

<https://doi.org/10.15407/rksu.39.023>

УДК 091(477)"16/17":783:27-535.35

Yevgenia Ignatenko

Ukrainian National Tchaikovsky Academy of Music (Kyiv, Ukraine)

ORCID: 0000-0001-8048-2991

E-mail: evgeniaopus31@gmail.com

**“WALLACHIAN” GREEK-LANGUAGE
MEGALYNARION AXION ESTIN
IN UKRAINIAN MUSICAL MANUSCRIPTS
OF 17th AND 18th CENTURIES:
KYIVAN EXEGESIS**

The goal of the research. The hymn *Axion Estin* is one of the most famous prayers to the Mother of God. In Ukrainian staff-notated manuscripts of the 17th and 18th centuries called Heirmologia, it was represented by many melodic versions: Slavonic- and Greek-language. The object of our work is the Greek-language megalynarion *Axion Estin*, which was called “Wallachian” in the manuscripts of the Great Manyava Skete of the years 1675—1676, 1684, 1731—1733 and of the mid-18th century. The goal of our research is to find out its origin and to present this work in the context of Ukrainian, Greek-Byzantine and Moldavian-Wallachian church chant traditions. **Methodology.** A comparative method of studying Greek-Byzantine, Moldavian and Ukrainian musical manuscripts was used. **Scientific novelty.** In the Kyiv-Mezhyhiria Heirmologion of the 1640s the same work was written with the name “*Axion Estin Greek*”. Other Ukrainian Heirmologia also contain this chant without specifying its origin. As a result of our comparative research, the Greek source of this chant, namely the anonymous *Axion Estin* of the second mode was discovered. This work demonstrates the common features (the mode and melodic pattern) with Gregorios Protopsaltes’ *Axion Estin*, known with the name “usual” (το συνηθισμένον), which has been performed at the services of the Greek Orthodox Church until now. The note “Wallachian” which showed up in the Manyava



Cite: Ignatenko, Yevgenia (2025). “Wallachian” Greek-language megalynarion *Axion Estin* in Ukrainian musical manuscripts of 17th and 18th centuries: Kyivan exegesis. *Manuscript and Book Heritage of Ukraine*, 4 (39), 23—36. <https://doi.org/10.15407/rksu.39.023>

© Видавець ВД «Академперіодика» НАН України, 2025. Стаття опублікована за умовами відкритого доступу за ліцензією CC BY-NC-ND (<https://creativecommons.org/licenses/by-nc-nd/4.0/>)

manuscripts, testifies to the strong contacts of the Great Skete with Wallachian and Moldavian monasteries. However, in the Anthologies of the 16th-century Putna School of Music, this Greek-language *Axion Estin* was not represented. **Conclusions.** The studied work was rendered in Middle Byzantine notation in the Greek manuscripts and in five-line Kyiv notation in the Ukrainian Heirmologia. The Middle Byzantine notation was decoded by the five-line Kyiv one. The exegesis (ἐξήγησις), the performance realization of the Greek *Axion Estin* of the second mode was written in Ukrainian manuscripts.

Key words: “Wallachian” Greek-language *Axion Estin*, Grigorios Protopsaltis’ *Axion Estin*, Ukrainian staff-notated Heirmologia of the 17th and 18th centuries, Kyivan exegesis of Middle Byzantine notation, Great Manyava Skete.

The hymn *Axion Estin* is one of the most famous prayers to the Mother of God. It is chanted at the Divine Liturgy (at the conclusion of the Anaphora), Matins, Compline, and other services. The hymn consists of two parts. The first one — *It is truly meet* — is called the Archangel Hymn, because it is considered a message of the Archangel Gabriel, written on Mount Athos in the last quarter of the 10th century. According to Athos legend, a wandering monk came to the cell near Kareia. During the Divine liturgy he sang the hymn *Axion Estin* before the song of the Most Holy Theotokos *More honorable than the Cherubim*. At the request of the cell novice, he wrote this hymn on a stone and ordered to sing it in church.

The second part of the hymn, which chronologically appeared earlier — *More honorable than the Cherubim* — was written by Saint Cosmas of Maiuma, a prominent Christian hymnographer of the 8th century.

