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DEGLI STUDI
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THE BYZANTINE MUSICAL TRADITION IN SOUTHERN ILLYRIA

THE *STICHERARION* BR. 81 OF THE CSA OF TIRANA, ALBANIA

REPERTORY AND NOTATION

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GENERAL INTRODUCTION

This dissertation focuses on the study of the *Sticherarion* Br. 81 (of Berat, no 81), preserved at the Central State's Archive (CSA) in Tirana, Albania. This manuscript is part of the Collection 488 of CSA, being the only MS of the *Sticheraria* type among other six Middle and Late Byzantine musical codices of the collection. Up to date, very little academic research at an international level about the Byzantine musical manuscripts of Albania has been conducted. Even less is known about this specific manuscript, since a systematic study regarding its content, paleographical/codicological, and musical characteristics has not yet been performed. The aim of my study is to provide a comprehensive and systematic description of *Sticherarion* Br. 81, a historical artefact which can be considered representative of a part of the Byzantine musical tradition in Albania during the 14th century.

The present work is organized into four chapters and three appendixes. Besides the first chapter, all the other parts treat different particular problematics related to this manuscript.

The aim of the first chapter is to offer a historical overview of the liturgical tradition in Medieval Albania in order to clarify, in historical and geographical terms, the extent to which the Byzantine tradition influenced the production and use of some of the material heritage from this region, i.e. the liturgical manuscripts. The survey starts with an attempt to locate, both historically and geographically, the Byzantine tradition in the Albanian territory. The Byzantine influence in the Balkan area in the Middle Ages can be discussed in terms of two important historical events: the establishment of the Macedonian Dynasty (862-1056) and the creation of the independent state of Epirus. A large number of liturgical manuscripts conserved today in Albania originated within this historical context. In the second part of the first chapter, some general aspects of the Byzantine manuscripts preserved at the Central State's Archive (CSA) in Tirana will be discussed, with a brief focus on their classification and on the studies conducted on the musical manuscripts.

The second chapter initiates a systematic and comprehensive analysis of *Sticherarion* Br. 81, focusing on different problematics, such as: a detailed codicological description, an analytical identification of the contents, a palaeographical analysis, and a presentation of the characteristics related to the neumatic musical notation. As a first step, the problematics concerning the repertory of the chants included in *Sticherarion* Br. 81 will be discussed.¹ In a next step, the methods used for the textual compilation of the manuscript will be discussed through a palaeographical description and, consequently, the number of the copyists and the different copying stages will be identified. Finally, a discussion of the musical aspects will help in identifying the suppliers of the neumes.

After this discussion of the contents of the manuscript and of all the practical features involved in the compilation of the book, the next step will deal with the musical and textual restitution of its contents and a comparative analysis with other sources. For this, a complete textual restitution and music transcriptions for the following selection of chants will be conducted:

1. Selected chants for the textual and musical comparisons between Br. 81 and other sources.
2. Unedited chants included in Br. 81

The third and the fourth chapter of this thesis will be structured according to this selection.

The investigation of the possible musical particularities of the manuscript will be conducted through a comparison of the manuscript with the other sources of *Sticheraria*. For this purpose, a small selection of the most representative chants from the large number of chants collected in the manuscript is sufficient. This selection includes a number of songs related to the veneration of Theotokos, focusing on the first part of the *Sticherarion* (SAV), known as the Cycle of the Twelve Months (the fixed chants for the liturgical year). Hence, in the third chapter an analysis of the musical and liturgical repertory of Br. 81 on the basis of seven selected chants from the “normal” repertory of

¹ See APPENDIX I (Inventories I and II) for the full restitution of the first lines of the all the chants included in Br. 81.

the *Sticherarion* will be performed. This step will be completed by comparing the chants of Br. 81 with their correlate chants from six other concordant sources. The latter are selected and evaluated in terms of their authoritativeness. The analysis of each selected chant will be inserted in a detailed analytical form, which will permit a systematic comparison, leading to the identification of all the common and different components between the source and the other manuscripts.²

