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**STIFLING CREATIVITY:  
PROBLEMS BORN OUT OF THE PROMULGATION OF THE  
1906 TSERKOVNOJE PROSTOPINIJE**

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At the beginning of the twentieth century, the Greek Catholic Bishop of the city of Mukačevo in what is now Ukraine promulgated an anthology of Carpatho-Rusyn chant known as the *Церковное Простопѣніе* (hereafter, the *Prostopinije*) or Ecclesiastical Plainchant. While this book follows in the tradition of printed Heirmologia found throughout the Orthodox and Greek Catholic churches of Belarus, Ukraine, and Russia starting in the sixteenth century, this book presents us with a number of issues that affect the quality and usability of this chant in both its homeland and abroad as well as in the original language, Old Church Slavonic, and in modern languages such as Ukrainian, Hungarian and English. Assuming that creativity is more than just producing new music out of thin air, the problems revealed in the *Prostopinije* can be a starting point the better to understand how creativity can be unintentionally stifled and what can be done to overcome these particular obstacles.

**A BRIEF HISTORY**

Heirmologia in this tradition are anthologies of traditional chant that developed in the emergence of the Kievan five-line notation in place of the older Znamenny neums. With the emergence of patterned chant systems variously called Kievan, Galician, Greek and Bulharski, each touting unique melodies for each tone and each element of liturgy, the Heirmologia would be augmented with these chants often replacing the older Znamenny, especially for the troparia, stichera and prokeimena of the Octoechos. Heirmologia were variously produced by monasteries, ecclesiastical brotherhoods, and individual eparchies. Chief among these Heirmologia were those produced at the Suprasl' Monastery in Białystok, Poland, the Pochayiv monastery in Halich, and the L'vov Brotherhood in L'viv, Ukraine. Later variations would be found in the Kievan and Muscovite metropolias. It will be these versions that will often be referred back to as some of the best exemplars of Heirmologia.

The *Prostopinije* is essentially at the tail end of the age of Heirmologia production. While ecclesiastical chant was often controlled in the Russian Orthodox Church in

a very methodical and strict way, the Orthodox and Eastern Catholic eparchies in the Austro-Hungarian Empire and Poland tended to be less formal in promulgating these books. The *Prostopinije* was, however, officially sanctioned and promulgated by order of a hierarch. "Bishop Firtsak ordered every parish of the Mukačevo diocese to buy two copies of the *Prostopinije* so that uniformity in liturgical chant singing would be realized."<sup>1</sup> While the idea of uniformity was the goal, it has never been completely achieved in any Carpatho-Rusyn eparchy in Europe or North America. Even in the Mukačevo eparchy, the Basilian Monastery of St Nicholas published their own *Prostopinije* in 1930.<sup>2</sup> It must be remembered that there were essentially two major eparchies in Europe for the Carpatho-Rusyns, Mukačevo and Prešov.<sup>3</sup> Prešov claimed to have a slightly different tradition.<sup>4</sup>

Nonetheless, in America the *Prostopinije* became a standard for those who had emigrated from all regions which had Carpatho-Rusyn people.

[I]t became harder and harder to get copies of the Tserkovnoje *Prostopinije* in the United States. In 1925, a cantor trained in Europe, Theodore Ratsin, compiled a collection which he entitled "Prostopinije," that contained everything that was in the Bokshaj volume, but with considerably more material ... for the celebration of Matins. This book was typewritten, preserving the Cyrillic script of the older service books.<sup>5</sup>

As fewer and fewer singers could read Cyrillic, this spawned the 1950 Sokol "Plain Chant" version.<sup>6</sup> Prešov variations did exist in some of the North American parishes in both the Ruthenian Catholic and Orthodox eparchies. Nonetheless, the influence of the *Prostopinije* could be seen in Fr Joseph Havriliak's four-part liturgy in 1945, Michael Hilko's four-part English liturgy in 1964, and ACROD's *The Divine Liturgy of St. John Chrysostom* in 1987 and 1999.<sup>7</sup> One could add the published works of St Vladimir's Seminary Press, Unmercenary Sacred Music, the unpublished works of Archbishop Job (Osacky), and others. Whether using the original *Prostopinije* or one of the books inspired by it, the availability of these chants for later use and adaptation makes the *Prostopinije* the most popular source of Carpatho-Rusyn chant.

