody continues with a slight change in rhythm. The lyrics are: "Ev- ery male child which openeth the womb is con- se- cra- ted to God.".

Where- fore, we magnify the first-born Word of the un- or- i- gi- nate Fath- - er,

The fourth line of musical notation for the Ode IX. The melody concludes with a final cadence. The lyrics are: "Where- fore, we magnify the first-born Word of the un- or- i- gi- nate Fath- - er,".

Katavasia of the Meeting of the Lord



the first-born Son of the Mother who knew- eth not man.

This musical score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps). The lyrics are: "the first-born Son of the Mother who knew- eth not man." The melody is primarily composed of sustained chords in the Treble staff, with some movement in the Bass staff. The piece concludes with a final cadence in both staves.

Katavasia of Pascha

Ode I

Obikhod

It is the day of Re-sur-rec-tion, let us be radiant, O ye peo-ple;

Pas-cha, the Lord's Pas-cha: for from death to life,

and from earth to hea-ven, Christ God hath brought us,

as we sing the hymn of vic-to-ry.

Ode III

Obikhod

Come, let us drink a new drink, not one mir- ac- u- lous- ly brought

forth from a bar- ren rock, but the Fountain of In- cor- rup- tion,

springing forth from the tomb of Christ, in Whom we are strength- ened.

Ode IV

Obikhod

On div- ine watch let the God- in- spi- red Ab- ba- chum

stand with us, and show forth the light- bear- ing an- gel

clear- ly say- ing: To- day sal- va- tion is come to the world,

for Christ is ri- sen as Al- migh- ty.

Ode V

Obikhod

Let us awake in the deep dawn, and, instead of myrrh,

of-fer a hymn to the Mas-ter, and we shall see Christ,

the Sun of Right-eous-ness, Who caus-eth life to dawn for all.

Ode VI

Obikhod

Thou didst de- scend into the nethermost parts of the earth,

and didst shatter the eternal bars that held the fet- tered, O Christ,

and on the third day, like Jo- nah from the whale,

Thou didst a- rise from the tomb.

Ode VII

Obikhod

He Who delivered the Children from the fur- nace, be- came man,

suf- fer- eth as a mor- tal, and through His Pas- sion

doth clothe mortality with the beauty of in- cor- rup- tion,

He is the only bles- sed and most glorious God of our fath- - ers.

We Praise, We Bless

First system of musical notation for 'We Praise, We Bless'. It consists of two staves, treble and bass, in the key of D major (one sharp). The lyrics are: 'We praise, we bless, we wor- ship the Lord,'. The melody features a mix of half and quarter notes with some ties.

We praise, we bless, we wor- ship the Lord,

Second system of musical notation for 'We Praise, We Bless'. It continues the melody from the first system. The lyrics are: 'praising and supremely exalting Him un- to all a- ges.' The system ends with a fermata over the final note.

praising and supremely exalting Him un- to all a- ges.

Ode VIII

Obikhod

This is the cho-sen and ho-ly day,

the one king and lord of sab-baths, the feast of feasts,

and the tri-umph of tri-umphs, on which we bless

Christ un- to the a-ges.

Ode IX

Obikhod

Shine, shine, O new Je- ru- sa- lem, for the glo- ry of the Lord,

is ri- sen up- on thee; dance now and be glad, O Si- on,

and do thou exult, O pure The- o- tok- os,

in the arising of Him Whom thou didst bear.

Katavasia of the Ascension of the Lord

Ode I

Obikhod, Tone V

To God the Sav- iour,

This musical system consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in a simple, homophonic style. The lyrics 'To God the Sav- iour,' are placed below the notes. The first staff has a treble clef and the second has a bass clef. The notes are mostly quarter and half notes, with some longer notes indicated by horizontal lines above or below the staff.

Who led His peo- ple in the sea with dry- shod feet

This musical system continues the melody from the first line. It features a treble and a bass staff in D major. The lyrics 'Who led His peo- ple in the sea with dry- shod feet' are written below the notes. The melody is simple and homophonic, using quarter and half notes.

and drowned Pharaoh and all his ar- my, let us chant a- lone,

This musical system continues the melody. It features a treble and a bass staff in D major. The lyrics 'and drowned Pharaoh and all his ar- my, let us chant a- lone,' are written below the notes. The melody is simple and homophonic, using quarter and half notes.

for He is glor- i- fied.

This musical system concludes the melody. It features a treble and a bass staff in D major. The lyrics 'for He is glor- i- fied.' are written below the notes. The melody is simple and homophonic, using quarter and half notes. The system ends with a double bar line.

Ode III

Obikhod, Tone V

By the pow'r of Thy Cross, O Christ, es- tab- lish Thou my mind,

This system of musical notation is written on two staves, treble and bass, in the key of D major (one sharp). The melody is primarily composed of eighth and sixteenth notes, with some rests. The lyrics are placed below the notes, with hyphens indicating syllables that span across two notes.

that I may hymn and glor- i- fy

This system continues the melody from the first system. It features a long, flowing melisma over the words "that I may hymn" and "and glor- i- fy". The notation includes a variety of note values and rests, with the melody rising and then falling.

Thy sav- ing as- cen- sion.

This system concludes the piece with the words "Thy sav- ing as- cen- sion." The melody ends with a final cadence, marked by a double bar line and a fermata over the final note. The notation is consistent with the previous systems, using a treble and bass staff in D major.

Ode IV

Obikhod, Tone V

I heard re- port of the pow'r of the Cross,

The first system of musical notation for the Ode IV. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are "I heard re- port of the pow'r of the Cross,". The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are "I heard re- port of the pow'r of the Cross,".

that par- a- dise hath been op- ened there- by, and I cried a- loud:

The second system of musical notation for the Ode IV. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are "that par- a- dise hath been op- ened there- by, and I cried a- loud:". The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are "that par- a- dise hath been op- ened there- by, and I cried a- loud:".

Glo- ry to Thy pow- er, O Lord!

The third system of musical notation for the Ode IV. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are "Glo- ry to Thy pow- er, O Lord!". The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are "Glo- ry to Thy pow- er, O Lord!".

