

Alexander Kastalsky

MEMORY ETERNAL

to the FALLEN HEROES

Selected Hymns from the Requiem

*for
mixed choir a cappella*

≈

Александр Кастальский

ВЕЧНАЯ ПАМЯТЬ ГЕРОЯМ

Избранные песнопения из панихиды

*для
смешанного хора без сопровождения*

1917

MUSICA RUSSICA

Alexander Kastalsky, MEMORY ETERNAL TO THE FALLEN HEROES

Edited by Vladimir Morosan

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COMPOSER'S NOTE:

The present edition is an arrangement intended for
performance in concerts of sacred music and at
services in memory of soldiers killed in the present war [World War I].

ОТ КОМПОЗИТОРА:

Настоящее издание приспособлено для
исполнения в духовных концертах и за богослужением
в память воинов павших в настоящую [первую мировую] войну.



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Memory Eternal to the Fallen Heroes: Alexander Kastalsky's World War I Requiem

Vladimir Morosan

At the height of his musical career, as the acknowledged leader of a new stylistic movement in Russian Orthodox choral church composition and as Director of the prestigious Moscow Synodal School of Church Singing, Alexander Kastalsky undertook to compose a large-scale Requiem-like work in response to the unfolding events of World War I. The composer expressed his rationale in the preface to the score of *Memory Eternal*, published in 1917 by P. Jurgenson of Moscow: “The ever-strengthening brotherhood and unity of the nations of the Entente and their mutual fraternal help in the present war naturally give rise to the idea of a fraternal service of remembrance for soldiers who have fallen for the common cause.”

Kastalsky began planning the work shortly after the outbreak of hostilities in the summer of 1914, intending to combine portions of the Roman Catholic Requiem Mass and its Anglican counterparts with elements of the Russian Orthodox Memorial Service or *Panihida*. He swiftly began work by collecting musical themes from the Latin rite, the Anglican rite, and the Serbian Orthodox Church. Towards the end of 1915, the initial version of the score entitled *Bratskoye pominoveniye* [Fraternal Commemoration]—twelve movements for chorus and organ—was laid out. But then progress stalled. Orchestration proved to be a challenge to Kastalsky, who was a master at writing for the chorus, but whose experience with orchestral writing was somewhat limited. The composer wrote to his colleague Khariton Grozdov, “Who do you think I am—Rimsky-Korsakov or somebody? One, two, and it’s all done? No such luck: I sit from morning to night, marking up the rough draft, thinking about things.”¹

Furthermore, the composer realized that he would likely encounter objections from the Russian Orthodox church authorities to the idea of combining texts and liturgical elements from Orthodox and non-Orthodox sources. To get around this, he discarded the idea of a trans-confessional liturgical service in favor of a choral-orchestral work for the concert stage in which the Orthodox hymns would be sung in modern Russian (as paraphrased by various Russian poets), rather than in Church Slavonic, the liturgical language of the Russian Church. Meanwhile, as the war spread globally with the inclusion of India and Japan on the side of the Allies, Kastalsky’s artistic conception also broadened to include musical themes from those nations. The choral score and parts of this second version, comprising fourteen movements, were finally completed in late 1916, and a premiere performance took place on January 7, 1917, in Petrograd.²

As the war dragged on, and the United States joined the Allies, Kastalsky added three more movements to his *Requiem*, including “Rock of Ages,” suggested to him by members of the American Extraordinary Mission, who arrived in Russia in May of 1917 in order to offer moral support to the war-weary country. This final, seventeen-movement concert version of the work, however, was never performed, as political power in Russia fell into the hands of the Communists, who sought to make a separate peace with Germany, and whose interests “had nothing in common with art.”³

Even as the choral-instrumental versions of Kastalsky’s *Requiem* evolved from a liturgical observance to a concert work, the composer still retained the thought of creating an *a cappella* version that could be sung in Orthodox churches. In early 1916 he had reworked for unaccompanied chorus three movements from the earlier choral-organ version for a performance by the Moscow Synodal Choir that took place on March 6, 1916. After the initial success of those movements, he continued in the same vein, completing the *a cappella* version in late 1916; the score was published in early 1917 by P. Jurgenson of Moscow, bearing the title *Vechnaya pamiat’ geroyam: Izbrannyye pesnopeniya iz panihidi* [Memory Eternal to the Heroes: Selected Hymns from the Memorial Service].

Thus Kastalsky became only the second Russian composer to write a full-scale setting of the Memorial Service. (Prior to that, Pavel Chesnokov has composed two settings: *Panihida* [Memorial Service]—opus 12 and opus 39—as well as selected hymns from the Memorial and Burial Services,⁴ assembled in opus 30.) While individual movements of Kastalsky’s work could certainly be sung in church, and the composer’s annotations in the score suggest that possibility, the composer deliberately left the question of where his work ought to be performed somewhat vague and open-ended. The preface to the 1917 publication of the *a cappella* score contains this description:

The composer imagines the following scenario of a solemn religious ceremony of commemoration: Around the spot where the worship service is taking place, units of Allied armies are gathered; funereal chants of different nations are heard intermittently, at times Russian, at times Catholic, now Serbian, now English; one language supplants another; from time to time trumpet calls of different armies are heard, along with drum beats, and the sound of artillery; in the distance one can hear the sobs and lamentations of the widows and mothers who have lost their sons; from the side of the Asian armies one hears strains of Japanese and Hindu melodies. As “Memory eternal” is intoned, the military bands join in, one hears artillery salutes, and the music takes on the bright colors glorifying the fallen heroes.

Clearly, however, this colorful description is more reflective of the accompanied versions of the *Requiem* than the present *a cappella* score. As critic Boris Asafyev perceptibly noted, “the composer’s imagination about the desired circumstances under which his work was to be performed...fortunately brought in relatively few external elements that potentially could have disrupted its harmonious structure and the unity of its artistic conception.”⁵ Even so, Asafyev spoke longingly about the possibility of hearing the work in a single language, rather than a mix, and without orchestral accompaniment, which he believed to be a distraction, which would result in “a truly universal work of religious art comprehensible to all, that would have a much stronger impact than it does presently....” In creating the *a cappella* version, Kastalsky fulfilled the insightful critic’s suggestion.

* * *

Memory Eternal to the Fallen Heroes begins, as does a typical Orthodox Panihida, with Great Litany responses (No. 1). In a note, Kastalsky specifies which responses are to be used in an actual church service: six out of fifteen (plus the final one, “Tebe, Ghospodi”), although the full text of the Great Litany contains thirteen petitions. Presumably, at a service, one would repeat the indicated responses—2, 4, 6, 7, 11 and 12—as necessary, ending with “Tebe, Ghospodi.” The full text of the deacon’s petitions is given in the Appendix.

In a concert setting, however, the composer evidently did not envision including any deaconal petitions (which, in pre-1917 Russia would have been considered highly irregular, if not proscribed). At the same time, in a Russian Orthodox composer’s mind it would have been equally strange to have an unbroken string of responses in the manner of a Western nine-fold *Kyrie*. Thus, in order to maintain the responsorial character of the litany, Kastalsky took the unprecedented approach of writing soloistic lead-ins, consisting either of complete *Kyrie eleison*’s or *Ghospodi pomiluy*’s or just the endings of truncated petitions (...*pomolimsia*, meaning “let us pray”). These he assigned either to solo voices or to groups of solo voices (although in actual church practice the latter variant would never occur). In performance, proper attention needs to be given to the pacing and spacing between these lead-ins and the subsequent responses in order to achieve the appropriate dramatic yet organic ebb and flow that would reflect the tableau described by the composer in his introductory paragraph.

In the Panihida service, the initial litany is followed by an “Alleluia” refrain (in the Eighth Tone) to several psalm verses, and then a Troparion and Theotokion; in Russian practice, the latter are customarily intoned by a solo voice and conclude with choir singing the final phrase of the text. Kastalsky’s No. 2 opens with a melody reminiscent of the *znamenny* chant Tone 8, but dispenses with the psalm verses and immediately introduces the soloist on the text of the Troparion (“Glubinoyu mudrostii”). Instead of a (typical) monotone on a single note, however, the soloist is given a Musorgskian arioso recitative, with the rhythm driven by the natural inflection of the text. In performance, care must be taken to preserve this text-driven freedom of recitation, never allowing a strictly metered rhythmic scheme to take over, until the points where the chorus emerges with its refrain-like passages reminiscent of the initial “Alleluia.”

Kastalsky omits the next major component of the Panihida—the set of Troparia interspersed with the refrain “Blessed art Thou, O Lord, teach me Thy statutes.”⁶ He proceeds next to the Sessional (or Kathisma) Hymn “Pokoy, Spase nash” [Give

Rest, O Our Savior] and its corresponding Theotokion “Ot Devi vozsiyavii” [O Christ God, Who Didst Shine Forth] (No. 3). As thematic material he uses znamenny chant motives in Tone 5 (first heard in the sopranos and altos in mm. 4–7), moving the *cantus firmus* from voice to voice in a manner that is a hallmark of his style.

The Sessional Hymns are followed in the Panihida by the Kanon—a complex, multi-part hymnographical structure of nine odes, of which typically only two or three are sung in modern-day church practice. These, in turn, are interspersed with refrains “Pokoy, Ghospodi, dushii usopshii rab Tvoih” [Give, rest, O Lord, to the souls of Thy servants, who have fallen asleep] and other hymns. Kastalsky sets only this refrain (No. 4) using a 6/8 meter that is more characteristic of the “Lacrymosa” from Mozart’s *Requiem* than anything typically heard in Russian Orthodox church music. Not surprisingly, in the composer’s original conception, this movement came immediately after the “Lacrymosa.”

This short movement is followed by Ode 6 of the Kanon—“Molitvu proliyu” [I will pour out my prayer] (No. 5), which features the first tenors singing a soloistic arioso over the sustained accompaniment of the rest of the chorus. This movement was composed anew for the unaccompanied Russian Orthodox version and is, in some respects, the most dramatic and tortured of the movements, perhaps reflecting the more than two years of a difficult war that had ensued since the composer first began work on the *Requiem*. Only in the final measures does the music become clearer and more ethereal, as it anticipates the analogous passage in the following movement, “So sviatimi upokoy,” on the words “no zhizn bezkonechnaya” [but life everlasting].

The Sixth Ode is followed in the order of the service by the Kontakion “So sviatimi upokoy” [With the saints give rest] (No. 6) and its Oikos “Sam Yedin yesi bezsmertniy” [Thou alone art immortal] (No. 7), built upon highly recognizable chant motives—Kievan in No. 6, and znamenny in No. 7. In the original choral-instrumental version, patterned after the Roman Catholic Requiem Mass, these two movements were used as the opening “Requiem aeternam” and the third movement “Rex tremenda,” which explains the appearance in m. 28 of No. 7 of the striking “Dies irae” motif, which otherwise would have no corresponding place in the Orthodox Memorial Service. Both of these movements clearly recall passages from Kastalsky’s earlier setting of this text, “Kondak i Ikon iz Panihidi” [Kontakion and Ikon from the Panihida] (sacred opus 20), written some seventeen years earlier—one of the choruses that had brought him critical acclaim and established his reputation as the leader of a new direction in Russian Orthodox church composition.

In the order of the Panihida movement No. 8, “Ti yesi Bog, soshedi vo ad” [Thou art God, who descended into Hades], is one of the Troparia sung at the end of the Memorial Service. In the earlier version based on the Latin Requiem this was cast as the “Confutatis” movement, which accounts for its fiery and tumultuous opening and jagged bass line in mm. 6–9. Again, the corresponding movement in Mozart’s *Requiem* comes to mind.⁷ In adapting this movement to the Slavonic text, Kastalsky resorted to breaking up and developing (to good effect) the phrase “dushii rab Tvoih upokoy” [give rest to the souls of Thy servants] in a manner not typically seen in Orthodox composition.

