

ONDINE

RACHMANINOV ALL-NIGHT VIGIL

LATVIAN RADIO CHOIR
SIGVARDS KLAVA



SUPER AUDIO CD



Latvian Radio Choir

SERGEI RACHMANINOV (1873–1943)

All-Night Vigil, Op. 37

62'31

- | | | |
|----|---|------|
| 1 | Come, Let Us Worship (Priidite, poklonimsia) | 2'31 |
| 2 | Bless the Lord, O My Soul (Blagoslovi, dushe moya, Ghospoda) | 6'26 |
| 3 | Blessed Is the Man (Blazhen muzh) | 6'09 |
| 4 | Gladsome Light (Svete tihiy) | 3'20 |
| 5 | Lord, Now Lettest Thou (Nine otpushchayeshi) | 3'19 |
| 6 | Rejoice, O Virgin (Bogoroditse Devo) | 3'07 |
| 7 | The Six Psalms (Shestopsalmiye) | 2'33 |
| 8 | Praise the Name of the Lord (Hvalite imja Ghospodne) | 2'12 |
| 9 | Blessed Art Thou, O Lord (Blagosloven yesi, Ghospodi) | 7'25 |
| 10 | Having Beheld the Resurrection of Christ (Voskreseniye Hristovo videvshe) | 2'58 |
| 11 | My Soul Magnifies the Lord (Velichit dusha moya Ghospoda) | 7'20 |
| 12 | The Great Doxology (Slavosloviye velikoye) | 8'30 |
| 13 | The Troparion "Today Salvation Has Come" (Tropar "Dnes spaseniye") | 1'35 |
| 14 | The Troparion "Thou Didst Rise from the Tomb" (Tropar "Voskres iz groba") | 3'33 |
| 15 | To Thee, the Victorious Leader (Vzbrannoy Voyevode) | 1'32 |

Latvian Radio Choir

Sigvards Klava, conductor

Rachmaninov's creative sensibility was such that he could be inspired by the words, music and atmosphere of Russian Orthodox worship even if his own relationship with the Church was fairly detached in any formal, regular service-attending sense. In 1893, a year after graduating from the Moscow Conservatoire, he wrote a short anthem *V molitvakh neuspayushchuyu Bogoroditsu* ("In our Prayers, Ever-Vigilant Mother of God"), but his chief contributions to the repertoire of sacred music are his *Liturgiya Sv. Ioanna Zlatousto* ("Liturgy of St John Chrysostom") of 1910 and his *Vsenoshchnoye bdeniye* ("All-Night Vigil") of 1915. They stand not only as supreme examples of choral writing but also as music of uplifting spiritual strength.

The *All-Night Vigil* is sometimes referred to in English as "Vespers", but in fact its liturgical span embraces not only Vespers but also Matins and First Hour in the Orthodox rite that is observed before important Church feast-days. As is the case with all Russian Orthodox music, the *All-Night Vigil* is for unaccompanied voices, instruments being proscribed by Church law in the interests of focussing on the devotional, penitential or joyous implications of the sacred words. But in a work of such richness as the *All-Night Vigil* there is no need of additional instrumental colouring, for Rachmaninov, in an innovative way that could be described as "choral orchestration", uses the voices themselves to create seamlessly shifting textures, fluid rhythms and nuances of profound expressiveness. The ear can readily appreciate in several movements how Rachmaninov made one particular instrumental sound – that of bells – ring out from the voices unaided. The special timbre and clangour of Russian bells, pealing out over the countryside or calling the faithful to worship in towns, cities and monasteries, was a feature of the fabric of Russian life that made a deep impression on Rachmaninov from his early childhood: this was to manifest itself later on not just in his great choral symphony *Kolokola* ("The Bells") of 1913 but also in piano works where, as in the *All-Night Vigil*, he could evoke through his masterly manipulation of texture the sound of bells without actually using them.

Like other Russian composers of his generation, Rachmaninov would have been well aware of the legacy of sacred music that his predecessors had bequeathed, ranging from the ancient chants dating from time immemorial through the 18th-century anthems of Dmitry Bortnyansky (1751–1825) and Maxim Berezovsky (1745–1777) and on to the various works, including a *Liturgy of St John Chrysostom*, that Tchaikovsky composed during the 1870s and 1880s. Rachmaninov was probably

also familiar with the church music by such contemporaries as Pavel Chesnokov (1877–1944), but for first-hand advice on liturgical matters he sought the help of Alexander Kastalsky, director of the Synodal Academy in Moscow, and of Nikolay Danilin, who conducted the Synodal Choir in the first performance of the *All-Night Vigil* on 10 March [23 March new style] 1915. It was published in the same year, but, as the editors of a 1989 Russian edition poignantly say, “from 1922 this work was not published in our country”. Rachmaninov left Russia after the October Revolution in 1917, and only with the collapse of Communism has the *All-Night Vigil* enjoyed a resurgence of exposure within Russia’s borders, although for some decades before that it had been taken up, performed and recorded by western choirs.