The aim of the fourth and last chapter is the edition and textual-musical analysis of the thirteen *unica* chants identified during the indexing of the repertory of Br. 81. In the first section a brief overview of the historical controversies regarding the identity of Saint Barbaros (to whom the *unica* chants in *Sticherarion* Br. 81 are dedicated) will be provided. The second section deals with the edition, translation, and the textual-musicological analysis of the chants. This section is organized into two parts: 1) first, the criteria according to which the edition and the analysis of the *unica* chants is to be performed will be clarified; 2) second, an analytical form for each chant, dealing both with its textual and musical aspects will be provided. Finally, this dissertation will end with a discussion regarding the historical and geographical origins of the *Sticherarion* Br. 81.³

The present work would not have been possible without the kind help and guidance of several people with whom I have had the opportunity to collaborate during my years of research. I would like to thank professor Christian Troelsgård from the SAXO Institute at the University of Copenhagen, who offered all the possible help with the organization of this thesis since the early phase of my research, directed my attention towards the repertory of the *unica* chants, and, finally, put to my disposition the large collection of musical MSS and editions of the *Monumenta Musicae Byzantinae*. My immense thanks go to professor Eustathios Makris of the Department of Musical Studies at the Ionian University too, who, with special dedication and incessant support, contributed to the textual and musical revisions of the chants dedicated to St. Barbaros. Finally, I am truly indebted to my friend and colleague Silvia Tessari, Senior Researcher

² In APPENDIX II, the musical transcriptions of the selected chants will be provided.

³ In complementarity to this chapter, in APPENDIX III the full musical transcriptions of the chants dedicated to St. Barbaros are presented.

at the University of Padua, for the extremely helpful observations and suggestions offered for the revision of the final draft of this thesis. As part of my dissertation, I have also introduced a new font for the restitution of the neumes, to serve as a visual aid for a better presentation of the musical transcriptions of the Byzantine neumatic system. The font is realized by taking into consideration each neume, as it appears in the Middle Byzantine neumated books, yet choosing as exemplary the *Sticherarion* Br. 81, a manuscript whose musical notation closely resembles the “classic” Middle Byzantine notation.

I

BYZANTINE RITE IN ALBANIA AND THE COLLECTION OF BYZANTINE MANUSCRIPTS

1. *Introductory remarks*

The *Sticherarion* Br 81 is part of the collection “Fondi 488” of the Byzantine manuscripts in Greek of the Central State’s Archive of Albania (CSA). This collection was introduced as a complete entity of the MSS preserved at the CSA of Tirana in 2003, with the publication of a first integral volume *Kodikët e Shqipërisë*.⁴ The manuscripts, which are mainly works of liturgical use, were brought from several churches of Albania to the CSA in different stages, starting from the 1960, as part of a continuous process of assembling the religious heritage, following the suppression of the religious monuments during the communist years.⁵ Needless to say, the studies conducted on the manuscripts after their transfer to their “new house” were sporadic. The most complete work up to date remains the presentation of the corpus of MSS conducted by Theofan Popa, who worked as a scientific researcher at the CSA during the communist regime. The recent years though, especially after the publication of the volume *Kodikët e Shqipërisë*, mark an increased interest in the research of both single manuscripts and groups of manuscripts preserved in Tirana, including the Musical Manuscripts of CSA. The second part of this chapter will deal with these new, occasionally competitive researches. Before this, however, a presentation of the geographical and historical contexts in which the Byzantine liturgy evolved in the Albanian territory, materializing with the production of liturgical books, is needed.

Through the following short historical overview, I do not intend to give an exhaustive picture of the ecclesiastical history of Albania: this would be beyond the

⁴ *Kodikët e Shqipërisë* (Codices of Albania) incorporates, among other fragmentary works focusing on the MSS of Albania, the very first integral descriptive catalogue of one hundred manuscripts of the collection “Fondi 488”, which was prepared by Popa, “Katalog i Kodikëve ” (Catalogue of the MSS), 87-198.

