

A Ukrainian Prayer

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Words of unknown authorship

Transliteration, and free singing translation, by John Rutter

JOHN RUTTER

Solenne ma non troppo lento

$\text{♩} = \text{♩}$ sempre = c.96

SOPRANO

ALTO

TENOR

BASS

SOLO or FULL
mp

FULL *p*

for rehearsal only

mp

p

*Bo - zh(e), Ooo - cry - i - noo(k)hra - ni,
Lord God, guard and shel - ter U - kraine,

*Bo - zh(e), Ooo - cry - i - noo(k)hra - ni,
Lord God, guard and shel - ter U - kraine,

*Bo - zh(e), Ooo - cry - i - noo(k)hra - ni,
Lord God, guard and shel - ter U - kraine,

*Bo - zh(e), Ooo - cry - i - noo(k)hra - ni,
Lord God, guard and shel - ter U - kraine,

Solenne ma non troppo lento
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7

mp

mf

f

Bo - zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm see - li, vi - ri, ee na - dee - yi,
Lord God, guard and shel - ter U - kraine; grant her strength, Lord, hope, Lord, and sal - va - tion;

mp

mf

f

Bo - zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm see - li, vi - ri, ee na - dee - yi,
Lord God, guard and shel - ter U - kraine; grant her strength, Lord, hope, Lord, and sal - va - tion;

mp

mf

f

Bo - zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm see - li, see - li, vi - ri, ee na - dee - yi,
Lord God, guard and shel - ter U - kraine; grant her strength, Lord, grant her hope, Lord, and sal - va - tion.

mp

mf

f

Bo - zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm see - li, vi - ri, ee na - dee - yi,
Lord God, guard and shel - ter U - kraine; grant her strength, Lord, hope, Lord, and sal - va - tion;

mp

mf

f

* Bracketed letters should be barely audible. The transliteration (devised for British choirs) can only approximate to the Ukrainian pronunciation. Literal translation of text: Lord, protect Ukraine. Give us strength, faith, and hope, our Father. Amen.

13

mf Bo-zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm
Lord God, guard and shel - ter U - kraine; grant her

mf Bo-zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm
Lord God, guard and shel - ter U - kraine; grant her

mf SOLO or FULL Bo-zh(e), Oo - cry - i - noo(k)hra - ni, Bo-zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm
Lord God, guard and shel - ter U - kraine, Lord God, guard and shel - ter U - kraine; grant her

mf Bo-zh(e), Oo - cry - i - noo(k)hra - ni, dai nahm
Lord God, guard and shel - ter U - kraine; grant her

mf

19

cresc. see - li, vi - ri, ee na - dee - yi, *f* Bo-zh(e), Oo - cry -
strength, Lord, hope, Lord, and sal - va - tion; *ff* Lord God, guard and

cresc. see - li, vi - ri, ee na - dee - yi, *f* SOLO or FULL Bo-zh(e), Oo - cry - i - noo(k)hra - ni, *ff* Bo-zh(e), Oo - cry -
strength, Lord, hope, Lord, and sal - va - tion; Lord God, guard and shel - ter U - kraine; Lord God, guard and

cresc. see - li, vi - ri, ee na - dee - yi, *f* Bo-zh(e), Oo - cry -
strength, Lord, hope, Lord, and sal - va - tion; *ff* Lord God, guard and

cresc. see - li, vi - ri, ee na - dee - yi, *f* Bo-zh(e), Oo - cry -
strength, Lord, hope, Lord, and sal - va - tion; *ff* Lord God, guard and

cresc. *f* *f* *ff*

*1st soprano part here may be taken by solo soprano.

26

SOLO or FULL
mp

- i - noo(k)hra - ni, Bo - zh(e), Oo - cry - i - noo(k)hra -
shel - ter U - kraine, Lord God, guard and shel - ter U -

p *mp*

- i - noo(k)hra - ni, Oo - cry - i - noo(k)hra - ni. Hum
shel - ter U - kraine, guard and shel - ter U - kraine.

p *mp*

- i - noo(k)hra - ni, Oo - cry - i - noo(k)hra - ni. Hum
shel - ter U - kraine, guard and shel - ter U - kraine.

p *mp*

- i - noo(k)hra - ni, Oo - cry - i - noo(k)hra ni. Hum
shel - ter U - kraine, guard and shel - ter U - kraine.

