

Посвящается памяти
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КАНТАТА
ДЛЯ

ХОРА И ОРКЕСТРА

СЛОВА ГР. А. ТОЛСТАГО

ИЗЪ ПОЭМЫ „ІОАННЪ ДАМАСКИНЪ“

Музыка

С. ТАНЪЕВА.

ОР. 1.

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CANTATE

für
Chor und Orchester

Original Text vom Grafen A. Tolstoy

Aus dem Russischen übersetzt von Hans Schmidt.



S. TANÉÏEW.

OP. 1.

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КАНТАТА.

KANTATE.

Слова Гр. А. ТОЛСТОГО.

Original Text vom Grafen A. TOLSTOY.

ИЗЪ ПОЭМЫ „ІОАННЪ ДАМАСКИНЪ“

Aus dem Russischen übersetzt von H. SCHMIDT.

Музыка

Componirt von

С. ТАНЪЕВА.

Op. 1.

S. TANÉÏEW.

I. Adagio ma non troppo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F
I.
II.
III.
IV.

Trombe in F.

3 Tromboni
e
Tuba.

Timpani in
Fis. Cis.

СОПРАНЫ.
Soprani.

АЛТЫ.
Alti.

ТЕНОРА.
Tenori.

БАСЫ.
Bassi.

ХОРЪ. СНОР.

Violini I.

Violini II.

Viole.

Celli.

Bassi.

Adagio ma non troppo.

Fag.

A

Cor. III.

A

Trombe.

B

Musical score for the first system, featuring strings and Trombe. The score includes dynamic markings such as *p*, *cresc.*, and *sf*. A section labeled *a2* is indicated. The Trombe part is marked *p*.

B

Fl. *Poco rit.*

Cl.

Fag.

Cor. III.

Trombe.

Musical score for the second system, featuring woodwinds and Trombe. The score includes dynamic markings such as *p*, *cresc.*, *sf*, and *dim.*. A section labeled *Poco rit.* is indicated. The Trombe part is marked *p*.

Cl. *Listesso tempo.*

Fag. *p*

ХОРЪ. CHOR.

p
И - ду в не - вѣ - до - мой мнѣ
Mein Pfad in's Un - ge - wis - se

p
div. *p*

Listesso tempo.

Cl. *p*
Fag.

путь, и - ду межъ стра - ха и на - деж - ды; мой взоръ у -
geht, durch Haf - fen fahr' ich hin und Ban - gen, der Blick ver -

Cl.

Fag.

Cor. I. II.

Sop. Sop.

АЛТЫ. A. lti. *cresc.*

И - ду в не - вь - до - мой мнѣ
 Mein Pfad in's Un - ge - wis - se

- га сь, ос - ты - ла грудь, не внемлетъ слухъ, сом - нну - ты
 - löscht, der Hauch ver - weht, er - starrt die Brust, er - bleicht die

Cl.

Fag.

путь и - ду межъ стра - ха и на - деж - ды; мой взоръ у -
 geht, durch Hof - fen fahr' ich hin, und Wan - gen der Blick ver -

въ - жды. ле - жу без - гла - сень, не - дви -
 Wan - gen; So lieg' ich stumm und re - gungs -

D

mf espr. mp

mf espr. mp

mf mp

p

cresc.

- гасъ, ос - ты - ла грудь, не внемлетъ слухъ, сомкну - ты
 löscht, der Hauch ver weht, erstarret die Brust, erbleicht die

- жимъ, не слы - шу братска - го ры - дань - я, и отъ ка -
 los, ver neh - me nicht der Bruder Kla - gen, nie wird im

mp

И - ду вьне - вѣ - до - мый мнѣ
 Mein Pfad in's Un - ge - wis - se

cresc. mp

cresc. mp

sf cresc. mp

espr. mp

sf cresc. mp

sf cresc. mp

D

a 2

вѣж - ды; ле - жу без - гла - сенъ, не - дви -
Wan - gen; *so lieg' ich* *stumm und re - gungs.*
 - ди - ла си - ний — дымъ не мнѣ стру - ить бла - го - у -
küh - len To - des - *schooss das Fest des* *Herrn für mich er -*
 путь, ————— и - ду межъ стра - ха и на - деж - ды, мой взоръ у -
geht, ————— durch Hof - fen fahr' ich hin *und Wan - gen,* *der Blick ver -*

- жимъ, не слы - шу братска - го ры - да - нья, и отъ ка -
 - los, ver - neh - me nicht der Brü - der Kla - gen. Nie wird im
 - ха - нье. И отъ ка - ди - ла си - ний
 - ta - gen, nie wird im küh - len To - des
 И ду - вѣнс - вѣ - до - мый мнѣ
 Mein Pfad in's Un - ge - wis - se
 - гасъ, ос - ты - ла грудь, не внимлетъ слухъ, со - мнну - ты
 - löscht, der Hauch ver - weht, er - starrt die Brust, erleicht die

a 2 **E**
 mf
 cresc. sf mf
 cresc. sf mf
 mf sf
 cresc. mf
 cresc. mf
 cresc. mf
 cresc. mf
 cresc. mf
 cresc. mf
Emf

The first system of the musical score consists of five staves. The top staff is the vocal line, written in a treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various note values and rests. The lower four staves represent the piano accompaniment, with the right hand in the upper two staves and the left hand in the lower two staves. The piano part includes chords, arpeggios, and melodic fragments that support the vocal line.

The second system of the musical score continues the vocal and piano parts. The vocal line is written in the same treble clef and key signature. The lyrics are written below the vocal staff. The piano accompaniment continues with similar textures to the first system.

- ди - ла си - ний дымъ не мнѣ стру - ить бла - го - у -
küh - len To - des - schooss das Fest des Herrn für mich er -

дымъ не мнѣ стру - ить бла - го - у - ха - нье.
- schooss das Fest des Herrn für mich er - ta - gen.

