

Paschal Canon

Canon Tone 1

Ode 1

Heirmos

This is the day of Re-sur-rec - tion. Let us be il - lu-mined, O peo - ple.

Pas - cha, the Pas-cha of the Lord! For from death to life and from earth to hea - ven

has Christ our God led us, as we sing the song of vic-to - ry.

Repeat Heirmos:



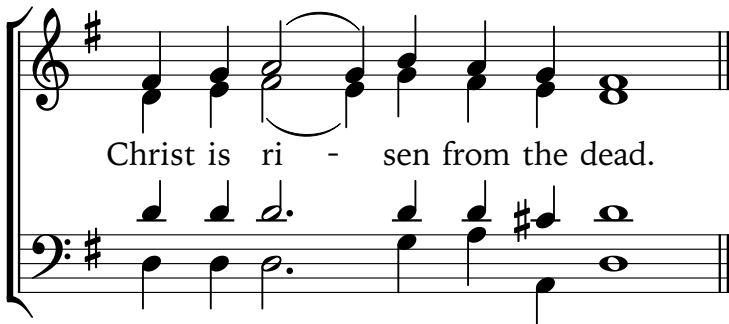
This is the day of Re-sur-rec - tion. Let us be il - lu-mined, O peo - ple.



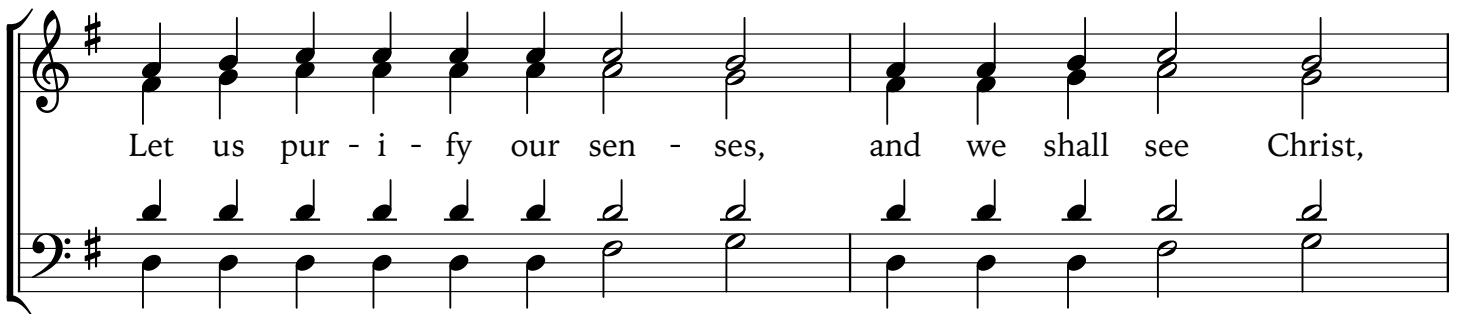
Pas-cha, the Pas-cha of the Lord! For from death to life and from earth to hea-ven



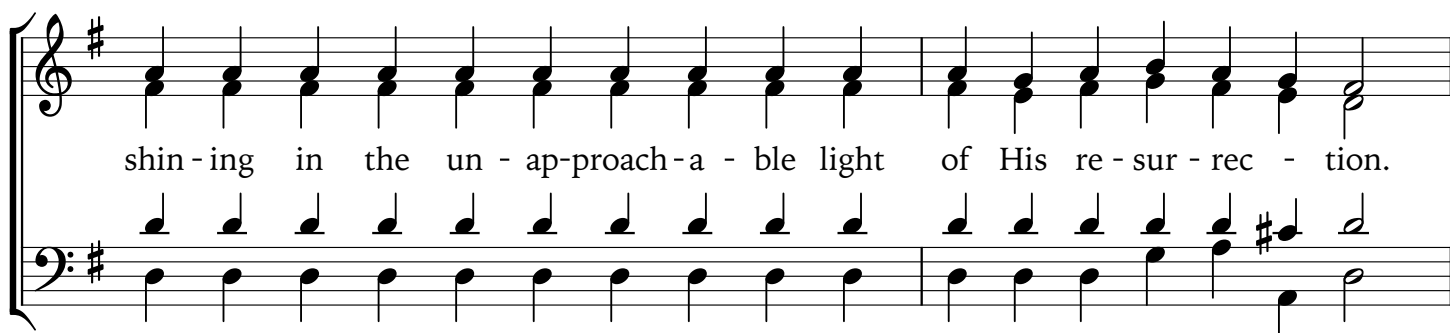
has Christ our God led us, as we sing the song of vic - to - ry.



Christ is ri - sen from the dead.



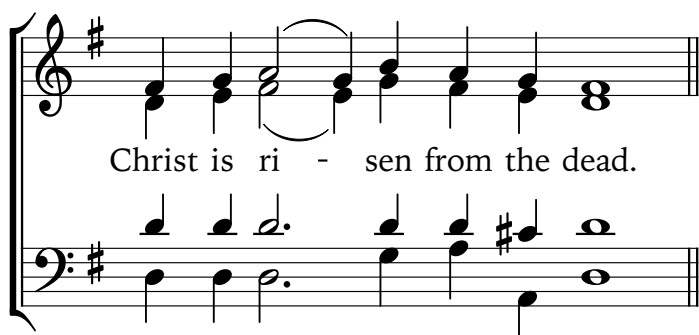
Let us pur - i - fy our sen - ses, and we shall see Christ,




shin - ing in the un - ap - proach - a - ble light of His re - sur - rec - tion.



We shall clear - ly hear Him say: Re - joice, as we sing the song of vic - to - ry.



Christ is ri - sen from the dead.



Let the hea - vens be glad



and let the earth re - joice. Let the whole world, vis - i - ble



and in - vis - i - ble, keep the feast, for Christ is ri - sen, our e - ter - nal joy.

Repeat Heirmos as Katavasia:

This is the day of Re-sur-rec - tion. Let us be il - lu-mined, O peo - ple.

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 contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff is in bass clef with the same key signature and contains a bass line of quarter and eighth notes, providing a harmonic foundation for the chords above.

Pas - cha, the Pas-cha of the Lord! For from death to life and from earth to hea - ven

The second system of musical notation continues the piece. It features similar chordal textures in the upper staff and a more active bass line in the lower staff, including some dotted rhythms and a final cadence with a fermata over the final notes.

has Christ our God led us, as we sing the song of vic - to - ry.

