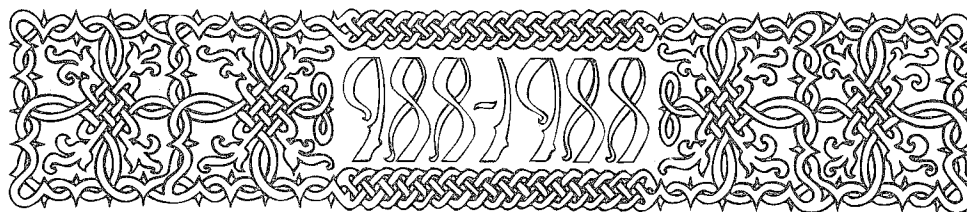


ПАМЯТНИКИ РУССКОЙ ДУХОВНОЙ МУЗЫКИ

Дмитрий Бортнянский

Да исправится молитва моя (№ 2)

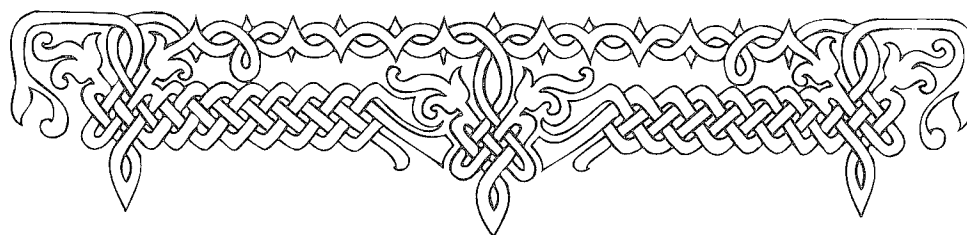


MONUMENTS OF RUSSIAN SACRED MUSIC

Dmitry Bortniansky

Da isprávitšĭa molítva moyá (№ 2)

(Let My Prayer Arise)



NOTES

(This is an authorized offprint from *One Thousand Years of Russian Church Music: 988–1988*, Volume 1 in the series **Monuments of Russian Sacred Music** (Musica Russica, 1991—). For a general explanation of the editorial principles and a key to the abbreviations used below, please refer to the aforementioned volume.)

BORTNIANSKY, Dmitry Stepanovich (b. 1751, Glukhov, Ukraine; d. 28 September [10 October] 1825, St. Petersburg) — received his musical education in the Preparatory Musical School in Glukhov, then, from the age of seven, at the Imperial Court Chapel in St. Petersburg. Studied composition with B. Galuppi, and when Galuppi returned to Italy in 1768, Bortniansky was sent with him in order to continue his studies. Spent eleven years abroad; three of his operas were produced in Italy. At the same time wrote his first sacred works, on Roman Catholic and German Protestant texts. Upon returning to Russia was appointed *kapellmeister* to the Imperial Chapel and to the Court of Prince Paul, the heir to the throne. In 1796 was appointed Director of Vocal Music, and in 1801, Director of the entire Imperial Court Chapel.

As Director of the Chapel and as a composer, Bortniansky had an enormous effect upon church music in 19th-century Russia. As an administrator, he expanded the influence of the Imperial Chapel far beyond the Court itself, making it the trendsetter in terms of style and taste in church singing throughout the land. Bortniansky was the first director of the Chapel who was given the right of censorship in the field of church music, a circumstance that greatly affected the direction of church music in the 19th century.

Bortniansky's sacred works, including 72 liturgical hymns (26 of them for double chorus), 45 sacred concertos (10 for double chorus), 10 *Te Deum*'s, the *Liturgy* for three voices, and eight sacred trios, were universally performed throughout the entire 19th century; many of them are sung in churches to this day. Bortniansky's music combines elements of classicism and sentimentality, using techniques of the early classical European style. While he uses elements of Russian and Ukrainian secular song in his sacred works, he nevertheless does not exceed the limits of sobriety and good taste appropriate for the Orthodox liturgy. Bortniansky was one of the first Russian students of the Italians to turn his attention to the traditional church chants, attempting to arrange several of them polyphonically.

“Da isprávitśā molítva moyá” (“**Let my prayer arise**”) comprises the first four verses of Psalm 140 [141] (in the order 2, 1, 3, 4, with verse 2 repeated as a refrain), which are sung after the Old Testament readings at the Liturgy of Presanctified Gifts. In a liturgical context the verses of the hymn are sung in the center of the church by a solo chanter or trio of soloists. According to the instructions in the Typikon, while the psalm verses are sung, all those present, except the soloist(s), are to kneel. Then the right choir stands and sings the refrain to the first verse, while the soloists kneel; the second verse is answered by the left choir, and so forth. After the fourth verse and refrain are completed, the soloists remain kneeling and repeat half of the first verse, through the words “yáko kađílo pŕed Tobóyu,” whereupon both choirs arise and sing the second half of the refrain “vozďeyáñiye rukú moyéyu.”

