

My recent offer to share a PDF file of the Carpatho-Rusyn melody for
КРАСОТѢ ДѢВСТВА [Krasotje djevstva - Awed by the beauty...] produced
several requests for it. Here it is, therefore, as published in the *Tserkovnoje
Prostopinije* of Ioann Bokshai and Iosif Malinich in 1906:

Подобенъ.



Кра-со — тѣ Дѣства Тво - е - го, и пресвѣтлой чи - сто — тѣ тво-й, — Гав - ри - ѣлъ



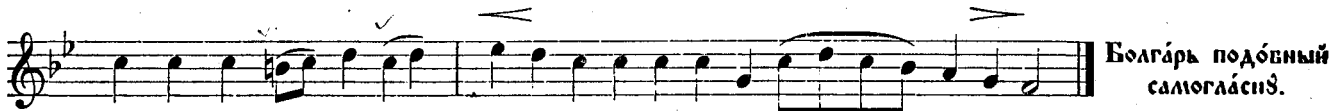
ди-вѣ - са во - пи - ѡ - ше Ти Бо - го — ра - ди - це: — — кѣ - ю — ти



по - хва - лѣ при - не - сѣ до — стѣи - ш - ю! — — что же — — ли на - ре - кѣ та,



не - до - с - мѣ - ю и бу - жа — са - ю - са, — Тѣм - же — — ѡ - кн по - ве - лѣнъ



вѣх во - пи - ю Те-бѣ: ра - дѣи - са чи - ста - я Дѣ - во — — и Ма - ти.

Болгарь подобный
салиогаѣиѣ.

I have added the numbers to indicate repetitions of the melody.

An aside: Some will note that the musical stresses do not fall where the word accents are indicated. In some cases this phenomenon is explained by the fact that each Slavic people applies the rules of its own language to Slavonic, in spite of where the accents may happen to be written. In some cases, however, the musical stress and word accent really do not correspond. But consider also that we sometimes find the same phenomenon in English songs. In any case, listen to the melody.

An analysis of the melody follows.

КРАСОТѢ ДѢВСТВА

Analysis

Carpatho-Rusyn Plainchant

The image displays a musical score for the Carpatho-Rusyn Plainchant 'КРАСОТѢ ДѢВСТВА'. It consists of five staves, numbered 1 through 5 on the left. Above the top staff, five sections are labeled with letters A, B, C, D, and E. Section A is the beginning of the phrase, which repeats in staves 1, 2, 3, and 4. Section B is a 'tenor' on the note 're', which varies in length across staves 1, 2, 3, and 4. Section C is an added figure that appears in staves 1, 2, 3, and 4. Section D is the same ending figure, appearing in staves 1, 2, 3, and 4. Section E is a bridge from one occurrence to the next, appearing in staves 1, 2, 3, and 4, and its resolution in the last occurrence in staff 5.

The numbers in front of the staves are keyed to the numbers on the Slavonic. The letters above the top staff are keys to several things to note in the one fundamental musical phrase:

- A. The same beginning at each occurrence;
- B. Chant or 'tenor' on *re*; it expands or contracts to accomodate the syllables in the text;
- C. Added figure for additional syllalbes or greater expression for the text, even interrupting the 'tenor';
- D. Same ending figure;
- E. A bridge from one occurrence to the next, and its resolution in the last occurrence by lengthening the preceding note and omitting the 'bridge' figure.

The phrase used to chant the *Glory... both now and ever...* between troparia corresponds to 2 and 3; that is, beginning figure, 'tenor' on *re*, no variation; the conclusion corresponds with that in 5, with no bridge figure.

Here is the Greek text of this Theotokion, followed by two versions of the Slavonic:

Ἦχος γ' · Θεοτοκίον αὐτόμελον

Τὴν ὠραιότητα * τῆς παρθενίας σου, * καὶ τὸ ὑπέρλαμπρον * τὸ τῆς ἀγνείας σου * ὁ Γαβριὴλ καταπλαγεῖς * ἐβόα σοι, Θεοτόκε· * Ποῶν σοι ἐγκώμιον * προσαγάγω ἐπάξιον; * τί δὲ ὀνομάσω σε; * ἀπορῶ καὶ ἐξίσταμαι. * Διὸ ὡς προσετάγν, βοῶ σοι· * Χαῖρε, ἡ κεχαριτωμένη.

Here is the Slavonic text found in post-Niconian books:

красотѣ дѣвства твоегѡ, ѡ пресвѣтлоѣ чистотѣ твоѣѣ, гавріїлз оудивїса,
вопіаше тѣ бѣѣ: кѣю тѣ похвалѣ принесѣ достѡйнзю, что же возѣименѣю тѣ.
недоумѣвѣю ѡ оужасѣюса. тѣмже ѣакѡ повелѣнз быхз, вопію ти:
радѣйсѣ, бл҃годѣтнаѣ.