The third system of musical notation concludes the piece. It maintains the chordal style in the upper staff and ends with a final cadence in the lower staff, marked with a double bar line.

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead_ tramp - ling down death by death,

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes for the first seven words, followed by a half note for 'dead', and then quarter notes for the remaining words. A slur is placed over the notes for 'dead' and 'tramp'. The bass line provides a simple accompaniment of quarter notes.

and up - on those in the tombs be - stow - ing life!

The second system continues the melody and accompaniment. The treble clef melody uses quarter notes for 'and up - on those in the tombs' and 'be - stow - ing', followed by a half note for 'life!'. The bass line continues with quarter notes.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system repeats the first line of the text. The treble clef melody uses quarter notes for 'Christ is ris - en from the dead,' and 'tramp - ling down death by death,'. A slur is placed over the notes for 'dead' and 'tramp'. The bass line provides a simple accompaniment of quarter notes.

and up - on those in the tombs be - stow - ing life!

The fourth system repeats the second line of the text. The treble clef melody uses quarter notes for 'and up - on those in the tombs' and 'be - stow - ing', followed by a half note for 'life!'. The bass line continues with quarter notes.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

Ode 3

Heirmos:

Come let us drink, not miraculous water

drawn forth from a barren stone, but a new vintage from the

fount of incorruption, springing from the tomb of Christ,

in Him we are established.

Repeat Heirmos:

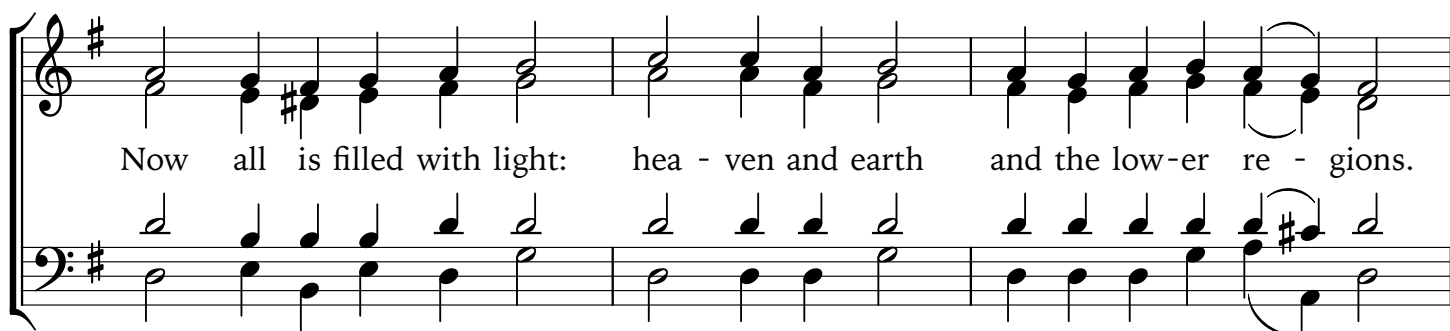
Come let us drink, not mi - rac - u - lous wa - ter

drawn forth from a bar - ren stone, but a new vin - tage from the

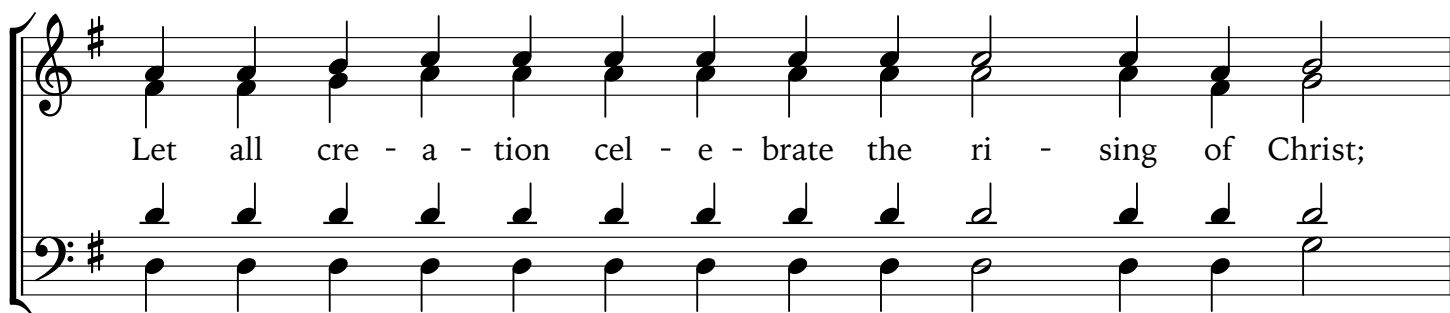
fount of in - cor - rup - tion, spring - ing from the tomb of Christ,

in Him we are es - tab - lished.

Christ is ri - sen from the dead.



Now all is filled with light: hea - ven and earth and the low-er re - gions.



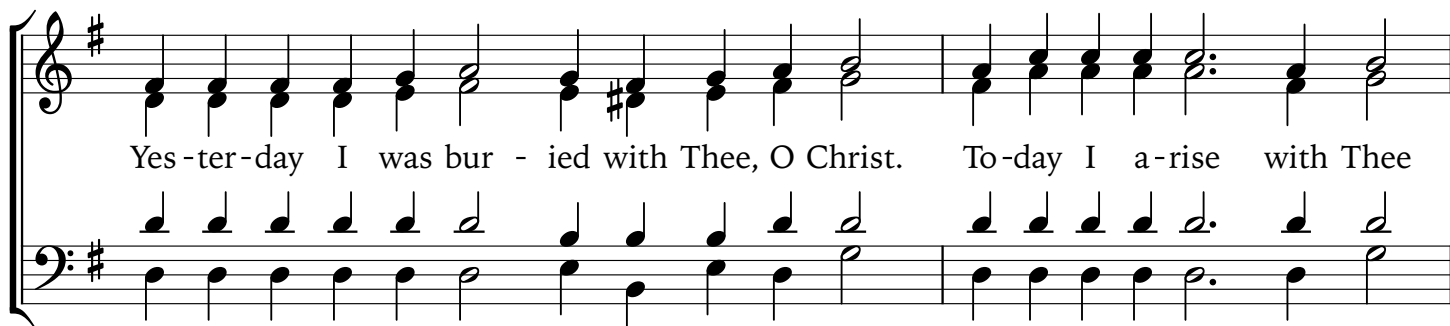
Let all cre - a - tion cel - e - brate the ri - sing of Christ;



