

Irina Starikova

SPECIAL MELODIC FORMULAS IN THE PSALM CYCLES OF THE VIGIL IN RUSSIAN MANUSCRIPTS OF THE 16th TO 18th CENTURIES

Abstract: This paper discusses the melodic formulas of psalmodic cycles of the Vigil in Russian manuscripts of the 16th to 18th centuries. It shows that some special formulas are used in the melos of the psalmody, along with the formulas of *znamenny* and *putevoy* chant. They are found in the eight-mode cycles, such as “Lord, I have cried” and “God is the Lord”, and in the cycles with one melodic model (according to the Jerusalem Typicon tradition; sometimes without indication of modes), such as the Polyeleos, the ainoi, or the first antiphon of the first kathisma and the seventeenth kathisma. Similarities between special formulas in various psalmodic cycles, including eight-mode and non-octomodal Psalms, suggest the presence of remnants of the archaic eight-mode psalmodic system in the cycles of the Vigil.

Keywords: medieval Russian chant, Russian liturgical tradition, psalmody, octomodal system, alleluia.

The Psalm cycles for the Vigil have been included in notated Russian chant books since the early 16th century onwards. Structure, stylistics, melodic pattern and other musical features of medieval Russian psalmody have been examined in the works of such scholars as Oksana Zhivaeva,¹ Tatiana Shvets,² Veronika Pereleshina,³ Olga Krashenninnikova⁴ and Gleb Pechionkin.⁵ Despite this, no attempts have been made to produce

¹ О. О. Живаева, “О традиции исполнения кафизм в Русской Церкви”, in: *Гимнология* 3, *Церковное пение в историко-литургическом контексте: Восток–Русь–Запад*, Прогресс-Традиция, Москва 2003, 150–158; eadem, “Гласовая древнерусская псалмодия”, in: *Гимнология*, 5: Устная и письменная трансмиссия церковно-певческой традиции: Восток–Русь–Запад, Научно-издательский центр “Московская консерватория”, Москва 2008, 107–113.

² Т. В. Швеца, “Музыкальная организация седмичного круга кафизм (по нотированным Обиходам XVII в.)”, in: *Ежегодная богословская конференция ПСТБИ* 11, издательство Православного Свято-Тихоновского Гуманитарного университета, Москва 2001, 400–404.

³ В. Г. Перелешина, “О певческой реализации 'непорочных' в певческих Обиходах XVII века”, in: *Ежегодная богословская конференция ПСТБИ* 16, Москва 2006, 330–336.

⁴ О. Krashenninnikova, “Psalter performance in the medieval Russian Sunday office of 16th and 17th centuries”, in: *Paleobyzantine Notations*, vol. 3, Acta of the Congress held at Hernen Castle, A. A. Bredius Foundation Peeters, Leuven-Paris-Dudley (MA) 2004, 117–145.

⁵ Г. Б. Печенкин, *Возвращение: Возвращение знаменного распева: Обиходное осмогласие: Опыт исследования, истолкования, практики знаменного пения и методика обучения*, Общество свт. Иова, Москва 2010.

a comprehensive analysis of the decipherable psalmodic melodies as contained in the manuscripts dating from the early 17th century onwards.

It should be noted that the study of the chanted Psalm cycles is extremely complicated due to diverse combinations of varied melodic patterns and intonational formulas. It is sufficient to cite here the following example. The formulas of *znamenny* chant are sometimes included in the melos of the Psalm cycles of the Vigil, such as the cadential pattern *dolinka* in the verse of Psalm 117 “God is the Lord” (first mode). Certain cycles are based on the formulas of the *putevoy* chant, including the second and the third antiphons of the first kathisma and the third kathisma of the Vigil. The formulas of both *znamenny* and *putevoy* chant may go together, as indicated by the occurrence of the two corresponding forms of the *taksha* in the first and the second refrains of Psalm 103.

Furthermore, the chanting of the Psalm cycle may involve so-called unconventional or special formulas. Any treatment of or attempt at classification of these melodic patterns are conspicuously absent from both theoretical treatises and compilations of the traditional chant (*kokizniki*). Despite this, special formulas made their way into various Psalm cycles and other scriptural chants. The comparative analysis of the melodic content of these cycles shows that the special formulas pertaining to the eight-mode Psalm cycles could be used in those Psalm chants which have only one melodic model or whose mode is not indicated in the Jerusalem (Sabbaitic) Typicon.

