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 *prosomoi*.

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 *Octoechos* 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.
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 сем' нап'яв и

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10 Октюб'і и осмогласникъ знаменного роспева, содержащій въ себѣ восхлодованіе воскресныя слѣдовъ съ богослужбіемъ всѣ седмичия, Москва: 1795; Октюб'і нотньо твълл, сърпч восьмогласникъ, оодержавъ восхлодованіе воскресныя слѣдовъ осми гласами, съ богослужбіемъ всѣ седмичия, Санктпетерб'гъ: Сѵнодальна тѣптрафія, 1900.
11 Праздники, сіесть избранны, на Господскія и Богородичныя дни, стихира знаменного роспева, Москва: 1772; Праздники нотньо твль, сърпч нотньо слѣдовъ на дни дванадесятыхъ господскихъ и богослуженныхъ праздниковъ (ненадвихнихъ), Санктпетерб'гъ: Сѵнодальна тѣптрафія, 1900.
прочіл стихиры 1-го гласа поемь» — “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 »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 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.
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.

<table>
<thead>
<tr>
<th>Tone</th>
<th>Sources monodic / four-part / two-part and remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever.</td>
</tr>
<tr>
<td></td>
<td>V316: Psalm verses and 4 kekragaria of Dormition, pencil-written score.</td>
</tr>
<tr>
<td></td>
<td>V468: Resurrectional apolytikion, two parts, inner parts missing.</td>
</tr>
<tr>
<td></td>
<td>V472: Refrain, four parts.</td>
</tr>
<tr>
<td>2</td>
<td>Obikhod: Psalm verse, resurrectional kekragarion, Now and ever.</td>
</tr>
<tr>
<td></td>
<td>V468: Resurrectional apolytikion, two parts, inner parts missing.</td>
</tr>
</tbody>
</table>
| 3    | 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. |
| 4    | Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. |
|      | V424: Sticheron of funeral, four parts. |
|      | V468: Resurrectional apolytikion, two parts, inner parts missing. |
| 5    | 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. |
| 6    | Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. |
|      | V468: Resurrectional apolytikion, two parts, inner parts missing. |
| 7    | Obikhod: Psalm verse, resurrectional kekragarion, Now and ever. |
|      | V468: Resurrectional apolytikion, two parts, inner parts missing. |
|      | V472: Now and ever, four parts. |
| 8    | Obikhod: 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 обиходь Киево-Печерскаѧ Єспенськаѧ Лавры: Часть 1: Всенощное бдѣніе: Партитвѣ, Кіевъ: Тпографія
Кіево-Печерскаѧ Єспенськаѧ Лавры, 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. <em>(See even Вошук, Подобны, Киев: 2004, 38.)</em> The author has been unable to work out the mechanism behind the independent circulation of this particular chant, whereas the other <em>podoben</em> chants of Valaam were almost forgotten. V313 not taken into account because of slight differences.</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 <em>Hautausloimitus</em> 1959, 53–60. V313 not taken into account because of slight differences and divergent distribution of text.</td>
</tr>
<tr>
<td>4</td>
<td><em>As one valiant among the martyrs</em></td>
<td>Obikhod. V479: Pencil-written score in four parts. V313 not taken into account because of slight differences.</td>
</tr>
<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. V313 not taken into account because of slight differences.</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>Obikhod. 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. V313 not taken into account. In <em>Obikhod</em> and V479 the chant is set to the prosomoion <em>Revealing to Thee the Pre-eternal Counsel</em> of the Annunciation, whereas V313 presents the automelon.</td>
</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. V313 not taken into account because of considerable differences. A version of this chant is used (without annotation) for <em>Of Thy Mystical Supper</em> in the Finnish <em>Liturgia</em> (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.</td>
</tr>
</tbody>
</table>
### Table 2. Sources monodic / four-part and remarks

<table>
<thead>
<tr>
<th>T.</th>
<th>Podoben</th>
<th>Sources monodic / four-part and remarks</th>
</tr>
</thead>
</table>
| 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 3. Stichera that were sung to phrasal chants without the canonarch.

<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><em>Obikhod</em>, V421</td>
<td>Valaam tone 3 samoglasen</td>
</tr>
<tr>
<td>Resurrectional theotokion of the praises Thou art most blessed</td>
<td><em>Obikhod</em>, V421</td>
<td>Individual chant</td>
</tr>
<tr>
<td>Stichera of the Funeral services</td>
<td>V424</td>
<td>Valaam tone 4 podoben <em>When he took Thee dead</em>; 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

Обиходъ одноголосный церковно-богослужебного пѣнія по напѣву Валаамского монастыря, Изданіе Валаамской обители, 1909.
Октоихъ или осмогласникъ знаменаго роспѣва, содержащийъ въ себѣ возسلѣдованіе воскресныхъ слѣдѣній съ богородичны всѣ седьмницы, Москва: 1795.
Октоихъ нотнаго пѣнія, сирѣчь осмогласныхъ, обдѣржавъ возслѣдованіе воскресныхъ слѣдѣній осми гласовъ, съ богородичны всѣ седьмницы, Санктпетербургъ: Синодальна тѣпографія, 1900.
Праздники нотнаго пѣнія, сирѣчь нотныя слѣдѣнія на дни двунадесятыхъ господьскихъ и богородичныхъ праздниковъ (неподвижныхъ), Санктпетербургъ: Синодальна тѣпографія, 1900.
Праздники, сіесть избранныя, на Господьскихъ и Богородичныхъ дни, стихиры знаменаго роспѣва, Москва: 1772.