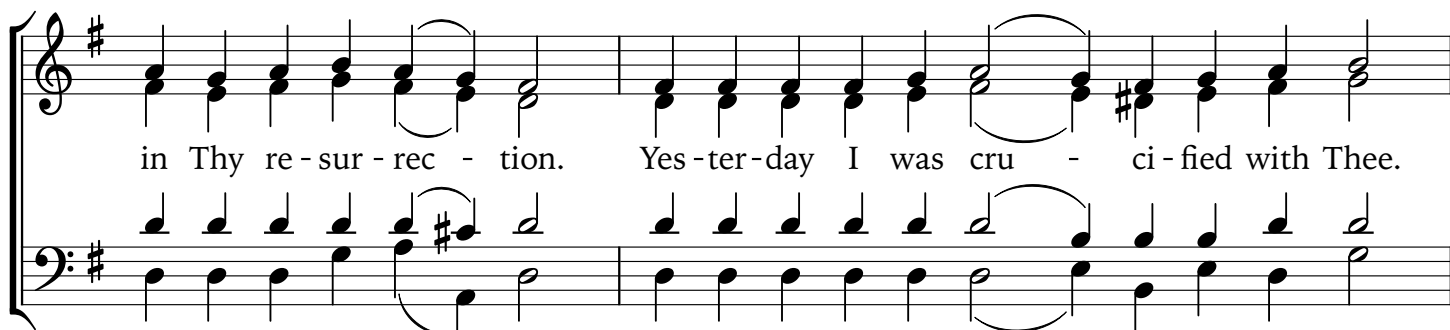
in Him we are es - tab - lished.



Christ is ri - sen from the dead.



Yes - ter - day I was bur - ied with Thee, O Christ. To - day I a - rise with Thee



in Thy re - sur - rec - tion. Yes - ter - day I was cru - ci - fied with Thee.




Glo - ri - fy me with Thee, O Sa - vior, in Thy king - dom.

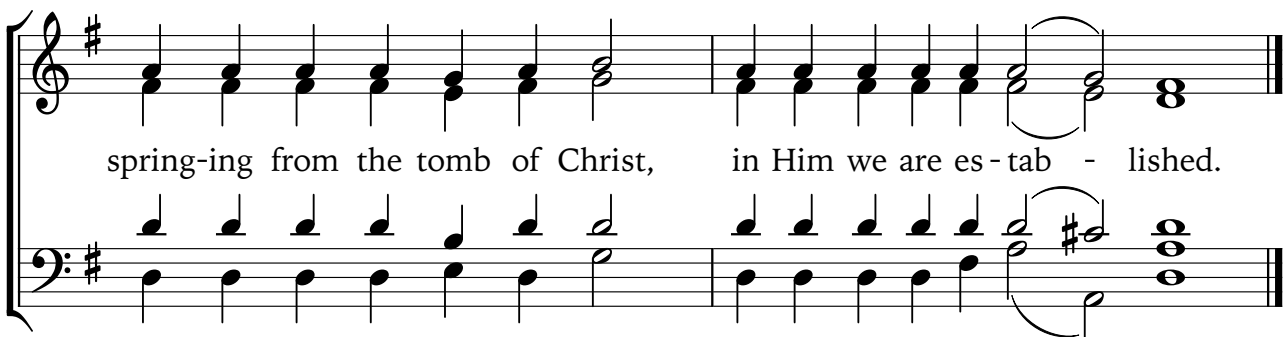
Repeat Heirmos as Katavasia:



Come let us drink, not mi-rac-u-lous wa - ter drawn forth from a bar-ren stone,



but a new vin - tage from the fount of in - cor - rup - tion,



spring-ing from the tomb of Christ, in Him we are es - tab - lished.

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead — tramp - ling down death by death,

The first system of music features a treble and bass staff in D major. The melody is primarily composed of chords, with a melodic line in the treble clef. The lyrics are: "Christ is ris - en from the dead — tramp - ling down death by death,". A fermata is placed over the word "dead".

and up - on those in the tombs be - stow - ing life!

The second system continues the musical setting. The lyrics are: "and up - on those in the tombs be - stow - ing life!". The music concludes with a double bar line.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system repeats the first line of the setting. The lyrics are: "Christ is ris - en from the dead, tramp - ling down death by death,". A fermata is placed over the word "dead".

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The fourth system repeats the second line of the setting. The lyrics are: "and up - on those in the tombs be - stow - ing life!". The music concludes with a double bar line.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

Ode 4

Heirmos:



The in-spired pro-phet Ha - bak-kuk now stands with us in ho-ly vi - gil.



He is like a shin-ing an - gel, who cries with a pierc - ing voice:



To-day, sal-va-tion has come to the world, for Christ is ri - sen as all pow-er - ful.

Repeat Heirmos:



The in-spired pro-phet Ha - bak-kuk now stands with us in ho-ly vi - gil.

He is like a shin-ing an - gel, who cries with a pierc - ing voice:

To-day, sal - va - tion has come to the world, for Christ is ri - sen

as all pow - er - ful.

Christ is ri - sen from the dead.

Christ our Pas - cha has appeared as a male child, the son that o - pens a vir - gin womb.

He is called the lamb as one des - tined to be our food,

un-ble-mished for he has not tas-ted of de-file-ment, and per-fect

for He is our true God.

Christ is ri-sen from the dead.

Christ, the crown with which we are blessed, has ap-peared as a year-ling lamb.

Free-ly he has gi-ven Him-self as our clean-sing Pas-chal sac-ri-fice.

From the tomb He has shown forth once a-gain, our radiant sun of right-eous-ness.

Christ is ri - sen from the dead.

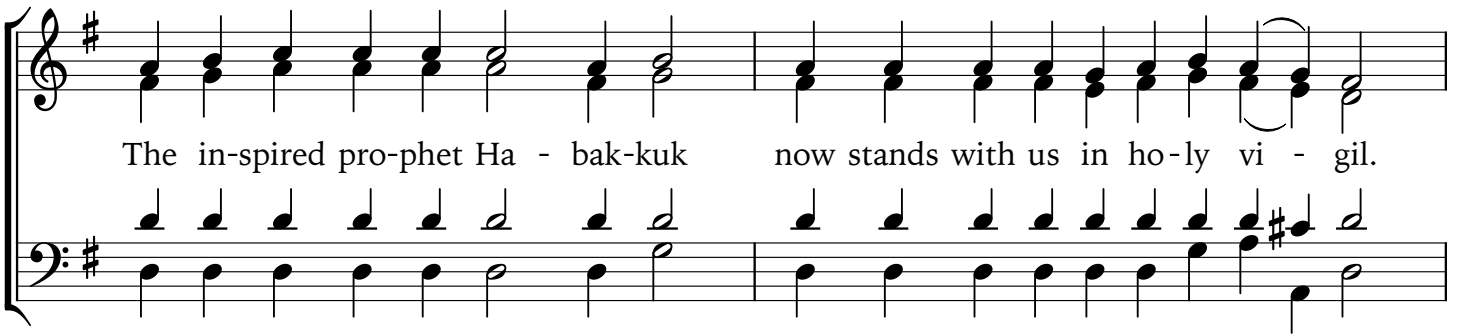
Da-vid the an - ces-tor of God,

leapt and danced be-fore the ark which pre - fi - gured thee.

