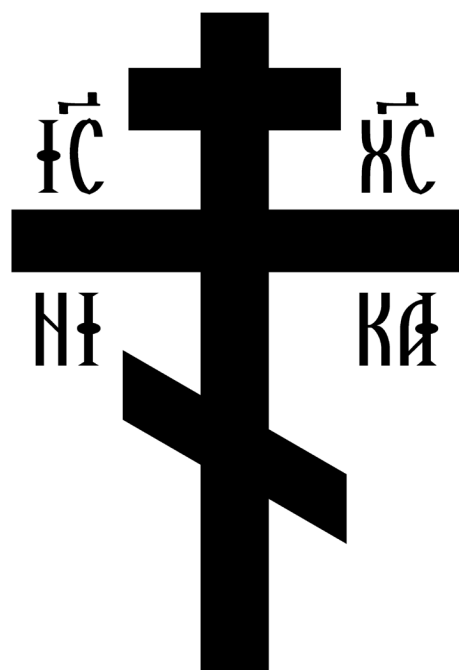




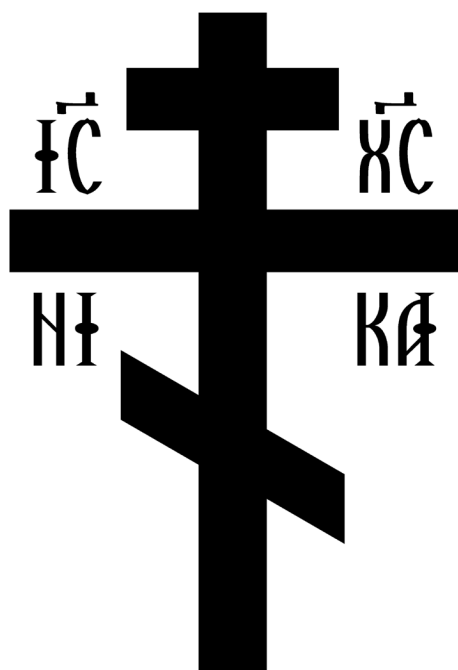
DECEMBER 26

Music for the Sunday After the Nativity of Christ

Δόμνι εἰγίχκ жєнє мѣроноєицє
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἀγίων Μυροφόρων

www.myrrh-bearers.org

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MMXXIV



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MMXXIV

The Menaion of the Orthodox Church, Volume IV
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Choral arrangements from
*Music for the Sunday after Nativity, on which we commemorate the Holy Righteous Ones:
Joseph the Betrothed, David the King, and James the Brother of the Lord*
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Music for the Sunday After the Nativity of Christ: December 26

Contents

Great Vespers	1
Stichera at Lord, I Have Cried	1
At Litya, in Tone I.....	4
Aposticha	6
Troparion of the Feast, in Tone IV	7
Troparion of the Holy Righteous Ones, in Tone II.....	7
Matins.....	8
God is the Lord.....	8
Troparion of the Holy Righteous Ones, in Tone II.....	8
Troparion of the Feast, in Tone IV	8
The Canon	10
Kontakion of the Feast, in Tone III	18
Kontakion of the Holy Righteous Ones, in Tone II	32
Exapostilarion.....	46
Stichera at the Psalms of Praise, in Tone IV	47
Divine Liturgy.....	51
Troparion of the Feast, in Tone IV	51
Troparion of the Holy Righteous Ones, in Tone II.....	51
Kontakion of the Holy Righteous Ones, in Tone III.....	51
Kontakion of the Feast, in Tone III	51
Prokeimenon, in Tone IV	52
Alleluia, in Tone IV	52
Refrain and Irmos of Ode IX	53
Appendix I.....	55
At Lord, I Have Cried	55
Appendix II	61
Exapostilarion of the Holy Righteous Ones	61
Exapostilarion of the Feast	63

Great Vespers

Stichera at Lord, I Have Cried

Stichos: Bring my soul out of prison,/ that I may confess Thy name.

Stichos: The righteous shall wait patiently for me/ until Thou shalt reward me.

Stichos: Out of the depths have I cried unto Thee, O Lord;/ O Lord, hear my voice.

Tone II

Stichos: Let Thine ears be attentive:

The musical notation is for a Stichos in Tone II, set in G major (one sharp). It consists of two staves, treble and bass. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The text 'To the voice of my sup- pli- ca- tion.' is written below the notes. The melody features a series of eighth notes in the first measure, followed by a half note in the second, and a final measure with a half note and a fermata. The bass staff has a similar rhythmic pattern with eighth notes and a half note.

Come, let us rejoice in the Lord,/ telling of this present mystery:/ The middle wall of partition hath been demolished,/ the fiery sword is removed,/ the cherub withdraweth from the gate of life,/ and I partake of the food of paradise,/ from whence I was driven away because of disobedience;/ for the immutable Image of the Father, the Image of His eternity,/ doth assume the guise of a servant,/ issuing forth from the Mother who knew not wedlock,/ without undergoing change,/ yet He hath remained what He was before, our true God;/ and He hath received what He was not, becoming man in His love for mankind./ To Him let us cry aloud:// O God Who wast born of the Virgin, have mercy on us!

Stichos: If Thou shouldst mark iniquities, O Lord, O Lord, who shall stand?

The musical notation is for a Stichos in Tone II, set in G major (one sharp). It consists of two staves, treble and bass. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The text 'For with Thee there is for- give- - ness.' is written below the notes. The melody features a series of eighth notes in the first measure, followed by a half note in the second, and a final measure with a half note and a fermata. The bass staff has a similar rhythmic pattern with eighth notes and a half note.

The composition of Anatolius

When the Lord Jesus was born of the holy Virgin,/ all things were enlightened;/ for when the shepherds piped, the magi offered homage and the angels sang;/ and Herod was troubled, for God appeared in the flesh,// the Savior of our souls.

Stichos: For Thy name's sake have I patiently waited for Thee, O Lord, my soul hath waited patiently for Thy word:



Thy kingdom, O Christ God,/ is a kingdom of all the ages,/ and thy dominion is for all generations./ O Christ God Who wast incarnate by the Holy Spirit/ and becamest man through the Ever-virgin Mary,/ Thou hast shone forth Thine advent upon us as light./ O Light from Light, Effulgence of the Father,/ Thou hast illumined all creation./ Every creature that hath breath praiseth Thee,/ the Image of the glory of the Father./ O Thou Who art and ever shall be,/ O God Who hast shone forth from the Virgin:// Have mercy upon us!

Stichos: From the morning watch until night, from the morning watch:



What shall we offer Thee, O Christ,/ in that Thou hast appeared on earth as a man for our sake?/ For every creature fashioned by Thee offereth Thee thanksgiving:/ the angels, hymnody;/ the heavens, a star; the magi, gifts;/ the shepherds, their wonder;/ the earth, a cave; the wilderness, a manger;/ and we, the Virgin Mother./ O God Who hast existed from before time,// have mercy upon us!

Tone I

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption:

And he shall redeem Israel out of all his iniquities.

This musical score is for the Stichos 'And he shall redeem Israel out of all his iniquities.' It is written for a two-part setting in G major (one sharp) and 4/4 time. The melody is on the treble clef, and the bass line is on the bass clef. The text is split across five measures: 'And he shall', 'redeem Israel', 'out of', 'all his in-', and 'i-qui-ties.' The final measure has a fermata over the word 'ties.'.

Let us all praise King David, the ancestor of God,/ for from him sprang forth the rod of the Virgin,/ and from her blossomed the Flower, even Christ,/ Who hath called forth Adam and Eve from corruption,// in that He is full of loving-kindness.

Stichos: O praise the Lord, all ye nations:

Praise Him all ye peoples.

This musical score is for the Stichos 'Praise Him all ye peoples.' It is written for a two-part setting in G major (one sharp) and 4/4 time. The melody is on the treble clef, and the bass line is on the bass clef. The text is split across four measures: 'Praise Him', 'all ye', 'peo-', and 'ples.' The final measure has a fermata over the word 'ples.'.

In old age Joseph the betrothed/ beheld the things foretold by the prophets clearly fulfilled,/ having received a strange betrothal/ and a revelation from angels/ who cry, Glory to God,// Who hath sent down peace upon the earth!

Stichos: For He hath made His mercy to prevail over us:

And the truth of the Lord abideth forever.

This musical score is for the Stichos 'And the truth of the Lord abideth forever.' It is written for a two-part setting in G major (one sharp) and 4/4 time. The melody is on the treble clef, and the bass line is on the bass clef. The text is split across five measures: 'And the truth of the', 'Lord a-', 'bi-deth for-', 'ev-', and 'er.' The final measure has a fermata over the word 'er.'.

Let us all praise the brother of God,/ for he is a holy hierarch/ who shone forth nobly also in martyrdom,/ through whose prayers do Thou save all who sing to Thee, O Jesus, our God,// Who wast wrapped in swaddling clothes in the cave.

Glory, in Tone VI

The musical notation for 'Glory, in Tone VI' is presented in two systems. The first system consists of a treble and bass staff in the key of D major (one sharp). The melody is written in a simple, homophonic style. The lyrics 'Glory to the Father, and to the Son, and to the Ho- ly' are placed below the notes. The second system continues the melody with the lyrics 'Spir- it.' The notation includes various note values and rests, with some notes beamed together. The overall style is that of a traditional hymn tune.

