



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.

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2 Gerda Wolfram, “Stichērarion,” *Grove Music Online: Oxford Music Online*, Oxford University Press, accessed October 7, 2016.

3 The earliest post-Nikonian printed exemplar of *Октѡихъ* 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 *Октѡихъ, сирѣчь осмогласникъ*, 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 kliroi 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.

4 E.g., *Минія*, Москва: Издательство «Правило веры», 1996–97.

5 «Летопись Валаамской обители», *Валаамский монастырь и его подвижники*, ред. А. Берташ и др., СПб.: Спасо-Преображенский Валаамский монастырь, 2005, 403.

6 Jori Harri, "Valamon luostarin kirkkolaulun ominaispiirteitä 1800- ja 1900-luvuilla," *Etnomusikologian vuosikirja* 28 (2016): 2.

7 *Валаамский монастырь: Описание Валаамскаго монастыря и подвижниковъ его*, Санктпетербургъ, 1864, 88–97.

8 *Обиходъ одногласный церковно-богослужебнаго 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, as is often the case in monastic choirs, 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 напѣвѢ и

9 Дмитрий Соловьевъ, *Церковное пѣніе въ Валаамской обители*, Санктпетербургъ: Изданіе С.-Петербургскаго Епархіальнаго Братства во имя Пресвятыя Богородицы, 1889, 22.

10 *Октѣихъ или осмогласникъ знаменнаго распѣва, содержащій въ себѣ възслѣдованіе воскреснаго слѣдбы съ богородичныи всѣхъ седмицы*, Москва: 1795; *Октѣихъ нотнаго пѣніа, сирѣчь осмогласикъ, ѿбдержай възслѣдованіе воскреснаго слѣдбы осми гласѣвъ, съ богородичныи всѣхъ седмицы*, Санктпетербургъ: Синодальная типографія, 1900.

11 *Праздники, сіестъ избранныа, на Господьскіа и Богородичныа дни, стѣхиры знаменнаго распѣва*, Москва: 1772; *Праздники нотнаго пѣніа, сирѣчь нотныа слѣдбы на дни двѣнадцатыхъ господьскихъ и богородичныхъ праздникѣвъ (неподвижныхъ)*, Санктпетербургъ: Синодальная типографія, 1900.

прочіа стіхиры 1-го гласа поемъ» — “To this chant we sing also the remaining stichera of tone 1,” as can be seen in Example 1.

Example 1. Valaam *Obikhod* (1909, 7).

Стіхира: Рече - чер - на а на - ша мо - ли - твы прї - и - ми,
 свѣ - тый, Го - спо - ди, ѿ - по - да - жь - намъ ѿ - ста - вле - ні - е грѣ - шокъ,
 ѿ - квѣ - денъ ѿ - си, ѿ - влечъ въ мї - рѣ во - скре - се - ні - е.
 По семъ напѣвѣ ѿ прочіа стіхиры 1-го гласа поемъ.

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

The next page of the *Obikhod*, seen in Example 2, has two more stichera, both furnished with the title «подобень», 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 *Obikhod* 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 *Obikhod*, 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 *podoben* 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).

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ПОДОБЕНЪ: „ПРЕХВАЛЬНИИ МУЧЕНИЦЫ.“
ИМѢЕТЪ ДЕВЯТЬ КОЛѢНЪ.

Пре-хвалъ-ні-и мѹ-че-ни-цы, всѣ-ни-зем-ла-по-та-и-
ла-ѣ-сть, но-не-во-прї-а-тъ-вы, и ѿ-вер-зо-
ша-сѡ-вамъ-рай-скї-а-д-ве-ри, и-внѹ-трѣ-быв-ше,
дре-ва-живот-на-гш-на-сла-жда-е-те-сѡ, Хрї-стѹ-мо-ли-те-сѡ,
да-ро-ва-ти-дѹ-шамъ-на-шымъ-ми-ръ-и-ве-лі-ю-ми-ло-сть.

ИИЪ ПОДОБЕНЪ: „НЕБЕСНЫХЪ ЧИНОВЪ.“
ИМѢЕТЪ ШЕСТЬ КОЛѢНЪ.

Не-бес-ныхъ-чи-новъ-ра-до-ва-ні-е, на-зе-ман-че-ло-вѣ-кш-
крѣ-п-ко-е-пред-ста-тель-ство, пре-чи-ста-а-дѣ-во,
спа-си-ны-и-же-кѡ-те-бѣ-прї-е-м-ля-ю-щи-а, ѿ-кш-на-та-ѹ-по-
ва-ні-е-по-бо-зѣ, бо-го-ро-ди-це, воз-ло-жи-хомъ.

