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THE EASTERN SLAVIC CHANT MANUSCRIPT ‘GREAT FEASTS’ OF THE NATIONAL LIBRARY OF FINLAND¹

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The number of Eastern Slavic mediaeval and early modern chant manuscripts that are at this moment known to exist in Finnish public repositories is 44. Of these, the Library of the Valamo Monastery in Heinävesi hosts 31 items, the Orthodox Church Museum in Kuopio nine items, and the National Library of Finland in Helsinki four items.² One of the latter-mentioned is a volume classified as Great Feasts, or Prazdniki in the original Church Slavonic.³ The objective of the present paper is to provide a description of this chant manuscript (from here on referred to as O-51) together with remarks regarding its musical content and, in particular, its relation to some other chant sources.

GREAT FEASTS AS A TYPE OF CHANT BOOK

As a chant book type, Great Feasts came into being towards the beginning of the 17th century.⁴ It contains a selection of hymns for the twelve great feasts of the Lord and Theotokos, which are the Nativity of the Theotokos (8 September), the Exaltation of the Holy Cross (14 September), the Entrance of the Theotokos (21 November), the Nativity of Christ (25 December), Theophany

1 The article is based on research financed by the Kone Foundation.

2 A catalogue of liturgical music manuscripts of the Valamo collection, covering materials from the 17th to the mid-20th century, has been compiled by Pyrrö (Pyrrö, Romanos, Valamon luostarin historiallinen nuottimateriaali. Osa I. Käsikirjoitukset. 2004). Six of the nine items in the Orthodox Church Museum have been described by Gardner (Gardner, Johann von, "Altrussische Notenhandschriften des orthodoxen Kirchenmuseums in Kuopio [Finland]," *Die Welt der Slaven* 17 [1] [1972]: 225–236; "Altrussische Neumen-Handschriften des orthodoxen Kirchenmuseums in Kuopio [Finland]," *Die Welt der Slaven* 18 [1973]: 101–120). Widnäs (Widnäs, Maria, "La collection des manuscrits de la Section Slave de la Bibliothèque Universitaire de Helsinki," *Miscellanea Bibliographica* 11 [1971]: 128) lists four manuscripts of the National Library of this kind; two of them, however, are fragments of two folios each. None of these have been previously studied in detail.

3 The number of the manuscript is Sl.Ms.O-51.1. It has been catalogued under the heading «Церковные книги» with the following title: «Праздники. Ноты 18-го века», i.e., "Great Feasts. Music of the 18th century." (Spackstein, Liisa, *Сводный каталог: Славянские рукописи и частные архивы Национальной библиотеки Финляндии*, Helsinki: Kansalliskirjasto Käsikirjoituskokoelmat, <<http://urn.fi/URN:NBN:fi-fe2014100345049>>, 2007, 19). In the manuscript itself (on the extra folio inserted before f. 1) there is a modern pencil inscription with the same information, with the addition "(сент–дек)" which erroneously suggests that the volume would be limited to feasts of September, October, and December. No more precise dating is provided.

4 Захарыина, Нина, *Русские богослужебные певческие книги XVIII–XIX веков: Синодальная традиция*. Санкт-Петербург: Санкт-Петербургская государственная консерватория им. Н. А. Римского-Корсакова & Петербургское Востоковедение 2003, 71.

(6 January), the Presentation of Christ (2 February), Annunciation (25 March), Palm Sunday, the Ascension of Christ, Pentecost, the Transfiguration of Christ (6 August), and the Dormition of the Theotokos (15 August). The majority (if not all) of the chants included in this type of chant books represent the repertory known as Znamenny Chant.

Znamenny Chant covers a few sub-varieties, of which those that are most frequently written in notation are formulaic in their construction, or, in other words, are effectively through-composed and individual melodies of a considerable level of complexity, even though to a significant extent they are made up of a recurrent collection of formulas. The formulaic sub-varieties are known as Stolp, Great, Common, Put', and Demestvenny Chants, of which the first two definitely employ different sets of characteristic formulas for each of the eight tones. Common Chant refers to a set of established melodies that are used for certain hymns that usually lack a designation of tone; in some cases, variants of these melodies are applied to multiple texts.⁵ For the Great Feasts chant books discussed in this paper, the bulk of the material represents Stolp Chant. Common and Put' Chants are present as isolated instances, whereas Demestvenny and Great Chants are not found.

Nina Zahar'ina⁶ describes three main varieties of the chant book Great Feasts. The short variety is practically limited to stichera-doxastica for Great Vespers, i.e., hymns sung as conclusions for chains of stichera after the doxology refrains "Glory to the Father, and to the Son, and to the Holy Spirit / both now and ever, and to the ages of ages. Amen." The middle variety, represented by the majority of manuscripts, additionally has stichera for the various sub-groups: typically a full set of stichera kekragara, and for stichera of the litia, aposticha, and on the praises there is one sticheron and (at least one) doxasticon, and in some cases, a similar selection for Little Vespers. The enhanced (or "full") variety, which is atypical, may have all stichera of Little and Great Vespers, magnifications, and versicles for the ninth ode of the canon.⁷

Until the last decades of the 17th century, chant books in Russia were written exclusively in neumatic notations. The prevailing type of notation is known as Stolp notation; the other common varieties were the Demestvenny, and Put' notation. In the mid-17th century, a reform involving the revision of liturgical texts came into force, and in 1667, it was decreed that the chant repertory was to be adapted to the revised texts. At the same time, the neumatic notation was enhanced to allow the indication of pitches (a feature that had generally been lacking) by means that would have allowed the printing of chant books in monochrome; thus far, they had been copied by hand, and the pitch marks had required the use of cinnabar ink in addition to black. While the printing of neumatic chant books would have been technically possible in the 1680s, such books never materialized, and chants were still transmitted via manuscripts. However, the neumatic notation was soon displaced by a form of staff notation, in Russia known as Kievan square notation, which was probably the main vehicle of the transmission of written chant even at the beginning of the 18th century.⁸

5 For terminology that is not yet firmly established, see, e.g., Harri, Jopi, *St. Petersburg Court Chant and the Tradition of Eastern Slavic Church Singing*. *Annales Universitatis Turkuensis* B 340. Turku: University of Turku 2011, 108, 111–112; Григорьев, Е. *Пособие по изучению церковного пения и чтения*. Изд. 2-е. Рига: Рижская Гребенщицковская старообрядческая община 2001, 50–51; Simmons, Nikita, "По уставу' — According to the Typicon: The Rituals and Singing of the Russian Old Believers," *Composing and Chanting in the Orthodox Church*, ed. Ivan Moody and Maria Takala-Roszczenko, Jyväskylä: Publications of the International Society for Orthodox Church Music 2 / Publications of Orthodox Theology at the University of Joensuu 40 2009, 187–188. For "Common Chant," introduced by Simmons (loc. cit.), Grigor'ev uses "нарочитый распев".

6 Захарьина 2003, 73, 72.

7 Stichera (sg. sticheron), magnifications, and canons are common genres of Byzantine hymnography. (The versicles of the ninth ode are sung prior to the singing or reading the respective stanzas of the canon, which are repeated as necessary.) In addition, the manuscript studied in this paper contains other hymns not mentioned by Zahar'ina in her classification, such as troparia (sg. troparion), 9th heirmoi (heirmos) of the canon (sung as hymns to the Theotokos in the Divine Liturgy), and koinonika (koinonikon) of the Liturgy.

8 See, e.g., Harri 2011, 51–55.

PRINTED CHANT BOOKS

Whereas the first Eastern Slavic chant books, in square notation, were printed in 1700–09, this took place in Lviv (present-day Ukraine), outside the jurisdiction of the Russian Church. In Russia, preparations for printing chants in square notation were initiated in the mid-1760s, and these came to fruition in 1772, when four titles—*Oktoih* (Octoechos), *Prazdniki* (Great Feasts),⁹ *Obihod* (in two volumes),¹⁰ and *Irmologij* (Heirmologion, in two volumes)—came out. Of these chant books, the *Obihod* contains a selection of common hymns (for Vigils, Liturgies, and some sacramental services) in different chants, whereas the other books are practically limited to Znamenny (mainly Stolp) chants.¹¹ These titles are customarily referred to as the Synodal chant books.

According to the description by Bezsonov¹² that is apparently based on first-hand sources, the editions were typeset from single manuscripts written in square notation (rather than neumes!), with the exception of the *Obihod*, which was a compilation that involved editorial work. The selection of sources was entrusted on 24 July 1769 to a group of four church musicians, who were assigned to search in various churches and other places for suitable manuscripts, “correct all errors in them,” and then submit the result for typesetting. The task took them no more than three days, which is not so unexpected given the probably sweltering weather in Moscow. The consequence of this is that the chant content of the books is haphazard (or subjective) in a certain sense. There was a preference for selecting source materials that were found good and proper, but little if any systematic work was done in order to reach this goal. As for the Synodal version of Great Feasts, which was then kept in print as such until 1888, Bezsonov mentions that its source manuscript was found in the Dormition Cathedral (at Kreml).