## CANONICITY IN CHANT

Before going further with analysis of the *Prostopinije* and its effect on creativity, we need to explore the idea of canonicity in liturgical music. When we look to the canons, we do not find a satisfactory set of canons that explains what is best, normative, or even forbidden for music. We do find canons dealing with those who sing, such as those found in the local council at Laodicea in the late third century or Trullo canon 75, which states in part, "We will that those whose office it is to sing in the churches do not use undisciplined vociferations, nor force nature to shouting, nor adopt any of those modes which are incongruous and unsuitable for the church...."<sup>8</sup> Rather it was Johann von Gardner in *Russian Church Singing* who

1 Joan Roccasalvo, *Plainchant Traditions of Southwestern Rus'* (Boulder: Eastern European Monographs, 1986), 21.

2 Іоакім Хома, *Простопиніє по преданію Інокосъ Чина Св. Васілія Великаго, Ѓбласти Карпато-Рускія* (Mukačevo, 1930).

3 There also were and are Greek Catholic eparchies for Rusyns in Hungary, Serbia, and Croatia. Prešov is in Slovakia.

4 J. Michael Thompson, "The Use of the Bokshaj *Prostopinije* in the United States," in *2006 Conference on the 100th Anniversary of the publication of the Bokšai Prostopinije Užhorod* (Metropolitan Cantor Institute, 2006), 6.

5 *Ibid.*, 1.

6 *Ibid.*, 3.

7 *Ibid.*, 12.

8 Henry Percival, trans, "Council in Trullo," *Nicene and Post-Nicene Fathers*, Second Series, Vol. 14 (Buffalo: Christian Literature Publishing Co., 1900), Canon 75.

split music into canonical and non-canonical music. Fr Ivan Moody has countered the idea of canonical music saying,

Though it may perhaps be obvious, in this context it bears repeating that there has never been any binding legislation issued by the Orthodox Church as a whole prohibiting the singing of polyphony in services. Such legislation would take the form of a Canon, and would inevitably make illegal in one fell swoop some of the oldest music sung in the Orthodox world, that of the Georgian Church. Rather, the definitions of what is acceptable as liturgical music have been promulgated as occasional rulings and recommendations in reaction to particular circumstances.<sup>9</sup>

We must then look elsewhere for guidance on norms. This is not to say that canonical bodies have not exercised serious control over music at certain times. We see this especially in the Russian Orthodox Church after the suppression of the Patriarchate in the eighteenth century by Tsar Peter, which turned the Russian Church into a state-run department. The publishing and promulgation of music was often controlled by the Russian Court Chapel.<sup>10</sup> On the positive side of this, those *Heirmologia* and other official books which came with ecclesiastical approbation were typically excellent exemplars of liturgical chant from all the traditions of Kievan Rus'.

Yet some kind of concrete norm is needed for how to select, execute, compose and arrange liturgical music. One suggestion that has been floated by some Orthodox musicians is that the norm for liturgical music should be a spiritual one, that is, good liturgical music is music by which you can pray. However, this remains as vague as other generic concepts like "disciplined" or "suitable" music. I would suggest we start with Aidan Kavanagh's definition of a norm. "A norm has nothing to do with the number of times a thing is done, but it has everything to do with the standard according to which a thing is done."<sup>11</sup> For liturgical music, we need to first ask these fundamental questions:

- What does the text dictate?
- What is the liturgical context?
- What is the ethos of the parish or eparchy?

The fundamental norm for liturgical music requires, therefore, that the text be clearly proclaimed, in accordance with the liturgical action, and in a style appropriate to the parish's spiritual and ethnic demographics. Such a norm allows for both traditional chant systems and new composition avoiding the tyranny of slavishly maintaining one chant style no matter the quality and the anarchy of constant novelty that only serves aesthetic value and ignores the primacy of the word and rite.

## THE BENEFITS

Before we go into the problems, there are a number of valuable things that the *Prostopinije* provides in the short and long term.

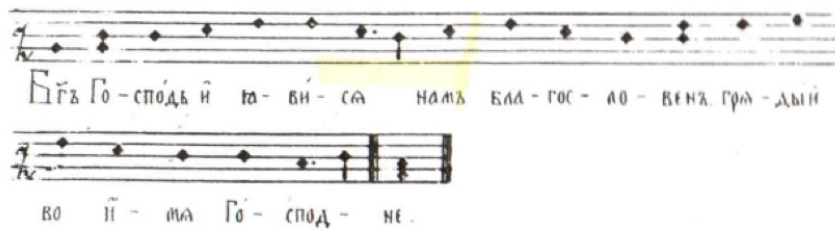
1. Notation: As the *Prostopinije* came into being where Western and Eastern Christianity meet, it was reasonable and beneficial for future generations that this book was printed not in Kievan five line notation but in western notation.

