MONUMENTS OF RUSSIAN SACRED MUSIC

Sergei Rachmaninoff

ALL-NIGHT VIGIL

Opus 37

Series IX, Volume 2

Edited by

Vladimir Morosan and Alexander Ruggieri

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Series IX, Volume 2 (paperbound)

Sergei Rachmaninoff, ALL-NIGHT VIGIL, Opus 37

Edited by Vladimir Morosan and Alexander Ruggieri

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Editorial Note

The present score is a softbound performing edition of the hardcover volume in the series *Monuments of Russian Sacred Music*. As such, it contains the elements that are most essential for the practical performance of Rachmaninoff’s work: the music itself, the text and its translation, the unison chants upon which nine of the fifteen sections are based, and an explanation of the RUSSICA™ transliteration system. The full critical apparatus, which includes detailed discussions of this work’s historical background, its liturgical structure, and matters of performance practice, is found in the hardcover edition. A summary of the editorial procedures is given below.

The present edition is based on the first edition of Rachmaninoff’s *Vseroschtsnennye benedite* [All-Night Vigil], Opus 37, published in 1915 (Moscow-Petrograd: Rossiyskoye muzikal’noye izdatel’stvo). All of the composer’s performance indications have been preserved. Original Russian tempo terms are given, along with their Italian equivalents in brackets; common terms of expression (e.g., *ritenuto*, *più mosso*, etc.) are rendered in the Italian only, although the composer gave all such indications in Russian in the original edition.

In movements without regular meter signatures, solid barlines, retained from the original, indicate divisions between major musical and textual phrases. Where applicable, dotted barlines and brackets above groups of three equal beats in otherwise duple time have been added editorially as an aid to phrasing and text accentuation. The editors believe that the performance of all the movements without meter signatures, whether based on an actual chant or in imitation of chant, should be performed *alla breve*, although the composer has only indicated this in movements No. 7, 10, and 12.

Piano reductions are the composer’s own and are for rehearsal only. The slurring in the piano reductions merely reflects the conventions of vocal music and has therefore been omitted.

Generally speaking, in setting the All-Night Vigil, Rachmaninoff did not concern himself with the liturgical miniatue of the service, such as litanies or responses. The exception are the two Amen’s at the beginning of Nos. 1 and 2. In a concert performance both should be omitted; or, in order to establish the tonality of C major, the first Amen may be sung, preceded by the following exclamations of the deacon and priest: “Arise! Master, bless!” and “Glory to the Holy, Consubstantial, Life-Creating, and Undivided Trinity, now and ever, and unto ages of ages!”

DEACON: (Bass)

\[
\begin{align*}
\text{Vos\text{-}sta\text{-}ni\text{-}te.} & \quad \text{Gło\text{-}spo\text{-}dù, bla\text{-}go\text{-}sło\text{-}śi.} \\
\text{Boc\text{-}sta\text{-}ni\text{-}te.} & \quad \text{Gó\text{-}spo\text{-}dù, bla\text{-}go\text{-}sło\text{-}vi.}
\end{align*}
\]

PRIEST: (Tenor)

\[
\begin{align*}
\text{Sła\text{-}va svja\text{-}ťey i ye\text{-}di\text{-}no\text{-}súsch\text{-}ńey i zhi\text{-}vo\text{-}tvo\text{-}ři\text{-}šchey i ře\text{-}raz\text{-}dél\text{-}ńey Trió\text{-}tse,} \\
\text{Sła\text{-}va svja\text{-}ťey i e\text{-}di\text{-}no\text{-}čuʃ\text{-}ńey i ži\text{-}vo\text{-}tvo\text{-}ři\text{-}šchey i ne\text{-}raz\text{-}dél\text{-}ńey Trió\text{-}tse,}
\end{align*}
\]

\[
\begin{align*}
\text{ře\text{-}gda, ní\text{-}ńe i pří\text{-}sno, vo\text{-}vé\text{-}ki ře\text{-}kóv.} \\
\text{все\text{-}gda, nы\text{-}не и при\text{-}сno, и во ве\text{-}кн ве\text{-}кóv.}
\end{align*}
\]

The second Amen, which has no exclamation before it, should be omitted in any case.

—Vladimir Morosan, Alexander Ruggieri
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The Text of the All-Night Vigil
as set by Sergei Rachmaninoff

No. 1

Přijdě, poklonímśťa Tsarěvǐ nášemu Bógu.
Tsarěvǐ, nášemu Bógu.

Come, let us worship God, our King.

Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

No. 2

Blagoslovi, dušē moyái, Ghsɔpodi,
blagosloven yeşi, Ghsɔpodi.

Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.

Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.

In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

No. 3

Blazhěn muzh,žīže ňe řde na sovět řechĕsvǐvǐ;
Alliliuitya, alliliuitya, alliliuitya.

Blessed is the man, who walks not in the counsel of the wicked.
Alleluia, alleluia, alleluia.

For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia...
Serve the Lord with fear
and rejoice in Him with trembling. Alleluia...
Blessed are all who take refuge in Him.

Arise, O Lord! Save me, O my God! Alleluia...
Salvation is of the Lord;
and Thy blessing is upon Thy people. Alleluia...
Glory to the Father, and to the Son, and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.

Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!

vii
No. 4

Gladsome Light of the holy glory of the Immortal One—
the Heavenly Father, holy and blessed—
O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit—God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

No. 5

Lord, now lettest Thou Thy servant
depart in peace, according to Thy word,
for mine eyes have seen Thy salvation,
which Thou hast prepared before the face of all people—
a light to enlighten the Gentiles,
and the glory of Thy people Israel.

No. 6

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the Fruit of Thy womb,
for Thou hast borne the Savior of our souls.

No. 7

Glory to God in the highest,
and on earth peace,
good will among men. (3x)
O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.

No. 8

Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia, alleluia.
Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good.
Alleluia, alleluia.
For His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven.
Alleluia, alleluia.
For His mercy endures forever. Alleluia.
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No. 10

Voskřešení je Hristovo vídevshe,
poklonímša Svatému Gospodu Lisusu,
yedinomu bezgrěshnomu.
Krestu Tvoyemu poklonísemu, Hriste,
i svatéye voskřešeniye Tvoye poyém i slavim:
Tyi bo yesi Bog nash, raziše Tebe inogo nes znayem,
umna Tvoye ineniyem.
Prijdesti svi sverii,
poklonimsha svatemu Hristovo voskreseniyu:
še bo priide krestom
radosť seme dũrů,
segda blagoslavnychche Gospoda,
poyem voskreseniyu Yego:
raspiatye bo perepěv,
sněrfiuy smer razrushi.

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection.
for Thou art our God, and we know no other than Thee;
we call on Thy name.
Come, all ye faithful,
let us venerate Christ’s holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

No. 11

Velicit dusha Moy Gospoda,
i vozravоvaša duš Moy o Bóže Spása Moyem.

Přípe: Chestěňshyuyu Ėrulim
i slavěňshyuyu bez sraščěniya Serafim,
bez istšeniyu
Boga Slóva růždshyuyu,
súshchuyu Bogoroditsu Tía sělčchayem.

Yako přizë na směřeniye rabi Svoeyã,
še bo otnëne ublazhát Miši së rośli.

Yako sotvoří Mne velfichye Šľnýy,
i sviato řmna Yego,
i mišloš Yego v rôt rodov boyáshchimščia Yego....

Nizložši Šľnýa so přestól,
i vozheše směřeniya,
álchushchyi išpluii blag,
i bogalrúshchyišči otputši tschi.

Vospriyát Izrířiação, otroka Svoegò,
pomînati mišloši,
yakozhe glagola ko otsëm nãšem,
Avraïmu i sěňeni yege dážhe do věka.

My soul magnifies the Lord,
and my spirit rejoices in God my Savior.

Refrain: More honorable than the Cherubim
and more glorious beyond compare than the Seraphim,
without defilement Thou gavest birth
to God the Word,
true Theotokos, we magnify Thee.

For He has regarded the low estate of His handmaiden.
For behold, henceforth all generations will call me blessed.

For He who is mighty has done great things for me,
and holy is His name, and His mercy is on those
who fear Him from generation to generation....

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with
good things, and the rich He has sent empty away.