Eight-mode Psalm cycles include chants that may be placed in melodic categories corresponding to the eight tones of the octomodal system. To these chants belong the Vespers verse “Lord, I have cried” (Psalm 140) with another verses of the same Psalm and those of Psalms 141, 129, and 116 chanted according to the same pattern; the Matins half-verses of Psalm 117:26a–27a forming the liturgical verse “God is the Lord” along with the recited verses of the same Psalm;⁶ and the verse “That I may praise Your name” (Psalm 141:8), which forms the opening chant for the set of stichera. Apart from the melodic pattern of the fifth mode, the formulas for the chants “Lord, I have cried” and “God is the Lord” do not coincide. However, the modal content of the melos of these chants for the second, third, sixth, seventh, and eighth modes provides sufficient evidence in favour of their close interconnection, which may be best explained by the initial existence of a single corpus of the eight melodic patterns. Only the melos for the first and fourth modes displays significant difference in the modal content.

The melodic formulas to which the verses opening the set of stichera are set also display notable peculiarities. In their modal content the verses “Lord, I have cried” and “God is the Lord” of the first, second, fifth and

⁶ The recited verses are Ps 117:1, 11, 17, 22+23.

seventh modes are both markedly different from the corresponding eight-mode cycles and similar to the so-called Psalm tones of the Byzantine tradition. Example 1 shows the cadential pattern of the deciphered initial verses from the *Pomorian Obikhod* (Book of Common Chants) and of the Byzantine Psalm tones after Oliver Strunk.⁷

Example 1. The cadential patterns of the so-called “simple psalmody” in Byzantine and mediaeval Russian tradition.

Mode	Byzantine tradition	Russian tradition
1	<u>HC</u> <u>AH</u> <u>GA</u> A	C <u>HA</u> H A
2	C A H H	D D C H
5	A F E D	G <u>FE</u> F D
7	A A <u>FGE</u> F	H H A <u>GF</u>

Another group is formed by those Psalm cycles to which only one melodic model is attached in the chant books, sometimes without indication of mode. To this group belong the following cycles included in the notated *Obikhods* since the first half of the 16th century: Psalm 103, kathisma 1 “Blessed is the man”, at the Vespers; Polyeleos, kathismas 17, 2, and 3,⁸ and the ainoi (Psalms of Praise, Ps. 148–150), at the Matins.

The presence of melodic formulas from the eight-mode cycles in the melos of non-Octoechal pieces may provide a clue to solving the problem first defined by Oksana Zhivaeva. As she put it, the modal Psalm chant forms “a distinctive kind of eight-mode system with peculiar features in its formulaic content and modal structure”.⁹

The relationship between the melodic formulas of both eight-mode and non-octomodal cycles may be examined on the basis of those chant books having the readable *pometnaya* notation with “red marks” (cinnabar signs for pitch), or some other related notation. For the purpose of the

⁷ Cf. the transcription into the staff line notation of the verse “Glory be to the Father etc” in the eight modes, in: O. Strunk, “The Antiphons of Octoechos”, *Journal of the American Musicological Society* 13 (1960), 54.

⁸ The second and the third kathismas are adapted to all the eight modes in the chant book dated to 1619–1624 (The Sergiev Posad State History and Art Museum Preserve, MS 274). This “octomodal Psalter” is ascribed to Login Shishelov (died 1624), the senior chanter of the Trinity St. Sergius monastery. The collation of this version with the traditional notated kathismata of the 17th century lead Fr. Pavel Korotkikh to the conclusion that Login had revised the traditional version, especially the Psalm cycles. Thus, his Psalter is an authorized version of the melos of the Psalm verses, and thus not to be included in the present analysis.

⁹ O. O. Живаева, “Гласовая древнерусская псалмодия”, 108 (v. note 1).

present study it would be convenient to treat the decipherable recensions as primary versions, unlike other recensions included only in the earlier collections, which are impossible to decipher with any degree of certainty. Thus, it would be appropriate to use only the chant books of the late 16th and 17th centuries with decipherable notation from the manuscript collections of Moscow and St. Petersburg, the 18th and 19th century manuscript *Obikhods of the Bezpopovtsy* (Priestless sect of the Old Believers), and the printed 1911 edition of the *Pomorian Obikhod*. All these books belong to the medieval Russian liturgical tradition predating the 17th century ecclesiastical reforms of Patriarch Nikon.

Among the most prominent melodic peculiarities are the following. The formula of the first mode refrain psalms on the chant “I, the Lord, have called to You” is present in the refrain to the first antiphon of the second Matutinal kathisma and in the first refrain to the first verse of the Polyeleos Psalms 134–136. The formula from the fourth-mode chant “God is the Lord” is used in the second and the third refrains to the verses of the Polyeleos Psalms 134 and 135. The melos of the refrain to the verses of the fifth-mode Psalms on the chant “I, the Lord, have called to You” the cadential formula of the fifth-mode “God is the Lord” and the refrain to the first canticle “For He has triumphed gloriously” (Vespers of the Holy Saturday), are identical. The melos of the cadential phrase of the refrain to the first kathisma is closely related to that of the eighth-mode verse of Psalm 141, used as the chant preceding the stichera.

