How were stichera sung at Valaam?1

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Although this paper deals with the historical singing practice of a single locality — Valaam Monastery — at a given time, it also seeks to answer a more general question pertaining to Orthodox church music. I am concerned with stichera — those short hymns of every Vespers and Orthros that are usually sung in chains, interpolated with psalm verses, and which make up a significant part of the changing hymnography. The question arises: How many stichera are there?

In the New Grove Dictionary of Music and Musicians it is written that, “A complete stichērarion contains some 1,400 hymns for the fixed cycle of the 12 mēnaia, the cycle of the movable feasts of the triōdion and pentēkostarion, and the cycle of the oktōēchos.”2 In the article it is clear that the author is speaking of a historical Byzantine chant book with musical notation — a collection of stichera known as the sticherarion — since no sources more recent than of the 16th century are referred to. Neither is the number of hymns mentioned very informative. It probably does little to reveal how many different stichera were used in divine services during the 10th–16th centuries, even less so for more recent periods of time. However, it may be correct when it comes to the number of stichera with individual melodies that were in circulation at some time. Quite certainly the figure excludes hymns that were composed as contrafacta of earlier hymns, known as prosomoia.

When this paper was being prepared, some investigation was made as to how many changing stichera there are in the Slavonic Octoechos, the present version of which has been in print as a text edition since the 17th century.3 When the hymns for tone 1 were counted, the result was 125. If it is assumed that tones 2–8 share the same number of stichera, the total becomes exactly one thousand. Now if we consider how many stichera there are outside the Octoechos, the first notion that comes to one is that the number is indefinable. This is on account of the fact that new stichera for Menaion saints are still being written. One could have counted the stichera of the Triodion and the Pentecostarion, which, like the Octoechos, are closed collections by now, but after some consideration this was deemed unnecessary.

1 The research for the preparation of this paper, and its presentation at the ISOCM Prague Conference 2016, has been generously financed by the Kone Foundation.
3 The earliest post-Nikonian printed exemplar of Октовех in the Russian National Library (<http://www.nlr.ru/> online catalogue (item DNNLR01010111804) has the year 1699. The edition that was consulted by the present author is Октовех, сирпъ осмоласникъ, Москва: Издательский Совет Русской Православной Церкви, 2004.
If we look at the *Menaion*\(^4\) we may see that there are some 3 to 30 stichera for each commemoration. If we conservatively assume that in some locality on each day of the year there are sung on average 6 stichera that are not found in the *Octoechos*, the number of such stichera is 2,190. So if we estimate that there are at least 3,200 different stichera that may be sung in a church during one year, we should be in the correct order of magnitude.

And now to the general question: To which music have all these stichera been sung? Rather than suggesting some general answer, from now on I shall concentrate on the case of Valaam.

**STICHERA IN VALAAM**

In this context, Valaam means that particular institution that was established by the 1715 ukase of Peter the Great and later, on 2 April 1822, promoted to the first class of monasteries of the Russian Empire.\(^5\) In all probability, this rank was never revoked, although the government that once awarded it is long gone.

The population of Valaam peaked at around 1,300 inhabitants on the eve of the First World War.\(^6\) After that, the political turmoil resulted in a decline in resources and population, and the monastery also found itself inside a new independent country, the Republic of Finland. Still later, as a consequence of the Winter War of 1939–40, it was unlawfully deprived of its premises on the Valaam Archipelago, which are today occupied by a different Valaam Monastery. Notwithstanding, the first class Valaam is still alive and well on Finnish soil.

As can be inferred from the pre-Revolutionary status of Valaam, and as literary accounts corroborate, the standard was to celebrate divine services without omissions and according to the monastic rule of Sarov that had been introduced in 1784.\(^7\) Thus we may assume that the number of stichera that were sung each day corresponds with the number prescribed in service books. To obtain an approximate yearly figure, I shall use the Octoechos as a basis. For each of the 52 weeks of the year there are 30 stichera for each Sunday, 22 stichera for each Saturday, and 74 stichera for the other days. The result of this calculation is 6,552. Obviously all these stichera are not different.

If we hold that the repertoire would have included 3,200 different stichera, selections from which were sung antiphonally by the monastic choir of 50–80 singers in divine services on a daily basis so that more than 6,500 stichera were sung every year, the question arises: How was that carried out in practice? Did there exist sheet music for every sticheron, in multiple copies that were bundled together beforehand by a gang of officials and then cleared after each service, to be reused in the next? And since the Valaam choir was singing on two klloi and in four parts, were there separate piles of music for each division? What if the clerks were careless and some singers got the wrong music?

