

Maximilian Steinberg
PASSION WEEK
Op. 13

Based on Early Russian Chants

for
mixed choir a cappella

≈

Максимилиан Штейнберг
СТРАСТНАЯ СЕДМИЦА
Опус 13

По старинным русским распевам

для
смешанного хора без сопровождения

MUSICA RUSSICA

Maximilian Steinberg, PASSION WEEK, Op. 13

Edited by Vladimir Morosan

With an introduction by Alexander Lingas

Copyright © 2014 by Musica Russica.

All rights reserved. International copyright secured. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 Copyright Act or in writing by the Publisher.

Based on the the original edition:

LA SEMAINE DE LA PASSION op. 13

for mixed choir with piano reduction

by Maximilian Steinberg

© by W. Bessel & Cie., Paris

2nd printing, 2017

Orders for offprints of the individual musical numbers should be directed to :

Musica Russica

(800) 326-3132

www.musicarussica.com

This edition is dedicated to

Igor Buketoff

(1915–2001)

MEMORY ETERNAL!

With thanks to Father Daniel Skvir and Matushka Tamara (Turkevich) Skvir,
niece of Igor Buketoff, for their efforts to bring this work to life.



CONTENTS

<i>Alexander Lingas — An Introduction to Passion Week, Opus 13 by Maximilian Steinberg (1883–1946)</i>	vii
Text translations	xix
1. Аллилуйя [Alilúiya] Alleluia	1
2. Се Жених грядет [Še Zheñih grĭadĕt] Behold, the Bridegroom Comes	3
3. Чертог Твой [Chertóg Tvoy] Thy Bridal Chamber	8
4. Егда славнии ученицы [Yegdá slávniĭ ucheñitsĭ] When the Glorious Disciples	12
5. Странствия Владычня [Stránstvĭya Vladíchñĭa] The Master's Hospitality	19
6. Вечери Твоя тайныя [Vĕcheřĭ Tvoyeyá táynĭya] Of Thy Mystical Supper	24
7. Благообразный Иосиф [Blagoobráznĭy Ióšif] The Noble Joseph	29
8. Разбойника благоразумнаго [Razbóyñika blagorazúmnaĝo] The Wise Thief	35
9. Не рыдай Мене, Мати [Ñe řídáy Ĭeñé, Máĭi] Do Not Lament Me, O Mother	38
10. Воскресни, Боже [Voskrĕsñĭ, Bózhe] Arise, O God	43
11. Да молчит всякая плоть [Da molchít fšĭaka ploř] Let All Mortal Flesh Keep Silent	53
Appendix—Unison Chants Used in <i>Passion Week</i>	63
The RUSSICA™ Transliteration System	72



Alexander Lingas

An Introduction to *Passion Week*, Opus 13 by Maximilian Steinberg (1883–1946)¹

Over the last few decades there has been an international revival of interest in what Vladimir Morosan has called the “New Russian Choral School”: a movement of churchmen, composers, and conductors of the late nineteenth and early twentieth centuries who sought to renew Russian Orthodox church music by seeking inspiration in Slavonic traditions of monophonic chant and polyphonic singing, both historic and living.² Having begun with increasingly frequent performances of two emblematic large-scale works—the *All-Night Vigil*, Op. 37, of Sergei Rachmaninoff (now firmly established as a canonical masterpiece within the repertoires of Euro-American choral music) and the *Divine Liturgy of St. John Chrysostom*, Op. 41, by Peter Tchaikovsky—this revival gradually extended to cover a more representative range of the composers that Morosan had identified as having made significant contributions to the repertoires of sacred music in pre-revolutionary Russia. More recently, the extension of the New Russian Choral School in diaspora after 1917 has also begun to receive scholarly and musical attention.³ Needless to say, all of this activity has been greatly facilitated by the new opportunities for the study, editing, and performance of Russian sacred music that have appeared in the wake of political and cultural change in the former Soviet bloc since the 1980s.

Viewed in the context of this process of loss and recovery, the case of Maximilian Steinberg and his *Passion Week* (Страстная седмица), Opus 13—a work virtually unknown in the land of its composition and only recently the object of academic study—is in many respects exceptional.⁴ The son-in-law and musical heir-apparent of Nikolai Andreyevich Rimsky-Korsakov (1844–1908) at the St. Petersburg Conservatory, Steinberg apparently composed no sacred music prior to the advent of Communism when the New Russian Choral School was at its height; nor did he follow some of its leading lights abroad and, like Nikolai Tcherepnin (1873–1945) and Alexander Gretchaninoff (1864–1956), continue its legacy in exile. Instead, Steinberg remained in Soviet Petrograd and composed *Passion Week* between 1921 and 1923, by which time the Moscow Synodal Choir had already been disbanded and opportunities for public performances of technically challenging choral settings of Russian Orthodox liturgical texts were rapidly dwindling. The result was a monumental sacred choral work in eleven movements, all but one of which are based directly on Slavonic chants for the services of Great and Holy Week, taken nearly verbatim from the Triodion in

Kievan staff notation published by the Synod of the Russian Orthodox Church.⁵ Comparable in its style and vocal demands to the major works of Rachmaninoff and other composers of the New Russian Choral school, Steinberg’s Opus 13 is especially indebted, as we shall see below, to an earlier musical journey through Orthodox Holy Week: Gretchaninoff’s *Passion Week*, Op. 58, a piece written between 1911 and 1912, first performed shortly thereafter in 1912 and 1913, and then largely forgotten until its revival in the 1990s.⁶

Steinberg escaped the constraints of Soviet censorship by having *Passion Week* published in Paris at some point between 1925 and 1928 by the Russian émigré firm of W. Bessel & Cie., an affiliate of the major German music publisher Breitkopf & Härtel.⁷ Notwithstanding its French title page,⁸ the Bessel edition offers Steinberg’s music in a trilingual format, underlaying its vocal lines not only with their original Church Slavonic, but also with singable Latin and English translations. The Latin version, which hews closely to the meaning of the Slavonic, was made by Vsevolod V. Bakhtin (1901–1951), then a young paleographer employed by the National Library of Russia.⁹ Somewhat looser is the rendering into English by Robert Burness (1873–1927), a translator of Lermontov who made English versions of musical works by Russian composers including Glazunov, Lyadov, Prokofiev, Nikolai Tcherepnin, and Stravinsky for a variety of publishers.¹⁰ Some sense of this crowded but beautifully presented edition may be obtained from the following list of its movement titles (with their original Russian designations of source chant repertoires translated by me into English):

1. “Аллилуя/Alleluja/Halleluiah” (Znamenny chant)
2. “Се жених грядет/Ессе sponsus venit/The Bridegroom cometh” (Znamenny chant)
3. “Чертог твой/Thalamum tuum video/I behold the room” (Kievan chant)
4. “Егда славнии ученицы/Cum discipuli magnifici/When the disciples” (Znamenny chant)
5. “Странствия владычна/Hospitalitate Dominica/Welcome, thou Feast Divine” (Znamenny chant)
6. “Вечери твоя тайныя/Coenae tuae mysticae/Holiest Mystery” (Znamenny chant)

7. “Благообразный Иосиф/Joseph nobilis/Joseph of Arimathea” (Bulgarian chant)
8. “Разбойника благоразумнаго/Latronem sapientam/Contrite malefactor”
9. “Не рыдай мене, Мати/Ne lugeas me, Mater/Cease from tears” (Znamenny chant)
10. “Воскресни, Боже/Surge Deus/Oh, arise, God” [based in part on Znamenny chant]
11. “Да молчит всякая плоть/Caro nunc quaelibet tace/Now let all flesh” (Znamenny chant)

Despite the effort expended by Steinberg and his publisher Bessel to reach as wide an audience as possible through publication in multiple languages, his *Passion Week* soon fell into the obscurity from which it only recently has been rescued.

In the remainder of this introductory essay I shall offer an overview of the genesis, form, and reception of Steinberg’s *Passion Week*. A presentation of what may be gleaned from currently available sources about the composition, Parisian publication, and immediate reception of Steinberg’s choral cycle will be coupled to a discussion of its relationship to the pre-revolutionary work of the New Russian Choral School. I shall conclude with a brief account of the events that led to the belated premiere performances of *Passion Week* in the United States, for which the present Musica Russica edition was originally prepared.

Maximilian Steinberg and Russian Culture

Maximilian Oseyevich Steinberg was born in 1883 in the Lithuanian city of Vilnius, at that time a part of the Russian Empire.¹¹ Raised in a cultured Jewish family, he moved to St. Petersburg to continue his education in both science and music, enrolling simultaneously in the Faculty of Natural Sciences at the University of St. Petersburg and at the Conservatory. At the latter he studied under illustrious teachers including Rimsky-Korsakov, who welcomed him (along with his classmate Igor Stravinsky) into the social circles of his family. Steinberg soon became a trusted assistant to Rimsky-Korsakov, traveling with him to Paris in April 1907 for the Saison Russe organized by Diaghilev. He married Nadezhda Nikolayevna Rimskaya-Korsakova in the Orthodox Church (an act that would have required him to be previously baptized a Christian) on June 4/17, 1908, only four days before the death of her father Nikolai Andreyevich.¹² Thereafter Steinberg faithfully maintained the compositional and didactic legacies of his late father-in-law, on the one hand by editing his musical and pedagogical works for publication, and on the other by remaining based at the St. Petersburg (later Leningrad) Conservatory for the rest of his career. As he progressed from a teacher of harmony, orchestration, and free composition to Dean of Com-

position (1917) and eventually Vice-Rector (1934–39) of this institution, he had many notable pupils (among them Dmitri Shostakovich) and contributed much to music throughout the Soviet Union.¹³ Evacuated to Tashkent, Uzbekistan, during the Second World War, he returned in 1945 to Leningrad, dying there on December 6, 1946.

Despite war, revolution, and Communism, Steinberg was able in his first two decades at the Conservatory to maintain musical and intellectual connections both at home and abroad. In Petrograd Steinberg crossed paths with circles of artists and intellectuals who, in the face of ever-tightening restrictions from the Soviet state, continued patterns of creativity and thought established during the artistically fruitful decades prior to 1917, the so-called the “Silver Age” of Russian culture. Steinberg himself reflected such continuity through his dramatic and vocal musical works of the second and third decades of the twentieth century, showing tendencies toward symbolism and mysticism in his settings of Maeterlinck (incidental music for *Princess Maleine*, Op. 11, 1916), Byron (the “opera-mystery” *Heaven and Earth*, Op. 12, 1916), Rabindranath Tagore (the song cycles Opuses 14 and 15, 1925), and Omar Khayyam and Rumi (the song cycle *From Persian Poetry*, Op. 17, 1926).¹⁴ At the same time Steinberg remained in contact with foreign concert promoters, publishers, and such émigré colleagues as Alexander Glazunov and Stravinsky through correspondence and, when possible, travel to the West.¹⁵ As part of an academic exchange between conservatories sponsored by the People’s Commissariat for Education (Narkompros), Steinberg visited Germany and France in 1925. Two years later he made a final trip to Europe, journeying to Cologne and Amsterdam to conduct performances of his *Symphony No. 2*, Op. 8 (1909), a work dedicated to the memory of his father-in-law.

Steinberg returned home just as the Soviet authorities began to move against intellectuals in Leningrad who were actively cultivating lines of thought rooted in the Silver Age and allied to the “Russian Religious Renaissance” it engendered.¹⁶ In an accelerating wave of arrests that climaxed in late 1928, they sought the dissolution of the “Resurrection Circle,” a group founded in 1917 by scholars based at the National Library of Russia that was initially led by Alexander Meyer, his wife Xenia Polovtseva, and Georgy Fedotov, a leading philosopher of religion who emigrated to the West in 1925.¹⁷ Associates of Steinberg who were active members of the Resurrection Circle at the time of its suppression were the pianist Maria Yudina, another convert from Judaism to Russian Orthodoxy and his colleague at the Leningrad Conservatory until she was dismissed for her religious views in 1930, and the medievalist Vsevolod Bakhtin, the author of *Passion Week*’s Latin translation.¹⁸ It is therefore surely not coincidental that 1927 also marks the beginning of what Lukonina has identified as Steinberg’s third period of artistic activity (1927–40), in which he reoriented his artistic agenda to conform more closely to the dictates of Soviet cultural policy. Leaving mysticism behind, he turned to

vocal and instrumental settings of politically acceptable folk songs from a variety of national traditions including those of Armenia and Uzbekistan.

In their short entry on Steinberg for the *New Grove Dictionary of Music and Musicians*, Orlov and Kovnatskaya suggest that *Passion Week*—a piece they neglected to include in their selective list of his compositions—belongs among his works reflecting “the primitive aura of peasant music from different lands” by virtue of its use of “old Russian cult songs.”¹⁹ Lukonina, however, more convincingly sees Opus 13 as a work in which Steinberg sought to express from the perspective of Russian liturgical music the nostalgic longing for archetypal meaning and beauty that pervades his song cycles of the same period.²⁰ From the melodic sources, formal plan, and choral idiom of *Passion Week*, it is clear that Steinberg chose to do so by resuming the work of the New Russian Choral School.²¹

The Legacy of the New Russian Choral School in the Early Soviet Period

The New Russian Choral School, as noted above, was a loosely constituted movement for the regeneration of Russian liturgical music. It was formed by the efforts of an influential and productive group of Russian Orthodox churchmen, composers, and conductors, who sought inspiration for the creative renewal of church music in early Slavonic traditions of chant and polyphonic singing. Developing in parallel with attempts to revitalize the spiritual, liturgical, and institutional life of the Orthodox Church in late Imperial Russia, it is also embodied the aesthetic aspirations of the Russian Religious Renaissance.²² Morosan locates the foundations of the New Russian Choral School in the 1860s, a decade marked not only by the freeing of the serfs in 1861 but also the relaxation of restrictions on public concerts of sacred music. Such concerts facilitated not only the growth of a widespread culture of choral singing, but also encouraged composers to create musical settings of religious texts according to criteria that were to some degree independent of particular pastoral or liturgical considerations. The New Russian Choral School subsequently acquired critical mass thanks to significant individual initiatives and institutional changes of the 1880s, among which were the publication of Peter Tchaikovsky’s liturgical works, “the appointment in 1883 of Mily Balakirev and Nikolai Rimsky-Korsakov to head the Imperial Chapel,” and the “reform in 1886 of the Moscow Synodal School of Church Singing, together with the appointment of Vasily Orlov as the chief conductor of the Synodal Choir, and the appointment three years later of Stepan Smolensky (1848–1909) as the School’s director.”²³

Alliances with contemporary liturgiology and musicology conditioned the subsequent progress of the New Russian Choral School, which reached its apogee prior to 1917 in the work of such associates of the Moscow Synodal School as Smolensky, Rachmaninoff, Gretchaninoff, and Alexander Kastalsky (1856–1926). These composers crafted musical

syntheses of innovation and tradition that were technically more assured and aesthetically more satisfying than the experimental modal harmonizations produced by Tchaikovsky and Rimsky-Korsakov during the 1880s.²⁴ In their works one regularly finds seemingly contradictory styles reconciled: traditional chant motives set to late Romantic harmonies, for example, or imitative counterpoint—the sixteenth-century Western style of part-writing then being revived in the Roman Catholic West by the Caecilian Movement with its exaltation of Italian Renaissance composer Giovanni Pierluigi da Palestrina, a composer whose works were studied and performed at the Moscow Synodal School²⁵—dissolving into polyphonic textures redolent of Russian folk music in their parallelisms and open sonorities.

The Moscow Synodal Choir was dispersed within less than a year after the Communist takeover of Russia. Elements of its educational infrastructure persisted for a while as a People’s Choir Academy, within which Kastalsky and a few other members of its staff led a twilight existence cultivating secular and folk music, before it too was abolished and its remnants absorbed into the Moscow Conservatory.²⁶ In Petrograd, however, the ensemble originally known as the Imperial Kapella fared somewhat better despite changes of name that made it the People’s Choral Academy in 1918 and the State Academic Kapella in 1922.²⁷ Musical and institutional continuity at the Kapella was provided by the long tenure of Mikhail Klimov (1881–1937), a graduate of the Moscow Synodal School who arrived as its Assistant Director in 1902 and was promoted to Director in 1913, serving in that capacity until 1935. Klimov, as Pauline Fairclough has shown, waged a running battle with Soviet censors over the performance of Christian sacred music, both Western and Eastern Orthodox. Whereas religious works by J.S. Bach, Mozart, and Beethoven ultimately maintained a foothold in Soviet concert life, Russian Orthodox church music was eliminated from the repertory during the 1920s. Klimov was required to submit repertoire plans to Narkompros from 1922, leading almost immediately to denial of permission to offer a concert of Russian chant and early polyphony during the Kapella’s 1922–23 season. An effort by Narkompros in December 1923 to impose a total ban on the public performance of religious music was only partially modified by bureaucratic infighting, causing the Kapella to drop Tchaikovsky’s *Liturgy* from its repertory the next year.²⁸ This process of exclusion culminated in a directive issued by the Chief Committee of Repertoire (Glavrepertkom) of Narkompros in July 1928 explicitly banning Russian choral music of the seventeenth and eighteenth centuries, but permitting concerts of sacred works by J. S. Bach so long as they did not coincide with Orthodox liturgical feasts or occur more than twice a year. In the wake of this decree the Kapella ceased what had been its nearly annual performances of Rachmaninoff’s *All-Night Vigil*, leaving that work unperformed by a Soviet state ensemble until the 1960s.²⁹

The complete prohibition of Russian Orthodox music from concerts in the Soviet Union and the suppression of the Resurrection Circle in Leningrad were but particular manifestations of a new period of intense persecution of the Russian Orthodox Church during the period 1928–32, during which church closures equaled in number those shut over the course of the preceding decade.³⁰ Yet by that point it had been evident for some years that efforts to cultivate and disseminate the work of the New Russian Choral School could only be sustained abroad. Thus we find Russian emigrants in Europe and America fostering a proliferation of vocal ensembles singing Russian Orthodox repertoire in both worship and concerts, editions of music aimed at the non-Orthodox with translations or paraphrases of the original Church Slavonic texts, new compositions in quasi-Kastalskian styles, and the continuation of pre-Revolutionary scholarship on Orthodox liturgical singing.³¹

The Composition and Form of Steinberg's *Passion Week*

Following Maximilian Steinberg's death, his widow Nadezhda Nikolaevna donated a rich archive of her husband's compositions, diaries, and correspondence to what is now the Russian Institute of Art History. Among these papers are autograph manuscripts of the choral score and keyboard reduction of *Passion Week*.³² Although these autographs include several layers of emendations in ink and pencil by the composer and at least one additional hand, the only traces to be found in them of the work's compositional process are a handful of passages in the choral score in which Steinberg lightly revoices chords, adjusts textual underlay, or alters passing tones.³³ What these manuscripts do supply, on the other hand, is a considerable amount of information about the chronology of the work and the preparation of its Parisian edition, to which they closely correspond.

