



А Ukrainian Wedding

Українське Весілля

Cappella Romana · Nadia Tarnawsky



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Part 1 - Before the wedding

The engagement

- 1 Ой рипнули ворітенька / Oh the gates creaked *Rivne region* 1:00

Invitation to the wedding

- 2 Через гору гуска летіла / The goose flew over the mountain *Dnipropetrovsk region* :55
3 Ой летіла зазуленька / The cuckoo bird flew *Vinnysia region* 1:44

Preparing the korovai (the wedding bread)

- 4 Та й Марійчина ненька / Marichka's mother *Kharkiv region* 1:06
5 Songs of the korovai: Благослови Боже / God bless; 1:16
Наша піч регоче / Our oven is laughing; У Василя батечко *Vasyl's father Poltava region*
6 Коровайниці / Makers of the korovai *Volyn region* 1:47

Preparing the bride

- 7 Ідеме ми в чистой поле / We go to the clear field *Zakarpattya region* :52
8 Славен вечір / Glorious night *Donetsk region* 1:42
9 Да глянь, мати / Look, mother *Poltava region* 1:45
10 Ой сосонка літо і зиму зелена / The pine is green in both summer and winter *Kyiv region* 1:47
11 Ой зацвили фіялочки / The violets blossomed *Ivano-Frankivsk region* 1:36
12 Да засвіти мати свічку / My mother lit a candle *Poltava region* 2:54
13 Впливало утєня / The duck swam *Chernihiv region* 2:22
14 У недєлєчку да сонца / On Sunday morning *Chernihiv region* 1:17

The morning of the wedding

- | | | |
|----|---|------|
| 15 | До нас Божечку до нас / God, come to us <i>Ivano-Frankivsk region</i> | 1:14 |
| 16 | Благословення до шлюбу / Blessing for the wedding <i>Lemko village of Sanok, Poland</i> | 2:27 |
| 17 | Батеньку голубоньку / My father, my dove <i>Sumy region</i> | 1:48 |

Part 2 - The wedding ceremony

- | | | |
|----|--|------|
| 18 | Богородице Діво / Hail, Mary
<i>Yakiv Yatsynevych (1869–1945), arranged for SSAA by Nadia Tarnawsky</i> | 1:08 |
| 19 | Псалом 127 / Psalm 127 <i>Tone 7</i> | 2:15 |
| 20 | Прокімен / Prokimen <i>Tone 8</i> | 1:22 |
| 21 | Алилуя / Alleluia
<i>Oleksander Koshyts (1875–1944), arranged for SSAA by Nadia Tarnawsky</i> | 2:18 |
| 22 | О Пресвята Мати Діво / O Most Holy Virgin Mother
<i>Melody from Porfiry Demutsky's Lira, arranged by Oleksander Koshyts (1875–1944),
arranged for SSAA by Nadia Tarnawsky</i> | 3:10 |
| 23 | Отче наш / Our Father <i>Kyivan chant</i> | 2:11 |
| 24 | Ісаїє, ликуй і тропарі / Isaiye lykuy i tropari / Dance, Isaiah and troparia <i>Tone 5 and Tone 7</i> | 2:06 |
| 25 | Чеснішу від Херувимів / More honorable than the Cherubim
<i>Kyrylo Stetsenko (1882–1922), arranged for SSAA by Nadia Tarnawsky</i> | 1:40 |
| 26 | Многая літа / Many years
<i>Hannu Koponen (1949–1998), arranged for SSAA by Nadia Tarnawsky</i> | 1:23 |

TOTAL TIME 45:02





CAPPELLA ROMANA

Photini
Downie Robinson

Hanna
Tishchenko

Jessica
Israels

Kristen
Buhler

Susan
Hale

Nadia Tarnawsky (*center*)
guest conductor

Catherine
van der Salm

Inna
Kovtun

Kerry
McCarthy

A UKRAINIAN WEDDING

The traditional Ukrainian wedding ritual lasts at least a week — sometimes longer. There are some variations from region to region and village to village, but the main outline of the ritual follows the same journey. The young couple is engaged. Various wedding items are made — the wedding bread, the wreaths for the young couple, candles, icons, a decorated tree branch called a *hiltse*. The young couple are prepared — bathed, dressed, blessed by their families. They go to church for the wedding ceremony. After the ceremony, there is more merrymaking. The bride bids farewell to her family. The young couple begins their lives together.

These wedding festivities are filled with song. The rituals flow on the words and melodies sung by the families of the bride and groom. Most of the singers are the women of the family and they sing during all of the preparations for the ceremony, most often during the ceremony itself and during the post church service celebrations. After church, the songs take on a more, shall we say, boisterous quality. There are songs which make fun of members of the other family — very often the in-laws are referred to as “enemies” and are described as having crooked noses or runny noses or being so full of oatmeal that when they walk they leave a trail of oatmeal behind them. It is all done in good fun and with

much laughter. In the wee hours of the morning, more metaphorically explicit songs are sung in which the consummation of the young couple is described and joked about. On the morning after the wedding, the bridesmaids come to the bride’s home and bring her breakfast. This meal is accompanied with stunningly heartbreaking songs of farewell. The bride is no longer a part of their community of young, unmarried girls. She’s a wife and soon-to-be mother and will have different responsibilities and a new circle of women with whom to interact.

When I was choosing the songs for the folk music portion of this project, I contemplated focusing on one village or region. Then, I recalled a lecture given by Iryna Klymenko, a professor of folklore at the Kyiv Conservatory of Music. She spoke of a wedding where the bride was from a region in Eastern Ukraine and the groom was from the Carpathians in Western Ukraine. They wanted traditional music at their wedding — but whose music? Music from the bride’s region? The groom’s region? In the end, they chose music from both of their places of origin. It was far from traditional, yet in its own way, entirely authentic. In that spirit, I opted to program songs which come from many different regions of Ukraine.

We begin the recording with the pre-wedding series of songs. The first step is called *svatannya* and it is the engagement of the bride to the groom. This event would happen two to four weeks before the wedding ceremony. The bachelor, his father, and other members of his family would go to the intended’s home. Offers would be extended, jokes would be made and

if the girl did indeed want to marry the young man, she would offer him scarves, and *rushnyky* (embroidered towels) would be tied around the representatives of the groom’s party much like a beauty pageant contestant’s sash. If the girl did not want to accept the young man’s proposal she would give him a pumpkin. Upon leaving the home, the entire village would know the outcome of that negotiation. Try looking stoic on a long walk with a pumpkin — it’s harder than you think. Once the agreement was made, wedding preparations could begin.

On the Wednesday before the wedding ceremony (weddings traditionally were held on Sunday), the homes of the young couple were prepared and decorated (most often with *rushnyky*/embroidered towels). The cooking would begin — especially a variety of breads. On Thursday, any animals chosen for the festivities would be slaughtered (much in the same way that any animals intended to be consumed on Easter Sunday would be slaughtered on Holy Thursday). On Friday, the oven would be greased and ingredients prepared for the *korovai* (the wedding bread).

On Saturday, the *korovai* was made. The *korovai* is the centerpiece of a wedding ceremony. It is a tall, round bread decorated with animals and flowers made of dough (birds, roses, periwinkle, grapes). Sometimes the *korovai* is also decorated with viburnum which has white flowers that develop into red berries. The viburnum is often personified in Ukrainian folklore as the “bride.” The women chosen to make the *korovai* had to have specific traits — they could not be widows, they needed to be mothers of healthy children,

prosperous. They would pray and sing during the making of the *korovai*, essentially adding in their songs as one of the ingredients of this bread and imbuing it with magical qualities. The birds and flowers on the bread would symbolize prosperity and fecundity for the young couple. (During the Sunday ceremony, the young couple would bow to the *korovai* and walk around it three times before dividing it among the guests. Some villagers say that you are not married if there is no *korovai* at your wedding.) In addition to being the day on which the *korovai* is made, Saturday is the day to invite guests to the wedding.