Let us celebrate the memory of the pious David and James,/ king and prophet,/ apostle and first bishop;/ and, delivered from deception by their teachings,/ let us glorify Christ,// Who shone forth from the Virgin and became incarnate to save our souls.

Both now..., *the Dogmatic Theotokion in the Tone of the week from the Octoechos.*

At Litya, in Tone I

The composition of John the Monk

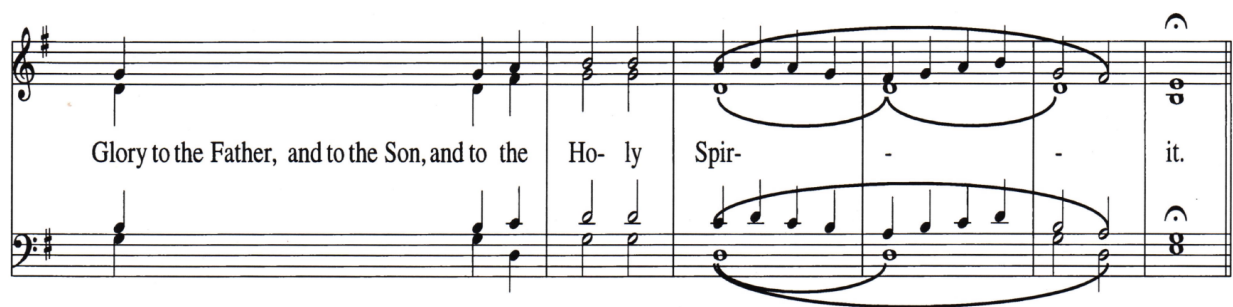
Heaven and earth are glad today,/ as the prophets said,/ and angels and men keep spiritual festival,/ for God, born of the Virgin/ hath appeared in the flesh/ to those who sit in darkness and shadow:/ the cave and the manger have received Him;/ the shepherds proclaim the wonder;/ the magi from the East bring gifts to Bethlehem;/ and with our unworthy lips we offer Him the praise of the angels:/ Glory to God in the highest, and on earth peace!/ For the expectation of the nations hath come,// and coming hath saved us from slavery to the enemy.

Heaven and earth have now joined together today/ since Christ hath been born./ Today God hath come to earth/ and man hath ascended to the heavens./ Today He Who is invisible by nature/ is seen in the flesh for man's sake./ Wherefore, exclaiming in glorification,/ let us cry out to Him:/ Glory to God in the highest, and on earth peace:/ for Thou hast given us Thine advent!// O our Savior, glory be to Thee!

"Glory to God in the highest!"/ is heard from the incorporeal ones in Bethlehem today,/ addressed to Him Who was well pleased to become Peace on earth./ Now the Virgin is become more spacious than the heavens,/ for Light hath shone forth upon the benighted/ and lifted up the lowly, who chant with the angels:// Glory to God in the highest!

Beholding that which He had created according to His image and likeness/ corrupted by disobedience,/ Jesus descended,/ bowing down the heavens,/ and made His abode in the Virgin's womb/ without undergoing change,/ that in her He might restore Adam Who had become corrupt,/ yet crieth: Glory to Thine appearance,// O my Deliverer and God!

Glory, in Tone V



The composition of John the Monk

The magi, kings of Persia,/ manifestly recognizing the King of heaven Who was born on earth,/ arrived in Bethlehem, led by the radiant star,/ bearing choice gifts of gold, frankincense and myrrh;/ and falling down, they offered worship,// for they beheld the Timeless One lying in the cave as a babe.

Both Now, Theotokion, in Tone VI



The composition of Germanus

Today all the angels join chorus in heaven,/ and men rejoice,/ and all creation leapeth for joy/ because of the Lord and Savior born in Bethlehem./ For all the falsehood of idolatry hath ceased,// and Christ reigneth forever.

Aposticha

Stichera of the Resurrection in the Tone of the week from the Octoechos.

Glory, in Tone VI

Glory to the Father, and to the Son, and to the Ho- ly Spir- it.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is a simple, homophonic setting. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir- it." The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The melody is written in a simple, homophonic style, with the lyrics written below the notes. The first system ends with a double bar line, and the second system ends with a final cadence.

Thy birthgiving hath become the memorial of priests,/ the dominion and gladness of kings,/ O Thou Who lovest mankind,/ and, rejoicing therein,/ we say, Our Father, Who art in heaven,// hallowed be Thy name!

Both Now, Theotokion, in Tone VI

Both now and ever, and unto the a- ges of a- ges. A- men.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is a simple, homophonic setting. The lyrics are: "Both now and ever, and unto the a- ges of a- ges. A- men." The score is divided into two systems. The first system contains the first two measures, and the second system contains the next four measures. The melody is written in a simple, homophonic style, with the lyrics written below the notes. The first system ends with a double bar line, and the second system ends with a final cadence.

Today is the invisible Nature joined to man through the Virgin./ Today is the infinite Essence wrapped in swaddling clothes in Bethlehem./ Today by a star doth God lead the magi to worship,/ foretelling His three-day burial,/ as it were, in their gifts of gold, frankincense, and myrrh./ To Him let us sing: O Christ God, // Who becamest incarnate of the Virgin, save Thou our souls!

Troparion of the Feast, in Tone IV

Thy nativity, O Christ our God,/ hath shone forth the light of reason upon the world;/ for therein those who worship the stars/ have been taught by a star/ to worship Thee, the Son of righteousness,/ and to know Thee, the Dayspring from on high.// O Lord, glory be to Thee!
Twice

Troparion of the Holy Righteous Ones, in Tone II

O Joseph, proclaim glad tidings to David,/ the ancestor of God,/ for thou hast seen a Virgin give birth;/ with the shepherds didst thou give glory;/ with the magi didst thou worship;/ by an angel wast thou instructed.// Entreat Christ God, that He save our souls!

Matins

God is the Lord

We chant the Troparion of the Resurrection in the Tone of the week from the Octoechos, twice.

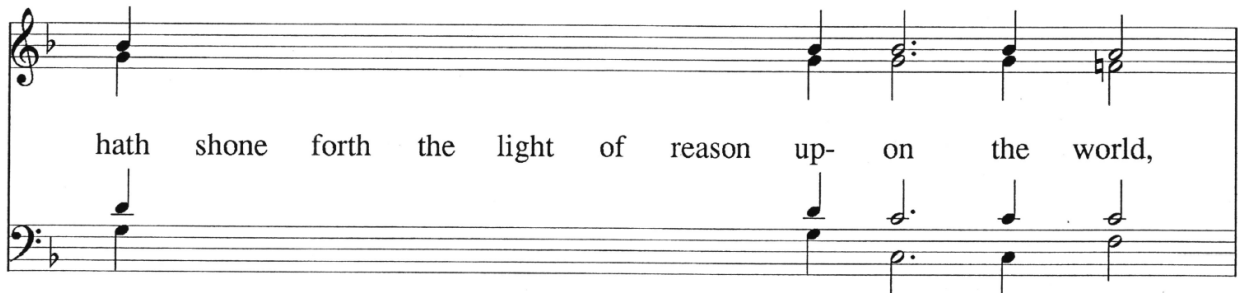
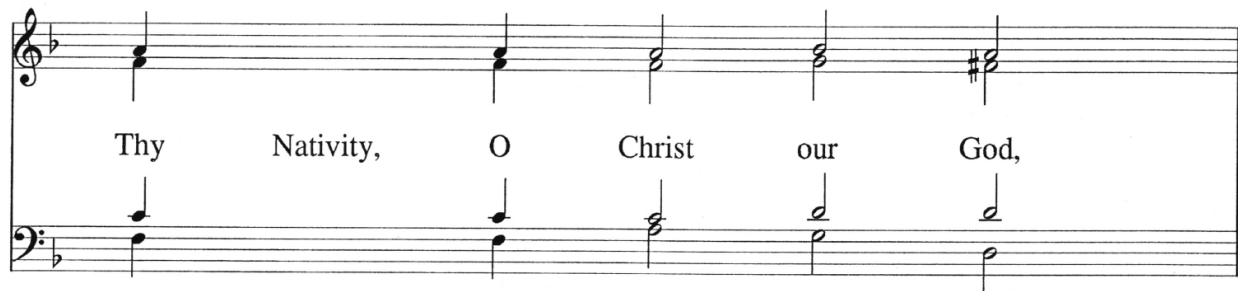
Glory to the Father, and to the Son, and to the Holy Spirit.

Troparion of the Holy Righteous Ones, in Tone II

O Joseph, proclaim glad tidings to David,/ the ancestor of God,/ for thou hast seen a Virgin give birth;/ with the shepherds didst thou give glory;/ with the magi didst thou worship;/ by an angel wast thou instructed.// Entreat Christ God, that He save our souls!

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

Troparion of the Feast, in Tone IV



for therein those who wor- ship the stars have been taught by a star

to worship Thee, the Sun of right- eous- ness,

and to know Thee, the Day- spring from on high. O Lord, glo- ry be to Thee!

The Canon

Canon of the resurrection, with 4 Troparia, including its Irmos; that of the Theotokos, with 2 Troparia; that of both canons of the feast, with 6 Troparia; and the canon for the saints, with 4 Troparia.

Ode I

Canon I of the Feast

The composition of Cosmas of Maiuma, in Tone I

Refrain: Glory to Thee, our God, glory to Thee.