There are 15 numbers in the *All-Night Vigil*. For nine of the sections Rachmaninov drew on traditional Orthodox chants; the remaining six are his own interpretations of motifs characteristic of Russian Church music. The writing contains no counterpoint in the sense that Bach, for example, would have understood it, but Rachmaninov frequently overlaps one line with another, or has different lines singing the same melody in longer or shorter note values, with a variety of rhythmic impulses to heighten the dramatic effect. The writing is both resonant and sensitive to the implications of the words, whether exultant or contemplative. The chorus is often divided up into eight, sonorous parts, but at the opposite end of the spectrum the *Nunc dimittis* (No 5) – “Nine otpushchayeshi” in Russian and based on an old Kiev chant – is sung by a solo tenor with softly supporting choral voices. In this *Nunc dimittis* the choral bass line descends at the very end to the nether regions of the range and a bottom B flat. “Where on earth are we going to find such basses?”, Rachmaninov was asked. “They are as rare as asparagus at Christmas.” But Rachmaninov knew well that, in Russian choirs, asparagus is available all year round.

The centrepiece of the *All-Night Vigil* is the ninth number, *Blagosloven yesi, Ghospodi* (“Blessed Art Thou, O Lord”), based on an ancient *znamenny* chant and reflecting on the Resurrection. Later in life Rachmaninov was to look back on this section and incorporate it into his *Symphonic Dances*, his last orchestral work of 1940. Just as he nostalgically refers to his *First Symphony* at the end of the first movement of the *Symphonic Dances*, so in the coda of the finale he devises a rhythmically syncopated version of the doxology from *Blessed Art Thou, O Lord* – the passage beginning with the

words “Glory be to the Father, and to the Son, and to the Holy Ghost”. Rachmaninov even inscribed the word “Alliluyia” in the score of the *Symphonic Dances* at the very point where the choral alleluias occur in the *All-Night Vigil*. It is a touching reference to a work that is now universally recognised as one of Rachmaninov’s finest achievements.

Geoffrey Norris

The Latvian Radio Choir is a full-time professional chamber choir founded in 1940. Chief Conductor Sigvards Kļava and Conductor Kaspars Putniņš have been leading the Choir since 1992. The Choir's repertoire extends from the Renaissance to the present day, and its main focus is on exploring the capabilities of the human voice and seeking to push its limits. A major part of the repertoire is dedicated to contemporary music and composers of the 20th and 21st centuries. The Choir is also open to creative experiments and often participates in dramatic performances and multimedia projects. The Choir regularly commissions works from leading Latvian composers such as Pēteris Vasks and Ēriks Ešenvalds. In addition to its frequent engagements with the Latvian Radio, the Choir has made numerous internationally critically acclaimed CDs, including a series of a dozen albums in association with Le Festival de Radio France et Montpellier. Recently, the Choir has collaborated with such outstanding artists and ensembles as Stephen Layton, Tõnu Kaljuste, Lars Ulrik Mortensen and Concerto Copenhagen, Esa-Pekka Salonen and the Swedish Radio Symphony Orchestra. The Choir frequently performs at festivals, for example at the Montpellier Radio festival in France, the Austrian Klangspuren festival, the Baltic Sea Festival, TENSÖ Days and the Haarlem Choir Biennale. The Latvian Radio Choir is a five-time recipient of the Great Music Award of the Latvian government and a founding member of TENSÖ, a European exchange and research network for professional chamber choirs.

www.radiokoris.lv

Sigvards Kļava began working with the Latvian Radio Choir in 1987 and was appointed its Chief Conductor and Artistic Director in 1992. As one of Latvia's most prolific choral conductors, Sigvards Kļava has collaborated with every leading choir and orchestra in the country to perform the great works in the standard repertoire, in addition to conducting most premieres of new choral works by Latvian composers. He has recorded over 20 CDs with the Latvian Radio Choir. Sigvards Kļava has also been Chief Conductor at a number of Latvian and Nordic song festivals. He is a co-founder of the Latvian new music festival ARENA and remains a member of its artistic board. He teaches young conductors at the Choral Department of the Latvian Academy of Music and at the Choral College of the Riga Lutheran Cathedral. Sigvards Kļava has received the Latvian Great Music Award and the Latvian Cabinet of Ministers Award.