The original kind of Synodal *Prazdniki* corresponds quite well to the middle variety of Zahar’ina, as referred to above. The content is generally limited to stichera in Stolp Chant (and to some closely-related hymns; in addition, there is the troparion of Theophany in Greek Chant), and doxastica for Little Vespers are generally included (this does not apply to Annunciation, Ascension, and Pentecost). There are also doxastica for the Ninth Hours for Nativity and Theophany, and the doxasticon of praise for the Akathistos Saturday. Moreover, the feast of Dormition constitutes an interesting exception in that unlike the other feasts in the book; it has full sets of stichera for Little Vespers (kekragararia and aposticha).¹³

The Synodal chant books of the original batch were revised in the 1880s, and the revisions were in turn kept in print until the Revolution.¹⁴ As regards the Great Feasts,¹⁵ its content was modified by both the addition and removal of material. The additions consist mainly of hymns other than stichera, such as troparia and kontakia, magnifications, prokeimena, heirmoi of the canon and versicles of the ninth ode, as well as Liturgy propers. On the other hand, the revised book no longer has entries for the three feasts of the mobile cycle, insofar as Palm Sunday, Ascension, and Pentecost were transferred to a new book, entitled *Triod'*¹⁶ (Triodion; the materials

9 *Праздники, сіесть избранныя, на Господскія и Богородичныя дни, стихиры знаменнаго распѣва.* Москва 1772.

10 *Обиходъ церковный нотнаго пѣнія разныхъ распѣвовъ.* Москва 1772.

11 Harri 2011, 56–57, 59.

12 Безсоновъ, Петръ, “Судьба нотныхъ пѣвческихъ книгъ”, *Православное Обозрѣніе* Май 1864: 51–53 & Июнь 1864: 92–98.

13 When some festal hymns are not found in a Great Feasts musical manuscript or publication, the standard interpretation is that in the respective tradition they were sung to some other chant than the formulaic Znamenny Chant (likely phrasal samoglasen chants, or, when these hymns are prosomoia, podobnen chants, none of which require music), or from another source. It is also possible that in practice some of them were read or omitted. As for stichera of Litia, the practice has been never to sing more of them than needed in order to cover the clerical procession from the altar to the narthex, the minimum being one sticheron and one or two doxastica (depending on the feast).

14 For a general description of the revision in English, see Harri 2011, 141–144.

15 E.g., *Праздники нотнаго пѣнія, сиречь нѣтныя слѣжбы на дни двѣнадцатыхъ Господскихъ и Богородичныхъ праздниковъ (неподвижныхъ).* Санктпетербѣргъ: Синодальная типографія 1900.

16 E.g., *Триодъ нотнаго пѣнія постнаго и цвѣтнаго.* Санктпетербѣргъ: Синодальная типографія 1899.

of the entries in that book were modelled in the same fashion as those of the revised *Prazdniki*). At the same time, revisions were made to some chants, and the Dormition was supplemented to incorporate full sets of stichera of litia, stichera aposticha and stichera of the praises. Even though these modifications may have been necessitated by practical considerations (as it was now possible to sing full services from a single book in Znamenny chant), this rendered the books more remote from the traditions of the manuscript era.



Example 1. O-51, f. 4r, the beginning of Exaltation.

The heading in *vyaz* cites the date of the feast (14 September): “МѢСЯЦЪ СЕПТЕМВРІА 14 ДНА”.

As virtually no rivals whatsoever in easily readable notations have been published in more recent times, despite all their possible weaknesses, the Synodal chant books still constitute a *de facto* reference, especially to the Stolp variety of Znamenny Chant. Thus, when manuscripts containing the same repertoire are studied, an implicit question arises: To what extent are the

chants in the manuscript similar to those of the Synodal versions? Accordingly, in the research for this paper, the music of O-51 was primarily compared to the Synodal sources, these being the 1772 and 1900 editions of *Prazdniki*, the 1772 edition of *Obihod*, and the 1899 edition of *Triod'*. In cases when counterparts of some hymns were not found in those chant books, or there were significant differences in the chants, reference is made also to another Great Feasts manuscript.¹⁷

GREAT FEASTS OF HELSINKI

According to the scanty information provided by Maria Widnäs, the manuscript O-51 was found in the East Karelian village "Maasjärvi" (the Russian toponym of which is Mašezero) on 23 September 1943, that is, during the Continuation War, by Lieutenant Eero Matilainen,¹⁸ after which it apparently came into the possession of the library. Obviously the place of discovery does not provide further clues as to where, when, and by whom the manuscript was copied, or its vicissitudes in general.

The size of the cover of O-51 is 19.5 × 15.5 cm, the folio size is 19 × 15.¹⁹ The cover is hard and made of textured black leather. There are 1 (unnumbered, added later) + 116 (numbered with Arabic numerals drawn with pencil) + 5 (unnumbered) + 1 (added later) folios, totalling 123. Of the numbered folios, 1–112r constitute the Great Feasts proper, 113r–114v contain music without text (by reason of being unfinished), 115v contains music with text (a 19th-century addition), and the others are either blank or contain scrawls and/or (mostly unreadable) inscriptions. Folios 1–114 are furnished with 10 musical staves pre-drawn with grey ink. The music on 115v has been written on five staves that were not pre-drawn but probably added by the scribe, all in charcoal or pencil.

The current binding is impracticably tight, which hinders the reading and investigating of the manuscript (at present, the item has not been filmed by the repository). The binding seems to be considerably later than the manuscript; this can be inferred from the fact that at least four folios are missing, and a few folios (1, 2, 13, 87, 88, 121) have been repaired with tissue.²⁰ Otherwise, the item is in decent condition, and there are few signs of damage. This suggests that the manuscript has hardly been used as a service book in church. Were the opposite true, the pages would probably contain beeswax stains from candles, oil stains from lamps, as well as annotations and markings as to what to chant and what to omit. On the other hand, the manuscript shows certain signs of wear; it was possibly used as a reference, or for pedagogical purposes.

Folios 1–114v are written in black and cinnabar ink, cinnabar being used for titles, rubrics and initials, whereas the music and the rest of the lyrics are in black, the staff lines being grey. The text type used for the main headings of each feast (actually indicated by dates, except for Palm Sunday, Ascension, and Pentecost, which do not occur on fixed dates) is a moderately decorative variety of *vyaz*,²¹ without doubt by a professional. The remaining parts of the headings, as well as

17 This item is No. 451 of the main manuscript collection of the Trinity Lavra of St. Sergius, fond 304.I of the manuscript department of the Russian State Library, Moscow (НИОР РГБ), from now on referred to as S-451 in this paper. It has been catalogued as Great Feasts in staff notation from the 18th century, quarto, 351 ff., from f. 224 on with stichera of saints, that is, of lesser feasts (*Описание славянскихъ рукописей библиотеки Свято-Троицкой Сергиевой Лавры*. Москва 1878). In fact, the customary Great Feasts section is concluded on f. 103 and followed by a Greek Chant Festal Orthros section with *God is the Lord*, festal troparia, canon heirmoi and troparia, kontakia, versicles, and exaposteilaria, which extends to f. 223.

18 Widnäs 1971, 128. There exist at least two villages of Mašezero in East Karelia. Because the northern Mašezero is in the Belomorsky District that was not occupied by Finland during the war, it is more likely that the manuscript was discovered in the southern Mašezero of the Prionezhsky District, not far from Petrozavodsk, if not elsewhere.

19 As measured by this author: the measures given by Widnäs (*loc. cit.*) are slightly different.

20 According to Widnäs (*loc. cit.*), the manuscript was rebound in 1970.

21 *Vyaz* is a Cyrillic script type of ornate lettering used for titles and other inscriptions in books, icons, murals and elsewhere, featuring narrow and superimposed letters and ligatures, usually also abbreviations. Some forms of *vyaz* can be quite difficult to read; however, when the text is stretched by means of graphic software, reading often becomes easier.

titles and rubrics, are written in 18th-century Russian *poluustav*.²² The initials of the texts are not hugely decorative. The texts themselves, in black, have been written in *poluustav* with features of *skoropis*²³ and make relatively abundant use of abbreviations (*titla*),²⁴ which impede the fluent reading of the hymn text. Whereas the non-sung texts are clean and their orthography is correct, the sung texts, even though they are mostly free of errors, are written in a less precise manner. Nevertheless, the overall realization of the manuscript suggests that in spite of certain defects, it is a product of a scribe specialized in the copying of chant manuscripts, or a scriptorium with several scribes, in which case these books would have been made as a batch production: one scribe first writing the headings (in *vyaz* and *poluustav*, in cinnabar), then another writing the music (in black), a third one the rubrics and initials (in cinnabar), and a fourth one finally the remaining part of the texts. After that, the manuscript would have been bound and delivered to the customer.

A further characteristic that hints at a certain carelessness or haste in the preparation of this manuscript is the unsteady registration of syllables with the corresponding music. It also looks as if the manuscript were partially unfinished. There are instances of missing text on ff. 40r (the *koinonikon* of Nativity only has the red initial, whereas the *alleluia* at the end has been written in full) and 70v (the *koinonikon* of Annunciation only has the initial). In a few cases there are passages that appear to have been omitted at first in the music and afterwards inserted in the margins (41r, 59r, 106v), as well as omitted passages that have not been corrected (31v, 94r), or extraneous music placed afterwards in brackets (e.g., 34r), and one instance of reversed passages, with a correction indicated in the margin (54r). Overall, the number of errors of this kind is relatively small, and there are no insertions or other corrections made on loose slips pasted from one end onto a staff as may be encountered in some chant manuscripts.

