

IRMOS 1: RESURRECTION CANON - TONE 1 (Greek Chant)

As be- fit - ted Thy di- vine ma- je- sty, Thy tri- um-

phant right hand has been glo- ri- fied in strength. In its al-

migh-ty po- wer it dashed the e- ne- my to pie- ces,

O Im- mor- tal Lord, and made a new path thru the

rit.

deep for the peo- ple of Is- ra- el.

ANNO 31

Thou Who a-lone know-est hu-man frail-ty hast ta-ke.

u-pon Thyself from pity the like-ness of mor-tal man:

Gird me with strength from on high, that I may cry a-

loud to Thee: O Lo-ver of man-kind,

holy is the li-ving tem-ple of thine in-ef-fa-ble

glo-ry.

Little Litany  
Kontakion  
Ikos  
Sedalion

} from the Menaion

IRMOS 4:

glo-ry. O Moun-tain, Ha-bak-kuk

be-held Thee with pro-phe-tic eyes o-ver-sha-

dow'd by the grace of God, and he fore-told that

from Thee should come the Ho-ly One of Is-ra-el for

our sal-va-tion and re-ge-ne-ra-tion.

rit.

IRMOS 5:

Christ Who hast en- ligh-tened the ends of the

The first system of musical notation for the hymn, featuring a treble and bass clef with a key signature of one flat. The lyrics are: "Christ Who hast en- ligh-tened the ends of the".

earth with the light of Thy co- ming, and hast made them

The second system of musical notation, continuing the melody and accompaniment. The lyrics are: "earth with the light of Thy co- ming, and hast made them".

shine by Thy Cross, enlighten with the know- ledge of

The third system of musical notation, continuing the melody and accompaniment. The lyrics are: "shine by Thy Cross, enlighten with the know- ledge of".

God those who in the right faith sing Thy prai-

The fourth system of musical notation, continuing the melody and accompaniment. The lyrics are: "God those who in the right faith sing Thy prai-".

ses.

The fifth system of musical notation, concluding the hymn with a double bar line. The lyrics are: "ses.". The word "rit." is written above the staff in the previous system.

IRMOS 6:

The ut-ter-most depths have en-compass'd us, and

there is none to de-liver us; we are counted as

sheep for the slaugh-ter. Do Thou, our God, save

Thy peo-ple, for Thou art the strength and re-sto-ra-

rit.

tion of those whose strength fails them. KONDAK

O The- o - to - kos, thou art a li- ving fur- nace on

which we faith-ful gaze; for as the Most High saved

the three chil- dren, so He renewed my na- ture whol- ly

in thy womb: the God of our Fa- thers Who

is wor- thy to be praised and glorified a- bove all for- rit.

e- ver.

and exalting Him through-out all a - ges. In the fur-

nace as in a cru- ci- ble the chil- dren of Is-

ra- el shone more pure- ly than gold with the beau-

ty of god- li- ness, as they sang: all ye works of the

Lord, bless the Lord, praise and exalt Him above all through-

rit.

out all a - ges. Magnificat

out all a - ges. The bush bur-ning but un-con-

*Magnificat*

sumed, pre-fig-ured thy pure con-vei-ving, O

The-o-to-kos; so do we now en-treat thee:

quench the ra-ging fur-nace of temp-ta-tions that be-

set us, that we may ne-ver cease to mag-ni-fy

thee.

Little Litany



RESURRECTION CANON - TONE 2

(Znamenny Chant)

In days of old a mighty force sent the armies

of Pharaoh into the deep sea; the Word Incarnate

has destroyed pernicious sin, the most

glorious Lord has been greatly glorified.

IRMOS 3:

The Church of the gentiles was like a desert, barren in its pa-

gan ways, but now it has blos-somed by Thy com- ing, O Lord;

in that same com- ing is my heart con-

firmed.

Little Litany  
Kontakion  
Ikos  
Sedalion } from the Menaion

IRMOS 4:

The first system of music consists of two staves. The first two measures are crossed out with a large 'X'. The lyrics 'crowns of glo - ry.' are written under the first two measures. The next two measures are active, with the lyrics 'He Who sits in glory on the' written below them.

crowns of glo - ry. He Who sits in glory on the

The second system of music consists of two staves. The lyrics 'Throne of Di - vi - ni - ty,' are written under the first four measures. The lyrics 'Jesus, truly divine, came on a' are written under the last two measures.

Throne of Di - vi - ni - ty, Jesus, truly divine, came on a

The third system of music consists of two staves. The lyrics 'light cloud and saved with an incorrupt hand those who cry' are written across the four measures.

light cloud and saved with an incorrupt hand those who cry

The fourth system of music consists of two staves. The lyrics 'a - loud: 'Glory to Thy po - wer, O Christ.' are written across the four measures.

a - loud: 'Glory to Thy po - wer, O Christ.'

