Dmitry

BORTNIANSKY

35 Geistliche Konzerte für Chor

35 Sacred Choral Concertos

für gemischten Chor a cappella
for mixed a cappella chorus

herausgegeben von / edited by
Marika C. Kuzma

Urtext

Partitur / Full score

Carus 4.111

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Воспойте Господеви пѣснь нову
Singet dem Herrn ein neues Lied
Sing unto the Lord a new song

2 Toržestvujte dnes' 11
Торжествуйте днесь
Feiert heute
Celebrate this day

3 Hospodi, siloju Tvojeju vozveselitsja tsar' 19
Господи, силою Твоею возвеселится царь
Herr, Deine Herrschaft ist des Königs Freude
O Lord, in Thy strength the king shall be glad

4 Voskliknite Hospodevi, vsja zemlja 31
Воскликните Господеви, вся земля
Jubelt Gott, alle Lande
Shout with jubilation unto the Lord, all the earth

5 Uslyšyt tja Hospod' v den' pečali 42
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The Lord hear thee in the day of affliction

6 Slava vo vyšnikh Bohu 53
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Ehre sei Gott in der Höhe
Glory to God in the highest

7 Priidite, vozradujemsja Hospodevi 61
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Come, let us rejoice in the Lord

8 Milosti Tvoja, Hospodi, vo věk vospoju 71
Милости Твоя, Господи, во вѣкъ воспою
Ich singe, o Gott, immerdar von Deiner Güte
Of Thy mercies, O Lord, will I sing forever

9 Sej den', jeho že sotvori Hospod' 82
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Dies ist der Tag, den der Herr gemacht
This is the day which the Lord hath made

10 Pojte Bohu našemu, pojte 92
Пойте Богу нашему, пойте
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Благословенъ Господь
Gesegnet sei der Herr
Blessed is the Lord

12 Bože, pěsn' novu vospoju Tebě 114
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14 Otryhnu serdtse moje slovo blaho 134
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Aus meinem Herzen quellen Worte der Güte
My heart hath poured forth a good word

15 Priidite, vospoim, ljudie 144
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Kommet ihr Leute, besingen wir
Come, O people, let us praise in song

16 Voznesu Tja, Bože moj, Tsarju moj 152
Вознесу Тя, Боже мой, Царю мой
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I will exalt Thee, O my God, my King

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18 Blaho jest' ispovědatisja Hospodevi 168
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Es ist gut, dem Herrn zu danken
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20 Na Tja, Hospodi, upovakh 187
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The Lord is my light and my savior

23 Blaženi ljudie vědušči voskliknovenie 222
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Selig das Volk, das Dir zu singen weiß
Blessed is the people that knows jubilation

24 Vozvedokh oči moi v hory 233
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25 Ne umolčim nikohda, Bohoroditse 245
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Herr, Gott Israels
Lord, God of Israel

27 Hlasom moim ko Hospodu vozzvakh 268
Гласомъ моимъ ко Господу воззвахъ
Ich rufe zum Herrn mit meiner Stimme
With my voice unto the Lord have I cried

28 Blažen muž, bojajsja Hospoda 284
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Selig der Mann, der den Herrn fürchtet
Blessed is the man that feareth the Lord

29 Voskhvalju imja Boha mojeho s pěsniju 295
Восхвалю имя Бога моего съ пѣснію
In heiligen Hymnen will ich den Namen Gottes erheben
I will praise the name of my God with a song

30 Uslyšy, Bože, hlas moj 306
Услыши, Боже, гласъ мой
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31 Vsi jazytsy vospleščite rukami 318
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Ihr Völker alle, klatscht in die Hände
Clap your hands, all ye nations

32 Skaži mi, Hospodi, končinu moju 326
Скажи ми, Господи, кончину мою
Herr, lass mich mein Ziel erkennen
O Lord, make me to know mine end

33 Vskuju priskorbna jesi, duše moja? 337
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Was bist du betrübt, meine Seele?
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34 Da voskresnet Boh 349
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Vorwort

Die vorliegende Edition der vierstimmigen Geistlichen Konzerte von Dmitry Bortniansky stellt eine Alternative zu der von Peter Tschaikowsky und seinem Verleger Peter Jurgenson 1882 publizierten Edition dar. Diese galt lange als Standardausgabe für die Aufführung und das Studium von Bortnianskys Chormusik. Tschaikowskys Edition enthält Änderungen, die von Bortnianskys Nachfolgern an der russischen Hofkapelle vorgenommen wurden, und solche von Tschaikowsky selbst. Gestützt auf die ältesten, maßgeblichen verfügbaren Quellen stellt die vorliegende Edition ein originalgetreueres, klareres und nuancierteres Verständnis von Bortniansky und seinen Konzerten für Chor wieder her.[1]

Die geistlichen Texte der Konzerte werden in der vorliegenden Edition unter den Noten in ihrer originalen kyrillischen Schreibweise und in Transliteration abgedruckt. Die lateinische Transliteration ermöglicht nicht-slawischen Musikern den Zugang zu den Konzerten. Der kyrillische Text enthält verschiedene veraltete Buchstaben, die slawische Chorsänger daran erinnern, dass Kirchenslawisch keine Landessprache ist und nicht immer so ausgesprochen wurde wie in slawischen Kirchen heute.

Dmitry Bortniansky und die Gattung des Chorkonzerts

Dmitry Stepanovich Bortniansky[2] (1751–1825) nimmt sowohl in der russischen als auch in der ukrainischen Musikgeschichte einen prominenten Platz ein.[3] Er wurde in der Ukraine geboren, verbrachte aber fast sein ganzes Leben am Russischen Zarenhof in St. Petersburg; zuerst als Chorknabe und schließlich als Hauptkapellmeister der Hofkapelle [*Pridvornaia pevcheskaia kapella*]. Er war der erste Komponist slawischer Herkunft, der diesen Posten innehatte. Als junger Sänger zählte er nachweislich zu den Favoriten von Kaiserin Elisabeth I.[4] Als Leiter der Hofkapelle erreichte er mit seinem Chor „eine unglaubliche Verschmelzung, Präzision und Gleichmäßigkeit des gesungenen Tons."[5] Bortnianskys Chor führte A-cappella-Werke in kirchenslawischer Sprache auf sowie Werke mit Orchesterbegleitung, darunter Oratorien und Messen von Händel, Haydn und Mozart. 1824 wirkte der Chor bei der Uraufführung von Beethovens *Missa solemnis* mit.[6]

Bortniansky ist dennoch vor allem als Komponist geistlicher Musik bekannt, und sein umfängliches Erbe Geistlicher Konzerte und liturgischer Vertonungen bilden das Herzstück des osteuropäischen Chorrepertoires. Er studierte bei Baldassare Galuppi Komposition und zwar zunächst in Russland, als Galuppi Hofkapellmeister bei Katharina der Großen war, und später in Italien (1769–1779).[7] Während seines Italienaufenthalts komponierte er mehrere *Opere serie* nach italienischen Libretti sowie geistliche Motetten nach römisch-katholischen und deutschen, protestantischen Texten. Nach seiner Rückkehr nach St. Petersburg 1779 erhielt er einen untergeordneten Posten am *bolshoi dvor* [großen Hof], wo er für Katharina die Große geistliche Musik komponierte und die Sänger der Hofkapelle ausbildete. Ab Ende 1783 war er als Kapellmeister bei ihrem Sohn Paul I. am *maliy dvor* [kleinen Hof] angestellt.[8] Als Paul 1796 den Thron bestieg, ernannte er Bortniansky zum Hauptkapellmeister der Hofkapelle.

Den Großteil seiner liturgischen Werke und die meisten der Geistlichen Konzerte scheint Bortniansky in den 1780er und 1790er Jahren komponiert zu haben, also *vor* seiner Ernennung.[9] Als Kapellmeister der Hofkapelle widmete er seine Aufmerksamkeit hauptsächlich der Betreuung und Ausbildung seiner Sänger und etablierte einen Standard für geistliche Aufführungen von Chormusik außerhalb des Umfelds von St. Petersburg. Ein Regierungsdekret garantierte der Hofkapelle 1816 das exklusive Recht, im ganzen russischen Reich geistliche Musik zu veröffentlichen. Bortniansky betreute die Drucklegung geistlicher Werke verschiedener Komponisten, einschließlich seiner eigenen. Von den zahlreichen Geistlichen Konzerten, die er nachweislich komponierte,[10] sind 35 Konzerte für vierstimmigen gemischten Chor und 11 Konzerte für Doppelchor zu seinen Lebzeiten im Druck erschienen.[11]

Man schreibt Bortniansky zu, die Gattung des Geistlichen Konzerts für Chor – das musikalische Herzstück der orthodoxen göttlichen Liturgie[12] – zur Blüte geführt zu haben. Das Geistliche Chorkonzert vertont meist Psalmverse und wird im Gottesdienst während der Wandlung gesungen. Es ist typischerweise in drei oder vier

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[1] L. Grigorievs Edition von 2003 geht einen entscheidenden Schritt in Richtung einer authentischeren Lesart, ist aber nur auf eine archivarische Quelle (Quelle **A** in der vorliegenden Edition) gestützt. Seine Edition schreibt alle Verzierungen aus, anstatt sie in ihrer originalen Form darzustellen. L. Grigoriev (Hg.), *D. S. Bortnianskii: 35 Dukhovnykh kontsertov na 4 golosa*, Moskau 2003.

[2] Es gibt zwei Möglichkeiten, den Namen des Komponisten im Kyrillischen wiederzugeben – «Бортнянский» (Russisch) and «Бортнянський» (Ukrainisch) – und viele Arten der Transliteration. Der Komponist selbst hat seinen Namen während seiner Jahre in Italien als „Bortniansky" transliteriert, wie in verschiedenen autographen Manuskripten zu sehen. Sein Vorname erscheint als «Дмитро» („Dmytro") in der ukrainischen Forschung, und gelegentlich als „Demetrio" in italienischen und österreichischen Quellen. In Editionen, die zu seinen Lebzeiten gedruckt wurden, erscheint sein Vorname als «Дмитрий» („Dmitrii" oder „Dmitry"). Daher verwendet die vorliegende Edition „Dmitry Bortniansky". In den Fußnoten der vorliegenden Edition werden slawische Namen und bibliografische Informationen nach dem System der US Library of Congress zitiert. Es weicht von der ISO 9-Norm ab, die in den Konzerttiteln und in den Noten verwendet wird.

[3] Die erste bekannte Biografie über Bortniansky stammt von D. Dolhov, dem Enkel des Komponisten. *D. S. Bortnianskyi: Biohrafichnyi narys* [D. S. Bortniansky: Eine biografische Skizze], *Nuvellista* (März 1857). Nach Dolhov soll Bortniansky sein Musikstudium in Hlukhiv begonnen haben und 1758 nach St. Petersburg gesandt worden sein. Aktuellere Biografien finden sich auch in V. Ivanov, *Dmytro Bortnians'kyi*, Kiew 1980, und in M. Ritzarev (erschienen unter ihrem russischen Namen Rytsareva), *Kompozitor D. Bortnianskii: zhizn' i tvorchestvo kompozitora. Izdanie vtoroe, pererabotannoe i dopolnennoe* [Komponist D. Bortniansky: Leben und Werke des Komponisten. Zweite überarbeitete und ergänzte Auflage], St. Petersburg 2016.

[4] Dolhov, zitiert nach: Ivanov, *Dmytro Bortnians'kyi,* S. 25.

[5] Dieses Zitat stammt von Fedor (oder Fyodor) Lvov, Bortnianskys Nachfolger in der Hofkapelle. *Russkaya muzykal'naya gazeta,* 1900, Nr. 40; eine ukrainische Übersetzung in Ivanov, *Dmytro Bortnians'kyi,* S. 84.

[6] A. Ershov, *Stareyshiy russkiy khor* [Der älteste russische Chor], Leningrad 1978, S. 59–61. Die Uraufführung der *Missa solemnis* fand am 7.4.1824 in einem Konzert der Philharmonischen Gesellschaft von St. Petersburg statt.

[7] Obwohl Standardbiografien die Jahre 1769–1779 für Bortnianskys Italienaufenthalt angeben, ist er möglicherweise schon früher, im Jahr 1768, in Italien angekommen. M. Ritzarev, *Eighteenth-Century Russian Music*, Burlington 2006, S. 110.

[8] Für den *maliy dvor* komponierte Bortniansky weltliche Musik: einige französische *opéra comiques, romances* für Solostimme und instrumentale Kammermusik.

[9] Ritzarev dokumentiert, dass die Titel vieler von Bortnianskys Geistlichen Konzerten zusammen mit den Incipits im *Katalog pevcheskoi not* [Katalog der Vokalmusik] von 1793 verzeichnet sind. M. Ritzarev, *Eighteenth-Century Russian Music,* Burlington 2006, S. 7, 290–291. Ritzarev gibt außerdem ungefähre Entstehungsdaten für jedes der 35 Geistlichen Konzerte an. Rytsareva, *Kompozitor D. Bortnianskii* 2016, S. 370–371. Mehrere Zeitungsnotizen und Musikkataloge weisen nach, dass einzelne Konzerte zusammen mit liturgischen Motetten bis ins frühe 19. Jahrhundert in Russland vielfach erhältlich waren. Zum Beispiel warb 1806 die Firma Charles Louis Lenhold in Moskau damit, 82 Geistliche Werke von Bortniansky am Lager zu haben. N. A. Ryzhkova, *Prizhiznennye izdaniia sochinenii D. S. Bortnianskogo: Svodnyi katalog* [Die zu Lebzeiten publizierten Werke von D. S. Bortniansky: Gesamtverzeichnis], St. Petersburg 2001, S. 16.

[10] Ritzarev gibt weitere 31 Konzerte an, die Bortniansky zugeschrieben wurden und in vor-revolutionären Quellen genannt sind, aber nicht zu seinen Lebzeiten gedruckt wurden. Rytsareva, *Kompozitor D. Bortnianskii,* S. 372–373.

[11] Ryzhkova, *Prizhiznennye izdaniia,* S. 23–25.

[12] Die göttliche Liturgie ist die Eucharistiefeier in der orthodoxen Kirche. Die Entsprechung in der römisch-katholischen Kirche wäre die heilige Messe.

kontrastierende Sätze unterteilt und verwendet abwechselnd Solo- und Tutti-Besetzungen. Gattungsgeschichtlich hat das Geistliche Chorkonzert keine genaue Entsprechung im westlichen Repertoire. In seiner Funktion kommt es der Musik zur Kommunion nahe, unterscheidet sich musikalisch aber z. B. vom *Anthem*. Als Entsprechung in der westeuropäischen Musik kommt – im Bereich der Instrumentalmusik – vielleicht am ehesten das *Concerto grosso* in Frage, mit dem Unterschied, dass im orthodoxen Gottesdienst keine Instrumente zugelassen sind und das Chorkonzert deshalb ausschließlich *a cappella* aufgeführt wird. Außerdem gibt es, im Unterschied zum *Concerto grosso*, keine feste *Concertino*-Gruppe der Solisten. Die Zusammensetzung der Solistengruppe wechselt beständig zwischen den Sätzen und sogar von Abschnitt zu Abschnitt.

Für weitere Beobachtungen zur Musik siehe den Abschnitt *III. Observations* im Kritischen Bericht (Seite 375–378).

Als Werkkorpus enthalten die in dieser Edition vorgelegten 35 Chorkonzerte Bortnianskys eine stattliche Anzahl von Bibelversen, die verschiedenen Festtagen zugeordnet werden können. Im Allgemeinen werden die Konzert in Moll am meisten geschätzt, darunter die Konzerte Nr. 32 und 33.[13] Tschaikowsky bezeichnet in seiner Edition Konzert Nr. 32 *Skaži mi, Hospodi, končinu moju* [Herr, lass mich mein Ziel erkennen] als das seiner Meinung nach beste Konzert von Bortniansky. Es endet mit einem ausgedehnten fugierten Satz, der den Widerstand gegen den Tod treffend beschreibt. Es ist belegt, dass Bortniansky selbst Konzert Nr. 33 *Vskuju priskorbna jesi, duše moja?* [Was bist du betrübt, meine Seele?], das bei seiner Beerdigung gesungen wurde, sehr mochte.[14] Von seinen Konzerten in Dur ist Nr. 15 *Priidite, vospoim ljudie* [Kommet ihr Leute, besingen wir] eins der wirkungsvollsten: durchwegs jubilierend, mit einem *Allegro*-Beginn und -Schluss. Das Konzert enthält einen ergreifenden Mittelsatz voller Chromatik zur Darstellung der Kreuzigung Christi. Das feierliche, für den Weihnachtstag bestimmte Konzert Nr. 6 *Slava vo vyšnikh Bohu* [Ehre sei Gott in der Höhe] und Konzert Nr. 9 *Sej den', jeho že sotvori Hospod'* [Dies ist der Tag, den der Herr gemacht] für Ostern gehören zu den am häufigsten aufgeführten Konzerten.

Rezeption und Kritik der Chorkonzert von Bortniansky

Schon zu seinen Lebzeiten erreichten Bortnianskys Chorkonzerte und liturgische Kompositionen Anerkennung und Popularität im ganzen russischen Kaiserreich und weit über dessen Grenzen hinaus. Seine Konzerte und Hymnen dürften schon in den 1780er Jahren in Wien aufgeführt worden sein.[15] Mehrere Werke, vor allem der Cherubische Hymnus Nr. 7 und *Kol' slaven naš Hospod'* [Wie ruhmreich ist unser Gott; auch bekannt als „Ich bete an die Macht der Liebe"] wurden ins Lateinische und Deutsche übersetzt und in westeuropäischen Anthologien ab Mitte des 19. Jahrhunderts veröffentlicht. Hector Berlioz, der die Chorkonzerte während seiner Russlandreise in den 1840er Jahren hörte, nahm Bortnianskys Musik in einige seiner Pariser Konzertprogramme auf.[16] Er war hingerissen von seiner flexiblen Behandlung des Chores in den Konzerten:

> In allen diesen [sakralen] Werken findet man ein wahres religiöses Gefühl, oft eine Art Mystizismus, das den Zuhörer hineinzieht in profunde Extase; eine seltene Begabung bei der Gruppierung von Vokalstimmen, einen wunderbaren Sinn für Nuancen, eine wohlklingende Harmonie und, vor allem, eine unglaubliche Freiheit in der Behandlung der Stimmen, eine völlige Vernachlässigung der Regeln, die seine Vorgänger und Zeitgenossen und überhaupt die Italiener, deren Schüler er gewesen sein soll, respektiert haben.[17]

Bortnianskys symphonische Anlage des vierstimmigen A-cappella-Gesangs ist erstaunlich. Vielleicht hat seine Auseinandersetzung mit vokal-instrumentaler Musik in Italien und das Verbot von Instrumenten in der orthodoxen Kirche dazu geführt, dass Bortniansky den A-cappella-Chor als sein Orchester benutzte und dessen textliche und stimmliche Möglichkeiten ausgereizt hat. Sein Erfindungsreichtum hatte großen Einfluss auf spätere Generationen russischer Komponisten. Rachmaninoffs *Vsenoščnoje bdenie* [Ganznächtliche Vigil] kann als ein Werk gelten, das die von Bortniansky erforschten Möglichkeiten der Chorbehandlung erweitert. Strawinskys *Symphony of Psalms*, ein mehrsätziges Werk mit frei zusammengestellten Psalmversen, wird als Abkömmling der Gattung des Chorkonzerts gesehen.[18] Sein *Svadebka* [Les Noces] mit schnellen Wechseln von Chor und Solisten kann ebenso als verwandt mit Bortnianskys Konzerten verstanden werden.

Die kritische Würdigung von Bortniansky und seiner Musik durch die Jahrzehnte und Jahrhunderte war wechselhaft. Er wurde sowohl von russischen und ukrainischen Kirchenmusikern als einer ihrer herausragenden Komponisten vereinnahmt, als auch von slawischen Intellektuellen gemieden.[19] Bereits 1860 bezeichnete der bekannte russische Musikkritiker Alexander Serov Bortnianskys Musik als „das schwache Echo der Italiener auf die Musik der Mozartzeit."[20] Tschaikowsky schrieb: „Ich bemerke die Verdienste von Bortniansky, [...] aber wie wenig harmoniert [seine] Musik mit dem byzantinischen Stil der Architektur, Bilder, mit dem gesamten Gefühl des orthodoxen Gottesdienstes!"[21] Die russische Revolution

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[13] Nach Ritzarev gehören diese beiden wohl zu den letzten Konzerten, die Bortniansky komponierte, vielleicht im ersten Jahrzehnt des 19. Jahrhunderts. Ritzarev, *Eighteenth-Century Russian Music*, S. 304.

[14] Ryzhkova, *Prizhiznennye izdaniia*, S. 27.

[15] Im Archiv der Wiener Hofkapelle finden sich Belege, dass Bortnianskys Musik zu seinen Lebzeiten auch außerhalb Russlands aufgeführt wurde. Die auf 1780 datierte Manuskriptsammlung enthält drei geistliche Stücke von Bortniansky, bei denen der kirchenslawische Text in Transliteration notiert ist. Es ist anzunehmen, dass sie von Wiener Chören gesungen wurden. Das Archiv der Gesellschaft der Musikfreunde in Wien besitzt außerdem einen Band mit Konzerten von Bortniansky, die dem Wiener Hof im Jahr 1832, relativ kurz nach Bortnianskys Tod, zugesandt wurden. (Siehe den Kritischen Bericht für eine weitere Beschreibung dieser Quellen.)

[16] Berlioz führte Bortnianskys „Chant des chérubins" (wahrscheinlich Nr. 7) im Eröffnungskonzert seiner ersten Saison als Direktor der Société Philharmonique (am 22. Oktober 1850) im Salle Ste-Cécile auf. Ein späteres „concert spirituel", das am 30. Juni 1851 in Paris stattfand, enthielt Werke von Beethoven, Berlioz, Rossini, Weber sowie Bortnianskys „Cherubischen Hymnus". Guy Gosselin, *La symphonie dans la cité: Lille au XIXe siècle*, Paris 2013, S. 146.

[17] Original: „Dans toutes ces œuvres, on trouve un véritable sentiment religieux, souvent une sorte de mysticisme qui plonge l'auditeur en des profondes extases, une rare expérience du groupement des masses vocales, une prodigieuse entente des nuances, une harmonie sonore, et, chose surprenante, une incroyable liberté dans la disposition des parties, un mépris souverain des règles respectées par ses prédécesseurs comme par ses contemporains, et surtout par les Italiens dont il est censé le disciple." Hector Berlioz, *Les soirées de l'orchestre*, Paris [1895], S. 273.

[18] Der Psalmvers, der den ersten Satz der *Symphony of Psalms* beendet (Ps 39,14), erscheint prominent in Bortnianskys Konzert Nr. 32; dem Konzert, das Tschaikowsky am meisten bewunderte und das Strawinksy ziemlich sicher in seiner Jugend gehört haben dürfte. In Latein, wie in der *Symphony of Psalms*, lauten sie „Remitte mihi, ut refrigerer prius quam abeam et amplius non ero." In Konzert 32 lauten sie «Ослаби ми да почію прежде даже не отъиду, и ктому не буду.» („Oslabi mi, da počiju, prežde daže ne ot"idu, i ktomu ne budu." [Lass mich, dass ich Atem schöpfe, ehe ich dahin muss und nicht mehr bin.])

[19] Zur weiteren Diskussion über die Rezeptionsgeschichte von Bortnianskys Musik vgl. meinen Artikel: M. Kuzma „Bortniansky à la Bortniansky: An Examination of the Sources of Dmitry Bortniansky's Choral Concertos", in: *The Journal of Musicology* 14 (1996), S. 183–212, hier S. 183–185. Vgl. auch Ritzarev, *Eighteenth-Century Russian Music*, S. 341–348.

[20] A. N. Serov, „Muzyka, muzykal'naia nauka, muzykal'naia pedagogika" [Musik, musikalische Ausbildung und Musikpädagogik], in: *Izbrannye stat'i*, Bd. 2, hg. von G. Khubov, Moskau 1957, S. 211.

[21] Tschaikowsky an N. von Meck, 30. April 1878, *P. I. Chaikovskii: Perepiska s N. F. fon Mekk*, Bd. 1, 1876–1878, hg. von V. A. Zhdanov und I. T. Zhegin, Moskau 1934, Nr. 137.

und die nachfolgende „Kulturrevolution“, die die Religion zur Bedeutungslosigkeit verdammten, entzogen Bortnianskys geistliche Musik weiter der offiziellen Anerkennung.[22] Nach dem Zusammenbruch der Sowjetunion 1991 erwachte ein neues Interesse an Bortnianskys Konzerten und es fand eine Fülle von Aufführungen und Einspielungen statt. Trotzdem bezeichneten führende Wissenschaftler des frühen 21. Jahrhunderts seinen Stil im Wesentlichen als sentimental.[23] Es lässt sich schwer auseinanderhalten, welche Merkmale von Bortnianskys Musik im Lauf der letzten Jahrzehnte bei den slawischen Kritikern mehr verpönt waren: sein italianisierender (westlicher) Stil, sein sakraler Gegenstand oder seine sentimentale (nicht tief empfundene oder asketische) Sensibilität.

Bortnianskys theologische Botschaft in den Konzerten

Bei genauerer Betrachtung offenbaren Bortnianskys Konzerte seine feine Sensibilität für geistliche Texte. Das melodisch-harmonische Material und die musikalischen Formen an sich mögen gewöhnlich oder sogar formelhaft erscheinen, doch geht Bortniansky als Komponist höchst bemerkenswert und wirkungsvoll vor; nicht in den Noten selbst oder in der Makrostruktur seiner Kompositionen, sondern in den kleinen Modulationen des Vokalsatzes und in seiner flexiblen Annäherung an das Idiom vierstimmiger A-cappella-Musik. Zu Beginn von Konzert Nr. 27, zum Beispiel, singen die Solostimmen stockende melodische Linien; nicht um Rafinesse zu erzeugen, sondern um die Trauer auszudrücken, die jemand verspürt, der kaum eine vollständige Phrase hervorbringen kann.

Die dynamischen und textlichen Kontraste, die man in Bortnianskys Konzerten findet, sind nicht bloß zum Zweck einer musikalischen Unterhaltung ersonnen, vielmehr spiegeln sie bewusst eine theologische Sichtweise. Bortnianskys Musik begegnet der widersprüchlichen Natur des jüdisch-christlichen Gottes als eines majestätischen Gottes, dessen Kraft paradoxerweise gerade im Erbarmen liegt. Die Psalmverse, die Bortniansky auswählt, stellen oft Worte im Kontext von *milost'* (Gnade) und *velichie* (Größe) einander gegenüber. Dieser Kontrast und die dadurch hervorgerufene Paradoxie sind es, die sowohl musikalisch als auch theologisch eine zentrale Bedeutung für Bortnianskys Konzerte haben.

Häufig enthalten Bortnianskys Konzerte die Begriffe „pojte Bohu“ [singet unserem Gott] und „uslyšyt tja Hospod'“ [möge der Herr dich erhören] bzw. Phrasen, die diesen sinngemäß entsprechen. Die Worte „pojte Bohu“ sind in Psalmen allgemein geläufig, doch sie betonen darüber hinaus einen wichtigen Grundsatz des orthodoxen Glaubens, dass nämlich der Mensch Gottes Gegenwart und Göttlichkeit beim Singen eines geistlichen Lieds fühlbarer erfahren kann.[24] Beim Singen kommen menschlicher Atem und Heiliger Geist zusammen,[25] das Intimste und das Universelle werden eins. Die Worte „uslyšyt tja Hospod'“ implizieren eine reziproke Beziehung zu Gott: wenn man in einem Lied zu Gott ruft, hört Gott zu und ist anwesend. Es ist vielleicht kein Zufall, dass das erste Konzert mit dem Ausruf „Vospojte Hospodevi“ [Singet dem Herrn] beginnt.

Vielleicht ist es auch kein Zufall, dass der Psalmvers in Konzert Nr. 1 mit den Worten „Vospojte Hospodevi pěsn' novu“ [Singet dem Herrn ein neues Lied] fortgesetzt wird. Bortniansky erschafft ein „neues Lied“ in seinen Chorkonzerten, einen innovativen und wirkungsvollen Weg um den geistlichen Text wiederzugeben. Schon Berlioz attestiert, dass das bloße klangliche Material von Bortnianskys Konzerten zu fesseln vermag, gleichzeitig erzeugen die kleinen Modulationen in den vokalen Linien eine Stimmung von spiritueller Intimität. Im Akt der Aufführung erlaubt Bortnianskys Musik dem Chor und den Zuhörern, die alten Texte physisch und spirituell auf eine neue Art zu empfinden. In ihren besten Momenten überbringen die Chorkonzerte von Bortniansky kraftvoll die Botschaft, dass das Reich Gottes, eines Gottes der sowohl Majestät als auch Erbarmen verkörpert, unmittelbar und ewig (*vo věki věkov*) ist.

Aussprache und Transliteration des Kirchenslawischen

Die vorliegende Edition gibt den gesungenen Text sowohl in kyrillischer Schrift als auch in Transliteration wieder. Der kyrillische Text erscheint in seiner für das 19. Jahrhundert üblichen Orthografie, mit allen Archaismen, also auch dem *iat'* (einem Buchstaben, der in modernen slawischen Sprachen ungebräuchlich ist) und dem *tviordy znak* (selten vorkommend) oder dem „Härtezeichen“ (heute nahezu obsolet). Die Verwendung des *iat'* (ѣ) ist wichtig, da dieser Buchstabe zu Bortnianskys Zeit eine besondere Aussprache signalisierte (s.u.). Der *tviordy znak* (ъ), obwohl unhörbar, wurde beibehalten, um eine Einheit der Rechtschreibung zu gewährleisten. Außer der phonetischen Information, die diese Buchstaben transportieren, erinnern sie diejenigen Sänger, die mit dem kyrillischen Alphabet vertraut sind, daran, dass die Aussprache des Kirchenslawischen in St. Petersburg um die Wende zum 19. Jahrhundert anders war als heutzutage.

Die Transliteration der kirchenslawischen Texte in dieser Edition ist eine Mischform aus der russischen und ukrainischen ISO 9-Norm und scheint uns die beste Annäherung an die Aussprache des Kirchenslawischen am St. Petersburger Hof in Bortnianskys Tagen zu sein. Belege dieser Aussprache finden sich in Manuskripten westeuropäischer Komponisten, die zu dieser Zeit am russischen Hof arbeiteten, wie Giuseppe Sarti (1729–1802) und Baldassare Galuppi (1706–1785). Belege für die Aussprache von Bortnianskys Konzerten selbst lassen sich einem Manuskript aus dem Bestand des Archivs der Wiener Hofkapelle in der Österreichischen Nationalbibliothek entnehmen (vgl. den Kritischen Bericht, Quelle **Hk**). In all diesen Manuskripten ist der unterlegte Text in Transliteration geschrieben und zeigt eine Mischung aus russischer und ukrainischer Aussprache.[26] Zudem untermauern Autoritäten der kirchenslawischen Phonologie und Linguistik die Form der Aussprache, wie sie in der vorliegenden Transliteration angegeben wird.[27]

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[22] Eine große Sammlung mit geistlicher Musik wurde 1927 in einem Feuer auf der Brücke verbrannt, die den Palastplatz mit der Hofkapelle verbindet; dort, wo die Errichtung eines Monuments für drei Komponisten geistlicher Musik – Bortniansky, Turchaninov und Lvov – geplant gewesen war. Ritzarev, *Eighteenth-Century Russian Music*, S. 4. Während der Sowjet-Ära wurden einige von Bortnianskys Konzerten umgeschrieben und mit weltlichen Texten oder Texten, die politische Propaganda übermitteln sollten, aufgeführt.

[23] Ritzarev z. B. bemerkt Beethovens „anklopfendes“ Motiv in Konzert Nr. 27, aber beschreibt es als „weicher“ und „sentimentaler“ bei Bortniansky. Ritzarev, *Eighteenth-Century Russian Music*, S. 308. Der Gestus dieses Motivs, das hier überwiegend im *forte* notiert ist, kann in der Aufführung ohne Weiteres kraftvoll interpretiert werden.

[24] Um den Heiligen Augustinus zu zitierten: „Doppelt betet, wer gut singt.“ (Bis orat qui bene cantat.)

[25] Im Kirchenslawischen bedeutet das Wort «дух» („dukh“) sowohl Atem als auch Geist.

[26] Auch wenn die russische und ukrainische Umgangssprache die Aussprache des Kirchenslawischen bis zum späten 19. Jahrhundert wesentlich beeinflusste, widersetzte sich die Aussprache der kirchenslawischen Hochsprache landessprachlichen Einflüssen bis zur Mitte des 19. Jahrhunderts. (Mündliche Auskunft des russischen Philologen V. Zhivov, August 2008).

[27] Als wesentliche Quelle wurde konsultiert: B. A. Uspenskii, *Arkhaicheskaia sistema tserkovnoslavianskogo proiznosheniia* [Das historische System der kirchenslawischen Aussprache], Moskau 1968.

Charakteristische Merkmale der Aussprache, wie sie in St. Petersburg zur Zeit Bortnianskys praktiziert wurde, sind:

- die Aussprache des Buchstaben «г» als „h“.[28] Ein Beispiel ist das Wort «Господь» (gesprochen „Hospod'“ und nicht “Gospod”). Im Ukrainischen wird «г» wie „h“ ausgesprochen, im Russischen als hartes „g“.
- die Unterscheidung zwischen «е» (gesprochen „e“)[29] wie zum Beispiel für das „e“ in «возвеселятся» („vozvẹsẹljatsja“), im Unterschied zu «ѣ» (gesprochen „je“, bzw. ě in Transliteration nach ISO 9)[30] wie in «нѣси» („njẹsi“). Modernes Russisch gibt sowohl «е» als auch den heute veralteten Buchstaben «ѣ» als „je“ wieder, modernes Ukrainisch hingegen «е» als „e“ und den veralteten Buchstaben «ѣ» als „i“.[31]
- die Aussprache des Buchstaben «щ» als „sh-ch“ (oder šč in ISO 9) im Gegensatz zu dem gedehnten „sh“ (š), wie es in modernem Russisch[32] und zunehmend auch in modernem Ukrainisch vorkommt.

Kirchenslawisch unterscheidet sich vom modernen Russisch generell dadurch, dass die Vokale immer gleich ausgesprochen werden, egal ob die Silbe betont oder unbetont ist. Unbetonte Vokale werden nicht verkürzt. Zum Beispiel werden im Wort «Господь» („Hospod'“) beide Vokale „o“ gleich ausgesprochen. Auch im Wort «Тебе» („Tebe“) wird „e“ zweimal gleich ausgesprochen.

Eine authentische Aussprache des Kirchenslawischen beeinflusst natürlich den Klang der Musik. Das Eröffnungsmotiv von Konzert Nr. 9 etwa klingt schärfer mit der Aussprache „sej den'“ des frühen 19. Jahrhunderts, als wenn man (in ISO 9) „sěj děn'“ singt.[33] In den Einleitungstakten von Konzert Nr. 17 entwickeln die Worte „Hospodi, Hospodi“ einen sanfteren Effekt als das moderne russische „Gospodi, Gospodi“. Heutigen slawischen Kirchenchören steht natürlich frei, das Kyrillische in einer Art auszusprechen, die zu ihrem lokalen Kolorit passt, wenn sie die vorliegende Edition nutzen. Gleichwohl können alle Chöre die vorliegende Transliteration für sich entdecken und und von ihr profitieren.

Texte und Übersetzungen

Bortniansky entnimmt die Texte für seine Konzerte fast ausschließlich dem Buch der Psalmen.[34] Nur selten zitiert er einen einzelnen Psalm, meist kombiniert er Verse verschiedener Psalmen in einem einzigen Konzert. Konzert Nr. 30, zum Beispiel, verwendet eine freie Kompilation von Versen und Halbversen aus acht verschiedenen Psalmen. Manchmal nimmt sich Bortniansky auch Freiheiten und ersetzt oder ergänzt Worte innerhalb der Verse.

Nicht immer lassen sich die Psalmverse in den Chorkonzerten leicht zuordnen. Die frühen Editionen geben normalerweise nur einen Psalm an, der im jeweiligen Konzert vertont wird. Tschaikowskys Edition ist genauer und setzt meist mehrere Psalm- und genaue Versnummern unter den Titel jedes Konzerts. Die vorliegende Edition gibt eine umfängliche Liste mit Psalmstellen an (siehe Seite XV). Die Versnachweise für die Transliteration und die deutsche Übersetzung entsprechen der Septuaginta-Zählung der Psalmen, wie sie in der orthodoxen Tradition verwendet wird.[35] Die Nachweise in Klammern entsprechen der hebräischen Zählung der Psalmen. Die verschiedenen Zählungen sollen es dem Benutzer ermöglichen, die entsprechenden Stellen in der Lutherbibel, in der King-James-Übersetzung oder einer anderen gewünschten Psalmübersetzung aufzufinden.

Die deutsche Übersetzung folgt dem *Buchhäger Psalter*, der 2008 vom Verlag des orthodoxen Dreifaltigkeitsklosters Buchhagen im Weserbergland publiziert wurde.[36] Die in der täglichen liturgischen Praxis erprobte Übersetzung verfolgt die Absicht, eine für den Gesang geeignete Textfassung zu schaffen. Die englische Übersetzung beruht im Wesentlichen auf der Übersetzung des russisch-orthodoxen Psalters, die vom Holy Transfiguration Monastery in Boston, Massachusetts veröffentlichten wurde[37] und bewusst einen historisierenden Sprachstil verwendet. Da es sich beim Kirchenslawischen um eine formelle, altertümliche Sprache handelt, ist ein älterer Duktus des Englischen geeignet, um den Geist des Originaltextes wiederzugeben. Die Übersetzungen weichen bisweilen von der jeweiligen Standardübersetzung der Psalmen ab, wie schon der orthodoxe Psalter selbst. Darüber hinaus interpretiert und betont Bortniansky in seiner Musik manchmal einzelne Worte auf eine eigene, andere Art.

Danksagung

Diese Edition wäre nicht möglich gewesen ohne die großzügige, wiederholte Unterstützung des Virginia Lew Endowed Chair und der University of California, Berkeley. Ich bin dem Dirigenten Wolodymyr Kolesnyk dankbar, der mich zuerst auf die Existenz der frühen Quellen zu Bortniansky aufmerksam gemacht hat. Ebenfalls zu tiefem Dank verpflichtet bin ich der Unterweisung durch Richard Crocker und Richard Taruskin an der University of California, Berkeley; Jan Harrington an der Indiana University; Nina Herasymova-Persydska, Natalia Ryzhkova, Izaly Zemtsovsky und den vielen Forschern und Bibliothekaren, die mir so großzügig geholfen haben. Den Sängerinnen und Sängern des Kammerchors der University of California sowie dem Ensemble Cherubim habe ich zu danken, mit denen ich Bortniankys Konzerte für Aufführungen erarbeitet habe.

Berkeley, CA, im Frühjar 2016
Marika C. Kuzma

Übersetzung: Julia Rosemeyer

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[28] Das Zeichen im Internationalen Phonetischen Alphabet für diesen glottalen Frikativ-Laut ist [ɦ], ähnliche wie “h” im englischen Wort „behold“. Diese zeitgenössische Praxis in St. Petersburg geht möglicherweise auf die Anwesenheit von Klerikern und Sängern aus Kiew in der Hofkapelle zurück. (Wie Anm. 26).

[29] Das Zeichen im Internationalen Phonetischen Alphabet für diesen Vokal ist [ɛ], ausgesprochen wie „e“ im deutschen Wort „Bett“.

[30] Das IPA-Zeichen für diesen Vokal ist der Halbvokal [ʲę].

[31] Für eine detailliertere Beschreibung der Unterschiede zwischen der aktuellen Aussprache des Kirchenslawischen und derjenigen des 18. Jahrhunderts siehe: M. Kuzma, *Dmitrii Stepanovich Bortnianskii (1751–1825): an Introduction to the Composer through an Edition of his Choral Concertos “Priidite, vospoim” and “Glasom moim”*, D.M. diss., Indiana University 1992, S. 131–144.

[32] Das IPA-Zeichen ist [ʂ t͡ʂ] and seine Aussprache ähnlich wie „sh-ch“ in „fresh cheese“, aber die Zunge wird weiter zurückgezogen als beim amerikanischen Buchstaben „r“.

[33] Auch die Aussprache des Kirchenlateinischen kann, je nach zeitlicher und regionaler Einordnung, variieren. So beeinflusst die deutsche bzw. italienische Aussprache des Wortes „quam“ (entweder „kvam“ oder „kuam“) den Klang der Musik.

[34] Ausnahmen sind die Konzerte Nr. 2, 6, 15, 25 und 26.

[35] Die von der orthodoxen Kirche verwendete Septuaginta (LXX) gründet auf der ältesten griechischen Übersetzung des Alten Testaments und unterscheidet sich in verschiedenen Aspekten von der hebräischen Übersetzung, die Basis für die King-James-Version, die Lutherbibel und moderne katholische und protestantische Bibelübersetzungn ist. Die Zählung der Psalmen in der Septuaginta weicht grundlegend von der hebräischen Zählung ab. Die hebräische Zählung teilt Psalm 9 (in 9 und 10), Psalm 113 (in 114 und 115), fasst Psalm 114 und 115 (zu 116) zusammen, und Psalm 146 und 147 (zu Psalm 147).

[36] *Die Psalmen, deutsch aus der Septuaginta. Buchhäger Psalter,* übersetzt von Johannes von Buchhagen, Buchhagen 2008. Abdruck mit freundlicher Genehmigung. Alle Rechte vorbehalten.

[37] *The Psalter: According to the Seventy of St. David, the Prophet and King*. Brookline, MA 1974. Abdruck mit freundlicher Genehmigung. Alle Rechte vorbehalten. Einige kleinere textliche Modifikationen wurden mit Erlaubnis des H.T.M. vorgenommen.

Foreword

The present critical edition of the sacred choral concertos for four voices by Dmitry Bortniansky offers an alternative to the edition produced by Peter Tchaikovsky and his publisher Peter Jurgenson in 1882, which has long been the standard reference for performing and studying Bortniansky's choral music. Tchaikovsky's edition reflects alterations made by Bortniansky's successors at the Russian Imperial Court Chapel and by Tchaikovsky himself. Based on the earliest, most authoritative sources available, the present edition restores a more truthful, vivid, and nuanced understanding of Bortniansky and his choral concertos.[1]

The present edition also provides the sacred texts for the concertos both in their original Cyrillic form and in transliteration directly in the scores. The Cyrillic text includes several obsolete letters, which serve to remind Slavic choral musicians that Church Slavic is not a vernacular language and that it was not always pronounced as in Slavic churches today. The romanized transliteration allows non-Slavic musicians access to the concertos.

Dmitry Bortniansky and the Choral Concerto Genre

Dmitry Stepanovich Bortniansky[2] (1751–1825) figures prominently in the narratives of both Russian and Ukrainian music history.[3] Ukrainian-born, he spent almost all of his life in the employ of the Russian Imperial Court in St. Petersburg, first as a choirboy and eventually as chief Kapellmeister of the Imperial Court Chapel [*Pridvornaia pevcheskaia kapella*]. Notably, Bortniansky was the first native Slavic composer to attain this prestigious position. As a young singer, he was reportedly one of the Empress Elizabeth's favorites.[4] As the director of the Imperial Court Chapel, Bortniansky achieved in his singers "an incredible blend, precision, and evenness of vocal tone."[5] Bortniansky's choir performed both *a cappella* music in Church Slavic and various choral-orchestral works, among them masses and oratorios by Handel, Haydn, and Mozart, and the world premiere of Beethoven's virtuosic *Missa solemnis* in 1824.[6]

Bortniansky is most renowned, however, as a composer of sacred music, and his substantial legacy of sacred concertos and liturgical settings is at the core of the Eastern European choral repertoire. He studied composition with Baldassare Galuppi: first in Russia when Galuppi was court Kapellmeister to Catherine the Great, and later in Italy (1769–79).[7] While in Italy, Bortniansky composed several *opere serie* to Italian libretti and sacred motets to Roman Catholic and German Protestant texts. Upon his return to St. Petersburg in 1779, he assumed a secondary post at the *bolshoi dvor* [greater court], composing sacred music and training singers for Catherine and the Imperial Court Chapel. Starting at the end of 1783, Bortniansky served as Kapellmeister to her son Paul I at the *maliy dvor* [lesser court].[8] When Paul assumed the throne in 1796, he appointed Bortniansky chief Kapellmeister of the Imperial Court Chapel.

Bortniansky seems to have composed the bulk of his liturgical works and most of his sacred choral concertos in the 1780s and 90s, *prior* to this appointment.[9] As Kapellmeister of the Court Chapel, he focused most of his attention on the care and training of his own singers and established a standard of sacred choral performance outside the perimeter of St. Petersburg. In 1816, a government decree granted the Imperial Court Chapel the exclusive right to publish sacred music across the Russian Empire. Bortniansky himself oversaw the publication of various composers' sacred works, including his own. Of the many sacred concertos that he reportedly composed,[10] thirty-five concertos for four voices and eleven concertos for double chorus came to print within his lifetime.[11]

Bortniansky is credited with developing the genre of the sacred choral concerto – the musical centerpiece of the Orthodox Divine Liturgy[12] – to its highest level. The sacred choral concerto is a setting of sacred text, usually Psalm verses, sung during the Liturgy at the moment of consecration. It is typically divided into three or four contrasting movements and employs a variety of *solo* and *tutti* textures. As a genre, the sacred choral concerto has no precise equivalent in Western repertoire. In function, it is perhaps analogous to a communion anthem, but it differs from the anthem musically. Its closest musical equivalent is the Western European *concerto grosso*. However, since it is intended for use in the Orthodox service where no musical instruments are allowed, the choral concerto is

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[1] L. Grigoriev's edition of 2003 marks a significant stride toward a more authentic reading but is based on only one archival source (referred to as Source **A** in the present edition). His edition also realizes all ornaments instead of presenting them in their original form. L. Grigoriev, ed., *D. S. Bortnianskii: 35 Dukhovnykh kontsertov na 4 golosa*, Moscow, 2003.

[2] There are two ways of representing the composer's name in Cyrillic – «Бортнянский» (Russian) and «Бортнянський» (Ukrainian) – and many ways of transliterating it. The composer himself transliterated his last name as "Bortniansky" during his years in Italy, as is evident in several autograph manuscripts. His first name appears as «Дмитро» ("Dmytro") in Ukrainian scholarship and occasionally as "Demetrio" in Italian and Austrian sources. In editions printed during his lifetime, his first name appears as «Дмитрий» ("Dmitrii" or "Dmitry"). Hence, the present edition chooses "Dmitry Bortniansky." In footnote citations of the present edition, Slavic names and bibliographic information will be transliterated according to the United States Library of Congress system. This differs from the ISO 9 system employed in titles of the concertos and in the scores.

[3] The earliest known biography of Bortniansky is by D. Dolhov, the composer's grandson. *D. S. Bortnianskyi: Biohrafichnyi narys* [D. S. Bortniansky: A biographical sketch], *Nuvellista* (March 1857). According to Dolhov, Bortniansky began his music study in Hlukhiv and was sent to St. Petersburg in 1758. More recent biographies include V. Ivanov, *Dmytro Bortnians'kyi*, Kyiv, 1980; and M. Ritzarev (under her Russian name Rytsareva), *Kompozitor D. Bortnianskii: zhizn' i tvorchestvo kompozitora. Izdanie vtoroe, pererabotannoe i dopolnennoe* [Composer D. Bortniansky: life and works of the composer. Second edition, revised and expanded], St. Petersburg, 2016.

[4] Dolhov, cited in Ivanov, *Dmytro Bortnians'kyi*, p. 25.

[5] This quote comes from Fedor (or Fyodor) Lvov, Bortniansky's successor at the Court Chapel. *Russkaya muzykal'naya gazeta*, 1900, no. 40; included in Ukrainian translation in Ivanov, *Dmytro Bortnians'kyi*, p. 84.

[6] A. Ershov, *Stareyshiy russkiy khor* [The oldest Russian choir], Leningrad, 1978, pp. 59–61. The premiere of *Missa solemnis* took place on April 7, 1824, in a concert performance of the St. Petersburg Philharmonic Society.

[7] Although standard biographies cite 1769–79 as Bortniansky's years in Italy, he might have arrived in Italy earlier, in 1768. M. Ritzarev, *Eighteenth-Century Russian Music*, Burlington, 2006, p. 110.

[8] For the *maliy dvor*, Bortniansky composed secular music: several French *opéra comiques, romances* for solo voice, and instrumental chamber music.

[9] Ritzarev documents that the titles of various sacred works by Bortniansky together with their incipits are listed in the *Katalog pevcheskoi not* [Catalogue of Vocal Music] from 1793. Ritzarev, *Eighteenth-Century Russian Music*, pp. 7, 290–91. Ritzarev also provides approximate dates of composition for each of the thirty-five choral concertos for four voices. Rytsareva, *Kompozitor D. Bortnianskii*, 2016, pp. 370–71. Various newspaper notices and music catalogs indicate that individual concertos along with liturgical motets were widely available for purchase by the early nineteenth century across Russia. For instance, in 1806 the establishment Charles Louis Lehnhold in Moscow advertised eighty-two sacred works by Bortniansky in stock. N. A. Ryzhkova, *Prizhiznennye izdaniia sochinenii D. S. Bortnianskogo: Svodnyi katalog* [The works of D. S. Bortniansky published in his lifetime: Composite catalog], St. Petersburg, 2001, p. 16.

[10] Ritzarev cites an additional thirty-one concertos that were attributed to Bortniansky and mentioned in pre-Revolutionary sources but were not printed during his lifetime. Rytsareva, *Kompozitor D. Bortnianskii*, pp. 372–73.

[11] Ryzhkova, *Prizhiznennye izdaniia*, pp. 23–25.

[12] The Divine Liturgy is the Eucharistic service of the Byzantine tradition. The Roman Catholic counterpart would be the Mass.

performed entirely *a cappella*. Also, unlike the *concerto grosso*, there is no set *concertino* group of soloists. The configuration of vocal soloists changes fluidly between movements and even from phrase to phrase.

For further observations about the music, see section *III. Observations* in the Critical Report (pages 375–378).

As a body of work, the thirty-five Bortniansky choral concertos presented in this edition convey a considerable array of sacred verses appropriate to various feast days. Bortniansky's concertos in the minor mode are generally the most highly regarded: among them Concertos 32 and 33.[13] In his edition of the concertos, Tchaikovsky cites Concerto 32, *Skaży mi, Hospodi, končinu moju* [O Lord, make me to know mine end], as the one he considered to be Bortniansky's best. That concerto ends with a prolonged fugal movement that well describes both a resistance to and ultimate acceptance of death. Reportedly, Bortniansky himself was very fond of Concerto 33, *Vskuju priskorbna jesi, duše moja?* [Why art thou cast down, O my soul?], the concerto that was sung at his burial.[14] Of his major-mode concertos, Concerto 15, *Priidite, vospoim ljudie* [Come, O people, let us praise in song] is among his most effective. An overall jubilant concerto with an *Allegro* opening and closing, it includes one of Bortniansky's most searing passages – a middle movement replete with chromaticism to depict Christ's crucifixion. The celebratory Concerto 6 *Slava vo vyšnikh Bohu* [Glory to God in the highest], designated for Christmas Day, and Concerto 9 *Sej den', jeho že sotvori Hospod'* [This is the day which the Lord hath made], for Easter, are among the concertos most commonly performed.

Reception and Criticism of Bortniansky's Choral Concertos

Already during his lifetime, Bortniansky's choral concertos and liturgical pieces gained renown and popularity across the Russian Empire and well beyond its borders. His concertos and hymns might have been performed in Vienna as early as the 1780s.[15] Several works, notably the Cherubic Hymn No. 7 and *Kol' slaven naš Hospod'* [How glorious is our Lord], were translated into Latin and German and were published in Western anthologies beginning in the mid-nineteenth century. Hector Berlioz, who heard the choral concertos during his travels to Russia in the 1840s, included Bortniansky's music in several of his own concert programs in Paris.[16] Berlioz was entranced by his flexible approach to the choral medium:

> In all of these [sacred] works, one finds a true religious sentiment, often a kind of mysticism that plunges the listener into profound ecstasies, a rare skill in the grouping of vocal forces, a wondrous sense of nuance, sonorous harmonies, and, above all, an incredible freedom in the handling of the parts – a reigning disregard for the rules of his predecessors and contemporaries, particularly the Italian composers of whom he is deemed a disciple.[17]

Bortniansky's symphonic exploration of the *a cappella* four-voiced medium was prodigious. Perhaps because of his exposure to vocal-orchestral music in Italy and the prohibition of instruments in the Orthodox Church, Bortniansky uses the *a cappella* chorus as his orchestra, exploiting its various textural and timbral possibilities. His inventiveness had great influence on later generations of Russian composers. Rachmaninoff's *Vsenoščnoje bdenie* [Vespers] might be regarded as a work that further expanded Bortniansky's choral exploration. Stravinsky's *Symphony of Psalms* – as a multi-movement work with freely chosen psalm verses – might be regarded as a descendant of the choral concerto genre.[18] His *Svadebka* [Les Noces] with its rapid alternation of chorus and soloists might also be perceived as related to Bortniansky's concertos.

Over the decades and centuries, critical appreciation for Bortniansky and his music has fluctuated. Bortniansky has at once been embraced by Russian and Ukrainian church musicians as one of their principal composers and shunned by Slavic intellectuals.[19] As early as 1860, the noted Russian music critic Alexander Serov referred to Bortniansky's music as "a weak echo of the Italians of the Mozartean era."[20] Tchaikovsky wrote: "I recognize the merits of Bortniansky […] but how little [his] music harmonizes with the Byzantine style of architecture, icons, with the whole feeling of the Orthodox service!"[21] The Russian Revolution and subsequent "cultural revolution," rendering religion irrelevant, further obscured Bortniansky's sacred choral music from official recognition.[22] Following the collapse of Soviet Union in 1991, there was a resurgence of interest in Bortniansky's concertos and an abundance of performances and recordings. Nevertheless, prominent scholars of the early twenty-first century have restated that his style is essentially sentimental.[23] It is difficult to isolate which of Bortniansky's

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[13] According to Ritzarev, these two are likely among the last concertos that Bortniansky composed, perhaps in the 1810s. Ritzarev, *Eighteenth-Century Russian Music*, p. 304.

[14] Ryzhkova, *Prizhiznennye izdaniia*, p. 27.

[15] The Vienna Hofkapelle archive offers evidence that Bortniansky's music was performed outside the Russian borders during his lifetime. The manuscript collection, dated 1780, includes three sacred pieces by Bortniansky with the Church Slavic text written in transliteration, suggesting that they were sung by choirs there. Also, the archive of the Gesellschaft der Musikfreunde in Vienna holds a volume of Bortniansky concertos sent to the Viennese court in 1832, relatively soon after Bortniansky's death. (See the Critical Report for a further description of these sources).

[16] Berlioz included Bortniansky's "Chant des chérubins" (Cherubic Hymn, presumably No. 7) in the opening concert of his first season as director of the Société Philharmonique at the Salle Ste-Cécile (October 22, 1850). A later "concert spirituel" that took place in Paris on June 30, 1851, included works by Beethoven, Berlioz, Rossini, Weber, and the Bortniansky Cherubic Hymn. Guy Gosselin, *La symphonie dans la cité: Lille au XIXe siècle*, Paris, 2013, p. 146.

[17] Translation my own. "Dans toutes ces œuvres, on trouve un véritable sentiment religieux, souvent une sorte de mysticisme qui plonge l'auditeur en des profondes extases, une rare expérience du groupement des masses vocales, une prodigieuse entente des nuances, une harmonie sonore, et, chose surprenante, une incroyable liberté dans la disposition des parties, un mépris souverain des règles respectées par ses prédécesseurs comme par ses contemporains, et surtout par les Italiens dont il est censé le disciple." Hector Berlioz, *Les soirées de l'orchestre*, Paris, [1895], p. 273.

[18] The Psalm verse that closes the first movement of *Symphony of Psalms* (Ps. 38:17) figures prominently in Bortniansky's Concerto 32, the choral concerto that Tchaikovsky most admired and that Stravinsky most certainly would have heard in his youth. In Latin, as it appears in *Symphony of Psalms*, this verse is "Remitte mihi, ut refrigerer prius quam abeam et amplius non ero." In Concerto 32 it appears as «Ослаби ми да почію прежде даже не отъиду, и ктому не буду.» ("Oslabi mi, da počiju, prežde daže ne ot"idu, i ktomu ne budu." [Spare me, that I may be refreshed before I go hence, and be no more.]

[19] For further discussion of the reception history of Bortniansky's music, see my article: M. Kuzma "Bortniansky à la Bortniansky: An Examination of the Sources of Dmitry Bortniansky's Choral Concertos," in: *The Journal of Musicology* 14 (1996), pp. 183–212, here pp. 183–85. See also Ritzarev, *Eighteenth-Century Russian Music*, pp. 341–48.

[20] A. N. Serov, "Muzyka, muzykal'naia nauka, muzykal'naia pedagogika" [Music, music studies, and music pedagogy], in: *Izbrannye stat'i*, vol. 2, ed. G. Khubov, Moscow, 1957, p. 211.

[21] Tchaikovsky to N. von Meck, 30 April 1878, *P. I. Chaikovskii: Perepiska s N. F. fon Mekk*, vol. 1, 1876–1878, ed. by V. A. Zhdanov and I. T. Zhegin, Moscow, 1934, no. 137.

[22] An entire collection of sacred music was burned in 1927 in a fire on the bridge connecting the Palace Square with the Imperial Court Chapel, where a monument to three composers of sacred music – Bortniansky, Turchaninov, and Lvov – had been planned. Ritzarev, *Eighteenth-Century Russian Music*, p. 4. During the Soviet era, some of Bortniansky's sacred music was re-written and performed with secularized texts or texts conveying political propaganda.

[23] For example Ritzarev notes the Beethovenian "knocking" motive found in Concerto 27, and describes it as "softened" and "more sentimental" in Bortniansky. Ritzarev, *Eighteenth-Century Russian Music*, p. 308. The nature of this motive – marked predominantly *forte* in the concerto – might well be interpreted as forceful in performance.

traits have been more reprehensible to his Slavic critics over the decades: his Italianate (Western) style, his sacred subject matter, or his sentimental (rather than deep-felt or ascetic) sensibility.

Bortniansky's Theological Message in the Concertos

On close examination, Bortniansky's choral concertos reveal a keen sensitivity to sacred text. The melodic-harmonic material and musical forms *in and of themselves* can seem ordinary or even formulaic. However, Bortniansky is at his most remarkable and effective as a composer not in the notes themselves or on the macro level of form but in the minute inflections of his vocal writing and his flexible approach to the four-voice *a cappella* medium. At the opening of Concerto 27, for example, the *solo* voices sing halting melodic lines not to convey delicacy but to express the grief of one who can scarcely utter a complete phrase.

The dynamic and textural contrasts found in Bortniansky's concertos are not contrived merely for the sake of *concertato* musical amusement. Rather, they reflect an intentional, necessary theological reading. Bortniansky's music confronts the contradictory nature of the Judeo-Christian god – a god of majesty whose power lies, paradoxically, in compassion. The Psalm verses that Bortniansky chooses often juxtapose words related to *milost'* (mercy) with words related to *velichie* (greatness). It is this contrast and paradox that is both musically and theologically central to his concertos.

Frequently, Bortniansky's concertos feature some form of the words *pojte Bohu* (sing to God) and *uslyšyt tja Hospod'* (the Lord hear thee). The words *pojte Bohu* are common to the Psalms in general, and they also emphasize an important tenet of the Orthodox belief that humans can more palpably experience God's presence and divinity though the act of giving voice in sacred song.[24] In singing, the personal breath and the Holy Spirit come together;[25] the most intimate and the most universal become one and the same. The words *uslyšyt tja Hospod'* imply a reciprocal relationship with God: if one cries out to God in song, God listens and attends. It is perhaps no coincidence that the first concerto begins with the exortation "Vospojte Hospodevi" [Sing unto the Lord].

It is also perhaps no coincidence that Concerto 1 quotes a Psalm verse that specifies "Vospojte Hospodevi pěsn' novu" [Sing unto the Lord a new song]. In his choral concertos, Bortniansky creates a "new song" or an innovatively effective way of representing sacred text. As Berlioz attests, the sheer sonic material of Bortniansky's concertos can be arresting. At the same time, the minute inflections in the vocal lines create a mood of spiritual intimacy. In the act of performance, Bortniansky's music allows the chorus and listeners to receive the ancient texts viscerally and spiritually in a new way. In their best moments, Bortniansky's choral concertos powerfully convey the message that the kingdom of God – one of both majesty and compassion – is immediately and forever (*vo věki věkov*), at hand.

Pronunciation and Transliteration of Church Slavic

The present edition shows the sacred verses in both the original Cyrillic letters and in transliteration. The Cyrillic text appears in its nineteenth-century orthography with all its attendant archaisms, including the *iat'* (a letter obsolete in modern Slavic languages) as well as the *tviordy znak* or "hard sign" (rarely used). The presence of the *iat'* (ѣ) is important, since that letter signaled a specific pronunciation in Bortniansky's day. The *tviordy znak* (ъ), though it is silent, is included for consistency of orthography. Aside from providing phonetic information, these letters remind singers familiar with Cyrillic letters that the pronunciation of Church Slavic in St. Petersburg at the turn of the nineteenth century differed from the current practice.

The transliterated form of the Church Slavic texts in this edition is a hybrid of Russian and Ukrainian ISO 9, the best approximation of the Church Slavic pronunciation practiced at the St. Petersburg court in Bortniansky's day. Evidence of this pronunciation can be found in manuscripts of Western composers working at the Russian court at the time, such as Giuseppe Sarti (1729–1802) and Baldassare Galuppi (1706–1785). Proof of the pronunciation in Bortniansky's concertos themselves can be found in manuscripts held in the Vienna Hofkapelle Archive at the Österreichische Nationalbibliothek (see Source **Hk** in the Critical Report). In all of these manuscripts, the text underlay appears in transliteration and indicates a hybrid of Russian-Ukrainian pronunciation.[26] Authorities on Church Slavic phonology and linguistics further corroborate the pronunciation indicated in the transliterations.[27]

Characteristic features of the pronunciation practiced in St. Petersburg in Bortniansky's day include

- the pronunciation of the letter «г» as "h"[28]. An example of this is the word «Господь» pronounced "Hospod'" rather than "Gospod'." In Ukrainian, «г» is pronounced "h", and in Russian, «г» is pronounced as the hard "g."
- the differentiation of «е» (pronounced "e")[29] versus «ѣ» (pronounced "je" or transliterated as ě in ISO 9)[30] An example of this is the "e" of возвеселятся ("vozveseljatsja") versus the "ѣ" of нѣси ("njesi"). Modern Russian renders both «е» and the now obsolete letter «ѣ» as "je." Modern Ukrainian renders the letter «е» as "e" and the obsolete letter «ѣ» as "i."[31]
- the pronunciation of the letter «щ» as "sh-ch" (or in ISO 9 šč) versus the prolonged "sh" (š) of modern Russian[32] and increasingly of modern Ukrainian.

Church Slavic in general differs from modern Russian in that the vowels are always pronounced the same, whether the syllable is accented or not. Unaccented vowels are not reduced. For example, in the word «Господь» or "Hospod'," both "o" vowels are pronounced the same; in the word «Тебе» or "Tebe," both "e" vowels are pronounced the same.

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[24] To quote St. Augustine of Hippo: "Those who sing well pray twice." (Bis orat qui bene cantat).

[25] In Church Slavic, the word «дух» ("dukh") refers both to breath and spirit.

[26] Although the colloquial Russian and Ukrainian languages did substantially affect the pronunciation of Church Slavic by the late nineteenth century, the pronunciation of High Church Slavic resisted vernacular influence until the mid nineteenth century. (Conversation with Russian philologist V. Zhivov, August 2008.)

[27] The principal source consulted is B. A. Uspenskii, *Arkhaicheskaia sistema tserkovnoslavianskogo proiznosheniia* [The Archaic System of Church Slavic Pronunciation], Moscow, 1968.

[28] The International Phonetic Alphabet symbol for this voiced glottal fricative is [ɦ], similar to the "h" in the English word "behold." This practice in St. Petersburg at the time perhaps reflects the presence of clerics and singers from Kyiv at the court chapel. (Conversation with V. Zhivov, August 2008.)

[29] The International Phonetic Alphabet symbol for this vowel is [ɛ] pronounced as the "e" in the English word "let."

[30] The IPA symbol for this vowel with semivowel is [i̯ɛ̯].

[31] For more information on the differences between current and eighteenth-century Church Slavic pronunciation see M. Kuzma, *Dmitrii Stepanovich Bortnianskii (1751–1825): an Introduction to the Composer through an Edition of his Choral Concertos "Priidite, vospoim" and "Glasom moim"*, D.M. diss., Indiana University, 1992, pp. 131–44.

[32] The IPA symbol is [ʂ t͡ʂ] and is pronounced similarly to the sh-ch in "fresh cheese," but with the tongue pulled further back as it would be for the American letter "r."

Pronouncing the Church Slavic words in an authentic manner of course affects the sound of the music. For example, the opening attack of Concerto 9 sounds more incisive using the early 19th-century pronunciation "sej den'" rather than the modern Russian (in ISO 9) "sěj děn'."[33] In the opening measures of Concerto 17, the repeated words "Hospodi, Hospodi" convey a softer effect than the modern Russian "Gospodi, Gospodi." Slavic church choirs today are of course free to pronounce the Cyrillic in a manner that suits their local practice when using the present edition. Nevertheless, all choirs might enjoy and profit from referring to the transliteration provided.

Texts and Translations

Bortniansky draws almost exclusively from the Book of Psalms for the texts to his concertos.[34] He rarely quotes a single Psalm in a concerto. Most often, Bortniansky combines verses from several Psalms in a single concerto. Concerto 30, for example, freely quotes verses and half-verses from eight different Psalms. Occasionally Bortniansky also takes liberties within the verses, substituting or adding words.

The Psalm verses in the choral concertos are not always easy to trace. The early editions typically refer to only one of the Psalms quoted in the concerto. Tchaikovsky's edition is more thorough and often shows several Psalm numbers and specific verse numbers below the title of each concerto. The present edition proposes an exhaustive list of Psalm quotations (see page XV). In reference to the verses in Church Slavic, it uses the Septuagint numbering of the Psalms that is appropriate to the Orthodox tradition.[35] The Psalm numbers in parentheses reflect the Hebrew numbering of the Psalms. This alternate numbering is offered to allow the reader easier access to the equivalent verse in the *King James,* Lutheran, or other translations as needed.

The English translation relies principally on the translation of the Russian Orthodox Psalter published by the Holy Transfiguration Monastery in Boston, Massachusetts,[36] with its intentionally antiquated English style. Since Church Slavic is a formal, archaic language, an older, elevated diction is appropriate to convey the spirit of the original texts. The German translation follows the *Buchhäger Psalter* published by the Orthodox Dreifaltigkeit monastery in Buchhagen.[37] These translations sometimes differ from standard English and German translations of the Psalms in meaning: the Church Slavic Psalter itself occasionally conveys alternate meanings. Moreover, Bortniansky's music sometimes highlights and interprets individual words in a unique, divergent manner.

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Berkeley, CA, Spring, 2016
Marika C. Kuzma

[33] Similarly, ecclesiastical Latin can be pronounced in many ways depending upon location and century. Pronouncing the Latin word "quam" in a German versus Italian manner ("kvam" versus "kuam") affects the sound of the music.

[34] The exceptions are Concertos No. 2, 6, 15, 25, and 26.

[35] The Septuagint (LXX), used by the Orthodox Church, reflects the earliest Greek translation of the Old Testament and differs in several respects from Hebrew version, which forms the basis for the King James Version, the Luther Bible and most Catholic-Protestant translations of the Bible. The numbering of the Psalms in the Septuagint version differs substantially from the Hebrew version, which divides Psalm 9 (into Psalms 9 and 10), divides Psalm 113 (into Psalms 114 and 115), combines psalms 114 and 115 (into Psalm 116), and combines Psalms 146 and 147 (into Psalm 147).

[36] The translators used the Moscow Psalter of 1821 as one of their sources. *The Psalter: According to the Seventy of St. David, the Prophet and King,* translated by the Holy Transfiguration Monastery. Brookline, MA, 1974. Used by permission. All rights reserved. A few minor textual modifications have been made with the permission of the H.T.M.

[37] *Die Psalmen, deutsch aus der Septuaginta. Buchhäger Psalter,* translated by Johannes von Buchhagen. Buchhagen, 2008. Used by permission. All rights reserved.

Передмова (скорочена версія)

Нинішнє критичне видання духовних хорових концертів для чотирьох голосів Дмитра Бортнянського, що базується на самих ранніх джерелах, є важливою альтернативою редакції, яку здійснив П. І. Чайковський і видав П. І. Юргенсон у 1882 р. Редакція Чайковського, яка довгий час була загально-прийнятим джерелом для виконання і вивчення духовної музики Бортнянського, відображає зміни, зроблені послідовниками Бортнянського в російській Імператорській Придворній співацькій капелі, а також самим Чайковським. Спираючись на найбільш авторитетні джерела, доступні нам сьогодні, нинішнє видання відновлює більш достовірне і чуйне розуміння музики Бортнянського.[1]

У нашому виданні духовні тексти концертів відтворено в оригінальному кириличному написанні, а також у транслітерації. Кириличний текст містить деякі застарілі літери: вони нагадують хоровим музикантам слов'янам, що церковнослов'янська мова не є побутовою, крім того, не завжди вона вимовлялась як сьогодні. Транслітерація робить концерти доступними для музикантів неслов'янського походження, а також відтворює специфіку вимови, яка практикувалася в Санкт-Петербурзі на початку дев'ятнадцятого століття.

Дмитро Бортнянський і жанр хорового концерту

Дмитро Степанович Бортнянський (1751–1825) – видатна постать як російської, так і української історії музики. Українець за походженням, він провів майже все своє життя на службі при російському Імператорському дворі в Санкт-Петербурзі, спочатку як співак хору, згодом – головний капельмейстер Придворної співацької капели. Зазначимо, що Бортнянський був першим композитором слов'янського походження, який досягнув цієї престижної посади. Він найбільш відомий як композитор, його духовна музика складає основне ядро східноєвропейського хорового репертуару.

Бортнянський написав більшість своїх літургічних творів і хорових концертів у 1780–90-х роках, *до* його призначення капельмейстером. Із багатьох духовних концертів, які, як відомо, він створив, тридцять п'ять концертів для чотирьох голосів і одинадцять концертів для подвійного хору було надруковано за його життя.[2] Концерти Бортнянського в мінорному ладі, як правило, найбільш високо цінуються. У своєму виданні Чайковський посилається на концерт № 32 *Скажи ми, Господи, кончину мою,* як найкращий у Бортнянського. Ймовірно, сам Бортнянський високо цінував концерт № 33 *Всую прискорбна еси, душе моя*, який виконували під час його поховання. Святковий концерт № 6 *Слава во вышнихъ Богу*, приурочений до Різдва, і Концерт № 9 *Сей день, его же сотвори Господь* на Великдень є часто виконуваними.

Вже за життя автора його хорові концерти і літургічні твори здобули популярність по всій Російській імперії, а також за її межами. Деякі з концертів Бортнянського, можливо, було виконано у Відні на початку 1780-х рр. Гектор Берліоз, який почув хорові концерти під час своїх поїздок до Росії в 1840-х роках, був зачарований гнучким, сміливим підходом Бортнянського до фактури *a cappella* і включив його музику до кількох концертів у Парижі. Симфонічна трактовка Бортнянським фактури *a cappella* справила великий вплив на наступні покоління російських композиторів. *Всенічне бдіння* Рахманінова, наприклад, можна розглядати як твір, в якому розвинуто ідеї Бортнянського щодо хорової фактури.

Протягом десятиліть і століть критична оцінка Бортнянського і його музики змінювалася. Бортнянський відразу був прийнятий російськими і українськими церковними музикантами як один із провідних композиторів, але слов'янська інтелігенція його не признавала. Його критики зосередилися на італійському (неслов'янському) стилі чи на тому, що вони вважали неглибоким, сентиментальним в його мелодико-гармонічному матеріалі, а також на формульній природі його музичних форм. Проте, Бортнянський є найбільш чудовим і ефективним не на макро-рівні форми чи в його музично-гармонічному матеріалі, а в трактовці вокальної фактури і гнучкому, виразному вокальному інтонуванні. На початку концерту № 27, наприклад, сольні голоси співають мелодію, якби запинаючись, не для того, щоб передати легку сентиментальність, а для того, щоб виразити скорботу того, хто ледве може вимовити цілу фразу. Геніальність Бортнянського криється в деталях.

При ближчому розгляді, в хорових концертах Бортнянського виявляється особлива чутливість до священного тексту. Динамічні і фактурні контрасти, які знаходимо в концертах Бортнянського, не придумані лише заради музичної (*concertato)* розваги. Скоріше вони є засобами богословської інтерпретації тексту. У псалмових віршах, які обирає Бортнянський, нерідко поєднано слова «величіе» і «милость»; у музиці Бортнянського показано дуалістичну природу іудейсько-християнського Бога – величного бога *(форте),* сила якого полягає, як не парадоксально, у співчутті *(піано).* Також часто в концертах Бортнянського виділено слова «пойте Богу» (співайте Богу) і «услышитъ тя Господь» (почує тебе Господь). Вони підкреслюють важливий православний постулат про те, що люди можуть відчути, пережити присутність Бога і божественність, підносячи голоси у священному співі. Існує взаємний зв'язок із Богом: якщо хтось взиває до нього, Бог слухає його і захищає.

Мабуть, не випадково перший концерт починається закликом «Воспойте Господеви пѣснь нову». При виконанні потужні динамічні контрасти і гнучке вокальне інтонування музики Бортнянського дозволять усім, хто співає і слухає його концерти, пережити стародавні священні тексти по-новому. В цілому, концерти переконливо передають відчуття, що Царство Боже – царство величі та співчуття – нині і *во вѣки вѣков* з нами.

Берклі, штат Каліфорнія. Весна 2016 року
Марійка Х. Кузьма

Переклад українською Євгенії Ігнатенко

Додаткову інформацію див. у передмові англійською та німецькою мовами, а також в «Critical Report», с. 375–78.

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[1] Видання Л. Григор'єва 2003 р. є значним кроком до автентичного прочитання партитур Бортнянського, але воно базується лише на одному архівному джерелі (так зване Source **A** в нашому виданні). Також у його редакції всі прикраси розшифровано, а не представлено в їх первісній формі. *Д. С. Бортнянський: 35 духовных концертов на 4 голоса*, Ред. Л. Григорьев. Москва, 2003.

[2] Див. М. Рыцарева, *Композитор Д. Бортнянский: жизнь и творчество. Изд. второе*, СПб, 2016, с. 370–73. Н. А. Рыжкова, *Прижизненные издания сочинений Д. С. Бортнянского: сводный каталог*, СПб, 2001, с. 16–25.

Предисловие (сокращенная версия)

Настоящее критическое издание духовных концертов на четыре голоса Дмитрия Бортнянского, основанное на самых ранних и авторитетных из доступных источников, представляет собой важную альтернативу изданию 1882 года, осуществленному П. И. Чайковским и П. И. Юргенсоном. Редакция Чайковского долгое время служила исполнителям и исследователям хоровой музыки Бортнянского основным источником. Однако она отражает изменения, привнесенные преемниками Бортнянского по управлению Императорской придворной певческой капеллой, а также самим Чайковским. Настоящее издание призвано возродить более аутентичное и нюансированное понимание музыки Бортнянского.[1]

В настоящее издание включены также тексты духовных концертов, как в оригинальном кириллическом написании, так и в транскрипции. В кириллическом тексте используется несколько устаревших букв, которые напоминают современному музыканту, что церковнославянский – не разговорный язык, и не всегда звучал так, как сегодня. Транскрипция адресована исполнителям концертов Бортнянского, не знакомым с кириллическим алфавитом; она передает петербургское произношение начала XIX века.

Дмитрий Бортнянский и жанр духовного хорового концерта

Дмитрий Степанович Бортнянский (1751–1825) – выдающаяся фигура в истории как русской, так и украинской музыки. Родившись на Украине, он почти всю свою жизнь служил при Русском Императорском Дворе в Санкт-Петербурге, сначала мальчиком-хористом, позднее – капельмейстером Придворной певческой капеллы. Примечательно, что Бортнянский был первым уроженцем славянской страны, удостоенным этого престижного поста. Бортнянский наиболее известен как композитор, его духовная музыка легла в основу восточноевропейского хорового репертуара.

Большая часть литургических сочинений и хоровых концертов Бортнянского была написана, по-видимому, в 1780-е и 1790-е, *до* его назначения капельмейстером. Из множества приписываемых ему духовных концертов, тридцать пять четырехголосных концертов и одиннадцать концертов для двойного хора были опубликованы при жизни композитора.[2] Наибольшим признанием пользуются концерты Бортнянского в миноре. В своем издании Чайковский называет Концерт № 32 *Скажи ми, Господи, кончину мою* лучшим у Бортнянского. Считается, что сам композитор особенно любил Концерт № 33 *Всую прискорбна еси, душе моя*, который звучал на его похоронах. Среди мажорных и наиболее часто исполняемых концертов – рождественский Концерт № 6 *Слава во вышних Богу*, и пасхальный Концерт № 9 *Сей день, его же сотвори Господь*.

Уже при жизни Бортнянского его хоровые концерты и литургические сочинения были широко известны во всей Российской империи, равно как и за ее пределами. Его концерты и гимны, возможно, звучали в Вене уже в 1780-х годах. Гектор Берлиоз, впервые услышавший хоровые концерты во время поездки в Россию в 1840-х годах, был восхищен смелостью и гибкостью подхода композитора к фактуре *a cappella* и включил музыку Бортнянского в программу нескольких своих концертов в Париже. Симфоническая трактовка хоровой фактуры *a cappella* в творчестве Бортнянского повлияла на последующие поколения российских композиторов. Так, *Всенощное бдение* Рахманинова можно рассматривать как сочинение, продолжающее и расширяющее композиторские поиски Бортнянского.

Критическое восприятие музыки Бортнянского на протяжение десятилетий и веков не было ровным. В одночасье, он стал одним из главных композиторов в репертуаре русских и украинских церковных музыкантов, но парией среди интеллектуалов. Критики заостряли внимание на его подражательном итальянском (неславянском) стиле, на поверхностном и сентиментальном, по их мнению, мелодико-гармоническом материале, и шаблонности его музыкальных форм. Однако, исключительность стиля Бортнянского лучше всего проявляется не на уровне музыкальной формы, и не в мелодико-гармоническом материале, но в его трактовке вокальной фактуры и мельчайших подробностях вокального письма. Так, в начальных тактах Концерта 27 солисты выпевают мелодию в особой запинающейся манере, выражающей не легкую сентиментальность, но такую скорбь, при которой едва ли возможно говорить законченными фразами. Гениальность Бортнянского – в деталях.

При ближайшем рассмотрении хоровые концерты Бортнянского обнаруживают тонкую способность чувствовать священный текст. Композитор переплетает динамические и фактурные контрасты не просто ради эффектного *concertato*. Они отражают необходимое понимание богословских истин. Избранные Бортнянским стихи Псалтири нередко основываются на сопоставлении слов «милость» и «величие». Его музыка вскрывает дуализм и противоречивую сущность иудейско-христианского Бога: бога величия (*форте*), чья мощь лежит, как ни парадоксально, в милосердии (*пиано*). Также в концертах Бортнянского часто встречаются слова «пойте Богу» и «услышит тя Господь». В них отражается важное положение православной веры, что люди способны переживать божественное, воспевая его. Так проявляется взаимная связь человека с Богом: когда человек взывает к Богу, Бог слушает и отвечает.

Неслучайно первый же концерт начинается с призыва «Воспойте Господеви пѣснь нову». В исполнении мощные динамические контрасты и тончайшие вокальные интонации музыки Бортнянского позволяют всем поющим и слушающим воспринять священные тексты по-новому. Концерты Бортнянского передают чувство, что *Царство Небесное* – царствие величия и сострадания – с нами и ныне, и во вѣки вѣков.

Беркли, Калифорния. Весна, 2016
Марика Х. Кузьма

Перевод: Ольга Пантелеева, Вадим Кейлин

Дополнительную информацию см. в английском или немецком предисловиях а также в разделе «Critical Report», сс. 375–78.

[1] Редакция Л. Григорьева 2003 года представляет собой важный шаг к более аутентичному прочтению, однако основывается лишь на одном архивном источнике (в настоящем издании он обозначается как Источник **A**). Кроме того, в его издании все украшения приведены в расшифровке, а не в оригинальной нотации. Л. Григорьев, ред., *Д. С. Бортнянский: 35 духовных концертов на 4 голоса*, Москва, 2003.

[2] М. Рыцарева, *Композитор Д. Бортнянский: жизнь и творчество композитора. Изд. второе*, СПб, 2016, сс. 370–73. Н.А. Рыжкова, *Прижизненные издания сочинений Д. С. Бортнянского: сводный каталог,* СПб, 2001, сс. 16–25.

Übersicht der vertonten Verse / Overview of the verses set to music

1. Zeile = Septuaginta-Zählung (Buchhäger Psalter)
2. Zeile = Septuagint Numbering (H.T.M. according to the Moscow Psalter of 1821)
3. Zeile = Hebräische Zählung / Hebrew Numbering (Lutherbibel / St. James Bible)

1	Ps 149,1–4 *Пс. 149, ст. 1–4* *Ps. 149:1–4*
2	*Текст воскресный неизвестного происхождения* Auferstehungstext unbekannter Herkunft *Resurrectional text of unknown provenance*
3	Ps 20,1–5 *Пс. 20, ст. 1–5* *Ps. 21:1–5*
4	Ps 65,1.3; 80,3; 65,7 *Ps. 65, ст. 1, 3; 80, ст. 3; 65, ст. 8* *Ps. 66:1, 2, 4; 81:3; 66:8*
5	Ps 19,1–4.9 *Пс. 19, ст. 1–4, 9* *Ps. 20:1–4, 9*
6	*Стихира по 50-м псалме на Рождество Христово* Sticheron über die Geburt Christi, nach Psalm 50 *Sticheron after Psalm 51 for the Nativity of Christ*
7	Ps 94,1.2; 36,22a.30b; 71,18a.19 *Пс. 94, ст. 1, 2; 36, ст. 22а, 30б; 71, ст. 19а, 20а* *Ps. 95:1, 2; 37:22a, 29b; 72:18a, 19a*
8	Ps 88,1–5a; 69,4a *Пс. 88, ст. 1–5а; 69, ст. 5а* *Ps. 89:1–5a; 70:4a*
9	Ps 117,25; 94,1b; 78,14b; 84,7a; 67,30; 60,7–8 *Пс. 117, ст. 24; 94, ст. 1б; 78. ст. 14б; 84, ст. 7а; 67, ст. 29; 60, ст. 6, 7, 8а* *Ps. 118:24; 95:1b; 79:13b; 85:7a; 68:28; 61:6, 7, 8a*
10	Ps 46,6; 95,3a; 99,3.4a; 68,35a; 135,1b; 144,3b *Пс. 46, ст. 6; 95, ст. 3а; 99, ст. 3б, 4а; 68, ст. 39а; 99, ст. 4а; 144, ст. 3б* *Ps. 47:6; 96:3a; 100:4; 69:34a; 100:5a; 145:3b*
11	Ps 27,7–8; 65,16.18; 70,8 *Пс. 27, ст. 6, 7а; 65, ст. 16, 18; 70, ст. 7* *Ps. 28:6, 7a; 66:17, 19; 71:8*
12	Ps 143,10; 70,3b.7b.6b; 115,8a; 65,14a; 39,15a; 24,20b *Пс. 143, ст. 10; 70, ст. 2б, 5б, 6а; 115, ст. 8а; 65, ст. 14а; 39, ст. 15а; 24, ст. 20б* *Ps. 144:9; 71:3b, 7b, 6b; 116:17; 66:15a; 40:11a; 25:20b*
13	Ps 80,1–2; 61,9b; 95,8c; 104,5; 61,9c; 104,7b *Пс. 80, ст. 1, 2; 61, ст. 8б; 95, ст. 8б; 104, ст. 5; 61, ст. 7б, 8б; 104, ст. 7б* *Ps. 81:1, 2; 62:8b; 96:8b; 105:5; 62:8b; 105:7b*
14	Ps 44,1.3.4a.4c.7a.2b.7b.7c.2c *Пс. 44, ст. 1а, 3, 6а, 2б, 6б, 2в* *Ps. 45:1a, 3, 4, 7a, 2b, 7b, 2c*
15	*Стихира воскресна на «Господи, воззвах»* Auferstehungs-Sticheron über „Herr, ich habe geschrien“ *Resurrectional sticheron at “Lord, I have cried”*
16	Ps 144,1; 91,4; 96,11–12 *Пс. 144, ст. 1; 91, ст. 3; 96, ст. 12, 13* *Ps. 145:1; 92:4; 97:11, 12*
17	Ps 83,1.11.12 *Пс. 83, ст. 1, 2, 12, 13* *Ps. 84:1, 2, 11, 12*
18	Ps 91,1–4.8a; 5,12a.12c *Пс. 91, ст. 1, 2, 3, 7б; 5, ст. 11а, 12а* *Ps. 92:1, 2, 3, 4, 8; 5:11a, 11c*
19	Ps 109,1–3 *Пс. 109, ст. 1–4а* *Ps. 110:1–3*
20	Ps 70,1–5.6a.7b.18 *Пс. 70, ст. 1а, 4, 5а, 6б, 15* *Ps. 71:1, 5, 6a, 7b, 17*
21	Ps 90,1–4.7.11–16 *Пс. 90, ст. 1–5а, 7, 11–16* *Ps 91:1–4, 7, 11–16*
22	Ps 26,1.3.4.7.8 *Пс. 26, ст. 1, 3, 5, 6, 7* *Ps. 27:1, 3, 5, 6*
23	Ps 88,15.16b.17a.16a.19.20b.24a.22.21.25.27.29.28 *Пс. 88, ст. 14б, 15, 16а, 15б, 18, 19б, 23а, 21, 20, 24, 26, 28, 27* *Ps. 89:15, 16b, 17a, 16a, 19, 20b, 24a, 22, 21, 25, 27, 29, 28*
24	Ps 120 *Пс. 120* *Ps. 121*
25	*Тропарь молебный ко Пресвятой Богородице* Troparion an die Mutter Gottes *Troparion to the Mother of God*
26	1 Könige 8,23a.27b.28.29a.33b.30b.50a.43b *3-я Царств 8, ст. 23а, 27б, 28, 29а, 33б, 30б, 50а, 43б* *1 Kings 8:23a, 27b, 28, 29a, 33b, 30b, 50a, 43b*
27	Ps 76,1.2a; 17,7a.20b.21.26.23.24 *Пс. 76, ст. 1, 2а; 17, ст. 6б, 18б, 19, 20–22* *Ps. 77:1, 2a; 18:6b, 18b, 19, 20–22*
28	Ps 111,1.2a.3; 131,10.11.17 *Пс. 111, ст. 1, 2а, 3; 131, ст. 11, 12, 13, 19* *Ps. 112:1, 2a, 3; 132:11, 12, 18*
29	Ps 68,31; 116,2 *Пс. 68, ст. 35; 116, ст. 2* *Ps. 69:30; 117:2*
30	Ps 60,1; 117,30; 34.24a; 24,5a; 34,29a; 30,9a; 50,16b; 70,1a; 61,7a *Пс. 60, ст. 1; 117, ст. 28; 34, ст. 26а; 24, ст. 5а; 34, ст. 32а; 30, ст. 7а; 50, ст. 15б; 70, ст. 1а; 61, ст. 7а* *Ps. 61:1; 118:28; 35:23a; 25:5a; 35: 28a; 31:7a; 51:15b; 71:1a; 62:7a*
31	Ps 46,1.2.6.7 *Пс. 46, ст. 1, 2, 6, 7* *Ps. 47:1, 2, 6, 7*
32	Ps 38,5–7.11.13.15 *Пс. 38, ст. 5–7а, 8, 9, 13, 15, 16а, 17* *Ps. 39:4–6, 10, 12a, 13*
33	Ps 41,6.7a; 22,3.6; 58.17–18 *Пс. 41, ст. 5, 6; 22, ст. 4а, 7а; 58, ст. 17–19* *Ps. 42:5; 23:4a, 6a; 59:16, 17*
34	Ps 67,1–3.4a.37.38 *Пс. 67, ст. 1–3, 4а, 34, 35а* *Ps. 68:1–3, 4a, 34, 35a*
35	Ps 14,1–3.5–6 *Пс. 14, ст. 1–3, 4б, 5* *Ps. 15:1–3, 4b, 5*

1. Vospojte Hospodevi pěsn' novu

Воспойте Господеви пѣснь нову / Singet dem Herrn ein neues Lied / Sing unto the Lord a new song

Dmitry Bortniansky
1751–1825

Allegro

Soprano
Vos - poj - te Hos - po - de - vi, vos - poj - te pěsn' no - vu, vos -
Вос - пой - те Гос - по - де - ви, вос - пой - те пѣснь но - ву, вос -

Alto
Vos - poj - te Hos - po - de - vi, vos - poj - te pěsn' no - vu, vos -
Вос - пой - те Гос - по - де - ви, вос - пой - те пѣснь но - ву, вос -

Tenore
Vos - poj - te Hos - po - de - vi, vos - poj - te pěsn' no -
Вос - пой - те Гос - по - де - ви, вос - пой - те пѣснь но -

Basso
Vos - poj - te Hos - po - de - vi, vos - poj - te pěsn'
Вос - пой - те Гос - по - де - ви, вос - пой - те пѣс

6
poj - te pěsn' no - vu, vos - poj - te pěsn' no - vu, vos - poj - te
пой - те пѣснь но - ву, вос - пой - те пѣснь но - ву, вос - пой - те

poj - te pěsn' no - vu, vos - poj - te pěsn' no - vu, vos - poj - te
пой - те пѣснь но - ву, вос - пой - те пѣснь но - ву, вос - пой - те

poj - te pěsn' no - vu, vos - poj - te pěsn' no - vu, vos - poj - te
пой - те пѣснь но - ву, вос - пой - те пѣснь но - ву, вос - пой - те

poj - te pěsn' no - vu, vos - poj - te pěsn' no - vu, vos - poj - te
пой - те пѣснь но - ву, вос - пой - те пѣснь но - ву, вос - пой - те

12
Hos - po - de - vi, vos - poj - te pěsn' no - vu, vos - poj - te, vos -
Гос - по - де - ви, вос - пой - те пѣснь но - ву, вос - пой - те, вос -

Hos - poj - te, vos - poj - te, vos -
Гос - пой - те, вос - пой - те, вос -

vi, vos - poj - te, vos - poj -
ви, вос - пой - те, вос - пой -

poj - te Hos - po - de - vi, vos
пой - те Гос - по - де - ви, вос

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Edited by
Marika C. Kuzma

16

poj - te, vos - poj - te pěsn' no - vu, khva - le - ni - e Je - ho
пой - те, вос - пой - те пѣснь но - ву, хва - ле - ні - е Е - го

poj - te, vos - poj - te pěsn' no - vu, khva - le - ni - e Je - ho v tserk - vi,
пой - те, вос - пой - те пѣснь но - ву, хва - ле - ні - е Е - го въ церк - ви,

vos - poj - te, vos - poj - te, khva - le - ni - e Je - ho v tserk - vi,
вос - пой - те, вос - пой - те, хва - ле - ні - е Е - го въ церк - ви,

vos - poj - te, vos - poj - te, khva - le - ni - e Je - ho
вос - пой - те, вос - пой - те, хва - ле - ні - е Е - го

21

Solo *mf*

v tserk - vi pre - po - dob - nykh, v tserk - vi pre - po - dob - nykh
въ церк - ви пре - по - доб - ныхъ, въ церк - ви пре - по - доб - ны

Solo *mf*

v tserk - vi pre - po - dob - nykh, v tserk - vi pre - po - ni - e Je -
въ церк - ви пре - по - доб - ныхъ, въ церк - ви пре - по - ні - е Е -

v tserk - vi pre - po - dob - nykh,
въ церк - ви пре - по - доб - ныхъ,

- ni - e Je -
- ні - е Е -

Solo *p*

v tserk - vi pre - po - dob - nykh, khva - le - ni - e Je -
въ церк - ви пре - по - доб - ныхъ, хва - ле - ні - е Е -

26

f

v tserk - vi pre - po - dob - nykh.
въ церк - ви пре - по - доб - ныхъ.

Tutti *f*

ho - po - dob - nykh, v tserk - vi - nykh.
пре - по - доб - ныхъ, въ церк

Tutti *f*

tserk - vi pre - po - dob - nykh, v tserk
, въ церк - ви пре - по - доб - ныхъ, въ церк

Tutti *f*

v tserk - vi pre - po - dob - nykh, v tserk
въ церк - ви пре - по - доб - ныхъ, въ церк

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Maestoso

Solo *f* 32

Da voz - ve - se - lit - sja Iz - ra - il' o so - tvor - šem Je - ho,
Да воз - ве - се - лит - ся Из - ра - иль о со - твор - шемъ Е - го,

Solo *f*

Da voz - ve - se - lit - sja Iz - ra - il' o so - tvor - šem Je - ho,
Да воз - ве - се - лит - ся Из - ра - иль о со - твор - шемъ Е - го,

Solo *p*

i sy -
и сы -

Soli *p*

36

Tutti *f* *f* *p* Solo *mf*

voz - ra - du - jut - sja o Tsa - rě svo - jem,
воз - ра - ду - ют - ся о Ца - рѣ сво - емъ

Tutti *f* *f* *p*

voz - ra - du - jut - sja o Tsa - rě
воз - ра - ду - ют - ся о Ца - рѣ

Tutti *f*

- no - ve Si - o - ni voz - ra - du - jut - s
- но - ве Ci - o - ни воз - ра - ду - ют

Tutti *f* Solo *mf*

sy - no - ve Si - o - ni voz - svo - jem, voz - ra - du - jut -
сы - но - ве Ci - o - ни воз - сво - емъ, воз - ра - ду - ют -

41

pp *pp* Solo *mf*

sja o Tsa - voz - ra - du - jut - sja o Tsa - rě svo - jem, voz -
ся о Ца - воз - ра - ду - ют - ся о Ца - рѣ сво - емъ, воз -

Tutti *pp* *pp* Solo *mf*

sja svo - jem, voz - ra - voz -
ся рѣ сво - емъ, воз - ра воз -

Tutti *pp*

voz - ra -
воз - ра -

Tutti *pp*

o Tsa - rě svo - jem, voz - r
ся о Ца - рѣ сво - емъ, воз - ра - ся о сво -

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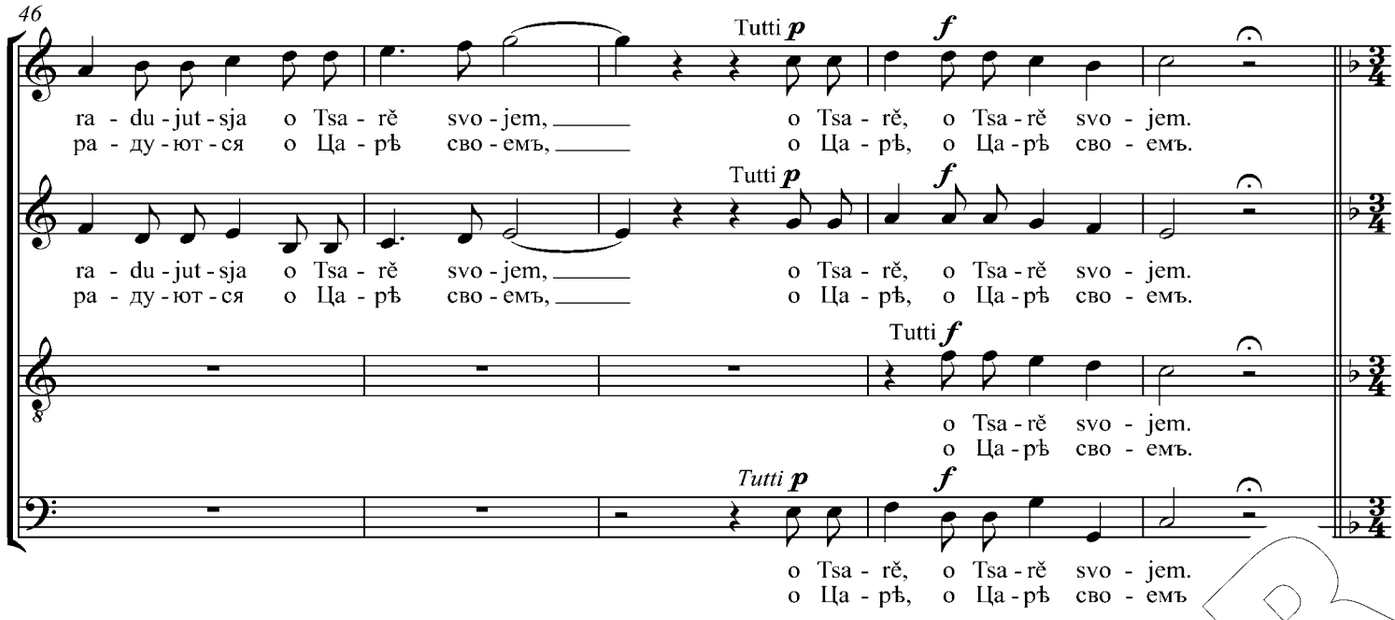

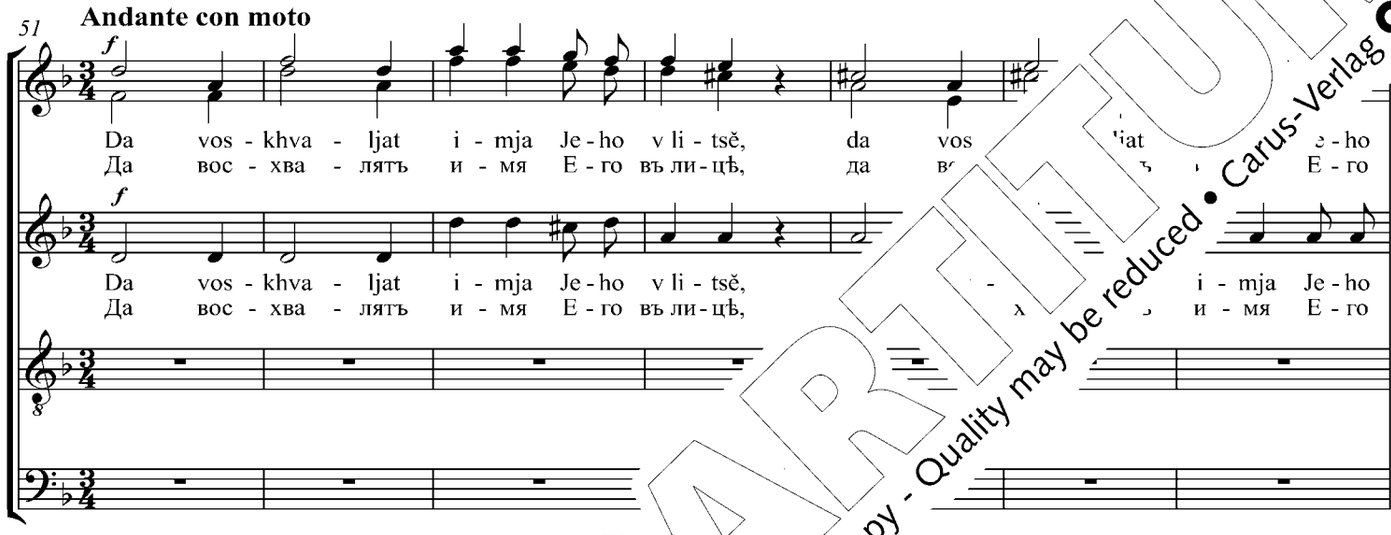

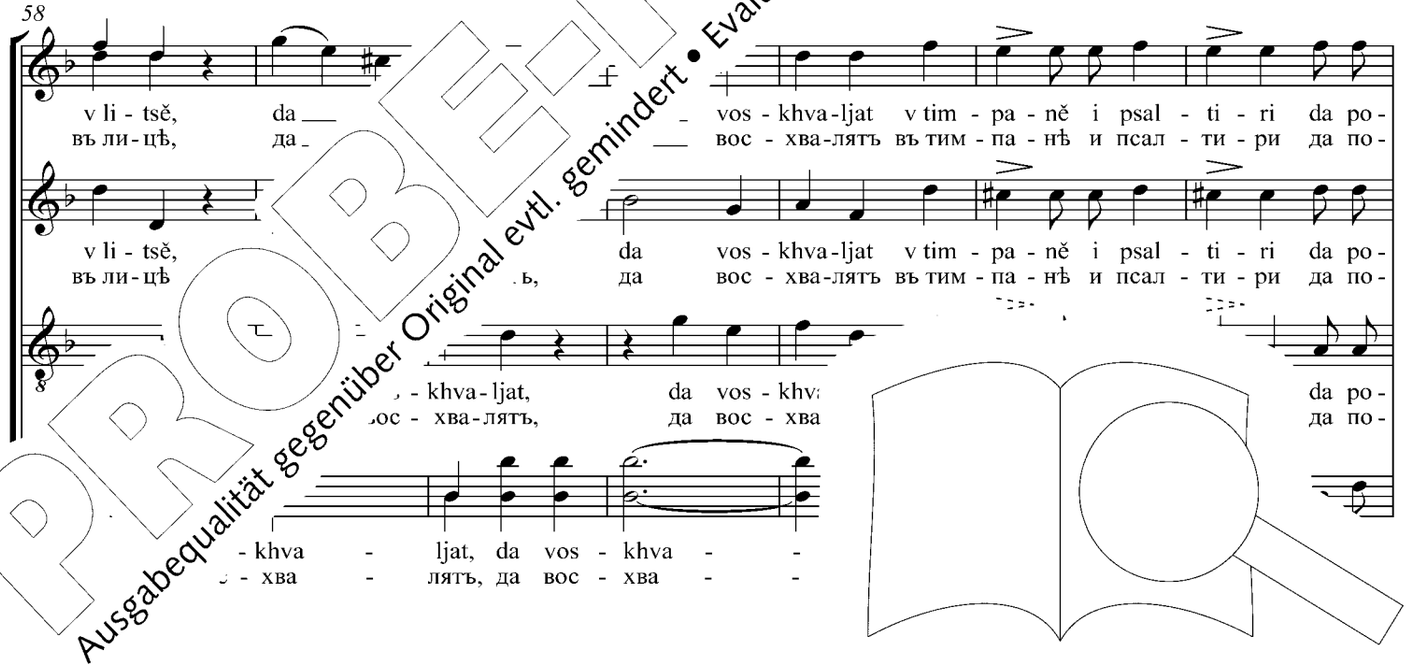

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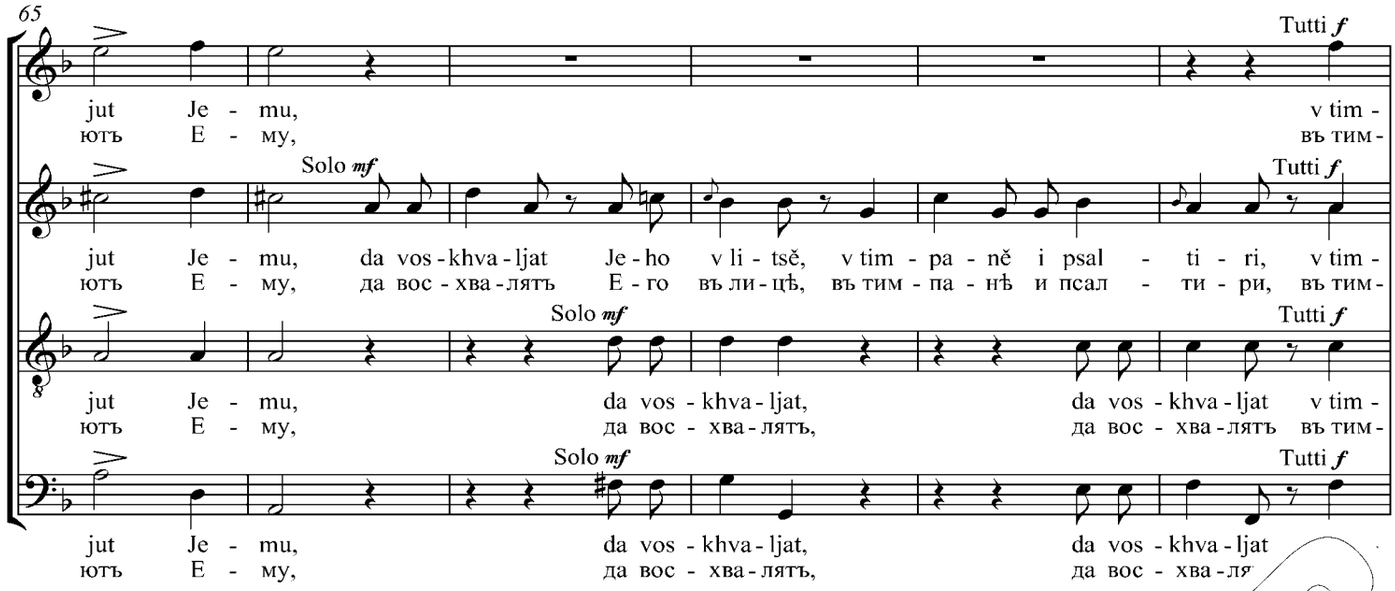

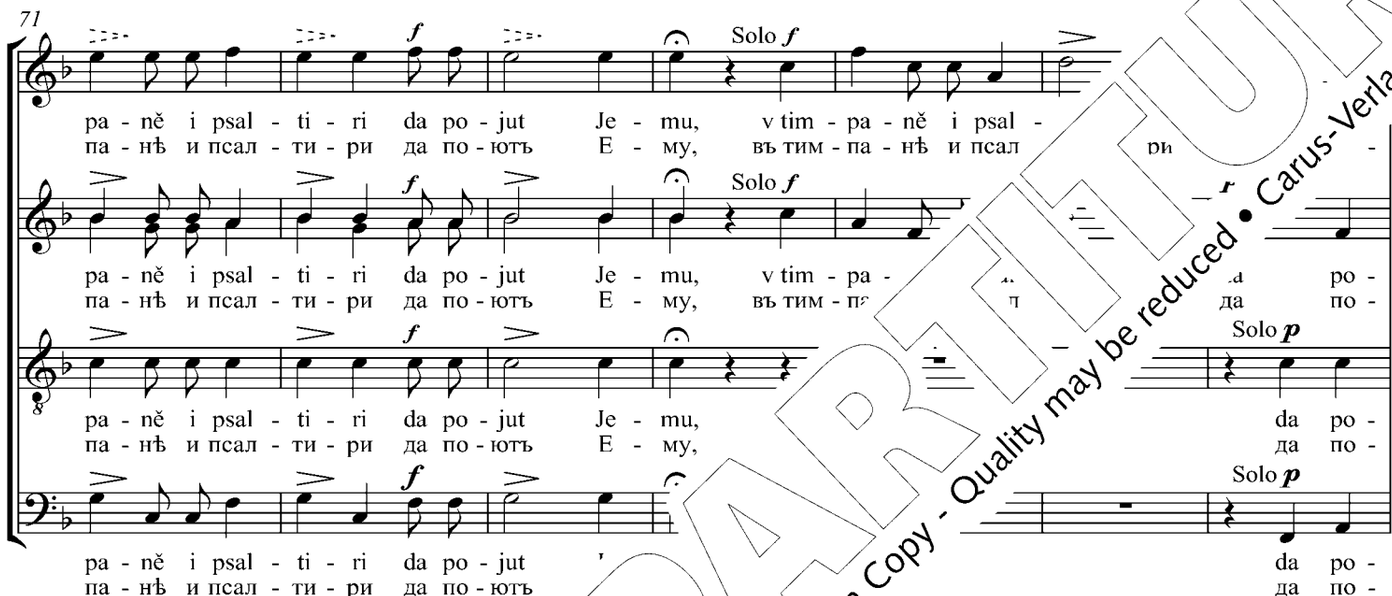

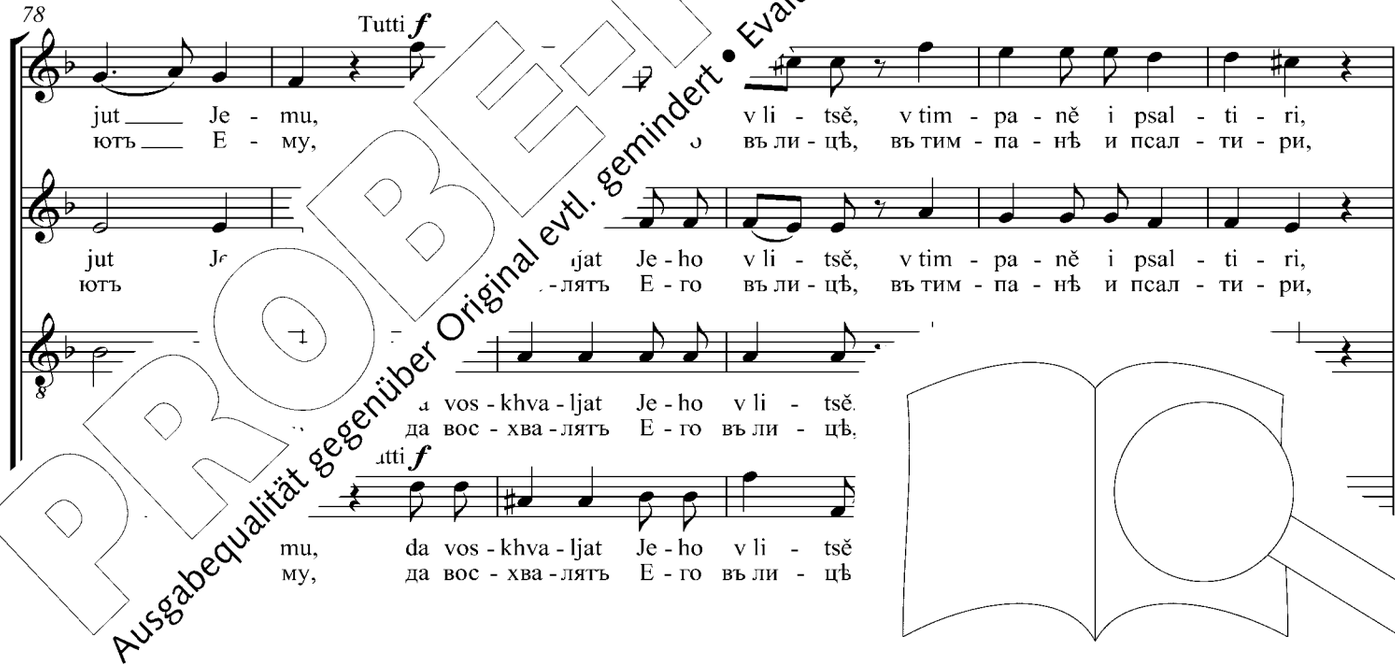

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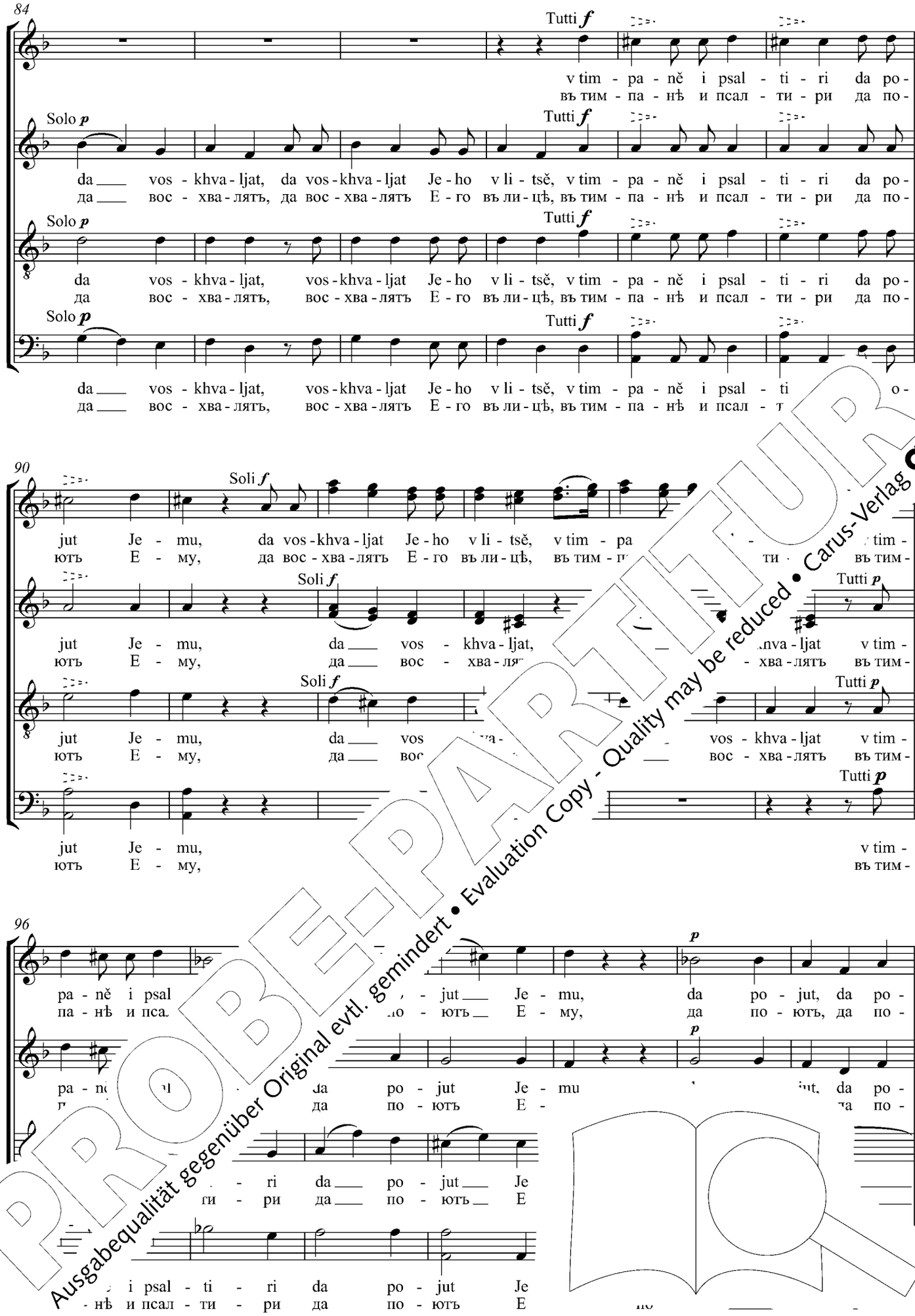

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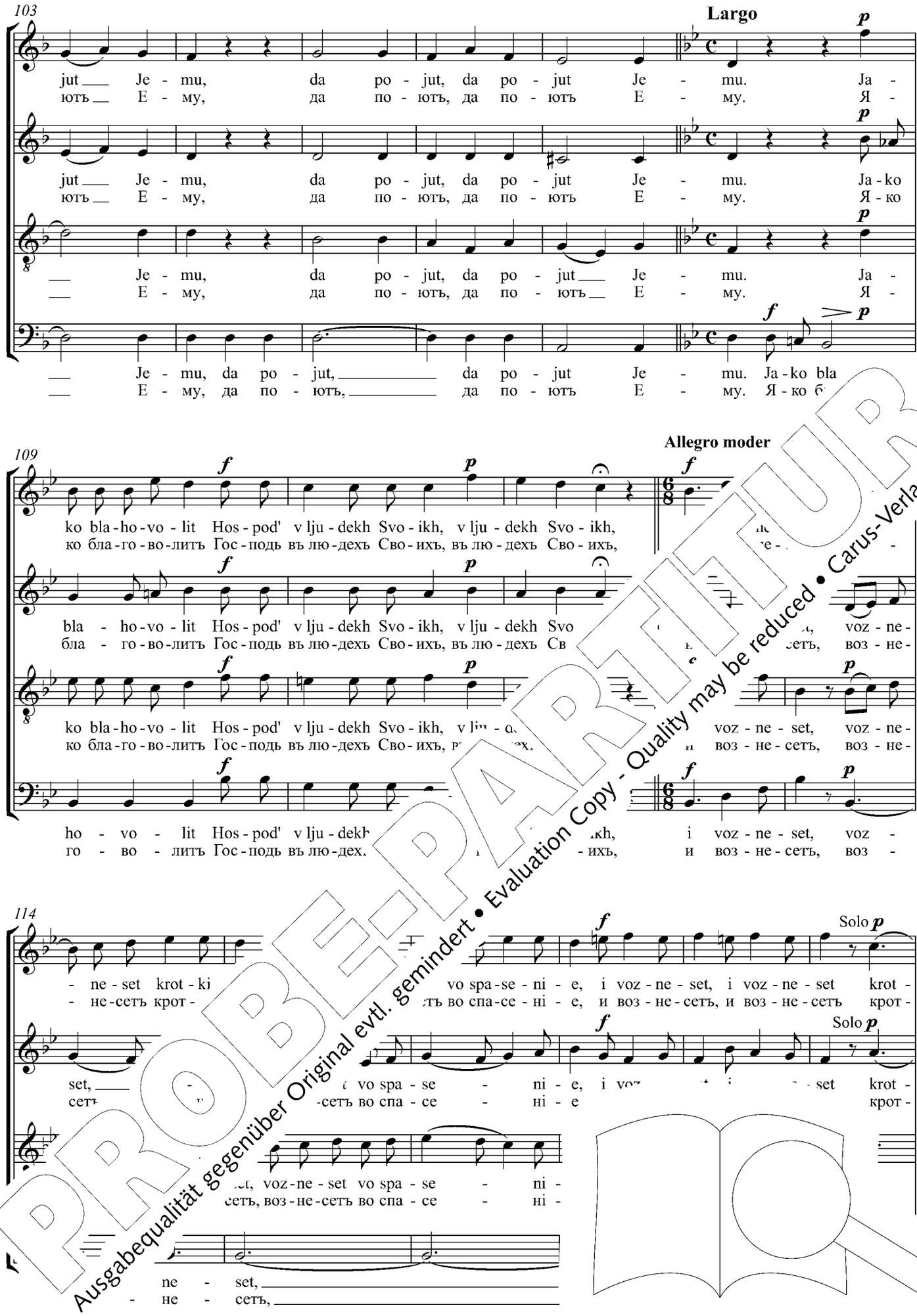

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120

Tutti *f*

- ki - ja, voz - ne - set vo spa - se - - - ni - e, i voz - ne - set, i voz - ne - set,
- кі - я, воз - не - сетъ во спа - се - - - ні - е, и воз - не - сетъ, и воз - не - сетъ,

Tutti *f*

- ki - ja, voz - ne - set vo spa - se - - - ni - e, i voz - ne - set, i voz - ne - set,
- кі - я, воз - не - сетъ во спа - се - - - ні - е, и воз - не - сетъ, и воз - не - сетъ,

Solo *p* Tutti *f*

vo spa - se - ni - e, i voz - ne - set, i voz - ne - set,
во спа - се - ні - е, и воз - не - сетъ, и воз - не - сетъ,

Solo *p* Tutti *f* *p*

vo spa - se - ni - e, i voz - ne - set, i voz - ne ot -
во спа - се - ні - е, и воз - не - сетъ, и воз - -

127

p *p*

voz - ne - set, voz - ne - set i - vo spa - se - ni -
воз - не - сетъ, воз - не - сетъ я, сетъ во спа - се - ні -

p

voz - ne - set krot - - - ja t vo spa - se - ni -
воз - не - сетъ крот - сетъ во спа - се - ні -

- ki - ja, voz - ne - set se - - - - - ni -
- кі - я, воз - не - сетъ се - - - - - ні -

132

- set krot - ki - ja, voz - ne - set vo spa - se - ni -
- сетъ крот - кі - я, воз - не - сетъ во спа - се - ні -

e. voz - ne - set krot - ki - spa - se - ni -
воз - не - сетъ крот - к се - ні -

voz - ne - set krot - - ni -
воз - не - сетъ крот - ні -

i voz - ne - set vo spa
и воз - не - сетъ во спа

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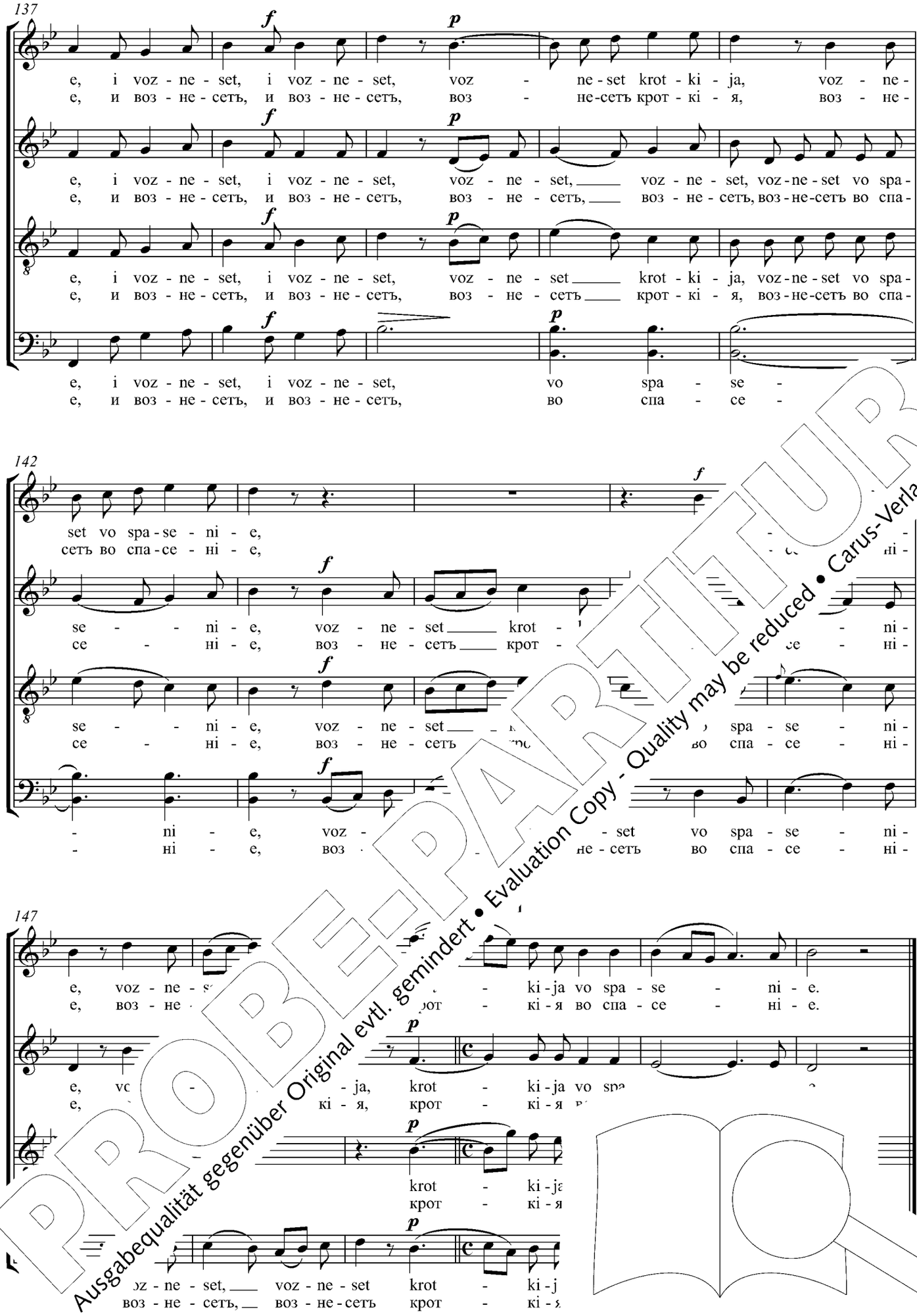

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Vospojte Hospodevi pěsn' novu,
khvalenie Jeho v tserkvi prepodobnykh.
Da vozveselitsja Izrail' o sotvoršem Jeho,
i synove Sioni vozradujutsja o Tsarě svojem.
Da voskhvaljat imja Jeho v litsě,
v timpaně i psaltiri da pojut Jemu.
Jako blahovolit Hospod' v ljudekh Svoikh,
i vozneset krotkija vo spasenie.

Singet dem Herrn ein neues Lied;
Sein Lob steige auf im Chore der Heiligen.
Israel freue sich des, der es erschaffen hat,
singet, ihr Söhne von Zion, eurem König den Freudengesang.
Lobet den Herrn in heiligen Chören;
mit Harfen und Tympanon spielet Ihm auf.
Denn der Herr will das Wohl Seines Volkes,
den Sanftmütigen schenkt Er das Heil und erhebt sie zu sich empor.

Sing unto the Lord a new song;
His praise is in the church of the saints.
Let Israel be glad in Him that made him,
and let the sons of Sion rejoice in their King.
Let them praise His name in the dance;
with the timbrel and the psaltery let them sing unto Him.
For the Lord taketh pleasure in His people,
and He shall exalt the meek with salvation.

aus / from Ps. 1

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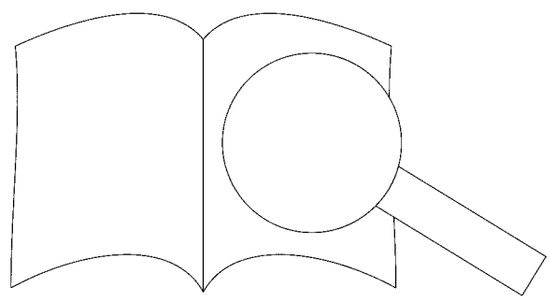

2. Toržestvujte dnes'

Торжествуйте днесь / Feiert heute / Celebrate this day

Dmitry Bortniansky
1751–1825

Allegro maestoso

Soprano I
Tor - žest - vuj - te dnes', tor - žest - vuj - te dnes'
Тор - жест - вуй - те днесь, тор - жест - вуй - те днесь

Soprano II
Tor - žest - vuj - te dnes', tor - žest - vuj - te vsi lju - bja - ščі - i Si -
Тор - жест - вуй - те днесь, тор - жест - вуй - те вси лю - бя - щі - и Ci -

Alto
Tor - žest - vuj - te dnes', tor - žest - vuj - te vsi lju - bi
Тор - жест - вуй - те днесь, тор - жест - вуй - те вси лю -

Tenore
Tor - žest - vuj - te dnes', tor - žest - vuj - te
Тор - жест - вуй - те днесь, тор - жест - вуй - те o -

Basso
Tor - žest - vuj - te dnes', tor - žest - vuj - te li - ščі - i Si -
Тор - жест - вуй - те днесь, тор - жест - вуй - те бя - щі - и Ci -

4

vsi lju - bja - ščі - i Si - o tor - žest - vuj - te
вси лю - бя - щі - и Ci - o - тор - жест - вуй - те

o - na, - te, tor - žest - vuj - te,
o - na, - те, тор - жест - вуй - те,

o - na, tor - žest - vuj - te, tor - žest - vuj - te,
o - na, тор - жест - вуй - те, тор - жест - вуй - те,

tor - žest - vuj - te, t
тор - жест - вуй - те, т

tor - žest - vuj - -
тор - жест - вуй - -

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7

dnes' vsi lju - bja-šči-i Si - o - na,
днесь вси лю - бя-щі-и Сі - о - на,

vsi lju - bja-šči-i Si - o - na, Si - o - na, vsi lju-bja-šči-i Si -
вси лю - бя-щі-и Сі - о - на, Сі - о - на, вси лю-бя-щі-и Сі -

vsi lju - bja-šči-i Si - o - na, Si - o - na, vsi lju-bja-šči-i Si -
вси лю - бя-щі-и Сі - о - на, Сі - о - на, вси лю-бя-щі-и Сі -

vsi lju - bja-šči-i Si - o - na, Si - o - na, vsi lju-bja-šči-i Si -
вси лю - бя-щі-и Сі - о - на, Сі - о - на, вси лю-бя-щі-и Сі -

vsi lju - bja-šči-i Si - o - na, Si - o - na, vsi lju-b
вси лю - бя-щі-и Сі - о - на, Сі - о - на, вси лю

10

tor-žest-vuj - te, tor-žest-vuj - te dnes'
тор-жест-вуй - те, тор-жест-вуй - те д

o - na, tor-žest-vuj - te, tor-
о - на, тор-жест-вуй - те, тор - есь,

o - - - - - - - - na. te dnes',
о - - - - - - - - жес - те днесь,

o - na, tor-žest-vuj - te. vuj - te dnes',
о - на, тор-жест-вуй - те - вуй - те днесь,

o - na, tor-žest - tor-žest-vuj - te dnes',
о - на, тор-жест-ву. тор-жест-вуй - те днесь,

13

Tutti *f*

i - te khva-lu vos -
- ди - те хва-лу вос -

Tutti *f*

da-di - te khva-lu vos-kres - še -
да-ди - те хва-лу вос-крес - ше -

Solo *p*

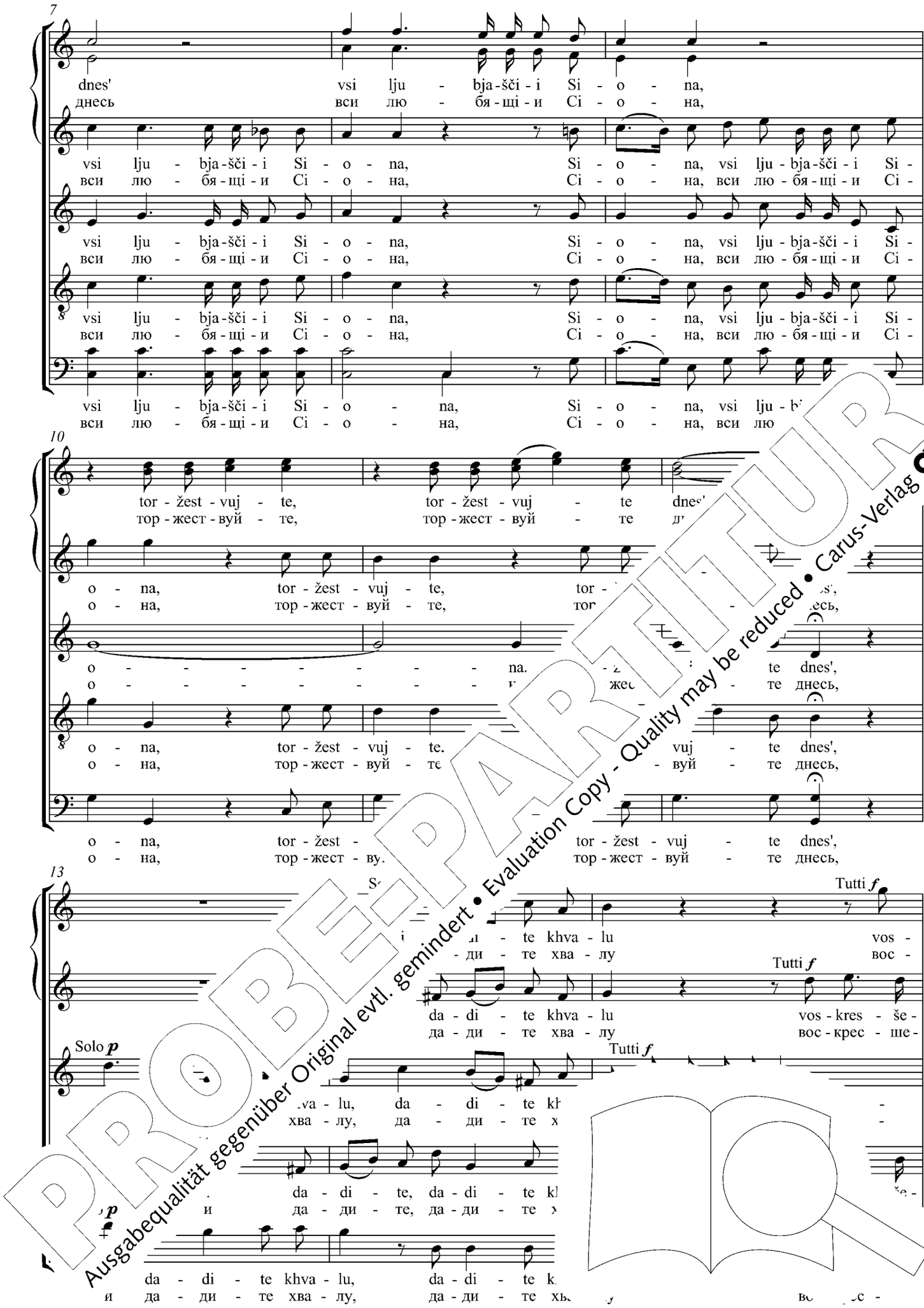
Tutti *f*

va-lu, da - di - te kh -
хва-лу, да - ди - те х -

da - di - te, da-di - te kh
и да - ди - те, да-ди - те х

p

da - di - te khva-lu, da-di - te k
и да - ди - те хва-лу, да-ди - те хв



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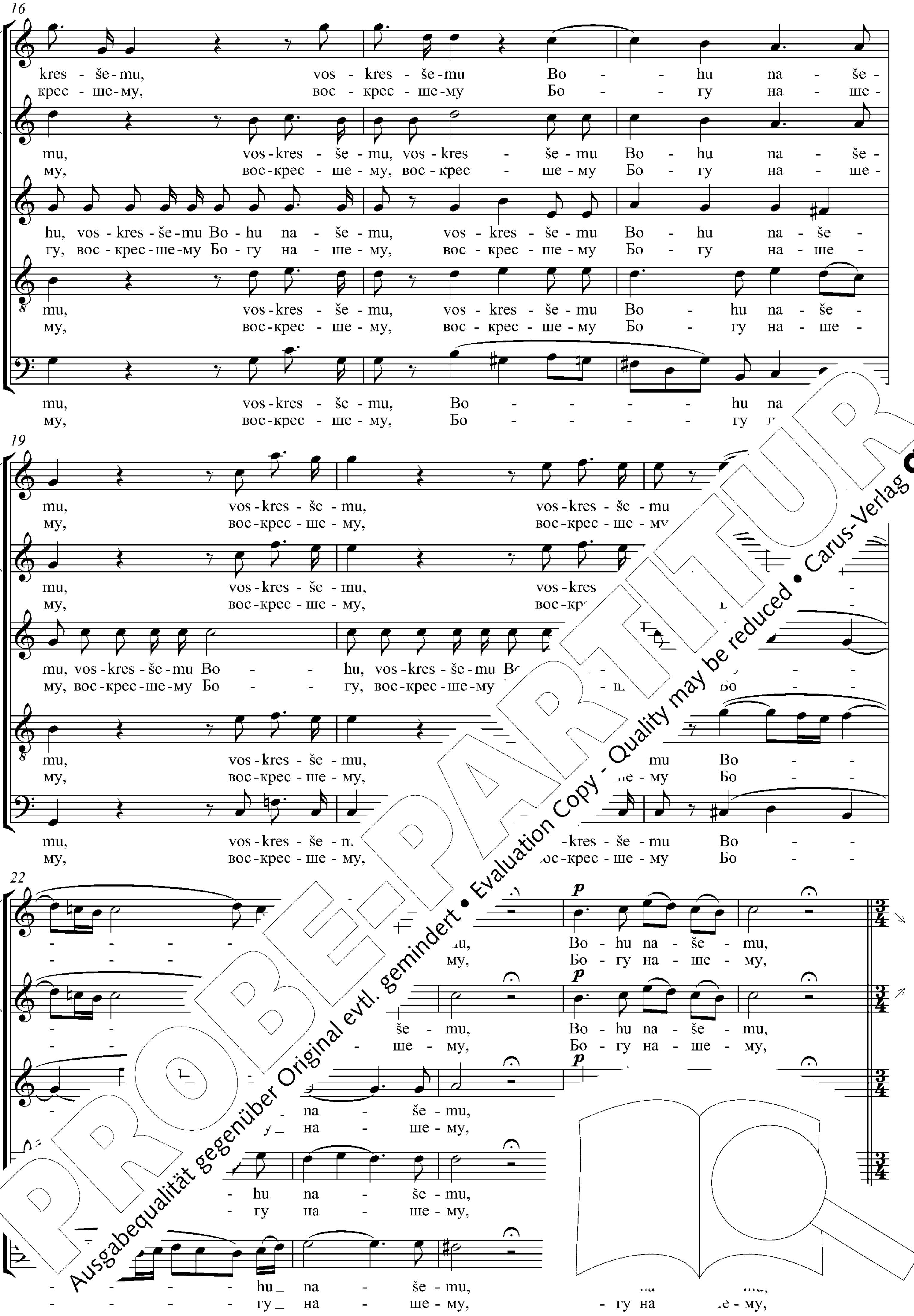

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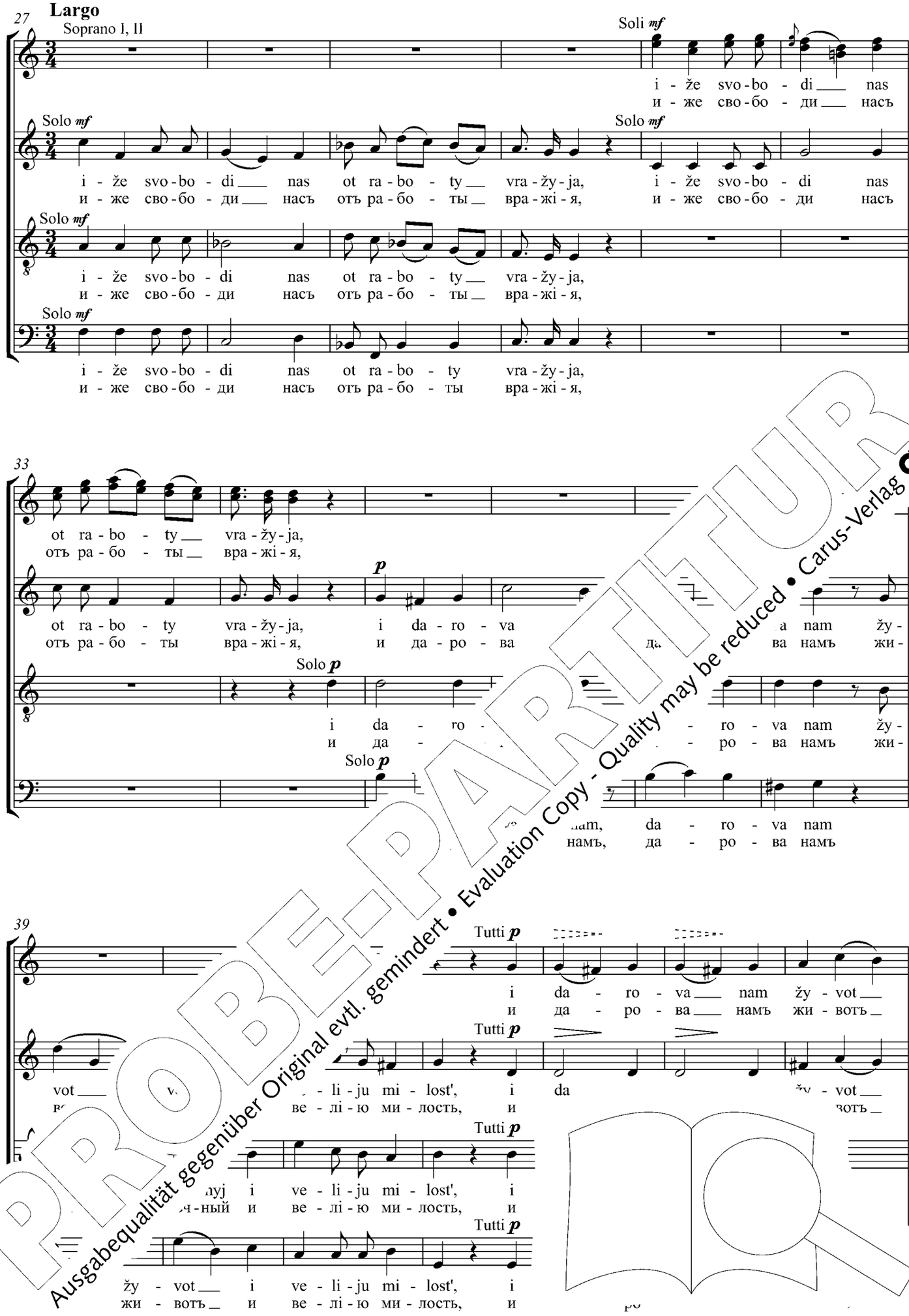

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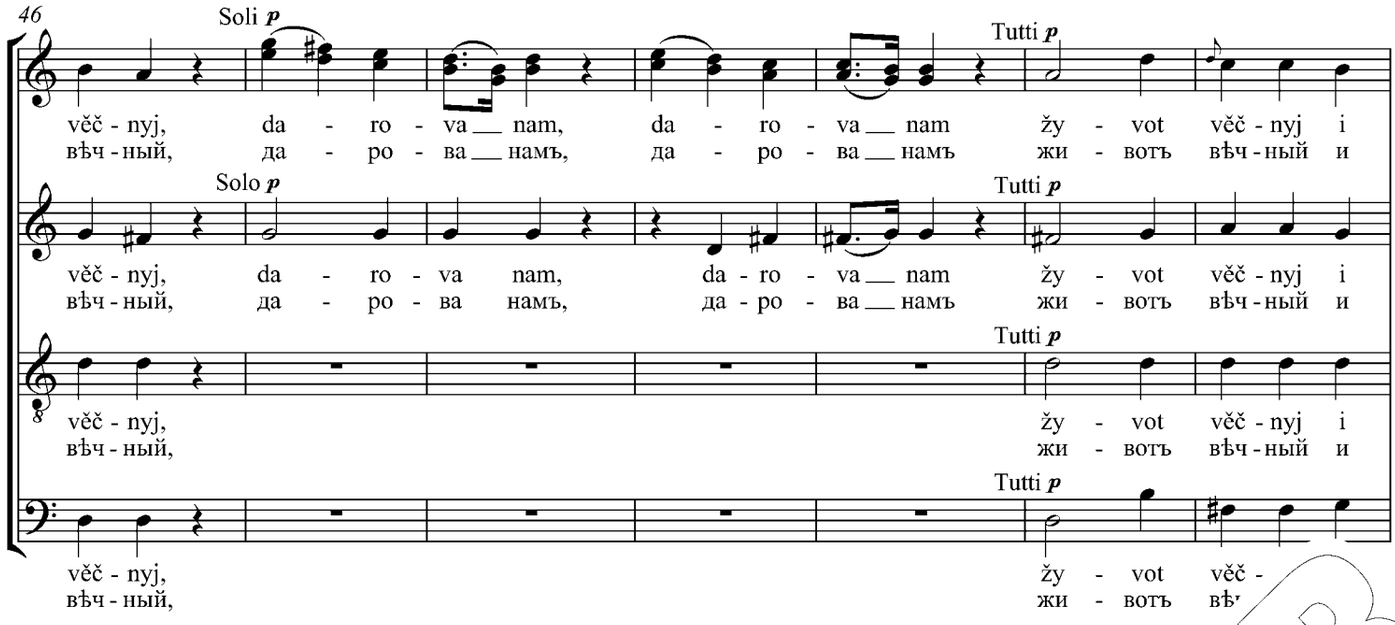

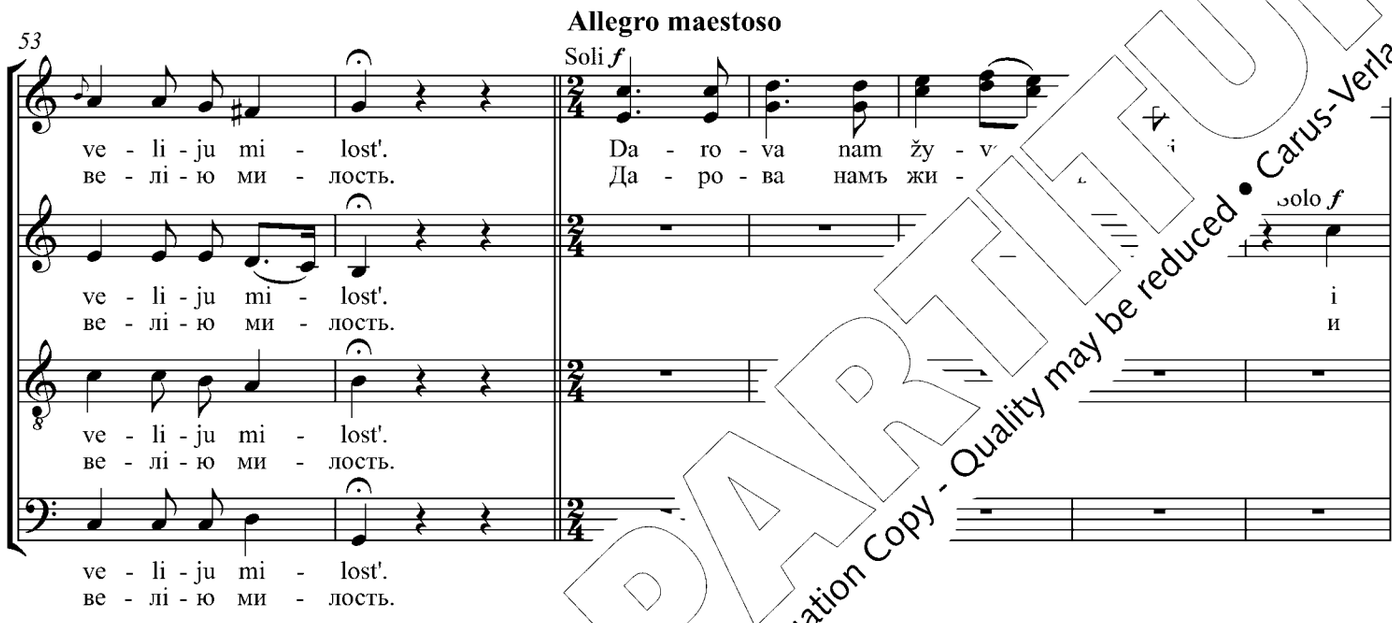

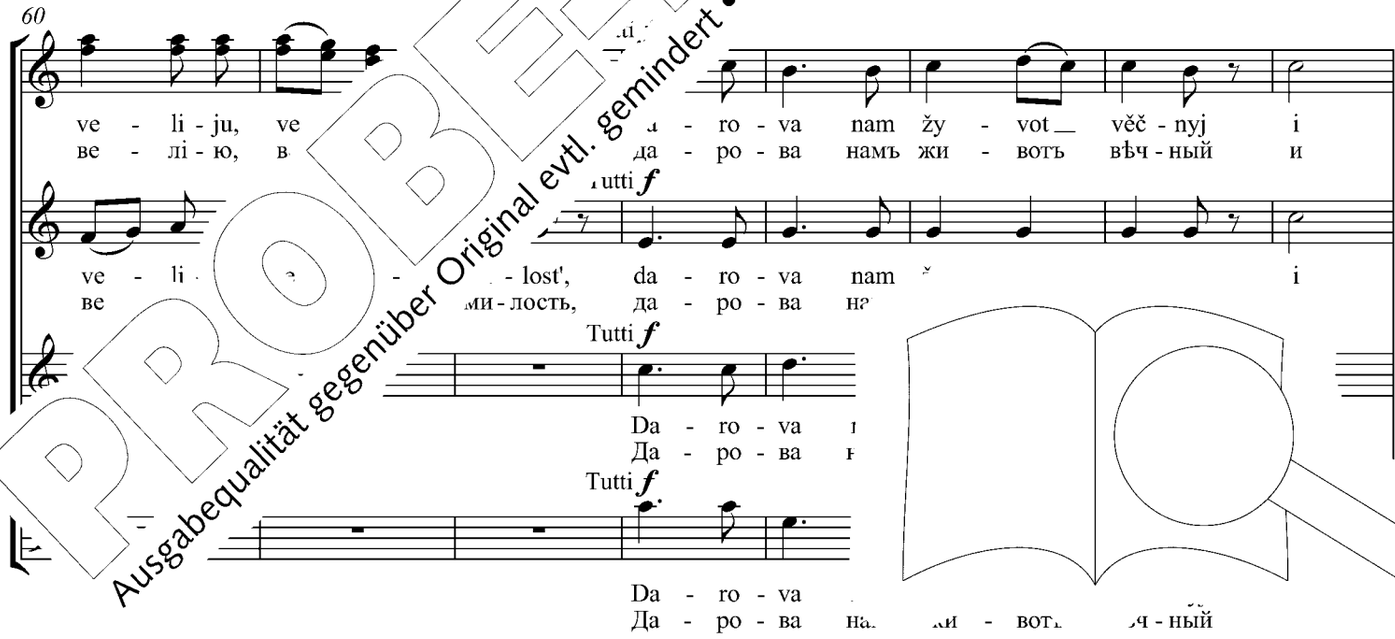

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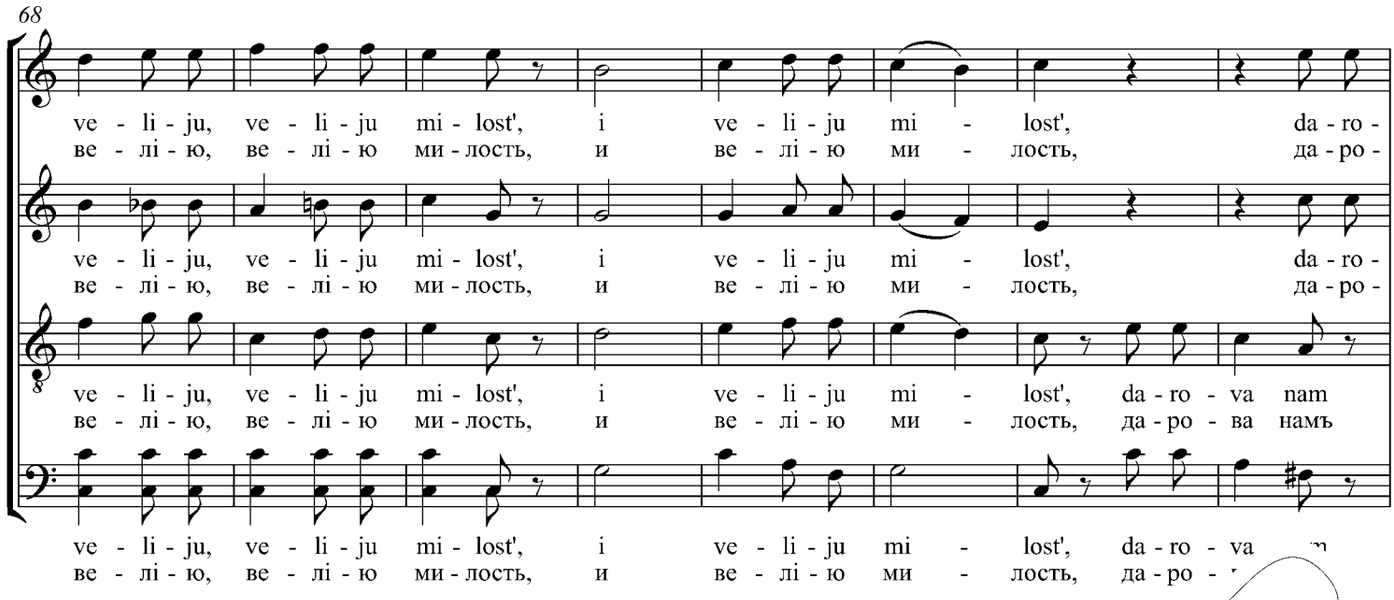

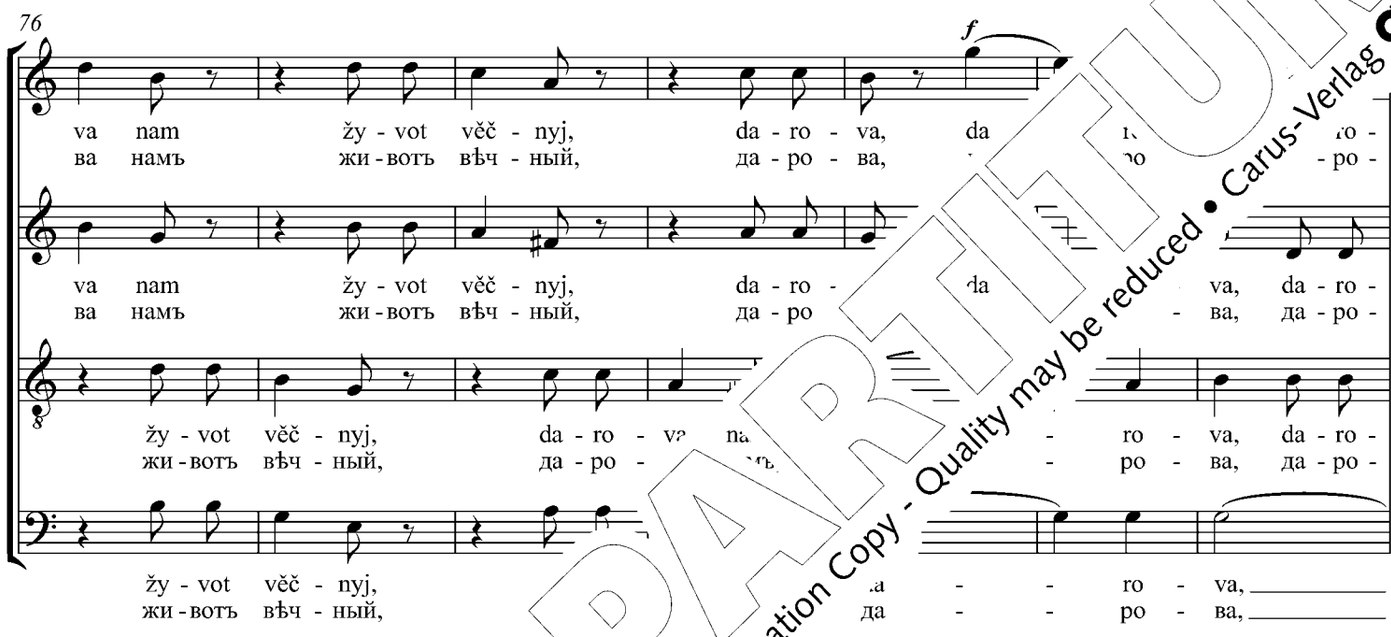

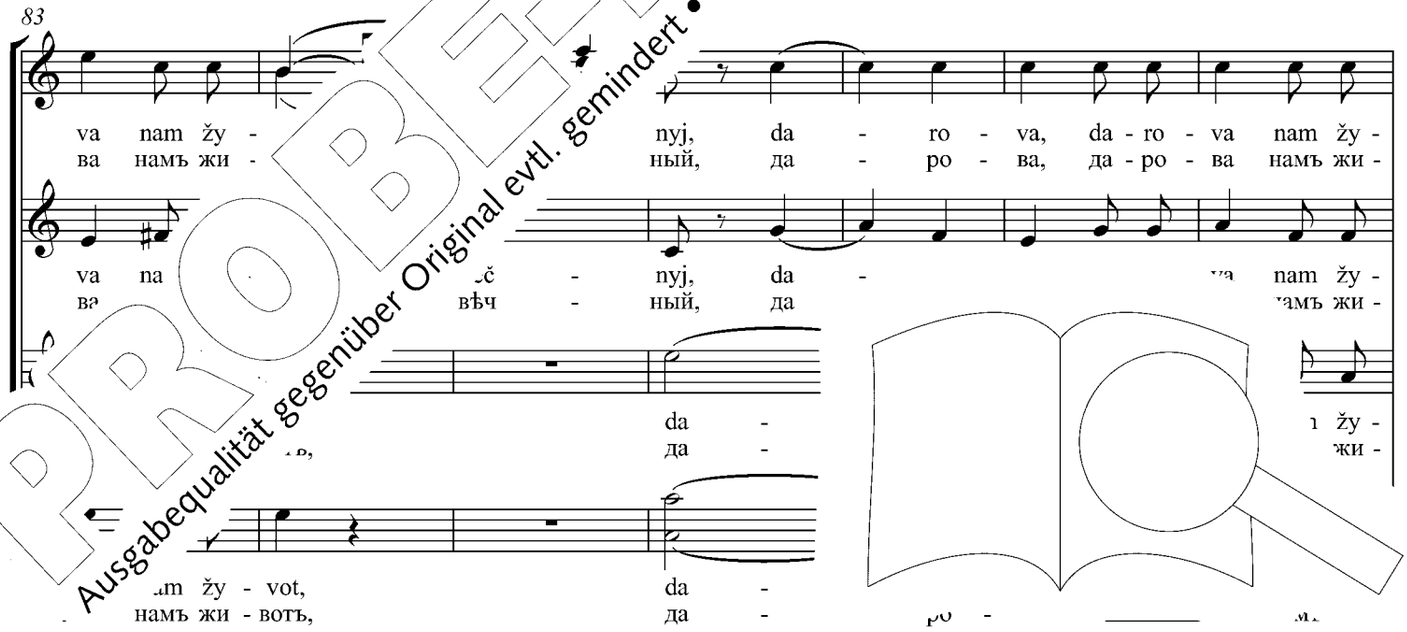

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90

vot i ve - li - ju, ve - li - ju mi - lost',
вотъ и ве - лі - ю, ве - лі - ю ми - лость,

vot i ve - li - ju, ve - li - ju mi - lost', da - ro - va nam žy - vot
вотъ и ве - лі - ю, ве - лі - ю ми - лость, да - ро - ва намъ жи - вотъ

vot i ve - li - ju mi - lost', da - ro - va nam žy - vot
вотъ и ве - лі - ю ми - лость, да - ро - ва намъ жи - вотъ

vot i ve - li - ju mi - lost',
вотъ и ве - лі - ю ми - лость,

97

i ve - li - ju, ve - li - ju, ve - li lo
и ве - лі - ю, ве - лі - ю, ве - сть,

věč - nyj, da - ro - va nam, i
вѣч - ный, да - ро - ва намъ, и

věč - nyj, da - ro - va nam, mi - lost', i
вѣч - ный, да - ро - ва намъ, - ю ми - лость, и

i ve - li - ju mi - lost', i
и ве - лі - ю ми - лость, и

105

ve - li - ju mi - ju, ve - li - ju mi - lost'.
ве - лі - ю лі - ю, ве - лі - ю ми - лость.

ve - ve - li - ju, ve -
ве и ве - лі - ю, ве -

lost', i ve - li - ju, ve -
- лость, и ве - лі - ю, ве -

mi - lost', i ve - li - ju, ve -
- ю ми - лость, и ве - лі - ю, ве -

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Toržestvujte dnes' vsi ljubjaščii Siona,
i dadite khvalu voskrešemu Bohu našemu,
iže svobodi nas ot raboty vražyja,
i darova nam žyvot věčnyj i veliju milost'.
Текст воскресный неизвестного происхождения

Feiert heute, alle, die ihr Zion liebt,
und lobet unseren auferstandenen Gott,
denn Er hat uns befreit vom Wirken des Feindes,
Er schenkt uns ewiges Leben und Seine große Gnade.
Auferstehungstext unbekannter Herkunft

Celebrate this day, all ye who love Zion,
and give praise to our risen God,
for He has freed us from the enemy's work
and He has given us eternal life and great mercy.
Resurrectional text of unknown provenance

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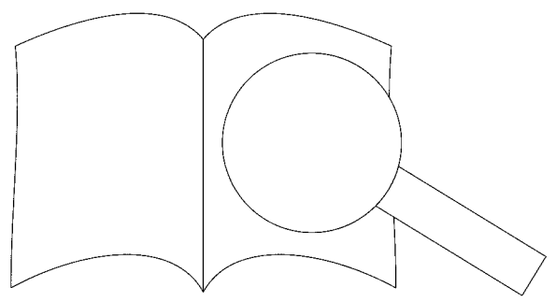
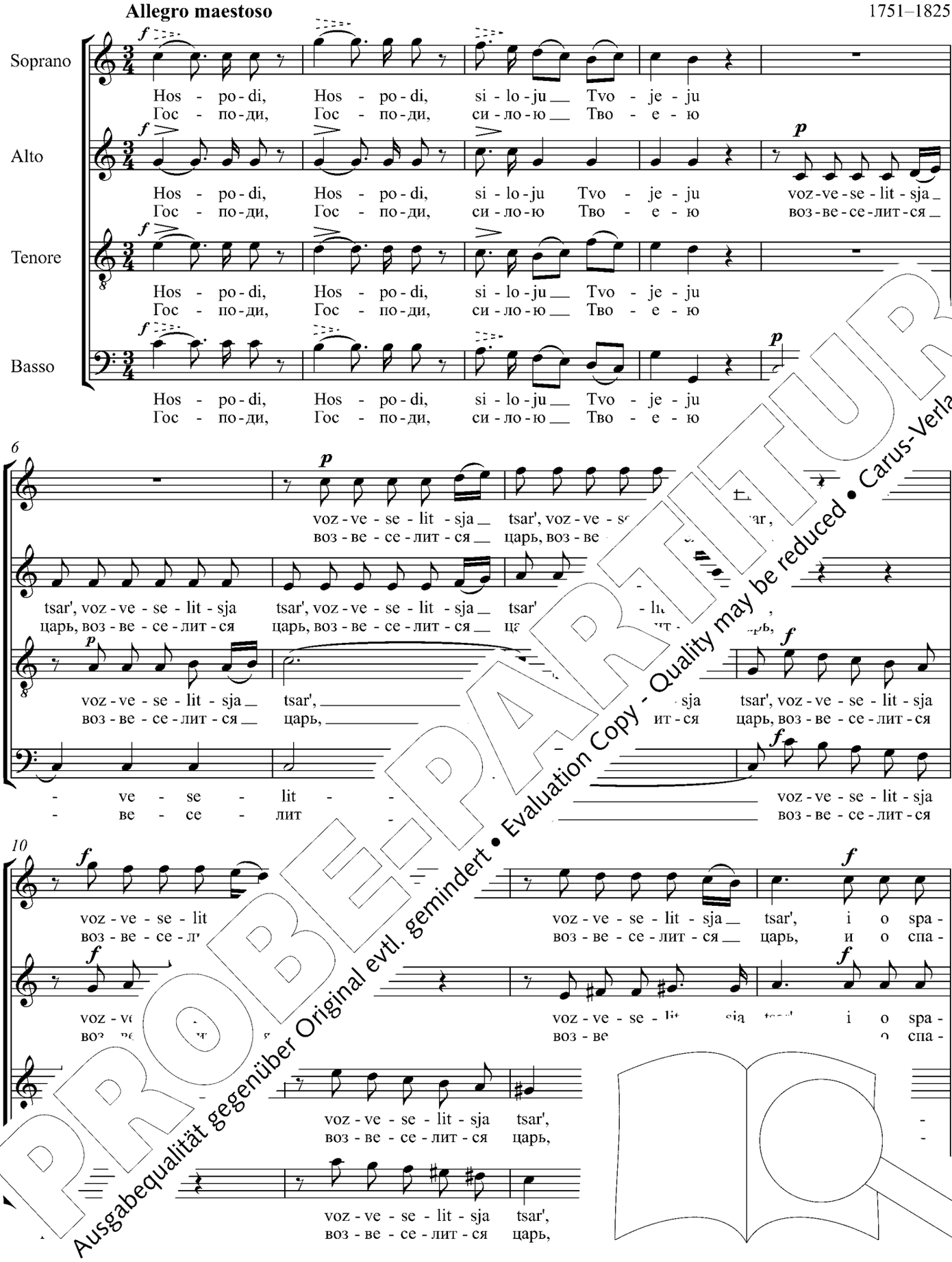


3. Hospodi, siloju Tvojeju vozveselitsja tsar'

Господи, силою Твоею возвеселится царь / Herr, Deine Herrschaft ist des Königs Freude / O Lord, in Thy strength the king shall be glad

Dmitry Bortniansky
1751–1825

Allegro maestoso



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14

se - ni - i Tvo - jem voz - ra - - - du - jet - sja, voz - ra - du - jet - sja zě -
се - ні - и Тво - емъ воз - па - - - ду - ет - ся, воз - па - ду - ет - ся зѣ -

se - ni - i Tvo - jem voz - ra - du - jet - sja, voz - ra - du - jet - sja zě -
се - ні - и Тво - емъ воз - па - ду - ет - ся, воз - па - ду - ет - ся зѣ -

se - ni - i Tvo - jem voz - ra - du - jet - sja, voz - ra - du - jet - sja zě -
се - ні - и Тво - емъ воз - па - ду - ет - ся, воз - па - ду - ет - ся зѣ -

se - ni - i Tvo - jem voz - ra - du - jet - sja, voz - ra - du - jet - sja zě -
се - ні - и Тво - емъ воз - па - ду - ет - ся, воз - па - ду - ет - ся зѣ -

19

lo. Hos - po - di, si - lo - ju Tvo - je - ju voz - ve - se - lit - s
ло. Гос - по - ди, си - ло - ю Тво - е - ю воз - ве - се - лит

lo. Hos - po - di, si - lo - ju Tvo - je - ju voz - ve - i o spa -
ло. Гос - по - ди, си - ло - ю Тво - е - ю воз - и о спа -

lo. Hos - po - di, si - lo - ju Tvo - je - tsar', i o spa -
ло. Гос - по - ди, си - ло - ю Тво - ю царь, и о спа -

lo. i o spa -
ло. и о спа -

23

se - ni - i Tvo - jem zě - lo, voz - ra - du - jet - sja zě -
се - ні - и Тво - зѣ - ло, воз - па - ду - ет - ся зѣ -

se - ni du - jet - sja zě - lo, voz - ra - du - jet - sja zě -
се - ні - ду - ет - ся зѣ - ло, - ся зѣ -

oz - ra - du - jet - sja, voz - ra - voz -
воз - па - ду - ет - ся, воз - па - воз -

- i Tvo - jem voz - ra - du - jet - sja, voz - ra
- и Тво - емъ воз - па - ду - ет - ся, воз - па

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27

lo, voz - ra - du - jet - sja zě - lo,
ло, воз - ра - ду - ет - ся зѣ - ло,

lo, voz - ra - - du - jet - sja zě - lo, voz - ra - du - jet - sja, voz - ra - du - jet - sja zě -
ло, воз - ра - - ду - ет - ся зѣ - ло, воз - ра - ду - ет - ся, воз - ра - ду - ет - ся зѣ -

ra - - - - du - jet - sja zě - lo, voz - ra - du - jet - sja zě -
pa - - - - ду - ет - ся зѣ - ло, воз - ра - ду - ет - ся зѣ -

ra - - - - du - jet - sja zě - lo, voz - ra - du - jet - s
pa - - - - ду - ет - ся зѣ - ло, воз - ра - ду - ет

31

voz - ra - du - jet - sja, voz - ra - du - jet - sja zě - lo, voz - ra - - - -
воз - ра - ду - ет - ся, воз - ра - ду - ет - ся зѣ - ло, воз - ра - - - -

lo, voz - ra - du - jet - sja zě - lo, voz - ra - - - -
ло, воз - ра - ду - ет - ся зѣ - ло, воз - р - - - -

lo, voz - ra - du - jet - sja zě - ra - - - -
ло, воз - ра - ду - ет - ся зѣ pa - - - -

lo, o spa - se - ni - i Tvo - jem voz -
ло, и о спа - се - ні - и Тво - емъ воз -

35

p

- - - zě - lo, voz - ra - du - jet - sja zě - lo.
- - - zѣ - ло, воз - ра - ду - ет - ся зѣ - ло.

p

- - -jet - sja zě - lo, voz
- - ду - ет - ся зѣ - ло,

- - du - jet - sja zě - lo,
- - ду - ет - ся зѣ - ло,

-jet - sja, voz - ra - du - jet - sja zě - lo,
ду - ет - ся, воз - ра - ду - ет - ся зѣ - ло,

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Andante moderato

41

Soli *mf*

i kho -
и хо -

Solo *mf*

Že - la - ni - e serd - tsa je - ho dal je - si, dal je - si je - mu, i kho -
Же - ла - ні - е серд - ца е - го далъ е - си, далъ е - си е - му, и хо -

Solo *mf*

Že - la - ni - e serd - tsa je - ho dal je - si, dal je - si je - mu,
Же - ла - ні - е серд - ца е - го далъ е - си, далъ е - си е - му,

Solo *mf*

Že - la - ni - e serd - tsa je - ho dal je - si je - mu,
Же - ла - ні - е серд - ца е - го далъ е - си е - му,

45

tě - ni - ja ust - nu je - ho,
тѣ - ні - я уст - ну е - го,

tě - ni - ja ust - nu je - ho,
тѣ - ні - я уст - ну е - го,

Solo *mf*

i kho - tě - je - ho,
и хо - у е - го,

Tutti *p*

ně - si li -
нѣ - си ли -

Soli *mf*

и - ust - nu je - ho,
уст - ну е - го,

Tutti *p*

ně - si li -
нѣ - си ли -

50

šyl, ně i kho - tě - ni - ja ust - nu je - ho, i kho -
шилъ, нѣ и хо - тѣ - ні - я уст - ну е - го, и хо -

Solo *mf*

šyl je - ho, i kho - tě i kho -
и хо - t хо -

li - šyl je - ho,
си ли - шилъ е - го,

ně - si li - šyl je - ho,
нѣ - си ли - шилъ е - го,

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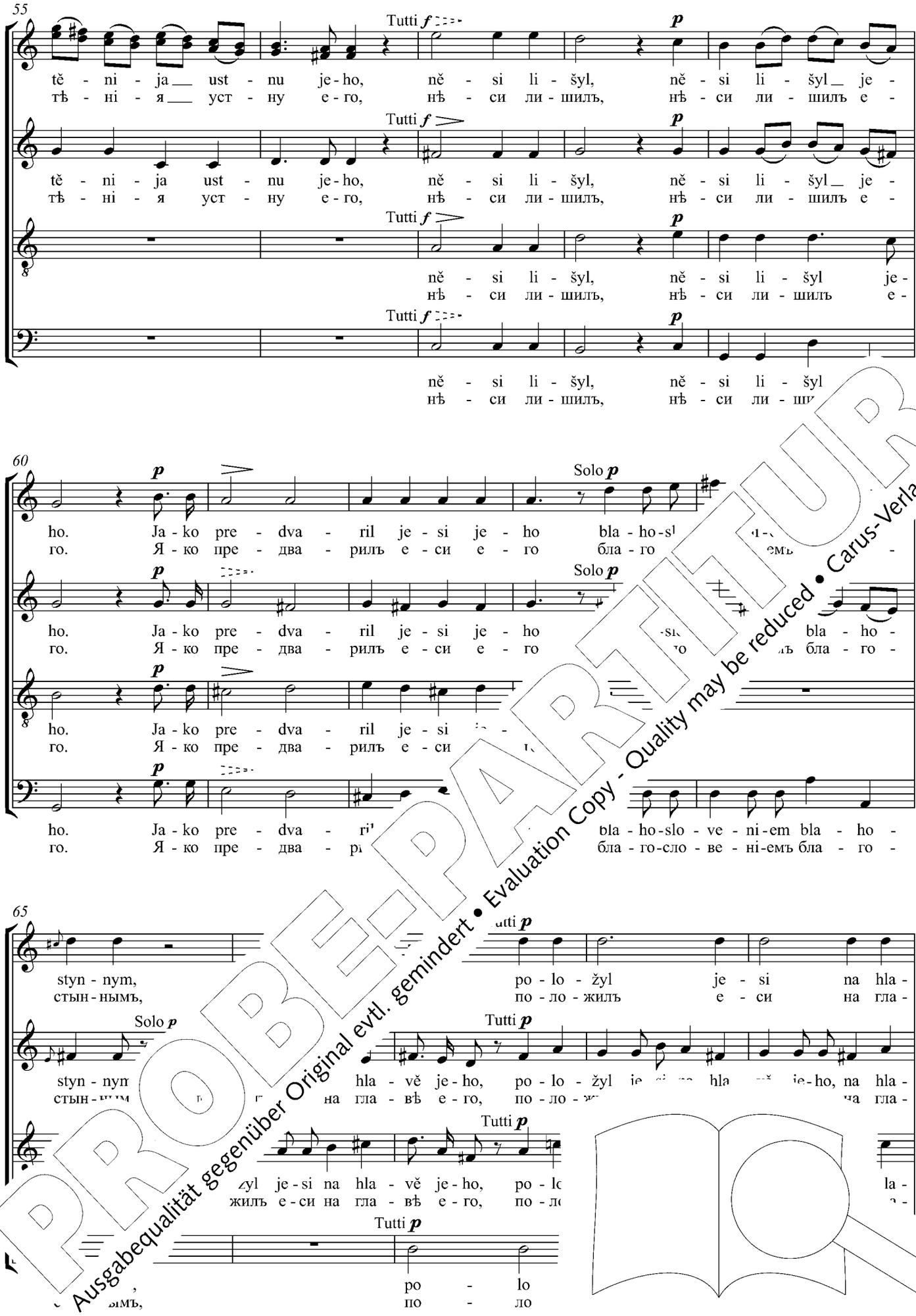

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70

Soli *p*

vě je-ho vě - nets ot ka-me-ne čest - na, ot ka-me-ne čest - na, ot
вѣ е-го вѣ - нецъ отъ ка-ме-не чест - на, отъ ка-ме-не чест - на, отъ

Solo p

vě je-ho vě - nets ot ka - - me-ne čest - na, ot ka-me-ne, ot
вѣ е-го вѣ - нецъ отъ ка - - ме-не чест - на, отъ ка-ме-не, отъ

Tutti *p*

vě je-ho vě - nets ot ka-me-ne, ot
вѣ е-го вѣ - нецъ отъ ка-ме-не, отъ

Tutti p

vě je-ho vě - nets ot ka
вѣ е-го вѣ - нецъ отъ

74

pp

ka-me-ne čest - na. Žy-vo-ta pro-sil je
ка-ме-не чест - на. Жи-во-та про-силъ

pp

ka-me-ne čest - na. Žy-vo-ta pro jest' u Te-
ка-ме-не чест - на. Жи-во-та про есть у Te-

pp

ka-me-ne čest - na. Žy-vo-ta pro-sil jest' u Te-
ка-ме-не чест - на. Жи-во- ь, про-силъ есть у Te-

pp

ka-me-ne čest - na. Ž sil jest', pro-sil jest' u Te-
ка-ме-не чест - на. Ж силъ есть, про-силъ есть у Te-

79

f

be, i dal je - dol-ho-tu dnij vo věk vě-ka,
бе, и далъ е дол-го-ту дній во вѣкъ вѣ-ка,

f *p*

be, i - mu dol-ho-tu ka, vo
бе - му дол-го- во

p

dal je-si je-mu dol-ho vo
и, далъ е-си е-му дол-го

p

dol-ho
дол-го

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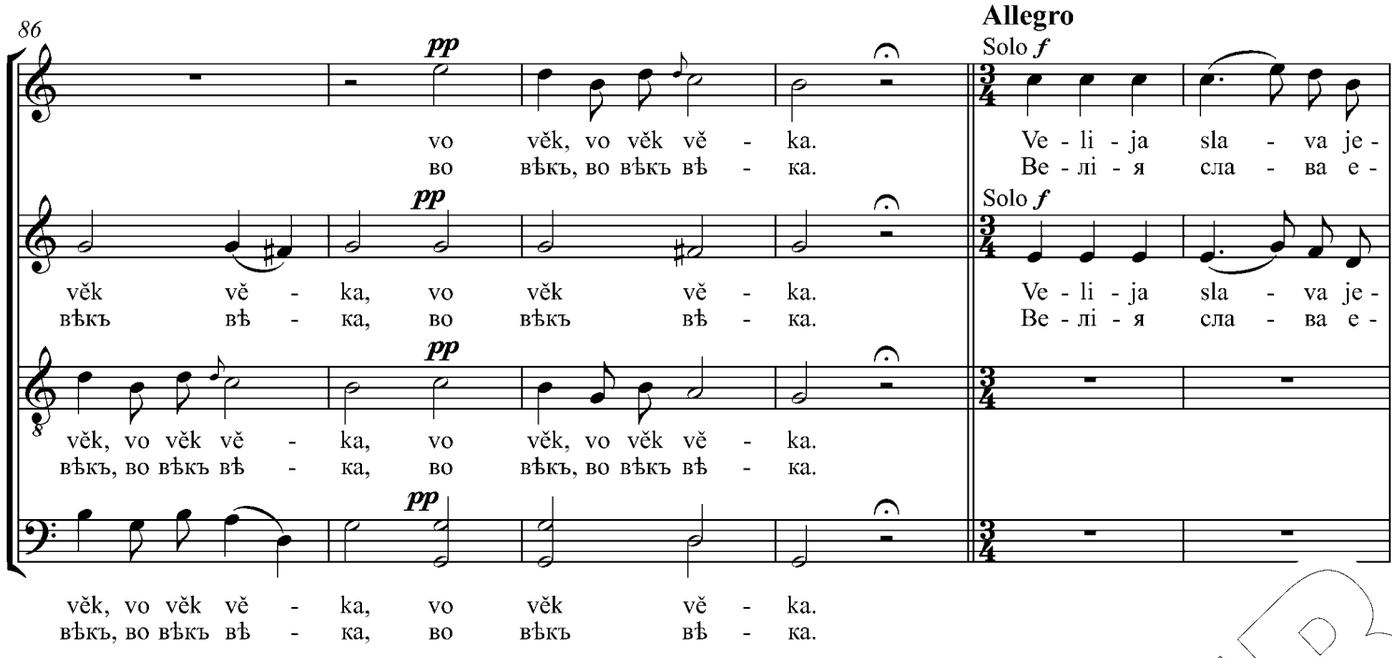

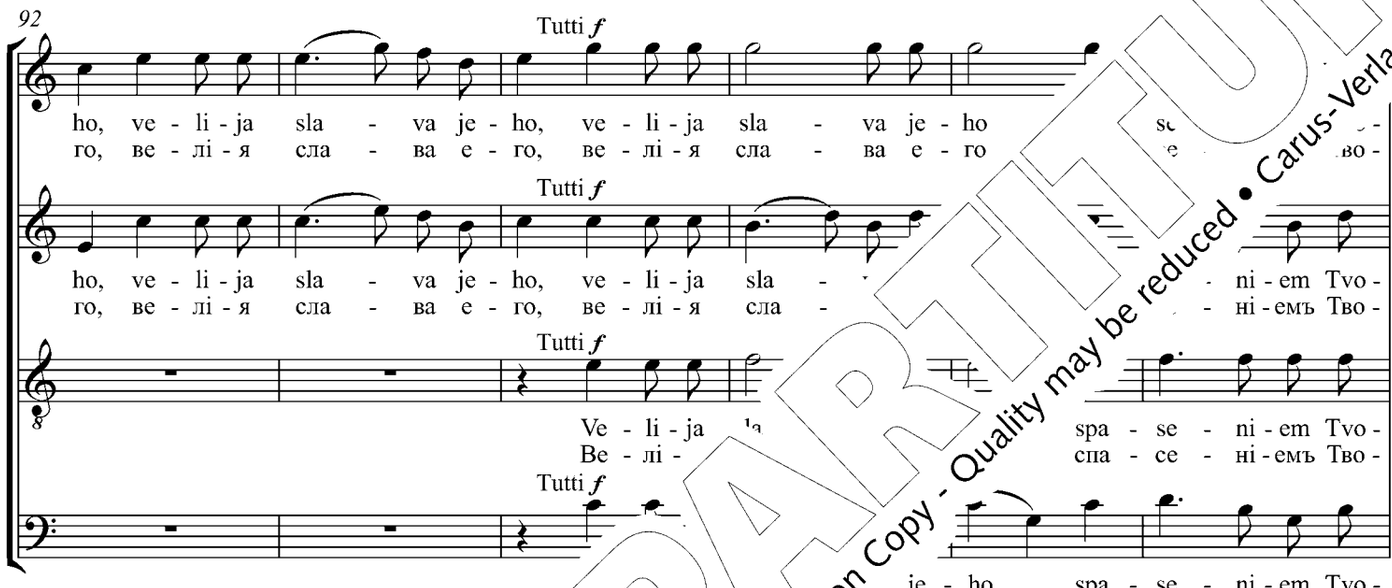

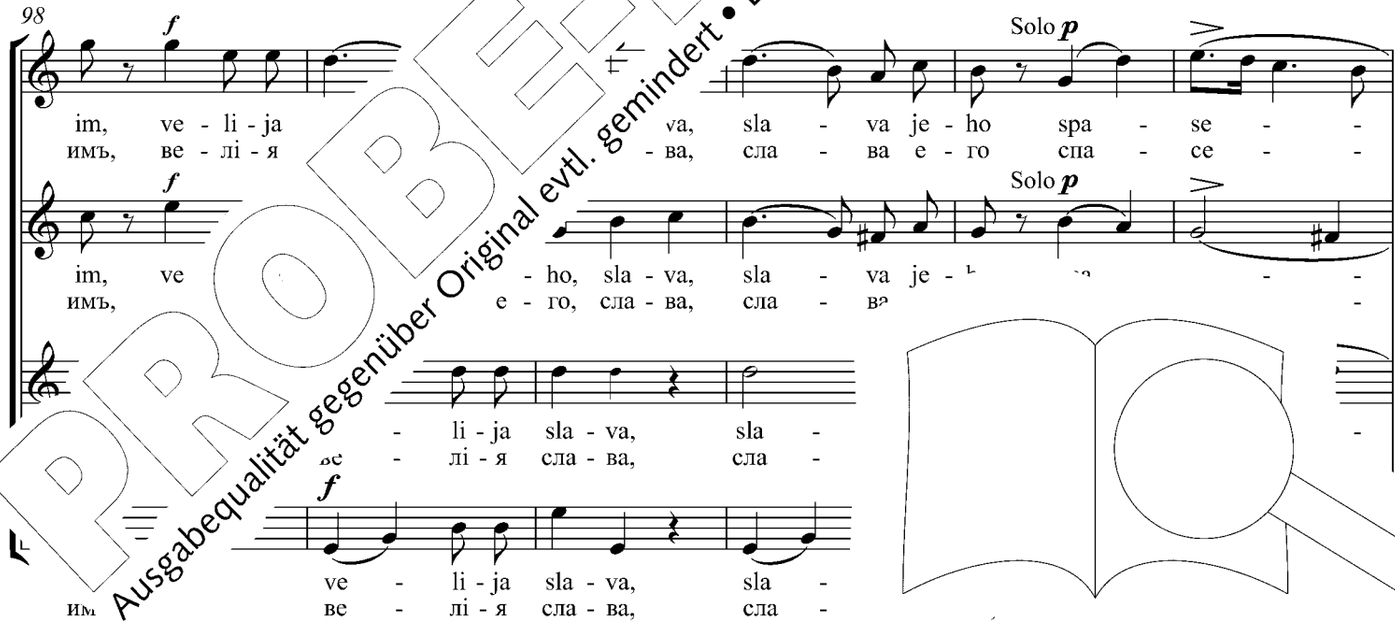

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104

Tutti *f*

- - ni - em Tvo - im, ve - li - ja sla - va, sla - va je -
- - ні - емъ Тво - имъ, ве - лі - я сла - ва, сла - ва е -

Tutti *f*

- - ni - em Tvo - im, ve - li - ja sla - va, sla - va je -
- - ні - емъ Тво - имъ, ве - лі - я сла - ва, сла - ва е -

Tutti *f*

- - ni - em Tvo - im, ve - li - ja sla - va, sla - va je -
- - ні - емъ Тво - имъ, ве - лі - я сла - ва, сла - ва е -

Tutti *f*

ve - li - ja sla - - va, sla - va je - ho e -
ве - лі - я сла - - ва, сла - ва е - e -

110

Solo *p*

ho spa - se - - - - ni - em Tvo - im,
го спа - се - - - - ні - емъ Тво - им

Solo *p*

ho spa - se - - - ni - em sla - va je -
го спа - се - - - ні - емъ сла - ва е -

Solo *p*

ho spa - se - - - ni - ve - li - ja sla - va je -
го спа - се - - - - ве - лі - я сла - ва е -

ho, ve - li - ja sla -
го, ве - лі - я сла -

116

Tutti *p* *cre* - - - - -

ve - li - ja spa - se - - - ni - em Tvo - im,
ве - лі - спа - се - - - ні - емъ Тво - имъ,

cre - *do* *f*

ho, - ho spa - se - ni - em, spa - se - ni - em Tvo - im,
го, - го спа - се - ні - емъ, спа - имъ,

cen - - *do*

- va je - ho spa - se - n
сла - ва е - го спа - се - н

- - *scen* - - *do*

ve - li - ja sla - va je - ho spa - se
ве - лі - я сла - ва е - го спа - се

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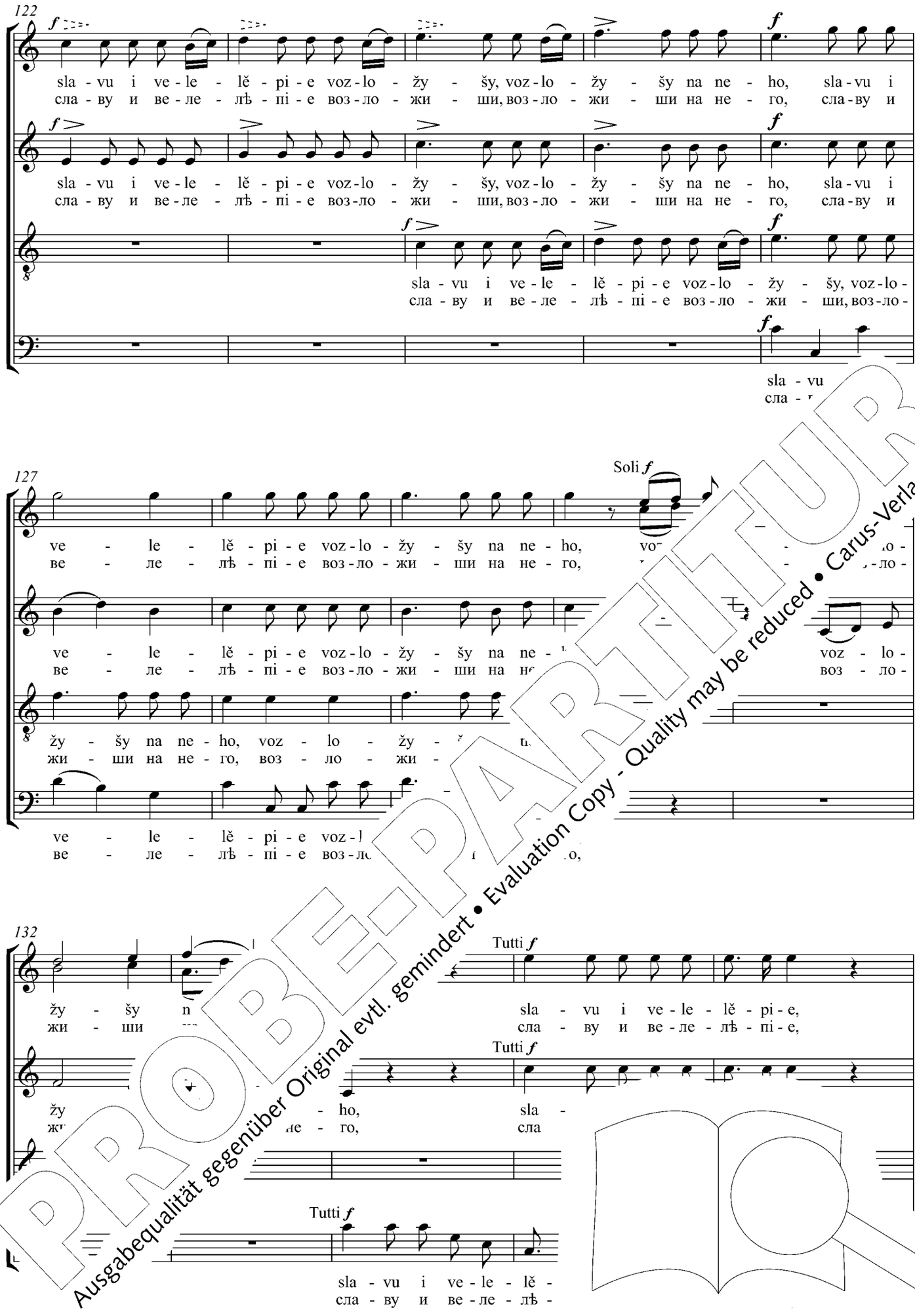

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137

Solo *f*

sla - vu i ve - le - lě - pi - e voz - lo - žy - šy, voz - lo - žy - šy, voz - lo - žy - šy na ne -
сла - ву и ве - ле - лѣ - пі - е воз - ло - жи - ши, воз - ло - жи - ши, воз - ло - жи - ши на не -

Solo *f*

sla - vu i ve - le - lě - pi - e voz - lo - žy - šy, voz - lo - žy - šy, voz - lo - žy - šy na ne -
сла - ву и ве - ле - лѣ - пі - е воз - ло - жи - ши, воз - ло - жи - ши, воз - ло - жи - ши на не -

Solo *f*

lě - pi - e, sla - vu i ve - le - lě - pi - e voz - lo - žy - šy, voz - lo - žy - šy na ne -
лѣ - пі - е, сла - ву и ве - ле - лѣ - пі - е воз - ло - жи - ши, воз - ло - жи - ши -е -

142

Tutti *f*

Soli *f*

ho, sla - vu i ve - le - lě - pi - e voz - lo - žy - šy na ne - ho,
го, сла - ву и ве - ле - лѣ - пі - е воз - ло - жи - ши на не - го,

Tutti *f*

ho, sla - vu i ve - le - lě - pi - e voz - lo - žy - šy
го, сла - ву и ве - ле - лѣ - пі - е воз - ло - жи - ши

voz - lo -
воз - ло -

Tutti *f*

sla - vu i ve - le - lě - pi - e voz - lo - žy
сла - ву и ве - ле - лѣ - пі - е воз -

Tutti *f*

ho, sla - vu i ve - le - lě ne - ho,
го, сла - ву и ве - ле - лѣ ла не - го,

148

žy - šy
жи - ши

Tutti *f*

sla - vu i ve - le - lě - pi - e,
сла - ву и ве - ле - лѣ - пі - е,

Tutti *f*

ž
ne - ho, sla
не - го, сла

Tutti *f*

sla - vu i ve - le - lě
сла - ву и ве - ле - лѣ

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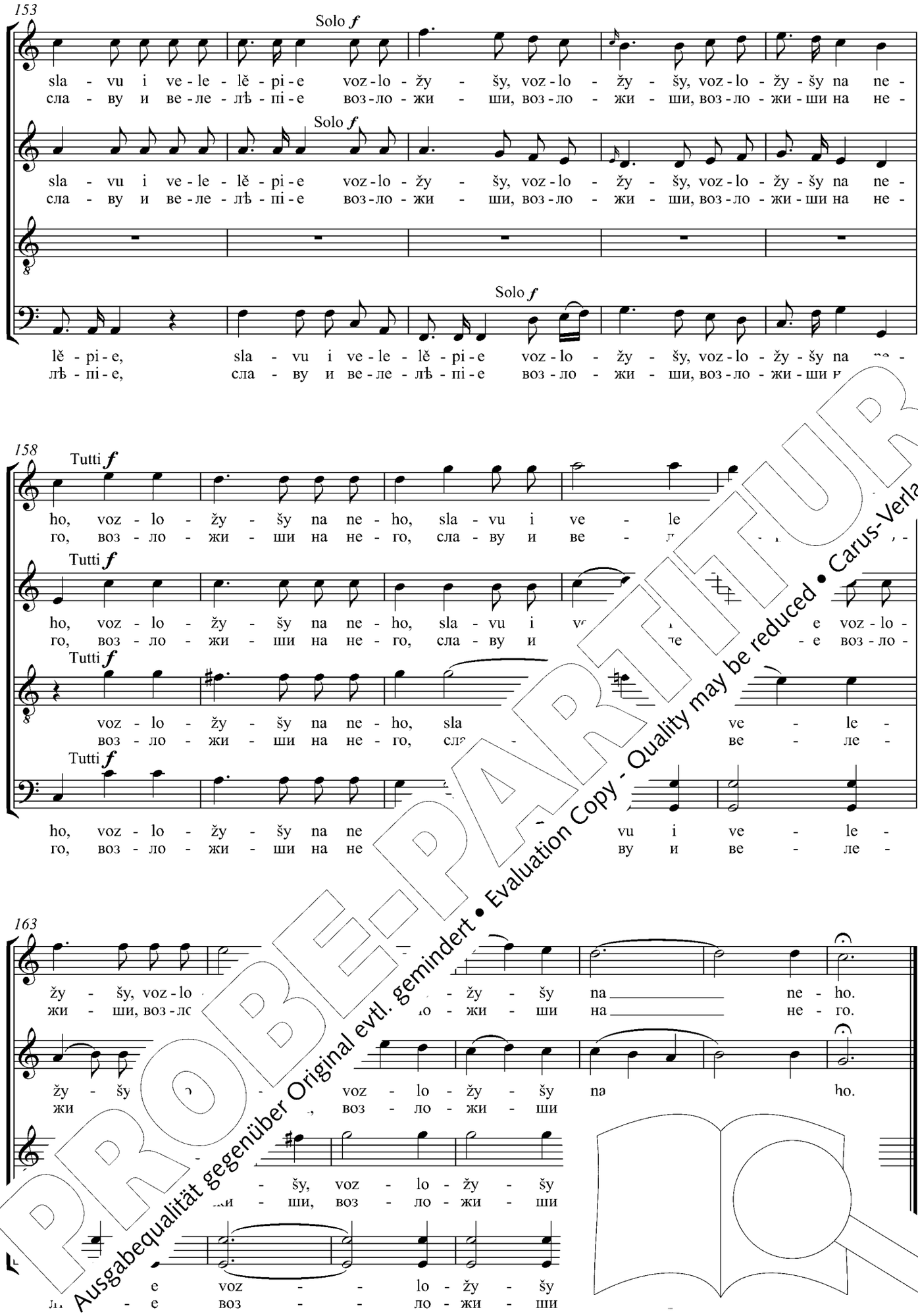

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Hospodi, siloju Tvojeju vozveselitsja tsar',
i o spasenii Tvojem vozradujetsja zělo.
Želanie serdtsa jeho dal jesi jemu,
i khotěnija ustnu jeho, něsi lišyl jeho.
Jako predvaril jesi jeho blahosloveniem blahostynnym,
položyl jesi na hlavě jeho věnets ot kamene čestna.
Žyvota prosil jest' u Tebe,
i dal jesi jemu dolhotu dnij vo věk věka.
Velija slava jeho spaseniem Tvoim,
slavu i velelěpie vozložyšy na neho.

