

The Ondine logo, featuring the word "ONDINE" in a stylized, white, sans-serif font. Above the letters "O", "N", and "D" are three vertical lines of varying heights, resembling a stylized "E" or a musical staff element.

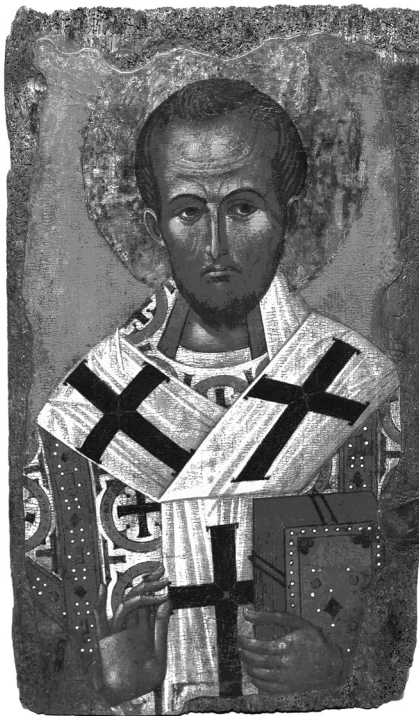
ONDINE

RACHMANINOV

LITURGY OF ST JOHN CHRYSOSTOM

LATVIAN RADIO CHOIR • SIGVARDS KLAVA





Saint John Chrysostom (347–407), Archbishop of Constantinople

SERGEI RACHMANINOV (1873–1943)

The Divine Liturgy of St John Chrysostom, Op. 31

1	<i>Blessing</i>	0'39
2	<i>First Antiphon: Bless the Lord, O My Soul</i>	3'40
3	<i>Second Antiphon: Glory to the Father... Only Begotten Son</i>	3'10
4	<i>Third Antiphon: In Thy Kingdom</i>	5'18
5	<i>Little Entrance: Come, Let Us Worship</i>	1'44
6	O Lord, Save – <i>Trisagion: Holy God</i>	2'40
7	<i>Cherubic Hymn</i>	5'05
8	Father, Son, and Holy Spirit	0'54
9	<i>Creed</i>	8'13
10	A Mercy of Peace	7'02
11	We Hymn Thee	2'55
12	<i>Hymn to the Mother of God</i>	3'06
13	<i>Lord's Prayer</i>	4'25
14	<i>Communion Verse</i>	2'14
15	We Have Seen the True Light	1'27
16	Let Our Mouths Be Filled	4'39
17	Blessed Be the Name of the Lord	0'41
18	Many Years	1'04

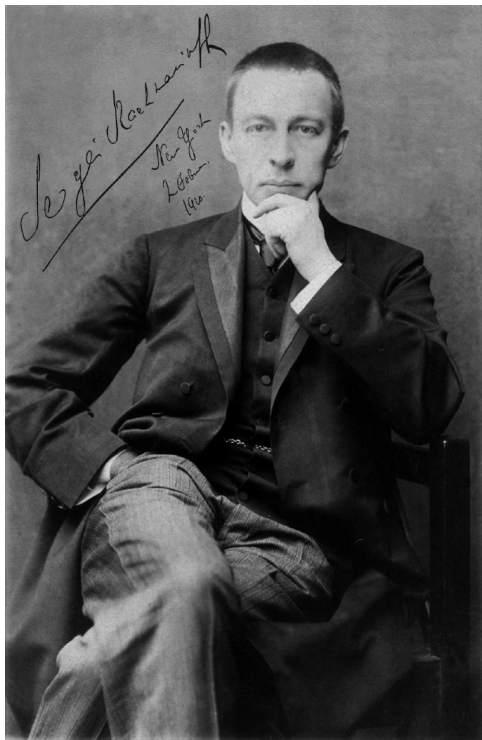
[59'06]

KĀRLIS RŪTENTĀLS *tenor solo / Celebrant Priest (1, 10–13, 15)*

GUNDRARS DZILUMS *bass solo / Deacon (1, 5–6, 8–10)*

LATVIAN RADIO CHOIR

SIGVARDŠ KLAVA *conductor*



Sergei Rachmaninov in 1910

Rachmaninov was not an ardent church-goer, but he relished the resonances of Russian Orthodoxy – its rituals, its chants and the clangour of bells calling the faithful to worship and adorning the great religious festivals. All of these facets, to varying degrees and at different times, permeated the fabric of his compositional style. His fascination for bells, which was ignited way back during his childhood in the Novgorod countryside, manifested itself not only in the timbres and subject matter of *The Bells* choral symphony but also in the way he conjured up peals of chiming sonority in, for example, the textures of the Second Piano Sonata. The contours of Orthodox chants, with their characteristic step-wise intervals and a tendency to turn on a central note, also have parallels in some of his melodic writing, if we take only the opening theme of the Third Concerto as a prime instance.