⁵ Popa, “Dorëshkrimet Kishtare” (Church MSS), 199-204.

purposes of the present study. The historical overview will serve only to briefly explore the how the Byzantine rite originated and developed in the Albanian territory during the Middle Ages. In such a perspective, the Byzantine liturgical development has to be seen in connection to the main historical events affecting this region. The area of the Balkans which now forms the Albanian state was under several political and religious influences. Starting as a Roman province in the first centuries of the first millennium, it was later occupied by the Byzantines, the Bulgarians, the Serbs, the Venetians and Ottomans.⁶ The last empire of the Orient occupied the area for around four and a half centuries, from around the fall of Constantinople until the beginning of the twentieth century.

Due to this, in the contemporary Albanian territory three different religious orientations can be found: Catholicism, Orthodoxy and Islamism. The Byzantine tradition, encompassing Eastern Orthodox rites, figurative art, and musical practices, found a good ground of development in the Albanian territory. This tradition evolved, first of all, due to the geographical position of the country. Albania shares a border with Greece, the central part of the Byzantine Empire, and, thus, had nothing to do but to accept its fate of being under the influence of the enormous political and cultural power of the Byzantines. In the contemporary Albanian territory different ecclesiastical centres such as Durrës (Dyrrhachion), Shkodër (Scodra), Vlorë (Aulona), Berat (Belegrada), Elbasan (Scampa), Korçë (Korytsa), Gjirokastër (Argyrocastron), and others, still exist. Some of them originate in the first centuries of the new era; others emerged later and prove the continuation of the Christian tradition in this territory. .

2. The historical basis for the foundation of the Byzantine rite

In delineating the system of the Byzantine liturgy - renowned for the sumptuousness of the ceremonial and liturgical symbolism, which is doubtlessly a heritage of the imperial splendours of Constantinople from before the eighth century - Robert Taft considers it as a hybrid of Constantinopolitan and Palestinian rites,

⁶ *Historia e Shqipërisë* (History of Albania), 168-283.

synthesized between the ninth and fourteenth century in the monasteries of the Orthodox world, starting with the period of the struggle with Iconoclasm.⁷

The diffusion of the Byzantine ecclesiastical centres in the Albanian territories too can be traced back to this period. The local dioceses of Epirus and Illyricum passed to the jurisdiction of the Byzantine Church during the 8th [sometimes u write it in numbers, sometimes in letters. Choose one version and be consistent]century, when the Emperor Leo III initiated several provisions against Pope Gregory II, measures having their peak in the appropriation of the territories that were formerly under Roman jurisdiction.⁸

In a second moment, in-between the two critical moments of the Iconoclastic controversy, a spread of the influence of the movement which can be considered the most important reformation leading towards the syncretization of the Byzantine rite, i.e. the Studite Reform, can be noticed. The movement reached very soon the area or, at least, the city of Durrës (Dyrrhachion). From the epistles of Theodore Studite, we learn about Theodore's correspondence (the years are uncertain – sometime in-between 813-826) with the archbishop of Durrës, Antonius (810) and the monk Dionysio. This suggests an exchange of ideas, and a clear Constantinopolitan influence through the instructions regarding the baptismal orders and confessional practices in accordance to the Byzantine Orthodox canons.⁹

2.1. The historical phases

The incorporation of the majority of the provinces of Illyricum, which included all the actual Albanian territories,¹⁰ along with Calabria and Sicily, to the Patriarchate of

⁷ Taft, *Byzantine Rite*, 16. Iconoclasm was a heretical movement against the sacred images, taking place between the eighth and ninth century. It enjoyed official "imperial" favour between 726-787 and 815-843. For further definitions related to Byzantine Iconoclasm, see Karlin-Hayter, "Iconoclasm," 153-162; Karahan, "Byzantine Iconoclasm," 75-84.

⁸ Anastos, "The transfer of Illyricum," 14-31.

⁹ *Epistolarum Th. Studitae lib. II*, n. 157, PG 99, 1489-1493; Ep. n. 209, PG 99, 1629-1632; Short notice and commentary in Šufflay, Thallóczy and Jireček, *Acta Albaniae*, 13.

