

Paschal Troparion

Greek Melody

CHRIST IS RI--SEN FROM THE DEAD TRAMP--LING DOWN

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody is written in a style characteristic of Greek church music, with long horizontal lines indicating sustained notes. The lyrics are: "CHRIST IS RI--SEN FROM THE DEAD TRAMP--LING DOWN".

DEATH BY DEATH AND UP--ON THOSE IN THE TOMBS

The second system of the musical score continues the melody from the first system. It consists of two staves, treble and bass clefs. The key signature remains one sharp. The lyrics are: "DEATH BY DEATH AND UP--ON THOSE IN THE TOMBS".

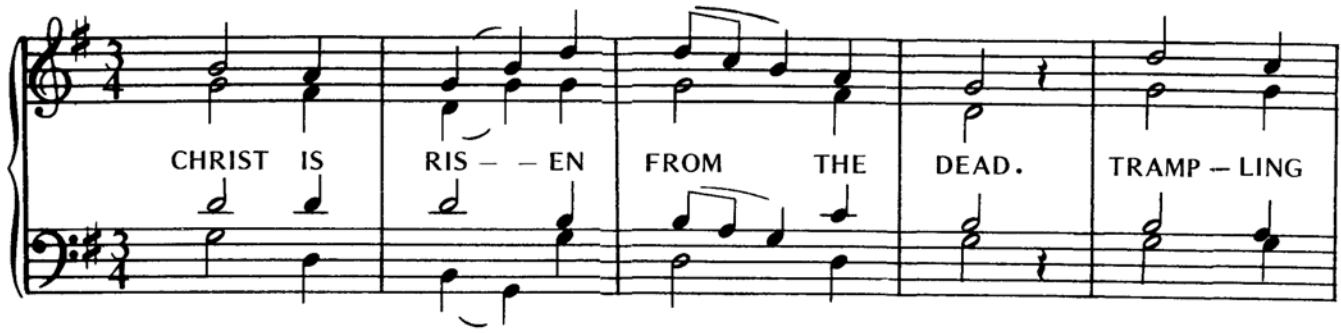
BE--STOW--ING LIFE.

The third system of the musical score concludes the piece. It consists of two staves, treble and bass clefs. The key signature remains one sharp. The lyrics are: "BE--STOW--ING LIFE.". The system ends with a double bar line.

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Paschal Troparion

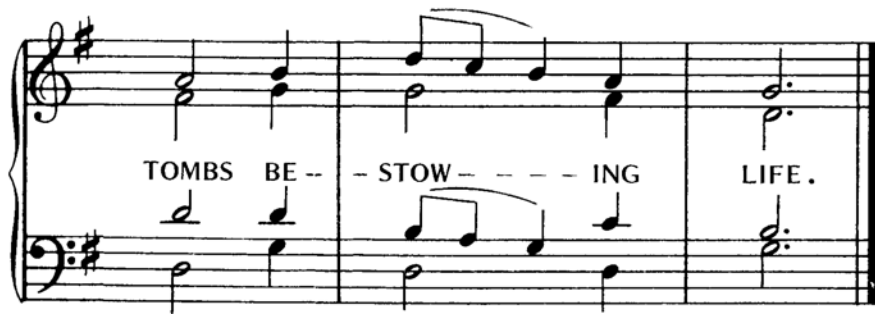
Romanian



CHRIST IS RIS -- EN FROM THE DEAD. TRAMP -- LING



DOWN DEATH BY DEATH AND UP -- ON THOSE IN THE



TOMBS BE -- STOW -- -- ING LIFE .

