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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 sticherarion 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.

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

³ The earliest post-Nikonian printed exemplar of *Октоихъ* 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 *Октоихъ, сиръчъ 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 Е.г., *Миния*, 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 Jopi Harri, "Valamon luostarin kirkkolaulun ominaispiirteitä 1800- ja 1900-luvuilla," *Etnomusikologian vuosikirja* 28 (2016): 2.

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

8 *Обиходъ одноголосный церковно-богослужебного 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 *zarev* or refrain, and for the first resurrectional sticheron. For tone 1, there is the directive: «По сем8 напѣв8 и

⁹ Дмитрий Соловьевъ, Церковное пѣніе въ Валаамской обители, Санктпетербургъ: Издание С.-Петербургскаго Епархиального Братства во имя Пресвятаго Богородицы, 1889, 22.

¹⁰ Октоихъ или осмогласникъ знаменнаѧ роспѣва, содержащій въ себѣ возслѣдованіе воскресныѧ слѣжбы съ богословичныѧ всеѧ седмицы, Москва: 1795; Октоихъ нотнаѧ пѣніѧ, сиръчъ осмогласикъ, сбѣрежай возслѣдованіе воскресныѧ слѣжбы осми гласовъ, съ богословичныѧ всеѧ седмицы, Санктпетербургъ: Сунодальнаѧ тупографіѧ, 1900.

¹¹ Праздники, сієсть избранныыѧ, на Господьскія и Богословичныѧ дни, стихиры знаменнаѧ роспѣва, Москва: 1772; Праздники нотнаѧ пѣніѧ, сиръчъ нотныѧ слѣжбы на дни дѣянійъ господьскіхъ и богословичныхъ праздниковъ (неподвижныхъ), Санктпетербургъ: Сунодальнаѧ тупографіѧ, 1900.

прочіл стихири 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).

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 »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 *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 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).

8

ПОДОБЕНЪ: „ПРЕХВАЛЬНИИ МУЧЕНИЦЫ.“
Имѣетъ девять колѣнъ.

Прехвальнии мученицы, вѣсъ ни земля по та -
ла єсть, но небо прѣжъ вѣсъ, и широзо -
шалъ вѣмъ райскія двери, и винтъ вѣвше,
древажи. Вот на гаша на сладкое тѣло, Христъ молитъ,
да ровати душамъ на шымъ миръ и велию милость.

ИНЪ ПОДОБЕНЪ: „НЕБЕСНЫХЪ ЧИНШЕЙ.“
Имѣетъ шесть колѣнъ.

Небесныхъ чиншевъ радованіе, на землю человѣка
крѣпко предста тельство, пре чинсталъ да -
бо, спаси иже ката вѣ прибѣглоши, икона Твой по -
вади - ние по Еозѣ, Бого родице, возложи 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. <i>V316:</i> Psalm verses and 4 kekragaria of Dormition, pencil-written score. <i>V468:</i> Resurrectional apolytikion, two parts, inner parts missing. <i>V472:</i> Refrain, four parts.
2	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. <i>V468:</i> 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. <i>V421:</i> Sticheron of Litia for Ss. Sergius and Herman, four parts. <i>V468:</i> Resurrectional apolytikion, two parts, inner parts missing.
4	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. <i>V424:</i> Sticheron of funeral, four parts. <i>V468:</i> 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. <i>V468:</i> Resurrectional apolytikion, two parts, inner parts missing.
6	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. <i>V468:</i> Resurrectional apolytikion, two parts, inner parts missing.
7	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. <i>V468:</i> Resurrectional apolytikion, two parts, inner parts missing. <i>V472:</i> Now and ever, four parts.
8	<i>Obikhod:</i> Psalm verse, resurrectional kekragarion, Now and ever. <i>V468:</i> Resurrectional apolytikion, two parts, inner parts missing. <i>V472:</i> 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 Киево-Печерскіѧ 8спенскіѧ Лавры: Частъ 1: Всенощное бдѣніе: Партити8ра, Киевъ: Типографіѧ Киево-Печерскіѧ 8спенскіѧ 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 Бовчук, 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 Двунадесятыхъ праздниковъ: Часть 2-я: Валаамскаго напѣва, 1899.
- V421, Всенощная: Валаамскаго напѣва: Лѣваго клироса: а) Альтъ, б) Теноръ 1, с) Теноръ 2, д) Басъ, 1914.
- V424, Отпѣваніе монаховъ и мірянъ праваго клироса: а) Альтъ, б) Теноръ 1, с) Теноръ 2, д) Басъ, 1913.
- V468, Всенощная: а) Альтъ, б) Басъ, 1913.
- V472, Догматики и богородичны: Валаамскаго напѣва: а) Альтъ, б) Теноръ 1, с) Теноръ 2, д) 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 Киево-Печерскіѧ 8спенскіѧ Лавры: Часть 1: Всенощное бдѣніе: Партитура, Киевъ: Типографіѧ Киево-Печерскіѧ 8спенскіѧ Лавры, 1910.

