

Resurrection Kanon - Tone 6

Sunday - Weekly Cycle (Octoechos)

Russian Imperial Chapel Chant

arr. from L'vov-Bakhmetev

Heirmos 1

Soprano
Alto

Tenor
Bass

When Israel passed on foot o - ver the sea as if
it were dry land, and beheld their pur - su - er Phar - aoh
drown - ing in the sea, they — cried a - loud un - to God: —
“Let us sing a song of vic - to - ry!”

The musical score is written for Soprano and Alto voices. It consists of four systems of music. Each system has a vocal line (Soprano/Alto) and a bass line (Tenor/Bass). The key signature is one sharp (F#). The lyrics are in English and are placed below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line.

NOTE: This adaptation of the Resurrectional Heirmoi in Tone 6 has been verified against the 1869 edition of the Imperial Chapel *Obikhod notnago penia* [The Common Hymns in Staff Notation], as edited by Nikolai Bakhmetev. Small adjustments in the English setting have been made accordingly.

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Heirmos 3

Soprano
Alto

Tenor
Bass

There is none so ho - ly as You, O Lord, my
God, Who have ex - alt - ed the power of Your faith - ful, O
bless - ed One, and have es - tab - lished us up - on the
rock of Your con - fes - sion.

The musical score is written for Soprano and Alto (treble clef) and Tenor and Bass (bass clef). The key signature is one sharp (F#). The lyrics are: "There is none so ho - ly as You, O Lord, my God, Who have ex - alt - ed the power of Your faith - ful, O bless - ed One, and have es - tab - lished us up - on the rock of Your con - fes - sion." The score consists of four systems of music. The first system covers the first line of lyrics. The second system covers the second line. The third system covers the third line. The fourth system covers the fourth line. The music is primarily homophonic, with chords and simple melodic lines. There are some ties and slurs in the bass line, particularly in the final system.

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Heirmos 4

Soprano
Alto

Tenor
Bass

"Christ is my strength,— my— God, and my Lord,"

the sa - cred Church— sings in a man - ner be - fit - ting— God,

with a pure— mind keep - ing fes - ti - val un - to

the Lord.

The musical score is written for Soprano and Alto (treble clef) and Tenor and Bass (bass clef). It is in the key of D major (one sharp) and 4/4 time. The lyrics are: "Christ is my strength,— my— God, and my Lord," the sa - cred Church— sings in a man - ner be - fit - ting— God, with a pure— mind keep - ing fes - ti - val un - to the Lord.

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Heirmos 5

The musical score is written for Soprano and Alto (treble clef) and Tenor and Bass (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "With Your light di-vine, O Good One, il-lu-mine, I ask You, the souls of those who in love keep vig-il, that they may know You, O Word of God, as the true God Who re-calls them from the dark-ness of sin." The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are placed between the vocal and piano lines. The piano accompaniment consists of chords and single notes, providing harmonic support for the vocal line. The lyrics are: "With Your light di-vine, O Good One, il-lu-mine, I ask You, the souls of those who in love keep vig-il, that they may know You, O Word of God, as the true God Who re-calls them from the dark-ness of sin."

Soprano
Alto

Tenor
Bass

With Your light di-vine, O Good One, il-lu-mine, I

ask You, the souls of those who in love keep vig-il,

that they may know You, O Word of God, as the true God

Who re-calls them from the dark-ness of sin.

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Heirmos 6

Soprano
Alto

Be-hold-ing the sea of life — surg - ing with the storm

Tenor
Bass

of temp-ta - tions, and tak-ing ref-uge in Your calm ha-ven I

cry un - to You: "Raise — up my life from cor - rup - tion,

O Great - ly Mer - ci - ful One."

Resurrection Kanon - Tone 6

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Heirmos 7

The musical score is written for Soprano and Alto (treble clef) and Tenor and Bass (bass clef). The key signature is one sharp (F#). The lyrics are: "An angel made the furnace moist with dew for the god-ly Chil - dren, and the com - mand of God consuming the Chaldeans made the ty - rant cry out: 'Bless - ed are You, O God of our fa - thers!'"