Source: [**“Da isprávitśā molítva moyá”**] No. 2 in *Vosem' dukhovnikh trio / upotrebliaemye pri Visochayshem Dvore / muzika Bortnianskogo / dlia dvukh diskantov i al'ta, ili dlia dvukh tenorov i basa / s perevozheniyem na fortepiano* [**“Let my prayer arise”** in *Eight sacred trios / as sung at the Imperial Court / music of Bortniansky / for two descants and alto, or two tenors and bass / with an arrangement for the fortepiano*]. Published privately by the Imperial Court Chapel; printed by I. Pazovsky, St. Petersburg, ICCD: 10 May, 1850; 7 pp. Score for 3 voices: Soprano 1, Soprano 2, and Alto, and Piano.

The present edition has retained all the markings in the source, with the following exceptions: the *f* in m. 35 has been moved to the last beat of m. 34; in m. 56 the *crescendo* found only in the piano reduction has been added to the voice parts; in m. 56, sop. 1, beat 4, the D has been corrected to C, following the piano reduction. Additional markings by the present editor have been added in the piano reduction in brackets; in the choral refrain these suggest a more tempered rendering of the sudden changes from *f* to *p*, and vice versa. It should be noted, however, that Hector Berlioz in his description of the Imperial Chapel's

(continued on page 10)



Дмитрий Бортнянский
№ 46. Да исправится молитва моя № 2

Dmitry Bortniansky

(1751 – 1825)

Da isprávit'sia molítva moyá № 2

Let My Prayer Arise № 2

1. Da isprávit'sia molítva moyá, yáko kaďílo před Tobóyu:
vozďeyáñiye rukú moyéyu, zhértva vechérnīaya.

1. Let my prayer arise before Thee as incense;
let the lifting up of my hands be an evening sacrifice.

2. Ghóspođi, vozzváh k Tebé, uslíshī mīa:
vonmī glásu moléñiya moyegó,
vñegdá vozzváti mī k Tebé.

2. Lord, I have cried to Thee, hear me:
attend to the voice of my supplication,
when I cry to Thee.

3. Polozhí, Ghóspođi, hrañéñiye ustóm moím,
i dver ograzhdéñiya o ustnáh moíh.

3. Set a watch, O Lord, over my mouth
and a strong door about my lips.

4. Nē ukloní šérdtse moyé v slovesá lukávstvīya,
ñepshchevátī vīnī o gřešéh.

4. Incline not my heart to evil words,
to make excuses for my sins.

—на Литургии Преждеосвященных Даров
(Псалом 140, 2, 1, 3 и 4)

—from the Liturgy of Presanctified Gifts
(Psalm 141:2, 1, 3, 4)

1. Adagio.

Soprano 1
or
Tenor 1

Da is - prá - vit - śia mo - līt - va mo - yá, yá - ko ka -
Да ис - пра - вит - ся мо - лит - ва мо - я, я - ко ка -

Soprano 2
or
Tenor 2

Da is - prá - vit - śia mo - līt - va mo - yá, yá - ko ka -
Да ис - пра - вит - ся мо - лит - ва мо - я, я - ко ка -

Alto
or
Bass

Da is - prá - vit - śia mo - līt - va mo - yá, yá - ko ka -
Да ис - пра - вит - ся мо - лит - ва мо - я, я - ко ка -

Piano
(for rehearsal only)

Adagio.

[p] p f

6

dí - lo pŕed To - bó - yu: voz - ěe - yá - ŋi - ye ru -
 ди - ло прѣдъ То - бо - ю: воѡ - ѣѣ - я - ѣи - е ру -

dí - lo pŕed To - bó - yu: voz - ěe - yá - ŋi - ye ru -
 ди - ло прѣдъ То - бо - ю: воѡ - ѣѣ - я - ѣи - е ру -

dí - lo pŕed To - bó - yu: voz - ěe - yá - ŋi - ye ru -
 ди - ло прѣдъ То - бо - ю: воѡ - ѣѣ - я - ѣи - е ру -

11

kú mo - yé - yu, zhért - va vĕ - chér - - ŋĭa - ya.
 ку мо - е - ю, жерт - ва ве - чер - - ѣя - я.

kú mo - yé - yu, zhért - va vĕ - chér - - ŋĭa - ya.
 ку мо - е - ю, жерт - ва ве - чер - - ѣя - я.

kú mo - yé - yu, zhért - va vĕ - chér - - ŋĭa - ya.
 ку мо - е - ю, жерт - ва ве - чер - - ѣя - я.