*It is truly meet
to bless you, O Theotokos,
ever-blessed and most pure,
and the Mother of our God.
More honorable than the Cherubim,
and more glorious beyond compare than the Seraphim,
without defilement you gave birth to God the Word.
True Theotokos, we magnify you.*

*Достойно есть, яко воістину,
блажити Тя Богородицу,
присноблаженную и пренепорочную
і Матеръ Бога нашего.
Честнѣйшую херувим
и славнѣйшую без сравненія серафим,
без истлѣнія Бога Слова рождшую,
сущую Богородицу Тя величаем.*

Relevance of the research. In the Ukrainian staff-notated manuscripts of the 17th and 18th centuries called *Heirmologia*¹, the number of which exceeds

¹ Heirmologion (Ірмолой) in Ukrainian church chant tradition is a multi-genre collection of church chants. See the catalogue: [2].

1100 units, the hymn *Axion Estin* (Достойно єсть) was represented by many melodic versions, Slavonic- and Greek-language [2]. In some manuscripts, the *Axion Estin* was accompanied by toponymic notes ‘Greek’, ‘Bulgarian’, ‘Wallachian’, which indicate possible borrowings and connection with the Greek-Byzantine, Balkan and Moldavian-Wallachian church chant traditions. The issues of the origin, adaptation, and reception of these chants in the Ukrainian and Belarusian lands have not been sufficiently investigated.

The object of our work is the Greek-language megalynarion *Axion Estin*, which was called ‘Wallachian’ (волоскоє) in the manuscripts of the Great Manyava Skete of the years 1675—1676, 1684, 1731—1733 and of the mid-18th century. It was written as an anonymous work and without mode’s indication, which complicates its authorization and performing interpretation.

The goal of our research is to find out the origin of the Greek-language ‘Wallachian’ megalynarion *Axion Estin* and to present this work in the context of the Ukrainian, Greek-Byzantine and Moldavian-Wallachian church chant traditions.

Analysis of publications. Our recent comparative study of Ukrainian-Belarusian and Greek-Byzantine manuscripts have proved the Byzantine origin of the so-called ‘Greek’ chants. We have attributed a considerable number of them, in particular the kalophonic works, to Byzantine composers of the 13th, 14th and 15th centuries such as Ioannes Glykys, Ioannes Kladas, Manuel Chrysaphes, Longin the Monk, Joakeim Harsianites, Manuel Gazis, Anthimos Lavriotes [1]. All attributed kalophonic Greek chants from Ukrainian and Belarusian Heirmologia were presented in the manuscripts of the 16th-century Putna music school. This fact indicates close contacts between Ukrainian, Belarusian, Moldavian, and Wallachian monasteries at that time [3]. Moreover, in the process of working with the Greek repertoire, we discovered that the Greek-language Cherubic song of the outstanding Moldavian composer Evstatie, the Protopsaltes of the Putna monastery, was written in Ukrainian and Belarusian manuscripts as an anonymous piece [4]. Therefore, our recent study revealed the close relationship between the Ukrainian-Belarusian, Greek-Byzantine and Moldavian-Wallachian Orthodox chant traditions and showed the enormous heuristic potential of comparative studies.

Presentation of the main material. At the moment, we know four manuscripts of the Great Manyava Skete, which contain the Greek-language *Axion Estin* with the toponymic note ‘Wallachian’:

- Manyava Heirmologion of the years 1675—1676, National Library of Romania in Bucharest, Ms. slav. 10846. This manuscript presents two versions of the ‘Wallachian’ *Axion Estin*. We will name them Wallachian I and Wallachian II. Both versions have a note ‘Wallachian’ (волоскоє). Wallachian I: fols. 204r-205r, Wallachian II: fols. 261v-262v, facsimile in: [5, vol. 2, p. 454—456, 576];
- Manyava Heirmologion of 1684, National Library of Romania in Bucharest, Ms. slav. 10845. This manuscript contains the *Axion Estin* with a note

- ‘Wallachian’, ‘Wallachian Axion Estin’ (волоское, волоское Достойно ест), which is Wallachian I, on the fols. 202r-203r;
- Manyava Heirmologion of the years 1731—1733, Romanian Academy Library in Bucharest, BAR 525. This manuscript presents two versions of the studied *Axion Estin*. The first chant, which is Wallachian II, is named ‘Daily Axion Estin’ (Достойно Есть Повседневное), fols. 113v-114v. The second chant, which is Wallachian I, has the heading ‘Wallachian’ (волоское): fols. 114v-115r;
 - Manyava Heirmologion of the middle of the 18th century, Romanian Academy Library in Bucharest, BAR 607. This manuscript contains ‘Wallachian Axion Estin’ (Достойно есть: волоское), which is Wallachian II, on the fol. 29r-v.