The bride, dressed in traditional clothing and accompanied by her bridesmaids, would invite guests to her wedding. While this may seem like a late, last minute invitation, the village would know a wedding would be happening at least a month prior to the event because of the *svatannya*/engagement. Also, in many villages and regions, it was customary for the priest to announce the engagement of the young couple in church in the weeks leading up to the wedding. Saturday was also the night of *Divych Vechir* — the last night the bride would spend as a maiden.

On this evening, the song topics were varied. Some songs were representative of the work at hand — making the wedding wreaths for the young couple, unbraiding the bride's hair. Some songs would depict the kind of life the young bride could expect as she would be moving into her husband's household. Most often these songs speak of a mother-in-law not being kind like one's own mother would be or the sadness

felt by no longer living in the home she knew. Other songs would offer respect or thanks to the parents of the bride for providing for her throughout her life or would elevate the bride and groom to the status of king and queen or compare them to the sun and the moon.

On Sunday morning, the bride and groom would be ceremonially dressed and ask for blessings from their families. The procession to church was most often accompanied by peppy instrumental music provided by village musicians.

The program continues with music which would be heard in church during the wedding ceremony and although it is not exactly folk in style, I opted to use compositions from composers who were inspired by folk traditions, along with widely known Kyivan chant versions, and pieces which use the liturgical tones.

The ceremonial segment begins with the *Bohorodytse Divo* as the intercession of the Virgin Theotokos is often requested on behalf of the young couple. This rendition was composed by Yakiv Yatsynevych (1869–1945). Yatsynevych was a student of the renowned Ukrainian composer Mykola Lysenko. Before the October coup of 1917, he studied at the Sofia Theological School and the Kyiv Theological Academy, and was appointed director of the choir of St. Michael's Golden Domed Cathedral in Kyiv. After the First World War, Yatsynevych had various jobs (teacher in a village, music teacher for amateur ensembles) and moved often before he was exiled to the Caucasus where he spent his final days.

There are two pieces by Oleksander Koshyts (1875–1944) — his original composition of an “Alleluia” and an arrangement of a melody from Porfiry Demutsky's *Lira*. In non-Ukrainian circles, Oleksander Koshyts is best known for being the conductor of the Ukrainian National Chorus which sang *Shchedryk*/“Carol of the Bells” in Carnegie Hall in 1922. The Chorus was touring at the request of Ukraine's first president, Mykhailo Khrushchov, to share Ukrainian culture during that tenuous time before the end of the First World War. They left their homeland and while they were on tour, the Ukrainian government was overthrown by the Bolsheviks and the Chorus could not return home. They opted to continue their tour on their own. Koshyts remained in the New York area and also taught in Winnipeg, Manitoba. This “Alleluia” is from his Fourth Liturgy. The sacred chant “O Most Holy Virgin Mother” is an arrangement of a melody which Koshyts found in Porfiry Demutsky's book *The Lira and Its Motifs*. The lira is an instrument similar to a hurdy-gurdy and in his 1903 publication, Demutsky wrote of the instrument's construction as well as providing notation for folk psalms which he collected in the Kyiv region.

Kyrylo Stetsenko (1882–1922) came from a family of priests and spent much of his childhood singing in church choirs. He was ordained and composed much spiritual music including liturgies, vespers services, funeral services and Christmas carols. The *Chesnishu* performed in this concert is from his 1921 liturgy named “Folk Liturgy.”

No wedding ceremony (or any festive event for that matter) would be complete without the singing of *Mnohaya lita*/Many years. There are so many versions of this piece, that choosing one is actually quite difficult. I was introduced to this particular *Mnohaya lita* by Father Deacon Daniel Galadza, deacon of the Ukrainian Catholic Archeparchy of Kyiv. I was entranced by the buoyancy of the piece and thought it would be an uplifting end to this project. When I wrote to Fr. Daniel about the work, he told me that its composer, Hannu Kononen (1949–1998) was a Finnish composer writing music for the Eastern Orthodox Church in Finland. I was at a crossroads as to whether or not to include this work, and in the end decided to include it, but not only for musical reasons. In this time of war and destruction in Ukraine, so many Ukrainians and Ukrainian institutions are being helped by their neighbors — Poland, Romania, Slovakia — and other countries who are not their neighbors — the USA, the UK, Finland, Canada, France — to name only a few. How many Ukrainians have escaped to Finland and are singing in the Orthodox churches there? I don't know the exact number, but I am sure there must be some. In the spirit of Finland's support for Ukraine and in gratitude for all that has been done and continues to be done for Ukraine, I decided to keep this *Mnohaya lita* in this program.

In gratitude...

I offer thanks to the many people who helped to make this project a reality:

- To my parents for teaching me to speak Ukrainian and love Ukrainian culture. I wouldn't be here without them in more ways than one.
- To Alexander Lingas and Mark Powell for requesting my proposal for this project and then accepting my proposal.
- To all of the village singers who not only shared their songs with me, but opened their homes to me with such graciousness, kindness and joy.
- To the folklorists who tirelessly recorded these songs (even during the Soviet era) and shared their archives so that I might access songs recorded before I was born and before I could travel to Ukraine myself. Thank you for preserving such treasures.
- To Father Roman Galadza (Blessed Memory) for teaching me the lion's share of what I know about the ritual of marriage.
- To Father Deacon Daniel Galadza for answering seemingly endless questions and always offering support.
- To Inna Kovtun for her friendship, her advice, and her love of folk song.
- To Vira Hanchar for her thoughtful translation advice, for recording pronunciation tracks spoken by a native speaker, and her deep

kindness.

- To John Lenti for his guidance, wit, and generosity.
- To Mary Chomemko Hinkley and Greg Hinkley for their sponsorship of this recording.
- To the generous donors assembled by Ann Dolber who also helped to make this recording possible.

—Nadia Tarnawsky

CAPPELLA ROMANA

“Chords unfurl in reverberant bloom” *New York Times*

“Like jeweled light flooding the space” *Los Angeles Times*

Cappella Romana is a professional vocal ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded by Alexander Lingas in 1991, the ensemble is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington, in addition to touring nationally and internationally, most recently to Ireland and the Netherlands. Cappella Romana returned to the Utrecht Early Music Festival in 2021 for the third time with *Lost Voices of Hagia*

Sophia performed in the virtual acoustics of Hagia Sophia as the festival’s finale concert. Its publishing division is growing with four books released in 2023–24 and more planned for future years. This recording is Cappella Romana’s 32nd release and its first with an all-female ensemble.

cappellaromana.org
cappellarecords.com

GUEST CONDUCTOR

Nadia Tarnawsky spent much of 2017 and 2018 doing research and teaching in Ukraine as a recipient of a Fulbright Award. She has taught Ukrainian village style singing in workshops for the Ukrainian Catholic University in Lviv, Ukraine, the Center for Traditional Music and Dance in New York, Village Harmony, and the Kitka Women’s Ensemble among others. In 2011 she received a Traditional Arts Fellowship from Artist Trust and an Artist Support Residency from Jack Straw Productions. Nadia sang with Ensemble Hilka of New York in commemoration of the 25th anniversary of the Chernobyl disaster in Ukraine. A recording of this repertoire was released on the Smithsonian Folkways label. She also performs with Cappella Romana, Apollo’s Fire, and Trobár.

PRINCIPAL SOLOISTS

Inna Kovtun is one of the leading authorities on traditional Ukrainian folk music, a master of music, folklore and ethnography, an ethno-singer, musicologist, songwriter, teacher, collector and researcher of ancient traditions and folklore. She has been the artistic director and leader of the folk band Rozhanytsia, the deputy general director of the Ukrainian Academic Municipal Brass Orchestra, the soloist of the international ethno project “EDK” and the soloist of the ethno-rock band “Astarta.” Inna has collected over one thousand unique, authentic Ukrainian, Moldavian, Bulgarian and Tatar songs from her research expeditions. She has researched the history of the life of the Ukrainian people, traditional rites, dances and fairy tales. Inna has performed concerts and taught workshops on Ukrainian folklore, folksongs and traditional dances in many European countries, as well as the Baltic countries, in Georgia, Great Britain, Hong Kong, Turkey, Israel, Canada and the United States. Inna was the artistic director of the premier Ukrainian academic folklore and ethnographic ensemble Kalyna.