That which, though fashioned in the image of God, is become wholly corrupt through transgression, having fallen away from the higher divine life, hath the wise Creator restored, for He is glorified.

The Creator, seeing man, whom He had fashioned with His own hands, perishing, descendeth, bowing down the heavens; and, truly incarnate, He taketh upon Himself all man's essence through the pure and divine Virgin, for He is glorified.

Christ God, being the wisdom, Word, Power, Effulgence and Son of the Father, hiding Himself as much from the hosts of heaven as from those on earth, hath restored us, becoming man, for He is glorified.

Ode I

Canon II of the Feast

The composition of John of Damascus

Refrain: Glory to Thee, our God, glory to Thee.

Of old, the Master, working a wonder, saved the people of Israel, making the waves of the sea into dry land; and, born of His own will of the Virgin, He setteth before us a path whereby we may travel to heaven. Him do we glorify as equal in essence to the Father and to men.

Thy sacred womb, which was depicted by the bush which burned without being consumed, manifestly bore the Word and mingled God with a human image, loosing the wretched womb of Eve from the bitter curse of old. Let us glorify Him, O ye mortals!

To the magi the star manifestly showed Thee forth, the Word, Who hast existed before the sun and camest to bring an end to sin, and Who in Thy mercy wast wrapped in swaddling bands in the wretched cave. And, rejoicing, they beheld the Lord Himself, a man.

Ode I

Canon of the Holy Righteous Ones

The composition of Cosmas the Monk, of Maiuma, in Tone IV

I shall sing to Thee, O Lord my God, for Thou didst lead Thy people

forth from the bondage of Egypt and didst overwhelm

the chariots of Pharaoh and his might.

Refrain: O holy righteous ancestors of God, pray to God for us.

As many as celebrate the natal festivities of Him Who became incarnate for our sake, let us hymn with joy James, the brother of God, and David, the forefather of God.

The choirs of angels stood before Joseph in Bethlehem, saying: Glory to God in the highest! With them let us hymn Him Whose good pleasure it was to become incarnate.

O David, thou forefather of God, calling the righteous James, with harps hymn thou the Lord, Who is incarnate of the root of Jesse.

Theotokion: To Thee will I sing, O Lord my God, for Thou wast born of the holy Virgin Mother and hast shown her to be the hope of our souls.

Katavasia — Ode I

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,

A musical score for a vocal or instrumental piece. The score is written on two staves, a treble staff on top and a bass staff on the bottom. The key signature is one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'for He is glor- i- fied!' are written below the treble staff. The music ends with a double bar line.

for He is glor- i- fied!

Ode III
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

Adam who, though fashioned of dust, partook of higher inspiration, yet was led to stumble into corruption through a woman's deceit, seeing Christ born of a woman, crieth out: O Lord Who for my sake hast become like me, holy art Thou!

O Lord Christ, Who, mingling with clay, didst make Thyself conformable thereto, imparting Thy divine essence by participating in vile flesh, becoming earthly, yet remaining God, and Who hast lifted up our horn: Holy art Thou!

O Bethlehem, thou king of the princes of Judah, be glad! For Christ Who shepherdeth Israel, seated on the shoulders of the cherubim, hath manifestly come forth from thee, and, having lifted up our horn, hath established His reign over all.

Ode III
Canon II of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

Look down upon the hymns of Thy servants, O Benefactor, casting down the vaunted pride of the enemy. O Thou Who seest all things, raise up far above sin those who hymn Thee, established immovably upon the foundation of the Faith, O Good One.

Having been vouchsafed to behold the all-rich Offspring of the all-pure Bride, which passeth understanding, the chorus of pipers bowed down in awe-filled homage; and the ranks of incorporeal beings hymn Christ the King, Who became incarnate without seed.

In His loving-kindness, He Who reigneth over the heights of heaven becometh like us through the unwedded Maiden; the Word Who before was immaterial later took upon Himself the matter of the flesh, that He might draw to Himself the first-created man, who had fallen.

Ode III
Canon of the Holy Righteous Ones

O Christ God, confirmation of them that hope on Thee,

The first system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3. The bass staff has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3.

make us stead-fast in Thine Or-tho-dox Faith,

The second system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3. The bass staff has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3.

for Thou art the Lov-er of man-kind.

The third system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3. The bass staff has a key signature of one flat (B-flat) and a common time signature. It contains two measures of music. The first measure has a whole note chord of G2, B-flat2, and D3. The second measure has a whole note chord of G2, B-flat2, and D3.

Refrain: O holy righteous ancestors of God, pray to God for us.

With the angels let us all hymn Christ God, Who, without seed, hath been born in the flesh of the Virgin, crying aloud: Glory to God in the highest!

O ye faithful, with David and James let us honor with hymns, as is meet, the most jubilant feast of Him Who emptied Himself for our sake.

Like a bridegroom from a bridal chamber will the Lord come forth from His Mother's womb! Thus said David, whom, with James, let us now hymn.

Theotokion: Let us honor Mary, the Theotokos unwedded, for the Sun of righteousness hath shone forth upon us for her sake.

Katavasia — Ode III

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

The first system of musical notation for the Katavasia. 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 (C). The melody is written in a simple, homophonic style with eighth and quarter notes, some beamed together. The bass staff provides a harmonic accompaniment with similar note values. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

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

The second system of musical notation. It continues the melody from the first system. The treble staff features a prominent half-note chord at the end of the phrase. The bass staff continues with a steady accompaniment. The lyrics are aligned with the notes.

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

The third system of musical notation. The melody in the treble staff continues with a series of eighth notes. The bass staff provides a consistent harmonic support. The lyrics are written below the notes.

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

The fourth system of musical notation, which is divided into two measures. The first measure contains the lyrics "let us cry a- loud:" and the second measure contains "O Lord, Who hath lift- ed up our horn,". The melody in the treble staff shows a slight change in the second measure, with the use of sharps for F# and C#. The bass staff continues with a similar accompaniment.

A musical score for two staves, likely a vocal duet or a piano and voice setting. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics "ho- ly art Thou!" are written below the staves. The melody in the top staff starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The melody in the bottom staff starts with a half note F3, followed by a quarter note G3, a quarter note A3, and a half note Bb3. The music concludes with a final chord of G3-Bb3-D4-F4 in both staves.

ho- ly art Thou!

Kontakion of the Feast, in Tone III

To- day the Virgin giveth birth unto the Tran- scen- dent One,

The first line of the Kontakion is written in G major (one sharp) and 4/4 time. It consists of two staves, treble and bass. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are: "To- day the Virgin giveth birth unto the Tran- scen- dent One,".

and the earth doth offer a cave to Him Who is un- ap- proach- a- ble.

The second line continues the melody. The treble staff has a long note on "un-" followed by a half note on "ap-". The bass staff has a long note on "un-" followed by a half note on "ap-". The lyrics are: "and the earth doth offer a cave to Him Who is un- ap- proach- a- ble.".

Angels and shep- herds give glo- ry, and the Ma- gi jour- ney with the star.

The third line continues the melody. The treble staff has a long note on "glo-" followed by a half note on "ry,". The bass staff has a long note on "glo-" followed by a half note on "ry,". The lyrics are: "Angels and shep- herds give glo- ry, and the Ma- gi jour- ney with the star.".

For unto us a Child is born, the pre- e- ter- nal- God!

The fourth line concludes the Kontakion. The treble staff has a long note on "pre-" followed by a half note on "e-". The bass staff has a long note on "pre-" followed by a half note on "e-". The lyrics are: "For unto us a Child is born, the pre- e- ter- nal- God!".

Ikos: Bethlehem hath opened Eden! We have found Joy in a secret place: come, and let us receive the things of paradise within the cave. There the unwatered Root hath blossomed, bearing forgiveness as its fruit. There an unfailing Wellspring hath been found, whence of old David longed to drink. There the Virgin hath given birth to the Babe, quenching the thirst of Adam and David straightway. Wherefore, let us hasten to this place where now is born a young Child, the preëternal God!

Sessional Hymns

Tone III, Special Melody: Today the Virgin...

Right fittingly let us hymn the righteous Joseph, the betrothed of the Virgin, with James and David; for, having trod the righteous path, they have attained unto the mansions of heaven, and joining chorus with the angels as is meet, they beg remission of sins for us.

Glory..., in the same tone and melody

The Virgin hath given birth to the Creator of all things, and the magi come to worship Him in the flesh. Men and angels render glory; the cave and the manger offer gifts, lauding Him Who hath been newly born as a babe, the preëternal God!

Both now..., in Tone I, Special Melody: The choir of angels...

The choir of prophets doth divinely celebrate the wonder which took place within thee, O Virgin; for thou didst give birth to God incarnate upon earth. Wherefore, angels and shepherds chant, and the magi and Joseph sing of the wonders to David, the forefather of God.

Ode IV
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

From the tribe of Judah Thou hast shone forth, O Christ, the expectation of the nations, Whom Jacob foretold of old, and hast come to overthrow the power of Damascus and the plunder of Samaria, transforming falsehood into godly faith. Glory to Thy power, O Lord!

Shining forth, a Star out of Jacob, O Master, Thou hast filled with joy the wise watchers of the stars, the followers of the words of Balaam, the soothsayer of old; and Thou hast manifestly received the firstfruits of the nations who have entered in to worship Thee. Glory to Thy power, O Lord!