The aim of the present study is a detailed analysis of those special formulas which may be ascribed to the psalmodic melos of the sixth mode. As stated earlier, the melodic formulas used in the sixth-mode verse “Lord, I have cried” with its refrain and “God is the Lord” as provided by the chant books from the late 16th century are different, if closely compared in their modal structure.

A quite peculiar cadential phrase of the sixth-mode verse “God is the Lord” never occurs in the compositions of *znamenny* chant and the collections of chant formulas (“Kokizniki”). However, the melodic formula of this phrase could be included in the cadential phrases of some other psalmodic chants. Notable examples include the second half-verse of the first verse and the Alleluia refrain in the first kathisma, in the *znamenny* version of the Great Doxology, and in the chant “Of Your Mystical Supper” replacing the Cherubic Hymn on Holy Thursday. The corresponding phrases from the *Pomorian Obikhod* (1911), with transcription, and from the manuscript chant book of the late 16th century – Moscow, State Historical Museum, Edinoverch. 37, 1584/86, are presented in example 2.

Example 2.


 God is the Lord 6 mode
 БАА_ГО_ СЛО_ВЕНЪ_ГРЪ_ДЫ_Н_ БО_Н_ МА_ГО_ СПО_ - - - ДНЕ


 Blessed is the man
 БАА ГО СЛОВО ВЕН НУ ГРЪ ДЫ БО Н МА ГО СПО У У У У ДНЕ


 Thy Mystical Supper
 НЕ_ - - _Е_ ЧЕ_ СЪН_ БЫ_ - - - ХО


 Great Doxology
 НЕ_ - - - ЧЪН_ БЫ_Н_ ХО
 БО_ - - - ЦА_ - - - РЪГЪН_ - - - СН


 Great Doxology
 ТВОЮ ВЪ ДЪСЪ ЦН - - - МЪ - - ТА


 Great Doxology
 ТВОЮ ВЪ ДОСЪ ЦН - - - МЪТА

It should be mentioned that the sixth-mode special formula “God is the Lord” with the addition of elaborate short phrases in the beginning and the end is included in the melos of the first kathisma. The full verse of this kathisma according to the *Pomorian Obikhod* figures in example 3 along with the sixth-mode verse “God is the Lord”, displays both the basic formula and the enclosing additions.

Example 3.

H ЖЕ ННН ДЕ НА СО БЪ - - - ТО - - - НЕ - - - - - ЧЕ СЪТ - - - БЪ - - - - - ХО Blessed is the man

БАД ГО СЛО БЕНЪ ГРА ДИ Н БО Н МА ГО - - - СПО - - - - - ДНФ God is the Lord 6 mode

The manner of use of this formula in the first kathisma is comparable to the technique of the Byzantine melismatic cycles “Lord, I have cried” (*Kyrie ekekraxa*) and “Let every breath” (*Pasa pneoe*). As Annette Jung has observed, “these elaborate melodies are nothing but ornamented psalmody”.¹⁰ Her analysis proved that “these melodies are ornamentation of the musical material used in the simple doxology and psalmody... Their elaborate recitation is framed in an opening pattern and a cadence both of which mainly employ the simple formulas”.¹¹ But why had such a peculiar formula made its way into these chants?

Both Studite and Jerusalem Typika require the chanting of the first kathisma in the eighth mode. This indication is in accordance with the evidence of the Byzantine chant books: thus, the first kathisma of the same mode was included in notated Byzantine Akoulouthiai from the 14th century onwards. The presence of the psalmodic formula of the sixth mode in this kathisma may only be explained by the similarities between the modal structures of the sixth and the eighth modes.¹² But the fact that this special formula occurs in the melos of the Great Doxology requires more elaborate explanation.

The usage of the formula derived from the sixth-mode Psalm verse “God is the Lord” in the cadential pattern of the Great Doxology does indeed seem strange and, at first glance, purely accidental. The reference to the Great Doxology in either the medieval Russian version of the Jerusalem Typicon, the so-called “Eye of the Church” (*Oko Tserkovnoie*), produced in 1401 by a monk Athanasios, possibly St Afanasii of Serpukhov, or the later recension of the 16th century, does not indicate the mode of the chant.¹³

¹⁰ A. Jung, “The settings of the evening and morning Psalms according to the Manuscript Sinai 1255”, *Cahiers de l’Institut du Moyen Age grec et latin* 47 (1984), 26.