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FROM PASCHA to ASCENSION

Psalm 67:27

The Entrance Hymn

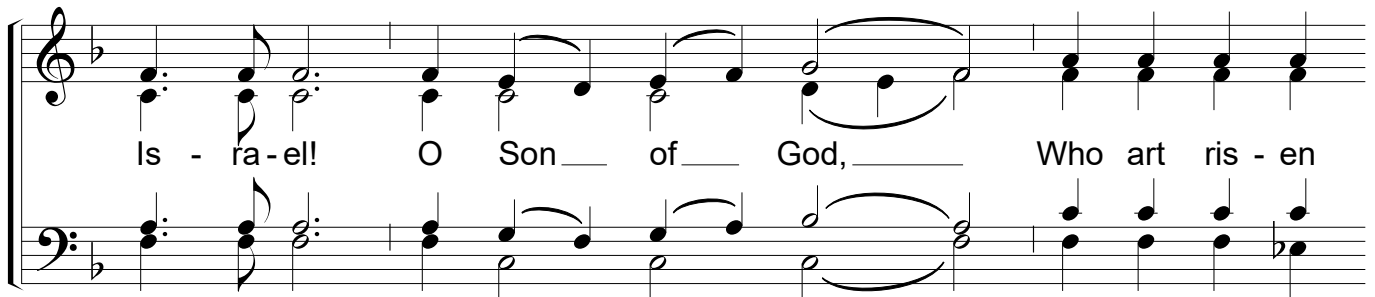
Adapted by Michael G. Farrow from the
music of Archpriest Dmitri V. Razumovsky
(1818–1889)

Soprano
Alto

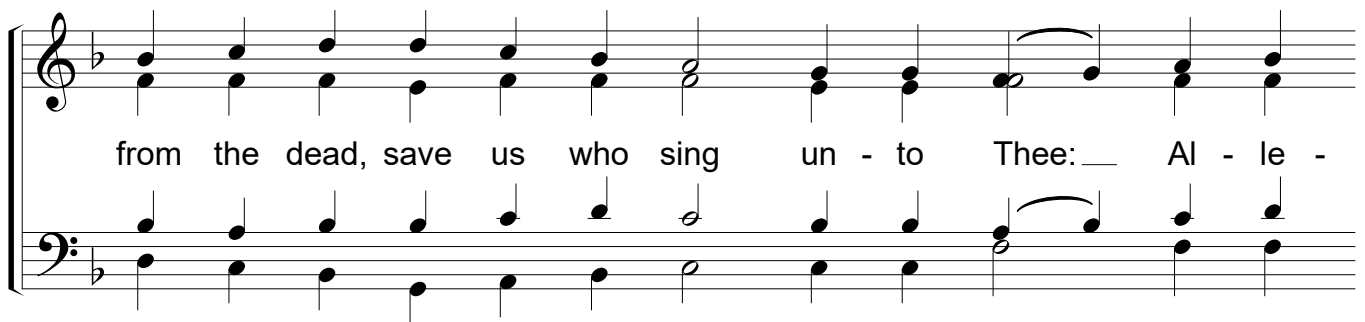


In the gath-'ring plac - es bless ye God the Lord from the springs of

Tenor
Bass



Is - ra - el! O Son of God, Who art ris - en



from the dead, save us who sing un - to Thee: Al - le -



lu - ia, al - le - lu - ia, al - le - lu - ia!

Apolytikion of the Resurrection 163

Byzantine Tone 2

Basil Kazan
(1915 - 2001)

When thou didst submit thyself unto
death, O thou deathless and immortal One, then
thou didst destroy hell with thy Godly pow'r, and when
thou didst raise the dead from beneath the earth,
all the pow'r's of heaven did cry aloud unto thee: O
Christ, thou Giver of life, glory to thee.

The Noble Joseph

Bulgarian Melody

THE NO - - - BLE JOS

The first system of musical notation for 'The Noble Joseph'. It consists of a treble and bass clef staff. The treble staff contains a melody with a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff provides a harmonic accompaniment. The lyrics 'THE NO - - - BLE JOS' are written below the treble staff, with hyphens indicating a long note or a pause.

EPH WHEN HE

The second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'EPH WHEN HE' are written below the treble staff.

HAD TAK - - EN DOWN THY

The third system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'HAD TAK - - EN DOWN THY' are written below the treble staff.