C. SERVICE BOOKS


D. LITERATURE

Валаамскій монастырь: Описаніе Валаамскаго монастыря и подвижниковъ его, Санктпетербургъ: 1864.
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

ГАМОГЛАФЕНЬ ἀγω 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].

ГЛАОБАΛΧ ΕΤΗΧΗΡΑ ἀγω γλάσα.

Ωξειδὶ ἵνα τελλίζῃ δύσῃ μοί, ἱεροβάτισμα ὡμορρινὸς Τιος ἐμής

Ве чеп - ні ж наша мохімті влі мі ж ак читій Го впо до,
ГАМОГЛАГЕНХ Е_ГУ ГЛАГА.

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

Изведи из тьмы моей, не по вько да тиела имен Твоего.

Прежде въхъ с Отца родише мя Божию Глазы,

бо плодиши мя въхъ Марии, привѣдѣте поклонимся:

крѣты въ преѣтерпѣкѣ, по-страхѣнію предаешь, искамъ салы боѣкътѣ,

и боѣкрѣты изъ мертвыхъ, спасѣ мѣхъ заблудшаго человѣка.
Γαμογλάσενη Ἑ-γω γλάσα.

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

Γλασόβαλα ετήχηρα Ἑ-γω γλάσα.

Îνζεδί ἰπὲ τήμινθες δύσι μόνη ἡ ποι ἐκ ἀληθείας ἕμενεν Τκο-ε-λύ.

Τκο-ήμις κρε-ετόμης Ἑρε-ετῆς Γνά-ες, ἐμέρ-τι δερ-κα-λα ζαζ-ρυ-ς-ες,

Самогласен Ӭгѡ гласа.

Tone 4 samoglasen chant of Valaam, reconstructed according to V468, V424, and Obikhod. Pattern [1|2|3a|:4|3b:]T].
Глашовла стихира ἀγω γλασα.

Нзведи изъ тьмницъ дышъ мой, исповѣдатися имені Твоє мѣ.

Живо твои, имъ Твоего кресто, не престанно кланяйся Христы Боже,

триноже бо крестило ей Твои гласны: тѣмъ бо ἀγωνъ ей

не тяглише человѣческо естество Твое сильне, и йже на неколю богохоча

ἀγωνъ ей нами, йко ἐдинь благъ ἐчеловѣко-крепой быча.
Самогласенъ ἐ-γω γλάσα.

Tone 5 samoglasen chant of Valaam, reconstructed according to V468 and Obikhod. [:123]:[T].

Гласовая стихира ἐ-γω γλάσα.

...
Гласная етитира Ἑ. гω гла́са.

Гласная етитира Ἑ. гω гла́са.

Гласная етитира Ἑ. гω гла́са.

Гласная етитира Ἑ. гω гла́са.

Гласная етитира Ἑ. гω гла́са.
Самогласен 3-го гласа.

Tone 7 samoglasen chant of Valaam, reconstructed according to V468, V472, and Obikhod. [12T].
Глаўбах стихира з гласа.

Із-вы-ді ёзк тэмніцы дэш’ мое, йе-пое-к’-да-ті-са ём-ні Тэ-к’-м’

Прі-н-ді-чэ, коз-ра-дэ-ем-са Го-спо-ре-кн, со-крэ-шьк-шэ-м’ смёр-ті дер-жá-к’

й прэ-цьк-тік-шэ-м’ чэло-к’-чэск’й рóк’, со кэз-пльт-нь-ми зо-к’-ш’

Го-дё-ці-лю й спá-се наш, глá-ка Тэ-к’.
Самогласен жь жов гла̀са.

Тон 8 патриархово пениемо патриарха Валама, 
реконструировано по V468, 
V472, и Обиход. [1:2:3::T].

Гласо̀важ стихи́ра жь жов гла̀са.

Изве́ди изъ темницы ду́ше мо́ё, іс.пос.бъ.дат.слиа й.м.ни Ітво.мь.

Бе́верхнюю пчень я сло́весьну. славь.кв Тв.кь Хр.ст. при.ноб. сильх;

Ку благо̀долийн ётни по́мил.ло. басти на́х боц.крес.ни.емь.
Подобенъ йгъв гласа: „Прахвальннй мъченицы."
Нмишт ряйти колких.

Тон 1 автоматон O all-lauded martyrs

Валаамскихъ напѣлъ, гарм. Jopi Harri
Инн подобенъ и гово гласа: „Небесныхъ чиновъ.”

Тонъ 1 automelon Joy of the heavenly host

Валаамская напева, гарм. Jopí Harri

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

3. г. ... v R v ... 4. г. ... v R ...