Ode V

Obikhod, Tone V

Ri- sing at dawn, we cry to Thee:

Save us, O Lord! for Thou art our God,

and we know none oth- er than Thee.

Ode VI

Obikhod, Tone V

The a- byss en- gulfed me,

and the sea mon- ster be- came a tomb for me; yet I cried un- to Thee

Who lov- est man- kind, and Thy right hand saved me, O Lord.

Ode VII

Obikhod, Tone V

Bles- sed is the God of our fath- ers, Who saved the chil- dren

who chan- ted un- to Him in the fie- ry fur- nace.

We Praise, We Bless

Obikhod, Tone V

We praise, we bless, we wor-ship the Lord,

praising and supremely ex- al- ting Him unto all a- ges.

Ode VIII

Obikhod, Tone V

The Son and God,

This musical system consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in a style typical of Orthodox chant, with long horizontal lines indicating sustained notes. The lyrics 'The Son and God,' are written below the notes. The first staff has a treble clef and the second has a bass clef.

Who was be-got-ten of the Father before the a- ges,

This musical system continues the melody from the first line. The lyrics 'Who was be-got-ten of the Father before the a- ges,' are written below the notes. The notation remains consistent with the previous system, using a treble and bass staff in D major.

and in lat- ter times became incarnate of the Vir- gin Moth- er,

This musical system continues the melody. The lyrics 'and in lat- ter times became incarnate of the Vir- gin Moth- er,' are written below the notes. The notation remains consistent with the previous systems, using a treble and bass staff in D major.

hymn, ye priests, and exalt su-preme- ly for all a- ges!

This musical system concludes the Ode VIII. The lyrics 'hymn, ye priests, and exalt su-preme- ly for all a- ges!' are written below the notes. The notation remains consistent with the previous systems, using a treble and bass staff in D major. The system ends with a double bar line and a fermata over the final note.

Ode IX

Obikhod, Tone V

With one- ness of mind, we, the faith- ful,

mag- ni- fy thee, the Moth- er of God,

who, in manner past understanding and re- count- ing,

ineffably gavest birth in time to the Time- less One.

Katavasia of Pentecost

Ode I

Obikhod, Tone IV

Covered with di- vine dark- ness,

The first line of musical notation for the Katavasia of Pentecost. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Covered with di- vine dark- ness,". The word "di-" is split across the two staves. The word "vine" is on the treble staff, and "dark-" is on the bass staff. The word "ness," is on the treble staff. There are some ties and slurs in the notation.

the one slow of speech hath proclaimed the God- writ- ten law;

The second line of musical notation. The treble staff continues the melody from the first line. The lyrics are: "the one slow of speech hath proclaimed the God- writ- ten law;". The word "God-" is split across the two staves. The word "writ-" is on the treble staff, and "ten law;" is on the bass staff.

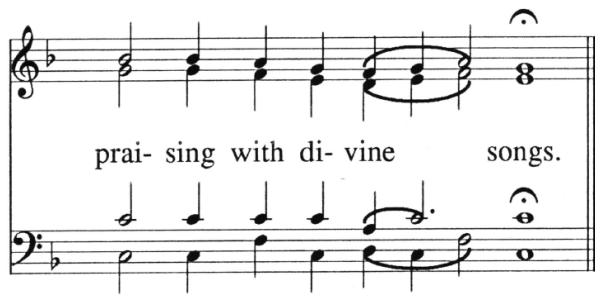
for having thrown the mire off his men- tal eye,

The third line of musical notation. The treble staff continues the melody. The lyrics are: "for having thrown the mire off his men- tal eye,". The word "men-" is split across the two staves. The word "tal eye," is on the treble staff.

he doth see the Existing One and is taught knowledge of the Spir- it,

The fourth line of musical notation. The treble staff continues the melody. The lyrics are: "he doth see the Existing One and is taught knowledge of the Spir- it,". The word "Spir-" is split across the two staves. The word "it," is on the treble staff.

Katavasia of Pentecost



Ode III

Obikhod, Tone IV

The fetters of a child- less womb, and the unbearable insults from a fruit- ful foe

were of old done away with by Anna the Prophetess by her prayer a- lone,

brought with a bro- ken spir- it,

unto the Mighty One and God of wis- - dom.

Ode IV

Obikhod, Tone IV

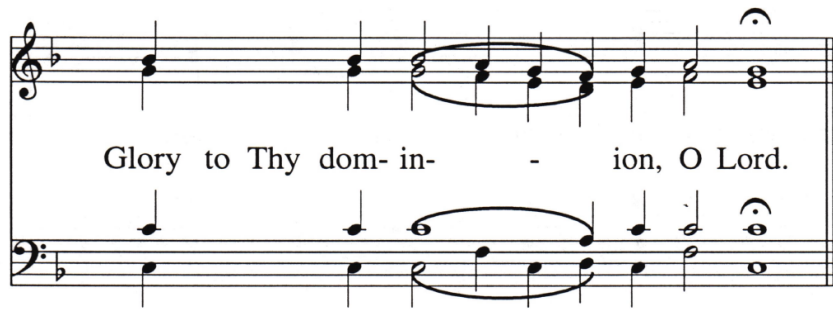
O King of Kings, On- ly Like of Like,

Word coming forth from the Uncaused Fath- er,

as a Benefactor Thou hast now infallibly sent forth Thy Spir- it,

Equal in might, upon the a- pos- tles who chant:

Katavasia of Pentecost



Glory to Thy dom- in- - ion, O Lord.

The image shows a musical score for a Katavasia of Pentecost. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are "Glory to Thy dom- in- - ion, O Lord." The music is in 4/4 time. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are "Glory to Thy dom- in- - ion, O Lord." The music is in 4/4 time.

Ode V

Obikhod, Tone IV

A redemptive purification of short-com-ings,

the fire-breathing dew of the Spir-it,

receive, O ye luminous chil-dren of the Church,

for now out of Sion hath a law gone forth:

Katavasia of Pentecost

the grace of the Spirit in the form of tongues of fire.

The musical score is written on two staves, treble and bass, in a single system. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of chords and single notes, with a final measure containing a fermata. The bass staff begins with a bass clef and a key signature of one flat. The bass line is primarily composed of single notes, with a final measure containing a fermata. The lyrics "the grace of the Spirit in the form of tongues of fire." are centered between the two staves.