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Heirmos 8

The musical score is arranged in four systems, each with a Soprano/Alto staff (treble clef) and a Tenor/Bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Out of the flames You dropped dew on the god - ly ones, and with water kindled the sacrifice of the right - eous one, for You do all things as You will, O Christ: we ex - alt You through - out all ag - es." The music features a mix of chords and single notes, with some phrases spanning across systems.

Soprano
Alto

Tenor
Bass

Out of the flames You dropped dew on the god - ly

ones, and with water kindled the sacrifice of the right - eous

one, for You do all things as You will, O Christ:

we ex - alt You through - out all ag - es.

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Heirmos 9

Soprano
Alto

Tenor
Bass

It is not pos - si - ble for men to see God,
up - on Whom the ranks of an - gels dare not gaze;
but through you, O All - Pure One, was the Word Incarnate re -
vealed un - to men: Whom magnifying, together with the heav -
en - ly hosts, we call you bless - ed.

The musical score is written for Soprano/Alto and Tenor/Bass parts. It features a key signature of one sharp (F#) and a common time signature. The lyrics are: "It is not possible for men to see God, up - on Whom the ranks of an - gels dare not gaze; but through you, O All - Pure One, was the Word Incarnate re - vealed un - to men: Whom magnifying, together with the heav - en - ly hosts, we call you bless - ed." The score includes various musical notations such as notes, rests, and phrasing slurs.

Resurrection Kanon Refrains - Tone 6

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Russian Imperial Chapel Chant
arr. from L'vov-Bakhmetev


Soprano
Alto



Glo - ry to Thy ho - ly Re - sur - rec - tion, O Lord.

Tenor
Bass

Detailed description: This block contains the first musical system. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The melody consists of a series of quarter notes and half notes, with some chords. The lyrics are: "Glo - ry to Thy ho - ly Re - sur - rec - tion, O Lord."



Glory to the Father, and to the Son, and to the Holy Spirit,

Detailed description: This block contains the second musical system. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The melody consists of a series of quarter notes and half notes, with some chords. The lyrics are: "Glory to the Father, and to the Son, and to the Holy Spirit,"



now and ever, and un - to ag - es of ag - es. A - men.

Detailed description: This block contains the third musical system. It features two vocal staves: Soprano/Alto (treble clef) and Tenor/Bass (bass clef). The key signature is one sharp (F#). The melody consists of a series of quarter notes and half notes, with some chords. The lyrics are: "now and ever, and un - to ag - es of ag - es. A - men."

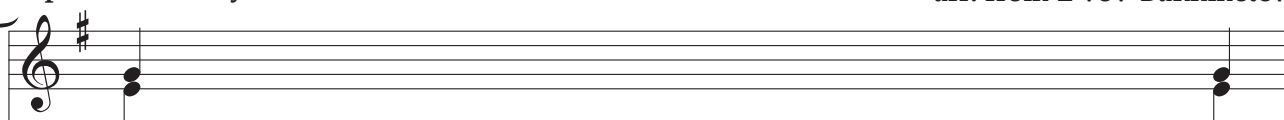
Resurrection Kanon Refrains (Ode 8) - Tone 6

Sunday - Weekly Cycle (Octoechos)

Russian Imperial Chapel Chant
arr. from L'vov-Bakhmetev

In place of "Glory to the Father..."

