



Добри Христов
Тебе поем

Dobri Hristov
(1875–1941)

Tebé poém

Tebé poém,
Tebé blagoslovím,
Tebé blagodařím, Gosподи,
i molimtisjá, Bozhe nash.

—на Божественной Литургии

We Hymn Thee

We hymn Thee,
we bless Thee,
we give thanks to Thee, O Lord,
and we pray unto Thee, O God.

—from the Divine Liturgy

Тимоти Майкл Пауел, редактор
Timothy Michael Powell, editor

Мн. бавно [Moderately slow]
pp

Soprano
Te - bé - ro - ém, Te - bé bla - go - slo -
Te - бе по - ем, Te - бе бла - го - сло -

Alto
Te - bé - ro - ém, Te - bé bla - go - slo -
Te - бе по - ем, Te - бе бла - го - сло -

Tenor
Te - bé - ro - ém, Te - bé bla - go - slo -
Te - бе по - ем, Te - бе бла - го - сло -

Bass
Te - bé - ro - ém, Te - bé bla - go - slo -
Te - бе по - ем, Te - бе бла - го - сло -

Мн. бавно [Moderately slow]
pp

Piano
(for rehearsal only)

*Composer's note: Performed for the first time by the choir of the late An. Nikolov in a concert. Sofia 1920.

Editor's note: Anastas Nikolov was a colleague of Hristov's. His Liturgy was the source of most of the Old Bulgarian Chants in Hristov's Liturgy.

4

vím, Te - bé bla - go - da - řím, Gó - spo - di,
 ВИМ, Те - бе бла - го - да - рим, Го - спо - ди,

vím, Te - bé bla - go - da - řím, Gó - spo - di,
 ВИМ, Те - бе бла - го - да - рим, Го - спо - ди,

vím, Te - bé bla - go - da - řím, Gó - spo - di,
 ВИМ, Те - бе бла - го - да - рим, Го - спо - ди,

vím, Te - bé bla - go - da - řím, Gó - spo - di, i
 ВИМ, Те - бе бла - го - да - рим, Го - спо - ди, и

4

pp

9

i mó - lim - ti - sĭa Bó - zhe
 и МО - ЛИМ - ТИ - СЯ Бо - же

i mó - lim - ti - sĭa Bó - zhe
 и МО - ЛИМ - ТИ - СЯ Бо - же

pp i mó - lim - ti - sĭa i mó - lim - ti - sĭa Bó - zhe
 и МО - ЛИМ - ТИ - СЯ и МО - ЛИМ - ТИ - СЯ Бо - же

mó - lim - ti - sĭa i mó - lim - ti - sĭa Bó - zhe
 МО - ЛИМ - ТИ - СЯ и МО - ЛИМ - ТИ - СЯ Бо - же

9

pp

mf

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)