Herr, Deine Herrschaft ist des Königs Freude,
und er jubelt, da Du ihm Heil gewährst.
Die Sehnsucht seiner Seele hast Du ihm gestillt,
und niemals einen Wunsch von seinen Lippen überhört.
Du trittst ihm mit reichen Segnungen entgegen,
hast sein Haupt gekrönt mit einer Krone aus edelstem Gestein.
Er hat Dich um Leben gebeten,
und Du schenkst ihm der Tage Fülle in der Ewigkeit.
Groß ist sein Ruhm, da Du ihm Heil gewährst
und ihn mit Ehre und Erhabenheit begabst.

O Lord, in Thy strength the king shall be glad,
and in Thy salvation shall he rejoice exceedingly.
The desire of his heart hast Thou granted unto him
and hast not denied him the requests of his lips.
Thou wentest before him with the blessings of g
Thou hast set upon his head a crown of pr
He asked life of Thee,
and Thou gavest him length of days
Great is his glory in Thy salvation;
glory and majesty shalt Thou l upon h

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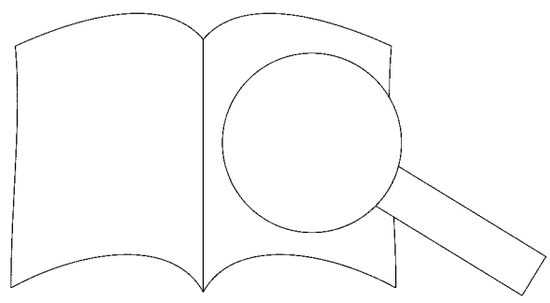
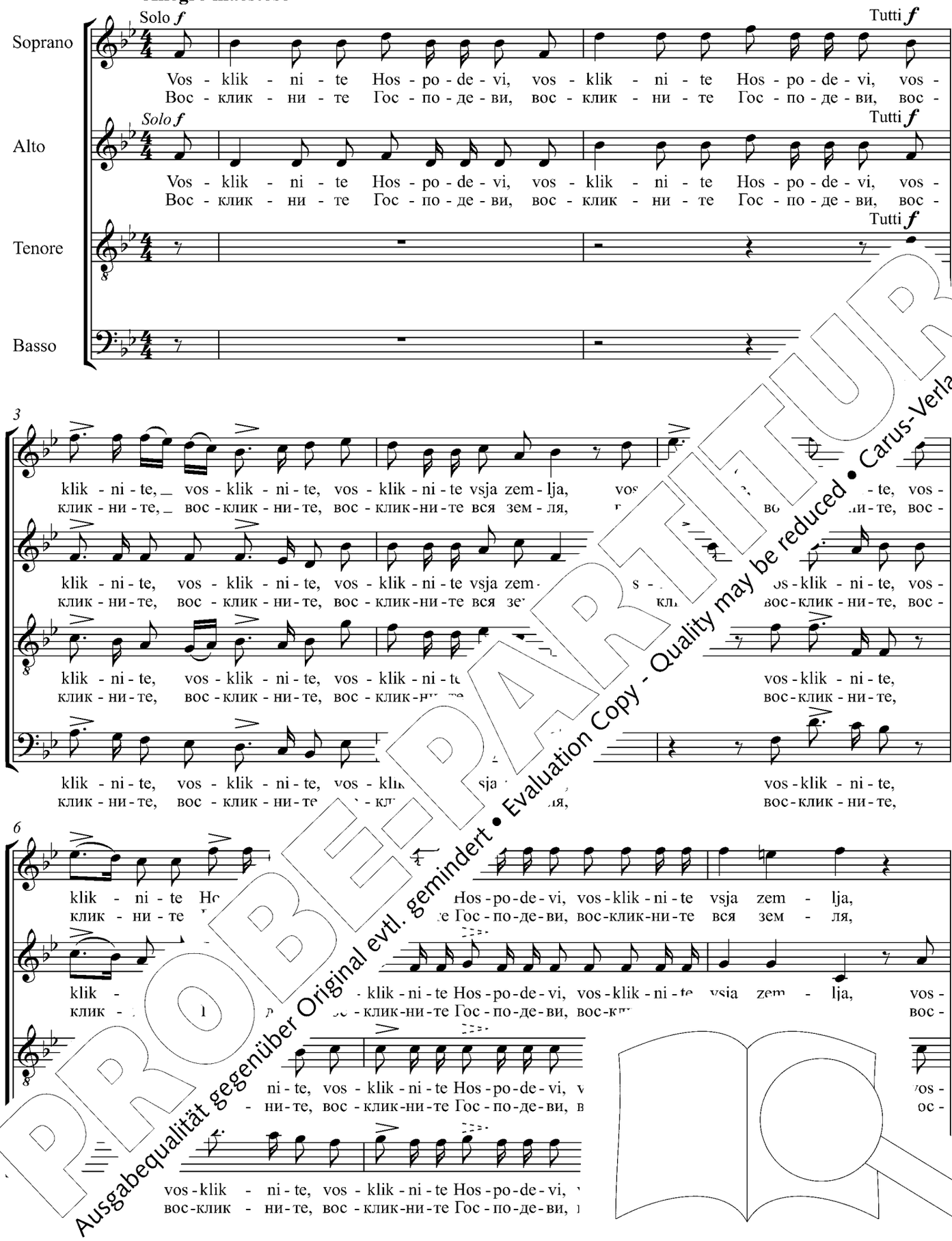


4. Voskliknite Hospodevi, vsja zemlja

Воскликните Господеви, вся земля / Jubelt Gott, alle Lande /
Shout with jubilation unto the Lord, all the earth

Dmitry Bortniansky
1751–1825

Allegro maestoso



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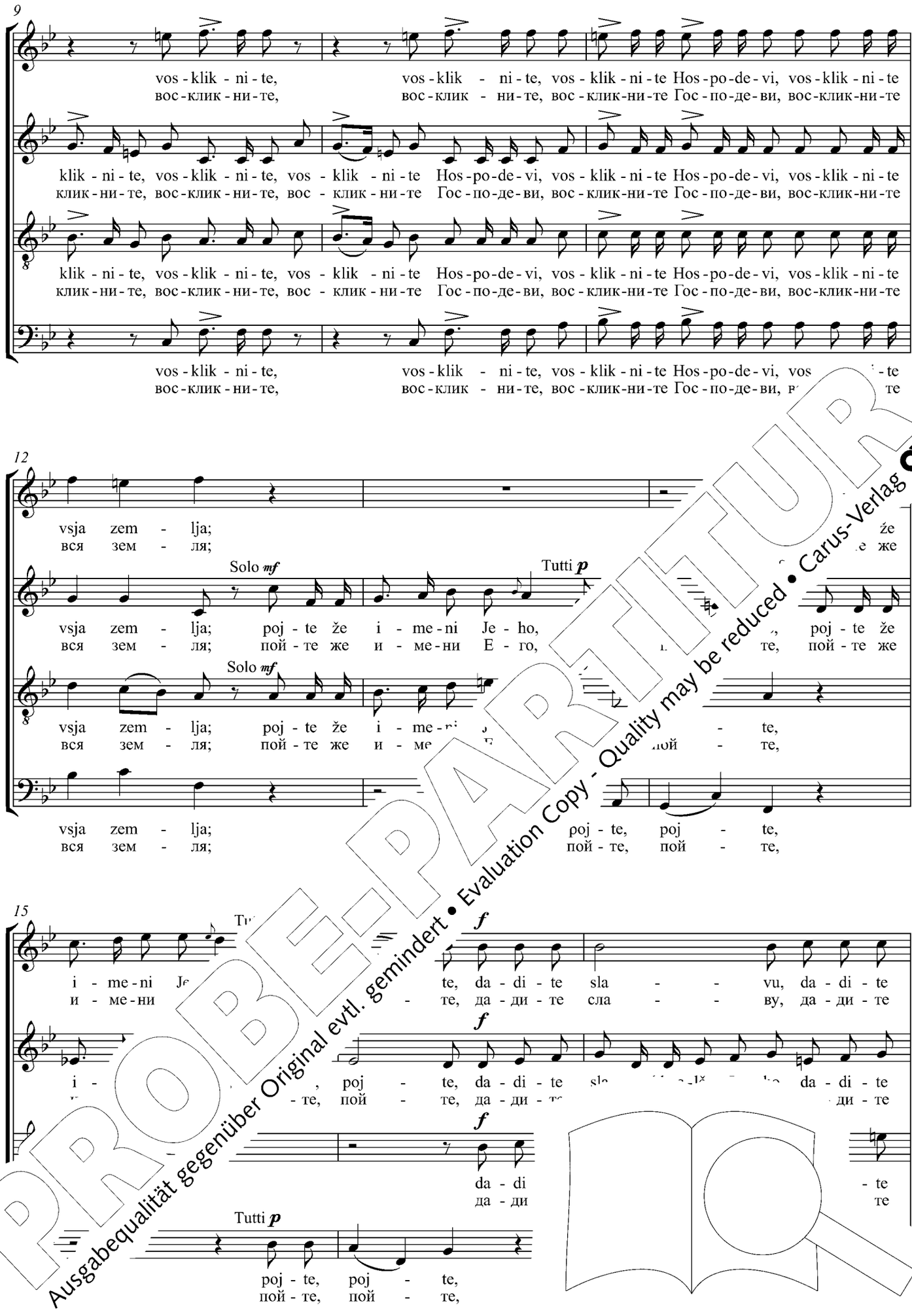

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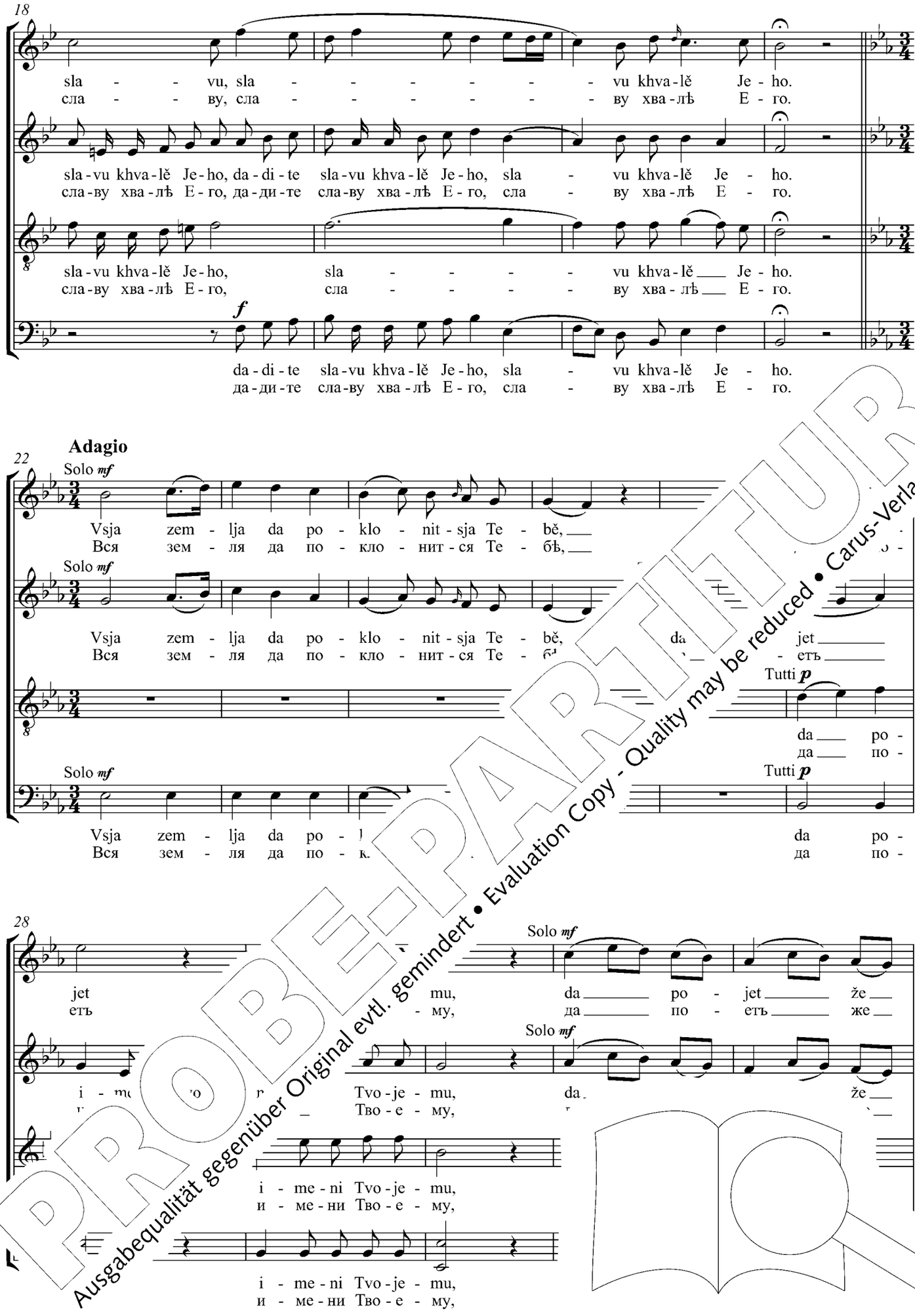

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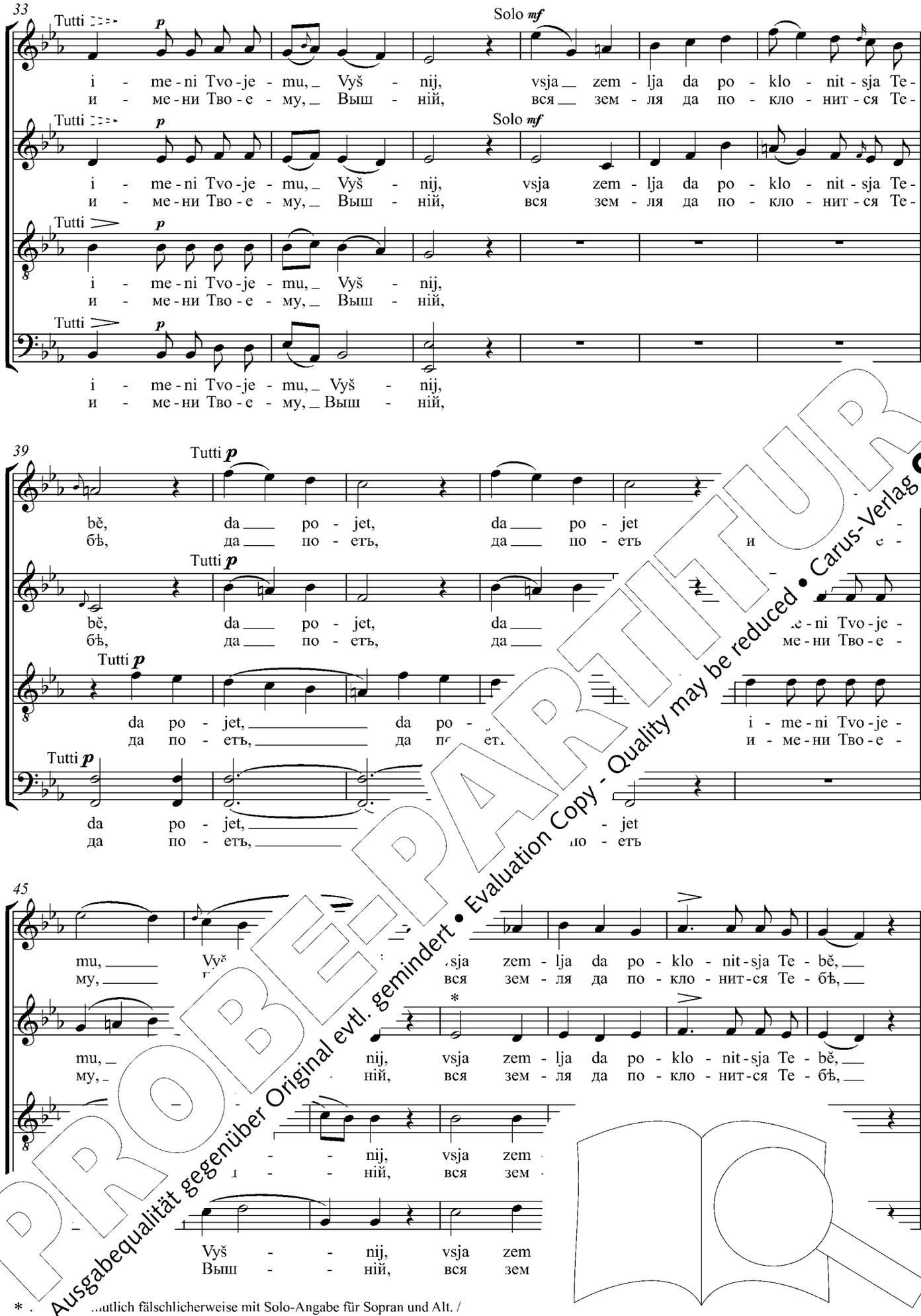

* ...utlich fälschlicherweise mit Solo-Angabe für Sopran und Alt. /
A... ...icates a chango to Solo texture in the Soprano and Alto, presumably erroneous.

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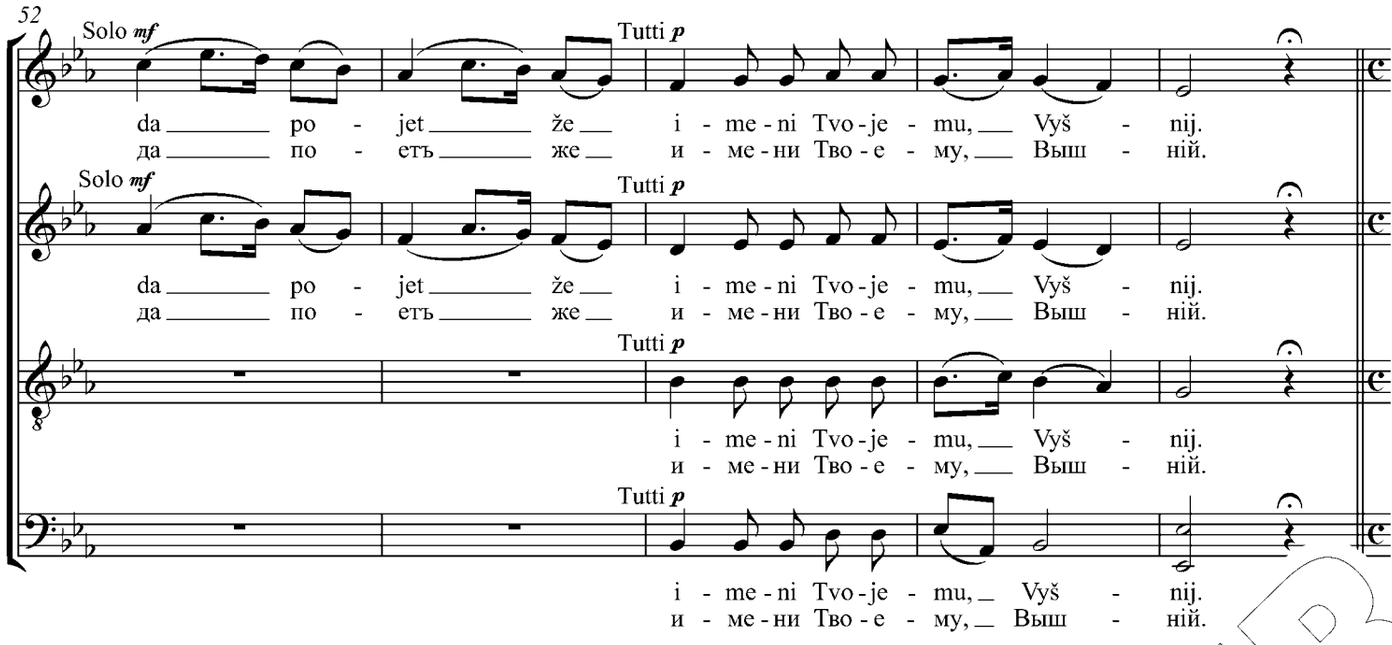

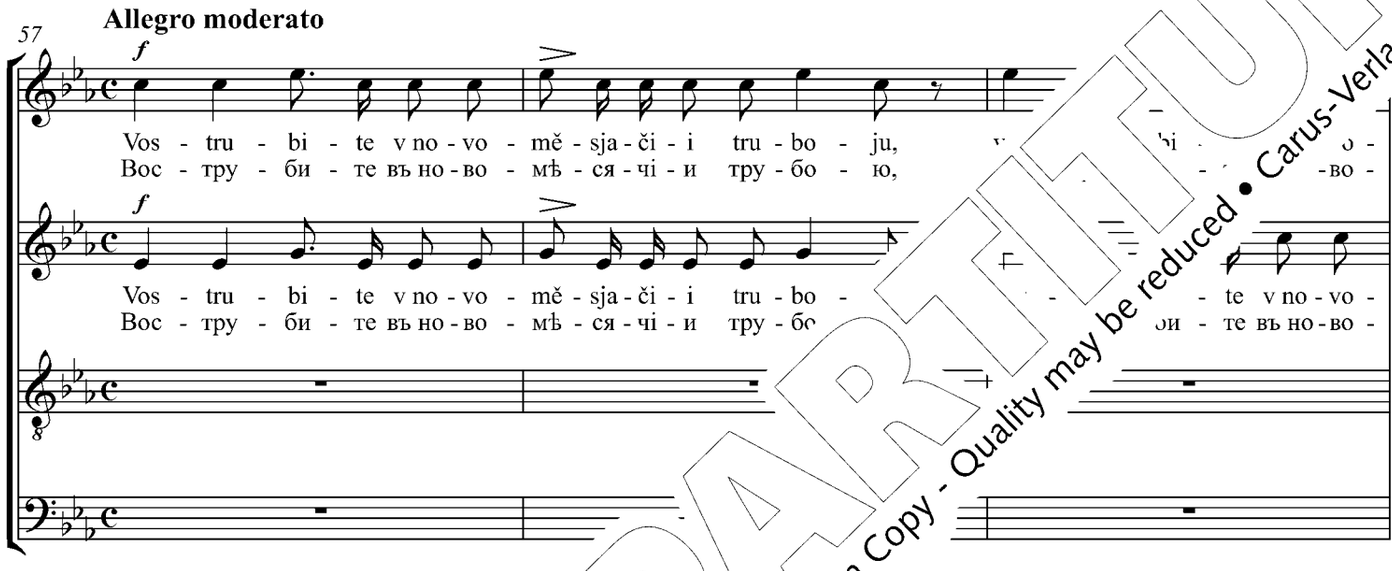

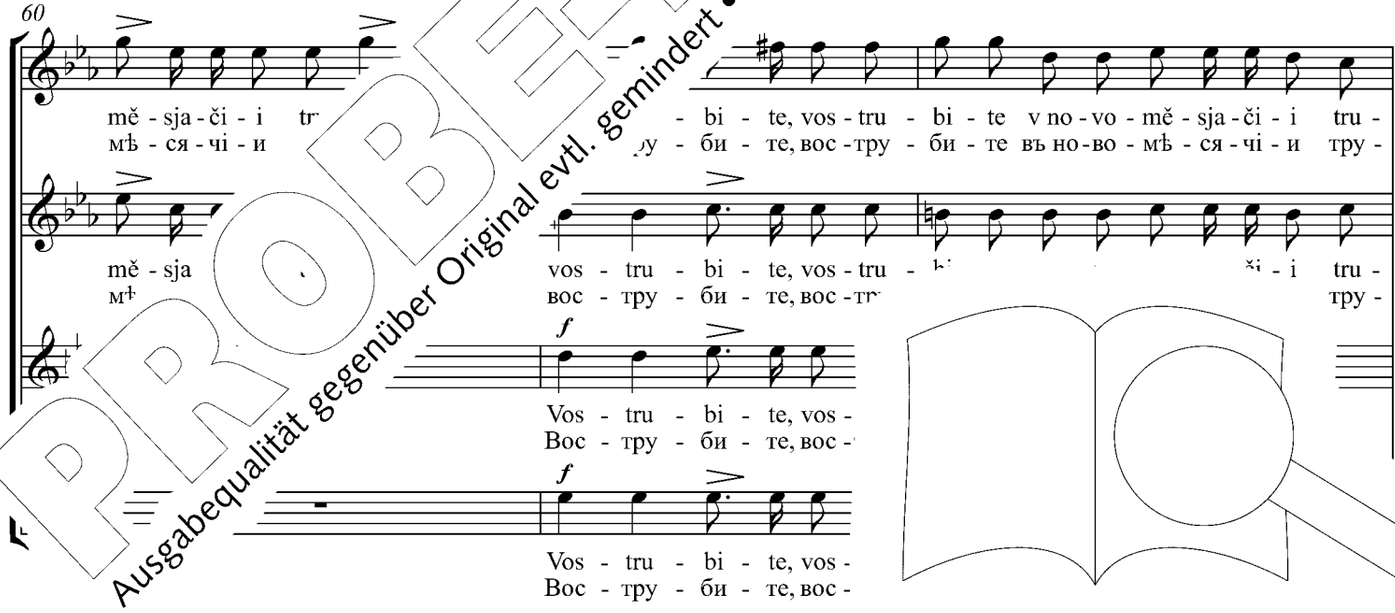

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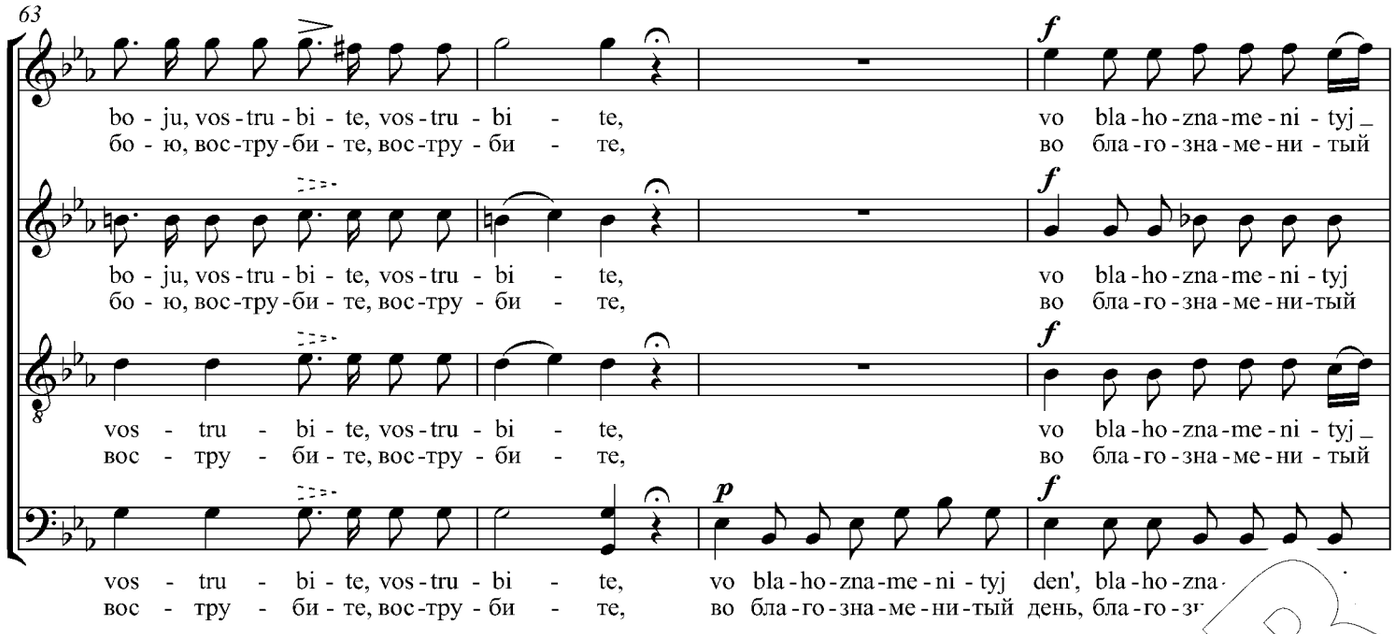

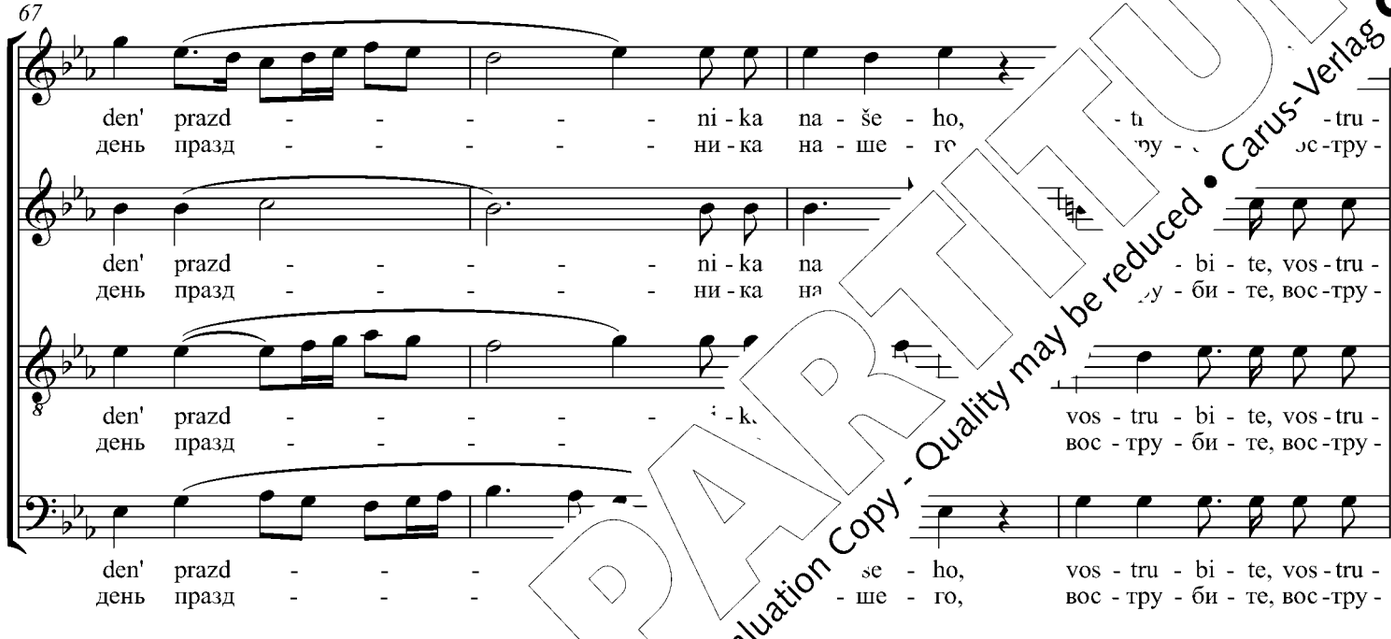

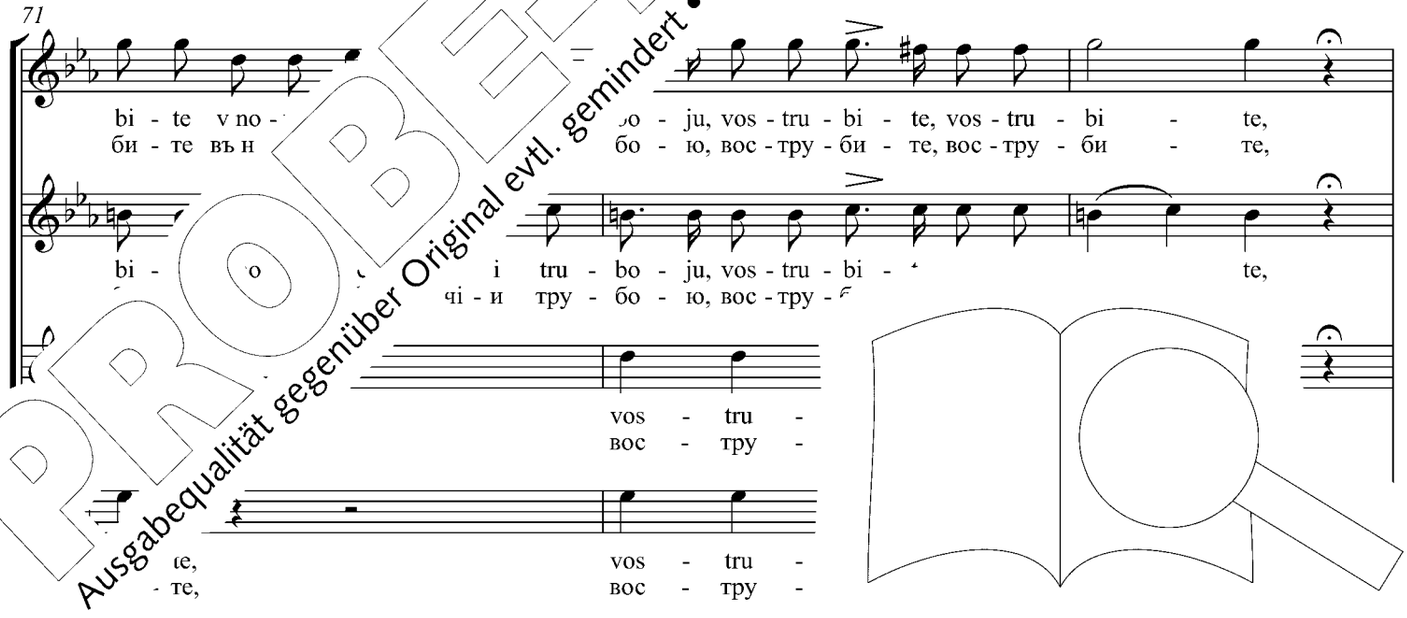

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vo bla - ho - zna - me - ni - tyj den', bla - ho - zna - me - ni - tyj
во бла - го - зна - ме - ни - тый день, бла - го - зна - ме - ни - тый

vo bla - ho - zna - me - ni - tyj den', bla - ho - zna - me - ni - tyj den', bla - ho - zna - me - ni - tyj
во бла - го - зна - ме - ни - тый день, бла - го - зна - ме - ни - тый день, бла - го - зна - ме - ни - тый

vo bla - ho - zna - me - ni - tyj
во бла - го - зна - ме - ни - тый

vo bla - ho - zna - me - ni - tyj den'
во бла - го - зна - ме - ни - тый день

77

Andante

den' prazd - ni - ka, prazd - ni - ka na - še - ho. Bla - ho - slo - vi -
день празд - ни - ка, празд - ни - ка на - ше - го. Бла - го - сло - ви -

den' prazd - ni - ka, prazd - ni - ka na - še - ho. Bla -
день празд - ни - ка, празд - ни - ка на - ше - го. Бла -

den' prazd - ni - ka, prazd - ni - ka na - še - ho. Bla - ho - slo -
день празд - ни - ка, празд - ни - ка на - Бла - го - сло -

___ prazd - ni - ka, prazd - ni - ka Bla - ho - slo -
___ празд - ни - ка, празд - ни - ка Бла - го - сло -

83

tsy, bla - ho - slo - u, Bo - ha na - še - ho,
цы, бла - го - сло - цы, Бо - га на - ше - го,

tsy, bla - tsy, Bo - ha
цы, цы, Бо -

bla - ho - slo - vi - t
бла - го - сло - ви - т

te, bla - ho - slo - vi - t
те, бла - го - сло - ви - т

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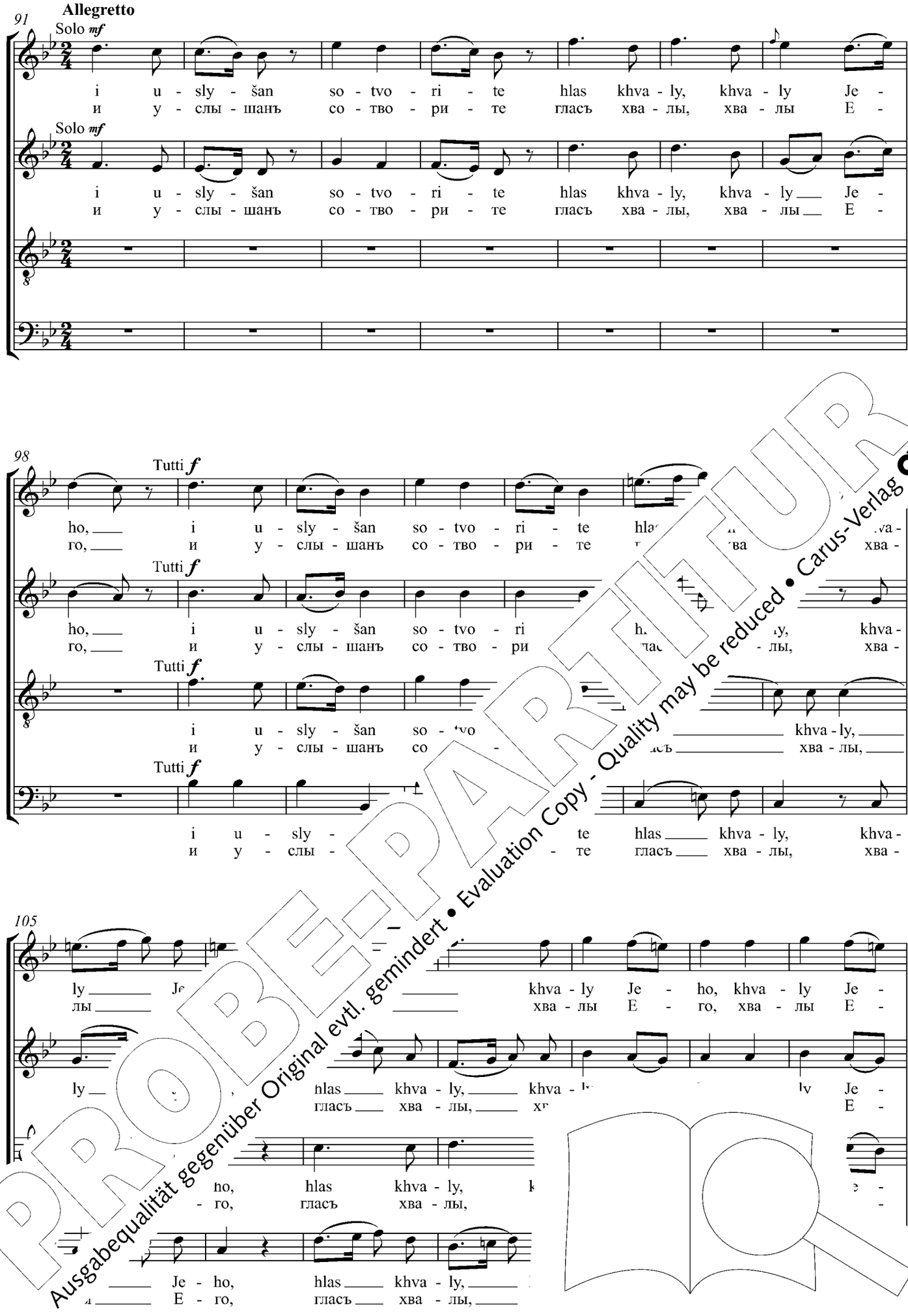

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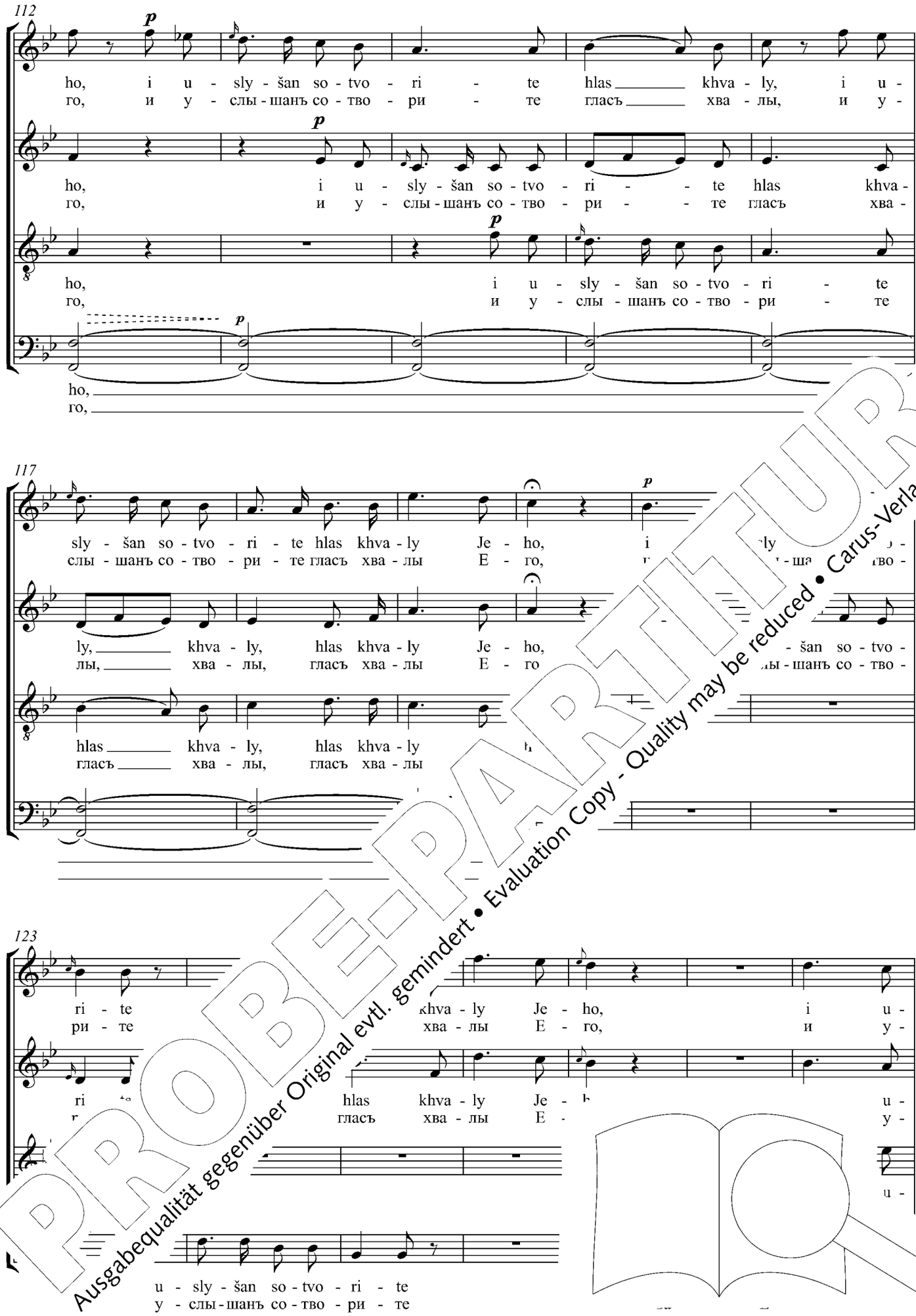

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130

Solo *p*

sly - šan so - tvo - ri - te hlas khva - ly, khva - ly Je - ho, i u -
слы - шанъ со - тво - ри - те гласъ хва - лы, хва - лы Е - го, и у -

Solo *p*

sly - šan so - tvo - ri - te hlas khva - ly, khva - ly Je - ho, i u -
слы - шанъ со - тво - ри - те гласъ хва - лы, хва - лы Е - го, и у -

sly - šan so - tvo - ri - te hlas khva - ly, khva - ly Je - ho,
слы - шанъ со - тво - ри - те гласъ хва - лы, хва - лы Е - го,

sly - šan so - tvo - ri - te hlas khva - ly, khva - ly Je - ho.
слы - шанъ со - тво - ри - те гласъ хва - лы, хва - лы Е -

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Tutti *f* Solo *p*

sly - šan so - tvo - ri - te hlas khva - ly, khva - ly Je - ho, i u - sly - [illegible] - nva -
слы - шанъ со - тво - ри - те гласъ хва - лы, хва - лы Е - го, и у - слы - [illegible] - в хва -

Tutti *f* Solo *p* *f*

sly - šan so - tvo - ri - te hlas khva - ly, khva - ly Je - ho, [illegible] - te hlas khva -
слы - шанъ со - тво - ри - те гласъ хва - лы, хва - лы Е - го, [illegible] ри - те гласъ хва -

Tutti *f* Tutti *f*

hlas khva - ly, khva - [illegible] hlas khva -
гласъ хва - лы, хва [illegible] гласъ хва -

Tutti *f* Tutti *f*

hlas kh[illegible] hlas khva -
гласъ хва [illegible] гласъ хва -

143

ly, khva - ly J[illegible] - ly, khva - ly Je - ho.
лы, хва - лы [illegible] - лы, хва - лы Е - го.

ly, kl[illegible] hlas khva - ly, kh[illegible] - ho.
гласъ хва - лы, [illegible] го.

no, hlas khva - ly,
го, гласъ хва - лы,

[illegible]va - ly Je - ho, hlas khva - ly
, хва - лы Е - го, гласъ хва - лы

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Voskliknite Hospodevi, vsja zemlja;
pojte že imeni Jeho, dadite slavu khvalě Jeho.
Vsja zemlja da poklonitsja Tebě,*
da pojet že imeni Tvojemu, Vyšnij.
Vostrubite v novoměsjačii truboju,
vo blahoznamenityj den' prazdnika našeho.
Blahoslovite, jazytsy, Boha našeho,
i uslyšan sotvorite hlas khvaly Jeho.

Jubelt Gott, alle Lande;
singet Seinem Namen, gebet Ihm Lob und Ehre.
Mögen alle Lande anbetend vor Dir niederfallen,*
mögen sie den Lobgesang darbringen zur Ehre Deines Namens.
Stoßet ins Horn, wenn der Neumond sich zeigt,
wenn die Zeichen gut stehen, am Tage unseres Festes.
Segnet unseren Gott, ihr Völker alle,
lasset den Lobgesang für Ihn erklingen.

Shout with jubilation unto the Lord, all the earth;
sing ye unto His name, give glory in praise of Him.
Let all the earth worship Thee,*
let them chant unto Thy name, O Most High.
Sound the trumpet at the new moon,
in the notable day of our feast.
O bless our God, ye nations,
and make the voice of His praise to be heard.

aus / from Ps. 65 (66

* Für sprachliche Hinweise siehe die Einzelan*derations, consult the Critical Remarks.*

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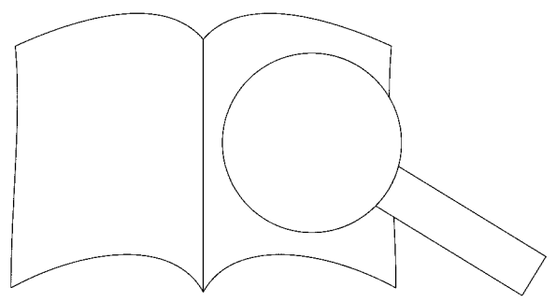
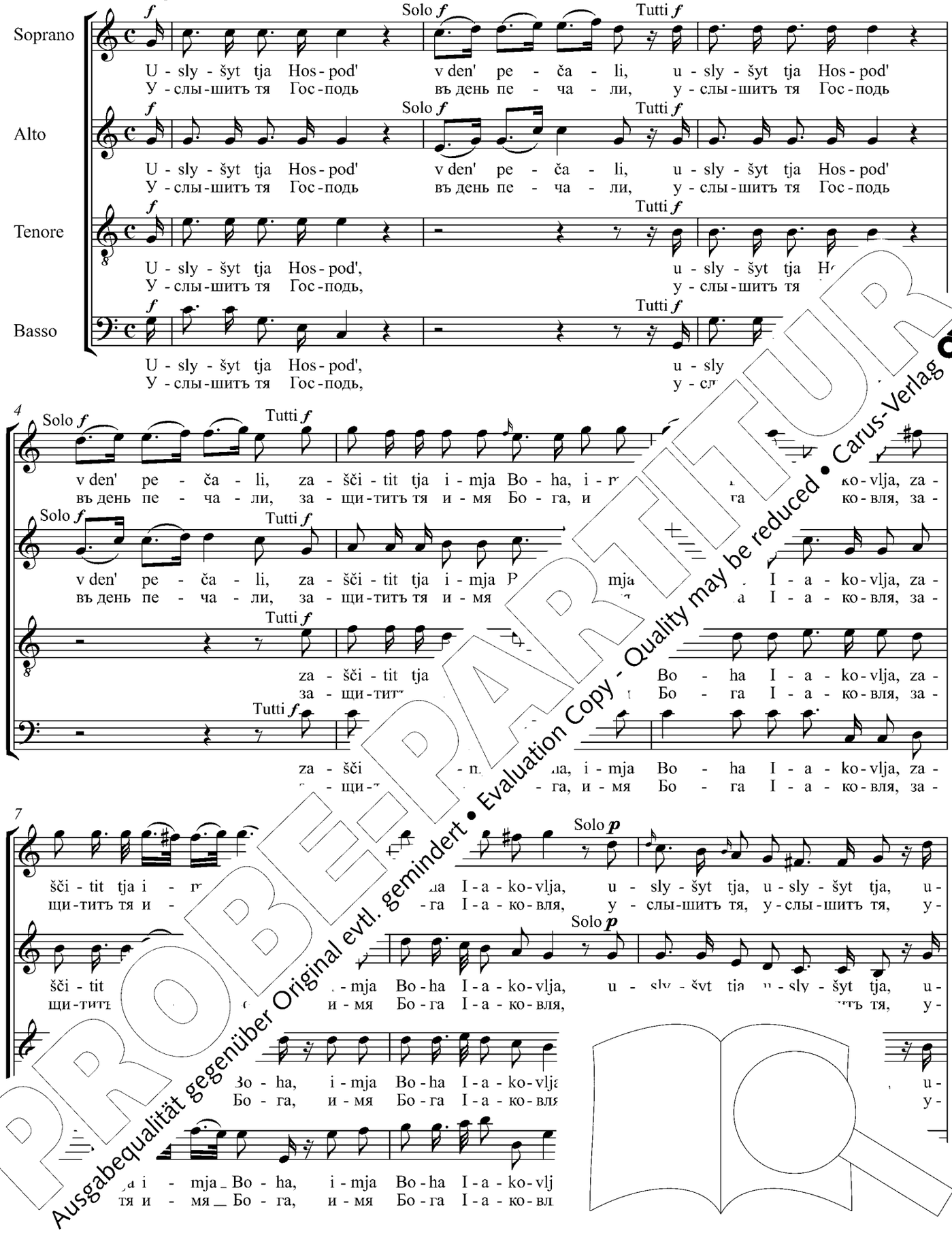


5. Uslyšyt tja Hospod' v den' pečali

Услышить тя Господъ въ день печали / Möge der Herr dich erhören am Tage der Angst / The Lord hear thee in the day of affliction

Dmitry Bortniansky
1751–1825

Adagio maestoso



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10

Tutti *f*

sly - šyt tja v den' pe - ča - li, za - šči - tit tja i - mja Bo - ha, i - mja
слы - шитъ тя въ день пе - ча - ли, за - щи - титъ тя и - мя Бо - га, и - мя

Tutti *f*

sly - šyt tja v den' pe - ča - li, za - šči - tit tja i - mja Bo - ha, i - mja
слы - шитъ тя въ день пе - ча - ли, за - щи - титъ тя и - мя Бо - га, и - мя

Tutti *f*

sly - šyt tja v den' pe - ča - li, za - šči - tit tja i - mja Bo - ha, i - mja
слы - шитъ тя въ день пе - ча - ли, за - щи - титъ тя и - мя Бо - га, и - мя

p Tutti *f*

v den' pe - ča - li, za - šči - tit tja i - mja Bo - ha,
въ день пе - ча - ли, за - щи - титъ тя и - мя Бо - га,

12

Bo - ha I - a - ko - vlja.
Бо - га I - a - ko - вля.

Solo *mf*

Bo - ha I - a - ko - vlja. Po - slet ti po - mošč i ot Si -
Бо - га I - a - ko - вля. По - слетъ ти по - мощ и отъ Ci -

Solo *mf*

Bo - ha I - a - ko - vlja. P slc ošč i ot Si -
Бо - га I - a - ko - вля. мощъ и отъ Ci -

So

Bo - ha I - a - ko - vlja. o - mošč i ot Si -
Бо - га I - a - ko - вля. по - мощъ и отъ Ci -

14

Tutti *p*

Po - slet ti
По - слетъ ти

Tutti *p*

o - na tu i ot Si - o - na za - - slet ti
o - и отъ Ci - o - на - ти

pit tja, i ot Si - o - n ti
- питъ тя, и отъ Ci - o - н

za - stu - pit tja, i ot Si - o - n
за - сту - питъ тя, и отъ Ci - o - н

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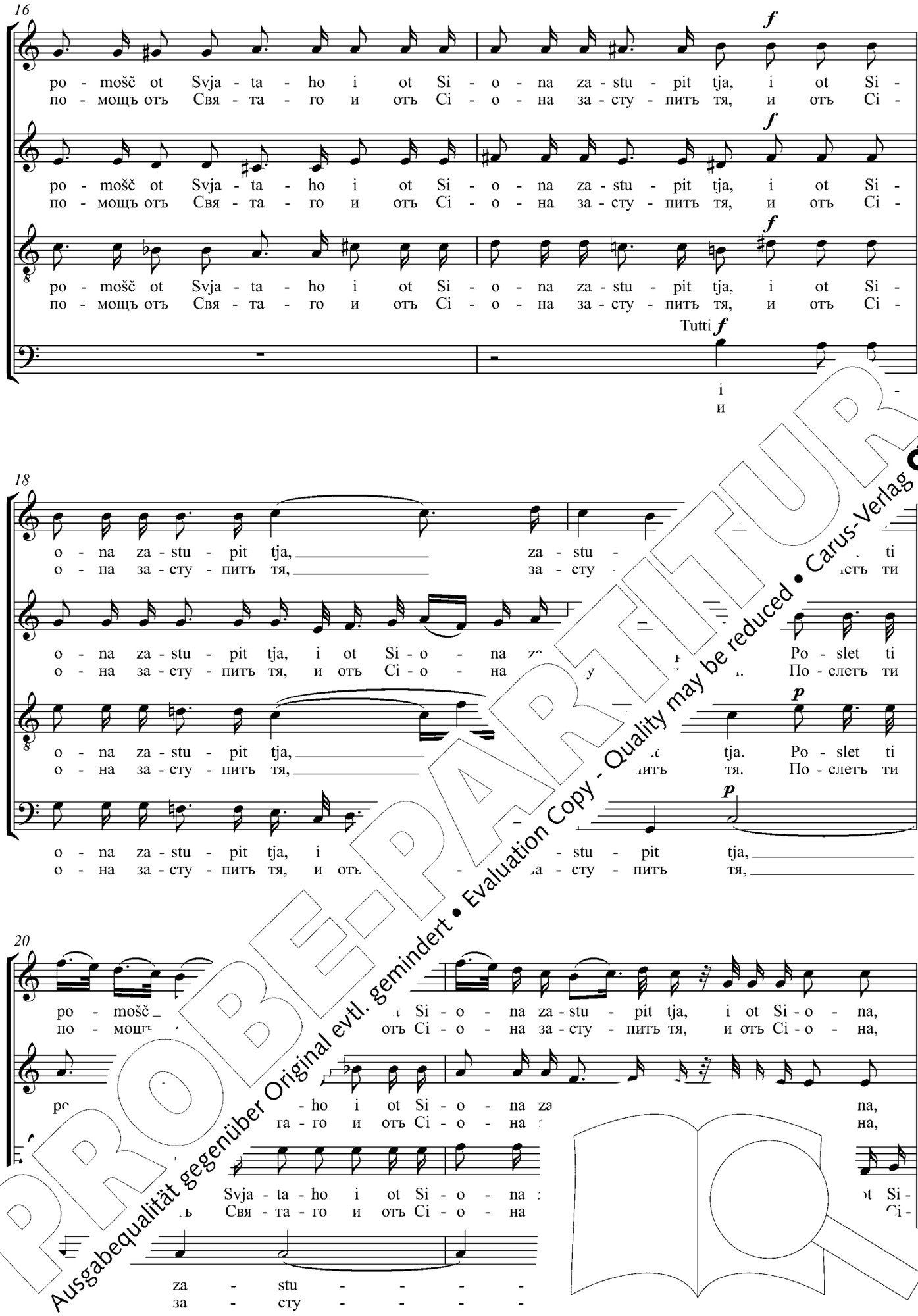

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22

[cresc.] f

i ot Si - o - na, i ot Si - o - na za - stu - pit, za - stu - pit tja, za - stu - pit tja.
и отъ Ci - o - на, и отъ Ci - o - на за - сту - пить, за - сту - пить тя, за - сту - пить тя.

[cresc.] f

i ot Si - o - na, i ot Si - o - na za - stu - pit, za - stu - pit tja, za - stu - pit tja.
и отъ Ci - o - на, и отъ Ci - o - на за - сту - пить, за - сту - пить тя, за - сту - пить тя.

[cresc.] f

o - na, i ot Si - o - na, i ot Si - o - na za - stu - pit tja, za - stu - pit tja.
o - на, и отъ Ci - o - на, и отъ Ci - o - на за - сту - пить тя, за - сту - пить тя.

[cresc.] f

o - na, i ot Si - o - na, i ot Si - o - na za - stu - pit tja, za - stu - pit tja.
o - на, и отъ Ci - o - на, и отъ Ci - o - на за - сту - пить тя, за - сту - пить тя

Larghetto

25

Soli *p*

Po - mja - net vsja - ku žer - tvu tvo - ju,
По - мя - нетъ вся - ку жер - тву тво - ю,

Solo p

i - ni - e tvo -
- ні - е тво -

sož - že - ni - e tvo -
сож - же - ні - е тво -

Solo *p*

Po - mja - net vsja - ku žer -
По - мя - нетъ вся - ку жер

i vse - sož - že - ni - e tvo -
и все - сож - же - ні - е тво -

31

i vse - sož - že - ni - e tvo - je tuč - no,
и все - сож - же - ні - е тво - е туч - но,

Tutti *p*

je tuč - no bu - di, i vse - sož - že - ni - e tuč - no,
е - но бу - ди, и все - сож - же - ні - е туч - но,

Tutti

- no bu - di,
- уч - но бу - ди,

Tutti

- no, tuč - no bu - di,
- уч - но, туч - но бу - ди,

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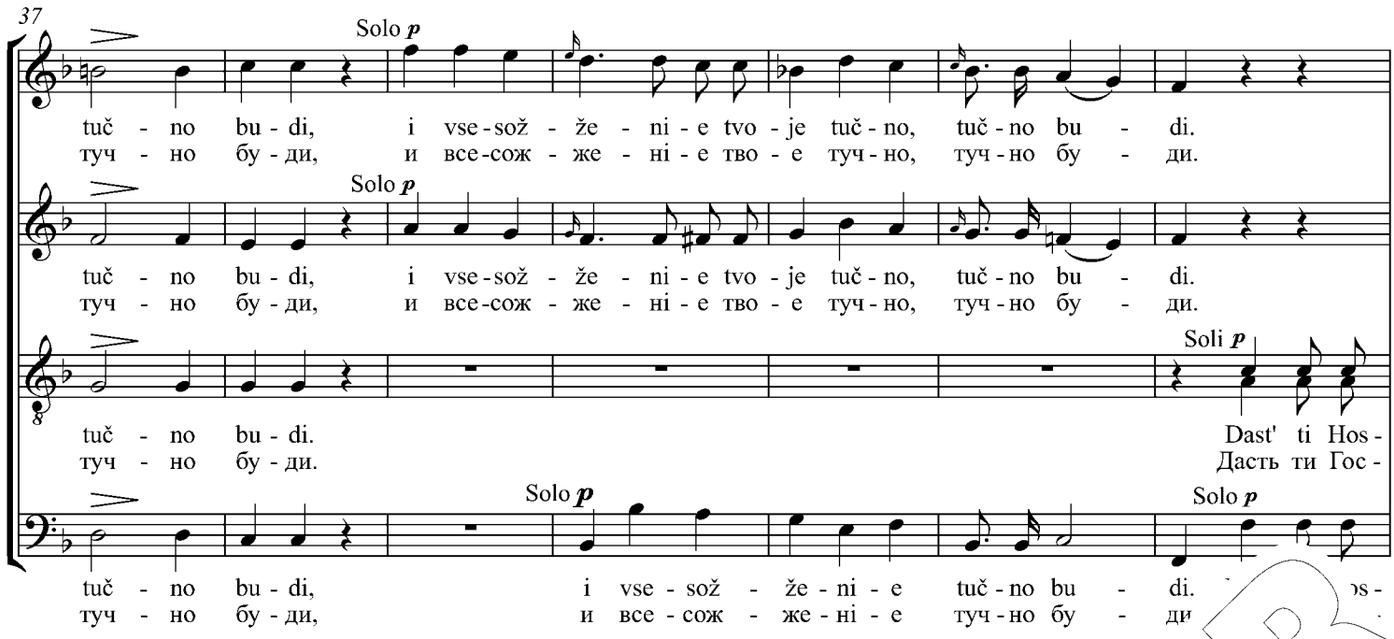

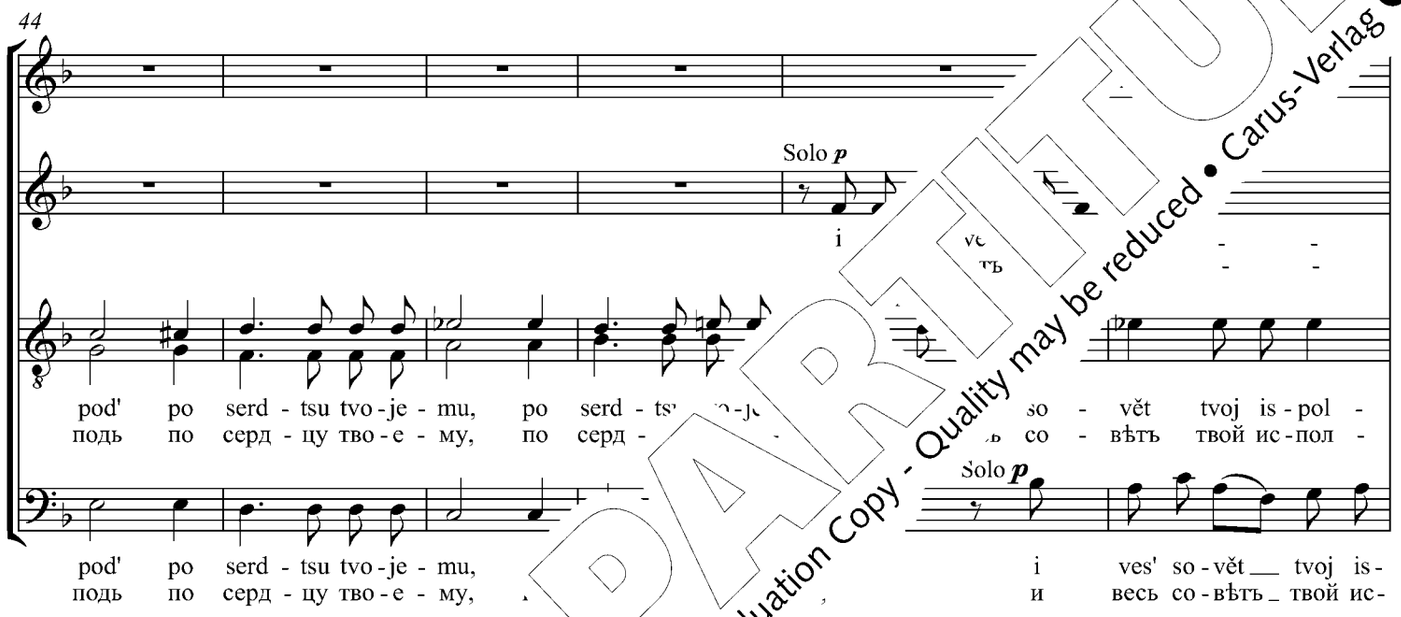

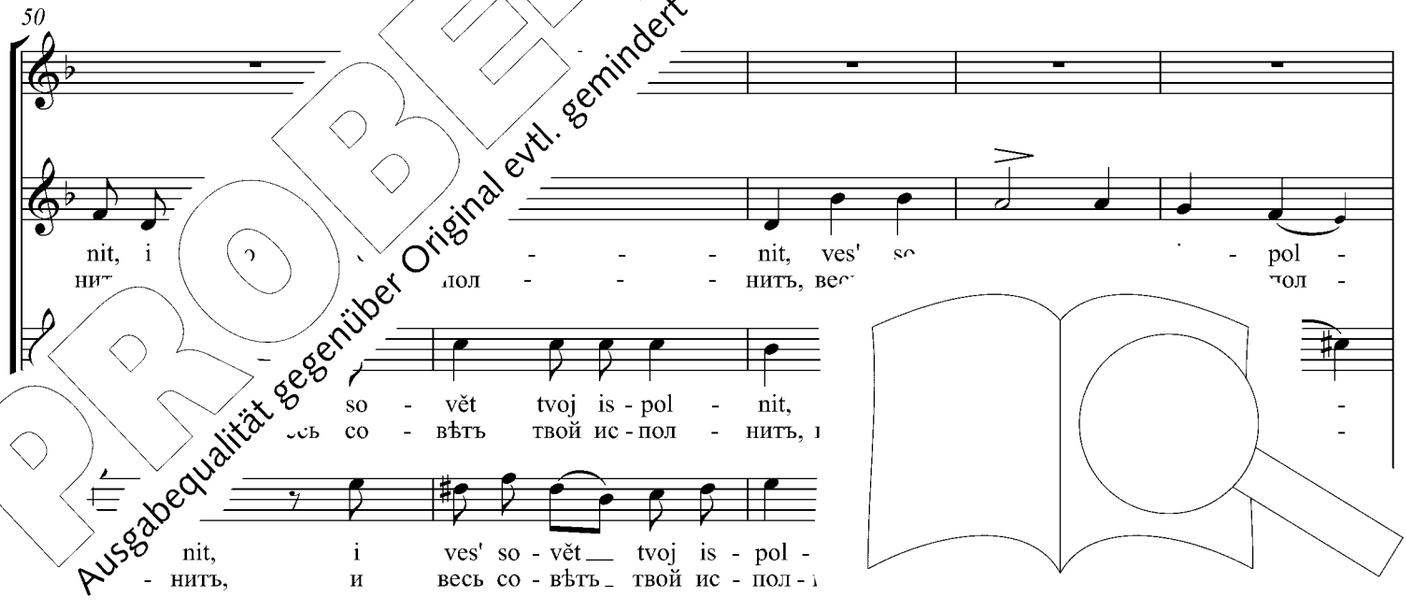

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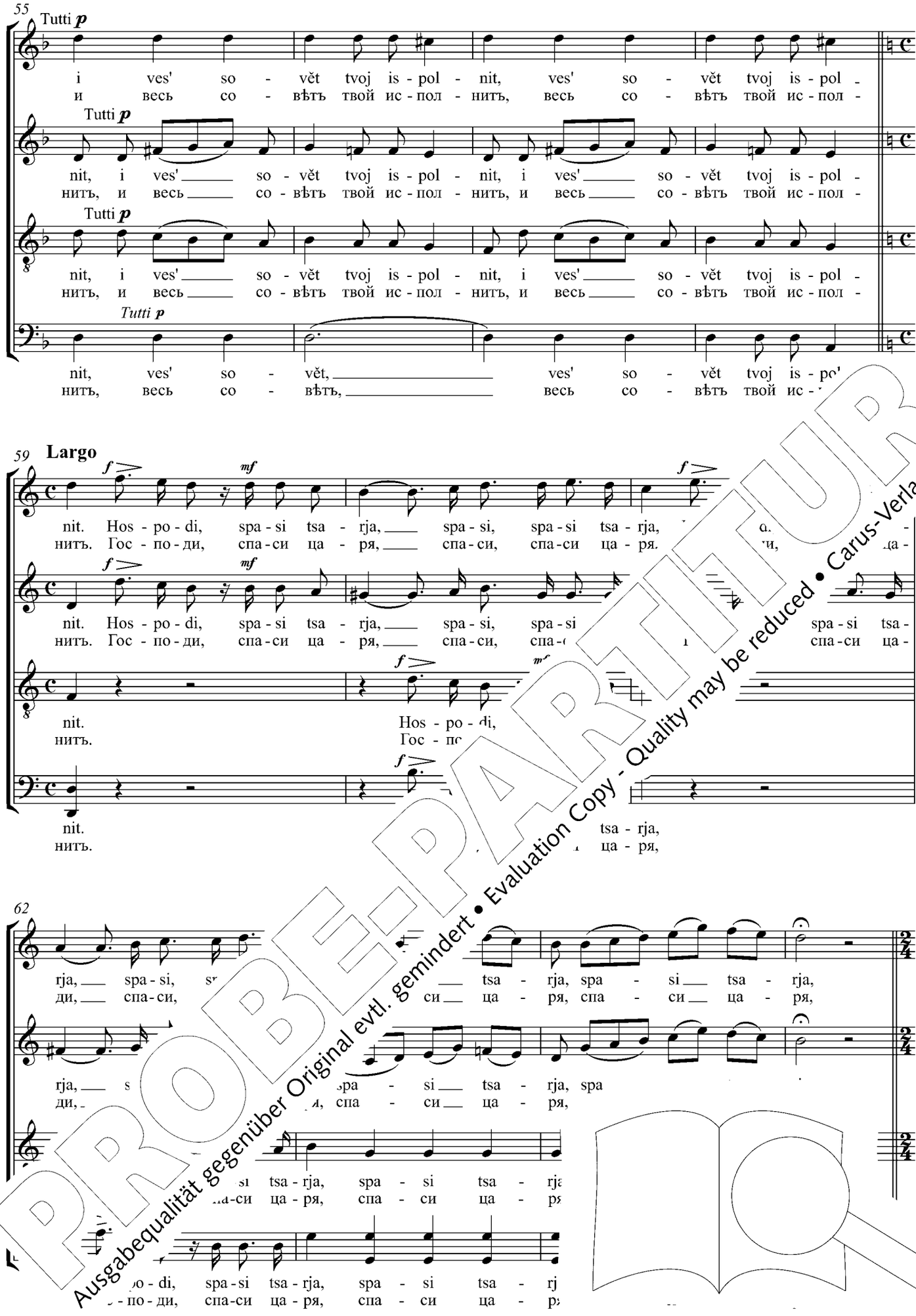

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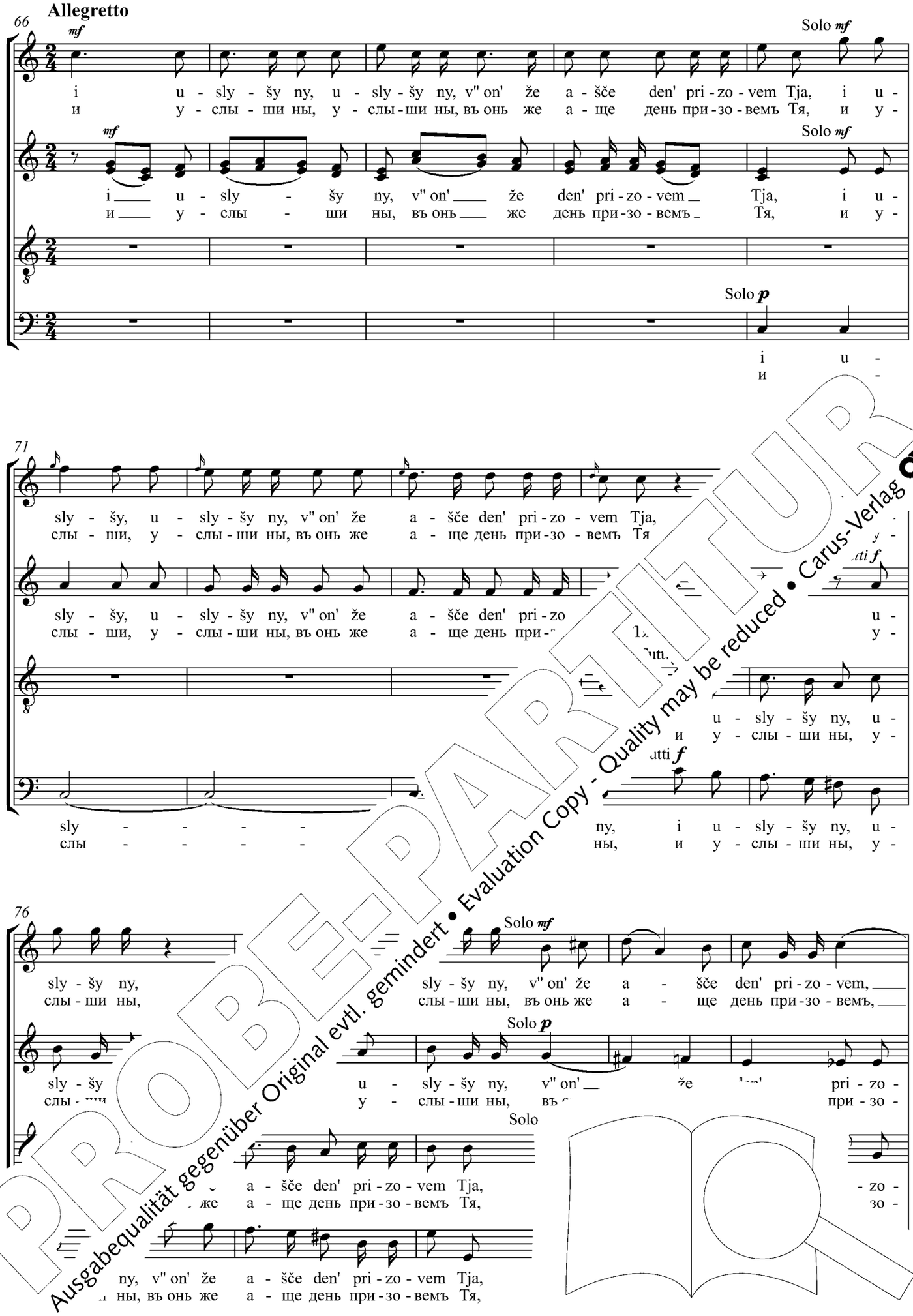

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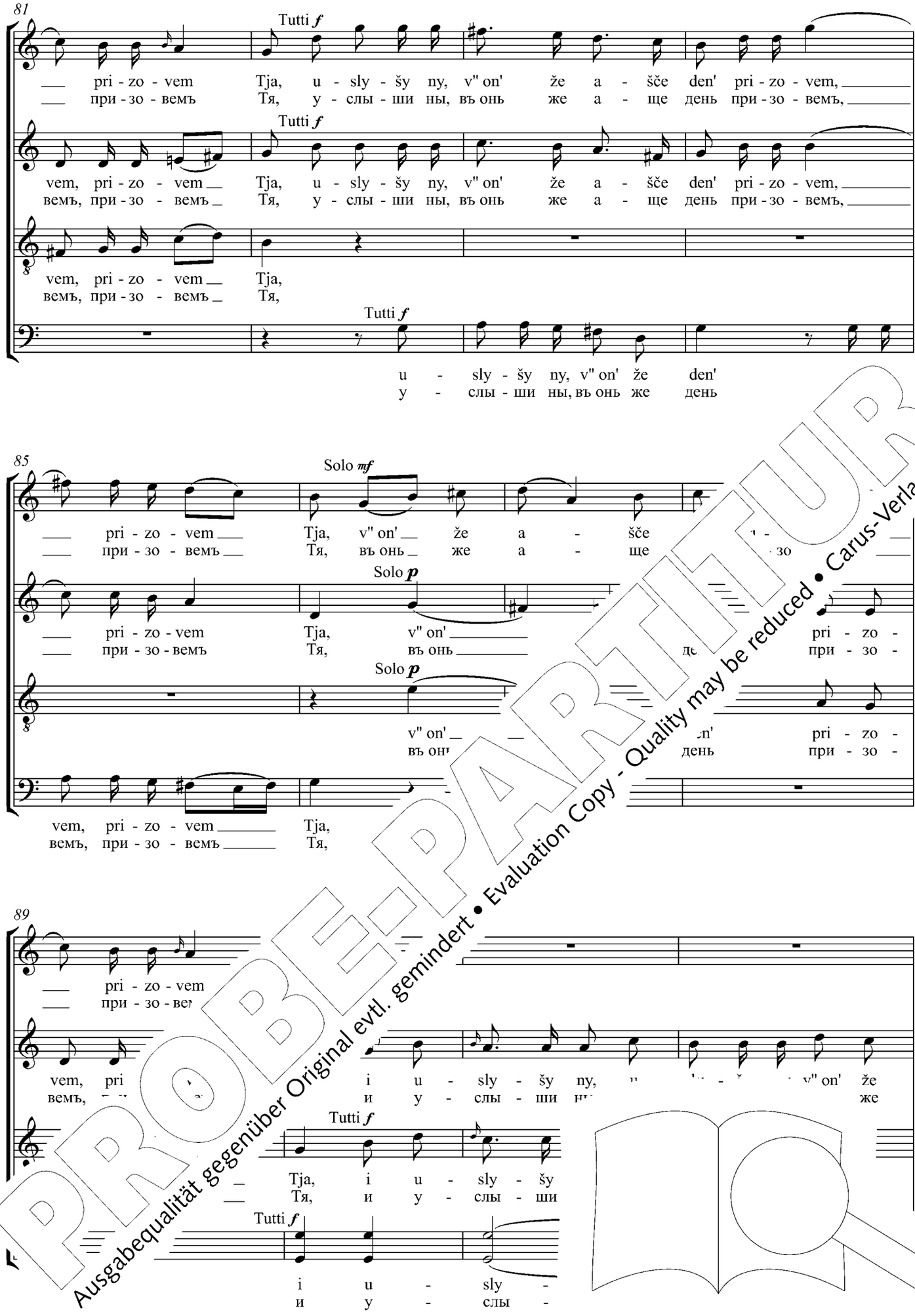

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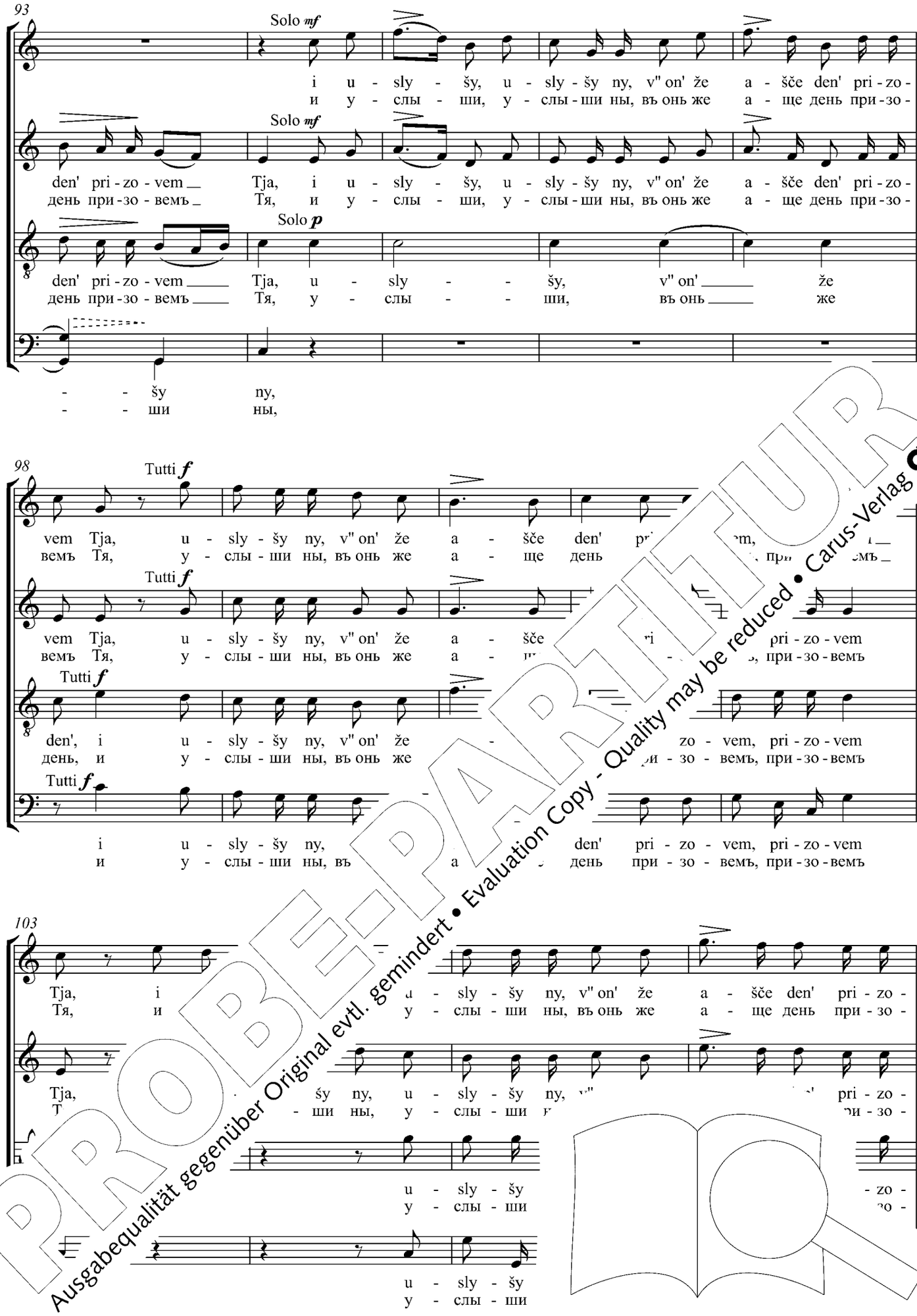

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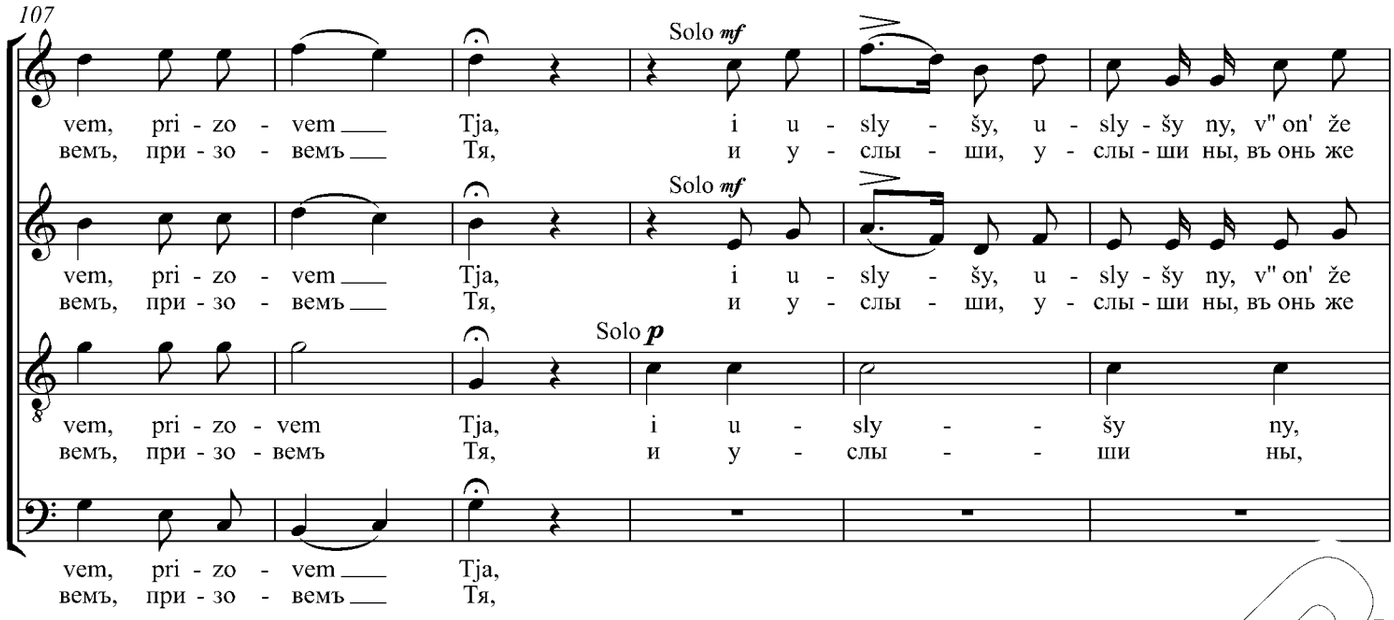

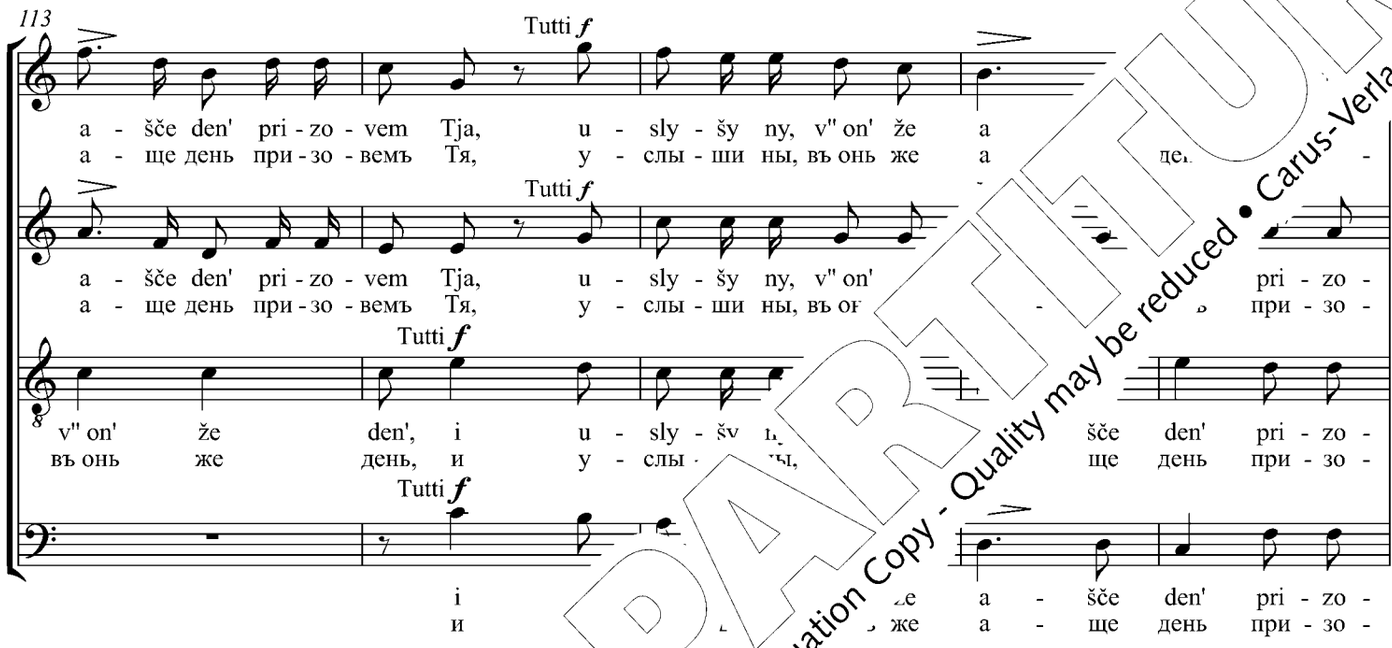

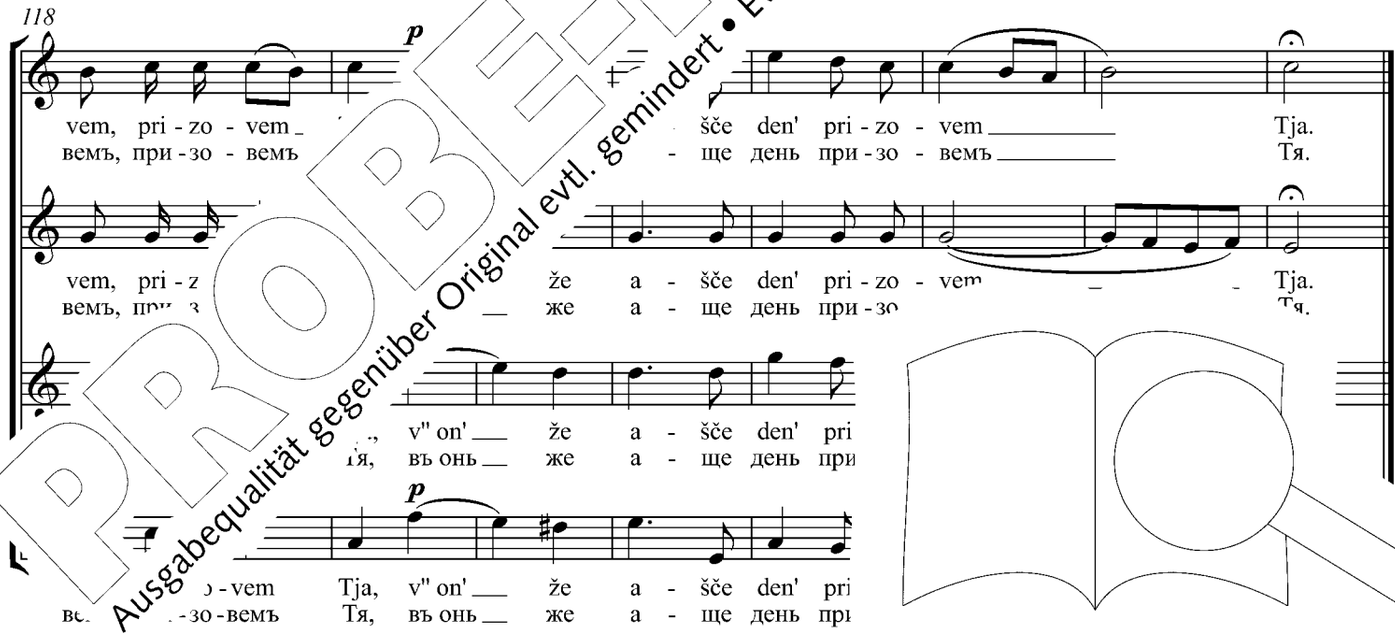

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Uslyšyt tja Hospod' v den' pečali,
zaščitit tja imja Boha Iakovlja.
Poslet ti pomošč ot Svjataho
i ot Siona zastupit tja.
Pomjanet vsjaku žertvu tvoju,
i vsesožženie tvoje tučno budi.
Dast' ti Hospod' po serdtsu tvojemu,
i ves' sovět tvoj ispolnit.
Hospodi, spasi tsarja,
i uslyšy ny, v" on' že ašče den' prizovem Tja.

Möge der Herr dich erhören am Tage der Angst;
der Name des Gottes Jakobs sei dein Schild.
Möge Er dir Hilfe vom Heiligtum her senden,
und dich vom Zion her bewahren.
Möge Er all deiner Gaben gedenken,
und dein Ganzopfer fruchtbar machen.
Möge Er die Sehnsucht deines Herzens stillen,
und all dein Wollen vollenden.
Herr, errette Deinen König,
und erhöre uns am Tage, da wir zu Dir rufen.

The Lord hear thee in the day of affliction;
the name of the God of Jacob defend thee.
Let Him send forth unto thee help from His sanctu
and out of Zion let Him help thee.
Let Him remember every sacrifice of thine,
and thy whole-burnt offering be fattened.
The Lord grant thee according to thy h
and fulfill all thy purposes.
O Lord, save the king,
and hearken unto us in the da when we T

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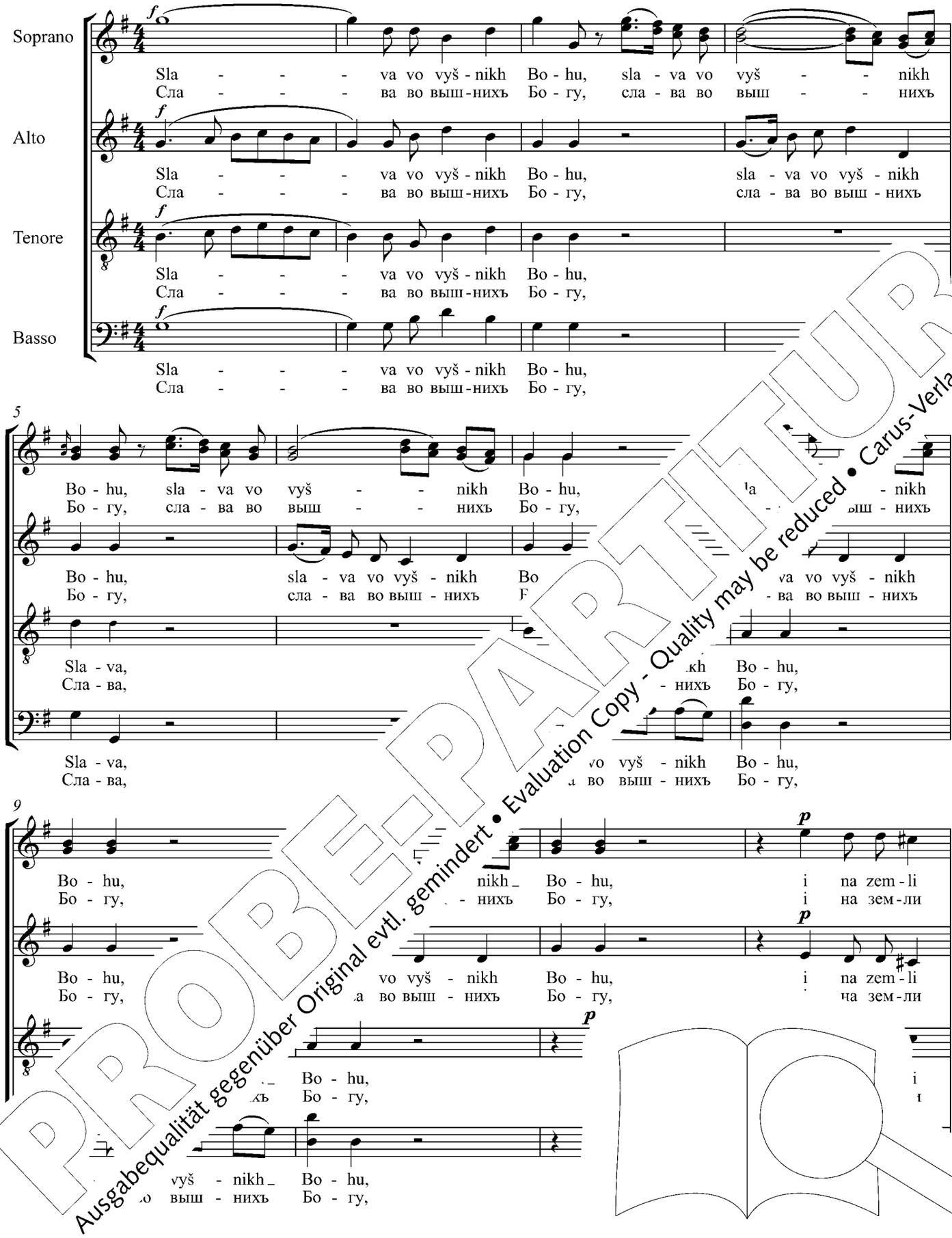
6. Slava vo vyšnikh Bohu

Слава во вышнихъ Богу / Ehre sei Gott in der Höhe / Glory to God in the highest

Dmitry Bortniansky
1751–1825

Allegro



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13

mir, vo vyš - nikh Bo - hu, i na zem - li
миръ, во выш - нихъ Бо - гу, i на зем - ли

mir, sla - va vo vyš - nikh, vo vyš - nikh Bo - hu, i na zem - li, i na zem - li
миръ, сла - ва во выш - нихъ, во выш - нихъ Бо - гу, i на зем - ли, i на зем - ли

mir, sla - va vo vyš - nikh, vo vyš - nikh Bo - hu, i na zem - li, i na zem - li
миръ, сла - ва во выш - нихъ, во выш - нихъ Бо - гу, i на зем - ли, i на зем - ли

mir,
миръ,

17

mir, sla - va vo vyš - nikh, vo vyš - nikh Bo - hu, i na ze
миръ, сла - ва во выш - нихъ, во выш - нихъ Бо - гу, i на

mir, sla - va vo vyš - - - - nikh Bo -
миръ, сла - ва во выш - - - - нихъ Бо

mir, sla - va vo vyš - nikh, vo vyš - nikh
миръ, сла - ва во выш - нихъ, во выш

mir,
миръ,

21

mir, vo vyš - nikh Bo - hu, i na zem - li mir, i na zem -
миръ, во выш - нихъ Бо - гу, i на зем - ли миръ, i на зем -

mir, vo vyš - nikh Bo - hu, i na zem -
миръ, во выш - нихъ Бо - гу, i на зем -

i na zem - li mir, i na zem
i на зем - ли миръ, i на зем

i na zem - li mir, i na zem
i на зем - ли миръ, i на зем

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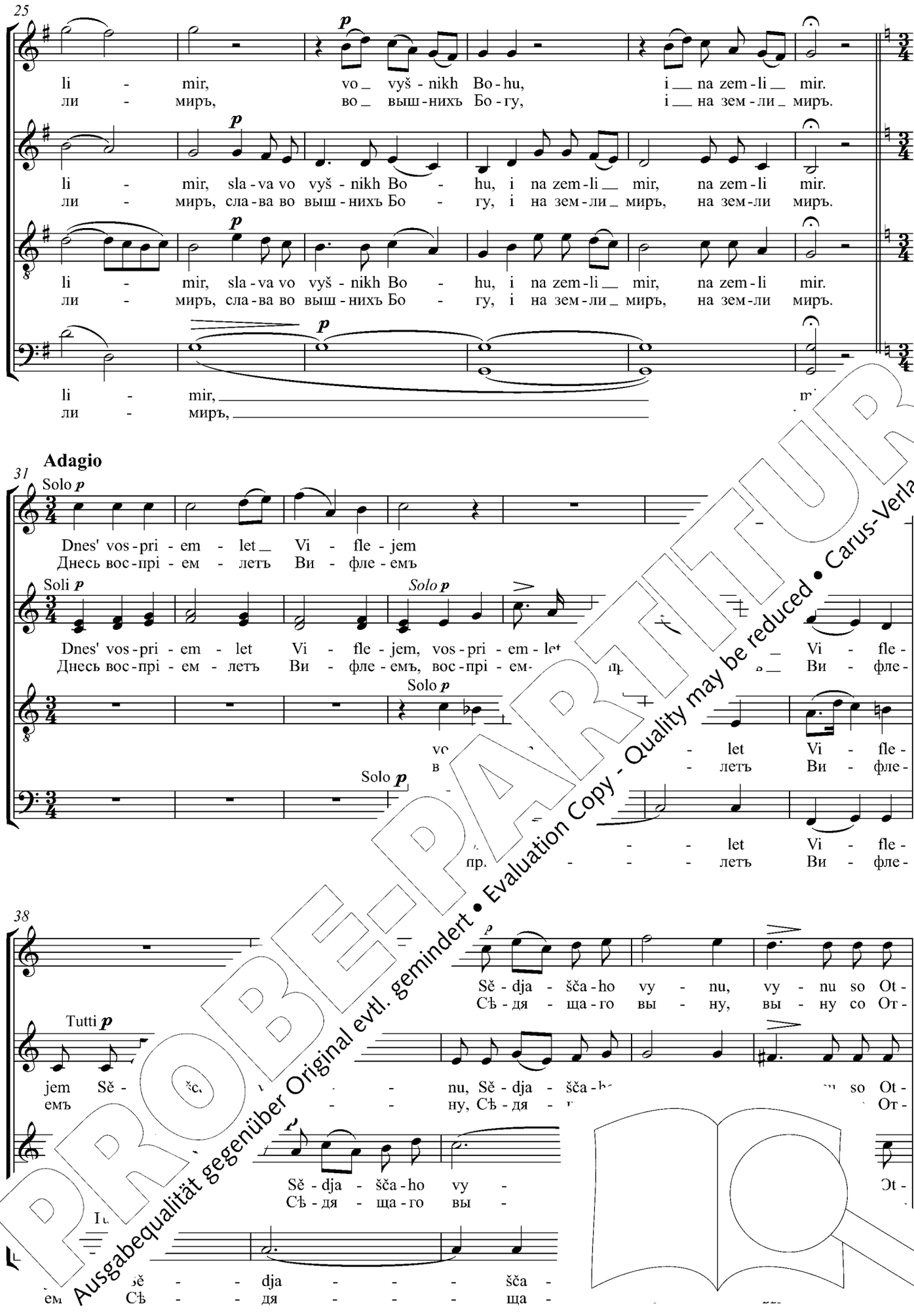

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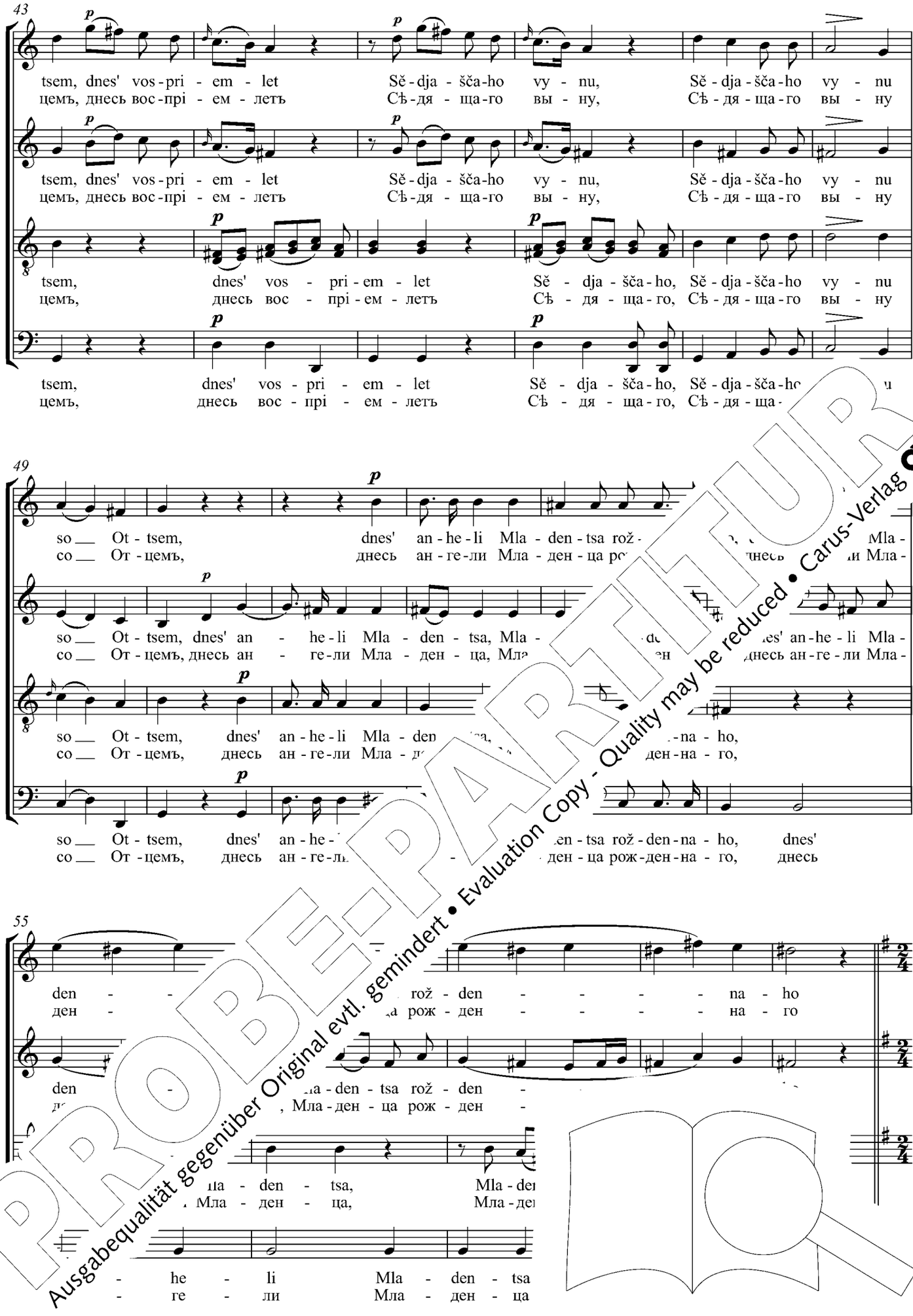

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60 **Andante**

p

bo - - ho -
бо - - го -

p

bo - ho - lěp - no sla - vo - slo - vjat, sla - vo - slo - vjat,
бо - го - лѣп - но сла - во - сло - вять, сла - во - сло - вять,

p

bo - ho - lěp - no sla - vo - slo - vjat, sla - vo - slo -
бо - го - лѣп - но сла - во - сло - вять, сла - во - сло -

p

bo - - ho - lěp - no sla -
бо - - го - лѣп - но с

68

f

lěp - no sla - vo - slo - vjat, bo - ho - lěp - no -
лѣп - но сла - во - сло - вять, бо - го - лѣп - но

f

bo - ho - lěp - no, bo - ho - lěp - slo -
бо - го - лѣп - но, бо - го - лѣ во - сло -

f

- - vjat, bo - ho - lěp - no - vjat, sla -
- - вять, бо - го - лѣп - н сло - вять, сла -

f

slo - vjat, bo - - vo - slo - vjat, bo - ho -
сло - вять, бо - - во - сло - вять, бо - го -

75

- - - -
- - - -

Tutti *f*

sla - vo - slo -
сла - во - сло -

Solo *p*

- - vjat, bo - ho - lěp - no sla - vo - slo -
- - вять, бо - го - лѣп - но

Tutti *f*

Solo *p*

- - vjat, bo - ho - lěp
- - вять, бо - го - лѣг

Solo *p*

a - vo - slo - - vjat, bo - ho - lěp
сла - во - сло - - вять, бо - го - лѣ

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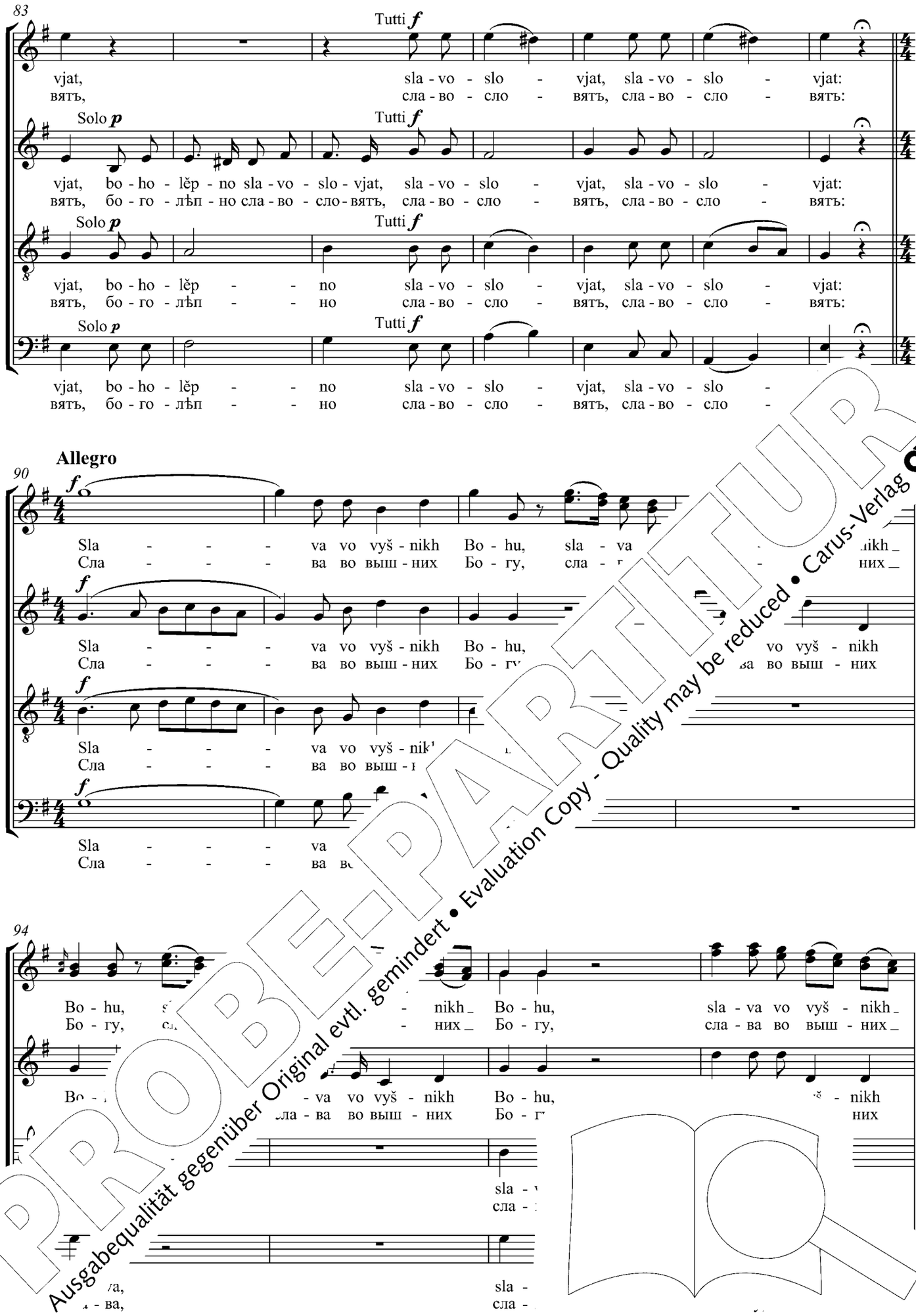

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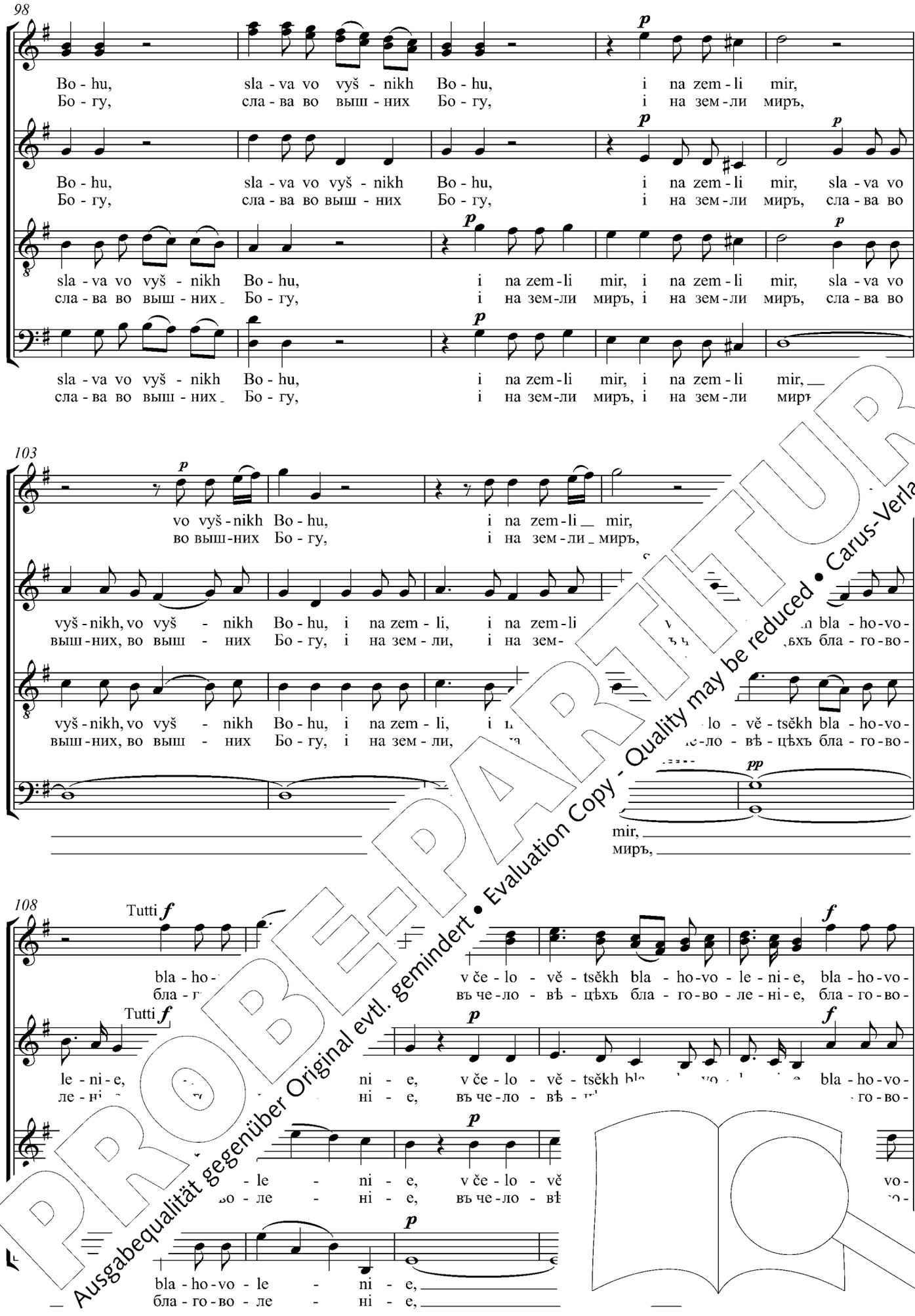

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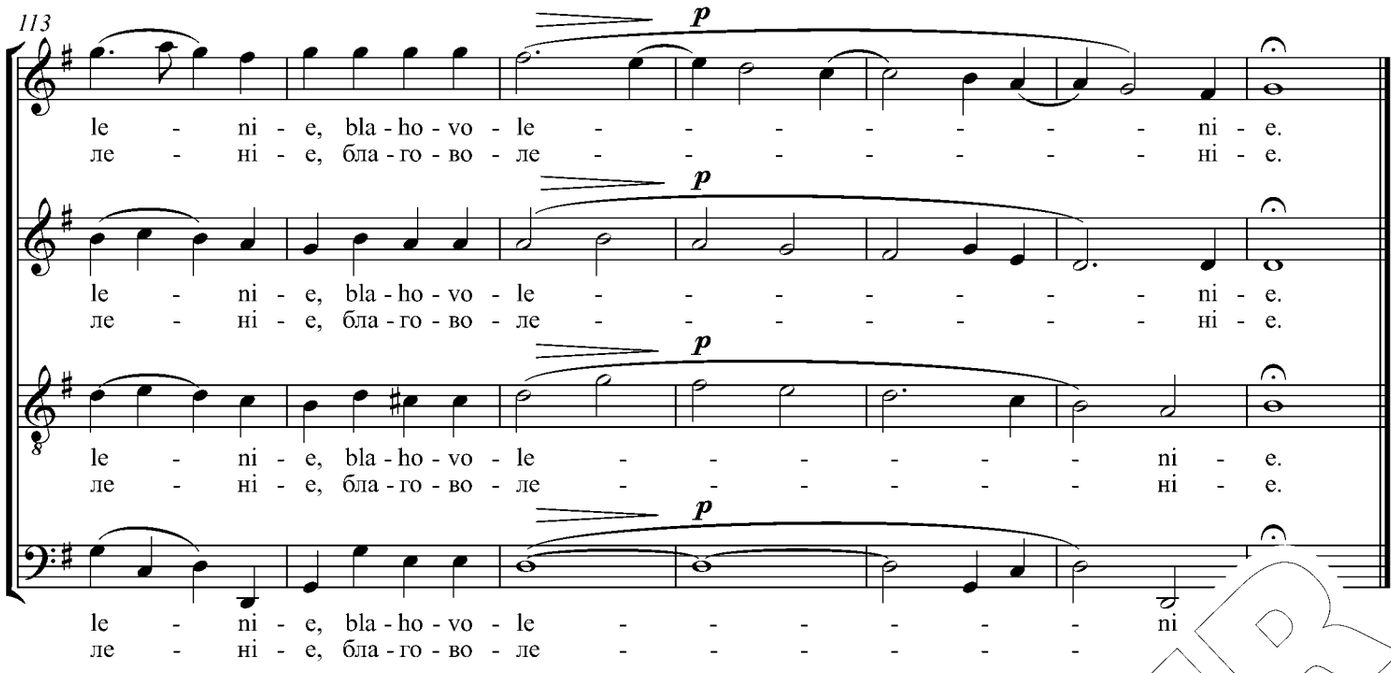

Slava vo vyšnikh Bohu, i na zemli mir.
Dnes' vospriemlet Viflejem
Sědjaščaho vynu so Ottsem,
dnes' anheli Mladentsa roždennaho
boholěpno slavoslovjat:
Slava vo vyšnikh Bohu, i na zemli mir,
v čelovětsěkh blahovolenie.

Стихира по 50-м псалме на Рождество

Ehre sei Gott in der Höhe und Friede a
Heute empfängt Bethlehem Ihn,
der mit dem Vater thronet in Ewigke
Heute verehren Engel das ne eborene
auf Gott geziemende Weis
Ehre sei Gott in der Hö' ıd
und den Menschen ei

Stich ach Psalm 50

Gl n earth peace.
To h
the Father,
e newborn Child
God:
highest, and on earth peace,
mankind.

sticheron after Psalm 51 for the Nativity of Christ

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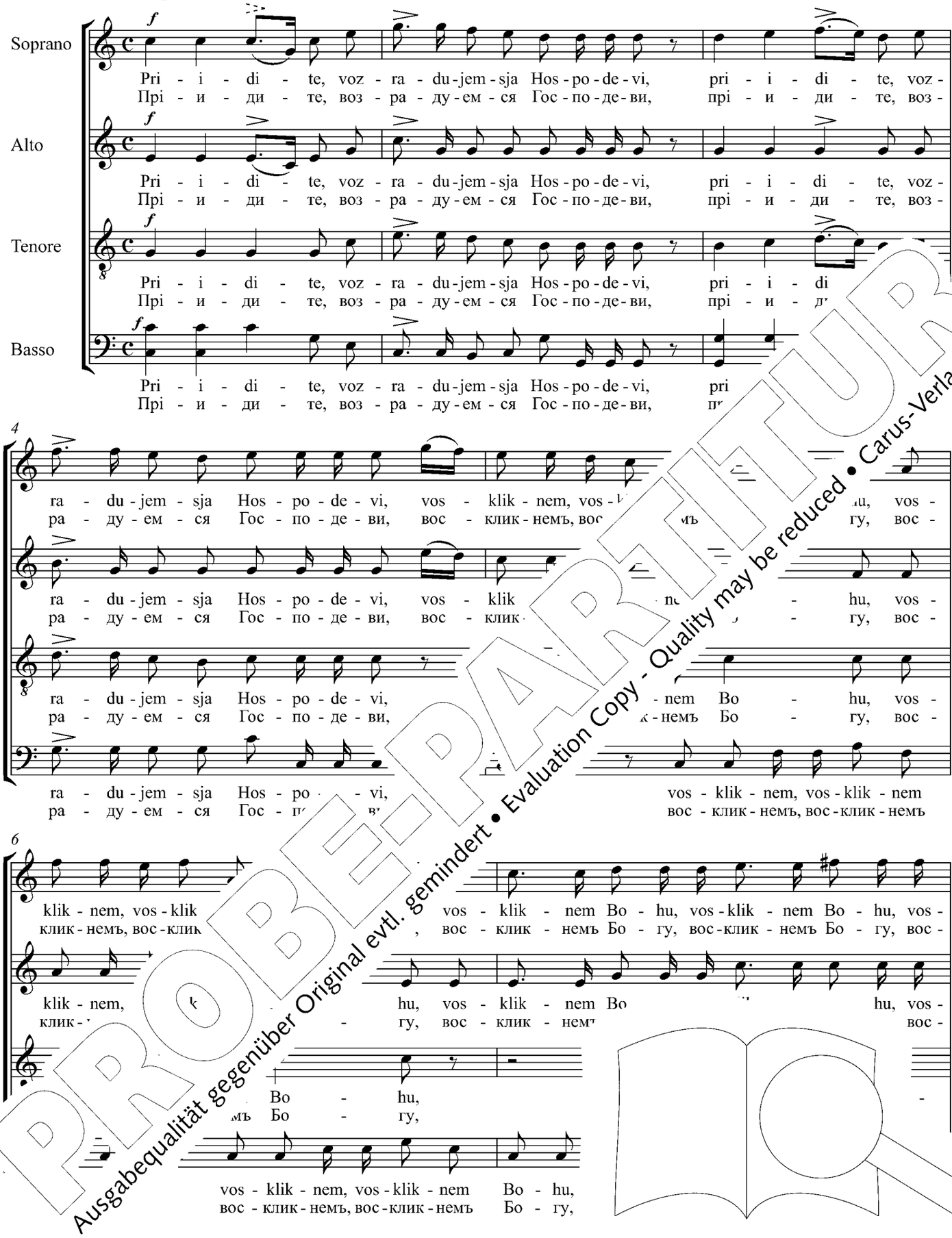
7. Priidite, vozradujemsja Hospodevi

Пріидите, возрадуемся Господеви / Kommt, lasset uns jauchzen dem Herrn / Come, let us rejoice in the Lord

Dmitry Bortniansky
1751–1825

Allegro maestoso



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8

klik - nem Spa - si - te - lju na - še - mu, vos - klik - nem Bo - hu, vos - klik - nem
клик - немъ Спа - си - те - лю на - ше - му, вос - клик - немъ Бо - гу, вос - клик - немъ

klik - nem Spa - si - te - lju na - še - mu, vos - klik - nem Bo - hu, vos - klik - nem
клик - немъ Спа - си - те - лю на - ше - му, вос - клик - немъ Бо - гу, вос - клик - немъ

klik - nem Spa - si - te - lju na - še - mu, vos - klik - nem, vos -
клик - немъ Спа - си - те - лю на - ше - му, вос - клик - немъ, вос -

klik - nem Spa - si - te - lju na - še - mu:
клик - немъ Спа - си - те - лю на - ше - му:

10

Solo *mf*

Bo - hu:
Бо - гу:

Solo *mf*

Bo - hu: pred - va - rim li - tse Je - ho vo is - po - vě
Бо - гу: пред - ва - римъ ли - це Е - го во ис - по -

Solo *p*

klik - nem: pred - va - rim li - tse Je - ho
клик - немъ: пред - ва - римъ ли - це Е -

Solo *p*

pred - va - rim li
пред - ва - римъ ли

13

Tutti *p*

ho - ni - i, i vo psal - mĕkh vos - klik - nem Je -
го - да - ні - и, и во псал - мѣхъ вос - клик - немъ Е -

Tutti *p*

tse - vě - da - ni - i, i vo - mĕkh klik - nem Je -
це - по - вѣ - да - ні - и, и - чемъ Е -

Tutti

Je -
Е -

Tutti

Je - ho vo is - po - vě - da - ni - i,
Е - го во ис - по - вѣ - да - ні - и,

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15

mu, i vo psal - mĕkh vos - klik - nem Je - mu, i vo psal - mĕkh vos - klik - nem Je -
му, и во псал - мѣхъ вос - клик - немъ Е - му, и во псал - мѣхъ вос - клик - немъ Е -

mu, i vo psal - mĕkh vos - klik - nem Je - mu, i vo psal - mĕkh vos - klik - nem Je -
му, и во псал - мѣхъ вос - клик - немъ Е - му, и во псал - мѣхъ вос - клик - немъ Е -

mu, i vo psal - mĕkh vos - klik - nem Je - mu, i vo psal - mĕkh vos - klik - nem Je -
му, и во псал - мѣхъ вос - клик - немъ Е - му, и во псал - мѣхъ вос - клик - немъ Е -

mu, i vo psal - mĕkh vos - klik - nem Je - mu, i vo psal - mĕkh vos - klik -
му, и во псал - мѣхъ вос - клик - немъ Е - му, и во псал - мѣхъ вос - клик

17

mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu,
му, вос - клик - немъ Е - му, вос - клик - немъ Е - му, вос - клик - немъ Е - му,

mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu, vos - klik -
му, вос - клик - немъ Е - му, вос - клик - немъ Е - му, вос - клик

mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu.
му, вос - клик - немъ Е - му, вос - клик - немъ Е - му, вос - клик - немъ Е - му.

mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu, vos - klik - nem Je - mu.
му, вос - клик - немъ Е - му, вос - клик - немъ Е - му, вос - клик - немъ Е - му.

20 **Larghetto**

Soli *mf*

Ja - ko sči - i Je - ho na - slě - djat zem - lju,
Я - ко щі - и Е - го на - слѣ - дятъ зем - лю,

f

ko bla - ho - slo - vja - šči - i Je - ho
- ко бла - го - сло - вя - щі - и Е - го

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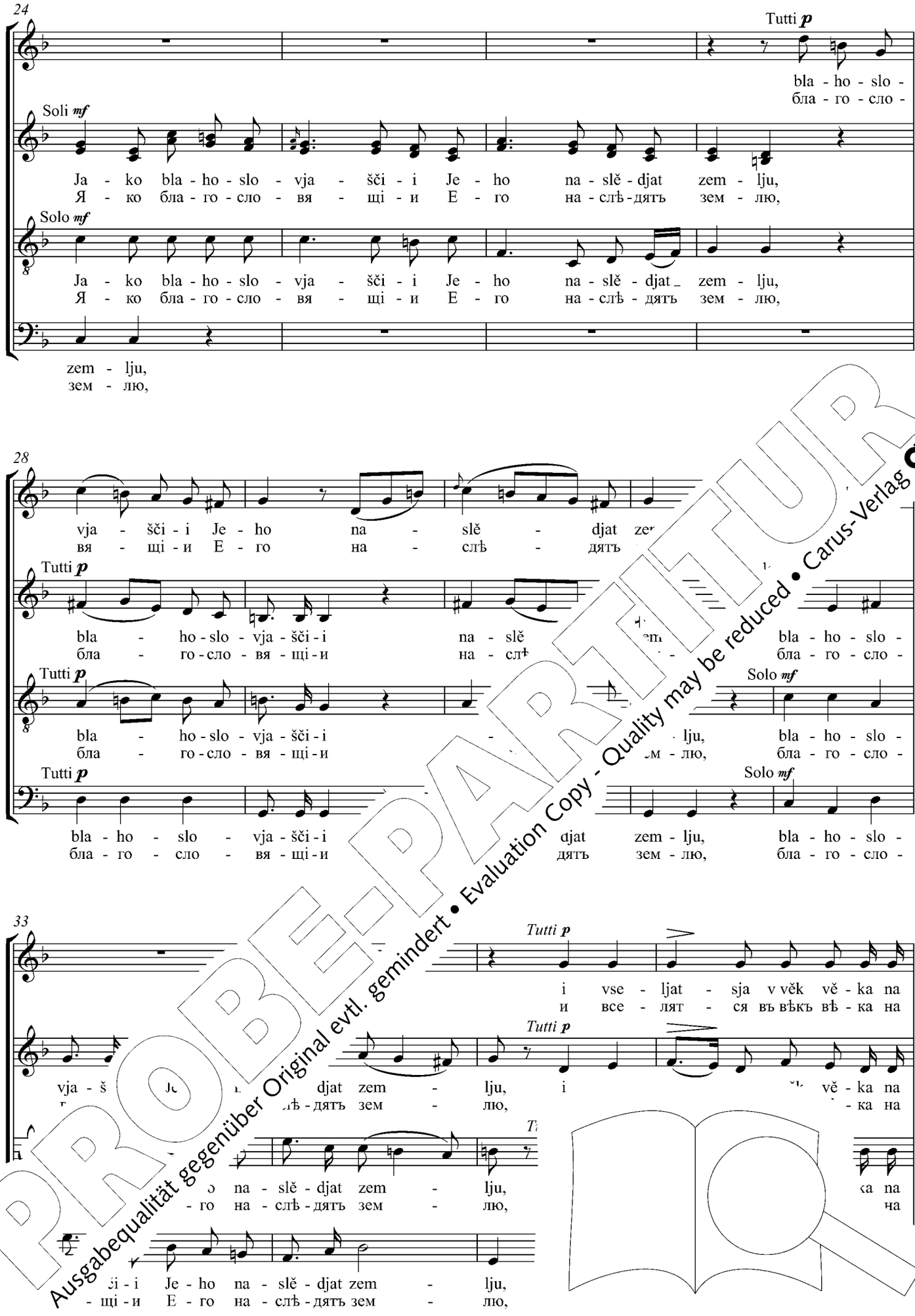

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37

nej, i vse - ljat - sja v věk vě - ka na nej, i vse - ljat - sja v věk vě - ka na
ней, и все - лят - ся въ вѣкъ вѣ - ка на ней, и все - лят - ся въ вѣкъ вѣ - ка на

nej, i vse - ljat - sja v věk vě - ka na nej, i vse - ljat - sja v věk vě - ka na
ней, и все - лят - ся въ вѣкъ вѣ - ка на ней, и все - лят - ся въ вѣкъ вѣ - ка на

nej, i vse - ljat - sja v věk vě - ka na nej, i vse - ljat - sja v věk vě - ka na
ней, и все - лят - ся въ вѣкъ вѣ - ка на ней, и все - лят - ся въ вѣкъ вѣ - ка на

Tutti

i vse - ljat - sja v věk vě
и все - лят - ся въ вѣкъ

41

nej, i vse - ljat - sja v věk vě - ka na nej, v věk
ней, и все - лят - ся въ вѣкъ вѣ - ка на ней, въ вѣкъ

nej, i vse - ljat - sja v věk vě - ka na nej, v ka na
ней, и все - лят - ся въ вѣкъ вѣ - ка на ней, ка на

nej, i vse - ljat - sja v věk vě - ka n nej, - ka na
ней, и все - лят - ся въ вѣкъ вѣ - ка вѣ - ка на

nej, i vse - ljat - sja v vě vě - ka na
ней, и все - лят - ся въ вь вѣкъ вѣ - ка на

45 **Adagio**

nej. ho - slo - ven Boh Iz - ra - - - i -
ней. - го - сло - венъ Богъ Из - ра - - - и -

nej. Bla - ho - slo - ven Boh - i -
ней Бла - го - сло - венъ и -

Bla
Бла

ho - slo - ven Boh Iz - ra - - -
а - го - сло - венъ Богъ Из - ра - - -

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48

lev, Boh Iz - ra - i - lev, bla - ho - slo - ven Boh Iz - ra - i - lev,
левъ, Богъ Из - ра - и - левъ, бла - го - сло - венъ Богъ Из - ра - и - левъ,

lev, Boh Iz - ra - i - lev, bla - ho - slo - ven Boh Iz - ra - i - lev,
левъ, Богъ Из - ра - и - левъ, бла - го - сло - венъ Богъ Из - ра - и - левъ,

lev, Boh Iz - ra - i - lev, bla - ho - slo - ven Boh Iz - ra - i - lev,
левъ, Богъ Из - ра - и - левъ, бла - го - сло - венъ Богъ Из - ра - и - левъ,

lev, Boh Iz - ra - i - lev, bla - ho - slo - ven Boh Iz - ra - i - lev,
левъ, Богъ Из - ра - и - левъ, бла - го - сло - венъ Богъ Из - ра - и - левъ,

Andante moderato

52

Solo *mf*

i bla - ho - slo - ven - no i - mja, i - mja sla - vy Je - ho
и бла - го - сло - вен - но и - мя, и - мя сла - вы Е - г

Solo *mf*

i bla - ho - slo - ven - no i - mja, i - mja sla -
и бла - го - сло - вен - но и - мя, и - мя сла -

věk i v věk
вѣкъ и въ вѣкъ

Solo *mf*

i bla - ho - slo - ven - no i Je - ho vo věk i v věk
и бла - го - сло - вен - но ы Е - го во вѣкъ и въ вѣкъ

58

bla - ho - slo - ven - no i - mja sla - -
бла - го - сло - вен - но и - мя сла - -

Tutti *f*

bla - ho - slo - ven - no i - mja sla - -
бла - го - сло - - -

věk i v věk vě - ka,
вѣкъ и въ вѣкъ вѣ - ка,

mja
мя

ka, vo věk i v věk vě - ka,
ка, во вѣкъ и въ вѣкъ вѣ - ка,

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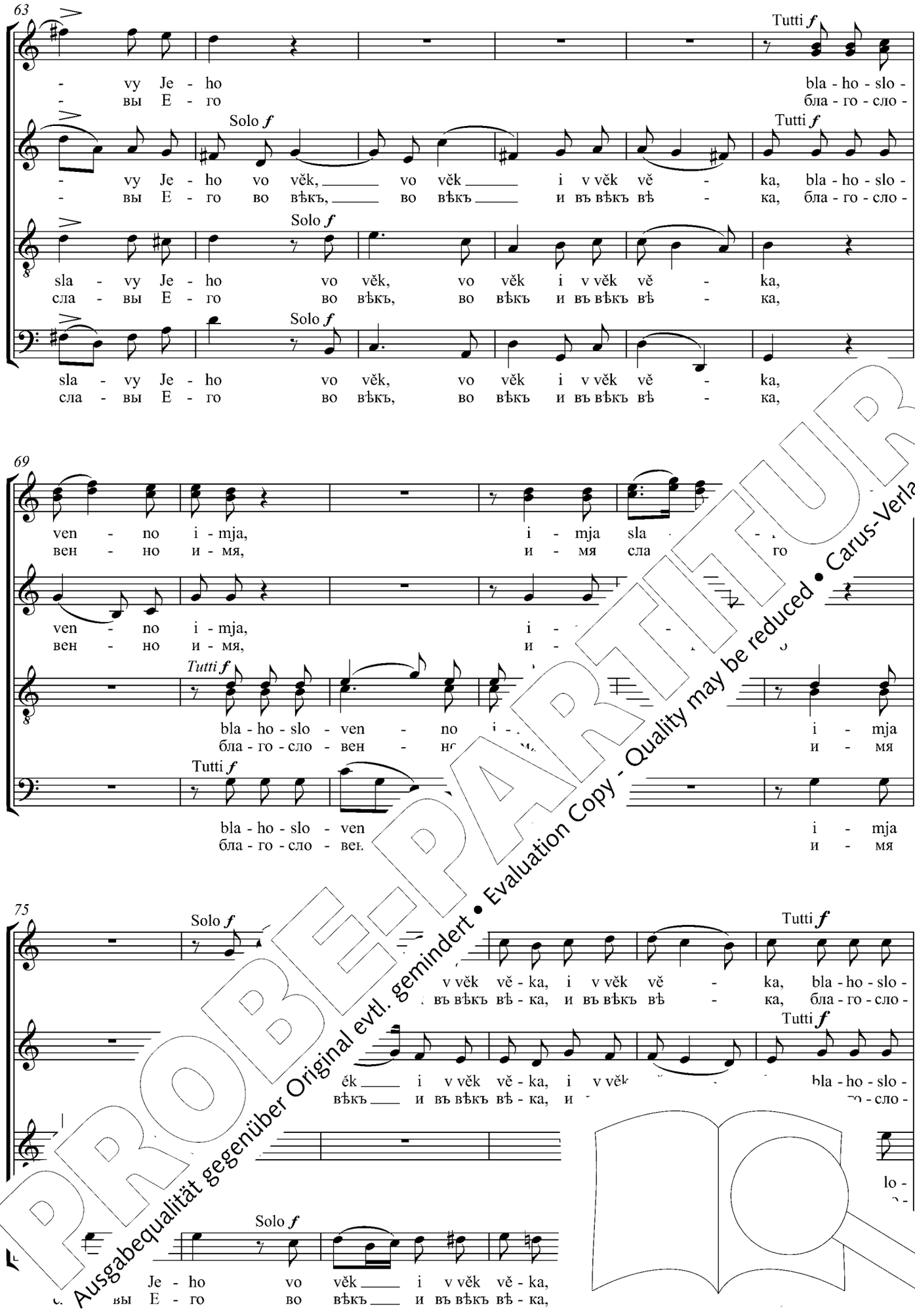

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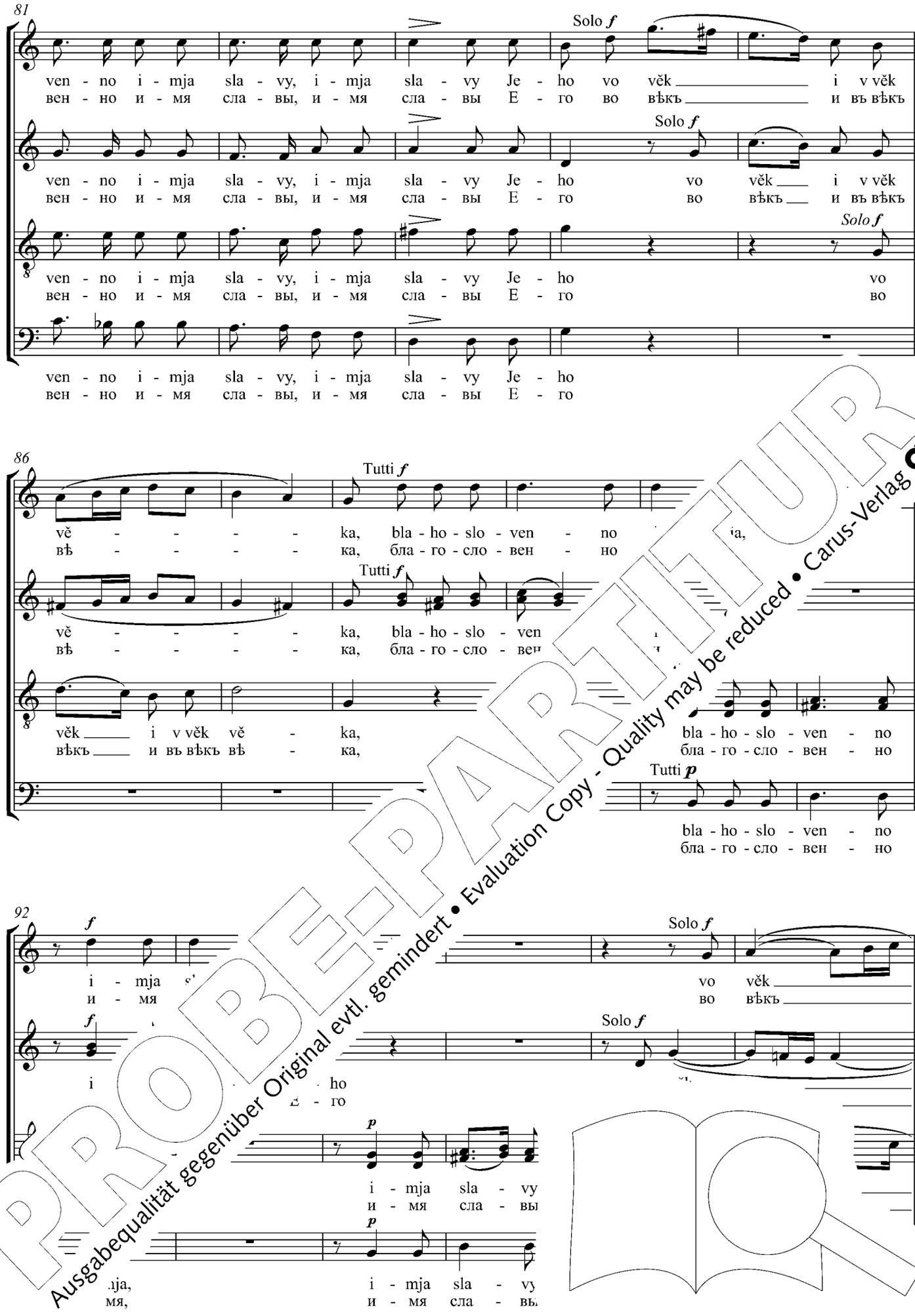

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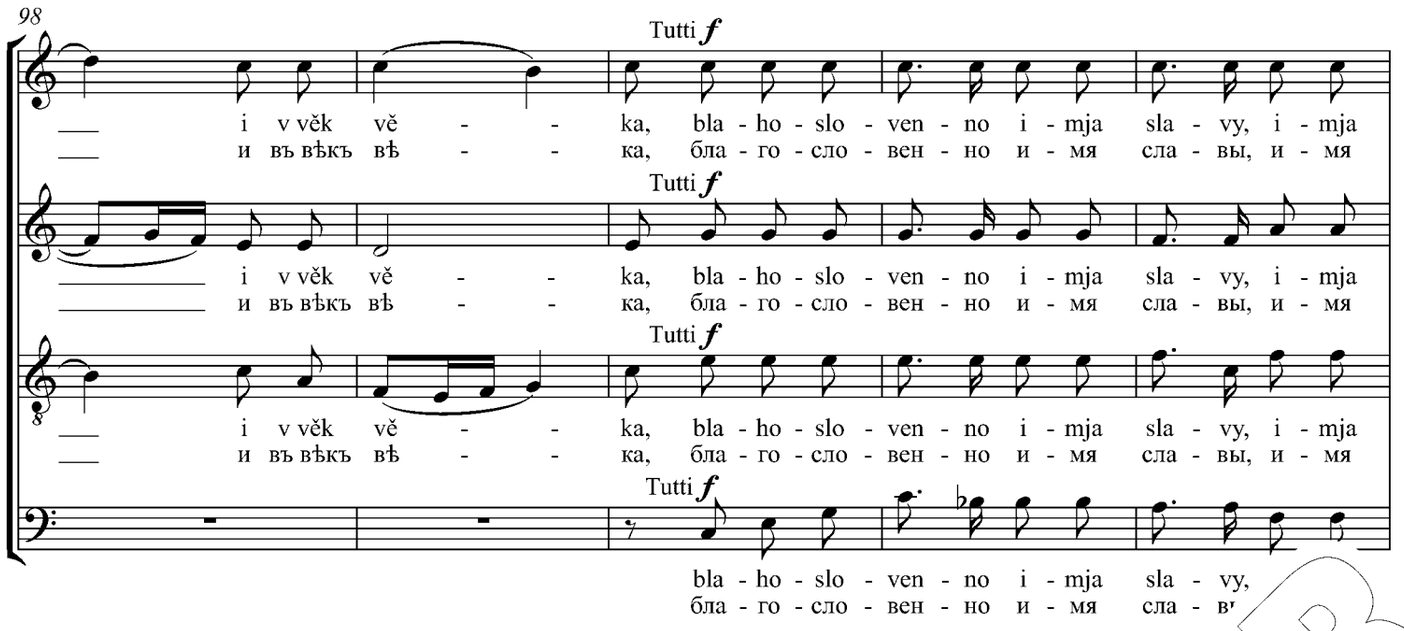

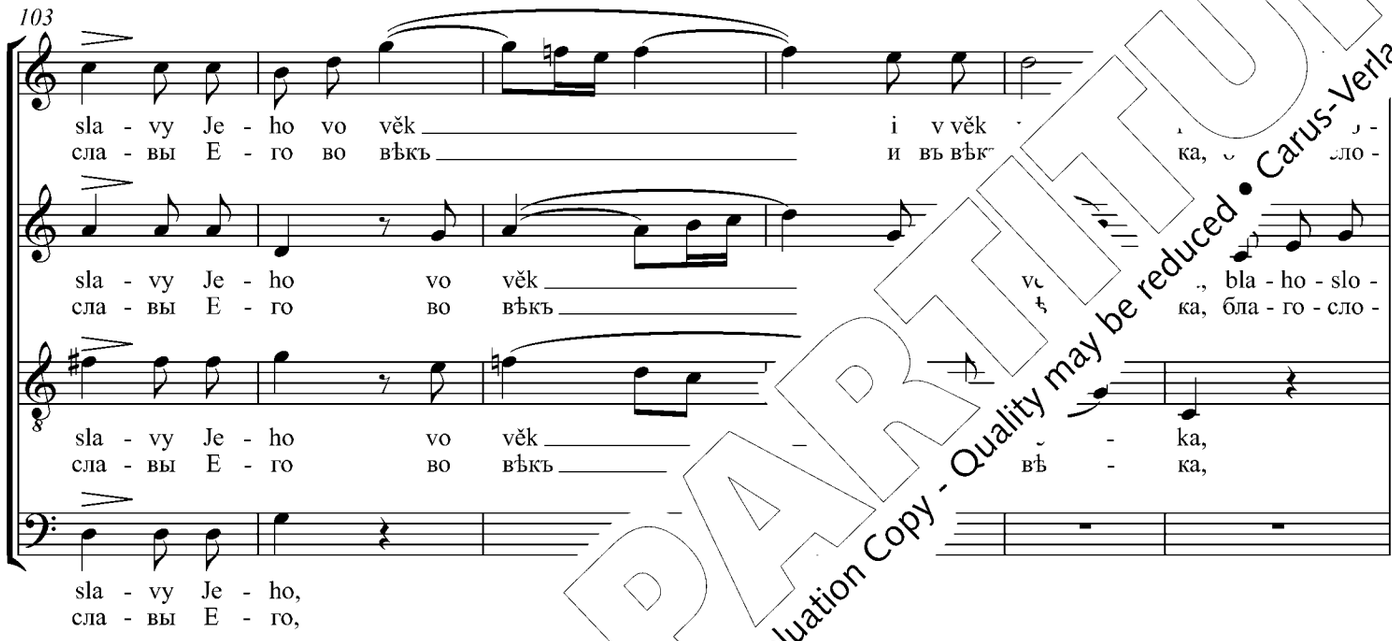

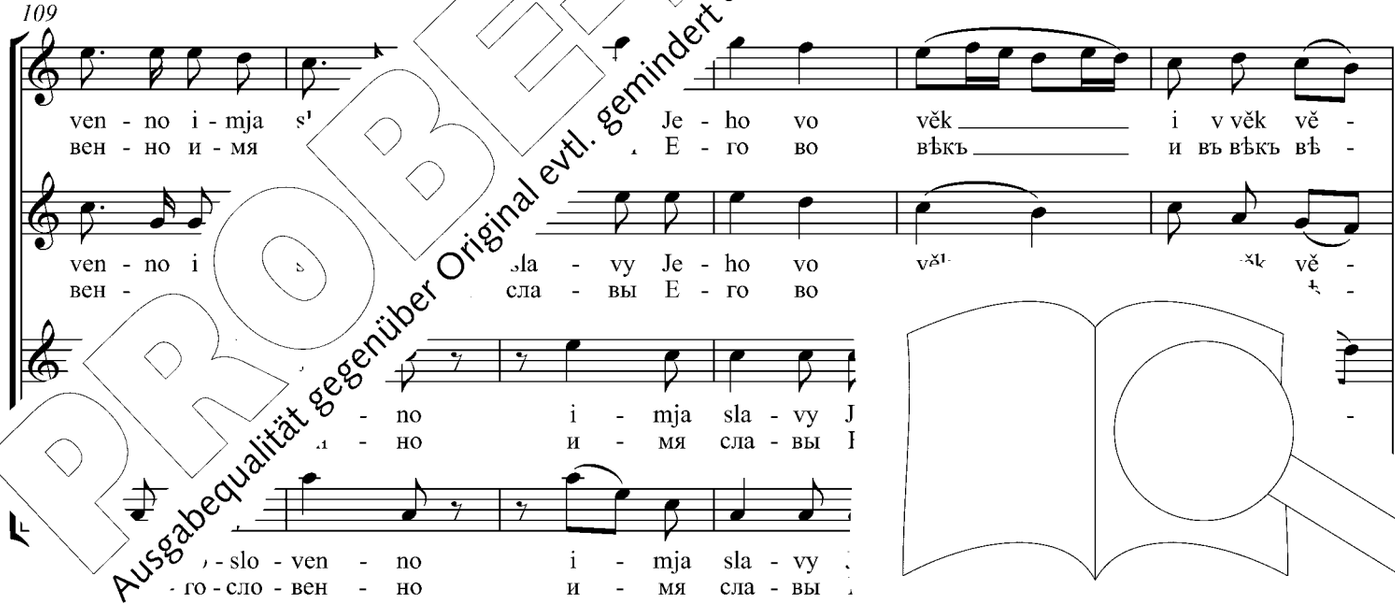

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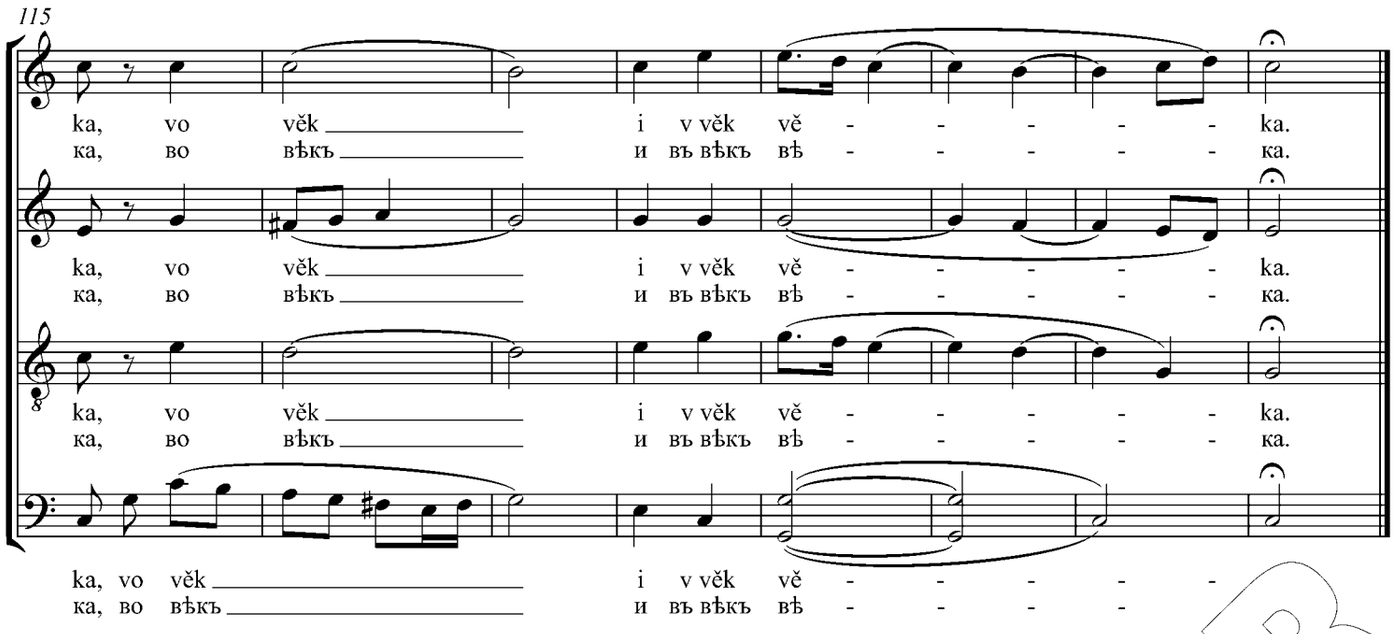

Priidite, vozradujemsja Hospodevi,
voskliknem Bohu Spasitelju našemu:
predvarim litse Jeho vo ispovědanii,
i vo psalměkh voskliknem Jemu.
Jako blahoslovjaščii Jeho naslědjat zemlju,
i vseljatsja v věk věka na nej.
Blahosloven Boh Izrailev,*
i blahoslovenno imja slavy Jeho
vo věk i v věk věka.

Kommt, lasset uns jauchzen dem Herrn,
lasset uns singen dem Gott unseres Heils.
Lasst uns voller Dankbarkeit Sein Antlitz
und Ihn ehren unter heiligem Gesang.
Wer ihn segnet, wird die Erde besitz
sie wird ihre Wohnstatt bleiben imme
Gesegnet sei der Gott Israels.*
Gesegnet sei der Name Sei
in Zeit und in Ewigkeit

Come, let us
let us shout
Let us
and
For
el,*
of His glory
ages of ages.

aus / from Ps. 94 (95), 36 (37), 71 (72)

e Hinweise siehe die Einzelanmerkungen. / *Regarding linguistic considera*

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8. Milosti Tvoja, Hospodi, vo věk vospoju

Милости Твоя, Господи, во вѣкъ воспою / Ich singe, o Gott, immerdar von Deiner Güte /
Of Thy mercies, O Lord, will I sing forever

Dmitry Bortniansky
1751–1825

Allegro moderato

Soprano
Alto
Tenore
Basso

Mi - los - ti Tvo - ja, Hos - po - di, vo věk, vo věk vos - po -
Ми - лос - ти Тво - я, Гос - по - ди, во вѣкъ, во вѣкъ вос - по -

Mi - los - ti Tvo - ja, Hos - po - di, vo věk vos - po -
Ми - лос - ти Тво - я, Гос - по - ди, во вѣкъ вос -

Mi - - - - los - ti Tvo - ja,
Ми - - - - лос - ти Тво - я,

Mi-los-ti Tvo-ja, Hos-po-di, vo věk, vo věk vos-po - ju, vo
Ми-лос-ти Тво-я, Гос-по-ди, во вѣкъ, во вѣкъ вос-по - ю, в

ju, vos-po - ju, vo věk, vo věk vos-po
ю, вос-по - ю, во вѣкъ, во вѣкъ вос

Hos - po - di, vo věk,
Гос - по - ди, во вѣкъ,

ja, vo věk vos-po - ju.
я, во вѣкъ вос-по -

ja, vo vě
я, во вѣ

Solo *mf*
v rod i rod
въ родъ и родъ

Solo *mf*
vos-po - ju, v rod i rod vo
къ вос-по - ю, въ родъ и родъ во

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9

Tutti *p* *f*

v rod i rod voz - vě - ščU, voz - vě - ščU, v rod i rod voz - vě - ščU
въ родъ и родъ воз - вѣ - щу, воз - вѣ - щу, въ родъ и родъ воз - вѣ - щу

Tutti *p* *f*

i - mi, v rod i rod voz - vě - ščU, v rod i rod voz - vě - ščU
и - ми, въ родъ и родъ воз - вѣ - щу, въ родъ и родъ воз - вѣ - щу

Tutti *p* *f*

i - mi, v rod i rod voz - vě - ščU, v rod i rod voz - vě - ščU
и - ми, въ родъ и родъ воз - вѣ - щу, въ родъ и родъ воз - вѣ - щу

Tutti *f*

i - mi, v rod i rod voz - vě - ščU, voz - vě -
и - ми, въ родъ и родъ воз - вѣ - щу, воз - вѣ

12

p

is - ti - nu Tvo - ju u - sty mo - i - mi.
ис - ти - ну Тво - ю у - сты мо - и - ми.

p

is - ti - nu Tvo - ju u - sty mo - i - mi.
ис - ти - ну Тво - ю у - сты мо - и - ми.

p

is - ti - nu Tvo - ju u - sty mo - i - mi.
ис - ти - ну Тво - ю у - сты мо - и

p

is - ti - nu Tvo - ju u - sty mo
ис - ти - ну Тво - ю у - сты мо

15

p *p*

zIž - det - sja, v - det - sja, na ne - be - sěkh u - ho -
зиж - дет - ся, к - дет - ся, на не - бе - сѣхъ у - го -

p *p*

zIž - ł, so - zIž - det - sja, na u - ho -
зи - ость со - зиж - дет - ся, на - го -

k mi - lost' so - zIž - det - sja,
вѣкъ ми - лость со - зиж - дет - ся,

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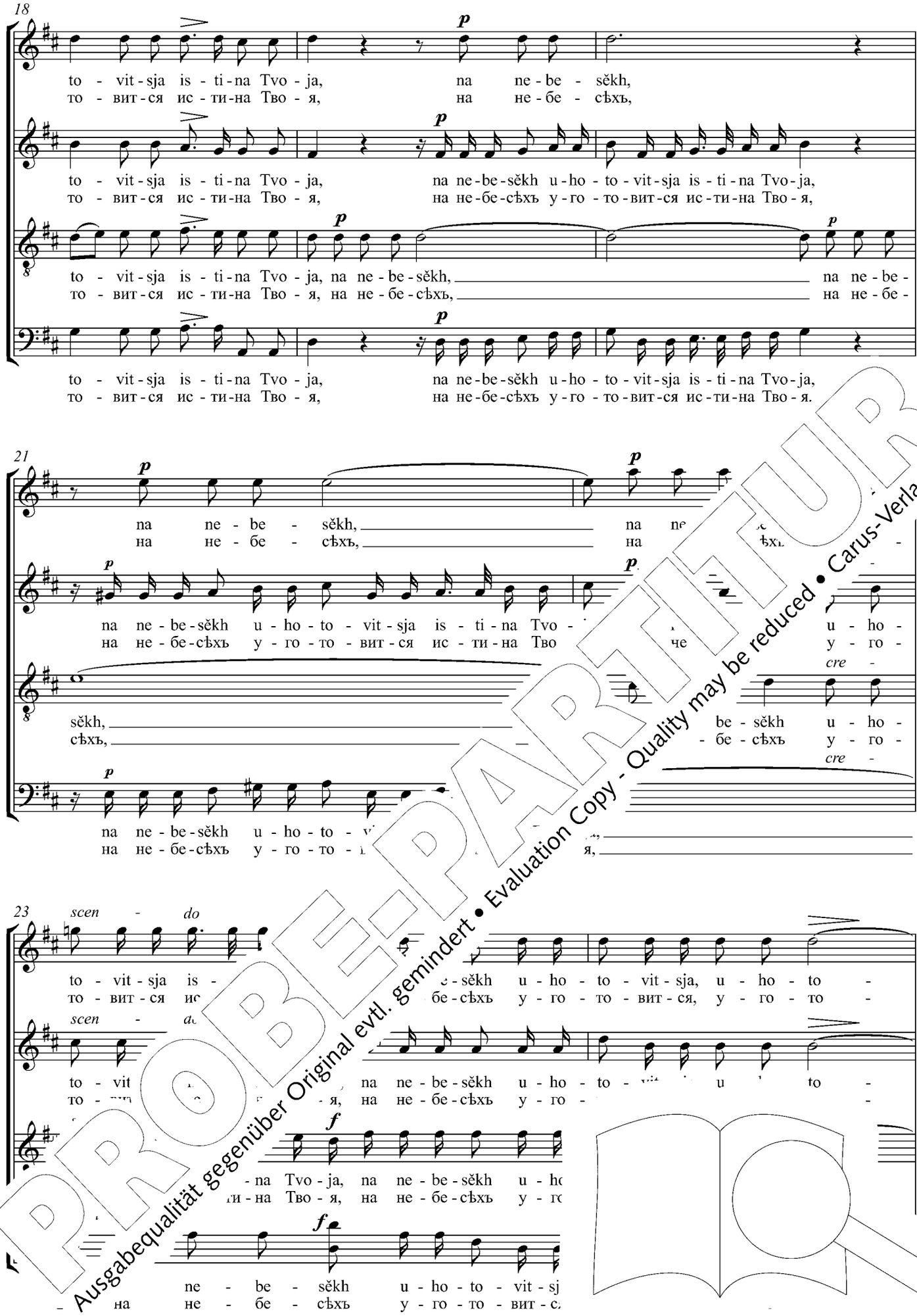

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25

- vit-sja is - ti - na, is - ti - na Tvo - ja, is - ti - na Tvo - ja.
- вит-ся ис - ти - на, ис - ти - на Тво - я, ис - ти - на Тво - я.

- vit-sja is - ti - na, is - ti - na Tvo - ja, is - ti - na Tvo - ja, is - ti - na Tvo - ja.
- вит-ся ис - ти - на, ис - ти - на Тво - я, ис - ти - на Тво - я, ис - ти - на Тво - я.

- vit-sja is - ti - na, is - ti - na Tvo - ja, is - ti - na Tvo - ja, is - ti - na Tvo - ja.
- вит-ся ис - ти - на, ис - ти - на Тво - я, ис - ти - на Тво - я, ис - ти - на Тво - я.

- vit-sja is - ti - na, is - ti - na Tvo - ja, is - ti - na Tvo
- вит-ся ис - ти - на, ис - ти - на Тво - я, ис - ти - на Т

29 **Andante**

Solo *mf*

Za - vě - ščakh za - vět iz - bran - nym Mo ja. - du ra -
За - вѣ - щахъ за - вѣтъ из - бран - нымъ М ахъ ви - ду ра -

Solo *mf*

Za - vě - ščakh za - vět iz - bran - n sja Da - vi - du ra -
За - вѣ - щахъ за - вѣтъ из - м ся Да - ви - ду ра -

Solo *mf*

Za - vě - ščakh za - vět n, kljakh - sja Da - vi - du
За - вѣ - щахъ за - вѣтъ имъ, клях - ся Да - ви - ду

nf

35

Solo *mf*

do
до

bu M kljakh - sja Da - vi - du do
клях - ся Да - ви - ду до

ıu, kljakh - sja Da - vi - du do
му, клях - ся Да - ви - ду

u Mo - je - mu, kljakh - sja, kljakh - sja Da - vi - du
- бу Мо - е - му, клях - ся, клях - ся Да - ви - ду

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41

vě - ka u - ho - to - va - ju, u - ho - to - va - ju sě - mja tvo - je.
вѣ - ка у - го - то - ва - ю, у - го - то - ва - ю сѣ - мя тво - е.

vě - ka u - ho - to - va - ju, u - ho - to - va - ju sě - mja tvo - je.
вѣ - ка у - го - то - ва - ю, у - го - то - ва - ю сѣ - мя тво - е.

vě - ka u - ho - to - va - ju, u - ho - to - va - ju sě - mja tvo - je,
вѣ - ка у - го - то - ва - ю, у - го - то - ва - ю сѣ - мя тво - е,

45

Tutti *p*

7

[Bassi]
Soli *mf*

i so - ziž - du v rod i rod pre - stol Za - vě - ščakh za -
и со - зиж - ду въ родъ и родъ пре - ст ъ За - вѣ - щахъ за -

Solo *mf*

i so - ziž - du v rod i a - vě - ščakh za -
и со - зиж - ду въ родъ и За - вѣ - щахъ за -

51

vět iz - bra Da - vi - du, Da - vi - du ra - bu Mo - je -
вѣтъ из - бр ся Да - ви - ду, Да - ви - ду ра - бу Мо - е -

vět ra. kljakh - sja Da Mo - je -
вѣт амъ, клях - ся е -

ym Mo - im, kljakh - sja Da - vi -
-нымъ Мо - имъ, клях - ся Да - ви -

iz - bran - nym Mo - im, kljakh - sja
из - бран - нымъ Мо - имъ, клях - ся

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57

mu, kljakh - sja, kljakh - sja Da - vi - du ra - bu Mo - je - mu: do vě - ka u - ho -
му, клях - ся, клях - ся Да - ви - ду ра - бу Мо - е - му: до вѣ - ка у - го -

mu, kljakh - sja Da - vi - du ra - bu Mo - je - mu: do vě - ka u - ho -
му, клях - ся Да - ви - ду ра - бу Мо - е - му: до вѣ - ка у - го -

mu, kljakh - sja, kljakh - sja Da - vi - du ra - bu Mo - je - mu: do vě - ka u - ho -
му, клях - ся, клях - ся Да - ви - ду ра - бу Мо - е - му: до вѣ - ка у - го -

mu, kljakh - sja Da - vi - du ra - bu Mo - je - mu: do vě - ka u - ho -
му, клях - ся Да - ви - ду ра - бу Мо - е - му: до вѣ - ка у - го -

63

to - va - ju, u - ho - to - va - ju sě - mja tvo - je, i
то - ва - ю, у - го - то - ва - ю сѣ - мя тво - е, и

to - va - ju, u - ho - to - va - ju sě - mja tvo so -
то - ва - ю, у - го - то - ва - ю сѣ - мя тво и со -

to - va - ju, u - ho - to - va - ju i so -
то - ва - ю, у - го - то - ва - ю и со -

to - va - ju, u - ho - to i so -
то - ва - ю, у - го - то и со -

68

zіž - du v rod stol tvoj, pre - stol, pre - stol
зиж - ду въ р - столъ твой, пре - столъ, пре - столъ

zіž - pre - stol tvoj, - stol
зиж - дъ пре - столъ - столъ

i rod pre - stol
родъ и родъ пре - столъ

du v rod i rod pre - stol
- ду въ родъ и родъ пре - столъ

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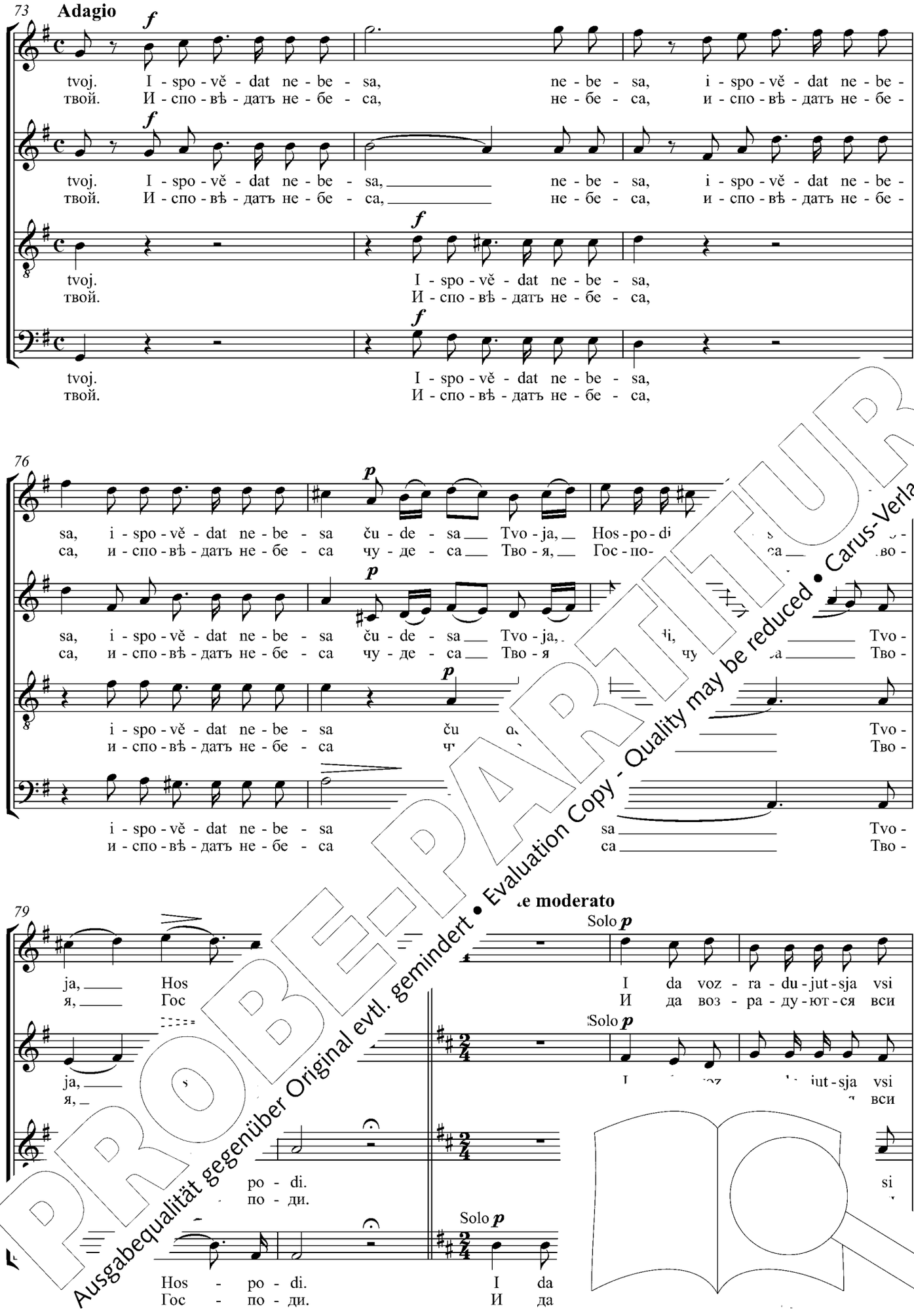

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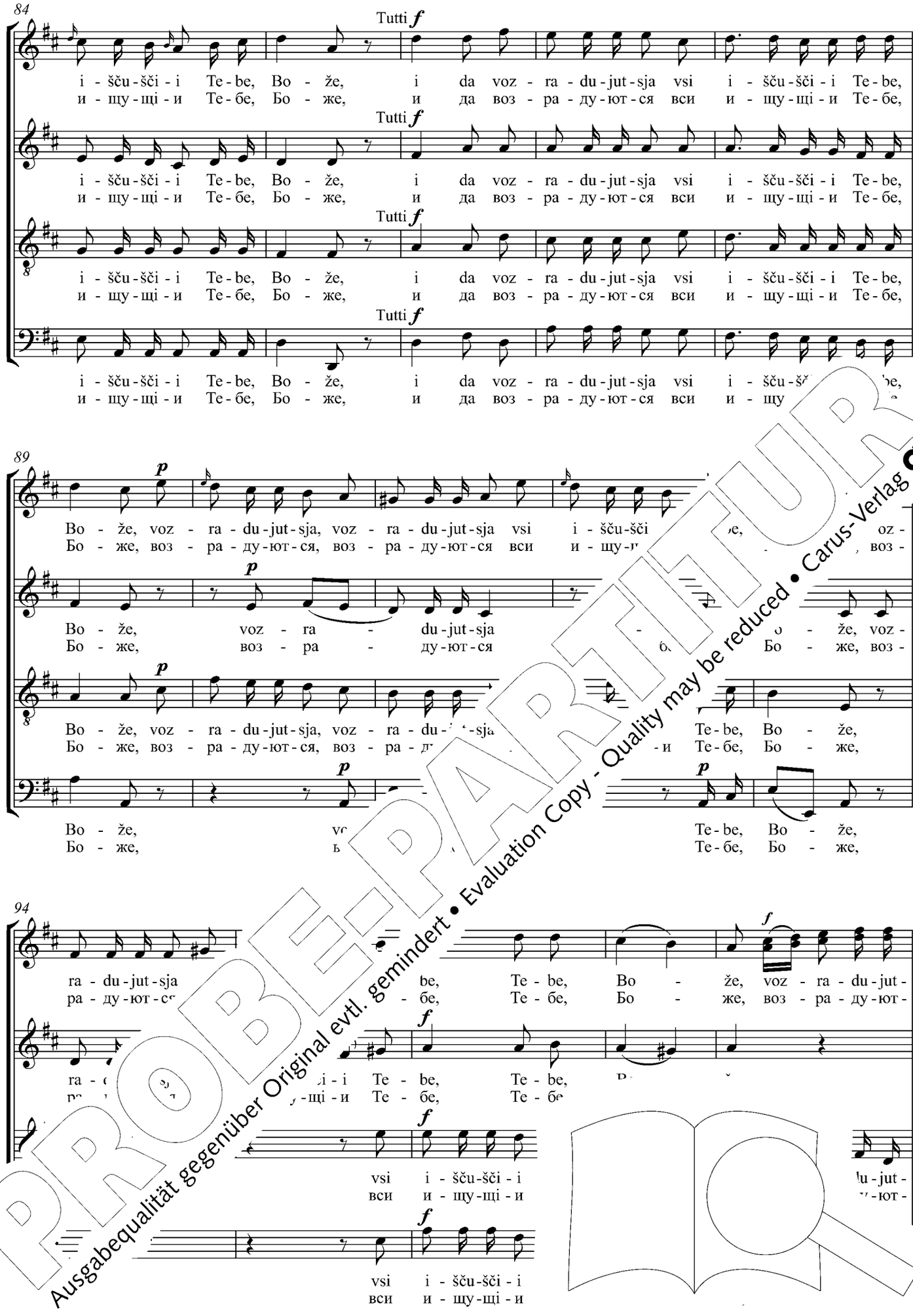

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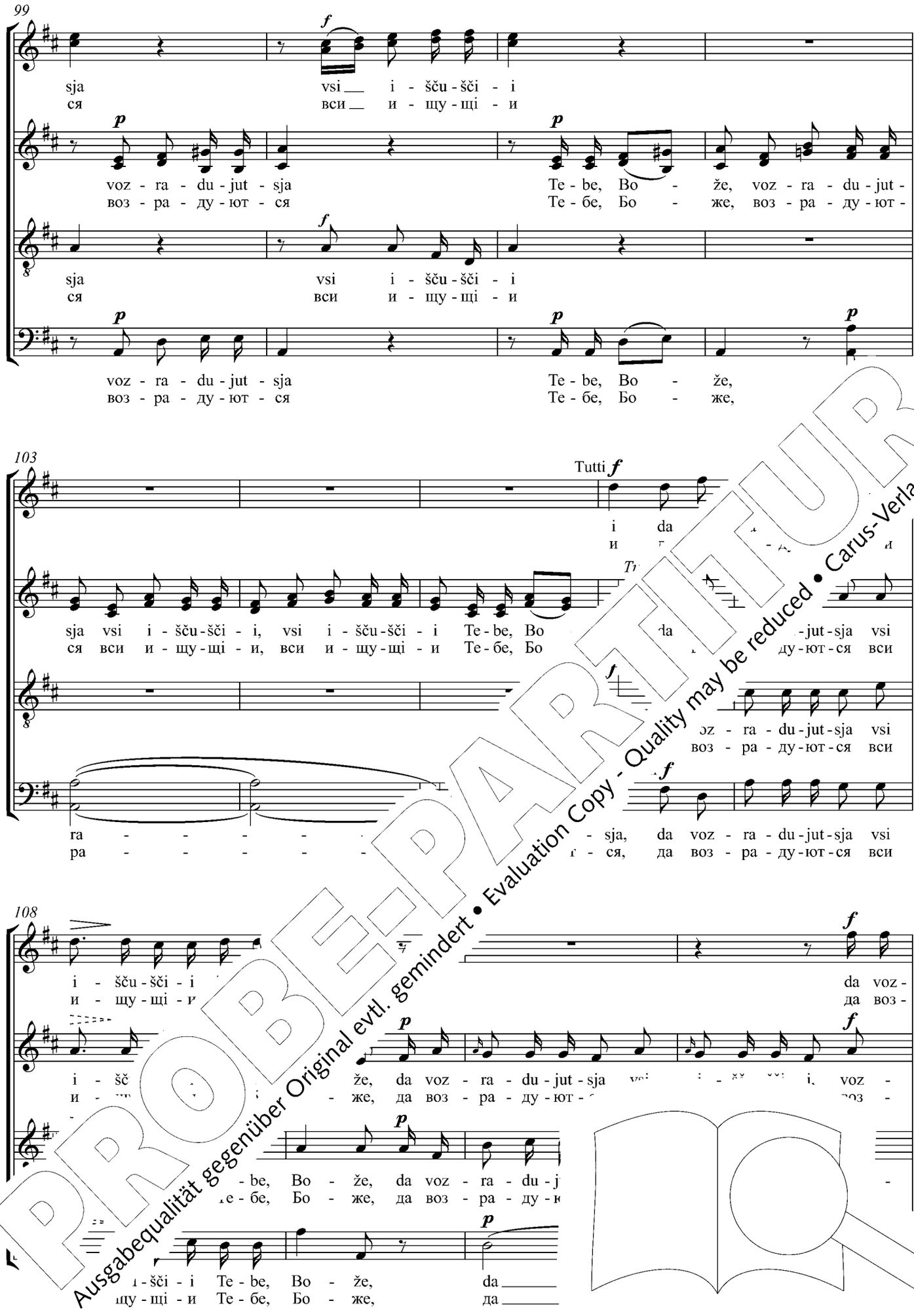

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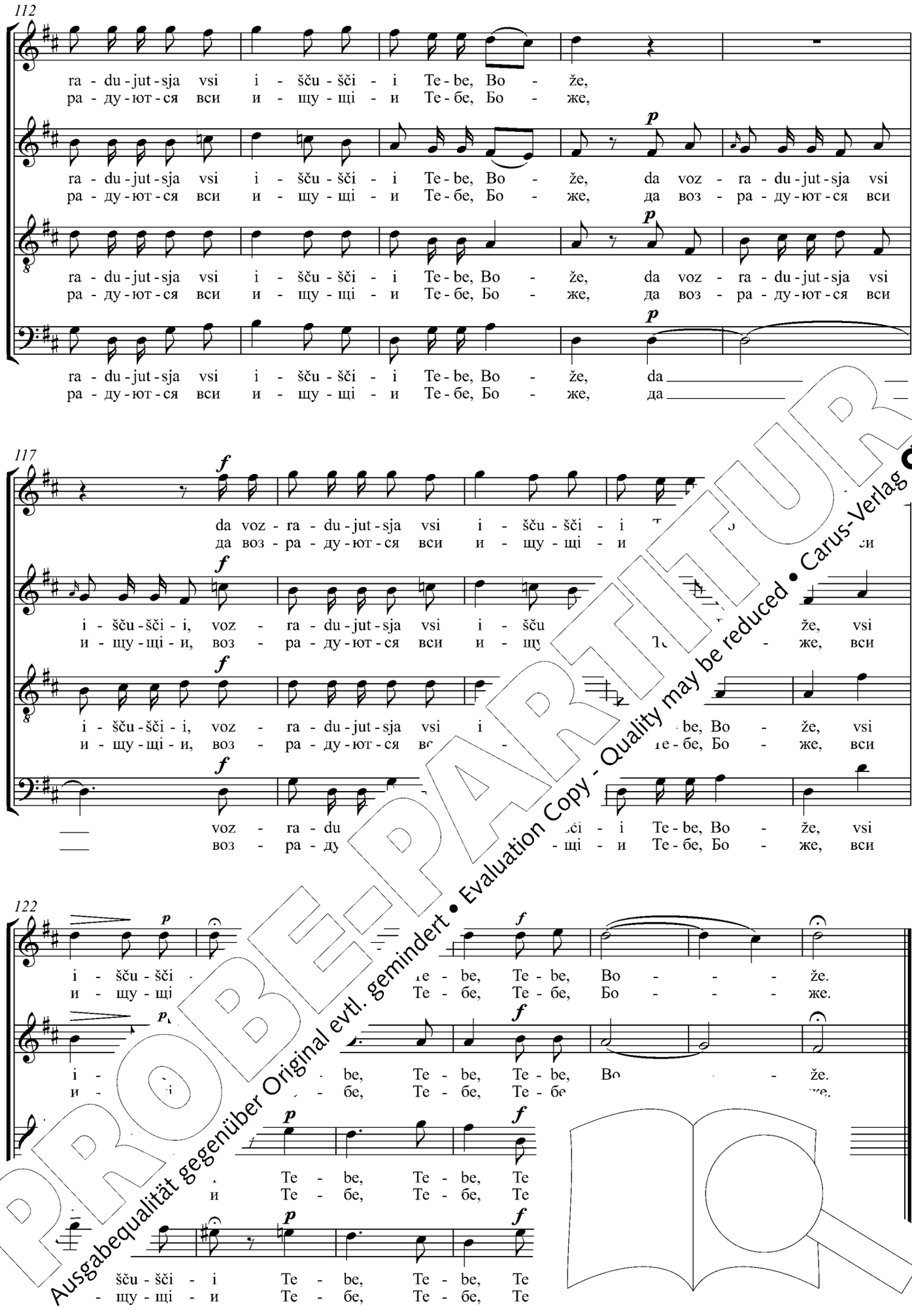

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Milosti Tvoja, Hospodi, vo věk vospoju,
v rod i rod vozvěšču
istinu Tvoju usty moimi.
Zane rekl jesi: v věk milost' soziždetsja,
na nebesěkh uhotovitsja istina Tvoja.
Zavěščakh zavět izbrannym Moim,
kljakhsja Davidu rabu Mojemu:
do věka uhotovaju sěmja tvoje,
i soziždu v rod i rod prestol tvoj.
Ispovědat nebesa čudesa Tvoja, Hospodi.
I da vozradujutsja* vsi iščuščii Tebe, Bože.