Although Kastalsky sets or adapts only about half of the major hymns of the Orthodox Panihida, he does follow the general order of the service, with the exception of Movement No. 9, “Upokoy, Bozhe” [Give rest, O Lord]. In the Memorial Service this hymn would appear much earlier, as one of the Troparia of the Evlogitaria (positioned between No. 2 and No. 3). We can only speculate as to the reasons for this alteration in the order, other than the fact that in the Latin version this music was used for the “Agnus Dei”—towards the end of the Requiem Mass—and the composer perhaps felt it was important to preserve of the overall architecture of the work, notwithstanding the various changes he had already made. The melody used is of Serbian Orthodox origin, following another Serbian melody (“Milost’ mira” [A mercy of peace] from the Eucharistic Canon) that had been used for the “Benedictus” in the preceding movement of the Latin version.

The composer refashioned Movement No. 10 from a series of call-and-response fanfares between instruments and choir in the choral-orchestral version into the responses of the Augmented Litany (so called because of the three-fold “Ghospodi, pomiluy”). As in the case of the first litany, the composer gives options for a liturgical rendition in the course of an actual service (which has only five petitions) and for a concert performance, presumably without any intervening petitions. Even in the concert version, some of the responses are marked optional, while others are provided with an alternative text in Greek. This kind of flexibility is quite characteristic of Kastalsky, who provided alternative versions and *ossias* in many of his earlier choral works.

Vechnaya pamiat' geroyam concludes, as do all Orthodox memorial and funeral services with “Vechnaya pamiat” [Memory eternal] (No. 11), a prayer that asks for the departed be in God’s remembrance for eternity. As the Russian theologian Fr. Pavel Florensky explains it: “In other words, ‘to be remembered’ by the Lord is the same thing as ‘to be in Paradise.’ ‘To be in Paradise’ is to be in eternal memory and, consequently, to have eternal existence and therefore an eternal memory of God.”⁸ In somewhat unusual fashion, Kastalsky assigns the solo intonation, customarily performed by a solo deacon (often a bass), to a group of “sonorous but light altos and sopranos.” As the *cantus firmus*, he uses a Serbian chant melody, which preserves the multi-national character of the piece to the end.

* * *

History has not been kind to Kastalsky’s *Memory Eternal to the Fallen Heroes*. Although critics who reviewed the premiere performance in Petrograd hailed it as “a noteworthy and deeply original work...”⁹ the unaccompanied choral version was never performed in Russia at the time of its writing and publication. As Russia’s new Communist masters proceeded to reshape the country into the Soviet Union, the Russian Orthodox Church came under intense persecution, its leading church choirs, such as the Moscow Synodal Choir and the Imperial Court Chapel, were disbanded or secularized, and performances of sacred music were forbidden. Only in 1996, seventy years after Kastalsky’s death, an arrangement of the work for male voices—not made by the composer—was performed by the Men’s Choir of the Moscow Choral Academy, under Victor Popov.¹⁰ In 1997, a performance of *Memory Eternal* was given in Cambridge, Massachusetts, by the Russian Chamber Chorus, a non-professional American ensemble under the direction of Andrei Roudenko; this may well have been the world premiere of the composer’s original *a cappella* version.

The choral-orchestral version of the work fared better. In 1977, sixty years after the 1917 premiere at the Mariinsky Theater, the fourteen-movement choral-orchestral version was supplied with a totally secular patriotic text¹¹ and performed by the USSR State Symphony Orchestra and the Large Chorus of the All-Union Radio, conducted by Evgeny Svetlanov. In 1992, the hitherto unperformed seventeen-movement version was premiered by the New Moscow Symphony Orchestra and the Large Radio Chorus, under the baton of Konstantine Krimets. In 1998, a reconstructed version of the work for chorus and organ was performed by the “Moscow Kremlin” Choir under Gennady Dmitryak.¹² This same version was subsequently performed and recorded by the combined “Yaroslavia” Cappella and the “Kastalsky” Men’s Chorus, under the direction of Alexei Rudnevsky.

Editorial Notes

The present edition is based upon the Russian first edition, published by P. Jurgenson, Moscow: 1917, plate nos. 38609, 38615, 38617, 38607, 38611, 38613, 38619, 38621, and 38623. The original is a score for Descant, Alto, Tenor and Bass, arranged on two staves, with the addition of an extra staff for soloists, as needed. In the present edition, the respective choral parts have been laid out on individual staves, and a piano reduction has been added. The original Russian tempo markings and special instructions have been preserved, with Italian or English translations added in brackets. All markings of expression, dynamics and articulation are the composer’s, except those enclosed in brackets, which are the editor’s.

Notes

1 From Kastalsky’s letter to Kh. Grozdov, 26 December 1915, Central State Museum of Musical Culture, Moscow, f. 370, No. 536, fol. 11 v. cited in S. Zvereva, *Aleksandr Kastalsky: Idei, Tvorchestvo, Sud’ba* [Alexander Kastalsky: Ideas, Works, Legacy], Moscow: Vuzovskaya kniga, 1999, p. 154.

2 The full account of Kastalsky’s convoluted path in creating his *Requiem* is discussed in detail by S. Zvereva, “Alexander Kastalsky: A Russian Requiem,” *The Choral Journal*, December, 2011, pp. 27-35.

3 In the words of Eugene Plotnikoff (1877–1951), conductor at the Zimin’s Opera Theater, who had planned to conduct the Moscow premiere of Kastalsky’s *Requiem*, but who withdrew his intent and emigrated from Russia in 1918.

4 The Russian Orthodox Memorial Service—*Panihida* and Burial Service—*Otpevanie*, are similar in structure and content, patterned in their essence after the Matins (Vigil) of Great and Holy Saturday, the Burial Service of Christ. Some of the hymns are identical, but the Burial Service contains additional material, as well as readings from Scripture.

5 Igor Glebov [pseud. of Boris Asaf'ev], “«Bratskoe pominovenie» A. Kastal'skogo” [A. Kastalsky's *Fraternal Commemoration*], *Khronika zhurnala «Muzykal'nyi sovremennik»* No. 15 (1917):1-5.

6 In English Orthodox terminology this hymnographic element is commonly referred to by its Greek name, *Evlogitaria*, after the word Εὐλογητός (“Blessed”), from verse 12 of Psalm 118[119]. There are two sets of Troparia interpolated with this refrain: the so-called “Resurrectional” troparia, beginning with the words “The angelic council was amazed,” sung at the Resurrectional All-night Vigil (e.g., Rachmaninoff’s opus 37), and the Funeral troparia, beginning with the words “The choir of saints have found the fountain of life.”

7 Of all the Western settings of the Requiem Mass, Mozart’s was the best-known and most often performed in Moscow, having been incorporated into the repertoire of the Moscow Synodal Choir several decades earlier.

8 Pavel Florensky, *The Pillar and Ground of the Truth*, trans. and annot. Boris Jakim, intro. Richard F. Gustafson (Princeton, NJ: Princeton University Press, 1997), p. 144, cited in Donald Sheehan, “Dostoevsky and Memory Eternal: An Eastern Orthodox Approach to the Brothers Karamazov,” 2011, www.dartmouth.edu/~karamazov/resources/?page_id=446 (16 September 2014).

9 Glebov, «*Bratskoe Pominovenie*».

10 Zvereva, “Alexander Kastalsky: A Russian Requiem,” p. 34.

11 This type of ideological “bowdlerizing” of sacred choral works was quite common during the Soviet period. To increase the available choral repertoire, numerous choral collections were published in the 1960s and 70s containing well-known sacred concertos by composers such as Bortniansky and Archangelsky, with the texts replaced by alternately upbeat or maudlin secular texts extolling nature, sunshine, and the Communist Party. Rachmaninoff’s “Tebe poyem” [We hymn Thee] from the *Liturgy of St. John Chrysostom*, stripped of its text and with the chorus humming, became a repertoire staple under the title of “Tihaya melodiya” [Quiet melody].

12 Zvereva, “Alexander Kastalsky: A Russian Requiem,” p. 34.



The Text of the Orthodox Panikhida (Requiem)

as set by Alexander Kastalsky

Velíkaya yekteňia

Kyrie, eleison.
Ghóspodi, pomíluy.
Pomólimšia.
Ghóspodi, pomíluy.
Veš zhivót nash Hristú Bógu předaďim.
Tebé, Ghóspodi.
Añin.

Allilúa i Glubinóyu múdrostí

Allilúya, allilúya, allilúya.
Glubinóyu múdrostí cheložekolíubno fšia stróyay
i poleznaya fsem podaváyay, Yedíne Sodečeliu.
Upokóy, Ghóspodi, dúshu rabá Tvoyégó,
na Ti bo upovániye vozlozhísha,
Tvortsá i Žizhdítelá i Bóga náshego.

Tebé, i síenu i přistáňishche ímamü
i mořitvenítsu blagopriyátnu k Bógu,
Yegó zhe rodilá yeší,
Bogoródítse beznevéstnaya, věrníh spašeníye.

Pokóy, Spáše nash

Pokóy, Spáše nash,
s právdeními rabí Tvojá,
i šiyá fselí vo dvorí Tvojá, yáko zhe yesť písano,
přežiráya, yáko blag,
pregreshéniya ih, vólñaya i nevólñaya,
i fšia yázhe v vedeñii i nevedeñii,
Cheložekolíubche.

Ot Děví vozšiyávi míru, Hrislé Bózhe,
Síni svéta tóyu pokazávi, pomíluy nas.

Pokóy, Ghóspodi

Pokóy, Ghóspodi,
dúshu usóphago rabá Tvojegó.

~ No. 1 ~

The Great Litany

Lord, have mercy.
Lord, have mercy.
Let us pray.
Lord, have mercy.
Let us commit our whole life to Christ our God.
To Thee, O Lord.
Amen.

~ No. 2 ~

Alleluia and With Profound Wisdom

Alleluia, alleluia, alleluia.
With profound wisdom and love for man Thou orderest all things,
O only Creator, giving to all what is useful and good;
give rest, O Lord, to the soul of Thy servant,
for he has placed his hope in Thee,
our Maker and Fashioner and our God.

We have thee as a bulwark and a haven,
and an intercessor well-pleasing unto God,
Whom thou hast borne,
O virgin Mother of God, salvation of the faithful.

~ No. 3 ~

Give Rest, O Our Savior

Give rest, O our Savior,
to Thy servants with the righteous,
and establish them in Thy courts, as it is written,
and since Thou art good, disregard their transgressions,
both voluntary and involuntary,
and all things committed in knowledge or in ignorance,
O Lover of Mankind.

O Christ God, Who didst shine forth to the world from the Virgin,
through her showing us to be children of light, have mercy on us.

~ No. 4 ~

Give Rest, O Lord

Give rest, O Lord,
to the souls of Thy servants who have fallen asleep!

Mořítvu proříyú

Mořítvu proříyú ko Ghospodu,
i Tomú vozvěshchú pěcháli moyá,
yáko zol dushá moyá ispólñišňa,
i zhivót moy ádu přiblížhišňa,
i moříššia, yáko Ióna:
“Ot tli, Bózhe, vozvedí mřá.”

So světěmi upokóy

So světěmi upokóy, Hříště,
dúshí rab Tvoříh,
idézhe řest bolezň, ní pěchál, ní vozdihániye,
no zhizň bezkoňechnaya.

Sam Yedín yeší Ěessmértniý

Sam Yedín yeší Ěessmértniý,
sotvořivý i sozdavý chelovéka!
Žemní úbo ot žemlí sozdáhomšňa
i v žémliu túyuzhđe pójdem,
yáko zhe počeřél yeší sozdavý mřá, i řeký mří:
“Yáko žemlřa yeší i v žemliu otídeshi”,
ámozhe fši chelovétsi pójdem,]^{*)}
nadgróboye rídániye tvoříashche pěsň:
“Allilúya, allilúya, allilúya”.

Tí yeší Bog, soshédíy vo ad

Tí yeší Bog, soshédíy vo ad,
i úzi okovánníh razřeshívý,
Sam i dúshí rab Tvoříh upokóy.

