

For Father Sergei Glagolev

The Lord's Prayer

"American"

Vladimir Morosan (2018)

Gently flowing, but not dragging. $\text{♩} = \text{c. } 60$

Soprano
Alto

mp

Our Fa - ther, who art in heav - en, hal - low - ed

Tenor
Bass

mp

mf

be Thy Name, Thy king - dom come, Thy will be done, on earth

mf

mp

as it is in heav - en. Give us this day our

mp

p *pp*

dai - ly bread. And for - give us our tres - pass - es, as

p *pp*

May be sung a half-step higher.

we for - give — those who tres - pass a - gainst us.

And lead us not in - to temp - ta - tion, but de -

liv - er us from the e - vil one. A men.

COMPOSER'S NOTE and DEDICATION

Johann von Gardner, the eminent Russian liturgical musicologist, has written that the practice of singing the Lord's Prayer during the Divine Liturgy came to the Orthodox Church of Russia from the West, through the trading ties that Novgorod Rus' had with cities in Western and Eastern Europe. Early chant books contain just one melody identified as "Lesser znamenny chant," and harmonized arrangements of that melody date only from the late 19th and 20th centuries. In most Russian Orthodox churches today, the Lord's Prayer continues to be sung by the entire congregation using a simple two-chord pattern, which also likely dates from the 19th century.

In 1883, Nikolai Rimsky-Korsakov, who was employed by the Russian Imperial Chapel, composed a series of simple chordal settings for such hymns as the Creed, the Anaphora, and the Lord's Prayer; he deliberately kept them simple, so as to encourage their widespread use. While his Lord's Prayer is rarely sung in Russia, it has become quite popular with Orthodox choirs and congregations in North America. Even parishes of non-Slavic origins frequently sing Rimsky-Korsakov's setting. But culturally and musically, it remains an "import."

In the fifty-plus years that worship in the English language has become widespread among Orthodox parishes in America, Father Sergei Glagolev (b. 1928) has been at the forefront of composers writing original works and choral arrangements in English. In his own compositions he has always looked to the "cadence of the English language" to inform and shape his melodies and harmonies. And on many occasions he has talked about a new "American sound" that would emerge organically in the singing of American Orthodox churches.

The present setting of the Lord's Prayer was composed for inclusion in the Festschrift entitled *Prayer, Music, and Joy: Celebrating the Life and Legacy of Archpriest Sergei Glagolev*, published by the International Society for Orthodox Church Music (2020) on the occasion of Father Sergei's 90th birthday. It would not have been written without the guidance and direction gleaned from his works. Given the central importance of this prayer, and the numerous occasions that it is sung—during the Liturgy as well as before meals—the composer's intent was to create something uniquely "American" in sound, a melodious and distinctive setting that people will enjoy singing. If it is reminiscent of American hymnody, this is by design, although no particular hymn tune is quoted. Thank you, dear Father Sergei, for your inspiration, and may God grant you many years!

—Vladimir Morosan
Encinitas, California
August 2018

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