

## The Russian 'Greek Chant' Resurrectional Troparia (Apolytikia) in the Eight Modes

For examples of the troparia apolytikia of the eight modes, I have taken the versions of a Solovetskii Monastery manuscript published by Ivan Ivanovich Voznesenskii in *Образцы осмогласія распѣвовъ: кievскаго, болгарскаго и греческаго, съ объясненіемъ ихъ техническаго устройства* (Examples of the Chants of the Eight Modes: Kievan, Bulgarian, and Greek, with explanations of their technical structure; Riga: Ernests Platess Printing House and Type Foundry, 1893). The main problem with this source is that Voznesenskii, whose purpose was to exhibit the structure of the melodies, did not print the entire troparion in his expositions of Modes 1 and 2. This is not a great drawback, since the reason for omitting some phrases is that they simply repeated the melodic matter of those shown; but it does mean that I have to provide a conjectural reconstruction of the omitted phrases. These will be indicated as follows: I shall use alphabetic designations of the several phrases, and those that I have made up will have the letter enclosed in parentheses; it will be understood that they have no authority, and anyone is free to revise them, within the limits of what appears in the phrases actually taken from the manuscript.

The manuscript does provide the melody for 'The Lord is God', and I shall reproduce it also. It will illustrate the way in which a versicle preceding a troparion may be sung.

Voznesenskii followed his manuscript sources in using the alto clef for his examples. I, in turn, have followed Voznesenskii in this. Nowadays only viola players are acquainted with this clef, a C clef with the C on the middle line of the staff. However, it is easy to read if one thinks of it as equivalent to the treble clef with a key of two flats; one need only remember that no matter what clef or key is chosen, the znamenny scale (in which not only the Znamenny Chant but also the other traditional systems of East-Slavic chant are sung) cannot be represented by any conventional signature; if we write it in the alto clef, the upper *f* is natural, but the lower one is sharp; if we write it in the treble with two flats, we must remember that the lower *e* (if the melody descends so far) is natural. For purposes of solmisation, *do* is here on the middle line.

As usual in lesser-chant melodies, these are constructed essentially of phrases that recur in a fixed sequence; among their essential characteristics of these phrases are a tenor or reciting note and the phrase final. The phrases will be designated alphabetically; Voznesenskii used a numerical system, but I will convert it to the alphabetical, because I have used the latter in other posts and wish to remain consistent. Melodic phrases designated предконечная [строка] by Voznesenskii I shall label Y; the concluding phrase of the melody will be Z.

Unless otherwise specified, the citation for melodies of the Byzantine Chant will be A. Couturier, *Syllitourgikon, ou La Sainte Liturgie byzantine, avec les reponses du cœur en musique occidentale et orientale* (Jerusalem: Imprimerie des RR. PP. Franciscains de Terre Sainte), pp. 146-155. This book is in need of occasional correction, but it is conveniently at hand as I compose these notes, and presents the troparia in Greek with both psaltic neumes and staff notation, as the subtitle promises.

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## Mode 1

The melody of Mode 1 for troparia ubiquitous in Russian practice (New Rite, of course) is a simpler version of the form found in older manuscripts. Both versions consist of two alternating phrases, each with a characterizing tenor or reciting note and final.

**A**  
 БО́ГЪ ГО - СПО́ДЬ ѿ ѿ-ВІ-СА НА́МЪ; БЛА-ГО-СЛО-ВЕНЪ ГРА-ДЫ́Й  
 БО ѿ-МЛА ГО - СПО́Д - НЕ. **B**  
 КА - МЕ-НИ ЗА-ПЕ - ЧА-ТА-НЪ ѿ І - Ѹ-ДЕ́Й, ѿ ВО-И-  
 -НОМЪ СТРЕ-ГЪ-ЩИМЪ ПРЕ-ЧИ-СТО-Е ЧЪБ - ЛО ТВО-Е,  
 ВО - СКРЕ́СЛЪ Е - СЯ ТРИ - ДНЕ́В-НЫЙ СПА - СЕ, ДА - РЪ -  
 - ЛЬ МІ - РО - ВИ ЖИЖНЬ. СЕ - ГѢ РА - ДИ СИ́ДЫ НЕ -  
 - БЕ - СНЫ - А ВО - ПІ - А - ХЪ ТИ ЖИ - ЗНО - ДА́В - ЧЕ: СЛА - ВА  
 ВО - СКРЕ - СЕ - НІ - Ѹ ТВО - Е - МЪ, ХРІ - СТЕ́; СЛА - ВА ЦА́Р - СТВІ - Ѹ  
 ТВО - Е - МЪ: СЛА - ВА СМО - ТРЕ́ - НІ - Ѹ ТВО - Е - МЪ, Е - ДІ - НЕ  
 ЧЕ - ЛО - ВЪ - КО - ЛЮБ - ЧЕ.