¹⁰ The actual Albania includes some of the most important centres of the ancient Southwestern Illyricum such as Scodra (Shkodër), Alessio (Lezhë), Lissus (Lac), and famous cities of the Epirus such as Epidamnus, later known as Dyrrachium/Dyrrhachion (Durrës), Scampa (Elbasan), Aulona (Vlora), Byzantine Pulcheriopolis, and later on, Beograd/a (for the ancient Antipatrea, now Berat), Apollonia, and Bouthrotos (Butrint). These centres were for several centuries auto-sovereign and only with the advance of the Roman Empire in these regions they were divided into districts (Roman provinces)

Constantinople was completed in the years 732-33.¹¹ The position of the dioceses of Illyricum before this moment, according to the conciliar and hagiographical evidence, can be described in terms of an artificial duality: if, ecclesiastically, the dioceses belonged to the Patriarchate of Rome and continued to be under the supervision of the Roman vicariate of Thessalonica until the eighth century, politically and administratively they were seen as a member of the Eastern Empire since its foundations.¹² An attempt towards the periodization of the Albanian ecclesiastical history into stages was recently made by the Archbishop of Albania, Anastasios, who distinguishes five chronological periods in the following order: 1) From the apostolic times to 731, when this region was subordinate to the self-governing Church of East Illyricum, under the Roman Vicariate of Thessalonica; 2) The second period extends from 731 to the eleventh century when the region was subordinated to the Patriarchate of Constantinople; 3) The third period runs from the eleventh century to 1767 when most of the Sees were subject to the Autocephalous Archbishopric of Ohrid; 4) The fourth period extends from 1767 to 1937, when the region was subject to the Patriarchate of Constantinople; 5) In the last period, from 1937 onwards, the Church of Albania is autocephalous.¹³

such as Illyria Barbara or Epirus Nova, referring to the northern r regions of Albania and Illyria Graeca, or Epirus Vetus in the south. Christianity in Illyria initially emerged in two principal centres: Dyrrhachion in Epirus and Salona in Dalmatia. These two were also a starting point of two ancient military routes, extended to other Illyrian cities. Šufflay, *Die Kirchenzustände*, 192-193. Notices regarding other ecclesiastic centres before the 5th century can be gathered from Farlati's *Illyrici sacri* VII, where rich evidence of the bishops and archiepiscopacy is given for each of these centres, along with episcopal evidences. Farlati's data show that the earliest ecclesiastical foundations in Albania besides Dyrrhachion (58), were Amantia (347) Scodra (387), Aulona (458), Apollonia (431), Scampa (458), and Lestroia in Epirus (433). Among them, Scodra appears as the archiepiscopal centre until the beginning of the seventh century. As stated by Šufflay, the rise of a third metropolitan centre, that of Scodra, between Salona and Dyrrhachion was due to intensive ecclesiastical development, especially during the reign of Constantine the Great, and the foundation of the Province of Preval. Šufflay, *Die Kirchenzustände*, 193. As a matter of fact, up to the 8th century, the situation of the dioceses in the area of the Illyricum must not be seen as divided between the Byzantine and Roman Church: the same saints and martyrs appear both in the Greek and Latin sources and are practically the same figures (Both Greek Menologion and the Roman Martyrologion include a vast list of saints and martyrs such as Astius, Peregrinus, Lucian, Pompey, Hesychius, Papius, Saturninus, Germanus and others). Farlati, *Illyrici Sacri* VII, 342.

¹¹ Anastos, "The transfer of Illyricum," 14-31.

¹² For a picture of the administrative organization of the region and the first steps of the new divisions see Brown, "Roman Empire," 7. On the greater division of the region between East and West, see Demougeot, "Le Partage," 229-253; Fitz, "La division," 13-25.

¹³ Giannoulatos, "Church of Albania," 486.