путь, и - ду межъ стра - ха и на - деж - ды, мой взоръ у -
geht, durch Hef - fen fahr' ich hin und Ban - gen, der Blick er -

вѣж - ды; ле - жу без - гла - сенъ, не - дви -
Wan - gen. So lieg' ich stumm und re - gungs -

The third system of the musical score continues the vocal and piano parts. The vocal line is written in the same treble clef and key signature. The piano accompaniment continues with similar textures to the previous systems.

F

- ха - нье, и отъ ка - ди - ла си - ний
 - ta - gen. Nie wird im küh - len To - des -

И дувъ не - вѣ - до - мой мнѣ
 Mein Pfad in's Un - ge - wis - se

- гась, ос - ты - ла грудь, не внемлетъ слухъ, сом - ну - ты
 - löscht, der Hauch ver - weht, er - starrt die Brust, er - bleicht die

- жимъ, не слы - шу братка - го ры - да - нья, и отъ ка -
 - los, ver - neh - me nicht der Brü - der Kla - gen, nie wird im

F

дымъ не миѣ струить бла-го-у-ха-нїе.
 -schooss das Fest des Herrn für mich er-ta-gen.

путь, и-ду межъ стра-ха и на-деж-ды, мой взоръ у-
 geht, durch Hof-fen fahr' ich hin und Ban-gen, der Blick ver-

вѣж-ды; ле-жу без-гла-сень, не-дви
 Wan-gen. So lieg' ich stumm und re-gungs-

-ди-ла-си-нїй дымъ не миѣ струить бла-го-у-
 küh-len To-des - schooss das Fest des Herrn für mich er-

a 2

The musical score is written for voice and piano. It consists of several systems of staves. The vocal parts feature lyrics in both Russian and German. The piano accompaniment includes a right hand and a left hand, with various dynamics and articulations. The key signature has two sharps (F# and C#), and the time signature is 8/8. The score includes dynamic markings such as *cresc.*, *f*, *mf*, and *G* (fortissimo). The piece concludes with a *Gf* marking.

Vocal Lyrics (Russian):
 - гасъ, ос - ты - ла грудь, не внемлетъ слухъ, сомкну - ты
 - лос, не слы - шу братска - го ры - да - нья, и отъ ка -
 - та - нье, и отъ ка - ди - ла си - ний
 - gen; nie wird im küh - len To - des -

Vocal Lyrics (German):
 - *Mein* Pfad ins Un - ge - wis - se
 er - starrt die Brust, er - bleicht die
 me nicht der Brü - der Kla - gen; nie wird im

путь, и - ду межъ стра - ха и на - деж - ды, мой взоръ у -
geht, durch Hof - fen fahr' ich hin und Ban - gen, der Blick ver -

вѣж - ды, ле - жу без - гла - сень, не - дви -
Wan - gen, so lieg' ich stumm und re - gungs -

- ди - ла си - ний дымъ не мнѣ стру - ить бла - го - у -
küh - len To - des - schooss das Fest des Herrn für mich er -

дымъ не мнѣ стру - ить бла - го - у - хань - е,
- schooss das Fest des Herrn für mich er - ta - gen,

- га съ, ос - ты ла грудь, не внемлетъ слухъ, сомкну - ты
 - löscht, der Hauch ver weht, erstarrt die Brust, er - bleicht die
 - жимъ, не слы - шу, не слы - шу брат - ска - го
 - los, ver - neh - me, ver - neh - me nicht der Brü -
 - хань е, не мнѣ стру - ить бла - го -
 - ta - gen, das Fest des Herrn für mich
 не да сь мнѣ, не мнѣ стру - ить бла - го - у -
 das Fest, das Fest des Herrn für mich er -

И

First system of musical notation, measures 1-3. Dynamics: *p*, *p 3*.

Second system of musical notation, measures 4-6. Dynamics: *p*.

Third system of musical notation, measures 7-9. Includes lyrics: *вѣж* / *Wan*, *ры* / *der*, *у* / *er*, *да* / *Kla*, *хань* / *ta*, *ды.* / *gen.*, *ня.* / *gen.*, *е.* / *gen.*

- хань - - - е.
- ta - - - gen.

Fourth system of musical notation, measures 10-12. Dynamics: *p*, *p 3*.

И

p

I

Мой взоръ у - гасъ, ос - ты - ла грудь,
Der Blick ver - löscht, der Hauch verweht,

Мой взоръ у - гасъ, ос - ты - ла
Der Blick ver - löscht, der Hauch ver -

Мой взоръ у - гасъ, ос - ты - ла
Der Blick ver - löscht, der Hauch ver -

Мой взоръ у - гасъ, ос - ты - ла
Der Blick ver - löscht, der Hauch ver -

не внем - леть слухъ, сомкну - ты вѣж - ды, сомкну - ты вѣж - ды,
er - starrt die Brust, erbleicht die Wan - gen, erbleicht die Wan - gen,

грудь, не внемлеть слухъ, сомкну - ты вѣж - ды, сомкну ты вѣж - ды,
weht, er - starrt die Brust, erbleicht die Wan - gen, erbleicht die Wan - gen,

грудь, не внемлеть слухъ, сомкну - ты вѣж - ды, сомкну - ты
weht, er - starrt die Brust, erbleicht die Wan - gen, erbleicht, er -

грудь, не внем - леть слухъ, сом - кну - ты вѣж - ды, сомкну - ты
weht, er - starrt die Brust, er - bleicht die Wan - gen, erbleicht die

К

f *p*

СОМ КНУТЫ ВЪЖ ДЫ.
erbleicht die Wan - gen.

СОМ КНУ ТЫ ВЪЖ ДЫ.
erbleicht die Wan - gen.

ВЪЖ - ДЫ, ВЪЖ ДЫ.
- bleicht die Wan - gen.

