

Let us examine the Greek section by section, with an eye on the Slavonic.

[Note: Clicking on a footnote number will take you to the page where that note is located.]

1. Ὅλην ἀποθέμενοι, ἐν οὐρανοῖς τὴν ἐλπίδα, θησαυρὸν ἀσύλητον ἑαυτοῖς οἱ Ἅγιοι ἐθησαύρισαν·

The piece begins with a participial phrase, Ὅλην ἀποθέμενοι ἐν οὐρανοῖς τὴν ἐλπίδα *olên apothemenoi en ouranois tēn elpida*, and the participial form is aorist middle masculine plural nominative, ἀποθέμενοι *apothemenoi*. In the Slavonic translation, we find the past active participle of a perfective verb, ѿложѣше, *otlozhíshe*.

But English has no aorist tense, no middle voice, and our past participle is passive unless modified by other words. So how are we to render the sense of this participial phrase?

Let us start with the meaning of the root and its modification by the prefix, and then look at the best way to render that meaning in somewhat poetic English.

The base verb in ἀποθέμενοι *apothemenoi* is τίθημι *tithēmi*, ‘put, place, set’. The prefix ἀπο- *apo-* adds the idea of ‘from’, ‘away’.

The aorist participle indicates simple completion of action;¹ the middle voice indicates that the action in some fashion centers on the actor.² In this case, I take the participle as circumstantial, with the time derived from the sense of the main verb.³

So we have a participle, a verbal adjective, in a form indicating a completed action of the verb ‘to put’ or ‘to place’ or ‘to set’; modified by the concept of ‘from’ or ‘away’; and whose action somehow returns to the subject. Tentatively, something like ‘putting away from themselves for themselves’.

In addition, this word has a direct object, ‘hope’, modified by ‘all’ and the definite article: ‘all the hope’. Often, this use of the definite article in Greek is best rendered in English by the possessive, so, ‘all their hope’.

Further, there is a phrase telling us where this hope is 'put aside' or 'put away': 'In heavens'. And, in Greek, this is in the dative case, so it shows location, not limit of motion (which would be 'into heavens'). English does not commonly use the plural of 'heaven', unless speaking of the sky or of space, so we would render this in the singular.

Now we have, tentatively, 'Putting away from themselves for themselves all their hope in heaven'.

But this rendering, while not erroneous, is clumsy at best. Let us pause for a moment, and look at the main clause. If we translate word-by-word, we have 'treasure safe-from-violence for themselves the holy-ones treasured'; or, more gracefully, 'the saints laid up for themselves treasure untouchable'.

This main clause suggests a way to understand the participial construction, for if we see 'hope' and 'treasure' as parallels, we can also see the verbal ideas as parallels, and we can translate the participial construction as, 'Storing up all their hope in heaven'.

The phrasal verb, 'store up', carries the idea of a benefit for the person who does the storing (unless a different beneficiary is expressed), and so eliminates the need to express the concept of middle voice by any additional words.

The aspect in Greek is that of completed action, but the action is closely attendant upon that of the main verb. I have chosen to render this in English by the present active participle. The effect of this choice is to highlight the attendant circumstance, though de-emphasizing the perfective aspect. Others have chosen to use a periphrasis for a past active participle, which would include a perfective aspect: 'having stored up' (or, 'having set'). While this is not incorrect, in my view it gives undue emphasis to the perfective aspect, and not enough to the circumstantiality of the expression; and it is not conducive to poetical expression.

The result, then, is, 'Storing up all their hope in heaven, the saints laid up for themselves treasure untouchable.'

2. δωρεὰν ἔλαβον, δωρεὰν διδοῦσι τοῖς νοσοῦσι τὰ ἰάματα.

The next item to examine is the repeated word δωρεὰν *dôrean*. Morphologically this is a noun, feminine singular accusative, with the root meaning ‘gift’; but in Hellenistic and Patristic Greek, this form took on an adverbial meaning, ‘without charge’, ‘freely’, or ‘without effect’; it was translated into Latin as *gratis*. In addition, the phrase δωρεὰν ἔλαβον, * δωρεὰν διδοῦσι is an echo of Mt 10:8 — Ἄσθενοῦντας θεραπεύετε, νεκροὺς ἐγείρετε, λεπροὺς καθαρίζετε, δαιμόνια ἐκβάλλετε· δωρεὰν ἔλάβετε, δωρεὰν δότε — ‘Heal the sick, raise the dead, cleanse the lepers, cast out devils: freely have ye received, freely give’ (Douay, emended).

