

Four choruses, ## 10, 11, 13, and 14, from the
Crysostomos liturgy opus 41

Composed for 4-part mixed choir by Peter Tchaikovsky 1878

Edited for various instrumental ensemble constellations by Klaus Bjerre (2003).

Tebe poem (To Thee We Sing, We Praise Thee Eternally)

Dostojno est' (Dignified it is to Praise Thee)

Molitva Gospodnja (The Lord's Prayer)

Chvalite Gospoda (Praise the Lord)

The preface for the edition of the ## 8 and 9 from the same opus in general also applies here, when it comes to the instrumental distribution in the 8 scores. Only the clarinet 4-tet score has been changed to an all-Bb clarinet format. Eb clarinets can play from the Eb brass version. The upper parts of the version for 4 horns still are next to impossible to play.

Despite a few more *divisi* well-balanced 4-tets, homogenous or mixed, still can perform the music. The Soprano should play the upper note and the Bass should play the lower notes of these *divisi*. The upper line of the Bass *divisi* has been cued into the Tenor part to help out weaker bass sections in larger ensembles. The preface for the ## 8 and 9 discusses how to distribute these *divisi* in larger ensembles.

Tchaikovsky's mastership as a composer generally shall not be challenged by this editor, but at least in the execution of the two last chords in # 13 Tchaikovsky makes it hard for the Tenors to sound good, as they have a very prominent parallel fifth with the Basses. The musical approach of course is to let the Tenors play that last note very discretely. A practical approach in larger ensembles would be to let some of the Tenors join the root of the chord, the note played by the Basses in the last chord.

The translations of the titles are poor reflections of the archaic dignity of the originals. The ending of #14 is a majestic *fugato* on the text of "Alliluia".

This edition can be used free of charge, but reports on readings and performances would be nice.

Klaus Bjerre

Postboks 38

DK-4220 Korsør

Danmark

k-bone@mail.dk