

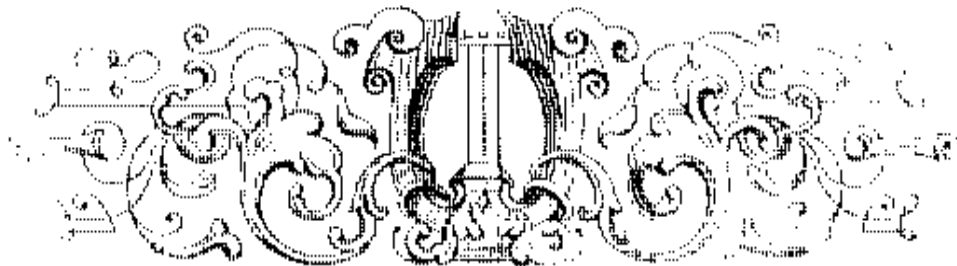
# ANTHOLOGY OF SERBIAN CHANT

(Notni Zbornik)

—WITH ENGLISH TEXT—

—Volume Two—

## II



Based on the transcriptions of  
Mokranjac, Barački, Lastavica,  
Cvejić, Stanković and Kozobarić

—Adaptation by—

Nikola Resanović

2005

A Publication of the Serbian Orthodox Church in the USA & Canada  
Central Church Liturgical Music Committee

## **Foreword**

The Serbian Orthodox Church in the United States of America and Canada has, once again, been enriched with a monumental and extremely useful manuscript which is the result of a long life in the Church as well as of the scholarly endeavors of Dr. Nikola Resanovic — the Anthology of Serbian Chant , in English, in two volumes.

Dr. Resanovic is, without a doubt, the most important Serbian musicologist and Church musician on the American continent. In contrast to many Orthodox musicologists, Dr. Resanovic doesn't dwell only in the world of academia—theorizing about musical, aesthetic, and poetic elements of Orthodox Church music. He feels the pulse of Orthodox Church music at its source—which is the Church services. Orthodox Church music cannot be separated from its liturgical function, nor from the sacred Orthodox house of worship.

Exactly twenty years ago, Dr. Resanovic presented his first important volume, the *Osmoglasnik* (Cycle of Eight Tones), in the English language. His 1985 *Osmoglasnik* was styled after the Serbian chant transcriptions of Stevan Stojanovic Mokranjac, and as such, has already become a very important missionary tool in the life of our Church on this continent.

Many words have been written and many discussions held on the usage of English in the liturgical life of the Serbian Orthodox Church on this continent. Almost all of these discussions involve primarily the emotional aspect of the Church service, thus completely neglecting that which is much more important—or rather that which is essential to the life of a living Orthodox Church community—that is, a vivid understanding of liturgical life and the active participation in liturgical life which comes from that understanding. Although the question of using “a different language in the Church service” is a burning one in many Serbian as well as other Orthodox communities in this country, this question, theologically speaking, should not exist at all. Why? Because it was solved once and for all, more than 2000 years ago, at the feast of Pentecost when the Apostles were clothed with power from on high. Without entering into a debate as to how and in what way all those present in Jerusalem on the day of Pentecost were able to understand the first Christian sermon given by St. Peter, the fact remains that all of them, by the power of the Holy Spirit, received the message about the Risen Lord Jesus Christ in their native tongues. Therefore, because of Pentecost there are no more "holy" languages. Every language in which people are baptized "in the name of the Father, Son, and Holy Spirit"; every language in which the Holy Gospel is read, and every language in which the people pray and, moreover, offer the Eucharistic sacrifice, automatically has become a holy or sacred language.

The translation of liturgical texts has, from the very beginning of Christianity, been one of the greatest challenges for missionaries. This is because Church workers both of old and of modern times did not treat these texts as simply literary or poetic works, but as primarily the fruit and inspiration of the Holy Spirit, and they were able to transmit the message given to us in the beautiful hymns which form the rich treasury of Orthodox hymnography. If it is challenging to translate hymnography itself, how much more challenging is it to transcribe chant from one language into another? Orthodox hymnography—as rich, as beautiful, and as poetic as it is—has never existed in a

world by itself, but has always been regarded as “hymned theology.” Every Troparion, every Kontakion, let alone Dogmatikon, is a priceless pearl of Orthodox theology given to us in poetic, as well as symbolic form, and each one is adorned with various melodies which reflect the beauty of the particular nation in which those melodies were born. Having said that, we can only say that melody in the Orthodox Church was and is the clothing of the word. For in the beginning was the word (John 1:1). Every word in Orthodox theology, and therefore in Orthodox hymnography, is a reflection in time of the eternal Word of God, of the Logos.

In the case of melodic transcriptions of our Serbian Orthodox Church chant, we must take into consideration several very important elements. First of all, that the texts of the entire body of Serbian chant are primarily translations from the Church Slavonic language, which originally was not the Church language of our ancestors, but rather a Russian–style modification of the Old Slavonic language. During the many centuries of the Turkish oppression of the Serbian people, almost all of the old liturgical books were either burned or destroyed in other ways. It was the Russian Orthodox Church which came to help, supporting our Church life by sending their liturgical books, which of course were in their liturgical language—Old Church Slavonic. Only in the second half of the twentieth century did we begin to receive, here and there, a few fragments of liturgical texts and Orthodox hymnography translated directly from the original—namely, from the Greek. So, as we mentioned, language itself was the first obstacle representing the first big challenge.

After the first challenge had been somewhat successfully solved, a second challenge presented itself—namely, the incorporation of music to the text. The main characteristic of our Serbian Orthodox chant is that it bears so many elements of folk melodies. That is why the proper name of our chant is, and always has been, Serbian Folk Church Chant (Srpsko Narodno Crkveno Pojanje). Analyzing both Church and folk melodies, it is very difficult to decipher precisely which had more influence on the other. Did Church chant come first, which later influenced folk melodies, or vice versa? At any rate, these opposing influences represent the great richness of the Serbian spirit—a richness which is not just a relic of the past, but also a spiritual as well as cultural obligation for us here and now.