Shortly after the start of the full-scale war, Inna and her daughter came to the US where she continues to perform and teach nationwide in cities such as New York, San Francisco, Minneapolis, Seattle, New Orleans, San Diego and more. She is a teacher of master classes and producer of Ukrainian theater. She is recording new music and performing at various festivals and concerts and to help raise funds for the needs of the military in Ukraine. As a leader

in Ukrainian culture, Inna has been inducted as an artist on the roster of the Oregon Folklife Network. Furthermore, Inna is a Qualified Mental Health Professional and the Health and Wellness Director at D.A.W.N, the Oregon based non-profit organization supplying tactical aid to Ukraine and supporting culture, mental health and wellness in Ukraine and here in the US.

Hanna Tishchenko enrolled in music school as a child, first studying the piano before beginning her journey on the path of traditional folk music. She was accepted to the Kyiv National University of Culture and Arts, majoring in musical folklore. She sang for 5 years in the folklore ensemble Kralytsia, under the leadership of Ivan Hryhorovych Sinelnikov. As a member of Kralytsia, Hanna won laureates at dozens of festivals and competitions, both in Ukraine and abroad. While she was still a student, Hanna became the leader of the folklore ensemble Yahilochka and then a member of the established folk ensemble Rozhanytsya. Upon graduating from university, she began to collaborate with such groups as Go_A, Kazka, Khayat, and singer Tina Karol. Hanna also worked as a vocalist in the Ukrainian academic folklore and ethnographic ensemble Kalyna. Shortly before the start of the full-scale war, she was a vocal soloist for the Kyiv Academic Municipal Wind Orchestra. Because of the war, Hanna left Ukraine and lived in Poland for four months before coming to the United States. This project in 2023 was her first opportunity to sing professionally in the US.

SINGERS

Kristen Buhler (alto) is a multifaceted musician, praised for her “smooth and heartfelt” singing (Artslandia). She has sung with Cappella Romana since 2006, and performed professionally with many ensembles including Portland Baroque Orchestra, The Saint Tikhon Choir, 45th Parallel, The Julians, In Mulieribus, Cantores in Ecclesia, and Resonance Ensemble. Born and raised in Oregon, Kristen earned B.A. degrees from George Fox University in both Vocal Music Performance and Writing/Literature, then went on to Portland State University where she garnered a M.M. degree in Choral Conducting and a M.S. degree in Special Education. By day, Kristen teaches braille and assistive technology to students with visual impairments. She has been a co-author of a national braille curriculum entitled Building on Patterns for the last seventeen years. In her spare time, she is always up for pub quiz, or a spur of the moment trip to anywhere.

Susan Hale (alto) has been actively involved with choral music for many years in the Portland area as an ensemble singer, soloist and educator. She currently sings with the women’s vocal ensemble In Mulieribus and has sung with Choral Cross-Ties, Resonance Ensemble, Cantores in Ecclesia, Trinity Consort, and Portland Baroque Orchestra Chorus. In 2015, she completed a long tenure as choral director at Tigard High School. Susan’s love of music education has encompassed elementary, middle school, and high school vocal music as well as supervision and mentorship of Portland State University music teacher candidates. She lives

in Wilsonville, Oregon with her husband Paul Klemme, a church musician and conductor in Salem.

Jessica Israels (soprano) is an accomplished singer who has captivated audiences in both jazz and classical music throughout the United States. Jessica sings with Cappella Romana, Resonance Ensemble, and Oregon Catholic Press. She also performs regularly with her jazz trio and the Chuck Israels Jazz Orchestra, which has been featured at The Detroit Jazz Festival, The Portland Jazz Festival, and Dizzy's Jazz Club. She is currently the Music Director at St. Gabriel Episcopal Church in Portland, teaches Voice and Performance & Repertoire at Clackamas Community College, and is the founder and conductor of the Multnomah Women's Chorus.

Kerry McCarthy (alto) has sung with Cappella Romana since 1994. She is a musician and author known for her work on the English Renaissance, and a regular collaborator with many early music ensembles. Her new biography of the composer Thomas Tallis, published with Oxford University Press, was given the 2021 AMS award for early music book of the year. She is now working on her fourth book, an exploration of the lives of professional singers in Tudor England. She also enjoys cooking, bicycling, and her multilingual duties as Cappella Romana's music librarian.

Photini Downie Robinson (mezzo-soprano) has performed with Cappella Romana since 2007. She is a specialist in Byzantine chant and

is in national demand as a cantor, ensemble artist, teacher, writer, speaker, and workshop leader. Photini is a tonsured Cantor in the Greek Orthodox Archdiocese of America and currently serves as Protosáltria (First Cantor) at the Holy Trinity Greek Orthodox Cathedral in Portland. She holds Bachelor's degrees in Vocal Performance and Computer Science from DePauw University and a Certificate in Byzantine Music from the Hellenic College Holy Cross Greek Orthodox School of Theology. Photini is the Founding Director of Yphos Studio and has served on the faculty of the Liturgical Arts Academy, the Synaxis of Orthodox Women Byzantine Cantors, the Koukouzelis Institute, and the Artefact Institute. Her work has been featured by Axia Women, Ancient Faith Radio, and the GOA Metropolis of San Francisco. Photini is passionate about the intersection of liturgical music and pastoral theology, and especially loves working with older adults. She is currently pursuing a Master of Divinity at Holy Cross Seminary in Brookline, Mass. with the goal of incorporating chaplaincy, spiritual care, and theological education into her active music ministry.

Catherine van der Salm (soprano) is a versatile musician praised for her "agile, supple and richly expressive" voice (*The Oregonian*). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble and Oregon Catholic Press. She has appeared as a guest artist with 45th Parallel, Willamette Valley Chamber Music Festival, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Portland

Youth Philharmonic, Musica Maestrale and Bach Cantata Vespers at St. James Lutheran Church. A native of the Northwest, she grew up in Sandy, Oregon, and graduated with honors from Willamette University in Salem, Oregon, earning two degrees: Bachelor of Science in Business Economics and Bachelor of Music in Vocal Performance. Catherine makes her home in Vancouver, Washington, with her husband, Ruud, and their daughters Juliana and Annelies.

Texts, Transliterations, and Translations

Part 1 - Before the wedding

The engagement

1 Ой рипнули ворітенька / Ouy rypnuly voritenka / Oh the gates creaked

Rivne region

Ой рипнули ворітенька
Свати йдуть
Вийди, вийди матінько
попитай

Ouy rypnuly voriten'ka
Svaty idut'
Vyjdy, vyjdy matin'ko
popytay

Oh, the gates creaked
The matchmakers are coming
Come out of the house, mother,
and ask

Вийди, вийди матінько
Попитай
Коли люди торгують
то й оддай

Vyjdy, vyjdy matin'ko
Popytay
Koly l'yudy torhuyut'
to y odday

Come out of the house, mother,
And ask
When people are bartering, then make an offer
for marriage

Вийшла, вийшла матінька
Спитала
Зторгувала донечку й оддала

Vyjshla, vyjshla matin'ka
Spytala
Ztorhuvala donechku y oddala

The mother came out of the house
And asked / She bartered for her daughter and
gave her away for marriage

Invitation to the wedding

2 Через гору гуска летіла / Cherez horu huska letila / The goose flew over the mountain

Dnipropetrovsk region

Через гору гуска летіла
Через гору гуска й летіла
З перцем капуста кипіла.
Хоч з перцем, не з перцем
Просимо з щирим серцем

Cherez horu huska let'ila
Cherez horu huska y let'ila
Z pertsem kapusta kypila
Khoch z pertsem, ne z pertsem
Prosymo z shchyrym sertsem