Обиходъ одноголосный церковно-богослужебного пѣнія по напѣву Валаамскаго монастыря, Издание Валаамской обители, 1909.

Октоихъ или осмогласникъ знаменаго роспѣва, содержащий въ себѣ возслѣдованіе воскресныхъ службы съ богородичны всеѧ седмицы, Москва: 1795.

Октоихъ нотнаցо пѣніѧ, сиръчъ осмогласникъ, ѿодержай возслѣдованіе воскресныхъ службы осми гласовъ, съ богородичны всеѧ седмицы, Санктпетербургъ: Сънодальнаѧ типографіѧ, 1900.

Праздники нотнаցо пѣніѧ, сиръчъ нотныѧ слжбы на дни двунадесятыхъ господскихъ и богородичныхъ праздниковъ (неподвижныхъ), Санктпетербургъ: Сънодальнаѧ типографіѧ, 1900.

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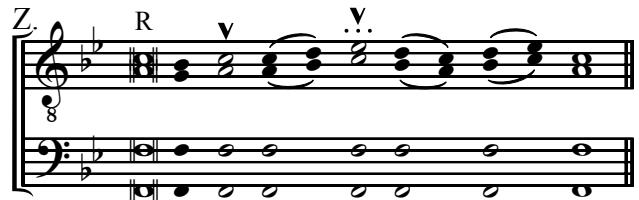
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APPENDIX: VALAAM CHANTS FOR STICHERA, EDITED BY JOPI HARRI

Самогласенъ а-гв гласа.

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||.



1. Г... Г... v R ... 2. Г... Г... v R ...

3. Г... Г... v R ... 4. Г... Г... v R ...

T R ... v ...

Гласоваль стихира а-гв гласа.

Z R

Изведи из темницы душу мою, и по вѣдѣти сѧ и мечеши Тво-е-мѹ.

1. Г... Г... v R ... 2. ... v R ...

Бе-чѣр - ил-я на-ша мо-ли-твы прѣ-и-ми ся-тый Го-спо-ди,

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

и по - дáждь на́мъ ѿ_ста_влé_ни_е грѣ_хѡ_й,
и_кѡ є_днѡ є_сн

T. R V ... V

и_вле_и ємí_грѣ_ко_кре_сé - ни_е.

Самоглásенъ є_гѡ гла́са.

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

The musical score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and a common time signature. It features a bassoon part with slurs and grace notes, and a piano part with sustained chords. The bottom system starts with a bass clef, a key signature of one flat, and a common time signature. It features a bassoon part with sustained notes and a piano part with sustained chords. The score is numbered 1 through 4.

Гла́сова́л стихи́ра Б.-гю гла́са.

1. *Изведи из темницы душу мою, и по вѣдѣти сѧ имена Твоѧ мѧ.*

2. *Прѣждѣ вѣкъ ѿ Отца рождѣмѹ сѧ Божію Слѹвъ,*

3. *ко-площе-мѹ сѧ ѿ Дѣ-ки Маріи, прї-нди-те по-кло-ни-мѹ сѧ:*

4. *крѣстъ бо пре-пѣ-рѣ-пѣкъ, по-грѣ-бѣ-ни-ю пре-да-де-сѧ, и-ко-самъ вое-хоз-тѣ,*

3. *и вое-крѣстъ изъ мѣрт-выхъ, спасе мя за-блѣ-ждѣ-ю-ща-го че-ло-вѣ-ка.*

Самогласенъ г-гѡ гла́са.

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

1. Г...п v R □ v 2. Г...п v R v

T R v

Гла́соваѧ сг҃ихи́ра г-гѡ гла́са.

Z R v

Изведи из темницы душу мою, и по вѣдѣти сѧ и менини Твоему.