26

p *f* *p* *f* *p* *p* *Fine*

ru - kú mo - yé - yu, zhért - va ṽe - chér - ñīa - ya.
 ру - ку мо - е - ю, жерт - ва ве - чер - ня - я.

p *f* *p* *f* *p* *p* *Fine*

ru - kú mo - yé - yu, zhért - va ṽe - chér - ñīa - ya.
 ру - ку мо - е - ю, жерт - ва ве - чер - ня - я.

p *f* *p* *f* *p* *p* *Fine*

ru - kú mo - yé - yu, zhért - va ṽe - chér - ñīa - ya.
 ру - ку мо - е - ю, жерт - ва ве - чер - ня - я.

p *f* *p* *f* *p* *p* *Fine*

ru - kú mo - yé - yu, zhért - va ṽe - chér - ñīa - ya.
 ру - ку мо - е - ю, жерт - ва ве - чер - ня - я.

p *f* *p* *f* *p* *p* *Fine*

ru - kú mo - yé - yu, zhért - va ṽe - chér - ñīa - ya.
 ру - ку мо - е - ю, жерт - ва ве - чер - ня - я.

2. [Adagio.]

Soprano 1
or
Tenor 1

Ghós - po - ñi, voz - zváh k Ĥe - b̃é, u - slí - shī m̃īa: von - m̃í
 Гос - по - ди, воз - звахъ къ Те - б̃ѣ, у - слы - ши мя: вон - ми

Soprano 2
or
Tenor 2

Ghós - po - ñi, voz - zváh k Ĥe - b̃é, u - slí - shī m̃īa: von - m̃í
 Гос - по - ди, воз - звахъ къ Те - б̃ѣ, у - слы - ши мя: вон - ми

Alto
or
Bass

Ghós - po - ñi, voz - zváh k Ĥe - b̃é, u - slí - shī m̃īa: von - m̃í
 Гос - по - ди, воз - звахъ къ Те - б̃ѣ, у - слы - ши мя: вон - ми

[Adagio.]

[*p*] *p* *f*

36 *f* *pp*

glá - su mo - lé - ñi - ya mo - ye - gó, vñe - gdá voz - zvá - ñi mī, u -
 гла - су мо - ле - ñи - я мо - е - го, вне - гда воз - зва - ти ми, у -

f *pp*

glá - su mo - lé - ñi - ya mo - ye - gó, vñe - gdá voz - zvá - ñi mī, u -
 гла - су мо - ле - ñи - я мо - е - го, вне - гда воз - зва - ти ми, у -

f *pp*

glá - su mo - lé - ñi - ya mo - ye - gó, vñe - gdá voz - zvá - ñi mī, u -
 гла - су мо - ле - ñи - я мо - е - го, вне - гда воз - зва - ти ми, у -

41 *f* *p* *D.S.*

slí - shī mīā, vñe - gdá voz - zvá - ñi mī k Te - bé.
 слы - ши мя, вне - гда воз - зва - ти ми къ Те - бѣ.

f *p*

slí - shī mīā, vñe - gdá voz - zvá - ñi mī k Te - bé.
 слы - ши мя, вне - гда воз - зва - ти ми къ Те - бѣ.

f *p*

slí - shī mīā, vñe - gdá voz - zvá - ñi mī k Te - bé.
 слы - ши мя, вне - гда воз - зва - ти ми къ Те - бѣ.

f *p* *D.S.*

3. *p*

Ro - lo - zhí, Ghós - po - ñi, hra - ñé - ñi - ye us - tóm mo -
 По - ло - жи, Гос - по - ди, хра - не - ñи - е ус - томъ мо -

p

Ro - lo - zhí, Ghós - po - ñi, hra - ñé - ñi - ye us - tóm mo -
 По - ло - жи, Гос - по - ди, хра - не - ñи - е ус - томъ мо -

p

Ro - lo - zhí, Ghós - po - ñi, hra - ñé - ñi - ye us - tóm mo -
 По - ло - жи, Гос - по - ди, хра - не - ñи - е ус - томъ мо -

p

51 *f*

ím, i dŭeř o - gra - zhďe - ŋi - ya o ust - náh mo - íh;
 имъ, и дверь о - гра - жде - ни - я о уст - нахъ мо - ихъ;
 ím, i dŭeř o - gra - zhďe - ŋi - ya o ust - náh mo - íh;
 имъ, и дверь о - гра - жде - ни - я о уст - нахъ мо - ихъ;
 ím, i dŭeř o - gra - zhďe - ŋi - ya o ust - náh mo - íh;
 имъ, и дверь о - гра - жде - ни - я о уст - нахъ мо - ихъ;