The choral score of *Passion Week* is copied onto staff paper lacking any indication as to its provenance and consists of a cover enclosing a stack of gatherings.³⁴ With the exception of movements 1 and 2, which are written continuously in a single gathering, each contains a single movement. Steinberg appended to most of the movements notes of their date and place of completion or revision that are summarized in Table 1, from which it can be seen that he worked on *Passion Week* from 1921 to 1923 in both St. Petersburg and Taytsy, the site of the Rimksy-Korsakov family's summer home.

When Steinberg finished the first two movements on June 6, 1921, Klimov's Kapella was still performing Slavonic chant and a broad range of Russian sacred choral music alongside religious works by Lassus, Bach, Giovanni Gabrieli, Palestrina, and Beethoven.³⁵ Lukonina suggests that his decision to embark on the composition of *Passion Week* in that year was motivated in part by unfortunate contemporary events including the death of the poet Alexander Blok (1880–1921), the execution of the poet Nikolai Gumilyov (the first husband of Anna Akhmatova),

and the arrest of Steinberg's own brother-in-law, Vladimir Rimsky-Korsakov. She also sees his turn to chant-based composition as a particular manifestation of a broader renewal of interest in the sacred wellsprings of Russian culture evident in the work of such other artists of the early Soviet period as the painter Mikhail Nesterov and, somewhat later, the writer Boris Pasternak.³⁶ At all events, Steinberg seems to have dropped the project for some months before December 22, 1921, when he recorded in his diary that he had "again returned to *Passion Week*, but so far it is going very badly; I must once more settle into work."³⁷ He made some headway in 1922, a year otherwise occupied with the composition of theatrical music, but it was only in February 1923 that he began to make real progress. Working movement by movement with some pauses and backward glances for revisions, he finished the entire cycle on November 15, 1923.

We have already noted above that Steinberg's completed Opus 13 conforms to the artistic precepts of the New Russian Choral School and is particularly indebted to Opus 58 of Gretchaninoff, the only one of the two other Russian choral works to bear the title *Passion Week* that is of comparable scale and artistic ambition.³⁸ Table 2 shows how Steinberg largely followed Gretchaninoff in his selection of items from the services for Great and Holy Week in the Byzantine rite. Each picks up the story of Jesus shortly after his arrival in Jerusalem with the Matins of Great and Holy Monday, moves through his betrayal and Passion, and finishes with chants from the Vigil of his Resurrection on the eve of Easter Sunday.³⁹ In addition to employing this same dramatic arc progressing from darkness to light, Lukonina observes, both Gretchaninoff and Steinberg render it musically in a Kastalskian idiom enriched by seventh, ninth, and eleventh chords.⁴⁰

Yet there are also significant textual and musical differences between the two *Passion Weeks*. Gretchaninoff follows chants from the Bridegroom Matins with four musically and devotionally popular items from the Ninth Hour and Vespers with the Liturgy of the Presanctified Gifts, services that are celebrated throughout Lent in the Byzantine rite. Steinberg, on the other hand, substitutes for these generically penitential chants a pair of hymns from the morning office of Holy Thursday that, with their focus on the betrayal of Judas and the Last Supper, straightforwardly advance the Gospel narrative. Whereas both composers set the Troparion "The Noble Joseph," Gretchaninoff prefaces it with the dramatically extraneous refrain "The Lord is God and has appeared to us" from the festal ordinary of the Byzantine morning office of Orthros (or Matins).⁴¹ A similar disparity in sharpness of focus on the mystery of Christ's Passion becomes evident when one compares the penultimate movements of the two works. Consisting solely of refrains shorn of their verses, the twelfth movement of Gretchaninoff's Opus 58 sets two textually disparate Znamenny chants that in worship would have been separated by an Epistle reading. Steinberg chose only the second of those refrains as the basis

of his tenth movement, making the paschal typology of its psalm text explicit by setting it among verses relating scenes from the Resurrection of Christ.⁴²

Musically, the two works differ fundamentally in their use of traditional chant. Gretchaninoff's *Passion Week* opens with a straightforward setting of Kievan chant, but thereafter appearances of chant melodies are sporadic and often fragmentary, being at times almost indistinguishable from their musical surroundings as they are subsumed into textures shaped, according to Rakhmanova, by Wagnerian techniques and allusions.⁴³ In sharp contrast, Steinberg based all but one movement of his Opus 13 on chant quoted, as we noted above, from an authoritative ecclesiastical collection. The vast majority of these melodies he selected from Znamenny chant, the foundational repertory of Russian church singing and much beloved as such by Smolensky and Kastalsky. More sophisticated melodically and rhythmically than their counterparts in the Kievan repertory, these Znamenny chants are almost always clearly audible within their choral textures and Steinberg even crafts his freely composed material to resemble them. By taking this approach to the patrimony of Russian chant, Steinberg comes closest in his aesthetic to that advocated for ecclesiastical composition by Kastalsky and achieved by Rachmaninoff in his *All-Night Vigil*. Compared with its only direct predecessor, Steinberg's *Passion Week* manifests deep feeling while arguably maintaining greater objectivity, tempering the sonic luxuriance of Gretchaninoff's late Romantic harmonies with occasional passages of imitative counterpoint and open sonorities mildly spiced with diatonic dissonance.

The Parisian Edition and Its Reception

Less than a month later after he had completed his Opus 13, Steinberg notes in his diary on December 12, 1923, that "Today I learned from Klimov that all sacred music has been banned, with exception of two classic works. That means there is no hope of hearing *Passion Week*. . . new values have not yet been created, while the old are humiliated."⁴⁴ From these remarks we may conclude that Steinberg all along had been writing his *Passion Week* for Klimov's Kapella, an ensemble which during the period of its composition was actively maintaining the legacy of the Moscow Synodal Choir through its performances of Russian and Western religious music.⁴⁵ It must therefore have been due to this disappointment and the absence of viable alternatives in the Soviet Union for its performance that Steinberg turned west to musical circles that had been intersecting with his own ever since 1907. His visit to Paris in 1925 most likely furnished Steinberg with the opportunity to reach an agreement with the émigré firm of Bessel regarding the publication of *Passion Week* in a trilingual format that would enable it to be performed not only by choirs that were familiar with Church Slavonic, but also by non-Orthodox ensembles accustomed to singing in Latin and English.

Documenting the publication history of Steinberg's

Opus 13 from the perspective of Bessel is unfortunately now probably impossible, for the archives of the émigré publishing firm were destroyed by fire in 1943 during the Allied bombing of Leipzig.⁴⁶ The autograph manuscripts of *Passion Week* in St. Petersburg, however, reveal that Steinberg was thoroughly involved in the preparation of its Bessel edition. First of all, the piano reduction is copied entirely on staff paper bearing the imprint of "Durand & Cie. 4, Place de la Madeleine PARIS." Its musically notated pages are enclosed in a cover with text by several hands that is written predominantly in Russian (actually Slavonic for its index of movement titles) and English using contrasting inks, but also includes several French and German annotations made in pencil, among which is Bessel's catalogue number for the work. Additional pencil marks noting the placement of system and page breaks in the Bessel edition occur throughout the piano reduction and choral score. Furthermore, the vast majority of later additions and corrections in pencil or ink that are unique to the choral score relate to preparations for the publication of *Passion Week* in Paris, the most significant of which are the addition of the English translation to the textual underlay and the replacement of Russian musical terms with their French or Italian equivalents. Curiously, there is no sign in the choral score of Bakhtin's Latin translation, suggesting that it may have been added at an even later stage than the English.⁴⁷

Despite Steinberg's intimate involvement in the Parisian publication of his *Passion Week*, I have found little evidence that its Bessel edition was more widely known in Russia. The exception is Andrei Rimsky-Korsakov's 1928 biography of his brother-in-law, which was published bilingually in Russian and German just as the Soviet Union was beginning a new phase of internal repression that severed many of the remaining artistic ties to the West.⁴⁸ Andrei Nikolayevich does not mention Opus 13 anywhere in his main text, but does provide somewhat cryptic entries for it in appendices containing lists of Steinberg's works:

[Opus] 13. Памятники древне-русского музык. творчества. Страстная седмица древних распево, для большого смеш. хора а cappella. [p. 19]

[Opus] 13. Denkmäler altrussischer Musikwerke. Passionswoche, für grossen gemischten Chor а capella. [p. 39]

Whereas most entries for published works in these appendices individually include the name of their publisher, in the case of *Heaven and Earth*, *Passion Week*, and the two song cycles after Tagore, Andrei Nikolayevich simply appends a note to Opus 15 saying that they were published by Bessel and Company of Paris.⁴⁹

With the fading in Russia of Steinberg's reputation as a composer, his Opus 13 became a nearly mythical forbidden work seemingly known only to musical insiders.⁵⁰ Abroad, however, *Passion Week* appears to have fared marginally better for a decade or so after its publication. French periodicals

of the interwar period record occasions on which selected movements were sung in Latin,⁵¹ while there are memories of individual movements being performed during the same era in the former Yugoslavia.⁵² Nevertheless, I have yet to encounter any evidence suggesting that the work was ever performed in its entirety either outside or inside Russia prior to 2014.

Today the Parisian edition of *Passion Week* is extremely rare. Presumably as a result of the fire that destroyed the Bessel warehouse in Leipzig, Breitkopf & Härtel is currently unable to locate the work in their archives.⁵³ Searches of online databases, however, reveal the existence of copies *La Semaine de la Passion* in the Boston Public Library and the Carnegie Library of Pittsburgh, indicating that at least a few Bessel scores were making their way across the Atlantic. One such score came through unknown means into the possession of Russian-American conductor Igor Buketoff (1915–2001), who was the son of a Russian Orthodox priest (the Very Rev. Constantine Buketoff, who had himself once sung for Rachmaninoff) and a lifelong champion of Russian and contemporary music.⁵⁴ His daughter Barbara Mouk relates that Igor Buketoff, having sought for years without success to find an American choir capable of performing Steinberg’s Opus 13, enlisted his niece Tamara (née Turkevich) Skvir and her husband, the Very Rev. Daniel Skvir of Princeton, New Jersey, to assist with this quest in the late 1990s.⁵⁵ The Skvirs, in turn, shared with me an electronic copy of the Bessel edition in the autumn of 2012 when I was a Fellow in Hellenic Studies at Princeton University and attending the Orthodox Chapel of the Transfiguration on its campus, which Fr. Daniel serves as pastor and Matushka Tamara as choir director. Meanwhile, Mrs. Mouk had secured a performance on March 25, 2005, of movements 4 and 8 of *Passion Week* by the Schola Cantorum of St. James’ Church in New York under the direction of Dr. Davis Wortman.⁵⁶

Preparation of the present performing edition by Musica Russica and the research behind it were made possible by the generosity of anonymous donors who wished to honor the Skvirs for their many years of service to the Orthodox Church by enabling Cappella Romana, the vocal ensemble I founded in 1991, to bring *Passion Week* to life in concert and on recording. With this support, Cappella Romana commissioned a new performing edition with a phonetic rendering of the Slavonic from Musica Russica, which obtained the necessary publication rights from Breitkopf and Härtel. After travelling to St. Petersburg to examine Steinberg’s autograph manuscripts of the work in February 2014, on April 11 in Portland, Oregon, and the next day in Seattle, Washington, I directed Cappella Romana in what we believe to have been the world premiere performances of *Passion Week*.⁵⁷ The very same April weekend in New York the Clarion Choir offered an open reading of the work from the Bessel score under the direction of Steven Fox, who approximately seven years before had received it from Barbara Mouk. After Cappella Romana recorded *Passion Week* in July 2014, Mr. Fox directed the Clarion Choir in the American East Coast premiere of the work on October 28 of the same year, making a recording of their own in the days immediately following.⁵⁸ It was in this manner that the persistence of Igor Buketoff came at last to fruition, rescuing this beautiful and profound choral work from over 90 years of undeserved obscurity and revealing to the world the significant and previously unsuspected contributions of Maximilian Steinberg to the legacy of the New Russian Choral School.

Αἰωνία ἡ μνήμη – Вечная память – Eternal memory

Alexander Lingas is a Reader in Music at City University London, a Fellow of the European Humanities Research Centre of the University of Oxford, and founding Artistic Director of the vocal ensemble Cappella Romana.

Movement	Dates and Places of Completion (if given)
1 & 2	June 6, 1921
3	March 12, 1922
4	November 5, 1922 (St Petersburg)/July 25, 1923 (Taytsy)
5	February 16, 1923 [crossed out]
6	February 23, 1923 (St Petersburg)/July 5, [1923] (Taytsy)
7	March 20, 1923
8	July 21–27, [1923] (St Petersburg/Taytsy)
9	[no date]
10	October 20–November 10, 1923
11	November 15, 1923 [date on the cover to the entire collection]

Table 1

Liturgical Context	Gretchaninoff, Op. 58 (1911–12)	Steinberg, Op. 13 (1921–23)
<i>“Bridegroom” Matins of Great Monday–Great Wednesday</i>	<ol style="list-style-type: none"> 1. “Аллилуя / Alleluia” & Troparion: “Се жених грядет / Behold the Bridegroom” (Kievan chant) 2. Echarosteilarion: “Чертог твой / Thy Bridal Chamber” (Kievan chant) 	<ol style="list-style-type: none"> 1. “Аллилуя / Alleluia” (Znamenny chant) 2. Troparion: “Се жених грядет / Behold the Bridegroom” (Znamenny chant) 3. Echarosteilarion: “Чертог твой / Thy Bridal Chamber” (Kievan chant)
<i>Ninth Hour and Vespers with the Divine Liturgy of the Pre-sanctified Gifts</i>	<ol style="list-style-type: none"> 3. The Beatitudes: “Во царствии Твоем / In Thy Kingdom” 4. Introit: “Свете тихий / O Joyful Light” 5. Responsory: “Да исправится молитва моя / Let My Prayer Arise” 6. Great Entrance chant: “Ныне силы небесныя / Now the Powers of Heaven” 	
<i>Matins of Great Thursday</i>		<ol style="list-style-type: none"> 4. Troparion: “Егда славнии ученицы / When the Glorious Disciples” (Znamenny chant) 5. Canon, Ode 9, Heirmos: “Странствия владычня / The Master’s Hospitality” (Znamenny chant)
<i>Vesperal Divine Liturgy of Great Thursday</i>	<ol style="list-style-type: none"> 7. Great Entrance and Communion Chant: “Вечери твоя тайныя / Of Thy Mystical Supper” 	<ol style="list-style-type: none"> 6. Great Entrance and Communion Chant: “Вечери твоя тайныя / Of Thy Mystical Supper” (Znamenny chant)
<i>Passion Matins of Great Friday</i>	<ol style="list-style-type: none"> 8. Echarosteilarion: “Разбойника благоразумнаго / The Wise Thief” 	<ol style="list-style-type: none"> 8. Echarosteilarion: “Разбойника благоразумнаго / The Wise Thief” (original composition but employing a chant-like melody)
<i>Vespers of Great Friday</i>	<ol style="list-style-type: none"> 9. Sticheron Doxastichon: “Тебе одеющагося / Thou, Who Art Clothed with Light” 	
<i>Matins of Great Saturday</i>	<ol style="list-style-type: none"> 10. Response: “Бог Господь / The Lord Is God & Troparion: “Благообразный Иосиф / The Noble Joseph” (Bulgarian chant) 11. Canon, Ode 9, Heirmos: “Не рыдай мене, Мати / Do not Lament Me, O Mother” 	<ol style="list-style-type: none"> 7. Troparion (also used alone at Vespers on Great Friday): “Благообразный Иосиф / The Noble Joseph” (Bulgarian chant) 9. Canon, Ode 9, Heirmos: “Не рыдай мене, Мати / Do not Lament Me, O Mother” (Znamenny chant)
<i>Vespers of Great Saturday (=the Ancient Paschal Vigil)</i>	<ol style="list-style-type: none"> 12. Baptismal Trisagion: “Елицы во Христа / As Many as Have Been Baptized into Christ” & Psalm Response sung [with verses] in the place of the Alleluiarion: “Воскресни, Боже / Arise, O God” (Znamenny chant) 13. Great Entrance Chant: “Да молчит всякая плоть / Let All Mortal Flesh” 	<ol style="list-style-type: none"> 10. Responsorial Psalm Sung in Place of the Alleluiarion: “Воскресни, Боже / Arise, O God” (based in part on Znamenny chant, combining the psalmic refrain with megalynaria (substitute poetic verses) derived from Ode 9 of the Paschal Canon) 11. Great Entrance Chant “Да молчит всякая плоть / Let All Mortal Flesh” (Znamenny chant)

