

The Great Canon

of St Andrew of Crete

Abbr. Znamenny Chant

Bortniansky

ed. & adap. J. Latimer

CANTICLE ONE

Hirmos

A Help - er and Pro - tect - or: He is my sal - va - tion.

He is my God: I will glo - ri - fy him; my fath - ers' God:

I will ex - alt him: for greatly hath he been glo - ri - fied.

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Refrains

Have mer - cy on me, O God, have mer - cy on me.
Po - mi - luj mja, Bo - zhe, po - mi - luj mja.

O ven'erable Moth - er Ma - ry, pray un - to God for us.

O ven'erable Fath - er An - drew, pray un - to God for us.

O most holy The - o - to - kos, save us.

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Glory to the Father, and to the Son, and to the Ho - ly Spi - rit.

Both now and ever and un-to the a - ges of a - ges. A-men.

CANTICLE TWO

Hirmos - Monday, Tuesday, Wednesday

At - tend O heav - ens, and I shall speak, and sing

in praise of Christ, who from a Virgin came to us in the flesh.

Hirmos - Thursday

See, now see that I a-lone am God, who for my peo-ple

in the wild - er - ness made man - na fall like rain and wa - ter

flow from a rock, by my right hand and in my strength.

CANTICLE THREE

Hirmos - Monday, Wednesday

On the un - shak - en rock of thy com - mand - ments, O Christ,

es - tab - lish my wan - d'ring mind.

Hirmos - Tuesday, Thursday

On the rock of thy com - mand - ments, O Lord,

strength - en my wav - 'ring heart; for thou a -

lone art ho - ly and the Lord.

CANTICLE FOUR

Hirmos

The pro - phet heard of thy com - ing and was a -
fraid, O Lord, how thou wast to be born of a Vir - gin,
and re - valed to men, and he cried out: I have heard the
re - port of thee, and I was a - fraid. Glo - ry to thy
strength, O Lord.

The musical score is written in G major (one sharp) and consists of five systems. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The accompaniment is primarily chordal, with some melodic movement in the bass line. The lyrics are printed below the vocal line, with hyphens indicating syllables that span across bar lines. The piece concludes with a final chord in the vocal line and a sustained chord in the piano accompaniment.

CANTICLE FIVE

Keep - ing vig - il through the night, O Lov - er of man - kind,

I pray thee, en - light - en me, and guide me in thy com - mand - ments,

and teach me, O Sav - iour al - ways to do thy will.

CANTICLE SIX

Hirmos

From the depths of hell I cried with all my heart

to the mer - ci - ful God, and he heard me, and he

raised up my life from cor - rup - tion.

Contakion

Slowly Kievan Chant, Tone 6
L'vov-Bakhmetev

1 2

My soul, O my soul, a - wak - en! Why sleep - est thou?

3 1

The end draw-eth near, and thou must needs be troub - led.

2-penultimate

A - rise, therefore that Christ our God may spare thee,

Final

he who is ev'rywhere present and fil - leth all things.

CANTICLE SEVEN

Hirmos

We have sinned, we have trans-gressed, we have done

The first system of musical notation for the canticle. 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 staff, and the bass line is in the bass staff. The lyrics are: "We have sinned, we have trans-gressed, we have done".

e - vil in thy sight. We have not kept or followed thy

The second system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics are: "e - vil in thy sight. We have not kept or followed thy".

com - mand - ments, but do not reject us ut - ter - ly,

The third system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics are: "com - mand - ments, but do not reject us ut - ter - ly,".

O God of our fath - ers.

The fourth system of musical notation, which concludes the canticle. The melody ends with a double bar line in the treble staff, and the bass line also ends with a double bar line. The lyrics are: "O God of our fath - ers.".

CANTICLE EIGHT

Hirmos

The hosts of heav - en to him give glo - ry; the cher - u - bim

and seraphim be - fore him stand in awe. Let ev - 'ry

breath and crea - ture praise him, bless him, and ex - alt

him through - out all a - ges.

CANTICLE NINE

Hirmos

Con-cep - tion with-out seed, — birth past un-der-stand - ing,

from a mother who nev-er knew a man, child - bear-ing un-de-filed

for nature is renewed by the birth of God. There-fore with true wor-ship

all gen-er - a - tions mag - ni - fy thee as Moth-er and Bride of God.

After Canticle Nine

Catabasia

Con-cep - tion with-out seed, — birth past un-der-stand - ing,

The first system of music features a treble and bass staff in G major. The treble staff contains a series of chords, with a fermata over the final chord of the first phrase. The bass staff provides a simple harmonic accompaniment.

from a mother who nev - er knew a man, child - bear - ing un - de - filed

The second system continues the musical setting, maintaining the same harmonic structure and accompaniment as the first system.

for nature is renewed by the birth of God. There - fore with true wor - ship

The third system continues the musical setting, maintaining the same harmonic structure and accompaniment as the first system.

all gen - er - a - tions mag - ni - fy thee as Moth - er and Bride of God.

The fourth system concludes the musical setting with a final cadence in G major, marked by a double bar line.