Kun Sergei Rahmaninov (1873–1943) ryhtyi tammikuussa 1915 kirjoittamaan venäläisen kirkkomusiikin suuriin mestariteoksiin kuuluvaa *Vigiliaa*, se oli henkilökohtaisesti yllättävä mutta musiikillisesti ymmärrettävä ja jopa väistämätön tapahtuma. Rahmaninov ei ollut mikään aktiivinen uskovainen eikä käynyt jumalanpalveluksissa, ja kun hän oli keväällä 1902 mennyt naimisiin serkkunsa Natalia Satinan kanssa, se oli aiheuttanut huomattavaa kitkaa hänen ja kirkon välillä. Venäjän ortodoksinen kirkko ei hyväksynyt serkusavioliittoja, eikä ollut helppoa järjestää todistusta, jossa vakuutettiin, että sulhanen oli uskossa ja kävi säännöllisesti ripillä eli osallistui katumuksen sakramenttiin.

Musiikillisesti *Vigilian* säveltäminen sen sijaan kumpusi suoraan Rahmaninovin sisimmästä. Hän oli lapsuudestaan lähtien ollut lumoutunut kirkonkellojen soinnista ja ortodoksisista kirkkosävelmistä ja antanut niiden vaikuttaa sävelkielensä muotoutumiseen. Hän oli lainannut ortodoksista kirkkomusiikkia jo *ensimmäisessä sinfoniassaan* (1895) ja teki niin myös muutamissa myöhemmissäkin teoksissaan, mm. uransa päätösteoksessa *Sinfonisissa tansseissa* (1940). Muutama vuosi ennen *Vigiliaa* hän oli säveltänyt laajamuotoisen kirkollisen kuoroteoksen *Pyhän Johannes Kryssostomoksen liturgia* (1910), mutta todellisen lajinsa mestariteoksen hän loi *Vigiliassa*.

Vigilian syntyä siivitti väkevä innoitus. Rahmaninov kirjoitti tämän vajaan tunnin mittaisen teoksen parissa viikossa tammi-helmikuussa 1915, joskin on mahdollista, että hän oli jo aiemmin antanut teoksen ja sen teemojen kypsä mielessään. Teoksen kantaesitti Moskovan Synodin kuoro saman vuoden maaliskuussa osana kampanjaa, jolla kerättiin rahaa sotaan ajautuneelle maalle. Sekä yleisö että kritiikot ottivat teoksen innostuneina vastaan, ja se esitettiin seuraavan kuukauden aikana vielä neljästi. Rahmaninov omisti teoksen vuonna 1909 kuolleen Stepan Smolenskin muistolle; tämä oli toiminut Moskovan Synodin koulun ja kuoron johtajana ja oli johdattanut Rahmaninovia syvemmälle vanhojen venäläisten kirkkosävelmien maailmaan.

Rahmaninov uskoi alusta lähtien *Vigilian* arvoon ja piti sitä myöhemmin suosikkina omista teoksistaan yhdessä kuorosinfonian *Kellot* (1913) kanssa. Innostuneesta vastaanotosta huolimatta *Vigilia* unohdettiin Venäjällä pian vallankumouksen jälkeen, jolloin kirkko ja uskonto joutuivat uuden neuvostohallinnon hampaisiin. Teoksen suosio Venäjällä alkoi jälleen kasvaa 1980-luvun glasnostista

ja uskonnollisesti vapaammista ajoista lähtien, ja se on saanut jatkuvasti syvenevää arvostusta myös läntisessä maailmassa, vaikka siinä käytetty vanha kirkkoslaavi asettaakin omia esityksellisiä haasteitaan.

Rahmaninovin *Vigiliaa* kutsutaan länsimaissa usein virheellisesti ”Vesperiksi” tai ”Vespermessuksi”. Termi ”vesper” viittaa kuitenkin vain illan rukoushetkiin, kun taas *vigilia* on perinteisesti koko yön jumalanpalvelus ja käsittää ilta- ja aamupalveluksen sekä päivän ensimmäisen hetken, joskin se toimitetaan kirkoissa yleensä lauantai-iltaisin. Rahmaninovin *Vigilia* koostuu 15 osasta, joista seitsemän ensimmäistä ovat iltalauluja, kahdeksan jälkimmäistä aamulauluja. Rahmaninov ajatteli teoksen luultavasti enemmän konserttiteokseksi kuin varsinaiseen liturgiseen käyttöön, mutta jos se esitetään *vigilian* yhteydessä, sen osat sijoitetaan palveluksen eri jaksojen lomaan.

