The Podobny Texts and Chants of the Supraśl Irmologion of 1601

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Considerable research has been carried out during the last hundred years in the field of East Slavonic liturgical music. Most authors, however, have limited their activities to the study of the chants of the Russian Orthodox Church. Relatively little attention has been paid so far to the Byelorussian and Ukrainian liturgical heritage. Seen in the perspective of the Russian musical tradition, Byelorussia and the Ukraine were merely intermediate zones, through which West European influences penetrated to reach Russia in the 17th and 18th centuries. Musicologists and musical historians such as D. Razumovskij, S. Smolenskij, V. Metallov, A. Preobraženskij, N. Findejzen and J. Gardner gave some consideration in their works to the ecclesiastical music of what they generally referred to as *Jugo-zapadnaja Ruś* (south-western *Ruś*), but they dealt with it only insofar as it played a relevant role in the development of Church chants in Russia. They displayed little interest in following the evolution of any distinctive and coherent musical tradition in Byelorussia or the Ukraine.¹

This was perhaps a not unnatural tendency. The culture of the Western borderlands of the Russian Empire had, from relatively early times, displayed many elements which were alien to the Russian traditions, and which rendered it unattractive, and even suspect, to the Byzantine purists of the Panslavist movement. Compared to the elegant, well-mannered chants of the Russian Synodal cycle which had appeared in 1772, the freer, more elaborate melodies of the '*Jugozapadnyj*' or '*zapadno-russkij*' *Irmologia* seemed overdecorative and baroque. Moreover, their liturgical purity was questionable, since they had evolved in lands subject to the Catholic Grand Dukes of Lithuania, and had been used in the Greek-Catholic or Uniate Church, an institution viewed with the utmost suspicion and resentment by the Russian Orthodox establishment.²

In the field of Ukrainian Church music, valuable work was done in the 19th century by authors such as J. de Castro and D. Malaškin, who published and commented on the liturgical chants of Galicia and the Kievo-Pečerskaja Lavra.³ Later musicologists such as F. Steško, B. Kudryk and E. Spikula did much to promote an interest in the Ukrainian musical heritage.

On the other hand, the Byelorussian tradition remained shrouded in obscurity, with the exception of one or two comments of considerable value in the works of Razumovskij and Preobraženskij.⁴ The first

serious attempt to break into this new field was made by Archpriest I. Voznesenskij, who in the last decade of the 19th century published an extensive study of the chants of the 'Graeco-Russian' Church in six parts. The second part of his work entitled *Osmoglasnyje rospevy trech poslednich vekov pravoslavnoj russkoj cerkvi* deals with the non-Russian chants — *Kievskij rospev*, *Bolgarskij rospev* and *Grečeskij rospev* — which were received into the Russian tradition in the 17th century. All three of these cycles penetrated into Russia to some extent through Byelorussia, and as such they are relevant also to the history of Byelorussian Church music. In the third part of his work, however, Voznesenskij touches more directly on the subject of ecclesiastical chants in Byelorussia and the Ukraine under the heading *Cerkovnoje penije jugozapadnoj Rusi po Irmologam 17 i 18 vekov* (Moscow, 1898).

Although Voznesenskij seems to have had access to a good number of Byelorussian and Ukrainian *Irmologia*, his findings are often erratic, and his conclusions occasionally verge on the naive.⁵ Nevertheless his study is a good *point de départ*, and a useful guide to the student of Byelorussian Church music.

Apart from one or two excellent monographs by A. Preobraženskij which deal indirectly with Byelorussian ecclesiastical traditions, little else was done in the field during the first part of the present century, largely as a result of the lack of interest which Soviet musicologists have tended to show in the subject. In 1927, in the Ukrainian journal *Muzyka*, there appeared a valuable study on the Supraśl *Irmologion*, one of the most interesting collections of Byelorussian Church chants compiled by the monk Bohdan Anisimovič of Pinsk in 1601.⁶ Although this collection, which was first mentioned by Preobraženskij in 1910,⁷ is a basic work in the evolution of Byelorussian music in general, its existence is still passed over in silence in modern works on the subject.

Mikoła Kulikovič (1892-1968), a composer who in his later years displayed a great interest in the liturgical music of Byelorussia, did make an attempt to provide an outline, but he was severely handicapped through lack of sources at his disposal.⁸

Few old manuscript chant books dating from before the mid-19th century are now to be found in Byelorussian churches, and fewer still have found their way to the West. When the Byelorussian Uniate Church was suppressed in most of Byelorussia in 1839, and in Podlasia in 1874, numerous monastery and church libraries were removed to archives inside Russia.⁹ Further collections were taken from the Western provinces during the 1914-1918 war, and much of what remained was destroyed during the Second World War.

The task of tracking down these collections is a daunting one. Important deposits of Byelorussian musical manuscripts are however to be found in Vilna, Kiev, Warsaw, Leningrad, Cracow and Moscow, and most of these have been adequately catalogued.¹⁰ It is in these collections in the first place that the student must search for sources. It is not always easy to identify the origin of a chant book, since the

catalogues almost invariably refer to a manuscript as being: *Irmologij notnyj zapadno-russkij*, or, even more vaguely, *Složenie hirmov cerkovnych*, *Spiewnik Ruski*, and *Pieśni Cerkiewne*. Similarly, where a place of origin is entered in the catalogue, it is not always certain whether the collection was actually compiled there, or whether it was merely found in that locality. Considerable caution must therefore be exercised in examining a manuscript before identifying it as an example of Byelorussian Church music. Some chant books may however be ascribed to a specifically Byelorussian source by reason partly of the copyist's own notes and comments, partly through marginal notes added in a later hand, and partly by the intrinsic characteristics of the chants and texts themselves. For example, there can be little doubt that an *Irmologion* bearing the inscription: 'Сей Ирмолой церкви Жировицкой' was in fact compiled in the monastery of Žyrovicy.¹¹ On the other hand, a note to the effect that '*Ten Irmolog dany ode mnie do cerkwi Swientey troycy Zakonu Świętego Bazylego u miescie Wilni na zawsze ma być przy cerkwi przy chorze dnia czwartego miesionca oktobra roku 1734, Daniel Antony Swiszczewski*', is of little assistance in determining a collection's place of origin.¹² At the most it may assist in following its vagaries over the years, and possibly in establishing what chants were currently sung in a given area, but little else besides. Thus it is that one not infrequently finds Kievan or Galician chant books turning up in the monastery libraries of Vilna and Supraśl, even as *Irmologia* noted '*belorusskij spisok*' or '*belorusskaja skoropis*', are to be found in Galicia and the Transcarpathian Ukraine.¹³

There are in the libraries of Leningrad, Moscow, Kiev and Vilna a large number of *Irmologia* described simply as '*Zapadno-russkij*'. This qualification is not so imprecise, when it is remembered that it is distinguished from '*Jugozapadno-russkij*'. The latter term is used to describe manuscripts which originate essentially from the Ukraine, whereas the former, although it may cover collections from Volhynia, and even Galicia, is more often used in relation to Byelorussian works. In the absence of any other indication of the origin of a given manuscript, it is possible sometimes to identify a chant book as Byelorussian by comparing the chants themselves with those of other collections which are of ascertainable origin. This is by no means an entirely satisfactory method, since certain chants are common to both Byelorussian and Ukrainian traditions, whereas others may be restricted to a narrowly defined locality.¹⁴

Similarities exist also between the form of notation used in the earlier *Irmologia*, and these are no small assistance in identifying works of Byelorussian origin, though considerable circumspection is called for, and all the other relevant indices must be considered before coming to any firm conclusion.

It is possible to rely to some extent upon the texts of the chants themselves. Prior to the reforms introduced into Russia in 1652 by the Patriarch of Moscow, Nikon, Byelorussians, Ukrainians and Russians made use of a version of the Old Slavonic text known as the

Iosifskij tekst, though naturally variants existed from region to region. After the so-called Nikonite reforms, which were never accepted in Byelorussia and the Ukraine until the suppression of the Union in 1839, no confusion is likely.¹⁵ To provide but one example, the hymn to the *Theotokos* in the Byzantine liturgy of St. Basil the Great begins with the words 'О Тебѣ радуется обрадованная вся тварь'. In the Nikonite or Russian Synodal version this became 'О Тебѣ радуется благодатная всякая тварь'. These variants are legion, and are helpful in determining the age and origin of a manuscript,¹⁶ particularly in the case of documents more than 150 years old.

Occasionally one finds in certain *Zapadno-russkij* collections variants in the Old Slavonic text which indicate that the manuscript was written by a Byelorussian hand. These 'variants' are rather in the nature of copyist's 'slips', and occur when the writer lapses into Byelorussian or sometimes even Polish *idiomata*. Isolated instances of the influence on the Old Slavonic texts of specifically Byelorussian features such as *akaŋnie* and *cekaŋnie* occur from time to time: thus *irmoloi* becomes *ermoloi*, and even more strikingly *jarmoloi*; *dohmat* changes to *dahmat* and so on. Conversely one finds *svety* for *svjaty*, and *človek* for *čelovek*.

