

Господь воцарися

Валаамского напева (малое)

1.

S
A

Гос-подь во - ца - ри - ся, в ле - по - ту об - ле - че - ся.

T
B

Detailed description: This is the first musical setting of the hymn. It features a soprano (S) and alto (A) vocal line on a treble clef staff and a tenor (T) and bass (B) vocal line on a bass clef staff. The key signature has two flats (B-flat and E-flat). The melody is primarily homophonic, with chords moving in parallel motion. The lyrics are: 'Гос-подь во - ца - ри - ся, в ле - по - ту об - ле - че - ся.' A first ending bracket is placed above the first measure of the vocal line.

В ином изложении

2.

3

Гос-подь во - ца - ри - ся, в ле - по - ту об - ле - че - ся.

Detailed description: This is the second musical setting. It uses the same vocal parts and key signature as the first setting. The melody is more rhythmic and features more frequent chord changes. The lyrics are: 'Гос-подь во - ца - ри - ся, в ле - по - ту об - ле - че - ся.' A first ending bracket is placed above the first measure of the vocal line.

По напеву Тридневен: Оптиной пустыни

3.

5

Гос-подь во - ца - ри - ся, в ле - по - ту об - ле - че - ся.

Detailed description: This is the third musical setting. It uses the same vocal parts and key signature. The melody is more melismatic and features more frequent chord changes. The lyrics are: 'Гос-подь во - ца - ри - ся, в ле - по - ту об - ле - че - ся.' A first ending bracket is placed above the first measure of the vocal line.