Ich singe, o Gott, immerdar von Deiner Güte,
und von Geschlecht zu Geschlecht
verkünden meine Lippen Deine Wahrheit.
Denn Du hast Dein Wort gegeben, dass in der Zeit Deine Gnade walte,
und Deine Wahrheit herrsche in den Himmeln.
Ich habe einen Bund gestiftet für meine Erwählten,
und David, meinem Knechte, einen Eid gegeben:
Ich hüte deinen Samen bis ans Ende der Zeit,
und stärke deinen Thron von Geschlecht zu Geschlecht.
Herr, die Himmel offenbaren Deine Wundermacht;
Alle aber, die Dich suchen, sollen jubeln,* o Gott.

Of Thy mercies, O Lord, will I sing for ever.
Unto generation and generation
will I declare Thy truth with my mouth.
For Thou hast said: Mercy shall be built up f
In the heavens shall Thy truth be establis
I have made a covenant with My chose
I have sworn unto David My servant:
I will establish thy seed until ete
and build up thy throne unto
The heavens shall confess rd
And let them be glad,* ...

89), 69 (70)

* Für sprach ungen. / *Regarding linguistic considerations, c*

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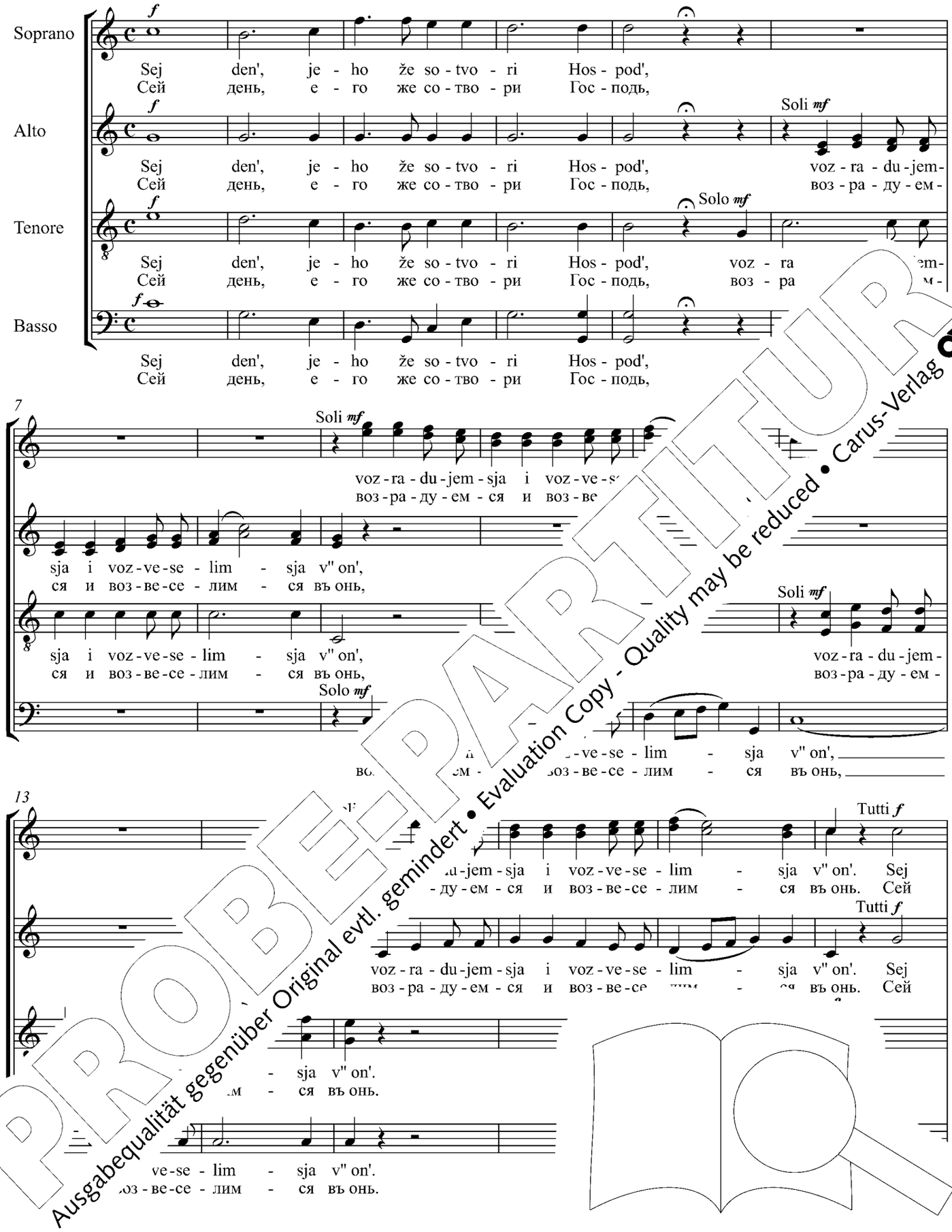
9. Sej den', jeho že sotvori Hospod'

Сей день, его же сотвори Господь / Dies ist der Tag, den der Herr gemacht /
This is the day which the Lord hath made

Dmitry Bortniansky
1751–1825

Allegro moderato



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19

Solo *p*

den', je - ho že so - tvo - ri Hos - pod', voz - ra - du - jem -
день, е - го же со - тво - ри Гос - подь, воз - па - ду - ем -

Solo *p*

den', je - ho že so - tvo - ri Hos - pod', voz - ra - - - du - jem -
день, е - го же со - тво - ри Гос - подь, воз - па - - - ду - ем -

Solo *p*

den', je - ho že so - tvo - ri Hos - pod', voz - ra - - du - jem -
день, е - го же со - тво - ри Гос - подь, воз - па - - ду - ем -

Solo *p*

den', je - ho že so - tvo - ri Hos - pod', voz - ra -
день, е - го же со - тво - ри Гос - подь, воз - па -

25

sja i voz - ve - se - lim - sja v" on'.
ся и воз - ве - се - лим - ся въ онь.

sja i voz - ve - se - lim - sja v" on', voz - ra - - - du - jem -
ся и воз - ве - се - лим - ся въ онь, воз - па - - - ду - ем -

sja i voz - ve - se - lim - sja v" on', - - - du - jem -
ся и воз - ве - се - лим - ся въ онь, - - - ду - ем -

sja i voz - ve - se - lim - sja - - - - du - jem -
ся и воз - ве - се - лим - ся - - - - ду - ем -

31

к - nem Bo - - - hu Spa - si - te - lju, Spa -
лик - немъ Бо - - - гу Спа - си - те - лю, Спа -

sja i voz - on'. Vos - klik - nem Bo - - te - lju, Spa -
ся и - въ онь. Вос - клик - немъ Бо - - - ю, Спа -

Tutti *f*

- sja v" on'. Vos
- ся въ онь. Вос

Tutti *f*

-ve - se - lim - sja v" on'. Vos
воз - ве - се - лим - ся въ онь. Вос

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37

Soli *f*

si - te - lju na - še - mu, i voz - vě - stim sla - vu Je - ho,
си - те - лю на - ше - му, и воз - вѣ - стимъ сла - ву Е - го

Tutti *f*

si - te - lju na - še - mu, i voz - vě -
си - те - лю на - ше - му, и воз - вѣ -

si - te - lju na - še - mu,
си - те - лю на - ше - му,

si - te - lju na - še - mu,
си - те - лю на - ше - му,

44

Tutti *f*

i voz - vě - stim Je -
и воз - вѣ - стимъ ву Е -

stim sla - - - vu Je - ho, - - - stim sla - vu Je -
стимъ сла - - - ву Е - го, - - - стимъ сла - ву Е -

Tutti *f*

voz - vě - stim, voz - vě - stim sla - vu Je - ho. n, voz - vě - stim sla - vu Je -
воз - вѣ - стимъ, воз - вѣ - стимъ сла - ву Е - г имъ, воз - вѣ - стимъ сла - ву Е -

Tutti *f*

voz - vě - stim, voz - vě - stim сла - - - - vu Je -
воз - вѣ - стимъ, воз - вѣ - стимъ сла - - - - ву Е -

51

ho, i voz - vě - vu Je - ho, i voz - vě - stim
го, и воз - вѣ - ву Е - го, и воз - вѣ - стимъ

ho, i sla - vu Je - ho,
го. сла - ву Е - го,

i voz - vě - stim sla
и воз - вѣ - стимъ сла

i voz - vě - stim sla
и воз - вѣ - стимъ сла

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57

sla - vu Je - ho v rod ___ i rod, v rod ___ i rod, sla - vu Je - ho
сла - ву Е - го въ родъ ___ и родъ, въ родъ ___ и родъ, сла - ву Е - го

sla - vu Je - ho v rod ___ i rod, v rod ___ i rod, sla - vu Je - ho
сла - ву Е - го въ родъ ___ и родъ, въ родъ ___ и родъ, сла - ву Е - го

stim sla - vu Je - ho v rod ___ i rod, v rod i rod, sla - vu Je - ho
стимъ сла - ву Е - го въ родъ ___ и родъ, въ родъ и родъ, сла - ву Е - го

stim sla - vu Je - ho v rod i rod, v rod ___ i rod, sla - vu Je - '
стимъ сла - ву Е - го въ родъ и родъ, въ родъ ___ и родъ, сла - ву Е

66

Largo

v rod ___ i rod.
въ родъ ___ и родъ.

Solo *mf*

v rod ___ i rod. Ja - vi ___ - a. - lost' Tvo -
въ родъ ___ и родъ. Я - ви ___ ч. - ми - лость Тво -

Solo *mf*

v rod ___ i rod. - di, mi - lost' Tvo -
въ родъ ___ и родъ. - ди, ми - лость Тво -

v rod ___ i rod. - am, Hos - po - di, mi - lost' Tvo -
въ родъ ___ и родъ. - намъ, Гос - по - ди, ми - лость Тво -

72

Soli *mf*

Ja - , mi - lost'_ Tvo - ju, ja - vi ___ nam,
- ди, ми - лость Тво - ю, я - ви ___ намъ,

ju, -
ю

Solo *mf*

ja - vi nam, Hos - po - di,
я - ви намъ, Гос - по - ди,

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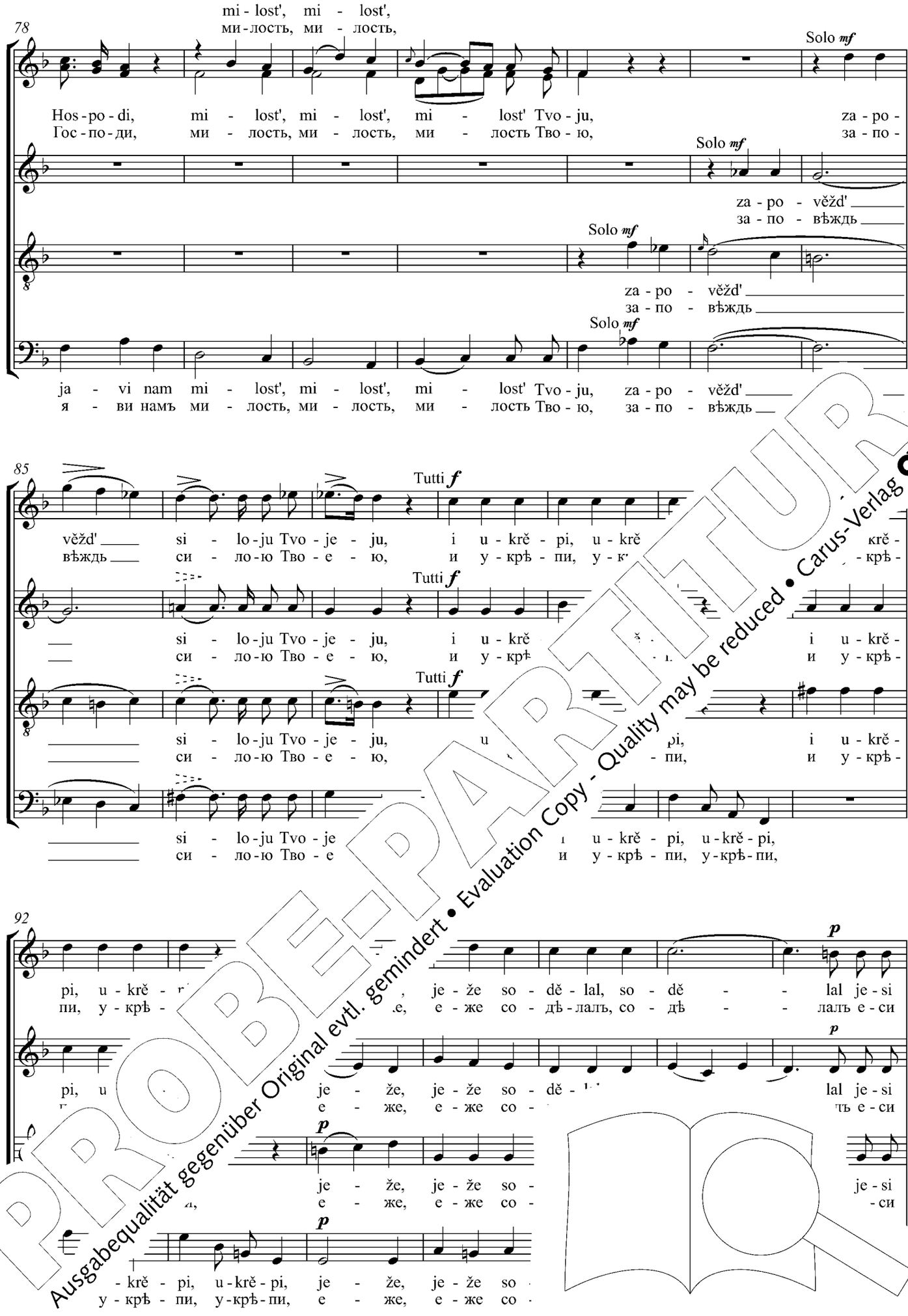

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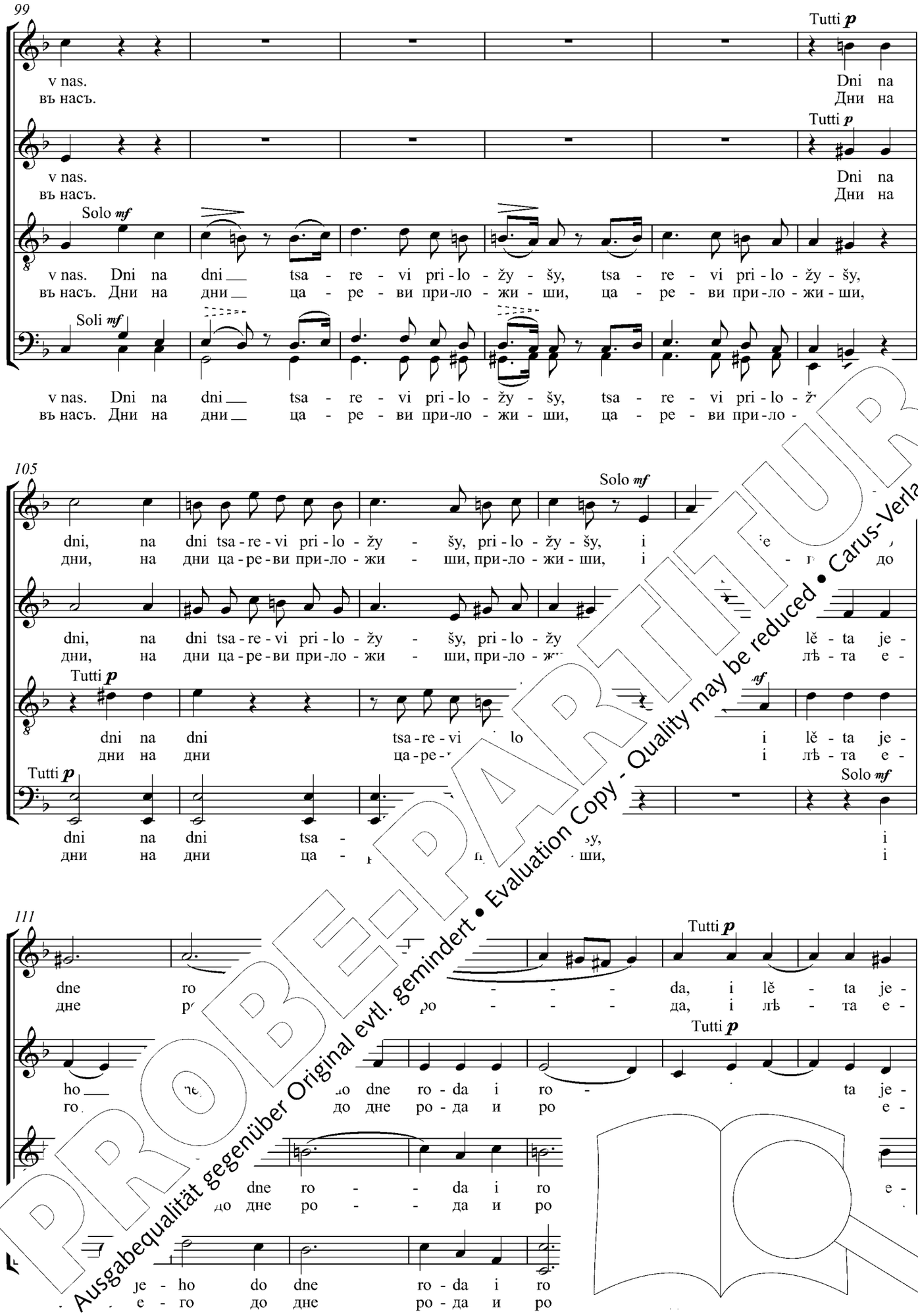

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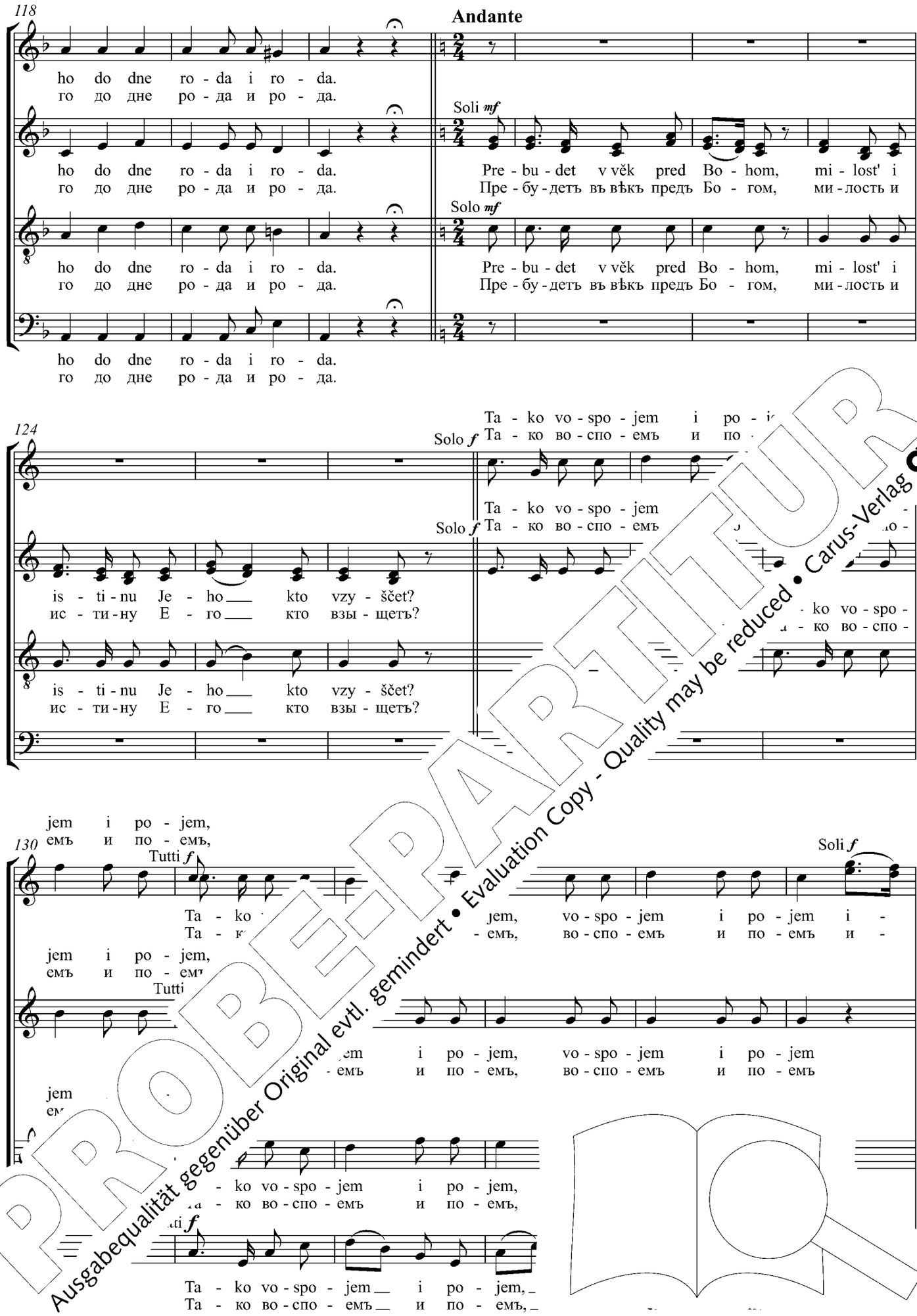

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136

Tutti *f*

me - ni Tvo - je - mu, ta - ko vo - spo - jem i po - jem,
ме - ни Тво - е - му, та - ко во - спо - емъ и по - емъ,

Tutti *f*

ta - ko vo - spo - jem i po - jem,
та - ко во - спо - емъ и по - емъ,

Soli *f*

i - me - ni Tvo - je - mu, ta - ko vo - spo -
и - ме - ни Тво - е - му, та - ко во - спо -

Tutti *f*

ta - - ko vo - spo - jem
та - - ко во - спо - емъ

142

Solo *mf*

ta - ko vo - spo - jem i po - jem i - me - ni
та - ко во - спо - емъ и по - емъ и - ме - ни

Solo *mf*

ta - ko vo - spo - jem i po - jem i ne Tvo - je -
та - ко во - спо - емъ и по - емъ Тво - е -

So

jem i po - jem, vo - spo - jem i po - jer - ni Tvo - je -
емъ и по - емъ, во - спо - емъ и по - ме - ни Тво - е -

i po - jem, vo - spo - jem
и по - емъ, во - спо - емъ

149

Tvo - je - mu vo vě - - - - - ki.
Тво - е - му во в - - - - - ки.

mu - - - - - - -
му - - - - - - -

vě - -
вѣ - -

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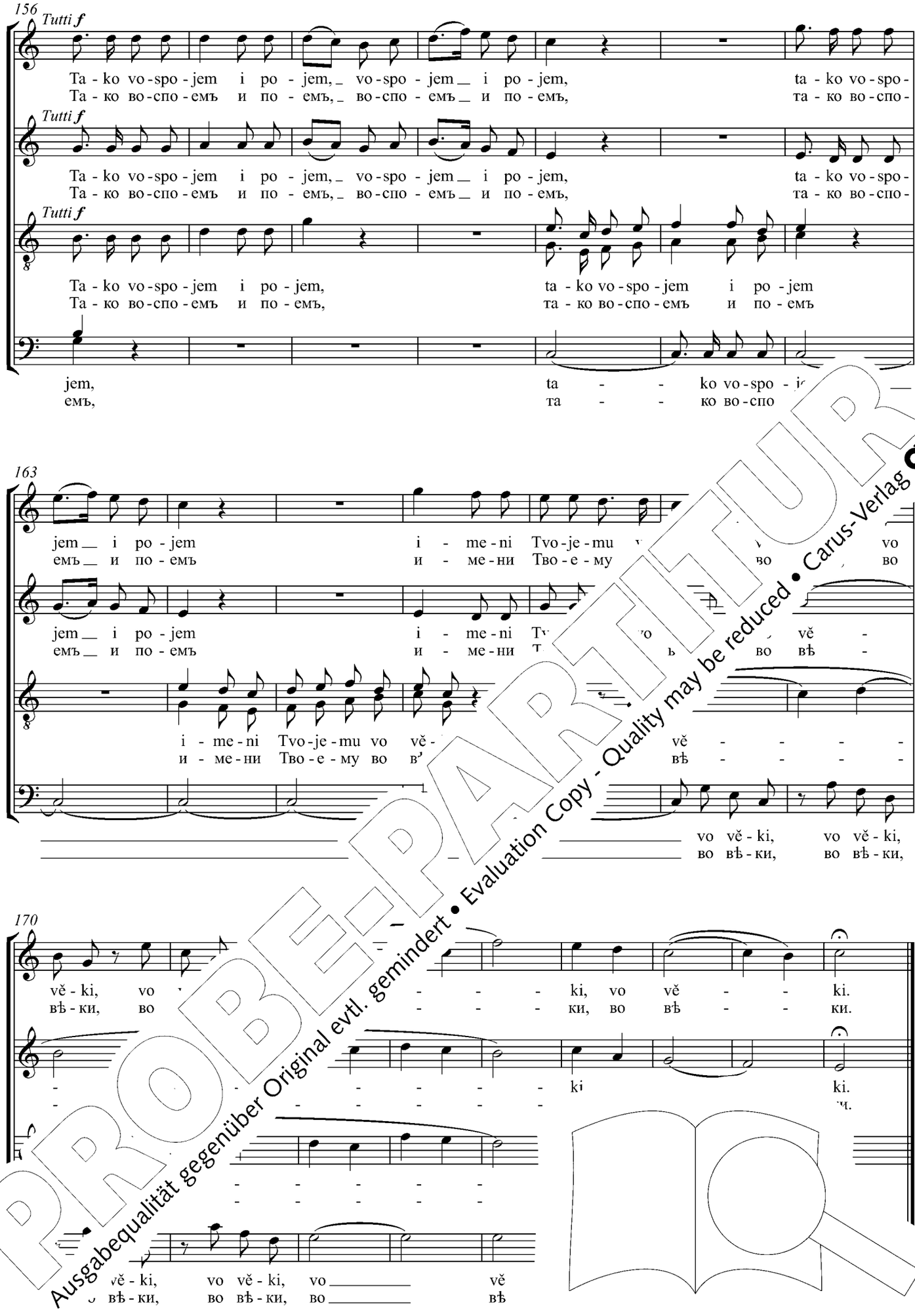

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Sej den', jeho že sotvori Hospod',
vozradujemsja i vozveselimsja v" on'.
Voskliknem Bohu Spasitelju našemu,
i vozvěstim slavu Jeho v rod i rod.*
Javi nam, Hospodi, milost' Tvoju,
zapověžd' siloju Tvojeju,
i ukrěpi ježe sodělal jesi v nas.
Dni na dni tsarevi priložyšy,
i lěta jeho do dne roda i roda.
Prebudet v věk pred Bohom,
milost' i istinu Jeho kto vzyščet?
Tako vospojem i pojem imeni Tvojemu vo věki.*

Dies ist der Tag, den der Herr gemacht;
lasset uns freuen und fröhlich sein.
Lasset uns singen dem Gott unseres Heils
und verkünden Sein Lob von Geschlecht zu Geschlecht.*
Zeige uns, o Herr, Deine Barmherzigkeit.
Entbiete, o Gott, Deine Macht,
stärke, O Gott, was Du in uns wirkst.
Du schenkst dem Könige Tage über Tage,
seine Jahre währen von Geschlecht zu Geschlecht,
und in Ewigkeit wird er vor Gott bestehen.
Wer ergründet Deine Gnade und Wahrheit?
Wir lobsingen und singen Deinem Namen in Zeit und in Ewigkeit.*

This is the day which the Lord hath made;
let us rejoice and be glad therein.
Let us shout with jubilation unto God o'
and proclaim His glory from generation t
Show us, O Lord, Thy mercy,
give Thou command with Thy
and fortify this which Thou
Days shalt Thou add to th
and his years unto da
He shall abide bef
As for His merc out?
So will we sin ume unto the ages.*

94 (95), 78 (79), 84 (85), 67 (68), 60 (61)

Einzelanmerkungen. / *Regarding linguistic considerations,*

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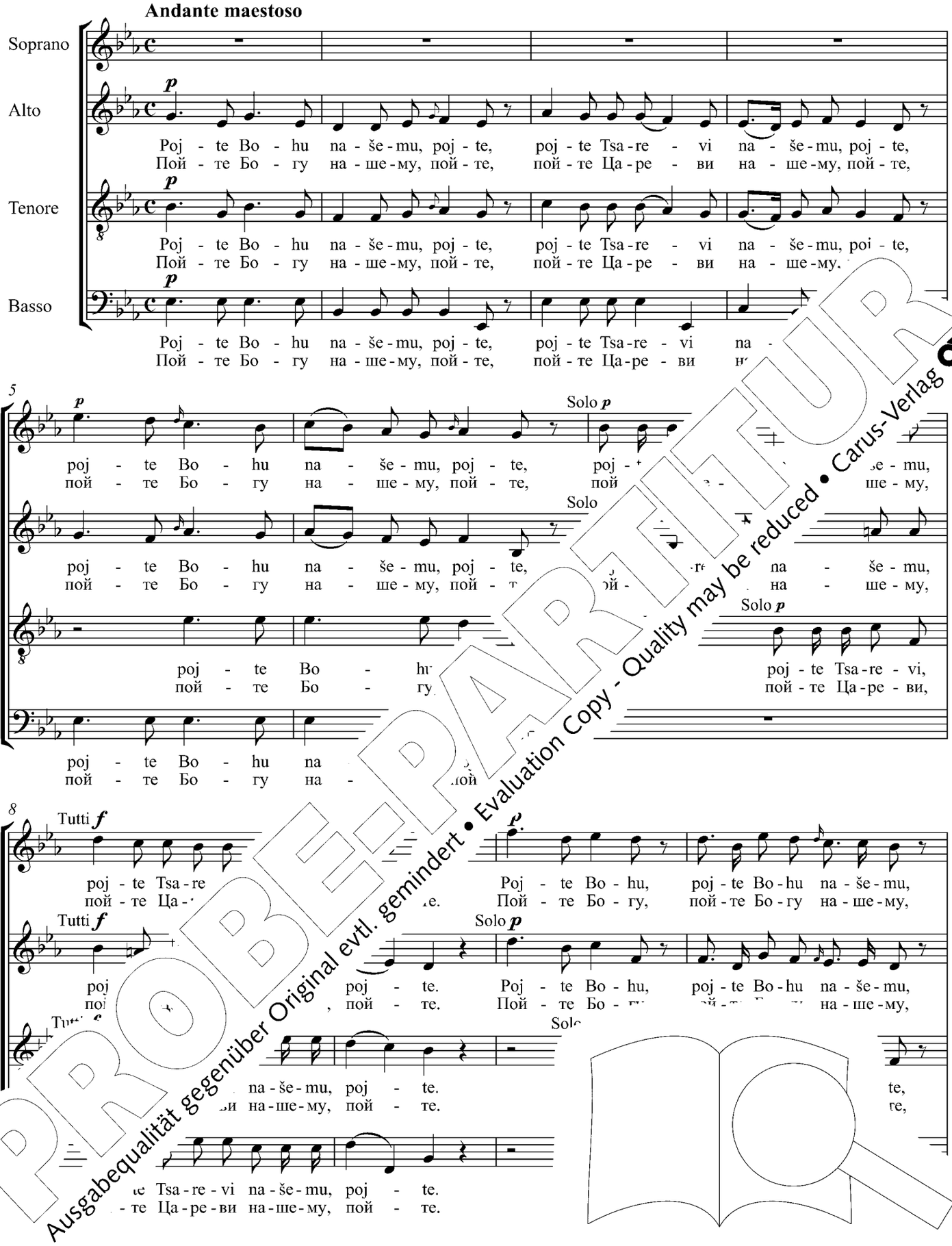
10. Pojte Bohu našemu, pojte

Пойте Богу нашему, пойте / Singet unserem Gott, singet / O sing unto our God, sing ye

Dmitry Bortniansky
1751–1825



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12

Tutti *f*

poj - te Tsa - re - vi na - še - mu, poj - te Tsa - re - vi na - še - mu, poj - te.
пой - те Ца - ре - ви на - ше - му, пой - те Ца - ре - ви на - ше - му, пой - те.

Tutti *f*

poj - te Tsa - re - vi na - še - mu, poj - te Tsa - re - vi na - še - mu, poj - te.
пой - те Ца - ре - ви на - ше - му, пой - те Ца - ре - ви на - ше - му, пой - те.

Tutti *f*

poj - te Tsa - re - vi, poj - te Tsa - re - vi na - še - mu, poj - te.
пой - те Ца - ре - ви, пой - те Ца - ре - ви на - ше - му, пой - те.

Tutti *f*

poj - te Tsa - re - vi na - še - mu, poj - te
пой - те Ца - ре - ви на - ше - му, пой -

15

p Solo *p* Tutti *p*

Poj - te Bo - hu, poj - te Bo - hu na - še - mu, poj
Пой - те Бо - гу, пой - те Бо - гу на - ше - му, п

p Solo *p* T

Poj - te Bo - hu, poj - te Bo - hu na - še-m - vi,
Пой - те Бо - гу, пой - те Бо - гу на - ше - ре - ви,

p Solo *p*

Poj - te Bo - hu, te Tsa - re - vi,
Пой - те Бо - гу, - те Ца - ре - ви,

p Solo *p*

Poj - te Bo - hu, poj poj - te Tsa - re - vi,
Пой - те Бо - гу, пой - у, пой - те Ца - ре - ви,

18

Solo *p*

poj - te Tsa - re - Bo - hu na - še - mu, poj - te Tsa - re - -
пой - те Ца - ре - е Бо - гу на - ше - му, пой - те Ца - ре - -

Solo *p* Tutti *p*

poj - te poj - te Bo - hu Tsa - re - vi
пой - те Бо - ви

poj - te,
пой - те,

p Tutti *p*

Tsa - re - vi na - še - mu, poj - - t
-те Ца - ре - ви на - ше - му, пой - - т

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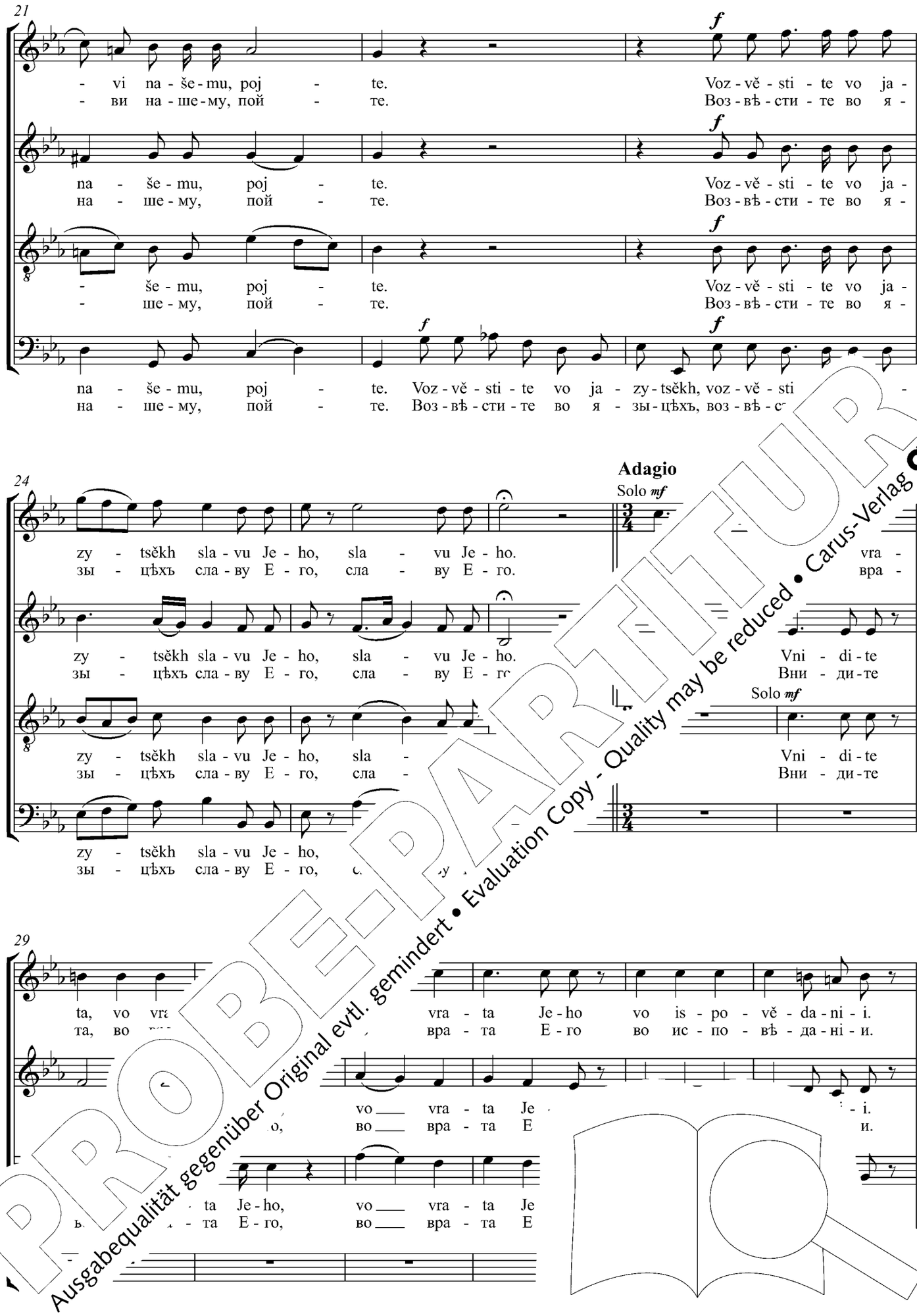

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35

Tutti *f* *p*

Vni - di - te vo vra - ta Je - ho, vo dvo - ry Je - ho
Вни - ди - те во вра - та Е - го, во дво - ры Е - го

Tutti *f* *p*

Vni - di - te vo vra - ta Je - ho, vo dvo - ry Je - ho
Вни - ди - те во вра - та Е - го, во дво - ры Е - го

Tutti *f* *p*

Vni - di - te vo vra - ta Je - ho, vo dvo - ry Je - ho
Вни - ди - те во вра - та Е - го, во дво - ры Е - го

Tutti *f* *p*

Vni - di - te vo vra - ta Je - ho, vo dvo - ry Je
Вни - ди - те во вра - та Е - го, во дво - ры Е

41

v pě - - - - - - - - - - - -
въ пѣ - - - - - - - - - - - бла - ло -

v pě - - - - - - - - - - -
въ пѣ - - - - - - - - - - чі -

Solo *p*

v pě - - - - - - - - - - kh: bla - ho - slo -
въ пѣ - - - - - - - - - - - ихъ: бла - го - сло -

v pě - - - - - - - - - - ni - ikh:
въ пѣ - - - - - - - - - - ні - ихъ:

47

vi - te svja - to - je.
ви - те свя - то - е.

Solo *mf*

Vni - vra -
Вн - ра -

i - mja Je - ho svja - to -
и - мя Е - го свя - то -

* Die u... ...lichen Notenwerte von Sopran und Tenor finden sich in allen Quellen.
The di... ...ce in rhythmic value between Soprano and Tenor lines is found in all sources.

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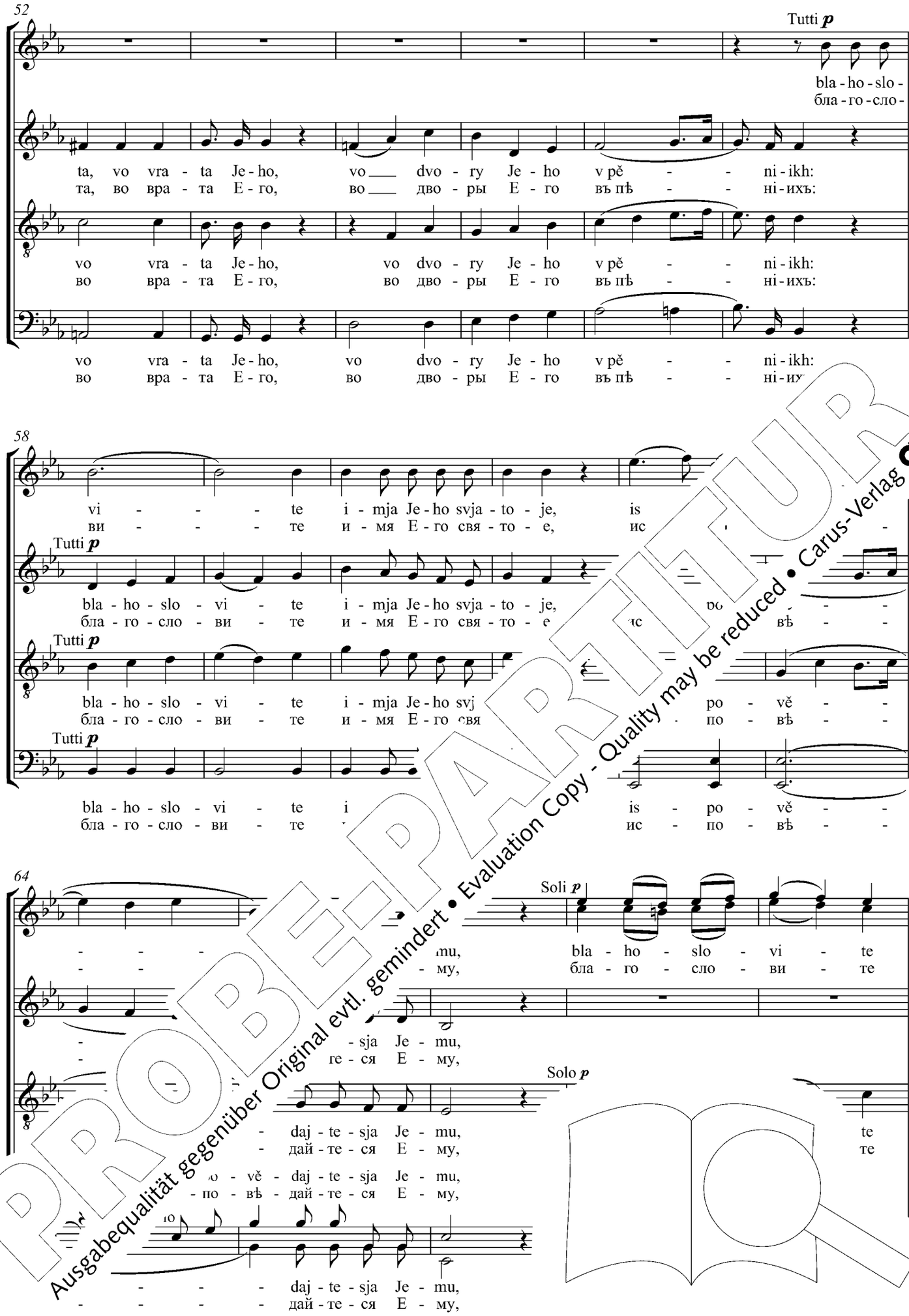

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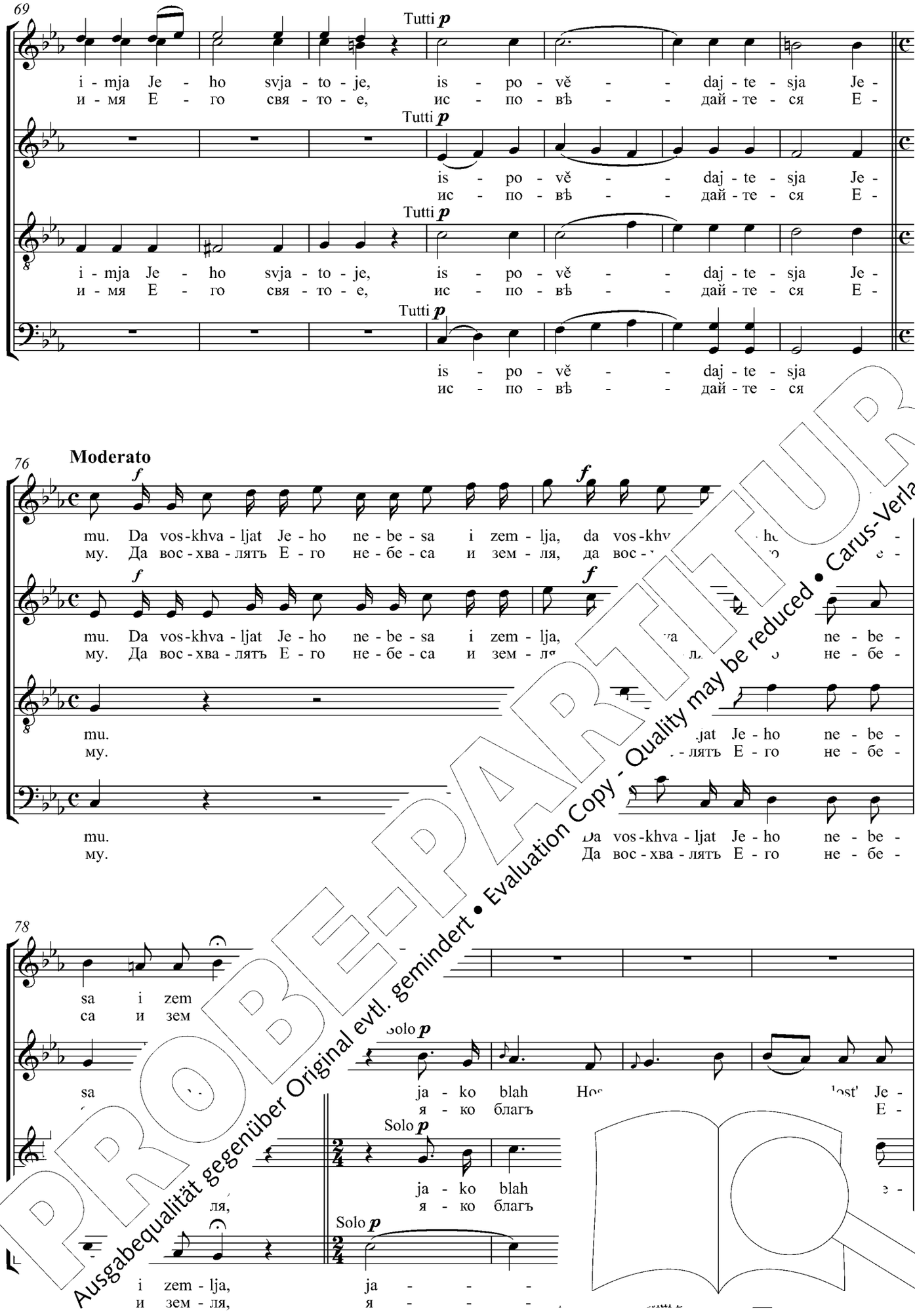

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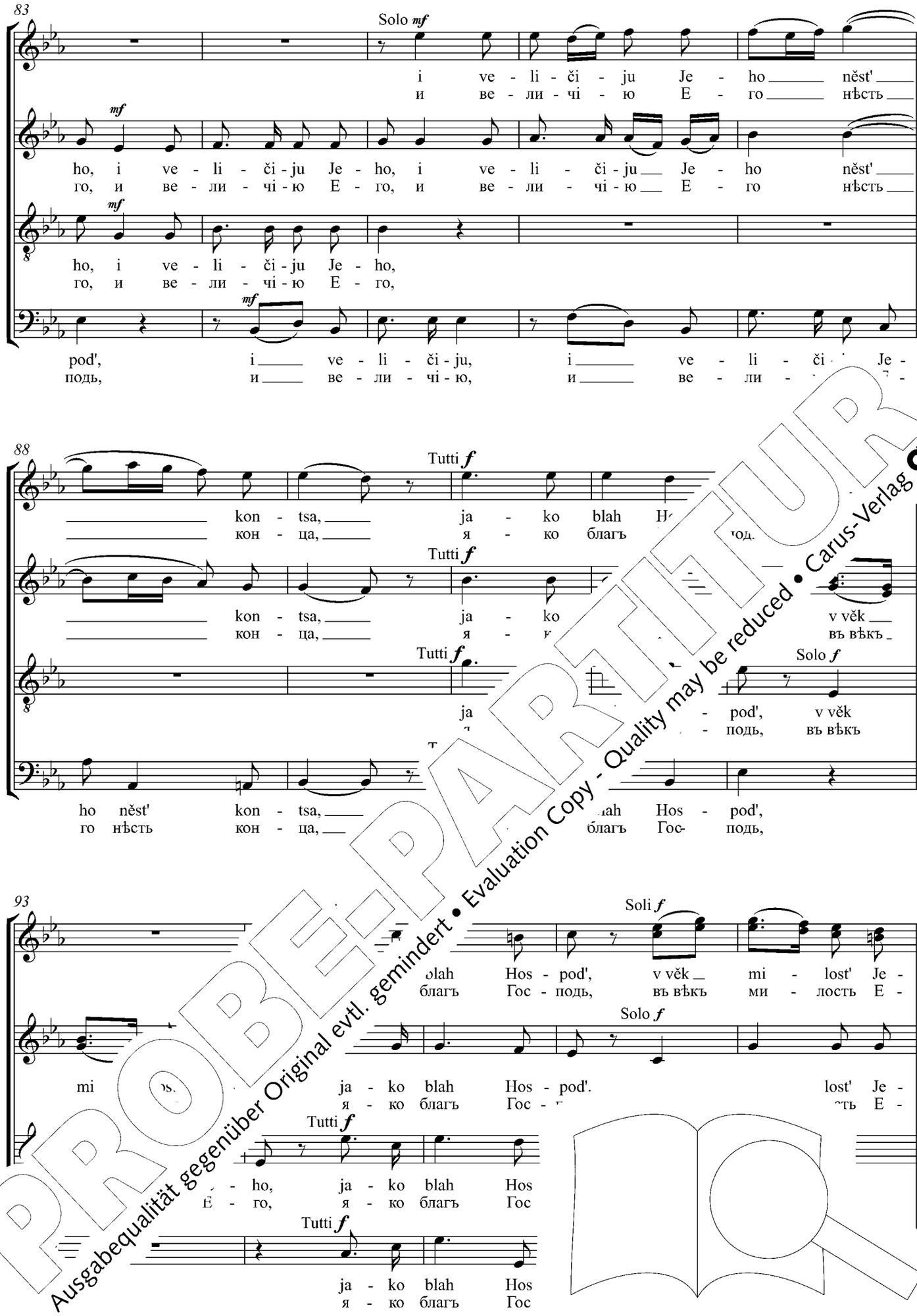

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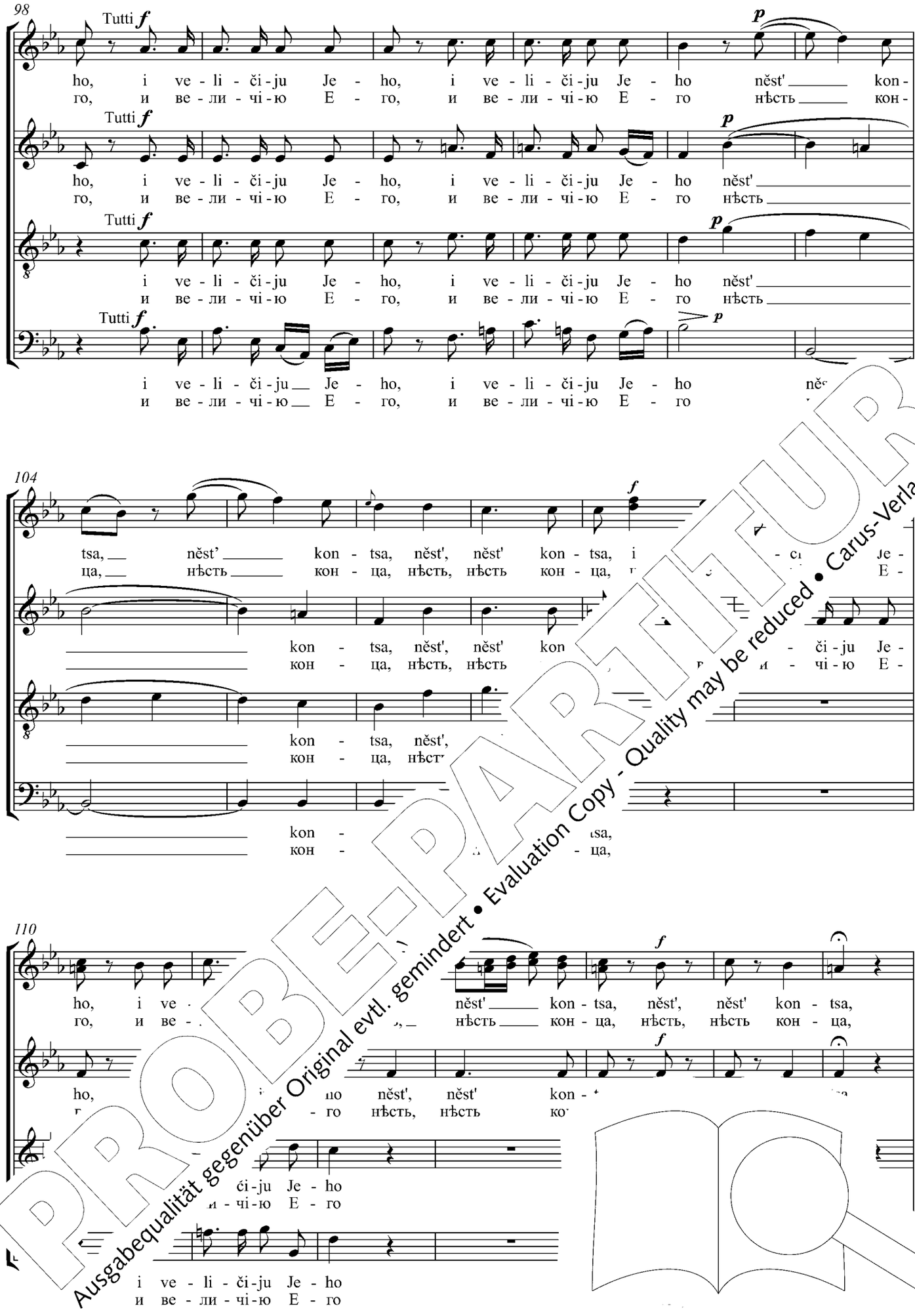

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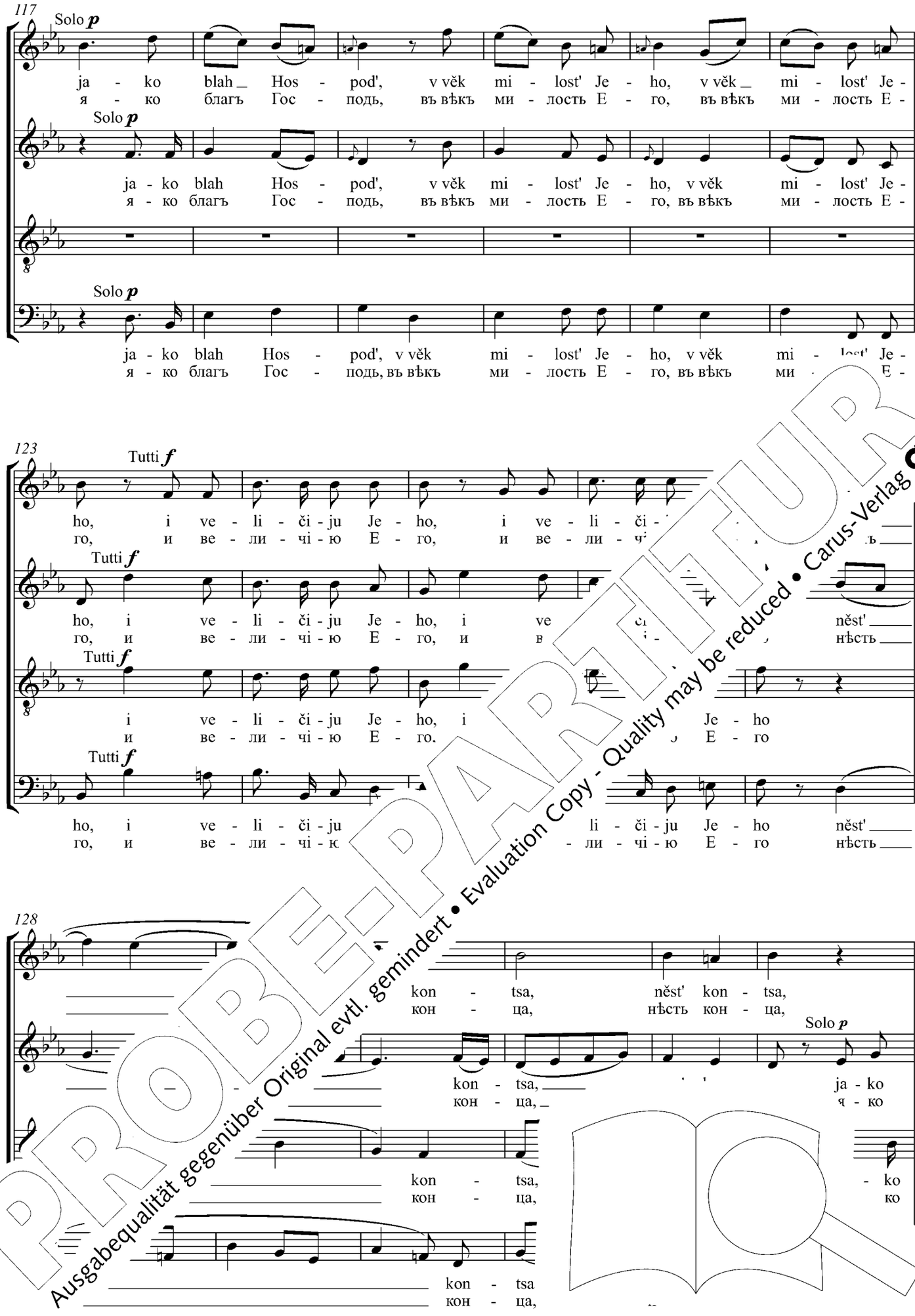

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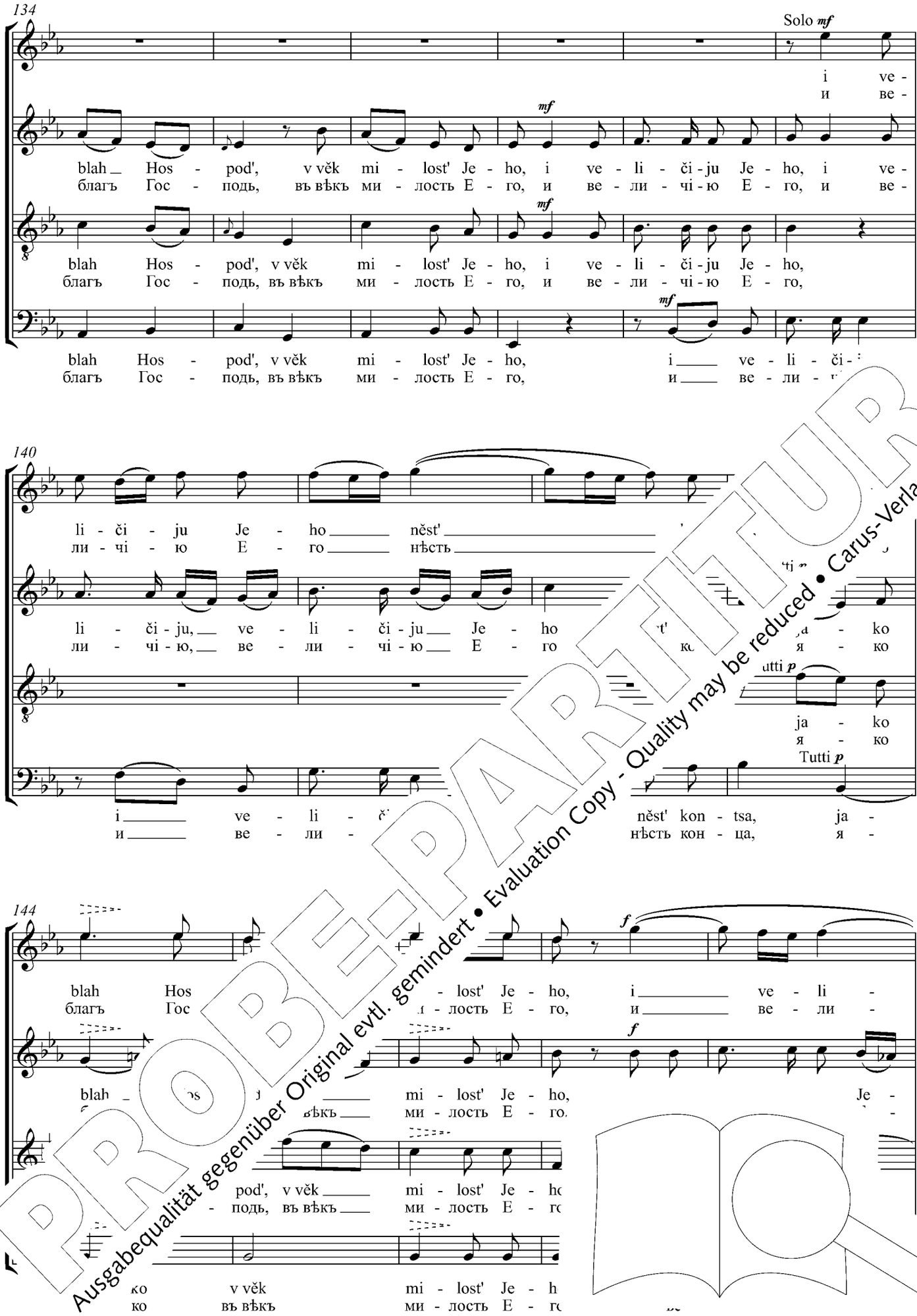

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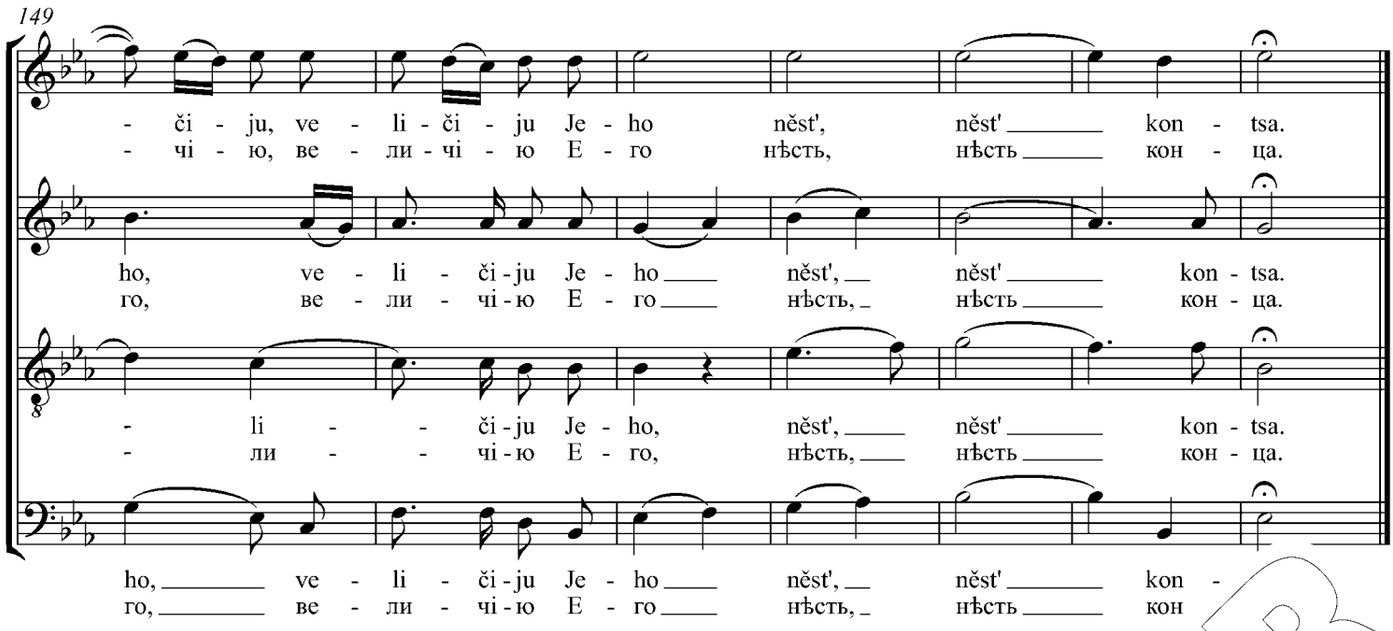

Pojte Bohu našemu, pojte;
pojte Tsarevi našemu, pojte.
Vozvěstite vo jazytsěkh slavu Jeho.
Vnidite vo vrata Jeho vo ispovědanii,
vo dvory Jeho v pěniikh:
blahoslovite imja Jeho svjatoje, ispovědajtesja Jemu.*
Da voskhvaljat Jeho nebesa i zemlja,
jako blah Hospod', v věk milost' Jeho,
i veličiju Jeho nĕst' kontsa.

Singet unserem Gott, singet;
singet unserem König, singet.
Erzählet den Heiden von Seiner Herrlich
Ziehet durch seine Pforten ein mit D
zu Seinen Höfen mit heiligen Hymn
Lobet Seinen heiligen Namen und dan
Himmel und Erde singen se b.
Denn der Herr ist gut und tet die Zeit,
grenzenlos ist Seine M

O sing unto
sing un
Dec y.
En ving,
int
hanks unto Him.*
earth praise Him,
His mercy endureth for ever,
there is no end.

aus / from Ps. 46 (47), 95 (96), 99 (100), 68 (69), 14

* F iche Hinweise siehe die Einzelanmerkungen. / *Regarding linguistic considera*

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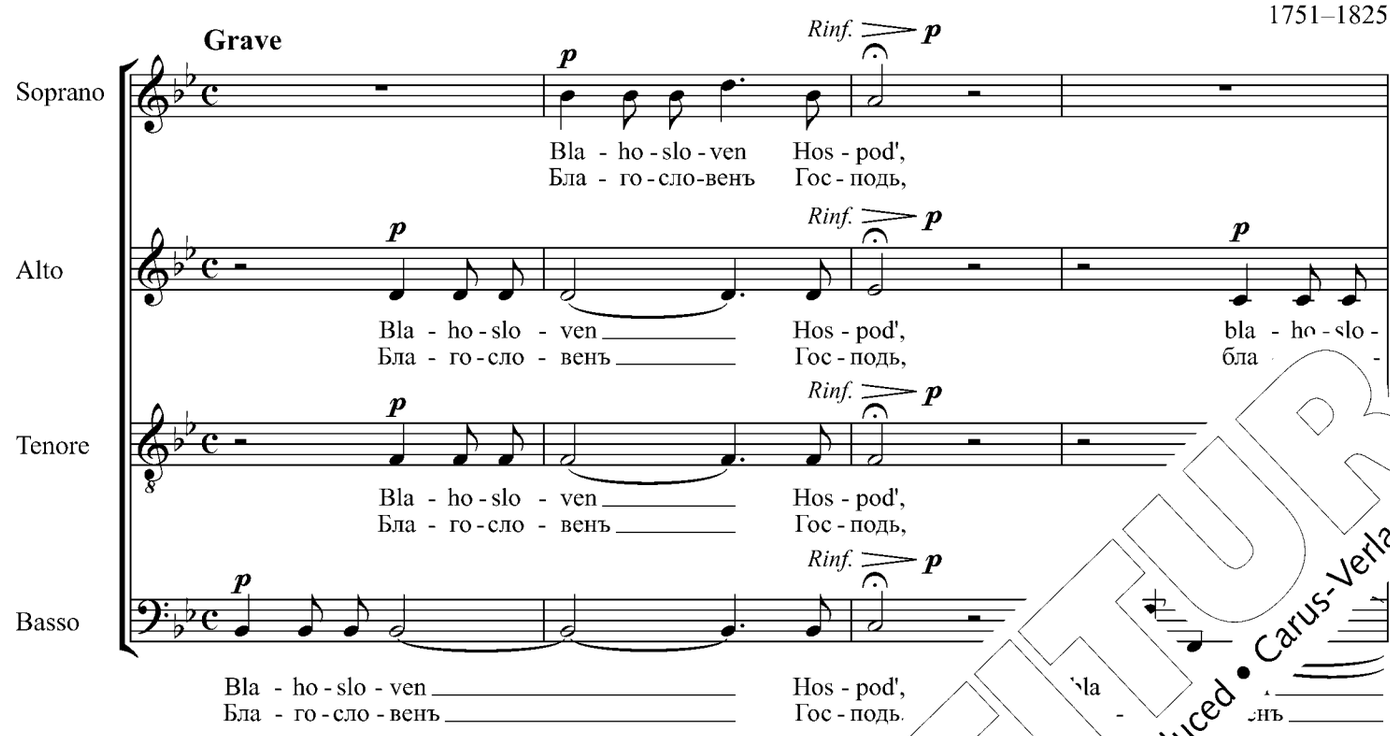
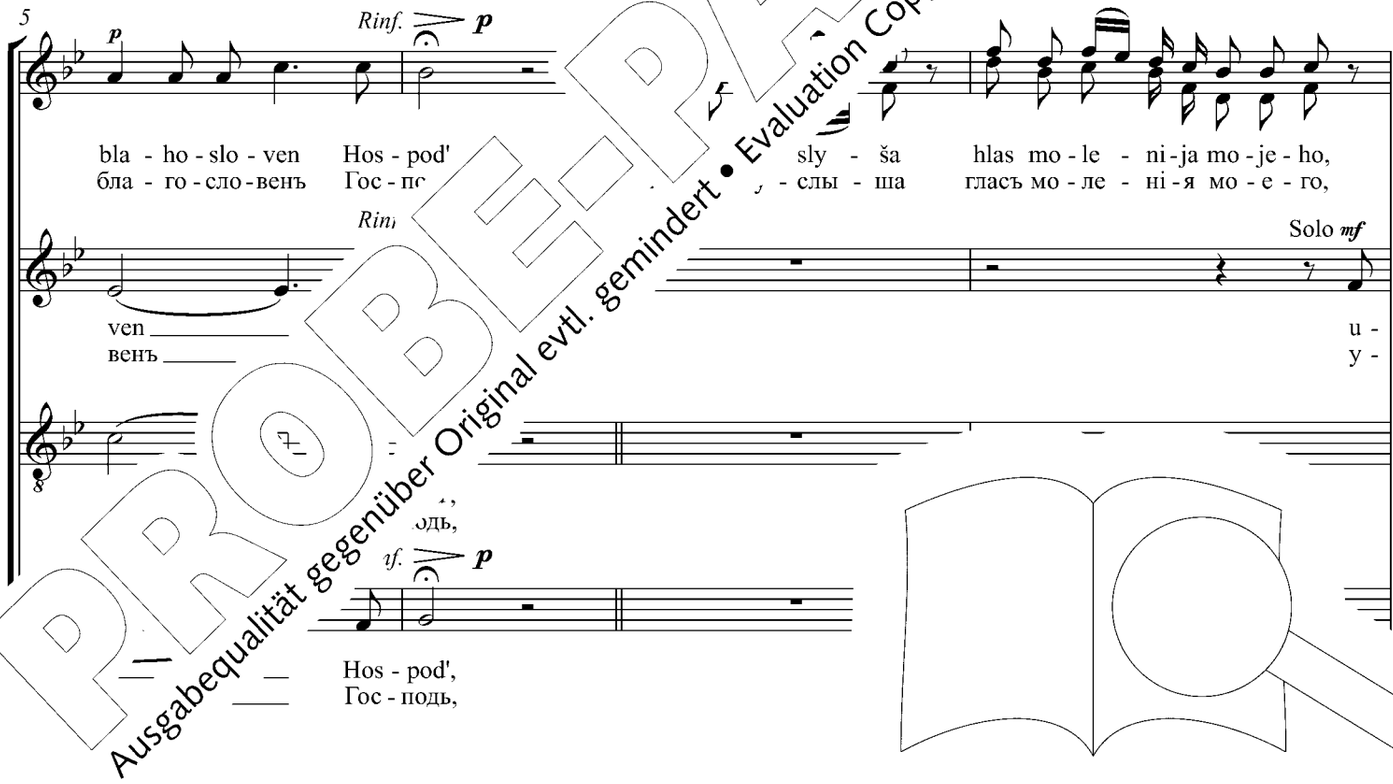
11. Blahosloven Hospod'

Благословенъ Господь / Gesegnet sei der Herr / Blessed is the Lord

Dmitry Bortniansky
1751–1825





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9

Tutti *f*

u - sly - ša hlas_ mo - le - ni - ja mo - je - ho, bla - ho - slo - ven_ Hos - pod', bla - ho - slo - ven Hos - pod',
у - слы - ша гласъ мо - ле - ні - я мо - е - го, бла - го - сло - венъ Гос - подь, бла - го - сло - венъ Гос - подь,

Tutti *f*

sly - ša hlas mo - le - ni - ja mo - je - ho, bla - ho - slo - ven Hos - pod', bla - ho - slo - ven Hos - pod',
слы - ша гласъ мо - ле - ні - я мо - е - го, бла - го - сло - венъ Гос - подь, бла - го - сло - венъ Гос - подь,

Tutti *f*

bla - ho - slo - ven Hos - pod', bla - ho - slo - ven Hos - pod',
бла - го - сло - венъ Гос - подь, бла - го - сло - венъ Гос - подь,

Tutti *f*

bla - ho - slo - ven Hos - pod', bla - ho - slo - ve
бла - го - сло - венъ Гос - подь, бла - го - сло -

13

Tutti *f*

Soli *mf*

ja - ko u - sly - ša hlas mo - le - ni - ja mo -
я - ко у - слы - ша гласъ мо - ле - ні - я м

Tutti *f*

u - sly - ša
у - слы - ша

u - sly - ša hlas mo -
у - слы - ша гласъ мо -

16

mo - le - ni - ja
мо - ле - ні -

mf

hlas ho. Hos - pod' po - mošč - nik moj i za - šči - ti - tel'
гласъ го. Гос - подь по - мощ - ник - ти - тель

Solo *mf*

- sly - ša hlas. Hos - pod' po - mošč
у - слы - ша гласъ. Гос - подь по - мощ

- ti - tel'
- тель

Solo *mf*

- ni - ja mo - je - ho. Hos - pod' po - mo
- ні - я мо - е - го. Гос - подь по - мощ

* Quelle **R** enthält eine Vorschlagsnote, Quelle **A** nicht. / *Source **R** includes an appoggiatura, **A** does not.*

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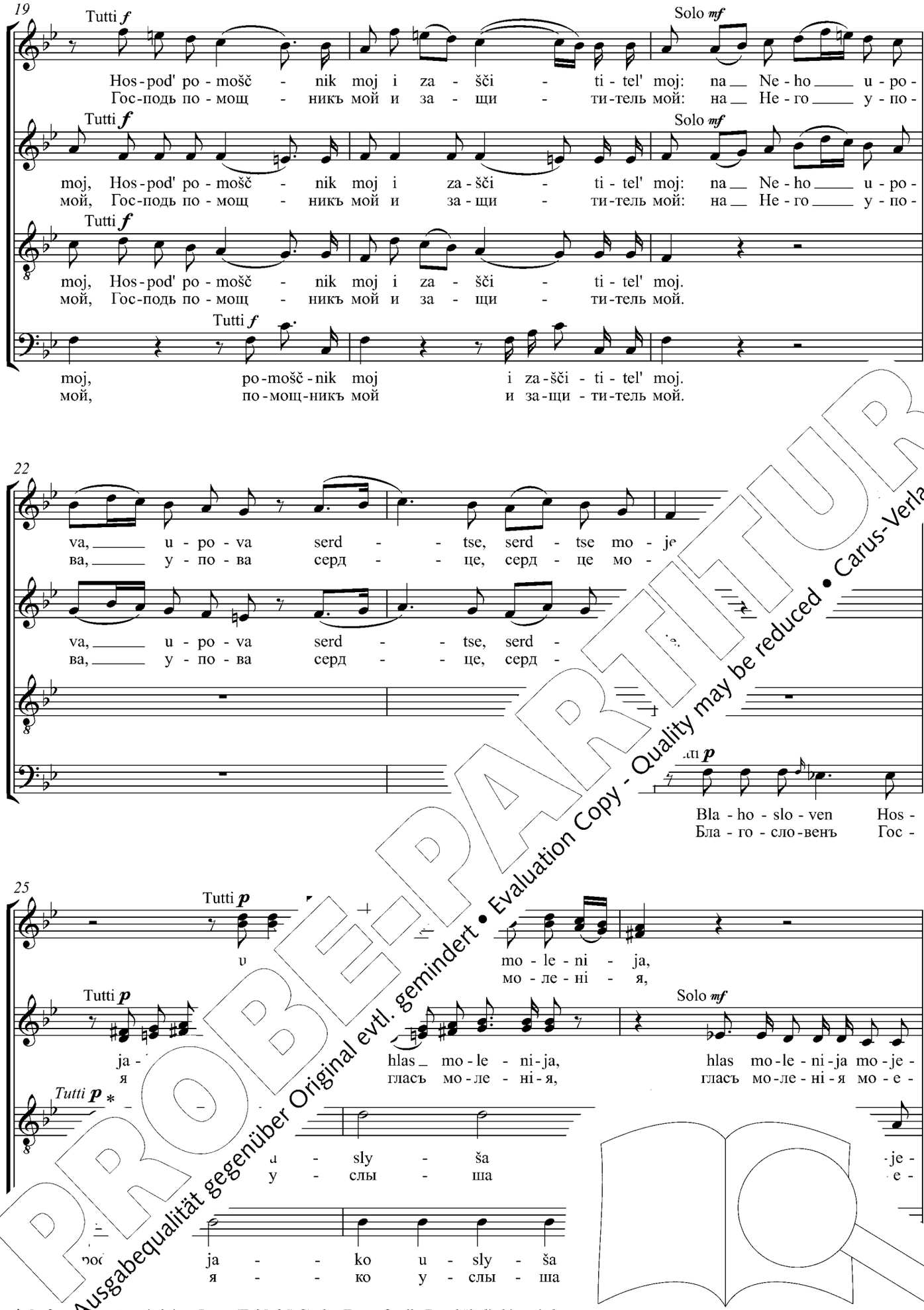

* In Qu … ıt zweitaktiger Pause (T. 25–26) für den Tenor. Quelle **R** enthält die hier wieder…
*Source … lows two measures of rest (mm. 25–26) in the Tenor. Source **R** includes the Tenor lin… wn here.*

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28

Tutti *p*

u - sly - ša hlas mo - le - ni - ja.
у - слы - ша гласъ мо - ле - ні - я.

Tutti *p*

ho, ja - ko u - sly - ša hlas
го, я - ко у - слы - ша гласъ

Solo *mf*

mo - le -
мо - ле -

Tutti *p*

ho, ja - ko u - sly - ša hlas mo - le - ni - ja,
го, я - ко у - слы - ша гласъ мо - ле - ні - я,

Solo *mf*

mo - le -
мо - ле -

Tutti *p*

ho, u - sly - ša hlas
го, у - слы - ша гласъ

Solo *mf*

mo - le -
мо - ле -

31

Tutti *f*

Hos - pod' po - mošč - nik mo
Гос - подь по - мощ - никъ

*

Tutti *f*

- - - ni - ja mo - je - ho. Hos - pod' po - mošč
- - - ні - я мо - е - го. Гос - подь по - мощ

- ti - tel'
- ти - тель

- - - ni - ja mo - je - ho.
- - - ні - я мо - е - го.

- - - ni - ja mo - je - ho.
- - - ні - я мо - е - г

-nik moj i za - šči - ti - tel'
-щ - никъ мой и за - щи - ти - тель

34

f

moj: na Ne - ho u - po - va serd - tse mo -
мой: на Не - го у - по - ва серд - це мо -

p

f

moj: serd - tse mo - je, na Ne - ho u - po - va serd - tse mo -
мой: серд - це мо - е, на Не - го у - по - ва серд - це мо -

Tutti

- po - va serd - tse mo - je,
у - по - ва серд - це мо - е,

na Ne - ho u - po - va
на Не - го у - по - ва

* k. s in Quelle **A** punktiert, aber zwei Sechzehntelnoten in Quelle **R**. / *Rhythm dotte*

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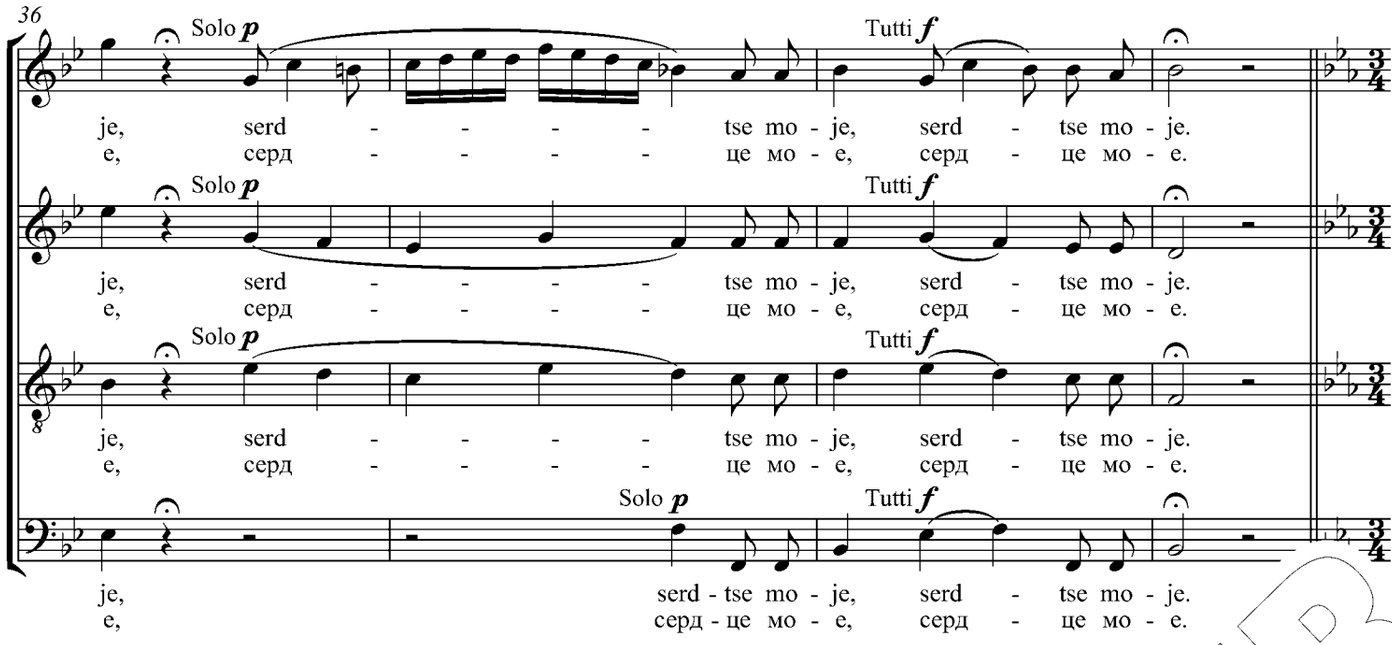

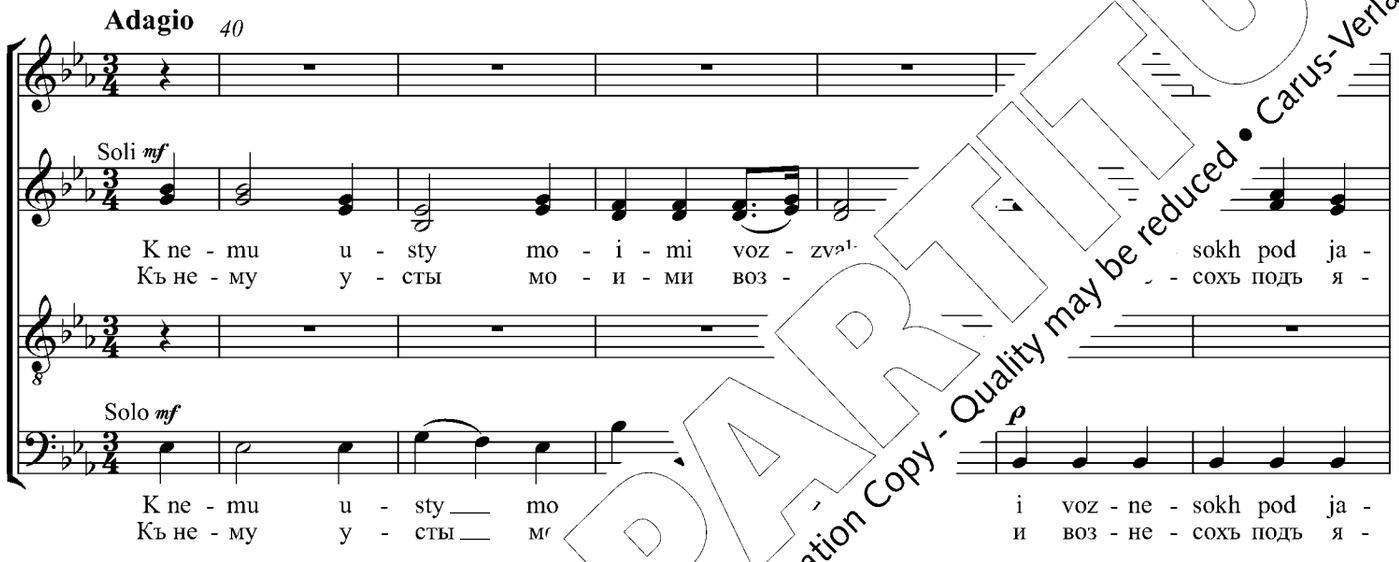

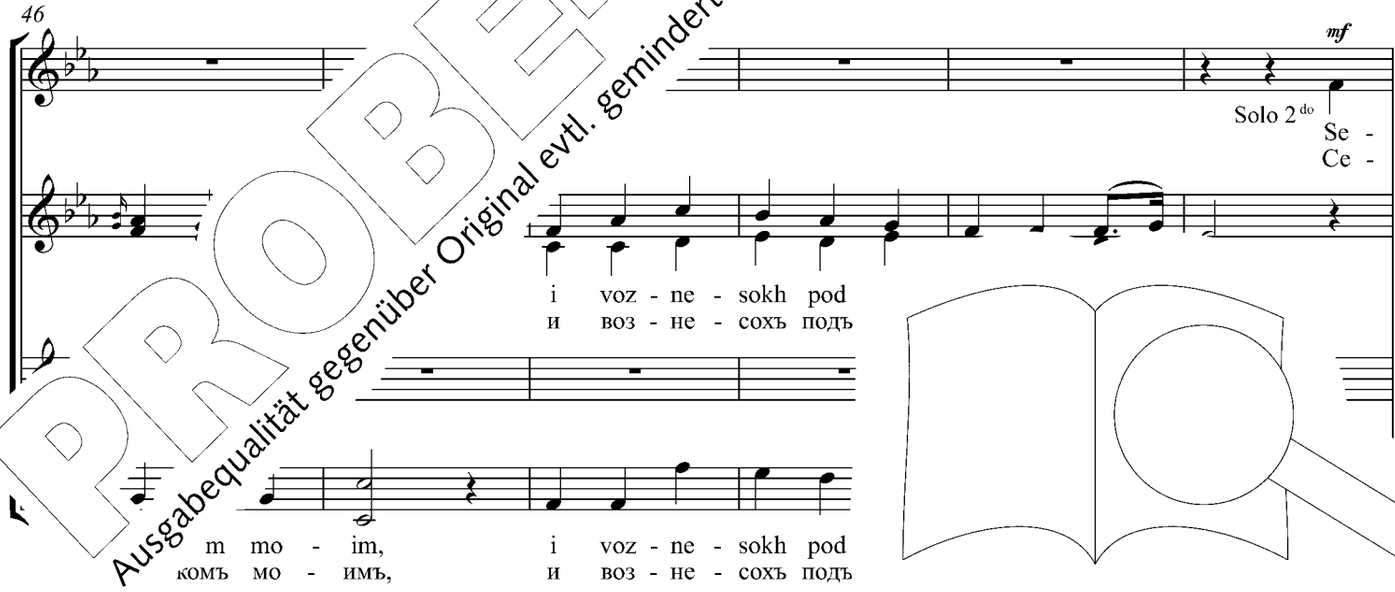

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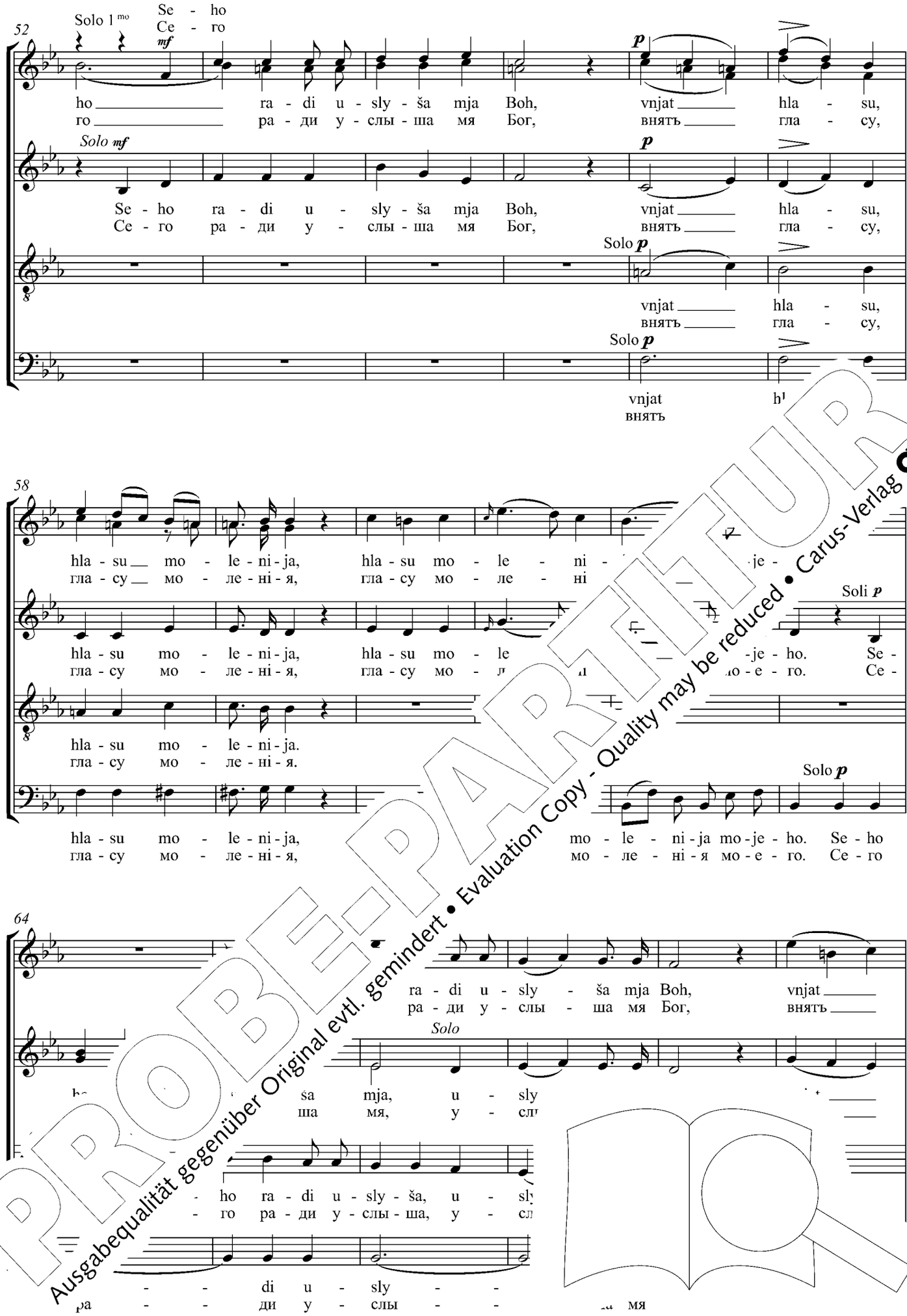

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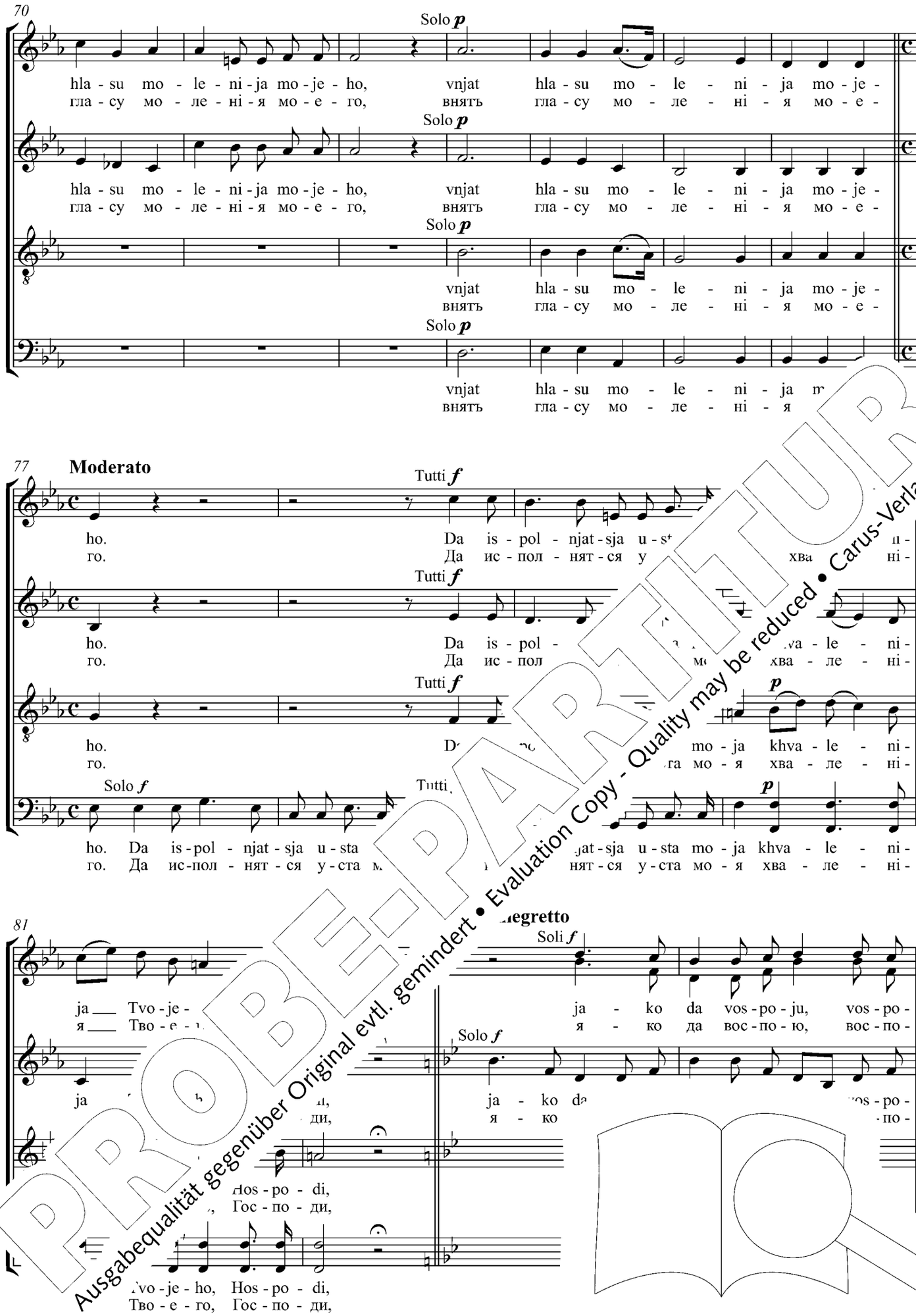

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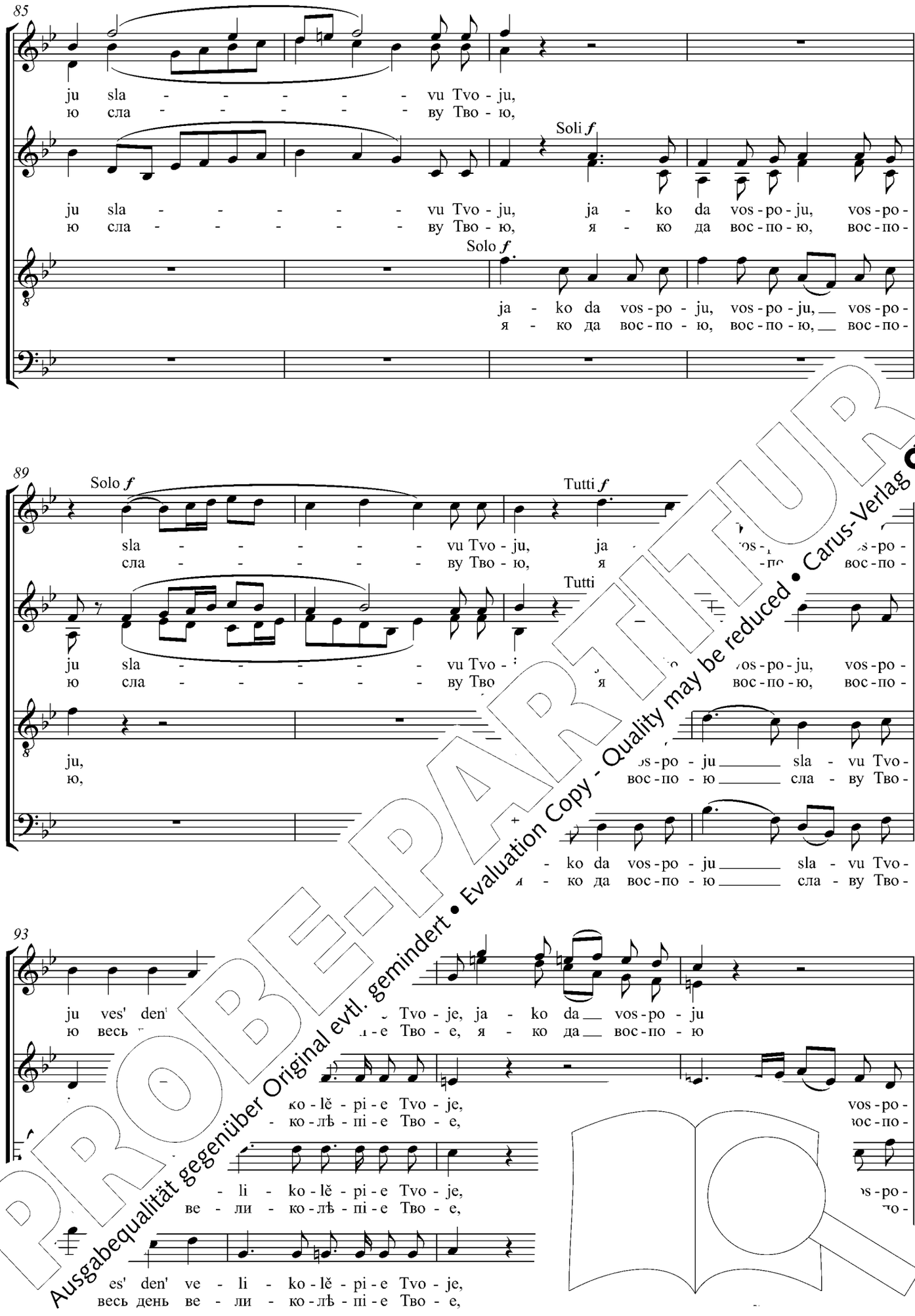

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97

sla - - vu Tvo - ju, sla - vu Tvo - ju,
сла - - ву Тво - ю, сла - ву Тво - ю,

ju sla - - vu Tvo - ju, sla - vu Tvo - ju,
ю сла - - ву Тво - ю, сла - ву Тво - ю,

ju sla - - vu Tvo - ju, sla - vu Tvo - ju,
ю сла - - ву Тво - ю, сла - ву Тво - ю,

ju sla - - vu Tvo - ju, sla - vu Tvo - ju,
ю сла - - ву Тво - ю, сла - ву Тво - ю,

101

Solo *p*

ja - ko da vos - po - ju sla - vu Tvo - ju ves' den',
я - ко да вос - по - ю сла - ву Тво - ю весь ден

Solo *p*

ja - ko da vos - po - ju sla - vu Tvo - ju ve -
я - ко да вос - по - ю сла - ву Тво - ю ве -

Solo *p*

ja - ko da vos - po - ju sla - vu ves' den' ve -
я - ко да вос - по - ю сла - в весь день ве -

105

li - ko - lě je, ves' den' ve - li - ko - lě - pi - e Tvo -
ли - ко - лѣ е, весь день ве - ли - ко - лѣ - пі - е Тво -

Tutti *f*

li - k - e Tvo - je, ves' den' ve - li pi - e Tvo -
ли пі - е Тво - е, весь день ве Тво -

Tutti *f*

- pi - e Tvo - je, ves' den'
- - пі - е Тво - е, весь день

Tutti *f*

ves' den'
весь день

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110

Soli *p*

je, vos - po - ju sla - vu Tvo - ju,
e, вос - по - ю сла - ву Тво - ю,

Solo *p*

je, vos - po - ju sla - vu Tvo - ju,
e, вос - по - ю сла - ву Тво - ю,

Solo *p*

je, vos - po - ju sla - vu Tvo - ju,
e, вос - по - ю сла - ву Тво - ю,

Tutti *f*

ja - ko da vos - po -
я - ко да вос - по -

Solo *p*

je, vos - po - ju sla - vu Tvo - ju,
e, вос - по - ю сла - ву Тво - ю,

Tutti *f*

115

Tutti *f*

ja - ko da vos - po - ju sla - vu, sl - po -
я - ко да вос - по - ю сла - ву. - по -

Tutti *f*

ja - ko da vos - po - ju , da vos - po -
я - ко да вос - по - ю , да вос - по -

ju sla - vu, sla da vos - po -
ю сла - ву, с да вос - по -

sla da vos - po -
сла да вос - по -

119

Moderato

ju sla - vu den' ve - li - ko - lě - pi - e Tvo - je.
ю сла - ду день ве - ли - ко - лѣ - пі - е Тво - е.

ju sl v den', ves' den' ve - je.
сь день, весь день р

p

o - ju ves' den'
тво - ю весь день

ıa - vu Tvo - ju ves' den'
сла - ву Тво - ю весь день

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Blahosloven Hospod',
jako uslyša hlas molenija mojeho.
Hospod' pomoščnik moj i zaščititel' moj:
na Neho upova serdtse moje.
K nemu usty moimi vozzvakh,
i voznesokh pod jazykom moim.
Seho radi uslyša mja Boh,
vnjat hlasu molenija mojeho.
Da ispolnjatsja usta moja khvalenija Tvojeho, Hospodi,*
jako da vospoju slavu Tvoju ves' den' velikolěpie Tvoje.

Gesegnet sei der Herr,
denn Er erhört mein Gebet.
Der Herr ist mein Helfer und mein Schild;
mein Herz hat gehofft und Hilfe erfahren.
Ich rief zu Ihm mit meinem Munde,
und erhöhte Ihn in meiner Rede.
Darum aber hat Gott mich erhört,
Er achtet auf die Stimme meines Flehens.
Möge mein Mund ein Quellgrund Deines Lobes sein, o Herr,*
dass ich singe von Deiner Schönheit, von Deiner Herrlichkeit den ganzen Tag.

Blessed is the Lord,
because He hath heard the voice of my supplication.
The Lord is my helper and my defender;
my heart hath hoped in Him.
Unto Him with my mouth have I cried,
and I exalted Him with my tongue.
Wherefore God hath hearkened unto me
He hath been attentive to the voice of m
Let my mouth be filled with Thy praise, O
that I may sing Thy glory and T ajest

3) 70 (71)

* Für sprachliche Hi *Regarding linguistic considerations, consult the Critical Remarks.*

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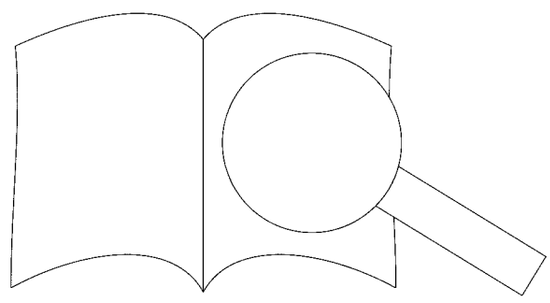
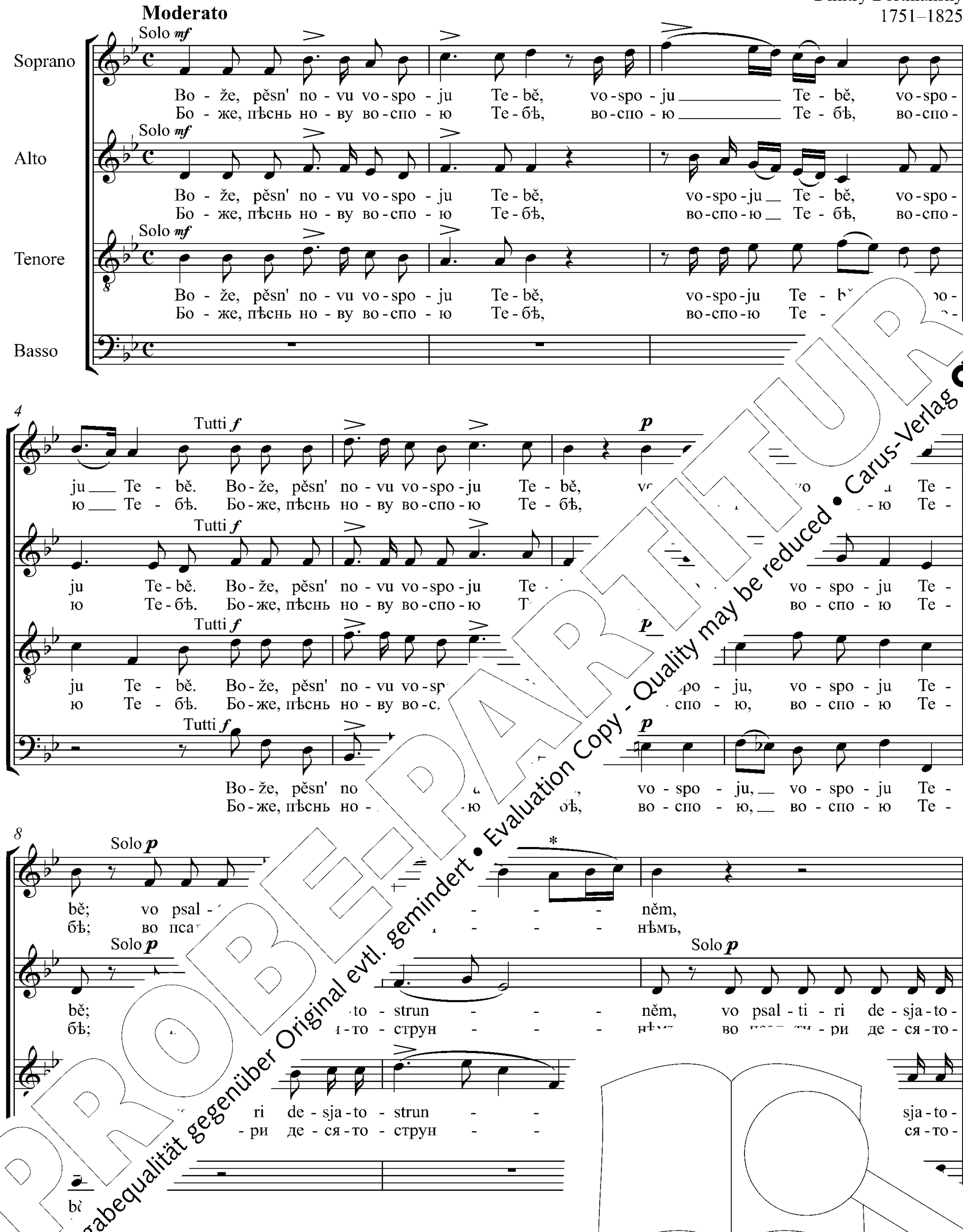


12. Bože, pěsn' novu vospoju Tebě

Боже, пѣснь нову воспою Тебѣ / Mein Gott, ein neues Lied will ich Dir singen /
O God, a new song shall I sing unto Thee

Dmitry Bortniansky
1751–1825



…ne Achtel mit zwei 16tel-Noten, in Quelle **R** als punktierte Achtelnote mit …

*… shows an eighth with two sixteenth notes. Source **R** shows a dotted eighth note …*

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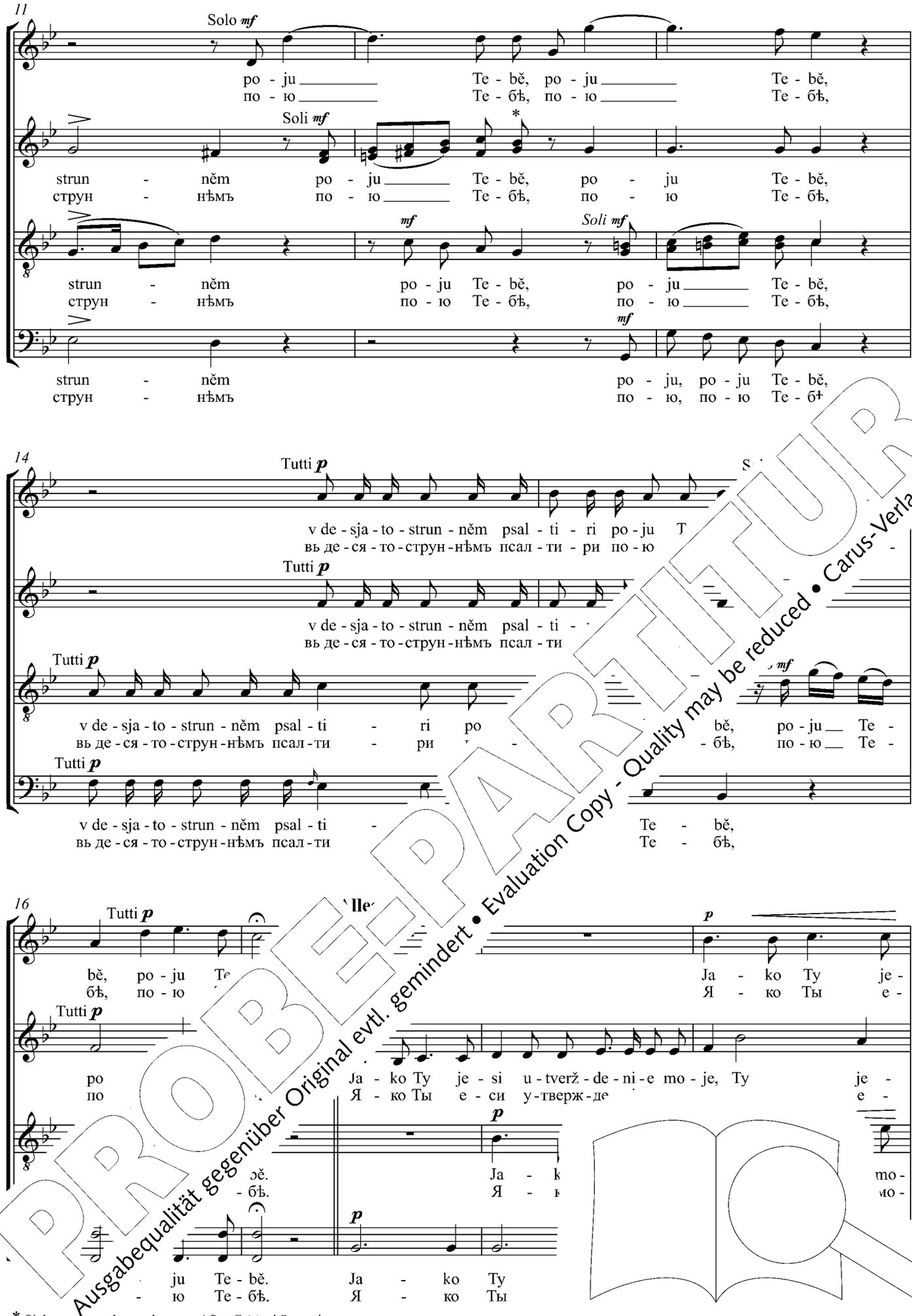

* Siehe a ...zelanmerkungen. / *See Critical Remarks.*

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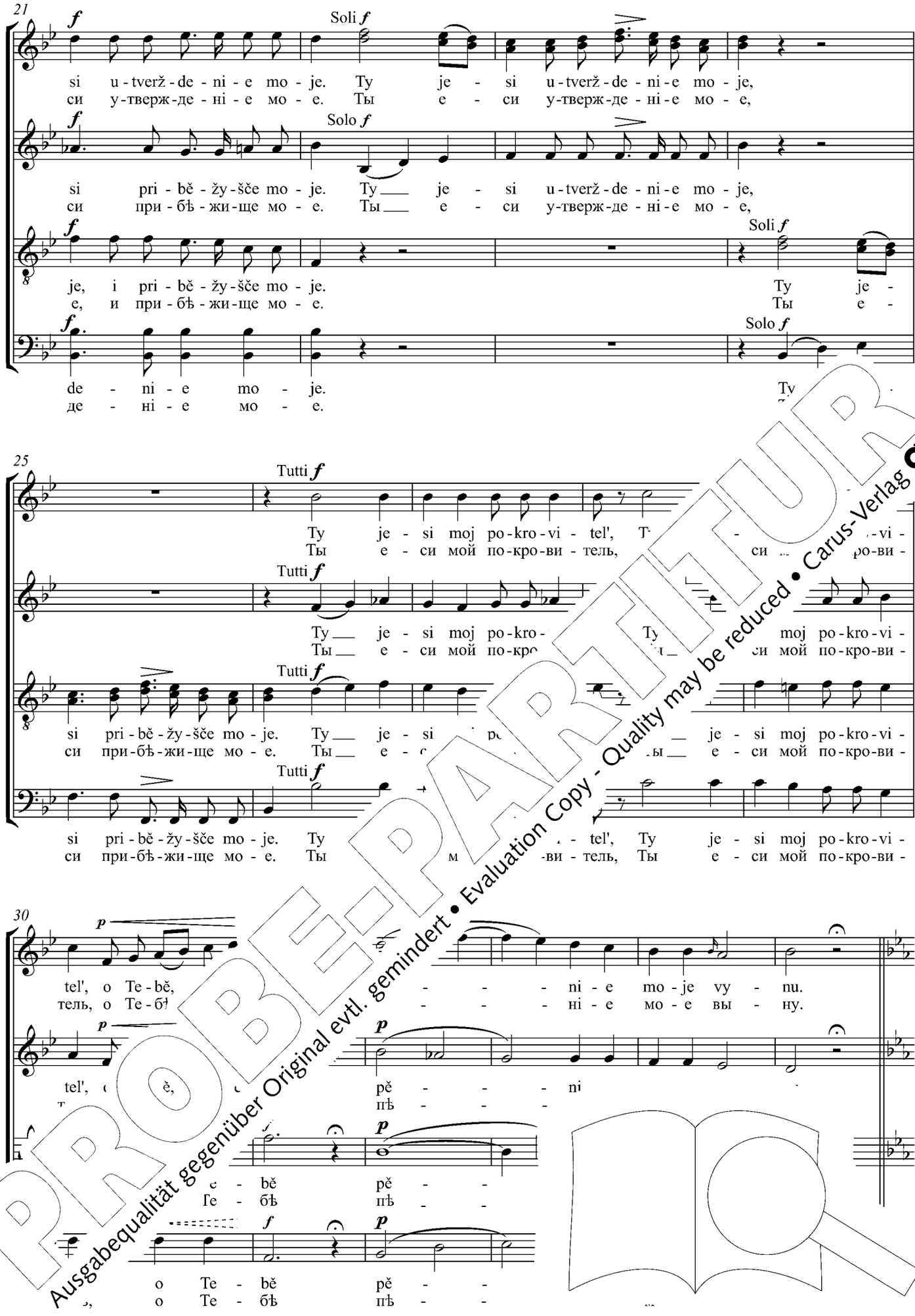

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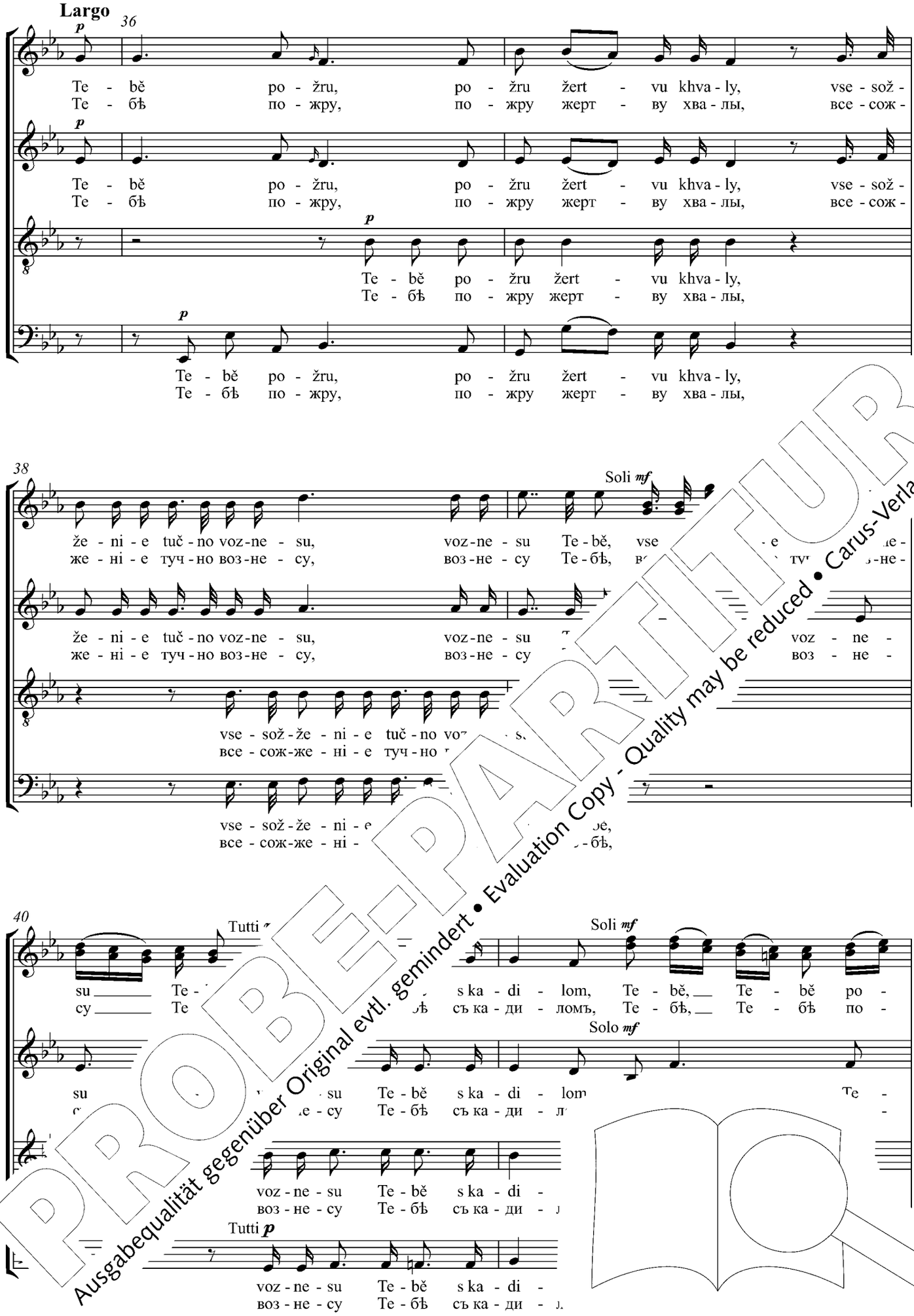

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42

Solo *p*

žru žert - vu, žert - vu khva - ly, vse - sož - že - ni - e tuč - no voz - ne -
жру жерт - ву, жерт - ву хва - лы, все - сож - же - ні - е туч - но воз - не -

bě po - žru žert - - vu, žert - vu khva - ly,
бѣ по - жру жерт - - ву, жерт - ву хва - лы,

Solo *p*

vse - sož -
все - сож -

Solo *p*

44

su Te - bě, voz - ne - su
су Te - бѣ, воз - не - су

Solo *p*

vse - sož - že - ni - e tuč - no voz -
все - сож - же - ні - е туч - но воз

že - ni - e tuč - no voz - ne - su,
же - ні - е туч - но воз - не - су,

že - ni - e tuč - no voz - ne - su.
же - ні - е туч - но воз - не - с

46

lom,
ломъ,

Tutti *p*

lom,

žert
жс

Te - bě po - žru
Te - бѣ по - жру

Tutti *p*

Te - bě po - žru
Te - бѣ по - жру

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48

ly, vse - sož - že - ni - e tuč - no voz - ne - su, voz - ne - su Te - bě,
лы, все - сож - же - ні - е туч - но воз - не - су, воз - не - су Te - бѣ,

vse - sož - že - ni - e tuč - no voz - ne - su, voz - ne - su Te - bě,
все - сож - же - ні - е туч - но воз - не - су, воз - не - су Te - бѣ,

ly, vse - sož - že - ni - e tuč - no voz - ne - su Te - bě,
лы, все - сож - же - ні - е туч - но воз - не - су Te - бѣ,

ly, vse - sož - že - ni - e tuč - no voz - ne - su Te - bě
лы, все - сож - же - ні - е туч - но воз - не - су Te -

50

Andante

voz - ne - su Te - bě, Te - bě s ka - di - lom.
воз - не - су Te - бѣ, Te - бѣ съ ка - ди - ломъ.

voz - ne - su Te - bě, Te - bě s ka - di - lom. os - po - di, ne
воз - не - су Te - бѣ, Te - бѣ съ ка - ди - ломъ. Гос - по - ди, не

voz - ne - su Te - bě, Te - bě s ka - di - ty že, Hos - po - di, ne
воз - не - су Te - бѣ, Te - бѣ съ ка - ди - ты же, Гос - по - ди, не

Solo *mf*

voz - ne - su Te - bě, s ka Ty že, Hos - po - di, ne
воз - не - су Te - бѣ, съ ка Ты же, Гос - по - ди, не

55

Tutti *f*

Ty že,
Ты же,

Tutti *f*

u - da - drot Tvo - ikh Ty že,
у - дро - дротъ Тво - ихъ же,

vo - ikh, šče - drot Tvo - že,
Тво - ихъ, ще - дротъ Тво -

a - li šče - drot Tvo -
да - ли ще - дротъ Тво -

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62

Hos - po - di, ne u - da - li šče - drot Tvo - ikh, šče - drot Tvo - ikh ot me - ne, da ne
Гос - по - ди, не у - да - ли ще - дротъ Тво - ихъ, ще - дротъ Тво - ихъ отъ ме - не, да не

Hos - po - di, ne u - da - li šče - drot Tvo - ikh, šče - drot Tvo - ikh ot me - ne, da ne
Гос - по - ди, не у - да - ли ще - дротъ Тво - ихъ, ще - дротъ Тво - ихъ отъ ме - не, да не

Hos - po - di, ne u - da - li šče - drot Tvo - ikh, šče - drot Tvo - ikh ot me - ne, da ne
Гос - по - ди, не у - да - ли ще - дротъ Тво - ихъ, ще - дротъ Тво - ихъ отъ ме - не, да не

Hos - po - di, ne u - da - li šče - drot, šče - drot Tvo - ikh ot me - ne,
Гос - по - ди, не у - да - ли ще - дротъ, ще - дротъ Тво - ихъ отъ ме - не

69

po - sty - žu - sja v věk, ne po - sty - žu - sja v věk, ja - ko u
по - сты - жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ, я - ко на по -

po - sty - žu - sja v věk, ne po - sty - žu - sja v věk, ja u Tja, u - po -
по - сты - жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ, я Тя, у - по -

po - sty - žu - sja v věk, ne po - sty - žu - sja v o - vakh na Tja, u - po -
по - сты - жу - ся въ вѣкъ, не по - сты - жу - ся въ по - вахъ на Тя, у - по -

da ne ja - ko
да не я - ко

75

vakh na ne u - da - li šče -
вахъ на не у - да - ли ще -

Solo *p*

vakh na Tja, ne u - da - li da - li,
вахъ на Тя, не у - ли,

Solo *p*

u - po - vakh na Tja, ne u
у - по - вахъ на Тя, не у

-vakh na Tja, u - po - vakh na Tja,
по - вахъ на Тя, у - по - вахъ на Тя,

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83

Tutti *f*

drot, šče - drot Tvo - ikh ot me - ne, ja - ko,
дротъ, ще - дротъ Тво - ихъ отъ ме - не, я - ко,

Tutti *f*

ne u - da - li šče - drot Tvo - ikh ot me - ne, ja - ko,
не у - да - ли ще - дротъ Тво - ихъ отъ ме - не, я - ко,

Tutti *f*

ne u - da - li šče - drot Tvo - ikh ot me - ne, ja - ko,
не у - да - ли ще - дротъ Тво - ихъ отъ ме - не, я - ко,

Tutti *f* *

ja - ko
я -

90

ja - ko u - po - vakh na Tja,
я - ко у - по - вахъ на Тя,

p

ja - ko u - po - vakh na Tja, da sja v věk,
я - ко у - по - вахъ на Тя, не у - ся въ вѣкъ,

p

ja - ko u - po - vakh na Tja, da v věk, ne po - sty -
я - ко у - по - вахъ на Тя, въ вѣкъ, не по - сты -

vakh, u - po- vakh na
вахъ, у - по - вахъ на

98

f

ne po - sty - žu - sja v věk,
не по - сты - жу - ся въ вѣкъ,

f

ne ne po - sty - žu - sja v věk, ne po - sty -
не не по - сты - жу - ся въ вѣкъ. не по - сты -

ne po - sty - žu - sty -
не по - сты - жу - ты -

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* In Q... ...elnoten, in Quelle **R** als punktierte Achtelnote mit 16tel (Zählzeit 1 und 2).
*Source ... ...ws even eighth notes. Source **R** shows a dotted eighth note with sixteenth on both ... 2.*

104

ne po - sty - žu - sja v věk, ne po - sty - žu - sja v věk, ne po - sty -
не по - сты - жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ, не по - сты -

žu - sja v věk, ne po - sty - žu - sja v věk, ne po - sty - žu - -
жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ, не по - сты - жу - -

žu - sja v věk, ne po - sty - žu - sja v věk, ne po - sty - žu - -
жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ, не по - сты - жу - -

žu - sja v věk, ne po - sty - žu - sja v věk, ne po - sty - žu -
жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ, не по - сты - жу

109

f

žu - sja v věk, ja - ko u - po - vakh na Tja,
жу - ся въ вѣкъ, я - ко у - по - вахъ на Тя,

- sja v věk, ja - ko u - po - vakh
- ся въ вѣкъ, я - ко у - по - вахъ

- sja v věk,
- ся въ вѣкъ,

f

- sja v věk, ja - ko, ja - ko
- ся въ вѣкъ, я - ко, я - ко

117

u - po - vakh. na Tja.
у - по - вах на Тя.

u - vakh na Tja.
у - вахъ на Тя.

u - po - vakh
у - по - вахъ

- vakh, u - po - vakh
-ко - вахъ, у - по - вахъ

* D[illegible] der oberen Oktave in T. 116–117 stehen in Quelle **R**, aber nicht in Quelle **A**.
*The [illegible]per octave doubling in mm. 116–17 is found in Source **R** but not in Source **A**.*

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Bože, pěsn' novu vospoju Tebě;
v desjatostrunněm psaltiri* poju Tebě.
Jako Ty jesi utverždenie moje i priběžyšče moje.
Ty jesi moj pokrovitel',
o Tebě pěnie moje vynu.
Tebě požru žertvu khvaly,
vsesožženie tučno*
voznesu Tebě s kadilom.
Ty že, Hospodi, ne udali ščedrot Tvoikh ot mene;
da ne postyžusja v věk,* jako upovakh na Tja.

Mein Gott, ein neues Lied will ich Dir singen;
Dir lieblich spielen auf dem zehnsaitigen Psalter.
Denn du bist meine Stärke, meine Burg.
Du aber bist mein mächtiger Helfer,
du bist mein Gesang in Zeit und Ewigkeit.
Dir will ich Lobopfer darbringen,
üppige Brandopfer
will ich Dir darbringen.
Herr, entziehe mir nicht Dein Erbarmen;
lass mich nicht umkommen in der Ewigkeit,* ich hoffe auf Dich.

O God, a new song shall I sing unto Thee;
with the psaltery of ten strings shall I sing praises un[illegible]
For Thou art my foundation and refuge.
Thou art my protector,
in Thee continually is my singing of praise.
I will sacrifice a sacrifice of praise unto T[illegible]
whole-burnt offerings full of marrow
will I offer unto Thee with incense.
But Thou, O Lord, remove not T[illegible] compa[illegible]
let me not be put to shame fo[illegible]e.

from [illegible] '1[illegible] 6), 65 (66), 39 (40), 24 (25)

* Für sprachliche Hi[illegible] *Regarding linguistic considerations, consult the Critical Remarks.*

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13. Radujtesja Bohu pomoščniku našemu

Радуйтеся Богу помощнику нашему / Jauchzet Gott, unserem Helfer / Rejoice in God our helper

Dmitry Bortniansky
1751–1825

Andante moderato

Soprano
Solo *mf*
Ra - duj - te - sja Bo - hu po - mošč - ni - ku na - še - mu, vos - poj - te Bo - hu, vos - poj - te Bo - hu,
Ра - дуй - те - ся Бо - гу по - мощ - ни - ку на - ше - му, вос - пой - те Бо - гу, вос - пой - те Бо - гу,

Alto
Solo *mf*
Ra - duj - te - sja Bo - hu po - mošč - ni - ku na - še - mu, vos - poj - te Bo - hu, vos - poj - te Bo - hu,
Ра - дуй - те - ся Бо - гу по - мощ - ни - ку на - ше - му, вос - пой - те Бо - гу, вос - пой - те Бо - гу,

Tenore

Basso

4

Tutti *f*
Bo - hu I - a - kov - lju. Ra - duj - te - sja Bo - hu po - -mu, vos -
Бо - гу I - a - ков - лю. Ра - дуй - те - ся Бо - гу п - ше - му, вос -

Tutti *f*
Bo - hu I - a - kov - lju. Ra - duj - te - sja B - na - še - mu, vos -
Бо - гу I - a - ков - лю. Ра - дуй - те - ся - ку на - ше - му, вос -

Tutti *f*
Ra - duj - sč - ni - ku na - še - mu,
Pa - дуй - - мощ - ни - ку на - ше - му,

Tutti *f*
- hu po - mošč - ni - ku na - še - mu,
- гу по - мощ - ни - ку на - ше - му,

7

poj - te Bo - hu I - a - kov - lju, vos - poj - - - -
пой - те Бо - гу Бо - гу I - a - ков - лю, вос - пой - - - -

poj - te Bo - hu I - a - kov - lju, vos - hu, vos -
вос - пой - те Бо - гу I - a - ков - лю, вос -

poj - te, vos - poj -
пой - те, вос - пой -

vos - poj - te, vos - poj -
вос - пой - те, вос - пой -

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10

- te Bo - hu, Bo - hu I - a - kov - lju. Pri - i - mi - te psa - lom, pri - i -
- те Бо - гу, Бо - гу I - a - ков - лю. Прі - и - ми - те пса - ломъ, прі - и -

poj - te Bo - hu, Bo - hu I - a - kov - lju. Pri - i - mi - te psa - lom, pri - i -
пой - те Бо - гу, Бо - гу I - a - ков - лю. Прі - и - ми - те пса - ломъ, прі - и -

poj - te Bo - hu, Bo - hu I - a - kov - lju.
пой - те Бо - гу, Бо - гу I - a - ков - лю.

poj - te Bo - hu, Bo - hu I - a - kov - lju.
пой - те Бо - гу, Бо - гу I - a - ков - лю.

13

mi - te psa - lom i da - di - te tim - pan, i da - di - te ti
ми - те пса - ломъ и да - ди - те тим - панъ, и да - ди - те

mi - te psa - lom i da - di - te tim - pan, i da -
ми - те пса - ломъ и да - ди - те тим - панъ, и да

i da - di - te tim - n - pan, psa -
и да - ди - те тим - тим - панъ, пса -

i da - di - te tim - pan, psa -
и да - ди - те тим - панъ, пса -

16

lom i da - di -
ломъ и да - ди

pri - i - mi - te psa -
прі - и - ми - те пса -

lom i
ломъ

pri - i - mi - te psa - lom i da - di - te psa -
прі - и - ми - те пса - ломъ и пса -

- pan, pri - i - mi - te psa - lom i
тим - панъ, прі - и - ми - те пса - ломъ и

tim - pan, pri - i - mi - te psa - lom i
тим - панъ, прі - и - ми - те пса - ломъ и

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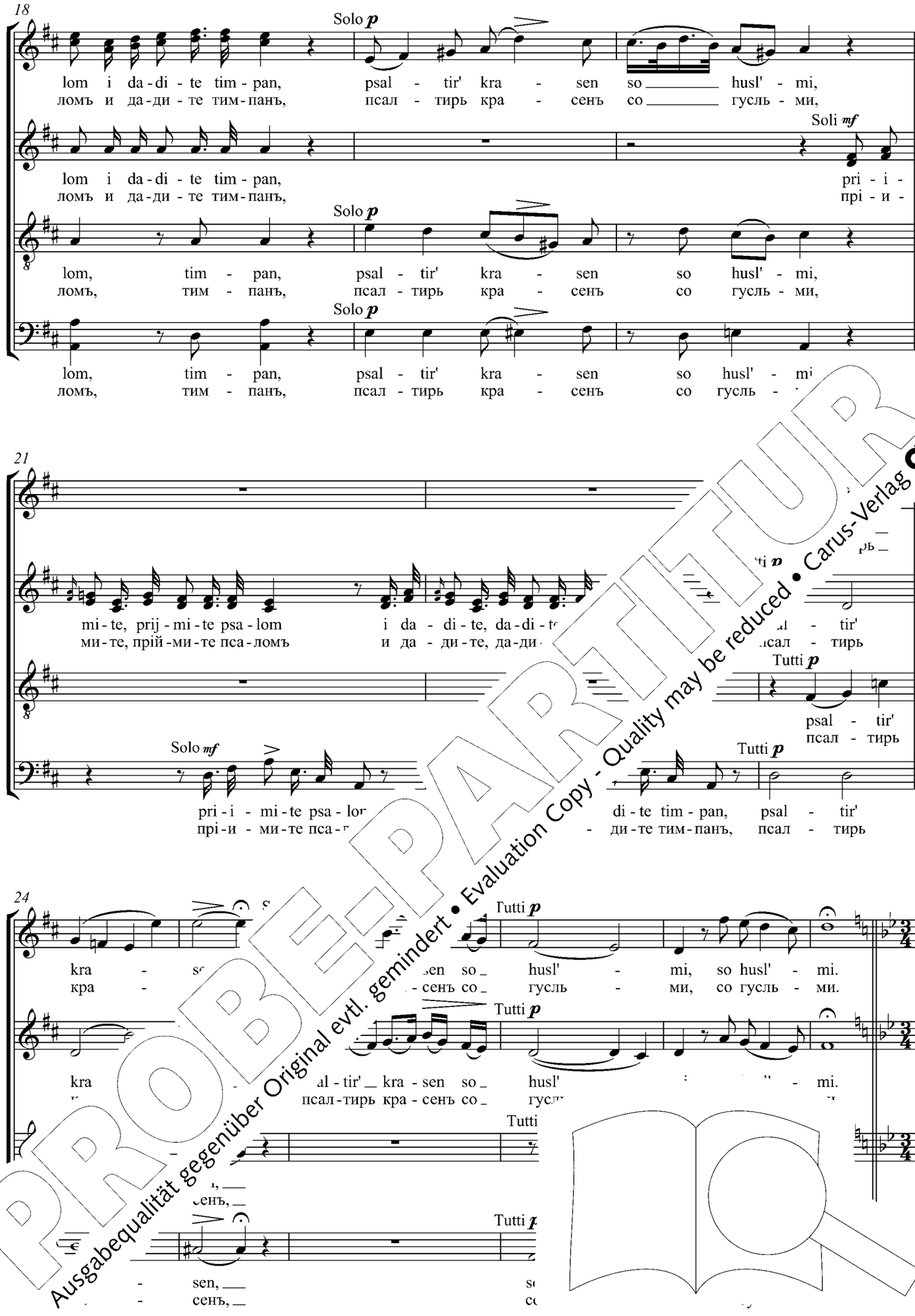

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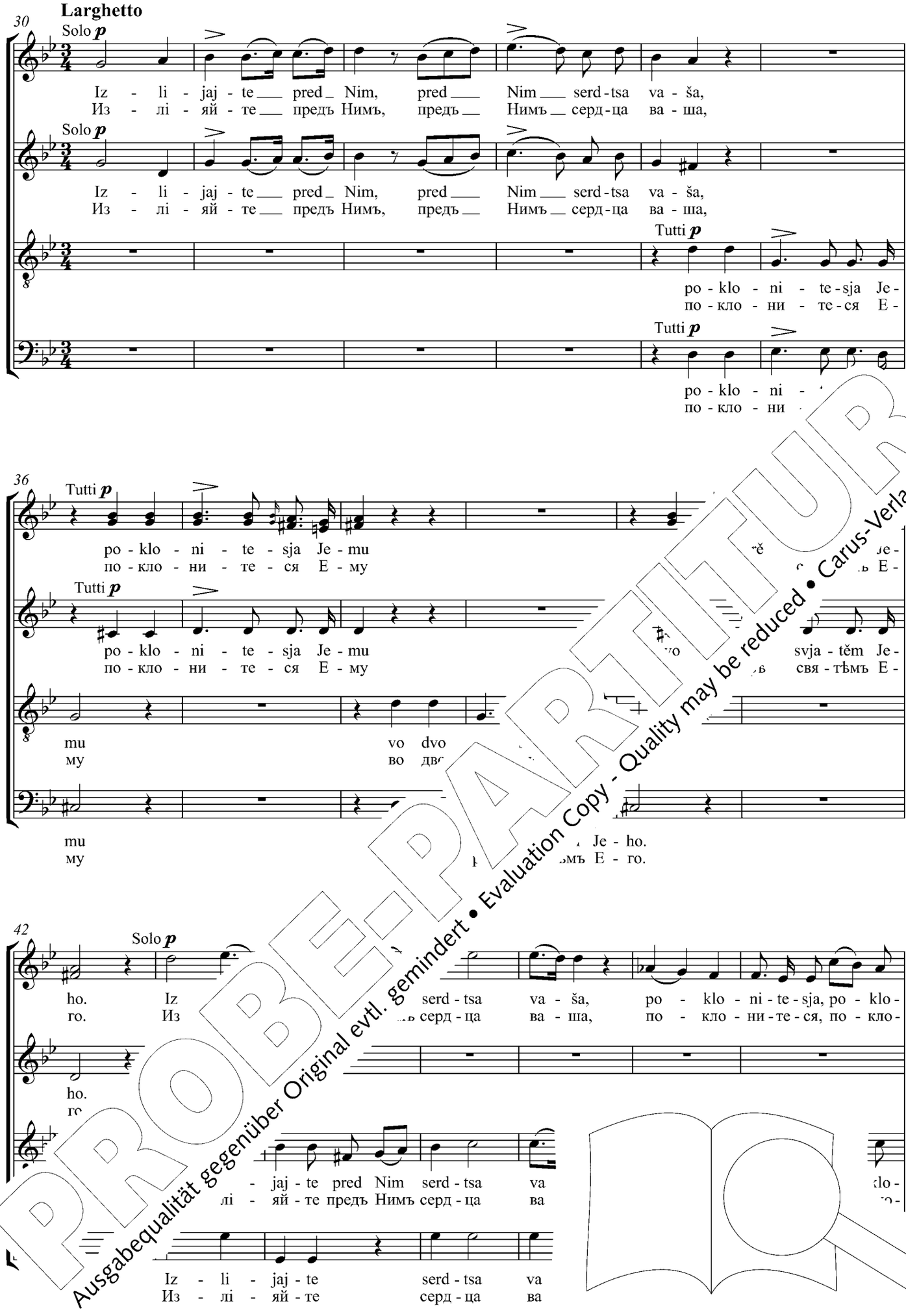

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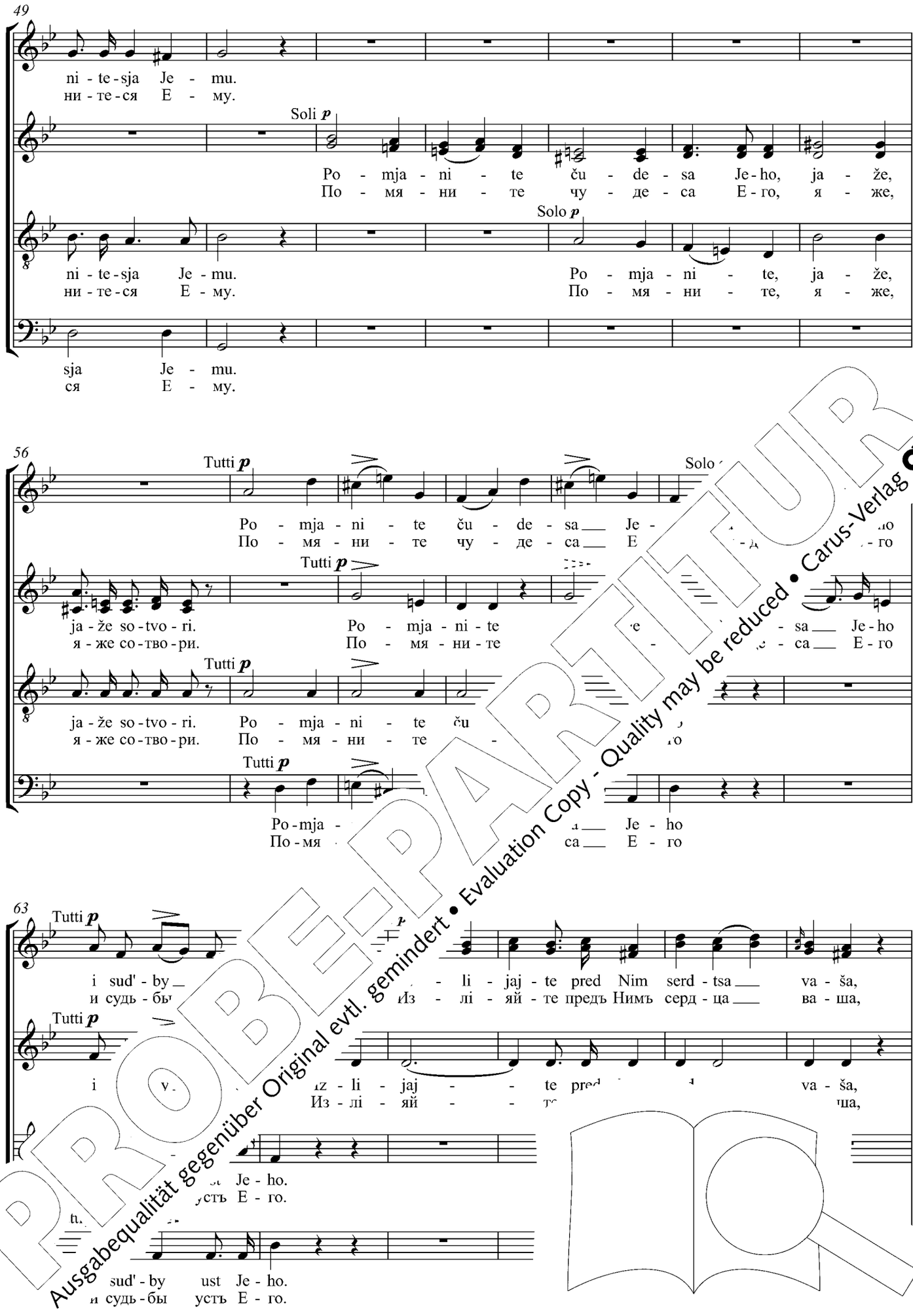

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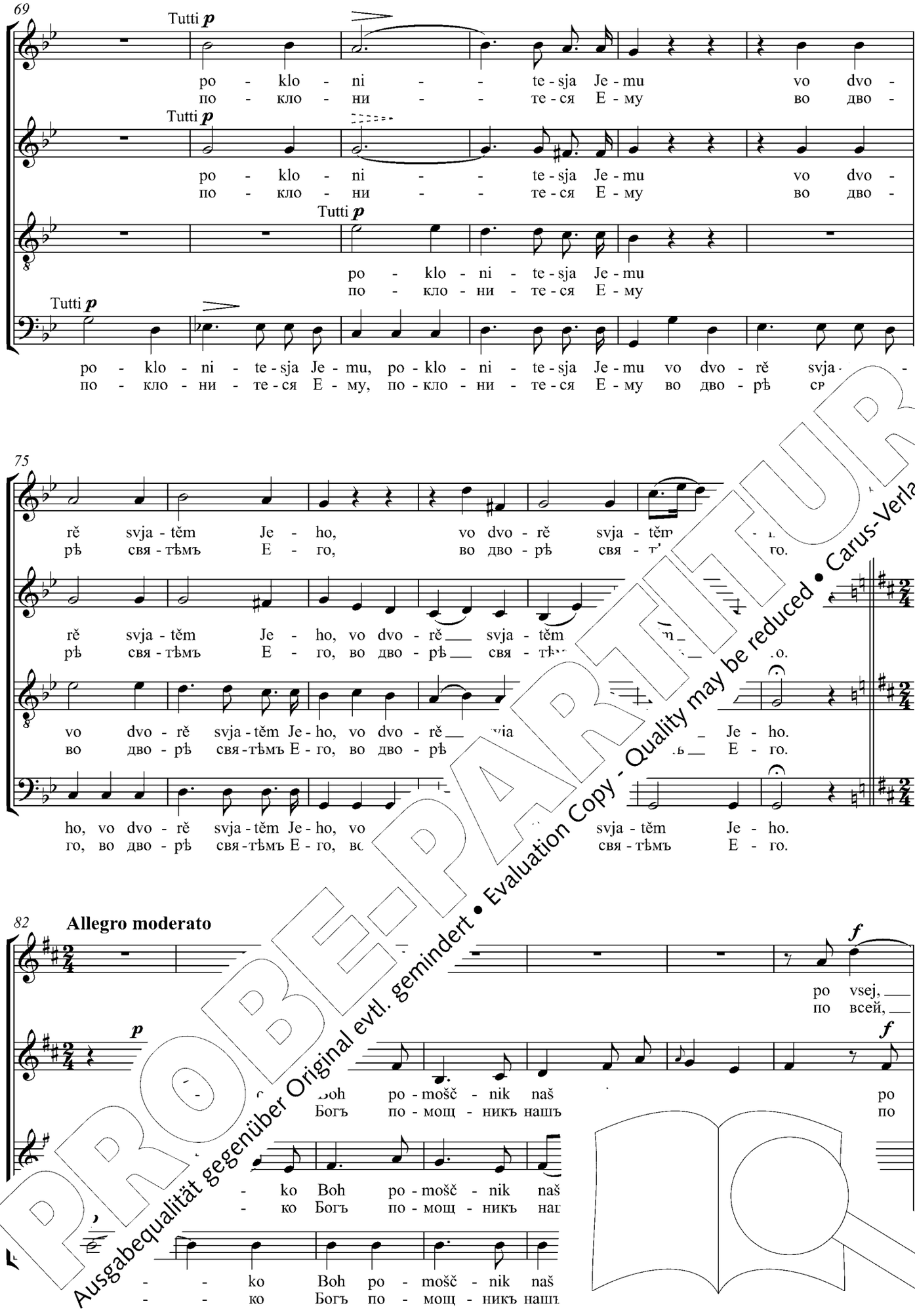

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89

po vsej zem - li sud' - by, sud' - by Je - ho, po vsej zem - li, po vsej zem -
по всей зем - ли судь - бы, судь - бы Е - го, по всей зем - ли, по всей зем -

vsej zem - li sud' - by, sud' - by Je - ho, po vsej zem - li, po vsej zem -
всей зем - ли судь - бы, судь - бы Е - го, по всей зем - ли, по всей зем -

f

po vsej zem - li, po vsej zem -
по всей зем - ли, по всей зем -

vsej zem - li sud' - by Je - ho, po vsej zem - li, po vsej zem - li, po vsej zem -
всей зем - ли судь - бы Е - го, по всей зем - ли, по всей зем - ли, по всей зем -

96

p

li sud' - by Je - ho, po vsej, po vsej zem - li sud' - by,
ли судь - бы Е - го, по всей, по всей зем - ли судь - бы,

p

li sud' - by Je - ho, po vsej zem - li
ли судь - бы Е - го, по всей зем - ли

p

li sud' - by Je - ho, po vsej zem
ли судь - бы Е - го, по всей зем

f

Je - ho, po
Е - го, по

p

li sud' - by Je - ho,
ли судь - бы Е - го,

f

zem - li, po
зем - ли, по

103

f

zem - li
зем - ли

sud' - by Je - ho, po vsej zem - li sud' -
судь - бы Е - го, по всей зем - ли судь -

f

vsej sud' - by Je - ho, po vsej zem - li sud' -
всей ли судь - бы Е - го, по всей зем - ли судь -

sud' - by, sud' - by sud' -
судь - бы, судь - бы судь -

vsej zem - li sud' - by, sud' - by
всей зем - ли судь - бы, судь - бы

* Die Vorschlagsnoten in T. 99 und 101 stehen in Quelle **R**, aber nicht in Quelle **A**.
*The appoggiaturas in mm. 99 and 101 are found in Source **R** but not in Source **A**.*

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110

Soli *f*

by Je - ho. Ja - ko Boh po - mošč - nik naš i za - stup - nik
бы Е - го. Я - ко Богъ по - мощ - никъ нашъ и за - ступ - никъ

Solo *f*

by Je - ho. Ja - ko Boh po - mošč - nik naš i za - stup - nik
бы Е - го. Я - ко Богъ по - мощ - никъ нашъ и за - ступ - никъ

by Je - ho.
бы Е - го.

by Je - ho.
бы Е - го.

117

Solo

naš, po vsej, po vsej zem - li sud' - by, sud' - by Je - ho,
нашъ, по всей, по всей зем - ли судь - бы, судь - бы Е - го,

Tutti

naš, po vsej zem - li, po vsej zem - li, sud' vsej zem -
нашъ, по всей зем - ли, по всей зем - ли, су всей зем -

Solo *f*

po vsej zem vsej zem -
по всей зем по всей зем -

Solo *f*

po vsej po
по всей ли, по

Tutti *f*

123

Tutti *f*

by Je - ho.
бы Е - го.

li sud' - by, sud' - by Je - ho. Ja - ko
ли судь - го, судь - бы Е - го. Я - ко

p

Je - ho, sud' - by Je ko
Е - го, судь - бы Е ко

zem - - li sud' - by Je
зем - - ли судь - бы Е

* Abwe. esart in Quelle **A**; siehe die Einzelanmerkungen. / *For alternate reading in So.*

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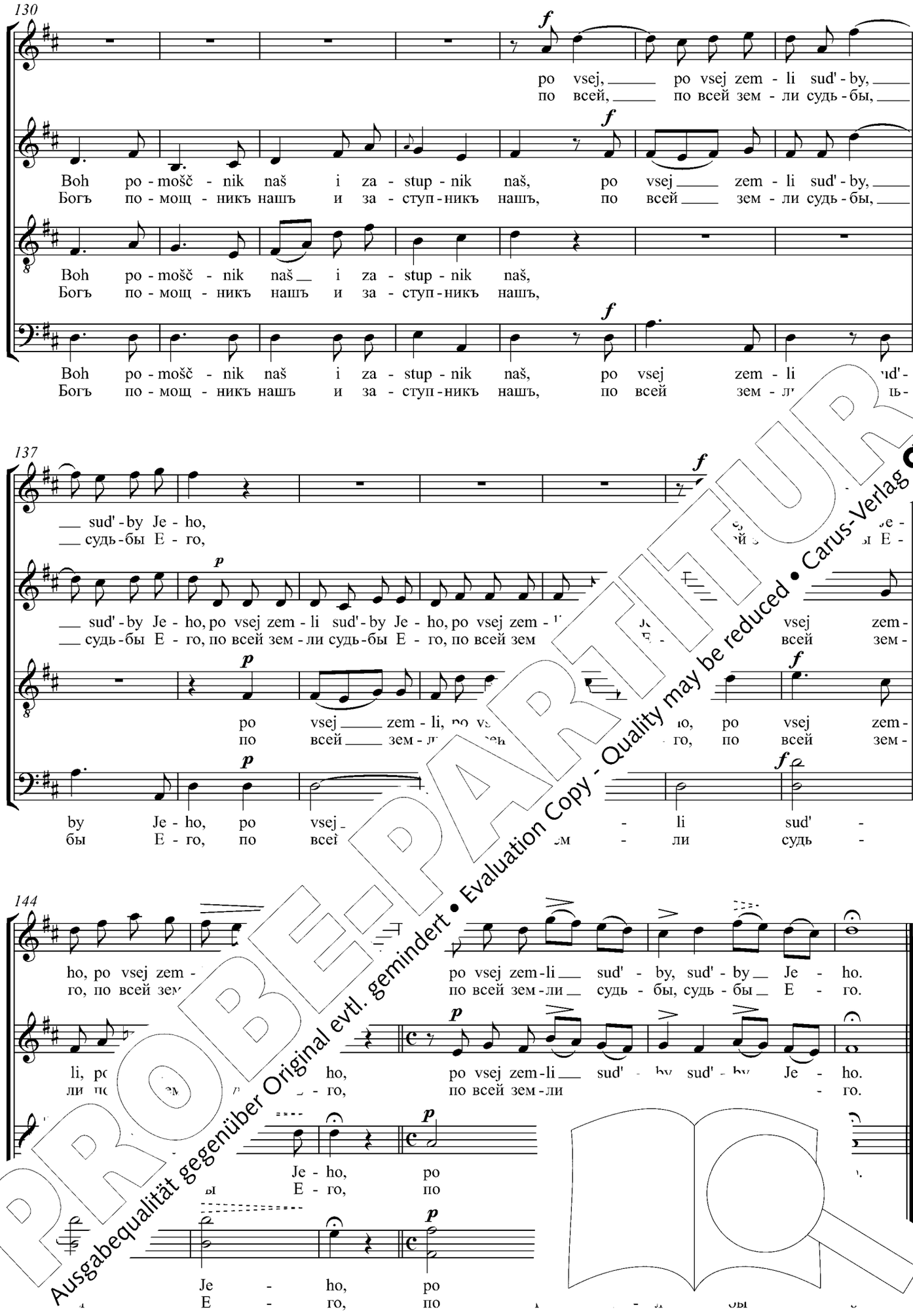

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Radujtesja Bohu pomoščniku našemu,
vospojte* Bohu Iakovlju.
Priimite psalom i dadite timpan,
psaltir' krasen so husl'mi.*
Izlijajte pred Nim serdtsa vaša,
poklonitesja Jemu* vo dvorě svjatěm Jeho.
Pomjanite čudesa Jeho, jaže sotvori,
čudesa Jeho i sud'by ust Jeho.
Jako Boh pomoščnik naš i zastupnik naš,*
po vsej zemli sud'by Jeho.

Jauchzet Gott, unserem Helfer,
singet* dem Gotte Jakobs.
Hebet an den Gesang und rühret die Pauken,
lasst liebliche Psalter und Harfen erklingen.
Öffnet Ihm eure Herzen,
schreitet hinan* zu Seinen heiligen Hallen.
Gedenket der Wunder, die Er getan,
der göttlichen Zeichen und des Urteils Seines Mundes.
Denn Gott ist unser Helfer und unser Beistand.*
Seine Ratschlüsse erfüllen die Erde.

Rejoice in God our helper,
sing praises* to the God of Jacob.
Take up a psalm, and bring the timbrel,
the pleasant psaltery with the harp.
Pour out your hearts before Him,
bow before Him* in His holy court.
Remember His wonders which He wr
His marvels, and the judgments of Hi
For the Lord is our helper and our defen
in all the earth are His judgm

aus / from Ps. 8 96)5)

* Für sprachliche Hinv *-garding linguistic considerations, consult the Critical Remarks.*

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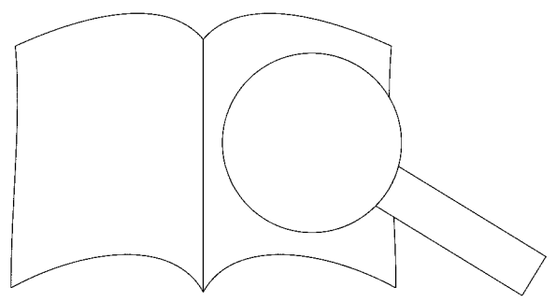
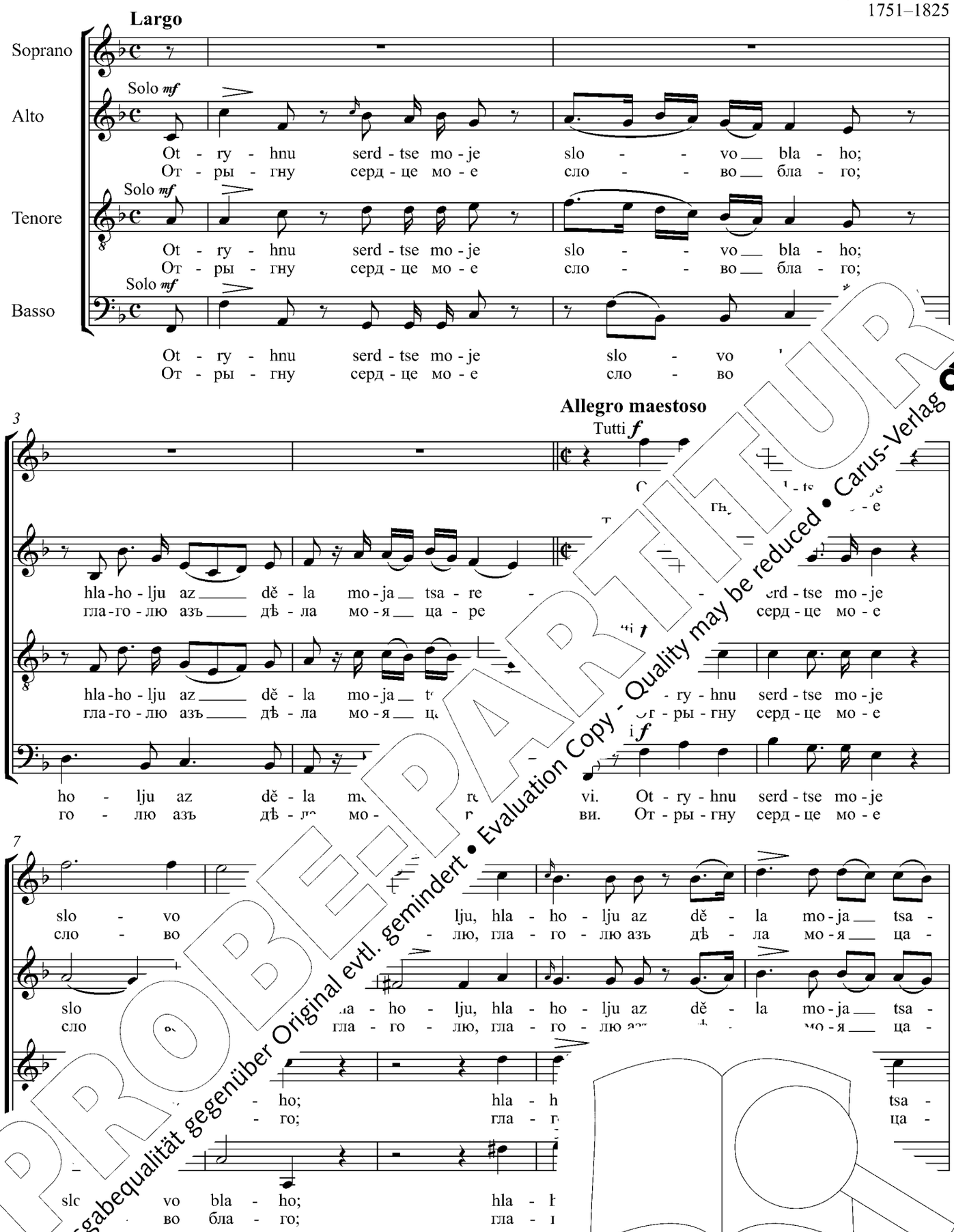


14. Otryhnu serdtse moje slovo blaho

Отрыгну сердце мое слово благо / Aus meinem Herzen quellen Worte der Güte /
My heart hath poured forth a good word

Dmitry Bortniansky
1751–1825



* Mit Achtelnote, 16tel-Pause und 16tel-Note. Quelle **R** wie hier gedruckt.
*Sc with an eighth note followed by a sixteenth rest and sixteenth note; Source **R** as*

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12

re - vi, hla - ho - lju az dě - la mo - ja tsa - re - - vi.
ре - ви, гла - го - лю азъ дѣ - ла мо - я ца - ре - - ви.

re - vi, hla - ho - lju az dě - la mo - ja tsa - re - - vi. Pre - po - ja - šy
ре - ви, гла - го - лю азъ дѣ - ла мо - я ца - ре - - ви. Пре - по - я - ши

Solo *f*

re - vi, hla - ho - lju az dě - la mo - ja tsa - re - - vi. Pre - po - ja - šy
ре - ви, гла - го - лю азъ дѣ - ла мо - я ца - ре - - ви. Пре - по - я - ши

Solo *f*

re - vi, hla - ho - lju az dě - la mo - ja tsa - re - - vi.
ре - ви, гла - го - лю азъ дѣ - ла мо - я ца - ре - - ви.

17

Tutti *f*

Pre - po - ja - šy meč Tvoj po
Пре - по - я - ши мечъ Твой по

Tutti *f*

meč Tvoj po be - drě Tvo - jej, Sil' - ne. Pre - po - ja
мечъ Твой по бе - дрѣ Тво - ей, Силь - не. Пре - по -

po be -
по бе -

Tutti *f*

meč Tvoj po be - drě Tvo - jej, Sil' - ne. Pre
мечъ Твой по бе - дрѣ Тво - ей, Силь - не.

e - drě, po be -
бе - дрѣ, по бе -

Tutti *f*

Pre - po - ja - šy meč
Пре - по - я - ши мечъ

po be - drě, po be -
по бе - дрѣ, по бе -

21

drě Tvo - jej, Sil' to - ju Tvo - je - ju i___ do -
дрѣ Тво - ей, Силь то - ю Тво - е - ю и___ до -

drě Tvo- a - so - to - ju Tvo - je - ju i___ do -
дрѣ Тво- кра - со - то - ю до -

ne,
не,

Solo *p*

, Sil' - ne, kra - so -
ей, Силь - не, кра - со -

* In Que weiterhin Tutti, Quelle **R** mit den hier angezeigten Solo-Vermerken. / *Source A ma... ...rt. Source ... ...e markings ... ...ate...*

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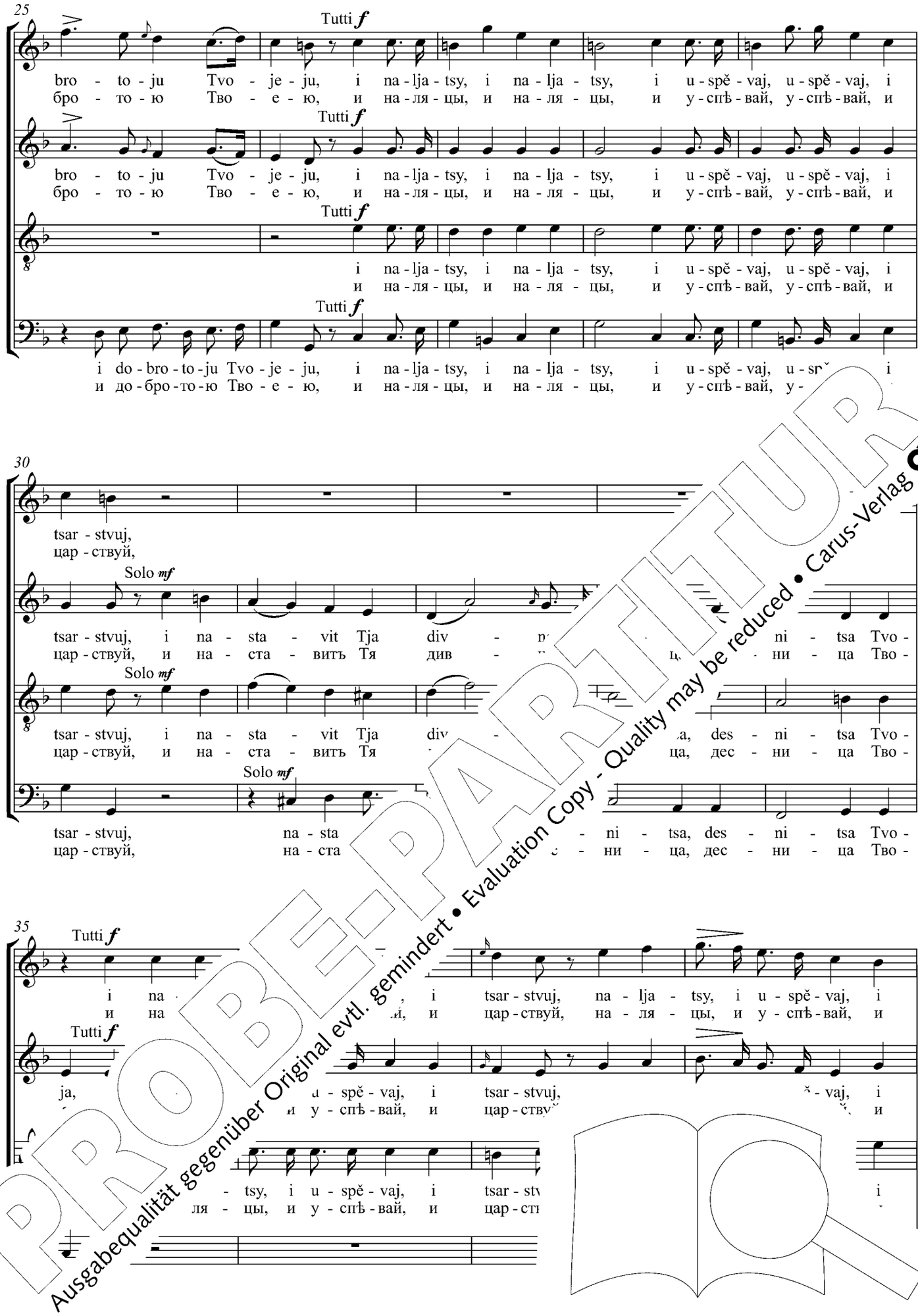

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39

tsar - stvuj, i na - sta - vit Tja div - no des - ni - tsa, des - ni - tsa Tvo - ja,
цар - ствуй, и на - ста - вить Тя див - но дес - ни - ца, дес - ни - ца Тво - я,

tsar - stvuj, i na - sta - vit Tja div - no des - ni - tsa, des - ni - tsa Tvo - ja,
цар - ствуй, и на - ста - вить Тя див - но дес - ни - ца, дес - ни - ца Тво - я,

tsar - stvuj, i na - sta - vit Tja div - no des - ni - tsa, des - ni - tsa Tvo - ja,
цар - ствуй, и на - ста - вить Тя див - но дес - ни - ца, дес - ни - ца Тво - я,

Tutti

i na - sta - vit Tja div - no des - ni - tsa, des - ni - tsa Tvo - ja, div -
и на - ста - вить Тя див - но дес - ни - ца, дес - ни - ца Тво - я, див

44

div - no des - ni - tsa Tvo - ja, des - ni - tsa Tvo - ja, des - ni - tsa Tvo - ja.
див - но дес - ни - ца Тво - я, дес - ни - ца Тво - я, дес - ни - ца Тво - я.

div - no des - ni - tsa Tvo - ja, des - ni - tsa Tvo - ja,
див - но дес - ни - ца Тво - я, дес - ни - ца Тво - я

div - no des - ni - tsa, des - ni - tsa Tvo - ja.
див - но дес - ни - ца, дес - ни - ца Тво - я.

ni - tsa Tvo - ja, div - no des - ni - tsa Tvo - ja.
ни - ца Тво - я, див - но дес - ни - ца Тво - я.

Adagio 51

Soli

prav - du, voz - lju - bil
прав - ду, воз - лю - бил

Voz - lju - bil je - si prav - du, voz
Воз - лю - билъ е - си прав - ду, воз

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55

Soli *p*

Iz - li - ja - sja bla - ho -
Из - лі - я - ся бла - го -

voz - ne - na - vi - děl je - si bez - za - ko - ni - e.
воз - не - на - ви - дѣлъ е - си без - за - ко - ні - е.

Solo *p*

Iz - li - ja - sja bla - ho -
Из - лі - я - ся бла - го -

i voz - ne - na - vi - děl je - si bez - za - ko - ni - e.
и воз - не - на - ви - дѣлъ е - си без - за - ко - ні - е.