He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.
No. 12

Glory to God in the highest, and on earth peace,  
Good will toward men.  
We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee.  
we give thanks to Thee for Thy great glory.  
O Lord, Heavenly King, God the Father almighty.  
O Lord, the only begotten Son, Jesus Christ  
and the Holy Spirit.  
O Lord God, Lamb of God, Son of the Father,  
who take away the sin of the world have mercy on us.  
Thou who take away the sin of the world,  
receive our prayer.  
Thou who sittest at the right hand of the Father,  
have mercy on us.  
For Thou alone art holy,  
Thou alone art the Lord, Jesus Christ,  
to the glory of God the Father. Amen.  
Every day I will bless Thee  
and praise Thy name forever and ever.  
Vouchsafe, O Lord, to keep us this day without sin.  
Blessed art Thou, O Lord, God of our fathers,  
and praised and glorified is Thy name forever. Amen.  
Let Thy mercy, O Lord, be upon us,  
as we have set our hope on Thee.  
Blessed art Thou, O Lord, teach me Thy statutes.  
Blessed art Thou, O Lord, teach me Thy statutes.  
Blessed art Thou, O Lord, teach me Thy statutes.  
Lord, Thou has been our refuge  
from generation to generation.  
I said: Lord, have mercy on me,  
heal my soul, for I have sinned against Thee.  
Lord, I flee to Thee,  
teach me to do Thy will, for Thou art my God;  
for with Thee is the fountain of life,  
and in Thy light we shall see light.  
Continue Thy mercy on those who know Thee.  
Holy God, Holy Mighty, Holy Immortal,  
have mercy on us. (3x)  
Glory to the Father, and to the Son, and to the Holy Spirit,  
both now and ever and unto ages of ages. Amen.  
Holy Immortal, have mercy on us.  
Holy God, Holy Mighty, Holy Immortal,  
have mercy on us.

Sława v věšňěh Bógů, i na ženěři  
v chelověchěj blagoslóvię.  
 Hválim Ťia, blagoslovię Ťia,  
kláňájem Ťi šia, slavoslóvię Ťia,  
blagodáří Ťia, velikáí rádi sláví Tovýerán.  
Ghonapoi, Ťiaříňe Ťěřesňá, Bóže Otche Fšedězřěčelů.  
Ghonapoi, Slěňe Yědinorodny, lisaše Hřěšćě,  
i Stěřářy Důše.  
Ghonapoi Bóžče, Agnčše Bóžňy, Slěňe Očeč,  
veřěměříh gěřh něřa, poňžľuňy nas;  
veřěměříh gěřh něřa,  
prímění golůťu něřnu.  
Sěďářy odesňuy Ottsá,  
poňžľuňy nas.  
Yáko Ti yěši yednů svěř,  
Ti yěši yedn Ghospođ, lisaš Hřěšćůs,  
v sláví Bóga Ottsá. Ařňč.  
Na ščaš deň blagoslovů Ťia  
i vos hválu ſňa Tovýe vo ſčeši i v ſčeš śčěš.  
Spoděbí, Ghospođ, v deň ſeš bez gěřhá sořtrařňufčůňa nam.  
Blagosloven yěší, Ghospođi, Bóže očěšts něřňč,  
i hváľně i proslůženom ſňa Tovýe vo ſčeši. Ařňč.  
Buďi, Ghospođi, milošť Tovýa na nas,  
yákožže upovážom na Ťia.  
Blagosloven yěší, Ghospođi, nauchí ſťa opravdáníem Tvoǐm.  
Blagosloven yěší, Ghospođi, nauchí ſťa opravdáníem Tvoǐm.  
Blagosloven yěší, Ghospođi, nauchí ſťa opravdáníem Tvoǐm.  
Ghospođi, přěhůšshche bţi yěši nam  
v rod i rod.  
Az reh: Ghospođi, poňžľuňy ſňa,  
istšěři důšu moyá, yáko sŏgřesňh Ťeće.  
Ghospođi, k Ťeće příběgůh,  
auchí ſťa tvrůťí vořľů Tovůy, yáko Ti yěši Bog moy,  
yáko u Ťeće istšěțkňi zřvětřa;  
vo svěše Tovýem úšímp svět.  
Probáři milošť Tovýę vědůshchim Ťia.  

Sviatši Bóźše, Sviatši Křěšpi, Sviatši Běššćěntńy,  
poňžľuňy nas. (3x)  
Sława Ottsú i Ślu i Sviatónu Důłu,  
i níe i přśňo, i vo ſčežk vôčšć. Ařňč.  
Sviatši Běššćěntńy, poňžľuňy nas.  
Sviatši Bóźše, Sviatši Křěšpi, Sviatši Běššćěntńy,  
poňžľuňy nas.
No. 13

Dneš spasenije míru hší,
pověm Voskřesšemu iz gróba
i Nacháňiku zlúžní nášhey;
razrušív bo směřův smerí,
pobědu dade nam i čeliýu míloš.

Today salvation has come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

No. 14

Voskřes iz gróba i úži raslerzál yeši áda,
razrušil yeši osuzhdenýe směři. Gbospodi,
ťa ot šelý vragá izbávivy,
važivá zhe Šebé apóstolom Tvoim,
poslál yeši ya na própočel,
i řeži mír Tvoj podál yeši řečený,
vydñe Mnogonílošiye.

