

# Nativity Hirmoi (Greek Chant) (2)

## Ode 1 Canon I

Christ is born: give glo - - ry. Christ comes from heaven: re - ceive him.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music is written in a style characteristic of Greek Chant, with a melodic line in the upper staff and a supporting harmonic line in the lower staff. The lyrics are written below the upper staff.

Christ is on earth: ex - ult. Sing to the Lord, all the earth, and

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues from the first system. The lyrics are written below the upper staff.

sing prais - es with joy, you peo - ples: for he has been glo - ri - fied.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music concludes with a double bar line. The lyrics are written below the upper staff.

# Ode 1 Canon II

(Nativity Hirmoi)

Of old the won - der - work - ing Mast - er saved the peo - ple by

mak - ing a dry path through the waves of the sea; now of his own will

he has been born of a Maid - en, mak - ing a path for us to heaven:

we glo - ri - fy him, equ - al in es - sence to the Fath - er and to

hu - man - kind.

# Ode 3 Canon I

*(Nativity Hirmoi)*

To the Son, be - got - ten of the Fath - er with - out change be - fore the

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The lyrics are positioned between the two staves.

ag - es, and in the last times with - out seed in - car - nate of the

The second system of musical notation continues the melody and accompaniment. The treble staff features a mix of eighth and quarter notes, and the bass staff continues with quarter notes. The lyrics are placed between the staves.

Vir - gin, to Christ God let us cry a - loud: You have raised up our

The third system of musical notation continues the piece. The treble staff has a mix of eighth and quarter notes, and the bass staff has quarter notes. The lyrics are positioned between the staves.

horn, ho - ly are you, O Lord.

The fourth system of musical notation concludes the hymn. The treble staff features a mix of eighth and quarter notes, and the bass staff has quarter notes. The lyrics are placed between the staves.

# Ode 3 Canon II

(Nativity Hirmoi)

Gra - cious - ly ac - cept, O Be - ne - fac - tor, the prais - es of your

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords, primarily triads and dyads, in a B-flat major key signature. The bass staff contains a simple harmonic accompaniment of the same chords, mostly in a steady eighth-note or quarter-note rhythm.

ser - vants, and bring down the ar - ro - gance of the en - e - my. O

The second system continues the musical notation. The treble staff features more complex chordal textures, including some sixteenth-note patterns. The bass staff maintains a steady accompaniment.

Bless - ed One, who sees all, raise us up from sin, and es - tab - lish

The third system continues the musical notation. The treble staff shows a mix of chords and melodic lines. The bass staff provides a consistent harmonic support.

us who sing to you on the firm found - a - tion of the faith.

The fourth system concludes the hymn. The treble staff ends with a final chord and a double bar line. The bass staff also concludes with a final chord and a double bar line.

Hypakoë, Tone 8

(1) Call - ing the Ma - - - - - gi by a star, heav - en brought the first

fruits of the na - tions to you, a Babe ly - ing in a man - ger:

and they were a - mazed to see neith - er scep - tre nor throne,

but ut - - - - - ter pov - er - ty. For what is mean - er than a cave?

And what more hum - ble than swadd - ling cloths? In them the

wealth of your di - vi - ni - ty shone forth: O Lord, glo - - - ry to you.

ADH 11.24

### Ode 4 Canon I

Rod of the root of Jesse, and flower that blossomed from it, O Christ,

you sprang from the Virgin, the praised one from the mountain

overshadowed by the forest; you have come, made flesh from

her that knew not wedlock, God and not formed of matter: Glory

to your power, O Lord.

## Ode 4 Canon II

Of old Av - va - koun the pro - phet was count - ed wor - thy to be - hold

the in - eff - ab - le fig - ure and sym - bol of the birth, and fore - told

the re - new - al of man - kind. For a young Babe, the Word, has come

forth from a moun - tain, the Vir - gin, for the re - new - al of the

peo - - ples.



Ode 5 Canon I

Be - ing God of peace and Fath - er of mer - cies, you sent us your

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of chords and single notes, with a melodic line in the upper voice. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff.