The goose flew over the mountain
The goose flew over the mountain
And the cabbage is cooked with pepper /
Whether it's with pepper or without pepper
We invite you with a sincere heart

3 Ой летіла зазуленька / Oy letila zazulenka / The cuckoo bird flew

Vinnytsia region

Ой летіла зазуленька Через круті гори Виклювала пшениченьку лишила полову /2	Oy let'ila zazulen'ka Cherez krut'i hory Vykl'yuvala pshenychen'ku, lyshyla polovu /2	Oh the cuckoo flew Over the jagged mountains She pecked at the wheat and left the chaff
Виклювала пшениченьку До одного зерна А всі люди мами мають, моя мама вмерла /2	Vykl'yuvala pshenychen'ku Do odnoho zerna A vsi l'yudy mamy mayut', moya mama vmerla /2	She pecked at the wheat To the last kernel / Every person has a mother, but my mother has passed away
На мамині могилонці Козак сіно коси Молодая дівчинька на весілля проси /2	Na mamyn'i mohylon'tsi kozak s'ino kosy Molodaya d'ivchynon'ka na ves'il'ya prosy /2	On her mother's grave A kozak cuts the grass A young girl invites her mother to her wedding
Попросила всю родину Ще й маму попрошу Прийди, прийди матіночка розплітати косу /2	Poprosyla vs'yu rodynu Shchey mamu poproshu Pryjdy, pryjdy mat'inochka rozpl'itaty kosu /2	She invited her entire family And now she invites her mother Mother, please come, come to unplait my braid

Preparing the korovai (the wedding bread)

4 Та й Марійчина ньенька / Ta y Marichyna nenka / Marichka's mother

Kharkiv region

Та й Марійчина ньенька /2 Та й по сусідах ход(е)	Ta y Mariychena nen'ka /2 Ta y po sus'idakh khod(e)	Marichka's mother /2 To her neighbors walked
Та й по сусідах ходе /2 Та й сусідочок прос(е)	Ta y po sus'idakh khode /2 Ta y sus'idochok pros(e)	She walked to her neighbors /2 And she asked of them

Сусідоньки мої голубоньки /2
Та й приходьте до хат(и)

Sus'idon'ky moyi holubon'ky /2
Ta y prykhod'te do khat(y)

My neighbors, my little doves /2
Please come to my house

Та й приходьте до хати /2
Та й коровая дбат(и)

Ta y prykhod'te do khaty /2
Ta y korovaya dbat(y)

Please come to my house /2
To begin the korovai

5 Songs of the Korovai

Благослови Боже - Наша піч регоче - У Василя батечко

Blahoslovy Bozhe - Nasha pich rehoche - U Vasylya batechko

God bless - Our oven is laughing - Vasyl's father

Poltava region

Благослови Боже
Коровай місити
Коровай місити
Шишечки ліпити

Blahoslovy Bozhe
Korovai misyty
Korovai misyty
Shyshechky l'ipy(ty)

God bless us / As we knead the korovai / As we
knead the korovai /
And make bread
in the shape of pinecones

Наша піч регоче
Коровая хоче
А припічки зажигаются
Коровая сподіваються

Nasha pich rehoche
Korovaya khoche
A prypichky zazhyhayut's'ya
Korovaya spod'ivayut'(s'ya)

Our oven is laughing
It wants the korovai
The prypichok is lit
It hopes for a korovai

У Василя батечко
Багач був
Та й насіяв пшениченьки на новині,
Та густії кіпоньки на стерні
Високі стоги на гумні
Вищий коровай на столі

U Vasyl'ya batechko
Bahach був
Ta y nas'iyav pshenychen'ky na novyn'i
Ta hust'iyi kipon'ky na stern'i
Vysoki stohy na humn'i
Vyshchyy korovai na sto(l'i)

Vasyl's father
Was a wealthy man
He sowed wheat in an unplowed field
And had thick sheaves on the harvested field
And tall haystacks on the threshing floor
And a tall korovai on the table

6 Коровайниці / Korovaynytsi /Makers of the korovai

Volyn region

Коровайниці,
Теліпайниці.
Наваріте куляшу,
я мукичку принесу
Наваріте куляшу,
ще й горілку принесу

Korovaynytsi
Tel'ipaynyts'i
Navarite kulyashu,
ya mukychku prynesu
Navarite kulyashu,
shchey horilku prynesu

Makers of the korovai
Chatterboxes
Make something to eat,
I will bring the flour
Make something to eat,
I will bring the booze

А ще меду гарнець,
Та сім кіпок яєць.
Ще й грудочку масла,
щоб коровай вдався /2

A shche medu harnets'
Ta s'im kipok yayets'
Shche y hrudochku masla,
shchob korovay vdavs'ya /2

And honey is also lovely
And seven bags of eggs
And a lump of butter,
so the korovai will be a success /2

Коровай я місила,
З річки воду носила,
А ніхто не знає,
що в тім короває? /2

Korovay ya misyla
Z richky vodu nosyla
A n'ikhto ne znaye,
shcho v t'im korovaye? /2

I kneaded the korovai
And brought water from the river
But no one knows,
what is in this korovai? /2

Три відра водиці,
Три мішки мучиці.
Ще й сім пудів масла,
яєць півтораєта /2

Try vidra vodyts'i
Try mishky muchyts'i
Shche y s'im pudiv masla,
yayets' pivtorasta /2

Three buckets of water
Three bags of flour
And also seven 5,000 pound units of butter and
150 eggs /2

Наші вікна дригають,
Двері в хату скригають
А пічка регоче,
короваю хоче /2

Nashi vikna dryhayut'
Dveri v khatu skryhayut'
A pichka rehoche,
korovayu khoche /2

Our windows are rattling
The doors of the house are creaking
And the oven is laughing for it
wants the korovai /2

Коровай у печі,
Болять мої плечі.
А ніжки напрочуд,
танцювати хочуть /2

Korovay u pechi
Bol'yat' moyi plechi
A n'izhky naprochud,
tants'yuvaty khochut' /2

The korovai is in the oven
My shoulders ache
But my feet, surprisingly,
want to dance /2

Червоной калиной,
Коровай квітчали.
Ой раю, наш раю,
славний короваю /2

Chervonoy kalynoy
Korovai kvitchaly
Oy rayu, nash rayu,
slavnyj korovayu /2

Red viburnum
Flowers on the korovai
Oh paradise, our paradise,
the glorious korovai / 2

Preparing the bride - Divych vechir

7 Ідеме ми в чистой поле / Ideme my v chystoy pole / We go to the clear field *Zakarpattya region*

Ідеме ми в чистой поле /2
Та й на зілля зеленое

Ideme my v chystoy pole /2
Ta y na zil'ya zelenoye

We go into the cleared field /2
For green herbs

Той на зілля лем барвінок /2
Нашим молодем
на вінок

To y na zil'ya lem barvinok /2
Nashym molodem
na vinok

For green herbs and for periwinkle /2
To create wreaths for
the young couple

Ой барвінку зелененький /2
Будеш ти нам щасливенький

Oy barvinku zelenen'kyj /2
Budesh ty nam shchaslyven'kyj

Oh green periwinkle /2
You will bring us good luck

8 Славен вечір, дивит-вечір / Slaven vechir, dyvyt-vechir / Glorious night, divych vechir

Donetsk region

Славен вечір, дивит вечір
Та рано, рано
Славен вечір, дивит вечір
Та ранесенько

Slaven vechir, dyvyt vechir,
Ta rano, rano
Slaven vechir, dyvyt vechir,
Ta rano, ranesen'(ko)

A glorious evening, divych vechir,
And early, early
A glorious evening, divych vechir,
And so early

Не так славен, як ізряжен
Та рано, рано
Не так славен, як ізряжен
Та ранесенько

Ne tak slaven, yak izryazhen,
Ta rano, rano
Ne tak slaven, yak izryazhen
Ta rano, ranesen'(ko)

It is not so glorious as it is decorated
And early, early
It is not so glorious as it is decorated
And so early