The second important element is the question of accent: that is, how to apply the accent of one particular language to a melody which was originally sung in a different language? In most cases, those Serbian musicologists who embarked upon this tremendously difficult task of chant transcriptions—such as Kornelije Stankovic, Stevan Mokranjac, Nenad Baracki, Bishop Stefan Lastavica, Bishop Damaskin, Cvejic, Kozobaric, Boljaric, Tajsanovic, and others—remained faithful to the well–accustomed Russian accents in Serbian chant. The notable exception was Bishop Damaskin who tried to introduce Serbian accents—which was a new creation in itself.

If such tremendous tasks and challenges stood before those who did the transcriptions from one Slavic language into another, how much greater were the tasks and challenges which Dr. Nikola Resanovic faced? We can firmly say that the decisive element in his work was his life in the Church. From his early childhood, as the son of a priest, he was acquainted with all these melodies, almost on a daily basis. In other words, the spiritual and traditional elements prefaced those which were

purely musical and scholarly. Nevertheless, the task was enormous, for Dr. Resanovic took upon himself something which in the past was the work of several generations. The translations he used are primarily from the Orthodox Church in America, which, again, are translations from the original Greek, as well as from Church Slavonic. As he himself mentions in the preface, "some of the translations used in the Menaion, in particular those of the Serbian saints, were provided by V. Rev. Dr. Mateja Matejic from his Prayerbook for Orthodox Christians, Columbus, 1990, and the late V. Rev. Bozidar Dragicevich, The Divine Liturgy Service Book, Lansing, 2002." The success of Dr. Resanovic's adaptation lies in the fact that his approach is primarily based upon the flow and meaning of the text, thus proving that he understood very well the primacy of the word in Orthodox hymnography.

Dr. Resanovic's Anthology of Serbian Chant, comprising almost 800 pages, is divided into two volumes: Volume One containing selected Octoechos hymns (the system of eight tones) from Vespers, Compline, Matins and First Hour. Volume Two contains hymns for the Divine Liturgy, the Liturgy of the Presanctified Gifts, the Slava Rite of the Blessing of Slava Kolac and Wheat, the Wedding Service, the Funeral/Parastos Service, as well as some of the hymns from the Triodion, Pentecostarion and Menaion. Most of the material in the first volume will be somewhat familiar to us from Dr. Resanovic's 1985 Osmoglasnik. However, as we already mentioned, his Osmoglasnik was primarily based on the transcriptions of Mokranjac. Volume One of his Anthology (as well as Volume Two) is based on the transcriptions of Mokranjac, Baracki, Lastavica, Cvejic, Stankovic, and Kozobaric. Volume One gives us the theological richness of Orthodox Octoechos, which contains the teaching of the Church on the Risen Lord, the Holy Trinity, His blessed Virgin Mother, and His Apostles.

It is certainly the wish of Dr. Resanovic that these melodies sung in English be used more and more in our parishes all over the American continent. But stronger than his wishes are the needs of the mission of our Church: to have all the services in the language which is spoken and understood by the people. As long as we treat our beautiful Church melodies which are sung exclusively in Church Slavonic as a strong emotional link with the past and a lamentation for tradition, we prove that we have not yet begun to grasp the true meaning of those songs, which are indeed beautiful. The importance of these hymns is not in their aesthetic beauty, but primarily in the truth they reveal to us. We have already said that Orthodox hymnography is "hymned theology"; and as such, not an element of the past, but always an active tool in the everyday life of the Church. This comes from the fact that all these texts were born, not only as the product of someone's talent or inspiration, let alone imagination, but first of all as the product of a diligent and fervent prayer life. Every Church hymn, no matter in what form, no matter how short or long, is in its essence, first of all a prayer, and as such, is there to be used by the members of the Body of Christ, which is the Church. How can we use it and receive benefit from it if we do not understand it? Dr. Resanovic is not entering the arena of discussion as to whether or how much English we need in our Church services today; but by the power of God's grace, and with the strength of his musical and linguistic talents, he created these two beautiful volumes which should become an integral part of every altar and every "pevnica" in our churches on this continent.

As much as Volume One represents the foundation of Orthodox theology, the richness and variety of Dr. Resanovic's talents especially come to fruition in Volume Two—in the hymns for the Divine Liturgy, the various holy rites, and of the Paschal and Festal cycles. Based on our present liturgical practice, we know that these hymns are going to be used more frequently than some of those from the first volume. Many of the hymns, especially the stichera in the second volume seem to be and are indeed, completely new songs. They are new in the sense that their musical flow touches the language so gloriously, bringing us the meaning of the beauty of a certain feast or a particular rite of the Orthodox Church, marking a point in human life.

One of the first songs I looked at, and the first one I sang—trying to see how well the melodies and the words in English worked together—was the sticheron, “Glory to the Father, and to the Son, and to the Holy Spirit, As you behold me,” in the sixth tone, sung at the funeral service of an Orthodox Christian. That sticheron happened to be the first Church Slavonic hymn which I had ever heard in the Serbian language back in the early 1960's in Novi Sad, sung by the late V. Rev. Borivoje Jakovljevic, who was undoubtedly the best priest-singer we had in the second half of the twentieth century. Apart from his rich and dramatic baritone voice, every time he would sing the above-mentioned sticheron, it would bring an additional chill to the faithful present at the funeral service; for through that hymn—sung in contemporary Serbian—they understood the essence of the funeral service. For me, personally, it was the first and most powerful example of how well our beautiful old melodies could be applied to the contemporary Serbian language as well. When I opened Dr. Nikola Resanovic's second volume and sang “As you behold me,” I experienced the very same chills which I had many, many decades ago in Novi Sad, and this proves just how masterfully Dr. Resanovic has managed to enter into the deep spirit of Orthodox hymnography, as well as into the richness of our old and very melismatic melodies, which sound almost new and original when sung in English as well.

The second “testing piece” which I tried singing from the second volume is the sticheron at the Lita in the third tone, sung on the eve of Palm Sunday: “Six days before the feast of the Passover.” Dr. Resanovic very successfully emphasized the melodic lines through which the wonderful dialogue between Jesus and Martha and Mary took place before our Lord raised Lazarus their brother from the dead. Here, too, the flow of the words and melody work so well, hand in hand, proving also that English is a very melodic language. Singing that particular sticheron, I could not help but hear the voice of the late +Bishop Sava of Sumadija (and previously of the Eastern American Diocese), who in his own way made some transcriptions of the Serbian chant from Church Slavonic into English. This hymn was one of his favorites, and I still remember him showing me his personal markings above the English text of that sticheron, evidencing how deeply immersed he was in the oral tradition of Serbian chant.