An - gel of great coun - sel to bring peace. So guid - ed to - wards

The second system of musical notation continues the melody and accompaniment. The treble staff features a melodic line with some grace notes and a final cadence. The bass staff continues the harmonic support. The lyrics are written below the treble staff.

the light of the know - ledge of God, keep - ing watch by night

The third system of musical notation continues the melody and accompaniment. The treble staff features a melodic line with some grace notes and a final cadence. The bass staff continues the harmonic support. The lyrics are written below the treble staff.

we glo - ri - fy you, O Lov - er of man - - kind.

The fourth system of musical notation concludes the hymn. The treble staff features a melodic line with a final cadence. The bass staff continues the harmonic support. The lyrics are written below the treble staff.

# Ode 5 Canon II

(Nativity Hirmoi)

From the night of deeds of dark er - ror we keep vig - il: Come to us,

O Christ, and grant cleans - ing, we now sing to you, as our

Be - ne - fac - - tor. Make the path ea - sy by which we may as - cend

and so at - tain to glo - - - ry.

Ode 6 Canon I

The sea mon - ster spat forth Jo - nas from its bow - els like a babe

from the womb, just as it had re - ceived him; while the Word,

hav - ing dwelt in the Vir - gin and tak - en flesh, came forth from her

yet left her vir - gin - i - ty un - touched. For be - ing him - self not

sub - ject to de - cay, he pre - served his Moth - er free from harm.

# Ode 6 Canon II

(Nativity Hirmoi)

En - closed in the ut - ter - most depths of the sea, Jon - as en - treat - ed

you to come and still the storm. And I, wound - ed by the dart of

the tyr - - ant, call up - on you, O Christ, the slay - er of ev - il,

ask - ing you to come quick - ly and de - liv - er me from my

sloth - ful - ness.

Ode 7 Canon I

The Youths, brought up to - geth - er in god - li - ness, scorned the

un - god - - ly de - cree and had no fear of the threat of fire, but

they stood in the midst of the flames and sang: God of our fath - ers,

bless - - - ed are you.

# Ode 7 Canon II

(Nativity Hirmoi)

Caught and held fast by love for the King of all, the Youths des - pised

the un - god - ly threats of the tyr - - ant in his bound - less fu - - - ry;

as the ter - ri - ble fire with - drew be - fore them, they said to the

Mast - er: Bless - ed are you to the ag - - - es.

Ode 8 Canon I

The fur - nace moist with dew was an im - age and a fig - ure of a

won - der be - yond na - - - ture. For it did not burn those it had

re - ceived, just as the fire of the God - head did not burn the womb

of the Vir - gin in - to which it had des - cend - ed. There - fore let us

sing in praise: Let all cre - a - tion bless the Lord, and high - ly

*(Nativity Hirmoi)*

ex - alt him to all the ag - - - es.

The image shows a musical score for a piece titled "(Nativity Hirmoi)". It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a B-flat key signature. The lyrics "ex - alt him to all the ag - - - es." are written below the vocal line. The piano accompaniment begins with a bass clef and a B-flat key signature. The music is written in a simple, homophonic style, with the piano accompaniment providing a steady harmonic support for the vocal line. The piece concludes with a double bar line.



### Ode 8 Canon II

The Youths of the Old Cov - en - ant who walked in the fire, but were

not burnt, pre - fig - ured the womb of the Maid - en that re - mained

sealed when she gave birth in a fash - ion past na - ture. It was the same

grace that brought ab - out both these won - ders and rous - es the

peo - - ples to sing in praise.

Verse before the Katavasias:

(Nativity Hirmoi)

We praise, bless and wor - ship the Lord, prais - ing and ex - alt - ing

him ab - ove all for ev - - - er.

Ode 9 Canon I

Mag - ni - fy, O my soul, her who is great - er in hon - our and more

glo - rious than the hosts on high, the Most Pure Vir - gin

Moth - er of God.

(Nativity Hirmoi)

I see a strange and won - der - ful mys - te - ry: the Cave is heaven;

the Vir - gin the Throne of the Cher - ub - im; the Man - ger the Place

in which is laid Christ, the God whom noth - ing can con - tain:

him we praise and mag - ni - fy.

Ode 9 Canon II

(Nativity Hirmoi)

To - day the Vir - gin bears the Mast - er with - in the Cave.

It would be eas - i - er for us, be - cause free from all dan - ger, to

keep sil - ence in fear; while it is hard in - deed, O Vir - gin, in love

to dev - ise songs har - mon - i - ous - ly put to - geth - er. But, O

Moth - er, give us strength that so we may ful - fil our in - tent.