Ізрядила його Олесина ньєнка
Та рано, рано
Олесина ньєнка
уся родинонька
Та ранесенько

Izryadyla yoho Olesyna nen'ka
Ta rano, rano
Olesyna nen'ka,
us'ya rodynon'ka
Ta rano, ranesen'(ko)

It was decorated by Olesia's mother
And early, early
By Olesia's mother
and her entire family
And so early

9 Да глянь, мати / Da hlyan maty / Look, mother

Poltava region

Да глянь, мати
Да на нову лаву
Ой глянь, мати
Да на нову лаву
Да на свою да дочку браву

Da hlan' maty
Da na novu lavu
Oy hlan' maty
Da na novu lavu
Da na svoyu dochku bravu

Look, mother
Upon the new bench
Oh look, mother,
Upon the new bench
And upon your beautiful daughter

Да чогось вона да сумніває
Чогось вона да сумніває
Сльоза сльозу да побиває
Да сльоза сльозу да побиває
Сльоза сльозу да побиває
Що матінка да виряжає

Da chohos' vona da sumnivaye
Chohos' vona da sumnivaye
S'loza s'lozu da pobyvaye
Da s'loza s'lozu da pobyvaye
S'loza s'lozu da pobyvaye
Shcho matinka da vyryzhay

For some reason, she is sad
For some reason, she is sad
And one tear follows another
And one tear follows another
One tear follows another
Because her mother is leading her to marriage.

10 Ой сосонка літо і зиму зелена / Oy sosonka lito i zymu zelena /

The pine is green in both summer and winter

Kyiv region

Ой сосонка літо
і зиму зелена / 2

Oy soson'ka l'ito
i zymu zelena /2

Oh the pine tree is green in both
summer and winter /2

Наша Людочка була в
п'ятницю весела / 2

Nasha L'yudochka bula v
pyatnyts'yu vesela /2

Our Lyudochka was
joyful on Friday /2

А в суботу русую
косу чесала
А в неділю ішла до шлюбу,
плакала

A v subotu rusuyu
kosu chesala
A v ned'il'yu ishla do shl'yubu,
plakala

On Saturday, she brushed out
her light brown braid
On Sunday, she went to her
wedding and wept

Ой жаль мені,
моя матінко, на тебе
Остається вся рутая м'ята
в тебе

Oy zhal' men'i,
moya matinko na tebe
Ostayets'ya vs'ya rutaya myata
v tebe

I feel sorrow for you,
mother
The mint will all remain
with you

Устань, устань, моя матінко,
раненько
Та поливай рутую м'яту
частенько

Ustan', ustan', moya matinko
ranen'ko
Ta polyvay rutuyu myatu
chasten'ko

Rise up, rise up, early in the
morning, mother
And water this mint
often

Устань, устань, моя донечко,
ще ранше
Та й поливай рутую м'яту ще
частше

Ustan', ustan', moya donechko
shche ranshe
Ta y polyvay rutuyu myatu shche
chastshe

Rise up, rise up even earlier than I,
my daughter
And water this mint even
more often

11 Ой зацвили фіялочки / Оу zatsvyly fiyalochky / The violets blossomed

Ivano-Frankivsk region

Ой зацвили фіялочки, зацвили
Та й всі гори та й долини
укрили

Oy zatsvyly fiyalochky, zatsvyly
Ta vsi hory ta y dolyny
ukruly

Oh the violets bloomed, they bloomed
And they covered all of the mountains and
valleys

Та й всі гори та й долини укрили
Щоби наші молоденькі ходили

Ta vsi hory ta y dolyny ukruly
Shoby nashi molodyenki khodyly

And they covered all of the mountains and
valleys / So that our young couple could walk
upon them

Та подекуй свої мамці за то то
Що убрала головоньку в золото

Ta podyekuy svoyi mamtsi za to to,
Sho ubrala holovonku v zoloto

Thank your mother for this
That she dressed your head in gold

Ой чого ти молоденька не тужиш
Ти вже більше дівчиноньку не будеш

Oy choho ty molodyenka ne tuzhysh
Ty vzhe bilshe divchynonku ne budesh

Oh, young bride, why do you not grieve
You will no longer be a maiden

Ой з-за гіря місяченьку, з-за гіря
Та й виводем молоденьку за стіля

Oy za hirya misyachenku, za hirya
Ta y vyvodyem molodyenku za stilya

The moon rises beyond the mountain
And we will lead our young bride outside

12 Да засвіти мати свічку / Da zasvity maty svichku / My mother lit a candle

Poltava region

Да засвіти мати свічку, постав на столі
А я стану подивлюся чи пора мені

Da zasvity maty svichku, postav na stol'i
A ya stany podyvl'yus'ya chy pora men'i

My mother lit a candle and placed it on the table
And I will stand and see if it is my time

Да засвітила мати свічку, неясно горить, А я стала подивилась, аж серце болить	Da zasvityla maty svichku, neyasno horyt' A ya stala podyvyilas' azh sertse bolyt'	My mother lit a candle and it does not burn brightly / And I stood and looked at it until my heart ached
Да що я в свого да батенька на виході Посадила орішину на городі	Da sho ya svoho da baten'ka na vykhod'i Posadyła orishynu na horod'i	Near my father's doorway I planted a walnut tree in the garden
Да рости, рости, орішино, розвивайся Живи, живи, рідний батько, розживайся	Da rosty, rosty, orishyno, rozvyvays'ya Zhyvy, zhyvy, ridnyj bat'ko rozzhyvays'ya	Grow, grow walnut tree, grow and flourish Live, my dear father, live well

13 Віпливало утєня / Viplyvalo utenya / The duck swam

Chernihiv region

Віпливало утєня з-пад бєлого камєня /2 Гі! Гу!	Viplyvalo utyen'ya z-pad byeloho kamyen'ya /2 Hi! Hu!	The duck swam out from under the white stone /2 Hi! Hu!
Та й пїтало в сєлезня ой, чи люта зима? /2 Гі! Гу!	Ta y pitalo v syelyezn'ya oy chy l'yuta zyma? /2 Hi! Hu!	And she asked the drake if the winter is severe /2 Hi! Hu!
Хоч і люта, не люта да не така, як літа /2 Гі! Гу!	Khoch i l'yuta ne l'yuta da ne taka, yak l'ita /2 Hi! Hu!	Severe or not severe, it is not like the summer /2 Hi! Hu!
Виходіла Людочка з-пад вісока терєму /2 Гі! Гу!	Vykhodila Lyudochka z-pad visoka tyeryemu /2 Hi! Hu!	Lyudochka emerged from her home /2 Hi! Hu!
Да й пїтала в Ванєчкі ой, чи горда мати? /2 Гі! Гу!	Da y pitala v Van'yechki oy chy horda maty? /2 Hi! Hu!	And she asked Vanya - Is your mother very proud /2 Hi! Hu!
Хоч і горда, не горда да не така, як рідна /2 Гі! Гу!	Khoch i horda ne horda da ne taka, yak ridna /2 Hi! Hu!	Proud or not proud, she is not your own mother /2 Hi! Hu!

14 У неділячку да сонца / U nyedyelyechku da sontsa / On Sunday morning

Chernihiv region

У неділячку да сонца
Села Ванячка по конца
Да й питається своєю мамочки.
Скільки дружачок брати - Іііх!

U n'yed'yel'yechku da sontsa,
S'yela Van'yachka po kontsa
Da y pitayetsa svozey mamochky
Skol'ki druzhachok brat(y)

On Sunday before sunrise
Vanyachka sat at the end of the bench
And she asks her mother
How many bridesmaids should she have

Бері дочачко як можна
Тобі Господь Бог паможе
І з долею щасливою
З доброю годіно(ю) - Іііх!

Beri dochachko yak mozhna
Tobi Hospod' Boh pamozhe
I z dol'yeyu shchasl'ivoyu
Z dobroyu hod'ino(yu)

Take as many as you can, daughter
The Lord God will help you
With a good fate
And in good time

Бері дочачко як можна
Тобі Господь Бог паможе
І з долею щасливою
З доброю годіно(ю) - Іііх!

