

**Nina K. Ulf-Møller**

**Transcription of the Stichera Idiomela  
for the Month of April  
from Russian Manuscripts  
from the 12th Century**

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# SLAVISTISCHE BEITRÄGE

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NINA KONSTANTINOVA ULFF-MØLLER  
TRANSCRIPTION OF THE STICHERA IDIOMELA  
FOR THE MONTH OF APRIL FROM RUSSIAN  
MANUSCRIPTS FROM THE 12TH CENTURY

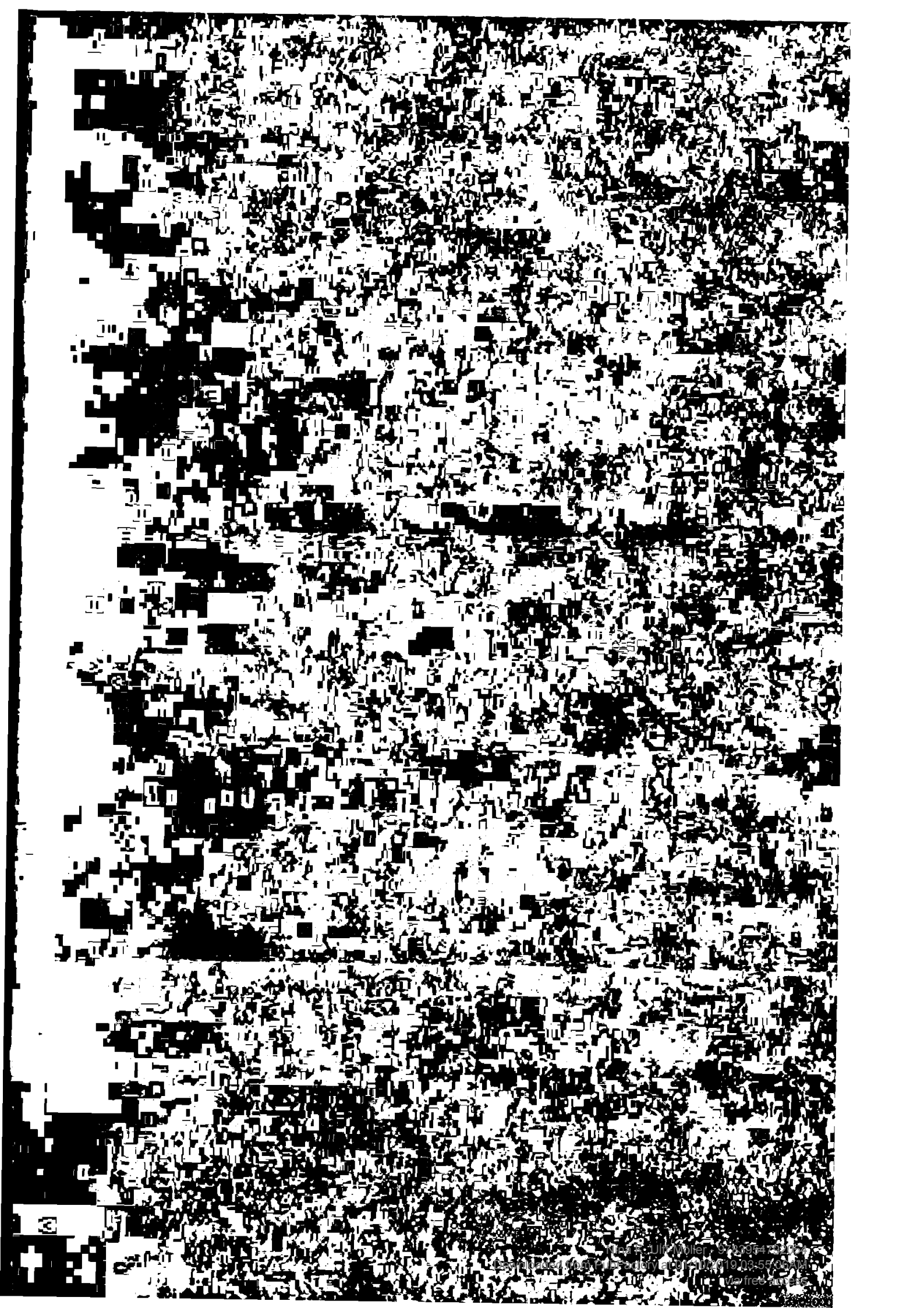


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**TO MY PARENTS**



## PREFACE

This work results from investigations carried out at the Institute for Greek and Latin Medieval Philology, University of Copenhagen, during the years 1983 - 1987. A part of the study however, was performed at Dumbarton Oaks, Trustees for Harvard University, Washington, D. C., where I had a fellowship in the summer of 1986. The present work was submitted to the Faculty of Humanities, accepted as a Ph.D. dissertation in June 1988, and defended in August 1988. The judging committee consisted of Doz. Dr. Jørgen Raasted, Prof. Dr. Christian Thodberg, and Dr. Karsten Fledelius.

I am very grateful to many persons who took part in the advancement of my project. First of all I would like to mention Doz. Dr. Jørgen Raasted, who introduced me to the work with Byzantine musical manuscripts, and who has been an inspiring adviser during the entire work.

Dr. Ivan Popvasilev and Prof. Dr. Ivan Dujčev inspired my interest in Byzantine and Slavic music and culture. Sadly they did not live to see the finished project.

Prof. Miloš Velimirović offered helpful advice, steady encouragement, and neverfalling friendship throughout the preparation of this project.

Prof. Dr. Werner Lehfeldt, Prof. Dr. Andrzej Poppe, Dr. Nicolas Shidlovsky, and Dr. phil. Bengt Holbæk, shared their opinions in fruitful discussions with me on matters of great importance.

Dr. Muriel Heppel kindly helped me in revising the English text.

Prof. Robert Zett lent me important and rare books, which would otherwise have been difficult to find.

Many others have given me their support and interest. Among these I would particularly like to name Jana Markova, Dr. med. Marianne Kieffer, Lic. vet. Steen Kristensen, Victoria van Aalst, Dr. Jørn Qvonje, Dean Arne Bugge, Jellsaveta S. Allen, Dr. med. Peter Wimberley.

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My family have given me an enormous encouragement and support, and shown a loving interest in my work. My husband has also assisted patiently in typing the final draft of this study.

The staff of the Institute of Greek and Latin Medieval Philology, and Dumbarton Oaks have given me excellent working conditions.

This study could not have been started without the initial generous financial support I received from the Ludmila Zhivkova foundation. The completion of the study was made possible by grants from Lundbeck foundation, Bredlusstichting, and Dumbarton Oaks.

I sincerely thank all these persons and institutions.

Søborg, December 1988.

Nina Konstantinova Ulf-Møller



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## INTRODUCTION.

Until now the manuscript tradition of the Byzantine Stichera (comprising approximately 650 sources from before AD 1500) has not been sufficiently studied, as far as the ramification of the manuscripts (MSS) is concerned. Dr. Jørgen Raasted from the University of Copenhagen, Institute for Greek and Latin Philology, has been working for several years on a project of this kind. For practical reasons he has chosen the Sticherarion for the month of April because of its limited number of notated melodies - 16 standard stichera Idiomela and approximately 35 melodies known from a few sources only<sup>1</sup>.

Thanks to an invitation from Dr. J. Raasted I took part in this project in the academic year of 1982/83. Until now the text and music for the 16 standard stichera of 47 MSS provided with Medlobyzantine ("Round") notation (RN) and 13 MSS in Colslin (CN) or with Chartres notation (ChN) have been collated.

While working on these Byzantine Sticheraria for April, it was realised that this enormously rich musical material might be used for an investigation of the corresponding Old Russian stichera Idiomela. It is well known, that after the conversion to Christianity the Slavs (Bulgarians, Serbs, Russians) used for the divine service liturgical books, which were translated from Greek<sup>2</sup>. These translations exist in several redactions. The differences among the redactions are mainly caused by the nationality of the scribe, and the date of the manuscript<sup>3</sup>.

The Slavs used various kinds of musical notation to indicate the melodies, which are related to different types of Palaeobyzantine notation, but apparently the Slavs preserved archaic features longer than was the case in the Byzantine tradition.

With the collations at my disposal, based on 64 MSS (47 in Mediobyzantine, 11 in Colslin, 2 in Chartres, and 4 in Old Russian Krjukl notation<sup>4</sup>) I had an excellent opportunity to study more closely the transmission and adaptation of the Byzantine April stichera to Russian soil<sup>5</sup>, and to find out, how far the Russian translation adheres to the Byzantine tradition in respect of notation, isosyllabic similarity, and musical formulas<sup>6</sup>.

By comparing the Old Russian stichera for the month of April from the 12th century with their Palaeobyzantine and Mediobyzantine counterparts, I hope to find a method which could be generally applied in order to decipher the Russian sticheraric Chants in sematic notation from the 12th century.

1. The "non-standard" stichera are marked with \* in front of the number. In references to the material, the first cipher shows the number of the song, and the second number after the comma shows the number of the line. I stick entirely to the order of the standard and non-standard stichera for the month of April in the unpublished list made by Dr. J. Raasted.
2. From the enormously rich literature written on this subject, I refer only to:  
Meščerskiĭ, N.A.: *Istočniki i sostav drevnej slavjano-russkoj perevodnoj pis'mennosti IX-XV vekov*. Leningrad, 1978.
3. See: Karskiĭ, E.: *Slavjanskaja kirillovskaja paleografija*. Leningrad, 1928. Repr. Moskva, 1979. pp. 315-347.  
Žukovskaja, L.P.: *Rekomendacii dlja opredelenija jazyka (izvodov) drevnich slavjanskich rukopisej*. In: *Metodičeskoe posobie po opisaniju slavjano-russkich rukopisej dlja Svodnogo kataloga rukopisej, chronjaščichsja v SSSR, vyp. I, čast' I*, Moskva, 1973, pp. 1-42.
4. *Znamennaja notazija, znamennoje pis'mo, krjukovaja notazija, stolpovoe znamja, sematische Notation, archaic Slavic notation, la notation palæobyzantine slavonne archaïque etc.* are some of the names usually used by scholars (Russian and Western) working in the field of the Byzantine and Slavic Chant, for describing the neume notation used in the Old Russian Sticheraria, Heirmologia and some other MSS in 12th - 17th cent., up to the reform of Al. Mesenez. The discussion of the advantage or disadvantage of one or another name was raised by J. von

Gardner. See his article: Über die Klassifikation und die Bezeichnung der altrussischen Neumenschriften. In: Die Welt der Slaven, Jahrg. XVII, 1972, pp. 175-200. In the text of the dissertation the titles Znamennaja or Sematic notation are used (at schemes and tables: SN). For the different stages of the Znamennaja notation see also: Gardner, J. von: Bogoslužebnoe penie ruskoj pravoslavnoj cerkvi. Suščnost', sistema i istorija, vol. I, Jordanville, N.Y., 1978. pp. 139-157.

5. The period of 11th -14th cent. is represented only by a few notated fragments in MSS of Bulgarian redaction. See: Palikarova-Verdeil, R.: La musique Byzantine chez les Bulgares et les Russes (du IXe au XIVe siecle). MMB, Subsidia III, Copenhagen, 1953. pp. 222-230, Pl. XX, XXI.

Lazarov, St.: Istorija na notnoto pismo. Sofia, 1965. pp. 70-74.

Petrov, St., Kodov, Chr.: Starobŭlgarski muzikalni pametnici. Sofia, 1973. pp. 27-31, 55-61, 87-170.

Old Bulgarian MSS entirely notated throughout the MSS are still not found, and this was a good reason for E. Koschmieder to doubt that the roots of the Old Russian Krjukl notation were of Old Bulgarian origin, as was the case with almost all other liturgical books translated from Greek. See: Koschmieder, E.: Zur Herkunft der slavischen Krjukl-Notation. In: Festschrift für Dmytro Čyževskij zum 60. Geburtstag am 23 März 1954. Berlin, 1953. pp. 146-147.

Lichačev, D.S.: Razvite ruskoj literatury 10-17 vekov. Epochi i stil. Leningrad, 1973. pp. 39-44.

The discovery by J. Raasted of Theta notation inspired St. Kožucharov, who showed that Theta notation was actually used for indicating melodies in Old Bulgarian MSS from 12th - 13th cent. See: Raasted, J.: A primitive palæobyzantine musical notation. In: Classica et medievallia, XXIII. Copenhagen, 1962. pp. 302-310.

Kožucharov, St.: Paleografski problemi na tita-notazijata v srednovekovnite rŭkopisi ot 12-13 vek. In: Slavjanska paleografija i diplomatika. Dokladi i saobščeniya ot seminara po slavjanska paleografija i diplomatika Sofija, septemvri 1979. Sofia, 1980. pp. 228-246.

6. The text of the stichera is normally discussed only in connection with some of the Byzantine textual variants and their translation into Old Russian. All questions concerning the peculiarities of the text, redaction, and the poetical structure are left to specialists in Old Russian language and poetics. Some of the most interesting investigations dedicated to the problems of early Slavic poetry are: Jacobson, R.: The Slavic response to Byzantine poetry. In: Actes du XIIe congrès international d'etudes byzantines. Ochride, 10-16 septembre 1961. Beograd, 1963. pp. 249-267.

Pozdneev, A.V.: Stichosloženie drevnej ruskoj poezii. Scando-Slavica 11, 1965, pp. 5-24.

Taranovskij, K.: Formy obščeslavjanskogo i cerkovno-slavjanskogo sticha v drevnerusskoj literature XI-XIIIvv. In: American Contributions to the Sixth International Congress of Slavists, Prague 1968, August 7-13. Vol. I: Linguistic Contributions, ed. by H. Kucera. The Hague & Paris, 1968 (=Slavistic Printings and Reprintings, 80), pp. 377-394.

Lenhoff, G.: Liturgical poetry in Medieval Rus: Prosody as performance. In: Scando-Slavica 29, 1983. pp. 21-41.

**PART ONE**

## STICHERA IDIOMELA FOR APRIL

The melodies accessible for deciphering belong to the sticheraric genre, which is one of the most important from a hymnographical and liturgical standpoint<sup>1</sup>.

According to the type of their melodic origin, the Old Russian stichera for the month of April are representative of the group of the stichera Idiomela (samoglasny)<sup>2</sup>, whose melodies were not used as models for other songs and were usually performed only once in the Church year on a fixed feast. The Byzantine tradition for April Idiomela comprises 16 standard pieces and 37 non-standard, which are to be found only in a restricted number of MSS. The accessible Old Russian material contains 15 songs in all - 12 standard and 3 non-standard stichera.

The aim of the following three tables is to give information (as detailed as possible) for the incipits of the songs in Old Russian and Greek, the feast, the type and the position of the sticheron in the scheme of the services, their modes and order and finally their place in Old Russian sources. In table 1 the incipits are given according to one Old Russian and one Byzantine source, usually 384 and 1218<sup>3</sup>, but with references to other MSS, if a sticheron is not included in these sources. For the definition of the feasts, and the type and place within the service, the remarks written in two published editions of the *Menala* - the Roman and Salveros editions are used<sup>4</sup>. The last column of table 1 refers to H. Follmer's *Intia*<sup>5</sup>.

Table 1:

April st. No.	INCIPITS	MODE	FEAST	TYPE AND PLACE IN THE SERVICE	REFERENCE
1.	ΔΟΥΣΑΒΕΛΗΝΑΤΑ ΟΥΛΟΒΛΕΝΗΤΑ Τὰ τῆς ψυχῆς ἀνρεύματα	II	Saint Maria the Egyptian (April 1)	doxastikon, at Κύριε ἐκέκραξα	FIN, IV 30
5.	ΜΑΡΤΥΡ ΠΡΑΒΑΤΑ Νευέτο δίκαλα	II	Saint George (April 23)	doxastikon, at the λιτή	FIN, II 493
6.	Βῆσιν τὰξισιν Πάντα τὰ ἐδὴν	IV	" " " "	a) doxastikon, at the οἴλιχον, little Vespers b) at the λιτή	FIN, III 270
7.	Πέννη-ρο πέννη Ἰαουα ἀομαῖτων	IV	" " " "	at the λιτή	FIN, I 187
9.	ΠΡΗΑΪΤΟ ΜΟΥΕΝΝΗΝΟΛ-ΓΟΒΑΪΝ Δευτε φιλοδοτουοεσ	IV	" " " "	" " " " " " " "	FIN, I 298

Table 1 cont:

Apr. St. No.	INCIPITS	MODE	FEATS	TYPE AND PLACE IN THE SERVICE	REFERENCE
10.	ΠΡΗΛΗΤΕ ΒΥΡΥΗΖΙΗΧΑ ΔΕΘΤΕ ΤΩΝ ΠΙΟΤΩΝ	Pl. I IV	Saint George (April 23)	doxastikon, at the λιτή	FIN, I 298
11.	ΒΑΧΗΤΑ ΒΕΣΗΑ 'ΑΥΪΤΕΙΛΕ Τὸ ἔΑΘ	I	" " " "	doxastikon at the Άινοι, Orthros	FIN, I 116
12.	Δοστοηνο ημμ 'ΑΞΙΩΣ ΤΟΥ ΔΥΘΜΑΤΟΣ	Pl. II	" " " "	doxastikon, at Κύριε ἔχενραξα, great Vespers	FIN, I 137
13.	ΠΡΗΛΗΤΕ ΒΑΧΗ ΖΑΜΒΗΗΗ ΔΕΥΤΕ ΠΆΝΤΑ ΤῆΣ ΥῆΣ	Pl. II	" " " "	" " " " " "	FIN, I 290
14.	ΑΒΗΒΑ ΒΥΣΟΛΟΗΑΤΑ ΒΑΧΑ Σῆμερον ἡ ολκουμένη πΆσα	Pl. II	" " " "	at the Άινοι, Orthros	FIN, III 488



Table 1, cont:

Apr. st. No.	INCIPITS	MODE	FEAST	TYPE AND PLACE IN THE SERVICE	REFERENCE
15.	ΝΑ ΤΒΟΗ ΗΪΛΗΤΑΑ ΣΟΘ ΕΨΕΧΥΘΗ	Pl. II	Apostle mark (April 25)	a) doxastikon at Κύριε ἐκέκραξα b) doxastikon at the Αινοί	FIN, III 509
16.	ΠΡΗΛΙΤΘ ΗΕΒΕΣΗΜΑΓΟ ΔΕΘΤΕ ΤΗΣ ΟΥΡΑΝΟΥ	Pl. IV	" " " "	doxastikon, at the στίχον	FIN, I 297
*21.	ΚΡΑΑ ΜΟΥΕΝΗΝΗ ΣΤΗΛΗ ΜΑΡΤΥΡΩΝ	IV	Saint George (April 23)	at the λιτή	FIN, III 546
*25.	ΠΥΡΕΣΤΕ ΠΡΕΚΒΑΛΗΘ ΠΩΤΩΣ ΠΑΝΕΨΗΜΕ	Pl. IV	Apostle James (April 30)	doxastikon, at Κύριε ἐκέκραξα	FIN, III 376
*30.	ΑΠΟΣΤΟΛΕ ΜΟΥΕΝΗΜΕ ΑΠΟΣΤΟΛΕ ΚΑΙ ΜΑΡΤΥΣ	I	" " " "	doxastikon at the στίχον	FIN, I 162

Table 2:

No	572	589	384	279
1	119 v	133 v		
5	122 v			
6	120 r	134 r	50 r	
7	120 r	134 r	50 r	
9				74r(part without beginning, no neumes)
10	120 v		50 v	74 r
11				74v(part without ending, no neumes.)
12	121 v	134 v	51 r	
13	122 r		50 v	
14	122 v	135 r	51 v	
15	123 v	135 v	51 v	
16	123 v	135 v	51 v	
*21	120 v	134 v	50 r	
*25	124 r	136 r	52 r	
*30			52 r	

13 14 5 16 15 \*25

14 16 15 \*25

12 14 15 16 \*30 \*25

.....

Table 3:

572	1	6	7	*21	10	12
589	1	6	7	*21		12
384		6	7	*21	10	13
279	.....9				10	11

The question of the usage and the order of the April stichera in the different Byzantine and Old Russian sources is certainly of considerable interest and importance, but since the main aim of this research is to investigate the possibilities of deciphering the Old Russian April stichera, only some of the most important observations will be discussed:

1. Δεῦτε τῶν πιστῶν (No. 10 appears in the Byzantine tradition in the Tetartos Mode, while in the Russian sources the Mode Indication is for Plagios Protos. The sticheron is not given in the Roman edition of the Menalon for April. It is represented as an alternative for Νευέτο δίκαια (No. 5) in Sallveros edition<sup>6</sup>. All accessible Byzantine sources contain both stichera - No. 5 and No. 10. In the Old Russian material only 572 has both No. 5 and No. 10, while 589 and 279 restrict themselves to the use of No. 5. Actually the case with 279 is not clear, because of a lacuna in the MS.
2. The case with Ἀξίως τοῦ ὀνόματος (No 12) and Δεῦτε πάντα τῆς γῆς can be regarded as similar. In the Roman edition of the Menala only No. 12 appears for the month of April, while the text for No. 13 appears for the feast of Saint Ermolaos - July 26<sup>7</sup>. According to Sallveros Menalon No. 13 could be used instead of No. 12<sup>8</sup>.
3. Στήλη μαρτύρων (No. \*21) appears very rarely in the written sticheraric tradition. It was found in only 5 of all the 64 collated Byzantine and Old Russian sources - in 49, 528, 384, 572 and 589. The incipit of the sticheron, according to H. Follieri, could be found only in one of her sources<sup>9</sup>. In all probability Στήλη μαρτύρων has been used for the Litija, since it has the same melody and poetical structure as Πάντα τα ἔθνη (No. 6) and Ἄσπια ἀσμάτων (No. 7), also used

for the Litija. No. \*21 is given after No. 6 and No. 7 in the accessible Russian sources, while in the two Byzantine MSS it is preceded by No. 6, No. 7 and No. \*20 - Στέφανον κάλλους.

4. The accessible Old Russian material does not contain translations for the following standard April stichera:

No. 2. Ὁ λαμπρὸς ἀριστεύς

No. 3. Ἀριστείας ἀθλων

No. 4. Τοῦ μεγάλου βασιλέως

No. 8. Τὸν νοερὸν ἀδα΄μαντα

5. ΜΙΚΟ ΖΒΞΖΑΑ ΗΑ ΗΕΒΕCΗ, found on ff. 99v - 100r in 384<sup>10</sup> does not have a counterpart in the accessible Byzantine material. This sticheron remains separate from the other April stichera in 384 (ff. 50r - 52r) and it has been written in a different handwriting<sup>11</sup>.

1. For the usage of the stichera and their division into categories see:  
Wellesz, E.: A History of Byzantine Music and Hymnography. 2nd ed. Oxford, 1961. pp. 243-245.  
Gardner, J.von: Bogslužebnoe penie... pp. 89-92.  
Shidlovsky, N.: The Notated Lenten Prosomoja in the Byzantine and Slavic Tradition. A dissertation presented to the Faculty of Princeton University in candidacy for the degree of doktor of philosophy. 1983. pp. 68-72.
2. Gardner, J. von: Ibid. p. 108.
3. Abbreviations for MSS GPB, Sof. 384 and Sin. 1218. All abbreviations concerning the sources used in the text of the dissertation could be found in the list of the MSS.
4. Μηναια του δλου ενιαουτου. 6 volumes. Rome 1888 - 1901.  
Μηναιον του απριλιου. Οικος Μ. Σαλιβερου. Αθηναι 1949.

In forthcoming references the abbreviation MR will indicate the Rome edition, while MA will refer to the edition by Saliveros. The Roman cipher will show the number of the volume, and the arabic cipher will indicate the page.

5. Folleri, H.: Initia Hymnorum Ecclesiae Graecae. 5 volumes. Studi e testi. Vatican, 1960-66. In the references: FIN - followed by a Roman cipher, which indicates the volume, followed by an arabic cipher, which indicates the number of the page.
6. MA, pp. 206-207.
7. MR IV, 364; MR VI, 224.
8. MA, p. 205.
9. FIN III, 546.
10. The same sticheron could be seen on the last page in the Blagoveščenskij Kondakar' - see the facsimile edition of this monument: Dostal, A., and Rothe H. ed.: Der altrussische Kondakar'. Auf der Grundlage des Blagoveščenskij Nižegorodskij Kondakar'. Bd 8,2. Giessen, 1976. p. 260 (130b).
11. Svodnyj katalog slavjano-russkich rukopisnych knjg, chranjačichsja v SSSR 11-13 vv. Moskva 1984. In references: SK.

## LIST OF THE MUSICAL SOURCES USED.

A fundamental precondition for starting this project was a large number of sources, Byzantine and Old Russian, and the collation of this vast material has been of great help throughout the working process. The list of the MSS with collated April stichera is divided into three main groups:

- I. Stichera in Medlobyzantine (Round) notation.
- II. Stichera in Palæobyzantine (Coptic and Chartres) notation.
- III. Stichera in Sematic notation.

Only the most important information about the sources is given: the name and location of the library, date, the number of the MSS, the numbers of the folios, where the April stichera can be found in each MS; and a reference to a catalogue (if existing), without bibliographical information on each source. On the right side of the page is the abbreviation code for every MS used in the text of the dissertation. For the Russian MSS only references to the Svodnyj katalog are given. This catalogue is particularly useful because of its good and detailed bibliography on each MS.

## GROUP I

## BYZANTINE STICHERARIA PROVIDED WITH ROUND NOTATION.

- |    |   |      |
|----|---|------|
| 1. | Athens, National Library 883<br>12th-13th cent., 352 folios.<br>153v - 158r | 883  |
| 2. | Athos, Vatopedi 1492<br>A.D. 1242, 278 folios.<br>109v - 113r               | 1492 |

Eustratiades, S. and Arcadios, deacon: Catalogue of the Greek Manuscripts in the Library of the Monastery of Vatopedi on Mount Athos. Harvard Theological Studies, XI. Cambridge, 1924. p. 234.



3. Cardiff, University Library, N  
Codex "Peribleptos". 14th cent.  
138v - 142r.
4. Copenhagen, Royal Library, NKS 4960 4<sup>o</sup>, 4960  
14th cent., I + 294 + I folios.  
114r - 117r.  
Schartau, B.: Manuscripts of Byzantine Music in Denmark.  
CIMAGL 48, Copenhagen 1984, pp. 18-19.
5. Grottaferrata, Biblioteca della Badia EαI EαII  
13th cent., 107 folios.  
196r - 205v  
Tardo, L.: La musica byzantina e i codici  
di melurgia della Biblioteca di Grottaferrata,  
estratta dalla rivista *Accademiae e Biblioteche*,  
Anno IV, N. 4, 5 aprile 1931. - IX, p. 12
6. Grottaferrata, Biblioteca della Badia EαII EαII  
12th cent., 275 folios.  
199r - 205r.  
Tardo, L. *ibid.*
7. Bucharest, National Library, BCU Jassy IV - 39, 39  
13th-14th cent., 353 folios.  
αβv - αβv.

#### JERUSALEM, GREEK ORTHODOX PATRIARCHATE

8. Photios 30 Ph. 30  
13th cent., 142 folios.  
102<sup>v</sup>- 105<sup>v</sup>.  
Clark, K.: Checklist of Manuscripts in the Libraries of  
the Greek and Armenian Patriarchate in Jerusalem,  
microfilmed for the Library of Congress, 1949-50.  
Washington, 1953. p. 15.
9. Hagios Stavros 30, St. 30  
12th-13th cent., 166 folios.  
73r - 75r  
Clark, *ibid.* p. 13.
10. Panagios Taphos 528, 528  
12th-13th cent., 234 folios.  
100v - 103v  
Clark, *ibid.*, p. 9.
11. Panagios Taphos 533 533  
12th-13th cent., 1, 310 folios.  
141v - 146 v.  
Clark, *ibid.*

12. Meteora, Mone Metarmofoseos 291 291  
A.D. 1297., 276 folios.  
98r - 100 v.

Bees, N.: Les manuscrits des Météores. Catalogue descriptif des manuscrits conservés dans les monastères des Météores. Athènes, 1967. Vol. 1. pp. 306-309.

PARIS. BIBLIOTHEQUE NATIONALE

13. Fonds Coislín 41, 41  
15th cent., 263 folios.  
203v - 205v  
  
Gastoue, A.: Introduction à la paléographie musicale byzantine. Catalogue des manuscrits de musique byzantine de la Bibliothèque Nationale de Paris et des bibliothèques publiques de France. Paris, 1908. p. 88.
14. Fonds Coislín 42 42  
15th cent., 382 folios.  
155r - 159r.  
Idem, p. 89
15. Ancien fonds grec 260, 260  
14th cent., 254 folios.  
109v - 112r  
Idem, p. 82.
16. Ancien fonds grec 261, 261  
A.D. 1289, 260 folios.  
100v - 103v.  
Idem, p. 82.
17. Ancien fonds grec 262 262  
14th cent., 300 folios.  
132v - 136r.  
Idem, p. 82.
18. Ancien fonds grec 264, 264  
13th cent., 370 folios.  
157v - 162v.  
Idem., p. 83.
19. Ancien fonds grec 265, 265  
14th cent., 274 folios.  
110r - 114r.  
Idem, p. 83.

20. Ancien fonds grec 355 355  
 13th cent., 330 folios.  
 245v - 251v + 326v.  
 Idem, p. 83.

SINAL LIBRARY OF THE MONASTERY OF ST. CATHERINE

21. No. 1215, 1215  
 14th cent., 218 folios.  
 97v - 99v.  
 Kamil, M.: Catalogue of all Manuscripts in the  
 Monastery of St. Catherine on Mount Sinai.  
 Wiesbaden, 1970. p. 127.
22. No. 1216, 1216  
 13th cent., 282 folios.  
 112v - 116v.  
 Kamil, *ibid.* p. 127.
23. No. 1218, 1218  
 A.D. 1177, 271 folios.  
 113r - 116v  
 Kamil *ibid.*
24. No. 1220 1220  
 12th-13th cent., 282 folios.  
 101v - 105v.  
 Kamil, *ibid.*
25. No. 1221, 1221  
 A.D. 1321, 399 folios.  
 154v - 159r.  
 Kamil, *ibid.*
26. No. 1223 1223  
 13th-14th cent., 354 folios.  
 148v - 153r.  
 Kamil, *ibid.*
27. No. 1224, 1224  
 14th cent., 277 folios.  
 112r - 115v.  
 Kamil, *ibid.*
28. No. 1225, 1225  
 14th cent., 321 folios.  
 116v - 120r.  
 Kamil, *ibid.*

29. No. 1226, 1226  
14th cent., 267 folios  
112v - 116r.  
Kamil, *ibid.*
31. No. 1228, 1228  
14th cent., 289 folios.  
98r - 100v.  
Kamil, *ibid.*
32. No. 1229, 1229  
A.D. 1374, 247 folios.  
94r - 96v.  
Kamil, *ibid.*
33. No. 1230, 1230  
A.D. 1365, 313 folios.  
125v - 129r.  
Kamil, *ibid.*
34. No. 1231, 1231  
A.D. 1236, 224 folios.  
95r - 98r.  
Kamil, *ibid.*
35. No. 1232, 1232  
13th cent., 371 folios.  
245v - 254r  
Kamil, *ibid.*
36. No. 1249, 1249  
14th cent., 206 folios.  
186v - 192r.  
Kamil, *ibid.* p. 128.
37. No. 1453, 1453  
14th cent., 281 folios.  
115r - 118r.  
Kamil, *ibid.* p. 132.
38. No. 1464, 1464  
A.D. 1223, 270 folios  
119r - 122r.  
Kamil, *ibid.*
39. No. 1471, 1471  
14th cent., 357 folios.  
135r - 140v.  
Kamil, *ibid.*

40. No. 1472, 1472  
13th cent., 275 folios.  
112v - 116 r.  
Kamil, *ibid.*
41. No. 1484, 1484  
13th cent., 282 folios.  
107v - 112r.  
Kamil, *ibid.* p. 133.
42. No. 1487, 1487  
13th cent., 131 folios.  
93v - 97r.  
Kamil, *ibid.*
43. No. 1504, 1504  
15th cent., 256 folios.  
98v - 101r.  
Kamil, *ibid.*
44. No. 1564 1564  
14th-15th cent., 290 folios.  
123v - 127r.  
Kamil, *ibid.* p. 135.
45. No. 1585, 1585  
14th cent., 386 folios.  
304 - 313.  
Kamil, *ibid.*
46. No. 1586, 1586  
14th cent., 333 folios.  
 $\epsilon^{\Gamma} - \vartheta^{\vee}$   
Kamil, *ibid.*
47. Vienna, Nationalbibliothek, D  
MS theol. gr. 181 (Codex Dalassenos),  
A.D. 1221, 325 folios.  
137v - 141v  
Høeg, C., Tillyard, H.J.W., and Wellesz, E. eds.: *Sticherarium.*  
*Codex Vindobonensis Theol. Graec. 181. Phototypice depictus.*  
MMB. Main series I. Copenhagen, 1935.