1. v R 2. v R

Твоимъ крестомъ Христе спаси, смерти держава разрѣши сѧ,

1. v R 2. v R

и дѣволѧ прелестъ оѣ праздніи сѧ: рода же человѣческій вѣрою спасены:

Самогласенъ д-гш гласъ.

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

Гласоваль стихира д-гво гласа.

Z. R
 8
 Йзведи из темницы душу мою, исповедатися и мени Твоему.

1. v R
 8
 Животворящему Твоему кресту, не предстаноша кланившеся Христе Госже,

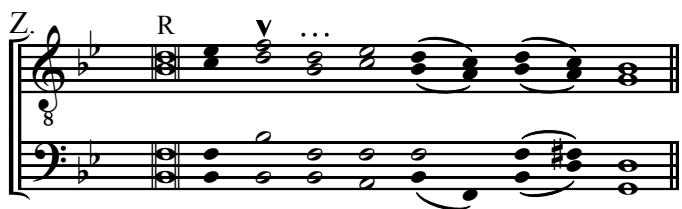
3a. v R
 8
 три - днебное вое кресте ние Твоё славимъ: твъмъ во ѿбновилъ синь

3b. v R
 8
 и - тлебшее человеческое существо все сильне, и иже на небеса восходъ

v T. R
 8
 ѿбновилъ синь на мъ, яко єдныъ благъ и человеколюбецъ.

Самогласенъ є-гѡ гла́са.

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



1. Г...п v R Г...п 2. Г...п v R Г...п v ... 8

3. Г...п v R Г...п T. R v ... ?

Гла́соваѧ ст҃ихи́ра є-гѡ гла́са.

Z. R
Изведи и земницы душу мою, и по вѣдѣ да ти сѧ и мени Тво-е-мѹ.

1. ... v R ... 2. ... v R ...

Чест-ныи Тво-ныи кре-стгоми Хри-сти, ді-а-ко-ла по-стра-милъ є-си,

и вое-кре-се-ни-еми Тво-ныи жа-ло гроб-хоб-но-е при-тѣ-пилъ є-си,

и спасль े- си на ѿ вратъ смѣрт-ныхъ: славимъ Тѧ े- дин-но-род- - ие.

Самогласенъ 5-гв гла́са.

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

Гла́съ вала́мъ 5-гв гла́са.

Изведи из темницы душу мою, и по вѣда-ти сѧ и мечни Тво-е-му.

По вѣ-ду и мѣлай Христе, юже на х-да, на крестъ воз-шель े- си:

3.

да в о т м и к с м е р г и и к а д а щ и а в о с к р е с и ш и с я с о б о ю,

1.

и же ё м е рт в и х с в о б о д з, и с т о ч а я ж и в о т з ѿ с в о е г ѿ с в е т а,

T.

в се с иль-не спа-се, по ми-ль-и на-съ.

Самогласенъ з-гво гла-са.

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

Гласоваль стихира з-гω гла́са.

Z. R
 И з-ве-дн̄ и з-з темни́цы д8ш8 мою, и с-по-вѣ-да-ти-ся и-ме-ни Тво-е-м8.

1. R
 Прї-и-дн̄-те, воз-рâ-д8-е-м-ся Гó-спо-де-ви, со-кр8-шнв-шe-м8 сме-р-ти дер-жá-в8,

1. R
 и про-свѣ-тнв-шe-м8 че-ло-вѣ-чес-кiiй рóдх, со бе-з-плóт-ны-ми зо-в8-ще:

T. R
 Со-дѣ-пте-лю и Спá-се на-шz, слá-ва Тe-вѣ.

Самоглáсенъ и́-гѡ гла́са.

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

1. Г ... в R 2. Г ... в R 3. Г ... в R ... T. R

Гла́соваѧ ст҃ихи́ра и́-гѡ гла́са.

Z R 1. R ... v ... 2. R ... v ... 3. R ... v ...

Изведи и́зъ темніцы душъ мою, и́с-по-вѣ-да-ти-ся и́-ме-ни Тво-е-мъ.

Бе-чё-ни-ю-ю прѣ-снъ и́- glo-бес-нъ-ю слы-ж-бъ Те-бѣ Хри-стѣ при-но-симъ:

и́-кѡ bla-го-бо-лилъ є-снъ по-мн-ло-ва-ти на-съ вое-кре-е-ни-емъ.

Подóбенъ а́-гѡ гла́са: „Прехáльнии м8ченицы.“
Имéетъ дéвять колéнъ.