Upokóy, Bózhe

Upokóy, Bózhe, rabí Tvojá
i uchiňí yá v raí,
idézhe lítsü Světatíh, Ghospodí,
i právědlnísi šiyáyut, yáko světíla.
Usópshiya rabí Tvojá upokóy,
přežiráya ih fšňa sogřeshéňya.

Troyňaya yekřeňia

Ghospodí, pomíluy. (3x)

Čéchnaya pámnář

Vo blazhennom uspěňii čéchnyi pokóy
podázhđ, Ghospodí, úspshím rabóm Tvoím,
vóinom, za ořechestvo na bráni ubiyénním,
i sotvoří im čéchnuyu pámnář.
Čéchnaya pámnář. (3x)

~ No. 5 ~**I Will Pour Out My Prayer**

I will pour out my prayer to the Lord,
and proclaim my sorrow before Him,
for my soul has become full of wickedness,
and my life draws near to Sheol,
and I pray to Thee, like Jonah:
“Raise me up from corruption, O God!”

~ No. 6 ~**With the Saints Give Rest**

With the saints give rest, O Christ,
to the souls of Thy servants,
where there is neither sickness, nor sorrow, nor sighing,
but life everlasting.

~ No. 7 ~**Thou Alone Art Immortal**

Thou alone art immortal,
O our Maker and Creator;
but we are made from dust and are mortal indeed.
To this very dust we shall return one more,
for this Thou didst command when Thou didst make me,
saying: “Dust thou art and to dust shalt thou return.”
To the earth we mortals all shall go;
yet as our dirge we shall sing this hymn of praise:
“Alleluia, alleluia, alleluia!”

~ No. 8 ~ Thou Art God, Who Descended into Hades

Thou art God, Who descended into Hades
and loosed the bonds of those held captive there.
Do Thou Thyself give rest to the souls of Thy servants.

~ No. 9 ~**Give Rest, O God**

Give rest, O God, to Thy servants,
and establish them in Paradise,
where the choirs of the saints and of the righteous, O Lord,
shine like the stars of heaven.
Give rest to Thy servants who have fallen asleep,
overlooking all their transgressions.

~ No. 10 ~**Triple Litany**

Lord, have mercy. (3x)

~ No. 11 ~**Memory Eternal**

Grant rest eternal in blessed repose, O Lord
to Thy departed servants,
the warriors killed in battle for their fatherland,
and make their memory to be eternal.
Memory eternal! (3x)

№ 1. Великая ектения

Velikaya yekteňia

The Great Litany

1.

Умеренно. [Moderato.]

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

Moderato.

2.

Kу - ги - е, Ку - ги - е е -
Ки - ри - е, Ки - ри - е э -
Ку - ги - е, Ку - ги - е е -
Ки - и - е э -

Kу - ги - е - lei - son.
Ки - ри - е э - лей - сон.
Ку - ги - е, Ку - ги - е е -
Ки - ри - е, Ки - ри - е э -

le - - i - son.
ле - - и - сон
le - - i - son.
ле - - и - сон.

le - - i - son. Ку - ги - е е - lei - son
ле - - и - сон. Ки - ри - е э - лей - сон

COMPOSER'S NOTES: All numbers can be sung a half-step lower, to facilitate intonation on the high notes.

To abbreviate the litany [in concert], Nos. 2, 4, 5, 8, 9 and 12 may be omitted.

At a service, sing Nos. 2, 4, 6, 7, 11, 12 and 16 but without the solo lead-ins.

ПРИМЕЧАНИЯ КОМПОЗИТОРА: Все песнопения можно петь полутоном ниже для облегчения интонации на высоких нотах.

Для сокращения екстенсий [в концертном исполнении] можно использовать склонение для всех инструментов.

За богослужением петь №№ 2, 4, 6, 7, 11, 12 и 16, выпустив сольные запевы.

p

Ghó - spo - ðí, Ghó-spo - ðí ro - mí - luy, ro - mí - luy.
Гос - по - ди, Гос - по - ди по - ми - луй, по - ми - луй.

p

Ghó - spo - ðí, Ghó-spo - ðí ro - mí - luy, ro - mí - luy.
Гос - по - ди, Гос - по - ди по - ми - луй, по - ми - луй.

p

*) Ky - ri - e, Ky - ri - e e - lei - son, e - le - i - son.
Ки - ри - е, Ки - ри - е э - лей - сон, э - ле - и - сон.

3.

p

Ghó - spo - ðí ro - mí - luy.
Гос - по - ди по - ми - луй.

f

Ghó - spo - ðí po - mí - luy. Ghó - spo - ðí po - mí - luy.
Гос - по - ди по - ми - луй. Гос - по - ди по - ми - луй.

p

Ghó - spo - ðí ro - mí - luy.
Гос - по - ди по - ми - луй.

f

Ghó - spo - ðí po - mí - luy.
Гос - по - ди по - ми - луй.

*) EDITOR'S NOTE: The Greek text may be used as an alternative.

*) ПРИМЕЧАНИЕ РЕДАКТОРА: Альтернативно может быть использован греческий текст.

dim.

Ghó - spo - ði ro - mĩ - luy, ro - mĩ - luy.
Гос - по - ди по - ми - луй, по - ми - луй.

dim.

Ghó - spo - ði ro - mĩ - luy, ro - mĩ - luy.
Гос - по - ди по - ми - луй, по - ми - луй.

dim.

Ghó - spo - ði ro - mĩ - luy, ro - mĩ - luy.
Гос - по - ди по - ми - луй, по - ми - луй.

dim.

Ghó - spo - ði ro - mĩ -
Гос - по - ди по - ми

4.

f

Ghó - spo - ði ro - mĩ - luy, ro -
Гос - по - ди по - ми - луй, по -

f

Ghó - spo - ði ro - mĩ - luy, ro -
Гос - по - ди по - ми - луй, по -

f

Ghó - spo - ði ro -
Гос - по - ди по -

f

Ghó - spo - ði ro -
Гос - по - ди по -

luy. Ghó - spo - ði ro - mí - luy.
ми луй. Гос по - ди по ми луй.

dim.

luy. ro - mí - luy.
ми луй. по - ми луй.

dim.

luy. Ghó - spo - ði ro - mí - luy.
ми луй. Гос по - ди по ми луй.

dim.

luy. ro - mí - luy.
ми луй. по - ми луй.

dim.

luy. Ghó - spo - ði ro - mí - luy.
ми луй. Гос по - ди по ми луй.

dim.

luy. ro - mí - luy.
ми луй. по - ми луй.

5.

Ghó - spo - ði ro - mí - luy.
Гос по - ди по ми луй.

Ghó - spo - ði ro - mí - luy.
Гос по - ди по ми луй.

Ghó - spo - ði ro - mí - luy.
Гос по - ди по ми луй.

p

f [Solo]

Ro - mó - lím - šia. _____
По - мо - лим - ся. _____

po -
по -
pp [Tutti]
по -
по -

f

6.

p

Ro - mī - luy.
По - ми - луй.

Ro - mī - luy.
По - ми - луй.

Ro - mī - luy.
По - ми - луй.

Ro - mī - luy.
По - ми - луй.

f [Solo]

p

[Tutti] Ghó - spo - ði, Ro - mī - luy.
Гос - по - ди, по - ми - луй.

f [Soli]

mī - luy... ro - mó - lím - šia.
ми - луй... по - мо - лим - ся.

mī - luy... ro - mó - lím - šia.
ми - луй... по - мо - лим - ся.

f

7.

p *Più leggiero*

Ghó - spo - ði, Ro - mī - luy.
Гос - по - ди, по - ми - луй.

Ghó - spo - ði, Ro - mī - luy.
Гос - по - ди, по - ми - луй.

Ghó - spo - ði
Гос - по - ди

p [Tutti] mó - lím - šia. Ghó - spo - ði, Ro - mī - luy.
мо - лим - ся. Гос - по - ди, по - ми - луй.

f [Soli]

mō - lím - šia.
МО - ЛИМ - СЯ. *Più leggiero*

f

8.

Ghó - spo - ñí, ro - mí - luy.
Гос - по - ди, по - ми - луй.
мо - лим - ся.

Ghó - spo - ñí, ro - mí - luy.
Гос - по - ди, по - ми - луй.
мо - лим - ся.

Ghó - spo - ñí, ro - mí - luy. po -
Гос - по - ди, по - ми - луй. по -
мо - лим - ся. Ro - mí - luy. по -

9.

Po - mí - luy.
По - ми - луй.

Alti più leggiero e dolce

Ghó - spo - ñí, ro - mí - luy.
Гос - по - ди, по - ми - луй.

mo - лим - ся. Po - mí - luy. po -
мо - лим - ся. По - ми - луй. по -

mo - лим - ся. Ghó - spo - ñí, ro - mí - luy.
мо - лим - ся. Гос - по - ди, по - ми - луй.

Più leggiero

10.

Soprani più leggiero e dolce

pp

Ghó - spo - ði ro - mí - luy.
Гос - по - ди по - ми - луй.

pp

Ro - mí - luy. Po -
По - ми - луй. По -

Ro - mí - luy.
По - ми - луй.

pp [Tutti]

mó - lím - šia. Ghó - spo - ði, ro - mí - luy.
МО - ЛИМ - СЯ. Гос - по - ди, по - ми - луй.

pp

mó - lím - šia. Po -
МО - ЛИМ - СЯ. По -

Più leggiero e dolce

pp

f [Solo]

11.

f

Ghó - spo - ði ro - mí - luy.
Гос - по - ди по - ми - луй.

f [Tutti]

mó - lím - šia. Ghó - spo - ði ro - mí - luy.
МО - ЛИМ - СЯ. Гос - по - ди по - ми - луй.

f [Solo]

Ghó - spo - ði ro - mí - luy. Po -
Гос - по - ди по - ми - луй. По -

f [Tutti]

mó - lím - šia. Ghó - spo - ði ro - mí - luy. Po -
МО - ЛИМ - СЯ. Гос - по - ди по - ми - луй. По -

f [Solo]

12.

Ghô - spo - ði po - mî - luy, po - mî - luy.
Гос - по - ди по - ми - луй, по - ми - луй.

Ghô - spo - ði po - mî - luy, po - mî - luy. Po -
Гос - по - ди по - ми - луй, по - ми - луй. По -

mô - lîm - sîa. Ghô - spo - ði po - mî - luy, po - mî - luy. Po -
мо - лим - ся. Гос - по - ди по - ми - луй, по - ми - луй. По -

mô - lîm - sîa. Ghô - spo - ði po - mî - luy, po - mî - luy. Po -
мо - лим - ся. Гос - по - ди по - ми - луй, по - ми - луй. По -

mô - lîm - sîa. Ghô - spo - ði po - mî - luy, po - mî - luy. Po -
мо - лим - ся. Гос - по - ди по - ми - луй, по - ми - луй. По -

mô - lîm - sîa. Ghô - spo - ði po - mî - luy, po - mî - luy. Po -
мо - лим - ся. Гос - по - ди по - ми - луй, по - ми - луй. По -

13.

Ghô - spo - ði po - mî - luy.

f [Tutti]

mô - lîm - sîa.

Ghô - spo - ði po - mî - luy.

mô - lîm - sîa.

Ghô - spo - ði po - mî - luy.

Ghô - spo - ði po - mî - luy, ro - mó - lîm - sîa.

14.

Ghó - spo - ðí po - mí - luy,
Гос - по - ди по - ми - луй,

Ghó - spo - ðí po - mí - luy,
Гос - по - ди по - ми - луй,

Ghó - spo - ðí po - mí - luy, e - le - i - son.
Гос - по - ди по - ми - луй, э - ле - и - сон.

Ghó - spo - ðí po - mí - luy, e - le - i - son.
Гос - по - ди по - ми - луй, э - ле - и - сон.

Ky - ri - e e - lei -
Ки-ри - е э - лей -

15.

