

Melodies for the Troparion for Pascha in Znamenny Chant

Transcribed by Nikita Simmons. May, 2005

Table of Contents

A. Printed Sources:

1. Pomorskii Obikhod (kriuki)
2. Pomorskii Obikhod (kriuki) - another version
3. Moscow Obikhod (kriuki)
4. Moscow Obikhod (kriuki) - another version
5. Synodal Pentecostarion (square-note, New Rite)
6. Synodal Pentecostarion (square-note, New Rite) - another version

B. Oral Tradition (from recordings):

7. Pomortsy melody - Riga, Latvia (priestless Old Believers)
- 8a. Pomortsy melody - Erie, Pennsylvania (USA) - Slavonic
- 8b. Pomortsy melody - Erie, Pennsylvania (USA) - English version
9. Moscow/Nizhnyi Novgorod melody (priested Old Believers) - usual melody
10. Moscow/Nizhnyi Novgorod melody - another version
11. Lipovan Old Believer melody (Romania, Ukraine and Turkey) - usual melody
12. Lipovan Old Believer melody - sung after the Paschal Stichera

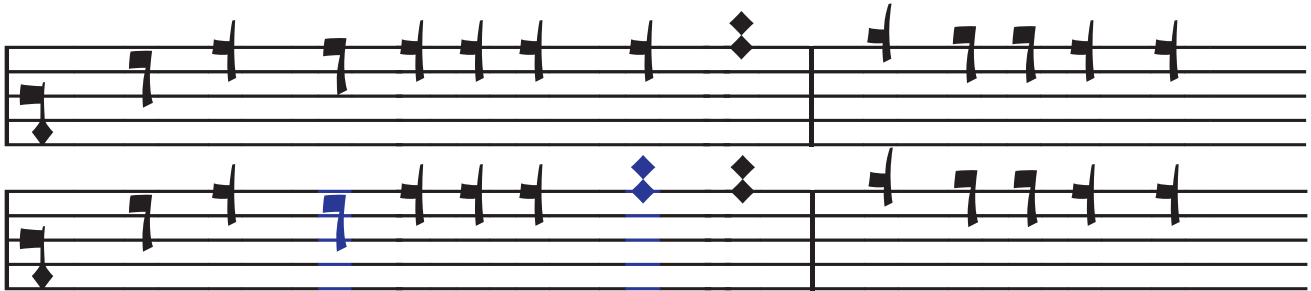
Note: All notes or symbols in blue represent melodic variants.

Observation: The traditional Znamenny melodies for the Paschal Troparion seem to fall into a couple similar melodic groups. Each of the variations I have documented from the various oral traditions are uniquely different, but they are obviously derived from the neumatic (kriuki) prototypes found in the chant manuscripts. Undoubtedly there are many more local or regional interpretations of this melody that I have not encountered yet (such as the melody used by the Semeiskii Old Believers in the Zabaikal region of Siberia). In one sense I have only scratched the surface, but I would not be surprised to find that most of these uncollected variations are fairly similar to the versions I have presented here.

На ѿгдѣю пасхѣ , тропарь , гласъ , ѿ .
At Holy Pascha, the Troparion in Tone 5.

A. Printed Sources:

1. Поморскій ѿвходъ .



Хри-сто́съ вос-кре-се ѿзъ мѣрт-выхъ, смѣр-тію на́ смерть



на-стѣ-пѣ, ѿ грѣб-нымъ жи-вѣтъ да-ро-ва . ѿ .

2. Поморскій ѿвходъ . ѿнѣ .



Хри-сто́съ вос-кре-се ѿзъ мѣрт-выхъ, смѣр-тію на́ смерть



на-стѣ-пѣ, ѿ грѣб-нымъ жи-вѣтъ да-ро-ва . ѿ .

3. Москóвскій Ѡвнхóдъ .



Хри_сто́съ вос_кре́-се ѿзъ мѣрт_выхъ, смѣр_тїю на́ смерть



на_стѹ_пї, ѿ грóб_нымъ жи_вóтъ да_ро_ва̃ . Г* .

4. Москóвскій Ѡвнхóдъ . ѿнъ .



Хри_сто́съ вос_кре́-се ѿзъ мѣрт_выхъ, смѣр_тїю на́ смерть



на_стѹ_пї, ѿ грóб_нымъ жи_вóтъ да_ро_ва̃ . Г* .

5. **СѸнодальный [новообрядческий] пентекостаріонъ .**



Хри_сто́съ вос_крé_се ѿ мёрт_выхъ, смёр_тїю смёр_тъ



по_пра́вѣ, ѿ сѸ_щымъ во гро_бѣхъ жи_вотъ да_ро_ва́вѣ . **Г .**

6. **СѸнодальный [новообрядческий] пентекостаріонъ . ѿнъ .**

(This is sung thrice; note that the third time it is sung with a slight pause before a different ending, which is sung a bit slower and more stately, usually with an sustained final note.)



Хри_сто́съ вос_крé_се ѿ мёрт_выхъ, смёр_тїю смёр_тъ



по_пра́вѣ, ѿ сѸ_щымъ во гро_бѣхъ жи_вотъ да_ро_ва́вѣ . **В .**



послѣдний рѣзь : ѿ сѸ_щымъ во гро_бѣхъ жи_вотъ да_ро_ва́вѣ .

B. Oral Tradition (from recordings):

7. Помóрска́я напѣ́въ . [рѣ́га , ли́тва]

(Note: Pomortsy Old Believers tend to sing the Troparion slower than priested Old Believers.

