

BORTNIANSKY

Dimitri Stepanovich Bortniansky (Russian name) was born in 1751 in Ukraine. His name is Dmytro Stepanovych Bortnians'ky in the Ukrainian language and his birthplace is called Hlukhiv in Ukrainian and Glukhov in Russian. He is claimed as both a Ukrainian and a Russian composer. His earliest musical training was at the Preparatory Musical School in Hlukhiv. At the age of seven he became a pupil at the Imperial Court Chapel in St. Petersburg, Russia, where he became a favorite choirboy of Empress Elizabeth. He soon was cast as a principal in opera productions and played leading roles in court productions. During this period, he studied composition with Baldassare Galuppi (1706–1785). When Galuppi returned to Venice in 1769, Catherine the Great sent Bortniansky to Italy to continue his studies with Galuppi. His first compositions were written in Italy and include operas and settings of Roman Catholic texts. His setting of a German liturgy also dates from this period.

Bortniansky returned to Russia in 1779. At first, he was an assistant director at the imperial court chapel but when Paisiello left Russia in 1783, Catherine the Great promoted Bortniansky to the post of Kapellmeister to her son, Prince Paul. In addition to composing operas in French, it was also during this time that he composed most of his Russian Orthodox sacred music. These include 41 works for 3–4 voices, 26 pieces for double chorus, 35 choral concertos for four voices, 10 choral concertos for double chorus and a setting of the *Divine Liturgy*.

After the death of Catherine the Great in 1796, Tsar Paul I promoted Bortniansky to Director of Vocal Music and in 1801 to Director of the Imperial Court Chapel. This was the first time a Slavic composer had held the post. The position brought with it not only prestige as a composer but powerful influence over the future of sacred choral music throughout the Russian Empire. Under Bortniansky's leadership, the size of the Court Chapel Choir was increased to 108 singers and its repertoire expanded to include performances of Western masterworks such as Haydn's *Creation* (performed 1802), Mozart's *Requiem* (performed 1805), Handel's *Messiah* (performed 1806), Beethoven's *Christ on the Mount of Olives* (performed 1813), and the world premiere of Beethoven's *Missa Solemnis* in 1824.

In 1815 Bortniansky published a liturgical cycle that was distributed throughout Russia with the aim of standardizing musical performance in Orthodox Churches. In 1816 the Russian government issued a decree stating that the imperial court chapel had the exclusive right to print sacred music in the Russian Empire. This monopoly continued until the latter part of the 19th century when it was challenged by Tchaikovsky's publisher, Pyotr Ivanovich Jurgenson in 1881. Although Bortniansky could have used his power to promote his own compositions he did not do so and only late in his career began to revise his works for publication. Most of Bortniansky's liturgical works and choral concertos appear to have been written prior to his appointment as Director of the Imperial Court Chapel.

Bortniansky's original manuscripts are lost. Until recently, Bortniansky scholarship was based upon the 1882 edition of his works by Peter Tchaikovsky and his publisher, Peter Jurgenson. Tchaikovsky "corrected" music that had already been edited by Bortniansky's successors. Tchaikovsky stated that he changed voice leading, removed or added ornamentation and added innumerable dynamic markings.

The source for this edition is *Dmitry Bortniansky: 35 Geistliche Konzerte für Chor*, edited by Marika C. Kuzma (Carus Verlag, 2016). Prof. Kuzma's research focuses on the following sources that predate the Tchaikovsky edition:

An undated publication engraved by Vasily Petrovich Piadyshev held at the library of Czarina Elizaveta Alekseevna (1779–1826), the wife of Alexander I. Newspaper advertisements for this edition appeared between 1815 and 1818. A similar publication is held at the Gesellschaft der Musikfreunde Archiv in Vienna.

An edition published after Bortniansky's death by Rezelius in St. Petersburg in 1834 now at the National Library of Russia in St. Petersburg. Much of the material in the Rezelius edition is a reprint of the Piadyshev edition.