- son, -
сон, -

- son, e - le - i - son, -
сон, э - ле - и - сон, -

- son, e - le - i - son, -
сон, э - ле - и - сон, -

- son, e - le - i - son, -
сон, э - ле - и - сон, -

- son e - le - i - son, -
сон э - ле - и - сон, -

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№ 2. Аллилуия и Глубиною мудрости

Allílúia i Glubínóyu múdrostí

Alleluia and With Profound Wisdom

Покойно. [Andante.] $\text{♩} = 60$

Bass solo

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

Покойно. [Andante.] $\text{♩} = 60$

espressivo

6

Glu - bì - nò - yu mûd - ro - sñi che - lo - ñe - ko - liúb - no fsía stró - yay i po - léz - na - ya
Глу - би - но - ю муд - ро - сти че - ло - ве - ко - люб - но вся стро - яй и по - лез - на - я

ya, al - lí - lú - ya, al - lí - lú - i - ya, al - lí -
я, ал - ли - луй - я, ал - ли - луй - и - я, ал - ли -

ya, al - lí - lú - ya, al - lí - lú - i - ya, al - lí -
я, ал - ли - луй - я, ал - ли - луй - и - я, ал - ли -

al - lí - lú - ya, al - lí - lú - i - ya, al - lí -
ал - ли - луй - я, ал - ли - луй - и - я, ал - ли -

p

al - lí - lú - ya, al - lí - lú - i - ya, al - lí -
ал - ли - луй - я, ал - ли - луй - и - я, ал - ли -

p

al - lí - lú - ya, al - lí - lú - i - ya, al - lí -
ал - ли - луй - я, ал - ли - луй - и - я, ал - ли -

p

16

3
dú - shī rab Tvo - yíh, na Ŧia bo u - po - vá - ñí - ye voz - lo - zhí - sha,
ду - ши раб Тво - их, на Тя бо у - по - ба - ни - е воз - ло - жи - ша,
dú - shī rab Tvo - yíh, na Ŧia bo u - po - vá - ñí - ye voz - lo - zhí - sha, Tvor -
ду - ши раб Тво - их, на Тя бо у - по - ба - ни - е воз - ло - жи - ша, Твор -
dú - shī rab Tvo - yíh, na Ŧia bo u - po - vá - ñí - ye voz - lo - zhí - sha, Tvor -
ду - ши раб Тво - их, на Тя бо у - по - ба - ни - е воз - ло - жи - ша, Твор -

16

21

p

i Bó - ga Bó - ga ná - she - go.
и Bo - ga Bo - ga na - ше - го.
tsá i Žizh - dí - ū - ūa Bó - ga ná - she - go.
ца и Зиж - ди - тя Bo - ga na - ше - го.
tsá
ца

tsá i Žizh - dí - ū - ūa i Bó - ga Bó - ga ná - she - go.
ца и Зиж - ди - тя и Bo - ga Bo - ga na - ше - го.
i Bó - ga Bó - ga ná - she - go.
и Bo - ga Bo - ga na - ше - го.

21

mf

Te - bē i sě - nu i při - stá - ñi - shche í - ma - mī i mo - lít - ūen - ñi - tsu bla - go - při - yát - nu
Te - бе и сте - ну и при - ста - ни - ще и - ма - мы и мо - лит-вен - ни - цу бла - го - при - ят - ну

pp

— Te - bē, — Te - bē i sě - nu i při - stá - ñi - shche
— Te - бе, — Te - бе и сте - ну и при - ста - ни - ще

pp

— Te - bē, — Te - bē i sě - nu i při - stá - ñi - shche
— Te - бе, — Te - бе и сте - ну и при - ста - ни - ще

pp

— Te - bē, — Te - bē i sě - nu i při - stá - ñi - shche
— Te - бе, — Te - бе и сте - ну и при - ста - ни - ще

25

pp

29

k Bó - gu, Ye - gó zhe_ ro - ði - lá ye - sí, Bo - go - ró - ði - tse_ bez - ñe -
к Bo - гу, Е - го же_ ро - ди - ла е - си, Bo - го - ро - ди - це_ без - не -

29

pp

Bo - go - ró - ði - tse_ bez - ñe -
Bo - го - ро - ди - це_ без - не -

pp

í - ma - mī i mo - ïlt - vén - ñi - tsu k Bó - gu, Bo - go - ró - ði - tse_ bez - ñe -
и - ма - мы и мо - лит - вен - ни - цу к Bo - гу, Bo - го - ро - ди - це_ без - не -

pp

í - ma - mī i mo - ïlt - vén - ñi - tsu k Bó - gu, Bo - go - ró - ði - tse_ bez - ñe -
и - ма - мы и мо - лит - вен - ни - цу к Bo - гу, Bo - го - ро - ди - це_ без - не -

pp

i mo - ïlt - vén - ñi - tsu k Bó - gu,
и мо - лит - вен - ни - цу к Bo - гу,

29

pp

pp

=

33

vést - na - ya.
вест - на - я.

p

vést - na - ya, Bo - go - ró - ði - tse_ bez - ñe - vést - na - ya, vér - nih spa - sé - ñi -
вест - на - я, Bo - го - ро - ди - це_ без - не - вест - на - я, вер - ных спа - се - ни -

p

vést - na - ya, Bo - go - ró - ði - tse_ bez - ñe - vést - na - ya, vér - nih spa - sé - ñi -
вест - на - я, Bo - го - ро - ди - це_ без - не - вест - на - я, вер - ных спа - се - ни -

p

vést - na - ya, Bo - go - ró - ði - tse_ bez - ñe - vést - na - ya, vér - nih spa - sé - ñi -
вест - на - я, Bo - го - ро - ди - це_ без - не - вест - на - я, вер - ных спа - се - ни -

p

Bo - go - ró - ði - tse_ bez - ñe - vést - na - ya, vér - nih spa - sé - ñi -
Bo - го - ро - ди - це_ без - не - вест - на - я, вер - ных спа - се - ни -

33

p

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№ 3. Покой, Спасе

Poký, Spáše

Give Rest, O Our Savior

Мерно и плавно. [Giusto e legato.] ♩ = 72

pp

Soprano

Soprano: по - кой,
Alto: по - кой,
Tenor: Spá - še _____
Bass: Po - kóy,
Piano: ♩ = 72, pp

Alto

Alto: Спа - се,
Tenor: Spá - še _____
Bass: Po - kóy,
Piano: ♩ = 72, p

Tenor

Tenor: Po - kóy,
Bass: Spá - še _____
Piano: ♩ = 72, pp

Bass

Bass: Po - kóy,
Piano: ♩ = 72, pp

Мерно и плавно. [Giusto e legato.] ♩ = 72

pp

p

pp

Piano
(for rehearsal only)

Piano: ♩ = 72, pp, p, pp

5

rit.

p

Spá - še - nash, s prá - véd - ní - mí ra - bí Tvo - yá,
Спа - се - наш, с пра - вед - ны - ми ра - бы Тво - я,

Spá - še - nash, s prá - véd - ní - mí ra - bí Tvo - yá, po - kóy, ra - bí Tvo - yá,
Спа - се - наш, с пра - вед - ны - ми ра - бы Тво - я, по - кой, ра - бы Тво - я,

Spá - še - s prá - véd - ní - mí ra - bí Tvo - yá,
Спа - се - спа - вед - ны - ми ра - бы Тво - я,

Spá - še - nash, ra - bí Tvo - yá,
Спа - се - наш, ра - бы Тво - я,

rit.

Tempo I $\text{♩}=\text{♩}$

9

i si - yá fse - lí, fse - lí vo dvo - rí Tvo - yá, yá - ko zhe
и си - я все - ли, все - ли во дво - ры Тво - я, я - ко же

i si - yá fse - lí, vo dvo - rí Tvo - yá, yá - ko zhe
и си - я все - ли, во дво - ры Тво - я, я - ко же

i si - yá fse - lí, vo dvo - rí Tvo - yá, yá - ko zhe
и си - я все - ли, во дво - ры Тво - я, я - ко же

12

yesť pí - sa - no,
есть пи - са - но,

mf emphasize alto somewhat

yesť pí - sa - no, pre - ži - rá - ya,
есть пи - са - но, пре - зи - а - я,

yá - ko pí - sa - no, pre - ži - rá - ya,
я - ко пи - са - но, пре - зи - а - я,

yá - ko zhe yesť pí - sa - no, pre - ži - rá - ya,
я - ко же есть пи - са - но, пре - зи - а - я,

12

pre - ži - rá - ya,
пре - зи - а - я,

pp

15

yá - ko blag, pre - gre - shé - ní - ya ih,
я - ко благ, пре-гре - ше - ни - я их,

vól - na - ya i ñe - vól - na - ya,
воль - на - я и не - воль - на - я,

yá - ko blag, pre - gre - shé - ní - ya vól - na - ya i ñe - vól - na - ya,
я - ко благ, пре-гре - ше - ни - я воль - на - я и не - воль - на - я,

ih, _____ pre - gre - shé - ní - ya vól - na - ya i ñe - vól - na -
их, _____ пре - гре - ше - ни - я воль - на - я и не - воль - на -

15

22

fñia, ————— yá - zhe ————— v ñé - de - ñi - i ————— i ñe - ————— ñé - de - ñi - i,
вся, ————— я - же ————— в ве - де - ни - и ————— и не - ве - ————— не - де - ни - и,

fñia, ————— yá - zhe ————— v ñé - ————— de - ñi - ————— i ————— i ñe -
вся, ————— я - же ————— в ве - ————— де - ни - ————— и ————— и не -

yá - zhe ————— v ñé - ————— de - ñi - ————— i ————— i ñe -
я - же ————— в ве - ————— де - ни - ————— и ————— и не -

22

i ñe - ñé - de - ñi - ————— i, Che - lo - ñé - ————— ko - lüb -
и не ве - де - ни - ————— и, Че - ло - ве - ————— ко - люб -

p

ñé - ————— de - ñi - ————— i, Che - lo - ñé - ————— ko - lüb -
ве - ————— де - ни - ————— и, Че - ло - ве - ————— ко - люб -

p

ñé - ————— de - ñi - ————— i, Che - lo - ñé - ————— ko - lüb -
ве - ————— де - ни - ————— и, Че - ло - ве - ————— ко - люб -

p

ñé - ————— de - ñi - ————— i, Che - lo - ñé - ————— ko - lüb -
ве - ————— де - ни - ————— и, Че - ло - ве - ————— ко - люб -

25

ñé - ————— de - ñi - ————— i, Che - lo - ñé - ————— ko - lüb -
ве - ————— де - ни - ————— и, Че - ло - ве - ————— ко - люб -

p

33

cresc.

mi - ru, Hří - stě Bó - zhe, Hří - stě Bó - zhe,
ми - ру, Хи - сте Бо - же, Хи - сте Бо - же,

cresc.

ff

mi - ru, Hří - stě Bó - zhe, Hří - stě Bó - zhe,
ми - ру, Хи - сте Бо - же, Хи - сте Бо - же,

cresc.

f

mi - ru, Hří - stě Bó - zhe, Hří - stě Bó - zhe,
ми - ру, Хи - сте Бо - же, Хи - сте Бо - же,

cresc.

f

mi - ru, Hří - stě Bó - zhe, Hří - stě Bó - zhe,
ми - ру, Хи - сте Бо - же, Хи - сте Бо - же,

rit.

33

cresc.

ff

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№ 4. Покой, Господи

Pokóy, Ghóspodi

Give Rest, O Lord

Немного оживленно. [Poco animato.] ($\text{♩} = 96$)

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

$\text{♩} = 96$

4

Ghó - spo - ði, dú - shi u - sóp - shiḥ rab Tvo - īh, po -
Го - спо - ди, ду - ши у - соп - ших раб Тво - их, по -

Ghó - spo - ði, dú - shi u - sóp - shiḥ rab Tvo - īh, po -
Го - спо - ди, ду - ши у - соп - ших раб Тво - их, по -

Ghó - spo - ði, dú - shi u - sóp - shiḥ rab Tvo - īh, _____
Го - спо - ди, ду - ши у - соп - ших раб Тво - их, _____

$\text{♩} = 96$

7

kóy, po-kóy, _____ Ghó - spo - ði, dú - shī u - sóp - shīh rab Tvo - ih.
кой, по-кой, _____ Го - спо - ди, ду - ши у - соп - ших раб Тво-их.

kóy, po-kóy, _____ Ghó - spo - ði, dú - shī, dú - shī u - sóp - shīh rab Tvo - ih.
кой, по-кой, _____ Го - спо - ди, ду - ши, ду - ши у - соп - ших раб Тво-их.