Thou didst rise from the tomb and burst the bonds of Hades!
Thou didst destroy the condemnation of death, O Lord,
releasing all mankind from the snares of the enemy!
Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee;
and through them Thou hast granted Thy peace to the world,
O Thou who art plenteous in mercy!

No. 15

Vzbránnoy voyevóde pohodičelnya,
yako izbavšesťa ot zilh,
blagodárstvennaya vosjíšuym Či rábi Tvoj,
Bogoroditse.
no yako imúshchaya derzhavu řepohedímuyu,
ot řečikh nas šed švobodě,
da zořem Či,
rádušťa, Nevésto Nevévěsnaya.

To Thee, the victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
"Rejoice, O unwedded Bride!"
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No 2. Благослови, душе моя, Господа (Греческого роспева)
Blagoslovi, dushé moyá, Ghospoda
(Bless the Lord, O My Soul
(Grecheskovo rospéva)
(“Greek” Chant)

Умеренный темп. (движение половинами)
[Moderato. (alla breve)]

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No. 3. Блажен муж

Błżen muzh  Blessed Is the Man

Довольно скоро, но покойно и мягко.
[Poco allegro, ma tranquillo e dolce.]

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

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С каждым разом звучнее, бодрее.

[Piu forte e piu energico ad ogni ripresa.]

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Темп еще быстрее.  
[Апогра рі́й моссо.]
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*COMPOSER'S NOTE: May be sung by the first tenors.

Note: Translations and musical notations are approximate and may require further clarification from a professional musicologist.
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№ 5. Ныне отпушаешь (Киевского роспева)

Niñe otpushcháyeshi
(Kiyevskovo rospěva)

Lord, Now Lettest Thou
(Kievan Chant)

Мелано.¹
[Adagio.]

Soprano

Alto

Tenor Solo²

Tenor

Bass

Припевание композитора: *) Этот голос может быть заменен двумя, тремя голосами в унисон первых теноров хора.

**) Ноты под которыми стоит + надо исполнить с закрытым ртом.

Composer’s Notes: *) This voice may be performed by two or three first tenors from the chorus.

**) Notes marked with a + should be hummed.

¹Припевание редактора: В автографе отсутствует.

EDITOR’S NOTE: This marking does not appear in the autograph score.

MRSM Ra 027

27
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№ 6. Бого родице Дево

Bogoróditse Devo

Rejoice, O Virgin

[Andante moderato.]

Pокойно, не скоро. [*)

Soprano

Aalto

Tenor

Basso

Piano

(for rehearsal only)

*) ПРИМЕЧАНИЕ РЕДАКТОРА: В автографе первоначально: „Покойно, легко, очень нежно“.

*) EDITOR'S NOTE: Originally marked “Andante, leggiero, molto dolce” in the autograph.

MRSM 028

32
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№ 7. Шестопсалмиye

Shestopsalmyie

The Six Psalms

He скоро. (движеніе половинамі)
[Andante.] (alla breve)

cantabile

Soprano

mf

Soprano 2

mf

Sla - va v višn - ñih Bó - gu, i na žem - lír, Sla - va v višn - ñih Bó - gu, i na žem - lír.

Alto

mf
cantabile

Sla - va v višn - ñih Bó - gu, i na žem - lír, Sla - va v višn - ñih Bó - gu, i na žem - lír.

Tenor

mf

Slá - va v višn - ñih Bó - gu, i na žem - lír, Sla - va v višn - ñih Bó - gu, i na žem - lír.

Bass

mf

He скоро. (движеніе половинамі)

Piano

(for rehearsal only)

He скоро. (движеніе половинамі)

3

mf


* * *

* ) ПРИМЕЧАНИЕ РЕДАКТОРА: В автографе первоначально озаглавлено: "Славословіе малое".

* ) EDITOR'S NOTE: Initially entitled "The Lesser Doxology" in the autograph.

MRSM Ra 029

36

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*) ПРИМЕЧАНИЕ КОМПОЗИТОРА: Акцентируя лишь нижние ноты.

*) COMPOSER’S NOTE: Only the lower notes are accented.

*ПРИМЕЧАНИЕ РЕДАКТОРА: В автографе первоначально: „Усилив звук и ускоряя“. 

EDITOR’S NOTE: Initially marked “Crescendo and accelerando” in the autograph score.
Медленно, очень мягк. С большим чувством.

[Adagio, dolce. Molto espressivo.]

\begin{music}
\begin{fiddle}
\begin{areacode}
\begin{music}
\end{music}
\end{areacode}
\end{fiddle}
\end{music}
№ 8. Хвалите имя Господне (Знаменного роспева)

**Нvaleтe имя Ghospódne**

*(Znamennovo rospěva)*

**Praise the Name of the Lord**

*(Znamenny Chant)*

Не скоро.