My special attention was drawn to a hymn which is one of the most beautiful but also most challenging to sing—regardless of the language—which is the “Hymn to the Serbian Saints” in the fifth tone. The musical setting was taken from Protojerej Mihailo Popovic, and the translation from Church Slavonic into English was done by V. Rev. Dr. Mateja Matejic. The faithfulness by which Dr. Resanovic applied the accents in each and every name of the saints mentioned in that song—and there are very many

of them—is indeed the work of a master who understands prayer as well as music. The linguistic rhythm appears to be so original that for a moment, singing this hymn, one forgets that this is an adaptation. As a matter of fact, this, as well as all the other pieces in both volumes (but particularly in the second volume), appear to be and indeed are examples of new works in the field of Orthodox hymnography and musicology.

At this time, we must go back to a very important subject—namely, oral tradition. Oral tradition in the history of Serbian chant is of crucial importance because, for centuries, it was the only way of learning, teaching, and transmitting our traditional chant. Very few people in the past mastered the artistic skills of reading, interpreting, and singing the neums (medieval Byzantine notation). The genuinely old Serbian chant—as created, written, and probably sung by Kir Stefan Srbin, Kir Isaiah Srbin, and others—only became alive to us as recently as the twentieth century, thanks to the diligent and patient work of Dr. Dimitrije Stefanovic. Next to being our most renowned musicologist in the old country, Professor Dr. Stefanovic is the most enthusiastic promoter of the oral tradition in Serbian chant. Somewhere through the centuries the link between old medieval Serbian chant and that which was studied and written in western style notation by Kornelije Stankovic in the 19th century was lost. Nevertheless, our present chant still bears the elements of that old and very melismatic style. Despite the fact that even after the pioneering work of Kornelije Stankovic and others who followed (Mokranjac, Baracki, etc.) who gave us our chant transcribed into contemporary western notation, oral tradition still represents the most important channel of transmitting the chant from one generation to the next.

In the same way that oral tradition played and still plays an important role in the learning and rendering of Serbian chant sung in Church Slavonic, the same is to be desired for singing in English. Time will show how soon we may witness the birth and development of a new style, which certainly will come from the many forms and variations of our chant in English as it continues to be used and cultivated on this continent.

Apart from the undoubted importance of this Anthology of Serbian Chant, the main question for everyone seriously immersed in the challenges of our future Church life on this continent still remains: how quickly will our Church in America and Canada be able to train and produce skillful Church cantors capable of bringing this manuscript to life by regular usage in our churches? Certainly, one portion of the responsibility lies upon our St. Sava Serbian Orthodox School of Theology in Libertyville, Illinois. As one who is responsible for teaching Church music there, I can only say that these two volumes are going to become essential learning tools for all our future students who will face a double task—that is, to enrich their knowledge in Serbian chant in Slavonic (and in Serbian as well), and also to learn the very same chant in the English language.

On the other hand, each and every parish bears its own responsibility for the implementation of these two volumes. It is not just our wish but our suggestion, that with the help of our School of Theology as well as the Standing Committee for Liturgical Music of our Central Church Council, each parish should form its own liturgical committee which will plan and adopt the material from these two volumes into their regular Church life. One of the challenges of our parish liturgical committees

will also be to try and help our faithful to enter into the second level of understanding in the Orthodox Church. The first level is purely linguistic and deals with the translation of Church hymnography from one language into another. The more difficult challenge, however, is to achieve the understanding of the liturgical and poetic symbolism of Orthodox hymnography—which is a life-long task for every serious Orthodox Christian who wants to enrich himself/herself with the true beauty and strength of our sacred tradition.

The monumental work and materials which have been assembled in this Anthology of Serbian Chant have a spiritual and scholarly—as well as cultural—importance at this present time in Serbian history. This Anthology in English might become—we hope and pray—a stimulus for musicologists, translators, and church musicians in the old country also, for until this very day, the Serbian Orthodox Church does not have the Osmoglasnik, Triodion, Pentecostarion, and other liturgical books in the modern Serbian language. The publishing of this Anthology of Serbian Chant in English may provide an example of where and how to begin.

In conclusion, we wish not only to congratulate, but first of all to thank Dr. Nikola Resanovic for this tremendous and, I daresay, historic endeavor. The Anthology of Serbian Chant in English by Dr. Nikola Resanovic is a work motivated and inspired by the never-ceasing missionary awareness of the Orthodox Church, a work which dwells equally in the beauty of our long and rich past as well as in the daring challenges of our future as Orthodox Serbs living on this continent at the very beginning of the Third Millennium.

V. Rev. Fr. Milos M. Vesin  
Pastor of St. Archangel Michael  
Serbian Orthodox Church - Lansing, Illinois  
Professor of Church Music  
St. Sava School of Theology - Libertyville, Illinois

## Anthology of Serbian Chant - Volume II

### Table of Contents

<b>The Divine Liturgy.....</b>	<b>1</b>
Ton Dhespotin.....	1
The Liturgy of the Catechumens.....	1
Psalm 102 (103): 1-22 .....	2
Bless the Lord, O My Soul (Great).....	7
Bless the Lord, O My Soul (2).....	8
Bless the Lord, O My Soul (3).....	9
Through the Prayers (Great).....	10
Through the Prayers (2).....	10
Glory...Psalm 145 (146).....	11
Glory...now...Only Begotten Son - Tone 2.....	13
O Son of God... Save Us (Great).....	15
O Son of God... Save Us (2).....	16
O Gracious Comforter...Save Us.....	16
The Beatitudes (without troparia).....	17
The Beatitudes (with troparia).....	19
Tone 1.....	19
Tone 2.....	22
Tone 3.....	24
Tone 4.....	27
Tone 5.....	31
Tone 6.....	34
Tone 7.....	37
Tone 8.....	40
Come Let Us Worship.....	43
The Resurrection Troparia/Kontakia.....	44
Tone 1.....	44
Tone 2.....	46
Tone 3.....	47
Tone 4.....	49
Tone 5.....	50
Tone 6.....	52
Tone 7.....	53
Tone 8.....	55
O Protection of Christians - Tone 6.....	57
Steadfast Protectress - Tone 6.....	58
The Trisagion.....	59
As Many as Have Been Baptized - Tone 1.....	60
Before Thy Cross, We Bow Down - Tone 2.....	61
Prokeimena in the Eight Tones.....	62
Alleluia in the Eight Tones.....	64
Alleluia (Great).....	66
Alleluia (2).....	66
At the Gospel.....	67
Eis polla eti Dhespota.....	67
Eis polla eti Dhespota (2).....	67
After the Gospel.....	67



