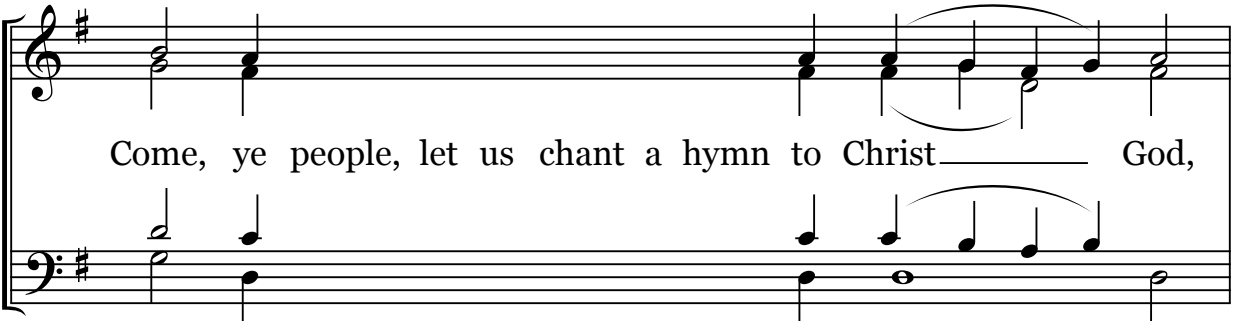


January 1: The Circumcision of our Lord
Canon, Tone 2

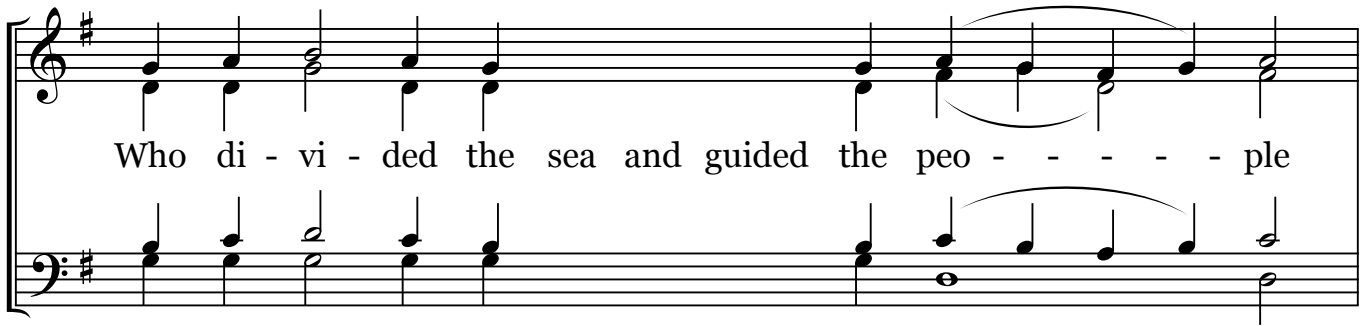
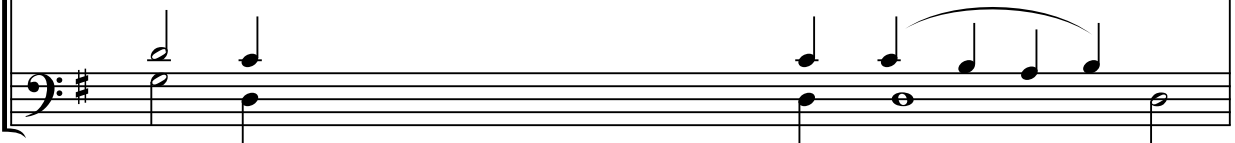
- Ode 1 -