Now let us the ho-ly peo - ple of God, seeing the ful-fill-ment of all fig - ures,

re-joyce in pi - e-ty, for Christ is ri - sen as all pow - er - ful.

Repeat Heirmos as Katavasia:




The in-spired pro-phet Ha - bak-kuk now stands with us in ho-ly vi - gil.



He is like a shin-ing an - gel, who cries with a pierc - ing voice:



To - day, sal - va - tion has come to the world, for Christ is ri - sen



as all pow - er - ful.

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead — tramp - ling down death by death,

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes for the first seven words, followed by a half note for 'dead', and then quarter notes for the remaining words. A slur is placed over the notes for 'dead' and 'tramp'. The bass line provides a simple accompaniment of quarter notes.

and up - on those in the tombs be - stow - ing life!

The second system continues the melody and accompaniment. The treble clef melody uses quarter notes for 'and up - on those in the tombs' and 'be - stow - ing', followed by a half note for 'life!'. The bass line continues with quarter notes.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system repeats the first line of the text. The treble clef melody uses quarter notes for 'Christ is ris - en from the dead,' and 'tramp - ling down death by death,'. A slur is placed over the notes for 'dead' and 'tramp'. The bass line provides a simple accompaniment of quarter notes.

and up - on those in the tombs be - stow - ing life!

The fourth system repeats the second line of the text. The treble clef melody uses quarter notes for 'and up - on those in the tombs' and 'be - stow - ing', followed by a half note for 'life!'. The bass line continues with quarter notes.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead_ tramp - ling down death by death,

The first system of music features a treble and bass staff in D major. The melody in the treble staff consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff provides a harmonic accompaniment with chords: D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4.

and up - on those in the tombs be - stow - ing life!

The second system continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff accompaniment includes chords: D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system features a treble staff with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff accompaniment includes chords: D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4.

and up - on those in the tombs be - stow - ing life!

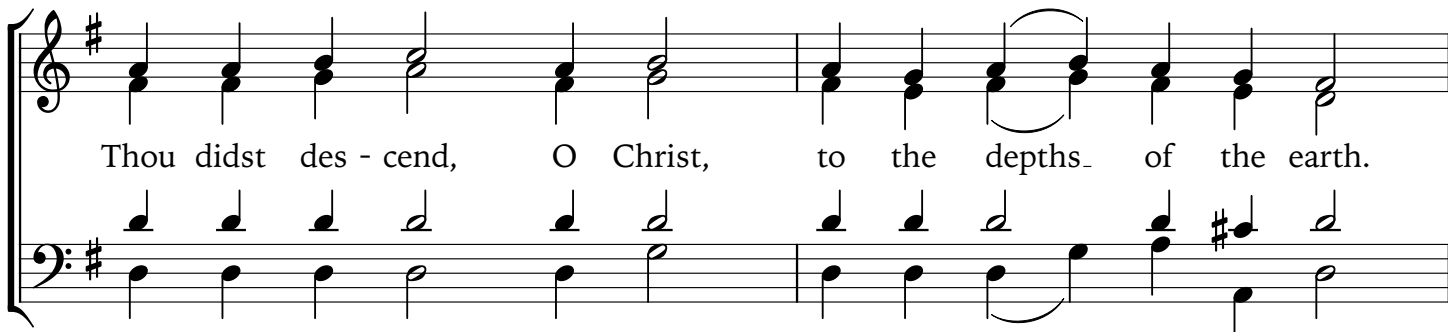
The fourth system continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff accompaniment includes chords: D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4, E4-G4, F#4-G4, A4-B4, C5-B4, A4-G4, F#4-E4, D4-F#4.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

Ode 6

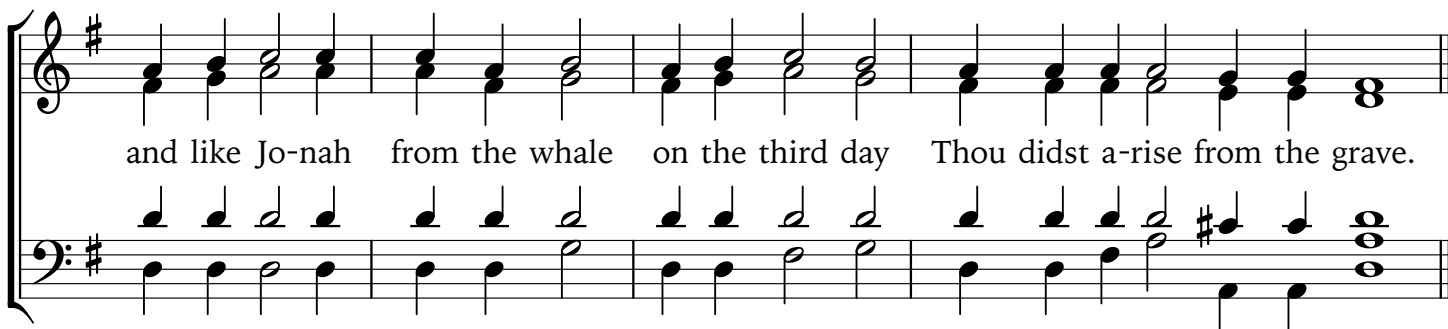
Heirmos:



Thou didst des - cend, O Christ, to the depths of the earth.