## GROUP II

BYZANTINE STICHERARIA PROVIDED WITH PALÆOBYZANTINE  
(COISLIN AND CHARTRES) NOTATION.

- |    |   |    |
|----|---|----|
| 1. | Athos, Laura G 74, (Chartres),<br>10th-early 11th cent., 116 folios<br>59r - 61v  | 74 |
|    | Spiridon, and Sophronios Eustratiades: Catalogue of the Greek<br>Manuscripts In the Library of the Laura on Mont Athos.<br>Cambridge, Mass., 1925. No. 314. |    |
| 2. | Athos, Laura D 28, (Coislin),<br>12th cent., 214 folios,<br>77v - 82r   | 28 |
|    | Idem, No. 404.  |    |
| 3. | Berlin, Preussischer Staatsbibliothek, gr. fol. 49, (Coislin),<br>12th cent., 194 folios.<br>47r - 51r.   | 49 |
|    | Scriptorium, XIII, 1959, pp. 127 - 130.   |    |

## JERUSALEM, GREEK ORTHODOX PATRIARCHATE

- |    |  |     |
|----|--|-----|
| 4. | Hagios Sabas 208, (Coislin),<br>(Menaia for March to August),<br>12th cent., 161 folios.<br>25 - 43.   | 208 |
|    | Clark, Checklist..., p. 11.  |     |
| 5. | Hagios Sabas 361, (Coislin),<br>11th cent., 161 folios.<br>114v - 118v.  | 361 |
|    | Clark, <i>ibid.</i> p. 12.   |     |
| 6. | Hagios Sabas 610, (Coislin),<br>11th cent., 258 folios.<br>108v - 112r.  | 610 |
|    | Clark, <i>ibid.</i>  |     |
| 7. | Messina, Biblioteca Universitaria<br>MS 110. (Coislin),<br>73r - 76r   | 110 |
|    | Tardo, L.: I manoscritti di musica nella<br>Biblioteca Universitaria di Messina.<br>In: Archivio Storico per la Calabria e la<br>Lucania, t. XXIII, 1954, pp. 187-204. |     |

8. Ochrid National Museum, MS 53, (Coislín) 53  
12th cent., 665 pages.  
284 - 293.

Mošín, V.: Les Manuscrits du Musée National d'Ochrida.  
In: Recueil de Travaux, édition speciale.  
Ochrid, 1961. pp. 179, 218-219.

9. Patmos, MS 218, (Coislín), 218  
A.D. 1166, 218 folios.  
No visible foliation.

Komines, A.: Facsimiles of Dated Patmian Codices.  
Athens, 1970. p. 25.

#### SINAI, LIBRARY OF THE MONASTRY OF ST. CATHERINE

10. No. 1214, (Coislín), 1214  
12th cent., 246 folios.  
100v - 104r

Kamil, Catalogue...p. 127.

11. No. 1217\*, (Coislín), 1217  
12th cent., 160 folios.  
117r - 121r.

Kamil, *ibid.*

\*MS 1217 is the first part of Sin. MS 1243.

See: Follneri, H., and Strunk, O. ed.: *Triodion Athoum.*  
*Codex Monasterii Vatopedi 1488 phototypice depictus.*  
MMB, Main series IX, pars principalis et pars suppl.  
Copenhagen, 1975. p. 32. No. 8

12. No. 1219, (Chartres), 1219  
11th-12th cent., 152 folios.  
107r - 110r.

Kamil, *ibid.*

13. Vienna, Nationalbibliothek 136  
MS Theol. gr. 136, (Coislín),  
12th cent., 265 folios.  
127v - 131r.

Wolfram, G. ed.: *Sticherarium Antiquum Vindobonense.*  
MMB. X. Pars Principalis et Pars Suppletoria.  
Vindobonae, 1987.

## GROUP III

## OLD RUSSIAN STICHERARIA WITH ZNAMENNAJA NOTATION

1. Leningrad, GPB Sof. 384 384  
A.D. 1156-1163. I+114 folios.  
50r - 52r.  
SK No. 54, pp. 95-96.
2. Moscow, Gim Sinodal 572 572  
12th cent. + 14th cent. (ff.203-216), 216 folios.  
119v - 124r  
SK No. 99. p. 130.
3. Moscow, GIM Sinodal 589 589  
12th cent. or A.D. 1157(?), 190 folios.  
133v - 136r.  
SK No. 100, p. 131.
4. Moscow, GIM Sinodal 279 279  
late 12th cent., 168 folios.  
74r - 74v.  
SK No. 131, pp. 155 - 156.



## THE METHOD OF TRANSCRIBING


### I. Preliminary remarks.








The origin, sources, and the notation of the Old Russian Chant have been a field of scholarly interest in East and West for more than 120 years, and the results achieved are substantial and promising<sup>1</sup>. The progress in the investigation of the Old Russian singing tradition would not be possible without the remarkable advancement made in the studies of Byzantine Music. If in the 20s and 30s the efforts of the scholars were directed to revealing the secrets of the Mediobyzantine notation, in the last 40 years interest has also been concentrated on investigations of the earlier stages of the Byzantine notation<sup>2</sup>.

The starting point of this research is based on the observations of R. Palikarova-Verdell, O. Strunk, M. Vellmirović, and C. Floros, who not only asserted that the roots of the Old Russian Chant could be found in the Byzantine Music<sup>3</sup>, but they also stated that the Znamennaja notation is closely related to the Colslin notation, presumably in one of its early stages<sup>4</sup>. A. Preobraženskij<sup>5</sup>, and C. Høeg<sup>6</sup>, working with Old Russian Chant, have noticed that the transfer of the Byzantine Chant to Old Russian MSS shows a clear aspiration to conform as precisely as possible to the Greek model, as regards text, notation, isosyllabic and isoaccent similarity<sup>7</sup>. It is absolutely reasonable, however, to hold to the statement of M. Vellmirović, that the use of an identical musical notation means an identical melody even if the texts are in different languages<sup>8</sup>.

At first sight the deciphering of the melodies of the Old Russian Chant may not seem especially difficult - a mere translation of the Byzantine model texts into Russian, and an adaptation of their melodies to the corresponding Russian version. In fact the progress made in the investigation

of the Palæobyzantine notation created a scientific precondition not only for comparing the neumes of the Palæobyzantine and the Znamennaja notation, but also for determining the melodic content. By use of parallel transcription, the problem of transcribing the Russian chant apparently could easily be solved. However, a lot of specific peculiarities make the transcription of Znamennaja notation quite complicated, and even sometimes impossible<sup>9</sup>.

Neither Palæobyzantine nor Znamennaja notation are readable by themselves. These notations were used as a memorizing code for the singers, reminding them of the general direction of the melody, which implies that a very well developed oral tradition existed<sup>10</sup>. E.g. in the Palæobyzantine as well as in the Znamennaja notation neumes with polysemantic meaning could be observed:  (Ison - stopiza) could be a repetition, ascending or descending sign<sup>11</sup>. Therefore it is not possible to make a transcription of the songs, written in these notations without comparing them with later, readable sources.

In spite of the above-mentioned undoubted similarity between the neumes of the Colslin and the Znamennaja notation there are some very important differences. For example  (Oxela), one of the most common signs in the Byzantine notation, is to my knowledge not found in any Old Russian MSS. It was used only as a part of combined neumes - e.g.  (Skamejka) in combination with , as a part of Strela  etc.<sup>12</sup>. Some Russian neumes are without a counterpart in the Byzantine notation - e.g. statja zakrytaja , Statja svetlaja , Krjuk s podcaslem  etc.<sup>13</sup>.

It is obvious, that in the transmission into Old Russian it was not always possible to keep the same number of syllables<sup>14</sup>, or perhaps it was not even desirable, since a Slavic attempt at creative translation of the Byzantine songs cannot be excluded<sup>15</sup>.

Another problem is the degree of precision in which the Byzantine sticheraric tradition was kept under the new conditions. In connection with the problem of transferring Byzantine literature to Russia, D.S. Lichačev stated that "Literary works are transplanted into new soil, and here they continue their own independent life under new conditions, sometimes with new forms, just as a transplanted plant continues to live and grow in new surroundings... Transplanting permits the grafting from an old culture to develop independently and creatively on new soil. It leads to the appearance of local characteristics and variants of the transplanted culture. This phenomenon is extremely important for the formation of new cultures: a sign of "youth" and capacity for life"<sup>16</sup>.

The same phenomenon has been observed by M. Bražnikov within the field of the Old Russian music: "The texts have experienced far less alteration than the melodies, and have remained relatively unchanged, while the melodies, judging from the external evidence of the notation, have changed substantially"<sup>17</sup>.

In connection with this could be added that in the Russian musicology the term "mnogoraspevnost'" exists. The so called "mnogoraspevnost'", which appears from the 15th cent., is signified by more complex neumes, and more elaborate melodies is a typical feature of the Znamenj Chant. Considerable differences can be observed by comparing chants from the 12th cent., with the chant written in 15th, 16th cent., and later<sup>18</sup>. Maybe the phenomenon of "mnogoraspevnost'" could be compared hypothetically with the Byzantine exegetical practice<sup>19</sup>.

At present it is reasonable to believe that the stichera from the 12th cent. Russian MSS are very close to the Byzantine models in respect to notation and melody, and that the process of transplantation has not affected

them very much approximately 60-70 years after the conversion of the Russians. This is also the reason why, for the time being, Russian stichera for April from later periods are not taken into account, since they could be the subject of another big project<sup>20</sup>.

A very successful attempt at transcribing the Znamennyj Chant, based on a detailed and fundamental analysis of the Russian krjuki and their correspondence and connection with the Byzantine neumes, has been made by C. Floros<sup>21</sup>. His valuable observations, based on very rich comparative material, and the refinements of his analysis are not only very impressive, but also a considerable contribution towards solving the difficult problem. But sometimes in his transcriptions of the Old Russian stichera based on sign by sign comparisons, he does not take into account the differences which could be observed between the Sematic and Byzantine notation. It is not clear why some neumes were replaced by others in the Russian translations, if the melody movement was the same. This shows that sign by sign comparisons between the Sematic and Byzantine notation alone are not always adequate for a precise transcription.

In his remarkable investigation of the Byzantine-Slavic musical relationship, M. Vellmirović has given a very penetrating and progressive statement of how the problem of transcribing manuscripts might be solved. He asserts that: "Neumatic notation in Slavic manuscripts cannot be transcribed by itself. An approach combining the study of neumatic notation, melodic formulae, and musical forms may help to reconstruct and tentatively transcribe into present day notation parts of some hirmoi, yet no complete transcription of a whole hymn would seem to be possible at the present time"<sup>22</sup>.

The ideas of M. Vellmirović stimulated my own efforts in finding a method for transcribing the whole melodies.

## II. DESCRIPTION OF THE METHOD.

It is a well known fact that one of the most characteristic features of medieval art and its poetics is the strict adherence to a normative system of canonical patterns, typical for every form of art, and the tradition maintained without noticeable change throughout centuries<sup>23</sup>. For the Znamennyj and Byzantine Chant, as for other forms of medieval art, the combination of the conventionality (tradizionnost') and instability has been typical, with plentiful variants and different readings, based on a constant, unchanging structure. In spite of the strict rules, which the medieval masters had to follow, and the necessity of following exactly the canonical norms, the possibility of showing personal creativity was not completely excluded.

This creativity appears not as a negation of the dominant tradition, but as a mastery of the fine, elaborate expressiveness, in the freedom and grace shown in applying the universal, typical shemes. In the medieval Chant (Byzantine, Old Russian, Gregorian) this has been achieved by intonational nuances - the substitution of some intervals by others, small changes in the melodic lines, reversal of the rhythmical accents etc., which changed the expressive character of the Chant, without disturbing its main structure.

The epochmaking formula theory of M. Parry, based on an investigation of Homer, and further developed by A. Lord on the basis of Serbian folk songs<sup>24</sup>, is also valid for Old Russian and Byzantine Music. In Russian musical theory the term "popevka" is used. "Popevka" is a short musical formula with a definite modal structure and it is a basic structural unit of the Znamennyj Chant. It is graphically stable, keeping its delineation throughout the centuries<sup>25</sup>. The term popevka has been reflected in many Russian musical theoretical handbooks called "kokizniki" from the end of the 16th cent.<sup>26</sup>.

The musical formula as a structural element in the Byzantine music was confirmed in the western musical theory comparatively later, in the investigations of E. Wellesz<sup>27</sup>. He and some other scholars were able to show that every genre of Byzantine music is built from a certain number of cadential, opening and medial melodic formulas with a modal definiteness, which in proper combinations link the musical phrases together into well organized melodic compositions. M. Vellimirović demonstrated that in the Old Russian Heirmologia many melodic formulas from the first Mode have identical counterparts in the Greek Chant, and on the basis of this identity it is possible to transcribe a part of the Medieval Russian MSS<sup>28</sup>. 10 years ago a new valuable investigation, dedicated to the formulaic organization of the September-stichera in the Deuteros Modes appeared in Copenhagen<sup>29</sup>. Amargianakis' book with its precise groupings of the different formulas in Deuteros Modes has been of great help for my own transcriptions (since half of the melodies are in Deuteros Modes). At first I tried to find the connection between the Old Russian and the Byzantine formulas. For this purpose Amargianakis' Index of the formulas in Deuteros Modes has been constantly used as a dictionary, and stimulated me to complete a concordance of all corresponding formulas in both traditions.

In Amargianakis' Analysis it is apparent that very often some of the formulas come in a fixed combination - e.g. formulas 7 + 16 + 1 or formulas 2 + 9 etc. (according to the numbering of Amargianakis)<sup>30</sup>. Such stable combinations could also be observed in the April material, and contribute to the transcribing of segments containing some of these sequences in the Russian translation, even if they sometimes are not to be found in the corresponding line in the Byzantine sources. See examples 1 and 2.



With the transmission, as mentioned before, it was not always possible to keep the same number of syllables in the Russian translation, and this fact causes some extra problems in transcribing.

The division of the available material, consisting of 13 songs, into a total of 167 lines shows:

- a) Coincidence between the numbers of syllables - 45 cases.
- b) The Russian verse with more syllables - 83 cases.
- c) The Russian verse with less syllables - 33 cases.

When more syllables are used in the Russian sources, usually the process has been one of the following:

- a) Filling up with Ison.

Example 3.

12,10

		ε	ι	υ	ε	ε	ε	ε	ε	ι	υ	ι	ι	ι		
SN	14	слоу	ме	ни	е	и	до	ль	ско	е	и	ско	ре	ни	вѣ	
		b	d	c	b	b	b	b	b	b	bc	b	ab	G	G	
.....																
CN		ε	ι	υ	ε	ε	ε	ε	ε	ι	υ	ι	ι	ι		
		ε	ι	υ	ε	ε	ε	ε	ε	ι	υ	ι	ι	ι		
		ε	ι	υ	ε	ε	ε	ε	ε	ι	υ	ι	ι	ι		
RN	11 <sup>ι</sup>	θη	με	λι	ων	των	των	των	των	των	των	των	των	των		
		b	d	c	b	b	b	b	b	b	bc	b	a	ba	G	G



## b) Filling up with another neume.

Example 4.

6,2

SN 7 ΒΞ ΕΠΛΕ ΜΕ ΤΕ ΡΟΥ ΚΑ ΜΗ  
d e f cd fe d bcc

.....

CN — υ v' \ // r

6

RN κρο θη σα τε χει ρας  
d f cd fe d bcc

## c) Addition of Ison + another sign.

Example 5.

7,2

SN 8 ΛΗ ΚΞ ΣΤΒΟΥ ΙΟ ΜΕ ΜΟΥ ΠΛ ΗΟ  
d d e f cd fe d bcc

.....

CN — υ v' \ // v'

6

RN χρο ρευ ου τες ασ μα  
d f cd fe d bcc

## d) Inserting a new formula.

Example 6.

5,13

		Σ = }	ε	ε'	//	┌───┐		
SN	10	πλβ τβ	βο	εβο	το	πρε	αα	λβ τε εν
		b	ba	G	ab	b	a	a b a a
.....								
CN		·ξ	~	>	>>	—		
	5							
RN		το	σω	μα	γαο	δους		
		b	ba	G	ab	b		

Usually most of the cases a, b, and c give a different variant of the same melodic formula used in the Greek version.

In cases where the Russian verses contain fewer syllables, the musical translation was normally made in one of the following ways:

## a) By using only a part of the formula.

Example 7.

13,3

		-----┐		-----┐
		✓	ε ε	✓ //
SN	5	πξ	ηη η	τρου ρου
		DE	E E	FE D
.....				
CN		ξ	✓ >> ✓	✓ ✓ ✓ >
	8			
RN		των α	σμα των	την σαλ πλυ γα
		G a	DE E	GF Ga FE D

- b) By using a formula in the Greek version and a combined sign with the same (or almost the same) meaning in the Russian translation.

Example 8.

	6,3		
SN	6		
		ε κλη κηε	τε βο ρογ
		G a bcba	a bc a
.....			
CN			
		8	
RN			
		α λα λα ξω μεν τω θε ω	
		G a b c b a c a	

- c) By applying a new formula.

Example 9.

	5,16		
SN	5		
		η βρα γα πα γε	η βρα γα πα γε
		a a EF Gb a	a a EF Gb a
.....			
CN			
		7	
RN			
		και ο βε λι αο μαλ λον	και ο βε λι αο μαλ λον
		D E FG a EF Gab a	D E FG a EF Gab a

Normally it is supposed that in places where the numbers of syllables are identical, the Russian redaction follows the Byzantine one literally (or very precisely. But the stichera of April gave quite other results than one would expect:

a) Only in 4 of 45 cases is there a complete identity.

Example 10.

	*21,5						
		ε	✓	ε	ε	✓	//
SN	7	η	μου	δο	στη	το	δο
		e	ec	d	c	b	cb c
.....							
		ε	✓	ε	ε	✓	//
CN		ε	✓	ε	ε	✓	//
	7	ε	✓	ε	ε	✓	//
RN		κα	φο	νη	σε	της	ψυ
		e	ec	d	c	b	cb c

b) Mostly different variants of the same formulas are used.

Example 11.

	*21,6						
		ε	✓	ε	ε	✓	//
SN	7	ερα	μη	ε	εε	ζο	μη
		d	e	d	bc	d	ba G
-----							
		ε	✓	ε	ε	✓	//
CN		ε	✓	ε	ε	✓	//
	7	ε	✓	ε	ε	✓	//
RN		ε	χθρον	την	α	πο	νολ
		d	ef	d	d	d	ba G

c) Different formulas are applied.

Example 12.

1,9

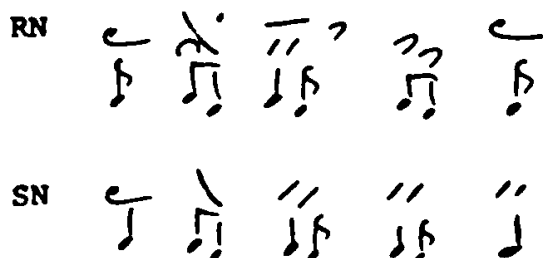
SN	7	<table style="border-collapse: collapse; margin-left: 20px;"> <tr> <td>π</td><td>ο</td><td>κ</td><td>α</td><td>τ</td><td>α</td><td>η</td><td>η</td><td>τ</td><td>α</td><td>π</td><td>λ</td><td>ο</td><td>α</td><td>β</td><td>ι</td> </tr> <tr> <td>G</td><td>b</td><td>a</td><td>b</td><td>G</td><td>a</td><td>G</td><td>F</td><td>E</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	π	ο	κ	α	τ	α	η	η	τ	α	π	λ	ο	α	β	ι	G	b	a	b	G	a	G	F	E																	
π	ο	κ	α	τ	α	η	η	τ	α	π	λ	ο	α	β	ι																													
G	b	a	b	G	a	G	F	E																																				
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There are cases where the same formulaic graphic has been used for presenting different melodies. This phenomenon could be seen in the following cases:

- a) A neume (or neumes) in the formula could be interpreted in different ways, because of the multiple meaning of some signs in CN and SN. For example  $\cup \cup'$  in SN and  $\cup \cup''$  in CN has been used as G EF GF EF. In the transcription the counterpart in the RN has usually been followed. See formulas 9 and 10 in the concordance of the Deuterios Modes (p.221).
- b) Some formulas containing  $\setminus$  (Bareia - Palka) looking graphically equal, however, demonstrate different melodies. For example the formula  $\epsilon \setminus //$  (in 1,1; 12,17; 13,1 and 1,6) shows identical neumatic structure (by comparison with the Mediobyzantine counterpart) but presumably indicates different melodies - 1,1 as: G a ca b; 12,17 and 13,1 as G a FE D; 1,6 as a c GF E.

Similar cases could be observed with  $\epsilon \backslash // \acute{}$  in 5,9 transcribed as G aF G, and in 5,14 as b cb a.

The musical formulas have not only a melodic but also a rhythmical value. Many different rhythmical variants in the formulas have been demonstrated very convincingly in Amargianakis' tables of the formulas. The differences in the rhythm between the Greek and the Russian formulas have as far as possible always been taken into account. The valuable observations by M. Vellmirović and C. Floros concerning the rhythmical peculiarities of the Sematic neumes have always been used<sup>31</sup>. For example one of the most frequent cadential formulas on E shows a rhythmical difference in the Znamennaja notation because the sign  $//$  is used in the last two syllables.



$//$  is used as a sign for a double length of the neume (FUN I, 195-196) and this characteristic feature has been reflected in the transcriptions.

In the last 25 years the interest among western musicologists<sup>32</sup> in the chromaticism in the Byzantine music has increased considerably. J. Raasted has been especially active discussing chromatic intervals and scales in the Byzantine Music. The problem is then, how could it be explained that the Russians, when transferring Byzantine Music onto the Russian accepted only the notation and the formulaic structure without the chromatic character?

Following the idea of L. Borsari it may be suggested that presumably two versions of songs existed, one chromatic, and one diatonic, and for some reason the Russians adopted only the diatonic version<sup>33</sup>. One example from the April material (10,16) could be shown to support this allegation. From 24 MSS in RN with MeSi before line 16, 6 MSS indicate c, and the other 18 MSS have c sharp (see example 13)<sup>34</sup>. Certainly the problem needs much more attention, for which more comparative material is needed. Anyhow, the April stichera in Deuterios Modes + the modulation places to these Modes are transcribed diatonically, since there is no proof until now that chromatic intervals have been used in the Russian singing practice.

10,16-17

e e e e bc def e \* e e e bc def e e\*

from G		
1.		1218, 42, 1564, 1585
2.		265, 1223
3.		1231, 1492, 1220, N
4.		Ph.3f
5.		EaII, St.30, 528, 533, 264, 1225, 883, 39, 1960, 1228, 1232, 1216
6.		261

Two stichera have not yet been transcribed:

- a) The first one  $\text{ΗΚΟ ΖΒΕΖΑΑ}$  is without a model in the Byzantine tradition, and is for the time being impossible to transcribe.
- b) The Greek model for  $\text{ΠΡΗΔΕΤΕ ΒΕΡΩΝΖΙΝΓΞ}$  has a different modal indication (Tetartos Mode) from the Russian sticheron (Plagios Protos). In this case a transcription cannot be undertaken with satisfactory results because of the fact that every mode has typical formulas of their own.

Segments with all kinds of Thetas give some extra problems for the precision of the deciphering, because of the stenographic way they were written, and on account of the relatively great liberty admissible in their interpretation. In the transcriptions the Greek model in RN has been followed.



1. A very detailed bibliography referring to all problems connected with the Old Russian Chant can be found in: Gardner, J.von: *Bogoslužebnoe penie...*, vol. I, pp. 34-54. For the results obtained in the research on the Old Russian Church Music see:  
 Velimirović, M.: *Stand der Forschung über kirchenslavische Musik*. In: *Zeitschrift für slavische Philologie*, XXXI, 1963, pp. 146-169.  
 Idem: *The Present Status of Research in Slavic Music*. In: *Acta Musicologica*, XLIV, 1972, pp. 235-265.  
 McCredie, A.: *Some Aspects of Current Research into Russian Liturgical Chant*. In: *Miscellanea Musicologica*, Adelaide Studies in Musicology, vol. 7, Adelaide, 1972, pp. 55-152.
2. Tillyard, H.J.W.: *Byzantine Neumes: The Colstin Notation*. In: *Byzantinische Zeitschrift*, XXXVII, 1937, pp. 345-358.  
 Idem: *The Stages of the Early Byzantine Musical Notation*. In: *Byzantinische Zeitschrift*, XLV, 1952, pp. 29-42.  
 Wellesz, E.: *Early Byzantine Neumes*. In: *The Musical Quarterly* XXXVIII, No. 1. 1952, pp. 68-79.  
 Tillyard, H.J.W.: *Byzantine Music about A.D. 1100*. In: *The Musical Quarterly* XXXIX, No. 2, 1953, pp. 223-231.  
 Strunk, O.: *The Notation of the Chartres Fragment*. In: *Annales musicologiques*, III, 1955, pp. 1-37. Repr. In: *Essays on Music in the Byzantine World*. New York, 1977, pp. 68-109.  
 Idem: *Specimina Notationum Antiquiorum*. MMB, VII, pars suppletoria, Copenhagen, 1966. pp. 1-27.  
 Floros, C.: *Universale Neumenkunde*, Bd. I. Kassel, 1970. pp. 305-346. (In references: FUN).  
 Stefanović, D.: *Early Stages of Byzantine Notation*. In: *Musica Antiqua*, VII, Acta Scientifica. Bydgoszcz, 1985. pp. 259-271.  
 For more detailed information see also the article of:  
 Velimirović, M.: *Present Status of Research in Byzantine Music*. In: *Acta Musicologica*, XLIII, 1971. pp. 1-20.
3. An opposite opinion based on the statement that the Old Russian Chant and notation were entirely a Russian product, without any foreign influence, was expressed by S.V. Smolenskij. See: *O drevnerusskich pevčeskich notazljach. Istoriko-paleografičeskij očerk*. Pamjatniki drevnej pis'mennosti i iskusstva, t. 145, SPB., 1901, p. 20. His theory was supported by V.M. Beljaev, who asserted that not only the Russian Chant, but also its theoretical basis and principles of organization were absolutely original and had no connection with Byzantine music. See: Beljaev, B.M.: *Drevnerusskaja muzykal'naja pis'mennost'*. Moskva, 1962. pp. 26-27.
4. Pallkarova-Verdeil, R.: *La musique byzantine...*, pp. 146-162.  
 Velimirović, M.: *Byzantine Elements in Early Slavic Chant*. MMB, Subsidia IV, pars principalla. Copenhagen, 1960. p. 126.  
 Idem: *The Influence of the Byzantine Chant on the Music of the Slavic Countries*. In: *Proceedings of the XIIIth International Congress of Byzantine Studies*, Oxford 5-10 September 1966. London, 1967. pp. 128-129.  
 Idem: *The Slavic Response to Byzantine Musical Influence*. In: *Musica Antiqua* VI, Acta Scientifica. Bydgoszcz, 1982. p. 728.  
 Strunk, O.: *Two Chilandari Choir Books*. In: *Essays on Music in the Byzantine World*. New York, 1977. p. 222. First published in German as: *Zwei chilandari Chorbücher*. In: *Anfänge der slavischen Musik*. Bratislava, 1966. pp. 65-76.

- FUN, I. pp. 10, 16.
5. A.V. Preobraženskij examined corresponding Russian and Byzantine MSS from 11th-13th cent., in which Greek had been translated into Russian. In this way he was able to establish that the Slavic texts contained the same number of syllables and stresses as the Byzantine model. This was the discovery of the principle of the isosyllabic textual relationship. The same melody could have been used in both Byzantine and Russian redactions in spite of variations in the notation. See: Preobraženskij, A.: O shodstve russkogo muzykal'nogo pis'ma s grečeskim v pevčich rukopisjach XI-XII vv. Russkaja muzykal'naja gazeta 1909, No. 9, p. 232; No. 10, pp. 260-261.  
Idem, Greko-russkie pevčie paralleli XII-XIII v. De Musica. Vremennik otdela teorii i istorii muzyki II. Petrograd, 1926. pp. 64-65.
  6. Høeg, C.: The Oldest Slavonic Tradition of Byzantine Music. In: Proceedings of the British Academy, XXXIX, 1953. p. 46.
  7. Vellimirović, M.: The Slavic Response..., p. 729.
  8. The Old Russian accentual system before the 14th cent. is still not very well known. For more information see:  
Koschmieder, E.: Die altrussische Kirchengesänge als sprachwissenschaftliches Material. In: Zbirnik prysvjac pam'ati Z. Kuzel. Paris/München, 1961. pp. 1-10.  
Ditterich, M.: Untersuchungen zum altrussischen Akzent. Slavistische Beiträge, Bd. 86. München, 1975.  
Lehfeldt, W., und Berger, T.: Zur Rekonstruktion des altrussischen Akzentsystem. In: Russian Linguistics 8, 1984. pp. 1-16.
  9. For the present status of the attempts made in the field of deciphering the Old Russian Chant, see:  
Keldysh, J.V.: Istorija russkoj muzyki, T. I. Moskva 1983. pp. 96-99.
  10. Strunk, O.: The Notation of the Chartres Fragment..., p. 74.  
Raasted, J.: Chromaticism in Medieval and Post-Medieval Byzantine Chant : a New Approach to an Old Problem. In: CIMAGL, 53. Copenhagen 1986. p. 15.
  11. FUN I, pp. 100-101.
  12. Ibid. pp. 99, 134, 200.
  13. Ibid. pp. 205-206, 225.
  14. Abicht, R.: Haben die alten slavischen Übersetzer der griechischen Kirchenlieder die Silbenzahlen der griechischen Liederverse festgehalten? In: Archiv für slavische Philologie, XXXVI, 1916. pp. 414-429.  
Filonov Gove, A.: The Evidence for Metrical Adaptation in Early Slavic Translated Hymns. In: Fundamental Problems in Early Slavic Music and Poetry. MMB, Subsidia VI. Copenhagen, 1978. p. 242.
  15. Vellimirović, M.: The Slavic Response..., p. 733.
  16. Lichačev, D.: Razvitie..., p. 22.
  17. Bražnikov, M.V.: Puti razvitija i zadači razširovki znamennoho raspeva XII - XVIII vekov. Moskva-Leningrad, 1949. p. 15.
  18. Frolov, S.V.: Mnogoraspevnost' kak tipologičeskoe svojstvo drevnerusskogo pevčeskogo iskusstva. In: Problemy russkoj muzykal'noj tekstologii (po pamjatnikam russkoj chorovoj literatury XII-XVII vekov. Leningrad, 1983. pp. 12, 26-29.
  19. Stathis, G.: An Analysis of the Sticheron "τὸν ἥλιον κούφοντα" by Germanos, Bishop of New Patras. In: SEC IV, 1979. pp. 177-227.  
Raasted, J.: Thoughts on a Revision of the Transcription Rules of the Monumenta Musicae Byzantinae. In: CIMAGL, 54. Copenhagen, 1986. pp. 31-32.