Beri dochachko yak mozhna
Tobi Hospod' Boh pamozhe
I z dol'yeyu shchasl'ivoyu
Z dobroyu hod'ino(yu)

Take as many as you can, daughter
The Lord God will help you
With a good fate
And in good time

Бері дочачко семдесят
Коло семдесят з колосся
І з долею щасливою
З доброю годіно(ю) - Іііх!

Beri dochachko s'yemd'yes'yat
Kolo s'yemd'yes'yat z kolosa
I z dol'yeyu shchasl'ivoyu
Z dobroyu hod'ino(yu)

Take seventy of them, daughter
Like seventy stalks of wheat
With a good fate
And in good time

The morning of the wedding

15 До нас Божечку до нас / Do nas Bozhechku do nas / God, come to us

Ivano-Frankivsk region

До нас Божечку до нас /2
Бо є весілле у нас

Do nas Bozhechku do nas /2
Bo ye vesill'ye u nas

God, come to us /2
For we are having a wedding

Та й Ти Божая мати /2
Ступай до нас до хати

Ta y Ty Bozhaya maty /2
Stupay do nas do khaty

And You, Mother of God /2
Come into our house

Ступай до нас до хати /2
Будеш нам помагати

Stupay do nas do khaty /2
Budesh nam pomahaty

Come into our house /2
You will help us

Будеш нам помагати /2
До шлюбу проважати

Budesh nam pomahaty /2
Do shlyubu provadzhaty

You will help us /2
To lead the young couple to their wedding

Ой вийду я й на дорогу
Помолюсі Богу

Oy vyjdu ya y na dorohu
Pomol'yusi Bohu

I will come out on to the road
And pray to God

Наверніт мні, Господоньку
На добру дорогу /2

Navernit mni, Hospodon'ku
Na dobru dorohu /2

Turn me, Lord,
Unto a good path /2

16 Благословення до шлюбу / Blahoslovennya do shlyubu / Blessing for the wedding

Lemko village of Sanok, Poland

Тато і мамо і вся родино, Тут перед вами стоять Ваші діти Котрі вступають в стан подружеский І ще раз просять від мене благословенство Може вас коли образили словом або злим учинком Попустит їм і даруйте	Tato i mamо i vsya rodyno Tut pered vamy stoyat' Vashi dity Kotri vstupayut' v stan supruzhesku I shche raz pros'yat vid mene blahoslovenstvo Mozhe vas koly obrazyly slovom abo zlym uchynkom Popustit' yim i daruyte	Father and mother, and the whole family Your children stand here before you They will be entering a married state And again they ask me to request from you your blessing / Maybe they once offended you with word or ill deed Forgive them and grant it
Най Бог благословит і ми їх благословиме	Nay Boh blahoslovyt i my yikh blahoslovyime	May God bless them and we bless them
А тепер просять братів і сестрів о благословенство	A teraz pros'yat brat'iv i sestriv o blahoslovenstvo	And again they ask a blessing from their brothers and sisters
Най Бог благословит і ми їх благословиме	Nay Boh blahoslovyt i my yikh blahoslovyime	May God bless them and we bless them
А тепер дружка і дружбове, і всі, котре-сте разом дружили - Просять вас за благословенство	A teraz druzhka i druzhbove, i vsi, kotre-ste razom druzhyly - Prosyat' vas za blahoslovenstvo	And again from the bridesmaids and groomsmen and those who are their friends
Най Бог благословить і ми їх благословиме	Nay Boh blahoslovyt i my yikh blahoslovyime	May God bless them and we bless them
Тато і мамо прошу у вас благословенство	Tato i mamо proshu u vas blahoslovenstvo	Father and mother, I ask you for your blessing
Нехай Бог благословить, наша доню,	Nekhay Boh blahoslovyt, nasha don'yu	May God bless you, our daughter
Грайте музики весло, грайте музики весло Вклянайся Ганцю низько І татові і мамці, і татові і мамці, І цілий родиноньці	Hrayte muzyky veslo, hrayte muzyky veslo Vkl'yanays'ya Hants'yu nyzko I tatovi i mamtsi, i tatovi i mamtsi, I ts'ilyj rodynon'tsi	Musicians, play something happy, musicians play something happy. Hantsya, bow low / To your father and your mother, to your father and to your mother / And to your entire family

17 Батеньку голубоньку / Batenku holubonku / My father, my dove

Sumy region

Батеньку голубоньку /2
Благослови свою доньку.

Baten'ku holubon'ku /2
Blahoslovy svoyu don'ku

My father, my dove /2
Please bless your daughter

Бо я вже до шлюбу іду /2
Та й до Божого суду.

Bo ya vzhe do shl'yubu idu /2
Ta y do Bozhoho sudu

For it is time for my wedding /2
And for God's judgment

Матінко моя мила /2
Благослови свого сина.

Mat'in'ko moya myla /2
Blahoslovy svoho syna

My mother, my dear one /2
Please bless your son

Бо я вже до шлюбу іду /2
Та й до Божого суду.

Bo ya vzhe do shl'yubu idu /2
Ta y do Bozhoho sudu

For it is time for my wedding /2
And for God's judgment

Там нам рученьки зв'яжуть /2
Усю правдоньку розкажуть.

Tam nam ruchen'ky zvyazhut /2
Us'yu pravdon'ku rozkazhut'

Our hands will be bound /2
And the truth will be spoken

Кропить нас святою водою /2
Щедрой рукою, доброй долею.

Kropit' nas svyatoyu vodoyu /2
Shchedroy rukoy, dobroy doleyu

Bless us with holy water /2
With your generous hand give us a good fate

Part 2 - The wedding ceremony

18 Богородице Діво / Bohorodytse Divo / Hail, Mary

Yakiv Yatsynevych (1869–1945), arranged for SSAA by Nadia Tarnawsky

Богородице Діво, радуйся,
Благодатная Маріє, Господь з Тобою;
Благословенна Ти між жонами
І благословен плід утроби Твоєї,
Бо Ти Спаса народила
душ наших.

Bohorodyste D'ivo radius'ya
Blahodatnaya Mariye, Hospod' z Toboyu
Blahoslovenna Ty mizh zhonamy
I blahosloven pl'id utroby Tvoyeyi
Bo Ty Spasa narodyla
dush nashykh.

Virgin Theotokos, rejoice
Blessed Mary, God is with You
You are blessed among women
And blessed is the fruit of Your womb / For You
gave birth to the Savior
of our souls.

19 Псалом 127 / Psalm 127

Tone 7

Блаженні всі, що бояться Господа,
Що ходять путями Його.

Blazhenn'i vsi shcho boyats'ya Hospoda
Shcho khodyat' putyamy Yoho.

Blessed are all who fear the Lord,
Who walk in His ways.

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

Плоди праці твоєї будеш їсти,
Щасливий ти, і добре тобі буде.

Plody prats'i tvoyeyi budesh yisty
Shchaslyvyj ty i dobre tobi bude

You will eat the fruits of your labors, / Blessed
are you and it will be well with you

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

Жінка твоя - неначе лоза плодовита
На краях дому твого.

Zhinka tvoya - nenache loza plodovyta
Na krayakh domu tvoho.

Your wife will be like a fruitful vine
On the walls of your house.

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

Сини твої - як парості оливки,
Навкруг трапези твоєї.

Syny tvoyi - yak parost'i olyvky
Navkruh trapezy tvoyeyi.

Your sons - like young shoots from an olive tree
are around your table.

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

Ось так благословляється чоловік,
Що боїться Господа.

Os' tak blahoslov'yayets'ya cholovik,
Shcho boyits'ya Hospoda.

Behold thus will the man be blessed,
Who fears the Lord.

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

Благословить тебе Господь з Сіону,
І побачиш добро Єрусалиму по всі
дні життя твого.