ВЪЖ ДЫ.
Wan - gen.

f *p*

К

L

f **mf**

ff **f** **mf**

f **mf**

ff **f** **mf**

f **mf**

Мой взоръ у - гасъ, ос - ты - ла грудь, не вне млетъ слухъ,
 Der Blick verlöscht, der Hauch ver - weht, er - starrt die Brust,

Мой взоръ у - гасъ, ос - ты - ла грудь, не внемлетъ слухъ,
 Der Blick ver - löscht, der Hauch ver - weht, erstarrt die Brust,

Мой взоръ у - гасъ, ос - ты - ла грудь, не внемлетъ слухъ,
 Der Blick ver - löscht, der Hauch ver - weht, er - starrt die Brust,

Мой взоръ у - гасъ, ос - ты - ла грудь, не внемлетъ слухъ,
 Der Blick ver - löscht, der Hauch ver - weht, er - starrt die Brust,

ff **L** **mf**

pp

mf

dim.

pp

pp

M

pp

СОН - КНУ - ТЫ ВЪЖ - ДЫ,
er - bleicht die Wan - gen,

pp

СОН - КНУ - ТЫ ВЪЖ - ДЫ,
er - bleicht die Wan - gen,

pp

СОН - КНУ - ТЫ ВЪЖ - ДЫ,
er - bleicht die Wan - gen,

pp

СОН - КНУ - ТЫ ВЪЖ - ДЫ,
er - bleicht die Wan - gen.

pizz.

p

pizz.

p

pizz.

p

pizz.

pp

pp

pp

pp

M^p

N_a 2

mf marcato

p

mf marcato

p

mf marcato

p

И - ду вьне - вѣ -
Mein Pfad in's Un -

И - ду вьне вѣ - до мьіи миѣ
Mein Pfad in's Un - ge - wis - se

arco

p espress.

dim.

arco

p

arco

p espress.

dim.

arco

p

arco

3

p

mf

mf

p mf

mf

И - ду вьне - вѣ - до - мой мнѣ
 Mein Pfad in's Un - ge - wis - se

- до - мой мнѣ путь,
 - ge - wis - se geht,

и - ду межъ страха и на - деж - ды,
 durch Hoffen fahr' ich hin und
 Ban - gen,

путь,
 geht,

и - ду вьне - вѣ
 mein Pfad in's Un

- до - мой мнѣ
 - ge - wis - se

путь,
 geht,

и - ду межъ
 durch Hof - fen

mf

И - ду вьне - вѣ -
 Mein Pfad in's Un -

mf

mf

mf

путь, _____ и - ду межъ стра - ха _____ и на _____
geht, _____ durch Hof-fen fahr' ich _____ hin und

и - ду межъ стра - ха _____ и на - деж - _____
durch Hof-fen fahr' ich hin und Ban -

стра - ха _____ и на - деж - ды, _____ и - ду вѣне - вѣ - до - мый мнѣ _____
fahr' ich hin und Ban - gen, mein Pfad ins Un - ge - wis - se

- до - мый мнѣ _____ путь, _____ и - ду межъ стра - ха _____ и на - _____
- ge - wis - se geht, _____ durch Hof-fen fahr' ich hin _____ und

P

cresc. *f* *3* *3* *3* *3*

f *3* *3* *3* *3*

f *3* *3*

a 2

f *f* *f* *f*

f *f* *f* *f*

I *f* *f*

f *f* *f* *f*

- деж - ды; и - ду межъ стра - ха
Ban - gen, gen, durch Hof-fen fahr- ich

- ды; и - ду в не - вѣ - до - мой мнѣ путь, и
- gen, mein Pfad in's Un - ge-wis-se geht, durch

путь; и - ду в не - вѣ - до - мой мнѣ путь,
geht, mein Pfad in's Un - ge-wis-se geht,

- деж - ды; и - ду в не - вѣ -
Ban - gen, mein Pfad in's Un -

cresc. *f* *largamente*

cresc. *f* *largamente*

cresc. *f* *espr.*

cresc. *f* *espr.*

P f

Q

musical notation for piano accompaniment, including dynamic markings: *cresc.*, *ff*, *a2*, *f*.

и на - деж - ды.
hin und Ban - gen.

- ду межъ стра - ха и на - деж - ды, и - ду межъ стра
Hof - fen fahr' ich hin und Ban - gen, durch Hoffen fahr'

и - ду въ не - вѣ - домый мнѣ путь, и - ду межъ стра - ха
mein Pfad in's Un - ge - wis - se geht, durch Hof - fen fahr' ich -

- домый мнѣ путь _____ и - ду въ не - вѣ - домый мнѣ путь, и -
- ge - wis - se geht, mein Pfad in's Un - ge - wis - se geht, durch

musical notation for vocal line with lyrics and dynamic markings: *ff*, *f*.

musical notation for piano accompaniment, including dynamic markings: *espres.*, *ff*.

Q

И - ду вѣне - вѣ - до - мый миѣ путь, мой взоръ у -
 Mein Pfad in's Un - ge - wis - se geht, der Blick ver -
 ха и на - деж - - - - ды;
 ich hin und Ban - - - - gen,
 и на - деж - - - - ды мой
 hin und Ban - - - - gen der
 - ду межъ стра - ха и на - деж
 Hof - - - - fen fahr' ich hin und Ban - - - -

R

dim.
dim.
dim.
p
Tuba

- гасъ, ос - ты - ла грудь.
- löscht, der Hauch ver - weht.

мой взоръ у - гасъ, ос - ты - ла грудь.
der Blick ver - löscht, der Hauch ver - weht.

взоръ у - гасъ, ос - ты - ла грудь.
Blick ver - löscht, der Hauch ver - weht.

- ды;
- gen, мой взоръ — у - гасъ, ос - ты - ла грудь.
 der Blick — ver - löscht, der Hauch ver - weht.

div.
p
div.
p
p

R

First system of musical notation, including vocal line and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation, consisting of empty staves for vocal and piano parts.