With *The Liturgy of St John Chrysostom* of 1910 Rachmaninov's absorption in the traditions of the Orthodox Church reached its first apogee. He had previously written a number of works involving chorus – some sacred, some secular – but nothing on the scale or the elevated creative plane of the *Liturgy*. It is possible that he had been contemplating setting the Liturgy for a good decade, because in 1897 Stepan Smolensky, who was then director of the Moscow Synodal School and a specialist on ecclesiastical music, had sent him a copy of the text. But the bulk of the composing was done during the summer of 1910 at the family's country estate of Ivanovka. As Rachmaninov wrote to his friend Nikita Morozov on 31 July [13 August, New Style], "I have just finished the Liturgy (to your great surprise, probably). I have long been thinking about the Liturgy and long aspired to it. I got down to it on the spur of the moment and at once got carried away. And then I finished it very quickly. Not for a long time...have I written anything with such pleasure."

The date of *The Liturgy of St John Chrysostom* puts it alongside the Third Concerto (of which Rachmaninov had given the première in New York in 1909), *The Isle of the Dead* (1909), the 13 Preludes, Op. 32 (1910), and the Études-tableaux, Op. 33 (1911). But it is a sign of his reverence for the words of the Liturgy – and, it must be said, for the Orthodox Church's strictures about music not obscuring or unduly embellishing the Liturgy's devotional intensity – that he reined in his own, Romantic stylistic individuality. Or rather, he channelled it in a different direction, for Rachmaninov's setting of the Liturgy is a masterpiece of choral writing, with twists of harmony that show his imagination was far from quelled and with a deep introspection, serenity, and sincerity that share much with his instrumental and orchestral works. Whereas the later *All-Night Vigil* of 1915 uses identifiable chants as a basis for the individual numbers, the material of the *Liturgy* is entirely of Rachmaninov's own invention, but so thorough is his assimilation of the sounds and shapes of the Orthodox musical tradition that his setting seems to belong to it. The Orthodox Church, however, had other ideas. After the première of *The Liturgy of St John Chrysostom* in Moscow on 25 November [8 December New Style] 1910, the authorities blanched at its veering away from strict convention. Rachmaninov's cousin, Anna Trubnikova, recalled that a teacher of religion in the school where she worked said after hearing Rachmaninov's setting, "The music is really wonderful, even too beautiful, but in the presence of such music it is difficult to pray. It's not church music."

Nevertheless, Rachmaninov's intention was indeed that his setting of the Liturgy should have an ecclesiastical function rather than merely a worldly one in concert halls. The Divine Liturgy of St John Chrysostom, dating to the 5th Century AD, is the most frequently used in the Orthodox Church, being observed on most days of the year and only being replaced by the Liturgy of St Basil the Great, the Liturgy of St James of Jerusalem, or the Liturgy of the Presanctified Gifts on specific occasions. Like the other liturgies, that of St John Chrysostom centres on the Eucharistic rite, roughly equivalent to the Roman Catholic or Anglican Mass, but much longer and more elaborate in its exchanges between the priests and congregation and with many more prayers, litanies, responses, psalms, and other significant portions of sacred text that are customarily sung rather than spoken. Rachmaninov set the entire Liturgy of St John Chrysostom – all the prayers, all the litanies, all the psalms, the Creed, and the Lord's Prayer. He left out only the exclamations of the celebrant or deacon, which, since the chants are timeless and are transmitted from generation to generation of clergy, did not need to be set down. The Liturgy is a seamless act of worship, a devout collaboration between priests, congregation, and choir.

However, when the Liturgy is distanced from its setting within the context of a Russian Orthodox service, it is customary for certain elements to be omitted. This recording follows that policy, but at the same time – with the clergy's spurs to piety and to exaltation and with Rachmaninov's cunning key scheme – the essential sense of spiritual continuity is maintained. In tackling such an undertaking as this venerated text, Rachmaninov had Tchaikovsky's *Liturgy of St John Chrysostom* (1878) as a precedent, but he went much further in exploiting choral technique. Sometimes he deploys a double choir. Sometimes he calls for sopranos, altos, tenors or basses to split into two or three parts. Sometimes a solo voice soars above the choral texture. The cumulative impact of "Hvalite Gospoda s nebes" ("Praise the Lord from the heavens") identifies, once again, his love of bells. And at the end of the Credo the basses have to find a bottom B flat, a challenge that Rachmaninov was confident his Russian choirs could meet.

The fact that musical instruments are proscribed by the Russian Orthodox Church meant that Rachmaninov had to focus all his resources of colour and expression on the voices themselves, and he does so with orchestral breadth. The resulting texture is as subtly inflected and free-flowing as it is rich and varied in sonority. The music mirrors urgent supplication, jubilation, and quiet contemplation, and it is significant that Rachmaninov should have summed up his feelings for the work by writing on the final page of the score the words "Thanks be to God".

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, TENSO 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 TENSO, a European exchange and research network for professional chamber choirs.

koris.radio.org.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.

