



Добри Христов
Благослови, душе моя, Господа

Dobri Hristov
(1875–1941)

Blagosloví, dushé moyá, Góspoda

Blagosloví, dushé moyá, Gospoda,
blagoslovén yesí, Góspodi.
Blagosloví, dushé moyá, Gospoda,
i fsia vnútrenñaya moyá ímĭa svĭtáoye Egó,
Blagosloví, dushé moyá, Gospoda,
i ne zabĭváy fseh vozdayániy Egó.
Shtedr i mílostiv Gospóĭ,
dólgoterpelív i mnógomílostíf.
Blagosloví, dushé moyá, Gospoda,
i fsia vnútrenñaya moyá ímĭa svĭtáoye Egó.
Blagoslovén yesí, Góspodi.

Gospodi, pomíлуй.
Tebé, Gospodi.
Amíñ.

—на Божественной Литургии (Пс. 102, ст. 1–6)

Bless the Lord, O My Soul

Bless the Lord, O my soul.
Blessed art Thou, O Lord.
Bless the Lord, O my soul,
and all that is within me, bless His holy name.
Bless the Lord, O my soul,
and forget not all his benefits.
Compassionate and merciful is the Lord,
long-suffering and plenteous in mercy.
Bless the Lord, O my soul,
and all that is within me, bless His holy name.
Blessed art Thou, O Lord.

Lord, have mercy.
To Thee, O Lord.
Amen.

—from the Divine Liturgy (Ps. 103:1–6)

Тимоти Майкл Пауел, редактор
Timothy Michael Powell, editor

Умерено бавно [Moderately slow]

Soprano
Alto
Tenor
Bass
Piano (for rehearsal only)

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Bla-go-slo-ví, du-shé mo-yá, Gó-spo-da, bla-go-slo-vén e-sí, Gó-spo-di.
Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, бла-го-сло-вен е-си, Го-спо-ди.

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Bla-go-slo-ví, du-shé mo-yá, Gó-spo-da, i vsiā vnú-třen-ňiā-ya mo-yá,
 Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и вся вну-тре-ня-я мо-я,

Bla-go-slo-ví, du-shé mo-yá, Gó-spo-da, i vsiā vnú-třen-ňiā-ya mo-yá,
 Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и вся вну-тре-ня-я мо-я,

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 Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и вся вну-тре-ня-я мо-я,

Bla-go-slo-ví, du-shé mo-yá, Gó-spo-da, i vsiā vnú-třen-ňiā-ya mo-yá,
 Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и вся вну-тре-ня-я мо-я,

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í-miā sviā-tó-e E-gó. Bla-go-slo-ví, du-shé mo-yá, Gó-spo-da, i ne za-bī-
 и-мя свя-то-е Е-го. Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и не за-бы-

í-miā sviā-tó-e E-gó. Bla-go-slo-ví, du-shé mo-yá, Gó-spo-da, i ne za-bī-
 и-мя свя-то-е Е-го. Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и не за-бы-

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 и-мя свя-то-е Е-го. Бла-го-сло-ви, ду-ше мо-я, Го-спо-да, и не за-бы-

11

16

váyu vseh voz - da - yá - niyu E - gó, * Shtedr i mí - lo - stiv Go - spódĭ,
 вай всех во - зда - я - ний Е - го. Щедр и ми - ло - стив Го - сподь,

váyu vseh voz - da - yá - niyu E - gó, Shtedr i mí - lo - stiv Go - spódĭ,
 вай всех во - зда - я - ний Е - го. Щедр и ми - ло - стив Го - сподь,

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 вай всех во - зда - я - ний Е - го. Щедр и ми - ло - стив Го - сподь,

16

21

dól - go - ter - pe - lív i mno - go mí - lo - stiv. Bla - go - slo - ví,
 дол - го - тер - пе - лив и мно - го ми - ло - стив. Бла - го - сло - ви,

dól - go - ter - pe - lív i mno - go mí - lo - stiv. Bla - go - slo - ví,
 дол - го - тер - пе - лив и мно - го ми - ло - стив. Бла - го - сло - ви,

dól - go - ter - pe - lív i mno - go mí - lo - stiv. Bla - go - slo - ví,
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dól - go - ter - pe - lív i mno - go mí - lo - stiv. Bla - go - slo - ví,
 дол - го - тер - пе - лив и мно - го ми - ло - стив. Бла - го - сло - ви,

21



*Hristov misspelled the Slavonic "Щедър" in the original manuscript, substituting the modern Bulgarian equivalent "Щедър" shown here, which results in a somewhat awkward treatment of the penultimate consonant in Slavonic. Eliding the final "dr" consonant with the "i" is consistent with common performance practice.