In contrasting the musical content of the Synodal cycle of Russian Church chants with that of the so-called *Zapadno-russkij* (mainly Byelorussian) cycle, Voznesenskij expressed the view that the number and variety of the chants in the Russian chant book exceeded those in the Byelorussian and Ukrainian *Irmologia*.¹⁷ Whereas it had been found necessary to make special collections of chants from the *Obichod*, *Irmologion*, *Osmoglasnik* and *Mineia*, no such need had arisen in Byelorussia and the Ukraine, where all these chants were included in a single collection, the *Irmologion*. There is some truth in this assessment, although in practice Byelorussian *Irmologia* were often very extensive and comprised a surprising abundance of liturgical chants. Moreover, Byelorussian and Ukrainian church choirs from the 17th century onwards were much given to singing anthems in four-part harmony, whether in Slavonic, Latin or Polish, paraliturgical hymns (*kantyčki*),¹⁸ and motets with organ accompaniment. It was natural that this style of church-singing should to some extent inhibit the development of chants based on strictly liturgical texts and modes.

Among the earlier Byelorussian collections of Church chants it is the Supraśl *Irmologion* of 1601 which has attracted the most attention, and which is undoubtedly one of the most interesting. The philologist Karskij took note of it as a valuable source of Middle Byelorussian texts,¹⁹ whereas Preobraženskij stressed its importance in the evolution of East Slav church notation from the *znamenny* or neumatic to the linear staff system.²⁰ Since then, a limited number of articles and monographs have appeared on the subject of the Supraśl *Irmologion*, although none have examined its form and contents in any great detail.²¹

From many points of view the Supraśl collection is of outstanding interest.²² It was written in the West Byelorussian monastery of the Annunciation, one of the most important spiritual and cultural centres of the nation.²³ The *Irmologion* comprises some 700 folios, and is written in a single hand in cursive script. According to the inscription on the title page, it was compiled by a monk of Supraśl, Bohdan Anisimovič, who was a native of Pinsk, in the South Byelorussian palatinate of Brest. The author was more than a mere copyist, and his work was a conscientious attempt to record not only the ancient *znamenny* chants as then used in Byelorussia, but also a variety of other local, and even foreign chants which had been received into the choral repertoire of his monastery. In recording these, he added short instructions on when such and such a hymn was to be sung, as well as notes on the origin of a given chant, or the circumstances in which it was noted down: 'Цари городскій, глася третей преположен от пѣвца патриаршей нарукый..... в раку [1583] сѣн и зѣло красный', or 'Сіе поем на литуріи велик' Василя Задостойникъ напѣлу мирского'.²⁴

Copyists of *Irmologia* were not usually so engagingly garrulous. Among the various chants he records, prominence of place is given to the chants of his own monastery ('И сей поем на всеошномъ напѣлу супрасльскаго. Сш стих поется... напѣлу МС, Сеже есть напѣлу монастыря супрасльскаго'),²⁵ the chants of Mir (Mirski napieł, na provodie Mirskom), the Greek chant (Grečeski rospiev, Hrecki napieł), and the *demestvenny* chants.²⁶

The notation of the *Irmologion* is of the greatest importance, since it represents the earliest known example of the Western staff notation being used in connexion with East Slavonic liturgical texts. If the exceptionally fine red monochrome miniatures and polychrome decorative blocks in the Supraśl collection were also executed by Anisimovič himself, this talented monk must have been a man of many parts.²⁷

Structurally the Supraśl *Irmologion*, and indeed other early Byelorussian manuscript *Irmologia* in the linear notation lack the coherence and order of later printed versions from L'vov (1700) and Moscow (1772). In the former, texts proper to the Liturgy of St. John Chrysostom such as a *Cherubik* or a *Potirion Sotiriou* (both in the Greek language) are intercalated as it were, with little sense of order or convenience, between the Vesper doxology 'Благослови душе моя господа' (f. 192) and the *Dogmatiki* (f. 198) which belong to the service of the all-night Vigil. In the same way another *Cherubik* in the Supraśl chant (f. 223) follows a hymn to the *Theotokos* from the canon of the Liturgy of St. Basil the Great 'О тебе радуется', and precedes a *Kinonik* or communion hymn 'В память вечную'. On the other hand all the *podobny* of the Supraśl *Irmologion*, as in other Byelorussian *Irmologia* of the early 17th century, are grouped together in a separate section under the common heading of '*podobny*' or '*podobniki*',²⁸ whereas in later Ukrainian and Russian works, the

podobny chants are not so grouped, but are classified separately with the *stichiry* of their respective *echoi* (*hlasy*) or tone.

The *podobny* of the Supraśl *Irmologion* form a separate unit of particular interest in that their preservation is attributed by Bohdan Anisimovič to another copyist 'I.T.'. Indeed, the copyist's note preceding the first *podoben* of the first tone specifies: 'Напѣлоу монастыря супрасльскаго праведно внотование I. T.'²⁹

Who this original compiler was is not known, and Anisimovič failed to record his full name. He must have been a monk, or at least a pious layman, who was fully familiar with the customs, usages and chants of the Monastery of Supraśl. The date of his death is also unknown, but it is possible that he was no longer living at the time Anisimovič was writing, and that the latter made use of 'I. T.' 's manuscript material. It may be that he was one of the monks who perished in the great plague of 1572, which reduced the number of clerks regular at the Monastery of the Annunciation from 32 to 12.³⁰

The grouping of the *podobny* into a separate section of the *Irmologion* was, as has been said, a common feature of early Byelorussian hymnody in the 16th century. Instances of such a grouping of the *podobny* are to be found in chant books both in the *znamenny*, and in the later linear notation. Useful comparisons may be drawn with *Irmologia* which are approximately contemporary, in particular an *Irmologion* in the *znamenny* notation dating from the mid-16th century, now in the Biblioteka Narodowa, Warsaw,³¹ and a later version with linear notation closely resembling that of the Supraśl *Irmologion*, and dating from the first quarter of the 17th century, which is to be found in the Czartoryski Museum in Cracow.³² Both these manuscripts have been identified as Byelorussian, and provide valuable means of comparison both from a textual and from a melodic point of view.

The *podobny* are a system of liturgical chants adapted to one of the minor poetic forms of Byzantine hymnography known as the *stichira*.³³ *Stichiry* were monostrophic hymns which followed the reading of a versicle or *stich*, generally taken from the psalms, during the Vespers service of the Byzantine Church. These *stichiry* were sung in accordance with the traditional eight tones (*oktoechos*, 'октоѣхъ', 'восьмагласые') which, in the Eastern Slav world was based, not on the ancient Greek modes, or on the mediaeval scale system, but on the oriental pattern (*maqam*) principle, systematised by St. John Damascene in the 8th century. Each of the eight tones or *hlasy* is made up of a number of these patterns or *papieŭki*, the sum total of which gives to the tone its distinctive musical character.³⁴

In the East Slav usage, the tones applied to the various *stichiry* were by no means uniform. The *stichira* 'Господи воззвахъ къ Тебѣ', the text of which is sung to each of the eight tones, generally has a relatively straightforward, unadorned chant. Other *stichiry*, such as the *dahmaty*, *siedialny* and the *podobny*, were more solemn in character, and called for richer, more ornamented chants.

Any *stichiry* which had their own individual melodies in one or

other of the eight tones is described as being '*samopiesno*'.³⁵ Where, however, a text had been set to an existing melody, it was necessary to indicate in the *osmahlasnik* or *oktoechos*, the appropriate pattern or *podobn* to which the *stichira* was to be sung. For example, in the *stichira na stichovnie* for Saturday morning in the 2nd tone, the *stichira* 'Стремление смертное' is given as being sung to the *podobn* 'Егда от древа'. Again the *stichiry krestny* 'На кресте тя волею нас ради' for Wednesday morning in the 6th tone are noted to be sung to the *podobn* 'Все отложше'.³⁶

The number of *podobny* found in the Byelorussian *Irmologia* of the 16th and early 17th centuries appears to vary considerably, and although some hymns such as 'Небесным чином радование' (1st tone), 'Третий день воскресл еси' (6th tone) and 'О преславное чудо' (8th tone) are relatively commonplace, others such as 'Кто ти спаси ризу раздра' (2nd tone) and 'Кими похвальными вѣнцы' (8th tone) are infrequently encountered. BN Aks. 2954 has twenty-three *podobny* in the 8 tones, including several of the more uncommon texts such as 'Кими похвальными вѣнцы' 'Терпяще мучения крѣпок' and 'Иже во едеме рай'. Cz. 2055. I. has twenty-one *podobny*, and the Supraśl *Irmologion* has the relatively low number of sixteen. This compares with a total of twenty-six *podobny* in the L'vov *Irmologion* of 1700, fifteen in the *Prostopenije* of the Carpatho-Ukrainians published in 1955, and 13 in the Russian '*Obichod Valaamskogo monastyrya*' of 1909. Although by comparison with other collections the number of *podobny* in the Supraśl *Irmologion* is modest, the most common texts are included, and provide a comparatively comprehensive body of chant patterns.³⁷

BN Aks. 2954	Supraśl Irm.	Cz. 2055. I.
<i>1st Tone</i> Небесных чином радование Прехвалении моученици О дивное чудо	Небесных чинов радование Прехвалении мученицы —	Небесным чином радование Прехвалении мученици —
<i>2nd Tone</i> Кими похвалении Доме ефратово Егда ото древа	— Доме ефратово Егда ото древа	— Доме ефраифо Егда ото древа
<i>3rd Tone</i> Терпяще моучения Велия креста твоего	— Велия креста твоего	— Велия креста твоего
<i>4th Tone</i> Яко добля во моучени- цехо Даль еси знамение Званнии свыше Хотѣхъ слезами	Яко добля во мучени- цехо Дал еси знаменіе Званнии совыше —	Яко добля во моучени- цехо Дал еси знамение Званнии совыше Хотех слезами