— po - kóy, _____ Ghó - spo - ði, _____ dú - shī u - sóp - shīh rab Tvo - ih.
— по - кой, _____ Го - спо - ди, _____ ду - ши у - соп - ших раб Тво-их.

Bass staff:

kóy, _____ po -
кой, _____ по -

7

pp

Rhythmic patterns for piano accompaniment:

Mm Mm

Mm Mm

kóy.
кой.

rallentando

p

pp

p

rallentando



№ 5. Молитву пролию

Molítvu proliyú

I Will Pour Out My Prayer

Не очень медленно. [Lento non troppo.]

Soprano

Alto

Tenor 1

Tenor 2

Bass

Piano
(for rehearsal only)

Mo - lí - tvu pro - lí - yú ko
Mo - лит - ву про - ли - ю ко

Mo - lí - tvu pro - lí - yú ko
Mo - лит - ву про - ли - ю ко

Mo - lí - tvu pro - lí - yú ko Ghó-spo - du, i To - múa voz - vě-shchú ře -
Mo - лит - ву про - ли - ю ко Го - спо - ду, и То - му воз - ве - щу пе -

Mm... Mo lí - tvu pro - lí -
Mm... Mo лит - ву про - ли -

Mo - lí - tvu
Mo - лит - ву

Не очень медленно. [Lento non troppo.]

Ghó - spo - du, i To - múa voz - vě - shchú ře -
Го - спо - ду, и То - му воз - ве - щу пе -

Ghó - spo - du, i To - múa voz - vě - shchú ře -
Го - спо - ду, и То - му воз - ве - щу пе -

chá - lí mo - yá, yá - ko zol - du - shá mo - yá is - pól - ní - šňá, i zhí - vót moy -
ча - ли мо - я, я - ко зол - ду - ша мо - я ис - пол - ни - ся, и жи - вот мой -

yú - ko Ghó - spo - du, voz - vě - shchú ře -
ю - ко Го - спо - ду, воз - ве - щу пе -

pro - lí - yú
про - ли - ю

accelerando e più agitato

7

du - shá mo - yá is - pól - ñí - šia,
ду - ша мо - я ис - пол - ни - ся,
chá - lí mo - yá, yá - ko zol du - shá mo - yá is - pól - ñí - šia,
ча - ли мо - я, я - ко зол ду - ша мо - я ис - пол - ни - ся,
chá - lí mo - yá, yá - ko zol du - shá mo - yá is - pól - ñí - šia,
ча - ли мо - я, я - ко зол ду - ша мо - я ис - пол - ни - ся,
á - du pří - blí - zhí - šia, yá - ko zol du - shá mo - yá is - pól - ñí - šia,
а - ду при - бли - жи - ся, я - ко зол ду - ша мо - я ис - пол - ни - ся,
chá - lí mo - yá, yá - ko zol du - shá mo - yá is - pól - ñí - šia,
ча - ли мо - я, я - ко зол ду - ша мо - я ис - пол - ни - ся,
— yá - ko zol du - shá mo - yá is - pól - ñí - šia,
я - ко зол ду - ша мо - я ис - пол - ни - ся,

7

accelerando e più agitato

Tempo I

II

i zhí - vót moy á - du pří - blí - zhí -
и жи - вот мой а - ду при - бли - жи -
i zhí - vót moy á - du pří - blí - zhí -
и жи - вот мой а - ду при - бли - жи -
i zhí - vót moy á - du pří - blí - zhí - šia, i mo - liú - šia yá - ko I - ó - na:
и жи - вот мой а - ду при - бли - жи - ся, и молю - ся, я - ко И - о - на:
i zhí - vót moy á - du pří - blí - zhí -
и жи - вот мой а - ду при - бли - жи -
II

Tempo I

Точнее фа ♯ и соль у soprano.
[Soprano F♯ and G with maximum accuracy.]

14

“От тли, „От зе, воз - ве - ди - мья, то - лью - ся: „От’.”

diminuendo

17

“От тли, „От зе, воз - ве - ди - мья, то - лью - ся: „От’.”

diminuendo



№ 6. Со святыми упокой

So sviatimí upokóy

With the Saints Give Rest

Покойно. [Andante tranquillo.]

Soprano

Alto

Tenor

Bass

Piano

(for rehearsal only)

mf

mf

pp

Mm...
Mm...

Покойно. [Andante tranquillo.]

4

kóy, Hři - sté, dú - shi rab Tvo -
кой, Хри - сте, ду - ши раб Тво -

kóy, Hři - sté, dú - shi rab Tvo -
кой, Хри - сте, ду - ши раб Тво -

pp

4

7

pp

íh, i - dé - zhe ñes̄t bo - lézñ, ñi ðe -
их, и - де - же несть бо - лезнь, ни пе -

pp

íh, i - dé - zhe ñes̄t bo - lézñ, ñi ðe -
их, и - де - же несть бо - лезнь, ни пе -

pp

i - dé - zhe ñes̄t bo - lézñ, ñi ðe -
и - де - же несть бо - лезнь, ни пе -

Bassi più espressivo

p

i - dé - zhe ñes̄t bo - lézñ, ñi ðe -
и - де - же несть бо - лезнь, ни пе -

7

pp

chál, ñi voz dí há ñi ye,
чаль, ни воз ды ха ни е,

11

p

chál, ñi voz dí há ñi ye,
чаль, ни воз ды ха ни е,

p

chál, ñi voz dí há ñi ye,
чаль, ни воз ды ха ни е,

p

chál, ñi voz dí há ñi ye,
чаль, ни воз ды ха ни е,

p

chál, ñi voz dí há ñi ye,
чаль, ни воз ды ха ни е,

II

chál, ñi voz dí há ñi ye,
чаль, ни воз ды ха ни е,

Точнее выдерживать фа ♯ и соль у soprano.
 [Tune F♯ and G in soprano with maximum accuracy.]

no

15

но zhizñ, zhizñ bez - ko - ñéch - na - ya,
 но жизнь, жизнь без - ко - неч - на - я,

но zhizñ, zhizñ bez - ko - ñéch - na - ya,
 но жизнь, жизнь без - ко - неч - на - я,

но zhizñ, zhizñ bez - ko - ñéch - na - ya,
 но жизнь, жизнь без - ко - неч - на - я,

но zhizñ, zhizñ bez - ko - ñéch - na - ya,
 но жизнь, жизнь без - ко - неч - на - я,

no

15

no

19 p no

no zhizñ, zhizñ bez - ko - ñéch - na - ya.
 но жизнь, жизнь без - ко - неч - на - я.

p

no zhizñ, zhizñ bez - ko - ñéch - na - ya.
 но жизнь, жизнь без - ко - неч - на - я.

p

no zhizñ, zhizñ bez - ko - ñéch - na - ya.
 но жизнь, жизнь без - ко - неч - на - я.

p

no zhizñ, zhizñ bez - ko - ñéch - na - ya.
 но жизнь, жизнь без - ко - неч - на - я.

ritenuto

19 p

№ 7. Сам Един еси Безсмертный

Sam Yedín yeší Bessmértniy

Thou Alone Art Immortal

Энергично. [Energico.] ♩ = 84

Soprano f Sam Ye - dín ye - sí Bez - smért - nýy, Sam Ye - dín ye - sí Bez -
 Сам Е - дин е - си Без - смерт - ный, Сам Е - дин е - си Без -

Alto f Sam Ye - dín ye - sí Bez - smért - nýy, Sam Ye - dín ye - sí Bez -
 Сам Е - дин е - си Без - смерт - ный, Сам Е - дин е - си Без -

Tenor f Sam Ye - dín ye - sí Bez - smért - nýy, Sam Ye - dín ye - sí Bez -
 Сам Е - дин е - си Без - смерт - ный, Сам Е - дин е - си Без -

Bass f Sam Ye - dín ye - sí Bez - smért - nýy, Sam Ye - dín ye - sí Bez -
 Сам Е - дин е - си Без - смерт - ный, Сам Е - дин е - си Без -

Piano (for rehearsal only) f Sam Ye - dín ye - sí Bez - smért - nýy, Sam Ye - dín ye - sí Bez -
 Сам Е - дин е - си Без - смерт - ный, Сам Е - дин е - си Без -

4

smért - nýy, Sam Ye - dín ye - sí Bez - smért - nýy,
 смерт - ный, Сам Е - дин е - си Без - смерт - ный,

smért - nýy, Sam Ye - dín ye - sí Bez - smért - nýy,
 смерт - ный, Сам Е - дин е - си Без - смерт - ный,

smért - nýy, Sam Ye - dín ye - sí Bez - smért - nýy,
 смерт - ный, Сам Е - дин е - си Без - смерт - ный,

f

Sam Ye - dín ye - sí Bez - smért - nýy, Sam Ye - dín ye - sí Bez -
 Сам Е - дин е - си Без - смерт - ный, Сам Е - дин е - си Без -

4

f

7

so - tvo - ří - vüy i so - zdá - vüy che - lo - ſé - ka, so - tvo - ří - vüy i so -
 со - тво - ри - вый и соз - да - вый че - ло - ве - ка, со - тво - ри - вый и со -

 so - tvo - ří - vüy i so - zdá - vüy che - lo - ſé - ka, so - tvo - ří - vüy i so -
 со - тво - ри - вый и соз - да - вый че - ло - ве - ка, со - тво - ри - вый и со -

 che - lo -
 че - ло -

 so - tvo - ří - vüy i so - zdá - vüy che - lo - ſé - ka, so - tvo - ří - vüy che - lo -
 со - тво - ри - вый и соз - да - вый че - ло - ве - ка, со - тво - ри - вый че - ло -

 f

 so - tvo - ří - vüy i so - zdá - vüy che - lo - ſé - ka, so - tvo - ří - vüy che - lo -
 со - тво - ри - вый и соз - да - вый че - ло - ве - ка, со - тво - ри - вый че - ло -

 che - lo -
 че - ло -

 so - tvo - ří - vüy i so - zdá - vüy che - lo - ſé - ka, so - tvo - ří - vüy che - lo -
 со - тво - ри - вый и соз - да - вый че - ло - ве - ка, со - тво - ри - вый че - ло -

 10

 zdá - vüy che - lo - ſé - ka, Sam Ye - dín ye - ſí, Sam Ye - dín ye - ſí Bez -
 зда - вый че - ло - ве - ка, Сам Е - дин е - си, Сам Е - дин е - си Без -

 zdá - vüy che - lo - ſé - ka, Sam Ye - dín ye - ſí Bez -
 зда - вый че - ло - ве - ка, Сам Е - дин е - си Без -

 ſé - ka,
 ве - ка,

 ſé - ka, Sam Ye - dín ye - ſí Bez -
 ве - ка, Сам Е - дин е - си Без -

 ſé - ka, Sam Ye - dín ye - ſí Bez -
 ве - ка, Сам Е - дин е - си Без -

 10

 ſé - ka, Sam Ye - dín ye - ſí Bez -
 ве - ка, Сам Е - дин е - си Без -

13

sñért - nïy, Sam Ye - dín.
смерт - ный, Сам Е - дин.

sñért - nïy, Sam Ye - dín. Žem - ní - i so - zdá - hom - šia
смерт - ный, Сам Е - дин. Зем - ни - и со - зда - хом - ся

sñért - nïy, Sam Ye - dín. Žem - ní - i so - zdá - hom - šia
смерт - ный, Сам Е - дин. Зем - ни - и со - зда - хом - ся

sñért - nïy, Sam Ye - dín. Žem - ní - i ú - bo ot žem - lí so - zdá - hom - šia
смерт - ный, Сам Е - дин. Зем - ни - и у - бо от зем - ли со - зда - хом - ся