9 Ivan Moody, "The Idea of Canonicity in Orthodox Liturgical Art," in Ivan Moody and Maria Takala-Roszczenko, eds., *Composing and Chanting in the Orthodox Church: Proceedings of the Second International Conference on Orthodox Music* (Joensuu: ISOCM/University of Joensuu, 2009), 337-342

10 Carolyn C. Dunlop, *Russian Court Chapel Choir: 1796-1917* (New York: Routledge, 2013), 32.

11 Aidan Kavanagh, *The Shape of Baptism: The Rite of Christian Initiation of Adults* (Collegville: The Liturgical Press, 1991), 108

This was fairly novel for the time. In 1904, the L'vov Heirmologion was published in the Kievan notation as was Khoma's 1930 *Prostopinije*. Below is a comparison of Khoma's and Bokshaj's "God is the Lord" for tone one.



**„Богъ Господь.“**



This is not to say that one notational scheme was better than another. Rather, accessibility to a greater number of musicians was made possible. As valuable it is to have trained cantors and choirs, putting up unnecessary barriers does not serve the Church's evangelical goals.

2. Size. One of the problems with larger, more complete Heirmologia is that they are often unwieldy to use at the cantor's stand. The *Prostopinije* was easy to hold and use, being only about half an inch thick.
3. Cost and Availability. While the book became harder to find during the earlier part of the twentieth century,<sup>12</sup> in time it was republished inexpensively. Many of the concurrent books and most of its predecessors can only be found as library books, photocopies or in electronic format.

**PROBLEMS**

**INCORRECT ACCENTUATION:** The first problem introduced and often replicated in both later Slavonic texts and English adaptations is incorrect accentuation. This problem comes in two forms in the *Prostopinije*. The first is a nearly systematic misspelling of some text (understanding that Old Slavonic in the old orthography requires the proper placement of accents, similar to Greek). The primary example of this is the nominative form of Lord, Господь, as sung in all eight tones in the troparion "God is the Lord" from matins. In this example from tone two, we see the word for Lord spelled Гѡсподь placing the accent on the first syllable. It is likewise musically accented to match the text; however, in Slavonic, as well as modern Russian and Ukrainian, the accent belongs on the last syllable, Господь.

**ГЛЯСЪ ВТОРЫИ.**

**„Богъ Господь.“**



Now compare it to the Galician setting of the same tone in the 1904 L'vov Heirmologion.

<sup>12</sup> Thompson, 1.



Here the accent is placed correctly. Looking a little further into other *Prostopinije* settings, we also find that sometimes the word is properly accented and sung, for example, in the ninth ode for Palm Sunday matins:

9.

The second kind of incorrect accentuation occurs when the musical setting ignores the Slavonic accents. In such cases the musical pulse indicated in the setting forces the singer to change a word's natural accent. For example, we see this in the anaphora opening: "A mercy of peace, a sacrifice of praise," that is, "Милость мира, жертву хваления." The proper accent is *Ми-лость* in Old Slavonic and even modern Ukrainian. The following two settings are the Kievan and Znamenny settings found in the 1909 Russian Synodal *Обиходъ Нотнаго Пѣнія*:

**Мѣлость мѣра:**

Кіевскаго роспѣва.

Знаменнаго роспѣва:

From the *Prostopinije*:

The musical accent is on *-лость*.

The change in accent, whether forced by changing the Slavonic accent or by ignoring it and musically accenting unaccented syllables, occurs in many places in the *Prostopinije* beyond these few examples. Insofar as Old Slavonic is no longer a spoken language, the effect on the singer or listener is minimal, especially

when one does not know a related modern language such as Russian, Ukrainian, Belorussian, Serbian, Macedonian or Bulgarian. But when this occurs in modern languages liturgically, the outcome is awkward for both singer and listener.

The *Prostopinije* unfortunately has become a primary (or perhaps “canonical”) source that upholds the idea of the primacy of music over text. A prime example of this can be found in the ACROD’s Divine Liturgy book. Take the tone two kontakion, for example. In the *Prostopinije*, the kontakion melody is based on one repeating phrase. This melody is the same for both troparion and kontakion. The *Prostopinije* only provides the troparion as seen below.