[Andante.]

**Soprano**

Не скоро.

[Andante.]

**Alto**

*spiritoso; molto marcato e ritmico

**Tenor**

*spiritoso; molto marcato e ritmico

**Bass**

[for rehearsal only]

*COMPOSER’S NOTE: The alto and bass parts should be equal in volume.

MRSM Ra 030

40

*ПРИМЕЧАНИЕ КОМПОЗИТОРА: Звук альтов и басов должен быть равной силы.*
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No 9. Благословен еси, Господи (Знаменного роспева)

Blagosloven yesi, Gospodi (Znamenny Chant)

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*Примечание редактора: Как и в других случаях, указанных композитором, ноты со знаком + исполняются с закрытым гром.

*Editor’s Note: As in other cases indicated by the composer, notes marked with a + are to be hummed.
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*Примечание Композитора: Может быть заменен первыми тенорами.

*Composer's Note: May be sung by the first tenors.
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"Свят, Свят, Свят, ясий, Господи!
"Свят, Свят, Свят, еси, Господи!
"Свят, Свят, Свят, ясий, Господи!

*ПРИМЕЧАНИЕ КОМПОЗИТОРА: Выделяются первые тенора и вторые альты.
**COMPOSER’S NOTE: The first tenors and second altos stand out.
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*ПРИМЕЧАНИЕ КОМПОЗИТОРА: Выделяются альты к вторые сопрано.

*COMPOSER’S NOTE: The altos and second sopranos stand out.
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No 10. Воскресение Христово видевше
Voskrešeniye Hristovo vidievshe
Having Beheld the Resurrection

He скоро. (движенне половинами)
[Andante, (alla breve)]

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Немного быстрее. С возможной силой и твердостью.

{Un poco più mosso. Con tutta forza e risoluto.}

Ты бо́йся Бога́ наши, разве Тебе иного не знáете,
Ты бо́йся Бога́ наши, разве Тебе иного не знáете,
Ты бо́йся Бога́ наши, разве Тебе иного не знáете,
Ты бо́йся Бога́ наши, разве Тебе иного не знáете,

Немного быстрее. С возможной силой и твердостью.

{Un poco più mosso. Con tutta forza e risoluto.}
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*ПРИМЕЧАНИЕ КОМПОЗИТОРА:* Мелкие ноты со штрихами вниз – облегченная редакция.

*COMPOSER’S NOTE:* The small notes with stems down are an ossia.
№ 11. Величит душа моя Господа

Velichit dushá moýá Ghósopda

My Soul Magnifies the Lord

[Adagio, Sostenuto. Always emphasize the melody of the bass.]

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sláv - ney - shu - yu bez sra - və - ńi - yə Ser - afim, bez ist - ně - yə Bό - ġa

sláv - ney - shu - yu bez sra - və - ńi - yə Ser - afim, bez ist - ně - yə Bό - ġa

sláv - ney - shu - yu bez sra - və - ńi - yə Ser - afim, bez ist - ně - yə Bό - ġa

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ритуно *)

Сло-ва рожд-шу-ю, су-шчу-ю Бо-го-ро-дицу, Тя ве-ли-

Сло-ва рожд-шу-ю, су-шчу-ю Бо-го-ро-дицу, Тя ве-ли-

Сло-ва рожд-шу-ю, су-шчу-ю Бо-го-ро-дицу, Тя ве-ли-

Сло-ва рожд-шу-ю, су-шчу-ю Бо-го-ро-дицу, Тя ве-ли-

65

Темпо I.

Эм.

Вос-прият Из-ра-и-ля,

Немно-го выдви-гай ни-ж-ний го-лос.

Эм.

Вос-прият Из-ра-и-ля,
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№ 12. Славословие великое*) (Знаменного роспива)

Slavoslöviye velikoye*)
(Znämnennovo rospěva)

The Great Doxology*)
(Znamenny Chant)

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*) ПРИМЕЧАНИЕ РЕДАКТОРА: В автографе озаглавлено: "Славословие большое".

*) EDITOR'S NOTE: Entitled "Slavoslöviye bolshoye" in the autograph.

MRSM Ra 034
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Allargando.

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Tempo I.
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*ПРИМЕЧАНИЕ РЕДАКТОРА: В оригинале знаки crescendo и diminuendo—только в теноровой партии.