Tone 1 automelon *O all-lauded martyrs*

Валламскагѡ напéка, гарм. Jopi Harri

1. ... R V ... 2. ... R V ... 3. ... R V ... 4. ... R V ... 5. ... R V ... 6. ... R V ... 7. ... R V ... 8. ... R V ... 9. ... R V ...

Пре-хáль-нии м8-чени-цы, вáкъ ни зе-млѧ по-так-и-ла є-сть,
но нé-бо прї-áтъ вѣ, и вó-вр-зó-ша-ся вáмъ ráй-скї-я двé - ри,
и вн8тъ вѣв-ше, дрé-ва жи-вот-на-гѡ на-сла-жда-е-те-ся,
Хрї-стѹ мо-лý-ти-ся, да-ро-вá-ти д8-шамъ на- - шымъ
мíръ и вé-лї-ю мí- - лосТЬ.

Инъ подобенъ а_гв гла́са: „Не́бесныхъ чиновъ.“
Амбетъ шестъ колбенъ.

Tone 1 automelon *Joy of the heavenly host*

Балламскагв напѣва, гарм. Jopi Harri

1

Не_бес_ныхъ чи_новъвъ ра_до_вá_ни_е, на зе_мли че_ло_вѣ_квъвъ крѣ_п_ко_е

2. ...

3. Г..П V R ...

4. Г..П V R

5.=3. ...

6. R

по Ео_зѣ, Ео_го_ро_ди_це, воз_ло_жї - - - хомъ.

Подóбенъ є_гѡ гла́са: „Дóме є_ндрáдокъ.“
Имѣетъ пять колѣнъ.

Tone 2 automelon *O house of Ephratha*

Балламскагш нап'ява, ред. Jopi Harri

1. До - ме єн-фра - лох,
2. гра - де сва - тый,
3. про - ро - ковх слá - - - - ко,
4. ог - кра - си дóмх,
5. єнем - же єо - жé - ствен - ный ра - жада - ет - ся.

Инъ подо́бенъ є-гѡ гла́са: „Сгда́ ѿ дре́ва.“
 Опредѣлѣннааго числѣ колѣнъ не имѣетъ.

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

1. *Сгда́ ѿ дре́ва Тѧ мэр - тва А̄-рі- ма- дѣй снáтъ всѣхъ Жи- во- та,*

3. *смýр - но - ю и́ пла - ша - нí - це - ю Тѧ, Хрї - стe, ѿб- ви- вихъ,*

1. *и́ лю- бó - вї - ю по- дви- зá - ше- скъ, се- рд- цемъ и́ оу- стигнá - ми,*

3. *тѣ - ло не- та- лѣ- ны- е Тво - є ѿ- бо- бы - зá - ти:*

1. *о - ба - че ѿ- де- жи- мъ с- грá - хомъ, рá - д8 - а- скъ во- пї - а - ше:*

слá - ва синз - хо - ждé - нí - ю Тво - е - мв, че - ло - бк - ко - лыб - че.

Подóбенъ д-гѡ гла́са: „И́кѡ доблѧ.“
[Имѣетъ дѣялъ копи.]

Tone 4 automelon *As one valiant among the martyrs*

Валламскагѡ напѣва, ркп. 479

И́кѡ доблѧ въ мв-чес-ни-цбхъ, отра-ото-тэрп - че Ге-эр-гї-е,
со-шед-ше-ся днесь вое-хвá - лихъ Тѧ: и́кѡ пе-чес-ни-е со-вер-шихъ,
вк - рв со-блюхъ ѣ-и, и прѣ-ѣ-тихъ Бо-га по-вк-ды Тво-е-ѧ вк-нечъ.
ѣ- го же мо-ли ѿ тли и вк-дз и з- ба- ви-ти-ся,

8. ... v R ... v ... 9. Г... v R v
Бѣ - ро - ю со - вѣр - ша - ю - ѿмъ всѣ - че - си гнѣ - ю па - ма ть Тво - ю.

Инъ подобенъ дѣлу гласа: „Далъ єсѧ знаменіе.“

[Имѣєшъ дѣлать колѣнъ.] Сходѣтъ „Иакѡ доказа“ только къ дѣлу и гѣлу колѣнъ рѣница.

