

Ode 1

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A

I shall o - pen my mouth, and it will be filled with the Spi - rit,

T
B

and I shall ut - ter my words to the Queen and Mo - ther. I shall be seen

ra - diant - ly keep - ing feast, and I shall joy - ful - ly sing of her won - ders.

Ode 3

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A
T
B

O The-o-to - kos, thou living and plent - i - ful fount - ain,

join thy singers unto thyself in a spi-ri-tu-al choir and strengthen them,

and in thy di-vine glo - ry vouch-safe unto them crowns of glo - ry.

Ode 4

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A

He Who sitteth upon the throne of Di - vi - ni - ty is come in a

T
B

Detailed description: This block contains the first line of the hymn, featuring Soprano (S) and Alto (A) parts. The music is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "He Who sitteth upon the throne of Di - vi - ni - ty is come in a". The vocal lines consist of quarter and eighth notes, with some rests. The accompaniment is written in a bass clef with a key signature of one sharp, featuring chords and single notes.

swift cloud, Je - sus most di - vine, and with His in - corrupt hand

Detailed description: This block contains the second line of the hymn. The lyrics are: "swift cloud, Je - sus most di - vine, and with His in - corrupt hand". The musical notation continues from the first line, with the Soprano and Alto parts and their respective accompaniment.

He hath saved them that cry: Glo - ry to Thy pow - er, O Christ.


Detailed description: This block contains the third line of the hymn. The lyrics are: "He hath saved them that cry: Glo - ry to Thy pow - er, O Christ." The musical notation concludes the piece with a final cadence, including a fermata over the final notes.

Ode 5

Irmoi of the Mother of God

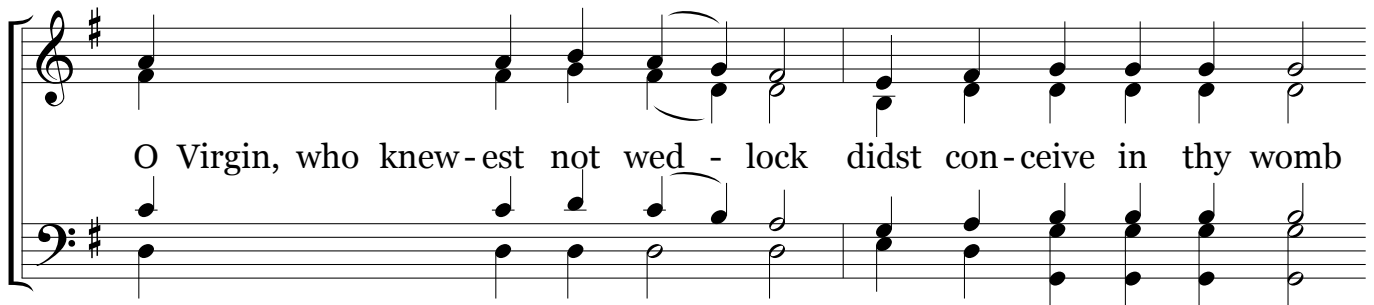
4th Tone
Greek Chant

S
A

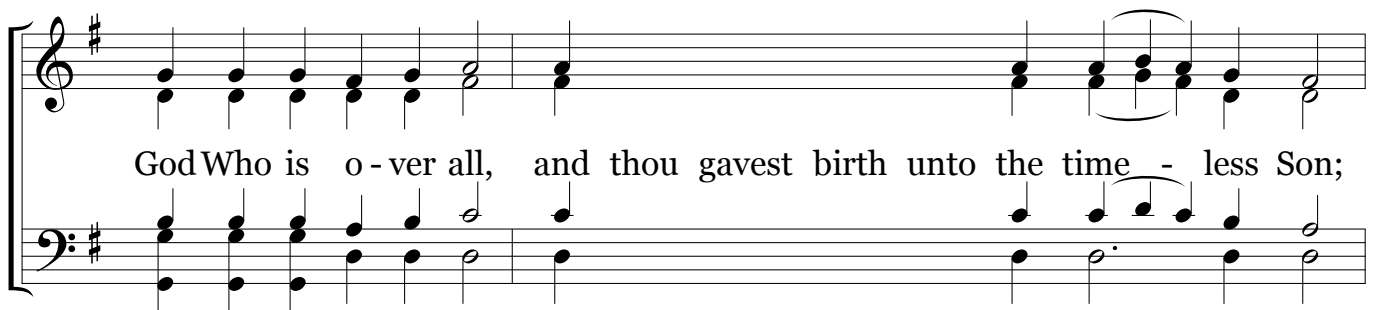


All things were filled with awe at Thy di-vine glo - ry: for thou,

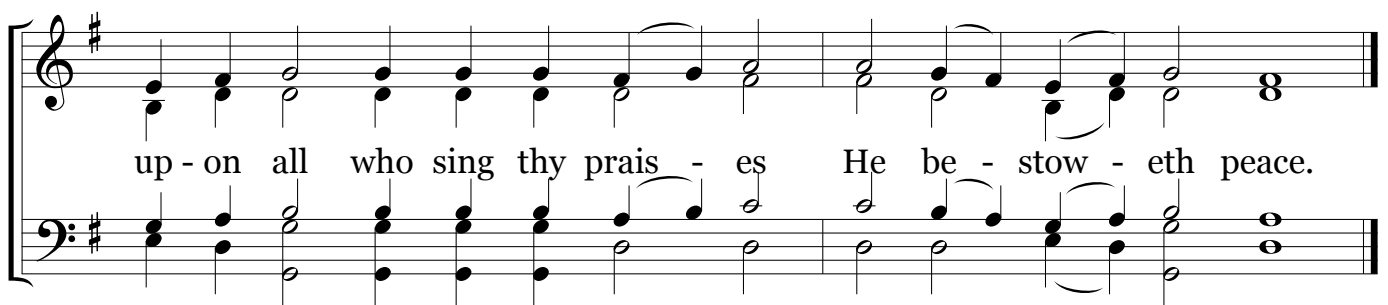
T
B



O Virgin, who knew-est not wed - lock didst con-ceive in thy womb



God Who is o - ver all, and thou gavest birth unto the time - less Son;



