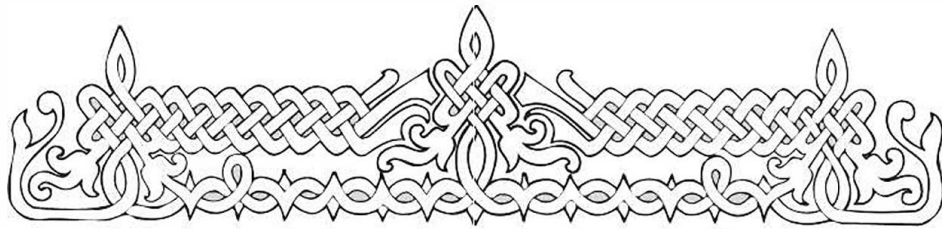


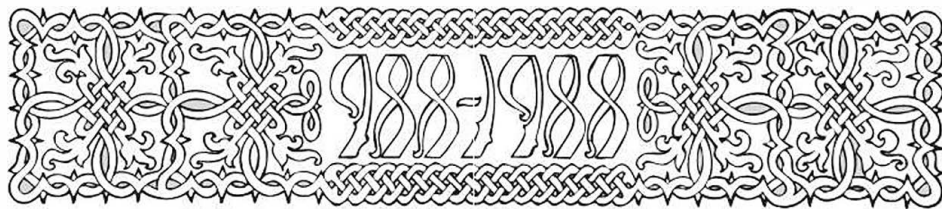
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ПАМЯТНИКИ РУССКОЙ ДУХОВНОЙ МУЗЫКИ
Григорий Львовский

Ныне силы небесныя

№ 10 из Духовно-музыкальных сочинений
(перел. для м. х.)



MONUMENTS OF RUSSIAN SACRED MUSIC
Grigory Lvovsky

Nīne sīli nēbēsniya

(Now the Powers of Heaven)

Sacred Opus 10 (arr. for Male Chorus)



NOTES

LVOVSKY, Grigory Fyodorovich (b. 1830, Kishinev, Moldavia; d. 1894, St. Petersburg) — educated at Kishinev Theological Seminary, where he conducted the seminary choir and the local cathedral choir. Sent to St. Petersburg to further his musical studies, particularly in violin, for which he had a special gift, Lvovsky received the preceptors' diploma of the Imperial Court Chapel. After returning to Kishinev for three years, he was summoned in 1856 to St. Petersburg to assume the post of preceptor at the St. Alexander Nevsky Lavra, and shortly thereafter, a similar post at St. Isaac's Cathedral, which was consecrated in 1858. He occupied these two posts—among the most prestigious in all Russia—until his death.

As a composer, Lvovsky studied theory and counterpoint with Nikolai Zarembo, professor of theory at St. Petersburg Conservatory, who also taught Tchaikovsky. Lvovsky was one of the pioneers in the area of chant harmonization: of his 100-plus works for the Orthodox liturgy, most are based on pre-existing chants. He tends to treat the chant strictly, preserving its melody and modal character intact, while surrounding it with contrapuntal lines that result in consonant harmony and frequent Renaissance-style suspensions and cadences.

“*ŃiŃe síli Ńebésniya*” [“Now the powers of heaven”] is the Cherubic Hymn at the Liturgy of the Presanctified Gifts, during which the Holy Gifts are taken from the Table of Preparation and carried in solemn procession to the Holy Table. In contrast to the Liturgies of St. John Chrysostom and St. Basil the Great, the entrance during this hymn is made in silence. The portion of the hymn following the entrance is traditionally performed faster.

Although the original edition carries a subheading *Drevnego rospeva*—“based on an ancient chant”—the character of the part writing, particularly in the top voice, leads this editor to doubt that this appellation is correct. At any rate, none of the voice parts resemble any of the chants for this hymn contained in the canonical (square-note) chant books of the Russian Orthodox Church. If, indeed, Lvovsky based this work on some pre-existing chant melody, he treated it very freely, unlike his typical treatment of chant melodies in his other works, which is much more strict.

Most of Lvovsky's works were not published during his lifetime. The majority of them appeared posthumously through the efforts of the composer's son and A. Karasev. The present edition is based on the first edition of this work published in Russia: St. Petersburg, G. Schmidt, censor's date: 16 November 1901, plate no. L. 6, 5 pp. Score for 4 voices on two staves: Tenor 1 and 2; Bass 1 and 2.

The composer's original performance markings have been preserved in this edition. Editorial markings are enclosed in square brackets. In this edition, the voices have been expanded to four staves, and the piano reduction has been added by the editor.

—Vladimir Morosan



Григорий Львовский
Ныне силы небесныя
Grigory Lvovsky
(1830 – 1894)

Нѣне силѣ небѣсныя

Now the Powers of Heaven

Nĕne sílĭ nĕbĕsnĭya s námi nĕvĭdĭmo slúzhāt:
še bo hŭódit Tsař slávi,
se zhĕrtva táynaya soŭershĕna dořínóšĭtĭã.
Vĕroyu i ĭubóviyu přístúřim,
da přicháštĭnĭtsĭ zhĭzĭni věčnĭiya búďem.
Alĭliúya, alĭliúya, alĭliúya.

—на Литургии Преждеосвященных Даров

Now the Powers of Heaven invisibly with us do serve.
Lo, the King of Glory enters.
Lo, the Mystical Sacrifice is upborne, fulfilled.
Let us draw near in faith and love,
and become communicants of life eternal.
Alleluia, alleluia, alleluia.