Perhaps of more interest in this respect are the folios 112v–114v. On the empty 112v, the paper shows the normal staff lines (which were necessarily on the paper before the music was written) with traces of notes that appear to have become transferred from some other sheet on which the ink was still wet, but this must have taken place before the manuscript was finished for binding. Then on 113r–v there is music that lacks text. On 113r there is additionally, in cinnabar, the heading “other *stichera* in tone 4” and the initial “B”, and on the middle of 113v the initial “Ḫ”. Upon inspection it transpires that the music effectively reproduces what is on f. 16r–v, these being the *stichera kekragara* of the Entrance of the Theotokos. A similar case is visible on f. 114, which reproduces music from f. 11, that is, of the Exaltation. Apparently the scribe or scribes had multiple copies simultaneously in preparation, their page layouts following an advance plan at least to some extent, but then a mistake was made which rendered it unfeasible to finalize the music on ff. 113–114 and use it in another exemplar. Smaller signs of haste or carelessness are visible on f. 1v where initials of a rubric and the text (two “И”s) from the next page (f. 2r), and on f. 16r where the initial “T” of the previous page (f. 15v) have slightly stained the pages. Probably the scribe in charge of the initials at first accidentally omitted the letters, and they were added only after binding, and the book was closed before the ink had been dry. The other initial on 15v has not transferred, quite likely because it was written at the proper time.

A plausible reason for the output of this scribe or scriptorium being of lower standard than what can be seen in some other chant manuscripts (especially when it comes to the notation)

22 *Poluustav* is the common “semi-uncial” text type originally used in Slavonic handwriting and later in typography from the mid-14th to the 17th century, and for liturgical texts, to this day. (E.g., Andreev, Aleksandr & Yuri Shardt & Nikita Simmons. *Church Slavonic Typography in Unicode. Unicode Technical Note #41*. <<http://www.unicode.org/notes/tn41/>> 2015, 2–7.)

23 *Skoropis* (“swift writing”) is a Slavonic semi-cursive script that arose around the same time as *poluustav*. It was mainly used in handwritten secular documents that were not distributed as copies, to be displaced by ordinary cursive in the 19th century. Nevertheless, sometimes *skoropis* was used in musical and other liturgical manuscripts in its pure form or mixed with *poluustav*. (*Idem*.)

24 See, e.g., Andreev et al. 2015, 23–25, 84–94.

spelling is “Иисѡсъ”, and in the first sticheron kekragarion of the Dormition, the pre-Reform word “обрадoвaннa” has been provided as an alternative for the reformed “блaгoдaтнa” (f. 103v, both words bearing the meaning “full of grace”).

The musical notation in O-51 is typical square notation of the 18th–19th centuries. The only clef used is the mid-line C clef, or alto clef, as is the case also in Synodal editions. The music remains within the boundaries of the Church Gamut (“oбxoднoй звукoряд”),²⁹ but there are passages involving pitch mutations (known as *spusk*), in which flats on notes other than the high B flat (usually the lower B flat, and E flat), and more rarely, sharps (C sharp and F sharp), are introduced. In the Synodal *Prazdniki* of 1772, the same mutations involving flats are present, but sharps are not used.³⁰

The note values range from the whole note to the eighth note (which may be beamed), with dots used for quarter and half notes, and more rarely, for whole notes. Unlike Synodal editions, there is no separate sign for the final whole note; on the other hand, there does exist a dotted half note with a small arch below, which would seem to correspond to a short fermata, perhaps increasing the note value towards a whole note (this marking can be occasionally encountered in other manuscripts as well, but the present author is unaware of it having been discussed in the literature). As is usual for monodic chant documents written in square notation, there are no rests or barlines except for a symbol used for the final barline.³¹ In one hymn (f. 42v) the notation incorporates the sign “Θ” (*fita*) which signifies the omission of an embellishment known as a *fita* passage. There are no other notational signs.

The subsequently added music on 115v has been written in a slightly round variety of square notation, other specimens of which the present author has encountered in various documents of the 19th century. The lyrics are written in poluustav with certain letter shapes borrowed from the Russian civil script (“м”, “л”, and most notably “я”: a letter form introduced by Peter I in 1708 as a unification of “ia” and “a”, but which did not become established in formal Church Slavonic orthography).

DATING THE HELSINKI MANUSCRIPT

The outward features of O-51 do not suggest a dating more precise than the 18th century. The means for dating these materials are generally based on the manufacturing date of the paper and/or the content of the manuscript. The present author’s search for traceable watermarks, hindered by the circumstances (lack of proper facilities and support) in which the manuscript was studied, was unsuccessful, and for that reason, the dating is based solely on the content. There are no explicit dates or years written inside the book, but if there were, these would also be unreliable, since there is little more one could infer from a date in a document than that said document may very well have been in existence at that time.

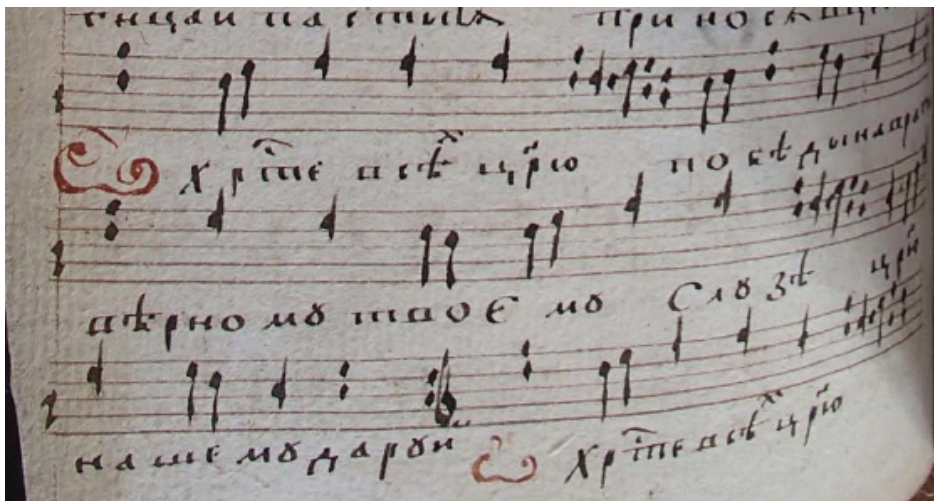
For some Russian chant books, there exist indirect markers that can be used for dating a manuscript. For Great Feasts, one of those is the eleventh versicle of the ninth ode of the canon for the Presentation, if present. In O-51, this reads as follows: “O Christ the King of all, give victories to your pious servant, our Tsar.”³²

29 I.e., g–a–b–c1–d1–e1–f1–g1–a1–b1–c2–d2.

30 There are sharps on leading notes (C sharp and F sharp) in a few hymns in the 1772 edition of the Synodal *Obihod*, as first remarked by Ioann Voznesenskij (Вознесенскій, Иоаннъ. *О церковномъ пѣнїи православной Греко-Россійской церкви: Большой и малый знаменный ростъвъ*. Выпускъ первый. Изд. второе. Рига 1890, 42, footnote 1). In his interpretation, the reason behind them was polyphonic performance practice. The sign used is of nonstandard shape, not appearing in manuscripts (see, e.g., *Обиходъ* 1772, f. 363v–364r). For one reason or another, the sharps do not appear in subsequent editions.

31 Barlines came to be used as phrase separators in the revised Synodal chant books.

32 “Θ христѣ, вѣсѣхъ царю! побѣды на враги вѣрномъ твоємъ слъзѣ, царю нашемъ, даръи.”



Example 2. Versicle 11 of the ninth ode of the Presentation, f. 60v.

The key to the dating is the fact that the text of this versicle was modified according to the monarch who was reigning at the time when the manuscript was copied. The official title of tsar was introduced in 1547 by Ivan IV (the Terrible), who was previously known as the grand prince (of Moscow). The title was then in use until 22 October 1721, when Peter I (the Great) declared Russia an empire, assuming the title of emperor. Since then and until 1917, the monarchs were either emperors or empresses, and were so referred to in this versicle. Peter I had ascended the throne of Russia on 27 April 1682, but reigned jointly with Ivan V until the latter's death on 29 January 1696. The two monarchs would have been reflected by the dual forms³³ employed in the versicle. Thus, the date suggested for the manuscript is from 1696 to 1721. A thorough examination of the paper may be able to refine the *terminus post quem* for a decade perhaps, but such an investigation is hardly essential.³⁴

THE CONTENTS

The manuscript is a slightly enhanced representative of the middle variety of its kind (according to Zahar'ina's classification). The scope of stichera included corresponds to the middle variety. This covers doxastica-kekragara and doxastica-aposticha of Little Vespers; for Great Vespers there are stichera kekragara (depending on the feast, these number from four to nine with doxastica included), stichera of the Litia (one sticheron and one or two doxastica; the total number of these hymns appointed varies from four to nine), stichera aposticha (one sticheron and one or two doxastica; the number appointed is four except for Nativity which has five), and for Orthros there are the stichera after Psalm 50 (one sticheron of the feast, in some cases preceded by a special versicle), and doxastica of praise (one or two; the other stichera of praise that number from three to four are not present). In addition to the typical selection, there are magnifications, versicles of the canon ninth ode, the ninth heirmoi, and koinonika. No hymns of these latter groups are omitted.

The detailed hymn content for each feast is presented in the tables below. The column F.S provides the folio and staff system numbers (1–10) of the beginning of each hymn (and in some cases, also the end). The column Hymn gives genre and function. When present, the tag LV refers to Little Vespers. If not otherwise indicated, the hymns belong to Great Vespers

33 "... вѣрнима твоима слъзема, царѣма нашина, дървѣй."