Ode VI

Obikhod, Tone IV

O Christ, our propitiation and sal- va- tion,

The first line of musical notation for the Ode VI. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "O Christ, our propitiation and sal- va- tion,". The word "sal-" is split across the two staves, with "va-" on the treble staff and "tion," on the bass staff. The melody features a long note on "sal-" and a long note on "va-".

Thou didst shine forth, O Master, from the Vir- gin,

The second line of musical notation for the Ode VI. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Thou didst shine forth, O Master, from the Vir- gin,". The word "Vir-" is split across the two staves, with "gin," on the treble staff and "gin," on the bass staff. The melody features a long note on "Vir-" and a long note on "gin,".

that, just as the Prophet Jonah from the breast of the sea mon- ster,

The third line of musical notation for the Ode VI. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "that, just as the Prophet Jonah from the breast of the sea mon- ster,". The word "mon-" is split across the two staves, with "ster," on the treble staff and "ster," on the bass staff. The melody features a long note on "mon-" and a long note on "ster,".

Thou mightest rescue from corruption the whole Ad- am,

The fourth line of musical notation for the Ode VI. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Thou mightest rescue from corruption the whole Ad- am,". The word "Ad-" is split across the two staves, with "am," on the treble staff and "am," on the bass staff. The melody features a long note on "Ad-" and a long note on "am,".

Katavasia of Pentecost



fal- len with all his race.

The image shows a musical score for a Katavasia of Pentecost. It consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics "fal- len with all his race." are written below the treble staff. The bass staff also has a key signature of one flat and a common time signature. The melody is written in a simple, homophonic style. The lyrics "fal- len with all his race." are written below the treble staff. The music is a single melodic line with a simple, homophonic style. The lyrics "fal- len with all his race." are written below the treble staff.

Ode VII

Obikhod, Tone IV

The harmonious music of the flutes sounded forth

to honour the lifeless idol made of gold;

but the light-bearing grace of the Comforter

doth inspire to cry out in reverence: Trin- i- ty in Un- i- ty,

Katavasia of Pentecost



equal in might and be- gin- ning- less, Bles- - sed art Thou!

The image shows a musical score for a Katavasia of Pentecost. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a simple, homophonic style. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "equal in might and be- gin- ning- less, Bles- - sed art Thou!". The music is written in a simple, homophonic style. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "equal in might and be- gin- ning- less, Bles- - sed art Thou!".

We Praise, We Bless

Obikhod, Tone IV

First system of musical notation. The treble staff contains a melody with a long note on 'wor-' and a fermata. The bass staff provides a harmonic accompaniment. The lyrics are: We praise, we bless, we wor- ship the Lord,

Second system of musical notation. The treble staff continues the melody with a final note and a fermata. The bass staff continues the accompaniment. The lyrics are: praising and supremely ex- al- ting Him un- to all a- - ges.

Ode VIII

Obikhod, Tone IV

The thrice- radiant Form of the Godhead looseth the

chains and be- dew- eth the flame;

the youths chant, and the whole creation bles- - seth

the Only Saviour and Creator as Ben- e- fac- - tor.

Ode IX

Obikhod, Tone IV

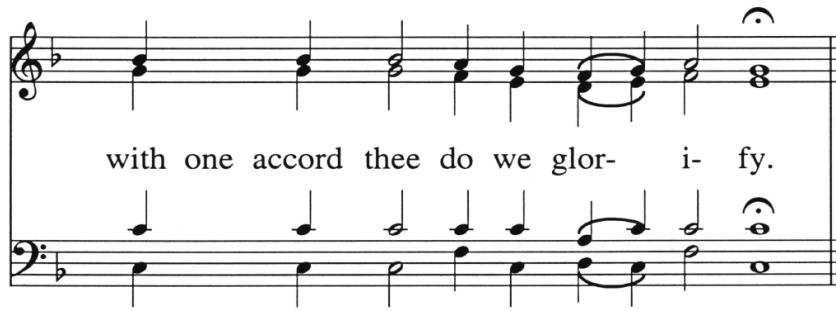
Rejoice thou, O Queen, the glory of both mothers and vir- gins!

For no mouth, however fluent and well- spo- ken,

can be so eloquent as to hymn thee wor- thi- ly;

and every mind faileth to understand thy child- - birth

Katavasia of Pentecost



with one accord thee do we glor- i- fy.

The musical score is written for two staves, treble and bass, in a single system. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes. The phrase 'with one accord thee do we glor- i- fy.' is centered under the notes. The score ends with a double bar line.

Katavasia of Transfiguration of the Lord

Ode I

Obikhod, Tone IV

The choi- rs of Is- ra- el, having fled with dryshod feet,

This musical system consists of a treble and a bass staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The lyrics are written below the notes.

across the Red Sea and its wat- er- y deep

This musical system consists of a treble and a bass staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The lyrics are written below the notes.

seeing the mounted captains of the en- e- my drowned there- in,

This musical system consists of a treble and a bass staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The lyrics are written below the notes.

chan- ted with glad- ness:

This musical system consists of a treble and a bass staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The lyrics are written below the notes.

Katavasia of Transfiguration of the Lord

Let us sing unto our God, for He hath been glor- i- fied!

The musical score is written on two staves, treble and bass clef, in a single system. The key signature has one flat (B-flat). The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics are written below the treble staff. The music consists of a series of chords and single notes, with a final cadence. The lyrics are: "Let us sing unto our God, for He hath been glor- i- fied!".

Ode III

Obikhod, Tone IV

The bow of the mighty is be- come weak,

This musical system consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the treble staff, with each word aligned with a note. The bass staff provides a simple harmonic accompaniment, mostly using whole and half notes.

and the strengthless have girded them- selves with power;

This musical system continues the melody from the first line. It features the same treble and bass staves. The melody is simple and homophonic, with lyrics written below the treble staff. The bass staff provides a simple harmonic accompaniment.

wherefore, my soul hath been es- tab- lished in the Lord.