56 *pp* [*mf*]

po - lo - zhí, Ghós - po - đí, hra - ŋé - ŋi - ye us - tóm mo - ím, i dŭeř o - gra -
 по - ло - жи, Гос - по - ди, хра - не - ни - е ус - томъ мо - имъ, и дверь о - гра -
 po - lo - zhí, Ghós - po - đí, hra - ŋé - ŋi - ye us - tóm mo - ím, i dŭeř o - gra -
 по - ло - жи, Гос - по - ди, хра - не - ни - е ус - томъ мо - имъ, и дверь о - гра -
 po - lo - zhí, Ghós - po - đí, hra - ŋé - ŋi - ye us - tóm mo - ím, i dŭeř o - gra -
 по - ло - жи, Гос - по - ди, хра - не - ни - е ус - томъ мо - имъ, и дверь о - гра -

61 *p* *D.S.* 4.

zhďe - ŋi - ya o ust - náh mo - íh. Ěe u - klo - ŋí šerd - tse mo - yé
 жде - ни - я о уст - нахъ мо - ихъ. Не у - кло - ни серд - це мо - е
 zhďe - ŋi - ya o ust - náh mo - íh. Ěe u - klo - ŋí šerd - tse mo - yé
 жде - ни - я о уст - нахъ мо - ихъ. Не у - кло - ни серд - це мо - е
 zhďe - ŋi - ya o ust - náh mo - íh. Ěe u - klo - ŋí šerd - tse mo - yé
 жде - ни - я о уст - нахъ мо - ихъ. Не у - кло - ни серд - це мо - е

66

p *f*

v slo - ve - sá lu - káv - ství - ya, ñep - shche - vá - ťi vī -
 въ сло - ве - са лу - кав - стві - я, ñep - ще - ва - ти ви -

p *f*

v slo - ve - sá lu - káv - ství - ya, ñep - shche - vá - ťi vī -
 въ сло - ве - са лу - кав - стві - я, ñep - ще - ва - ти ви -

p *f*

v slo - ve - sá lu - káv - ství - ya, ñep - shche - vá - ťi vī -
 въ сло - ве - са лу - кав - стві - я, ñep - ще - ва - ти ви -

[*f*] *p*

71

pp

ní o gře - šéh, ñe u - klo - ní šerd - tse mo - yé v slo - ve - sá lu -
 ны о грѣ - сѣхъ, не у - кло - ни серд - це мо - е въ сло - ве - са лу -

pp

ní o gře - šéh, ñe u - klo - ní šerd - tse mo - yé v slo - ve - sá lu -
 ны о грѣ - сѣхъ, не у - кло - ни серд - це мо - е въ сло - ве - са лу -

pp

ní o gře - šéh, ñe u - klo - ní šerd - tse mo - yé v slo - ve - sá lu -
 ны о грѣ - сѣхъ, не у - кло - ни серд - це мо - е въ сло - ве - са лу -

pp

76

f *p* *D.S. al Fine*

káv - ství - ya, ñep - shche - vá - ťi vī - ní o gře - šéh.
 кав - стві - я, ñep - ще - ва - ти ви - ны о грѣ - сѣхъ.

f *p*

káv - ství - ya, ñep - shche - vá - ťi vī - ní o gře - šéh.
 кав - стві - я, ñep - ще - ва - ти ви - ны о грѣ - сѣхъ.

f *p*

káv - ství - ya, ñep - shche - vá - ťi vī - ní o gře - šéh.
 кав - стві - я, ñep - ще - ва - ти ви - ны о грѣ - сѣхъ.

f *p* *D.S. al Fine*

(continued from page 2)

performance mentions “incredible accents...almost to the point of causing pain.”

In the present edition the choral refrain has been placed following the first verse, instead of at the end of all the verses. The piano reduction from the source has been retained, except that the rhythms for performing the grace notes have been written out. The doubling of the octave in the alto part in mm. 6, 36, and 70 should be regarded as an *ossia*.

—*Vladimir Morosan*

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