The following defining characteristics may be noted:

Phrase A: tenor on *do* and *fa*, final on *fa*;

Phrase B: tenor on *mi*, final on *do*;

Phrase Z: = B

These characteristics correspond to those of the familiar troparion melody of this mode in the Common Chant.

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The Byzantine Chant as sung in our day may be analyzed as follows:

Phrase	Tenor	Final
A	<i>so</i>	<i>so</i>
B	<i>so</i>	<i>re</i>
Z = B		

While at first glance it appears that there is no similarity, several factors must be taken into account. First, in oral-traditional song modality is a rather instable aspect; second, a system of harmonization involving a part parallel to the *cantus firmus* a third above or below has been common in East-Slavic chant systems in recent centuries; and third, the dominant scale used in East-Slavic chant is such that a parallel part a third above the *cantus firmus* and a parallel a second below the *cantus firmus* will be tonally identical. Such a part may easily be taken for the *cantus firmus*; it is a constant nuisance to investigators of traditional melodies that in harmonized settings we are seldom told which part is the *cantus firmus*, and often it is far from obvious from the score. Thus we can maintain that only the tenor of phrase B cannot be accounted for in terms of a parallel part a third above the Byzantine melody. So a genetic connection between the Grecheskii Rospêv and the Byzantine melody is not to be ruled out.

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Mode 2

Бѡгъ Го - спѡдъ ѿ ма - вѣ - сѧ нѧмъ;  
 бла - го - сло - вѣнъ гл҃ - дѣи во ѿ - ма Го - спѡд - не.  
 Ёг - да сниз - шѣлъ ё - сѧ къ смѣр - ти, жи - во - тѣ  
 без - смѣр - т - не, тог - да ѡ - дѣ ѡ - мѣр - твѣи ё - сѧ  
 бли - стѧ - нѣ - емъ во - же - ствѧ; ёг - да же ѿ - мѣр -  
 шы - ѧ ѿ прѣ - и - спѡд - ныхъ во - скрѣ - сѧи ё - сѧ,  
 всѧ сил - ы не - бѣ - сны - ѧ въз - вѧ - ѡ: Жи - зно - дав - че  
 Хрї - стѣ Бѡ - же нашъ, сла - ва те - бѣ.

Phrase	Tenor	Final
A	do	mi
B	mi	do
Z = B		

Again, these characteristics agree with the corresponding melody of the Common Chant, however, with an exception: in the latter, the tenor of phrase A is *mi*. Moreover, the cadence of A in the Common Chant resembles in the Grecheskii Rospêv the opening figure *mi-fa-so-fa-mi* of phrase B and not the *mi-re-do-re-mi* figure of phrase A.

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The Byzantine melody as sung nowadays has a unique initial phrase and two alternating internal phrases:

Phrase	Tenor	Final
A	<i>so?</i>	<i>fa</i>
B	<i>so?</i>	<i>so</i>
C	<i>so?</i>	<i>mi</i>
Z = B~		

There may also be a unique penultimate phrase ending on *fa*, but this occurs in some versions and is omitted in others.

The Byzantine melody makes so little use of recitative on a single note that it is difficult to assign a fixed tenor. The finals of B and C, compared to those of A and B of the Grecheskii Rospêv, suggest that the latter may have originated in a parallel part a third below the former.

The Grecheskii Rospêv has no unique initial phrase, but neither does the Serbian *Crkveno Pojanje* in the corresponding melody, which appears to have been derived from an older version of the Byzantine melody. And even within the Byzantine tradition itself, exemplars can be found that lack the unique initial phrase.<sup>1</sup> Like Y, this phrase is found in some versions and not in others.

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<sup>1</sup>For example: J. B. Rebours, *Traité de psaltique: Theorie et pratique du chant dans l'Église grecque*; Bibliothèque musicologique 2 (Paris: Alphonse Picard & Fils, 1906), p. 249-250; Antoine Sayegh, *Melodecte: Recueil de chants byzantins*, Vol. 1 (Jerusalem: Séminaire Sainte-Anne de Jérusalem, 1956), pp. 9-10.