This is, of course, a very broad presentation of the historical steps. Still, it is a point of departure for the identification of the principal stages that mark the history of the Byzantine Orthodox Church in the Albanian territories. It is beyond our present purpose to decide which is the earliest phase in the history of the region. Identifying this stage though could be fruitful for clarifying the problem of the orientations towards the Eastern ideologies.¹⁴

In any case, the most relevant moments for the crystallization of the Byzantine rite and culture in Albania, according to the broad periodization made by Archbishop Anastasios, are phases two and three. In the second phase, the entire region is directly under the governance of Constantinople, both ecclesiastically and administratively. The third one is seen as preserving traces of the Eastern rite, which was well established since the foundations of the Archbishopric of Ohrid. It must be kept in mind that the third phase here refers to those regions which were directly under the influence of Ohrid¹⁵, and not to the northern territories of Albania which, starting from the twelfth century, passed to the Catholic rite, and were subordinated to the Archbishopric of Ragusa.¹⁶ By the tenth century, the bishopric of Durrës, the most important centre of New Epirus¹⁷, had fifteen Episcopal Sees under its authority.¹⁸ After the big schism of 1054, the region of Albania remained under the authority of Constantinople. From the eleventh to the thirteenth centuries, the metropolis of Durrës continued to be under the influence of the Patriarchate of Constantinople, while the other bishoprics such as Elbasan (Scampa), Berat and Vlora (Aulona) passed to the jurisdiction of the Orthodox Patriarchate of

¹⁴ Bury, "Later Roman Empire," 365; Duchesne, *Illyricum Ecclésiastique*, 229- 279, especially 273. On the administrative and religious differentiations in the area, which were, probably, the starting point for the orientation towards the ideology of the Eastern Empire and peaked in the period of Pope Leo the Great, see Wessel, "Vicariate of Illyricum," 14. Concerning the positioning of the episcopates of Albania and Dardania from their beginnings to the Iconoclasm according to the hagiographical and conciliar evidences and the rivalries between Rome and Constantinopoli regarding the area, see Haxhimihali, "La hiérarchie religieuse," 305-312.

¹⁵ The transfer of the southern regions took place between the years 1019 and 1020 under Basil II.

¹⁶ Regarding the episodes which caused the transfer of the northern Albanian dioceses to the archbishopric of Ragusa, see Lala, "*Regnum Albaniae*," 59-64.

¹⁷ Šufflay, *Die Kirchengestaltung*, 194.

¹⁸ Lala, "*Regnum Albaniae*," 53. Cfr. Le Quien, *Oriens christianus*, II, 240. In notitiae Leonis imp. quindecim episcopatus Dyrrhachii metropolitanae subiacentur Stephaniacensis, Conubiae, Croiensis, Elisce, Diocleae, Scodrensis, Drivastensis, Polatensis, Glabinitzae sive Acrocerauniae, Auloneae, Lychidorum, Antibarensis, Tzernici, Polycheropolis, seu potius Pulcheropolis, Graditzi.

Ohrid.¹⁹ Under the direction of the Patriarchate of Ohrid, which was declared autocephalous (1014-1018) by the emperor Basil II and had Bulgarian archbishops²⁰, the southern centres of modern Albania experienced a flourishing of the Byzantine culture, architecture and art. It is to this stage that can the intellectual interchange between Albania and Byzantium which started with the diffusion of the Orthodox monasteries be attributed.

2.2. The Eastern churches and monasteries

From the short historical overview presented above it became clear that the greatest influence in the Albanian territories was that of the Eastern side of the Roman Empire. The process of integration into the Byzantine Empire involved not only the political happenings, but also the economic and social structure of the region, as well as its cultural development. The state and the church soon adopted the same organizational structures of the greater Byzantine regions, i.e. the members of the leading class and the clerics started to hold Byzantine titles.²¹ This gradual shift towards the Eastern orbit manifested itself culturally through the adoption of their architectural building style, as well as their paintings, icons, hagiographical literature. As a matter of fact, the extant archaeological evidences regarding church building from the period before the fall of Constantinople are few, although the historical evidence testifies for a greater number compared to what survives today. Most of the churches conserve mainly Greek inscriptions, although some inscriptions in Latin and very few in Slavic can also be found.²²

One of the few surviving late-antique cult sites such as the Main Chapel of Durrës (sec. VI-VII), constructed inside the city's Roman amphitheatre at the time the place ceased to have its original role, conserves a few Byzantine frescoes. The most

¹⁹ Šufflay, *Die Kirchenzustände*, 197-198.