IRMOS: 5:

to Thy po- wer, O Lord! Thou didst come as recon-

ciler between God and man, O Christ our God,

for through Thee, O Ma- ster, we have found the way

from the darkness of ig- no- rance to Thy Fa- ther,

the source of light.

IRMOS 6:

the source of light. Com- passed about in the depths

of sin, I en-treat the un-fathomable depth of Thy com-

pas- sion: bring me out of cor- rup - tion,

O Lord. KONDAK

*Little Litany*

*Kontakion + Ikos from Menaion*

IRMOS 7:

The pro-fane command of a lawless ty - - rant made the

This system contains the first two measures of the hymn. The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The lyrics are: "The pro-fane command of a lawless ty - - rant made the".

flames to rise ex- cee - ding- ly, but Christ sent the

This system contains the next two measures. The lyrics are: "flames to rise ex- cee - ding- ly, but Christ sent the".

dew of the Spirit to the god- ly youths; bles- sed is He

This system contains the next two measures. The lyrics are: "dew of the Spirit to the god- ly youths; bles- sed is He".

and most glo - - ri- ous.

This system contains the final two measures of the hymn. The lyrics are: "and most glo - - ri- ous.". The system ends with a double bar line.

IRMOS 8:

out all a- ges. In Babylon of old

by the com- mand of God the fie- ry fur-nace worked

in a dou- ble way: it burned the Chal- de-

ans while it refreshed the faith- ful who sang: Bless the

Lord, all you works of the Lord!

THE MAGNIFICAT

IRMOS 9:

The Son of the eternal Fa-ther, God the Lord,

in-car-nate of the Vir-gin, has ap-peared to

us to give light to those in dark-ness and

to gather those who had gone a-stray; so we magnify

thee, O The-o-to-kos.

Little  
Litany



RESURRECTION CANON - TONE 3

(Kievan Chant)

IRMOS 1:

He Who in an-cient times by di-vine gesture gathered

the waters into a sing-le mass and par-ted the sea for

the people of Is-ra-el, e-ven He is our God,

exceeding-ly glo-ri-ous; to Him a-lone do we sing,

for He has been glo-ri-fied.

IRMOS 3:

Thou hast brought all things into being from no-thing-ness, cre-

a- ted by the Word, made perfect by the Spi- rit,

O Al- migh-ty, Most High, es- tab-lish me in Thy

love.

Little Litany  
Kontakion } from the  
Ikos } Menaion  
Sedalion }

IRMOS 4:

love. Thou hast es-tab-lished Thy steadfast love for us,

O Lord, for on our behalf Thou hast yielded Thine Only-Begot-

ten Son to death. So we cry in thanks-gi-ving to

Thee: glo-ry to Thy might, O Lord!

IRMOS 5:

Ear- ly do I seek Thee, the Ma- ker of all, Thou peace

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature. The lyrics are written between the staves. The melody is primarily composed of quarter and eighth notes, with some rests.

that passeth all un- der- stan- ding, for Thy com- mand-ments

The second system of musical notation continues the piece. It features two staves in the same key and time signature as the first system. The lyrics are placed between the staves. The musical notation includes various note values and rests, maintaining a steady rhythmic flow.

are a light; guide Thou me in them.

The third and final system of musical notation on this page. It consists of two staves in the same key and time signature. The lyrics are positioned between the staves. The piece concludes with a double bar line at the end of the system.

IRMOS 6:

The ut- most depth of sin has en- com- passed me, and

my spi- rit falls. But stretch forth Thy lofty arm, O Mas-

ter, and save me as Thou didst save Peter of old, O my

Pi - lot. **KONDAK**

*Little Litany*

*Kontakion & Icos from Menaion*

IRMOS 7:

As Thou of old didst re- fresh with dew the three god-

ly children in the Chal- de- an flames, so il- lu- mine

with the radiant fire of the God- - head us who

cry to Thee: Blessed art Thou, O God of our fa-

thers.

IRMOS 8:

When the god-ly children were thrust into the un-bear-a-ble fire,

The first system of musical notation for the hymn, consisting of a treble and bass staff in G major. The lyrics are: "When the god-ly children were thrust into the un-bear-a-ble fire,"

yet re-mained un-harmed by the flame, they sang to-gether

The second system of musical notation, continuing the melody and accompaniment. The lyrics are: "yet re-mained un-harmed by the flame, they sang to-gether"

the song di-vine: O all you works of the Lord,

The third system of musical notation. The lyrics are: "the song di-vine: O all you works of the Lord,"

bless the Lord, exalt Him above all through-out all

The fourth system of musical notation. The lyrics are: "bless the Lord, exalt Him above all through-out all"

a - ges.

