

HYMNS FOR THE ORTHODOX LITURGY

BLESS THE LORD, O MY SOUL

(INTRODUCTORY PSALM)

After writing his freely-composed *Liturgy of St. John Chrysostom* (Opus 41), Peter Iliich Chaikovsky turned his attention to the unison chant-books of the Russian Orthodox Church as a source of material for his sacred works. The result was the harmonized setting of the *All-Night Vigil*, Opus 52, subtitled "An Essay in the Harmonization of Church Hymns."

Concerning his principles of harmonization Chaikovsky wrote in the Preface to the *Vigil*: "... I stayed within the strict boundaries of the so-called strict style, i.e., invariably avoided chromaticism and only in the most limited number of instances allowed the use of dissonance." Chaikovsky also recognized the fact that most church melodies did not fall squarely into a given meter; he was one of the first composers to introduce changing meter signatures in chant harmonizations. In this edition of *Bless the Lord, O My Soul* the original barring has been preserved, with minor adjustments made to accommodate the English text.

The present edition is based on the original Slavonic version published in 1882 by P. Yurgenson of Moscow. The composer's dynamic and tempo markings have been preserved without change. Additional editorial markings are enclosed in brackets.

This extended setting of the Introductory Vesper Psalm gives the priest ample time to cense the entire sanctuary, as is prescribed. If necessary, however, the two final verses, "Glory..." and "Now and ever..." with their refrains, may be replaced by a straight recitative.

P. I. CHAIKOVSKY (1840-1893)

from Op. 52

Harmonization of
Russian "Greek" Chant

Set in English and edited by
A. CARDENAS and V. MOROSAN

Moderately [$\text{♩} = 108$]

p

Soprano
Alto

BLESS THE LORD,

Tenor
Bass

p

O MY SOUL. BLESS-ED ART

THOU, O LORD, BLESS-ED ART THOU. BLESS THE

p

LORD, BLESS THE LORD, O MY SOUL, O

MY SOUL. O LORD MY GOD.

THOU ART VE-RY GREAT, THOU ART VE-RY-

GREAT. BLESS-ED ART THOU,

BLESS-ED ART THOU, O LORD. THOU ART

[mf] [9] [mf] [p] [9][mp] [mp]

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are: "LORD, BLESS THE LORD, O MY SOUL, O MY SOUL. O LORD MY GOD. THOU ART VE-RY GREAT, THOU ART VE-RY- GREAT. BLESS-ED ART THOU, BLESS-ED ART THOU, O LORD. THOU ART". Dynamic markings include *p*, *[mf]*, and *[mp]*. There are also some handwritten annotations, including a large 'S' and some scribbles over the notes.

CLOTHED WITH HONOR AND MAJESTY WITH

HONOR AND MAJESTY BLESS-ED ART

THOU, BLESS-ED ART THOU, O

LORD. THE WATERS STOOD ABOVE THE

MOUNTAINS. HOW MANY

- I - FOLD ARE THY - WORKS, O LORD. THE

[9][mp]

[mp]

SPRINGS RUN BE - TWEEN THE HILLS, RUN BE -

- TWEEN THE HILLS. HOW MAN - I - FOLD ARE THY -

[9][mf]

[mf]

WORKS, O LORD. IN WIS

[9][mp]

[mp]

- DOM HAST THOU MADE THEM ALL, HAST THOU MADE

[mf]

THEM_ ALL. GLO - RY TO_ THEE, O_

[mf]

LORD, GLO - RY TO_ THEE, WHO HAST CRE - AT

ED_ ALL, WHO_ HAST_ CRE - AT - ED_ ALL.

[mp]

GLO - RY TO_ THE FA - THER, AND_ TO_ THE

[mp]

SON, AND TO_ THE HO - LY_ SPIR - IT.

[mf]

GLO - RY TO, THEE, O LORD,

[mf]

GLO - RY TO THEE, WHO HAST CRE - AT

ED ALL, WHO HAST CRE - AT ED ALL.

[mp]

NOW AND EV

[mp]

- ER, AND UN-TO A - GES, A - MEN.

[mf]

GLO RY TO THEE, O LORD,

[mf]

GLO RY TO THEE, WHO HAST CRE - AT

ED ALL, WHO HAST CRE - AT ED ALL.

TWICE:

AL-LE-LU-I-A, AL-LE-LU-I-A, AL-LE-LU-I-A, GLO-RY TO THEE, O GOD.

THIRD TIME:

AL-LE-LU-I-A, AL-LE-LU-I-A, AL-LE-LU-I-A, GLO-RY TO THEE, O GOD.