13

17

v žém - líu tú - yu - zhđe róy - - ðem,
в зем - лю ту - ю - жде пой - - дем,

v žém - líu tú - yu - zhđe róy - - ðem, yá - ko__ zhe__ po - ūe -
в зем - лю ту - ю - жде пой - - дем, я - ко__ же__ по - ве -

v žém - líu tú - yu - zhđe róy - - ðem, yá - ko__ zhe__ po - ūe -
в зем - лю ту - ю - жде пой - - дем, я - ко__ же__ по - ве -

v žém - líu tú - yu - zhđe róy - - ðem, yá - ko zhe po - ūe -
в зем - лю ту - ю - жде пой - - дем, я - ко же по - ве -

17

20

so - zdá - viý mĩá, so - zdá - viý mĩá i ře -
 со - зда - вый мя, со - зда - вый мя и ре -

lél ye - ší, so - zdá - viý mĩá, so - zdá - viý mĩá i ře -
 лел е - си, со - зда - вый мя, со - зда - вый мя и ре -

lél ye - ší, so - zdá - viý mĩá, so - zdá - viý mĩá i ře -
 лел е - си, со - зда - вый мя, со - зда - вый мя и ре -

20

kíy, i ře - kíy mĩ,
 кий, и ре - кий ми,

kíy, i ře - kíy mĩ,
 кий, и ре - кий ми,

kíy, i ře - kíy mĩ, so - zdá - viý mĩá i ře -
 кий, и ре - кий ми, со - зда - вый мя и ре -

kíy, i ře - kíy mĩ, so - zdá - viý mĩá i ře -
 кий, и ре - кий ми, со - зда - вый мя и ре -

kíy, i ře - kíy mĩ, so - zdá - viý mĩá i ře -
 кий, и ре - кий ми, со - зда - вый мя и ре -

Tверже басовое до ♯ [Stronger on the Bass C♯]

23

p

26

kíy
kíy

mí:
mí:

„Yá - ko žem - líá ye - ší, i
„Я - ко зем - ля е - си, и

26

p

„Yá - ko žem - líá ye - ší, žem -
„Я - ко зем - ля е - си, зем -

v žém - líú o - tí - de - shii, -
в зем - лю о - ты - де - ши, -

v žém - -
в зем - -

30

p

34

Íá ye - sí i v žém - líu o - tí - de - shi," á - mo - zhe,
ля е - си и в зем - лю о - ты - де - ши", а - мо - же,
Íá ye - sí i v žém - líu o - tí - de - shi," á - mo - zhe,
ля е - си и в зем - лю о - ты - де - ши", а - мо - же,
á - mo - zhe,
a - mo - же,
Íá, v žém - líu o - tí - de - shi," á - mo - zhe,
лю, в зем - лю о - ты - де - ши", а - мо - же,

34

á - mo - zhe fší che - lo - ūé - tsí róy - ðem.
a - мо - же вси че - ло - ве - цы пой - дем.
á - mo - zhe fší che - lo - ūé - tsí róy - ðem.
a - мо - же вси че - ло - ве - цы пой - дем.
á - mo - zhe fší che - lo - ūé - tsí róy - ðem.
a - мо - же вси че - ло - ве - цы пой - дем.

38

f
á - mo - zhe fší che - lo - ūé - tsí róy - ðem.
a - мо - же вси че - ло - ве - цы пой - дем.
á - mo - zhe fší che - lo - ūé - tsí róy - ðem.
a - мо - же вси че - ло - ве - цы пой - дем.
á - mo - zhe fší che - lo - ūé - tsí róy - ðem.
a - мо - же вси че - ло - ве - цы пой - дем.

Медленно. [Adagio.]

42 *pp*

над - grób - по - уе гí - dá - ñí - уе tvo - říá - shche pèsñ:
над - гроб - но - е ры - да - ни - е тво - ря - ще песнь:

над - grób - по - уе гí - dá - ñí - уе tvo - říá - shche pèsñ:
над - гроб - но - е ры - да - ни - е тво - ря - ще песнь:

над - grób - по - уе гí - dá - ñí - уе tvo - říá - shche pèsñ:
над - гроб - но - е ры - да - ни - е тво - ря - ще песнь:

42 **Медленно. [Adagio.]**

pp

Как можно точней и осторожней фа ♯
[Sing F♯ as accurately and delicately as possible]

46 *pp*

“Al - lí - lú - i - ya, al - lí - lú - i - ya, al - lí - lú - i - ya,
„Ал - ли-лу - и - я, ал - ли-лу - и - я, ал - ли-лу - и - я,

pp Альты нежнее [Altos more gently]

“Al - lí - lú - i - ya, al - lí - lú - i - ya, al - lí - lú - i - ya,
„Ал - ли-лу - и - я, ал - ли-лу - и - я, ал - ли-лу - и - я,

“Al - lí - lú - i - ya, al - lí - lú - i - ya, al - lí - lú - i - ya,
„Ал - ли-лу - и - я, ал - ли-лу - и - я, ал - ли-лу - и - я,

46 *pp*

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№ 8. Ты еси Бог, сошедый во ад

Ti yeší Bog, soshédiy vo ad

Thou Art God, Who Descended into Hades

Тяжело и торжественно. [Marcato e maestoso.] ♩ = 60

Soprano

Alto

Tenor

Bass

ff

Tí ye - ší Bog, Bog, so - shé - diy vo ad,
Ты е - си Бог, Бог, со - ше - дый во ад,

ff

Tí ye - ší Bog, Bog, so - shé - diy vo ad,
Ты е - си Бог, Бог, со - ше - дый во ад,

ff

Tí ye - ší Bog, Bog, so - shé - diy vo ad,
Ты е - си Бог, Бог, со - ше - дый во ад,

ff

Tí ye - ší Bog, Bog, so - shé - diy vo ad,
Ты е - си Бог, Бог, со - ше - дый во ад,

Тяжело и торжественно. [Marcato e maestoso.] ♩ = 60

Piano
(for rehearsal only)

ff

5

Tí _____ ye - ší _____ Bog, so - shé - diy vo ad, i
Ты _____ е - си _____ Бог, со - ше - дый во ад, и

Tí _____ ye - ší _____ Bog, so - shé - diy vo ad, i
Ты _____ е - си _____ Бог, со - ше - дый во ад, и

Tí _____ ye - ší _____ Bog, so - shé - diy vo ad, i
Ты _____ е - си _____ Бог, со - ше - дый во ад, и

Басы тверже [Basses more solidly]

Tí _____ ye - ší _____ Bog, so - shé - diy vo ad, i
Ты _____ е - си _____ Бог, со - ше - дый во ад, и

5

vw

8

ú - zí o - ko - ván - níh raz - ře - shí - viý, ú - zí o -
y - зы о - ко - ван - ных раз - ре - ши - вый, у - зы о -

ú - zí o - ko - ván - níh raz - ře - shí - viý, ú - zí o -
y - зы о - ко - ван - ных раз - ре - ши - вый, у - зы о -

ú - zí o - ko - ván - níh raz - ře - shí - viý, ú - zí o -
y - зы о - ко - ван - ных раз - ре - ши - вый, у - зы о -

ú - zí o - ko - ván - níh raz - ře - shí - viý, ú - zí o -
y - зы о - ко - ван - ных раз - ре - ши - вый, раз - - - -

8

ú - zí o - ko - ván - níh raz - ře - shí - viý, ú - zí o -
y - зы о - ко - ван - ных раз - ре - ши - вый, раз - - - -

II

ko - ván - - níh raz - ře - shí - viý,
ко - ван - - ных раз - ре - ши - вый,

ko - ván - - níh raz - ře - shí - viý, Sam i
ко - ван - - ных раз - ре - ши - вый, Сам и

ko - ván - - níh raz - ře - shí - viý, Sam i
ко - ван - - ных раз - ре - ши - вый, Сам и

ko - ván - - níh raz - ře - shí - viý, Sam i
ко - ван - - ных раз - ре - ши - вый, Сам и

ře - - - - shí - - - - viý,
ре - - - - ши - - - - вый,

II

ře - - - - shí - - - - viý,
ре - - - - ши - - - - вый,

Sam i
Сам и

Sam i
Сам и

Sam i
Сам и

p

p

p

14

pp

dú - shī rab Tvo - íh u - ro - kóy, u - ro -
ду - ши раб Тво - их у - по - кой, у - по -

pp

dú - shī rab Tvo - íh u - ro - kóy, u - ro -
ду - ши раб Тво - их у - по - кой, у - по -

14

17

kóy, dú - shī rab Tvo - íh u - ro -
кой, ду - ши раб Тво - их у - по -

kóy, dú - shī rab Tvo - íh u - ro -
кой, ду - ши раб Тво - их у - по -

kóy, dú - shī rab Tvo - íh u - ro -
кой, ду - ши раб Тво - их у - по -

pp

dú - shī rab Tvo - íh u - ro -
ду - ши раб Тво - их у - по -

17

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№ 9. Упокой, Боже (Сербский напев)

Upokóy, Bózhe (*Sérbskiy napév*)

Give Rest, O God (*A Serbian Melody*)

Медленно. [Adagio.] $\text{♩} = 48$

Soprano Alto Tenor Bass

U - po - kóy, Bó - zhe, u - po - kóy, Bó - zhe,
у - по - кой, бо - же, у - по - кой, бо - же,

U - po - kóy, Bó - zhe, u - po - kóy, Bó - zhe, ra -
у - по - кой, бо - же, у - по - кой, бо - же, па -

U - po - kóy, Bó - zhe, u - po - kóy, Bó - zhe, ra -
у - по - кой, бо - же, у - по - кой, бо - же, па -

Piano
(for rehearsal only)

Медленно. [Adagio.] $\text{♩} = 48$

bí Tvo - yá i u - chi - ñí, u - chi - ñí ya v ga -
бы Тво - я и у - чи - ни, у - чи - ни я в ра -

bí Tvo - yá i u - chi - ñí, u - chi - ñí ya v ga -
бы Тво - я и у - чи - ни, у - чи - ни я в ра -

bí Tvo - yá i u - chi - ñí, u - chi - ñí ya v ga -
бы Тво - я и у - чи - ни, у - чи - ни я в ра -

Piano

5

9 *pp* *ritardando* *pp*

í, i - dé - zhe lí - tsï Sviá - tíh, Sviá - tíh, Ghó - spo - di, i
и, и - де - же ли - ца свя - тых, свя - тых, Го - спо - ди, и

pp

í, i - dé - zhe lí - tsï Sviá - tíh, Sviá - tíh, Ghó - spo - di, i
и, и - де - же ли - ца свя - тых, свя - тых, Го - спо - ди, и

pp

í, i - dé - zhe lí - tsï Sviá - tíh, Sviá - tíh, Ghó - spo - di, i
и, и - де - же ли - ца свя - тых, свя - тых, Го - спо - ди, и

pp

9 *pp* *ritardando* *pp*

prá - véd - ní - tsï sí - yá - yut, yá - ko svê - tí - la.
пра - вед - ни - цы си - я - ют, я - ко све - ти - ла.

pp

prá - véd - ní - tsï sí - yá - yut, yá - ko svê - tí - la.
пра - вед - ни - цы си - я - ют, я - ко све - ти - ла.

pp

prá - véd - ní - tsï sí - yá - yut, yá - ko svê - tí - la.
пра - вед - ни - цы си - я - ют, я - ко све - ти - ла.

crescendo and ritardando *f*

13 *pp* *crescendo and ritardando* *f*

prá - véd - ní - tsï sí - yá - yut, yá - ko svê - tí - la.
пра - вед - ни - цы си - я - ют, я - ко све - ти - ла.

pp

prá - véd - ní - tsï sí - yá - yut, yá - ko svê - tí - la.
пра - вед - ни - цы си - я - ют, я - ко све - ти - ла.

pp

prá - véd - ní - tsï sí - yá - yut, yá - ko svê - tí - la.
пра - вед - ни - цы си - я - ют, я - ко све - ти - ла.

crescendo and ritardando *f*

13 *pp* *crescendo and ritardando* *f*

17 *p*

u - sóp - shi - ya ra - bí Tvo - yá u - ro - kóy,
У - соп - ши - я ра - бы Тво - я у - по - кой,

u - sóp - shi - ya ra - bí Tvo - yá u - ro - kóy,
У - соп - ши - я ра - бы Тво - я у - по - кой,

u - sóp - shi - ya ra - bí Tvo - yá u - ro - kóy,
У - соп - ши - я ра - бы Тво - я у - по - кой,

17 *p*

u - sóp - shi - ya ra - bí Tvo - yá u - ro - kóy,
У - соп - ши - я ра - бы Тво - я у - по - кой,

21 *p*

u - po - kóy, pře - ži - rá - ya ih fšíā so - gře - shé - ní - ya.
у - по - кой, пре - зи - ра - я их вся со - гре - ше - ни - я.

u - po - kóy, pře - ži - rá - ya ih fšíā so - gře - shé - ní - ya.
у - по - кой, пре - зи - ра - я их вся со - гре - ше - ни - я.

