

Павел Чесноков
Вечери Твоея тайныя
 Pavel Chesnokov
 (1877–1944)

Vécheři Tvoeyá táyniya

Of Thy Mystical Supper

Vécheři Tvoeyá táyniya dñes, Síne Bózhĭy,
 přichástníka mĭa přiiímĭ;
 ñe bo vragóm Tvoím táynu poǔém,
 ñi lobzániya Ťi dam yáko chúda,
 no yáko razbóyňik ispoǔédayu Ťia:
 poimĭańí mĭa, Ghóspodi, vo tsárstvĭi Tvoým.

— Тропарь во Св. и Великий Четверг

Of Thy Mystical Supper, O Son of God,
 accept me today as a communicant!
 For I will not speak of Thy Mystery to Thine enemies,
 neither like Judas will I give Thee a kiss,
 but like the thief will I confess Thee:

“Remember me, O Lord, in Thy Kingdom!”

— Troparion for Great and Holy Thursday

Op. 9, No. 29

M.M. ♩ = 56

p

Soprano 1

Vé - che - ři Tvo - ye - yá táy - nĭ - ya dñes, Sí - ñe
 Be - che - ri Tvo - e - ya тай - ны - я днесъ, Сы - не

Soprano 2

Vé - che - ři Tvo - ye - yá táy - nĭ - ya dñes, Sí - ñe
 Be - che - ri Tvo - e - ya тай - ны - я днесъ, Сы - не

Alto 1

Vé - che - ři Tvo - ye - yá táy - nĭ - ya dñes, Sí - ñe
 Be - che - ri Tvo - e - ya тай - ны - я днесъ, Сы - не

Alto 2

Vé - che - ři Tvo - ye - yá táy - nĭ - ya dñes, Sí - ñe
 Be - che - ri Tvo - e - ya тай - ны - я днесъ, Сы - не

M.M. ♩ = 56

p

Piano
 (for rehearsal only)

3

p

Вó - zhiy, při - chást - ñi - ka mĭa při - i - mĭ; ñe bo vra - góm Tvo - ím
 Бо - жий, при - част - ни - ка мя при - и - ми: не бо вра - гом Тво - им

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3

p

3

6

mf

táy - nu ro - věm, ñi lob - zá - ñi - ya Tĭi dam yá - ko ch - ú - da, po
 тай - ну по - вем, ни лоб - за - ни - я Ти дам я - ко И - у - да, но

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mf

3

EDITOR'S NOTES

CHESNOKOV, Pavel Grigor'yevich (b. 12 [24] October, 1877, near Voskresensk, Moscow region; d. 14 March, 1944, Moscow)—graduated from Moscow Synodal School of Church Singing in 1895; 1895–99, studied composition with Sergei Taneyev; graduated from Moscow Conservatory in 1917 in conducting and composition (student of Mikhail Ippolitov-Ivanov). From 1895, taught church singing (chant) at the Moscow Synodal School; served as precentor in several Moscow churches and taught choral music at various schools. From 1920 to 1944 was professor of choral music at the Moscow Conservatory and conductor of several state choirs in Moscow. Chesnokov is the most prolific composer associated with the Moscow Synodal School: his compositional output includes over 500 choral works, over 400 of which are sacred. His major opera include three complete settings of the Divine Liturgy, two complete settings of the All-Night Vigil, two settings of the Memorial Service, and a setting of the Liturgy of Presanctified Gifts. In addition, he composed numerous settings of individual hymns taken from the ordinary of the Liturgy and Vigil, from feast-day propers, and paraliturgical concertos. His choral writing is characterized by a variety of textures, from austere unisons to sumptuous eight-voice polyphony, and colorful harmony, which he often “spices” with chromaticism. Approximately one-third of his sacred works are chant-based, while the rest are free compositions.

Relatively early in his musical career Chesnokov served as instructor of choral music at several girls' secondary schools. Finding a dearth of quality choral music written for women's voices, he composed his Opus 9, a series of 30 sacred works drawn from the Divine Liturgy, All-Night Vigil, and Lenten services of the Orthodox Church. Generally speaking, these works are free compositions in that they do not use pre-existing chant melodies. Many of the melodies are chant-like, however, using the text as a form-determining point of departure.

“**Ūvecheři Tvoyeyá táyniya**” [Of Thy Mystical Supper] is a Troparion for Great and Holy Thursday, when Christ's last supper with His disciples, known in the Orthodox tradition as the “Mystical Supper,” because of the institution of the Eucharist, is remembered. At the Liturgy of St. Basil the Great on that day, this hymn replaces the Cherubic Hymn, the Communion Hymn, and the post-Communion hymns.

The present edition is based upon the original first edition: Moscow: P. Jurgenson, plate No. 31514. Although the original does not carry a censor's date, the other works in this opus can reliably be dated 1906, based on the censor's date. The original C-clefs have been modernized, and a piano reduction has been added. All performance indications, including the metronome markings, have been retained from the source; editorial additions are enclosed in square brackets. An even slower tempo than the $\text{♩} = 56$ indicated by the composer would not be inappropriate.

In a footnote, the composer states: This piece may be sung a step lower.

—Vladimir Morosan