This Is the Day That the Lord Has Made in the present edition is the first movement of Bortniansky's three-movement choral concerto No. 9. The choral concerto is a setting of a sacred text, usually from the Book of Psalms, and sung during the Divine Liturgy. It is usually divided into three or four contrasting movements. The form mirrors the instrumental concerto in that *tutti* and *solo* sections provide contrasting textures. The inclusion of *colla parte* instruments is, however, never intended. The work is conceived for unaccompanied performance, a rubric of Orthodox choral music.

The text of *This Is the Day That the Lord Has Made* is Psalm 118:24 with the additional text, "Let us cry out to God, our Savior, and proclaim His glory from age to age." The other two movements of the work take their texts from Psalm 86:7 (with additional text) and Psalm 61: 6–8 (with additional text). It is likely that Bortniansky added the additional texts. They are not a part of the original psalms and are not attributed to any author.

PERFORMANCE NOTES

This Is the Day That the Lord Has Made is performed in the Orthodox Church during the Easter season and is one of Bortniansky's best-known choral concertos. In non-Orthodox performances of the work it is possible that organ could be used to support the voices but it should be as unobtrusive as possible.

EDITORIAL METHOD: SLAVONIC VERSION

In most cases the note values of the original Slavonic setting are the same as those of the English singing translation. When the Slavonic rhythm differs, it is indicated in cue size with the stem pointing the opposite direction except where there are divisi. In bars 44–45, 49–50, 61–62 and at the end of the composition dashed ties and slurs are used for the Slavonic where the text setting differs from the English.

PRONUNCIATION GUIDE FOR THE SLAVONIC transliteration

Slavonic is the language of the Eastern Orthodox Church in Slavic countries. As is the case with the pronunciation of Latin in western European countries, the pronunciation of Slavonic varies from region to region. The Slavonic pronunciation in the present edition is based upon the performance practice of Russian choirs. Ukrainian and Serbian choirs would differ in their pronunciation, particularly of certain palatalized consonants. (See below.)

No Slavonic vowel (or consonant) sound is exactly like the equivalent English sound presented below.

Vowels

No Slavonic vowel (or consonant) sound is exactly like the equivalent English sound presented below. Unlike modern Russian, Slavonic vowels are always pronounced with full value (never reduced in value on unaccented syllables).

Slavonic vowels, particularly when stressed, tend to be purer than English vowels, i.e., they lack the English tendency toward diphthongs.

Character	Pronunciation	Slavonic Example
[a]	a as in father	slávu
[e]	eh as in bed	náshemu
[i]	i as in machine	Spasyítelyu
[o]	deep, dark aw as in British awful	Yegó
[u]	as oo in moot	Bógu

Consonants

All consonants are pronounced as in English, noting the following exceptions:

[g]	A very heavy “h.” Pronunciation of this consonant varies regionally. Russian choirs pronounce it closer to English hard “g” while Ukrainian choirs pronounce it closer to English “h” Never pronounced like soft English “g” in “larger.”	Gospód’
[r]	trilled as in Italian or Spanish	vozráduyemsa
[zh]	s as in pleasure, treasure	yegózhе
[sh]	sh as in show	náshemu

Diphthongs

Vowels preceding or following the letter [y] blend together but should avoid the English tendency toward additional vowel qualities. In the Slavonic word “Sey” that begins the present work the focus should be on the [e] vowel rather than the [i] off-glide at the end of the word. Likewise, in the Slavonic word “Yegó” singers should focus on the [e] sound as in “yeh-gó” and avoid the English tendency to sing “yay-gó.”

DIACRITICAL MARKS

Boldface y (y)

Slavonic consonants are frequently pronounced “palatalized,” i.e., with the tongue in a higher position. There is no direct English equivalent to this sound alteration. The traditional system for transliterating such sounds is to insert either “i” or “y” thus raising the possibility of mispronunciation by adding a syllable. To avoid this, a boldface y is inserted immediately following the palatalized consonant. Thus, the Russian word for “no” would be “nyet” with the palatalized “n” sounding similar to the first “n” in “onion.” Some other words in which this sound can be heard in English are: amuse (amyuse), stallion (stalyon), canyon (canyon), view (vyu), imbue (imbyu), cue (kyu), etc. Slavonic examples of words using this character are: syey, dyen, sotvoryí, and vozvyestím.

