

August 15 - The Dormition of the Most Holy Theotokos  
The Canon, Tone 1

*Ode 1*

N. Bachmetev  
arr. by A. B. Ledkovsky

Sopr.  
Alto

Tenor  
Bass

Thy sa-cred and glo-ri-ous mem-or-i-al, all adorned with divine

Detailed description: This system shows the first two staves of the musical score. The Soprano and Alto parts are written on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor and Bass parts are written on a single staff with a bass clef and the same key signature. The lyrics are: "Thy sa-cred and glo-ri-ous mem-or-i-al, all adorned with divine". The music consists of a series of chords and single notes, primarily quarter and eighth notes.

glo - ry, O Vir - gin, hath as-sembled the faithful in glad - ness,

Detailed description: This system shows the second two staves of the musical score. The lyrics are: "glo - ry, O Vir - gin, hath as-sembled the faithful in glad - ness,". The musical notation continues with similar rhythmic patterns, including some longer note values and rests.

as Mir-i-am be-gin - eth with choirs and drums, to chant unto thine only

Detailed description: This system shows the third two staves of the musical score. The lyrics are: "as Mir-i-am be-gin - eth with choirs and drums, to chant unto thine only". The musical notation continues with similar rhythmic patterns.

be - got - ten Son, for glo - ri - ous - ly hath He \_\_\_\_\_ been glo - ri - fied.

Detailed description: This system shows the final two staves of the musical score. The lyrics are: "be - got - ten Son, for glo - ri - ous - ly hath He \_\_\_\_\_ been glo - ri - fied." The music concludes with a final cadence, including a fermata over the final notes.

### *Ode 3 (Canon I)*

O Christ, thou creative and al-might - ty wis - dom and power of God,

es - tablish the Church immovable and un - sha - ken

for Thou alone art holy, Who rest - est in the saints.

## Ode 4 (Canon I)

The say-ings and indistinct images of the prophet showed forth, Thine incarnation

from the Vir-gin, O Christ. The effulgence of Thy radiance issueth forth to

en - light - en the na - tions, and the deep crieth out to Thee in

glad - ness: Glory to Thy power, O Thou Who lov - est man-kind!

## Ode 5 (Canon I)

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

for having shown forth from eternal Glory as the co-eternal and

Hy-po-sta-tic Ef-ful-gence, in-carnate of the Virgin's womb Thou hast

shown forth like the Sun up-on those in dark-ness and sha-dow.

## Ode 6 (Canon I)

The in-ner fire from the depths of the sea which giveth rise to the whales

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

was shown to be the pro-claim - er, for re - main - ing un-harmed

as he was before he was sent forth, he cried:

I will sacrifice to thee with a voice of praise, O Lord.

## Ode 7 (Canon I)

The di - vine - will, op - pos - ing the shame - less rage and the fire,

be - dewed the fire and put the wrath to shame by the

di - vinely - inspired three - stringed lyre of the ven' - ra - ble youths,

opposing the musical instruments while chant - ing a - mid the flames:

O all - glorious God of our Fa - thers, bless - - ed art Thou!

## Ode 8 (Canon I)

The al-might-y An - gel of God showed forth for the youths a flame

which be-dewed the venerable and utterly consumed the un-god - ly;

and He made the Theotokos a life cre - a - ting well - spring

pour-ing forth de-struc-tion for death and life for those who chant with faith:

*Ode 8 continued*

O ye who have been delivered let us hymn and ex - alt

The first system of musical notation for the first part of Ode 8. It consists of a treble and a bass staff, both in the key of D major. The lyrics are: "O ye who have been delivered let us hymn and ex - alt". The melody is primarily composed of chords in the treble staff, with a simple bass line in the bass staff.

the one Cre - a - tor for all a - ges.

The second system of musical notation for the first part of Ode 8. It continues the treble and bass staves from the previous system. The lyrics are: "the one Cre - a - tor for all a - ges.". The notation includes a fermata over the word "for" and a final cadence with a double bar line.

*Before the Katavasia of the 8th Ode:*

We praise, we bless, we worship the Lord, praising and supremely exalt-ing

The section of musical notation preceding the Katavasia. It features a treble and bass staff in D major. The lyrics are: "We praise, we bless, we worship the Lord, praising and supremely exalt-ing". The melody is more active, with eighth notes in the treble staff and a simple bass line.

Him un - to all the a - - ges.

The section of musical notation following the Katavasia. It continues the treble and bass staves. The lyrics are: "Him un - to all the a - - ges.". The notation includes a fermata over the word "all" and a final cadence with a double bar line.



## Ode 9 (Canon I)

### Refrain of the 1st Canon:

Be-holding the dormition of the all - pure one, the an - gels were a - mazed

The first line of musical notation for the Refrain of the 1st Canon. It consists of a treble and bass staff in G major. The treble staff contains a series of chords and dyads, while the bass staff provides a simple harmonic accompaniment. The lyrics are: "Be-holding the dormition of the all - pure one, the an - gels were a - mazed".

that the Virgin ascended from earth to hea - - - ven.

The second line of musical notation for the Refrain of the 1st Canon. It continues the treble and bass staves from the first line. The lyrics are: "that the Virgin ascended from earth to hea - - - ven.". The word "heaven" is written with three hyphens to indicate a long note.

### 9th Ode - Irmos of Canon I

In thee are the laws of nature o - ver - come, O pure Vir - gin,

The first line of musical notation for the 9th Ode - Irmos of Canon I. It consists of a treble and bass staff in G major. The treble staff contains a series of chords and dyads, while the bass staff provides a simple harmonic accompaniment. The lyrics are: "In thee are the laws of nature o - ver - come, O pure Vir - gin,".

for thy birth-giving is vir - gin - al, and death is be-trothed to life.

The second line of musical notation for the 9th Ode - Irmos of Canon I. It continues the treble and bass staves from the first line. The lyrics are: "for thy birth-giving is vir - gin - al, and death is be-trothed to life.".

*Ode 9 continued*

A Virgin giving birth and a - live af - ter death,

The first system of musical notation consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#). The treble staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The bass staff contains a series of single notes, mostly quarter notes, with some half notes. The lyrics are written below the treble staff, aligned with the notes.

O Theotokos, thou hast saved thine in - her - i - tance.

The second system of musical notation is similar to the first, with a treble and bass staff. The treble staff ends with a fermata over the final chord. The bass staff ends with a fermata over the final note. The lyrics are written below the treble staff, aligned with the notes.

Music from the arrangement in Slavonic of A.B. Ledkovsky, available online at: [rocm.org](http://rocm.org)

English translation by Isaac E. Lambertsen, "The Menaion of the Orthodox Church", Vol. XII,  
St. John of Kronstadt Press, ©1997. The complete text may be purchased through: [sjkp.org](http://sjkp.org)