The answer is that certainly this was not how things worked. But before going into the specifics, some background information is necessary. When it comes to the Valaam singing tradition, there exists an authentic musical source: the monodic *Obikhod* of Valaam that the monastery published first in 1902 and then as a second edition in 1909.\(^8\) The *Obikhod* supposedly contains the melodies for most of the chants that were sung in Valaam. However, this chant book has no more than 257 pages. It is clear that one cannot make 3,200 stichera to fit in that space, not to mention some 500 heirmoi and all the other hymns: apolytikia, kontakia, sessional hymns, psalms and so on, that were to be sung as well.

7 Валаамскій монастыръ: Описаніе Валаамскаго монастыря и подвижниковъ его, Санктпетербургъ, 1864, 88–97.
8 Обиход одноголосный церковно-богослужебных пѣнія по напѣву Валаамскаго монастыря, Издание Валаамской обители, 1909.
In addition to the Obikhod, there also exist manuscript sources for chants that were sung in Valaam. These are situated in the monastery library in Heinävesi, forming a consistent collection with no signs of significant lacunae. If the Obikhod contains a major part of the repertoire, the manuscripts have an equally large amount in addition. But even including these, the number of stichera is surprisingly limited.

**How were they sung?**

Literary accounts reveal the clue that leads to the explanation. Dmitrij Solov’ev writes in his essay *Church Singing at Valaam Monastery:* “Here the canonarch is an essential person ... and has not [merely] formal but real and practical significance, being used not only for pomposity or festiveness, but out of tangible musical necessity...”9 It transpires that the norm was indeed to sing almost all stichera with the canonarch. In fact, the canonarch was the only official to have the necessary service books at hand. The mechanism was that the canonarch recited each sticheron, line by line, and the choir took hold the text of each line and replied by singing it to the chant melody, the identity of which the canonarch had previously announced.

It seems that when Valaam chants in their polyphonic form were collected at the beginning of the 20th century, stichera that involved the canonarch were not part of the assignment. Or in other words, there are manuscript music sources for only such stichera as were sung without the canonarch. In Valaam, most of these were sung to formulaic, that is, through-composed Znamenny Chant. This did not take place in unison, incidentally, but in traditional four-part harmony.

The latter stichera for which there exist music sources include the dogmatica of resurrectional Great Vespers, the first stichera of litia on the twelve great feasts, theotokia aposticha of resurrectional Great Vespers, and Paschal stichera aposticha. This makes 33 stichera. The conclusion is that in Valaam, formulaic Znamenny chants were not used for any of the other more than 3,000 stichera. Why should this be?

The reason is that formulaic Znamenny chants are intrinsically incompatible with performance involving the canonarch. They can be performed only if they are memorized, or sung from music. The 33 stichera could be memorized, and had to be memorized, because they involved procession or some other sort of action that rendered the use of canonarch impractical.

Another matter that is usually not addressed in research is that there does not even exist formulaic Znamenny music for the bulk of stichera. If we consider the square-note chant books published by the Holy Synod that served as the standard reference, we see that for the Octoechos, with the exception of weekday theotokia, only hymns for Sundays are included.10 Likewise, the Menaion repertoire is limited to the twelve great feasts, and stichera other than kekragaria are poorly represented.11 One could find more music in manuscripts, but still it seems that it would be impossible to have a major part of yearly stichera sung to formulaic Znamenny chants. This is because no such music is in existence, and probably never was.

The Valaam Obikhod, however, is not silent as regards to music used for the remaining stichera. For every tone, after the vesperal psalm verses there is music for the zapev or refrain, and for the first resurrectional sticheron. For tone 1, there is the directive: «По семѣ напѣвъ и