Soft Sign ’

This mark has no sound value and does not occur in English. It makes the preceding consonant “soft” by raising the tongue toward the hard palate (i.e., palatalization.) (Example: *v on’* where the palatalized “n” is like the first “n” in English “onion.”

Care should be taken with the pronunciation of the word Gospód’ (Lord). The initial “G” should be pronounced like a highly aspirated “H” and the final “d” is soft so that it resembles a mumbled “j” in English.

PUBLISHER’S NOTE

The present edition replaces 1241 in the publisher’s catalog that is now permanently out-of-print.

ACKNOWLEDGMENTS

The editor would like to acknowledge the following people and organizations who provided generous assistance in the preparation of this edition: Marika Kuzma, Aleksei Shipovalnikov, The University of California, Berkeley, Bowdoin College, Stanley M. Hoffman.

Anthony Antolini (b. 1942)

For biographical information visit: www.ecspublishing.com/composers

For a complete list of other fine editions edited by Anthony Antolini visit: www.ecspublishing.com

This Is the Day That the Lord Has Made

Syeu dyen', yegó zhe sotvoryí Gospód'

Сей день, его же сотвори Господь

for SATB Chorus (divisi) unaccompanied

Psalms

117:24; 84:8; 60:6,7,8

Anthony Antolini, tr.

Дмитрий С. Бортиянский

Dimitri S. Bortniansky (1752–1825)

Anthony Antolini, ed.

Allegro moderato [$\text{♩} = 120$]

(f)

Soprano

This is the day that the Lord has made:
 Syeu dyen', e - gó zhe sot - vo - ryí Gos - pód':
 Сей день, е - го же со - тво - ри Гос - родь:

(f)

Alto

This is the day that the Lord has made:
 Syeu dyen', ye - gó zhe sot - vo - ryí Gos - pód':
 Сей день, е - го же со - тво - ри Гос - родь:

(f) *solo (mf)*

Tenor

This is the day that the Lord has made: so
 Syeu dyen', ye - gó zhe sot - vo - ryí Gos - pód': voz -
 Сей день, е - го же со - тво - ри Гос - родь: воз -

(f)

Bass

This is the day that the Lord has made:
 Syeu dyen', ye - gó zhe sot - vo - ryí Gos - pód':
 Сей день, е - го же со - тво - ри Гос - родь:

Allegro moderato [$\text{♩} = 120$]

Keyboard
*(for
 rehearsal
 only)*

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6

soli (mf)

so let us re -
voz - rá - du - yem -
воз - па - ду - ем -

soli (mf)

so let us re - joi - ce and be glad in it,
voz - rá - du - yem - sya i voz - vye - sye - lyim - sya v on',
воз - па - ду - ем - ся и воз - ве - се - лим - ся в онь.

let us re - joi - ce and be glad in it,
rá - du - yem sya i voz - vye - sye - lyim - sya v on',
па - ду - ем - ся и воз - ве - се - лим - ся в онь,

solo (mf)

so let us re -
voz - rá - du - yem -
воз - па - ду - ем -

10

joice and be glad in it,
sya i voz - vye - sye - lyim - sya v on',
ся и воз - ве - се - лим - ся в онь,

soli (mf)

so let us re - joi - ce and be
voz - rá - du - yem - sya i voz - vye - sye -
воз - па - ду - ем - ся и воз - ве - се -

joice and be glad in it, and let us be -
sya i voz - vye - sye - lyim - sya v on', i voz - vye - sye -
ся и воз - ве - се - лим - ся в онь, и воз - ве - се -

14 *soli (mf)*

so let us re-joice and be glad in
 voz - rá - du - yem - sya i voz - vye - sye - lyím - - sya
 воз - ра - ду - ем - ся и воз - ве - се - лим - - ся

solo (mf)

so let us re-joice and be glad in
 voz - rá - du - yem - sya i voz - vye - sye - lyím - - sya
 воз - ра - ду - ем - ся и воз - ве - се - лим - - ся

glad in it,
 lyím - sya v on',
 лим - ся в онь,

glad in it,
 lyím - sya v on',
 лим - ся в онь.

