

Mode 6 (Plagal 2). Original Melody: Seated in heaven upon the throne

Самоподобенъ: На престолѣ на небесѣ

Αὐτόμελον· Τῷ θρόνῳ ἐν οὐρανῶ

The kontakion of Palm Sunday is a rather infrequent item in the irmologia of Western Rus', but it does occur in some of them. The lesser-chant melody is not assigned to any chant system in these sources, but stylistically it can easily be identified as belonging to the Bulgarian Chant. There are two subsets of this melody, one consisting of a single reiterated phrase with a unique concluding phrase, the other of two alternating phrases with the unique concluding phrase. The former:

На прѣ-стѣ-лѣ на не-бе-сѣ, ѿ на жрѣ-бѣ-
-ти на зѣм-ли, но-сѣмъ, Хрї-стѣ Бѣ-же, ѿ ѿн-
-гелъ хва-лѣ-нї-е ѿ дѣ-тѣй во-спѣ-вѣ-
-нї-е прї-ѣм-ше, зо-вѣ-щихъ ти:
Бла-го-сло-вѣнъ при-ше-дый ѿ-дѣ-ма воз-дви-
-гнѣ-ти, ѿ-дѣ-ма воз-дви-гнѣ-ти.

This is from the manuscript numbered 188 in Jasynovs'kyj's catalogue. It is dated to 1672.

The second version, in two phrases, is as follows:

На прѣ-стѣ-лѣ на не-бе-си, на жре-вѣ-ти
 и на зѣ-ми-ли, но-сѣ-мъ, Хрѣ-стѣ Бѣ-же,
 ѿ ѿ-гелъ хва-лѣ-нї-е и ѿ дѣ-тѣй во-спѣ-
 -ва-нї-е прї-и-ма-ше, зо-вѣ-щѣ-мъ ти:
 Бла-го-сло-вѣ-нъ ѿ-сѣ-при-ше-дый ѿ-дѣ-ма воз-дви-
 -гнѣ-ти, ѿ-дѣ-ма воз-дви-гнѣ-ти.

This is from Jasynovs'kyj 303, from the end of the seventeenth century. In the manuscript, the soprano clef with a signature of one flat is used; my music-writing program cannot reproduce this, so I have moved the piece to the alto clef with a signature of one sharp.

Both versions employ a pre-Nikonian text and repeat the final phrase, as is sometimes done in the Bulgarian Chant.