

Glory Be to God on High (No. 1)

(Verses before the Six Psalms)

KASTALSKY, Aleksandr Dmitriyevich (b. 16 [28] November 1856, Moscow; d. 17 December 1926, Moscow) — studied theory and composition at the Moscow Conservatory under Tchaikovsky, Taneyev, and Gubert. From 1887 and for most of his career, Kastalsky was closely connected with the Moscow Synodal School of Church Singing, initially as a teacher of piano and conducting, from 1891 as assistant conductor (to Vasily Orlov), from 1900 as one of the precentors (of the left choir), and from 1910 as director of the School. From 1918 to 1926, when the Bolsheviks made it impossible for the Synodal School to continue its existence, he tried to salvage it in the form of the “People’s Choral Academy,” which eventually was absorbed into the Moscow Conservatory. Besides being active in church music, Kastalsky throughout his life worked in the field of musical ethnography, studying the characteristics of the Russian folk song, making arrangements of folk songs, and using elements of the latter in his compositions.

As a composer, Kastalsky is a seminal figure, who was recognized by his contemporaries as having created a new direction in Russian church music. His followers included Pavel Chesnokov, Alexandre Gretchaninoff, Aleksandr Nikolsky, Viktor Kalinnikov, Constantine Shvedoff, and Sergei Rachmaninoff, among others. In Kastalsky’s sacred works, melodies and individual chant formulas of *znamenny* and other chants are utilized in combination with voice-leading techniques drawn from the Russian choral folk song, such as counter-voice polyphony. The skillful use of these indigenous Russian elements give Kastalsky’s sacred works a marked national flavor, while the use of ecclesiastical chants links them to ancient traditions of Russian Orthodox church music.

“Glory Be to God on High” is a setting of verses chanted before the complex of six psalms that begin every Orthodox Matins service. Ordinarily these verses are simply chanted by the psalm reader. But at the solemn Vigil services on the eves of Christmas and Theophany (the Baptism of Christ) there is a tradition of singing elaborate composed settings. In the present setting Kastalsky uses the same *znamenny* chant melody that would be used ten years later by Sergei Rachmaninoff in his famous 1915 setting of the *All-Night Vigil*, opus 37.

Alexander Kastalsky (1856–1926)
English setting by Vladimir Morosan

Allegro.
mf

Soprano
Glo - ry - be to God on high, and on earth peace,

Alto
Glo - ry - be to God on high, and on earth peace,

Tenor
and on earth

Bass

Allegro.
mf

Piano
(for rehearsal only)

5

□ peace on earth, good will to all man-kind. — Glo-ry be — to

□ peace on earth, — good will to all man-kind. — Glo-ry — be to

peace, peace on earth, — good will to all man-kind. — Glo-ry — be to

5

9

God on high, — and on earth — peace, — — — peace on earth, good will — to

God on high, — and on earth — peace, — — — peace on earth, good will — to

God on high, — and on earth — peace, — — — peace on earth, good will to

9

14

all man - kind. _____

all man - kind. _____ Glo - ry be to God on high, _____

all man - kind. _____ Glo - ry be to God on high, _____

Glo - ry! Glo - ry be to God on high, _____

18

and on earth _____ peace, on earth _____ peace, good will to all man -

and on earth _____ peace, on earth _____ peace, good will to all man -

and on earth _____ peace, on earth _____ peace, good will to all man -

23 *p* $\text{♩} = \text{♩}$

□ peace on earth, good will _____ to all man - kind.

kind, peace on earth, good will _____ to all man - kind.

kind, peace on earth, _____ good will _____ to all man - kind.

kind, peace on earth, good will _____ to all man - kind.

23 *p* $\text{♩} = \text{♩}$

Non troppo lento.

28 *p* $\text{♩} = \text{♩}$

Lord, now _ o - pen Thou _ my _ lips, now o - pen my lips,

Lord, now _ o - pen _ Thou _ my _ lips, now o - pen my lips,

Lord, now _ o - pen Thou _ my lips, _____

28 *p* $\text{♩} = \text{♩}$

Non troppo lento.

33



and my mouth shall de - clare Thy praise, de - clare Thy praise.

and my mouth shall de - clare Thy praise, de - clare Thy praise.

and my mouth shall de - clare Thy praise, de - clare Thy praise.

33



39 *f*



f Lord, now o - pen Thou my lips, now o - pen my lips,

f Lord, now o - pen Thou my lips, now o - pen my lips,

f Lord, now o - pen Thou my lips, now o - pen my lips,

f Lord, now o - pen Thou my lips, now o - pen my lips,

39 *f*