5. = 3. ... v R v ...

6. R ...
Подобенъ ки господа: „Доме Евфрапольк.“
Накъетъ пать колѣх.

Тонъ 2 автоматъ О house of Ephratha

Валламскаго напѣвъ, ред. Joppi Harri
Τον πρόβεβη ΕΓΩ γλάσα: „ΕΓΔΑ Ὡ ΔΡΕΒΑ."”

Οπραξικόνα ονοχής κοιφέσκεν η ἱλαχεύ.

Tone 2 automelon When he took Thee dead from off the tree :1|2|3|T|| Βαλάμικασ γναφέλα, πο ρκπ. 424

1. ΕΓΔΑ Ὡ ΔΡΕΒΑ ΤΛ ΜΕΡΤΒΑ ΔΡΗΜΑΔΕΥ ΣΗΤΤΑ ΚΡΕΧΧ ΧΙ ΚΟΤΑ,

2. ΕΜΥΡ ΝΟΥ Χ ΠΛΑΣΙΑΝΥΤΣΕΥ ΤΛ ΧΡΙΣΤΗ, ΨΕΚΒΗΧ,

3. ΕΙ ΛΕΒΙΚΙΟΝ ΠΟΔΗΝΑΙ ΨΕΛΕΝΟ ΣΥΖΑΤΑΙ, ΕΘΡΑΓΗΜΟΝ ΟΥ ΣΤΗΜΑ ΜΗ,

4. ΨΑΚΛΟ ΕΝΤΑΚΗΝΟΝ Σ ΤΚΟΛΨΕΚΛΟ ΒΥΖΑΤΗΤΙ

5. ΕΒΑΧΕΨΕ ΨΗ ΔΕΡΚΗΜΟΝ ΣΤΡΑΧΟΜΧ, ΡΑΔΥΛΑΚ ΚΟΝΙΚΗ ΨΗΘΗ:

174
Подобених ἀγω γλάσα: „Ἱκώς δοκλᾶ.“
[Ἰμβέχει δέκα τέκτων κολλήσια]

Tone 4 automelon As one valiant among the martyrs

1. Ἰκώς δοκλᾶ καὶ μὴ χενικές, ετραστοτερπὲς Γεώργιοι,

2. Ἰκώς τε χένιες καὶ κοβαρσίκες,

3. γοσθενεῖς αοίς κοσμικάλιμας Τά.: Ἰκώς τε χένιες καὶ κοβαρσίκες,

4. βοήσεις κοβαρσίας ἐντὶς, ἰ πρὸ αὐτῷ Ὁ βας ποκέδῳς Τβοςὸς καὶ κοβινές.

5. Ὁ γέρος μολῆ ὡς ταῖς καὶ κέδῳ ἰς καλικτικα.

6. Ὁ γέρος μολῆ ὡς ταῖς καὶ κέδῳ ἰς καλικτικα.
Ъих подобенъ 
"Далях еси знамение."

Тоне 4 automelon Thou hast given a sign

Балаламиках нанёда, гарм. Jopi Harri по ркп. 479
Инх подóкенх дídó гласа: „Хоррвыв гелелавм ӧвмытн.“

[Имêттк дêвать колêнк.]
Йнх подо̀кенх  dàng гла́ца: „Сбы́ше зкáнх бы́кх.“

[Йввкетх дкана̀дсать колкэх.]

Tone 4 automelon Thou who wast called from above Валаамскагѡ напека, по ркп. 313, гарм. Jopí Harri

Изв глякны коззвакъ къ Текъ Господи, Господи оу-слъ-ши гла́кx моз.

Сбы́ше зкáнх бы́кх, а не ио чело-векъ, гда земна-а тма.


Ш-крыбъ-а кра-со-ты. Тёмже по-знаннъ е-си ио-дэ-лъ-ца съетн изъ тмы,

ГАМОПОДОКЕНХ Ἐ-gw гласа: „Ράδυιςα.“

Ωπρεκλείναω числа коленх не юлиетх.


Валламигов напев, гарм. Jopi Harri

JISOCM Vol. 3 (2018), 151-184
В час смерти Арх. Дим. И эпох го. Хома в земле
к несёными. О содик не посёдэдий мотий,
всё свои господин. во вспон. хл. слава мученицы,
природных их космос нет. дай размешён близи:
милость.

180
Подо́кенъ дэлхий дагаалыг колхон.

Тон 6 просомоюн of Having laid up all their hope  

Валамсаг ванъда, ркн. 479
Йх подо́кен ггу гла́са: „Тридне́бенх.“

[Ймки́х пать ко́лених.] Ймки́х сво́й шлбом зале́б.

Тон 6 автоматон On the third day Thou didst rise, O Christ |:1|2|2| Благальмайгв нанке, рпн. 479

Тридне́бенх ко́с крёлх е-ей Хри́ст, го́рода́.
Подобенъ Же гласа: „О препосланаго чудесе!“

Немется, доколе и свой уголек зажеж.

Tone 8 prosomoion of O most glorious wonder!  

Валаамского напева, рнп. 479 (зам. гарм. Я. Н.)