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Fathers and sons of partes music: A Concert by Vasily Titov in a mid-eighteenth-century arrangement

Anna V. Bulycheva
Moscow State Tchaikovsky Conservatory,
Moscow, Russian Federation,
✉*alphise@yandex.ru*,
https://orcid.org/0000-0002-1163-7344



Abstract. In 2022, Evgeniya E. Gatovskaya published scores of fifteen four-voice partes concerts by Vasily Titov (c. 1650–1709). At least two of them were arranged in the mid-eighteenth century for the most widespread vocal scoring of the period: twelve voices. The arrangement of the concert *Oh, how many blessings the damned one deprived himself* has survived well enough to reconstruct its full score. It represents a rare type of twelve-voice scoring:

Translated by Irina G. Latysheva

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for four choirs without altos. The score of the work, compiled from the partbooks of the Synodal Choral Collection of the State Historical Museum (Doc. 46), is published for the first time in the appendix to this article. Comparative analysis of the two versions of the concert revealed that this arrangement is a free adaptation, in which modifications affected not only texture but also key, rhythm, melodic figuration, and formal proportions. Furthermore, the arrangement introduces new sections absent from the original. The alterations made during the arranging process demonstrate the direction in which the partes style evolved in the first half of the eighteenth century, becoming significantly Russified and absorbing certain features of traditional genres of Russian sacred music.

Keywords: Russian Baroque, partes singing, Vasily Titov, choral arrangement, twelve-voice scoring, mensural rhythm

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Старинная музыка

Научная статья

Отцы и дети партесной музыки: концерт Василия Титова в обработке середины XVIII века

Анна Валентиновна Булычева
Московская государственная консерватория
имени П. И. Чайковского,
г. Москва, Российская Федерация,
✉alphise@yandex.ru,
https://orcid.org/0000-0002-1163-7344

Аннотация. В 2022 году Евгения Евгеньевна Гатовская опубликовала партитуры пятнадцати четырехголосных партесных концертов Василия Титова (ок. 1650–1709). По меньшей мере два из них в середине XVIII века были переложены для самого распространенного в то время состава — на двенадцать голосов. Переложение концерта «О, коликих благ окаянный себе лиших» сохранилось достаточно хорошо, чтобы реконструировать его партитуру. В ней представлен редкий вид двенадцатиголосия: для четырех хоров без альтов. Партитура сочинения, составленная по партиям из Синодального певческого собрания Государственного исторического музея (ед. хр. 46), впервые публикуется в приложении к настоящей статье. Сравнительный анализ двух версий концерта показал, что данное переложение представляет собой свободную обработку, в которой изменения затронули не только фактуру, но и тональность, ритмику, мелодическую

фигурацию и пропорции формы. Более того, в текст были введены новые разделы, отсутствующие в оригинале. Изменения, внесенные в процессе обработки, показывают, в каком направлении эволюционировал в первой половине XVIII века партесный стиль, значительно русифицированный, впитавший некоторые черты традиционных видов русской духовной музыки.

Ключевые слова: русское барокко, партесное пение, Василий Титов, хоровая аранжировка, двенадцатиголосие, мензуральная ритмика

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Introduction

The Baroque era entered history as a golden age of arrangements and adaptations of vocal and instrumental music for a wide variety of performing forces. In each country, arranging practices had their own distinctive features. In the Catholic and Protestant lands of Germany, the doubling of entire choirs by instrumental ensembles was widely employed. In 1629, on the occasion of the town council election, Johann Hermann Schein composed *Lamentatio ecclesiae et consolatio* Jehovae for nine or fourteen voices. The actual number of parts varied according to the performers' preferences. As Stephen Rose established, they were distributed among the choirs as follows:

> Choir 1: 5-part choir that is sometimes sung and sometimes acts as an instrumental ritornello, played either by strings or by a mixed ensemble of violin, transverse flute, 2 trombones and bassoon
>
> Choir 2: 4 vocal concertists, doubled by an optional capella
>
> Continuo [1, p. 260].

Around the same time, in the first half of the seventeenth century, Rome became the largest center of polychoral music, where the practice of creating performance versions flourished. Thus, Florian Bassani Grampp discovered the manuscript materials of Antonio Maria Abbatini's eight-voice antiphon *Apparuit Deus Moysi*:

> ... the substantial two-choir composition is preserved in 19 partbooks which are arranged in four choirs (SATB,[1] organ). In this adaptation, the third choir doubles the first (apart from the solo sections of the concerted voices), while the fourth choir doubles the second (likewise only in tutti sections). In 17th-century Rome this kind of 'amplification' seems to have been a very frequent phenomenon. In fact, there is a surprisingly large number of Roman seicento compositions arranged according to this model: works for basically only one, two or three 'real' choirs (each consisting of SATB and organ) whose source material permits performance by a greater number of (up to eight) ensembles [2, p. 424].

In Russian sacred music of the Baroque era, the doubling of vocal parts by instruments was not used. Nor is there any evidence of simple duplication of parts from one choir by another in partes singing. However, numerous versions

[1] SATB — soprano, alto, tenor, bass (the standard designation for a four-part mixed choir or ensemble).

of the same compositions for various numbers of voices—up to 48 (for twelve choirs)—have been preserved. This phenomenon dates back to the first decades of the style's existence. In publishing two versions of Fedorit Chekalowski's concert *Purify Me, O Savior*—for four (1670s) and three (late seventeenth century) voices—Irina V. Gerasimova noted: "The arrangement of a four-voice composition for three voices is not a unique phenomenon. It is encountered in the oeuvre of Nikolay Diletsky" [3, p. 82].

The most widespread genre, the partes concert, reveals a clear pattern: the greater the number of voices, the higher the probability that we are dealing with an arrangement. This applies to both twelve-choir concerts, to about half of the works for four and six choirs, and to only about a third of the three-choir works [4, p. 88]. At the current stage of research into the partes repertoire, one may assume that arrangements for larger forces follow the original rather strictly. However, free adaptations of the original are also possible.

This practice affected the works of such pillars of Russian Baroque music as Nikolay Diletsky and Vasily Titov. In the mid-eighteenth century, Diletsky's four-voice concert *These who don't bow to Your icon*[2] was arranged for twelve voices. At the same time, versions of two four-voice concerts by Titov appeared: *Oh, what a lawless gathering* and *Oh, how many blessings the damned one deprived himself*. The former has reached us as a single, incomplete set of parts (only eight voices),[3] while the latter is preserved much better. In twelve-voice collections, both are listed as anonymous.[4]

[2] State Historical Museum (SHM). Synodal Choral Collection. Coll. 355. No. 247; Institute of Manuscripts of the Vernadsky National Library of Ukraine (IN VNLU). Coll. 306. Doc. 41 (former shelfmark: 41p / XVIII-14). No. 147.

[3] The National Library of Russia (NLR), Department of Manuscripts, Coll. 351. Doc. 710/967, 717–723/974–980. No. 79 (alto, tenor, and bass parts of the first choir, four parts of the second choir, third bass part).

[4] Previously, the four-voice version of the concert *Oh, how many blessings* was also mentioned in scholarly literature as an anonymous work. See Gatovskaya, E. E. (2022). *Kontserty Vasiliya Titova na chetyre golosa v kontekste russkoi khorovoi kul'tury poslednei chetverti XVII — pervoi poloviny XVIII veka* [Vasily Titov's concertos for four voices in the context of Russian choral culture of the last quarter of the 17th and the first half of the 18th century]. [Unpublished doctoral dissertation]. (Vol. 1). State Institute for Art Studies. (In Russ.), p. 36.

Thanks to the recent publication of the four-voice scores by Evgeniya E. Gatovskaya,[5] it is now possible not only to attribute both twelve-voice works to Titov, but also to compare the four-voice version of *Oh, how many blessings* with an arrangement by an unknown author made seven decades later.

The Problem of the Primary Source

The concert *Oh, how many blessings* for two tenors and two basses appears in singing collections starting from 1682–1690.[6] It is written to the text of the slavnick (doxastikon) sung on the Sunday of the Prodigal Son.[7] The work has survived in fourteen manuscript copies made over the course of a century—from 1682 to 1786.[8] Over this period, the musical text could not but undergo significant changes. As Irina V. Gerasimova observes, "around the middle of the eighteenth century, a shift in repertoire occurs in four-voice partbooks: manuscripts from this period reveal new concerts and different redactions of popular works by Nikolay Diletsky and Vasily Titov" [5, p. 66]. In publishing the concerts, Evgeniya E. Gatovskaya neither took these changes into account nor traced the history of the musical text: "The editing of the verbal and musical text of Vasily Titov's concerts is based on the study of the features of all manuscript sources and carried out without special commentaries"[9] [6, p. 10]. At the same time, she notes that compositions are sometimes "reproduced with melodic and tonal alterations and abbreviations."[10] Therefore, it is currently impossible even to assume which redaction of Titov's four-voice concert—the authorial version or one that had already undergone some revision—was used by the creator of the twelve-voice arrangement.

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[5] Gatovskaya, E. E. (2022). *Kontserty Vasiliya Titova na chetyre golosa v kontekste russkoi khorovoi kul'tury poslednei chetverti XVII — pervoi poloviny XVIII veka* [Vasily Titov's concertos for four voices in the context of Russian choral culture of the last quarter of the 17th and the first half of the 18th century]. [Unpublished doctoral dissertation]. (Vol. 2). State Institute for Art Studies. (In Russ.), pp. 63–78.

[6] Gatovskaya, Vol. 1, p. 40.

[7] For details on the verbal text of the concert, see Gatovskaya, Vol. 1, pp. 48–49.

[8] Gatovskaya, Vol. 1, p. 31.

[9] Gatovskaya, Vol. 2, p. 10.

[10] Gatovskaya, Vol. 1, p. 47.

Features of the Polychoral Adaptation

In mid-eighteenth-century partes singing, twelve-voice scoring was the most widespread. The arrangement of the concert *Oh, how many blessings* (see the score in the appendix to the article) has survived in three copies. The most complete of them (lacking the first descant part) belongs to the collection of the State Historical Museum.[11] The manuscript dates to the late 1750s and originates from the Novospassky Monastery in Moscow. The composition is recorded at the end of the collection, alongside other penitential concerts—*My life ends* and *Alas, the damned soul*. A less complete copy (lacking the third descant and fourth tenor parts), also dating from the middle of the century, is housed in the collection of the National Library of Ukraine.[12] Five parts from a manuscript set of the same period are preserved in St. Petersburg.[13] Thus, the twelve-voice version was made no later than the 1750s and became known in the country's major singing centers.

For small vocal ensembles, this redaction was of no interest, as it was intended for a rare scoring in which twelve voices are divided not into three four-voice choirs (SATB), but into four three-voice choirs without altos (STB). To date, 27 partes compositions with this type of choral texture have been identified: 26 concerts and one communional anthem. Sixteen of them originated as adaptations of twelve-voice works for traditional three-choir scoring. The other eleven, including the concert *Oh, how many blessings*, survive only in four-choir versions.

Table 1 lists all compositions for twelve voices without altos—both attributed and anonymous—and gives their numbers in the three aforementioned collections. The titles of concerts lacking redactions for standard three-choir scoring are highlighted in bold italics. Those occurring only in the specified Ukrainian manuscript are marked with an asterisk.

[11] Synodal Choral Collection. Doc. 46. No. 92.

[12] IN VNLU. Shelfmark 118/114C.

[13] Cabinet of Manuscripts of the Russian Institute for the History of the Arts. Coll. 2. Inv. 1. Doc. 846 (first tenor part) and Department of Manuscripts, NLR. Coll. 1160. Q. 55–58 (tenor and bass parts of the third and fourth choirs).

Table 1. Concerts for four three-voice choirs without altos in manuscripts

Concerts	Moscow	Kyiv	St. Petersburg
Titov. *Blessed Be the Lord My God*	–	2	–
Titov. *God Is Our Refuge and Strength*	58	24	–
Titov. *The Forefather of God, David*	7	3	–
The Divine Thunder	–	10*	–
My life ends	93	27	58
Rejoice, Land of Izhora	80	6	44
God Has Gone Up with a Shout (communional anthem)	–	18	–
Zavadovsky. ***The Lord Ascended into Heaven***	11	4	–
The Lord of Hosts Is with Us	79	21	
Titov / Gerasim (Zavadovsky). *Today Hades Weeps*	6	5	–
Titov. *Today the God-bearing Church*	20	17	–
Today is the Lord of the world	15	9	–
Who Shall Separate Us?	39	8	–
Mercy and Judgment	–	33*	–
The Heavens declare	–	–	–
Titov. ***Oh, how many blessings***	92	22	54
The Eye of My Heart	94	28	55
Alas, the damned soul	95	29	–
Again Herodias rages	–	20	–
Come, Holy Spirit	–	19*	–
Come, Let Us Rejoice in the Lord	83	23	–
Let Us Sing to the Lord	38	26	–
Titov. *Thou Wast Born*	–	34	–
Titov. *The Eternal Counsel*	81	7	–
Man of God	–	31	–
Ivan Smolnikov. *What Shall I Render unto the Lord for All?*	–	32	–
What Shall We Offer Thee, O Christ?	–	30*	–

As can be seen, concerts for this scoring are abundantly represented in two of the three sources; only one, *The Heavens declare*, is absent from them. The Kyiv collection includes 26 such works, four of which are unique. Since concerts for choirs lacking alto parts are also fairly common in other partes manuscripts of the Kyiv tradition, one may conclude that this type of texture is of Ukrainian origin.