Tone 4 automelon *Thou hast given a sign*

Валламискаго напѣва, гарм. Jopi Harri по ркп. 479

1. ... v R ... v ... 2. ... Г... v R ... v ...
Далъ є - си знаменіе бо - ѿ - ѿмъ - ся Те - бѣ Го - спо - ди,

3. ... v R ... v ... 4. ... v R ... v ...
кресцъ Твой сѣл - пыши: имъ же по - ера - миля є - си

5. Г... v R ... v ... 6. Г... v R ... v ...
на - чѣ - ла - тмы и вѣ - сти и воз - вѣлъ є - си на пѣ - бо - е вѣ - жен - итъ:

7. Г... v R ... v ...
тѣмъ же Твой че - ло - вѣ - ко - люб - но - е смо - трѣ - нї - е сла - ви мъ,

8
И - и - се - ве - си - ль - не
спа - се дыш - на - ши - хъ.
9.

Инъ подобенъ дѣгѡ глаꙗсѧ: „Хотѣхъ слезамъ омыти.“
[Имѣетъ дѣвакъ колѣнъ.]

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

Балламскаго напѣва, гарм. Jopi Harri

1. Хо - тѣ - хъ сле - зѣ - ми омы - ти, мо - нихъ пре - грѣ - ше - ній рѣ - ко - пи - са - ні - е
2. Го - спо - ди, и про - че - е жи - во - та мое - гѡ по - ка - а - ни - емъ бла - го -
3. го - ди - ти Тѣ - бѣ: но врагъ лыснитъ мѧ, и бо - ретъ дыш - шъ моя.
4. Го - спо - ди! прѣ - жде дѣ - же до кон - ца не по - гиб - на спаси мѧ.
5. Го - спо - ди! прѣ - жде дѣ - же до кон - ца не по - гиб - на спаси мѧ.
6. Го - спо - ди! прѣ - жде дѣ - же до кон - ца не по - гиб - на спаси мѧ.
7. Го - спо - ди! прѣ - жде дѣ - же до кон - ца не по - гиб - на спаси мѧ.
8. Го - спо - ди! прѣ - жде дѣ - же до кон - ца не по - гиб - на спаси мѧ.
9. Го - спо - ди! прѣ - жде дѣ - же до кон - ца не по - гиб - на спаси мѧ.

И́х подобенъ д'гв гла́са: „Свя́ше зва́нъ бы́въ.“
 [Имѣетъ двадесять колбъ.]

Tone 4 automelon *Thou who wast called from above* Валламскаго напѣва, по ркп. 313, гарм. Jopi Harry

1. Изъ глубинъ возвѣхъ къ Господи, Господи оглыши гласъ мои.
 2. Свяше званъ бывъ, а не ѿ человѣкъ, Гдѣ земнаѧ тьма
 3. Помрачнъ очи тѣлесныѧ, не чѣстїа ѿблечѧѧ сѣто-ваниїѧ,
 4. то-гдѣ небесный свѣтъ ѿблечѧѧ мысленныѧ очи, благочестїа
 5. ѿ-кры-вѧѧ икра-го-тъ. Тѣмже по-зналъ еси изъ-подъ-ща-го свѣтъ изъ тьмы,
 6. Хри-сти-ла Бó-га на-шев-го: бó-го-же моли,

12.

Самоподобенъ є_гѡ гла́са: „Радѹса.“
О предъблѣннаго чиста колѣнъ не имѣетъ.

Tone 5 automelon *Rejoice, life-bearing Cross* |1|:2|3=1|4|5:2|| *Валламсекаго напѣва, гарм. Jopi Harri*

8 R V 4. Г... V R
 ся смерт_на - я д_ер_ жа - вя, и воз_не_со_ хом_ ся ѿ зем_ ли

8 V 5. Г... V R V
 к не_бес_ - наимз. - р_ж_ - е не_ по_ бе_ ди_ - мо_ е,

2 Г... V R V 3. ... V R V
 в_с_ - ся в_с_ - со_ про_ ги_ - бо_ бор_ - че, слá - вя м_ч_ - че_ ни_ - кв_с_,

4. Г... V R V
 пре_ - по_ - д_об_ - наих_ - я - кв_ в_о - и_ - ги_ - н_ч_ о_д_ - д_о_ - бр_ - - и_ - е,

5. Г... V R V 2. R
 при_ - с_т_а_ - ни_ - ше спа_ - с_е - - и_ - я, д_а_ - р_ж_ - ай м_ч_ - ро_ - ви_ в_е_ - л_и_ - ю

8 V
 м_н_ - логи_.

Подо́бенъ съ-гѡ гла́са: „Всѧ ѿлѡжше.“

Имѣетъ дванадесять колѣнъ.