The note ‘Wallachian’ which showed up in the Manyava manuscripts, testifies to the strong contacts of the Great Skete with the Wallachian and Moldavian monasteries. However, in the Anthologies of the 16th-century Putna School of Music, this Greek-language *Axion Estin* was not represented.

In the Manyava manuscripts of the years 1675—1676 and 1731—1733 the studied Greek-language *Axion Estin* was written twice. The comparative analysis has shown that there are two slightly different versions of the same work.

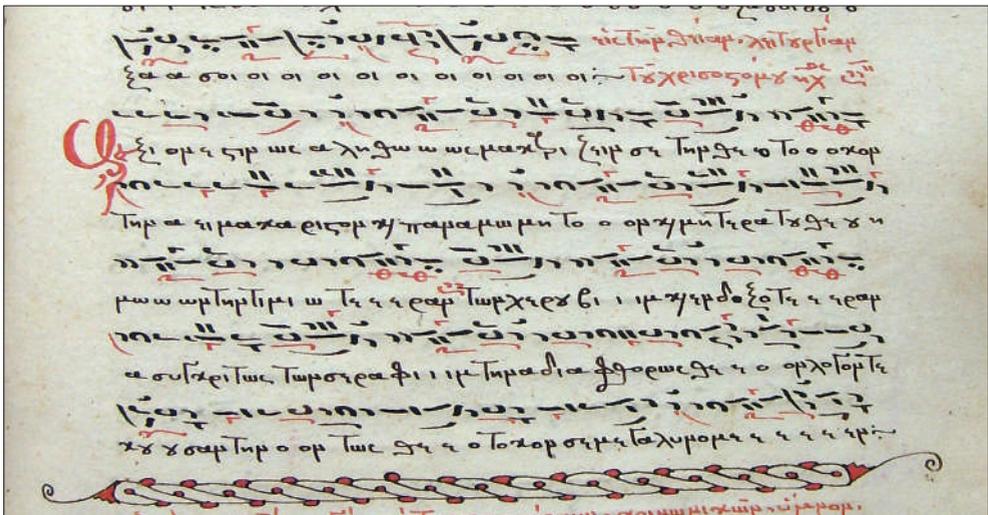
In Ukrainian musical manuscripts of the late 16th—18th centuries Greek verbal texts were usually transcribed in Cyrillic. This fact indicates that Ukrainian scribes and singers didn’t know the Greek language well enough. The Eastern Slavs adopted Christianity of the Byzantine rite, but with the Church Slavonic language created by the brothers from Thessaloniki Saints Cyril and Methodius.

Ἄξιόν ἐστιν ὡς ἀληθῶς,
μακαρίζειν σε τὴν Θεοτόκον,
τὴν ἀειμακάριστον καὶ παναγώμητον
καὶ μητέρα τοῦ Θεοῦ ἡμῶν.
Τὴν τιμιωτέραν τῶν Χερουβείμ
καὶ ἐνδοξοτέραν ἀσυγκρίτως τῶν Σεραφείμ,
τὴν ἀδιαφθόρως Θεὸν Λόγον τεκοῦσαν,
τὴν ὄντως Θεοτόκον,
σὲ μεγαλύνομεν.

Аξιонъ естин ѡсѣ алиθος,
макаризин се тин Θεωτοкон,
тин аймакаристон ке па[н]амомитонъ
ке митера[н] ту Θεου имон.
Тин тимииотеранъ тон херувим
ке ендоξатеран а[н]сиуритос тон серафимъ,
тин адиафторосъ Θεων лиоуон текусан,
тин ѡνδος Θεωтокон,
се меуальноменъ.