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Mode 3

A A' Y=A''  
 Богъ Господь и ѿвѣ - стнамъ; бла - го - сло -  
 - венъ грядый во ѿмъ Господне.  
 A B  
 Да вселѣтсѧ не - бѣ - са, да рад - ют -  
 - сѧ земна - я; ѿкъ со - тво - ри держа - ва  
 A' B  
 мѣ - стою сво - е - ю Господь, по - пра смер - тѣ -  
 - ю смертъ; превещь мерт - выхъ вѣстъ;  
 Y=A'' A'  
 ѿзъ чре - ва ѿ - до - ва ѿз - ба - ви насъ,  
 Z  
 и по - да - де мѣ - ро - ви ве - ли - ю мѣ - лостъ.

Phrase	Tenor	Final
A	<i>mi</i>	<i>mi</i>
B	<i>mi</i>	<i>la</i>
Z	<i>mi</i>	<i>do</i>

Again, there is agreement with the Common Chant, except that in the latter the tenor of phrase A is *do*.

The corresponding melody of the Byzantine Chant has the following shape:

Phrase	Tenor	Final
A	<i>la</i>	<i>re</i>
B	<i>so</i>	<i>la</i>
Z	<i>la?</i>	<i>fa</i>

This is according to the solmization found in Greek chant books; however, this solmization was not yet in existence in the seventeenth century; and if it had

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been, it is doubtful that the Russians would have paid much attention to it in their practical quest to acquire melodies to fill lacunae in their traditional chant system. It would be easily possible to solmize a fourth lower:

Phrase	Tenor	Final
A	<i>mi</i>	<i>la</i>
B	<i>re</i>	<i>mi</i>
Z	<i>mi?</i>	<i>do</i>

In this case there is no need to invoke tonal transformations through parallel parts; the tonality is essentially the same, and the profile that is apparent in the phrase finals is distinctive. The Grecheskii Rospêv and its descendant in the Common Chant are derived from an ancestral form of the melody still sung in Byzantine Chant. This same pattern of alternating finals a fifth apart and a concluding final lying mid-way between them is characteristic of Mode 3, and occurs also in some melodies of the Bolgarskii Rospêv of that mode.

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Mode 4

*A* *Z=B~*  
 Богъ Господь и ѿ вса намъ; благо-словенъ  
 гдъ дый во ѿ ма Господ-не.  
*A* *B*  
 Свѣт-лѣ ю во-скре-се-нї-а про-повѣдь ѿ ан-ге-  
 ла оу-вѣ-дѣв-ша Господ-на оу-че-нї-ци,  
*B*  
 и прѣ-дѣ-д-не-е о-сѣ-жде-нї-е ѿ-верг-ше,  
*A*  
 а-посто-ломъ хва-ла-ще-са гла-го-ла-хъ:  
*A~*  
 и-спро-вѣр-же-са смѣрть, во-скре-се Хрї-стосъ Богъ,  
*Z=B~*  
 да-рѣ-аи мї-ро-ви вѣ-ли-ю ми-лостъ.

	Phrase	Tenor	Final
A	<i>mi</i>	<i>do</i>	
B	<i>mi</i>	<i>do</i>	
Z = B			

This according to Voznesenskii's analysis. However, it would be possible to see here a *mi*-final phrase, with a tenor also on *mi*, occurring three times, ending on the words *увѣдѣвша*, *смерть*, and *Богъ* respectively.

The connection of this melody with its counterpart in the Common Chant is less certain. The 'Shortened Greek Chant' that appears to underlie the **bass** voice of Mode 4 of the Common Chant does alternate two do-final phrases, but the tenor of the first of these is on *do* and that of the second is on *re*. In comparing several versions of a melody of these and similar chants, displacement of a tenor or of a final by a third is not unusual; displacement by a second is less frequent

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but not impossible.

The Byzantine melody exhibits the following features:

Phrase	Tenor	Final
A	<i>ti?</i>	<i>mi</i>
B	<i>la?</i>	<i>so</i>
Z = A		

The difference in tonality may be due to the same factors discussed earlier: the Russian melody may have originated in a parallel part a third below the Greek.



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justment of the signature in the scale here employed:

Phrase	Tenor	Final
A	<i>ti</i>	<i>do</i>
B	<i>ti</i>	<i>la</i>
Z = B		

It remains only to reverse the order of A and B, a thing readily done when the structure consists of two alternating phrases, to see the probable provenance of the Grecheskii Rospêv from the Byzantine melody.