²⁰ Gelzer, *Der Patriarchat von Achrida*, 4-6.

²¹ Frashëri, *Principata e Arbërisë*, 87-88.

²² The evidence regarding the inscriptions for the majority of the extant churches of Albania, covering a period of time from the year 525 until the XIX century, is collected in Popa, *Mbishkrime*. Less numerous than those in Greek, the inscriptions in Latin can be located mainly in the Northern churches of Albania, which were under the influence of the Catholic rite. The Slavic extant inscriptions conserved in Albania are only three. Cf. Popa, *Mbishkrime*, 6-8.

suggestive one is that representing Christ Pantocrator. The artworks seem to support the idea of a Byzantine-oriented culture; even if the possibility that they were produced at the same time with the construction of the Chapel cannot be excluded, recent scholarship attributes the mosaics to a later period, around the 10th century.²³

At this point, it is important to notice the revival of the ancient Antipatrea as the medieval city of Beograd (the modern Berat). The city became the most important centre of the development of manuscript production and conservation during the Middle Ages in Albania. From all the manuscripts conserved today in the Central Archive of Tirana, more than 70% come from the churches and monasteries of Berat. The Byzantine foundations of the city can be traced back to the 5th – 6th century. The city was first introduced in the *Synèkdemos* of Hierocles with the name Pulcheriopolis (Πουλχεριόπολις), in honour of Theodore's sister, Pulcheria.²⁴ During the Bulgarian Kingdom, the name became Beograd (or Belgrad, gr. Βελλέγραδα) which was only a translation into Slavic of its previous name, Pulcheriopolis. Even if the history of the city between the 7th and the 11th century is unclear, it was probably reconstructed by the Bulgarians, who baptized it with its new name.²⁵

The diocese of Berat (referred as the Metropolis of Glavenitza and Beograd), like the rest of the other southern regions, passed to the Patriarchate of Ohrid from the eleventh century until 1729. Described by Šufflay as “dem ständig orthodoxen Belgrad,”²⁶ the ever-orthodox Church of Berat, has indeed resisted both the Latin interventions of the Papal Curia after the fall of Byzantines and, later on, the Ottoman rule on the entire region. Whereas after the first defeat of Constantinople by the crusaders (1204), the Central and Northern areas of Albania (Krujë, Shkodër) were influenced by Roman Catholicism and only temporarily returned to Byzantine Orthodoxy,²⁷ further political developments of the 13th and 15th centuries find the city of Berat and other areas under the Despotate of Epirus, which was created immediately after 1204. Being under this Despotate, which the leader Comnenoi Douka claimed to be

²³ Bowes and Mitchell, “Chapel of Durrës,” 581.

²⁴ Angelidē, *Pulcheria*, 28-29.

²⁵ Cf. Bace, Meksi and Riza, *Berati*, 21-22. “The new name first appears in *Synopsis Historiarum* (regarding the happenings of 1018) by Ioannis Scylizae”

²⁶ Šufflay, *Die Kirchenzustände*, 196.

²⁷ Lala, “*Regnum Albaniae*,” 15-18; Frashëri, *Principata a Arbërisë*, 53.

the immediate successor of the Byzantine throne, favoured the endurance of the Byzantine religious traditions in the region of Southern Albania.²⁸

One of the measures taken during the Despotate of Epirus was the construction of the edifices of Cult. The city of Berat conserves today many medieval churches. The oldest ones, such as St. Mary of Blachernae (Shën Mëri Vllaherna), St. Trinity (Shën Triadha), or St. Michael (Shën Mehilli) probably witnessed the period when the city was under the Despotate of Epirus.²⁹ The church of St. Mary Blachernae, an edifice inside the walls of a medieval monastery, was constructed around the 13th century, probably at the same time as the Blachernae monastery of Arta.³⁰ They can be considered monuments testifying to the formation of a Byzantine imperial identity during the exile undertaken at the time of the Comnenoi Doukas' dynasty. More or less in the same period, the Albanian noblemen, interactive local leaders of the Despotate, also contributed directly to the restoration of the churches and monasteries or the construction of new ones.³¹

During and after the Despotate of Epirus, other cities of the south like Vlora, Gjirokastra (Argyrokastron), and Korça became centres for the cultivation of the Byzantine culture. From the churches and monasteries of these cities another considerable part of the manuscripts (around 30%) preserved in the Central Archive of Tirana originated.

