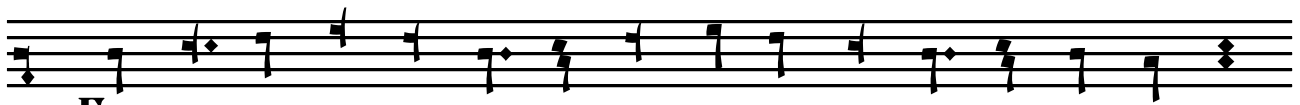


# БГЪ ГДЪ И ТРОПАРЬ. ГЛАСЪ Я.

Б ѳ л г а р с к а г ѿ р о с п ѣ в а .



Богъ го - - - сподь и ма - - - ви -



са намъ бла - го - сло - венъ гл -



дын во и - - ма го - спо - дне.



Ка - ме - - ни зна - ме - - нан -



нѣ ѿ і - ю - де и во -



и - номъ стре - го - щимъ пре - чи -



сто - - е тѣ - ло тво - е въз - скре - -



се во тре - тій день спа - се



да - рѣ - - ѡ ми - ро - ви жизнь се - го



ра - ди си - лы не - бес - ны -

А ВО - ПІ - А - ХС ТИ ЖИ - ЗНО -  
 ДАВ - ЧЕ СЛА - ВА ВО - СТА - НІ - Ю  
 ТИ ХРИ СТЕ СЛА - ВА ЦАР - - СТВИ -  
 Ю ТИ СЛА - ВА СМО - ТРЕ - НІ -  
 Ю ТВО - Е - МС Е - ДИ - НЕ ЧЛО -  
 ВЕ - КО - ЛЮБ - - - ЧЕ.

This excerpt has been engraved from Elena Toncheva (ed.): *Iz bolgarskij rospev*. Chast II. Sofia: Muzika, 1981, pp. 228–230 which contains facsimile pages from three 17th–18th century Heirmologia written in the Manjava Velikij Skit in Galicia, the music of which is labeled as Bulgarian Chant for the most part.

The music has been reproduced as well as has been possible and practical (there may be errors, though). Staff system divisions correspond to the original. Barlines have been added to mark the textual phrasing, which has been taken from the Synodal Obihod of 1892.

It has been necessary to make some concessions what comes to the reproduction of the hymn texts. Because of their illogical usage in the manuscript,

- 1) all apparently upper case letters have been changed to lower case, except in the beginnings;
- 2) the few diacritics present (except for *izhe kratkoe*) have been removed (the other solution would have been to add and correct them according to Synodal sources, but as we now know, the stresses wouldn't necessarily have been the same);
- 3) the intermediate punctuation which is present only in a couple of places of the m/s has been removed.

Additionally:

- 4) all abbreviations and ligatures have been resolved; hyphenation has been added. The text has not been otherwise "corrected" or changed. (All these solutions are open to discussion: "How it *should* have been done?")

A major aim of this reproduction is to get comments regarding the layout, which has been implemented using Finale 2002b and a font based on the music characters in the font Suprasl, designed by Nikita Simmons. If there is interest, I will make available for the Podoben list the necessary materials to engrave square-note music in Finale in a later time.

Changes made after the original release (6 August 2003.): The position issue of ♯ character (stem down) fixed. Scaled down the size of some note characters. Boldened the barline character.