34 The dating is the same for the Trinity Lavra S-451, in which, in addition to the versicle of Presentation on f. 58r which shares its text with that of O-51, there is the troparion of the Exaltation on f. 113r with explicit reference to "our Orthodox Tsar Peter" ("... повѣды благовѣрномъ царю нашемъ пѣтрѣ на сопротивныя дървѣа ..."). A similar reference is made in the kontakion on f. 115v.

(or Compline) and Orthros (the services that are part of the All-Night Vigil) and to the Divine Liturgy (in which one versicle and the ninth heirmos are sung as the hymn to the Theotokos³⁵ after the Anaphora, and later the koinonikon). When applicable, the tone for each hymn is generally indicated in the manuscript; the tables cite the correct tones even in the rare cases when the designations are erroneous. The chants are not named in the manuscript with the exception of some of the magnifications with the designation “Put’”, even though almost all of them represent this chant variety. In addition, there is one sticheron in Put’ Chant (without designation). All the other chants belong to the common formulaic Znamenny Chant.

THE NATIVITY OF THE THEOTOKOS

TABLE 1.

F.S	Incipit	Hymn	Tone
1r.1	[Днесъ неплоднаа врата] ... еюже земнаа	Kekragarion 4	6
1r.4	Днесъ всемирнаа радости	Kekragarion 5	6
1v.9	Днесъ неплоднаа анна раждаетъ	Kekragarion 6	6
2r.8	Начало нашего спасенiа ... авственно [the rest is missing]	Sticheron of Litia 1	1
3r.1	[Величаемъ] ... дѣво и чтемъ	Magnification (Common)	—
3r.3	Величаемъ та пресватаа дѣво	Magnification (Put’)	—
3r.8	Величай дѣше моа преславное	Versicle 1 of 9 th ode	—
3r.10	Величай дѣше моа ѿ неплодове	Versicle 2 of 9 th ode	—
3v.2	Чюжде матеремъ дѣвство	Heirmos 9 (2 nd canon)	8
3v.6	Чашѣ спасенiа приимѣ	Koinonikon	—

The manuscript lacks pages prior to the folio currently numbered as 1, and it is estimated that two folios are missing. These would have contained the doxasticon-kekragarion and the doxasticon-apostichon of Little Vespers, as well as three stichera kekragaria and the beginning of the fourth sticheron of Great Vespers. There is another lacuna after f. 2, probably covering two folios that would have contained the end of the first sticheron of the Litia, the doxasticon of the Litia, the first sticheron apostichon and the doxasticon, and the beginning of the magnification in Common Chant.

The number for unique kekragaria for this feast is six, of which the third and fourth sticheron are sung twice.³⁶ The reason why there is no doxasticon-kekragarion is that it would duplicate the first sticheron (“Днесъ иже на раздмныхъ”) that is missing (as is indicated in the rubric on f. 2r). Similarly, there is a rubric (f. 3r), according to which the sticheron after Psalm 50 duplicates the fourth kekragarion, the beginning of which is not available. However, according to the Menaion, the correct sticheron would be the second kekragarion (“Сей день господень”). The reason behind this discrepancy may be a local practice or a mistake.

This feast has two versicles of the ninth ode, the first of which is attached to the heirmos of the second canon for the hymn to the Theotokos in the Liturgy. According to the rubric before the heirmos (f. 3v), the doxasticon of praise duplicates the second kekragarion (which tallies with the Menaion). The koinonikon does not incorporate the concluding Alleluia; instead, the reader is asked to look for it at the end of the Nativity of Christ.

35 On Palm Sunday, there is no versicle for this hymn. The same applies to Pentecost according to the text edition of the Pentecostarion, but in practice, versicles have been coined.

36 Kekragaria of Vespers (other than Little Vespers) for the twelve great feasts are attached to eight, or more rarely, ten, psalm verses, depending on the feast. When the number of hymns is smaller, those that are to be repeated are indicated in the Menaion (or for the mobile feasts, in Triodion/Pentecostarion).

THE EXALTATION OF THE HOLY CROSS

TABLE 2.

F.S	Incipit	Hymn	Tone
4r.4	Днесь садъ животный	Doxasticon-kekragarion LV	6
5r.1	Днесь древо ависа	Doxasticon-apostichon LV	6
5r.9	Крестъ воздвижае[мь] на немъ	Kekragarion 1	6
6r.2	Моисей предобрази	Kekragarion 2	6
6v.6	Кресте пречестный	Kekragarion 3	6
7r.10	Приидите вси азыцы	Doxasticon-kekragarion	2
8v.1	Днесь яко воистиннѣ	Sticheron of Litia 1	1
9r.1	Честнаго креста хрїсте	Doxasticon of Litia	4
9v.5	Радѣйся живоносный кресте	Apostichon 1	5
10r.9	Егоже древле моисей	Doxasticon-apostichon	8
10v.10	Величаемъ та живодавче хрїсте	Magnification (Put')	—
11r.4	Кресте хрїстовъ хрїстіанъ ѿпованіе	Sticheron after Ps. 50	6
11r.10	Величай дѣше моа пречестный	Versicle 1 of 9 th ode	—
11v.1	Величай дѣше моа животворящаго	Versicle 2 of 9 th ode	—
11v.3	Днесь происходитъ крестъ господень	Doxasticon of praise	6
12r.7	Днесь неприкосновенный	Doxasticon of the Cross	8
13v.2	Таинъ еси богородицѣ рай	Heirmos 9 (No. 1)	8
13v.7	Знаменаса на насъ свѣтъ лица	Koinonikon	—

The selection for Little and Great Vespers is standard. For Orthros there is the magnification only in Put' Chant, which is the case for the subsequent feasts also, the single exception being Annunciation. The doxasticon of the Cross is sung at the conclusion of the elevation and veneration of the Cross that takes place after the Great Doxology. The first versicle and the ninth heirmos 1³⁷ are sung for the hymn to the Theotokos in Liturgy.

THE ENTRANCE OF THE THEOTOKOS

TABLE 3.

F.S	Incipit	Hymn	Tone
14r.4	Давидъ провозглашаше	Doxasticon-kekragarion LV	8
14v.9	Свѣтъ та трисіанный	Doxasticon-apostichon LV	2
15r.3	Днесь вѣрнии ликовствѣимъ	Kekragarion 1	1
15v.1	Днесь храмъ одѣшевленный	Kekragarion 2	1
15v.9	Ты пророковъ проповѣданіе	Kekragarion 3	1
16r.8	Во сватыхъ сватаа	Kekragarion 4	4
16v.6	Отроковицы радѣющеса	Kekragarion 5	4
17r.4	Веселиса приими захаріе	Kekragarion 6	4
17v.4	По рождествѣ твоємъ	Doxasticon-kekragarion	8
18r.8	Да радѣтса днесь небо свыше	Sticheron of Litia 1	1
19r.3	Возсіа день радостенъ	Doxasticon of Litia	5
20r.7	Радѣтса небо и земла небо ѿмное	Apostichon 1	5
20v.10	Днесь собори вѣрныхъ	Doxasticon-apostichon	6
21v.8	Величаемъ та пресватаа дѣво	Magnification (Put')	—
22r.2	Днесь храмъ одѣшевленный	Versicle after Ps. 50	2
22r.7	Днесь боговмѣстимый храмъ	Sticheron after Ps. 50	4
22v.6	Ангели вхожденіе ... како дѣва	Versicle 1 of 9 th ode	—
22v.9	Ангели вхожденіе ... како со славою	Versicle 2 of 9 th ode	—
23r.2	Ангели вхожденіе ... како преславно	Versicle 3 of 9 th ode	—
23r.5	Ангели и человѣцы ... ако со славою	Versicle 4 of 9 th ode	—

37 While this feast does not have two full canons, the ninth ode has hymns from the second canon.

F.S	Incipit	Hymn	Tone
23r.7	Ангели вхожденіе ... како богободно	Versicle 5 of 9 th ode	—
23r.10	Ангели възграйте	Versicle 6 of 9 th ode	—
23v.3	Ангели и челоуѣцы дѣвѣ пѣснми	Versicle 7 of 9 th ode	—
23v.6	Величай ... приведеннѣю	Versicle 8 of 9 th ode	—
23v.9	Величай ... тріипостаснаго	Versicle 9 of 9 th ode	—
24r.1	Величай ... горнихъ воинствѣ	Versicle 10 of 9 th ode	—
24r.4	Днесъ во храмъ приводитса	Doxasticon of praise	2
24v.3	ІАко ѿдѣшевленномѣ божію	Heirmos 9 (1 st canon)	4

The selection is standard. This feast has the versicle that is sung twice to the doxology refrains after the reading of Psalm 50, prior to the sticheron. For the ninth ode of the canon there are 10 versicles, the first of which is used for the hymn to the Theotokos in Liturgy. There is no koinonikon, since it is the same as on the Nativity of the Theotokos.

THE NATIVITY OF CHRIST

TABLE 4.