<i>5th Tone</i> Радоуися живоноснии кресте Преподобене отече	Радуиися живоноснии кресте —	Радоуся живоноснии кресте Преподобене отече
<i>6th Tone</i> Весе оурование Неначаемая жития Третьи день воскресл —	Все упование Третьи день воскресл Не начаема жития Ангелеския предо идуте	Ангелския предо идуте Третьи день воскресл Весе упование Неначаемая жития
<i>7th Tone</i> Нектому възбраняеми	Нектому възбраняеми	Нектому възвраняеми
<i>8th Tone</i> Господи аще насудиши О преславное чудо Моученици твои господи Что вы наречемо святии Иже во едеме рай	О преславное чудо Что вы наречемо святии — — —	О преславленное чудо Что вас наречемо святии Кто ти спасе ризу раздра Господи аще насудиши Мученици господи

The text of the *podobny* chants of the *Supraśl Irmologion* is essentially the Old Church Slavonic version commonly known as the *Iosifskij* or ‘unreformed’ text. This version prevailed throughout the East Slavonic lands until 1668, when the ecclesiastical authorities of the Russian Empire, at the instigation of Tsar Alexej Michajlovič and the Patriarch of Moscow, Nikon, adopted the textual reforms proposed by the Mezenec Commission.³⁸ These reforms were designed to bring the usages of the Russian Orthodox Church into closer line with those of the Greek Church, from which they had diverged somewhat in the course of the Middle Ages. Since the greater part of the metropolitan see of Kiev, which had jurisdiction over all Byelorussia and the Ukraine, lay within the dominions of the Polish Lithuanian Commonwealth, it owed no obedience to Moscow, and neither the Orthodox nor the Greek Catholic Churches of the Grand Duchy of Lithuania adopted the so-called ‘Nikonite’ reforms. The *Iosifskij* text continued to be used by the Byelorussian Orthodox Church until the annexation of the Grand Duchy of Lithuania by Russia at the end of the 18th century, and by the Greek Catholic Church until its suppression in 1839. This accounts for the divergences, sometimes marked, between the texts of 17th and 18th century Byelorussian and Russian *Irmologia*.

Supraśl Version

4th Tone: Яко добля во мученицехо
страстотерпече Георгие сошедшея де-
несе похвалимо яко *соверши течение* и
въру соблюд еси и прият от бога
венец своея побѣды егоже моли ото-
тли и въд избавитесь вѣрою *творя-*
щимо всесечную память твою.

Moscow Synodal Version

4th Tone: Яко добля въ мученицѣх
страстотерпче Георгие сошедшея
днесъ *восхвалимъ* тя яко *течение со-*
вершивъ веру *соблюдь* еси и прият
от бога *побѣды твоя венец* егоже
моли от тли и бѣдъ избавитесь в-
рою *совершающимъ* всесечную па-
мать твою.

An interesting feature of the Supraśl *podobny* texts, and indeed of the whole *Irmologion* is the persistence of the former tendency to assimilate the half-vowels 'ь' and 'ѣ' to the letters 'е' and 'о' respectively. Even where these half-vowels are not actually written into the text as full vowels, it is evident from the melody itself that these 'soft' and 'hard' signs 'ь' and 'ѣ' were to be given the value of full vowels, and extensive vocalisations were often sung to them. This practice known as *chomonija*, was widespread throughout the East Slavonic world until the beginning of the 17th century, when it began to disappear.³⁹ It is clearly discernible in the *podobny* texts of BN Aks. 2954, which would seem to date from the mid-16th century, and is found to a lesser degree in the texts of the Supraśl *Irmologion* of 1601. In Cz. 2055. I., which is of somewhat later date, probably the first quarter of the 17th century, instances of *chomonija* are rarer still.

So it is that one finds in the Supraśl *podobny* the forms 'ото языко' instead of 'отъ языкъ'; 'мученихомо' instead of 'мученихомъ'; 'человѣколюбче' for 'человѣколюбче'; 'о душахо нашихо' for 'о душахъ нашихъ' (though this latter form also is used, indicating a transitional period in which the practice was falling into disuse), and 'бывоше' instead of 'бывше'. The more distorted forms of 'денесе' for 'днесъ', 'конецы', for 'концы', and 'вонутре' for 'внутре' found in BN Aks. 2954, are seldom if ever encountered in the Supraśl texts.

On the other hand the texts of the Supraśl *Irmologion*, including the *podobny* texts, display certain features which suggest a certain influence of the Byelorussian vernacular on the original Church Slavonic language. These features are relatively few in number, and do not appear in the *podobny* with any kind of consistency. They may be ascribed rather to unconscious slips by the copyist, than to the existence of a specifically Byelorussian version of the old Slavonic texts. Hence one occasionally finds the characteristic forms of 'Тобе' and 'Тебе' instead of 'Тебѣ', 'ражается' instead of 'раждается', 'свято' for 'свето' and 'светая' for 'святая'. The hypothesis of copyists' slips is plausible when it is remembered first that the compiler was a native of Pinsk who inserted several notes in the *Irmologion* in the Middle Byelorussian language.⁴⁰

The melodies of the Supraśl *podobny* present considerably more individuality and interest than the texts which, after all, remain reasonably close to the Church Slavonic originals.

Certain collections of *podobny* from East Slavonic sources, particularly from North Russia and from the Carpatho-Ukraine, divide the melody of each *podoben* into a given number of sequences or *kolena*. In the case of the Carpatho-Ukrainian *Prostopenije*, which is a collection of recent date, these sequences are identified by dividing the melody into a number of bars. Whether this has any significance beyond a matter of convenience is not clear. The North Russian Valaam *Obichod* on the other hand, is clear and specific in defining the number of sequences or *kolena* comprised in each *podoben*. The number may vary from six *kolena* as in the *podoben* of the 1st tone

'Небесных чинов', to twelve in the *podobny* of the 6th tone 'Совѣтъ превѣчный'. Other *podobny* such as that of the 5th tone 'Радуйся живоносны кресте' are described as having no determined number of *kolena* ('опредѣленного числа колѣнъ не имѣтъ').⁴¹

No such detailed division of the *podobny* melodies into a given number of *kolena* is discernible in the Supraśl *Irmologion*, BN Aks 2954 or Cz. 2055. I. and with the possible exception of the somewhat anomalous Supraśl *podobny* of the 6th tone 'Ангелския предо идуте', no use is made of bar lines. It is true that certain melodic patterns or *papieżki* are to be found in the Supraśl *podobny*, and that these may recur within the same *stichira*, or in another *stichira* of the same tone. The essence of the Valaam *kolena* is that they are non-recurring, so no useful analogy can be drawn with the Supraśl chants on this feature.

The notation of the Supraśl *Irmologion* is based essentially on a system of linear or staff notation which appears to have come to Byelorussia from the West during the latter half of the 16th century. This may be deduced from the fact that the inventory made in Supraśl at the order of the Archimandrite Sergius Kimbar in 1551, reveals the existence in the monastery library of four *Irmologia*, all written in the neumatic or *znamenny* notation. No mention is made of any books of chants recorded in any other kind of notation.⁴² BN Aks. 2954, which is thought to date from the mid-16th century, is an instance of the prevalence of the *znamenny* notation at this time. Fifty years later Bohdan Anisimovič was making use of the linear system in compiling the Supraśl *Irmologion* at that same monastery, and even transcribing *znamenny* melodies. Since there are no earlier recorded *Irmologia* in which staff notation is to be found, its acceptance must have taken place at some time between 1551 and 1601.⁴³ This probably came about as a result of the religious upheavals of the time, when large numbers of Orthodox laymen and even clergy, embraced the fashionable religious movements of the Reformation, and later of the counter-Reformation. Reconversions to Orthodoxy were by no means rare, and they doubtless brought in their train a measure of Calvinist and Catholic influences. A Calvinist Catechism was published in Niasviž in 1562, containing a number of canticles or *kantyčki* recorded in linear staff notation, and this, according to Voznesenskij, may well have been the origin of the notation used in the Supraśl *Irmologion*.^{**} This suggestion is certainly plausible, when a comparison is made between the form of certain notes as used in the Niasviž Catechism — particularly the breves, semibreves and minims — and the corresponding notes of the Supraśl collection. The similarity is clear, even though the clean-cut quadrangle notation of the former work has been somewhat debased in Anisimovič's cursive hand.

The value of the notes used in the Supraśl *podobny* became more or less standardised throughout Byelorussia and the Ukraine in the mid-17th century, and was adopted in Russia at the close of the century, though in a somewhat modified form.