This musical system concludes the third line of the Ode III. It features the same treble and bass staves. The melody is simple and homophonic, with lyrics written below the treble staff. The bass staff provides a simple harmonic accompaniment. The system ends with a double bar line.

Ode IV

Obikhod, Tone IV

I have heard of Thy glorious dis- pen- sa- tion, O Christ God,

The first line of musical notation for the Ode IV. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The first line of the text is "I have heard of Thy glorious dis- pen- sa- tion, O Christ God,". The melody is composed of eighth and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

how Thou wast born of the Vir- gin,

The second line of musical notation for the Ode IV. It continues the melody from the first line. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The second line of the text is "how Thou wast born of the Vir- gin,". The melody is composed of eighth and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

that Thou mayest save from deception those who cry:

The third line of musical notation for the Ode IV. It continues the melody from the second line. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The third line of the text is "that Thou mayest save from deception those who cry:". The melody is composed of eighth and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

Glo- ry to Thy pow- er, O Lord!

The fourth line of musical notation for the Ode IV. It concludes the melody with a final cadence. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are written below the notes. The fourth line of the text is "Glo- ry to Thy pow- er, O Lord!". The melody is composed of eighth and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The line ends with a double bar line and a repeat sign.

Ode V

Obikhod, Tone IV

O Christ, Who separated the pri- mal light from light,

This musical system consists of a treble and a bass staff. The treble staff begins with a G-clef and a key signature of one flat (B-flat). The melody is composed of half notes: G4, A4, B-flat4, C5, D5, E5, F5, and G5. The bass staff begins with an F-clef and a key signature of one flat. The accompaniment consists of half notes: F3, G3, A3, B-flat3, C4, D4, E4, and F4. The lyrics are written below the staves, with hyphens indicating syllables split across notes.

that Thy works may hymn Thee, the Cre- a- tor, in light:

This musical system continues the melody and accompaniment from the first line. The treble staff melody consists of half notes: A4, B-flat4, C5, D5, E5, F5, G5, and A5. The bass staff accompaniment consists of half notes: G3, A3, B-flat3, C4, D4, E4, F4, and G4. The lyrics are written below the staves.

direct Thou our paths in Thy light.

This musical system concludes the Ode V. The treble staff melody features a half note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a final half note G5. The bass staff accompaniment features a half note F3, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note D4, a quarter note E4, and a final half note F4. The lyrics are written below the staves.

Ode VI

Obikhod, Tone IV

When I was trou- bled, I cried un- to the Lord,

and the God of my salvation hear-kened un- to me.

Ode VII

Obikhod, Tone IV

Once, in Bab- y- lon, the children of A- bra- ham

The first line of musical notation for the Ode VII. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Once, in Bab- y- lon, the children of A- bra- ham". The word "Bab- y- lon" is hyphenated across two measures. The word "A- bra- ham" is also hyphenated across two measures. The melody features a series of eighth and quarter notes, with a final measure containing a half note and a whole note.

trampled upon the flame of the fur- nace, crying out in hym- no- dy:

The second line of musical notation for the Ode VII. It continues the melody from the first line. The lyrics are: "trampled upon the flame of the fur- nace, crying out in hym- no- dy:". The word "fur- nace" is hyphenated across two measures. The word "hym- no- dy" is also hyphenated across two measures. The melody features a series of eighth and quarter notes, with a final measure containing a half note and a whole note.

O God of our fath- ers, bles- sed art Thou!

The third line of musical notation for the Ode VII. It concludes the melody. The lyrics are: "O God of our fath- ers, bles- sed art Thou!". The word "fath- ers" is hyphenated across two measures. The word "bles- sed" is also hyphenated across two measures. The melody features a series of eighth and quarter notes, with a final measure containing a half note and a whole note. The notation ends with a double bar line.

We Praise, We Bless

Obikhod, Tone IV

We praise, we bless, we wor- ship the Lord,

praising and supremely ex- al- ting Him un- to all a- - ges.

Ode VIII

Obikhod, Tone IV

The children in Babylon, a flame with zeal,

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a style where each syllable of the text corresponds to a specific note or chord. The bass staff provides a simple harmonic accompaniment with whole notes.

manfully trampled upon the threat of the tyrant and the flame,

This musical system continues the melody from the first line. It features the same treble and bass staff setup. The text is aligned under the notes, with some words spanning across measures.

and, cast into the midst of the fire, bedewed they sang:

This musical system continues the melody. It includes a fermata over the final note of the phrase "they sang:", indicating a pause or a long note.

Bless the Lord, all ye works of the Lord!

This musical system concludes the Ode VIII. It features a final cadence with a double bar line and a repeat sign. The text "Bless the Lord, all ye works of the Lord!" is written under the notes.

Ode IX

Obikhod, Tone IV

Thy birthgiving was shown to be in- corrupt:

The first line of musical notation for the Ode IX. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "Thy birthgiving was shown to be in- corrupt:". The word "in-" is split across the bar line.

God is- sued forth from Thy womb, and appeared as a mortal be- ing on earth,

The second line of musical notation. It continues the melody from the first line. The lyrics are: "God is- sued forth from Thy womb, and appeared as a mortal be- ing on earth,". The word "is-" is split across the bar line.

and dwelt with men.

The third line of musical notation. The lyrics are: "and dwelt with men.".

Wherefore, we all magnify thee, O The- o- tok- - os.

The fourth line of musical notation. It ends with a double bar line. The lyrics are: "Wherefore, we all magnify thee, O The- o- tok- - os.".

Katavasia of Dormition

Ode I

Obikhod, Tone I

Thy sac- red and glor- i- ous mem- o- ry,

This musical system consists of a treble and a bass staff, both in the key of D major (one sharp). The melody is written in a simple, homophonic style with quarter and half notes. The lyrics are written below the notes.

all- ad- orned with divine glory, O Vir- gin,

This musical system continues the melody from the first line. It features a treble and a bass staff in D major. The lyrics are written below the notes.

hath gathered all the faithful in glad- ness,

This musical system continues the melody. It features a treble and a bass staff in D major. The lyrics are written below the notes.

who, led by Miriam with choirs and tim- brels,

This musical system concludes the fourth line of the text. It features a treble and a bass staff in D major. The lyrics are written below the notes.

