

✠ HYMNS FOR MATINS ✠

From My Youth

Gradual Antiphon
in Tone 4

Russian "Greek" Chant - Tone 4
arr. Boris Ledkovsky (1894–1975)
(English setting by Alice Hughes)

Moderato.

mf

Soprano 1
Soprano 2

From my youth ma-ny_ pas-sions have fought_ a - gainst_ me,

mf

Alto

Tenor
Bass

but pro - tect me and save_ me, O_ my_ Sav - ior.

Sop. *mf* *p*

All who_ hate_ Zi - on shall be put to_ shame_ by_ the Lord.

Alto *mf* *p*

All who_ hate_ Zi - on shall be put to_ shame_ by_ the Lord.

Ten. Bass *mf* *p*

The musical score is written for five voices: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato.' and the initial dynamic is 'mf'. The lyrics are: 'From my youth ma-ny_ pas-sions have fought_ a - gainst_ me, but pro - tect me and save_ me, O_ my_ Sav - ior. All who_ hate_ Zi - on shall be put to_ shame_ by_ the Lord.' The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'. There are also some decorative elements like a large bracket over the Soprano 1 and 2 staves in the first system.

mf *p*

You shall be with - ered up like ____ grass ____ by ____ the fire.

mf *p*

You shall be with - ered up like ____ grass ____ by ____ the fire.

Sop. 1
Sop. 2

mf

Glo - ry ____ to Fa - ther, Son, and ____ Ho - ly ____ Spir - it,

Alto *mf*

Sop.

p

now ____ and ev - er and un-to ag - es of ag - es. A - men.

Alto *p*

now ____ and ev - er and un-to ag - es of ag - es. A - men.

Ten.
Bass *p*

Sop. 1
Sop. 2

p

Eve - ry soul is en - liv - ened by__ the__ Ho - ly__ Spir - it

Alto

p

Sop.

p

and is ex - alt - ed in pu - ri - ty, il - lu - mined by the

Alto

p

and is ex - alt - ed in pu - ri - ty, il - lu - mined by the

Ten.
Bass

p

p *rit.*

Tri - une U - ni - ty* in a sa - cred__ mys - ter - y.

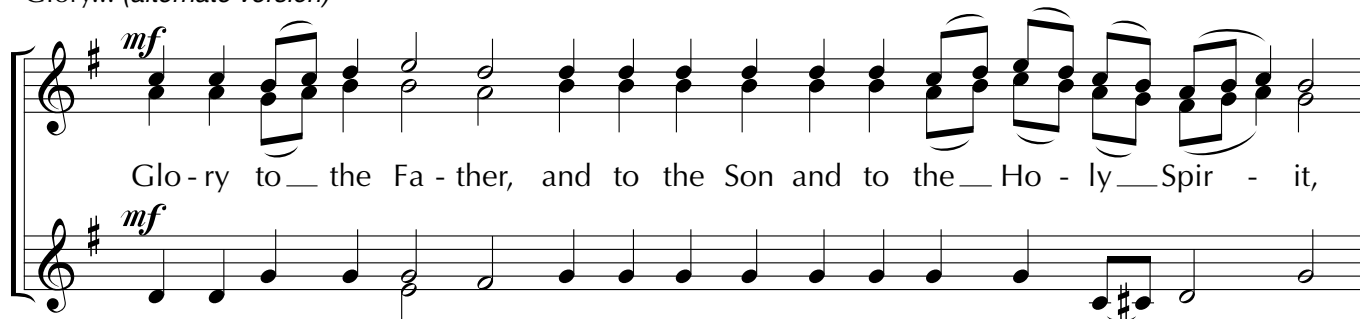
p

Tri - une U - ni - ty* in a sa - cred__ mys - ter - y.

p

*Some translations render this passage "...illuminated by the Holy Trinity...."

Glory... (alternate version)



Glo - ry to the Fa - ther, and to the Son and to the Ho - ly Spir - it,

ABOUT THE COMPOSER

Boris Mikhailovich Ledkovsky (1894–1975) was born in Russia on May 9, 1894), the son of a priest in Rostov-on-the-Don. After directing the choir at his father's church from the age of 14, he pursued formal studies in liturgical music at the Novocherkassk Theological Seminary, and then at the Moscow Conservatory, where he met and came under the influence of M. Ippolitov-Ivanov and A. Kastalsky. Forced by the Bolshevik Revolution to emigrate in 1920, Ledkovsky went to Bulgaria, where he held a number of musical posts. For the next three decades, he conducted a variety of orchestras and choirs in Bulgaria, France, Germany, and Sweden. Coming to the United States in 1951, he was appointed director of the Synod Cathedral Choir of the Russian Orthodox Church Outside Russia in New York City in 1952; in 1953, he also became professor of liturgical music at St. Vladimir's Orthodox Theological Seminary in 1953, where he trained many future clergy members and choir directors and formed an English-language all-male choir.

Ledkovsky's prolific output as a composer and arranger of chants has had a profound impact upon Orthodox liturgical singing in the United States, Canada, and Western Europe, both in Slavonic and English. Four collections of his works in Slavonic have been published by Holy Trinity Monastery in Jordanville, New York, while a collection of his chant arrangements, *Great Vespers*, has been published in English by St. Vladimir's Seminary. In terms of style, Ledkovsky's works make extensive use of the traditional chant melodies of the Russian Orthodox Church, cast in a diatonic, often modal harmony, which harmonizes well with the solemn tone of Orthodox worship and preserves the archaic character of the chants themselves.

The present work is based on an authentic Russian "Greek" Chant, which appears, in alternate phrases, in the second sopranos and the basses, with insignificant variations. In this version, the original chant's essential structure was analyzed, and the melody was "re-composed" to match the English text, while preserving Ledkovsky's harmonies and his overall structural layout of the piece.

(Biographical information about the composer was adapted from the notes to the CD recording, Divine Liturgy of St. John Chrysostom, by the Russian Synod Cathedral Choir of New York, Alexander Ledkovsky, Music Director. Used by permission.)