Kirkkoa ja uskontoa kohtaan tuntemastaan vieraudesta huolimatta Rahmaninov ei ryhtynyt *Vigiliassa* tekemään mitään kirkkomusiikin vallankumousta vaan mukautui parhaansa mukaan *vigilia*-sävellysten perinteeseen. Selvää oli, ettei mukana ole soitinosuuksia niin kuin ei ortodoksisessa kirkkomusiikissa ylipäätään. *Pyhän Johannes Krysoptomoksen liturgian* Rahmaninov oli säveltänyt kokonaan omien sävelmiensä varaan joskin perinteisen kirkkomusiikin tyyliä kunnioittaen. *Vigiliassa* suhde traditioon on tiivimpi, sillä Rahmaninov on käyttänyt kymmenessä osassa vanhoja kirkkosävelmiä: toisessa ja viimeisessä osassa kreikkalaisia sävelmiä, neljännessä ja viidennessä kiovalaisia sävelmiä ja osissa nro 7, 8, 9, 12, 13 ja 14 Znamenni-sävelmiä, jotka juontuvat bysanttilaisesta traditiosta ja edustavat venäläisen kirkkomusiikin vanhinta muotoa. Myös niissä viidessä osassa, joiden sävelmät ovat Rahmaninovin omaa käsialaa, hän on pyrkinyt hyödyntämään venäläiselle kirkkomusiikille ominaisia motiiveja.

Vigilian osista iltalaulut ovat yleisluonteeltaan lyysisempiä ja tasapainoisempia, kun taas aamulauluissa kontrastit ovat voimakkaampia ja rytmikka korostuneempaa. Varsinkin muutamista pitemmistä osista (esimerkiksi nro 9, 11 ja 12) kasvaa monipolvisia ja laaja-alaisia kokonaisuuksia, ja varsinkin ylösnousemukseen liittyvää yhdeksättä laulua voi pitää teoksen dramaattisena ytimenä. Rahmaninov hyödyntää *Vigiliassa* tehokkaasti kuorosoinnin mahdollisuuksia. Kuorotekstuuri on

pohjimmiltaan neliäänistä, mutta Rahmaninov jakaa usein stemmoja ja päättyy viisi-, kuusi- tai kahdeksanääniseen tekstuuriin, ja muutamissa osissa hän rikastaa sointia myös solistiosuuksilla. Hyvänä esimerkkinä rikkaasta kuorosoinnista on seitsemannen laulun huipennus, jossa kuoron kello-imitaatiot kasvavat upeaksi, lopulta 11-ääniseksi sointikentäksi.

Myös äänialaa hyödynnetään koko laajuudeltaan, ja viidennen laulun lopussa bassot vajoavat aina kontraoktaavin B-sävelen syvyyksiin saakka. Kun Rahmaninov teoksen valmistuttua soitti sen pianolla kuoronjohtaja Nikolai Danilinille, joka johti kantaesityksen, tämä säikähti laulun matalia ääniä ja puuskahti: "Mistä ihmeestä minä löydän tällaisia bassoja? Nehän ovat yhtä harvinaisia kuin parsat jouluna." Rahmaninov totesi, että hän kyllä tuntee maanmiestensä äänet. Niin hän tunsikin, sekä heidän äänensä että heidän sielunsa.

Kimmo Korhonen

Latvian radion kuoro on täysipäiväisesti toimiva ammattikamarikuoro, joka perustettiin vuonna 1940. Ylikuoronjohtaja Sigvards Kļava ja kuoronjohtaja Kaspars Putniņš ovat olleet kuoron johdossa vuodesta 1992. Kuoron ohjelmisto kattaa ajan renessanssista nykypäivään, ja kuoron keskeisenä pyrkimyksenä on tutkia ja laajentaa ihmisäänen ilmaisun rajoja. Suuri osa ohjelmistoa on 1900- ja 2000-lukujen säveltäjien teoksia. Kuoro osallistuu myös luoviin ja kokeileviin projekteihin ja on usein mukana näyttämöesityksissä ja multimediateoksissa. Kuoro tilaa säännöllisesti uusia teoksia johtavilta latvialaisilta säveltäjiltä, mm. Pēteris Vaskilta ja Ēriks Ešenvaldsilta. Latvian radion puitteissa tekemänsä työn ohessa kuoro on julkaissut useita kansainvälisesti kiitettyjä levyjä, mm. kymmenkunta levyä yhteistyössä Le Festival de Radio France et Montpellier -musiikkijuhlien kanssa. Viime aikoina kuoron yhteistyökumppaneina on ollut merkittäviä taiteilijoita ja orkestereita kuten Stephen Layton, Tõnu Kaljuste, Lars Ulrik Mortensen ja Concerto Copenhagen sekä Esa-Pekka Salonen ja Ruotsin radion sinfoniaorkesteri. Kuoro esiintyy usein musiikkijuhlilla, kuten Montpellier Radio -musiikkijuhlilla Ranskassa, Klangspuren-festivaalilla Itävallassa, Itämeri-festivaalilla, TENSO-päivillä ja Haarlemin kuorobiennalessa. Latvian radion kuorolle on myönnetty Latvian valtion suuri musiikkipalkinto viisi kertaa, ja kuoro on myös eurooppalaisen ammattikamarikuorojen vaihto- ja tutkimusverkoston TENSO:n perustajajäsen.