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 1. Sources for the reconstruction of the samoglasen chants of Valaam.

Tone	Sources monodic / four-part / two-part and remarks
1	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. V316: Psalm verses and 4 kekragaria of Dormition, pencil-written score. V468: Resurrectional apolytikion, two parts, inner parts missing. V472: Refrain, four parts.
2	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing.
3	<i>Obikhod:</i> 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.
4	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. V424: Sticheron of funeral, four parts. V468: Resurrectional apolytikion, two parts, inner parts missing.
5	<i>Obikhod:</i> 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.
6	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing.
7	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing. V472: Now and ever, four parts.
8	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. V468: Resurrectional apolytikion, two parts, inner parts missing. V472: Refrain, four parts.

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,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 *Obikhod*,¹³ for instance.

12 Jopi Harri, *St. Petersburg Court Chant and the Tradition of Eastern Slavic Church Singing*, Turku: University of Turku, 2011, 185–227 *passim*.

13 *Нотный обиходъ Кіево-Печерскіа 8спенскіа Лавры: Часть 1: Всенощное бдѣніе: Партиѣра*, Кіевъ: Тнпографіа Кіево-Печерскіа 8спенскіа Лавры, 1910.

Table 2. Sources for the reconstruction of the podoben chants of Valaam.

T.	Podoben	Sources monodic / four-part and remarks
1	<i>O all-lauded Martyrs</i>	<i>Obikhod</i> . V313 not taken into account because of slight differences.
1	<i>Joy of the heavenly host</i>	<i>Obikhod</i> . V313 not taken into account because of slight differences.
2	<i>O house of Ephratha</i>	<i>Obikhod</i> . Diverse four-part scores and recordings of non-Valaam origin. (See even Вовчук, Подобны, Киев: 2004, 38.) The author has been unable to work out the mechanism behind the independent circulation of this particular chant, whereas the other <i>podoben</i> chants of Valaam were almost forgotten. V313 not taken into account because of slight differences.
2	<i>When he took Thee dead from the tree</i>	<i>Obikhod</i> . V424: Funeral stichera of the last kiss, four parts. The funeral stichera in Finnish, set to this same chant, were published in <i>Hautaustoimitus</i> 1959, 53–60. V313 not taken into account because of slight differences and divergent distribution of text.
4	<i>As one valiant among the martyrs</i>	<i>Obikhod</i> . V479: Pencil-written score in four parts. V313 not taken into account because of slight differences.
4	<i>Thou hast given a sign</i>	<i>Obikhod</i> . V479: Harmony reconstructed according to <i>As one valiant</i> , basing on the fact that most phrases are similar. V313 not taken into account because of slight differences.
4	<i>With tears I wanted to wash away</i>	<i>Obikhod</i> . V313 not taken into account because of slight differences.
4	<i>Thou who wast called from above</i>	V313 is the only source available.
5	<i>Rejoice, life-bearing Cross</i>	<i>Obikhod</i> . V313: The mistake at the word «держава» (second occurrence of phrase 3) in <i>Obikhod</i> was corrected according to the ms.
6	<i>Having laid up all their hope</i>	<i>Obikhod</i> . V479: Pencil-written score in four parts. V313 not taken into account. In <i>Obikhod</i> and V479 the chant is set to the prosomoion <i>Revealing to Thee the Pre-eternal Counsel</i> of the Annunciation, whereas V313 presents the automelon.
6	<i>On the third day Thou didst rise, O Christ</i>	<i>Obikhod</i> . V479: Pencil-written score in four parts. V313 not taken into account because of considerable differences. A version of this chant is used (without annotation) for <i>Of Thy Mystical Supper</i> in the Finnish <i>Liturgia</i> (1954, 151), where it has been rendered in three parts, with some difference in the phrase order, however. This rendition has not taken into account in the current study.

T.	Podoben	Sources monodic / four-part and remarks
8	<i>O most glorious wonder!</i>	<i>Obikhod</i> . V479: Pencil-written score in four parts. V313 not taken into account. In <i>Obikhod</i> 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 3. Stichera that were sung to phrasal chants without the canonarch.

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

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 Дванадцятыхъ праздниковъ: Часть 2-я: Валаамскаго напѣва, 1899.

V421, Всенощная: Валаамскаго напѣва: Лѣваго клироса: а) Альтъ, б) Теноръ 1, с) Теноръ 2, d) Басъ, 1914.