Third system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are in Russian and German.

p
 Ле - жу без - гла - сень,
 So lieg' ich stumm und

p
 Ле - жу без - гла - сень,
 So lieg' ich stumm und

p
 Ле - жу без - гла - сень,
 So lieg' ich stumm und

p
 Ле - жу без - гла - сень,
 So lieg' ich stumm und

Fourth system of musical notation, including vocal line and piano accompaniment. The key signature changes to G minor (two flats).

Musical score for piano accompaniment, measures 1-4. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first two staves are mostly rests. The third staff (right-hand treble) contains a melodic line with a *cresc.* marking. The fourth staff (left-hand bass) contains a bass line with a *cresc.* marking. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte).

Musical score with vocal line and piano accompaniment, measures 1-4. The vocal line is on the top staff, with lyrics in Russian and German. The piano accompaniment is on the bottom three staves. The key signature is two sharps. Dynamics include *mf* and *sf*.

не - дви - жимъ, — не слы - шу брат_ска го ры да -
re - gungs - los, — ver - neh - me nicht der Brü - der Kla -

Musical score for piano accompaniment, measures 1-4. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two sharps. The first two staves are mostly rests. The third staff (right-hand treble) contains a melodic line. The fourth staff (left-hand bass) contains a bass line. Dynamics include *mf* and *sf*.

S

pp dolce

pp

pp

p

pp

дья, и отъ ка - ди - ла си. ній дымъ не мѣ стру -
gen; nie wird im küh - len Todes - schooss das Fest des

ня, и отъ ка - ди - ла си - ній дымъ не мѣ стру -
pp

pp

pp

gen; nie wird im küh - len To - des - schooss das Fest des

pp dolce

p dim.

pp

p dim.

pp

pp

S *pp*

T

p

dim.
итъ бла - го - у - ха - нье.

dim.
Herrn für mich er - ta - gen.

dim.

dim.

dim.

dim.

T

dim.

p

U

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings such as *f*, *mf*, and *espr.*. The bass part includes *f* and *mf*.

Musical score for the second system, including vocal lines with Russian and German lyrics and piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

Мой взоръ у - гасъ, о - сты - ла грудь, не внем - летъ слухъ,
Der Blick verlöscht, der Hauch ver - weht, er - starrt die Brust,

Мой взоръ у - гасъ, о - сты - ла грудь, не внем - летъ слухъ,
Der Blick ver - löscht, der Hauch ver - weht, er - starrt die Brust,

Мой взоръ у - гасъ, о - сты - ла грудь, не внем - летъ
Der Blick ver - löscht, der Hauch ver - weht, er - starrt die

Musical score for the third system, featuring piano and bass staves. The piano part includes dynamic markings such as *f*, *sf*, and *mf*. The bass part includes *mf*.

Musical score for piano accompaniment, measures 1-3. The score is written in treble and bass clefs with a key signature of one sharp (F#). It includes dynamic markings such as *p*, *mf*, *cresc.*, and *f*. A section marked *a 2* begins in measure 2. The music features complex rhythmic patterns with sixteenth and thirty-second notes.

Musical score for vocal line, measures 1-3. The lyrics are written in Russian and German. The Russian lyrics are: сомкну-ты вѣж - ды, сомкну-ты вѣж - ды, сом - кну-ты вѣж - ды, сомкну-ты вѣж - ды, сомкну-ты вѣж - ды, сомкну-ты вѣж - ды, вѣж - ды, вѣж - ды. The German lyrics are: erbleicht die Wan - gen, erbleicht die Wan - gen, er - bleicht die Wan - gen, erbleicht die Wan - gen, erbleicht, er - bleicht die Wan - gen, erbleicht die Wan - gen. The score includes dynamic markings like *cresc.* and *f*.

Musical score for piano accompaniment, measures 4-6. The score continues the accompaniment from the previous section. It includes dynamic markings such as *p*, *mf*, *cresc.*, and *f*. The music features complex rhythmic patterns with sixteenth and thirty-second notes.

V

The musical score consists of 12 measures across three systems of four staves each. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system (measures 1-4) begins with a piano (*p*) dynamic and transitions to fortissimo (*ff*) by measure 4. The second system (measures 5-8) features vocal lines with the lyrics '-ды. -gen.' in Russian and English. The third system (measures 9-12) features piano (*p*) and fortissimo (*ff*) markings, with a large 'V' at the bottom left.

Lyrics: -ды. -gen.

V

This musical score is arranged in three systems. The first system consists of four staves (treble and bass clefs) with dynamics *pp* and *cresc.*, and a marking **W**. The second system consists of five staves (three treble and two bass clefs) with dynamics *ff*, *p*, and *pp*, and a marking *cresc.*. The third system consists of four staves (two treble and two bass clefs) with dynamics *mp*, *p*, *mf*, and *cresc.*, and markings *divisi* and **W**. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

The musical score is arranged in two systems. The first system contains instrumental parts for piano and voice. The piano part features a complex texture with multiple voices, including a prominent left hand with sixteenth-note patterns and a right hand with chords and melodic lines. The voice part is in a soprano register, with lyrics in Russian and German. The second system continues the instrumental and vocal parts, with the piano part becoming more dense and rhythmic. The score includes various musical notations such as dynamics (p, ff, cresc.), articulation (accents), and performance instructions (X, a 2).