So the proposed translation here is, ‘Freely they received, freely they gave healing for the sick.’

3. χρυσὸν ἢ ἀργυρον εὐαγγελικῶς οὐκ ἐκτήσαντο· ἀνθρώποις τε καὶ κτήνεσι τὰς εὐεργεσίας μετέδωκαν.

In these clauses there are only two words which excite comment.

The first is εὐαγγελικῶς *euangelikôs*, an adverb derived from the root for Gospel, so ‘in Gospel manner’; the Slavonic renders it with a plural masculine nominative adjective agreeing with the implied subject of the verb, **Ѡ́ВЪЛѠКН** *evángel’ski*, which we might read as ‘<the> Gospel-like <saints>’. ‘Following the Gospel’ seems a quite reasonable English translation.

The second is εὐεργεσίας *euergesías*, based on a particle meaning ‘good, well’ and the root for ‘work’; the Slavonic renders this with **БЛГОДѠНІА** *blagodjejánija*, using the roots for ‘grace’ and ‘works, deeds, acts’. The prefix **БЛГО-** *blago-* is the normal Slavonic rendering for the Greek prefix **εὐ-** *eu-*, and there is probably no more to it than that. But I take poetic license to provide an alternate translation of the word in question as ‘works of grace’.

So this section is rendered as, ‘Gold or silver they did not take for themselves, but following the Gospel, with both men and beasts they shared good works.’

4. ἵνα διὰ πάντων ὑπήκοοι γινόμενοι Χριστῷ, ἐν παρρησίᾳ πρεσβεύωσιν ὑπὲρ τῶν ψυχῶν ἡμῶν.

In this last section we find the word παρρησία *parrêsia*. This word has a range of meanings, but at the base is freedom of speech, or the right to speak out, frankness. In Patristic times it came to mean freedom of approach to God, which man lost at the fall, and which the saints now have because of their holiness of life and intimacy with Christ. The word is often translated 'boldness'; while that is not incorrect, it does not quite carry the full sense. Literally, this clause could be rendered 'so that in all things having become obedient to Christ, in boldness-of-approach they might intercede concerning our souls.' That is not particularly graceful English, however, so I have rendered it somewhat more freely, while retaining the essential thought:

'So that, become obedient to Christ in all things, they might approach Him boldly to intercede for our souls.'

II. TRANSLATION

Mode VI, Model

Storing up all their hope in heaven,
the saints laid up for themselves treasures untouchable.
Freely they received,
freely they gave healing for the sick.
Gold or silver they did not take for themselves,
but following the Gospel,
with both men and beasts they shared good works;
so that, become obedient to Christ in all things,
they might approach Him boldly to intercede for our souls.

III. ANALYSIS OF THE MUSIC

This text is one of the most commonly used models, so we find music for it in many collections, and in many chant traditions. There are numerous versions in published (paper and electronic) sources alone;⁴ there are likely to be more in the manuscripts. For the present project, however, I have chosen to set the melody most familiar to me, that of the Carpatho-Rusyn plainchant tradition.⁵

The general structure is fairly simple: There are two introductory musical phrases, which do not appear again. Then there are three phrases which are repeated several times, with a variation on the first of the three (the tenor, or chanting note, is a third lower in the first occurrence than in the recurrences of the phrase). And there is a concluding phrase. So the structure may be represented thus, where letters represent non-recurring phrases, and numbers are used for repeated phrases: A-B-|: 1a/1-2-3... :|-Z.

A digression is necessary at this point, to clarify some terminology, since the English vocabulary for discussing the model melodies in the Slavic chant traditions is not well established.