18 *tutti (f)*

it, This is the day that the Lord has made,
 v on', Syey dyen', ye - gó zhe so - tvo - ryí Gos - ród',
 в онь, Сей день, е - го же со - тво - ри Гос - подь,

tutti (f) *solo (p)*

it, This is the day that the Lord has made, so
 v on', Syey dyen', ye - gó zhe so - tvo - ryí Gos - ród', voz -
 в онь, Сей день, е - го же со - тво - ри Гос - подь, воз -

tutti (f)

This is the day that the Lord has made,
 Syey dyen', ye - gó zhe so - tvo - ryí Gos - ród',
 Сей день, е - го же со - тво - ри Гос - подь,

tutti (f)

This is the day that the Lord has made,
 Syey dyen', ye - gó zhe so - tvo - ryí Gos - ród',
 Сей день, е - го же со - тво - ри Гос - подь,

23 *solo(p)*

so let us re - joice, so let us re - joice in
 voz - rá - du - yem - sya, i voz - vye - sye - lyím - sya
 воз - па - ду - ем - ся, и воз - ве - се - лим - ся

let us re - joice, so let us re - joice in
 rá - du - yem - sya, i voz - vye - sye - lyím - sya
 па - ду - ем - ся, и воз - ве - се - лим - ся

solo(p)

so let us re - joice, so let us re - joice in
 voz - rá - du - yem - sya, i voz - vye - sye - lyím - sya
 воз - па - ду - ем - ся, и воз - ве - се - лим - ся

solo(p)

so let us re - joice, so let us re - joice in
 voz - rá - du - yem - sya, i voz - vye - sye - lyím - sya
 воз - па - ду - ем - ся, и воз - ве - се - лим - ся

27

it, re - joice, and be
 v on', voz - rá - du - yem -
 в онъ, воз - па - ду - ем -

it, re - joice, and be
 v on', voz - rá - du - yem -
 в онъ, воз - па - ду - ем -

it, re - joice, and be
 v on', voz - rá - du - yem -
 в онъ, воз - па - ду - ем -

31

tutti (f)

Sing out to God,
 Vos - klyík - nyem Bo - -
 Воз - клик - нем Бо - -

tutti (f)

glad, and be glad in it. Sing out to God,
 sya i voz - vye - sye - lyim - sya v on'. Vos - klyík - nyem Bo - -
 ся и воз - ве - се - лим - ся в онь. Воз - клик - нем Бо - -

tutti (f)

glad, and be glad in it. Sing out to
 sya i voz - vye - sye - lyim - sya v on'. Voz - klyík - nyem
 ся и воз - ве - се - лим - ся в онь. Воз - клик - нем

tutti (f)

glad, and be glad in it. Sing out to
 sya i voz - vye - sye - lyim - sya v on'. Voz - klyík - nyem
 ся и воз - ве - се - лим - ся в онь. Воз - клик - нем

35

— to our Sav - ior praise, to God and our Sav - ior
 - gu Spa - syí - tye - lyu, Spa - syí - tye - lyu ná - she -
 - гу Спа - си - те - лю, Спа - си - те - лю на - ше -

— to our Sav - ior praise, to God and our Sav - ior
 - gu Spa - syí - tye - lyu, Spa - syí - tye - lyu ná - she -
 - гу Спа - си - те - лю, Спа - си - те - лю на - ше -

God, to our Sav - ior praise, to God and our Sav - ior
 Bó - gu Spa - syí - tye - lyu, Spa - syí - tye - lyu ná - she
 Бо - гу Спа - си - те - лю, Спа - си - те - лю на - ше -

God, to our Sav - ior praise, to God and our Sav - ior
 Bó - gu Spa - syí - tye - lyu, Spa - syí - tye - lyu ná - she -
 Бо - гу Спа - си - те - лю, Спа - си - те - лю на - ше -

39 *soli (f)*

praise. Let us pro - claim the glo - - ry of
 mu. I voz - vye - styím slá - - - vu Ye -
 му. И воз - ве - стим сла - - - ву Е -

praise.
 mu.
 му.

praise.
 mu.
 му.

praise.
 mu.
 му.