V424, Отпѣваніе монаховъ и мірянъ праваго клироса: а) Альтъ, б) Теноръ 1, с) Теноръ 2, d) Басъ, 1913.

V468, Всенощная: а) Альтъ, б) Басъ, 1913.

V472, Догматики и богородичны: Валаамскаго напѣва: а) Альтъ, б) Теноръ 1, с) Теноръ 2, d) Басъ, 1913.

V479, Херувимская.

B. PRINTED CHANT SOURCES

Hautaustoimitus, Pieksämäki: Ortodoksisen kirjallisuuden julkaisuneuvosto, 1959.

Liturgia: Liturgian sävelmistö ja vaihtuvat tekstit, Pieksämäki: Ortodoksisen kirjallisuuden julkaisuneuvosto, 1954.

Вовчук, Л., Подобны, Киев: Издание Свято-Троицкого Ионинского монастыря, 2004.

Нотный обиходъ Кіево-Печерскіа 8спенскіа Лавры: Часть 1: Всенощное бдѣніе: Партиѳра, Кіевъ: Тнпографіа Кіево-Печерскіа 8спенскіа Лавры, 1910.

Обиходъ одногласный церковно-богослужбнаго пѣнія по напѣву Валаамскаго монастыря, Издание Валаамской обители, 1909.

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APPENDIX: VALAAM CHANTS FOR STICHERA, EDITED BY JOPI HARRI

Γαμογλάσενζ ἄ-γω γλάσα.

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||.

Γλασόβαλ στιχίρα ἄ-γω γλάσα.

3. V R V ... 4. ... V R V ...

И ПО - ДАЖДЬ НАМЪ Ѡ - СТА - ВЛѢ - НИ - Е ГРѢ - ХѠВЪ, Я - КѠ Ѣ - ДИНА Ѣ - СИ

T R V ... T V

Я - ВЛѢИ КМІ - РѢ КОС - КРЕ - СЕ - НИ - Е.

Γαμογλάσενη ἔγω γλάσα.

Tone 2 samoglasen chant of Valaam, reconstructed according to V468 and *Obikhod*. Pattern |1|:2|3|4:|T|.

Z R V ...

1. Γ... V Γ... R V ... 2. ... V R V ... 3. Γ... V R V ...

4. Γ... V T R V ... T ... R V ...

Гласоваж стїхїра в-гво гласа.

ИЗВЕДИ́ ИЗЪ ТЕМНИЦЫ́ ДУШѢ МОЮ́, НЕ ПО-ВѢ-ДА-ТИ-СА́ И́-МЕ-НИ ТВО-Е-МѸ́.

Пре-жде́ вѣкѣхъ ѿ От-ца́ рожд-ше-мѸ́-са́ Бо-жї-ю́ Гло-ва́,

ко-плѡщи-ше-мѸ́-са́ ѿ Дѣ-вы́ Ма-рї-и́, прї-и-дї-те́ по-кло-нїи-м-са́:

крѣсти́хъ во пре-тер-пѣнїи́, по-гре-вѣ-нї-ю́ пре-да-дѣ-са́, ѡ-кѡ-сѡ-хо-ти́хъ,

и́ во-скрѣсѣхъ́ изъ мѣрт-вѣхъ, спа-се́ ма́ за-блѣ-ждѣ-ю-ща-го́ че-ло-вѣ-ка́.

Γαμογλάσενχ ἴ-γω γλάσα.

Tone 3 samoglasen chant of Valaam, reconstructed according to V421 and V468. |:1|2:|T||.

Γλασόβαλ στιχίρα ἴ-γω γλάσα.

пѣнь Тѣ-бѣ все-гда при-но-ситъ.

Самогласенъ дѣ-гво гласа.

Tone 4 samoglasen chant of Valaam, reconstructed according to V468, V424, and *Obikhod*.
 Pattern |1|2|3a|:4|3b:|T||.

Гласоваж стїхїра д-гв гласа.

Z. R

ИЗВЕДИ́ ИЗЪ ТЕМНИ́ЦЫ ДУШѢ МОЮ́, ИСПОВѢДА́ТНЕСЯ И́-МЕ-НИ ТВО-Е-МѸ.

1. ... V R V ... 2. ... V R V.

ЖИ-ВО-ТВО-РА́-ЩЕ-МѸ ТВО-Е-МѸ КРЕ-СТѸ, НЕ-ПРЕ-СТА́Н-НУ КЛА́Н-ЯЮЩЕСЯ ХРИ́СТѢ БО́-ЖЕ,

3a. V R V ... 4. V R V ...