And here is the pre-Niconian text used in the Carpatho-Rusyn tradition:

красотѣ дѣвства твоегѡ, ѡ пресвѣтлоѣ чистотѣ твоѣѣ, гавріїлз дивѣса,
вопіаше тѣ бѣѣ: кѣю тѣ похвалѣ принесѣ достѡйнзю, что же ли нарекѣ тѣ,
недоумѣю ѡ оужасѣюса. тѣмже ѣакѡ повелѣнз быхз, вопію тебѣ:
радѣйсѣ, чїстаѣ дѣво ѡ мѣти.

There are several differences, mostly without change of meaning; but of particular interest is the last phrase, where the Niconian text uses ράδῃσα, βλ҃годѣтнаѣ ('radujsjā, blagodatnaja' a translation of Χαῖρε, ἡ κεχαριτωμένη, 'kaire, ê kekharitomenê', 'rejoice, O Lady full of grace'); the pre-Niconian text uses ράδῃσα, чїстаѣ дѣво ѡ мѣти ('radujsjā, chistaja djevo i mati', 'rejoice, O pure Virgin and Mother'), which presumes a different Greek original.

I have done a translation of the this troparion with the idea of singing it to this melody.

In awe at the beauty of thy virginity and at the exceeding brightness of thy
purity,
Gabriel cried out to thee, O Theotokos:
What kind of hymn of praise can I bring to thee that would be worthy of
thee?
And by what name shall I call thee?
I am at a loss, and beside myself;
so, according to my orders, I cry out to thee:
Rejoice, O Lady full of grace!

Or, if we follow the pre-Niconian Slavonic text of the Carpatho-Rusyn books, the last line would read: "Rejoice, O Virgin and Mother!"

This translation succeeds also in the 'you' diction (the fact that there are no second person singular verbs is an advantage):

In awe at the beauty of your virginity and at the exceeding brightness of
your purity,
Gabriel cried out to you, O Theotokos:
What kind of hymn of praise can I bring to you that would be worthy of
you?
And by what name shall I call you?
I am at a loss, and beside myself;
so, according to my orders, I cry out to you:
Rejoice, O Lady full of grace!

'O Lady full of grace' translates 'kekharitomene', a substantived participle or verbal adjective. Substantived adjectives (adjectives used as nouns) are common in many languages, Greek and Slavonic among them. English, on the other hand, does not normally use substantived adjectives/participles in the singular for specific persons, though it does use them of classes or of abstracts (the rich, the departed, the poor, the beautiful, etc.); in the singular, English adds a noun, or the word 'one' (the poor one, the holy one, the chaste one, the sinful man, etc.). Since I wanted to avoid saying simply, 'Rejoice, O full of grace', and since the participle is in the feminine, refer-

ring to Mary, I chose 'Lady full of grace' to render the participle. Note that the pre-Niconian text of the Slavonic obviates this problem by saying 'Rejoice, O Virgin and Mother' instead of the Greek and Niconian Slavonic, 'Rejoice, O <Lady> full of grace'.

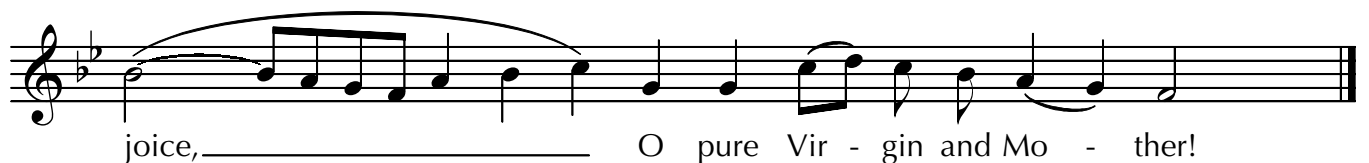
Some places where this Theotokion is used in the liturgy of the Church:

1. Theotokion at the first Sedalen (Sessional Hymn, Kathisma) of Sunday Matins, Mode III;
2. At small Compline on Saturday evening (Greek tradition);
3. As the Theotokion after the Troparion at Sunday Vespers (Mode III) after Our Father, and at the beginning of Monday Matins at 'THE LORD is God' (Greek tradition);
4. As the model melody (aftomelon, samopodoben) for several other troparia and kontakia.

In Awe at the Beauty of thy Virginity

Tone III
Theotokion
Model Melody

Carpatho-Rusyn Plainchant



In Awe at the Beauty of thy Virginity

Tone III
Theotokion
Model Melody

Carpatho-Rusyn Plainchant