III. 1. The Greek-language Axion Estin with a note ‘Greek Axion Estin’ (δωσταινο εστ κρηκειν). Kyiv-Mezhyhiria Heirmologion of the 1640s, fol. 205v. Source: © Institute of Manuscript of V. I. Vernadsky National Library of Ukraine in Kyiv, Collection of the Saint Sophia Cathedral of Kyiv, fond 312, unit 112/645



III. 2. The anonymous Axion Estin of the second mode with a note ‘at the Divine liturgy of Chrysostom’ (εις την Θεϊαν λειτουργίαν του Χρυσουστομου). Papadiki of the 17th century, fol. 249r. Source: © National Library of Greece in Athens, EBE 897

The example presents the Greek text of the *Axion Estin* as it was written in the Manyava manuscript of the years 1675—1676. The Greek letters *gamma* (γ), *upsilon* (υ) and *nu* (ν) were added to the Cyrillic alphabet. The letter *n* (н) was omitted from the word *на[н]амомитонъ*, and mistakenly added in the words *митера[н]* and *а[н]сиуритос*. The Greek text was written as it sounded: for this reason we see *a* instead of *o* in the word *ендоξα[а]теран*, and the additional letter *i* in the word *люон* which showed the soft *л*.

Scientific novelty. We found out that in the earlier manuscript of the 1640s of the Kyiv-Mezhyhiria monastery the studied ‘Wallachian’ *Axion Estin* was written with the name ‘*Axion Estin Greek*’ (достойно ест грецкии): Kyiv-Mezhyhiria Heirmologion of the 1640s, Institute of Manuscript of V. I. Vernadsky National Library of Ukraine in Kyiv, Collection of the Saint Sophia Cathedral of Kyiv, fond 312, unit 112/645, fol. 205v (Ill. 1).

Other Ukrainian Heirmologia also contain the same chant but without specifying its origin:

- Heirmologion of the mid-17th century, Vasyl Stefanyk National Scientific Library of Ukraine in Lviv, Collection of the Ossolinski’s library, fond 5, unit 3688/I. Two megalynaria *Axion Estin* (fols. 19v-20v) were included to the ‘*Liturgy in Greek*’ (Литургія По Грец.). The first chant was written with a note ‘*Axion in Greek*’ (Достой[но] По Грец[кы]), fol. 19v. The second chant, which is Wallachian I, had a note ‘*another one*’ (δρυσοε), fol. 20r;
- Heirmologion of 1659, written by Marko Pototsky from the village Perevolochna, Vasyl Stefanyk National Scientific Library of Ukraine in Lviv, Anton Petrushevych’s Collection, fond 77, unit 96. The megalynarion *Axion Estin*, which is Wallachian I, was included to the Liturgy of Saint John Chrysostom, fol. 12;
- Heirmologion of the years 1670s—1680s, Lviv Historical Museum, unit 85. The *Axion Estin*, which is Wallachian I, was included to the ‘*Kyivan Liturgy*’ (литургия кієвская), fols. 6r-v. The unexpected at first glance note ‘*Kyivan Liturgy*’ most likely pointed to the Kyiv Metropolitanate.

As a result of our comparative research, we discovered the Greek source of the Greek / Wallachian *Axion Estin*, namely the anonymous *Axion Estin* of the second mode, in Greek-Byzantine manuscripts of the 17th and 18th centuries:

- Papadiki of the 17th century, EBE 897, National Library of Greece in Athens. The *Axion Estin* of the second mode was written with a note ‘*at the Divine liturgy of Chrysostom*’ (εις την Θείαν λειτουργίαν του Χρυσσοτόμου), fol. 249r (Ill. 2);
- Anthology of the 17th century, EBE 925, National Library of Greece in Athens. The *Axion Estin* of the second mode was written with a note ‘*at especially*’ (εις το εξαιρετως), fols. 53v-54r;
- Papadiki of the early 18th century, EBE 893, National Library of Greece in Athens, fol. 233r;