Thou hast descended on the womb of the Virgin like rain upon the fleece, O Christ, and like drops of rain falling upon the earth. Ethiopia and Tharsis, the islands of Arabia and Saba, and they who rule all the land of the Medes, have fallen down before Thee, O Savior. Glory to Thy power, O Lord!

Ode IV
Canon II of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

Hymning of old the restoration of the human race, the Prophet Habbakuk, ineffably vouchsafed to behold an image, proclaimed prophetically: A little Babe is come forth from the mountain of the Virgin, unto the restoration of men, O Word!

Receiving flesh from the Virgin of His own will, the Most High hath issued forth, equal to men, to purge away the venom of the serpent's head, leading all from the sunless gates of hades to life-bearing light, in that He is God.

The nations who of old were overwhelmed by corruption, having escaped the greatest enemy, lift up their hands with hymns of praise, honoring the one Christ as Benefactor, Who hath come to us in His mercy.

Having grown forth from the root of Jesse, O Virgin, thou didst transcend the laws of human nature, giving birth to the preëternal Word of the Father, in that He Himself was well pleased to pass through thy sealed womb in His strange abasement.

Ode IV
Canon of the Holy Righteous Ones

Proclaiming the approach of Thine appearance on earth, O Christ God,

the prophet cried a-loud with joy: Glo- ry to Thy pow- er, O Lord!

Refrain: O holy righteous ancestors of God, pray to God for us.

With the magi let us worship Him Who hath been born; and with the angels and Joseph let us join chorus, crying aloud in godly manner: Glory to Christ God in the highest!

Christ, Who reigneth over all kings and Who hath been born in the flesh of the seed of David, hath accepted James, His chosen brother, as it was His good pleasure so to do.

The Lord God, Who appeared in the flesh through the Virgin, hath glorified your memorials together, O James, chosen of the apostles, and David most blessed, ye holy ones.

Theotokion: Rejoice, O Theotokos unwedded, thou who dost surpass the ranks of the cherubim, having given birth in the flesh unto God Who is borne upon thine arm.

Katavasia — Ode IV

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

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 final half-note chord. The bass staff provides a simple harmonic accompaniment with quarter and half notes.

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

This musical system continues the melody from the first line. It features a treble and bass staff. The treble staff has a key signature of one flat. The melody includes a half-note rest followed by a quarter-note phrase. The bass staff continues the accompaniment with quarter and half notes.

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

This musical system continues the melody. It features a treble and bass staff. The treble staff has a key signature of one flat. The melody includes a half-note rest followed by a quarter-note phrase. The bass staff continues the accompaniment with quarter and half notes.

and densely wooded, and art come forth,

This musical system concludes the phrase. It features a treble and bass staff. The treble staff has a key signature of one flat. The melody includes a half-note rest followed by a quarter-note phrase. The bass staff continues the accompaniment with quarter and half notes.

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

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 final half note. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the treble staff.

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

This musical system continues the hymn. It features a treble and bass staff. The treble staff includes a key signature change to two flats (B-flat and E-flat) and a common time signature. The melody includes a half note and a final whole note. The bass staff continues the accompaniment. The lyrics are printed below the treble staff.

Ode V
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

Submitting to be recorded among Thy servants at the command of Cæsar, Thou hast freed us slaves from the enemy and sin, O Christ; and having abased Thyself for us, Thou hast made our clay divine through Thy union and sharing therein.

Behold, the Virgin hath conceived in her womb, as was foretold of old, and hath given birth to God made man, yet remaineth virgin. O sinners who for her sake have been reconciled with God, let us faithful hymn her as the true Theotokos.

Ode V
Canon II of the Feast

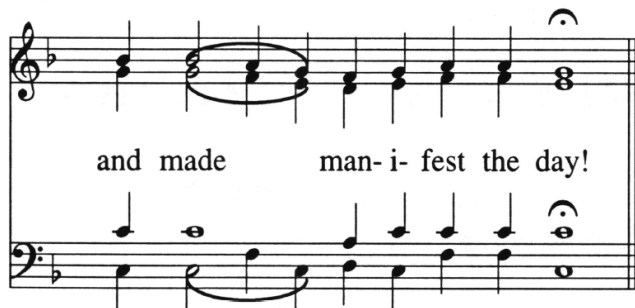
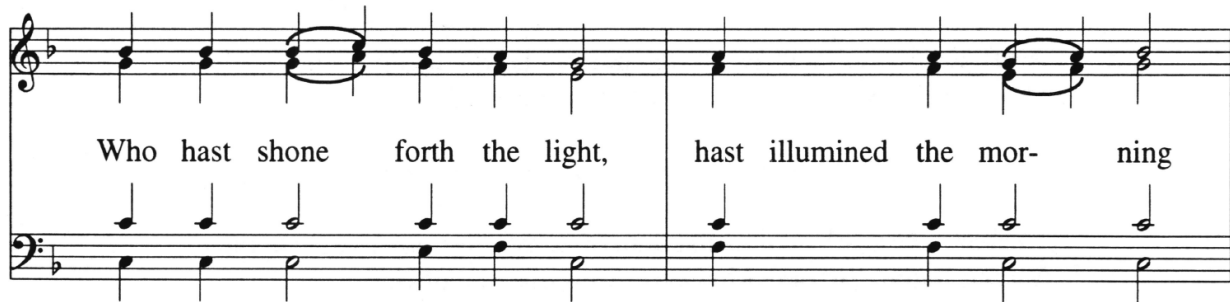
Refrain: Glory to Thee, our God, glory to Thee.

Out of the gloomy night of the works of deception, come Thou, O Christ, unto us who now keep vigil in hymnody addressed to Thee as our Benefactor, Who granteth us an easy path, travelling whereon we may attain unto glory.

By His coming in the flesh the Master hath again cut down the cruel enmity directed against us, that He might destroy the soul-destroying ruler, uniting the world with the immaterial beings, making the Begetter accessible to creation.

The people who of old were benighted have finally seen the light of the radiance of the Most High; and the Son bringeth the nations to the Father as an inheritance, bestowing ineffable grace where sin once flourished exceedingly.

Ode V
Canon of the Holy Righteous Ones



Refrain: O holy righteous ancestors of God, pray to God for us.

Glory to Thee! Glory to Thee, O God incarnate, Whose good pleasure it was to take flesh of the pure Virgin! did Joseph cry aloud.

Glory to Thee! Glory to Thee, O Jesus, Son of God, Who wast born of the Virgin and hast rendered the memory of David and James illustrious!

Jesus, the Son of God, Whom the prophet David, by divine inspiration, called Rain upon the fleece, hath James preached.

Theotokion: Unable to keep silent, creation doth offer thee the angel's salutation, O Virgin: Rejoice, O pure Mother of Jesus, the Son of God!

Katavasia — Ode V

As God of the world and Father of compassions,

This musical system consists of a treble and 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 a final phrase marked by a slur. The bass staff begins with an F-clef and a key signature of one flat. It provides a harmonic accompaniment using mostly quarter and eighth notes.

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

This musical system continues the melody and accompaniment. The treble staff features a phrase with a slur over the notes for 'great Counsel'. The bass staff continues with its accompaniment. The system concludes with the words 'Who granteth us peace.'.

Wherefore, guided to the light of knowledge divine,

This musical system continues the melody and accompaniment. The treble staff has a slur over the notes for 'knowledge divine'. The bass staff continues with its accompaniment.

and rising at dawn out of the night,

This musical system continues the melody and accompaniment. The treble staff has a slur over the notes for 'rising at dawn'. The bass staff continues with its accompaniment. The system concludes with the words 'out of the night,'.

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

The image shows a musical score for two staves, likely a vocal and piano arrangement. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff consists of quarter notes and a half note, with a slur over the last two notes. The bass line in the bottom staff consists of quarter notes and a half note. The lyrics are written below the staves, aligned with the notes. The piece ends with a double bar line.

Ode VI
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

Christ our God, Whom the Father begat before the morning star, is come forth, incarnate, from the womb. He Who ruleth over the all-pure powers lieth in a manger of dumb beasts and is wrapped in swaddling-bands; and he looseth the knotted bonds of transgressions.

A young Child, a Son, is born of the clay of Adam and given to the faithful: He is the Father and Prince of the age to come, and is called the Angel of great Counsel. He is the mighty God Who exerciseth dominion over all creation.