In the concert *Oh, how many blessings*, the clef system in all choirs is identical: treble, tenor, and bass. The exception is the fourth descant part, notated in the soprano clef. Functionally, the first and second choirs act as soloists, while the third and fourth serve as *ripienisti* in the *tutti* sections, although the third bass also participates in ensemble passages. The key has also changed: originally written by Titov in *G minor* with one flat in the key signature, the twelve-voice adaptation is transposed to *A minor*. This transposition from flat keys up a whole step to eliminate key signatures is typical of the mid-eighteenth century (see [6, p. 232]).

When partes works were arranged for larger forces, their dimensions typically expanded. This was due, firstly, to the expansion of imitative sections as the number of voices increased, and secondly, to the introduction of dialogues between ensembles and *tutti*. In the version of Titov's concert *Oh, how many blessings* created by an unknown author, the total number of bars increased from 109 to 130. However, the third of the six formal sections was shortened, while the fifth remained unchanged (see *Table 2*).

Table 2. Duration of sections in the concert *Oh, how many blessings* (in bars)

Section of the Concert	**Original**	**Adaptation**
	Number of Bars	
Oh, how many blessings the damned one deprived himself	18 (1–18)	21 (1–21)
Oh, what a kingdom	14 (19–32)	24 (22–45)
Having squandered the wealth	18 (33–50)	13 (46–58)
Alas for me	22 (51–72)	23 (59–81)
Therefore, before death	11 (73–83)	11 (82–92)
Like a prodigal	26 (84–109)	38 (93–130)

How did the arranger treat the polyphonic passages? In bars 10–13 of the four-voice concert, there is a "canonic sequence with doubling of the *risposta* (doubling of the second unit)"[14]: the first tenor imitates the melodic line of the first bass at the interval of a fifth, while the second tenor doubles the first tenor's part a third lower. The second bass moves along the root notes of triads without participating in the imitations. In the new redaction, the canonic sequence effectively disappeared. The material of the *proposta* became the rhythmic basis for the parts of the first and fourth choirs. The second descant enters late in bar 11 with a semblance of a *risposta*, while the remaining five parts provide powerful harmonic support.

In bars 75–80, according to Gatovskaya's definition, Titov "uses a single[15] double canonic sequence."[16]

The second tenor and second bass imitate the first voices in unison. A similar device is found in four-voice passages of his eight-voice concerts:

> In four-part writing, the technique of antiphonal exposition may be realized within the framework of the male choir, in double endless canons, such as in the beginning of the concerto *Raduytesya, pravednii* [Rejoice in the Lord, O Ye Righteous] (mm. 1–5) or in the concerto *Gotovo serdtse moyo* [O God, My Heart is Steadfast] [mm. 15–18.—*A. B.*] [7, p. 20].

In the arrangement, this canonic sequence is preserved (bars 84–89). Furthermore, this passage reveals the potential double-choir ("antiphonal") nature of the composition: the sequence employs the first and second choirs. The bass parts follow the original, while the tenor parts serve as the basis for descant and tenor parts, turning the sequence into a triple one.[17] The third and fourth choir parts provide harmonic support, as is characteristic of *ripienisti*—the "filling" voices.

Alongside this, bars 85–88 of the four-voice concert contain a two-voice infinite canon,[18] which in the arrangement begins at bar 95. Throughout the concert, there is only one brief passage (bars 90–92) in which each of the four choirs is independent and moves in its own rhythm.

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[14] Gatovskaya, Vol. 1, p. 259.

[15] The only one among all the concerts examined in the Gatovskaya's dissertation.

[16] Gatovskaya, Vol. 1, p. 117.

[17] Similarly, avoiding two-voice texture, the opening bars (1–9) were arranged: while the original concert opens with a dialogue between two duets, the arrangement opens with a dialogue between two three-voice ensembles.

[18] Gatovskaya, Vol. 1, p. 259.

None of the polyphonic passages was expanded in comparison with the original, and the role of imitative technique in the expanded concert actually diminished slightly. Could the scale of the composition have increased due to the introduction of *tutti* and *solo* contrasts? The *tutti* passages total 61 bars—nearly half the concert. Let us examine when they appear and how they affect the duration of the work.

Texture, Thematic Material, and Rhythmic Organization

Introducing twelve-voice texture in the first bar, the arranger followed the musical tastes of his time. While for Titov it was natural to begin a concert with two voices (as he did in the famous *Tell us now*), for the generations that followed him it was more customary to open a partes work *tutti*. Subsequent repetitions of the expressive exclamation "Oh!" are likewise followed by the entry of the full ensemble. As shown above, *tutti* also frames imitative sections supplemented by chords from the third and fourth choirs. The texture of all chordal passages in the four-voice version was expanded to twelve voices. In the process, the section *Having squandered the wealth*, written by Titov entirely in chordal texture, was deemed monotonous and shortened by nearly a third.

In the aforementioned instances, the introduction of *tutti* did not increase the duration of the concert. Only in bars 62–64 is an exclamation by the full choir introduced: *Alas for me*. And only in the final section did the arranger repeat in twelve voices the material initially presented by the ensemble. Thus, bars 84–95 of the original (to the words *Like a prodigal*) were transformed into a juxtaposition of contrasting ensemble (bars 93–100) and *tutti* passages (bars 101–107). These words were then repeated in bars 108–120, preserving the contrast between the small ensemble and full choir. The music of this last fragment was newly composed, with the exception of bars 111–114, which were based on the material of bars 96–99 of the four-voice version. Thus, only in the final section of the concert does the inclusion of *tutti* contribute to formal expansion, making this section the weightiest of all six.

In the first two sections of the concert, the duration of the music increases through another device: the introduction of contrasting ensembles. While Titov had only two tenors and two basses at his disposal, his unknown successor

also utilized the descants of the first two choirs and the bass of the third in such passages. This made it possible to juxtapose groups contrasting in timbre. Bars 15–18 of the original are expanded into a quartet of two descants and two basses (bars 15–22). Bars 33–45 of the arrangement represent a new fragment absent from Titov's version, in which a trio consisting of descants and bass alternates with a trio of basses.

The thematic material of the concert underwent significant changes in the twelve-voice version. Titov uses melodic figuration that produces melismas sparingly, whereas his successor uses them abundantly in all parts. The exclamations "Oh!" are especially richly embellished. However, in the last five bars of the adaptation, the opposite device is applied. In the primary source, the tenors are assigned a melisma here. In the new redaction, this line is transferred to the descants, while the tenors retain only fragments of it. In the descants, each note of the melisma receives text according to the principle of a second-type trope—the so-called melogenic trope (or *prosula*).

Rhythm underwent substantial alterations. Partes music knew no bar lines—it was written not in a bar-based system, but in a mensural system. Valentina N. Kholopova considered the rhythm of partes music to be organized by meter, albeit with a qualification:

> One can point to another early metrical form—*the metrical system without fixed bar lines* [author's italics.—*A. B.*]. This form was inherent, in particular, to the Russian kant and Baroque choral concert. An external notable feature was that the time signature was indicated alongside the clef, but no bar line was drawn when writing down individual vocal parts. When scoring the voices later, it turned out that the bar line often carried no metric-accentual function, serving merely as a dividing mark [8, pp. 15–16].

Nevertheless, doubts remain: can this system be considered an early bar-metrical system rather than a mensural one, given that the "dividing mark" is absent, as are metric accents?

In twentieth-century publications, a tradition emerged of adding standard bar lines to partes works (dotted or shortened variants were not used). This practice in modern editions of Russian Baroque music has led to its rhythm being perceived as organized by regular meter. In the works of Titov and Diletsky, who were strongly influenced by the Western music of their time, almost nothing contradicts this interpretation. True, the placement of word

stresses sometimes proves puzzling and even prompts changes in text underlay. But in mensural rhythm, there are no strong and weak beats. If metric accents are not emphasized in performance, problems of mismatched stress can be avoided without altering the syllable distribution.

However naturally Titov's music fits into bars, certain features of the music remain atypical of such an organization. Comparing bars 56 and 59, as well as bars 66 and 69 of the four-voice version of *Oh, how many blessings*, reveals that similar thematic structures begin alternately on the first or third quarter note of the implied bars. This does not disrupt the regularity of mensural rhythm, but it conflicts with regular meter. In the final cadence of the twelve-voice arrangement of *Oh, how many blessings*, the tonic triad is shifted to the third beat of the bar. Interestingly, this freedom on the part of the arranger was also within the bounds of Titov's own practice: in his eight-voice concert *Sing Aloud to God, our Strength*, the final tonic chord falls on the same beat. A similar ending occurs in Gerasim (Zavadovsky)'s concert *Today is the Lord of the world*, while his *I will pour out a prayer to the Lord* counts 68.5 bars.

By the mid-eighteenth century, through the efforts of several generations of singers well acquainted with monodic chants and their harmonizations, the mensural rhythm of partes music evolved by no means toward regular meter. On the contrary, elements of the irregular rhythm of Russian monody began to penetrate it. This is fully demonstrated by the arrangement of the concert *Oh, how many blessings*. The further the anonymous author progresses through the arrangement, the more frequently he departs from the regularity of the original. In bar 29, word stresses shift to the second and fourth beats. In the newly composed passage of the second section (*Oh, what a kingdom*), melismas crossing the bar line in bars 39–40 and 44–45 attract attention, introducing an element of irregularity. The section *Having squandered the wealth* begins on the second beat of the bar in Titov's version, but on the third in the new version, shifting stresses to the weak beats in bars 45–46. In bar 63, the word *uvy* ["woe"] in half the parts is underlaid as would be natural in monody. Finally, in bars 85–89, the parts of the third and fourth choirs are presented entirely without regard for regular rhythmic pulsation, with the phrase *vozopii Khristu Bogu* ["cry out to Christ God"] shifted a quarter note "to the right" upon repetition.

Conclusions

The anonymous arrangement of Vasily Titov's concert *Oh, how many blessings* proved to be a free adaptation incorporating new sections absent from the original. The score reveals how much aesthetic preferences in partes singing changed between the 1680s and the 1750s, as the style became increasingly Russified during this period. Alterations affected all aspects of the musical language. The late twelve-voice version is stylistically heterogeneous and even internally conflicted. It exhibits archaizing tendencies of the mid-eighteenth century: the abandonment of key signatures, the influence of irregular rhythm of Russian monody, and an increased role for melodic ornament alongside a decline in the importance of imitative technique. This fact underlines the necessity of textual studies and the careful distinction between manuscript copies made during and after the composer's lifetime: by reconstructing the history of the musical text, one can trace the evolution of the Baroque style in Russian music.

Appendix

The published score was compiled from the partbooks of the Synodal Choral Collection. The first descant part was reconstructed, where possible, on the basis of the first tenor part of the four-voice redaction. All the accidentals are editorial. The accidentals present in the manuscript are placed above the staff.

Bar 12, beats 1–2: The repeating note in the second tenor part is unslurred; it may need to be re-articulated.

Bars 16, beat 3 – 18, beat 2: Omission in the third bass part (presumably a rest was intended).

Bar 50: In the third bass part, the fragment is unclear; the note placed in parentheses was omitted.

Bar 56, beats 1–2: The second descant part is written a step higher (eighth notes *B4–C5–D5–E5*).

Bar 86, beat 1: The third bass note is unclear, between *E* and *F*.

Bar 86, beat 2: Eighth notes *D4–D4* are recorded in the second tenor part.

Bars 90–92: The second bass part is underlaid with the words *vozopii Khristu Bogu, Bogu*.