II-chant melody

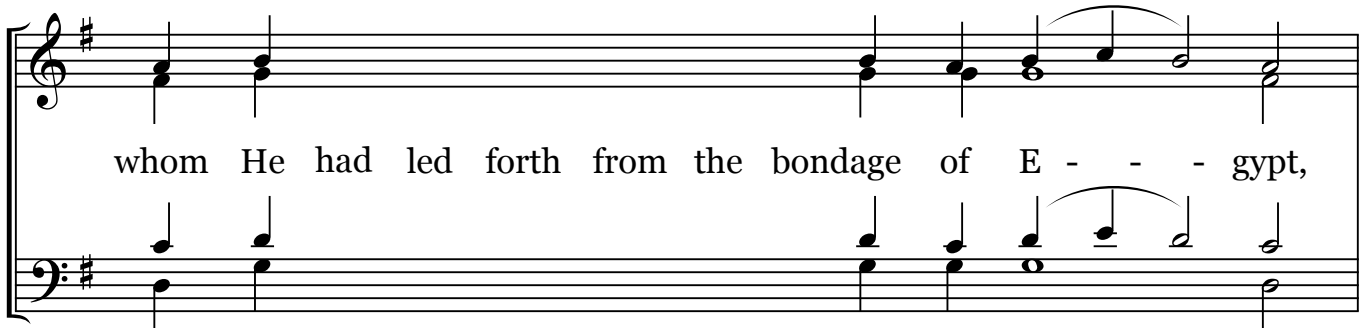
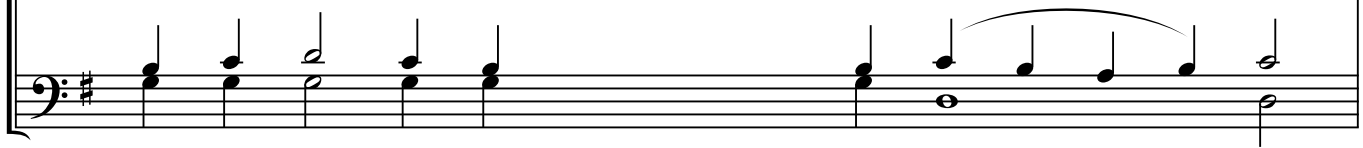


Come, ye people, let us chant a hymn to Christ God,

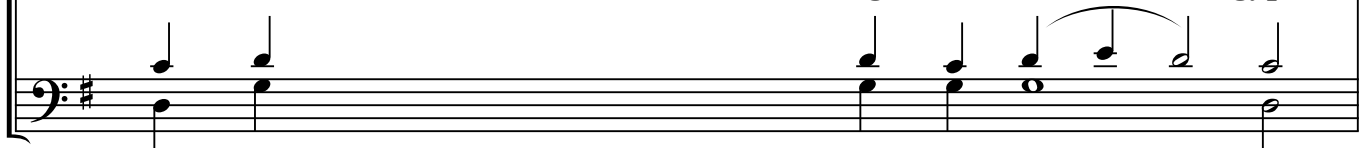
I-descant



Who di - vi - ded the sea and guided the peo - - - - - ple



whom He had led forth from the bondage of E - - - - - gypt,



for He hath been glo - - - - - ri - fied.



January 1: Circumcision - Matins Canon

- Ode 3 -

Es - tab - lish us in Thee, O Lord, Who hast slain

sin by the Tree, and plant the fear of Thee

in the hearts of us who hymn Thee.

January 1: Circumcision - Matins Canon

- Ode 4 -

I have heard, O Lord, re - port of Thy

dis - pen - sa - - - - tion, and have glo - - - ri - fied Thee,

Who a - lone lov - - - est man - kind.

January 1: Circumcision - Matins Canon

- Ode 5 -

O Lord, Be - stow - er of light and Cre - a - tor of the

The first system of musical notation consists of a treble and bass staff in G major. The treble staff contains a vocal line with lyrics: "O Lord, Be - stow - er of light and Cre - a - tor of the". The bass staff contains a basso continuo line. The music is in a simple, homophonic style with a steady rhythm.

a - - - ges: guide us in the light of thy com - mand - - ments,

The second system of musical notation continues the vocal line and basso continuo line. The lyrics are: "a - - - ges: guide us in the light of thy com - mand - - ments,". The music maintains the same homophonic style and key signature.

for we know none oth - er God — than Thee.

The third system of musical notation concludes the Ode 5. The lyrics are: "for we know none oth - er God — than Thee." The music ends with a final cadence in G major, marked with a double bar line and repeat dots.

January 1: Circumcision - Matins Canon

- Ode 6 -

The great a - byss of sin en - com - pass - eth me, and,

This musical system consists of a treble and bass staff in G major. The treble staff features a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the treble staff.

em - u - lating the prophet I cry ——— to Thee.