Lyrics:
 И - ду вь не - вѣ - до - мый мнѣ
 Mein Pfad in's Un - ge - wis - se
 И - ду вь не -
 Mein Pfad in's
 И - ду вь не - вѣ - до - мый мнѣ
 Mein Pfad in's Un - ge - wis - se
 И - ду вь не - вѣ - до - мый мнѣ путь, и -
 Mein Pfad in's Un - ge - wis - se geht, mein

mf cresc. *f* *p*

путь, и ду — межь стра — ха
geht, *durch* *Hof — fen* *fahr — ich*
 - вь - до - мой мнѣ путь, и ду межь
Un - ge - wis - se *geht,* *durch* *Hof — fen*
 путь, и - ду вь не - вѣ - до мой мнѣ путь, и - ду межь стра ха и на - деж -
geht, *mein Pfad in's Un - ge - wis - se* *geht,* *durch Hoffen fahr'* *ich hin und Ban -*
 - ду вь не - вѣ - до мой мнѣ путь, и - ду вь не - вѣ - до - мой мнѣ путь, и -
Pfad in's Un - ge - wis - se *geht,* *mein Pfad in's Un - ge - wis - se* *geht,* *mein*

Largamente

и на деж ды!
hin und Ban gen!

стра ха и на деж ды; и ду въ не
fahr' ich hin und Ban - gen, mein Pfad in's

-ды, и - ду межъ стра ха и на - деж ды, и -
-gen, durch Hoffen fahr' ich hin und Ban gen. Mein

ду въ не - въ до - мой мнѣ путь, и - ду межъ стра - ха и на -
Pfad in's Un - ge - wis - se geht, durch Hof - fen fahr' ich hin und

ff *a 2* *marcattissimo* *ff* *ff* *ff* *ff* *p cresc.* *ff*

poco rit.

The musical score is arranged in three systems. The first system contains instrumental accompaniment for piano and voice parts. The second system features vocal lines with lyrics in Russian and German. The third system continues the instrumental accompaniment.

Lyrics:

- вѣ - до - мыи мнѣ путь!
 Un - ge - wis - se geht!
 - ду вѣ не - вѣ - домыи мнѣ путь!
 Pfad in's Un - ge - wis - se geht!
 - деж ды!
 Ban - gen!

Performance markings: *p*, *pp*, *f*, *dim.*, *a 2*, *poco rit.*

II.

Andante sostenuto. (♩ = 72.)

Но вѣч - нымъ сномъ по - ка я сплю, но вѣч - нымъ сномъ по -
Dach *ob der Leib in Schlaf ver - senkt, doch ob der Leib in*

Но вѣч - нымъ сномъ по - ка я сплю, но вѣч - нымъ сномъ по -
Dach *ob der Leib in Schlaf ver - senkt, doch ob der Leib in*

Но вѣч - нымъ сномъ по - ка я сплю, но вѣч - нымъ сномъ по - ка -
Dach *ob der Leib in Schlaf ver - senkt, doch ob der Leib in Schlaf*

Но вѣч - нымъ сномъ по - ка я сплю, но вѣч - нымъ сномъ по -
Dach *ob der Leib in Schlaf ver - senkt, doch ob der Leib in*

Andante sostenuto. (♩ = 72.)

- ка я сплю, мо - я лю - бовь не у - ми - ра - етъ, мо - я лю -
Schlaf ver - senkt, es kann die Lie - be nie ver - ge - hen, es kann die

- ка я сплю, мо - я лю - бовь не у - ми - ра -
Schlaf ver - senkt, es kann die Lie - be, die Lie -

- я сплю, мо - я лю - бовь не у - ми - ра - етъ, мо - я лю -
ver - senkt, es kann die Lie - be nie ver - ge - hen, es kann die

- ка - я сплю, мо - я лю - бовь не у - ми - ра -
Schlaf ver - senkt, es kann die Lie - be nie ver - ge -

A

- бовь не у - ми ра - еть, мо -
 Lie - be nie ver - ge - hen, es
 - еть, не у - ми ра - еть, не у - ми ра. еть, мо -
 - be, nie ver - ge - hen, es kann die Liebe, es
 бовь не у - ми ра - еть, мо - я лю - бовь не у - ми ра - еть, мо -
 Lie - be nie ver - ge - hen, es kann die Lie - be nie ver - ge - hen, es
 - еть, мо - я лю - бовь не у - ми ра - еть, мо -
 - hen, es kann die Lie - be nie ver - ge - hen, es

B

- я лю бовь не у - ми ра - еть.
 kann die Lie - be nie ver - ge - hen.
 - я лю бовь не у - ми ра - еть.
 kann die Lie - be nie ver - ge - hen.
 - я лю бовь не у - ми ра - еть.
 kann die Lie - be nie ver - ge - hen.
 - я лю бовь не у - ми ра - еть.
 kann die Lie - be nie ver - ge - hen.

divisi.
 ppp
 ppp

B

Moderato. (♩ = 138.)

a 2

The first system of the score consists of five staves. The top three staves are for the piano, with dynamics ranging from *f* to *ff*. The bottom two staves are for the strings, with dynamics *f* and *p*. The music is in a major key with a common time signature. The piano part features a melodic line with some grace notes and a bass line with sustained notes. The strings provide a harmonic accompaniment.

The second system continues the musical score with five staves. The piano part has dynamics *f* and *p*. The string part has dynamics *f* and *p*. The notation includes various musical symbols such as slurs and accents.

The third system contains vocal lines with lyrics. The lyrics are in both Russian and German. The Russian lyrics are: "И е - ю, братья, васъ мо - лю, да каж - дый". The German lyrics are: "Und Ih - rer, Brüder, treu ge - denkt, zu Gott er -". The vocal lines are written in a major key with a common time signature. Dynamics include *f* and *ff*.

The fourth system continues the musical score with five staves. The piano part has dynamics *f* and *ff*. The string part has dynamics *f* and *pizz.*. The piano part features a melodic line with some grace notes and a bass line with sustained notes. The strings provide a harmonic accompaniment.