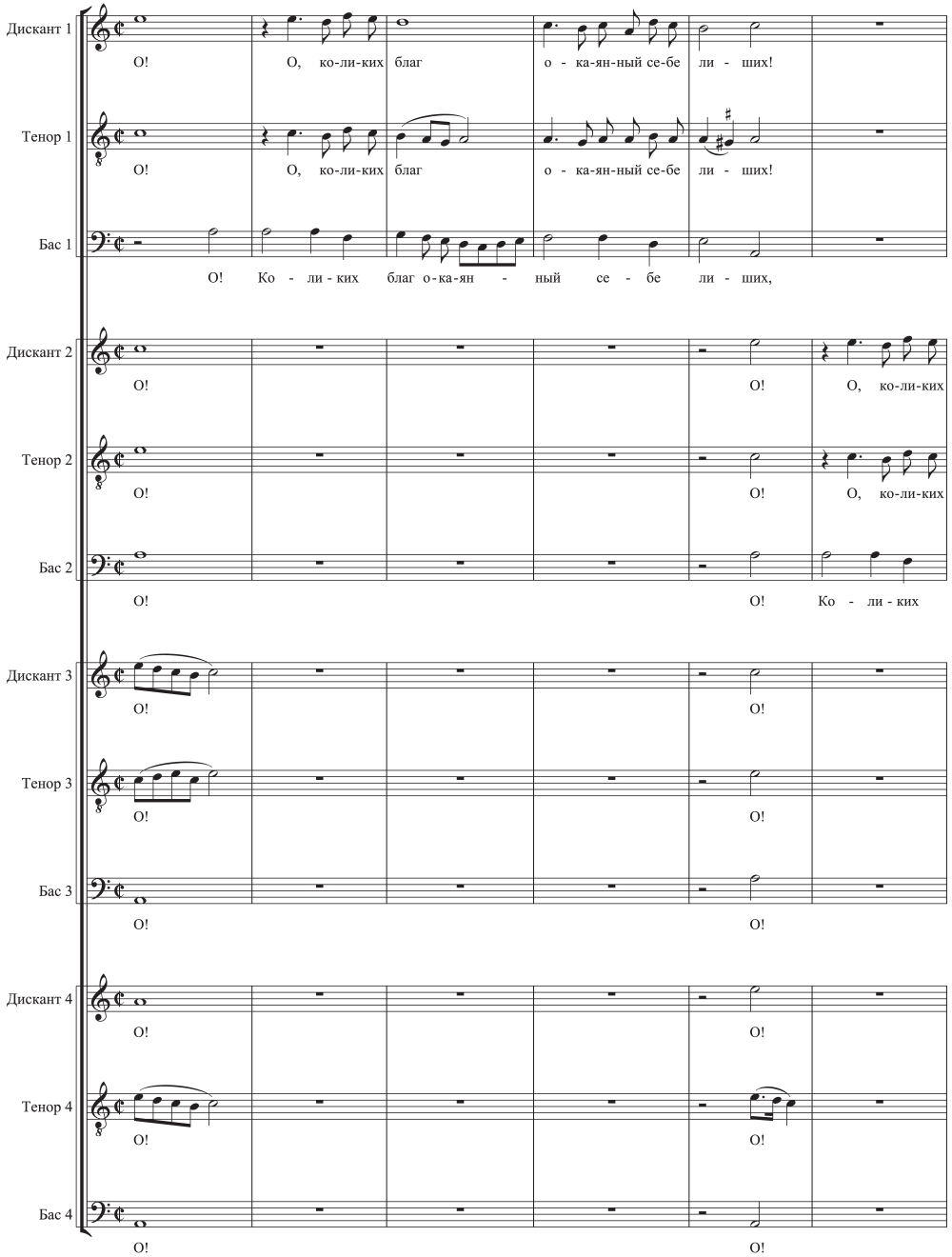
Bars 104–106: The third tenor part is underlaid with the words *bludnago, Khriste Bozhe*.
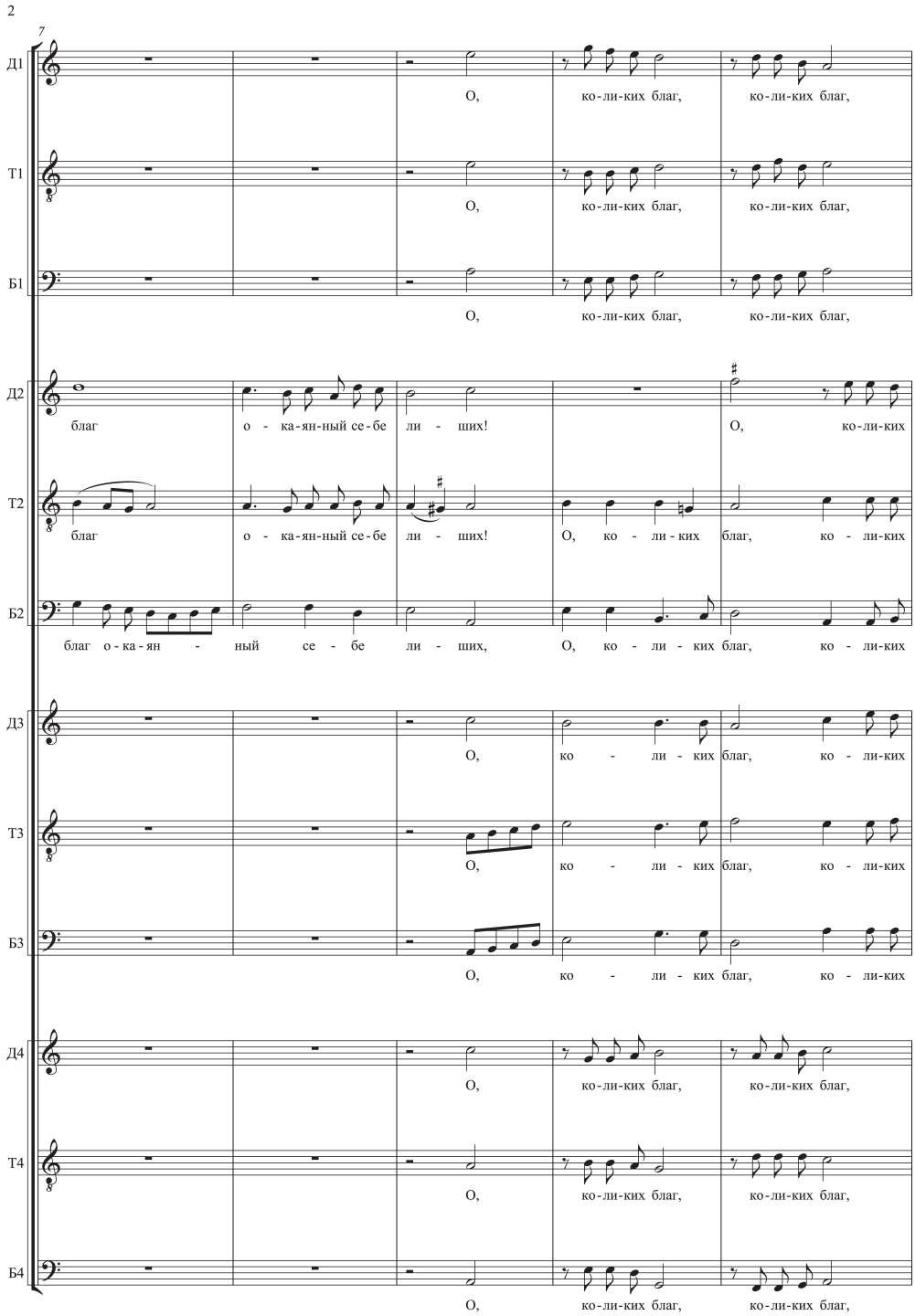
Bars 126–130: The fourth tenor part is written without words.
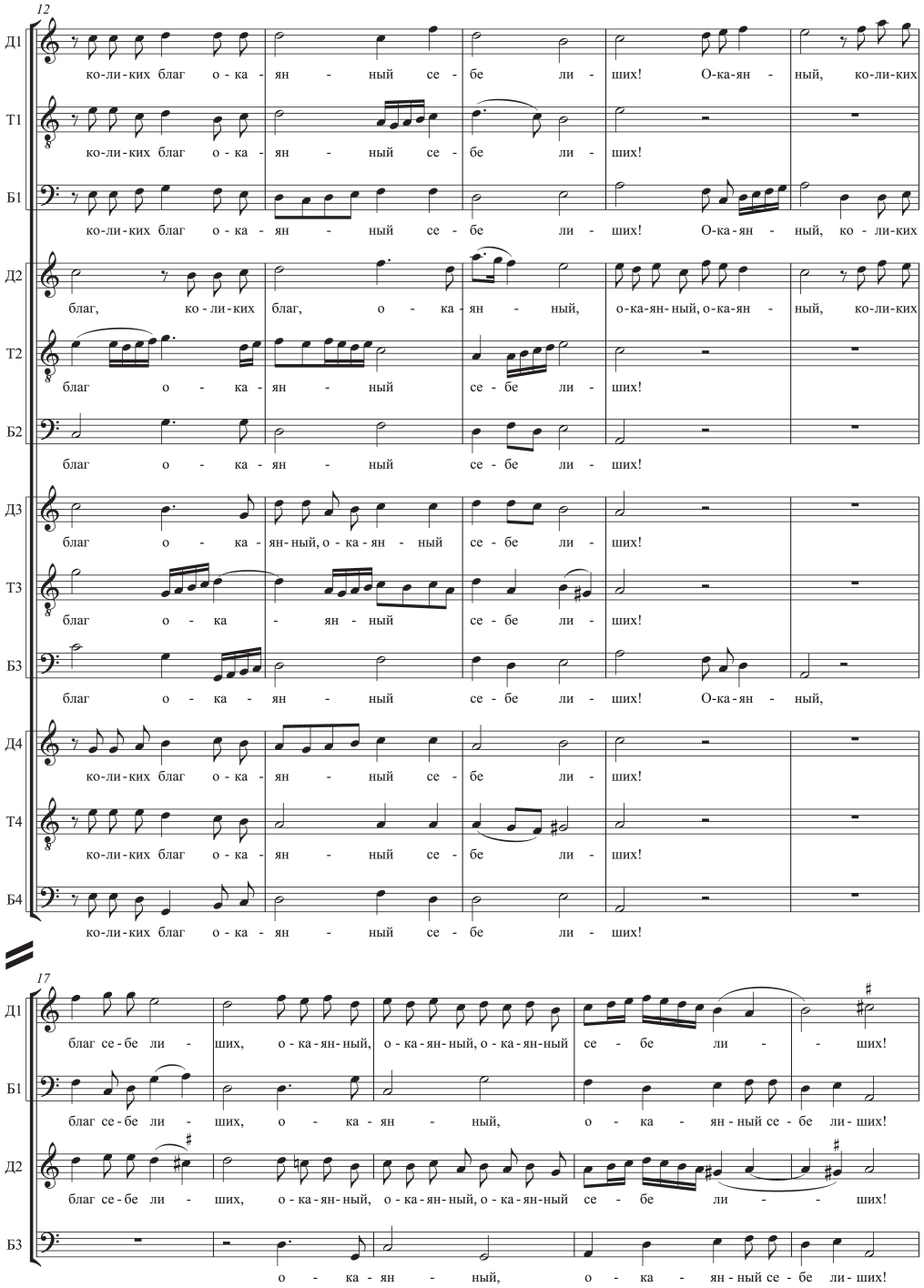
Bar 128, beat 2: A modal sharp in the second descant part serves as the sole indication of a minor, rather than a major, triad.
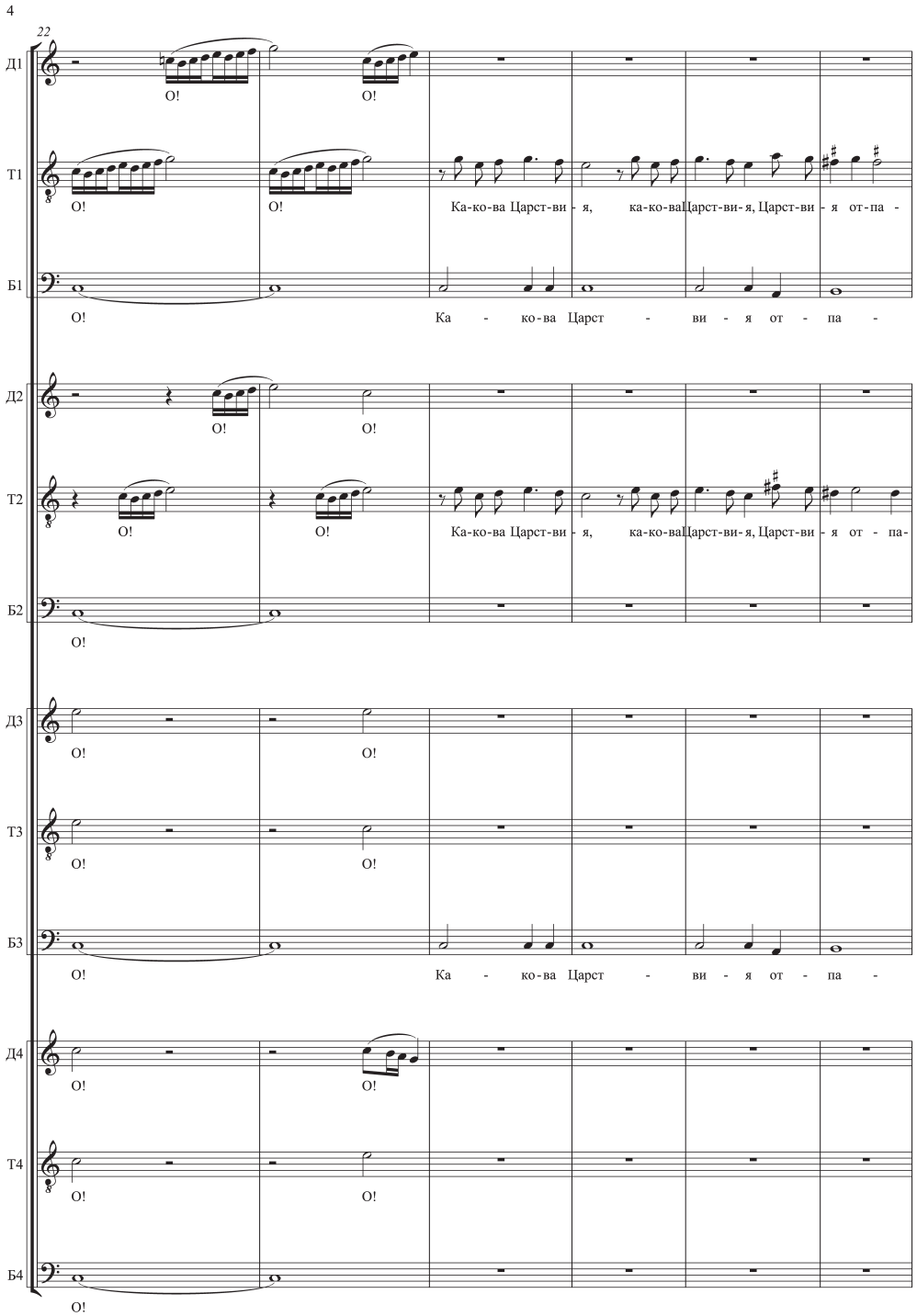
О, КОЛИКИХ БЛАГ ОКАЯННЫЙ СЕБЕ ЛИШИХ
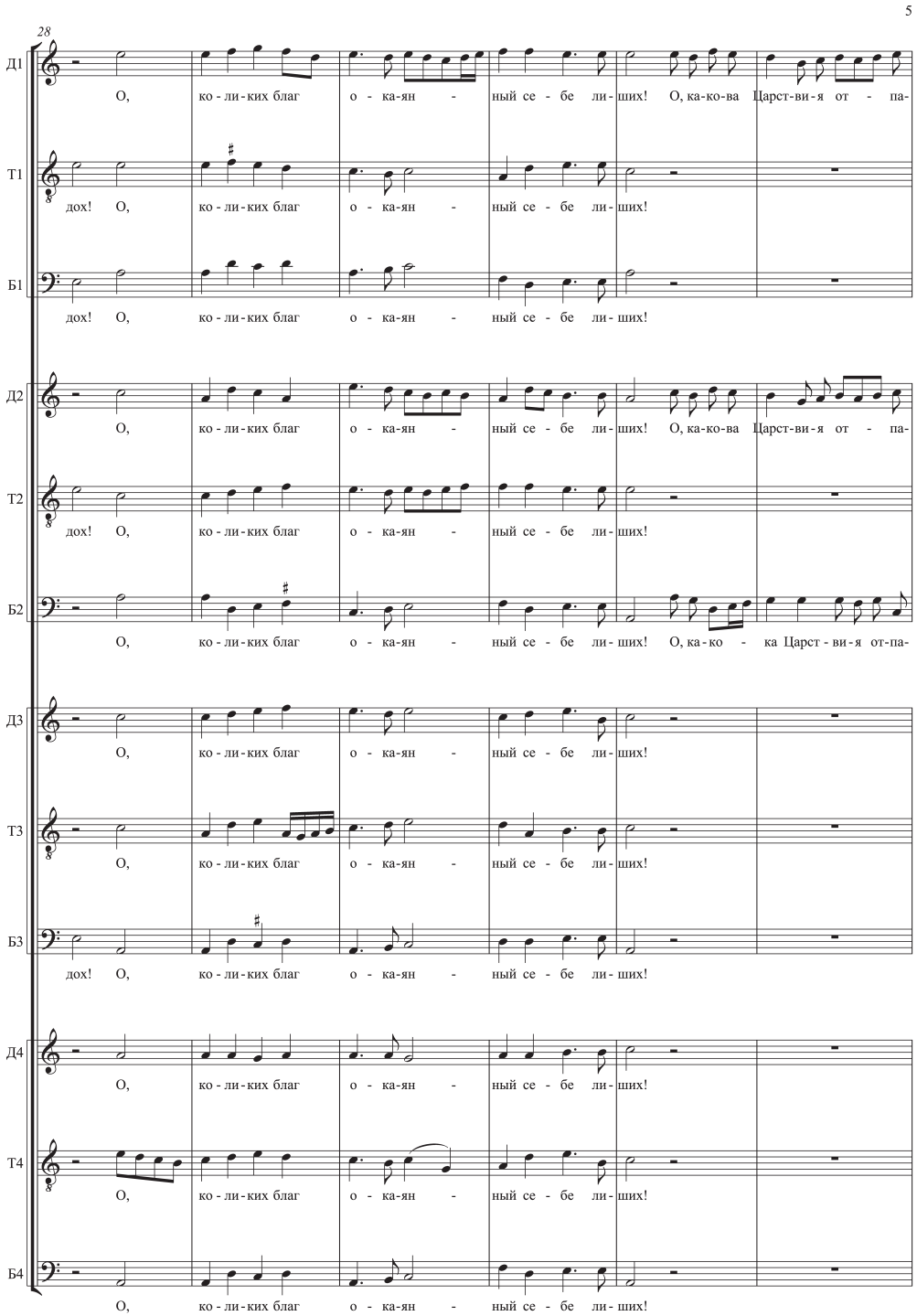
Василий ТИТОВ,
переложение неизвестного автора
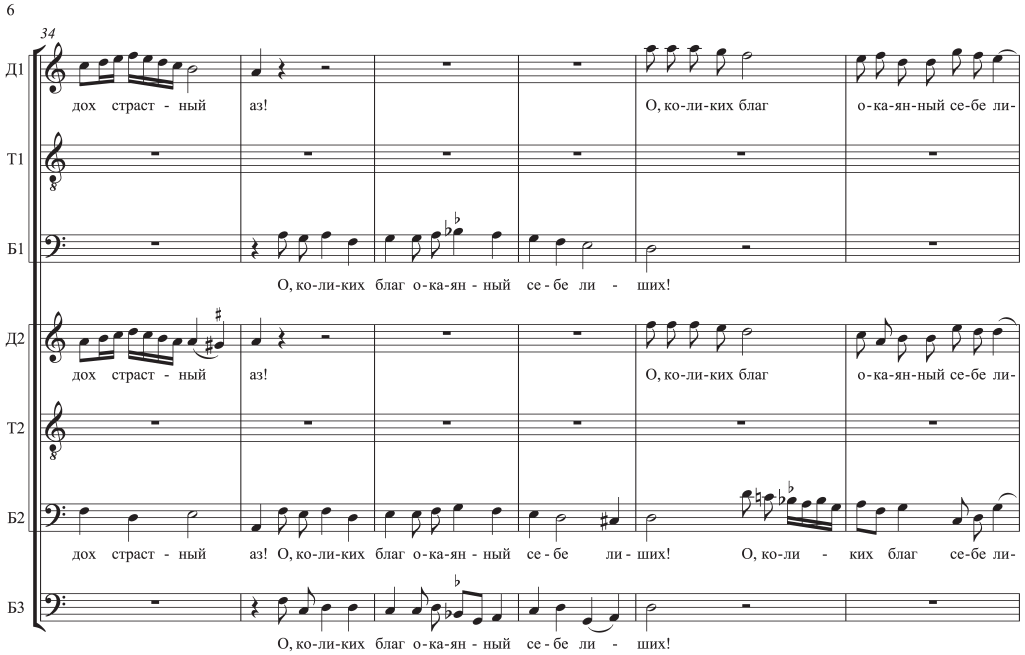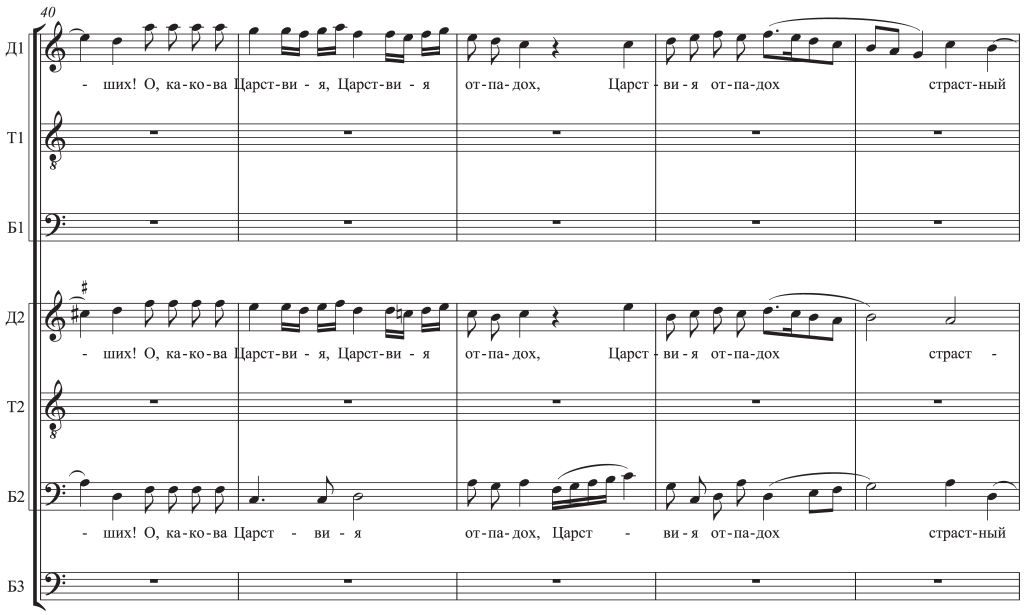