This musical system continues the vocal line from the first system. The treble staff shows a melodic phrase that ends with a long note on the word 'cry', followed by a rest and then the word 'to'. The bass staff continues the accompaniment. The lyrics are printed below the treble staff.

lead me up from cor - rup - - - tion, O Lord!

This musical system concludes the Ode 6. The treble staff features a melodic line that rises and then falls, ending with a final cadence. The bass staff provides the accompaniment. The lyrics are printed below the treble staff.

January 1: Circumcision - Matins Canon

- Ode 7 -

When the golden image was worshipped on the plain of

The first system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a whole note chord. The bass staff also has a key signature of one sharp and a common time signature, with two measures of music, each with a whole note chord.

Du - - - ra, Thy three youths spurned the un-god - ly

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a slur over the first four notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

com-mand, and cast into the midst of the fire, be-dewed— they sang:

The third system of musical notation continues the piece. The treble staff features a melodic line with quarter and eighth notes, including a slur over the last four notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Blessed art Thou, O God of our fa - - - - - thers!

The fourth system of musical notation concludes the piece. The treble staff features a melodic line with quarter and eighth notes, including a slur over the last four notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The system ends with a double bar line.

January 1: Circumcision - Matins Canon

- Ode 8 -

God the Word, Who in His ineffable wis - - - - - dom

The first system of musical notation consists of a treble and bass staff in G major. The treble staff features a series of chords and a melodic line with a long note for 'wis' and a dotted note for 'dom'. The bass staff provides a harmonic accompaniment with chords and a melodic line.

cre - a - ted all things and brought them out of oblivion into

The second system continues the musical notation with a treble and bass staff. The treble staff has a melodic line with a long note for 'cre' and a dotted note for 'ted'. The bass staff continues the accompaniment.

ex - ist - - - - ence, do ye bless as Lord ___ O ___ ye works,

The third system of musical notation features a treble and bass staff. The treble staff has a melodic line with a long note for 'ex' and a dotted note for 'ence'. The bass staff continues the accompaniment.

and exalt ___ supremely for all a - - - - ges.

The fourth system of musical notation features a treble and bass staff. The treble staff has a melodic line with a long note for 'and' and a dotted note for 'ges'. The bass staff continues the accompaniment. The system ends with a double bar line.

January 1: Circumcision - Matins Canon

- 1st Refrain of the 9th Ode (1st Canon) -

Mag - ni - fy, O my soul, the Lord Who hath been

circumcised in the flesh in accordance with the law!

- Irmos of Ode 9 -

Thee do we magnify, O blessed and most pure Theo-tokos,

who through thy virgin-al womb ineffably didst make God

incarnate

January 1: Circumcision - Matins Canon

Irmos of the 9th Ode (continued)

in - car - - - - nate, the Luminary Who shone forth

be - fore the sun and hath come to us in the flesh.

- 2nd Refrain of the 9th Ode (1st Canon) -

Mag - ni - fy, O my soul, Him Who received circumcision

on the eighth day.

January 1: Circumcision - Matins Canon

- 3rd Refrain of the 9th Ode (1st Canon)-

To - day the Master is circum - cised — in the flesh

This block contains the first line of musical notation for the 3rd Refrain. It features a treble and bass staff in G major. The lyrics are "To - day the Master is circum - cised — in the flesh". The melody is primarily homophonic, with a long note on "cised" and a fermata over "in".

as a babe, ful - fill - ing the law.

This block contains the second line of musical notation for the 3rd Refrain. The lyrics are "as a babe, ful - fill - ing the law.". The melody continues with a long note on "ing" and a fermata over "law.". The piece concludes with a double bar line and repeat dots.