The term 'model melody', or simply 'model', stands for the Slavic term *Sa-mopodoben*, which in turn stands for the Greek term *automelon*. In the original Greek, the word designates a text and melody combination used as a model or pattern for other compositions; both the rhythmic patterns of the text, and the melodies are reproduced in the works based on the model. In Slavonic, the translated texts to be sung to a given melody do not all have the same literary or rhythmic pattern as the Greek original, or even as the Slavonic translation of that original. In consequence, only the melody is carried from one piece to the next, and the melody itself must be flexible enough to accommodate varying numbers of syllables for each of the successive phrases, and varying accent patterns.

The Slavonic term *podoben* is used to translate the Greek *prosomoion*, which indicates a text that is patterned on one of the model melodies.

The Slavonic term *samoglasen* stands for the Greek *idiomelon*. In the Greek, the term indicates a unique melody, used for one text and no other. But in the small-chant traditions of Slavonic church singing, there are few truly unique melodies (*Christ is risen* is the one that immediately springs to mind), and *samoglasen* has come to mean, in effect, a default musical pattern to be used for any text designated *samoglasen*, or for any text appointed to be sung to one of the model melodies, when the model is unavailable or unknown. I have seen the term *samoglasen* rendered as 'common melody', and that term certainly describes its current function in these traditions. Nevertheless, in what follows I use the Slavonic term.

Some of these model melodies have a fixed number of musical phrases; for example, Mode II, *O House of Ephratha*, has five unique phrases, no more, no fewer, and they must be used in that fixed order, both for the model itself and for the texts appointed to be sung to it. In Slavonic, the phrase is called a *stroká*, 'line', and after the number is prefixed to the word, the whole is turned into an adjective. So, *O House of Ephratha* would be described as *pjatistrochen*, or 'five-lined'.

Other models in the small-chant traditions are like the *samoglasen*, or default melodies: They have a certain number of phrases which are repeated in order as many times as necessary to sing the text; for example, Mode V *samoglasen* in several of these traditions, including the Carpatho-Rusyn, has three recurring phrases which are sung in turn through the penultimate phrase of the text; then the last phrase of the text is sung to the concluding musical phrase. Mode IV *samoglasen* in several of these traditions, is a bit more complex: It has two phrases that occur only at the beginning, then there are three phrases which are sung in turn, through the penultimate phrase of the text; then the concluding phrase of the music is used for the concluding phrase of the text. Compositions of both these types are described as *bezstrochen*, 'without line'.

In what follows, I will use the term *bezstrochen* as necessary, but I will avoid the use of 'line' by circumlocutions.

So, then, the practical question for chanters is whether texts to be sung to Mode VI, *Storing up all their hope*, must always be sung in twelve musical

phrases, as in the Slavonic provided by Bokshaj, or whether this model melody operates as a *bezstrochen* melody of the type of Mode IV *samoglasen*.

There are three other small-chant traditions in which Mode VI *Storing up all their hope*, shows the same fundamental structure as the Carpatho-Rusyn model: Two introductory phrases, three repeated phrases, and a concluding phrase. In one of these traditions, the Galician, we find that the text is divided as it is in the Carpatho-Rusyn tradition, and so there are twelve text phrases sung to twelve musical phrases.⁶ The other two, however, break the text differently, and consequently have a different number of sung phrases. In the chant of the Optina monastery, we see A-B-1-2-3-1-2-Z, and in the chant of the Seven Lakes monastery, we find A-B-1-2-3-1-2-3-1-Z.⁷ So these are both *bezstrochen* like Mode IV *samoglasen*. By analogy, we might conclude that the Galician and Carpatho-Rusyn models might also be *bezstrochen*.

I raised this question to several persons knowledgeable in the Carpatho-Rusyn chant tradition. Dr Stephen Reynolds informs me that Khoma's *Prostopinije* shows the structure as A-B-1-2-3-1-2-3-1-2-3-1-Z, and he concludes from that structure that the model is *bezstrochen* when needed.⁸

So, then, ideally a translation of any of the contrafacta of this melody should break naturally into twelve phrases, to be sung in order to the model. But when English sense requires more or fewer phrases, one should sing A and B, then cycle 1, 2, and 3 as necessary, and conclude with Z.

The musical structure immediately imposes some choices.