Rachmaninow war kein eifriger Kirchgänger, aber er mochte die Klangwelt der Russisch-Orthodoxen Kirche, ihre Rituale, ihre Gesänge und das Dröhnen ihrer Glocken, wenn sie zum Gottesdienst riefen oder die großen Feste einläuteten. All das ging, wenn auch in unterschiedlichem Maße und zu verschiedenen Zeiten, in die Substanz seines Kompositionsstils ein. Seine Faszination für Glocken, deren Wurzeln weit in die auf dem Landgut bei Nowgorod verbrachte Kindheit zurückreichen, zeigte sich nicht nur in Sujet und Klangreichtum der Chorsinfonie *Die Glocken*, sondern auch in seiner Art des Herausbeschwörens von Glockenklingen z. B. in den Texturen der 2. Klavier Sonata. Auch die Konturen des russisch-orthodoxen Kirchengesangs mit den typischen stufenartigen Intervallen und der Neigung zum Umkreisen einer zentralen Note haben Parallelen in einigen seiner melodischen Kompositionen, siehe u.a. das Eröffnungsthema des 3. Klavierkonzerts.

Mit der *Liturgie des Johannes Chrysostomus* von 1910 erreichte die Versenkung in die Tradition der Orthodoxen Kirche ihren ersten Höhepunkt. Zwar hatte er vorher schon Werke mit geistlichem oder weltlichem Chorgesang komponiert, doch nichts von den Ausmaßen und der Schaffenshöhe der *Liturgie*. Möglicherweise hatte er die Vertonung der *Liturgie* schon seit einem guten Jahrzehnt ins Auge gefasst, denn schon 1897 schickte ihm Stepan Smolensky, der damalige Direktor der Moskauer Synodalschule und Kirchenmusikfachmann, ein Exemplar des Textes. Aber die Hauptarbeit daran leistete er im Sommer 1910 auf dem Landsitz Iwanowka. Seinem Freund Nikita Morozow schrieb er am 31. Juli [13. August nach neuer Zeitrechnung]: „Gerade habe ich die Liturgie abgeschlossen (da staunst Du, was?). Lange ging sie mir im Kopf herum und lange blieb sie Projekt. Dann habe ich mich spontan an die Arbeit gemacht, und von da an gab es kein Halten mehr. Und im Nu war sie fertig. Lange... habe ich nicht mehr so viel Spaß am Komponieren gehabt.“

Das Entstehungsdatum der *Liturgie des Johannes Chrysostomus* stellt sie Seite an Seite mit dem 3. Klavierkonzert (von Rachmaninow 1909 in New York uraufgeführt), der *Toteninsel* (1909), den 13 Préludes op. 32 (1910) und den Études-tableaux op. 33 (1911). Aber es zeugt von seiner Ehrfurcht vor den Worten der Liturgie – und darüber hinaus vor der Orthodoxen Kirche und ihrem Vorbehalt gegenüber einer die Andacht störenden oder über Gebühr schöner machenden Musik –, dass er seine eigene romantisch geprägte Individualität stilistisch im Zaume hielt. Oder vielmehr in eine andere Richtung lenkte, denn Rachmaninows Vertonung der *Liturgie* ist ein Meisterwerk der Chorkomposition, mit ausgefallenen Harmonien als Beweis seiner nicht zu bändigenden Fantasie, und mit jener tiefen Einsicht in das eigene Selbst, jener Gelassenheit und Aufrichtigkeit, die wir auch in seinen Instrumental- und Orchesterwerken finden. Während die spätere *Vesper* (*Das große Abend- und Morgenlob*) op. 37 von 1915 identifizierbare Kirchenlieder zur Grundlage individueller Gestaltung macht, beruht das Material der *Liturgie* ausschließlich auf eigener Erfindung, doch so gründlich ist die Anverwandlung der Klänge und Strukturen der orthodoxen Musiktradition, dass man meint, sie gehöre dazu.

Das war allerdings nicht die Auffassung der Orthodoxen Kirche. Nach der Moskauer Uraufführung der *Liturgie des Johannes Chrysostomus* am 25. November [8. Dezember] 1910 waren die anwesenden Würdenträger durch die Abweichung vom Althergebrachten schockiert. Rachmaninows Cousine, Anna Trubnikowa, erinnerte sich später, dass ihr der Kollege Religionslehrer nach Anhören der Vertonung sagte: „Die Musik ist wirklich wunderschön, eben zu schön; mit solcher Musik kann man schwerlich beten. Das ist keine Kirchenmusik.“

Und doch hatte Rachmaninow die Vertonung der *Liturgie* mehr für den kirchlichen Gebrauch vorgesehen als für den weltlichen in einer Konzerthalle. Die Göttliche Liturgie des hl. Johannes Chrysostomus aus dem 5. Jh. n. Chr. ist die meist verwendete der Orthodoxen Kirche. Nur bei besonderen Gelegenheiten wird sie durch die Basilus-Liturgie, die Jakobus-Liturgie (Liturgie von Jerusalem) oder die Liturgie der Vorgeweihten Gaben (Präsanktifikaten-Liturgie oder Gregoriusliturgie) ersetzt. Wie bei den anderen Liturgien steht bei der des Johannes Chrysostomus der eucharistische Ritus im Mittelpunkt. Dieser ist nicht sehr verschieden von der römisch-katholischen oder der anglikanischen Messe, nur viel länger und mit einem umfangreicheren Dialog zwischen Priestern und Gemeinde, mit mehr Gebeten, Litanen, Wechselgesängen, Psalmen und anderen üblicherweise eher gesungenen als gesprochenen Ausschnitten aus der Heiligen Schrift. Rachmaninow vertonte die gesamte Liturgie des Johannes Chrysostomus, alle Gebete, alle Litanen, alle Psalmen, das Credo und das Vaterunser. Nur die liturgischen Exklamationen des Zelebranten oder des Diakons ließ er aus, da deren Gesänge zeitlos sind und im Klerus von einer Generation zur anderen tradiert werden, und darum keiner neuen Vertonung bedürfen. So ist die *Liturgie* ein geschlossener kultischer Akt, ein frommes Zusammenwirken von Priestern, Gemeinde und Chor.