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9 Дмитрий Соловьевъ, Церковное пѣніе въ Валаамской обители, Санктпетербургъ: Издание С.-Петербургскаго Епархіальнаго Братства во имя Пресвятыя Богородицы, 1889, 22.
10 Октѣюхъ или оскоромислѣнныхъ знаменатаго роспѣва, содержащій въ себя восслѣдовваніе воскресныхъ слѣдѣнъ съ богородичны всѣ седьміи, Москва: 1795; Октѣюхъ нотнаго пѣнія, сирѣчь оскоромислѣнныхъ, обрядъ восслѣдовваніе воскресныхъ слѣдѣнъ всѣми гласами, съ богородичнымъ всѣ седьміи, Санктпетербургъ: Сѵнодальна тѣпографія, 1900.
11 Праздники, сіесть избранныхъ, на Господскія и Богородічныя дни, стихіяр знаменатаго роспѣва, Москва: 1772; Праздники нотнаго пѣнія, сирѣчь нотнагъ слѣдѣнъ на дни двадцатиъ господскія и богородичныя праздники (неподвижныя), Санктпетербургъ: Сѵнодальна тѣпографія, 1900.
ваня Обиход 1909, 7.

In some sources these first stichera are referred to as stikhiry samoglasny: Slavonic for idiomela.

The next page of the Обиход, seen in Example 2, has two more stichera, both furnished with the title »подобенъ», or model. This is the Slavonic counterpart for the Greek term prosomoion, although, strictly speaking, the two hymns are not prosomoia but automela.

On these two pages the Обиход effectively presents three chants for canonarchal singing of tone 1 stichera. The chants are melodically uncomplicated and have a phrasal structure that is adaptable to different texts and suitable for performance with the canonarch. The podoben chants were applied to their respective prosomoia. Respectively, the samoglasen chant was applied to all other stichera of tone 1, that is, to idiomela and such prosomoia for which no podoben chants were available. Furthermore, the samoglasen was applied even to all other hymns of tone 1 that were sung with the canonarch, such as troparia and sessional hymns. This practice is strikingly contrary to the interpretation of the term idiomelon in the Byzantine tradition, in which it would suggest chanting to individual melodies.

Each tone has its own samoglasen chant, which makes eight of them. In addition, the Valaam practice incorporated no fewer than twelve podoben chants. One of the latter had fallen into disuse by the 1880s and was not included in the Обиход, but is preserved in the manuscript V313 of 1821. The number of podoben chants in each tone is variable: tone 4 has four, tones 1, 2, and 6 have two, tones 5 and 8 have one, but tones 3 and 7 have none. The reason for which tones 3 and 7 lack podobny has to do with the fact that stichera are not evenly distributed among different tones, and appear quite infrequently in these two. Podoben chants for these two tones would have been needed even less often, and for that reason, memorising them would have been not only difficult, but also relatively purposeless.

Now those who are familiar with the mainstream singing practice of the Russian Orthodox Church and other local Churches sharing that tradition, may recognize that the Valaam usage was not so different from the customary way of singing stichera. One difference is that podoben chants are not used, at least on regular basis, and hence all stichera are typically sung to the samoglasen. Also the canonarch has been retired. There is no general need for his services, since in our time of electric lighting, varifocal spectacles and laser printers, and small choirs for that matter, it is sufficiently uncomplicated to sing stichera directly from text or from music.
Example 2. Valaam Obikhod (1909, 8).

RECOVERING THE VALAAM CHANTS FOR STICHERA

A major objective of the present research has been the recovery of the phrasal Valaam chants for stichera. Some may wonder what would be the challenge in that, since the music is written in the Obikhod. But there is in fact some challenge. Firstly, the material is quite scanty. For almost all of these chants, the Obikhod only gives a single sticheron, and from that it is not always straightforward to infer how the chant was adapted to other texts, often of different structure. Secondly, the Obikhod is silent about the harmony.

The recovery involved the presentation of the chants in such a format that they can be introduced on a kliros without a great deal of extra preparation. This also requires that they be written in a consistent pitch space so that it combining different chants is effortless, as is
necessary in divine services. This effort would hardly have been possible without access to
manuscript materials. For the majority of these chants, however, the manuscripts did not
contain complete specimens that could have been put to use as such.

The sources for the samoglasen chants are summarized in Table 1. Unmistakably
representative four-part sources were available for tones 1, 3, and 4. For the others, there was
a source containing the chants adapted to the resurrectional troparia, lacking the inner parts,
however. Fortunately, the bass part is sufficient for reconstructing the harmony.