Moderato. (♩ = 138.)

a. 2

C

а 2

ff

f

ff

f

ff

f

sf

ff

ff

ff

къ Гос-по-ду взы- ва- еть: Господь! Господь!
hebend eu-er *Fle- hen:* *O Herr!* *O Herr!*

къ Гос-по-ду взы- ва- еть: Господь! Господь!
hebend eu-er *Fle- hen:* *O Herr!* *O Herr!*

C

ff

arco

ff

The musical score is arranged in two systems. The first system contains five staves: four for the vocal soloists (Soprano, Alto, Tenor, Bass) and one for the piano. The second system contains five staves: four for the vocal soloists and one for the piano. The vocal soloists enter in measure 3 with the lyrics "Господь! О Herr!". The piano accompaniment features a prominent bass line in the left hand and a more active right hand. Dynamics include *fff*, *ff*, *f*, *p*, and *sf*. The tempo is marked *a 2*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score concludes with the instruction *attaca subito*.

III. Fuga.

Allegro. (♩ = 144.)

ВЪ ТОТЪ ДЕНЬ, КОГДА ТРУБА ВОС ТРУБИТЬ МИРА
 Am Ta-ge des Ge-richts wenn laut Po-sau-nen

Allegro. (♩ = 144.)

D

E

Fag. *sf*

пре - ста - вле - нье, при - ми - у -
ruf - er - dröh - - - - - net, in dei - ne

Въ тотъ день, ког - да тру - ба вос - тру - битъ
Am Ta - ge des Ge - richts, wenn laut Po -

Viole.
 Celli.
 Bassi.

f D E

Fl.
 Cl.
 Fag.

Въ тотъ
Am

- сон ша - го ра ба въ тво -
Woh nun - gen des Lichts nimm

ми - ра пре - ста - вле
- sau - nen - ruf - er - dröh

f

F

день, когда труба вострепещет, мнѣ рана
 Ta - ge des Ge - richts, wenn laut Po - sai - nen -

и небесныя седеши, не,
 auf den Sün - der mild ver - söh - net,

не, приими насъ
 net, in dei - ne Woh - nen -

F

G

пре - ста - вле - нье, при - ми - у -
 ruf - er - dröh - - - - - net, in - dei - ne

Въ тотъ день, когда тру - ба вос - тру - битъ
 Am Ta - gedes Ge - richts, wenn laut - - - - - Po -

при - ми - у - соп - ша - го - ра - ба, при - ми - у - соп -
 in dei - ne Woh - nun - gen - des Lichts, in dei - ne Woh -

- го - ра - ба въ тво - и - не - бес - ны -
 - gen - des - Lichts, - - - - - des Lichts nimm auf - den Sün - der

G

И

соп - ша - го - ра - ба - въ тво - и - не -
Woh - nun - gen - des Lichts - nimm auf - den

ми - ра - пре - став - ле -
sau - nen - ruf - er - dröh

ша - го - ра - ба - въ тво - и - не - бес - ны - я - се -
nun - gen des Lichts nimm auf - den Sün - der mild - ver -

я - се - ле - нья.
mild ver - söh - net.

И

- - - - - без ны - я - - - - - се - ле -
Sün der mild ver - söh
 - - - - - нье, при ми у соп ша - го ра - ба
net, in dei - ne Woh - nun - gen des Lichts nimmt auf,
 - ле - нья, при ми у соп ша - го ра -
söh - net, in dei - ne Woh - nun - gen des

Въ тотъ день, когда тру-
Am Ta - ge des Ge-

ff *a2* **K**

ff *a2*

ня, при ми у сон ша го ра
 net, in dei ne Woh nun gen des
 въ твои не бес ны я се ленья, въ тотъ день, когда тру ба вос
 nimm auf den Sün der mild ver söh net, am Ta ge des Ge richts, wenn
 ба; въ тотъ день, когда тру ба вос тру битъ
 Lichts; am Ta ge des Ge richts, wenn laut
 ба вос тру битъ ми ра пре став
 richts, wenn laut Po sau nen ruf er

ff **K**

- ба, въ тотъ день, когда тру-ба востре- битъ, въ тотъ день, когда тру-
Licht's, am Ta- ge des Ge-richts, des Ge- richts, am Ta- ge des Ge-
 - тру - - - битъ ми - ра пре - -
laut Po- sau - nen - ruf er - dröh-net, am Ta- ge des Ge-richts, wenn
 ми - ра - - - пре-став - ле-нъе, въ тотъ день, когда тру-ба вос -
Po- sau - nen - ruf er - dröh-net, am Ta- ge des Ge-richts, wenn
 - ле - нъе, при - ми - у - соп - - ша - го - ра -
dröh-net, in dei - ne Woh - - nun - gen - des

a 2 **L**
 ff
 ff
 ff
 a 2
 f
 ff
 ff
L

M

- ба вос - тру - бить ми - ра - престав - ле - нье.
rechts, wenn laut Ro - sau - nen - ruf er - dröh - net.

- став - ле - нье, пре - став - ле - нье.
Po - sau - nen - ruf er - dröh - net.

- тру - бить ми - ра пре - став - ле - нье.
laut Ro - sau - nen - ruf er - dröh - net.

- ба вътво - и не - бес - - ны - я се - ле - нья.
Lichts nimm auf den Sün - - - der mild ver - söh - net.

ff M^f

Въ тотъ день, когда тру-ба вос-
Am Ta - ге des Ge-richts, wenn

N

Lyrics:
 - ба вострубить мира
 - rechts, wenn laut Po saunen ruf
 - ба вострубить мира
 - rechts, wenn laut Po saunen ruf
 - трубить мира, мирера пред
 - laut Po saunen ruf er droh

N

0

First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A fermata is placed over a note in the vocal line. The system ends with a double bar line.

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are:

— пре_став_лень_е.

er - dröh_net.

- лень_е.

- dröh - net.

- став_лень_е.

er - dröh_net.

- став_лень_е.

- net, er - dröh_net.
 The piano accompaniment continues with chords and rhythmic patterns. Dynamic markings include *f* and *mf*.

Third system of musical notation. It consists of piano accompaniment in treble and bass clefs. The music is marked *sempreff* (sempre forte) in all staves. The key signature remains two sharps. The system ends with a double bar line.