First, how are we to divide the English text to yield twelve phrases, and at the same time have each one make sense? Generally, it is a good idea to have some verbal form in a phrase. Yet, with a strict application of this criterion, the English would not yield twelve phrases. The next best option is to divide the text in such a way that each phrase has at least one strongly accented word, preferably a noun; this is the expedient adopted for this setting.

Next, the text underlay must be considered in light of the accents in the text and in the musical line. In the second phrase (sung to musical phrase B), and in the fourth and seventh (sung to musical phrase 2), the translation has fewer syllables than the Slavonic which underlies the music in Bokshaj. This fact

could result in more notes sung over a single syllable than are found in the original language, and lay the setting open to the charge of changing the style.

In the samoglasny and samopodobny, Bokshaj generally does not exceed four notes over a syllable. Even so, two of the samopodobny in Mode II, in several places show more than four (Ἰ̇ΓΔΛ Ὡ ΔΡ̇ΕΒΛ *Jegdá ot dréva*, 'When ‹Joseph of› Arimathea took Thee down from the tree', and Δ̇ΟΜΕ Ἐ̇ΝΦ̇Ρ̇Α̇Ι̇Α̇ΟΒ̇Σ *Dóme Jevfráfov*, 'House of Ephratha');⁹ and some manuscript ir-mologia have even longer melismata,¹⁰ so there is some precedent for singing more than four notes, if necessary.

Analysis of
Mode VI: Vsju otlozhivshe

Order: A-B-1-2-3-1a-2-3-1a-2-3-Z
Note: 1 and 1a are *NOT* interchangeable.

Carpatho-Rusyn Tradition

A *Tenor*

B *Tenor*

1 *Tenor*

1a *Tenor*

2 *Tenor*

3 *Tenor*

Z *ad lib., pm.*

Grace notes represent places outside the regular tenor, where I have occasionally needed to add extra notes, in order to accommodate a particular translation.

Storing up all their hope

Mode VI Model Melody

Carpatho-Rusyn Plainchant

Stor-ing up— all their hope in heav - en, the
saints laid up for themselves treasures un-touch - a - ble. Free-ly they re -
ceived, free - ly they gave
heal-ing for the sick. Gold or sil - ver they
did not— take for themselves, but fol-low-ing the Gos - pel, with
both men and beasts they shared— good— works, so that become o-be-di-ent
to Christ in all— things, they might approach Him bold - ly
to in - ter - cede— for our souls.

Variant,
by poetic
license:

...works of grace...

V. Table of Occurrences of Mode VI: Storing up all their hope

This table is based on the Greek liturgical books provided in electronic format by Fr Leo Scheffe, and found on line at <http://www.tcgalska.com/glt/> [Accessed 2 December 2005, 2058Z], and on the Slavonic books provided by the Orthodox Gymnasium of St Sergius of Radonezh, Novosibirsk, found on line at <http://www.orthlib.ru/worship/index.html> [accessed 2 December 2005, 2258Z]; as of this date, this collection of texts has the *Menaia* only from September through March, so I have been unable to do a complete comparison with the Greek books; I have used the same site's *Festal Menaion* for a few feasts not yet issued in the monthly Menaia.

In this table, items found exclusively in Greek appear in green, those exclusively in Slavonic appear in blue; those common to both sets of books appear in black. With the thought that some may want to print the table on monochrome printers, I have also added two columns to the right; in the column headings, 'G' stands for Greek tradition, 'S' for Slavonic tradition.

Two celebrations from the Orthodox Church in America are included in the table, in blue to indicate the heritage of the Slavonic tradition, but also in italics, since the text is in English.

It is quite possible that other traditions (Romanian, Serbian, Bulgarian, etc.) make use of *Storing up all their hope* for other commemorations, but I have no experience with or knowledge of these. Persons with such experience and knowledge are invited to correspond with me (Bill.Churchill@utoronto.ca) so the table can be expanded.