Immer dann allerdings, wenn die *Liturgie* außerhalb des russisch-orthodoxen Gottesdienstes aufgeführt wird, ist es üblich geworden, bestimmte Teile wegzulassen. So auch in der vorliegenden Einspielung, jedoch unter Wahrung des geistlich-textlichen Ablaufs einschließlich der priesterlichen Ermahnungen zu Frömmigkeit und Inbrunst und mit Rachmaninows ausgeklügeltem Tonartenschema. Als der Komponist den ehrwürdigen Text in Angriff nahm, gab es schon Tschaikowskys *Liturgie des Johannes Chrysostomus*, aber Rachmaninow ging erheblich weiter in der Choraltechnik. Mal setzt er einen Doppelchor ein; mal verlangt er die Aufteilung der Sopran-, Alt-, Tenor- oder Bassstimmen in zwei oder drei Gruppen; dann wieder erhebt sich eine Solostimme über die Chortextur. Aus dem „Hvalite Gospoda s nebes“ („Preiset, ihr Himmel, den Herrn!“) kann man einmal mehr seine Vorliebe für Glockenläuten heraushören. Und am Ende des Credos mutet und traut er den Bässen seines russischen Chors ein tiefes B zu.

Die Tatsache, dass Musikinstrumente in der Russisch-Orthodoxen Kirche verboten waren, zwang Rachmaninow, alle Farbgebung und Ausdrucksmöglichkeiten auf die Stimmen zu verlegen, und das tut er in orchesterlicher Dimension. Die entstandene Textur ist genauso subtil moduliert und frei strömend wie reich und vielfältig im Klang. Die Musik spiegelt inständiges Flehen, Jubel und stille Meditation, und bezeichnenderweise soll Rachmaninow seine Gefühle für das Werk dadurch zum Ausdruck gebracht haben, dass er auf die letzte Seite der Partitur schrieb: „Gott sei gedankt!“

Geoffrey Norris

Übersetzung: Franz Josef Hausmann

Der Lettische Rundfunk-Chor ist ein 1940 gegründeter professioneller Kammerchor, der seit 1992 von seinem Chefdirigenten Sigvards Kļava und dem Dirigenten Kaspars Putniņš geleitet wird. Sein Repertoire reicht von der Renaissance bis in die Gegenwart. Schwerpunktmäßig sucht der Chor stimmliche Grenzbereiche auszuloten und, wo möglich, auszuweiten. Einen erheblichen Anteil am Programm des Chors haben Komponisten des 20. und 21. Jahrhunderts. Der Chor ist offen für kreative Experimente und wirkt nicht selten bei Bühnenaufführungen und Multimedia-Projekten mit. Regelmäßig gibt der Chor Werke bei lettischen Komponisten in Auftrag, so bei Pēteris Vasks, Ēriks Ešenvalds u.a. Über seine häufigen Verpflichtungen für den lettischen Rundfunk hinaus hat der Chor zahlreiche CDs eingespielt, die internationale Anerkennung gefunden haben, darunter mehr als 10 Aufnahmen zusammen mit dem Festival de Radio France et Montpellier. In letzter Zeit hat der Lettische Rundfunk-Chor mit so hervorragenden Künstlern und Ensembles zusammengearbeitet wie Stephen Layton, Tõnu Kaljuste, Lars Ulrik Mortensen und seinem Concerto Copenhagen, sowie mit Esa-Pekka Salonen und dem Schwedischen Radio-Sinfonie-Orchester. Der Chor tritt häufig bei Musikfestspielen auf, so beim Montpellier-Festival, bei den Klangspuren Schwaz, beim Baltic Sea Festival, den TENSO Days und bei der Chorbiennale Haarlem. Er bekam fünf Mal den Großen Musikpreis der lettischen Regierung zugesprochen. Der Lettische Rundfunk-Chor ist Gründungsmitglied von TENSO, dem europäischen Austausch- und Forschungsnetzwerk für professionelle Kammerchöre.

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Sigvards Kļava arbeitet seit 1987 mit dem Lettischen Rundfunk-Chor, seit 1992 als sein Künstlerischer Leiter und Chefdirigent. Als einer von Lettlands produktivsten Chorleitern ist Sigvards Kļava mit allen führenden Chören und Orchestern des Landes aufgetreten, sowohl mit den großen Werken des Standardrepertoires als auch bei den meisten Uraufführungen neuer Chorwerke lettischer Komponisten. Mit dem Lettischen Rundfunk-Chor hat er mehr als 20 CDs eingespielt. Daneben hatte Sigvards Kļava die musikalische Leitung einer Reihe von lettischen und nordischen Gesangsfestivals in Händen. Er ist Mitbegründer des lettischen New Music Festival „ARENA“ und Mitglied dessen künstlerischen Beirats. Er unterrichtet junge Chorleiter an der Lettischen Musikakademie und an der Chorschule des lutherischen Doms von Riga. Sigvards Kļava ist Inhaber des Großen lettischen Musikpreises und des Preises der lettischen Regierung.