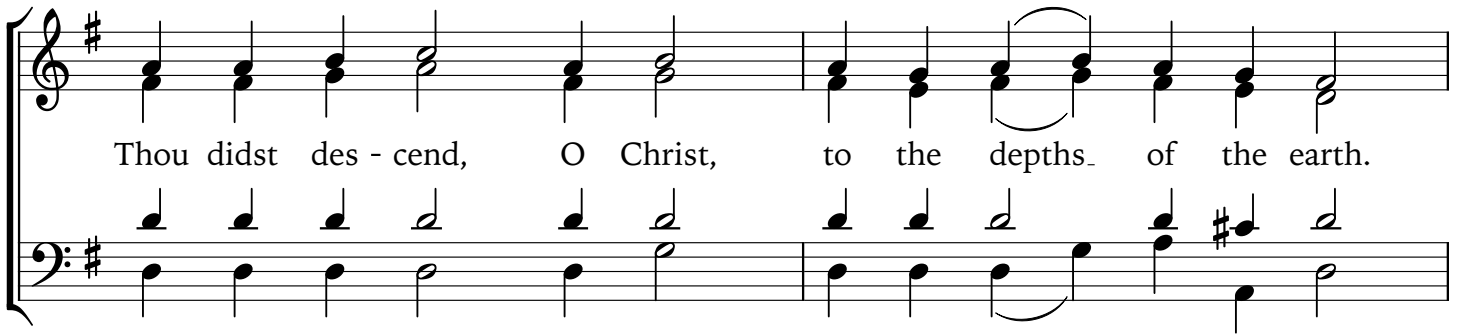


Thou didst break the ev - er - last - ing bars which had held death's cap - tives,



and like Jo - nah from the whale on the third day Thou didst a - rise from the grave.

Repeat Heirmos:



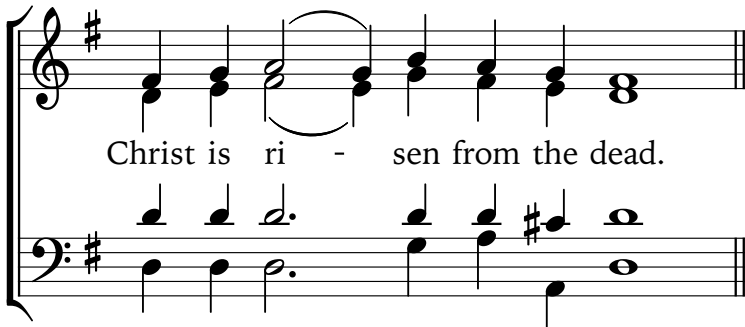
Thou didst des - cend, O Christ, to the depths of the earth.



Thou didst break the ev - er - last - ing bars which had held death's cap - tives,



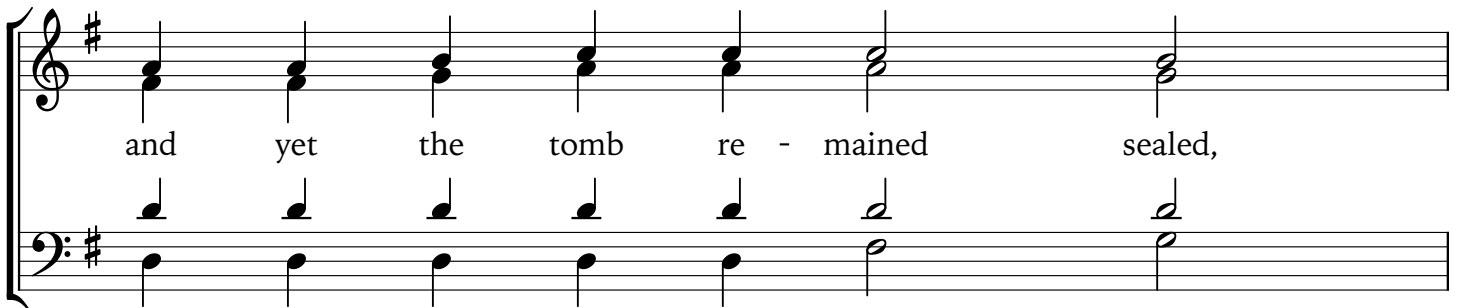
and like Jo - nah from the whale on the third day Thou didst a - rise from the grave.



Christ is ri - sen from the dead.



Thou didst a - rise, O Christ,



and yet the tomb re - mained sealed,

as at Thy birth the vir-gin's womb re-mained un-harmed, and Thou hast o - pened

for us the gates of par - a - dise.

Christ is ri - sen from the dead.

O my Sav - ior,

as God Thou didst bring Thyself free - ly to the Fa - ther,

a vic-tim living and un-sac - ri-ficed, re-sur-rec-ting Adam, the fa - ther of us all,

when Thou didst a - rise from the grave.

Repeat Heirmos as Katavasia:

Thou didst des-cend, O Christ, to the depths of the earth. Thou didst

break the ev-er-last - ing bars which had held death's cap - tives, and like Jo - nah

from the whale on the third day Thou didst a-rise from the grave.

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead — tramp - ling down death by death,

The first system of music features a treble and bass staff in D major. The melody is primarily composed of chords, with a melodic line in the treble clef. The lyrics are: "Christ is ris - en from the dead — tramp - ling down death by death,". A fermata is placed over the word "dead".

and up - on those in the tombs be - stow - ing life!

The second system continues the musical setting. The lyrics are: "and up - on those in the tombs be - stow - ing life!". The music concludes with a double bar line.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system repeats the first line of the setting. The lyrics are: "Christ is ris - en from the dead, tramp - ling down death by death,". A fermata is placed over the word "dead".

and up - on those in the tombs be - stow - ing life!

The fourth system repeats the second line of the setting. The lyrics are: "and up - on those in the tombs be - stow - ing life!". The music concludes with a double bar line.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

Ode 7

Heirmos:

He who saved the three young men in the fur - nace be-came in-car - nate

and suf-fered as a mor-tal man. Through His suf-fer-ings

He clothed what is mortal in the robe of im-mor-ta-li-ty.

He a-lone is blessed and most glo-ri-ous, the God of our fa-thers.