—from the Liturgy of the Presanctified Gifts

Arranged for male chorus by the composer
Авторское переложение для мужского хора

Медленно. [Adagio.]

Tenor 1
Nĕ - ne sí - li nĕ - bĕ - snĭ - ya s ná -
Ны - не си - лы не - бе - сны - я с на -

Tenor 2
Nĕ - ne sí - li nĕ - bĕ - snĭ - ya s ná -
Ны - не си - лы не - бе - сны - я с на -

Bass 1
Nĕ - ne sí - li nĕ - bĕ - snĭ - ya s ná -
Ны - не си - лы не - бе - сны - я с на -

Bass 2
Nĕ - ne sí - li nĕ - bĕ - snĭ - ya s ná -
Ны - не си - лы не - бе - сны - я с на -

Piano
(for rehearsal only)

Медленно. [Adagio.]

4

mī nē - vī - dī - mo slú - zhat: _____
 ми не - ви - ди - мо слу - жат: _____

- mī nē - vī - dī - mo slú - zhat: _____
 - ми не - ви - ди - мо слу - жат: _____

- mī nē - vī - dī - mo slú - zhat: _____
 - ми не - ви - ди - мо слу - жат: _____

- mī nē - vī - dī - mo slú - zhat: _____
 - ми не - ви - ди - мо слу - жат: _____

4

8

ŝe bo fĥó - dīt Tsaġ
 ce бо вхо - дит Царь

ŝe bo fĥó - dīt Tsaġ
 ce бо вхо - дит Царь

ŝe bo fĥó - dīt Tsaġ
 ce бо вхо - дит Царь

ŝe bo fĥó - dīt Tsaġ
 ce бо вхо - дит Царь

8

12

— Tsar' — slá — ví, —
 Царь — сла — вы, —

— Tsar' — slá — ví, —
 Царь — сла — вы, —

— Tsar' — slá — ví, —
 Царь — сла — вы, —

f

— Tsar' — slá — ví, —
 Царь — сла — вы, —

16

pp se — zhér - tva táy - na -
 ce — жер - тва та́й - на -

pp se — zhér - tva táy -
 ce — жер - тва та́й -

pp se — zhér - tva táy -
 ce — жер - тва та́й -

pp se — zhér - tva táy -
 ce — жер - тва та́й -

20

ya so - v̄er - shé - na do - ĩi - ri -
я со - вер - ше - на до - ри -

- na - ya so - v̄er - shé - na do - ĩi -
- на - я со - вер - ше - на до - ри -

- na - ya so - v̄er - shé - na do - ĩi -
- на - я со - вер - ше - на до - ри -

- na - ya so - v̄er - shé - na do - ĩi -
- на - я со - вер - ше - на до - ри -

20

[Немного скорее. Poco più mosso.]

24

nó - šit - šĭa. V̄e - ro - yu i Īŭ -
но - сит - ся. ве - ро - ю и лю -

nó - šit - šĭa. V̄e - ro - yu i Īŭ -
но - сит - ся. ве - ро - ю и лю -

nó - šit - šĭa. V̄e - ro - yu i Īŭ -
но - сит - ся. ве - ро - ю и лю -

nó - šit - šĭa. V̄e - ro - yu i Īŭ -
но - сит - ся. ве - ро - ю и лю -

24

30

bó- v̄i-yu p̄ri - stú řim, da p̄ri - chást-ñi - ts̄i zh̄í - zñi v̄é -
 бо - ви-ю при - сту-пим, да при - част-ни-цы жи - зни ве -

bó- v̄i-yu p̄ri - stú řim, da p̄ri - chást-ñi - ts̄i zh̄í - zñi v̄é -
 бо - ви-ю при - сту-пим, да при - част-ни-цы жи - зни ве -

bó- v̄i-yu p̄ri - stú řim, da p̄ri - chást-ñi - ts̄i zh̄í - zñi v̄é -
 бо - ви-ю при - сту-пим, да при - част-ни-цы жи - зни ве -

bó- v̄i-yu p̄ri - stú řim, da p̄ri - chást-ñi - ts̄i zh̄í - zñi v̄é -
 бо - ви-ю при - сту-пим, да при - част-ни-цы жи - зни ве -

30

34

chn̄i - ya bú - ðem. Al - lí - lí - ya,
 чны - я бу - дем. Ал - ли - луй - я,

chn̄i - ya bú - ðem. Al - lí - lí - ya,
 чны - я бу - дем. Ал - ли - луй - я,

chn̄i - ya bú - ðem. Al - lí - lí - ya,
 чны - я бу - дем. Ал - ли - луй - я,

chn̄i - ya bú - ðem. Al - lí - lí - ya,
 чны - я бу - дем. Ал - ли - луй - я,

34

38

al - li - luy - ya, al - li - luy -
 ал - ли - луй - я, ал - ли - луй -

al - li - luy - ya, al - li - luy -
 ал - ли - луй - я, ал - ли - луй -

al - li - luy - ya, al - li - luy -
 ал - ли - луй - я, ал - ли - луй -

al - li - luy - ya, al - li - luy -
 ал - ли - луй - я, ал - ли - луй -

38

42

li - luy - ya, li - luy -
 ли - луй - я, ли - луй -

li - luy - ya, li - luy -
 ли - луй - я, ли - луй -

li - luy - ya, li - luy -
 ли - луй - я, ли - луй -

li - luy - ya, li - luy -
 ли - луй - я, ли - луй -

42