HAMNS FOR OPTHODOX LITURGE

Performance note: Research into performance practice shows that there are two different methods of singing Orthodox liturgical pieces in recitative style. According to the first method, prevalent in St. Petersburg and western Russia, the speed of the pulse varies within the phrase, moving faster on repeated notes and slower in melodic passages. Consequently the duration of a given note value changes, and the relationship of one note value to another is not strictly proportional.

In the other method, characteristic of Moscow and central Russia, the pulse remains constant, and the relationship between note values is exact (e.g., a half-note is held exactly twice as long as a quarter-note.)

In either system the strong and weak syllables form rhythmic groups, predominantly of two quarters and three quarters. To facilitate performance all three-quarter-note groups have been bracketed above the text in this edition. A half-bracket () signifies that the syllable under it is a pick-up to a strong syllable.

Aleksandr Dmitrievich Kastalsky's close association with the Moscow Synodal Choir School of Church Singing resulted in his editing the standard harmonized *Obikhod* [Book of Common Hymns] used by the Synodal Choir. Among the several original settings contributed to the book by Kastalsky is the *Only Begotten Son*. Even within the framework of a simple recitative the composer introduces a certain degree of melodic interest in the part writing.

The present edition has been arranged in close harmony, making the work suitable for small choirs. Tempo and dynamic markings have been suggested by the editor. Because this work comes from the Moscow tradition, it is appropriate to perform it according to the second method described above, with a strict and constant chythm.