20. Some scholars prefer the retrospective method in their attempts to transcribe the Old Russian Chant, where the readable melodies from the second half of the 17th cent. are used as a key for deciphering the earlier melodies - back to the 15th cent. - See:  
 Metallov, V.M.: Bogoslužebnoe penie russkoj zerkvi v period domongol'skij. Moskva, 1912. pp. 322-333.  
 Idem: Russkaja simiographija. Moskva, 1913. pp. 45-46.  
 Karastojanov, B.: K voprosu rasšifrovki krjukovyh pevčeskich rukopisej znamennoogo raspeva. In: *Musica Antiqua IV, Acta Scientifica*. Bydgoszcz, 1975, pp. 487 - 503.  
 Smoljakov, B.G.: K probleme rasšifrovki znamennoj notazii. In: *Voprosy teorii muzyki*, vyp. 3. Moskva, 1975. pp. 41-69.
21. FUN, Bd. I, III.
22. Vellmirović, M.: *Byzantine Elements...*, p. 94.  
 Idem: *The Influence...*, p. 129.
23. For more information see:  
 Lichačev, D.S.: *Poetika drevnerusskoj literatury*. Leningrad, 1971. 2. ed. pp. 80-102.  
 Stančev, K.: *Normativnost na srednovekovnata estetika i poetika*. In: *Starobŭlgarska literatura*, kn. 6. Sofia, 1980. pp. 3-10.
24. Parry, M.: *L'épithète traditionnelle dans Homère*. Paris, 1928.  
 Lord, A.: *The Singer of Tales*. Cambridge, Mass., 1960.
25. Kručinina, A.N.: *O semiographii popevok znamennoogo raspeva v muzykal'no-teoretičeskich rukovodstvach konca XV - serediny XVII veka*. In: *Problemy istorii i teorii drevnerusskoj muzyki*. Leningrad, 1979. pp. 148-159. - See also:  
 Metallov, V.M.: *Osmoglasie znamennoogo raspeva*. Moskva, 1899.  
 Bražnikov, M.V.: *Drevnerusskaja teorija*. pp. 162-220.
26. Bražnikov, M.V.: *Drevnerusskaja teorija...*, pp. 162-220.
27. Wellesz, E.: *Melody Construction In Byzantine Chant*. In: *Actes du XIIe Congrès d'Etudes Byzantines, Ochride 10 - 16 Septembre*. Beograd, 1963. Tome I, pp. 135-151.  
 Idem: *A History of Byzantine Music and Hymnography*. 2. ed. Oxford, 1961. pp. 325-329.  
 Idem: *Eastern Elements in Western Chant*. 2. ed. Copenhagen, 1967. pp. 88-91.  
 Raasted, J.: *Compositional devices in Byzantine Chant*. *Musica Antiqua VII. Acta scientifica*. Bydgoszcz, 1975. pp. 181-204.  
 Amargianakis, G.: *An Analysis of Stichera in the Deuterios Modes*. *CIMAGL 22-23*. Copenhagen, 1977. In references for the second volume Am + the number of the formula and in parenthesis the number of the page.
28. Vellmirović, M.: *Byzantine Elements...*, p. 127.
29. Amargianakis, G.: *An Analysis ...*
30. *Ibid.* pp. 219, 231, 213, 215, 222.
31. Vellmirović, M.: *Byzantine Elements...*, pp. 97-105.  
 FUN, I.
32. Thodberg, C.: *Chromatic Alterations in the Sticheraium*. In: *Actes du XIIe Congrès International d'etudes byzantines, Ochride 10-16 septembre 1961. Tome II*. Beograd, 1964. pp. 607-613.  
 Idem: *Der byzantinische Alleluariaonzyklus*. *MMB, Subsidia 8*. Copenhagen, 1966. pp. 48-63.  
 Raasted, J.: *Chromaticism...*, pp. 15-36.  
 Idem: *Thoughts on a Revision...*, pp. 22-31.  
 Thodberg, C.: *E-tonearternes tonalitet i Byzantinsk musik belyst ud fra Deuteriosmotiver i andre tonearter*. A paper read at an internal conference at University of Copenhagen, May 1987.

The Greek musicologists have never doubted that chromaticism existed in the Byzantine music throughout the centuries. I am only referring to works accessible to me:

Amargianakis, G.: An Analysis..., pp. 96-111.

Idem: The Chromatic Modes. XVI Internationaler Byzantinistenkongress Wien 4-9 Oktober 1981. Akten II/7. In: Jahrbuch der Oesterreichischen Byzantinistik 32,7 pp. 7-17.

Stathis, G.: The Exegesis of Psaltike Tehni (The Explanation of the Psaltic Art). A paper presented to the 17th International Byzantine Congress, Washington August 1986.

33. Raasted, J.: Thoughts..., pp. 30-31.

34. A transcription of 10,16-18 from 1216 has been used from J. Raasted. See *ibid.* pp. 34-35.

PART TWO: TRANSCRIPTIONS.

## PRELIMINARY REMARKS.

The grouping of 60 Byzantine neumatic sources for April stichera according to melodic and rhythmical variants showed that in fact only one basic singing tradition existed, which was preserved precisely in the manuscript collections, independent of the place and the time of their writing, and usually the differences refer to different variants of the same formulas<sup>1</sup>. In deciphering of the songs I normally take only the following three manuscripts<sup>2</sup> as models, but with references to other sources if a sticheron is missing or if the reading of my main source is a "private reading".

1. 384 - Sematic notation (SN)<sup>3</sup>.
2. 1217 - Palaeobyzantine (Coislin) notation (CN)<sup>4</sup>.
3. 1218 - Mediobyzantine (Round) notation (RN)<sup>5</sup>.

The transcription technique I follow in this edition is based on the method of the MMB, formulated in Tillyard's Handbook<sup>6</sup> together with the suggestions for revising the official MMB transcribing made by J. Raasted in his paper for the XVII International Congress of Byzantine Studies<sup>7</sup>. The text is divided into short verse lines with a numbering for each line<sup>8</sup>. For aesthetic reasons and for the sake of greater clarity, the transcriptions are made in parallel rows. Every line is presented in the following order: Coislin, Round, Sematic notation. The transcriptions from RN and SN are given as a combination of neumes and staff notation<sup>9</sup>. All intonation formulas are written before the beginning of every sticheron. The MeSI are also given. The punctuation in the sources is designated in the text with a small \*.

Since the Russian sources have not been published until now, in the notes before every line the variants in text and music have been given.

Only melodic variants of importance for the Russian translation are shown in the critical apparatus, both from the Byzantine and the Russian sources. The references in the comments are not given in footnotes, but in parentheses in the text itself. The deviation in formulas in every line is given with brackets.

1. N. Ulf-Møller: Transcription of the Palaeoslavonic Stichera for the Month of April from Old-Russian Musical Manuscripts. Preliminary results. In: *Musica Antiqua*, VII. Acta Scientifica. Bydgoszcz, 1985, p. 81.
2. At present I have disregarded the few Sticheraria provided with Chartres notation, since they represent the main Byzantine tradition.
3. 572 has the most complete number of stichera for April among the accessible Russian MSS, but it is very difficult to study because of its bad condition.
4. 1217 is a typical example for Coislin-majority.
5. 1218 comes very close to the Coislin-majority.
6. Tillyard, H.J.W: Handbook of the Middle Byzantine Musical Notation. MMB, Subsidia I. Copenhagen, 1935.
7. Raasted, J: Thoughts..., pp. 15-22.
8. Idem, Some Observations on the Structure of the Stichera In Byzantine Rite. *Byzantion*, XXXVIII 1958, pp. 529-541.  
Idem, Thoughts..., p. 14.
9. *Ibid.*, p. 15.

APRIL No. 1

1217(117r), 1218(113r), 589(133v)

Line No.	Not.	No. of syl.
1	CN	8
	RN	
	SN	10
2	CN	7
	RN	
	SN	8

Musical notation for Line 1:  
 CN: 8 notes with accents and slurs.  
 RN: Treble clef staff with notes and lyrics: Τα της υου χης θη ρευ μα τα\*  
 SN: Treble clef staff with notes and lyrics: ΑΟΥ ης ες ης τα ου λο ελε ηη τα \*

---

Musical notation for Line 2:  
 CN: 7 notes with accents and slurs.  
 RN: Treble clef staff with notes and lyrics: ης τα τα θη της σαρ ρος \*  
 SN: Treble clef staff with notes and lyrics: η στα στη το λο ες ηη τα \*

Line No.	Not.	No. of syl.
----------	------	-------------

CN

11

RN

3

τῷ ἐλ θεῷ τῆς ἐκκλῆσας ἐτε μεσ\*

SN

15

ὁ δοῦν ἡ τῆς ἰσῆ ζῆς ὄνα ἡν τῆ προε εἰ κλα θ εη\*

CN

9

RN

4

τῆ τῆς ἐν νοῦ ας ἰν δαλ μα τῆ\*

SN

9

ἐς πο μῆ μεθ ἡν ἡ ζῆς ἐν ἡζι\*



Line No.	Not.	No. of syl.
5	12	<p>ΤΗ ΟΥ ΥΠ ΤΗΣ ΑΣΚΗΣΕΩΣ ΑΚΕΚΛΗΣΑΣ</p>
	16	<p>ΜΑΛ ΥΑ ΗΗ Η ΗΗ ΠΟ ΣΤΗ ΗΖΙ Η ΗΗ ΠΟ ΕΒΑΗ ΛΑ ΓΟΗΗ*</p>

6	8	<p>ΚΑΙ ΡΕΙ ΘΡΟΙΣ ΤΩΝ ΒΑΚΥΩΝ ΣΟΥ*</p>
	8	<p>Η ΣΤΡΟΥ ΓΑ ΣΛΒ ΖΒ ΤΒΟ Η ΖΒ*</p>

M H CTO VH VA FO CH MA MA

MAU C BVA OTN OAS N PLV

NOY CTZI HFO BB CTO HA NO H VA FO CH \*

THV C DN NOV D EA DAV MA THD GCU OAS \*

Line No.	Not.	No. of
9	SN	8
7	RN	2
11	SN	7
11	RN	2

sy1.

Line No.	Not.	No. of syl.
9	CN	7
	SN	7
10	CN	6
	SN	7

> > \ // ✓ > e >>  
 > > > // ✓ > > >>

ΤΗΣ ΜΕ ΤΑ ΝΟΙ ΑΣ ΚΑΘ ΡΟΥΣ\*  
 Ε Ξ / : e // // //

ΠΟ ΚΑ ΡΑ ΜΗ ΡΑ ΠΛΟ ΔΣΙ\*

---

ε Ξ // - / >

// - / // // - / >

ΔΙ Ο ΣΟΥ ΤΗΝ ΜΗ ΜΗΝ

> > e // ✓ \ >>

ΤΕ ΜΕ ΤΒΟ ΡΟ ΠΑ ΜΑ ΤΣ

Line No.	Not.	No. of syl.
	CN	8
11	RN	
	SN	11

ο ο ι α ε ο ρ τ α ζ ο μ εν :-

π ρ ε π ο δ ο κ ε η α τ α π ρ α ζ α β η ο υ ρ ο μ ε :-







## APRIL No. 1

Collated from 46 sources in Round notation, 10 in Coislin,  
1 in Chartres and 2 in Sematic notation.






Line 1:


572:   
HA BΛG HH

The two formulas used by the Greeks, correspond to three in the Russian version. The last formula seems to be identical in both traditions and could be treated as a variant of Am. f. 11H(226). The opening formula in the most mediobyzantine Mss is the following:

       
Ta της ψυ χης θη  
b b bc ba G ,

but it could be suggested that 1218, 355t and Coislin Mss start from G. The signature in 355 appears to refer to the red variant,

      
Ta της ψυ χης  
? G G Ga b  
b b b b

while the main reading seems to be starting from G. The same case could be seen in 1218, having as a signature , and presumably starting from G. Apparently the beginning from G has been followed in the Russian redaction. The difference of two syllables is corrected by filling up with a  $\cup$  and an  $e$ . The comparison with the Byzantine opening formula (very close to Am. f. 12E, 227) shows that the

Russians use only part of it and supplement it with a new formula (Am. f. 7B6, 219), which is one of the most popular formulas in the Byzantine tradition.

Line 2:

Each of the two versions is built up by three formulas. For the Byzantine one they could be defined as Am. 9Aα (222), Am. 19 (236) and Am. 4Bβ (217). The Greek version is followed almost literally in the Russian tradition. Some of the Round Mss (1223, 1226, 1227, 1586) use a close variant of the opening formula, which could be recognized as Am. 9Ba (222):

↵	↵	∴	>
καὶ	τα	πα	θη
G	G	bc	b .

This variant could be valid for the Russian translation, bearing in mind the multiple meaning of the ↵ in the early Sematic notation (FUN I, 102 - 103). The majority reading is followed for the deciphering. However, the difference is not so great and these two variants are very often reciprocally used in the Byzantine tradition.

Line 3:

572: ο(ω) <sup>∴</sup>τε ποξ(ποε)

Four formulas constitute the Byzantine and the Russian versions. The last three of these formulas build up one of the most frequent combinations of stereotyped motifs, especially typical for cadential situations and based on Am. 7, 16 and 1 (219, 231 - 232 and 213 - 214).

Formula 7 in the Russian version and in most of the Byzantine sources corresponds to Am. 7Aα (219). The model 1218 and 291, 528, 533t, 262, 264t, 1227, 42, 1217, 136, 53, 49, 361, 610

leap  $\overline{\text{✓}}$  instead of the two consecutive seconds  $\text{✓}'$ . Apparently this variant does not occur in Amargianakis' material and therefore is not mentioned in his book.

$\text{>}$	$\overline{\text{✓}}$	$\text{✓}'$
ΦΕΙ	ΤΗΣ	ΕΥ
a	c	G
$\text{✓}$	$\text{✓}'$	∪
ΔΒΘ	ΠΑ	ΗΗ
a	bc	G

The first formula occurs with three readings in the Byzantine material:

- a)  $\text{>}$   $\overline{\text{✓}'}$   $\text{>}$  - 355, 1218, D, EaI, 528, 265, 1222,  
 τω Ει ΦΕΙ 1226, N, 1564, 4960.  
 G b a

This formula could be recognized as Am. 9Eα and 9Eζ, p. 222, in its two readings.

- b)  $\text{✓}$   $\text{✓}$   $\text{>}$  Am. 36α, p. 239. Occurs in 1472,  
 τω Ει ΦΕΙ 291, 1464, 533, 262t, 1216, 1220v,  
 a b a 1223, 1224, 1227, 1453, 42t, 1215,  
 1228, 1504, 1585.

- c)  $\text{✓}'$   $\text{✓}$   $\text{>}$  Could be treated as a variant of  
 τω Ει ΦΕΙ Am. 9Zβ or 12Eξ, pp. 222, 227.  
 Ga b a It could be seen in 1231, 1492,  
 1586, 1229, EaII, Ph.40, 262v,  
 264v, 41, 1220, 1223v, 1225, 1484,  
 1487, 39, 1232.

Obviously the reading "b" is followed by the Russians.

Line 4:

572: <sup>ν</sup>η

The Byzantine version starts with Am. f. 15Δγ (230), which was used in the most Round Mss in the first line. Here begins a new long verse and therefore the repetition of the formula 15Δ fits very well into the structure for the majority of the Round sources. Possibly for the same reason the Russians use the initial formula from line 1. However, the construction of the whole of line 4 does not seem to be very clear. It is difficult to decide whether <sup>ν</sup><sub>μη</sub> belongs to the first formula, or participates as a variation of the next formula. Presumably the first formula could also be deciphered as:

<sup>ν</sup> <sub>γ</sub>	<sup>ν</sup> <sub>λ</sub>	ε	<sup>ν</sup> <sub>ι</sub>	<sup>ν</sup> <sub>υ</sub>	>
τα	της	εν	νοι	ας	
b	b	bc	ba	G	
ε	ε		υ	ε	
εε	no		μηι	ηλε	
b	b		ba	G.	

The last formula is transcribed according to D, 1221, 1464, 1230, EaII, Ph. 30, 265, 1216, 1225, 1226, 1471:

<sup>ν</sup> <sub>γ</sub>	—	<sup>ν</sup> <sub>λ</sub>	<sup>ν</sup> <sub>ι</sub>
εγ	κλη	μα	τα
G	a	ca	b.

Line 5:

572: <sup>ν</sup><sub>μη</sub> η, the fifth syllable <sup>ν</sup><sub>μη</sub> - is missing, <sup>ν</sup><sub>μη</sub> εη.

The last three formulas mark the end of the second long



verse and are represented in both traditions by Am. f. 7, 16 and 1 (219, 231, 213). As mentioned above the formula  $\overset{\curvearrowright}{\zeta} \overset{\curvearrowright}{\sigma} \overset{\curvearrowright}{\nu}$ , presumably belongs to the variants of Am. f. 7 (219),  
 a c G

but it does not occur in his material. Am. f. 7Aα(219) is represented in 36 of the Round sources.

The Round Mss also make a distinction between Am. f. 16θ and 16K (231). It is difficult to find out how these two variants were treated in the Coislin and Russian traditions, since they look similar in both cases.

Line 6:

572:  $\overset{\curvearrowright}{\zeta} \overset{\curvearrowright}{\sigma} \overset{\curvearrowright}{\nu}$   
 ζ ζ σ σ ζ ζ

It seems that the initial formula comes closer to the Coislin reading. The following two formulas are based on Am. f. 7 and 16 (219, 231). In the Round sources is used  $\overset{\curvearrowright}{\zeta} \overset{\curvearrowright}{\sigma} \overset{\curvearrowright}{\nu}$ , while 572 and some of the Coislin Mss prefer the leap expressed by  $\overset{\curvearrowright}{\zeta} \overset{\curvearrowright}{\sigma} \overset{\curvearrowright}{\nu}$  - 1217, 136, 1214, 49, 53, 610 (FUN I, 133). The last formula in 1218 is an isolated case. Most of the sources use Am. f. 16Zβ (231):

$\overset{\curvearrowright}{\zeta} \overset{\curvearrowright}{\sigma} \overset{\curvearrowright}{\nu}$  ζ ζ  
 ων σου  
 GF E ,

and this variant possibly is followed in the Russian tradition.

Line 7:

572:  $\overset{\checkmark}{\epsilon}$   $\epsilon$   $\overset{\checkmark}{\eta}$   $\overset{\checkmark}{\eta}$   
ε τ η ι η ρ ο η α η ο

Three main readings for τὴν ἔρεμον could be observed in the Round tradition:

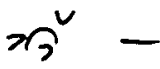
- a)  $\overset{\checkmark}{\epsilon}$   $\overset{\checkmark}{\eta}$   $\epsilon$   $\epsilon$  in 1218, 355, 1231, 1492, 1564,  
την ε ρε μον EαI, 528, 264t, 1222, 1224,  
G b b b 883t, 1464, Nt, 4960t, 1232.  
Am. 11E, (226)
- b)  $\overset{\checkmark}{\epsilon}$   $\overset{\checkmark}{\eta}$   $\epsilon$   $\epsilon$  in D, 1221, 262v, 41, 1220, 1223,  
την ε ρε μον 1225, 1226, 1227, 1471, 1586,  
G ab b b 1230, 1229, 4960v, 42.  
Am. 11Ba, (226)
- c)  $\overset{\checkmark}{\epsilon}$   $\overset{\checkmark}{\eta}$   $\epsilon$   $\epsilon$  in 1472, 291, 1504, 1585, EαII,  
την ε ρε μον Ph.30, St.30, 533t, 262t,  
b d c b 264v, 265, 1216, 1487, 883v,  
Am. 13Ba, (228) Nv, 1215, 1228.

It seems that 589 follows reading "b", while 572 presumably uses reading "a". Reading "c" could possibly be suggested as well, because of the multiple meaning of the  $\epsilon$  (FUN I, 102 - 103).

For deciphering of  $\overset{\checkmark}{\eta}$   $\overset{\checkmark}{\eta}$ : three possibilities could also be  
η α η ο

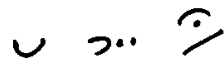
suggested:


- a)  $\overset{\checkmark}{\eta}$   $\overset{\checkmark}{\eta}$  - most of the Round sources.  
πα σ αυ  
cb a (b)
- b)  $\overset{\checkmark}{\eta}$   $\overset{\checkmark}{\eta}$  —  
πα σ αυ - in 291, 1229.  
baG a

  
 c) πα οαν  
 cG a(b)

- in 1586, 42.

However, the Russian version seems to be very close graphically to 1219:


  
 1219: α πα οαν

  
 589: сгю на по.

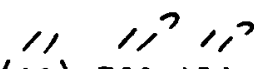
ηλα ηεση follows the Byzantine model, which could be identified as Am. f. 2Aβ (215).

Line 8:

  
 572: without η , τo

The first formula could be defined as Am. f. 9Aα (222) and it is followed in the Russian translation with the insertion of an additional . The second formula does not occur in the Amargianakis' material. It seems that the Russian singers use another formula, which could be compared with the third formula in 1,4 and therefore transcribed in the same way.

Line 9:

  
 572: ηα(το) ηλο Δβι

Obviously the two traditions present two different melodies. The Round version itself gives for της μεταβολας κροπους approximately 14 variants ending on D, E, G or a.

The second formula presumably follows the red variant from 883:

$\overline{\overline{\nu}}$	$\overline{\nu}$	$\overline{\nu}$	$\overline{\nu}$	$\overline{\overline{\nu}}$
νοι	ας	καρ	πους	
aG	F	E	E	.

It could also be suggested that the Russian formulaic organization is similar to the second and the third formulas in 15,2 (see p. 165):

1,9: 384:	$\xi$	$\checkmark$	$\overline{\nu}$	$\epsilon$	$\overline{\nu}$	$\overline{\overline{\nu}}$	$\overline{\overline{\nu}}$
	πο	κα	τα	νη	τα	πλο	ασι
15,2: 384:	$\checkmark$	$\overline{\nu}$	$\epsilon$	$\overline{\overline{\nu}}$	$\overline{\overline{\nu}}$	$\overline{\overline{\nu}}$	
	μαρ	υε	α	πο	στο	λε	
15,2: 1218:	$\checkmark$	$\overline{\nu}$	$\epsilon$	$\overline{\overline{\nu}}$	$\overline{\nu}$	$\epsilon$	
	μαρ	κε	α	πο	στο	λε	
	b	ab	G	aG	FE	E.	

Line 10:

572:  $\epsilon$   $\epsilon$   $\checkmark$   $\overline{\overline{\nu}}$   
 τῆ μῆ πα τῆ

Aproximately 11 variants of this line could be found in the Round tradition and it seems that the Russian version does not follow any one of them. The Russian reading could possibly be compared with 1216t and 883v:

1216t:	$\overline{\overline{\nu}}$	$\checkmark$	$\overline{\nu}$	$\overline{\nu}$	$\overline{\overline{\nu}}$	$\overline{\overline{\nu}}$
	δε	ο	σου	την	μνη	μην
883v:	$\epsilon$	$\overline{\nu}$	$\overline{\nu}$	$\overline{\nu}$	$\overline{\overline{\nu}}$	$\overline{\overline{\nu}}$
	δε	ο	σου	την	μνη	μην
	E	F	D	G	b	a
	(FE)					

Line 11:

572: ΔΟ ΕΒ(ΕΒ) Αβ

The majority of the Round sources use a cadence on b, which could be compared with Am. f. 1(213), but transposed a fifth higher. There is, however, a group of five Mss, representing the E-cadence:

a)  $\overset{\cdot\cdot}{\epsilon}$  —  $\overline{\tau\tau}$   $\tau\tau$   $\epsilon$   
 ε ορ τα ζο μεν - 1218, 4960  
 D EF G aG FE E

(Am. f. 17Ba, (Am. f. 1Aa, 213)  
 234)

b)  $\epsilon$   $\overline{\tau\tau}$   $\tau\tau$   $\epsilon$   
 ε ορ τα ζο μεν - 883, N, 1223.  
 a a bG aG FE E

(Am. f. 1Ha,  
 213)

589 has an extra formula in the beginning, based on two  $\epsilon$  and one  $\overline{\tau\tau}$ , but later follows literally the version of 1218, characterized by a variant of Am. f. 8Γ (220), Am. f. 17Ba (234) and Am. f. 1Aa (213).

The extra initial formula inserted in 572 is built up from two  $\epsilon$  and a  $\backslash$ , presumably deciphered as G G bG.

An  $\backslash$  is used on Αβ, which could possibly be transcribed

as  $\overline{\tau\tau}$   $\backslash$   
 τα ηραζ Αβ .

D Ga bG

APRIL No. 5

1217 (118r), 1218 (113v), 572 (122v)

Line No.	Not.	No. of syl.
----------	------	-------------

1

CN

6

Handwritten musical notation for the first line of the first system, including notes and rests.

RN

Musical staff with notes and rests for the first line of the first system.

NE UE TO DI KAI A\*

SN

6

Musical staff with notes and rests for the second line of the first system.

MA TE Tη ΠΡΑ ΒΑ ΤΑ\*

2

CN

6

Handwritten musical notation for the first line of the second system.

RN

Musical staff with notes and rests for the first line of the second system.

E ΦΗ ΣΕΝ Ο ΣΟ ΛΟ ΜΩΝ

SN

6

Musical staff with notes and rests for the second line of the second system.

ΦΕ ΥΕ ΟΟ ΛΟ ΜΟ ΗΣ



Apr. 5

Line No.	Not.	No. of syl.
5	CN	
	RN	10
	SN	11
6	CN	
	RN	10
	SN	12

Handwritten musical notation for line 5, RN system. The notation is on a single staff with a treble clef and a 2/2 time signature. It includes various rhythmic values and accidentals.

ο βλε πων λι αυ προ η γο ρευ σεν\*

Handwritten musical notation for line 5, SN system. The notation is on a single staff with a treble clef, continuing the melody from the RN system.

ζε ρα η ζε λο προ εε ρα λη τε ση\*

Handwritten musical notation for line 6, RN system. The notation is on a single staff with a treble clef, continuing the melody from the SN system of line 5.

ευ μα ρως δε ταυ τα ε νω τι σθελς\*

Handwritten musical notation for line 6, SN system. The notation is on a single staff with a treble clef, continuing the melody from the RN system of line 6.

ογ λο ρβ ηο σε ρε ση ρ\*εζ ηογ ηη εζ\*



Apr. 5

Line No.	Not.	No. of syl.
7	CN	
	RN	8
	SN	9
	CN	
8	RN	12
	SN	15

Handwritten musical notation with notes and rests above the staff.

ω πο λυ τλα Γε ω ρ υ λ ε\*

Handwritten musical notation with notes and rests above the staff.

ε ε λ σ τ ρ α σ τ ρ η ρ ε ω ρ η ρ ε\*

Handwritten musical notation with notes and rests above the staff.

του δεσ πο του δι δα χαις η κο λου θη σας

Handwritten musical notation with notes and rests above the staff.

ελα δει γη ηη ου γε ηη η ελ σαρ δο ελ λε ρε ση\*



Line No.	Not.	No. of syl.
11	CN	7
	SN	6
12	CN	8
	SN	12

Handwritten musical notation for line 11, CN system. It shows a treble clef staff with notes and rests. Above the staff are rhythmic markings: a quarter note, a quarter note with a slash, a quarter note, a quarter note, a quarter note with a slash, and a double bar line.

της πλα νης τα ορ γι α\*

Handwritten musical notation for line 11, SN system. It shows a treble clef staff with notes and rests. Above the staff are rhythmic markings: a quarter note with a colon, a quarter note with a colon, a quarter note, a quarter note, a quarter note, and a quarter note with a colon.

αβγ τδ ηξ ι ρα ρης εβι\*

Handwritten musical notation for line 12, CN system. It shows a treble clef staff with notes and rests. Above the staff are rhythmic markings: a quarter note with a colon, a quarter note with a colon, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

κα τα πτυ σας ως βε βη λα\*

Handwritten musical notation for line 12, SN system. It shows a treble clef staff with notes and rests. Above the staff are rhythmic markings: a quarter note, a quarter note, a quarter note, a quarter note with a colon, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

ραζ αρου βη λξ ρε χη ρα ηο ηε υης τζι ρα\*

Line No.	Not.	No. of syl.
----------	------	-------------

CN

5

RN

13

ΤΟ Ω ΜΑ ΥΑΡ ΔΟΥΣ\*

SN

10

ΠΑΣ ΤΒ ΕΟ ΕΒΟ ΤΟ\* ΠΡΕ ΔΑ ΛΒ ΤΘ ΕΗ

CN

9

RN

14

Υ ΠΕΡ Α ΥΑ ΠΗΣ ΤΟΥ ΚΤΙ ΟΔΥ ΤΟΣ\*

SN

11

ΖΑ ΑΤΟ ΕΒ ΕΒ ΕΒ ΖΒ ΔΑ ΕΒ ΗΑ Α ΓΟ\*

Apr. 5

Line No.	Not.	No. of syl.
15	CN	
	10	
16	SN	11
	7	
16	SN	5

Ο ΛΟΥ ΜΕ ΛΙ ΘΟΥ ΚΑ ΤΕ ΤΕΙ ΝΕ ΤΟ\*

ΕΣ ΕΣ ΗΑ ΟΥ ΔΑΙ ΘΑΖ ΔΑΔ ΕΛΑ Β ΗΕ ΣΑ\*

---

ΚΑΙ Ο ΒΕ ΛΙ ΑΡ ΜΑΛ ΛΟΥ\*

Η ΒΡΑ ΓΣ ΠΑ ΥΘ\*



Line No.	Not.	No. of syl.
19	CN	11
	SN	15
20	CN	8
	SN	9

ο την αυ λαις σι κων του κυ ρι ου σου

τε με εν δνο ρε δε ηη εν ηη\* Γος πο δε τω εν γο

συν ταις α ω δυ να με σι\*

εν ενι εν ηη η ηη εν λα ηη\*

Line No.	Not.	No. of syl.
21	CN	9
	SN	11
22	CN	8
	SN	10

ΠΡΕ ΣΒΕ ΥΕ Α ΘΛΟ ΦΟ ΡΕ ΧΡΙ ΣΤΩ\*

ΜΟ ΛΗ ΣΑ ΣΤΡΑ ΣΤΟ ΤΥΡ ΠΥ ΥΕ ΧΡΗ ΣΤΟ ΒΛ\*

Ω ΘΗ ΝΑΙ ΤΑΣ ΨΥ ΧΑΣ Η ΜΩΝ:-

ΣΣ ΠΑ ΣΤΗ ΣΑ ΔΟΥ ΜΑ ΜΣ ΗΑ ΗΗ ΜΣ:-



## APRIL No. 5

Collated from 48 sources in Round notation, 11 - in Coislin,  
1 - in Chartres and 1 - in Sematic notation.