The Supraśl *Irmologion* comprises the following notes:

=		takt or breve		=		četverty or minim
=		polutakt or semibreve		=		polučetverty or crotchet
=		pol-polučetverty or quaver				

The breve, as used in the Supraśl *Irmologion* appears quite frequently, which leads one to believe that in singing, it must in effect have had the value of a semibreve. The most commonly used notes are the *polutakt* (semibreve) and the *četverty* (minim). The *polučetverty* (crotchet) is used infrequently, and the *pol-polučetverty* (quaver) appears very rarely indeed. The breve is only found in the earlier manuscripts, such as Cz. 2055. I: by the mid-17th century its form, and probably also its relative value, had evolved, and it was being used only as a final breve to mark the ending of a canticle. In this latter form it appeared in the Žyrovicy *Irmologion* of 1661, and most of the later versions. On the other hand the *pol-polučetverty* (quaver) came into wider use at about this time, and it may be that the old symbol for the semibreve thereupon became the standard symbol for the breve.

The notation of the Supraśl *Irmologion*, as well as of Cz. 2055. I, was written in cursive script. Later *Irmologia* are recorded in a clearer quadrate form of notation which shows plainly the influence of printing.

The system of key signature used in the monastery of Supraśl followed standard Western norms. A staff of five lines is used throughout the *Irmologion*, the key signature being given by means of a C or alto clef placed on one of the four lower lines of the stave. The precise position of the C clef on the stave varies from *stichira* to *stichira*, depending on the demands of the melody of any given *podobn*, but out of a total of sixteen *podobny* chants in the eight tones, ten have the C clef on the third or middle stave, and five have the key signature on the fourth line from the bottom. One *podobn* 'Ангелеския предо идуте' begins with the C clef on the middle line, but the position of the clef changes to lower or first line at the words 'приими целование'.

Modulation of a note by flattening, is a common enough feature of the Supraśl system of notation, and is indicated by the usual *be-mol* (b) symbol used in Western Europe. Sharps are extremely rare but not unknown. Almost invariably the *be-mol* symbol when used, appears on the stave, immediately after the clef, and its use before a note in the middle of a chant is seldom, if ever, encountered. In most cases the *be-mol* is placed on the fourth line from the bottom, where

the C clef is placed on the first line. Where the C clef is placed on the third or middle line, the *be-mol* falls between the second and third lines, and if the clef is placed on the fourth line from the bottom, the *be-mol* falls between the fourth and third lines.

In the *podobny* chants, all the melodies except the anomalous 'Ангелеския предо идуте' of the 6th tone, are so noted so that the seventh note ascending from the dominant, i. e. the subdominant is flattened. It follows that fifteen out of the sixteen *podobny* chants are in fact in the key of F, although the position of the clef varies between the bottom and the fourth line.

Although the *podoben* 'Ангелеския предо идуте' is here described as anomalous in that the melody changes key twice within a relatively short span, in the Supraśl *Irmologion* taken as a whole, as well as in other Byelorussian *Irmologia* of later date, this is not an unusual feature, though the effect these modulations produce is a little strange.

The character and melodic content of the Supraśl *podobny* chants does not differ substantially from those of the other chants described by Anisimovič as originating from the monastery of the Annunciation. Even a summary study shows that the melodies are generally broad and noble in feeling, and are infused with a dignity one would naturally associate with the interpretation and embellishment of liturgical texts. They are broadly speaking diatonic, having no chromatic intervals, apart from a few exceptions in those melodies which change key once or several times. The rhythm of the chant is that of free prose, in which the length of a musical phrase or sequence is determined by the length of the text. Although the *podobny* in Byelorussian *Irmologia* of later date contain the repetition of certain words or syllables, the Supraśl *podobny* are free of any such textual adulteration, and the melody is smooth, flowing and *legato*. Intervals of fourths and fifths are not uncommon, though these usually occur between sequences or phrases, rather than within a musical pattern or *papieŭka*. Occasionally one encounters intervals of sixths (cf. *podoben* of the 6th tone 'Ангелеския предо идуте') and even intervals of sevenths, though such instances are exceptional (cf. *podoben* of the 4th tone 'Даль еси знамение' at the words 'еси начало').

The range of the melodies of the *podobny* is variable, extending from chants comprised entirely within an interval of a fourth (cf. *podoben* of the 1st tone 'Небесныхъ чинов радование') to those within an interval of an octave (cf. *podoben* of the 4th tone 'Званы совыше'), and even of a range from A below middle C to C' (cf. *podoben* of the 6th tone 'Ангелеския предо идуте').⁴⁵

Although several of the *podobny* chants are written to be sung to the same tone, (e. g. the *podobny* of the 2nd tone 'Доме ефратово' and 'Егда ото древа'), they not infrequently diverge to such an extent as to present few or no features at all in common. There are however certain *podobny* of the same tone in which for example, the final sequences are related, and identical *papieŭki* recur. A study of these chants will reveal to what extent they are interrelated.

1st Tone

There are two *podobny* of the first tone in the Supraśl *Irmologion*: 'Небесныхъ чинов' and 'Прехвалнии мученицы'. Both are in the same key (C clef on the fourth line from the bottom, with a *be-mol* between the middle and fourth lines, i. e. the key of F), and share a relatively narrow melodic range. The melody of 'Небесныхъ чинов' extends from G to D', and that of 'Прехвалнии мученицы' from A to E'. Between the two *podobny* there are but two recurring *papieiŭki*, notably on the words 'крепкая помощнице' and 'древа животного' and on the final sequences 'богородице возложихомъ' and 'и велию милость'. Within the *podoben* 'Небесныхъ чинов' there are two recurring *papieiŭki*: the phrase sung to the words 'Небесныхъ чинов радовате' is repeated at 'спаси нас во ти прибегающая'. Similarly the *papieiŭka* sung to 'и на земли человека' also recurs on the words 'яко на тя уповаше'.

The *podoben* 'Прехвалнии мученицы' shows less symmetry of structure than the first. The *papieiŭka* sung to the words 'потаила есте' recurs one half tone lower to the words 'слаждается' and 'душамъ нашимъ'.

2nd Tone

The *podobny* of the 2nd tone 'Доме ефратово' and 'Егда ото древа' do not have a final *papieiŭka* in common. 'Доме ефратово' shows considerable richness of melody and rhythm. The range is from D to B-flat, and there are no recurring *papieiŭki*. 'Егда ото древа' on the other hand is a considerably lengthier chant, of more even melody and with less rhythmic variety. As in 'Доме ефратово' the melodic range extends from D to B-flat. One lengthy *papieiŭka* recurs frequently to the words 'Аримафеи сонято всяческимо жизне, христе обвито и любовию под визящесе' and 'пречистое облобызати обаче сумнася боязнию'. Another recurring *papieiŭka* is sung to the words 'из мирною плащаницею тя, сердце мои уста тѣло' and 'вопіяше ти слава'.

3rd Tone

There is only one *podoben* of the 3rd Tone 'Велия креста твоего' in the Supraśl *Irmologion*. It is melodically rich and contains no repetition of any *papieiŭka*. The melodic range extends from D to C'

4th Tone

There are three *podobny* of the 4th tone, and they are remarkable in that they are quite evidently closely interrelated. Similar *papieiŭki* recur in 'Яко добла во мученицехо', 'Дал еси знаменіе' and 'Званыи совыше'. Thus the *papieiŭka* to the words 'венеч своєю победы' in the first *podoben* recurs in the second 'Дал еси знаменіе' at the words 'темная и власти'. Similarly the final sequence of the first *podoben* to the words 'всечестную память твою' is repeated in the second to

the words 'и спасти душам нашим' and in the third to the text 'просветити душа наша'. Again the *papieiŭki* to the words 'соблюд еси' and 'похвалимо' in the first *podoben*, are repeated to the words 'егоже моли' and 'облистая' respectively in the third. In the same way the *papieiŭka* to the words 'верою творящимо' and 'бѣд избавитися' in the first *podoben* recur to the words 'смотрение славимо' and 'древнее блаженство' respectively in the second.

There are however, no repetitions of *papieiŭki* within the first two *podobny* of the 4th tone, though within the third *podoben* the *papieiŭka* to the word 'плотести' recurs also to the text 'являя'. The melodic range in the first *podoben* of the tone 'яко добла во мученицехо' is narrow, extending over an interval of one fourth, ranging from D to G. In 'Дал еси знамение' it extends a full octave from C to C', and in 'Званыи совыше' from E to E'.

5th Tone

There is only one *podoben* of the 5th tone, 'Радуиися живоносныи кресте'. The range of the melody extends from D to B-Flat, and contains a proportion of recitative on one note. There are recurring *papieiŭki* to the texts 'Радуиися живоносныи кресте', 'церковное пограждение' and 'воистинну украшение'. The *papieiŭka* to the words 'непобедимое оружие' recurs at 'имже тля разорися' and 'пристаище спасению'. The *papieiŭka* to the word 'крепителю' recurs later to the text 'смертная держава'.

6th Tone

In the 6th tone there are four *podobny* to the text, 'Все упование', 'Третый день воскресл еси', 'Неначаемая жития ради' and 'Ангелския предо идуте'. They are distinguished melodically by the recurrence of relatively wide intervals of a fifth in the flow of the chant. In the *podoben* 'Все упование' the range of the melody extends from D to C'; in 'Третый день воскресл' from F to C'; in 'Не начаемая жития' from C to C', and in 'Ангелския предо идуте' from A below C to C'.

The final *papieiŭki* of the *podobny* 'Все упование' and 'Третый день' are related, but the endings of 'Неначаемая жития' and 'Ангелския предо идуте' are dissimilar. As the *podobny* of the 6th tone are melodically rich and varied, there are few recurring *papieiŭki* between the chants of this tone.