2. 3. The Byzantine musical tradition in Albania

After drawing in historical and geographical terms the expansion of the Byzantine culture in the Albanian territories, it is possible to presume that Byzantine music too was adopted in this region, perhaps at the same time with the adoption of the Byzantine rite itself.

²⁸ Stavridou-Zaphraka, "The Political Ideology," 311–323.

²⁹ Situated in the Castle of the city of Berat which was originally part of the monastery of Vllaherna of Berat. Bace, Meksi and Riza, *Berati*, 88.

³⁰ Even if this suggestive name could raise suppositions of a direct connection between Pulcheriopolis (Pulcheria) and the Blacherne in Constantinople, the architecture of the church (the volume and the wall structure) attest to a latter type of architectonical building. *Ibid.*, 89.

³¹ On the names of the persons appearing in the inscriptions of the churches in Albania, see Popa, *Mbishkrime*, 9-16.

Although specific studies of Byzantine music in Albania are still in their infancy, in a broader context, the popularity of two great figures connected to the Byzantine music, Joannes Koukouzeles and Chrysanthos of Madytos, signify the exchanges between Albania and the Byzantine Empire. The two figures have an incontestable link to the Albanian land: according to a short biography, Koukouzeles was born in Durrës but moved to Constantinople while still a child to attend the imperial school as a protégé of the Byzantine emperor.³² Chrysanthos, known for his latest reformation of the Byzantine chant was Archbishop of Durrës during the early 19th century.³³ Both these names can only indirectly offer some hints about the relations between the musical tradition in the Albanian territory and the Byzantine music at large; however, they do not clarify the exact nature of the Byzantine music adopted in Albania.

In the tradition of the Byzantine church, the singing practice, a part of the liturgical celebrations, is considered an important element. As it has recently been observed by Troelsgård,³⁴ there were two principal forms of transmitting the chants from generation to generation. The first one, which was also the most common, was the so-called aural-oral transmission. The main feature of this practice was the use of memory, serving in the case of the clergy, the cantors and the faithful people who frequented the liturgical practices, for learning the chants. This hypothesis can be accepted for several reasons. For example, the small size of the Byzantine liturgical books makes it almost impossible to read the texts and the melodies from a certain distance during the liturgical praxis. Moreover, in the Middle Ages, the manufacture of books was quite expensive, and not every church could afford to have a copy for each *psaltis* (cantor).³⁵ Probably learning and chanting through memory was in a symbiotic relation to the other form of transmission, i.e. the writing tradition. However, whereas the latter could give a more accurate interpretation of the melodies, the former was more flexible, adapting itself to the various regions where the Byzantine culture was functional and to the needs

³² Williams and Troelsgård, *Koukouzeles' Life*, 841-842.

³³ Cf. Conomos. "Chrysanthos of Madytos." The central figures behind this new Byzantine reform were Chrysanthos of Madytos (the Greek orthodox bishop of Dyrrahchion (Durrës), Chourmouzios Chartophylax and Gregorios Protopsaltes, collectively called "the three teachers" of the Byzantine chant. Cf. Morgan. "The Three Teachers," 86-99; Troelsgård, *Byzantine neumes*, 33.

³⁴ Troelsgård, "Byzantine Chant," 1-24.