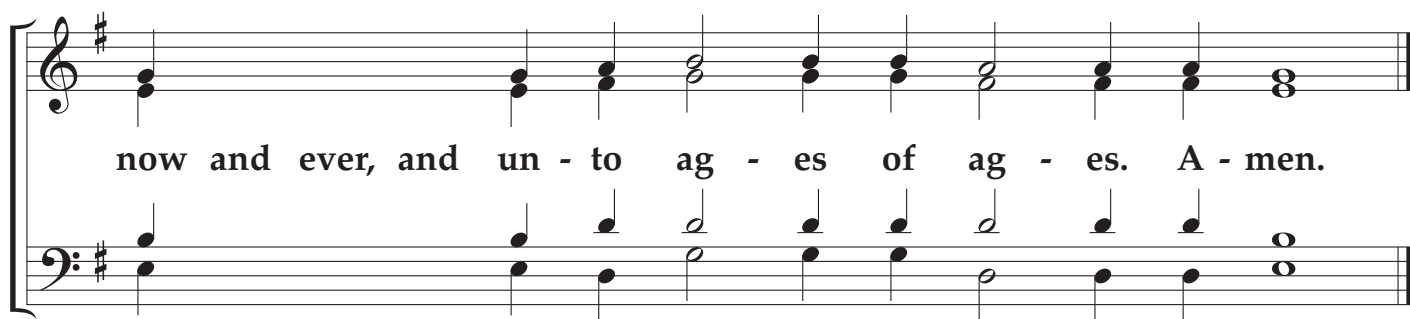
Soprano
Alto



Tenor
Bass

Let us bless the Father, the Son, and the Holy Spirit, the Lord:

Detailed description: This block contains the first system of musical notation. It features two staves: a soprano staff (treble clef) and a tenor/bass staff (bass clef). Both staves are in the key of D major (one sharp). The soprano staff has two notes: a half note G4 and a half note D5. The tenor/bass staff has two notes: a half note D3 and a half note G3. The lyrics "Let us bless the Father, the Son, and the Holy Spirit, the Lord:" are centered between the staves.



now and ever, and un - to ag - es of ag - es. A - men.

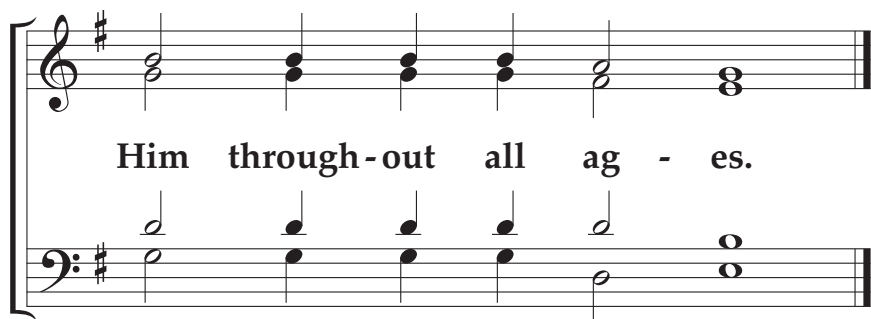
Detailed description: This block contains the second system of musical notation for the first refrain. It features two staves: a soprano staff (treble clef) and a tenor/bass staff (bass clef). Both staves are in the key of D major. The soprano staff has a sequence of notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The tenor/bass staff has a sequence of notes: D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (half). The lyrics "now and ever, and un - to ag - es of ag - es. A - men." are centered between the staves.

Before the Katavasia of the 8th Ode:



We praise, bless, and worship the Lord, singing and ex - alt - ing

Detailed description: This block contains the second system of musical notation for the second refrain. It features two staves: a soprano staff (treble clef) and a tenor/bass staff (bass clef). Both staves are in the key of D major. The soprano staff has a sequence of notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The tenor/bass staff has a sequence of notes: D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (half). The lyrics "We praise, bless, and worship the Lord, singing and ex - alt - ing" are centered between the staves.



Him through - out all ag - es.

Detailed description: This block contains the third system of musical notation for the second refrain. It features two staves: a soprano staff (treble clef) and a tenor/bass staff (bass clef). Both staves are in the key of D major. The soprano staff has a sequence of notes: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The tenor/bass staff has a sequence of notes: D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (half). The lyrics "Him through - out all ag - es." are centered between the staves.