Table 2

Bibliography

- Bertonière, Gabriel. *The Historical Development of the Easter Vigil and Related Services in the Greek Church*. Orientalia Christiana Analecta 193. Rome: Pontificio Istituto Orientale, 1972.
- “Bessel.” IMSLP Petrucci Music Library, <http://imslp.org/wiki/Bessel>.
- Campbell, Brett. “Passion and Resurrection.” *The Wall Street Journal* April 14 (2014). Published electronically April 14, 2014. <http://www.wsj.com/news/articles/SB10001424052702303663604579501311292027666>.
- Campbell, Stuart. “The Russian ‘New Direction’ in Church Music and Some Parallel Contemporary Movements in Western Church Music.” In *Russian Liturgical Music Revival in the Diaspora: A Collection of Essays*, edited by Marina Ledkovsky and Vladimir von Tsurikov. Readings in Russian Religious Culture 4, 278–307. n.p.: Foundation of Russian History, 2012.
- Chernushenko, Vladislav, and Piotr Levando. *The Kapelle of St. Petersburg*. Translated by Paul Williams. St. Petersburg: Slavia Art Books, 1994.
- Cunningham, James W. *A Vanquished Hope: The Movement for Church Renewal in Russia, 1905-1906*. Crestwood, N.Y.: St. Vladimir’s Seminary Press, 1981.
- Dansker, Olga Lvovna. “Из записных книжек М. О. Штейнберга 1919-1920-х годов.” In *Из фондов кабинета рукописей. Публикации и обзоры*, edited by Galina V. Kopytova. 88–132. St. Petersburg: Russian Institute of Art History, 1998.
- Dickinson, Anna. “Quantifying Religious Oppression: Russian Orthodox Church Closures and Repression of Priests 1917-41.” *Religion, State and Society* 28, no. 4 (2000/12/01 2000): 327-35.
- Fairclough, Pauline. “‘Don’t Sing It on a Feast Day’: The Reception and Performance of Western Sacred Music in Soviet Russia, 1917–1953.” *Journal of the American Musicological Society* 65, no. 1 (2012): 67-111.
- Frolova-Walker, Marina. “Review of *Die Kirchenmusik in Russland: Von den Anfängen bis zum Anbruch des 20. Jahrhunderts* by Antonin V. Preobraženskij; Andreas Wehmeyer; Ernst Kuhn.” *Music & Letters* 81, no. 4 (2000): 609-11.
- Garratt, James. *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-century Music*. Musical Performance and Reception. Cambridge: Cambridge University Press, 2002.
- Gavrilyuk, Paul L. *Georges Florovsky and the Russian Religious Renaissance*. Changing Paradigms in Historical and Systematic Theology. Oxford: Oxford University Press, 2013.
- Geoffrey, Norris, and Carolyn Dunlop. “Bessel, Vasily Vasil’yevich.” *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02959>.
- Kozinn, Allan. “Igor Buketoff, 87, Conductor and Expert on Rachmaninoff.” *The New York Times*, September 11, 2001.
- Ledkovsky, Marina, and Vladimir von Tsurikov, eds. *Russian Liturgical Music Revival in the Diaspora: A Collection of Essays*, Readings in Russian Religious Culture 4. n.p.: Foundation of Russian History, 2012.
- Lukonina, Oksana Igorevna. “В поисках утраченного: О хоровом цикле “Страстная седмица” М.О. Штейнберга.” In *Южно-Российский музыкальный альманах*, edited by Анатолий Моисеевич Цукер. 169–72. Rostov-na-Donu: Ростовская государственная консерватория имени С.В. Рахманинова, 2005.
- _____. *Максимилиан Штейнберг : Художник и время : Монография*. Volgograd: Волгоградское научное издательство, 2012.
- _____. “О русской духовной музыке послереволюционных десятилетий XX в. (На примере сочинении М. Штейнберга, И. Стравинского, Н. Голованова, П. Чеснокова).” In *Художественное образование России: Современное состояние, проблемы, направления, развития: Материалы II Всероссийской научно-практической конференции, г. Волгоград, 4-6 апреля 2007 г.*, edited by Yu. M. P’inov. 82–91. Volgograd: Волгоградское научное издательство, 2007.
- _____. “Образ красоты в композиторском творчестве М.О. Штейнберга.” *Исторические, философские, политические и юридические науки, культурология и искусствоведение. Вопросы теории и практики* 4, no. 18.1 (2012): 117–20.
- _____. “«Страстная седмица» М.О. Штейнберга как образец «художественной реставрации» древнерусского певческого искусства.” In *Композиторская техника как знак: Сборник статей к 90-летию со дня рождения Юзефа Геймановича Кона*. 226-33. Petrozavodsk: Петрозаводская государственная консерватория имени А. К. Глазунова, 2010.
- Miheeva, G. B. “Федотов, Георгий Петрович.” National Library of Russia, http://www.nlr.ru/nlr_history/persons/info.php?id=52.
- Morosan, Vladimir. *Choral Performance in Pre-revolutionary Russia* [in English]. reprint ed., revised and corrected ed. Madison, Conn.: Musica Russica, 1994.
- _____. “Liturgical Singing or Sacred Music?: Understanding the Aesthetic of the New Russian Choral Music.” In *The Legacy of St. Vladimir: Byzantium • Russia • America, Papers presented at a Symposium commemorating the Fiftieth Anniversary of St. Vladimir’s Orthodox Theological Seminary, Crestwood, NY, September 27–October 1, 1988* edited by John Breck, John Meyendorff, and Eleana Silk. 69–78. Crestwood: St. Vladimir’s Seminary Press, 1990.
- Mouk, Barbara. “Notes to Steinberg *Passion Week*.” New York: The Clarion Choir, 2014.
- Oestreich, James R. “Sacred Work, Written in Secret in Leningrad – Steinberg’s *Passion Week* by Clarion Choir.” In *The New York Times* October 29 (2014). Published electronically October 29, 2014. http://www.nytimes.com/2014/10/30/arts/music/steinbergs-passion-week-by-clarion-choir.html?module=Search&mabReward=relbias%3Ar%2C%7B%221%22%3A%22RI%3A7%22%7D&_r=0.
- Orlov, Genrikh, and Lyudmila Kovnatskaya. “Steinberg, Maximilian Oseyevich.” *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25673>.
- Phoenix Bach Choir and Kansas City Chorale, dir. Charles Bruffy. *Alexander Tikhonovich Gretchaninoff (1864–1956), Passion Week, Op. 58*. Chandos CD CHSA 5044, 2007.

- Rakhmanova, Marina P. “*Passion Week*, opus 58 and *All-Night Vigil*, opus 59.” Translated by Dimitri Shapovalov and Vladimir Morosan. In *Alexandre Gretchaninoff, Collected Sacred Choral Works*, edited by Vladimir Morosan. Monuments of Russian Sacred Music Series 7, Vol. 2, xxxv–xlv. [n.p.]: Musica Russica, 2009.
- Rimsky-Korsakow, Andrei N. *Maximilian Steinberg* [Максимилиан Штейнберг]. Translated by Bruno Prochaska. Biographien Moderner Russischer Komponisten. Moscow: Музыкальный Сектор—Государственное Издательство/Musik-Sektion—Staats-Verlag, 1928.
- Shevzov, Vera. *Russian Orthodoxy on the Eve of Revolution*. Oxford and New York: Oxford University Press, 2004.
- Slonimsky, Sergei. *Заметки о композиторских школах Петербурга XX века*. St. Petersburg: Издательство «Композитор», 2012.
- Steinberg, Mark D., and Heather J. Coleman, eds. *Sacred Stories: Religion and Spirituality in Modern Russia*, Indiana-Michigan series in Russian and East European studies. Bloomington: Indiana University Press, 2007.
- Stratanovksy, S. G. “Мейер Александр Александрович.” National Library of Russia, http://www.nlr.ru/nlr_history/persons/info.php?id=112.
- Tcherepnin, Nikolai, and John Ranck (trans.). “Under the Canopy of My Life: Artistic, creative, musical pedagogy, public and private.” The Tcherepnin Society, accessed November 24, 2014, http://www.tcherepnin.com/pdf/NNT_UnderTheCanopyOfMyLife.pdf.
- Wolfson, L. B. “Бахтин Всеволод Владимирович.” National Library of Russia, http://www.nlr.ru/nlr_history/persons/info.php?id=501.
- Yastrebtsev, V. V. *Reminiscences of Rimsky-Korsakov*. Translated by Florence Jonas. New York: Columbia University Press, 1985.
- Yudina, Maria. “Немного о людях Ленинграда (1966).” <http://judina.ru/nemnogo-o-ludyah-leningrada.htm>.
- Zernov, Nicolas. *The Russian Religious Renaissance of the Twentieth Century*. London: Darton, Longman & Todd, 1963.
- Zvereva, Svetlana G. “Aleksandr Kastal’skii: The Fate of a Church Composer at the Turning Point of Two Eras.” In *Readings in Russian Religious Culture 4*, edited by Marina Ledkovsky and Vladimir von Tsurikov. 308–28. n.p.: Foundation of Russian History, 2012.
- _____. *Alexander Kastalsky: His Life and Music* [in eng]. Translated by Stuart Campbell. Aldershot: Ashgate, 2003.
- “Бахтин Всеволод Владимирович.” Новомученики и Исповедники Русской Православной Церкви XX века, Православный Свято-Тихоновский Богословский Институт/Братство во Имя Всемилостивого Спаса, http://kuz3.pstbi.ccas.ru/bin/nkws.exe/ans/nm/?HYZ9EJxGHoxITYZCF2JMTcCid74gdS1We5slCHITcGZeU-yPqko9X6mB5sxDbtjP1EiAX6o**.
- Триодь Нотнаго Пения Постная и Цветная*. St. Petersburg: Synodal Publishing House, 1899.

Notes

¹This essay incorporates material that previously appeared in the spring of 2014 in publications related to the world premiere performances of Steinberg’s *Passion Week* by Cappella Romana: a preview article that I wrote for the Orthodox Arts Journal (<http://www.orthodoxartsjournal.org/lost-russian-passion-week-cycle-opus-13-by-maximilian-steinberg-to-debut-90-years-after-composition>); and my note for the concert program distributed to the audience on April 11 and 12, 2014. I gratefully acknowledge that the research upon which this essay and performing edition are based was made possible by the following individuals and organizations: Fr. Daniel and Matushka Tamara Skvir of the Orthodox Chapel of the Transfiguration at Princeton University, who first brought Steinberg’s *Passion Week* to my attention in the autumn of 2012; Barbara Mouk of the Clarion Society (Steven Fox, Artistic Director); the Center for Hellenic Studies of Princeton University (Dimitri Gondicas, director) for a Visiting Fellowship; the Stavros Niarchos Foundation, for research leave from City University London during the academic year 2012–13; Dr. Irina Chudinova and Galina Kopytova graciously facilitated my study of Steinberg’s autograph scores at the Cabinet of Manuscripts of the Russian Institute of the History of Arts in St. Petersburg; Professor Oksana Lukonina of the Volgograd Institute of Culture and Arts; Dr. Vladimir Morosan; Dr. Marina Rakhmanova; Mark Powell and Leslie Simmons of Cappella Romana; Bogdan Đaković; the Rev. Dr. Ivan Moody; and the anonymous donors who, in honour of Fr. and Matushka Skvir, generously supported my research in St. Petersburg, the making of this edition, and the performances and recording of it by Cappella Romana.

²Vladimir Morosan, *Choral Performance in Pre-revolutionary Russia*, reprint ed., revised and corrected ed. (Madison, Conn.: Musica Russica, 1994) 76–126 and 205–48; and idem, “Liturgical Singing or Sacred Music?: Understanding the Aesthetic of the New Russian Choral Music,” in *The Legacy of St. Vladimir: Byzantium • Russia • America, Papers presented at a Symposium commemorating the Fiftieth Anniversary of St. Vladimir’s Orthodox Theological Seminary, Crestwood, NY, September 27–October 1, 1988* ed. John Breck, John Meyendorff, and Eleana Silk (Crestwood: St. Vladimir’s Seminary Press, 1990), 69–78. For a more critical view of the New Russian Choral School, see Marina Frolova-Walker, “Review of *Die Kirchenmusik in Russland: Von den Anfängen bis zum Anbruch des 20. Jahrhunderts* by Antonin V. Preobraženskij; Andreas Wehrmeyer; Ernst Kuhn,” *Music & Letters* 81, no. 4 (2000): 609–11.

³A comprehensive history of Orthodox liturgical music in the Russian diaspora has yet to be written, but the influence upon it of the New Russian Choral School has—despite the frequent complaints of its partisans regarding what they perceived to be the reactionary musical tastes of émigré congregations—been pervasive. For some preliminary studies, see Marina Ledkovsky and Vladimir von Tsurikov, eds., *Russian Liturgical Music Revival in the Diaspora: A Collection of Essays*, Readings in Russian Religious Culture 4 (n.p.: Foundation of Russian History, 2012). Also now in progress is “Chants of the Russian Émigrés,” a series of recordings by Russian choirs of sacred works by émigré composers on the Russkiy Pastyr label.

⁴Oksana Igorevna Lukonina, the author of a doctoral thesis on Steinberg’s theatrical works, has written three short articles on Steinberg’s *Passion Week*: “В поисках утраченного: О хоровом цикле «Страстная седмица» М.О. Штейнберга,” in *Южно-Российский*

музыкальный альманах, ed. Анатолий Моисеевич Цукер (Rostov-na-Donu: Ростовская государственная консерватория имени С.В. Рахманинова, 2005), 169–72; and “«Страстная седмица» М.О. Штейнберга как образец «художественной реставрации» древнерусского певческого искусства,” in *Композиторская техника как знак: Сборник статей к 90-летию со дня рождения Юзефа Геймановича Кона* (Petrozavodsk: Петрозаводская государственная консерватория имени А. К. Глазунова, 2010), 226–33. Substantial portions of these articles were later incorporated into her book Oksana Igorevna Lukonina, *Максимилиан Штейнберг: Художник и время: Монография* (Volgograd: Волгоградское научное издательство, 2012).

⁵ *Триодь Нотнаго Пения Постная и Цветная* (St. Petersburg: Synodal Publishing House, 1899).

⁶ The genesis, form, and performance history of Gretchaninoff’s work are discussed in Marina P. Rakhmanova, “*Passion Week*, opus 58 and *All-Night Vigil*, opus 59,” in *Alexandre Gretchaninoff, Collected Sacred Choral Works*, ed. Vladimir Morosan, *Monuments of Russian Sacred Music Series 7, Vol. 2* [n.p.]: Musica Russica, 2009), xxv–xxxix; and Vladimir Morosan, “Gretchaninoff: *Passion Week*, Op. 58,” CD booklet essay in dir. Charles Bruffy Phoenix Bach Choir and Kansas City Chorale, *Alexander Tikhonovich Gretchaninoff (1864–1956), Passion Week, Op. 58*, (Chandos CD CHSA 5044, 2007), 5–10.

⁷ Now defunct, Bessel was founded in 1869 St. Petersburg by Vasily Vasilyevich Bessel and remained based there until his sons moved its headquarters to Paris in 1920. On the history of this publisher, see Norris Geoffrey and Carolyn Dunlop, “Bessel, Vasily Vasil’evich,” *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02959>; and “Bessel,” IMSLP Petrucci Music Library, <http://imslp.org/wiki/Bessel>. Lukonina, like most Russian authors, seems to have been unaware of the Paris edition of *Passion Week*, relying instead solely on the autograph manuscripts kept in the Steinberg archive of the Russian Institute for Art History of Art in St. Petersburg. In her first publication on the topic of Steinberg’s *Passion Week* (“В поисках утраченного,” 169), she says that Steinberg created it between the years 1921 to 1926. In her monograph (*Штейнберг*, 463), she dates its composition to 1921–27 and explicitly states that it is an unpublished manuscript.

⁸ *LA SEMAINE / DE LA PASSION / d’après les vieux chants religieux russes / pour chœur mixte a cappella avec réduction pour Piano / par Maximilien Steinberg, Op. 13 / Propriété des éditeurs pour tous pays. / W. Bessel & Cie, Éditeurs / Paris / 76, rue de Monceau / Berlin – Breitkopf & Härtel – Leipzig. / Droit d’exécution réservés.*

⁹ Credited in Latin on the first page of the score as “In latino vertit W. Bachtin.” On Bakhtin, see n. 18 below.

¹⁰ Notable for our purposes is his contribution of English text to an undated Bessel edition of Nikolai Tcherpnin’s *Six chants religieux russes*, Opus 51.

¹¹ For overviews of Steinberg’s life and works, see Andrei N. Rimsky-Korsakov, *Maximilian Steinberg* [Максимилиан Штейнберг], trans. Bruno Prochaska, *Biographien Moderner Russischer Komponisten* (Moscow: Музыкальный Сектор — Государственное Издательство / Musik-Sektion — Staats-Verlag, 1928); Genrikh Orlov and Lyudmila

Kovnatskaya, “Steinberg, Maximilian Oseyevich,” *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25673>; and, most comprehensively, Lukonina, *Штейнберг*.

¹² Steinberg describes the day in a letter to the editor of Rimsky-Korsakov’s memoirs: “Our wedding was on the fourth. Nikolai Andreyevich did not come to the church but remained at home with Sonya. He was in very good spirits and upon our return from church he threw oats at us, asked about the ceremony in church, chuckled at the priest—in a word, he was in an excellent mood,” V. V. Yastrebtsev, *Reminiscences of Rimsky-Korsakov*, trans. Florence Jonas (New York: Columbia University Press, 1985), 477.

¹³ Reminiscences of Steinberg’s contributions to musical life in St. Petersburg are offered in Sergei Slonimsky, *Заметки о композиторских школах Петербурга XX века* (St. Petersburg: Издательство «Композитор», 2012), 7–22.

¹⁴ Oksana Igorevna Lukonina, “Образ красоты в композиторском творчестве М. О. Штейнберга,” *Исторические, философские, политические и юридические науки, культурология и искусствоведение. Вопросы теории и практики* 4, no. 18.1 (2012): 117–20; and idem, *Штейнберг*, 188–220.

¹⁵ Steinberg’s travels are listed in the chronologies of his life and works that Lukonina provides in Appendix 2 of *Штейнберг*, 454–55.

¹⁶ The Russian Religious Renaissance encompassed a broad range of efforts aimed at various forms of spiritual, ecclesial, cultural, and national renewal within the traditions of Slavic Orthodoxy. Its creative and often eclectic use of diverse ancient and modern sources overlapped with such other contemporary cultural phenomena as pan-Slavism and, thanks in part to the brilliance and productivity of Russian intellectuals living in Western exile, its effects continued to be felt well into the Soviet period. Manifestations of this renewal movement in the fields of theology, philosophy, literature and visual art have received significant (if far from exhaustive) scholarly attention. The foundational survey in English is Nicolas Zernov, *The Russian Religious Renaissance of the Twentieth Century* (London: Darton, Longman & Todd, 1963). Recent scholarship has filled out Zernov’s account with specialized studies treating particular figures or areas of activity, notable examples of which include Mark D. Steinberg and Heather J. Coleman, eds., *Sacred Stories: Religion and Spirituality in Modern Russia*, Indiana-Michigan series in Russian and East European studies (Bloomington: Indiana University Press, 2007); and Paul L. Gavrilyuk, *Georges Florovsky and the Russian Religious Renaissance, Changing Paradigms in Historical and Systematic Theology* (Oxford: Oxford University Press, 2013).