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Sigvards Kļava alkoi työskennellä Latvian radion kuoron kanssa vuonna 1987 ja nimitettiin sen ylikuoronjohtajaksi ja taiteelliseksi johtajaksi vuonna 1992. Hän on Latvian monipuolisimpia kuoronjohtajia ja on johtanut maan merkittävimpiä kuoroja ja orkestereita. Hän on johtanut niin perusohjelmistoa kuin latvialaisten säveltäjien kuoroteosten kantaesityksiä. Sigvards Kļava on tehnyt yli 20 levyä Latvian radion kuoron kanssa ja on toiminut johtajana useilla latvialaisilla ja pohjoismaisilla musiikkijuhlilla. Hän on eräs latvialaisen ARENA-nykymusiikkifestivaalin perustajista ja edelleen sen taiteellisen toimikunnan jäsen. Hän opettaa kuoronjohtoa Latvian musiikkikorkeakoulussa ja Riian luterilaisen tuomiokirkon kuoro-opistossa. Sigvards Kļavalle on myönnetty Latvian valtion suuri musiikkipalkinto ja Latvian hallituksen palkinto.

1 *Diacon:* Vostanite. Ghospodi, blagoslovi.
Lik: Amin.

Priidite, poklonimsia Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

2 *Ierey:* Slava sviatoy i yedinosushcheney
i zhivotvoriashchey i nerazdelney Troitse,
fsegda, nŕne i prisno, i vo veki vekov.
Lik: Amin.

Blagoslovi, dushe moya, Ghospoda,
blagosloven yesi, Ghospodi.
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Ghospodi.
Vo ispovedaniye i v velelepotu obleklsia yesi.
Blagosloven yesi, Ghospodi.
Na gorah stanut vodi.
Divna dela Tvoya, Ghospodi.
Posrede gor proydut vodi.
Divna dela Tvoya, Ghospodi.
Fsia premudrostiyyu sotvoril yesi.
Slava Ti, Ghospodi, sotvorivshemu fsia.

1 *Deacon:* Arise! Master, bless!
Choir: Amen.

Come, let us worship God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

2 *Priest:* Glory to the Holy, Consubstantial,
Life-Creating, and Undivided Trinity,
now and ever, and unto ages of ages!
Choir: Amen.

Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

3 Blazhen muzh, izhe ne ide na sovet
nechestivih.
Alliluya, alliluya, alliluya.
Yako vest Ghospod put pravednih,
i put nechestivih pogibnet. Alliluya...
Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom. Alliluya...
Blazheni fsi nadeyushchiisia nan. Alliluya...
Voskresni, Ghospodi, spasi mia, Bozhe moy.
Alliluya...
Ghospodne yest spaseniye,
i na liudeh Tvoih blagosloveniye Tvoye.
Alliluya...
Slava Ottsu, i Sinu, i Sviatomu Duhu,
i nine i prisno o vo veki vekov. Amin.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.
Alliluya, alliluya, alliluya, slava Tebe, Bozhe.

4 Svete tihiy sviatiya slavi Bessmertnago,
Otsa Nebesnago, Sviatago, Blazhennago,
lisuse Hriste.
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Otsa, Sina i Sviatago Duha, Boga.
Dostoin yesi vo fsia vremena
pet biti glasi prepodobnimi,
Sine Bozhiy, zhivot dayay,
temzhe mir Tia slavit.

3 Blessed is the man, who walks not in the
counsel of the wicked.
Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia...
Serve the Lord with fear
and rejoice in Him with trembling. Alleluia...
Blessed are all who take refuge in Him.
Arise, O Lord! Save me, O my God! Alleluia...
Glory to the Father, and to the Son, and to the
Holy Spirit,
both now and ever and unto ages of ages.
Amen.
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!