60

dat', bla - ho - dat' vo ust - nakh Tvo - ikh, ust -
датъ, бла - го - датъ во уст - нахъ Тво - ихъ, во уст -

dat', bla - ho - dat' vo ust - dat' vo ust -
датъ, бла - го - датъ во уст - го - датъ во уст -

64

Tutti

nakh Tvo - ikh, di po - ma - za Tja, po - ma - za Tja, Bo - že,
нахъ Тво - ихъ, ра - ди по - ма - за Тя, по - ма - за Тя, Бо - же,

Tutti *p*

di po - ma že,
ди по - же,

- ho ra - di po e,
ce - го ра - ди по

se - ho ra - di po
ce - го ра - ди по

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69

Soli *p*

Boh Tvoj je - le - jem ra - do - sti, je - le - jem ra - do - sti, pa - če pri - čast - nik Tvo -
Богъ Твой е - ле - емъ ра - до - сти, е - ле - емъ ра - до - сти, па - че при - част - никъ Тво -

Boh Tvoj,
Богъ Твой,

Boh Tvoj,
Богъ Твой,

Tutti *p*

Boh Tvoj,
Богъ Твой,

73

Tutti *p*

ikh, se - ho ra - di po - ma - za Tja, Boh
ихъ, се - го ра - ди по - ма - за Тя, Богъ

Tutti *p*

se - ho ra - di po - ma - za Tja, že, Tvoj je -
се - го ра - ди по - ма - за Тя, же, Твой е -

Tutti *p*

se - ho ra - di po - ma - za Tja, Boh Tvoj je -
се - го ра - ди по - ма - за Тя, Богъ Твой е -

ho ra - di po - že, Boh Tvoj je -
го ра - ди по - же, Богъ Твой е -

78

Solo *p*

je - le - jem če pri - čast - nik Tvo - ikh, je - le - jem
е - ле - ем че при - част - никъ Тво - ихъ, е - ле - емъ

Solo *p*

le - sti, pa - če pri - čast jem
ле - сти, па - че при - ча мъ

ra - do - sti, pa - če pri -
ра - до - сти, па - че при -

jem ra - do - sti, pa - če pri -
- емъ ра - до - сти, па - че при -

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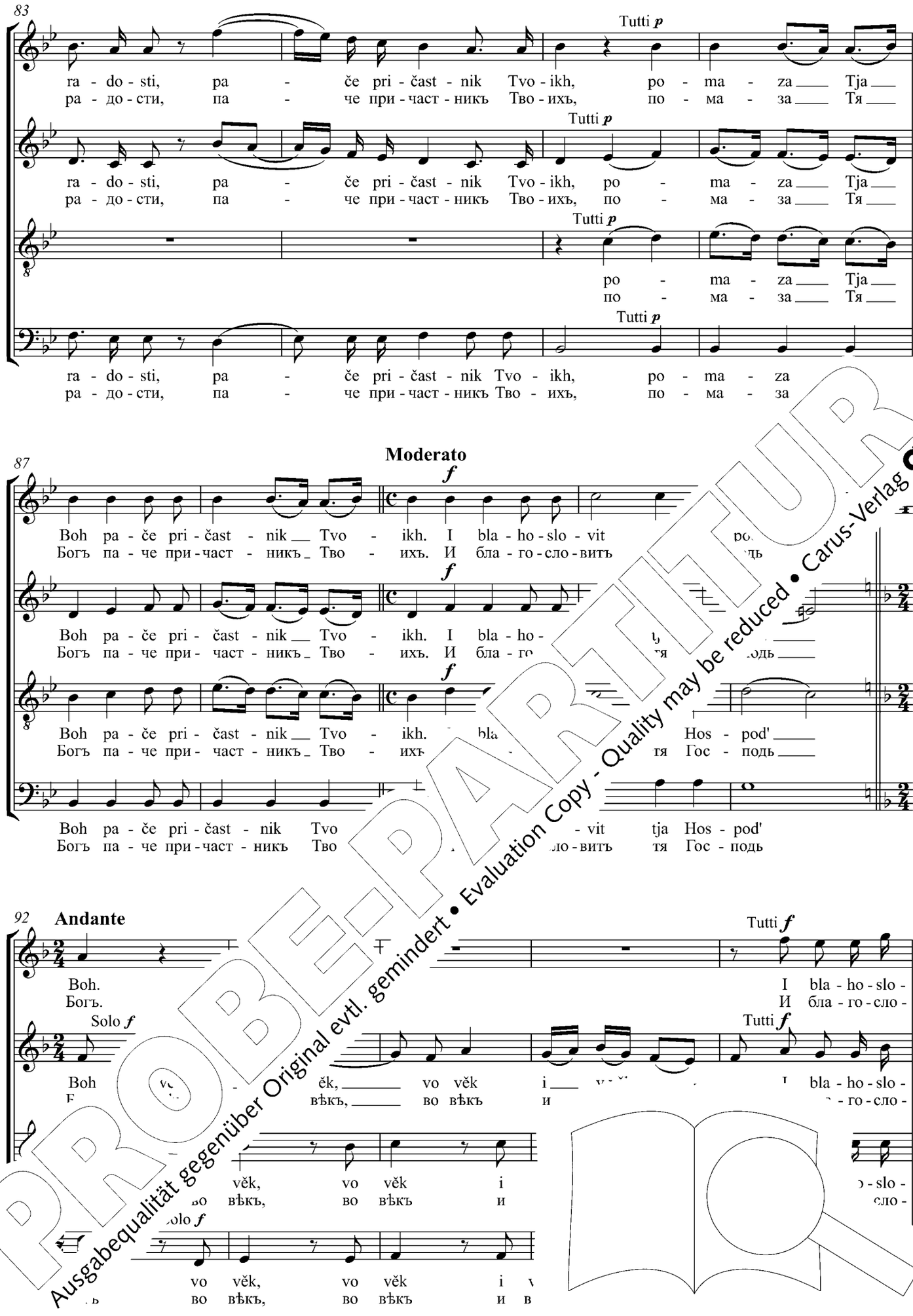

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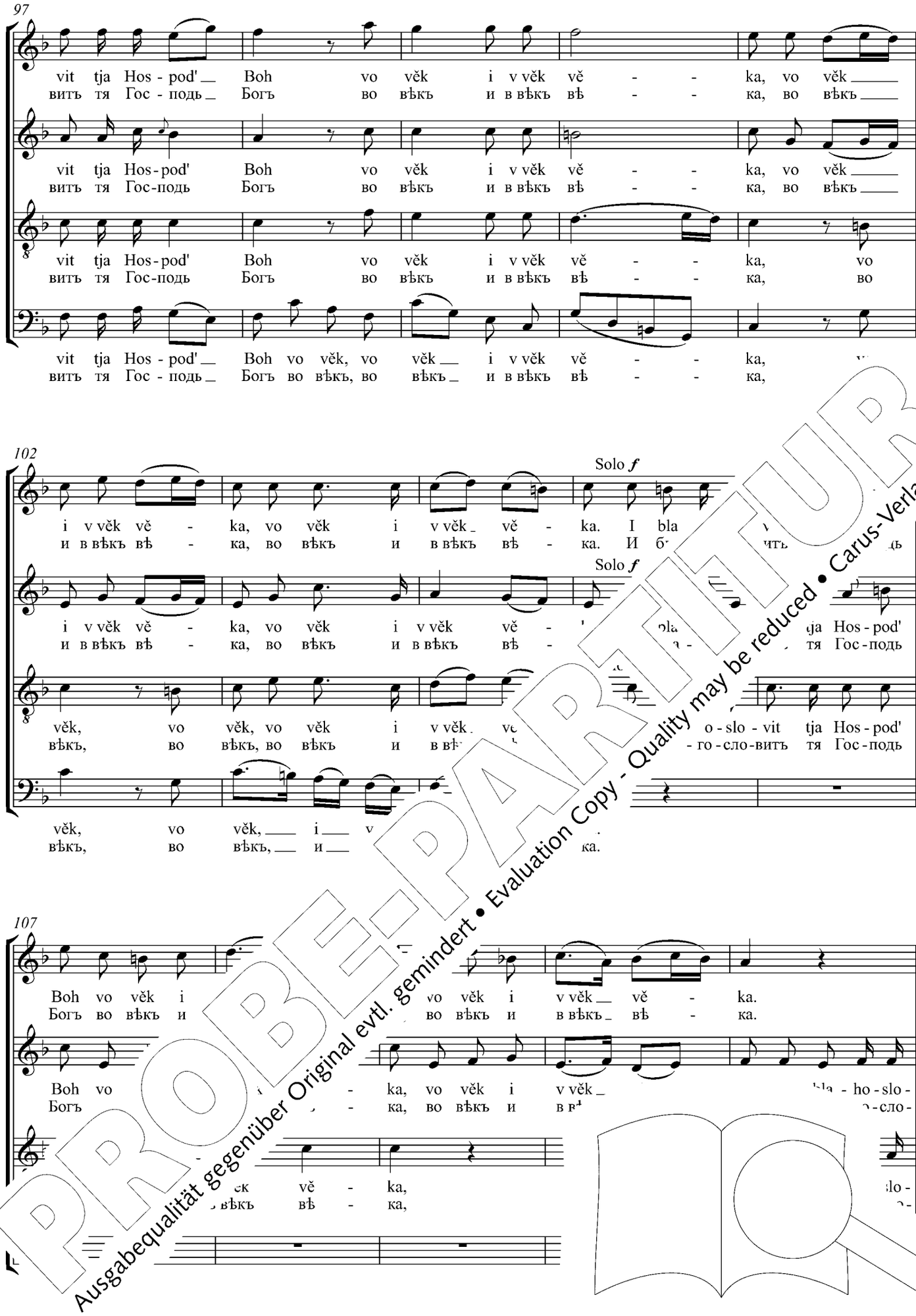

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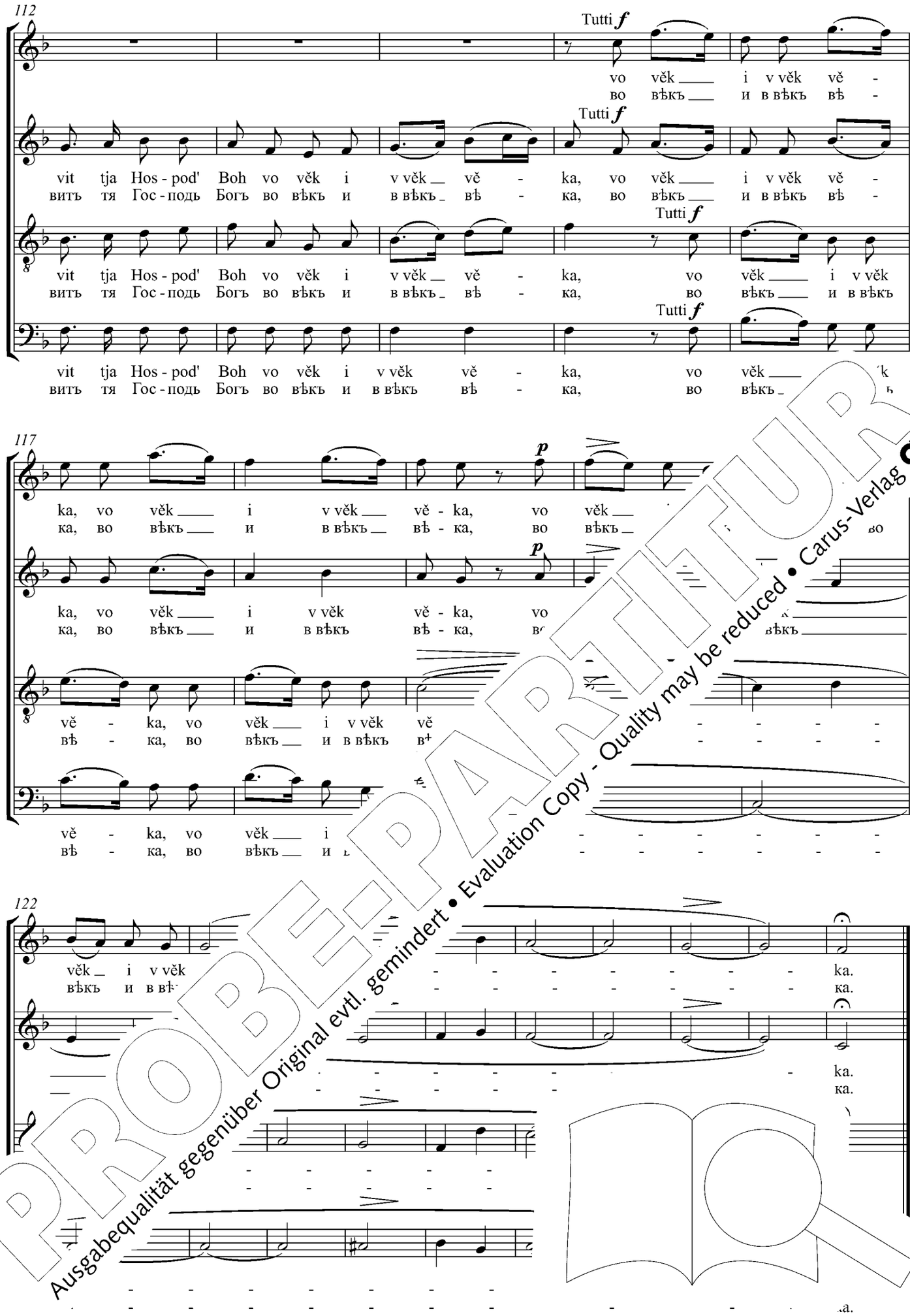

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Otryhnu serdtse moje slovo blaho;
hlaholju az děla moja tsarevi.
Prepojašy meč Tvoj po bedrě Tvojej, Sil'ne,
krasotoju Tvojeju i dobrotoju Tvojeju,
i naljatsy, i uspěvaj, i tsarstvuj,
i nastavit Tja divno desnitsa Tvoja.
Vozljubil jesi pravdu i voznenaviděl jesi bezzakonie.
Izlijasja blahodat' vo ustnakh Tvoikh,
seho radi pomaza Tja, Bože, Boh Tvoj
jelejem radosti, pače pričastnik Tvoikh.
I blahoslovit tja Hospod' Boh vo věk i v věk věka.*

Aus meinem Herzen quellen Worte der Güte;
ich trage meine Werke dem Könige vor.
Gürte das Schwert um die Lenden, du Starker,
in deiner herangereiften Schönheit und Kraft.
Rüste dich, herrsche als König und schreite frei deinen Weg,
und wunderbar wird deine Rechte dich führen.
Du liebst die Gerechtigkeit und hassest das Unrecht.
Deine Lippen sind von Anmut durchtränkt,
darum hat Gott, der Ewige, dich gesalbt,
mit dem Öle der Herrlichkeit, vor allen deinen Freunden.
Und du bist von Gott dem Herrn gesegnet für die Zeit.*

My heart hath poured forth a good word;
I speak of my works to the king.
Gird Thy sword upon Thy thigh, O Mighty One,
in Thy comeliness and Thy beauty,
and bend Thy bow, and prosper, and reign,
and Thy right hand shall guide Thee wondrou[illegible]
Thou hast loved righteousness and hated ir[illegible]
Grace hath been poured forth on Thy lir[illegible]
wherefore, O God, Thy God hath anoin[illegible]
with the oil of gladness more than Thy fel[illegible]
And the Lord God hath blesse[illegible] for [illegible]

* Für sprachliche Hin[illegible] *egarding linguistic considerations, consult the Critical Remarks.*

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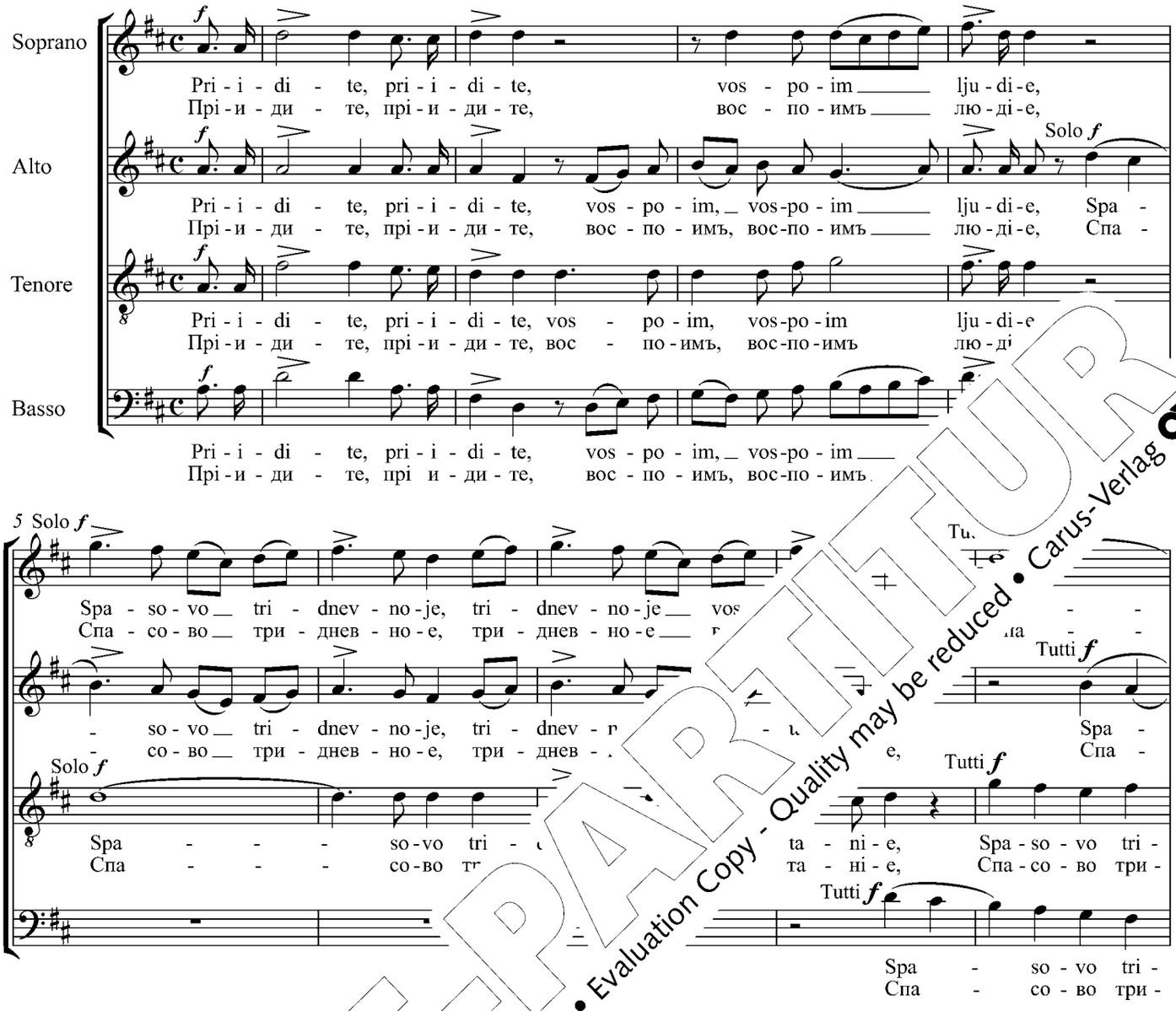
15. Priidite, vospoim, ljudie

Пріидите, воспоимъ, людіе / Kommet ihr Leute, besingen wir /
Come, O people, let us praise in song

Dmitry Bortniansky
1751–1825

Allegro maestoso



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16

Tutti *f*

Spa - - so - vo vos - ta - ni - e. Pri - i - di - te, pri - i - di - te,
Спа - - со - во вос - та - ні - е. Прі - и - ди - те, прі - и - ди - те,

Tutti *f*

lju - di - e, Spa - so - vo vos - ta - ni - e. Pri - i - di - te, pri - i - di - te,
лю - ді - е, Спа - со - во вос - та - ні - е. Прі - и - ди - те, прі - и - ди - те,

Tutti *f*

lju - di - e, Spa - so - vo tri - dnev - no - je vos - ta - ni - e. Pri - i - di - te, pri - i -
лю - ді - е, Спа - со - во три - днев - но - е вос - та - ні - е. Прі - и - ди - те, прі - и -

Tutti *f*

Spa - so - vo tri - dnev - no - je vos - ta - ni - e. Pri - i - di - te,
Спа - со - во три - днев - но - е вос - та - ні - е. Прі - и - ди - те,

22

pri - i - di - - - te, vos - po - im, vos - po - im
прі - и - ди - - - те, вос - по - имъ, вос - по - им

pri - i - di - - - te, vos - po - im,
прі - и - ди - - - те, вос - по - имъ,

p

di - te, pri - i - di - te, vos - po - im, Spa - -
ди - те, прі - и - ди - те, вос - по - им Спа - -

p

di - te, pri - i - di - te, vos - po - im, - po - im Spa - - -
ди - те, прі - и - ди - те, вос - по - имъ - ос - по - имъ Спа - - -

28

Soli *mf*

- - - - je vos - ta - ni - e, im že iz - ba - vi - khom -
- - - - но - е вос - та - ні - е, имъ же из - ба - ви - хом -

- - - dnev - no - je vos - ta - ni
- - - дни - днев - но - е вос - та -

so - vo tri - dnev - no - je vos - ta -
со - во три - днев - но - е вос - та -

- - - so - vo tri - dnev - no - je vos - ta -
- - - со - во три - днев - но - е вос - та -

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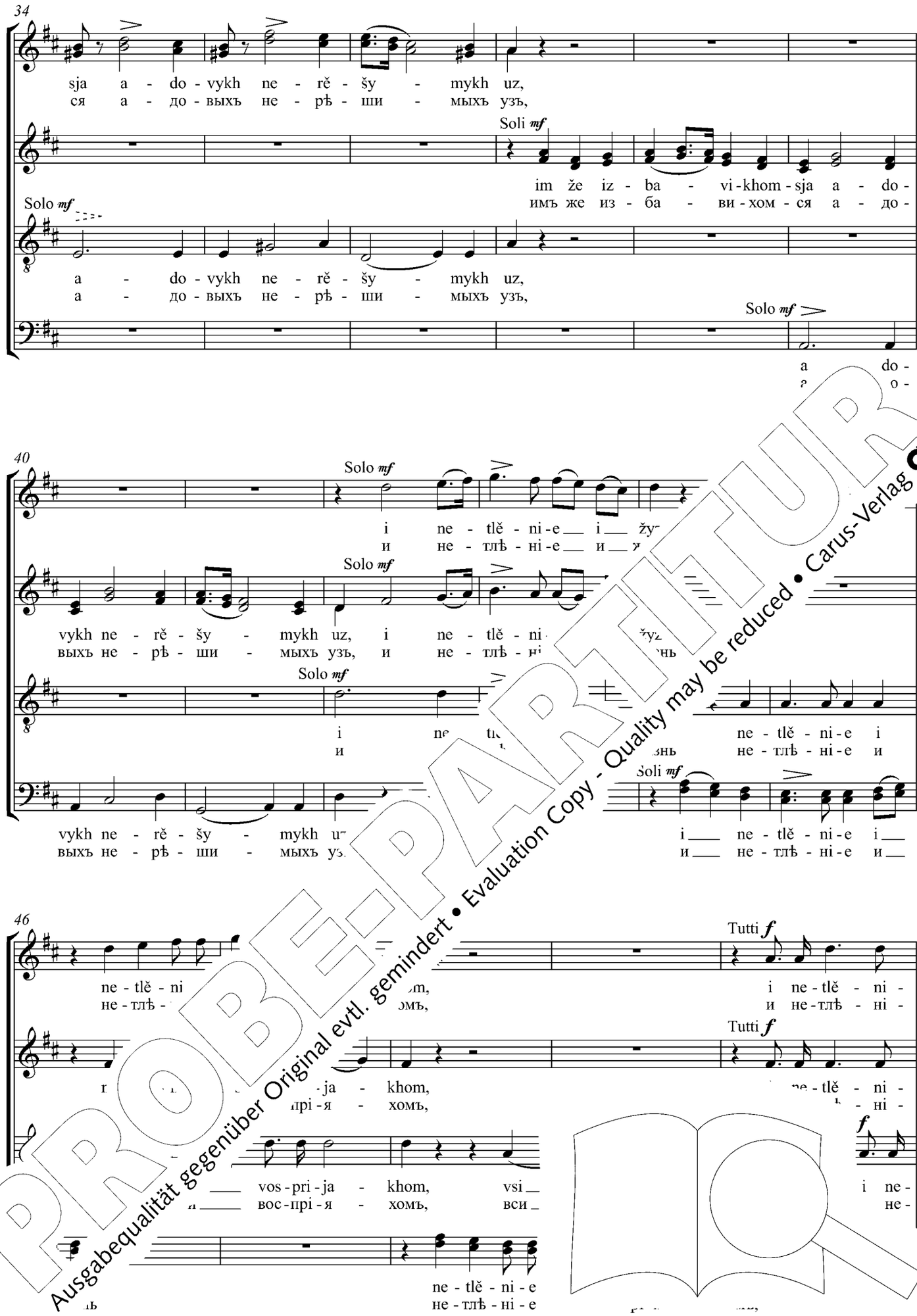

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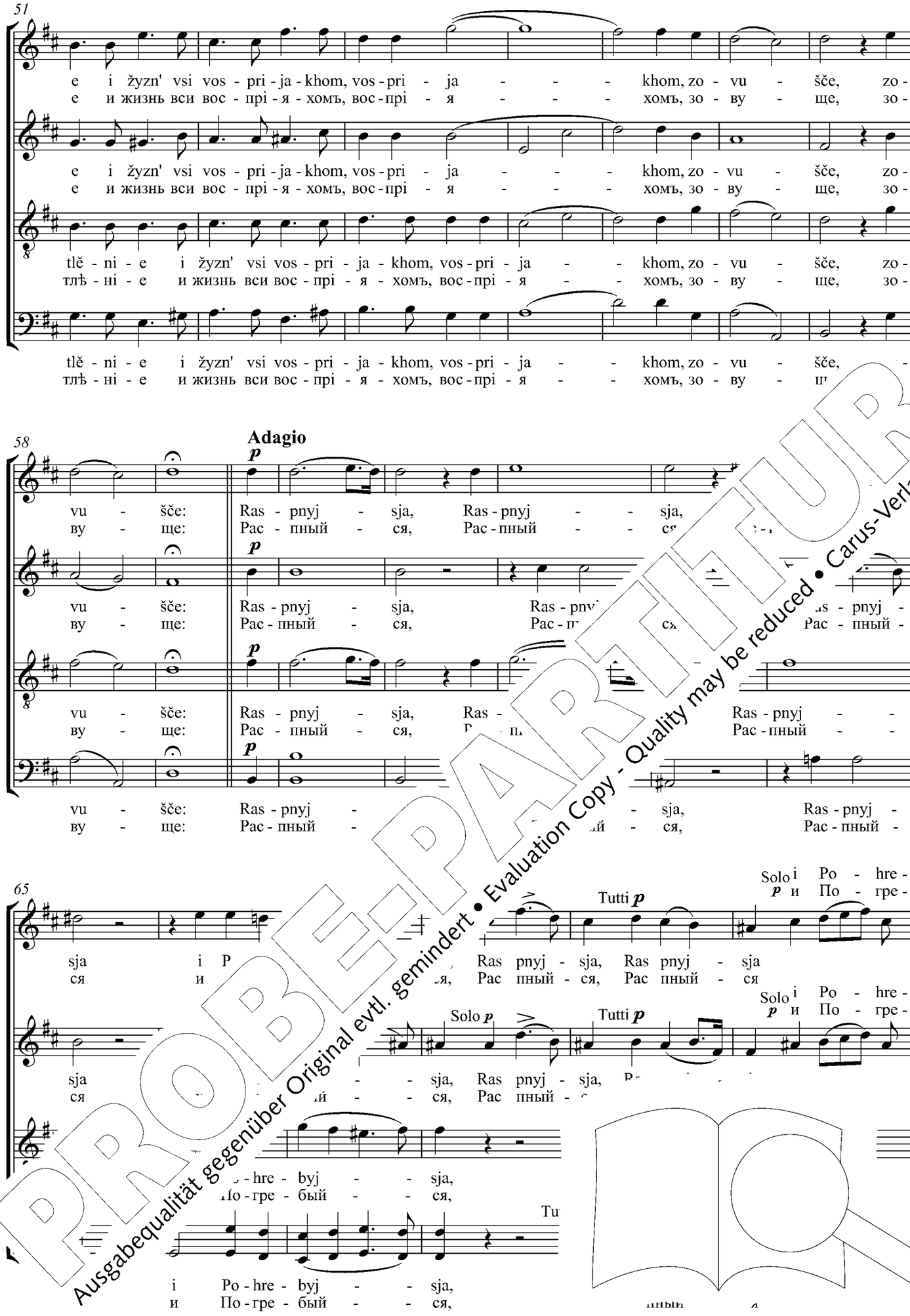

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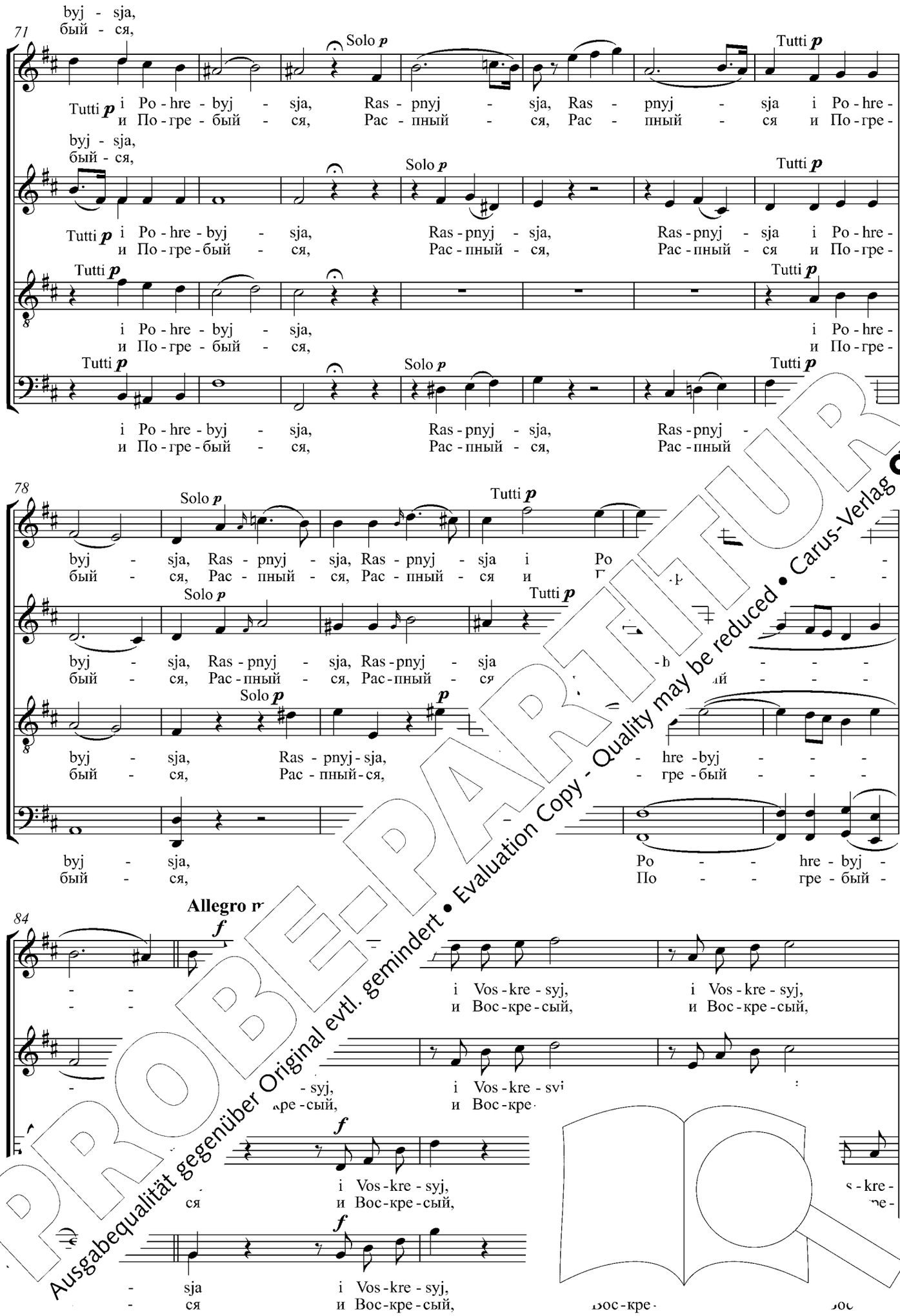

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88

i Vos - kre - syj, spa - si ny vos - kre - se - ni - em Tvo - im, vos - kre - se -
и Вос - кре - сый, спа - си ны вос - кре - се - ні - емъ Тво - имъ, вос - кре - се -

i Vos - kre - syj, spa - si ny vos - kre - se - ni - em Tvo - im, vos - kre - se -
и Вос - кре - сый, спа - си ны вос - кре - се - ні - емъ Тво - имъ, вос - кре - се -

syj, i Vos - kre - syj, spa - si ny vos - kre - se - ni - em Tvo - im, vos - kre - se -
сый, и Вос - кре - сый, спа - си ны вос - кре - се - ні - емъ Тво - имъ, вос - кре - се -

syj, i Vos - kre - syj, spa - si ny vos - kre - se - ni - em Tvo - im,
сый, и Вос - кре - сый, спа - си ны вос - кре - се - ні - емъ Тво - имъ,

92

- - - - - - ni - em Tvo - im,
- - - - - - ні - емъ Тво - имъ,

Solo *f*

- - - - - - ni - em Tvo - im, Je - di
- - - - - - ні - емъ Тво - имъ, Е - ди

- - - - - - ni - em Tvo - im. - ne Če - lo - vě - ko -
- - - - - - ні - емъ Тво - и - не Че - ло - вѣ - ко -

Solo *f*

- - - - - -
- - - - - -

96

di - ne Če - lo - v - lo - vě - ko - ljub - če. Spa - si
ди - не Че - ло - ло - вѣ - ко - люб - че. Спа - си

Tutti *f*

Tutti *f*

če, - - - Če - lo - vě - ko - ljub
че, - - - Че - ло - вѣ - ко

- di - ne Če - lo - vě - ko - ljub - če, Če - lo - vě -
Е - ди - не Че - ло - вѣ - ко - люб - че, Че - ло - вѣ -

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100

Solo *f*

ny vos - kre - se - ni - em Tvo - im, Je - di - ne Če - lo - vě - ko - ljub - če. Spa - si ny vos - kre -
ны вос - кре - се - ні - емъ Тво - имъ, Е - ди - не Че - ло - вѣ - ко - люб - че. Спа - си ны вос - кре -

Tutti *p*

Solo *f*

ny vos - kre - se - ni - em Tvo - im, Je - di - ne Če - lo - vě - ko - ljub - če. Spa - si ny vos - kre -
ны вос - кре - се - ні - емъ Тво - имъ, Е - ди - не Че - ло - вѣ - ко - люб - че. Спа - си ны вос - кре -

Tutti *p*

Solo *f*

ny vos - kre - se - ni - em Tvo - im, Je - di - ne Če - lo - vě - ko ljub - če. Spa - si ny vos - kre -
ны вос - кре - се - ні - емъ Тво - имъ, Е - ди - не Че - ло - вѣ - ко люб - че. Спа - си ны вос - кре -

Tutti *p*

si ny, spa - si, spa - si ny.
си ны, спа - си, спа - си ны.

104

se - ni - em, vos - kre - se - ni - em Tvo - im. Spa - si ny vos - kre - se - ni - em
се - ні - емъ, вос - кре - се - ні - емъ Тво - имъ. Спа - си ны вос - кре - се - ні - ем

f

se - ni - em, vos - kre - se - ni - em Tvo - im. Spa - si ny vos - kr... - di - ne Če - lo -
се - ні - емъ, вос - кре - се - ні - емъ Тво - имъ. Спа - си ны вос - ... Е - ди - не Че - ло -

f

se - ni - em, vos - kre - se - ni - em Tvo - im. Spa - si ny ... - im, Je - di - ne Če - lo -
се - ні - емъ, вос - кре - се - ні - емъ Тво - имъ. Спа - си ... ло - имъ, Е - ди - не Че - ло -

Tutti *f*

Spa - ...-se - ni - em Tvo - im, Je - di - ne Če - lo -
Спа - ...кре - се - ні - емъ Тво - имъ, Е - ди - не Че - ло -

Solo *f*

108

Če - lo - vě - - - ko - ljub - če.
...не Че - ло - вѣ - - - ко - люб - че.

vě - Je - di - ne Če - lo - vě - - - ko - ljub - če.
вѣ - Е - ди - не Че - ло - вѣ - - - че.

Tutti *f*

...če, Je - di - ne Če - lo - vě
...люб - че, Е - ди - не Че - ло - вѣ

Tutti *f*

- ko - ljub - če, Je - di - ne Če - lo - vě
- вѣ - ко - люб - че, Е - ди - не Че - ло - вѣ

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Priidite, vospoim, ljudie
Spasovo tridnevnoje vostanie,
im že izbavikhomsja
adovykh neréšymykh uz,
i netlěnie i žyzn' vsi vosprijakhom, zovušče:
Raspnyjsja i Pohrebyjsja i Voskresyj,
spasi ny voskreseniem Tvoim,
Jedine Čelověkoljubče.
Стихира воскресна на «Господи, воззвах»

Kommet ihr Leute, besingen wir
des Heilandes Auferstehung nach drei Tagen,
die uns von den unlösbaren Fesseln
des Hades befreit;
Unvergänglichkeit und Leben empfangen alle, die zu Dir rufen:
der Du gekreuzigt und begraben wardst und auferstanden bist,
rette uns durch Deine Auferstehung,
einzig Menschenliebender.
Auferstehungs-Sticheron über „Herr, ich habe geschrien"

Come, O people, let us praise in song
the Savior's resurrection on the third day,
by which we have been freed from
the unbreakable bonds of hell
and have all received life and incorruption, crying out:
O Thou Who wast crucified and buried and art risen
save us by Thy resurrection,
Thou Only Lover of Mankind!
Resurrectional sticheron at "I

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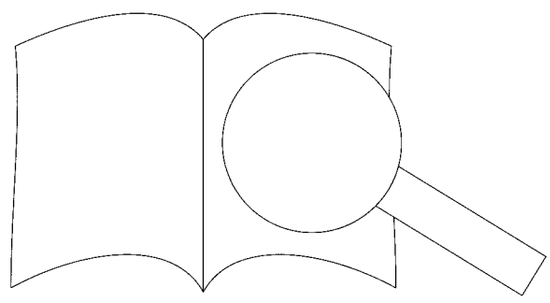

16. Voznesu Tja, Bože moj, Tsarju moj

Вознесу Тя, Боже мой, Царю мой / Mein Gott und König, ich will Dich erheben /
I will exalt Thee, O my God, my King

Dmitry Bortniansky
1751–1825

Largo

Soprano — Soli *mf*
Voz - ne - su Tja, Bo - že moj, Tsa - rju moj, Tsa - rju, Tsa -
Воз - не - су Тя, Бо - же мой, Ца - рю мой, Ца - рю, Ца -

Alto — Solo *mf*
Voz - ne - su Tja, Bo - že moj, Tsa - rju moj, Tsa - rju, Tsa -
Воз - не - су Тя, Бо - же мой, Ца - рю мой, Ца - рю, Ца -

Tenore

Basso

8

Tutti *p*
rju moj. Voz - ne - su Tja, voz - ne -
рю мой. Воз - не - су Тя, воз - не -

Tutti *p*
rju moj. Voz - ne - su Tja, voz - ne -
рю мой. Воз - не - су Тя, воз - не -

Tutti *p*
Voz - ne - su Tja, Tja, voz - ne -
Воз - не - су Тя, Тя, воз - не -

Tutti *p*
Voz su ja, voz - ne - su
Воз Тя, воз - не - су

14

su Tja, P moj, Tsa - rju moj,
су Тя, рю мой, Ца - рю мой,

su Tsa - rju moj, Tsa - rju moj,
су Ца - рю мой,

p
же moj, Tsa - rju moj,
же мой, Ца - рю мой,

p
Tja, Bo - že moj, Tsa - rju moj,
Тя, Бо - же мой, Ца - рю мой,

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20 **Allegretto moderato**

f

i pro - slav - lju, pro - slav - lju i - mja Tvo - je,
и про - слав - лю, про - слав - лю и - мя Тво - е,

f

i pro - slav - lju, pro - slav - lju i - mja Tvo - je,
и про - слав - лю, про - слав - лю и - мя Тво - е,

f

i pro - slav - lju i - mja Tvo - je, i pro -
и про - слав - лю и - мя Тво - е, и про -

f

i pro - slav - lju i - mja Tvo - je vo věk,
и про - слав - лю и - мя Тво - е во вѣкъ,

f

i pro - slav
и про - сл

25

i pro - slav - lju, pro - slav - lju i - mja Tvo - je
и про - слав - лю, про - слав - лю и - мя Тво - е

i pro - slav - lju, pro - slav - lju i - mja
и про - слав - лю, про - слав - лю и - мя

slav - lju i - mja Tvo - je i pro -
слав - лю и - мя и про -

slav - lju i - mja Tvo - i pro - slav - lju, pro -
слав - лю и - мя Тво и про - слав - лю, про -

29

i pro - slav - o věk vě -
и про - слав - во вѣкъ вѣ -

i pro - o - je vo věk, věk vě -
и про - тво - е во вѣкъ, вѣ -

i - mja Tvo - je -
и - мя Тво - е -

i - mja Tvo - je vo věk
и - мя Тво - е во вѣкъ

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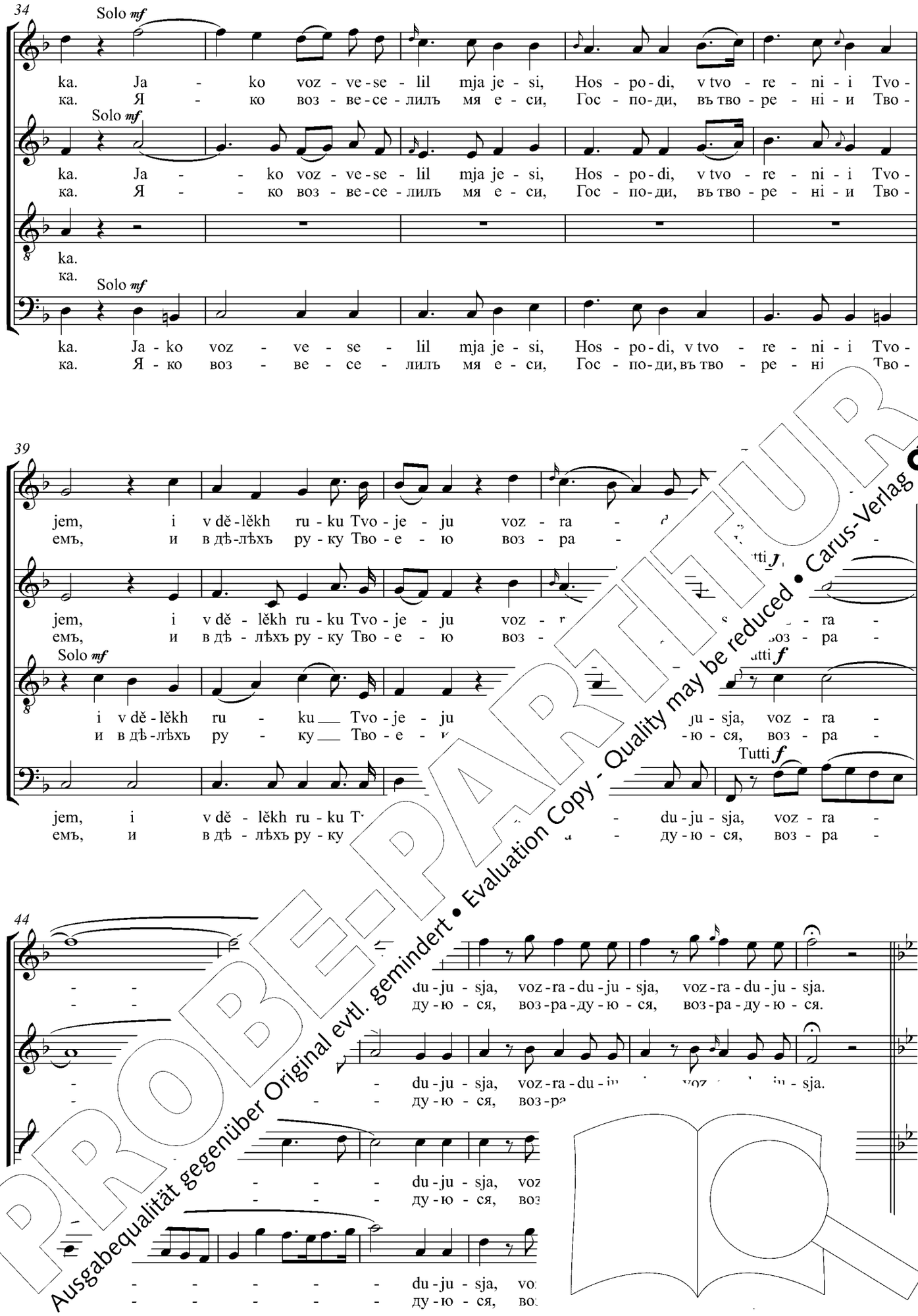

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Largo

50 Solo *mf*

Svět voz - si - ja, voz - si - ja pra - - ved - ni - ku,
Свѣтъ воз - ci - я, воз - ci - я пра - - вед - ни - ку,

Solo *mf*

Svět voz - si - ja, voz - si - ja pra - - ved - ni - ku,
Свѣтъ воз - ci - я, воз - ci - я пра - - вед - ни - ку,

Solo *mf*

Svět voz-si - ja, voz - si - ja, voz-si - ja pra - - ved - ni -
Свѣтъ воз-ci - я, воз - ci - я, воз-ci - я пра - - вед - н

54

i pra - vym serd - tsem, i pra - vy - -
и пра - вымъ серд - цемъ, и пра - - -

i pra - vym serd - tsem, i - tsem,
и пра - вымъ серд - цемъ, - цемъ,

i pra - vym serd - vym serd - tsem,
и пра - вымъ серд - - вымъ серд - цемъ,

58

Tutti *f* *p*

i pra - vym - se - li - e. Svět voz - si - ja,
и пра - вы - ce - li - e. Свѣтъ воз - ci - я,

Tutti *f* *p*

i - tsem ve - se - li - e.
- цемъ ве - ce - li - e.

pra - vym serd - tsem ve - se - li - e.
пра - вымъ серд - цемъ ве - ce - li - e. - ci - я,

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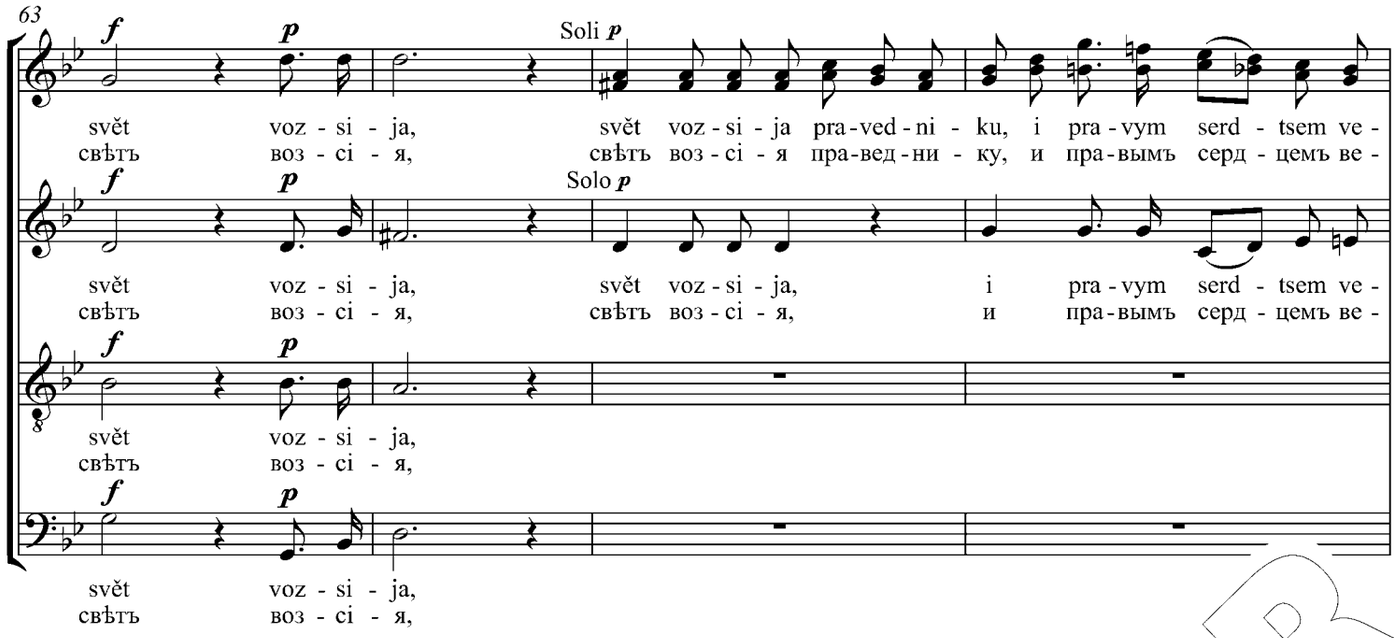

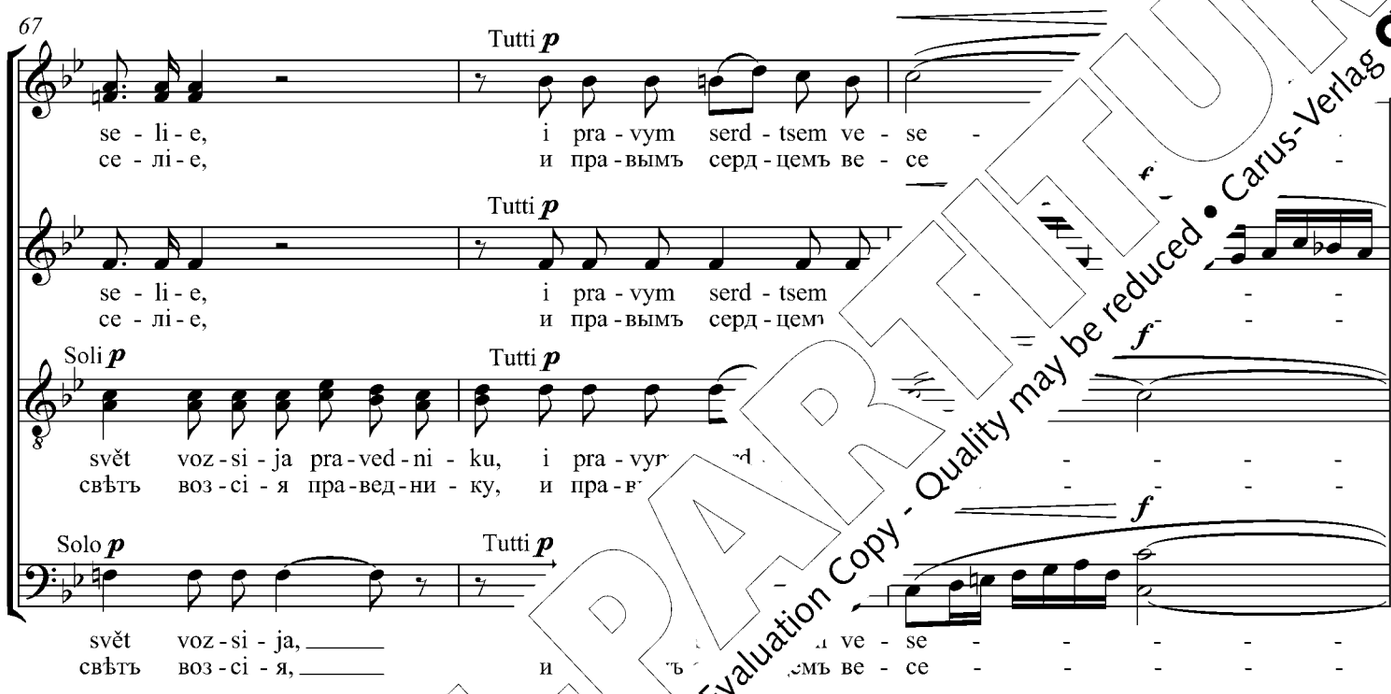

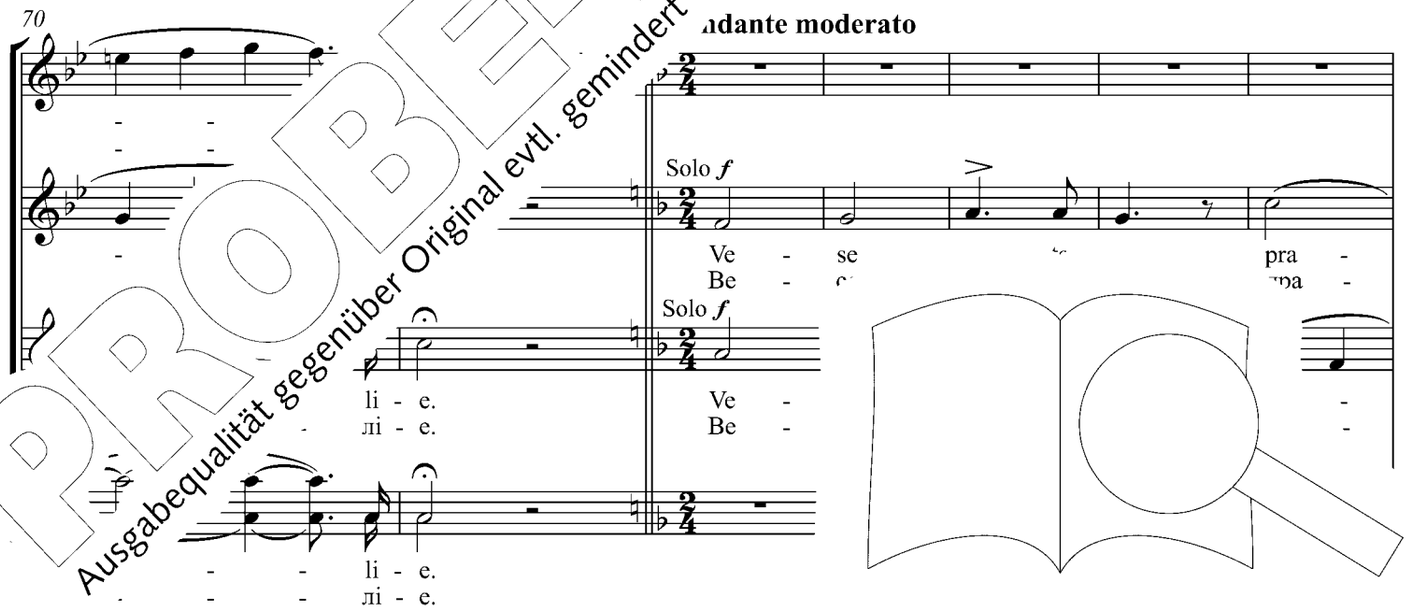

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77

Tutti *f*

Ve - se - li - te-sja o
Be - се - ли - те-ся о

Tutti *f*

- ved - ni - i, o Hos - po - dě. Ve - se - li - te-sja o
- вед - ні - и, о Гос - по - дѣ. Be - се - ли - те-ся о

Tutti *f*

- ved - ni - i, o Hos - po - dě. Ve - se -
- вед - ні - и, о Гос - по - дѣ. Be - се -

Tutti *f*

Ve - se - li - te-sja,
Be - се - ли - те-ся,

84

Hos - po - dě, i is - po - vě - daj - te pa - mjat' - - - ve -
Гос - по - дѣ, и ис - по - вѣ - дай - те па - мять - - - Be -

Hos - po - dě, i is - po - vě - daj - te - ty - e - ho. Ve -
Гос - по - дѣ, и ис - по - вѣ - дай - те - тя - - - E - го. Be -

li - te - sja, i is - po - vě - - - ty - ni Je - ho.
ли - те - ся, и ис - по - вѣ - - - я - ты - ни Е - го.

ve - - se - li - te - sja
ве - - се - ли - те - ся.

91

- se - li - li - te - sja o Hos - po - dě,
- се - - - ли - те - ся о Гос - по - дѣ,

- - - , ve - se - li - te - sja
- - - ся, ве - се - ли - те - ся

Ve - - se - li - te - sja,
Be - - се - ли - те - ся,

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98

Solo *p*

i is - po - vě - daj - te pa - mjat svja - ty - ni Je -
и ис - по - вѣ - дай - те па - мять свя - ты - ни Е -

Solo *p*

i is - po - vě - daj - te pa - mjat svja - ty - ni Je -
и ис - по - вѣ - дай - те па - мять свя - ты - ни Е -

Solo *p*

i is - po - vě - daj - te pa - mjat svja - ty - ni Je -
и ис - по - вѣ - дай - те па - мять свя - ты - ни Е -

Hos - po - dě,
Гос - по - дѣ,

106

* Tutti *p*

ho, i is - po - vě - - - - - -
го, и ис - по - вѣ - - - - - -

Tutti *p*

ho, i is - po - vě - - - -
го, и ис - по - вѣ - - - -

Tutti *p*

ho, i is - po - vě - - -
го, и ис - по - вѣ - - -

Tutti *p*

i is - po - vě - - - - - -
и ис - по - вѣ - - - - - -

114

- - - pa - mjat' svja - ty - ni Je - ho.
- - те па - мять свя - ты - ни Е - го.

- daj - te pa - mjat' svja - ty - ni Je - ho.
- дай - те па - мять свя - ты - ни Е - го.

- - daj - te pa -
- - дай - те па -

- - - - daj - te pa -
- - - - дай - те па -

* F... weichende Dynamik siehe die Einzelanmerkungen. / *For alternate dynamics, see t... marks.*

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Voznesu Tja, Bože moj, Tsarju moj,
i proslavlju* imja Tvoje vo věk věka.*
Jako vozveselil mja jesi, Hospodi, v tvorenii Tvojem,
i v děl'ěkh ruku Tvojeju vozradujusja.*
Svět vozsija pravedniku,
i pravym serdtsem veselie.
Veselitesja, pravednii, o Hospodě,
i ispovědajte pamjat' svjatyni Jeho.

Mein Gott und König, ich will Dich erheben,
ich rühme* Deinen Namen in Ewigkeit.*
Denn du beseligst mich in Deiner Schöpfung,
und was Deine Hände schufen, will ich selig preisen.*
Dem Gerechten ist das Licht gegeben,
und Freude allen, die geraden Herzens sind.
Freuet euch im Herr, ihr Gerechten,
und dienet der Erinnerung Seiner Heiligkeit.

I will exalt Thee, O my God, my King,
and I will praise* Thy name for ever and ever.*
For Thou hast gladdened me, O Lord, by Thy deeds,
and in the works of Thy hands will I rejoice.*
A light hath dawned forth for the righteous man,
and gladness for the upright of heart.
Be glad, O ye righteous, in the Lord,
and give thanks for the remembrance of His holiness

aus / from Ps. 144 (145), 91 (92).

* Für sprachliche Hinweise siehe die Einze[illegible] *onsiderations, consult the Critical Remarks.*

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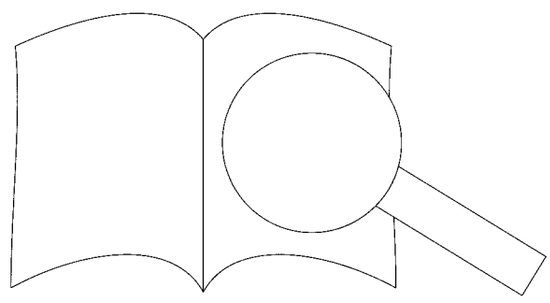
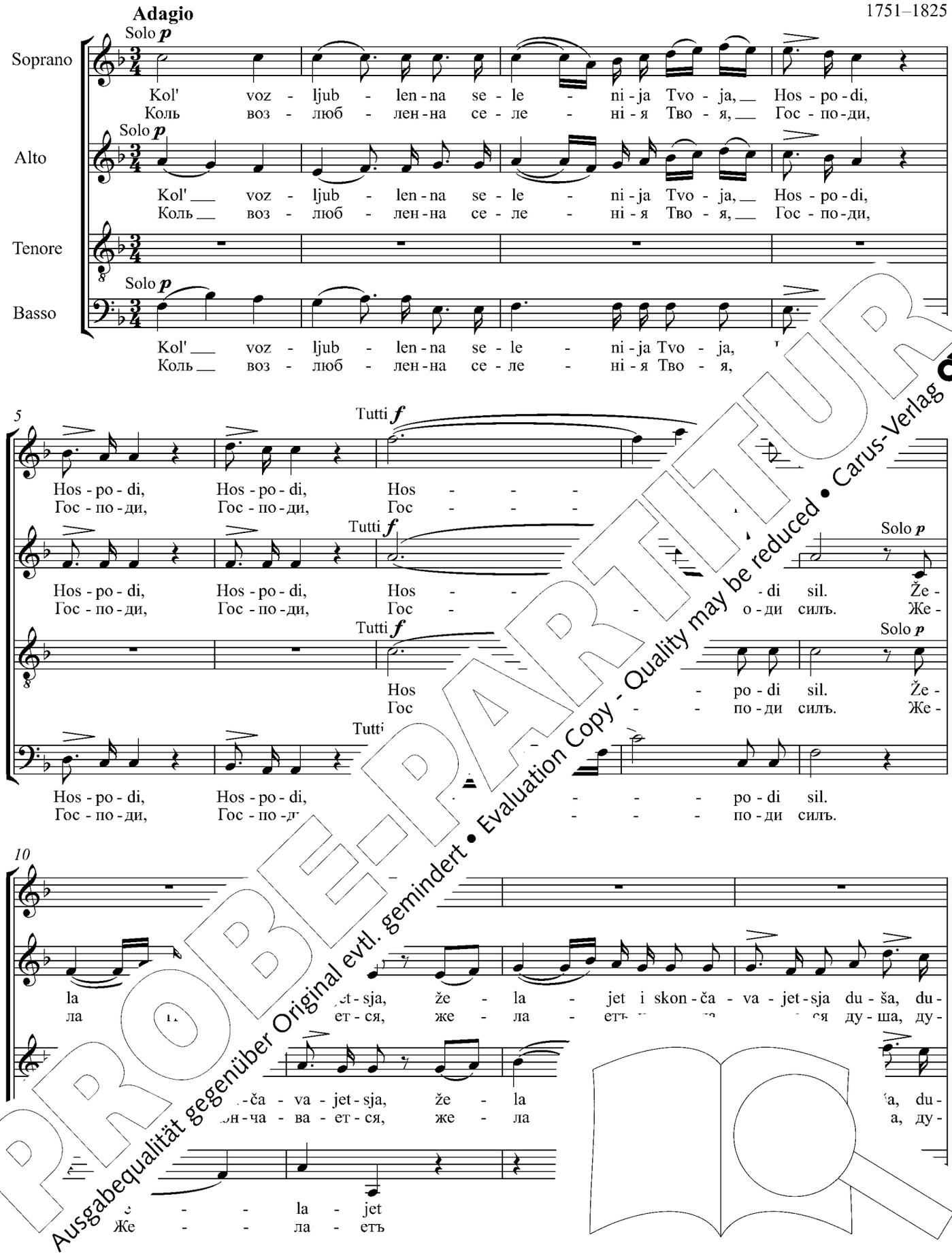


17. Kol' vozljublenna selenija Tvoja

Коль возлюбленна селенія Твоя / Wie lieblich sind deine Wohnungen / How beloved are Thy dwellings

Dmitry Bortniansky
1751–1825



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14

Tutti *p*

Že - la - jet i skon-ča -
Же - ла - етъ и скон-ча -

Tutti *p*

ša mo-ja, du-ša, du-ša mo-ja vo dvo - ry Hos-pod - ni. Že -
ша мо-я, ду-ша, ду-ша мо-я во дво - ры Гос-под - ни. Же -

ša mo-ja, du-ša, du-ša mo-ja vo dvo - ry Hos-pod - ni.
ša mo-ja, du-ša, du-ša mo-ja vo dvo - ry Hos-pod - ni.

Tutti *p*

ša mo-ja, du-ša, du-ša mo-ja vo dvo - ry Hos-pod - ni. Že
ша мо-я, ду-ша, ду-ша мо-я во дво - ры Гос-под - ни.

18

va-jet-sja, i skon-ča - va - - - - - - -
ва-ет-ся, и скон-ча - ва - - - - - - -

la - - - - jet i skon - ča
ла - - - - етъ и скон - ча

Tutti *p*

Že - la - jet i skon-ča - va -
Же - ла - ет, и скон-ча - ва -

la - jet i skon-ča - va-jet-sja, i s - - - - -
ла - етъ и скон-ча - ва-ет-ся, и - - - - -

23

Allegro moderato

p - jet-sja ry Hos-pod - *f* ni, serd - tse mo-je i
p - ет-ся ры Гос-под - ни, серд - це мо-е и

p - jet-si - y, vo dvo - ry Hos-pod - *f* lot' mo-
p - ет-ся - ры, во дво - ры Гос-под - мо-

p vo dvo - ry Hos-pod
p во дво - ры Гос-под

p vo dvo - ry, vo dvo - ry Hos-pod
p во дво - ры, во дво - ры Гос-под

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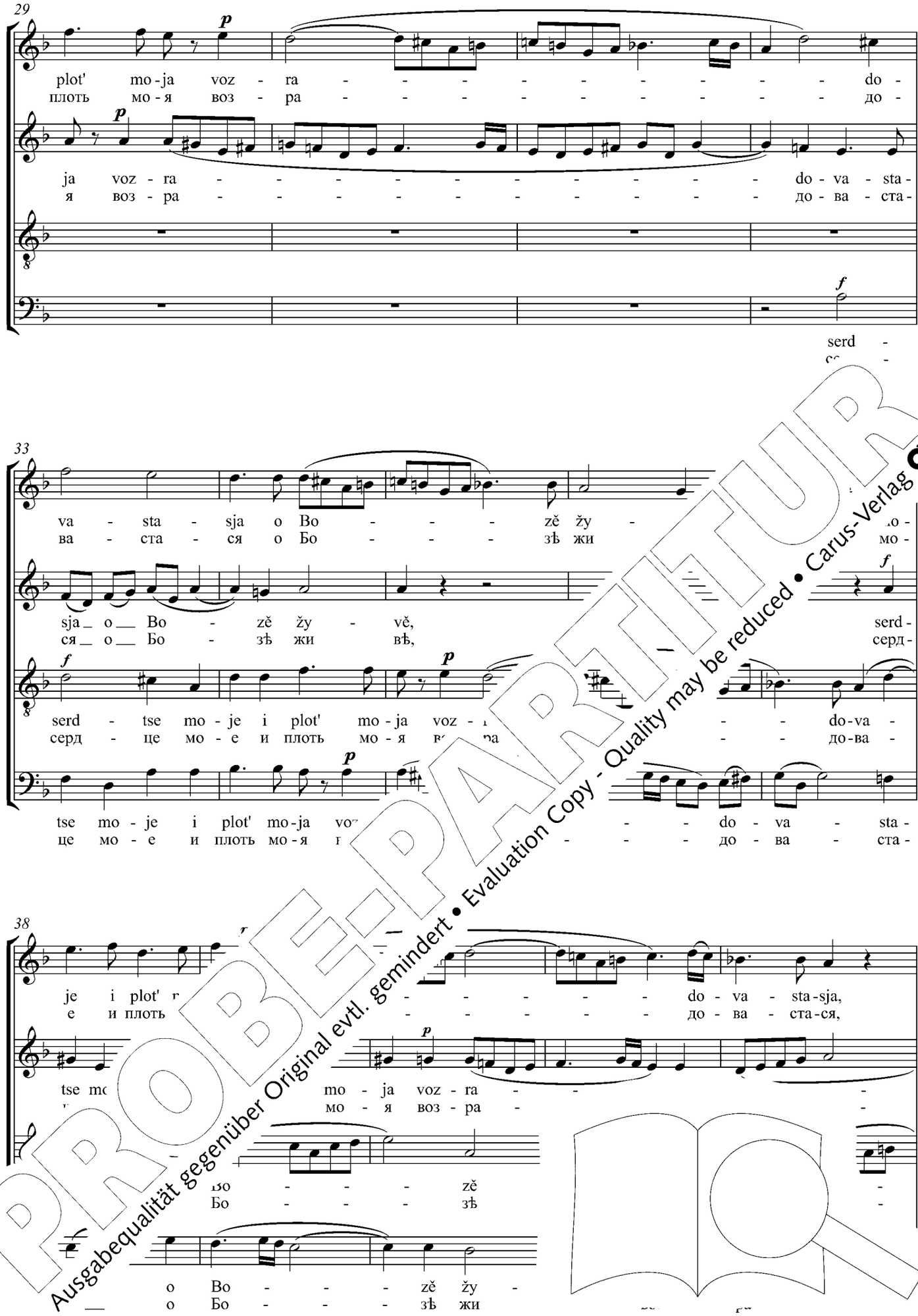

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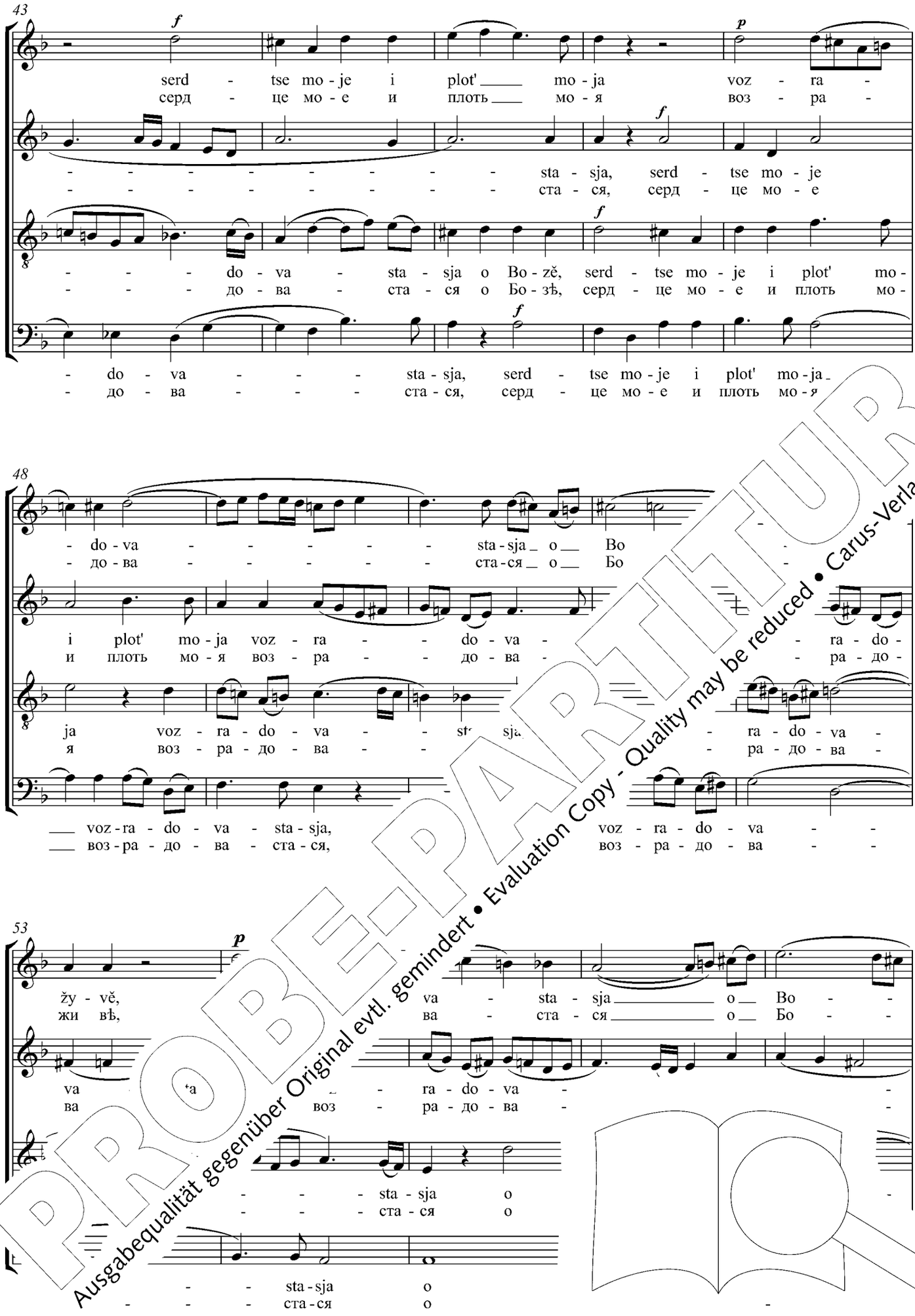

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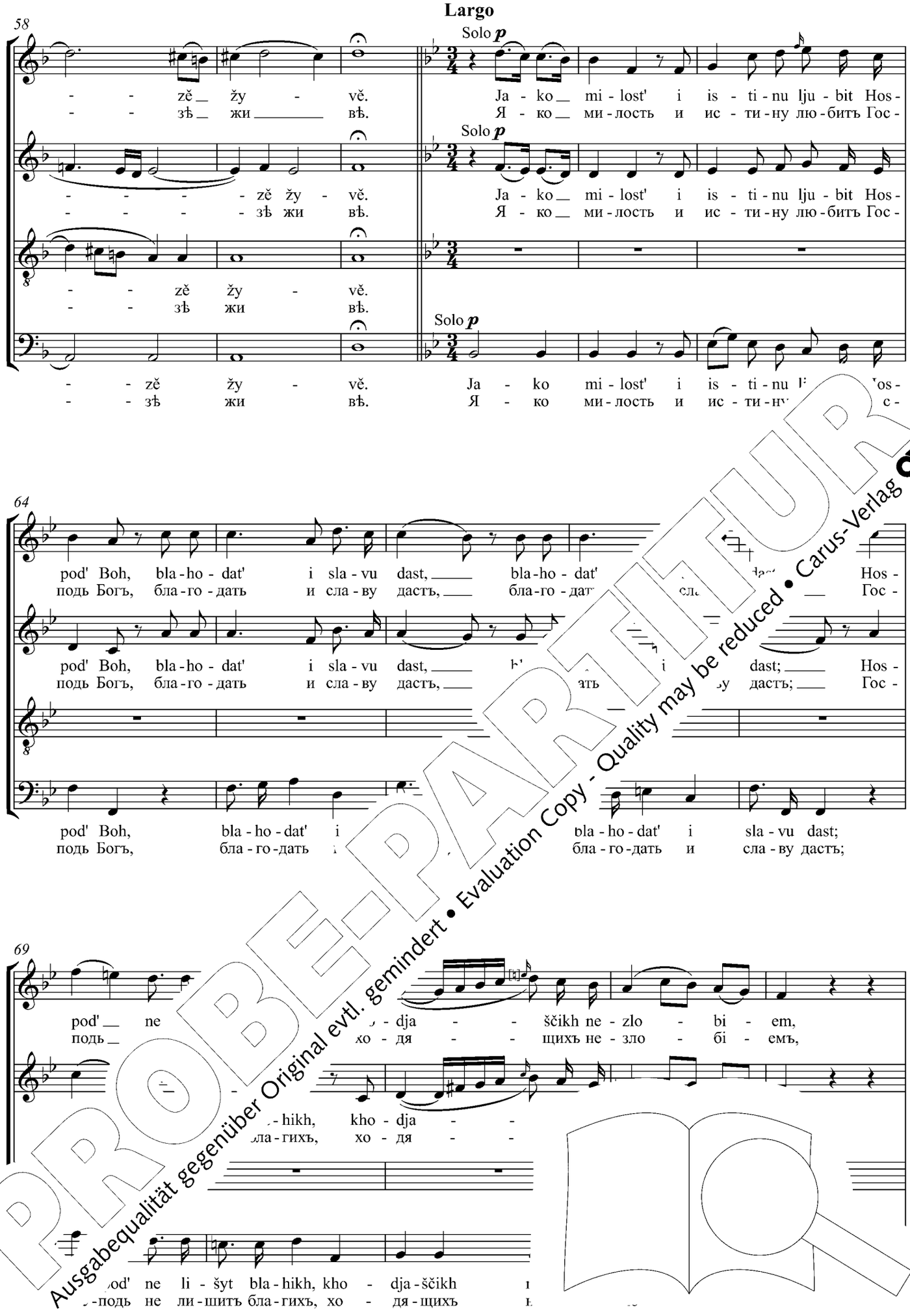

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74

bla - ho - dat' _ i sla - vu dast, bla - ho - dat' _ i sla - vu dast, Hos - pod' __ ne li -
бла - го - дать и сла - ву дастъ, бла - го - дать и сла - ву дастъ, Гос - подь _ не ли -

bla - ho - dat' _ i sla - vu dast, bla - ho - dat' _ i sla - vu dast, Hos - pod' __ ne li -
бла - го - дать и сла - ву дастъ, бла - го - дать и сла - ву дастъ, Гос - подь _ не ли -

dat' i sla - vu dast, bla - ho - dat' i sla - vu dast, Hos - pod' ne li -
дать и сла - ву дастъ, бла - го - дать и сла - ву дастъ, Гос - подь не ли -

79 **Maestoso**

Tutti *f*

šyt bla - hikh, kho - dja - ščikh ne - zlo - bi - em. Hos - po - di Bo - že,
шить бла - гихъ, хо - дя - щихъ не - зло - бі - емъ. Гос - по - ди Бо - же

Tutti *f*

šyt bla - hikh, kho - dja - ščikh ne - zlo - bi - em. Hos - po - d
шить бла - гихъ, хо - дя - щихъ не - зло - бі - емъ. Гос - по

Tutti *f*

- že sil,
- же силъ,

šyt bla - hikh, kho - dja - ščikh ne - zlo Bo - že, Bo - že sil,
шить бла - гихъ, хо - дя - щихъ не - зл и Бо - же, Бо - же силъ,

83 **Andantino** **Allegro moderato**

žen če - lo - věk u - po - va - jaj, u - po - va - jaj na Tja.
женъ че - ло - вѣкъ у - по - ва - яй, у - по - ва - яй на Тя.

Tutti *f*

- lo -
ло -

f

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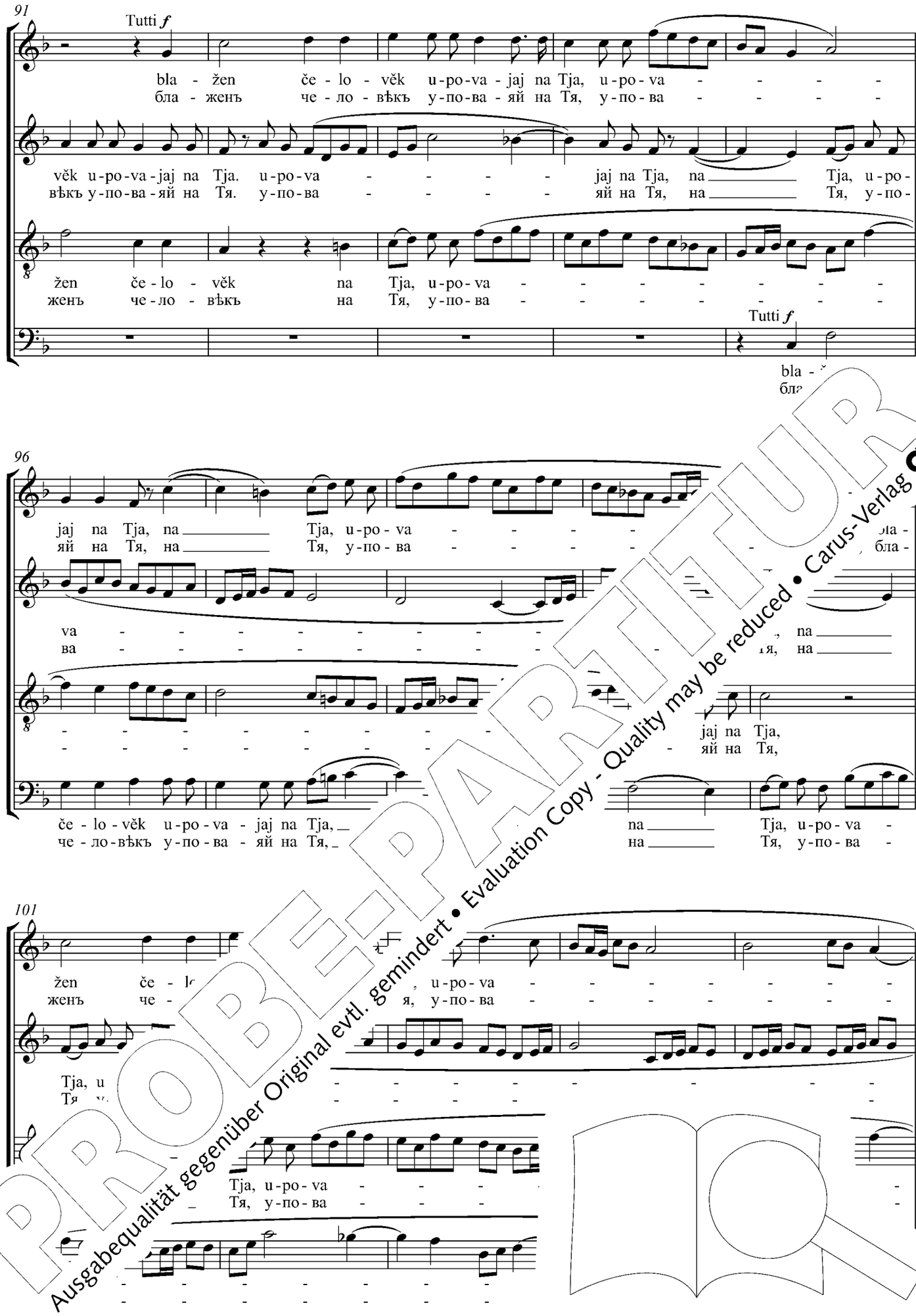

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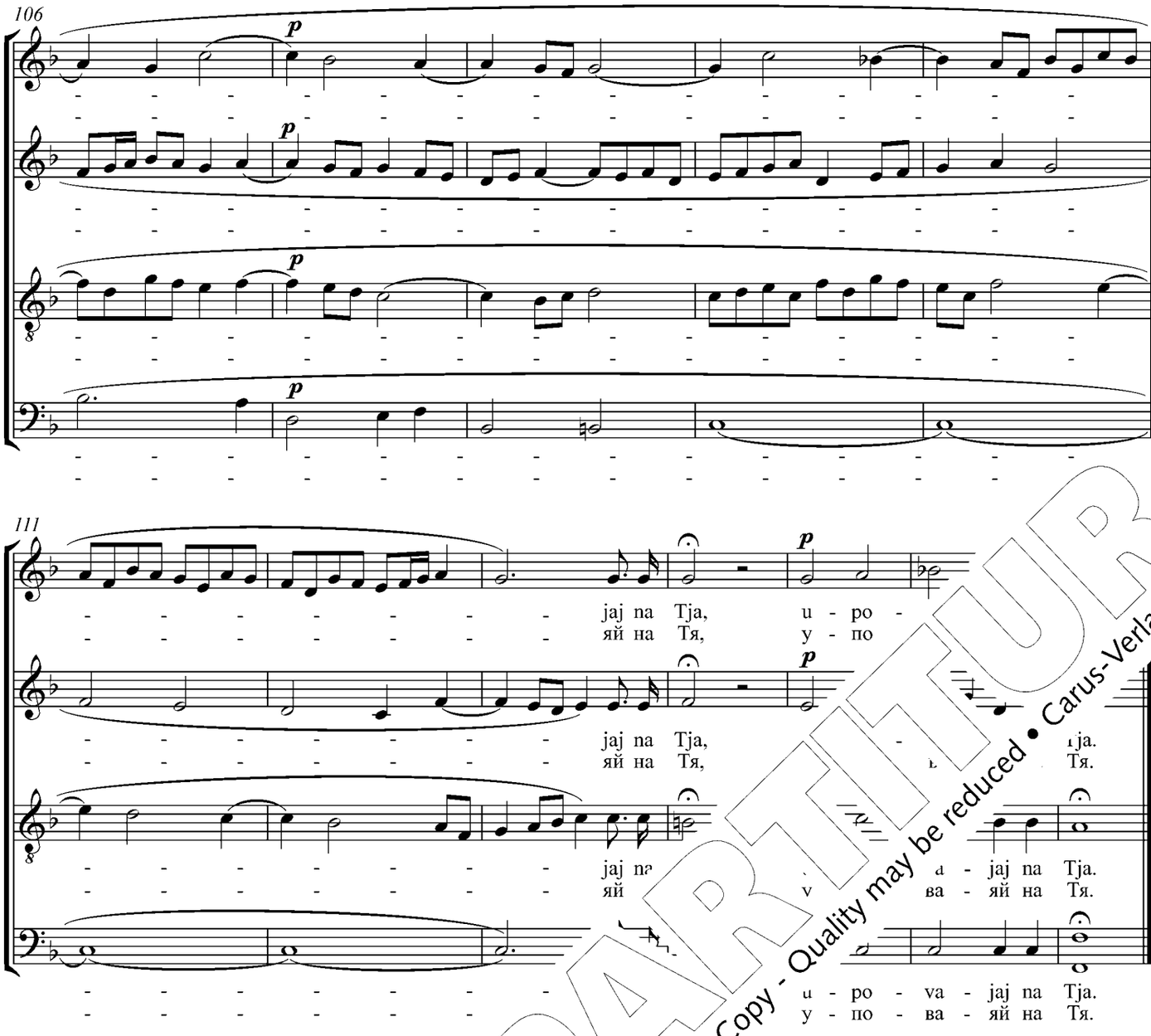

Kol' vozljublenna selenija Tvoja, Hospo
Želajet i skončavajetsja duša moja vo
serdtse moje i plot' moja vozradova
Jako milost' i istinu ljubit Hospo
blahodat' i slavu dast;
Hospod' ne lišyt blahikh,
khodjaščikh nezlobiem.
Hospodi Bože sil, b

ich sind deine Wohnungen, o Herr der Scharen.
e Seele vergeht vor Sehnsucht nach den Höfen des Herrn,*
in Herz und mein Fleisch jubeln in Gott, dem Lebendigen.
Gott liebt Wahrheit und Barmherzigkeit,*
Er gibt Glanz und Gnade.
Der Herr wird niemandem Gutes vorenthalten,
der ohne Falsch seinen Weg vorangeht,
Herr der Mächte, selig, wer auf Dich vertraut.

ow beloved are Thy dwellings, O Lord
My soul longeth and fainteth for the cou
my heart and my flesh have rejoiced in t
For the Lord God loveth mercy and truth
He will give grace and glory;
the Lord will not withhold good things
from them that walk in innocence.
O Lord of hosts, blessed is the man that

aus

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18. Blaho jest' ispovědatisja Hospodevi

Благо есть исповѣдатися Господеви / Es ist gut, dem Herrn zu danken /
It is good to give thanks unto the Lord

Dmitry Bortniansky
1751–1825

Larghetto

Soprano — Solo *mf*
Bla - ho jest' is - po - vě - da - ti - sja Hos - po - de - vi,
Бла - го есть ис - по - вѣ - да - ти - ся Гос - по - де - ви,

Alto — Solo *mf*
Bla - ho jest' is - po - vě - da - ti - sja Hos - po - de - vi,
Бла - го есть ис - по - вѣ - да - ти - ся Гос - по - де - ви,

Tenore

Basso — Solo *mf*
Bla - ho jest' is - po - vě - da - ti - sja Hos
Бла - го есть ис - по - вѣ - да - ти - ся Г

5

bla - ho jest' is - po - vě - da - ti - sja Hos - r ., i
бла - го есть ис - по - вѣ - да - ти - ся Гос ь ти, и

bla - ho jest' is - po - vě - da - ti - -p pě - ti, i
бла - го есть ис - по - вѣ - да - т -по- л пѣ - ти, и
Tutti *p*
i
и
Tutti *p*

bla - ho jest' is - po Hos - po - de - vi, i
бла - го есть ис - по - Гос - по - де - ви, и

10

pě - ti - mu, Vy - šnij, i - me - ni Tvo - je - mu,
пѣ - ти - е - му, Вы - шній, i - ме - ни Тво - е - му,

pě ti
- ni Tvo - je - mu, Vy - šn Tvo - je - mu,
ме - ни Тво - е - му, Вы - му,
p
i pě mu,
и пѣ му,
p
- ti, i p
- ти, и п

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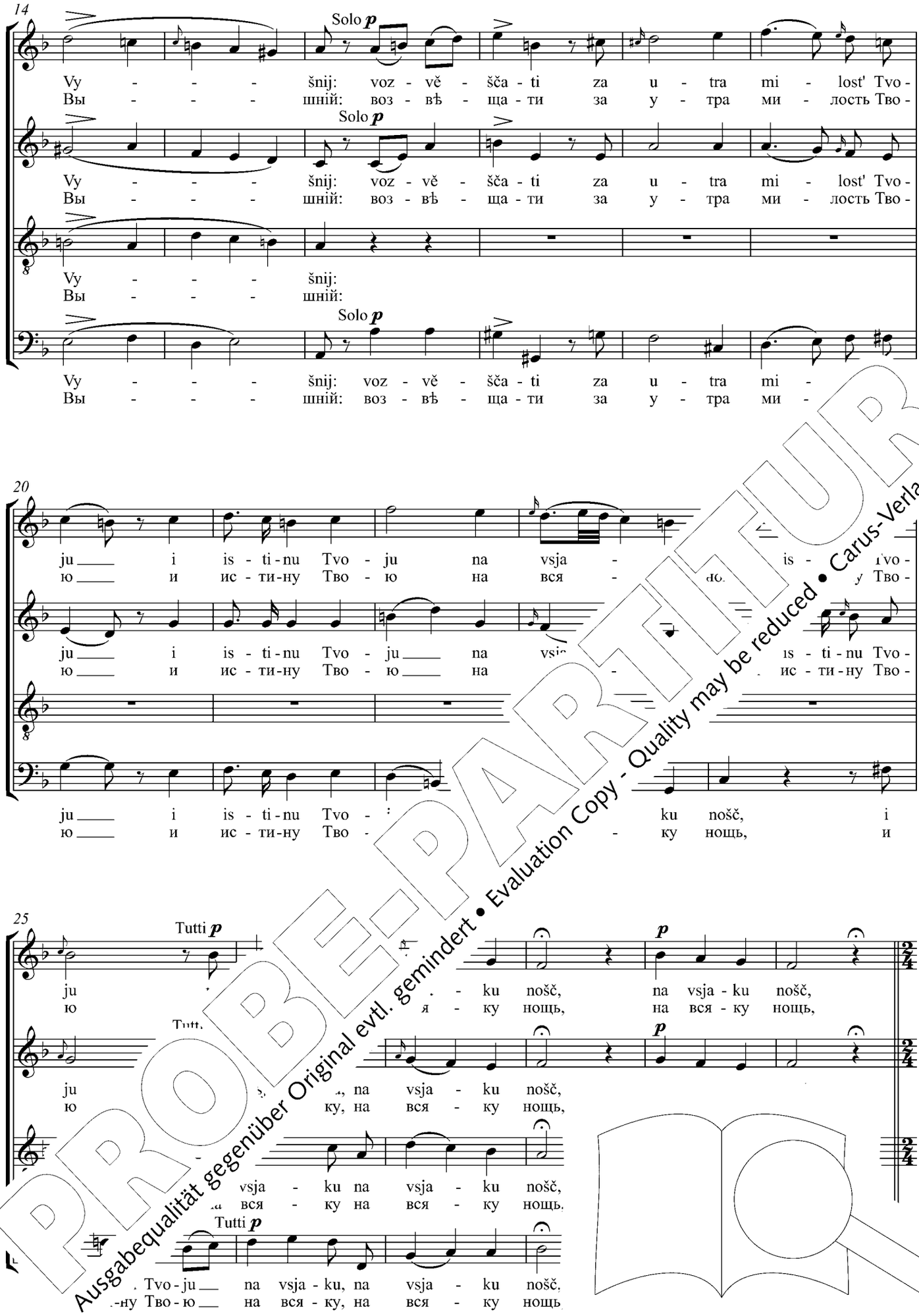

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31 **Allegretto**

f

v de - sja - to - strun - něm psal - ti - ri s pě - - sni - ju v hu -
въ де - ся - то - струн - нѣмъ псал - ти - ри съ пѣ - - сні - ю въ гу -

f

v de - sja - to - strun - něm psal - ti - ri s pě - sni - ju v hu -
въ де - ся - то - струн - нѣмъ псал - ти - ри съ пѣ - сні - ю въ гу -

f

v de - sja - to - strun - něm psal - ti - ri s pě - sni - ju v hu -
въ де - ся - то - струн - нѣмъ псал - ти - ри съ пѣ - сні - ю въ гу -

37

f

v de - sja - to - strun - něm psal - ti - ri s pě -
въ де - ся - то - струн - нѣмъ псал - ти - ри съ пѣ -

slekh, s pě - - - - - - v hu -
слехъ, съ пѣ - - - - - - въ гу -

slekh, v de - sja - to - strun - něm - sni - ju v hu -
слехъ, въ де - ся - то - струн - нѣмъ - ѣ - сні - ю въ гу -

slekh, s pě - - - - - sni - ju v hu -
слехъ, съ пѣ - - - - - сні - ю въ гу -

43

slekh, s pě - ju v hu - slekh, v de - sja - to - strun - něm,
слехъ, съ п' - ю въ гу - слехъ, въ де - ся - то - струн - нѣмъ,

slekh, - sni - ju v hu - slekh - - - - - něm,
слех - сні - ю въ гу - нѣмъ,

s pě - sni - ju v hu -
съ пѣ - сні - ю въ гу -

s pě - - - sni - ju v hu -
съ пѣ - - - сні - ю въ гу -

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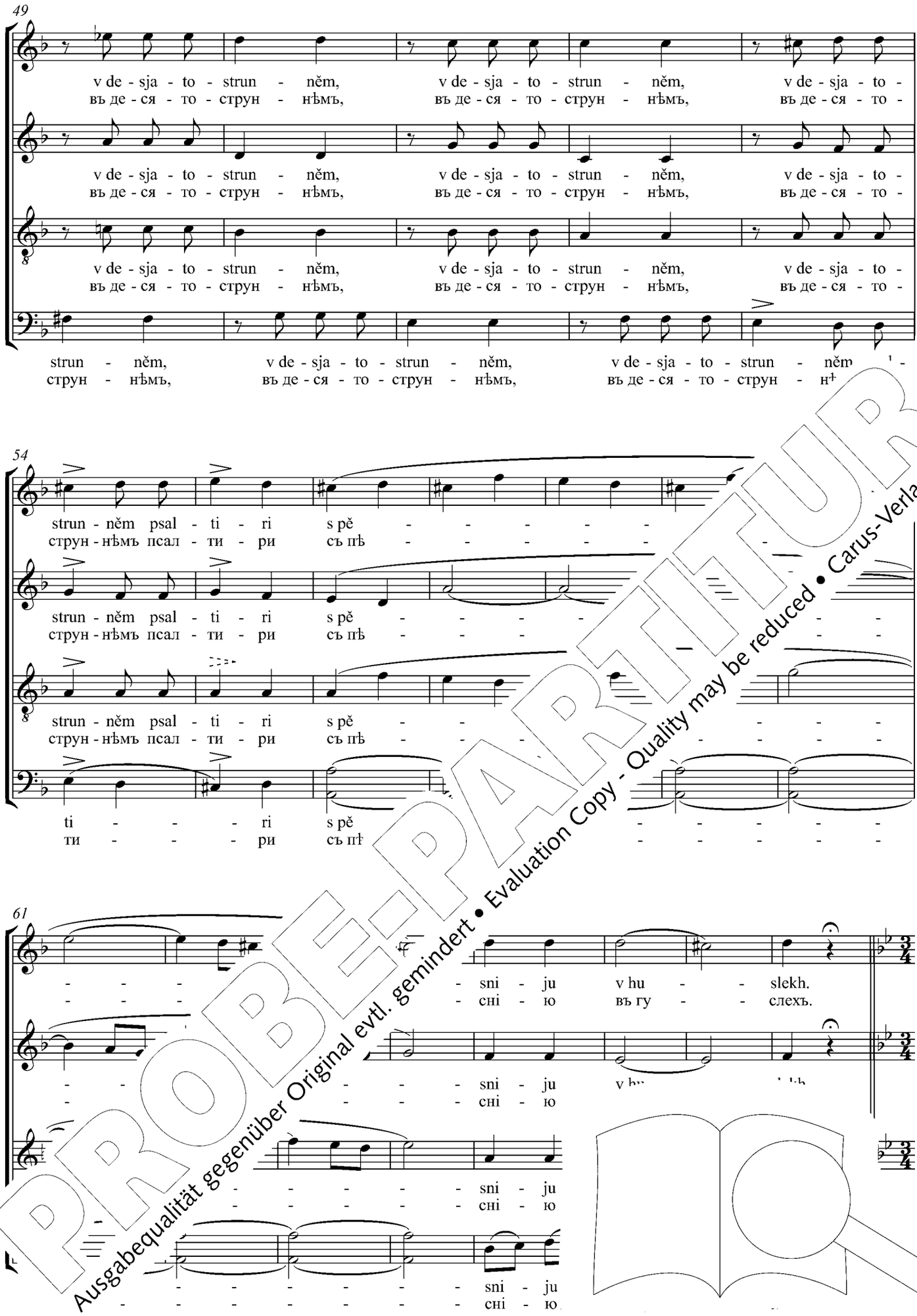

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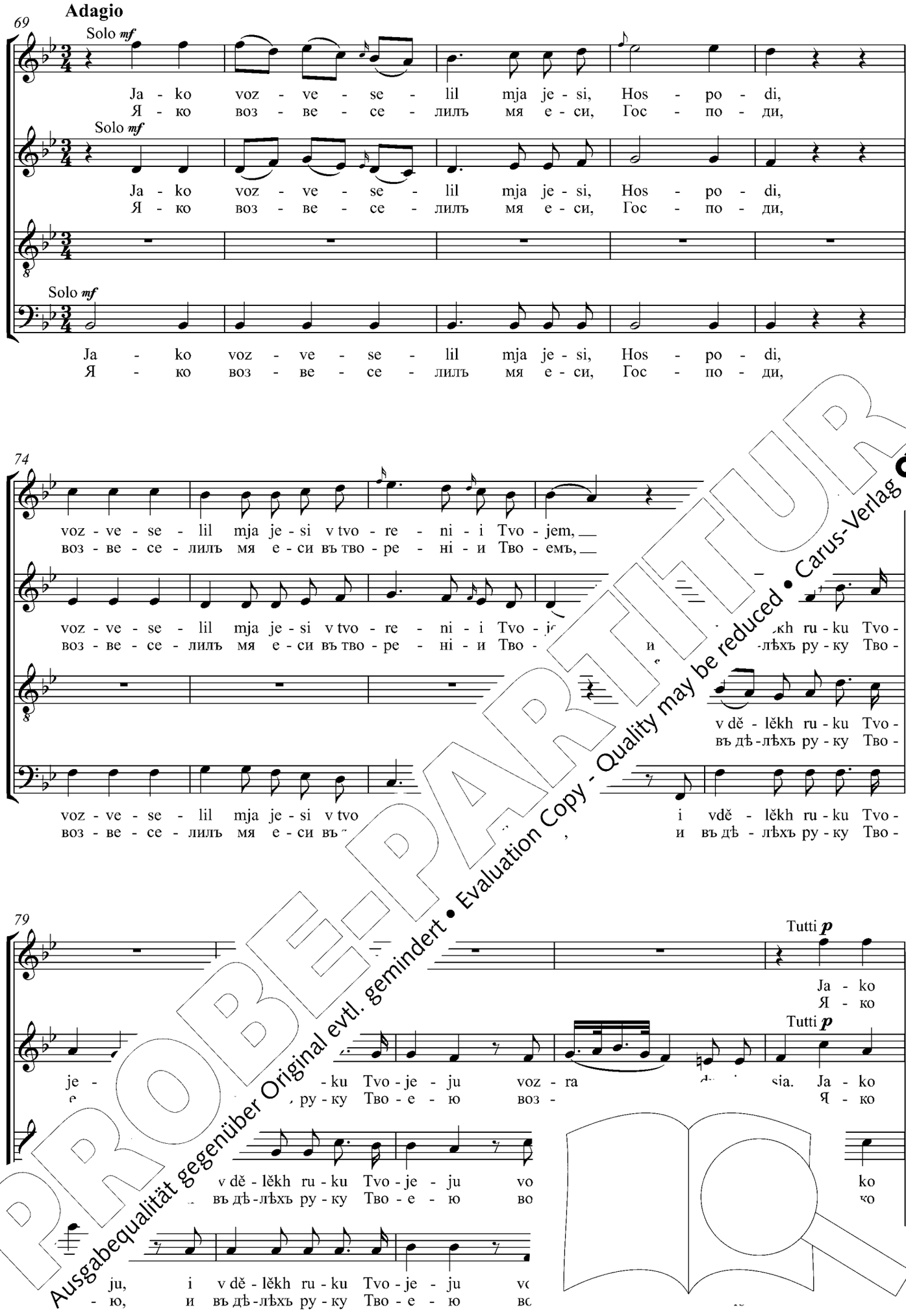

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84

Solo *mf*

voz - ve - se - lil mja je - si, Hos - po - di, v tvo - re - ni - i Tvo -
воз - ве - се - лилъ мя е - си, Гос - по - ди, въ тво - ре - нi - и Тво -

Solo *mf*

voz - ve - se - lil mja je - si, Hos - po - di, v tvo - re - ni - i Tvo -
воз - ве - се - лилъ мя е - си, Гос - по - ди, въ тво - ре - нi - и Тво -

8

voz - ve - se - lil mja je - si, Hos - po - di,
воз - ве - се - лилъ мя е - си, Гос - по - ди,

Solo *mf*

voz - ve - se - lil mja je - si, Hos - po - di, v tvo - re - ni -
воз - ве - се - лилъ мя е - си, Гос - по - ди, въ тво - ре - нi -

89

jem, v tvo - re - ni - i Tvo - jem,
емъ, въ тво - ре - нi - и Тво - емъ,

jem, v tvo - re - ni - i Tvo - jem,
емъ, въ тво - ре - нi - и Тво - емъ,

8

jem, v tvo - re - i v dě - lěkh ru - ku Tvo -
емъ, въ тво - ре - и въ дѣ - лѣхъ ру - ку Тво -

93

Tutti *p*

f

- ju - sja, voz - ra - du - ju -
- ю - ся, воз - па - ду - ю -

f

- du - ju - sja, du - ju -
- ду - ю - ся, - -

voz - ra - du - ju - sja,
воз - па - ду - ю - ся,

Tutti *p*

ju voz - ra - du - ju - sja,
- ю воз - па - ду - ю - ся,

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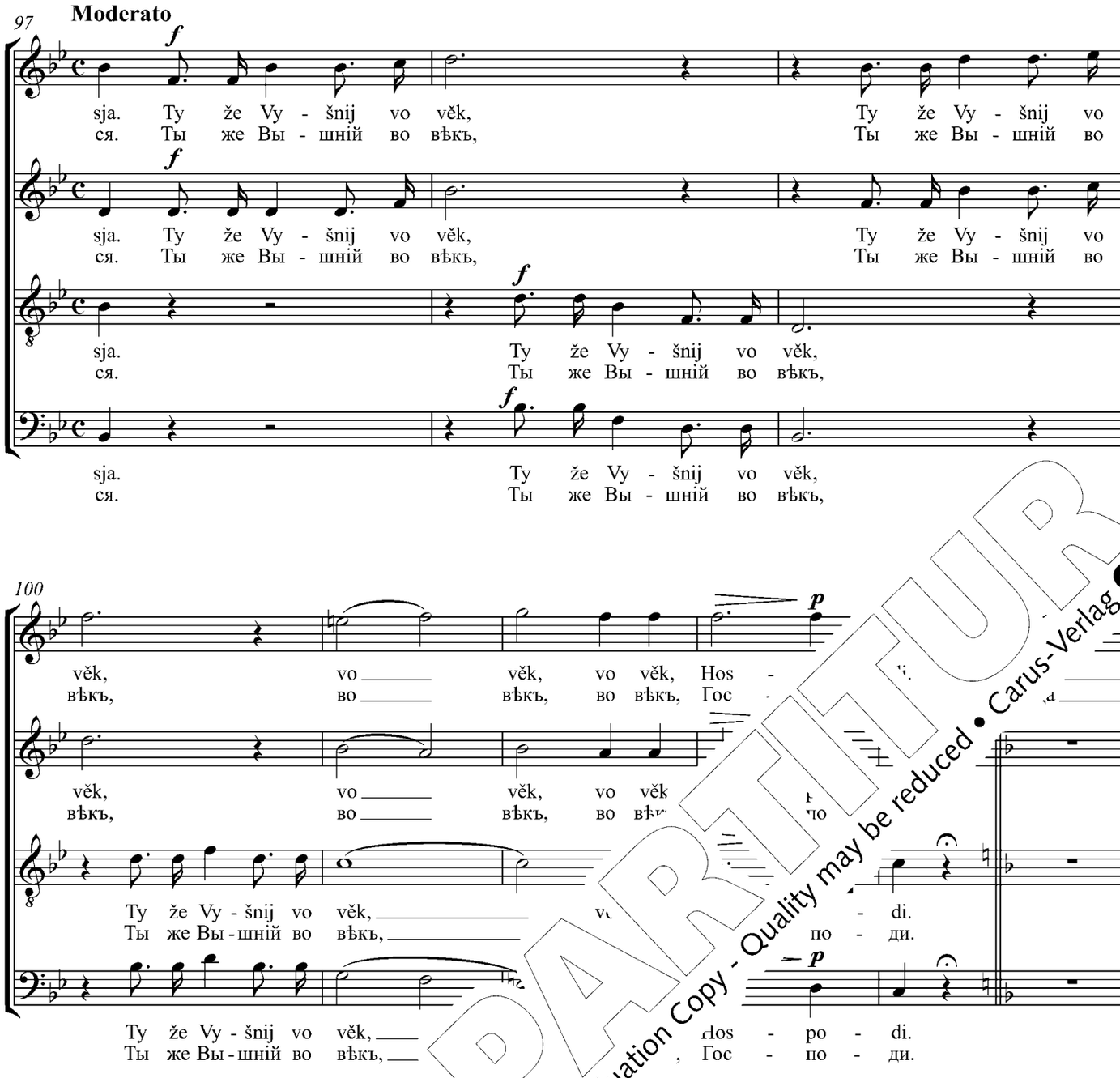

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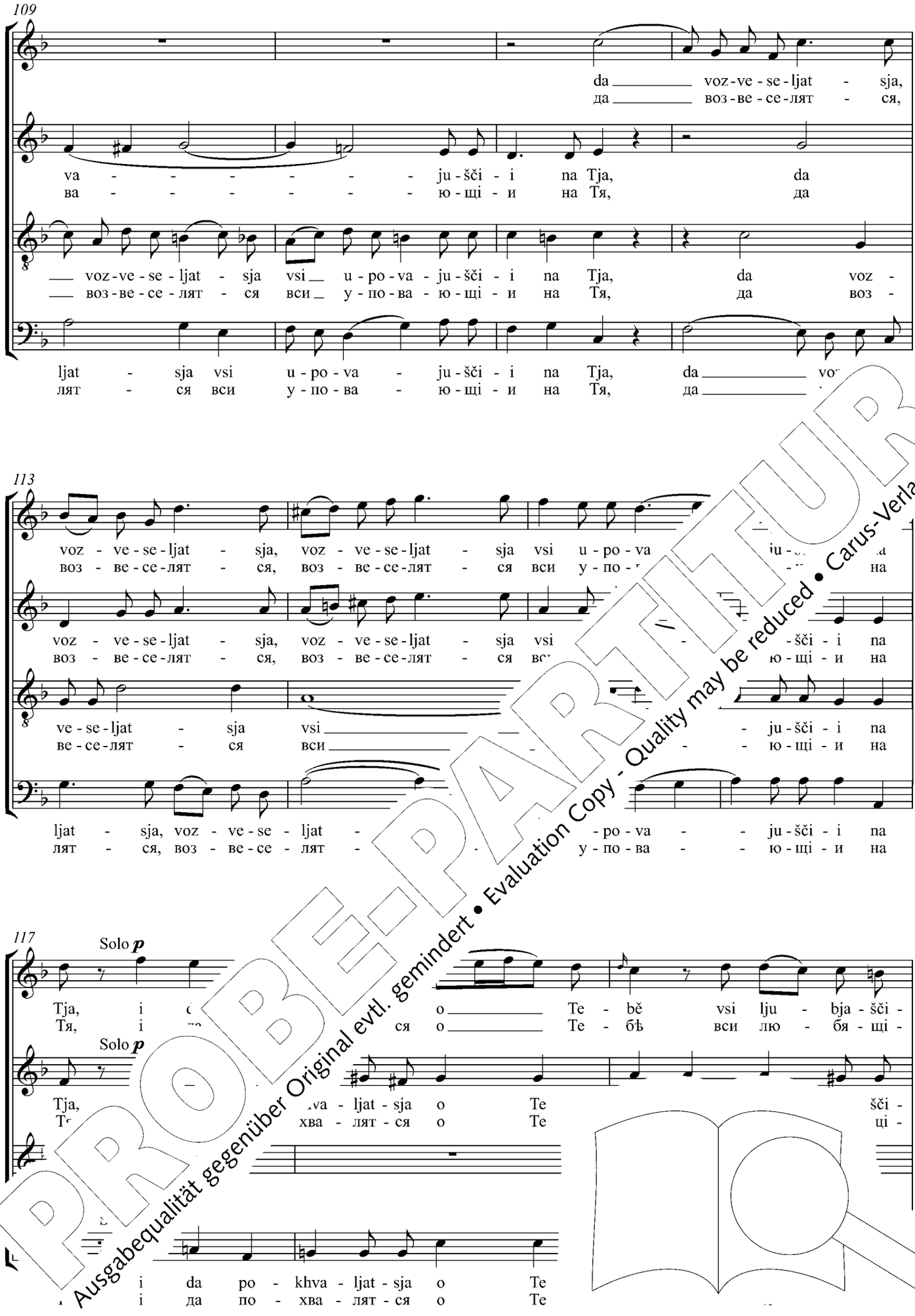

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120

Tutti *f*

i, vsi lju - bja - šči - i i - - mja Tvo - je, voz - ve - se - ljat - sja
и, вси лю - бя - щі - и и - - мя Тво - е, воз - ве - се - лят - ся

Tutti *f*

i, vsi lju - bja - šči - i i - - mja Tvo - je, voz - ve - se - ljat - sja
и, вси лю - бя - щі - и и - - мя Тво - е, воз - ве - се - лят - ся

Tutti *f*

voz - ve - se -
воз - ве - се -

Tutti *f*

i, vsi lju - bja - šči - i i - - mja Tvo - je,
и, вси лю - бя - щі - и и - - мя Тво - е,

123

vsi u - po - va - ju - šči - i, i da po - khva - ljat - si
вси у - по - ва - ю - щі - и, і да по - хва - лят -

vsi u - po - va - ju - šči - i, i da po - khva - ljat -
вси у - по - ва - ю - щі - и, і да по - хва - лят -

ljat - sja, voz - ve - se - ljat - sja. - ljat - sja, i da po -
лят - ся, воз - ве - се - лят - с - лят - ся, і да по -

ljat - sja, voz - ve - se - po - khva - ljat - sja, i da po -
лят - ся, воз - ве - се - да по - хва - лят - ся, і да по -

126

sja, i da da po - khva - ljat - sja vsi lju - bja - šči -
ся, і да і да по - хва - лят - ся вси лю - бя - щі -

i da po - khva - ljat - sja,
і да по - хва - лят - ся,

jat - sja, i da po - khva - ljat - sja,
- лят - ся, і да по - хва - лят - ся,

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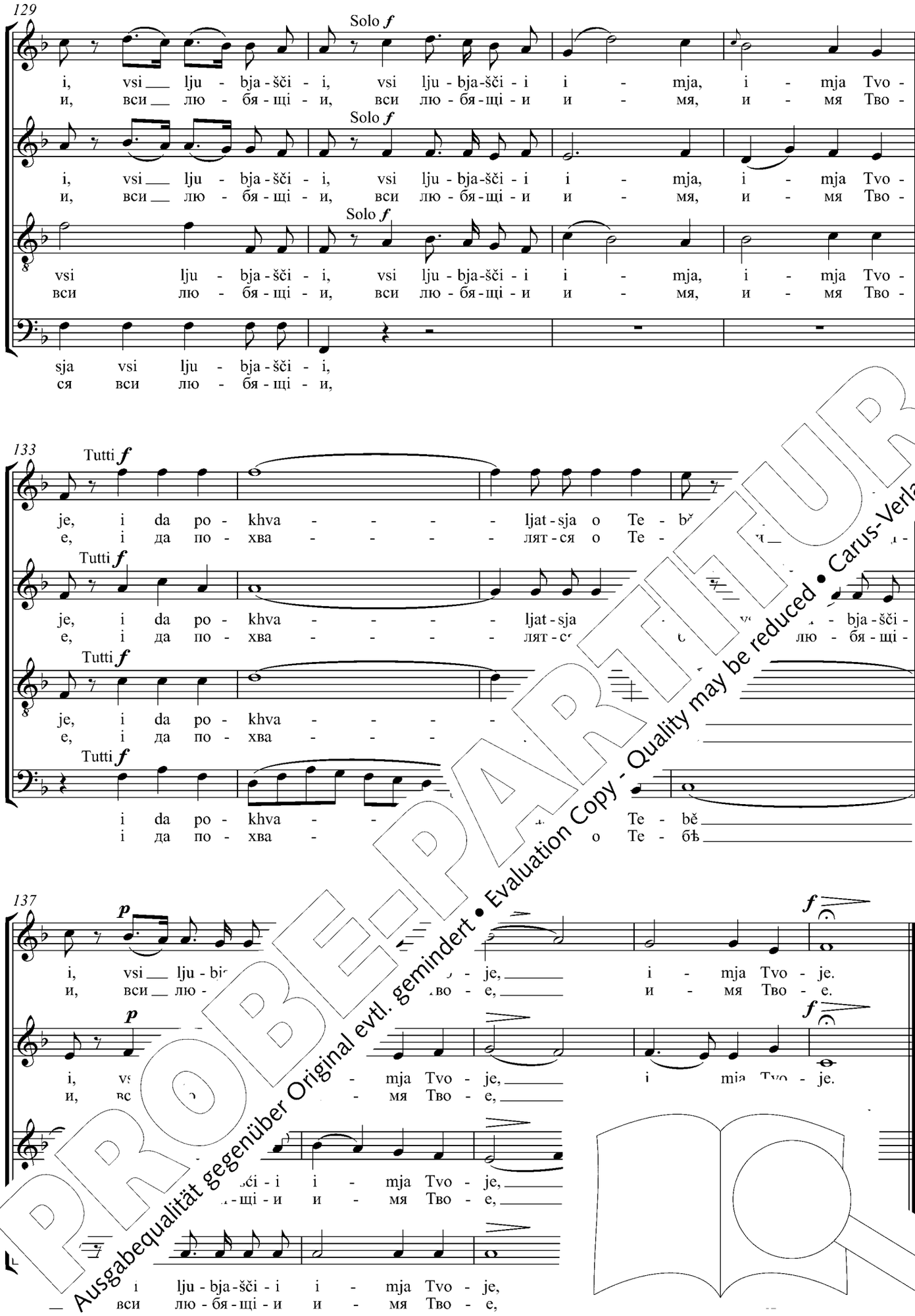

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Blaho jest' ispovědatisja Hospodevi,
i pěti imeni Tvojemu, Vyšnij:
vozvěščati za utra milost' Tvoju i istinu Tvoju
na vsjaku nošč,
v desjatostrunněm psaltiri s pěsniju v huslekh.
Jako vozveselil mja jesi, Hospodi, v tvorenii Tvojem,
i v dělěkh ruku Tvojeju vozradujusja.
Ty že Vyšnij vo věk, Hospodi.
Da vozveseljatsja vsi upovajuščii na Tja,
i da pokhvaljatsja o Tebě vsi ljubjaščii imja Tvoje.

Es ist gut, dem Herrn zu danken,
Deinen Namen zu besingen, Du Höchster:
Am Morgen künde ich von Deiner Gnade
und von Deiner Wahrheit in der Nacht.
Mit dem zehnsaitigen Psalter und der Harfe unter heiligem Gesang.
Denn Du beseligst mich in Deiner Schöpfung,
und was Deine Hände schufen, will ich selig preisen.
Du bist hocherhaben, Herr, in Zeit und in Ewigkeit.
Alle aber, die auf Dich hoffen, werden mit Freude erfüllt
und alle, die Deinen Namen lieben, mögen sich rühmen in Dir.

It is good to give thanks unto the Lord,
and to sing unto Thy name, O Most High:
to proclaim in the morning Thy mercy and Thy tr
every night,
on a psaltery of ten strings, with an ode upon th
For Thou hast gladdened me, O Lord, b
and in the works of Thy hands will I r
But Thou art Most High for ever, O
And let all them be glad that hope in
and let all them glory in The t love

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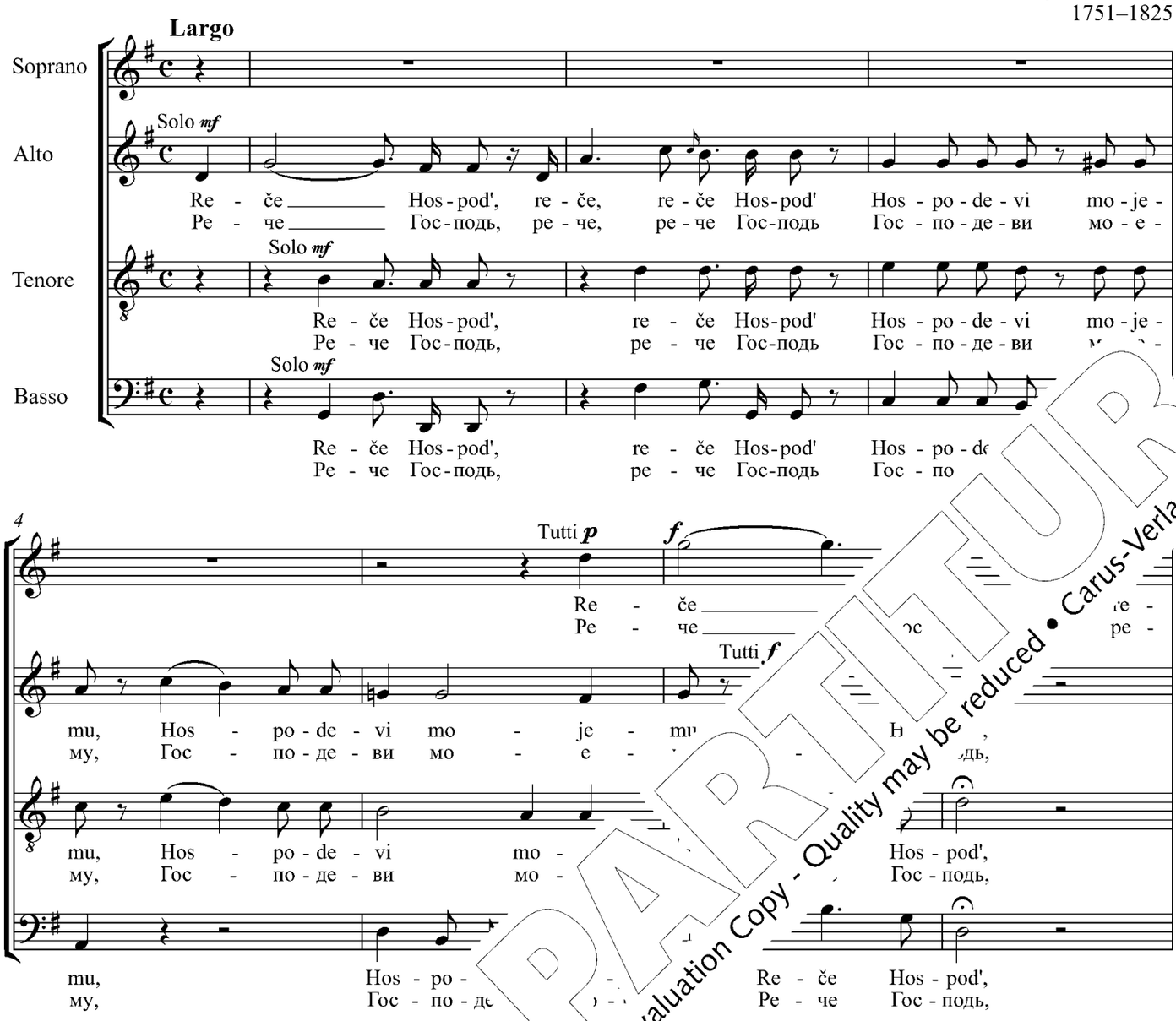
19. Reče Hospod' Hospodevi mojemu

Рече Господь Господеви моему / So sprach der Herr zu meinem Herrn /
The Lord said unto my Lord

Dmitry Bortniansky
1751–1825



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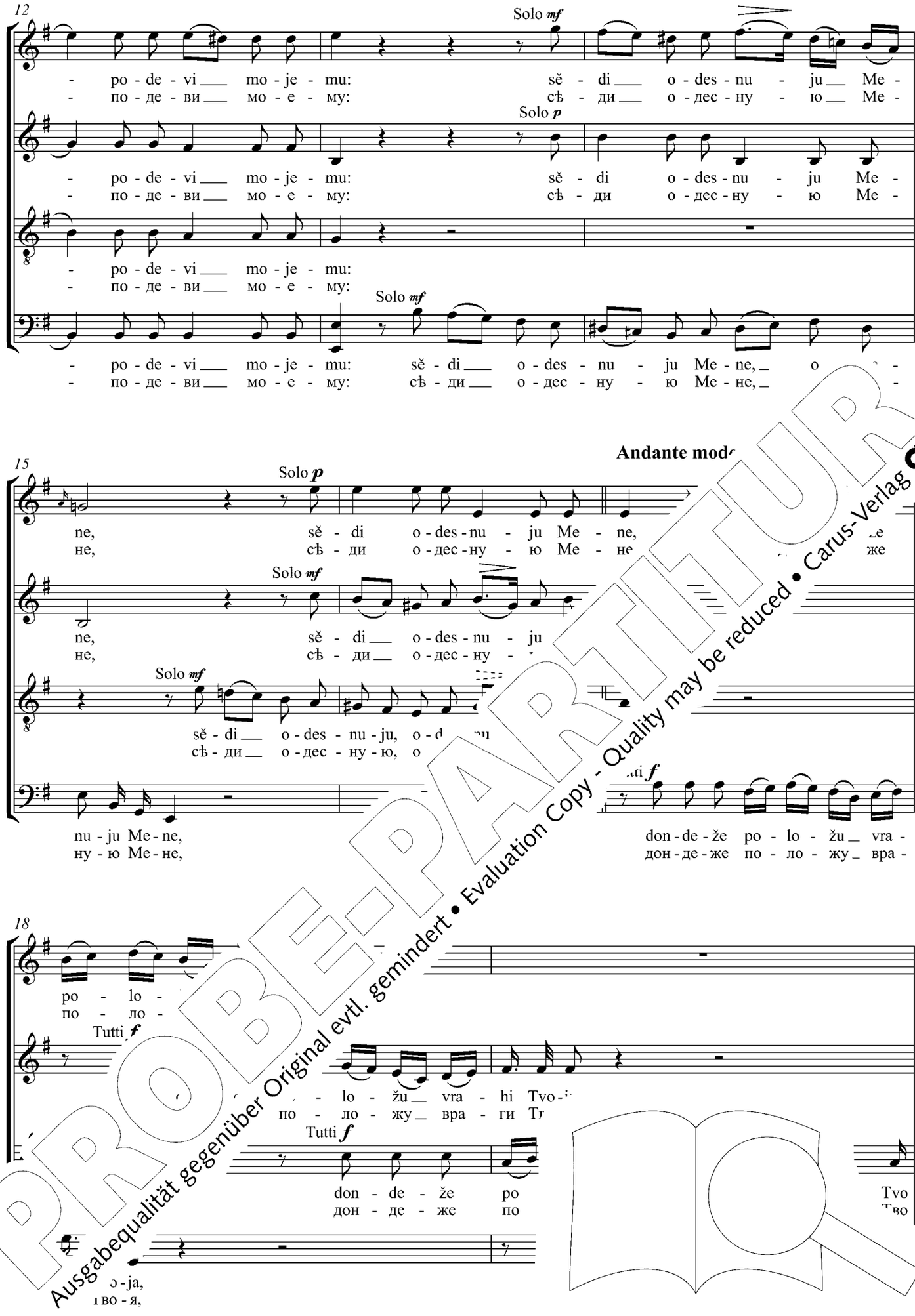

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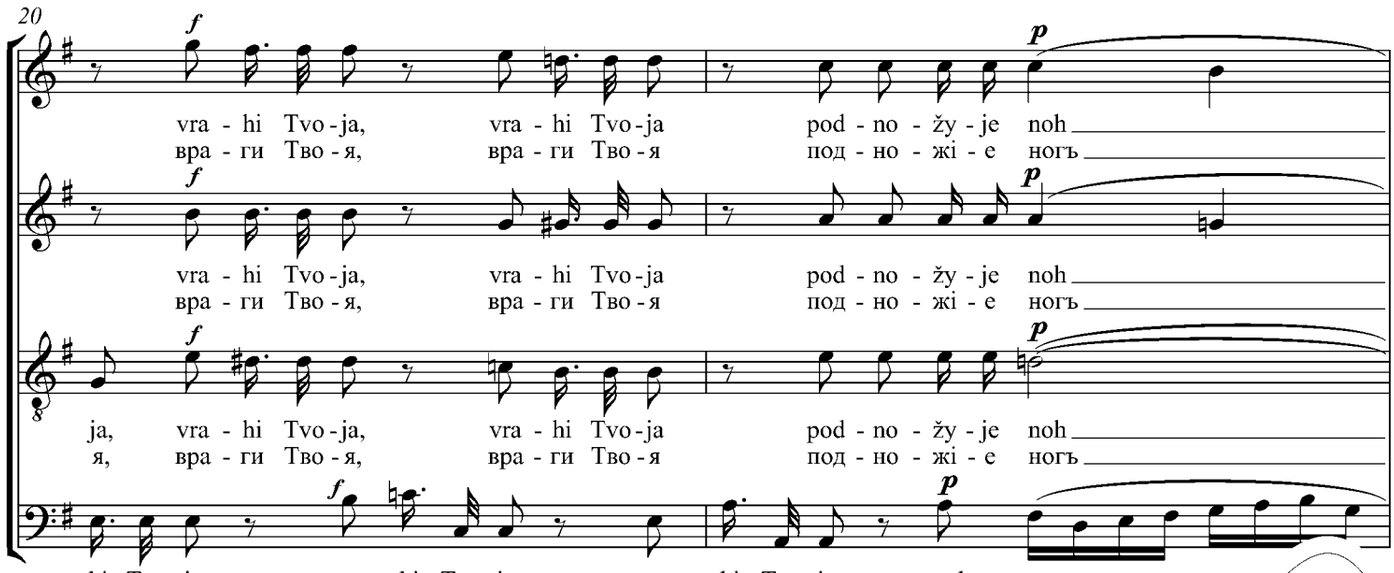

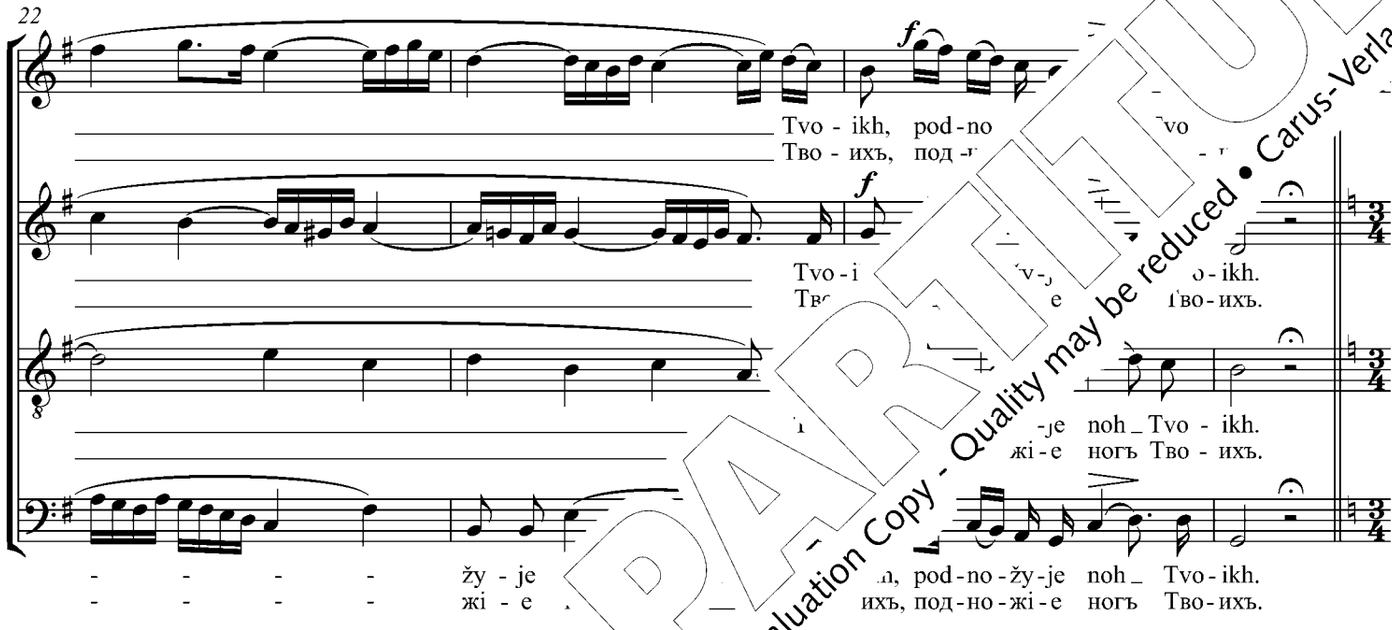

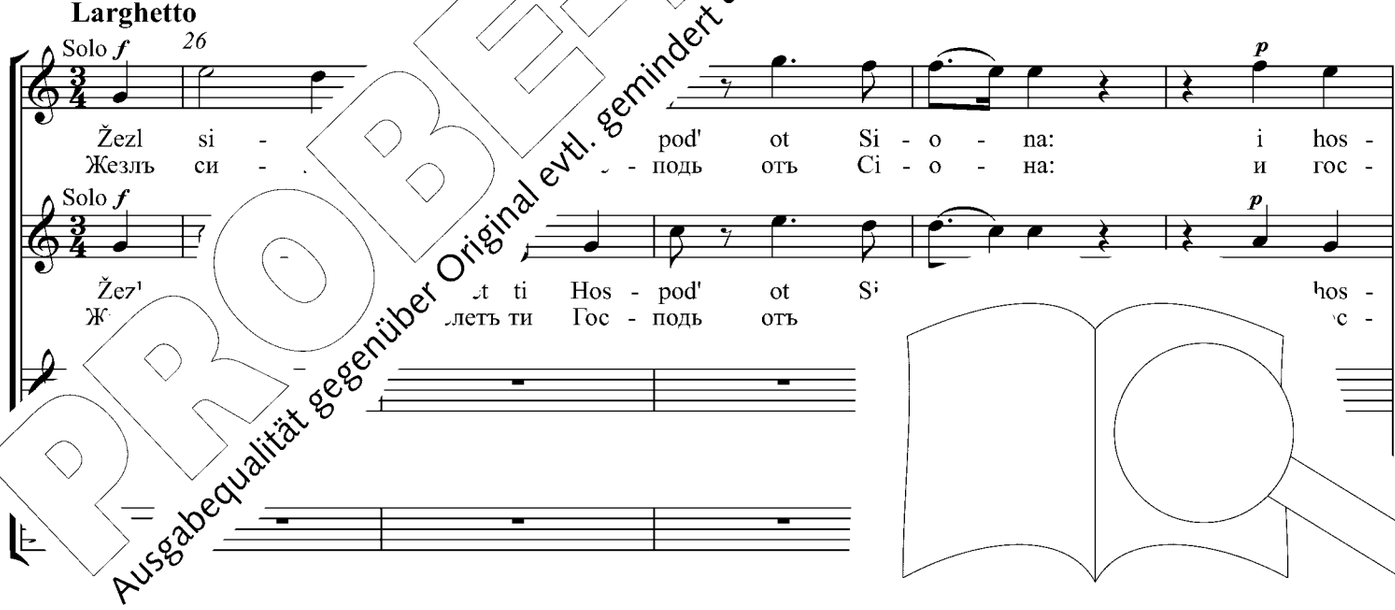

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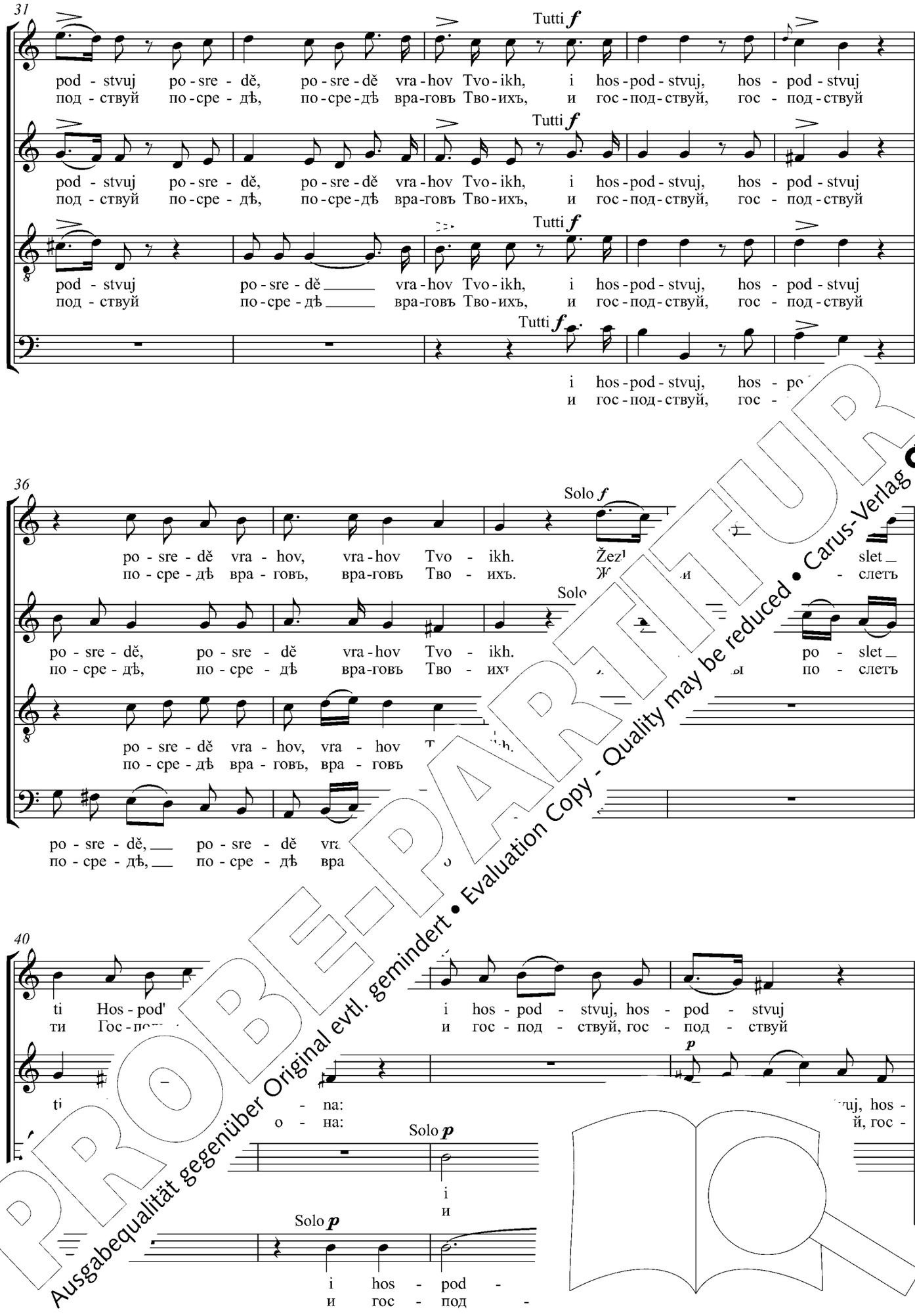

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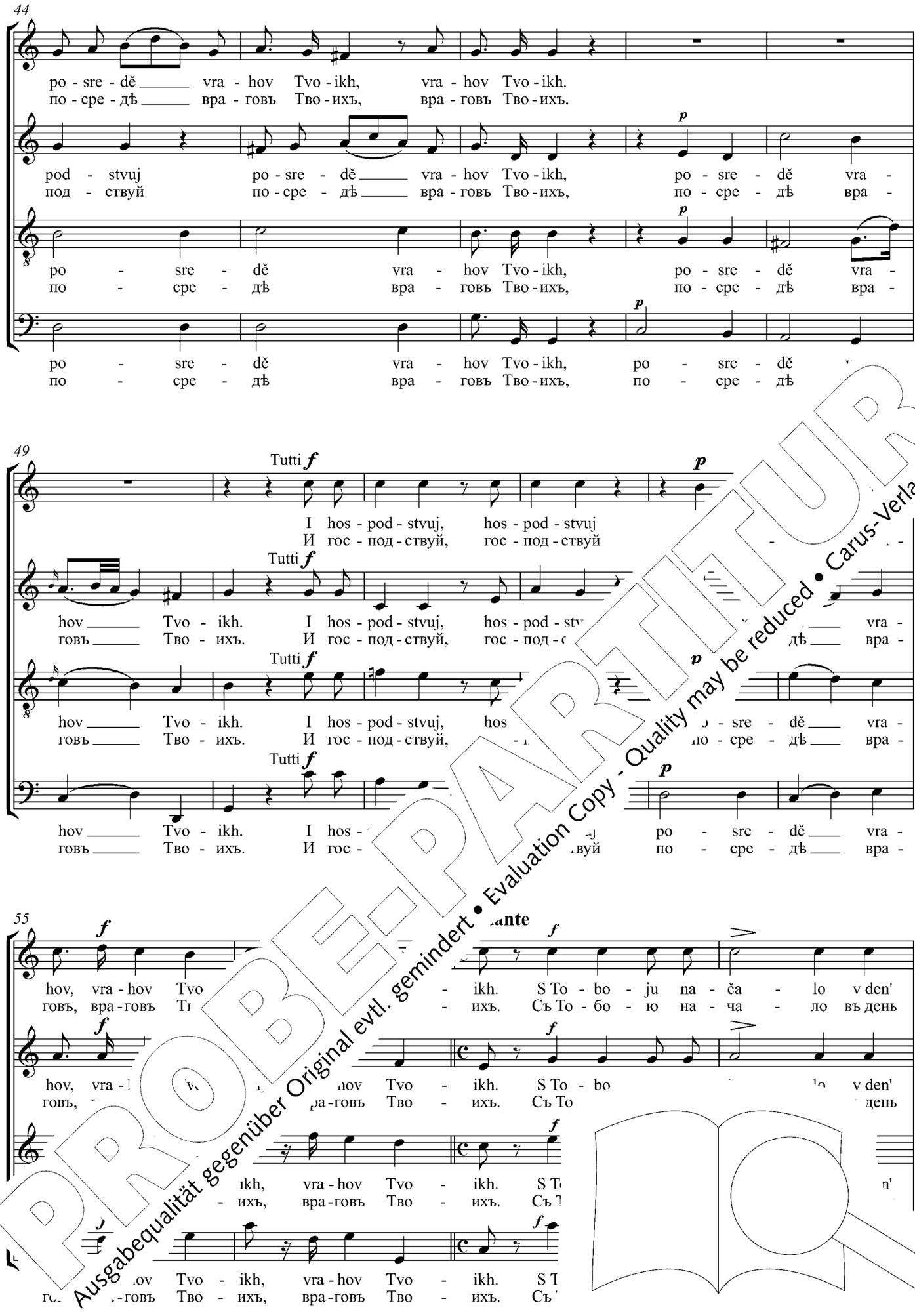

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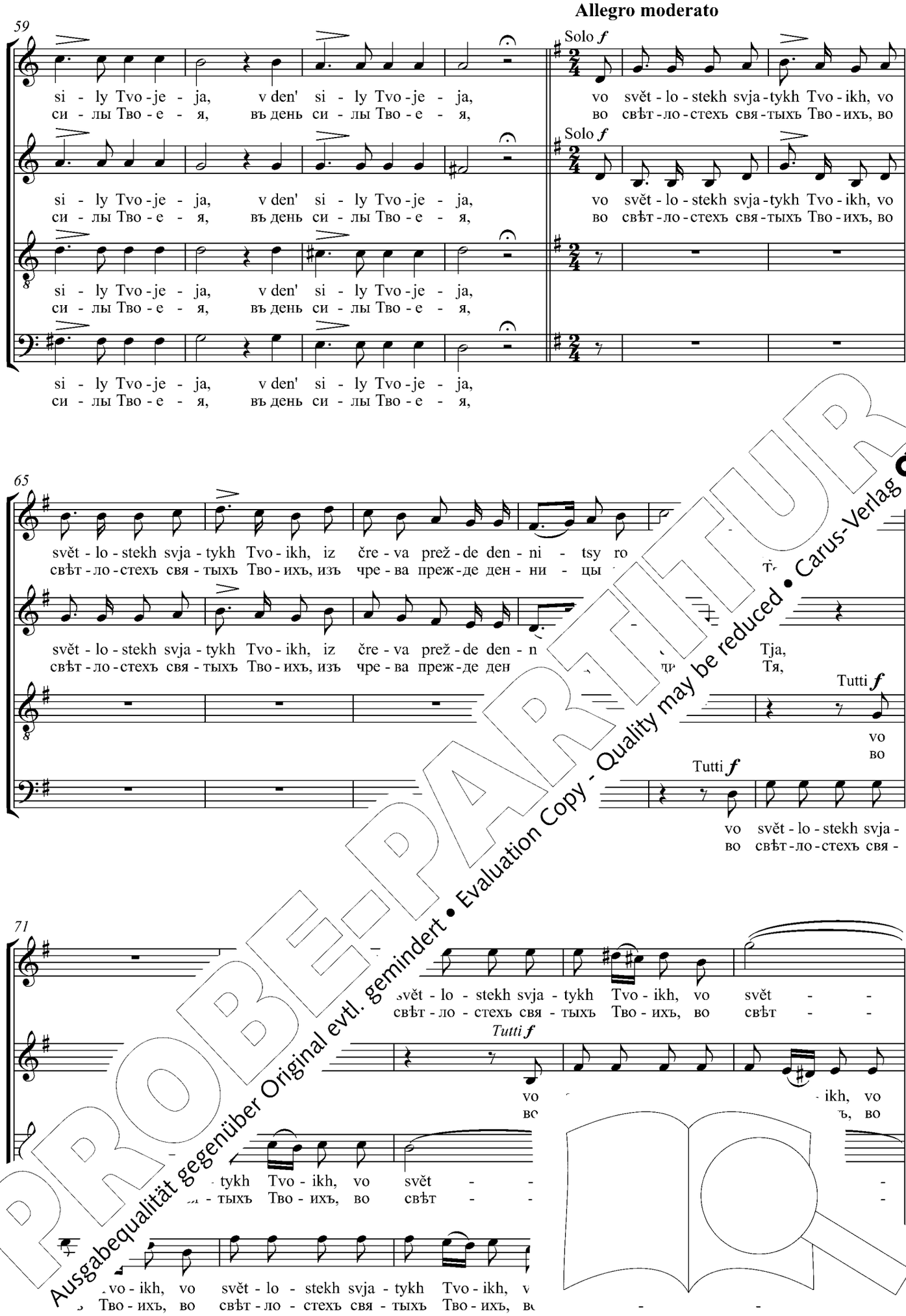

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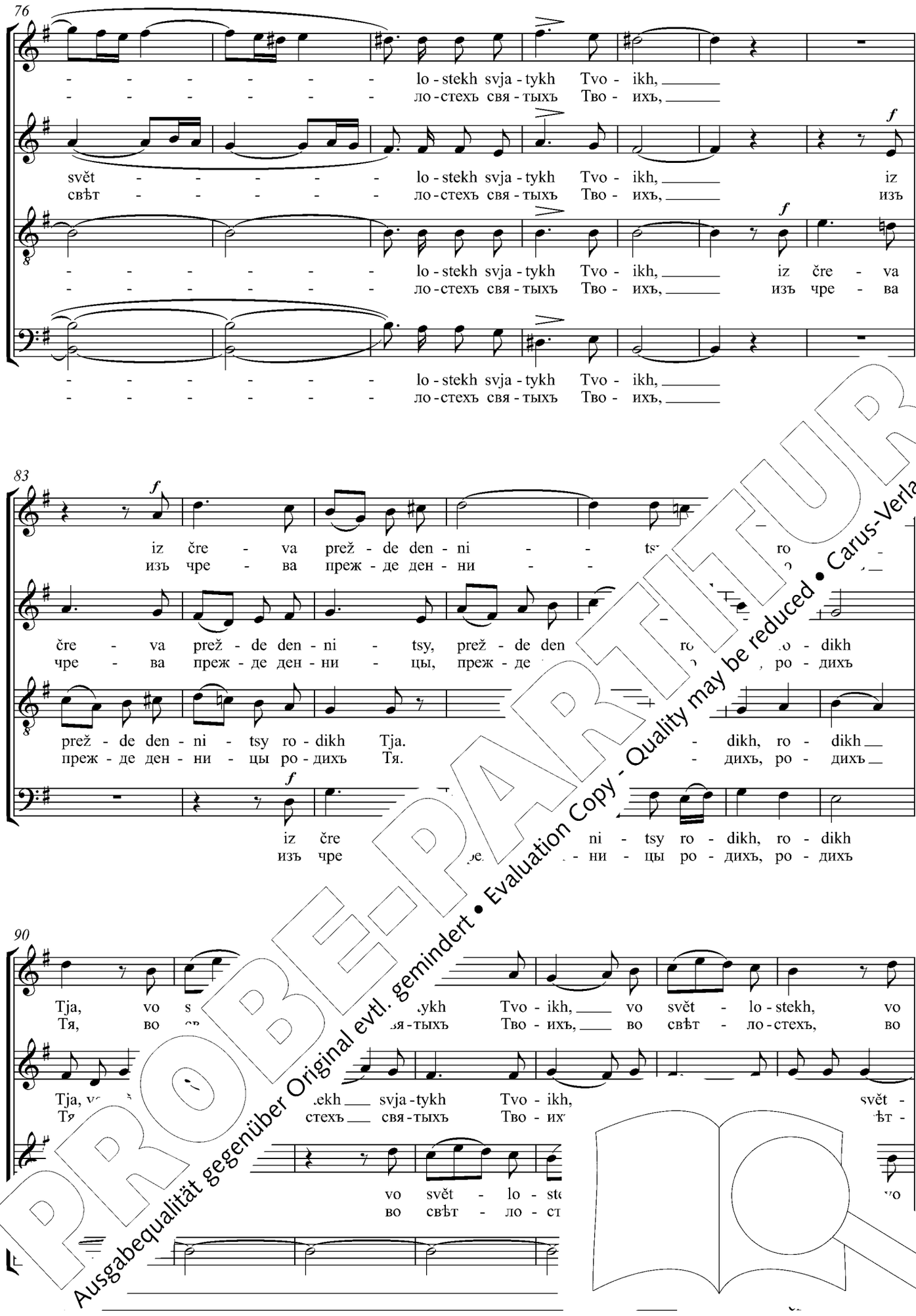

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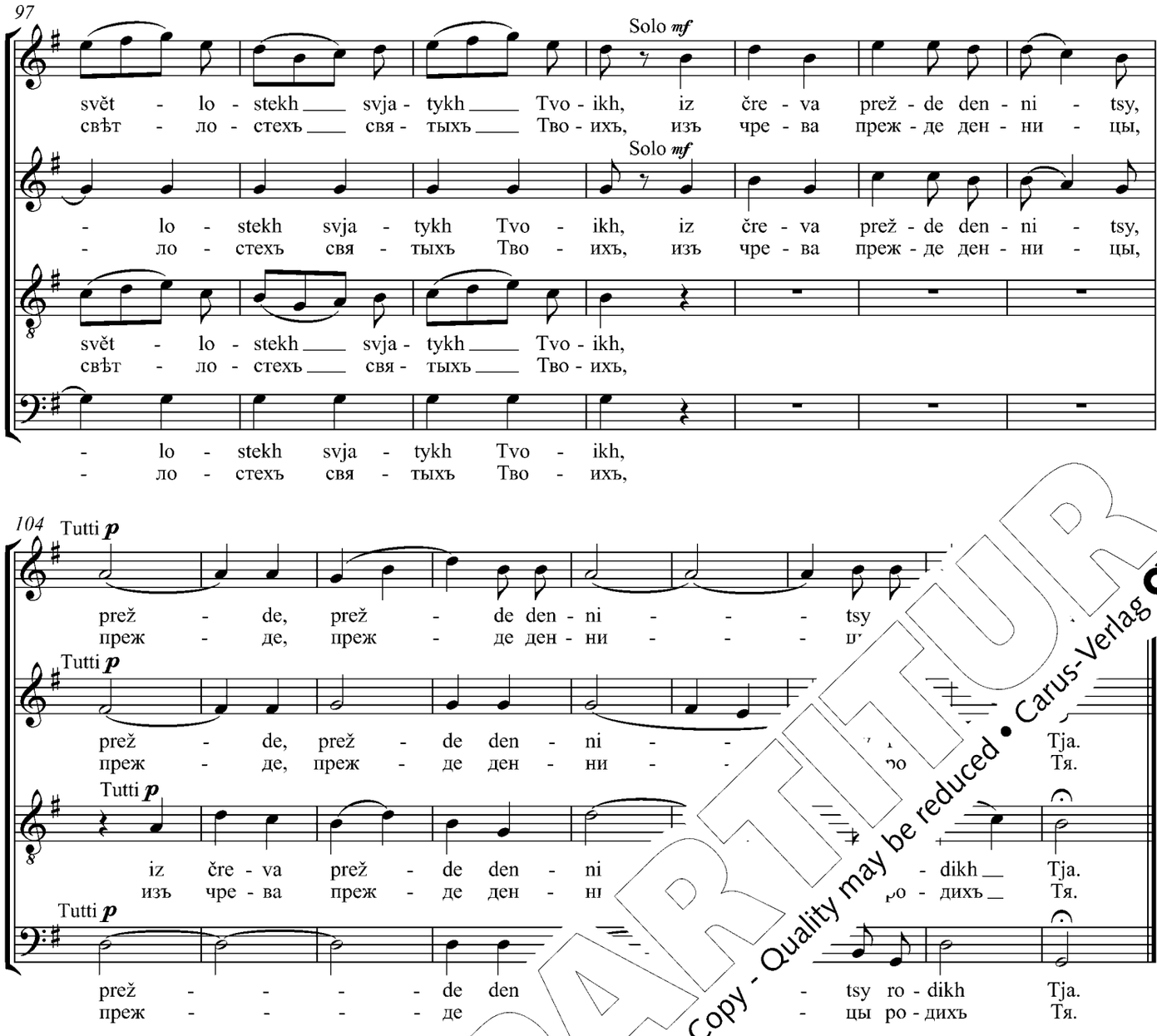

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Reče Hospod' Hospodevi mojemu:
sědi odesnuju Mene,
dondeže položu vrahi Tvoja pod
Žezl sily poslet ti Hospod' o
i hospodstvuj posredě vra'
S Toboju načalo v den'
vo světlostekh svjatyk
iz čreva prežde

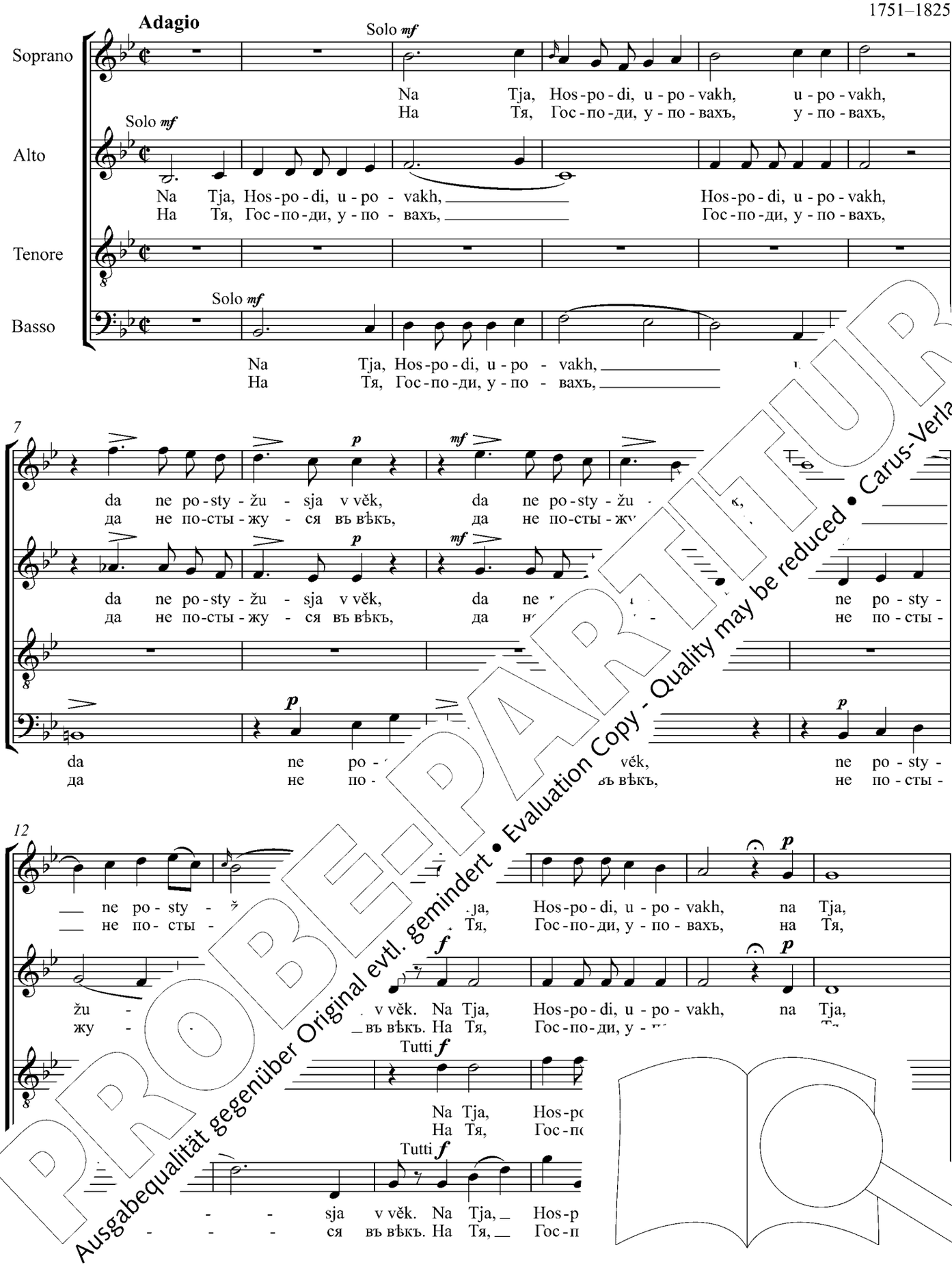
...r der Herr zu meinem Herrn:
...ich zu meiner Rechten,
...ich deine Feinde dir als Schemel unter deine Füße lege.
Vom Zion her sendet dir der Herr den Hirtenstab deines Königtums:
herrsche nun inmitten deiner Feinde!
Du bist der Anfang, mit dir beginnt der Tag deines Königtums,
im Morgenglanz der jungen Heiligen,
aus meinem Herzen, vor dem Morgenstern habe ich dich gezeugt.

The Lord said unto my Lord:
sit Thou at My right hand,
until I make Thine enemies the footst
A scepter of power shall the Lord sen
rule Thou in the midst of Thine enem
With Thee is the dominion in the day
in the splendor of Thy saints,
from the womb before the morning s

20. Na Tja, Hospodi, upovakh

На Тя, Господи, уповахъ / Herr, ich vertraue Dir / In Thee, O Lord, have I hoped

Dmitry Bortniansky
1751–1825



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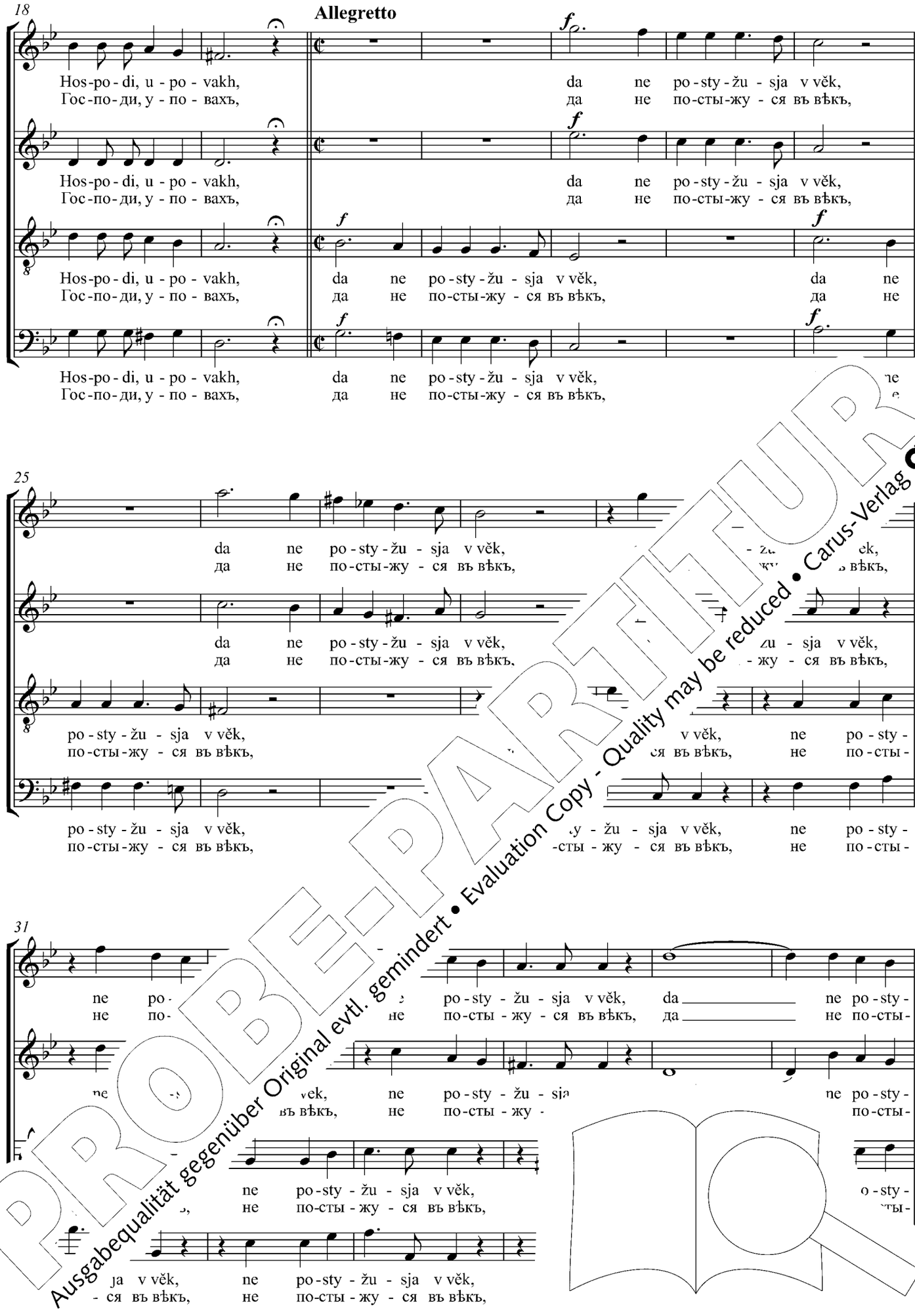

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37

Solo *mf*

žu - sja v věk. Na Tja, Hos - po - di, u - po - vakh, na Tja, Hos - po - di, u - po -
жу - ся въ вѣкъ. На Тя, Гос - по - ди, у - по - вахъ, на Тя, Гос - по - ди, у - по -

Solo *mf*

žu - sja v věk. Na Tja, Hos - po - di, u - po - vakh, na Tja, Hos - po - di, u - po -
жу - ся въ вѣкъ. На Тя, Гос - по - ди, у - по - вахъ, на Тя, Гос - по - ди, у - по -

8

žu - sja v věk.
жу - ся въ вѣкъ.

žu - sja v věk.
жу - ся въ вѣкъ.

46

vakh, da ne po - sty - žu - sja v věk, da ne po
вахъ, да не по - сты - жу - ся въ вѣкъ, да не

vakh, da ne po - sty - žu - sja v věk,
вахъ, да не по - сты - жу - ся въ вѣкъ,

8

54

Tutti *f*

v věk. Na Tja, Ho
въ вѣкъ. На Тя,

na Tja, Hos-po - di, u - po -
на Тя, Гос - по - ди, у - по -

Tutti *f*

v věk. Na
въ вѣкъ

- vakh,
по - вахъ,

- di, u - po -
- по -

Tutti f

Na Tja, Hos - po - di
На Тя, Гос - по - ди

Tutti f

Na Tja, Hos - po - d
На Тя, Гос - по - ди

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60

vakh, da ne po - sty - žu - sja v věk, ne po - sty - žu - sja v věk,
вахъ, да не по - сты - жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ,

vakh, da ne po - sty - žu - sja v věk, ne po - sty - žu - sja v věk,
вахъ, да не по - сты - жу - ся въ вѣкъ, не по - сты - жу - ся въ вѣкъ,

na Tja, Hos - po - di, u - po - vakh, da ne po - sty - žu - sja v věk,
на Тя, Гос - по - ди, у - по - вахъ, да не по - сты - жу - ся въ вѣкъ,

na Tja, Hos - po - di, u - po - vakh, da ne po - sty - žu - sja v
на Тя, Гос - по - ди, у - по - вахъ, да не по - сты - жу - ся

67

Largh

Solo

ne po - sty - žu - sja v věk.
не по - сты - жу - ся въ вѣкъ.

ne po - sty - žu - sja v věk.
не по - сты - жу - ся въ

Ty je - si
ко Ты е - си

ne po - sty - žu -
не по - сты - жу -

ne po - sty - žu
не по - сты - жу

Solo

Ja - ko Ty je - si
Я - ко Ты е - си

74

ter - pě - n
тер - пѣ

ter - pě - ni - e mo - je, Hos - po - di;
тер - пѣ - ni - e мо - е, Гос - по - ди;

Hos - po - di, ter
Гос - по - ди, тер

ter - pě - ni - e mo - je, Hos
тер - пѣ - ni - e мо - е, Гос -

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78

Tutti *p*

Hos - po - di, u - po - va - ni - e mo - je ot ju - no - sti mo - je - ja. Ja - ko
Гос - по - ди, у - по - ва - ні - е мо - е отъ ю - но - сти мо - е - я. Я - ко

Tutti *p*

Hos - po - di, u - po - va - ni - e mo - je ot ju - no - sti mo - je - ja. Ja - ko
Гос - по - ди, у - по - ва - ні - е мо - е отъ ю - но - сти мо - е - я. Я - ко

Tutti *p*

Ja - ko
Я - ко

Tutti *p*

Ja
Я

83

p

Ty je - si ter - pě - ni - e mo - je, Hos - po - di, Hos - po - di, u - po -
Ты е - си тер - пѣ - ні - е мо - е, Гос - по - ди, Гос - по - ди, ні - е, по -

Ty je - si ter - pě - ni - e mo - je, Hos - po - di,
Ты е - си тер - пѣ - ні - е мо - е, Гос - по - ди,

Ty je - si ter - pě - ni - e mo - je, Hos - po - di. Hos - po - di, u - po -
Ты е - си тер - пѣ - ні - е мо - е, Гос - по - Гос - по - ди, у - по -

Ty je - si ter - pě - ni - e mo - je.
Ты е - си тер - пѣ - ні - е мо -

88

Solo *mf*

va - ni - e mo - je ot ju - no - sti mo - je - ja. V Te -
ва - ні - е мо - е отъ ю - но - сти мо - е - я. Въ Те -

di, u - po - va - ni - e mo - je ot
о - ди, у - по - ва - ні - е мо - е

f

- je, u - po - va - ni - e mo - je
- е, у - по - ва - ні - е мо - е

p *f*

po - di, u - po - va - - - ni - e mo - je
по - ди, у - по - ва - - - ні - е мо - е

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93

bě u - tver - dikh - sja ot čre - va ma - te - re mo - je - ja,
бѣ у - твер - дих - ся отъ чре - ва ма - те - ре мо - е - я,

Solo *mf*

V Te - bě u - tver - dikh - sja ot__
Въ Те - бѣ у - твер - дих - ся отъ_

99

Solo *mf*

čre - va ma - te - re mo - je - ja,
чре - ва ма - те - ре мо - е - я,

i Ty po -
и Ты по -

Solo *mf*

moj krě - pok,
мой крѣ - покъ,

105

Tutti *p*

krě - - pok, i Ty po - mošč - nik moj krě -
крѣ - - покъ и Ты по - мощ - никъ мой крѣ -

Tutti *p*

mošč - - - - pok, krě -
- - - - покъ, крѣ -

Solo *mf*

i Ty po - mošč - nik moj
и Ты по - мощ - никъ мой

Ty po - mošč - nik moj krě - - pok
Ты по - мощ - никъ мой крѣ - - покъ

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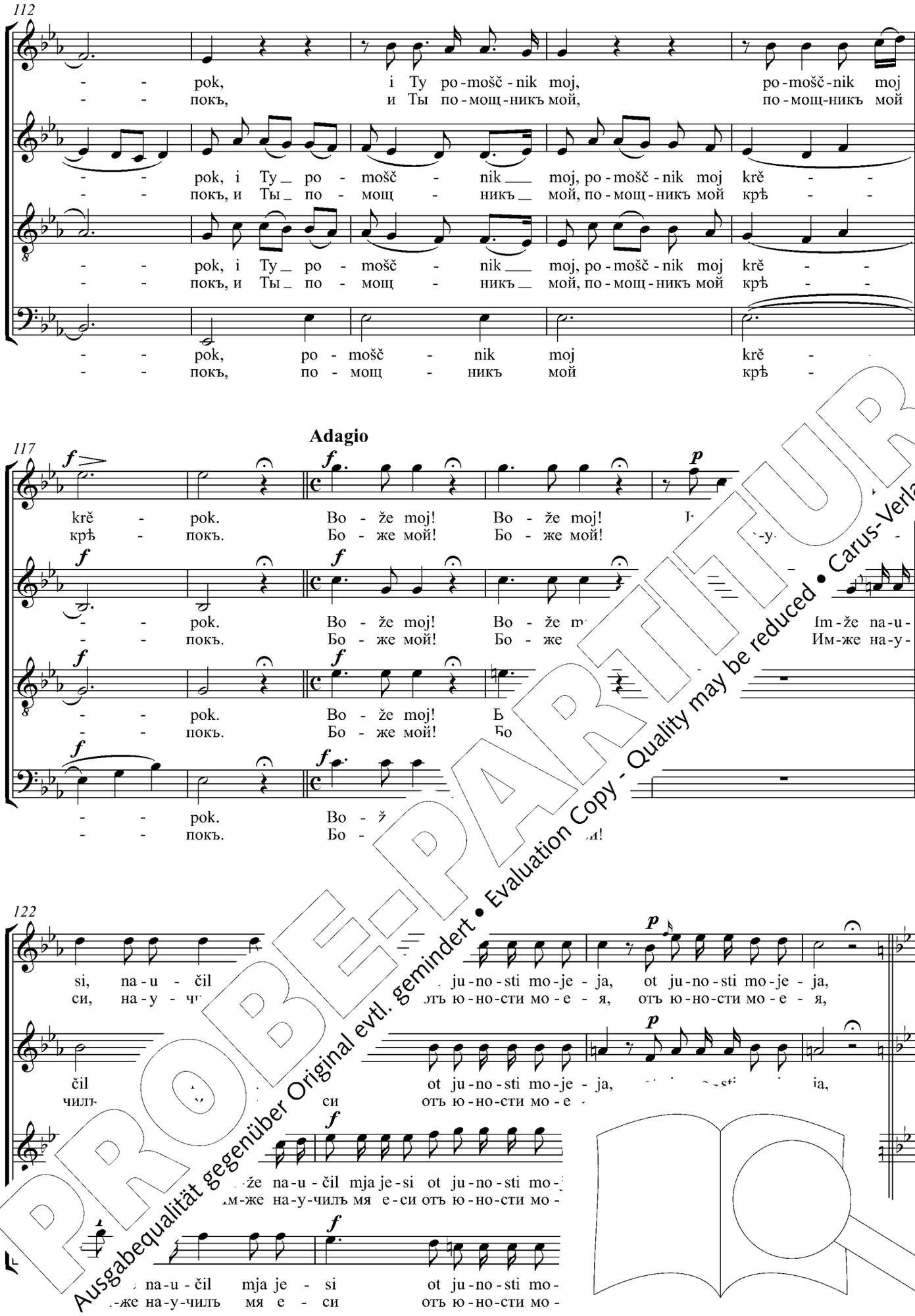

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126 **Allegro moderato**

i do ny - ně voz-vě - šču ču - de - sa Tvo - ja, ču - de - sa Tvo - ja, ču - de - sa,
и до ны - нѣ воз-вѣ - щу чу - де - са Тво - я, чу - де - са Тво - я, чу - де - са,

i do ny - ně voz-vě - šču ču - de - sa Tvo - ja,
и до ны - нѣ воз-вѣ - щу чу - де - са Тво - я,

130

sa Tvo - ja, ču - de - sa Tvo - ja,
ca Тво - я, чу - де - са Тво - я,

ču - de - sa
чу - де - са

ny - ně voz-vě - šču ču - de -
ны - нѣ воз-вѣ - щу чу - де -

vě - šču ču - de - sa Tvo - ja,
воз-вѣ - щу чу - де - са Тво - я,

134

ja, ču - de - s
я, чу - де

i do ny - ně voz-vě - šču,
и до ны - нѣ воз-вѣ - щу,

i do nv
и

ně voz-vě -
воз-вѣ -

ču - de - sa Tvo - ja,
чу - де - са Тво - я,

ču - de - sa, ču - de - sa Tvo - ja,
чу - де - са, чу - де - са Тво - я,

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138

voz - vě - ščú ču-de - sa Tvo-ja, i do ny - ně voz-vě - ščú ču-de-sa Tvo -
воз - вѣ - щу чу-де - са Тво - я, и до ны - нѣ воз-вѣ - щу чу-де-са Тво -

ščú, voz - vě - ščú ču - de - sa Tvo-ja, ču-de - sa
щу, воз - вѣ - щу чу - де - са Тво - я, чу-де - са

ščú, voz-vě - ščú ču-de - sa, i do ny - ně voz-vě - ščú ču-de-sa Tvo -
щу, воз-вѣ - щу чу-де - са, и до ны - нѣ воз-вѣ - щу чу-де-са Тво -

ščú, voz-vě - ščú ču-de - sa Tvo-ja,
щу, воз-вѣ - щу чу-де - са Тво - я,

142

ja, ču-de-sa Tvo - ja,
я, чу-де-са Тво - я,

Tvo - ja,
Тво - я,

ja, ču-de-sa Tvo - ja, i ču ču-de-sa Tvo -
я, чу-де-са Тво - я, - щу чу-де-са Тво -

i do n Tvo - ja, ču-de-sa Tvo -
и до а Тво - я, чу-де-са Тво -

146

i do ny - ně Tvo - ja, ču-de-sa Tvo -
и до ны - Тво - я, чу-де-са Тво -

do ny - ně voz-vě - ščú ču-de-sa. Tvo -
до ны - нѣ воз-вѣ - щу чу-де Тво -

i d vo
- я, и д

de - sa Tvo - ja,
у-де - са Тво - я,

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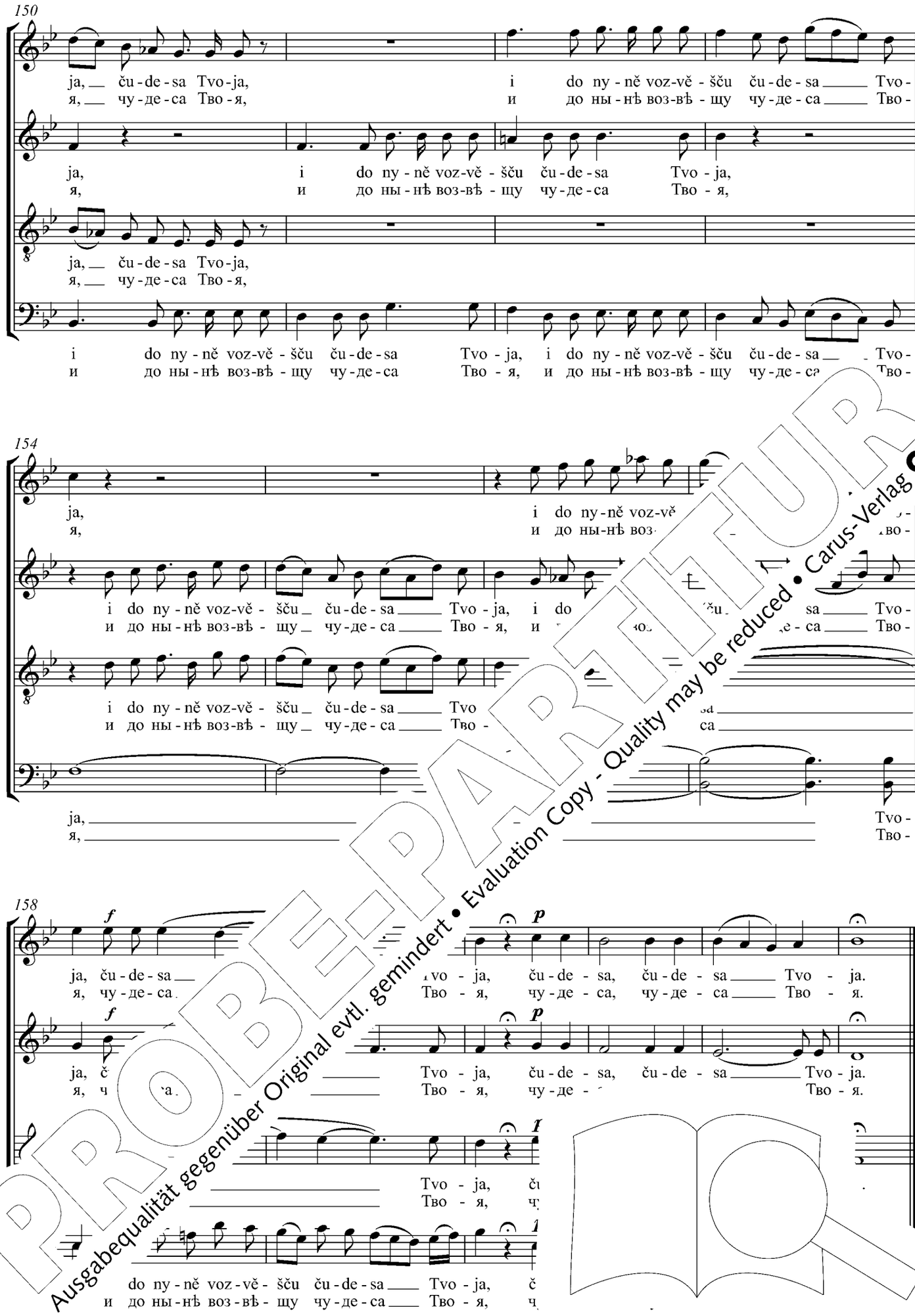

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Na Tja, Hospodi, upovakh,
da ne postyžusja v věk.
Jako Ty jesi terpěnie moje, Hospodi;
Hospodi, upovanie moje ot junosti mojeja.
V Tebě utverdikhsja ot čreva matere mojeja,*
i Ty pomoščnik moj krěpok.
Bože moj! Imže naučil mja jesi ot junosti mojeja,
i do nyně vozvěšču čudesa Tvoja.

Herr, ich vertraue Dir,
dass ich in Ewigkeit nicht verloren bin.
Denn Du, o Herr, bist meine Zuversicht;
Du bist meine Hoffnung, Herr, von meiner Jugend an.
Du hieltest mich schon im Mutterleib.*
Du aber bist mein mächtiger Helfer.
O Gott, Du hast mich von Jugend an gelehrt,
solange schon künde ich davon, wie wunderbar Du bist.

In Thee, O Lord, have I hoped,
let me not be put to shame in the age to come.
For Thou art my patience, O Lord;
O Lord, Thou art my hope from my youth.
On Thee have I been made fast from my mother's womb,*
and Thou art my strong helper.
O my God, Thou hast taught me from my youth,
and till now will I declare Thy wondrous works.

aus / from Ps. 70 (7

* Für sprachliche Hinweise siehe die Einzel… *g …onsiderations, consult the Critical Remarks.*

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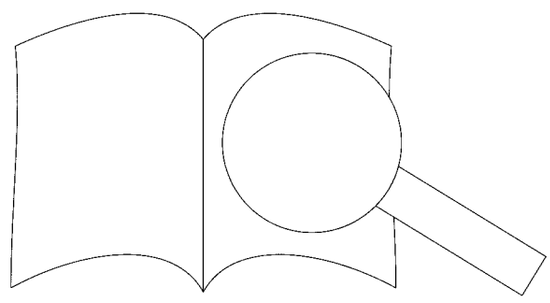
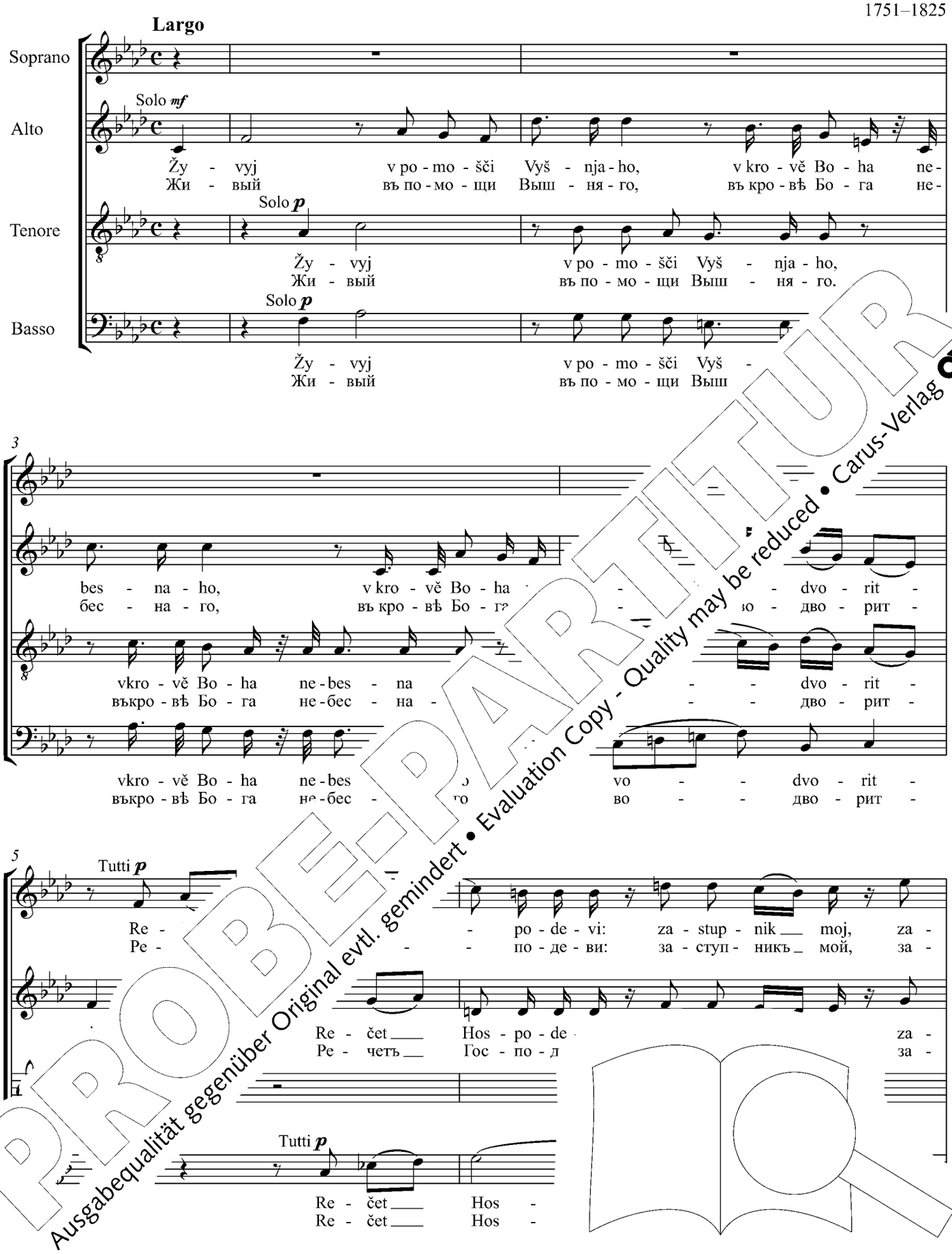


21. Žyvyj v pomošči Vyšnjaho

Живый въ помощи Вышняго / Wer im Schutze des Höchsten wohnt /
He that dwelleth in the help of the Most High

Dmitry Bortniansky
1751–1825



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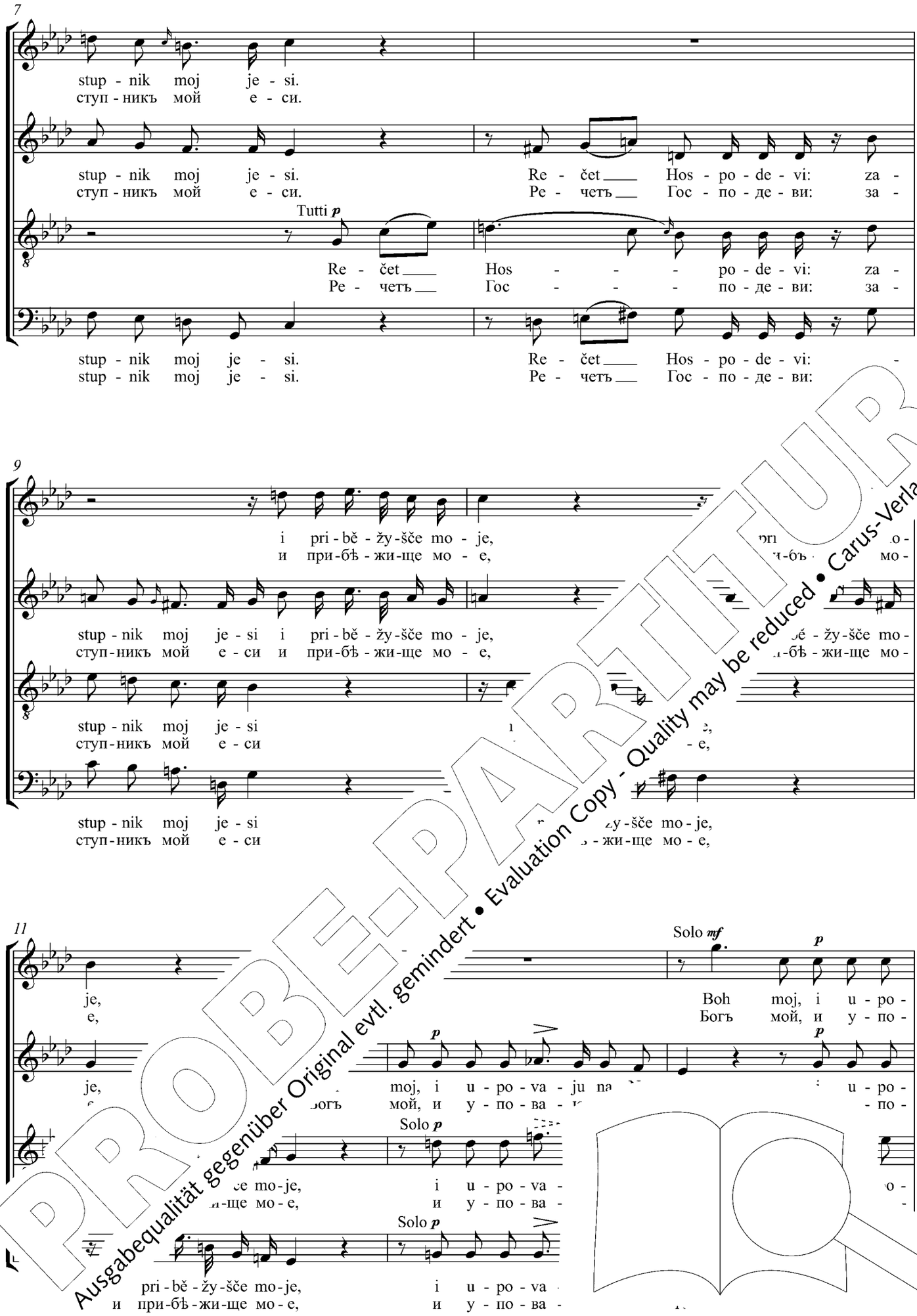

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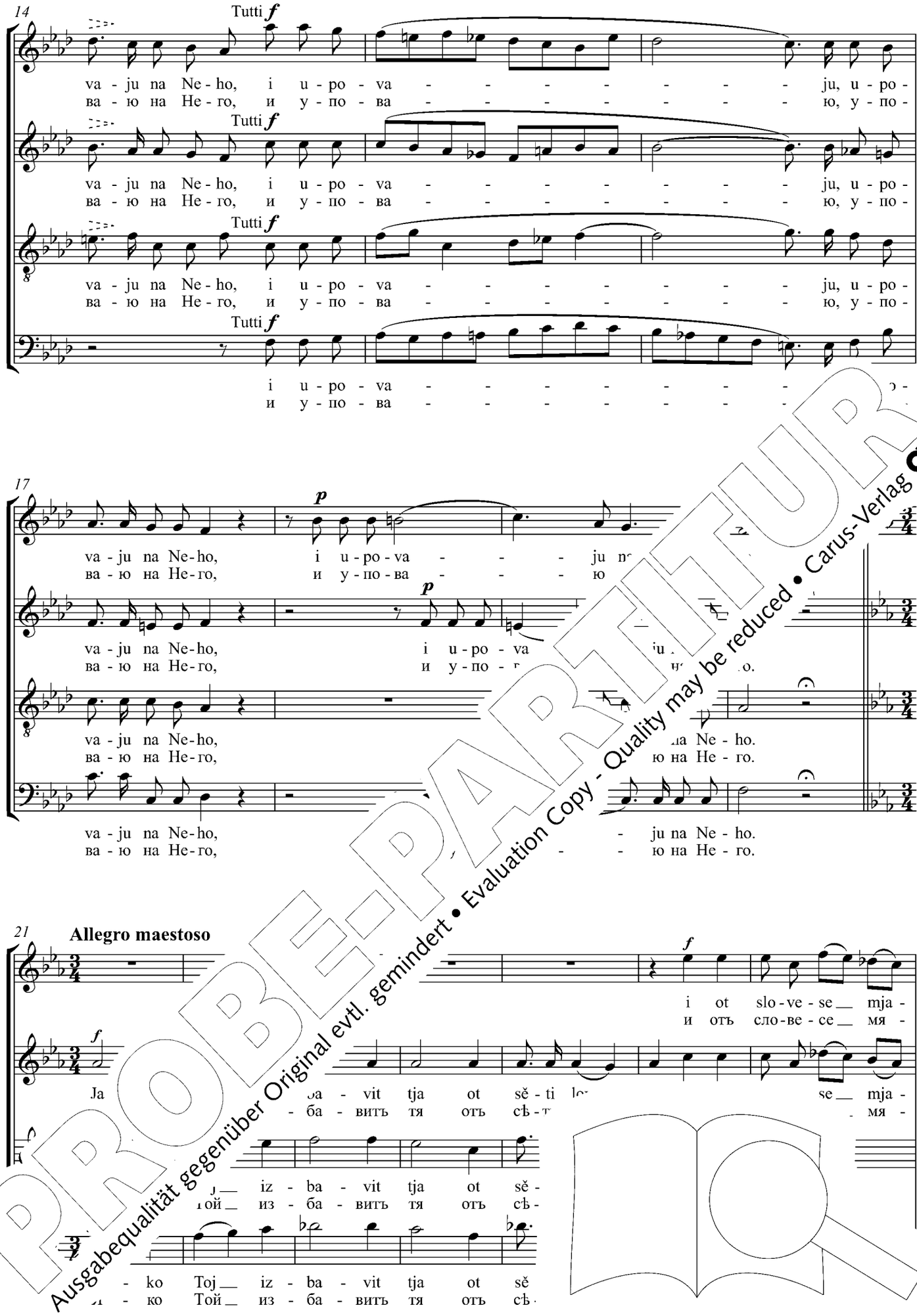

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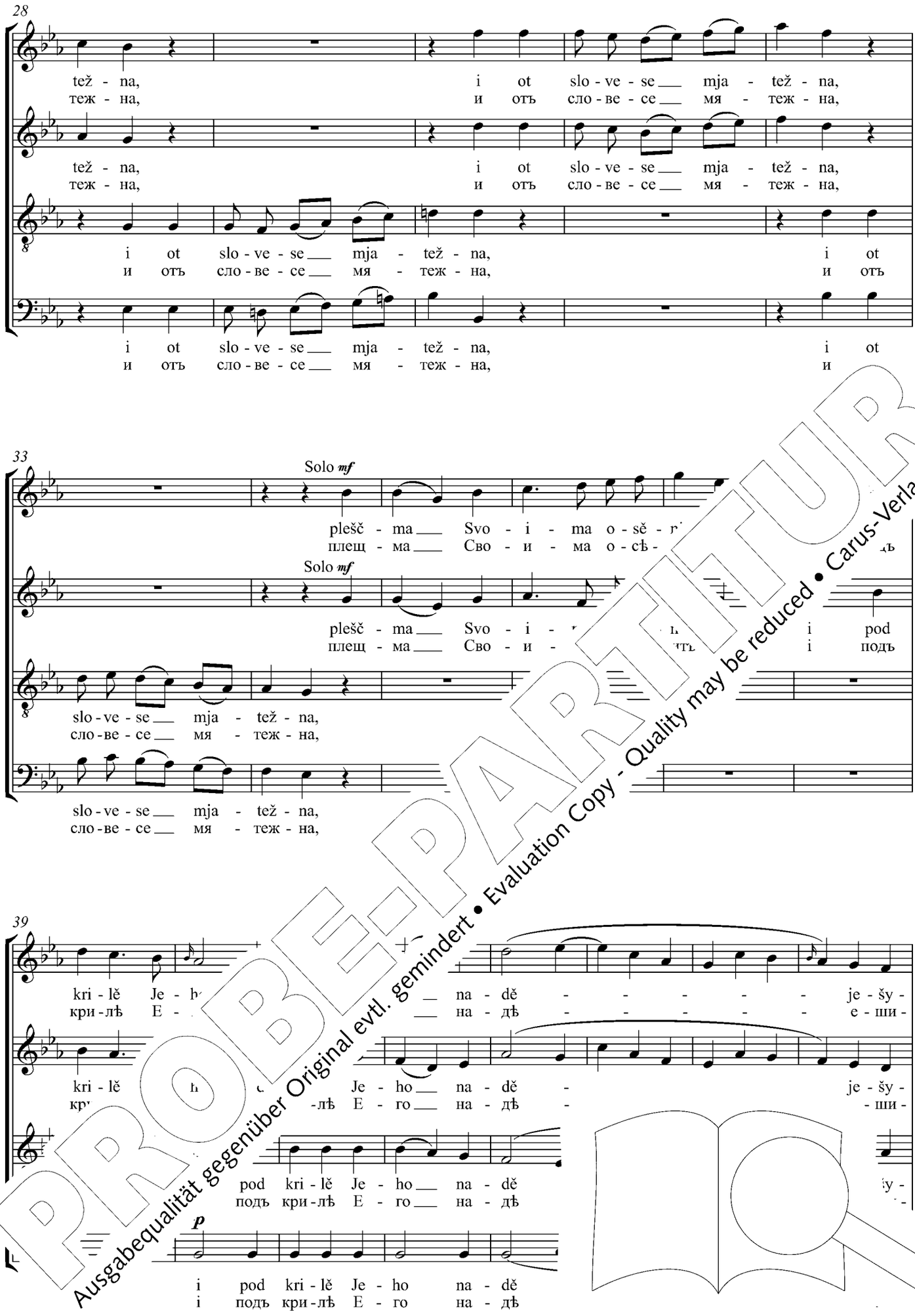

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47

Tutti *f*

sja: o - ru - žy - jem o - by - det tja is - ti - na Je - ho. Pa -
ся: о - ру - жі - емъ о - бы - детъ тя ис - ти - на Е - го. Па -

Tutti *f*

sja: o - ru - žy - jem o - by - det tja is - ti - na Je - ho.
ся: о - ру - жі - емъ о - бы - детъ тя ис - ти - на Е - го.