Ἄξιόν ἐστιν

1

Ἦχος ςϛ

Α ξι ον ε στιν ως α λη θω ω ως

EBE 925 17th

Kyiv 1640s

NSLU mid 17th

LHM 1670s

Manyava 1675 Wallachian I

Manyava 1675 Wallachian II

Α ξι ον ε στιν ως α λη θω ω ως

1

© Yevgeniya Ignatenko

III. 3 (1–9). The anonymous Axion Estin of the second mode (collation of the sources). EBE 925 17th: Anthology of the 17th century, EBE 925, fols. 53v-54r, National Library of Greece in Athens. Kyiv 1640s: Kyiv-Mezhyhiria Heirmologion of the 1640s, Collection of the Saint Sophia Cathedral of Kyiv, fond 312, unit 112/645, fol. 205v, Institute of Manuscript of V. I. Vernadsky National Library of Ukraine in Kyiv. NSLU mid-17th: Heirmologion of the mid-17th century, Collection of the Ossolinski’s library, fond 5, unit 3688/I, fol. 20r, Vasyl Stefanyk National Scientific Library of Ukraine in Lviv. LHM 1670s: Heirmologion of the years 1670s–1680s, unit 85, fols. 6r-v, Lviv Historical Museum. Manyava 1675 Wallachian I: Heirmologion of the years 1675–1676, Ms. slav. 10846, fols. 204r-205r, National Library of Romania in Bucharest. Manyava 1675 Wallachian II: Heirmologion of the years 1675–1676, Ms. slav. 10846, fols. 261v-262v, National Library of Romania in Bucharest. (see also p. 30–33)

- Papadiki of the mid-18th century, EBE 2175, National Library of Greece in Athens, fol. 465r;
- Anthology of the 18th century, Xenophontos monastery, unit 137, fols. 135r, 290v;
- Anthology of the second half of the 18th century, Xenophontos monastery, unit 123. The *Axion Estin* of the second mode was written with a note ‘at the Divine liturgy of Chrysostom’ (εις την Θεϊαν λειτουργίαν του Χρυσοστόμου), fol. 498r;
- Anthology of 1792, EBE 926, National Library of Greece in Athens, fols. 98v-99r.

Thanks to the note left in the Ukrainian and Greek manuscripts, we know that the Greek / Wallachian *Axion Estin* was sung at the Divine Liturgy of Saint John Chrysostom. Thanks to the Greek manuscripts, we know that it is of the

2

μα κα ρι ζειν ειν σε την θε ο το ο κον

EBE 925

К 1640s
ма ка ри зин се ти θε ω το кон

NSLU
ма ка ри зин се ти θε ω το кон

LHM
ма ка ри зин се тин θε ω το кон

M 1675
ма ка ри зин се тин θε ω το кон

M 1675
ма ка ри зинъ се тин θε ε ω το кон

2

© Yevgeniya Ignatenko

3

την α ει μα κα ρι στον και πα να μω μη το ο ου

EBE 925

К 1640s
тин а и ма ка ри стон ке па ни мо ми тон

NSLU
тис а ис ма ка ри стон ис па на мо ми тон

LHM
тин а и ма ка ри стон ке па на мо ми тонъ

M 1675
тин а и ма ка ри стон ке па а мо ми то нь

M 1675
тин а и ма ка ри стон он ке па на мо о ми тонъ

3

© Yevgeniya Ignatenko

III. 3. Continuation

second mode. The chants of the Divine liturgy of Saint John Chrysostom were sung in the second and the plagal of the second modes back in the Byzantine period [6]. Therefore, the studied *Axion Estin* can be connected with the early Byzantine chant tradition.

The anonymous *Axion Estin* of the second mode demonstrates the common features (the mode and melodic pattern) with Gregorios Protopsaltes' *Axion*

4

καὶ μὴ τε ρα του θε ου η μω ω ων

EBE 925

K 1640s

NSLU

LHM

M 1675

M 1675

ке ми те ра тон θε у и и мон

ке ми те ра ран ту θε у и мон

ке ми те ра ран ту θε ου и мон

ке ми те ра ран ту θε ου и мон

ке ми те ε ра ран ту θε у у и монъ.

4

© Yevgeniya Ignatenko

5

την τι μι ω τε ε ε ραν των χε ε ρου βει ι τι

EBE 925

K 1640s

NSLU

LHM

M 1675

M 1675

тин ди мѣ те ра тон хе ро вимъ

Тин ти ми ω те ран тон Хе ру вим

тин ти ми ω те ран тон хе ру вим

Тин ти ми о те ранъ тон хе ру вим

Тин ди ми ω те ран тон хе е ру вимъ

5

© Yevgeniya Ignatenko

III. 3. Continuation

Estin, known with the name ‘usual’ (*το συνηθισμένον*), which has been performed at the services of the Greek Orthodox Church until now.

