

HYMNS FOR THE ORTHODOX LITURGY

IT IS TRULY MEET

(HYMN TO THE THEOTOKOS)

Towards the end of the 19th century, the vast body of unison Serbian Chant began to attract the attention of composers, both in Serbia and in Russia, as a source for harmonizations. While little is known about Rev. I. Solomin and the origin of the melody he used, at least one source identifies it as the Karlovac-Bogskii variant in Tone 4, as written down by Mušickii. The florid chant, which in this harmonization lies entirely in the soprano line, belongs to the category of the "great" (*veliko*) chants, sung on especially solemn and festive occasions.

The present edition is based on the Slavonic original published in 1888 by P. Yurgenson of Moscow. All tempo, dynamic, and articulation markings have been retained from the original. Editorial additions are enclosed in brackets.

In performing this work, it is important to maintain the *legato* character of the chant line by avoiding excessive articulation of the running eighth-notes. The bar-lines, which were inserted by Solomin, serve only as an aid to the conductor and must not create the effect of a strongly-marked $\frac{4}{4}$ meter. Under no circumstances must the bar-lines interfere with the proper accentuation of the text.

Set in English and edited by
VLADIMIR MOROSAN

Rev. I. SOLOMIN
Harmonization of
Serbian Chant, Tone 4
(1888)

Moderately; smoothly [$\text{♩} = 108-132$]

p

Soprano
Alto

IT IS TRU - LY MEET, IT IS TRU

Tenor
Bass

p

- LY MEET TO BLESS

pp

YOU, O THE

pp

O TO KOS, EV

ER BLESS

ED AND MOST

PURE AND THE MOTH

ER OF OUR GOD,

mf

[9] AND THE MOTHER OF OUR

[p] GOD; MORE HONORABLE THAN THE CHERUBIM, AND MORE

[p] GLORIOUS BEYOND COMPARE THAN THE SERAPHIM; WITH

OUT OF DEFILEMENT

YOU GAVE BIRTH TO GOD

THE WORD,

f
TRUE THE O TO
f

mf
KOS, WE MAG
mf

- NI -

rit.
pp *ppp*
- FY YOU.
pp *ppp*