Ode VI
Canon II of the Feast

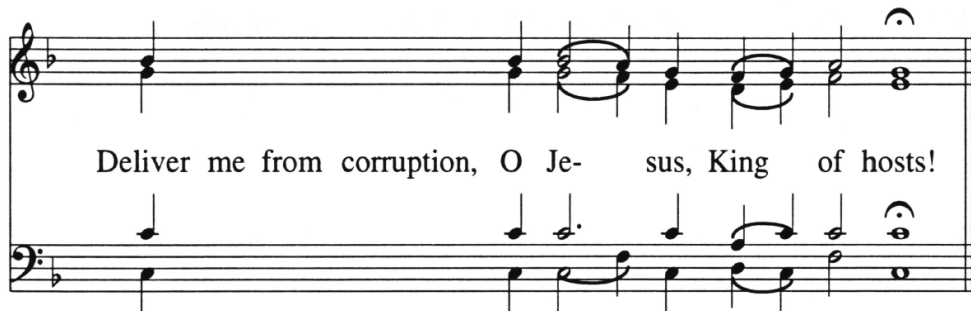
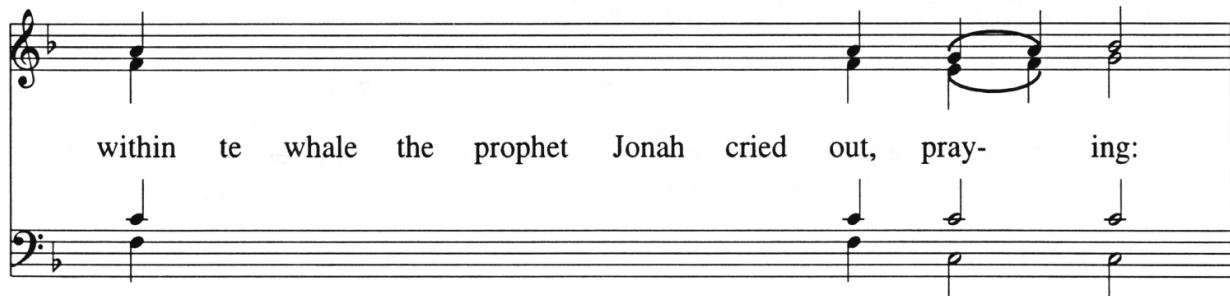
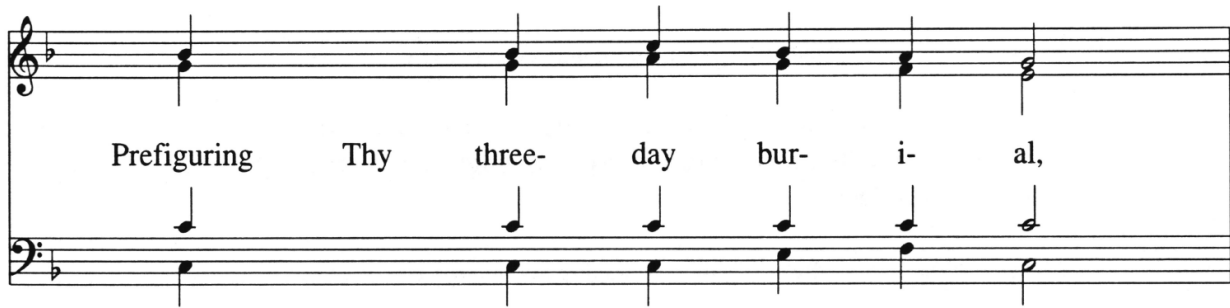
Refrain: Glory to Thee, our God, glory to Thee.

Engulfed in the uttermost depths of the sea, Jonah prayed: Come Thou and still the tempest! And I, beset by the dark of the tormentor, cry aloud unto Christ: O Destroyer of evils, haste Thou quickly unto my slothfulness!

God the Word, Who from the beginning was with God, intending to preserve the nature which He Himself shareth with us, now strengtheneth it, which from of old was weak, by another fellowship with it, straightway showing it to be free from the passions.

He Who dwelleth in light, and, contrary to His dignity, hath now been well pleased to dwell in a manger, cometh forth for our sake from the loins of Abraham for us who have benightedly fallen into the darkness of transgressions, that, for the salvation of men, He might raise up His children who have fallen low.

Ode VI
Canon of the Holy Righteous Ones



Refrain: O holy righteous ancestors of God, pray to God for us.

Awe-struck, the heavenly hosts stood before the cave and, unable to keep silent, hymned Thy most pure nativity, chanting: Glory in the highest to the newborn God!

Upon Thy throne hast Thou sat, as Thou didst swear unto the prophet David, O Master, Who camest forth from the fruit of his loins; and unto James didst Thou commit the throne of the Church, O Christ.

David the king is shown to be a wondrous prophet and forefather of the incarnation of God; and James, the disciple of Jesus, is shown forth as the first bishop.

Theotokion: We beseech thee, O Virgin Theotokos: In behalf of thy servants entreat thou Him Who was incarnate of thee, for we know thee to be our sole intercessor.

Katavasia — Ode VI

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

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 quarter and eighth notes, with a phrase 'from the womb,' featuring a half note followed by a quarter note. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, providing a steady harmonic foundation.

as it had re- ceived him;

This musical system continues the melody and accompaniment. The treble staff features a half note followed by a quarter note, with a phrase 'received him;' featuring a half note followed by a quarter note. The bass staff continues with quarter and eighth notes, maintaining the harmonic support.

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

This musical system continues the melody and accompaniment. The treble staff features a half note followed by a quarter note, with a phrase 'in the Vir- gin' featuring a half note followed by a quarter note. The bass staff continues with quarter and eighth notes, maintaining the harmonic support.

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

This musical system continues the melody and accompaniment. The treble staff features a half note followed by a quarter note, with a phrase 'pre- ser- ving her in- tact.' featuring a half note followed by a quarter note. The bass staff continues with quarter and eighth notes, maintaining the harmonic support.

For, as He did not suffer corruption,

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). It contains a single half note on the second line (F4). The bass staff begins with a bass clef and a key signature of one flat (B-flat). It contains a single half note on the second space (F3). The lyrics "For, as He did not suffer corruption," 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 begins with a treble clef and a key signature of one flat (B-flat). It contains a half note on the second line (F4), a half note on the second space (G4), a quarter note on the third line (A4), a quarter note on the third space (B4), a half note on the second space (G4), a half note on the second line (F4), a half note on the second space (G4), and a half note on the second line (F4). The bass staff begins with a bass clef and a key signature of one flat (B-flat). It contains a half note on the second space (F3), a half note on the second space (G3), a half note on the second space (A3), a half note on the second space (B3), a half note on the second space (C4), a half note on the second space (D4), a half note on the second space (E4), and a half note on the second space (F4). The lyrics "He preserved her who bore Him un-harmed." are centered between the two staves.

Kontakion of the Holy Righteous Ones, in Tone II

Today the godly David is filled with gladness,/ and Joseph offereth praise with James./ They rejoice, receiving a crown through their kinship with Christ;/ and they laud Him Who hath ineffably been born on earth,// and cry aloud: O Compassionate One, save those who honor Thee!

Ikos: The Incorporeal One is, through the ineffable Counsel, born in the flesh; He Who is uncontainable is now contained in a body and doth preserve both essences immutably; He Who is without beginning and Who alone is beyond time doth take on a beginning; an Infant of surpassing perfection is beheld; He Who beareth all things is borne in arms. Wherefore, as God, He doth crown through His birth those who are honored by their kinship with Him, and, glorifying them with faith, we cry out unceasingly: O Compassionate One, save those who honor Thee!

Ode VII
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

The piping shepherds received an awesome vision of light; for the glory of the Lord shone round about them, and an angel cried out: Sing ye, for Christ, the blessed God of your fathers, is born!

Suddenly, at the voice of the angel, the armies of heaven cried out: "Glory to God in the highest, and on earth peace, good-will among men! Christ hath shone forth: the blessed God of your fathers!"

"What words are these?" said the shepherds; "Let us go and see what hath taken place, the blessed Christ!" And hastening to Bethlehem, they bowed down in worship with the Theotokos, chanting: "O God of our fathers, blessed art Thou!"

Ode VII
Canon II of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

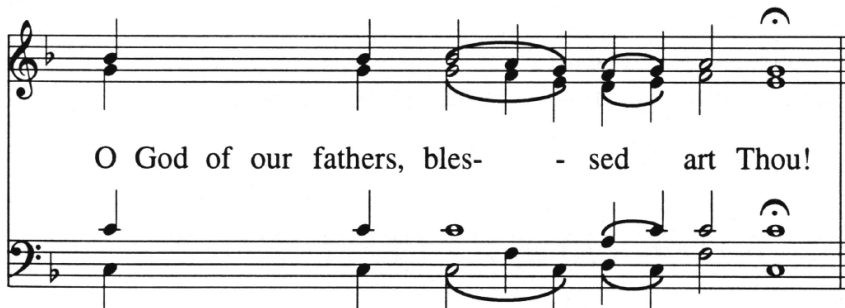
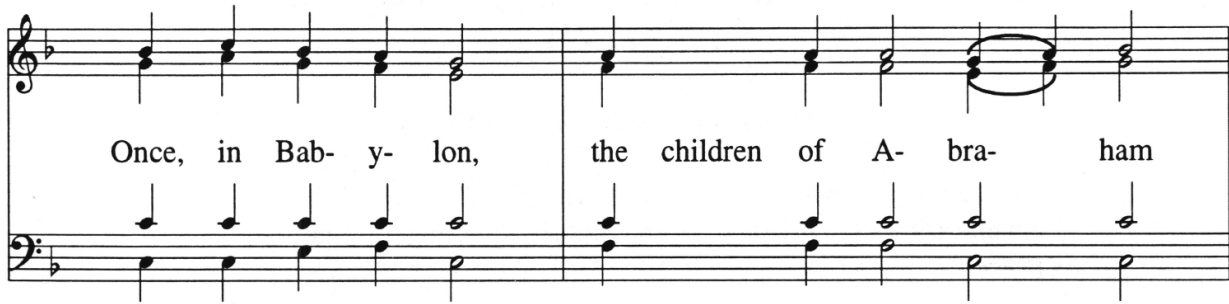
Captivated by the love of the King of all, the youths despised the godless threats of the tyrant raging uncontrollably; and when the great fire submitted to them, they said to the Master: Blessed art Thou forever!