<table>
<thead>
<tr>
<th>Tone</th>
<th>Sources monodic / four-part / two-part and remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing.</td>
</tr>
<tr>
<td>3</td>
<td>Obikhod: Psalm verse, Now and ever. The kekragarion was ignored due to lack of evidence for that chant version ever having been in actual use. V421: Sticheron of Litia for Ss. Sergius and Herman, four parts. V468: Resurrectional apolytikion, two parts, inner parts missing.</td>
</tr>
<tr>
<td>5</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. The kekragarion was ignored for phrases 3 and T because of apparent confusion. V468: Resurrectional apolytikion, two parts, inner parts missing.</td>
</tr>
<tr>
<td>6</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing.</td>
</tr>
<tr>
<td>7</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing. V472: Now and ever, four parts.</td>
</tr>
<tr>
<td>8</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing. V472: Refrain, four parts.</td>
</tr>
</tbody>
</table>

The schemata for the music for these chants, and renditions of the resurrectional kekragaria
can be found in the first eleven pages of the Appendix. The reader may notice that most of these
chants are actually quite different from the usual Kievan or Court Chapel versions,\textsuperscript{12} and it is
not without reason that Valaam was somewhat proud of them. The differences are strikingly
prominent for tones 1, 2, 6, and 8, whereas the remaining tones are closer to the Kievan common
chant tradition. The harmony is traditional and consistent, as is the case with the Court Chant.
There are some parallelisms that probably would not have been tolerated at the Court Chapel,
but they are less pronounced than those encountered in the Kiev-Pechersk Lavra \textit{Obikhod},\textsuperscript{13} for
instance.


\textsuperscript{13} Нотный обиход Кієво-Печерської Єспенської Лаври: Часть 1: Всенощне бдѣніе: Партитура, Києвъ: Типографія Києво-Печерської Єспенської Лаври, 1910.
Table 2. Sources for the reconstruction of the podoben chants of Valaam.

<table>
<thead>
<tr>
<th>T.</th>
<th>Podoben</th>
<th>Sources monodic / four-part and remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>O all-lauded Martyrs</em></td>
<td>Obikhod.                                                                                      V313 not taken into account because of slight differences.</td>
</tr>
<tr>
<td>1</td>
<td><em>Joy of the heavenly host</em></td>
<td>Obikhod.                                                                                      V313 not taken into account because of slight differences.</td>
</tr>
<tr>
<td>2</td>
<td><em>O house of Ephratha</em></td>
<td>Obikhod.                                                                                      Diverse four-part scores and recordings of non-Valaam origin.</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><em>When he took Thee dead from the tree</em></td>
<td>Obikhod.                                                                                      V424: Funeral stichera of the last kiss, four parts. The funeral stichera in Finnish, set to this same chant, were published in Hautaussloimitus 1959, 53–60.</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>4</td>
<td><em>As one valiant among the martyrs</em></td>
<td>Obikhod.                                                                                      V479: Pencil-written score in four parts.</td>
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<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td><em>Thou hast given a sign</em></td>
<td>Obikhod.                                                                                      V479: Harmony reconstructed according to <em>As one valiant</em>, basing on the fact that most phrases are similar.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><em>With tears I wanted to wash away</em></td>
<td>Obikhod.                                                                                      V313 not taken into account because of slight differences.</td>
</tr>
<tr>
<td>4</td>
<td><em>Thou who wast called from above</em></td>
<td>V313 is the only source available.</td>
</tr>
<tr>
<td>5</td>
<td><em>Rejoice, life-bearing Cross</em></td>
<td>Obikhod.                                                                                      V313: The mistake at the word «держава» (second occurrence of phrase 3) in <em>Obikhod</em> was corrected according to the ms.</td>
</tr>
<tr>
<td>6</td>
<td><em>Having laid up all their hope</em></td>
<td>Obikhod.                                                                                      V479: Pencil-written score in four parts.</td>
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<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>6</td>
<td><em>On the third day Thou didst rise, O Christ</em></td>
<td>Obikhod.                                                                                      V479: Pencil-written score in four parts.</td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
T. Podoben Sources monodic / four-part and remarks

| 8 | O most glorious wonder! | Obikhod. V479: Pencil-written score in four parts. V313 not taken into account. In Obikhod and V479 the chant is set to the prosomoion with the same incipit which is the first kekragarion of Ss. Sergius and Herman. |

The sources used for the reconstruction of the podoben chants that can be found on pages 171–184 of the Appendix, are shown in Table 2. There were four-part sources for both chants of tone 2, two chants of tone 4, both chants of tone 6, and the tone 8 chant. For the others, only melodies were available as they appear in the Obikhod and the manuscript V313. However, the versions of V313 were not used to revise the printed ones, with the exception of the tone 5 chant Radujsja in which there is an apparent mistake in the Obikhod. This has to do with the objective of presenting the chants in their final stage of development rather than in their primordial forms.