**BOZHESTVENAYA LITURGIA
SVATAGO IOANNA ZLATOUSTAGO**

The petitions and exclamations of the clergy, to which Rachmaninov composed choral responses, are given here in italics.

1 Blagoslovenie

DIAKON: *Blagoslovi, Vladiko.*

LIK: Amin.

IEREY: *Blagosloveno Tsarstvo Otsa i Sina i Svatago Duha, nŭne i prisno i vo veki vekof.*

2 ‘Blagoslovi, dushe moya, Gospoda’

LIK: Blagoslovi, dushe moya, Gospoda, i fsa fnutrenyaya moya, imya svatoe yego. Blagoslovi, dushe moya, Gospoda, i ne zabivay fseh vozdayani yego.

Ochishayushago fsa bezzakonia tvoya, izbavlayushago ot istlenia zhŭivot tvoj, venchayushago ty a milostiu i shedrotami. Ispolnyayushago vo blagih zhelanie tvoe: obnovitsa yako orlia yunost tvoya. tvoray milostiu Gospod i sudbu vsem obidimŭim.

Blagoslovi, dushe moya, Gospoda, i fsa fnutrenyaya moya, imya svatoe yego. Slava Otsu i Sinu i Svatomu Duhu, i nŭne i prisno i vo veki vekof. Amin. Blagoslovi, dushe moya, Gospoda.

3 ‘Slava Otsu... Yedinorodnŭi Sine’

Slava Otsu i Sinu i Svatomu Duhu, i nŭne, i prisno, i vo veki vekof. Amin.

**THE DIVINE LITURGY OF
SAINT JOHN CHRYSOSTOM**

1 Blessing

DEACON: *Bless, master.*

CHOIR: Amen.

CELEBRANT: *Blessed is the Kingdom of the Father, and of the Son, and of the Holy Spirit, now and ever, and unto ages of ages.*

2 First Antiphon: ‘Bless the Lord, O My Soul’

CHOIR: Bless the Lord, O my soul, and all that is within me, bless His holy name. Bless the Lord, O my soul, and forget not all His benefits. Who forgives all your iniquities, Who redeems your life from destruction, Who crowns you with loving kindness and tender mercies, Who satisfies you with good things, so that your youth is renewed like the eagle’s. The Lord executes mercy and justice for all who are oppressed.

Bless the Lord, O my soul, and all that is within me, bless His holy name. Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever, and unto ages of ages. Amen. Bless the Lord, O my soul.

3 Second Antiphon: ‘Glory to the Father... Only Begotten Son’

Glory to the Father, and to the Son, and to the

Yedinorodnŭi Sine i Slove Bozhŭi, bezsmerten sŭi, i izvolivŭi spasenia nashego radi voplotitisa ot svatŭia Bogoroditsŭi i Prisnodevŭi Marii, neprelozhno vochelovechivisa, raspnŭisa zhe Hriste Bozhe, smertiu smert popravnŭi, yedin sŭi Svatŭia Troitsŭi, sproslaviaemŭi Otsu i Svatomu Duhu, spasi nas.

4 ‘Vo tsarstvŭi Tvoem’

Vo tsarstvŭi Tvoem pomyani nas Gospodi, yegda priideshŭi vo tsarstvŭi tvoem. Blazheni nishŭi duhom, yako teh yest tsarstvo nebesnoe. Blazheni plachushŭi, yako tŭi uteshatsa. Blazheni krotŭi, yako tŭi nasledat zemlyu. Blazheni alchushŭi i zhazhdushŭi pravdi, yako tŭi nasŭitatsa, Blazheni milostivŭi yako tŭi pomilovani budut. Blazheni chistŭi serdtsem, yako tŭi Boga uzrat. Blazheni mirotvortsŭi, yako tŭi sŭinove Bozhŭi narekutsa. Blazheni izgnani pravdŭi radi, yako teh yest tsarstvo nebesnoe. Blazheni yeste, yegda ponosat vam, i izdenut, i rekut fsak zol glagol na vŭi Izhushe mene radi.

Holy Spirit, both now and ever, and unto ages of ages. Amen. Only begotten Son, and Word of God, Who art immortal, and didst will for our salvation to be incarnate of the Holy Theotokos and Ever-Virgin Mary, Who without change didst become man, and wast crucified, O Christ God, trampling down death by death, Who art one of the Holy Trinity, glorified with the father and the Holy Spirit, save us.