ТРИ́-ДНЕ́В-НО-Е ВОС-КРЕ-СѢ-НІ-Е ТВО-Е СЛА́-ВИМЪ: ТѢ́МЪ КО́-УБ-НО-ВІ́АХЪ ѿ-СН

3b. V R V ... 4. ... V R

И́С-ПЛА́В-ШЕ-Е ЧЕЛОВѢ́ЧЕСКОЕ ѿ-СРЕ́-ТВО́Е ВСЕ-СІ́А-Ь-НЕ, И́ И́-ЖЕ НА НЕБЕСА́ ВОСХО́ДЪ

V ... T. R V ...

ѿ-Б-НО-ВІ́АХЪ ѿ-СН НА́МЪ, І́АКЪ ѿ́ДНЬ БЛА́ГЪ И́ ЧЕ-ЛО-ВѢ́-КО-ЛЮ́-БЦЪ.

ΓΑΜΟΓΛΑΣΕΝΖ ΕΓΩ ΓΛΑΣΑ.

Tone 5 samoglasen chant of Valaam, reconstructed according to V468 and *Obikhod*. |:1|2|3:|T||.

1.

2.

3.

ΓΛΑΣΟΒΑΛ ΣΤΙΧΥΡΑ ΕΓΩ ΓΛΑΣΑ.

Ἰσβεδὴ ἰζχ темніцы дшл мой, не-по-вѣ-да-ти-ся ѿ-ме-ни тво-е-мѹ.

1.

Чест-нымъ тво-имъ кре-стѹмъ Хри-стѣ, ді-а-во-ла по-сра-мѹмъ ѿ-сѹ,

2.

3.

и вос-кре-се-ні-емъ тво-имъ жа-ло грѣ-хѹв-но-е при-тѹ-пѹмъ ѿ-сѹ,

1. ... \vee R \vee ... T. \vee ... \vee

И спаслх ѿ снѣ нѣ ѿ вратъ смерт-ныхъ: сла-вымъ Тѣ ѿ-ди-но-рѣд - не.

Γαμογλάσενζ ᾠ-γω γλάσα.

Tone 6 samoglasen chant of Valaam, reconstructed according to V468 and *Obikhod*. |:1|2|3:|T||.

Z. R ... \vee ...

1. Γ... \vee \vee R \vee ... 2. ... Γ... \vee \vee R \vee ...

3. Γ... \vee R Γ... \vee T. R \vee ...

Γλασόβαλ στιχίρα ᾠ-γω γλάσα.

Z. R ... \vee ...

Изведи́ изъ темни́цы душѣ моѣ, ис-по-вѣ-да-ти-сѧ ѿ-ме-ни Тво-е-мѣ.

1. Γ... \vee \vee R \vee ... 2. ... \vee R \vee ...

По-вѣ-дѣ ѿмѣлѣи Христѣ, юже на ѧ-да, на крѣстѣ воз-шелъ ѿ-снѣ:

3.
 ДА ВО ГЛ҃МѢ СМѢР_ТИ СѢ_ДѢ_ЦЫ_А ВОС_КРЕ_СІ_ШИ СХ СО_БѠ_Ю,
 1.
 Ѣ_ЖЕ ЪМѢР_Т_ВЫХЪ СКО_БѠДЪ, Ѣ_ТО_ЧѢ_АИ ЖИ_ВОТЪ Ѡ СКО_Е_ГѠ СѢ_ТА,
 T.
 ВСЕ_СІЛЬ_НЕ СПѢ_СЕ, ПО_МѢ_АИ НАСЪ.

Γαμογλάσενζ ζ̣-γω γλάσα.


Tone 7 samoglasen chant of Valaam, reconstructed according to V468, V472, and *Obikhod*. |:1|2:|T||.

Z.
 1.
 T.

Гласо́важ стѣхѣра 3-го гласа.



ИЗ-ВЕ-ДѢ ИЗЪ ТЕМНИЦЫ ДУШЪ МОЮ, ИС-ПО-ВѢ-ДА-ТИ-СЯ И-МЕ-НИ ТВО-Е-МЪ.



ПРѢ-И-ДѢ-ТЕ, ВОЗ-РА-ДѢ-ЕМ-СЯ ГО-СПО-ДЕ-ВИ, СО-КРѢ-ШѢ-ШЕ-МЪ СМѢР-ТИ ДЕР-ЖА-ВЪ,



И ПРО-СВѢ-ТѢ-ШЕ-МЪ ЧЕ-ЛО-ВѢ-ЧЕ-С-КІЙ РОДЪ, СО БЕЗ-ПЛОТ-НЫ-МИ ЗО-ВѢ-ЩЕ:



ГО-ДѢ-ТЕ-ЛЮ И СПА-СЕ НАШЪ, СЛА-ВА ТЕ-БѢ.