MOST PURE BOD - - Y FROM

The fourth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'MOST PURE BOD - - Y FROM' are written below the treble staff.

THE TREE WRAPPED IT IN

The fifth system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics 'THE TREE WRAPPED IT IN' are written below the treble staff.

FINE LIN - - EN AND A - NOINT

ED IT WITH SPIC - ES AND

PLACED IT IN A NEW TOMB.

(cf. p. 272 for Alternate "Glory...")

Chant: But on the third day Thou didst arise, O Lord,
granting to the world Great Mercy.

Choir: "The Angel came..." (music on next page)

THE AN - - GEL CAME TO THE MYRRH - BEAR-ING WOM - -

-EN AT THE TOMB AND SAID: MYRRH

IS FIT - - - TING

FOR THE DEAD, BUT

The image displays a musical score for piano and voice, consisting of two systems. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system includes the lyrics: "CHRIST HAS SHOWN HIM - SELF A". The second system includes the lyrics: "STRANG - - ER TO COR - RUP - TION." The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. The voice line is written in a single staff with lyrics placed below the notes. A *rit.* marking is present above the first system. The score concludes with a double bar line and repeat dots.

rit.

CHRIST HAS SHOWN HIM - SELF A

STRANG - - ER TO COR - RUP - TION.

The Kontakion

Tone 8

Obikhod
N. Bakhmetev

THOU DIDST DES - CEND IN -- TO THE TOMB, O IM - MOR -- TAL. THOU DIDST

DES - TROY THE POW'R OF DEATH. IN VIC - TO - RY DIDST THOU A - RISE,

O CHRIST GOD, PRO - CLAIM - ING RE - JOICE TO THE MYRRH - BEAR - ING

WOM - EN, GRANT - ING PEACE TO THINE A -- POS - TLES, AND BESTOWING RES -

- URRECTION ON THE FAL -- LEN.

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THE ANGEL CRIED

Refrain

M. Balakirev

THE AN - - - - - GEL CRIED TO THE LA - - - - - DY

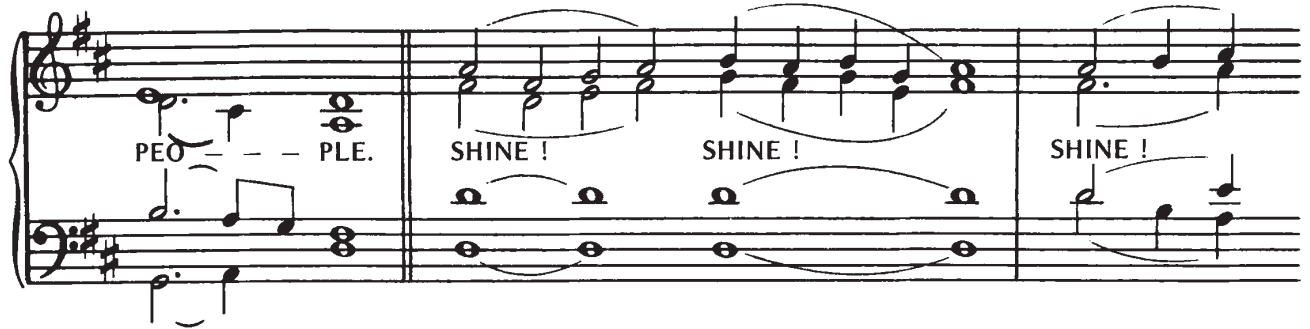
FULL OF GRACE : RE - - JOICE, RE - JOICE, O PURE VIR - - - - - GIN !

A - - - - - GAIN I SAY RE - JOICE ! YOUR SON IS RI - SEN

FROM HIS THREE DAYS IN THE TOMB . WITH HIM - - - - - SELF

HE HAS RAISED ALL THE DEAD . RE - - JOICE , RE - JOICE , O YE

Heirmos



PEO...PLE. SHINE! SHINE! SHINE!