When the podoben chants of Valaam are inspected, they turn out to be relatively individual, dissimilar to their counterparts in other Eastern Slavic chanting traditions. Other prominent features are clarity and simplicity. As of now, however, no systematic study of their relations to non-Valaam chant versions has been undertaken.

In Valaam, the performance of phrasal chants did not absolutely require canonarchal practice. Stichera that were sung to phrasal chants without the canonarch are enumerated in Table 3.

<table>
<thead>
<tr>
<th>Hymn(s)</th>
<th>Source(s)</th>
<th>Chant(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sticheron of Litia for Ss Sergius and Herman (patronal sticheron of the lower main church)</td>
<td>Obikhod, V421</td>
<td>Valaam tone 3 samoglasen</td>
</tr>
<tr>
<td>Resurrectional theotokion of the praises Thou art most blessed</td>
<td>Obikhod, V421</td>
<td>Individual chant</td>
</tr>
<tr>
<td>Stichera of the Funeral services</td>
<td>V424</td>
<td>Valaam tone 4 podoben When he took Thee dead; Valaam tone 4 samoglasen; common Kievan chant samoglasny of tones 6 and 8</td>
</tr>
</tbody>
</table>

From this we may conclude that the use of the canonarch is by no means essential, when it comes to the possible reintroduction of these chants in the current church singing practice of Valaam or other localities. Nevertheless, it would be most intriguing to make some experimentation with the authentic performance practice, in which the singers truly need to master these twenty chants and be able to sing them without music and without text only by listening to the canonarch. To accomplish this properly, however, one would probably need to have at one’s disposal a decent Eastern rite monastery with a sympathetic father superior, and a collaborative and capable monastic kliros.
REFERENCE MATERIALS

A. MUSICAL MANUSCRIPTS IN THE LIBRARY OF THE VALAMO MONASTERY, HEINÄVESI, FINLAND

V313, Обиходъ столпаваго распѣва, 1821.
V316, Ирмосы Двунадесятыхъ праздниковъ: Часть 2-я: Валаамскаго напѣва, 1899.
V421, Всенощная: Валаамскаго напѣва: Лѣваго клироса: a) Альтъ, b) Теноръ 1, c) Теноръ 2, d) Басъ, 1914.
V424, Отпѣваніе монаховъ и мірянъ праваго клироса: a) Альтъ, b) Теноръ 1, c) Теноръ 2, d) Басъ, 1913.
V468, Всенощная: a) Альтъ, b) Басъ, 1913.
V472, Догматики и богородичны: Валаамскаго напѣва: a) Альтъ, b) Теноръ 1, c) Теноръ 2, d) Басъ, 1913.
V479, Херувимская.

B. PRINTED CHANT SOURCES

Haustaustoimitus, Pieksämäki: Ortodoksisen kirjallisuuden julkaisuneuvosto, 1959.
Обиходъ одноголосный церковно-богослужебнаго пѣнія по напѣву Валаамскаго монастыря, Издание Валаамской обители, 1909.
Октябѣръ или осмогласникъ знаменато роспѣва, содержащій въ себѣ воскресныя слѣдѣнія съ богородичны вѣсѣ седьмѣи, Москва: 1795.
Октябѣръ и осмогласникъ знаменато роспѣва, содержащій въ себѣ воскресныя слѣдѣнія съ богородичны вѣсѣ седьмѣи, Москва: 1772.

C. SERVICE BOOKS


D. LITERATURE

Валаамскій монастырь: Описаніе Валаамскаго монастыря и подвижниковъ его, Санктпетербургъ: 1864.
«Летопись Валаамской обители», Валаамский монастырь и его подвижники, ред. А. Бертанъ и др., СПб.: Спасо- Преображенскій Валаамскій монастырь, 2005, 400–413.
Дмитрій Соловьевъ, Церковное пѣніе въ Валаамской обители, Санктпетербургъ: Издание С.-Петербургскаго Епархіальнаго Братства во имя Пресвятія Богородицы, 1889.
Appendix: Valaam Chants for Stichera, edited by Jopi Harri

Гамоглăсех ă_гѡ глаача.