0

P

The image displays a musical score for piano, organized into three systems of staves. The first system consists of three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings such as *a2*, *sf*, and *ff*. A large **P** (piano) dynamic marking is positioned at the top right of this system. The second system also consists of three staves, with the middle staff containing a large *ff* marking. The third system consists of four staves, with the top two in treble clef and the bottom two in bass clef, all featuring musical notation and dynamic markings like *sf*. A second large **P** marking is located at the bottom right of the page.

Въ тотъ день, когда тру-ба вос-
 Та - ге дес Ге - рихтс, wenn

Q a 2 R sf

ff sf ff sf

- ба *richts,* *wenn* тру - битъ, *wenn* тру битъ
laut, *laut* *laut* *Ro -*
- ба *richts,* *wenn* тру - битъ *mi* ра пре ста - вленъе,
laut *laut* *Ro -* *sau -* *nen -* *ruf* *er -* *dröhnet,*
wenn тру - битъ, *wenn* тру -
laut *Ro -* *sau -* *nen -* *ruf,* *wenn* *laut*
- тру битъ *mi* - ра пре - ста - вле - нъе,
laut *Ro -* *sau -* *nen -* *ruf* *er -* *dröh - net, Ro -*

Q R

S

mp

con sord.

pp

f

ff

ff

ff

ff

ff

ff

Timpani coperti

f

pp

ми-ра пре-ста-вление, -sau-nen-ruf er-dröhnet.

ми-ра пре-ста-вление, laut er-dröhnet.

бить ми-ра пре-ста-вление, По-sau-nen-ruf er-dröhnet.

ми-ра пре-ста-вление, -sau-nen-ruf er-dröhnet.

S

T

con sordini
a 2
pp

p
Въ тотъ день, когда тру- ба вос- тру- _битъ ми - ра пре - став -
Am Ta - ge des Ge - richts, wenn laut Po - sau - - nen - ruf - er -

T

U

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The first staff has a melodic line starting with a half note, followed by eighth notes. Dynamics include *p* and *pp*. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The system ends with a *pp* dynamic marking.

Second system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and one grand staff. Dynamics include *p* and *con sordini*. The notation includes various note values and rests.

Third system of musical notation, consisting of a single bass clef staff with a series of chords.

Fourth system of musical notation. It consists of three staves: two treble clefs and one bass clef. The lyrics are written below the first staff. Dynamics include *mp* and *p*.

- лень - - - - - е, при ми у -
 - dréh - - - - - net; in dei - - - - - ne

Въ тотъ
Am

Fifth system of musical notation. It consists of four staves: two treble clefs, one bass clef, and one grand staff. Dynamics include *con sord.* and *pp*. The notation includes various note values and rests.

U

V

соп - ша - го ра - ба - вѣтво -
 Woh - nun - gen des Lichts - nimm

день, ко - гда тру - ба вос - тру - битъ ми - ра пре - став -
 Ta - ge des Ge - richts, wenn laut Ro - sau - nen - ruf er -

V

pp

pp

pp

pp

p

- я не бесны я се лень я, при
auf den Sün der mild ver söh net; in

лень e, при
dröh net; in

pp

pp

W

con sort.
pp

a2

pp

p

Вѣтотъ день, ког-да тру-ба вос-тру-бить
Am Ta - ge des Ge - richts, wenn laut Po -

- ми у - сон - ша - го - ра - ба, при - ми у - сон -
dei - ne Woh - nun - gen - des Lichts, in dei - ne Woh -

- ми у - сон - ша - го - ра - ба, при - ми у - сон -
dei - ne Woh - nun - gen

pp

pp

pp

pp

W

X

First system of musical notation, including vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The music features various melodic lines with slurs and dynamic markings.

Second system of musical notation, primarily piano accompaniment. It includes dynamic markings such as *pp* and *a2*. The music continues with complex harmonic textures.

Third system of musical notation, featuring vocal lines with lyrics in German and Russian. The lyrics are:

mi - pa - пре - став - ле -

- sau - nen - ruf - er - dröh -

- ша - го - па - ба - вѣтв - и - не - бс - ны - я - се -

- nun - gen - des - Lichts - nimm - auf - den - Sün - der - mild - ver -

pa - ба - вѣтв - и - не - бс - ны -

des - Lichts - nimm - auf - den - Sün -

Fourth system of musical notation, primarily piano accompaniment. It includes dynamic markings such as *pp*. The music concludes with sustained chords and melodic fragments.

X

У

The first system consists of five staves. The top staff is the vocal line, starting with a whole note rest followed by a half note G4. The second and third staves are piano accompaniment, with the right hand playing a sequence of eighth notes (G4, A4, B4, C5) and the left hand playing a sequence of eighth notes (G3, F3, E3, D3). Dynamic markings include *pp* and *a2*.

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "нъе, при ми у соп", "net; in dei ne", "соп", "Иох". The German lyrics are: "Вътогъ день, ког да тру ба вос", "Am Ta ge des Ge richts, wenn", "ле нья, при ми у соп ша го ра ба вътво", "söh net, in dei ne Иох нин ген des Lichts nimm". Dynamic markings include *mp*.

- ны - я се - ле - нья, при -
 - der mild ver - söh - net in

The third system is primarily piano accompaniment, consisting of five staves. It features a complex rhythmic pattern with many sixteenth notes and slurs. The piano part continues with a similar eighth-note sequence in both hands.

У

Z^{a2}

pp
p
cresc.
p
cresc.

p
cresc.

- ша - го ра - ба - вь тво - и - не бес - ны
- nun - gen des Lichts - nimm auf den Sün - der

- тву битъ мѣ ра пре - став ле - нье, мѣ ра
- laut - Ro - sau - nen ruf - Ro - sau - nen ruf, laut

- и не бес - ны я со - ле - нья,
- auf den Sün - der mild ver - söh - net,

- ми - у - еоп - ша - го ра - ба -
- dei - ne Woh - nun - gen des Lichts

p
cresc.