2
7
Д1
О, ко-ли-ких благ, ко-ли-ких благ,
Т1
О, ко-ли-ких благ, ко-ли-ких благ,
Б1
О, ко-ли-ких благ, ко-ли-ких благ,
Д2
благ о-ка-ян-ный се-бе ли-ших! О, ко-ли-ких
Т2
благ о-ка-ян-ный се-бе ли-ших! О, ко-ли-ких благ, ко-ли-ких
Б2
благ о-ка-ян-ный се-бе ли-ших, О, ко-ли-ких благ, ко-ли-ких
Д3
О, ко-ли-ких благ, ко-ли-ких
Т3
О, ко-ли-ких благ, ко-ли-ких
Б3
О, ко-ли-ких благ, ко-ли-ких
Д4
О, ко-ли-ких благ, ко-ли-ких благ,
Т4
О, ко-ли-ких благ, ко-ли-ких благ,
Б4
О, ко-ли-ких благ, ко-ли-ких благ,
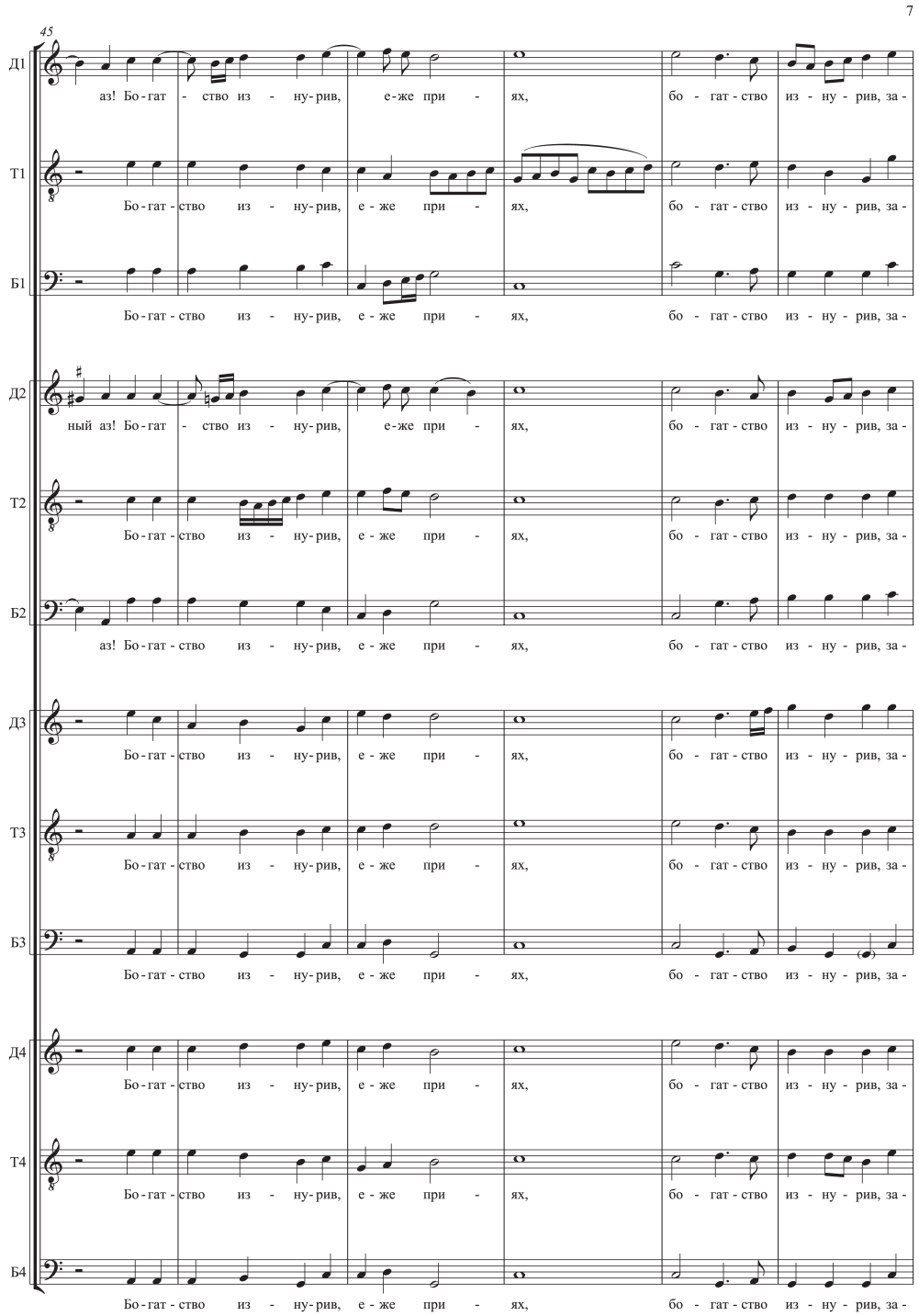