4 Third Antiphon: ‘In Thy Kingdom’

In Thy Kingdom remember us, O Lord, when Thou comest in Thy kingdom. Blessed are the poor in spirit, for theirs is the Kingdom of Heaven. Blessed are those who mourn, for they shall be comforted. Blessed are the meek, for they shall inherit the earth. Blessed are those who hunger and thirst after righteousness, for they shall be filled. Blessed are the merciful, for they shall obtain mercy blessed are the pure in heart, for they shall see God. Blessed are those who are persecuted for righteousness’ sake, for theirs is the Kingdom of Heaven. Blessed are you when men shall revile you and persecute you, and shall say all manner of evil

- Raduytesa i veselitesa,
yako mzda vasha mnoga na nebeseh.
Slava Otsu i Sinu i Svatomu Duhu,
i nine, i prisno, i vo veki vekof. Amen.
- 5 **‘Priidite, poklonimsa’**
DIAKON: *Premudrost, prosti.*
LIK: Priidite, poklonimsa i pripadem ko Hristu.
Spasi nas, Sine Bozhī,
voskresī iz mertvīh,
poyushia Ti: Alliluya, alliluya, alliluya.
- 6 **‘Gospodi, spasi... Svatī Bozhe’**
DIAKON: *Gospodi, spasi blagochestivīa, i uslishī nī.*
LIK: Gospodi, spasi blagochestivīa, i uslishī nī.
DIAKON: *I vo veki vekof.*
LIK: Amen.
Svatī Bozhe, Svatī Krepki, Svatī Bezsmertnī,
pomiluy nas.
Svatī Bozhe, Svatī Krepki, Svatī Bezsmertnī,
pomiluy nas.
Svatī Bozhe, Svatī Krepki, Svatī Bezsmertnī,
pomiluy nas.
Slava Otsu i Sinu i Svatomu Duhu,
i nine i prisno, i vo veki vekof. Amen.
Svatī Bezsmertnī, pomiluy nas.
Svatī Bozhe, Svatī Krepki, Svatī Bezsmertnī,
pomiluy nas.
- against you falsely for My sake.
Rejoice and be exceedingly glad,
for great is your reward in Heaven.
Glory to the Father, and to the Son, and to the
Holy Spirit,
both now and ever, and unto ages of ages. Amen.
- 5 **Little Entrance: ‘Come, Let Us Worship’**
DEACON: *Wisdom, let us be attentive!*
CHOIR: Come, let us worship, and fall down
before Christ! [Save us] O Son of God,
who art risen from the dead,
save us, who sing to Thee: Alleluia, alleluia,
alleluia.
- 6 **‘O Lord, Save...’ – Trisagion: ‘Holy God’**
DEACON: *O Lord, save the pious and hear us!*
CHOIR: O Lord, save the pious and hear us!
DEACON: *...and unto ages of ages.*
CHOIR: Amen.
Holy God! Holy Mighty! Holy Immortal, have
mercy on us!
Holy God! Holy Mighty! Holy Immortal, have
mercy on us!
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!
- 7 **‘Izhe heruvim’**
Izhe heruvimī tayno obrazuyushe,
i zhivotvorashey Troytse
trisvatuyu pesn pripevayushe,
fsakoe nīne zhitetskoye otliozhīm popechenie,
(Amin.)
Yako da Tsara fseh podīmēm,
angelskimi nevidimo dorinosima chinmi.
Alliluya, alliluya, alliluya.
- 8 **‘Otsa i Sina i Svatomu Duhu’**
DIAKON: *Vozlyubim drug druga, da
yedinomīslīem izpovemī.*
LIK: Otsa i Sina i Svatomu Duhu, Troitsu
yedinosushnuyu i nerazdelnuyu.
- 9 **Simvol Veri**
DIAKON: *Dveri, dveri, premudrostiū vonmem.*
LIK: Veruyu vo yedinago Boga Otsa,
Fsederzhitelā, tvortsa nebu i zemli, vidīmīm zhe
fsem i nevidīmīm.
I vo yedinago Gospoda Jisusa Hrista,
Sina Bozhīa, yedinorodnago, izhe ot Otsa
rozhdenago prezhde fseh vek. Sveta ot sveta,
Boga istina ot Boga istina, rozhdenna,
nesotvorennā, yedinosushnā Otsu, imzhe fsa
bisha. Nas radi chelovek i nashgo radi spasenia
sshedshago s nebes, i voplotivshagosa ot
Duha Svata, i Marii Devi, i vochelovechshasa.
Raspyatago zhe za nī pri Pontīstem Pilate, i
stradavsha, i pogrebena. I voskresshago f trei
den, po pisanīem. I vozshedshago na nebesa,
i sedasha odesnuyu Otsa. I paki gradushago
so slavoyu, suditi zhīvīm i mertvīm, yegozhe
tsarstviu ne budet kontsa.
- 7 **Cherubic Hymn**
Let us who mystically represent the Cherubim,
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
(Amen.)
that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia, alleluia, alleluia.
- 8 **‘Father, Son, and Holy Spirit’**
DEACON: *Let us love one another, that with one
mind we may confess:*
CHOIR: Father, Son, and Holy Spirit! The
Trinity, one in essence, and undivided!
- 9 **Creed**
DEACON: *The doors! The doors! In wisdom, let us
attend!*
CHOIR: I believe in one God, the Father, the
Almighty, Maker of heaven and earth, and of all
things visible and invisible.
And in one Lord Jesus Christ, the Son of God,
the only-begotten, begotten of the Father before
all ages. Light of Light; true God of true God;
begotten, not made; of one essence with the
Father, by whom all things were made; who for
us men and for our salvation came down from
heaven, and was incarnate of the Holy Spirit and
the Virgin Mary, and became man. And He was
crucified for us under Pontius Pilate, and suffered,
and was buried. And the third day He rose again,
according to the Scriptures, and ascended into
heaven, and sits at the right hand of the Father;
and He shall come again with glory to judge the