Tutti *f*

sja: o - ru - žy - jem o - by - det tja is - ti - na Je - ho.
ся: о - ру - жі - емъ о - бы - детъ тя ис - ти - на Е - го.

Tutti *f*

sja: o - ru - žy - jem o - by - det tja is - ti - na Je - ho. Pa - dět
ся: о - ру - жі - емъ о - бы - детъ тя ис - ти - на Е - го. Па - дѣ

53

dět ot stra - ny tvo - je - ja ty - sja - šča,
дѣть отъ стра - ны тво - е - я ты - ся - ща,

f

Pa - dět ot stra - ny tvo - je - ja ty - sja - šča, i
Па - дѣть отъ стра - ны тво - е - я ты - ся - ща, и

f

Pa - dět ot stra - -je - ja ty - sja - šča, i
Па - дѣть отъ - н. -е - я ты - ся - ща, и

f

ny tvo - je - ja ty - sja - šča,
ны тво - е - я ты - ся - ща,

f

-a - ny tvo - je - ja ty - sja - šča, i
стра - ны тво - е - я ты - ся - ща, и

59

*

t'ma o - d snu - ju te - bě,
тма о - - ну - ю те - бѣ,

t'ma o - de - snu - ju te - bě,
тма о - дес - ну - ю те - бѣ

snu - ju, o - de - snu - ju
- ну - ю, о - дес - ну - ю

t'r o - de - snu - ju, o - de - snu - ju
о - дес - ну - ю, о - дес - ну - ю

* ...m Kirchenslawischen mit einem palatalisierten „t“, trotz Fehlens des Weich
P... ...uced with a palatalized “t” despite the absence of soft sign in the Church Slavic. ... ...emarks.

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64

k te - bě že ne pri -
къ те - бѣ же не при -

k te - bě že ne pri - bli - žyt - sja, ne pri -
къ те - бѣ же не при - бли - жит - ся, не при -

k te - bě že ne pri - bli - žyt - sja,
къ те - бѣ же не при - бли - жит - ся,

ne pri - bli - žyt - sja,
не при - бли - жит - ся,

70

Adagio

Solo

bli - žyt - sja, ne pri - bli - žyt - sja - - - Svo -
бли - жит - ся, не при - бли - жит - - - ломъ Сво -

bli - žyt - sja, ne pri - bli - - - An - he - lom Svo -
бли - жит - ся, не при - бли - - - Ан - ге - ломъ Сво -

ne pri - bli - žyt - sja, ne pri - b' -
не при - бли - жит - ся, не при - бл -

k te - bě že ri - - sja.
къ те - бѣ же - кит - ся.

74

im za - po - - e, so - khra - ni - ti tja vo vsěkh pu - tekh tvo -
имъ за - - бѣ, со - хра - ни - ти тя во всѣхъ пу - техъ тво -

te - bě, so - khra - -
те - бѣ, со - хра - -

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77

ikh.
ихъ.

Tutti *p*

ikh. Na ru - kakh_ voz - mut tja, da ne - koh - da pret - kne - šy o ka - men' no - hu tvo -
ихъ. На ру - кахъ_ воз - мутъ тя, да не - ког - да прет - кне - ши о ка - мень но - гу тво -

Tutti *p*

Na ru - kakh_ voz - mut tja, da ne - koh - da pret - kne - šy o ka - men' no - hu tvo -
На ру - кахъ_ воз - мутъ тя, да не - ког - да прет - кне - ши о ка - мень но - гу тво -

Tutti *p*

Na ru - kakh voz - mut tja, da ne - koh - da pret - kne - šy o ka - men' tvo -
На ру - кахъ воз - мутъ тя, да не - ког - да прет - кне - ши о ка - мен о -

80

Solo *p*

ju, na as - pi - da na - stu - pi - šy, na as - pi su i po - pe -
ю, на ас - пи - да на - сту - пи - ши, на ас - п ту и по - пе -

Solo *p*

ju, na as - pi - da na - stu - pi - šy, na pi - šy, i po - pe -
ю, на ас - пи - да на - сту - пи - ши а - пи - ши, и по - пе -

Tutti *p*

Tutti *p*

ju, i po - pe -
ю, и по - пе -

83

Solo *mf*

re - re - šy, i po - pe - re šy, l'va zmi -
пе - пе - ши, и по -

Solo *mf*

i po - pe - re - šy, i
и по - пе - пе - ши, и

p

Solo *mf*

- šy, i po - pe - re - šy, i
- ше - ши, и по - пе - пе - ши, и

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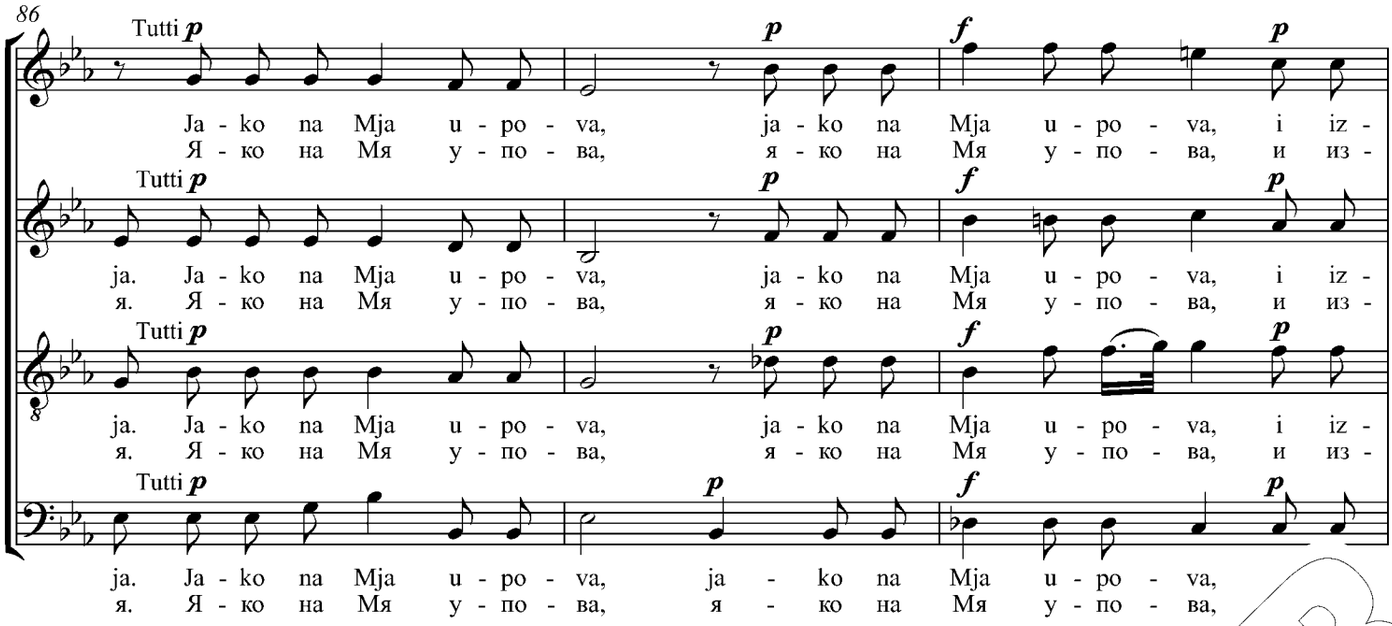

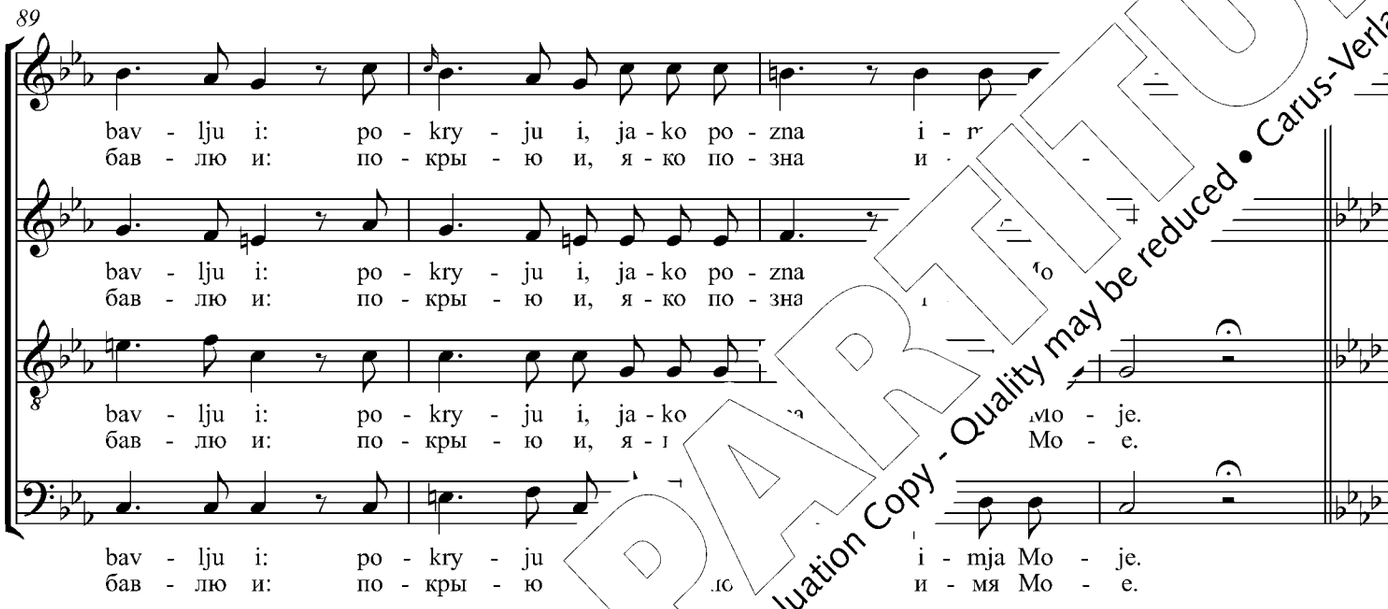

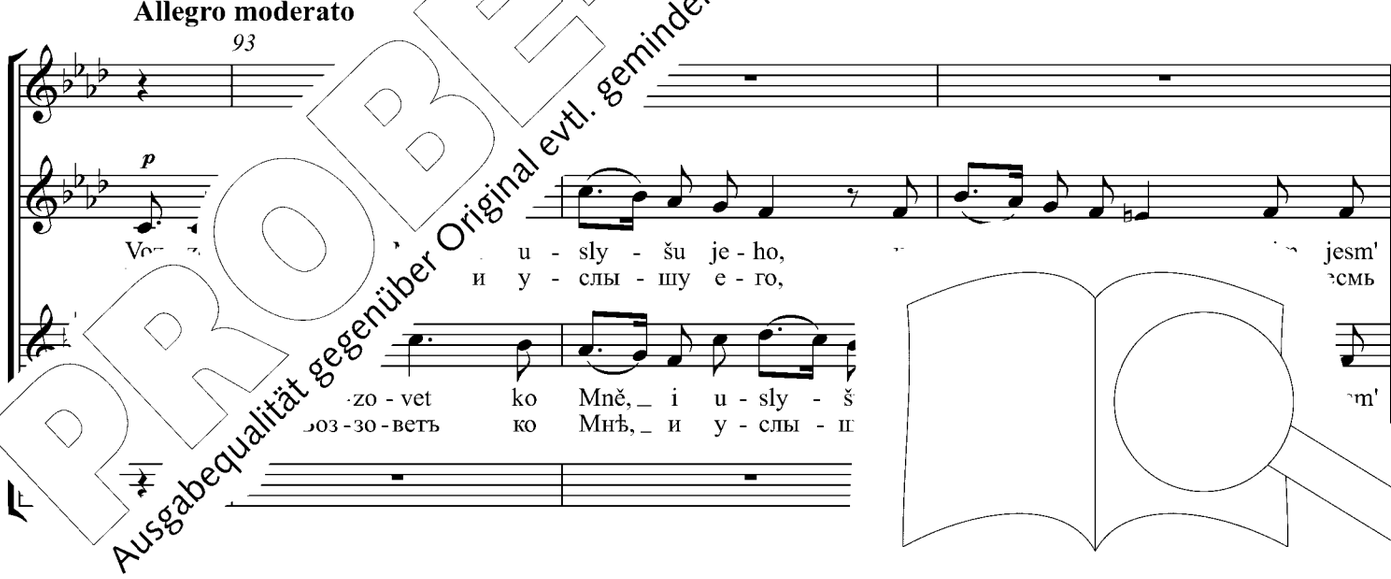

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96

p

iz - mu je - ho, i pro - slav - lju je - ho, dol - ho - to - ju
из - му е - го, и про - слав - лю е - го, дол - го - то - ю

v skor - bi, iz - mu je - ho, i pro - slav - lju je - ho, pro -
въ скор - би, из - му е - го, и про - слав - лю е - го, про -

v skor - bi,
въ скор - би,

99

f

dnej is - pol - nju je - ho, iz - mu je - ho,
дней ис - пол - ню е - го, из - му е - го,

slav - lju je - ho, iz - mu
слав - лю е - го, из - му

f

Voz - zo - ve
Воз - зо - г

u - sly - šu je - ho, u -
и у - слы - шу е - го, у -

102

ho,
го,

esm' v skor - bi, iz - mu je - ho, i pro -
есмь въ скор - би, из - му е - го, и про -

esm' v skor - bi, i pro -
есмь въ скор - би, и про -

f

iz - mu
из - му

je -

- šu je - ho: s nim jesm' v skor - bi,
слы - шу е - го: съ нимъ есмь въ скор - би,

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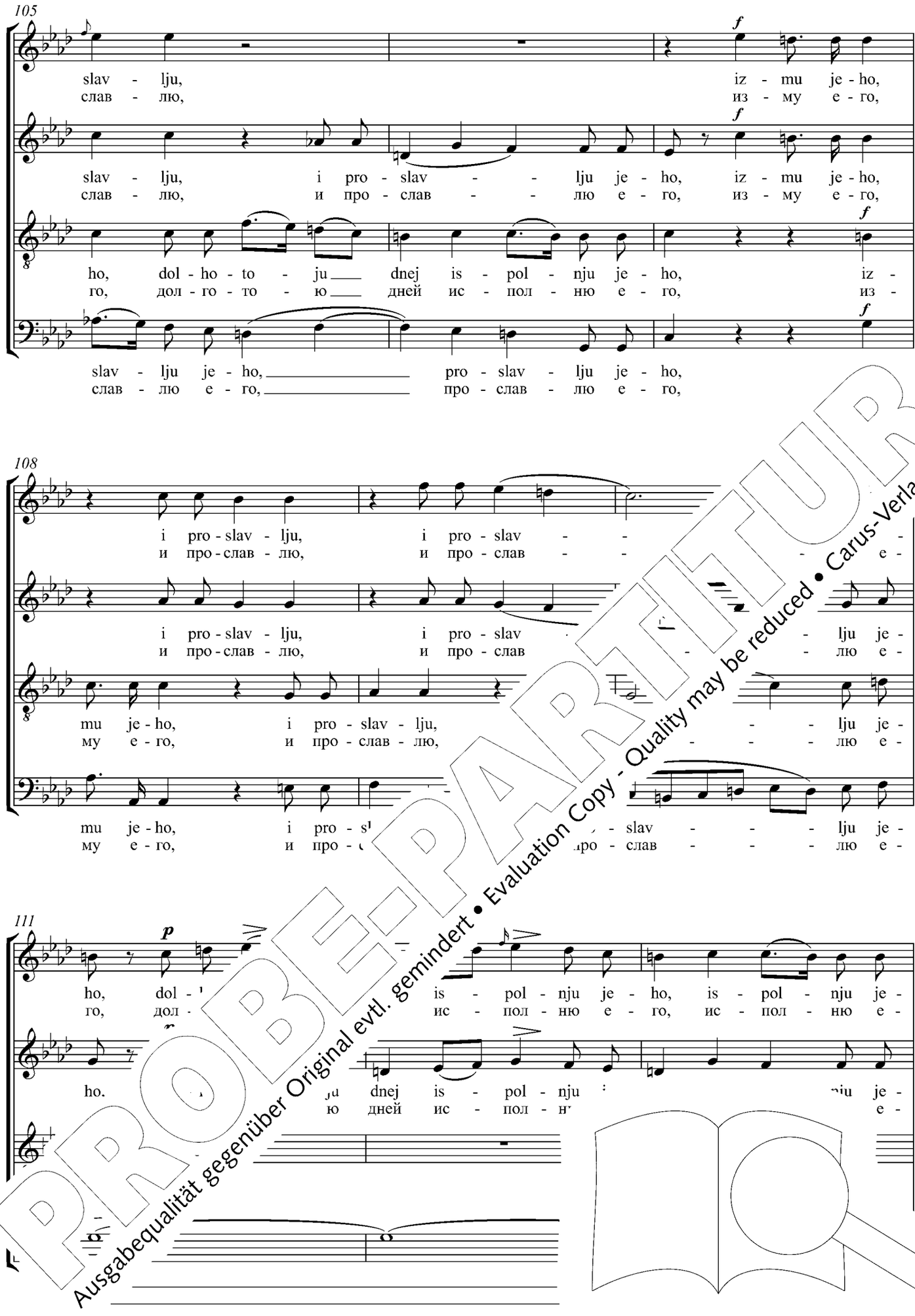

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114

ho, i pro - slav -
го, и про - слав -

ho, i pro - slav - lju je - ho, pro - slav - lju je - ho, i pro - slav - lju je -
го, и про - слав - лю е - го, про - слав - лю е - го, и про - слав - лю е -

i pro - slav - lju je - ho, pro - slav - lju je - ho, pro - slav -
и про - слав - лю е - го, про - слав - лю е - го, про - слав -

ho, i pro - slav -
го, и про - с -

117

- - - - - - - - lju je - i -
- - - - - - - - лю е - и -

ho, dol - ho - to - ju dnej is - pol - i ja -
го, дол - го - то - ю дней ис - пол - и я -

- - - - - - - i ja -
- - - - - - - го, и я -

ho, dol - ho - to - ju je - ho, i ja -
го, дол - го - то - ю е - го, и я -

120

vlju - - - - ni - e Mo - je.
влю - - - - ни - е Мо - е.

vlju - - - - ni - Mo - je.
- - - - -

spa - se - - - -
спа - се - - - -

je - mu spa - se -
лю е - му спа - се -

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Živyj v pomošči Vyšnjaho,
v krově Boha nebesnaho vodvoritsja.
Rečet Hospodevi: zastupnik moj jesi i priběžyšče moje,
Boh moj, i upovaju na Neho.

Jako Toj izbavit tja ot sěti lovči,
i ot slovese mjatežna,
pleščma Svoima osěnit tja,
i pod krilě Jeho naděješysja:
oružyjem obydet tja istina Jeho.
Padět ot strany tvojeja tysjašča,
i t'ma odesnuju tebě,
k tebě že ne približytsja.

Jako Anhelom Svoim zapověst' o tebě,
sokhraniti tja vo vsěkh putekh tvoikh.
Na rukakh vozmut tja,
da nekohda pretkneši o kamen' nohu tvoju,
na aspida* nastupiši,
i poperešy l'va i zmija.
Jako na Mja upova, i izbavlju i:*
pokryju i, jako pozna imja Moje.

Vozzovet ko Mně, i uslyšu jeho:
s nim jesm' v skorbi,
izmu jeho, i proslavlju jeho,
dolhotoju dnej ispolnju jeho,
i javlju jemu spasenie Moje.

Wer im Schutze des Höchsten wohnt,
ist wohl umhegt in den Höfen des himmlischen Herrn.
Sprich zum Herrn: Du bist mein Fels und meine Burg.
Du bist mein Gott, dem ich vertraue.

Er rette mich aus der Schlinge des Jägers
und vor dem Wort der Verwirrung.
An Seiner Brust bist du geborgen,
unter Seinen Fittichen findest du Zuversicht.
Seine Wahrheit umgibt dich wie Schild und Schwert.
Wenn auch Tausende neben dir fallen
und zehnmal Tausend von deiner Seite,
du aber bleibst unversehrt.

Denn Er sendet Seine Engel, dass sie dich umgeben,
dass sie dich behüten auf allen deinen Wegen.
Dass sie dich auf Händen tragen,
dass dein Fuß nicht stolpere an irgendeinem Ste
Auf die Schlange* sollst du treten,
wirst den Löwen, wirst den Drachen über
Ich bewahre ihn, denn er hat mir geglau
Ich schütze ihn, denn er kennt mein

Er ruft mich und ich höre ihn
ich bin bei ihm in der Bedr
ich führe ihn heraus und Ehr
Ich schenke ihm ein
und zeige ihm der ils.

He that dwelleth in the help of the Most High
shall abide in the shelter of the God of heaven.
He shall say unto the Lord: Thou art my
helper and my refuge.
He is my God, and I will hope in Him.

For He shall deliver thee from the snare of the hunter
and from every troubling word.
With His shoulders will He overshado
and under His wings shalt thou hav
With a shield will His truth enc
A thousand shall fall at thy s
and ten thousand at thy ri
but unto thee shall it not c

gels charge over thee,
ways.
l they bear thee up,
ou dash thy foot against a stone.
shalt thou tread,
alt trample upon the lion and dragon.
ath set his hope on Me, and I will deliver him;*
shelter him because he hath known My name.

He shall cry unto Me, and I will hearken unto him.
I am with him in affliction,
and I will rescue him and glorify him.
With the length of days will I satisfy him,
and I will show him My salvation.

aus / from Ps. 90 (91)

* zelanmerkungen. / *Regarding linguistic considerations,*

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22. Hospod' prosvěščenie moje i spasitel' moj

Господь просвѣщеніе мое и спаситель мой / Der Herr ist mein Licht und mein Heil / The Lord is my light and my savior

Dmitry Bortniansky
1751–1825

Moderato

Soprano — Solo *mf*

Hos - pod' pro - svě - šče - ni - e mo - je i spa - si - tel' moj, Hos -
Гос - подь про - свѣ - ще - ні - е мо - е и спа - си - тель мой, Гос -

Alto — Solo *mf*

Hos - pod' pro - svě - šče - ni - e mo - je i spa - si - tel' moj, Hos -
Гос - подь про - свѣ - ще - ні - е мо - е и спа - си - тель мой, Гос -

Tenore

Basso

3

pod' pro - svě - šče - ni - e mo - je i spa - si - tel' moj, k ja? ko -
подь про - свѣ - ще - ні - е мо - е и спа - си - тель мой, - ся? ко -

pod' pro - svě - šče - ni - e mo - je i spa - si - ho bo - ju - sja? ko -
подь про - свѣ - ще - ні - е мо - е и спа - си - - бо - ю - ся? ко -

6

sf *f*

ho, ko - ho Hos - pod' pro - svě - šče - ni - e mo -
го, ко - го Гос - подь про - свѣ - ще - ні - е мо -

sf Tutti *f*

ho, - sja? Hos - pod' pro - ni - e mo -
го - ся? Гос - подь мо -

Tutti *f*

Hos - po
Гос - по

Tutti *f*

Hos - po
Гос - по

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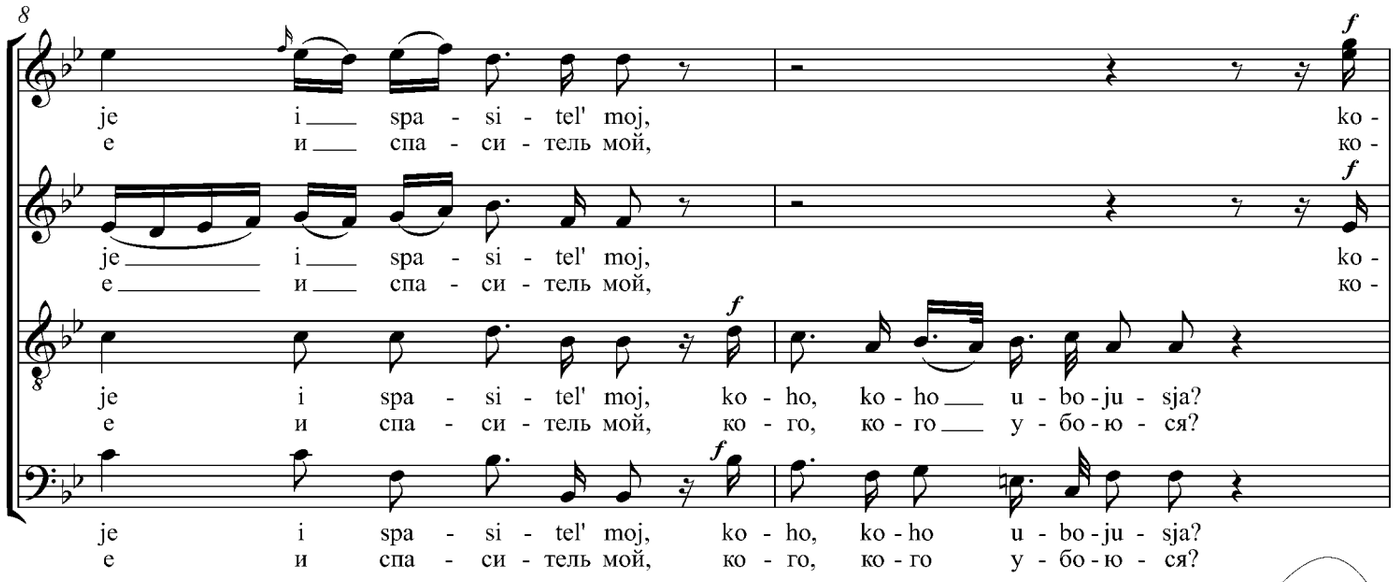

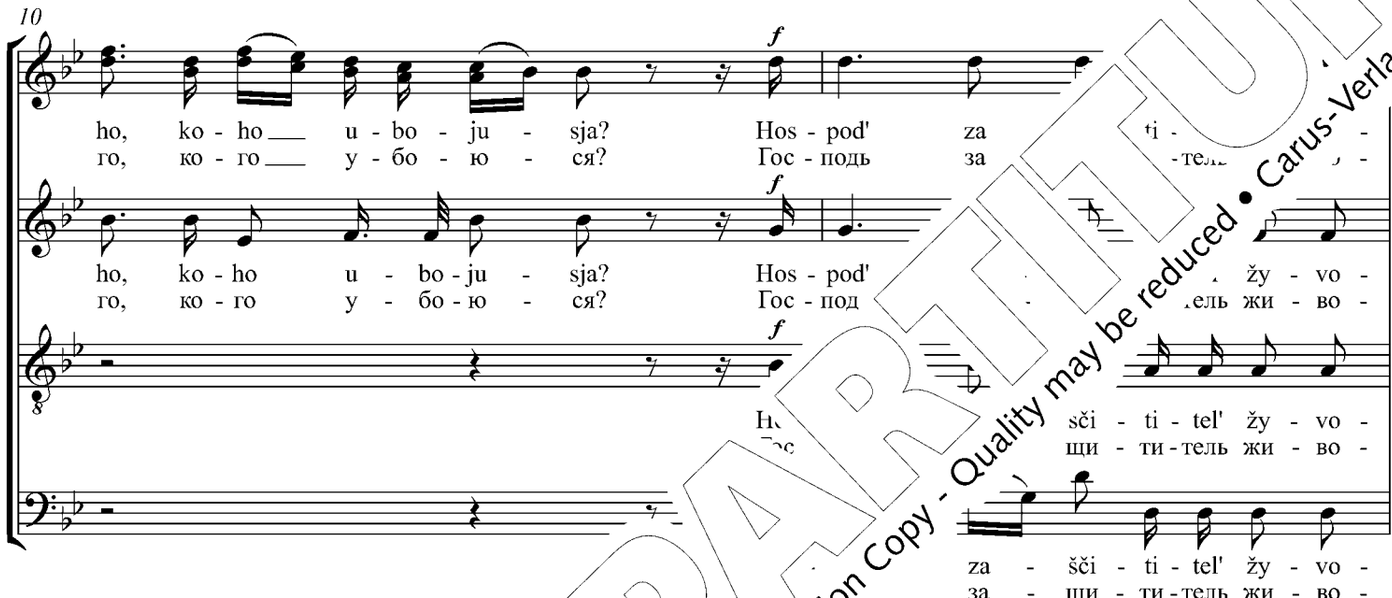

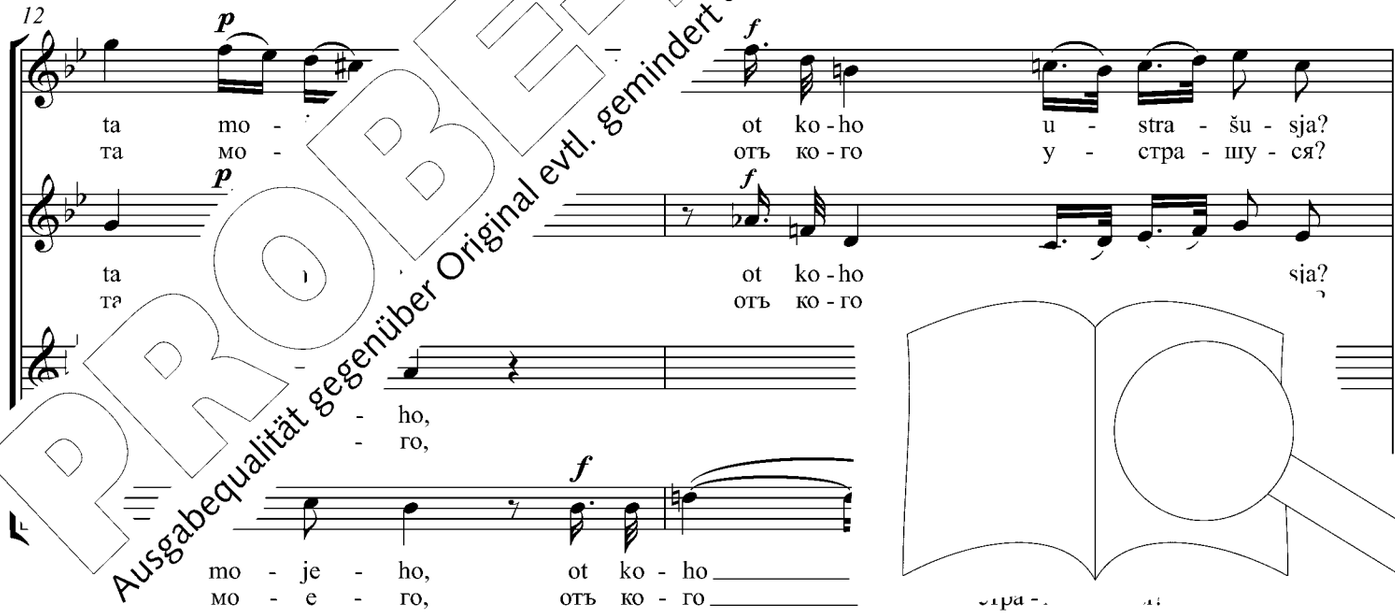

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14

ot ko-ho u - stra - šu - sja? Hos - pod' za - šči - ti - tel' žy - vo -
отъ ко-го у - стра - шу - ся? Гос - подь за - щи - ти-тель жи - во -

ot ko-ho u - stra - šu - sja? Hos - pod' za - šči - ti - tel' žy - vo -
отъ ко-го у - стра - шу - ся? Гос - подь за - щи - ти-тель жи - во -

Hos - pod' za - šči - ti - tel' žy - vo -
Гос - подь за - щи - ти-тель жи - во -

ho u - stra - šu - sja? Hos - pod' za - šči - ti - tel' -
го у - стра - шу - ся? Гос - подь за - щи - ти-те -

16

ta mo-je-ho, ot ko - ho u-stra - šu - -
та мо-е - го, отъ ко - го у-стра - шу - -

ta mo-je-ho, ot ko - ho u-stra - šu - sja, u sja?
та мо-е - го, отъ ко - го у-стра-шу - ся, ся?

ta mo-je-ho, sja?
та мо-е - го, ся?

ta mo-je-ho, u-stra - šu - sja?
та мо-е - го, у-стра - шу - ся?

21 **Allegro**

A - šče
A - ще

- šče o - pol - čit - sja na mja polk,
А - ще о - пол - чит - ся на мя полкъ,

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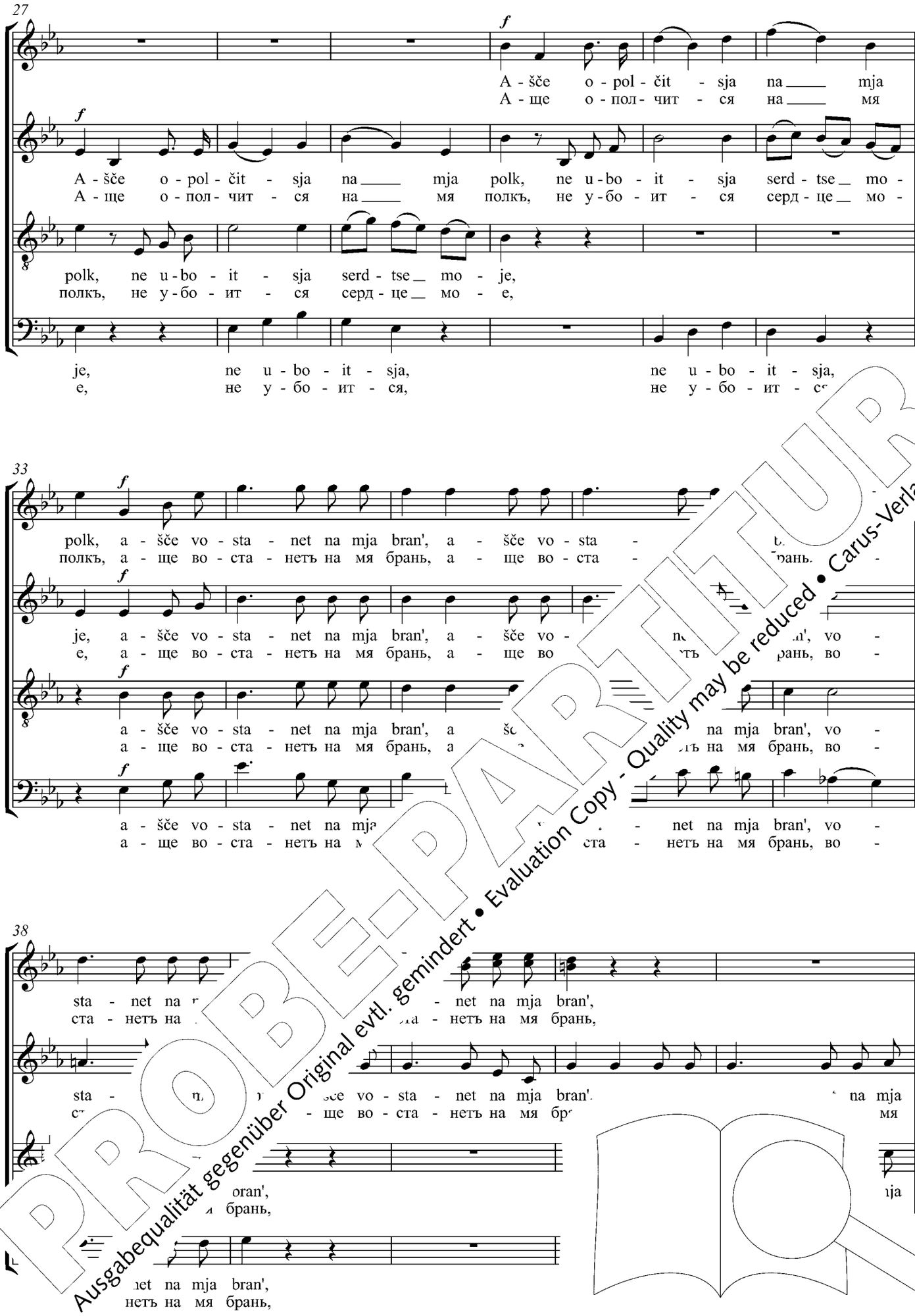

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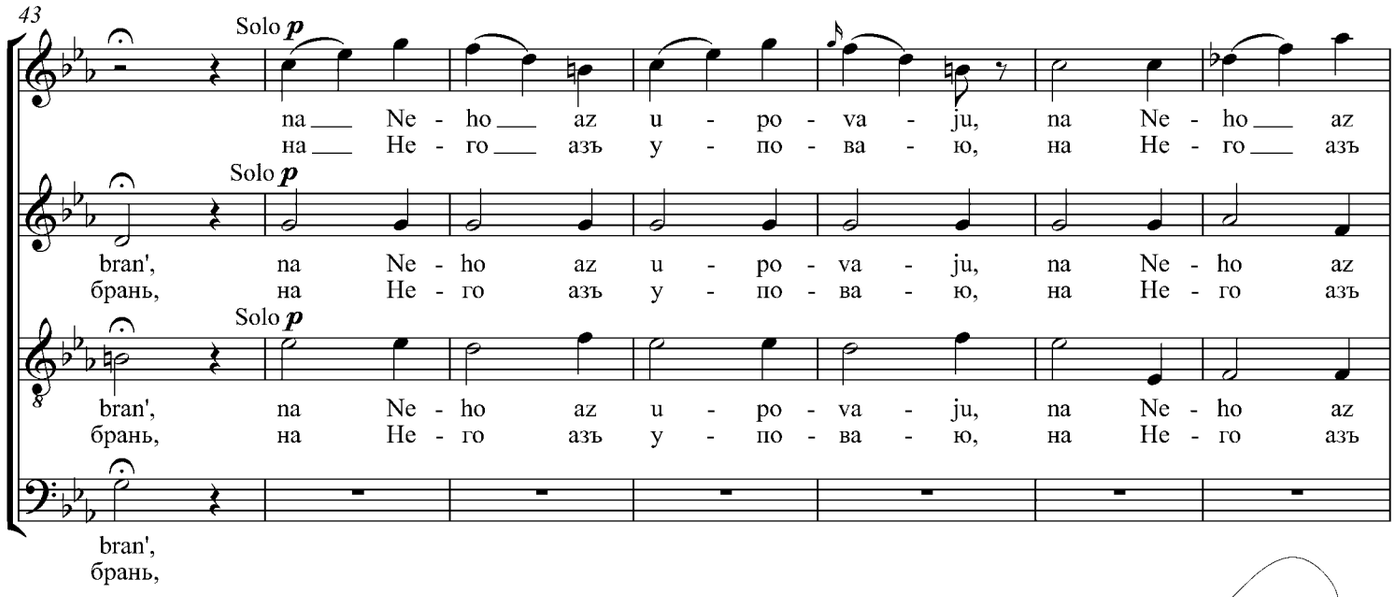

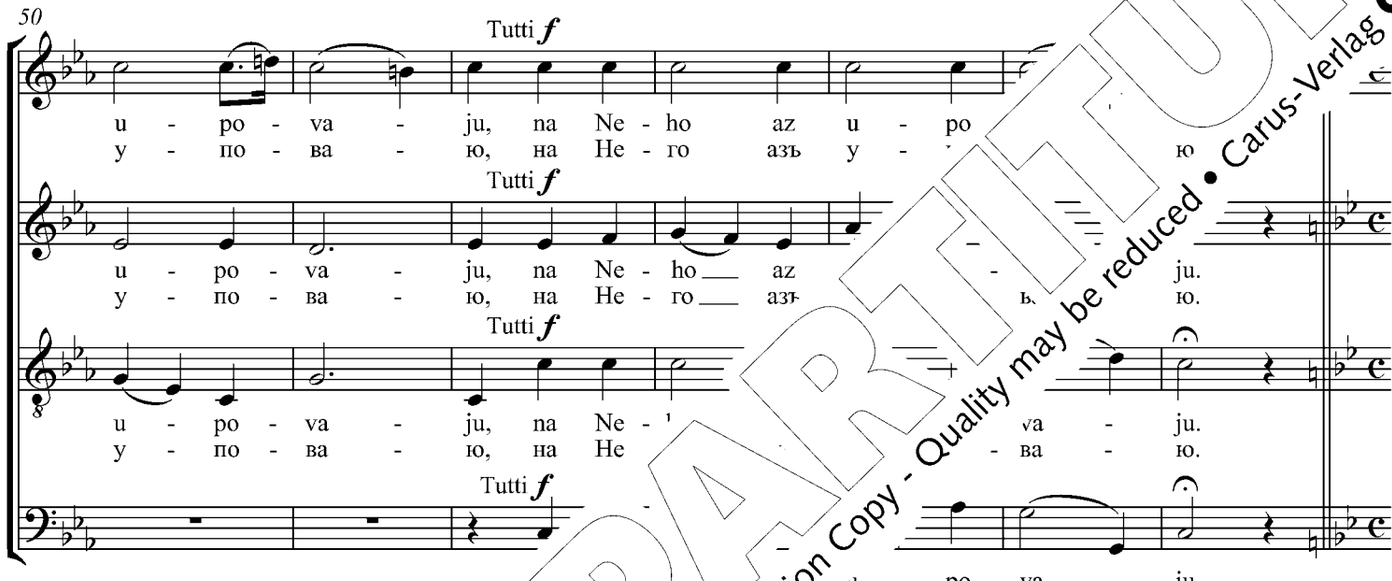

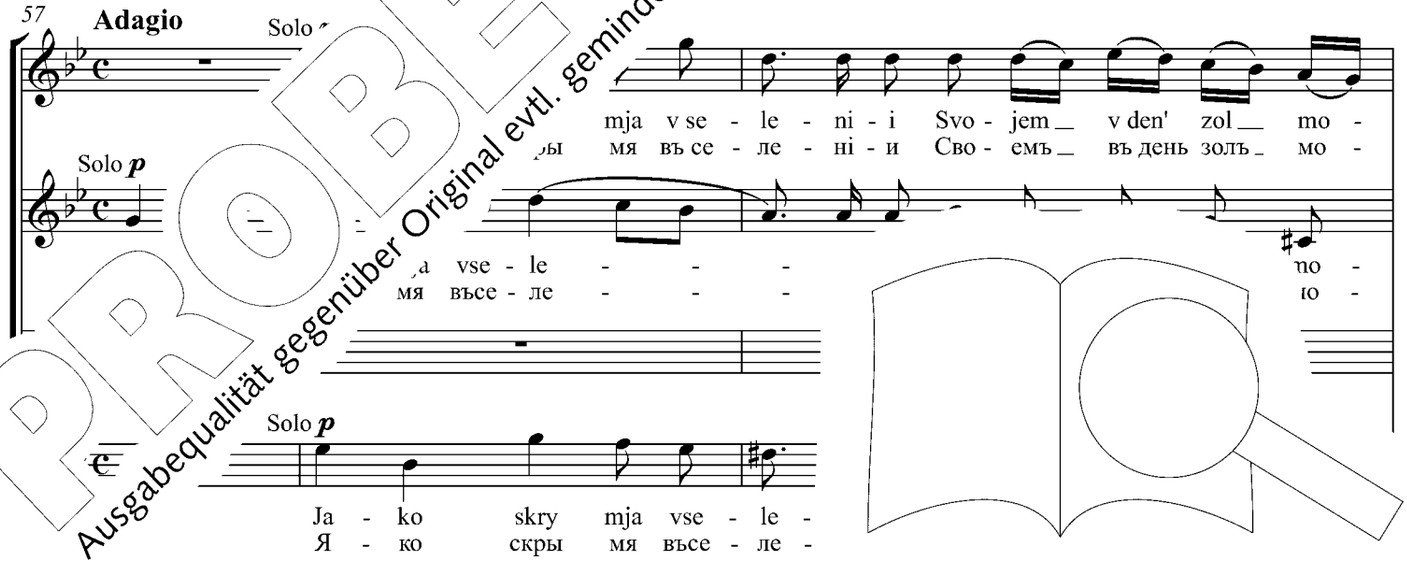

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60

ikh, po-kry mja v taj-ně se-le - ni-ja Svo-je-ho, po-kry mja
ихъ, по-кры мя въ тай-нѣ се-ле - ні-я Сво-е-го, по-кры мя

ikh, po-kry mja v taj - - - ně se-le-ni-ja Svo-je-ho, po-kry mja v taj -
ихъ, по-кры мя въ тай - - - нѣ се-ле-ні-я Сво-е-го, по-кры мя въ тай -

ikh, po-kry mja v taj-ně se-le - ni-ja Svo-je-ho, po-kry mja
ихъ, по-кры мя въ тай-нѣ се-ле - ні-я Сво-е-го, по-кр

63

v taj-ně se-le - - ni-ja Svo-je-ho, na ka-men' voz
въ тай-нѣ се-ле - - ні-я Сво-е-го, на ка-мень во

- - ně se-le-ni-ja Svo-je-ho, na
- - нѣ се-ле-ні-я Сво-е-го, на

v taj-ně se-le - - ni-ja Svo
въ тай-нѣ се-ле - - ні-я С

n' voz-ne-se, voz-ne-se
нь воз-не-се, воз-не-се

65

Tutti *f*

mja. I ny vu mo-ju na vra-hi mo-ja.
мя. И ву мо-ю на вра-ги мо-я.

Tutti *f*

mja. ne-se hla-vu mo-ju na vra
мя. з-не-се гла-ву мо-ю на

hla-

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67

I ny - ne se voz - ne - se hla - vu mo - ju na vra -
И ны - не се воз - не - се гла - ву мо - ю на вра -

I ny - ne se voz - ne - se hla - vu mo - ju na vra -
И ны - не се воз - не - се гла - ву мо - ю на вра -

vu mo - ju na vra - hi mo - ja. I
ву мо - ю на вра - ги мо - я. И

vu mo - ju na vra - hi mo - ja. I
ву мо - ю на вра - ги мо - я.

69

hi mo - ja: o by -
ги мо - я: бы -

hi mo - ja: o - by -
ги мо - я: о - бы -

ny - ne se voz - ne - se hla - vu mo - ju na
ны - не се воз - не - се гла - ву мо - ю

ny - ne se voz - ne - se hla - vu mo - ja:
ны - не се воз - не - се гла - и ги мо - я:

71

dokh i po -ho žert - vu, žert -
дохъ и по - -го жерт - ву, жерт -

dokh -ni - i Je - ho - vu,
- ле - ні - и Е - го ву,

p

o - - by - dokh
о - - бы - дохъ

p

o - by - dokh
о - бы - дохъ

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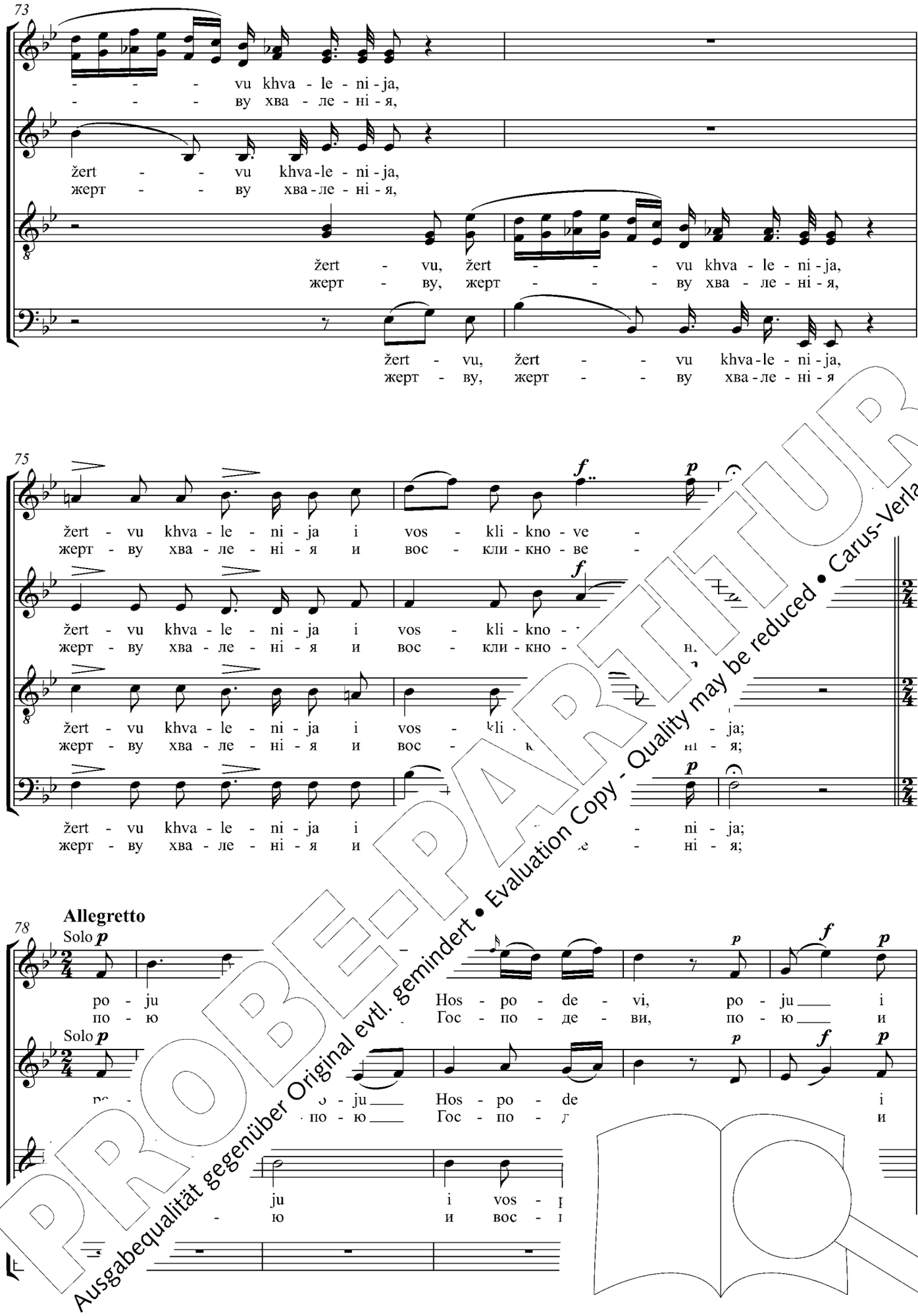

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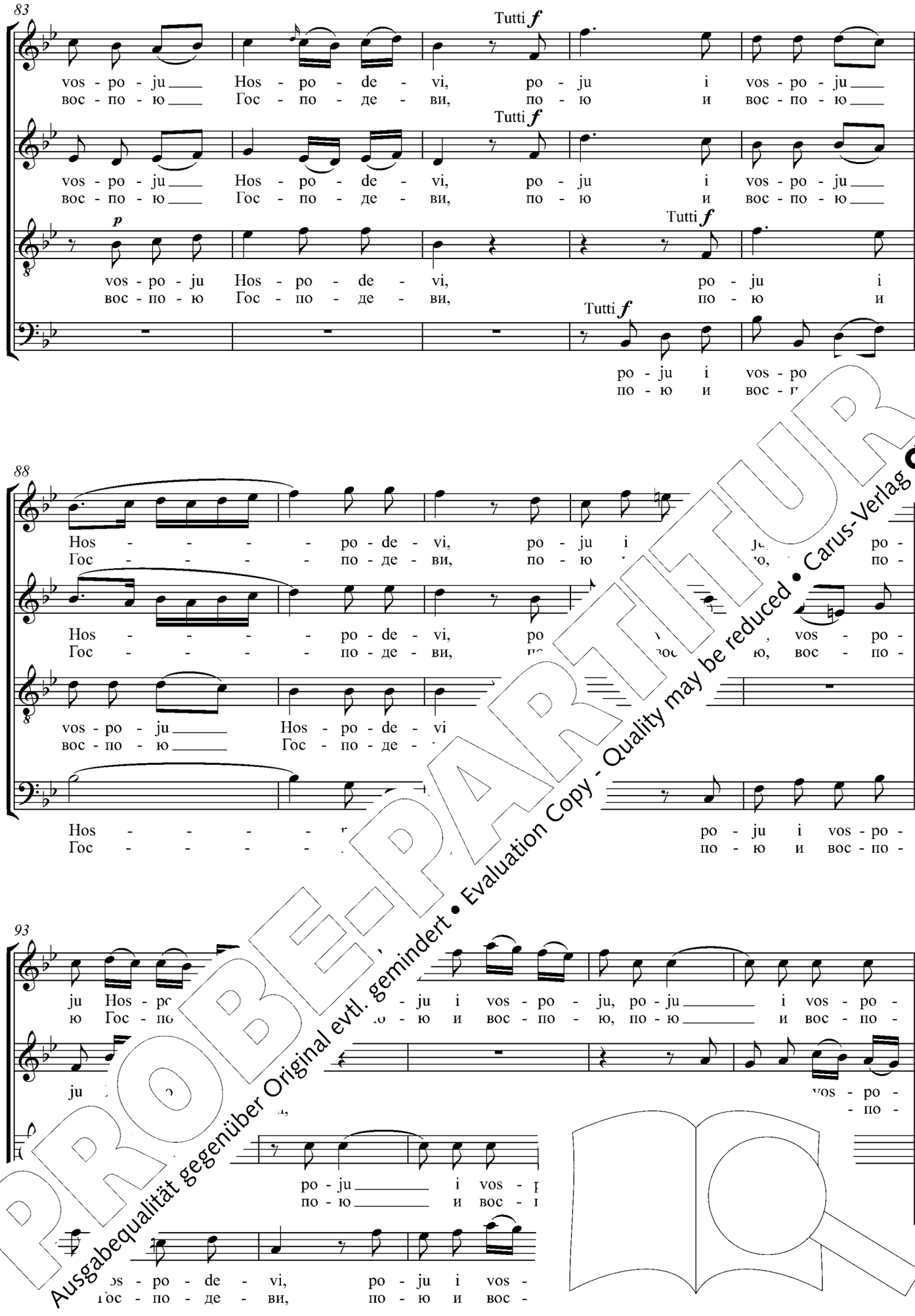

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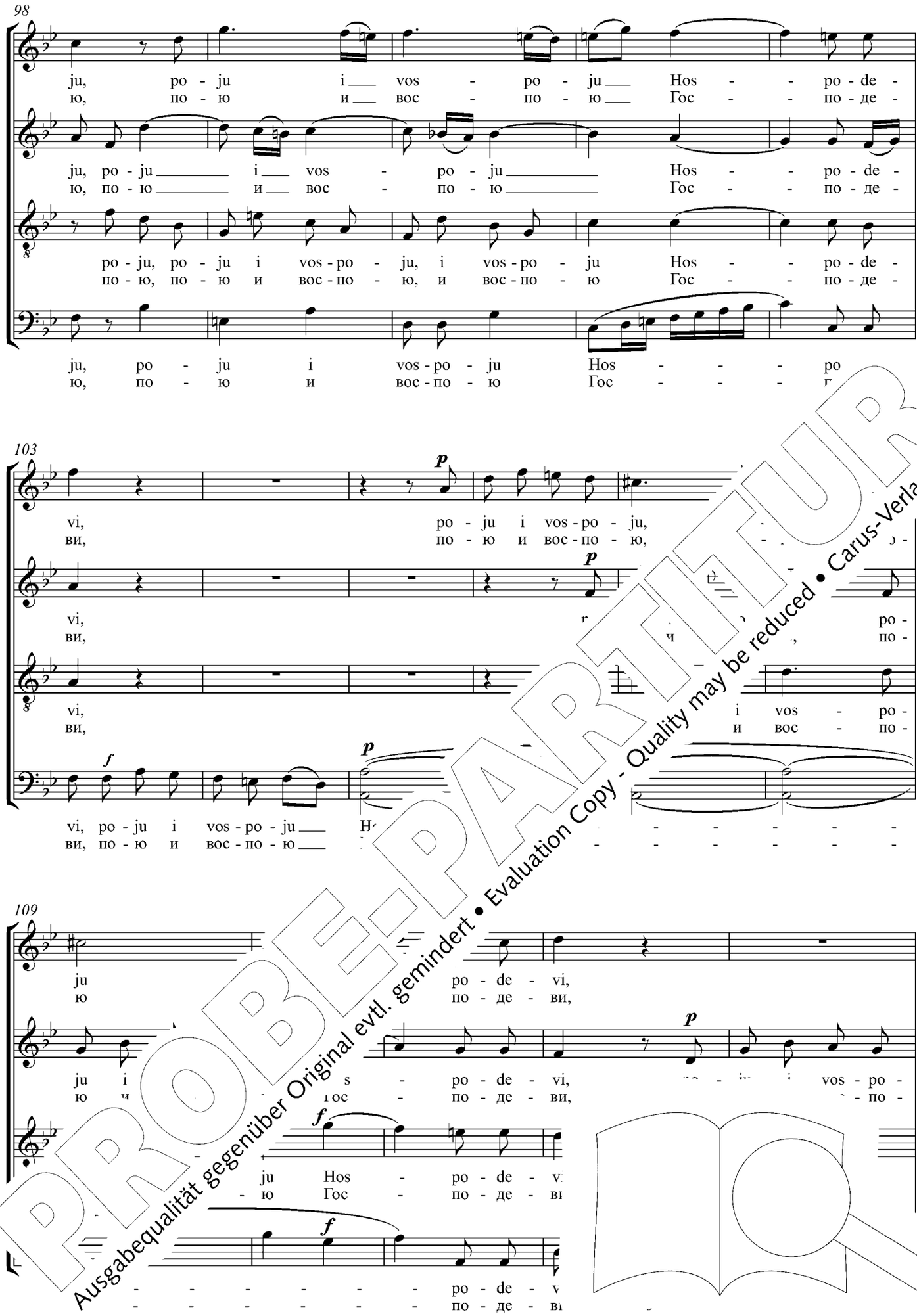

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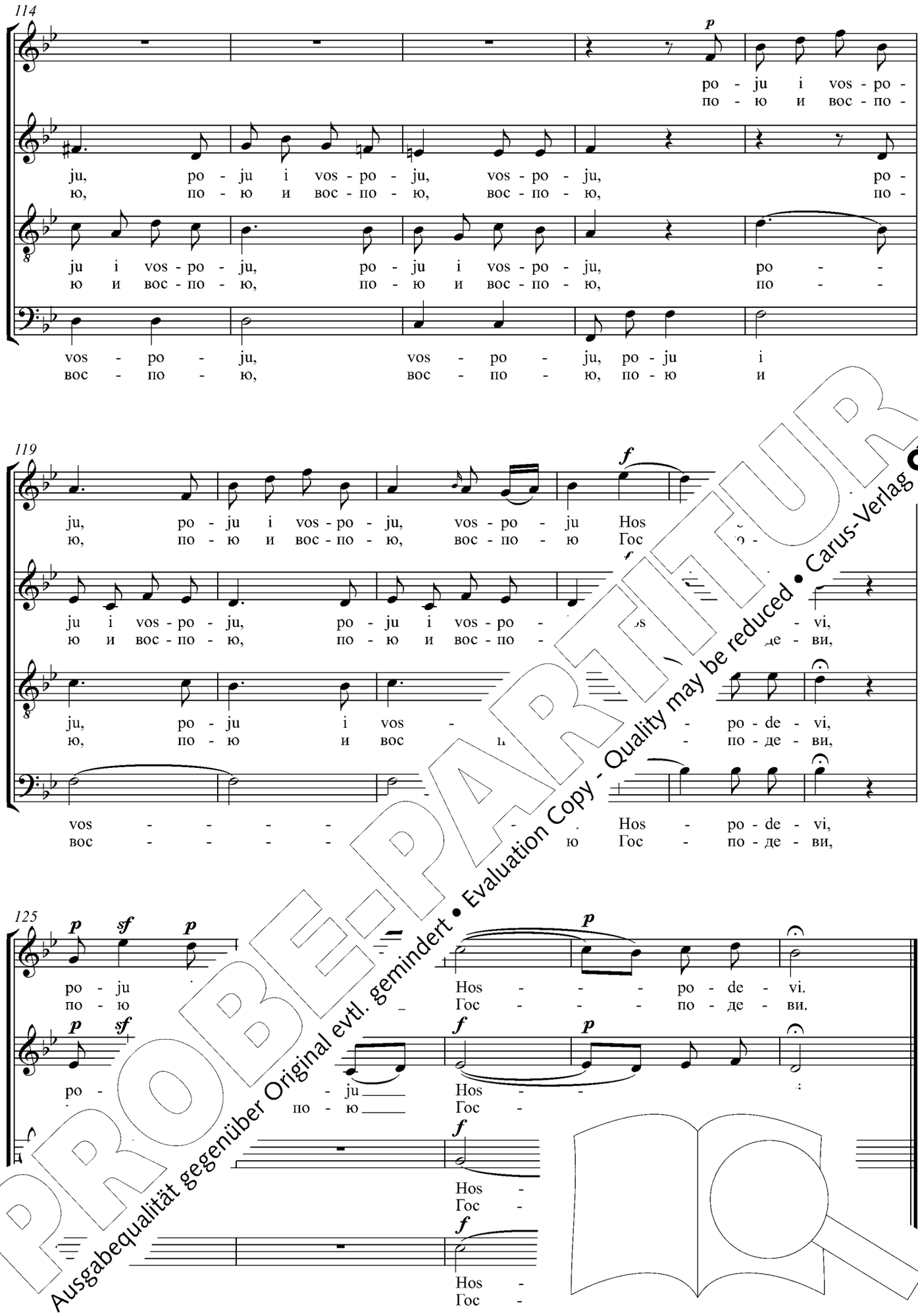

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Hospod' prosvěščenie moje i spasitel' moj,
koho ubojusja?
Hospod' zaščititel' žyvota mojeho,
ot koho ustrašusja?
Ašče opolčitsja na mja polk,
ne uboitsja serdtse moje,
ašče vostanet na mja bran', na Neho az upovaju.
Jako skry mja v selenii Svojem v den' zol moikh,
pokry mja v tajně selenija Svojeho,
na kamen' voznese mja.
I nyne se voznese hlavu moju na vrahi moja:
obydokh i požrokh v selenii Jeho
žertvu khvalenija i voskliknovenija;
poju i vospoju Hospodevi.

Der Herr ist mein Licht und mein Heil,
was soll ich fürchten?
Der Herr ist der Schutz meines Lebens,
was soll ich feige sein?
Schließen sie auch ihre Reihen zur Schlacht,
so bleibt mein Herz ohne Furcht.
Und wenn sich der Krieg gegen mich erhebt, so wächst Hoffnung nur.
Denn am Tage des Unheils bin ich an heiliger Stätte geborgen.
Er birgt mich im innersten Dunkel Seines Heiligtums
und stellt mich auf feste Felsen.
Und siehe nun, wie Er mein Haupt über die Feinde erhebt,
ich wandele in Seinem Heiligtum,
bringe das Lobopfer dar,
singe und lobe den Herrn.

The Lord is my light and my savior;
whom then shall I fear?
The Lord is the defender of my life;
of whom then shall I be afraid?
Though a host should array itsel[illegible]ainst m[illegible]
my heart shall not be afraid;
though war should rise up [illegible]na[illegible]ed.*
For He hid me in His tab[illegible]f[illegible]ies,
He sheltered me in t[illegible]s,
upon a rock hath [illegible]
And now, behc[illegible]ine enemies.
I went roun[illegible]abernacle
a sacrifi[illegible]
I will s[illegible]nto the Lord.

aus / from Ps. 26 (27)

ic[illegible]ehe die Einzelanmerkungen. / *Regarding linguistic consideration*

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23. Blaženi ljudie vědušči voskliknovenie

Блажени людіе вѣдущіи воскликновеніе / Selig das Volk, das Dir zu singen weiß / Blessed is the people that knows jubilation

Dmitry Bortniansky
1751–1825

Andante

Soprano — Solo *f*

Bla - že - ni lju - di - e vě - du - šči - i vos - kli - kno - ve - ni - e:
Бла - же - ни лю - ді - е вѣ - ду - щі - и вос - кли - кно - ве - ні - е:

Alto — Solo *f*

Bla - že - ni lju - di - e vě - du - šči - i vos - kli - kno - ve - ni - e:
Бла - же - ни лю - ді - е вѣ - ду - щі - и вос - кли - кно - ве - ні - е:

Tenore

Basso

5

Hos - po - di, vo svě - tě li - tsa Tvo - je - ho poj - du
Гос - по - ди, во свѣ - тѣ ли - ца Тво - е - го пой - ду

Hos - po - di, vo svě - tě li - tsa Tvo - je - ho
Гос - по - ди, во свѣ - тѣ ли - ца Тво - е - го

f

i prav - do - ju Tvo - je - ju voz - ne -
и прав - до - ю Тво - е - ю воз - не -

10

Tutti *f*

i prav - do - ju Tvo - je - ju voz - ne -
и прав - е - ю воз - не -

ju Tvo - je - ju voz - ne - sut - sja,
- ю Тво - е - ю воз - не - сут - ся,

i prav - do - ju Tvo - je - ju voz - ne - sut - sja,
и прав - до - ю Тво - е - ю воз - не - сут - ся,

oz - ne -
оз - не -

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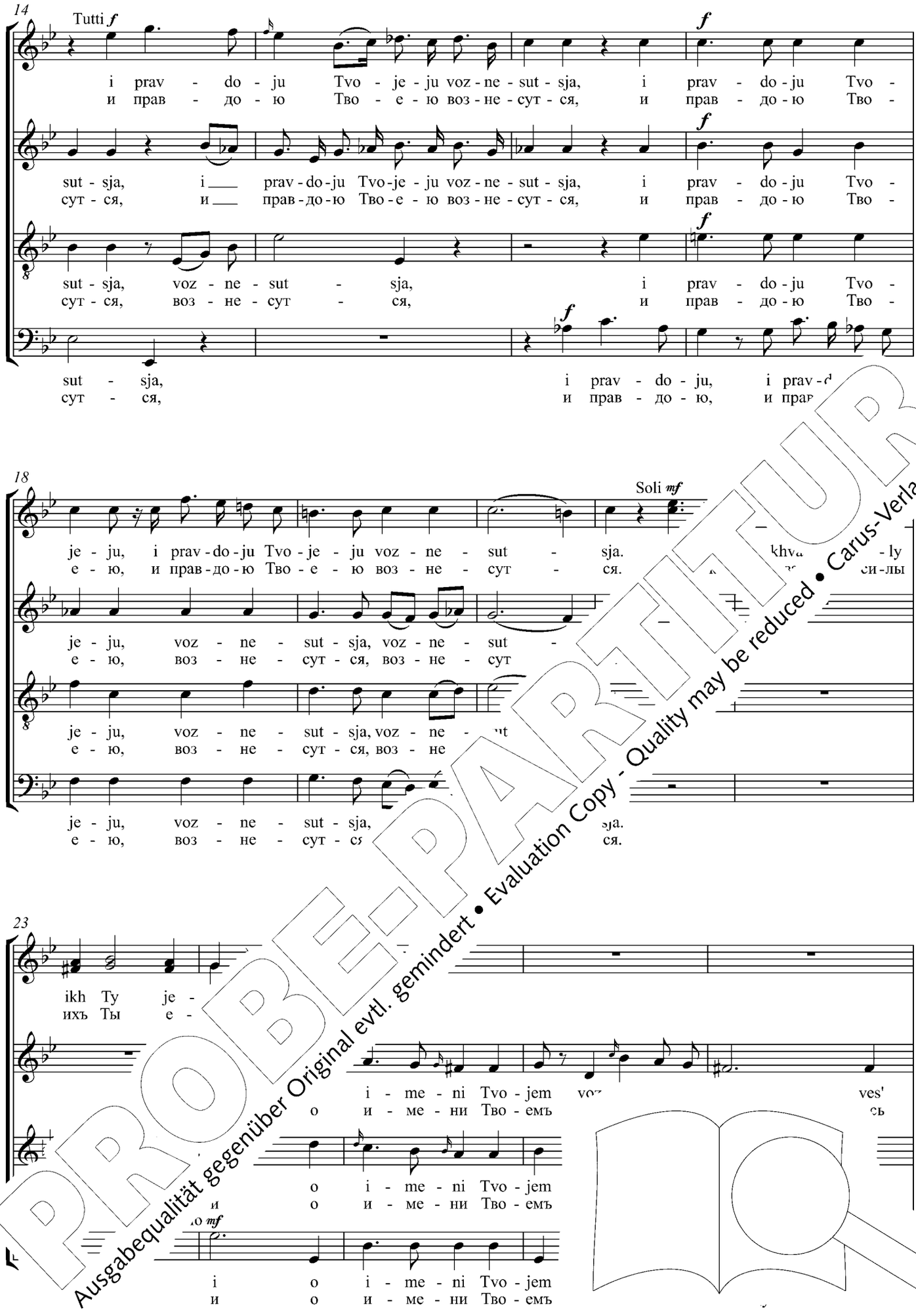

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28

den', i o i - me - ni Tvo - jem voz - ra - du - jut - sja ves'
день, и о и - ме - ни Тво - емъ воз - ра - ду - ют - ся весь

32

Tutti *p*

i o i - me - ni Tvo - jem
и о и - ме - ни Тво - емъ

37

sja
ся

p

i o i - me - ni Tvo -
и о и - ме - ни Тво -

voz - ra - du - jut - sja
воз - па - ду - ют - ся

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41

jem voz - ra - du - jut - sja ves' den', i o i - me - ni Tvo - jem voz - ra - du - jut - sja ves' den',
емъ воз - ра - ду - ют - ся весь день, и о и - ме - ни Тво - емъ воз - ра - ду - ют - ся весь день,

jem voz - ra - du - jut - sja ves' den', i o i - me - ni Tvo - jem voz - ra - du - jut - sja ves' den',
емъ воз - ра - ду - ют - ся весь день, и о и - ме - ни Тво - емъ воз - ра - ду - ют - ся весь день,

i o i - me - ni Tvo - jem voz - ra - du - jut - sja ves' den',
и о и - ме - ни Тво - емъ воз - ра - ду - ют - ся весь день,

i o i - me - ni Tvo - jem voz - ra - du - jut - sja ves' den'.
и о и - ме - ни Тво - емъ воз - ра - ду - ют - ся весь ден

45

voz - ra - du - jut - sja, voz - ra - du - jut - sja ves' den', voz - ra - du
воз - ра - ду - ют - ся, воз - ра - ду - ют - ся весь день, воз - ра -

voz - ra - du - jut - sja, voz - ra - du - jut - sja ves' den',
воз - ра - ду - ют - ся, воз - ра - ду - ют - ся весь ден

voz - ra - du - jut - sja, voz - ra - du - jut - sja
воз - ра - ду - ют - ся, воз - ра - ду - ют - ся

voz - ra - du - jut - sja, voz - ra - d
воз - ра - ду - ют - ся, воз - ра - ду

- ra - du - jut - sja ves' den'.
ют - ся весь день.

Larghetto maestoso

49

Soli *mf*

v vi - dě - ni - i sy - n
въ ви - дѣ - ні - и сы -

je -
e -

p

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55

si, i rekl je - si: po - lo - žykh po - mošč na sil' - na - ho, voz - ne -
си, и рекль е - си: по - ло - жихъ по - мощь на силь - на - го, воз - не -

rekl je - si, i rekl je - si:
реклъ е - си, и реклъ е - си:

rekl je - si, i rekl je - si:
реклъ е - си, и реклъ е - си:

60

sokh ___ iz - bran - na - ho ot lju - dej Mo - ikh, Mo - im po -
сохъ ___ из - бран - на - го отъ лю - дей Мо - ихъ, Мо - имъ по -

65

je - le - jem svja - tym Mo -
е - ле - емъ свя - тым Мс

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71

Solo *mf*

Is - ti - na Mo - ja i mi - lost' Mo - ja s nim, is - ti - na Mo - ja i
Ис - ти - на Мо - я и ми - лость Мо - я съ нимъ, ис - ти - на Мо - я и

Solo mf

Is - ti - na Mo - ja i mi - lost' Mo - ja s nim, is - ti - na Mo - ja i
Ис - ти - на Мо - я и ми - лость Мо - я съ нимъ, ис - ти - на Мо - я и

77

Tutti *p* *f*

mi - lost' Mo - ja s nim. Ni - čto že u - spě - jet vrah r
ми - лость Мо - я съ нимъ. Ни - что же у - спѣ - етъ врагъ -

Tutti *p* *f*

mi - lost' Mo - ja s nim. Ni - čto že u - spě - ne i
ми - лость Мо - я съ нимъ. Ни - что же у - спѣ - ,, и

Tutti *p* *f* *p*

Ni - čto že u - ne - ho, i
Ни - что же у - д не - го, и

Tutti *p* *f* *p*

Ni - čto vrah na ne - ho, i
Ни - етъ врагъ на не - го, и

83

syn bez - za - ko - žyt o - zlo - bi - ti je - ho.
сынъ без - за - ло - житъ о - зло - би - ти е - го.

syn bez ne pri - lo - žyt o - zlo - bi - ti je - ho.
сынъ бе не при - ло - житъ о - зло би - ти е - го.

ni - ja ne pri - lo - žyt
- ні - я не при - ло - житъ

za - ko - ni - ja ne pri - lo - žyt
- за - ко - ні - я не при - ло - житъ

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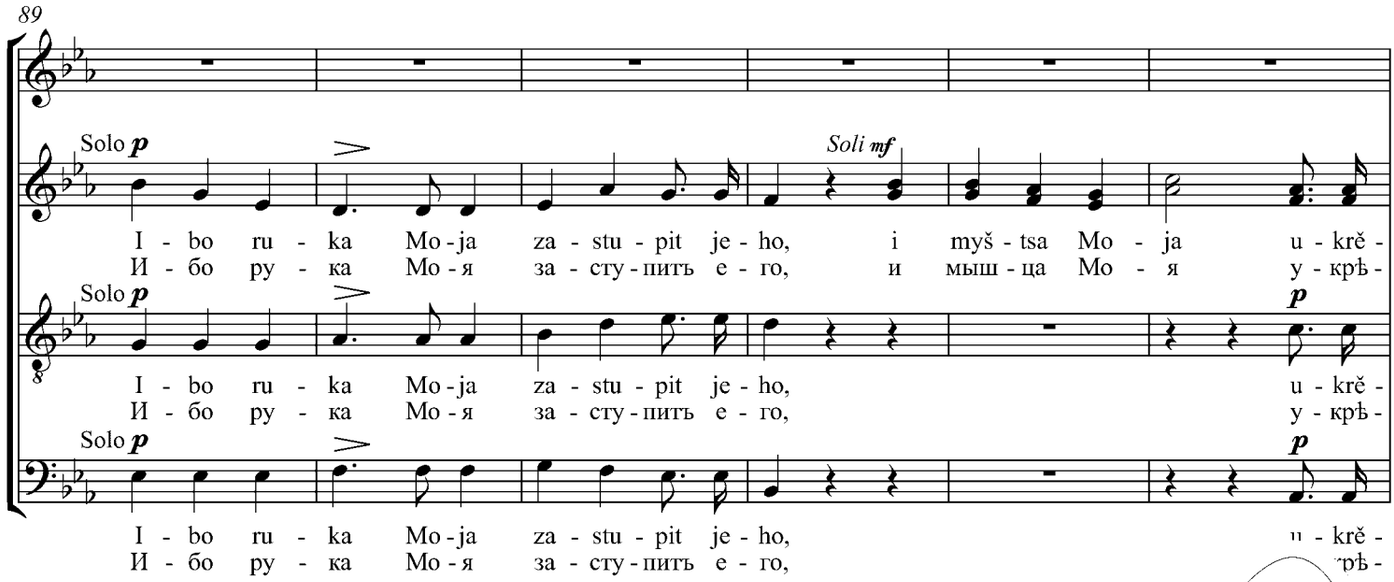
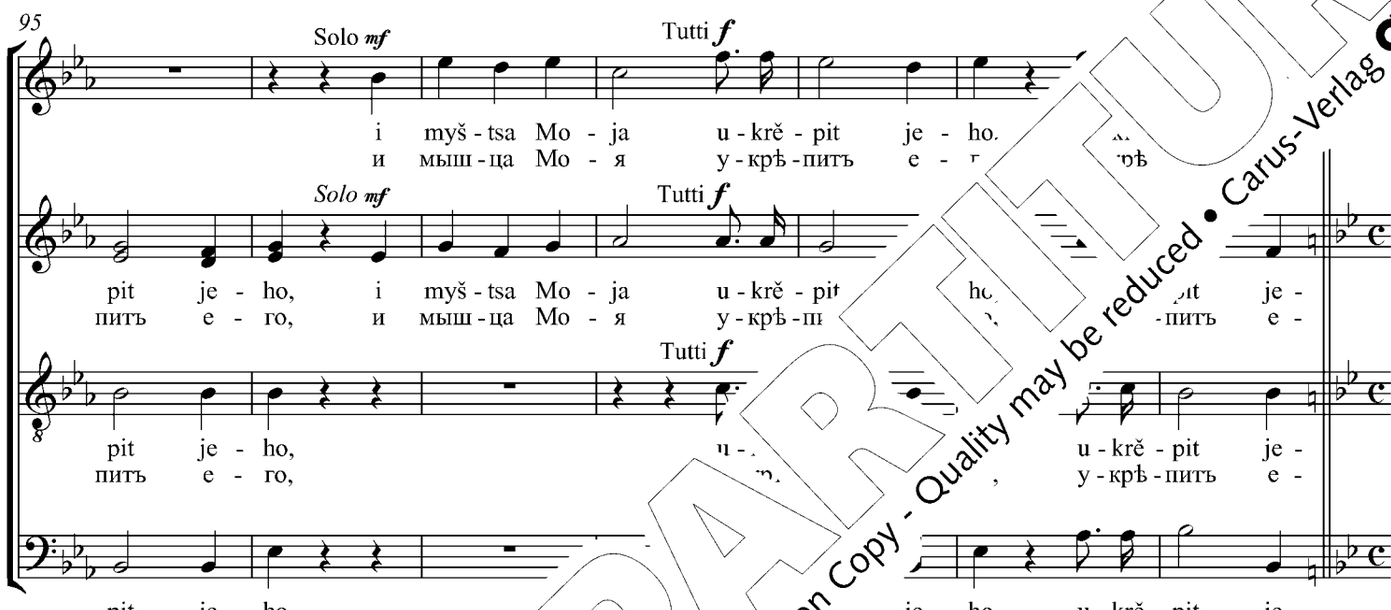
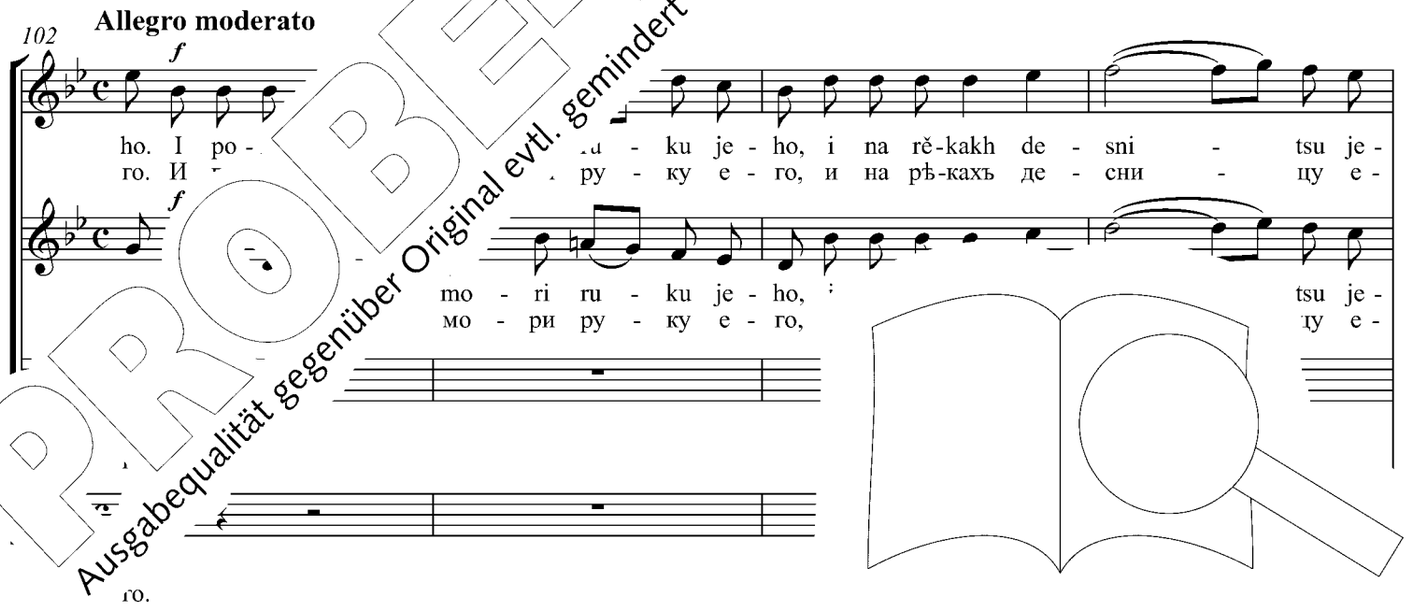
* In Que. abweichende Lesart *des*^{1}, *g*^{1}, *e*^{1}. / *Source A shows alternate reading of* d^{1}-flat, g^{1}, e







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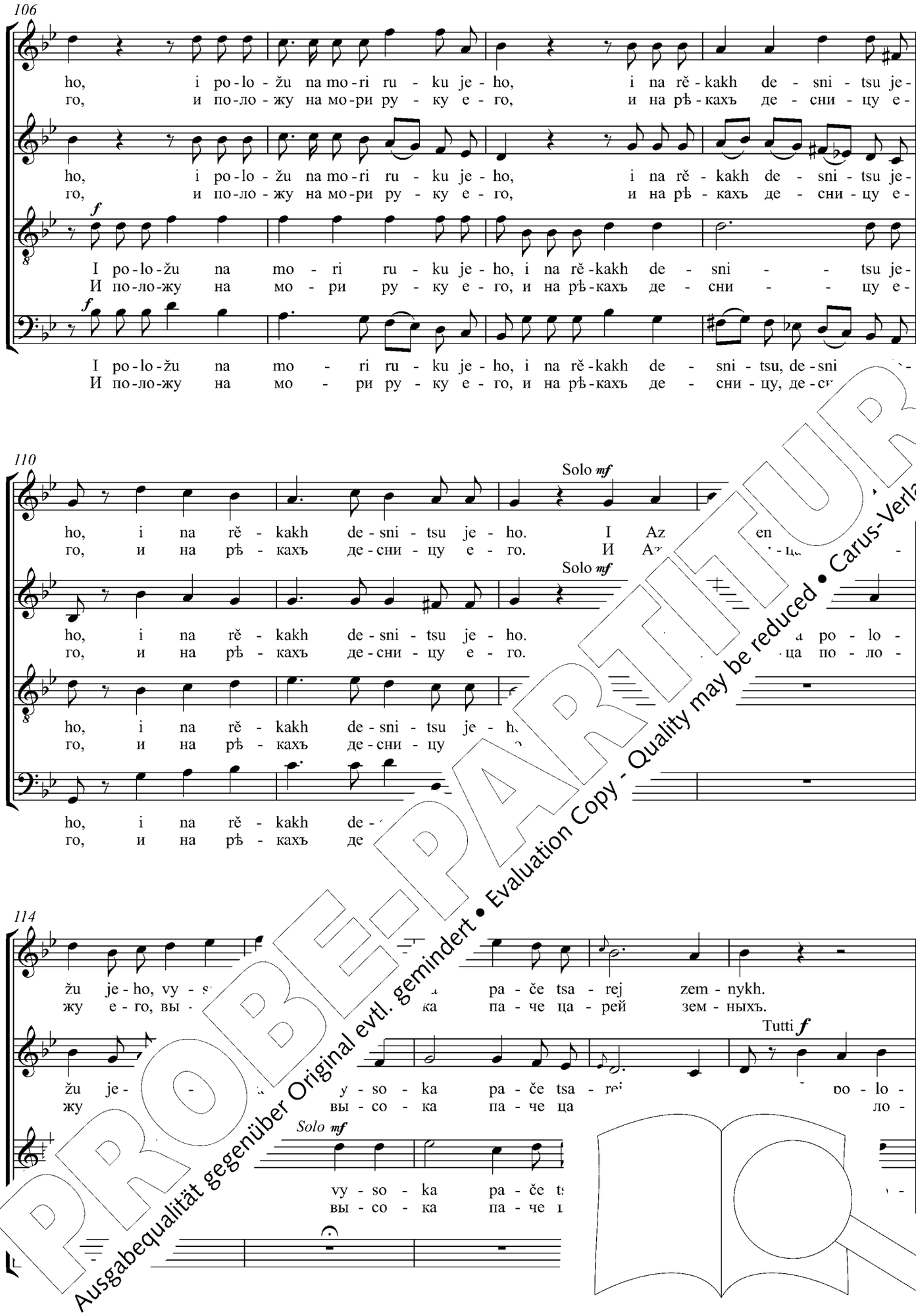
106
ho, i po-lo-žu na mo-ri ru-ku je-ho, i na rě-kakh de-sni-tsu je-
го, и по-ло-жу на мо-ри ру-ку е-го, и на рѣ-кахъ де-сни-цу е-
I po-lo-žu na mo-ri ru-ku je-ho, i na rě-kakh de-sni-tsu je-
И по-ло-жу на мо-ри ру-ку е-го, и на рѣ-кахъ де-сни-цу е-
I po-lo-žu na mo-ri ru-ku je-ho, i na rě-kakh de-sni-tsu, de-sni
И по-ло-жу на мо-ри ру-ку е-го, и на рѣ-кахъ де-сни-цу, де-сн
110
Solo mf
ho, i na rě-kakh de-sni-tsu je-ho. I Az
го, и на рѣ-кахъ де-сни-цу е-го. И Аз
ho, i na rě-kakh de-sni-tsu je-ho.
го, и на рѣ-кахъ де-сни-цу е-го.
114
žu je-ho, vy-s
жу е-го, вы-
pa-če tsa-rej zem-nykh.
ка па-че ца-рей зем-ныхъ.
Tutti f
žu je-
жу
y-so-ka pa-če tsa-rej
вы-со-ка па-че ца
po-lo-
ло-
Solo mf
vy-so-ka pa-če t
вы-со-ка па-че
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119

Tutti *f*

I po - lo - žu v věk vě - ka sě - mja je -
И по - ло - жу въ вѣкъ вѣ - ка сѣ - мя е -

žu v věk vě - ka sě - mja je - ho, i po - lo - žu v věk vě - ka sě - mja je -
жу въ вѣкъ вѣ - ка сѣ - мя е - го, и по - ло - жу въ вѣкъ вѣ - ка сѣ - мя е -

f *f* *

žu v věk vě - ka sě - mja je - ho, v věk vě - ka sě - mja je -
жу въ вѣкъ вѣ - ка сѣ - мя е - го, въ вѣкъ вѣ - ка сѣ - мя е -

po - lo - žu v věk sě - mja je - ho,
по - ло - жу въ вѣкъ сѣ - мя е - го,

124

f

Solo *mf*

ho, i pre - stol je - ho, i pre - stol je - ho
го, и пре - столъ е - го, и пре - столъ е - го

f

ho, i pre - stol je - ho, i pre - stol je -
го, и пре - столъ е - го, и пре - столъ е -

f

ho, i pre - stol je - ho, i pre - stol
го, и пре - столъ е - го, и пре - столъ

f

i pre - stol je - ho,
и пре - столъ е - го,

131

Tutti *p*

Soli *f*

ne -
не -

mi - lost' mi - lost' Mo -
ми - лость ми - лость Мо -

Tutti *p*

ne V věk so - khra - nju je - mu
не Въ вѣкъ со - хра - ню е

f

ba. V věk so - khra - nju
ба. Въ вѣкъ со - хра - ню

f

- - ba. V věk so - k
- - ба. Въ вѣкъ со - х

* Qu . mit g^0 auf Zählzeit 1, Quelle **R** hat es^1. / *Source **A** shows* g^0 *on the downbeat. Sou* . e flat.

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138

Soli *f* Tutti *p*

ju, i za - vět Moj vě - ren je - mu, v věk so - khra -
ю, и за - вѣтъ Мой вѣ - ренъ е - му, въ вѣкъ со - хра -

Tutti *f*

i za - vět Moj vě - ren je - mu,
и за - вѣтъ Мой вѣ - ренъ е - му,

Tutti *f*

i za - vět Moj vě - ren je - mu,
и за - вѣтъ Мой вѣ - ренъ е - му,

Tutti *f* Tutti *p*

za - vět Moj vě - ren je - mu, v věk
за - вѣтъ Мой вѣ - ренъ е - му, въ вѣкъ

143

f

nju mi - lost' Mo - ju, v věk so - khra - nju mi - lost' Mo - ju.
ню ми - лость Мо - ю, въ вѣкъ со - хра - ню ми - лость Мо -

Tutti *p* *f* Solo *f*

mi - lost' Mo - ju, v věk so - khra - nju mi - za -
ми - лость Мо - ю, въ вѣкъ со - хра - ню ми - ю, и за -

Tutti *p* *f*

v věk co - khra - nju
въ вѣкъ so - хра -

so - khra - nju Mo - ju,
со - хра - ню лость Мо - ю,

148

vět Moj vě - za - vět Moj vě - ren je - mu.
вѣтъ Мой вѣ за - вѣтъ Мой вѣ - ренъ е - му.

vět M i za - vět Moj vě - ren je - mu.
вѣтъ М и за - вѣтъ Мо му.

Tutti *p* *

i za - vět
и за - вѣтъ

Tutti *p* *

i za - vět
и за - вѣтъ

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* Für ab nde Lesart in Quelle **R** vgl. die Einzelanmerkungen. / *For alternate reading in Sc ritical R*

Blaženi ljudie věduščii voskliknovenie:
Hospodi, vo světě litsa Tvojeho pojdut,
i pravdoju Tvojeju voznesutsja.
Jako pokhvala sily ikh Ty jesi,
i o imeni Tvojem vozradujutsja ves' den'.
Hlaholal* jesi v viděnii synovom Tvoim, i rekl jesi:
položykh pomošč na sil'naho,
voznesokh izbrannaho ot ljudej Moikh,
jelejem svjatym Moim pomazakh jeho.
Istina Moja i milost' Moja s nim.
Ničto že uspějet vrah na neho,
i syn bezzakonija ne priložyt ozlobiti jeho.
Ibo ruka Moja zastupit jeho,
i myštsa Moja ukrěpit jeho.
I položu na mori ruku jeho,
i na rěkakh desnitsu jeho.
I Az perventsa položu jeho,
vysoka pače tsarej zemnykh.
I položu v věk věka sěmja jeho,
i prestol jeho jako dnie neba.
V věk sokhranju jemu milost' Moju,
i zavět Moj věren jemu.

Selig das Volk, das Dir zu singen weiß:
denn sie wandeln im Lichte Deines Angesichtes
und steigen empor in Deiner Gerechtigkeit.
Denn Du bist der Ruhmesglanz ihrer Kraft.
Sie freuen sich in Deinem Namen alle Tage.
Du sprachest* im Traum zu Deinen Heiligen:
ich will euch einen starken Helfer krönen,
einen Erwählten meines Volkes erhöhen
und ihn salben mit heiligem Öl.
Meine Gande und Wahrheit werden ihn leiten.
Bei ihm wird der Feind nichts gewinnen,
der Sohn des Frevels wird es nicht vollbringen, ihm zu schaden.
Immerdar wird meine Rechte ihn führen,
und mein Arm ihm Kraft verleihen
Noch das Meer will ich ihm in die Hände geben,
und seine Rechte soll herrschen über die Ströme.
Ich will ihn halten wie einen Erstgeborenen,
als Höchsten unter allen Königen der Erde.
Sein Same soll alle Geschlechter überdauern.
sein Thron soll glänzen wie des Himmels T
Immerdar will ich ihm meine Huld bew
und treu zu meinem Bunde stehen.

Blessed is the people that knows jubilatio
O Lord, in the light of Thy face shall the
and in Thy righteousness shall they
For the glory of their strength ar
and in Thy name shall they rejo
Thou spakest* in a vision t Thy s
I have bestowed help o
I have raised up one ch
with My holy oil h
My truth and M
No advanta
nor shall the him.
For My hand s h
and arm
in s.
him My firstborn,
the earth.
his seed unto ages of ages,
be as the days of heaven.
keep for him My mercy,
enant shall be faithful unto him.

aus / from Ps. 8

...ne die Einzelanmerkungen. / *Regarding linguistic considerat*

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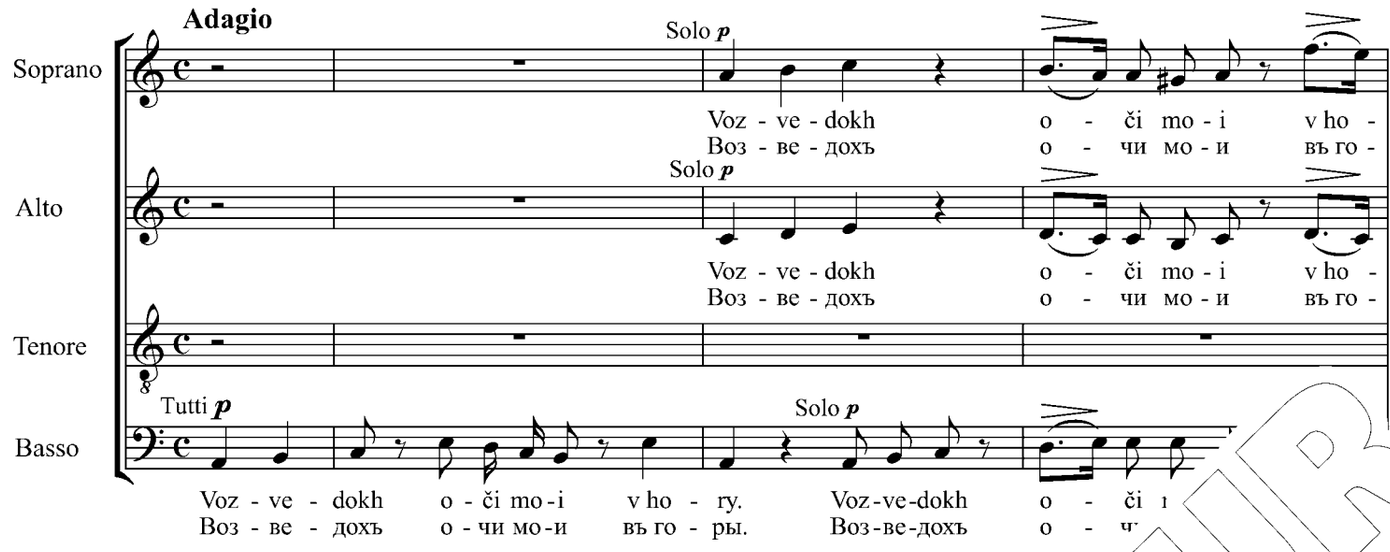
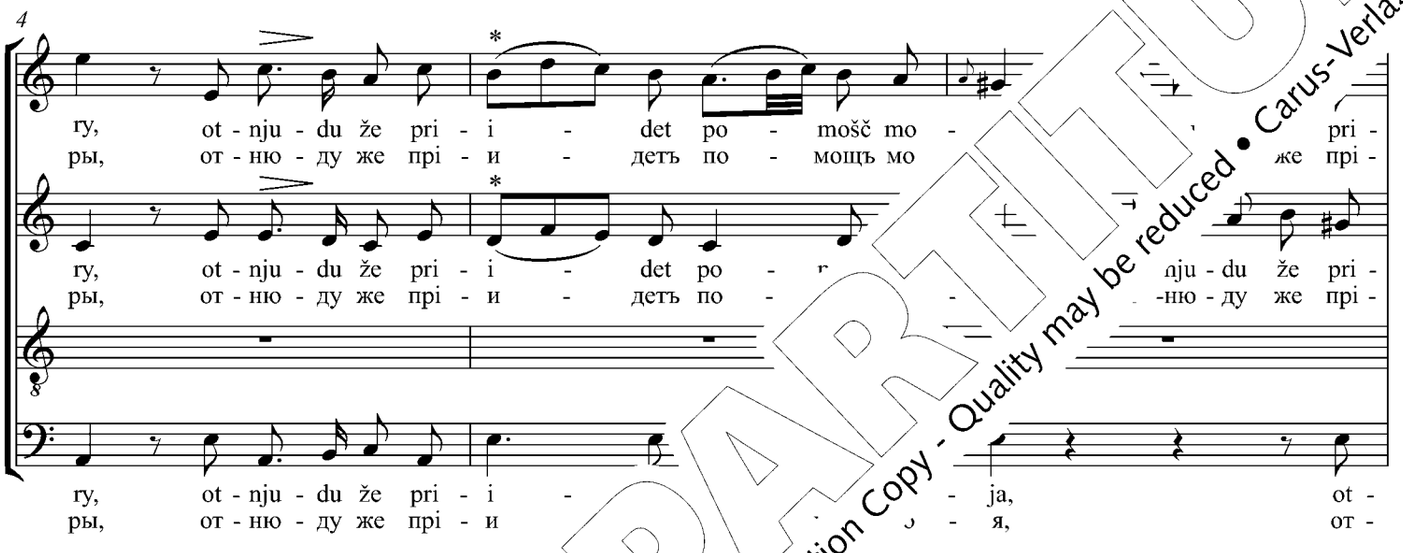
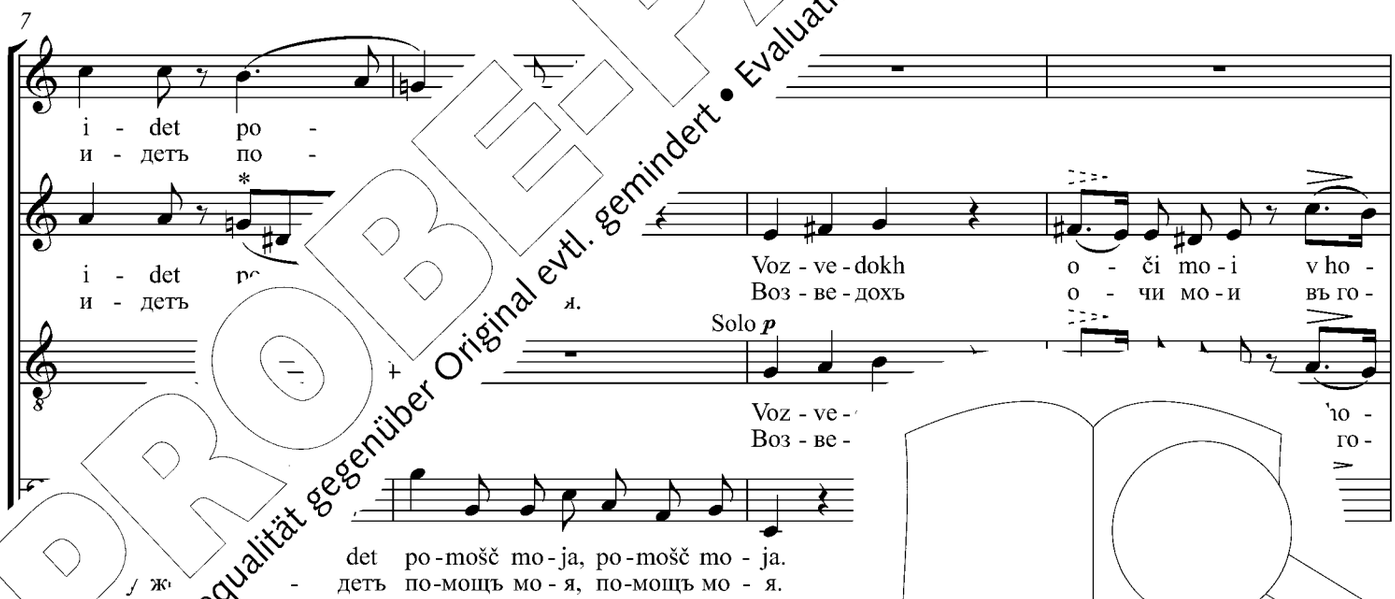
24. Vozvedokh oči moi v hory

Возведохъ очи мои въ горьı / Ich hebe meine Augen auf zu den Bergen /
I have lifted up mine eyes to the mountains

Dmitry Bortniansky
1751–1825







*elnoten, in Quelle **R** als punktierte Achtelnote mit 16tel sowie Achtelnc*
*ree even eighth notes. Source **R** shows a dotted eighth with sixteenth note c*

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11

Tutti *p*

Po - mošč mo - ja ot
По - мощъ мо - я отъ

Tutti *p*

ry, ot - nju - du že pri - i - det po - mošč mo - ja. Po - mošč mo - ja ot
ры, от - ню - ду же прі - и - детъ по - мощъ мо - я. По - мощъ мо - я отъ

Tutti *p*

ry, ot - nju - du že pri - i - det po - mošč mo - ja. Po - mošč mo - ja ot
ры, от - ню - ду же прі - и - детъ по - мощъ мо - я. По - мощъ мо - я отъ

Tutti *p*

ry, ot - nju - du že pri i - det po - mošč mo - ja. Po - mošč mo - ja ot
ры, от - ню - ду же прі и - детъ по - мощъ мо - я. По - мощъ мо - я отъ

14

f

Hos - po - da, so - tvor - ša - ho ne - bo i zem - lju, po - mošč
Гос - по - да, со - твор - ша - го не - бо и зем - лю, по - мощ

f

Hos - po - da, so - tvor - ša - ho ne - bo i zem - lju, mo - ja ot
Гос - по - да, со - твор - ша - го не - бо и зем - лю, мо - я отъ

f

Hos - po - da, so - tvor - ša - ho ne - bo i
Гос - по - да, со - твор - ша - го не - бо и

f

Hos - po - da, so - tvor - ša - ho
Гос - по - да, со - твор - ша - го

16

f

Hos - po - da, ne - bo i zem - lju, po - mošč mo - ja ot
Гос - по - да, не - бо и зем - лю, по - мощъ мо - я отъ

f

Hos - ša - ho ne - bo i zem ot
Г - ша - го не - бо и отъ

ot

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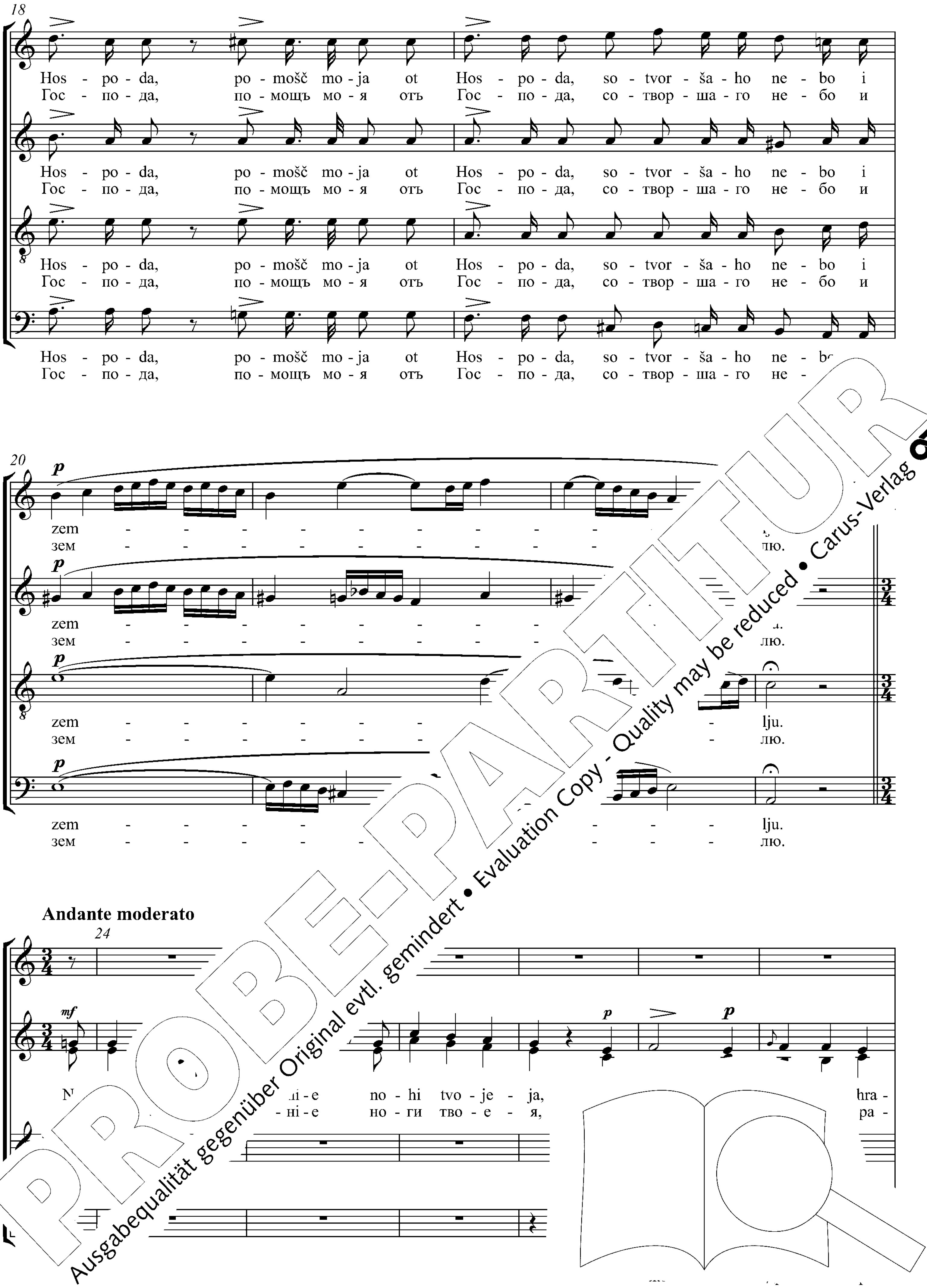

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30

Solo *p*

se ne voz - drem - let,
се не воз - дрем - летъ,

Solo p

njaj tja: se ne voz - drem - let,
няй тя: се не воз - дрем - летъ,

Soli *p*

se ne voz -
се не воз -

Solo *p*

njaj tja: se ne
няй тя: се

35

ni že u - snet
ни же у - снетъ

khra -
хра -

ni že u - snet
ни же у - снетъ

hra - zra -
И - зра -

olo *p*

drem - let,
дрем - летъ,

khra - njaj
хра - няй

Solo *p*

drem - let,
дрем - летъ,

u - snet
у - снетъ

khra - njaj
хра - няй

42

njaj I -
няй И -

- lja. Hos - pod' so - khra - nit tvoj na
- ля. Гос - подь со - хра - ни ой на

- i - lja.
- и - ля.

Solo p

I - zra - i - lja. Hos - pod' so - khra -
И - зра - и - ля. Гос - подь со - хра - н

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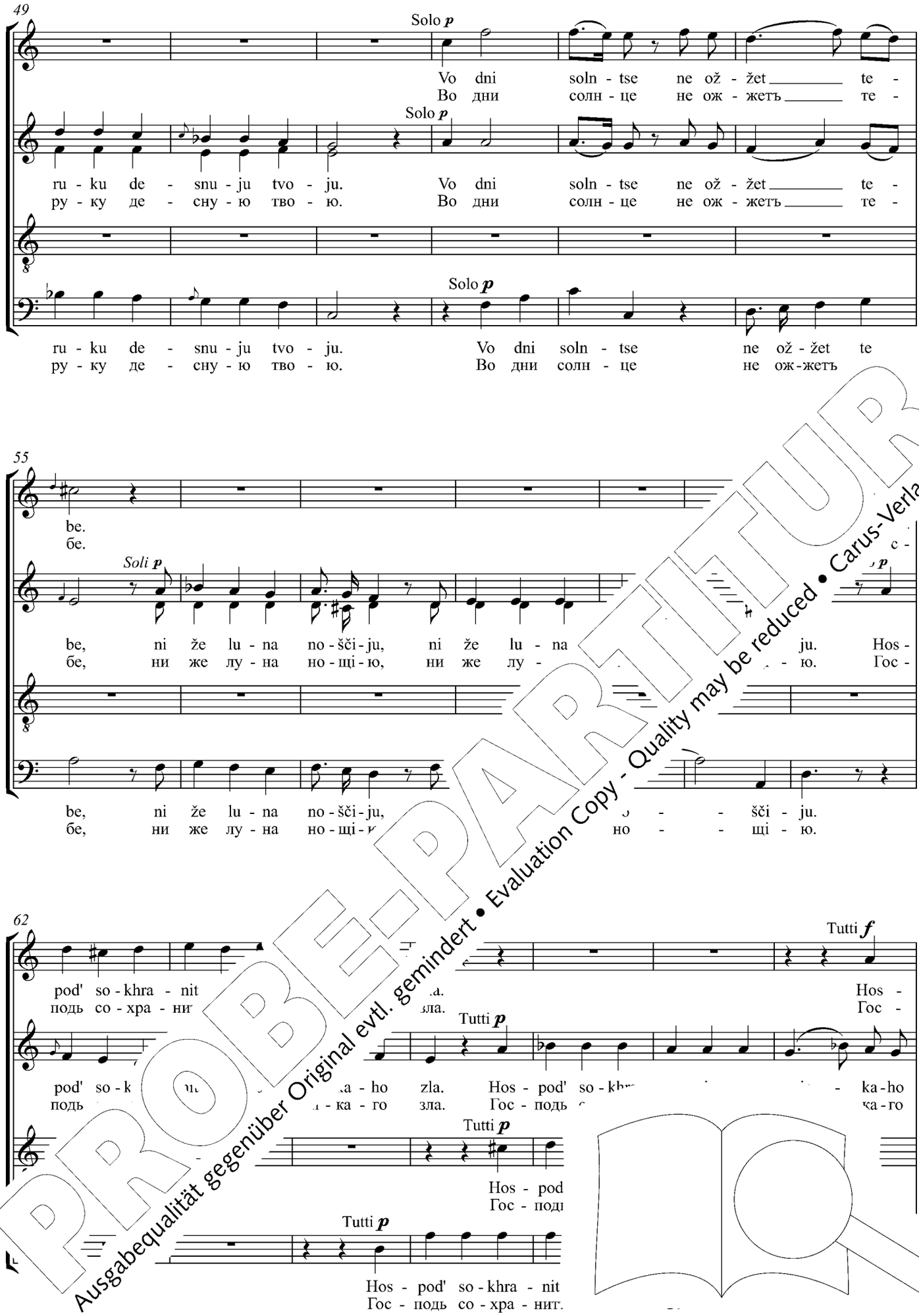

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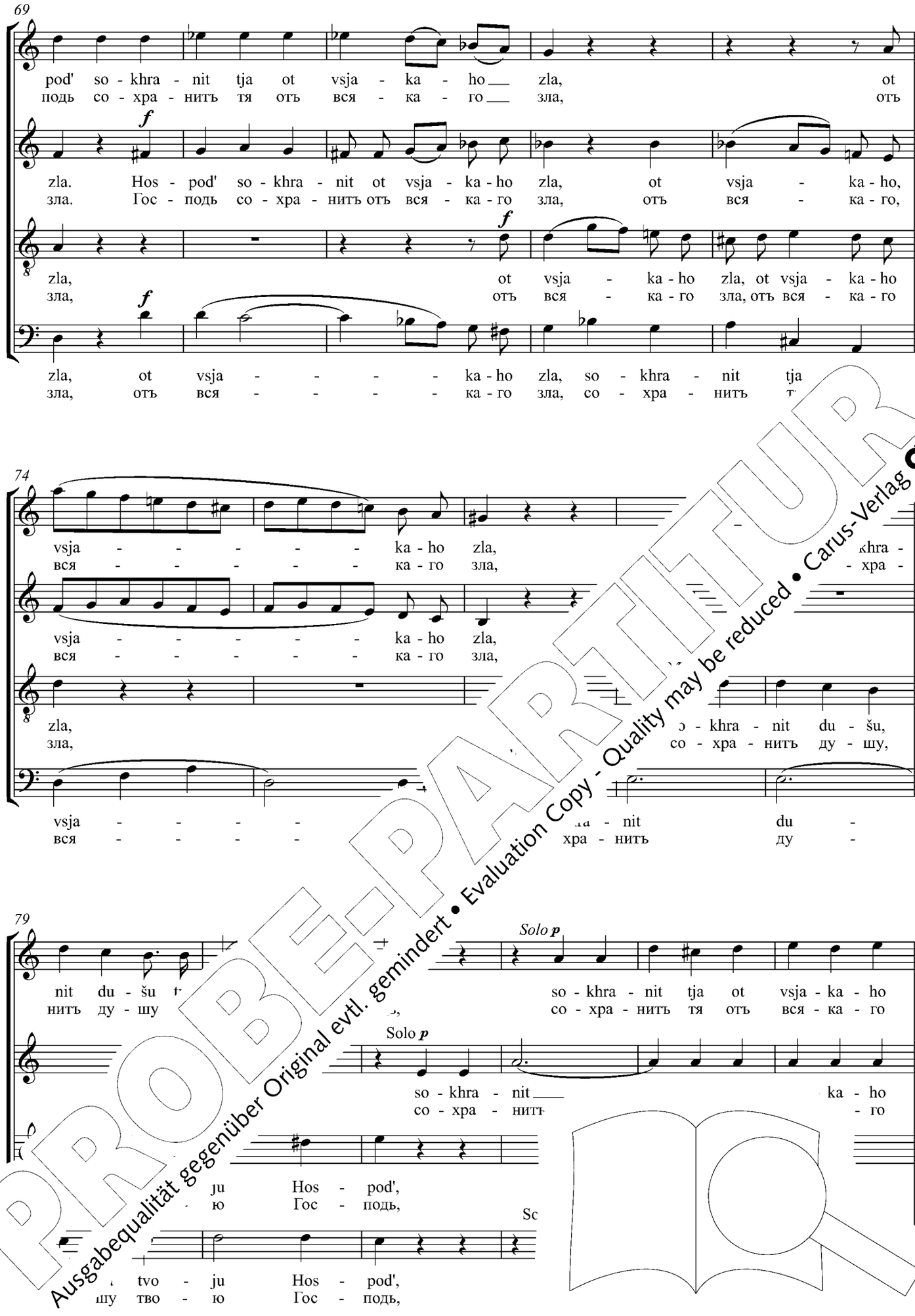

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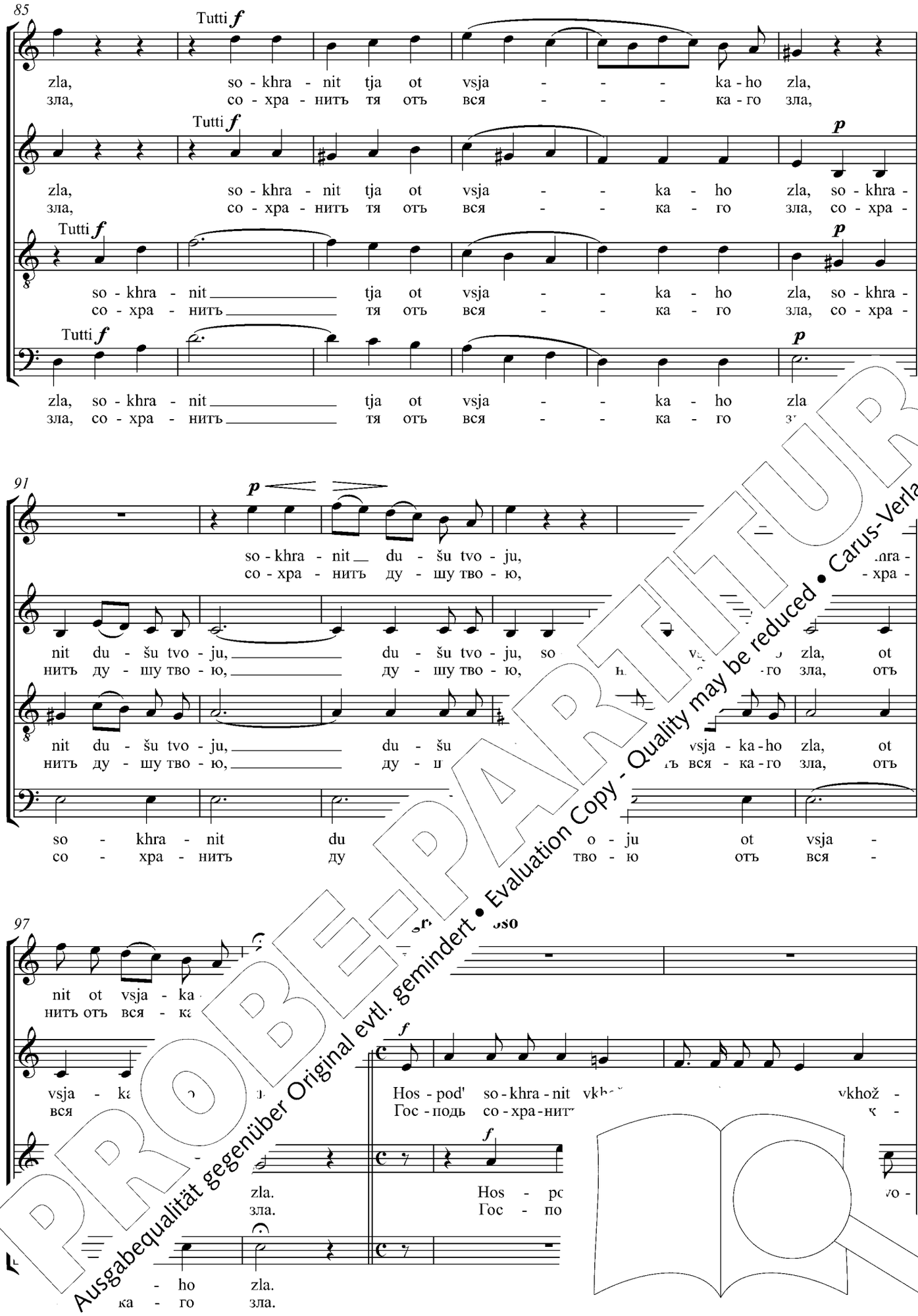

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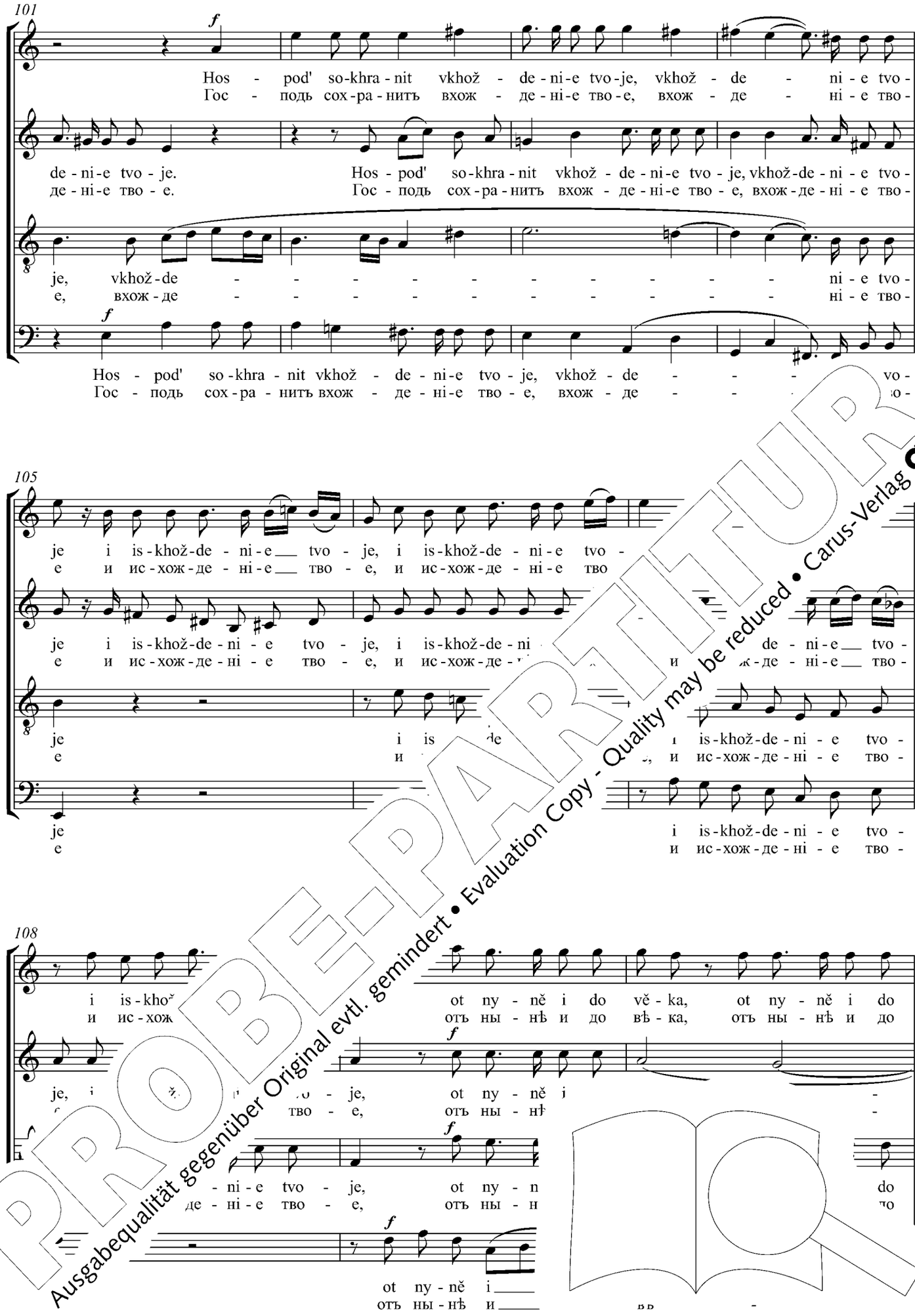

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111

Tutti *f*

vě - - - - - - ka, ot ny - ně i do vě -
вѣ - - - - - - ка, отъ ны - нѣ и до вѣ -

Solo *p* Tutti *f*

- - - - - - - ka, i is - khož - de - ni - e tvo - je, ot ny - ně i do vě -
- - - - - - - ка, и ис - хож - де - ні - е тво - е, отъ ны - нѣ и до вѣ -

Solo *p* Tutti *f*

vě - - - - - - ka, i is - khož - de - ni - e tvo - je, ot ny - ně i do vě -
вѣ - - - - - - ка, и ис - хож - де - ні - е тво - е, отъ ны - нѣ и до вѣ -

Solo *p*

- - - - - - - ka, i is - khož - de - ni - e tvo - je,
- - - - - - - ка, и ис - хож - де - ні - е тво - е,

115

Tutti *f*

ka, ot ny - ně i do vě - ka.
ка, отъ ны - нѣ и до вѣ - ка.

Solo *p* Tutti *f* *p*

ka, i is - khož - de - ni - e tvo - je, ot ny - ně i do vě - ka. Hos -
ка, и ис - хож - де - ні - е тво - е, отъ ны - нѣ и до вѣ - ка. Гос -

Solo *p* Tutti *f* *p*

ka, i is - khož - de - ni - e tvo - je, ot ny - ně i do - Hos -
ка, и ис - хож - де - ні - е тво - е, отъ ны - нѣ и - Гос -

Solo *p* *p*

i is - khož - de - ni - e tvo - je. - o - khra - nit vkhož - de - ni - e tvo - je.
и ис - хож - де - ні - е тво - е. - сох - ра - нить вхож - де - ні - е тво - е.

119

p

Hos - pod' - de - ni - e, vkhož - de - ni - e tvo - je.
Гос - пс - де - ні - е, вхож - де - ні - е тво - е.

pod' so - - - ni - e, vkhož - de - -
подь - де - ні - е, вхож - де -

- ož - de - ni - e, vkhož - de -
- вхож - де - ні - е, вхож - де -

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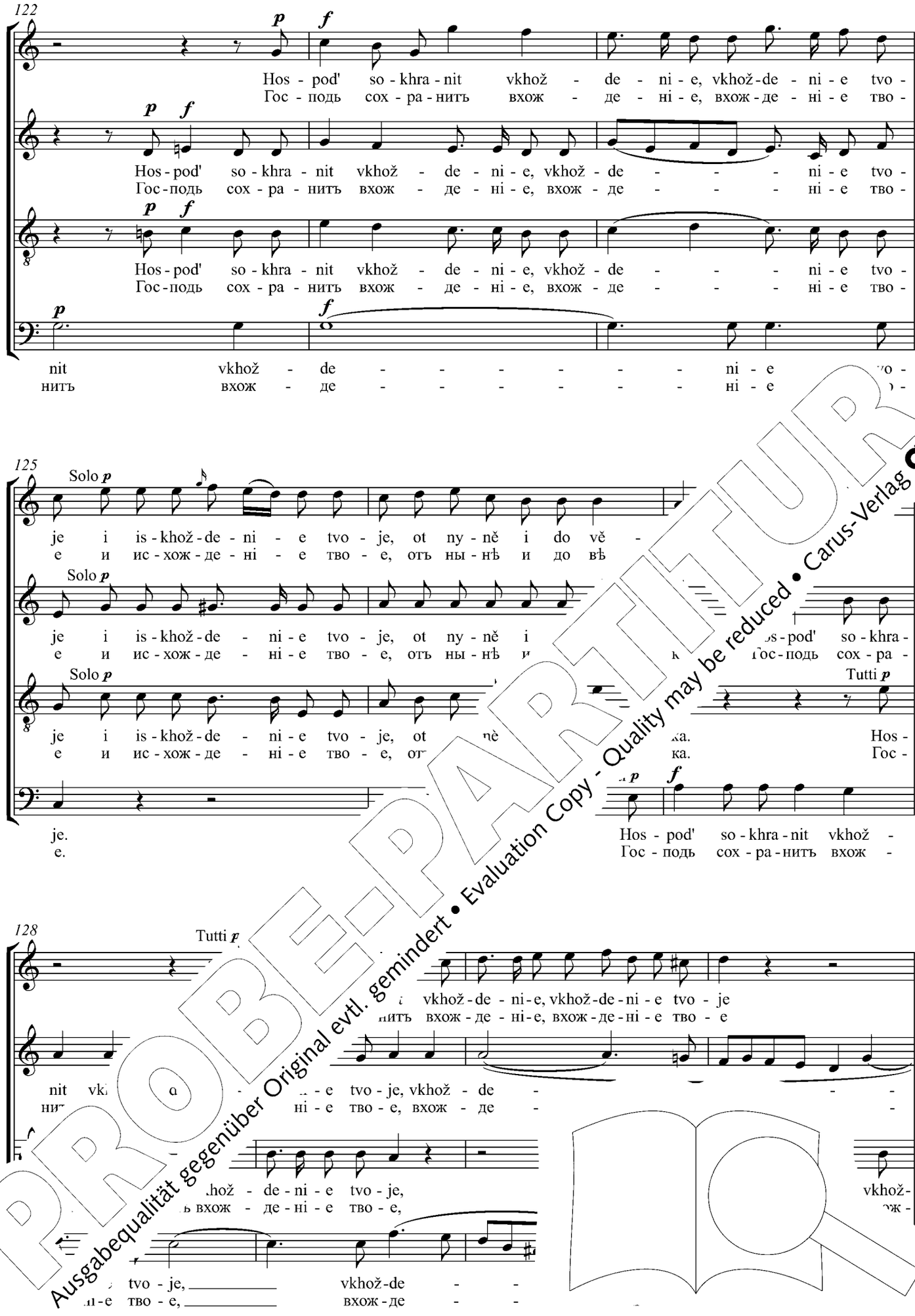
* Siehe d. Einzelanmerkungen. / *See Critical Remarks.*



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132

Solo *p*

i is-khož-de-ni-e tvo-je, ot ny-ně i do vě-
и ис-хож-де-ні-е тво-е, отъ ны-нѣ и до вѣ-

Solo *p*

-ni-e tvo-je i is-khož-de-ni-e tvo-je, ot ny-ně i do vě-
-ні-е тво-е и ис-хож-де-ні-е тво-е, отъ ны-нѣ и до вѣ-

Solo *p*

de-ni-e, vkhož-de-ni-e tvo-je i is-khož-de-ni-e tvo-je, ot ny-ně i do vě-
де-ні-е, вхож-де-ні-е тво-е и ис-хож-де-ні-е тво-е, отъ ны-нѣ и до вѣ-

-ni-e tvo-je
-ні-е тво-е

135

Tutti *f*

ka, ot ny-ně i do vě-ka, ot ny-ně i do vě-ka, ot ny-ně
ка, отъ ны-нѣ и до вѣ-ка, отъ ны-нѣ и до вѣ-ка, отъ ны-нѣ

Tutti *f*

ka, ot ny-ně i do vě-ka, ot ny-ně i do vě-ka, vě-
ка, отъ ны-нѣ и до вѣ-ка, отъ ны-нѣ и до вѣ-ка, и-

Tutti *f*

ka, ot ny-ně i do vě-ka, ot ny-ně i do vě-ka, ka, i do vě-
ка, отъ ны-нѣ и до вѣ-ка, отъ ны-нѣ и до вѣ-ка, и до вѣ-

Tutti *f*

ot ny-ně i do vě-ka, ot ny- ně i do vě-ka, i do vě-
отъ ны-нѣ и до вѣ-ка, отъ ны- ы-нѣ и до вѣ-ка, и до вѣ-

139

p

-ka, ot ka.
-ка, о ка.

-ka. ot ny-ně i do vě-ka.
-ка, отъ

p

ot ny-ně i do vě
отъ ны-нѣ и до вѣ

p

ot
от

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* Abweic e Lesart dieses Takts in Quelle **R**; siehe die Einzelanmerkungen. / *For alternate ve. as measure . **R**, see Critic. ks.*

Vozvedokh oči moi v hory,
otnjudu že priidet pomošč moja.
Pomošč moja ot Hospoda,
sotvoršaho nebo i zemlju.
Ne daždʹ vo smjatenie nohi tvojeja,
ni že vozdremlet khranjaj tja:
se ne vozdremlet, ni že usnet
khranjaj Izrailja.
Hospodʹ sokhranit tja,
Hospodʹ pokrov tvoj na ruku desnuju tvoju.
Vo dni solntse ne ožžet tebe,
ni že luna noščiju.
Hospodʹ sokhranit tja ot vsjakaho zla,
sokhranit dušu tvoju Hospodʹ.
Hospodʹ sokhranit vkhoždenie tvoje i iskhoždenie tvoje,
ot nynĕ i do věka.

Ich hebe meine Augen auf zu den Bergen,
woher wird mir Hilfe kommen?
Meine Hilfe kommet vom Herrn,
der Himmel und Erde erschuf.
Er lässt deinen Fuß nicht wanken,
wird nicht müde, Er behütet dich.
Siehe, weder Schlaf noch Müdigkeit
behindern je den Hüter Israels.
Der Herr behütet dich immerdar,
Er ist dein Schutz zu deiner Rechten.
Am Tage wird die Sonne dich nicht brennen,
noch der Mond in der Nacht.
Der Herr wird dich vor allem Bösen wohl bewahren,
Er achtet auf deine Seele.
Der Herr behütet deinen Ausgang und Eingang,
von nun an bis in Ewigkeit.

I have lifted up mine eyes to the mou
from whence cometh my help.
My help cometh from the Lord
Who hath made heaven and
Give not thy foot unto m
and may He not slumb
Behold, He shall n
He that keepeth
The Lord sha
the Lord is thy
The su
nor t
The a evil,

ning in and thy going out,
evermore.

Ps. 120 (121)

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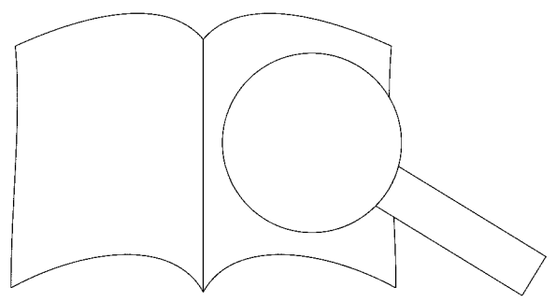

25. Ne umolčim nikohda, Bohoroditse

Не умолчимъ никогда, Богородице / Wir können, Gottesgebärerin, Deine Macht nicht verhehlen
We shall never cease, O Mother of God

Dmitry Bortniansky
1751–1825

Largo

Soprano
Solo *mf*
Ne u - mol - čim ni - koh - da, ni - koh - da, Bo - ho - ro - di - tse,
Не у - мол - чимъ ни - ког - да, ни - ког - да, Бо - го - ро - ди - це,

Alto
Solo *mf*
Ne u - mol - čim ni - koh - da, Bo - ho - ro - di - tse,
Не у - мол - чимъ ни - ког - да, Бо - го - ро - ди - це,

Tenore

Basso
Solo *mf*

3

Tutti *f*
Solo *mf*
Ne u - mol - čim ni - koh - da, Bo
Не у - мол - чимъ ни - ког - да, Бо
Tutti
ly Tvo -
лы Тво -
Tutti *f*
čim ni - koh - da, ni - koh - da, si - ly Tvo -
чимъ ни - ког - да, ни - ко - да, си - лы Тво -

6

hla - ho -
гла - го -
si - ly Tvo - ja
си - лы Тво - я
ja
я
stoj - ni - i, si - ly Tvo - ja hla - ho -
стой - ні - и, си - лы Тво - я го -
- ti ne - do - stoj - ni - i,
- ти не - до - стой - ні - и,
hla - ho - la - ti ne - do - stoj - ni - i,
гла - го - ла - ти не - до - стой - ні - и,

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9

hla - ho - - la - ti ne - do - stoj - ni - i: a - šče bo Ty ne
гла - го - - ла - ти не - до - стой - ні - и: а - ще бо Ты не

- - - - - la - ti ne - do - stoj - ni - i: a - šče bo
- - - - - ла - ти не - до - стой - ні - и: а - ще бо

ho - - - - - la - ti ne - do - stoj - ni - i:
го - - - - - ла - ти не - до - стой - ні - и:

hla - ho - la - ti ne - do - stoj - ni - i:
гла - го - ла - ти не - до - стой - ні - и:

12

by pred - sto - ja - - - la mo - lja - šči,
бы пред - сто - я - - - ла мо - ля - щи,

Ty ne by pred - sto - ja - la mo - lja a - šče bo
Ты не бы пред - сто - я - ла мо - л[illegible] а - ще бо

ne by pred - sto -
не бы пред - сто -

a - šče bo Ty ne by
a - ще бо Ты не бы

15

Solo *mf*

kto by nas iz - ba - vil ot to -
кто бы насъ из - ба - вилъ отъ то -

Solo *mf*

Ty by [illegible] ja - la mo - lja - šči, vil ot to -
[illegible] - я - ла мо - ля - щи, ъ отъ то -

- - - la mo - lja - šči,
- - - ла мо - ля - щи,

sto - ja - - - la mo - lja - šči,
д - сто - я - - - ла мо - ля - щи,

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18

li - kikh ot to - li - kikh bĕd? Kto že by so - khra - nil do ny - nĕ, do ny - nĕ svo -
ли - кихъ отъ то - ли - кихъ бѣдъ? Кто же бы со - хра - нилъ до ны - нѣ, до ны - нѣ сво -

li - kikh ot to - li - kikh bĕd? Kto že by so - khra - nil do ny - nĕ, do ny - nĕ svo -
ли - кихъ отъ то - ли - кихъ бѣдъ? Кто же бы со - хра - нилъ до ны - нѣ, до ны - нѣ сво -

ot to - li - kikh bĕd? Kto že by so - khra - nil do ny - nĕ, do ny - nĕ svo -
отъ то - ли - кихъ бѣдъ? Кто же бы со - хра - нилъ до ны - нѣ, до ны - нѣ сво -

21

Solo

bod - ny?
бод - ны?

bod - ny?
бод - ны?

Solo *mf*

bod ny? Ne u - mol - čim - ho - ro - di - tse,
бод ны? Не у - мол - чимъ - го - ро - ди - це,

Solo *mf*

Ne u - mol - čim ni - da, Bo - ho - ro - di - tse,
Не у - мол - чимъ - да, Бо - го - ро - ди - це,

24

Tutti *f*

čim ni - koh - d - ho - ro - di - tse, si - - ly Tvo - ja hla -
чимъ ни - ког - Бо - го - ро - ди - це, си - - лы Тво - я гла -

Solo *mf*

Tutti *f*

Ne da, Bo - ho - ro - di - tse, si - - ly Tvo - ja hla -
Не да, Бо - го - ро - ди - це. - я гла -

la -
га -

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27

ho - - - la - ti ne - do - stoj - ni - i:
го - - - ла - ти не - до - стой - ні - и:

Solo *mf*

ho - - - la - ti ne - do - stoj - ni - i: a - šče bo Ty ne by pred - sto - ja - la mo -
го - - - ла - ти не - до - стой - ні - и: а - ще бо Ты не бы пред - сто - я - ла мо -

Solo *mf*

ho - - - la - ti ne - do - stoj - ni - i: a - šče bo Ty ne by pred - sto - ja - la mo -
го - - - ла - ти не - до - стой - ні - и: а - ще бо Ты не бы пред - сто - я - ла мо -

ho - - - la - ti ne - do - stoj - ni - i:
го - - - ла - ти не - до - стой - ні - и:

30

Solo *mf*

kto by nas iz - ba - vil ot to - li - kikh, to - li ze
кто бы насъ из - ба - вилъ отъ то - ли - кихъ, то - бъдъ же

lja - šči, kto by nas iz - ba - vil ot to - li ed? Kto že
ля - щи, кто бы насъ из - ба - вилъ отъ то - бѣдъ? Кто же

Tutti *f*

lja - šči, Kto že
ля - щи, Кто же

Tutti *f*

Kto že
Кто же

33

by so - khra - nil ny - ně svo - bod - ny, svo - bod - ny?
бы со - хра - нилъ ны - нѣ сво - бод - ны, сво - бод - ны?

by ně, do ny - ně svo - bod - ny svo bod - ny?
бы нѣ, до ны - нѣ сво - бо

o - khra - nil do ny - ně, do ny - ně svo
со - хра - нилъ до ны - нѣ, до ны - нѣ сво

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36 **Andante**

Ne ot - stu - pim, Vla - dy - či - tse, ot Te - be, ne ot - stu - pim, Vla -
Не от - сту - пимъ, Вла - ды - чи - це, отъ Те - бе, не от - сту - пимъ, Вла -

Ne ot - stu - pim, Vla - dy - či - tse, ot Te - be, ne ot - stu - pim, Vla -
Не от - сту - пимъ, Вла - ды - чи - це, отъ Те - бе, не от - сту - пимъ, Вла -

Ne ot - stu - pim, Vla - dy - či - tse, ot Te - be, ne ot - stu - pim, Vla -
Не от - сту - пимъ, Вла - ды - чи - це, отъ Те - бе, не от - сту - пимъ, Вла -

Ne ot - stu - pim, Vla - dy - či - tse, ot Te - be, ne ot - stu - pi
Не от - сту - пимъ, Вла - ды - чи - це, отъ Те - бе, не от - сту -

43

dy - či - tse, Vla - dy - či - tse, ne ot - stu
ды - чи - це, Вла - ды - чи - це, не от - сту

dy - či - tse, Vla - dy - či - tse, pim
ды - чи - це, Вла - ды - чи - це, сту - пимъ

dy - či - tse, Vla - dy - pim
ды - чи - це, Вла - ды - пимъ

dy - či - tse, Vla - dy
ды - чи - це, Вла - дь

49

Soli *mf*

stu - pim ot Te ne ot -
сту - пимъ отъ не от -

ot - stu - pim, Vla - dy - či - te
от - сту - пимъ, Вла - ды - чи

be, ne ot - stu - pim, Vla - dy - č
бе, не от - сту - пимъ, Вла - ды - ч

f

Te - be, ne ot - stu - pim, Vla - dy - č
Те - бе, не от - сту - пимъ, Вла - ды - ч отъ - ое,

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55

stu - pim, Vla - dy - či - tse, ot Te - be,
сту - пимъ, Вла - ды - чи - це, отъ Те - бе,

Soli *mf*

ne ot - stu - - pim, Vla - dy - či -
не от - сту - - пимъ, Вла - ды - чи -

Soli *mf*

ne ot - stu - pim, Vla - dy - či -
не от - сту - пимъ, Вла - ды - чи -

Soli *mf*

ne ot - stu - pim, Vla -
не от - сту - пимъ, Вла -

62

Tutti f

ne ot - stu - pim, Vla - dy - - - Te - Vla -
не от - сту - пимъ, Вла - ды - - - Вла -

Tutti f

tse, ot Te - be, ne ot - stu - pim, V - - - Te - be, Vla -
це, отъ Те - бе, не от - сту - пимъ - - - ъ Те - бе, Вла -

Tutti f

tse, ot Te - be,
це, отъ Те - бе,

Tutti f

tse, ot Te - be, - - dy - či - tse, ot Te - be, Vla -
це, отъ Те - бе, не - - - ды - чи - це, отъ Те - бе, Вла -

69

dy - či - tse, Vla - dy - či - tse, ot Te - be:
ды - чи - Вла - ды - чи - це, отъ Те - бе:

oe, ne ot - stu - pim, Vla - dy -
- бе, не от - сту - пимъ, Вла - ды

ne ot - stu - pim, Vla - dy
не от - сту - пимъ, Вла - ды

či - tse, ot Te - be, ne ot - stu - pim, Vla - dy
- чи - це, отъ Те - бе, не от - сту - пимъ, Вла - ды - , отъ - бе.

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Allegro moderato

77

f

Tvo - ja bo ra - by spa - sa - je - šy pri - sno ot vsja - - kikh
Тво - я бо ра - бы спа - са - е - ши при - сно отъ вся - - кихъ

f

Tvo - ja bo ra - by spa - sa - je - šy
Тво - я бо ра - бы спа - са - е - ши

f

83

f

Tvo - ja bo ra - by
Тво - я бо ра - бы

lju - tykh, ot vsja - kikh lju - tykh
лю - тыхъ, отъ вся - кихъ лю - тых

Tvo -
Тво -

pri - sno ot vsja - - kikh liu
при - сно отъ вся - - к

ot vsja - kikh
отъ вся - кихъ

ja bo ra - by spa - sa
я бо ра - бы спа - са

ot vsja - - kikh
отъ вся - - кихъ

89

pri - sno kikh lju - tykh, ot vsja - - -
при - сно - кихъ лю - тыхъ, отъ вся - - -

ja - sa - je - šy pri - sno
спа - са - е - ши при - сно

Tvo - ja bo
Тво - я бо

kh, ot vsja - kikh lju - tyl
тыхъ, отъ вся - кихъ лю - тых

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95

- - - kikh lju - tykh, Tvo - ja bo ra -
- - - кихъ лю - тыхъ, Тво - я бо ра -

- - - kikh lju - tykh, ot vsja - - kikh lju - tykh, ot
- - - кихъ лю - тыхъ, отъ вся - - кихъ лю - тыхъ, отъ

vsja - kikh lju - tykh, ot vsja - - - kikh lju - tykh,
вся - кихъ лю - тыхъ, отъ вся - - - кихъ лю - тыхъ,

Tvo - ja bo ra - by spa - sa - je - šy pri -
Тво - я бо ра - бы спа - са - е - ши при

100

by spa - sa - je - šy pri - sno ot vsja - - tykh,
бы спа - са - е - ши при - сно отъ вся - - тыхъ,

vsja - - kikh lju - tykh, ot ...ykh, ot vsja -
вся - - кихъ лю - тыхъ, отъ ...тыхъ, отъ вся -

Tvo - ja bo r... b... je - šy ot vsja -
Тво - я бо ... - е - ши отъ вся -

ot vsja - - kikh ... ot vsja - -
отъ вся - - кихъ ... отъ вся - -

106

p

Tvo - ja bo ra -
Тво - я бо ра -

- - - - kikh

- - - - kikl
- - - - - кихъ

p

Tvo -
Тво -

- - - - - - kik
- - - - - - кихъ

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111

by spa - sa - je - šy pri - sno, spa - sa - je - šy, Tvo - ja bo ra -
бы спа - са - е - ши при - сно, спа - са - е - ши, Тво - я бо ра -

Tvo - ja bo ra -
Тво - я бо ра -

ja bo ra - by spa - sa - je - šy pri - sno, spa - sa - - - -
я бо ра - бы спа - са - е - ши при - сно, спа - са - - - -

ja bo ra - by spa - sa - je - šy pri - sno, spa - sa - je - šy, spa - sa - -
я бо ра - бы спа - са - е - ши при - сно, спа - са - е - ши, спа - са -

117

by spa - sa - je - šy pri - sno ot vsja - - - -
бы спа - са - е - ши при - сно отъ вся - - - -

by spa - sa - je - šy pri - sno ot vsja - - kikh
бы спа - са - е - ши при - сно отъ вся - - - кихъ

- - - je - šy pri - sno, Tvo -
- - - e - ши при - сно, Тво -

- - - je - šy pri - - - lju - tykh,
- - - e - ши при - - - лю - тыхъ,

123

lju - tykh, kikh lju - tykh, Tvo -
лю - тыхъ, кихъ лю - тыхъ, Тво -

lju - t - - kikh lju - tykh, kikh
лю - - - кихъ лю - тыхъ кихъ

spa - sa - je - šy pri - s kh
бы спа - са - е - ши при - с

Tvo - ja l
Тво - я

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129

ja bo ra - by spa - sa - je - šy ot vsja - kikh lju - tykh,
я бо ра - бы спа - са - е - ши отъ вся - кихъ лю - тыхъ,

lju - tykh, ot vsja - - - - - kikh lju - tykh, Tvo -
лю - тыхъ, отъ вся - - - - - кихъ лю - тыхъ, Тво -

lju - tykh, ot vsja - - - - - kikh lju - tykh, Tvo -
лю - тыхъ, отъ вся - - - - - кихъ лю - тыхъ, Тво -

pri - sno ot vsja - - - - - kikh lju - tykh.
при - сно отъ вся - - - - - кихъ лю - тыхъ

135

ot vsja - kikh li - - - kikh
отъ вся - кихъ - - - ся - кихъ

ja bo ra - by spa - sa - je - šy pri - - - lju - tykh,
я бо ра - бы спа - са - е - ши при - - - тыхъ,

ja bo ra - by spa - sa - je - šy pri - - - spa - sa - -
я бо ра - бы спа - са - е - - - спа - са - -

— bo ra - by spa - - - - sno, spa - sa - -
— бо ра - бы спа - - - - сно, спа - са - -

141

lju - tykh spa - - - je - šy pri - sno, ot vsja - kikh
лю - тыхъ с - - - е - ши при - сно, отъ вся - кихъ

o - - sa - - je - šy pri - - - vsja - kikh
- спа - са - - е - ши - - - кихъ

- - - - - je -
- - - - - e -

- - - - - - je -
- - - - - - e -

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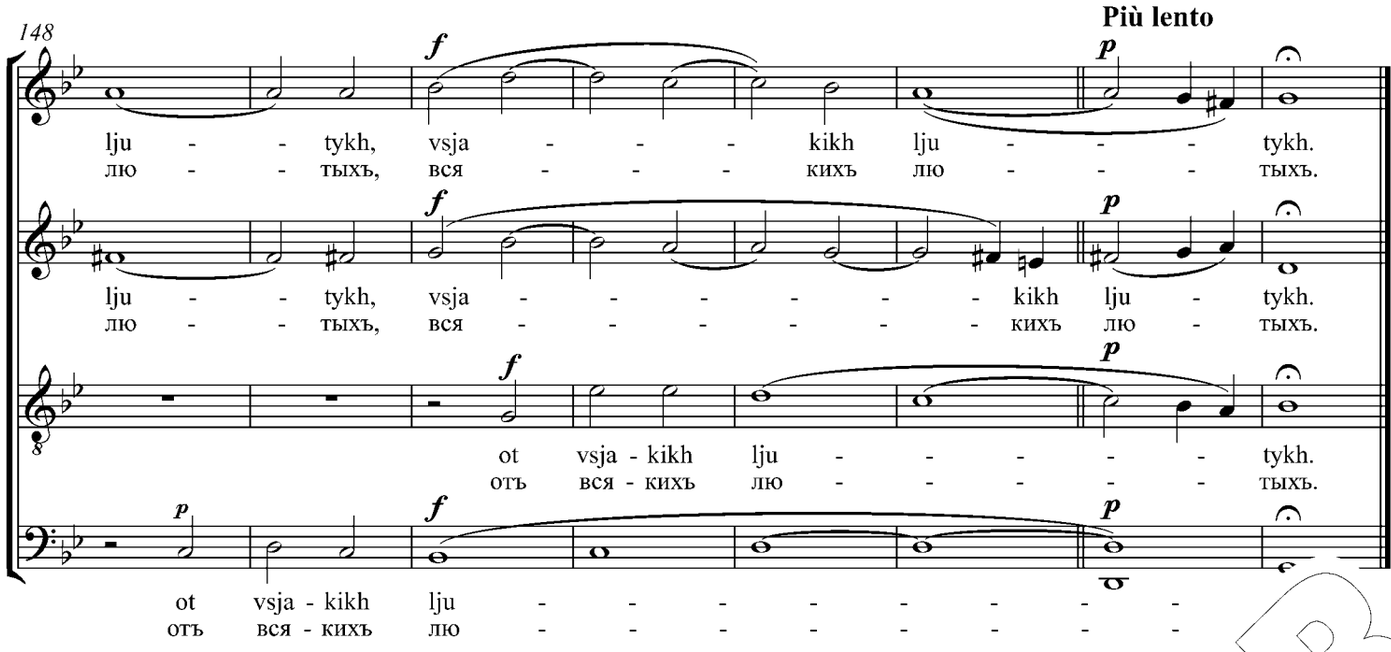

Ne umolčim nikohda, Bohoroditse,
sily Tvoja hlaholati nedostojnii:
ašče bo Ty ne by predstojala moljašči,
kto by nas izbavil ot tolikikh běd?
Kto že by sokhranil do nyně svobodny?
Ne otstupim, Vladyčitse, ot Tebe:
Tvoja bo raby spasaješy prisno, ot vsjakikh ljutykh.
Тропарь молебный ко Пресвятой Богородице

Wir können, Gottesgebärerin,
Deine Macht nicht verhehlen.
Stündest Du uns nicht durch Deine Fürspr
wer vermöchte uns vor allem Übel zu verw
Wer sonst hätte bis heute unsere Freiheit bew
Wir wenden, Gottesmutter, uns n n di
Rette Deine Diener nur immer
Troparion an die

We shall nev
Thy powe
If it were sions,
who troubles?
s long?
ereign Lady, from Thee:
always save from all danger.
ne Mother of God

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26. Hospodi, Bože Izrailev

Господи, Боже Ізраилевъ / Herr, Gott Israels / Lord, God of Israel

Dmitry Bortniansky
1751–1825

Largo maestoso

Soprano
Alto
Tenore
Basso

Solo *f*

Hos - po - di, Bo - že Iz - ra - i - lev! nĕst' Boh ja - ko že Ty na ne - be - si ho -
Гос - по - ди, Бо - же Из - ра - и - левъ! нѣсть Богъ я - ко же Ты на не - бе - си го -

4

Tutti *f*

Hos - po - di, Bo - že Iz - ra - i - lev! nĕst'
Гос - по - ди, Бо - же Из - ра - и - левъ! нѣсть

Tutti *f*

Hos - po - di, Bo - že Iz - ra - i - lev! nĕst'
Гос - по - ди, Бо - же Из - ра - и - левъ! нѣсть

Tutti *f*

rĕ i na zem - li do - lĕ. Hos - po - di, Bo - že Iz - ra - i - lev! nĕst'
рѣ и на зем - ли до - лѣ. Гос - по - ди, Бо - же Из - ра - и - левъ! нѣсть

Tu

8

p

Boh ja - ko že Ty i na zem - li do -
Богъ я - ко же Ты и на зем - ли до -

p

Boh -si ho - rĕ i na zem - li do -
Богъ -е - си го - рѣ и на зем - ли до -

na ne - be - si ho - rĕ
на не - бе - си го - рѣ

p

Bo ko že Ty na ne - be - si ho - rĕ i
я - ко же Ты на не - бе - си го - рѣ и

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11

- - - lě.
- - - лѣ.

- - - lě.
- - - лѣ.

Solo *mf*

li do - lě. A-šče bo ne - - bo i ne-bo ne-be-se ne dov - lě - jut Te -
ли до - лѣ. А-ще бо не - - бо и не-бо не-бе-се не дов - лѣ - ютъ Те -

Soli *mf*

do - - lě. A-šče bo ne-bo i ne-bo ne-be-se ne dov-lě -
до - - лѣ. А-ще бо не-бо и не-бо не-бе-се не дов-лѣ

15

Tutti *p*

kol'-mi pa-če khram je -
коль-ми па-че храмъ е -

Tutti *p*

kol'-mi pa-če khram sej, je -
коль-ми па-че храмъ сей, е -

Tutti *p*

bě, sej, je -
бѣ, сей, е -

Tutti *p*

bě, sej, je -
бѣ, сей, е -

19

Solo *p*

ho že soz-d... vo-je-mu. O - ba - če pri - zri na mo -
го же соз-д... тво-е-му. О - ба - че при-зри на мо -

Solo *p*

ho že ... i - me-ni Tvo-je-mu. O - ... na mo -
го ... и - ме-ни Тво-е-му. ... мо -

i - me-ni Tvo-je-mu.
...хъ и - ме-ни Тво-е-му.

soz-dakh i - me-ni Tvo-je-mu.
же соз-дахъ и - ме-ни Тво-е-му.

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22

li - - tvu mo - ju, je - ju že rab Tvoj mo - lit - sja pred To -
ли - тву мо - ю, е - ю же рабъ Твой мо - лит - ся предъ То -

li - - tvu mo - ju, je - ju že rab Tvoj mo - lit - sja pred To -
ли - тву мо - ю, е - ю же рабъ Твой мо - лит - ся предъ То -

na mo - li - tvu mo - ju, je - ju že rab Tvoj mo - lit - sja pred To -
на мо - ли - тву мо - ю, е - ю же рабъ Твой мо - лит - ся предъ То -

25

Tutti *p*

bo - ju dnes', je - ju že rab Tvoj mo - lit - sja pred To - bo -
бо - ю днесь, е - ю же рабъ Твой мо - лит - ся предъ То - бо -

Tutti *p*

bo - ju dnes', je - ju že rab Tvoj mo - lit - sja pred To - dnes'.
бо - ю днесь, е - ю же рабъ Твой мо - лит - ся предъ - ю днесь.

Tutti *p*

je - ju že rab Tvoj mo - lit - sj - ju dnes'.
е - ю же рабъ Твой мо - - ся - ю днесь.

Tutti *p*

bo - ju dnes', je - ju že rab - ju dnes'.
бо - ю днесь, е - ю же рабъ - бо - - ю днесь.

29

Largo e sostenuto

f

Ho - - i - lev! Hos - po - di, Bo - že Iz - ra - i -
Г - и - левъ! Гос - по - ди, Бо - же Из - ра - и -

Го - же Iz - ra - i - lev! ra - i -
- же Из - ра - и - левъ! - и -

p

po - di, Bo - že Iz - ra - i - lev! i -
- по - ди, Бо - же Из - ра - и - левъ! и -

f *p*

po - di, Bo - že Iz - ra - i - lev!
- по - ди, Бо - - же Из - ра - и - левъ!

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33

Solo *p*

lev! da bu-dut o - či Tvo - i ot-ver-sty na khram sej den' i nošč', i je-li - ka a-šče po-
левъ! да бу-дутъ о - чи Тво - и от-вер-сты на храмъ сей день и нощь, и е-ли - ка а-ще по-

Solo *p*

lev! bu-dut o - či Tvo - i na khram sej den' i nošč', a-šče po -
левъ! бу-дутъ о - чи Тво - и на храмъ сей день и нощь, а-ще по -

Solo *p*

lev! bu-dut o - či Tvo - i na khram sej den' i nošč', a-šče po -
левъ! бу-дутъ о - чи Тво - и на храмъ сей день и нощь, а-ще по -

Solo *p*

lev! bu-dut o - či Tvo - i na khram sej den' i nošč', a-
левъ! бу-дутъ о - чи Тво - и на храмъ сей день и нощь,

36

Tutti *p*

mo-ljat-sja Te - bě na mě-stě sem, i Ty u - sly - šy - šy ... ży ... je-
мо-лят-ся Те - бѣ на мѣ-стѣ семъ, и Ты у - слы - ши ... ...во-е-

Tutti *p*

mo-ljat-sja na mě-stě sem, i Ty u ... na ... ży-li-šča Tvo-je-
мо-лят-ся на мѣ-стѣ семъ, и Ты ... жи-ли-ща Тво-е-

Tutti *p*

mo-ljat-sja na mě-stě sem, ... na mě-stě ży-li-šča Tvo-je-
мо-лят-ся на мѣ-стѣ семъ, ... на мѣ-стѣ жи-ли-ща Тво-е-

mo-ljat-sja na mě-stě se... sly - šy - šy na mě-stě ży-li-šča Tvo-je-
мо-лят-ся на мѣ-стѣ семъ, ... - слы-ши-ши на мѣ-стѣ жи-ли-ща Тво-е-

39

Andante moderato

Solo *mf*

ho na ne - ... - sěkh, i mi - lo-stiv bu-de-šy ne-
го на не ... - сѣхъ, и ми - ло-стивъ бу-де-ши не-

Solo *mf*

ho ... na ne - be - sěkh, ... ne-
на не - бе - сѣхъ, ... не-

... sěkh, na ne - be - sěkh,
... - сѣхъ, на не - бе - сѣхъ,

... na ne - be - sěkh, na ne - be - sěkh,
на не - бе - сѣхъ, на не - бе - сѣхъ,

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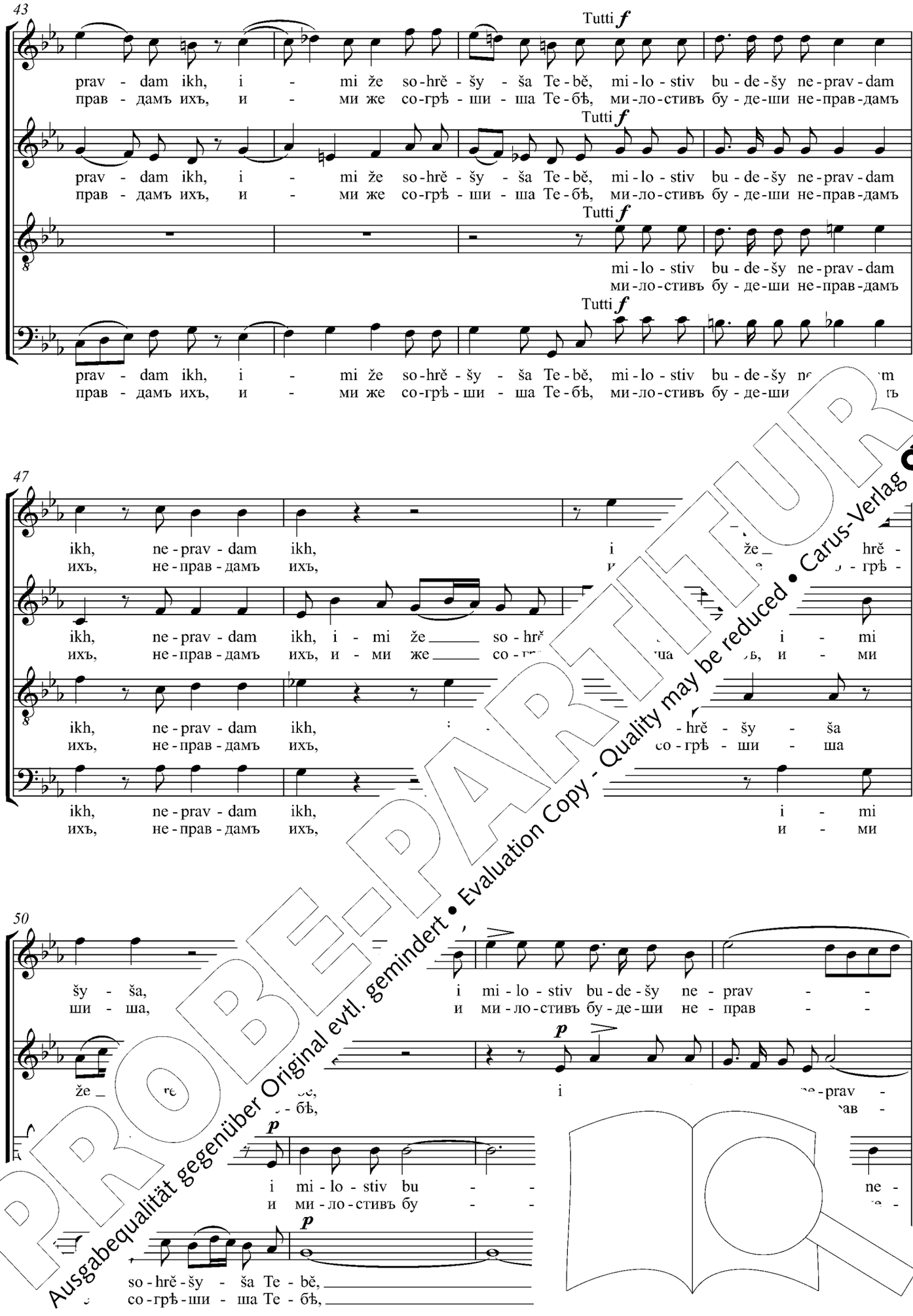

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54

mf p

- - - - - - - dam ikh, i - - mi
- - - - - - - дамъ ихъ, и - - ми

mf p

- - - - - - - dam ikh, i - mi же
- - - - - - - дамъ ихъ, и - ми же

mf p

prav - - - - - - - dam ikh, i - - mi
прав - - - - - - - дамъ ихъ, и - - ми

mf

ne - prav - - dam ikh,
не - прав - - дамъ ихъ,

58

же so - hrě - šy - ša Te - bě, so - - - Te -
же co - грѣ - ши - ша Te - бѣ, co - - - Te -

so - hrě - šy - - - ša Te - bě - - - ša Te -
co - грѣ - ши - - - ша Te - - - ши - ша Te -

же so - hrě - šy - - - - - šy - ša Te -
же co - грѣ - ши - - - - - грѣ - ши - ша Te -

62

Solo mf

bě, i m - - - - - prav - dam ikh, i - mi же so - hrě -
бѣ, и ми - - - - - не - прав - дамъ ихъ, и - ми же co - грѣ -

Solo mf

bě - - - - - bu - de - šy ne - prav - dam ikh,
- - - - - бу - де - ши не - прав - дамъ ихъ

i mi - lo - stiv bu - de - šy ne - prav - dam ik
и ми - ло - стивъ бу - де - ши не - прав - дамъ их

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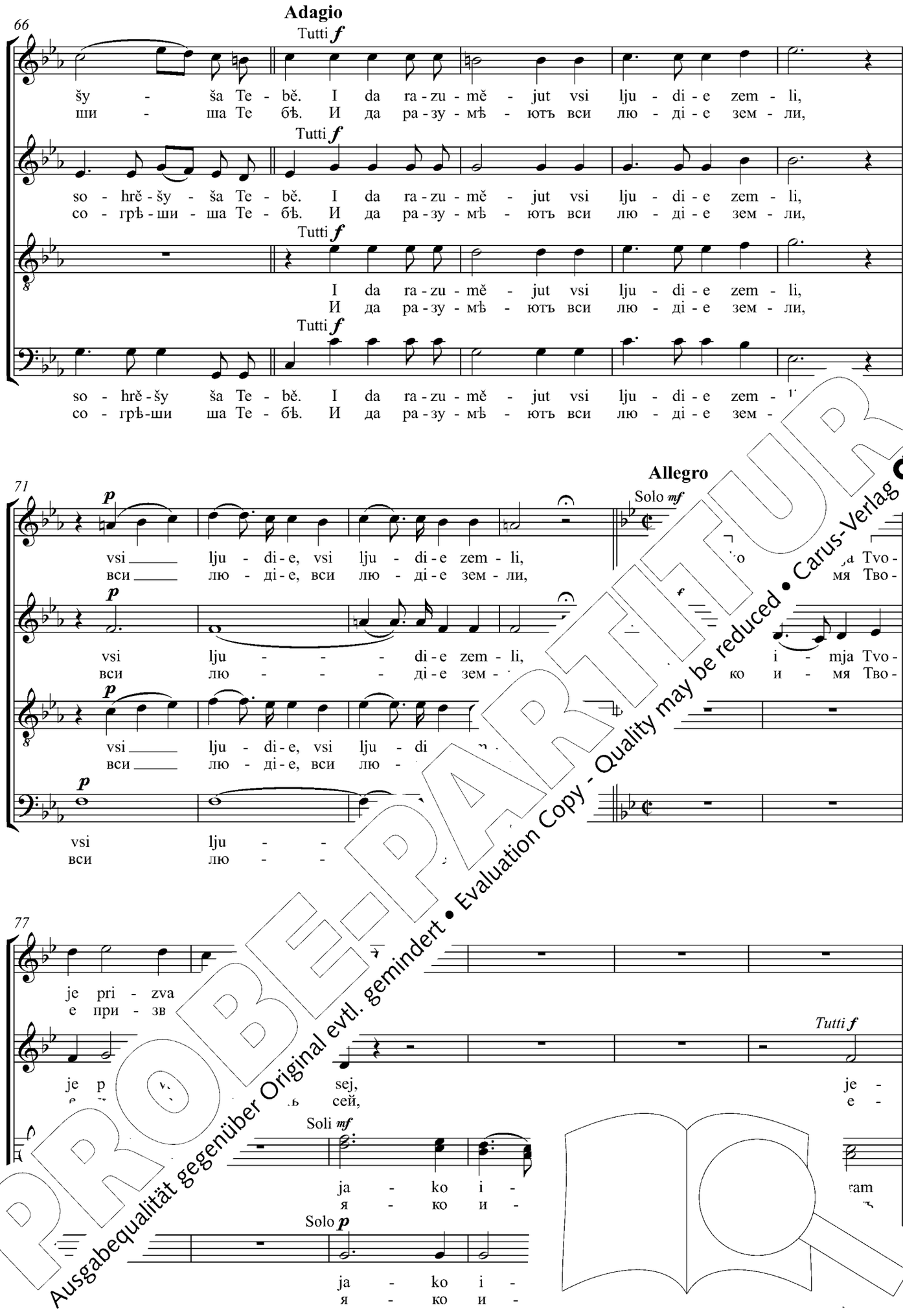

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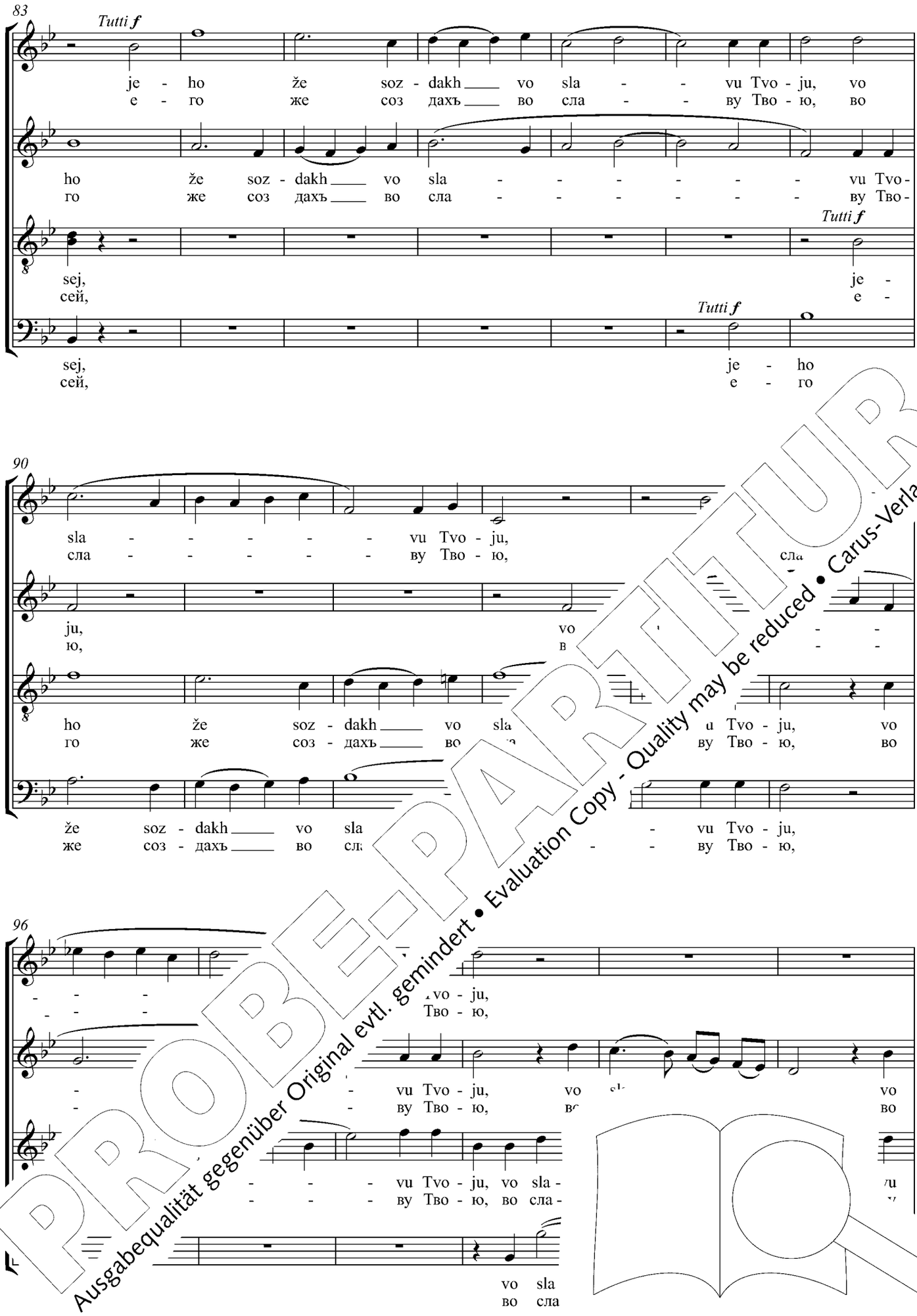

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102

f

vo sla - vu
во сла - ву

sla - vu Tvo - ju, sla - - - - - - vu Tvo - ju,
сла - ву Тво - ю, сла - - - - - - ву Тво - ю,

sla - vu Tvo - ju, vo sla - - - - - - vu Tvo - ju,
сла - ву Тво - ю, во сла - - - - - - ву Тво - ю,

- - vu Tvo - ju, sla - - - - - - vu Tvo - ju,
- - ву Тво - ю, сла - - - - - - ву Тво - ю,

108

sla - - - - - - - - -
сла - - - - - - - - -

f

vo sla - vu, sla - - - - -
во сла - ву, сла - - - - -

f

sla - - - - - - - - -
сла - - - - - - - - -

f

vo sla - vu, sla - - - - - - - - -
во сла - ву, сла - - - - - - - - -

115

- vu T - - - - - vu Tvo - ju,
- ву - - - - - ву Тво - ю,

vo sla - - -
во сла - - -

ju, vo sla - - -
ю, во сла - - -

vu Tvo - ju, vo sla - - - -
ву Тво - ю, во сла - - - -

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121

vo sla - - - - - - vu Tvo - ju,
во сла - - - - - - ву Тво - ю,

vo sla - - - - - - vu Tvo - ju,
во сла - - - - - - ву Тво - ю,

vo sla - - - - - - vu Tvo - ju, vo sla -
во сла - - - - - - ву Тво - ю, во сла -

sla - - - - - - - vu Tvo - ju, vo sla - -
сла - - - - - - - ву Тво - ю, во сла - -

127

Solo *mf*

ja - ko i - mja Tvo - je pri - zva - m
я - ко и - мя Тво - е при - зв - с

Solo *mf*

ja - ko i - mja Tvo - j - n sej,
я - ко и - мя Тво - го сей,

Soli *mf*

- - - vu Tvo - ju, ja - ko
- - - ву Тво - ю, я - ko

Solo p

- - - vu Tvo - ju, - - - ko i -
- - - ву Тво - ю, - - - ko и -

134

Tutti f

je - ho že soz - dakh vo
е - го же соз - дахъ во

Tutti f

je - ho že
е - го ж

- pri - zva - no na khram sej,
- при - зва - но на храмъ сей,

ja Tvo - je pri - zva - no na khram sej,
мя Тво - е при - зва - но на храмъ сей,

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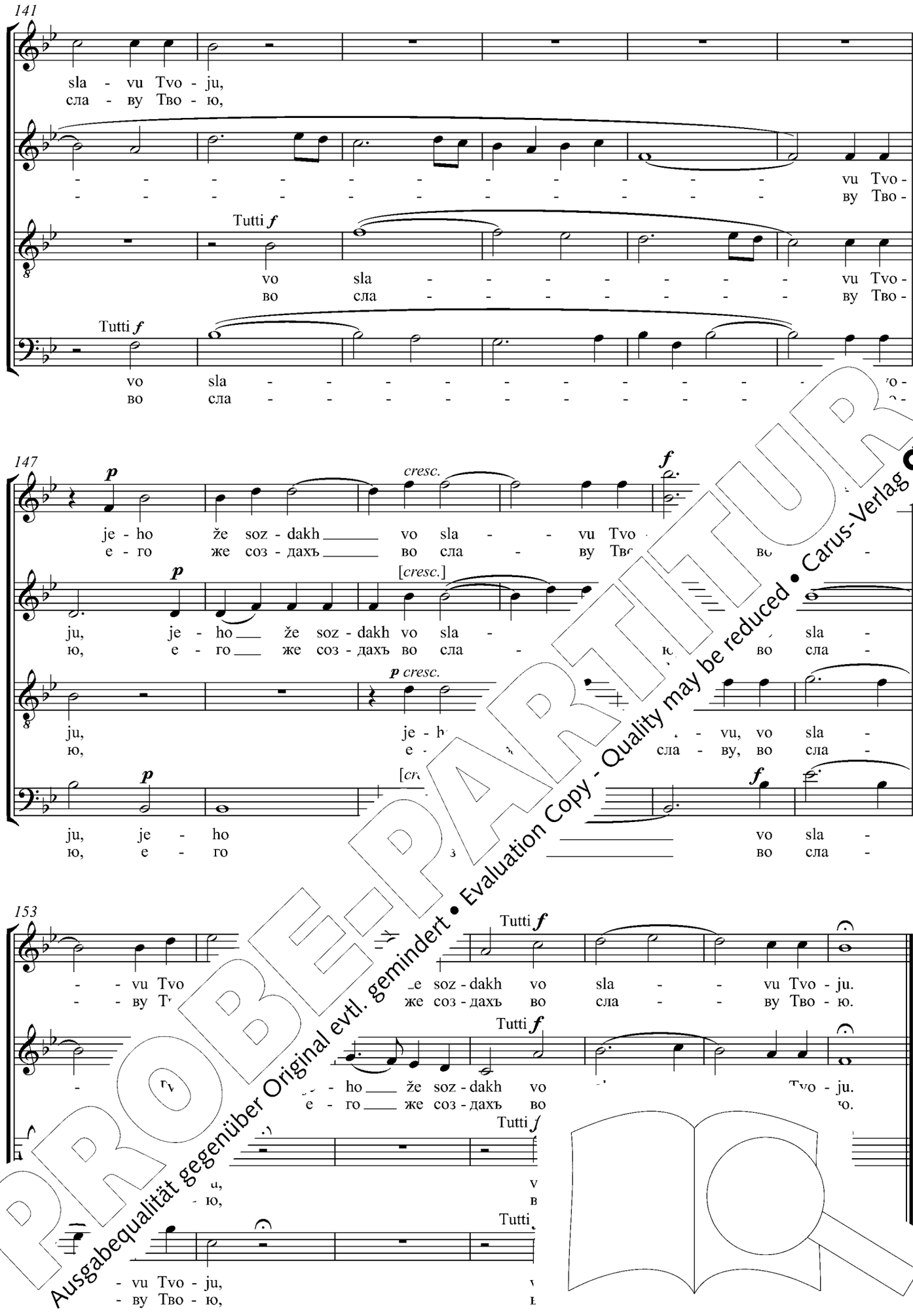

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Hospodi, Bože Izrailev!
nëst' Boh jako že Ty na nebesi horě i na zemli dolě.
Ašče bo nebo i nebo nebese ne dovlějut Tebě,
kol'mi pače khram sej, jeho že sozdakh imeni Tvojemu.
Obače prizri na molitvu moju,
jeju že rab Tvoj molitsja pred Toboju dnes'.
Hospodi, Bože Izrailev!
da budut oči Tvoi otversty na khram sej den' i nošč',
i jelika ašče pomoljatsja Tebě na městě sem,
i Ty uslyšyšy na městě žylišča Tvojeho na nebesěkh,
i milostiv budešy nepravdam ikh,
imi že sohrěšyša Tebě.
I da razumějut vsi ljudie zemli,
jako imja Tvoje prizvano na khram sej,
jeho že sozdakh vo slavu Tvoju.*

Herr, Gott Israels!
Keiner ist Dir gleich, o Gott, weder im Himmel oben noch unten auf Erden.
Wenn der Himmel und aller Himmel Himmel Dich nicht fassen können,
wie vermöchte es dann dieser Tempel, den ich Deinem Namen gebaut?
Doch schau auf das Gebet,
das Dein Knecht heute vor Dich bringt.
Herr, Gott Israels!
Lass Deine Augen Tag und Nacht auf diesem Deinem Tempel ruhen;
und wenn sie an dieser Stätte zu Dir beten
und Du es in Deinen himmlischen Hainen hörst,
so vergib ihnen ihre Verfehlungen,
wenn sie gegen Dich gesündigt haben.
Mögen alle Völker auf Erden erkennen,
dass dein Name auf diesen Tempel herabgerufen ist,
den ich zu Deiner Ehre gebaut.*

Lord, God of Israel!
there is no God like Thee in heaven above o[illegible]
Behold, heaven and the heaven of h[illegible]ens car[illegible]
how much less this temple which [illegible]
Yet hearken unto my prayer,
which Thy servant prayeth b[illegible]
Lord, God of Israel!
that Thine eyes may [illegible] and night,
and when Thy pec[illegible] in this place
Thou shalt hear in [illegible],
and be merc[illegible]
wherein th[illegible]
And let a[illegible] [illegible]w
that [illegible],
[illegible]

ige 8 / from 1 Kings 8

nlich! siehe die Einzelanmerkungen. / *Regarding linguistic considerations*

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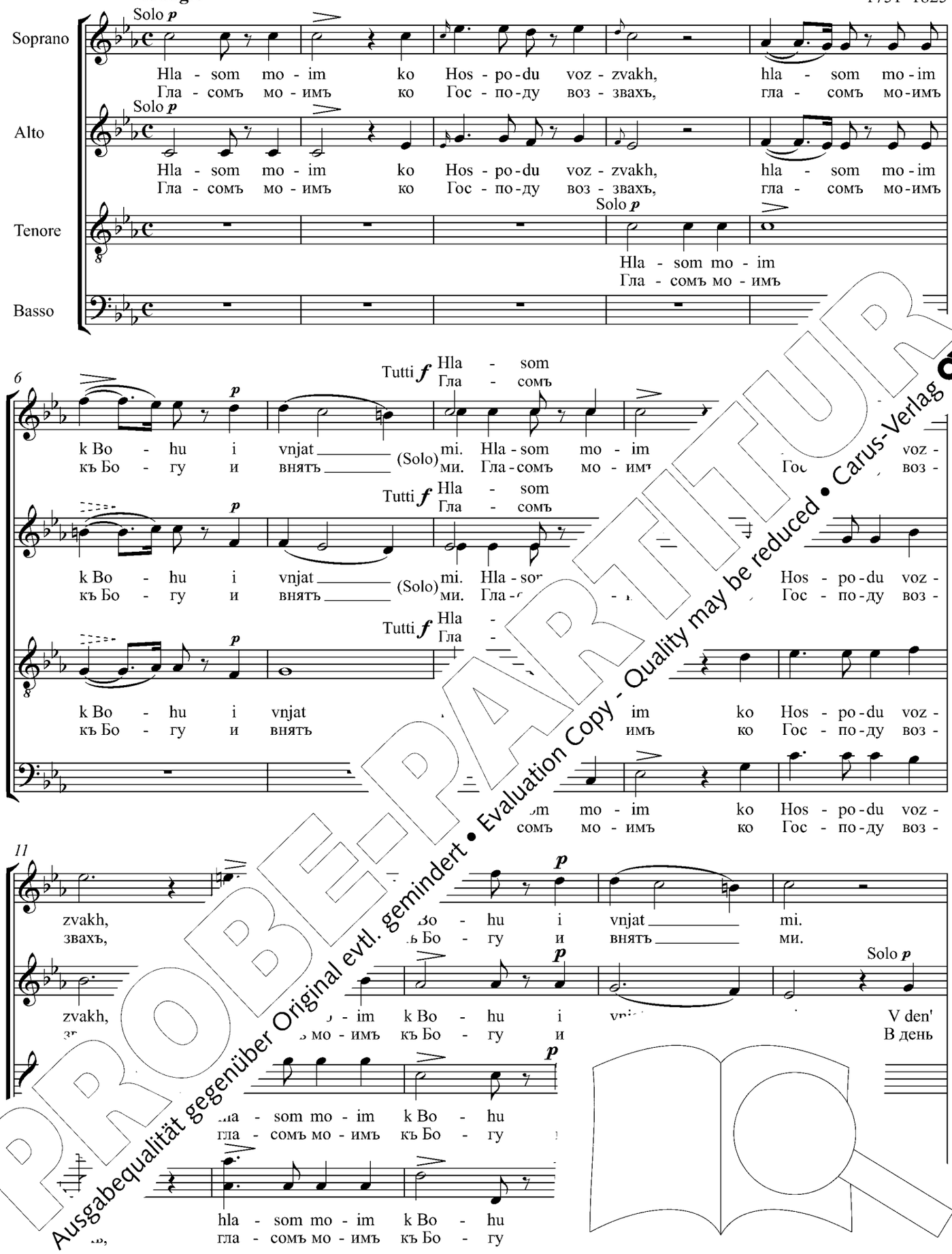
27. Hlasom moim ko Hospodu vozzvakh

Гласомъ моимъ ко Господу воззвахъ / Ich rufe zum Herrn mit meiner Stimme / With my voice unto the Lord have I cried

Dmitry Bortniansky
1751–1825

Adagio



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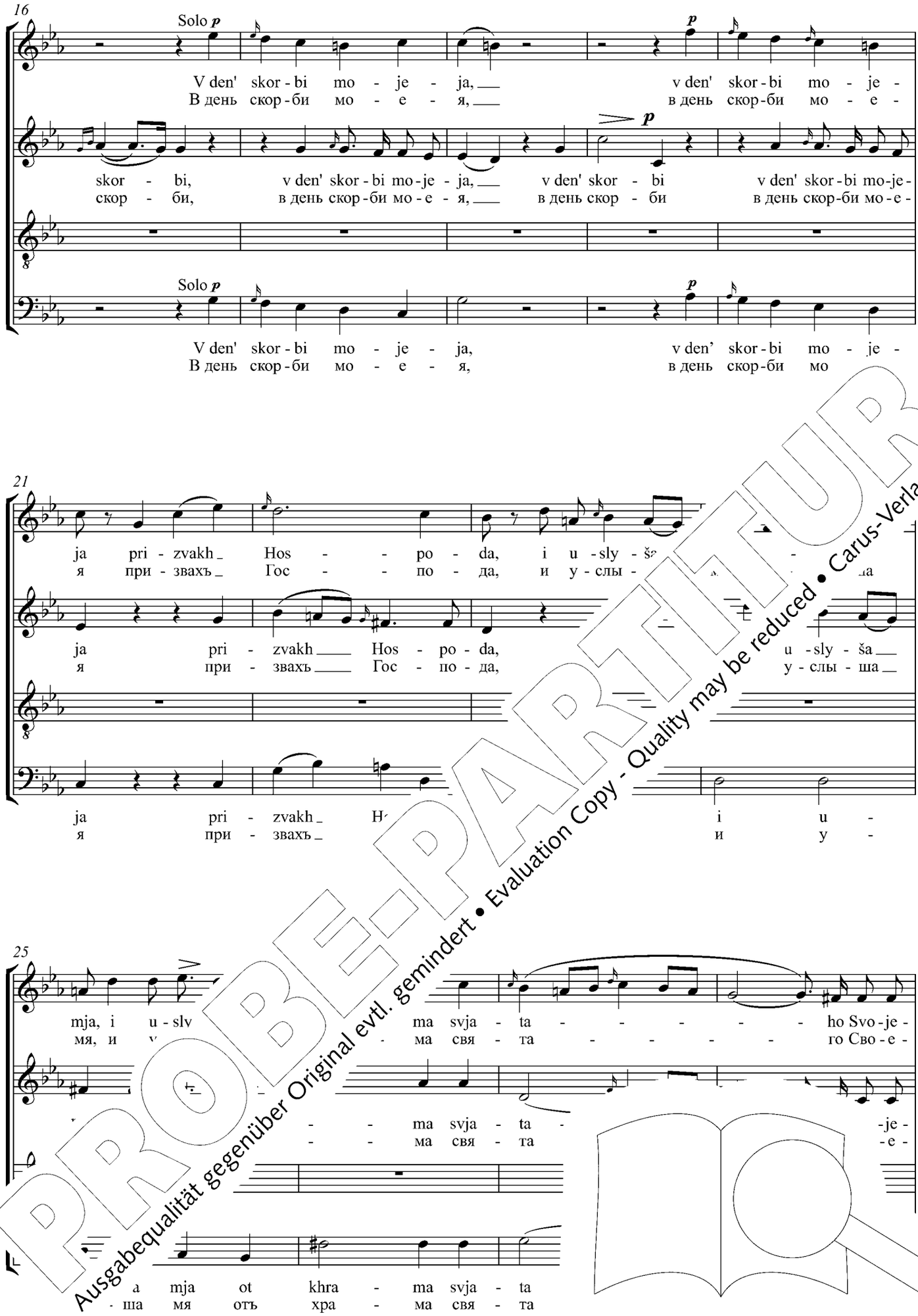

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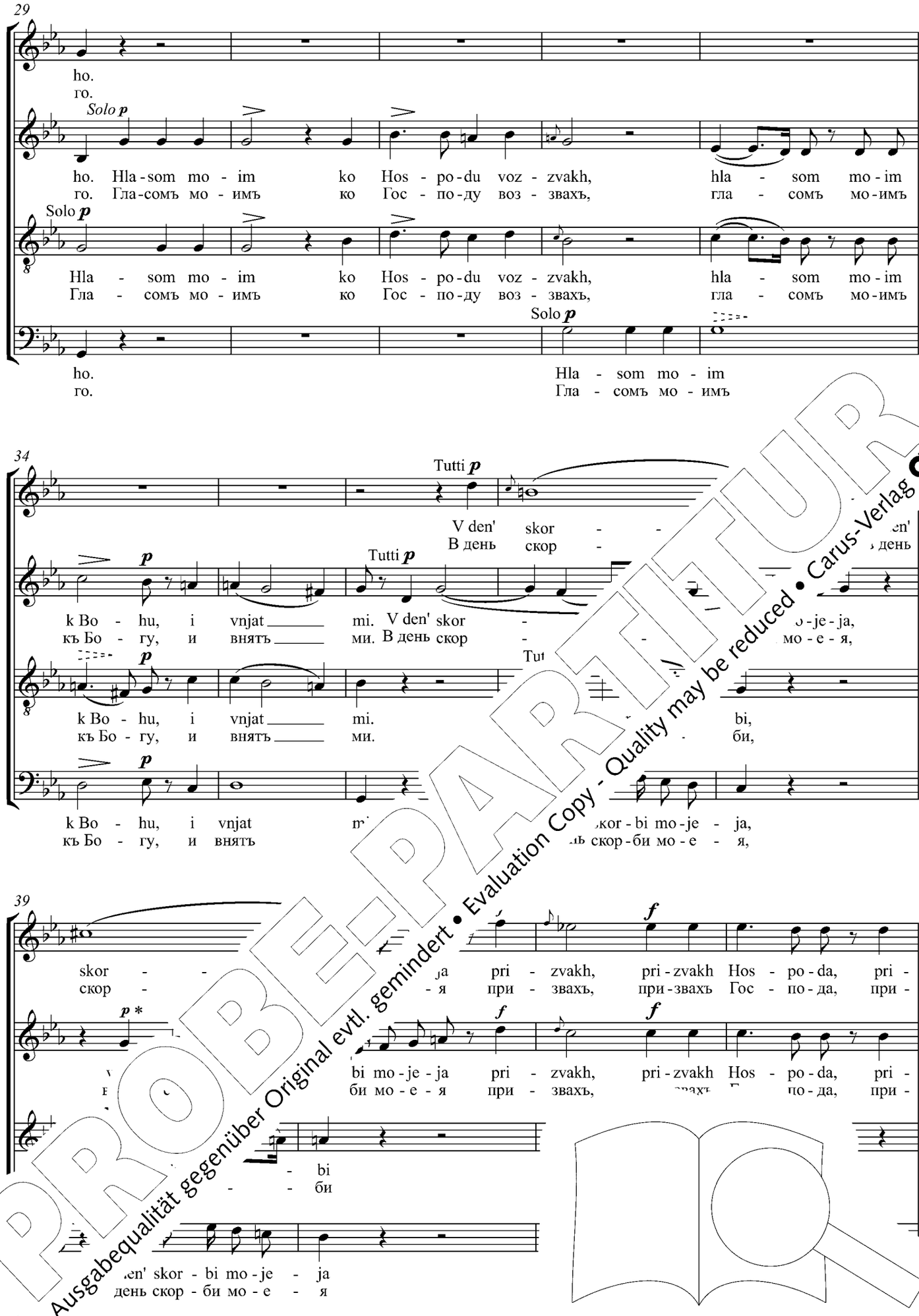

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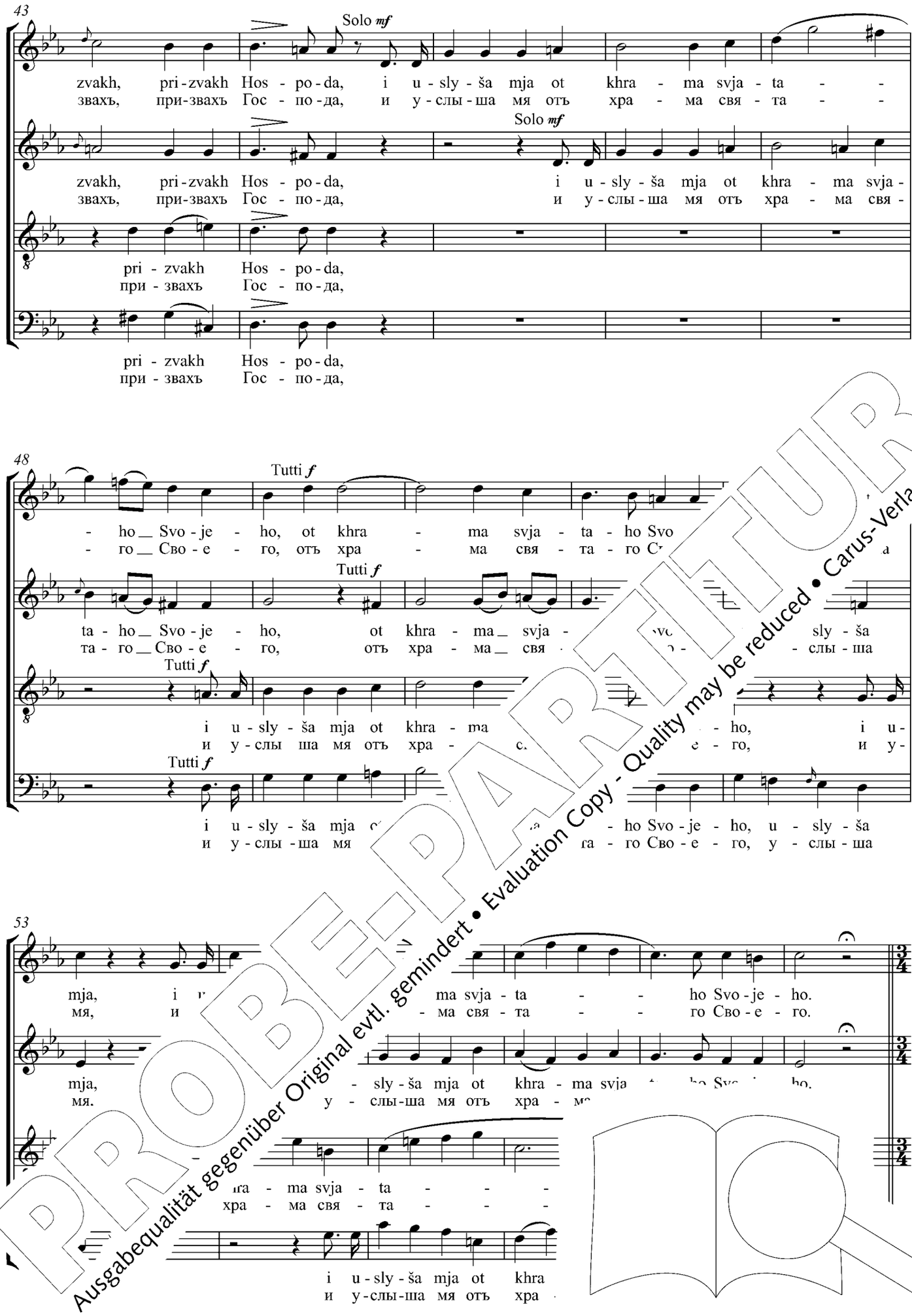
* Zu ...unterlegung siehe die Einzelanmerkungen. / *For text underlay, see Critical Remar...*



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Allegretto vivace

59

I byst' Hos - pod' u - tverž - de - - - - - - - ni - e mo -
И бысть Гос - подь у - тверж - де - - - - - - - ні - е мо -

I byst' Hos - pod' u - tverž - de - - - ni - e mo -
И бысть Гос - подь у - тверж - де - - - ні - е мо -

67

I byst' Hos - pod' u - tverž - de - - -
И бысть Гос - подь у - тверж - де - - -

je, u - tverž - de - - - - - -
е, у - тверж - де - - - - - -

je, i byst' Hos - pod' u - - - -
е, и бысть Гос - под- тве- - - -

byst' Hos - pod' u - tverž - de - - - - -
бысть Гос - подь у - тверж - де - - - - -

75

[*ad libitum*]

Solo

- - - - - - ni - e mo - je. I
- - - - - - ні - е мо - е, И

- - - - - - ni - e mo - je.
- - - - - - e.