¹⁷ Accounts of their activities in the Resurrection Circle are included in the online biographical dictionary of historically significant employees of the National Library of Russia: S. G. Stratanovksy, “Мейер Александр Александрович,” National Library of Russia, http://www.nlr.ru/nlr_history/persons/info.php?id=112; and G. B. Miheeva, “Федотов Георгий Петрович,” National Library of Russia, http://www.nlr.ru/nlr_history/persons/info.php?id=52

¹⁸ Vsevolod Bakhtin (no relation to the famous literary critic Mikhail Bakhtin, who was also arrested for his membership in the Resurrection Circle) was arrested and imprisoned for a little over two weeks in 1927. When the OGPU took action to eliminate the

group in late 1928 he was arrested again, this time being sentenced to a labor camp from which he was released in 1931. After additional political difficulties in Leningrad that caused him to relocate to Kalinin (Tver') in 1935, he was taken into custody in 1937 and emerged in poor health only after completing a ten-year sentence in 1947. For witnessing in this manner to his faith, the Russian Orthodox Church today numbers Bakhtin among its New Martyrs and Confessors of the Twentieth Century. See Maria Yudina, "Немного о людях Ленинграда (1966)," <http://judina.ru/nemnogo-o-ludyah-leningrada.htm>; L. V. Wolfson, "Бахтин Всеволод Владимирович," National Library of Russia, http://www.nlr.ru/nlr_history/persons/info.php?id=501; and "Бахтин Всеволод Владимирович," Новомученики и Исповедники Русской Православной Церкви XX века, Православный Свято-Тихоновский Богословский Институт/Братство во Имя Всемилостивого Спаса, http://kuz3.pstbi.ccas.ru/bin/nkws.exe/ans/nm/?NYZ9EJxGHoxITYZCF2JMTcCid74gdS1We5slCHIIITcGZeu-yPqko9X6mB5sxDbtjP1EiAX6o**

¹⁹ Orlov and Kovnatskaya, "Steinberg."

²⁰ Lukonina, "Образ красоты," 118–19.

²¹ Idem, "«Страстная седмица» М. О. Штейнберга," 226–33; and "О русской духовной музыке послереволюционных десятилетий XX в. (На примере сочинений М. Штейнберга, И. Стравинского, Н. Голованова, П. Чеснокова)," in *Художественное образование России: Современное состояние, проблемы, направления, развития: Материалы II Всероссийской научно-практической конференции, г. Волгоград, 4-6 апреля 2007 г.*, ed. Yu. M. P'inov (Volograd: Волгоградское научное издательство, 2007), 82–91.

²² The movements for ecclesiastical reform in pre-revolutionary Russia are analyzed in James W. Cunningham, *A Vanquished Hope: The Movement for Church Renewal in Russia, 1905-1906* (Crestwood, N.Y.: St. Vladimir's Seminary Press, 1981); and Vera Shevzov, *Russian Orthodoxy on the Eve of Revolution* (Oxford and New York: Oxford University Press, 2004).

²³ Morosan, *Choral Performance in Pre-revolutionary Russia*, 86.

²⁴ A good sketch of the stylistic progress of efforts to employ chant as a basis for the renewal of Russian sacred music is Svetlana G. Zvereva, *Alexander Kastalsky: His Life and Music*, trans. Stuart Campbell (Aldershot: Ashgate, 2003), 20–26.

²⁵ The parallels between the Russian New Choral School and other nineteenth-century European attempts at a *ressourcement* of sacred music deserve further study. For a preliminary look, see Stuart Campbell, "The Russian 'New Direction' in Church Music and Some Parallel Contemporary Movements in Western Church Music," in *Russian Liturgical Music Revival in the Diaspora: A Collection of Essays*, ed. Marina Ledkovsky and Vladimir von Tsurikov, *Readings in Russian Religious Culture 4* (n.p.: Foundation of Russian History, 2012), 278–307. On the links between German Romanticism and the revival of Palestrina, see James Garratt, *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-century Music*, Musical Performance and Reception (Cambridge: Cambridge University Press, 2002).

²⁶ The demise of the Moscow Synodal School of Church Singing is chronicled by Zvereva, *Kastalsky*: 181–203. See also her article "Aleksandr Kastal'skii: The Fate of a Church Composer at the Turning

Point of Two Eras," in *Readings in Russian Religious Culture 4*, ed. Marina Ledkovsky and Vladimir von Tsurikov (n.p.: Foundation of Russian History, 2012), 308–28. Oksana Lukonina places Steinberg's *Passion Week* within the wider context of Russian sacred music as practiced both at home and abroad during the early Soviet period in "О русской духовной музыке," 82–91.

²⁷ On the history of what is now known as the Glinka Academic Kapella, see Vladislav Chernushenko and Piotr Levando, *The Kapelle of St. Petersburg*, trans. Paul Williams (St. Petersburg: Slavia Art Books, 1994); and, for the turbulent period of Steinberg's life, Pauline Fairclough, "'Don't Sing It on a Feast Day': The Reception and Performance of Western Sacred Music in Soviet Russia, 1917–1953," *Journal of the American Musicological Society* 65, no. 1 (2012), 67–111.

²⁸ _____, "'Don't Sing It on a Feast Day'," 74.

²⁹ *Ibid.*, 76.

³⁰ Anna Dickinson, "Quantifying Religious Oppression: Russian Orthodox Church Closures and Repression of Priests 1917–41," *Religion, State and Society* 28, no. 4 (2000), 329–31.

³¹ The influence of the New Russian Choral School may be seen in the publications and recordings that emerged from the Russian cathedrals of Paris, London and New York, as well as from the St. Sergius Theological Institute and St. Vladimir's Theological Seminary. A figure who resembled Smolensky in his pursuit of both chant scholarship and chant-based composition was Johann von Gardner (1898–1984). See Ledkovsky and von Tsurikov, *Russian Liturgical Music Revival*.

³² The Steinberg archive is kept as Fond 28 in the Manuscript Division (кабинет) of the Institute. The current catalogue numbers of the autograph copies of Opus 13 are RUS-SPit., fond 28, op. 3, ед. хр. 1011 (choral score) and ед. хр. 1015 (keyboard reduction).

³³ Additional information regarding Steinberg's compositional method might be gleaned from sketches for *Passion Week*, but I have yet to determine if any such sketches survive.

³⁴ In addition to its catalogue number, the outer cover of the choral score bears the following text "Страстная седмица древних распево́в," соч. 13 / Для Большого смешанного хора а capella / Хоровая партитура / Автограф / 15/XI-1923 / 258 листов," the last of these items containing a correction to its number of pages.

³⁵ Fairclough, "'Don't Sing It on a Feast Day'," 73.

³⁶ Lukonina, "«Страстная седмица» М. О. Штейнберга," 226–27. It should be noted, however, that the deaths of Blok and Gumilyov took place in August of 1921, two months after the completion of "Alleluia" and "Behold the Bridegroom."

³⁷ "Принялся опять за «Страстную седмицу», но пока идет очень плохо; надо еще втянуться в работу," quoted in Olga Lvovna Dansker, "Из записных книжек М. О. Штейнберга 1919–1920-х годов," in *Из фондов кабинета рукописей. Публикации и обзоры*, ed. Galina V. Kopytova (St. Petersburg: Russian Institute of Art History, 1998), 88–132. My thanks to Vladimir Morosan and Marina P. Rakhmanova for relaying this passage from Dansker's

article (unavailable to me at the time of writing), as well as a longer version of another quotation from Steinberg's diaries.

³⁸ The third is *Песнопения на Страстную Седмицу* (*Chants for Passion Week*), op. 35 of 1911 by Alexander V. Nikolsky (1874–1943). It is not formally comparable to the works of Gretchaninoff and Steinberg, being “not a cohesive cycle,” as Rakhmanova notes, “but rather a collection of masterful arrangements of traditional chants for the liturgical services of *Passion Week*.” See her “*Passion Week*,” xxxvi.

³⁹ Although now celebrated on Saturday morning, the Vespertine Divine Liturgy of Holy Saturday is in reality the ancient Paschal Vigil. See Gabriel Bertonière, *The Historical Development of the Easter Vigil and Related Services in the Greek Church*, Orientalia Christiana Analecta 193 (Rome: Pontificio Istituto Orientale, 1972), 21–71, 121–39, and 183–94.

⁴⁰ Lukonina, “В поисках утраченного,” 170–72.

⁴¹ During rehearsals for Steinberg's *Passion Week* in April 2014, Vladimir Morosan asked me why the composer reversed the liturgical order of his movements 8 (“The Wise Thief”) and 7 (“The Noble Joseph”). One possibility is that the composer did so for dramatic balance, thereby creating an alternation between chants primarily relating the actions of characters in the gospels (Joseph of Arimathea in No. 7 and Jesus speaking to his Mother in No. 9) and hymns culminating in pleas to Christ uttered by their singers in the first person (Nos. 6 and 8).

⁴² Derived from poetic texts sung between the stanzas (troparia) of the Ninth Ode of the Canon by St. John of Damascus for Easter matins, these verses were sometimes employed in Russia as substitutes for the verses from Psalm 81 (82) prescribed in official liturgical texts.

⁴³ “*Passion Week*,” xxxvi–xxxviii. The exceptions are movements 10 and 12, in which Gretchaninoff makes their source melodies (taken, respectively, from the Bulgarian and Znamenny repertoires of Russian chant) clearly audible throughout.

⁴⁴ “Днем узнал от Климова, что вся духовная музыка запрещена, кроме двух классических вещей. Значит, нет надежды услышать «Страстную седмицу»... новых ценностей не создано, а старые — унижены.» notebook of M. Steinberg No. 6 (RUS-SPit., Steinberg Archive, fond 28, op. 3, No. 871), partially cited in Lukonina, “«Страстная седмица» М. О. Штейнберга,” 226–27.; and _____, *Штейнберг*, 83. The crucial opening statement identifying Klimov the source of this unhappy news is from its transcription in Dansker, “Из записных книжек М. О. Штейнберга 1919–1920-х годов,” kindly relayed as noted above by Morosan and Rakhmanova.

⁴⁵ Fairclough, “‘Don’t Sing It on a Feast Day’,” 73.

⁴⁶ Nikolai Tcherepnin and John Ranck (trans.), “Under the Canopy of My Life: Artistic, creative, musical pedagogy, public and private,” (The Tcherepnin Society, accessed 24 November 2014), http://www.tcherepnin.com/pdf/NNT_UnderTheCanopyOfMyLife.pdf

⁴⁷ Lukonina (“В поисках утраченного,” 171) mentions the presence of English and Latin alongside Slavonic in the composer's manuscripts, but I was unable to find any trace of Latin. Unaware of the Paris edition, she interprets the inclusion of translations as a sign

that Steinberg was attracted to ecumenical ideals anticipating those advanced in exile by Gretchaninoff.

⁴⁸ Rimsky-Korsakov, *Steinberg*.

⁴⁹ “Op. 12–15 — издания В. Бессель и Ко. Париж» (p. 20); and «Die op. 12 bis 15 erschienen im Verlag W. Bessel & Co. Paris» (p. 39), in *ibid*.

⁵⁰ This is essentially the attitude of Slonimsky, *Заметки*, 10.

⁵¹ The *Journal des débats politiques et littéraires* of December 9, 1933, lists on page 4 a radio broadcast from the Paris Conservatoire during which the “Association artistique des chanteurs de Lyon” under the direction of M. Vietti presented “Trois vieux chants religieux russes” by “Maximilien Steinberg”: *Alleluia, Ecce Sponsus Venit* and *Thalamum tuum video*. The magazine *Le Ménestrel* (Year 96, No. 8 of Friday, February 23, 1934) offers a review on page 73 of a concert given in the Aquitanian town of Pau by the local Schola Saint-Jacques and the visiting parochial schola of Saint-Jean-de-Luz that concluded with “perfectly interpreted” joint performances of “the magnificent *Crucifixus* of Lotti and *Surge Deus* of Steinberg” (“En fin de programme, les deux Scholas reunites interprétèrent à la perfection les magnifiques *Crucifixus* de Lotti et *Surge Deus* de Steinberg.”) I thank Mark Powell, my colleague in Cappella Romana, for locating these references.

⁵² Bogdan Đaković (personal communication, Spring 2013) informed me that “Чертот твой” enjoyed a certain level of popularity in inter-war Yugoslavia among Serbian choirs.

⁵³ Private email communication with the author, February 27, 2013.

⁵⁴ A brief account of Buketoff's career is Allan Kozinn, “Igor Buketoff, 87, Conductor and Expert on Rachmaninoff,” *New York Times*, September 11, 2001. His daughter Barbara Mouk has suggested that he could have received the score from Dmitri Shostakovich in 1957 when the two were hosted by Philadelphia industrialist and patron of the arts Frederic Mann at a dinner that included among its other guests Dmitri Kabalevsky and journalist Leonard Lyons. See her “Notes to Steinberg *Passion Week*,” (New York: The Clarion Choir, 2014).

⁵⁵ Mouk, “Notes to Steinberg *Passion Week*.”

⁵⁶ My thanks to Dr. Wortman for conveying details of this partial performance (personal e-mail of January 8, 2015).

⁵⁷ Brett Campbell, “‘Passion’ and Resurrection,” *The Wall Street Journal* April 14, 2014, <http://www.wsj.com/news/articles/SB10001424052702303663604579501311292027666>

⁵⁸ James R. Oestreich, “Sacred Work, Written in Secret in Leningrad — Steinberg's *Passion Week* by Clarion Choir,” *The New York Times* October 29, 2014, http://www.nytimes.com/2014/10/30/arts/music/steinbergs-passion-week-by-clarion-choir.html?module=Search&maxReward=relbias%3Ar%2C%7B%221%22%3A%22R1%3A7%22%7D&_r=0



TEXT TRANSLATIONS

Alilúiya

Sŕih 1: Ot nŕshchi útrĕnĕuyet duĕ moy k Ťebĕ, Bŕzhe;
zaĕ sĕt poĕlĕĕniya Tvoyá na žemĕlĕ.

Pŕiĕv: Alilúiya, alilúiya, alilúiya.

Sŕih 2: Právdĕ nauchĕšĕia zhĕvúshchii na žemĕlĕ.

Pŕiĕv: Alilúiya, alilúiya, alilúiya.

Sŕih 3: Závisĕ přĕímĕt ĭúdi ĕnakázanniya.

Pŕiĕv: Alilúiya, alilúiya, alilúiya.

Sŕih 4: Přilozhĕ ĭm zla, Ghŕspodĕi, přilozhĕ zla slávnĕm
žemĕlĕ.

Pŕiĕv: Alleluia, alleluia, alleluia.

—Исаия 26:9, 11, 15

No. 1

Alleluia

Verse 1: From nightfall my spirit is awake for Thee, O God,
for Thy commands are a light upon the earth.

Refrain: Alleluia, alleluia, alleluia.

Verse 2: Learn justice, ye inhabitants of the earth.

Refrain: Alleluia, alleluia, alleluia.

Verse 3: Jealousy shall seize an untaught people.

Refrain: Alleluia, alleluia, alleluia.

Verse 4: Bring evils upon them, O Lord, bring evils upon
them, the glorious ones of the earth.

Refrain: Alleluia, alleluia, alleluia.

—Isaiah 26:9, 11, 15

Še Zheñĕ ĕŕiáĕt

Še Zheñĕ ĕŕiáĕt f polúnoshchi,
i blazĕn rab, yegŕzhe obŕĕashchet bĕĕashcha;
ĕdestŕin zhe páki,
yegŕzhe obŕĕashchet unĕváyushcha.
Blúĕí úbo, dushĕ moyá,
ĕe snom oĕĕagŕĕšĕia,
da ĕe smĕŕĕi přĕedaná búĕeshĕi,
i Tsáŕstĕviya vĕe zatvoŕĕshĕia;
no vospŕĕaĕní zovúshchi:
“Sĕiat, sĕiat, sĕiat yešĕi, Bŕzhe,
Bogorŕĕitseyu pomĕluy nas!”

Chertŕg Tvoy

Chertŕg Tvoy vĕzhdu, Spáše moy, ukrashĕnnĕy,
i oĕĕzhĕi ĕe ĕmam, da vĕĕdu v oĕ.
Prosĕĕĕ oĕĕyáĕniye dushĕi moyeyá,
Sĕvetodávche, i spašĕ mĕa.

Yegdá slávnĕii ucheĕĕsĕi

Yegdá slávnĕii ucheĕĕsĕi
na umoĕĕĕniĕi vĕĕĕĕi prosĕshcháĕuša,
togdá Iúda zlochĕšĕivĕy
šĕbroĕlúĕĕiyem ĕĕdúgovav omŕacháshĕšĕia,

No. 2

Behold, the Bridegroom Comes

Behold, the Bridegroom comes at midnight,
and blessed is the servant whom He shall find vigilant;
and, again, unworthy is the servant
whom He shall find heedless.
Keep watch, therefore, O my soul,
do not be weighed down with sleep,
lest you be given over to death,
and lest you be shut out of the Kingdom;
but rouse yourself, crying:
“Holy, holy, holy, art Thou, O God!
Through the Theotokos have mercy on us!”

No. 3

Thy Bridal Chamber

Thy bridal chamber I see adorned, O my Savior,
and I have no wedding garment that I may enter it.
Enlighten the raiment of my soul,
O Giver of Light, and save me.

No. 4

When the Glorious Disciples

When the glorious disciples were enlightened
at the washing of their feet before the supper,
then the impious Judas
was darkened, ailing with avarice,

i bezzakónnim suđiyám
 Ťebě právednago Suđiyú předayét.
 Ťizhđ iměniy rachítelju,
 šiĥ ráđi udavlěniye upotřebívsha!
 Bezhí ňesítiya dushí,
 Uchítelju takováya đerznúvshiya;
 Ízhe o všeh Blagýy, Ghospodi, sláva Ťebě.

and to the lawless judges he betrays Thee,
 the Righteous Judge.
 Behold, O lover of possessions,
 this man who because of money hanged himself.
 Flee from the greedy soul
 that dared such things against the Teacher.
 O Lord Who are good towards all men, glory to Thee!

Stránstviya Vladichnia

Stránstviya Vladichnia
 i bezsmertniya Trapězi
 na gornem meste visokiĥi umí,
 věrniĥi, priidite, nasladimsha,
 vozshédsha slóva ot Slóva nauchívshesha,
 Yegózhe velichayem.

No. 5

The Master's Hospitality

The Master's hospitality
 and the Banquet of Immortality,
 in the upper chamber with uplifted minds,
 come, O faithful, let us enjoy.
 Having learned transcendent words from the Word,
 let us magnify Him.

Vecheri Tvoyeyá táyniya

Vecheri Tvoyeyá táyniya dneš, Síne Bózhiy,
 přichástnika mĥa priimí;
 ňe bo vragóm Tvoím táynu povém,
 ňi lobzániya Ťi dam yáko Iúda,
 no yáko razbóynik ispovědayu Ťĥa:
 pomĥaniĥ mĥa, Ghospodi, vo tsarstvii Tvoým.

No. 6

Of Thy Mystical Supper

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!"

Blagoobrazniy Iosif

Blagoobrazniy Iosif,
 s dřeva snem přechistoye řelo Tvoyé,
 plashchaniťseyu chistoyu obvív,
 i voñraĥi vo gróbe nóve pokrív, polozhí.