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

Балладскаго напѣва, ркп. 479

The musical score consists of eight staves of music, divided into three sections (1, 2, 3) by vertical bar lines. Each section contains lyrics in Russian. The music is in common time, with a key signature of one flat. The vocal part uses a soprano C-clef, and the piano accompaniment uses a bass F-clef. Various musical markings are present, such as 'v' (vibrato) and 'R' (ritenzo).

Section 1:

- Staff 1: Со-вѣтъ про-вѣч-ный
- Staff 2: ѿ-кры-вá-я Тѣ-бѣ őт-ро-ко-вн-ци,

Section 2:

- Staff 3: Га-брі-йльз пред-стѣ Тѣ-бѣ ло-вз-а-я и вѣ-шл-а-я:
- Staff 4: ра-дѹи-са зем-ле

Section 3:

- Staff 5: не-на-сѣ-а-на-а-я,
- Staff 6: ра-дѹи-са кѹ-пн-но не-в-па-лн-ма-я,
- Staff 7: ра-дѹи-са гла-бн-но не-в-до-бо-зрн-ма-я.
- Staff 8: Ра-дѹи-са мо-стѣ

Section 4:

- Staff 9: къ не-бѣ сѣ-мъ при-во-дѣ-и,
- Staff 10: и лѣ-ст-вн-це вѣ-сѣ-ка-я,

9. *Ю - же И - А - КУВК ВИ - АК.* 10. *Рá - д8и - сА БО - Жé - СТВЕН - НА - А р8Ч - ко*

11. *мáн - - - ны, рá - д8и - сА р4з - р8и - шé - нí - е клáт - вы.*

12. *Рá - д8и - сА и - дá - мо - во воз - звá - нí - е сx Тó - бó - ю Гó - спóдь.*

Инъ подобенъ С-гѡ гла́са: „Триднéенъ.“

[Имѣетъ пѣть колѣнъ.] Имѣетъ сбоиъ штобыи запѣвъ.

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

Z. *Стражи оўтренниѧ до ноши, ѿ стражи оўтренниѧ да оўпокаетъ із-рѣ на Го-спо-да.*

1. *Три - днé - венъ вое-крéслъ є - си Хри - стé, ѿ гро - ба,*

2
8
и́_ко_же пи_са_но є_сть: со_воз_дву_гн_вый пра_о_т_ца на_ш_е_г_о,
2
8
т_е_м_ж_е Т_а_ н_ слá_вн_т р_о_д че_л_о_в_к_чес_к_ий, и_ в_о_с_п_т_в_а_е_т Т_в_о_е в_о_с_к_р_е_с_е_н_и_е.

Подóбенъ и_г_о гла_са: „ пресла_вна_г_о ч8де_с_е!“

Им_е_т_з д_а_ кол_е_н_з и_ с_в_о_й ѿ_с_о_в_ы_й зап_е_в_з.

Tone 8 prosomoion of *O most glorious wonder!* Балламскаго напевы, ркп. 479 (зап. гарм. Ј. Н.)

Z
R V 1. ... V R V 2. ... V R
8
о пресла_вна_г_о ч8де_с_е! мি_ра жи_те_ли Се_р_г_ий и_
3. ... V R
8
Ге_р_ман_з, ко Хри_ст_у лю_б_о_в_и_ю рас_па_л_и_ю ше_с_а: ми_р_з и_ ми_р_о_
4. ... V R
8
д_ер_ж_ца к8п_и_ю до_бл_е_м_8д_р_е_н_и_ю по_б_е_ж_д_а_ю_т_з, и_ до_бр_о_д_и_к_т_е_л_е_и_
5. ... V R
8

6.

7.

8.

9.

Лѣтъ-внѣ-це-ю къ со-вер-шѣн-ствѣ жи-ти-ѧ є-уаг-гѣль-ска-гѡ вое-хѡ - да-тъ.
Ихъ же и́м-кѡ се-бѣ-тѣ-ла вѣ - лї-ѧ, пѹ - сты-нѣ се-и Хрї-с-тѹ-с Ег҃з
да-ро-вѧ се-бѣ-томъ дѣ-лъ ихъ ѿ-за-рѣ-ѧ дѹ - ши на - шѧ.