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84

[*a tempo*]

Solo *p*

voz - ve - de mja na vy - so - tu, ja - ko, ja - ko
воз - ве - де мя на вы - со - ту, я - ко, я - ко

Solo *p*

ja - ko
я - ко

Solo *p*

ja - ko, ja - ko
я - ко, я - ко

92

vos - kho - tě mja, ja - ko
вос - хо - тѣ мя, я - ко

vos - kho - tě mja, vos - kho - tě
вос - хо - тѣ мя, вос - хо - тѣ

vos - kho - tě mja, ko vos - kho - tě, vos - kho -
вос - хо - тѣ мя, ко вос - хо - тѣ, вос - хо -

100

mja,
мя

mja.
мя.

Soli mf

I byst'
И быть

Solo *p*

mja. I byst'
мя. И быть

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108

e mo - je, i byst' Hos - pod' u - tverž - de - ni -
e мо - е, и бысть Гос - подь у - тверж - де - ні -

e mo - je, u - tverž - de - ni - e mo - je, Hos - pod' u - tverž - de - ni -
e мо - е, у - тверж - де - ні - е мо - е, Гос - подь у - тверж - де - ні -

116

e mo - je, i voz - ve - de mja vy - so -
e мо - е, и воз - ве - де мя вы - со -

e mo - je, ve - de mja na vy - so -
e мо - е, ве - де мя на вы - со -

125

Tutti *p*

voz - ve - de mja na vy - so - tu,
воз - ве - де мя на вы - со - ту,

Tutti *p*

vy - so - tu, voz - ve - tu,
на вы - со - ту, воз -

Tutti *p*

voz
воз

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133

f

voz - ve - de mja na vy - so - tu,
воз - ве - де мя на вы - со - ту,

f

voz - ve - de mja, voz - ve - de mja na vy - so - tu,
воз - ве - де мя, воз - ве - де мя на вы - со - ту,

f

voz - ve - de mja, voz - ve - de mja na vy - so - tu,
воз - ве - де мя, воз - ве - де мя на вы - со - ту,

Tutti f

voz - ve - de mja, voz - ve - de mja na vy - so -
воз - ве - де мя, воз - ве - де мя на вы - со -

142

p

ja - ko vos-kho -
я - ко вос - хо

p

ja - ko vos - kho - tě mja, vos-kho -
я - ко вос - хо - тѣ мя, вос - хо

p

ja - ko vos - kho - tě mja, vos-kho - mja.
я - ко вос - хо - тѣ мя, вос - хо мя.

p

ja - - - - - vos-kho - tě mja.
я - - - - - вос - хо - тѣ мя.

150 **Larghetto**

Solo mf

I Hos - pod' po prav - dě mo - jei voz -
И Гос - подь по прав - дѣ мо воз -

dast mi Hos - pod' po prav - dě
дастъ ми Гос - подь по прав - дѣ

voz - dast mi Hos - pod' po
воз - дастъ ми Гос - подь по

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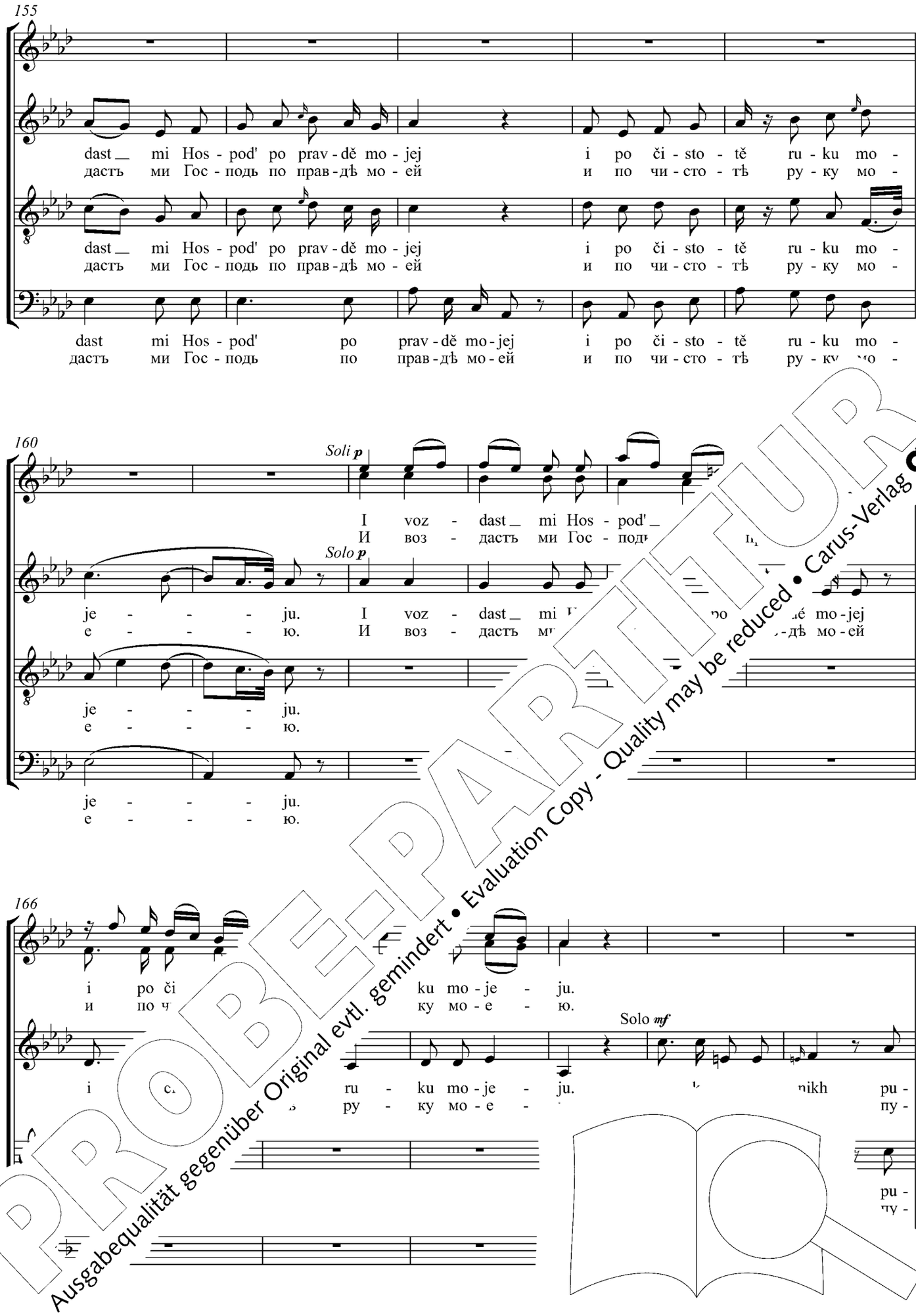

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172

Soli *p*

Ja - ko
Я - ко

Solo *p*

ti Hos - pod - ni i ne ne - če - stvo - vakh ot Bo - ha mo - je - ho. Ja - ko
ти Гос - под - ни и не не - че - ство - вахъ отъ Бо - га мо - е - го. Я - ко

ti Hos - pod - ni i ne ne - če - stvo - vakh ot Bo - ha mo - je - ho.
ти Гос - под - ни и не не - че - ство - вахъ отъ Бо - га мо - е - го.

ti Hos - pod - ni i ne ne - če - stvo - vakh ot Bo - ha mo - je - ho.
ти Гос - под - ни и не не - че - ство - вахъ отъ Бо - га мо - е - го.

179

Tutti *f*

vsja sud' - by Je - ho, vsja sud' - by Je - ho pre - do
вся судь - бы Е - го, вся судь - бы Е - го пре - [illegible]

Tutti *f*

vsja sud' - by Je - ho, vsja sud' - by Je [illegible] no
вся судь - бы Е - го, вся судь - бы [illegible] го ю,

Tutti *f*

vsja [illegible] no - ju,
вся мно - ю,

Tutti *f*

[illegible] o pre - do mno - ju,
[illegible] го пре - до мно - ю,

Allegro moderato

18

o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me -
и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме -

o - prav - da - ni - ja Je - ho ne
и о - прав - да - ні - я Е - го не

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189

ne, ne ot - stu - pi - ša, i o - prav -
не, не от - сту - пи - ша, и о - прав -

f

i o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me - ne,
и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме - не,

da - ni - ja Je - ho ne ot - stu - pi - ša ot me - ne, ne ot - stu - pi - ša ot me -
да - ні - я Е - го не от - сту - пи - ша отъ ме - не, не от - сту - пи - ша отъ ме -

ne, ne ot - stu - pi - ša, ne ot - stu - pi - ša ot me - ne, i o - prav - da - ni - ja Je -
не, не от - сту - пи - ша, не от - сту - пи - ша отъ ме - не, и о - прав - да - ні - я Е -

193

da - ni - ja Je - ho ne ot - stu - pi - ša, ne ot - stu - pi - ša ot me -
да - ні - я Е - го не от - сту - пи - ша, не от - сту - пи - ша отъ ме -

ne ot - stu - pi - ša, ne ot - stu - pi - [illegible] e, i o - prav -
не от - сту - пи - ша, не от - сту - пи - [illegible] и о - прав -

ne,
не,

ni - ja Je - ho ne ot - stu -
- ні - я Е - го не от - сту -

ho ne ot - stu - pi [illegible] me - ne, i o - prav - da - ni - ja Je -
го не от - сту - [illegible] ме - не, и о - прав - да - ні - я Е -

196

i o - ni - ja Je - ho ne ot - stu - pi - ša ot me - ne,
и - ні - я Е - го не от - сту - пи - ша отъ ме - не,

ot - stu - pi - ša ot me - ne ne,
от - сту - пи - ша отъ ме - е,

- ne, ne ot - stu - pi - ša, ne ot - stu -
ме - не, не от - сту - пи - ша, не от - сту -

ne ot - stu -
не от - сту -

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199

Solo *p*

i o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me - ne, i o - prav - da - ni - ja Je -
и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме - не, и о - прав - да - ні - я Е -

Solo *p*

i o - prav - da - -
и о - прав - да - -

i o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me - ne,
и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме - не,

Solo *p*

i o - prav - da - ni - ja ne ot - stu - pi - ša, i o - prav -
и о - прав - да - ні - я не от - сту - пи - ша, и о - прав

202

Tutti *f*

ho ne ot - stu - pi - ša ot me - ne, ne ot - stu - pi - ša ot me - ne,
го не от - сту - пи - ша отъ ме - не, не от - сту - пи - ша отъ ме - не

- - - ni - ja Je - ho ne ot - stu - pi - ša ot
- - - ні - я Е - го не от - сту - пи - ша от

utti f

i
и

o - prav - da - ni - ja Je -
о - прав - да - ні - я Е -

Tutti *f*

- - - ni - ja Je - ho me - ne, i o - prav -
- - - ні - я Е - го ме - не, и о - прав -

205

ho ne ot - st o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me -
го не от - сту и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме -

o - Je - ho, o - prav - da - Je -
Е - го, о - прав - да - Е -

- ša ot me - ne, i
пи - ша отъ ме - не, и

- ja ne ot - stu - pi - ša, i
ні - я не от - сту - пи - ша, и

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208

ne, ne ot - stu - pi - ša ot me - ne,
не, не от - сту - пи - ша отъ ме - не,

ho ne ot - stu - pi - ša ot me - ne, i o - prav - da - ni - ja Je -
го не от - сту - пи - ша отъ ме - не, и о - прав - да - ні - я Е -

ho ne ot - stu - pi - ša ot me - ne, i o - prav -
го не от - сту - пи - ша отъ ме - не, и о - прав -

ho ne ot - stu - pi - ša ot me - ne, ne ot - stu - pi - ša ot me - ne,
го не от - сту - пи - ша отъ ме - не, не от - сту - пи - ша отъ ме - не,

212

ho ne ot - stu - pi - ša, ne -da - ni - ja Je -
го не от - сту - пи - ша, -прав - да - ні - я Е -

da - ni - ja Je - ho ne ot i o - prav - da - ni - ja Je -
да - ні - я Е - го не и о - прав - да - ні - я Е -

215

me - ne,
отъ ме - не,

- pi - ša ot me - ne,
- гу - пи - ша отъ ме - не,

me - ne, i
ме - не, и

i o - prav -
и о - прав -

Je -

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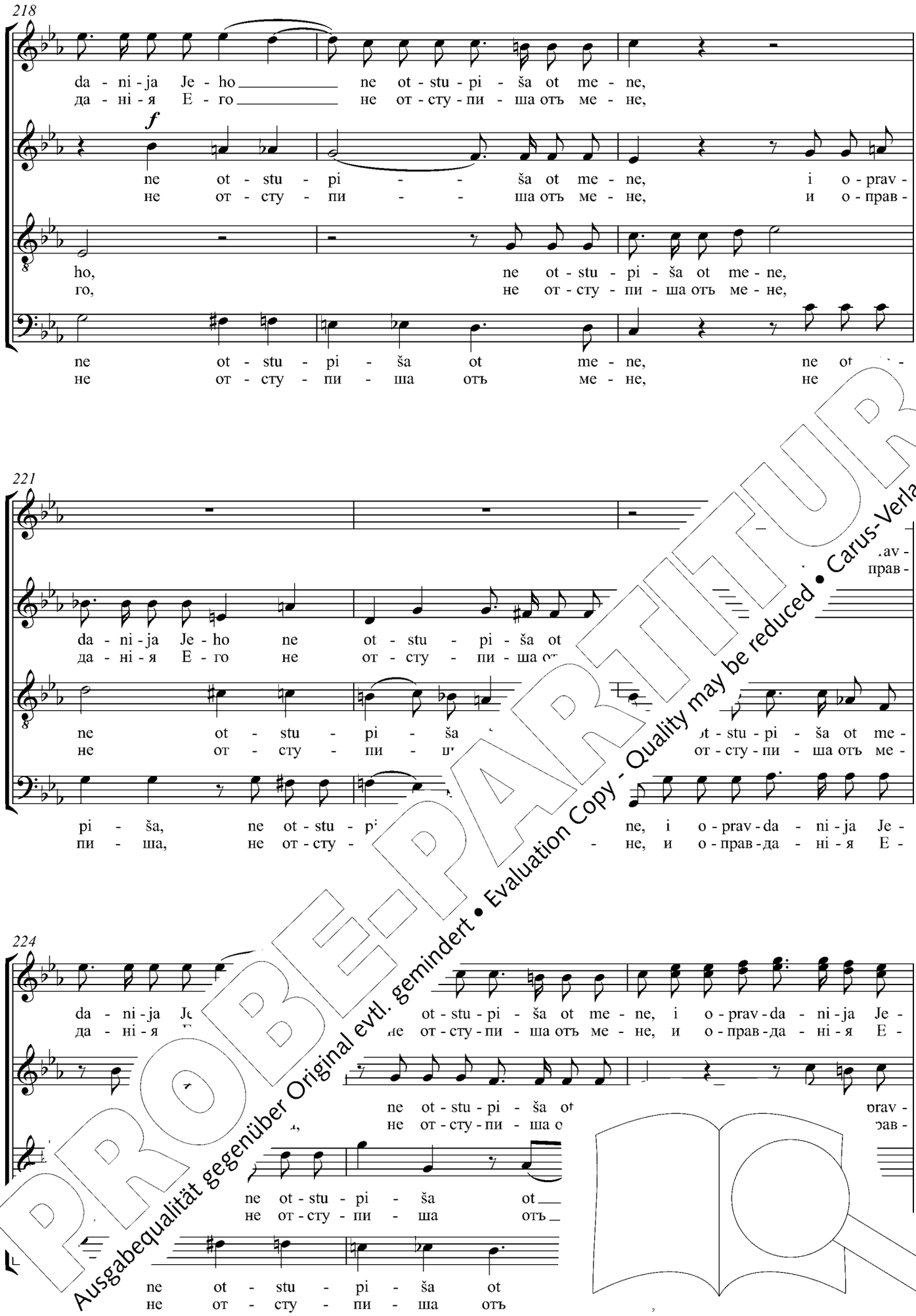

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227

ho ne ot - stu - pi - ša ot me - ne,
го не от - сту - пи - ша отъ ме - не,

da - - ni - ja Je - ho ne ot - stu - pi - - - ša,
да - - ні - я Е - го не от - сту - пи - - - ша,

i o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me -
и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме -

i o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša ot me -
и о - прав - да - ні - я Е - го не от - сту - пи - ша отъ ме -

230

p

i o - prav - da - ni - ja Je - ho ne ot - stu - pi - ša da -
и о - прав - да - ні - я Е - го не от - сту - пи - ша да -

ne,
не,

ne,
не,

233

ho ne ot -
го не от -

f

Je - ho, i o - prav - da ša ot me -
Е - го, и о - прав ть ме -

f

pi - ša ot me - ne, i o - pra me -
у - пи - ша отъ ме - не, и о - пра ме -

f

i o - prav - da - n
и о - прав - да - н

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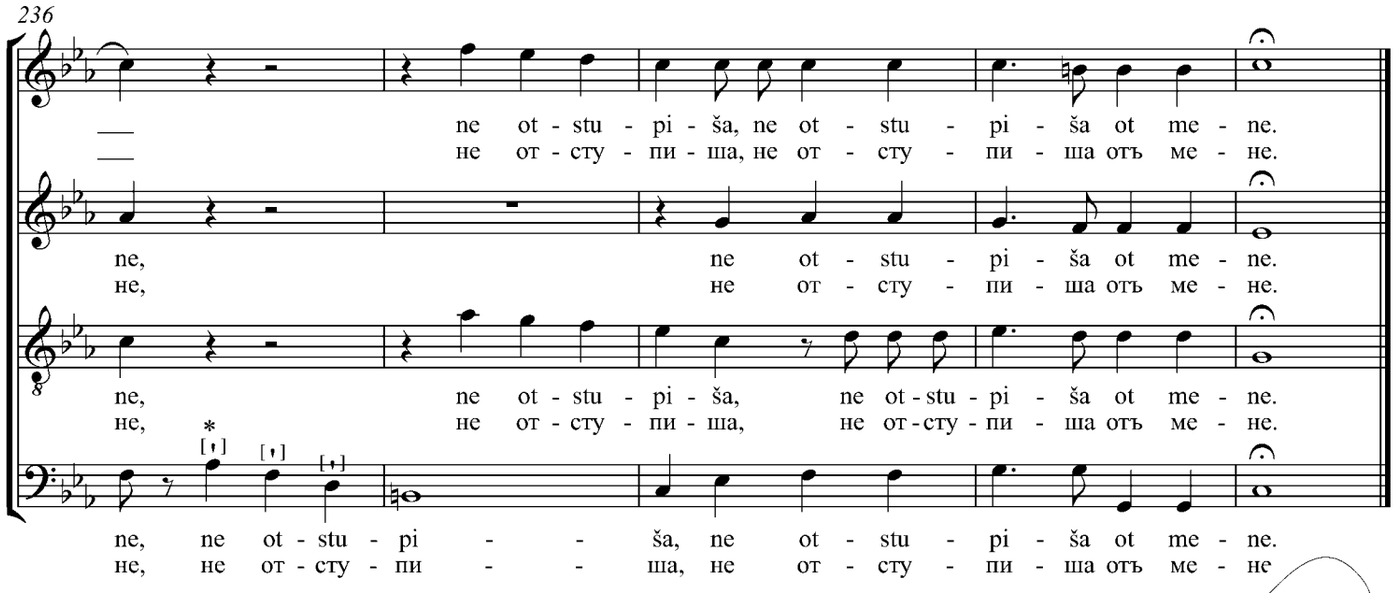

* Siehe die Einzelanmerkungen. / *See Critical Remarks.*

Hlasom moim ko Hospodu vozzvakh,
hlasom moim k Bohu i vnjat mi.
V den' skorbi mojeja prizvakh Hospoda,
i uslyša mja ot khrama svjataho Svojeho.*
I byst' Hospod' utverždenie moje.
I vozvede mja na vysotu,* jako voskhotě mja.
I vozdast mi Hospod' po pravdě mojej
i po čistotě ruku mojeju.
Jako sokhranikh puti Hospodni
i ne nečestvovakh ot Boha mojeho.
Jako vsja sud'by Jeho predo mnoju,
i opravdanija Jeho ne otstupiša ot mene.

Ich rufe zum Herrn mit meir
ich erhebe meine Stimme
Ich rief den Herrn am
Und siehe, von Sei
Der Herr aber gib
Er führte mich
Dann wird
und nac
Da ich die
ur
Er mich.*
mich liebt.
ner Gerechtigkeit
n,
send, Gott meinen Herrn verriet.
rteil vor Augen,
was Er von mir begehrt.

With m
with
J
ed,
s attentive unto me.
led upon the Lord,
oly temple.*
rm support.
a high place,* because He desired me.
ompense me according to my righteousness
ne purity of the Lords
the ways of the Lord
acted impiously toward my God.
s judgments are before me,
s statutes departed not from me.
aus / from Ps. 76 (

hlic siehe die Einzelanmerkungen. / *Regarding linguistic consideration*

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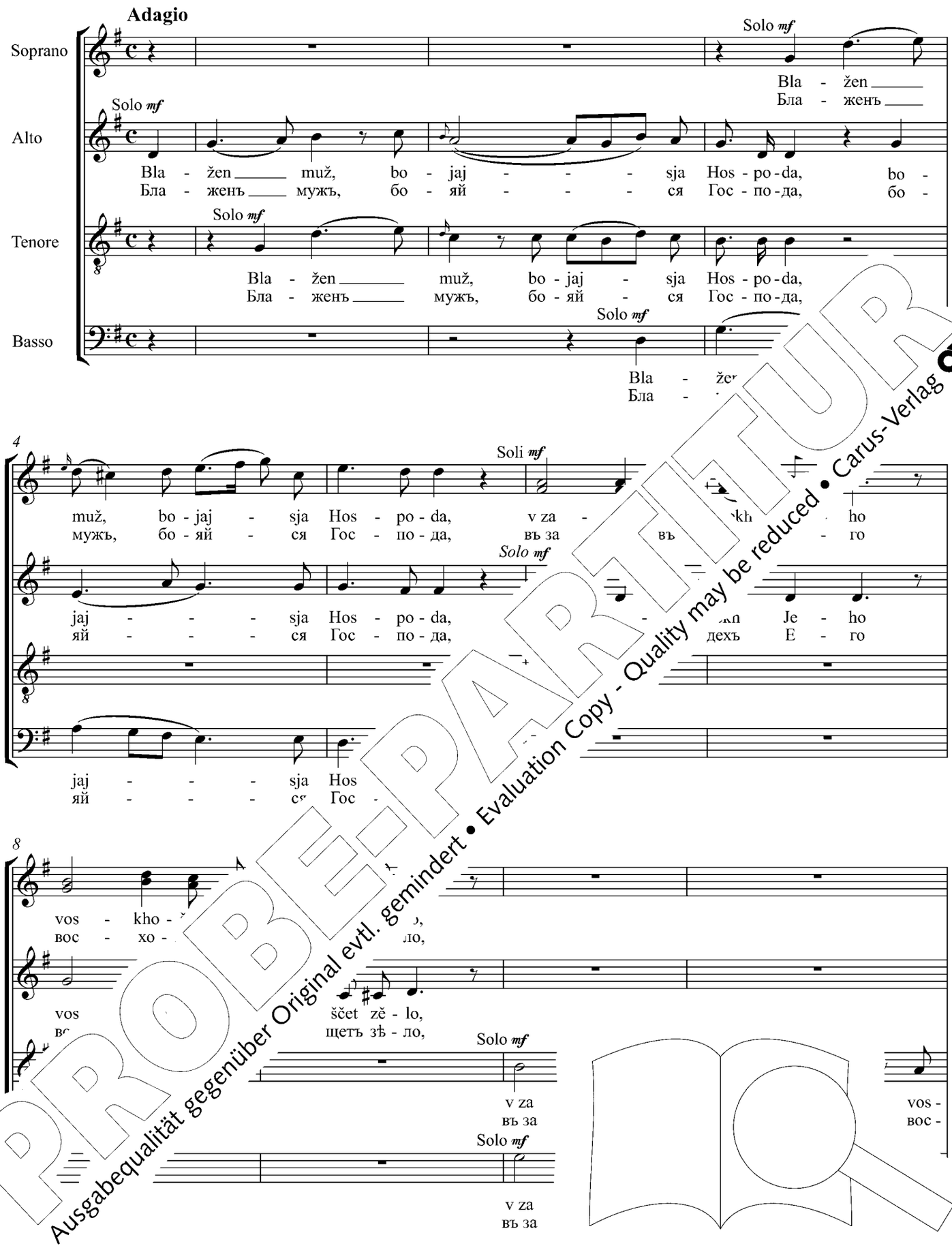
28. Blažen muž, bojajsja Hospoda

Блаженъ мужъ, бояйся Господа / Selig der Mann, der den Herrn fürchtet /
Blessed is the man that feareth the Lord

Dmitry Bortniansky
1751–1825



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12

Solo *mf*

v za - po - vě - dekh_ Je - ho
въ за - по - вѣ - дехъ_ Е - го

Solo *mf*

v za - po - vě - dekh_ Je - ho
въ за - по - вѣ - дехъ_ Е - го

kho - ščet,_ vos - kho - ščet zě - lo,
хо - щетъ, вос - хо - щетъ зѣ - ло,

kho - ščet,_ vos - kho - ščet zě - lo,
хо - щетъ, вос - хо - щетъ зѣ - ло,

16

p

vos - kho - ščet, vos - kho - ščet zě - lo, vos - kho - ščet, kh
вос - хо - щетъ, вос - хо - щетъ зѣ - ло, вос - хо - ще

p

vos - kho - ščet, vos - kho - ščet zě - lo, vos - kh
вос - хо - щетъ, вос - хо - щетъ зѣ - ло, вос -

Solo *mf* *p*

vos - kho - ščet zě - lo,
вос - хо - щетъ зѣ - ло,

Solo *mf*

vos - kho - ščet
вос - хо - щетъ

21

gr

- - ščet zě
- - щетъ зѣ

- lo.
зѣ - ло.

Tutti *f*

ščet zě - lo. Sil' - no na
щетъ зѣ - ло. Силь - но на

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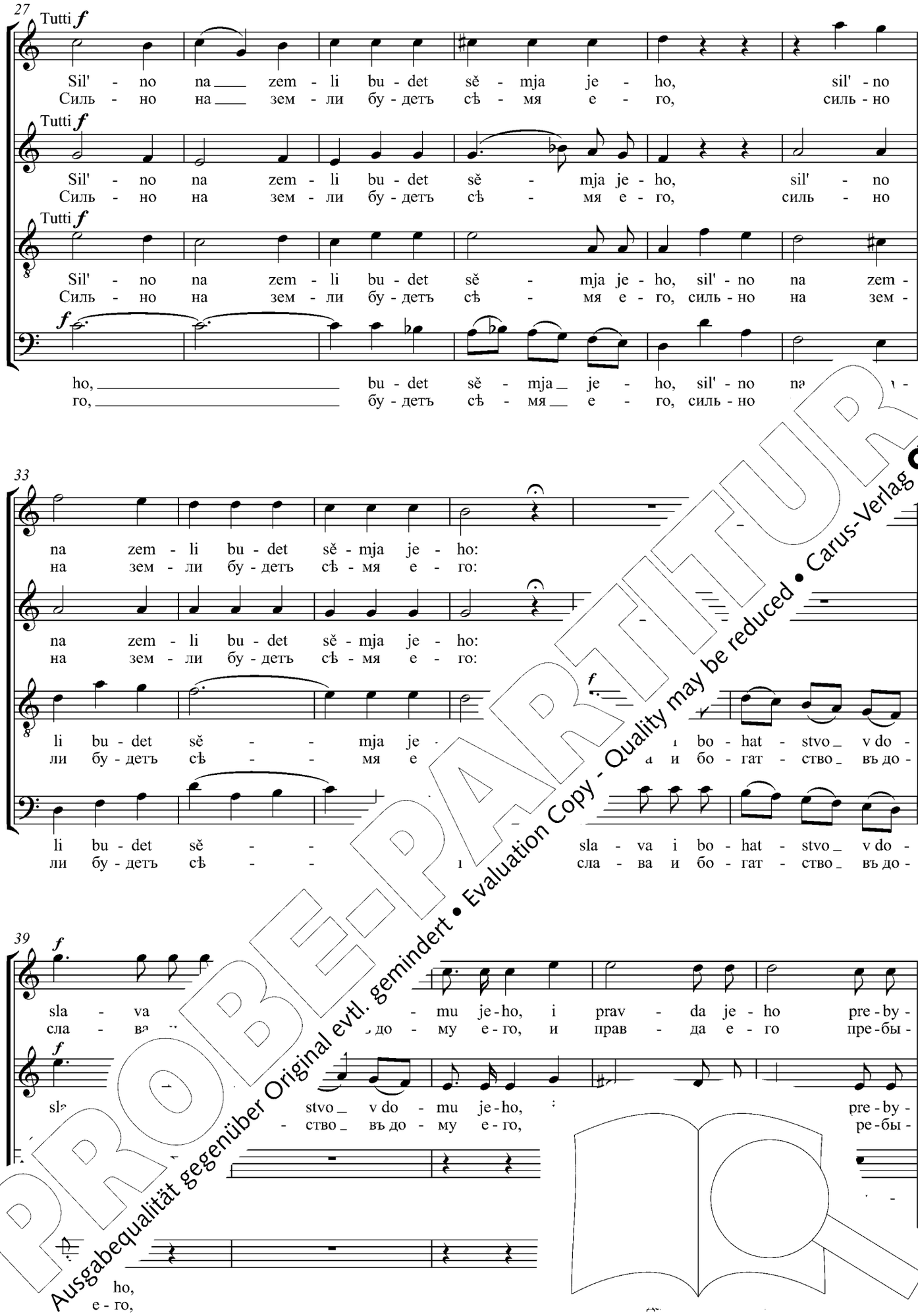

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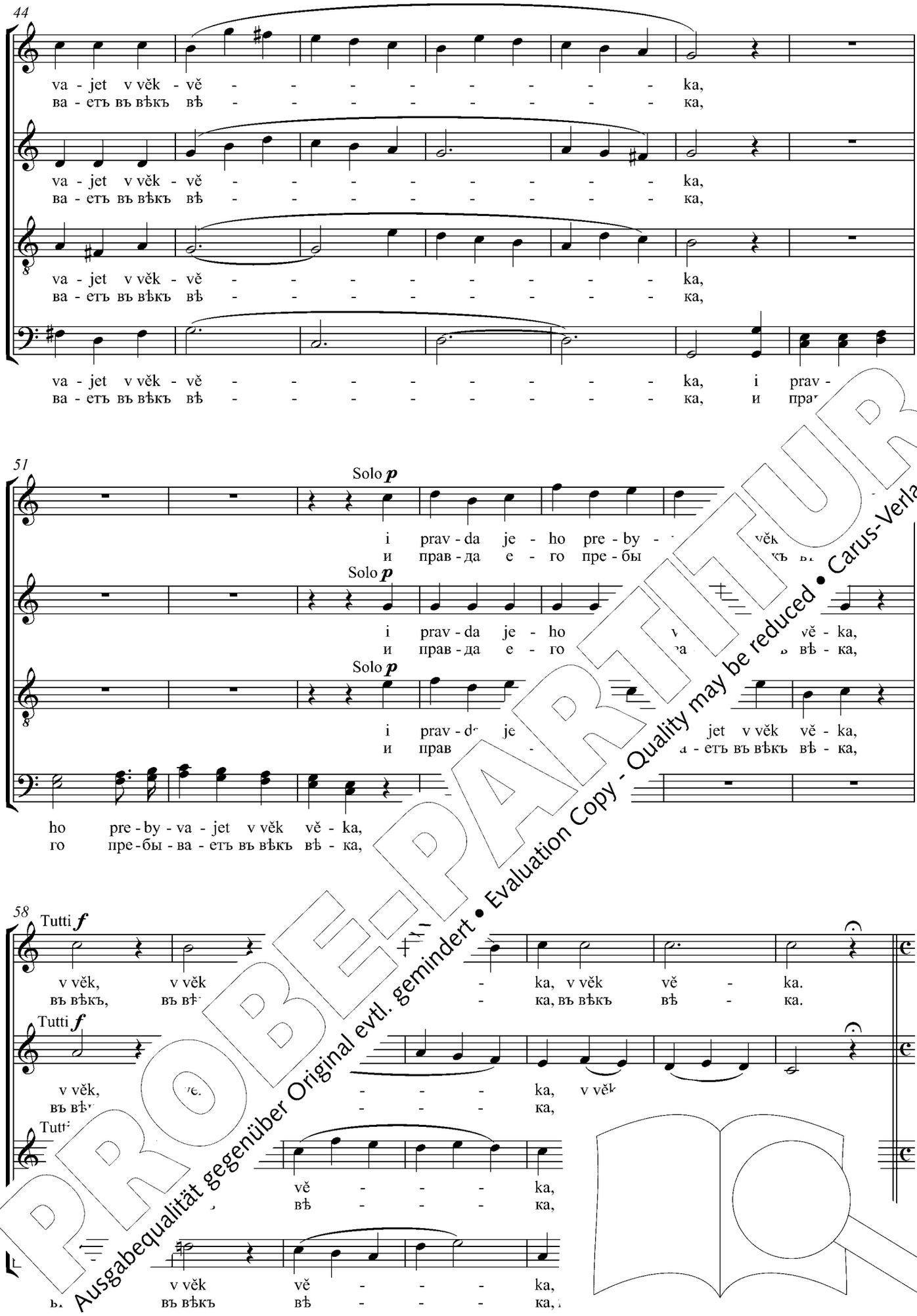

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65 **Largo**

Soli *p*

i ne ot - ver - žet - sja je - ja.
и не от - вер - жет - ся е - я.

Solo *p*

Ja - ko kljat - sja Hos - pod' Da - vi - du is - ti - no - ju i ne ot - ver - žet - sja je - ja.
Я - ко клят - ся Гос - подь Да - ви - ду ис - ти - но - ю и не от - вер - жет - ся е - я.

69 Solo *p*

Ja - ko kljat - sja Hos - pod' Da - vi - du is - ti - no - ju ot je -
Я - ко клят - ся Гос - подь Да - ви - ду ис - ти - но - ю - вер е -

Solo *p*

Ja - ko kljat - sja Hos - pod' Da - vi - du is i ne ot -
Я - ко клят - ся Гос - подь Да - ви - ду ис и не от -

p

Ja - ko kljat - sja Hos - pod' Da i ne ot -
Я - ко клят - ся Гос - подь Д и не от -

72

ja, ne ot - -
я, не от - -

Soli *mf*

- tvo - je -
- о - е -

- zet - sja je - ja:
- жет - ся е - я:

Tutti *p*

- - žet - sja je - ja, ne ot - ver - žet - s
- - жет - ся е - я, не от - вер - жет - с

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75

ho po - saž - du na pre - sto - lě tvo - jem, po - saž - du na pre - sto - lě tvo - jem.
го по - саж - ду на пре - сто - лѣ тво - емъ, по - саж - ду на пре - сто - лѣ тво - емъ.

Solo *mf*

po - saž - du na pre - sto - lě tvo - jem.
по - саж - ду на пре - сто - лѣ тво - емъ.

78

Soli *mf*

A - šče so - khra - njat sy - no - ve tvo - i za - vět Moj, i svi - dě
А - ще со - хра - нятъ сы - но - ве тво - и за - вѣтъ Мой, и сви -

81

im - že na - u
им - же на - у

Soli *mf*

i sy - no
и сы - но

Solo *mf*

i sy - no
и сы - но

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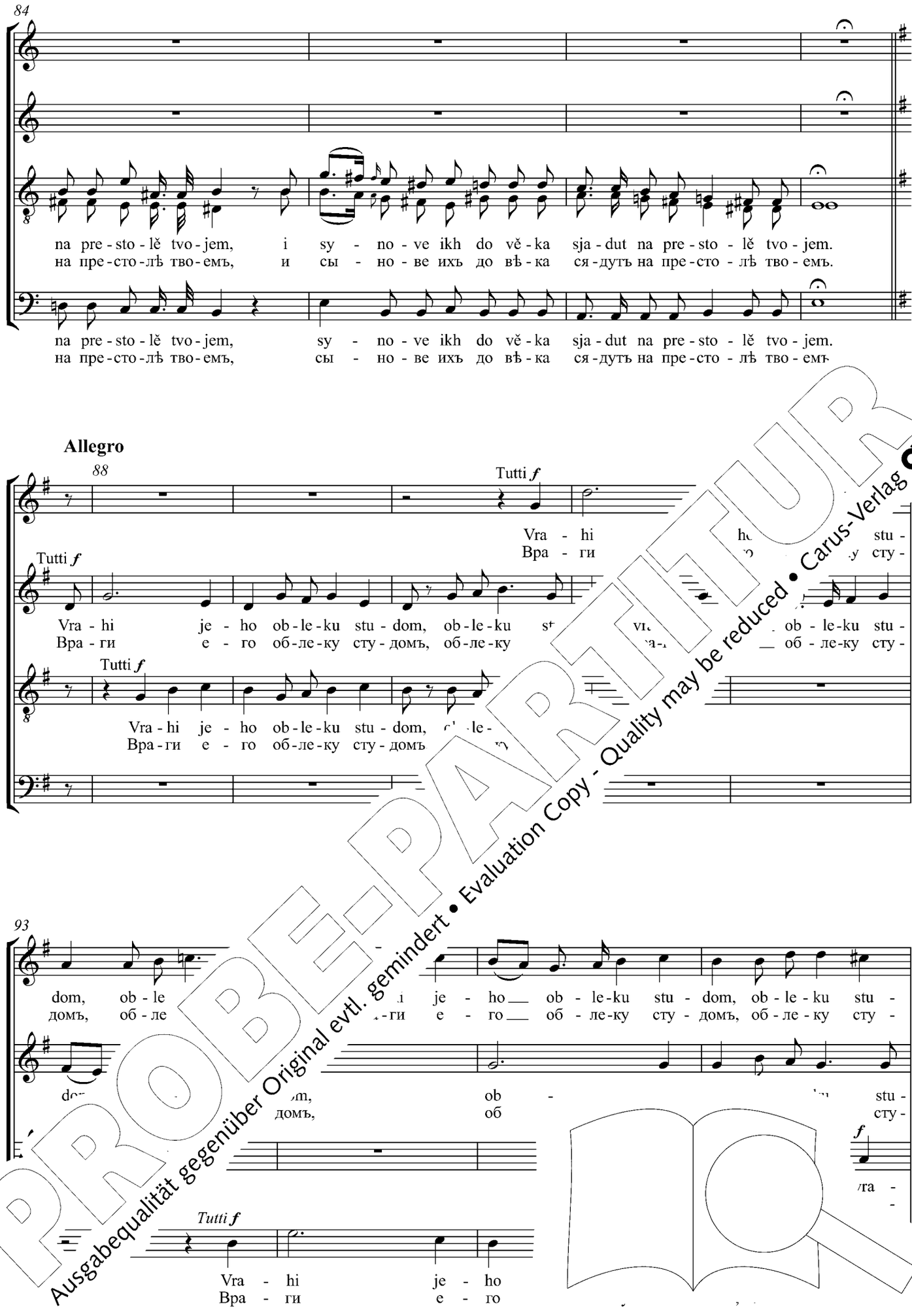

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97

dom, ob - - le - ku, vra - hi je -
домъ, об - - ле - ку, вра - ги е -

dom, vra - hi je -
домъ, вра - ги е -

hi je - ho ob - le - ku stu - dom, ob - le - ku stu - dom, vra - hi je -
ги е - го об - ле - ку сту- домъ, об - ле - ку сту - домъ, вра - ги е -

dom, vra - hi je - ho ob - le - ku stu - dom, ob - le - ku stu - dom,
домъ, вра - ги е - го об - ле - ку сту - домъ, об - ле - ку сту - домъ,

101

ho ob - le - ku stu - dom, ob - le - ku stu - dom,
го об - ле - ку сту - домъ, об - ле - ку сту - домъ,

ho ob - le - ku stu - dom, vra - hi le - ku stu -
го об - ле - ку сту - домъ, вра - ги ле - ку сту -

ho ob - le - ku stu - dom, ob - le - ku
го об - ле - ку сту - домъ, об - ле - ку

ob - - le - ku, ob - le ob - - le -
об - - ле - ку, об - об - - ле -

105

ho ob - le - ku stu - dom, ob - - le -
го об - ле - ку сту - домъ, об - - ле -

dom, vra stu -
домъ,

dom, vra - hi
сту - домъ, вра - ги

stu - dom, ob - le - ku stu - dom,
сту - домъ, об - ле - ку сту - домъ,

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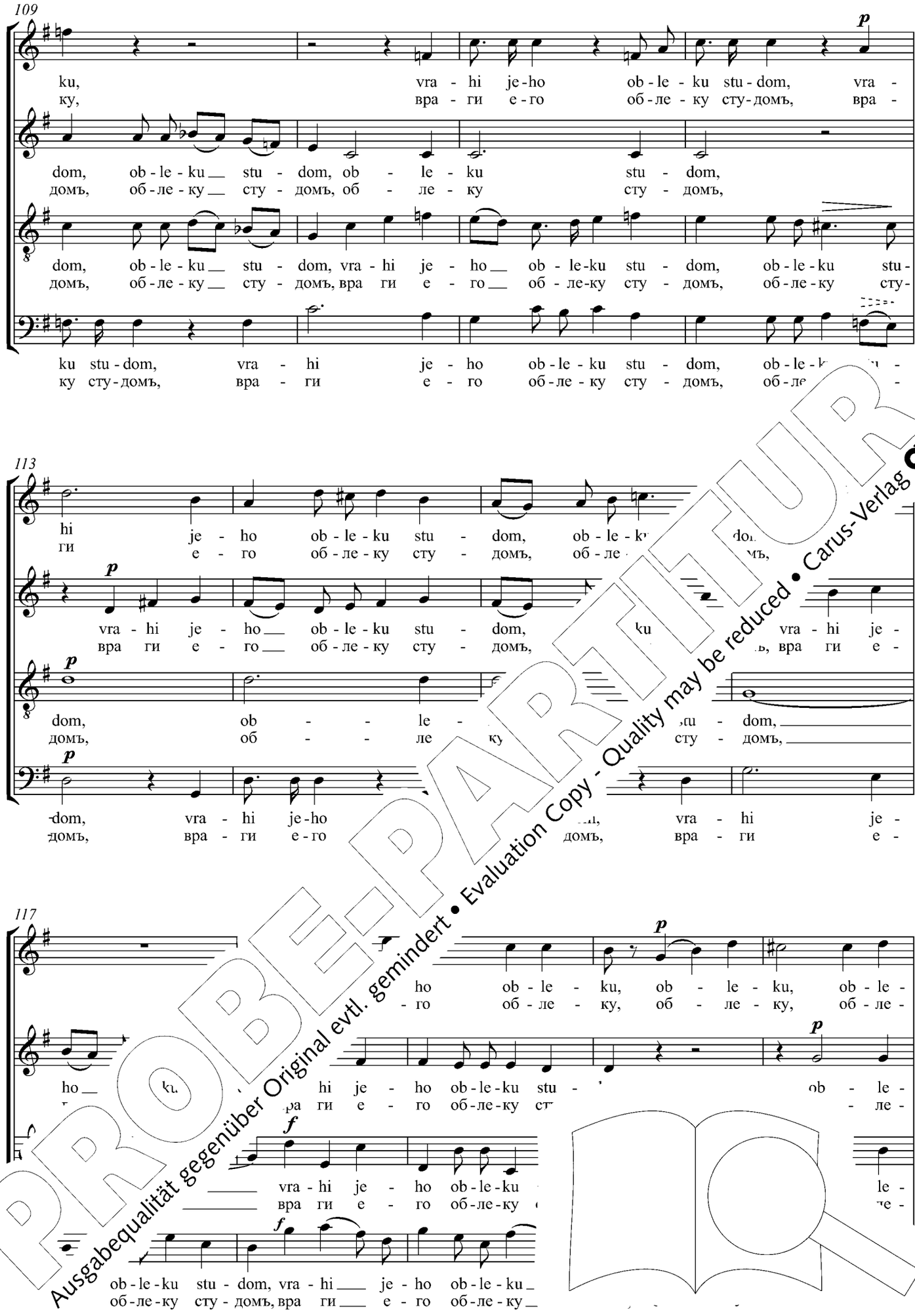

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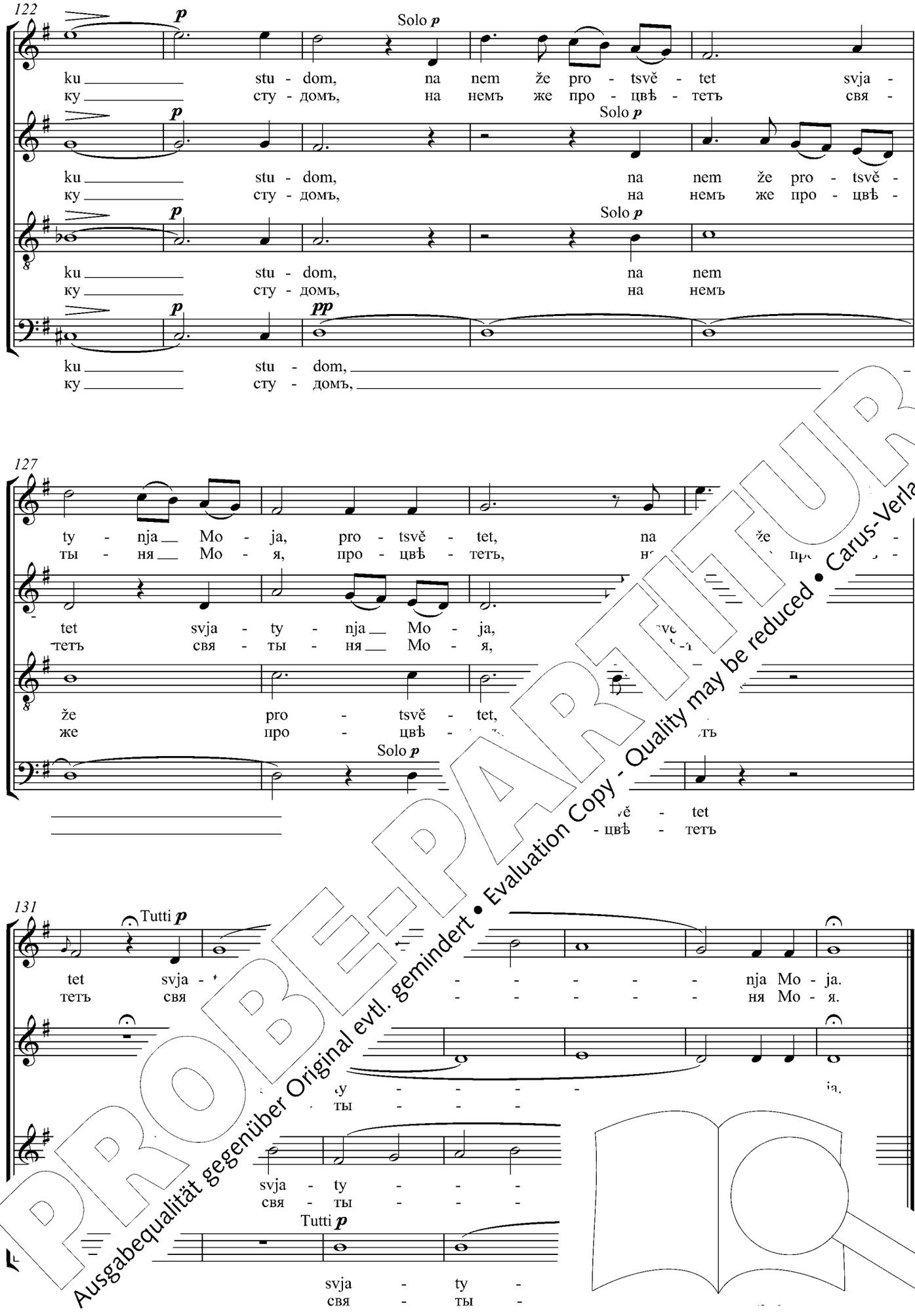

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Blažen muž, bojajsja Hospoda,
v zapovědekh Jeho voskhoščet zělo.
Sil'no na zemli budet sěmja jeho:
slava i bohatstvo v domu jeho,
i pravda jeho prebyvajet v věk věka.
Jako* kljatsja Hospod' Davidu istinoju
i ne otveržetsja jeja:
ot ploda čreva tvojeho posaždu na prestolě tvojem.
Ašče sokhranjat synove tvoi zavět Moj,
i sviděnija Moja sija, imže nauču ja,
i synove ikh do věka sjadut na prestolě tvojem.
Vrahi jeho obleku studom,
na nem že protsvětet svjatynja Moja.

Selig der Mann, der den Herrn fürchtet
und in Seinen Weiseungen seinen Willen gründet.
Sein Same wird auf Erden mächtig sein;
Reichtum und Schönheit sind seines Hauses Zierde,
seine Gerechtigkeit steht in Zeit und in Ewigkeit.
Denn* der Herr gab David einst Sein Wort,
eine Wahrheit, die Er nicht verwirft:
einen deiner Nachkommen setze ich auf deinen Thron.
Und wenn deine Söhne meinen Bund bewahren,
und die Zeugnisse, die ich sie lehre,
dann sollen ihre Söhne wiederum deinen Thron einnehmen.
Seine Feinde stürze ich in Schande,
über ihm aber erblüht das Diadem des Heils.

Blessed is the man that feareth the Lord;
in His commandments shall he greatly delight.
His seed shall be mighty upon the earth;
glory and riches shall be in his house,
and his righteousness abideth unto ag
For* the Lord hath sworn in truth unto
and He will not annul it:
of the fruit of thy loins will I on th
If thy sons keep My cover
and these testimonies v n,
their sons also shall
His enemies will
but upon him

(132)

* Fü anmerkungen. / *Regarding linguistic considera*

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29. Voskhvalju imja Boha mojeho s pěsniju

Восхвалю имя Бога моего съ пѣснію / In heiligen Hymnen will ich den Namen Gottes erheben / I will praise the name of my God with a song

Dmitry Bortniansky
1751–1825

Andante moderato

Soprano

Alto — Solo *p*

Vos - khva - lju i - mja Bo - ha mo - je - ho s pě - - -
Вос - хва - лю и - мя Бо - га мо - е - го съ пѣ - - -

Tenore — Solo *p*

Vos - khva - lju i - mja Bo - ha mo - je - ho s pě - -
Вос - хва - лю и - мя Бо - га мо - е - го съ пѣ - -

Basso — Solo *p*

Vos - khva - lju i - mja Bo - - ha mo - je - ho
Вос - хва - лю и - мя Бо - - га мо - е - го

4

Tutti *p*

Vos - khva - lju i - mja Bo - ha mo - je - [illegible] s[illegible]
Вос - хва - лю и - мя Бо - га мо - [illegible] [illegible]

Tutti *p*

- - - sni - ju. Vos - khva - lju i - mja [illegible] - - -
- - - сні - ю. Вос - хва - лю и - мя [illegible] - - -

Tutti *p*

- - - sni - ju. Vos - khva - lju s pě - - -
- - - сні - ю. Вос - хва - лю о съ пѣ - - -

Tutti *p*

- - - sni - ju. Vos - khva [illegible] a mo - je - ho s pě - - -
- - - сні - ю. Вос хва - - га мо - е - го съ пѣ - - -

8

Solo *n*

- - sni - ju, [illegible] nja Bo - - - - - ha mo - je -
- - сні - ю, [illegible] - мя Бо - - - - - га мо - е -

Solo *mf*

vos - khva - lju
вос - хва - лю

Solo *mf*

[illegible] - ju,
сні - ю,

vo
во

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12

Tutti *p*

ho s pě - - - - - - - - - - sni - ju,
го съ пѣ - - - - - - - - - - сні - ю,

Tutti *p*

s pě - - - - - - - - - - sni - ju,
съ пѣ - - - - - - - - - - сні - ю,

Tutti *p*

ho s pě - - - - - - - - - - sni - ju,
го съ пѣ - - - - - - - - - - сні - ю,

Tutti *p*

ho s pě - - - - - - - - - - sni - ju,
го съ пѣ - - - - - - - - - - сні - ю,

Allegro moderato

17

Tutti *f*

i voz - ve - li - ču vo k... ni -
и воз - ве - ли - чу во... и,

Tutti *f*

i voz - ve - li ... k...
и воз - ве - ... ва ...

Tutti *f*

i voz - ve - li - ču Je - ho, v... - le - ni - i,
и воз - ве - ли - чу Е - ... воз ... - ле - ні - и,

Tutti *f*

i voz - ve - li - ču Je - ho ... - - - ni - i, i voz - ve -
и воз - ве - ли - чу Е - го ... - - - ні - и, и воз - ве -

20

... oz - ve - li - ču Je - ho vo khva - le - ni - i,
воз - ве - ли - чу Е - го во хва - ле - ні - и,

i voz - ve - li - ču Je ... le - ni - i,
и воз - ве - ли - чу ... ні - и,

... - ču Je - ho, voz - ve - li -
... и - чу Е - го, воз - ве - ли -

... - ču Je - ho vo khva - le - - -
... - чу Е - го во хва - ле - - -

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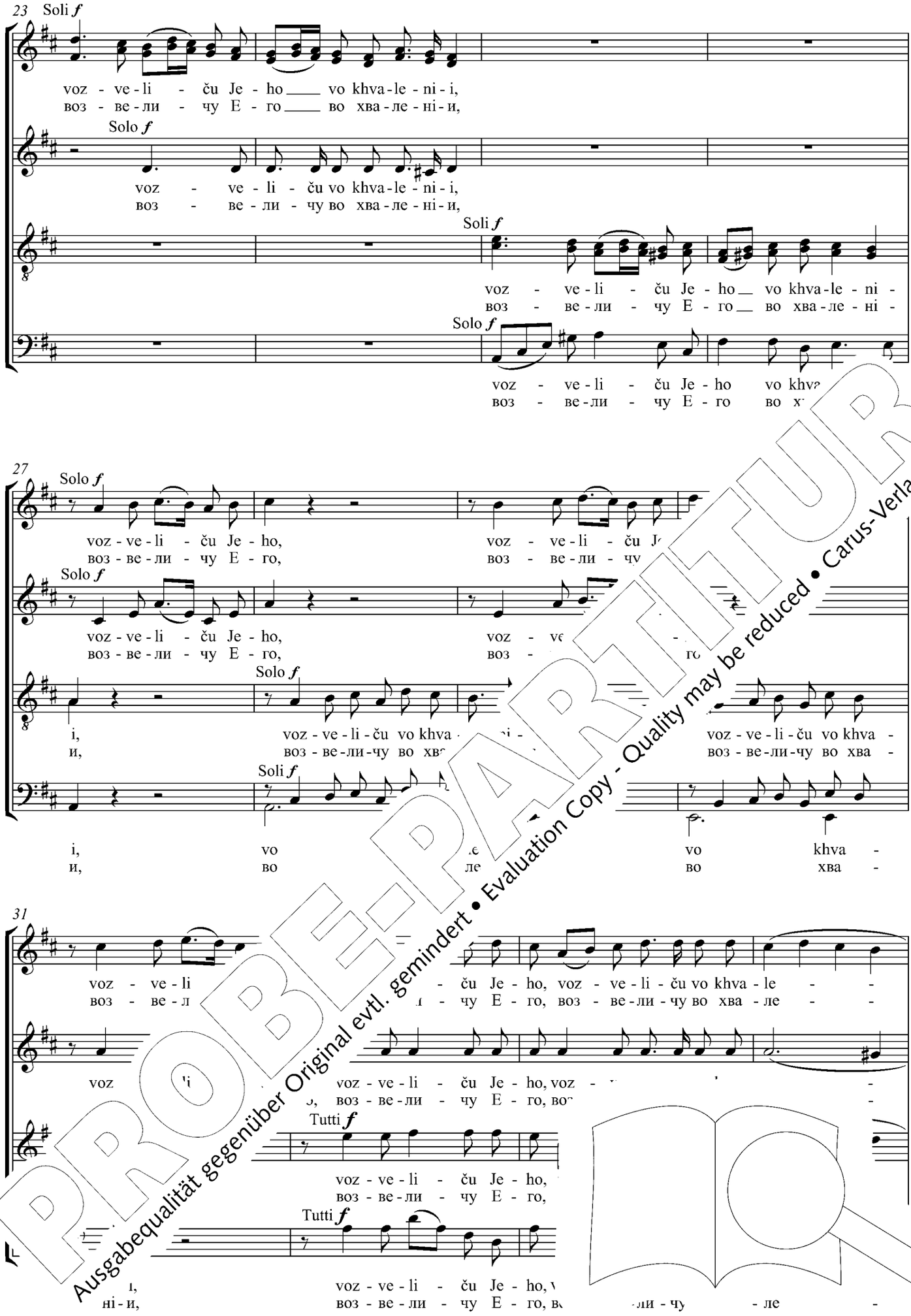

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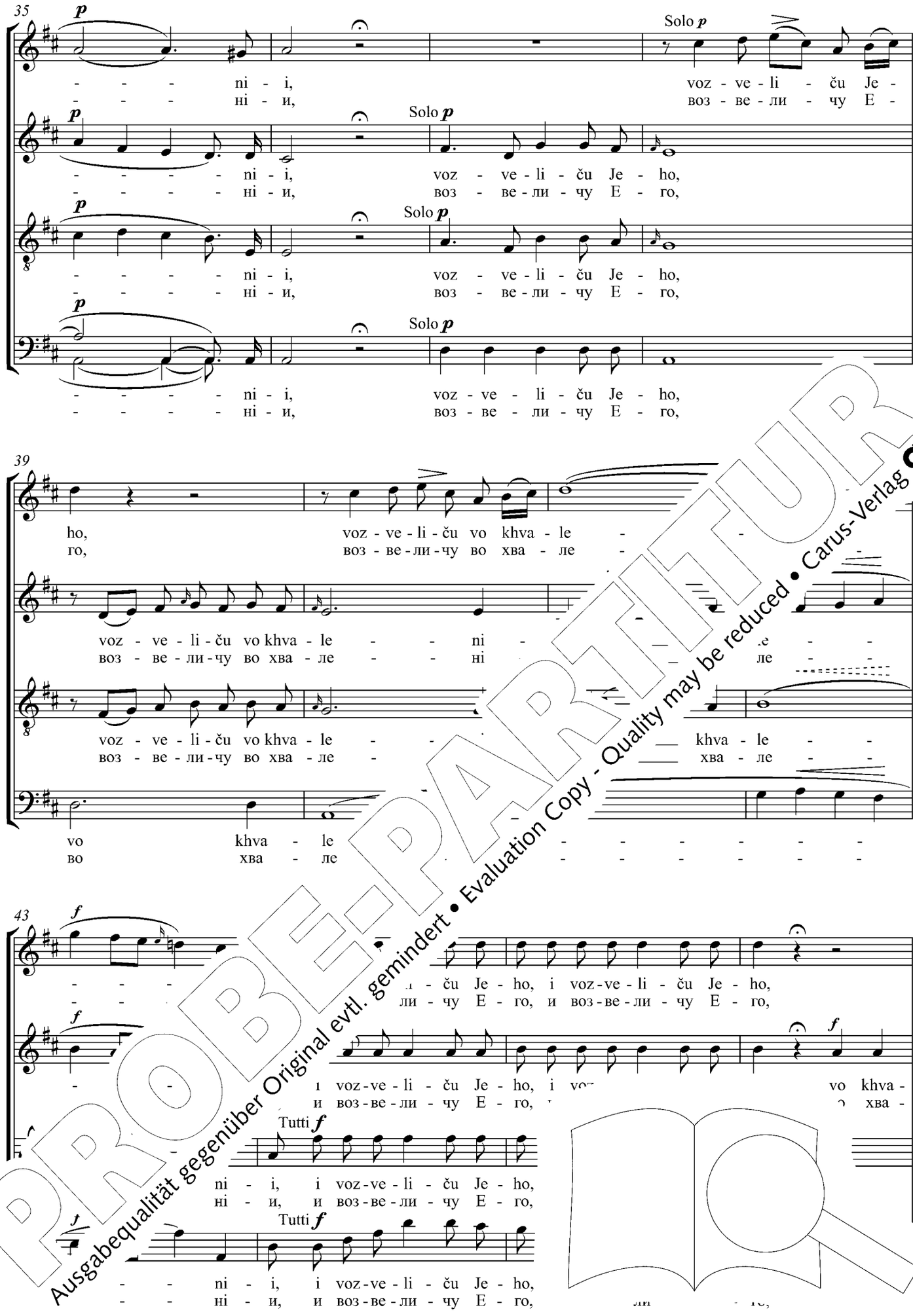

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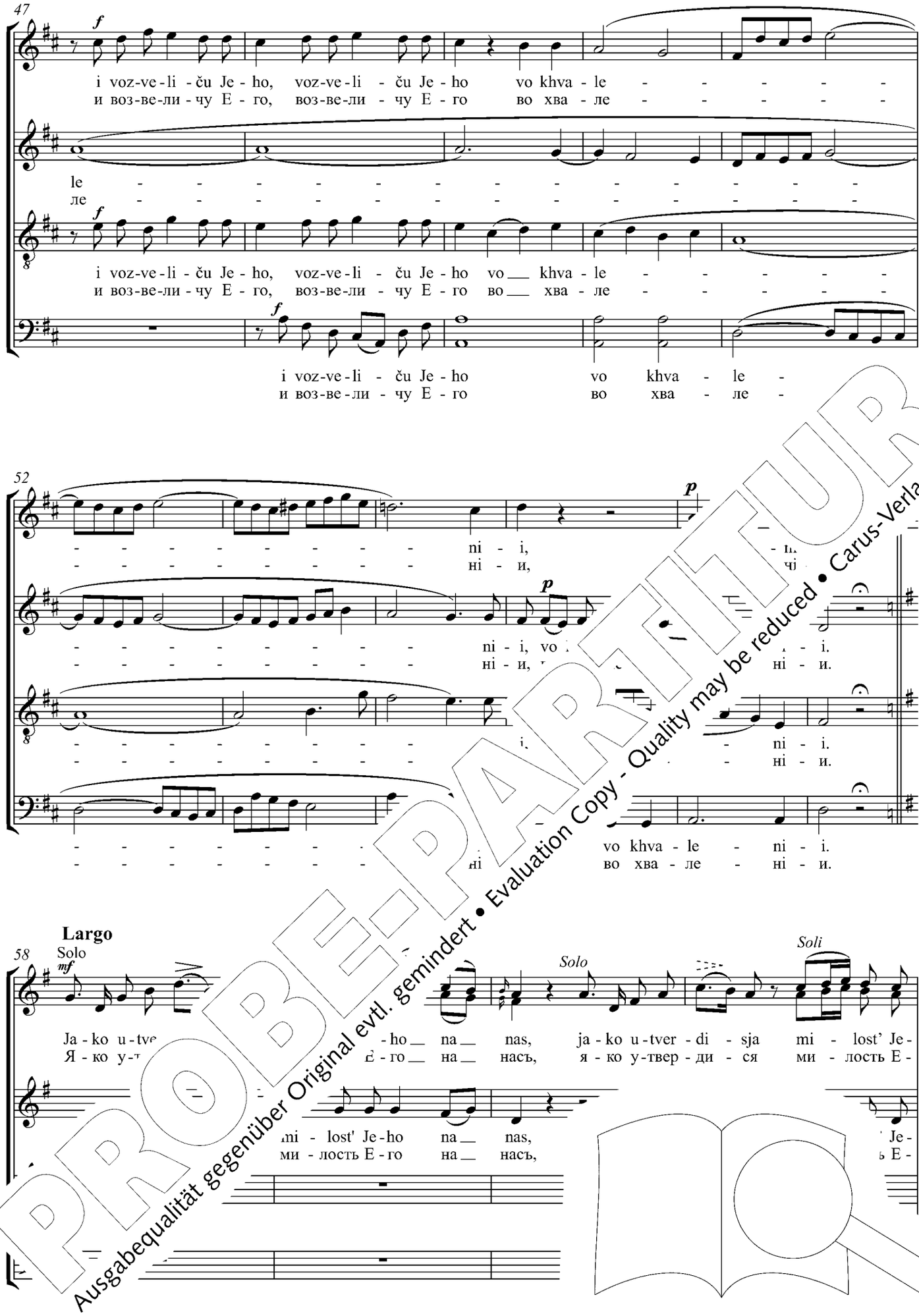

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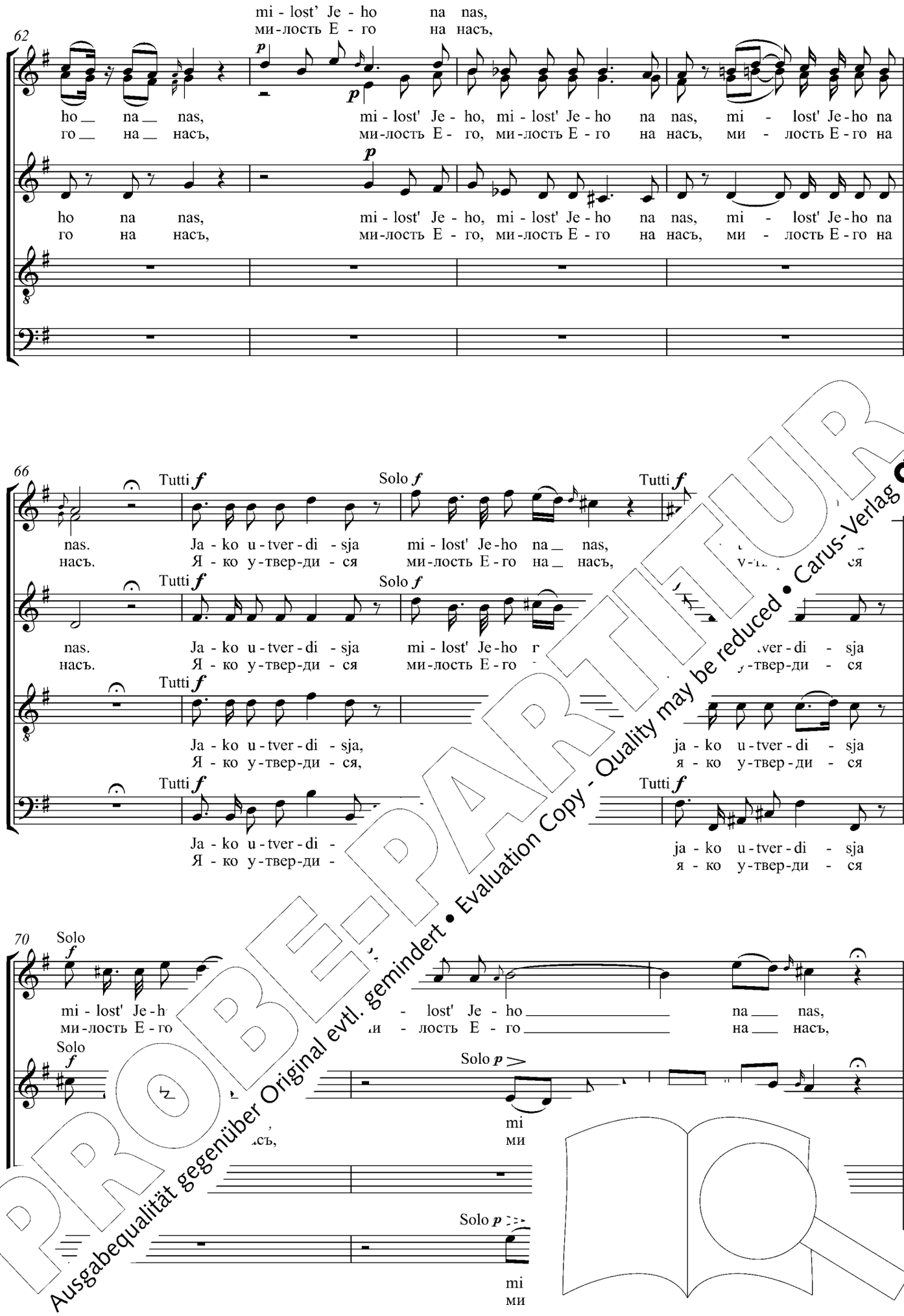

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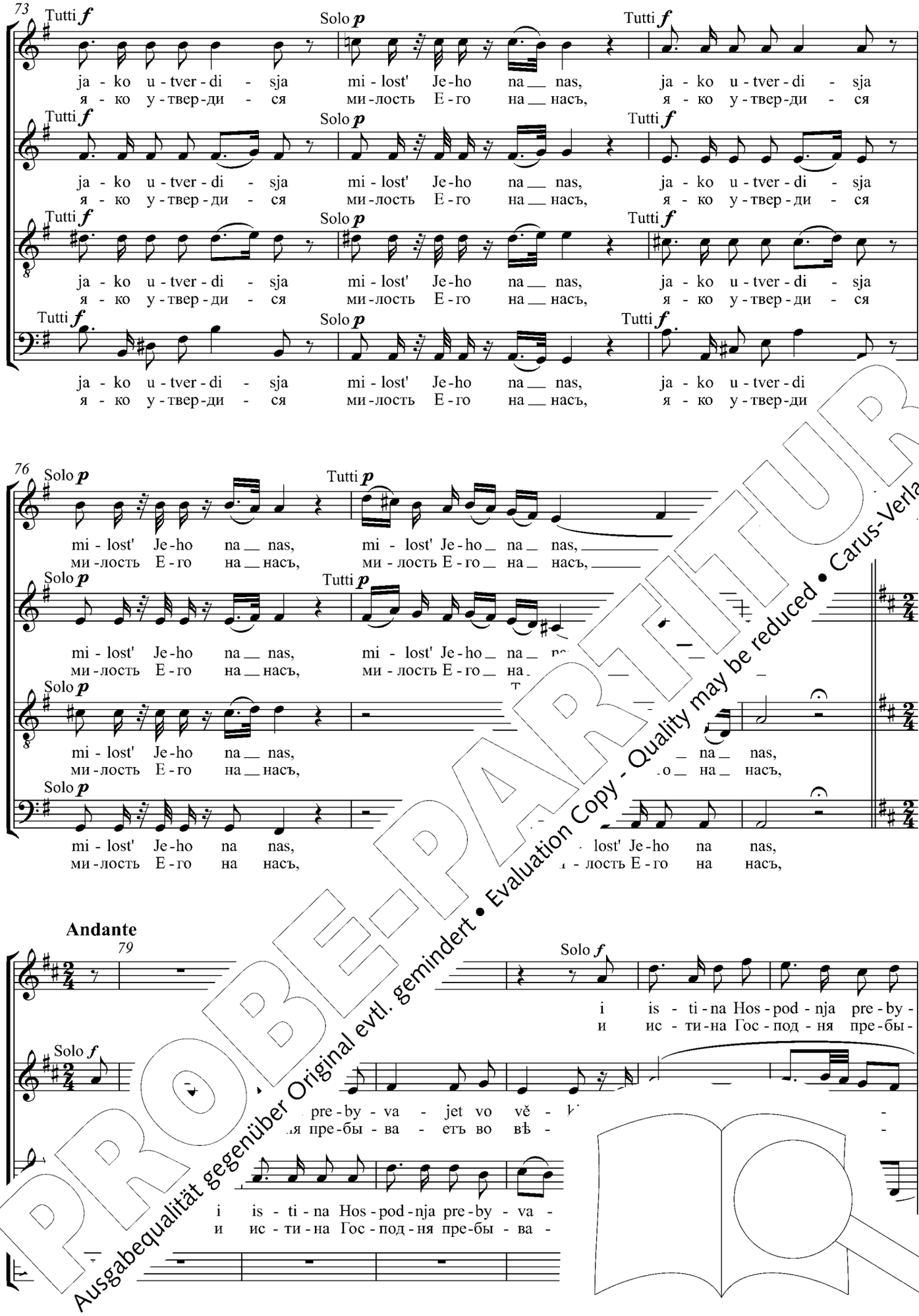

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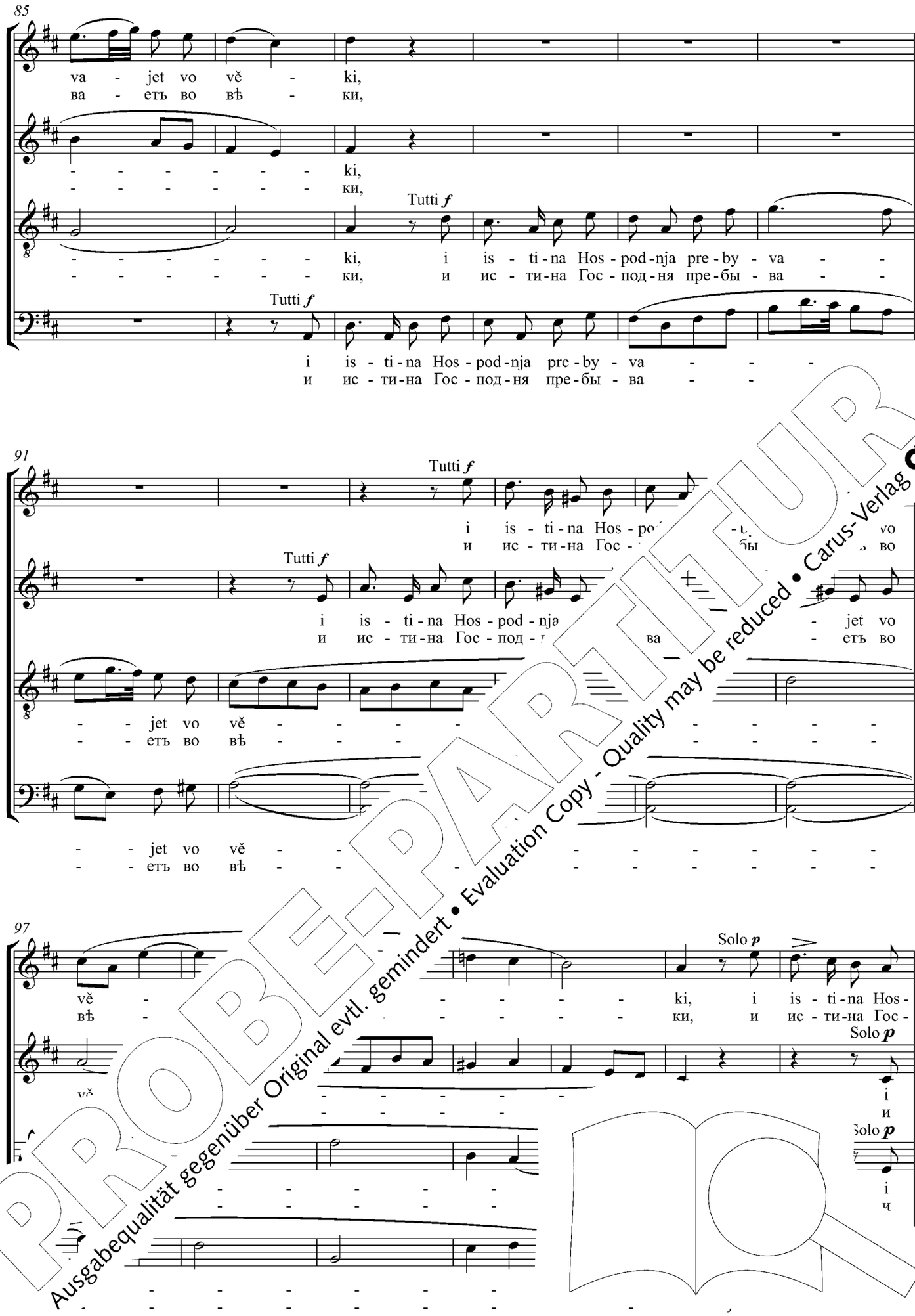

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104

Tutti *f*

pod - - - - nja pre - by - va - jet vo vě - - - - ki, i
под - - - - ня пре - бы - ва - етъ во вѣ - - - - ки, и

Tutti *f*

is - ti - na Hos-pod - nja vo vě - ki, vo vě - ki, i
ис - ти - на Гос-под - ня во вѣ - ки, во вѣ - ки, и

Tutti *f*

is - ti - na Hos-pod - nja vo vě - ki, vo vě - ki, i
ис - ти - на Гос-под - ня во вѣ - ки, во вѣ - ки, и

- - - - - - - - - - - - ki,
- - - - - - - - - - - - ки,

111

is - ti - na Hos - pod - nja, i is - ti - na Hos - pod - nja pre - by - va -
ис - ти - на Гос - под - ня, и ис - ти - на Гос - под - ня пре - бы - ва въ

is - ti - na Hos - pod - nja, i is - ti - na Hos - pod - nja pre - - - ki,
ис - ти - на Гос - под - ня, и ис - ти - на Гос - под - ня пр - - ки,

Soli *p*

is - ti - na Hos - pod - nja, i is - ti - na Hos - pod - et vo vě - ki, i
ис - ти - на Гос - под - ня, и ис - ти - на Гос - ь етъ во вѣ - ки, и

Solo *p*

vo vě -
во вѣ -

117

ut

i is - ti - na Hos - pod - nja pre - by - va - jet vo
и ис - ти - на Гос - под - ня пре - бы - ва - етъ во

Tutti *f*

i is - ti - na Hos - pod - jet vo
и ис - ти - на Го - во

nja pre - by - va - jet vo vě - ki,
од - ня пре - бы - ва - етъ во вѣ - ки

Tu

- - - - - ki,
- - - - - ки, - ти - - под

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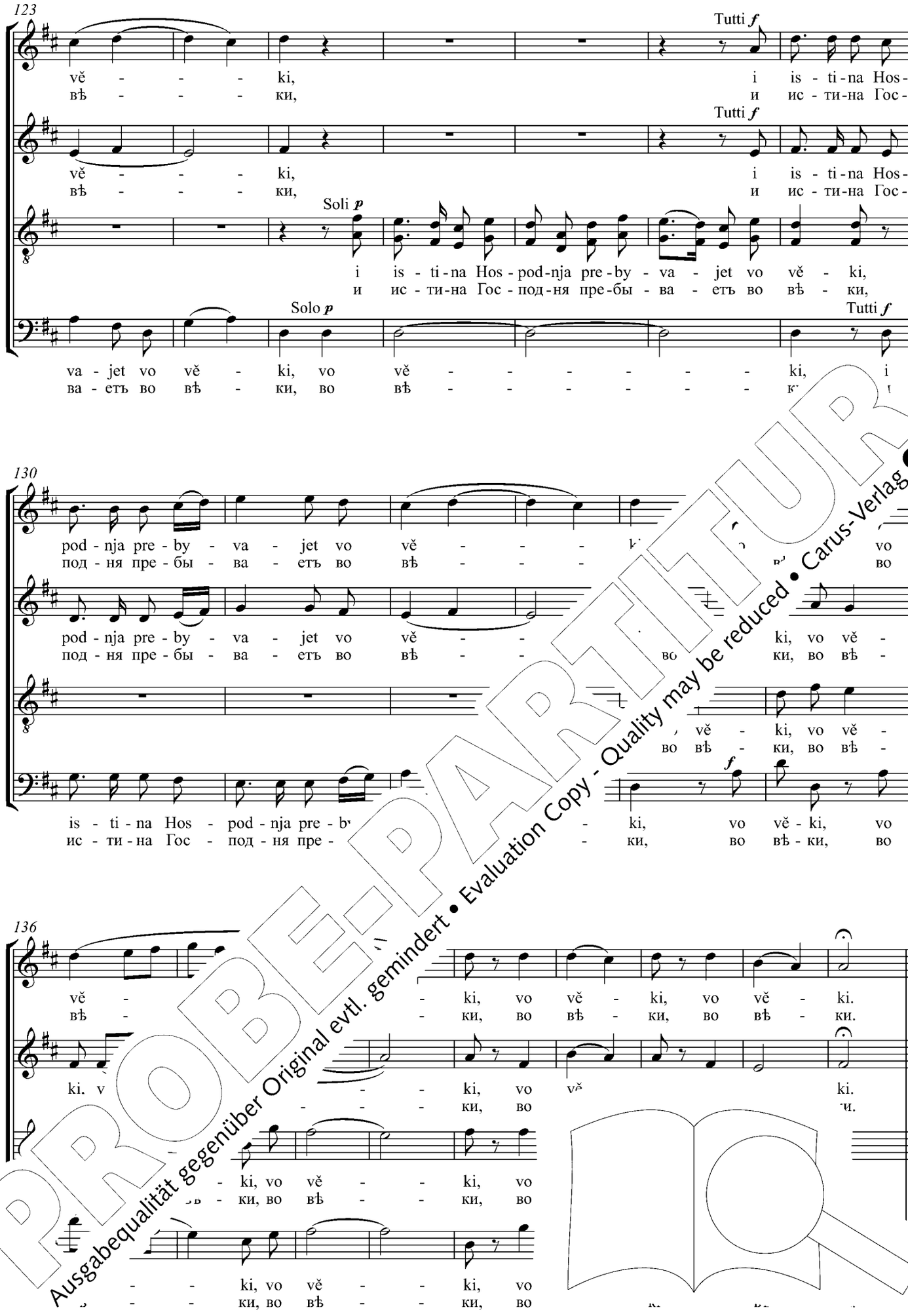

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Voskhvalju imja Boha mojeho s pěsniju,
i* vozveliču Jeho vo khvalenii.
Jako utverdisja milost' Jeho na nas,
i istina Hospodnja prebyvajet vo věki.

In heiligen Hymnen will ich den Namen Gottes erheben
und* Seine erhabene Größe immerdar besingen.
Dass seine Gnade walte über uns,
und die Wahrheit des Herrn bleibet für und für.

I will praise the name of my God with a song,
and* I will magnify Him with praise.
For He hath made His mercy to prevail over us,
and the truth of the Lord abideth for ever.

aus / from Ps. 68 (69), 116 (117)

* Für sprachliche Hinweise siehe die Einzelanmerkungen. / *Regarding linguistic considerations, [illegible]*

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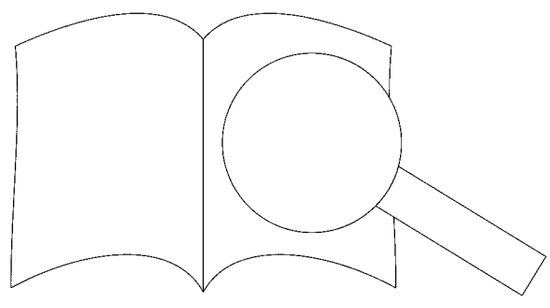

30. Uslyšy, Bože, hlas moj

Услыши, Боже, гласъ мой / Höre, o Gott, meine Stimme / Hearken, O God, unto my voice

Adagio

Dmitry Bortniansky
1751–1825

U - sly - šy, Bo - že, hlas moj,
У - слы - ши, Бо - же, гласъ мой,

Soprano
Alto
Tenore
Basso

Soli *p*
Solo *p*

U - sly - šy, Bo - že, hlas moj, von - mi mo - li - tvě mo - jej,
У - слы - ши, Бо - же, гласъ мой, вон - ми мо - ли - твѣ мо - ей,

von - mi mo - li - tvě mo - jej, mo - li - tvě mo - jej.
вон - ми мо - ли - твѣ мо - ей, мо - ли - твѣ мо - ей.

4

von - mi mo - li - tvě, mo - li - tvě
вон - ми мо - ли - твѣ, мо - ли - тв

von - mi mo - li - tvě, mo
вон - ми мо - ли - твѣ, м

- šy, Bo - že,
- ши, Бо - же,

U - sly - šy, Bo - že,
У - слы - ши, Бо - же,

Solo *p*

U - sly - šy, Bo - že,
У - слы - ши, Бо - же,

7

von - mi mo - li - tvě mo -
твѣ мо -

.on - mi mo - li - tvě mo - jej,
вон - ми мо - ли - твѣ мо - ей,

mo -
мо -

moj, von - mi mo - li - tvě mo - jej,
мой, вон - ми мо - ли - твѣ мо - ей,

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10

Tutti *f*

Boh moj je - si Ty,
Богъ мой е - си Ты,

Tutti *f*

Boh moj je - si Ty,
Богъ мой е - си Ты,

jej, mo - li - tvě mo - jej.
ей, мо - ли - твѣ мо - ей.

Tutti f

li - tvě, mo - li - tvě mo - jej. Boh moj je - si Ty,
ли - твѣ, мо - ли - твѣ мо - ей. Богъ мой е - си Ты,

Tutti *f*

li - tvě, mo - li - tvě mo - jej. Boh moj
ли - твѣ, мо - ли - твѣ мо - ей. Богъ м

12

i i - spo - věm - sja Te - bě;
и и - спо - вѣм - ся Te - бѣ;

Boh mo
Богъ м Ты.

i i - spo - věm - sja Te - bě;
и и - спо - вѣм - ся Te - бѣ;

si
мо

i i - spo - věm - sja Te - bě
и и - спо - вѣм - ся Te - б

moj je - si Ty,
гъ мой е - си Ты,

Ty, i Boh moj je - si
Ты, и Богъ мой е - си

14

i voz - i voz - ne - su
и воз - и воз - не - су

i ja, i voz - ne ne -
и Тя, и воз -

- su Tja, i voz -
е - су Тя, и воз -

voz - ne - su Tja, i voz -
и воз - не - су Тя, и воз - су

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16

f

Tja, i voz - ne - su, i voz - ne - su
Тя, и воз - не - су, и воз - не - су

su, i voz - ne - su Tja, i voz - ne - su
су, и воз - не - су Тя, и воз - не - су

su, i voz - ne - su Tja, voz - ne - su
су, и воз - не - су Тя, воз - не - су

f

Tja, i voz - ne - su, i voz - ne - su
Тя, и воз - не - су, и воз - не - су

18

Solo *p*

Tja. U - sly - šy, Bo - že, hlas moj, von - mi
Тя. У - слы - ши, Бо - же, гласъ мой, вон - мі

Solo *p*

Tja. U - sly - šy, Bo - že, hlas moj, -jej, von -
Тя. У - слы - ши, Бо - же, гласъ мой, -мо - ей, вон -

Solo *p*

Tja. U - sly - šy, Bo - že, hlas - li - tvě mo - jej, von -
Тя. У - слы - ши, Бо - же, гл - мо - ли - твѣ мо - ей, вон -

Tja.
Тя.

21

mi mo - li - tv
ми мо - ли -

Solo *p*

mi m U - sly - šy, Bo - že, hlas moj von - mi mo - li - tvě mo -
ми м У - слы - ши, Бо - же. ли - твѣ мо -

Solo *p*

-jej. U - sly - šy, Bo -
мо - ей. У - слы - ши, Бо -

Solo *p*

U - sly - šy, Bo - -
У - слы - ши, Бо - -

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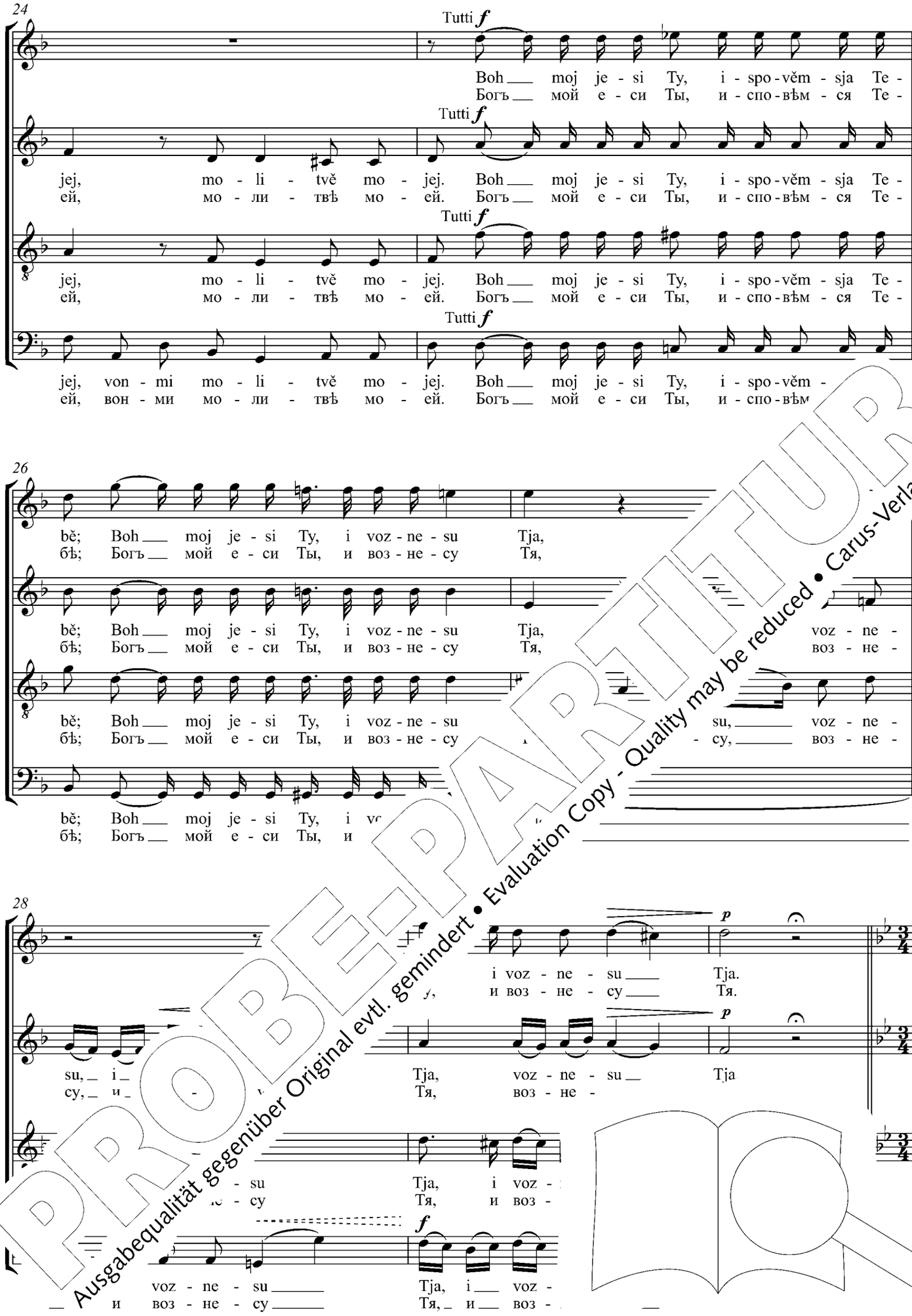

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Maestoso

31

Solo *mf*

Vo -
Bo -

Solo *mf*

Vo - sta - ni v po - mošč mo - ju, v po - mošč mo -
Bo - ста - ни въ по - мощъ мо - ю, въ по - мощъ мо -

Solo *mf*

Vo - sta - ni v po - mošč mo -
Bo - ста - ни въ по - мощъ мо -

Solo *mf*

Vo - sta - ni v po - mošč mo - ju, vo - sta - ni v po - m -
Bo - ста - ни въ по - мощъ мо - ю, во - ста - ни въ по -

37

sta - ni v po - mošč mo - ju, i von - mi je
ста - ни въ по - мощъ мо - ю, и вон - ми

ju, v po - mošč mo - ju, i von - mu,
ю, въ по - мощъ мо - ю, и вон - е - му,

ju, v po - mošč mo - ju, i vo - du mo - je - mu,
ю, въ по - мощъ мо - ю, - ду мо - е - му,

ju, v po - mošč mo - ju.
ю, въ по - мощъ мо - ю.

44

i von - je - mu. Na - sta - vi mja na is - ti - nu, na
и - мо - е - му. На - ста - ви мя на ис - ти - ну, на

- du mo - je - mu. na
- су - ду мо - е - му. на

mi su - du mo - je - mu. na
- ми су - ду мо - е - му.

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50

is - ti - nu Tvo - ju, i ja - zyk moj po - u - čit - sja
ис - ти - ну Тво - ю, и я - зыкъ мой по - у - чит - ся

is - ti - nu Tvo - ju, i ja - zyk moj po - u - čit - sja
ис - ти - ну Тво - ю, и я - зыкъ мой по - у - чит - ся

is - ti - nu Tvo - ju, i ja - zyk moj po - u - čit - sja
ис - ти - ну Тво - ю, и я - зыкъ мой по - у - чит - ся

54

prav - dě Tvo - jej, prav - dě, prav - dě Tvo - jej.
прав - дѣ Тво - ей, прав - дѣ, прав - дѣ Тво - ей.

prav - dě Tvo - jej, prav - dě Tvo -
прав - дѣ Тво - ей, прав - дѣ Тво

prav - dě Tvo - jej, prav voz - ve - se -
прав - дѣ Тво - ей, пра И воз - ве - се -

mf

I voz - ve - se -
И воз - ве - се -

59

- los - ti Tvo - jej, i u - a -
ми - лос - ти Тво - ей, и у -

o mi - los - ti Tvo - jej, i u -
о ми - лос - ти Тво - ей, и у -

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64

Solo *mf*

i u - sta mo - ja voz - vě - stjat khva -
и у - ста мо - я воз - вѣ - стять хва -

lu Tvo - ju, i u - sta mo - ja voz - vě - stjat khva -
лу Тво - ю, и у - ста мо - я воз - вѣ - стять хва -

khva - lu Tvo - ju, i u - sta mo - ja voz - vě - stjat
хва - лу Тво - ю, и у - ста мо - я воз - вѣ - стять

68

Adagio

Tutti

lu Tvo - ju, khva - lu T ko na Tja,
лу Тво - ю, хва - лу ко на Тя,

lu Tvo - ju, khva - lu ja - ko na Tja,
лу Тво - ю, хва - я - ко на Тя,

Tutti *f*

khva - lu Tvo - ju, ja - ko na Tja,
хва - лу Тво - ю: я - ко на Тя,

72

p

Hos - po - di, u - p a Tja, Hos - po - di, u - po - vakh, u - po - vakh.
Гос - по - ди, у - на Тя, Гос - по - ди, у - по - вахъ, у - по - вахъ.

p

Hos - po - ko na Tja, Hos - po - di, u - po vakh.
Го я - ко на Тя, Гос - по - ди.

vakh, ja - ko na Tja, Hos - po - d
вахъ, я - ко на Тя, Гос - по - д

- di, u - po - vakh, ja - ko na Tja, Hos - po -
по - ди, у - по - вахъ, я - ко на Тя, Гос - по - д

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Andante moderato

76

f

O Bo - zě spa - se - ni - e mo - je i sla - va mo - ja, i sla -
O Бо - зѣ спа - се - ні - е мо - е и сла - ва мо - я, и сла -

f

O Bo - zě spa - se - ni - e mo - je i sla - va mo - ja, i sla - - -
O Бо - зѣ спа - се - ні - е мо - е и сла - ва мо - я, и сла - -

83

f

O Bo - zě spa - se - ni - e mo - je i sla - va mo
O Бо - зѣ спа - се - ні - е мо - е и сла - ва м

- va mo - ja, sla - - - - va mo - j
- ва мо - я, сла - - - - ва мо -

- va mo - ja, i sla - i sla - - -
- ва мо - я, и сла - и сла - - -

90

- va mo - ja,
- ва мо - я,

o Bo - zě spa - se - ni - e mo - je i
o Бо - зѣ спа - се - ні - е мо - е и

- va
-

o Bo - zě spa - se - ni - e
o Бо - зѣ спа - се -

va, i
и

spa - se - ni - e mo - je i sla i
зѣ спа - се - ні - е мо - е и сла

ло - ja, o Bo - zě spa - se - ni - e mo - je
а мо - я, o Бо - зѣ спа - се - ні - е мо - е

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Solo *p*

sla - va mo - ja, o Bo - zě spa - se - ni - e i sla - va mo -
сла - ва мо - я, o Бо - зѣ спа - се - ні - е и сла - ва мо -

Solo *p*

sla - va mo - ja, o Bo - zě spa - se - ni - e mo - je i sla - va mo -
сла - ва мо - я, o Бо - зѣ спа - се - ні - е мо - е и сла - ва мо -

Solo *p*

sla - va mo - ja, o Bo - zě spa - se - ni - e i sla - va mo -
сла - ва мо - я, o Бо - зѣ спа - се - ні - е и сла - ва мо -

Tutti
pp

sla - va mo - ja, sla - va
сла - ва мо - я, сла - ва

103

Tutti *mf*

ja, i sla - va mo - ja, i sla - va mo - ja,
я, и сла - ва мо - я, и сла - ва мо - я,

Tutti *mf*

ja, i sla - va mo - ja, i sla - va
я, и сла - ва мо - я, и сла - ва

f

ja,
я,

ja, sla - va mo - ja, sla -
я, и сла - ва мо - я, сла -

110

- va mo -
- ва мо -

p

o Bo - zě
o Бо

- va mo -
ва мо -

p

o B
o Б

mo -
мо -

f

va mo - ja,
ва мо - я,

p

sla - va mo - ja,
сла - ва мо - я,

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117

o Bo - zě spa - se - ni - e i sla - va mo - ja, sla - - -
o Бо - зѣ спа - се - ні - е и сла - ва мо - я, сла - - -

ja, o Bo - zě spa - se - ni - e i sla - va mo - ja, sla - - - - -
я, o Бо - зѣ спа - се - ні - е и сла - ва мо - я, сла - - - - -

ja, sla - va mo - ja, sla - - - - -
я, сла - ва мо - я, сла - - - - -

sla - va mo - ja, sla - - - -
сла - ва мо - я, сла - - - -

124

- va mo - ja,
- ва мо - я,

- va mo - ja, o Bo - zě spa - se - ni - e mo - ja
- ва мо - я, o Бо - зѣ спа - се - ні - е мо - я

- va mo - ja, o Bo - zě spa - va mo - ja, spa -
- ва мо - я, o Бо - [illegible] - ва мо - я, спа -

Solo *p*

- va mo - ja, sla - va mo - ja,
- ва мо - я, сла - ва мо - я,

131

se - - - va mo - ja,
ce - - - ва мо - я,

pp *Tutti f* *p*

va mo - ja, sla - va mo - ja, o
сла - ва мо - я, o

p

- e i sla - va mo - ja o
- е и сла - ва мо - я

i sla - va mo - ja
и сла - ва мо - я

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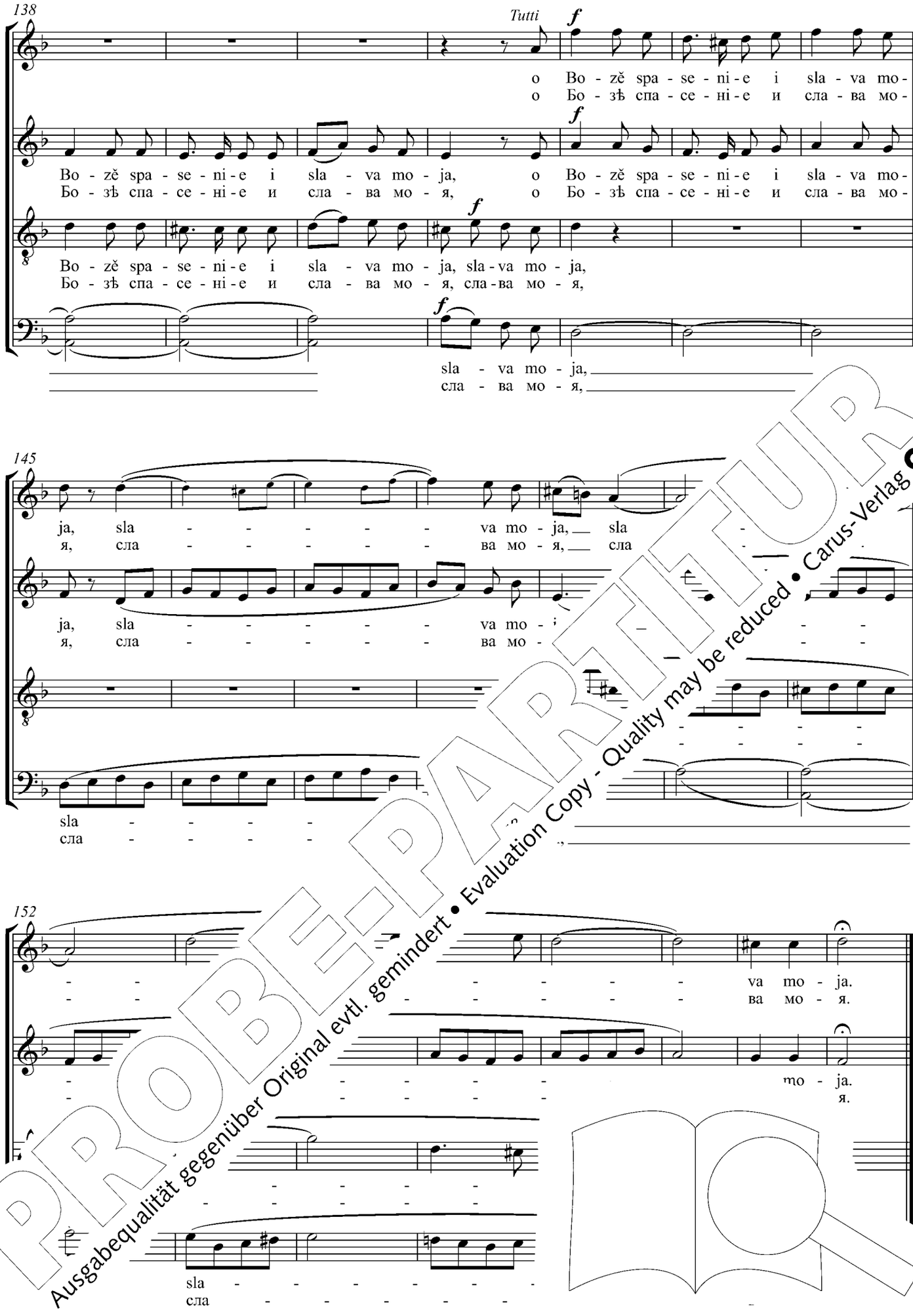

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Uslyšy, Bože, hlas moj,*
vonmi molitvě mojej.
Boh moj jesi Ty, i ispověmsja Tebě;
Boh moj jesi Ty, i voznesu Tja.
Vostani v pomošč* moju, i vonmi sudu mojemu.
Nastavi mja na istinu Tvoju,
i jazyk moj poučitsja pravdě Tvojej.
I vozveseljusja* o milosti Tvojej,
i usta moja vozvěstjat khvalu Tvoju:
jako* na Tja, Hospodi, upovakh.
O Bože spasenie moje i slava moja.

Höre, o Gott, meine Stimme;*
lass mein Flehen zu Dir dringen.
Du bist mein Gott, Dir will ich danken;
Du bist mein Gott, Dich will ich erheben.
Steh auf, um mir zu helfen,* sieh meine Prüfungen an.
Führe mich in Deiner Wahrheit,
und meine Zunge wird sich laben an Deiner Gerechtigkeit.
Ich freue* mich in Deiner Gande,
und mein Mund wird Dein Lob verkündigen:
denn* Dir, Herr, vertraue ich.
O Gott, mein Heil und meine Ehre!

Hearken, O God, unto my voice;*
attend unto my prayer.
Thou art my God, and I will confess Thee;
Thou art my God, and I will exalt Thee.
Arise to my aid,* and be attentive unto r
Lead me in Thy truth,
and my tongue shall treat of Thy right
I will be glad* in Thy mercy,
and my mouth shall declare ~ aise
for* in Thee, O Lord, hav
In God is my salvation

aus / from *(25), 34 (35), 30 (31), 50 (51), 70 (71), 61 (62)*

* Für sprachliche ie angen. / *Regarding linguistic considerations, co*

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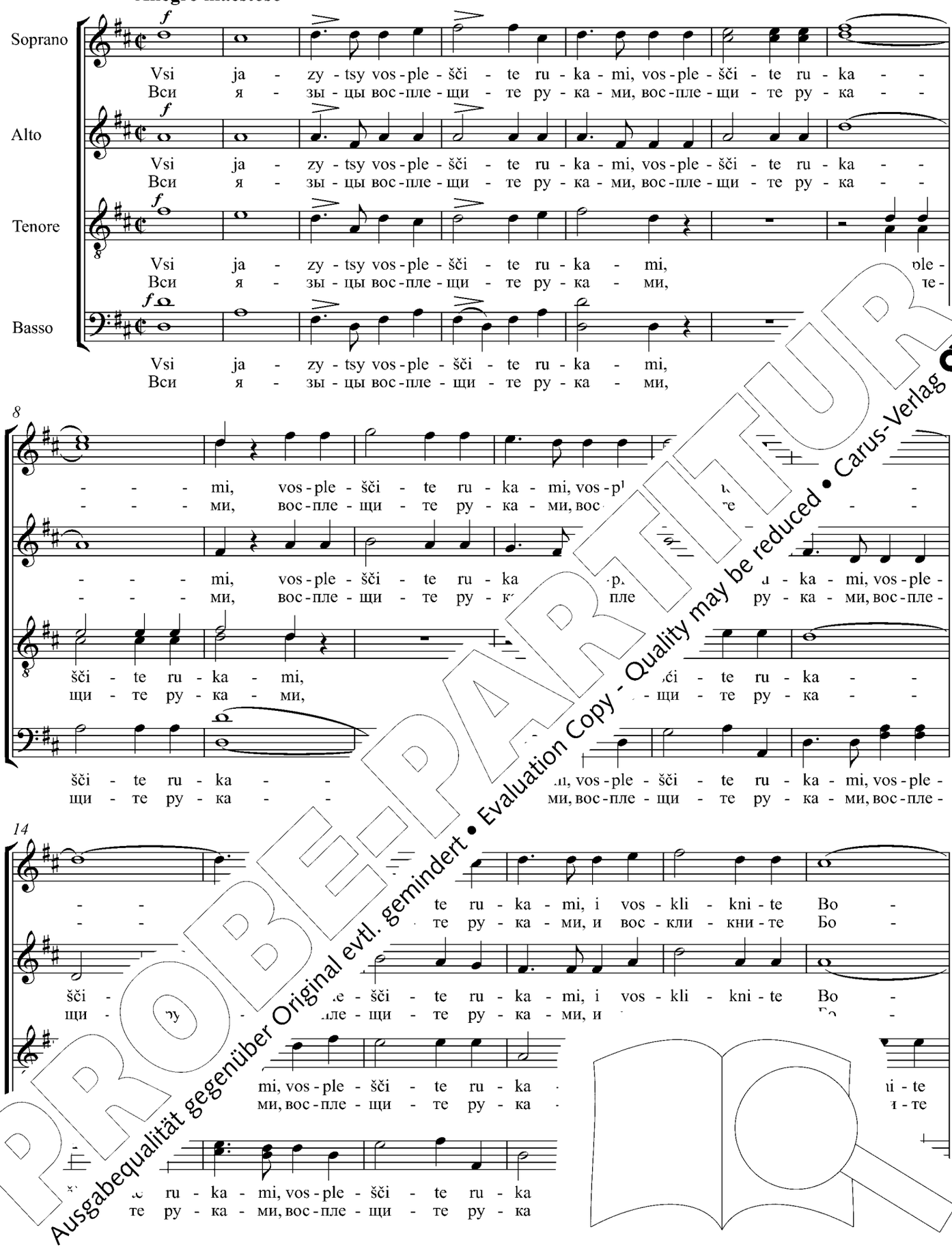
31. Vsi jazytsy vospleščite rukami

Вси языцы восплещите руками / Ihr Völker alle, klatscht in die Hände /
Clap your hands, all ye nations

Dmitry Bortniansky
1751–1825

Allegro maestoso



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20

- hu, vos - kli - kni - te Bo - hu hla - som ra - do-va - ni - ja, vsi ja - zy - tsy vos - ple -
- гу, вос - кли - кни - те Бо - гу гла - сомъ ра - до-ва - ні - я, вси я - зы - цы вос - пле -

- hu, vos - kli - kni - te Bo - hu hla - som ra - do-va - ni - ja, vsi ja - zy - tsy vos - ple -
- гу, вос - кли - кни - те Бо - гу гла - сомъ ра - до-ва - ні - я, вси я - зы - цы вос - пле -

Bo - hu, vos - kli - kni - te Bo - hu hla - som ra - do-va - ni - ja,
Бо - гу, вос - кли - кни - те Бо - гу гла - сомъ ра - до-ва - ні - я,

Bo - hu vos - kli - kni - te Bo - hu hla - som ra - do-va - ni - ja,
Бо - гу вос - кли - кни - те Бо - гу гла - сомъ ра - до-ва - ні - я,

27

šči - te, vos - ple - šči - te ru - ka - mi,
щи - те, вос - пле - щи - те ру - ка - ми,

šči - te, vos - ple - šči - te ru - ka - mi,
щи - те, вос - пле - щи - те ру - ка - ми,

vsi ja - zy - tsy vos - ple - šči - te ru -
вси я - зы - цы вос - пле - щи - те ру -

vos - ple - šči - te ru - ka
вос - пле - щи - те ру - ка

- zy - tsy vos - ple - šči - te ru -
я - зы - цы вос - пле - щи - те ру -

33

i vos - vos - kli - kni - te Bo - hu, i vos - kli - kni - te
и вос - и вос - кли - кни - те Бо - гу, и вос - кли - кни - те

Bo - hu, i vos - kli - kni - te
Бо - гу, и вос - кли - кни

i vos - kli - kni
и вос - кли - кни

i,
ми,

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39

Bo - hu hla - som, hla - som ra - do-va - ni - ja, i vos - kli - kni - te Bo - hu
Бо - гу гла - сомъ, гла - сомъ ра - до-ва - ні - я, и вос - кли - кни - те Бо - гу

Bo - hu hla - som, hla - som ra - do-va - ni - ja, i vos - kli - kni - te Bo - hu
Бо - гу гла - сомъ, гла - сомъ ра - до-ва - ні - я, и вос - кли - кни - те Бо - гу

Bo - hu hla - som, hla - som ra - do-va - ni - ja, i vos - kli - kni - te Bo - hu
Бо - гу гла - сомъ, гла - сомъ ра - до-ва - ні - я, и вос - кли - кни - те Бо - гу

Bo - hu hla - som, hla - som ra - do-va - ni - ja, i vos - kli - kni - te Bo - hu
Бо - гу гла - сомъ, гла - сомъ ра - до-ва - ні - я, и вос - кли - кни - те Бо - гу

46 **Più lento**

hla - som ra - - do-va - ni - ja, hla - som ra - - -
гла - сомъ ра - - до-ва - ні - я, гла - сомъ ра - - -

hla - som ra - - do-va - ni - ja, hla - som - - - ja.
гла - сомъ ра - - до-ва - ні - я, гла - сом - - - я.

hla - som ra - - do-va - ni - ja, - - do-va - ni - ja.
гла - сомъ ра - - до-ва - ні - я, - - до-ва - ні - я.

hla - som ra - - do-va - - - do-va - ni - ja.
гла - сомъ ра - - до - - - до-ва - ні - я.

53 **Largo**

Tutti **p**

Ja - ko Hos - yš - nij stra - šen, Tsar' ve - lij po
Я - ко Г - Выш - ній стра - шенъ, Царь ве - лій по

Tutti **p**

Ja - ko Hos - pod' Vyš - nij stra - šen, lij po
Я - ко Гос - подь Выш - ній стра - шенъ лій по

Ja - ko Hos - pod', Hos - po po
Я - ко Гос - подь, Гос - под -

Tutti **p**

Ja - ko Hos - pod', Hos - po
Я - ко Гос - подь, Гос - под

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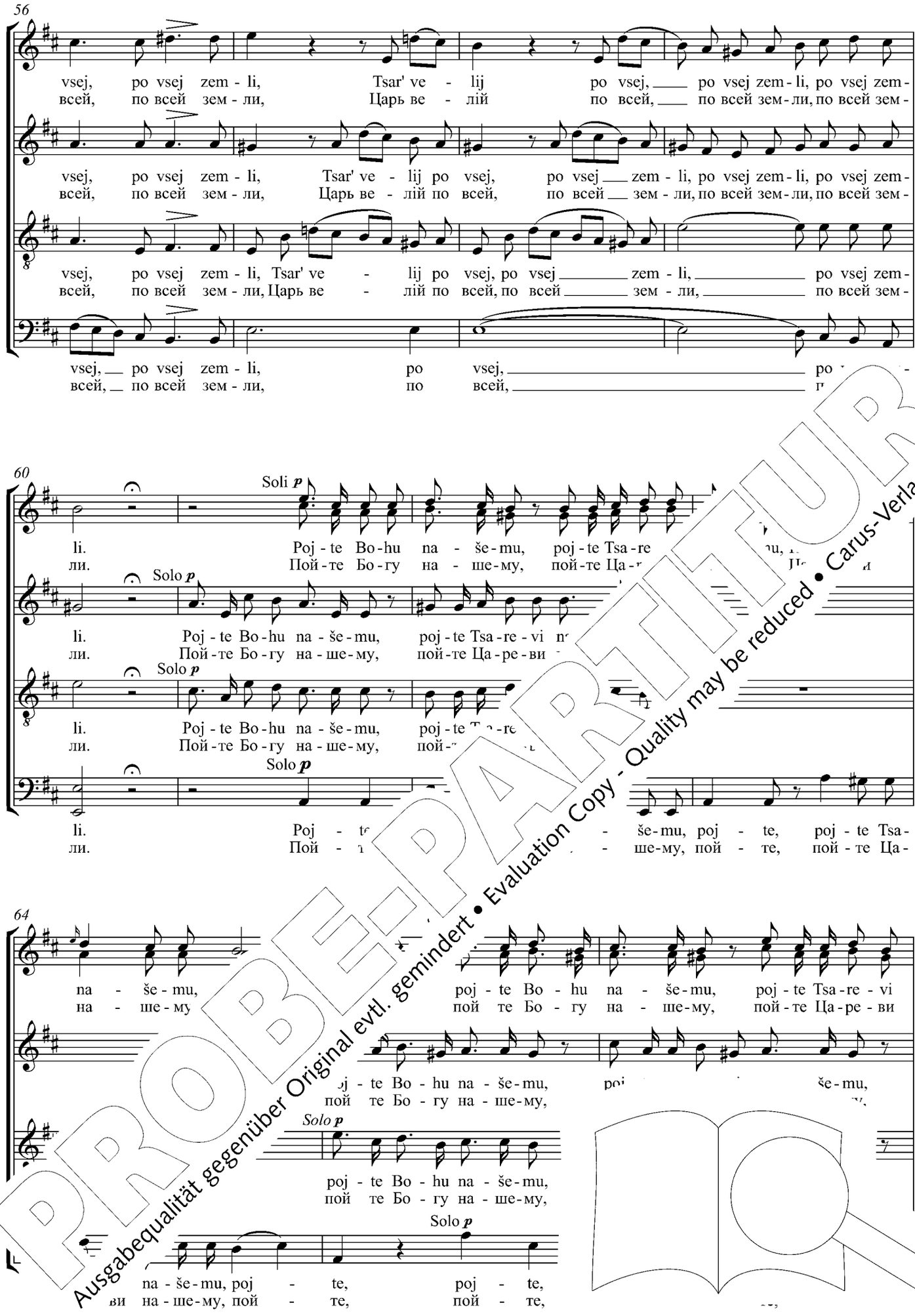

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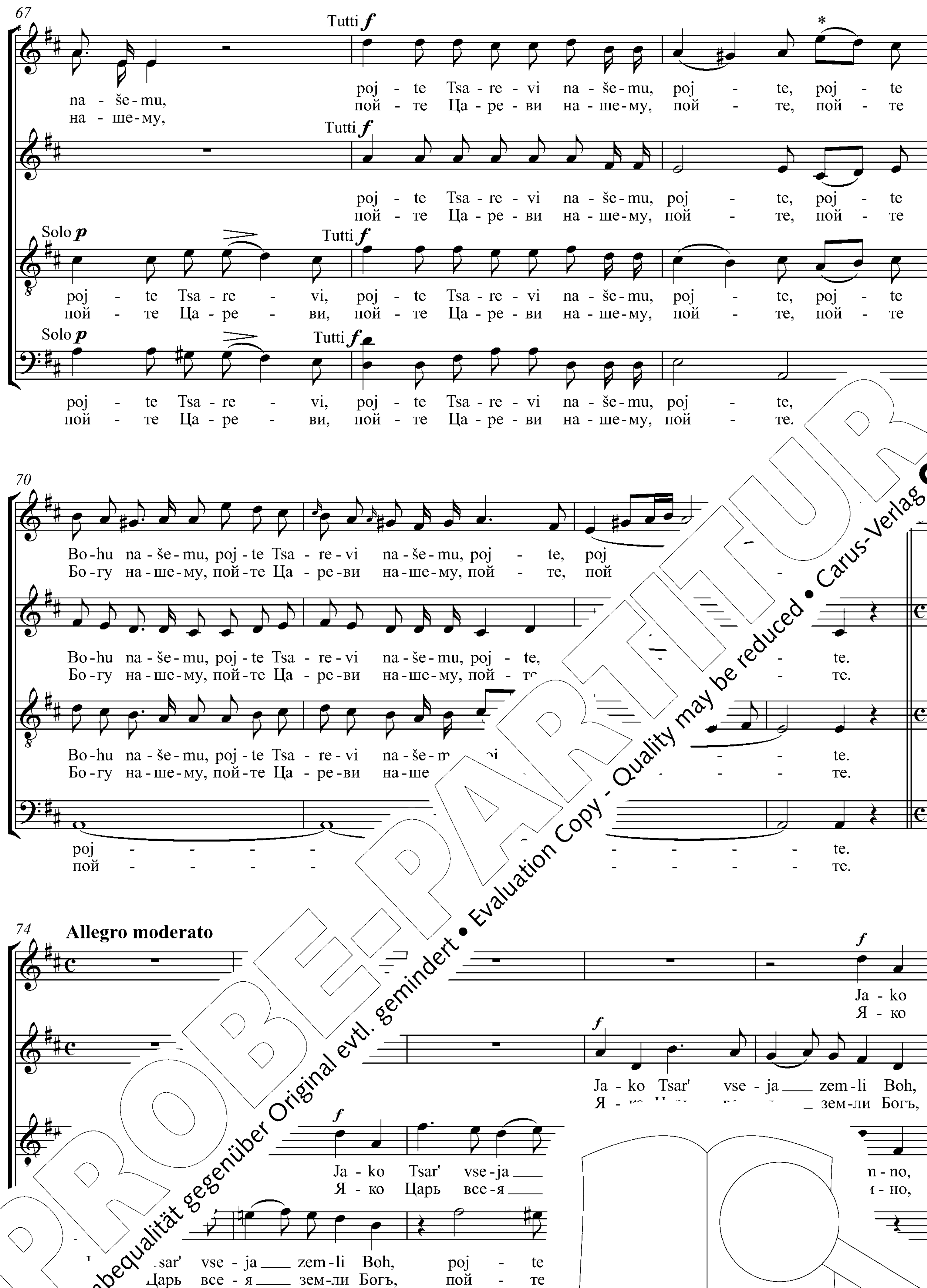

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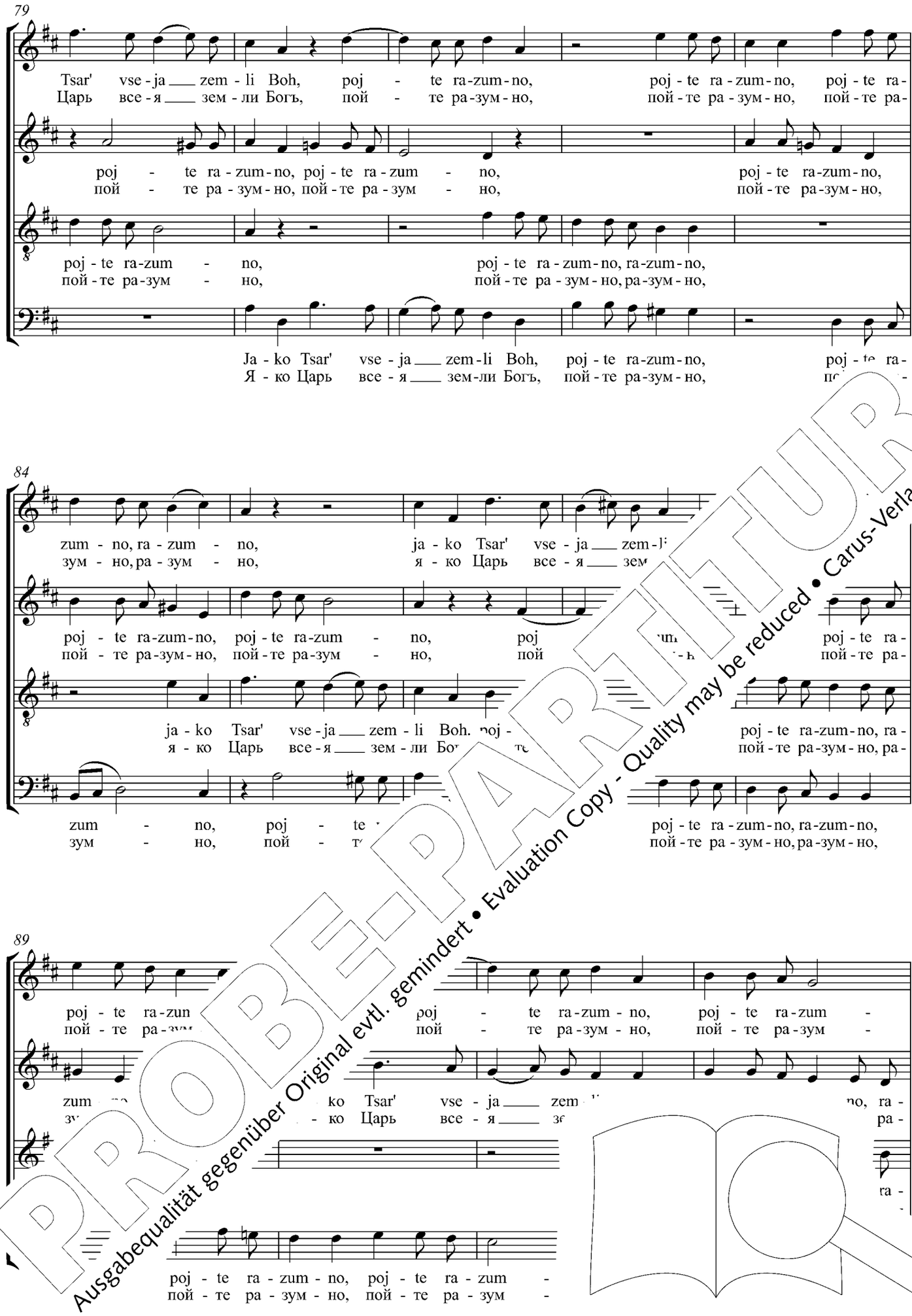
* … weiterhin mit *forte*, wohingegen **K** und **Tch** einen Wechsel zu *piano* auf Zähl…
So… /R shows no change from forte*, whereas **K** and **Tch** show a change to* piano *on be… ass and t… the uppe…*



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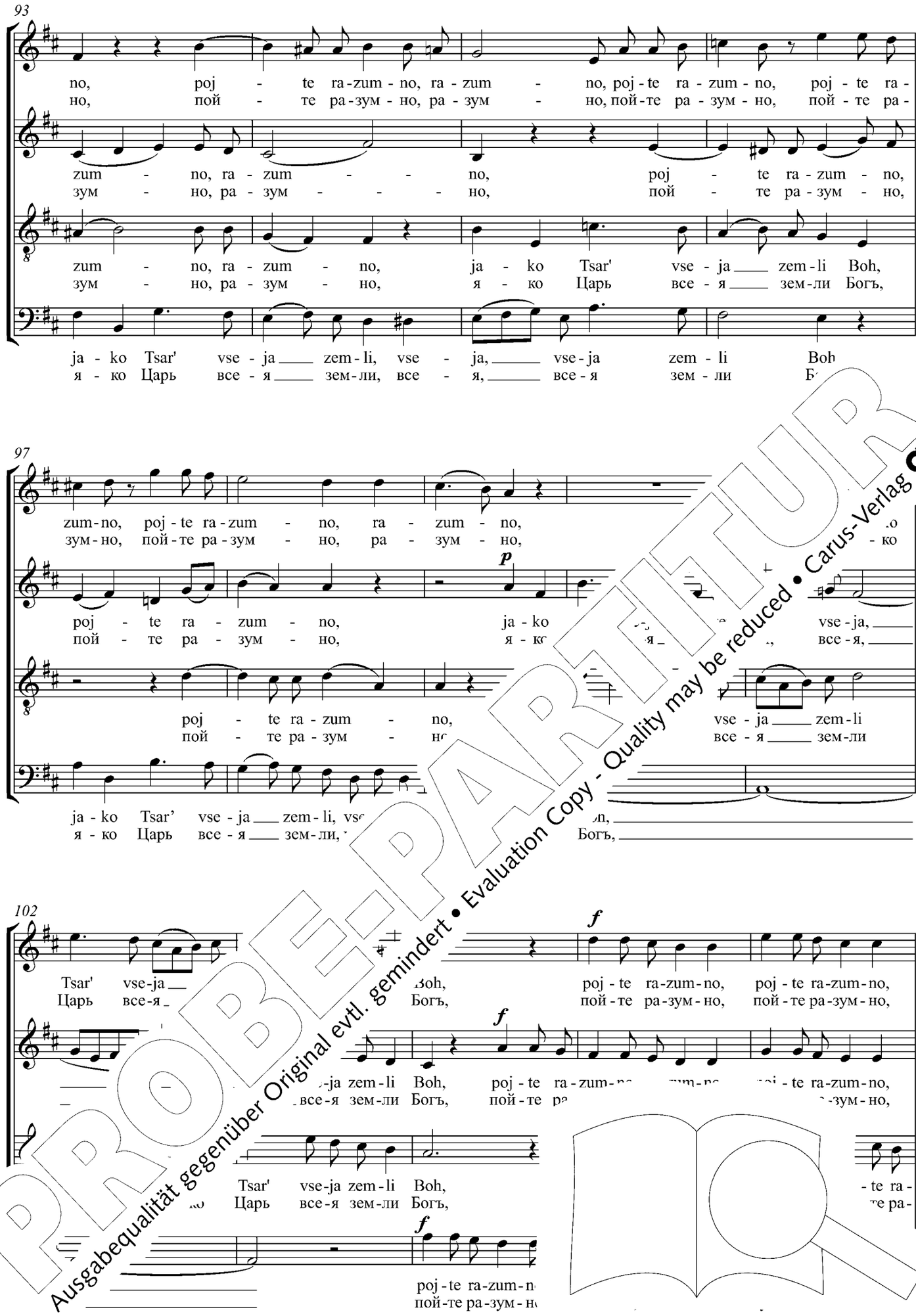

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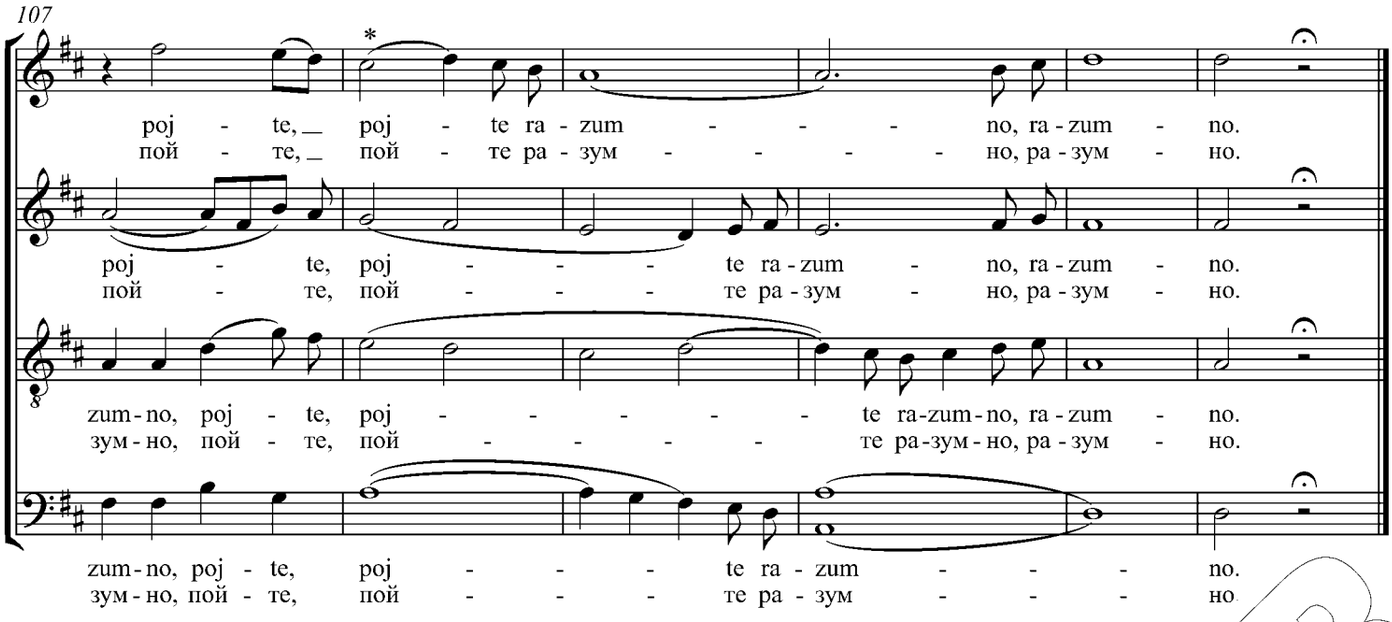

* Quelle **A/R** weiterhin *forte*, **K** und **Tch** hingegen mit *diminuendo* in T. 108 und *piano* in T. 109. Wie in T. 72–73 scheint ein *diminue*
*Source **A/R** shows no change from* forte*, whereas **K** and **Tch** show a* diminuendo *across m. 108 to* piano *in m. 109. As in mm. 72–7*
appropriate.

Vsi jazytsy vospleščite rukami,
i voskliknite Bohu hlasom radovanija.
Jako Hospod' Vyšnij strašen,
Tsar' velij po vsej zemli.
Pojte Bohu našemu, pojte,
pojte Tsarevi našemu, pojte.
Jako Tsar' vseja zemli Boh,
pojte razumno.*

Ihr Völker alle, klatscht in die Hände;
erhebt eure Stimme in freudigem Jubel zum Herr
Denn der Herr ist gewaltig und hocherhaben,
ein großer König über der ganzen Welt.
Singet unserem Gott, singet;
singet unserem König, singet.
Gott ist Herrscher über die ganze
singet Ihm würdig und klar.*

Clap your hand
and shout unt
For the Lord
a great K
O si
si
l,
g.*

. 46 (47)

* weise siehe die Einzelanmerkungen. / *Regarding linguistic consideration*

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32. Skaży mi, Hospodi, končinu moju

Скажи ми, Господи, кончину мою / Herr, lass mich mein Ziel erkennen /
O Lord, make me to know mine end

Dmitry Bortniansky
1751–1825

Andante moderato

Soprano — Solo *mf*
Ska - žy mi, Ho - spo - di, kon - či - nu mo - ju, i či - slo
Ска - жи ми, Гос - по - ди, кон - чи - ну мо - ю, и чи - сло

Alto — Solo *mf*
Ska - žy mi, Ho - spo - di, kon - či - nu mo - ju, i či - slo
Ска - жи ми, Гос - по - ди, кон - чи - ну мо - ю, и чи - сло

Tenore — Solo *mf*
Ska - žy mi, Ho - spo - di, kon - či - nu mo - ju,
Ска - жи ми, Гос - по - ди, кон - чи - ну мо - ю,

Basso

6

p
dnej mo - jikh, ko - je jest', da ra - zu - mě - ju, čto ši- ju - sja
дней мо - ихъ, ко - е есть, да ра - зу - мѣ - ю, что ша - ю - ся

p
dnej mo - jikh, ko - je jest', da ra - zu - mě - ju - - ju - sja
дней мо - ихъ, ко - е есть, да ра - зу - мѣ - - - ю - ся

dnej mo - jikh, ko - je jest', da ra - zu - li - ša - - ju - sja
дней мо - ихъ, ко - е есть, да ра - зу - ли - ша - - ю - ся

13

Tutti

p
az. no - ju, i čis - lo dnej mo - jikh, ko - je
азъ. у мо - ю, и чис - ло дней мо - ихъ, ко - е

p
az. on - či - nu mo - ju, i čis - lo dnej mo - jikh, ko - je
азъ. кон - чи - ну мо - ю, и чис - ло дней мо - ихъ, ко - е

Tu

spo - di, kon - či - nu mo - ju, - je
ос - по - ди, кон - чи - ну мо - ю, - e

- žy mi, Ho - spo - di, kon - či - nu mo - ju,
ка - жи ми, Гос - по - ди, кон - чи - ну мо - ю,

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20

jest', da ra - zu - mě - ju, čto li - ša - - ju - sja az.
есть, да ра - зу - мѣ - ю, что ли - ша - - ю - ся азъ.

Solo *mf*

jest', da ra - zu - mě - ju, čto li - ša - - ju - sja az. Se pja - di po - lo -
есть, да ра - зу - мѣ - ю, что ли - ша - - ю - ся азъ. Се пя - ди по - ло -

Solo *mf*

jest', da ra - zu - mě - ju, čto li - ša - - ju - sja az. Se pja - di po - lo -
есть, да ра - зу - мѣ - ю, что ли - ша - - ю - ся азъ. Се пя - ди по - ло -

Solo *mf*

jest', da ra - zu - mě - ju, čto li - ša - - ju - sja az. Se pja - di
есть, да ра - зу - мѣ - ю, что ли - ша - - ю - ся азъ. Се пя -

26

Solo *mf*

i so - stav moj ja - što
и со - ставъ мой я - что

žyl je - si dni mo - ja, i so - stav moj že pred To -
жилъ е - си дни мо - я, и со - ставъ мой же предъ То -

žyl je - si dni mo - ja, i so - stav ni - čto že pred To -
жилъ е - си дни мо - я, и со ни - что же предъ То -

žyl je - si dni mo - ja.
жилъ е - si дни мо - я.

32

Tutti *f*

bo - ju, o - su - jet - a. U - bo ob - ra - zom
бо - ю, о су - е - та. У - бо об - ра - зомъ

Tutti *f*

bo - -čes-ka-ja su - jet - a. U - - ra - zom
бо - ся-чес-ка-я су - е - та. - ра - зомъ

- če vsja-čes-ka-ja su - jet - a om
- че вся-чес-ка-я су - е - т - ъ

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39

kho - dit če - lo - věk, o - ba - če vsu - je mja -
хо - дить че - ло - вѣкъ, о - ба - че всу - е мя -

kho - dit če - lo - věk, o - ba - če vsu - je mja - tet - sja, mja -
хо - дить че - ло - вѣкъ, о - ба - че всу - е мя - тет - ся, мя -

kho - dit če - lo - věk, o - ba - če vsu - je mja - tet - - - - - sja, mja -
хо - дить че - ло - вѣкъ, о - ба - че всу - е мя - тет - - - - - ся, мя -

kho - dit če - lo - věk, o - ba - če vsu - je mja - tet - -
хо - дить че - ло - вѣкъ, о - ба - че всу - е мя - тет - -

45

tet - sja: so - kro - - - vi - šče - stvu
тет - ся: со - кро - - - ви - ще - ств

tet - sja: so - kro - - - věst' ko -
тет - ся: со - кро - - - вѣсть ко -

tet - sja: so - kro - i ne věst' ko -
тет - ся: со - кро - и не вѣсть ко -

tet - sja: sce - stvu - jet, i ne věst' ko -
тет - ся: и - ще - ству - етъ, и не вѣсть ко -

51

mu so - be - ne věst' ko - mu so - be - ret ja.
му со - бе - не вѣсть ко - му со - бе - ретъ я.

mu i ne věst', ne věst' ko - mu ja.
и не вѣсть, не вѣсть ко

ja, i ne věst', ne věst'
я, и не вѣсть, не вѣсть

so - be - ret ja, i ne věst', ne věst'
со - бе - ретъ я, и не вѣсть, не вѣсть

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Largo

59

Tutti *p*

Ot - sta - vi ot me - ne ra - ny Tvo - ja: ot krě - po - sti bo ru - ki Tvo - je - ja
От - ста - ви отъ ме - не ра - ны Тво - я: отъ крѣ - по - сти бо ру - ки Тво - е - я

65

az is - če - zokh, az is - če - zokh. U - sly - sly
азъ ис - че - зохъ, зохъ ис - че - зохъ. У - слы - ши

71

lit - vu mo - ju, ni - je mo - je vnu - šy,
ли - тву мо - ю. не - ні - е мо - е вну - ши,

i mo - le - ni - je mo - je vnu - šy,
и мо - ле

Go - spo - di, i mo -
Го - спо - ди, и мо -

mo - ju, Go - spo - di, i mo -
мо - ю, Го - спо - ди, и мо -

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77

pp p Tutti pp

slez mo - jikh ne pre - mol - či, slez mo - jikh ne pre - mol - či.
слезъ мо - ихъ не пре - мол - чи, слезъ мо - ихъ не пре - мол - чи.

Adagio

Tutti p 83 mf p

O - sla - bi mi, da po - či - ju, prež - de da že ne ot" - i - du, i kto - mu ne bu - du.
O - сла - би ми, да по - чі - ю, преж - де да же не отъ - и - ду, и кто - му не бу - ду.

Moderato

90 Tutti

da po - či - ju, prež - de da
да по - чі - ю, преж - де да

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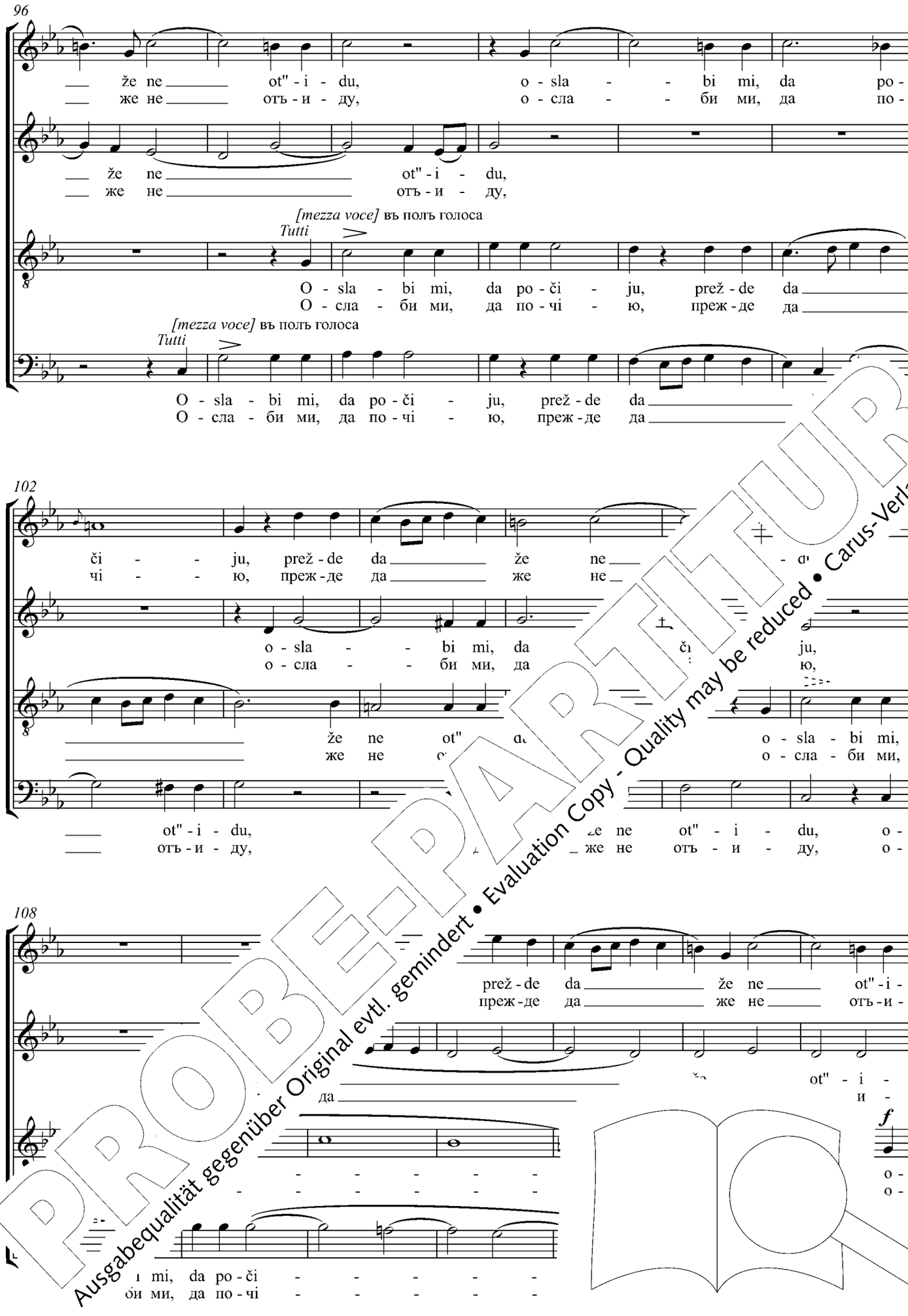

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115

du, o - sla - bi mi, da po - či - - - - -
ду, о - сла - би ми, да по - чі - - - - -

du, o - sla - bi mi, da po - či - ju, da po - či - -
ду, о - сла - би ми, да по - чі - ю, да по - чі - -

sla - bi mi, da po - či - - - ju, prež - de da
сла - би ми, да по - чі - - - ю, преж - де да

da po - či - - - - - ju, prež - de da
да по - чі - - - - - ю, преж - де да

121

- - ju, prež - de da
- - ю, преж - де да

- - ju, prež - de da
- - ю, преж - де да

že ne ot" - i - d prež - de
же не отъ - и - prež - de

že ne ot" prež - de da
же не отъ преж - де да

128

ne ot" - i - du, prež - de da
же не отъ - и - ду, преж - де да

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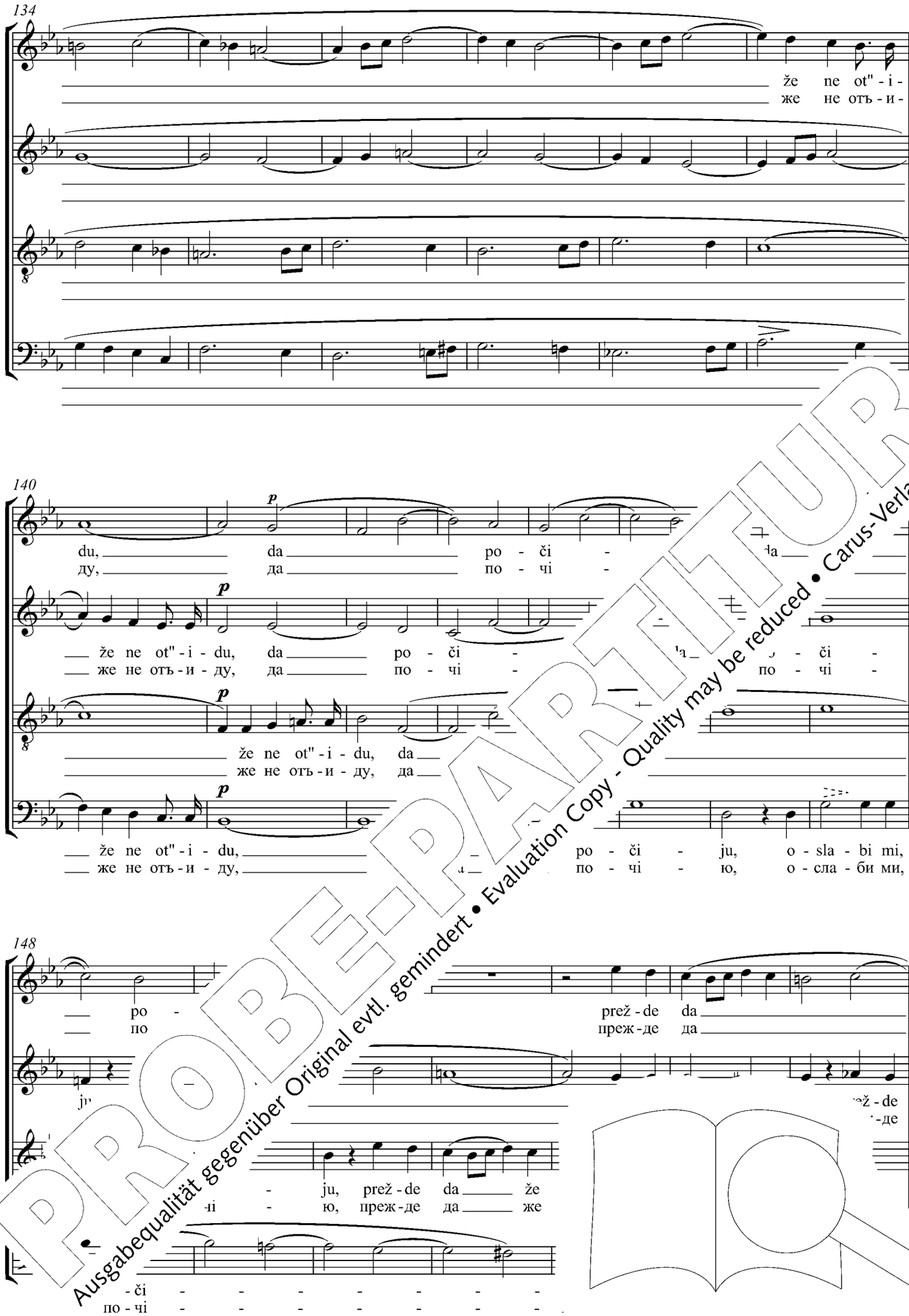

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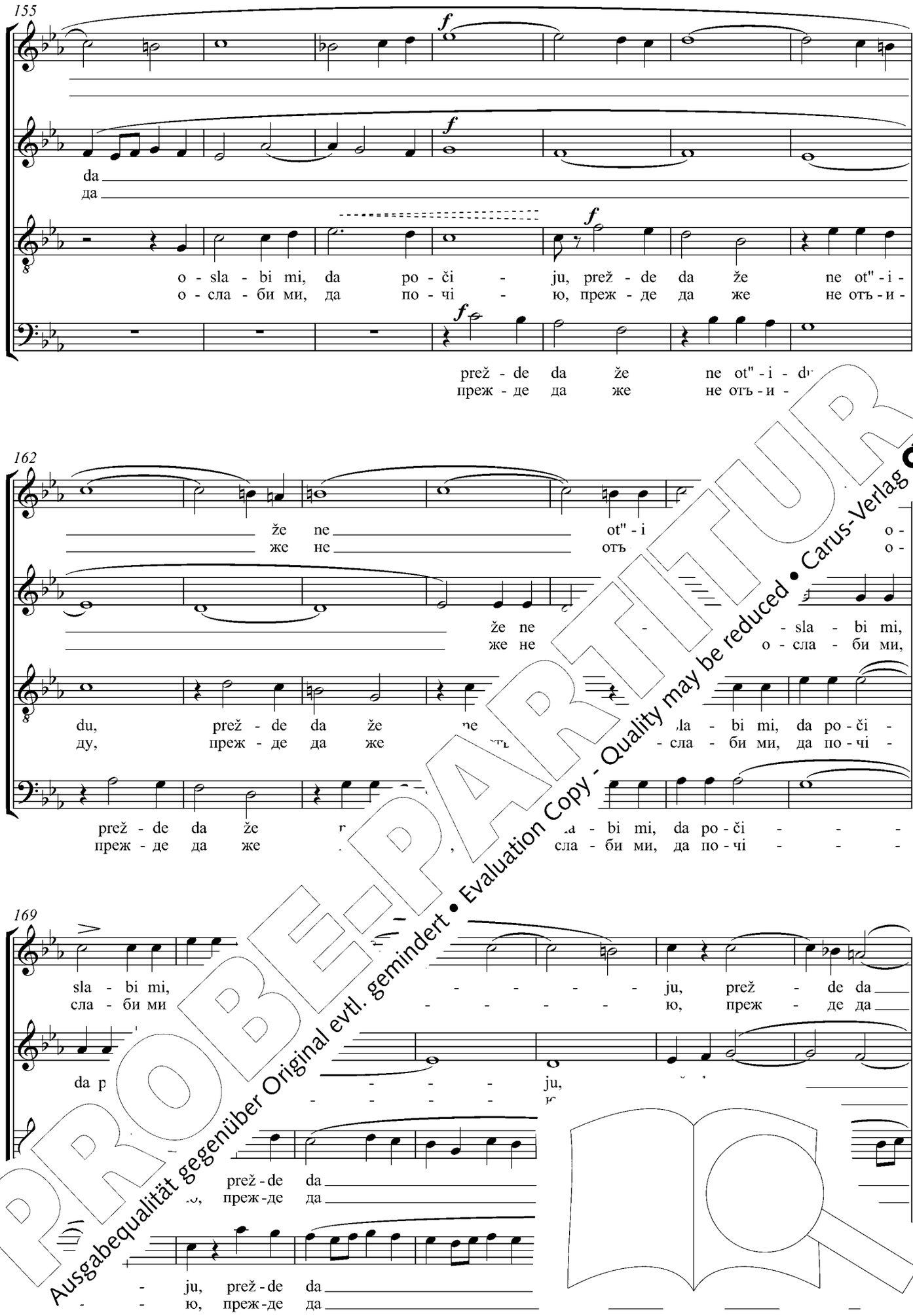

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176

183

že ne ot" - i - du, ne ot" - i - du, da
же не отъ - и - ду, не отъ - и - ду, да

192

i kto - mu ne bu - du.
и кто - му не бу - ду.

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Skaży mi, Hospodi, končinu moju
i čislo dnej mojikh, koje jest',
da razuměju, čto lišajusja az.
Se pjadi položyl jesi dni moja,
i sostav moj jako ničto že pred Toboju,
obače vsjačeskaja sujeta.
Ubo obrazom khodit čelověk,
obače vsuje mjatetsja:
sokroviščestvujet,
i ne věst', komu soberet ja.
Otstavi ot mene rany Tvoja:
ot krěposti bo ruki Tvojeja az isčezokh.
Uslyšy molitvu moju, Hospodi,
i molenie moje vnušy, slez moikh ne premolči.*
Oslabi mi, da počiju, prežde da že ne ot"idu,
i ktomu ne budu.

Herr, lass mich mein Ziel erkennen,
und die Zahl meiner Tage,
dass ich wisse, was noch bleibt.
Siehe, ein Ringen hast Du meinen Tagen auferlegt,
mag ich auch bestehen, vor Dir ist es nichts.
Wahrlich, alles ist eitel, ein jeder Mensch, der da lebt.
Wahrlich, es wandelt der Mensch in trügendem Schein
von Nichtigkeit geschüttelt
sammelt er Schätze,
und weiß doch nicht, für wen.
Nimm Deine Geißeln fort von mir;
denn ich sterbe unter der Wucht Deiner Hand.
Herr, erhöre mein Gebet,
neige Dein Ohr meinem Flehen, verweigere Dich nicht [illegible]nen
Lass mich, dass ich Atem schöpfe, ehe ich dahin muss
und nicht mehr bin.

O Lord, make me to know mine er
and the number of my days, what it
that I may know what I lack
Behold, Thou hast made [illegible] as
and my being is as not
Nay, all things are v
Surely man walk
nay, in vain d
he layeth u
and knowe[illegible]ner it.
Take
fo[illegible]. I have fainted.
H[illegible]d,
[illegible]ve ear; unto my tears be not silent.*
[illegible]refreshed before I go hence,

aus / from Ps. 38 (39)

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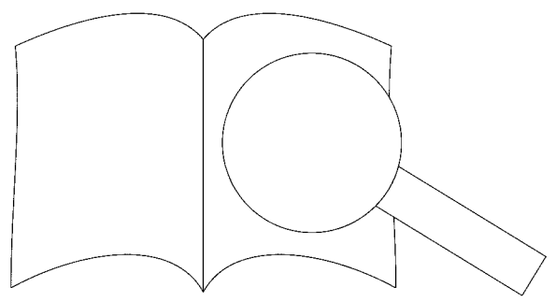
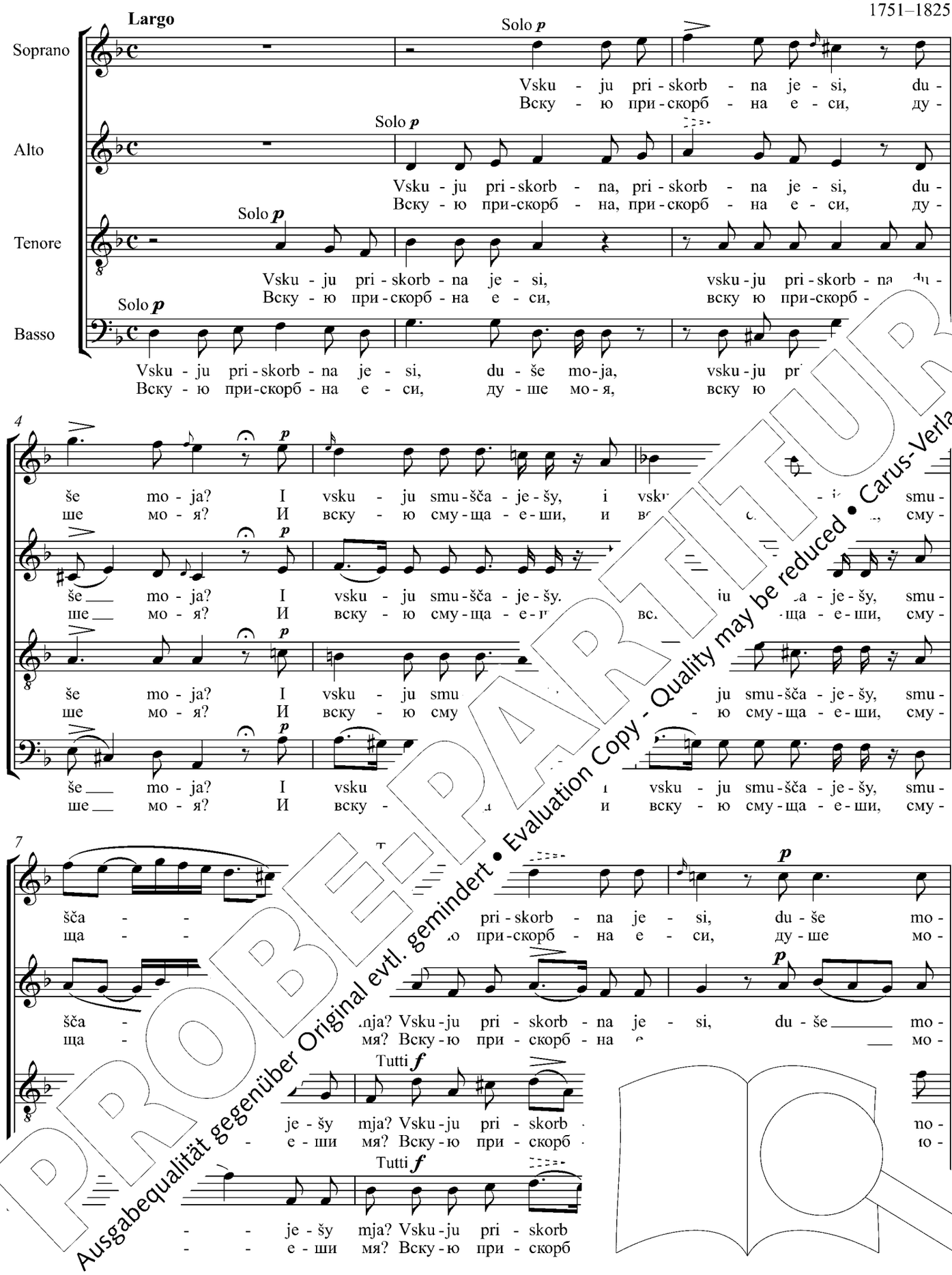


e Hinweise siehe die Einzelanmerkungen. / *Regarding linguistic considera*

33. Vskuju priskorbna jesi, duše moja?

Вскую прискорбна еси, душе моя? / Was bist du betrübt, meine Seele? /
Why art thou cast down, O my soul?

Dmitry Bortniansky
1751–1825



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10

ja? I vsku - ju smu - šča - - - - je - šy mja?
я? И вску - ю сму - ща - - - - е - ши мя?