The *podoben* 'Все упование' has internally recurring *papieiŭki* at the words 'исцеление' and 'во всем послушиви', at 'собѣ святая сокрыла есте' and 'евангелски не стажаста', and at 'непрियाста ту-неже' and 'бывоше Христови'. There are recurring *papieiŭki* in the *podoben* 'Третый день' at 'еси Христе из гроба' and 'славит род чело-вѣческiй'.

The *podoben* 'Неначаемая жития ради' has a *papieiŭka* which is repeated at the words 'и увѣдомая права ради'. The *papieiŭka* to the text 'Не отоверзи мене блуденицу рожденя ото дѣвы' is repeated

to the text 'не презри слезо моих радости ангеломо'; the second half of this *papieiŭka* appears initially to the words 'ко тобѣ вопиюще'. A shortish *papieiŭka* also recurs to the words 'но приими мя' and 'каюшуся'.

The *podoben* 'Ангелеския предо идуте' however, has a recurring *papieiŭka*, to the texts 'радосте богородице', 'людие речемо' and 'благословенно рождества'.

7th Tone

The 7th tone has only one *podoben*: 'Некому възбраняеми'. This chant has a relatively narrow range, extending from G to C'. It has a recurring *papieiŭka* to the words 'возбраняеми есмы' and 'упование имуше'. Together with the *podoben* of the 2nd tone 'Доме ефратово' it is the shortest of the *podobny*.

8th Tone

The chants of the *podobny* of the 8th tone have a wide melodic range. 'О преславленное чудо' extends from D to C', and 'Что вы наречемо' ranges from F to D'. Since the endings of the two chants are entirely dissimilar, and as there are no recurring *papieiŭki*, it is difficult to trace any discernible kinship between the two *podobny*. 'О преславленное чудо' has no internally recurring *papieiŭki*. It contains a number of extended recitative passages, which mark it out as one of the melodically poorer *podobny*. 'Что вы наречемо', on the other hand, has one recurring *papieiŭka* at the words 'херувим ли яко на вас, серафими ли яко выку' and 'молите о спасении душе'.

It is perhaps a little premature to speculate at this stage on the origins of the Supraśl chant as a whole, and of the *podobny* chants of the Supraśl *Irmologion* in particular. Voznesenskij has expressed the general view that what he called the *jugo-zapadnyje* chants, as well as those of Russia proper, were derived initially from the palaeo-Slavonic *znamenny* or *stolpovoje* chant.⁴⁶ Even as the Muscovite cantors in the 16th and 17th centuries added to the old chant to embellish it and create new variations, so also did the Byelorussian and Ukrainian masters alter the chant by introducing ornamentation, abbreviations, and fresh melodic variations which were in keeping with local tastes.⁴⁷ This theory is certainly plausible, but it does not appear to take into account the fact that there was in existence in Byelorussian *Irmologia* at the end of the 16th century, a considerable corpus of *znamenny* chants. These are akin to the *znamenny* chants of Moscow, though the differences which do exist are probably attributable to variations in national or regional tastes, as Voznesenskij suggested. Either there were two variations of the *znamenny* chant in Byelorussia — one more closely related to the Russian version, and one more remote, namely the 'south-western' chant, — or else there existed in Byelorussia, in addition to the local variant of the *znamenny* chants, several other bodies of chants derived from other sources. Until more information is made available, the question must remain an open one.

There did however exist, even in the early 17th century in Byelorussia, a considerable number of 'local' chants — *Mirski*, *Shucki*, *Vilenski*, *Smalenski*, and *Žyrovicki napievy*.⁴⁸ It is hardly suprising, therefore, to find the independently-minded monks of Supraśl pressing claims to have chants and liturgical customs of their own. It should be borne in mind, when examining these claims, that at the time when Bohdan Anisimovič and his colleague I. T. were compiling their collections of Supraśl chants, the monastery had existed as a properly constituted community for less than one hundred years. It is also known that the monks who restored the monastery in 1504, came from Kiev. Naturally one is led to surmise that the Supraśl chants may well have been adaptations or variants of existing Kievan chants. It is likely that the Supraśl singers, anxious to establish their own traditions in the field of Church music, as well as in liturgical usage, consciously varied and embellished the chants they had brought with them and so in a few decades, created an indigenous *Supraślski napieŭ*. Voznesenskij advanced the view that all the 'south-western' *Irmologia* had derived from a common source,⁴⁹ and the evidence seems to point in this direction, at least insofar as the *podobny* chants of the Supraśl *Irmologion* are concerned. Such chants would in any event, by their relatively restricted use, evolve far less, and absorb fewer local vernacular influences than hymns of the Liturgy such as *Cherubiki* and the chants of the Canon, which were in almost daily use.

Nevertheless, a comparison between the Supraśl *podobny*, and those of the L'vov *Irmologion* of 1700, for example, shows that, despite certain undeniable similarities in several of the chants, wide divergencies are very frequently encountered. Where similarities in the respective chants occur, they usually come at the beginning of a *podobny*. Then, after one or two *papieŭki* which are either similar or related, the chants diverge considerably, and present few or no common features. On the other hand, several *podobny* chants of the Supraśl *Irmologion* have no parallels at all in the L'vov version.

Closer similarities are, however, discernible in the Supraśl *podobny* chants with the *podobniki* of other *Irmologia* of Byelorussian origin. Thus the chants of Cz. 2055. I. stand considerably closer to the Supraśl version than do those of the L'vov *Irmologion* of 1700. There are fewer divergencies from the common norm, though naturally such divergencies do occur between the two earlier versions.

It would, therefore, seem that the *podobny* chants of the Supraśl *Irmologion* fit into the general pattern of Byelorussian and Ukrainian liturgical music. As in the field of folk-song and paraliturgical chants, there was throughout the 16th, 17th and 18th centuries a continuing interaction between the two musical traditions, and Ukrainian Church chants were a common feature of later Byelorussian *Irmologia*, even as Byelorussian choirbooks and cantors were to be encountered in the Ukraine. It is interesting to note, for example, in the Žyrovicy *Irmologion* of 1661, two chants for the post-Communion doxology 'Да исполнятся уста наша', one entitled 'Бѣлорусское' and the other

as 'Украинское'. Much more remains to be done, however, before the complete picture becomes apparent, and any significant conclusions can be drawn.

In transcribing the Supraśl *podobny* chants, an attempt has been made to present the melodies in a readily accessible form, whilst maintaining them at a reasonable pitch. The melodies have been transposed by altering the key-signature from a C to a G, whilst leaving the notes in their original position on the stave. Where necessary the appropriate modulations have been made by introducing sharps and flats.

For practical reasons, as well as on the grounds given above, the *takt* has been given the value of a semibreve.

NOTES

1. D. Razumovskij, *Cerkovnoje penije v Rossii*, Moscow, 1867-1869. S. Smolenskij, 'Značeniye 17 veka i jego "kantov" i "psalmov" v oblasti sovremennogo cerkovnogo penija tak nazyvajemogo prostogo napeva', *Muzykal'naja starina*, 5-6, StP, 1911. V. Metallov, *Očerki istorii Pravoslavnogo cerkovnogo penija v Rossii*, Moscow, 1915. A. Preobraženskij, *Kul'tovaja muzyka v Rossii*, Leningrad, 1924. N. Findejzen, *Očerki po istorii muzyki v Rossii s drevnejšich vremen do konca 18 veka*, Moscow and Leningrad, 1928.
2. D. Razumovskij, *op. cit.*, pp. 207-8. A. Preobraženskij, 'Latinskaja jeres' v russkom penii 17 v.', *Orfej*, Leningrad, 1922, pp. 193-201.
3. J. de Castro, *Methodus cantus ecclesiastici Graeco-slavice*, Rome, 1881; D. Malaškin, *Notnyj obichod Kievo-Pečerskoj Uspenskoj Lavry*, Kiev, 1885, Preface.
4. See in particular A. Preobraženskij, 'Ot uniatskogo kanta do pravoslavnoj cheruvimskoj', *Muzykal'nyj sovremennik*, 6, StP, 1915-1916.
5. For example, he affirms that the 'south-western' *Irmologia* do not contain any vocalisations to the seemingly senseless texts known as *anenajki* which are encountered in the ordinary texts of the Russian versions (p. 34). In fact such *anenajki* do appear in the earlier Byelorussian *Irmologia*, including the Supraśl collection, in which the text 'e-ne-na-ne-e-ne-ne-na-na-ne-na-ne-na-ne' is inserted in the text *Do levi i blegoslovi hospo.... da* (*Supr. Irm.* f. 174). As to the so-called Greek chants (*Grečeskije rospevy*), Voznesenskij states categorically: 'v jugozapadnyh notnolinejnyh irmologach net ni odnogo' (p. 20), although several examples are to be found, both in the Supraśl *Irmologion* (Kiev State Public Library, AN. UkSSR Dept. of Manuscripts, Catalogue No. I, 5391) and in the later Žyrovicy *Irmologion* of 1661 (*Ibid.*, No. I, 3367). His theory that *stichiry* such as the *podobny* 'Kto ty Spase rizu razdra' were composed to express the anguish of the Orthodox Church over the division caused by the *Unija* of Brest (1596) (p. 10), seems at variance with the fact that the *podobny* in question was in liturgical use in both the Uniate and in the Orthodox Churches simultaneously. Similarly the so-called *Serbian* chant, far from enjoying an ephemeral success as Voznesenskij suggests (p. 63), is encountered quite frequently in the Byelorussian *Irmologia* (Cf. Kiev, AN I, 3367).
6. L. Mucharynskaja, 'Pisali piscy ŭ Suprašli', *Litaratura i mastactva*, 74 (2240), Minsk, 1968, p. 4.
7. A. Preobraženskij, *Očerki istorii cerkovnogo penija v Rossii*, StP, 1910, p. 21.
8. M. Kulikovič, 'Pytaŭnie biełaruskaj Bahaslužby', *Bačkaŭščyna*, 12-13 (496-497), Munich, 1960, p. 3. But see more recently H. Pichura, 'Čarkoŭnaja muzyka na Bielarusi', *Božym šlacham*, 83-85, London, 1964.
9. More unfortunately, many priceless Uniate printed books and manuscripts were burnt on the orders of the Orthodox Bishop Joseph Siemaško at the time of the liquidation of the *Unija* (Cf. A. Maldzis, 'Pa śladach žyrovickich aracyj', *Litaratura i mastactva*, 55 (2516), Minsk, 1970, p. 13.