21 *pp*

u - po - kóy, pře - ži - rá - ya ih fšíā so - gře - shé - ní - ya.
у - по - кой, пре - зи - ра - я их вся со - гре - ше - ни - я.

u - po - kóy, pře - ži - rá - ya ih fšíā so - gře - shé - ní - ya.
у - по - кой, пре - зи - ра - я их вся со - гре - ше - ни - я.



№ 10. Тройная ектения

Troynaya yekteanya

Triple Litany

1. Оживленно. [Animato.]

Soprano

Alto

Tenor

Bass

Ghó - spo - ði, po - mí - luy, po -

Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po -

Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po -

Piano
(for rehearsal only)

1. Оживленно. [Animato.]

2.

Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po - mí - luy.

Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po - mí - luy, Ghó - spo - ði, po - mí - luy.

mí - luy, Ghó - spo - ði, po - mí - luy, mí - luy,

mí - luy, Ghó - spo - ði, po - mí - luy, mí - luy,

2.

COMPOSER'S NOTE: At a service, sing Nos. 6, 7, and 8 (with "Podáy, Ghóspodi") and for the single "Ghosodi, pomiluy" use the first two measures of No. 10.

ПРИМЕЧАНИЕ КОМПОЗИТОРА: За богослужением петь №№ 6, 7 и 8 (и „Подай, Господи“), а для одинарного „Господи, помилуй“ петь первые два такта № 10.

3. *)

Ghó - spo - ði, ро - мí - luy,
Го - спо - ди, по - ми - луй.

Ghó - spo - ði, ро - мí - luy.
Го - спо - ди, по - ми - луй.

Ghó - spo - ði, ро - мí - luy.
Го - спо - ди, по - ми - луй.

Ghó - spo - ði, ро - мí - luy.
Го - спо - ди, по - ми - луй.

Ghó - spo - ði, ро - мí - luy.
Го - спо - ди, по - ми - луй.

Ghó - spo - ði, ро - мí - luy.
Го - спо - ди, по - ми - луй.

ми - луй, по - ми - луй.
ми - луй, Го - спо - ди, по - ми - луй.

ми - луй, Го - спо - ди, по - ми - луй.

*) COMPOSER'S NOTE: This number may be omitted.

*) ПРИМЕЧАНИЕ КОМПОЗИТОРА: Этот номер можно выпустить.

4.

Ghó - spo - ði, ро - мí - luy, Ghó - spo - ði, ро - мí - luy,
Го - спо - ди, по - ми - луй, Го - спо - ди, по - ми - луй,
Ghó - spo - ði, ро - мí - luy, Ghó - spo - ði, ро - мí - luy.
Го - спо - ди, по - ми - луй, Го - спо - ди, по - ми - луй.
ро - мí - luy, ро - мí - luy,
по - ми - луй, по - ми - луй,
ро - мí - luy, ро - мí - luy,
по - ми - луй,

5. Покойнее. [Meno mosso.]

Ghó - spo - ði, ро - мí - luy. Ghó - spo - ði, ро - мí - luy,
Го - спо - ди, по - ми - луй. Го - спо - ди, по - ми - луй,
Ghó - spo - ði, ро - мí - luy. Ghó -
Го - спо - ди, по - ми - луй. Го -
ро - мí - luy. Го -
по - ми - луй. Го -
ро - мí - luy. Го -
по - ми - луй.

5. Покойнее. [Meno mosso.]

ro - - mí - luy.
spo - di po - mí - luy,
mi - luy, po - mi - luy.
Ghó-spo - di, po - mí - luy.
mi - luy, po - mi - luy.
spo - di po - mí - luy.

6. Оживленно. [Animato.]

Ghó - spo - di, po - mí - luy, Go - spo - di, po - mí - luy,
Ghó - - - - - spo - di, po - - - - -
Ghó - spo - di, po - mí - luy, Go - spo - di, po - mí - luy,
Ghó - - - - - spo - di, po - - - - -
Ghó - spo - di, po - mí - luy, Go - spo - di, po - mí - luy,

Ghó - spo - ði, po - mī - luy.
Го - спо - ди, по - ми - луй.

mī
ми - - - - - luy.
мии - - - - - луй.

Ghó - spo - ði, po - mī - luy.
Го - спо - ди, по - ми - луй.

mī
ми - - - - - luy.
мии - - - - - луй.

Ghó - spo - ði, po - mī - luy.
Го - спо - ди, по - ми - луй.

7. Покойнее. [Meno mosso.]

p

Ghó - spo - ði, po - mī - luy, po
Го - спо - ди, по - ми - луй, по

p

Ghó - spo - ði, po - mī - luy, Ghó - spo - ði, po -
Го - спо - ди, по - ми - луй, Го - спо - ди, по -

p

Ghó - spo - ði, po - mī - luy, Ghó - spo - ði, po -
Го - спо - ди, по - ми - луй, Го - спо - ди, по -

Ghó - spo - ði, po - mī - luy, Ghó - spo - ði, po -
Го - спо - ди, по - ми - луй, Го - спо - ди, по -

p

Ghó - - - - - spo - ði, po -
Го - - - - - спо - ди, по -

7. Покойнее. [Meno mosso.]

Musical score for the first section of the piece, featuring four staves of music with lyrics in Russian and French. The lyrics are:

ті - luy, Ghó - spo - ði, ро - ті -
ми луй, Го спо - ди, по - ми -
ті - luy, Ghó - spo - ði, ро - ті -
ми луй, Го спо - ди, по - ми -
ті - luy, Ghó - spo - ði, ро - ті -
ми луй, Го спо - ди, по - ми -
ті - luy, Ghó - spo - ði, ро - ті -
ми луй, Го спо - ди, по - ми -

[8.] Оживленнее. [Più animato.]

[8.] Оживленнее. [Più animato.]

The musical score continues with section 8, featuring dynamic markings and lyrics:

luy. Ghó - spo - ði, ро - ті - luy,
луй. Го спо - ди, по - ми луй,
luy. Ghó - spo - ði, ро - ті - luy,
луй. Го спо - ди, по - ми луй,
luy. Ghó - spo - ði, ро - ті - luy,
луй. Го спо - ди, по - ми луй,
luy. Ghó - spo - ði, ро - ті - luy, Ghó - spo -
луй. Го спо - ди, по - ми луй, Го спо -

8. Оживленнее. [Più animato.]

mf pp mp p pp

ritardando

Ghó - spo - ði, — ро - мí - luy, Ghó - spo - ði, — ро - мí - luy.
Го - спо - ди, — по - ми - луй, Го - спо - ди, — по - ми - луй.

Ghó - spo - ði, — ро - мí - luy, Ghó - spo - ði, — ро - мí - luy.
Го - спо - ди, — по - ми - луй, Го - спо - ди, — по - ми - луй.

Ghó - spo - ði, — ро - мí - luy, Ghó - spo - ði, — ро - мí - luy.
Го - спо - ди, — по - ми - луй, Го - спо - ди, — по - ми - луй.

ди, по - ми - луй, — Го - спо - ди, — по - ми - луй.

ritardando

9. ♪ Покойно. [Andante.] *)

Ghó - spo - ði, — ро - мí - luy, — Ghó - spo - ði, — ро - мí - luy.
Го - спо - ди, — по - ми - луй, — Го - спо - ди, — по - ми - луй.

Ро - - - - мí - - - - luy.
По - - - - ми - - - - луй.

Ghó - - - - spo - - - - ði, — ро - - - - мí - - - - luy.
Го - - - - спо - - - - ди, — по - - - - ми - - - - луй.

Ghó - - - - spo - - - - ði, — ро - - - - мí - - - - luy.
Го - - - - спо - - - - ди, — по - - - - ми - - - - луй.

9. ♪ Покойно. [Andante.]

*) COMPOSER'S NOTE: This number may also be omitted.

*) ПРИМЕЧАНИЕ КОМПОЗИТОРА: Этот номер тоже можно выпустить.

10. Покойно. [Andante.]

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

Ro - day, — ро - day, — Ghó - spo - ði. —
По - дай, — по - дай, — Го - спо - ди. —

10. Покойно. [Andante.]

mí - luy, — Ghó - spo - ði ro - mí - luy, —
ми - луй. — Го - спо - ди ро - ми - луй, —

mí - luy. — Ghó - spo - ði ro - mí - luy, —
ми - луй. — Го - спо - ди, ро - ми - луй, —

mí - luy. — Ghó - spo - ði ro - mí - luy, —
ми - луй. — Го - спо - ди, ро - ми - луй, —

mí - luy. — Ghó - spo - ði ro - mí - luy, —
ми - луй. — Го - спо - ди, ро - ми - луй, —

mí - luy. — Ghó - spo - ði ro - mí - luy, —
ми - луй. — Го - спо - ди, ро - ми - луй, —

mp

mí mi - luy, луй, ro - mí mi - luy, луй, Ghó Go -

mí mi - luy, луй, ro - mí mi - luy, луй, Ghó Go -

mí mi - luy, луй, ro - mí mi - luy, луй, Ghó Go -

mí mi - luy, луй, ro - mí mi - luy, луй, Ghó Go -

mf

ritardando

p

pp

- spo - di po - mí mi - luy, луй, ro - mí mi - luy, луй,

- spo - di po - mí mi - luy, луй, ro - mí mi - luy, луй,

- spo - di po - mí mi - luy, луй, ro - mí mi - luy, луй,

ritardando

p

pp

Ossia with Greek Text

8. Оживленнее. [Più animato.]

8. Оживленнее. [Più animato.]

ritardando

9. Покойно. [Andante.] *)

lei - son, Ky - ri - e - lei - son. Ky - ri - e - lei - son,

lei - son, Ky - ri - e - lei - son. Ky - - - -

lei - son, Ky - ri - e - lei - son. Ky - ri - e -

Ky - ri - e - lei - son. Ky - ri - e -

ritardando

9. Покойно. [Andante.]

Ky - ri - e - lei - son, Ky - ri - e - le - i - son.

ri - - - - e, Ky - ri - e - le - i - son.

lei - son, Ky - e - e - le - i - son.

lei - son, Ky - e - e - le - i - son.

Ky - ri - e - lei - son, Ky - ri - e - le - i - son.



№ 11. Вечная память (Сербский напев)

Вéchnaya páñiá̄t (Sérbskiy nařev)

Memory Eternal (A Serbian Melody)

Мерно. [Giusto.] Яснее выговаривать слова, но не отчеканивать грубо, произнося плавно и
[Pronounce the words very clearly, but not coarsely chopping them, rendering them smoothly]

Несколько звучных и легких альтов и сопрано [Several sonorous and light altos and sopranos]

Vo bla - zhén - nom us - pě - ñi - i věch - nýu ро - kóу po - dázhd, Ghó - spo - ði,
Во бла - жен - ном ус - пе - ни - и ве - чный по - кой по - даждь, Го - спо - ди,

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

Мерно. [Giusto.]