The Cherubic Hymn (1).....	68
The Cherubic Hymn (2) - Tone 1.....	70
The Cherubic Hymn (3) - Tone 2.....	73
The Cherubic Hymn (4) - Tone 4.....	75
The Cherubic Hymn (5) - Tone 8.....	77
The Cherubic Hymn (6) - Sentandrejska.....	79
The Cherubic Hymn (7) -Stankovich.....	81
Father Son and Holy Spirit.....	83
Father Son and Holy Spirit (Great).....	83
After the Creed.....	83
The Canon of the Eucharist.....	84
At St. Basil's Liturgy - Holy, Holy, Holy (great).....	85
The Consecration of the Holy Gifts.....	87
Hymn to the Theotokos - Irmos	
Tone 1.....	88
Tone 2.....	89
Tone 3.....	90
Tone 4.....	91
Tone 5.....	92
Tone 6.....	93
Tone 7.....	94
Tone 8.....	95
Tone 8 (Great) - Stankovich.....	96
All of Creation Rejoices - Tone 8.....	98
Hymn to St. Basil - Tone 4.....	99
One is Holy.....	100
The Communion Verses	
Sunday.....	100
Monday.....	101
Tuesday (2nd & 4th Sunday of Great Lent).....	101
Wednesday ( feasts of Theotokos & Meeting of the Lord)	101
Thursday.....	102
Friday.....	102
Saturday (1st Sunday of Great Lent; 6th Sunday after Pascha).....	102
For the Departed.....	103
Elevation of the Cross (and 3rd Sunday of Great Lent).....	103
Nativity of Our Lord.....	103
Theophany.....	104
Annunciation.....	104
Lazarus Saturday.....	104
Palm Sunday.....	105
Great and Holy Saturday.....	105
Pascha (2nd, 3rd, 4th, 5th Sundays after Pascha).....	105
Thomas Sunday (1st Sunday after Pascha).....	106
Mid-feast of Pentecost.....	106
Ascension.....	106
Pentecost.....	107
Transfiguration.....	107
Pre-Sanctified Liturgy.....	107
The Communion Hymn - Praise the Lord (Tone 3).....	108
The Communion Hymn - Praise the Lord (Tone 7).....	109
The Communion Hymn - Praise the Lord (Tone 8).....	111
The Communion Hymn - Praise the Lord (Krusevacko).....	113
The Communion Hymn - Praise the Lord (Stankovich).....	114

Lord, Let Me Know My End.....	115
Lord, Who Shall Abide.....	116
Hear My Prayer, O Lord.....	117
I Carry You In My Heart.....	118
 The Communion	
Blessed is He That Comes (1).....	119
Receive the Body of Christ.....	119
We Have Seen the True Light.....	119
Let Our Mouths Be Filled with Thy Praise.....	120
 Blessed is He That Comes... (2) (Stankovich).....	121
 Blessed be the name of the Lord.....	122
Troparion to St. John Chrysostom.....	123
Kontakion to St. John Chrysostom/St. Basil.....	123
Troparion to St. Basil.....	124
 <b>Liturgy of the Presanctified Gifts.....</b>	<b>125</b>
 Lenten Litanies - Tone 5.....	125
Let My Prayer Arise - Tone 5.....	126
Now the Powers of Heaven - Tone 6.....	128
Communion Hymn - O Taste and See - Tone 6.....	131
The Communion: .....	133
I Will Bless the Lord - Tone 8.....	133
O Taste and See - Tone 8.....	133
Taste the Heavenly Bread.....	133
Troparion of St. Gregory of the Dialogues - Tone 4.....	134
 <b>Slava Hymns.....</b>	<b>135</b>
 O Holy Martyrs - Tone 7.....	135
Glory to Thee, O Christ God - Tone 7.....	135
Rejoice, O Isaiah - Tone 5.....	136
Glory...Through the Intercession - Tone 2 (Tone 6).....	136
 <b>At an Ordination</b>	
Axios.....	138
 <b>Wedding Hymns.....</b>	<b>139</b>
 Glory to Thee.....	139
Prokeimenon (Thou hast Set...Crowns) - Tone 8.....	139
God Grant You Many Years.....	139
 <b>Parastos and Funeral Hymns.....</b>	<b>140</b>
 Alleluia: Thou Only Creator - Tone 8.....	140
Blessed art Thou, O Lord; The Choir of Saints - Tone 5.....	141
Litany for the Departed.....	147
Give Rest With the Just - Tone 5.....	147

from the Canon - Tone 6.....	149
Sjedalen - Tone 6.....	150
Theotokion - Tone 6.....	151
Kontakion: With the Saints Give Rest - Tone 8.....	152
The Spirits and the Souls - Tone 6.....	152
The Hymns of St. John of Damascus - Tones 1 - 8.....	154
The Beatitudes with troparia for the deceased - Tone 6.....	162
The Prokeimenon - Tone 6.....	166
Stichera after the Gospel: The Last Kiss - Tone 2.....	166
Glory...As You Behold Me - Tone 6.....	167
Now...Theotokion - Tone 6.....	169
The Troparia: With the Souls of the Righteous - Tone 4.....	170
Memory Eternal.....	171
Holy God .....	171