10. See in particular F. Dobrjanskij, *Opisanije rukopisej vilenskoj biblioteki*, Vilna, 1882, and A. Lebedev, *Rukopisi Cerkovno-Archeologičeskogo Muzeja*, I, Saratov, 1916.
11. Kiev, AN, I, 3367, ff. 1-4.
12. F. Dobrjanskij, *op. cit.*, No. 123 (204).
13. Thus the *Codex Premisliensis*, hereinafter referred to as BN Aks. 2954, although written in Byelorussia (a signed manuscript note by A. Petruševič records it as an 'Irmolog pod krjukovymi notami s 16 veka... belorusskij spisok') was kept for many years in the library of the Greek Catholic Capitulula in Przemyśl, western Galicia.
14. This is particularly true of the chants of the Divine Liturgy and the All-Night Vigil, sometimes described as *Kievskij*. Many paraliturgical *kantyčki* and *kalady* are common to both Byelorussia and the Ukraine.
15. On the liturgical reforms under Nikon, and their effect on Russian church music see S. Smolenskij, *Azbuka znamennogo penija... starca Aleksandra Mezenca*, Kazan, 1888; Johann von Gardner, 'Einiges über die Orthographie der altrussischen Neumen vor der Reform 1668', *Welt der Slaven*, V, 2, Wiesbaden, 1960, pp. 198-213, and 'Einiges über den Singmeister Alexander Mezenec', *Welt der Slaven*, XII, 2, Wiesbaden, 1966, pp. 173-179.
16. The whole question of Byelorussian Old Slavonic texts, and their philological value has yet to become the subject of adequate study.
17. I. Voznesenskij, *Cerkovnoje penije Pravoslavnoj jugozapadnoj Rusi*, I, Moscow, 1898, p. 8.
18. H. Pichura, 'Carkoŭnaja muzyka na Bielarusi', *Božym šlacham*, 83, pp. 11-2; 84, pp. 6-7, London, 1964.
19. Je. F. Karskij, *Belorussy*, I, 1, Warsaw, 1903, p. 141.
20. A. Freobraženskij, *Očerki istorii cerkovnogo penija v Rossii*, StP, 1910, p. 21.
21. H. Pichura, 'Bohdan Anisimovič', *Božym šlacham*, 97, London, 1966, pp. 8-12.
22. Initially the manuscript was in the library of the Kievo-Pečerskaja Lavra. It is now in the Department of Manuscripts of the State Public Library, the Academy of Sciences of the Ukrainian S.S.R., Kiev. The *Irmologion* is entered in the catalogue entitled *Litovskije Rukopisi* under the reference No. I, 5391.
23. For a general account of the history and traditions of this monastery see Archimandrite Nikolaj (Dolmatov), *Supraslskij Blagoveščenskij Monastyř*, StP, 1892.
24. Cf. f. 56.
25. Cf. f. 57.
26. The *demestvenny* chants of the Supraśl *Irmologion* do not appear to constitute a separate and distinctive body of chants as in Russia. Ff. 49 to 71 are each headed *Penije demestvennoje* or *Spievanie demestveny* alternately. Nevertheless they include several chants which are specifically described by the copyist as *Napielu Supraskogo*. In this context the word *demestvenny* may mean 'local'. (Cf. H. Pichura, 'Carkoŭnaja muzyka na Bielarusi', *Božym šlacham*, 83, London, 1964, p. 13, n. 22.)
27. H. Pichura, 'Bohdan Anisimovič', 97 *Božym šlacham*, London, 1966, p. 9.
28. Cf. BN Aks. 2954, ff. 135-143; Supr. Irm., ff. 49-71; Cz. 2055, ff. 20-38.
29. Cf. f. 49.
30. Archimandrite Nikolaj, *op. cit.*, p. 48.
31. Cf. note 13.
32. Department of Manuscripts, catalogue reference Rkp. 2055. I.
33. K. Nikol'skij, *Posobie k izučeniju Ustava Bogosluženiya Pravoslavnoj Cerkvi*, StP, 1907, pp. 197 ff.
34. The term *papieŭka* is here used to describe a musical sequence of some length, rather than in the sense of the Russian word *popevka*, a short snatch or pattern of the neumatic *znamenny* chant.
35. K. Nikol'skij, *op. cit.*, p. 197, note 2.
36. *Osmohlasnik, ellinski že Oktoich*, Institut Stavropigijskij, L'vov, 1895, pp. 252, 686.
37. The change in the order of the *podobny* of the 6th and 8th tones in BN Aks. 2954 and Cz. 2055. I. has no particular significance.
38. Cf. note 15.
39. D. Razumovskij, *op. cit.*, p. 264.

40. For an analogous study in relation to Ukrainian *Irmologia* see Johann von Gardner, 'Zur Frage der Verwendung des Sema Fita in den altrussischen liturgischen Gesangshandschriften mit liniierter Notation', *Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse*, 9, Mainz, 1970, pp. 283-93.
41. Cf. *Obichod odnogolosnyj Cerkovno-Bogoslužebnogo penija po napevu Valaamskogo Monastyryja*, Valaam, 1909, pp. 6, 33, 34, 44, 55, 76, 96.
42. Archimandrite Nikolaj, *op. cit.*, p. 60.
43. The religious Union of Brest, which in 1596 united the Catholic Church and the majority of the Orthodox bishoprics in Byelorussia, must have assisted the diffusion of Western musical traditions. Although there is some evidence that polyphony and, therefore, linear notation were being used in L'vov in the 1580s, no collections of chants in the Western notation dating from this period have yet been brought to light.
44. I. Voznesenskij, *op. cit.*, p. 22.
45. For practical reasons the melodic ranges of the *podobny* chants in the following section have been given in the tonic sol-fa.
46. I. Voznesenskij, *op. cit.*, p. 14.
47. *Ibid.*, pp. 15, 35.
48. H. Pichura, 'Carkoŭnaja muzyka na Bielarusi', *Božym šlacham*, 83, London, 1964, pp. 12-3.
49. Cf. notes 46 and 47.

THE PODOBNY TEXTS OF THE SUPRAŚL IRMOLOGION (compared with other podobny texts of Byelorussian origin)

BN Aks. 2954

Supraśl Irm.

Cz. 2055. I.

1st Tone

Небеснымъ чиномъ радование и на земли челоуѣкомъ крѣпкая помощнице чистая дѣво спаси ны к тебѣ прибѣгающая яко на тя оупование со богомъ богородице возложихомъ.

Прехвалении мученици вас ни земля потаила есте но небо пріято вы отоверзошася вам райския двери и воноутре бывоше древа животнаго наслаждается Христа молитѣ даровати доушамъ нашимъ и велию милость.

Небесныхъ чинов радование и на земли челоуѣка крѣпкая помощнице чистая дѣво спаси нас ко ти прибѣгающая яко на тя упование со богомъ богородице возложихомъ.

Прехвалении мученицы вас ни земля потаила есте но небо пріято вы и отоверзошася вам райския двери и внутрь бывоше древа животнаго наслаждается Христа молитѣ даровати душамъ нашимъ мир и велию милость.

Небесным чином радование и на земли челоуѣкомъ крѣпкая помощнице чистая дѣво спаси ны к тебѣ прибѣгающая яко на тя упование з богомъ богородице возложихомъ.

Прехвалении мученицы вас ни земля потаила есте но небо пріято вы и отоверзошася вам райския двери и вноутре бывоше древа животнаго наслаждается Христа мольтѣ даровати доушамъ нашимъ мир и велию милост.

2nd Tone

Домѣ ефраитово и граде святѣи пророкомо слава оукраси домо во немже божественны раждается.

Егда ото древа ты мертвая аримофеи сонято всеяческимъ жизни и з мирною плащаницею ты христе обвито и любовию подвизашеся сердцеце и оусты тѣло твое пречистое облобызати обаче соумняся боязнию радуяся вопіяше ти слава челоуѣколюбче твоему смотрению.

Домѣ ефратово и граде святѣи пророкомо слава украси домо во немже божественны раждается.

