

# The Paschal Stichera

(Znamenny Chant No. 5)

Tone 5

Arranged by Vladimir Morosan

Joyfully. With energy.  $\text{♩} = 100-108$

1.

Soprano  
Alto

Tenor  
Bass

Let God arise, and let His enemies be

scattered! To-day, a sacred Pascha is re-

vealed to us: a new and holy Pascha, a

mystical Pascha, a Pascha worthy of ven-

a - tion, a Pascha that\* is Christ, the Re -

deem - er, an un-blem-ished\*\* Pas - cha a

great Pas - cha, a Pas - cha of the faith - ful, a

Pascha that\* has opened for us the gates of Par - a - dise, a

\*"which" in some translations.

\*\*"blameless" in some translations.

*poco rit.*



Pas - cha that\* sanc - ti - fies all the faith - ful!

2.

*Tempo*

*mp*

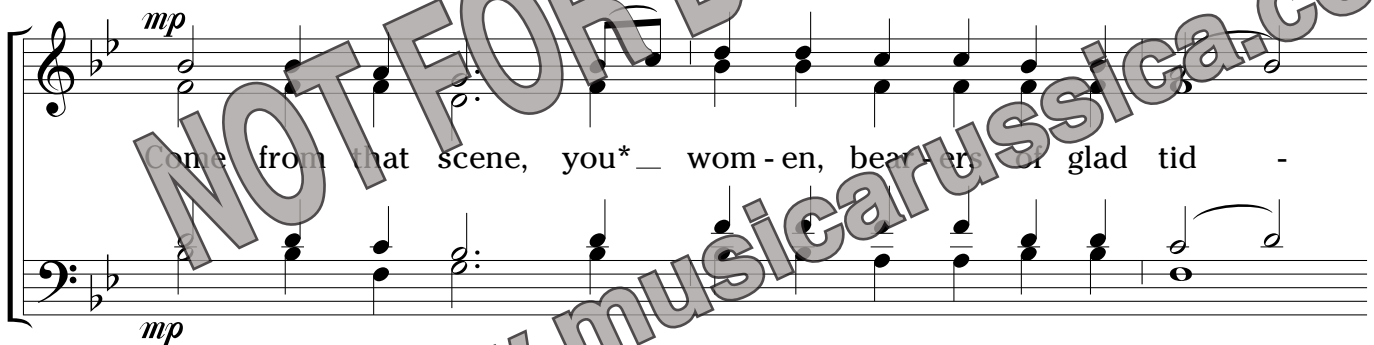


As smoke van - ish - es, so let them van - ish!


Sticheron 2:

More lightly.  $\text{♩} = 100$ . *Radiantly.*

*mp*



Come from that scene, you\* wom - en, bearers of glad tid -



ings, and say to Zi - on: "Re - ceive from

\*"O" in some translations.

*mp*

us the glad tid - ings of joy of Christ's Res - ur - rec - tion!" Ex -

*mp*

*tempo leggiero*

ult and be glad and re - joice, O Je - ru - sa -

*f*

lem, for thou hast seen\* Christ the King, Who comes forth from the

*f*

*poco rit.*

tomb like a bride - groom in pro - ces - sion!

\*seeing" in some translations.

\*\*"coming forth" in some translations.

3.

Tempo I°.

*mf*

So the sinners will perish before the face of God, but

*poco rit.*

let the righteous be glad!

Sticheron 3:

A little slower.  $\text{♩} = 88-96$ . With a sense of mystery and awe.

*p*

The myrrh-bearing women at the break of dawn drew

*p*

near to the tomb of the Life-Giver.

*mf*

There they found an An - gel sit - ting on the stone, who\*

*mf*

greet - ed them with these words: "Why do you seek the

Living a - mong the dead? Why do you seek the In - cor -

*mp*

rupt as though He were in cor - rup - tion?\*\*\* Go, pro -

*f*

\*"He" in some translations.

\*\*\*"amid corruption" in some translations.



*poco rit.*

claim the glad tid - ings to His dis - ples!"

4.

*Tempo:*

This is the day that\* the Lord has made! Let us re

joice and be glad in it!

Sticheron 4:

Somewhat freely.  $\text{♩} = 92$ . *Warm.*

*mp*  
Beau - ti - ful Pas - cha!  
(Pas - cha of beau - ty!)  
*mp*

\*"which" in some translations.

Faster. With a precise rhythm.  $\text{♩} = 100$ . *Triumphantly.*

*mf*

Pas - cha, the Pas cha of the Lord! A

*mf*

Pas - cha wor - thy of all hon or has

*mp*

dawned for us. Pas - cha!

*mp*

*mf*

Let us em - brace each oth - er joy - ous - ly!

*mf*

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*f marcato*

Oh, Pas

na  
fol

*f* *mf*

ran - som from af - flic - tion or to - day

*f* *mf*

Christ has shone forth from the sep - ul - cher\*

\*"tomb" in some translations.

*mf* as from a brid - al cham - ber and filled the

*mf* *f*

wom - en with joy say - ing: "Pro-claim the glad -

*f*

*And. rit.* tid - ings to the A - pos - tles!"

5.

Tempo I°.

*mf*

Glory to the Father, and to the Son, and to the Ho - ly Spir - it,

*mf*



now and ever and un-to ag-es of ag-es A-men.

Sticheron 5:

Slower. Lighter.  $\text{♩} = 8-92$ . Radiantly and joyfully.



This is the Day of Re-sur-rec-tion! Let us be illu-mined



by the feast. Let us em-brace each oth-er.

(Sustain on "oo" or other neutral vowel.)

Solo (rhapsodically, *tempo rubato*)

Let us call broth-ers



Let us call broth-ers

Tutti (*a tempo*)  
*mp* *mf*

e - ven those who\* hate us, and for - give all by the Re - sur -

*mp* *mf*

Still slower and holding back.  
*f*

rec - tion. And so let us cry:

*f*

**Allegro maestoso.** ♩ = 108-112. *Triumphantly.*

1st time: Christ is ris - en from the dead,  
 2nd time: *p*

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

\*"that" in some translations.

tombs be - stow - ing life!"

2 times

*(This last variant of "Christ is risen" is optional. If not sung, repeat the previous version 3 times.)*

"Christ is ris -

*f*

- en

*f*

from the dead, tram - pling down

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death by death, and up - on those in the

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music is written in a style characteristic of Russian church music, featuring chords and melodic lines. The lyrics are: "death by death, and up - on those in the".

*rit.*  
tombs be - stow - ing life!"

The second system of musical notation continues from the first. It features a *rit.* (ritardando) marking above the staff. The lyrics are: "tombs be - stow - ing life!". The notation includes various musical symbols such as notes, rests, and dynamic markings.

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