Katavasia of Dormition

hymn thine Only- be- got- ten Son:

This musical system consists of two staves, treble and bass, in the key of D major. The melody is primarily composed of whole notes. The lyrics are: 'hymn thine Only- be- got- ten Son:'. The final note of the system is a whole note on the G4 line of the treble staff.

for gloriously hath He been glor- i- fied.

This musical system continues the melody from the first system. It consists of two staves, treble and bass, in the key of D major. The melody includes some eighth notes and a final cadence. The lyrics are: 'for gloriously hath He been glor- i- fied.'. The system ends with a double bar line and a repeat sign.

Ode III

Obikhod, Tone I

O Christ, Thou cre- a- tive and almighty Wisdom and Pow- er of God,

This musical system consists of a treble and a bass staff, both in the key of D major (one sharp). The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are written below the notes.

es- tab- lish the Church immovable and un- sha- ken;

This musical system continues the melody from the first line. It features a treble and a bass staff in D major. The melody includes some longer note values and a final cadence. The lyrics are written below the notes.

for Thou alone art ho- ly Who rest- est in the saints.

This musical system concludes the third line of the Ode III. It features a treble and a bass staff in D major. The melody ends with a final cadence. The lyrics are written below the notes.

Ode IV

Obikhod, Tone I

The say- ings and images of the pro- phets

re- vealed Thine incarnation from a Vir- gin, O Christ.

The splendor of Thine ef- ful- gence

go- eth forth unto the enlightenment of the na- tions

Katavasia of Dormition

and the abyss gaveth forth her voice to Thee with glad-ness:

This musical system consists of a treble and a bass staff, both in the key of D major (one sharp). The treble staff begins with a D4 chord, followed by a half note D4, and then a half note E4. The bass staff begins with a D3 chord, followed by a half note D3, and then a half note E3. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

'Glory to Thy power, O Thou Who lov-est man-kind.'

This musical system continues the previous one. The treble staff has a half note F#4, followed by a half note G4, and then a half note A4. The bass staff has a half note F#3, followed by a half note G3, and then a half note A3. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Ode V

Obikhod, Tone I

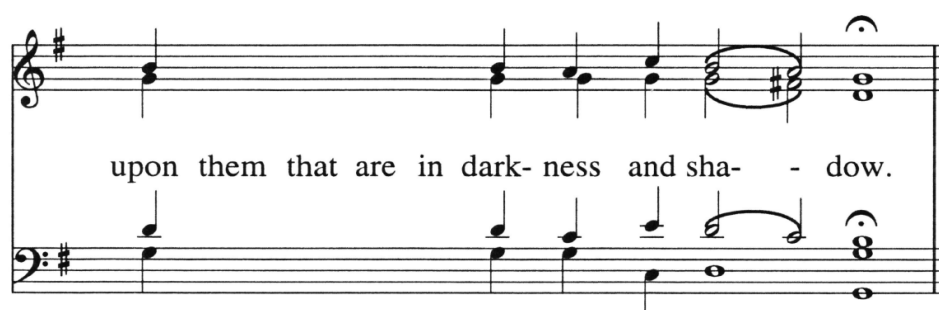
We con- fess the divine and ineffable beauty of Thy vir- tues, O Christ;

for hav- ing shone forth from eternal glo- ry

as the co-eternal and hypostatic Ef- ful- gence, in- car- nate of a vir- gin's womb

thou hast shone forth as the Sun,

Katavasia of Dormition



upon them that are in dark- ness and sha- - dow.

The image shows a musical score for a Katavasia of Dormition. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by a sharp sign on the F line). The treble staff begins with a treble clef and a sharp sign on the F line. The bass staff begins with a bass clef and a sharp sign on the F line. The melody is written in a simple, homophonic style. The lyrics are: "upon them that are in dark- ness and sha- - dow." The word "dark-ness" is split across two measures, and "sha-" is split across two measures, with a long dash indicating a continuation of the sound. The score ends with a double bar line.

Ode VI

Obikhod, Tone I

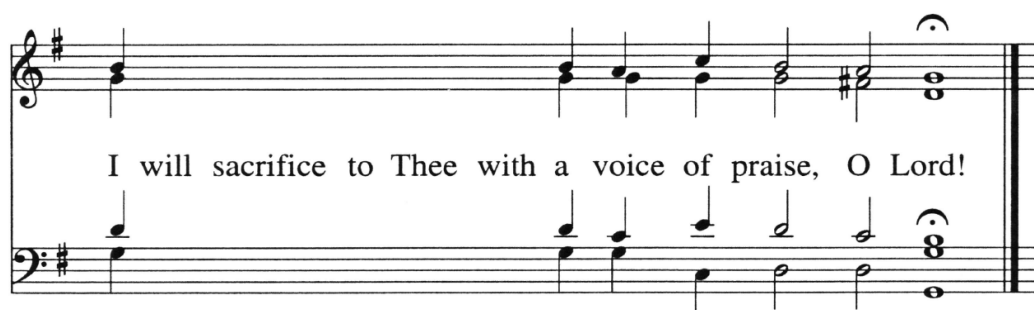
The in- ner fire of the sea from the deep which giv- eth rise to the whales

was a prefiguring of Thy three-day bur- i- al,

where- of Jonah was shown to be the pro- claim- er

for, remaining unharmed as he was before he was sent forth, he cried:

Katavasia of Dormition



I will sacrifice to Thee with a voice of praise, O Lord!

The musical score is written on two staves, treble and bass, in the key of D major (one sharp). The melody is a simple, hymn-like tune. The lyrics are written below the staves. The piece concludes with a double bar line.