## Line 1:

Some difficulties arise from the attempt to transcribe the beginning of this sticheron. It seems that this and the following two lines demonstrate a tendency towards displacement of the corresponding Byzantine and Russian formulas, and of using a formula in the Greek version reflected in a combined sign with the same ( or almost the same) meaning in the Russian translation:

a)  $\begin{matrix} \diagup \\ \text{Ma} \end{matrix}$  could be presumably transcribed as bca (as  $\diagup$  in position B, FUN I, (208); III, ex. 348), having as a counterpart  $\begin{matrix} \text{NE} & \text{UE} & \text{TO} \\ \text{b} & \text{b} & \text{a} \end{matrix}$

b)  $\begin{matrix} \diagup \} \\ \text{ra} \end{matrix}$  corresponds to  $\begin{matrix} \text{ε} & \text{φε} & \text{σεν} \\ \text{bc} & \text{b} & \text{a} \end{matrix}$  from line 2.

c)  $\begin{matrix} \cup & \text{?} \\ \text{MO} & \text{NB} \end{matrix}$  of line 2 corresponds to  $\begin{matrix} \text{τοις} & \text{βρο} \\ \text{G} & \text{EF} \end{matrix}$  from line 3.

The beginning also presents some problems for the correct understanding of the signs, The neumes on  $\text{ra}$   $\text{noa}$  are not very clear.

$\text{ra}$  seems to be an  $\cup$ .  $\text{noa}$  bear a resemblance to an  $\diagup$ , but as is well known  $\diagup$  does not appear in the Russian MSS in its pure look ( FUN I,130). On the right side of the  $\diagup$  a little dot could be observed, maybe as a part of  $\diagup$  ( Skameika), or maybe only as a little spot without any significance.

If / on  $\eta\alpha$  is interpreted as an  $\alpha$ , where one of the dots for some reason cannot be seen any more, it is possible to treat the formula on  $\begin{matrix} \checkmark & \checkmark & \checkmark \\ \rho\epsilon & \tau\lambda & \eta\alpha \end{matrix}$  as a variation of the formula

used in 15,2 and 1,9.

$\tau$ :  
 $\eta\alpha$  possibly corresponds to  $\begin{matrix} \tau\tau \\ \alpha \\ \text{Ga} \end{matrix}$ , but with different rhythmical value.

#### Line 2:

As mentioned above, the initial formula in the Byzantine version could be compared with  $\begin{matrix} \checkmark \\ \rho\alpha \end{matrix}$  from line 1.  $\begin{matrix} \checkmark & \checkmark & \checkmark \\ \rho\epsilon & \nu\epsilon & \text{Co} \end{matrix}$  does not seem

to be as  $\begin{matrix} \checkmark & \tau & \tau \\ \omicron & \Sigma\omicron & \lambda\omicron \\ \text{b} & \text{a} & \text{G} \end{matrix}$  (variant of Am. 8Eγ, 220) and could be transcri-

bed as a a bG (FUN I, 142; III ex. 17, 44).

#### Line 3:

The Greek tradition is built up by Am. f. 16Ka, 231 and 1Eα, 213.

As the Russian tradition had already formula 16 at the end of line 2, the cadential formula is enlarged with two  $\checkmark$  and one  $\checkmark$ .

#### Line 4:

The Byzantine tradition seems to be followed in general in the Russian translation. In the second formula  $\begin{matrix} \checkmark \\ \text{Ba} \end{matrix}$  is transcribed

according to  $\begin{matrix} \tau\tau \\ \nu\eta \\ \text{Gb} \end{matrix}$  from 291, 1453, 1585, 1471, 1487, 260. The third

formula presumably is an enlarged variant of the Byzantine formula (Am. 9Bδ, 222). The reading  $\begin{matrix} \checkmark \\ \text{CTA} \end{matrix}$  in the last formula is to be

Ga

found in 1484 -  $\begin{matrix} \tau\tau \\ \text{Ga} \end{matrix}$  στου. Most of the Byzantine sources prefer

to use on στου the reading given in 1218, or  $\sigma\sigma\sigma\sigma$  .  
 στου του  
 Gc a

## Line 5:

The Greek formulaic structure is followed in the Russian version. Most of the Round sources have  $\sigma\sigma$  on λι in the first formula. The Russian redaction gives another variant of the cadential formula with  $\sigma\sigma$  on the penultimate syllable, which is not to be found in Amargianakis' index for f. 1 (213). The last formula in the Russian text could possibly be transcribed as:

$\sigma\sigma\sigma\sigma\sigma\sigma$   
 πρσ στ μα λλ ρε ετλ  
 G Ga bG aG Ga a

or  $\sigma\sigma\sigma\sigma\sigma\sigma$   
 G Ga bG aG Ea a.

In the first case  $\sigma\sigma$  is treated as a second up sign, while in the second - as a fourth up (FUN I, 200 - 201). However, this is only a suggestion as a paralel for this formula was not found in the available Byzantine material for April.

## Line 6:

Obviously the end of the line made by a thematismos figure - Am. f. 4PB(217) could be interpreted as common in both traditions. The beginning of the line could be treated as Am. f. 7BB (219) for the Greek model and as a variant of the same formula with a third up in the Russian translation. On  $\sigma\sigma\sigma\sigma$  a  
 εβ μα σε

new formula seems to be inserted by the Russians, presumably transcribed as G aF G (See 5,9 ) . An extra formula also

without a paralel in the Greek version comes on  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$   $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$   $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$ .

The formula given on  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$  in 1218 is an isolated case.

The majority of the Round sources use:

a)  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$  - in 355, 1231, 1492, 291, 528,  
 FE D G 533t, 262, 264, 1220, 1222,  
 Am.f. 102α(224) 1453, 1487, 4960t, 260, 42,  
 1215, 1564, 1585

b)  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$  - in 1221, 1585, 1230t, EaI,  
 FE D G EaII, St.30, 41, 1224,  
 Am. f. 102β(224) 1226, 1227, 1471, 1484,  
 883, N, 1228, 1232

c)  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$  - in D, 261, 1472, 1464, 1230v,  
 EF D G 1229, 533v, 265, 1216, 1223,  
 Am. f. 10Δα(224) 1225, 4960v, 1504

It seems to be reasonable to transcribe the Russian counterpart for  $\tau\epsilon\omega$  in a fifth transposition.  $\overset{\cdot}{\tau}$  and  $\overset{\cdot}{\epsilon}$  in the preceding formula are ascendent signs starting presumably from G.

If  $\overset{\cdot}{\tau}$  comes on E the leap is going to be a seventh, making the melodic line very difficult to interpret.

$\overset{\cdot}{\tau}$  in Floros' description could be interpreted either as EF or as bc (FUN I, 143). In the transcription of  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$  Am. f.

10 Ia(224) is used.  $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$  is to be found only in 1218, and  
 $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$   
 σθελς  
 a bc b

with an exeption of 262, all other Round sources use

$\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$   
 $\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\omega}$   
 σθελς

G a b d cb

Am. f. 4Γα(217) .

## Line 7:

The Byzantine model is followed in the Russian version. It seems that in the first formula by using  $\Psi$  on  $\epsilon\tau\lambda$  with a meaning of Bareia (FUN I, 198), the Russian redaction could be compared with the variant  $\Psi, \gamma$  represented in 355, 528,  
 $\lambda\upsilon \tau\lambda\alpha$

cb a

1472, EaI, 41, 1216, 1224, 1225, 1226, 1487, 1504, 39, 1464, 1230, 1229, 1564.

The second formula representing a G cadence is very common in the Byzantine and possibly also in the Russian tradition for Deuterios Modes and is equal to Am. f. 2(215).

## Line 8:

The first formula identified as Am. f. 9Aa(222) appears very often after Am. f.2 (215) - see the previous line. The following three formulas build up the well known cadential sequence of Am. f. 7, 16 and 1 (219, 231, 213)  $\epsilon \overset{\cdot}{\iota}$  follows the reading from 32 Round Mss.  
 $\gamma\theta \ \eta\eta$

## Line 9:

Two formulas construct the Greek version. Presumably the difference of 4 syllables leads to an insertion of the first formula once more in the Russian text. It could be also suggested that for the first formula the Russian version comes closest to the variant used in 1585:

$\epsilon \ \epsilon \ \text{---} \ \epsilon$   
 $\kappa\alpha\iota \ \alpha \ \nu\theta \ \mu\omicron\iota\varsigma$

E E G G

## Line 10:

Am. f. 2 (215) appears in both traditions. The Russian version uses a variant not found in Amargianakis' material with an insertion of  $\epsilon'$  and  $\zeta$ . The  $\zeta$  could be interpreted as equal to the foursteps Xeron Klasma and it could be deciphered as bcba (FUN 1, 245).

## Line 11:

The first formula in the Russian version could be treated as a variant of the formula used in the majority of the Round Mss - Am. f. 9Ba(222). In fact the first formula in the Russian text corresponds to Am. f. 9Za(222) and is supported by the variants in 41 and 39:

41:	$\epsilon'$	$\zeta$	>		39:	$\epsilon'$	$\zeta$	>
	της	πλα	νης			της	πλα	νης
	Ga	bc	b			Ga	bc	b

The second formula - Am. f. 12Δ, seems to have the same meaning in both versions (despite of a prolongation with  $\cup$  on  $\alpha$  in the Russian tradition.

## Line 12:

The cadential group of Am. f. 7, 16 and 1 (219, 231, 213) build up the line in both traditions. A preference for inverting another variant of Am. f. 1, not found in Amargianakis' index is demonstrated by the Russians. This variant seems

to be very close graphically to the reading given in 5,5.

Perhaps  $\overset{\cdot}{\curvearrowright}$  presumes a reading with an ascending third on  $\epsilon\tau\alpha\iota$ , while  $\overset{\cdot}{\curvearrowright}$  could stay on b, or possibly go down to a.  
 $\tau\alpha$

Line 13:

The difference of five syllables leads to an insertion of one more formula in the Russian version - which could be compared with Am. f. 36a(239). The Byzantine model is followed literally by the Russians for the first two formulas - Am. 34Δα (239) and Am. f. 11B6(226). In the first formula  $\overset{\cdot}{\tau\beta}$  is transcribed as a two-steps Xeron Klasma (FUN I, 245).

Line 14:

The Greek model is followed in general by the Russians, especially in the first two formulas - Am. f. 15Aα(230) and a variant of Am. f. 14(229). For the last formula the Russians are using apparently a part of a formula, which could be treated as a variant with  $\overset{\cdot}{\curvearrowright}$  of Am. f. 2(215)

Line 15:

The Greek and the Russian traditions are built up by five formulas. The second formula is varied with a  $\overset{\cdot}{\sigma\upsilon}$  in the Russian version, serving as a filling up sign. The same meaning possibly has the inserted  $\overset{\cdot}{\Delta\sigma\alpha}$  in the fourth formula. The reading

of the last formula in 1218 represents the majority Round tradition and seems to be followed in the Russian tradition with a variation of an additional \ . For this passage two other transcriptional suggestions with support in Round Mss could be used:

1492:  $\begin{array}{cccc} > & \checkmark & \supset & \supset \\ \tau\epsilon & \tau\epsilon\mu & \nu\epsilon & \tau\omicron \\ F & G & F & E \end{array}$

262:  $\begin{array}{cccc} > \wedge & / & \supset & \supset \\ \tau\epsilon & \tau\epsilon\mu & \nu\epsilon & \tau\omicron \\ E & G & F & E \end{array}$

572:  $\begin{array}{ccc} \epsilon & \checkmark & \backslash \\ \epsilon\lambda\alpha & \alpha & \mu\theta & \sigma\alpha \\ F & G & FE & D \end{array}$

572:  $\begin{array}{ccc} \epsilon & \checkmark & \backslash \\ \epsilon\lambda\alpha & \alpha & \mu\theta & \sigma\alpha \\ E & G & FE & D \end{array}$

#### Line 16:

The Russian verse contains 2 syllables less than the Byzantine one, implying Am. f. 172B and 17Δγ(234). In the Russian adaptation only the second formula is used and its variant could be seen in 265 as:

$\begin{array}{cccc} \checkmark & \supset & \supset & \supset \\ \lambda\iota & \alpha\rho & \mu\alpha\lambda & \lambda\omicron\nu \\ a & EF & Gb & a \end{array}$

or in 1487, 1504, 1585 as:

$\begin{array}{cccc} \checkmark & \supset & \supset & \supset \\ \lambda\iota & \alpha\rho & \mu\alpha\lambda & \lambda\omicron\nu \\ a & EF & Gb & a \end{array}$

$\epsilon\theta\alpha$  possibly could be deciphered with G as well, according to the main reading in 264, which uses  $\bar{G}$  on  $\lambda\iota$ .



Line 17:

The difference of three syllables is balanced by a filling up  
↵ in the first formula and by the insertion of a new formula  
on η οϋ . The new formula could be compared with the reading

ΕαΙ:	αΙ	σχυυ	θεΙς	ε	τι	τρο	σκε	το		
	a	G	abG	ab	ca	b	aG	G		
572:	ερα	μη	εα	η	οϋ	ραζβλα	α	με	εα	
	a	G	a	a	bG	ab	ca	b	aG	G.

This formula also could be compared and transcribed as the last  
formula in 5,9.

Line 18:

4 formulas construct the Greek and Russian versions - after  
Am. 9Aα (222) follows the typical cadential sequence for  
Deuterios Mode built up by Am. f. 7, 16 and 1 (219, 231, 213).

Line 19:

The first part of the line to λαΙς could be compared with  
5,13 in both traditions. A new formula at the beginning of  
the line is inserted by the Russians.  
The second part of the verse demonstrates a close similarity  
to the formulas used in 5,14; but here the configuration of

of the melody is followed more precisely by the Russians than in 5,14.

Line 20:

The beginning of the second formula on  $\mu$  could be deciphered with an a, as presented in 4lt, 1221, 1585; or with a c as given in the majority of the Round Mss.

Line 21:

Both versions agree for the beginning of the line - Am.f. 9Δ6 (222) in the Byzantine tradition corresponds to Am.f. 9Zα (222) in the Russian adaptation. The rest of the line does not seem to be followed by the Russians. Presumably the transcription could be interpreted as coming closest to the variant used in 1484:

1484:

1484:	πρε	σβευ	ε	α	θλο	φο	ρε	χρι	στου
	bc	b	ab	aG	a	b	a	Ga	a

572:	μο	λη	σα	στραστοτ	τ	π	νε	χρη	στο	εζ
	Ga	bc	b	a	a	b	a	ba	Ga	a .

Line 22:

Constructed by the cadential sequence of Am. f. 7, 16 and 1 (219, 231, 213) in both traditions.

## APRIL No. 6

1217 (118v), 1218 (114r), 384 (50r)

Line No.	Not.	No. of syl.
1	CN	5
	RN	
	SN	
2	CN	6
	RN	
	SN	

1	<p>Παν τα τα ε θυη *</p>
1	<p>Ες εν μα τζι υη</p>
2	<p>κρο θη σα τε χελ ρας *</p>
2	<p>Ες εν με τε ρου κα υη *</p>

Line No.	Not.	No. of syl.
3	CN	8
	RN	
	SN	
4	CN	6
	RN	
	SN	

α λα λα ξω μεν τω θε ω \*

ρα σκλη κητε θε βο γου

τω σω τη ρι η μων \*

σα πα σου να με μου \*

Line No.	Not.	No. of syl.
5	CN	8
	RN	
	SN	9
6	CN	7
	RN	
	SN	7

Ο ΤΙ ΕΥ ΖΩ ΜΩ Ο ΨΩ ΘΕΙΣ \*

Η ΝΟ ΗΑ ΑΡΕ ΒΟ ΒΑ ΖΗΣ ΟΘ ΟΑ \*

ΚΑΙ ΕΥ ΤΑ ΦΩ ΚΑ ΤΕΛ ΘΩΝ \*

Η ΒΒ ΓΡΟ ΒΒ ΟΒ ΗΒ ΖΒ \*

Line No.	Not.	No. of syl.
7	CI	7
	RI	7
6	SI	6
	SI	6
8	CI	12
	RI	12
14	SI	14
	SI	14

— ˘ ˘ ˘ ˘ ˘ ˘ ˘

του α δην ε σκυ λευ σε \*

α αβ η σφο ελο πε \*

— — ˘ ˘ / ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

καλ νε κρους σου η γελ ρε βο ων τας αυ τω \*

η ωλο τβζι μα εζ ρζ σης σι εζ πη το μα το μου \*

Line No.	Not.	No. of syl.
----------	------	-------------

CN

5

/ > // >> >u

RN

✓ ◡ // / ◡ ◡ ◡ ◡ ◡

9



αλ λη λου ι α \*

SN

5

// > / / / e //



α λη λου γη ια \*

CN

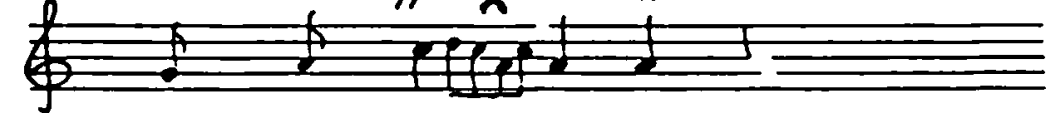
5

◡ - // >> >

RN

>> ◡ - // ◡ ◡ ◡ ◡ ◡ ◡

10



αλ λη λου ι α \*

SN

5

// > // u e //



α λη λου γη ια \*

Line No.	Not.	No. of syl.
11	CN	5
	RN	
12	SN	5
	CN	7
	RN	
	SN	6

Handwritten notes above staff: 3, 1, - / > >

Handwritten notes above staff: 3, 2, 3, 3, 3, 3

Lyrics: α λ λ η λ ο υ ε α

Handwritten notes above staff: 2, // ✓ 2 //

Lyrics: α λ ε λ ο υ γ η α \*

Handwritten notes above staff: 1, / 2, 2, 1, // 2

Handwritten notes above staff: 2, ✓ 2, 2, 1, 1, 2

Lyrics: Χ ρ ι σ τ ω τ ω α ν α σ τ α ν τ ε :--

Handwritten notes above staff: 2, // ✓ 2, // 2, 2, 1

Lyrics: Χ ρ ι ε σ τ ω ε ν ε κ η ρ η ε ν ε μ ο :--



## APRIL No. 6

Collated from 61 sources: 47 in Round notation, 11 in Coislin and 3 in Sematic notation.

## Line 1:

589:  $\text{un}(\text{vn})$  572:  $\overset{\curvearrowright}{\text{un}}$

Two formulas are applied in both traditions. A different variant with  $\backslash$  of the second formula is used by the Russians.  $\backslash$  presumably could be transcribed as  $fe$ , following the direction of the melodic phrase.

## Line 2:

589:  $\overset{\curvearrowright}{\text{na}}$  572:  $\overset{\curvearrowright}{\text{na}}$

The first formula is filled up with a  $\checkmark$ , transcribed as  $e$ . It could also be suggested that it is a  $g$ . In a discussion J. Raasted pointed out that after a  $\checkmark$ , a descending movement usually appears. In the second formula most of the Round sources are using  $\overset{\curvearrowright}{\text{te}}$ .  
 $fe$

## Line 3:

572:  $\overset{\curvearrowright}{\text{bzc}}$  589, 572:  $\overset{\curvearrowright}{\text{klm}}$  589, 572:  $\overset{\curvearrowright}{\text{so}}$

The difference in the number of syllables does not seem to affect the translation considerably since  $\overset{\curvearrowright}{\text{klm}}$  corresponds to  $\text{bcba}$

λ̄α	ξω	μεν	τω
b	c	b	a

For the second formula it could be suggested that the Russian adaptation comes closest to the variant in 41:

τω	θε	ω
a	bc	a.

Line 4:

589:  $\overset{\cdot}{\epsilon}\overset{\cdot}{\kappa}$      $\overset{\cdot}{\eta}\overset{\cdot}{\alpha}$     572:  $\overset{\cdot}{\eta}\overset{\cdot}{\alpha}$

The formulaic organization in the Byzantine model seems to be followed quite precisely in the Russian version.

Line 5:

589:  $\overset{\cdot}{\alpha}\overset{\cdot}{\rho}\overset{\cdot}{\theta}$  ( $\overset{\cdot}{\alpha}\overset{\cdot}{\rho}\overset{\cdot}{\theta}$ ) 572:  $\overset{\cdot}{\alpha}\overset{\cdot}{\rho}\overset{\cdot}{\theta}$     589:  $\overset{\cdot}{\beta}\overset{\cdot}{\omega}$  ( $\overset{\cdot}{\beta}\overset{\cdot}{\omega}$ ) 572:  $\overset{\cdot}{\beta}\overset{\cdot}{\omega}$  ( $\overset{\cdot}{\beta}\overset{\cdot}{\omega}$ )    589:  $\overset{\cdot}{\epsilon}\overset{\cdot}{\theta}$  ( $\overset{\cdot}{\epsilon}\overset{\cdot}{\kappa}$ )  
 589, 572:  $\overset{\cdot}{\epsilon}\overset{\cdot}{\alpha}$

It could be suggested that the adaptation of the first formula has its counterpart in the variant in 1586:

δ	ο	τλ	εν	ζυ	μω	υ
d	d	d	g	f	e,	

since the meaning of a usually presumes an ascending interval bigger than a second (FUN I, 133).

In the second formula  $\overset{\cdot}{\psi}\overset{\cdot}{\omega}$  is replaced with  $\overset{\cdot}{\zeta}\overset{\cdot}{\eta}\overset{\cdot}{\epsilon}$ , which could  
 fe


be transcribed with two ascending seconds (FUN I, 130, 132).

Line 6:

572:   
 572: БЗ ГРР БЗ

The two formulas in the Byzantine version seem to be reflected graphically. According to the theory of J. Raasted the MeSi<sup>32</sup><sub>5</sub><sup>L</sup> on e requires a # on c (J. Raasted, Thoughts, 34 - 35, ex.2a). As mentioned in the description of the method (p. 38) all April stichera are transcribed diatonically, since there is no evidence for the use of the chromatic intervals in early or later Russian Chant.

Line 7:

572:   
 572: ДА НС ПРО ВЪР ЖЕ

The first formula used by the Russians demonstrates only a slight difference from the formula given in the Greek version. The second formula is also revised - with ѿ' in the first syllable. The solution for the one syllable less in the Russian translation is found by giving only a part of the second formula, which appears without \ . A transcription according to the variant in 265 also seems to be possible:

265:  $\tau\ddot{\eta}$   $\bar{\tau}$   $\tau$   $\tau$   
 ε σκυ λευ σε  
 bc e cb a

384:  $\tau'$  ✓ //  
 προ ββρ же  
 bc e a

Obviously in 572 another possibility has been preferred - a part of the first formula, while the second one is represented entirely:

572:  $\tau'$  ✓  $\tau'$  ✓ \ //

β αα ησ προ ββρ же

Line 8:

572:  $\tau'$   $\tau'$  //  
 μβρ ρα(λ) 589, 572: cη

It seems that the first formula follows in general the Byzantine version - with one filling up  $\leftarrow$ . Perhaps the same formula could be transcribed as:

$\leftarrow$  ✓  $\leftarrow$  ✓  
 η μβρ τβζι ρα  
 c d d e

The third formula could be found in 3 main variants in the Round Mss:

- (?)
- a) βο ων τας αυ τω - 355, 1218, 1221, 1215, 1249,  
d cd d d ef 4960, 1216, 1220, 264t, 1230
- b) βο ων τας αυ τω - D, 1231, 1492, 261, 291, 42,  
d ef d d ef 1228, 1232, 1564, 1484, 883,  
39, 1223, 1225, EaII, Ph. 30,  
528, 533, 265, 1586
- c) βο ων τας αυ τω - 1472, 1504, 1585, 1453, 1471,  
d ef ed d ef 1487, 260, 41, 1224, 1226,  
1227, EaI, 262, 264v, 1229

Presumably the Russians followed variant a or c, but varied it with a \ (as a filling up sign) and did not use the leading-on element in the last syllable.

Line 9:

589: α λβ λοϕ γη(η) α 572: λβ γη

It could be suggested that the Russian version in general follows the Byzantine version. By the transcription the Floros' idea that τ' corresponds to τ' is followed (FUN I, 141). // does not seem to have the meaning of a Xeron-Klasma, and it is transcribed as a prolonged d.

## Line 10:

589: λου(λυ) γη(η) ρα(α) 572:  $\overset{\cdot}{\underset{\cdot}{\alpha}} \overset{\cdot}{\lambda\epsilon}$

The Byzantine version is not followed by the Russians. They prefer to use a variant of the formula given in the first αλταουγρηρα, with a  $\overset{\cdot}{\lambda}$  instead of  $\overset{\cdot}{\lambda}$  (in the second syllable); and a  $\cup$  instead of  $\overset{\cdot}{\lambda}$  (for the third syllable). The variant in 572 is more precise because of the  $\overset{\cdot}{\alpha}$ , demanding a bigger ascending interval and  $\overset{\cdot}{\lambda\epsilon}$ , presuming a tone in lower position (FUN I, 200, 205).

## Line 11:

589: λου(λυ) γη(η) α(α) 572: γη α(α)

The reading in 1218 is an isolated case. Most of the Round sources use:

$\overset{\cdot}{\alpha}$	$\overset{\cdot}{\lambda}$	$\overset{\cdot}{\lambda\epsilon}$	$\cup$	$\cup$
α	λλη	λου	ι	α
d	fe	def	e	d .

Presumably the Russian version could be interpreted as a variant of the Byzantine majority reading.

## Line 12:

589:  $\overset{\cdot}{\epsilon\tau\omicron\gamma}$   $\overset{\cdot}{\mu\iota\omicron}$ ( $\mu\eta$ ) 572:  $\overset{\cdot}{\chi\omicron\eta}$   $\overset{\cdot}{\epsilon\zeta}$   $\overset{\cdot}{\mu\iota\omicron}$ ( $\mu\eta$ )

The reading in 1218 with an ending on G is also to be found only in 355 and St.30. Most of the Round sources use the

following variant:

$\frac{\dot{\lambda}}{\eta}$ ✓	$\begin{pmatrix} \gamma \\ \nu \end{pmatrix} \begin{pmatrix} \delta \\ \eta \end{pmatrix}$	$\lambda \quad \gamma \quad \epsilon$
Χρῖ	στω	τω α να σταν τι
ge	f	e(d)cd fe d d .

$\frac{\dot{\lambda}}{\eta}$  corresponds to  $\lambda$  in almost all Byzantine sources.  
 χρῖ να

The last formula is transcribed according to the variant represented in 265:

$\frac{\dot{\lambda}}{\eta}$	$\pi$	$\epsilon$
να	σταν	τι
ef	d	d .





Line No.	Not.	No. of syl.
3	CN	8
	RN	8
3	SN	6
4	CN	5
	RN	5
4	SN	8

προ σε νεϋ κω μεν τω Χρη στω  
 πρη ηε σε με • Χρη στοϋ  
 ρε λο μαρ τυ ρεσ \*  
 λιϋ ρα ηε η ιιοϋ γε ηη ηεσ \*

Line No.	Not.	No. of syl.
----------	------	-------------

CN

8

RN

5

Ο ΤΙ ΤΟΥ ΤΙ ΡΑΥ ΝΟΥ ΕΧ ΘΡΑΥ

SN

8

Μ Η Ο ΤΟ ΙΗ ΤΟ ΑΙΡ ΕΘΑ ΓΑ \*

CN

7

RN

6

Ο ΥΕΥ ΝΕΛ ΟΣ Α ΘΛΗ ΤΗΣ \*

SN

8

ΔΟ ΚΑΗ Η ΣΤΡΑ ΣΤΟ ΤΥΟ ΠΥ ΝΥ \*



Line No.	Not.	No. of syl.
7	Q	7
	R	7
8	Q	7
	R	8

κτερ υλ σας κα τε βα λε \*  
 ζα πλ ης ηη ζς λο ηη  
 ο ο καν τες κρα ζω μεν  
 τς υβ βς εη βς ηη ο υς \*

Line No.	Not.	No. of syl.
9	CN	5
	RN	
	SN	8
10	CN	5
	RN	
	SN	5

α σου στολς φω ναις \*

ης ιησα υς ης ι η λη γαβ ρι ο

\* α λη λου ι α \*

α λη λου γη ης

Line No.	Not.	No. of syl.
11	CN	S
	RN	S
	SN	S
12	CN	S
	RN	S
	SN	S

Musical notation for line 11:
   
 CN:  $\hat{\sigma} - \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 RN:  $\hat{\sigma} - \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 SN:  $\hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 Lyrics: α λλη λου ι α \*

Musical notation for line 12:
   
 CN:  $- \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 RN:  $\hat{\sigma} [\hat{\sigma} \hat{\sigma}] \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 SN:  $\hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 Lyrics: α λλη λου ι α

Musical notation for line 12 (continued):
   
 SN:  $\hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma} \hat{\sigma}$ 
  
 Lyrics: α λλη λου ρη ια \*

Apr. 7

Line No.	Not.	No. of syl.
13	CN	7
	SN	7

CN 7  
 SN 7

ΧΟΙ ΟΤΩ ΤΩ ΕΥ ΕΡ ΥΕ ΤΗ:-  
 ΧΘΗ ΟΤΟΥ ΕΛΛ ΓΟ ΔΑ ΤΘ ΑΠΟ:-



## APRIL No. 7

Collated from 62 sources: 47 in Round notation, 11 in Coislin, 1 in Chartres and 3 in Sematic notation. April stichera No. 6, 7 and \*21 are used at the λιτή and have the same melody and formulaic organization in the Byzantine tradition. This also seems to be kept in the Russian translation.

## Line 1:

See the notes for 6,1.


## Line 2:


572:  589:   
 572: κ̣ε̣ σ̣τ̣ρ̣ο̣υ̣ ρ̣ο̣ κ̣ο̣υ̣ π̣λ̣ 589: κ̣ο̣υ̣

See the commentary for 6,2.

## Line 3:

572:   
 572: π̣ρ̣η̣ ε̣τ̣ κ̣ρ̣η̣

> in 1218 seems to be a mistake. For the transcription is corrected with .

By the comparing with 6,3 it could be observed that 384 and 589 prefer using of slightly varied first formula with  on ετ, which probably could be deciphered as bc.

## Line 4:

589, 572:  $\overset{\cdot}{\tau}$   $\epsilon$   $\overset{\cdot}{\epsilon}$   $\overset{\cdot}{\epsilon}$   
 589, 572:  $\epsilon\alpha$   $\mu\epsilon$  572:  $\mu\sigma\upsilon$  589:  $\upsilon\epsilon$

The comparison with 6,4 shows that 384 presents a variation of the first formula in 6,4 by using twice  $\epsilon$  on the second and on the third syllables by help of  $\overset{\cdot}{\epsilon}$  and  $\overset{\cdot}{\tau}$ . Presumably the two other sources give an  $\epsilon$  as a filling up sign:

589, 572:  $\tau$   $\overset{\cdot}{\tau}$   $\epsilon$   $\epsilon$   $\overset{\cdot}{\epsilon}$   
 $\alpha\tau\omicron$   $\epsilon\alpha$   $\mu\epsilon$   $\eta$   $\mu\sigma\upsilon$   
 a bc c c d (e)

## Line 5:

572:  $\overset{\cdot}{\mu}\eta$   $\alpha\tau\alpha$  ( $\alpha\alpha$ ) 589:  $\alpha\tau\alpha$  ( $\alpha\alpha$ )

See the notes for 6,5.