F.S	Incipit	Hymn	Tone
25r.3	Сіа глаголетъ іѡсифъ	Doxasticon of First Hour	8
25v.9	Іѡсифе рцы	Doxasticon of Third Hour	3
26r.10	Приидите хрістоносніи людіе	Doxasticon of Sixth Hour	5
27r.5– 28r.5	Днесъ раждается ѿ дѣвы рѣкою	Doxasticon of Ninth Hour	6
29r.4	Приидите возрадемса господеви	Kekragarion 1	2
30r.3	Господѣ иссѣ рождшѣса ѿ сватыа дѣвы	Kekragarion 2	2
30r.9	Царство твое хрісте боже	Kekragarion 3	2
31r.3	Что тебе принесемъ хрісте	Kekragarion 4	2
31v.6	Авгѣстѣ единоначальствѣющѣ	Doxasticon-kekragarion	2
32r.9	Небо и земла днесъ	Sticheron of Litia 1	1
33r.2	Волсви персидстїи царїе	Doxasticon of Litia 1	5
33v.3	Ликѣютъ ангели вси	Doxasticon of Litia 2	6
33v.10	Велїе и преславное чюдо	Apostichon 1	2
34r.7	Веселїса іерѣсалїме	Doxasticon-apostichon 1	4
35r.7	Во вертепѣ вселїлса еси	Doxasticon-apostichon 2	4
35v.9	Величаемъ ... плотию рождшагоса	Magnification (Put')	—
36r.3	Всаческаа днесъ ... отъ дѣвы	Versicle after Ps. 50	—
36r.6	Слава въ вышнихъ богахъ	Sticheron after Ps. 50	6
36v.3	Величай ... горнихъ воинствѣ	Versicle 1 of 9 th ode	—
36v.6	Величай ... ѿ дѣвы бога	Versicle 2 of 9 th ode	—
36v.8	Величай ... въ вертепѣ	Versicle 3 of 9 th ode	—
36v.9	Величай ... ѿ волхвовѣ	Versicle 4 of 9 th ode	—
37r.1	Величай ... ѿ звѣзды	Versicle 5 of 9 th ode	—
37r.2	Величай ... чистѣю дѣвѣ	Versicle 6 of 9 th ode	—
37r.5	Волсви и пастыріе	Versicle 7 of 9 th ode	—
37r.8	Днесъ дѣва раждаетъ	Versicle 8 of 9 th ode	—
37r.9	Днесъ владыка раждается	Versicle 9 of 9 th ode	—
37v.1	Днесъ пастыріе видатъ спаса	Versicle 10 of 9 th ode	—
37v.3	Днесъ владыка рѣбищемъ	Versicle 11 of 9 th ode	—
37v.5	Днесъ всака тварь веселїтса	Versicle 12 of 9 th ode	—
37v.7	Небесныа силы	Versicle 13 of 9 th ode	—
37v.10	Величай ... тріипостаснаго	Versicle 14 of 9 th ode	—
38r.2	Величай ... избавльшѣю	Versicle 15 of 9 th ode	—
38r.4	Егда время	Doxasticon of praise 1	6
39r.4	Днесъ хрістось въ виѡлемѣ	Doxasticon of praise 2	2

F.S	Incipit	Hymn	Tone
39v.5	Любити 8бо намъ	Heirmos 9 (2 nd canon)	1
40r.2	[Избавление] Аллилуѡа	Koinonikon	—

Before the main section for the Nativity of Christ there is a smaller section (in the title of which the vyaz script is not used) that incorporates doxastica for the Royal Hours, officiated on the eve or on the preceding Friday (in the case that the feast falls on Sunday or Monday). Of these doxastica, only that of the Ninth Hour is included in the Synodal editions of *Prazdniki*, whereas all of them are found in the Trinity Lavra S-451.

A further peculiarity of the Nativity divine services is that there are no Little Vespers, and for stichera, only kekragaria are sung in Great Vespers. The remaining hymns before the Liturgy, starting from the sticheron of Litia, belong to the Vigil, which in this case starts with Great Compline. As usual, this is not indicated in the manuscript.

There are two doxastica for this feast for stichera of Litia, aposticha, and of praise. Whereas the Synodal *Prazdniki* of 1772 omits both versicles after Psalm 50, the manuscript lacks the second of them. In any case, they would be sung to the same music, and there is a difference only for the last words.³⁸ Repeating the first versicle as it stands may have been an established custom.

The number of versicles for the ninth ode reaches 15. The first versicle is used for the hymn to the Theotokos in the Liturgy. The koinonikon accidentally lacks text (rendering it quite unusable) with the exception of the final Alleluia.

THEOPHANY

TABLE 5.

F.S	Incipit	Hymn	Tone
40v.2	Ко гласъ вопіющаго	Doxasticon of First Hour	8
41r.5	Градъ сѣ плотію ко іорданѣ	Doxasticon of Third Hour	5
41v.7	Что возвращаеши твоя воды	Doxasticon of Sixth Hour	5
42v.1–10	Рѣкѣ твою прикоснѣвшіюся	Doxasticon of Ninth Hour	5
43r.4	Просвѣтителя нашего	Kekragarion 1	2
43v.3	Избавителю нашемѣ	Kekragarion 2	2
44r.1	Иорданскіа стрѣи	Kekragarion 3	2
44r.10	Спасти хотѣ заблѣдшаго	Kekragarion 4	2
44v.9	Приклонилъ еси главѣ	Doxasticon-kekragarion	2
45r.6	Гласъ господень на водахъ	Troparion 1 of the Blessing of Waters	8
45r.10	Днесъ водѣ осващается естество	Troparion 2 of the Blessing of Waters	8
45v.5	Іако человекъ на рѣкѣ	Troparion 3 of the Blessing of Waters	8
45v.10	Воспоимъ вѣрніи	Doxasticon after the Blessing of Waters	6
46v.1	Одевайся свѣтомъ іако ризою	Sticheron of Litia 1	4
46v.10	Господи исполни хотѣ	Doxasticon of Litia 1	8
47r.7	Днесъ тварь просвѣщается	Doxasticon of Litia 2	8
48r.9	На іорданскѣи рѣцѣ	Apostichon 1	2
48v.10	Еже ѿ дѣвы солнце	Doxasticon-apostichon	6
49r.6	Величаемъ ... крестившагося	Magnification (Put')	—
49v.1	Всаческаа днесъ	Versicle after Ps. 50	—
49v.3	Богъ слово іависа	Sticheron after Ps. 50	6
50r.5	Величай ... горнихъ воинствъ	Versicle 1 of 9 th ode	—
50r.7	Величай ... ѿ предтечи	Versicle 2 of 9 th ode	—
50r.9	Величай ... во іорданѣ	Versicle 3 of 9 th ode	—
50r.10	Величай ... ѿ отеческаго	Versicle 4 of 9 th ode	—

38 1) "... ѿ дѣвы." 2) "въ виолеемѣ.", i.e., "of the Virgin" and "in Bethlehem."

F.S	Incipit	Hymn	Tone
50v.2	Величай ... одинаго ѿ троицы	Versicle 5 of 9 th ode	—
50v.4	Пророче прииди	Versicle 6 of 9 th ode	—
50v.6	Пророче остави	Versicle 7 of 9 th ode	—
50v.8	Днесь владыка преклоняеть	Versicle 8 of 9 th ode	—
50v.10	Днесь іѡаннъ	Versicle 9 of 9 th ode	—
51r.1	Днесь владыка водами	Versicle 10 of 9 th ode	—
51r.2	Днесь владыка свыше	Versicle 11 of 9 th ode	—
51r.4	Днесь владыка прииде	Versicle 12 of 9 th ode	—
51r.6	Днесь владыка крещеніе	Versicle 13 of 9 th ode	—
51r.8	Водами іѡрданскими	Doxasticon of praise 1	6
51v.4	Днесь хрїстось на іорданъ прииде	Doxasticon of praise 2	2
52r.5	Ѓ паче оума	Heirmos 9 (2 nd canon)	2
52v.2	ІАВИСА благодать божіа	Koinonikon	—

The order for the divine services for Theophany is basically similar to those of Nativity. Even here, the doxastica for the Royal Hours (being omitted in the Synodal editions with the exception of that of Ninth Hour but present in S-451) are placed within a separate section. After the doxasticon-kekragarion (that is the last material for Vespers), there are three troparia for the great blessing of waters that is officiated on Theophany at that point. Unlike the Synodal *Prazdniki*, the manuscript omits the doxasticon of these troparia; the next doxasticon is a separate hymn that is sung later.

On this feast, there is a single versicle after Psalm 50 which is repeated as such. The number of ninth ode versicles reaches 13; once again the hymn to the Theotokos is formed of the first versicle and the heirmos of the second canon.

THE PRESENTATION OF CHRIST

TABLE 6.