An interesting story is connected with this work. At the beginning of the 19th century, in the churches of the Constantinople archdiocese every chanter performed his own *Axion Estin*, or the one he liked. Because of this disorder, in 1819, Patriarch Gregory V of Constantinople (1746—1821) announced a

6

καὶ ἐν δοξοῦ τε ἐεραν ἀσυγκριτῶς τῶν Σεραφειμ

EBE 925

К 1640s

NSLU

LHM

M 1675

M 1675

6

© Yevgeniya Ignatenko

7

τὴν ἀδιὰ φθορῶς Θεεῖον Λόγον τεκουσαν

EBE 925

К 1640s

NSLU

LHM

M 1675

M 1675

7

© Yevgeniya Ignatenko

III. 3. Continuation

competition among the chanters and teachers of Constantinople to create the *Axion Estin*. The *Axion Estin* by Gregorios Protopsaltes (1777—1821) was recognized the best and was approved for use in the patriarchal and all parish churches, while others were forbidden to perform. As a result, the Gregorios Protopsaltes' *Axion Estin* of the second mode was entrenched in the tradition.

8

την ο ον τω ως θε ε ο το κον

EBE 925

К 1640s
ТИН ОНЪ ДО ТЕ О ТО КОН

NSLU
ТИН ОН ДОС ТЕ О ТО КОН

LHM
ТИН ОН ДОС ТЕ О ТО КОН

M 1675
ТИН ОН ДОС ТЕ О ТО КОН

M 1675
ТИН О НЪ ДОСЪ ТЕ О ТО КОН

© Yevgeniya Ignatenko

8

9

σε με γα λυ νο με ε ε ε ε εν

EBE 925

К 1640s
се ме кга ли на менъ.

NSLU
се ме га ли но мен

LHM
се ме га ли но ме нь

M 1675
се ме га лъ но ме е нь

M 1675
се ме га лъ н но ме нь

© Yevgeniya Ignatenko

9

III. 3. The end

It became widespread without the name of Gregorios, but with the note ‘usual’ (το συνηθισμένον) [7].

The Greek-language Greek / Wallachian *Axion Estin* from Ukrainian manuscripts of the 17th and 18th centuries in its connections with the past and the

future that we have outlined are evidence of the wide spread of the centuries-old Byzantine chant tradition in large areas of the Christian oikumene.

Conclusions. The anonymous *Axion Estin* of the second mode was rendered in Middle Byzantine notation in the Greek manuscripts and in five-line Kyiv notation in the Ukrainian Heirmologia. Therefore, the Middle Byzantine notation was decoded by the five-line Kyiv one. The exegesis (ἐξήγησις), the performance realization of this work was written in Ukrainian manuscripts (Ill. 3).

The comparison of two different notation systems of the Byzantine music's codification yielded the results that significantly enriched our understanding of the musical work and allowed us to offer its historically informed performance interpretation and analysis. Parameters of work that were not defined by the authentic Middle Byzantine semeiography, were complemented by the Kyivan notation, and vice versa, parameters of work that were not defined by the Kyivan notation, were complemented by the Middle Byzantine semeiography.

Middle Byzantine semeiography did not contain sufficient information about the rhythmic and temporal organization of chant. Kyivan exegesis gave us this information. The studied *Axion Estin* was sung in a duple regular meter. The melodic and metro-rhythmic content of its musical formulas was clearly defined. The mode of the studied *Axion Estin* was not indicated in any Ukrainian manuscript. A five-line notation provokes contemporary performers to imagine a musical scale that consists of the tones and halftones. In our opinion, this approach is erroneous, since it does not correspond to the Byzantine modal system. The Greek manuscripts contained the necessary information. The studied *Axion Estin* is of the second mode. The Kyivan notation didn't reproduce the plural energy of the Byzantine neumes but only their intervallic meaning. An original notation provided this information necessary for a traditional, completed performance interpretation of the work.