Егда ото древа ты мертвая аримафеи сонято всеяческимъ жизни и з мирною плащаницею ты христе обвито и любовию подвизашеся сердцеце и уста тѣло твое пречистое облобызати облаче сумняся боязнию радуяся вопіяше ти слава челоуѣколюбче твоему смотрению.

Домѣ ефраифо и граде святѣи пророкомо слава и оукраси домо въ немже божественный рагается.

Егда ото древа ты мертвая аримафей сонято всеяческимъ жизни и з мирною плащаницею ты христе обвито и любовию подвизашеся сердцеце и оусты тѣло твое пречистое облобызати обаче сумняся боязнию радуяся вопіяше ти слава челоуѣколюбче твоему смотрению.

3rd Tone

Велиа креста твоего господи сила водрузи бо ся на мѣсте и дѣлествуете во мире и показа ото рыбаев апостолы и ото языко моученики и молятеся о доушахо нашихо.

Велиа креста твоего господи сила во друзи бо ся на мѣсте и девствуе во мире и показа ото рыбаев апостолы и ото языко мученики и молаетеся о душахо нашихо.

Велиа креста твоего господи сила въдрузи бо ся на мѣсте и дѣлествуете во мире и показа ото рыбаев апостолы и ото языко моученики да молятеся о доушахо нашихо.

4th Tone

Яко добля во моученицехо стратотерпче георгие сошедшея денесе восхвалямо яко соверши течение и вѣроу соблюди еси и приято ото бога вѣнце своея побиды егоже моли тля и бѣд избавитися вѣрою творяшимо всечестноу памяте твою.

Яко добля во мученицехо стратотерпече георгие сошедшея денесе похвалимо яко соверши течение и вѣру соблюди еси и прият от бога венец своя побѣды егоже моли ото тля и бѣд избавитися вѣрою творяшимо все честную память твою.

Яко добля во моученицехо стратотерпче георгие сошедшея денесе възхвалямо яко соверши течение и вѣру соблюди еси и приято от бога вѣнце своя побѣды егоже моли ото тля и бѣд избавитися вѣрою творящим всечестною память твою.

Даль еси знамение боящимся тебе господи крест твои всечестныи имже обличило еси начала темныя власти и возвел ны еси на древеное блаженство тѣмже ти человеколюбное смотрение славимъ исоусе весесилне и спасе доушам нашимъ.

Дал еси знаменіе боящимся тебе господи кресто твои честныи имже обличило еси начало темныя и власти из вел ны есина древнее блаженство темже ти человеколюбное смотрение славимо исоусе весесилне и спасти душам нашим.

Дал еси знамение боящимся тебе господи кресто твои пресвятыи имже обновило есте начала темныя и власти из вел ны еси на древнее блаженство тѣмже ти человеколюбче смотрение славимо исоусе весесилене и спаси душа наша.

Званны свыше а не ото человекѡ егда земная тма омрачи очи плотести и невѣрствиеме обличая сѣтование тогдаже небесныи свѣто облистая смышление свѣто зрака благовѣрие являя глаголомо раззума тѣмъ раззумъ и изведшаго изо тмы свѣто христа бога нашего егоже моли спасти просветити доуша наша.

Званны совыше а не ото человекѡ егда земная тма омрачи очи плотести и невѣрствиемъ обличая сѣтование тогдаже небесныи и свѣто облистая смышлениеме свѣту мрака благовѣрие являя глаголомо раззума тѣмъ раззумъ изведшаго из тмы свято христа бога нашего егоже моли спасти и просветити душа наша.

Званныи совыше а не ото человекѡ егда земная тма помрачи очи плотести и невѣрствиемо обличая сѣтование тогдаже небесныи свѣто облистая смышлениемъ свѣто зрака благовѣрия являя глаголомъ раззума тѣмъ раззумъ имъ изведшаго из тмы свѣто христа бога нашего егоже моли спасти и просвѣтити душа наша.

5th Tone

Радоуися живоноснии кресте благовѣрия непобѣдимое ороужие двери райская вѣрнымъ крепителю церковное ограждение имже клятвы разорися и проклатіе восприято и попрася сомертная держава и вознесохомся от земля к небесному ороужие непобѣдимое вѣсомъ соупротивниче слава моученикомо преподобному яко воистинноу оукрашение пристанище спасению подаи мирови велию милость.

Радуиися живоноснии кресте благовѣрия непобѣдимое ороужие двери рай[с]кия вѣрнымо крепи тельо церковное пограждение имже тля разорися и проклатіе восприято и попрася смертная держава и вознесохомся от земля ко небесным ороужие непобѣдимое вѣсомъ соупротивниче слава мученикомо преподобнымъ яко воистинноу украшение пристанище спасени[ю] подая мирови тобою велию милость.

Радоуися живоноснии кресте благовѣрия непобѣдимое ороужие двери райския вѣрным оукрепителю церковное ограждение имже тля разорися и проклатіе въсприято и попрася смертная держава и възнесохомся от земля к небеси ороужие не побѣдимое бѣсомъ соупротивниче слава моучеником преподобным воистинноу оудобрение пристанище спасению подай мирови тобою велию милост.

6th Tone

Весе оупование на небесе
сехо положиша сокровище
некрадомо себѣ святая со-
крыла есте тоуне приаста
тунеже и дадите болящимо
исцеление злата и сребра
евангелским не стежаста
человѣкомже и скотомъ
благодѣяние подаета да во
всемъ послушливѣ быво-
ша христови содерзнове-
ниие молитесь о доушахо
нашихо.

Все упование на небесех
положите сокровище не-
крадомо собѣ светая со-
крыла есте туне приаста
тунеже и дадите болящи-
мо исцеление злата и среб-
ра евангелски не стежаста
человѣкомже и скотом
благодѣянія подаете да во
всем послушли бивоше
христови содерзновением
молятся о душах наших.

Весе оупование на небесе
хо положиша сокровище
не крадомо себѣ святая со-
крыла есте туне приасте
туне же и дадѣте болящи
мо исцѣление злата и
сребра евангелески не стя-
жаста человѣкомже и ско-
томе благодѣяния подаете
да во всем послушливи
бышове христови содерзно-
ванием молитесь о душахо
нашихо.

Третий день воскресл
еси христе из гроба якоже
есте писано совоскресивъ
праотца нашего тѣм сла-
вите тя родо человѣческий
и поете твое воскресение.

Третий день воскресл еси
христе из гроба якоже
есть писано совоскреси
праотца нашего тѣм же ты
славят род человѣческий
и поет твое воскресением.

Третий день воскресл
еси христе из гроба яко-
же есть писанно совоскре-
сив праотца нашего тѣме
ты славите родо человѣ-
ческий и поете твое вос-
кресение.

Неначаемая жития ради и
оувѣдомая нрава ради ми-
роносяще приде ко тобѣ
вопиюще не отовержи мене
блуденицу роженея ото
дѣвы не презри слезо мо-
ихо радости аггеломе но
приими мя кающа еяже
не оториноу согрешешоу
ти господи велия ради
твоя милости.

Неначаемая жития ради
и увѣдомая нрава ради
мироносящи прииде ко то-
бѣ вопиюще не отовержи
мене блуденицу рожденсея
ото дѣвы не презри слезо-
мо ихо радости ангеломо
но приими мя кающа ея-
же согрешему (ти) господи
велия ради твоя милости.

Неначаемая жития ради
и оуведомая нрава ради
мироносяще прииде к тебѣ
вопиющи не отовержи мене
блудницу рожденсея ото
дѣвы не презри слез мо-
ихо радости ангеломо но
приими мя кающа еяже
оторину согрешешоу гос-
поди велия ради твоя милости.

Аггелския предо идуте
силы яже во вифлеоме уго-
товайте ясли слово бо ра-
жается премудросте при-
ходите приими целование
церкви на радость богоро-
дици людие рецѣмо благо-
словенъ роженея бога наше
слава тебѣ.

Ангелеския предо идуте
силы яже во вифлиоме уго-
товайте ясли слово бо ра-
жается премудросте при-
ходите приими целование
церкви на радости богоро-
дици людие рецемо благо-
словенно рождества бога
наше слава тобѣ.

Аньелеския предо идуте
силы иже во вифлеоме уго-
товайте ясли слово бо раж-
дается премудросте прихо-
дите приими целование
церкви на радость богоро-
дице людие рецѣте благо-
словено рождейся боже
наш слава тобѣ.

7th Tone

Нектому възбраняеми ес-
мы древа животенаго упо-
ование имоуще крестъ твои
господи слава тобѣ.

Нектому възбраняеми ес-
мы древа животенаго упо-
вание имуще кресто твои
господи слава тобѣ.

Нектому възбраняеми есми
древа животенаго упование
имуще кресто твои госпо-
ди слава тобѣ.

8th Tone

О преславное чудо живо-
творяи садо кресте пресвя-
тны на высоту воздви-
жемъ является денесе и
славословятъ вوسی конечи
земля прогоними бывають
веси дѣмони о божие да-
рование земным даровася
имеже христе спаси душа
наша яко милосердѣ.

О преславленное чудо жи-
вотворяи садо кресто прес-
вятны на высоту воздви-
женъ является днесъ и сла-
вословятъ веси концы земля
прогоними бывають весь
дѣмони о божие дарование
земным даравася имже
христе спаси душа наша
яко милосердѣ.