4 Gladsome Light of the holy glory of the
Immortal One—
the Heavenly Father, holy and blessed—
O Jesus Christ!
Now that we have come to the setting of the
sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit—God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

- 5 Nine otpushchayeshi raba Tvoyego, Vladiko, po glagolu Tvoyemu s mirom, yako videsta ochi moi spaseniye Tvoye, yezhe yesi ugotoval pred litsem vseh liudey, svet vo otkroveniye yazikov, i slavu liudey Tvoih Izrailia.
- 6 Bogoroditse Devo, raduysia, Blagodatnaya Mariye, Ghospod s Toboyu. Blagoslovenna Ti v zhenah, i blagosloven Plod chreva Tvoyego, yako Spasa rodila yesi dush nashih.
- 7 Slava v vishnih Bogu, i na zemli mir, v chelovetseh blagovoleniye. Ghospodi, ustne moi otverzeshi, i usta moya vozvestiat hvalu Tvoyu.
- 8 Hvalite imia Ghospodne. Alliluia. Hvalite, rabi Ghospoda. Alliluia, alliluia. Blagosloven Ghospod ot Siona, zhiviy vo Iyerusalime. Alliluia. Ispovedaytesia Ghospodevi, yako blag. Alliluia, alliluia. Yako v vek milost Yego. Alliluia. Ispovedaytesia Bogo nebesnomu.
- 5 Lord, now lettest Thou Thy servant depart in peace, according to Thy word, for mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people— a light to enlighten the Gentiles, and the glory of Thy people Israel.
- 6 Rejoice, O Virgin Theotokos, Mary full of grace, the Lord is with Thee. Blessed art Thou among women, and blessed is the Fruit of Thy womb, for Thou hast borne the Saviour of our souls.
- 7 Glory to God in the highest, and on earth peace, good will among men. O Lord, open Thou my lips, and my mouth shall proclaim Thy praise.
- 8 Praise the name of the Lord. Alleluia. Praise the Lord, O you His servants. Alleluia, alleluia. Blessed be the Lord from Zion, He who dwells in Jerusalem. Alleluia. O give thanks unto the Lord, for He is good.

Alliluia, alliluia.
Yako v vek milost Yego. Alliluia.

Alleluia, alleluia.
For His mercy endures forever. Alleluia.

- 9 Blagosloven yesi, Ghospodi, nauchi mia opravdaniyem Tvoim.

Angelskiy sobor udivisia,
zria Tebe v mertvîh vmenivshasia,
smertnuyu zhe, Spase, krepost razorivsha,
i s Soboyu Adama vozdvigsha, i ot ada fsia
svobozhdsha.

Blagosloven yesi, Ghospodi, nauchi mia opravdaniyem Tvoim.

“Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoraiyete?”
Blistayaysia vo grobe Angel, mironositsam
veshchashe:
“Vidite vi grob, i urazumeyte:
Spas bo voskrese ot groba.”

Blagosloven yesi, Ghospodi, nauchi mia opravdaniyem Tvoim.

Zelo rano mironositsi techahu
ko grobu Tvoyemu ridayushchiya,
no predsta k nim Angel, i reche:
“Ridaniya vremia presta, ne plachite,

- 9 Blessed art Thou, O Lord, teach my Thy statutes.

The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death, O Saviour,
Thou didst raise Adam, and save all men from
hell!

Blessed art Thou, O Lord, teach my Thy statutes.

“Why do you mingle myrrh with your tears of
compassion,
O ye women disciples?”
cried the radiant angel in the tomb to the
myrrhbearers.
“Behold the tomb and understand:
the Saviour is risen from the dead!”

Blessed art Thou, O Lord, teach my Thy statutes.

Very early in the morning
the myrrhbearers ran with sorrow to Thy tomb,
but an Angel came to them and said:
“The time for sorrow has come to an end!

voskreseniye zhe apostolom rtsite”

Blagosloven yesi, Ghospodi, nauchi mia
opravdaniyem Tvoim.

Mironositsi zheni s miri prishedshiya
ko grobu Tvoyemu, Spase, ridahu.
Angel zhe k nim reche, glagolia:
“Chto s mertvimi zhivago pomishliayete?
Yako Bog bo voskreshe ot groba!”

Slava Ottsu, i Sinu, i Sviatomu Duhu.