## Line 6:

572:  $\epsilon\tau\omicron\alpha$   $\epsilon\tau\omicron$  589, 572:  $\eta\epsilon$

Compare with 6,6. The version in 1218 is transcribed with  $\epsilon\iota\varsigma$  as in 6,6. The application of  $\frac{\epsilon}{\Sigma}$  on d between lines

6 and 7 could be interpreted as a demanding  $\epsilon\iota\varsigma$  in the previous line (see J. Raasted, Thoughts, 23, 34). The second formula could be treated as a variant of the second formula in 6,6. In this case  $\overset{\cdot}{\epsilon}$  is treated as equal to apostroph



+ Dyo Kentemata (see FUN I, 134).

Line 7:

572:  $\zeta$   $\dot{\iota}$   $\checkmark$   $\zeta$  589:  $\eta$

See the notes for 6,7.  $\eta$  in 572 could possibly be deciphered by f (FUN I, 133).

Line 8:

572:  $\zeta$   $\dot{\iota}$   $\checkmark$   $\tau\epsilon$   $\mu\lambda$   $\epsilon\eta$   $\epsilon(\tau\epsilon)$  589:  $\epsilon$   $\checkmark$   $\epsilon$   $\mu\lambda$   $\epsilon(\tau\epsilon)$   $\mu\lambda$

See the first two formulas from 6,8. The first formula in 384, 589 could be treated as a slightly different variant of the first formula in 6,8. Possibly the variant in 572 could be transcribed as:

$\zeta$	$\dot{\iota}$	$\epsilon$	$\checkmark$
$\tau\epsilon$	$\mu\lambda$	$\epsilon\lambda$	$\epsilon\eta$
d	g	d	e .

Line 9:

572:  $\lambda$   $\eta\lambda$  589:  $\eta$

Compare with the last formula in 6,8.

Line 10:

The last four lines in Πάντα τὰ ἔθνη (No. 6), Ἄσµα ἀσµάτων (No. 7) and Στήλη μαρτύρων (No. \*21) present different textual variants in the different Mss. These occurrences are

noted only in connection with the Russian translation.

There are 6 textual variants in the Byzantine tradition for lines 10 - 13:

- a) δόξα σῶτερο τῆ φοικτῆ σου ἀναστάσει δι' ἧς ἔσωσας κόσμον -  
28, 208, 1218, D, 1472, 261, 1221, 1586, 1230, 1229, EaI,  
St. 30, 528, 533, 264, 265, 41, 1216, 1220, 1223, 1225,  
1226, 1227, 1453, 1471, 1484, 1487, 883, N, 4960, 1215,  
1228, 1232, 1249, 1504, 1585.
- b) ἀλληλούια, ἀλληλούια, ἀλληλούια, Χριστῷ τῷ εὐεργέτῃ -  
1214, 610, 355, 1231, 1492.
- c) ἀλληλούια (3), Χριστῷ τῷ ἀναστάντι - 291, 1464, EaI, 262,  
260, 42, 1564, 39, 136, 110, 1219.
- d) ἀλληλούια (3), Χριστῷ τῷ στενωδότη - Ph. 30, 1224, 1217,  
53.
- e) δόξα σῶτεο ..... κόσμον, ἀλληλούια (3) Χριστῷ τῷ ἀνα-  
στάντι - 218.
- f) δόξα σῶτερο ..... κόσμον, ἀλληλούια (3), Χριστῷ τῷ  
εὐεργέτῃ - 49.

The Russian translation belongs to the second group.

The text and the neumes in the Greek Round version for lines 10 - 13 are given according to 355, since the Russian tradition follows variant b.

572: <sup>ι</sup>λ̣ε̣ <sup>✓</sup>λοϋ 589: <sup>ε</sup>λ̣ε̣ <sup>✓</sup>λοϋ (λϣ) ρη (η) ρα (α)

λ̣η has as a counterpart in the Russian version <sup>ι</sup>λ̣ε̣, which  
d

presumably could be transcribed as cde, in order to follow

## Line 11:

572:  $\overset{\checkmark}{\alpha}$   $\overset{\checkmark}{\lambda\beta}$ ( $\lambda\eta$ )  $\overset{\checkmark}{\lambda\upsilon}$  589:  $\lambda\upsilon$ ( $\lambda\upsilon$ )  $\gamma\eta$ ( $\eta$ )  $\gamma\alpha$ ( $\alpha$ )

See the notes for 6,10.

## Line 12:

572:  $\overset{\checkmark}{\alpha}$   $\overset{\checkmark}{\lambda\beta}$ ( $\lambda\theta$ )  $\overset{\checkmark}{\lambda\upsilon}$  589:  $\lambda\upsilon$ ( $\lambda\upsilon$ )

This line could be compared with 6,11. 384 represents a slightly different variant of the formula given in 6,11 by using  $\overset{\checkmark}{\alpha}$ , transcribed as ef. 572 and 589 prefer to use  $\overset{\checkmark}{\alpha}$  as in the formula in 6,11.

## Line 13:

572:  $\overset{\checkmark}{\epsilon}$  $\tau\omicron\upsilon$  589:  $\overset{\checkmark}{\gamma\theta}$   $\overset{\checkmark}{\alpha\alpha}$

See the commentaries for 6, 12.

1217 (119v), 1218 (115v), 384 (51r)

Line No.	Not.	No. of syl.
1	CN	3
	RN	
2	SN	4
	CN	5
	RN	
	RN	2

A EL MS \*

AO STO N HO

---

TOU O VO MA TOS \*

N MA

Line No.	Not.	No. of syl.
----------	------	-------------

CN

5

FN

3

SN

5

ε πο λι τευ σω

ρη η η λ ε ση \*

CN

8

FN

4

SN

7

σρα τι ω τα γε ω γι ε \*

ε ο η η ε γε ω ρ η ε \*

Apr. 12

Line No.	Not.	No. of syl.
----------	------	-------------

CN

7

RN

5

ΤΟΥ ΣΤΑΥ ΡΟΥ ΥΑΘ ΤΟΥ ΧΡΙ ΣΤΟΥ\*

SN

6

ΚΟΥ ΕΤΕ ΕΘ ΧΡΗ ΕΤΟ ΕΞ

CN

7

RN

6

ΕΤ Ω ΜΩΝ Α ΡΑ ΜΕ ΝΟΣ\*

SN

6

ΗΑ ΡΑ ΜΟ ΕΞ ΖΗ ΜΞ\*

Line No.	Not.	No. of syl.
7	CR	9
	SR	10
8	CR	11
	SR	14

την εκ δι α βο λι κης πλα νης\*

ω τ η α η α βο λ η κ η ι α λ η σ η \*

χερ σω θει σαν γην ε καλ λι ερ γη σας'

πρε ε ζ κ ε μου το ζεματο λοβε ε ε λα λ η ε σ η \*

Line No.	Not.	No. of syl.
----------	------	-------------

CR

6

FR

9

SR

5

και την ακανθωδη\*

η τρω ης ηο ε

CR

11

FR

10

SR

14

θρησκευτων ειδωλων εκριζωσας

σλου ης ηη ε η αο λς κηο ε ης ηο ρε ηη ες



Line No.	Not.	No. of syl.
11	Q	8
	R	
12	S	5
	Q	7
12	R	
	S	8

Handwritten musical notation for line 11, first system. Includes rhythmic symbols above the staff and a treble clef staff with notes. Lyrics: της ορθοδοξου πιστεως\*

Handwritten musical notation for line 11, second system. Includes rhythmic symbols above the staff and a treble clef staff with notes. Lyrics: προεξιστασι

Handwritten musical notation for line 12, first system. Includes rhythmic symbols above the staff and a treble clef staff with notes. Lyrics: κληματα φυτευσας\*

Handwritten musical notation for line 12, second system. Includes rhythmic symbols above the staff and a treble clef staff with notes. Lyrics: λοζου ησασαν οση\*

Line No.	Not.	No. of syl.
----------	------	-------------

13

CN

9

RN

Handwritten musical notation for line 13, including a treble clef, notes, and Greek lyrics: ο θην βλυ στα νης ι α μα τα\*

SN

10

Handwritten musical notation for line 13, including a treble clef, notes, and Greek lyrics: τ ε μ β τ ο υ η θ η η υ ε λ ε η η η \*

14

CN

11

RN

Handwritten musical notation for line 14, including a treble clef, notes, and Greek lyrics: τ ο ι ς ε ν π α σ η τ η ο ι κ ο υ μ ε ν η π λ ο ι ς

SN

14

Handwritten musical notation for line 14, including a treble clef, notes, and Greek lyrics: β ε β β σ ε η β β σ ε λ ο η ε η β ε ρ β η ζ ι η μ ζ ι

Line No.	Not.	No. of syl.
15	Q	7
	RN	
16	Q	7
	RN	
15	SN	8
16	SN	8

και τρι α ρος γε ωρ γος \*  
 η τρι η ηα δε λα τε λβ  
 ολ και ως αυ ε φα νης \*  
 προ βλ αβ ηχι η τα βη σα \*

Line No.	Not.	No. of syl.
----------	------	-------------

17

CN

7

RN

SN

6

ΠΡΟΣ ΒΕΥ Ε ΔΕ Ο ΜΕ ΘΑ\*

ΜΟ ΛΗ ΜΟ ΛΗ ΜΞ ΣΑ

18

CN

8

RN

SN

8

Υ ΠΕΡ ΕΙ ΡΗ ΝΗΣ ΤΟΥ ΚΟΣ ΜΟΥ\*

Ω ΜΗ ΡΞ ΒΞ ΣΘ ΓΟ ΜΗ ΡΑ\*

Apr. 12


Line No.	Not.	No. of syl.
19	CN	10
	SN	12


e e ✓ u u e l // 7 e  
 e e ✓ u u e l // 7 e  
 e e e e e' u u e l // // †

και ω τη ρι ας των ψυ χων η μων:-  
 η ω ε ρ πα ε θ η η η α ο υ ω λ η α η η ρ :-


Collated from 62 sources: 46 in Round notation, 11 in Coislin, 2 in Chartres and 3 in Sematic notation.

## Line 1:

572:  }  
no


The stenographic way of writing down this line, containing  in both traditions (see FUN I, 252; Am. I, 74 - 79; MB LF, 16 - 26), and the presumed expected liberty in its interpretation makes the deciphering extremely difficult. It seems ( at least graphically) that the Russian version keeps close to the Byzantine majority reading - Am. 51H, 241. Therefore the Russian translation is given according to 1218 with the remark, that for the time being a more precise deciphering cannot be given.

## Line 2:

572:  }  
n 589:  }  
n




As the line in the Russian translation has only two syllables it could be presumed that only the second formula from the Byzantine version has been followed - how precisely it is difficult to suggest, possibly with the same melodic shape.




## Line 3:

589, 572:  }  
e(re)




The first Byzantine formula - Am. 7B6, 219 seems to be followed in general by the Russians. For the second formula two possibilities could be suggested.




a) the Russian version could be compared with the variant used in 1453:

		
λι	τευ	σω
G	GF	Ea

		
λζ	ε	εν
GF	Ea	a



b) the neume combination   occurs further down in




the material with counterpart    (//)

		
ba	Ga	a - Am. 8Γα(γ), 220.



- in 13,8; 13,15 and 13,19.

Line 4:


589, 572:   ε(ρε)

The Russians demonstrate a preference for using the cadential sequence built up by Am. 7, 16 and 1, 219, 231, 213, while in the Greek version only Am. 16 and 1 are used as a second and a third formula. As a first formula has been used   ,

C    F


which is not found in Amargianakis' index. 218 gives  , which  
στροα τι

could be interpreted as Am. f. 7 - a bc G.

The last formula given in the Byzantine version contains a kylisma, while the variant given in 384 seems to be different and uses on the third syllable before end a , which could possibly be transcribed as a second up (FUN I,200). Presumably the last formula in 572 and 589 could be compared with Am. f. 1Eß (213). See also 1,3; 1,5; 5,3; 5,18.








572, 589:     \     //     //     //  
              Γε    ωρ    ρη    ε  
              bG    aG    FE    E

Line 5:

572:  στο

The first sign in 384 has a dot on its right side. There seem to be no grounds for treating this sign as a Paraklit with Kentema, since according to M. Braznikov "это знамя не имеет разновидностей и не образует сочетаний с другими знаменами" (MB DTM, 29).

It seems that the Russian translation does not follow the majority reading in the Byzantine Mss. It could be suggested, that the two formulas come closest to the variant used in 39 ( and to the red variant in 1230 for the second formula.

39:          >            
           του    σταυ    ρου    του    Χρι    στου  
           b       b       ba       G       ab       b

(Am. f. 808, 220)

(Am. f. 1186, 226)



## Line 6:

The Byzantine version is built up by Am. f. 10Aα, 17Aα and 18Aα, 224, 234, 236. Presumably the Russian singers prefer to use two other formulas. The first one could be compared with the reading from 39 and a red variant from 1230:

$\overset{\curvearrowright}{\epsilon} \overset{\curvearrowright}{\kappa} \overset{\curvearrowright}{\omega}$ 39: $\epsilon \kappa \omega$ cb a (Am. f.15Aβ, 230)	$\overset{\curvearrowright}{\epsilon} \overset{\curvearrowright}{\kappa} \overset{\curvearrowright}{\omega}$ 1230: $\epsilon \kappa \omega$ cb a (Am. f.15Aα, 230)
---	---

The neumatation of the second formula could be found in some places - 1,7: 5,7: 5,16: 5,19: 14,19 etc. with counterparts in the Byzantine version having as a melody Am. f.2Aβ, 215.

## Line 7:

$\overset{\curvearrowright}{\omega} \overset{\curvearrowright}{\tau\zeta} \Lambda(\Gamma\Delta) \overset{\curvearrowright}{\beta\omicron} \overset{\curvearrowright}{\lambda\upsilon} \overset{\curvearrowright}{\sigma\kappa\zeta\iota} \Lambda(\Gamma\Delta) \overset{\curvearrowright}{\lambda\beta}$ 572: $\omega \tau\zeta \Lambda(\Gamma\Delta) \beta\omicron \lambda\upsilon \sigma\kappa\zeta\iota \Lambda(\Gamma\Delta) \lambda\beta$ $\beta\omicron(\text{missing}) \Lambda(\Gamma\Delta)$	$\overset{\curvearrowright}{\omega}(\omicron) \Delta\eta(\Delta\beta) \Lambda(\Gamma\Delta)$ 589: $\omega(\omicron) \Delta\eta(\Delta\beta) \Lambda(\Gamma\Delta)$
--	---

Four different readings could be observed in the Byzantine tradition for the first formula:

$\overset{\curvearrowright}{\beta\omicron} \overset{\curvearrowright}{\lambda\upsilon} \overset{\curvearrowright}{\chi\eta\varsigma}$ a) $\beta\omicron \lambda\upsilon \chi\eta\varsigma$ G Ga b - 1218, 291, 1230, EaI, 262, 1223, 1224.
$\overset{\curvearrowright}{\beta\omicron} \overset{\curvearrowright}{\lambda\upsilon} \overset{\curvearrowright}{\chi\eta\varsigma}$ b) $\beta\omicron \lambda\upsilon \chi\eta\varsigma$ G a b - 355, D, 1472, 261, 1221, 1464, 1229, Ph.30, St.30. 528, 533t, 264, 265, 1453, 1471, 1484, 1487, 39, N, 4960,

41, 1216, 1220, 1225, 1227, 42, 1215,  
1228, 1249, 1504, 1585, 1564.

c)  $\overset{\cdot\cdot}{\curvearrowright}$   $\overset{\cdot\cdot}{\lambda}$   $\overset{\cdot}{\kappa\eta\zeta}$   
G ab b

- 1232, 533v, 1231(?), 1492(?).

d)  $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\lambda}$   $\overset{\cdot}{\kappa\eta\zeta}$   
G G b

- 1586, 260, 1226.

The second formula does not seem to follow the majority Round tradition. Probably the formula could be compared with the last formula in 1,4 and 1,8.  $\curvearrowright$  could be transcribed as ca and  $\overset{\cdot}{\curvearrowright}$  following the melodic pattern of  $\overset{\cdot}{\curvearrowright}$  - as bcba (FUN I, 245).

Line 8:

572, 589:  $\mu\sigma\psi(\mu\tau\theta)$   $\overset{\cdot\cdot}{\lambda\tau\theta}$

3 formulas build up the Byzantine version, corresponding to five in the Russian translation. The first formula presented in 1218 is an isolated case. 32 of the Round sources explore the following variant,

$\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\sigma}$   $\overset{\cdot}{\psi}$   $\overset{\cdot\cdot}{\mu\tau\theta}$   $\overset{\cdot}{\lambda\tau\theta}$   
χερ σω θελ σιν γην  
G a b ab G

which could be determined as Am. f. 3Γ or 3Δ (216).

Another smaller group of Mss (1231, 1492, 1472, 1230, 1484), uses:

χερ σω θελ σαν γην  
 G a a bc G ,

which could be interpreted as coming closest to Am. f. 7Ba (219). This variant also supports the reading of

$\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$   
 ΛΓΟ ΔΟ

from the Russian version. The first formula on

$\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$  ε

πρθ εζ κζ could be described as Am.f.9Zα, 222 ( see

also 5,11 and 5,21). The first of the two extra inserted

formulas on  $\overset{\cdot}{\cdot}$  \  $\overset{\cdot}{\cdot}$  could be compared and deciphered

ΓΟ ΖΕΜ ΛΓΟ

as the first formula in 5,2 - ρθ υθ σο λο , also

$\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$  \  $\overset{\cdot}{\cdot}$

a a bG a[bc ]

appearing before the cadential group of Am.f. 7, 16 and 1, 219, 231, 213; as is the case in this line.

#### Line 9:

572:  $\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$  589:  $\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$

Apparently the Russian translation follows the Greek version, based on Am. f. 10Δα and 11ΑΒ, 224 and 226.

#### Line 10:

572:  $\overset{\cdot}{\cdot}$  572, 589:  $\overset{\cdot}{\cdot}$   $\overset{\cdot}{\cdot}$

The formulaic structure of the Byzantine version - Am.f. 13Ba, 15Δα, 8Bβ, 228, 230, 220 seems to be followed in the

Russian translation. In the first formula four  $\epsilon$  are used as filling up signs. The second formula could also be interpreted in another way. The combination of  $\epsilon$ ,  $\overset{\cdot}{\smile}$  and  $\smile$  has the same graphic with the Byzantine counterpart of Am.f. 7 (219) - see 1,3; 1,5; 5,12; 12,19; 13,20; 14,1 and 15,4. The last formula constructed from  $\overset{\cdot}{\smile}$ ,  $\smile$  and  $\smile$  is well known in the terminology under the name Mereža (FUN I, 207). Corresponding to  $\smile$  in almost all Byzantine sources,  $\overset{\cdot}{\smile}$  is transcribed as ab (FUN I, 134; MVE, 102 - 103). The result is a variant of Am. f. 8Aa (220), which is not found in his material.

Line 11:

572:  $\overset{\cdot}{\smile}$   $\epsilon$   $\smile$   $\overset{\cdot}{\smile}$   
 572:  $\pi\rho\alpha$   $\beta\zeta\iota$   $\Lambda(\rho\alpha)$   $\beta\zeta$  589:  $\Lambda(\rho\alpha)$

The first formula in the Greek version could be treated as a variant of Am. 3Γ (216). In the Russian adaptation another variant of it has been used. Presumably the variant in 572 could be deciphered as:

$\overset{\cdot}{\smile}$	$\epsilon$	$\smile$	$\overset{\cdot}{\smile}$
$\pi\rho\alpha$	$\beta\zeta\iota$	$\rho\alpha$	$\beta\zeta$
bc	b	a	Gb

The Russian and Byzantine traditions agree in using as a second formula Am. f. 7 (219) in two variants.

Line 12:

572:  $\overset{\cdot}{\epsilon} \ / \ / \ \epsilon(\rho)$  589:  $\backslash \ / \ / \ ? \ \epsilon(\rho)$

Am. f. 16 + 1 are the building material in both versions. The variant of the second formula in 384 is an isolated case, by using  $\ / \ /$  on  $\lambda\alpha$ , and provisionally could be transcribed as FG, where the first tone of the  $\ / \ /$  goes one step below and the second tone - a second up (FUN I, 200; III ex. 46). A similar variant to this formula has still not been found in the Greek material.

Line 13:

572:  $\eta\epsilon(\eta) \ / \ / \ \rho\alpha$  589:  $\lambda\alpha \ \rho\alpha$

The same formulaic structure could be observed in the Byzantine and the Russians versions. The first formula in the Russian translation shows a slight difference, while the following two formulas are identical for both traditions. The error in the third formula found in 1218 could be corrected in both ways:

a)  $\overset{\cdot}{\epsilon} \ / \ / \ \mu\alpha \ \tau\alpha$  read  $\backslash \ /$   
as in 264  
 G a F E

b)  $\overset{\cdot}{\epsilon} \ / \ / \ \mu\alpha \ \tau\alpha$  add  $\backslash$   
as in the majority of the  
 G G F E Round sources.

Am. f. 16Δγ, 231

Line 14:

572:  $\epsilon \cup \gamma \backslash$  нѣ н вѣ рь 589:  $\epsilon \cup \gamma \backslash$  вѣ(вѣ) се(сѣ)? н? се(сѣ) рь

The first formula is slightly revised by a  $\epsilon$ , but it could be treated as a variant of the Byzantine first formula - Am. f. 17Aa(234).

For the second and the third formula a closeness with the reading represented in 1472, 251, 1223, 1586, 1230, 1504 could be suggested:

1472:  $\epsilon$  —  $\gamma \backslash$   $\overline{\overline{\epsilon}}$   $\gamma$   $\gamma$   $\overline{\overline{\epsilon}}$   
 τη οι κου με νη πι στοις  
 G a ca b a G G

Am. 53Aa(242)

cf. Am. 2 Za(215)

Presumably  $\gamma$  on  $\epsilon\tau$  could be transcribed as Ga.

Line 15:

572:  $\epsilon$  τοο υα(υα)

The Russian version agrees with the Byzantine formulaic organization. In the Round sources Thematismos is written in:

~~⊖~~ - 1230, 1221

~~⊖~~ - 1249, 1586, 1471

~~⊖~~ - 533

## Line 16:

572:  $\cup$   $\overset{\curvearrowright}{\text{H}}$   $\overset{\curvearrowright}{\text{BN}}$   $\overset{\curvearrowright}{\text{CA}}$

The first formula follows the Byzantine model quite strictly. More liberty is demonstrated by the transfer of the second formula, which could be treated as a distant variant of the formula used in the Byzantine text.

## Line 17:

572:  $\epsilon$   $\epsilon$   
 572:  $\mu\theta$   $\lambda\eta$

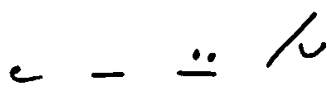
Two formulas construct the line. Obviously the second formula - Am. f. 5Ba (218) is followed precisely in the Russian translation. More difficulties arise in the deciphering of the first formula - Am. f. 57 (243), appearing in all cases in his material before Am. f. 5.

The second could possibly be interpreted as a ascending sign (FUN I, 139). The two  $\epsilon$  in 572 presumably could be deciphered as G G on  $\mu\theta\lambda\eta$ .

## Line 18:

572:  $\overset{\cdot}{\text{H}}$   $\overset{\cdot}{\text{PA}}$  589:  $\overset{\cdot}{\text{H}}$   $\overset{\cdot}{\text{PA}}$

Both versions consist of three formulas. The first formula in 1218 is an isolated case. The Russian translation follows the majority reading of the Byzantine sources:

  
 υ π ε ρ ε λ ρ η  
 D E F G a  
 (Am. f. 172β, 234)

The following two formulas do not seem to be followed in the Russian version. The formulas used in the Russian translation could presumably be compared with 14,7 (p. 155) and transcribed in the same way.

Line 19:

589: ♯(ο)

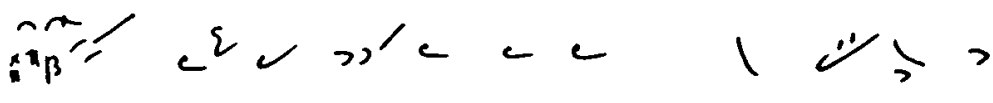
The final line is based as usually in Deuterios Modes on the cadential group of Am. f. 7 + 16 + 1 (219, 231, 213).



APRIL No. 13

1217 (120r), 1218 (115v), 384 (50v)

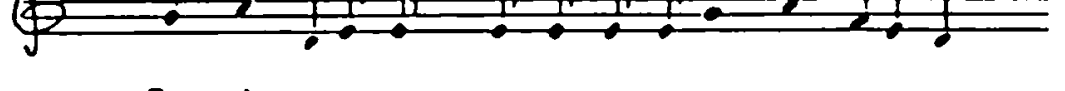
Line No.	Not.	No. of syl.
1	CN	
	RN	10
	SN	12
2	CN	
	RN	13
	SN	12


  
 ΔΕΥ ΤΕ ΠΑΝ ΤΑ ΤΗΣ ΥΗΣ ΤΑ ΠΕ ΡΑ ΤΑ\*

---

  
 ΠΡΗ ΔΕ ΤΟ ΕΒ ΣΗ ΖΟ ΜΒ ΗΗ Η ΚΟ ΜΒ ΨΗ

---

  
 ΠΝΕΥ ΜΑ ΤΙ ΚΗΝ ΧΟ ΡΕΙ ΑΝ Ε ΠΙ ΚΟΟ ΤΗ Ω ΜΕΝ'


  
 ΔΟΥ ΧΟ ΕΒ ΗΣΙ Η ΛΗ ΗΣ ΕΣ ΕΣ ΚΟΥ ΠΗ ΜΣ\*

Line No.	Not.	No. of syl.
3	NS	8
	SN	5
4	NS	7
	SN	7

των α σμα των την σαλ πλυ γα\*

πε η η η τρου ρου\*

φω νην α να λα βου τες\*

πλα σε σε σπον η με με\*

Line No.	Not.	No. of syl.
5	CN	7
	FN	
6	CN	7
	FN	8

και ευχαριστοις υμεις\*

η ελλαδο δε ημερησνη\*

προσωμενοντες\*

την ημεραν ελλαδο απο ημ\*

Apr. 13

Line No.	Not.	No. of syl.
7	CN	2
	RN	
8	CN	7
	RN	
	SN	4
	SN	6

Handwritten musical notation for line 7, first system. The staff contains notes with various ornaments and accents. Above the staff, there are handwritten annotations including '115' and 'α υ υ υ'. Below the staff, the Greek lyrics 'και πολυ' are written.

Handwritten musical notation for line 7, second system. The staff contains notes with various ornaments and accents. Above the staff, there are handwritten annotations including '2 c' and 'α υ υ υ'. Below the staff, the Greek lyrics 'ρα αυ η κα' are written.

Handwritten musical notation for line 8, first system. The staff contains notes with various ornaments and accents. Above the staff, there are handwritten annotations including 'α υ υ υ' and 'α υ υ υ'. Below the staff, the Greek lyrics 'του και στου στα τι ω τα' are written.

Handwritten musical notation for line 8, second system. The staff contains notes with various ornaments and accents. Above the staff, there are handwritten annotations including 'α υ υ υ' and 'α υ υ υ'. Below the staff, the Greek lyrics 'χρη στο εβ βο η ηε\*' are written.

Apr. 13

Line No.	Not.	No. of syl.
9	CN	6
	FN	
10	CN	7
	FN	
10	CN	7
	FN	

μαρ τυς γε ωρ υλ ε\*

μορ υθ ηη υθ γε ορ ηη ε\*

---

τω πο τω γαρ τω του του

απο ρε εν ιο εο το γο

Line No.	Not.	No. of syl.
11	CN	8
	RN	
12	SN	4
	RN	

Handwritten musical notation for line 11, first system. Includes a treble clef, a staff with notes, and various rhythmic markings above the staff.

εν η θλη σας μα καρ ε\*

Handwritten musical notation for line 11, second system. Includes a treble clef, a staff with notes, and various rhythmic markings above the staff.

πο στρα αα λβ ο εν ελα με ηε\*

Handwritten musical notation for line 12, first system. Includes a treble clef, a staff with notes, and various rhythmic markings above the staff.



χαλ αι ροις

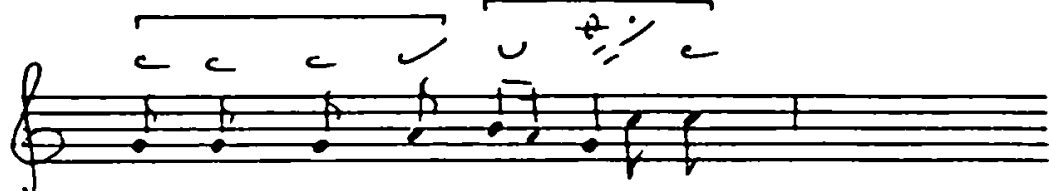
Handwritten musical notation for line 12, second system. Includes a treble clef, a staff with notes, and various rhythmic markings above the staff.

ρα λου η σα

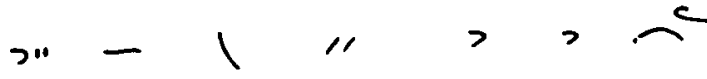
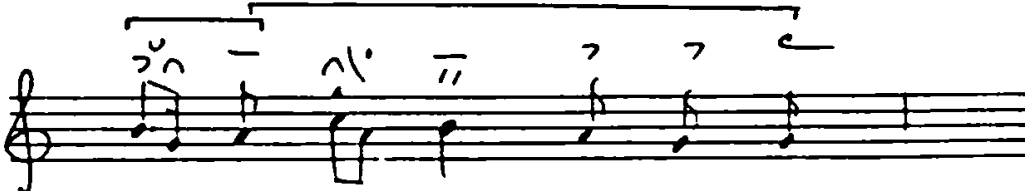
Apr. 13

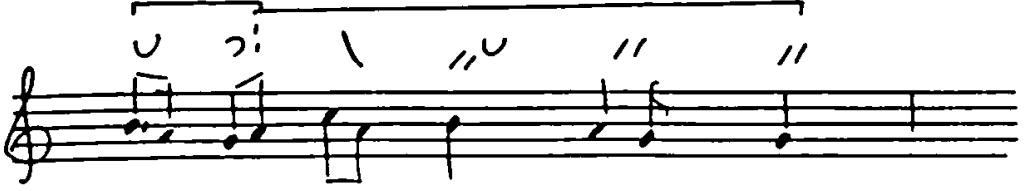
Line No.	Not.	No. of syl.
13		
	CN	7
	FN	
	SN	7
14		
	CN	7
	FN	
	SN	6


  

  
 Ο ΤΟ ΣΩ ΜΑ ΕΚ ΔΩ ΣΑΣ


  
 Η ΞΘ ΤΕ ΛΟ ΠΘΘ ΔΑ ΒΣ

---


  

  
 ΕΝ ΑΙ ΧΙ ΣΠΟΙΣ ΧΑ ΛΕ ΠΟΙΣ\*


  
 ΗΑ ΡΑ ΗΣΙ ΛΠΘ ΤΣΙ ΡΑ\*

Apr. 13

Line No.	Not.	No. of syl.
----------	------	-------------

15

CN

7

RN

SN

7

δι α την αλ ω νι αν

βε γη να α γο ρα αν

16

CN

9

RN

SN

8

και μα κα ρι αν ου τως ζω ην\*

κλα με να α γο μη βο τα \*





Apr. 13

Line No.	Not.	No. of syl.
19	CN	
	RN	8
	SN	9
20	CN	
	RN	9
	SN	11

ε πα πο λου ων α παυ στως

να ελα πα ρα ης προ στα ης ης νο\*

---

ως κοι νω νος Χρι στου του θε ου\*

ρα κο ω ες ης ης ης Χρη στα βο ρα\*

Apr. 13

Line No.	Not.	No. of syl.
21	CN	5
	RN	
	SN	
22	CN	10
	RN	
	SN	

Musical notation for line 21, first system. It consists of two staves: a vocal line (CN) with notes and a piano accompaniment line (RN) in treble clef with a 2/2 time signature. The notes are: C4, E4, G4, A4, B4. There are various musical markings above the notes, including accents and slurs.

