

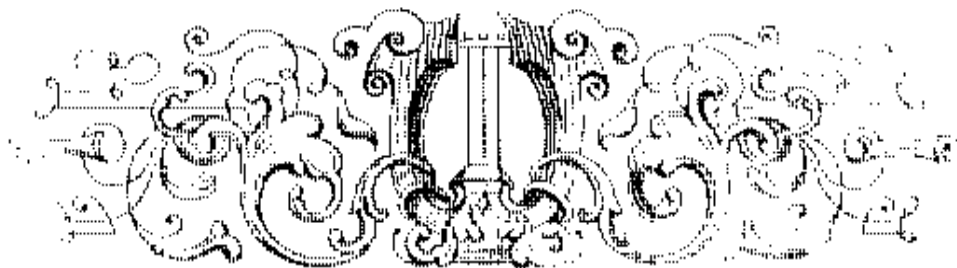
# ANTHOLOGY OF SERBIAN CHANT

(Notni Zbornik)

—WITH ENGLISH TEXT—

—Volume One—

# I



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

—Adaptation by—

Nikola Resanović

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## 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 I

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## 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).

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<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 - z vah - kte - bje u - sli - shi mja.

Bishop Lastavica 1969  
Go - spo - di - voz - vah - 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 upon Thee, hear me!

Hear me, O Lord! Lord I

call upon Thee, hear me!

Re - ceive the voice of my prayer

when I call upon 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 unmetred 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

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## **Acknowledgments and Dedication**

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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 I**

**Vespers,  
Compline  
and Matins**



# ANTHOLOGY OF SERBIAN CHANT

## Vespers

### Blessed is the Man (1) - Tone 6

Bless - ed is the Man who walks not in the  
coun - sel of the wick - ed. Al - le - lu - ia!  
Al - le - lu - ia! Al - le - lu - ia!  
For the Lord knows the way of the right - eous  
but the way of the wick - ed will per - ish.  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!  
Serve the Lord with fear and re - joice in Him with tremb - ling.  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!  
Bless - ed are all who take re - fuge in Him.  
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line at the end of the final staff.

A - rise, O Lord, save me, O my God!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Sal - va - tion be - longs to the Lord

Thy bless - ing be up - on Thy peo - ple.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

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.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Glo - ry to Thee, O God!

*Third time (slower):*

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Glo - ry to Thee, O God!

Blessed is the Man (2) - Tone 7

Bless - ed is the man who walks not in the  
 coun - sel of the wick - ed.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

For the Lord knows the way of the right - eous  
 but the way of the wick - ed will per - ish.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Serve the Lord with fear and re - joyce in Him with tremb - ling.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Bless - ed are all who take re - fuge in Him.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

A - rise, O Lord, save me, O my God!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Sal - va - tion be - longs to the Lord

Thy bless - ing be up - on Thy peo - ple.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

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.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

**recitando**

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Glo - ry to Thee, O God!

**Third time:**

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Glo - ry to Thee, O God!