**„Тропарь.“**

Ѣг-да снѣ-шах ѣ-сѣ къ смѣрти, жи-во - ти безсмѣртный, тог-да ѡ-дѣ оумертвѣлах ѣ-сѣ вѣн-ста-  
 нѣ - емх бо-жества: Ѣг-да-же ѡ-дѣ-мѣр-шы-а, ѡтх пре-исподныхъ во - скре-силх ѣ-сѣ, всѣ си-лы не-  
 бѣ-сны - а въз-ка-чѣ: жи-во-дав-че Христе Бо-же нашъ сла - ва Те-бѣ.

Кондакъ ѡ Богородичицѣ по гласѣ тропаря.

The repeating phrase is:

Note that in the original, whether or not the second syllable in the Slavonic has the accent, the pattern is unvaried. This is fine on *егда*, *тогда*, *егдаже*, and *вся силы* as the accent is on the second syllable in each case. However, it would have made more sense to duplicate the initial b-natural crotchet on *жизнодавче* so that the accent on *-дав-* would fall on the minim.

Occasionally one finds settings or hand-written corrections that show the intonation of the phrase is one of the two following variations:

The ACROD setting uses the first of these two variations:

**Kondak - Tone 2**

Glo-ry to the Fa-ther and to the Son and to  
 the Ho-ly Spi-rit. You a-rose from the dead,

This setting forces one to accent the “ry” in glory, “ly” in holy, and “a” in arose, all of which are clearly incorrect. Metropolitan Nicholas of the American Carpatho-Russian Orthodox Diocese indicated that this was deliberate.

Whereas Church Slavonic is an inflected language, in which case endings are used to convey the function of a word, in a sentence English is heavily dependent on word order or syntax. Trying to match English sentences word for word with Church Slavonic is impossible.

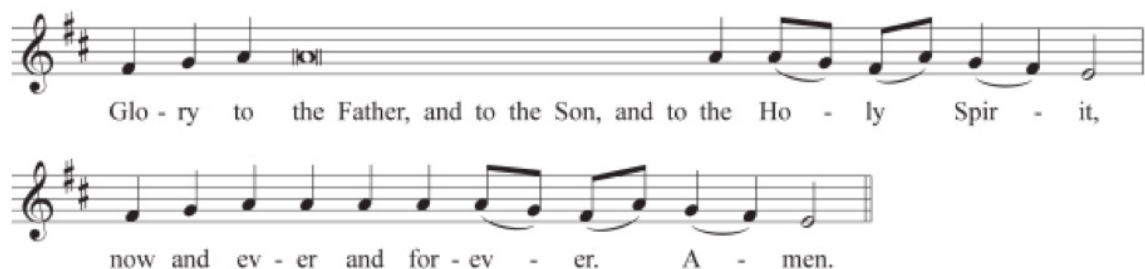
A number of years ago, when the paper back that we call the “Blue Book”, with the English text of the Divine Liturgy set to Prostopinije was published, it was decided to preserve the melodies of the chant as much as possible and to make the text conform to the music.

This principle has been adhered to in our later editions of the Liturgy intended for the pew. The goal was to have the tropar or other hymns recognizable on the basis of the melody.

There were others who attempted to adapt the melodies of the Prostopinije to the English text in order to preserve the correct English accents. But this produced a strange sounding chant that was not easily recognized as the familiar melodies of the Carpathians.

The liturgical and musical commissions of our diocese have worked and continue to work hand in hand to insure that the ancient melodies captured by Boksaj and Malinich will continue to be heard, though transplanted into English in the New World.<sup>13</sup>

In the 2006 Byzantine Catholic liturgy settings, the Metropolitan Cantor Institute favoured honouring the natural accentuation of English in their setting of the same tone two kontakion as shown in this excerpt:<sup>14</sup>



Glo - ry to the Father, and to the Son, and to the Ho - ly Spir - it,  
now and ev - er and for - ev - er. A - men.