Solo *p*

ja? I vsku - ju smu - šča - - - - je - šy mja? Vsku - ju pri - skorb - na je -
я? И вску - ю сму - ща - - - - е - ши мя? Вску - ю при - скорб - на е -

14

Solo *p*

Vsku - ju pri - skorb - na je - si,
Вску - ю при - скорб - на е - си,

si, du - še mo - ja? I vsku - mja, smu -
си, ду - ше мо - я? И вску - мя, сму -

skorb - - - na je - - ju smu - šča - -
скорб - - - на е - - ю сму - ща - -

17

Tutti *f*

šča - je - šy mi - - je - šy mja? Vsku - ju pri - skorb - na je - si, du -
ща - е - ши - - е - ши мя? Вску - ю при - скорб - на е - си, ду -

Tutti *f*

šča - smu - šča - - je - šy mi - ie - si, du -
сму - ща - - е - ч, ду -

vsku - ju smu - šča - - je du -
вску - ю сму - ща - - е ду -

je - šy mja, vsku - ju smu - šča - - j
е - ши мя, вску - ю сму - ща - - е

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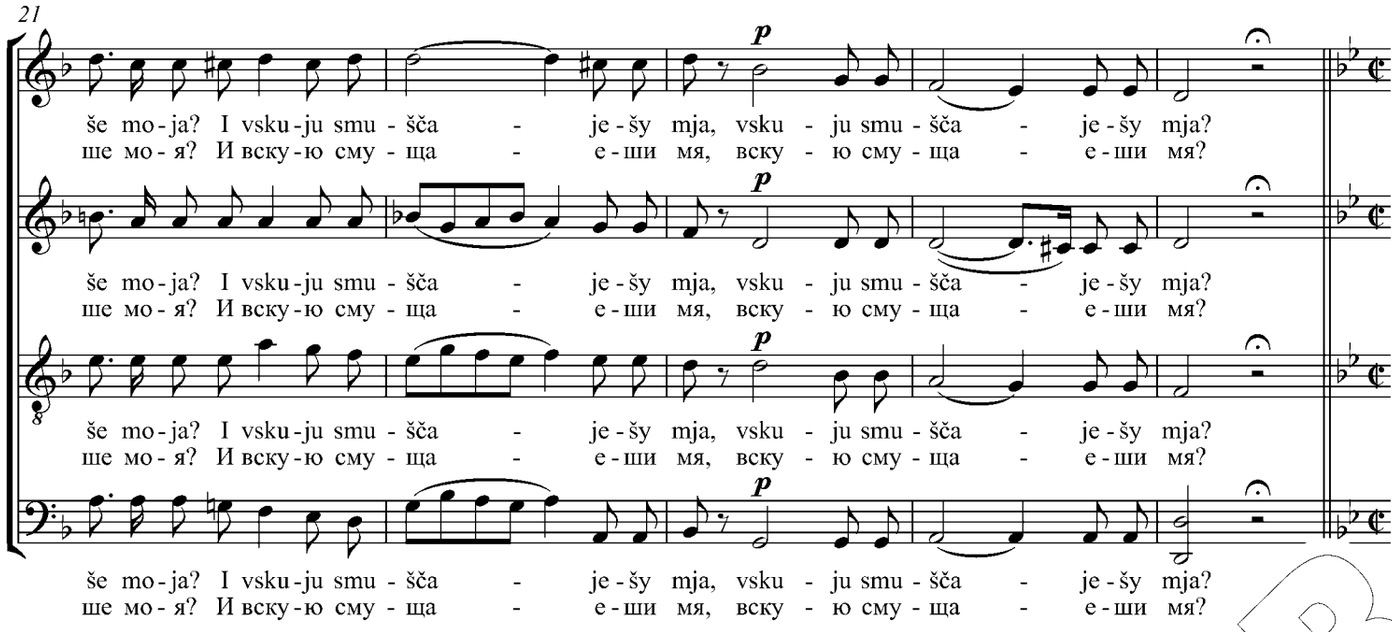

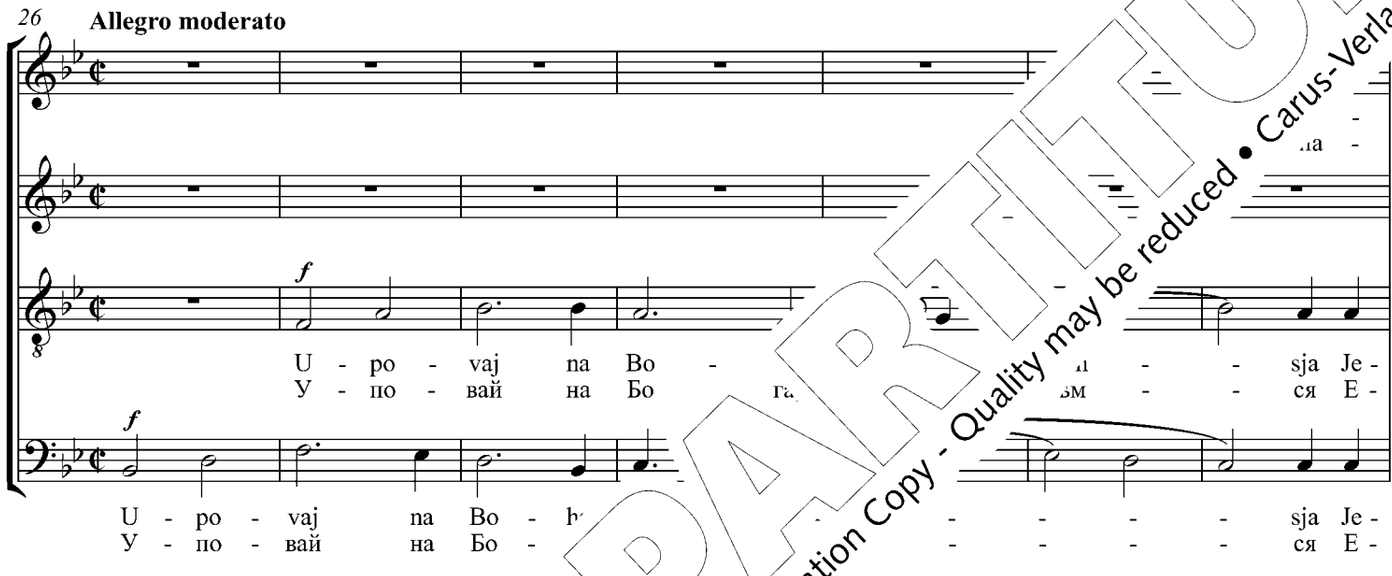

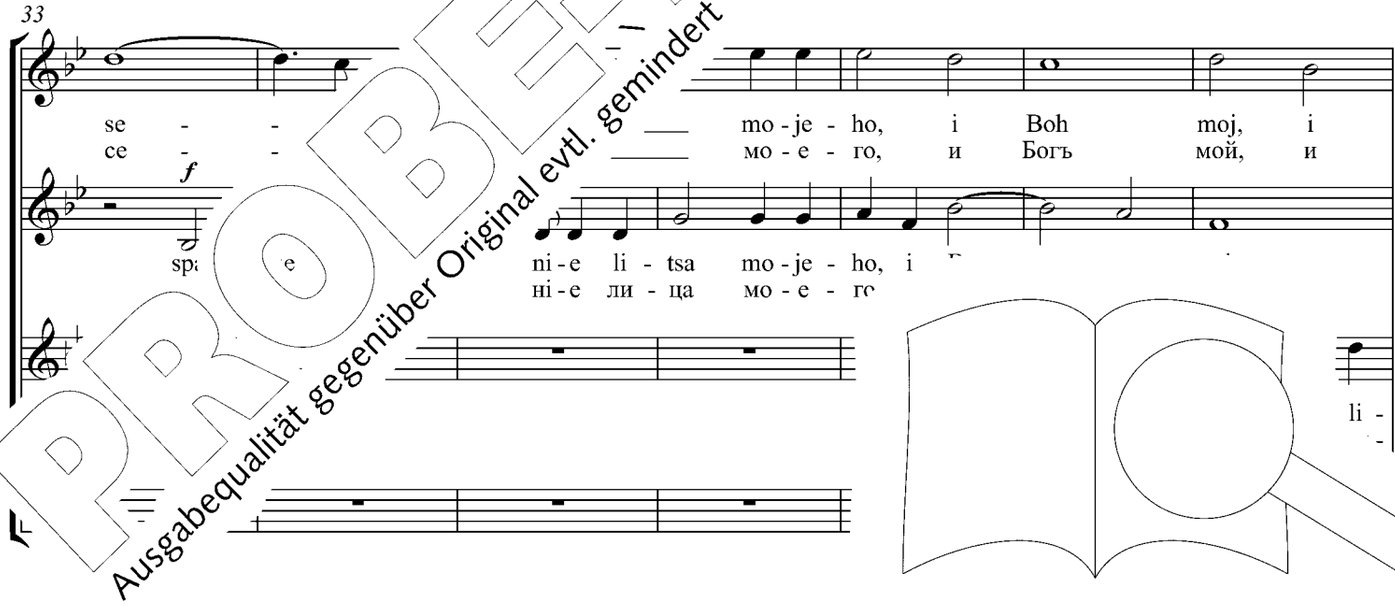

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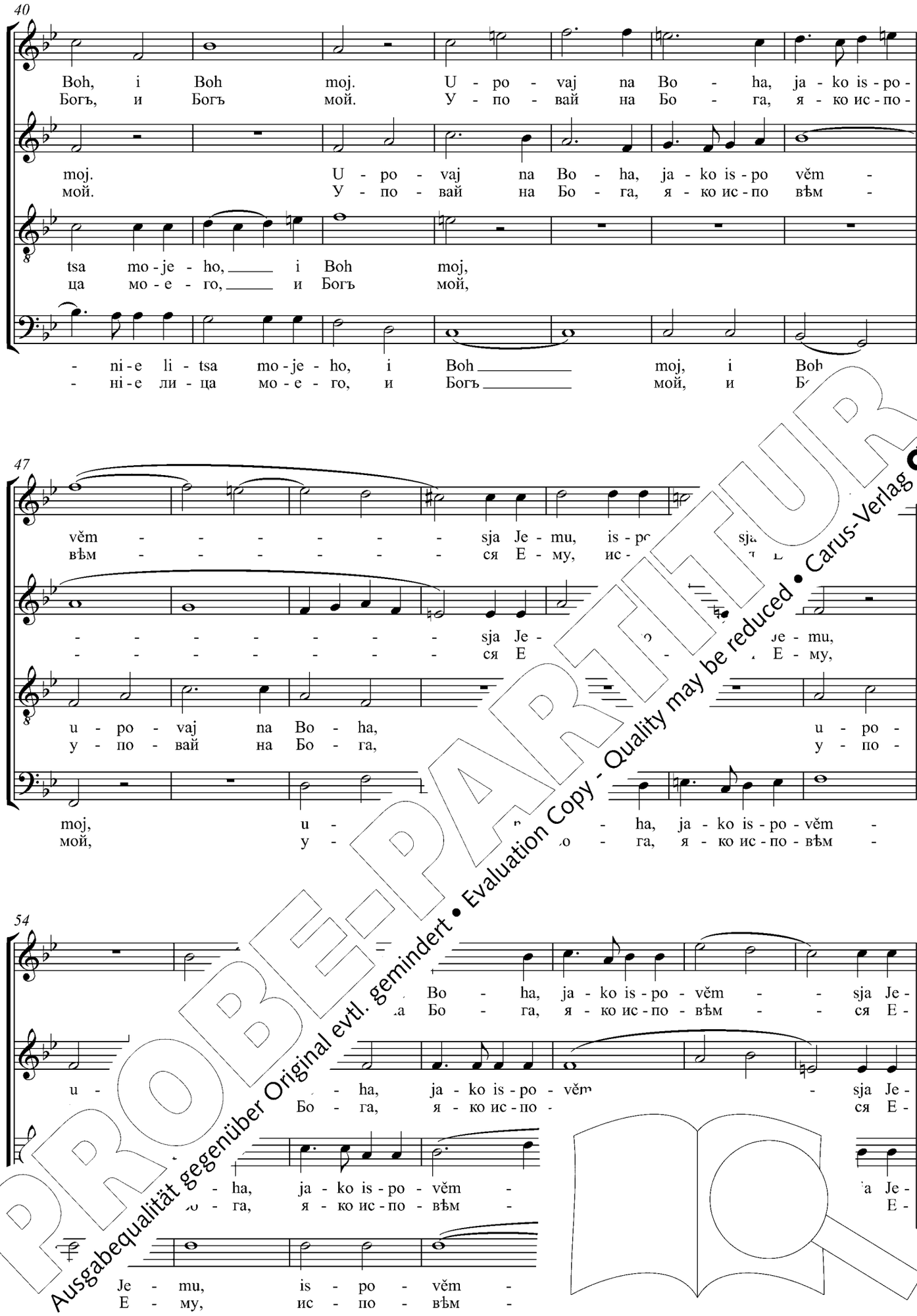

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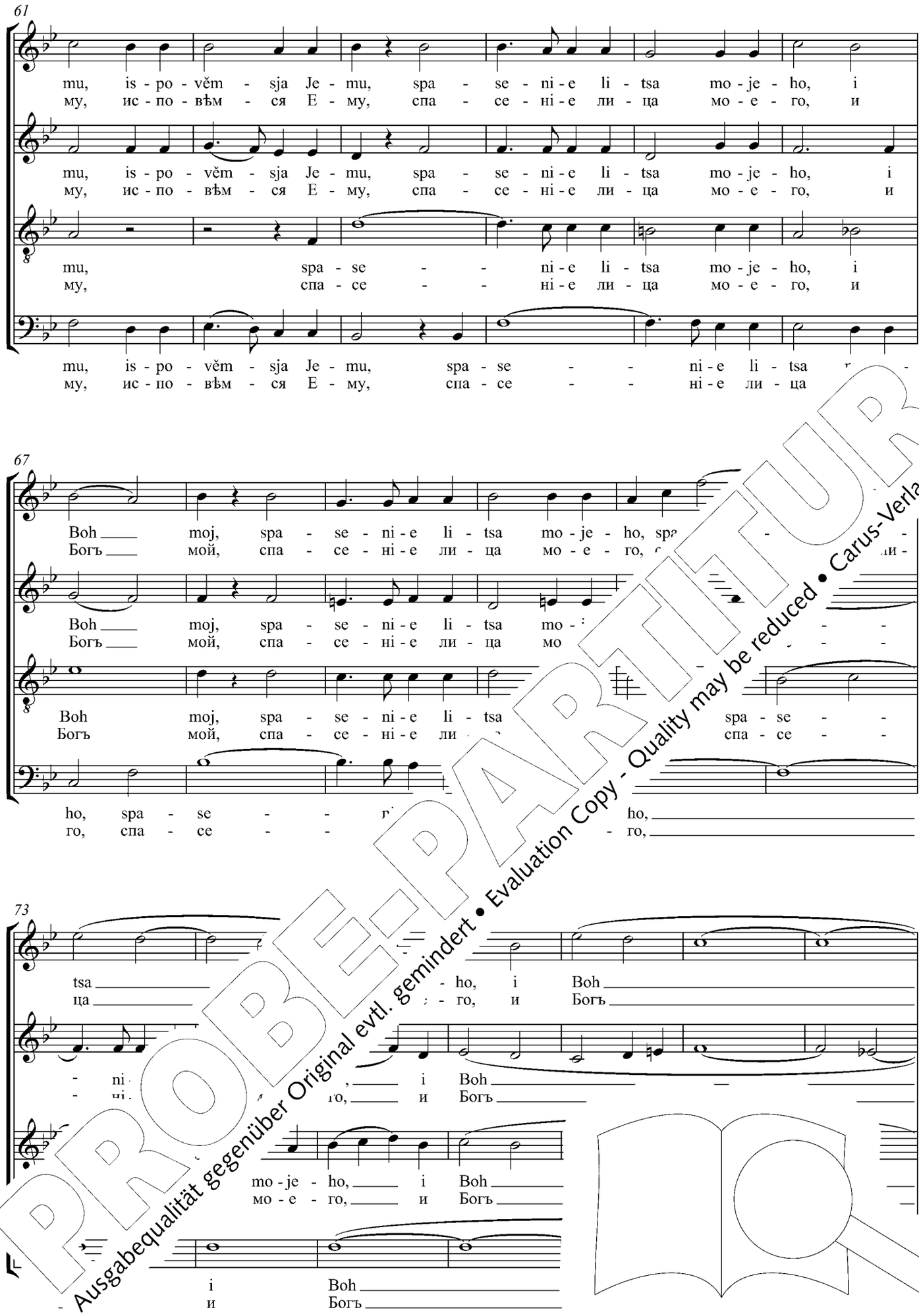

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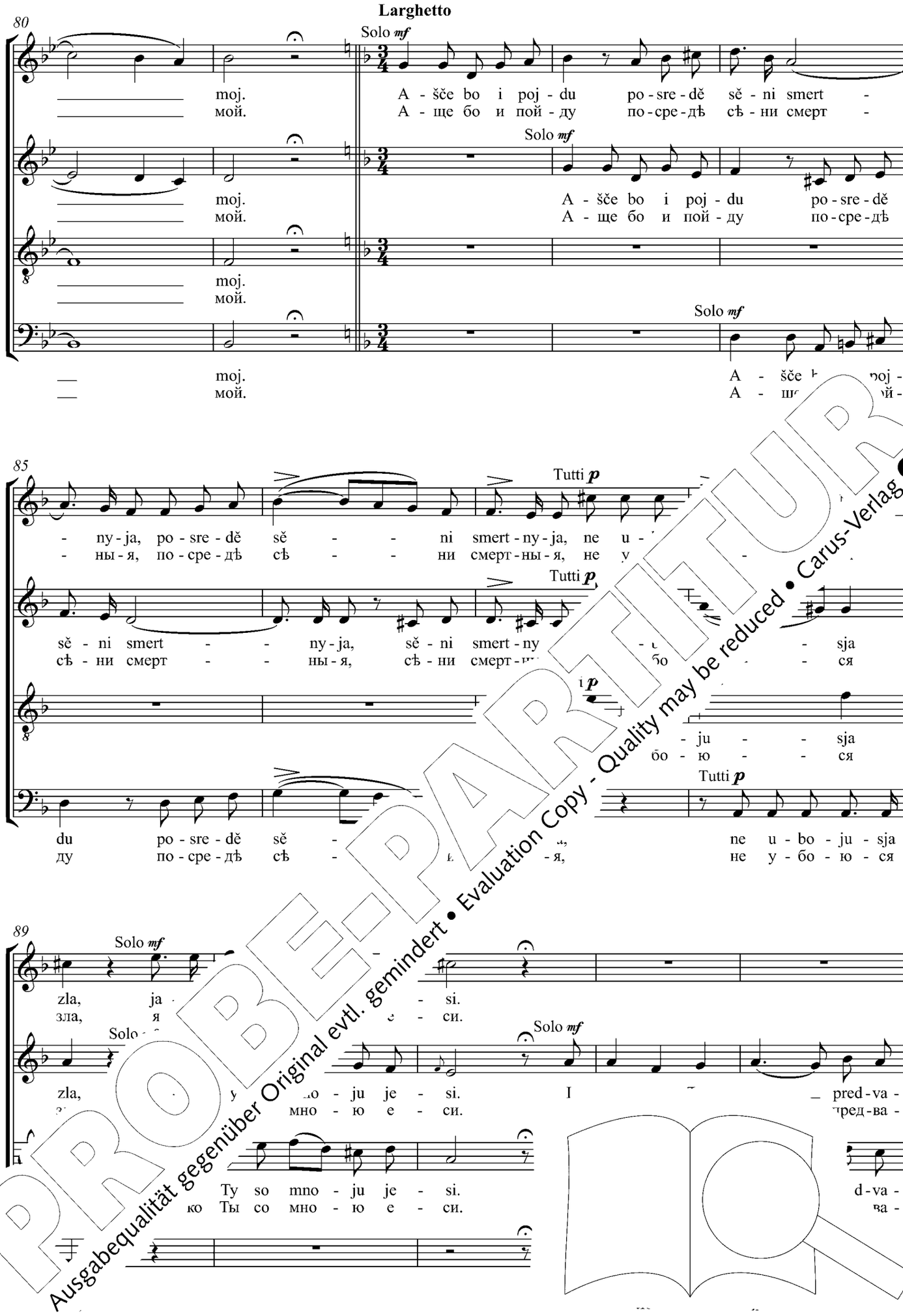

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94

rit mja, i mi - lost' Tvo - ja pred-va - rit mja vsja dni žy - vo -
ритъ мя, и ми - лость Тво - я пред-ва - ритъ мя вся дни жи - во -

rit mja, i mi - lost' Tvo - ja pred-va - rit mja vsja dni žy - vo -
ритъ мя, и ми - лость Тво - я пред-ва - ритъ мя вся дни жи - во -

rit mja, mi - lost' Tvo - ja pred-va - rit mja
ритъ мя, ми - лость Тво - я пред-ва - ритъ мя

99

Soli *p*

Az že v
Азъ же

ta mo - je - ho, žy - vo - ta mo - je - že vo - spo -
та мо - е - го, жи - во - та мо - е - же во - спо -

ta mo - je - ho, žy - vo - ta m Az že vo - spo -
та мо - е - го, жи - во - та Азъ же во - спо -

Solo *p*

vsja dni žy - v го. Az že vo - spo -
вся дни жи - Азъ же во - спо -

104

Solo

mi - lost' Tv -ra - du - ju - sja o mi - lo - sti Tvo -
ми - лость Тво воз - ра - ду - ю - ся о ми - ло - сти Тво -

ju Tvo - ju i sti Tvo -
ю сть Тво - ю и Тво -

mi - lost' Tvo - ju
ми - лость Тво - ю

mi - lost' Tvo - ju i voz -
ми - лость Тво - ю и воз -

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109

Solo *p*

jej, o mi - lo - sti Tvo - jej, ja - ko byl je - si za - stup - nik moj v den'
ей, о ми - ло - сти Тво - ей, я - ко былъ е - си за - ступ - никъ мой въ день

Solo *p*

jej, o mi - lo - sti Tvo - jej, ja - ko byl je - si za - stup - nik moj v den'
ей, о ми - ло - сти Тво - ей, я - ко былъ е - си за - ступ - никъ мой въ день

jej, o mi - lo - sti Tvo - jej,
ей, о ми - ло - сти Тво - ей,

Solo *p*

jej, o mi - lo - sti Tvo - jej, ja - ko byl je - si za - stup - nik
ей, о ми - ло - сти Тво - ей, я - ко былъ е - си за - ступ - ник

114

skor - bi mo - je - ja, v den' skor - bi mo - je - ja.
скор - би мо - е - я, въ день скор - би мо - е - я.

skor - bi mo - je - ja, v den' skor - bi mo -
скор - би мо - е - я, въ день скор - би мо

- nik moj je -
- никъ мой е -

- mošč - nik moj je -
- мощ - никъ мой е -

Tutti *p*

skor - bi mo - je - ja, v
скор - би мо - е - я, въ

- ja. Po - mošč - -
- я. По - мощ - -

119

Tutti *p*

Po - Te - bě po - ju, Te - bě po - ju:
По Те - бѣ по - ю, Те - бѣ по - ю:

po - ju,
по - ю,

po - ju,
бѣ по - ю,

nik moj, Te - bě, Te - bě po
никъ мой, Te - бѣ, Te - бѣ по

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126 **Allegro moderato**

f

ja - ko Boh za - stup - nik moj je - si, Bo - že moj, mi -
я - ко Богъ за - ступ - никъ мой е - си, Бо - же мой, ми -

f

ja - ko Boh za - stup - nik moj je - si, Bo - že moj,
я - ко Богъ за - ступ - никъ мой е - си, Бо - же мой,

133

- lost' mo - ja, za - stup - nik moj, za - st... ik
- лость мо - я, за - ступ - никъ мой, за - ...

mi - lost' mo - ja, za - stup - nik ...р - nik
ми - лость мо - я, за - ступ - ник ...ступ - никъ

f

ja - ko Boh za - s... Bo - že
я - ко Богъ з... Бо - же

f

ja - ko Boh za - stup - Bo - že moj,
я - ко Богъ за - ступ Бо - же мой,

139

si, ... - stup - nik moj, za - stup - nik moj,
си, за - ступ - никъ мой, за - ступ - никъ мой,

moj, tu... - si, za - za -
мой е - си, з... -

- lost' mo - ja, za - stup - nik m
- лость мо - я, за - ступ - никъ м

mi - lost' mo - ja,
ми - лость мо - я,

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145

Solo *mf*

za - stup - - nik moj je - si, Bo - že moj, mi -
за - ступ - - никъ мой е - си, Бо - же мой, ми -

Solo *mf*

stup - nik moj, za - stup - nik moj je - si, Bo - že moj, mi -
ступ - никъ мой, за - ступ - никъ мой е - си, Бо - же мой, ми -

za - stup - - nik moj je - si,
за - ступ - - никъ мой е - си,

Solo *p*

stup - nik moj, za - stup - nik moj je - si,
ступ - никъ мой, за - ступ - никъ мой е - си,

152

- lost' mo - ja, Bo - že moj, Bo - že moj, mo -
- лость мо - я, Бо - же мой, Бо - же мо[й], сть мо -

- lost' mo - ja, Bo - že moj, Bo - lost' mo -
- лость мо - я, Бо - же мой, Бо - лость мо -

- že moj, moj, mi - - lost' mo -
- же мой, же мой, ми - - лость мо -

159

Tutti *f*

ja, ja - ko
я, я - ко

Tutti *f*

ja, za - stup - nik, za - stup - nik moj je - si,
я. за - ступ - никъ, за - си,

Tutti

za - stup - nik moj je - si,
за - ступ - никъ мой е - си,

f

ja - ko Boh za - stup - n
я - ко Богъ за - ступ - ни

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166

Boh za - stup - nik moj je - si, Bo - že moj, mi - - lost' mo -
Богъ за - ступ - никъ мой е - си, Бо - же мой, ми - - лость мо -

ja - ko Boh za - stup - nik moj je - si, Bo - že moj, mi - lost' mo -
я - ко Богъ за - ступ - никъ мой е - си, Бо - же мой, ми - лость мо -

Bo - - - - že moj, ja - ko
Бо - - - - же мой, я -

172

ja, ja - ko Boh za - stup
я, я - ко Богъ за - сту сту е -

ja, ja - ko Boh za - stup ik moj je -
я, я - ко Богъ за - сту ой, -никъ мой е -

ja - ko Boh za - stup - nik moj je - si, je -
я - ко Богъ за - ступ - никъ мой е - си, е -

Boh za - stup - nik moj je - si, - stup - nik moj je -
Богъ за - ступ - никъ мой е - си, - ступ - никъ мой е -

179

si, Bo - lost' mo - ja,
си, Бо - лость мо - я,

si, mi - lost' mo - ja, mi -
си, ой, ми - лость мо - я. ми -

Bo - že moj,
Бо - же мой,

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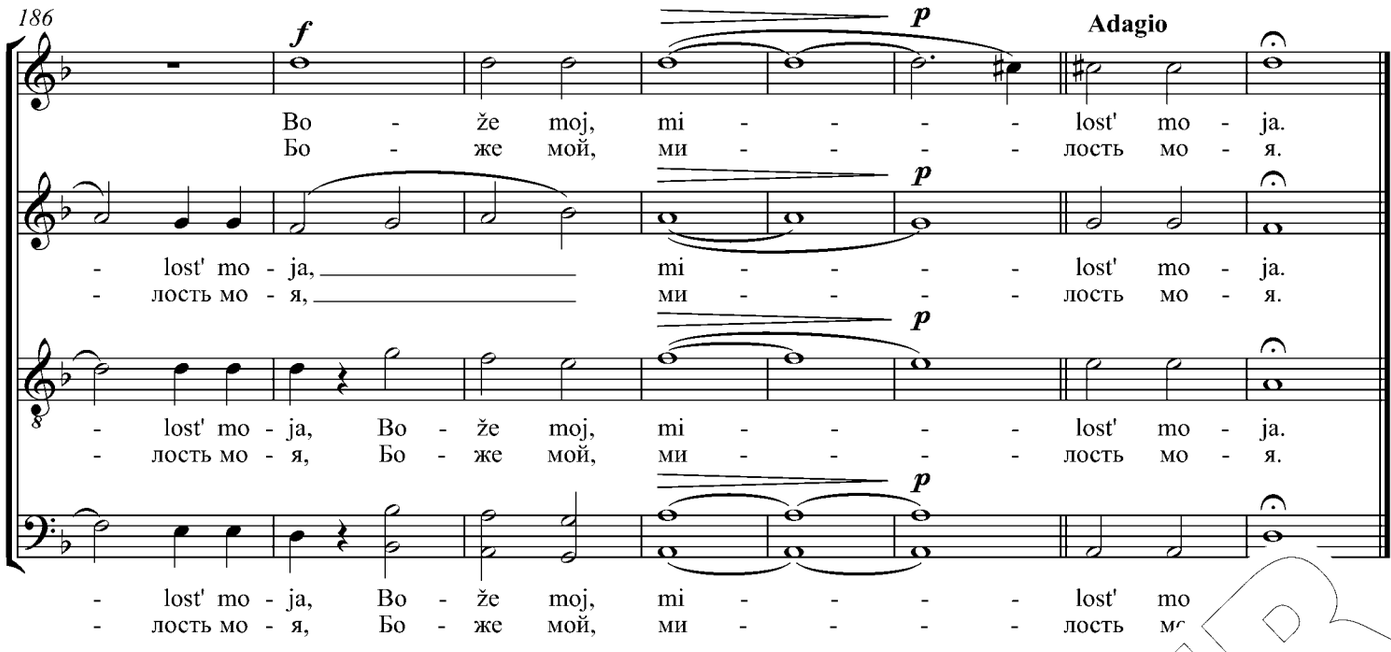

Vskuju priskorbna jesi, duše moja?
I vskuju smuščaješy mja?
Upovaj na Boha, jako ispověmsja Jemu,
spasenie litsa mojeho, i Boh moj.
Ašče bo i pojdu posredě sěni smertnyja,
ne ubojusja zla, jako Ty so mnoju jesi.
I milost' Tvoja predvarit* mja vsja dni žyvota mojeho.
Az že vospoju milost'* Tvoju
i vozradujusja* o milosti Tvojej,
jako byl jesi zastupnik moj* v den' skorbi mojeja.
Pomoščnik moj jesi, Tebě poju:
jako Boh zastupnik moj jesi, Bože moj, milost' mo

Was bist du betrüb ele,
und was verwi
Hoffe auf G ll
Er ist das bei Gott!
Und v n Schatten des Todes,
so ch nn Du bist bei mir.
I alle Tage meines Lebens.
Ich
Gnade.
am Tage der Not.
und mein Gesang, Du bist mein Gott,
erzens, Du bist der höchste Hort der Gnade

ow soul?
me?
ve thanks unto Him;
ny countenance, and my God.
walk in the midst of the shadow of death,
l, for Thou art with me.
cy shall precede* me all the days of my life.
ne, I will sing of Thy mercy;*
ll rejoice* in Thy mercy.
Thou hast been my defense* in the da
nou art my helper, unto Thee will I sing;
for Thou, O God, art my defense; O my G

aus / from Ps. 41 (4

Hinweise siehe die Einzelanmerkungen. / *Regarding linguistic considera*

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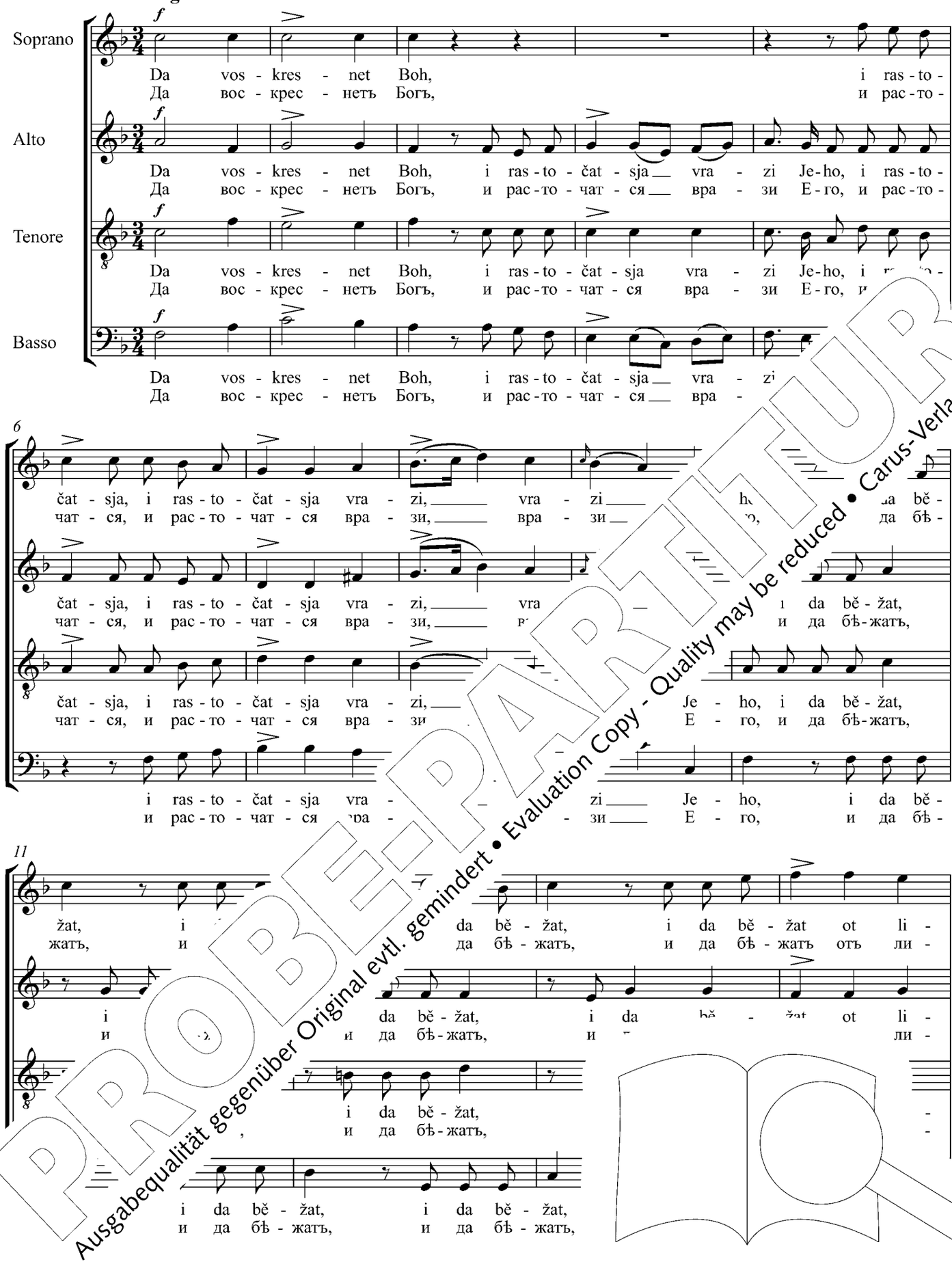
34. Da voskresnet Boh

Да воскреснетъ Богъ / Gott steht auf / Let God arise

Dmitry Bortniansky
1751–1825

Allegro



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15

tsa Je - ho ne - na - vi - dja - šči - i Je - ho.
ца Е - го не - на - ви - дя - щі - и Е - го.

p

tsa Je - ho ne - na - vi - dja - šči - i Je - ho. Ja - ko is - če - za - jet
ца Е - го не - на - ви - дя - щі - и Е - го. Я - ко ис - че - за - етъ

p

tsa Je - ho ne - na - vi - dja - šči - i Je - ho. Ja - ko is - če - za - jet
ца Е - го не - на - ви - дя - щі - и Е - го. Я - ко ис - че - за - етъ

p

tsa Je - ho ne - na - vi - dja - šči - i Je - ho. Ja - ko
ца Е - го не - на - ви - дя - щі - и Е - го. Я - к

19

p f

Ja - ko is - če - za - jet dym, da is - čez -
Я - ко ис - че - за - етъ дымъ, да ис - чез -

p f

dym, ja - ko is - če - za - jet dym, da is is - čez -
дымъ, я - ко ис - че - за - етъ дымъ, да и ис - чез -

p f

dym, is - če - za - jet dym, t, da is - čez -
дымъ, ис - че - за - етъ дым нуть, да ис - чез -

p

za - - - - čez - nut, da is - čez -
за - - - - чез - нутъ, да ис - чез -

24

nut:
нутъ:

Tutti f

nut: ta - jet vosk ot li - ko da po -
ну ко та - етъ воскъ отъ л да по -

ja - ko ta - jet vosk ot a po -
я - ко та - етъ воскъ отъ по -

ja - ko ta - - - jet vosk ot
я - ко та - - - етъ воскъ отъ

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30

Tutti *f*

ta - ko da po - hib - nut, ta - ko da po - hib - nut, da po -
та - ко да по - гиб - нутъ, та - ко да по - гиб - нутъ, да по -

hib - nut, ta - ko da po - hib - nut, po - hib - nut, da po -
гиб - нутъ, та - ко да по - гиб - нутъ, по - гиб - нутъ, да по -

hib - - nut, ta - ko da po - hib - nut, po - hib - nut,
гиб - нутъ, та - ко да по - гиб - нутъ, по - гиб - нутъ,

da po - hib - nut hrěš - ni - tsy ot li - tsa Bo - žy - ja,
да по - гиб - нутъ грѣш - ни - цы отъ ли - ца Бо - жі - я,

34

hib - nut, da po - hib - nut ot li - tsa Bo - žy - ja,
гиб - нутъ, да по - гиб - нутъ отъ ли - ца Бо - жі - я, по -

hib - nut, da po - hib - nut ot li - tsa Bo - ž... nib -
гиб - нутъ, да по - гиб - нутъ отъ ли - ца Бо - ... - гиб -

da po - hib - nut, po - hib - nut ot li - tsa da po - hib -
да по - гиб - нутъ, по - гиб - нутъ отъ ли да по - гиб -

da po - hib - nut, po - hib - nut ...ja, da po - hib -
да по - гиб - нутъ, по - гиб - н ...i - я, да по - гиб -

38

nut, - nut, po - hib - - nut.
нутъ, ...б - нутъ, по - гиб - нутъ.

p *pp*

nut, - - nut, po - hib
нутъ, - - нутъ, по - ги...

p

da po - hib - nut, po -
да по - гиб - нутъ, по -

p

da po - hib - nut, po -
да по - гиб - нутъ, по -

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Largo

Solo *p* 43

A pra - ved - ni - tsy da voz - ve - se - ljat - sja, da voz - ve - se - ljat - sja,
А пра - вед - ни - цы да воз - ве - се - лят - ся, да воз - ве - се - лят - ся,

Solo *p*

A pra - ved - ni - tsy da voz - ve - se - ljat - sja, da voz - ve - se - ljat - sja,
А пра - вед - ни - цы да воз - ве - се - лят - ся, да воз - ве - се - лят - ся,

Solo *p*

A pra - ved - ni - tsy da voz - ve - se - ljat - sja, da voz - ve - se -
А пра - вед - ни - цы да воз - ве - се - лят - ся, да воз - ве - се -

Solo *p*

A pra - ved - ni - tsy da voz - ve - se - ljat - sja, se -
А пра - вед - ни - цы да воз - ве - се - лят - ся,

46

da voz - ra - du - jut - sja pred Bo - hom,
да воз - ра - ду - ют - ся предъ Бо - гомъ,

da voz - ra - du - jut - sja pred Bo - hom,
да воз - ра - ду - ют - ся предъ Бо - гомъ,

ljat - sja, da - djat - sja v ve -
лят - ся, Бо - гомъ, ла - дят - ся въ ве -

ljat - - - - -sja pred Bo - hom,
лят - - - - -ют - ся предъ Бо - гомъ,

49

se - li - i, - sja v ve - se - li - i, da na - sla - djat - sja v ve -
се - лі - и, - ся въ ве - се - лі - и, да на - сла - дят - ся въ ве -

se - sla - djat - sja v ve - se - v ve -
- да - сла - дят - ся въ ве - се въ ве -

- djat - sja v ve - se - v ve -
сла - дят - ся въ ве - се - ве -

na - sla - djat - - - - -
на - сла - дят - - - - -

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52

se - li - i, v ve - se - li - i. Vos - poj - te Bo - hu, vos -
се - лі - и, въ ве - се - лі - и. Вос - пой - те Бо - гу, вос -

se - - - - li - i. Vos - poj - te Bo - hu, vos - poj - te,
се - - - - лі - и. Вос - пой - те Бо - гу, вос - пой - те,

se - li - i, v ve - se - li - i. Vos - poj - te Bo - hu, vos - poj - te,
се - лі - и, въ ве - се - лі - и. Вос - пой - те Бо - гу, вос - пой - те,

se - - - - li - i. Vos - poj - te Bo - hu, vos - poj -
се - - - - лі - и. Вос - пой - те Бо - гу, вос - пой

55

poj - te, vos - poj - te Bo - hu, poj - te, poj
пой - те, вос - пой - те Бо - гу, пой - те, п и Е -

vos - poj - te Bo - hu, vos - poj - te, vos - poj - me - ni Je -
вос - пой - те Бо - гу, вос - пой - те, вос - пой и - ме - ни Е -

vos - poj - te Bo - hu, vos - poj - te, vos - po te i - me - ni Je -
вос - пой - те Бо - гу, вос - пой - те. й - те и - ме - ни Е -

poj - te, Bo - , poj - te i - me - ni Je -
пой - те, Бо - те, пой - те и - ме - ни Е -

58

Andante maestoso

ho, poj - Je - ho. Da - di - te sla - vu
го, пой - -ни Е - го. Да - ди - те сла - ву

Tutti *f*

ho, i - me - ni Je - ho. Da - di - te sla - vu
го, ге и - ме - ни Е - го. - ву

Tutti *f*

, poj - te i - me - ni Je - ho. vu
ге, пой - те и - ме - ни Е - го.

poj - - te i - me - ni Je - ho.
пой - - те и - ме - ни Е - го.

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62

Bo - ho - vi, na Iz - ra - i - li ve - le - lě - po - ta Je - ho, i si - la Je - ho na
Бо - го - ви, на Из - ра - и - ли ве - ле - лѣ - по - та Е - го, и си - ла Е - го на

Bo - ho - vi, na Iz - ra - i - li ve - le - lě - po - ta Je - ho, i si - la Je - ho na
Бо - го - ви, на Из - ра - и - ли ве - ле - лѣ - по - та Е - го, и си - ла Е - го на

Bo - ho - vi, na Iz - ra - i - li ve - le - lě - po - ta Je - ho, i si - la Je - ho na
Бо - го - ви, на Из - ра - и - ли ве - ле - лѣ - по - та Е - го, и си - ла Е - го на

Bo - ho - vi, na Iz - ra - i - li ve - le - lě - po - ta Je - ho, i si - la Je - h na
Бо - го - ви, на Из - ра - и - ли ве - ле - лѣ - по - та Е - го, и си - ла F

66

Allegro mode

Soli *f*

p

o - bla - tsěkh, na o - bla - tsěkh. svja -
o - бла - цѣхъ, на o - бла - цѣхъ. свя -

o - bla - tsěkh, na o - bla - tsěkh. Boh
o - бла - цѣхъ, на o - бла - цѣхъ. Богъ

o - bla - tsěkh, na
o - бла - цѣхъ, на

72

Tutti *f*

tykh Sv Iz - ra - - - - i - lev, Boh Iz -
тыхъ Св в Из - ра - - - - и - левъ, Богъ Из -

Tutti *f*

n, Boh Iz - ra - Iz -
-ихъ, Богъ Из - ра - Из -

ven

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78

ra - i - lev,
ра - и - левъ,

di - ven Boh_ vo svja -
ди - венъ Богъ_ во свя -

ra - i - lev,
ра - и - левъ,

di - ven
ди - венъ

Boh_ vo svja - tykh Svo - ikh, Boh Iz - ra - - - - i - lev,
Богъ_ во свя - тыхъ Сво - ихъ, Богъ Из - ра - - - - и - левъ,

Tutti

Di - ven Boh_ vo svja - tykh Svo - ikh, Boh Iz - ra - i - lev,
Ди - венъ Богъ_ во свя - тыхъ Сво - ихъ, Богъ Из - ра - и - левъ,

84

tykh Svo - ikh, Boh_____ Iz - ra - i - lev, Iz - ra -
тыхъ Сво - ихъ, Богъ_____ Из - ра - и - левъ, Из - ра

Boh_ vo svja - tykh Svo - ikh, Boh_____ Iz - ra -
Богъ_ во свя - тыхъ Сво - ихъ, Богъ_____ Из - ра -

Boh Iz - ra - i - lev, Boh Iz ra ven Boh_ vo svja -
Богъ Из - ра - и - левъ, Богъ И - венъ Богъ_ во свя -

ven Boh_ vo svja - tykh Svo -
венъ Богъ_ во свя - тыхъ Сво -

90

Boh vo svja - Iz - ra - - - - - i - lev, Boh____
Богъ во свя Из - ра - - - - - и - левъ, Богъ____

- - - - - - - - - - Iz -
- - - - - - - - - - Из -

n_____ Iz - ra - - -
вогъ_____ Из - ра - - -

oh Iz - ra - i - lev, Iz - ra -
Богъ Из - ра - и - левъ, Из - ра -

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96

p

Iz - ra - - - - - i - lev, Iz - ra - i - lev,
Из - ра - - - - - и - левъ, Из - ра - и - левъ,

p

ra - - - - - - - - i - lev, di - ven Boh_ vo svja -
ра - - - - - - - - и - левъ, ди - венъ Богъ_ во свя -

p

- - i - lev, di - ven Boh_ vo svja - tykh Svo -
- - и - левъ, ди - венъ Богъ_ во свя - тыхъ Сво -

p

ra - - - - - - - - i - lev, Boh
ра - - - - - - - - и - левъ, Б

102

p

di - ven Boh_ vo svj - iz -
ди - венъ Богъ во с - ихъ. Из -

p

tykh Svo - ikh, Boh Iz - ra - i - lev, Iz -
тыхъ Сво - ихъ, Богъ Из - ра - и - левъ, Из -

p

ikh, Boh Iz - ra - - - - - - - - -
ихъ, Богъ Из - ра - - - - - - - - -

Iz - ra - - - - - - - - - - -
Из - ра - - - - - - - - - - -

109

f

ra - di - ven Boh_ vo svja -
ра - ди - венъ Богъ_ во свя -

f

- - i - lev, di - tykh Svo - ikh,
- - и - левъ, ди Сво - ихъ,

f

i - lev, di - ven Boh Iz -
и - левъ, ди - венъ Богъ Из -

f

- - - - - i - lev,
- - - - - и - левъ,

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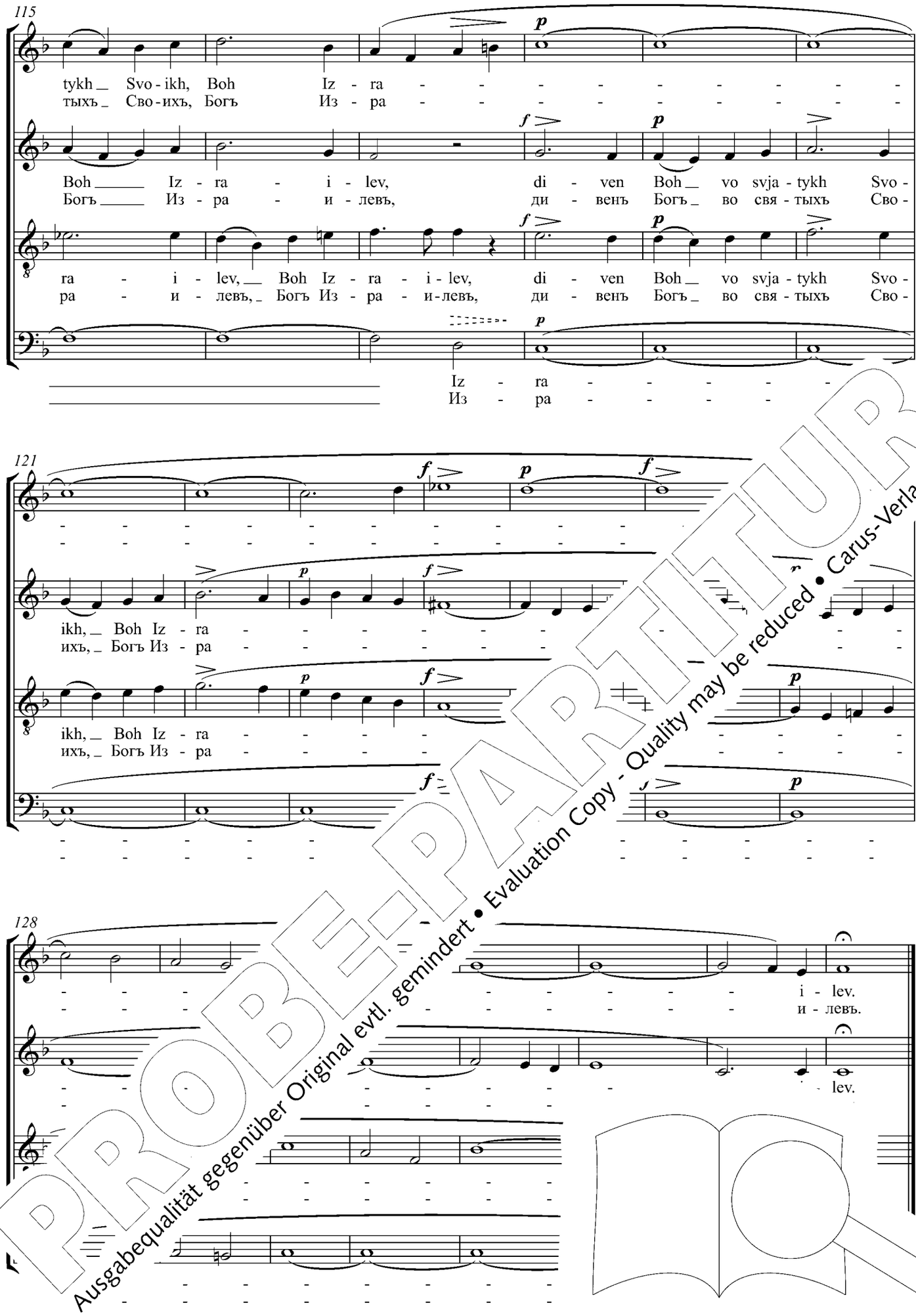

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Da voskresnet Boh, i rastočatsja vrazi Jeho,
i da běžat ot litsa Jeho nenavidjaščii Jeho.
Jako isčezajet dym, da isčeznut:*
jako tajet vosk ot litsa ohnja,
tako da pohibnut hrěšnitsy ot litsa Božyja.
A pravednitsy da vozveseljatsja,
da vozradujutsja pred Bohom,
da nasladjatsja v veselii.
Vospojte Bohu, pojte imeni Jeho.
Dadite slavu Bohovi, na Izraili velelěpota Jeho,*
i sila Jeho na oblatsěkh.
Diven Boh vo svjatykh Svoikh, Boh Izrailev.

Gott steht auf, Seine Feinde zerstrieben,
die Ihn hassen, müssen fliehen vor Seinem Angesicht.
Wie Rauch verweht, so müssen sie verwehen;
wie Wachs im Feuer schmilzt,
so zerrinnen die Sünder vor dem Antlitz des Herrn.
Die Gerechten aber werden sich freuen;
sie werden jubeln in Gott
und mit Freude und Seligkeit erfüllt.
Singet dem Herrn, lobet Seinen Namen.
Gebet Gott die Ehre; Seine Herrlichkeit wohnt in Israel,
Seine Gnadenmacht über den Wolken.
Wunderbar ist Gott in Seinen Heiligen, der Gott Israels.

Let God arise, and let His enemies be scattered.
and let those that hate Him flee from before H
As smoke vanisheth, so let them vanish;
as wax melteth before the fire,
so let sinners perish at the presence
But let the righteous be glad;
let them rejoice in the presence of G
let them delight in gladnes
Sing praises unto God,
Give ye glory unto G ,rael,
and His power is i
Wondrous is G .el.

n Ps. 67 (68)

* Für merkungen. / *Regarding linguistic considerati*

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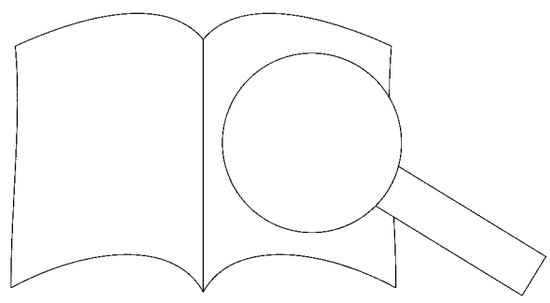
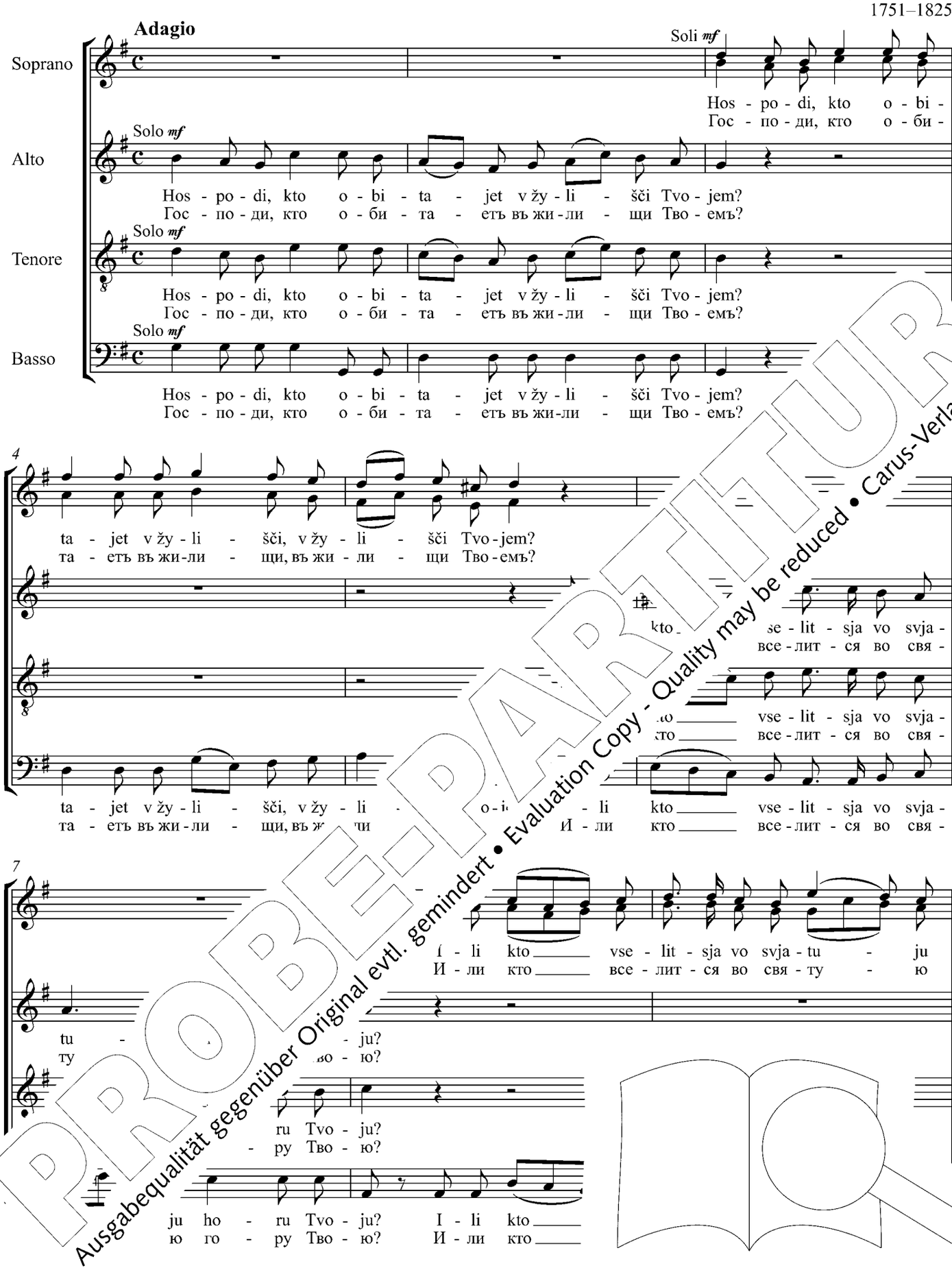


35. Hospodi, kto obitajet v žylišči Tvojem?

Господи, кто обитаетъ в жилищи Твоемъ? / Herr, wer darf bei Dir in Deinem Hause leben? / O Lord, who shall abide in Thy tabernacle?

Dmitry Bortniansky
1751–1825



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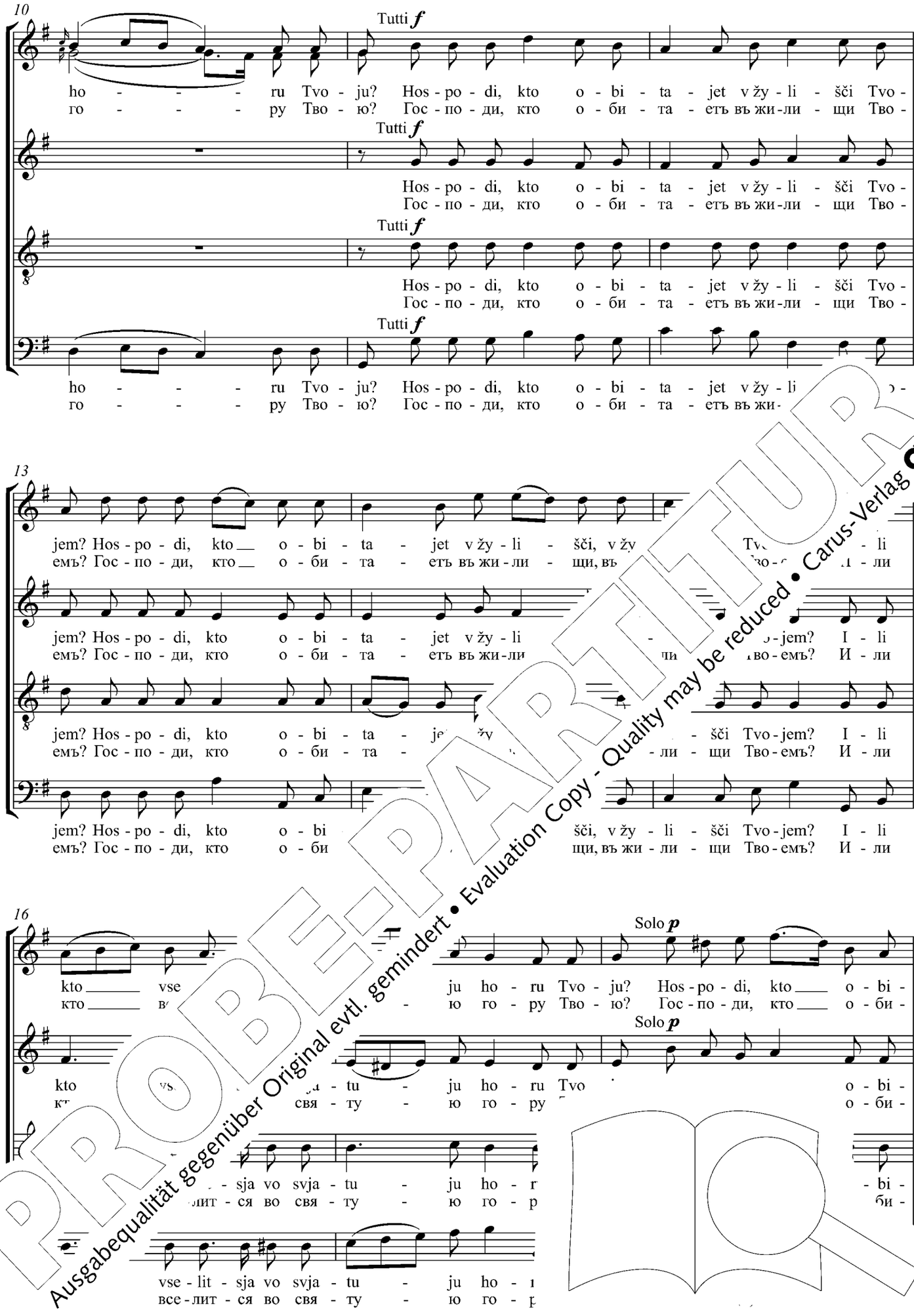

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19

ta - jet v žy - li - šči Tvo - jem? I - li kto vse - lit - sja vo svja - tu - ju
та - етъ въ жи - ли - щи Тво - емъ? И - ли кто все - лит - ся во свя - ту - ю

ta - jet v žy - li - šči Tvo - jem? I - li kto vse - lit - sja vo svja - tu - ju
та - етъ въ жи - ли - щи Тво - емъ? И - ли кто все - лит - ся во свя - ту - ю

ta - jet v žy - li - šči Tvo - jem? I - li kto vse - lit - sja vo svja - tu - ju
та - етъ въ жи - ли - щи Тво - емъ? И - ли кто все - лит - ся во свя - ту - ю

ta - jet v žy - li - šči Tvo - jem? I - li kto vse - lit - sja vo svja - tu -
та - етъ въ жи - ли - щи Тво - емъ? И - ли кто все - лит - ся во свя - ту

22

Tutti *f*

ho - - ru Tvo - ju? Hos - po - di, kto o - bi - ta -
го - - ру Тво - ю? Гос - по - ди, кто о - би - та

Tutti *f*

ho - - ru Tvo - ju? Hos - po - di, kto o - - - - šči Tvo -
го - - ру Тво - ю? Гос - по - ди, кто о - - - - щи Тво -

Tutti *f*

ho - - ru Tvo - ju? Hos - po - di, kto jet v žy - li - šči Tvo -
го - - ру Тво - ю? Гос - по - д етъ въ жи - ли - щи Тво -

Tutti *f*

ho - - ru Tvo - ju? и - ta - jet v žy - li - šči Tvo -
го - - ру Тво - ю? би - та - етъ въ жи - ли - щи Тво -

25

jem? vo svja - tu - ju ho - - ru Tvo -
емъ? во свя - ту - ю го - - ру Тво -

jem? - - - - lit - sja vo svja - tu - ru Tvo -
ем - все - лит - ся во свя - ту - Тво -

vse - lit - sja vo svja - tu vo -
го все - лит - ся во свя - ту

I - li kto vse - lit - sja vo svja - tu
И - ли кто все - лит - ся во свя - ту

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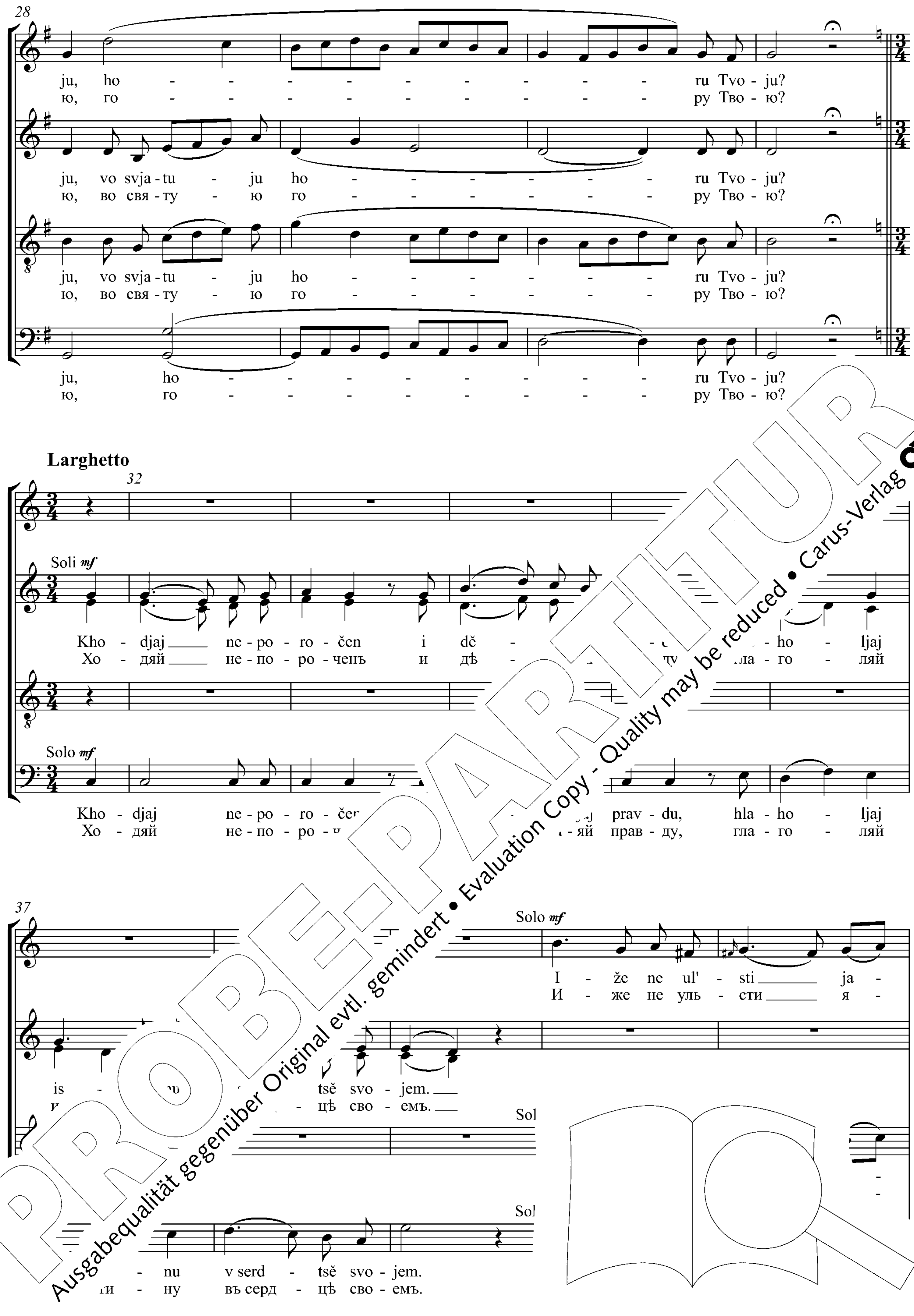

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42

zy - kom svo - im, i ne so - tvo - ri is - kren - ne - mu svo - je - mu
зы - комъ сво - имъ, и не со - тво - ри ис - крен - не - му сво - е - му

47

zla, i po - no - še - ni - ja ne pri - jat, i po - no
зла, и по - но - ше - ні - я не пріятъ, и по - на

Solo *mf*

i po - no - še - ni - ja ne pri - jat, i po ja ne pri -
и по - но - ше - ні - я не пріятъ, и г - я не пріятъ

zla, i po - no - še - ni - ja ne pri - jat, še - ni - ja ne pri -
зла, и по - но - ше - ні - я не пріятъ, - ше - ні - я не пріятъ

zla, i po - no - še - ni - ja po - no - še - ni - ja ne pri -
зла, и по - но - ше - ні - и по - но - ше - ні - я не пріятъ

51

Tutti *f*

jat, i po - no - še - jat na bliž - ni - ja svo - ja. Kle -
ятъ, и по - но - пріятъ на ближ - ні - я сво - я. Кле -

Solo *mf*

Tutti *f*

jat, i - ja ne pri - jat na bliž
ятъ, ні - я не пріятъ на

- - ni - ja ne pri - jat na
- - ні - я не пріятъ на

i po - no - še - ni - ja ne pri - jat na
и по - но - ше - ні - я не пріятъ на

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56

nyj - sja is - kren - ne - mu svo - je - mu i ne ot - me - ta - ja - sja.
ный - ся ис - крен - не - му сво - е - му и не от - ме - та - я - ся.

Soli *mf*

Kle -
Кле -

nyj - sja is - kren - ne - mu svo - je - mu i ne ot - me - ta - ja - sja.
ный - ся ис - крен - не - му сво - е - му и не от - ме - та - я - ся.

Solo *mf*

nyj - sja is - kren - ne - mu svo - je - mu i ne ot - me - ta - ja - sja, -
ный - ся ис - крен - не - му сво - е - му и не от - ме - та - я - ся. -

62

nyj - sja is - kren - ne - mu svo - je - mu i r - ja -
ный - ся ис - крен - не - му сво - е - му и - та - я -

nyj - sja is - kren - ne - mu svo ot - me - ta - ja -
ный - ся ис - крен - не - му с от - ме - та - я -

67

Soli *mf*

Sre - bra svo v likh - vu, sre - bra svo - je - ho ne da - de
Сре - бра св ъ лих - ву, сре - бра сво - е - го не да - де

sja.
ся.

Tutti *f*

Sre - bra svo - je - ho ne da - de
Сре - бра че да - де

Tutti *f*

Sre - bra - de
Сре - бра - де

Tutti *f*

Sre - br
Сре - бр

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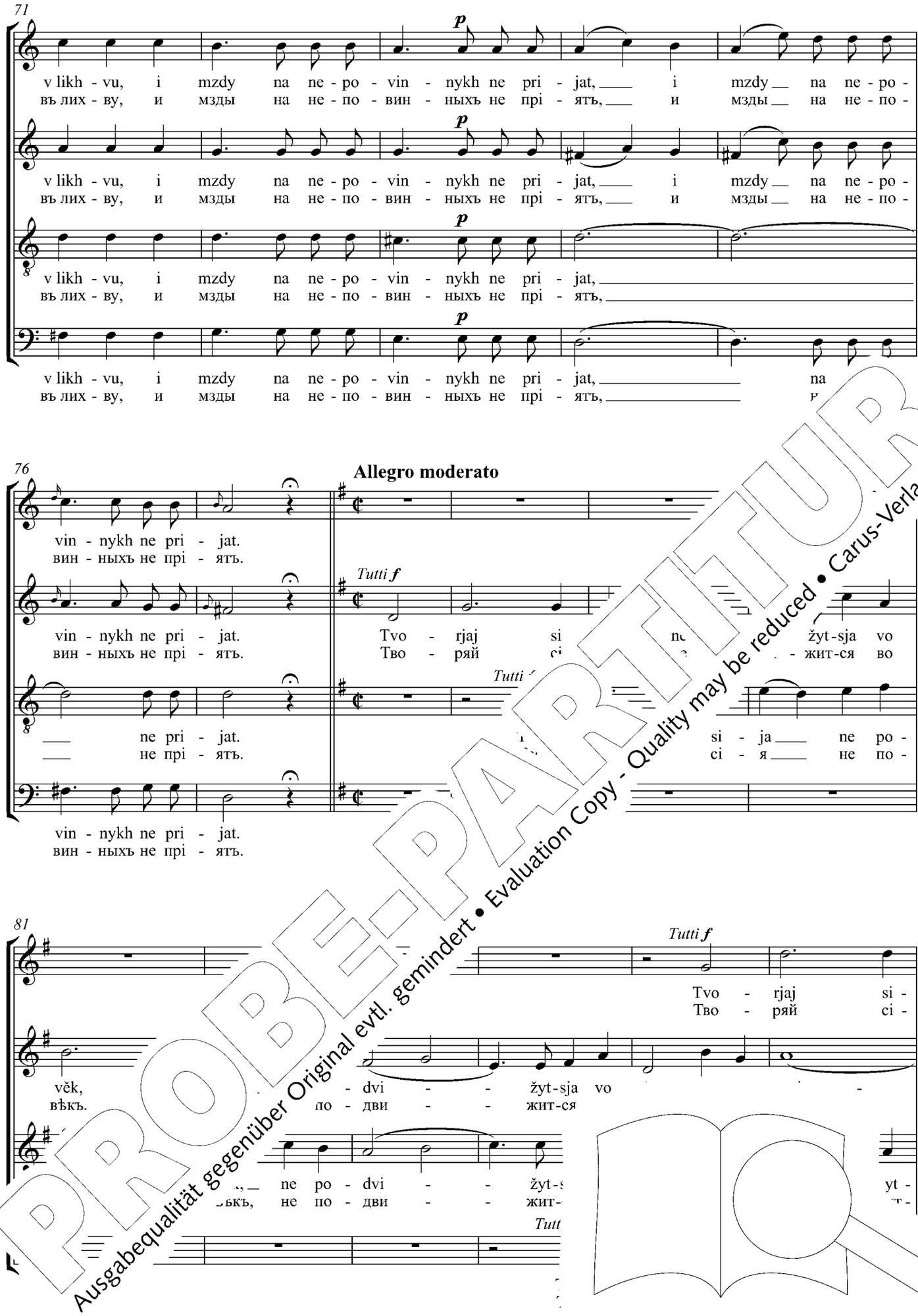

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87

ja ne po - dvi - žyt-sja vo věk, ne po - dvi - žyt-sja vo věk, ne po -
я не по - дви - жит-ся во вѣкъ, не по - дви - жит-ся во вѣкъ, не по -

- - - - žyt-sja vo věk, ne po - dvi - žyt-sja vo věk, ne po -
- - - - жит-ся во вѣкъ, не по - дви - жит-ся во вѣкъ, не по -

sja, ne po - dvi - žyt-sja vo věk, ne po - dvi - žyt-sja vo věk, ne po -
ся, не по - дви - жит-ся во вѣкъ, не по - дви - жит-ся во вѣкъ, не по -

dvi - - - žyt sja vo věk, ne po - dvi - žyt-sja vo věk,
дви - - - жит ся во вѣкъ, не по - дви - жит-ся во вѣкъ,

92

dvi - žyt - sja, ne po - dvi - žyt-sja vo věk, ne
дви - жит - ся, не по - дви - жит-ся во вѣкъ, не

dvi - žyt - sja, ne po - dvi - žyt-sja vo věk, ne po -
дви - жит - ся, не по - дви - жит-ся во вѣкъ, не по -

dvi - žyt - sja, ne po - dvi - žyt-sja vo po - - dvi -
дви - жит - ся, не по - дви - жит-ся по - - дви -

ne po - dvi - ne po - dvi - žyt - sja, ne po -
не по - дви - не по - дви - жит - ся, не по -

98

- žyt-sja dvi - žyt-sja vo věk, ne po - dvi - žyt-sja vo
- жит-ся дви - жит-ся во вѣкъ, не по - дви - жит-ся во

dvi - ne po - dvi - žyt-sja vo ne po -
дви - не по - дви - жит-ся во по -

věk, ne po - dvi - žyt-sja vo
вѣкъ, не по - дви - жит-ся во

žyt-sja vo věk, ne po - dvi - žyt-sja v
- жит-ся во вѣкъ, не по - дви - жит-ся в

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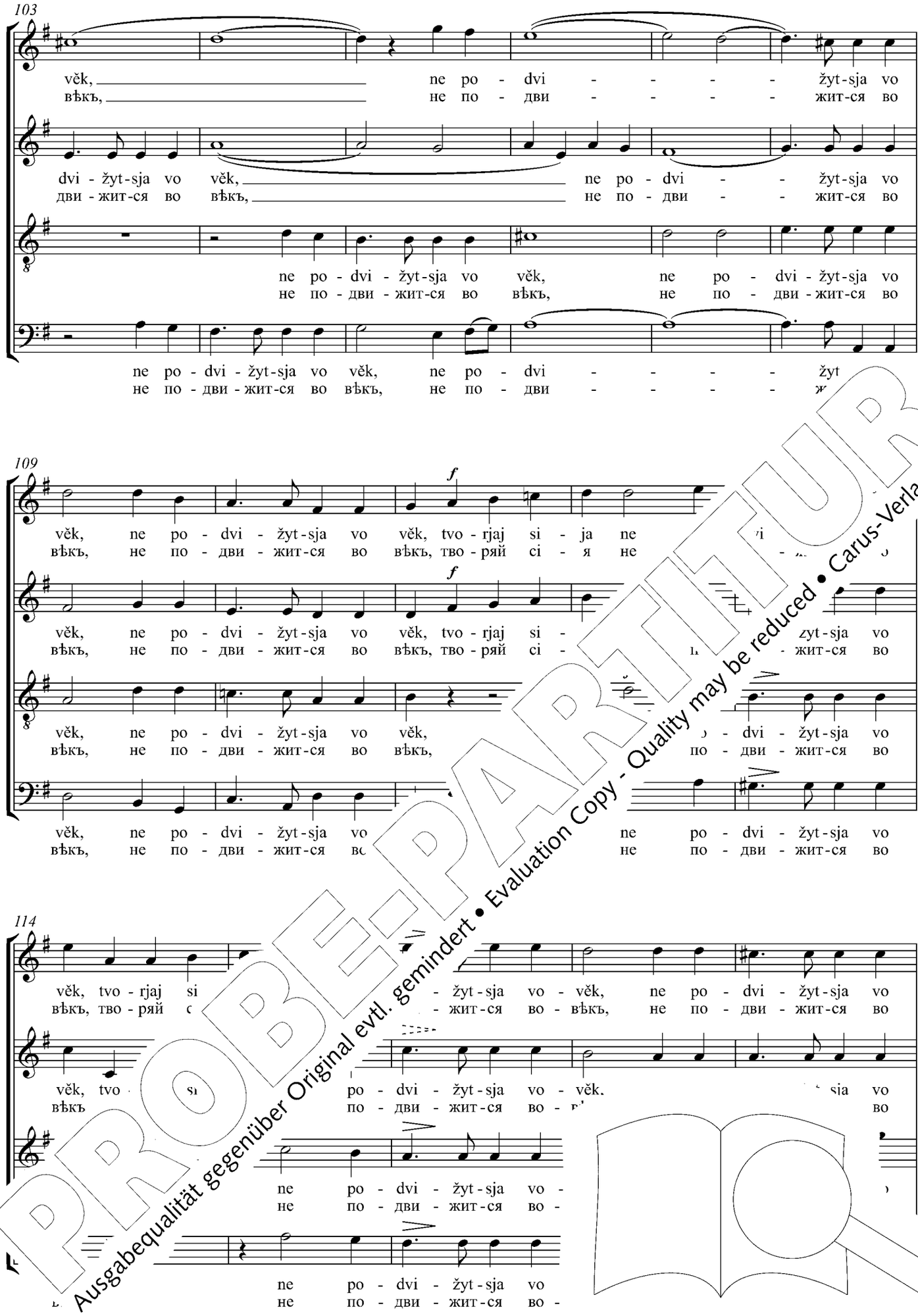

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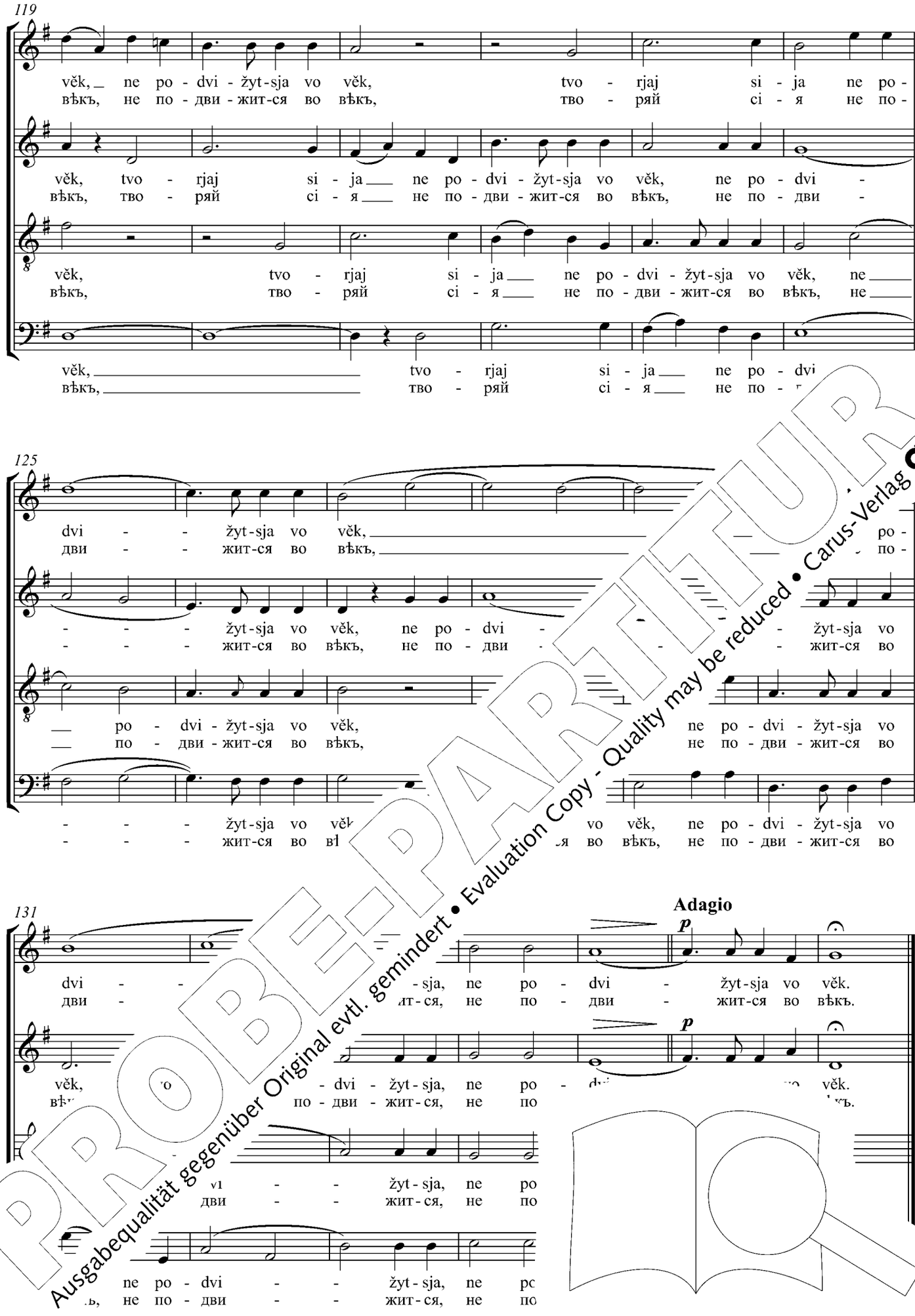

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Hospodi, kto obitajet v žylišči Tvojem?
Ili kto vselitsja vo svjatuju horu Tvoju?
Khodjaj neporočen i dělajaj pravdu,
hlaholjaj istinu v serdtsě svojem.
Iže ne ul'sti jazykom svoim,
i ne sotvori iskrennemu svojemu zla,
i ponošenija ne prijat na bližnija svoja.
Klenyjsja iskrennemu svojemu i ne otmetajasja.
Srebra svojeho ne dade v likhvu,
i mzdy na nepovinnykh ne prijat.
Tvorjaj sija ne podvižytsja vo věk.

Herr, wer darf bei Dir in Deinem Hause leben,
wer kann Wohnung nehmen auf Deinem heiligen Berg?
Wer unbeirrt den Weg voranschreitet und Gerechtigkeit übt,
in dessen Herz die Wahrheit weht,
des Rede ohne Trug.
Wer seinem Nachbarn nichts Böses tut,
und keinen Tadel auf seinen Nächsten kommen lässt.
Wer einhält, was er seinem Nächsten verspricht,
wer sein Silber ohne Zinsen gibt
und sich unbestechlich vor den Schuldlosen stellt.
Wer all dies wahret, wird nicht wanken, in Zeit und in Ewigkeit.

O Lord, who shall abide in Thy tabernacle?
and who shall dwell in Thy holy mountain?
He that walketh blameless and worketh ri[illegible]
speaking truth in this heart,
who hath not spoken deceitfully with
neither hath done evil to his neighbor,
nor taken up a reproach agains[illegible]ose ne[illegible]
He giveth oath to his neigh[illegible]
He hath not lent his mor[illegible]
and bribes against the i[illegible]
He that doeth thes[illegible]

. 14 (15)

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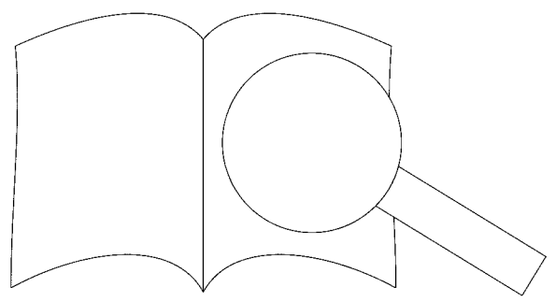

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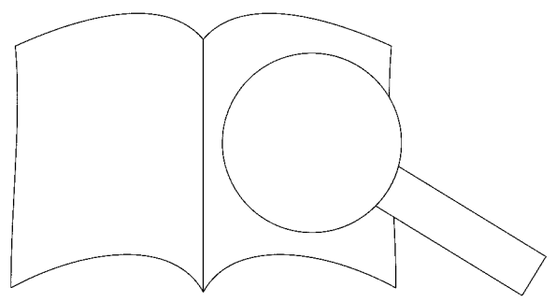

Critical Report

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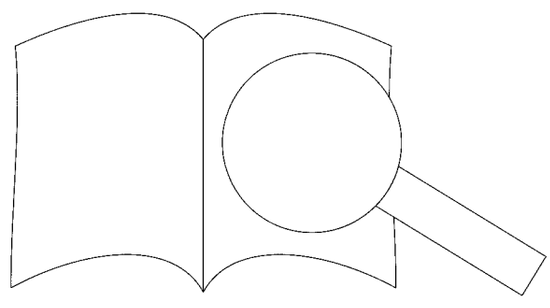


Critical Report

The thirty-five choral concertos by Dmitry Bortniansky found in the present edition were first collected and published as a set in the early nineteenth century. The present edition is the first to consult multiple early manuscript and printed sources.

I. Sources

Although no autograph manuscript of the Bortniansky concertos exists, there are several authoritative early sources that can be found in Austrian, British, and Russian archives. These include manuscript copies of individual concertos and several early printed editions. The relationship among the sources is not self-evident: even the dates of several sources are not immediately apparent. Nevertheless, my own research, the assertions of Marina Ritzarev, and Natalia Ryzhkova's seminal publication of 2001 allow the chronological list of sources presented below.[1]

There is compelling evidence that Bortniansky composed more than thirty-five concertos for four voices.[2] Nevertheless, the present edition limits itself to the same thirty-five that were collected and published as a set in the early nineteenth century under the composer's direct supervision. The numbering of the concertos here replicates the order that was assigned in the earliest compiled edition (Source **A**), that was repeated in all subsequent editions, and by which they have been known since the late 1810s. While this numbering appears to have been established within Bortniansky's lifetime, it does not necessarily represent either a chronological sequence[3] or a stylistic or programmatic progression. It is not clear whether the numbers were assigned by Bortniansky himself or by his engravers for the convenience of publication.

The manuscript sources – **Hk** and **M** – differ from the printed sources rather substantially. The printed sources, however – **A**, **A-V**, **P**, **R-L**, **K** (and later **Tch**) – generally concur in pitch and rhyth content, with the exception of Concerto 31, in which Source **K** (**Tch**) includes whole measures not present in the earlie The printed sources differ more considerably in the ornamentation, dynamics, texture markings, phras details found in the early sources reveal Bortnians profile as a composer of choral music.

1. Manuscript Copies

Source **Hk**, 1780
An untitled manuscript rks by Bortniansky:
Torgestvuite dnes veselitsia zar [sic.], and *Ische*
Part of the Vier mber *VII/397*, now held at the Ös ск in Vienna (A-Wn) under t

T early version of Bortniansky's *jte dnes'*. This manuscript differs ns in its scoring and in the musical ient. It is scored in seven vocal staves as to t ves shown in all of the early printed editions he tion: "Soprani da concerto" (two lines for the s), Soprani di ripieno, Alti, Tenori," and two lines fo Interestingly, this early version of Concerto 2 uses the lowest bass line as a kind of vocal basso continuo, doubling the upper Bass line at pitch or at the lower octave.
The next piece in the collection is an early version of Concerto 3, *Hospodi, siloju Tvojeju vozveselitsja tsar'*. This manuscript is remarkably similar to later sources, differing primarily in details of rhythm (dotted versus even eighth notes) and accent marks.
The third piece, *Ize kheruvimi* (Cherubic Hymn), is a liturgical piece rather than a concerto and thus not part of the present edition.

Although Source **Hk** includes only the two concertos and in versions rather different from later versions of those concertos,[4] it is useful in documenting that from the very earliest versions of the concertos, texture and dynamic markings were well specified. These were not an afterthought for Bortniansky. Moreover, since the lyrics in the three manuscripts are written in transliteration, Source tanti- ates several aspects of the Church Slavic pronunci d in Bortniansky's day:[5] for example "Hospodi" ir " and "vozveselitsia" (or in the IOS system " of "vozviesielitsia" (or in the IOS system

Source **M**, approximately 181
A manuscript anthology fr enth century featuring sacred tnia. cessors Galuppi and Sarti, an v D
Title: "Sbornik d ko ortnianskogo, B. Galuppi, S. rti dlia pieniia bez soprovozhd ertos of D. S. Bortniansky, I ers. Scores for Singing witho

Th the one presented in my article: M. Kuzma "Bort- Examination of the Sources of Dmitry Bortniansky's *e Journal of Musicology* 14 (1996), pp. 189–202. An n the current list comes from Natalia Ryzhkova's research , a more exact date for Source **A** and redefines the relation- and **R**. N. A. Ryzhkova, *Prizhiznennye izdaniia sochinenii D. S. : Svodnyi katalog* [The works of D. S. Bortniansky published in his mposite catalog], St. Petersburg, 2001, pp. 19–25. The present updated ncludes a relevant source found in a Viennese archive. It does *not* include ation by P. Turchaninov, Bortniansky's colleague, who published twenty- ee of the concertos as piano transcriptions in 1825. Despite the relatively early date of publication, the transcriptions are not particularly instructive in the musical texts they preserve and will not be consulted in this edition in any detail. For more information on the Turchaninov edition, see my "Bortniansky à la Bortniansky," p. 191, or Ryzhkova, *Prizhiznennye izdaniia*, p. 27.

[2] A complete listing is found in: M. Rytsareva (Ritzarev), *Kompozitor D. Bortnianskii: zhizn' i tvorchestvo kompozitora. Izdanie vtoroe, pererabotannoe i dopolnennoe* [Composer D. Bortniansky: life and works of the composer. Second edition, revised and expanded]. St. Petersburg, 2016, pp. 372–73.

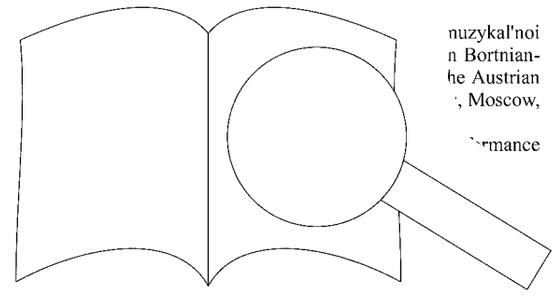
[3] For a discussion of the chronology of the concertos, see my dissertation: M. Kuzma, *Dmitrii Stepanovich Bortnianskii (1751–1825): an Introduction to the Composer through an Edition of his Choral Concertos "Priidite, vospoim" and "Glasom moim"*, D.M. diss., Indiana University, 1992, p. 124 and M. Ritzarev, *Eighteenth-Century* pp. 289–91 and 304. Ritzarev assi eva, *Kompozitor D. Bortni*

[4] See also nuzykal'noi rossike) n Bortnian- sky in V he Austrian National , Moscow, 2009, pp

[5] Perhaps rmance by the H

[6] In other vowel "

[7] The arch in 1991, setting a



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Held at the Rossiiskaia natsional'naia biblioteka [National Library of Russia] in St. Petersburg (RUS-SPsc), catalog number *F. 1021, op. 3, no. 2.*

M includes several double-chorus concertos by Bortniansky as well as six of the four-voice concertos: Concertos 15, 23, 25, 26, 27, and 29. Source **M**'s versions of these six concertos differ substantially from versions of the concertos found in later sources, showing additional measures not found in later versions as well as alternate pitches, rhythms, text underlay, and texture/dynamic indications. Although the manuscript versions of these concertos do not include the revisions that Bortniansky later made in the course of editing the concertos for publication, Source **M** is occasionally useful in resolving discrepancies among the early editions. Source **M** is also useful in documenting that the practice of ornamentation in Bortniansky's earlier years was even more elaborate than the practice evidenced in Source **A** or in the posthumous editions.[8] In other words, Bortniansky simplified ornamentation over time.

2. Early Printed Editions

Source **A**, circa 1815–19
The earliest edition of the thirty-five Bortniansky choral concertos for four voices.
Title: "Dukhovnye kontserty na chetyre golosa sochinennye i vnov" ispravlennye Dmitriem" Bortnianskim"" [Sacred concertos for four voices composed and newly revised by Dmitry Bortniansky] (St. Petersburg: [Piadyshev], n.d.).
Held at the Rossiiskii institut istorii iskusstv (or RIII) [Russian Institute of the History of the Arts] in St. Petersburg (RUS-SPit), catalog number *F. 2, O. 1, ed. 410a/b* (and a second exemplar *F. 2, O. 1, ed. 861*).

The concertos in this edition were engraved by Vasily Petrovich Piadyshev and were published first as individual concertos: the end of each concerto bears the initials V.P. Although individual concertos from this edition may be found in several archives, there are only two exemplars of the complete Source **A** that survive: both are found in St. Petersburg at the rare books library of the *RIII*. One from the library of Czarina Elizaveta Alekseevna (1779–' wife of Alexander I, and is comprised of two volume catalog number *410a/b*. This is the source consulted pre in the present edition. The other was long he at the l the Imperial Chapel (the institution of whic ians' *kapellmeister* from 1796 to 1825) and g certos in one volume.

A paper analysis of the Elisavet in 1991 concluded that Sou of the nineteenth century.[9] In n. kova has pointed out that t s for this exemplar were prod Piadyshev, I. Fus. Since the pr , this particular item must have ori nce St. Petersburg newspaper y's concertos in print (presum s 1815 to 1818, it is possible ed sometime between 1815 a

, by
rce **A** in its representation of the concertos.[11] Th ontserty na chetyre golosa sochinennye i vnov" isprav riem" Bortnianskim"" [Sacred concertos for four voices composed and newly revised by Dmitry Bortniansky] (St. Petersburg: [Piadyshev], n.d.).
Held at the Gesellschaft der Musikfreunde Archiv in Vienna (A-Wgm), catalog number *H-27022.*

Source **A-V** includes all of the concertos found in Source **A** except Nos. 6, 27, and 34. It is also missing several pages from Concertos 9 and 10. Of the thirty-two concertos present in Source **A-V**, all are printed from the same Piadyshev plates as Source **A** except Concerto 22, which differs completely in format and printing style. Presumably, the thirty-two made from the Piadyshev plates originated at the same time as Source **A**, sometime between 1815 and 1819. The provenance of Concerto 22 found in Source **A-V** is unknown, but it must have originated before 1832. The volume as a whole was bound in 1832, as shown in the inscription on its spine:

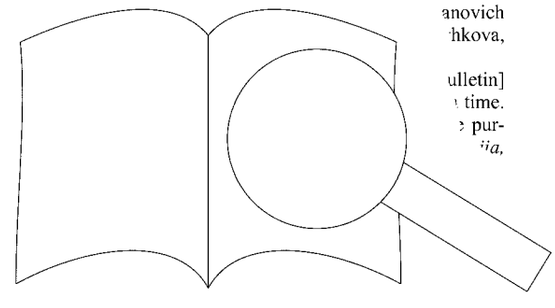
> Jean Jacques Ehrenzeller: Еренцеллеръ aus St. Gallen in der Schweiz. Buchbinder = Gehülfe bei Herrn Junker im Nevskij Prospe: in St. Petersburg alda in Juländischen Kirchenhause verfertigt den 20 J

Several of the concertos are printed on blue rather (Nos. 11–14) and a few are missing "V. P." at t the **A-V** concertos (Nos. 4, 5, 15), there are n rubbed out from the Piadyshev imprints th in Source **R**. This suggests that Sou sometime between Source **A** and S

Source **R**, 1834
An edition – much of f S ed posthumously by Rezeliu
Title: "Dukho a, sochinennye Dmitriem" B r four voices, composed by g: Rezelius, 1834).
Held a aia lioteka [National Library of P bu c), catalog number *M 980-4/B*

ncertos in the Rezelius edition were e plates as Source **A**: they show the char- lyshev as well as his initials "V. P." at the . The other nineteen concertos (Nos. 1, 3–7, , 34) are clearly the work of a different engraver. unknown. It is interesting that the numbers of these een concertos are marked in pencil on the title page to the l Chapel exemplar of Source **A** along with the notation "to ade." It is unclear if these concertos were slated "to be made" ecause the Piadyshev plates for those concertos had become lost or overused or because Bortniansky or his successors had designated them for revision.[12]

[8] Regarding the difference among the sources in ornamentation, see my diss. *Dmitrii Stepanovich Bortnianskii*, pp. 145–48.
[9] A paper analysis of Source **A**, conducted in December, 1991, by the book restoration experts A.V. Dyoktiev and T. V. Dyoktieva of the Biblioteka Akademii Nauk Rossii [Library of the Ac ms that it originated within the first thi time frame. For a copy ar anovich Bortnianskii, hkova, *Prizhiznenny*
[10] Beginning in ulletin] shows advert time. Advertisemer pur- chased either *ia*, pp. 19–25.
[11] In addition to gical works l also includes to various an
[12] Ryzhkova, *P*



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It is also interesting to note that two of the concertos that are missing from Source **A-V** (Nos. 6, 34), the concerto made from different plates in Source **A-V** (No. 22), and the concertos printed on blue paper in Source **A-V** (Nos. 11, 12, 13, 14) are among those that have different plates in Source **R**. This suggests that as of 1832, the date of Source **A-V**, the plates to several of the concertos in Source **A** had been lost or separated from the other concertos. Also, the concertos in Source **A-V** that feature hand-inscribed alterations (No. 4, 5, 15) are also among those that have different plates in Source **R**. This suggests that as of 1832, several alterations were imagined for the newer, Rezelius edition.

The plates of the nineteen concertos engraved for Source **R** replicate the format of Source **A** as closely as possible: the number of pages, staves per page, and measures per staff correspond exactly. There are, however, differences in typeface and in musical detail. Some of the differences in detail seem unintentional: missing accidentals or dynamic markings or faulty text underlay. Other differences – *additional* accidentals, text underlay, or dynamic markings, and at times contrary dynamic and texture markings – seem deliberate.

There is a second exemplar of Source **R** that survives in London (Source **R-L**). Both have been consulted in the present edition.

Source **R-L**, 1834 (the second exemplar of Source **R**)
Title: "Dukhovnye kontserty na chetyre golosa, sochinennye Dmitriem" Bortnianskim"" [Sacred concertos for four voices, composed by Dmitry Bortiansky] (St. Petersburg: Rezelius, 1834).
Held at the British Library in London, Music Collections (GB-Lbl), catalog number *H.1452.*
Source **R-L** differs from **R** only in small details of altered accent and dynamic marks (see note for No. 35, m. 116, for example).

Source **K**, approximately 1835
Title: "Dukhovnye chetyregolosnye kontserty Dmitriia Bortnianskago s perelozheniem" na fortepiano" [Sacred four-voice concertos of Dmitry Bortniansky, with piano reduction] (St. Petersburg: Anikovich, n.d.).
Held at the St. Petersburg Capella Library,[13] catalog number *no. 1056.*

An edition prepared by Fyodor Lvov, Bortniansky's successor at the Imperial Chapel. According to his subscription prospectus, Lvov consciously "ameliorated" the concertos:

> He (Fyodor Lvov) had the collection of Bortniansky's music [re-]engraved, which allowed him to make the [modifications] that he deemed necessary.[14]

This source presumably was engraved at the Imperial Court Chapel. Like Sources **A** and **R**, it contains all of the concertos, whose scores were engraved on plates. Each concerto starts with page 1, and each page bears the Imperial Court Chapel seal. For purposes of establishing the text, Source **K** is useful principally in correcting errors that are erroneous or in confirming texts that are implicit in Sources **A** and **R**.

Polnoe sobranie dukhovno-muzykal'nykh" sochinenii Bortnianskago" [Complete izdanie pod redaktsieiu P. Chaikovskago" collected works of D. Bortniansky: publication edited by P. [illegible]], vol. 2, "35 kontsertov" dlia diskanta, al'ta, tenora, basa" [35 concertos for soprano, alto, tenor, and bass] (Moscow: P. IUrgenson, [1882]).

In Tchaikovsky's own prefatory remarks to the edition, he notes that he intentionally made alterations to the concertos in producing his edition:

> Apart from correcting misprints of previous editions, coming perhaps from slips of the pen in manuscripts, in the current edition of four-voice Bortniansky concertos I sometimes allowed myself to change indications of the level of force of performance [texture as well as dynamics] where earlier indications seemed to me inappropriate or, through oversight, incorrectly placed. The countless grace notes distinctive to the style of Bortniansky, I either eliminated entirely or, for accuracy of execution, transferred to specific parts of the beat.[15]

Tchaikovsky's edition also adds *crescendos* and *diminuendos* and various other dynamic inflections to the score. Like Source **K**, it includes a piano reduction. In the present edition, [illegible]ch is consulted principally to substantiate texture or d[illegible]ngs that seem implicit in Sources **A**, **R**, and **K** but

3. Relative Authority of the Source[illegible]

After a comparison of the sou[illegible] emerge as the most authenti[illegible]ative authority of Source **A** (c[illegible]vi[illegible]d **R-L**) remains unclear. It is [illegible]ine[illegible]ition most closely reflects the [illegible]st [illegible]esume that the detailed and co[illegible]ess [illegible] by the esteemed engraver Pia[illegible]o[illegible]d by Bortniansky.[16] However, [illegible]o[illegible]esent his absolute last word [illegible]ot [illegible]sky's biographers concur tha[illegible]unc[illegible]vision of the concertos in his [illegible]be ti[illegible]. imprints found in the Rezelius e[illegible] composer himself requested in the [illegible]a[illegible] of Source **A** (circa 1815–19) and his [illegible] also be that the Rezelius edition reflects [illegible]d by Borntiansky but introduced by his suc- [illegible]25 and 1834.

[illegible] Bortniansky's widow Anna Ivanovna to the czar regard- [illegible]ates to the concertos that she had inherited[17] somewhat [illegible]te but also complicate any understanding of the relationship

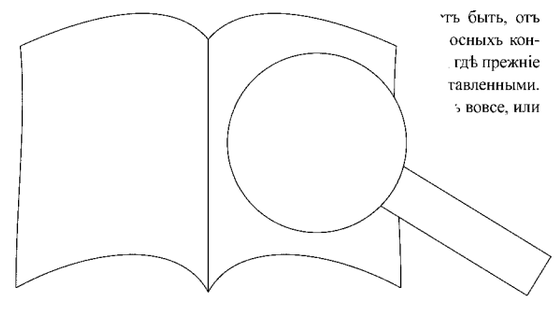
[13] This is essentially the library of the choir that Bortniansky directed. Although the name of the choir has changed – called the Glinka Capella or Leningrad Academic Glinka Capella during the Soviet era and now called the St. Petersburg Capella or St. Petersburg State Academic Capella Choir (Государственная академическая капелла Санкт-Петербурга), it has enjoyed a continuous history since the fifteenth century. V. Morosan, *Choral performance in pre-revolutionary Russia*, Ann Arbor, 1986, p. 30.

[14] "Il [Fyodor Lvov] fit graver le collection des œuvres de musique réligieuse de Bortniansky dont le produit le mit a même de faire toutes les améliorations qui'il trouvait nécessaires." A. Lwoff [Aleksey Lvov], "Biographie de Bortniansky: Conseiller d'état actu[illegible]ériale des Chantres de la cour de Russi[illegible]

[15] «Кромѣ ис[illegible]ть быть, отъ описокъ [illegible]осныхъ кон- цертовъ Б[illegible]гдѣ прежніе знаки пок[illegible]тавленными. Отличаю[illegible]ъ вовсе, или для точно[illegible] Translati[illegible]

[16] Ryzhkov[illegible]

[17] The Cap[illegible] (RGIA) *f. 499, o*[illegible] Accordi[illegible] fire that



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between Sources **A** and **R**. This correspondence, in which she seeks to sell the plates to Czar Nicholas I, lists plates to only twenty-five of the thirty-five concertos. *All ten* of the concertos missing from her list (Concertos 1, 4, 11, 12, 15, 19, 21, 22, 24, 34) are concertos that bear an imprint other than that of Piadyshev in the later Rezelius edition. There are, however, concertos *included* in her list that likewise are printed in the Rezelius edition from non-Piadyshev plates (Concertos 3, 5–7, 9, 10, 13, 14, 23). As Ryzhkova states, perhaps Anna Ivanovna listed only twenty-five concertos because the plates to the remaining ten concertos are among those that had been lost or compromised and had not yet been reingraved.[18] Alternately, it may be that those very ten concertos had been slated for revision or were already in the process of further revision by Bortniansky at the end of his life but had not yet been reingraved. Unfortunately, there is no way of verifying the relationship of Source **A** or Source R to each other or to the plates sold to the czar. None of the plates from either edition survive.

II. Editorial Process

The present edition relies principally on Sources **A** and **R**, the sources that best reflect Bortniansky's intent. It presumes that **A** and **R** include revisions to earlier manuscripts that he either made himself or communicated during his lifetime. In instances where the two sources differ in information, this edition gives primacy to Source **A**, unless there is a compelling reason to choose Source **R**. When the sources differ, the observations below and the *Critical Remarks* for each concerto that follow will refer to them as separate entities. In the sixteen concertos in **A** and **R** that are printed from the same Piadyshev plates (Concertos No. 2, 8, 16–18, 20, 25–33, 35), the observations below and the *Critical Remarks* will refer to the two sources under the single acronym "**A/R**."

Unless otherwise specified in the *Critical Remarks*, the score to each concerto found in this edition reflects all of the details of the version found in **A** and **R**: pitches and rhythms, ornamentation, *Solo* versus *Tutti* indications, dynamic markings, and specific renderings and orthography of the Psalm verses.

The principal notational differences between **A** and **R** ent edition are the use of modern clefs – **A** and **R** sho Alto, and Tenor clefs along with the Bass cl – and t sion of transliterated text. The present edi changes details of rhythmic notation four example, changing a half note tied to note. The present edition also ren reflect current notational practi have been added throughout R often include accidentals in sharp signs are already prese t edition does not show caut potential for confusion. It fills i ces were likely intended for cond for only one or two voice

Edito Sources **A** and **R** are indic anner: editorial slurs, accents, l pitches, dynamics and acciden-, editorial texture markings in italics, ad ackets [ ]. Such alterations are explained *ca* as needed. The *Critical Remarks* do not ex on or addition of cautionary accidentals unless neces

When Sources **A** and **R** are not explicit in dynamic or textural markings or text underlay, the present edition refers to but does not automatically accept markings in the earlier sources (**Hk** or **M**) or the later sources (**K** or **Tch**) as valid. Our edition seeks first to fill in gaps of information based on the musical or rhetorical context and markings already shown in **A** and **R**. Alternate readings found in Sources **K** and **Tch** are itemized and described in the *Critical Remarks* when relevant. Alternate readings found in the manuscript sources **Hk** and **M** are described only when they help resolve ambiguities or clarify details found in the early editions.

III. Observations

Phrasing

Bortniansky, as represented in all sources, is unusually careful in notating rhythm to indicate phrasing or how long the choir should sustain a sonority. At ends of phrases, it is common to show a dotted quarter-note value (often notated as tied to an eighth note) followed by an eighth rest t and phrasing, where his contemporaries migh note and presume that the singers would int Bortniansky specifies phrasing not merel tion or facilitate breath but often to tional expression. He occasionally voice parts. In Concerto 27, m. through changing syllables sev- eral rests. The Bass there ister ounda- tion" described in the wh ces depend harmonically. In th m. sky shows an eighth-rest lift h m moim,"[19] and again betwee d m. 3–4). It seems, then, that g ening phrase "Hlasom moim voice unto the Lord have I cr ual soloists can scarcely utter thei ws attention to phrasing in both an cularly fastidious in passages for

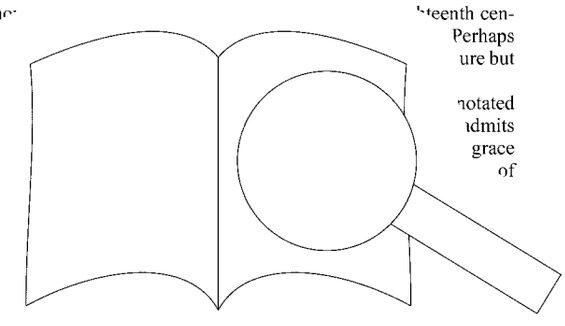
preserves all grace notes found in Sources **A** actual notation of the grace notes appears here as rce **A**. The notation in **A** and **R** shows three different race note: one type with a sixteenth-note flag, another eighth-note flag, and (rarely) a third type with a quarter-note . None of these show a slash. (The grace notes found in **K** are generally of the same notation and shape – an eighth note with a slash – regardless of context.)

[18] Ryzhkova, *Prizhiznennye izdaniia*, pp. 32–33. Also from a conversation with Ryzhkova in July, 2010.

[19] This might be interpreted as Bortniansky's means of dictating separate articulation for each "m" conso m 3.

[20] Although comm teenth century, this leve Perhaps Bortniansky i ure but also signify a

[21] **K** preserves notated as grace note admits in the prefat grace notes from B of the beat. In C Although it notes less an he edited the accents in th appoggiatura



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In Bortniansky's day, the sixteenth-denomination grace note likely implied a "short *appoggiatura*" that would have been sung just before the beat or briefly on the beat; the eighth-denomination grace note or quarter-denomination grace note likely implied a "long *appoggiatura*" that would have been sung on the beat for a relatively long note value.[22] In his writing about Mozartean vocal ornamentation, Frederick Neumann suggests that the singer take into consideration the notation itself (long or short *appoggiatura*), the musical-rhetorical context, and the practicality of execution.[23] Since Bortniansky and Mozart studied in Italy at roughly the same time, presumably they shared a similar approach to ornamentation.

Texture Indications: *Solo* versus *Tutti*

The printed sources frequently differ in indications of *Solo* and *Tutti*. **A** and **R** often neglect to indicate an intended texture, particularly at the opening of concertos. The present edition presumes *Tutti* unless other sources or the musical context give a compelling reason for *solo* texture. Usually, in instances where **A**, **R**, and **K** neglect to specify texture, **Tch** shows *Tutti*.

Sources **A** and **R** occasionally (Source **K** rarely) show *Tutti* and *Solo* simultaneously: one voice part continues to sing *Tutti* while the other voice parts are reduced to *solo* texture (or one part changes to *Solo* while the others maintain *Tutti*). This often seems to be Bortniansky's explicit intent rather than an oversight. For example, in Concerto 6, mm. 106–8, Sources **A** and **R** show *tutti* Basses sustaining a tonic pedal while the Alto and Tenor sing in *solo* texture above. The Basses maintain a mood of calm and groundedness to depict "peace on earth." In such cases, **A**, **R**, and **K** often caution the *tutti* voices to sing *piano*. **Tch** unifies all such texture markings, marking all voices either *Tutti* or *Solo*.

Bortniansky's scores do not show a fixed *solo* SATB quartet, as would have been the common practice of his Western contemporaries such as Mozart or Beethoven in their choral works, but freely changes the configuration of soloists from movement to movement or within movements: SSA to TBB to SAB to TB, etc.[24] Generally Bortniansky favors *solo* trio or duet texture with *solo* quartet tex the rare exception. Of the many concertos that begin with *solo* ture, only one (Concerto 33) begins with a *solo* quartet.

Dynamic Indications

The multiplicity of dynamic and texture markings Bortniansky sources is extraordinary. The early edit dynamics less strictly than Source **Tch**. M liest manuscripts include indications firming that these were integral to concerto and of the choral conc

In **A** and **R**, it is rare to fin pening of concertos or for the fu it shows *piano* (as in Conce convention of Bortniansky's er e intends the full chorus to begin c unless the Psalm texts suggest ot t edition presumes that all fug ss otherwise indicated. In seve s the Basses as a single *tutti* se w section. **Tch** typically shows whereas the earlier sources vary.[25]

solo sections are infrequent in Source dic , and only somewhat more common in **K**. ou . **R** do show a dynamic level for *solo* sections, . Presumably, Bortniansky expects his soloists to sh rtable dynamic unless otherwise noted. Or perhaps Bortniansky trusts the chorusmaster (for whom the scores were intended) to choose the dynamic and soloist appropriate to the Psalm text, musical affect, and tempo descriptor. Words like "rejoice," "gird thy sword" or the tempo "*maestoso*" would invite an extroverted response; words like "mercy" or "hear my prayer" would elicit a more intimate dynamic and muted vocal timbre. Perhaps the choice of dynamic was less important to Bortniansky than the choice of singer or vocal color in *solo* sections. Tchaikovsky, who prescribes dynamics for most *solo* sections, seems to make his choices based largely on tempo regardless of affect: *forte* for *Allegro* and *piano* for *Largo*.[26] In instances where **A** and **R** provide no dynamic indication for a *solo* section, the present edition suggests *mezzo forte* unless there is a compelling reason for either *piano* or *forte*.

There are instances where Bortniansky seems to intend a dialogue of different dynamics between *tutti* voice parts, or an echo effect. One such echo moment occurs in Concerto 1, mm. 15–18, where the Sopranos and Altos sing *forte* while the Tenors a s sing *piano*. Another moment occurs in Concerto 8, m here the Sopranos and Tenors sing *forte* while the A *piano*. Sources **A** and **R** also occasionall sets of dynamics simultaneously. In Cc Bortniansky makes the moving voic the pedal voice parts: the outer vo maintain *piano* while the inner , **K** and **Tch** normalize dyna g the same dynamic at the sar ese ves the differences when the g m rhetorical reason.

In **A** and **R** n where all parts are active, bu r voices only, with no dynam An of this is found in **A** and **R** at Co e that Bortniansky's engraver inc the upper voice part; or it may b n the Tenor and Bass only reflects Po he natural imbalance between adult and the boy Soprano or Alto soloists of , Bortniansky might intend the lower voices ate, accompanimental role. The present edition homogenize dynamics or retain differences on a basis.

ansky occasionally indicates change of dynamic on different s in different voice parts, creating overlapping dynamics. An example of this is found in Concerto 6. At m. 110, the Bass changes to *piano* (*subito*) at the downbeat while the upper three voice parts cadence *forte*. These minute discrepancies show a great deal of care and specificity on the part of the composer (and engraver). In the case of Concerto 6, m. 110, the overlap of dynamics allows the

[22] In his edition, Tchaikovsky generally realizes grace notes as occurring on the beat and occupying half of the value of the principal note, regardless of context. In a few exceptional case they occur ahead of the beat. In Conc hes that appear as grace n eat.

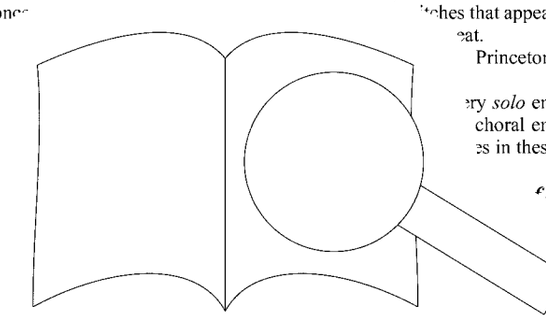
[23] Frederic Princeton, 1986, pp

[24] In perfor ry *solo* entrance. T choral ensemble (s in these *a cappel*

[25] For exar

[26] Even in "scepter Tchaiko

[27] There w docume



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Bass pedal to convey *piano* more convincingly on beat 2. (In this instance **Tch** shows a *diminuendo* in the Bass line toward *piano* on beat 3).

Bortniansky often delays changes to *forte* until strong beats, de-emphasizing preceding upbeats or unaccented syllables. A clear example of this is found in Concerto 1, where the *forte* marking is delayed until the downbeat of m. 38 even though the change to *tutti* texture occurs at the upbeat to m. 38. Likewise, in Concerto 27, mm. 216–17, *forte* is not shown at the beginning of the phrase but is delayed until the downbeat following the three upbeats. This intention to de-emphasize upbeats and unaccented syllables is shown most explicitly in Concerto 23, mm. 78–79, where the upbeat note is marked *piano* and the following downbeat is marked *forte*.[28] While Tchaikovsky routinely "changed indications of the level of force" [dynamics/texture] in his edition when they seemed to him "incorrectly placed,"[29] the present edition honors **A** and **R**'s specific placement of dynamic markings as intentional.[30]

As for gradual dynamic changes: **Tch** includes many, **K** fewer, **A** and **R** almost no *diminuendo* or *crescendo* markings. This lack of *crescendo* or *diminuendo* markings in the early sources may reflect the conventions of late eighteenth-century notation rather than a practice of deliberately avoiding gradual dynamic change. Or – as suggested in Hector Berlioz's description of performances he heard of the Bortniansky concertos in the 1840s – it may be that Bortniansky's choir had a practice of *subito* dynamic contrast:

> The effect of this choir and its music on sensitive people is irresistible. In its unheard-of accents, one feels seized in spasmodic, almost painful movements that one cannot control.[31]

With very few exceptions, the present edition shows *crescendos* and *diminuendos* only when they are present in **A** and **R**.

More than half of Bortniansky's choral concertos end at a *piano* dynamic. Even when the final harmonic progressions suggest forceful dominant-tonic resolutions and when the Psalm verse gives no apparent reason for a quiet end, as at the end of Concerto 11, Bortniansky often chooses an anti-climax. This is perhaps due to the liturgical context in which his concertos would have been sung. The Orthodox liturgy is not so much a series of discrete musical n... as a continuous dialogue between the chorus, deacon, and ... Perhaps Bortniansky consciously wanted many of his ... end *piano* and lead seamlessly and meditatively into a c... of the religious service.[32]

Accent Marks

The early manuscript sources (**Hk** and ... ma... Sources **A** and **R** show more acce... teristic *sforzato-diminuendo* sh... different dynamic swells an... nu... scripts or early editions.[33] A ... parts that sustain or repeat a ... ntend the pedal to be a neutra... inflection in the more melodic ... nd in Concerto 15, mm. 12–16

The pre... apes of accents found in Sourc... within the means of current t... in **Tch** are compact and differ ..., the shapes in **A** and **R** are often ...aps **A** and **R**'s (and **K**'s) protracted tho... the early editions of Schubert or Berlioz, ...or... ...uendo*.[35] The purpose of Bortniansky's acc... press – to imbue greater joy or pathos – rather than t... laim or articulate.

Tempo Markings and Time Signatures

Generally the tempo descriptions (always in Italian) – *Adagio, Andante moderato, Allegro maestoso* – agree among the sources. Where they differ, the later sources tend to show a slower tempo than earlier sources. For example, in Concerto 25, m. 77, Source **M** implies *Allegro* (showing no change of tempo from the previous movement); **A/R** and **K** show *Allegro moderato*; and **Tch** shows *Andante moderato*. **Tch** provides an additional Russian translation of each tempo descriptor in its piano reduction, occasionally offering an editorial interpretation rather than a strict translation. For example, in Concerto 25, m. 36, **Tch** translates *Andante* as "покойно" [calmly] and in Concerto 7, m. 52 translates *Andante moderato* as "довольно тихо" [rather softly].

The sources also agree in time signatures for the most part. However, *alla breve* appears several times in **A** and **R** but only twice in **K** and only once in **Tch**.[36] This has led to divergent interpretations. For example, the time signature at the beginning of Co... 2, Tchaikovsky's favorite, is *alla breve* in **A** and **R** but ... in **K** and **Tch**. Most interpretations of Concerto 32 ... indulgent in the first movement. Following an *a'* ... opening allows a more conversational first m... a slower tempo for the final movement.[37] ... concertos, there can be jarring dispa... stem at times from differences of t...

Text Underlay and Orthogra...

Sources **A**, **R**, **K**, and **T**... ver... ...tended for the conductor onl... ...on... ...underlay is provided under onl... ...pa... ...ne uppermost and lowermost r... ...es... ...texts in all voice parts. Genera... ...qu... ...underlay.

The pr... pre... ...text in the original nineteer... ...nhy... ...ttendant archaisms, including ... ...odern Slavic languages) as well

...) show *p* in the first syllable followed by *f* on the ... footnote 15 or the listing for Source **Tch** above.

...oned, **Tch** marks *f* immediately at the pick-up note(s).

...ce ce chœur et la musique qu'il exécute, sur les personnes ...résistible. A ces accents inouïs, on se sent pris de mouvements ...s presque douloureux qu'on ne sait comment maîtriser." Translation ...Hector Berlioz, *Les soirées de l'orchestre*, Paris, [1895], p. 271. The ...iance Berlioz witnessed took place in 1847, twenty-two years after Bort...sky's death, and likely would have been under the direction of Aleksey Lvov. ...n a liturgical context, the choral concerto is sung after the consecration and immediately before the congregational communion, when the clergy takes private communion behind the closed curtains of the iconostasis.

[33] **Tch** often includes accent marks that seem intended to underscore declamation, a practice that would have been presumed, hence not notated, in Bortniansky's day.

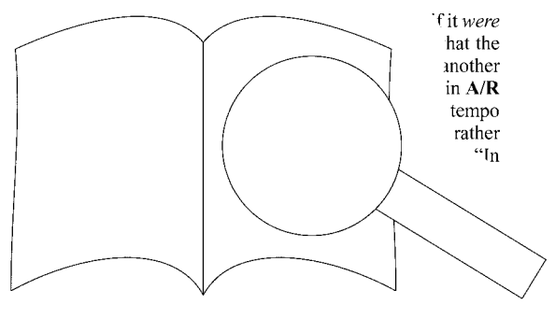
[34] This differs, for example, from the approach of the latest Schubert edition, which normalizes the diverse accents in Schubert's manuscripts into a single shape. *Franz Schubert: Neue Ausgabe sämtlicher Werke*, Kassel et al., 1990.

[35] **M** sometimes shows *f* followed immediately by *p* on the following beat in places where later sources show enlarged accents. In Concerto 3, m. 61, **Hk** shows "*sforz*" followed by *pp*, whereas the later sources show large accents. This provides proof that Bortnian... ...inflect strongly.

[36] Concerto 33, m. 2...

[37] Paradoxically, ... if it *were* in cut time. S... hat the music likewis... another example: the ... in **A/R** but common ... tempo description h... rather drawn-out re... "In Thee, O Lord

[38] Concerto 32, ... lyansky for C... mundi, and S... of aesthetic c... *Fanfare Mag...*



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as the extensive use of the *tviordy znak* [hard sign]. **A** and **R** sometimes, if rarely, show specific words that differ completely from **K** or **Tch**. For example in Concerto 6, mm. 39–48, Sources **A** and **R** show «выну» ("vynu") while **Tch** shows «присно» ("prisno"), both meaning "forever." This edition follows **A** and **R**. In cases of archaic spellings in **A** and **R** – for example «истинну» ("istinnu") instead of «истину» ("istinu") – this edition acknowledges the archaic spelling in the *Critical Remarks* (under the heading *Linguistic Considerations*) but shows the more standard spelling in the score.

As for syllabification or word separation, this edition usually follows **Tch**. Much of the graphic representation of words was arbitrary in Bortniansky's day. Hence, **A** and **R** often show word separation (or lack thereof) and syllabification that would be considered erroneous or ungrammatical by later standards. Even in the late nineteenth century, when Tchaikovsky was preparing his edition, the use of spaces between words was not yet fully standardized.

Similarly, Church Slavic manuscripts before the nineteenth century show little capitalization and few punctuation marks. Although **A** and **R** regularly capitalize «Бог» ("Boh"), meaning "God" and «Господь» ("Hospod'"), meaning "Lord," they seldom capitalize references to God – "He," "Thou," "Thy," "King," – as is standard in modern Psalters. Question marks and exclamation points, colons and semicolons are generally absent from **A** and **R** as well. The present edition, following the conventions of capitalization adopted by the late nineteenth century and already largely reflected in **Tch**, does capitalize all references to God the Father or God the Son.[39] It also includes punctuation marks found in **Tch** and the modern Psalter to help the singer interpret grammar, musical phrasing, and affect.

IV. Critical Remarks

Abbreviations: A = Alto, B = Basso, S = Soprano, T = Tenore, upbt. = upbeat, m. = measure.
References are given in the following order: Measure – Part – Source: Reading/Remarks. The measure numbers relate to the present edition
For readers unfamiliar with the Cyrillic alphabet:
«Д. Б.» (or D. Б.) = the initials D. B. for the composer Дмитрий Б
нянский (Dmitry Bortniansky), found at the heading of the con
«В. П.» = the initials V. P. for the engraver Василий Пяды
Piadyshev), found at the end of the concertos.
«Ѱаломъ» = Psalm, found at the heading of most conc

The Critical Remarks will refer to all dynami in Italian
indicated in all earlier sources and in **Tch**'s duc
dynamic indications in the vocal staves
or ***ff***, but in Russian translation: оч.т ry s
(for «тихо», soft), ум (for «умерен
loud), оч. гр. (for «очинь гром

CONCERTO

Title and Attrib
A (and **A-V**
plates.

R
D: Б:

оспойте Господеви пѣснь нову.
а 1, 2, 3 и 4 стихи.
.. Бортнянскаго.

ations
K: «псалтыри» ("psaltyri"), an alternate spelling com-
ion in Bortniansky's day. The present edition adopts the spelling «псалтири» ("psaltiri") found in m. 76 and consistently in **K** and **Tch**, and modern Psalters.

96–97 **A**, **R**: alternate spelling «псалтыри,» as in mm. 82–83.

Remarks on Musical Text

1 **A**, **R**: no dynamic indication. Given the extroverted Psalm verse and the subsequent ***p*** in m. 3, the present edition suggests ***f***. **K**, **Tch**: ***f***.

3 A The *a*^{1}*-flat* is perhaps a detail of text-painting. Dominant seventh chords might have been regarded as somewhat of an innovation: Tchaikovsky himself criticized Bortniansky for his use of the dominant seventh chord as straying from Orthodox authenticity. The very choice of B-flat major for the concerto might be a slight wink at text-painting as well: not the customary C or D major for celebratory music.

T, B **R**: ***p*** missing. All other sources show ***p*** in all voices.

7 BI, II **A**, **R**: ***p*** missing but presumed. **K**: ***p*** beginning on the downbeat. **Tch**: ***p*** beginning on beat 3.

15–18 All sources seem to indicate two sets of dynamics simultaneously. All sources show ***p*** in TB in m. 16 eiterate ***p*** in m. 18 in TB. None show a change t until the end of m. 18, where **A**, **R**, and **K** s **Tch** shows ***p*** in both S and A. Presumab that SA maintain ***f*** until m. 18 between the upper and lowe a contrast in *tessitura:* S TB at a relatively low

16, 18 S, A **A**: the grace notes in m. 18 show both measures sh s.

22–24 S, A **A**, **R**, **K**: n at t of texture until m esent edition sug

24 A **Tch**, which shows

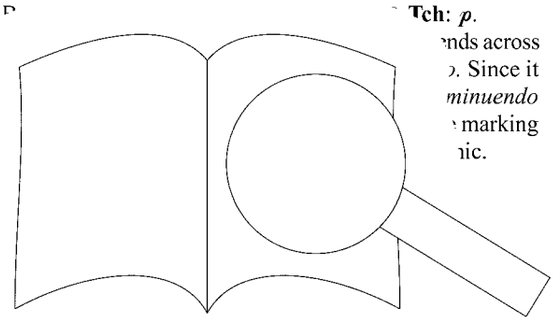
25 A **Tch**: even eighth notes.

32 g a somewhat broader, slower delineating a new section, but no

nic indication. Given the "majestic" edition suggests ***f***. **Tch**: ***f***.
ccent in m. 33, beat 1. **A**, **R**: accent in m. 34.
accent in m. 34.
: no dynamic, but ***p*** presumed. **Tch**: ***p***.
in the upper three voices but missing from B. All ner sources: ***f*** in all voices. **A**, **R**, **K**: ***f*** placed on the downbeat of m. 38; **Tch**: ***f*** placed at the pick-up to m. 38. The inflections shown on the downbeats of each measure are ambiguous. **A**, **R**: in m. 38, a more compact accent; in m. 39, a more extended marking resembling a *diminuendo*. **K**, **Tch**: *diminuendo* in both measures. The present edition recommends interpreting the marking in m. 38 as a ***sf*** and the marking in m. 39 as a *sf-diminuendo*.

39 All sources: reiterated ***f*** on the downbeat. **A**, **R**: ***p*** at the end of the *diminuendo* in STB; ***p*** missing from A but presumed. **K**: ***p*** at the end of the *diminuendo* in all voices. **Tch**: *diminuendo* into beat 3, but no terminal dynamic specified.
A, **R**, **K**: no dynamic indication at the change to *Solo* texture assertive Soprano and
Tch: ***p***.

45 nds across
. Since it
minuendo
marking
nic.



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A, **R**, **K**: no dynamic indication at the change to *Solo* texture. Given the affirmative words and ascending musical setting, the present edition suggests ***mf***. **Tch**: ***f***.

48–49 All sources agree in dynamic but vary in texture indications. **A**: change to *Tutti* in all voices in m. 49, beat 2 (together with reinforced ***f*** dynamic). **R**: *Tutti* in SA in m. 48, beat 4, but no *Tutti* in B until m. 49, beat 2. **K**: *Tutti* in all voices in m. 48, beat 4. **Tch**: *Tutti* in SA in m. 48 and no *Tutti* in B (likely presuming that TB continue *Tutti* from m. 43). The present edition follows **K** and what is implied in **R** and **Tch**.

51 Despite the clear key center of D minor for this movement, **A** and **R** do not show a B-flat in the key signature.

A, **R**, **K**: no dynamic indication. Given the emphatic Psalm verse, the jarring change from C major to D minor, and the high tessitura, the present edition suggests ***f***. **Tch**: ***f***.

63 T, B **A**, **R**, **K**: accents missing but presumed. **Tch**: accents in all voices.

64 T **A**, **R**, **K**: accent missing but presumed. **Tch**: accents in all voices.

66–67 None of the sources provide a dynamic marking at the change to *Solo* texture. The present edition suggests ***mf***.

67 A All sources: eighth note with eighth rest on beat 2, despite the grammatical continuity of the phrase.

70 **A**, **R**, **K**: no dynamic indication at the return to *Tutti* texture. The present edition suggests ***f***. **Tch**: ***f***.

71–73 S **A**, **R**: accents missing (likely due to the text underlay in B immediately above the S) but presumed. **K**, **Tch**: accents in all voices.

72 B **A**, **R**: ***f*** reiterated on beat 3 in B (only), reinforcing the dynamic. **K**, **Tch**: ***f*** not reiterated in any voice.

74–77 None of the sources provide a dynamic indication at the change to *Solo* texture, but all show ***p*** in m. 77 in all voices. The present edition suggests ***f*** at «въ тимпанѣ и псалтири» (“v timpaně i psaltiri”) [with timbrel and psaltery], which allows for contrast at the act of “singing” – «да поютъ» (“da pojut”) – in m. 77.

76 S, A **A**, **R**: accent missing from A but presumed. **K**, **Tch**: accents in both S and A. The present edition suggests interpreting the accent as a *sf-diminuendo*.

79 B All sources: two pitches on the downbeat. Rather than interpreting this as an indication for two Bass soloists the present edition presumes that the two pitches notated afford the option to sing either octave.

84 **R**: *Solo* in TB but *Tutti* in A, presumably an err
Tch: *Solo* in all three voices.
A: ***p*** in B (only). The present edition suggest
voices. None of the other sources provide a dy

88–90 None of the sources show accents. C n the m
the analogous mm. 71–73, the pre on
on each downbeat.

91–92 None of the sources provid for
change to *Solo* texture. C
forced doubling of th

100–101 **Tch**: reiterates ***p*** at
the SAT re-entr the
present editio

104–6 B **K**, **Tch**: ding on the
downb octave is not
show might well have
d onvention of perfor-
. The repetition of phrase
ues a relaxation of intensity
K, **Tch**: ***pp***, in **Tch** starting in
nd in **K** starting on the downbeat

D r key center for this transitional segment,
A not show B-flat major in the key signature.
B-flat major.

dynamic, but ***f*** in the upper three voices. **R**, **K**,
an accent, but ambiguous in the nature of the accent and ambiguous in the placement of ***p***. **K**, **Tch**: both an accent and ***p*** squarely on beat 3 in B, with the accent above the note, and ***p*** below. **R**: both markings appear after the notehead. The present edition suggests *sf-diminuendo* on beat 3 that ends ***p***.

113 B All sources: a dotted quarter note on the downbeat in B, but quarter notes with eighth rests in the upper voices. The present edition alters B to a quarter note. See m. 143.

117 **R**: ***f*** missing from B but presumed. **A**, **K**, **Tch**: ***f*** in all voices.

126–29 B **A**, **R**, **K**: change to ***p*** immediately in the second half of m. 126. **Tch**: *diminuendo* across m. 128 into ***p*** in m. 129.

130 A **A**, **R**: ***p*** reiterated. This seems cautionary, reminding A to remain ***p*** despite the rising line in m. 129.

132–34 B **A**, **R**, **K**: ***p*** reiterated in SAT in m. 133 with a continuation of ***p*** in B presumed. **Tch** (analogous to mm. 126–29): ***f*** in m. 132, *diminuendo* across m. 133, and ***p*** in m. 134.

135–38 **A**, **R**, **K**: an immediate change to ***f*** in m. 138. **Tch**: a *crescendo* across mm. 135–37 into ***f*** in m. 138.

139–40 B **A**, **R**: marking in m. 139 ambiguous but seems in d as a *diminuendo*. **Tch**: *diminuendo* across the e
The present edition follows **K**: a *diminuer*
first half of m. 139. All sources: ***p*** in
of m. 140.

140 A All sources: the word «возне
lift up] in the second half of
«кроткія» (“krotkija”) [th
intentional: A's rising
«вознесеть.»

143 B All sources: B s otte alue
on the downb oices ter the
quarter not t arter note.
See m.

145–47 **A**, **R** **T** e second half of
m em. to ***f*** in the second
h

148 B ese reset”) in the second half
leasu n «кроткія» (“krotkija”) in
14

149 o dot on the quarter note in the
asure. **Tch**: dotted.
diately at the latter half of m. 149. **Tch**:
m. 149 with *diminuendo* in m. 151 and ***p***
r the final measure.
ole bar and a change of meter but no tempo in-
on for the new section. The present edition suggests
at the basic pulse remain the same with the value of the previous dotted quarter note becoming the value of the new quarter note. **K**, **Tch**: *Adagio,* supporting a broader eighth-note value.

K, **Tch**: *fermata* over the final rest in this concerto as well as Concerto 2. See remarks for the end of Concerto 31.

CONCERTO 2

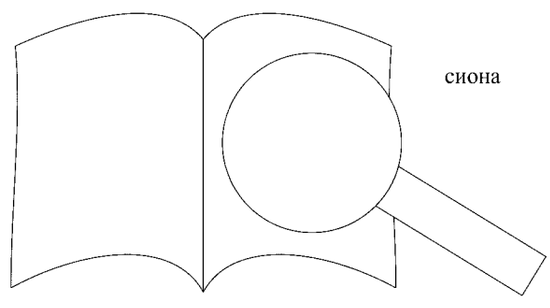
Title and Attribution

Hk: No title

A/R (+ **A-V**): No
r

Tch: сиона

General Rem
Concerto 2 is
tion of the H
Bortniansky
return from I



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marks but does provide dynamics. The following notes will describe only the more informative alternate readings found in **Hk**.
This is the only Bortniansky concerto to employ five-voice texture, with a fifth staff in **A/R**, **K**, and **Tch** employed to accommodate *divisi* Sopranos. **Hk** scores the concerto in seven staves (see above, *I. Sources*). As is noted in **Tch**, the sacred text for this concerto comes from an unknown source.

Remarks on Musical Text

1 **A/R**: no dynamic indication. Given the celebratory text and *maestoso* tempo descriptor, the present edition presumes ***f***. **K**, **Tch**: ***f***.

14 SI, II **A/R**, **K**: no dynamic indication, but ***p*** presumed. **Tch**: ***p*** in all voices.

15 **A/R**: no dynamic indication at the return to *Tutti*. The present edition presumes a return to ***f***. **K**, **Tch**: ***f***.

19 All sources but **Hk** compress the score from the initial five staves to four in this measure, combining the SI and SII lines. The present edition maintains five staves until the end of the movement.

27–35 **Hk**: no dynamic until ***f*** in m. 38. **A/R**, **K**: no dynamic until ***p*** in mm. 34–35. The present edition presumes that the phrase preceding m. 34 is intended at a higher dynamic and suggests ***mf***. **Tch**: ***p*** in m. 27 and mm. 34–35.

36 All sources: T sustains a full quarter note on beat 3 while A and B release at the eighth note. This serves to differentiate the T pedal line from the more melodic A and B, a common device in Bortniansky's concertos.

38–39 **Hk**: ***f*** in m. 38, ***p*** in m. 39.

39 **A/R**, **K**: *diminuendo* in T (only). This seems cautionary, preventing T from accenting the upward leap. **Tch**: *diminuendo* in both A and T.

43–44 **Hk**: no accents. **A/R**, **K**: a marking in the lower three voices that is ambiguous. The present edition interprets the marking as *sf-diminuendo* and adds the marking to S. Alternately the absence of *sf-diminuendo* in S may be intentional, allowing its second quarter note to be more audible. **Tch** shows a *diminuendo* in all voices.

47 None of the sources specify a dynamic for the change to *Solo*. **Hk**: *dolce* above S. The present edition suggests ***p***.

51 **Hk**: no *Tutti,* but implied in the explicit *ripieni* scoring o[illegible] the Sopranos.
Hk: "*mfor*" on the downbeat and ***p*** on beat 3. None o[illegible] other sources specify a dynamic for the change to [illegible] present edition presumes a return to ***p*** from [illegible] *Tutti* section.

55, 59 **A/R**: no dynamic indication. Given the [illegible] *maestoso* tempo marking, and high tessitu[illegible] edition suggests ***f***. **K**, **Tch**: ***p***.

61 SI, II **Hk**: notates the downbeat *ar*[illegible] *ro* and adds grace notes g^2 ar[illegible]

80–86 **Hk**, **A/R**: no change fr[illegible] 80 return to ***f*** in m. 86

84–89 **Hk**: differences t[illegible]

86 A All sources: o[illegible] quarter note in A. T[illegible] with S.

93–95 **A/R**, **K**: [illegible] *diminuendo*. Bort[illegible] ave softened the dy[illegible] ented syllable and ***p*** [illegible]) [mercy]. **Hk**, **Tch**: [illegible]

95–98 [illegible] ower Bass staff with slower [illegible] om AT. See also mm. 99–104.

9[illegible] ars in T (only) written as "*crescdo*" [illegible] rpin in m. 98; *crescendo* in A pre- [illegible] *endo*. **Tch**: *crescendo* hairpin beginning [illegible]

[illegible] ass line doubles at the lower octave. See mm. [illegible]

[illegible] ***f*** missing from S and A but presumed. **K**, **Tch**: ***f*** in [illegible] voices. **Tch**: ***f*** beginning in B at the pick-up to m. 99.

103 **Hk**: quarter notes on beat 2. **A/R**, **K**, **Tch**: eighth note and eighth rest in S but quarter notes in the lower voices. The present edition suggests that all release at the eighth note.

113 **Hk**: final note (erroneously as whole note) with a fermata. **K, Tch**: quarter note followed by final rest with *fermata*. See remarks for the end of Concerto 31.

CONCERTO 3

Title and Attribution

Hk: Psaume 20me del Sigr Bortniansky 1780 an:

A (and **A-V**): No III. Ψаломъ 20 Д: Б:
Printed from Piadyshev plates.

R: No 3. Ψаломъ 20. D: Б:

Tch: Концертъ No III.
Господи силою Твоею возвеселит[illegible]
Изъ 20 псалма 1, 2, 3, 4 и 5 стих[illegible]
Музыка Дм. Бортнянскаго.

General Remarks

Concerto 3 is one of two concertos [illegible] tion of the Hofkapelle in Vienna [illegible] Bortniansky must have comp[illegible] or to his return from Italy to St. [illegible] 77[illegible] The title in **Hk** is intere[illegible] French [illegible] and Italian "del Sign"). The [illegible] ution is also noteworthy, indic[illegible] not include accent marks but does [illegible] marks will describe only the mo[illegible] and in **Hk**.

Lingu[illegible]

83 «дн[illegible] roneous syllabification «дол-го- [illegible] у"). **A**, **Tch**: consistently «дній.» [illegible] «дней» ("dnej") in B. **K**: consistent- [illegible] present edition adopts «долготу дній» [illegible] ").

Text

[illegible], **R**, **K**: no dynamic indication. Given the exclamatory [illegible] salm verse and *maestoso* tempo descriptor, the present edition suggests ***f***. **Tch**: ***f***.
A, **R**: accents in A and T only, but accents in the outer voices presumed. **K**, **Tch**: accents in all voices.

T **Hk**, **A**, **R**, **K**: ***p*** missing but presumed. **Tch**: ***p***.

20, 21 S **A**, **R**: accent missing but presumed. **K**, **Tch**: accents in all voices.

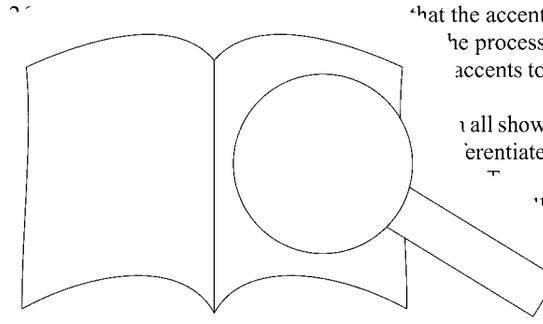
22–24 A, B **Hk** includes grace notes (upper note *appoggiaturas*) on beat 3 of each measure.

23 S **A**, **R**: accent missing but presumed. **K**, **Tch**: accents in all voices.

25, 26 **Hk**: even eighth notes on downbeat of each measure.

25–27 All sources but **Hk**: accents on each downbeat of mm. 25 and 26 in TB, but not in SA in mm. 26 or 27. **A**: small *crescend*[illegible] on the downbeat in m. [illegible] that the accent [illegible] he process [illegible] accents to [illegible]

32 [illegible] all show [illegible] erentiate [illegible]



38 [illegible]

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voices. The present edition suggests interpreting the accent as a *sf-diminuendo*.

38–40 B **Hk**: lower octave doubling from m. 38, beat 2.

41 upbt. **A**: B-flat in the key signature, which proves cumbersome after the initial four measures. **Hk, R, K**, **Tch**: no B-flat in key signature.
Hk: *Andante*. All other sources: *Andante moderato*.
Hk, A, R, K: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

41 T **Hk, R**: flat sign missing but presumed. **A**: *b⁰-flat* implied by its key signature. **K, Tch**: explicitly *b⁰-flat*.

49 **Hk** delays ***p*** until m. 50. All other sources: ***p*** in m. 49.

52 **A, R, K**: no dynamic indication at the return to *Solo* texture. The present edition suggests ***mf***. **Tch**: ***p***.

57 **A, R, K, Tch**: no dynamic indication at the return to *Tutti*, only ***p*** at the end of m. 58. The present edition adopts **Hk**: ***f***.
A, R: accents in AT only, but accents in SB presumed. **K, Tch**: accents in all voices.

60 All sources: reiterated ***p***, likely in order to prevent accenting the dotted rhythm.

61 **Hk**: dotted half note and quarter, differing from all other sources.
Hk: "*sforz*" on the downbeat and "*pmo*" at the end of the measure. **A, R**: accents in S and T (only), but accents in A and B presumed. **K, Tch**: accents in all voices.

63 In the first half of the measure, **Hk**: half note in all voices. All other sources: a difference in rhythmic value between the upper and lower voices.
Hk: "*m for*" on the downbeat. This adds emphasis to the half cadence.

65 **Hk**: no grace note in either S or A.

S **A, R**: sharp sign missing from grace note but presumed. **K, Tch**: *c²-sharp*.

65–67 T **Hk**: no T, tacet until middle of m. 67. A only. All other sources as in the present edition.

65 A, T **Hk**: ***f*** on beat 3 in A. **A/R**: ***p*** in T only, but ***p*** in A presumed. **K, Tch**: ***p*** in both voices.

67 **Hk**: *Tutti* in B and S only. **R**: *Tutti* in S and A only. **A, K, Tch**: *Tutti* in all voices.

T **A, R**: sharp sign for *f⁰* missing but presumed. **K, Tch**: *f⁰-sharp*.

71 A **A**: *Solo* missing but presumed.
No source provides a dynamic indication for the change to *Solo* texture. The present edition suggests ***p***.

73 **Hk, A, R, K:** no dynamic indication at return
Given the ***pp*** that follows in m. 75 in all
present edition suggests ***p***. **Tch**: ***p***.

75, 79 All sources: ***pp*** in m. 75, a rare marking in the
and ***f*** in m. 79, beat 2. This unan ty of de
sources, including **Hk**, shows th ort
namics were critical even fro
concertos. (Hereafter, unar no
listed in remarks).

80, 81 S **A**: flat sign for *e²* mis
in both measures.

90 **Hk, A, R**: *Alleg* mpo
of the openi e earlier
sources r po.
Hk, A the grandeur of
the Ps e present edition

94 on at the change to *Tutti*,

100 *d¹* and *d¹*. The present edition
ning the fifth of the chord.
voices on the downbeat. **A, R, K**:
differing from the eighth notes in the
up **ch**: eighth notes in all voices.
A in all three voices in m. 103 but only in AT
.. An accent in S in both measures is presumed.
: no accents in either measure.

106–7 **Hk, A, R, K**: no dynamic indication at the return to *Tutti*, but ***f*** presumed. **Tch**: ***f***.

110 None of the sources provide a dynamic indication at the return to *Solo* texture. Given the ***p*** shown in the same phrase at m. 102, the present edition suggests ***p***.

111, 112 **A, R**: accents in S only. As in mm. 103 and 104, the present edition presumes accents in all voices. **K, Tch**: no accents in either mm. 103–4 or mm. 111–12.

114–21 **Hk**: no dynamic. All other sources show ***p*** in m. 114 but differ in the dynamics that follow. **A, R**: *crescendo* (written out as a word) in mm. 116–19 and ***f*** at the end of m. 119. **K**: no *crescendo* and ***f*** in m. 119 in A and T (only). **Tch**: *crescendo* beginning in m. 114, ***mf*** in m. 116, ***f*** in m. 118, further *crescendo* in mm. 118–19, and ***ff*** in mm. 119–21.

116 S **Hk**: climactic *g²* begins in m. 114, two measures earlier than in other sources.

122, 124 None of the sources specify a dynamic indication. Presumably, ***f*** continues.

122, 123 **A, R**: accents in A (only), but accents in S pres Чk, **K, Tch**: no accents.

124 **Hk**: no accents. **A, R**: accents in AT (on
S presumed. **K, Tch**: accent in all voi

125 **Hk**: no accents. **A, R, K, Tch**: acc

126 **A, R, K**: reiterate ***f***. **Tch**: ***ff***.

130, 131 None of the sources provide
change to *Solo* texture. Gi
Soprano range, the pre

134–39 None of the source
changes of textu ed at ***f***
continues.

142 A **R**: erroneo all voices.
Hk, A nic the return to
Tutti re at ***f*** continues.
T

146–55 s p. mic indication for the
edition presumes that ***f***
es.

154 one at 2.

158 **K**: ***f***. **Tch**:***ff***.

on

э. IV Ψаломъ 65. Д: Б:
Printed from Piadyshev plates.

No. 4 Ψаломъ 65й D: Б:

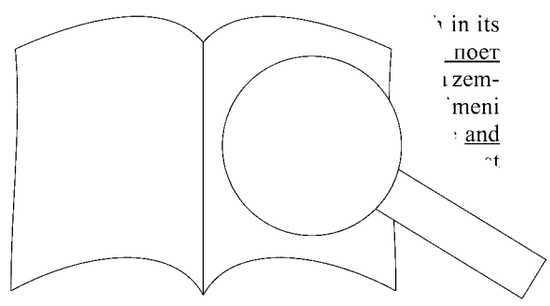
ch: Концертъ No. IV.
Воскликните Господеви вся земля.
Изъ 65 псалма 2, 4, 8 стихи и изъ 80 псалма 4 стихъ.
Музыка Дм. Бортнянскаго.

General Remarks

Throughout this concerto, **A** and **R** show more compact accents whereas **K** and **Tch** show prolonged accents that resemble *diminuendos*.

Linguistic Consi

22–56 r in its
поет
zem-
meni
and
t



34

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Remarks on Musical Text

1 **A**, **R**, **K**: no dynamic indication. Given the exclamatory Psalm verse and fanfare motive, the present edition suggests ***f***. **Tch**: ***f***.

7 **A**, **R**: long accents on beat 1, an accent on beat 2 in S (only) but accents in all voices presumed. **K**: no accent on beat 2. **Tch**: *diminuendo* over the second half of beat 2 in all voices.

9, 10 **A**, **R**: on beat 3, accents in S and B (only). The present edition presumes that this is intentional, allowing the outer lines greater prominence to punctuate phrasing. **K**, **Tch**: accents in all voices.

10 A **A**, **R**: natural sign for e^1 missing but presumed. **K**, **Tch**: e^1 *natural*.

12, 14 None of the sources provide a dynamic indication for the *Solo* statements. The present edition suggests ***mf***. All sources: ***p*** in the *Tutti* replies.

22 **A**, **R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

26–27 A **R**: text underlay missing. **A**, **K**, **Tch**: underlay as in the present edition.

31 None of the sources provide a dynamic indication at the return to *Solo* texture. The present edition suggests ***mf***.

31–32 **A**, **R**: even eighth notes on beat 2 in each measure. **K**, **Tch**: dotted rhythms on beat 2 in each measure. See mm. 52–53.

33 None of the sources provide a dynamic indication at the return to *Tutti* texture. The present edition presumes a continuation of the previous *Tutti* dynamic: ***p***.
A, **R**: accents in T and B (only), but accents presumed in all voices. **K**, **Tch**: no accent in any voice.

34 **A**, **R**, **K**: *appoggiatura* in S only. **Tch**: *appoggiaturas* in both S and A.

36 None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***mf***.

48 **A**, **R**: *Solo* in S and A but not in T or B. **A-V**, **K**, **Tch**: no change of texture. Since all sources show *Solo* in m. 52, the present edition presumes that *Solo* in **A** and **R** is erroneous and that Bortniansky intends no texture change until m. 52.

51 S, A **A**, **R**, **K**: notated as even quarter notes instead of the *poggiaturas* shown in the analogous m. 39.

52 None of the sources provide a dynamic indicat… change to *Solo* texture. The present edition …

52–53 **A**, **R**: a dotted rhythm as opposed to the e… on beat 2 in mm. 31–32. **K**, **Tch**: dotte… mm. 31–32 and mm. 52–53.

54 None of the sources provide a d… mic ind… return to *Tutti* texture. The pre… …on … tinuation of the previous *T…*

57 **A**, **R**, **K**: no dynamic i… …extr… Psalm verse and the … suggests ***f***. **Tch**:

63 **A**, **R**: accent o… …voices presumed. **K**

65 B **A**, **R**, **K**: …

66 **A**, **R**: …It may be more log… …at the repetition of ph… …).

70, 72 …only. **Tch**: accent on beat

75–… …f but presumed. **R**: ***p*** missing

… to ***f*** in m. 77. **Tch**: *crescendo* across

…1. All other sources, including **A-V**: ***f*** on

… ***p*** in SA only, but ***p*** in TB presumed. **Tch**: ***p*** in …ices.

… natural sign missing for a^1 but presumed. **A**, **K**, **Tch**: a^1 *natural*.

88 T **A**, **R**: natural sign missing for a^0 but presumed. **K**, **Tch**: a^0 *natural*.

91 **A**: *Allegretto* inscribed (unusually) below B. **R**: *Allegro* inscribed (unusually) above B. **K**, **Tch**: *Allegretto* in normal position above S.

91–95 **A**, **R**, **K**: no dynamic indication. **Tch**: ***p*** in m. 91 with *crescendo* culminating at ***f*** in m. 95. The present edition suggests ***mf*** through m. 98.

97 S **A**: no *appoggiatura*. All other sources show an *appoggiatura*.

105 S **A**, **R**: natural sign missing from e^2 on the downbeat, but e^2 *natural* presumed according to earlier notational practice regarding accidentals.

105, 108 B **A**, **R**: natural sign missing from e^0 but presumed. **K**, **Tch**: e^0 *natural*.

112–14 **A**, **R**, **K**: ***p*** in upper three voices but not in B. The present edition adds a *diminuendo* toward ***p*** in B. **Tch**: ***p*** in S and T, ***p*** missing from A, and ***p*** in B on the downbeat of m. 113.

117 A **A**, **R**, **K**: d^1 on the downbeat. **Tch**: b^0-*flat*.

121–29 **A**, **R**, **K**: no dynamic indication at the … The present edition presumes that ***p*** cont… m. 121 with a return to ***p*** in m. 129.

140 A **A**, **R**: *Solo* appears (erroneousl…

140 None of the sources provid… return to *Solo* texture. T… same dynamic as in m…

CONCERTO 5

Title and Attribut…
A (and **A-V**): …

R: …

…одь въ день печали.
…, 2, 3, 4 и 9 стихи.
…бортнянскаго.

…e unusually scant dynamic markings in Concerto 5, … this concerto was not often performed.

…e Considerations

A, **R**: seem to show «въ онь же» ("v" on' že") as separate words. **K**, **Tch**: clearly «въ онь же» throughout this concerto. This differs from the one continuous word «вонъже» ("von'že") shown in modern Psalters. The intensifier «же» ("že") typically appears as a separate word in early sources.

Remarks on Musical Text

1 upbt. **A**, **R**: *Adagio maestoso* (with capitalized "M" in **A**). **K**, **Tch**: *Allegro maestoso* to which **Tch** adds the descriptor «Оживленно и величественно» [Animatedly and majestically].

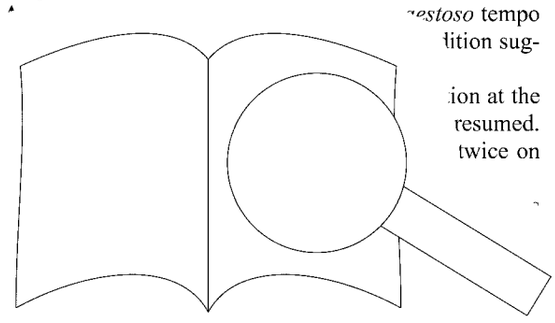
…*estoso* tempo …lition sug…

2, 4 …ion at the …resumed.

5 T …twice on

6 B …

10 S …



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	S	**A, R**: sharp sign missing from S on the final eighth note but presumed. **K, Tch**: *f²-sharp.*
12–13		None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***mf***.
16–17		**A, R, K**: no *crescendo* to ***f*** in m. 17, the rising lines in and of themselves providing intensification. **Tch**: *crescendo* beginning in m. 16.
19–24		**A, R, K**: ***p*** at the end of m. 19 and no change until the end of the movement. **Tch**: ***f*** from the end of m. 19 until the end of the movement. The present edition suggests a *crescendo* from m. 22 to m. 24, inherent to the rising sequence, and ***f*** in m. 24.
25		**A, R**: ***p*** in B only, but presumed in all voices. **K**: no dynamic. **Tch**: ***p*** in all voices.
39–40		**A, R, K**: ***p*** in B only, but presumed in SA. **Tch**: ***p*** in all three voices.
42	S, A	**Tch** shows the following realizations of grace notes: S, a dotted eighth note on c^2 followed by a sixteenth note on b^1; A, a dotted eighth note a^1 followed by a sixteenth note on g^1. This differs from **Tch**'s usual manner of realizing grace notes.
43		**R**: *Soli* missing from T but presumed. **A, K, Tch**: "*Solo*" in T and B. **A, R, K**: no dynamic indication at the new phrase, but a continuation of ***p*** presumed. **Tch**: ***p***.
46	TII	**Tch**: *g* on the downbeat, differing from all other sources.
48	A	**A, R, K**: ***p*** missing but presumed. **Tch**: ***p*** in A as well as T and B.
54	A	**A, R**: erroneously e^1*-sharp.* **K, Tch**: e^1 *natural.*
55		**A, R**: *Tutti* missing from B but presumed. **K, Tch**: *Tutti* in all voices. **A, K**: ***p*** missing from B. **R**: ***p*** missing from T and B. The present edition presumes ***p*** in all voices. **Tch**: ***p*** in all voices.
59		**A, R, K**: *Largo*. **Tch**: *Meno mosso.* It follows that the tempo *Largo* should be slower than the previous *Larghetto.* **A, R, K**: no dynamic indication. Given the exclamatory text, the present edition suggests ***f*** on beat 2. **Tch**: ***f***.
59–62		The accents vary among sources. **A, R**: more compact accents. **K, Tch**: prolonged accents that resemble *diminuendos.* The present edition suggests interpreting the accents as a *sf-diminuendo*, appropriate to the exclamation «Господи» ("Hospodi") [O Lord].
60, 62		On beat 3, the articulation in TB, which includes a six[illegible] rest, differs from the articulation shown in SA. Bo[illegible] thereby offsets the initial exclamation «Гос[illegible] spodi").
63		**K**: ***p*** after the downbeat, a marking not found in
63–64	B	**Tch**: no upper octave g^0 on m. 63, be[illegible], to m. 6
66		**A, R, K**: no dynamic indication. Giv[illegible] rm[illegible] insistent rhythm, the present edi[illegible] ***f***
70–125		**Tch**: *Tutti* throughout. All c[illegible] pres[illegible] edition.
70		**A, R**: ***p*** in B only. **K**[illegible] niansky's tendenc[illegible] ac-tive lines, the pi[illegible]
74–75		**A, R**: *Tutti* mi[illegible]s.
75	S, A	**A, R, K**[illegible] ned. **Tch**: ***f*** in all v[illegible]
76, 78	A	**Tch**: [illegible] es b^1.
78		[illegible] s possible that Bort-[illegible] redominate and that AT [illegible] ange in texture or dynamic.
8[illegible]		[illegible] cation. The present edition pre-[illegible] amic of the previous *Tutti* section
		A, [illegible] on the syllable «вемъ» ("vem") into the d[illegible] **h**: erroneously both a tie on «вемъ» and a [illegible] syllable to «Тя» ("Tja") on the downbeat.
86		[illegible]: ***p*** in AT but not in S at the return to *Solo* texture. [illegible] m. 78). **Tch**: no change of texture.
90		**A, R, K**: no dynamic at the return to *Tutti* texture. The present edition presumes ***f***.
93		**A, R**: *diminuendo* in AT only, but *diminuendo* in B presumed. **K, Tch**: no *diminuendo* in any voice.
94		**A, R**: ***p*** in T only at the change to *Solo* texture. As in m. 70, the present edition presumes that Bortniansky intends a dynamic in SA higher than the sustained pedal line. **K, Tch**: no dynamic in any voice.
95		**A, R**: compact accents. **K**: longer accents, resembling *diminuendos.* **Tch**: no accents.
97		**A**: accent in both S and A. **R**: accent in S only. **K, Tch**: no accents.
100		**R**: accent in all voices. **A, K**: *diminuendo* that extends across the entire measure in all voices. **Tch**: no accent or *diminuendo* in the vocal parts but *diminuendo* in its piano reduction spanning the entire measure.
104,106	S, A	**A, K, Tch**: accents in both measures. **R**: accents in m. 104 only.
110		**A, R**: ***p*** in T only, at the change to *Solo* texture. **K**: no dynamic in any voice. As in mm. 70 and 94, th[illegible]ent edition suggests that the upper, more active [illegible]t a higher dynamic than the sustained pe[illegible] change of texture or dynamic.
111,113	S, A	**A, R**: compact accents. **K, Tch**: lon[illegible] across the downbeats, resembli[illegible]
114		**A**: *Tutti* missing from B. **A-**[illegible] **K**: *Tutti* in T and B errone[illegible] note. **Tch**: no change f[illegible] **A, R**: ***f*** in T and B [illegible] **Tch**: ***f*** in all voi[illegible] nd [illegible] ced at the final ei[illegible]
116		**A, R**: the [illegible] p[illegible] ed as a *sf-diminue*[illegible]
119–25		**A, R**[illegible] ***f*** [illegible], *crescendo* from m[illegible] n[illegible]

CC[illegible]

an[illegible]. Б.

rom Piadyshev plates.

oncerto 6.

ɔ 6. D. Б.

Концертъ No VI.
Слава во вышнихъ Богу.
(Стихира послѣ евангелія на Рождество Христово).
Музыка Дм. Бортнянскаго.

General Remarks

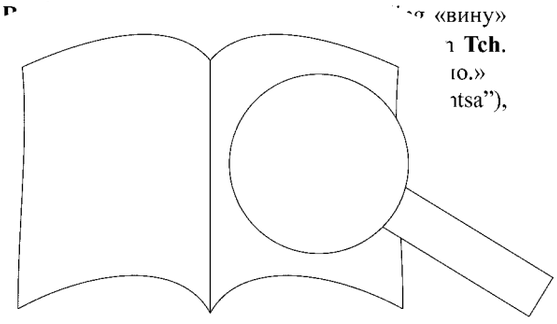
Concerto 6 is appropriate for the feast of Christmas and is perhaps Bortniansky's most famous and most performed concerto.

Linguistic Considerations

38		None of the sources capitalize «сѣдящаго» ("sědjaščaho"), often capitali[illegible] [illegible]rces.
39–48		**A, R**[illegible] «вину» [illegible] **Tch**. [illegible]o.»
51		[illegible]ntsa"),

Remarks on M

1		
5	T	



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chooses d^1, preserving the fifth of the chord. **K**, **Tch**: d^1 on beat 2 in both m. 5 and m. 94.

11–12 **A**, **R**, **K**: *p* that presumably continues in mm. 13–16. The change to *p* provides text painting at «и на земли мир» ("i na zemli mir") [and on earth peace]. **Tch**: *f* throughout.

13–14 None of the sources show *p*, but the present edition adds *p* as a reminder.

17–18 **A**, **R**: no return to *f* for the remainder of the movement. However, since **A** and **R** show *p* in mm. 26–27 and a *diminuendo* in m. 26 in B, the present edition assumes a change to *f* sometime after mm. 11–12 and follows **K**. **K**: *p* in m. 11 and *f* in mm. 17–18, beginning after the downbeat in A. **Tch**: no change to *p* in m. 11, maintaining *f* throughout.

18, 20 T **A**, **R**: natural sign for f^1 missing but presumed. **K**, **Tch**: f^1 *natural.*

21 **A**, **R**, **K**: no increase of dynamic. **Tch**: *ff* after the downbeat in all voices.

31, 34 **A**, **R**: *p* in B only, but *p* appropriate in the upper voices. In the treble trio, Bortniansky effectively depicts the innocence of the newborn child. **K**: no dynamic indication for the entire movement. **Tch**: *p* in all voices.

38–43 **A**, **R**: *p* at the ATB entrances only, but *p* in S presumed. No change from *p* in mm. 40–43. **K**: no dynamic in any voice. **Tch**: *p* at each ATB entrance in mm. 38–39, a *crescendo* across mm. 38–39 that arrives at *mf* in m. 40, *mf* at the S entrance, and a further *crescendo* across m. 42 leading to *f* in m. 43. All sources: substantial accent in m. 42, likely intended as a *sf-diminuendo.*

All sources: a substantial accent in m. 42.

43–46 S, A **A**, **R**: no dynamic in SA but *p* in TB in mm. 44 and 46. The high *tessitura* in SA might suggest a higher dynamic, but a continuation of *p* sustains the tranquil nature of this movement and allows a unified dynamic when all four voices come together in m. 47. **K**: no dynamic for the entire movement, further confirming that no stark dynamic contrasts were intended in this movement. **Tch**: *f* in m. 43, beat 2, in SA; *f* in m. 44 downbeat in TB; *f* maintained in all voices until the end of the movement. The contrast of tessitura between the SA and TB is effective: perhaps the SA depict the brightness of the sky and the TB depic the peaceful landscape at the time of Christ's birth.

48 All sources: substantial accent in m. 42, likely inter as a *sf-diminuendo.* See m. 42.

50–51 **A**, **R**: *p* in S, T, B only, but presumed in A. **K** for the entire movement. **Tch**: no change until the end of the movement.

55, 57 T **A**, **R**, **K**: sharp sign for f^0 is missing but p. *f^0-sharp.*

57 A **A**, **R**, **K**: even sixteenth note nd **Tch**: dotted at the end of rhythm in the earlier so of

59 None of the source the end of Bortn . A *segue* into the syntax of the word

60 **A**, **R**: *An* **:** *Moderato* with

60–66 **A**: nange to *Solo* tex- tu he *p* dynamic seems nt text and the assertive this reason that **R** and **K** are voice part: to deny expectation. ury. dynamic from initial *p* in mm. 60–62. continues. The present edition suggests e to dotted rhythms and higher *tessitura.* biguity of dynamics in mm. 60–79, all sources n m. 79 and *f* at the *Tutti* exclamation in m. 81. *p* missing from A in m. 79 but presumed. **K**, **Tch**: n all voices.

79 A, T **A**, **R**: dotted rhythm in T but even eighth notes in A. **K**, **Tch**: dotted rhythm in both voices.

83 A, T **A**, **R**, **K**: even eighth notes on beat 2 in all voices. **Tch**: dotted rhythm in all voices. The present edition follows **A** and **R**, despite the rhythmic inconsistency with m. 79.

83 **A**: *p* in AT (only), but *p* in B presumed. **R**, **K**, **Tch**: *p* in all voices. **Tch**: *crescendo* in ATB from m. 83 to m. 85. All sources: *f* at the return to *Tutti.*

95 A **A**, **R**: m. 95 differs from m. 6. The present edition presumes that Bortniansky intends this variation, which gives the A response to S a different emphasis at the recapitulation. **K**, **Tch**: m. 6 and m. 95 the same.

100–101 **A**, **R**, **K**: *p*. **Tch**: maintains *f*. (See m. 11).

102–3 None of the sources show *p*, but the present edition adds *p* as a reminder.

106 **A**, **R**: *Solo* in A and T only. **K**: no change to *Solo*, but its *Tutti* marking in m. 108 suggests that a change to *Solo* texture had been intended. **Tch**: no change to *Solo* texture. The present edition follows **A** and **R** and presumes that *Tutti* continues in the Bass pedal.

B All sources but **Tch** show a syllable rei ръ» ("mir") in BII. This differs from the the similar m. 28. **A**, **R**: syllable reiter only, with the upper-octave *g* This reiteration enhances tex means both "peace" and lower octave *G* toget reinforce a sense o

B Although all so they differ in dyna B. indication. **K**, **Te** s the to *p* at the downb resent edition add d al dynamic. This e d e above the *tutti* B.

110 ngc penciled "*Solo*" over S en for the end of the move- o texture (*Tutti* throughout). pres mes that Bortniansky intends a e 106 and 110: a change to *Solo* ut a continuation of *Tutti* in the final

mediately on the downbeat. **Tch**: *diminuendo* irst half of the measure into *p* at beat 3.

ore compact accents. **K**, **Tch**: *diminuendo*. Given ndicated in m. 116 in all sources, the present edi- on suggests interpreting the marking as a *sf-diminuendo.* A *diminuendo* together with the descending vocal lines illustrate «благоволение» ("blahovolenie") [goodwill] descending to earth with Christ's nativity.

B **A**, **R**: only the lower octave *D* on the second half note. **K**, **Tch**: both lower and middle octave on the second half note.

CONCERTO 7

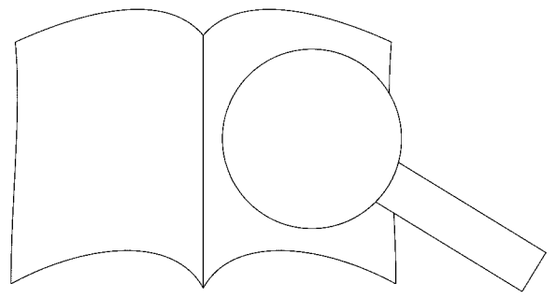
Title and Attribution

A (and **A-V**): No VII. Псаломъ 94. Д. Б.

Printed fr

R:

Tch:



Linguisti

45–48

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("Blahosloven Hospod', Boh Izrailev") [Blessed is the Lord, the God of Israel].

Remarks on Musical Text

1 T **A**, **R**, **K**: as in the present edition. **Tch**: c^1 on beats 3 and 4. **A**, **R**: no dynamic indication. Given the joyful text and buoyant setting, the present edition suggests ***f***. **K**, **Tch**: ***f***.

S, A **A**: accent on beat 3 in A only, but accent in S presumed. All other sources: no accent.

10 S **A**, **R**: flat sign for b^1 missing but presumed. **K**, **Tch**: b^1*-flat*.

A **A**, **R**, **K**: at the change of texture, ***p*** in TB but not A. The present edition suggests ***mf***. **Tch**: ***p*** in all voices.

10, 12 S, A **A**, **R**, **K**: grace note in A in m. 10 but not in S in analogous m. 12. **Tch**: no *appoggiatura* in either measure.

12 **A**, **R**, **K**: no dynamic indication for S or A, but a continuation of ***p*** in B from m. 10. The present edition suggests that the upper line in each statement be given greater emphasis and that the lower lines remain subordinate. **Tch**: *crescendo* in TB in m. 12 arriving at ***mf*** on beat 3, ***mf*** in S and A after beat 1.

14 **A**, **R**: at end of measure, a *diminuendo* that resembles an accent, but an accent would be counterintuitive to the unaccented syllables. **Tch**: *diminuendo* across beat 4. None of the sources show a terminal dynamic after the *diminuendo*.

15–16 **A**, **R**: no dynamic indication from m. 14 until the end of the movement. **K**: ***f*** after the downbeat of m. 16. **Tch**: *crescendo* across m. 15 into ***f*** in m. 16. The climactic high range in S in m. 16 as well as the insistent repetition of text in mm. 17–18 imply ***f***: hence the present edition follows **K**. It is possible that Bortniansky intends a *crescendo* with the rising sequence in m. 15 but equally possible that he intends an immediate, dramatic change.

20 **A**: no B-flat in the key signature. All other sources: B-flat.

20, 24 **A**, **R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

25 T **A**: no natural sign, but b^0 *natural* presumed from its key signature. **R**: natural sign missing. **K**, **Tch**: b^0 *natural* explicit.

32 **A**, **R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

35 **A**, **R**: no return to *Tutti* shown until m. 39, where the marking appears in B only. Neither do **A** and **R** show *Solo* in the S entrance in m. 35. **K**, **Tch**: *Tutti* in all three upper voices in m. 35 as well as *Tutti* in B in m. 39. The present edition follows **K** and **Tch**.

35 **A**, **R**: no dynamic indication. **K**, **Tch**: ***p*** on be… voices. The present edition suggests ***p***.

36, 38 **A**, **R**: compact accent in all voices. **K**, **Tch**. … in S whereas elongated accent across beat 1 … present edition follows **K** and **Tch** … which dif… the pedal S from the more active …

45 **A**, **R**: *Adagio*. **K**, **Tch**: no tem… st… gests a tempo slower than t… .

45–46 B None of the sources pro… m. 45, but all show … edition presumes … oes not imply a cha… es to remain ***p*** as th…

52 All sour… capital M). **Tch** pl… iano reduction and «… almly] above the v… .

… A presumed. **K**: *Solo* in … not S.

… ion. Given the laudatory text, …sts ***mf***. **Tch**: ***mf***.

… only. Given Bortniansky's tendency …al lines to more active melodic lines, the… ion presumes that the lack of accent in B is … . **Tch**: no accents.

6… …ccents in all voices. **Tch**: no accent in the upper …oices and *diminuendo* in B.

64 None of the sources provide a dynamic for the change of texture. The present edition presumes a continuation of ***f***.

68, 70 **A**: *Tutti* in SA and B, but not T. **R**: *Tutti* in SA, but not TB. *Tutti* in all voices presumed. **K**, **Tch**: *Tutti* in all voices.

A, **R**, **K**: no dynamic indication for the return to *Tutti*, but a continuation of ***f*** presumed. **Tch**: ***f***.

76 None of the sources provide a dynamic indication for the change to *Solo* texture. A continuation of ***f*** is presumed.

83 **A**: accent in all voices. **R**: accent missing from the B. **K**, **Tch**: *diminuendo*.

84–85 **A**, **R**, **K**: *Solo* missing in T but presumed. **Tch**: *Solo* in all voices.

None of the sources provide a dynamic indication for the change to *Solo* texture. The present edition presumes a continuation of ***f***.

88–96 At the return to *Tutti* texture, none of the sources provide a dynamic indication for SAA in m. 88. **A**, **R**: ***p*** in TTB in m. 90. **K**, **Tch**: no dynamic in any voice. The present edition presumes a continuation of ***f*** in SAA and an echo-like alternation of dynamics between the SA a… (A similar echo effect is more explicitly indicate… 8, mm. 98–101).

96 None of the sources provide a dynam… return to *Solo* texture. The present …

103 **A**, **R**: more compact accent. **K** … m. 83.)

104 Although the analogous m… *Solo* texture at «во вѣ… and ever], none of th… in m. 104. Perha… in… the pattern at this … phra…

108 The open … do… , is found in all so…

CONC…

Titl…

A/R … Д: Б:
…ad Psalm 88)
…n Piadyshev plates.

… No. VIII.
… Твоя Господи во вѣкъ воспою.
…8 псалма 2, 3, 4, 5 и 6 стихи.
…узыка Дм. Бортнянскаго.

… Considerations

A/R: the archaic spelling «истинну» ("istinnu") [truth, accusative]. **K**, **Tch**, and modern Psalters show «истину» ("istinu"). The spelling of this word varied until the late nineteenth century.

18, 25–28 **A/R**: the archaic spelling «истинна» ("istinna") [truth, nominative]. **K**, **Tch**, and modern Psalters show «истина» ("istina"). The spelling of this word varied until the late nineteenth century.

81–85 Bortniansky omits several words from Ps. 69:5a, which in its entirety reads «И да возрадуются и возвеселятся о Тебе вси … Тебе. … "I da vozradujutsja i voz… ") [And let … Thee,

Remarks on M…

1–3 … n all

8 B …

9–10 …

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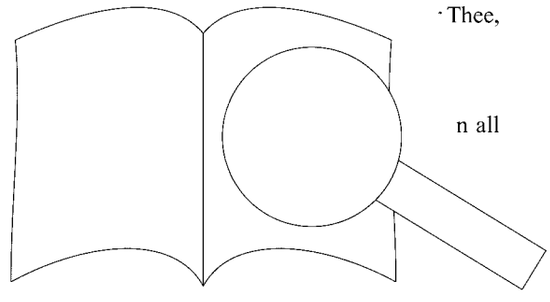


m. 10. **A/R, K**: *f* missing from A but presumed. **Tch**: *f* immediately at the change to *Tutti* in m. 9.

13–14 B **A/R**: no dynamic at the end of m. 13. **K, Tch**: *f*. The phrase «Зане рекл еси» ("Zane rekl jesi") [For thou hast said] in and of itself lends to either dynamic. Contrast seems appropriate: the word of God has great power (*f* in B), while its message is one of tender mercy (*p* in SAT).

16–22 **A/R**: *p* reiterated several times, reserving a change of dynamic for m. 23 and cautioning against a *crescendo* with the rising line. **K, Tch**: an alternation of dynamics with *f* in m. 16, beat 3, *p* in m. 17, beat 3, and a *diminuendo* across m. 18, beat 3. After m. 18, **K**: *f* in m. 19 and *p* in m. 22 immediately after the downbeat. **Tch**: *p* in mm. 19–20 and *f* in m. 21 after the downbeat.

22–23 **A/R**: *crescendo* begins m. 22, beat 4. **K**: *crescendo* begins m. 23, downbeat. **A/R, K**: *crescendo* culminates at *f* in m. 23, beat 3. **Tch**: maintains *f* mm. 21–24.

24–25 **A/R**: beat 3, either *diminuendo* or accent. **K**: more compact accent. **Tch**: *diminuendo* into *p* at the downbeat of m. 25. The present edition suggests interpreting the accent as *sf-diminuendo,* allowing a jarring change of dynamic together with the harmonic shift.

25 T **A/R, K**: on beat 3, *f*^{1}*-sharp*. **Tch**: no change to *f*^{1}*-sharp*. The D-major chord is appropriately luminous at the word «истина» ("istina") [truth].

26–27 **A/R**: reiterates *p* in the upper three voices but not B. **K**: *p* in all voices. **Tch**: reiterates *p* in upper voices; *diminuendo* in B across the half note in m. 26.

29 None of the sources provide a dynamic indication. The present edition suggests *mf*. **Tch**: implies *p* in translation of *Andante* as «тихо» [quietly].

32 The present edition suggests that the long accent, found in all sources, be interpreted as a *sf-diminuendo.*

61–62 **A/R**: *p* reiterated in ATB, reminding not to overbalance S; continuation of *p* in S presumed. **K, Tch**: *p* in each voice part.

66 S **A/R**: text underlay as in the present edition. **K, Tch**: «со» ("so") falls on beat 3. (See AT m. 67).

66–68 **A/R**: no dynamic specified for mm. 66–67, but continuation of *p* presumed. **K, Tch**: reiterate *p*. All sources: *f* in m. 68 (missing in T). The dynamic contrast underscores the image of building a throne, or altar.

73–74 **A/R**: *f* in all voices beginning directly in m. 73, be… **K, Tch**: *p* in m. 73, beat 2, and *crescendo* across bea… and 4, culminating at *f* in m. 74.

75–76 **A/R**: no change from *f*. **K, Tch**: *p* in m. 7… *crescendo* across beats 3 and 4 into *f* in…

77 B **A/R**: on the downbeat, *diminuendo*. **K**: acc…

80 S All sources: the sharp sign for c^2 is missing b…

98–101 **A/R**: continuation of *f* in ST f… the pre… not explicit but presumed; *p* i… r… *f* at each ST statement ar… …se

106 **A/R, K**: *f* and reiterate… …e of… **Tch**: *f* only.

108 **A/R**: accent in S… …**ch**: no accent.

117 A All sources: …ne otherwise ide…

122 The… …ne extended acce… …nuendo.

123 A… …alt seems appropriate …nderscoring the meaning …vsi iščuščii") [all who seek]. … stops to search one last time …e final cadence.

A-V: Duplicates several pages (pp. 1, 7, 8) and is missing several pages (pp. 3, 4, 5, 6).

R: No. 9 D. Б.

Tch: Концертъ No. IX.
Сей день его же сотвори Господь
Изъ 117 псалма стихъ 24.
" 84 псалма " 7.
" 60 " стихи 6, 7 и 8.
Музыка Дм. Бортнянскаго.

General Remarks

Concerto 9 is appropriate for the Easter liturgy and is one of Bortniansky's most performed concertos.

Linguistic Considerations

3 All sources: «его же» ("jeho že"). This differs from the one continuous word «егоже» ("jehože") shown in modern Psalters. The intensifier «же» ("že") typica… …ears as a separate word in early sources.

9 All sources: «въ онь» ("v" on'"). T… …the one continuous word «вонь» ("v… Psalters.

39–47 The standard Church Slavic P… возвѣстим хвалу Твою» Tvoju") [from gener… Your praise]. Bortn… …в славу Его въ ро… …v rod i rod") [and … …Чis… …ation to generatio…

101, 106 All sou… …и» …a to «царевы» ("ts… …mo… …avic Psalters.

124 …ст… …tinnu") [truth], with

127–154 …hш… …:8a reads «Тако воспою … …spoju imeni Tvojemu") [So … …hy name]. Bortniansky alters … …al and re-emphasizes the act of …оемъ и поемъ имени Твоему» ("Tako … …imeni Tvojemu") [So will we sing praise… …to Thy name].

Text

…no dynamic indication. Given the celebratory Psalm …xt and musical setting, the present edition presumes *f*. **K, Tch**: *f*.

None of the sources provide a dynamic at the change to *Solo* texture. The present edition suggests *mf*.

S, A **A, R**: *f* missing from SA but presumed. **K, Tch**: *f* in all voices.

22–23 At the change to *Solo* texture, **A, R, K**: *p* in TB only, but *p* in all voices presumed. **Tch**: *p* in A and T only.

33–34 **A, R**: no dynamic at the return to *Tutti* texture. Given the exclamatory Psalm verse, the present edition suggests *f*. **K, Tch**: *f* in all voices.

39 S **R**: no change to *Solo* texture. All other sources: *Solo*. None of the sources provide a dynamic indication. A continuation of *f* is presumed.

42 S All sources… …downbeat (in the middle …cohesion be… …ent on the

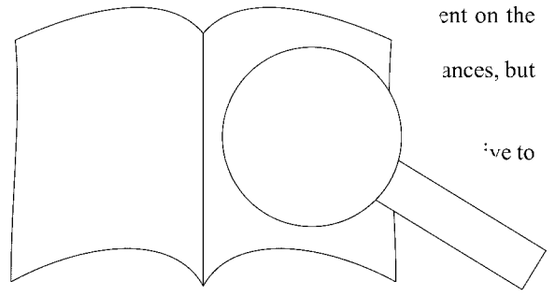
43–47 …ances, but

51 T

66–68 …ve to

69, 73–74

82–84 B



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A, **R**, **K**: no dynamic indication. The present edition suggests ***mf***.

85 S **R**: prolonged accent-*diminuendo*, augmenting the intensity of the upward leap. **A**, **K**, **Tch**: no accent.

86 **A**, **R**: accent in S (only). Given the harmonic tension on this downbeat and the nature of the word «силою» ("siloju") [strength], the present edition suggests accents in all voices. **K**, **Tch**: no accent.

87 All sources: accent in S and T (only), emphasizing their *appoggiaturas*.

88–89 **A**, **R**: ***f*** in missing from B but presumed. **K**, **Tch**: ***f*** in all voices.

98 **R**: reiterates ***p*** after beat 2 in S only, but ***p*** in all voices presumed. The reiteration of ***p*** inhibits an accent at the change of syllable. None of the other sources show ***p*** in any voice.

99 None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***mf***.

100, 102 **R**: accent in T only, but accent in B presumed. None of the other sources show accents in either voice part.

104–5 **A**, **R**: ***p*** missing from A but presumed. **K**, **Tch**: ***p*** in all voices.

108–10 None of the sources provide a dynamic at the change to *Solo* texture. The present edition suggests ***mf***.

115 B Although the texture in this measure continues *Solo*, all sources show both octaves, providing the option to sing either pitch.

120 **A**, **R**: placement of *fermata* ambiguous, appearing between the two rests. **K**, **Tch**: *fermata* clearly above beat 3.

121 upbeat **A**, **R**: *Andante.* **K**: *Andante. Poco Allegro.* **Tch**: *Poco Allegro.* Apparently, the choice of tempo sped up with each later edition.

A, **R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

127 **A**, **R**: double bar before m. 127, suggesting a change of character if not tempo. **K**, **Tch**: no double bar.

127, 129 **A**, **R**, **K**: no dynamic indication. The affirmative text and horn-call setting suggest ***f***. **Tch**: ***f***.

131 **A**, **R**: ***f*** in B only. Given the affirmative text and chordal setting, ***f*** presumed in all voices. **K**, **Tch**: ***f*** in all voices.

131 **Tch**: final note for *solo* voices not notated, with *solo* downbeat subsumed under *Tutti*.

135, 137 S, T None of the sources provide a dynamic indication for the change to *Solo* texture. The present edition suggests ***f***.

139, 141 A, T **A**, **R**: ***f*** missing from A and T at the change to *Tutti* te… but presumed. **K**: ***f*** missing from T. **Tch**: ***f*** in a…

146 None of the sources provide a dynamic indi… change to *Solo* texture. The present edition su… this momentary digression from martial dotte…

149 S **A**, **R**: *a*^{1}. **K**, **Tch**: *a*^{1}*-sharp.* Either … h is pos… monically.

154, 156 **A**, **R**: no return to *Tutti* or dynar… …ia der of movement. Given th… …nar… in the analogous m. 139. … and ***f***. **K**, **Tch**: *Tutti*

160–68 **A**, **R**: no dynamic … …ins ***f***, although the … …tself to a *crescend*… …n to ***f*** in T at the … …downbeat, and in

CON…

T…

…5й, и 99й Д. Б.

… Piadyshev plates.

M… …2 and 7.

… of order: 1/6, 3/4, 5/6, 3/8.

R: …10. Ѱаломъ 46й 95й 99й D: Б:

Tch: Концертъ No. X.
Изъ 46 псалма стихъ 7
" 95 " 3
" 99 " стихи 4 и 5.
Музыка Дм. Бортнянскаго.

General Remarks

Concerto 10 is appropriate to the entire church year.

From the relative lack of dynamic markings in all sources, it seems that Concerto 10 was performed relatively seldom in Bortniansky's lifetime. **A** and **R** provide only scant dynamic indications. Although **K** and **Tch** provide more, their markings are nonetheless rather incomplete, inconsistent, and sometimes contradict the meaning of Psalm text. The scant markings leave more details open to editorial interpretation.

Linguistic Considerations

57–61 Bortniansky adds the word «святое» ("svjatoje") to Ps. 99:4 to read: «благословите имя Его святое» ("blahoslovite imja Jeho svjatoje") [Praise His holy name].

57–66 Bortniansky alters the order of two phrases Ps … 4a from "give thanks unto Him, praise His h… …" "praise His holy name, give thanks unto …

Remarks on Musical Text

7–13 None of the sources provide a … change to *Solo* texture in m … in m. 12, all show ***p*** cont… edition presumes *p* in … in mm. 7–8 and mm…

16, 18 **A**, **R**, **K**: no dy… …n a… *Solo* texture. A cor… …umed …exture change or … …ica…

S, A **A**, **R**: g… …ly… grace notes in SA i… …K: …ote in m. 16 but gr… …th …: no *appoggiatura* i…

22 B …ven the assertive Psalm …e pi… …gests ***f***. **K**, **Tch**: ***f***.

27, … …dy… …ation. The text implies rever- …ynamic lower than ***f***. The present …**tch**: ***p***.

…e indication, only a large accent on the …e accent adds emphasis to the command ("vnidite") [enter] and conveys a sense of awe …ring the gates of God's kingdom. The present edi- …ecommends interpreting the accent as a *sf-diminuendo* …thin a general dynamic of ***p***. **K**, **Tch**: ***f*** on the downbeat followed by *diminuendo*.

As in m. 35, **A**, **R**: an extended accent. The present edition recommends interpreting the accent as a *sf-diminuendo* within a general dynamic of ***p***. **K**, **Tch**: *diminuendo* that extends across the entire measure in S and T and across the first two beats in A and B.

39 **A**, **R**: no dynamic indication. A continuation of ***p*** is presumed. **K**, **Tch**: ***p*** reiterated.

46 None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***p***.

49 S, T However unusual, all sources clearly show the S duet with a sixteenth rest while T sustains.

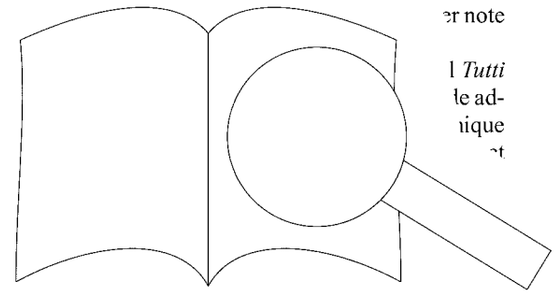
50, 51 None of the … …vid… …mic indication. The pres… …of m. 27.

56 B … …er note

64 B … …l *Tutti* …le ad- …ique …t

67 …

76 S, A …



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motive, the present edition presumes ***f***. **K**, **Tch**: ***f*** in each measure.

83–85 Although none of the sources show a change of dynamic, the present edition suggests a higher dynamic at the new phrase. Bortniansky likely expected his singers to intuit a contrast between phrases related to the Lord's being good («благъ» or "blah") versus his greatness («величію» or "veličiju"). The musical writing supports such a contrast. The first phrase features a melody at medium range with softening grace notes and a placid Bass pedal, while the second phrase features martial dotted rhythms, horn fifths, S in a higher *tessitura*, and a driving Bass line.
K, **Tch**: accents on the syllable «и» ("i") [and] and «величію» ("veličiju") [greatness].

92, 96 None of the sources provide a dynamic indication for the short *Solo* phrases. The present edition chooses ***f***, continuing the laudatory nature of the *Tutti* phrases.

93, 97 S, A **A**, **R**: no accents. **K**, **Tch**: *sf-diminuendo* on the downbeat of m. 93 in A and on the downbeat of m. 97 in S.

102 **A**: on beat 2, no dynamic indication, but ***p*** presumed. **R**, **K**, **Tch**: ***p*** in SAT.

B **R**: an ambiguous marking that could be interpreted as an accent or *diminuendo*. **K**, **Tch**: curiously, both an accent and ***p*** on the downbeat. The present edition presumes that Bortniansky intends a *diminuendo* that leads to ***p*** on beat 2.

104 A **A**, **R**, **K**: half note on b^1*-flat,* causing the downbeat to lack the fifth of the chord. **Tch**: two quarter notes, f^1 and b^1*-flat*, resulting in a hidden fifth on beat 2.

104, 106 S **A**, **R**, **K**: *appoggiatura* and main note written in m. 104 as equal eighth notes but in m. 106 as a grace note and quarter note. The present edition preserves the difference in notation.

106–8 **A**: no dynamic indication. **R**: no change from ***p*** established in m. 102. **K**, **Tch**: ***f*** in m. 106, beat 2. Although it is tempting to adopt an emphatic ***f*** at the words «нѣсть конца» ("nĕst' kontsa") [there is no, is no end], it is perhaps more interesting to remain ***p***, as specified in **R**.

108, 110 **A**, **R**: no dynamic indication or accent. Bortniansky likely expected his musicians to intuit a higher dynamic at the word «величію» ("veličiju") [greatness]. The present edition suggests ***f***. **K**, **Tch**: ***f*** presumably continues from their indication in m. 106; accents in m. 108 on the v "и" ("i"). **K**: ***p*** in m. 109, downbeat. **K**, **Tch**: ***f*** in m. beat 2, in TB.

112–16 **A**, **R**: no dynamic indication or accent. **K** on «нѣсть» ("nĕst'") in m. 112 and ***f*** reit beat 2. In this second iteration of «несть, opposed to mm. 102–8), ***f*** is appropriate t half cadence.

113 S **A**, **R**, **K**: natural sign for a^1 a^1 *natural.*

118, 120 A **Tch** differs from all ot e^1*-flat, d*^{1}*, e*^{1}*-flat.*

121 A, B **Tch** differs from two eighth notes e^0*-flat* and c^0.

126 A **Tch** diff eighth note: c^2.

130 B **A**, **P** at presumed. **K**, **Tc**

133 A **A**, S ch: ***p*** in all voices.

134, 136 T es: four eighth notes c^1,

137 change of dynamic. The present r dynamic, ***mf***, at the new phrase.

indication at the return to *Tutti*. **K**, 143 with rapid changes of dynamic in nd 146. **K**, **Tch**: ***f*** on the syllables «благъ» [good] and «ми-лость» ("mi-lost'") [mercy] before and after each syllable (with corresponding namics in the pedal B). Although the present edition does not adopt **K** and **Tch**'s dynamic markings, it adds equivalent strong accents to reinforce harmonic tension on those syllables.