¹¹ *Ibid.*

¹² It is probably not a simple coincidence that the same phrase may be used in both sixth and eighth modes in the compositions of znamenny chant.

¹³ It is usually remarked that the Trisagion after the Doxology is to be chanted (“s peniem”).

Despite this, the Russian translation of the basic recension of the Jerusalem Typikon in the late 14th century manuscript State Historical Museum, Syn. 329, f. 20v prescribes the chanting of the Doxology in the sixth mode.¹⁴ This detail suggests that some features of the early chant practice survived well into the 17th century, even if they seemed strange and inexplicable in the later period.

The presence of the same special formula in the melos of the chant “Of Your Mystical Supper” may be justified by the requirement of the Jerusalem Typikon that this composition be chanted in the sixth mode.¹⁵ Thus, the special formulas of the later Russian chants may be regarded as archaic remnants dating back to the mediaeval period.

However, the presence of the sixth-mode psalmodic formula in hymnographical compositions demands explanation based on the study of the history of the Byzantine liturgy. Analysis of liturgical and patristic evidence led Robert Taft to the conclusion that the “Byzantine Great-Entrance hymn was once a true antiphonal Psalm”.¹⁶ He finds that this antiphon originally comprised Psalm 23:7–10, and possibly also Psalm 117:26a, with the Alleluia refrain. “In the second half of the 7th century the Cherubic Hymn and other troparia were added to the Alleluia and psalmody executed in the traditional Constantinopolitan manner... Gradually the troparion begins to choke off the psalm verses completely...”.¹⁷ It is quite possible that some remnants of the archaic Byzantine tradition of chanting the Cherubic Hymn and its substitutes, such as the hymn “Of Your Mystical Supper”, as a refrain of the psalmodic antiphon survived into 17th century Russian liturgical practice.

The occurrence of identical melodic phrases in the verse “God is the Lord”, in the Alleluia refrain to the second half-verse of the first verse of the first kathisma, and in the final line of the hymn “Of Your Mystical Supper”, is even more remarkable as these phrases could be written with the same sequence of signs forming the *kulizma* melody. Example 4 illustrates this point based on three manuscripts: a) Russian State Library, Tr. Serg. Lavra, MS 417; b) Russian State Library Fond 133 MS 255 c) State Historical Museum, Khludov. MS 130.

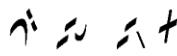
¹⁴ On the recensions of Jerusalem Typikon, see A. M. Пентковский, “Иерусалимский устав и его переводы в XIV столетии”, in: *Преводите през XIV столетии на Балканиите: Доклади от международната конференция* (ред. Лора Тасева и др.), Издателска къща “ГорексПрес”, София 2004, 153–171.

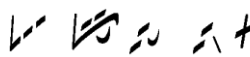
¹⁵ Russian State Library, Tr.-Serg. Lavra MS 242, f. 407v, first half of the 16th century.

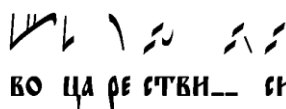
¹⁶ R. Taft, *The Great Entrance, A history of the transfer of gifts and other preanaphoral rites of the Liturgy of St. John Chrysostom*, *Orientalia Christiana Analecta* 200 (1975), 116–117.

¹⁷ *Op. cit.*

Example 4.

 God is the Lord 6 mode
 ГО_СПО_ДЕ НЕ

 1 Ps Alleluia
 АЛН_... ЛОУ_Н_ А

 Thy Mystical Supper
 ВО ЦА РЕ СТВН_... СН

The melodic formula of the sixth-mode refrain to the verse “Lord, I have cried” in the chant books of the late 16th century to the middle of the 17th century not infrequently coincides with melodic-graphical phrases of the refrains to Psalms 140, 141, 129, and 116 belonging to the fourth and eighth modes. The common identity of these formulas, the similarity of their melodic patterns and their modal structure points to their archaic character, probably originating in the period before the formation of the octomodal system. Moreover, the same formula underlies the melodic model of the refrains to the half-verses of the ainoi (Psalms 148–150). The evidence of the notated chant books leads to the conclusion that these Psalms were probably recited, and selected half-verses with their eight different refrains were chanted.¹⁸ The melos of the ainoi refrains is based on a single melodic model, although in the 17th century slight differences emerged in the notation of the refrains. Thus, various kinds of melodic motion could occur within a specific “modal system”.