Tone 1 samoglasen chant of Valaam, reconstructed according to V316, V468, V472, and Obikhod.
Z = psalm verse (zapev), 1–4 = recurring phrases,
T = terminal phrase, v = accent, ... = may be repeated,
R = main recitation note, music in braces may be omitted. Pattern [:1/2/3/4:]T].

Гласóвали етїхира ă_гѡ глаача.

160
Самогласен Й.Г.о глаа.

Tone 2 samoglasen chant of Valaam, reconstructed according to V468 and Obikhod. Pattern [1:2][3][4][T].
Глазовад стихира ἐγὼ γλάσα.

1. ἶνας ἰμάς περιμένεις ἄνθις μοι, ἵππος ἅπατις ἡμέρας ἥμισς ὁ Θεὸς μου.

2. πρέπει όμως τῷ πατέρᾳ ἀνεμόνητα τῇ Θεῷ γλάσα, πρὸς ἄνδρα ποικιλόντων:

3. κρίτην ὁ πρεσβύτερος, ποιμέναντες προσάκτως, ἀσκόμενον τῷ θεῷ λέγοντα:

4. ἤ κρίτην ἀπὸ τῶν νεκρῶν, ἔπαινε λαόν ἁλαμβάνοντα τοῦ καυσότος.
ГАМОГЛА́ЗЕНЫЙ Г̑-г̑в гла́са.

Tone 3 samoglasen chant of Valaam, reconstructed according to V421 and V468. [1-2. Т].

Глагола́я стихи́ра Г̑-г̑в гла́са.

Íзве́ди изъ тёмны́цы ду́шь мо́й, ис-по́ бъ-да-ти са й-ме-ни Тко-е-лы.

Тко-́им прелье́ти съ-пре́з-ди́н- са, смо́р-ти дер-жá-ка раз-рú-ши́- са,

й дй-а-бо-лл прелье́ть у́-пре́з-ди́н- са; рóдн же человéческий вкрóм съ-ла-сá-е-мы́й.
ГАМОГЛАСЕНЯ ΔΓΩ ΓΛΑΣΑ.

Tone 4 samoglasen chant of Valaam, reconstructed according to V468, V424, and Obikhod. Pattern [1|2|3a|4|3b|T].
Гласная стихира Девы Марии.

Издади из тьмы дышу мой, исповедатель имене Твоему.

Живо твоему кресту, не престанным кланялся Христе Боге.

Три дня во кресте Твоя славны, тьма в соковнях свят.

Исцелишь человеческое ге-тес-тво во силах, и иже на небес косходя.

Соковнях свят, яко един благой человеческой бытия.
Глагольная ε_γυ гла́ла.

Тон 5 самогласенchant of Valaam, reconstructed according to V468 and Obikhod. |1|2|3|T|.

Глагольная ε_γυ гла́ла.

1. 

2. 

3. 

ι χрастενι̣με τσενωμεν̣ χρεστεν̣, 

διεκολα̣ 

ι ιες μοι̣ 

ε̣ε̣ι̣ 

ε̣ε̣ι̣ 

ε̣ε̣ι̣
Гласова стихира EObject гласа.

Tone 6 samoglasen chant of Valaam, reconstructed according to V468 and Obikhod. |1|2|3|T|.
Да ко тмѣ смерти ек-дѣшы-ж кос-крѣ-тѣ-шн ек со-бѣ-в.

Жизнь ея-тыхъ ево-кѣ-хъ, ус-то-чалъ жи-ботъ в се-гѣ-гу се-тѣ-ла,

все-ѣль-не Спа-е, по-ми-лый нѣч.

\[ \text{Самоглѣнѣнч эгъ глаѣ.} \]

Tone 7 samoglasen chant of Valaam, reconstructed according to V468, V472, and Obikhod. [1:2;T].
Гла́бова стіхи́ра 3-го гла́са.

Из-бы́ды из тёмницы дышу́ мой, не по-бек-да-ти-ся именн Тво-е-мь.

Прі-и-ди, че, бо-ра-де-ем-са Го-по-де-къ, со-крв-ши-къ-ше-мь смер-ти держа-къ,

й прок-ти-къ-ше-мь челове-бк-чес-къй родъ, со кез-плотъ-ны-ми зо-бкъ-ше:

Го-де-тë-лю и спâ-се нáшъ, єлапъ къ Тë-бкъ.
Самогласенх йїгѡ гла̀са.

Гласóках стїхìра йїгѡ гла̀са.