Самогласенз ѿ-гѡ гла҃са.

Tone 8 samoglasen chant of Valaam, reconstructed according to V468, V472, and *Obikhod*. |:1|2|3:|T||.

Гласоваѡ стїхїра ѿ-гѡ гла҃са.

Ποδόμενος ἄ-γω γλῶσσα: „Πρεχβάληνιι μῦченицы.“

Ἰμῆρεται δέκατι κοίτην.

Tone 1 automelon *O all-lauded martyrs*

Βαλαάμσκαγω παπῆβα, γαρμ. Jori Harri

1. Γ... Γ V R V ... 2. V R V

Πρε-χβάλη-νι-ι μῦ-χε-νι-цы, βάσις νη ζε-μλά πο-τα-ή-λα ἔστι,

3. Γ... Γ V R V 4. Γ... Γ V R V

но не-во прѣ-лѣтъ вы, и ѿ-вер-зѡ-ша-сѧ вѣмъ рай-скѡ-ѧ двѣ-ри,

5. Γ... Γ V R V 6. ... V R V

и вѣдѣтъ вѣв-ше, дрѣ-ва жи-вѡт-на-го на-сла-ждѧ-е-те-сѧ,

7. Γ... Γ V R V 8. Γ... Γ V R V

Хри-стѡ мо-лѣ-те-сѧ, да-ро-ва-ти дѡ-шамъ на-шымъ

9. R V

мѣрѧ и вѣ-лѣ-ю мѣ-лѡсти.

ἸΝΗΧ ΠΟΔΟΒΕΝΗΧ Ἄ-ΓΩ ΓΛῶΣΣΑ: „ΝΕΒΕΣΝΗΧΗΧ ΧΗΝΩΒΗΧ.“

ἸΜΨΕΤΗΧ ΣΕΞΤΗ ΚΟΛΨΗΧ.

Tone 1 automelon *Joy of the heavenly host*

Βαλαάμσκαγω νηπΐβα, γαρμ. Jori Harri

1. ... V R V ... 2. ... V R

8 ΗΕΒΕΣΝΗΧΗΧ ΧΗΝΩΒΗΧ ΡΑΔΟΒΑΝΗΕ, ΝΑΖΕΜΛΗ ΧΕΛΟΒΉΚΩΒΗΧ ΚΡΉΠΚΟΕ

3. Γ... Γ V R V 4. Γ... Γ V R

8 ΠΡΕΔΣΤΑΤΕΛΣΤΒΟ, ΠΡΕΧΙΣΤΑΛΔΉΚΟ, ΣΠΑΣΗΝΗΨΗΚΖΤΕΒΉ

5.=3. ... V R V

8 ΠΡΙΒΕΓΑΪΟΨΙΛ, ἸΚΩΝΑΤΑΟΥΠΟΒΑΝΗΕ

6. R V

8 ΠΟΒΟΖΉ, ΒΟΓΟΡΟΔΗΨΕ, ΚΟΖΛΟΖΗΧΟΜΗΧ.

Ποδόβενζ Ἐ-γω γλάσα: „Δόμε Ἐνφράδοκζ.“
 Ἠμ'έτζ πάτ'η κολέηζ.

Tone 2 automelon *O house of Ephratha*

Βαλαάμσκαγω νηπέβα, ред. Јорі Неггі

1. Δό - με Ἐν-φρά - δοκζ, 2. γρά - δε εβα - τήη,

3. προ - ρό - κωκζ ελά - - - κο, 4. οὔ - κρα - εή δόμζ,

5. ἐνέμ-ζε Βο-ζέ - στβεν-νήη ραζ-δά - ετ - ελ.

ЇНХ ПОДОБЕНХ КЪ ГВО ГЛАСА: „ЕГДА Ѡ ДРЕВА.“

ЌПредѣленнаго числа колѣнх не имѣетх.

Tone 2 automelon *When he took Thee dead from off the tree* |:1|2|3:|T|| Валаамскаго напѣва, по ркп. 424

1. *Г... V V R V ... Г... T V R V*
 8
 Ег-да Ѡ дре-ва Тъ мѣр - тва Ѡ рѣ-ма-дѣи снѣтъ вѣкъх жи-во-тъ,
 2.

3. *V R V*
 8
 смѣр-но-ю Ѡ пла-ща-нѣ-це-ю Тъ, Хрѣ-стѣ, Ѡб-вѣхъ,
 2.