But in the later period there arose a tendency towards the unification in the manner of recording the refrains to the ainoi, as in the notation of other Psalm cycles. In the early 18th century, a master of chant working in

¹⁸ The refrains are the following: “Praise is awaiting You”, “Give glory to the Lord”, “Let us sing to Him”, “Glory to the Holy Father” etc.; other refrains to the ainoi are suggested in the texts of the chanted Matins (manuscripts no. 2061 and 2062 of the National Library of Greece). The indications of the proper sequence of these refrains which survived in the chant books till the early 20th-century Old Believer printed editions are only provided by the Studite Typikon of Patriarch Alexis. According to Mikhail Skaballanovich, the refrains may have originated in the ancient Jerusalem liturgical tradition (*Tolkovii Tipikon*, Moscow 1995, 303).

the Pomorian community of Vyg, possibly Ivan Moskvitin,¹⁹ tried to produce a unified system of the notation of special formulas. While adding “red marks” and other neumes to the notated chants in the mid-17th century manuscript, he consistently repeated the same sequence of neumes for these refrains corresponding to the notation of the refrains to Psalm 141. This work (Russian State Library, fond 354, MS 144) is displayed in example 5.

Example 5.

4 mode
 6 mode
 8 mode
 ОД_ СЛЫ_ ШИ НЫ ГОР_ ПО_ ДИ
 ТѢ Б'Ѣ ПО ДО БА ЕТЪ П'К'СНЬ БО ЖЕ Ps 148 - 150 refr.
 ДА ДИ ТѢ СЛА ВЪ БО ГЪ
 СЛА БА ТѢ Б'Ѣ СВА ТЫ И ШТ ЧЕ

¹⁹ The conjecture that the “red signs” in the manuscript belong to Ivan Moskvitin was proposed by Daniil A. Grigoriev, based on the evidence that Moskvitin was the best chant master of the early 18th century Vyg community, and probably the only one able to undertake such sophisticated work.

It is significant that the sixth-mode refrain to Psalm 141 in the printed *Pomorian Obikhod* keeps a more distinct melodic content, as the sign “two in the boat” (*dva v chelnu*) occurs before the final *kryzh*, unlike the refrains of the fourth and the eighth mode. The same “two in the boat” addition is found in the graphical fixation of the refrain to the *ainoi*, while preserving identical notation for all the refrains, as example 6 shows. Thus, it may be proposed that in the later Old Believer tradition the melos of the *ainoi* was attributed to the sixth mode.

Example 6.

Example 6 displays two lines of chant notation. Each line consists of graphical notation above the text and a standard musical staff below. The first line of graphical notation includes a sign resembling a '2' in a boat, followed by a flourish, and ends with a cross. The second line of graphical notation includes a sign resembling a '2' in a boat, followed by a flourish, and ends with a cross. The text for the first line is "СЛЫ ШИ НЫ ГОС ПО ДИ" and for the second line is "ТЕ Б'Е ПО ДО БА ЕТЪ П'ЕСНЬ БО ЖЕ".

The graphical phrases of the refrain to the *ainoi* sometimes match those of the refrain to the eighth-mode Psalms 140, 141, 129, and 116 in the early 16th and 17th century chant books (State Historical Museum, Syn. Pevch. MSS 1162 and 829, late 16th century); Syn. MS 819 (A.D. 1615); Russian State Library, Tr. Serg. Lavra MS 433, A.D. 1613–1645). In that case three final signs of the refrains are identical – “little duck” (*golubchik*), “stick” (*palka*), and either *statiya* or *kryzh*. This sequence supposes the melodic progress of a specific kind, *izniska*, “C” to “E” and back to the final “D”. It does not contradict the common logic of the use of the sixth and eighth mode melodic patterns of *znamenny* chant, inherently connected to the modal content. These melodic phrases are shown in example 7, after the late 16th century chant book from the State Historical Museum, Syn. Pevch. MS 1162.

Example 7.

One may doubt whether the occurrence of the sixth-mode formula in the melos of the *ainoi* is not purely coincidental. The great majority of mediaeval Russian versions of the Jerusalem Typikon keep silence as to the mode in which the *ainoi* were to be chanted,²⁰ but the presence of the sixth-mode formula in the melos of the refrain could possibly be connected with the method of chanting the final *kathisma* according to the Studite Typikon of Patriarch Alexis (between 1034 and 1043). While dealing with the occurrence of special melodic phrases in the alleluaria for certain Psalm cycles, the text mentions the application of a special melodic phrase to the final *kathisma*, “Praise the Lord from the heavens”, if the sixth mode is prescribed. But later, in the chapter on the refrains of the *ainoi* chants “Praise the Lord and Lord” and “Lord, I have cried”, it is stated that these refrains are to be chanted “in the regular mode” of the week.