### Kontakion:



You a - rose from the grave, Al-might - y Sav - ior. See - ing the  
mir - acle, Hades was struck with fear; the dead a - rose. At this sight, all

<sup>13</sup> Metropolitan Nicholas (Smishko), “Archpastoral Address Delivered In Uzhorod, Subcarpatho-Rus On the Occasion of the 100th Anniversary of Fr Boksaj’s Edition of Protopinije.” (<http://www.acrod.org/diocese/formerbishops/metropolitan/own-words/homilies/plainchant>, 2006)

<sup>14</sup> *The Divine Liturgies of Our Holy Fathers John Chrysostom and Basil the Great: Responses and Hymns set to the Carpathian Plainchant* (Byzantine Seminary Press: Pittsburgh, 2006) 131.

**THE CANTOR’S WHIM:** For lack of a better phrase, the second major problem found in the *Prostopinije* is what I call “the cantor’s whim.” It is worth saying straight away that the distinct Carpatho-Rusyn variations of older chants are what make it unique and even delightful for those who use this chant. This is not a problem. An example of one of these variations can be found in the ninth ode of the tone five resurrectional canon, *Rejoice, O Isaiah*. Below are shown the first two phrases of the heirmos from the 1906 *Prostopinije*, the 1709 L’vov *Heirmologion*, and the 1904 L’vov *Heirmologion*:

9.

Between the 1709 and 1904, there are no changes. The 1906 is clearly related, having some variations in the opening interval becoming a fifth instead of the a third, the length of some notes, some slight simplifications in the second phrase, and the raised half-step on the termination of Чревѣ.

The “cantor’s whim” becomes problematic when the alterations

- are pervasive
- are caused by bad memory or carelessness on the part of the cantor
- distort the uniqueness of the tone
- are made official and are then repeated in later settings.

A primary example of this in the *Prostopinije* is the pervasive use of the descending fourth termination. Below are thirteen examples from just the Oktoechos section of the *Prostopinije*.

**ХВАЛІМЪ БЛАГОСЛОВІМЪ :** Tone 1 - Ode 8 Psalm verse

ХВАЛІМЪ БЛА-ГО - СЛОВІМЪ, ПО - КЛА - НА - ЕМ - СА ГО - СПО - ДЕ - ВИ, ГО - СПО - ДА ПО - ІМЪ ѿ ПРЕ-

ВОЗ - НО - СИМЪ Є - - ГО - - ВЪ ВСА ВѢ - - - - КИ.

**„ГЛМОГЛАСЕНЪ.“** Tone 1 - Samohlas Psalm verse

ГЛА - ВА ѿТ - ЦѢ ѿ ГЛА - НЪ, ѿ СВА - ТО - МЪ ДѢ - - - - ХЪ.



### Кондакъ.

Tone 3 - Kontakion

По - скрѣслъ ѿ-сѣ-днскѣиъз гроба Цѣл - ре, ѿ насъ возвѣлъ ѿ-сѣ ѿ вратъ смѣртныхъ: днесь ѿ-дѣмъ ангѣ-  
 лъ ѿ ра-дѣ-ст-са ѿ - ва, вѣкѣ - нѣ-же ѿ Про-рѣ - цы съ Пат - ри - ар - хи во-спѣ-ва-ютъ  
 не - при-стѣн - но, во - жи-стѣн-нѣ - ю дер-жа-нѣ влѣ-сти Тво-е - - - ѿ.

### „Всѣкое дыханіе.“

Tone 3 - Prokeimenon

Всѣ - ко - е ды - хѣ - - ні - е да - - хва - лѣтъ Гѣ - спо - да.

Recitativo.

Tone 3 - Ode 8 Psalm verse

Хва - лѣмъ 'бѣла - го - слѣ-вилъ по - клѣ - на - емъ - сѣ Гѣ - спо - де - ви Гѣ - спо-  
 да по - ѣмъ ѿ пре - воз - но - сѣмъ ѿ - гѣ въ всѣ вѣ - - - ки.

### Гамогласенъ.

Tone 3 - Stikhira and Psalm verse

Гла - ва ѿт - цѣ ѿ - нѣ ѿ сва - то - мѣ дѣ - - хъ.

### Стіхіра.

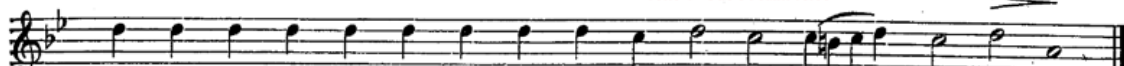
Тво-ѣмъ Кри-стоѣмъ Хри - стѣ — Гла - се смѣр - ти дер - жа - ва раз - рѣ - шѣ - сѣ,  
 ѿ ді - а - во - ла при-лѣсть ѿ - пра-зднѣ-сѣ, — рѣдъ же че - ло - вѣ - че - ский вѣ - ро-  
 ю спа - сѣ - е - мый пѣсь Ти - вѣ - - вѣг - да при - но - сѣтъ.