Blahoslovyt' tebe Hospod' z Sionu,
I pobachysh dobro Yerusalymu po vsi
dni zhyttya tvoho.

May the Lord bless you from Zion
And you will see the prosperity of Jerusalem all
the days of your life.

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

І побачиш синів твоїх синів.
Мир на Ізраїля.

I pobachysh syn'iv tvoyikh syn'iv.
Myr na Izrayil'ya.

You will see your children's children. / Peace be
on Israel.

Слава Тобі, Боже наш, слава Тобі!

Slava Tobi, Bozhe nash, slava Tobi!

Glory be to You, O Lord, glory to You!

20 Прокімен / Prokimen

Tone 8

Ти положив на головах їх вінці із каменів
цінних, життя просили у Тебе, і Ти дав їм.

Ty polozhyv na holovakh yikh vints'i iz kamen'iv
ts'inykh, zhyttya prosyly u Tebe i Ty dav yim.

You have placed upon their heads crowns of
precious stones. They have asked You to give
them life and You did so.

Бо Ти даєш їм благословення повік віку,
звеселиш їх радістю лиця Твого.

Bo Ty dayesh yim blahoslovennya povik viku,
zveselysh yikh radist'yu lyts'ya Tvocho.

You will give them everlasting blessings, You will
gladden them with the joy of Your presence.

Ти положив на головах їх вінці із каменів
цінних, життя просили у Тебе, і Ти дав їм.

Ty polozhyv na holovakh yikh vints'i iz kamen'iv
ts'inykh, zhyttya prosyly u Tebe i Ty dav yim.

You have placed upon their heads crowns of
precious stones; they have asked You to give
them life and You did so.

21 Аلیلія / Alleluia

Oleksander Koshyts (1875–1944), arranged for SSAA by Nadia Tarnawsky

Аلیلія.
Ти, Господи, захорониш нас
і збережеш нас від роду цього і повік.
Аلیلія.

Alyluya.
Ty, Hospody, zakhорonysh nas
і zberezhesh nas vid rodu ts'oho і povik.
Alyluya.

Alleluia.
You, Lord, will hold us in Your keeping and
protect us from this generation and forever.
Alleluia.

22 О Пресвята Мати Діво / O Presvyata Maty Divo / O Most Holy Virgin Mother

Melody from Porfiry Demutsky's Lira, arranged by Oleksander Koshyts (1875–1944), arranged for SSAA by Nadia Tarnawsky

О Пресвята Мати Діво

Помощнице моя

Помагай нам християнам

завжди ласка Твоя /2

O Presvyata Maty D'ivo

Pomoshchnytse moya

Pomahay nam khrystyyanam zavzhdy laska

Tvoya /2

O Most Holy Virgin Mother

My great help

Offer assistance to us Christians, always in your

mercy /2

Не во грісі первороднім

Не єсть Ти зачата

Аж до неба Ангелами єсть

Ти Панно взята /2

Ne vo hris'i pervorodn'im

Ne yest' Ty zachata

Azh do neba Anhelamy yest'

Ty Panno vzyata /2

Without original sin

Were You conceived

And by Angels were

You carried into heaven, O Lady /2

Алилуя, Алилуя,

Слава Тобі, Боже,

Не забудь нас, Владичице,

Маріє Госпоже. /2

Alyluya, Alyluya,

Slava Tobi Bozhe

Ne zabud' nas, Vladychytse,

Mariye Hospozhe. /2

Alleluia, Alleluia,

Glory be to You, Lord

Do not forget us, Holy Mistress,

Mary of God. /2

23 Отче наш / Otche nash / Our Father

Kyivan chant

Отче наш, що єси на небесах,

Нехай святиться ім'я Твоє,

Нехай прийде царство Твоє,

Нехай буде воля Твоя, як на небі,

так і на землі.

Хліб наш насущний дай нам сьогодні;

І прости нам провини наші,

Як і ми прощаємо

винуватцям нашим;

І не веди нас у спокусу, але

визволи нас від лукавого. Амінь.

Otche nash, shcho yesy na nebesakh

Nekhay svyatyts'ya imya Tvoye

Nekhay pryjde tsarstvo Tvoye

Nekhay bude vol'ya Tvoya, yak na nebi

tak i na zemli.

Khlib nash nasushchnyj day nam s'ohodn'i;

I prosty nam provyny nashi,

Yak i my proshchayemo

vynuvats'am nashym;

I ne vedy nas u spokusu, ale

vyzvol'ny nas vid lukavoho. Amin'.

Our Father, who art in heaven

Hallowed be Thy name

Thy kingdom come

Thy will be done on earth

as it is in heaven.

Give us this day our daily bread,

And forgive us our trespasses

As we forgive those

who trespass against us;

And lead us not into temptation,

but deliver us from evil. Amen.

24 Ісаїє, ликуй і тропарі / Isaiye lykuu i tropari / Dance, Isaiah and troparia

Tone 5 and Tone 7

Ісаїє, ликуй, Діва мала в утробі
І родила Сина Єммануїла. Бога і чоловіка,
Восток ім'я йому; Його величаючи,
Діву ублажаємо.

Isaiye, lykuj, D'iva mala v utrobi
I rodyla Syna Yemanuyila. Boha i cholovika
Vostok imya yomu; Yoho velychayuchy
Divu ublazhayemo

Dance, Isaiah, a Virgin has conceived
and will bear a Son, Emmanuel, Who is God and
Man. His name is Orient; When we extol Him,
We call that Virgin blessed.

Святії мученики, ви славно
страждали і вінчалися,
Тож моліться до Господа,
щоб помилував душі наші.

Svyat'iyi muchenyky, vy slavno strazhdaly i
vinchalys'ya
Tozh mol'its'ya do Hospoda, shchob pomyluvav
dushi nashi

O holy Martyrs! You fought well and have
received your crowns.
On our behalf entreat the Lord to have mercy on
our souls.

Слава тобі, Христе Боже, апостолів похвало
і мучеників радосте; Їх проповідь Тройця
єдиносущна.

Slava tobi, Khryste Bozhe, apostoľiv pokhvalo
i muchenykiv radoste; Yikh propovid' Troyts'ya
yedyunosushchna.

Glory to you, O Christ God! The Apostles'
boast, the Martyrs' joy. They whose preaching
was the Trinity, One in Being!

25 Чеснішу від Херувимів / Chesnishu vid kheruvymiv / More honorable than the Cherubim

Kyrylo Stetsenko (1882–1922), arranged for SSAA by Nadia Tarnawsky

Чеснішу від Херувимів і незрівнянно
славнішу від Серафимів, Що без зотління
Бога Слово породила, Суццю Богородицю,
тебе величаємо, величаємо.

Chesn'ishu vid Kheruvymiv i nezrivn'vano
slavn'ishu vid Serafymiv, Shcho bez zotl'inn'ya
Boha Slovo porodyla, Sushchu Bohorodyts'yu,
tebe velychayemo, velychayemo

More honorable than the Cherubim and by far
more glorious than the Seraphim; ever a Virgin,
you gave birth to God the Word, O true Mother
of God, we magnify You, we magnify You.

Слава Отцю, і Сину, і Святому Духові,
і нині, і повсякчас, і на віки віків. Амінь.

Slava Ots'yu i Synu i Svyatomu Dukhovi,
i nyn'i, i povs'yakchas, i na viky vikiv. Amin'

Glory be to the Father and to the Son and to the
Holy Spirit, now and forever. Amen.

Господи помилуй /3.
Благослови. Амінь.

Hospody pomyluy. /3
Blahoslovy. Amin'

Lord have mercy. /3
Give the blessing. Amen.

26 Многая літа / Mnohaya lita / Many years

Hanni Koponen (1949–1998), arranged for SSAA by Nadia Tarnawsky

Многая, многая літа /2

Многая, многая, многая літа

Даруй ім, Господи,

многая літа

Многая, многая, благая літа!