It follows that the Russian practice of the 16th and 17th centuries was to chant the Psalms of the final *kathisma* in the sixth mode even if they were placed at the end of the Matins, preceding the *ainoi*. Thus, it is evident that the remnants of the psalmodic system of the earlier Studite Typikon could survive in the melos of both *ainoi* and *Polyeleos* Psalms of the Vigil according to the later Jerusalem Typikon.

In this context the graphic fixation of the same special melodic pattern in the third antiphon of the final *kathisma* may be of some importance, as found in a chant book of the second quarter of the 16th century from the National Library of Russia (Main MSS Collection, Q.184).²¹ The verse here is “Praise God in His sanctuary”, the refrain “Glory be to the Father, to the Son and to the Holy Spirit”. To the octomodal cycle of the alleluaria of

²⁰ The early Russian translation of the Jerusalem Typikon (State Historical Museum, Syn. MS 329, f. 20v) does indeed indicate the chanting of the *Ainoi* with their proper refrains, but their mode is not stated.

²¹ Т. В. Шве́ц, “Древняя традиция псалмопения в певческой рукописи середины XVI века из собрания ОСРК Q.I.184”, in: *Древнерусское песнопение: Пути во времени*, вып. 5, Санкт-Петербургская государственная консерватория имени Н. А. Римского-Корсакова 2011, 94–112.

Theodore the Studite (three alleluiaria for each antiphon of the kathisma, nine of them to each mode, 72 chants altogether) in this manuscript are added specific melodic phrases for the alleluiaria, including the verse “Praise God in His sanctuary” with its refrain. Unfortunately, any attempt to transcribe the notation of this chant would be unconvincing, due to the absence of this verse from the readable “red signs” books. Likewise it could not be discovered in the Middle Byzantine collections of the alleluiaria with so-called Round notation.²² However, it is impossible to ignore the striking similarity between the graphic fixation of the refrain to the verse “Praise God in His sanctuary” as chanted according to the Studite Typikon, and the common 17th century version of the refrain to the ainoi of the Vigil. The final sequence of signs is identical in these refrains – “little duck” (*golubchik*, *stopitsa*, and *kryzh*. Example 8 includes the special formula for the third antiphon of the final kathisma (after National Library of Russia, Main MSS Collection, Q.184) and the refrains to the ainoi (after Russian State Library, f. 113, MS 240, mid-16th century, Russian State Library, Muz MS 766, early 17th century, and Russian State Library, f. 379, MS 22, first half of the 17th century).

Example 8.

ΓΛΑ ΒΑ Ω ΤΕ Ψ Η ΣΥ ΝΟΣ Η ΕΒ'Ε ΤΟ ΜΟΣ ΔΟΣ ΧΟΣ
 ΤΕ_Ε'Ε ΠΟ_ΔΟ ΒΑ_ΕΤ'Α Π'ΕΣΗΝ ΒΟ_ΖΕ
 ΓΛΑ_ΒΑ ΤΕ_Ε'Ε ΕΒΑ ΤΥΗ Ω ΤΥΕ

This evidence points to the considerable knowledge of the system of formulas intended for chanting the verses of the Psalms that the medieval Russian masters of chant possessed. It is likely for this reason that the chant books of the beginning and the earlier half of the 16th century normally

²² Cf. I. Shkolnik, “Alleluiaria by Theodore the Studite and the tradition of distributed Psalter in Byzantine rite”, in: *Musica Antiqua Europae Orientalis*, vol. 11, Filharmonia Pomorska, Bydgoszcz 1997, 77–87.

include only the octomodal cycles (e. g. State Historical Museum, Syn. Pevch. MSS 73 and 55; National Library of Russia, Kir.-Bel. MS 594/851), while from the middle of the century some non-octomodal cycles like Psalm 103 in the first kathisma could be written with a complex sequence of signs implying melismatic performance. Thus, in the earlier period, the simple psalmodic formulas could be used for chanting the melos of all the Psalm cycles.

The presence of special formulas of the octomodal cycles in the melos of non-octomodal chants allows us to arrive at the following conclusions: from the late 16th century the content of traditional Russian chant books reflects the peculiar eight-mode psalmodic system whose graphic fixation required the use of special melodic formulas. This system may be regarded as a remnant of the Byzantine eight-mode system of the alleluaria of St. Theodore the Studite, described in the Studite Typikon.

LIST OF REFERENCES – ЛИСТА РЕФЕРЕНЦИ

Jung Annette, "The settings of the evening and morning Psalms according to the Manuscript Sinai 1255", *Cahiers de l'Institut du Moyen Age grec et latin* 47 (1984), 3–63.

