

LITURGICAL MUSIC  
*Contemporary Byzantine Chant*

PASCHA: The Troparion - Tone 5 (*slow version*)

O Christ is ri- sen from the dead  
tram- pling down death by death and  
up- on those in the tombs be  
stow- ing life. life

PASCHA: The Troparion - Tone 5 (*fast version*)

Christ is ri- sen from the dead tram- pling down death by death;  
and up- on those in the tombs be- stow- ing life.

LITURGICAL MUSIC  
*Contemporary Byzantine Chant*

PASCHA: The Troparion (*Arabic arrangement #1*)

Christ is ri- sen from the dead tram- pling down  
death by death; and up- on those in the tombs  
be- stow- ing life.

The first arrangement consists of three staves of music in a treble clef with a key signature of three sharps (F#, C#, G#). The melody is written in a style characteristic of Byzantine chant, featuring long, sweeping lines and some chromaticism. The lyrics are: "Christ is ri- sen from the dead tram- pling down death by death; and up- on those in the tombs be- stow- ing life." The first staff covers the first line of lyrics, the second staff covers the second line, and the third staff covers the third line. The piece ends with a double bar line.

PASCHA: The Troparion (*Arabic arrangement #2*)

Christ is ri- sen from the dead tram-pling down  
death by death; and up- on those in the tombs  
be stow- ing life.

The second arrangement also consists of three staves of music in a treble clef with a key signature of one sharp (F#). The melody is more rhythmic and includes some chromaticism. The lyrics are: "Christ is ri- sen from the dead tram-pling down death by death; and up- on those in the tombs be stow- ing life." The first staff covers the first line of lyrics, the second staff covers the second line, and the third staff covers the third line. The piece ends with a double bar line.

LITURGICAL MUSIC  
*Contemporary Byzantine Chant*

PASCHA: The Troparion - Tone 5 (Arabic arrangement #3)

Christ is ri- sen from the dead,

tram- pling down death by death, and up-on those in the

tombs be- stow- ing life.

# ΧΡΙΣΤΟΣ ΑΝΕΣΤΗ

Trad. Byzant.

Χρῖς - τος - Α - νεσ - τη - εκ - νε - κροῖ

θα - να - τω θα - να - του πα - τη - ρος

καὶ τῆς εὐ - τῆς μὴ - μα - ρτη - σω ἡν καὶ παρ ἑα

ἡ - νο - σ

THE PASCHAL TROPARION: Christ is risen from the dead (Arabic phonetics) Tone 5

ISON: C

Al ma- see- hu qa- ma min bai nil am- wat

wa wa- tee al mao- ta bil maot wa wa- ha- bal

hai- ya- ta lil- a- dhee- na fil qu- boor.

f b e ' 88

AL-MASEEH QAM

fbe/wff  
1990

Al ma- see- hu qa- ma min bai- nil am- wat,

wa wot- tee al mao- ta bil maot, wa wa- ha- bal

hai- yat lil- la- dhee- na fil qoo- boor.

# ZNAMMENY CHANT

Christ is ri-sen from the dead Tram-pling

down death by death and u-pon those in the

tombs be-stow-ing life.

# Христос Воскресе

(Знам. расп.) 2

Хри-стос вос-кре-се из мерт-вых смер-

ти-ю смерти по-прав и су-щим во грр-бех

жи-вот да-ро-вав

30  
70  
110



**THE PASCHAL TROPARION: "CHRIST IS RISEN" (Spanish)**

**Byzantine Tone 5**

**Arr. +BB 2003**

Cris - to re - su - ci - to de en - tre los muer -

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Cris - to re - su - ci - to de en - tre los muer -".

tos ho - llan - do la muer - te

The second system of musical notation continues the melody and accompaniment. The lyrics are: "tos ho - llan - do la muer - te".

con su muer - - te y o - tor -

The third system of musical notation continues the melody and accompaniment. The lyrics are: "con su muer - - te y o - tor -".

gan - do la vi - - da a

The fourth system of musical notation concludes the melody and accompaniment. The lyrics are: "gan - do la vi - - da a".

los que ya - ci - an en los se - pul -

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics "los que ya - ci - an en los se - pul -". The lower staff is the piano accompaniment, featuring a simple harmonic accompaniment with chords and moving bass lines. The music is in 4/4 time and ends with a fermata over the final chord.

cros.

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, with the lyric "cros.". The lower staff is the piano accompaniment, featuring a simple harmonic accompaniment with chords and moving bass lines. The music is in 4/4 time and ends with a fermata over the final chord.