Ode VII

Obikhod, Tone I

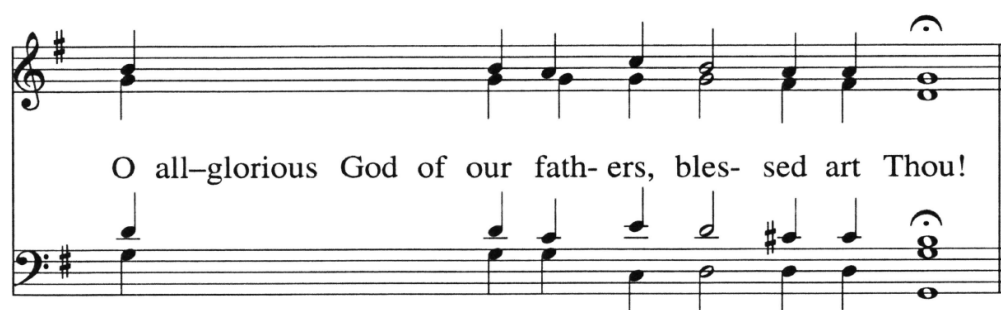
The di- vine will, opposing the shame- less rage and the fire,

be- dewed the fire and put wrath to shame

by the divinely inspired three- stringed lyre of the ven- er- a- ble youths,

opposing the musical instruments amid the flames, chant- ing:

Katavasia of Dormition



O all-glorious God of our fathers, blessed art Thou!

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is a simple, hymn-like tune. The lyrics are: "O all-glorious God of our fathers, blessed art Thou!". The score ends with a double bar line and a fermata over the final note.

We Praise, We Bless

Obikhod, Tone I

First system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes. The bass staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes. The lyrics are: We praise, we bless, we wor- ship the Lord,

Second system of musical notation. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes, followed by a half note and a whole note. The bass staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes, followed by a half note and a whole note. The lyrics are: prais- ing and su- preme- ly ex- al- ting Him un- to all a- - ges.

Ode VIII

Obikhod, Tone I

The all- migh- ty an- gel of God showed forth for the youths a flame

which bedewed the ven- er- a- ble and utterly consumed the un- god- ly;

and He made the Theotokos a life- creating well- spring

pour- ing forth destruction for death and life for them that chant:

Katavasia of Dormition

O ye who have been de-liv-ered

This musical system consists of a treble and a bass staff, both in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics are: "O ye who have been de-liv-ered". The word "de-liv-" is split across the two staves, with "de-" on the treble staff and "liv-" on the bass staff. The word "ered" is on the treble staff. The music features a long note on "de-" and a long note on "liv-", both of which are tied across the staff boundary.

let us hymn and exalt the one Creator for all a- ges!

This musical system continues the melody from the first system. It also consists of a treble and a bass staff in D major. The lyrics are: "let us hymn and exalt the one Creator for all a- ges!". The word "a-" is split across the two staves, with "a-" on the treble staff and "ges!" on the bass staff. The music features a long note on "a-" and a long note on "ges!", both of which are tied across the staff boundary. The system ends with a double bar line.

Ode IX

Obikhod, Tone I

In thee are the laws of na- ture ov- er- come O pure Vir- gin,

for thy birthgiving is vir- gi- nal and death is be- trothed to life.

A Virgin giving birth and a- live af- ter death, O The- o- tok- os,

thou hast saved thine in- her- i- tance.

Appendix: The Scriptural Odes

Ode I

An Ode of Moses in the Exodus

Exodus 15:1-19

Let us sing to the Lord, for gloriously is he glorified: horse and rider hath he hurled into the sea.

A helper and protector was he unto me for salvation. This is my God, and I will glorify him; the God of my father, and I will exalt him.

The Lord quenching wars, Lord is his name.

The chariots of Pharaoh and his hosts he hurled into the sea; the chosen mounted captains he plunged into the Red Sea.

With the open sea he covered them: they sank into the deep like a stone.

Thy right hand, O Lord, is glorified in strength; thy right hand, O Lord, hath shattered enemies. And in the multitude of thy glory hast thou ground down the adversaries.

Thou sentest forth thy wrath; it consumed them like stubble.

And at the breath of thy wrath, the water parted asunder; the waters were hardened like a wall, hardened also were the waves in the midst of the sea.

The enemy said: I will pursue, I will overtake, I will divide the spoil, I will satisfy my soul, I will destroy with my sword; my right hand shall have dominion.

Thou sentest forth thy breath; the sea covered them; they sank like lead in the turbulent water.

Who is like unto thee among the gods, O Lord? Who is like unto thee? Glorified in holies, wonderful in glories, doing marvels.

Thou hast stretched forth thy right hand; the earth swallowed them up.

Thou hast guided by thy righteousness this thy people whom thou hast redeemed; thou hast called them by thy strength into thy holy habitation.

The nations heard and waxed wroth; pangs took hold of them that dwell in Philistia.

Then did the rulers of Edom hasten, and the princes of the Moabites; trembling took hold of them, all the dwellers in Canaan melted away.

Let fear and trembling fall upon them; by the greatness of thine arm, let them be made like unto stone,

Until thy people pass over, O Lord, until they pass over, even this thy people which thou didst take for thine own.

Bring them in and plant them in the mountain of thine inheritance, in thy prepared habitation which thou hast fashioned, O Lord, even the sanctuary which thy hands have prepared.

The Lord is king of the ages, yea, for ever and evermore.

For the horse of Pharaoh with chariots and riders went into the sea, and the Lord brought upon them the water of the sea; but the sons of Israel walked through dry land in the midst of the sea.

Ode III

A Hymn of Anna (Hannah), the Mother of Samuel the Prophet

I Kingdoms 2:1-10

My heart is established in the Lord, my horn is exalted in my God, my mouth is enlarged over mine enemies, I am glad in thy salvation.

For there is none holy as the Lord, for there is none righteous as our God, and there is none holy beside thee.

Boast ye not, and utter not high things unto excess, nor let boastful words come of pride come forth from your mouth.

For the Lord is a God of knowledge, and a God that prepareth his own ways.

The bow of the mighty is become weak, and the strengthless have girded themselves with power.

They that were full of bread are sunk into low estate, and the hungry have been rested in the land; for the barren hath borne seven, and she that abounded in children is enfeebled.

The Lord slayeth and engendereth life, he bringeth down to hades, and bringeth up again.

The Lord maketh poor and enricheth, he bringeth low and lifteth high again.

He raiseth the pauper from the earth, and from the dunghill doth he lift up the poor man to seat him with the mighty of the people, and he maketh him heir of their throne of glory.

He granteth his prayer to him that prayeth, and hath blest the years of the righteous man.