Krashennikova Ol'ga, "Psalter performance in the medieval Russian Sunday office of 16th and 17th centuries", in: *Paleobyzantine Notations*, vol. 3: Acta of the Congress held at Hernen Castle, ed. G. Wolfram, A. A. Bredius Foundation Peeters, Leuven-Paris-Dudley (MA) 2004, 117–145.

Shkolnik Irina, "Alleluaria by Theodore the Studite and the tradition of distributed Psalter in Byzantine rite", in: *Musica Antiqua Europae Orientalis*, vol. 11, Filharmonia Pomorska, Bydgoszcz 1997, 77–87.

Strunk Oliver, "The Antiphons of Octoechos", *Journal of the American Musicological Society* 13 (1960), 50–67.

Taft Robert, *The Great Entrance*, Orientalia Christiana Analecta, Pont. Institutum Studiorum Orientalium, Roma 1975.

Живаева Оксана, "О традиции исполнения кафизм в Русской Церкви", in: *Гимнология*, 3: Церковное пение в историко-литургическом контексте: Восток–Русь–Запад, сост. И. Е. Лозовая, Прогресс-Традиция, Москва 2003, 150–158.

Живаева Оксана, "Гласовая древнерусская псалмодия", in: *Гимнология*, 5: Устная и письменная трансмиссия церковно-певческой традиции: Восток–Русь–Запад, сост. И. Е. Лозовая, Н. Г. Денисов, Научно-издательский центр "Московская консерватория", Москва 2008, 107–113.

Пентковский Алексей Мстиславович, “Иерусалимский устав и его переводы в XIV столетии”, in: *Преводите през XIV столетии на Балканите: Доклади от международната конференция*, ред. Л. Тасеева, М. Йовчева, К. Фос, Т. Пентковская, Издателска къща “Горекс Прес”, София 2004, 153–171.

Перелешина Вероника Григорьевна, “О певческой реализации “непорочных” в певческих Обиходах XVII века”, in: *Ежегодная богословская конференция*, 16, Издательство Православного Свято-Тихоновского Гуманитарного университета, Москва 2006, 330–336.

Печенкин Глеб Борисович, *Возвращение: Возвращение знаменного распева: Обиходное осмогласие: Опыт исследования, истолкования, практики знаменного пения и методика обучения*, Общество свт. Иова, Москва 2010.

Скабаллановичь Михайль, *Толковый Типиконъ*, Типография Императорского Университета Св. Владимира, Киев 1913 (репр. Издательство Паломник, Москва 1995).

Швец Татьяна Викторовна, “Музыкальная организация седмичного круга кафизм (по нотированным Обиходам XVII в.)”, in: *Ежегодная богословская конференция Православного Свято-Тихоновского Богословского института*, 11, Издательство Православного Свято-Тихоновского Богословского института, Москва 2001, 400–404.

Швец Татьяна Викторовна, “Древняя традиция псалмопения в певческой рукописи середины XVI века из собрания ОСРК Q.I.184”, in: *Древнерусское песнопение: Пути во времени*, вып. 5, Санкт-Петербургская государственная консерватория имени Н. А. Римского-Корсакова, 2011, 94–112.

Ирина Старикова

ПОСЕБНЕ МЕЛОДИЈСКЕ ФОРМУЛЕ У ПСАЛАМСКОМ ЦИКЛУСУ БДЕЊА У РУСКИМ РУКОПИСИМА ОД XVI ДО XVIII ВЕКА (Резиме)

У псаламским циклусима свеноћног бдења, који се појављују у старим руским нотним рукописима с почетка XVI века, користе се разне мелодијске формуле, при томе не само оне које чине тзв. *знамено* и *путно* појања, већ и тзв. „посебне формуле“.

Упоредна анализа мелодијског садржаја псаламских циклуса показала је да дотичне „посебне формуле“, које се користе у осмогласним псаламским циклусима, постоје и у оним псаламским циклусима који су обликовани према једном одговарајућем мелодијском моделу, а који не одговара стриктним обележјима гласа (сагласно Јерусалимском типикону који регулише извођење химни свеноћног бдења).

Осмогласни циклуси су представљени низом од осам мелодијских модела који одговарају сваком од осам гласова. Међу њима су:

стих 140. псалма „Господи возвах“ (и остали стихови 140. псалма, као и 141, 129. и 116. псалма са одговарајућим припевима који се певају по његовом моделу) на вечерњој, први полустихови 27. и 26. стиха 117. псалма, који чине основни стих „Бог Господ“ на јутрењу и 8. стих 141. псалма „Исповедајтесја имени Твоему“, који представља модел за стихире. Другој групи припадају псаламски циклуси који у појачким рукописима имају само један мелодијски модел – на вечерњој 103. псалма, прва катизма („Блажен муж“), полијелеј на јутрењу, 17. катизма, 2. и 3. катизма, тзв. „хвалебни“ псалми (148–150).