**Hymns of the Paschal Cycle..... 172**  
**from the Triodion**

Open to Me the Doors of Repentance - Tone 8.....	172
Sunday of the Publican and Pharisee: Kontakion - Tone 4.....	175
Sunday of the Prodigal: Kontakion - Tone 3.....	175
Meat-fare Sunday: Kontakion - Tone 1.....	176
Cheese-fare Sunday: Kontakion - Tone 6.....	177
Great and Holy Lent.....	178
Great Prokeimenon I & II - Tone 8.....	178
First Week: Prokeimena.....	179
Saturday of St. Theodore of Tyre.....	180
First Sunday of Great Lent: Orthodoxy Sunday.....	182
Second Week: Prokeimena.....	184
Second Sunday: St. Gregory Palamas.....	185
Third Week of Great Lent: Prokeimena.....	188
Third Sunday: Adoration of the Cross.....	189
Fourth Week of Great Lent: Prokeimena.....	190
Fourth Sunday of Great Lent: St. John of the Ladder.....	191
Fifth Week of Great Lent: Prokeimena.....	193
Fifth Sunday of Great Lent: St. Mary of Egypt.....	195
Week of Palms: Prokeimena.....	197
Sixth Saturday of Great Lent: Lazarus Saturday.....	198
Entrance of Our Lord into Jerusalem.....	200
at the Vespers of Palm Sunday.....	200
Palm Sunday.....	203
Holy Week: The Bridegroom Troparion - Tone 8.....	205
Great and Holy Monday: Prokeimena.....	206
Great and Holy Wednesday: Prokeimena.....	207
Matins of Great and Holy Thursday.....	208
At the Liturgy of Great and Holy Thursday.....	210
Of Thy Mystical Supper - Tone 6.....	210
Irmos - Tone 6.....	211
Matins of Great and Holy Friday: 12 Gospels.....	212
At the Vespers of Great and Holy Friday.....	214
Stichera on Lord I Call - Tone 1 (Tone 2, 6).....	214
The Prokeimena.....	218
Aposticha - Tone 2 (Tone 3, 5).....	218
The Troparia: The Noble Joseph - Tone 2.....	223

At the Matins of Great and Holy Saturday.....	224
Lamentations: The First Stasis - Tone 5.....	224
Lamentations: The Second Stasis - Tone 5.....	227
Lamentations: The Third Stasis - Tone 3.....	230
The Canon of Great and Holy Saturday - Tone 6.....	233
The Praises - Tone 2.....	238
The Prokeimena .....	240
At the Liturgy of Great and Holy Saturday: Lord I Call - Stichera.....	241
Prokeimenon - Tone 5.....	243
Arise, O God, Judge the Earth - Tone 7(after the epistle).....	243
Let All Mortal Flesh Keep Silent.....	244

### **From the Pentecostarion**

At the Matins of Pascha: Thy Resurrection.....	246
The Paschal Troparion: Christ is Risen.....	246
Christ is Risen - Tone 1.....	247
The Canon of Pascha - Tone 1.....	247
Hypakoe - Tone 4.....	248
The Paschal Kontakion - Tone 8.....	256
Jesus is Risen - Tone 6.....	257
The Angel Cried (Irmos) - Tone 1.....	263
The Paschal Verses (1) - Tone 5.....	264
The Paschal Verses (2) - Tone 6.....	269
The Troparion of St. John Chrysostom.....	273
At the Liturgy of Pascha: Prokeimenon - Tone 8.....	274
Bright week: Prokeimena.....	274
Second Sunday after Pascha: St. Thomas.....	275
Third Sunday after Pascha: Myrrh-bearers.....	277
Fourth Sunday after Pascha: The Paralytic.....	279
Wednesday of the Fourth Week: Mid-Feast.....	280
Fifth Sunday after Pascha: Samaritan Woman.....	281
Sixth Sunday after Pascha: The Blind Man.....	282
The Ascension of Our Lord.....	283
Seventh Sunday after Pascha: Holy Fathers.....	285
Descent of the Holy Spirit - Pentecost.....	287
At the Vespers of Pentecost.....	289
The First Sunday After Pentecost: All Saints.....	290

### **Hymns of the Festal Cycle.....292**

Nativity of the Theotokos.....	292
Elevation of the Cross.....	294
Protection of the Theotokos.....	296
St. Paraskeva.....	298
St. Luke.....	300
St. Demetrius.....	302
St. Arsenie - Serbian Archbishop.....	304
St. Stefan Milutin - Serbian King.....	305
St. Archangel Michael.....	307
St. Stefan of Decani.....	309
St. Paisius .....	311

Entrance of the Theotokos.....	313
St. Nicholas the Wonderworker.....	316
Sunday of the Holy Forefathers.....	318
Sunday of the Holy Fathers.....	319
Nativity of Our Lord.....	321
Troparion.....	321
Kontakion; Prokeimenon.....	322
Irmos.....	323
At the Great Compline.....	324
The Aposticha.....	327
God is the Lord/Megalynarion/Prokeimenon.....	330
Sjedalen - Tone 4.....	331
Nativity Canon - Tone 1.....	332
Exaposteilarion.....	337
Synaxis of the Holy Theotokos.....	338
St. Stephen - Protomartyr.....	339
Circumcision of our Lord.....	341
St. Basil the Great.....	342
Theophany.....	345
Synaxis of St. John the Baptist.....	347
St. Sava .....	349
Three Holy Hierarchs.....	351
Meeting of Our Lord in the Temple.....	353
St. Simeon the Myrrh-Gusher.....	355
St. Nicholai of Zhicha and Ochrid.....	357
Annunciation.....	359
St. George.....	361
St. Mark the Evangelist.....	363
St. Basil of Ostrog.....	364
St. John the Theologian.....	366
Sts. Cyril and Methodius.....	368
Sts. Constantine and Helen.....	370
St. Lazar - Holy Martyr and prince.....	372
New Serbian Martyrs.....	373
Nativity of St. John the Baptist.....	376
Sts. Peter and Paul.....	378
Synaxis of Holy Archangel Gabriel.....	380
St. Elijah.....	381
St. Panteleimon.....	382
Transfiguration of Our Lord.....	384
Falling Asleep of the Most Holy Theotokos.....	387
Beheading of St. John the Baptist.....	390
Feast of All Serbian Saints.....	391
Hymn to Serbian Saints - Tone 5.....	393

---

## Preface

Anthology of Serbian Chant is a two volume work whose purpose is to provide cantors with the essential chants needed for services and feast days throughout the liturgical year. Additionally, its purpose is to maintain the living tradition of Serbian chant in communities where the English language is increasingly used in the services. When I undertook the creation of this anthology, I had intended it to be a single comprehensive volume much like Baracki's *Notni Zbornik*<sup>1</sup> and Mokranjac's *Opste Pojanje*, which were in fact two of the primary resources used for this work. However, the desire to make the work as comprehensive as possible, coupled with the wish to incorporate as many of the great chants and chant variants contained within the aforementioned resources, resulted in a work whose scale necessitated the subdivision into two separate volumes.