Тone 8 samoglasen chant of Valaam, reconstructed according to V468, V472, and Obikhod. |1|2|3|T|.
Подобенъ ж жре гласа: „Пречхвалнѣнъ мученицы.“

Намѣтръ дѣбать кодѣх.

Тонъ 1 автомелон O all-lauded martyrs

Валаамскаго напѣва, гарм. Jopip Harri
Из подобен: ἁγγεῖον гласа: „Не бесных чинов.“

Тон 1 аутомелон Joy of the heavenly host

Валлаамская напевка, гарм. Jori Harri

по Божьему, Бохордице, возложи - хомих.
Подобенъ ἐγὼ гла́съ: „Дóмь Ἐνφρά́дохъ.“
Њмĕкъ пăть колĕхъ.

Tone 2 automelon O house of Ephratha

Валлăмсĕквă нанăл, ред. Jopі Harri
Определяющего числа колфено не примет.

Тон 2 automelon When he took Thee dead from off the tree [:1|2|3;|Γ]| Βαλλάμικαν ṕαφέλα, по ркп. 424

1. Града войны дре́ва Тлё́ мёртво. Дёма дей сестри кре́хуки ко́тла;
2. Града войны дре́ва Тлё́ мёртво. Дёма дей сестри кре́хуки ко́тла;
3. Града войны дре́ва Тлё́ мёртво. Дёма дей сестри кре́хуки ко́тла;

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3. Града войны дре́ва Тлё́ мёртво. Дёма дей сестри кре́хуки ко́тла;
Подобенъ ἄγω γλάσα: „Μίκω δοκιλά.“
[Μικήτη δικαίτη κολκήθ.]
Нын подобенъ ἄρω гласа: „Даль еси знаменіе."

[Накъ дѣлать колѣн.] Сходи е „Нын доклад“ толькъ е ἀлм и ἐлм колѣнѣ ранича.

Тонъ 4 automelon Thou hast given a sign

Баламикаго напѣва, гарм. Jopi Harti по ркп. 479

1. Даль еси знаменіе
2. колѣнымъ е Го гоподи,
3. крестъ Твой ела-тый: емъ же етра-милѣ е-си
4. на-ча-ла тмѣ й бла-сти й воз-вѣлъ е-си нѣх на пер-ко-е бла-жѣ-ество
5. тѣмъ же Тко-е человѣко-вѣ-но-е емо-трѣ-ни-е слѣ-бились

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Ïîäîêåíû äâ¿ ¿ãà ãëàñà: „Àîòò÷êë â ãëàâëó âõìèí."
[Ïíêåòò ðåêàëòü êîëåíü.]

Tone 4 automelon *With tears I wanted to wash away*
Йнх поздненц ягьв гласа: „Сбы́ше звáнх бы́кх.“

[Ймькятх аканадеъ тыт колёнз.]

Тона 4 автоматон Thou who wast called from above Бяла́мскага́в напъка, по ркп. 313, гарм. Јопи Харри

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ГАМПОДОКЕНГ Е-ГУ ГЛАСА: „РАДУЙСА.“

ОПРЕДЕЛЕННОГО ЧИСЛА КОЛЕН НЕ ИМЕТСЯ.

Tone 5 automelon Rejoice, life-bearing Cross [1:2|3=1|4:5|2]

Валаамского напева, гарм. Joppi Harri

Валаамского напева, гарм. Joppi Harri
Подобен строй гласа: „Виё влогоше.”

Начало: «На, нун, нун, нун и нун.»

Тон 6: просям отче.

Валадским нун, ркн. 479

1. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
2. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
3. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
4. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
5. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
6. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
7. Господи Иисусе Христе, Сыне Божий, помилуй мя грешную.
8. Кня подесьему приходить, и языку вище высокая.
Йнх подо́кенъ бьгв гла́са: „Триди́нёвень.“

[Ймфёртх пárт кёлёнж.] Ймфёртх свóй вóйскóй залéй.

Тон 6 аутомелон On the third day Thou didst rise, O Christ |:1|2|2| Балламкатьтн наньёк, ркн. 479

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Подобенъ йъ говь гласа: „Ѳ преславиху всесе!“

Имѣетъ йъ, ко имѣнѣ йъ свой огнѣнный запалѣе.

Tone 8 prosomoion of O most glorious wonder!  

Владыка Господь, рпн. 479 (зап. гарм. Й. Н.)