No. 7

The Noble Joseph

The noble Joseph,
 when he had taken down Thy most pure body from the Tree,
 wrapped it in a clean linen shroud,
 and, having anointed it with spices, placed it in a new tomb.

Razbóynika blagorazumnago

Razbóynika blagorazumnago
 vo yedínom chaše
 ráyevĥi spodóbil yeší, Ghospodi;
 i meñe dřevom křestnim prosveťi
 i spaší mĥa.

No. 8

The Wise Thief

The wise thief
 in a single moment
 didst Thou make worthy of paradise O Lord.
 By the wood of Thy cross illumine me as well,
 and save me.

Ñe ridáy Meñe, Máti

Ñe ridáy Meñe, Máti,
 zřĥshchi vo gróbe,
 Yegózhe vo chřevě bež šemeñe zachalá yeší Sína;
 vosstánu bo i proslávluša,
 i vozñesú so slávoyu, ñepřestánu yáko Bog,
 véroyu i ľubóviyu Ťĥa velichayushchiya.

No. 9

Do Not Lament Me, O Mother

Do not lament me, O Mother,
 seeing me in the tomb,
 the Son conceived in the womb without seed;
 for I shall arise and be glorified;
 and, as God, I shall unceasingly exalt with glory
 all who magnify thee in faith and in love.

Voskřesní, Bózhe

Přířev: Voskřesní, Bózhe, suďí žemlí,
yáko Tí nasléďishí vo všeh yazítseĥ.

Ĥřístós nóvaya pás'ĥa, zhivozhértvĕnnaya zhértva,
Ágñets Bózhíy, vžémľíay gřehí míra.
Přířev.

Ťecháĥu zhení vozvesťíí Apóstolom:
„Ďerzáyťe úbo i vozopíyťe,
yáko voskřese Ghospód“.
Přířev.

Ángel vořiyáshe Blagodatńey:
„Ĥřístaya Dévo, ráduyšíā, i páki řekú, ‚ráduyšíā‘,
Tvoy bo Sín voskřese třídńěven ot gróba“.
Přířev.

Da molchít fšíākaya ploť

Da molchít fšíākaya ploť cheloŕvecha,
i da stoít so stráĥom i třéřetom,
i ñichtózhe žemnýoye v šebé da pomíšľíāyet.
Tsař bo tsárstvuyushchíĥ
i Ghospódĕ ghospódstvuyushchíĥ
přihódít zakľáťišíā
i dáťišíā v sńedĕ věrním.
Předĥódírat zhe Šemú ľítsí ángelśíí
so fšíākím nacháloĥ i vlásťiyu,
mnogo'ochťíí ĥeruŕvíĥi i shestokríľáťíí šerafíĥi,
ľítsa zakříváyushche i vořiyúshche řesň:
Alľilúiya, alľilúiya, alľilúiya.

No. 10**Arise, O God**

Refrain: Arise, O God, and judge the earth,
for Thou shalt inherit all the nations.

Christ is the new Passover, a living sacrifice,
the Lamb of God, who takes away the sins of the world.
Refrain.

The women hastened to tell the Apostles:
“Be of good courage and cry out joyfully,
for the Lord is risen!”
Refrain.

The angel cried to the Lady Full of Grace:
“Rejoice, O pure Virgin, and again I say ‘Rejoice,’
for Thy Son is risen on the third day from the tomb.”
Refrain.

No. 11**Let All Mortal Flesh Keep Silent**

Let all mortal flesh keep silent,
and in fear and trembling stand,
pondering nothing earthly-minded.
For the King of kings,
and the Lord of lords
comes to be slain
and to give Himself as food to the faithful.
Before Him go the ranks of angels:
all the Principalities and Powers,
the many-eyed Cherubim, and the six-winged Seraphim,
covering their faces and singing the hymn:
“Alleluia, alleluia, alleluia!”



№ 1. Аллилуйя (Знаменного распева)

Alilúiya (Známennovo raspéva)

Alleluia (Znamenny chant)

Moderato maestoso. ♩ = 144

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

f

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - - - i - ya.
Ал-ли-лу-и-я, ал-ли-лу-и-я, ал-ли-лу-и-я.

f

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - - - i - ya.
Ал-ли-лу-и-я, ал-ли-лу-и-я, ал-ли-лу-и-я.

Moderato maestoso. ♩ = 144

f

Alleluia.

3

p

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - - - i - ya.
Ал-ли-лу-и-я, ал-ли-лу-и-я, ал-ли-лу-и-я.

(a)

(a)

p

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - - - i - ya.
Ал-ли-лу-и-я, ал-ли-лу-и-я, ал-ли-лу-и-я.

p

(A)

(A)

3

p

5 *pp*

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я, ал - ли - лу - и - я, ал - ли - лу - и - я.

pp

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я, ал - ли - лу - и - я, ал - ли - лу - и - я.

Al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я.

Al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я.

5 *pp*

7 *ff*

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я, ал - ли - лу - и - я, ал - ли - лу - и - я.

ff

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я, ал - ли - лу - и - я, ал - ли - лу - и - я.

ff

Al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya, al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я, ал - ли - лу - и - я, ал - ли - лу - и - я.

ff

Al - Ĭi - lú - i - ya.
 Ал - ли - лу - и - я.

7

№ 2. Се Жених грядет (Знаменного распева)

Še Zheñih gřĩadét (Známennovo raspéva)

Behold, the Bridegroom Comes (Znamenny chant)

L'istesso tempo. $\text{♩} = 72$

Soprano
 Še Zhe - ñih gřĩa - đét f po - lú - no - shchi,
 Се Же - них гря - дет в по - лу - но - щи,

Alto
 Še Zhe - ñih gřĩa - đét f po - lú - no - shchi,
 Се Же - них гря - дет в по - лу - но - щи,

Tenor
 Še Zhe - ñih gřĩa - đét f po - lú - no - shchi,
 Се Же - них гря - дет в по - лу - но - щи,

Bass
 Še Zhe - ñih gřĩa - đét f po - lú - no - shchi,
 Се Же - них гря - дет в по - лу - но - щи,

Piano
(for rehearsal only)
f

Behold, the Bridegroom comes at midnight,

p *f*
 i bla - zhén rab, ye - gó - zhe o - břĩá - shchet bđĩá - shcha;
 и бла - жен раб, е - го - же о - бря - щет бдя - ща;

p *f*
 i bla - zhén rab, ye - gó - zhe o - břĩá - shchet bđĩá - shcha;
 и бла - жен раб, е - го - же о - бря - щет бдя - ща;

mf *f*
 i bla - zhén rab, ye - gó - zhe o - břĩá - shchet bđĩá - shcha;
 и бла - жен раб, е - го - же о - бря - щет бдя - ща;

p
 i bla - zhén rab, ye - gó - zhe o - břĩá - shchet bđĩá - shcha;
 и бла - жен раб, е - го - же о - бря - щет бдя - ща;

p *mf* *f*

and blessed is the servant whom He shall find vigilant;

pp

ñe - do - stó - in zhe rá - ki,
не - до - сто - ин же па - ки,

mf

ñe - do - stó - in zhe rá - - - ki,
не - до - сто - ин же па - - - ки,

ñe - do - stó - in zhe rá - - - ki,
не - до - сто - ин же па - - - ки,

mf

zhe rá - - - ki,
же па - - - ки,

p

ñe - do - stó - in zhe
не - до - сто - ин же

pp

mf

p

and, again, unworthy

ye - gó - zhe o - bŕiá - shchet u - ní - vá - yu - shcha.
е - го - же о - бря - щет у - ны - ва - ю - ща.

ye - gó - zhe o - bŕiá - shchet u - ní - vá - yu - shcha.
е - го - же о - бря - щет у - ны - ва - ю - ща.

ye - gó - zhe o - bŕiá - shchet u - ní - vá - yu - shcha.
е - го - же о - бря - щет у - ны - ва - ю - ща.

ye - gó - zhe o - bŕiá - shchet u - ní - vá - yu - shcha.
е - го - же о - бря - щет у - ны - ва - ю - ща.

mf

p

is the servant whom He shall find heedless.

p

Vĭŭ - đí, — ú - bo, — du - shé — mo - yá, ñe — snom — o - ťia - go -
 Блю - ди — у - бо, — ду - ше — мо - я, не — сном — о - тя - го -

p

Vĭŭ - đí, — ú - bo, — du - shé — mo - yá, ñe — snom — o - ťia - go -
 Блю - ди — у - бо, — ду - ше — мо - я, не — сном — о - тя - го -

p

Vĭŭ - đí, — ú - bo, — du - shé — ťia - go -
 Блю - ди — у - бо, — ду - ше — тя - го -

mf

Vĭŭ - đí, —
 Блю - ди —

p *mf*

Keep watch, therefore, O my soul, do not be weighed down with sleep,

f *ff*

ŭ - šia, — da ñe smér - ťi — pře - da - ná — bú - ě - shi,
 ти - ся, — да не смер - ти — пре - да - на — бу - де - ши,

f *ff*

ŭ - šia, — da ñe smér - ťi — pře - da - ná — bú - ě - shi,
 ти - ся, — да не смер - ти — пре - да - на — бу - де - ши,

f *ff*

ŭ - šia, — da ñe smér - ťi — pře - da - ná — bú - ě - shi,
 ти - ся, — да не смер - ти — пре - да - на — бу - де - ши,

f *ff*

ú - bo, — du - shé, — da ñe smér - ťi — pře - da - ná — bú - ě - shi,
 у - бо, — ду - ше — да не смер - ти — пре - да - на — бу - де - ши,

lest you be given over to death,

mf *p*

i Tsár - ství - ya vñe za - tvo - ří - shĭ - šĭa. No vos - rĕĭa - ění zo -
и Цар - стви - я вне за - тво - ри - ши - ся. Но вос - пря - ни зо -

mf *f*

i Tsár - ství - ya vñe za - tvo - ří - shĭ - šĭa. No vos - rĕĭa - ění zo -
и Цар - стви - я вне за - тво - ри - ши - ся. Но вос - пря - ни зо -

mf *p*

i Tsár - ství - ya vñe za - tvo - ří - shĭ - šĭa. No vos - rĕĭa - ění zo -
и Цар - стви - я вне за - тво - ри - ши - ся. Но вос - пря - ни зо -

mf *p*

i Tsár - ství - ya vñe za - tvo - ří - shĭ - šĭa. No vos - rĕĭa - ění zo -
и Цар - стви - я вне за - тво - ри - ши - ся. Но вос - пря - ни зо -

mf *p*

i Tsár - ství - ya vñe za - tvo - ří - shĭ - šĭa. No vos - rĕĭa - ění zo -
и Цар - стви - я вне за - тво - ри - ши - ся. Но вос - пря - ни зо -

and lest you be shut out of the Kingdom;

but rouse yourself, crying:

f

vú - shchi: "Svĭat, Svĭat, Svĭat ye - ší, Bó - zhe,
ву - щи: "Свят, Свят, Свят е - си, Бо - же,

f

vú - shchi: "Svĭat, Svĭat, Svĭat ye - ší, Bó - zhe,
ву - щи: "Свят, Свят, Свят е - си, Бо - же,

f

vú - shchi: "Svĭat, Svĭat, Svĭat ye - ší, Bó - zhe,
ву - щи: "Свят, Свят, Свят е - си, Бо - же,

f

- - ění "Svĭat, Svĭat, Svĭat ye - ší, Bó - zhe,
- - ни "Свят, Свят, Свят е - си, Бо - же,

f

"Holy, holy, holy, art Thou, O God!"

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 3. Чертог ТВОЙ (Киевского распева)

Chertóg Tvoý (Kiyevskovo raspéva)

Thy Bridal Chamber (Kievan chant)

Lento non troppo. ♩ = 72

Soprano

Alto

Tenor

Bass

Piano (for rehearsal only)

pp

pp

mp

pp legato assai

m.d.

mf basso marcato

Cher - tóg Tvoý
Чер - тог Твой

Thy bridal chamber

pp

Cher - tóg Tvoý
Чер - тог Твой

Cher - tóg Tvoý (A)
Чер - тог Твой (A)

Cher - tóg Tvoý (A)
Чер - тог Твой (A)

ŷízh - du, Spá - še moy,
виж - ду, Спа - се мой,

pp

mf

pp

v'izh - du, Spá - še moy,
 виж - ду, Спа - се мой,

v'izh - du, Spá - še moy, (A)
 виж - ду, Спа - се мой, (A)

v'izh - du, Spá - še moy, (A)
 виж - ду, Спа - се мой, (A)

u - kra - shén - n'iyu,
 у - кра - шен - ный,

mf

adorned,

pp

u - kra - shén - n'iyu,
 у - кра - шен - ный,

f

u - kra - shén - n'iyu, i o - d'ezh - di
 у - кра - шен - ный, и о - деж - ды

p

u - kra - shén - n'iyu, i o - d'ezh - di
 у - кра - шен - ный, и о - деж - ды

f

i o - d'ezh - di
 и о - деж - ды

pp

p

and I have no [wedding] garment,

f

i o - dĕzh - dĭ ñe í - mam, da vñí - du v'oiñ.
 и о - деж - ды не и - мам, да вни - ду в'онь.

ñe í - mam, da vñí - du v'oiñ.
 не и - мам, да вни - ду в'онь.

f

ñe í - mam, da vñí - du v'oiñ.
 не и - мам, да вни - ду в'онь.

ñe í - mam, da vñí - du v'oiñ.
 не и - мам, да вни - ду в'онь.

that I may enter it.

p *cresc.* *dim.*

Pro - sĕve - ří o - dĕ - yá - ñi - ye du - shí mo - ye - yá,
 Про - све - ти о - де - я - ни - е ду - ши мо - е - я,

Pro - sĕve - ří o - dĕ - yá - ñi - ye du - shí mo - ye - yá,
 Про - све - ти о - де - я - ни - е ду - ши мо - е - я,

Pro - sĕve - ří o - dĕ - yá - ñi - ye du - shí mo - ye - yá,
 Про - све - ти о - де - я - ни - е ду - ши мо - е - я,

Pro - sĕve - ří o - dĕ - yá - ñi - ye du - shí mo - ye - yá,
 Про - све - ти о - де - я - ни - е ду - ши мо - е - я,

Basso solo o - dĕ - yá - ñi - ye Tutti du - shí mo - ye - yá,
 о - де - я - ни - е ду - ши мо - е - я,

Pro - sĕve - ří o - dĕ - yá - ñi - ye du - shí mo - ye - yá,
 Про - све - ти о - де - я - ни - е ду - ши мо - е - я,

p *cresc.* *dim.*

Enlighten the raiment of my soul,

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 4. Егда славнии ученицы (Знаменного распева)

Yegdá slávñii ucheñitsí (Známenново raspéva)

When the Glorious Disciples (Znamenny chant)

Moderato, animato poco. $\text{♩} = 84$

p

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

f *p*

Yeg - dá sláv - ñi - i u - che - ñi - tsí
Er - da slav - ni - i y - che - ni - cy

Yeg - dá sláv - ñi - i
Er - da slav - ni - i

Yeg - dá sláv - ñi - i u - che - ñi - tsí
Er - da slav - ni - i y - che - ni - cy

Yeg - dá sláv - ñi - i u - che - ñi - tsí
Er - da slav - ni - i y - che - ni - cy

Yeg - dá sláv - ñi - i u - che - ñi - tsí
Er - da slav - ni - i y - che - ni - cy

Yeg - dá sláv - ñi - i u - che - ñi - tsí
Er - da slav - ni - i y - che - ni - cy

Moderato, animato poco. $\text{♩} = 84$

f

u - che - ñi - tsí na u - mo - v'é - ñi - i
y - che - ni - cy na y - mo - ve - ni - i

u - che - ñi - tsí na u - mo - v'é - ñi - i
y - che - ni - cy na y - mo - ve - ni - i

na u - mo - v'é - ñi - i
na y - mo - ve - ni - i

na u - mo - v'é - ñi - i
na y - mo - ve - ni - i

na u - mo - v'é - ñi - i
na y - mo - ve - ni - i

na u - mo - v'é - ñi - i
na y - mo - ve - ni - i

na u - mo - v'é - ñi - i
na y - mo - ve - ni - i

at the washing of their feet

Piu lento. $\text{♩} = 60$

Vě - che - ři pro - sĕ - shchá - ěu - šĭa,
 Be - che - ri pro - sve - sha hu - šĭa,
 Vě - che - ři pro - sĕ - shchá - ěu - šĭa,
 Be - che - ri pro - sve - sha hu - šĭa,
 Vě - che - ři pro - sĕ - shchá - ěu - šĭa,
 Be - che - ri pro - sve - sha hu - šĭa,
 Vě - che - ři pro - sĕ - shchá - ěu - šĭa,
 Be - che - ri pro - sve - sha hu - šĭa,
 before the Supper were enlightened

Piu lento. $\text{♩} = 60$

tog - dá I - ú - da zlo - che - sĭí - vĭy
 тог - да И - у - да зло - че - сти - вый
 tog - dá I - ú - da
 тог - да И - у - да
 tog - dá tog - dá I - ú - da zlo - che - sĭí - vĭy
 тог - да тог - да И - у - да зло - че - сти - вый
 then the impious Judas,

mf *ff*

sřeb - ro - Ľiú - ěi - yem o - mra - chá - she - řiā,
 среб - ро - лю - би - ем о - мра - ча - ше - ся,

sřeb - ro - Ľiú - ěi - yem ěe - dú - go - vav o - mra - chá - she - řiā,
 среб - ро - лю - би - ем не - ду - го - вав о - мра - ча - ше - ся,

f *ff*

sřeb - ro - Ľiú - ěi - yem o - mra - chá - she - řiā,
 среб - ро - лю - би - ем о - мра - ча - ше - ся,

mf *f* *ff*

sřeb - ro - Ľiú - ěi - yem o - mra - chá - she - řiā,
 среб - ро - лю - би - ем о - мра - ча - ше - ся,

f *dim.*

giling with avarice, *was darkened,*

i ěez - za - kón - ěim su - ěi - yām
 и без - за - кон - ным су - ди - ям

f *dim.*

i ěez - za - kón - ěim su - ěi - yām
 и без - за - кон - ным су - ди - ям

p

i ěez - za - kón - ěim su - ěi - yām
 и без - за - кон - ным су - ди - ям

p

i ěez - za - kón - ěim su - ěi - yām
 и без - за - кон - ным су - ди - ям

f *p m.d.*

and to the lawless judges

mf

mf unis.