The fifth and final system of musical notation, concluding the hymn. The lyrics are: "a - ges."

a - - ges. THE MAGNIFICAT A mar- vel new and be-

fit- ting God: the Lord plainly passes through the closed

Gateway of the Vir- gin; God without flesh when He en-

tered in, He ap- peared wearing flesh as He came forth,

and the Gate re-mains closed. We magnify her who ineffably

is the Mo - ther of God.

*Little Litany*



IRMOS 1:

RESURRECTION CANON - TONE 4

(Kievan Chant)

Israel of old crossed the depths of the Red Sea with dry

steps, and put the might of Amalek to flight in the wil-

der-ness by the Cross-wise stretching forth of

Mo-ses' hands.

IRMOS 3:

Mo- ses' hands. Thy Church rejoices in Thee,

O Christ, and cries aloud: Thou art my strength, O Lord,

my re- fuge and my con- fir- ma- tion.

Little Litany

Kontakion

Ikos

Sedalion

from the  
Menaion

IRMOS 4:

my re- fuge and my con- fir- ma- tion. Beholding

Thee, Thou Sun of Righ- teous- ness, up- lif- ted on the

Cross the Church stands in its state- li- ness and

right-ly cries a - loud: glo- ry to Thy po- wer, O Lord.

IRMOS 5:

As Light, O Lord, hast Thou come in- to the world, a Holy

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the notes. The melody is primarily in the treble clef, with the bass clef providing a simple accompaniment.

Light which turns from the darkness of ig- no- rance those

The second system of musical notation continues the grand staff from the first system. The lyrics are written below the notes. The melody continues in the treble clef, with the bass clef providing accompaniment.

who with faith sing prai- ses to Thee.

The third system of musical notation concludes the grand staff. The lyrics are written below the notes. The melody continues in the treble clef, with the bass clef providing accompaniment. The system ends with a double bar line.

who with faith sing praises to Thee. "I will sac-

rifice to Thee with a voice of praise, O Lord," the Church

cries out to Thee having been cleansed from the blood of

de-mons by the blood which mer-ci-ful-ly flowed

from Thy side.

Little Litany  
 Kontakion } from the  
 Ikon } mention

IRMOS 7:

The chil-dren of A-bra-ham in the Per-sian fur-nace

This system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed between the two staves.

were burning with the love of godliness in- stead of the flame;

This system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed between the two staves.

they cried: Bles-sed art Thou, O Lord, in the Tem- ple of Thy

This system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed between the two staves.

glo - - ry

This system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed between the two staves.

IRMOS 8:

Dan- iel stretched out his hands and stopped the mouths of the

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed between the two staves.

li- ons in the den; and the Holy Children, zealous in

The second system of musical notation continues the melody and bass line from the first system. The lyrics are placed between the two staves.

god- li- ness, quenched the raging fire as they girded themselves

The third system of musical notation continues the melody and bass line. The lyrics are placed between the two staves.

with vir- tue. And they cried out: O all you works of

The fourth system of musical notation continues the melody and bass line. The lyrics are placed between the two staves.

the Lord, bless the Lord!

The fifth system of musical notation concludes the hymn. The lyrics are placed between the two staves.

IRMOS 9:

A stone un-cut by hands was cut from thee, O Vir-gin,

The first system of musical notation for the hymn, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The lyrics are: "A stone un-cut by hands was cut from thee, O Vir-gin,"

Mount un-hewn, e-ven Christ the cor-ner-stone, Who joined

The second system of musical notation, continuing the grand staff and lyrics: "Mount un-hewn, e-ven Christ the cor-ner-stone, Who joined"

in Himself the sep-'rate na - tures. So joy-fully we

The third system of musical notation, continuing the grand staff and lyrics: "in Himself the sep-'rate na - tures. So joy-fully we"

magnify thee, O The-o-to-kos.

The fourth system of musical notation, concluding the grand staff and lyrics: "magnify thee, O The-o-to-kos."

Little  
Litaney



RESURRECTION CANON - TONE 5

(Znamenny Chant)

IRMOS 1:

Christ has de-destroyed the ar - mies with His migh- ty hand;

He has thrown in- to the Red Sea the horse and ri -

der, while He saved Is- ra - el, who sang the song

of vic - to- ry.

IRMOS 3:

of vic - to - ry. By Thy com - mand, Thou didst plant

the earth upon no - thing, sus - pen - ding its im - pos - si - ble

weight; es - tab - lish Thy Church, O Christ, on the firm rock

of Thy com - mand - ments, O on - ly Good One and Lo - ver of

Man.

Little Litany  
 Kontakion  
 Tikos  
 Sedalion

from the  
 Menaion

IRMOS 4:

Ma- Ha- bak- kuk understood pro- phe- ti- c'ly Thy

di- vine emp-ty-ing, O Christ, and in great fear he cried

to Thee: Thou hast come to save Thine a- noin - ted peo - -

ple.