Repeat Heirmos:

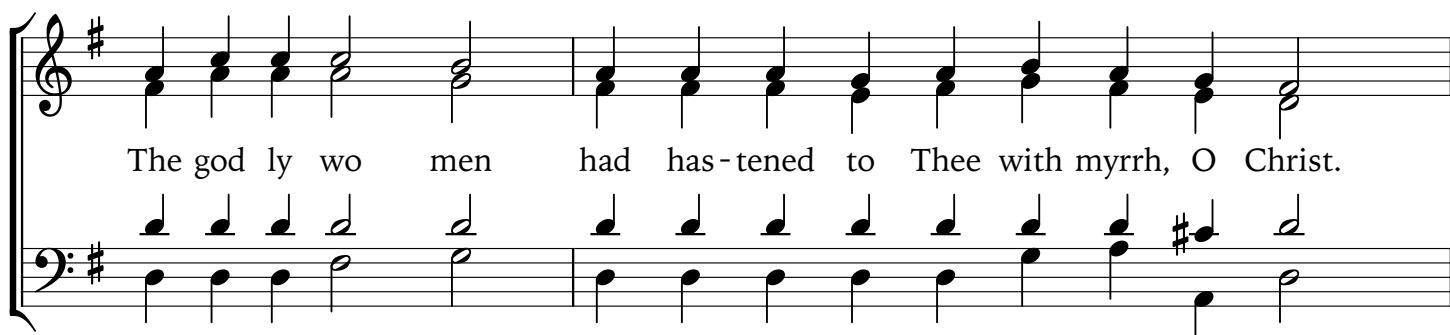
He who saved the three young men in the fur - nace be-came in-car - nate

and suf-fered as a mor-tal man. Through His suf-fer-ings

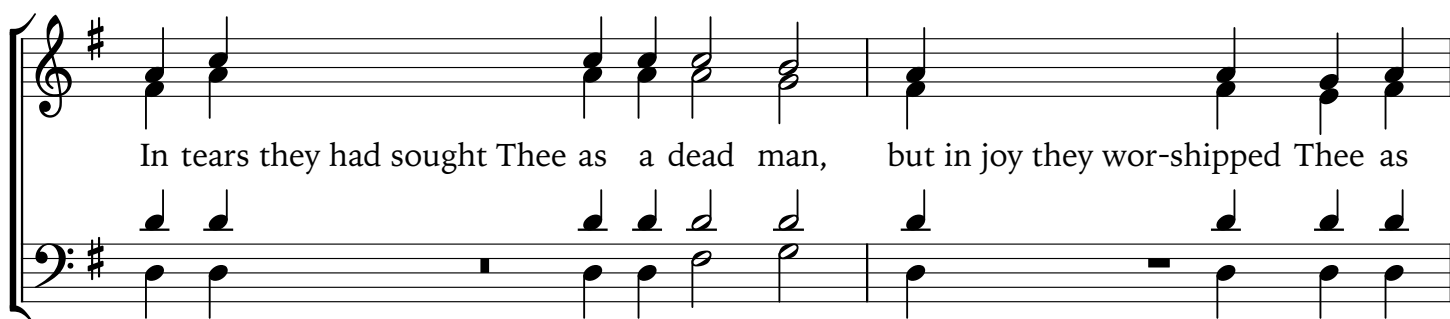
He clothed what is mortal in the robe of im - mor - ta - li - ty.

He a-lone is blessed and most glo - ri - ous, the God of our fa - thers.

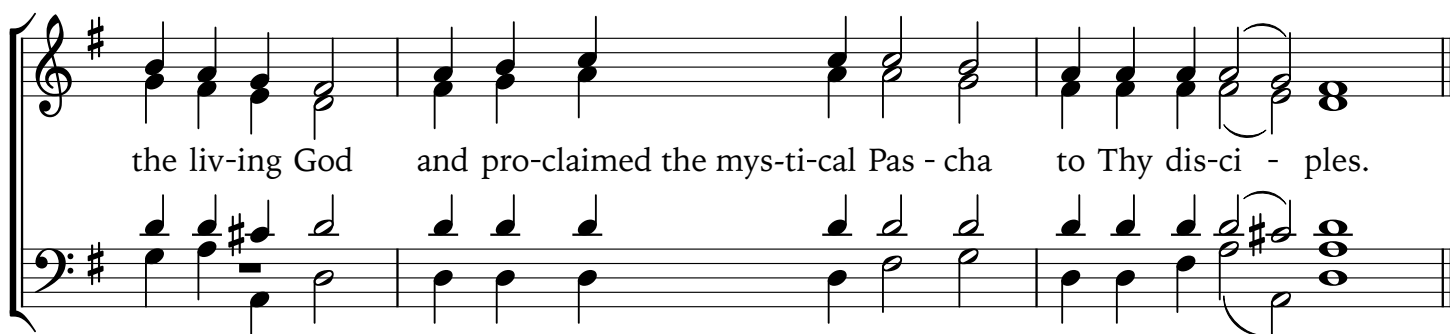
Christ is ri - sen from the dead.



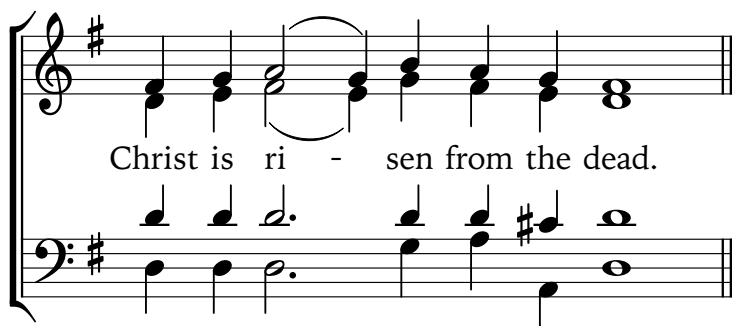
The god ly wo men had has-tened to Thee with myrrh, O Christ.



In tears they had sought Thee as a dead man, but in joy they wor-shipped Thee as



the liv-ing God and pro-claimed the mys-ti-cal Pas - cha to Thy dis-ci - ples.



Christ is ri - sen from the dead.

We cel-e-brate the death of death and the o-ver-throw of hell,

the be-gin-ning of another life which is e-ter-nal,

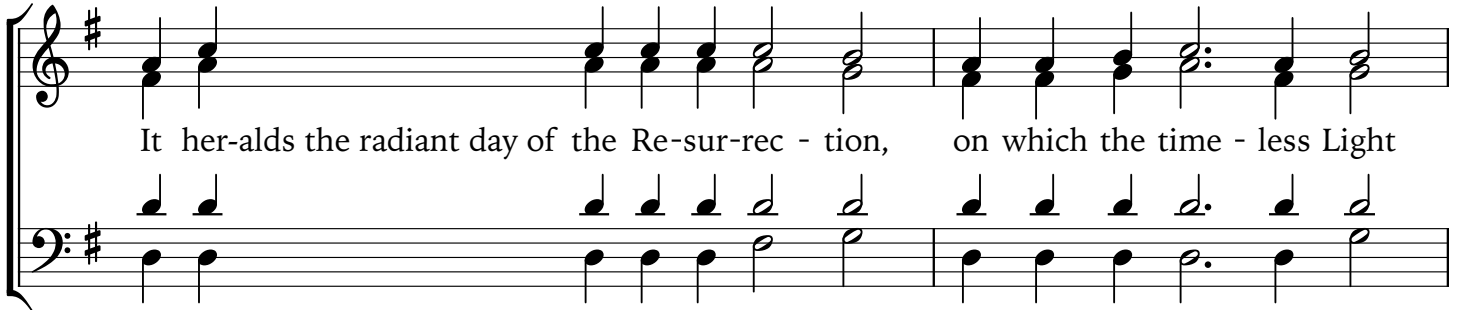
and in exaltation we sing the prai-ses of its source. He a-lone is blessed and most

glo-ri-ous, the God of our fa-thers.