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Mode 6 (Plagal 2)

Богъ Го - сподъ и ѿ - ви - сѣ намъ; бла - го - сло - венъ  
грѣ - дыи во ѿ - мѣ Го - спод - не.  
Ангель - скі - ѣ си - лы на грѣ - бѣ тво - емъ,  
и стре - гѣ - цѣ - и ѿ - мер - твѣ - ша, и сто - ѧ - ше Ма - рі -  
ѣ во грѣ - бѣ, ѿ - цѣ - цѣ пре - чи - ста - го тѣ - ла  
тво - е - гѣ; плѣ - нѣ ѡ - сѣ ѧдъ, не ѿ - скѣ - сѣ - сѣ ѿ не - гѣ;  
срѣ - тѣ ѡ - сѣ Дѣ - вѣ дѣ - рѣ - мѣ жи - вѣтѣ; во - скре -  
сѣ ѿ мѣ - р - твѣхъ, Го - спо - ди, сла - ва те - бѣ.

Phrase	Tenor	Final
A	<i>re</i>	<i>fa</i>
B	<i>fa</i>	<i>fa</i>
C	<i>fa?</i>	<i>do</i>
Z = C		

This is the most complex melody of the present set. Voznesenskii's analysis is certainly not beyond question. I am not convinced that the phrase he designates as 2, here B, exists as a distinct phrase. Voznesenskii describes it as a variant of Phrase A.<sup>2</sup> It can end either on *fa* or on *mi*; phrase A is ambiguous in this respect also, as we see in comparing another source. A manuscript in the Valaam Monastery library contains an extensive collection of melodies of the Grecheskii Rospêv; I have examined a photocopy of this manuscript, kindly provided by

<sup>2</sup>Образцы осмогласія респѣвовъ, р. 193.

Jopi Harri, and found phrase A to end consistently on *mi* rather than on *fa*. Voznesenskii marks the final phrase as B in the troparion, but in the preceding versicle as C; it obviously must be C, and I have corrected in the troparion. The *fa-mi-re-mi-fa* figure occurs in phrase B, but also in phrase A at the beginning of the troparion, and is followed almost immediately by a repetition which Voznesenskii splits, dividing it between A and C; it also occurs in the final phrase, which as just noted is C.

The Common Chant consists of two alternating phrases, the first with tenor on *do* and final on *re*, the second with tenor on *re* and final on *ti*. Its sources must, it seems, be sought elsewhere than in the Grecheskii Rospêv.

The corresponding Byzantine melody I found difficult to analyze, because the available variants differ rather substantially from one another. A *mi*-final phrase dominates and also closes the melody; there is a *do*-final phrase, cadencing with an oriental tetrachord (this melody employs the soft chromatic scale), and a *so*-final phrase, that occur in no order that I can discover. I see little resemblance between it and the Grecheskii Rospêv counterpart. The Byzantine tradition, however, knows more than one melody for this troparion. The Heptanesian Chant, as exemplified in the published collection from Zakynthos,<sup>3</sup> provides two melodies for the Resurrectional Troparion of this mode, neither of them similar to the usual version. It may well be that a plausible Byzantine source for the Grecheskii Rospêv can be found in some source not readily available at present.

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<sup>3</sup> Markos Ph. Dragoumis, *Η Μουσική Παράδοση της Ζακυνθινής Εκκλησίας* (Athens: Οι Φίλοι του «Μουσείου και Επιφανών Ζακυνθίων», 2000), pp. 235-236.

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Mode 7 (Barys)

Богъ Го-сподъ ѿ ѿ-вѣ-сѣ на́мъ; бла-го-сло-  
 вѣнъ грѣ-дѣй во ѿ-мѣ Го-спод-нѣ.  
 Ра-зрѣ-шилъ ѣ-сѣ крѣ-сто́мъ тво-ѿмъ смѣрть,  
 ѿ-вѣрзъ ѣ-сѣ раз-во́и ни-кѣ ра́й, мн-ро-  
 но-си-цамъ плачъ пре-ло-жилъ ѣ-сѣ, ѿ а-по-  
 сто-ломъ тво-ѿмъ про-по-вѣ-да-ти по-вѣ-  
 лѣнъ ѣ-сѣ; ѿ-кѡ во-скрѣ-слъ ѣ-сѣ, Хрї-стѣ Бо-же,  
 да-рѣ-нѣ мн-ро-ви вѣ-ли-ю мн-ло-сть.