IRMOS 5:

ple O Thou Who. clo- thest Thyself with light as with a gar-

The first system of musical notation is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The first two measures are crossed out with a large 'X'. The lyrics 'ple' are written under the first measure. The rest of the system contains the lyrics 'O Thou Who. clo- thest Thyself with light as with a gar-'.

ment, for Thee I wait, to Thee I cry:

The second system continues the melody. The lyrics are 'ment, for Thee I wait, to Thee I cry:'. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Illumine my dar- ken'd soul, O Christ, since Thou a- lone art

The third system contains the lyrics 'Illumine my dar- ken'd soul, O Christ, since Thou a- lone art'. The musical notation continues with a similar melodic and harmonic structure.

com- pas - sion- ate.

The fourth and final system on the page contains the lyrics 'com- pas - sion- ate.'. The system concludes with a double bar line. The musical notation is consistent with the previous systems.

IRMOS 6:

com- pas - sion- ate.      Calm the sea of passions, O Mas -

ter Christ, for it ra - ges with a tempest which de- stroy's the

soul; lead me out of cor- rup- tion, since Thou art

com- pas - sion- ate.

Little Litany  
Kontakion }  
Ikos } from the Menaion

IRMOS 7:

The Lord, exalted by the Fa - - thers, has quenched the flame

This system of musical notation is for the first system of the hymn. It consists of two staves, a treble clef on the top and a bass clef on the bottom, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The Lord, exalted by the Fa - - thers, has quenched the flame". The word "Fa" is hyphenated across two measures.

and has sprinkled with dew the young men who sang with

This system of musical notation is for the second system of the hymn. It consists of two staves, a treble clef on the top and a bass clef on the bottom, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "and has sprinkled with dew the young men who sang with".

one voice: Bles - sed art Thou, O God.

This system of musical notation is for the third system of the hymn. It consists of two staves, a treble clef on the top and a bass clef on the bottom, both with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "one voice: Bles - sed art Thou, O God.". The word "Bles" is hyphenated across two measures.

IRMOS 8:

all a - ges. To Thee, the Ma - ker of all,

the young men formed a choir and sang in the fur - nace:

praise the Lord, all you works, sing and exalt Him through- out

all a - ges.

IRMOS 9:

Re- joice, O I- sai- ah, a Vir- gin is with child

and shall bear a Son Em- man- u - el,

Who is both God and man: O- ri- ent is His

Name; mag- ni- fy - ing Him we call the

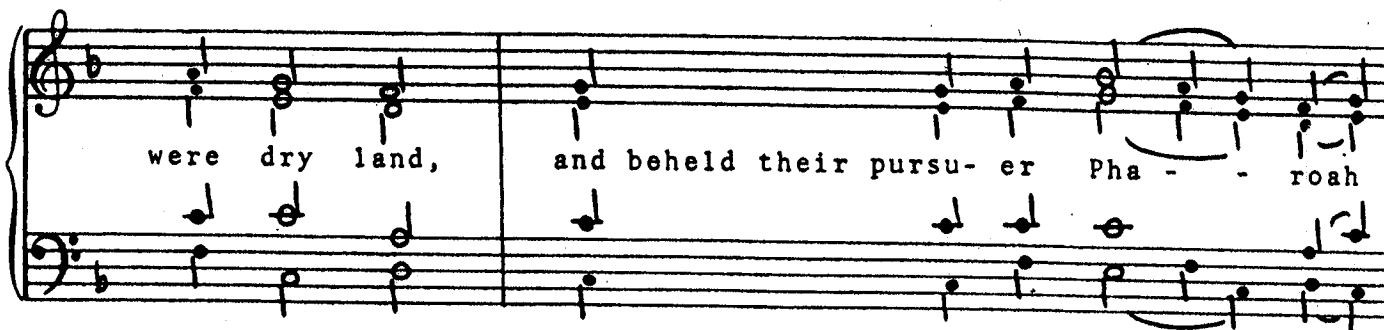
Vir - gin bles - - sed.