Kyivan exegesis of the Greek-Byzantine works is a valuable source for studying the practice of exegesis of Middle Byzantine notation, which is the relevant and debatable branch of the modern Byzantine musicology.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

1. Ігнатенко Є.В. Атрибуція грецьких співів з українських і білоруських Ірмолоїв кінця XVI—XVIII століть // Студії мистецтвознавчі: Театр. Музика. Кіно. Київ, 2019. Вип. 1 (65). С. 29—38. URL: <https://sm.etnolog.org.ua/zmist/2019/1/29.pdf>
2. Ясиновський Ю.П. Українські та білоруські нотолінійні Ірмолої 16—18 століть. Каталог і кодикологічно-палеографічне дослідження. Львів : Місіонер, 1996. 624 с.
3. Ignatenko Ye. Moldavian and Ukrainian-Belarusian Church Chant Traditions: common repertoire as a fact of interaction // Рукописна та книжкова спадщина України. 2023. Вип. 30. С. 27—40. <https://doi.org/10.15407/rksu.30.027>
4. Ignatenko Ye. Protopsaltes Eustatie of Putna's Cherubic Song of the Plagal of the First Mode in Ukrainian and Belarusian Musical Manuscripts // *Cuviosul Eustatie Protopsal-*

- tul și Școala muzicala de la Putna: studii și articole. Putna : Editura Mitropolit Iacov Putneanul, 2023. Vol. 1, pp. 221—234.
5. Тончева Е.Б. Манастирът Голям Скит — школа на «болгарский роспев». Скитски «болгарски» Ирмολози от XVII—XVIII в. В 2-х ч. София : Музика, 1981. Ч. 1: 168 с.; ч. 2: 702 с.
 6. Αποστολόπουλος Θ. Ὁ β΄ ἦχος τῆς Ψαλτικῆς // Ἀνατολῆς τὸ Περιήχημα. 2014. No. 1. P. 55—86.
 7. Παννόπουλος Εμμ. Οἱ ὕμνοι τῆς Ἁγίας Ἀναφοράς. Ἀναδρομὴ στο παρελθόν και σκέψεις για την ψαλμωδία με αφορμὴ τα λεγόμενα «λειτουργικά» // Η Ψαλτικὴ Τέχνη. Λόγος και Μέλος στη Λατρεία τῆς Ορθόδοξης Εκκλησίας. Β΄ έκδοση. Θεσσαλονίκη, 2008. P. 49—63.
- Отримано 18 травня 2024 р.

REFERENCES

1. Ihnatenko Ye.V. Atrybutsiia hretskykh spiviv z ukrainskykh i biloruskykh Irmoloiv kintsia XVI—XVIII stolit [Attribution of the Greek Chants from the Ukrainian and Belarusian Heirmologia of the late 16th—18th centuries]. *Studii mystetstvoznavchi: Teatr. Muzyka. Kino* [Researches of the Fine Arts: Theatre. Music. Cinema]. Kyiv, 2019. No. 1 (65), pp. 29—38. [In Ukrainian].
2. Yasynovskiy Yu.P. Ukrainski ta biloruski notoliniini Irmoloi 16—18 stolit. *Kataloh i kodykologichno-paleohrafichne doslidzhennia* [Ukrainian and Belarusian staff-notated Heirmologia of the 16th—18th centuries. Catalogue and paleographical study]. Lviv : Missionary, 1996. 624 p. [In Ukrainian].
3. Ignatenko Ye. Moldavian and Ukrainian-Belarusian Church Chant Traditions: common repertoire as a fact of interaction. *Rukopysna ta knyzhkova spadshchyna Ukrainy* [Manuscript and Book Heritage of Ukraine]. 2023. No. 30, pp. 27—40. <https://doi.org/10.15407/rksu.30.027>
4. Ignatenko Ye. Protopsaltes Evstatie of Putna’s Cherubic Song of the Plagal of the First Mode in Ukrainian and Belarusian Musical Manuscripts. *Cuviosul Eustatie Protopsaltul și Școala muzicala de la Putna: studii și articole* [Venerable Evstatie the Protopsaltes and the Putna Music School: studies and articles]. 2023. Vol. 1. Putna: Editura Mitropolit Iacov Putneanul. Pp. 221—234.
5. Toncheva E. B. Manastyrt Holiam Skyt — shkola na ”bolharskyi rospev”. *Skytsky “bolharsky” Yrmolozы ot XVII—XVIII v.* [The Velikij Skit (Skit Mare) Monastery — a School of “Bolgarskij Rospev”. “Bolgarski” Heirmologia of the 17th—18th centuries from the Skit Monastery]. In 2 vol. Sofia : Music, 1981. [In Bulgarian].
6. Αποστολόπουλος Θ. Ὁ β΄ ἦχος τῆς Ψαλτικῆς. *Ἀνατολῆς τὸ Περιήχημα*. 2014. No. 1, pp. 55—86. [In Greek].
7. Παννόπουλος Εμμ. Οἱ ὕμνοι τῆς Ἁγίας Ἀναφοράς. Ἀναδρομὴ στο παρελθόν και σκέψεις για την ψαλμωδία με αφορμὴ τα λεγόμενα “λειτουργικά”. *Η Ψαλτικὴ Τέχνη. Λόγος και Μέλος στη Λατρεία τῆς Ορθόδοξης Εκκλησίας*. Β΄ έκδοση. Θεσσαλονίκη, 2008. Pp. 49—63. [In Greek].