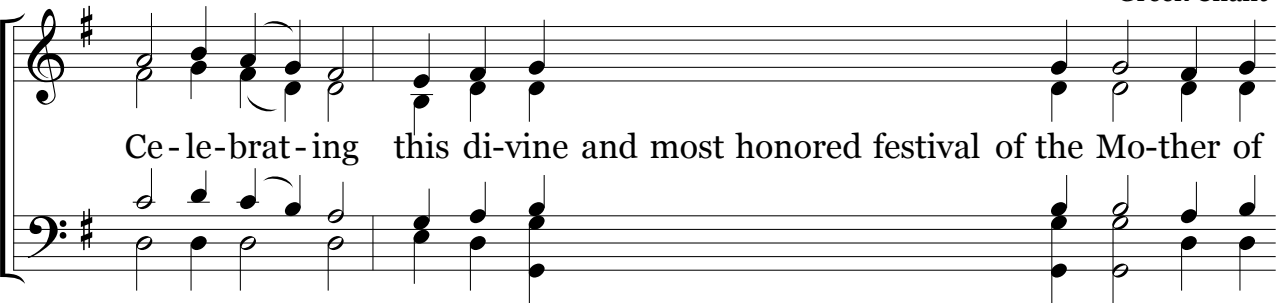
up - on all who sing thy prais - es He be - stow - eth peace.

Ode 6

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A



Ce-le-brat-ing this di-vine and most honored festival of the Mo-ther of


T
B

Detailed description: This block contains the first line of the chant, featuring Soprano (S) and Alto (A) parts. The music is written on a grand staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Ce-le-brat-ing this di-vine and most honored festival of the Mo-ther of". The vocal lines consist of quarter and eighth notes, often beamed together. The accompaniment in the bass clef consists of chords and single notes.



God, come, ye di-vine-ly wise, let us clap our hands and glori-fy God,

Detailed description: This block contains the second line of the chant. The lyrics are "God, come, ye di-vine-ly wise, let us clap our hands and glori-fy God,". The musical notation continues with similar rhythmic patterns as the first line, including beamed eighth notes and quarter notes.



Who was born of her.

Detailed description: This block contains the third and final line of the chant. The lyrics are "Who was born of her." The music concludes with a final cadence, featuring a whole note chord in the soprano part and a whole note chord in the alto part.

Ode 7

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A

The di-vine-ly wise youths wor-shipped not a creation rather than the

T
B

Cre-a - tor, but man-ful-ly trampling the threat of fire un-der-foot,

they re-joiced, chant-ing: Bless - ed art Thou, the all-hymned Lord and

God of our Fa - thers.

Ode 8

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A

We praise, we bless, we wor - ship the Lord, prais-ing and supreme-ly

T
B

ex-alting Him un - to all a - ges. The pi - ous youths

were saved in the fur - nace by the birth - giv-ing of the The - o - to - kos,

then in figure, but now in deed, and the whole world is moved there-by

to chant un - to thee: hymn the Lord, all ye works, and supremely exalt Him

un - to all a - ges.

The image shows a musical score for two staves, likely a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The melody in the treble clef consists of a series of chords: a half note chord (F#4, A4), a quarter note chord (G4, B4), a quarter note chord (A4, C5), a quarter note chord (B4, D5), a half note chord (C5, E5), and a whole note chord (F#4, A4). The bass line consists of a half note chord (F#2, A2), a quarter note chord (G2, B2), a quarter note chord (A2, C3), a quarter note chord (B2, D3), a half note chord (C3, E3), and a whole note chord (F#2, A2). The lyrics 'un - to all a - ges.' are written below the treble staff, with hyphens indicating syllables across notes.

Ode 9

Irmoi of the Mother of God

4th Tone
Greek Chant

S
A

Let ev-'ry earth - born man leap up en-lightened by the Spi - rit,

T
B

Detailed description: This block contains the first line of the musical score. It features two vocal staves: Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "Let ev-'ry earth - born man leap up en-lightened by the Spi - rit,". The notes are primarily quarter and eighth notes, with some rests and slurs.

and let the nature of the incorpore-al minds hold fes-ti-val ho-noring the

Detailed description: This block contains the second line of the musical score. It features two vocal staves: Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "and let the nature of the incorpore-al minds hold fes-ti-val ho-noring the". The notes are primarily quarter and eighth notes, with some rests and slurs.

sac-red feast of the Mo - ther of God, and let it cry a-loud:

Detailed description: This block contains the third line of the musical score. It features two vocal staves: Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "sac-red feast of the Mo - ther of God, and let it cry a-loud:". The notes are primarily quarter and eighth notes, with some rests and slurs.

Re-joyce, O most bless-ed one, O Theotokos, thou pure Ev - er -

Detailed description: This block contains the fourth line of the musical score. It features two vocal staves: Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "Re-joyce, O most bless-ed one, O Theotokos, thou pure Ev - er -". The notes are primarily quarter and eighth notes, with some rests and slurs.

vir - gin.

Detailed description: This block contains the fifth line of the musical score. It features two vocal staves: Soprano (S) and Alto (A) on the top staff, and Tenor (T) and Bass (B) on the bottom staff. The music is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "vir - gin.". The notes are primarily quarter and eighth notes, with some rests and slurs.