Z^a 6540

A

sf *pp* *cresc.* *senza sord.*
sf *ppp* *senza sord.* *poco a poco cresc.*
ppp *poco a poco cresc.* *senza sord.*
pp *ppp* *poco a*

mp *pp*

я — се — ле — нья. —
mild — *ver* — *söh* — *net.*

пре — став — ле — нье.
er — *drüh* — *net.*

ВЪТВО — и — се — ле — нья. —
mild — *ver* — *söh* — *net.*

senza sord. *divisi*

ppp *poco* *a* *poco* *cresc.* *senza sord.*
ppp *senza sord.* *poco* *a* *poco* *cresc.* *divisi*
ppp *senza sord.* *poco* *a* *poco* *cresc.*

A *ppp*

B'

a 2

ff cresc. senza sord. ff

ff

poco cresc. p cresc. mp cresc. ff

ff senza sordino

Въ тотъ
Am
ff

Въ тотъ
Am
ff

divisi cresc. ff

cresc. ff

cresc. ff

cresc. ff

mp cresc. **B'** ff

C'

день, когда тру-ба вое-тру-бить ми-ра пре-

Ta - ge des Gerichts, wenn laut Ro - zai - nen ruf -

день, когда тру-ба вое-тру-бить ми-ра пре-

Ta - ge des Gerichts, wenn laut Ro - zai - nen ruf -

C

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is D major (two sharps). The system includes a vocal line with a 'D' dynamic marking and a piano accompaniment with 'a 2' markings.

Musical score for the second system, featuring piano accompaniment with 'ff' dynamics and 'a 2' markings.

A single bass line for the piano accompaniment.

Musical score for the third system, featuring vocal lines with Russian and Latin lyrics and piano accompaniment with 'ff' dynamics.

став ле нье, при ми у
er-dröh net, in dei ne

Musical score for the fourth system, featuring piano accompaniment with a 'D' dynamic marking.

First system of musical notation. It includes a vocal line with a long note on the word 'E' and piano accompaniment. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, primarily piano accompaniment. It consists of two staves for the right hand and two for the left hand, with various chords and melodic lines.

A single empty musical staff, likely a placeholder for a second vocal line.

Third system of musical notation, including lyrics. The lyrics are:

 соп - ша - го - па - ба - вѣ тво -

 Woh - nun - gen des - Lichts - nimm

 The musical notation includes vocal lines and piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment. It features a dense texture of chords and melodic lines in both hands.

- и на бже ны я се ле
auf den Sün der mild ver söh

- и на бже ны я се ле
auf den Sün der mild ver söh

Musical score for page 78, featuring vocal lines with German lyrics and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment with more complex rhythmic patterns.

F'

Musical score for the first system, featuring piano and strings. The piano part has a melodic line with slurs and accents. The strings play a rhythmic accompaniment with slurs.

f

НЪЯ.
net.

НЪЯ.
net.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The piano part continues with rhythmic accompaniment.

F'

Musical score for the third system, featuring piano and strings. The piano part has a more active melodic line. The strings play a rhythmic accompaniment.

Moderato.

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first part of the system is marked with a piano (*p*) dynamic, and the second part is marked with a fortissimo (*ff*) dynamic. There are various musical notations including notes, rests, and slurs.

Second system of musical notation, continuing from the first. It consists of four staves. The key signature remains two sharps. The first part is marked with a piano (*p*) dynamic, and the second part is marked with a fortissimo (*ff*) dynamic. The notation includes notes, rests, and slurs.

Third system of musical notation, featuring vocal lines. It consists of four staves. The key signature is two sharps. The first part is marked with a fortissimo (*ff*) dynamic. The lyrics are written below the vocal staves: "Въ тотъ день когда тру" and "Am Ta-ge des Ge-".

Fourth system of musical notation, continuing the instrumental accompaniment. It consists of four staves. The key signature is two sharps. The first part is marked with a piano (*p*) dynamic, and the second part is marked with a fortissimo (*ff*) dynamic. The notation includes notes, rests, and slurs.

Moderato.

H

I

- ba
- richts,

вос - тру - битъ мі - ра пре - ста - влень - е,
wenn laut Ro - sau - nen - ruf er - dröh - net,

- ba
- richts,

вос - тру - битъ мі - ра пре - ста - влень - е,
wenn laut Ro - sau - nen - ruf er - dröh - net,

H

I

К

при - ми у - сон - ша - го ра - ба
in dei - ne Wö - h - nun - gen des Lichts

при - ми у - сон - ша - го ра - ба
in dei - ne Wö - h - nun - gen des Lichts

К

ВЪ ТВО - И НЕ - БЕСНЫЯ СЕ - ЛЕ - НЬЯ.
 nimm auf den Sünder mild ver - söh - net.

p cresc. ff
fp cresc. ff sf dim.

Timp.

pp

Adagio. **L**

pp

При - ми у - соп - ша - го ра - ба въ тво - и не - бес - ны -
In *dei - ne* • *Woh - nungen des* *Lichts nimm* *auf* *den* *Sün - der*

pp

M

я се - ле - - нья. -
mild ver - söh - - net.

я се - ле - - нья, - при - ми у - соп - ша - го ра -
mild ver - söh - - net; in dei - ne Woh nun gen des

я се - ле - - нья; при - ми у - соп - ша - го ра - ба -
mild ver - söh - - net; in dei - ne Woh - nungen des Lichts

я се - ле - - нья; при - ми у - соп - - ша - го ра - ба
mild ver - söh - - net; in dei - ne Woh - nungen des Lichts

rit.

ба въ тво - и не - бес - ны - я се - ле - - - нья. -
Lichts nimm auf den Sünder mild ver - söh - - - net.

въ тво - и не - бес - ны - я се - ле - нья. -
nimm auf den Sün - der mild ver - söh - net.

rit.