Received on May 18, 2024.

Євгенія Ігнатенко, кандидат мистецтвознавства,
доцент кафедри теорії музики, Національна музична академія України
ім. П.І. Чайковського (Київ, Україна)
ORCID: 0000-0001-8048-2991
E-mail: evgeniaopus31@gmail.com

«ВОЛОСЬКЕ» ГРЕКОМОВНЕ ВЕЛИЧАННЯ *ДОСТОЙНО ЄСТЬ*
В УКРАЇНСЬКИХ МУЗИЧНИХ РУКОПИСАХ XVII—XVIII СТОЛІТЬ:
КИЇВСЬКА ЕКЗЕГЕЗА

Мета роботи. Гімн *Достойно єсть* є однією з найвідоміших молитов до Пресвятої Богородиці. В українських нотолінійних рукописах XVII—XVIII століть (Ірмолях) він був представлений багатьма мелодичними версіями: слов'яно- та грекомовними. Об'єктом нашого дослідження є грекомовне величання *Достойно єсть*, яке в рукописах Великого Манявського скиту 1675—1676, 1684, 1731—1733 років і середини XVIII століття мало назву «волоське». Мета роботи — з'ясувати його походження і представити цей твір у контексті української, греко-візантійської та молдавсько-волоської традицій церковного співу. **Методологія.** Робота спирається на порівняльний метод дослідження греко-візантійських, молдавських та українських музичних рукописів. **Наукова новизна.** Встановлено, що в Ірмолої 1640-х років Києво-Межигірського монастиря цей самий твір був записаний з назвою «Достойно єсть грецький». Інші українські Ірмолої також містять цей спів без уточнення його походження. У результаті порівняльного дослідження віднайдене його грецьке джерело, а саме анонімний *Достойно єсть* другого іхосу. Цей твір демонструє спільні риси (лад і мелодичний малюнок) з *Достойно єсть* Григоріуса Протопсалтіса, який відомий під назвою «звичайний» (*το συνηθισμένον*) і досі виконується на богослужіннях Грецької Православної Церкви. Ремарка «волоське», що з'явилася в манявських рукописах, засвідчує тісні контакти Великого скиту з волоськими та молдавськими монастирями. Разом з тим у молдавських Антологіях XVI століття саме цей грекомовний *Достойно єсть* не представлений. **Висновки.** Досліджуваний твір записаний середньовізантійською нотацією у грецьких рукописах та п'ятилінійною київською — в українських Ірмолях. Середньовізантійська нотація була розшифрована п'ятилінійною київською. В українських рукописах записана екзегеза (ἐξήγησις), або виконавська реалізація грецького *Достойно єсть* другого іхосу.

Ключові слова: «волоський» грекомовний *Достойно єсть*, *Достойно єсть* Григоріуса Протопсалтіса, українські нотолінійні Ірмолої XVII—XVIII століть, київська екзегеза середньовізантійської нотації, Великий Манявський скит.