### „Всѣкое дыханіе.“

Tone 4 - Prokeimenon

Всѣ-ко-е ды-хѣ-нѣ-е да хвалѣтъ — Гѣ-спо-да, — да хвалѣтъ Гѣ-спо — да.

Tone 4 - Ode 8 Psalm verse



Гó - спо - да по - їмъ ѿ при - воз - нó - снмъ ѿ - гнъ въ - всь вѣ - кѣ.

Подобенъ.

Tone 4 - Special Melody Valiant Among Your Martyrs

1.



ѿ - квъ дó - бла въ - мѣ - че - ни - цѣхъ, стра - стотѣрче Ге - ѡр - ги - е, со - шѣдше - са днесь



вос - хва - анмъ тѣ, ѿ - квъ те - че - ні - е со - вершѣхъ - - - ѿ - вѣ - рѣ со -



вѣдѣхъ ѿ - сѣ, ѿ - прѣдѣхъ ѡ бó - га по - вѣ - ды тво - е - ѡ вѣ - ницъ; ѿ - гó - же мо - ли,



ѡ таѣ ѿ вѣдѣхъ ѿз - ба - ви - ти - са вѣ - ро - ю со - вер - ша - ющнмъ все - честнó - ю пѡмѡть тво - ю.

Tone 4 - Special Melody You Have Given Us a Sign

2.



Дѡмъ ѿ - сѣ зна - ме - ні - е бо - ѡ - щнмъ - са Те - бѣ Гó - спо - ди, крестъ



твой - - - чест - - - ный ѿмъ же по - сра - мѣхъ ѿ - сѣ, на - ча - ла тмы, ѿ влѡ - сти,



ѿ воз - вѣлъ ѿ - сѣ насъ на пѣр - во - е влѡ - жѣн - ство, тѣмъ же тво - е че - ло - вѣ - ко -



люб - но - е смо - трѣ - ні - е слѡ - ви - мъ, ѿн - сѣ - се все - сѣл - не, спѡ - се дѡшъ на - шнхъ.

Tone 4 - Special Melody Called From on High

3.



Звѣнный свѣтъ бжвхъ ѡ не ѡ че - ло - вѣкѣ, ѡг - да земнѡ - а тѣмъ по - мра - чѣнъ ѡ - чи тѣ - ле -



сны - а: не - че - стѣ - ѡ ѡ - блѡ - ча - ѡ сѣ - то - ва - ні - е. Тог - да не - вѣсннй свѣтъ

ѡ - блн - стѧ мѧ - слен - ны - ѡ ѡ - чи, бла - го - чѣ - стї - ѡ ѡ - кры - вѧ - ѡ кра - со - тѡ.  
 Тѣм - же поз - нѧлѧ ѣ - сї ѡз - во - дѧ - ца - го свѣтѣ ѡзѧ тмы, Хрї - стѧ Бѡ - га ѡ - ше - го,  
 ѣ - го - же мо - ѡ - ѡ ли спа - стї ѡ про - свѣ - тї - ти дѡ - шы ѡ ѡ - ша.

**„БСАКОЕ ДУХАНИЕ.“**

Tone 5 - Prokeimenon

Бса - ко - е ду - ха - ні - е - да - хва - літѣ Гѡ - спо -  
 да, Гѡ - спо - да, да хва - літѣ Гѡ - спо - да.

**„Богъ Господь.“**

Tone 6 - Troparion

Богъ Гѡ - сподѧ ѡ ѡ - вї - са намѧ, бла - го - сло - вїнѧ гра - дїи въ ѡ - ма Гѡ - спѡд - ни.

The sound is rather distinctive and is found in tones one, three, four, five and six. The issue is that such a distinctive sound should probably belong to a single tone and element (troparion, prokeimenon, sticheron, heirmos, etc.) as is typical in the Slavic chants of Russia, Ukraine, Belorussia and Carpatho-Rus'. This has the appearance of being a random and favoured melodic kernel introduced at some point in the Mukačevo eparchy as found not only in the Bokshaj *Prostopinije* but also in the Khoma *Prostopinije*; it does not correspond to its precedents in the Suprasl', L'vov, or Pochayiv Heirmologia.