F.S	Incipit	Hymn	Tone
53r.4	Днесь свашченнаа мати	Doxasticon-kekragarion LV	4
53v.4	Приими о сімеоне	Doxasticon-apostichon LV	2
53v.8	Глаголи сімеоне	Kekragarion 1	1
54r.5	Приими сімеоне	Kekragarion 2	1
54v.3	Приидемъ и мы пѣснми	Kekragarion 3	1
54v.10	Да ѿверзетса дверь	Doxasticon-kekragarion	6
55v.1	Ветхій денми иже законъ	Sticheron of Litia 1	1
56r.9	Испытайте писаніа	Doxasticon of Litia 1	5
57r.2	Ветхii денми младенствовавъ	Doxasticon of Litia 2	5
57v.1	Оукраси твой чертогъ	Apostichon 1	7
58r.2	Иже на херѡвимѣхъ	Doxasticon-apostichon	1-8
59r.6	Величаемъ ... и чтемъ пречистѡю	Magnification (Put')	—
59v.1	Богородицѣ ... оупованіе	Versicle 1 of 9 th ode	—
59v.4	Богородицѣ ... мирѡ благаа	Versicle 2 of 9 th ode	—
59v.7	Объемлетъ рѣками	Versicle 4 of 9 th ode	—
59v.9	Богоносе сімеоне прииди	Versicle 3 of 9 th ode	—
60r.2	Не старецъ мене держитъ	Versicle 5 of 9 th ode	—
60r.4	Клеще таинственнаа	Versicle 6 of 9 th ode	—
60r.7	О дщи ѡанѡилева	Versicle 7 of 9 th ode	—
60r.10	Анна цѣломѡдреннаа	Versicle 8 of 9 th ode	—
60v.3	Непостижимо есть	Versicle 9 of 9 th ode	—
60v.5	Чистаа голѡвица	Versicle 10 of 9 th ode	—
60v.8	Ѓ хрїсте ... побѣды на враги	Versicle 11 of 9 th ode	—
60v.10	Ѓ хрїсте ... подаждь ми слезы	Versicle 12 of 9 th ode	—

F.S	Incipit	Hymn	Tone
61r.3	Трисіателное и трипостастное	Versicle 13 of 9 th ode	—
61r.5	Ѓ дѣвицѣ маріе	Versicle 14 of 9 th ode	—
61r.9	На рѣкахъ старческихъ	Doxasticon of praise	6
61v.5	Въ законѣ сѣни	Heirmos 9	3

The selection is standard. This feast has two doxastica of the Litia. The sticheron apostichon belongs to the tone 7 which is a rarity among the festal stichera, whereas the doxasticon is an *osmoglasnik* — a hymn whose phrases represent each of the eight tones in a sequential manner: the two initial phrases belong to tone 1, the next two to tone 2, etc. After a passage of tone 8, the hymn concludes with a phrase of tone 1. In the Menaion, however, the hymn is designated as tone 8. There is no separate sticheron after Psalm 50, since the doxasticon-kekragarion is recycled in this function (this is not indicated in the manuscript). The versicles 3 and 4 are written in reverse order which may be a local tradition or a mistake. As mentioned, the dating of the manuscript to 1696–1721 is based on the wording of versicle 11. The koinonikon is omitted because it is the same as that for the Nativity of the Theotokos.

ANNUNCIATION

TABLE 7.

F.S	Incipit	Hymn	Tone
62r.4	Совѣтъ превѣчный	Kekragarion 1	6
63r.1	Іавлаещиса мнѣ іако человекъ	Kekragarion 2	6
63v.9	Богъ идѣже хоцетъ	Kekragarion 3	6
64v.5	Посланъ бысть съ небесе гаврииль	Doxasticon-kekragarion	6
66r.2	Въ шестый мѣсаць архистратигъ	Sticheron of Litia 1	1
66r.10	Благовѣствуетъ гаврииль	Doxasticon of Litia 2	2
66v.10	Въ шестый мѣсаць посланъ бысть	Apostichon 1	4
67r.8	Днесъ радость благовѣщеніа	Doxasticon-apostichon	4
68v.2	Архангельскій гласъ	Magnification (Put')	—
68v.5	Архангельскій гласъ	Magnification (Stolp)	(5)
68v.7	Еже ѿ вѣка таинство	Doxasticon of praise	2
69v.5	Да веселатса небеса	Doxasticon (apostichon) on fast days	8
70v.8	И [Избра господь сіона]	Koinonikon	—

There is major variation in the way in which the divine services of the Annunciation are celebrated. On the Julian Calendar, Annunciation falls in the interval from Thursday of the third week of the Great Lent to Bright Wednesday. When Annunciation occurs on a Lenten Sunday (or on the Bright Week), the order is similar to the majority of the other twelve great feasts, that is, there is Little Vespers, the Vigil starts with Great Vespers, and the Liturgy is celebrated as usual. When the feast is on a Lenten Tuesday–Friday (including the Tuesday, Wednesday, and Thursday of Holy Week), there is no Little Vespers, the Vigil starts with Great Compline (as is the case for Nativity and Theophany), and the Liturgy is preceded by (ferial) Vespers. On Lenten Saturdays the Vigil takes the latter shape, and the Liturgy the former. On Lenten Mondays, the opposite is the case. On Holy Friday, Holy Saturday, and Paschal Sunday, the commemorations are combined in a special way.

Perhaps because of the fact that the services of Annunciation are always combined with those of the mobile cycle, the hymn content is relatively concise. When Little Vespers is celebrated, the single sets of stichera kekragaria and aposticha are used, in some cases together with those of the Triodion. On Sundays, the resurrectional hymns and those of the Triodion are combined with the hymns of the feast in Great Vespers and Orthros, on other days, kekragaria of the Triodion are combined with those of the feast. The kekragaria of the feast (preceded by those of

the Triodion) of the ferial Vespers that is celebrated in connection with the Liturgy are unique and not found in the Helsinki manuscript or the Synodal *Prazdniki*, with the exception of the first kekragarion that duplicates the first sticheron apostichon «Въ шестый мѣсяць посланъ бысть», and the doxasticon-kekragarion.

When the Vigil starts with Great Compline, it incorporates the festal stichera of Litia and aposticha. The first doxasticon of the Litia, sung when the feast falls on Saturday or Sunday, which is apparently missing is actually the doxasticon-apostichon of Orthros (on f. 69v). The second doxasticon of the Litia is sung during the procession when the feast falls on a fast day.

Irrespective of the incidence, there is always a Polyeleos in Orthros, and the magnification is sung. It is provided in two versions: Put' and Stolp, the latter making use of formulas of tone 5. The manuscript lacks the single versicle of the ninth ode. The ninth heirmos is also missing; the rubric on f. 70v suggests that it "is" the same as that of Entrance, but this is not precisely the case, since the concluding words should be different. Apparently the writer of the manuscript was not entirely scrupulous in this detail. The same applies to the koinonikon, in which the text after the initial remains unwritten.

PALM SUNDAY

TABLE 8.

F.S	Incipit	Hymn	Tone
71r.4	На плещахъ херѡвимскихъ	Doxasticon-kekragarion LV	6
71r.9	Пою твое страшное смотрение	Doxasticon-apostichon LV	2
71v.3	Днесъ благодать сватаго дѡха	Kekragarion 1 = Doxasticon-kekragarion	6
71v.8	Имѡай престоль небо	Kekragarion 2	6
72r.7	Приидите и мы днесъ	Kekragarion 3	6
72v.10	Честное воскресение твое	Kekragarion 4	6
73v.8	Прежде шести дней пасхи	Kekragarion 5 = Doxasticon of praise	6
74v.3	Всесватый дѡхъ апостолы	Sticheron of Litia 1	1
74v.9	Прежде шести дней бытіа пасхи	Doxasticon of Litia 1	3
75v.3	Радѡйса и веселиса граде Сионе	Apostichon 1	8
76r.1	Днесъ благодать сватаго дѡха	Doxasticon-apostichon (Put')	6
76r.7	Величаемъ ... осанна въ вышнихъ	Magnification (Put')	—
76v.1	Днесъ христось входитъ	Versicle after Ps. 50	2
76v.4	Богъ господь і ависа намъ	Heirmos 9	4
76v.8	Благословень градый	Koinonikon	—

The selection of hymns for this feast is standard. The first sticheron kekragarion is reused as the doxasticon-kekragarion, and also as the doxasticon-apostichon and the sticheron after Psalm 50. Probably in order to avoid monotony, in addition to the usual Stolp version, the hymn is also given in Put' Chant, which is uncommon. There are no versicles of the ninth ode, and the doxasticon of praise duplicates the fifth kekragarion.

THE ASCENSION OF CHRIST

TABLE 9.

F.S	Incipit	Hymn	Tone
77r.4	Господь вознесеса	Kekragarion 1	6
77v.4	Господи твоємѡ вознесенію	Kekragarion 2	6
78r.1	На горахъ сватыхъ зраще	Kekragarion 3	6
78r.7	Господи апостоли	Kekragarion 4	6
78v.10	Господи смотреніа	Kekragarion 5	6

F.S	Incipit	Hymn	Tone
79r.9	Нѣдръ отеческихъ	Doxasticon-kekragarion	6
80v.1	Возшедъ на небеса ѿнѣдѣже	Sticheron of Litia 1	1
80v.7	Господи таинство еже въковъ	Doxasticon of Litia	4
81r.10	Родилса еси яко самъ	Apostichon 1	2
81v.8	Взыде богъ ... еже вознести	Doxasticon-apostichon	6
82r.6	Величаемъ ... вознесение	Magnification (Put')	—
82r.10	Днесъ на небеса горніа силы	Sticheron after Ps. 50	6
83r.3	Величай ... вознесшагоса	Versicle 1 of 9 th ode	—
83r.5	Ангели восхождение ... ѿ земли	Versicle 2 of 9 th ode	—
83r.8	Та паче оума	Heirmos 9	5
83v.3	Взыде богъ въ воскликновении	Koinonikon	—

The repertoire starts with the kekragaria of Great Vespers, obviously for the reason that this feast does not have distinct hymns for Little Vespers: the doxasticon-kekragarion is the fourth kekragarion of Great Vespers, and the doxasticon-apostichon the first sticheron apostichon, which is also used for the doxasticon of praise in Orthros, as noted on f. 83r. There are only two versicles of the 9th ode, the first being part of the hymn to the Theotokos in Liturgy.

PENTECOST

TABLE 10.