43

God.
 gó.
 го.

tutti (f)

Let us pro - claim the glo - ry of
 I voz - vye - styím slá - - - vu Ye -
 И воз - ве - стим сла - - - ву Е -

tutti (f)

Let us pro - claim the glo - ry of
 voz - vye - styím, voz - vye - styím slá - vu Ye -
 воз - ве - стим, воз - ве - стим сла - ву Е -

tutti (f)

Let us pro - claim the glo - ry of
 voz - vye - styím, voz - vye - styím slá - vu Ye -
 воз - ве - стим, воз - ве - стим сла - ву Е -

47 *tutti (f)*

let us pro - claim the glo - ry of
 i voz - vye - styím slá - - - - - vu Ye -
 и воз - ве - стим сла - - - - - ву Е -

God, let us pro - claim the glo - ry of
 gó, voz - vye - styím, voz - vye - styím slá - vu Ye -
 го, воз - ве - стим, воз - ве - стим сла - ву Е -

God, let us pro - claim the glo - ry of
 gó, voz - vye - styím, voz - vye - styím slá - vu Ye -
 го, воз - ве - стим, воз - ве - стим сла - ву Е -

div.
 God, glo - - - - - ry of
 gó, slá - - - - - vu Ye -
 го, сла - - - - - ву Е -

51

God let us pro - claim, let us pro - claim,
 gó, i voz - vye - styím slá - vu Ye - gó,
 го, и воз - ве - стим сла - ву Е - го,

God let us pro - claim, let us pro claim,
 gó, i voz - vye - styím slá - vu Ye - gó,
 го, и воз - ве - стим сла - ву Е - го,

God, let us pro - claim, let us pro -
 gó, i voz - vye - styím slá - vu Ye -
 го, и воз - ве - стим сла - ву Е -
unis.

God, let us pro - claim, let us pro -
 gó, i voz - vye - styím slá - vu Ye -
 го, и воз - ве - стим сла - ву Е -

55

unis.

let us pro - claim God's glo - ry
 i voz - vye - styim slá - - - - - vu Ye -
 и воз - ве - стим сла - - - - - ву Е -

let us pro - claim, God's glo - ry
 i voz - vye - styim slá - - - - - vu Ye -
 и воз - ве - стим сла - - - - - ву Е -

claim, let us pro - claim God's glo - ry
 gó, i voz - vye - styim slá - - - - - vu Ye -
 го, и воз - ве - стим сла - - - - - ву Е -

div.

claim, let us pro - claim God's glo - ry
 go, i voz - vye - styim slá - - - - - vu Ye -
 го, и воз - ве - стим сла - - - - - ву Е -

59

from age to age, from age to age,
 gó v rod* i rod, v rod i rod,
 го в род и род, в род и род,

from age to age, from age to age,
 gó v rod* i rod, v rod i rod,
 го в род и род, в род и род,

from age to age, age to age,
 gó v rod* i rod, v rod i rod,
 го в род и род, в род и род,

unis.

from age to age, from age to age,
 gó v rod* i rod, v rod i rod,
 го в род и род, и род и род,

*The pronunciation of final voiced consonants such as “d” in Slavonic is unvoiced. Therefore, the word “rod” should be pronounced “rot” (rawt) in this context.

glo - ry pro - claim from age to age.
 slá - vu Ye - gó v rod i rod.
 сла - ву Е - го в род и род.

glo - ry pro - claim from age to age.
 slá - vu Ye - gó v rod i rod.
 сла - ву Е - го в род и род.

glo - ry pro - claim from age to age.
 slá - vu Ye - gó v rod i rod.
 сла - ву Е - го в род и род.

div. *mis.*

glo - ry pro - claim from age to age.
 slá - vu Ye - gó v rod i rod.
 сла - ву Е - го в род и род.

ed. 2018
2:50