**LESSONS FOR THE CREATIVE PROCESS**

Regardless of the chant system in question, there are important lessons to be learned from the errors found in the *Prostopinije*. As we attempt to create liturgical music, we must first acknowledge that the creative process is not limited to writing or arranging new settings. It also occurs every time they are sung. Let us call these the composition and execution phases. The composition phase only creates a template; the singing of it brings the text to life. Avoiding pitfalls in the compositional phase, such as poor accenting or placement of text, helps one in the execution phase; however, the singer would do well when singing to be mindful of the same concerns that went into the composition phase. Knowing the text, its place in liturgy, and its relationship to other chants can help the singer determine what tempo and dynamics are appropriate, whether one or many should sing, or even the appropriateness of one setting over another.

Below is just a short list of some of the things to keep in mind when engaging in the creative process especially when correcting, borrowing, arranging or singing from existing chant:

**COMPOSITION:**

- Remember what the norms for liturgical singing are. The text and liturgical actions are most important.
- The music is the vehicle, but the text is the driver. Do not let the music drive the text.
- Do not limit yourself to one source of music. Check the others before committing to a final composition.

**EXECUTION:**

- Every time you sing you recreate anew. This means you should look at the music anew each time. This can include reviewing, practicing, and questioning both the musical setting and current performance assumptions.
- Slavishly following traditional melodies can make liturgy muddy.
- Get better sources, text, and music. The Carpatho-Rusyn tradition, in spite of the dominance of the Boshaj *Prostopinije*, is not limited to just one book. This is also true in other traditions found in the Eastern Churches.
- Make corrections as needed (keep a pencil handy).

**AN EXAMPLE: SETTING THE HOLY, HOLY, HOLY FROM THE ANAPHORA IN ENGLISH:**

Here is the original Slavonic:

**СВЯТЪ.**

We begin by examining the texts and patterns.

Slavonic Text	English Text	Scriptural References
Святъ, Святъ, Святъ, Господь Саваоө	Holy, Holy, Holy, Lord of Sabaoth	Isaiah 6:3
Исполнь Небо и земля славы Твоея	Heaven and earth are full of your glory	Isaiah 6:3
осанна въ вышнихъ	Hosanna in the highest	Psalms 117:25 LXX



Благословень грядый во имя Господне,	Blessed is He who comes in the name of the Lord	Psalms 117:26 LXX, Matthew 21:9, 23:39, Mark 11:9, Luke 13:35, 19:38, John 12:13
осанна въ вышнихъ	Hosanna in the highest	Psalms 117:25 LXX

The basic poetic structure has two fundamental parts. The first is the declaration that the Lord, using the ancient personal name of God, YHWN ( יהוה ), is the holiest one, so holy that His glory is omnipresent. This comes from the Prophet Isaiah’s vision of angelic worship. It follows with a loose transliteration of part of the Hebrew text of Psalm 118:25: אֲנִי הוֹשִׁיעָה יְהוָה אֲנִי “I beg, YHWH, save now!” It reads here as “Hosanna in the highest” making it the primary request of the song: From the heavenly place, save us now! The second part is a reference to the return of a Davidic king to Israel who comes on behalf of and for the Lord. The hosanna is then repeated. The two parts can be understood as references to the Old Covenant revelation of God and the coming revelation of Jesus, who are then musically and textually shown to be co-equal; both are equally worthy of being called upon in the heavens to save the petitioner. It is a dogmatic statement that the Lord who was revealed to Moses is also this Jesus who has come as the anointed Davidic King who is both Divine and human.

We then look for patterns in the whole of the anaphora. What is revealed is the following repeating melodic kernel:

17a 	(And with) <b>your spirit</b> , from the response to Peace be with all of you.
17b 	<b>Unto (the) Lord</b> , from “We lift them up unto the Lord”
17c 	<b>Lord (of) Sabaoth</b> from the <i>Sanctus</i> .
17d 	<b>Your</b> from “full of Your glory” in the <i>Sanctus</i> .
17e 	<b>(The) name of the Lord</b> in the <i>Benedictus</i> .
17f 	<b>In the highest</b> from the <i>Benedictus</i> , the last time it is sung.

<p>17g</p>  <p>ТѢ-БѢ БЛА-ГО-ДА-РІМЪ ГѢ --- --- --- --- СПО --- ДИ.</p>	<p>“We give thanks to You, Lord” from “We Praise You, ...”</p>
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In general, this kernel refers to the divine person, the divine dwelling place, or the spirit. Musically, it highlights all things divine in the text.