OCCASION	G	S
OKTOIKH		
Mode VI, Saturday Small Vespers, Apostikha	X	X
Mode VI, Sunday Evening Ps 140, first 3 stikhiry and Theotokion	X	
Mode VI, Monday Matins 3 rd Sedalen		X
Mode VI, Tuesday Morning 3 rd Sedalen		X
Mode VI, Tuesday Evening Ps 140, 2 nd set of 3 stikhiry, & Stavrotheotokion	X	
Mode VI, Wednesday Morning 3 rd Sedalen		X
Mode VI, Wednesday Morning Apostikha Theotokion		X
Mode VI, Wednesday Evening, first set of 3 stikhiry	X	
Mode VI, Thursday Morning 3 rd Sedalen		X
Mode VI, Saturday Matins, Apostikha for the Dead	X	X
TRIODION AND PENTEKOSTARION	X	X
Meatfare – Saturday at Vespers, Ps 140	X	X
Cheesefare – Saturday at Vespers, Ps 140	X	X
Week III Wednesday evening at Vespers – Ps 140	X	X
Week IV Tuesday evening at Vespers – Ps 140	X	X
Week V Friday evening at Vespers – Ps 140	X	X
Sunday V Mary of Egypt – Saturday at Vespers, Ps 140	X	X
Week of Palms, Monday evening at Vespers – Ps 140	X	X
Bright Week, Thursday evening at Vespers (Life-giving Spring) – Ps 140	X	X
Fathers of Nicaea – Saturday, Small Vespers – Apostikha	X	X
Fathers of Nicaea – Sunday Matins, Praises	X	X
Fathers of Nicaea – Sunday evening at Vespers, Apostikha	X	X
Saturday before Pentecost – Matins Apostikha	X	X
Saturday before Pentecost – Matins Apostikha Theotokion	X	?
<i>The Theotokion in Slavonic is the same text, but no model is specified.</i>		
Sunday of All Saints – Vespers on Saturday, Ps 140	X	X
<i>OCA: All Saints of America – Vespers on Saturday, Ps 140</i>		<i>English</i>

Table of Occurrences of Mode VI: Storing up all their hope

OCCASION	G	S
MENAION – SEPTEMBER		
4 – Hieromartyr Babylas – Ps 140	X	X
9 – St Theodosius, Bp of Chernigov, Wonderworker – Small Vespers Ps 140		X
14 – Exaltation of the Cross, GV, Ps 140	X	X
15 – Postfeast of the Cross – Vespers Apostikha	X	X
21 – Leavetaking of the Cross – Ps 140	X	X
23 – Conception of the Baptist – Vespers Apostikha	X	X
25 – Ven Sergius of Radonezh – Ps 140		X
30 – Gregory of Great Armenia – Ps 140	X	X
MENAION – OCTOBER		
6 – St Thomas – Vespers Apostikha Theotokion <i>Different text in Slavonic.</i>	X	
7 – Saints Sergius & Bacchus – Ps 140		X
9 – Venerable Andronikos – Ps 140 <i>In the Slavonic books, the text and melody are different.</i>	X	
10 – Sts Peter, Alexis, Jonah, Philip, & Hermogenes, Metropolitans of Moscow – GV Ps 140 (2 nd set)		X
11-17 – Fathers of the 7 th Council – Praises	X	X
14 – Ven Paraskeva – Ps 140		X
16 – Martyr Longinus the Centurion – Ps 140 Cross-Theotokion		X
19 – Martyr Varus – Ps 140	X	X
21 – Ven. Hilarion the Great – Praises <i>The rank of the commemoration in the Slavonic books does not call for stikhiry on the Praises.</i>	X	
MENAION – NOVEMBER		
1 – Sts Cosmas and Damian – Ps 140 (automelon) (Also Theotokion) <i>Cross-Theotokion</i>	X	X X
2 – Mm Akindynos & Companions – Ps 140, Theotokion	X	
4 – Ven Ioannikios the Great – Vespers Apostikha Theotokion	X	
5 – St Jonah Abp of Novgorod Wonderworker – Ps 140, Praises		X
7 – Ven Lazarus of Mt Galesios – Vespers Ps 140	X	X
14 – Apostle Philip – Ps 140	X	X
17 – Gregory Eps Neocaesarea – Ps 140 Theotokion	X	
19 – Vv Varlaam & Josafat – Ps 140, Praises		X
26 – St Nikon – Vespers Ps 140	X	
26 – Consecration of the Church of St George in Kiev – Vespers Apostikha		X
27 – St Jacob Bishop of Rostov, Wonderworker – Ps 140		X
28 – Vn Stephen the New – Vespers Ps 140, & Theotokion	X	
MENAION – DECEMBER		
7 – Ven Anthony of Siya – GV Ps 140		X
18-24 – Sunday of the Forefathers – Ps 140 <i>These stikhiry may be sung at other places in the service, depending on what date the commemoration falls.</i>		X
20 – St John of Kronstadt – GV Ps 140		X
22 – GM Anastasia of Rome ‘Deliverer from Poison’ – Ps 140 <i>The Slavonic Menaion has different texts for this commemoration.</i>	X	