- 4th Refrain of the 9th Ode (1st Canon)-

To - day the Master hath been circum - cised — in the flesh

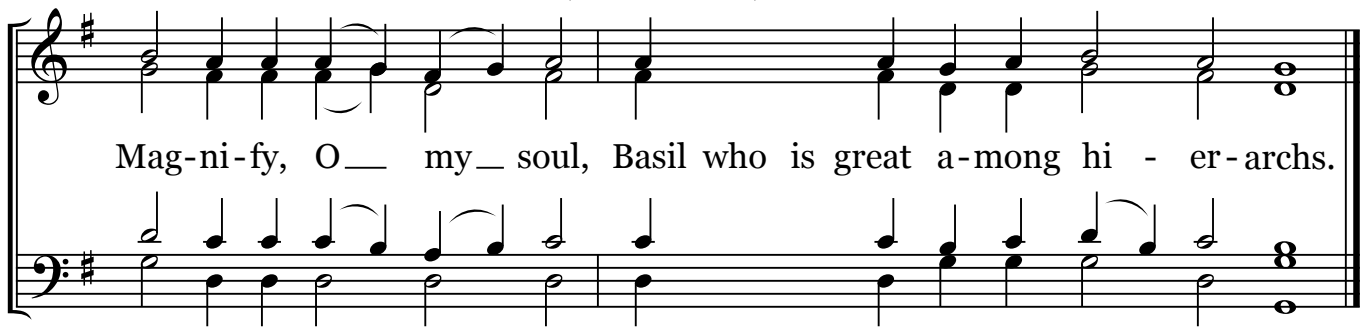
This block contains the first line of musical notation for the 4th Refrain. It features a treble and bass staff in G major. The lyrics are "To - day the Master hath been circum - cised — in the flesh". The melody is primarily homophonic, with a long note on "cised" and a fermata over "in".

and hath been called — Je - - - - sus.

This block contains the second line of musical notation for the 4th Refrain. The lyrics are "and hath been called — Je - - - - sus.". The melody continues with a long note on "called" and a long note on "Je" with a fermata over "sus.". The piece concludes with a double bar line and repeat dots.

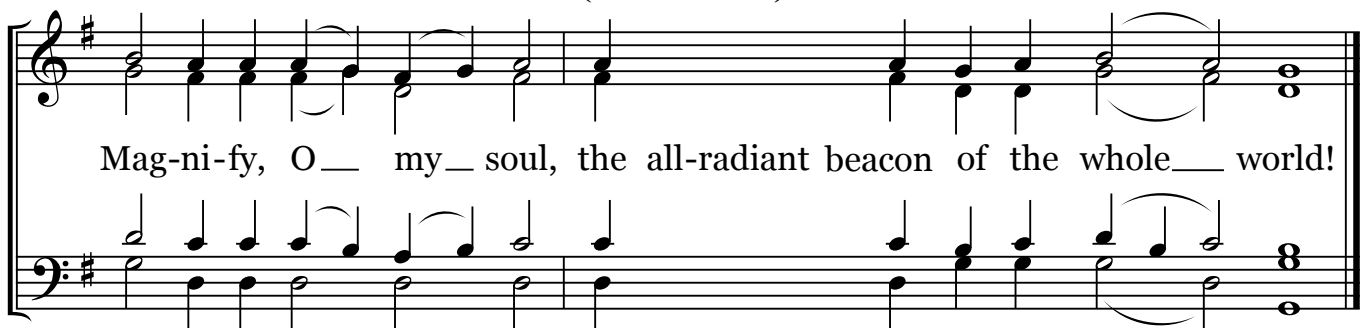
January 1: Circumcision - Matins Canon

- 1st Refrain of the 9th Ode (2nd Canon) -



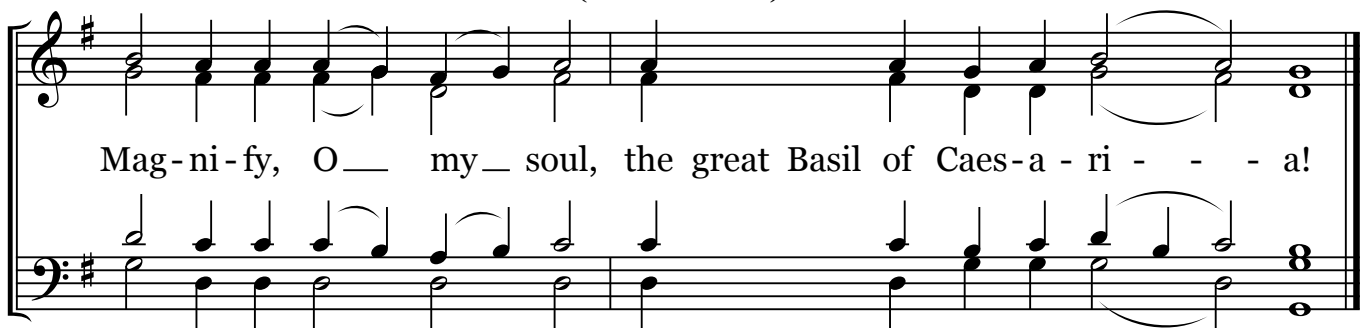
Mag-ni-fy, O my soul, Basil who is great a-mong hi - er-archs.