Ěe - bě - prá - ťved - na - go
Te - бе - пра - вед - на - го

Ťe - bě - prá - ťved - na - go
Te - бе - пра - вед - на - го

yám
ям

prá - ťved - na - go
пра - вед - на - го

yám
ям

mf *mf*

Thee, the Righteous Judge,

p unis.

p

Su - ěi - yú - pře - da - yét.
Су - ди - ю - пре - да - ет.

mf unis.

Su - ěi - yú - pře - da - yét. ŤizhĎ,
Су - ди - ю - пре - да - ет. Виждь,
ŤizhĎ,
Виждь,

p

Su - ěi - yú - pře - da - yét.
Су - ди - ю - пре - да - ет.

mf

Su - ěi - yú - pře - da - yét. ŤizhĎ,
Су - ди - ю - пре - да - ет. Виждь,

mf unis.

p *mf*

mf *mf* *basso marcato*

he betrays.

Behold,

mf

ra - chí - ĩe - Īũ,
ра - чи - те - лю,

mf

ra - chí - ĩe - Īũ,
ра - чи - те - лю,

unis.

i - ĩé - ñiy ra - chí - ĩe - Īũ,
и - ме - ний ра - чи - те - лю,

i - ĩé - ñiy ra - chí - ĩe - Īũ,
и - ме - ний ра - чи - те - лю,

mf *m.d.* *mf* *m.s.*

O lover of possessions,

f *dim.*

ših rá - đí u - dav - Īé - ñi - ye
сих ра - ди у - дав - ле - ни - е

f *dim.* *p*

ših rá - đí u - dav - Īé - ñi - ye u - po - tře - bív sha!
сих ра - ди у - дав - ле - ни - е у - по - тре - бив ша!

f *dim.*

ših rá - đí u - dav - Īé - ñi - ye ših rá - đí
сих ра - ди у - дав - ле - ни - е сих ра - ди

f *dim.* *p*

ših rá - đí u - dav - Īé - ñi - ye u - po - tře - bív sha!
сих ра - ди у - дав - ле - ни - е у - по - тре - бив ша!

f *dim.* *p*

this man who because of money hanged himself.

Alto solo
mf

pp

Āe - zhí - - - - - ñe - sí - tí - ya du - shí,
Бе - жи - - - - - не - сы - ты - я ду - ши,

pp

Āe - zhí - - - - - ñe - sí - tí - ya du - shí,
Бе - жи - - - - - не - сы - ты - я ду - ши,

pp

Āe - zhí - - - - - ñe - sí - tí - ya du - shí,
Бе - жи - - - - - не - сы - ты - я ду - ши,

mf

pp

Flee from the greedy soul

p

U - chí - ĩe - Īũ ta - ko - vá - ya đer - znův - shĩ - ya;
У - чи - те - лю та - ко - ва - я дер - знув - ши - я;

p Tutti

U - chí - ĩe - Īũ ta - ko - vá - ya đer - znův - shĩ - ya;
У - чи - те - лю та - ко - ва - я дер - знув - ши - я;

p

U - chí - ĩe - Īũ ta - ko - vá - ya đer - znův - shĩ - ya;
У - чи - те - лю та - ко - ва - я дер - знув - ши - я;

p

đer - znův - shĩ - ya;
дер - знув - ши - я;

p

which dared such things against the Teacher.

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 5. Странствия Владычня (Знаменного распева)

Stránstviya Vladíchniã
(Známennovo raspéva)

The Master's Hospitality
(Znamenny chant)

Andante. Mistico. $\text{♩} = 60$

Strán - stvi - ya Vla - dích - ñiã
Стран - стви - я Вла - дыч - ня

Soprano

Strán - stvi - ya Vla - dích - ñiã
Стран - стви - я Вла - дыч - ня

Strán - stvi - ya Vla - dích - ñiã
Стран - стви - я Вла - дыч - ня

Alto

Strán - stvi - ya strán - stvi - ya Vla - dích - ñiã
Стран - стви - я, стран - стви - я Вла - дыч - ня

Tenor

Strán - stvi - ya Vla - dích - ñiã
Стран - стви - я Вла - дыч - ня

Bass

Strán - stvi - ya Vla - dích - ñiã
Стран - стви - я Вла - дыч - ня

Andante. Mistico. $\text{♩} = 60$

Piano
(for rehearsal only)

The Master's hospitality

i b̃ez - s̃mért - - - nĩ - ya Tra - řé - zĩ
и без - смерт - - - ны - я Тра - пе - зы

mf *cresc.*

i b̃ez - s̃mért - nĩ - ya Tra - řé - zĩ
и без - смерт - ны - я Тра - пе - зы

i b̃ez - s̃mért - nĩ - ya Tra - řé - zĩ
и без - смерт - ны - я Тра - пе - зы

mf *cresc.*

i b̃ez - s̃mért - nĩ - ya
и без - смерт - ны - я

i b̃ez - s̃mért - nĩ - ya Tra - řé - zĩ
и без - смерт - ны - я Тра - пе - зы

mf *f*

i b̃ez - s̃mért - nĩ - ya Tra - řé - zĩ
и без - смерт - ны - я Тра - пе - зы

f

i b̃ez - s̃mért - nĩ - ya
и без - смерт - ны - я

mf *m.s.* *cresc.* *f*

and the Banquet of immortality

p

na gór - ñem mēs - ĩe
 на гор - нем мес - те

p

na gór - ñem mēs - ĩe vī - só - ki - ĩi
 на гор - нем мес - те вы - со - ки - ми

na gór - ñem mēs - ĩe na gór - ñem mēs - ĩe vī - só - ki - ĩi
 на гор - нем мес - те на гор - нем мес - те вы - со - ки - ми

p

na gór - ñem mēs - ĩe na gór - ñem mēs - ĩe vī - só - ki - ĩi
 на гор - нем мес - те на гор - нем мес - те вы - со - ки - ми

na gór - ñem mēs - ĩe vī - só - ki - ĩi
 на гор - нем мес - те вы - со - ки - ми

p

in the upper chamber *with uplifted minds,*

cresc. *f.*

vī - só - ki - ĩi u - mī,
 вы - со - ки - ми у - мы,

[*cresc.*] *f.*

u - mī,
 у - мы,

vī - só - ki - ĩi u - mī,
 вы - со - ки - ми у - мы,

[*cresc.*] *f.*

u - - - mī,
 у - - - мы,

vī - só - ki - ĩi u - mī,
 вы - со - ки - ми у - мы,

[*cresc.*] *f.*

vī - só - ki - ĩi u - mī,
 вы - со - ки - ми у - мы,

cresc. *f.*

Sopr. solo *ŵér* - *ňi* - *i*, *přĩ* - *i* - *ďĩ* - *ťe*, *na* - *sla* - *ďĩm* - *řĩa*,
 вер - ни - и, при - и - ди - те, на - сла - дим - ся,

ŵér - *ňi* - *i*, *přĩ* - *i* - *ďĩ* - *ťe*, *na* - *sla* - *ďĩm* - *řĩa*,
 вер - ни - и, при - и - ди - те, на - сла - дим - ся,

ŵér - *ňi* - *i*, *přĩ* - *i* - *ďĩ* - *ťe*, *na* - *sla* - *ďĩm* - *řĩa*,
 вер - ни - и, при - и - ди - те, на - сла - дим - ся,

ŵér - *ňi* - *i*, *přĩ* - *i* - *ďĩ* - *ťe*, *na* - *sla* - *ďĩm* - *řĩa*,
 вер - ни - и, при - и - ди - те, на - сла - дим - ся,

ŵér - *ňi* - *i*, *přĩ* - *i* - *ďĩ* - *ťe*, *na* - *sla* - *ďĩm* - *řĩa*,
 вер - ни - и, при - и - ди - те, на - сла - дим - ся,

O faithful, come, let us enjoy.

Tutti *f*

voz - *shéd* - *sha* - *sló* -
 воз - шед - ша - сло -

voz - *shéd* - *sha* - *sló* -
 воз - шед - ша - сло -

sló -
 сло -

f

f

Transcendent words

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 6. Вечери Твоея тайныя (Знаменного распева)

Ťécheři Tvoeyá táyniya (Znamennovo raspéva)

Of Thy Mystical Supper (Znamenny chant)

Lento. $\text{♩} = 84$

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

p

p

Lento. $\text{♩} = 84$

p

Ťé - che - ři Tvo - ye - yá táy - nı̄ - ya dñeř, _____
Be - che - ri Tvo - e - ya tay - ny - ya dneř, _____

Ťé - che - ři Tvo - ye - yá táy - nı̄ - ya dñeř, _____
Be - che - ri Tvo - e - ya tay - ny - ya dneř, _____

Ťé - che - ři Tvo - ye - yá táy - nı̄ - ya dñeř, _____
Be - che - ri Tvo - e - ya tay - ny - ya dneř, _____

Of Thy Mystical Supper

pp

pp

pp

pp

pp

pp

pp

Ťé - che - ři
Be - che - ri

Ťé - che - ři
Be - che - ri

Ťé - che - ři
Be - che - ri

Sı̄ - ñe Bó - - - zhı̄y, _____
Sy - ne Bo - - - zhiy, _____

Sı̄ - ñe Bó - - - zhı̄y, _____
Sy - ne Bo - - - zhiy, _____

Ťé - che - ři
Be - che - ri

Ťé - che - ři
Be - che - ri

Ťé - che - ři
Be - che - ri

O Son of God,

cresc. molto *dim.* *pp*

Tvo - ye - yá táy - nī - ya dneš, Sí - ñe
 Тво - е - я тай - ны - я днесь, Сы - не

cresc. molto *dim.* *pp*

Tvo - ye - yá táy - nī - ya dneš, Sí - ñe
 Тво - е - я тай - ны - я днесь, Сы - не

Tvo - ye - yá táy - nī - ya dneš,
 Тво - е - я тай - ны - я днесь,

cresc. molto *dim.* *pp*

táy - nī - ya dneš, Sí - ñe
 тай - ны - я днесь, Сы - не

cresc. molto *pp*

Tvo - ye - yá Sí - ñe
 Тво - е - я Сы - не

cresc. molto *dim.* *pp legato*

Bó - - - zhīy,
 Бо - - - жий,

Bó - - - zhīy, pŕi - chást - ñi - ka mīa pŕi - i - mī;
 Бо - - - жий, при - част - ни - ка мя при - и - ми:

p

Bó - - - zhīy, pŕi - chást - ñi - ka mīa pŕi - i -
 Бо - - - жий, при - част - ни - ка мя при - и -

pŕi - chást - ñi - ka mīa pŕi - i -
 при - част - ни - ка мя при - и -

p

Bó - - - zhīy, pŕi - chást - ñi - ka mīa pŕi - i -
 Бо - - - жий, при - част - ни - ка мя при - и -

p

accept me today as a communicant.

rĭi - chást - ñi - ka mĭa rĭi - i -
 при - част - ни - ка мя при - и -

rĭi - chást - ñi - ka mĭa rĭi - i -
 при - част - ни - ка мя при - и -

mĭi;
 ми:
 mĭi;
 ми:

mĭi; rĭi - chá - st - ñi - ka mĭa rĭi - i - mĭi;
 ми: при - ча - ст - ни - ка мя при - и - ми:

mĭi; ñe - vra - góm Tvo - ím táy - nu
 ми: не - вра - гом Тво - им тай - ну

mĭi; ñe - vra - góm Tvo - ím táy - nu
 ми: не - вра - гом Тво - им тай - ну

ñe - bo vra - góm Tvo - ím táy - nu po - vĕm,
 не - бо вра - гом Тво - им тай - ну по - вем,

ñe - bo vra - góm Tvo - ím táy - nu po - vĕm,
 не - бо вра - гом Тво - им тай - ну по - вем,

For I will not speak of Thy Mystery to Thine enemies,

po - vém,
по - вем,

po - vém,
по - вем,

mf

ni lob - zá - ni - ya Ti dam ya - ko I - ú -
ни лоб - за - ни - я Ти дам я - ко И - у -

mf

ni lob - zá - ni - ya Ti dam ya - ko I - ú -
ни лоб - за - ни - я Ти дам я - ко И - у -

mf

neither will I give Thee a kiss, like Judas,

p

po ya - ko raz - bóy - ñik
но я - ко раз - бой - ник

mf

po ya - ko raz - bóy - ñik
но я - ко раз - бой - ник

p

- da, po ya - ko raz - bóy - ñik
- да, но я - ко раз - бой - ник

mf

- da, po ya - ko raz - bóy - ñik
- да, но я - ко раз - бой - ник

p

m.d.

mf

but like the thief

mf

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 7. Благообразный Иосиф (Болгарского распева)

Blagoobráznīy Ióšif
(Bolgarskogo raspéva)

The Noble Joseph
(Bulgarian chant)

Andante. $\text{♩} = 52 - 60$

Vla - - - go - o - bráz - niŭ I - ó -
Бла - - - го - о - браз - ный И - о -

Soprano
pp

Vla - - - go - o - bráz - niŭ I - ó -
Бла - - - го - о - браз - ный И - о -

Alto
pp

Vla - go - o - bráz - niŭ I - ó -
Бла - го - о - браз - ный И - о -

Tenor
p

Vla - go - o - bráz - niŭ I -
Бла - го - о - браз - ный И -

Bass
p

Vla - go - o - bráz -
Бла - го - о - браз -

Piano
(for rehearsal only)

Andante. $\text{♩} = 52 - 60$

The noble Joseph,

šif,
сиф,

pp

šif,
сиф,

bla - go - o - bráz - niŭ
бла - го - о - браз - ный

šif,
сиф,

pp

šif,
сиф,

bla - go - o - bráz - niŭ
бла - го - о - браз - ный

ó - o - šif,
о - о - сиф,

pp

niŭ I ó - šif, bla - go - o - bráz - niŭ
ный И о - сиф, бла - го - о - браз - ный

pp

s dřé -
с дре -

I ó - šif, s dřé -
И о - сиф, с дре -

s dřé -
с дре -

I ó - šif, s dřé -
И о - сиф, с дре -

bla - go - o - bráz - niŭ I ó - šif,
бла - го - о - браз - ный И о - сиф,

p

bla - go - o - bráz - niŭ I ó - šif,
бла - го - о - браз - ный И о - сиф,

m.s. *p* *m.d.*

va
ва

va sñem ěe - lo Tvo - yé,
ва снем те - ло Тво - е,

unis.

va sñem pře - chí - sto - ye
ва снем пре - чи - сто - е

p
s dřé - va sñem pře - chí - sto - ye
с дре - ва снем пре - чи - сто - е

s dřé - va sñem pře - chí - sto - ye
с дре - ва снем пре - чи - сто - е

mf la melodia

when he had taken down Thy most pure body from the tree,

pp

s dřé - va sñem ěe - lo Tvo
с дре - ва снем те - ло Тво

pp

ěe - lo Tvo - yé, s dřé - va sñem ěe - lo Tvo
те - ло Тво - е, с дре - ва снем те - ло Тво

pp

ěe - lo Tvo - yé,
те - ло Тво - е,

pp

ěe - lo Tvo - yé, ěe - lo Tvo - yé,
те - ло Тво - е, те - ло Тво - е,

m.s.

уé, пла - shcha - ñí - tse -
 е, пла - ша - ни - це -

уé, пла - shcha - ñí - tse -
 е, пла - ша - ни - це -

pp s dře - va sñem ě - lo Tvo - уé,
 с дре - ва снем те - ло Тво - е,

pp s dře - va sñem ě - lo Tvo - уé,
 с дре - ва снем те - ло Тво - е,

pp *m.d.* *m.s.*

in a clean linen shroud

уу чí - sto - уу
 ю чи - сто - ю

уу чí - sto - уу чí - sto - уу
 ю чи - сто - ю чи - сто - ю

p пла - shcha - ñí - tse - уу чí - sto - уу
 пла - ша - ни - це - ю чи - сто - ю

mf *la melodia*

cresc. poco

ob - ťív, ob - ťív,
 об - ВИВ, об - ВИВ,

ob - ťív, ob - ťív,
 об - ВИВ, об - ВИВ,

ob - ťív, ob - ťív,
 об - ВИВ, об - ВИВ,

ob - ťív, ob - ťív,
 об - ВИВ, об - ВИВ,

cresc. poco

wrapped it,

pp i pla - shcha - ñí - tse - yu chí - sto - yu
 и пла - ща - ни - це - ю чи - сто - ю

pp i pla - shcha - ñí - tse - yu chí - sto - yu
 и пла - ща - ни - це - ю чи - сто - ю

pp i pla - shcha - ñí - tse - yu chí - sto - yu
 и пла - ща - ни - це - ю чи - сто - ю

pp i pla - shcha - ñí - tse - yu chí - sto - yu
 и пла - ща - ни - це - ю чи - сто - ю

pp *m.s.* *m.s.*

in a clean linen shroud wrapped it,

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 8. Разбойника благоразумнаго

Razbóyńika blagorazúmnago

The Wise Thief

Trio.

Andantino. $\text{♩} = 66$

p

Soprano solo I
Raz - bóy - ñi - ka bla - go - ra - zúm - na - go vo ye - ěí - nom
Раз - бой - ни - ка бла - го - ра - зум - на - го во е - ди - ном

Soprano solo II
Raz - bóy - ñi - ka bla - go - ra - zúm - na - go vo ye - ěí - nom
Раз - бой - ни - ка бла - го - ра - зум - на - го во е - ди - ном

Alto solo
Raz - bóy - ñi - ka bla - go - ra - zúm - na - go vo ye -
Раз - бой - ни - ка бла - го - ра - зум - на - го во е -

p

Piano
(for rehearsal only)

Andantino. ♩ = 66

The wise thief *in a single moment*

cha - šé rá - ye - ṽi spo - dó - b̃il ye - ší, Ghó - spo - ěí;
ча - се ра - е - ви спо - до - бил е - си, Гос - по - ди;

cha - šé rá - ye - ṽi spo - dó - b̃il ye - ší, Ghó - spo - ěí;
ча - се ра - е - ви спо - до - бил е - си, Гос - по - ди;

ěí - nom cha - šé rá - ye - ṽi spo - dó - b̃il ye - ší, Ghó - spo - ěí;
ди - ном ча - се ра - е - ви спо - до - бил е - си, Гос - по - ди;

didst Thou make worthy of paradise, O Lord.

pìu f *rit. e dim.*

i mĕ - ěé dĕ - vom křést - nĭm pro - sĕ - ří i spa - ří mĭa.
и ме - не дре - вом крест-ным про - све - ти и спа - си мя.

pìu f

i mĕ - ěé dĕ - vom křést - nĭm pro - sĕ - ří i spa - ří mĭa.
и ме - не дре - вом крест-ным про - све - ти и спа - си мя.

pìu f

i mĕ - ěé dĕ - vom křést - nĭm pro - sĕ - ří i spa - ří mĭa.
и ме - не дре - вом крест-ным про - све - ти и спа - си мя.

pìu f *rit. e dim.*

By the wood of Thy cross illumine me as well, and save me.