12
Д1 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших! О-ка-ян-ный, ко-ли-ких
Т1 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
Б1 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших! О-ка-ян-ный, ко-ли-ких
Д2 благ, ко-ли-ких благ, о-ка-ян-ный, о-ка-ян-ный, о-ка-ян-ный, ко-ли-ких
Т2 благ о-ка-ян-ный се-бе ли-ших!
Б2 благ о-ка-ян-ный се-бе ли-ших!
Д3 благ о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Т3 благ о-ка-ян-ный се-бе ли-ших!
Б3 благ о-ка-ян-ный се-бе ли-ших! О-ка-ян-ный,
Д4 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
Т4 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
Б4 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
17
Д1 благ се-бе ли-ших, о-ка-ян-ный, о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Б1 благ се-бе ли-ших, о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Д2 благ се-бе ли-ших, о-ка-ян-ный, о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Б3 о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
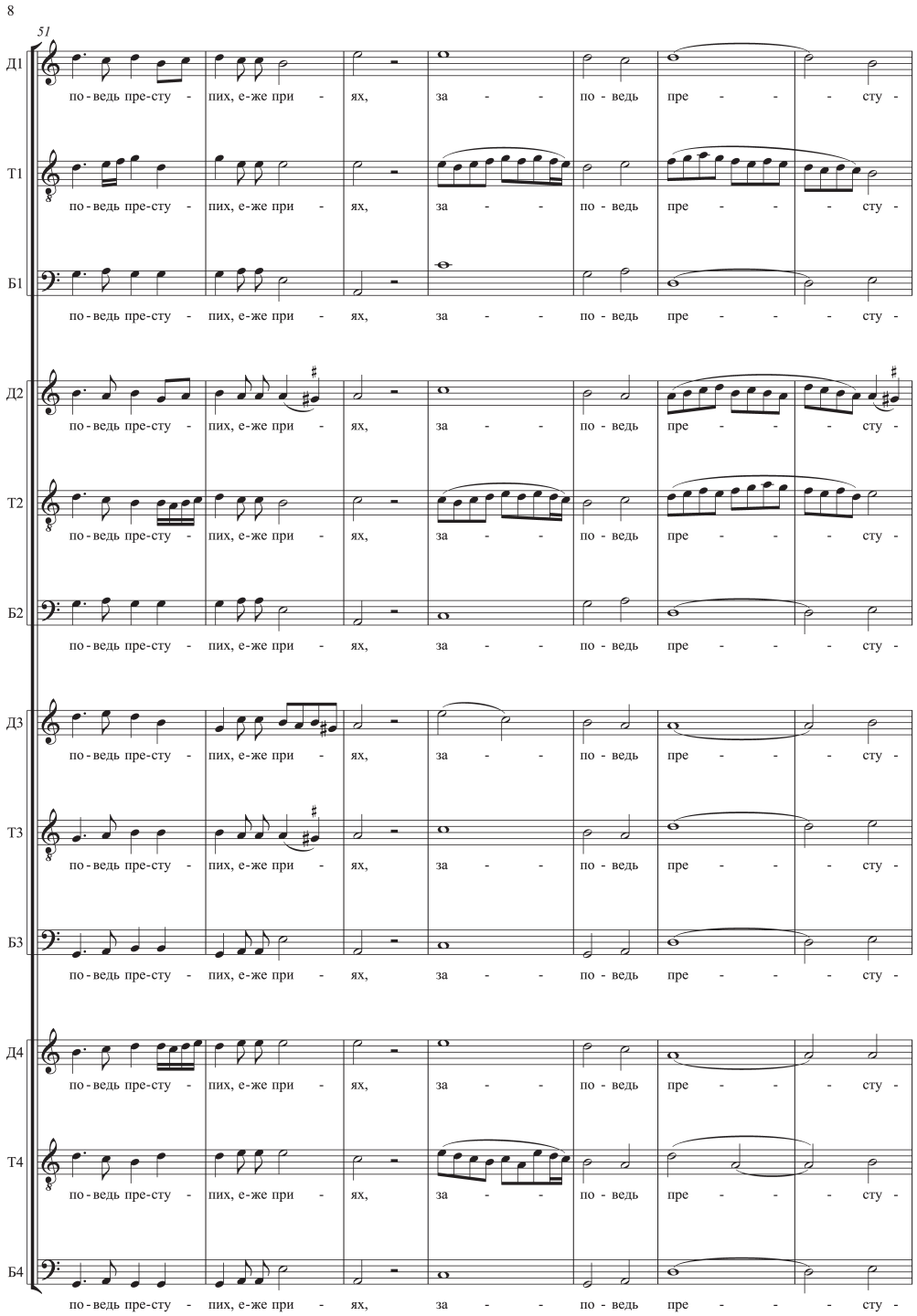

4
22
Д1
О!
О!
Т1
О!
О!
Ка-ко-ва Царст-ви - я, ка-ко-ва Царст-ви-я, Царст-ви - я от-па -
Б1
О!
Ка - ко-ва Царст - ви - я от - па -
Д2
О!
О!
Т2
О!
О!
Ка-ко-ва Царст-ви - я, ка-ко-ва Царст-ви-я, Царст-ви - я от - па-
Б2
О!
Д3
О!
О!
Т3
О!
О!
Б3
О!
Ка - ко-ва Царст - ви - я от - па -
Д4
О!
О!
Т4
О!
О!
Б4
О!
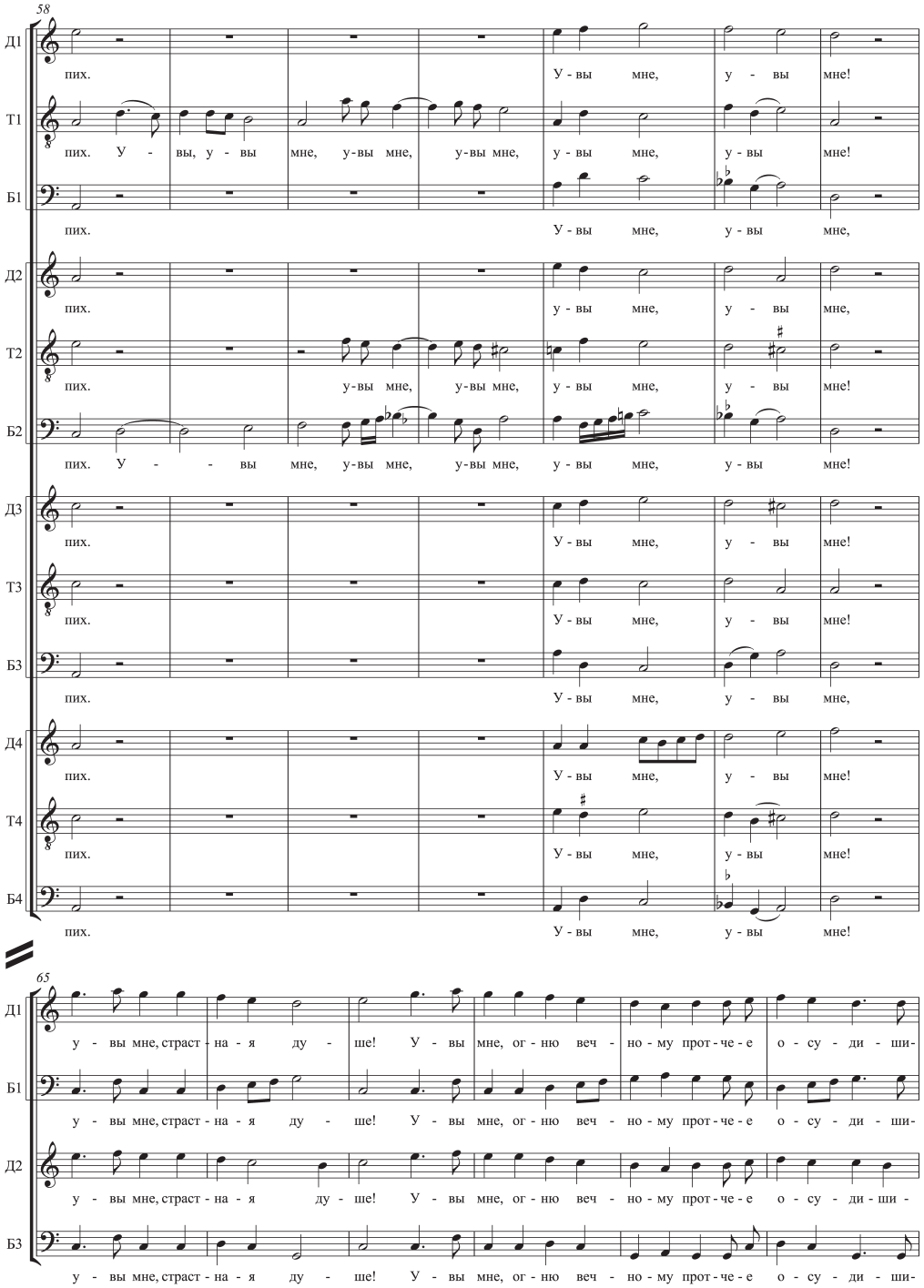

5
28
Д1
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших! О, ка-ко-ва Царст-ви-я от - па-
Т1
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б1
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Д2
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших! О, ка-ко-ва Царст-ви-я от - па-
Т2
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б2
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших! О, ка - ко - ка Царст - ви - я от-па-
Д3
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Т3
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б3
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Д4
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Т4
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б4
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
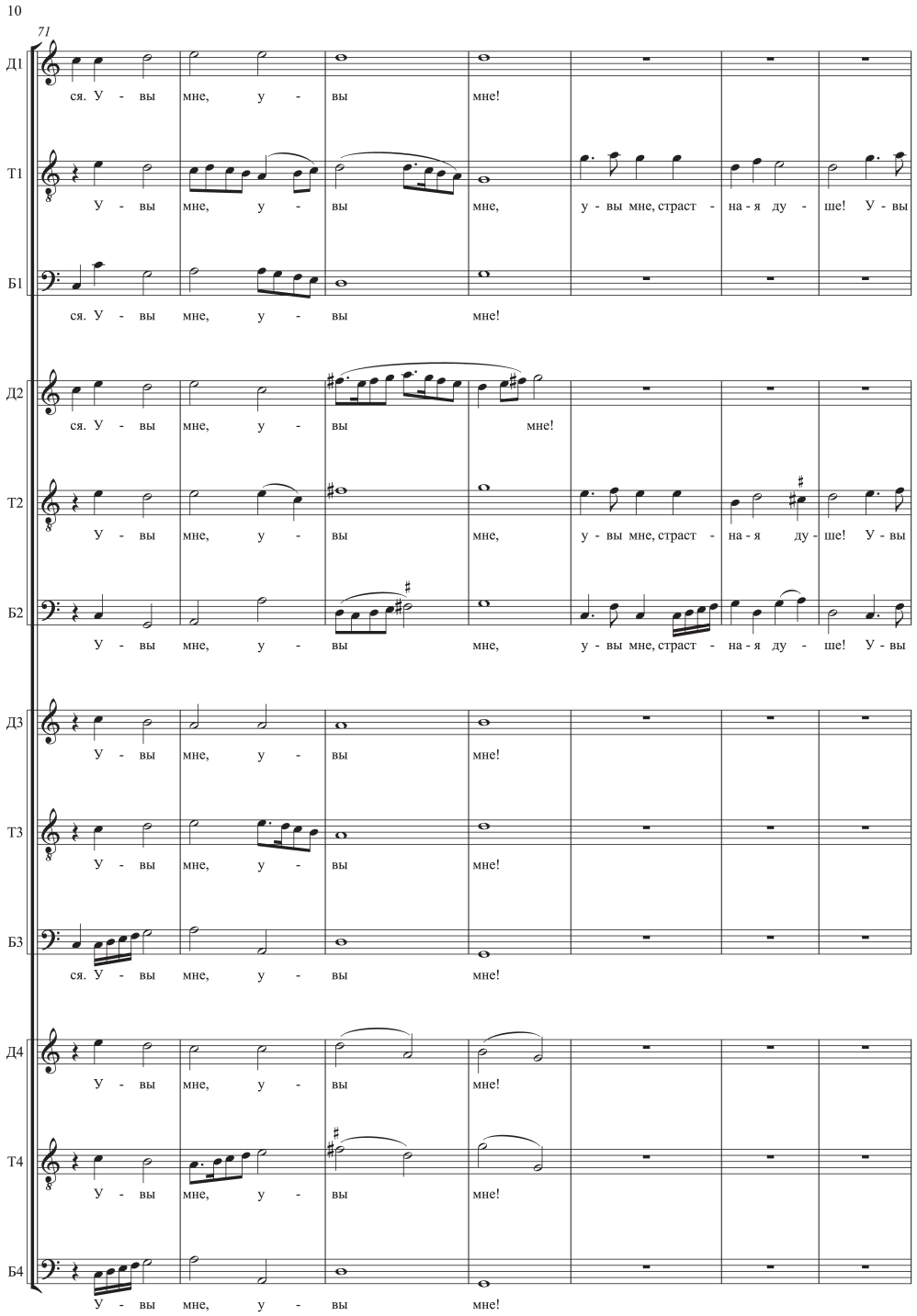