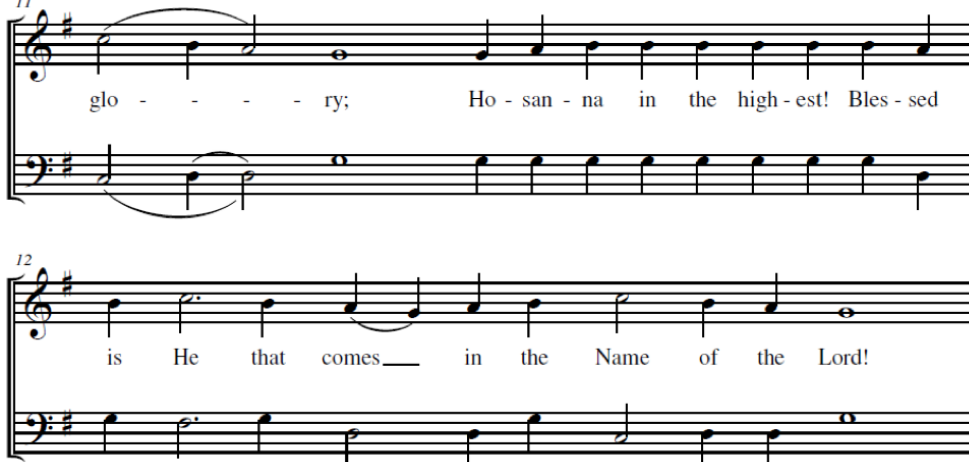
One problem in the Slavonic setting is revealed at the first occurrence of hosanna (“осанна въ вышнихъ”). Rather than musically ending the *Sanctus* with hosanna, a new musical sentence is started and is run together with “blessed is He who comes in the name of the Lord / Благо-словенъ грядый во имя Господне”.

*f* Твёрдо.



ó-сан-на въ вышнихъ. Бла-го-сло-венъ гра-дый


Fr Theodore Heckman’s setting duplicates this Slavonic phrase note for note in English.



glo - - - - ry; Ho - san - na in the high - est! Bles - sed

is He that comes in the Name of the Lord!

With these things in mind, the setting is constructed 1.) using the repeating kernel to emphasize and proclaim the divine person or dwelling, 2.) respecting the text first and the music second, 3.) respecting the two parts, i.e., the *Sanctus* and the *Benedictus*, as being two distinct sections that equate the Lord revealed in the Old Covenant to the Lord Jesus in the New Covenant. The repeating kernel is used for “Lord of Sabaoth”, “In the Highest”, and “of the Lord”. The Slavonic break of the text is abandoned; instead, each half of this setting ends with the identical text and melody with “Hosanna in the highest” stressing the dogmatic equation of YHWH with Jesus.



Ho - - - - ly Ho - - - - ly, Ho - ly Lord of Sa - - - - ba - oth

Hea - ven and earth are full of Your glo - ry. Ho - san - - - - na in the high - - - - est!

Bles - sed is He \_\_\_\_\_ Who comes in the name of the Lord \_\_\_\_\_

Ho - san \_\_\_\_\_ - na in the high \_\_\_\_\_ - est.

## CONCLUSIONS

The dominance and ecclesiastical approbation of the Bokshaj *Prostopinije* has given it a power that has elevated it to iconic status in the Carpatho-Rusyn tradition. Even its faults are excused as being a cultural inheritance and, therefore, sacrosanct. It is time for this notion to be toned down. Errors, musical or textual, are not sacred. The correct text, no matter the language, is the true sacred inheritance. Maintaining cultural heritage uncritically to the detriment of both a good execution and understanding of the text cannot be the norm for liturgical music. We must accept that one can love a liturgical musical tradition and be critical of its dissemination, composition, and execution. To love a tradition uncritically and without understanding leads to a kind of idolatry and results not only in bad execution but also in anger and a lack of charity between fellow Christians.

These lessons can also be carried over to other traditions, Byzantine, Georgian, Russian, Ukrainian, and so on. The continual updating and re-evaluation of liturgical music should be encouraged lest our liturgies become lifeless replications of old books and old memories of days gone by. Like the Church itself, liturgy and its music deserve to be living traditions which continue to improve as the needs of the Church communities evolve.