Table of Occurrences of Mode VI: Storing up all their hope

MENAION – JANUARY		
12 – St Savva Abp of Serbia – GV Ps 140 (2 nd set of stikhiry)		X
16 – Chains of St Peter – Ps 140 Theotokion	X	
19 – Ven Makarios of Egypt – Vespers Apostikha Theotokion	X	
21 – Maximos the Confessor – Vespers Apostikha Theotokion	X	x
	<i>Cross-Theotokion</i>	
31 – St Nikita Bp of Novgorod, Wonderworker – Ps 140		X
MENAION – FEBRUARY		
7 – Ven Luke of Mt Stirion – Ps 140	X	X
9 – Martyr Nikiforos – Ps 140 Theotokion	X	
10 – H.M Kharalampos – Ps 140	X	X
10 – H.M Kharalampos – Ps 140 Theotokion		X
17 – St Theodore the Recruit – Ps 140 Cross-Theotokion		X
17 – St Theodore the Recruit – Praises Theotokion	X	
29 – Cassian the Roman – Ps 140, Theotokion, Cross-Theotokion		X
MENAION – MARCH		
3 – St Arseny, Abp of Tver – Ps 140		X
4 – Great Prince Daniel Alexandrovich of Moscow – GV Ps 140		X
25 – Annunciation – Vespers Ps 140	X	X
MENAION – APRIL		
1 – Ven Mary of Egypt – Vespers Ps 140	X	
18 – Ven John, disciple of St Gregory of Decapolis – Ps 140	X	
MENAION – MAY		
15 – Ven Pachomius the Great – Ps 140	X	
MENAION – JUNE		
4 – St Metrophanes Abp Constantinopole – Ps 140 (second set of 3 stikhiry)	X	
MENAION – JULY		
1 – Sts Cosmas and Damian of Rome – Ps 140 (labeled ‘automelon’)	X	
13-19 – Fathers of the Fourth Council – Ps 140	X	
13-19 – Fathers of the Fourth Council – Praises	X	
22 – Equal to the Apostles Mary Magdalene – Ps 140 Cross-Theotokion		X
MENAION – AUGUST		
7 – Martyr Dometius – Ps 140	X	
9 – OCA: <i>Glorification of St Herman of Alaska</i> – Ps 140		<i>English</i>
SLAVONIC GENERAL MENAION		
One Hierarch – Vespers Ps 140		X

The parts of the grid outlined in red, with background in yellow, still need to be checked in the Slavonic books. ~3 December 2005

VI. NOTES Clicking on a blue note number will take you back to the calling page.

Sources for the Greek and Slavonic texts:

Greek: Monastery of Grottaferrata, *Anthologion*, Volume I (Rome 1967) p. 892.

Slavonic: Ioann V. Bokshaj and Iosif Malinich, *Tserkovnoe Prostopinie* (Ungvar: 1906; Reprint: Pittsburgh: Byzantine Catholic Seminary Press, n.d.), p. 33. [Cited below as Bokshaj.]

¹ Herbert Weir Smyth, *Greek Grammar* (Cambridge: Harvard University Press, 1963), section 1872. This work remains the standard descriptive reference grammar of classical Greek; ecclesiastical Greek is largely classical in form, though there are some differences, generally tending toward simplification of the syntax.