ΤΟΥΣ ΕΚ ΤΕ ΛΟΥΝ ΤΑΣ\*

Musical notation for line 21, second system (SN). It is a vocal line in treble clef with notes: C4, E4, G4, A4, B4. There are various musical markings above the notes, including accents and slurs.

ΤΕΟ ΘΑ ΜΗ ΗΣ ΤΗ

Musical notation for line 22, first system. It consists of two staves: a vocal line (CN) with notes and a piano accompaniment line (RN) in treble clef with a 2/4 time signature. The notes are: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4. There are various musical markings above the notes, including accents and slurs.

ΤΗΝ ΕΝ ΔΟ ΦΟΝ ΜΗ ΜΗΝ ΣΟΥ ΠΡΕ ΘΒΕΥ Ε\*

Musical notation for line 22, second system (SN). It is a vocal line in treble clef with notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4. There are various musical markings above the notes, including accents and slurs.

ΣΛΑ ΒΕ ΠΟΥ ΤΟ ΠΑ ΜΑ ΤΛ\* ΜΟ ΛΗ

Apr. 13

Line No.	Not.	No. of syl.
23	CN	8
	SN	13
24	CN	8
	SN	8

— e H > / > u > i "

λυ τρω θη ναι πα σης ορ γης\*

η ζ ε α ε η τ η σ α ω τ β ε σ α κ ο γ ο ρ η ε ε α \*


και ωθο ρας και κο λα σε ως:-

η τ β λ α η μ ο υ γ ε η η ρ α :-

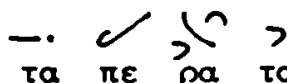
## APRIL No. 13

Collated from 45 sources: 35 in Round notation, 8 in Coislin and 2 in Sematic notation.

## Line 1:

572:   
 572: α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω

Two formulas construct both versions. It seems that the Russian translation follows the Byzantine model - Am. f. 27 ( 238), but has two additional ε . The second formula - Am. f. 5Aβ (218) reflects in another variant of the same formula in the Russian text, which could be identified with Am. f. 5Bβ (218). This variant could be seen in 1221, 533v, 1471 and 39:

1221:   
 1221: τ α π ε ρ α τ α  
 G a FE D .

The order of the two last words is changed in 572, but it seems that the melody remains the same.

## Line 2:

The reading in 1218 is not to be found in other Round sources. The majority reading (21 Mss in RN) is based on the following four formulas:

1221:  $\epsilon$     $-$     $\ddot{\iota}$     $\gamma$     $\delta$     $\pi$     $\epsilon$     $\checkmark$     $\gamma$     $\delta$     $\pi$     $\delta$     $\epsilon$     $\checkmark$     $\gamma$     $\delta$     $\pi$     $\delta$     $\epsilon$     $\checkmark$     $\gamma$     $\delta$     $\pi$     $\delta$     $\epsilon$

$\pi\nu\epsilon\upsilon$     $\mu\alpha$     $\tau\iota$     $\mu\eta\nu$     $\chi\omicron$     $\rho\epsilon\iota$     $\alpha\nu$     $\epsilon$     $\pi\iota$     $\mu\omicron\omicron$     $\tau\eta$     $\sigma\omega$     $\mu\epsilon\nu$

D   E   FG   a   EF   Ga   a   b   ab   G   aG   EFG   G

Am. 17Zβ (234)   Am. 17Γα (234)   Am.3A (216)   Am.1θ (213)

It seems that the Russian version does not follow the Byzantine tradition and represents a melodic line built up differently. The first formula, transferred as Ga bc b a, could also be found in 12,8; 5,21. It usually appears as an opening formula and it could be treated as a variant of Am. 9Zα (222). The following three formulas could be identified with the cadential formulaic group of Am. 7 + 16 + 1 (219, 231, 213).

Line 3:

572:  $\gamma$     $\delta$     $\checkmark$

$\pi\epsilon$     $\mu\eta$

The line marks the beginning of a new colon and it has the same formulaic structure as line 1. The Russian translation has three syllables less in comparison with the Byzantine text, but the problem has been solved by taking only parts of the two formulas used in the Greek version.

Line 4:

The Byzantine version consists of three formula, correspon-

ing to two formulas in the Russian translation. Three variants for the first formula are represented in the Round tradition:

a)  $\overset{\cdot}{\varphi}\omega$   $\overline{\nu\eta\nu}$  - D, 1231(?), 1492, 261, 1221,  
 EF a 1596, 1230, EaII, St. 30, 264,  
 Am.f. 17A $\beta$ , 234 265, 41, 1216, 1220, 1223, 1225,  
 1226, 1227, 1453, 1471, 1484,  
 1487, 39, N, 4960, 260, 42, 1232  
 1585(?).

b)  $\overset{\cdot}{\varphi}\omega$   $\nu\eta\nu$  - 1218, 355  
 G a  
 cf. Am. 53 $\Gamma$ , 242

c)  $\overset{\cdot}{\varphi}\omega$   $\overline{\nu\eta\nu}$  - EaI, 533, 1224  
 a a

All three variants are followed by Am. f. 17 $\Gamma\alpha$ , 234.

The third variant could be also treated as a part of the second formula, because of the repetition of a, which is the initial tone of the second formula. It seems that in the Russian version only the first formula is used, presumably in variant a, and in the place of the second formula they use two  $\overline{\nu}$  with repetitional value.

The reading for the last formula in 1218 could be found only in 1226, 533t and 42. Most of the Round sources prefer to use:

355:  $\begin{matrix} \curvearrowright & \succ & \curvearrowleft \\ \lambda\alpha & \beta\omicron\nu & \tau\epsilon\varsigma \\ \text{ba} & \text{G} & \text{G} . \end{matrix}$

Line 5:

572:  $\begin{matrix} \Sigma & \backslash & \cdot & \cdot & \cdot \\ \text{H} & \text{PA} & \text{CHH} \end{matrix}$

Two formulas could be observed in both traditions. The first one, used by the Russians could be treated as a slightly different variant of the formula given in the Greek version - Am. f. 9Γη (222).  $\curvearrowleft$  is transcribed as bc (MVE, 103) and the Russian formula could be compared with Am. f. 9Αα (222).

The second formula in the Byzantine version could be interpreted as a part of Am. f. 8Γε (226). It could be suggested that  $\curvearrowleft$  follows the reading in 1484  $\begin{matrix} \curvearrowleft & \curvearrowleft \\ \text{π}\tau & \text{Ga a} \end{matrix}$ .

Presumably  $\curvearrowleft$  could be treated in Position B (FUN I, 206), and deciphered as bca.

Line 6:

572:  $\begin{matrix} \curvearrowleft & \curvearrowleft \\ \text{ct} & \text{uz} \end{matrix}$

The last formula is identical in the two versions. The first



formula in the Greek text (Am. f. 3A, 216) seems to be transformed into two formulas in the Russian translation. The first one  $\cup \supset$  could be compared with Am. f. 8Zα (220), or (which seems to be more logical) it could be treated as a third up disposition of Am. f. 16Kα (231). The second formula could be interpreted as a slightly modified variant of the initial Byzantine formula. The variant given in 572 for  $\xi \epsilon \mu \alpha \gamma \lambda \alpha$  could be transcribed as bc ab G and treated as another variant of the initial formula in the Byzantine text.

Line 7:

572:  $\cup \supset$   
 H CA

The melismatic formula with Thema-haploun in RN and CN seems to be followed in general in the Russian transcription by a formula with Fita Zelnaja. The notation on  $\rho \omega \iota \zeta$  in 1218 is not to be seen and  $\supset \cup$  on  $\epsilon \alpha$  is transcribed according to 1231, 1484, 1487, 39, 1232. See also FUN III, ex. 278 - 279 and 291 ( 122 - 123).

Line 8:

572:  $\backslash \supset \supset$   
 BO H Hε (Hε)

Three main readings for the first formula could be observed in the Round tradition:

a)  $\overset{\cdot}{\tau}$   $\epsilon$   $\overline{\sigma}$   $\gamma$   
 του Χρι στου στρα - 1218, 261, 1221v, 1586, 1230,  
 G G b a 533, 264v, 265, 1224, 1226,  
 Am. f. 9Eδ, 222 1227, 1453, 1471, 1484, 39,  
 Nt, 260, 42, 1585

b)  $\overset{\cdot}{\tau}$   $\epsilon$   $\overline{\sigma}$   $\gamma$   
 του Χρι στου στρα - 1231, 1492, 1221t, EaI, EaII,  
 G Ga b a St. 30, 264t, 41, 1223, 1225,  
 Am. f. 9Zγ, 222 1487, Nv, 4960, 1232

c)  $\overset{\cdot}{\tau}$   $\text{—}$   $\overline{\sigma}$   $\gamma$   
 του Χρι στου στρα - 1216, 1220  
 G a b a  
 Am. f. 9Γε, 222

Obviously the Russian adaptation comes closest to reading b. The second formula - Am. f. 8Γα, 220 is the same in both versions.

Line 9:


572: it has one extra syllable in the beginning of the

line -  $\epsilon$   $\eta$   $\epsilon$   $\overline{\nu\epsilon}$   $\overline{\gamma\eta}$   $\overline{\epsilon}$   $\overline{\rho\epsilon}$


The line has the same formulaic organization as line 6 in both traditions. The variant used in 572 could be compared with the reading of the second formula in 384 from line 6.

Line 10:

572:  $\overline{\tau\omicron}$



The Greek majority version consisting of Am. f. 5Ba (218) and Am. f. 24Ba (237) does not seem to be preserved in the Russian translation. The Russian version is also constructed from two formulas, but presumably they could be treated as a Russian response to Am. f. 9Za, 222 (cf. with 5,11; 5,21 and 13,2) and Am. f. 8ra, 220 (see 12,3 and 12,18. Perhaps the variant on  in 572 could be transcribed as ba Gc a, which is in agreement with the deciphering of the last two syllables in 1218.

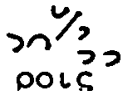
Line 11:

572: 

The line in both traditions is built up by the cadential formulaic group of Am. f. 7 + 16 + 1.

Line 12:

The comparison with 13,7 shows that both lines have almost the same neumatation, which is valid for both traditions (see NUM, The Connection, 51) It could be presumed that  with  on  $\epsilon\alpha$  follows the reading given in 1492, Nv, 260, 355, 1223, 1585:

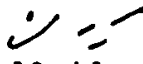
1492:   
 ρολε




EPED

The difference between Chamila on the last syllable of


13,7 and Zmijca on the last syllable of 13,2 seems in these cases to be only the filling up of the descending third FD.

Line 13:

572:  αο αα

The first formula given in 1218 could be treated as coming closest to Am. f. 9Zβ (222). In the Russian version another formula is used, which could be interpreted as a Russian equivalent to Am. f. 53Γ (242). The second formula could be identified as Am. f. 24Bβ (237) in 1218 or as Am. f. 24Ba (237) in the majority of the Round Mss. It is difficult to decide which of these variants has been followed in the Russian translation. The variant with  in 572 could be deciphered as b because of the Kentema above the  (FUN I, 133) and as Ga for  (FUN I, 200)


Line 14:

572:  τβι


At the beginning of the line in both versions a variant of a formula is given, which is not found in Amargianakis' Index. It could be treated perhaps as third up transposition of Am. f. 16 (231 - 232). See also the notes for 13,6. The second formula in the Greek tradition could

be treated as Am. f. 2Δα, 215, corresponding to a formula in the Russian text, comparable with Am. f. 2ΑΒ, 215.


Line 15:



572:   
ρα

The second formula - Am. f. 8Γα, 210 seems to be identical in both versions. The first formula - Am. f. 9Βα, 222 is varied in the Russian translation with ϛ'. It is equal to the variant used in 41 and could be compared with Am. f. 9Ζα, 222.

41:	ϛ'		ϛ	ϛ
	δι	α	την	αι
	Ga	bc	b	a


Line 16:

572: an extra syllable before  ελα-η.

The cadential formulaic combination of Am. f. 7 + 16 + 1 (219, 231, 213) construct the line in both versions. Most of the Round sources use  on  $\mu\alpha\iota$  and  on  $\eta\upsilon$ .

$\mu\alpha\iota$	and	$\eta\upsilon$	.
bc		EFD	

Line 17:

572:   
ρα

See 13,7 and 13,12. The third ραΔΟΥΝCΑ has the same neumatation as 13,7 and is therefore transcribed in the same way.

Line 18:

572: <sup>υ</sup>εζ

It seems that 1218 uses only one formula - Am. f. 2Δα (215), while some Round Mss and the two Russian sources prefer to invent two formulas - Am. f. 2Δα, already mentioned, and Am. f. 33B (239). The second formula could be observed in D, 261, 1586, EaII, St.30, 533v, 265, 41, 1216, 1223, 1484, 39, Nv, 260, 1585.

	υ	√	∥
D	τοζ	ψυ	χη
	G	aF	G
	ε	√	∥
384	Δογ	με	ρο

Line 19:

572: extra syllable between ρα(α) and με - <sup>ε</sup>εα, ηε

The first formula given in the Greek version could be identified with Am. f. 9Eζ, 222, while the first formula used in the Russian translation could be compared with Am. f. 9Ba (222). The second formula - Am. f. 8Γα(β)(221) could be interpreted as common for both traditions.

Line 20:

572: <sup>ε</sup>εζ στα ρο

Compare with 5,12.

The cadence built up by Am. f. 7 + 16 + 1 (219, 231, 213) is followed in general in the Russian translation. The last formula represents a special variant, presumably of Am. f. 1 (213), which is not found in the Byzantine material for April nor in Amargianakis' Index. Therefore the deciphering is given according to the meaning of  $\overset{\cdot}{\nearrow}$ , where a  $\nearrow$  presumably is used for an ascending step bigger than a second (FUN I, 193) and  $\overset{\cdot}{\nearrow}$  is used to indicate a ton in a higher position (FUN I, 205 - 206).

Line 21:

Most of the Round sources use  $\overset{\cdot}{\nearrow}$  on τε for the first formula - Am. f. 7B6 (219), which is reflected in the Russian adaptation. The second formula - Am. f. 16Na (231), is the same in both versions.

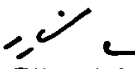
Line 22:

572:  $\overset{\cdot}{\nearrow}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   
 572: ΗΟΥ ΤΟ ΜΑ ΤΒ ΜΟ ΑΗ



The Byzantine version is built up by Am. f. 21 (twice)(237) and Am. f. 6Γγ (218). The first formula in the Russian version could be compared with Am. f. 8Γα (220), see 13,8. The second formula in the Russian version seems to have the same melodical value, but is varied rhythmically.  $\overset{\cdot}{\curvearrowright}$  corresponds

$\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$  and  $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   $\overset{\cdot}{\curvearrowright}$   
 to ΕΟΥ ΜΥΗ and ΜΑ to ΜΥΗ ΟΟΥ.  
 E F GE G E

## Line 23:

572:  TH NO

The three formulas in the Byzantine tradition (Am. f. 9E6, 222; Am. f. 36B, 239 and Am. f. 17ΓB, 234) are followed with slight variations in the Russian translation.

The first formula could possibly be treated as transferred to Am. f. 9Zγ (222). In the second formula three  and one  are inserted. Only the third formula seems to be the same as in the Greek model.

## Line 24:

The end of the sticheron, as usual for Deuteros Modes, is built up by the three cadential formulas - Am. f. 7+ 16 + 1 (219, 231, 213), both in the Byzantine and in the Russian versions.



## APRIL No. 14

1214 (103r), 1218 (116r), 384 ( 51v)

Line No.	Not.	No. of syl.
1	CN	3
	RN	3
2	CN	7
	RN	7

Line 1: *Ση με ρου\**  
 Line 2: *Δβ ηβ εβ*

---

Line 2: *η ολ κου με νη πα σα\**  
 Line 3: *εβ εβ αβ ηα τα εβ εα\**

Line No.	Not.	No. of syl.
3	CI	6
	RI	
	SI	5
4	CI	7
	RI	
	SI	9

ταίς του αθλοφορου  
 στρα στο τερπικα  
 αυγα ξεται ακτισι  
 λοφγα μη προσβημαε τβσα\*

Line No.	Not.	No. of syl.
5	Q	5
	R	
6	S	4
	R	
6	Q	4
	R	
6	S	2
	R	

Handwritten musical score with Greek lyrics. The score is divided into two main sections by a dashed line. The first section (Line 5) contains two staves of music. The second section (Line 6) contains two staves of music. The lyrics are in Greek and include: ΚΑΙ Η ΤΟΥ ΘΕΟΥ\*, Η ΚΟΙΝΗ\*, ΕΚΚΛΗΣΙΑ\*, ΗΒΟ ΚΑΙ\*

Line 5:  
 Staff 1: Musical notation with lyrics ΚΑΙ Η ΤΟΥ ΘΕΟΥ\*  
 Staff 2: Musical notation with lyrics Η ΚΟΙΝΗ\*

Line 6:  
 Staff 1: Musical notation with lyrics ΕΚΚΛΗΣΙΑ\*  
 Staff 2: Musical notation with lyrics ΗΒΟ ΚΑΙ\*

Line No.	Not.	No. of syl.
7	QN	10
	RN	
8	SN	7
	QN	7
	RN	
	SN	9

τολς αν θε σιν ω ρα ι ζο με νη

υβκ τσι ου μοα πα ο μα

Γε ωρ γι ε βο α σι\*

Γε ωρ γη γε βλ πη ο τλ τη\*

Line No.	Not.	No. of syl.
9	CN	5
	RN	
	SN	8
10	CN	8
	RN	
	SN	9

θε ρα κων Χρι στου\*

ου ρο δλ ηη νε Χρη στο βλ\*

---

και προ στα τα θερ μο τα τα\*

η ζα στου πλ ηη νε τε παζι η\*

Line No.	Not.	No. of syl.
----------	------	-------------

11

QN

8

RN

μη ελ λι πολε του πρε σβευ ελυ

SN

7

ηε πρε στα η μο λα σα\*

12

QN

7

υ περ των ψυ χων η μων:-

RN

9

υ περ η μων προς του κυ ρι ου:-

SN



5

ζα ρα εσι εβο ρα:-

APRIL No. 14

Collated from 50 sources: 41 in Round notation, 6 in Coislin and 3 in Sematic notation. The Coislin version is given in the transcription according to 1214.





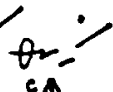
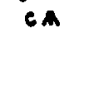




Line 1:

572, 589:   589:   

АЬНЬСЬ belongs to a group of stereotyped text phrases, which every time it appears in the Sticheraion seems to be accompanied by the same or almost the same musical formulas (NUM, The Connection, 51).










The  $\rightarrow\rightarrow$  on  $\epsilon\beta$  is transcribed as EFD (FUN I, 226 - 227). Usually  $\sigma\eta\mu\epsilon\rho\omicron\nu$  in Deuterios Modes is accompanied by different variants of Am. f. 10 (224).

Line 2:

572:       589:    

It seems that 384 follows the Greek version.  $\beta\beta\epsilon\alpha$  is transcribed by using the reading in 1218, but it cannot be said with certainty how the melody was interpreted, because of the  $\theta$  permitting more or less liberty during singing.

Line 3:

572, 589:   572:     589:   

Only a part of the first formula (Am. f. 9B6, 222) has been used in the Russian adaptation. It could also be suggested that the second formula (Am. f. 8Γε, 220) follows the varian represented in 261:

261:  $\overset{\vee}{\theta\lambda\omicron}$   $\overset{\gamma}{\varphi\omicron}$   $\overset{\epsilon}{\rho\epsilon}$   
 ba Ga a  
 (Am. f. 8Γγ, 220)

The end of this formula  $\overset{\vee}{\rho\epsilon}$  could be also treated as a initial part of another formula continuing in the next line and presumably identified as a variant of Am. f. 7 (219). The reading in 572 in the same place  $\overset{\vee}{\rho\epsilon}$  could possibly be treated as Am. f. 7Ba, 219 and transcribed as *a bc*.  $\overset{\vee}{\rho\epsilon}$  in 572 presumably has a value *G b* as given in 1216, EαI, 1487, 1585, 1464:

1216:  $\overset{\vee}{\theta\lambda\omicron}$   $\overset{\gamma}{\varphi\omicron}$   $\overset{\epsilon}{\rho\epsilon}$   
 ba Gb a .

Apparently in 589 this formula is used disjuncted by using  $\overset{\vee}{bc}$  in the beginning of the next line on λΟΥ.

Line 4:

572:  $\overset{\vee}{\mu\eta}$  ε(ρε)    589: λΟΥ  $\overset{\vee}{\gamma\alpha}$   $\overset{\vee}{\mu\eta}$  ε(ρε)

The first formula (Am. f. 16Λα, 231) is the same in both



versions. The second formula (Am. f. 53Aα,242) is varied by a \ in the Russian translation. Between the second and the last formula a new formula has been inserted in the Russian version, which could be compared with Am. f. 7Aα (219). The last formula, which could be considered as a variant of Am. f. 16Hy (231), is represented also in the Russian text, but by transferring Bareia group into /·.

Line 5:

572, 589:  $\overset{\cdot}{\iota} \overset{\cdot}{\theta} \overset{\cdot}{\rho} \overset{\cdot}{\alpha}$  572:  $\overset{\cdot}{\rho}$



The first formula - Am. f. 10Δα (224) is followed in the Russian translation. Presumably the second formula - Am. f. 4Γα (217) has also been performed. The two other sources have  $\overset{\cdot}{\rho}$  on the last syllable with  $\theta$ , which the scribe perhaps forgot to write down.

Line 6:

572:  $\overset{\cdot}{\iota} \overset{\cdot}{\rho}$  572, 589:  $\overset{\cdot}{\theta} \overset{\cdot}{\rho} \overset{\cdot}{\alpha}$  589:  $\overset{\cdot}{\rho} \overset{\cdot}{\iota} \overset{\cdot}{\rho}$

It could possibly be suggested that the melismatic style of the Greek version has been followed in the Russian adaptation, how precisely is not possible to say, because of the great liberty allowed in the performance of Theta sections.

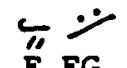
Line 7:

572:  589: 




The first formula, shortened and varied in comparison with the Greek model could be treated as Am. f. 92a (222). The following two formulas have almost the same neumatic structure as line 3 and are transcribed in the same way. See the notes for 14,3:


Line 8:

572:  589: 

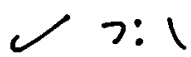

The formulaic structure is the same as in 14,4. Here the second formula is given according to the Greek counterpart. In both redactions the last formula is represented without the leading-on element .

Line 9:

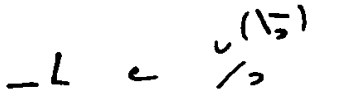
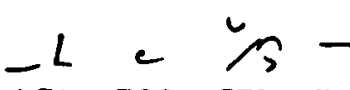

572:  572, 589:  589: 


The first formula - Am. f. 17Aδ, 234 has been kept in the Russian edition, only three  have been added in the beginning. The second formula, not found in Amargianakis' Index is the same in both versions.

Line 10:

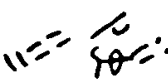
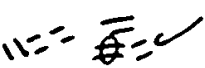
572:  στοϋ μη νε 589:  στοϋ πη

Three readings represent the first formula in the Round tradition:


- a)  και προ στα τα 355, 1472, 1220, St. 30, 262,  
 b b cb a 1227, 1471, 1484, 1487, 1504,  
 (Am. f. 15AB(Aα), 230) 1464, 1230.
- b)  και προ στα τα 1218, 1231, 1492, 291, 1221,  
 b b cG a 41v, 1216, 1223, 1225, 1226,  
 EaI, 528, 533t, 264, 1453, 883v,  
 39, Nv, 260, 42.
- c)  και προ στα τα D, 1224, Ph. 30, 533v, 265,  
 b b c a 883t, Nt, 4960, 1564.  
 (Am. f. 15Bη, 230)

The formula is transcribed according to reading b, but very possibly readings a and c could be used, since U could be interpreted in different ways (FUN I, 157 - 159). An inserted , transcribed as an ascending third (FUN I, 133) gives a variant of the first formula in the Russian version. The second formula - Am. f. 2Aα (215), is identical in both traditions.

Line 11:

572:  589: 

The first formula used in the Russian version comes very close to the Byzantine majority reading - Am. f. 9Γη, 222, but also seems to be identical with the variant from 1564:

  
 μη ελ λει πης  
 G Ga b a .

ΜΟΛΑΕΑ does not follow the Byzantine tradition, but a melismatic melody without counterpart in the Greek version has been used. Since no parallel for this formula has not yet been found in other parts of the material, the deciphering is not possible.

Line 12:

572: 

5 textual variants can be observed in the Byzantine tradition:

- a) ὑπὲρ τῶν δούλων σου - 1464, 291, 1230, 1221, 1231, 1564, 4960, 260, 1585, 883, 42, 1504, 265, 264, ΕαI, 1226, 1227, 533, 1487, 1223, 41, 1471, 1220, 1225, 262, 1224, 49, 28, 110.

- b) ὑπὲρ τῶν ψυχῶν ἡμῶν - 1586, 39, 1453, 361, 1214, 218.

c) ὑπὲρ τῆς ποιμνῆς σου 261, 1492, 1472, 528, 1216.

d) ὑπὲρ ἡμῶν πρὸς τὸν κύριον - 1218.

e) ὑπὲρ ἡμῶν πρὸς τὸν δούλον σου - St. 30.

The Russian translation follows the variant a and also the Byzantine formulaic organization. The last formula in 384 and 589, presumably ending on G, could be compared with the ending of 1585:

π, γ	γ, γ	ε, ι	γ, π	γ, ε
δου	λον	σου		
aG	FE	E	FG	F G F G G.

It seems that 572 follows the Byzantine majority for the last formula. The five syllables less in the Russian text lead to a transformation by using the formulas in the Russian translation. It could be suggested that only the first formula (variant of Am. f. 7) has been used, while the second formula (Am. f. 16Iα, 231) has been dropped out.

## APRIL No. 15

1217 (120v), 1218 (116r), 384 (51v)

Line No.	Not.	No. of syl.
1	CN	8
	RN	
	SN	11
2	CN	10
	RN	
	SN	9

σου ε ξε χυ θη η χα ρις\*  
 μα τβο η η ζλη μα σα\* ελα γο δα τβ  
 ευ χει λε σι μαρ κε α πο στο  
 ου στβ ητ μαρ γε α πο στο

Line No.	Not.	No. of syl.
3	QN	6
	RN	
4	QN	8
	RN	
	SN	6

και γε γο νας κοι μην\*

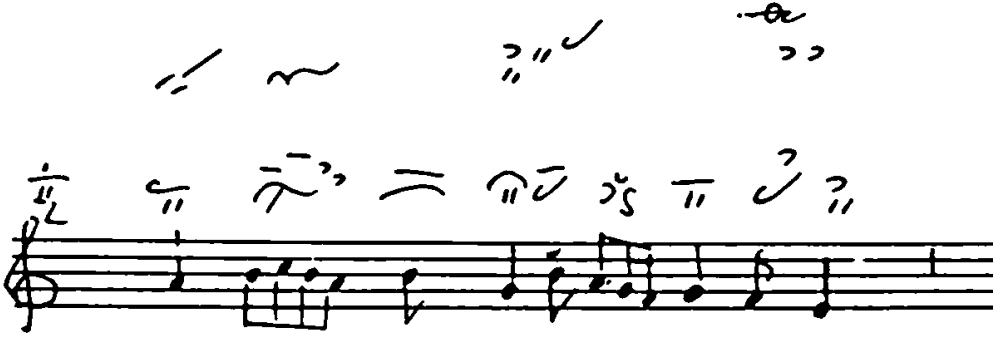
η βρι στυ πα στυ οβ

της του Χρι στου εκ κλη σι ας\*


Χριστο εβ υο κη εν\*

Line No	Not.	No. of syl.
5	Q	3
	RN	
6	Q	7
	RN	
	SN	8




δι δασ κων \*




ου γα \*

---



τα λο γι κα προ βα τα \*



ελο βα εβ ησι α ω εβ υα \*



Line No	Not.	No. of syl.
7	CN	3
	RN	
8	SN	4
	CN	9
	RN	
	SN	10

πλ στευ ελυ +

πλ στευ ελυ +

εε δο εα τη

εε - : / > / < >>

εε - : / > x > / < >>

εε εε φ: > / < >>

ελε τρε α βα ο μο ου ρι ον\*

εε τρε η υιο ε αν μο σοφ εβ νον\*

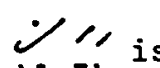


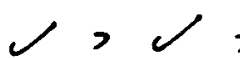
## APRIL No. 15

Collated from 60 sources: 46 in Round notation, 11 in Coislin and 3 in Sematic notation.

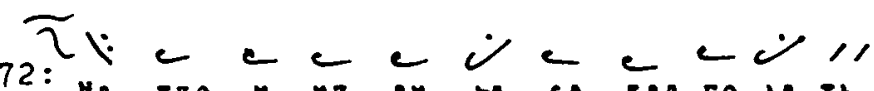
Line 1:

572:   
572: T B O T A B A A

The Byzantine formulaic organization seems to be kept in the Russian translation but some changes can be observed. In the first formula (corresponding to Am. f. 10Ba,224), the characteristic descending third movement leading to an ascending fourth is missing. After the second formula (which agrees with the Greek model), a new formula is added. The transcription of  is inspired by the variant in 355:




355:   
355: θ η η χ α ρ ι σ  
a G a G .



A slightly different transcription could be suggested for 572:

572:   
572: H A T B O H H Z A H T A C A B A A T O A A T B  
E F D D D D G G a F a G ,



where the descending third in the first formula has been kept. The line seems to be built up from only two formulas and the second formula could be treated as corresponding to the second formula in 355.



## Line 2:

572:  нъ 589:  сть  мао





The first formula could be treated as a variant of the first formula in the Byzantine version, where the combination of  and  gives an ascending third. Possibly the first formula could also be transcribed as the last formula in 15,4 (p.166) since it has almost the same neumatation. The following two formulas in the line - Am. f. 3A (216) and Am. f. 1Aa(B) (213), are identical in both versions.

## Line 3:

572:  н 589:  бѣ

It is difficult to decide which one of the 15 different variants with endings on D, E, F, EF, FE in the Byzantine tradition represents the majority tradition. There are some indications of a stop between the third and the fourth syllable in the Russian translation. A punctuation sign can be observed in 589.  appearing ( on the third syllable) usually marks an end of a line or colon and it has a stereotyped two or three tones figure - ED or EFD for Deuterios Modes (FUN I, 226).  on the fourth syllable is also expected to come in the beginning of a colon (FUN I, 161).