31

FULL
mp cresc. , *f*

- ni. Ot - che nash, Ot - che nash.
- kraine. Hear our prayer, hear our prayer.

mp SOLO or FULL FULL
p *mp cresc.* , *f*

Oo - cry - i - noo(k)hra - ni. Ot - che nash, Ot - che nash, Ot - che nash,
Guard and shel - ter U - kraine. Hear our prayer, hear our prayer, hear our prayer.

p *mp cresc.* , *f*

Ot - che nash, Ot - che nash, Ot - che nash,
Hear our prayer, hear our prayer, hear our prayer.

mp *mp cresc.* , *f*

Ot - che nash, Ot - che nash, Ot - che nash,
Hear our prayer, hear our prayer, hear our prayer.

mp *p* *mp cresc.* *f*

Un poco più lento

mp *mf* *f* *p* molto legato

37

A - meen, a - meen, a - meen, a - - - - meen, a -
 A - men, a - men, a - men, a - - - - men, a -

A - meen, a - meen, a - meen, a - - - - meen, a -
 A - men, a - men, a - men, a - - - - men, a -

A - meen, a - meen, a - meen, a - - - - meen, a -
 A - men, a - men, a - men, a - - - - men, a -

A - meen, a - meen, a - meen, a - - - - meen, a -
 A - men, a - men, a - men, a - - - - men, a -

mp *mf* *f* *p* molto legato

mp *mf* *f* *p* molto legato

mp *mf* *f* *p* molto legato

mp *mf* *f* *p* molto legato

SOLO SOPRANO and/or TENOR SOLO

p liberamente e con intensità

42

Bo - zh(e), Ooo - cry i - noo(k)hra - ni.
 Lord God, guard and shel - ter U - kraine.

-meen, a - meen, a - meen.
 -men, a - men, a - men.

-meen, a - meen, a - meen.
 -men, a - men, a - men.

-meen, a - meen, a - meen.
 -men, a - men, a - men.

-meen, a - meen, a - meen.
 -men, a - men, a - men.

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

RUTTER REQUIEM: REHEARSAL NOTES
for choirs and soloists
by John Rutter

General

The metronome marks in the score are, I think, fairly accurate, and I have recorded the work with the Cambridge Singers and Aurora Orchestra on the Collegium album *Visions* (COLCD 139) which you may find a helpful guide.

Latin pronunciation

The general principle here is that I like a bright-vowelled sound in the bel-canto tradition, very close to good modern Italian. The word 'requiem' to be 'ré-' (similar to French é as in 'bébé'), 'quee-' (not a German ü but rather a bright 'ee'), 'ém' (not 'errm'). The 'ter-' in 'aeternam' to be like the first syllable of 'tearaway', not 'termite'. 'Ky-' in 'Kyrie' to be 'key', 'Chri-' to rhyme with it. And so on. To pronounce these vowels, you need to open your mouth wide, or rather, tall, with the lower jaw well dropped and the teeth wide apart.

'hymnus' in movement 1 and 'hosanna' in movement 4 to have the 'h' sounded
In movement 4, pronounce 'excelsis' as 'eck-shell-cause'.

Placement of final consonants

I am often asked where to place a final consonant when a long note is tied over to a short one (for example, movement 1 bar 28). The general answer in this work is that I intend it to be placed on the rest *after* the short note, thus the '-s' of 'eis' in bar 28 should be on the final eighth-note of the measure (the rest), not on the last note itself.

SPECIFIC NOTES ON EACH MOVEMENT

1. Requiem aeternam

Measure no.	Voice part	
11,14	B	Pitching these bass notes is tricky. It may help if you tell your basses that the correct note is a semitone higher than they think!
21	all	Breathe before 'et lux'
22	all	No breaths till just before last note of bar 24
25-27	all	No breaths anywhere here
48	all	No breaths before bar 49, carry over
58	all	Breathe at end of this bar
74	all	Exceptionally, pronounce 'Kyrie' as 'Kiri'
74-77	all	No breaths during these four bars
83-84	SAB	No breaths during these two bars
89	T	Note the underlay: '-son' on the final eighth note of the measure
100	all	Note that SA are <i>pp</i> , TB <i>p</i>
109	ATB	No breaths before final 'eleison'

2. Out of the deep

11,12	AB	Note that final consonants are placed on the rests
13	AB	Note that AB are still <i>pp</i> while ST are <i>p</i>
16	ATB	'-ce' to be placed on last eighth note of the bar
16	S	'-ce' to be placed on the downbeat (after ATB, but that's OK)
18	S	No breath after 'well'
20	SA	In the interests of tidiness, S and A place 't' together, on downbeat of bar 21 (i.e. S extend the written length of this note to a whole note)