Poklonimsia Ottsu, i Yego Sinovi, i Sviatomu
Duhu,
Sviatey Troitse vo yedinom sushchestve
s Serafimi zovushche:
“Sviat, Sviat, Sviat, yesi Ghospodi!”

I nine, i prisno, i vo veki vekov. Amin.

Zhiznodavtsa rozhdshti,
greha, Devo, Adama izbavila yesi.
Radost zhe Yeve v pechali mesto podala yesi;
padshiya zhe ot zhizni, k sey napravi,
iz Tebe vplotiviyesia Bog i chelovek.

Do not weep, but announce the resurrection to
the apostles!”

Blessed art Thou, O Lord, teach my Thy
statutes.

The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
“Why do you number the living among the
dead?
Since He is God, He is risen from the tomb!”

Glory to the Father and to the Son and to the
Holy Spirit.

We worship the Father, and His Son, and the
Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim:
“Holy, Holy, Holy art Thou, O Lord!”

Both now and ever, and unto ages of ages.
Amen.

Since Thou didst give birth to the Giver of Life,
O Virgin,
Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
has restored to life those who had fallen from it!

Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!
Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!
Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!

Alleluia, alleluia, alleluia! Glory to Thee, O God!
Alleluia, alleluia, alleluia! Glory to Thee, O God!
Alleluia, alleluia, alleluia! Glory to Thee, O God!

10 Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu Iisusu,
yedinomu bezgreshnomu.
Krestu Tvoyemu pokloniyemsia, Hriste,
i sviatoye voskreseniye Tvoye poyem i slavim:
Ti bo yesi Bog nash, razve Tebe inogo ne
znayem,
imia Tvoye imenuyem.
Priidite fsi vernii,
poklonimsia sviatomu Hristovu voskreseniyu:
se bo priide krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:
raspiatiye bo preterpev,
smertiyu smert razrushii.

10 Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know not other
than Thee;
we call on Thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

11 Velichit dusha Moya Ghospoda,
i vozradovasia duh Moy o Boze Spase Moyem.

Pripev:
Chestneyshuyu Heruvim
i slavneyshuyu bez sravneniya Serafim,
bez istleniya
Boga Slova rozhdschuyu,
sushchuyu Bogoroditsu Tia velichayem.

11 My soul magnifies the Lord,
and my spirit rejoices in God my Saviour.

Refrain:
More honourable than the Cherubim
and more glorious beyond compare than the
Seraphim,
without defilement Thou gavest birth
to God the Word,
true Theotokos, we magnify Thee.

Yako prizre na smireniye rabi Svoeyea,
se bo otnine ublazhat Mia fsi rodi.

Yako sotvori Mne velichiye Silniy,
i sviato imia Yego,
i milost Yego v rodi rodov boyashchimsia
Yego...

Nizlozhi silniya so prestol,
i voznese smirenniya,
alchushchiya ispolni blag,
i bogatiashchiyasia otpusti tshchi.

Vospriyat Izrailia, otroka Svoeyego,
pomianuti milosti,
yakozhe glagola ko ottsem nashim,
Avraamu i semeni yego dazhe do veka.

For He has regarded the low estate of His
handmaiden.
For behold, henceforth all generations will call
me blessed.

For He who is mighty has done great things
for me,
and holy is His name, and His mercy is on those
who fear Him from generation to generation...

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with
good things, and the rich He has sent empty
away.

He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.

12 Slava v vishnih Bogu, i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia, blagoslovim Tia,
klaniayem Ti sia, slavoslovim Tia,
blagodarim Tia, velikiya radi slavi Tvoyeya.
Ghospodi, Tsariu Nebesniy, Bozhe Otche
Fsederzhiteliu.
Ghospodi, Sine Yedinorodniy, Iisuse Hriste,
i Sviatiy Dushe.

12 Glory to God in the highest, and on earth peace,
Good will toward men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord, Heavenly King, God the Father almighty.
O Lord, the only begotten Son, Jesus Christ
and the Holy Spirit.
O Lord God, Lamb of God, Son of the Father,