Little  
Litaney

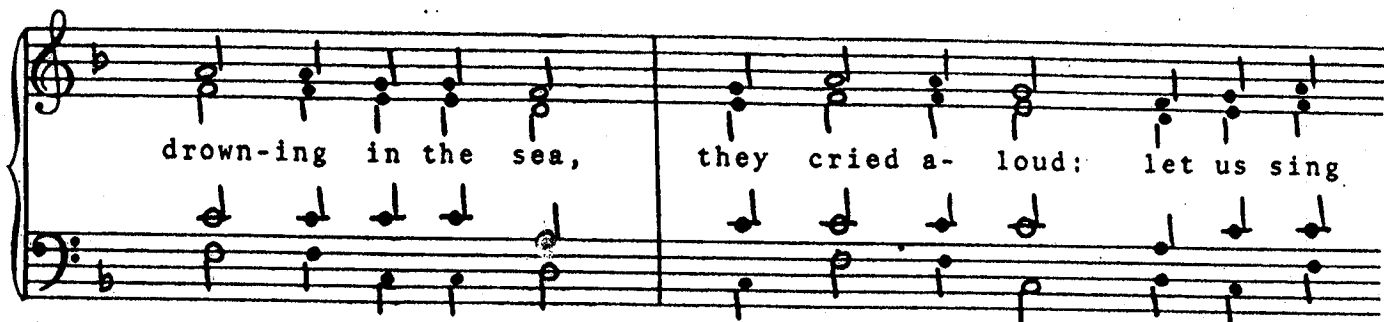




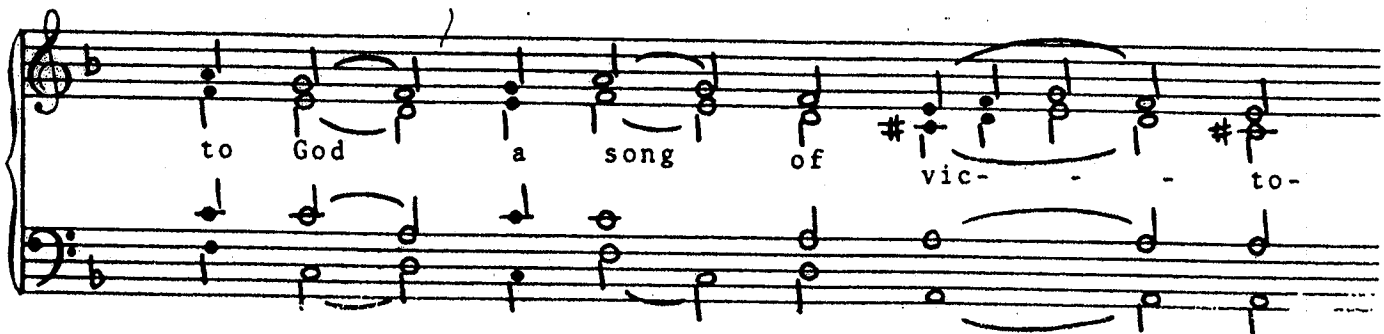
When Israël passed on foot o-ver the deep as if it



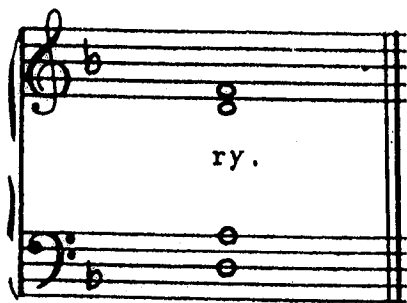
were dry land, and beheld their pursu- er Pha - - roah



drown-ing in the sea, they cried a- loud: let us sing



to God a song of vic- - to-



ry.

IRMOS 3

There is none as ho-ly as Thou, O Lord

The first system of musical notation consists of a treble and bass clef staff. The treble staff contains a melody with a final note tied to the next system. The bass staff provides a simple harmonic accompaniment. The lyrics are printed below the treble staff.

my God, Who hast ex-al-ted the power of Thy faithful

The second system continues the melody and accompaniment. The treble staff melody has a final note tied to the next system. The lyrics are printed below the treble staff.

O Bles-sed One, and hast es-ta-blished us u-

The third system continues the melody and accompaniment. The treble staff melody has a final note tied to the next system. The lyrics are printed below the treble staff.

pon the rock of Thy con-fes-sion.

The fourth system concludes the hymn. The treble staff melody has a final note tied to the next system. The lyrics are printed below the treble staff.

Little Litany

Kontakion

Ikos

Sedalion

from the Menaion

IRMOS 4

Christ is my strength, my God and my Lord, the sa-

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with lyrics: "Christ is my strength, my God and my Lord, the sa-". The bass staff contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a simple, homophonic style.

cred Church sings in a man-mer be-fit-ting

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "cred Church sings in a man-mer be-fit-ting". The musical notation remains consistent with the first system.

God with a pure mind kee-ping fes-ti-val

The third system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "God with a pure mind kee-ping fes-ti-val". The musical notation remains consistent with the previous systems.

un- to the Lord.

The fourth system of musical notation concludes the piece. The lyrics are: "un- to the Lord.". The music ends with a double bar line. The key signature changes to two sharps (D major) for the final two notes.

IRMOS 5

With Thy light divine, O Good One, il- lu-

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the notes.

mine, I ask Thee, the souls of those who in love keep

The second system continues the melody and accompaniment. The lyrics are placed below the notes.

vi- gil that they may know Thee, O Word of God

The third system continues the melody and accompaniment. The lyrics are placed below the notes.