6
34
Д1
дох страст - ный аз! О, ко-ли-ких благ о-ка-ян-ный се-бе ли-
Т1
Б1
О, ко-ли-ких благ о-ка-ян - ный се - бе ли - ших!
Д2
дох страст - ный аз! О, ко-ли-ких благ о-ка-ян-ный се-бе ли-
Т2
Б2
дох страст - ный аз! О, ко-ли-ких благ о-ка-ян - ный се - бе ли - ших! О, ко-ли - ких благ се-бе ли-
Б3
О, ко-ли-ких благ о-ка-ян - ный се - бе ли - ших!
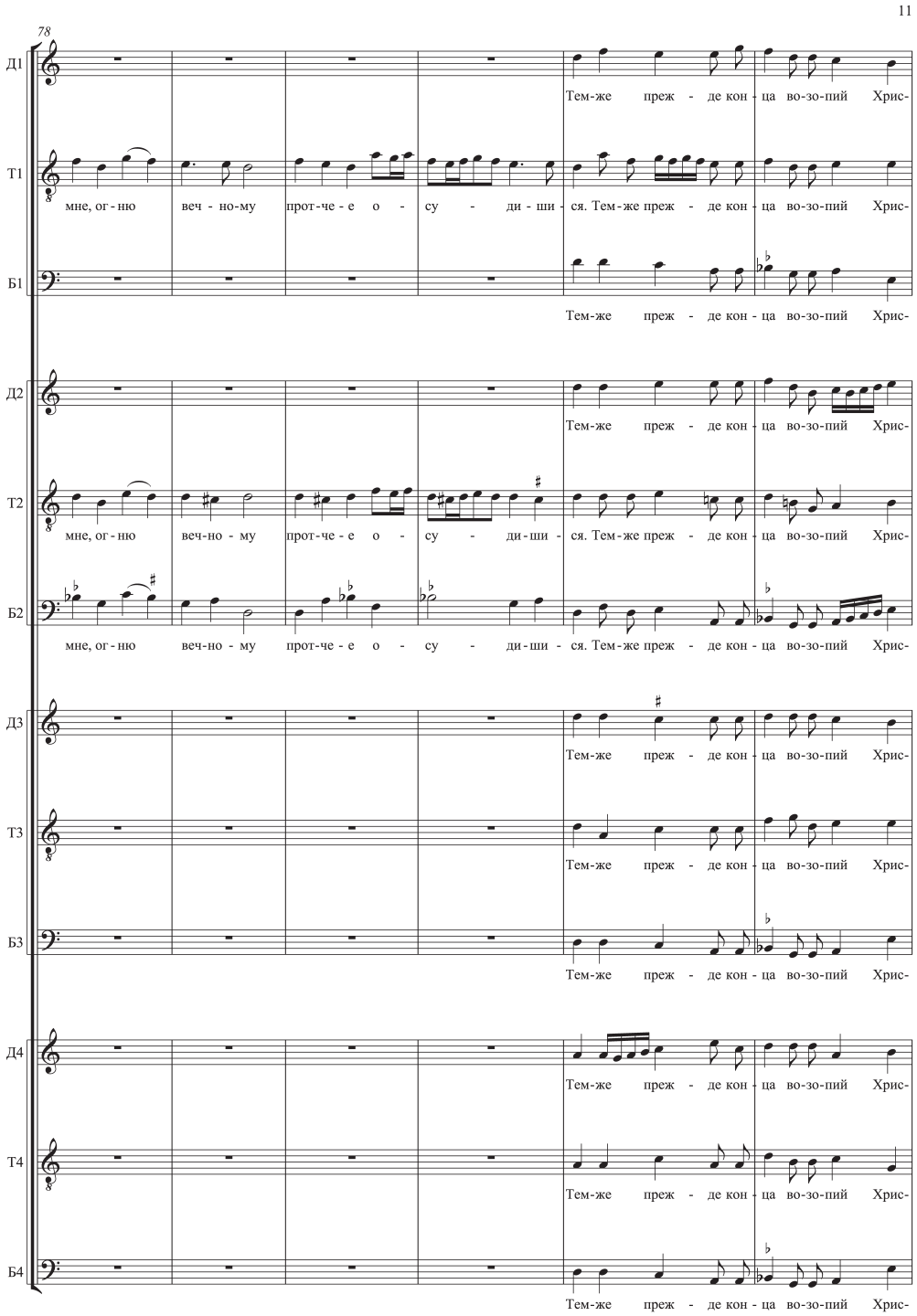

40
Д1
- ших! О, ка-ко-ва Царст-ви - я, Царст-ви - я от-па-дох, Царст - ви - я от-па-дох страст-ный
Т1
Б1
Д2
- ших! О, ка-ко-ва Царст-ви - я, Царст-ви - я от-па-дох, Царст - ви - я от-па-дох страст -
Т2
Б2
- ших! О, ка-ко-ва Царст - ви - я от-па-дох, Царст - ви - я от-па-дох страст-ный
Б3
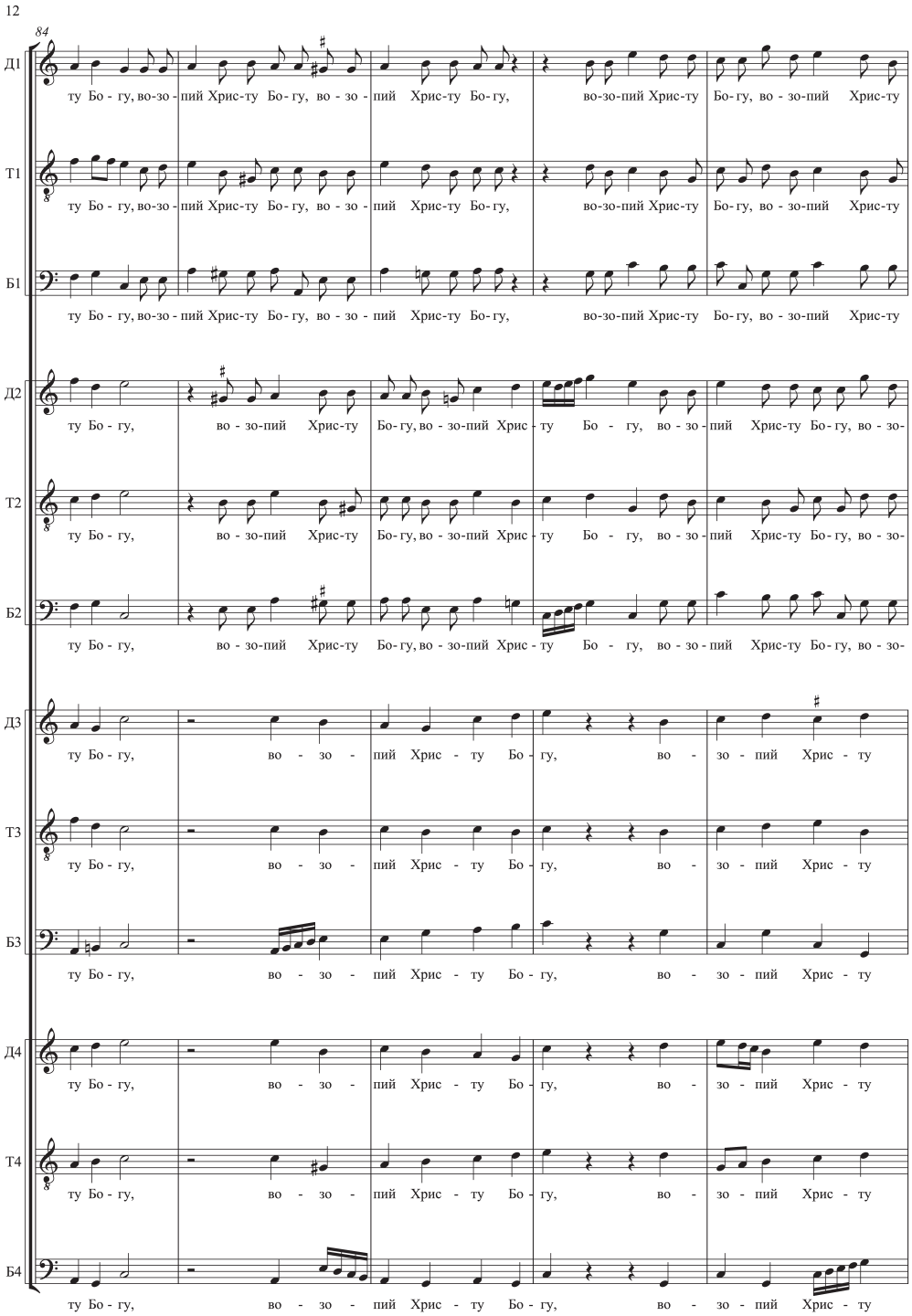

7
45
Д1
аз! Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т1
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б1
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Д2
ный аз! Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т2
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б2
аз! Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Д3
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т3
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б3
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Д4
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т4
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б4
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
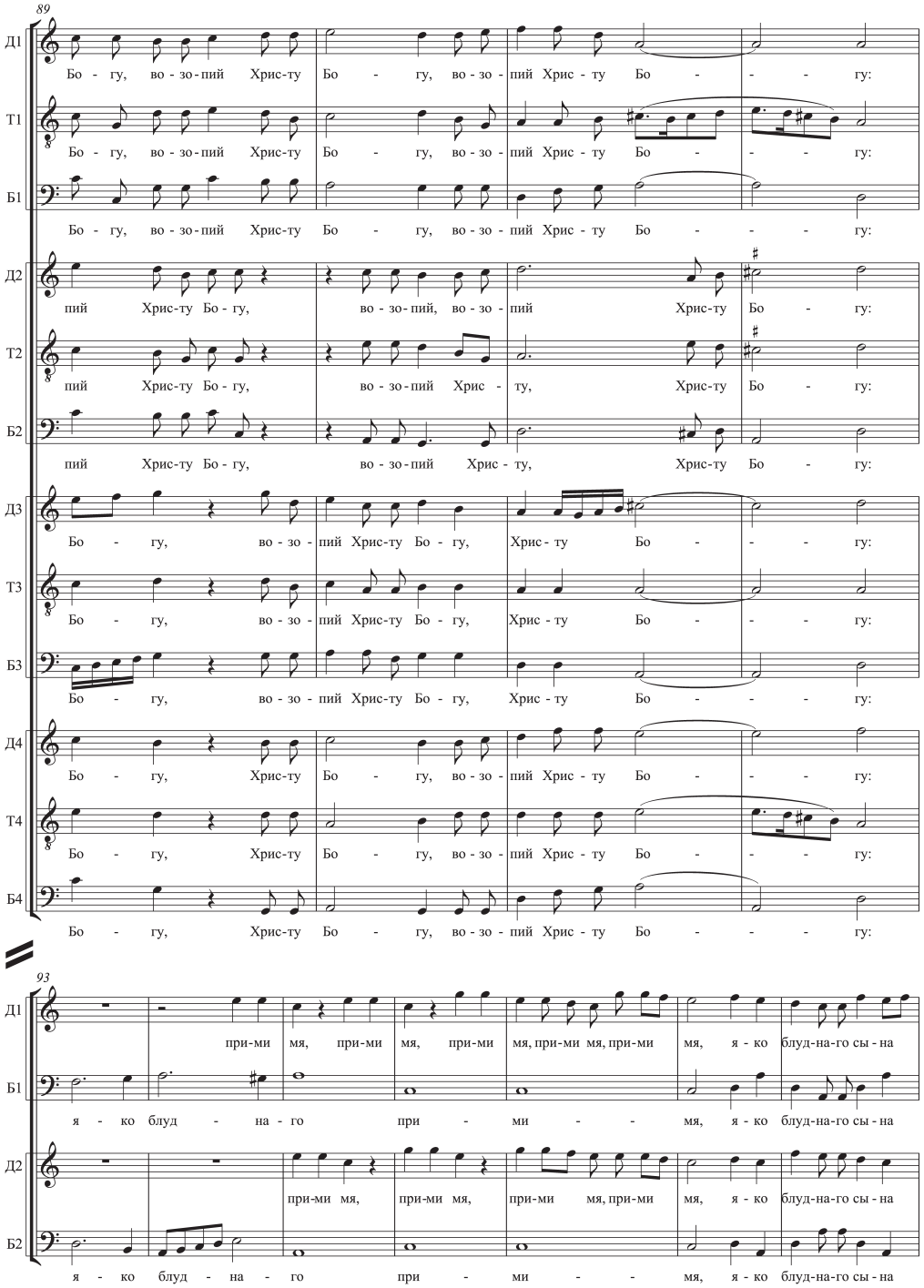