1. *Г... T V R V ... Г... V R V*
 8
 Ѡ лю-бѣ-вѣ-ю по-двѣ-зѣ-ше-сѣ, сѣрд-цемх Ѡ оу-сѣнѣ - ми,
 2. ...

3. *V R V*
 8
 тѣ-ло не-тлѣн-но-е тво-ѣ Ѡб-ло-бы-зѣ - - - ти:
 2.

1. *Г... T V R V ... Г... V R V*
 8
 Ѡ - ба - че Ѡ-дер-жѣмь сѣтра-хомх, ра-дѣ-сѣ ко-пѣ-ѣ - шѣ:
 2. ...

СЛА - ВА СНИЗ - ХО - ЖДЕ - НИ - Ю ТВО - Е - МЪ, ЧЕ - ЛО - ВЪ - КО - ЛЮБ - ЧЕ.

ПОДОБЕНЪ Д-ГВ ГЛАСА: „И҃КВ ДОБЛА.“

[И҃МѢТЪ ДѢЛАТЬ КОЛѢНЪ.]

Tone 4 automelon *As one valiant among the martyrs*

Валаамскагв напѣва, ркп. 479

И҃ - КВ ДОБ - ЛА ВЪ МЪ - ЧЕ - НИ - ЦѢХЪ, СТРА - СТО - ТѢРП - ЧЕ ГЕ - ОР - ГИ - Е,

СО - ШЕД - ШЕ - СА ДНЕСЬ ВОС - ХВА - ЛИМЪ ТЪ: И҃ - КВ ПЕ - ЧЕ - НИ - Е СО - ВЕР - ШИВЪ,

ВЪ - РЪ СО - ВЛЮЛЪ ѿ - СѢ, И ПРІ - АТЪ ѿ БО - ГА ПО - ВѢ - ДЫ ТВО - Е - ЛЪ ВЪ - НЕЦЪ.

Ѹ - ГО ЖЕ МО - ЛИ ѿ ПЛИ И ВѢДЪ ИЗ - БА - ВИ - ТИ - СА,

8. ... V R V ... 9. Г... V R V

вѣ - ро - ю со - вер - ша - ю - щимъ все - че - стнѣ - ю па - мять тво - ю.

ЎНХ ПОДѠБЕНХ Д-ГѠ ГЛАСА: „ДѠЛХ ѠСН ЗНАМЕНІЕ.“

[Имѣетъ дѣвѣтъ колѣн.] Ὁχόδῃ ἰ „Ἰκκω δὸβλῆ“ τὸλκω ἐ ἁ-μῖ ἢ ἱ-μῖ κολῆνᾶ ρᾶνιца.

Tone 4 automelon *Thou hast given a sign*

Βαλαάμικαγω напѣва, гарм. Јорі Неггі по ркп. 479

1. ... V R V... 2. ... V R V...

ДѠЛХ Ѡ - сн зна - ме - нї - е бо - ѡ - щым - ся те - бѣ го - спо - ди,

3. ... V R V... 4. ... V R V...

крѣстх твоѣ свѣ - тѣй: ѡмъ же по - سرا - мѡлх Ѡ - сн

5. Г... V R V... 6. Г... V R V...

на - ча - ла тмѣ ѡ влѣ - сти ѡ воз - бѣлх Ѡ - сн наѣх на пѣр - во - е бла - жѣн - ство:

7. Г... V R V...

тѣмъ же тво - ѣ че - ло - вѣ - ко - люб - но - е смо - трѣ - нї - е сла - вимъ,

8
 І - н - е - се все - сѣль - не Спа - се душъ нѣ - шнхъ.

Їнѣ подѡбенѣ дѣ-гво глаго: „Хотѣхъ слезѣми ѡмыти.“

[Їмѣетъ дѣвѣтъ колѣнъ.]

Tone 4 automelon *With tears I wanted to wash away*

Валаамскагво напѣва, гарм. Јорѣ Нари

1. Г... Г V R V R
 Хо-тѣхъ сле-зѣ-ми ѡ-мы-ти, мо-нхъ пре-грѣ-ше-нїй рѣ-ко-пи-сѣ-нї-е

3. Г... Г V R V ... 4. Г... Г V R
 Го-спо-ди, ѡ про-че-е жи-во-тѣ мо-е-гво по-ка-ѣ-нї-емъ бла-го-

5. Г... Г V R V ... 6. Г... Г V R V ...
 ѡ-го-дї-ти Те-бѣ: но врагъ льстїтъ мѣ, ѡ бо-рѣтъ душъ мо-ю.