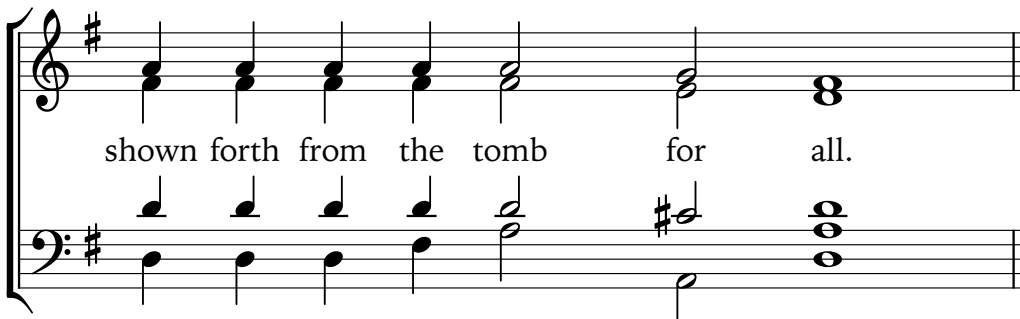
Christ is ri-sen from the dead.



This is the bright and sav - ing night, sa-cred and su-preme-ly fes - tal.



It her-alds the radiant day of the Re-sur-rec - tion, on which the time - less Light



shown forth from the tomb for all.

Repeat Heirmos as Katavasia:

He who saved the three young men in the fur - nace be-came in-car - nate

The first system of musical notation consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#). The treble staff contains a series of chords, primarily triads and dyads, with some notes beamed together. The bass staff contains a simple harmonic accompaniment of single notes and dyads.

and suf-fered as a mor-tal man. Through His suf - fer - ings

The second system continues the musical notation. The treble staff features a sequence of chords, including some with a sharp sign above a note. The bass staff provides a steady accompaniment.

He clothed what is mortal in the robe of im - mor - ta - li - ty.

The third system continues the musical notation. The treble staff has a series of chords, and the bass staff has a simple accompaniment.

He a-lone is blessed and most glo - ri - ous, the God of our fa - thers.

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

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead_ tramp - ling down death by death,

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The bass line consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A fermata is placed over the final note of the first phrase, 'dead'.

and up - on those in the tombs be - stow - ing life!

The second system continues the melody with quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The bass line consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The system concludes with a double bar line.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system features a treble and bass clef with a key signature of two sharps. The melody in the treble clef consists of quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The bass line consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A fermata is placed over the final note of the first phrase, 'dead'.

and up - on those in the tombs be - stow - ing life!

The fourth system continues the melody with quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The bass line consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The system concludes with a double bar line.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

Ode 8

Heirmos:

This is the cho - sen and ho - ly day, first of sab - baths,

king and lord of days, the feast of feasts, ho - ly day of ho - ly days:

on this day we bless Christ for - ev - er - more.

Repeat Heirmos:

This is the cho - sen and ho - ly day, first of sab - baths,

king and lord of days, the feast of feasts, ho-ly day of ho-ly days:

on this day we bless Christ for-ev-er-more.

Christ is ri-sen from the dead.

Come, on this chosen day of the Re-sur-rec-tion, let us partake of the

new fruit of the vine. Let us share in the divine rejoicing of the King-dom of Christ,

prais-ing Him as God for-ev-er-more. Christ is ri-sen from the dead.

Lift up your eyes, O Zion, round a - bout and see:

your children like di-vine-ly shin - ing stars as - sem - ble

from the north, the south, the east, and the west to bless Christ in you for -

ev - er - more.

O Most Holy Tri-ni-ty our God, glo - ry to Thee.

Fa - ther, Al-migh-ty Word, and Spi - rit, one na-ture in three per - sons,

sur-pas-sing es-sence and di - vi - ni - ty, in Thee have we been bap - tized,

and Thee we bless for-ev - er - more.

Repeat Heirmos as Katavasia:

This is the cho-sen

and ho - ly day, first of sab-baths, king and lord of days, the feast of feasts,

ho-ly day of ho - ly days: on this day we bless Christ for-ev - er - more.

"Christ is Risen"

Setting for the Paschal Canon

Christ is ris - en from the dead_ tramp - ling down death by death,

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes for the first seven words, followed by a half note for 'dead', and then quarter notes for the remaining words. A slur is placed over the notes for 'dead' and 'tramp'. The bass line provides a simple accompaniment of quarter notes.

and up - on those in the tombs be - stow - ing life!

The second system continues the melody and accompaniment. The treble clef melody uses quarter notes for 'and up - on those in the tombs' and 'be - stow - ing', followed by a half note for 'life!'. The bass line continues with quarter notes.

Christ is ris - en from the dead, tramp - ling down death by death,

The third system repeats the first line of the text. The treble clef melody is identical to the first system. The bass line accompaniment is also identical to the first system.

and up - on those in the tombs be - stow - ing life!

The fourth system repeats the second line of the text. The treble clef melody and bass line accompaniment are identical to the second system.

Christ is ris - en from the dead_ tramp - ling down death by death,

and up - on those in the tombs be - stow - ing life!

Ode 9

My soul magnifies Him who rose from

the dead on the third day: Christ the giver of life.

Shine, shine, O new Jerusalem! The glory of the Lord has shone on you!