The furnace which had been raised to a sevenfold heat savagely burneth the minions, but spareth the youths who were wholly consumed with the fear of God; and the flame crowned them when the Lord freely granted them dew for their piety's sake.

O Christ our Helper, using Thine ineffable incarnation as a bulwark of defense, having taken on form, Thou hast put to shame the adversary of men, bearing the richness of Thy deification, in hope of which we had fallen from the heights down into the darkness of the uttermost depths.

Omnipotently Thou hast cast down sin, which is exalted in evil without restraint and is incited to a vile frenzy by the perversion of the world; and those whom it formerly attracted Thou savest from its snares today, having become incarnate of Thine own will, O Benefactor.

Ode VII
Canon of the Holy Righteous Ones



Refrain: O holy righteous ancestors of God, pray to God for us.

Amazed beyond words by the birthgiving of Mary, the Theotokos, the angelic choirs cried out to Joseph: Glory in the highest, and on earth peace!

David, the leader of the bride, and James, who was the chamberlain of the divine Church, did say: O God, Who hast become incarnate for our sake, blessed art Thou!

O thou who wast a king among prophets and a prophet among kings, chant thou with the divinely wise James and lift thy voice in song for us: O Christ, Who wast incarnate for our sake, blessed art Thou!

Theotokion: Prefigured in the unconsumed bush and in the bedewed furnace, O Mother most pure, without seed didst thou bear God incarnate, O ever blessed one.

Katavasia — Ode VII

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 simple, homophonic style with quarter and half notes. The lyrics are placed below the notes. The bass staff provides a simple harmonic accompaniment with 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 a treble and bass staff with a key signature of one flat. The melody is simple and homophonic, with lyrics placed below the notes. The bass staff provides a simple harmonic accompaniment.

feared not the threat of the fire,

This musical system continues the melody. It features a treble and bass staff with a key signature of one flat. The melody is simple and homophonic, with lyrics placed below the notes. The bass staff provides a simple harmonic accompaniment.

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

This musical system concludes the melody. It features a treble and bass staff with a key signature of one flat. The melody is simple and homophonic, with lyrics placed below the notes. The bass staff provides a simple harmonic accompaniment.

O God of our fathers, bles-sed art Thou!

This musical score is written for two voices, Soprano and Bass, in a single system. The Soprano part is on a treble clef staff with a key signature of one flat (B-flat). The Bass part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are 'O God of our fathers, bles-sed art Thou!'. The Soprano part begins with a half note G4, followed by a half note A4, then a half note B-flat4. The next measure contains a half note C5, a half note B-flat4, and a half note A4, all beamed together. This is followed by a half note G4, a half note F4, and a half note E4. The final measure contains a half note D4, a half note C4, and a half note B3, all beamed together. The Bass part begins with a half note G3, followed by a half note F3, then a half note E3. The next measure contains a half note D3, a half note C3, and a half note B2, all beamed together. This is followed by a half note A2, a half note G2, and a half note F2. The final measure contains a half note E2, a half note D2, and a half note C2, all beamed together. The score ends with a double bar line.

Ode VIII
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

The daughter of Babylon carrieth off the captive children of David from Sion to herself; but now she sendeth her own children, the magi bearing gifts, to the God-pleasing daughter of David, who prayeth. Wherefore, chanting, let us sing: Let all creation bless the Lord and exalt Him supremely for all ages!

The harps refused to play their sad songs, for the children of Sion would not sing in a strange land; but Christ, shining forth in Bethlehem, destroyeth all the falsehood of Babylon and her musical instruments. Wherefore, chanting, let us sing: Let all creation bless the Lord and exalt Him supremely for all ages!

Babylon received the plunder of the kingdom of Sion and its captive riches; but Christ draweth its treasures to His Sion, guiding the star-watching kings by a star. Wherefore, chanting, let us sing: Let all creation bless the Lord and exalt Him supremely for all ages!

Ode VIII
Canon II of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

The children of the Old Covenant who were not consumed by the fire prefigure the unburnt womb of the Maiden which, though sealed, giveth birth in manner transcending nature. And grace, working both of these as a single wonder, doth move the people to hymnody.

Having escaped the destruction resulting from man's being deceived into becoming divine, like the youths all creation with trembling unceasingly hymneth the Word Who hath abased Himself, and with fear it offereth meager praise, in that it is corrupt, even though it hath endured such with wisdom.

Thou comest, O Restoration of the nations, to bring lost human nature back from the hills of the wilderness to the pasture rife with flowers, that Thou mightest put down the violent power of the slayer of men, having, in Thy forethought, become God as well as man.

Ode VIII
Canon of the Holy Righteous Ones

Christ the King did the captive chil- dren con- fess,

proclaiming with a loud voice in the fur- nace: All ye works of the Lord,

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

Refrain: O holy righteous ancestors of God, pray to God for us.

Christ incarnate, Whom the hosts of heaven have glorified, doth Joseph the betrothed un- ceasingly hymn, chanting: All ye works of the Lord, hymn and exalt Him supremely for all ages!

Christ incarnate, Whom David the forefather of God foretold, James preached to the peo- ple, crying out: All ye works of the Lord, hymn and exalt Him supremely for all ages!

We bless the Father, the Son and the Holy Spirit: the Lord.

Christ, Who was born of the Virgin and Who hath exalted the sacred memory of David and James, in that they are His friends, do ye hymn, all ye works of the Lord, and exalt su- preme- ly for all ages!

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

Theotokion: Christ the King, to Whom Mary the Theotokos hath given birth for us, remaining a pure Virgin even after her birthgiving, do ye hymn, all ye works of the Lord, and exalt supremely for all ages!

We Praise, We Bless

First system of the musical score. It consists of two staves, treble and bass, in a key with one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "We praise, we bless, we wor- - ship the Lord,". The music features a mix of eighth and sixteenth notes, with some rests and a final half note on "Lord,".

Second system of the musical score. It continues the melody from the first system. The lyrics are: "praising and supremely exalting Him un- to all a- - ges." The music concludes with a final cadence, featuring a whole note chord in the treble staff and a half note in the bass staff.

Katavasia — Ode VIII

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 composed of eighth and quarter notes, with a final phrase marked by a slur. The bass staff provides a harmonic accompaniment using chords of eighth and quarter 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 in B-flat major. The treble staff has a long note on 'sup-' followed by a slur over 'er- nat- ur- al'. The bass staff continues with a steady accompaniment.

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

This musical system continues the melody. The treble staff shows a series of eighth notes for 'for it burned not the youths'. The bass staff maintains the accompaniment with eighth and quarter notes.

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

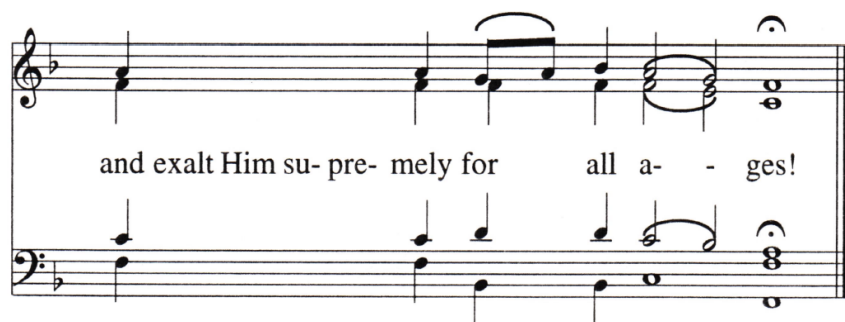
This musical system concludes the phrase. The treble staff has a slur over 'Vir-' and a final note on 'gin'. The bass staff provides a final accompaniment chord.



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



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



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

Ode IX
Canon I of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

The magi beheld the excellent course of the strange star which was newly appeared, illuminating the heavens and marking the birth of Christ the King in Bethlehem, for our salvation.

The star revealed the newborn infant King to the magi who said: "Where is He, for we have come to worship Him?" But Herod who fought against God, enraged, was troubled, seeking to slay the Christ.

Herod inquired concerning the time of the star, following whose course the magi worshipped Christ with gifts in Bethlehem; but, guided thereby to their homeland, they left the cruel murderer of the infants behind in mockery.

Ode IX
Canon II of the Feast

Refrain: Glory to Thee, our God, glory to Thee.

O pure Mother, having beheld the indistinct images and dim shadows of the Word Who hath newly appeared through the gates that were closed, but mindful now of His true radiance, we bless thy womb as is meet.

Having attained their desire and been vouchsafed to see the advent of God, the people who delight in Christ are now consoled by regeneration; for thou bestowest life-bearing grace to pay homage to glory, O pure Virgin.

Ode IX
Canon of the Holy Righteous Ones

On the mountain did Moses behold the un- con- sumed bush;

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 final measure containing a half note and a quarter note beamed together. The bass staff begins with a bass clef and a key signature of one flat. The bass line is primarily composed of half notes, with a final measure containing a half note and a quarter note beamed together. The lyrics are centered under the notes.

and in the cave did Joseph hear the in- ef- fa- ble birth.

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. The melody is composed of half notes and quarter notes. The bass staff begins with a bass clef and a key signature of one flat. The bass line is primarily composed of half notes and quarter notes. The lyrics are centered under the notes.