I v Duha Svatego, Gospoda, zhivotvorashago, izhe ot Otsa ishodyashago, izhe so Otsem i Sinom spoklanyaema i slavima, glagolavshago Proroki. Vo yedinu Svaturu, Sobornuyu, i Apostolskuyu Tserkov. Ispoveduyu yedino kreshenie vo ostavlenie grehov. Chayu voskresenia mertvih: i zhizni budushago veka. Amin.

10 **‘Milost mira’**

DIAKON: *Stanem dobre, stanem so strahom, vonnem, svatoe voznoshenie f mire prinositi.*
LIK: Milost mira, zhertvu hvalenia.
IEREY: *Blagodat Gospoda nashego Isusa Hrista, i lyubi Boga i Otsa, i prichastie Svatego Duha, budi so fsemi vami.*
LIK: I so duhom tvoim.
IEREY: *Gore imeim serdtsa.*
LIK: Imami ko Gospodu.
IEREY: *Blagodarim Gospoda.*
LIK: Dostoyno i pravedno yest poklanyatisa Otsu i Sinu i Svatomu Duhu, Troitse yedinosushney i nerazdelney.
IEREY: *Pobednuyu pesn poyushe, vopiushe, vzivayushe i glagolushhe:*
LIK: Svat, svat, svat, Gospod savaof, ispoln nebo i zemla slavi tvoea: osana v vishnih, blagosloven gradi vo imya Gospodne, osana v vishnih.
IEREY: *Priimite, yadite, sie yest Telo Moe, yezhe za vi lomimoe vo ostavlenie grehov.*
LIK: Amin.

living and the dead; whose Kingdom shall have no end.
And in the Holy Spirit, the Lord, the Giver of Life, who proceeds from the Father; who with the Father and the Son together is worshipped and glorified; who spoke by the prophets. In one Holy, Catholic, and Apostolic Church. I acknowledge one baptism for the remission of sins. I look for the resurrection of the dead, and the life of the world to come. Amen.

10 **‘A Mercy of Peace’**

DEACON: *Let us stand aright! Let us stand with fear! Let us attend, that we may offer the Holy Oblation in peace.*
CHOIR: A mercy of peace! A sacrifice of praise!
CELEBRANT: *The grace of our Lord Jesus Christ, the love of God the Father, and the communion of the Holy Spirit be with all of you.*
CHOIR: And with your spirit.
CELEBRANT: *Let us lift up our hearts.*
CHOIR: We lift them up unto the Lord.
CELEBRANT: *Let us give thanks unto the Lord.*
CHOIR: It is fitting and right to bow down to the Father, and the Son, and the Holy Spirit:
CELEBRANT: *...Singing the triumphant hymn, shouting, proclaiming, and saying:*
CHOIR: Holy! Holy! Holy! Lord of Sabaoth! Heaven and Earth are full of Thy glory! Hosanna in the highest!
Blessed is He who comes in the name of the Lord! Hosanna in the highest!
CELEBRANT: *Take, eat, this is My Body, which is broken for you, for the remission of sins.*

IEREY: *Pite ot nea fsi, sia yest Krov Moa novago zaveta, yazhe za vi i za mnogi izlivaemaya vo ostavlenie grehov.*
LIK: Amin.

11 **‘Tebe poem’**

IEREY: *Tvoya ot tvoih tebe prinosashe o fseh I za fsa.*
LIK: Tebe poem, tebe blagoslovim, tebe blagodarim, Gospodi, i molimtisya, Bozhe nash.

12 **‘Dostoyno yest’**

IEREY: *Izradno o presvatey, prechistey, preblagosloveney, slavnay Vladichitse nashey Bogoroditse i Prismoede Marii.*
LIK: Dostoyno yest, yako voistinu blazhiti tyu Bogoroditsu, prsinoblazhennuyu i preneporochnuyu, i Mater Boga nashego.

13 **‘Otche nash’**

IEREY: *I spodobi nas, Vladiko, so derzhovneniem neosuzhdeno smeti prizivati Tebe, nebesnago Boga Otsa, i glagolati:*
LIK: Otche nash, izhe yesi na nebesesh, da svatitsa imya tvoe, da priidet tsarstvie tvoe, da budet volya Tvoaya, yako na nebesi, i na zemli.

CHOIR: Amen.
CELEBRANT: *Drink of it, all of you, this is My Blood of the new covenant, which is shed for you and for many, for the remission of sins.*
CHOIR: Amen.

11 **‘We Hymn Thee’**

CELEBRANT: *Thine own of Thine own we offer unto Thee, on behalf of all and for all.*
CHOIR: We hymn Thee, we bless Thee, we give thanks to Thee, O Lord, and we pray unto Thee, O our God.