вýделая только укаzанные слоги. Кончать речитатив певуче, смягчая
emphasizing only the syllables indicated. The recitative should be concluded cantabile,

úsp-shiim ra - bóm Tvo - ím, vó - i - nom, za o - ūe - che - stvo na brá - ñí u - bi -
усп-шим ра - бом Тво - им, во - и - ном, за о - те - че - ство на бра - ни у - би -

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

věch - na - ya - rá - pá - mýt,
веч - на - я - па - мять,

*COMPOSER'S NOTE: These measures, up to the entrance of the basses, the choir can sing on a hum (except for the soloists).

*ПРИМЕЧАНИЕ КОМПОЗИТОРА: Эти такты до вступления басов хор (кроме соло) может петь без слов.

*последние звуки.
attenuating the final sounds.]*

6

yén - niм, i so - tvо - ří im věch - nu - yu pá - mňat̄.
ен - ным, и со - тво - ри им веч - ну - ю па - мять.
věch - na - ya pá - mňat̄, věch - na - ya,
веч - на - я па - мять, веч - на - я,
věch - na - ya pá - mňat̄, věch - na - ya,
веч - на - я па - мять, веч - на - я,
věch - na - ya pá - mňat̄, věch - na - ya,
веч - на - я па - мять, веч - на - я,

morendo

6

věch - na - ya pá - mňat̄.
веч - на - я па - мять.
věch - na - ya pá - mňat̄.
веч - на - я па - мять.
věch - na - ya pá - mňat̄.
веч - на - я па - мять.
věch - na - ya pá - mňat̄.

morendo

9

věch - na - ya pá - mňat̄.
веч - на - я па - мять.
věch - na - ya pá - mňat̄.

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Некоторо звучных басов.
[Several sonorous basses]

19

ff

so - two - ry im vech-nu - yu rá - miat, vech - na - ya rá - miat,
 co - two - ri им веч - ну - ю па - мять, веч - на - я па - мять,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,
 pá - miat, vech - na - ya, vech - na - ya pá - miat,

19

ff

ritardando

vá - na - ya, vá - na - ya pá - miat.
 vech - na - ya, vech - na - ya pá - miat.
 vá - na - ya, vá - na - ya pá - miat.
 vá - na - ya, vá - na - ya pá - miat.
 vá - na - ya, vá - na - ya pá - miat.

23

ff

ritardando

vá - na - ya, vá - na - ya pá - miat.
 vech - na - ya, vech - na - ya pá - miat.
 vá - na - ya, vá - na - ya pá - miat.
 vá - na - ya, vá - na - ya pá - miat.
 vá - na - ya, vá - na - ya pá - miat.

23

ff

ritardando

vá - na - ya, vá - na - ya pá - miat.



APPENDICES

Полный текст Великой ектении

Полный текст Великой ектении

~ No. 1 ~

The Full Text of the Great Litany

ДИАКОН: Міром Господу помо́лімся.

DEACON: In peace, let us pray to the Lord.

ЛІК: Господи, помілуй. (*póslé kázhdogo proshéniya*)

CHOIR: Lord, have mercy. (*after every petition*)

ДИАКОН: О свішнem міре i spašenii dush náshih, Господу помо́лімся.

DEACON: For the peace from above and for the salvation of our souls, let us pray to the Lord.

ДИАКОН: О оставлєнii sogresheniy, vo blazhenney pamiatи предстavishilisia, Господу помо́лімся.

DEACON: For the remission of the sins of those who have departed this life in blessed memory, let us pray to the Lord.

ДИАКОН: O prisnopamiatnih rabeh Bózhiih, voiñeh na pole brani za véru, tsariä i oñechestvo zhivót svoy polózhshe, pokóya, fishiní, blazhenniya pamiati ih, Господу помо́лімся.

DEACON: For the ever-memorable servants of God, the soldiers who have laid down their lives in the field of battle for faith, tsar, and fatherland, and for their repose, tranquility, and blessed memory, let us pray to the Lord.

ДИАКОН: O prošiti im všiakoye přegreshenije vólnoye i nevólnoye, Господу помо́лімся.

DEACON: That He will pardon them every transgression, whether voluntary or involuntary, let us pray to the Lord.

ДИАКОН: O neosuhdeniem předstati u strashnogo přestola Ghospoda slávi, Господу помо́лімся.

DEACON: That they may stand uncondemned before the dread throne of the Lord of glory, let us pray to the Lord.

ДИАКОН: O pláchushchih i boléznyushchih chayushchih Hristová uñesheniy, Господу помо́лімся.

DEACON: For the weeping and the grieving, who are looking for the consolation of Christ, let us pray to the Lord.

ДИАКОН: Otpusitiša im ot všiakiya bolézni, pechali, i vozdihániya; i všeſti ih idézhe přišeshcháyet svet lítsa Bózhiya, Господу помо́лімся.

DEACON: That He will release them from all sickness, sorrow, and sighing, and make them dwell where the light of God's countenance shines, let us pray to the Lord.

ДИАКОН: Yáko da Ghospod Bog nash uchiňít dushii ih v mëste svétele, v mëste zlachne, v mëste pokóyne, idézhe vši právedni pribivayut, Господу помо́лімся.

DEACON: That the Lord our God will establish their souls in a place of brightness, a place of refreshment, a place of rest, where all the righteous dwell, let us pray to the Lord.

ДИАКОН: O přichiteñii ih v nedreh Avraáma, i Isaáka, i Iákova, Господу помо́лімся.

DEACON: That they may be numbered with those in the bosom of Abraham, Isaac, and Jacob, let us pray to the Lord.

ДИАКОН: O izbávitiša nam ot všiakiya skórbi, gñeva i núzhdi, Господу помо́лімся.

DEACON: For our deliverance from all affliction, wrath, danger, and necessity, let us pray to the Lord.

ДИАКОН: Zastupí, spaší, pomíluy i sohrañ nas, Bózhe, Tvoyéyu blagodatiyu.

DEACON: Help us, save us, have mercy on us, and keep us, O God, by Thy grace.

DIÁKON: Žílosťi Bóžiya, Tsárstva Žebésnago,
i ostavléniya gřehov isprošívše ľem, sámi ſebé i drug drúga,
i veš zhivót nash Hřistú Bógu předadím.

LÍK: Žebé, Ghospodi.

IYERÉY: Yáko Ti yeší voskřeſeníye i zhivót, i pokóy
usópšíh rab Tvoíh, voíňov na pôle bráni za věru,
tsařiá i ořechestvo zhivót svoy polózhshé,
Hřisté Bózhe nash, i Žebé slávu vozsiláyem,
so beznacháñním Tvoím Ottsem, i přesvratím blagím
i zhivotvořiášchim Tvoím Dúhom, níne i prísno,
i vo věki vekov.

LÍK: Amíñ.

DEACON: Having implored for them the mercies of God, the kingdom of heaven, and remission of sins, let us commend ourselves, and each other, and all our life unto Christ our God.

CHOIR: To Thee, O Lord.

PRIEST: For Thou art the resurrection, the life, and the repose of Thy servants, the soldiers who have laid down their lives in the field of battle for faith, tsar, and fatherland, who have fallen asleep, O Christ our God, and unto Thee we ascribe glory, together with Thy Father, Who is from everlasting, and Thine all-holy, good, and life-creating Spirit, now and ever and unto ages of ages.

CHOIR: Amen.

Полный текст Тройной (заупокойной) ектении

Pólniý ţekst Troynóy (zaupokóynoy) yektéñii ~ No. 10 ~ The Full Text of the Triple (Memorial) Litany

ĐIAKON: Poñíluy nas, Bózhe po ñeñítsey mílosťi Tvojéy, mólim Ţí ſiā, uslíši i poñíluy.

ŁIK: Ghóspođi, poñíluy. (3x)

ĐIAKON: Yeshché mólimſia o upokoyéñii dush usópshih rabov Bózhiih, vóiñov na pôle bráni za ñeru, tsaríi i oñechestvo zhivót svoy polózhshe, i o yézhe prosítišia im fñíakomu přegřeshéñiu vólnomu zhe i ñevólnomu.

ŁIK: Ghóspođi, poñíluy. (3x)

ĐIAKON: Yáko da Ghospóđ Bog uchiňít dúshí ih, ídežhe právedñii upokoyeváyutšiā.

ŁIK: Ghóspođi, poñíluy. (3x)

ĐIAKON: Mílosťi Bózhya, Tsárstva Ñebésnago i ostavléniya gřehov ih u Hřistá bessmértnago Tsařiā i Bóga náshego prósím.

ŁIK: Podáy, Ghóspođi.

ĐIAKON: Ghóspodu pomólimſia.

ŁIK: Ghóspođi, poñíluy.

IYEŘEY: Yáko Ţí yeší voskřešeníye i zhivót i pokóy usópshih rab Tvoiñ, vóiñov na pôle bráni za ñeru, tsaríi o oñechestvo zhivót svoy polózhshe, Hřisťe Bózhe nash, i Tebé slávu vossílányem, so beznachálním Tvoím Ottsém i přesvětím i blagím i zhivotvořišchim Tvoím Dúhom, níñe i prísno i vo ñekei ũekóv.

ŁIK: Amíñ.

DEACON: Have mercy on us, O God, according to Thy great goodness, we pray Thee, hearken and have mercy.

CHOIR: Lord have mercy. (3x)

DEACON: Again we pray for the repose of the souls of the servants of God, the soldiers who have laid down their lives in the field of battle for faith, tsar, and fatherland, who have fallen asleep, who have fallen asleep, and for the pardon of their every sin, both voluntary and involuntary.

CHOIR: Lord have mercy. (3x)

DEACON: That the Lord will establish their souls where the righteous repose.

CHOIR: Lord have mercy. (3x)

DEACON: The mercies of God, the Kingdom of Heaven, and the forgiveness of their sins, let us ask of Christ, our immortal King and God.

CHOIR: Grant this, O Lord.

DEACON: Let us pray to the Lord.

CHOIR: Lord have mercy.

CELEBRANT: For Thou art the resurrection, the life and the repose of Thy departed servants, the soldiers who have laid down their lives in the field of battle for faith, tsar, and fatherland, O Christ our God, and unto Thee we render glory, together with Thine eternal Father, and Thine all-holy, good, and life-creating Spirit, now and ever, and unto ages of ages.

CHOIR: Amen.



The RUSSICA™ Transliteration System (for Church Slavonic)

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 singing 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:

Church Slavonic	Transliteration	English Key Word	IPA Symbol
а	а	father	[a]
е, є, ё	е	bet	[e]
и, і	и	meet	[i]
о	о	obey	[o]
у	у	food	[u]
ы	ї	dip	[ɪ]

The vowels ю and ѿ following consonants are transliterated as *iū* and *iā*, respectively. In reality it is the consonant preceding the vowel that is softened by the fleeting *i* [j] sound (see PALATALIZED CONSONANTS below). The vowels е (є), ю, and ѿ 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 *yet* 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:

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

PALATALIZED (SOFT) CONSONANTS

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

Transliteration	English Equivalent	IPA Symbol
б	abuse	[b̥]
д	bid you	[d̥]
і	million; Italian <i>gli</i>	[l̥]
м	amuse	[m̥]
ң	canyon	[n̥]
پ	pure	[p̥]
ر	merriest (British)	[r̥]
ت	bit you (said rapidly)	[t̥]
ڻ	review	[v̥]

The soft consonants ڦ and ڻ 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*” (“*-avo*”) as in modern Russian.
- (2) The pronouns *yego*, *tvojego*, *moyego*, etc., are pronounced as written, rather than as “*yeko*,” “*tvojevo*,” “*moyevo*.”
- (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 transliteration. Unlike accent marks in some other languages (e. g., French), the marks in the Russica™ transliteration 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*.”