Mnohaya, mnohaya l'ita /2

Mnohaya, mnohaya, mnohaya l'ita

Daruj yim, Hospody,

mnohaya l'ita

Mnohaya, mnohaya l'ita!

Many, many years /2

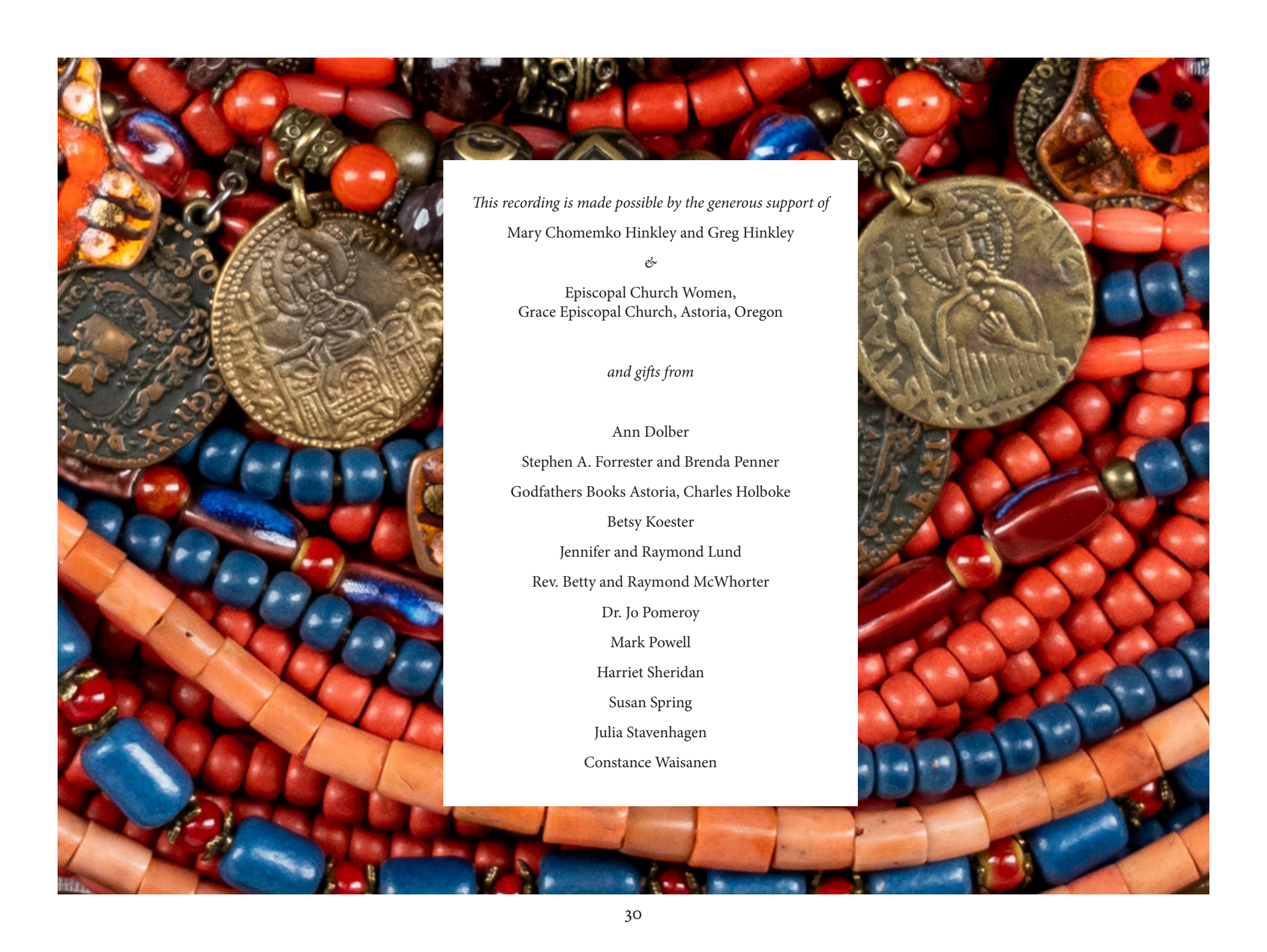
Many, many, many years

Grant them, Lord,

many years

Many, many years!





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PRODUCTION CREDITS

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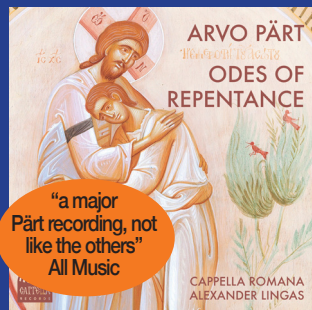
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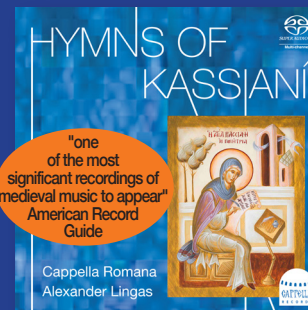
Executive Producer: Mark Powell, Cappella Records.



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Arvo Pärt: Odes of Repentance
Cappella Romana presents the first recording in the world of Pärt's Orthodox works as an Orthodox prayer service, with selections of the *Kanon Pokajanen* (Kanon of Repentance), *The Woman with the Alabaster Box*, one of his *Two Slavonic Psalms*, and *Triodion*.



Hymns of Kassianí The world's earliest music by a female composer: ninth-century nun, poet, and hymnographer Kassianí (Kassía). The women and men of Cappella Romana sing Kassianí's powerful works for Christmas and Lent, including long-suppressed hymns recorded here for the first time.



Steinberg: Passion Week
World premiere recording by Cappella Romana. Maximilian Steinberg's moving work extends the language of Rachmaninoff's *All-Night Vigil*. With Holy Week motets by Steinberg's teacher and father-in-law Rimsky-Korsakov. Also available on 180g vinyl.



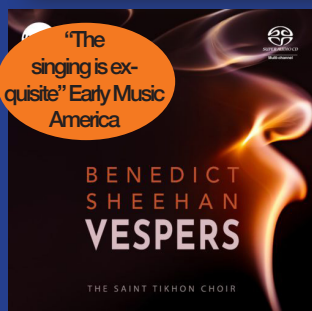
Lost Voices of Hagia Sophia For 1000 years, Hagia Sophia was the largest domed interior in the world. Cappella Romana recreates its stunning reverberation—of over 11 seconds—transporting you back in time to medieval sound and ritual in Constantinople: an aural virtual reality. **On Billboard for 44 weeks!**



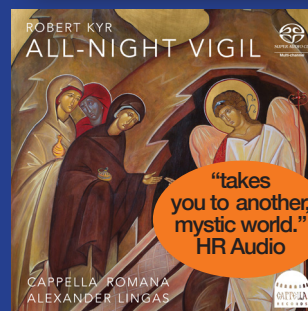
Heaven and Earth Cappella Romana presents a performance unlike any other of John Tavener's *Ikon of Light* and the world premiere of *Heaven and Earth*, written for CR by six Orthodox composers: Tikey Zes, Richard Toensing, Kurt Sander, Alexander Khalil, John Michael Boyer, and Matthew Arndt.



A Byzantine Emperor at King Henry's Court Worlds collide as Byzantine Emperor Manuel II spent Christmas 1400 at King Henry IV's royal court. Cappella Romana sings the florid chant and polyphony from both kingdoms and rites that echoed antiphonally in London's Eltham Palace.



Benedict Sheehan: Vespers Sung in English by the GRAMMY®-nominated Saint Tikhon Choir and inspired by the great *All-Night Vigil* setting by Rachmaninoff, Benedict Sheehan expands the genre with full settings of Psalms, each of which expresses a full range of human emotion.



Robert Kyr: All-Night Vigil
World premiere recording. Robert Kyr's *All-Night Vigil* is inspired by Rachmaninoff's setting of the same, sung here in English. Kyr blends Byzantine and Slavic traditions with a personal idiom, granting both a fresh approach and a profound point of entry to these moving hymns.