7. R V ... 8. ... V R 9. R V ...
 Го-спо-ди! пре-жде да-же до кон-ца не по-гїе-нѣ спа-сї мѣ.

ИЗ ПОДОБЕНЪ ДѢГВ ГЛАСА: „СВЫШЕ ЗВАНЪ БЫВЪ.“

[ИМѢЕТЪ ДВНАДЦАТЬ КОЛѢНЪ.]

Tone 4 automelon *Thou who wast called from above* Валаамскагво напѣва, по ркп. 313, гарм. Јорі Неггі

ИЗ ГЛУБИНЫ ВОЗВѢХЪ КЪ ТЕБѢ ГОСПОДИ, ГОСПОДИ ОУСЛЫШИ ГЛАСЪ МОЙ.

СВЫШЕ ЗВАНЪ БЫВЪ, А НЕ ѠЧЕЛО ВѢКЪ, Е-ГДА ЗЕМНАА ТМА

ПО-МРАЧНѢ ОЧИ ТѢ ЛЕСНЫА, НЕ ЧЕ-СТІА ѠБЛИЧАА СѢ-ТО-ВАНІЕ,

ТО-ГДА НЕ-БЕСНЫЙ СВѢТЪ ѠБЛИСТА МЫ-СЛЕННЫА ОЧИ, БЛАГО-ЧЕ-СТІА

Ѡ-КРЫВАА КРАСОТѢ. ТѢМ-ЖЕ ПО-ЗНАЛЪ Е-СНЪ ИЗ-ВО-ДА-ЩА-ГО СВѢТЪ ИЗЪ ТМЫ,

Хрї-ста Бѡ-га НА-ШЕ-ГО: Е-ГО-ЖЕ МО-ЛИ,

спа-сти и про-сви-ти-ти ду-шы на-ша.

Самоподобенъ ѿ-гво глаго: „Радуйся.“
 Определеннаго числа колѣнъ не имѣетъ.

Tone 5 automelon *Rejoice, life-bearing Cross* |1|:2|3=1|4|5|:2|| Валла́мская напѣва, гарм. Јорі Харі

1. Ра-дуй-ся жи-во-но́с-ный кре-сте, бла-го-че-сти-а

2. не-по-бе-ди-ма-а по-бе-да. Дверь рай-ска-а,

3. вѣр-ныхъ оу-твер-жде-ні-е: цер-кви ѿ-гра-жде-ні-е,

4. имъ же глаго раз-зо-ри-ся и оу-празд-ни-ся и по-пра-

8
 SA SMÉRT-NA - A DER - ŽÁ - BA, Ĩ VOZ-NE-SÓ-CHOM-SA Ū ZEM-LĚ
 R V 4. Γ... V R

8
 K NE-BÉC - NYMŽ. O - RŽ - ŽĚ - E NE - PO - BŔ - DĚ - MO - E,
 V 5. Γ... V R V

8
 BŔ - SŪVŽ SO - PRO - TI - VO - BŔ - ČE, SLÁ - VA MŔ - ČE - NI - KŪVŽ,
 2. Γ... V R V 3. ... V R V

8
 PRE - PO - DŔB - NYX Ě - KV VO ĨC - TI - NŔ OŮ - DO - BRÉ - NĚ - E,
 4. Γ... V R V

8
 PRI - STÁ - NI - ŤE SPA - SÉ - NĚ - A, DÁ - RŽ - Ě MI - RO - VNI BÉ - LI - Ů
 5. Γ... V R V 2. R

8
 MĚ - LOŽŤ.
 V

ΠΟΔΟΒΕΝΖ Ξ-ΓΩ ΓΛΑΪΑ: „ΒΙΕ ΨΛΟΪΣΗ.“

ΉΜΕΙΣ ΔΩΝΑΔΕΣΑΤΗ ΚΟΛΕΝΖ.

Tone 6 prosomoion of *Having laid up all their hope*

Βαλαάμεκαγω ηαπέβα, ρκπ. 479

1. 