У раду су размотрене „посебне формуле“ које се односе на псаламски напев шестог гласа.

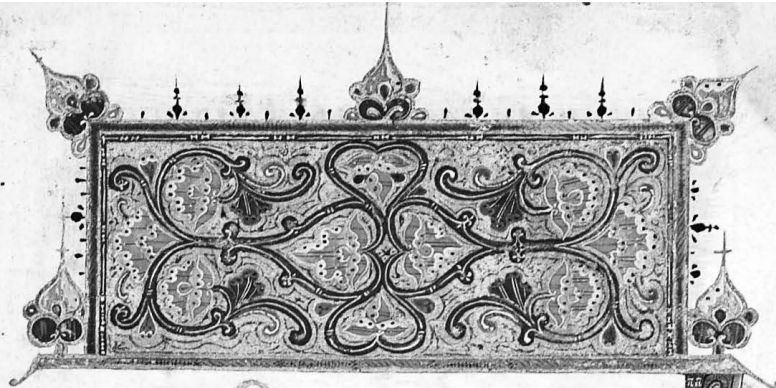
Каденца стиха „Бог Господ“ шестог гласа има посебан мелодијски садржај; дата формула се не среће у химнама *столповог знаменог* појања и није била кодификована у древним руским *Кокизницима* (зборницима различитих формула). При свему томе, дата мелодијска каденца се користи не само за испевавање стиха „Бог Господ“, већ се среће и у другим химнама које у основи имају псаламске стихове. Формула о којој је реч се нпр. може уочити у каденцама другог полустиха првог стиха и припева Аليلуија у првој катизми, затим у великом славословљу, у химни „Вечери Твојеја тајнија“ (која се пева уместо херувимске песме на Велики четвртак). Сви поменути случајеви имају своје објашњење које је везано за ранију литургијску традицију.

Друга посебна формула шестог гласа, уочена у припеву стиха „Господи возвах“ шестог гласа, налази се у основи мелодијског модела припева полустихова „хвалебних псалама“ (псалми 148–150). Њена употреба је вероватно везана за указ Студијско-Алексијевског типика (1034–1043) који прописује извођење последње катизме на посебан Аليلуија напева у случају када је предвиђено да се она изводи током недеље у којој је владајући шести глас.

Наведени примери сведоче о томе да су стари руски појци имали јасну представу о формулама, предвиђеним да се по њима поју псаламски текстови. Употреба посебних формула из осмогласних псаламских циклуса у напеву псалама који имају један мелодијски модел оправдава претпоставку да у старим руским нотним књигама, почев од краја XVI века, долази до изражаја архаични систем псаламског осмогласја. Није искључено да тај систем представља остатак система аллилуарија преподобног Фјодора Студита који је описан у Студијско-Алексијевском типичу.

UDC 781.43:783.27] (093.3=161.1)''15/17''

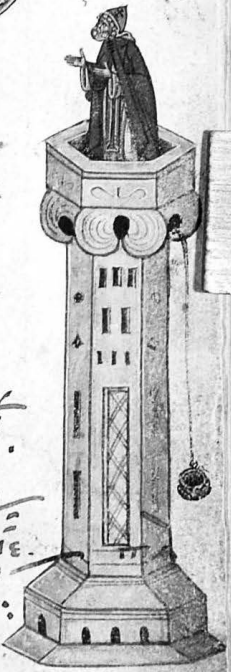
DOI: 10.2298/MUZ1111103S



МѢСЯЦЪ СВЯТЫЙ

ѿ. ѿ. ѿ. ѿ.

тѣмъ. кѣмъ. мѣсяцъ свѣта
 мѣсяцъ. в. л. индиктионъ сирѣчь
 нодомоульствъ. Нестго Симеонъ
 Стопника. Стрѣ. на. і. гла, а. псѣ.
 мѣсяцъ. та. Стрѣ. гла. ѿ.
 реподобеніе штеу. аще бы столпоу
 шѣщати. небымоуало глаголати.
 болѣзнь и проуды и слезы твоа. но
 поиносимъ бѣ тобою неже ношаше.
 никодревонападемо слезами твои.
 ми. а невшасла глн. то а невшасате



сѣани гдѣ а дѣ мѣ а стѣ хѣ рѣ