Малка ектения ~ Little Litany

p
Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

p
Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

p
Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

p
Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

Gó - spo - di, ro - mí - luу.
 Го - спо - ди, по - ми - луй.

Te - bé, Gó - spo - di. A - mín.
 Те - бе, Го - спо - ди. А - минь.

Te - bé, Gó - spo - di. A - mín.
 Те - бе, Го - спо - ди. А - минь.

Te - bé, Gó - spo - di. A - mín.
 Те - бе, Го - спо - ди. А - минь.

Te - bé, Gó - spo - di. A - mín.
 Те - бе, Го - спо - ди. А - минь.

Следва тутакси „Слава Единородный.“ При Господни, Богородични и светителски празници вм. „Благослови, душе моя“ пей „Молитвами Богородици“ а след малката ектения — „спаси ни Сыне Божий“ и тутакси „Слава Единородный.“ — Автор.

“Glory, Only Begotten” immediately follows. On feasts of the Lord, the Mother of God, and saints, instead of “Bless the Lord, O My Soul” sing “Through the Prayers of the Mother of God” and after the Little Litany — “Save Us, O Son of God” followed immediately by “Glory, Only Begotten.” — Composer

THE BULGARIAN PRONUNCIATION OF CHURCH SLAVONIC

The Bulgarian Orthodox Church, in addition to being the earliest autocephalous Slavic Orthodox Church, employs a unique pronunciation of Church Slavonic that is distinct from the more familiar pronunciation found in the Russian Orthodox Church. Bulgarians pronounce Church Slavonic the same way they pronounce modern Bulgarian. The most notable departure from Russian Church Slavonic is the absence of palatization. In fact, the unique Bulgarian pronunciation so permeates performance practice and is so closely tied to the national consciousness and pride that Bulgarians refer to Church Slavonic as “Old Bulgarian.”

A helpful feature of the Bulgarian pronunciation of Church Slavonic is that the sounds of the language have a direct “one to one” phonetic representation in Cyrillic, unlike English, which has many traditional spellings that do not coincide with the sounds of the words. Following the 1945 Communist revolution in Bulgaria, the Bulgarian alphabet also underwent reforms in an attempt to modernize which extended in some ways to Bulgarian Church Slavonic. The employment of a “one-to-one” system of transliteration allows the singer and conductor to quickly learn the phonetic combinations, or graphemes, corresponding to the Cyrillic. Since the transliteration is given in Italics directly above the Cyrillic, the “one-to-one” relationship is quite clear. Care must be taken, though, to ensure that each grapheme is given consistent phonetic treatment, regardless of its placement within syllabic combinations.

One other unique feature of the Bulgarian Church Slavonic worthy of discussion is the treatment of voiced and un-voiced ending consonants. Voiced consonants that occur on the end of a word are pronounced in their unvoiced form. Thus, “b” becomes “p,” “d” becomes “t,” “v” becomes “f,” and (rarely occurring) “g” becomes “k”. Traditionally, names such as Христовъ have been transcribed as *Hristov*, even though in actuality, they are pronounced *Hristof* when speaking. The accepted form of these final consonants in Church Slavonic is for them to be sung as voiced consonants, yet the overwhelming custom in Bulgaria is to sing and to speak them unvoiced, particularly at the end of phrases. The Italic graphemes within the music take this practice into account.

Cyrillic letter	Phonetic rendering and equivalent English pronunciation
А	a as in “art” (but shorter)
Б	b as in “book”
В	v as in “vice”
Г	g as in “good”
Д	d as in “dot”
Е	e as in “elephant”
Ж	zh as the “s” in “pleasure”
З	z as in “zigzag”
И	i as in “inch”
Й	i/y as in “yes”
К	k as in “king”
Л	l as in “label”
М	m as in “man”
Н	n as in “not”
О	o as in “offer”
П	p as in “pet”
Р	r as in “rat”
С	s as in “sister”
Т	t as in “tent”
У	ou as in “soup”
Ф	f as in “fifteen”
Х	h as in “horrid” (slightly guttural)
Ц	ts as in “fits”
Ч	ch as in “church”
Ш	sh as in “ship”
Щ	sht as in “fishtail”
Ъ	u as in “hunter” (but shorter)
ь	y as in “York”
Ю	yu as in “youth” (but shorter)
Я	ya as in “yarn” (but shorter)