*EDITOR’S NOTE: The original notates crescendo and diminuendo only in the tenor part.
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№ 13. Тропарь «Днесь спасение» (Знаеменного роспева)

Тропарь “Dněs spasěniye”
(Znamennovo rospěva)

The Troparion “Today Salvation”
(Znamenny Chant)

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№ 14. Тропарь «Воскрес из гроба» (Знаменного роспева)
Tropar “Voskrés iz gróba”
(Znamennovo rospěva)
The Troparion “Thou Didst Rise”
(Znamenny Chant)

Soprano

Воскрес из гроба и узь растир

Altos

Воскрес из гроба и узь растир

Tenor

Воскрес из гроба и узь растир

Bass

Воскрес из гроба и узь растир

Piano

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№ 15. Взбранной воеводе (Греческого роспева)

Vzbrânnoy voyevôde
(Grecheskovo rospêva)

To Thee, the Victorious Leader
(“Greek” Chant)

Довольно скоро, с ярким ритмом.
[Allegro con brio; molto ritmico.]

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APPENDIX

Given below are the unison chants used as canti firmi in Rachmaninoff’s All-Night Vigil. They are drawn from the standard chant codex of the Russian Orthodox Church, the Obihod notombo peniya [The common book of musical singing] (Moscow: Synodal Publishing House, 1900). For the present edition the melodies have been transcribed from the original square-note staff notation and rendered in treble instead of alto clef. In all but Nos. 4 and 9 the note values have been halved.

Благослови, душа моя, Господа
Греческого роспева

Bless the Lord, O My Soul
Russian “Greek” Chant

*)*Эту часть роспева Рахманинов не использовал.
*)*This portion of the chant was not used by Rachmaninoff.
Свете тихий
Киевского роспева

№ 4. Gladsome Light
Kievan Chant

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№ 9. Blessed Art Thou, O Lord
Little Znamenny Chant

Primen: [Refrain]

Blago slo vën ye sî, Ghos po di, na u chi mîa o prav dá ni yem Tvo im.
Благословен се, Господи, на учий мя о правда ни ем Твоим.

Angel skiy sob r dî vi sî, zîn Te be v mîrt vih vîn nîn sha sîa, shîr nî yu
Ангельский собор удиви ся, здя Тебе в мертвых вмени ся, смертьную

Zhe, Spâ se, kî po r za ro rîn sha, is So bû yu A dama vo dîg sha, i ot dâ da
de, Спасе, ке ро р за риваша, и с Собою Адама воззвиша, и от ада

San svo bòzhd sha, vsa svo bozhd sha.
Свѧ свѧ бождѧ ша.

Primen: [Refrain]

Blago slo vën ye sî, Ghos po di, na u chi mîa o prav dá ni yem Tvo im.
Благословен се, Господи, на учий мя о правда ни ем Твоим.

Pochtî mî ra s mî lo stî vîn mî sle zà mî, o u che nî tî, ras tvo â yî ye tî?
По что ми ра с милостивыми слезами, о у че ни цы, рас твор я е те?

Blî stâ yâ sîa vo grô be An gel, mî ro bî sî tsam vê shchá sha:
Влиставися во гробе Ангел, мир об осиян вешца ша:

"Vi di te vi grob, i ura zu mî te: Spas bo vîkiâ se ot grô ba."
"Ви ди те вы гроб, и ура минуте: Спас бо воскресе от гроба."

Primen: [Refrain]

Blago slo vën ye sî, Ghos po di, na u chi mîa o prav dá ni yem Tvo im.
Благословен се, Господи, на учий мя о правда ни ем Твоим.
Ze-ló rá-no mí-ro-no-si-tsí te chá-hu ko gró-bu Tvo-ye-mú rá-
dá-yu-shchi-ya, po před-stá k řím An-gel, i ře-ché: "Ry-dá-ří-
ě-da-yo-či-ya, po před-stá k řím An-gel, i ře-ché: "Ry-dá-ří-
ří-mia pře-stá, ře plá-chi-fe, vos-křě-řě-ní-ye zhe apó-sto-lo-m rtsí-fe."
ří-mia pře-stá, ře plá-chi-fe, vos-křě-řě-ní-ye zhe apó-
My pře-stá, ře plá-chi-fe, vos-křě-řě-ní-ye zhe apó-
šte, ře da-hu. An-gel zhe k řím ře-ché, gla-gó-lá: "Shto s měřt-vi-ří zhí-
ště, ře da-hu. An-gel zhe k řím ře-ché, gla-gó-lá: "Shto s měřt-vi-ří zhí-
vá-go po-mish-řá-ye-te? Yā-ko Bog bo vos-kře-ře ot gró-ba!"
Klo-ním s řů Ot-tsi, Slá-va Ot-tsi, i Ši-hu, i Svě-tó-mu Dů-hu, Po-Klo-ním s řů Ot-tsi, Slá-va Ot-tsi, i Ši-hu, i Svě-tó-mu Dů-hu, Svě-a-léy Tró-i-te vo ye-
i E-go Čy-po-vi, i Svě-tó-mu Dů-hu, Svě-a-léy Tró-i-te vo ye-
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Славословие великое
Знаменного роспева

№ 12.
The Great Doxology
Znamenny Chant

![Music Staff Image]

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Во сне проснись, сонячно, от Родины.
Во сне проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.