Phrase	Tenor	Final
A	<i>fa</i>	<i>so</i>
B	<i>fa? so?</i>	<i>fa</i>
Z = B~		

The Common chant has two alternating phrases, with tenor on *mi* and final on *fa*, and tenor on *fa* and final on *mi* respectively; and a concluding phrase with tenor on *fa* and final on *do*. It is obviously borrowed from the Bolgarskii Rospêv, and does not resemble the Grecheskii Rospêv melody.

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The Byzantine melody exhibits the following characteristics:

Phrase	Tenor	Final
A	<i>so</i>	<i>fā</i>
B	<i>so</i>	<i>re</i>
C	<i>so</i>	<i>so</i>
Z = A		

(or:

Phrase	Tenor	Final
A	<i>re</i>	<i>do</i>
B	<i>re</i>	<i>la</i>
C	<i>re</i>	<i>re</i>
Z = A)		

It seems reasonable to propose that phrases A and C of the Byzantine Chant underlie the Russian melody.

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Mode 8 (Plagal 4)

$A$   $Y=A$   
 Богъ Господь и я - ви - сль намъ; бла-го-сло-  
 $A+B$   
 - венъ гдѣ - дыи во ѿ - ма Господ - не.  
 $A+B$   
 Съвы - со - ты сниз - шель ѿ - си, бла-го - ѿ - тров - не;  
 $Y=A$   
 по - грѣ - вѣ - нї - е прї - яль ѿ - си три - днѣв - но - е.  
 $Z=B$   
 Да насъ сво - бо - ді - ши стра - стей,  
 жи - во - тѣ и во - скре - сѣ - нї - е на - ше, Гб - спо - ди,  
 сла - ва те - бѣ.

Phrase	Tenor	Final
A	re	re
B	re or fa	do
Y = A		
Z = B		

In this mode only, the Solovetskii manuscript presents a melody that differs substantially from the one found in most other sources. Because of this, I shall include also the version found in *Обиходъ Нотнаго Пѣнїя*:

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Бóгъ Го - спóдь ѿ ѿ - вѣ - слъ нáмъ; бла - го - сло -  
 - вѣнъ гл - двѣи во ѿ , - мл Го - спóд - не.  
 Съвы - со - ты сниз - шéлъ ѿ - сѣ , бла - го - ѡ - тров - не;  
 по - грѣ - вѣ - нї - є прї - ѡмъ ѿ - сѣ три - днѣв - но - є.  
 Да нáсъ сво - бо - дѣ ; ши стра - стѣй, жи - во - тѣ ѿ  
 во - скрѣ - сѣ - нї - є нáше, Гó - спо - ди, сла - ва те - бѣ.

Phrase	Tenor	Final
A	<i>so</i>	<i>so</i>
B	<i>so</i>	<i>do</i>
Y = A		
Z = B		

In both versions the versicle is the same; the melody will be recognized by those familiar with Russian practice as belonging to 'In thee rejoiceth,' the anaphoral *zadostoinik* (megalynarion) of the Liturgy of St Basil. This same melody continues through the troparion in *Обиходъ Нотнаго Пѣнія*, but is replaced by another in the Solovetskii manuscript.

In the Common Chant, troparia of this mode are sung to a single reiterated *do*-final melody, labeled as belonging to the Kievan Chant. This attribution cannot be accepted; I suspect that the Common Chant melody is a simplified version of a melody of the Bolgarskii Rospêv.

The Byzantine melody contains a *do*-final and a *re*-final phrase, concluding on *do*; the predominant note in all phrases is *re*. This may be the source of the Solovetskii version. Moreover, a different Byzantine melody with the text in Arabic has been published,<sup>4</sup> with the following profile:

4 Rebour, *Traité de psaltique*, p. 253.

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Phrase	Tenor	Final
A	<i>mi</i>	<i>do</i>
B	<i>so</i>	<i>so</i>
Z = A		

If it is not of recent origin, this melody may be the source of that in the *Обиходъ Нотнаго Пѣнія*.

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As these notes indicate, I believe that the Grecheskii Rospêv is the source of several of the troparia of the Common Chant, and that in turn it itself is derived from the Byzantine chant, as the traditional Russian account states, despite its Western sound, and despite the tonal differences from the Byzantine melody that are found in some modes. The probable cause of these traits is that the melodies were modified to bring them into the realm of choral polyphony, which the Russians were just learning from Ukrainian musicians at the time that the psaltæ arrived in Moscow to teach them Greek chant melodies.

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