22	A	No breath after 'well'
29	all	No breath after 'mark'
31	all	'-s' of 'amiss' on beat 3½
31	TB	Add a <i>diminuendo</i> (while SA are crescendoing)
42	SA	'-d' of 'feared' on downbeat
44	all	'-d' of 'Lord' on downbeat
49	all	Exceptionally, place '-st' of 'trust' on downbeat (not ½ beat later)
50	A	Dynamic <i>mf</i> rather than <i>mp</i>
53-54	A	No breath after 'say', carry over to 'before'
59	S	No breath after 'Lord'
60	all	No breath after 'mercy'
62	all	Breathe after 'redemption'
63-64	all	No breath after 'Israel'
64	ATB	'-s' of 'sins' on last eighth note of measure (and breathe)
65	S	'-s' of 'sins' on second eighth note of measure
65	ATB	Insert extra marking, <i>p</i> on 'all'

3. Pie Jesu

12-13	soloist	No breath after 'aeternam'
16	SA	Be sure of a good clear 'd' on last eighth note of measure
17	TB	Ditto
19	all	Be sure of bright 'ré-'
60	soloist	Watch for <i>rit.</i> here - don't be early on 'qui-'

3. Sanctus

2, 3	S	Final 's' of 'sanctus' on last eighth note of measure, and breathe (ditto for other voices later)
6	S	Pronounce 'Sabaoth' as 'Sah-bah-ott' (no final 'h')
8-13	T	I generally ask baritones to join with tenors here
16-17	A	No breath after 'tua', carry over to final 'tua'
18	S	No breath between the two 'hosanna's
26-27	B	No breath after 'tua', carry over to final 'tua'

4. Agnus Dei

3	T	Comma (a real break in the sound) but no breath at end of this bar
4	T	No breath after 'Dei', carry over to 'qui'
5	T	Comma after 'peccata'
6	T	Breathe after 'mundi'
(The above phrasing applies also to A entry in bar 9 and S in bar 16)		
22-23	A	Rehearse the pitch of this phrase carefully so it isn't flat
28-29	all	No breath after 'woman', carry over to 'hath'
31	all	Comma after 'live'
34	all	No breath after 'up'
35	all	No breath after 'down'
38	ST	Put an accent on 'sha-'
40	AB	Ditto
44	SA	<i>pp</i> not <i>p</i> (TB must be clearly heard)
45	TB	No breath after 'life'

52	B	Exceptionally, no comma after 'Dei', carry over to 'Agnus'
58-61	all	Breathe at the end of each one-bar phrase
74	ST	No breath after 'life'
78	S,Bar	Breathe after 'me'
79	all	No breath after 'dead'
84	all	No breath after 'me'

6. The Lord is my Shepherd

Keep this movement simple, happy, and joyfully confident (except the middle section). It must not be sentimentalized!

42	all	Note that there is a quarter-note rest (not an eighth note as before)
47	all	No breath or comma after 'Yea'
56	all	No breath after 'with me', carry over to 'Thy'
63	all	No breath after 'me'
69	all	No breath after 'oil'
84	ST	Add a <i>crescendo</i> on 'life'
86	all	No breath after 'dwell'
90	all	Breathe before 'in the'
92	T	Breathe before 'in the'
94	all	Breathe before 'for'
96	all	breathe before 'for'
99	all	Conducted in 4

7. Lux aeterna

22	soloist	Breathe before 'from'
27	S	No breath before 'they'
28	AT	No breath before 'they'
29	S	Breathe before 'they'
31	all	Breathe before 'from'
39	AB	Breathe after 'Spirit'
40	all	Breathe after 'rest', and note that there will be extra time for the comma before 'they'
41	all	There will be an extra comma (and a wait) before the final 'they'
41	all	Sing the final 'they' <i>ppp</i> , and note the <i>tenuto</i> (extra time again)
78-79	all	No breaths anywhere in these two bars
80	ATB	Breathe at the end of the measure
81	S	breathe before 'Do-'
84-89	T	I generally ask basses and baritones to join with tenors here
86	T	No breath after 'tuis' (transfer 's' to start of 'in')
90	T	's' on second eighth note of measure
92	S	Ditto
94	all	Comma but no breath before 'quia'
98	all	Watch <i>rit.</i> on third beat (subdivided as two eighth notes)
100	all	No breath after 'aeternam'
108	all	Ditto
117	ATB	Breathe before final 'aeternam'
119	all	Close down to 'mm' at start of last measure

Sheet Music

Please download and print a copy of John Rutter's "A Ukrainian Prayer" for use in the rehearsals and concert.

For the Requiem, could you please bring a copy of the sheet music. If you don't already have a copy you can buy one from your local retailer or directly from John Rutter at <https://global.oup.com/academic/product/requiem-9780193380707?q=requiem&lang=en&cc=gb>

Looking forward to singing with you!