- 2nd Refrain of the 9th Ode (2nd Canon)-



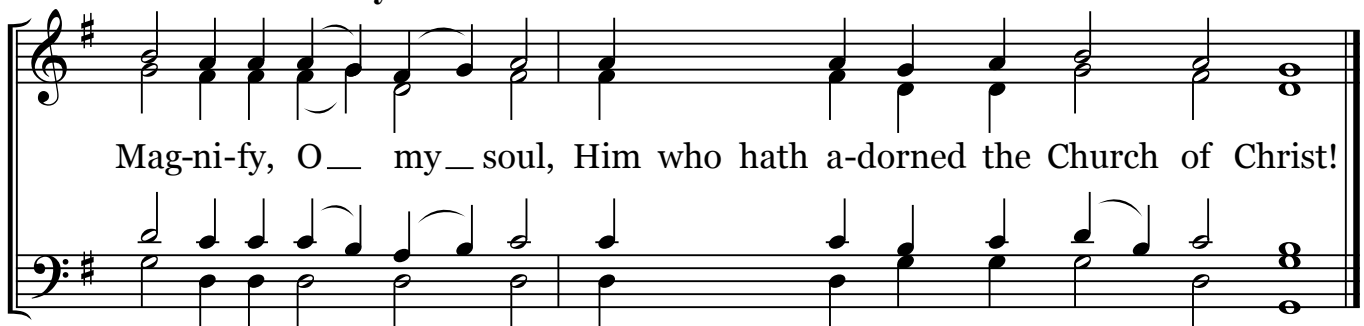
Mag-ni-fy, O my soul, the all-radiant beacon of the whole world!

- 3rd Refrain of the 9th Ode (2nd Canon)-



Mag-ni-fy, O my soul, the great Basil of Caes-a - ri - - a!

- Instead of Glory -



Mag-ni-fy, O my soul, Him who hath a-dorned the Church of Christ!

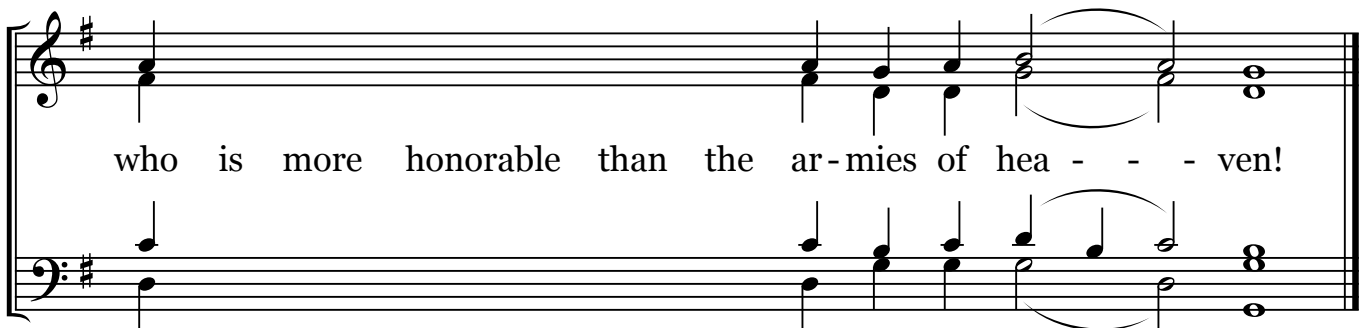
January 1: Circumcision - Matins Canon

- At the 9th Ode, instead of Both now..., and again at the 2nd Katavasia -



Mag-ni-fy, O my soul, the all-pure Vir-gin The-o - to - - - kos,

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. It contains a melody of eighth and quarter notes with some rests, and a few chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.



who is more honorable than the ar-mies of hea - - - ven!

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of eighth and quarter notes with some rests, and a few chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

English translation by Isaac E. Lambertsen, ©2000, "The Menaion of the Orthodox Church", Vol. V,
St. John of Kronstadt Press. The complete service text is available through: sjkp.org