147 **A**, **R**: no dynamic change for the remainder of the concerto. As in mm. 83 and 108, the present edition presumes a change to a higher dynamic (here: ***f***) at the words «и величію» ("i veličiju") [and greatness]. **K**, **Tch**: ***f***.

154 **A**, **R**: dotted rhythm in AT, even quarter notes in SB. **K**, **Tch**: even quarter notes in all voices.

CONCERTO 11

Title and Attribution

A (and **A-V**): No. XI. Д: Б:
В: П: Printed from Piadyshev plates.

R: No. 11 D: Б:

Tch: Концертъ No. XI.
Благословенъ Господь, яко услыша гла ·его.
Изъ 27 псалма стихи 6 и 7
" 70 " стихъ 8.
Музыка Дм. Бортнянскаго.

Linguistic Considerations

32–34 None of the sources ščnik") or «защит capitalized in m

42 **A**, **R**: alterna вах. vith one "z." (See

80–82 Bortni ev нят ени ,оди» ("Da ispol- n ij Hospodi") [Let my ea Lord].

Rema
1 Grav

king found in this concerto only)
ged accent. **A**, **R**: ***p*** immediately after
: ***p*** immediately *before* each note head,
misprint. **Tch**: accent only.
ssing from S but presumed. **K**, **Tch**: ***p*** in all

of the sources provide a dynamic indication. Given e rather affirmative text and horn-fifth setting, the present edition suggests ***mf***.

None of the sources provide a dynamic indication at the change to *Solo* texture. The same dynamic as m. 7 presumed: ***mf***.

14–15 **A**, **R**: no dynamic indication at the return to *Tutti* texture. The same dynamic as m. 10 presumed: ***f***. **K**, **Tch**: ***f***.

16 S **A**, **R**, **K**: on beat 4, SII doubles the pitches of A. **Tch**: SII comes into unison with SI.

17 None of the sources provide a dynamic indication for the change to *Solo* texture. The present edition suggests ***mf***.

17, 18 A **A**: as in the present edition. **R**, **K**, **Tch**: on beat 4, eighth note b^1 with two sixteenth notes a^1, g^1 in both m. 17 and 18, with an added *appoggiatura* from c^2 to b^1-flat.

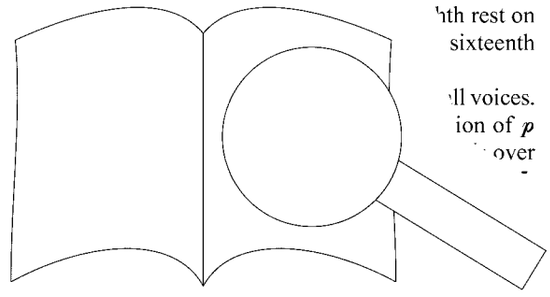
19 **A**, **R**: ***f*** but B presumed. **K**: no

20 B th rest on sixteenth

24–25 ll voices. ion of ***p*** over

25 T

25–26 T



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pedal in mm. 28–29. The pedal point is perhaps symbolic of continuous listening: «услыша» ("uslyša") [has heard].

27 B All sources reiterate *p* immediately *before* the downbeat (and place *p* unusually within the staff), presumably to prevent an accent the downbeat.

A, T, B **A**, **R**, **K**: *Solo* texture after downbeat. The placement of *Solo* in B is ambiguous: clearly on the second eighth note in **A**, **R** and possibly on the downbeat in **K**. Presumably, there is an overlap with the Bass soloist continuing the phrase from the downbeat. **Tch**: no change of texture from *Tutti.* **A**, **R**, **K**: no dynamic indication at the change to *Solo* texture. The present edition suggests *mf*.

28 B **A**, **R**, **K**: *Tutti* placed unusually above the downbeat, in the middle of a word. A change of texture on beat 2 is presumed. **Tch**: not having shown a change to *Solo* texture, continues *Tutti*.

28–29 **A**, **R**: no dynamic or accent, with a continuation of *p* presumed. This allows the «гласъ» ("hlas") [voice] to remain still and reserves the climactic *f* for m. 32. **K**, **Tch**: *f* in m. 28 after the downbeat in AT; a *crescendo* in B in m. 28 from beat 1 into *f* on beat 2; and accents in S in m. 28, beat 4, and in m. 29, beat 4.

30–31 A **A**, **K**, **Tch**: dotted rhythm in m. 30, beat 3 and m. 31, beat 1. **R**: dotted rhythm in m. 30, beat 3, but even sixteenth notes in m. 31, beat 1.

32 B **A**, **R**: on beat 4 dotted rhythm. **K**, **Tch**: even eighth notes in all voices.

B **A**, **R**: *Tutti* missing but presumed. **K**, **Tch**: *Tutti* in all voices.

32 **A**, **R**: no dynamic indication. Given the dynamic shown at the analogous phrase in m. 19 (and the subsequent *p* marking in m. 34 in **R**, **K**, **Tch**), *f* is presumed. **K**, **Tch**: *f*.

34 B **R**: on downbeat, ambiguous marking, either accent or *diminuendo.* A *diminuendo* allows the inner voices to be more audible at their entrance.

34 **A**: no dynamic indication. **R**, **K**, **Tch**: *p* after the downbeat.

35 **A**: no dynamic indication. **R**: *f* after the downbeat in SA; *f* in TB on beat 3 is presumed. **K**, **Tch**: *crescendo* beginning on the downbeat into *f* on beat 3 in all voices.

40 upbt. **A**: tempo descriptor appears unusually below B.

A, **R**, **K**: no dynamic indication. Given the *p* at the consequent phrase in m. 44, the present edition suggests *mf* for the initial phrase. **Tch**: *p*.

42 B **A**, **R**: first *b-flat* in the upper octave. **K**, **Tch**: all three [illegible] in the lower octave.

51, 52 **A**, **R**, **K**: no dynamic indication. Given the [illegible] sequent phrase in m. 56, the present edition [illegible] (See m. 40). **Tch**; *p*.

55 S **A**, **R**: no *appoggiatura*. **K**: single [illegible]*oggiatu*[illegible] SI. **Tch**: two *appoggiaturas*: d^2 [illegible] a^1 in SII. This is a rare instanc[illegible] ornaments not found in ear[illegible]

58 T **A**, **R**: no natural sign fo[illegible]

S **A**, **R**: no accent. **K**, [illegible]

60 S **A**, **R**: no *appoggia*[illegible]*at*, d^2 to c^2.

61 B **A**, **R**: on be[illegible] [illegible]*est* with eighth n[illegible]

63–65 **A**: *Tutt*[illegible]*d* in all voices. **A**, **R**: [illegible] A presumed. **K**: [illegible]

73 [illegible]*ntinuation* of *Solo* pre-[illegible]*niansky* to maintain *Solo* [illegible]*ient*.

77 [illegible]*ution* in m. 77. Given *Tutti* in m. [illegible], *Solo* is presumed. This creates an [illegible]*gle* voice – first person singular «моя» ("[illegible] – that evokes a response from the *Tutti* c[illegible]. The *Tutti* response in m. 78 is particularly [illegible]since the entire previous movement had been in [illegible]xture. **Tch**: *Tutti* in B in m. 77, and *Tutti* in SAT in [illegible].

A, **R**: no dynamic indication for B in m. 77, but *f* in m. 78 in SAT. **K**: *f* in m. 77 and in all voices in m. 78, reiterating *f* in B. **Tch**: *f* at B entrance in m. 77 and in SAT in m.78.

83–84 The two-measure motive that dominates the opening of this movement, first appearing in A, differs among the sources. **A**, **R**: the two measures are differentiated, with a quarter note d^1 in m. 83, beat 3, and eighth notes d^1 to b^0-*flat* in m. 84, beat 3. This creates greater emphasis at the word «да» ("da") [a word of affirmation] and a more "sung" figure at the repetition of «воспою» ("vospoju") [will I sing]. Pattern repeated in all subsequent entrances (mm. 87–88 T, 91–92 B, etc.). **K**, **Tch**: m. 83, beat 3, identical to m. 84, beat 3, both measures completing the descending *arppeggio* to b^0-*flat*. Pattern repeated in all subsequent entrances of the motive.

83, 87 **A**, **R**: no dynamic indication. Given the extroverted text and fanfare setting, the present edition suggests *f*. **K**: *f* in m. 83 but not m. 87. **Tch**: *f* in both measures.

89 A Despite the grammatical continuity, all source[illegible] an eighth rest.

91 **A**, **R**: no dynamic indication at the retur[illegible] a continuation of *f* is presumed. **K**, [illegible]

106 T **A**, **R**: same pitch maintained. **K**, [illegible] beat 3.

110, 112 **A**, **R**, **K**: *p* in AT only, but [illegible] *p* in all voices.

114 T, B **A**, **R**, **K**: no dynamic in[illegible] **Tch**: *f*.

115,117 S,A **A**, **R**: no dynam[illegible] [illegible]*ccel.* [illegible]*ation* of *f* presume[illegible] A stat[illegible] accent on the dov[illegible]*ea* [illegible] emphasis of «яко[illegible] em[illegible] ("da") serves no a[illegible] se[illegible]

122 A[illegible] *to* [illegible]*ued Maderato*). **Tch**: A[illegible] s[illegible]*wer* than the previous [illegible]*to*.

[illegible]

Д: Б:

[illegible]*nted* from Piadyshev plates.

[illegible]*o.* 12 D: Б:

Концертъ No. XII.
Боже, пѣснь нову воспою Тебѣ.
Изъ 143 псалма стихъ 9
" 39 " " 12
Музыка Дм. Бортнянскаго.

Linguistic Considerations

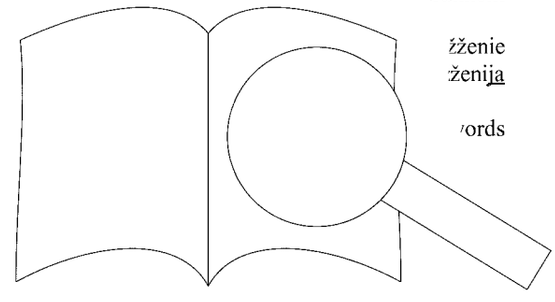
1 **A**, **R**: no comma after «Боже» ("Bože"). **Tch**: comma after «Боже.» Rules of punctuation were not formalized until later in the nineteenth century.

14–15 Bortniansky alters Ps. 143:10 from «во псалтири десятострун[illegible]*otostrunněm*") to «в[illegible]*trunněm*

37–39 [illegible]*žženie* [illegible]*ženija*

[illegible]*ords*

69



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Remarks on Musical Text

A and **R** differ in considerably in details of this concerto.

1 None of the sources provide a dynamic indication. The present edition suggests ***mf***.

4 **A**, **R**: no dynamic indication at the change to *Tutti* texture. Given the affirmative text and subsequent ***p*** in m. 6, the present edition suggests ***f***. **K**, **Tch**: ***f***.

8 **K** shows "*8va*" of indeterminate duration above S.

9 S **A**: on beat 4, eighth note and two even sixteenth notes. **R**, **K**, **Tch**: dotted eighth note with thirty-second notes.

11–12 S None of the sources specify a dynamic for the new phrase. Given the more animated octave leaps in SB and the rising lines in AT, the present edition suggests ***mf***.

12 A **A**: quarter note on beat 3 with eighth rest followed by eighth note on beat 4, thus matching the rhythm of TB. **R**, **K**, **Tch**: eighth note with eighth rest on beat 3 with quarter note on beat 4. The later sources allow S greater audibility at the pick-up to beat 4.

15–16 S, T **A**, **R**, **K**: *Solo* texture at the end of m. 15 and return to *Tutti* in m. 16. **Tch**: *Tutti* throughout.
A, **R**, **K**: no dynamic indication for the brief *Solo* interjection. The present edition suggests ***mf***. **Tch**: no change of texture.

17 **A**, **R**: *fermata*, **K**, **Tch**: no *fermata*. The syntax of Psalm text leading to m. 18 in and of itself implies continuity of thought.

18–20 **A**, **R**, **Tch**: ***p*** in ATB only, but ***p*** in S presumed. **K**: ***p*** in all voices.

19–21 **A**, **R**: all voices ***f*** in m. 21; *crescendo* hairpin in m. 20 in S and T only. The lack of *crescendo* in AB may be intentional, allowing the S iteration of the imitation together with T in parallel sixths to be more audible. **A**: *crescendo* begins on the downbeat of m. 20. **R**: *crescendo* begins on beat 2. **K**: *crescendo* in B begins in m. 19, beat 4, and in S and T in m. 20, downbeat; no *crescendo* in A but an accent on beat 2. **Tch**: *crescendo* in each voice part beginning in B in m. 19, beat 4; in S in m. 20, downbeat; and in A and T in m. 20, beat 2.

22, 24 None of the sources provide a dynamic indication at the change to *Solo* texture. Given the strong, affirmative Psalm verse and musical setting, the present edition suggests ***f***

22–23 **A**, **R**: accent reserved for m. 23. **K**, **Tch**: accent in m … beat 2, as well as in m. 23, beat 3.

24–25 **A**, **R**: accent reserved for m. 25. **K**, **Tch**: accent … beat 2, as well as in m. 25, beat 3.

26 **A**, **R**, **K**: ***f*** at the change to *Tutti* texture …

30–31 **A**, **R**: *crescendo* hairpin in SA in m. … or terminal dynamic. The present edition … Bortniansky intends a *crescendo* … all voice… *crescendo* begin ***p*** and end … m. 30 after the downbeat … ***f*** in m. 31.

36 upbt., 36 **A**, **R**: no dynamic ind… Psalm verse, the …

38–39 **A**, **R**: no chan… …ne end of m. 38 in … …ately at the end of … …n **K** and **Tch** acce… …ne Psalm verse. Th… …niansky prefers to m… …e rising Soprano line … described in the Psalm

39 … but presumed. **K**, **Tch**: *Solo* in …

… provide a dynamic indication at the … …ure. The present edition suggests ***mf***. … pitch of the measure. **A**, **K**, **Tch**: show g^1, … allows a richer (more aromatic) harmonization … te to the words «съ кадиломъ» ("s kadilom") … incense].

… **R**, **K**: change to *Solo* texture. **Tch**: no texture change until mm. 43–44.

None of the sources show a dynamic. The present edition suggests ***mf***.

43–44 The present edition reiterates *Solo* for clarity.
A, **R**, **K**: ***p*** in TB only, but ***p*** in SA presumed. **Tch**: ***p*** in all voices.

48–50 **A**, **R**: no change from ***p***. **K**, **Tch**: *crescendo* in SA beginning in m. 48, beat 2, and culminating at ***f*** in m. 49. **K**, **Tch**: ***f*** in TB at the end of m. 48, then ***p*** in m. 50. As in mm. 38–39, the present edition presumes that Bortniansky prefers to maintain ***p*** and allow the rising Soprano line to describe the "lifting up."

53 **A**, **R**, **K**: no dynamic indication. Given the rather assertive Psalm verse, the present edition suggests ***mf***. **Tch**: ***p***.

57 **R** differs from **A**, **K**, **Tch** in text underlay. **R**: a tie in A from the previous measure to the downbeat of m. 57, suggesting a change of syllable after the downbeat; in T, neither tie nor text underlay; in B, syllable change on the downbeat.

79–80 S **K**: "*8va*" from the beginning of m. 79 until the end of m. 80.

83–85 **A**: neither *crescendo* nor *diminuendo*. **R** … *…do* in mm. 83–84 in S (only) peaking at the … 85. **R**: *diminuendo* in m. 85. **K**, **Tch** … m. 85. The present edition follo… beat of m. 85 seems approp… ("ščedrot") [compassion… to sustain in m. 84 ins…

89 B **A**: even eighth not… on both beats. **K** … …ghth notes on beat …

94–103 **A**, **R**: cha… …ot te… …m. 94–95. **K**, **Tch** …so… …95 and return to *T*… …an… ATB. The texture … …eq… enter *Solo* yet ***f*** for … in … …ward and counterintui-

107 … presumed given the accent … nd in … …nents immediately preceding.
… …arter notes in SA but eighth note … B. **K**: eighth note with eighth rest in … note in SAB.
… …ate ***f***, a marking appropriate to this final, … …eration.
… …er octave only at the end of m. 116 and in m. 117. **R**, **K**, **Tch**: retained upper octave, providing greater …ability of intonation at the climax.

…ONCERTO 13

Title and Attribution

A (and **A-V**): No. XIIIй Ѱаломъ 80й Д: Б:
Printed from Piadyshev plates.

R: No. 13 Ѱаломъ 80й Д. Б.

Tch: Концертъ No. XIII
Радуйтеся Богу помощнику нашему.
Изъ 80 …

Linguisic …

2–3 … …е» ("vos- … …е") [sing

20 … ("s

21 A …

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34–36 In Ps. 95:9, Bortniansky changes «поклонитеся Господеви» ("poklonitesja Hospodevi") [bow before the Lord] to «поклонитеся Ему» ("poklonitesja Jemu") [bow before Him].

84–88 In Ps. 61:8b Bortniansky adds «и заступникъ нашъ» ("i zastupnik naš") [and our defender]. In modern sources, both words «помощникъ» ("pomoščnik") [helper] and «заступникъ» ("zastupnik") [defender] are often capitalized when referring to God.

Remarks on Musical Text

1 **A**, **R**: no tempo indication. **A-V**: *Andante moderato*. **K**, **Tch**: *Moderato*.
A: no texture indication. **R**, **K**, **Tch**: *Solo*.
A, **R**, **K**: no dynamic indication. Given the joyful Psalm verse, the present edition suggests ***mf***. **Tch**: ***mf***.

2 All sources: an unusually long and broad accent-*diminuendo*, preventing the singers from accenting the upward leap.

11–14 **A**, **R**: no dynamic indication, presumably ***f*** continues. **K**, **Tch**: ***p*** at the end of m. 11 and ***f*** at the end of m. 13, for SA.

20, 21 A, B None of the sources provide a dynamic indication. Given the more assertive dotted rhythms, the present edition suggests ***mf***.

26 **A**, **R**, **K**: brief digression to *Solo* texture. **Tch**: *Tutti* maintained.
A, **R**, **K**: no dynamic. The present edition suggests ***mf***.
A, **R**: accent on beat 4 at the first pair of sixteenth notes; **K**, **Tch**: accent at the last pair of sixteenth notes. Since an emphasis on either the unaccented syllable «сенъ» ("sen") or the preposition «со» ("so") would be counterintuitive, the present edition presumes that Bortniansky intends a *diminuendo* into ***p*** in m. 27.

28 **A**, **R**: no change of dynamic. **K**, **Tch**: ***f*** after beat 2. The upward leap in all voices together with the assertive cadence might suggest a more emphatic dynamic. On the other hand, Bortniansky might prefer that the sound of the «гусли» ("husli") [an instrument that resembles a harp] remain unimposing.

30 **A**, **R**, **K**: *Larghetto*. **Tch**: *Adagio*.

34–41 Despite the accents on the downbeats of mm. 35, 37, and 41 in all sources, none of the sources show an accent on the downbeat of m. 39.

51, 53 A, T None of the sources provide a dynamic indication for entrance or T re-entrance. A continuation of ***p*** is presumed.

58, 60 **A**, **R**: accent in all voices in m. 58 but in m. S only. **A-V**: accent in all voices in m. 58 but S and B only. Accents in all voices presumed accents in all voices in both measures.

61, 64, 65 None of the sources provide changes to *Solo* texture. A consistent

69–72 **A**, **R**: accent on the syllable ja") [bow down] in B
K, **Tch**: accent in ces show an accent onal, allowing a

71–72 T **A**, **R**: err d the downbeat of

77, 78 **A**, **R**:

84–85 B a dotted quarter and quarter and eighth note m. 85.

88 e S eighth note. **K**, **Tch**: ***f*** note. The present edition follows initial preposition «по» ("po") to

A, ic, but ***f*** presumed. **K**, **Tch**: ***f***.
A nning on beat 2, after the eighth note. Since erintuitive to accent a preposition «по» ("po"), sent edition places ***p*** at the eighth note. **K**, **Tch**: ***p*** e eighth note.

99, 101 S **A**: no *appoggiatura*. **R**, **K**, **Tch**: *appoggiatura* on beat 2 in each measure. The *appoggiaturas* make the melodic line more plentiful at the words "in all lands." (See also mm. 122 and 124).

102 S **A**, **R**: ***f*** beginning on beat 2, after the eighth note. **K**, **Tch**: ***f*** starting on the eighth note. The present edition follows **A** and **R**, allowing the preposition «по» ("po") to remain unaccented.

107 B **A**, **R**: sharp sign for g^0 missing according to older notation practice regarding accidentals. **K**, **Tch**: g^0-*sharp*.

111 None of the sources provide a dynamic indication at the change to *Solo* texture. Given the high tessitura and ***f*** indications in the surrounding *Tutti* sections, the present edition suggests ***f***.

117 S Presumably the S duet converges to a single singer.

118 T, B **Tch**: *Solo* missing.
T, B None of the sources provide a dynamic indication, but ***f*** is presumed.

121 A, T **A**, **R**: ***f*** in A on the eighth note and in T on the following downbeat. **K**, **Tch**: ***f*** starting on the pick- both voices. The present edition suggests placi initial pick-up, following the pattern sho mm. 88 and 102.

122, 124 A **A**: the second eighth note in each f^1-sharp. **R**, **K**, **Tch**: f^1-sharp, a and 101.
A **A**: on beat 2, no *appoggi*
Tch: *appoggiatura* in
mm. 99 and 101.

122–25 T The leaping T and onic con-firmed in all s ent, h y often depicts the acc s all] with the leap aps ends to depict «по r er the earth/lands] w g foreign harmonies.

125–27 m intensification occurs m. 125, *crescendo* in m.
1 ***f*** .

134 sh ing at the pick-up note, even us statements of this phrase (mm. sizing the preposition «по» ("po"). but presumed. **K**, **Tch**: ***p*** in all three

escendo prior to ***f*** in m. 142 in S, and ***f*** in m. lower voices. **K**, **Tch**: slow *crescendo* beginning 140, ***f*** in m. 143, further *crescendo* into *fortissimo* m. 144.

1 **A**, **R**, **K**: as in the present edition. **Tch**: dotted quarter note on the octave *D*'s, slurred to an eighth note unison *g*.
A, **R**, **K**: *diminuendo* in SA only, but *diminuendo* in TB presumed. **Tch**: *diminuendo* in all voices.

47–49 **A**, **R**, **K**: ***p*** maintained. **Tch**: *crescendo* in m. 147 in SAfrom beat 1 to beat 3 and in TB from m. 147, beat 3, to m. 148.

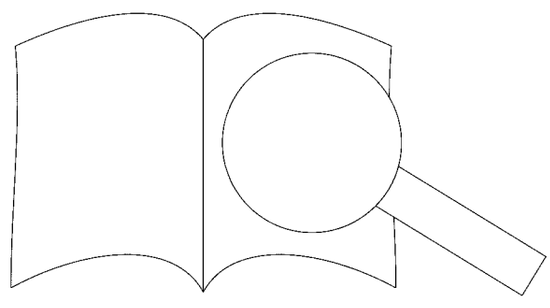
147, 148 **A**: in m. 147, beat 3, accents in all voices; in m. 148, beat 3, accents in ATB only. **R**: accents in m. 147 in SAT and in m. 148, beat 3, in AT. As in **R**, the present edition keeps the B pedal uninflected. **K**, **Tch**: accents in all voices.

CONCERTO

Title and Attr
A (and **A-V**):

R:

Tch:



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Linguistic Considerations

Bortniansky uses the Psalm verses rather freely in Concerto 14, cutting from the middle of one verse to the middle of another and freely adding a final line of text.

21–22 In Ps. 44:3, **Tch** and modern Psalters mark a period after «Сильне» ("Sil'ne") and capitalize «красотою» ("krasotoju").

32 T **R**: erroneously «дивни» ("divni") instead of «дивно» ("divno"). All other sources, and elsewhere in **R**: «дивно» ("divno").

89–91 Bortniansky alters Ps. 44:2c «сего ради благослови тя Богъ» ("seho radi blahoslovi tja Boh") [wherefore God hath blessed thee] to read «и благословитъ тя Господь Богъ» ("i blahoslovit tja Hospod' Boh") [and the Lord God hath blessed thee]. Bortniansky also changes «во вѣкъ» (vo věk) [for ever] to «во вѣкъ и въ вѣкъ вѣка» (vo věk i v věk věka) [for ever and ever].

Remarks on Musical Text

1 upbt. B **A**: S*olo* missing but presumed. **R**, **K**, **Tch**: *Solo* in all three voices.
A, **R**, **K**: no dynamic indication. Given the forthright Psalm verse, the present edition suggests ***mf***. **Tch**: ***p***.

2 B **A**: on beat 4, eighth note followed by sixteenth rest and sixteenth note. **R**, **K**, **Tch**: sixteenth note followed by sixteenth rest and eighth note.

4 A, T **A**, **R**: on beat 2, even sixteenth notes. **K**, **Tch**: dotted rhythms.

5 **A**, **R**: *alla breve*. **K**, **Tch**: common time.

11 S, A **A**, **R**: on beats 3 and 4, even eighth notes. **K**, **Tch**: dotted rhythms.

12 **A**, **R**, **K**: accents in T and B only. **Tch**: no accents.

16–18 **A**: no change of texture in any voice. **A-V**, **R**, **K**, **Tch**: in AT, *Solo* texture in m. 16 and a return to *Tutti* in m. 18. **R**: in B, neither a change to *Solo* in m. 17 nor return to *Tutti* in m. 18, implying that B remains *Tutti*. **K**, **Tch**: in B, change to *Solo* in m. 17 following the texture change in AT and return to *Tutti* mid-phrase in m. 18, beat 3.
None of the sources specify a dynamic in m. 16. **R**: at the return to *Tutti* in in m. 18, no dynamic indication, whereas **K**, **Tch**: ***f***. Given the bellicose nature of the Psalm verse the present edition suggests ***f*** throughout.

23, 25 B **A**, **R**, **K**: on beat 2, dotted rhythm in m. 23 but even eighth notes in m. 25. **Tch**: dotted rhythm on beat 2 in both measures.

S, A **A**, **K**, **Tch**: accents on downbeat in both measures, m. 23, m. 25, accent in S only.

27, 29 B **A**, **R**: as in the present edition. **K**, **Tch**: [illegible] from the downbeat to the upper octave b^0 [illegible] 3, upper octave c^1; on beat 4, descending to the lower octave f^0.

30–31 None of the sources provide [illegible] change to *Solo* texture. Th[illegible]s.

32 A **R**: accent-*diminuendo* [illegible] source.

33 A **A**, **R**: on beat 4, e[illegible]m.

38 **A**: accent over [illegible] accent in SA only, [illegible]**K**, **Tch**: long *dim*[illegible] beats.

38–39 T **A**, **R**: [illegible] m. 38, beat 4, lower octave f^0.

39 **A**, [illegible] dition adds ***f*** to SAT.

43–45 [illegible] ***p*** in B only. **K**: ***p*** at each piano reduction and ***p*** in the [illegible]ith unexpected harmony underscore [illegible]авно» ("divno") [wondrously].

[illegible] present edition. **K**, **Tch**: two half notes.

[illegible]) dynamic indication. Given the tranquil nature [illegible]t and the placid musical setting, the present edition suggests ***p***. **Tch**: ***p***.

[illegible] **R**: rhythm as in the present edition. **K**, **Tch**: four eighth notes followed by a quarter note.

54 AI **A**, **R**: rhythm as in the present edition. **K**, **Tch**: dotted rhythm on beat 3.

58 T **A**: *Solo* missing from T but presumed. **A-V**, **R**, **K**, **Tch**: *Solo* in S and T.

S, T **A**, **R**, **K**: no dynamic indication, but ***p*** presumed. **Tch**: ***p***.

64 A **A**, **R**, **K**: natural sign missing, but e^1 *natural* presumed. **Tch**: e^1 *natural*.

69 ATB **A**, **R**: on beat 2, quarter note. **K**, **Tch**: eighth note with eighth rest.

S None of the sources specify a dynamic for the S duet. The present edition suggests ***p***.

81–82 **A**, **R**, **K**: at the change to *Solo* texture, ***p*** in A only, but ***p*** in S and B presumed. **Tch**: ***p*** in all voices.

89 **A**, **R**, **K**: *Moderato*. **Tch**: *Più mosso*. A tempo faster than the previous *Adagio* is presumed.

92 **A**, **R**, **K**: *Andante*. **Tch**: *Allegro moderato*.
A, **R**, **K**: no dynamic indication. Given the affirmative Psalm verse and energetic ascending sequence, the present edition suggests ***f***. **Tch**:***f***.

105 None of the sources provide a dynamic ind[illegible]n at the change to *Solo* texture. The present edit[illegible] ***f***.

109 S, A **R**: different syllables on the second ar[illegible]tes: «и въ вѣкъ» ("i v věk"). All oth[illegible] ("vo věk").

111 T **Tch**: *Solo* missing from T.

T, B None of the sources prov[illegible] tinuation of ***f*** is pres[illegible]

119 A **A**, **R**: on beat 2, as [illegible] note, differing f[illegible]

119–21 **A**, **R**: the m[illegible]9 a[illegible]pears to be a *dimi*[illegible] by c[illegible] of m. 120. In SA [illegible]to [illegible]*uendo* on the dow[illegible]K, [illegible]. 119 in TB. **Tch**: *d*[illegible]0 [illegible]s that continues into **Tch**[illegible]t of m. 121 in B and at [illegible]nea[illegible]

123–? [illegible]K, [illegible]***p*** but strong accents in mm. and [illegible]*ndo* in mm. 123–24 into ***f*** in m. [illegible]*imi*[illegible]... 127, *crescendo* into ***f*** in m. 129, [illegible] the final measure. Thus, **Tch** amplifies [illegible]ccents found in the earlier sources.

[illegible]. **K**, **Tch**: no sharp sign, maintaining *c natu-*

[illegible]RTO 15

[illegible]nd Attribution

[illegible] No title.

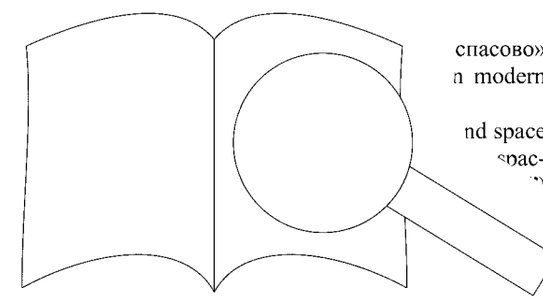
A (and **A-R**): No. XV Д: Б:
B: П: Printed from Piadyshev plates.

R: No. 15 Д. Б.

Tch: Концертъ No. XV.
Пріидите воспоимъ людіе.
(Стихира воскресна на Господи воззвахъ).
Музыка [illegible]

Linguistic
4ff. [illegible]спасово»
[illegible]n modern

32, 37 [illegible]nd space
[illegible]spac-



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60ff. None of the sources capitalize «распныйся» ("raspnyjsja") [crucified one], «погребыйся» ("pohrebyjsja") [buried one], or «воскресый» ("voskresyj") [risen one]. These three words, referring to Christ in this ressurectional sticheron, are typically capitalized in modern liturgical sources.

93ff. None of the sources capitalize «едине человѣколюбче» ("jedine čelověkoljubče") [Thou only lover of mankind], typically capitalized in modern liturgical sources.

Remarks on Musical Text

1 upbt. **M**: *Allegro.* **A**, **R**, **K**, **Tch**: *Allegro maestoso.*
M, **A**, **R**, **K**: no dynamic indication. Given the extroverted text, the present edition suggests ***f***. **Tch**: ***f***.

4–5 None of the sources provide a dynamic indication at the change to *Solo* texture. A continuation of ***f*** is presumed.

12 **A**, **R**, **K**: ***p*** in T only. The present edition presumes that Bortniansky intends to subordinate the T pedal line to the melodically active A duet and assigns ***mf*** to A. **M**, **Tch**: no dynamic indication in any voice.

16 A, T **M**: no accents. **A**, **R**: accent on downbeat in A only. **K**, **Tch**: accent in both voices.

22 T **M**: half note on beat 2 and different text underlay. **R**: no note whatsoever for beat 3 but a syllable that would correspond to beat 3. **A**, **K**, **Tch**: as in the present edition.

23–24 B **A**, **R**: rhythm and text underlay as in present edition. **M**, **K**, **Tch**: repetition of «пріидите» ("priidite") on final beat of m. 23 into downbeat of m. 24. **M**: «пріи-» as a single, contracted syllable on final eighth note of m. 23. **K**: «прі-и-» as two eighth notes at end of m. 23. **Tch**: «прі-и-» as two sixteenth notes at end of m. 23. **M**, **K**, **Tch**: the syllables «-ди-те» ("-di-te") fall on the downbeat of m. 24, with «вос-по-» ("vos-po-") on beat 2.

26 S **A**: half note instead of quarter note at end of measure. **M**, **R**, **K**, **Tch**: as in the present edition.

32ff. None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***mf***.

33 **K**, **Tch**: *appoggiatura* on beat 3 in SI: a rare instance where **K** and **Tch** add an ornament not found in **M**, **A**, or **R**.

34 T No source shows an accent. Accent added in the present edition since **A**, **R**, **K** show an accent in B in the analogous m. 39.

34, 35 S **M**: quarter notes on each downbeat, no accent on b[illegible]. All other sources as in the present edition.

38 **K**, **Tch**: *appoggiatura* on beat 3, a rare instar[illegible] and **Tch** add an ornament not found in **M**, [illegible] m. 33).

39 B **A**, **R**, **K**: accent on the downbeat. **M**, **Tch**: no a[illegible]

39, 40 A All sources: a full quarter note on [illegible]nb[illegible] from the eighth note with eig[illegible]us phrase in mm. 34–35.

A None of the sources sh[illegible] measure, despite the [illegible] mm. 34–35.

43 **A**, **K**: accent or[illegible]cent on the downbeat[illegible]cent.

45 **M**, **R**: no[illegible]downbeat in B duet[illegible]

47 None[illegible]n. 47, downbeat, [illegible] and **K**.

54 A [illegible]wnbeat. **A-V**: downbeat [illegible] and f^1. All other sources: e^1.

60 up[illegible]. *Adagio*. **A**, **R**: *Adagio* unusu-[illegible]

[illegible]ources in pitch content but differs [illegible]ynamic indications too substantial for co[illegible]

K[illegible]s on each syllable «пный» ("pnyj"), in mm. [illegible]u 64 with a reiteration of ***p*** on the downbeats of [illegible], 63, and 65.

63 [illegible] on beat 4. All other sources: d^2-*sharp*.

64 A **M**, **K**, **Tch**: on beat 2, c^2 *natural*. **A**, **R**: motion from a^1 to c^2 making the seventh of the chord more striking. **A**: natural sign explicit for a^1.

66 B The doubled bass line underscores the meaning of the word "buried."

67 T **M**, **A**, **R**, **K**: on beat 3, e^1-*sharp*. **Tch**: e^1 *natural*.

68, 70 None of the sources provide a dynamic indication for the brief statements in *Solo* texture. Presumably, ***p*** continues.

71 S, A **M**: dotted quarter on downbeat with overlapping text on following eighth note. **A**, **R**, **K**: as shown here, quarter note with overlapping text on beat 2. **A-V**, **R**: on beat 2, both «ся» ("sja") and «и» ("i") in A; two stems in S. **Tch**: two eighth notes on beat 2 in SA for the syllables «ся и» ("sja i") with *Tutti* on the second eighth note. In either case, the soloists rejoin the *Tutti* section.

73 **A**, **R**: *fermata*. **M**, **A-V**, **K**, **Tch**: no *fermata*.

73–74 None of the sources provide a dynamic indication at the return to *Solo* texture. The present edition presumes ***p***.

79–80 **M**: no dynamic at the change of texture. All other sources: ***p*** in T at pick-up to m. 80 with a continuation [illegible] SA presumed. **A**, **R**: ***p*** in T reiterated at pick[illegible] reminding T to remain restrained despit[illegible] chromaticism and rising sequence in S[illegible]

85 **A**, **R**: *Allegro moderato*. **K**: *Tem[illegible] maestoso* of the first movemen[illegible] *moderato* descriptor in **A** ar[illegible] director not to rush the ris[illegible]

93 **M**: differs too substant[illegible] on downbeat in T (or[illegible]s[illegible]at the absence of ac[illegible]int[illegible]cent provides its ov[illegible]e acce[illegible]ere acting as the "[illegible]ss[illegible]armony at this clir[illegible]'T[illegible] any voice.

93–95 None[illegible]a[illegible]at the change to *So*[illegible]ive[illegible]ords and vocative [illegible]dit[illegible]

98–99 [illegible]ly, but ***f*** in TB presumed. ***f*** in[illegible]g ***f*** in T at the pick-up. The [illegible]ion[illegible] on the accented syllable and [illegible] **A** and **R** at the B entrance in m. [illegible]mphasis on the pick-up allows the [illegible] previous phrase with less jarring inter-

[illegible]e sources provide a dynamic indication at the [illegible]olo texture. The present edition suggests ***f***.

[illegible] on beat 3, differs rhythmically from S and T. **M**, **K**, [illegible]n: dotted rhythm in all voices.

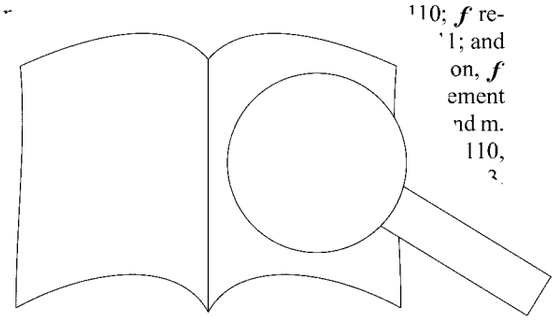
M, **A**, **R**: no dynamic indication at the return to *Tutti* texture. The present edition suggests ***p***. **K**, **Tch**: ***p***.

M: no accents. **A**, **R**: accent on the downbeat in SA only, but accent in T presumed. **A**, **R**: accent on beat 3 in all voices. **K**, **Tch**: accents in all voices on the downbeat and beat 3.

105 **M**: no dynamic indication. **A**, **R**: ***f*** on downbeat in B only. The present edition presumes ***f*** in SAT and places ***f*** on beat 2, after their cadence in D Major. **K**, **Tch**: ***f*** at the pick-up to m. 105 in all voices.

107 None of the sources provide a dynamic indication for the change to *Solo* texture. A continuation of ***f*** is presumed

109–11 **M**: [illegible]10; ***f*** re-[illegible]1; and [illegible]on, ***f*** [illegible]ement [illegible]nd m. [illegible]110, [illegible]



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CONCERTO 16

Title and Attribution

A/R: No. XVIй Ѱаломъ 144й Д: Б: В: П: Printed from Piadyshev plates.

Tch: Концертъ XVI
Вознесу Тя, Боже мой, Царю мой.
Изъ 144 псалма.
Музыка Дм. Бортнянскаго.

Linguistic Considerations

20 Bortniansky changes the text of Ps. 144:1 from «благословлю» ("blahoslovlju") [I will bless] to «прославлю» ("proslavlju") [I will praise]. This substitution allows for a more extroverted mood and greater contrast in affect for the second movement.

30–34 Bortniansky omits several words from Ps. 144:2 «во вѣкъ и въ вѣкъ вѣка» ("vo věk i v věk věka") [for ever and for ever and ever], rendering the more compact phrase «во вѣкъ вѣка» ("vo věk věka") [for ever and ever].

42–48 **A/R**, **K**: «возрадуются» ("vozradujutsja") [will they rejoice], whereas **Tch**: «возрадуюся» ("vozradujusja") [will I rejoice] as would follow from the first person «мя» ("mja") [me] in m. 36. Bortniansky combines verses from different Psalms in this concerto and conflates verses from Psalm 91 in first person singular with similar verses from Psalm 144 in third person plural. The word as found in **A/R** (with "t") lends itself to stronger text articulation. Nevertheless, the present edition follows **Tch** for better syntax. (Concerto 18 features the same Psalm verse in first person singular throughout).

76–77 **A/R**: «праведныи» ("pravednyi"). **K**, **Tch**: standard «праведніи» ("pravednii"). The present edition adheres to this standard orthography (and pronunciation).

Remarks on Musical Text

1 **A/R**, **K**: no dynamic indication. The present edition suggests ***mf***. Tch: ***p***.

5 S, A All sources: the accents are designated explicitly for A ar… SII, not SI.

7 SI **K**, **Tch**: accent on beat 3.

16 All sources: ***p*** reiterated in m. 16, reminding th… return to ***p*** after the rising sequence and se… in the previous phrase.

20 **A/R**, **K**: unusual *Allegretto moderato* (i… *greto*" in **A/R**). **Tch**: *Allegro moderato* an… "довольно скоро" [rather fast]
K, **Tch**: accent on beat 3 no…

20–24 **A/R**: no dynamic indic… in m. 22 and in B in m … text, ***f*** is presum… entrance.

23 **A/R**: accent … T pre-sumed. **K**, **T**…

24 T **A/R**: fl… ned. **K**, **Tch**: *e*^{1}*-fl*…

32–33 S **A/**… underlay and dashes be… m. … stained line. The slurs …n to the phrasing and un-… S might repeat «во вѣкъ» …o m. 33. Some recordings add … S to breathe and gives the parallel … prominence. **K**, **Tch**: text underlay …hout ambiguity.
…ources provide a dynamic indication at the *solo* texture. Given the joyful Psalm text, the …dition suggests ***mf***.
… sixteenth-flagged grace note in m. 36 at the word …звеселилъ» ("vozveselil") [gladdened]; eighth-flagged grace note in m. 37 at «Господи» ("Hospodi") [Lord] and in m. 38. Singing the grace note before the beat in m. 36 is well suited to the word "gladdened," and an *appoggiatura* on the beat in m. 37 lends gravitas to the word "Lord." **K**: no difference of grace note. **Tch**: *appoggiatura* in m. 36 and no grace note in m. 37.

39 **A/R**: no dynamic change in any voice at the new phrase. The present edition suggests that ***mf*** continues. **K**, **Tch**; ***p*** in T (only).
A/R: misprint in SA lyrics: «твое» instead of standard «твоемъ,» as in B.

49 All sources: the fifth is missing from the chord.

50 **A/R**, **K**: no dynamic indication. The florid phrases in mm. 54–60 suggest a less forceful dynamic: the present edition suggests ***mf***. Tch: ***f***.

54–57 **K**, **Tch**: accents on the first syllables of «правымъ» ("pravym") and «сердцемъ» ("serdtsem").

62, 64 **K**, **Tch**: accents on the downbeats.

65, 67 **A/R**: no dynamic provided in m. 65. Since ***p*** is shown in the analogous m. 67, the present edition suggests ***p***. **K**, **Tch**: ***p*** in both m. 65 and m. 67.

66 **Tch**: swell toward beat 3 in SA. **K**: swe…

67 T **K**, **Tch**: accent on syllable «пра» ("…

69 T All sources: two half notes tied to … whole note. This allows specif… beat 3.

72 **A/R**, **K**: *Andante moder…*
A/R, **K**: no dynamic in… text, the present ed…

76 **K**, **Tch**: accent …

88 **A/R**: on beat … note … in S and T. **K**, **Tch**: … voice …

92 B No dyn… so…

95–96 B All … f i… Bortniansky often s… at…

97 A, P …ra… …ut *b natural* presumed.

98 … …n SA presumed. **Tch**: ***f*** in T S.

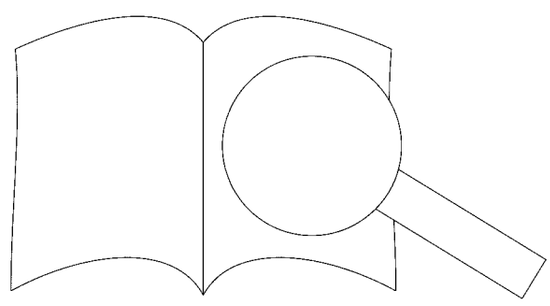
… …n. 106. **K**, **Tch**: curiously, no *Tutti*

106 … from m. 106 until end. The present edi… a continuation of ***p*** for the final repetition …ext. The end of this concerto is in some ways …us to the end of Concerto No. 6, where all sources ***f*** with *diminuendo* accompanying the descending …quence until its end. In Concerto 6, however, the beginning of the descent is high and climactic, making the *diminuendo* necessary. In Concerto 16, the descent begins in a lower range.
K, **Tch**: alternate dynamics. **K**: ***f*** implied in m. 106 by ***p*** in m. 113; m. 115, ***pp***; m. 118, accent; m. 120, ***p***. **Tch**: m. 106 ***f*** in SAT; m. 107, ***f*** in B; beginning in m. 108 *diminuendo* with the descending sequence; m. 113, ***p***; m. 115, ***pp***; m. 117, *crescendo* into accent in m. 118; m. 119 *diminuendo* to ***p*** in m. 120.
The markings in m. 118 in **K** and **Tch** reinforce the word «память» ("pamjat'") [remembrance] more emphatically than **A/R**. **A/R** and the present edition allow the remembrance to be more internal.

CONC…

Title and … **A/R**:

Tch:



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General Remarks

This concerto includes the most complex fugues of all of Bortniansky's concertos. The fugue in the final movement has unusually dense writing, and the fugue in the second movement is particularly enigmatic. This complexity seems to have little rhetorical basis but perhaps marks musical experimentation and exploration on the part of the composer.

Linguistic Considerations

10–13 **A/R**: syllabification «ис-кон-ча-ва-ет-ся.» **K**, **Tch**: «и скон-ча-ва-ет-ся.»

27 The meaning of Ps. 83:2 and Bortniansky's setting suggest a full stop and new thought at «сердце мое» ("serdtse moje") [my heart]. Nevertheless, all sources show «сердце» in lower case and support continuity of syntax.

63 **A/R**: archaic spelling «истинну» ("istinnu"), with double "n." **K**, **Tch**: «истину» ("istinu").

64 **A/R**: commas after the word «Богъ» ("Boh") in «Господь Богъ» ("Hospod' Boh"). This punctuation and the rest after «Богъ» conveys: "The Lord God loves mercy and truth, [He] will give grace and glory." **K**, **Tch**, modern Psalters: comma separating «Господь» from «Богъ.» This conveys a slightly different reading: "The Lord loves mercy and truth, God will give grace and glory."

Remarks on Musical Text

3 S, A **A/R**: no *crescendo*. **K**: *crescendo* across beat 3 in SA. **Tch**: *crescendo* across beat 3 in S.

4 B **A/R, K**: e^0 on the downbeat. **Tch**: f^0 on downbeat.

9–10 **A/R, K**: ***p*** in B only, but ***p*** in AT presumed. **Tch**: ***p*** in all voices.

11 All sources: accent in AT (only). This stress-release is appropriate to the word «скончавается» ("skončavajetsja") [fainteth].

13 All sources: accents in all voices on downbeat, but only in AT on beat 3.

16–19 **A/R**: ***p*** missing from T in m. 19 but presumed. **K, Tch**: ***p*** in all voices.

18–21 **A/R**: accent in S in m. 18 and in T in m. 21. The present edition suggests an analogous accent in B in m. 19. **K, Tch**: accent in S only.

19 **A/R**: Bass missing a dot on the eighth-note downbeat.

23–25 **K, Tch**: ***p*** in m. 23 also. This cautions the chorus to return to ***p*** and not to accent the downbeat. All sources: ***p*** in mm. 24 and 25.

26 **A/R**: ***p*** reiterated before the sixteenth note in S; ... ation of ***p*** in all voices presumed. This caution... not to accent the dotted rhythm. **K, Tch**: ***p*** re... voices.

27–29 **A/R, K**: no dynamic indication un... in m. ... it is typical to begin fugal secti... he ... tion suggests ***f***. As implied i... ti... Bortniansky intends «сердц... ser... moje i plot' moja") to h... «возрадовастася» ("... lower dynamic. T... ate dynamics for th... for the entire mo... motive, with ***p*** ir...

32–33 S, A All so... e leading.

32–35 **A/R, I**... cation for the first t... in mm. 34–35 at the ... 32–33 and mm. 34–35.

34 ... A, all sources specify g^1

3... downbeat. **K, Tch**: eighth note

...beat 3. **Tch**: no flat sign on beat 3. The pr... presumes b^1*-flat*, which is found in the a... in m. 31 and T in m. 37 in all sources.

3... ...ne sources provide a dynamic for the S and ...ntrances. The present edition, following the pat... set earlier in the movement, assigns ***f*** to the motive «сердце мое и плоть моя» and ***p*** to the countermotive «возрадовастася.» A continuation of ***p*** is also plausible.

43–46 **A/R, K**: no dynamic indication. Following the pattern established at the beginning of the movement, the present edition suggests ***f***, a dynamic particularly effective at the *stretto* entries in mm. 45–46. **Tch**: *crescendo* across mm. 43–45, to ***f*** at the entrances in mm. 45–46.

44–45 SA All sources: parallel fifths in the voice leading.

47 S **A/R, K**: no dynamic indication at the re-entrance on «возрадовастася» ("vozradovastasja"). The present edition follows the pattern established at the beginning of the movement and assigns ***p***. **Tch**: ***f***.

50–54 All sources: ***p*** in the successive vocal entrances in mm. 51–54. **Tch**: *diminuendo* in SAT in m. 50.

56–60 **A/R, K**: no change from ***p*** until the end of the movement. **Tch**: *crescendo* across mm. 56–58 to ***f*** in m. 59.

71 S **A/R**: natural sign missing from grace note but presumed. **K**: e^2 *natural* in the grace note. **Tch**: e^2 *natural* in its realization of the S grace note.

74–77 S, A **A/R**: no accents. **K, Tch**: accents on beat 2 of ...nd m. 76 and on the downbeats of mm. 75 an... grace note pitches missing from mm. 7... **Tch** replaces grace notes with accent...

79 **A/R, K**: accent on downbeat in B. **T**... in all voices but no *appoggiatu*...

83 upbt. S None of the sources indicat... of the S duet. Given the af... edition suggests ***mf***.

85 **A/R**: no accent. **K**...

88 S **A/R**: no accent. ... d... ...cent in the piano r...

90 upbt.–95 **A/R, K**: no ...ica... ...al for fugal section... ...res... ...gests ***f***. **Tch**: ***f*** at ...

93 S A... ...ed ... differing from A in ... ...se ... 2.

104 T ...as... **Tch**: on downbeat, descent

109 ...ge... **Tch**: ***f*** in m. 109, *diminuendo*

...14 ... until m. 114; no accent in m. 114. ...*atural*, **A/R** indicates a jarring effect in ... With the deceptive cadence, Bortniansky ...he meaning of «уповаяй на Тя» ("upovajaj na ...at hopes in Thee]. The harmony hangs precari... in m. 114, "hoping" for a final cadence to provide ...solution. **K, Tch**: *b natural* in mm. 113 and 114; accent on the downbeat of m. 114.

CONCERTO 18

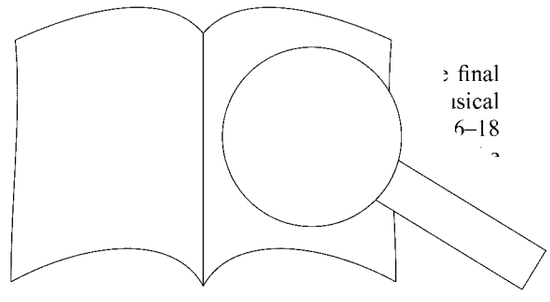
Title and Attribution

A/R: No. XVIII Ψаломь 91й Д: Б: В: П: Printed from Piadyshev plates.

Tch: Концертъ XVIII.
Благо есть исповѣдатися Господеви.
Изъ 91 пс... 2, 3
Му...

General Rem... ...e final
Concertos 16... ...sical
verses of Cor... 6–18
similarities an...
were conceiv...
numbered se...

Linguistic C...
17–18



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21 **A/R**: archaic spelling «истинну» ("istinnu"), with double "n." **K**, **Tch**: «истину» ("istinu").

Remarks on Musical Text

1 **A/R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

8–10 All sources: ***p*** at each *Tutti* entrance in mm. 8–9. The "singing" implied in these measures is humble. **K**, **Tch**: *diminuendo* in S and A from m. 9, beat 3, into m. 10, beat 2.

11 **A/R**: ***p*** in TB re-entrance; a continuation of ***p*** in SA presumed. **K**, **Tch**: ***p*** in all voices.

12 **A/R**: accents on the downbeat. The present edition recommends interpreting the accents as *sf-diminuendos*. **K**: accents in all voices and ***f*** in SA. **Tch**: ***f*** and accents in all voices. **K**, **Tch**: ***p*** on beat 2.

13 **A/R**: no dynamic indication. A continuation of ***p*** after the accent in m. 12 is presumed. **K**, **Tch**: ***p***.

18 S **A/R**: sharp sign for c^2 grace note missing but presumed. **K**, **Tch**: *c^2-sharp*.

19, 21 **A/R**: no accents. **K**, **Tch**: accents on each downbeat.

22 **A/R**: no accents. **K**, **Tch**: accents on the downbeat.

25–26 **A/R**: texture change as in the present edition. **K**: *Tutti* in B in m. 25, beat 3, in the middle of a word. **Tch**: no change to *Tutti* until m. 31.

28 **A/R**: no accent. **K**, **Tch**: accent on downbeat, highlighting the deceptive cadence.

31–37 **A/R**: no dynamic indication. The present edition suggests ***f***. **K**, **Tch**: ***f*** at each entrance.

36, 42 S, A **A/R**, **K**: grace note in A in m. 36, but no grace note in S in the analogous m. 42. **Tch**: no *appoggiatura* in either measure.

43 All sources: quarter note in T, differing from eighth note in SAB.

53 **K, Tch**: accents in SAT on the first eighth note, on an unaccented syllable.

56 **A/R**: ***f*** maintained until the end of the movement. **K**, **Tch**; ***p*** starting on downbeat of m. 56 and maintained until the end of the movement.

69 **A/R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

72 **K**, **Tch**: accents on the downbeat.

77 S, A All sources: on beat 2, quarter note in S but eighth … with eight rest in A, allowing A to prepare its ne…

78–81 **A/R**: no accents. **K**, **Tch**: accents on the syl… Твоею» ("ruku Tvojeju").

83 **A/R**, **K**: ***p*** at the change to *Tutti* texture.

87 S **A/R**, **K**: natural sign for e^2 is missing but p… *e^2 natural.*

87–91 None of the sources show a d… th… texture. The present editio…

88, 90 **K**, **Tch** amplified text a… TRO… ("v tvorenii"). **K**: acc… into beat 3 in B … the downbeats of … voices into beat thr…

99, 100 **K**, **Tch**: lo… …nich encourage S… …s and not accent the … …ts in TB in m. 100.

103 A… …present edition sug… …inuendo*. **Tch**: accent on … on beat 4.

104 …n. Since it is typical for fugal … present edition suggests ***f***. **K**: ***f*** … entrance.

» ("ljat") falls on beat 3, reflecting the …cent, but slur missing from beat 3 to beat …slur on beat 2 with unaccented syllable «се» …ing on beat 3 and the final two syllables «лят-ся» …sja") on the final two eighth notes.

…, **K**: beat 2 as in the present edition. **Tch**: *b^1-flat* and *a^1*.

117 T All sources: a quarter note on the downbeat, differing from the eighth note in the other voices.

126 T, B **A/R**, **Tch**: accents present, as in previous measures. **K**: no accents.

128 **A/R**: no change from ***f***. **K**: ***p*** on downbeat in B, just after downbeat in T, on beat 2 in SA. **Tch**: ***p*** on downbeat in both T and B and on beat 2 in SA.

T None of the sources show an accent on the downbeat, but one is presumed given the accents in preceding statements of the phrase.

130 None of the sources show a dynamic at the change of texture. The present edition suggests ***f***.

136–37 **K**, **Tch**: change to ***p*** might be expected in m. 136, given their markings in the analogous m. 128, but the change to ***p*** occurs in m. 137, as in **A/R**.

141 **A/R**: ***f*** followed by *crescendo*. This illogical pair of markings for the final chord is found in no other Bortniansky concerto. The present edition presumes that this is a typographical error and that Bortniansky intends a *sf-diminuendo* that begins ***f***. **K**: extended …ng that appears to be either an accent or a *dimi…* : accent. Neither **K** nor **Tch** show ***f***.

CONCERTO 19

Title and Attribution

A (and **A-V**): No. XIXй Ψалс…

B: П: Printed … v p.

R: No. 19 … ый

Tch: К…

…Тех

1 …c indication. The present edition sug-

…nts. **K**, **Tch**: accents on beat 3 in all voices.

…e sources provide a dynamic indication at the … to *Solo* texture. The present edition suggests ***mf*** … and B and ***p*** for A.

…, **R**, **K**: *c^2 natural* implicit from the key signature resulting in an augmented second. **Tch**: explicitly *c^2 natural.*

A: beat 3, marking ambiguous, either accent or *diminuendo*. **R**: *diminuendo* or *sforzato-diminuendo*. **K**, **Tch**: no inflection.

B **A**, **R**: *d^0*-sharp but no accidental for *c^0*. The present edition presumes *c-sharp* (not an augmented second), reflecting the same scalar content as in T in mm. 15–16. **K**, **Tch**: explicitly *d^0-sharp* and *c^0-sharp*.

15 B **A**, **R**: within beat 1, even sixteenth notes. **K**, **Tch**: dotted sixteenth and thirty-second note.

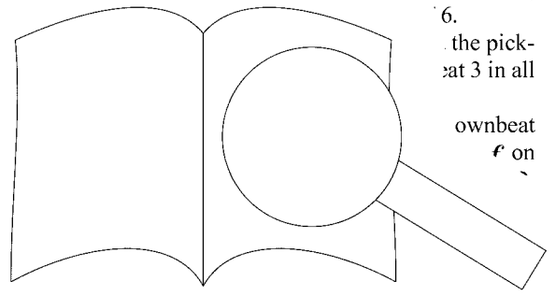
A: ***p*** in S only. **R**: ***p*** in SA but not T. **K**, **Tch**: no dynamic indication. The present edition follows **A**, with S remaining subordinate to AT (see mm. 13–14).

16 A **A**, **R**: acc… …t 3 … …to accent in S in m. 14. T… … T as well. **K**, … 6.

21 … the pick… …at 3 in all

24 … ownbeat … *f* on …

26 upbt.



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[a scepter of power] and the assertive musical setting, the present edition suggests *f*. **Tch**: *p*.

S **R**: accent on downbeat appropriate to the word «силы» ("sily") [power]. No other source indicates an accent.

29–30 Scant or contradictory information as to dynamics for the remainder of the movement. **A**, **R**, **K**: T pedal *p* in m. 29, but no dynamic in SA in m. 30. The present edition suggests a lower dynamic in all voices at the new phrase. Perhaps Bortniansky aims to depict a Lord who rules among his enemies with both *f* strength (mm. 26–29) and *p* calm (mm. 29–33). The pattern repeats in mm. 38–41, 41–46. **Tch**: *p* throughout the movement.

31, 33 **A**, **R**: accents in all three voices in m. 31 but in SA only in m. 33. The present edition presumes accents in all voices. **K**: accents in SA only in both measures. **Tch**: accents in all three voices in both measures.

36–37 **A**, **R**: no change from *f*, reserving the stark change from *Tutti*/*f* to *Tutti*/*p* for m. 53. **K**, **Tch**: *p*.

38 None of the sources provide a dynamic indication for the return to *Solo* texture. As in m. 26, the present edition suggests *f*.

41–46 **A**, **R**: *p* in TB only, but *p* presumed in the upper voices. **K**, **Tch**: *p* in all voices. As in mm. 26–29 and 29–33, Bortniansky seems to depict a Lord who rules among his enemies with both strength (first phrase mm. 38–41) and calm (second phrase mm. 41–46).

42 T **R**: text underlay missing. Underlay present in all other sources.

47 None of the sources show a dynamic for the new phrase. A continuation of *p* is presumed.

50 **A**, **R**: on beat 3, even eighth notes, differing from m. 33. **K**, **Tch**: dotted rhythm in mm. 33 and 50.

55 **A**, **R**: *f* at the repetition of «враговъ» ("vrahov") [enemies], providing greater emphasis. **K**, **Tch**: no change to *f*.

57 **A**, **R**: beat 4, even eighth notes. **K**, **Tch**: dotted rhythm.
A, **R**: no dynamic indication, but a continuation of *f* is presumed. **K**, **Tch**: *f* for the new section.

63 upbt. **A**, **R**, **K**: no dynamic indication. Given the energetic dotted rhythms, the present edition suggests *f*. **Tch**: *f*.

72–73 S, A **A**, **R**: *Tutti* missing from A but presumed. **K**, **Tch**: *Tutti* at each entrance.
A, **R**: *f* missing from A but presumed. **K**: *f* at each entrance. **Tch**: *f* missing from S.

82–84 T All sources unusually specific as to cautionary ac

90–100 **A**, **R**: no change from *f*, reserving the chan for m. 104. The continuation of *f* well refi ance of the word «свѣтлостехъ» ("světlostekh or luminosity.] **K**, **Tch**: change to K: in m. downbeat in B and after downbe d A and S after downbeat; *dimi* es in m. 91; *p* at T re-entrance

100 None of the sources pro closing SA duet. The

101–3 **K**, **Tch**: accents c nd on the quarter n

111 The voice cro sources, adds an nce.

CONCE

Title

A c] Д: Б:

dyshev plates.

Ко XX.

Н здеви, уповахъ.

салма 1, 5, 6, 7 и 17 стихи.

а Дм. Бортнянскаго.

General Remarks

The fugal movement that ends this concerto is replete with tritones, presumably intended to depict the strange «чудеса» ("čudesa") [wonders] of God.

Linguistic Considerations

94–95 Bortniansky omits «отъ утробы» ("ot utroby") from Ps. 70:5a, which in its entirety reads «Въ Тебѣ утвердихся отъ утробы, отъ чрева матере моея.» ("V Tebě utverdikhsja ot utroby, ot čreva matere mojeja."). Both «утроба» ("utroba") and «чрево» ("črevo") mean "womb."

Remarks on Musical Text

1 **A/R**: *alla breve*. **K**, **Tch**: common time. The difference of meter alters the interpretation from lugubrious (**Tch**) to optimistic (**A/R**).

1–7 **A/R**, **K**: no dynamic indication. The present edition suggests *mf*. **Tch**: *p* in m. 1–3 and *mf* in m. 7.

7 B **A/R**: *B-natural*. **K**, **Tch**: no natural sign, but **K** specifies *B-flat* in m. 10, suggesting an intended *B natur* 7.

7–8 B **A/R**: quarter rest on downbeat of m. 8. **K**, **Tc** in m. 7 tied to quarter note on downbeat

7–10 All sources show a series of accents. in m. 8, beat 2. The present editio each accent as *sf-diminuendo* ar 8 in SA.

11 **A/R**, **K**: no dynamic ind present edition sugges

20 **A/R**: *alla breve*. **K**.

20, 22 **A/R**: no dynamic n. 2 The present editio 20 as ch: *f* in both me

39 None o ide ication at the chan en cy of the rising se 3 ent arrival in B-flat pl suggests *mf*.

40–47 a ts of mm. 40, 42, 44, 46,

49, in ccent in A presumed. **K**, **Tch**:

in SA only, but *Tutti* in all voices : *Tutti* in all voices.

mic indication in any voice. **Tch**: *f* at each

dynamic indication. Given the calm text and so musical setting, the present edition suggests *p*.

, **Tch**: *p*.

7. **K**, **Tch**: a series of accents not found in **A/R**.

A/R: grace notes differ from each other with S showing a sixteenth-note-flagged grace note, and T showing an eighth-note-flagged grace note. The present edition presumes that the two grace notes should be the same.

Tch: *crescendo* across the measure in all voices not found in other sources.

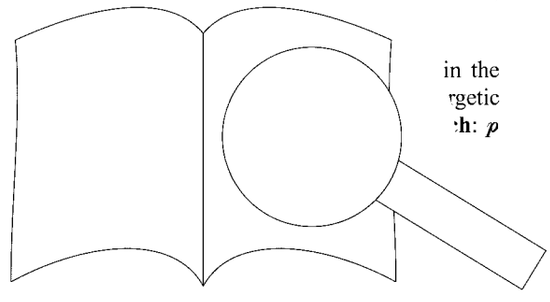
89 A **A/R**, **K**: a^1-*flat* in the descending line in m. 89 (with flat sign even though it is in the key signature), but a^1 *natural* in m. 90. The a^1-*flat* allows a strict imitation of the motive passed from S to T to B and finally to A. **Tch**: a^1 *natural* in both measures.

92, 96 None of the ovid ic indication at the char Psalm text,

93–100

101–7 in the rgetic h: *p*

117



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119, 120 **A/R**: *f* on downbeat of m. 119 and no *diminuendo* or change to *p*, allowing both words and both measures to be sung with equal intensity. **K**: *f* on each downbeat exclamation «Боже мой» ("Bože moj") [O my God]; in m. 119 *p* at the end of beat 2 and accent on beat 3; in m. 120 an accent on beat 3. **Tch**: *f* on each downbeat with a *diminuendo* to *p* at the end of each measure.
121–22 **A/R**: *p* in SAB, missing from T but presumed. **K, Tch**: *p* in all voices.
123 **A/R**: no accent. **K, Tch**: ambiguous marking on beat 3 that could be interpreted either as an accent or a *diminuendo.*
126–31 **A/R**: no dynamic indication. Since it is typical for fugal sections to begin *f*, and since the Psalm text supports an animated dynamic, the present edition suggests *f*. **K, Tch**: *f* at each fugal entry.
143–46 T, B The chromatic lines well depict «чудеса» (cudesa) [wonders, or strangeness].
143–48 **A/R**: no dynamic until m. 160; the present edition presumes and reiterates a continuation of *f*. **K**: *diminuendo* across m. 146 into *p* in m. 147; return to *f* in m. 148 beginning on the downbeat in T and on beat 2 in S and A. **Tch**: similarly *p* in m. 146 in S; *p* in m. 147 in A and B, *crescendo* across m. 147 into *f* in m. 148 in all voices.
158 **A/R**: no reiteration of *f*. **K, Tch**: on beat 2, *f* reiterated with the release of the Bass pedal, providing a useful reminder at this climactic moment.

CONCERTO 21

Title and Attribution

A (and **A-V**): No. XXIй Ѱаломъ 90й Д: Б:
В: П: Printed from Piadyshev plates.

R: No. 21 Ѱаломъ 90й D. Б.

Tch: No. XXI.
Живий въ помощи Вышняго.
Изъ 90 псалма 1, 2, 3, 4, 7, 11, 12, 13, 14, 15, и 16 стихи.
Музыка Дм. Бортнянскаго.

General Remarks

According to L. Grigoriev's edition of the choral concertos, th… was sung at the *panakhida* (memorial service) of Gene… Vasilyevich Suvorov in St. Petersburg in 1800.[40]

Linguistic Considerations

2–3 Although modern Psalters capit… «небес… snaho") [of heaven] in refere… "… all sources show lower ca…
6–10 Although modern Psalt… stupnik") [helper] a… uge], all sources
47 In the H.T.M … With a shield" («o… …rse 5. In some P… …d of verse 4. The … …uation.
50 A, … …nna"), with double "n …
59 … «тьма» ("t'ma") (with soft … d the same, with palatalized … t means "shadow" or "ten thou… …e spelling. The soft sign is omitted … meaning "ten thousand." … danekohda") as one word. **A**, **K**, **Tch**: … two words). Modern orthographay: «да не …
… g Ps. 90:13, Bortniansky omits «и василиска» … siliska") from «на аспида и василиска наступиши» … a aspida i vasiliska nastupišy") [upon the asp and the serpent shalt thou tread].

A/R: comma and lower case «на» ("na"). **Tch**: period and upper case «На» ("Na"). The musical setting supports either punctuation. Modern Psalters disagree as to whether «на аспида» ("na aspida") [upon the asp] marks a new phrase after a comma or a new sentence after a full stop.
89 In Church Slavic, «и» ("i") usually means "and." In this context, it means "them" or "him."

Remarks on Musical Text

1 **A, R**: *p* in TB only. The present edition presumes that the lower voices should remain subordinate and assigns *mf* to A. **K, Tch**: *p* in all voices.
3 B **A, R**: drop of octave on the final sixteenth note of beat 3. **K, Tch**: downward leap squarely on beat 4.
6 SA **R**: before final eighth note, erroneously eighth rest instead of sixteenth rest.
7 T **A, R**: no dynamic, but *p* presumed. **K, Tch**: *p*.
11–13 **A, R**: no dynamic indication at the return to *Solo* texture. The present edition presumes *p* but suggests that the words «Бог мой» ("Boh moj") [my God] be inflect… to convey emphasis. **K, Tch**: *p*.
12 **A, R**: accents in m. 12, beat 3, in A… in T presumed. **K, Tch**: accents in a…
14 **A, R**: no accents on downbeat … accents given the accents in … accents in m. 12 and m. …
17 **A, R**: no accent. **K**, … the accented syllab…
18–19 **A, R**: *p* in SAB … *p* in all voices.
21 **A, R**: no d… …iven t… …ant Psalm verse … …esent edition sug…
34 T, B … …not found in **A** or **R**. … …amic for the change to … …n suggests *mf*.
38–4… … …t found in **A** or **R**. Bortnian… pres… …at the upper voices sing «подъ … …der wing) without being weighted … …y an impression of gliding.
… … TB but no corresponding marking in … be to ensure an even balance between the … voices and adult lower voices of Bortniansky's … Alternately, it may be that Bortniansky intends to … …inate the rather static TB to the more active SA.
… **R**: *appoggiatura* in S but not A. **K, Tch**: *appoggiatura* in both voices.
… **A, R**: no dynamic indication for the imitative entrances, but a continuation of *f* is presumed. **K, Tch**: *f* at each entrance.
…3 B **A, R**: on beat 3, no natural sign. **K, Tch**: *a⁰ natural.*
62 **A**: no *fermata*. **R, K, Tch**: half note with *fermata* in the upper voices; quarter note with *fermata* in B. Although awkward, having the upper voices sustain longer allows a more dramatic contrast when B re-enter *p*.
71 B **A, R**: *f* beginning on downbeat. **K, Tch**: *f* beginning at pick-up to m. 71.
73 **A, R**: no dynamic indication for the new section. Given the affirmative Psalm verse, the present edition suggests *mf*. **K** …
76 … 3.
78 … on beat 3.
80 … *Solo* tex… nature of … the sense … sp" («на … th m.

[40] L. Grig… Moscow…

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80–82 **A**, **R**: no accents until m. 83. **K**, **Tch**: accents in m. 80, beat 3; m. 81, beats 1 and 3, and in m. 82, beat 1. **K**, *p* after each accent.

82–84 All sources: *p* for each *Tutti* statement and accents on downbeats of mm. 83 and 84. (The halting nature of the phrases is maintained from mm. 80–82).

84 None of the sources show a dynamic at the return to *Solo* texture. The present edition suggests *mf* to underscore the confident harmonic resolution and "victory over the lion and dragon."

86–87 **A**, **R**: *p* at beginning of each phrase. **K**, **Tch**: *f* in m. 86; *p* in m. 87.

87 B **A**: differs from all other sources, showing the same rhythm as the upper voices.

88 **A**, **R**: *f* on downbeat and *p* on beat 4. **K**, **Tch**: *p* on beat 2; a *crescendo* into beat 3; *p* on beat 4.

88–92 **A**, **R**: *p* maintained until end of the movement. **K**, **Tch**: downbeat of m. 91 emphasized with *f*, return to *p* on beat 3.

93 upbt.–96 **A**, **R**: *p* in T but not in A or S. The present edition presumes *p* in all voices. **K**, **Tch**: *p* at each entrance.

93–106 **A**, **R**: no accents. **K**, **Tch**: accents that underscore text declamation.

99–111 **A**, **R**: no change from *p* indicated, but *p* in m. 111 suggests that Bortniansky intends a dynamic change somewhere within this section. The present edition adopts markings in **K** and **Tch**. **K**, **Tch**: *f* in m. 99 at B re-entrance and after downbeat of m. 100 in S and A.

103, 104 **A**, **R**: grace notes in B and T with eighth-note flags, differing from the sixteenth-flagged grace notes elsewhere in the movement. The present edition alters the T grace note to match all other grace notes found on the word «его» ("jeho"). The present edition retains the lengthened *appoggiatura* in B in m. 103, the only time in this movement that the word «скорби» ("skorbi") [affliction] has a grace note. **Tch**: no *appoggiatura* in B.

107–9 **K**, **Tch**: *f* at each re-entrance, a useful reminder at this moment of climax.

111, 112 **A**, **R**: enlarged accents in B at downbeat of m. 111 as well as over SA on beat 3 of both mm. 111 and 112. The present edition suggests interpreting the marking in B as a *diminuendo* and the markings in SA as accents. **K**, **Tch**: accent in B with *p* just ahead of the accent, presumably an error.

113 **A**, **R**: no change from *p*, reserving dynamic change f
114. **K**: *f* in all voices on beat 2. **Tch**: *f* in B o

114 **A**, **R**: *f* in AT on beat 2 with accents on
«прославлю» ("proslavlju") to further hi
continuation of *p* in the outer pedal voices in.
higher dynamic and accents in the er voice
propriate to the laudatory phrase
proslavlju jeho") [and I will p
to *f* in m. 113 and return t
of m. 114.

115 **A**, **R**: no accents, but
the accents in the
in either measu

118 **A**, **R**: on bea
in all oth
even e

120 T **A**, **R**, natural on beat
nth note.

123 at in SA. The lack of *f*
ntional, since their arrival
reates its own intensification.

nly, but accents in AT presumed.
K, **Tch**: accents in all voices. The
pr suggests interpreting the accent as a
sf lo.

CONCERTO 22

Title and Attribution

A: No XXII Ѱаломъ 26й Д: Б:
В: П: Printed from Piadyshev plates.

A-V: Concerto 22 comes from a different edition of unknown provenance. Its pages are of different dimensions, and it spans 11 pages. It also shows a different style of engraving from either **A** or **R**.

R: No. 22й Ѱаломъ 26й D: Б:

Tch: Концертъ No. XXII.
Господь просвѣщеніе мое.
Изъ 26 псальма 1, 3, 5 и 6 стихи.
Музыка Дм. Бортнянскаго.

General Remarks

In this concerto, Bortniansky seems unusually concerned w rg-
ing accents and abrupt dynamic changes for declamatio
effect. The markings are numerous and not always c
the sources.

Linguistic Considerations

2 **A**, **A-V**, **R**, **K**: «спаситель»
case, as is in H.T.M. tra
modern Psalters.

11 All sources: «заш za n
lower case, as tr M. avic
Psalters sho

45–46 Translatio «н ia Neho az
upova T. e I hoped" to
"in

59, 61 A oe. [his] and «своего»
lo ne present edition ap-
pit uns referring to God.

77 punc d of the section. **Tch**: period
art of m. 78 «Пою и воспою»
will sing, and I will sing praises].
avic Psalters show a comma and lower
edition, noting the half cadence and fol-
. Г.М. translation, adopts a semicolon.

ext

A-V, **R**, **K**: no dynamic indication. Given the affirmative Psalm text, the present edition suggests *mf*. **Tch**: *f*.

6 **A**, **R**: unusual marking of a small "*s*" at the downbeat directly under the flag of the note, and "*f*" beside the following sixteenth note. **A-V**: "*sf*" (as one marking) on downbeat. **K**, **Tch**: standard accent. The present edition presumes a *sforzato* to stress the accented syllable «кого» ("koho"). The same *sf* marking appears at the end of the concerto in m. 125 in all sources. The sudden accents underscore the fear mentioned in the Psalm verse.

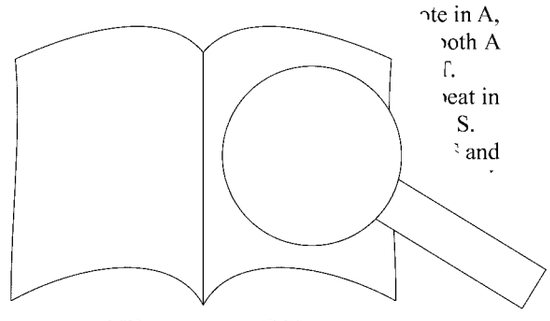
6–7 **A**, **R**: *f* at the end of m. 6 in SA but on downbeat of m. 7 in TB. **A-V**: *f* at the end of m. 6 in SA but no *f* in TB. The present edition places *f* at the pick-up to m. 7 in all voices. **K**, **Tch**: *f* at pick-up in all voices.

7 A, T **A**, **R**: on enth notes in T
b ote in A,
oth A
.

12 eat in
S.

12–13 and

13–14 B



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A, **A-V**, **K**, **Tch**: first syllable «у» (“u”) clearly on the dotted sixteenth note.

19 S, B **A-V** (only): ***f*** on downbeat and return to ***p*** on the second pitch.

21–30 **A**, **A-V**, **R**: no dynamic indication. Given the bellicose Psalm verse and fugal setting, the present edition suggests ***f***. **K**, **Tch**: ***f*** at each entrance.

33 **K**, **Tch**: ***f*** reiterated on beat 2, useful for the climactic gathering of all voices.

34 T **A**, **A-V**, **R**, **K**: on downbeat, *b-flat*, resulting in voice-crossing with B. **Tch**: unison *e*^{1}*-flat* in TB.

47 All sources: on the final beat an eighth note with eighth rest in S but a quarter note in AT. This seems intentional: the sustained AT accompany the Soprano, who leads the melodic line, and provide greater harmonic stability at the word «уповаю» (“upovaju”) [have relied, or: have hoped].

61 A **R**: flat sign missing from *a*^{1} but *a*^{1}*-flat* presumed. **A**, **A-V**, **K Tch**: *a*^{1}*-flat*.

65–66 **A**, **A-V**, **R**: no dynamic indication at the change to *Tutti* texture. Given the affirmative Psalm verse and energetic dotted rhythms, the present edition suggests ***f***. **K**, **Tch**: ***f***.

65–70 After the *a-flats* and *d-flats* in mm. 65–67 found in all sources, the return to *a natural* and *d natural* varies among the sources. **A**, **A-V**, **R**: cautionary natural sign for *a*^{1} at pick-up to m. 68 and cautionary naturals for *d*^{2} in mm. 68–69. **K**: ambiguous, with neither cautionary natural sign nor *a*^{1}*-flat* at pick-up to m. 68, but *a*^{1} *natural* and *d*^{2} *naturals* in the latter half of mm. 68 and 69. **Tch**: *a*^{1}*-flat* at pick-up to m. 68 and downbeat of m. 68 with change to *a*^{1} *natural* and *d naturals* in latter half m. 68 and m. 69.

65–69 **A**: at each iteration of the words «главу мою» (“hlavu moju”) eighth note for «-ву» (“-vu”) followed by two even sixteenth notes for «мо-ю» (“mo-ju”). **A-V**: eighth note «-ву» followed by dotted 16th and thirty-second note on «мо-ю.» **R**, **K**, **Tch**: rhythm reflected in the present edition so that the syllable “ю” [ju] lands squarely on the second eighth note. It appears as though Bortniansky struggled to find the right rhythmic declamation for this phrase.

70–71 All sources: change from SAA in mm. 65–69 to SSA in m. 70. **A-V**: “Basso” printed beneath TII, indicating TBB.

70–73 **A**, **A-V**, **R**: no dynamic indication for the new phrase. The present edition suggests ***p***, appropriate to the ch… from the energetic dotted rhythms of the previous ph… **K**, **Tch**: ***p*** in SA in m. 70 and in each subsequ… until m. 73.

74 T **A**, **A-V**, **K**, **Tch**: parallel thirds for all of … final eighth note, unison *e*^{0}*-flat*.

75 All sources but **A-V**: accents on beats 1 an… on beats 2 and 4.

76 **A**, **A-V**, **R**: ***f*** on beat 3; ***p*** o… STB but below the dotted … an error. **K**, **Tch**: *cresc*… *diminuendo* leading … voices.

78 upbt. **A**, **A-V**, **R**: *Al*…

82 All sources … quarter note and …

94 A **A**, **R** … presumed. **A-V**, **Tc**…

98–100 T **A**… resent edition, high-…ı”) [and] at the start of …ою, пою» (“poju i vospoju, …emingly the same as **K**.

10… …end of m. 104.

…ynamic. All other sources: ***f*** in m.

…Гос» (“Hos”) clearly on downbeat before … on beat 2, while in AT «Гос» together with …t 2. **K**, **Tch**: syllable «Гос» on beat 2 with the …*rp* in m. 109 slurred to the downbeat of m. 110.

… sources but **A-V**: ***f*** on beat 2.

125 Despite the similarity to m. 82, all sources show a different dynamic inflection in this measure. **A**, **A-V**, **R**: “*sf*” on syllable «ю» (“ju”). **K**: both ***f*** and accent on «ю». **Tch**: accent only on «ю».

127–28 All sources: ***f*** in m. 127 and ***p*** in m. 128. **K**: *diminuendo* to ***p***. **Tch**: accent with ***f*** in m. 127.

CONCERTO 23

Title and Attribution

M: No title.

A (and **A-V**): No. XXIIIй Псаломъ 88й Д: Б: В: П: Printed from Piadyshev plates.

R: N. 23 Псаломъ 88й D. Б.

Tch: No. XXIII.
Блажени людіе вѣдущіи воскликнове…
Изъ 88 псалма 16, 17, 18, 20, 21, 22 … 30 стихи.
Музыка Дм. Бортнянскаго.

General Remarks

The texts for this concerto all come fr… moves freely among the verses.
A and **R** show scant dynamic… …it to the editor to intuit dynamic…

Linguistic Consider…

49–51 In P… …sky …irst word «тогда» (“… …a глаголал еси въ …viděnii.”) [At that time …

50–5… …viděnii”). **M**, **R**: «въ виденіи» vide… …in vowel.

…, differing from «моимъ» (“moim”) …ources: «моимъ» in both measures.

…5, … …омаза.» All other sources: «помазахъ» …).

…archaic spelling «истинна» (“istinna”), with …“n.” **K**, **Tch**: «истина» (“istina”).

…, **K**, **Tch**: «ничто же» (“ničto že”) as separate words. …: separate words in B but elided syllables in S. This differs from the one continuous word «ничтоже» (“ničtože”) in modern Psalters. The intensifier «же» (“že”) typically appears as a separate word in early sources.

…, 107 **R**: alternate spelling: «морѣ» (“morě”). All other sources: «мори» (“mori”).

Remarks on Musical Text

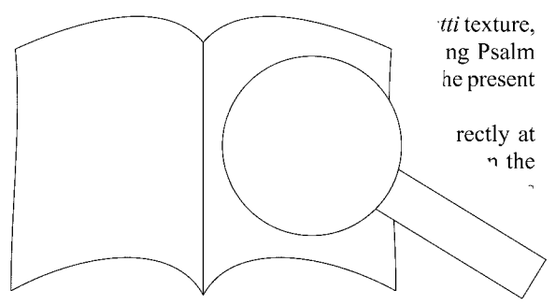
1 upbt. **M**, **A**, **R**, **K**: no dynamic indication. Given the confident Psalm verse and horn-fifth setting the present edition suggests ***f***. **Tch**: ***f***.

2–6 **M**: no accents but ***f*** on the downbeat of m. 5 and ***p*** on beat 2. This suggests a particularly strong emphasis at the exclamation «Господи» (“Hospodi”) [O Lord]. **A**, **R**: accents … presumed. **K**, **Tch**: ac-…

8–14 …*tti* texture, …ng Psalm …he present

16–17 …rectly at …n the …

21, 24



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suggest a forceful dynamic, the musical setting is more demure. The present edition suggests ***mf***.

32, 34 **M**: in m. 32, no change of texture in the upper voices, but ***f***. In m. 34, *Tutti* in the lower voices but no dynamic. **A**, **R**, **K**, **Tch**: *Tutti* and ***p*** in all voices.

36–42 **A**, **R**: no change of dynamic from ***p***. *Tutti*, ***f*** climax reserved for m. 42. **K**, **Tch**: ***f*** in SA in m. 36 and ***f*** in TB in m. 38, perhaps to highlight the joyful word «возрадуются» ("vozradujutsja") [shall they rejoice]. **K**, **Tch**: ***p*** in m. 40, *crescendo* across the latter half of m. 41, ***f*** in m. 42. **A**, **R**: no explicit *crescendo* in m. 41, but the rising melodic line implies a rise in intensity.

45 None of the sources provide a dynamic indication after the *fermata* in m. 44. A continuation of ***f*** is presumed.

49 upbt. **M**: *Maestoso*. **A**, **R**, **K**, **Tch**: *Larghetto maestoso.*
M, **A**, **R**: no dynamic indication. Given the *maestoso* tempo descriptor but calm melodic flow, the present edition suggests ***mf***. **K**, **Tch**: ***p***.

50–53 A **M**: in m. 50, downbeat sustained half note; different pitches in mm. 51–53.

54 **M**: *Soli* in A while *Tutti* in TB. **A**, **R**, **K**, **Tch**: *Solo/Soli* in all voices.

54–55 A **M**: m. 54, beat 3, single pitch e^1; m. 55 downbeat e^1 with final quarter note a single b^0-*flat*. **A**, **Tch**: as in the present edition. **R**, **K**: m. 54, beat 3, single pitch e^1, m. 55 downbeat e^1 with final quarter note divisi f^1 and b^0-*flat*.

54–57 **M**: no dynamic indication. **A**, **R**: accent in A and ***p*** in TB in m. 54. The present edition presumes that Bortniansky intends that A sing at a higher dynamic than the TB. **K**, **Tch**, ***p*** in m. 49; no dynamic specified in m. 54.

57 A **M**: half note on the downbeat with *fermata*. All other sources: as in the present edition.

A **A**, **R**: on beat 3, even eighth notes. **M**, **K**, **Tch**: dotted rhythm.

A None of the sources indicate a dynamic on beat 3. A continuation of ***mf*** is suggested.

71 **M**: ***p*** in SA at the new phrase of Psalm text. None of the other sources provide a dynamic indication. The present edition suggests ***mf***.

75 A **R**: second note is g^1 and an erroneous rhythm of a quarter note. All other sources: b^1-*flat* and an eighth note, preserving the parallel thirds with S.

78–79 **M**: ***f*** starting on the upbeat to m. 79. All other sources. explicitly ***p*** on the upbeat and ***f*** on the downbeat. Th… stark example of Bortniansky's practice of deem… unaccented syllables and delaying higher dy… the accented syllable.

81 A **A**: alternate reading: d^1-*flat*, g^1, e^1 *natural*. All oth… f^1, f^1, e^1 *natural*. The f^1 on the downb… provides ate dissonance at the word «врат…»)

92–98 **M**: sudden ***f*** on the downb… …m voices, then ***p*** in S on the …on… the other sources show … m. 92 or in mm. 92 … two voices in m. … ***p*** entrance of the … …nen- ing" to A in m. 9… …voices in m. 98 is … …s appropri- ately s… …ля укрѣпить его» (… …nd my arm will …

101 T … …estionable voice leading. …repeated b^0-*flat* found in all … …the analogous mm. 95 and 99 …

… …ources: *Allegro moderato*, caution- …dency to rush this movement.

M, … …ynamic indication. The affirmative Psalm v… …fare setting imply ***f***. **K**, **Tch**: ***f***.

1… … unusual, all sources show unison c^2 in SA in the …rt of the measure.

109 A **M**: beat 3, quarter note f^1-*sharp* (with no e^1-*flat*). **A**, **R**, **K**, **Tch**: as in the present edition, with augmented second on beat 3 (as B on beat 2).

112, 115 None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***mf***.

115 **M**: ***f*** on the downbeat of m. 115, likely to highlight the meaning of the word «высока» ("vysoka") [high] and the pinnacle of the melodic ascent; ***p*** on beat 3. None of the other sources show a change of dynamic.

118 **M**: *Solo* texture. All other sources: *Tutti*.

118, 121 **A**, **R**, **K**: ***f*** in ATB only, but ***f*** in S presumed. **Tch**: ***f*** in all voices.

123 T **M**: e^1-*flat* half note followed by the lower octave e^0-*flat* and *g*. **A**: g^0, b^0-*flat*, g^0, e^0-*flat*. **R**, **K**, **Tch**: as in the present edition. The higher pitch e^1-*flat* on the downbeat conveys a greater sense of victory.

124 **M**, which had shown neither *Tutti* nor ***f*** in the previous entrances, shows ***f*** on beat 3. **A**, **R**: no dynamic, but ***f*** in B presumed. **K**, **Tch**: ***f*** reiterated on beat 3 in all voices.

129 **M**: *Lento* for the new phrase. Although none of … …her sources show a change of tempo, Bortnian… … halt at the half cadence in m. 128 and sta… 129, where the bottom drops out to dep… ("jako dnie neba") [as the days of …

S **M**, **A**, **R**: no dynamic indication … gests ***mf***. **K**, **Tch**: ***p***.

131 **M**: no dynamic indicatio…

132 All sources: voice cros…

136 None of the sources … … duet. Although B… …set… …сть» ("milost") [m… …t editi… …ues ***f***.

138 **M**, **A**, **R**, **K** … …or … …te… …the lower three vo… …nics in m. 134, the pr… …Tutt… …: *Tutti* reiterated.

140 S N… …rce… …c. The present edi- …

142–44 … …in SA only, but *Tutti* pre- …n ali… …*tutti* in all voices. …nd … …d SAB, and ***p*** in T presumed.

144 … …ny voice. All other sources: hairpin … across m. 144. **A**, **R**: in B, "*crescendo*" …n. 143, presumably continuing through m. …h no *crescendo* in B.

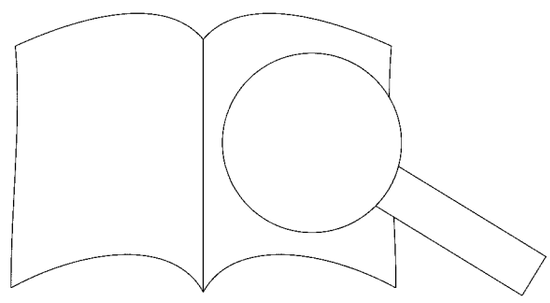
…es but **M**: ***f*** on beat 2.

…ources: *Solo* but no dynamic. Given the affirmative …alm verse, the present edition suggests ***f*** (as in the SA duet that opens the concerto).

B **M**, **A**: pitches as in the present edition. **R**, **K**, **Tch**: T has quarter notes c^1 g^1 f^1 e^1-*flat;* B e^0-*flat* c^0 d^0 e^0-*flat*. **A-V**: two sets of pitches in T and B simultaneously. **A-V** shows the same pitches as **M** and **A** in print and overwrites the pitches found in later editions. (This detail substantiates that **A-V** is an intermediary source between **A** and **R**). The present edition follows the calmer lines found in **M**, **A**, and printed in **A-V**, which seem appropriate to the ***p*** dynamic.

CONCERTO 24

Title and Attri…
A (and **A-V**):



R:

Tch:

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General Remarks

This concerto is unique among the concertos in that it is devoted to one Psalm only and includes all verses of that Psalm.

Linguistic Considerations

4–7, 11 **A**, **K**, **Tch**: «отнюду же» (“otnjudu že”) as separate words. **R**: syllables elided together. Modern orthography typically shows «отнюдуже» as a single word.

27ff. **A**, **R**, **K**: «ни же» (“ni že”) as two words throughout concerto. **Tch**: one word, as in modern Psalters. The intensifier «же» (“že”) typically appears as a separate word in early sources.

109ff. **A**, **R**: two separate words: «отъ нынѣ» (“ot nynĕ”) [from now]. **Tch**: «отнынѣ» (“otnynĕ”) one word, as in modern Psalters.

Remarks on Musical Text

1 upbt.–2 B **A**, **R**: B starts *Tutti* before changing to *Solo* in the middle of m. 2. **K**, **Tch**: *Solo* starting in the first measure. All sources: *Solo* in SA m. 2.

2 B **A**, **R**: on beat 3, even eighth notes. **K**, **Tch**: dotted rhythm.

2 **A**, **R**: no dynamic indication for the *Solo* entrances. The present edition suggests ***p***. **K**, **Tch**: ***p*** in each voice.

4 **A**, **R**, **Tch**: accents in SA only. **K**: accents in SAB.

5 S, A **A**: on the downbeat, eighth notes. **R**, **K**, **Tch**: dotted rhythm.

7 A, B **A**, **K**, **Tch**: on beat 3, even eighth notes. **R**: dotted rhythm.

9 B **A**, **R**: even eighth notes on beat 3. **K**, **Tch**: dotted rhythm.

10 None of the sources show accents on the downbeat. The present edition adds accents, presuming the same inflection as in the analogous m. 3.

13 **A**, **R**, **Tch**: no accents. **K**: accents on beat 3.

13–14 **A**, **R**, **K**: ***p*** in m. 13 after downbeat; ***f*** in m. 14, beat 3. **Tch**: *crescendo* beginning in m. 13, beat 2 to ***f*** in m. 14, beat 3.

14 A **R**: no sharp sign for g^1, but g^1-*sharp* presumed. **A**, **K**, **Tch**: g^1-*sharp*.

15 S, A **K**, **Tch**: ***f*** reiterated, re-energizing each entrance.

17–19 **A**, **R**: ***f*** maintained until the end of m. 19. **K**: unusually both ***p*** and an accent on downbeat of m. 17; ***p*** again on beat 4 after another accent on beat 3. **Tch**: in m. 17, *m*[illegible] on beat 3 and ***p*** on beat 4; *crescendo* from the end o[illegible] 18 into the middle of m. 19; *diminuendo* in the latter of m. 19 to ***p*** in m. 20.

20–23 **A**, **R**: ***p*** on downbeat of m. 20 and maintaine[illegible] **K**, **Tch**: ***p*** on downbeat of m. 20; *crescend*[illegible] culminating in ***f*** on the downbeat of m. [illegible] to the end of the movement.

23 **A**, **R**: *fermata*. **K**, **Tch**: no *ferm*[illegible]

24 upbt. **A**, **R**: no dynamic indication [illegible] in B. The present edition s[illegible] **K**: no dynamic indicati[illegible] ***p*** from m. 24 upbeat.

28–29 A, B **A**, **R**: after accen[illegible] The present e[illegible] accent in both voic[illegible]

29 **A**, **R**, **K**: [illegible] *ppoggiatura*. **Tch**: [illegible] note g^1 on the do[illegible]

32–35 **A**, [illegible] 32 followed by sus-[illegible] *giaturas* in m. 33; same [illegible]5. **Tch**: full quarter notes in [illegible] 34–35 except eighth notes on [illegible] здремлетъ» (“vozdremletъ”). [illegible] dication in m. 32 but ***p*** in m. 34. [illegible] mm. 32 and 34. The present edition [illegible] each entrance, although it is possible [illegible] ansky intends an echo effect: SA at ***f*** and [illegible], **Tch**: beat 2, d^1. **R**: f^1. The present edition chooses [illegible] even though it results in hidden fifths.

33, [illegible] **A**, **R**: unlike m. 29, grace notes with sixteenth-note flags.

37, 39 All sources: a quarter note on beat 2, differing from the eighth notes in mm. 33 and 35.

39–41 All sources reiterate *Solo* but none specify a dynamic. A continuation of ***p*** is presumed.

44 **K**: “*Soli*” for the divisi A, and *Solo* reiterated in B. None of the sources specify a dynamic. A continuation of ***p*** is presumed.

52 **A**, **R**, **K**: *Solo*. **A**, **R**: ***p*** reiterated in B only but a continuation of ***p*** in all voices presumed. **K**, **Tch**: no dynamic indication.

55 **K**: “*Soli*” for divisi A.

59–60 B **A**: no accent or dynamic inflection. **R**: *diminuendo* across m. 59 into m. 60. **K**, **Tch**: long accent. None of the sources show an inflection in A. The present edition suggests a *sf-diminuendo* in B, highlighting the evocative chromaticism at the word «нощію» (“noščiju”) [by night].

61 **A**, **R**, **K**: *Solo* reiterated. None of the sources specify a dynamic for the new phrase; ***p*** is presumed.

64–69 All sources: ***p*** in mm. 64–65, ***f*** in mm. 68–[illegible] **Tch**: *crescendo* across mm. 66–68.

68 A **A**, **R**: flat sign for b^1 missing but b^1-*flat* [illegible] **Tch**: b^1-*flat*.

76–82 **A**, **R**: at the change to *Solo* te[illegible] in all voices presumed. Alth[illegible] subordinates pedal lines t[illegible] active, **A** and **R** also [illegible] melodically active[illegible]

88–90 **A**, **R**: ***p*** in m. 9[illegible] [illegible]–89 is implied by [illegible] S. [illegible]90 with *diminuend*[illegible]

91 T **R**: no s[illegible] g[illegible] [illegible]d. **A**, **K**, **Tch**: g^0-s^1

92–93 **P**[illegible] *in*[illegible] in mm. 92–93, al-[illegible]ter [illegible]adence in mm. 97–98. [illegible]al[illegible]–97).

99 (+[illegible] [illegible]or the new movement. Given [illegible]ffirm[illegible]se and fugal writing, the present [illegible]ug[illegible], **Tch**: ***f***.

1[illegible] [illegible] for f^2 on the downbeat, but f^2-*sharp* [illegible]g to earlier notational practice regarding [illegible], **Tch**: f^2-*sharp*.

[illegible]t reiterated, but a continuation of ***f*** presumed. [illegible]: ***f***.

[illegible]urces: a thinning of texture and lower dynamic at the [illegible]ord «исхожденіе» (“iskhoždenie”) [going out], contrasting with *Tutti* and ***f*** setting of «отъ нынѣ и до вѣка» (“ot nynĕ i do věka”) [from now and forever]. This also contrasts the *Tutti* and ***f*** setting of «вхожденіе» (“vkhoždenie”) [coming in] at the beginning of the movement.

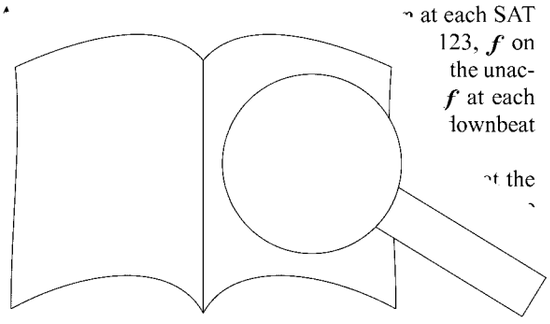
117 B **A**, **R**, **K**: ***f*** on the downbeat. **Tch**: ***f*** beginning at the pick-up to m. 117.

119 B All sources show two half notes and include deliberate ties from the latter half note of m. 118 to the first of m. 119 and from the latter half note of m. 119 to the first half note of m. 120. The appearance of two half notes as opposed to a whole is inexplicable unless Bortniansky is so fastidious as to indicate a catch breath within the sustained B pedal.

121 B **A**, **R**: no dynamic but a continuation of ***p*** presumed. **K**, **Tch**: ***f*** [illegible]

122–23 [illegible] at each SAT [illegible]123, ***f*** on [illegible] the unac-[illegible] ***f*** at each [illegible]ownbeat

125 [illegible]t the [illegible]



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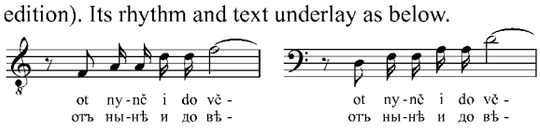
126–28 **A**, **R**: at the change to *Tutti* texture, ***f*** after the pick-up note in each entry, presumably intending the same ***p*** pickup to ***f*** pattern as in mm. 122–23. **K**, **Tch**: ***f*** at the pick-up notes.

133 None of the sources provide a dynamic indication at the return to *Solo* texture. As in m. 125, the present edition suggests ***p***.

138 T, B **R**: in the first half of the measure, lines more animated than those shown in all other sources (or in the present edition). Its rhythm and text underlay as below.



CONCERTO 25

Title and Attribution

M: No title.

A/R: No XXV Д: Б:
В: П: Printed from Piadyshev plates.

Tch: Концертъ No. XXV
Не умолчимъ никогда, Богородице.
Тропаръ молебный ко Пресвятей Богородицѣ.
Музыка Дм. Бортнянскаго.

Linguistic Considerations

6–7, 27–28 **A/R**: «недостойныи» ("nedostojnyi"). **M**, **K**, **Tch**: «недостойніи» ("nedostojnii").

11–12 **A/R**, **K**: «не бы» ("ne by"). **Tch**: «небы» as in modern sources.

18, 32 **M**: «бѣдъ» ("bĕd") in m. 18, but «бедъ» ("bed") in m. 32. **A/R**: «бедъ» in m. 18, but «бѣдъ» in m. 32. **K**, **Tch**: «бѣдъ» in both measures.

19–20 All sources: «до нынѣ» ("do nynĕ") as opposed to the single word «донынѣ» found in modern sources.

Remarks on Musical Text

1 upbt.–3 **M**, **A/R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***mf***.

2 S **A/R**: grace note on beat 3. **K**, **Tch**: no *appoggi*

4 B **A/R**: grace note on beat 3. **K**, **Tch**: no *appo*

5 **M**: no dynamic marking until m. 7. **A/R**: small *crescendo* on the downbeat in all voic intended to be an accent. **Tch**: ***f*** an cent in

7–9 **M**: ***f*** in m. 7, beat 3; ***p*** in m. tained until m. 8, appropriate [strength]; ***p*** in m. 9, down *diminuendo* in m. 7, be *diminuendo* in m. 8 with ***p*** in A after

16 T **Tch**: syllable «л error.

17 None of ation at the change suggests ***mf***.

21–24 **M**: *Tu* *Solo* continues. eturn to the opening dition suggests ***mf***. **K**,

26 s in STB on the syllable «си» ') [strength], with an accent in med. It is alternately possible that s an accent in A on beat 2 together with T. nt in all voices on syllable «си.» A pecify a cross relation of f^1-*sharp* in A and f^0 B.

27– , **K**: ***p*** on the downbeat of m. 27. **Tch**: *diminuendo* e latter half of m. 27 into ***p*** on the downbeat of m. 28.

28, 30 None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***mf***.

31 **M**: pitches too different for comparison. **A/R**, **K**: grace notes on beat 3 but even sixteenth notes on beat 4, a seeming inconsistency. **Tch**: no grace notes as such, sixteenth notes on both beats.

36 **M**: *Allegro*. **A/R**, **K**, **Tch**: *Andante*. **Tch**: adds «покойно» [calmly].

36–41 **M**, **A/R**: no dynamic in m. 36 but ***p*** in B in m. 40, beat 2, and in SAT in m. 41, suggesting a higher dynamic prior to m. 40. The present edition adopts the *crescendo* in m. 38 found in **K** and **Tch**, which supports the harmonic progression. **K**, **Tch**: ***p*** in m. 36; *crescendo* from the end of m. 38 to m. 39; accent on the downbeat of m. 40; then ***p*** as in **M** and **A/R**.

36–76 All sources show great contrast of dynamics in the course of the middle movement. Perhaps Bortniansky repeats the phrase «не отступимъ, Владычице, отъ Тебе» ("Ne otstupim, Vladyčitse, ot Tebe") [We shall not turn away, O Sovereign Lady, from Thee] in many harm nd dynamic permutations in order to depict a f devotion amid turbulence and change.

42, 43 **A/R**: accent missing from T in m. 42 m. 43. The present edition presum upper voices in both measures. both measures. None of the s pedal B line. (**M** shows no

47 **A/R**, **K**, **Tch**: accent i sumed.

54 **M**: no change to ll o *.i.*"
A/R: no dyna hang exture.
The preser ge

58–59 **M**, **A/R** cal. t edition suggests

60, 61 **A** ce the A pedal line.

63–65 fr med. **K**, **Tch**: *Tutti* in s.
dyn at the return to *Tutti* texture.
ed s ***f***. **M**, **K**, **Tch**: ***f***.

77 upbt. , (*Allegro* implied from previous . *Allegro moderato*. **Tch**: *Andante*

c until m. 109, where it shows ***p***. **A/R**: no ntil m. 134, where it shows ***p***. Given the fugal ne present edition suggests ***f***. **K**, **Tch**: ***p*** in A entrances; ***f*** in B and S entrances.

., **A/R**: no natural sign for e^1, but e^1 *natural* presumed. **K**, **Tch**: e^1 *natural*.
M: Alto line differs too substantially to verify pitches. **A/R**, **K**: no natural sign for e^1, but e^1 *natural* presumed. **Tch**: e^1 *natural*.

09–28 **A/R**: no change from ***f*** indicated. The present edition adopts **M**'s dynamics: ***p*** in S in m. 109 and AT in m. 110, ***p*** repeated in A in m. 115, ***f*** in m. 122 in T at the return of the headmotives. **K**, **Tch**: *diminuendo* across m. 109 with ***p*** starting at each headmotive re-entrance, ***f*** at T re-entrance in m. 122 and each subsequent re-entrance, repetition of ***f*** in mm. 127–28.

133–34 **A/R**, **K**, **Tch**: accents on downbeat that might be interpreted as a *diminuen* at foll present edition suggest minuendo.

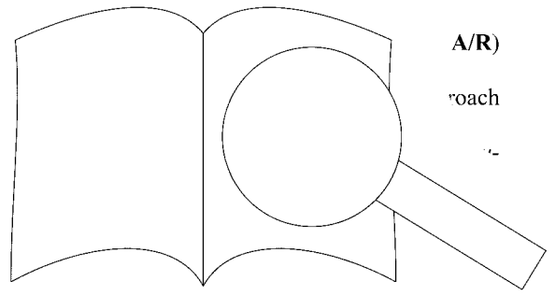
141 A

143 **A/R**)

144–45 oach

145

146–48



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148–50 **M**: differs too substantially for comparison. **A/R**, **K**: sudden change to ***f*** in m. 150, reinforcing the repetition of the word «всякихъ» ("vskjakikh") ["all" or "all manner of"]. **Tch**: *crescendo* across mm. 148–49 into ***f*** in m. 150.

154 All sources: double bar and *Piu lento*.

154–55 B **M**: doubled octave g^0 in the final measure but only middle octave d^0 in m. 154. **A/R**, **K**: as in the present edition. **Tch**: both octaves in both measures, creating parallel octaves from mm. 154 to 155.

CONCERTO 26

Title and Attribution

M: No title.

A/R: No. XXVIй Д: Б:
В: П: Printed from Piadyshev plates.

Tch: Концертъ No XXVI
Господи, Боже Израилевъ!
Из 3й книги царствъ, 8й главы, 23, 27, 28, 29, 30, 43, и 50 стихи
Царемъ Соломономъ воспѣтые при освященіи созданнаго имъ храма. Музыка Дм. Бортнянскаго.

Linguistic Considerations

3, 8 All sources: «яко же» ("jako že") as separate words. This differs from the one continuous word «якоже» ("jakože") in modern sources. The intensifier «же» (že) typically appears as a separate word in early sources.

18–19, 82ff. All sources: «его же» ("jeho že") as separate words. This differs from the one continuous word «егоже» ("jehože") in modern sources. See note above.

23, 25 All sources: «ею же» ("jeju že") as separate words. This differs from the one continuous word «ею же» ("jejuže") in modern sources. See note above.

43–65 All sources: «ими же» ("imi že") as separate words. This differs from the one continuous word «ими же» ("imiže") in modern sources. See note above.

82–159 Bortniansky adds words to the end of 3 Kings 8:43b: славу Твою» ("vo slavu Tvoju") [unto Thy glory].

Remarks on Musical Text

1 **M**: *Moderatto* [*sic*]. All other sources: *M*
Tch: with translation «медленно и важ
with pomp].
M, A/R, K: no dynamic indicatio Given the
and majestic verse, the presen us

2 **M, A/R**: no punctuation (,
vocative case of the ope cla
K, Tch: exclamation

8–9 **A/R**: ***p*** in m. 8, b dy-
namic to allow cented
downbeat in рѣ» ("na
nebesi bo ne implies a
cresc

9–10 All esent edition. It is
un m all voices. Appar-
s «и на земли долѣ» ("i
below] was critical from the
ast of heaven at ***f*** and earth at
al device in music of this era.
rovide a dynamic indication at the
ure. The present edition suggests ***mf***.
ach *Tutti* re-entrance. **K, Tch**: ***f***.
ange to *Solo* texture, no dynamic indication.
p in B only, but ***p*** in SA presumed. **Tch**: ***p*** in all voices.

R, K: grace notes beside the final two eighth notes. **M, ch**: four sixteenth notes.

25 **M**: at the change to *Tutti* texture, ***f*** in the upper voices and ***p*** in the lower voices. All other sources: ***p*** in all voices.

27 **K**: ***p*** reiterated and accents on the downbeat. **Tch**: accents on downbeat.

29–30 **M**: in m. 29, downbeat ***f***. **A/R**: in m. 29, ***p*** at B entrance; ***f*** in all voices on beat 3. **K**: no dynamic at B entrance; ***f*** in all voices on beat 3. **Tch**: ***f*** at B entrance and in all voices on beat 3; diminuendo in latter half of m. 29. All sources but **M**: ***p*** in m. 30. The slow tempo *Largo e sostenuto* allows time for the many changes of dynamic.

32 S, A **A/R**: even eighth notes on the downbeat. **M, K, Tch**: dotted rhythm.

33 All sources: ***p*** in all voices. It is unusual for **M** to specify a dynamic in all voices, particularly in *Solo* texture.

37 **A/R**: *Tutti* missing from TB but presumed. **M, K, Tch**: *Tutti* in all voices.

39, 40 A **A/R**: natural sign for a^1 is missing but presumed. **M, K, Tch**: a^1 *natural*.

42 upbt. None of the sources provide a dynamic indication. The present edition suggests ***mf***.

43 S **M, K**: *appoggiatura* from f^2 to e^2 on be : no *appoggiatura*.

B **M, A/R, K**: on beat 4, presumably m. 64. **Tch**: e^0 *natural*.

50–52 All sources: ***p*** at the S and
52. **M**: ***p*** in T in m. 51,
present edition. **K**: ***p***
Tch: *diminuendo* i up to m. 51.

51, 52 **A/R, K**: acc but nce T is less activ cent

54 T **A/R**: error, particularly ond half note. **K**: ote, then altered to

55–56 . None of the sources show m. *rescendo*. The present edition rests *olo* texture in mm. 56–57 and ***p***. amic only, delaying change of texture delay allows the return of the opening 2 to be more obvious.
ne sources provide a dynamic indication. The edition suggests a return to the dynamic of the ng of the movement, ***mf***.
, **K**: as in m. 43, *appoggiatura* from f^2 to e^2 on beat 3.
M, A/R: on beat 2, presumably e^0-*flat*. **K, Tch**: e^0 *natural*. See m. 43.

, A, B **M**: ***p*** on beat 2. **A/R**: neither ***p*** nor swell. **K**: swell in beats 2 and 3 in all voices. **Tch**: swell in SB.

65–66 S The ascending solo at the word «согрѣшиша» ("sohrěšyša") [they have transgressed] resembles the *solo* S in Bortniansky Concerto 15, m. 75, at the word «Распныйся» ("Raspnyjsja") [O crucified one], perhaps an intentional cross reference.

73–74 S, A **A/R**: natural sign missing from A and S, but presumed given natural sign in m. 71 in S. **K**: a^1 *natural* in A only. **M, Tch**: a^1 *natural* in both A and S.

75 **M, A/R**: *alla breve*. **K, Tch**: common time.
M, A/R Given the assertive ion suggests

76 S, any other

79 hat the B ly active

80 T

82–89

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M, **A/R**: no dynamic indication. The exalting words and fugal writing suggest ***f***. **K**, **Tch**: ***f***.

102 B, A **M**: no accidental for *f-sharp* or *e-flat*. **A/R**: *f-sharp* and implied *e-flat,* given the key signature. **K**, **Tch**: both *f-sharp* and *e-flat* specified.

129–33 None of the sources provide a dynamic indication at the change to *Solo* texture. The present edition suggests ***p*** for the static B and ***mf*** for the SA duet.

130–32 B **M**, **Tch**: change to *Solo* texture in m. 130. **A/R**, **K**: no change to *Solo* texture until m. 132, presumably an error. Although a coincidence of two different textures is occasionally found in the concertos, a change of texture between syllables is unlikely.

130, 134 **M**: as in mm. 76 and 80, *appoggiaturas* on the downbeat not found in any other source.

136–37 A **A/R**: erroneously *Tutti* on downbeat of m. 137 instead of at pick-up. All other sources: *Tutti* in m. 136ff.

136–42 **M**, **A/R**: no dynamic indication for the return to *Tutti* texture, but ***f*** is presumed. **K**, **Tch**: ***f*** at each re-entrance.

147–49 **M**: ***p*** in S, A, and T, but not B. **A/R**, **K**, **Tch**: ***p*** in S, A, and B, but not T. The present edition presumes ***p*** in all voices.

149–50 **M**: no *crescendo*. **A/R**: word *crescendo* written over S and T with *crescendo* in A and B presumed. **K**: *crescendo* written in all voices. **Tch**: hairpin *crescendo* in all voices.

150–51 **M**: no dynamic. **A/R**, **K**: arrival at ***f*** at the pick-up to m. 151 in A, on downbeat of m. 151 in S and T, at pick-up to m. 152 in B at its octave leap. **Tch** (only): ***ff*** on downbeat of m. 151 in all voices.

151–53 S High b^2*-flat* sustained for different durations among the sources. **M**: sustains high b^2*-flat* for several measures. **A/R**: early release of b^2*-flat* in m. 151, allowing the moving T and B lines in mm. 152–53 greater prominence. **K**, **Tch**: high b^2*-flat* until m. 153, beat 3.

154–55 None of the sources provide a dynamic indication for the *Solo* phrase. The present edition suggests ***f*** to maintain a sense of climax for the final statement: «его же создахъ во славу Твою» ("jeho že sozdakh vo slavu Tvoju") [which I have builded unto Thy glory]. This *Solo* interjection resembles the one found toward the end of Concerto 28.

CONCERTO 27

Title and Attribution

M: No title.

A/R: No. XXVIIй Ѱаломъ 76 и 17й Д: F
Printed from Piadyshev plates.

A-V: This concerto is missing fr

Tch: Концертъ No. XXV
Гласомъ моимъ к
Изъ 17 и 76 пс
Музыка Дм

General Remarks

M and **A/R** show a u nic marks: these are highly un kings are even more numerous Concerto 27 was among Bortnia carefully performed concertos

chaic spelling «возвахъ» ("vozvakh") th
M reak «во-звахъ,» while **A/R**: «воз-вахъ.» **K**, ern spelling «воз-звахъ» ("voz-zvakh").

24 ansky alters Ps. 17:6 from «И услыша отъ храма аго Своего гласъ мой» ("I uslyša ot khrama svjataho Svojeho hlas moj") [and he heard out of His holy temple my voice] to read «И услыша мя отъ храма святаго Своего» ("I uslyša mja ot khrama svjataho Svojeho") [and he heard me out of His holy temple].

83–88 As shown in all sources, the words of Ps. 17:19 are altered from «и изведе мя на широту» ("i izvede mja na šyrotu") to «и возведе мя на высоту» ("i vozvede mja na vysotu"). These might have been variants found in Psalters of Bortniansky's day, or the variation might have been inadvertent. It is also possible that the changes were intentional on the composer's part. The words «изведе» ("izvede") and «возведе» ("vozvede") are similar in meaning. However, the word «возведе» is more vocally idiomatic: the singer need not re-articulate "i" in "i izvede." The word «высоту» ("vysotu") [high place] as opposed to «широту» ("šyrotu") [spacious place] facilitates a "high," climactic musical phrase.

150–55 **M**: seemingly «воздасть» ("vozdast'") with a soft sign. **A/R**: soft sign at the end of «воздасть.» The present edition adopts the standard orthography «воздас ith hard sign), as in **K** and **Tch**.

Remarks on Musical Text

1 **M**, **A/R**: no dynamic indication. Gi
29 at the return to the opening m
suggests ***p***. **K**, **Tch**: ***p***.

1, 3 **M**: on beat 3, full quarter
with eighth rest on bea
sospiratio.

4 T All sources: no r iffe 1.

5 **M**: no accents mir accent in SA in m en at the lack of acce in ch: accents in all v

6 **A** ve ***p*** in the analogous
tion adds ***p*** on beat 4.
eat 4) and m. 34 (before Eac gers to return to ***p*** after the

cent in S only. The present edition
the upward leap of A and, given the
r voice in the analogous m. 34, an accent
ccent in all voices.

crescendo across m. 7. The lack of *crescendo*
r sources allows for an arresting contrast at the
entrance in m. 8.

one of the sources show a dynamic at the return to *Solo* texture, but ***p*** is presumed given ***p*** in **A/R** in m. 36 and ***p*** in **K**, **Tch** in mm. 16–17.

A **M**: ornament g^1 a^1*-flat* b^1*-flat*. **A/R**: ornament as in the present edition. **K**, **Tch**: no ornament, only an accent over the principal note a^1*-flat*.

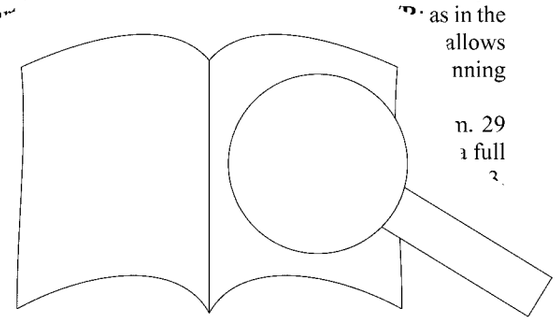
17 Although grace notes connoting pathos are often sung on the beat, there may be a relationship in this grace note to the *plach* (lament) of Slavic folk music that features a sobbing inflection ahead of the beat.

21, 23 A change to *Tutti* texture might be logical in either m. 21 or m. 23, but none of the sources indicate a change to *Tutti* until m. 36.

23 S **M**, **K**, **Tch** beat followed by a qua as in the allows nning

29, 31 n. 29 full

33 B



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34 **M**: *p* before beat 4, as in the analogous *Solo* phrase in m. 6. **A/R, K, Tch**: *p* before beat 3, unlike m. 6. The present edition preserves this difference.

38, 39 **A/R**: *p* reiterated in TB only, a continuation of *p* in SA presumed. **K**: *p* in all voices except A. **Tch**: *p* reiterated in all voices.

39 A **A/R**: missing syllable «скор» ("skor") in the text underlay, with beat 2 tied to the following eighth note. It may be that Bortniansky intends a change of syllable on b^{l}*-flat* or on the downbeat of m. 40. Nevertheless, the present edition adopts «скор» ("skor") on beat 3 together with TB as hown in **M**, **K**, and **Tch**.

40–41 **M**: no dynamic. **A/R**: no *f* in SA until m. 41, beat 3, after *f* in TB in m. 41, beat 2. **K**: *f* in SA both at the end of m. 40 and in m. 41, beat 3. **Tch**: *f* beginning at the end of m. 40 in SA. The present edition follows **K** and **Tch**. Given the meaning of the words «призвахъ Господа» ("prizvakh Hospoda") [I called upon the Lord] and the musical setting with A leaping to a higher range, it is appropriate to begin *f* at the end of m. 40.

42–44 **M, A/R**: no change of dynamic. The repetition of «призвахъ» ("prizvakh") at *f* conveys urgency. **K, Tch**: *p* in SA in m. 42, beat 4; *p* in TB in m. 43, as if the voices call out from a distance.

M: no accents. **A/R**: accent on m. 44 but not m. 42, reserving emphasis for the half cadence. Perhaps Bortniansky intends a *sf-diminuendo*. **K, Tch**: accent on the downbeats of both m. 42 and m. 44.

44–45 **M** (only): SA entrances begin with even eighth notes.

M, A/R: no dynamic indication at the change to *Solo* texture. Given the relatively high range and rhythmic energy of the phrase, the present edition suggests *mf*. **K, Tch**: *p*.

48–49 **M** (only): TB entrance begins with even eighth notes.

M, A/R: no dynamic indication at return to *Tutti* texture. The present edition suggests *f*. **K, Tch**: *f*.

52 All sources: *appoggiatura* in S realized as an eighth note on d^{2} followed by a quarter note on c^{2}. **M**: *appoggiatura* notated as grace note in B. **A/R**: *appoggiaturas* notated as grace notes in A and B. It seems that Bortniansky intends that the grace notes in A and B not conform with the written-out *appoggiatura* in S. **K**: grace note in A b none in B. **Tch**: *appoggiatura* in S only.

52–58 **M**: no dynamic from mm. 37 to 58. **A/R**: no chang dynamic, continuing *f* until end of movemen *p* in m. 52, beat 2; *f* in m. 54, beat 4; *p* in **Tch**: also *crescendo* from m. 53 to m. 5

59 upbt. **M**: *Allegro vivace*. All other sources: *Al* **M, A/R**: no dynamic indication until *f* in the confident text and jubilant s, the p suggests *f*. **K, Tch**: *f* in bo

59–67 **M**: single A line: a compo sources.

60–61 AI **A/R**: no AI pitch ar presumes that B mm. 60–61.

66, 67 **M, A/R**: no esumed. **K, Tch** here the two A lir

71–76 **A/** ard reduction in m. 76 ws a digression from *iminuendo* seems inher- n. 71–72 and the change in ote motion to sustained pitches. erent to the rising S and B in mm. uarter-note motion.

al signs missing from S and A, but a^{l} ned. **Tch**: a^{l} *natural*.

libitum, an indication that seems appropriate *lo* phrase framed by *fermatas*. **Tch**: after the *ad m* measures, *a tempo*.

ne of the sources specify a dynamic, allowing the singer iberty (*libitum)*. At the repetition of phrase in mm. 133–49, all sources show *f* for the first phrase and *p* for the second parenthetical phrase.

89, 91 **A/R**: *p* in B only, but *p* presumed in SA. **M, K, Tch**: no dynamic.

101–2 **M, A/R**: *Solo* texture maintained in SA until end of phrase. **K, Tch**: brief change to *Tutti* in SA in m. 101, beat 2; return to *Soli* in TB in m. 102.

102 T **A/R**: erroneously *Solo* for the Tenor *divisi* passage.

M: no dynamic indication for the new phrase. **A/R**: *p* in B; *mf* in T presumed. **K, Tch**: *p* in T and B.

106, 114 All sources: the T duet releases on the downbeat while B sustains, thereby providing a solid foundation, as mentioned in the Psalm text.

132 **M**: *fermata* on half note. **A/R, K, Tch**: *fermata* on quarter rest.

133–34 **M, Tch**: *Tutti* in B only. **A/R**: *Tutti* in B and reiterated in T; a continuation of *Tutti* in S and A presumed. **K**: *Tutti* in B and reiterated in S, A, T.

M, K: *f* in B and A only. **A/R**: *f* in T and B only, but *f* presumed in all voices. **Tch**: *f* in all voice

150 **M, A/R**: no dynamic indication until *f* at se in m. 182. The present edition suggests ms one of confident calm rather thar **K, Tch**: *p*.

153, 157 B **M**: on beat 1, dotted sixteen stead of even sixteenth n present edition.

159 All sources: on do as opposed to the AT. See m. 106.

162 **M**: *Solo* i ndic or A, but a contin , **Tch**: *Solo* in both ic present edition sug- de timbre of treble trio at re «правдѣ», "pravdě") and y). **K, Tch**: *p*.

17(e o ide a dynamic indication. The di *mf*. **K, Tch**: accent on downbeat e inflections in the measures that fol-

in A only. **A/R**: grace notes in all three voices. al for Bortniansky to create a triple-ornament; is remarkably uniform in inflection and phrasing g voices. **K**: grace note in T only. **Tch**: no grace note flection: only quarter notes on downbeat. **K, Tch**: an accent over all voices seemingly as substitute inflection.

A/R: no change of dynamic. **K, Tch**: *p* on downbeat of m. 174, *crescendo* into m. 175; accent on each downbeat of m. 175 and m. 176.

178 **M, A/R**: no dynamic indication. As in m. 162, the present edition suggests *p*. **K, Tch**: *p*. Bortniansky creates extreme contrast of texture, range, and dynamic between this phrase and the following phrase in m. 182.

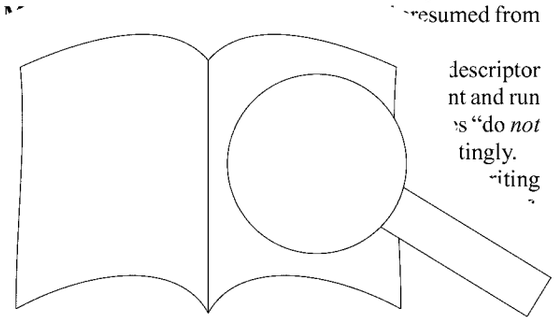
180–81 SA **M** (only): A in parallel sixths with the SI.

182 **M**: no dynamic. **A/R**: *f* in all voices for this, the only *tutti* statement of the movement. At the words "For all His judgements are before me," the texture and *f* dynamic underscore great gravitas at the comprehensive and perhaps ominou God' **K, Tch**: *p*

184 T M resumed from

186 upbt. descriptor nt and run s "do *not* tingly. iting

187–240



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Jeho ne otstupiša ot mene"). **M**, **A/R**: no such accents. Bortniansky likely assumed that his singers would automatically apply declamatory accentuation.

198 S, T **A/R**: tie into m. 199, presumably an error unless intended to encourage the singers to sustain into the following downbeat.

199 T **M**, **A/R**: third pitch is c^1. **K**, **Tch**: e^1*-flat*, maintaining parallel sixths.

200 **M**, **A/R**: beat 1, S from c^2 to e^2*-flat* and T conversely from e^1*-flat* to c^1. **K**, **Tch**: beat 1, repetition of c^2 in S and repetition of e^1*-flat* in T. In both mm. 199 and 200, **M** and **A/R** diverge from parallel sixths, whereas **K** and **Tch** maintain the parallel motion. This divergence may be intentional. They convey, however subtly an attempt to "depart." In **M** and **A/R**, the S and T parallel sixths are reserved for the climactic m. 204.

201 **Tch** (only): no change to *Solo* texture.
M: *p* in B. **A/R**: no dynamic indication for the change of texture. **K**: *p* in A and B. The reduction of both texture and dynamic create a musical pun: God's statutes seem to weaken momentarily in m. 201 only to return with renewed energy (and vengeance?) in m. 204. **Tch**: no change of texture but *p* in all voices.

205 A **A/R**: *f* and *Tutti* on the downbeat, presumably erroneous. **M**, **K**: change of texture and dynamic at the pick-up to m. 205. **Tch**: no *Tutti* (not having shown a change of texture in m. 201), but *f* at the end of the m. 204.

208 T All sources: dotted rhythm on the downbeat unlike the even eighth notes found in the other voices.

210–11 **M**: no dynamic inflection in m. 210, *p* in m. 211 in A, T, B. **A/R**: on downbeat of m. 210, inflection that appears to be a *sf-diminuendo;* *p* in m. 210, beat 3 (unusually placed just ahead of the notehead), *p* in A and T in m. 211. **K**, **Tch**: *diminuendo* across m. 210, *p* in m. 211 in A, T, B.

211–16 The reduced dynamic and diminished texture (AT with static pedal) create text painting. A and T seem to exhaust the imitative possibilities of their lines, and the music disappears altogether for a moment at the *fermata*. After the half cadence and halt in m. 216, B restarts the fugal motive. God's "statues" (and "canon") reappear unabated.

216–17 **M**: no dynamic indication. **A/R**: *f* delayed until m. 217, allowing a stronger impact on the downbeat (at the gavel of judgement). **K**, **Tch**: *f* in B immediately after the *fermata* in m. 216.

226–29 **M**, **A/R**: no change of dynamic. Given the *divi* at a high range in the trebles, the present editi that *f* continues with S reaching a climact the second time in the fugue. **K**, **Tch**: change 226 with accents on beat 3 in each m sure.

230–33 **M**, **A/R**: *p* in all voices. The red f ir seems appropriate: SA sing at o and B settles into the tonic d. c tinuing from markings m

234 All sources but **M**: re and ATB after the

236–40 **M**: no dynamic . **K**, **Tch**: *f* in m. 236 m. 236 (a marki source) and *diminv* **K**, **Tch**: *p* in m. 237. A non at the end of m sent edition follows dic high a^1*-flat* in T in m. rokes in T in m. 238 imply

Tch: Концертъ No. XVIII
Блаженъ мужъ, боящся Господа.
Изъ 111го и 131го псалма.
Музыка Дм. Бортнянскаго.

Linguistic Considerations

58 S **A/R**: erroneously «вѣкъ» ("vĕk") instead of «въ вѣкъ» ("v vĕk").

65 Bortniansky adds the word «Яко» ("Jako") to Ps. 130:11 to read: «Яко клятся Господь» ("Jako kljatsja Hospod'") [For the Lord hath sworn].

65, 69 **A/R**: «кляхся» ("kljakhsja") in both S and B (T includes no underlay). **K**, **Tch**: «клятся» ("kljatsja"), as in modern Psalters. The present edition chooses the latter, indicating the third person (for the Lord made a vow).

66, 70 **A/R**: archaic spelling «истинною» ("istinnoju"), with double "n." **K**, **Tch**: «истиною» ("istinoju").

81 **A/R**: erroneously «иже» ("iže"). **Tch**: «имже» ("im že"). The orthography in Bortniansky's day sometimes showed «имъ же» ("im že"), as two separate words. See L stic Considerations for Concerto 15, mm. 32, 37

124–30 All sources: «немъ же» ("nem že"). This one continuous word «немже» ("nemž Psalters. The intensifier «же» ("že a separate word in early source

Remarks on Musical Text

1 upbt.–17 **A/R**: no dynamic unti gests *mf*. **K**, **Tch**: d *crescendos*.

2 **A/R**: two diff note: e note with eighth , enth-note flag. Th pt ference. **Tch**: both ei

6 **A** ate th continuation of **K** o/*Soli* in S and A. **Tch**:

18 ces: beat and *p* on beat 3. **A/R**: accent or a *diminuendo*. The interpreting it as a *sf-diminuendo*.

49 *f*. **K**, **Tch**: accents in m. 44, beat ownbeat. A change to *p* seems counter- words and to the soaring phrase in SA.

ange from *Tutti*. **K**, **Tch**: *Solo* at the end of m. inuation of *Tutti* allows greater contrast at the m. 53 with its change to both *Solo* texture, *p*, and ole voices.

6. **A/R**: no change from *f*. **K**, **Tch**: *p* in m. 62, beat 2.

A/R: no dynamic indication for B or S, but *p* in T duet. The present edition presumes *p* in all voices. **K**, **Tch**: *p* at each entrance.

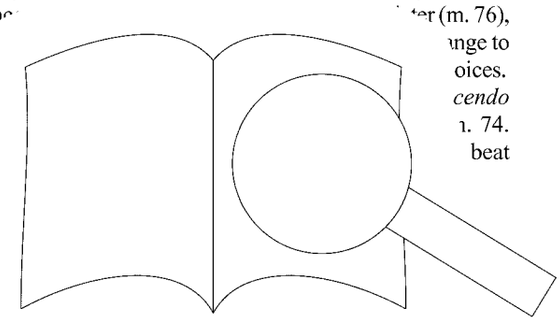
9 **A/R**: accent on beat 3 in T only. The present edition adds an accent in S to highlight the parallel sixths. **K**, **Tch**: accents in all three voices.

71 S **A/R**: given the accents in m. 67 on «отвержется» ("otveržetsja"), the present edition adds accents.

72 **A/R**: no accent, but accent presumed in S as in m. 71. **K**, **Tch**: accents in all three voices on beat 3. **K**: swell toward and away from beat 3 in TB. **Tch**: swell in all three voices.

73–74 **A/R**, **K**: in m. in m. 74, *Soli* in A. Sinc ter (m. 76), t nge to oices. *cendo* . 74. beat

74–77 A



1.

A/K. XVIII Ψаломъ 111 и 131й Д: Б:
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78–81 S **A/R**: no dynamic or accent inflection. The present edition suggests ***mf***. **K**, **Tch**: ***p*** with a multiplicity of accents and dynamic inflections.

82–87 **A/R**: no dynamic or accent inflection. The present edition suggests ***mf***. **K**, **Tch**; ***p*** with a multiplicity of accents and dynamic inflections.

88 upbt.–95 **A/R**: no dynamic indication. Given the victorious Psalm verse and fugal setting, ***f*** is presumed. **K**, **Tch**: ***f*** at each vocal entrance until m. 100.

89–101 **A/R**, **K**: on the word «облеку» ("obleku"), consistently even eighth notes in the subject (as in m. 89) and dotted rhythm in the countermotive (as in m. 92). **Tch**: contrasting dotted rhythm only in m. 95 in S.

90 A, T **A/R**: on downbeat, quarter note in A while eighth note and eighth rest in T. The rest in T facilitates a re-articulation at its repetition of pitch. The present edition changes A to match T and allow re-articulation at the comma. **K**, **Tch**: quarter note in both voices.

102–7 **A/R**: ***f*** maintained. **K**, **Tch**: *diminuendo* in m. 102; ***p*** in m. 103; swell in the middle of m. 105; *crescendo* in m. 106 that leads back to ***f*** in m. 107.

104 All sources: T sustains the downbeat for an eighth note despite the quarter-note value in all other statements of the phrase.

108, 109 A **A/R**: natural sign for f^1 missing but presumed. **K**, **Tch**: f^1 *natural.*

112 B **A/R**: on beat 3, quarter note a^0. **K**, **Tch**: on beat 3, two slurred eighth notes: a^0 to g^0.

T, B **A/R**: *diminuendo* in T over beats 3 and 4 and in B over beat 4. The present edition presumes the same in both voices. **K**, **Tch**: *diminuendo* in T and B over beats 3 and 4.

115–18 **A/R**: no change to ***f*** until m. 118, beat 2. **K**, **Tch**: *crescendo* in m. 115 to ***f*** in m. 116, coinciding with arrival at G major; ***f*** restated in m. 118, beat 2.

117–20 T, B The clumsy descending sequences in T and B and voice crossing create text-painting for the word «студомъ» ("studom") [with shame].

120–23 All sources: ***p*** in m. 120, beat 2 and m. 121, beat 2. **A/R**: accent in m. 122, likely intended as a *sf-diminuendo;* ***p*** reiterated in m. 123. **K**, **Tch**: dynamics of **A/R** amplified by *crescendo* across m. 121, ***f*** in m. 122 downbeat, and *diminuendo* into ***p*** in m. 123.

124–28 **A/R**, **K**: continuation of *Tutti* B while *Solo* SAT (see m. 73–75); B changed to *Solo* in m. 128. **Tch**: *Tutti* m[illegible] throughout in all voices.
A/R, **K**: ***pp*** in B. None of the sources s[illegible] for the upper three voices. The present e[illegible] in SAT. This allows the *Solo* SAT to be h[illegible] *Tutti* B pedal at ***pp***.

124–30 **A/R**: no accents. **K**, **Tch**: seri[illegible]nt «немъ» ("nem").

130 A, T, B **A/R**, **K**: quarter note on [illegible]g th[illegible] to clear for the *solo* [illegible] half note.

130–31 S **A/R**, **K**: grace [illegible]: even eighth notes [illegible] realized as a quart[illegible]

CONCER[illegible]

Titl[illegible]
M[illegible]

[illegible]ь 68 и 116й Д: Б:
[illegible]rom Piadyshev plates.

[illegible]ь No. XXIX
[illegible]валю имя Бога моего съ пѣснію
[illegible]ь 68 псальма 31й стихъ и изъ 116 псальма 2й стихъ.
[illegible]музыка Дм. Бортнянскаго.

General Remarks

This concerto sets unusually few Psalm verses and shows an unusually balanced form related to those verses. Bortniansky assigns each half verse a separate movement.

Linguistic Considerations

17 upbt. In quoting Ps. 68:35, Bortniansky adds the conjunction «и» ("i") [and].

79–86 **A/R**: archaic spelling «истинна» ("istinna"), with double "n" throughout. **K**, **Tch**: «истина» ("istina").

79–86 In quoting Ps. 116:2, Bortniansky changes «во вѣкъ» ("vo věk") to «во вѣки» ("vo věki") [both meaning: for ever].

Remarks on Musical Text

1 **M**: no indication of texture or dynamic. All other sources: *Solo* and ***p***.

9, 10 None of the sources show a dynamic for the return to *Solo* texture. Given the more energetic melodic line, the present suggests ***mf***.

17 upbt.–18 None of the sources specify texture: a contin[illegible] of *Tutti* is presumed.
M: ***p*** in B only. All other sources: ***f***

21 S **M**, **A/R**: sharp sign for g^1 missing [illegible] g^1*-sharp.*

23–31 None of the sources provid[illegible] celebratory Psalm verse [illegible]

34–35 **M**: no dynamic indic[illegible]
A/R: no *diminuend*[illegible] imply a relaxati[illegible] from m. 34 to m. 3[illegible]

37–38 **M**: no dyn[illegible] **K**, [illegible] lower three voices [illegible]

38–40 **M**: r[illegible] ce[illegible], 40 on the syllable «[illegible]ič[illegible] in AT in m. 39. This [illegible]tio[illegible] in A in m. 39 creates its [illegible]**K**: [illegible] voice part on beat 3. **Tch**: [illegible] [illegible]e piano reduction in m. 40.

42 [illegible]o *cr*[illegible] sources: *crescendo* from beat 2 [illegible]d o[illegible]. **A/R**, **K**: *crescendo* missing from [illegible]one of the sources specify a terminal [illegible]ent edition recommends ***f***.

[illegible]ic from m. 17 until m. 56. **A/R**: no dynamic [illegible]*rmata,* but a continuation of ***f*** is presumed. **K**, reiterated in each voice.

[illegible] dynamic until m. 56. **A/R**: no change of dynamic, [illegible]aintaining ***f***. **K**, **Tch**: ***p*** in m. 49 downbeat in B, beat 2 in T, beat 3 in S, beat 4 in A; return to ***f*** in m. 51, downbeat; **Tch**: additional *crescendo* across m. 50.
M: ***p*** in m. 56 in S only. All other sources: ***p*** in B squarely on downbeat of m. 55, allowing inner voices to be heard; ***p*** in AT after the downbeat of m. 55, ***p*** in S in m. 56.

58 **M**, **A/R**: no dynamic indication. The present edition suggests ***mf***, allowing further softening to ***p*** at the phrase for «милость» ("milost") [mercy] in m. 63. **K**, **Tch**: ***p***.

61 **M**: no accent. **A/R**: no accent on downbeat, but accent presumed from analogous m. 58. **K**, **Tch**: accent in both m. 58 and m. 61.

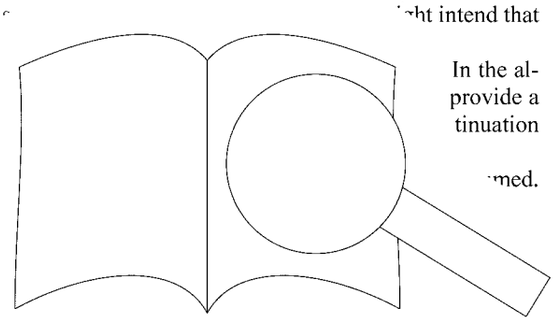
62 S **A/R**: erroneously, a dot on the first eighth note.

63 **M**: no dynamic indication. **A/R**, **K**: ***p*** in SII and A only, cautionin[illegible] to [illegible] SI. The present edition [illegible]ght intend that

67–70 In the al- provide a tinuation

70 S [illegible]med.

71



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A/R: accent in A only, but accent in B presumed. **M**, **K**, **Tch**: accents in both A and B.

72 **M**, **A/R**: on beat 2, even eighth notes in all voices. **K**, **Tch**: dotted rhythm in S and even eighth notes in AB.
K, **Tch**: different text underlay in S with the syllable «на» ("na") falling on the second eighth note of beat 2.

73 **M**: ***p***. **A/R**, **K**, **Tch**: ***f***.

73–77 **M**, **A/R**, **K**: alternation of textures. **Tch**: *Tutti* throughout. All sources: alternation of dynamics. With the alternation of both textures and dynamics as shown in **A/R** and **K**, Bortniansky underscores contrasting ideas. The phrases related to steadfastness with muscular dotted rhythms are sung at a dynamic higher dynamic: «Яко утвердися» ("Jako utverdisja") [For He hath made to prevail]. Conversely, each of the phrases related to mercy is sung ***p***: «милость Его на нас» ("milost' Jeho na nas") [His mercy over us].

76 B **M**, **A/R**: eighth note *G* on syllable «на» ("na"). **Tch**: dotted figure (*G* to *F-sharp*), matching other voices.

77 **M**: ***p*** in SA, ***f*** in TB. **A/R**, **K**, **Tch**: ***p*** in all voices.

78 A **M**, **A/R**: sharp sign for c^1 missing but is presumed. **K**, **Tch**: *c^1-sharp.*

79–86 **M**, **A/R**, **K**: no dynamic indication. Given the affirmative Psalm text and fugal setting, the present edition suggests ***f***. **Tch**: ***f*** at each entrance.

84 T **M**: no inflection. **A/R**: puzzling *diminuendo* across the first three eighth notes. Perhaps Bortniansky adds this *diminuendo* to allow the ornamental A line to be more audible. **K**, **Tch**: accent, not *diminuendo,* on downbeat.

86 **K**, **Tch**: additional *appoggiatura* in S (e^2 to d^2) and A (g^1 to f^1). This is a rare instance where **K** and **Tch** include ornaments not found in **M** or **A/R**.

102 B **A/R**: *Solo* missing, but given *Solo* marked in the analogous m. 115 and m. 124, the present edition presumes *Solo*. **M**, **K**, **Tch**: *Solo*.

102–3 **M**: no dynamic indication. **A/R**: ***p*** in AT only, but ***p*** in B and S presumed. **K**: ***p*** in SAT. **Tch**: ***p*** in all voices.

103–4 All sources: accent in S in m. 103 but not in AT in m. 104.

111–12 **M**: accents in S only. **A/R**, **K**, **Tch**: accents in all voices.

113 **M**: no accent. **A/R**: accent in S only. Given the accents in mm. 111–12, accents in A and T are presumed. **K**, **Tch**: accents in all voices.

115–16 None of the sources provide a dynamic indication for the return to *Solo* texture. The present edition presumes a continuation of the pattern *Tutti* / ***f*** and *Soli* / ***p*** establis[…] m. 101 and m. 110. This contrast is also suppor[…] contrasting Bass line: pedal Bass for the *Solo* […] active Bass line for the *Tutti* sections.

119–20 **M**, **A/R**: no dynamic indication at return to *Tu*[…] The present edition assumes an alter[…]on of *T*[…] *Soli* / ***p***. **K**, **Tch**: ***f*** in SA.

125 None of the sources provide […] return to *Solo* texture. The […]atin[…] alternation of *Tutti* / ***f*** a[…]

128–29 **M**, **A/R**: no dynami[…] The present assu[…] ***p***. **K**, **Tch**: ***f*** in S[…]

134 **M**, **A/R**: no d[…] presumes a contin[…] in T and a reitera[…]

137 All so[…] T and B.

CO[…]

Д: Б:

B: […]om Piadyshev plates.

[…] No. XXX.
[…]ы Боже, гласъ мой.
[…]ыка Дм. Бортнянскаго.

General Remarks

None of the sources provide a Psalm reference for this concerto, and this concerto is perhaps the most flexible and free of the thirty-five in its combination of Psalm texts. Bortniansky assembles verses and phrases from various Psalms and alters words within them. Also, this concerto has the most significant discrepancies among editions and shows relatively few dynamic markings in the early sources. This suggests that the concerto was not often performed in Bortniansky's lifetime.

Linguistic Considerations

1–11 Bortniansky alters Ps. 60:1 from «Услыши, Боже, моление мое» ("Uslyšy, Bože, molenije moje") [Hearken, O God, to my prayer] to read «Услыши, Боже, глас мой» ("Uslyšy, Bože, hlas moj") [Hearken, O God, unto my voice].

31–70 Bortniansky alters Ps. 34:23 from «Востани Господи» ("Vostani Hospodi") [Arise, O Lord] to read «Востани въ помощь мою» ("Vostani v pomošč moju") [Arise to my aid].

49–50 **A/R**: the archaic spelling «истинну» ("istinnu"), with double "n." **K**, **Tch**: «истину.»

57–59 In quoting Ps. 30:7 – «Возрадуюся и возвеселю[…] ("Vozradujusja i vozveseljusja") [I will rejoice a[…] Bortniansky omits «Возрадуюся» ("Vo[…]

71 In quoting Ps. 70:1, Bortniansky adds th[…] ("jako") [for].

Remarks on Musical Text

1ff. **A/R**: no dynamic indicatio[…] m. 4; in m. 4, ***p*** in SI […] present edition sugge[…] ning of each phra[…]

1–11 The present e[…]osite […] found in **A/R** and […] SI but not in SII o[…] in TI but not in T[…] accent in m. 5 a[…]sts […]erves the strongest i[…] and TI, emphasizing […] *d* to *e-flat*.

8 […] no […] the presence of grace note […] *appoggiatura* added to T on […]ote f^1 to e^1.

[…]cation at the change to *Tutti* texture. […]tive Psalm verse and dynamic shown in […]sent edition suggests ***f***. **K**, **Tch**: ***f***.

[…]nge of dynamic, ***f*** maintained. In m. 14, beat 3, […]ner than *diminuendo*. **K**, **Tch**: *diminuendo* at end […] 14 into ***p*** in m. 15; *crescendo* in m. 16 to underscore […] rising lines at the word «вознесу» ("voznesu") [I will lift up]; and ***f*** in m. 16, beat 3.

A/R: natural sign for *B* missing but presumed. **K**, **Tch**: *B natural.*

S **A/R**: *g^1-sharp* on beat 4 but not beat 2. The present edition presumes *g^1-sharp* throughout mm. 16–17. **K**, **Tch**: *g^1-sharp* throughout.

A/R: no change from ***f***. A *diminuendo* at end of measure might be appropriate, as in the analogous m. 29. **K**, **Tch**; ***p*** after downbeat.

18 **A/R**: no dynamic indication at the change to *Solo* texture. As in m. 1, the present edition suggests ***p***. **K**: ***p*** in A and T. **Tch**: ***p*** in all voices.

22 **A/R**: *Solo* i[…] not reiterated in eith[…]resumed.

24–25 […]nd 25

26 B […]owing […] See

27

28–29

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so that the S entrance can be heard. The present edition adds *crescendo* to B implicit to its octave ascent at end of m. 28. The *crescendos* along with rising melodic lines are appropriate to the word «вознесу» ("voznesu") [I will lift up]. **K**: *crescendo* across beat 2 in AT only, ***f*** in m. 28, beat 3, in all voices. **Tch**: *crescendo* across beat 2 and ***f*** on beat 3 in all voices.

29 T **A/R**: pitches as in the present edition. **K**, **Tch**: on beat 2, two eighth notes, d^1 and d^1; on beats 3 and 4 two quarter notes, f^1 and e^1.

29–30 **K**, **Tch**: measure inserted between mm. 29 and 30 not found in **A/R**, adding a deceptive cadence before the final cadence. **A/R**: marking at end of m. 29 ambiguous – either an accent or *diminuendo*. The present edition presumes *diminuendo* (an appropriate balance to the *crescendo* in m. 28) and adds ***p*** in m. 30. **K**: marking at end of m. 29 ambiguous. **Tch**: *diminuendo* at the end of m. 29. **K**, **Tch**: ***p*** on beat 2 of their inserted measure.

31–70 This movement maintains *Solo* texture throughout in all sources, unusual for the Bortniansky concertos.
A/R: no dynamic indication for the entire movement. Given the assertive Psalm text and *maestoso* tempo descriptor, the present edition suggests a dynamic higher than ***p***: ***mf***. **K**, **Tch**: ***p*** with accents and hairpin inflections.

48 The grace note on the downbeat underscores the command «настави» ("nastavi") ["to place"or "set"].

67 T **A/R**, **K**: natural sign for the e^1 grace note is missing but presumed. **Tch**: no grace note in either A or T.

69 T **A/R**, **K**: as in the present edition. **Tch**: on the downbeat, a quarter note on f^0 followed by an eighth note leap to f^1.

75 A, T **A/R**: beat 2 as in the present edition. **K**: even eighth notes on beat 2. **Tch**: in A, quarter note g^1-*sharp*; in T, quarter note d^1.

76–90 **A/R**: no dynamic indication. Given the forthright Psalm verse and its fugal setting, the present edition suggests ***f***. **K**, **Tch**: ***f*** at each entrance.

84 A, B **A/R**: c^1-*sharp* in A while last eighth note in B explicitly c^0 *natural*. **K**, **Tch**: *c-sharp* in both A and B.

97–98 **A/R**: no change of dynamic at cadence. **K**: ***p*** at the pick-up to m. 98 in T and B. **Tch**: ***p*** at the pick-up to m. 98 in all voices.

98–99 B **A/R**: no change to *Solo* texture in B, suggesting that T B sustain the pedal while *Solo* voices sing the upper h an effect found in several other Bortniansky conc present edition maintains *Tutti* in B, but add and ***pp*** to allow the *solo* voices to be h change to *Solo* on the downbeat of m. 9 *Solo* on downbeat of m. 98, with the *Solo* v the full measure while the rem g B rel downbeat.

99–102 **A/R**: accents in mm. 99 cents on each downbea measure. **Tch**: *accen*

103–8 S, A **A/R**: no change m. 108. However allows a more grad **Tch**: *Tutti* and ***f*** in ts ***mf*** at the chan

106–7 T, B **A/** t of m. 107, allowin rd «слава» ("slava") at pick-up to m. 107.

108 lory] reiterated, facilitating **Tch**: «слава» not reiterated.

11 n the present edition. **K**, **Tch**: c^2 easures, perhaps to avoid the domi- . **Tch**'s alteration results in a cadence in ks a third. Curiously, the third does appear no reduction.

B *diminuendo*. **K**, **Tch**: *diminuendo* from m. 111, , to end of m. 112.

K: change to ***f*** in SA in m. 118 but ***f*** in TB not until m. 121. Hence, the B pedal remains subordinate to the more active SA. **K**, **Tch**: *crescendo* in m. 116, arriving ***f*** in m. 117 in all voices.

117–18 S, A **A/R**: ***f*** on the downbeat of m. 118, on the accented syllable. **K**, **Tch**: ***f*** at the pick-up to m. 118.

125–30 **A/R**: *Tutti* maintained until m. 130, where *Solo* in ST. **K**, **Tch**: *Solo* texture in all voices in m. 125.
A/R: ***f*** maintained until m. 130. The delay in texture and dynamic change allows a stronger arrival in B-flat major. It also provides greater contrast for the change to the more sustained writing in mm. 130–31. **K**, **Tch**: ***p*** in each voice beginning at the end of m. 125.

130–31 **A/R**: since no change to *Solo* in A and B marked in m. 130, a continuation of *Tutti* presumed. **K**, **Tch**: return to *Tutti* in A and B.
A/R: no dynamic for the AB phrase. The present edition suggests ***pp*** in order to balance the Soli ST at piano.

135–37 The present edition presumes that Bortniansky intends an effect similar to mm. 111–13: a strong *Tutti* statement at ***f*** that softens to ***p***. **K**, **Tch**: ***p*** in m. 135 and reiterated in m. 137.

137, 141 **A/R**, **K**: no texture indication in T or S, b med from analogous m. 113. **Tch**: *Tutti* in

141 T, B **A/R**: dynamic differs from analo remain ***p*** and enable surprise in both mm. 117 and 141.

141–42 S, A **A/R**: ***f*** delayed until dow **K**, **Tch**: ***f*** beginning

146–47 S **A/R**: same pitches rhythm, with tw note in each meas th edition to evade p S an

156 T **A/R**, K ı th eying parallel triad ee f note d^1.

CO

A 46й Д: Б:
Piadyshev plates.

N (sic) XXXI
ыцы восплещите руками.
ого псалма.
узыка Дм. Бортнянскаго.

Remarks

rto 31 shows unusual congruity among the sources.

Linguistic Considerations

In the final movement, Bortniansky's fugal setting of the words «пойте разумно» ("pojte razumno") [sing with understanding] conveys a musical play on words. The words «пойте разумно» can mean "sing intelligently," here conveyed as singing with contrapuntal sophistication.

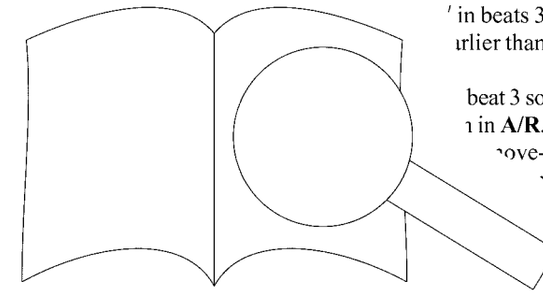
Remarks on Musical Text

1 **A/R**: *alla breve*. **K**, **Tch**: common time.
A/R: no dynamic indication. Given the sonorous subject matter of th verse old musical setting, the

5 S in beats 3 rlier than

15 B beat 3 so n in **A/R**.

53–61 ove-



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harmonic ambiguity and leisurely tempo, the present edition suggests *p*. Perhaps Bortniansky interprets the word «страшенъ» ("strašen") in the sense of "awesome" as well as "fearsome." **K**, **Tch**: *p* at each of its *Solo* and *Tutti* entrances.

54–55 **A/R**: following the convention of the era, no punctuation. **K**, **Tch**: comma after «Вышній» ("Vyšnij") and a period after «страшенъ» ("strašen"). This differs from the punctuation in most modern Psalters, which place a comma between «страшенъ» ("strašen") and «Царь» ("Tsar"). Thus, Bortniansky follows the syntax: "For the Lord on High is terrible, a great King over all the earth."

61–63 **A/R**, **K**: in m. 61, *p* in B only, but *p* in each voice part presumed. **K**: *p* in m. 63 on the downbeat in S and repeated on beat 3 in B. **Tch**: *p* at each entrance beginning in m. 61.

65 **A/R**: *Solo* reiterated in B. **K**, **Tch**: *Solo* reiterated in all voices.

65–67 **A/R**, **K**: no dynamic in m. 65; *p* in TB in m. 67. A continuation of *p* from m. 61 is presumed. **Tch**: *f* in m. 65 and *p* in m. 67. The dynamic changes in **Tch** seem awkward.

69–73 **A/R**: continuous *f* until end of movement. **K**, **Tch**: change from *f* to *p* in m. 69, beat 3 in B and directly after beat 3 in SAT. Although not shown in any source, a relaxation of dynamic in mm. 71–73 might be appropriate. See also mm. 110–12.

72 T **A/R**: erroneous dotted quarter note on e^{0}.

73 Although it is customary for Bortniansky to end movements with a *fermata,* none of the sources show a *fermata.* A *segue* into the next movement is appropriate. The Psalm verses follow logically: "O sing to our Lord" to "O sing ye with understanding." The lack of pause also strengthens the dominant to tonic resolution from A to D major.

74–79 **A/R**: no dynamic indication. Given the majestic Psalm text and its fugal setting, the present edition suggests *f*. **K**, **Tch**: *f*.
K: accent on the word «Царь» ("Tsar") at each fugal entry.

86–87 **A/R**: no change of dynamic. **K**, **Tch**: *p* in m. 86 to underscore the digression to F-sharp minor; *f* beginning in B in m. 87, beat 3.

98–101 **A/R**: *p* in SAT beginning in m. 99 in A, with *p* in B on the downbeat of m. 100 presumed. The sustained *f* through m. 98 creates text-painting. The word «земли» ("zemli"), means "land" or "earth," and the B descent in *f* co… a stronger gravitational pull. **K**, **Tch**: *p* beginn… 98 with *p* in T on beat 3, and in SB on beat 4.

108–12 **A/R**: no change from *f* established in m. … as in the final measures of the second move… 71–73) a relaxation of dynamic seem… propriat… *diminuendo* across m. 108 to *p* i…

112 All sources: *fermata* over t… only time in all of **A/R** tha… ver… final rest of a concert… rests of Concertos 1… final rests are oc… ra. For example, *fi*… d of Beethoven *Mis*… premiere in St. P… ture at the Imper…

CON…

T…

…8й Д: Б:
… Piadyshev plates.

K… o. XXXII.
…и Господи, кончину мою.
… псалма 5, 6, 7, 11, 13 и 14 стихи.
…ыка Дм. Бортнянскаго.

General Remarks

Peter Tchaikovsky referred to Concerto 32 as the best of the thirty-five. It is unusual for Bortniansky to feature a first movement with so much text and so little text repetition. By contrast, the lengthy fugue in the last movement covers little Psalm text with much repetition. This difference of musical setting in and of itself presents a kind of text painting. The many iterations of two phrases in the last movement conveys a persistent, single-minded desire to be revived during the passage from life to death. Bortniansky reserves the final words of Psalm 38 «и ктому не буду» ("i ktomu ne budu") [and am no more] for one single statement at *pp* in the very last measures.

The sources are at odds with each other in dynamic indications, particularly in the first movement.

Linguistic Considerations

30–31 **A/R**, **K**: «ничто же» ("ničto že") seemingly as two separate words. **Tch**: two separate words. This differs from the one continuous word «ничтоже» ("ničtože") found in modern Psalters. The intensifier «же» ("že") typically appears as a separate word in early sources.

68–82 Bortniansky incorporates rhetorical silences … t… in this section. Typically, Ps. 38:15 is p… молитву мою, Господи, и моленіе … моихъ, не премолчи» with «не пр… [be not silent] conveying a separ… punctuation and phrasing rer… unto my prayer, O Lord, ar… my tears. Be not silent." … in his musical phrasi… and unto my supp… Be… ars."

93ff. **A/R**, **K**: «да… sepa… s. **Tch**: one word «… ze… Psalters.

Remarks on Music

1 upbt. **A**/… ume. Singing this …ve …versational effect for …d.

… dy… until m. 10, where *p*. The …ion … with vivid *sf-diminuendo* ac-

…d accent on downbeats, likely in-…*nuendo*.

…*minuendo* in S only, but given the parallel same inflection in A is presumed. **Tch**: *diminu-* and A (but not T).

no inflection. **K**, **Tch**: *diminuendo* across measure all voices.

9 All sources: *sf-diminuendo* in S only, but same in A presumed. **A/R**: *f* placed on strong syllable in m. 13, beat 3, not beat 2. This allows the cadence of the *Solo* phrase to be more audible. Similarly, *f* is placed in m. 14, on beat 3, at the SA entrance. The contrast of *Solo* opening statement at lower dynamic with *Tutti* repetition of the verse at *f* is found in other Bortniansky concertos (for ex. Concerto 27). **K**, **Tch**: *p* in all voices.

24 **A/R**: no dynamic indication at change to *Solo* texture. The present edition suggests *mf* for the new verse and change to major mode. **K**, **Tch**: *p*.

25 All sources: accent in A only, placed over the tie. This counterintuiti… …veral Bortniansky con… cohesion …

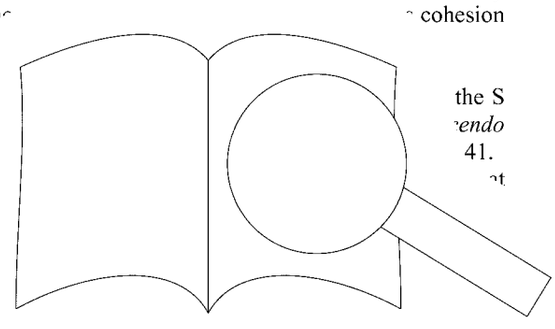
36–37

40–43 the S …*endo* 41.

46–50 …t

50

52–53



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54 **A/R**: no accents. The present edition suggests an emphasis on downbeat. **K**, **Tch**: accents on downbeat.

59 upbt. A continuation of *Tutti* is not specified in any source but is presumed.
A/R: no dynamic indication. The present edition suggests ***p***. **K**, **Tch**: ***p***.

63–65 **A/R**, **K**: in m. 63, *diminuendo* across entire measure and ***p*** placed on beat 2 within *diminuendo*. The present edition suggests then that the *diminuendo* start ***mf*** and end ***pp***. The present edition also suggests that the *diminuendo* in m. 64 begin ***mf***. **Tch**: in m. 63, an accent on the downbeat; ***p*** on beat 2; and *diminuendo* across beats 2 and 3; in m. 64, *diminuendo*.

65 T **A/R**: eighth note c^1 on the downbeat. **K**, **Tch**: c^1*-flat*.

65–67 **A/R**: ***p*** on downbeat of m. 65, delaying ***pp*** until the end of m. 67. **K**, **Tch**: ***pp*** on downbeat of m. 65.

68 **A/R**: no dynamic indication at the change to *Solo* texture. Given the urgency of the *Solo* entrance, the sudden key change, and emphatic accents, the present edition suggests ***mf*** at minimum. **K**, **Tch**: ***p***.

73 **A/R**, **K**: *diminuendo* in S and ***p*** in ATB. The present edition presumes that the S *diminuendo* should start ***mf***.

75–77 **A/R**: no dynamic after the *diminuendo* in m. 75. The present edition presumes ***pp***. **K**, **Tch**: ***pp*** in m. 77.

79 The slight dynamic increase to ***p*** gives the words «не примолчи» ("ne premolči") [be not silent] emphasis.

83 upbt. A continuation of *Tutti* is not specified in any source but is presumed.

86 **A/R**, **K**: no dynamic specified at the end of the *crescendo*. The present edition suggests ***mf***. **Tch**: ***mf***. All sources: ***p*** after the *fermata*.

90 upbt. **A/R**: common time. **K**, **Tch**: no time signature, presumably common time continues. There is a tendency among current choral musicians to interpret this movement as if it were *alla breve*. Although Bortniansky does specify *alla breve* in several concertos and even in the first movement of this very concerto, **A/R** specifies common time. The tempo descriptor, *Moderato*, confirms an unhurried, solemn pace. **Tch**: additional, cautionary «не скоро» [not fast].
A continuation of *Tutti* is not specified in any source but is presumed.
All sources: «въ полъ голоса» [*mezza voce*] at the be ning of the movement. This is the only instance in concertos where an indication is given in Rus sources. **Tch**: additionally, "*sempre a mezz* piano reduction.

107–8 None of the sources show accents in T a of the head motive, but accents are presu accents in mm. 90–91, 97–98.

114–17 **A/R**: ***f*** beginning on downbe d syllable «ослаби ми» ("os ck T and A. The present ed igs There is some logic B is ***f***. **A/R**: ***f*** 15, facilitating an strong syllable in e

115–18 None of th end of each *dimi* ***mf***. The *diminu- en* g of «ослаби ми» (" лаби ми» can mean "

118–3 , where ***p***; this suggests that n m. 117 and m. 132. **K**: ***f*** in 26 in SB and on the downbeat of in mm. 126–27; ***f*** reiterated in m. dition follows **K**.

tura on downbeat, although not present in us m. 119. **K**, **Tch**: no *appoggiatura* in either

long accent on downbeat, perhaps intended as a *di- nuendo*. **K**: no accent. **Tch**: accent in both B and in piano reduction.

139 B **A/R**: long accent on downbeat, emphasizing the apex of the rising chromatic line. **K**, **Tch**: accents in both S and B.

139–41 **A/R**, **K**: no change from ***p*** between m. 132 and m. 140. Since the rising lines in mm. 135–39 might result in a *crescendo,* ***p*** reiterated in m. 141. **Tch**: after ***f*** in m. 132, *diminuendo* across m. 140.

141–58 **A/R**: no change from ***p***. The prolonged section at ***p*** allows a more dramatic contrast in m. 158 and a more convincing harmonic arrival. **K**: ***f*** in m. 147, ***p*** in m. 154, *crescendo* across mm. 156–57, ***f*** in m. 158. **Tch**: *crescendo* across mm. 141–46, *diminuendo* into ***p*** in m. 154.

154 T **A/R**: stem missing from T but half note implied by the presence of a half rest. **K**, **Tch**: half note.

156–59 The re-appearance of the head motive in mm. 155–56 after the long episodic section might suggest that T reenter ***f***, but all sources delay ***f*** in T. **A/R**: ***f*** in T m. 159, beat 2; ***f*** in other voices on downbeat of m. 158. The present edition adds a *crescendo* in T from m. 157 to m. 159. **K**: *crescendo* in T in m. 156; *crescendo* in S and A in m. 157; ***f*** on downbeat of m. 158. **Tch**: *crescend* s mm. 156–57 in upper voice into ***f*** in m. 158

166 T **A/R**: b^0 *natural* on the downbeat. **K**

166–69 **A/R**: accent in S restatement of the Given the accents shown at th ment in all sources, the pres head motive in each voi ***f*** reiterated at each r reiterated in SAT v

176–77 B All sources: thes identical mm. 13 is p Bortniansky intends th the *f*^{0}*-shar atural* and ce.

181–85 **A/R** 18. followed by ***p*** in S B thus highlights the T a nant pedal lines in AB. ow in mm. 181 and 183. **Tch**: n m. 182 in all voices; accents 18 the sources provides a dynamic ion lower dynamic is presumed. The ***p*** to the downbeat of m. 181 in AB.

185 e downbeat in B, on beat 3 in S, and on **K**: the same except no ***f*** in T. *diminuendo* in ST. **K**: *diminuendo* in T but not ources: ***p*** on beat 3 in AB.

K: ***f*** in m. 191. **Tch**: *crescendo* in m. 191 to ***f*** in m. 193.

A/R, **K**: large accents, presumably intended as *sf-diminuendo*. **Tch**: *crescendo-diminuendo* swell.

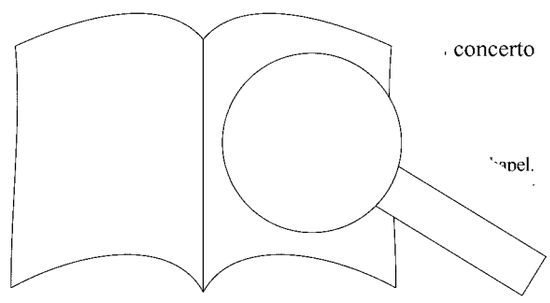
CONCERTO 33

Title and Attribution

A/R: No. XXXIII изъ Ѱалмовъ 41го 22го 58го Д: Б: В: П: Printed from Piadyshev plates.

Tch: Концертъ No. XXXIII.
Вскую прискорбна еси, душе моя.
Изъ 41, 22 и 58 псалмовъ.
Музыка

General R
Accordin concerto
was sung



apel.

[41] Turchani
In his ed
writes at
nianskv.'
a legend
Berezovs
nianskii,

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Linguistic Considerations

22 B **A/R**: spelling erroneously «смущаешы» (not «смущаеши»). The pronunciation of the final vowel «и» ("i") after the consonant «ш» is nevertheless pronounced as if it were «ы.» Hence the word is transliterated "smuščaješy."

93–94 In quoting Ps. 22:7, Bortniansky substitutes the standard «поженетъ» ("poženet") [will follow] with «предваритъ» ("predvarit") [will precede].

104–5 In quoting Ps. 58:17, Bortniansky substitutes «силу» ("sily") [strength] with «милость» ("milost'") [mercy].

106–9 In quoting Ps. 58:17, Bortniansky omits «за утра» from «возрадуюся за утра» ("vozradujusja za utra") [will rejoice in the morning].

102–17 The present edition offers punctuation for Ps. 58:17–19 that is inherent to Bortniansky's musical setting and that is found in Church Slavic sources.

112–17 In quoting Ps. 58:18, Bortniansky omits «и прибѣжище мое» ("i priběžyšče moje") from «яко былъ еси заступникъ мой и прибѣжище мое» ("jako byl jesi zastupnik moj i priběžyše moje") [for Thou hast been my defense and my refuge].

112, 127ff. None of the sources capitalize «заступникъ» ("zastupnik"), although it is often capitalized in modern Psalters.

Remarks on Musical Text

1–2 **A/R**: *p* in BT only; but *p* in A and S presumed. **K**, **Tch**: *p* in all voices.

3 **A/R**: accent in S only, but accent in A presumed. **K**, **Tch**: accents in both voices.

8 **A/R**: accents on beat 3 in AT only, but accents in SB presumed. **K**, **Tch**: accents in all voices.

12 A, T **A/R**, **K**: on beats 2 and 3, pitches as in the present edition. **Tch**: A shows f^1, g^1, c^1; T shows a^0, e^0, f^0.
A/R, **K**: *p* reiterated on downbeat as a reminder after accent in m. 11.

12–14 **A/R**, **K**: at the change to *Solo* texture, *p* in B only, but *p* in AT presumed. **Tch**: *p* in all voices.

14 S **A/R**: on downbeat, no accent, but accent presumed given the accent in the analogous m. 16. **K**, **Tch**: accent in both m. 14 and m. 16.

16 **A/R**: on downbeat, accent in A only, but accent in T presumed. **K**, **Tch**: accents in both A and T.

19 **A/R**: no dynamic indication at the change to *Tutti* texture but *f* presumed. **K**, **Tch**: *f*.

20 **A/R**: accent missing from B but presumed. **K**, **Tch** in all voices.

21 A **A/R**: natural sign for b^1 missing but presume *natural*.

23–25 **A/R**: *p* until end of the movement. **Tch**: *pp*

26 All sources: *alla breve*. This is th *lla* in **Tch**.

26–81 **A/R**: no dynamic indicatior ext fugal writing suggest *f* its rising triad sugge trust («уповай на ng (*forte*) foundati

50 A **A/R**: natural ., **Tch**: e^1 *natural*.

53–63 **A/R**: n ovement, rare in Bo nge to *p* starting ng with T pick-up to

68 lf note as opposed to the st in SA. The present edition

cation for the entire movement. **K**, arting with B, and *pp* in m. 80.

A/ ic indication for any *Solo* phrase until *p* ir he present edition suggests *mf*. **K**, **Tch**: *p* at.

109 ccent on the downbeat in SA only, but accents in presumed. **K**, **Tch**: accents in all voices.

111 **A/R**: *Solo* reiterated at the new phrase but no dynamic specified. A continuation of *p* is presumed **K**, **Tch**: both *Solo* and *p*.

126 **A/R**, **K**: *alla breve*. **Tch**: common time.

126–34 **A/R**: no dynamic indication. Given the affirmative Psalm text and fugal setting, the present edition suggests *f*. **K**: no dynamic for A or S but *f* in B and T. **Tch**: *f* at each entrance.

137–39 B **A/R**, **K**: text underlay as in the present edition. **Tch**: «милость» ("milost'") in m. 139 and repeated in m. 140 (despite slur from m. 138–39).

138 S **A/R**, **K**: pitches as in the present edition. **Tch**: g^1 on the downbeat.

149–51 All sources: at change to *Solo* texture, *p* in B in m. 151, but no dynamic in SA. The present edition suggests *mf* for the more active upper voices, following Bortniansky's practice of subordinating pedal lines.

155 **A/R**: accent on the second half note in SA only, but an accent in B presumed for this exclamation. **K**, **Tch**: accents in all voices.

156 **A/R**: no accents. **K**, **Tch**: accents on «мой»

159–60 **A/R**: *Tutti* in AT only, but *Tutti* in B pre *Tutti* in all voices.
A/R: no dynamic indication at retu present edition presumes *f*. **K**. T

163 A **A/R**: on beat 4, erroneously

164–65 **A/R**: no change from *f* a *minuendo* across m. 16 *f* starting in B in m

166–67 B **A/R**: both a tie fr 16 nge in m. 167 to e oneo om m. 165 to m. 1 tte

167 A **A/R**, **K** dit e final quarter note

171–75 **A** the present edition t lik , **Tch**: *f* and accents

179–8 ces: with differing subsequent A/ in ATB m. 183. **K**, **Tch**: return 87: *f* on the downbeat of m. 187 half of the measure in ATB. **A/R**'s allows a less jarring statement of «Боже noj") [my God] before the concerto's final лость моя» ("milost' moja").

ext underlay in A, but dashes suggest sustained le «я» ("ja"). **K**, **Tch**: same underlay in A as in TB espite the difference in note value).

1 All sources: *diminuendo* from m. 189–90. **A/R**, **K**: *p* in m. 191. **Tch**: no terminal dynamic.

S **A/R**: sharp sign for c^2 missing according the older practice regarding accidentals. **K**, **Tch**; c^2-*sharp*.

CONCERTO 34

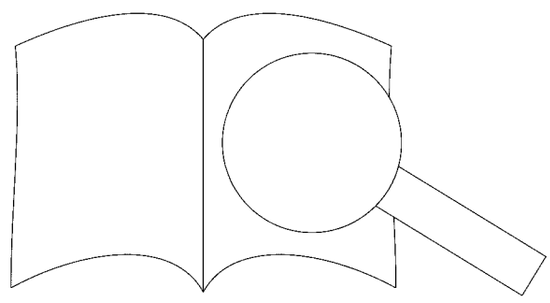
Title and Attribution

A: No. XXXIV Ψаломъ 67й Д: Б:
B: П: Printed from Piadyshev plates.

A-V: Cor

R:

Tch:



General Rem
This concert
differences a

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Linguistic Considerations

17–23 **A**, **R**, **K**: archaic spelling «изчезаетъ» (“izčezajet”) and «изчезнутъ» (“izčeznut”). **Tch** and modern Psalters: «исчезаетъ» (“isčezajet”) and «исчезнутъ» (“isčeznut”), changing from voiced to unvoiced initital consonant.

62–64 **A**, **K**: «на Израили велелѣпота» (“na Izraili velelěpota”) as in the present edition. **R**: «на Израили велелѣпоту,» conforming with an alternate version in early Psalters and conveying a somewhat different meaning. **Tch**: «на Израиле велелѣпота.»

Remarks on Musical Text

1 **A**, **R**: no dynamic indication. Given the affirmative Psalm text and bold homophonic setting, the present edition suggests ***f***. **K**, **Tch**: ***f***.

11 A, T Text underlay missing from **R**, provided in all other sources.

20 **A**, **K**, **Tch**: accents in all voices (despite tie in B). **R**: accents in SAT only.

21 **A**: ***p*** reiterated, reminding singers to return to ***p*** after accent in m. 20.

23–24 T, B The voice leading, although awkward, is consistent in all sources.

29–42 In this section, where the Psalm verse depicts how sinners perish or disappear from the face of God, the word «грѣшницы» (“hrěšnitsy”) [sinners] is buried in B and stated only once. Likewise, in mm. 35–38, S disappears into a lower range after the high g^2.

37 **A**, **R**: ambiguous marking on beat 2. Given the meaning of the word «погибнутъ» (“pohibnut”) [will perish] and the subsequent ***p*** in m. 38/39, a *diminuendo* is appropriate. **K**: long accent-*diminuendo*. **Tch**: accent.

41 **A**, **R**: ambiguous marking on downbeat. **K**: long accent-*diminuendo*. **Tch**: accent. Given the meaning of the word «погибнутъ» (“pohibnut”) [will perish], a further *diminuendo* seems appropriate.

43 **A**, **R**: ***p*** in ATB only. **K**, **Tch**: ***p*** in all voices.

56 B None of the sources show a natural sign for e^{θ}, but e^{θ} natural is presumed.

59 B **A**, **R**: natural sign missing from e^{θ} but presumed. **K**, **Tch**: e^{θ} *natural*.

A, **R**: on beat 3, accent in SA; accents in TB presumed. **K**, **Tch**: accents in all voices.

70 **A**, **R**: *alla breve*. **K**, **Tch**: common time.

A, **R**: tempo indication appears unusually beneath … due to the close proximity of S to B of the … those sources.

A, **R**, **K**: no dynamic indication. Give… setting, the present edition suggests ***f***. **Tch**: …

98–99 **A**: neither *diminuendo* in m. 9… or ***p*** in … *minuendo* in S and B in m … presumed; ***p*** in m. 99 in … ***p*** in all voices.

101 A **A**, **R**: sharp sign mis… **K**, **Tch**: *f*^{1}*-sharp*

105 All sources: ***p***

110–13 **A**, **R**: no ch… m. 117. **R**: in S. …18, suggesting a … *crescendo* in SA acr… …e downbeat of m. 11 … …d in the lower three … …11. The present edition …nto m. 111 underscores the …

11 …est. **A**, **K**, **Tch**: whole note. The … the half note, which allows greater …-entrance in m. 118.

… inflection. **R**: *diminuendo* in S in the lat… m. 117. **K**: *diminuendo* in S across m. 117. **K**, …, *diminuendo* in the first half of m. 117; ***p*** on beat … The *diminuendos* allow the inner voices prominence …he following measure. The present edition follows **R**, and adds *diminuendo* in B.

118–23 **A**, **R**: in AT, accents in mm. 118, 120, 122. **R**: ***p*** in AT in m. 119. The present edition presumes a pattern in the inner voices of accents with a return to ***p*** in alternating measures. **K**: in m. 120, accents in AT; in m. 122, ***p*** on downbeat in SB and ***p*** on beat 4 in inner voices; in m. 123, *crescendo* in all voices. **Tch**: accents in AT in mm. 120 and 122; continuous *crescendo* in mm. 120–23 in all voices.

124–28 **A**, **R**: in m. 124, ***f*** in all voices; in m. 125, ***p*** in SB only, allowing AT more prominence; in m. 126, ***f*** in all voices; in m 127, ***p*** in all voices. **Tch**: ***f*** in m. 124 continuing to m. 127; **K**, **Tch**: ***p*** in m. 128 in all voices.

124–26 **A**: m. 124, accents in all voices; m. 126, accents in S, T, B; **R**: m. 126, accents in ST. **K**: ***fp*** on downbeats of mm. 124 and 126 in all voices. **Tch**: accents in all voices in both m. 124 and 126.

CONCERTO 35

Title and Attribution

A/R: No. XXVй Ψаломъ 14й Д…
B: П: Printed from Piadyshev pla…

Tch: Концертъ No. XXV
Господи, кто обитает в…
Изъ 14 псалма 1, 2, …
Музыка Дм. Борт…

General Remarks

Concerto 35 is unusual… …ngs a… …sources.

Linguistic Consi…

37 …innu”), with double …«h…

59 …ly …ся.» The present edition …pts … …aphy. **K**, **Tch**: «отметаяся» …meta… …dern Psalters.

K… …3 …amic indication. The present edition sug… …: ***mf***.

…uestion marks: punctuation marks were not com… …til later in the nineteenth century. **K**, **Tch**: several …on marks included in Concerto 35 and in other con… …certos.

All sources: quarter note on downbeat, although other voices eighth note.

All sources: ***f*** in m. 23. **A/R**: ***f*** maintained until end of movement. **K**, **Tch**; ***p*** in m. 28 on downbeat in B and on beat 2 in other voices.

28–29 T The ascent of the Tenor line and voice crossing with the Alto line create text-painting for the words «святую гору» (“svjatuju horu”) [holy mountain].

32 upbt., 40 **A/R**, **K**: no dynamic indication. The present edition suggests ***mf***. **Tch**: ***p***.

41 S **A/R**, **K**: sharp sign missing from grace note according to older practice for accidentals. **Tch**: *f*^{1}*-sharp*.

51 **A/R**: no dynamic indication at change to *Tutti* texture. The present… …***f***.

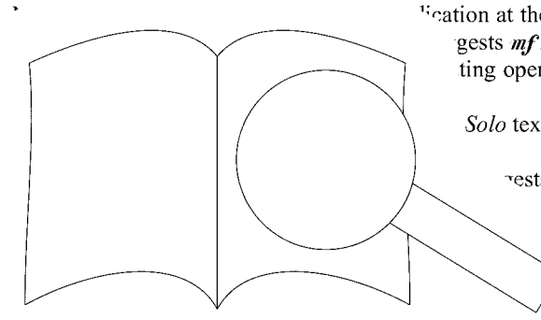
55 …ication at the … …gests ***mf***.

61 T …ting open …

Solo tex…

67 …rests …

69



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71	B	**A/R**: no sharp sign for f^0, but f^0-*sharp* presumed. **K**, **Tch**: f^0-*sharp*.
73		All sources: abrupt change to ***p*** in the middle of the word «неповинныхъ» (“nepovinnykh”) [the innocent].
78		**A/R**: *alla breve*. **K**, **Tch**: common time.
78–85		**A/R**: no dynamic indication. Given the assertive Psalm verse and fugal writing, the present edition suggests ***f***. **K**, **Tch**: ***f*** at each entrance.
95	S	All sources: on downbeat, quarter note and quarter rest in S and a half note in other voices. The rest allows S to better prepare its upward leap.
97	B	**A/R**: e^0 on downbeat. **K**, **Tch**: f^0-*sharp*. Either pitch is possible harmonically: *f-sharp* continues the sequence in B; the more static *e* better reflects the words «не подвижится» (“ne podvižytsja”) [will not be shaken].
98	T	The eighth note d^1, though awkward harmonically, is shown in all sources.
105	A	The half note a^1 on the downbeat, although awkward harmonically, is shown in all sources.
111, 112		**A/R**: no dynamic indication, but repetition of ***f*** helpful. **K**, **Tch**: ***f***.
116		**A/R**: accent missing from A but presumed. **R-L**: curiously, no accents. **K**, **Tch**: accents in all voices.
119–22		**A/R**: no change of dynamic until m. 135. The continued ***f*** is appropriate to the Psalm verse: “He that doeth these things shall never be shaken.” **K**, **Tch**: ***p*** in middle of m. 119; return to ***f*** in m. 121 in B on the second half note and in AT on the final quarter; ***f*** in S in m. 122. **Tch**: *crescendo* in A and T from end of m. 120 to m. 121, beat 4.
126	T	**A/R**: second pitch erroneously g^1. **K**, **Tch**: as in the present edition.
136–37	S, A	All sources show voice crossing. Similarly, see end of Concerto 19.

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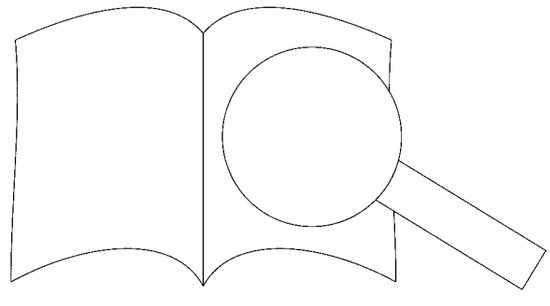
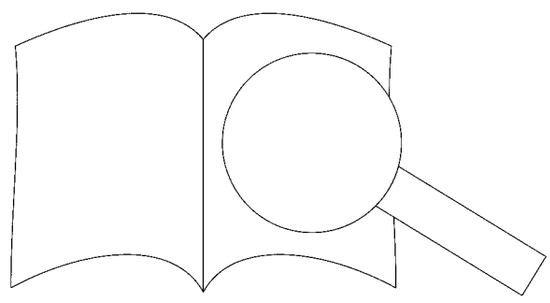
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