O Theotokos, Vir- gin un- de- filed, Mother with- out hus- band,

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. The melody is composed of half notes and quarter notes, with a final measure containing a half note and a quarter note beamed together. The bass staff begins with a bass clef and a key signature of one flat. The bass line is primarily composed of half notes and quarter notes. The lyrics are centered under the notes.

thee do we mag- ni- fy in hymns!

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. The melody is composed of half notes and quarter notes, ending with a double bar line. The bass staff begins with a bass clef and a key signature of one flat. The bass line is primarily composed of half notes and quarter notes, ending with a double bar line. The lyrics are centered under the notes.

Refrain: O holy righteous ancestors of God, pray to God for us.

With trembling doth all creation minister unto Him Who hath been born of the Virgin: the heavens with a star; the earth with a manger; the mountain with a cave; the magi with gifts; the shepherds with wonder; and the angels with the hymn, Glory to God in the highest!

Of old was David chosen king from amongst the shepherds; and from the royal tribe of Judah art thou, O James. Thou art shown to be a shepherd of the flock of the Incarnate One, the Lamb, the Son of God Most High.

Be glad now, O Bethlehem, having become the city of the new David! O Sion, thou citadel of the Churches, exult now, taking up the common celebration of the King of all and His favored ones.

Theotokion: The assemblies of angels glorify thee, O Theotokos, and the human race doth unceasingly honor thee with hymns, for by thy divine birthgiving hast thou united the earthly to the heavenly. Wherefore, we do thee honor.

Katavasia — Ode IX

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

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

Exapostilarion

We chant the Exapostilarion of the Resurrection.

Glory to the Father, and to the Son, and to the Holy Spirit.

Exapostilarion of the Holy Righteous Ones

Let us hymn David, the forefather of God, and divine Joseph, the betrothed of the Theotokos, with James, the glorious brother of God, for, with the angels, the magi and the shepherds, they ministered in godly manner at the divine nativity of Christ in the city of Bethlehem, chanting a hymn unto Him as God and Master.

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

Exapostilarion of the Feast

From on high our Savior, the Dayspring of the East, hath visited us, and we who are in darkness and shadow have truly found Him; for the Lord hath been born of the Virgin.

Stichera at the Psalms of Praise, in Tone IV

At the Psalms of Praise, 4 stichera for the Resurrection, and 4 from the feast, with the festal refrains.

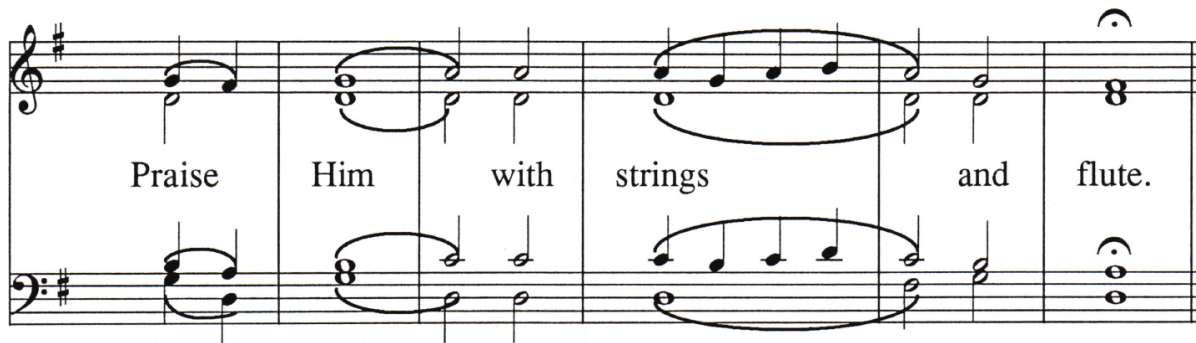
Stichos: To do among them the judgment that is written,/ this glory shall be to all His saints.

Stichos: Praise ye God in His saints,/ praise Him in the firmament of His power.

Stichos: Praise Him for His mighty acts,/ praise Him according to the multitude of His greatness.

Stichos: Praise Him with the sound of trumpet,/ praise Him with psaltery and harp.

Stichos: Praise Him with timbrel and dance:



Be glad, O ye righteous!/ Rejoice, O heavens!/ Leap up, ye mountains, for Christ hath been born!/ The Virgin sitteth, holding the incarnate Word of God in her bosom,/ like unto the cherubim./ Shepherds marvel at Him Who hath been born;/ the magi offer gifts to the Master;/ and the angels say, chanting:// O unapproachable Lord, glory be to Thee!

Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation:



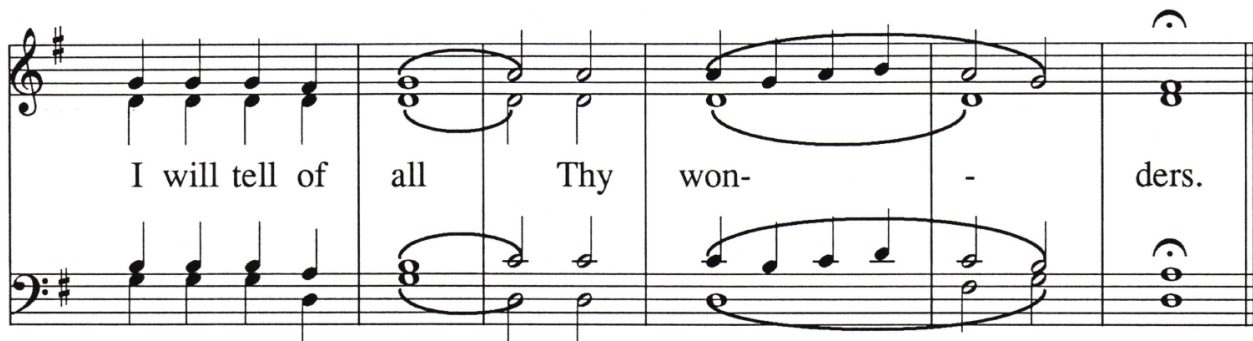
O Virgin Theotokos who gavest birth to the Savior,/ thou hast annulled the ancient curse of Eve;/ for thou becamest the Mother of Him in Whom the Father is well pleased,/ bearing the incarnate Word of God in thy bosom./ This mystery is not subject to testing,/ but with faith alone we all glorify it,/ crying out with thee and saying:// O ineffable Lord, glory be to Thee!

Stichos: Arise, O Lord my God, let Thy hand be lifted high:



Come, let us hymn the Mother of the Savior,/ who even after giving birth wast still shown to be a Virgin./ Rejoice, O animate city of God the King,/ wherein Christ, making His abode, hath wrought salvation!/ We chant with Gabriel and offer up glory with the magi, saying:// O Theotokos, entreat Him Who became incarnate of thee, that we be saved!

Stichos: I will confess Thee, O Lord, with my whole heart:



The Father was well pleased;/ the Word became flesh;/ the Virgin gave birth to God incarnate;/ the star proclaimeth Him;/ the magi offer Him worship;// the shepherds marvel, and creation rejoiceth.

Glory, in Tone VIII

Glory to the Father, and to the Son, and to the Ho- ly Spir- - it.

The musical score is written for two staves, treble and bass, in the key of D major (indicated by two sharps). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir- - it." The word "Spir-" is followed by a long dash, indicating a sustained note. The final note of the melody is a whole note, marked with a fermata.

Blood and fire and clouds of smoke/ are the wonders which Joel foresaw on earth./ The blood is the Incarnation;/ the fire is the Godhead;/ the clouds of smoke are the Holy Spirit,/ Who descended upon the Virgin and hath made the world fragrant.// Great is the mystery of Thine Incarnation! O Lord, glory be to Thee!

Both Now..., *Theotokion in Tone II*, Most blessed art Thou, O Virgin Theotokos.

Divine Liturgy

On the Beatitudes

On the Beatitudes, twelve Troparia: four from the Octoechos, four from the canon of the feast, and four from Ode VI of the canon of the saints.

After the Entrance, the Troparia of the Resurrection, that of the feast and that of the saints; Glory..., the Kontakion of the saints; Both now..., that of the feast.

Troparion of the Feast, in Tone IV

Thy nativity, O Christ our God,/ hath shone forth the light of reason upon the world;/ for therein those who worship the stars/ have been taught by a star/ to worship Thee, the Son of righteousness,/ and to know Thee, the Dayspring from on high.// O Lord, glory be to Thee!

Troparion of the Holy Righteous Ones, in Tone II

O Joseph, proclaim glad tidings to David,/ the ancestor of God,/ for thou hast seen a Virgin give birth;/ with the shepherds didst thou give glory;/ with the magi didst thou worship;/ by an angel wast thou instructed.// Entreat Christ God, that He save our souls!

Glory to the Father, and to the Son, and to the Holy Spirit.

Kontakion of the Holy Righteous Ones, in Tone III

Today the godly David is filled with gladness,/ and Joseph offereth praise with James./ They rejoice, receiving a crown through their kinship with Christ;/ and they laud Him Who hath ineffably been born on earth,// and cry aloud: O Compassionate One, save those who honor Thee!