Ghospodi Bozhe, Agnche Bozhñy, Sine Otech,
vzemliay greh mira, pomiluy nas;
vzemliay grehi mira,
priimi molitvu nashu.
Sediay odesnuyu Ottsa,
pomiluy nas.
Yako Ti yesi yedin sviat,
Ti yesi yedin Ghospod, lisus Hristos,
v slavu Boga Ottsa. Amin.
Na fsiak den blagoslovliu Tia
i vos'hvaliu imia Tvoye vo vek i v vek veka.
Spodobi, Ghospodi, v den sey bez greha
sohranitisia nam.
Blagosloven yesi, Ghospodi, Bozhe otets nashñh,
i hvalno i proslavleno imia Tvoye vo vek. Amin.
Budi, Ghospodi, milost Tvoya na nas,
yako zhe upovahom na Tia.
Blagosloven yesi, Ghospodi, nauchi mia
opravdaniyem Tvoim.
Blagosloven yesi, Ghospodi, nauchi mia
opravdaniyem Tvoim.
Blagosloven yesi, Ghospodi, nauchi mia
opravdaniyem Tvoim.
Ghospodi, pribezhishche bil yesi nam
v rod i rod.
Az reh: Ghospodi, pomiluy mia,
istseli dushu moyu, yako sogreshih Tebe.
Ghospodi, k Tebe pribegoh,
nauchi mia tvoriti voliu Tvoyu, yako Ti yesi Bog
moy,
yako u Tebe istochnik zhivota;
vo svete Tvoyem uzrim svet.
Probavi milost Tvoyu vedushchim Tia.

who takest away the sin of the world have
mercy on us.
Thou who takest away the sin of the world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art the Lord, Jesus Christ,
to the glory of God the Father. Amen.
Every day I will bless Thee
and praise Thy name forever and ever.
Vouchsafe, O Lord, to keep us this day without
sin.
Blessed art Thou, O Lord, God of our fathers,
and praised and glorified is Thy name forever.
Amen.
Let Thy mercy, O Lord, be upon us,
as we have set our hope on Thee.
Blessed art Thou, O Lord, teach my Thy statutes.
Blessed art Thou, O Lord, teach my Thy statutes.
Blessed art Thou, O Lord, teach my Thy statutes.
Lord, Thou has been our refuge
from generation to generation.
I said: Lord, have mercy on me,
heal my soul, for I have sinned against Thee.
Lord, I flee to Thee,
teach me to do Thy will, for Thou art my God;
for with Thee is the fountain of life,
and in Thy light we shall see light.
Continue Thy mercy on those who know Thee.

Sviatīy Bozhe, Sviatīy Krepkiy, Sviatīy
Bessmertniy,
pomiluy nas.
Slava Ottsu i Sīnu i Sviatomu Duhu,
i nīne i prisno, i vo veki vekov. Amin.
Sviatīy Bessmertniy, pomiluy nas.
Sviatīy Bozhe, Sviatīy Krepkiy, Sviatīy
Bessmertniy,
pomiluy nas.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us.
Glory to the Father, and to the Son, and to the
Holy Spirit,
both now and ever and unto ages of ages.
Amen.
Holy Immortal, have mercy on us.
Holy God, Holy Mighty, Holy Immortal,
have mercy on us.

13 Dnes spaseniye miru bist,
poyem Voskresshemu iz groba
i Nachalniku zhīzni nasheya;
razrushiv bo smertiyu smert,
pobedu dade nam i veliyu milost.

13 Today salvation has come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

14 Voskres iz groba i užī rasterzal yesi ada,
razrushil yesi osuzhdeniye smerti, Ghospodi,
fsia ot setey vraga izbaviviy,
yaviviy zhe Sebe apostolum Tvoim,
poslal yesi ya na propoved,
i temi mir Tvoy podal yesi fselenney,
yedine Mnogomilostive.

14 Thou didst rise from the tomb and burst the
bonds of Hades!
Thou didst destroy the condemnation of death,
O Lord,
releasing all mankind from the snares of the
enemy!
Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee;
and through them Thou hast granted Thy peace
to the world,
O Thou who art plenteous in mercy!

15 Vzbrannoy voyevode pobeditelnaya,
yako izbavlshesia ot zlíh,
blagodarstvennaya vospisuyem Ti rabi
Tvoi,
Bogoroditse:
no yako imushchaya derzhavu
nepobedimuyu,
ot fsiakih nas bed svobodi,
da zovem Ti:
raduysia, Nevesto Nenevestnaya.

15 To Thee, the victorious Leader of triumphant
hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee;
“Rejoice, O unwedded Bride!”

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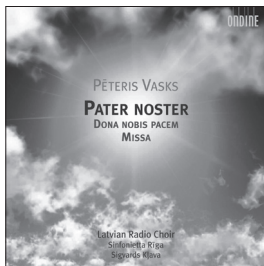
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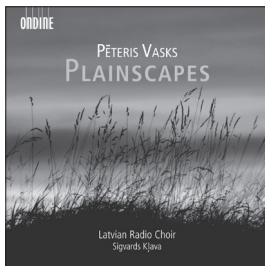
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