O NEW JER - U - - SA - LEM . THE GLO - RY OF THE LORD



HAS SHONE 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 .

*Paschal Troparion
(three times)*

Verses on
next page

FROM PASCHA TO ASCENSION
Communion Hymn (2B)


Byzantine Chant, Tone 5
Arranged by Frederick Karam (1926-1978)

Slowly.

Soprano
Alto

Re - ceive ye the Bod - y - of

Tenor
Bass



Christ. Taste ye of the Im - mor - tal



Foun - - tain of Life. Al - le - lu



ia, al - le - lu - ia, al - le - lu - ia,



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Verses on
next page

COMMUNION HYMN VERSES

1. Great is the mystery of Thy Resurrection, O Christ! *(from the Pentecostarion)*
2. From the supper the Immortal One willingly comes to the passion. *(Sticheron Idiomelon for Holy Monday)*
3. Then was Hades, who accounted and demanded of souls, embittered at the encounter. *(Catechetical Sermon on the Resurrection of St. John Chrysostom)*
4. Then was Mary, who annointed and worshipped God before the tomb, made glad. *(Based on John 14-18, 20)*
5. Tell Peter and the other apostles that the Immortal One hath risen from the dead. *(Based on Mark 16:7)*

Paschal Troparion Christ is Risen No. 4A

F

Roumanian

A. Podoleanu

Allegretto

Soprano

Alto

Tenor

Bass

Chris - tos Christ a is in - vee - aht from deen the

mwa - tiz

mortz cu mor - tia pe mor - te cul - cund she
dead dead tram - pling down death by death

che - lor deen mor - mun in the toor vee -
And up - on those in the tombs

ah - tzu da - roo - ihn doo - leh.
Be - show - ing Life!

ihn - doo - leh

Christ Is Risen

(the Troparion of Pascha)

Vladimir Morosan (b. 1951)
In an American Folk Style

1. **Not too fast, ♩ = c. 88**

Soprano
Alto



Christ is___ ris - en___ from the dead,



tram - pling down___ death___ by death, and up - on those



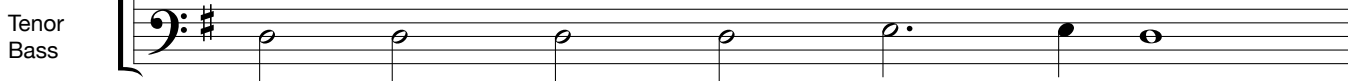
in the tombs be - stow - ing___ life._____

2.