**Трижды.**

Во сне проснись, сонячно, от Родины.
Во сне проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.

**Трижды.**

Во сне проснись, сонячно, от Родины.
Во сне проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.

**Трижды.**

Во сне проснись, сонячно, от Родины.
Во сне проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.

**Трижды.**

Во сне проснись, сонячно, от Родины.
Во сне проснись, сонячно, от Родины.
Бога проснись, сонячно, от Родины.
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**Трижды.**

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In order to view this proof accurately, the Overprint Preview Option must be set to Always in Acrobat Professional or Adobe Reader. Please contact your Customer Service Representative if you have questions about finding this option.
Взбранной воеводе
Греческого роспева

No 15. To Thee, O Victorious Leader
Russian “Greek” Chant

Взбранн - ной во - е - во - де по - бе - ди - тель - на - я,

яко из - бавль - ше - ся отъ - зых,

вос - пи - су - ем

нос - пи - су - ем. Ти ра - би Тво - и,

Во - го - до - де.

но - яко и - му - ша - я дер - жа - ву не - по - бе - ди - му - ю,

отъ вс - ких нас бед

отъ брата наш небъ

сво - бо - ди, да зо - вем

Ти: ра - дуй - ся,

Ne - ве - сто

Ne - ве - рест

на - я.
The RUSSICA™ Transliteration System

The text in the present edition appears in the original Church Slavonic (rendered in modern Cyrillic characters) and in transliteration. The RUSSICA™ transliteration system has been designed specifically with singers in mind, since none of the systems currently used to transliterate Russian succeed in accurately transmitting the sound of the language. Languages widely familiar to singers—Latin, Italian, German, and English—have been used as points of departure. Equivalents in the International Phonetic Alphabet (IPA) have been supplied wherever possible. The transliteration of titles and composers’ names follows the system employed in The New Grove Dictionary of Music and Musicians.

VOWELS

Church Slavonic vowels are pure, without diphthongs, as in Latin or Italian:

<table>
<thead>
<tr>
<th>Church Slavonic</th>
<th>Transliteration</th>
<th>English Key Word</th>
<th>IPA Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td>father</td>
<td>[ a ]</td>
</tr>
<tr>
<td>e, ę, э</td>
<td>e</td>
<td>bet</td>
<td>[ ɛ ]</td>
</tr>
<tr>
<td>и, i</td>
<td>i</td>
<td>meet</td>
<td>[ i ]</td>
</tr>
<tr>
<td>o</td>
<td>o</td>
<td>obey</td>
<td>[ ɔ ]</td>
</tr>
<tr>
<td>u</td>
<td>u</td>
<td>food</td>
<td>[ u ]</td>
</tr>
<tr>
<td>ſ</td>
<td>ſ</td>
<td>dip</td>
<td>[ ʃ ]</td>
</tr>
</tbody>
</table>

The vowels ſ and ы following consonants are transliterated as ſ and ы, respectively. In reality it is the consonant preceding the vowel that is softened by the fleeting j [ j ] sound (see PALATALIZED CONSONANTS below). The vowels e (ę), io, and ы at the beginning of words or following another vowel are transliterated as ye, yu, and ya, respectively. The letter y in transliteration always represents a semi-vowel, blended with a vowel, as in ye or toy; it never sounds alone as in copy or cry.

CONSONANTS

Consonants are pronounced as in Latin or English, with the following restrictions and exceptions:

<table>
<thead>
<tr>
<th>Church Slavonic</th>
<th>Transliteration</th>
<th>English Key Word</th>
<th>IPA Symbol or Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>г</td>
<td>g</td>
<td>get</td>
<td>[ ɡ ]</td>
</tr>
<tr>
<td>г (initial)</td>
<td>gh</td>
<td>voiced; no exact English</td>
<td>[ ɡ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>equivalent; distinguish</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>from “b” below</td>
<td></td>
</tr>
<tr>
<td>ж</td>
<td>zh</td>
<td>treasure</td>
<td>[ ʒ ]</td>
</tr>
<tr>
<td>й</td>
<td>y</td>
<td>always blended with a</td>
<td>[ ʃ ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vowel as in yet, toy; never</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>sounds alone as in copy, cry</td>
<td></td>
</tr>
<tr>
<td>р</td>
<td>r</td>
<td>always rolled</td>
<td>[ r ]</td>
</tr>
<tr>
<td>с</td>
<td>s</td>
<td>set</td>
<td>[ ʃ ]</td>
</tr>
<tr>
<td>х</td>
<td>h</td>
<td>aspirated, as in German Bach;</td>
<td>[ x ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>no exact English equivalent</td>
<td></td>
</tr>
<tr>
<td>ц</td>
<td>ts</td>
<td>lets</td>
<td>[ tʃ ]</td>
</tr>
<tr>
<td>ч</td>
<td>ch</td>
<td>chop</td>
<td>[ tʃ ]</td>
</tr>
<tr>
<td>ш</td>
<td>sh</td>
<td>shop</td>
<td>[ ʃ ]</td>
</tr>
<tr>
<td>щ</td>
<td>shch</td>
<td>fresh cheese</td>
<td>[ tʃ ]</td>
</tr>
</tbody>
</table>

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PALATALIZED (SOFT) CONSONANTS

Consonants followed by the vowels e, io, or ə are always softened (palatalized) by blending them with a fleeting sound of y ([j]). Consonants are also softened when followed by the “soft sign” (š). The symbol used to designate soft consonants in transcription is the tilde (~), which is similarly used in Spanish: e.g., cafón. The following examples illustrate the occurrence of soft consonant sounds in English:

<table>
<thead>
<tr>
<th>Transliteration</th>
<th>English Equivalent</th>
<th>IPA Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>ǝ</td>
<td>abuse</td>
<td>[b̥]</td>
</tr>
<tr>
<td>ǝd</td>
<td>bid you</td>
<td>[d̥]</td>
</tr>
<tr>
<td>ǝf</td>
<td>million, Italian əf</td>
<td>[f̥]</td>
</tr>
<tr>
<td>ǝm</td>
<td>amuse</td>
<td>[m̥]</td>
</tr>
<tr>
<td>ǝn</td>
<td>canyon</td>
<td>[n̥]</td>
</tr>
<tr>
<td>ǝp</td>
<td>pure</td>
<td>[p̥]</td>
</tr>
<tr>
<td>ǝr</td>
<td>merriest (British)</td>
<td>[r̥]</td>
</tr>
<tr>
<td>ǝt</td>
<td>bit you (said rapidly)</td>
<td>[t̥]</td>
</tr>
<tr>
<td>ǝv</td>
<td>review</td>
<td>[v̥]</td>
</tr>
</tbody>
</table>

The soft consonants ǝ and ǝ do not have exact equivalents in English; the necessary sound can be obtained by blending the fleeting y sound with the consonant.

APOSTROPHE OF SEPARATION

An apostrophe (') between a consonant and a vowel indicates that the vowel should be articulated with a glottal attack, instead of being linked to the consonant.

An apostrophe between two consonants such as s and h, for example, indicates that the two sounds are to be pronounced individually, not as the consonant combination sh.

CHURCH SLAVONIC VERSUS MODERN RUSSIAN PRONUNCIATION

The language of the Russian Orthodox liturgy is not modern Russian, but Church Slavonic. Its pronunciation underwent a gradual evolution over the past ten centuries, assuming its present form sometime in the late seventeenth century. Generally speaking, Church Slavonic is pronounced even more phonetically than modern Russian, as the following points indicate:

1. The adjectival ending -ago in masculine and neuter genitive and accusative singular is pronounced as written, rather than as “-ovo” (“-ovo”) as in modern Russian.

2. The pronouns yego, tvoyego, moyego, etc., are pronounced as written, rather than as “yevo,” “tvoyeo,” “moyeo.”

3. The unstressed vowel o is pronounced “o,” rather than as a schwa as in modern Russian.

4. The initial consonant g (transliterated as gh) is voiced with a slightly guttural sound, rather than remaining hard as in modern Russian.

5. The verb endings -yesh, -yet, and -yem in second and third person singular and first person plural are pronounced as written, rather than as “-yosh,” “-yot,” and “-yom” as in modern Russian.

A NOTE ABOUT ACCENTED VOWELS

To clarify the textual stresses accent marks have been placed over the appropriate vowels in the transcription. Unlike accent marks in some other languages (e.g., French), the marks in the Russica™ transcription system do not change the character of the vowel in any way: an accented “e,” for example, has exactly the same sound (shape, vocal placement, etc.) as an unaccented “e.”