F.S	Incipit	Hymn	Tone
84r.4	Патдесатницѣ празнѣимъ	Kekragarion 1	1
84r.10	Азыками инородныхъ обновилъ еси	Kekragarion 2	1
84v.5	Вса подаетъ дѣхъ сватый	Kekragarion 3	1
85r.2	Видѣхомъ свѣтъ истинны	Kekragarion 4	2
85r.6	Во пророчѣхъ возвѣстилъ еси	Kekragarion 5 = Sticheron of Litia 1	2
85v.2	Во дворѣхъ твоихъ воспую та	Kekragarion 6 = Sticheron of Litia 2	2
85v.7	Во дворѣхъ твоихъ господи	Kekragarion 7 = Sticheron of Litia 3	2
86r.4	Троицѣ единосѣщнѣю	Kekragarion 8	2
86r.8	Придите людіе триипостаствомъ	Doxasticon-kekragarion	8
87r.7	Егда дѣха твоего послалъ еси	Doxasticon of Litia	8
87v.10	Не размѣюще азыцы	Apostichon 1	6
88r.9	Азыки иногда размѣсипаса	Doxasticon-apostichon	8
88v.9	Величаемъ ... всесватаго дѣха	Magnification (Put')	—
89r.4	Царю небесный	Sticheron after Ps. 50 = Apostichon 3	6
89v.3	Преславная днесъ видеша вси азыцы	Kekragarion 1 on Sunday evening = Sticheron of praise 1	4
90r.5	Дѣхъ сватый бѣ бо присно	Kekragarion 2 on Sunday evening = Sticheron of praise 2	4
90v.6	Дѣхъ сватый свѣтъ и животь	Kekragarion 3 on Sunday evening = Sticheron of praise 3	4
91r.9	Нынѣ во знаменіе всѣмъ	Apostichon 1 on Sunday evening	3
92r.3	Радѣиса царицѣ	Heirmos 9 (2 nd canon)	4
92v.1	Дѣхъ твой благий	Koinonikon	—
92v.5	Величай дѣше моа ѿца и сына и дѣха пресватаго въ триехъ лицѣхъ едино божество.	Versicle 1 of 9 th ode	—
92v.8	Апостоли сошествіе оутѣшителя зраще оужасашса како [въ] видѣ огненныхъ азыкѣ ависа дѣхъ сватый.	Versicle 2 of 9 th ode	—

Also here the content starts with Great Vespers, as the hymns of Little Vespers are the same: the doxasticon-kekragarion is the doxasticon of Litia, and the doxasticon-apostichon the eighth kekragarion. There are eight kekragaria, numbers 5–7 used also as stichera of Litia. The sticheron after Ps. 50 actually duplicates the third sticheron apostichon (the Synodal sources also follow this order); this hymn is used for the doxasticon of praise as well. The following stichera are designated in the manuscript as being part of the Vespers of “the same Sunday evening,” customarily celebrated immediately after the Liturgy (and liturgically belonging to Monday of the Holy Spirit), but the first three of them also constitute the stichera of praise (as these hymns have been designated in Synodal chant books). The following apostichon is not part of the Vigil (it is missing in the Synodal *Prazdniki* of 1772 but exists in the *Triod’* of 1899).

This solution may be seen to suggest that at least in the local tradition that produced the manuscript, these stichera were not sung to formulaic Stolp chants in the Vigil, but only in the Vespers of the Monday, the service of which is considered important because of the reintroduction of prostrations after the Paschal season in the form of kneeling prayers. Because of this, the order of hymns in the manuscript becomes somewhat peculiar, and the effect is reinforced by the placement of two versicles for the ninth ode after the koinonikon. Neither of these versicles are found in the Menaion, but the second versicle is present in the Synodal *Triod’* of 1899, where it is appointed for the hymn to the Theotokos.³⁹

THE TRANSFIGURATION OF CHRIST

TABLE 11.

F.S	Incipit	Hymn	Tone
93r.4	Мракъ законный	Doxasticon-kekragarion LV	8
93v.1	Видѣша на фаворѣ	Doxasticon-apostichon LV	2
93v.5	Прежде креста твоего господи гора небеси	Kekragarion 1	4
94r.6	Прежде креста твоего господи поимъ	Kekragarion 2	4
94v.4	Гора иже иногда мрачна	Kekragarion 3	4
95v.4	На горѣ висоцѣ преобразся	Kekragarion 4	4
96v.2	Пробразя воскресеніе твое	Doxasticon-kekragarion	6
97r.8	Иже свѣтомъ твоимъ	Sticheron of Litia 1	2
97v.4	Приидите взыдемъ на горѣ господню	Doxasticon of Litia 1	5
98r.5	Закона и пророковъ та	Doxasticon of Litia 2	5
98v.5	Иже древле съ Моисеомъ	Apostichon 1	1
99r.8	Петръ і иаковъ і иоаннѣ	Doxasticon-apostichon	6
100r.3	Величаемъ ... преображеніе	Magnification (Put')	—
100r.7	Всаческая днесь радости	Versicle after Ps. 50	2
100r.10	Божества твоего спасе	Sticheron after Ps. 50	5
100v.10	Величай ... на фаворѣ	Versicle of 9 th ode	—
101r.1	В[еличай]		—
101r.4	Поиятъ христось петра	Doxasticon of praise	8
101v.4	Рождество твое негѣнно ависа	Heirmos 9 (1 st canon)	7
101v.7	Господи во свѣтъ лица твоего	Koinonikon	—

The selection of hymns is standard. There are two doxastica of Litia, and the sticheron after Psalm 50 is preceded by a versicle. This feast has a single versicle of the ninth ode, but the copyist has mistakenly started to write a second versicle, possibly for the reason that the feast has two canons; however, the single versicle is appointed for both of them in the Menaion. The music replicates the melody of the first versicle, but ends at the beginning of the last phrase. No text has been written past the initial.

³⁹ The versicles take the following shape in English: 1. “Magnify, o my soul, the Father, and the Son, and the Most Holy Spirit, the single Godhead in three persons.” 2. “The apostles, having seen the descent of the Comforter, stood in fear, as the Holy Spirit became manifest in the form of fiery tongues.”

THE DORMITION OF THE THEOTOKOS

TABLE 12.

F.S	Incipit	Hymn	Tone
102r.4	Приидите всемирное оуспеніе	Doxasticon-kekragarion LV	6
103r.2	Двери небесныа	Doxasticon-apostichon LV	2
103r.5	Ѡ дивное чѣдо источникъ жизни	Kekragarion 1	1
103v.4	Дивны твоа тайны богородице	Kekragarion 2	1
104r.4	Твое славать оуспеніе	Kekragarion 3	1
104v.3	Богоначальнымъ мановеніемъ	Doxasticon-kekragarion	1–8
106r.2	Подобаше самовидцемъ слова	Sticheron of Litia 1	1
106v.6	Приидите празднлюбныхъ собори	Doxasticon of Litia 1	5
107v.3	Воспойте людіе матери бога	Doxasticon of Litia 2	5
108r.1	Приидите воспоимъ людіе пресватѣю дѣвѣ	Apostichon 1	4
108r.9	Егда изыде богородице дѣво	Doxasticon-apostichon	4
109v.5	Величаемъ ... оуспеніе твое	Magnification (Put')	—
109v.9	Егда преставленіе пречистаго	Sticheron after Ps. 50	6
110v.9	Ангели оуспеніе	Versicle 1 of 9 th ode	—
111r.2	Величай ... Ѡ земли на небо	Versicle 2 of 9 th ode	—
111r.5	На безсмертное твое оуспеніе	Doxasticon of praise	6
111v.10	Побѣждаются естества оуставы	Heirmos 9 (1 st canon)	1

The repertoire for the Dormition is similar to the majority of the other feasts. Whereas the Synodal sources contain three stichera kekragararia and aposticha for Little Vespers, this is not the case for the manuscript that only has the doxastica. The doxasticon-kekragarion of Great Vespers is an *osmoglasnik* (as is the doxasticon-apostichon of Presentation; see the discussion above). Here also the hymn starts with and ends on tone 1, but in the middle, the tones do not progress sequentially. Instead, the order is tone 1–5–2–6–3–7–4–8–1, echoing the pairing of authentic and plagal tones. In the Menaion, the hymn is assigned to tone 1. The feast has two doxastica of the Litia (in the *Prazdniki* of 1900, the first of these is in two versions, one being close to that of the manuscript, and the other being a *četveroglasnik* involving four different tones, wandering from tone 5 to tone 8).

As for the versicles of the ninth ode, the Menaion provides three of them. The first two are alternatives for the first canon (and for the hymn to the Theotokos in the Liturgy), while the third is appointed for the second canon. The first alternative “Роди вси блажимъ та единѣ богородицѣ” is not found in the manuscript, and in the *Prazdniki* of 1900, it is not provided in Common Znamenny Chant but only in Greek Chant, suggesting an origin in the mid-17th-century reforms.⁴⁰ The koinonikon is the same as that for the Nativity of the Theotokos and other Marian feasts, as is noted in the manuscript.

THE MUSIC

The total number of chants (extant) in O-51 is 263. The chant versions were qualitatively compared against those of the Synodal chant books. The principal comparative source was the *Prazdniki* of 1772. In cases when there were chants in the manuscript that were not found therein, *Prazdniki* of 1900 and *Triod'* of 1899 were consulted, for magnifications and koinonika, the *Obihod* of 1772. In the inspection, the chants were divided into classes according to their relative closeness to the Synodal versions (based on the personal judgment of the present author).

40 The first alternative reads: “All generations call you blessed, the only Theotokos.” The second alternative (versicle 1 of the manuscript): “Angels, when they saw the falling asleep of the Virgin, were amazed at how the Virgin went up from earth to the things on high.” Versicle 2 (of the manuscript): “Magnify o my soul, the honourable Translation of the Mother of God from earth to heaven.”