Volume One contains the selected hymns for Vespers, Compline, Matins and the first Hour. Volume Two contains the hymns for the Divine Liturgy, Presanctified Liturgy, *Slava*, Wedding, *Parastos*/Funeral along with hymns from the *Triodion*, *Pentecostarion* and *Menaion*.

The format chosen for these volumes has included incorporating the hymns from the *Osmoglasnik* (cycle of eight tones [modes]) into the body of the given service rather than as a separate section within the volume. The latter format would require the cantor to frequently access a separate section of the volume as they move through the service; this can be cumbersome and distracting. Instead, the adopted format places all of the hymns in their general order of use. It does require the cantor to periodically skip over several pages of unused *Osmoglasnik* hymns, but this inconvenience has been lessened by the inclusion of page number references at the appropriate points. With a few exceptions, the page skips are always in the forward direction, following the natural order of the given service.

For practical reasons the creation of two volumes necessitated some redundancy. The commonly used eight Resurrectional *troparia* for example, are included in both volumes as is the *irmos* for St. Basil's Liturgy. However, this has been minimized in order to maintain the volumes at a manageable scale. Reference page numbers have been provided in the majority of instances where a particular hymn is required from another section or volume. The two volumes should be viewed and used as a single anthology - the one volume complementing and in many cases requiring the other.

The translations used are primarily those available from the Orthodox Church in America. The translations of the *Exapostilaria* and *Gospel Stichera* are those of Mother Maria of Gradac. Some of the translations used in the *Menaion*, in particular those of the Serbian Saints, were provided by V. Rev. Dr. Mateja Matejich - *Prayer Book for Orthodox Christians* (Columbus 1990) and the Late V. Rev. Bozidar Dragicevich - *The Divine Liturgy Service Book* (Lansing 2002).

---

<sup>1</sup> A complete list of the Serbian chant resources used in the creation of this work can be found following this preface.

The process of adapting an existing body of chant to a new language is extremely challenging. On the one hand it requires the coherent melding of text phrases with melodic phrases together with the proper text emphasis and accentuation. On the other hand the presence of an existing chant melody imposes certain restrictions as to the amount and the manner of adjustments it will tolerate without losing its intrinsic form and identity. One can indeed liken this to a sort of marriage between text and music in which a certain amount of give and take exists between the two God-given forms of human expression. Hence, there are certain melismatic melodic forms in which the music is more preponderant and, by virtue of its more motivic and formulaic structure, may be less forgiving of alteration. Conversely, many syllabic melodic forms in which the text is preponderant can tolerate extensive alteration provided that the identifying motivic structures are maintained. For the person adapting, the result is a constant stream of choices, problems, solutions and compromises. My own approach has been to make whatever melodic adjustments were necessary in order to preserve the presentation, flow and meaning of the text without distorting or marring the distinctive motivic features of the chant. Consequently, the adapted setting when compared with its Church Slavonic prototype can be significantly different, but will still retain the defining characteristics of the original. This of course is only possible because the formulaic structure of Serbian chant allows such flexibility.

The adaptation process described above is only one of the issues involved in a work of this nature; another issue is the inclusion of established and accepted variations of Serbian chant. Although on a structural level the sizable corpus of Serbian chant transcriptions which have been published over the past 100 years are clearly similar, there remain significant variations in terms of the surface elements one observes among these works. Example 1 below, serves as a brief illustration of these differences:

**Example 1:**

Serbian Chant Comparison: Dogmatikon (excerpt) - Tone 4

Mokranjac 1908  
I - zhe te - bje ra - di

Resanovic 1985  
The pro - phet Da - vid

Bishop Damaskin 1972  
Pro - rok Da - vid

Bishop Lastavica 1969  
I - zhe te - bje ra - di

Baracki 1923  
I - zhe te - bje ra - di

Stankovic ca 1860  
I - zhe te - bje ra - di

With the exception of the Mokranjac, the excerpts are arranged from top to bottom in a reversed chronological order. They have also been rhythmically aligned to show their structural similarities. The more recent Resanovic and Bishop Damaskin excerpts show the inherent challenges of adaptation due in part to changes in syllable count and accentuation (the Damaskin being a Serbian translation). The Lastavica, Baracki and Stankovich excerpts have identical structural outlines. The Baracki features a more substantial elaboration of those outlines while the Lastavica lies somewhere between the Baracki and Stankovic in terms of its elaborations. Although Mokranjac presented the chant in a more simplified form, he included many chant variants in his *Osmoglasnik* and *Opste Pojanje*.

As my 1985 *Osmoglasnik* adaptation was styled primarily on the chant transcriptions of Mokranjac, I opted to base some of the *Osmoglasnik* hymns contained within this anthology, in particular those of “Lord, I Call,” on Baracki’s more elaborate style, while providing variants in the lower page margins. The following example serves as an illustration.

**Example 2:**

Serbian Chant Comparison: "Lord I Call" (excerpt) - Tone 2

Mokranjac 1908  
Go - spo - di - voz - vah - kte - bje, u - sli - shi - mja.

Resanovic 1985  
Lord I call up - on Thee, hear me!

Baracki 1923  
Go - spo - di vo - zvah - kte - bje u - sli - shi mja.

Bishop Lastavica 1969  
Go - spo - di - voz - zvah - kte - bje u - sli - shi mja.

Resanovic Anthology 2004  
Lord I call up - on Thee, hear me!

The excerpt shows the similarity between the Resanovic 1985 *Osmoglasnik* adaptation and the Mokranjac *Osmoglasnik* (directly above it) which served as a model. By contrast, the setting provided in this anthology (illustrated in the bottom excerpt) uses the Baracki and Lastavica as models. The anthology still provides the older 1985 setting as a variant in the lower page margin (see Volume One - pg 11).