The raised pitches in this version are optional, and it is sung both ways.)



Хри-сто́съ вос-кре́-се ѿзъ мѣрт-выхъ, смѣр-тїю на́ смертъ



на-стѣ-пнѣ, ѿ грóб-нымъ жи-вóтъ да-ро-ва . Г* .

8. Помóрска́я напѣ́въ . [ѿрї́я , пеннсылва́ніа , с.ш.а.]

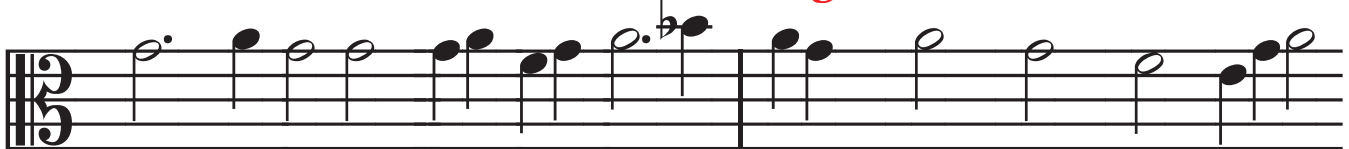


Хри-сто́съ вос-кре́-се ѿзъ мѣрт-выхъ, смѣр-тїю на́ смертъ



на-стѣ-пнѣ, ѿ грóб-нымъ жи-вóтъ да-ро-ва . Г* .

Translated into English:



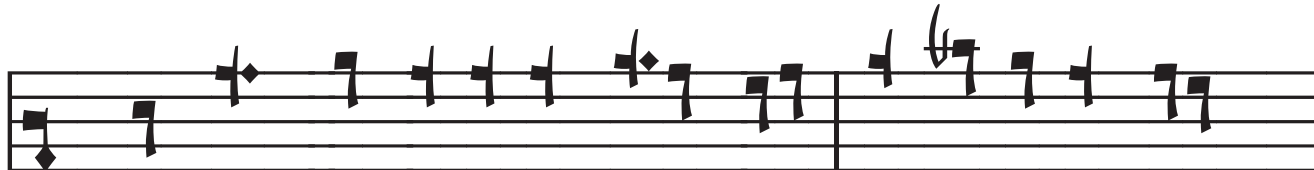
Christ is ri-sen from the dead, tramp-ling down death by



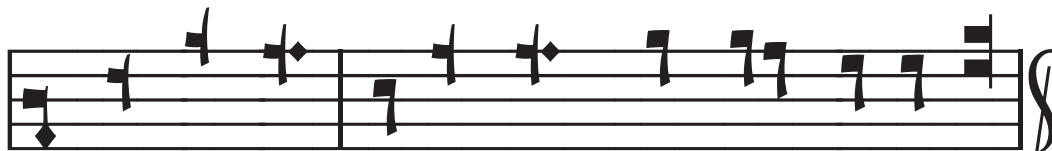
death, and up-on those in the tombs be-stow-ing life.

9. Москóвскій напѣвъ [óбывній] .

(This is the usual melody sung by priested Old Believers in Central Russia,
including Moscow and Nizhnyi Novgorod.)



Хри-сто́съ вос-кре-се ѿз' мѣрт-выхъ, смѣр-тїю на́ смерть



на-стѹ-пїѣ, ѿ грóб-нымъ жи-вóтъ да-ро-ва̃ . ѿ .

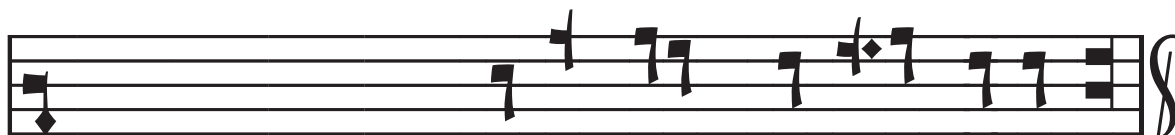
10. Москóвскій напѣвъ . ѿнѣ .



Хри-сто́съ вос-кре-се ѿз' мѣрт-выхъ, смѣр-тїю на́ смерть



на-стѹ-пїѣ, ѿ грóб-нымъ жи-вóтъ да-ро-ва̃ . ѿ .



ѿ послѣдїи́ рѣзъ : ѿ грóб-нымъ жи-вóтъ да-ро-ва̃ .

11. Липованскій напѣвъ [обычный] .

(This is one of the usual melodies sung by priestless and priested Old Believers in Romania, Ukraine and those formerly living in Turkey, also known as the Nekrasovtsy Cossacks.)



Хри_сто́съ вос_кре́-се ѿз' мѣрт_выхъ, смѣр_тїю на́ смерть



на_стѣ_пѣ, ѿ гроб_нымъ жи_вотъ да_ро_ва̃ . ѿ .

12. Липованскій напѣвъ . ѿнъ , послѣ стихѣръ .

(Note that the whole note in the second line is a dotted or extended note; it is counted as 5 quarter notes, while the following quarter note is the 6th, preserving the steady rhythm.)



Хри_сто́съ вос_кре́-се ѿз' мѣрт_выхъ, смѣр_тїю на́ смерть



на_стѣ_пѣ, ѿ гроб_нымъ жи_вотъ да_ро_ва̃ . ѿ .



а послѣдїи́ рѣзъ : ѿ гроб_нымъ жи_вотъ да_ро_ва̃ .