12 **Hymn to the Mother of God**

CELEBRANT: *Especially for our most holy, most pure, most blessed and glorious Lady Theotokos and Ever-Virgin Mary.*
CHOIR: It is truly fitting to bless you, O Theotokos, ever-blessed and most pure and the Mother of our God. More honorable than the Cherubim, and more glorious beyond compare than the Seraphim: without defilement you gave birth to God the Word: true Theotokos, we magnify you.

13 **Lord's Prayer**

CELEBRANT: *And count us worthy, Master, that with confidence and without condemnation we may dare to call Thee, the God of Heaven, “Father” and say:*
CHOIR: Our Father, who art in heaven, hallowed be Thy name.
Thy Kingdom come.
Thy will be done

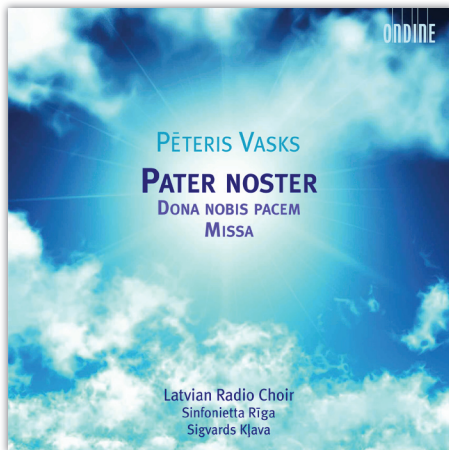
- Hleb nash nasushnī dazhd nam dnes:
i ostavi nam dolgi nasha,
yakozhe i mī ostavlaem dolzhnikom nashim:
i ne vedi nas vo iskushenie,
no izbavi nas ot lukavago.
IEREY: *Yako tvoe yest tsarstvo, i sila, i slava, Ota,
i Sina, i Svatago Duha, nīne i prisno, i vo vekī
vekof.*
LIIK: Amin.
- 14 **‘Hvalite Gospoda’**
Hvalite Gospoda s nebes, hvalite yego v vishnih.
Alliluya, alliluya, alliluya.
- 15 **‘Videhom svet istinī’**
IEREY: *Spasi, Bozhe, lyudi Tvoya i blagoslovi
dostoyanie Tvoe.*
LIK: Videhom svet istinī,
priahom Duha nebesnago,
obretohom veru istinuyu,
nerazdelney Troitse poklanyaemsa:
tya bo nas spasla yest.
- 16 **‘Da ispolnyatsa usta nasha’**
Da ispolnyatsa usta nasha hvalenia tvoego,
Gospodi, yako da poem slavu tvoyu,
yako spodobil yesi nas prichastitisa svatīm
vtoim, bozhestvenīm, bezsmertnīm
i zhivotvorashim Taynam.
Soblyudi nas, vo tvoey svatīni,
ves den pouchatisa pravde tvoey.
Alliluya, alliluya, alliluya.
- on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.
CELEBRANT: *For Thine are the Kingdom, and
the power, and the glory, of the Father, and of the
Son, and of the Holy Spirit, now and ever, and unto
ages of ages.*
CHOIR: Amen.
- 14 **Communion Verse**
Praise the Lord from the heavens! Praise Him in
the highest! Alleluia! Alleluia! Alleluia!
- 15 **‘We Have Seen the True Light’**
CELEBRANT: *O God, save Thy people and bless
Thine inheritance!*
CHOIR: We have seen the true Light!
We have received the heavenly Spirit!
We have found the true faith,
worshipping the undivided Trinity,
who has saved us.
- 16 **‘Let Our Mouths Be Filled’**
Let our mouths be filled with Thy praise, O Lord,
that we may sing of Thy glory;
for Thou hast made us worthy to partake of
Thy holy, divine, immortal, and life-creating
Mysteries.
Keep us in Thy holiness,
that all the day we may meditate upon Thy
righteousness.
Alleluia! Alleluia! Alleluia!
- 17 **‘Budi imya Gospodne’**
Budi imya Gospodne blagosloveno ot nīne i do
veka.
Budi imya Gospodne blagosloveno ot nīne i do
veka.
Budi imya Gospodne blagosloveno ot nīne i do
veka.
- 18 **Mnogoletstvovanie**
Svateyshīa patriarhi pravoslavniā,
preosvasheniā mitropolitī, arhiepiskopī
i yepiskopī,
stranu siu, vlasti, voinstvo i narod yeya,
i fsia pravoslavniā hristianī,
Gospodi, sohrani ih na mnogaya leta.
- 17 **‘Blessed Be the Name of the Lord’**
Blessed be the name of the Lord, henceforth and
forevermore.
Blessed be the name of the Lord, henceforth and
forevermore.
Blessed be the name of the Lord, henceforth and
forevermore.
- 18 **‘Many Years’**
The most holy Orthodox Patriarchs,
the most reverend Metropolitans, Archbishops,
and Bishops,
this country, its civil authorities, armed forces,
and its people,
and all Orthodox Christians,
O Lord, preserve them for many years!

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