8
51
Д1
Т1
Б1
Д2
Т2
Б2
Д3
Т3
Б3
Д4
Т4
Б4
по - ведь пре-сту - пих, е-же при - ях, за - - по - ведь пре - - - сту -
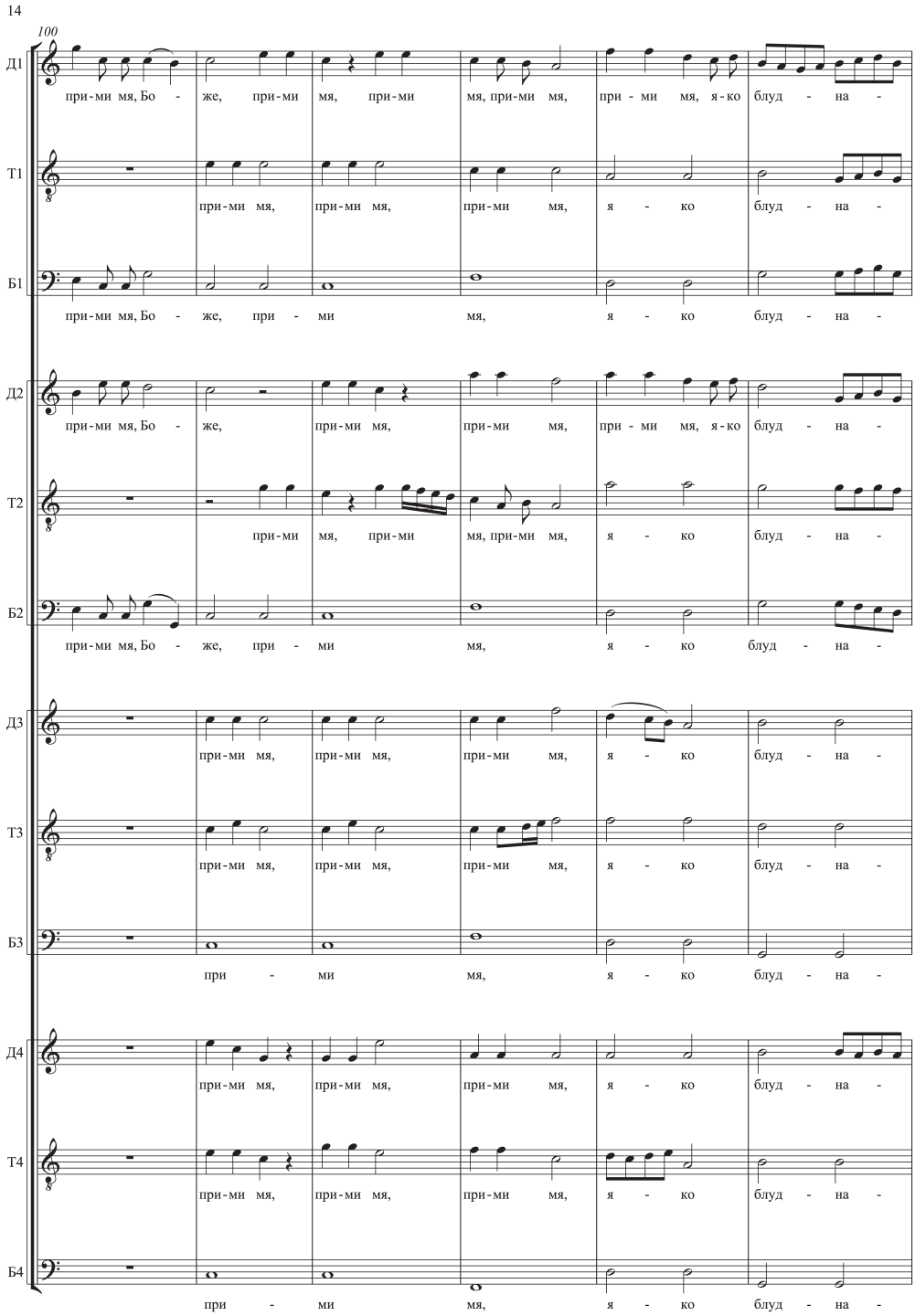

58
Д1
пих. У - вы мне, у - вы мне!
Т1
пих. У - вы, у - вы мне, у-вы мне, у-вы мне, у - вы мне, у - вы мне!
Б1
пих. У - вы мне, у - вы мне,
Д2
пих. у - вы мне, у - вы мне,
Т2
пих. у-вы мне, у-вы мне, у - вы мне, у - вы мне!
Б2
пих. У - - вы мне, у-вы мне, у-вы мне, у - вы мне, у - вы мне!
Д3
пих. У - вы мне, у - вы мне!
Т3
пих. У - вы мне, у - вы мне!
Б3
пих. У - вы мне, у - вы мне,
Д4
пих. У - вы мне, у - вы мне!
Т4
пих. У - вы мне, у - вы мне!
Б4
пих. У - вы мне, у - вы мне!
65
Д1
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши-
Б1
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши-
Д2
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши -
Б3
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши-
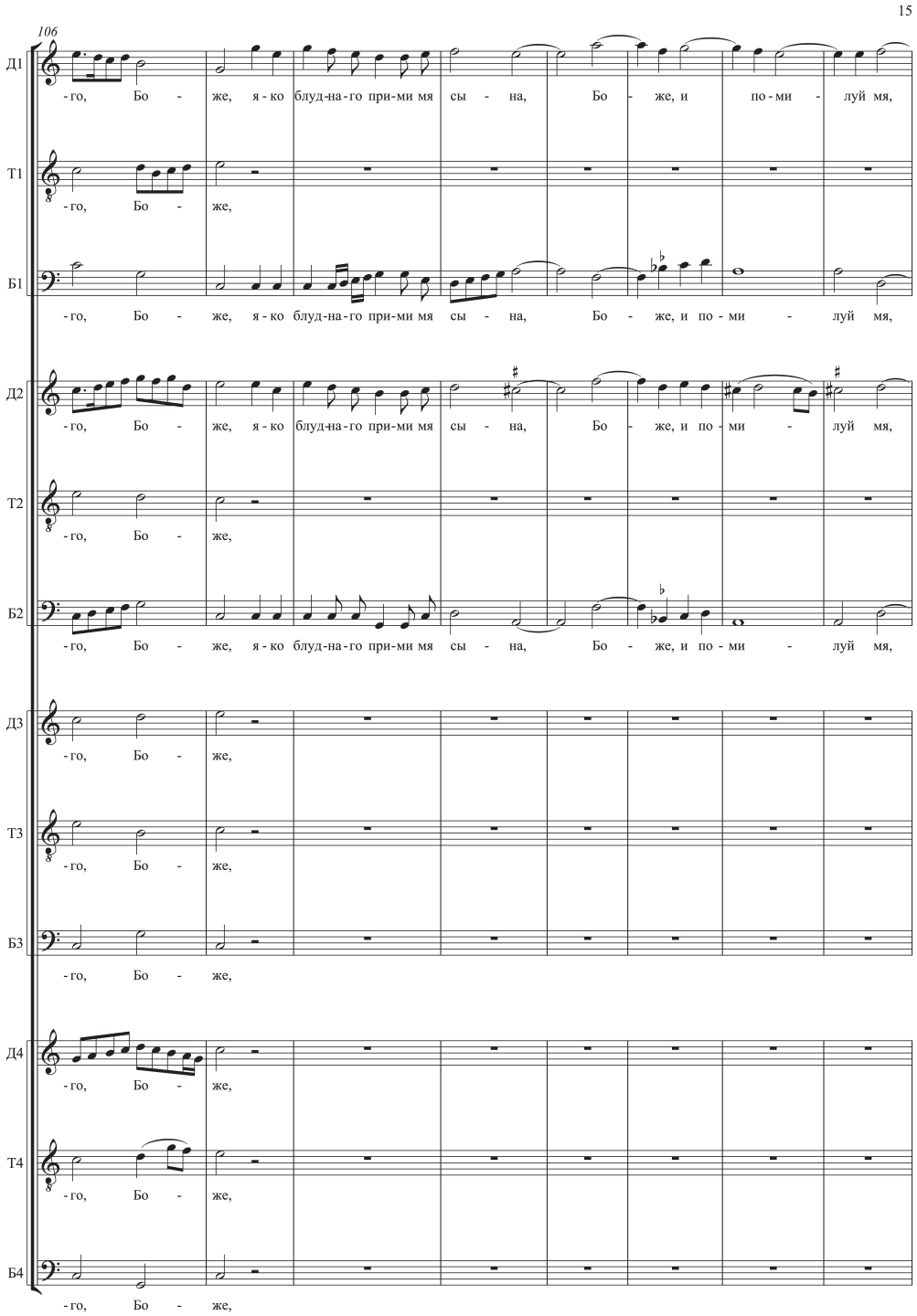

10
71
Д1
ся. У - вы мне, у - вы мне!
Т1
У - вы мне, у - вы мне, у - вы мне, страст - на - я ду - ше! У - вы
Б1
ся. У - вы мне, у - вы мне!
Д2
ся. У - вы мне, у - вы мне!
Т2
У - вы мне, у - вы мне, у - вы мне, страст - на - я ду - ше! У - вы
Б2
У - вы мне, у - вы мне, у - вы мне, страст - на - я ду - ше! У - вы
Д3
У - вы мне, у - вы мне!
Т3
У - вы мне, у - вы мне!
Б3
ся. У - вы мне, у - вы мне!
Д4
У - вы мне, у - вы мне!
Т4
У - вы мне, у - вы мне!
Б4
У - вы мне, у - вы мне!
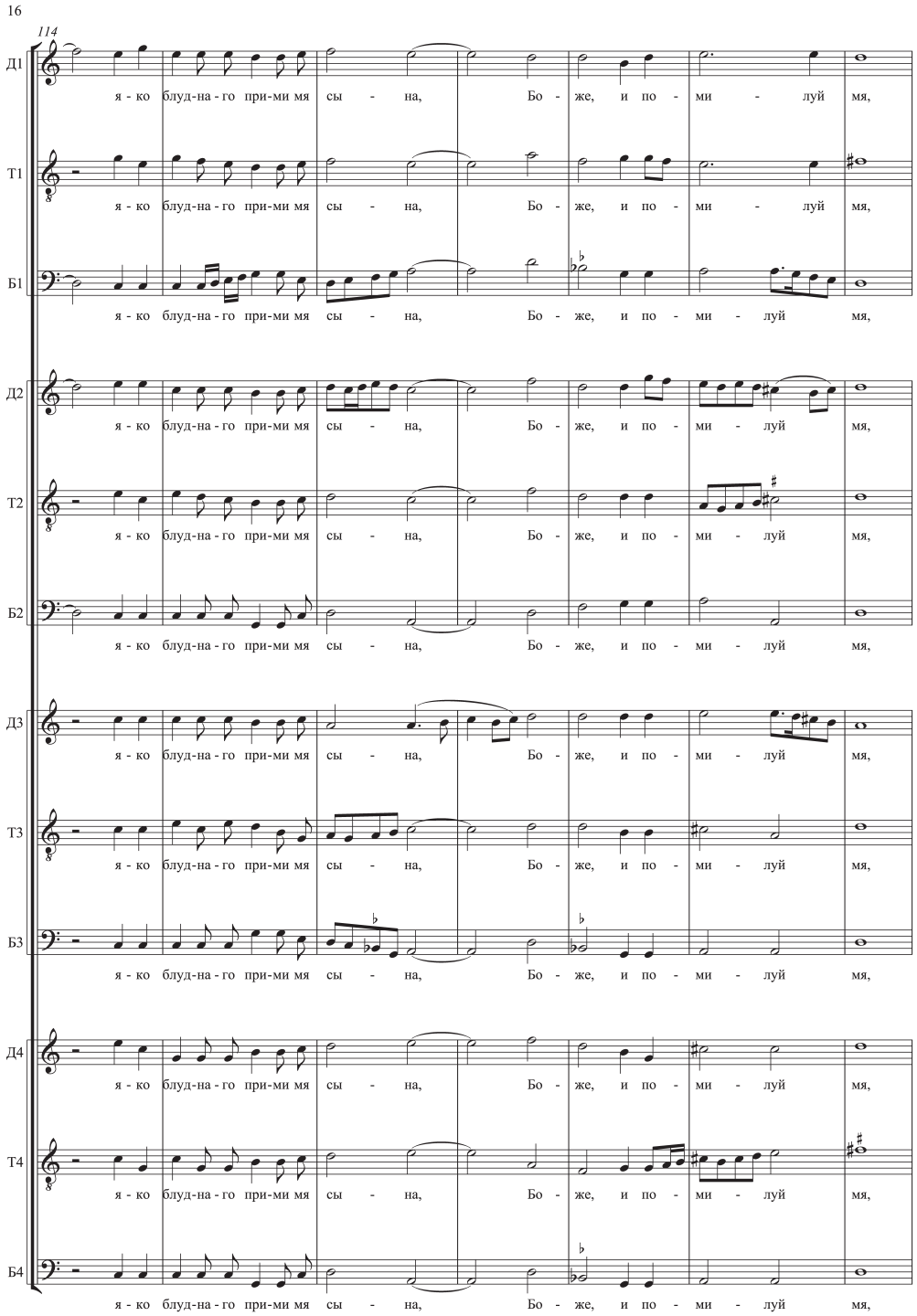