О преславленное чоудо жи-
вотворяи садо кресте прес-
вятны на высоту въздви-
жемъ является денесе сла-
вословятъ веси кончи земля
устрашаются бѣссоская о-
полчения о како во даро-
вание земным даровася
имеже христе спаси душа
наша яко милосердѣ.

Что вы наречемо святин
хероувими яко на васъ по-
чило есте христосо серафи-
ми и яко непрестани но
прославили его аггелы те-
ла бо отовратистесь силы
ли дѣте бо чудеса многа
ваша имена и болша даро-
вания молитѣ спастися
доушамо нашим.

Что вы наречемо святин
херувѣм ли яко на васъ по-
чило есте христосо сера-
фемъ ли яко выку просла-
вили его ангелы тѣла бо
отовратистесь силы ли дѣ-
ствуєте бо чудеса много
ваша имена и болша даро-
вания молитѣ о спасении
душе наших.

Что вас наречемо святин
хировимли яко на васъ по-
чило есте христосо сера-
фим ли яко непрестани но
прославили его ангелы ли
тѣла бо отовратистесь сы-
лы ли дѣте бо чудеса многа
ваша имена и бол-
шая дарования молѣте спа-
стися доушамо нашим.

THE PODOBNY CHANTS OF THE SUPRAŚL IRMOLOGION

Глас 1

А)

Музыкальная запись для Гласа 1, вариант А. Запись на пяти линейках с нотами и текстом на церковнославянском языке. Ключ — один дирижёрский (F#).

Не-бес-ныхъ чинов ра-до-ва-ні-е и на зем-ли че-ло-ве-ка
креп-кая по-мощни-це чи-ста-я дѣ-во спаси нас во ти при-бѣ-га-ю
ша-я я-ко на тя у-по-ва-ні-е со богомъ Бо-го-ро-
ди-це возло-жи-хомъ

В)

Музыкальная запись для Гласа 1, вариант В. Запись на пяти линейках с нотами и текстом на церковнославянском языке. Ключ — один дирижёрский (F#).

Прехвални-и му-че-ни-цы вас ни земля пота-и-ла е-сте
но не-бо прі-я-то-вы и о-то вер-зо-ша-ся вам ра-и-ски-я
а-ве-ри и внутрьбѣ-во-ше дре-ва живот-на-го на-слажда-е-
те-ся Хри-ста мо-ли-те да-ро-ва-ти ду-шамъ на-шимъ
мир и ве-ли-ю ми-лость

Глас 2

А)

Музыкальная запись для Гласа 2, вариант А. Запись на одной системе с ключом F# и двумя октавами. Мелодия состоит из восьми нот: G4, A4, B4, C5, B4, A4, G4, F#4. Под нотами приведены белорусские слова: До - ме е-фра-то - во и гра - дъ свя- тыи про-ро - ко - мо сла-ва у-кра-си до - мо во нем-же бо-жесть-ве - ныи раж-да - е - те - ся

В)

Музыкальная запись для Гласа 2, вариант В. Запись на одной системе с ключом F# и двумя октавами. Мелодия состоит из восемнадцати нот: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Под нотами приведены белорусские слова: Ег-да о - то дре-ва тя мертва А - ри - ма - фе - и со - ня - то ве - ся-че-ски-мо жиз - не из мир-но - ю пла-ща - ни-це-ю Тя хри-сте об-ви-то и лю-бо-ви-ю под ви-зя - ше - ся сер-де-це мо - и у-ста ть - ло тво - е пре-чи-сто-е о - бло-бы-за - ти о - ба-че сум-на - ся бо - яз - ни - ю ра-ду - я - ся во-пі - я - ще ти сла - ва че-ло-вѣ - ко-лю-бе-че тво-е - му смо - тре-ни - ю

Глас 3

Музыкальная запись для Гласа 3. Запись на одной системе с ключом F# и двумя октавами. Мелодия состоит из восьми нот: G4, A4, B4, C5, B4, A4, G4, F#4. Под нотами приведены белорусские слова: Ве - ли - я кре-ста твое-го го-спо-ди си - ла во дру-

зи бо ся на мѣ-сте и дѣв-ству - е - те во ми - ре
и по-ка-за о-то ри-ба-рев А - по-сто-лы и о-то я-зы-
ко му - че-ни-ки и мо-ла-те - ся о ду-ша-хо
на - ши - хо

Глас 4

А)

Я - ко до-бла во му-че-ни-це-хо страсто-тер-пе-че ге-ор-
гї-е со-шеа-ше-ся де-не - се по-хва - ли-мо я - ко
со-вер-ши те-че-ни-е и въ - ру со-блюд е -
си и прият от Бо-га ве-нец свое-я по-бѣ - ды е-го-же
мо-ли о-то тля и бѣа из-ба-ви-ти-ся въ-ро-ю тво-ря-ши-
мо все-чест-ну-ю па-мять Тво - ю

В)

Дал е-си зна-ме-ні-е бо-я-шим-ся Те-бе Го-спо-ди кре-сто
твои чес-тны - и им-же о-бли-чи-ло е-си на-ча-

ло тем-ны-я и вла - сти из велны е - си на древне - е
 бла-жен-ство тем же ти че-ло - ве-ко-люб-но-е смо-тре-ни - е
 сла-ви-мо И - су - се все-сил - не и спа-сти ду-шам на - шим
 г)
 зва-ны-и со - вы - ше а не о - то че - ло - вѣ - ко ег -
 да зем - на-я тма ом-ра-чи о-чи пло-те - сти и не-вѣрстви-
 емъ о - бли-ча - я съ - то-ва-ни - е то-гда же не-бе - сныи свѣ-
 - то о - бли - ста - я Смы-сле - ни - е - ме свѣту мрака бла-
 го-вѣ-ри-е я - вля - я гла-го-ло-мо ра-зу-ма тѣм ра-зу-мѣ
 из ве до-ша-го из тмы свя-то Хри-ста Бо - га на-ше-го
 е - го - же мо - ли спа-сти и про-све-ти-ти ду-ша на
 - ша

Глас 5

Ра - дуи-и-ся жи - во - нос-ный кре - сте бла-го-вѣ-ри-я не - по -

бѣ ди - мо - е о - ру - жи - е две - ри рай(с)ки - я вѣр - ны
 мо кре - пи - те - лю цер - ков - но - е по - гражде - ни - е им - же
 тля ра - зо - ри - ся и про - кла - ти - е вос - при - я - то и по -
 прася смерт - на - я дер - жа - ва и воз - не - со - хом - ся от зем
 ля ко не - бе - сным о - ру - жи - е не по - бе - ди - мо - е бѣ сом
 со - про - тив - ни - че сла - ва му - че - ни - ко - мо препо -
 до - бным я - ко во - ис - тин - ну у - кра - ше - ні - е при - ста - ни - ще спа -
 се - ни - ю по - да - я ми - ро - ви то - бо - ю ве - ли - ю
 ми - лость

Глас 6

А)

Все у - по - ва - ни - е на не - бе - сех по - ло - жи - сте со - кро -
 ви - ще не - кра - до - мо со - бѣ све - та - я со - кры - ла е -
 сте ту - не при - я - ста ту - не - же и да - ди - те бо - ля - ши - мо

и - сце - ле - ни - е зла - та и сре - бра е - ван - гел - ски не ста -
 жа - ста че - ло - вѣ - ком - же и ско - том бла - го - дѣ - я -
 ні - я по - да - е - те да во всем по - слу - шли - ви бы - во -
 ше Хри - сто - ви со - дер - жно - ве - ни - е - ме мо - лят - ся
 о ду - шах на - ших

в)

Тре - тий день воскре - с е - си Хри - сте из гро - ба я - ко же есть пи -
 - са - но со - вос - кре - си пра - от - ца на - ше - го тѣм - же тя
 сла - вит род че - ло - вѣ - че - скіи и по - ет тво - е вос - кре - се
 - ни - ем

г)

Не - на - ча - е - ма - я жи - ти - я ра - ди и у - вѣ - до - ма -
 я нра - ва ра - ди ми - ро - но - ся - щи прииде ко То - бѣ во - пи -
 ю - ще не о - то - вер - зи ме - не блу - де - ни - цу

рожде-и-ся о - то дѣ - вы не презри слезо
мо-и-хо ра-до-сти ан-ге-ло - мо но при-и-ми мя ка -
ю-щу-ю-ся е - я - же не о - то-ри-ну со-гре-ше-му (ти) го-спо-
ди ве-ли-я ра-ди Тво - е - я ми - ло - сти

Δ)

Ан-ге-ле-ски-я пре-до-и-ду-те си - лы я-же
во ви-фли-о - ме у - го - то-ва-и-те я - сли слово бо
ра-жа-е-те-ся прелу-ды-сте при-хо-ди-те приими це-ло
ва-ни-е цер - кви на ра-до-сте бо - го - ро-ди-ци лю-
ди-е ре-це-мо бла-го-сло-вен-но рож - де - и - ства Бо-го
на - ше сла-ва То - бѣ

Глас 7

Не - кто-му воз-бра-ня-е - ми ес - мы дре-ва жи-во-те-на - го

Глас 8

А)

В)

дѣйству-е - те бо чу - де - ся мно - га ва - ша и - ме - на и бол-

ша да - ро - ва - ни - я мо - ли - те о спа - се - ни - и ду - ше на

- ших