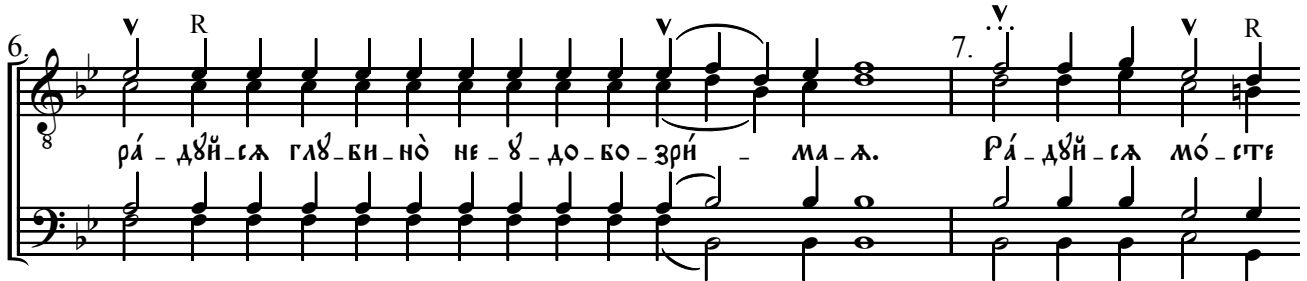
8 Γο-βέττз пре-вѣч-ный ѿ-кры-ва-а Те-бѣ ѡт-ро-ко-вѣ-це,

3. 

8 Γα-βρέ-ήλз пред-ста Те-бѣ лоб-за-а ѡ κѣ-ψа-а: ρά-δύ-εα зем-λή

5. 

8 ηε-ηα-εβ-αη-ηα-α, ρά-δύ-εα κѣ-πн-ηѡ ηε-ω-πα-λή-μα-α,

6. 

8 ρά-δύ-εα γλѣ-βн-ηѡ ηε-ѡ-δο-βο-зрѣ-μα-α. Ρά-δύ-εα μό-στε

8. 

8 κз ηε-βε-εεμз при-во-дѣй, ѡ λѣст-вн-це вы-сѡ-ка-а,

9. Ю - же І - а - ко - в - хъ вѣ - дѣ. Ра - дѣи - сѧ По - же - ст - вен - на - а рѣч - ко
 10. ма - ны, ра - дѣи - сѧ раз - рѣ - ше - ні - е клѣт - вы.
 11. Ра - дѣи - сѧ ѿ - да - мо - во воз - зва - ні - е съ То - бо - ю Го - спо - да.

И́нѣ подóбенѣ ꙗ́ко гла́са: „Тридне́венѣ.“

[И́мѣетѣ ꙗ́кѣ колѣнѣ.] И́мѣетѣ сво́й ѡ́бѣтъ запѣвъ.

Tone 6 automelon *On the third day Thou didst rise, O Christ* |:1|2:|2|| Валла́мская напѣва, ркп. 479

1. ѿ стражи оутренниа до ноци, ѿ стражи оутренниа да оуповаѣтъ ѿз - ра - нѣ на Го - спо - да.
 1. Три - дне - венѣ воз - креахъ ѿ - сѣи Хри - стѣ, ѿ грѣ - ва,

2. 8
 ѿ_ко_же пи_са_но ѣсть: со_воз_двн_гнѣ_вый пра_от_ца на_ше_гво,
 гдѣм_же гдѣ и сла_внѣ ро_дѣ че_ловѣ_чес_кѣи, и вос_пѣ_ва_етъ тво_е вос_кре_се_нї_е.

Подобенъ ѿ гво гласа: „Ѿ преславнагво чюдесе!“

Имѣетъ дѣ колѣнъ и своѣ ѿсобны запѣвъ.

Tone 8 prosomoion of *O most glorious wonder!*

Валаамскагво напѣва, ркп. 479 (зап. гарм. J. H.)

8
 Ѿ пре_слав_на_гво чю_д_е_се! ми_ра жи_те_ли Гер_гїи и
 Гер_манъ, ко Хри_стѣ лю_бо_вї_ю рас_па_лнѣ_ше_сѧ: миръ и ми_ро_
 дер_ж_ца кѣп_нво до_бле_мѣд_рен_нво по_бе_жда_ютъ, и до_бро_дѣ_те_лей

6. ...
ЛѢСТ-ВН-ЦЕ-Ю КЪ СО-ВЕР-ШЕН-СТВУ ЖИ-ТІ-А Ѹ-ВАГ-ГЕЛЬ-СКА-ГВ ВОС-ХО - ДАТЪ.

7. ...
И҆ХЪ ЖЕ І҆КѠ СВѢ-ТІ-ЛА ВѢ - ЛІ-А, ПЪ - СТЫ-НѢ СЕИ ХРІ-СТОУ Б҆ГЪ

9. ...
ДА-РО-ВА СВѢ-ТОМЪ ДѢЛЪ И҆ХЪ Ѡ-ЗА-РА-А ДЪ - ШИ НА - ША.