Coro.

pp *unis.*

S. *pp*

Raz - - - bóy - ěi - ka bla - go - ra - zúm - na - go
Раз - - - бой - ни - ка бла - го - ра - зум - на - го

A. *pp*

Raz - - - bóy - ěi - ka bla - go - ra - zúm - na - go
Раз - - - бой - ни - ка бла - го - ра - зум - на - го

T. *Tenor solo mf*

Raz - bóy - ěi - ka bla - go - ra - zúm - na - go
Раз - бой - ни - ка бла - го - ра - зум - на - го

B. *pp*

Raz - bóy - ěi - ka
Раз - бой - ни - ка

pp *pp*

mf la melodia

The wise thief

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 9. Не рыдай Мене, Мати (Знаменного распева)

Ñe rídáy Měné, Máti
(Známennovo raspéva)

Do Not Lament Me, O Mother
(Znamenny chant)

Lento. ♩ = 52

Soprano
pp (A) (A)

Alto
pp (A) (A)

Tenor solo
Solo f
Ñe rí - dáy
He ry - дай

Tenor
pp (A) (A)

Bass
pp (A) (A)

Piano
(for rehearsal only)
pp *m.s.* *f ben marcato la melodia*

Do not lament Me,

(A)

(A)

Tenor solo

Мѣ - њѣ́, Ма́ - - - - - ѣ́и, зѣ́ѣа-shchi vo gró - бе́,

Me - he, Ma - - - - - ti, zrya-shchi vo gro - be,

(A)

(A)

pp

(A)

(A)

m.d.

O Mother,

seeing Me in the tomb,

p

Ye - gó - zhe vo__ chřé - ůe ěez__ řé - ěe - ěe _____
 E - go - zhe vo__ chre - ve bez__ ce - me - ne _____

Ye - gó - zhe vo__ chřé - ůe za - cha - lá
 E - go - zhe vo__ chre - ve za - cha - lá

p

Ye - gó - zhe vo__ chřé - ůe za - cha - lá
 E - go - zhe vo__ chre - ve za - cha - lá

Tenor solo

p

Ye - gó - zhe vo__ chřé - ůe__ ěez řé - ěe - ěe za - cha -
 E - go - zhe__ vo__ chre - ve__ bez ce - me - ne za - cha -

Ye - gó - zhe _____
 E - go - zhe _____

p

Ye - gó - zhe _____ ěez__ řé -
 E - go - zhe _____ bez__ ce -

p

vo__ chřé - ůe__ ěez__ řé -
 vo__ chre - ve__ bez__ ce -

m.s. *m.d.* *m.d.*

p

the Son conceived in the womb without seed;

pp **Più animato.** ♩ = 72 *f*

— za - cha - lá ye - śí Sí - na; vos - stá - nu - bo
 — за - ча - ла е - си Сы - на; во - ста - ну - бо

Tenor solo *f*
 vos - stá - nu - bo
 во - ста - ну - бо

coi altri
 lá ye - śí Sí - na;
 ла е - си Сы - на;

me - ñe za - cha - lá; vos - stá - nu - bo
 ме - не за - ча - ла; во - ста - ну - бо

me - ñe za - cha - lá; vos - stá - nu, vos - stá - nu - bo
 ме - не за - ча - ла; во - ста - ну, во - ста - ну - бо

Più animato. ♩ = 72 *f*

cresc. *ff* *for I shall arise*

i pro - slá - vĭŭ - śiā, i voz - ñe - sú so slá - vo - yu
 и про - слав - лю - ся, и воз - не - су со сла - во - ю

cresc. *ff*

i pro - slá - vĭŭ - śiā, i voz - ñe - sú so slá - vo - yu
 и про - слав - лю - ся, и воз - не - су со сла - во - ю

cresc. *ff*

i pro - slá - vĭŭ - śiā, i voz - ñe - sú so slá - vo - yu
 и про - слав - лю - ся, и воз - не - су со сла - во - ю

cresc. *ff*

i pro - slá - vĭŭ - śiā, i voz - ñe - sú so slá - vo - yu
 и про - слав - лю - ся, и воз - не - су со сла - во - ю

cresc. *ff*

and be glorified,

and I shall exalt with glory

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**



№ 10. Воскресни, Боже (Знаменного распева)

Voskřesní, Bózhe (Známenovo raspéva)

Arise, O God (Znamenny chant)

Maestoso. $\text{♩} = 92$

f

Soprano
Vos-křes - ní, Bó - zhe, su - dí žem - lí, yá - ko Tí na - slé - dí - shí
Вос-крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

Alto
Vos-křes - ní, Bó - zhe, su - dí žem - lí, yá - ko Tí na - slé - dí - shí
Вос-крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

Tenor
Vos-křes - ní, Bó - zhe, su - dí žem - lí, yá - ko Tí na - slé - dí - shí
Вос-крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

Bass
Vos-křes - ní, Bó - zhe, su - dí žem - lí, yá - ko Tí na - slé - dí - shí
Вос-крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

Piano
(for rehearsal only)

Maestoso. $\text{♩} = 92$

f

Arise, O God, and judge the earth, for Thou shalt inherit all the nations.

unis.
vo vřeh, vo vřeh ya - zí - tseh.
во всех, во всех я - зы - цех.

unis.
vo vřeh, vo vřeh ya - zí - tseh.
во всех, во всех я - зы - цех.

unis.
vo vřeh, vo vřeh ya - zí - tseh.
во всех, во всех я - зы - цех.

vo vřeh, vo vřeh ya - zí - tseh.
во всех, во всех я - зы - цех.

Meno mosso. $\text{♩} = 72$

mf

Нѣи - стѡс _____ нѡ - ва - ја пас - ха,
Хри - стѡс _____ но - ва - ја пас - ха,

mf

Нѣи - стѡс _____ нѡ - ва - ја пас - ха,
Хри - стѡс _____ но - ва - ја пас - ха,

mf

Нѣи - стѡс _____ нѡ - ва - ја пас -
Хри - стѡс _____ но - ва - ја пас -

mf

Нѣи - стѡс _____ нѡ - ва - ја пас -
Хри - стѡс _____ но - ва - ја пас -

Meno mosso. $\text{♩} = 72$

mf

m.g.

m.d.

Christ is the new Passover,

p

zhī - vo - zhér - tŕven - na - ја zhér - tva,
жи - во - жер - твен - на - ја жер - тва,

p

zhī - vo - zhér - tŕven - na - ја zhér - tva,
жи - во - жер - твен - на - ја жер - тва,

ha,

ха,

ha,

ха,

p

m.g.

a living sacrifice,

Soprano solo *p*

Ág - ñets_ Bó - zhíy,
 Ar - нец_ Бо - жий,

p

Ág - ñets_ Bó - zhíy,
 Ar - нец_ Бо - жий,

mf

vžém - Īāy,
 взем - ляй,

Basso solo *mf*

mf Tutti.

Ág - ñets_ Bó - zhíy, vžém - Īāy, vžém - Īāy,
 Ar - нец_ Бо - жий, взем - ляй, взем - ляй,

mf *mf*

mf *mf*

the Lamb of God, who takes away

Tutti. *mf cresc.* *ff*

vžém - Īāy gře - hí mǐ - ra,
 взем - ляй гре - хи ми - ра,

cresc. *ff*

vžém - Īāy, vžém - Īāy gře - hí mǐ - ra,
 взем - ляй, взем - ляй гре - хи ми - ра,

cresc. *ff*

vžém - Īāy, vžém - Īāy gře - hí mǐ - ra,
 взем - ляй, взем - ляй гре - хи ми - ра,

cresc. *ff*

vžém - Īāy, vžém - Īāy gře - hí mǐ - ra,
 взем - ляй, взем - ляй гре - хи ми - ра,

cresc. *f* *ff*

the sins of the world.

Tempo I°. $\text{♩} = 92$

pp

vžém - Īay gře - hí mí - ra.
взем - ляй гре - хи ми - ра.

pp

vžém - Īay gře - hí mí - ra.
взем - ляй гре - хи ми - ра.

pp

vžém - Īay gře - hí mí - ra.
взем - ляй гре - хи ми - ра.

pp

vžém - Īay gře - hí mí - ra.
взем - ляй гре - хи ми - ра.

mf cresc. molto

Vos - křes - ňí,
Вос - крес - ни,

p cresc. molto

Vos - křes - ňí, vos - křes - ňí,
Вос - крес - ни, вос - крес - ни,

pp

Vos - křes - ňí, vos - křes - ňí, vos - křes - ňí,
Вос - крес - ни, вос - крес - ни, вос - крес - ни,

cresc. molto

pp

Vos - křes - ňí, vos - křes - ňí, vos - křes - ňí,
Вос - крес - ни, вос - крес - ни, вос - крес - ни,

Tempo I°. $\text{♩} = 92$

pp

cresc. molto

Arise,

f

vos - křes - ňí, Bó - zhe, su - ďí žem - Īí, yá - ko Tí na - slé - ďi - shí
вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

f

vos - křes - ňí, Bó - zhe, su - ďí žem - Īí, yá - ko Tí na - slé - ďi - shí
вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

f

vos - křes - ňí, Bó - zhe, su - ďí žem - Īí, yá - ko Tí na - slé - ďi - shí
вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

f

vos - křes - ňí, Bó - zhe, su - ďí žem - Īí, yá - ko Tí na - slé - ďi - shí
вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

f

arise, O God, and judge the earth, for Thou shalt inherit

unis.

vo všeh, vo všeh ya -
 BO vseh, BO vseh ya -

vo všeh, vo všeh ya -
 BO vseh, BO vseh ya -

vo všeh, vo všeh ya -
 BO vseh, BO vseh ya -

vo všeh, vo všeh ya -
 BO vseh, BO vseh ya -

all the nations.

Meno mosso. $\text{♩} = 72$

p Ěe - chá - hu zhe - ní voz - ťve -
 Te - cha - xy že - ny voz - ve -

p Ěe - chá - hu voz - ťve -
 Te - cha - xy voz - ve -

p Ěe - chá - hu zhe - ní voz - ťve -
 Te - cha - xy že - ny voz - ve -

zí - tseh. Ěe - chá - hu zhe - ní voz - ťve -
 zy - tseh. Te - cha - xy že - ny voz - ve -

zí - tseh. Ěe - chá - hu zhe - ní voz - ťve -
 zy - tseh. Te - cha - xy že - ny voz - ve -

zí - tseh. Ěe - chá - hu zhe - ní voz - ťve -
 zy - tseh. Te - cha - xy že - ny voz - ve -

Meno mosso. $\text{♩} = 72$

p

The [myrrh-bearing] women hastened

sťí - ěi A - p3 - sto - lom:
сти - ти А - по - сто - лом:

sťí - ěi A - p3 - sto - lom: „D3er - z3y - ře 3 - bo i vo - zo - ř3y - ře,
сти - ти А - по - сто - лом: „Дер - зай - те у - бо и во - зо - пий - те,
unis.

sťí - ěi A - p3 - sto - lom: „D3er - z3y - ře 3 - bo i vo - zo - ř3y - ře,
сти - ти А - по - сто - лом: „Дер - зай - те у - бо и во - зо - пий - те,

„D3er - z3y - ře 3 - bo i vo - zo - ř3y - ře,
„Дер - зай - те у - бо и во - зо - пий - те,

to tell the Apostles: „Be of good courage and cry out joyfully,

f vos - kř3e - ře, vos - kř3e - ře,
вос - кре - се, вос - кре - се,

f vos - kř3e - ře, vos - kř3e - ře,
вос - кре - се, вос - кре - се,

f y3 - ko vos - kř3e - ře, y3 - ko vos - kř3e - ře,
я - ко вос - кре - се, я - ко вос - кре - се,

f vos - kř3e - ře, vos - kř3e - ře,
вос - кре - се, вос - кре - се,

f **ff** *for the Lord is risen,*

ff

yá - ko, yá - ko vos - křé - še, vos - křé - še Gho - spród̃.”
я - ко, я - ко вос - кре - се, вос - кре - се Гос - подь”.

ff

yá - ko, yá - ko vos - křé - še, vos - křé - še Gho - spród̃.”
я - ко, я - ко вос - кре - се, вос - кре - се Гос - подь”.

ff

yá - ko, yá - ko vos - křé - še, vos - křé - še Gho - spród̃.”
я - ко, я - ко вос - кре - се, вос - кре - се Гос - подь”.

ff

yá - ko, yá - ko vos - křé - še, vos - křé - še Gho - spród̃.”
я - ко, я - ко вос - кре - се, вос - кре - се Гос - подь”.

ff

yá - ko, yá - ko vos - křé - še, vos - křé - še Gho - spród̃.”
я - ко, я - ко вос - кре - се, вос - кре - се Гос - подь”.

ff

yá - ko, yá - ko vos - křé - še, vos - křé - še Gho - spród̃.”
я - ко, я - ко вос - кре - се, вос - кре - се Гос - подь”.

for the Lord is risen.”

Tempo I°.

p

Vos - křes - ňí, Bó - zhe, su - ďí žem - Í, yá - ko Tí na - slé - ěi - shí
Вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

p

Vos - křes - ňí, Bó - zhe, su - ďí žem - Í, yá - ko Tí na - slé - ěi - shí
Вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши

Tempo I°.

p

Arise, O God, and judge the earth, for Thou shalt inherit

Meno mosso.

vo — všeh — ya — zí — tseh. Ān — gel vo — ři —
 во — всех — я — зы — цех. Ан — гел во — пи —

vo všeh — ya — zí — tseh. Ān — gel vo — ři —
 во всех — я — зы — цех. Ан — гел во — пи —

all the nations. The angel cried

“Chís - ta - ya Ďé - vo, rá - duy - šĭa,
 „Чис - та - я Де - во, ра - дуй - ся,

yá - she Bla - go - dát - ñeu: “Chís - ta - ya Ďé - vo, rá - duy - šĭa,
 я - ше Бла - го - дат - ней: „Чис - та - я Де - во, ра - дуй - ся,

yá - she Bla - go - dát - ñeu: ‘rá - duy - šĭa,’
 я - ше Бла - го - дат - ней: ,ра - дуй - ся,

unis.

yá - she Bla - go - dát - ñeu: ‘rá - duy - šĭa,
 я - ше Бла - го - дат - ней: ,ра - дуй - ся,

to the Lady Full of Grace: “Rejoice, O pure Virgin,

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**

unis.

yá - ko Tĭ na - slé - ěi - shĭ vo všeh, vo všeh
 я - ко Ты на - сле - ди - ши во всех, во всех

yá - ko Tĭ na - slé - ěi - shĭ vo všeh, vo všeh
 я - ко Ты на - сле - ди - ши во всех, во всех

yá - ko Tĭ na - slé - ěi - shĭ vo všeh, vo všeh
 я - ко Ты на - сле - ди - ши во всех, во всех

yá - ko Tĭ na - slé - ěi - shĭ vo všeh, vo všeh
 я - ко Ты на - сле - ди - ши во всех, во всех

for Thou shalt inherit *all the nations.*

allargando

ya - zí - - - tseh.
 я - зы - - - цех.

ya - zí - - - tseh.
 я - зы - - - цех.

ya - zí - - - tseh.
 я - зы - - - цех.

ya - zí - - - tseh.
 я - зы - - - цех.

allargando



№ 11. Да молчит всякая плоть (Знаменного распева)

Da molchít fšíãka ploť
(Známenново raspéva)

Let All Mortal Flesh Keep Silent
(Znamenny chant)

Grave, non troppo lento. $\text{♩} = 66$

pp

Soprano

Da mol-chít _____ fšíã - ka -
Да мол-чит _____ вся - ка -

Alto

Da mol-chít _____ fšíã - ka -
Да мол-чит _____ вся - ка -

Tenor

p Da mol-chít _____ fšíã - ka - ya ploť
Да мол-чит _____ вся - ка - я плоть

Bass

p Da mol-chít _____ fšíã - ka - ya ploť
Да мол-чит _____ вся - ка - я плоть

Grave, non troppo lento. $\text{♩} = 66$

Piano
(for rehearsal only)

p *m.d.* *pp*

Let all mortal flesh keep silent,

ya ploť che - lo - vě - - - - - cha,
я плоть че - ло - ве - - - - - ча,
ya ploť che - lo - vě - - - - - cha,
я плоть че - ло - ве - - - - - ча,
che - lo - vě - - - - - cha,
че - ло - ве - - - - - ча,
p Da mol-chít _____ fšíã-ka-ya ploť che-lo-vě - cha,
Да мол-чит _____ вся-ка-я плоть че-ло-ве - ча,
p

ppp

so strá - hom
co strpa - хом

pp *ppp*

i da sto - ít so strá - hom
и да сто - ит со стрпа - хом

pp *ppp*

i da sto - ít so strá - hom
и да сто - ит со стрпа - хом

ppp *p*

so strá - hom i da sto - ít so strá - hom
co strpa - хом и да сто - ит со стрпа - хом

pp *ppp* *p*

and stand *in fear*

f unis. *pp*

i tře - ě pe - tom
и тре - пе - том

Alto solo i da sto - ít so strá - hom i tře - ě pe - tom
и да сто - ит со стрпа - хом и тре - пе - том

f unis. *pp*

i tře - ě pe - tom
и тре - пе - том

f unis. *pp*

i tře - ě pe - tom
и тре - пе - том

f unis. *pp*

i tře - ě pe - tom, i da sto - ít so strá - hom i tře - ě pe - tom
и тре - пе - том, и да сто - ит со стрпа - хом и тре - пе - том

f *pp*

and trembling,

p

i ñi - chtó - - - zhe žem - nó -
и ни - что - - - же зем - но -

pp

3 *3* *3*

i ñi - chtó-zhe žem-nó - ye f še - bě da po - mī - shīā - yet, i ñi - chtó-zhe žem-nó - ye
и ни - что - же зем - но - е в се - бе да по - мы - шля - ет, и ни - что - же зем - но - е

p

i ñi - chtó - - - zhe žem - nó -
и ни - что - - - же зем - но -

pp

3 *3* *3*

p

pondering nothing earthly-minded.

ye _____ f še - bě _____ da po - mī - shīā - yet.
e _____ в се - бе _____ да по - мы - шля - ет.

pp

3 *3* *3*

f še - bě da po - mī - shīā - yet, f še - bě da po - mī - shīā - yet.
в се - бе да по - мы - шля - ет, в се - бе да по - мы - шля - ет.