The classes are described below, and their incidence noted:

TABLE 13.

Class	Description	N	%	Σ%
0	The music is the same.	4	1.52	61.59
1	The differences are minor, and mostly pertain to durations.	49	18.63	
2	There are more differences than in class 1, pertaining also to the melodic contour, but they are not substantial.	109	41.44	
3	The chant versions are mostly similar, but there are passages of substantially different melodic contour.	81	30.80	34.22
4	The chant versions are mostly different.	7	2.66	
5	The chant versions are altogether different.	2	0.76	
–	The chant was not compared because of incompleteness in the manuscript, absence in Synodal sources, or irrelevance.	11	4.18	4.18
Σ		263	100.0	100.0

Even though in only four cases is the music exactly the same as in a Synodal source, it can be seen that for the majority of the chants, 61.59 %, the differences are of less than substantial nature. When classified according to genre, the results take the following shape:

TABLE 14.

C	Stichera, troparia, versicles after Ps. 50 (63.11 %)		Versicles of Ninth Ode (23.95 %)		Magnifications (5.32 %)		Heirmoi of Ninth Ode (3.80 %)		Koinonika (3.42 %)		Other hymns (0.38 %)	
	N	%	N	%	N	%	N	%	N	%	N	%
0	3	1.81	1	1.59	0	0.00	0	0.00	0	0.00	0	0.00
1	30	18.07	17	26.98	0	0.00	2	20.00	0	0.00	0	0.00
2	64	38.55	31	49.21	8	57.14	5	50.00	1	11.11	0	0.00
3	57	34.34	10	15.87	6	42.86	3	30.00	5	55.56	0	0.00
4	3	1.81	1	1.59	0	0.00	0	0.00	3	33.33	0	0.00
5	1	0.60	1	1.59	0	0.00	0	0.00	0	0.00	0	0.00
–	8	4.82	2	3.17	0	0.00	0	0.00	0	0.00	1	100.00
Σ	166	100.0	63	100.0	14	100.0	10	100.0	9	100.0	1	100.0

The largest group incorporates stichera and similar hymns in Stolp Chant that belong to the “standard” composition of this chant book type, and covers 63.11 % of the hymns in the book. When compared to the whole, the share of chants that are most similar to those of the Synodal version (classes 0–2) is about the same, 57.93 %. The second-largest group consists of the (short) versicles of the ninth ode that represent Common Chant, covering almost a fourth of the hymns. There, the share of chants close to Synodal versions is 77.78 %. Of the remaining hymns, the magnifications (most of which represent Put’ Chant⁴¹) appear more remote from their Synodal counterparts on average (57.14 % being close), whereas for the ninth heirmoi the share of close variants is again higher, 70.00 %.

The koinonika, melodies of which are variants of a Common chant,⁴² are more remote from the Synodal versions, only 11.11 % being the share of close counterparts. This is to be expected, because variation from manuscript to manuscript is usual in these relatively short but rather

41 The magnifications in Put’ Chant did not enter the revised Synodal chant books, probably having gone out of use by that time. The reasons for this are unknown to the present author.

42 In the opinion of Nikita Simmons (communication to the author on 9 December 2015), based on his as yet unpublished research, the common Znamenny melody for koinonika would actually represent Put’ Chant.

melismatic hymns, which were probably not sung from music but transmitted orally.

The single representative of “Other hymns” is the 19th-century addition on f. 115v: the verse 2 of Psalm 140 that is sung as the choral refrain in the Liturgy of the Presanctified Gifts (“Да исправится молитва моя”), in a version of Greek Chant, which remains unconsidered since it is not within the scope of the main part of the manuscript.

The issue of extensive melismatic embellishments, known as *fita* passages, involves the main group of hymns, that is, stichera. Fity are present in 85 (51.20 %) of the 166 hymns of this group.⁴³ The main tendency is for the chant versions of the manuscript to have more of these passages than their Synodal counterparts, or to be more extensive. In 50 (30.12 %) of the 166 hymns, there are one or more *fita* passages in the manuscript that do not exist in the Synodal sources, while in only one case does the manuscript version⁴⁴ lack *fita* passages found in the Synodal version.

Example 3. Second troparion of the Great Blessing of the Waters on Theophany, tone 8. O-51, f. 45r-v; Праздники 1772, f. 61r-v.

43 Hymn versions with differences in the presence of *fity* were considered to belong to class 3 (or higher, when there were further dissimilarities).
 44 The hymn is the doxasticon of Ninth Hour of Theophany, f. 42v, as mentioned previously.

When these 50 hymns were checked against the contemporary Trinity Lavra S-451, it transpired that the placement of fita in these two manuscripts is identical, even if there are minor differences in the melodies. The reason why the fita content of the Synodal *Prazdniki* is more limited than in these two manuscripts of the early 18th century remains unclear for now: it may indicate a general tendency towards abbreviation in the course of the mid-18th century, or the situation may have arisen by chance, as is not beyond possibility in the light of the somewhat haphazard genesis of the Synodal editions.

As discussed, the musical differences between the manuscript and the Synodal versions are in the majority of the chants quite small. This means that the melodic phrases are mostly similar, and only diverge in certain details. These subtle differences may involve some variation in the linkage of text to music, in which case the melody has been slightly adjusted. There may also be leaps of third in one version (usually in the Synodal) and stepwise movement in the other (usually in the manuscript) in certain common formulas. In some hymns there are instances of passages that have been transposed by a second.

A hymn with more variety, placed in class 3, is the second troparion of the Great Blessing of the Waters of Theophany, illustrated in Ex. 3. The upper stave reproduces the version from the manuscript, and the lower the version from *Prazdniki* 1772. In phrase 1, the division of the text is different, while the music diverges only for two notes. In phrase 2, the Synodal version initially contains music that does not exist in the manuscript, but then the ends converge. The differences in phrase 3 mostly pertain to the division of the text, and to note values. The first part of phrase 4 is almost identical in the two sources, save the omission of the leap G–E in the manuscript. The end of the phrase contains a fita that is truncated in the Synodal source. The remaining two phrases are musically identical, but the division of text is different in phrase 6.

H. Ис - - - - - че - ска - ѿ днѣ ра - до - стн и - спо - лни - те - ся
Ис - - - - - че - ска - ѿ днѣсь ра - до - стн ѿс - пол - ни - ша - ся:

Example 4. Versicle after Psalm 51 on the Transfiguration, first half. O-51, f. 100r; *Праздники* 1900, f. 108r.

A further illustration of difference in the textual division between sources of Znamenny Chant is provided in Ex. 4. It contains the first half of the versicle after Psalm 50 for the Transfiguration. The versicle is not present in the 1772 edition of *Prazdniki* but available in the 1900 edition. The music of the first half is identical with that of the manuscript and for that reason, written only once. Contrary to that, the text is divided altogether differently. This and similar cases suggest that even if it is possible that the metrics of the text did have a determining relation to the melodic creation when the Znamenny chant melodies were originally composed or born (as is the case with Byzantine chant to this day), such a connection had been lost even by the time when the chant tradition was still vital, and it was observed no more when the chants were adapted to revised texts in the second half of the 17th century, or recomposed to fit them. In other words, there was a true multiplicity of valid alternatives in attaching an established chant melody to a new text, rather than a single correct one, and in particular, the stress patterns and syllable counts did not have much of a normative effect in this.

Some hymns were not compared to Synodal versions (class —) for the reason that there was no counterpart. These, together with those of class 4, include nine hymns for which there were close counterparts in the Trinity Lavra S-451. The hymns in question are the six doxastica of the Royal Hours on Nativity and Theophany (missing in Synodal sources), and the doxasticon-kekragarion of Theophany Great Vespers (provided as an alternative version with the title “переводнѣ” in S-451, f. 46v–47r), the fourth kekragarion of Palm Sunday, and the sticheron after Psalm 50 of Dormition.

S-451 does not provide a counterpart for the Put' Chant version of the first kekragarion (and doxasticon-apostichon) of Palm Sunday, an edited reproduction of which is given in Ex. 5.⁴⁵

There are two hymns in class 5. One of these is the second versicle of the ninth ode on Pentecost, the Synodal counterpart of which makes use a different melody. In the manuscript, the melody close to that of the Pentecost versicle appears in the versicles of the Entrance of the Theotokos, a variant of which can be encountered in the Synodal *Prazdniki* of 1900. The other representative of class 5 is the doxasticon-kekragarion of Little Vespers on the Presentation, an edition of which is provided in Ex. 6. The version is distinct from that of S-451 with the exception of the beginning.

Н. ДНЕСЬ БЛАГОДАТЬ СВЯТАГО ДУХА
 НАСЪ СОБРА, И ВЪН
 ВЪЕМШЕ КРЕСТЪ ТВОЮ,
 ГЛАГОЛЕМЪ: БЛАГОСЛОВЕНЪ ГРАДЪ ДЪИ
 ВО ИМАГО СПОДНЕ,
 ѠСАННА ВЪШНИХЪ.

Example 5. First kekragarion / doxasticon-kekragarion/apostichon of Palm Sunday, tone 6, Put' Chant, f. 76r.

Н. ДНЕСЬ СВЯЩЕННАМАТИ,
 И СВЯТЪ ЛИЦЕ ВЪШШИ, ВО СВЯТЪ ЛИЦЕ ПРІИДЕ,
 ІВКЪША МІРЪ ЗАКОНОДАЦА И ЗАКОНА ТВОРЦА.

45 The author would like to thank Mr Nikita Simmons for assistance in recognizing this chant.

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