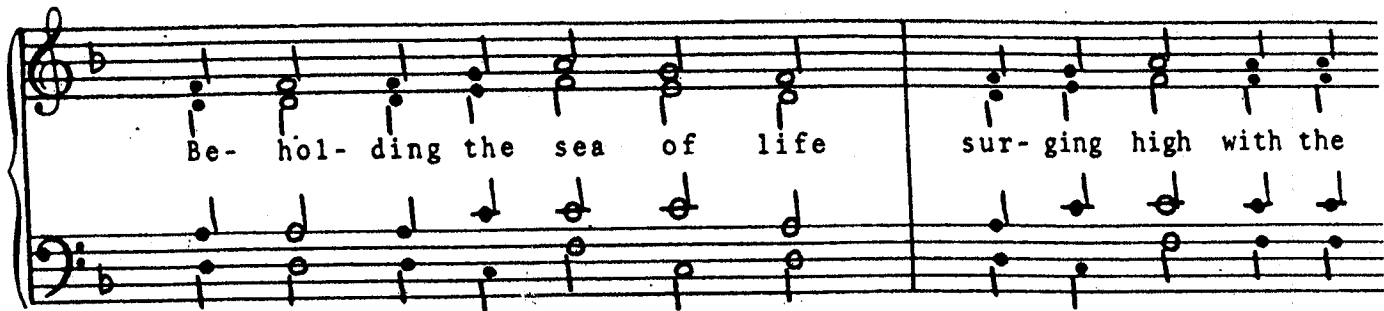
as the true God Who re- calls them from the

The fourth system continues the melody and accompaniment. The lyrics are placed below the notes.

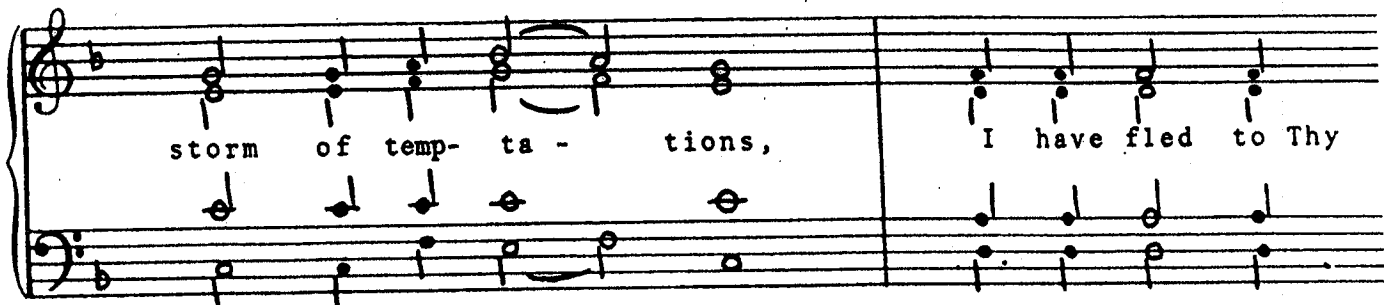
dark- ness of sin.

The fifth system concludes the hymn. The melody and accompaniment end with a double bar line. The lyrics are placed below the notes.