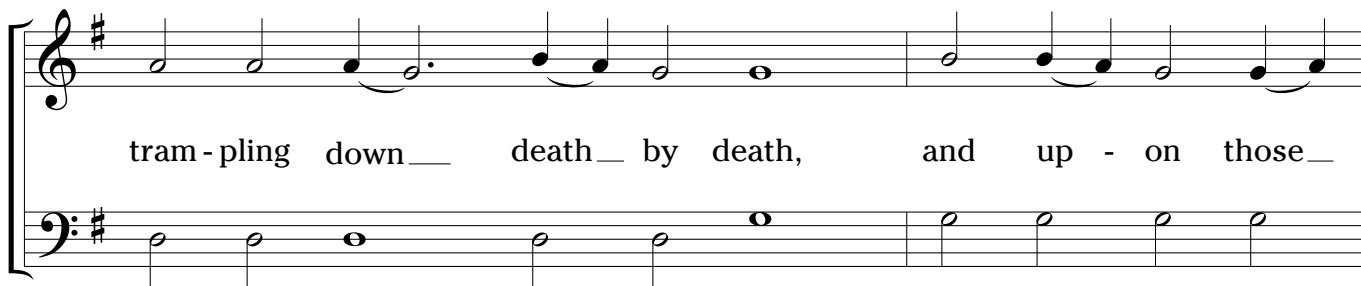
Soprano
Alto



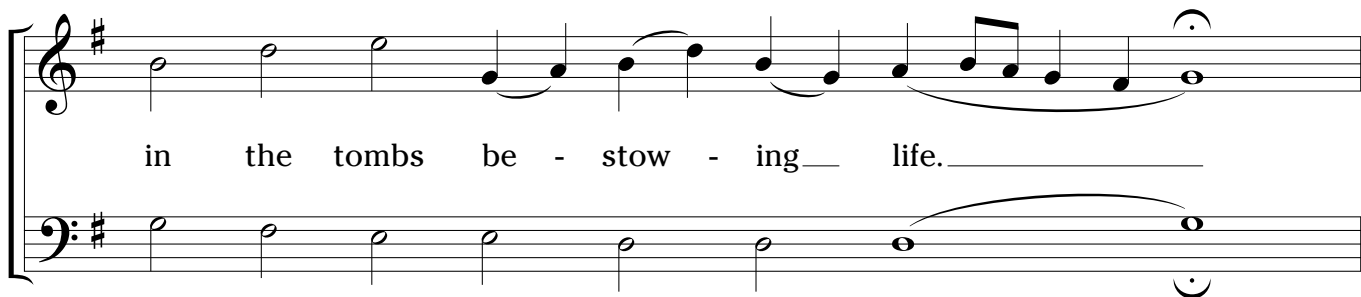
Christ is___ ris - en___ from the dead,



tram - pling down___ death___ by death, and up - on those___



in the tombs be - stow - ing___ life._____



3.

Christ is ris - en from the dead,

tram - pling down death by death, and up - on those

in the tombs be - stow - ing life.

Pascha 2013

ABOUT THIS COMPOSITION

Father Jon Braun's journey from the Campus Crusade for Christ to the priesthood in the Orthodox Church has been marked by the quest for suitable music in worship. This missionary-minded pastor would exhort church musicians: "Give us music we can pray to!" with the added implication that some styles of music might be better suited for Orthodox worship in America than others. When the present setting of the Paschal Troparion took shape in this composer's mind, based on a pentatonic scale reminiscent of Appalachian folk songs and incorporating the open sonorities of shape-note singing, Father Jon immediately came to mind as the perfect recipient of the dedication. Indeed, a stylistic blending of musical elements that are recognizably "national" and at the same time exhibit tangible "folk" elements resonates in people's hearts in a manner that is entirely appropriate (and traditional) for Orthodox Christian worship.

—Vladimir Morosan

Paschal Troparion

Romanian

CHRIST IS RI - - - - - SEN FROM THE DEAD,

The first system of musical notation features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: CHRIST IS RI - - - - - SEN FROM THE DEAD, with a long dash under 'RI' and 'SEN'.

TRAMP - LING DOWN DEATH BY DEATH AND UP -

The second system continues the melody and accompaniment. The lyrics are: TRAMP - LING DOWN DEATH BY DEATH AND UP - with a long dash under 'TRAMP' and 'UP'.

ON THOSE IN THE TOMBS BE -

The third system continues the melody and accompaniment. The lyrics are: ON THOSE IN THE TOMBS BE - with a long dash under 'BE'.

STOW - - - - - ING LIFE.

The fourth system concludes the piece. The lyrics are: STOW - - - - - ING LIFE. with a long dash under 'STOW' and 'ING'. The piece ends with a double bar line.

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Paschal Troparion

Greek Melody

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The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody is written in a style characteristic of Greek church music, with long notes and some grace notes. The lyrics are: "CHRIST IS RI--SEN FROM THE DEAD TRAMP--LING DOWN".

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AND UN - TO US HE HAS GIV - EN E - TER - NAL LIFE. LET US

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are printed below the notes.

WOR - SHIP HIS RES - UR - REC - TION ON THE THIRD DAY.

The second system of music also consists of two staves in treble and bass clefs with a key signature of one sharp. The melody continues in the upper staff, and the accompaniment is in the lower staff. The lyrics are printed below the notes.