## Line 4:

572:  нъ 589:  нъ  (ко)  вн

The reading given in 1218 is a little different from the Round majority tradition built up by Am. f. 17Eδ, 234, 7Aα, 219 and 16Zδ, 231:

ε	—	—	—/	ι	ϑ	ϑϑ	ϑ
της	του	Χρι	στου	εκ	κλη	σι	ας
D	E	F	Ga	bc	GF	E	a .

Only part of the first formula seems to be used in the Russian translation. The last formula could also be compared with Am. f. 16Ze (231).

Line 5:

The Russian version is transcribed according to 1218.

Line 6:

572:ϣα(ϣΑ) 589:ω(ο) ϣα(γα)

Three main readings for this line could be observed in the Round tradition:

ε	ε	ε	[υ π·η	/	ϑ	ϑϑ	
α)	τα	λο	γι	κα	προ	βα	τα - 1218, 355, D, 261, EaII, 528,
	E	E	E	GE	F	E	D 533, 262, 265, 41, 1220t, 1224,
							1225, 1226, 1227, 1453, 1471,
							1487, Nv, 260, 42v, 1215, 1585

b)  $\epsilon \quad \epsilon \quad - \cdot \frac{\nu}{\eta} \rho \quad / \quad > \quad \gg$   
 τα λο γι κα προ βα τα - 1472, 1221, St. 30, 262, 1216,  
 E E G aE F E D 1220v, 1223, 1484, 883, Nt,  
 4960, 42t, 1228, 1504, 1564.

c)  $\epsilon \quad \epsilon \quad - \cdot \overline{\eta} \rho \quad \rho \quad \rho \quad \rho$   
 τα λο γι κα προ βα τα - 1231, 1492, 291  
 E E G aE FG FE D

It could be suggested that reading a has been followed in the Russian translation. In the second formula a variant with  $\rho$ , transcribed as EF (see FUN I, 134; MVE, 102) has apparently been preferred.

Line 7:

572:  $\rho$   
 στ

The only formula in the line could be incorporated to the group of Am. f. 17 (234). The Russian version does not follow the reading in 1218 (also expressed in the Round majority, but seems to be inspired by a variant found in 1223 and 533v.

$\ddot{\eta}$     $\rho$     $\overline{\eta}$   
 ηι   στευ   ειυ  
 EF   aF   G

Line 8:

572, 589:  $\rho$    //   ρτο (υτο) 572: ηο ηορ   589: ε(τε)

Am. f. 14Δ (229) and Am. f. 6Γγ (218) construct the Byzantine version. It could be suggested that in the first formula the Russian translation sticks to the Greek model. It seems that the second formula in the Russian version could be compared with Am. f. 5Ba (218) (see also 12,17; p.115 and 13,1 p.128, since  $\checkmark$  means usually an ascendent second (FUN I, 130).

Line 9:

589:  $\checkmark$   
no

The Byzantine formulaic structure - part of Am. f. 10Ba(224); 17Ba (234); 1Aa (213) - seems to be maintained almost literally in the Russian version. The only difference seems to be  $\backslash$  (transcribed as GF) in 384 and 572, while 589 prefer using of  $\checkmark$ , which could be deciphered as G.

April No. 16

1217( 120v), 1218 (116r), 384 (51v)

Line No.	Not.	No. of syl.
1	QN	7
	RN	
2	SN	9
	QN	9
	RN	10
	SN	

ΔΕΙ) ΤΕ ΤΗΣ ΟΥ ΡΑ ΥΛ ΟΥ\*

ΠΗ ΔΕ ΤΕ ΝΕ ΡΕ ΣΒ ΗΑ Α ΓΟ

---

ΜΥ ΣΤΑ ΥΩ ΥΛ ΑΣ ΤΟΥ ΚΗ ΡΥ ΚΑ\*

ΟΥ ΥΒ ΗΗ ΤΑ\* ΠΟ ΠΟ ΒΕ ΔΕ ΗΗ ΚΑ\*





Line No.	Not.	No. of syl.
5	CN	9
	RN	
6	SN	8
6	CN	10
	RN	
6	SN	7

Handwritten musical notation for line 5, first system. Includes rhythmic symbols above the staff and a treble clef staff with notes.

Μαρ τον παντες ευνη μη σωμεν\*

Handwritten musical notation for line 5, second system. Includes rhythmic symbols above the staff and a treble clef staff with notes.

Μαρ ηα εβ εν ες ρβα αν μα\*

Handwritten musical notation for line 6, first system. Includes rhythmic symbols above the staff and a treble clef staff with notes.

ουτος γαρ\* τοταμος ανεβελ χθη\*

Handwritten musical notation for line 6, second system. Includes rhythmic symbols above the staff and a treble clef staff with notes.

τβ βο ρηνα εν σα

Line No.	Not.	No. of syl.
7	CN	8
	RN	
7	SN	7
8	CN	7
	RN	
7	SN	7

ΤΟΥ ΒΟΗΤΟΥ ΚΑΡΑΔΕΙΣΟΥ\*

ΗΣΙ ΓΑΡ ΗΑ ΑΓΟΡΑΡΑ\*

ΤΑΣ ΦΥΧΗΝΑΣ ΑΡΟΥΡΑΣ\*

ΛΟΥ ΜΕ ΒΗ ΗΣΙ Α ΗΗ ΕΣΙ\*



Line No.	Not.	No. of syl.
11	CN	7
	RN	
12	CN	6
	RN	
12	CN	6
	RN	
12	CN	6
	RN	

TW KAP C XOV TL KA OI\*  
 NO TA EI MOY OY MOY EI CE MI\*  
 TALS EPES BEL ALS AU TOU\*  
 MO AN TBA MH E FO\*

Line No	Not.	No. of syl.
13	CN	6
	RN	
14	SN	9
	CN	
14	RN	7
	SN	

Handwritten musical notation for line 13, first system. Includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a single melodic line with six notes. Above the notes are handwritten rhythmic markings and accents. Below the staff are the Greek lyrics: **ε λασ μου φω τισ μου**

Handwritten musical notation for line 13, second system. Includes a treble clef and a 3/4 time signature. The notation consists of a single melodic line with nine notes. Above the notes are handwritten rhythmic markings and accents. Below the staff are the Greek lyrics: **η ης θε ηη ε προ θε ηη ε\***

Handwritten musical notation for line 14, first system. Includes a treble clef and a 3/4 time signature. The notation consists of a single melodic line with seven notes. Above the notes are handwritten rhythmic markings and accents. Below the staff are the Greek lyrics: **καλ το με γα ε λε ος:--**

Handwritten musical notation for line 14, second system. Includes a treble clef and a 3/4 time signature. The notation consists of a single melodic line with seven notes. Above the notes are handwritten rhythmic markings and accents. Below the staff are the Greek lyrics: **η θε ηη το ηη λο ετςε--**

## APRIL No. 16

Collated from 59 Mss: 45 in Round notation, 10 in Coislin,  
1 in Chartres and 3 in Sematic notation.

## Line 1:

572, 589:  $\tau \epsilon$

The difference of two syllables seems to be reflected in the use of an extra formula in the initial position in the Russian version. A starting point from c could be suggested for this extra formula, since the Greek tradition uses  $\dot{\tau} \epsilon$  on c. The signature in the Russian text does not give an indication for  $\mathcal{Z}$  in Plagios Tetartos. The third formula could be compared with the variant in 1230:

$$\begin{array}{ccc} \tau & \dot{\tau} & \tau \tau \\ \rho \alpha & \nu \epsilon & \text{ou} \end{array}$$

a    ba    G

(Am. f. 8Aa, 220)



## Line 2:

572:  $\dot{\tau} \epsilon$   $\dot{\tau} \epsilon$   
 $\pi \rho \alpha$   $\Delta \epsilon$




The signature  $\dot{\tau} \epsilon$  before line 2 in 1218 indicates cis, according to the theory of J. Raasted (Thoughts, 22 - 23; ex. 1,4). The formulaic organization in the line seems to be in agreement with the Greek tradition.  $\dot{\tau} \epsilon$  on  $\mu \eta$  could be trea-



ted in Position A, according to C. Floros (FUN I, 206 - 207). This formula could also be compared with part of the last formula of line 3, which comes very close to its Greek parallel.




Line 3:

572:   $\epsilon \kappa \alpha$  589:  $\epsilon$    $\epsilon \kappa \alpha$




Three main readings (and some others to be found only in one Ms) are characteristic for the first formula in the Greek version:

  $\kappa \alpha \iota$    $\upsilon$    $\rho \omicron$

a)  $\kappa \alpha \iota$   $\upsilon$   $\rho \omicron$  - 355, 1218, 261, 291, 1230, Ph.30,  
 a bc a 528, 533t(with ;v - with ) , 262,  
 (Am. 15Be, 230) 264, 41, 1220t, 1224, 1225, 1226,  
 1227, 1453, 1471, 1484, 1487, 883,  
 39, N, 4960, 260, 42t, 1215, 1228,  
 1504.

  $\kappa \alpha \iota$    $\upsilon$    $\rho \omicron$

b)  $\kappa \alpha \iota$   $\upsilon$   $\rho \omicron$  - D, 1231, 1492, EaI, 265, 1232  
 Ga bc a  
 (Am. cf. 15Za, 222)

  $\kappa \alpha \iota$    $\upsilon$    $\rho \omicron$

c)  $\kappa \alpha \iota$   $\upsilon$   $\rho \omicron$  - 1472, 1464, 1216, 260, 1585  
 ba bc a



Possibly a variant of reading *a* has been used in the Russian version, but varied with  $\checkmark$  (usually transcribed as  $\downarrow$ ) (see MBPR, 101; FUN I, 158).

The third formula is modified by inserting of two  $\checkmark$  and one  $\grave{\epsilon}$ . Presumably  $\checkmark$  on *a* corresponds to the meaning of  $\begin{matrix} \checkmark & \checkmark \\ \lambda & \text{ou} \\ bc & a \end{matrix}$ .

(FUN I, 206 - 207).

Line 4:

572:  $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$   
 572:  $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$

The first formula is varied by inserting of  $\checkmark$  on *нз*, presumably repeating the first two tones.  $\checkmark$  on *нз* in the second formula is transcribed as an ascending second (FUN I, 130), while  $\checkmark$  on *нн* seems to follow the Greek version.

Line 5:

572:  $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$   
 572:  $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$  589:  $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$

Only part of the first formula varied with  $\checkmark$ , has been used in the Russian transcription.  $\checkmark$  is transcribed as  $\checkmark$  with a prolonged first tone (FUN I, 198). The reading of the second formula in 1218 is an isolated case, but it seems that in the Russian version the Round majority reading has been followed:

355:  $\overline{\cdot}$   $\overline{\cdot}$   $\overline{\cdot}$   $\overline{\cdot}$   $\overline{\cdot}$   
 ευ φη μη σω μεν  
 a cb cb aG G.

Line 6:

572, 589:  $\Lambda(\Gamma\alpha)$

The difference of three syllables less in the Russian text leads to some transformations of the formulaic structure. The first formula is shortened and graphically it comes close to the first formula of line 4.  $\overline{\cdot}$  perhaps could be interpreted as an e, if the  $\cdot$  on  $\overline{\cdot}$  is taken into account (FUN I, 133). The second formula could be treated as a mixture of the second and the third formula in the Byzantine version.

Line 7:

572:  $\overline{\cdot}$   $\overline{\cdot}$   
 a ρα

The first formula in 384 and 589 seems to be slightly different from the Byzantine model, while 572 follows the Greek version on  $\alpha$ . For the second formula it could be suggested that  $\overline{\cdot}$  on  $\rho\alpha$  corresponds with the same melodic value to  $\overline{\cdot}$  and  $\overline{\cdot}$  in the Byzantine version. For  $\rho\alpha\Gamma\alpha$  the reading in 1586, 1230, 4960 and 1225 has been followed:

1586:  $\overline{\cdot}$   $\overline{\cdot}$   $\overline{\cdot}$   $\overline{\cdot}$   
 πα ρα δετ σου  
 G a cb a.

Line 8:

572:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$  572, 589:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$  572:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$  589:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$

Both versions are very similar, only the first of the Russian formulas is varied with a  $\overset{\cdot}{\text{н}}$ .

Line 9:

572:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$  589:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$

Only the first formula seems to be followed in the Russian version. The following three formulas correspond to two in the Byzantine text.  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$  could be compared with \*25,2 and \*25,6 (pp. 200, 202).

Line 10:

572:  $\overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}} \overset{\cdot}{\text{н}}$

This is one of the few places in April-stichera, where the Byzantine tradition is not unanimous, since many of the variants for the formulas occur only in one or two Mss. It could be suggested that the first formula in the Russian text has been influenced by one of the following variants of the second formula used in 261 and 1230:

261:  $\begin{array}{ccc} \succ \wedge & \frac{\vee}{\succ} & \succ \\ \rho\omicron & \varphi\omicron & \rho\omicron\upsilon\varsigma \\ a & ba & G \end{array}$

1230:  $\begin{array}{ccc} \succ \wedge & \left( \frac{\vee}{\succ} \right) & \succ \\ \rho\omicron & \varphi\omicron & \rho\omicron\upsilon\varsigma \\ a & ba & G . \end{array}$

Presumably  $\zeta \overset{\cdot\cdot}{\curvearrowright}$  on  $\tau\alpha\beta\lambda\lambda\alpha$  could be treated as part of the third formula used in 1586 and 1216:

$\begin{array}{ccc} \succ & \overset{\cdot\cdot}{\curvearrowright} & \overline{\curvearrowright} \\ \rho\omicron\upsilon\varsigma & \delta\epsilon\iota & \kappa\upsilon\nu \\ G & bc & d. \end{array}$

$\cup \succ$ :

$\tau\alpha \chi\omicron\eta$  seems to be as the variant on  $\omega\nu \chi\omicron\iota$  in 1464:

$\begin{array}{cc} \succ \cup & \succ \cdot\cdot \\ \omega\nu & \chi\omicron\iota \\ cb & ab . \end{array}$

Aproximately 15 variants of the last formula could be observed in the Greek tradition. Presumably the Russian translation at first follows the variant in 355, while the  $\curvearrowright$  on  $\rho\omicron\upsilon\varsigma$  could be compared with the Xeron-Klasma group in EaII or in 1585:

355:  $\begin{array}{cccc} \curvearrowright & \succ & \leftarrow & \overline{\curvearrowright} \\ \sigma\tau\omega & \tau\omega & \theta\epsilon & \omega \\ c & b & b & c \end{array}$

EaII:  $\begin{array}{cccc} \curvearrowright & \succ \cdot\cdot & \checkmark & \curvearrowright \overset{\cdot\cdot}{\curvearrowright} \\ \sigma\tau\omega & \tau\omega & \theta\epsilon & \omega \\ c & bc & d & bccb \end{array}$

1585:  $\begin{array}{cccc} \curvearrowright & \succ & \overline{\curvearrowright} & \curvearrowright \overset{\cdot\cdot}{\curvearrowright} \\ \sigma\tau\omega & \tau\omega & \theta\epsilon & \omega \\ c & b & d & bcc. \end{array}$

## Line 11:

572:  $\text{ε}(\text{το})$   $\text{μο}(\text{μο})$   $\text{ο}(\text{ω})$  589:  $\text{μο}(\text{μοτο})$

The first formula in 1218 is an isolated case. The Byzantine tradition is represented by four main readings and some further variants only to be found in one or two Mss. It could be suggested that the Russian version comes closest to the reading given in 1464:

$\text{τω}$	—	/	>	\
τω	παρ	ε	χον	τι
bc	d	e	d	cba.

The second formula does not follow the Greek model, but it could be compared with 16,1 and transcribed in the same way.

## Line 12:

572:  $\text{τβα μη}$  572,589:  $\text{ε}(\text{το})$

Kulisma is not followed in the Russian translation. It could be presumed that the beginning of the line comes closer to the reading given in 1220 and 1472:

ε	—	//	/	ε	ε
τατς	πρεσ	βε	ατς	αυ	του
G	a	bc	ba	a	a.

// is transcribed as bcba (FUN I, 245).

## Line 13:

589:  $\omega(o)$  572, 589:  $e(re)$  572:  $\overset{\cdot}{\omega}e$   $\overset{\cdot}{e}(ra)$  589:  $\overset{\cdot}{e}(re)$

The formulaic structure in the Byzantine version has been followed quite precisely in the Russian translation. The difference of three syllables reflects by the insertion of a new formula in the end of the line.

## Line 14:

572:  $\overset{\cdot}{\omega}$   $\overset{\cdot}{e}$   $\overset{\cdot}{r}$

It seems that for the first formula only 572 follows the Byzantine model. 384 and 589 prefer to use another formula. The last formula seems to be identical in both versions.



Line No.	Not.	No. of syl.
3	CN	13
	RN	13
4	CN	8
	RN	8


  
 α νε δελ χθης οτε πα νη πο ρε γε ωρ γι ε\*


  
 ρα νη σα εφ. ης ηε νοσθηε γε ωρ ηη ρε\*


  
 τη γαρ αν ορελ α των φρε νων\*



  
 μου ης ετβς ης βο ες ης ι σα\*



Line No.	Not.	No. of syl.
5	C2	7
	R2	
6	C2	7
	R2	


Handwritten musical notation symbols above the staff.



xal
poo
vη
oel
tns
ϕu
xns\*

---


Handwritten musical notation symbols above the staff.



n
noy
ado
ctn
to
aoy
wa\*

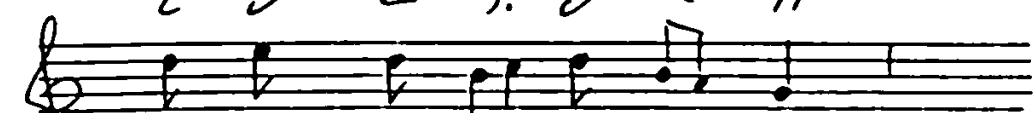
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Handwritten musical notation symbols above the staff.



ε
χθρον
την
α
ισ
vol
av\*

Handwritten musical notation symbols above the staff.



ερα
ση
ε
ρε
ζου
μη
ε\*

Line No.	Not.	No. of syl.
----------	------	-------------

CN

12

IN

7

σου κα τα στρα φα με νος βο ας σου η μιν

SN

13

η α ζε ηλη πο βλο γε γε ηα μη βε ηη γε τε \*

CN

5

IN

8

α λη λου ε α \*

SN

5

α λη λου γη γα \*

Line No.	Not.	No. of syl.
9	CN	5
	SN	
	CN	5
	SN	
10	CN	5
	SN	
	CN	5
	SN	

α λλη λου ι α\*

α λη λου ρη ια\*

no neumes

α λλη λου ι α\*

α λη λου ρη ια\*

Apr. \*21

Line No.	Not.	No. of syl.
11	CN	7
	SN	7

no neumes



Χρὶ στω τω εὐ ερ γε τῆ




Χρη στοῦ μη βο λα ββ γρο:-



## APRIL No. \*21

Collated from five sources: 1 in Round notation, 1 in Coislin and 3 in Sematic notation.

The sticheron belongs to a group of four stichera in Tetartos Mode, performed at the λιτή and having almost the same melodies and neumatation - Πάντα τὰ ἔθνη (No.6), Ἑσπέρια ἀσμάτων (No.7), Στέφανον κάλλους (No.\*20), not found in the accessible Russian sources) and Στήλη μαρτύρων (No. \*21). Therefore No. 6 and No. 7 will be consulted.

## Line 1:


572:  vs

See the commentaries for 6,1 and 7,1 (88, 102). It seems that the red variant on  τῷ  ῶν in 528 could be followed in transcribing the second formula. In fact this is the main reading in the Round sources for 6,1 and 7,1.

## Line 2:

572:    : 589: 

572: сла ва пра вь 589: нн

See the notes for 6,2. The line has the same formulaic structure as 6,2. The only difference seems to be an inserted  on пра (because of the syllables number), presu-

mably with a repetition function (FUN I, 101).

Line 3:

572:  $\overset{\curvearrowright}{\Gamma\alpha}$   $\overset{\curvearrowright}{\beta\eta}$   $\overset{\curvearrowright}{\gamma\epsilon}$  (I)  $\overset{\curvearrowright}{\Gamma\epsilon}$   $\overset{\curvearrowright}{\omega\rho}$     589:  $\overset{\curvearrowright}{\epsilon\alpha}$   $\overset{\curvearrowright}{\omega\rho}$  (ορ)

Compare with 6,3-4 and 7,3-4. The first two formulas correspond to 6,3. The third formula, containing one syllable more in comparison with the parallel in 6,4 (εἰπακού ), seems to have the same melodic value - only h and c are placed on two syllables.  $\overset{\curvearrowright}{\omega\rho}$  is transcribed ce as in the last formulas in 6,4 and 7,4. Possibly the  $\overset{\curvearrowright}{\omega\rho}$  could be transcribed as an ascendent second (FUN I, 200).

Line 4:



572:  $\overset{\curvearrowright}{\mu\omicron\upsilon}$   $\overset{\curvearrowright}{\epsilon\omicron}$   $\overset{\curvearrowright}{\epsilon\zeta}$   $\overset{\curvearrowright}{\mu\zeta\iota}$     589:  $\overset{\curvearrowright}{\mu\omicron\upsilon}$   $\overset{\curvearrowright}{\epsilon\tau\epsilon\omicron}$

See the notes for 6,5 and 7,5. It could be suggested that the first formula in the Greek version has been followed in the Russian translation, and  $\overset{\curvearrowright}{\mu\omicron\upsilon}$  could be interpreted as a fourth up movement (FUN I, 133), while the second  $\overset{\curvearrowright}{\epsilon\tau\epsilon\omicron}$  could be treated as a second (FUN I, 133).

Line 5:

572:  $\overset{\curvearrowright}{\mu\omicron\upsilon}$   $\overset{\curvearrowright}{\Delta\rho\omicron}$

Line 6:

572:  589:   
 572: βρα μη βε ζογ 589: γε βε



Compare with 6,7 and 7,7. The formulaic structure is identical with 7,7 and therefore deciphered in the same way.

Line 7:

572:  589:   
 572: μα γε μλη πο ββρ γζ μα(II) μη 589: γζ μα(II) βζ

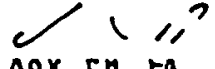

See the commentaries for 6,8 and 7,8-9. It seems that the first formula does not follow the Greek version and presumably could be compared with the first formula in 6,4.

Line 8:

572:  589:   
 572: λου γη 589: λβ λου(λγ) γη(η) γα(α)

See the comments for 6,9 and 7,10. The line is transcribed as 7,10.

Line 9:

572:  589:   
 572: λου γη γα 589: γα(α)

The line has the same neumatation as 6,10 and 7,11 and therefore is transcribed in the same way. See the notes for 6,10 and 7,11.

Line 10:

572: 7: 589: ΛΟΥ ΡΑ(Α)

The line is graphically identical with 6,11 and comes very close to 7,12. See the commentaries for 6,11.


Line 11:

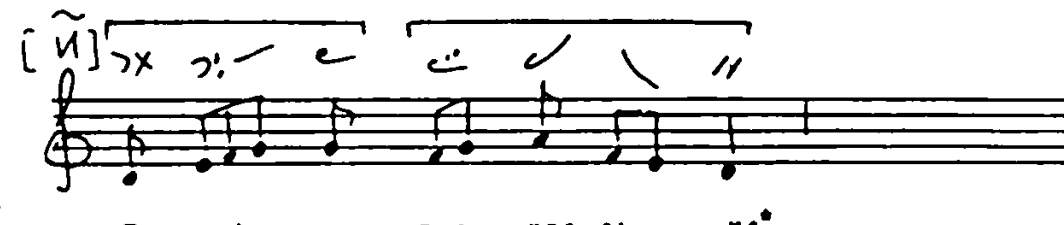
589: >> εβ

The Russian text translation does not follow εβεργέτη. Instead has been used ΠΝΘΟΔΑΒΕΛΥΓΟ. The line has the same neumatism and formulaic organization as 6,12 and 7,13. See the notes for these lines.

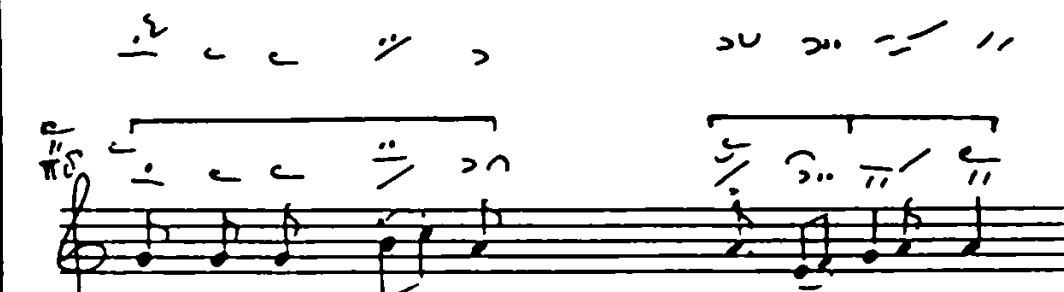


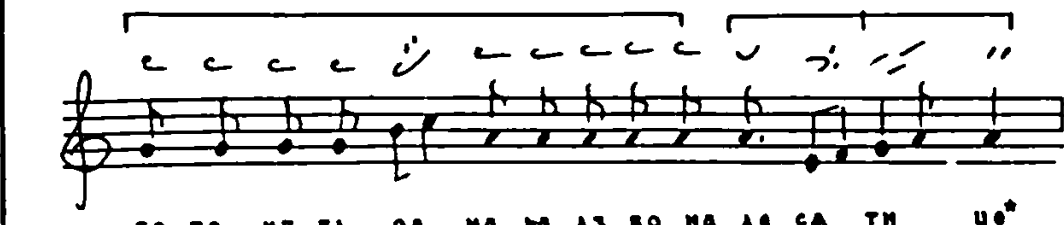
Line No.	Not.	No. of syl.
1	CN	
	6	
	SN	7
2	CN	9
	14	
	SN	14


  
 Πρω τος παν ευ φη με\*


  
 Πλ οστ ε ρε προ κτα λη ηε\*

---


  
 της θε ο λεκ του δω δε κα θος\*


  
 βο γο ηζ ρβ ρα ηα ηα δς βο ηα δε σα τη ηε\*

Line No.	Not.	No. of syl.
3	CN	12
	SN	11
4	CN	11
	SN	12

θα να του εν μα χαι ρα υ πο η ρω δον \*

ε ε με ο τ ε η ρο α ε

δ ι α του δ ι δ α σ α λ ο υ υ πε με λ ι ν α ε \*

ο υ γ η τ ε λ α ρ α α η \* π ρ ο τ ε ρ ο π ε λ ε με ε η \*

Line No.	Not.	No. of syl.
5	CN	9
	RN	
6	SN	7
	CN	7
	RN	
	SN	11

ΠΩ ΤΟΣ ΤΟ ΠΟ ΤΗ ΡΙ ΟΥ ΑΥ ΤΟΥ\*

ΠΛ ΟΣΤ ΤΕ ΥΑ ΜΟΥ Θ ΓΟ

---

ΩΣ Υ ΠΕ ΟΧΟΥ Ε ΠΛ ΕΣ\*

ΤΑ ΚΟ ΜΕ Ω ΕΣ ΜΑ Η ΣΠΗ ΛΣ ΤΕ ΣΠ\*

Line No.	Not.	Nb. of syl.
7	CN	9
	SN	9
8	CN	9
	SN	9

Handwritten musical notation for line 7, first system. Includes a treble clef, a staff with notes, and a series of rhythmic symbols above the staff.

ο θεν και τοις βασιλεισ σε\*

Handwritten musical notation for line 7, second system. Includes a treble clef, a staff with notes, and a series of rhythmic symbols above the staff.

τες μη η μη σα ρβ στεη τα τα

Handwritten musical notation for line 8, first system. Includes a treble clef, a staff with notes, and a series of rhythmic symbols above the staff.

συν κληρονομον προσηκατο\*

Handwritten musical notation for line 8, second system. Includes a treble clef, a staff with notes, and a series of rhythmic symbols above the staff.

εξ ηα ελεα ηη κα προηα . τς\*

Line No.	Not.	No. of syl.
9	CN	
	RN	10
	SN	11
10	CN	11
	RN	
	SN	11

ο φι λαν θρω πος συν το συγ κο νο\*

υλο εε κο λο εε\* υε εε οφ μη κο το

πρεσ βευ ων τα υ περ των ψυ χων η μωντ--


μο λα θα σα\* ο λογ θα κς ηα μη κς:-

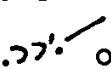
APRIL No. \*25

Collated from 10 sources: 4 in Round, 1 in Coislin, 2 in Chartres and 3 in Sematic notation.

\*25 was found only in 7 of the available Byzantine sources - 264, 265, Ph.30, 1492, 361, 74 and 1219. The sticheron is indicated with the signature for Plagios Tetartos in 384 and 6 of the Byzantine sources. Exceptional is the version in 265, presenting the same text in Plagios Deuterios. The comparison between the two versions on the same text, but in different Modes shows different formulaic structure as well as different melodic and rhythmical organization. Obviously the Russian translation follows the majority Byzantine version in Plagios Tetartos. The signatures in 572 and 589 are missing, but presumably the melodies in these Mss for April \*25 is in Plagios Tetartos, since their neume organization comes very close to the version in 384.

Line 1:

589:   
ετ ρβα

The Byzantine formulaic structure, built up by two formulas is followed in general in the Russian version.  on ετ is transcribed as EFG (FUN I, 217).

Line 2:

572, 589:  υε(υε) 572:  μα(I) (ηλI)

The Russian translation has the same formulaic organization as the Greek model. The only difference seems to be the filling up with five  $\epsilon$ .

Line 3:

572:  $\checkmark \dot{\iota}$   
 $\epsilon \grave{\upsilon} \mu \grave{\upsilon}$  (2nd) extra syllable between the second  $\mu \grave{\upsilon}$  and  $\omega$   
 $\epsilon$ , 589:  $\dot{\iota} \mu \grave{\upsilon}$  (2nd)



Four formulas construct the Byzantine version, while the Russian one is built up from only three. The first one and the last formulas seem to be identical in the two traditions. The second formula, consisting of  $\epsilon$  and  $\checkmark$  does not cause many difficulties for the transcribing - the  $\epsilon$  is treated as a repetition sign (FUN I, 126) and  $\checkmark$  is valued as an ascending second (FUN I, 130).

Line 4:

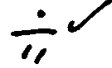
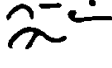
572:  $\xi \epsilon \checkmark \epsilon \dot{\iota} \dot{\iota} = \dot{\iota}$  589:  $\xi \epsilon \checkmark \epsilon$   
 $\sigma \upsilon \nu \eta \theta \alpha \tau \beta \rho \pi \epsilon \theta$   $\sigma \upsilon \nu \eta (\chi \eta) \theta \alpha \lambda \eta$


The second and the third formulas seem to come very close to the Byzantine tradition. It could perhaps be suggested, that the first formula, which has almost the same neumatation as the second one, presumably also has the same melodic value.

Line 5:



572:  ρβτ ρε ε(ρε) 589:  ρβτ

The Russian version seems to follow in general the Greek tradition. The first formula comes closest to the reading given in 1492:











   
 πω τος  
 cd bcc.