Although many of the chant adaptations in this anthology are modeled in this same manner, the diversity of resources used has resulted in an anthology which is at least a mixture and at best a synthesis of the varied chant styles. Furthering this idea of a synthesis is the fact that many chant variants, while not appearing in the lower page margins, are composed into the body of the chant (Ex 3).

**Example 3:**

"Lord I Call Upon Thee" - Tone 7

Lord I call up - on Thee, hear me!

Hear me, O Lord! Lord I

call up - on Thee, hear me!

Re - ceive the voice of my prayer

when I call up - on Thee.

Hear me, O Lord!

The above excerpt illustrates this process. Observe that the bracketed notes at **A** in bar 1 reappear as an embellished variant in bar 4 at **A'**. The same can be observed in bars 2 and 5 at **B** and **B'**, respectively. These variant pairs are completely interchangeable even though this order - of the simpler preceding the more complex - is musically more conventional.

Of course, not all of the chants in this volume were modeled after an earlier published transcription. Many of the troparia and kontakia from the Menaion were adapted following the established melodic patterns and formulas for similar hymns in their respective tones - much as a trained cantor would tailor a text to a given tone. In a few specific cases settings were provided which are unique to the hymn text. Examples of the latter would be the "Blessed is the Man (2)" which is based on a free use of tone 7 melodic phrases; a tone 2 setting of "Gladsome Light (2)" which serves as a syllabic alternative to the highly melismatic traditional setting; also, the "Paschal Verses (2)," a syllabic alternative based on the tone 6 Great Doxology melody. Alleluias in the each of the eight tones and simplified Communion Verse settings have likewise been included which are unique to the anthology. The latter Communion Verses can be sung as refrains between the appointed psalm verses.

Following the tradition of the Mokranjac Osmoglasnik all the hymns, regardless of the tone (mode) have been notated with F major/minor key signatures. The exceptions are certain tone six melodies which, for tonal and practical reasons, appear either in C minor when isolated or in Bb minor when involving a modulation from a preceding hymn centered in F major. Also, after the manner of Mokranjac's work, the rhythm is notated without meter - the bar lines representing melodic phrase units. The exception here are the highly melismatic "great" chants, most of which have been notated in common time. In most cases the unmetered hymns will flow as a steady stream of half-note pulses punctuated by an occasional 3/4 metric unit.

In dubious situations, the text is the arbiter of accent. For instance, with the exception of phrase 5, all of the phrases in Example 3 above begin on a stressed syllable or word. The word 'Receive' in phrase 5 begins with an unstressed syllable. Consequently, the first note of that phrase is an anacrusis or pick-up, and the eighth notes that follow on the second syllable would be given the greater stress. All the other phrases would begin with an ictus or downbeat. Although it would appear that the anacrusis in bar 5 creates a 3/4 metric unit at the start of the phrase, it would in fact be incorrect and contradictory to notate it in this fashion precisely because a 3/4 unit implies a stress on the first note of the unit and such is not the case here. The 3/4 unit in fact occurs between the half-note that ends the preceding phrase and the pick-up note of bar 5. Unwrapping this idea of text, melody and rhythm a little further, in the above example it would be appropriate to locate the first real downbeat in bar 5 on the word "voice". The conjunct melodic ascent on the preceding three quarter beats followed by the descending leap to the word "voice" certainly reinforces this rhythmic interpretation. This serves as just one example of how text accent, melodic shape, musical rhythm and the proper execution of these elements work coherently to express meaning and to enrich the divine services.

Nikola Resanovic

---

### **Serbian chant resources used for this publication**

- Baracki, N., *Notni Zbornik*: Danica Petrovic, ed. (Kragujevac 1995)  
Cvejic, B., *Karlovacko Pojanje - Pentikostar* (Beograd 1973)  
Cvejic, B., *Karlovacko Pojanje - Triod* (Beograd 1973)  
Kozobaric, Archimandrite J., *Pravoslavno Crkveno Pjenije - I Knjiga* (Osijek 1935)  
Lastavica, Bishop S., *Praznicno Pojanje I & II* (Beograd 1969)  
Mokranjac, St. St., *Osmoglasnik* (Boegrad 1908) - 1922 printed edition  
Mokranjac, St. St., *Opste Pojanje* (Beograd 1935)  
Mokranjac, St. St., *Sabrana Dela Vol 7 & 8a*: Danica Petrovic, ed. (Beograd 1996)  
Resanovic, N., *The Serbian Osmoglasnik* (Kragujevac 1985)  
Resanovic, N., *Hymns of the Paschal and Festal Cycle* (Lansing 1999)

## **Acknowledgments and Dedication**

I wish to thank my fellow Liturgical Music Committee members: V. Rev Milos Vesin, V. Rev. Stevan Stepanov, Nancy Colakovic, Dr. Milutin Drobac, Popadija Betsy Tumbas, Fionn Zarubic Lemon and Gordana Trbuhovic for their help and suggestions regarding these volumes. I owe a special debt of thanks to Fionn Lemon, Betsy Tumbas for their tireless help in proofing the work and to Fr. Milos Vesin for providing an insightful foreword to this anthology.

Finally, I wish to dedicate my small part in this anthology to memory of my father, the Very Rev. Nenad Resanovic, who reposed on March 6, 2005 - may his memory be eternal.

Dr. Nikola Resanovic,  
Akron, OH  
November 3, 2005

# **Volume II**

**The Divine Liturgy,  
Liturgy of the Pre-sanctified Gifts,  
Slave, Wedding, Parastos/Funeral,**

**Hymns of the Paschal  
and Festal Cycles  
Triodion, Pentecostarion, Menaion**

## Divine Liturgy of St. John Chrysostom

At the Episcopal Liturgy - It is Truly Meet - pg. 96

At the vesting of the hierarch - Glory...The King of Heaven - Vol. I - pg. 51-52

### Ton Dhespotin

Ton Dhes - po - tin ke ar-khi-e - re - a i - mon -  
ki - ri - e fi - la - te. Eis pol - la - e - ti Dhes-po - ta, eis pol -  
-la - e - ti Dhes - po - ta, eis pol - la -  
e - ti Dhes - po - ta.

### The Liturgy of the Catechumens

A - - - - - men.

### At the Litanies

Lord have mer - cy. Lord have mer - cy To Thee, O Lord.