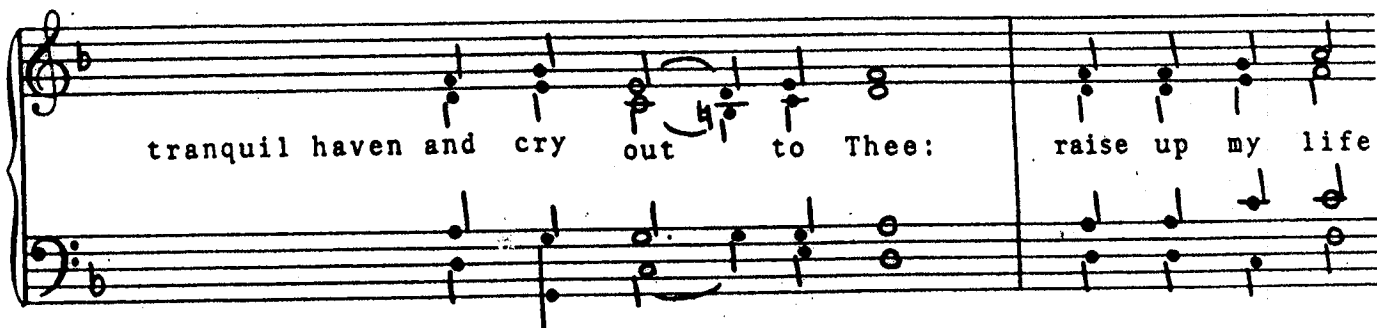
IRMOS 6



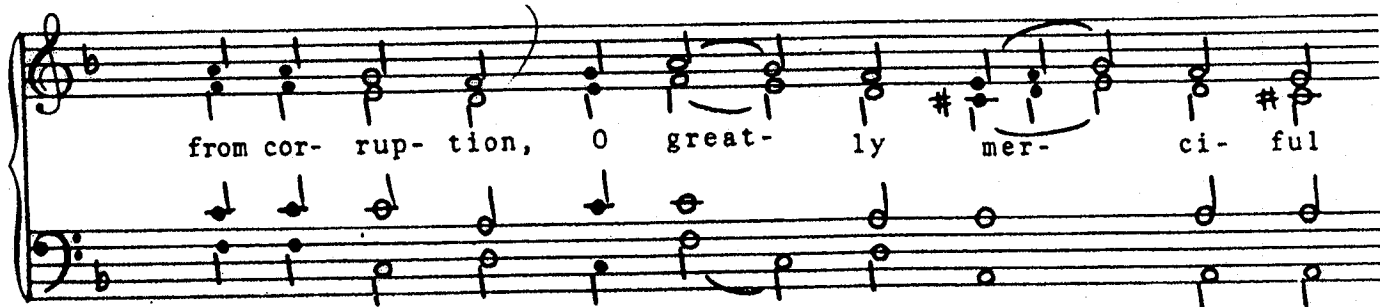
Be-hol-ding the sea of life sur-ging high with the



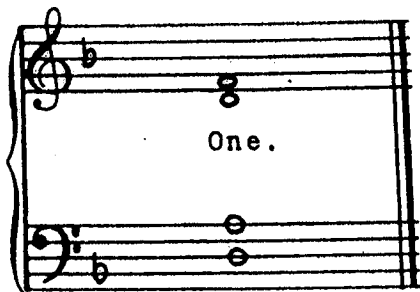
storm of temp-ta-tions, I have fled to Thy



tranquil haven and cry out to Thee: raise up my life



from cor-rupt-ion, O great-ly mer-ci-ful



One.

Little Litany  
Kontakion } from the Menaiion  
Ikos

IRMOS 7

An angel made the fur-nace moist with dew for the god-ly

chil- dren and the com-mand of God consuming the Chal-

deans made the ty-rant cry out: Bles-sed art Thou,

O God of our Fa- thers.

IRMOS 8

Out of the flames Thou didst drop dew on the god-ly ones,

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed between the two staves.

and with water didst kindle the sacrifice of the Right-teous

The second system of musical notation continues the melody and accompaniment from the first system. The lyrics are placed between the two staves.

One, for Thou doest all things as Thou wilt, O Christ.

The third system of musical notation continues the melody and accompaniment. The lyrics are placed between the two staves.

We ex-alt Thee through-out all a-ges.

The fourth system of musical notation concludes the hymn. The lyrics are placed between the two staves. The final notes of the melody and accompaniment are marked with a fermata.

IRMOS 9

It is not possible for men to see God

upon whom the ranks of angels dare not gaze, but

through Thee, O All-Pure One, was the Word Incarnate reveal'd

unto men: whom magnifying, together with the heaven-

ly hosts, we call Thee Blessed.

1. 11. 1. 1. tanu



At Thy call, O Lord, the na- ture of water which

The first system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The melody is written on the treble staff, and the accompaniment is on the bass staff. The lyrics are printed below the notes.

before had flowed free- ly was changed into its op-

The second system continues the melody and accompaniment from the first system. The lyrics are printed below the notes.

posite and be- came like earth, and Is- rael crossed over

The third system continues the melody and accompaniment. The lyrics are printed below the notes.

without get- ting wet singing to Thee a song of

The fourth system continues the melody and accompaniment. The lyrics are printed below the notes.

vic- to- ry.

The fifth system concludes the piece with the final melody and accompaniment. The lyrics are printed below the notes.



Kontakion, Icos & Sedalion from the Menaiion

IRMOS 4:

Thou didst not leave the bosom of the Father yet thou hast

come to earth, O Christ God. I have heard the mystery

of Thy dispensation and have glorified Thee Who

a-lone lo-vest man-kind.

IRMOS 5:

a-lone lo-vest man-kind. Night is dark

for those without faith, O Christ, while light for the faithful

lies in the de-light of Thy Words. So I come to Thee

early in the mor-ning sing-ing the prai-ses of Thy di-

vi-ni-ty.

IRMOS 6:

vi - ni - ty. Tos - sing u - pon a sea of world-

ly cares I drown be - cause of the bur - den of my

sins, and thrown to a beast that de - stroy the soul,

like Jo - nah I cry aloud to Thee, O Christ: lead me out

of the dead - ly deep. KONDAK

*Little Nisang*  
Kontakion & Ikos from the Menaion

IRMOS 7:

In an-cient times the chil-dren of God revealed the

fiery furnace to be filled with dew as they sang the

praises of the One God; all exalted and all glorious is

the God of our fa - - thers.

IRMOS 8:

all a- ges. The burn- ing bush aflame on

Sinai yet not con- sumed re- vealed God to stuttering.