p

ye _____ f še - bě _____ da po - mī - shīā - yet.
e _____ в се - бе _____ да по - мы - шля - ет.

mf

f še - bě _____ da po - mī - shīā - yet.
в се - бе _____ да по - мы - шля - ет.

mf marcato il basso

pp
Tsaĩ bo tsár - stvu - yu - shchiĩ
Царь бо цар - ству - ю - щих

ppp
Tsaĩ bo tsár-stvu-yu-shchiĩ i Gho - spóđ ghos - pód - stvu-yu-shchiĩ
Царь бо цар-ству-ю-щих и Го - сподь гос - под - ству-ю-щих

pp
Tsaĩ bo tsár - stvu - yu - shchiĩ
Царь бо цар - ству - ю - щих

pp

For the King of kings

pp
i Gho - spóđ ghos - pód - stvu - yu - shchiĩ
и Го - сподь гос - под - ству - ю - щих

p
i Gho - spóđ ghos - pód - stvu - yu - shchiĩ
и Го - сподь гос - под - ству - ю - щих

p
i Gho - spóđ ghos - pód - stvu - yu - shchiĩ
и Го - сподь гос - под - ству - ю - щих

p
i Gho - spóđ ghos - pód - stvu - yu - shchiĩ
и Го - сподь гос - под - ству - ю - щих

p

and the Lord of lords

pp

za - klá - ťi - šia
за - кла - ти - ся

rĭi - hó - dīt za - klá - ťi - šia
при - хо - дит за - кла - ти - ся

rĭi - hó - dīt za - klá - ťi - šia
при - хо - дит за - кла - ти - ся

comes to be slain

unis.

i - dá - ťi - šia f sñeď vĕr - nĭm.
и - да - ти - ся в снeдь вер - ным.

p

i - dá - ťi - šia f sñeď vĕr - nĭm.
и - да - ти - ся в снeдь вер - ным.

p

i - dá - ťi - šia f sñeď vĕr - nĭm.
и - да - ти - ся в снeдь вер - ным.

and to give Himself as food to the faithful.

p
Před - h^o - ěiat zhe Še - mú
Пред - хо - дят же Се - му

p
Před - h^o - ěiat zhe Še - mú Īí - tsī, Īí - tsī
Пред - хо - дят же Се - му ли - цы, ли - цы

p unis.
Před - h^o - ěiat zhe Še - mú Īí - tsī án - geĭ - s^ti - i,
Пред - хо - дят же Се - му ли - цы ан - гель - сти - и,

p
Před - h^o - ěiat zhe Še - mú
Пред - хо - дят же Се - му

p *m.s.*

Before Him go the ranks of angels:

p
Īí - tsī án - geĭ - s^ti - i so fšⁱá - kim na - chá - lom
ли - цы ан - гель - сти - и со вся - ким на - ча - лом

f
Īí - tsī án - geĭ - s^ti - i so fšⁱá - kim na - chá - lom
ли - цы ан - гель - сти - и со вся - ким на - ча - лом

p *f*
Īí - tsī án - geĭ - s^ti - i so fšⁱá - kim na - chá - lom
ли - цы ан - гель - сти - и со вся - ким на - ча - лом

f *f*
Īí - tsī án - geĭ - s^ti - i so fšⁱá - kim na - chá - lom
ли - цы ан - гель - сти - и со вся - ким на - ча - лом

marcato la melodia *f*

with all the Principalities

p i vlá - s̃i - yu
и вла - сти - ю

pp he - ru - ṽí - m̃i
хе - ру - ви - ми

pp he - ru - ṽí - m̃i
хе - ру - ви - ми

mf mno - go - o - chí - t̃i - i
мно - го - о - чи - ти - и

pp he - ru - ṽí - m̃i
хе - ру - ви - ми

pp mno - go - o - chí - t̃i - i
мно - го - о - чи - ти - и

p *mf* *pp*

and Powers,

the many-eyed

Cherubim;

cresc. i she - sto - kr̃i - lá - t̃i - i še - ra - f̃i - m̃i,
и ше - сто - кры - ла - ти - и се - ра - фи - ми,

pp i she - sto - kr̃i - lá - t̃i - i še - ra - f̃i - m̃i,
и ше - сто - кры - ла - ти - и се - ра - фи - ми,

unis. i she - sto - kr̃i - lá - t̃i - i
и ше - сто - кры - ла - ти - и

pp unis. še - ra - f̃i - m̃i, še - ra - f̃i -
се - ра - фи - ми, се - ра - фи -

m.s. *f*

and and the six-winged

Seraphim,

**THIS PAGE HAS BEEN REMOVED
TO PROTECT
THE PUBLISHER'S
COPYRIGHT.**

f *p* *p*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

f *mf unis.* *p*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

f *mf* *ff* *p*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

f *ff* *pp*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

f *mp* *ff m.d.* *p*

f *ff* *fff*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я.

f *pp* *ff* *fff*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я.

f *pp* *ff* *fff*

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я,

Al-ĭi-lú - i - ya,
Ал-ли-лу - и - я.

f *pp* *ff* *fff*



APPENDIX

Unison Chants Used in *Passion Week*

Given below are the unison chants used as *canti firmi* in Steinberg's *Passion Week*. They are drawn from the corresponding volume of the standard chant codex of the Russian Orthodox Church, the *Triod' notnogo peniya: Postnaya i tsvetnaya* [The Triodion in staff notation] (St. Petersburg: Synodal Publishing House, 1899). For the present edition the melodies have been transcribed from the original square-note staff notation and rendered in treble instead of alto clef.

Аллилуйя Знаменного распева, глас 8-й

№ 1.

Alleluia Znamenny Chant, Tone 8



Al - ĭi - lú - i - ya, al - ĭi - lú - i - ya, al - ĭi - lú - i - ya.
Ал - ли - лу - и - я, ал - ли - лу - и - я, ал - ли - лу - и - я.

Се Жених грядет Знаменного распева, глас 8-й

№ 2.

Behold, the Bridegroom Comes Znamenny Chant, Tone 8



Še Zhe - ññh gřā - dět f po - lú - no - shchi,
Се Же - них гря - дет в по - лу - но - щи,



i bla - zhén rab, ye - gó - zhe o - břā - shchet
и бла - жен раб, е - го - же о - бря - щет



břā - shcha; ñe - do - stó - in zhe pá - ki, ye - gó - zhe
бря - ща; не - до - сто - ин же па - ки, е - го - же



o - břā - shchet u - ñi - vá - yu - shcha. Břū - đí, ú - bo, du -
о - бря - щет у - ны - ва - ю - ща. Блю - ди у - бо, ду -

shé — mo - yá, ñe — snom — o - ťia - go - ťí - šia, da ñe směr - ťi —
ше — мо - я, не — сном — о - тя - го - ти - ся, да не смер - ти —

pře - da - ná — bú - ě - shī, i — Tsár - ství - ya vñe — za - tvo - ří - shī - šia.
пре - да - на — бу - де - ши, и — Цар - стви - я вне — за - тво - ри - ши - ся.

No vos - přia - ňí — zo - vú - shchi: — “Svřiat, Svřiat, Svřiat — ye - ší, Bó - zhe,
Но вос - пря - ни — зо - ву - щи: — “Свят, Свят, Свят — е - си, Бо - же,

Bo - go - ró - ěi - tse - yu —
Бо - го - ро - ди - це - ю —

ro - mǐ — luy nas!“
по - ми — луй нас!“

Чертог Твой
Киевского распева

№ 3.

Thy Bridal Chamber
Kievan Chant

Cher - tóg — Tvoy vříz - du, Spá - še moy, u - kra - shén - pñy,
Чер - тог — Твой виж - ду, Спа - се мой, у - кра - шен - ный,

i o - ězh - ěi ñe í - mam, da — vñi - du v'oñ.
и о - деж - ды не и - мам, да — вни - ду в'онь.

Pro - sve - ři — o - ě - yá - ñi - ye du - shí mo - ye - yá,
Про - све - ти — о - де - я - ни - е ду - ши мо - е - я,

Sve - to - dáv - che, i spa - ři — mǐa.
Све - то - дав - че, и спа - си — мя.

Егда славнии ученицы
Знаменного распева, глас 8-й

№ 4.

When the Glorious Disciples
Znamenny Chant, Tone 8



Yeg - dá sláv - ñi - i u - che - ñi - tsí na u - mo - vĕ -
Ег - да слав - ни - и у - че - ни - цы на у - мо - ве -



ñi - i Vĕ - che - ři pro - sĕ - shchá - hu - řia,
ни - и Ве - че - ри про - све - ща - ху - ся,



tog - dá I - ú - da zlo - che - sŕi - viy sřeb - ro - Īũ - ěi - yem ñe - dú - go - vav
тог - да И - у - да зло - че - сти - вый среб - ро - лю - би - ем не - ду - го - вав



o - mra - chá - she - řia, i bez - za - kón - ñim su - ěi - yám
о - мра - ча - ше - ся, и без - за - кон - ным су - ди - ям



Īe - bě prá - vĕd - na - go Su - ěi - yú
Те - бе пра - вед - на - го Су - ди - ю



pře - da - yét. Vĕzhď i - mě - ñiy ra -
пре - да - ет. Видь и - ме - ний ра -



chí - ěe - Īũ, řih rá - ěi u - dav - Īe - ñi - ye u - po - tře -
чи - те - лю, сих ра - ди у - дав - ле - ни - е у - по - тре -



ěív - sha! ěe - ží ěe - sí - ti - ya du - ší, U - chí - ěe -
бив - ша! Бе - жи не - сы - ты - я ду - ши, У - чи - те -



Īũ ta - ko - vá - ya ěer - znúv - ší - ya; Ī - zhe o fřeh bla -
лю та - ко - ва - я дер - знув - ши - я; И - же о всех бла -



gý, _____ Ghó - spo - ěi, ___ slá - va _____ Ěe - bě. _____
 гий, _____ Го - спо - ди, ___ сла - ва _____ Те - бе. _____

Странствия Владычня
 Знаменного распева, глас 6-й

№ 5.

The Master' Hospitality
 Znamenny Chant, Tone 6




Strán - stvi - ya Vla - dých - ěia i bez - směrt - ni - ya _____
 Стран - стви - я Вла - дыч - ня и без - смерт - ны - я _____




Tra - pě - zi na gór - ěnem mēs - ěe vi - só - ki - ěmi u -
 Тра - пе - зы на гор - нем мес - те вы - со - ки - ми у -



mí, _____ věr - ěni - i, při - i - di - ěe, na - sla -
 мы, _____ вер - ни - и, при - и - ди - те, на - сла -



ďím - šia, voz - shéd - sha sló - va ot Sló - va na - u -
 дим - ся, воз - шед - ша сло - ва от Сло - ва на - у -



chív - she - šia, Ye - gó - zhe ve - ěi - chá - yem.
 чив - ше - ся, Е - го - же ве - ли - ча - ем.

Вечери Твоя тайныя
 Знаменного распева, глас 8-й

№ 6.

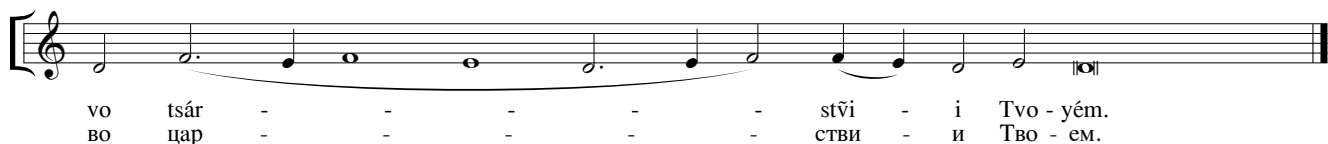
Of Thy Mystical Supper
 Znamenny Chant, Tone 8



Ěe - che - ěi Tvo - ye - yá táy - ni - ya dñes, _____
 Ве - че - ри Тво - е - я тай - ны - я днесь, _____



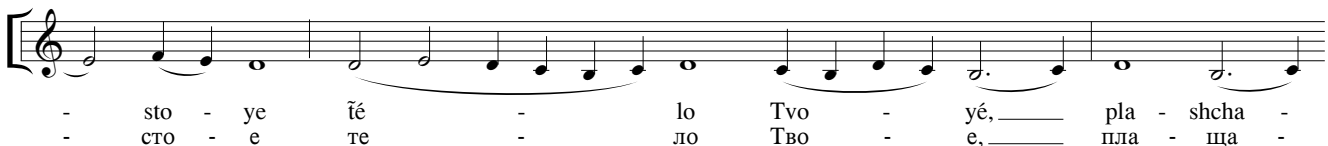
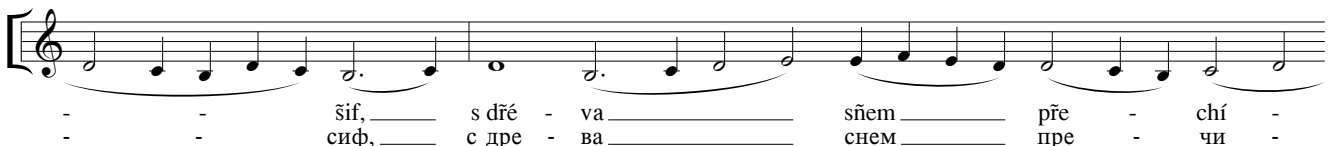
Sí - ěe Bó - zhíy, při - chást ěi - ka ěia při - i -
 Сы - не Бо - жий, при - част ни - ка мя при - и -



Благообразный Иосиф
Болгарского распева, глас 2-й

№ 7.

The Noble Joseph
Bulgarian Chant, Tone 2



- vīv, i vo - ñā - ñi vo gró -
 вив, и во - ня - ми во гро -

ĕe nó - ťe po - krív, po - lo - zhí.
 бе но - ве по - крыв, по - ло - жи.

NOTE: № 8 uses no pre-existing chant melody.

Не рыдай Мене, Мати
 Знаменного распева, глас 6-й

№ 9.

Do Not Lament Me
 Znamenny Chant, Tone 6

Ñe rí - dáy Ąe - ñé, Má - ťi, zřía - shchi
 Не ры - дай Ме - не, Ма - ти, зря - щи

vo gró - ĕe, Ye - gó - zhe vo chřé - ťe ĕez řé - ģe - ñe za - cha -
 во гро - бе, Е - го - же во чре - ве без се - ме - не за - ча -

lá ye - ří Sí - na; vos - stá - nu bo i pro -
 ла е - си Сы - на; во - ста - ну бо и про -

slá - vřiu - řía, i voz - ñe - sú so slá - vo - yu, ñe -
 слав - лю - ся, и воз - не - су со сла - во - ю не -

pře - stán - no yá - ko Bog, ťé - ro - yu
 пре - стан - но я - ко Бог, ве - ро - ю

i řiu - bó - ťi - yu řřa ťe - ři - chá - yu - shchi - ya.
 и лю - бо - ви - ю Тя ве - ли - ча - ю - щи - я.

Вокресни, Боже
Знаменного распева

№ 10.

Arise, O God
Znamenny Chant



Vos - křes - ňí, Bó - zhe, su - ďí žem - ěí, yá - ko Tí na - slé - ěi - shi vo
Вос - крес - ни, Бо - же, су - ди зем - ли, я - ко Ты на - сле - ди - ши во



fšeh, ya - zí tseh.
всех, я - зы - цех.

Да молчит всякая плоть
Знаменного распева

№ 11.

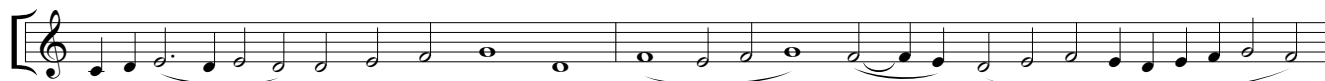
Let All Mortal Flesh Keep Silent
Znamenny Chant



Da mol - chít fšā - ka - ya ploř che - lo - vě - cha, i da sto - ít
Да мол - чит вся - ка - я плоть че - ло - ве - ча, и да сто - ит



so strá - hom i tře - ře - tom i ňi - chtó - zhe žem - nó - ye
со стра - хом и тре - пе - том и ни - что - же зем - но - е



f še - bě da po - mi - šlĭā - yet. Tsař bo tsár -
в се - бе да по - мы - шля - ет. Царь бо цар -



stvu - yu - shchih i Gho - spóď ghos - pód - stvu - yu - shchih při - hó - ěit
ству - ю - щих и Го - сподь гос - под - ству - ю - щих при - хо - дит



za - klá - ťi - šĭa i dá - ťi - šĭa f sñeď věr - nĭm.
за - кла - ти - ся и да - ти - ся в снедь вер - ным.



Před - hó - ěiat zhe Še - mú ěi - tsĭ án - geľ - štĭ - i so fšĭā -
Пред - хо - дят же Се - му ли - цы ан - гель - сти - и со вся -



kim na - chá - lom i vlá - sťi - yu mno-go - o - chí - ťi - i
 ким на - ча - лом и вла - сти - ю мно - го - о - чи - ти - и



ě - ru - vĭ - mĭ i she - sto - krĭ - lá - ťi - i še - ra - fĭ - mĭ,
 хе - ру - ви - ми и ше - сто - кры - ла - ти - и се - ра - фи - ми,



Ī - tsa za - krĭ - vá - yu - shche i vo - pĭ - yú - shche pĕsň: _____
 ли - ца за - кры - ва - ю - ще и во - пи - ю - ще песнь: _____



Al - Ī - lú - i - ya, Al - Ī - lú - i - ya, Al - Ī - lú - i - ya.
 Ал - ли - лу - и - я, Ал - ли - лу - и - я, Ал - ли - лу - и - я.



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	a	father	[a]
е, ѣ, ѓ	e	bet	[e]
и, і	i	meet	[i]
о	o	obey	[o]
у	u	food	[u]
ы	ï	dip	[ɨ]

The vowels ю and я following consonants are transliterated as *iû* and *iâ*, 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 (ѣ), ю, and я 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	[ɣ]
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	[ʃtʃ]

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” (ь). 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
ḃ	abuse	[bʲ]
ḋ	bid you	[dʲ]
ḥ	million; Italian gli	[lʲ]
ḿ	amuse	[mʲ]
ṅ	canyon	[nʲ]
ṕ	pure	[pʲ]
ṙ	merriest (British)	[rʲ]
ṭ	bit you (said rapidly)	[tʲ]
ṽ	review	[vʲ]

The soft consonants *ḥ* and *ḋ* 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*, *tvoyego*, *moyego*, etc., are pronounced as written, rather than as “yevoye,” “tvoyevo,” “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.”