For the mighty man shall not be strong in his own strength; the Lord will weaken his adversary; the Lord is holy.

Let not the wise man boast in his wisdom, let not the mighty man boast in his might, let not the rich man boast in his riches;

But in this let him that boasteth make his boast, that he hath understanding and knoweth the Lord, and that he worketh judgment and righteousness in the midst of the earth.

The Lord hath gone up into the heavens and hath thundered; he will judge the ends of the earth, for he is righteous.

And he will give strength to our kings, and he will lift up the horn of his anointed one.

Ode IV

A Prayer of Ambacum (Habakkuk) the Prophet

Ambacum 3:2-19

O Lord, I have heard thy report, and I was afraid; O Lord, I considered thy works, and I was amazed.

Between two living creatures shalt thou be known; when the years draw nigh, thou shalt be acknowledged; when the season cometh, thou shalt be shown forth; when my soul is troubled, in thine anger shalt thou remember mercy.

God shall come out of Thaeman, and the Holy One out of a mountain overshadowed and densely wooded.

His virtue hath covered the heavens, and the earth was full of his praise.
And his brightness shall be as the light; horns are in his hands, and he hath established a mighty love of his strength.
Before his face shall the word proceed, and he shall go forth for instruction at his feet.
He stood and the earth was shaken; he beheld, and the nations melted away.
The mountains were violently burst asunder, the everlasting hills melted away at his everlasting going forth.
Because of troubles, I looked upon the tents of the Ethiopians; even the tabernacles of the land of Madiam were dismayed.
Nay, with the rivers wast thou wroth, O Lord? Nay, against the rivers was thine anger, or against the sea thine attack? For thou shalt mount upon thy horses, and thy chariots are salvation.
Bending thy bow, thou shalt bend it against sceptres; the Lord saith: The land of rivers shall be rent asunder.
They shall see thee and the people shall be in travail, while thou scatterest the course of the waters; the abyss gave forth her voice and raised her form on high.
Lifted up was the sun, and the moon stood still in her course; at the light shall thy missiles go forth, at the brilliance of the gleam of thy weapons.
With threatening shalt thou diminish the earth, and with anger shalt thou trample down nations.
Thou wentest forth for the salvation of thy people, to save thine anointed ones art thou come. Thou didst cast death upon the heads of transgressors, thou didst lay fetters upon their neck at the end.
Thou hast cut asunder with fury the heads of the mighty; they shall quake within themselves, they shall break open their bridles, like the poor man that eateth in secret.
And thou hast mounted thy horses in the sea, and they trouble the many waters.
I kept watch, and my belly was troubled at the voice of the prayers of my lips; and trembling went into my bones, and within me my strength was troubled.
I will rest in the day of mine affliction, that I may go up to the people of my sojourning.
For the fig tree shall not bear fruit, and there shall be no increase for the vines;
The labour of the olive shall fail, and the plains shall bear no food.
The sheep have failed from their grazing, and there are no oxen at the cribs.
But as for me, in the Lord will I be glad, I will rejoice in God my Saviour.
The Lord is my God and my might, and he will instruct my feet unto perfection.
He mounteth me on high, that I might be victor with his song.

Ode V

A Prayer of Esaias (Isaiah) the Prophet

Esaias 26:9-20

Out of the night my spirit waketh at dawn unto thee, O God, for thy commandments are a light upon the earth.
Learn righteousness, ye that dwell upon the earth.
For the ungodly man hath come to an end; every man that learneth not righteousness on the earth shall not execute truth; let the ungodly man be taken away, that he may not see the glory of the Lord.

O Lord, lofty is thine arm, and they knew it not; but when they know it, let them be put to shame.

Zeal shall lay hold upon an uninstructed people, and now fire shall devour the adversaries.

O Lord our God, bestow thy peace upon us; for thou hast given all things unto us.

O Lord our God, take us for thy possession. O Lord, besides thee we know none other; we call upon thy name.

But the dead shall not see life, nor shall physicians raise them up; therefore hast thou brought wrath upon them and hast slain them, and hast taken every male of them away.

Add more evils upon them, O Lord; add more evils upon them that are glorious upon the earth.

O Lord, in tribulation we remembered thee; in a small affliction was thine instruction with us.

And as a woman in travail cometh to her time for giving birth, and because of her travail she crieth out, so have we become in the presence of thy beloved one.

Because of fear of thee, O Lord, have we conceived and suffered pangs, and given birth to the spirit of thy salvation, which we have wrought on the earth.

We shall not fail, but all they shall fail that dwell upon the earth.

The dead shall rise, and they that are in the tombs shall awake, and they that be in the earth shall rejoice.

For the dew which thou sendest is healing for them, but the land of the ungodly shall perish.

Go, my people; enter thine inner chamber, shut thy door, hide thyself for a little while, until the wrath of the Lord shall pass away.

Ode VI

A Prayer of Jonas (Jonah) the Prophet

Jonas 2:3-10

I cried aloud in mine affliction unto the Lord my God, and he hearkened unto me; out of the womb of hades thou heardest my cry and my voice.

Thou hadst cast me into the depths of the heart of the sea, and the floods encompassed me:

All thy billows and thy waves passed over me.

And I said: I am banished from the sight of thine eyes; shall I indeed look again toward thy holy temple?

Water is poured out about me even unto my soul, the uttermost abyss surrounded me, my head hath gone down into the clefts of the mountains, I went down into the earth whose bars are the everlasting barriers.

Yet, let my life come up out of corruption unto thee, O Lord my God.

When my soul was fainting within me, I remembered the Lord; yea, let my prayer come unto thee, even unto thy holy temple.

They that observe vain and false things have abandoned mercy for themselves.

But as for me, with the voice of praise and thanksgiving will I sacrifice unto thee; whatsoever I have vowed for my salvation, I will pay unto thee, O Lord.

Ode VII

The Prayer of Azarias

Daniel 3:26-56

Blessed art thou, O Lord, the God of our fathers, and praised and glorified is thy name unto the ages.

For righteous art thou in all which thou hast done for us; and all thy work are true, and upright are thy ways, and all thy judgments are true.