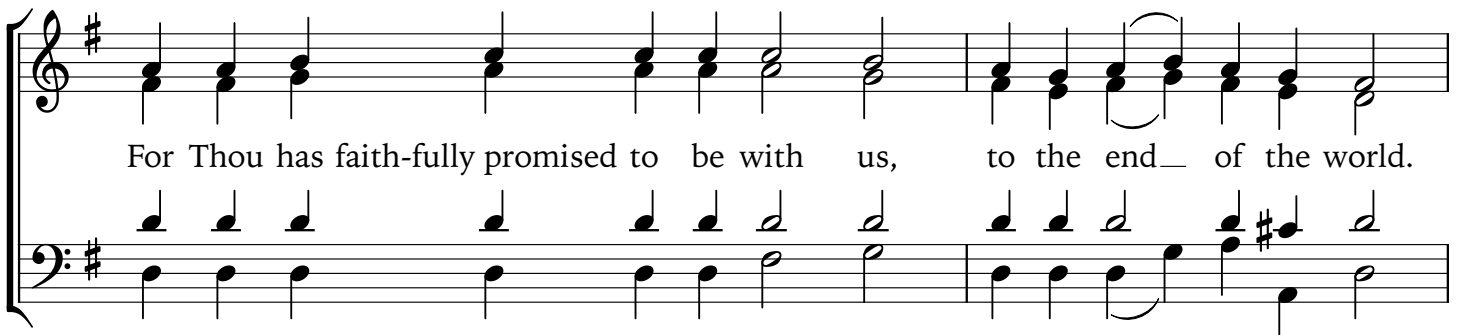
Exult now, and be glad, O Zion! Be radiant,

O pure The - o - to - kos, in the re - sur - rec - tion of your Son!

Christ, the new Pas - cha! The liv - ing sac - ri - fice!

The lamb of God who takes a - way the sins of the world!

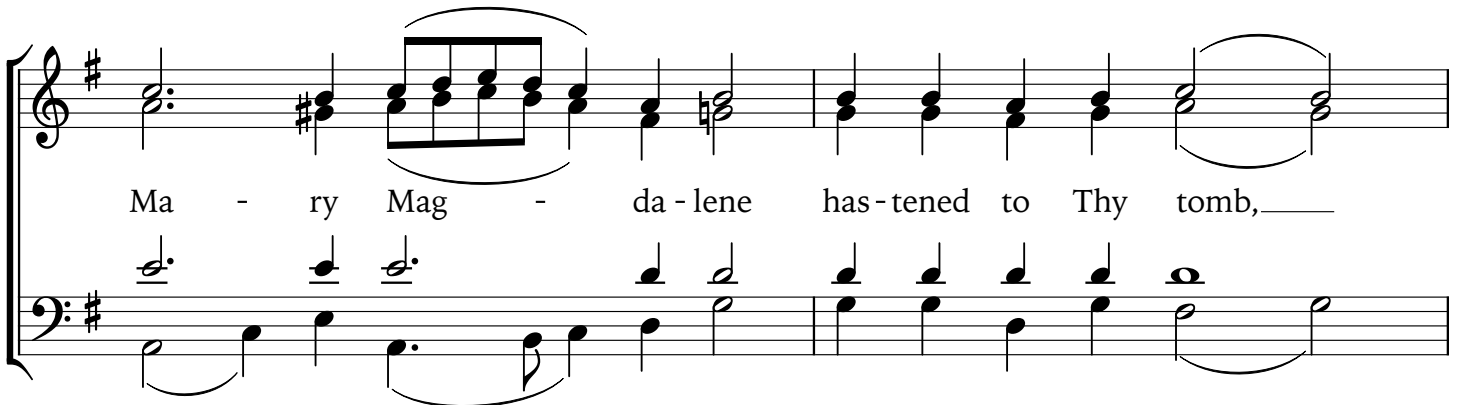
How di - vine! How be - lov - ed! How sweet is Thy voice, O Christ!



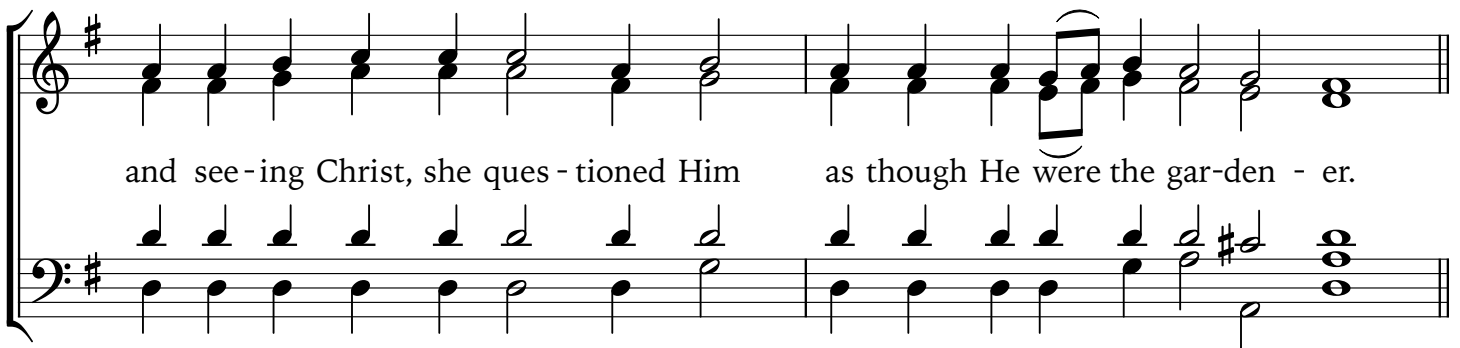
For Thou has faith-fully promised to be with us, to the end_ of the world.



Hav-ing this as our an - chor of hope, we the faith - ful re-joice.



Ma - ry Mag - da - lene has - tened to Thy tomb,___



and see - ing Christ, she ques - tioned Him as though He were the gar - den - er.

O Christ, great and most ho-ly Pas - cha! O Wis-dom, Word, and Pow'r of God,

grant that we may more per-fect-ly par - take of Thee

in the nev - er end - ing day of Thy King - dom.

Katavasia:

The an - gel cried _____ to the La - dy full of grace: Re -

joyce, re-joyce, O pure Vir - gin! A - gain, I say re - joyce! Your

Son is ri - sen from His three days_ in the tomb. With Him-

self, He has_ raised all the dead. Re - joyce, re-joyce, O ye peo - ple.

Shine! Shine! Shine! O new Jer - u - sa - lem, the

glo - ry of the Lord has shown on you. Ex -

ult now, ex - ult and be glad, O Zi - on. Be

ra - di - ant, O pure The - o - to - kos,

in the Re - sur - rec - tion, the Re - sur - rec - tion of your Son.