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

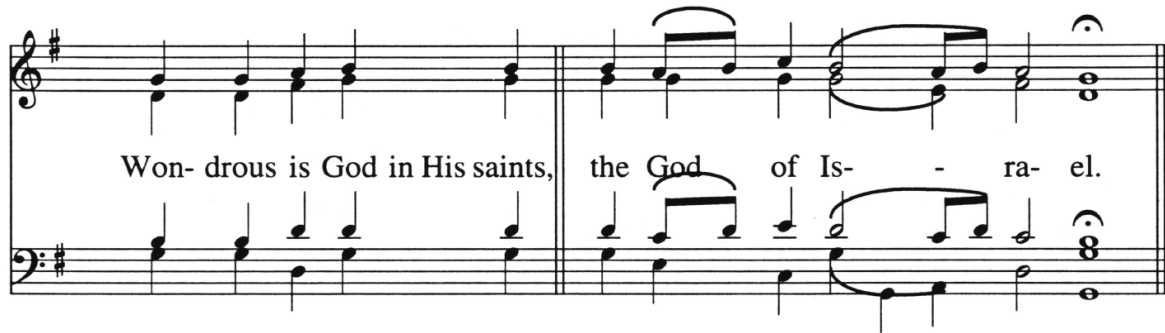
Kontakion of the Feast, in Tone III

Today the Virgin giveth birth unto the Transcendent One,/ and the earth doth off a cave to Him Who is unapproachable. Angels and shepherds give glory, and the magi journey with the star; for unto us a Child is born, the preëternal God!

Prokeimenon in the Tone of the week from the Octoechos, and that for the Saints.

Prokeimenon, in Tone IV

Wondrous is God in His saints, the God of Israel.



Epistle

Galatians §200 (1:11-19)

Alleluia, in Tone IV



Remember, O Lord, David in all His meekness.

Stichos: How he made an oath unto the Lord, and vowed unto the God of Jacob.

Holy Gospel

Matthew §4 (2:13-23)

Refrain and Irmos of Ode IX

Mag- ni- fy, O my soul, the all- pure Virgin The- o- tok- os,

This system of musical notation is for the first line of the Refrain. It consists of a treble and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The first measure contains the words 'Mag- ni- fy, O my soul,' and the second measure contains 'the all- pure Virgin The- o- tok- os,'. The melody features a mix of eighth and sixteenth notes, with a final measure containing a long note with a fermata.

who is more honorable and more glorious than the ar- mies on high.

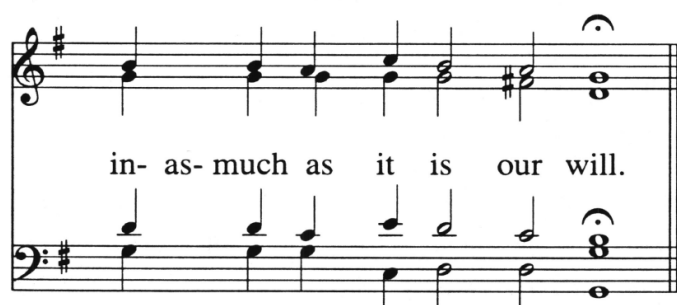
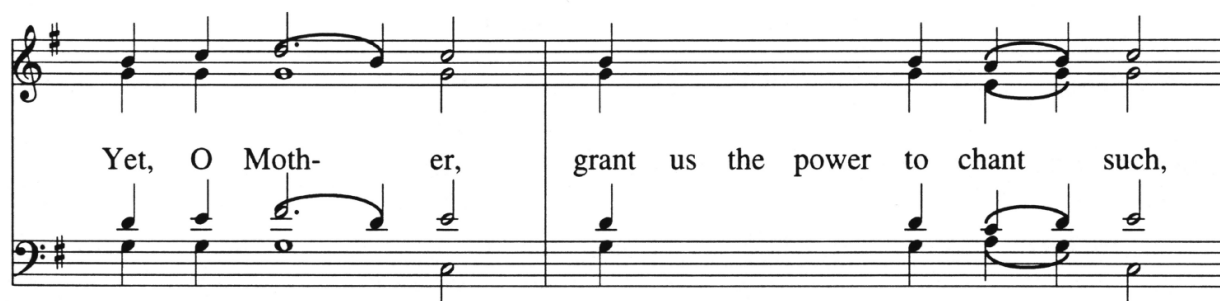
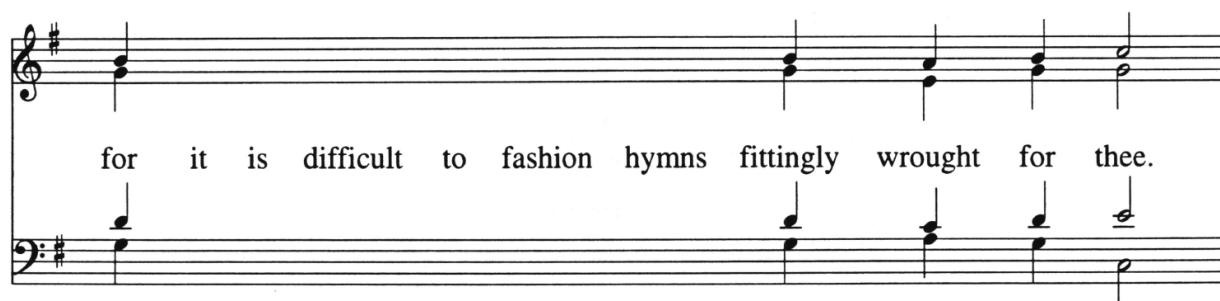
This system of musical notation is for the second line of the Refrain. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the first system. The lyrics are 'who is more honorable and more glorious than the ar- mies on high.' The melody is primarily composed of eighth notes, with a final measure containing a long note with a fermata.

It would be easier for us to prefer sil- ence out of fear,

This system of musical notation is for the third line of the Refrain. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the previous system. The lyrics are 'It would be easier for us to prefer sil- ence out of fear,'. The melody is primarily composed of eighth notes, with a final measure containing a long note with a fermata.

for it is not fraught with danger, O Vir- gin,

This system of musical notation is for the fourth line of the Refrain. It consists of a treble and a bass staff, both in the key of D major. The melody continues from the previous system. The lyrics are 'for it is not fraught with danger, O Vir- gin,'. The melody is primarily composed of eighth notes, with a final measure containing a long note with a fermata.



Communion Verse

Praise the Lord from the heavens; praise Him in the highest.
Rejoice in the Lord, O ye righteous; praise is meet for the upright.

Appendix I

At Lord, I Have Cried

Tone I, Special Melody: Joy of the ranks of heaven...

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption:

Stichos

And He shall redeem Israel out of all his in- i- - qui- ties.

First Sticheron

Let us all praise King David, the an- ces- tor of God,

for from him sprang forth the rod of the Vir- - gin,

and from her blossomed the Flow- er, ev- - en Christ,

Who hath called forth Adam and Eve from cor- rup- - tion,

in that He is full of lov- ing-kind- - ness.

Stichos: O praise the Lord, all ye nations:

Stichos

Praise Him all ye peo- - ples.

Second Sticheron

In old age, Jo- seph the be- trothed

beheld the things foretold by the pro- phets clear- ly ful- filled,

hav- ing received a strange be- tro- - thal

and a revelation from an- - gels that cry, Glo- ry to God,

that hath sent down peace up-on the earth!

Stichos: For He hath made His mercy to prevail over us:

Stichos

And the truth of the Lord a- bi- deth for- ev- - er.

Third Sticheron

Let us all praise the bro- ther of God, for he is a ho- ly hie- rarch

that shone forth nobly al- so in mar- tyr- dom,

through whose prayers do Thou save all that

sing to Thee, O Je-

sus, our God,

Who was wrapped in swad-

dling clothes in the cave.

Appendix II

Exapostilarion of the Holy Righteous Ones

Let us hymn Dav- id, the fore- fath- er of God,

The first system of musical notation for the Exapostilarion of the Holy Righteous Ones. 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 the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are: "Let us hymn Dav- id, the fore- fath- er of God,".

and the divine Jo- - seph, the be-trothed of the The- o- tok- os,

The second system of musical notation. The melody continues in the treble staff, with a slight pause after "Jo-". The lyrics are: "and the divine Jo- - seph, the be-trothed of the The- o- tok- os,".

with James, the glor- 'ious bro- ther of God,

The third system of musical notation. The melody continues in the treble staff. The lyrics are: "with James, the glor- 'ious bro- ther of God,".

for, with the angels, the Ma- - gi and the she- - pherds,

The fourth system of musical notation. The melody continues in the treble staff. The lyrics are: "for, with the angels, the Ma- - gi and the she- - pherds,".

they min- i- stered in god- ly man- - - ner

at the divine na- tiv- - i- ty of Christ

in the ci- ty of Beth- - - le- hem,

chanting a hymn unto Him as God and Mas- ter.

Exapostilarion of the Feast

From on high our Sav- iour, the Day- spring of the

East, hath vis- i- ted us, and we who are in dark- ness

and sha- dow have tru- ly found Him; for the

Lord hath been born; been born of the Vir- - gin.

pp

dim.

The musical score is written for two staves in G major (one sharp) and 3/4 time. The first system consists of five measures. The second system consists of five measures, with the final measure in 3/4 time. The third system consists of four measures, with the final measure in 2/4 time. The fourth system consists of four measures, with the final measure in 2/4 time. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *pp* and *dim.*.

Κονέιζ, ἡ βῆδ ἡάπηνεδ ελάβα.
The end, and to our God be the glory!

Δόμῃ ἐγγίχῃ ἡείνῃ μῦροφόεινῃ
Holy Myrrh-bearers
Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

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