And judgments of truth hast thou performed in all things which thou hast brought upon us, and upon the holy city of our fathers, Jerusalem; for in truth and judgment hast thou brought all these things upon us for our sins.

For we have sinned and have transgressed in departing from thee, and all things wherein we have greatly sinned; and thy commandments have we not heard, nor have we given heed, nor done as thou hast enjoined us, that it might go well with us.

And all that thou hast done to us, and all that thou hast brought upon us, in judgment that is true hast thou done them; and thou hast surrendered us into the hands of lawless enemies, of most hateful apostates, and to a king that is unjust and the most wicked in all the earth.

And now we are not able to open our mouth; shame and reproach are we become for thy servants and for them that revere thee.

Deliver us not up utterly, for thy holy name's sake, neither disannul thou thy covenant, and cause not thy mercy to depart from us, for Abraham's sake, thy beloved, and for Isaac's sake, thy servant, and for Israel's, thy holy one.

To whom thou didst say that thou wouldest multiply their seed, as the stars of heaven and as the sand on the shore of the sea.

For, O Sovereign Master, we are become the least of all the nations, and are humbled in all the earth this day because of our sins.

And there is not at this time any prince, nor prophet, nor leader, nor whole-burnt offering, nor sacrifice, or oblation, nor incense, nor place to bring first fruits before thee and to find mercy.

But in a contrite soul and in a spirit of humility may we be accepted.

As in whole-burnt offerings of rams and bullocks, and in tens of thousands of fat lambs, so let our sacrifice be acceptable before thee this day, and let it be performed hereafter before thee; for there is no shame to them that trust in thee.

Yea, now we follow thee with our whole heart, and we fear thee, and we seek thy face; O put us not to shame.

But deal with us according to thy tenderness and according to the multitude of thy mercy.

Rescue us according to thy wondrous works, and give glory to thy name, O Lord.

And let all them be confounded that show evils to thy servants, and let them be put to shame and be deprived of all their power, and let the strength of them be shattered.

And let them know that thou art Lord, the only God, and glorious throughout the whole world.

And the king's servants, which had cast them in, ceased not from heating the furnace with naphtha, and pitch, and tow, and wood of the vine.

And the flame poured out above the furnace nine and forty cubits, and it broke through, and enveloped in flames those of the Chaldeans which it found around the furnace.

But the Angel of the Lord came down to be with Azarias and those that were with him in the furnace, and he drove the flame of the fire out of the furnace.

And he made the midst of the furnace like a whistling wind that beareth dew, and the fire touched them not at all, nor brought any grief, nor troubled them.

Then the three, as out of a single mouth, praised and blessed and glorified God in the furnace, saying:

The Song of the Three Holy Youths

Blessed art thou, O Lord, the God of our fathers, and supremely praised and supremely exalted unto the ages.

And blessed is the holy name of thy glory, which is supremely praised and supremely exalted unto the ages.

Blessed art thou in the temple of thy holy glory, thou who art supremely praised and supremely exalted unto the ages.

Blessed art thou that lookest upon the abysses, that sittest upon the cherubim, thou who art supremely praised and supremely exalted unto the ages.

Blessed art thou upon the throne of the glory of thy kingdom, thou who art supremely praised and supremely exalted unto the ages.

Blessed art thou in the firmament of the heaven, thou who art supremely praised and supremely exalted unto the ages.

Ode VIII

The Hymn of the Three Holy Children

Daniel 3:57-88

Bless the Lord, all ye works of the Lord: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, ye angels of the Lord, and ye heavens of the Lord: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, all ye waters above the heavens, and all ye powers of the Lord: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O sun and moon, and ye stars of heaven: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, every rain and dew, and all ye winds: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, fire and heat of burning, winter cold and summer heat: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O falls of dew and snow, O ice and cold: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O hoar frosts and snows, O lightnings and clouds: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O light and darkness, O nights and days: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O earth, mountains and hills, and all things that spring up therein: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O fountains, seas and rivers, O monsters of the sea, and all things that move in the waters: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, all ye winged creatures of the sky, O beasts and all cattle: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, ye sons of men; let Israel bless the Lord: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, ye priests of the Lord, ye servants of the Lord: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, ye spirits and ye souls of the righteous, ye saints, and ye that be humble of heart: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, O Ananias, Azarias, and Misael: O praise ye the Lord and supremely exalt him unto the ages.

Bless the Lord, ye Apostles, Prophets and Martyrs of the Lord: O praise ye the Lord and supremely exalt him unto the ages.

We bless Father, Son, and Holy Spirit, the Lord: We praise the Lord and supremely exalt him unto the ages.

Both now and ever, and unto the ages of ages. Amen.

We praise, we bless, and we worship the Lord: Praising the Lord and supremely exalting him unto the ages.

Ode IX

The Song of Mary the Theotokos

Luke 1:46-55

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior.

For he hath looked upon the lowliness of His handmaiden; for behold, from henceforth all generations shall call me blessed.

For the Mighty One hath done great things to me, and holy is his name; and his mercy is on them that fear him unto generation and generation.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their heart.

He hath put down the mighty from their seat, and exalted them of low degree; he hath filled the hungry with good things, and the rich he hath sent empty away.

He hath holpen his servant Israel in remembrance of his mercy, as he spake to our fathers, to Abraham and his seed forever.

The Prayer of Zacharias, the Father of the Forerunner

Luke 1:68-79

Blessed be the Lord God of Israel, for he hath visited and wrought redemption for his people,
And hath raised up a horn of salvation for us in the house of his servant David,
As he spake by the mouth of his holy ones, the prophets of old,
That we should be saved from our enemies, and from the hand of all that hate us.
To deal mercifully with our fathers, and to remember his holy covenant,
The oath which he sware to our father Abraham, that he would grant unto us that we be delivered out of the hand of our enemies,
That we might serve him without fear, in holiness and righteousness before him all the days of our life.
And thou, O child, shalt be called the prophet of the Most High; for thou shalt go before the face of the Lord, to prepare his ways,
To give knowledge of salvation unto his people, by the remission of their sins, through the bowels of the mercy of our God,
Whereby the dayspring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death,
To guide our feet into the way of peace.

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