11
78
Д1
Т1
Б1
Д2
Т2
Б2
Д3
Т3
Б3
Д4
Т4
Б4
мне, ог-ню веч-но-му прот-че-е о-су-ди-ши-ся. Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
мне, ог-ню веч-но-му прот-че-е о-су-ди-ши-ся. Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
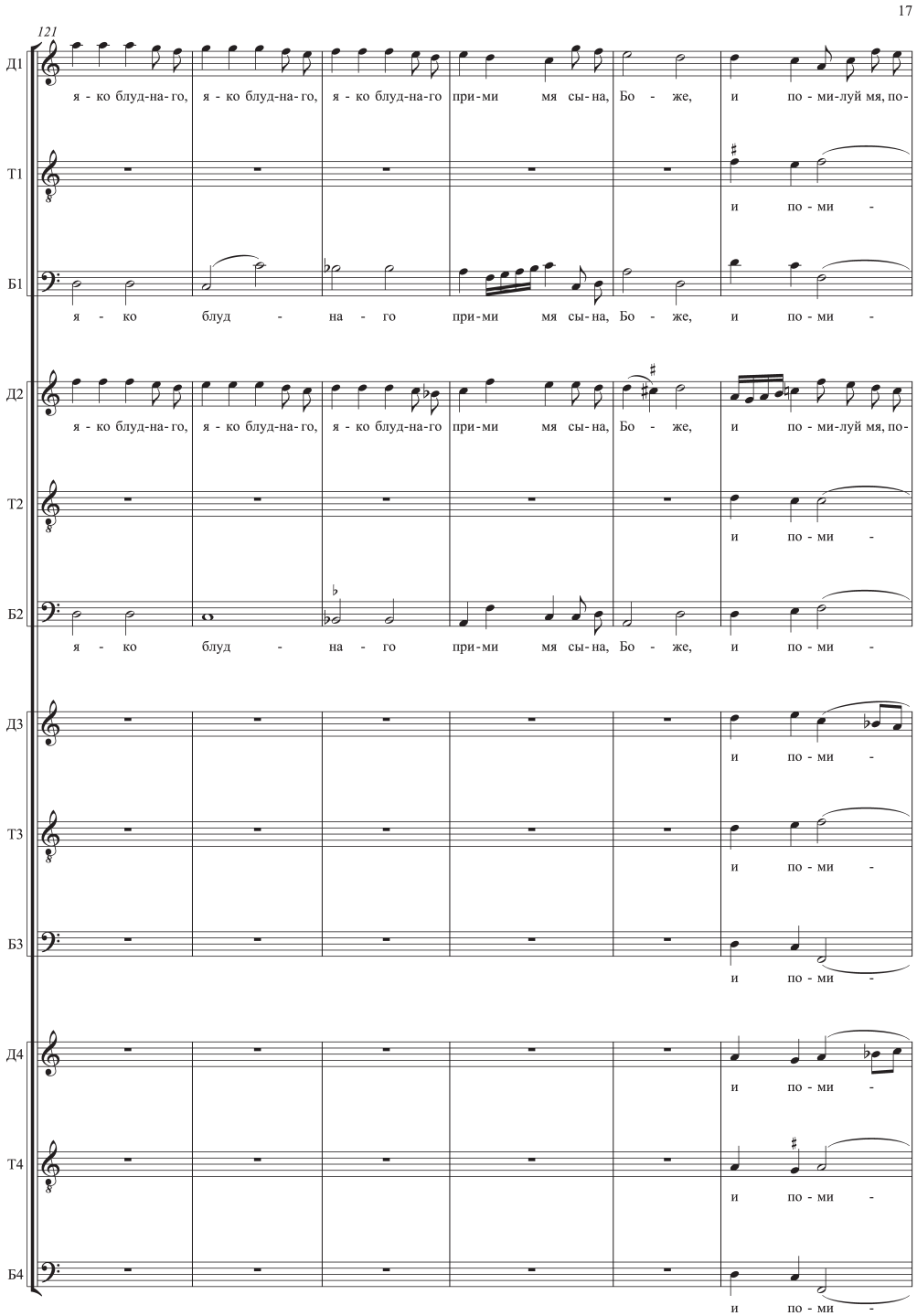

12
84
Д1
ту Бо - гу, во-зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во-зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис-ту
Т1
ту Бо - гу, во-зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во-зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис-ту
Б1
ту Бо - гу, во-зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во-зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис-ту
Д2
ту Бо - гу, во - зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис - ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо-
Т2
ту Бо - гу, во - зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис - ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо-
Б2
ту Бо - гу, во - зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис - ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо-
Д3
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Т3
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Б3
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Д4
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Т4
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Б4
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
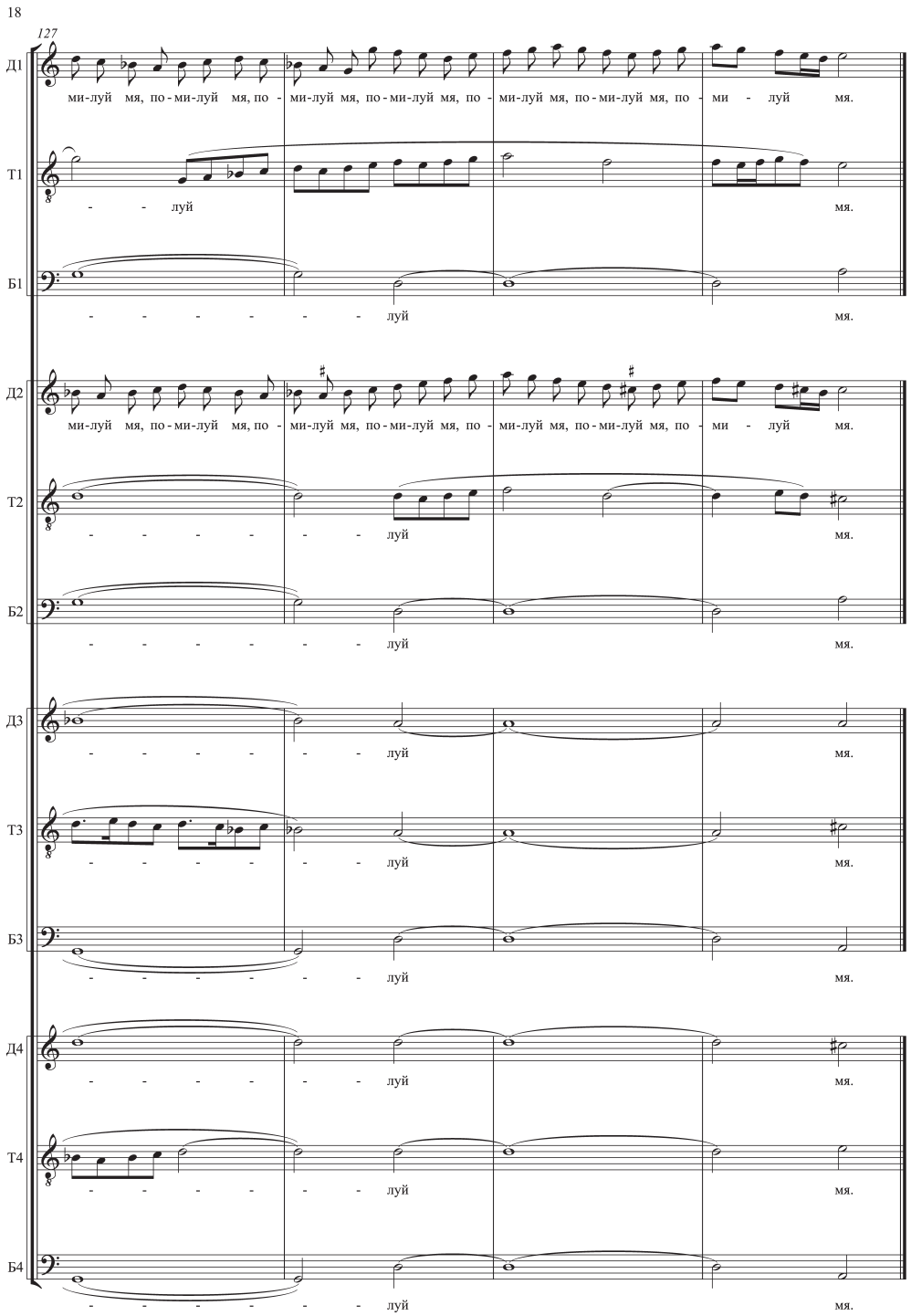

89
Д1
Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Т1
Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Б1
Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Д2
пий Хрис-ту Бо - гу, во - зо - пий, во - зо - пий Хрис-ту Бо - гу:
Т2
пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту, Хрис-ту Бо - гу:
Б2
пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту, Хрис-ту Бо - гу:
Д3
Бо - гу, во - зо - пий Хрис-ту Бо - гу, Хрис - ту Бо - - - гу:
Т3
Бо - гу, во - зо - пий Хрис-ту Бо - гу, Хрис - ту Бо - - - гу:
Б3
Бо - гу, во - зо - пий Хрис-ту Бо - гу, Хрис - ту Бо - - - гу:
Д4
Бо - гу, Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Т4
Бо - гу, Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Б4
Бо - гу, Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
93
Д1
при-ми мя, при-ми мя, при-ми мя, при-ми мя, при-ми мя, я - ко блуд-на-го сы - на
Б1
я - ко блуд - на - го при - ми - - мя, я - ко блуд-на-го сы - на
Д2
при-ми мя, при-ми мя, при-ми мя, при-ми мя, я - ко блуд-на-го сы - на
Б2
я - ко блуд - на - го при - ми - - мя, я - ко блуд-на-го сы - на


14
100
Д1
при-ми мя, Бо - же, при-ми мя, при-ми мя, при-ми мя, при - ми мя, я-ко блуд - на -
Т1
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б1
при-ми мя, Бо - же, при - ми мя, я - ко блуд - на -
Д2
при-ми мя, Бо - же, при-ми мя, при-ми мя, при - ми мя, я-ко блуд - на -
Т2
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б2
при-ми мя, Бо - же, при - ми мя, я - ко блуд - на -
Д3
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Т3
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б3
при - ми мя, я - ко блуд - на -
Д4
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Т4
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б4
при - ми мя, я - ко блуд - на -


15
106
Д1
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Т1
-го, Бо - же,
Б1
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Д2
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Т2
-го, Бо - же,
Б2
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Д3
-го, Бо - же,
Т3
-го, Бо - же,
Б3
-го, Бо - же,
Д4
-го, Бо - же,
Т4
-го, Бо - же,
Б4
-го, Бо - же,


16
114
Д1
Т1
Б1
Д2
Т2
Б2
Д3
Т3
Б3
Д4
Т4
Б4
я - ко блуд-на - го при-ми мя сы - на, Бо - же, и по - ми - луй мя,


17
121
Д1
я - ко блуд-на-го, я - ко блуд-на-го, я - ко блуд-на-го при-ми мя сы-на, Бо - же, и по - ми-луй мя, по-
Т1
и по - ми -
Б1
я - ко блуд - на - го при-ми мя сы-на, Бо - же, и по - ми -
Д2
я - ко блуд-на-го, я - ко блуд-на-го, я - ко блуд-на-го при-ми мя сы-на, Бо - же, и по - ми-луй мя, по-
Т2
и по - ми -
Б2
я - ко блуд - на - го при-ми мя сы-на, Бо - же, и по - ми -
Д3
и по - ми -
Т3
и по - ми -
Б3
и по - ми -
Д4
и по - ми -
Т4
и по - ми -
Б4
и по - ми -


18
127
Д1
ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя.
Т1
луй мя.
Б1
луй мя.
Д2
ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя.
Т2
луй мя.
Б2
луй мя.
Д3
луй мя.
Т3
луй мя.
Б3
луй мя.
Д4
луй мя.
Т4
луй мя.
Б4
луй мя.

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Information about the author:

Anna V. Bulycheva — Cand. Sci (Art Studies), Associate Professor, Western Music History Department, Moscow State Tchaikovsky Conservatory.

Сведения об авторе:

Булычева А. В. — кандидат искусствоведения, доцент, кафедра истории зарубежной музыки, Московская государственная консерватория имени П. И. Чайковского.

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