The third formula is varied with , presumably meant as ab (FUN I, 134).






Line 6:

572:  ρε 589:  ρε

It could be suggested that the three formulas used in the Russian text come closest to the version presented in Ph.30. See also \*25,2.

Ph.30:            
 ως υ πε σχον ε πλ ες  
 G G bc a a EF G a c ba .

On the other hand the last two formulas could perhaps be interpreted as fourth up, following the reading in 1492:

      
 ε πλ ες  
 dc b c d f ed.



Line 7:

572:  $\tau\epsilon$   $\mu\beta$ , missing  $\eta$ ,  $\upsilon\beta$   $\epsilon\alpha$   $\rho\beta$  589:  $\tau\epsilon$ , missing  $\eta$ .  $\upsilon\beta$   $\epsilon\alpha$

It seems that the line is built up from two formulas instead of three as given in the Greek version. The first formula presumably could be interpreted as a variant of the first formula in the Byzantine model. The second formula could be compared with the first formula in \*25,4.

Line 8:

572:  $\epsilon\lambda\epsilon$   $\kappa\alpha$   $\alpha$  589:  $\kappa\alpha$   $\alpha(\rho\alpha)$

There is quite big difference between the version in 264 and the Russian translation. Possibly the first formula in 1492 could be used as a key for transcribing the beginning of the line:

1492:  $\sigma\upsilon\nu$   $\kappa\lambda\eta$   $\rho\theta$   $\nu\theta$   $\mu\theta\nu$   
 a b c d a

For the last two formulas it could also be suggested that they come closest to the reading presented in 1492:

$\sigma\eta$   $\kappa\alpha$   $\tau\theta$   $\alpha$   $\epsilon\phi$   $\gamma$   $\alpha$   $\epsilon$   $\beta\alpha$ .  
 a EF G a c ba.

Line 9:

572:  $\upsilon\beta$  572, 589:  $\epsilon\alpha$   $\rho\beta$

It could be suggested that the first two formulas follow the version of Ph.30:

ο	φι	λαν	τω	πος	συν
D	EF	G	Ga	FE	D.

The third formula seems to come closest to the reading of 264:

συν	το	συν	κο	νω
G	G	a	bc	a

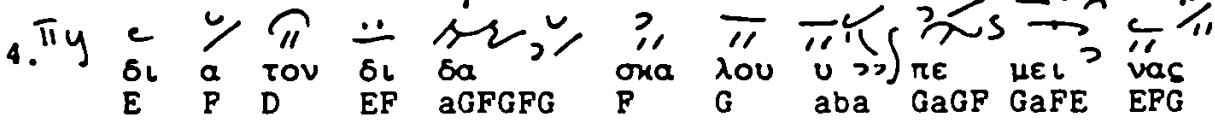
Line 10:

572, 589:  $\omega\theta$     572:  $\lambda\alpha \ \theta\alpha \ \gamma\alpha \ \omega \ \alpha\theta\gamma$     589:  $\omega(\theta) \ \theta\alpha$

The first formula could be treated as a variant of the Greek one. The second also seems to be the same in both traditions. In the place of the third formula in the Russian version are inserted two  $\epsilon$ , and lastly the final formula is identical in both versions. It seems that the third formula has been followed in 572:  $\omega \ \alpha\theta\gamma$ .

APRIL No. 25

(265: 113v)

1.  Πρω τος παν ευ φη με  
EFGFDEF EF GF a FE D
2.  της θε ο λεκ του δω δε κα δος  
D E F GFGEFGa GaF Ga GF EFEFDEF E
3.  θα να του εν μα και ρα υ πο η ρω δον\*  
a aGa GaF Ga GF EF a aGa G F GaGF E
4.  δι α του δι δα σκα λου υ πε μει νας  
E F D EF aGFGFG F G aba GaGF GaFE EFG
5.  πρω τος το πο τη ρι ον αυ του\*  
GaGF E E GF Ga F EF DF E
6.  ως υ πε σχον ε πι ες  
a a abaFGab aGF Ga GF E
7.  ο θεν τοις βα σι λει ας σε\*  
GFGabaGFG EF ED G G b aGa G a c ba
8.  συ κλη ρο νο μον προ ση κα το\*  
G a a aGa GaF Gaba GaGFGa FE E
9.  ο φι λαν θρω προς συν το συ κο νω  
E GF a FE D G G G Gc a
10.  προς βευ ων τα\* υ περ των ψυ χων η μων  
Gaba GaGFGa FE a aGFGFG F G aba GaGFGaFE FE E:--

1219(110r), Ph.30(105v), 384(52r)

Line No.	Not.	No. of syl.
1	ChN	α - - - - ἰ - - - -
	11	
	RN	
	Α Π Ο Σ Τ Ο Λ Ε Κ Α Ι Μ Α Ρ Τ Υ Σ Ι Α Κ Ω Β Ε *	
2	SN	
	12	
	Α Π Ο Σ Τ Ο Λ Ε Μ Ο Υ Υ Ε Η Η Ξ Ε Η Α Κ Ο Β Ε *	
	ChN	
2	RN	
	6	
	Τ Ο Υ Κ Α Λ Ο Υ Π Ο Λ Μ Ε Ν Ο Σ	
	SN	
		Α Ο Ρ Ρ Α Β Γ Ο Π Α Σ Τ Ι Ρ Α *

Line No.	Not.	No. of syl.
3	ChN	7
	RN	
	SN	10
4	ChN	9
	RN	
	SN	

Handwritten musical notation for line 3, staff 1 (ChN). Includes notes, rests, and accents. Lyrics: θε ο λε κτου προ βα του\*

Handwritten musical notation for line 3, staff 2 (SN). Includes notes, rests, and accents. Lyrics: βορονζ εβ ρανο ε ο εβ ηα\*

Handwritten musical notation for line 4, staff 1 (ChN). Includes notes, rests, and accents. Lyrics: τω ο μιλ μο νι εν υ ψι στοις

Handwritten musical notation for line 4, staff 2 (SN). Includes a slash through the staff and two circles.

Line No.	Not.	No. of syl.
5	•hN	6
	FN	
	SN	
6	ChN	9
	FN	
	SN	11

Handwritten musical notation for line 5, including a treble clef, notes, and the Greek text: σου αγαλο μενος \*

Handwritten musical notation for line 5, consisting of a treble clef and a diagonal slash through the staff.

Handwritten musical notation for line 6, including a treble clef, notes, and the Greek text: αι τησαι τοις εορταζουσιν

Handwritten musical notation for line 6, including a treble clef, notes, and the Greek text: μολησαοπραζαλμουτοσηνητα\*

Line No.	Not.	No. of syl.
7	ChN	
	RN	8
	SN	8
8	ChN	
	RN	7
	SN	11

ΤΟ ΘΕ ΠΤΟΥ ΣΟΥ ΜΝΗ ΜΟ ΟΥ ΝΟΝ\*  
 ΥΪ ΣΤΪ ΗΟΥ ΤΟ ΤΗ ΠΑ ΜΑ ΤΩ

---

Α ΦΕ ΟΙΥ Α ΜΟ ΤΙ ΩΥ  
 Ω ΣΤΑ ΒΛΘ ΗΗ Ε ΓΟΪ ΧΟ ΕΞ ΠΟ ΔΑ ΤΗ

Line No.	Not.	No. of syl.
	ChN	
		8
	RN	
9		
	SN	7

Handwritten musical notation with notes and rests on a staff. Above the staff are several groups of notes with brackets and accents, including a checkmark and a dash.

καὶ τὸ πλοῦσιου ἐλεος;--

Handwritten musical notation with notes and rests on a staff. Above the staff are several groups of notes with brackets and accents.

ἡ ἐξ ἀν το μὴ λο εἶς:-




APRIL No. \*30

Collated from 6 sources: 2 in Round, 2 in Chartres, 1 in Coislin and 1 in Sematic notation.

The signature in the Coislin Ms 361, which indicates a different Mode (Tetartos) is the reason for using a Chartres sources for the transcription.



Line 1:

The formulaic structure of the Greek model has been followed in general in the Russian adaptation. The first formula is repeated once more. The last formula is presented in a more simple way, without a  .

Line 2:

It seems that the beginning of the line 1 has been used as an initial formula in line 2. The second formula follows the Byzantine model.

Line 3:

Presumably only the second formula follows the Greek tradition. The first  could be transcribed as a third down, while the following four  - as a repetition signs (FUN I, 100-101).

Line 4 and line 5 are missing in the Russian source.

## Line 6:

It seems that the Byzantine formulaic structure has been followed in the Russian version. The three formulas could be treated as variants of the Greek formulas.

## Line 7:

The Russian tradition seems to follow the Greek version in the two last formulas. The first formula used in the Russian text is almost identical with the first formula in line 2, and therefore is transcribed in the same way.

## Line 8:

The first and the fourth formulas in the Russian version could be treated as variants of the Byzantine formulas. An extra formula is added in the Russian translation in order to adjust the difference in the number of syllables.

## Line 9:

The final line is built up from two instead of three formulas as in the Byzantine tradition. The first formula is slightly varied, while the second one seems to follow the Greek tradition.

## CONCLUSION.

In the transcribed 12 stichera it could be observed that the accessible material consists of 402 segments in the Byzantine and 406 segments in the Russian version.

In 101 cases (approximately 25%) the Russian formulas follow exactly the Byzantine counterparts - 4 in Protos, 69 in Deuteros and 28 in Tetartos Modes. In 218 cases (about 54%) the musical formulas could be treated as variants of the same formulas in the Byzantine tradition. In 87 cases (about 21%) the Russian formulas do not follow the Byzantine tradition. The transcribing of these formulas was possible in many cases, because counterparts could be found on other places in the material.

On the basis of these observations the following could be concluded:

The Russian adaptation of April stichera preserved in 12th c. MSS keeps in general very close to the Byzantine tradition. It comes very close graphically and has the same formulaic structure and text, Interpunctuation, cadences, and use of thetas as the Byzantine tradition. The deviations in melody, rhythm or neumes are not very great, and usually consist of small details. It is not the purpose of this research to explain the character of these deviations. They may be a result of a Russian desire to demonstrate creativity in the adaptation, or perhaps the exact archetype for these translated chants have not yet been found, or perhaps a combination of the two explanations would give the right answer. To answer this question will be a subject of another investigation.

The fact that neither Sematic nor Palæobyzantine notations are readable in themselves makes it necessary to have a readable Mediobyzantine source. The Byzantine tradition was enormously stable, and was kept throughout centuries practically unchanged, which makes it possible to use it for the transcription even with only one readable source as a model. On the other hand quite often when the Russian redaction of a formula does not agree with the main reading in the Byzantine model text, a counterpart could often be found in other Byzantine MSS. So the existence of a comparative material increases the preciseness of the transcription considerably, as well as the amount that could be transcribed.

Apparently the analysis of the different formulas, their variants and combinations in both Byzantine and Russian sources are the most appropriate "key" for deciphering, and could assist in transcribing not only of segments but of complete melodies.

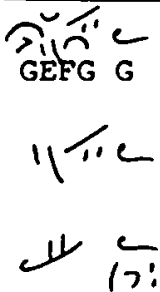
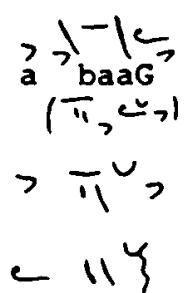
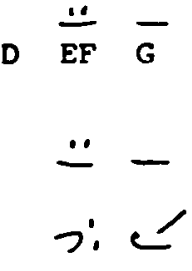
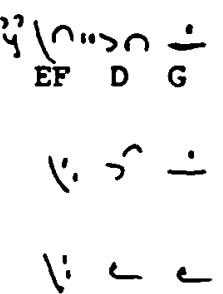
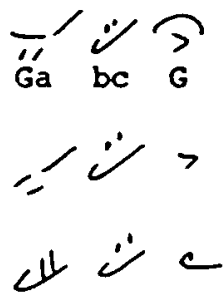
The Index of corresponding Byzantine and Russian formulas could be used as a dictionary. A complete Index of this kind based on much more comparative material could be used in the future for transcribing Stichera in Znamennaja notation even without having all the time a Byzantine model, as for example for the stichera dedicated to Russian Saints.

## INDEX OF CORRESPONDING BYZANTINE AND RUSSIAN FORMULAS

## MODES DEUTEROS

No.	Notation	Formula	Occurences	Notes
1.	RN CN SN	(G) $\overline{\text{aG}} \text{FE E}$  " " $\text{FE E}$  " " $\text{FE E}$ " " $\text{FE E}$	1,11. 13,9. 15,2 15,9.	Am. 1Aa (213)  see:Am. 1AB (213)
2.	RN CN SN	(G) $\overline{\text{bG}} \text{aG FE E}$  " " $\text{FE E}$  " " $\text{FE E}$ (+)	1,3. 1,5. 5,3. 5,18, 5,22. 12,19. 13,24.	Am. 1Ea (213)  in 5,18 ending with for Coislin majority  see: Am. 1EB (213)
3.	RN CN SN	(G) $\overline{\text{aG}} \text{FE EFD}$  " " $\text{FE EFD}$  " " $\text{FE EFD}$	13,6.	Am. 1Ac (213)
4.	RN CN SN	(G) $\overline{\text{bG}} \text{aG FE EFD}$  " " $\text{FE EFD}$  " " $\text{FE EFD}$	13,11	Am. Eη(213)
5.	RN CN SN	(G) $\overline{\text{bG}} \text{aG FE EFG}$  " " $\text{FE EFG}$  " " $\text{FE EFG}$	12,8	

No.	Notation	Formula	Occurences	Notes
6.	RN	$\overset{2}{\curvearrowright} \overset{3}{\curvearrowright} \curvearrowright$ GaGF E	13,21	Am. 16Na (232)
	QN	$\curvearrowright \curvearrowright$		
	SN	$\curvearrowright \{ \curvearrowright \}$		
7.	RN	$\curvearrowright \overset{2}{\curvearrowright} \overset{3}{\curvearrowright} \overset{4}{\curvearrowright}$ G FD E	14,9	
	QN	$\curvearrowright \curvearrowright \curvearrowright$		
	SN	$\curvearrowright \curvearrowright \curvearrowright$		
8.	RN	(a) $\overset{2}{\curvearrowright} \overset{3}{\curvearrowright} \overset{4}{\curvearrowright} \overset{5}{\curvearrowright}$ (c) $\curvearrowright \curvearrowright$ ca b aG G	1,7. 5,7. 5,17. 5,20. 14,10	Am. 2AB(215)
	QN	$\curvearrowright \curvearrowright \curvearrowright \curvearrowright$		
	SN	$\curvearrowright \curvearrowright \curvearrowright \curvearrowright$		
9.	RN	$\overset{2}{\curvearrowright} \overset{3}{\curvearrowright} \overset{4}{\curvearrowright} \overset{5}{\curvearrowright}$ G EF G	1,3. 5,5. 5,22. 13,16. 13,20. 14,8	Am. 16Kα (231)  1217 - $\curvearrowright$ in 14,8
	QN	$\curvearrowright \curvearrowright \curvearrowright \curvearrowright$		
	SN	$\curvearrowright \curvearrowright \curvearrowright \curvearrowright$		
10.	RN	$\overset{2}{\curvearrowright} \overset{3}{\curvearrowright} \overset{4}{\curvearrowright} \overset{5}{\curvearrowright}$ GF EF G	1,5. 12,12. 12,19.	Am. 16Eα (231)
	QN	$\curvearrowright \curvearrowright \curvearrowright \curvearrowright$		
	SN	$\curvearrowright \curvearrowright \curvearrowright \curvearrowright$		

No.	Notation	Formula	Occurences	Notes
11.	RN CN SN	 GEFG G	5,8. 5,18. 12,4 13,24.	Am. 16Ia (231)
12.	RN CN SN	 a baaG	1,2. 12,15	Am. 19 (236)  in 28, 36It
13.	RN CN SN	 D EF G	1,11	Am. 17Ba (234)
14.	RN CN SN	 EF D G	12,9	Am. 10Δa (234)
15.	RN CN SN	 Ga bc G	12,13	

No.	Notation	Formula	Occurences	Notes
16.	RN CN SN	$\begin{array}{c} \text{abc} \quad G \\ \text{abc} \quad G \\ \text{abc} \quad G \end{array}$	5,15	see: Am.7 (219)
17.	RN CN SN	$\begin{array}{c} \text{ba} \quad G \\ \text{ba} \quad G \\ \text{ba} \quad G \end{array}$	5,19	
18.	RN CN SN	$\begin{array}{c} \text{b} \quad \text{ba} \quad G \\ \text{b} \quad \text{ba} \quad G \\ \text{b} \quad \text{ba} \quad G \end{array}$	5,13	Am. 34Δα (239)
19.	RN CN SN	$\begin{array}{c} \text{b} \quad \text{b} \quad \text{ba} \quad G \\ \text{b} \quad \text{b} \quad \text{ba} \quad G \\ \text{b} \quad \text{b} \quad \text{ba} \quad G \end{array}$	5,4	Am. 8θβ (220)
20.	RN CN SN	$\begin{array}{c} \text{G} \quad \text{aF} \quad \text{G} \\ \text{G} \quad \text{aF} \quad \text{G} \\ \text{G} \quad \text{aF} \quad \text{G} \end{array}$	5,9	Am. 33A (239)



No.	Notation	Formula	Occurences	Notes
21.	RN CN SN	(a) $\checkmark$ $\begin{matrix} \text{b} \\ \text{ab} \\ \text{G} \end{matrix}$	15,2	Am.3A (216)
22.	RN CN SN	$\begin{matrix} \checkmark \\ a \\ b \\ G \\ a \end{matrix}$	5,11	Am.8Zε (220)
23.	RN CN SN	$\begin{matrix} \checkmark \\ ba \\ Ga \\ a \end{matrix}$	13,8. 13,15. 13,19	Am.8Γα (220)  see Am.8Γγ (220)
24.	RN CN SN	$\begin{matrix} \checkmark \\ b \\ b \\ cb \\ a \end{matrix}$	5,14	see Am.15Aα (230) ε ε $\checkmark$ - in 1231, 1492,1472,PaII,St.30, 533,1232,1564,1586,1230, 1484
25.	RN CN SN	$\begin{matrix} \checkmark \\ bc \\ b \\ a \end{matrix}$	5,15	Am.15Δα (230)  see Am.15Δβ (230)

No.	Notation	Formula	Occurences	Notes
26.	RN CN SN	$b \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} a$ $\backslash \quad //$ $\cup \quad //$	5,19	see Am.15Aa (230)
27.	RN CN SN	$G \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} a \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} bc \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} b \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} a$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$	1,2	Am.9Aa (222)  in Coislin majority - ✓ - in 1214
28.	RN CN SN	$(a)bc \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} da \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} c \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} ba \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} bcb$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$	5,19	
29.	RN CN SN	$a \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} EF \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} a$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$	13,23	Am.17ΓB (234)
30.	RN CN SN	$G \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} a \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} c \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} b \begin{matrix} \curvearrowright \\ \curvearrowright \end{matrix} a$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$ $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$	1,2. 12,15	Am.4Bβ (217)  1217 - $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup$ (12,15)

No.	Notation	Formula	Occurences	Notes
31.	RN	(G) $\overline{\overline{a}} \overline{\overline{b}} \overline{\overline{d}} \overline{\overline{c}} \overline{\overline{b}}$	5,6	Am. 4Γα (217)
	CN	$\phi \overline{\overline{a}} \overline{\overline{b}} \overline{\overline{d}} \overline{\overline{c}} \overline{\overline{b}}$		
	SN	$\phi \overline{\overline{a}} \overline{\overline{b}} \overline{\overline{d}} \overline{\overline{c}} \overline{\overline{b}}$		
32.	RN	$\overline{\overline{G}} \overline{\overline{a}} \overline{\overline{ca}} \overline{\overline{b}}$	1,1	
	CN	$\overline{\overline{G}} \overline{\overline{a}} \overline{\overline{ca}} \overline{\overline{b}}$		
	SN	$\overline{\overline{G}} \overline{\overline{a}} \overline{\overline{ca}} \overline{\overline{b}}$		
33.	RN	$\overline{\overline{G}} \overline{\overline{ab}} \overline{\overline{b}}$	5,13. 5,19	Am.11Bδ (226)
	CN	$\overline{\overline{G}} \overline{\overline{ab}} \overline{\overline{b}}$		
	SN	$\overline{\overline{G}} \overline{\overline{ab}} \overline{\overline{b}}$		
34.	RN	$\overline{\overline{G}} \overline{\overline{ab}} \overline{\overline{b}}$	12,9	Am.11Aβ (226)
	CN	$\overline{\overline{G}} \overline{\overline{ab}} \overline{\overline{b}}$		Am.11Aα (226)
	SN	$\overline{\overline{G}} \overline{\overline{ab}} \overline{\overline{b}}$		
35.	RN	$\overline{\overline{ba}} \overline{\overline{Ga}} \overline{\overline{D}}$	1,11	
	CN	$\overline{\overline{ba}} \overline{\overline{Ga}} \overline{\overline{D}}$		
	SN	$\overline{\overline{ba}} \overline{\overline{Ga}} \overline{\overline{D}}$		

No.	Notation	Formula	Occurences	Notes
36.	RN	$\overline{G} \overset{\checkmark}{a} \overset{\checkmark}{FE} \overset{\checkmark}{D}$	12,17	Am.5B $\alpha$ (218)
	CN	$\overline{\checkmark} \checkmark \checkmark \checkmark$		Am.5B $\beta$ (218)
	SN	$\checkmark \checkmark \checkmark \checkmark$		
37.	RN	$(E) \overset{\checkmark}{F} \overset{\checkmark}{E} \overset{\checkmark}{D}$	13,22	see:Am.6 $\Gamma\gamma$ (218)
	CN	$\checkmark \checkmark \checkmark \checkmark$		
	SN	$\checkmark \checkmark \checkmark \checkmark$		
38.	RN	$\checkmark \checkmark \checkmark$ E D D	15,3	
	CN	$\checkmark \checkmark \checkmark$		
	SN	$2 \checkmark \checkmark$		
39.	RN	$\overset{\checkmark}{EF} \overset{\checkmark}{D}$	15,9	
	CN	$\checkmark \checkmark$		
	SN	$\checkmark \checkmark$		
40.	RN	$\overset{\checkmark}{ba} \overset{\checkmark}{Gc} \overset{\checkmark}{c}$	13,13	
	CN	$\checkmark \checkmark \checkmark$		
	SN	$\checkmark \checkmark \checkmark$		

## MODES TETARTOS

No.	Notation	Formula	Occurences	Notes
1.	RN	$\begin{array}{ccc} \overline{ca} & \overline{cb} & \overline{aG} \\ \overline{G} & & \end{array}$	*25,10	
	CN	$\begin{array}{ccc} \backslash & // & \overline{c} \\ & & \end{array}$		
	SN	$\begin{array}{ccc} \backslash & // & // \\ & & \end{array}$		
2.	RN	$\begin{array}{ccc} \overline{(a)cb} & \overline{cb} & \overline{aG} \\ \overline{G} & & \end{array}$	16,14	
	CN	$\begin{array}{ccc} \backslash & // & \overline{c} \\ & & \end{array}$		
	SN	$\begin{array}{ccc} \backslash & // & // \\ & & \end{array}$		
3.	RN	$\begin{array}{ccc} \overline{ce} & \overline{d} & \overline{d} \\ & & \end{array}$	7,4	
	CN	$\begin{array}{ccc} // & // & \overline{c} \\ & & \end{array}$		
	SN	$\begin{array}{ccc} // & // & // \\ & & \end{array}$		
4.	RN	$\begin{array}{ccc} \overline{d} & \overline{cb} & \overline{c} \\ & & \end{array}$	16,2	
	CN	$\begin{array}{ccc} / & \overline{c} & \overline{c} \\ & & \end{array}$		
	SN	$\begin{array}{ccc} / & \overline{c} & \overline{c} \\ & & \end{array}$		
5.	RN	$\begin{array}{ccc} \overline{d} & \overline{e} & \overline{d} \\ & & \end{array}$	16,8	
	CN	$\begin{array}{ccc} \overline{d} & / & \overline{c} \\ & & \end{array}$		
	SN	$\begin{array}{ccc} \overline{c} & / & \overline{c} \\ & & \end{array}$		

No.	Notation	Formula	Occurences	Notes
6.	RN CN SN	$\begin{matrix} \overline{bc} \checkmark & \rightarrow & \checkmark \\ dbc & & a \end{matrix}$ $\begin{matrix} \checkmark & & \rightarrow \\ \checkmark & & \end{matrix}$ $\begin{matrix} \checkmark & & \checkmark \\ \checkmark & & \end{matrix}$	16,3	
7.	RN CN SN	$\begin{matrix} \checkmark & \rightarrow & \checkmark & \rightarrow & \checkmark \\ d & bc & & a \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$	*25,2	
8.	RN CN SN	$\begin{matrix} \checkmark & \rightarrow & \checkmark & \rightarrow & \checkmark \\ d & bc & & a \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$	*25,10	
9.	RN CN SN	$\begin{matrix} \checkmark & \rightarrow & \checkmark & \rightarrow & \checkmark \\ e & ec & d & c \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$	6,6. *21,5	
10.	RN CN SN	$\begin{matrix} \checkmark & \rightarrow & \checkmark & \rightarrow & \checkmark \\ e & d & b\checkmark c\checkmark b & a \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$ $\begin{matrix} \checkmark & \rightarrow & \checkmark \\ \checkmark & & \end{matrix}$	*25,3	

No.	Notation	Formula	Occurences	Notes
11.	RN CN SN	$\frac{1}{f} \text{cd}$ $\frac{1}{\text{cd}}$ $\text{cd}$	6,2. 7,2	
12.	RN CN SN	$\frac{1}{f} \text{cd} \text{bcc}$ $\frac{1}{\text{cd}} \text{bcc}$ $\text{cd} \text{bcc}$	6,2. 7,2. *21,2	Round majority $\div$ 1218
13.	RN CN SN	$\frac{1}{g} \text{g a f}$ $\frac{1}{\text{g}} \text{g a f}$ $\text{g g a f}$	7,5	
14.	RN CN SN	$\frac{1}{G} \text{G a bc a}$ $\frac{1}{G} \text{G a bc a}$ $\text{G G a bc a}$	16,9	
15.	RN CN SN	$\frac{1}{G} \text{a EFG}$ $\frac{1}{G} \text{a EFG}$ $\text{G a EFG}$	*25,3	

No.	Notation	Formula	Occurences	Notes
16.	RN CN SN	$\overline{Ga} \overline{a}$ // // // //	*25,2	
17.	RN CN SN	$\supset\supset x \overline{e}$ Gd d $\supset\supset / e$ $\supset\supset / e$	6,1. 7,1. *21,1	
18.	RN CN SN	$e \overline{bc} (d)$ a bc (d) e // e //		
19.	RN CN SN	$\supset\supset / \overline{e}$ a EF (G) $\supset\supset \supset\supset$ u $\supset\supset$	*25,2. *25,6	
20.	RN CN SN	$\supset \supset\supset / \supset\supset$ b cb c $\supset \backslash //$ e $\backslash //$	6,6. *21,5	
21.	RN CN SN	$\supset\supset\supset \supset\supset \supset$ bcba G $\supset \supset$ $\supset\supset \supset\supset$	16,8	



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## DANSK RESUME.

TRANSKRIPTION AF STICHERA IDEOMELA FOR APRIL MÅNED  
I RUSSISKE HÅNSKRIFTER FRA DET 12. ÅRHUNDREDE.

Efter at slaverne antog kristendommen brugte de til deres gudstjenester liturgiske bøger, som var blevet oversat fra græsk. For at notere melodierne brugte de forskellige musiknotationer, som var beslægtet med forskellige typer af palaeobyzantinsk notation.

Hverken palaeobyzantinsk eller den russiske sematiske notation er læselig. Derfor er det nødvendigt at benytte en læselig mediobyzantinsk kilde.

Formålet med denne opgave er at finde en metode efter hvilken man kan transkribere sange i sematisk notation. Afhandlingen bruger en komparativ metode, der er baseret på en kollation af 60 byzantinske og 4 oldrussiske håndskrifter.

Afhandlingen består af to dele: I den første del gives basal information om april stichera og deres placering i kilderne, og metoden beskrives udføreligt. Den anden del giver transkriptionerne af april stichera linje for linje. Efter hver transkription findes kommentarer. Der er også et index over korresponderende byzantinske og russiske formler.

Transkriptionen af de 12 stichera viste, at det tilgængelige materiale bestod af 402 segmenter i den byzantinske og 406 segmenter i den russiske version.

I ca. 25% af tilfældene fulgte de russiske formler nøjagtigt de Byzantinske modstykker. I ca. 54% af tilfældene kan de musikalske formler opfattes som varianter af de tilsvarende formler i den byzantinske tradition. I ca. 21% af tilfældene fulgte de russiske formler ikke den byzantinske tradition.

I nogle tilfælde var det muligt at transkribere disse formler, fordi de havde modstykker andre steder i materialet.

Man kan således konkludere, at den russiske oversættelse af april stichera følger ret nøje det byzantinske forbillede. Kendsgerningen, at hverken sematisk eller palæobyzantinsk notation er læselig i sig selv, gør det nødvendigt, at have en læselig mediobyzantisk kilde. Indtil nu er den bedste "nøgle" til decifring af de russiske sange en analyse af de forskellige musikalske formler, deres varianter og kombinationer i både byzantinske og russiske kilder. Ifølge denne metode er det muligt at transkribere ikke kun segmenter, men komplette melodier.

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ΑΠΡΙ Α ΤΗΣ ΟΣΙΑΣ ΜΑΡΙΑΣ ΤΗΣ ΑΓΓΛΙΑΣ +  
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 Τ· ΑΝ ΚΕ ΤΟΥ Α ΠΟΥ ΕΛ ΠΕΩΡΓΙΟΣ·  
 ΛΑΜΠΡΟΣ ΕΡΙΣΤΟΝΩΡΓΙΟΣ· ΒΗ ΤΗΝ ΔΕ ΖΩΩΝΑ·

## ABBREVIATIONS.

Am.	Amargianakis, G.: An Analysis of Stichera in Deuteros Modes.
CIMAGL	Cahiers de l'Institut de Moyen-Age Grec et Latin.
CN	Colslin notation.
ChN	Chartres notation.
f.	Formula.
FIN	Follieri, H.: Initia Hymnorum Ecclesiae Graecae.
FUN	Floros, C.: Universale Neumenkunde.
GIM	State Historical Museum, Moscow.
GPB	State Saltykov-Ščedrīn Public Library, Leningrad.
JÖB	Jahrbuch der österreichischen Byzantinistik.
MA	Μηνιαῖον τοῦ ἀπριλίου.
MBDTM	Bražnikov, M.: Drevnerusskaja teorija muzyki.
MBLF	Bražnikov, M.: Lica i flity znamennoogo raspeva.
MBPR	Bražnikov, M.: Puti razvitiija i zadači rassifrovki znamennoogo raspeva.
MMB	Monumenta Musicae Byzantinae.
MR	Μηνιαῖα τοῦ ὄλου ἐνιαυτοῦ.
MVE	Vellimirović, M.: Byzantine Elements in Early Slavic Chant.
NUM	Nina Ulff-Møller
SEC	Studies in Eastern Chant.
SK	Svodnyj katalog slavjano-russkich rukopisnych knig, chranjaščichsja v SSSR XI-XIII vv.
SN	Sematic notation.
TODRL	Trudy otdela drevnerusskoj literatury.

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