Psalm 102 (103): 1-22

Bless the Lord, O my soul! — Bless - ed art Thou,  
 O — Lord! — Bless the Lord, — O my soul;  
 and all that is with - in me bless — His ho - ly — name!  
 Bless the Lord, — O my soul,  
 and for - get — not — all His be - ne - fits,  
 who for - gives — all — your in - i - qui - ty,  
 who heals — all your di - seas - es,  
 who re - deems — you — from the Pit, —  
 who crowns you with stead - fast love — and mer - cy  
 who sa - tis - fies — you — with good as long — as you live  
 so that your youth is re - newed — like the ea - gle's

The Lord works vin - di - ca - tion and jus - tice  
 for all who are op - pressed. He made known His  
 ways to Mo - ses, His acts  
 to the peo - ple of Is - ra - el.  
 The Lord is mer - ci - ful and gra - cious,  
 slow to an - ger and a - bound - ing in stead - fast love.  
 He will not al - ways chide,  
 nor will He keep His an - ger for - ev - er.  
 He does not deal with us ac - cord - ing to our sins,  
 nor re - quite us ac - cord - ing to our in - i - qui - ties.

For as the hea - vens are high a - bove the earth,

so great is His stead - fast love to - ward those who fear Him;

as far as the east is from the west,

so far does He re - move our trans - gres - sions from us.

As a fa - ther pi - ties his child - ren,

so the Lord pi - ties those who fear Him.

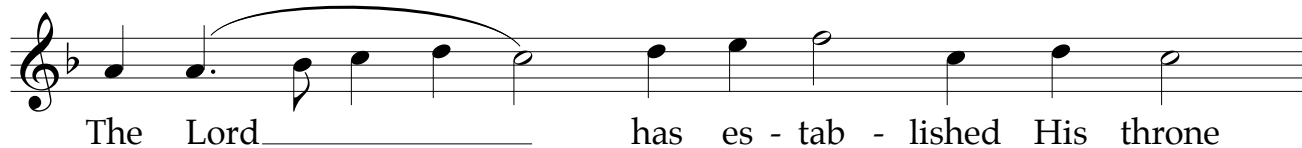
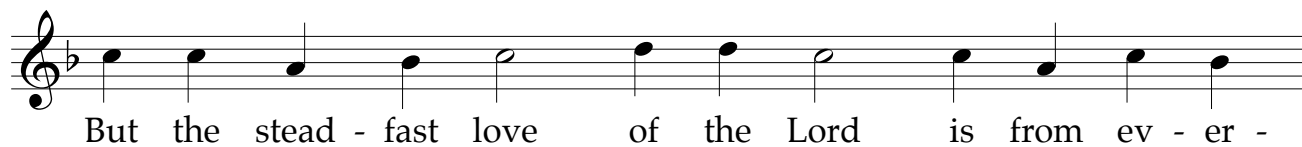
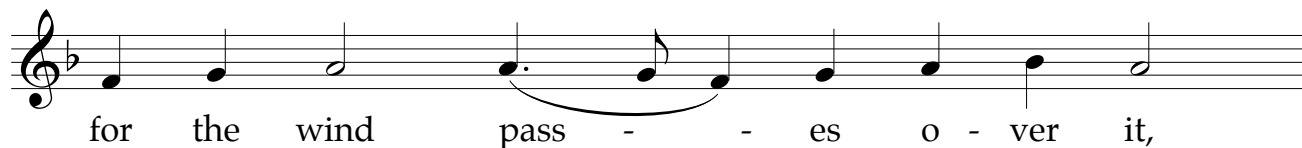
For He knows our frame;

He re - mem - bers that we are dust.

As for man, his days are like grass;

he flou - rish - es like a flow - er of the field;





Bless the Lord, O you His an - - gels,  
 you might - - y ones who do His word,  
 heark - en - ing to the voice of His word!  
 Bless the Lord, all His hosts,  
 His min - is - ters that do His will!  
 Bless the Lord, all His works,  
 in all pla - ces of His do - min - - ion!

Bless the Lord, O My Soul (Great)

Glo - - - ry to the Fa - ther, and  
 to the Son, and to the Ho - - - ly Spir -  
 -rit. Now and ev - - - er and  
 un - to a - - - ges of a - - - ges.  
 A - - - men. Bless  
 the Lord, Bless the Lord,  
 O my soul! And all,  
 all that is with - in me,

bless His  
ho - ly name! Bless - - - - - ed  
art Thou, O Lord!

### Bless the Lord, O My Soul (2)

(after Baracki)

a)  
Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir - it,  
now and ev - er and un - to a - ges of a - ges. A - men.  
b)  
Bless the Lord, O my soul! And all that is  
with - in me, bless His ho - ly name!  
Bless - ed art Thou, O Lord!

a)  
Spir - it,

or  
Spir - it,

b)  
my soul!

### Bless the Lord, O My Soul (3)

(after Mokranjac)

Glo - ry to the Fa - ther, and to the Son,  
 and to the Ho - ly Spir - it,  
 now and ev - er  
 and un - to a - ges of a - ges. A - men.  
 Bless the Lord,  
 O my soul!  
 And all that is with - in me,  
 bless His ho - ly name! Bless - ed  
 art Thou, O Lord!

a) Ho - ly

b) Bless - ed art

### Through the Prayers... (Great)

Through the prayers  
of the The - o - to - - - kos,  
O Sav - - - - - ior,  
save us!

The musical score consists of four staves of music in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The lyrics are placed below the notes. The first staff contains the lyrics 'Through the prayers'. The second staff contains 'of the The - o - to - - - kos,' with a comma at the end. The third staff contains 'O Sav - - - - - ior,' with a comma at the end. The fourth staff contains 'save us!' and ends with a double bar line. Long horizontal lines are drawn under the lyrics 'prayers', 'kos,', 'ior,', and 'us!' to indicate the extent of the notes above them. A large slur covers the entire melody across all four staves.

### Through the Prayers... (2)

Through the prayers of the The - o - to - kos,  
O Sav - ior, save us.

The musical score consists of two staves of music in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The lyrics are placed below the notes. The first staff contains the lyrics 'Through the prayers of the The - o - to - kos,' with a comma at the end. The second staff contains 'O Sav - ior, save us.' and ends with a double bar line. A large slur covers the entire melody across both staves.