² Carl W. Conrad, "New Observations on Voice in the Ancient Greek Verb" (2002; on line at <http://www.ioa.com/~cwconrad/Docs/NewObsAncGrkVc.pdf>), p 3: '... the fundamental polarity in the Greek voice system is not *active-passive* but *active-middle*. The middle voice needs to be understood in its own status and function as indicating that the *subject* of a verb is the focus of the verb's action or state; many Greek verbs in the middle voice are in fact intransitive, but whether intransitive or not, they indicate the deep involvement of the subject as the one experiencing, suffering, enduring, or undergoing an action or a change of state.'

³ Smyth, *op. cit.*, sections 2046 and 2061.

⁴ See, for example, the following, which do not constitute an exhaustive list:

L. V. Bobchuk. *Podobny*. Kiev, Izdanie Svjato-Troitskogo Ioninskogo monastyrja, 2004. Kiev-Caves, Optino monastery, Seven Lakes hermitage, Bulgarian, Valaam. Pp. 116 ff.

Ioann V. Bokshaj and Iosif Malinich. *Tserkovnoe Prostopinie*. Ungvar: 1906. Reprint: Pittsburgh: Byzantine Catholic Seminary Press, n.d. P. 33. This source may also be found on-line at several sites, including http://www.synaxis.info/psalom/regional/3_EastSlavic/c_SW_Rus/chantbooks/Prostopinije/Part_I.pdf. Carpatho-Rusyn.

[Dormition Cathedral, Moscow]: *Sobranie tserkovnykh pesnopenij napeva moskovskogo Bol'shogo Uspenskogo sobora*. Moscow, 1882. Consulted on-line at http://212.111.66.216/quadsborn/uspen_pesn/gosp_vozzv/tone6.pdf. Pp. 36-37 [*Slavonic numerals*: LS-LH], with the text of a contrafact.

[Eparchy of Novgorod and Starorussky]. *Sputnik Psalomshchika*. Petrograd: Synodalnaja Typografia, 1916. Reprinted at Jordanville NY: Holy Trinity Monastery, 1959. Pp. 586 [*Slavonic numerals*: FPS] f. Provenance not indicated.

Ignatii Polotnjuk. *Napivnik Tserkovnyj*. Peremyshl': 1902, pp. 35-36. On-line at http://www.synaxis.info/psalom/regional/3_EastSlavic/c_SW_Rus/chantbooks/Galician/Polutniuk_Napivnik.pdf. Galician.

Sloan Rolando. *Octoechos Guide for Galician Chant*, version 3 (2003, updated 2004), self-published, pp 6-4 and 6-5; on-line at <http://www.unmercenary.com/pdf/GLTONES.PDF>. Galician.

[Synod of the Russian Orthodox Church]. *Oktoikh notnago penija*. St Petersburg: 1900. On-line at http://212.111.66.216/quadsborn/oktoih/tone_6/add/podobni06.pdf. Pp. 173-175 in the on-line version (*Slavonic numerals*: Folio PE recto to PS recto). Znamenny (presumed, not labeled) and Kievan.

Nikolai Trepachko. *Samopodobny*. Stafford, VA, Self-published, 2000. Valaam and Znamenny, pp. 21 ff.

⁵ Bokshaj, *loc. cit.*

⁶ Polotniuk, *loc.cit.* Rolando, *loc. cit.*, giving an analysis but not providing the text, seems to call for the repetition of the entire sequence.

⁷ Bobchuk, pp. 118-121.

⁸ Stephen Reynolds, private message on 10 November 2005. The book mentioned in the letter is Ioakim Khoma, *Простопініє по преданію иноковъ Чина Св. Васілія Великаго Области карпато-Рускія* [*Plainsong according to the Tradition of the Monks of the Order of St Basil of the Carpatho-Rusyn Province*] (Mukachevo: St Nicholas Monastery, 1930).

⁹ Bokshaj, *op. cit.*, pp. 10-11.

¹⁰ In a private communication (20 October 2005), Stephen Reynolds pointed out to me Bokshaj's limitation on the number of notes over one syllable, and I have since been able to verify it by personal observation; he also shared the information on melismata in the manuscript *irmologia*.