Mo- ses. Zeal for God made the children invincible in

the fire as they sang: All you works of the Lord, bless the Lord

and ex- alt Him throughout all a- - - ges.

IRMOS 9:

and ex-alt Him throughout all a-- ges. O Vir- gin

Theotokos who knew no man, O Mo- ther who ~~tested not~~ *remained a*

~~Vir- gin,~~ *Vir- gin,* rup- tion, who was with child and gave flesh to the All-cre-

a- ting Word, Thou con- tain- er of the uncon- tain- a- ble,

Thou abode of the Infinite One Who made Thee, we hymn thee.



IRMOS 1:

RESURRECTION CANON - TONE 8

(Greek Chant)

The staff of Moses per- formed mir- a- cles, stri-king

The first system of musical notation for the Resurrection Canon. It consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The staff of Moses per- formed mir- a- cles, stri-king".

the sea like a cross, sub-merging Pharaoh with his

The second system of musical notation. The melody continues from the first system. The lyrics are: "the sea like a cross, sub-merging Pharaoh with his".

cha- ri- ots, sa-ving the Israelites in their flight

The third system of musical notation. The melody continues. The lyrics are: "cha- ri- ots, sa-ving the Israelites in their flight".

as they sang a song of vic- to- ry.

The fourth and final system of musical notation. The melody concludes with a double bar line. The lyrics are: "as they sang a song of vic- to- ry."

IRMOS 3:

as they sang a song of vic-to-ry. Thou didst

es-tablish the hea-vens in wis-dom; Thou didst set

the earth upon the wa-ters. Now es-tablish me on the rock.

of Thy com-mand-ments. None is as holy as Thou,

o Lo-ver of man.

Little Litany  
Kontakion  
Iker } from the  
Serdalion } Menaion

IRMOS 4:

O Lo-ver of man. Thou art my strength, O

The first system of musical notation for the hymn. It consists of two staves, a treble clef on the top and a bass clef on the bottom, both with a key signature of one sharp (F#). The melody is written in the treble clef. The lyrics are: "O Lo-ver of man. Thou art my strength, O". The first measure is crossed out with a large 'X'.

Lord, my God, my po-wer, my joy; with-out lea-

The second system of musical notation. It continues the melody from the first system. The lyrics are: "Lord, my God, my po-wer, my joy; with-out lea-".

ving the Father's bosom Thou hast visited our wretch-ed-ness.

The third system of musical notation. The lyrics are: "ving the Father's bosom Thou hast visited our wretch-ed-ness."

so with the Prephet Habak'kuk I cry to Thee: Glory to

The fourth system of musical notation. The lyrics are: "so with the Prephet Habak'kuk I cry to Thee: Glory to".

Thy Po-wer, O Lo-ver of Man.

The fifth system of musical notation, which is the final system on the page. The lyrics are: "Thy Po-wer, O Lo-ver of Man." The system is enclosed in a double bar line.

IRMOS 5:

Thy Power, O Lover of Man. Why hast Thou

cast me away from Thy face, O never setting

Light? Why has this dismal darkness covered me, the wretch-

ed one? Guide me in return to the light of

Thy commandments, I pray Thee.

IRMOS 6:

Thy com- mand- ments, I pray Thee. Cleanse me, O

my Sa- vior; great are my trans- gres- sions.

Lead me from the a- byss of sin, I pray, and I cry

to Thee: Hear me, O God of my sal- va- tion.

*Little Litany*

*Kontakion + Ikos from the Menaion*

IRMOS 7:

In Babylon the flames were put to shame by God's con-de-

The first system of musical notation for the hymn. It consists of a grand staff with a treble clef and a bass clef, both with a sharp sign for the key signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "In Babylon the flames were put to shame by God's con-de-".

scen- sion; the young men in the furnace danced in joy and

The second system of musical notation. The lyrics are: "scen- sion; the young men in the furnace danced in joy and".

sang in ex- ul- ta- tion: Blessed art Thou, O God

The third system of musical notation. The lyrics are: "sang in ex- ul- ta- tion: Blessed art Thou, O God".

of our fa- thers.

The fourth system of musical notation, which is the final system on the page. The lyrics are: "of our fa- thers.".

The Chal-dean torturer be-came en-raged; he ordered

the furnace to be heated se-ven-fold; but seeing the godly

youths saved by a great-er might, he sang to the Creator

and Re-dee-mer: Bless Him, O ye chil-dren, praise

Him, O ye priests, ex-alt Him throughout all a-ges,

ye peo - - ple.

IRMOS 9:

ye peo - - ple. The hea-vens were filled with

fear, the ends of the earth were filled with awe, for

God revealed Himself in the flesh to men; and thy womb

became more spacious than the hea-vens, so the leaders of men

and of an - gels mag-ni-fy thee, O The-o-to - kos.

*Little Litaney*