³⁵ *Ibid.*, 11-12.

of these regions' populations. As in other Byzantine regions, in the churches of Albania where the Byzantine rite was followed, the musical aural-oral tradition and the written transmission were probably functioning in parallel. . Beduli, one of the first Albanian researchers who showed interest in the Byzantine music and its diffusion, discusses this specific *praxis* of learning in his articles: the psalter used to assemble around him a group of young children (particularly those with a sensitive musical hearing) for the singing practices. The most gifted child from the group was chosen to recite the verses, whereas the others were maintaining the *ison*³⁶ while the psalter himself sang the melody.³⁷

Of course, this living tradition is preserved until today in some churches of Albania but, unlike the liturgical music of the Albanian communities in Sicily and other parts of Southern Italy, it underwent a radical reformation after the Chrysanthine reformation. Beduli too confirms the direct connection of the areas of South Albania, in an almost contemporary age, to Istanbul (Constantinople): the diffusion of chanting was not always a process done by the monasteries and churches; it sometimes functioned through the "voyages" that the inhabitants of the region frequently did in order to learn how to chant and, often, also to learn the notation.³⁸ The numerous monasteries of Gjirokastra (Argyrocastron), the only ones Beduli refers to in his article, were also involved in the teaching of Byzantine music. Moreover, he argues that Byzantine music was taught in schools too as a specific and obligatory *materia*.³⁹ These ideas are later developed by Koço, who sees a similar connection between the Byzantine musical tradition of the southern regions of Albania and Epirus and the secular folkloristic tradition of *ison*-singing, an interesting feature of the musical tradition in the Southwestern region of the Balkan peninsula.⁴⁰

The musical heritage, which came together with other forms of Byzantine culture, still remains in use in the principal churches of the country, regardless of its transformations throughout the centuries. Nowadays, the Byzantine chanting during

³⁶ This practice is that of the New Method of the Byzantine music which includes the accompaniment of the melodies by a fixed sound, the *ison* (the term derives from the name of the Byzantine neume, which means a pitch repetition). For more information regarding the qualities of *ison*, see Troelsgård, *Byzantine Neumes*, 41, 43.

³⁷ Beduli, "Mbi muziken bizantine," 16-17.

³⁸ *Ibid.* 18.

³⁹ *Ibid.* 19

⁴⁰ Koço, "Cultural Legacies," 247-249.

liturgy follows the Neo-Byzantine style which was reformed after the work of Chrysantos of Madytos. The languages used are both Greek and Albanian. In the rituals of the liturgy, the Albanian language started to predominate from the beginning of the twentieth century (1908), due to the translations of a considerable part of the liturgical texts from Greek to Albanian by Archbishop Fan S. Noli.⁴¹ Noli, an expert in Byzantine music, also published three hymnal books.⁴² This work, however, being strongly influenced by the Russian choral Byzantine-music, was rather unsuccessful in a place where the Byzantine reformed musical tradition already had solid roots. Nevertheless, his translations served as an indispensable tool for the formation of the national autocephalous Albanian church and are still in use today.

Indirect arguments for the nature of Byzantine music in medieval Albania are often drawn by scholars on the basis of the surviving oral liturgical and paraliturgical musical tradition of the Albanian communities in Sicily.⁴³ Although broad historical discussions by Albanian scholars of the relation between Albania and Byzantine music already exist,⁴⁴ a better understanding of the manuscript sources is needed before drawing clear conclusions. Thus, a comparison between the written sources and the living tradition can only be performed after a discussion of the principal characteristics of the musical MSS.

3. Books as a liturgical component

What properly defines a liturgical tradition, along with the monuments with their architectural elements and the traces gathered in the historical sources, is, clearly, the

⁴¹ The translations of Noli include the publications of the first period (1908-1914): *Shërbes' e Javës së Madhe* (Services of the Holy Week), 1908; *Librë e Shërbesave të Shënta të Kishës Orthodoxe* (Selections from the Orthodox Holy Services), 1909; *Libre e të Kremteve të Mëdha të Kishës Orthodoxe*, (Selection of the Big Festivities of the Orthodox Church), 1911; *Triodi i Vogël* (Small book of Triodion), 1913; *Pesëdhjetore e Vogël* (Small book of Pentekostarion), 1914; *Lutjesorja* (Prayer Book), 1914. Publications of the second period (1941-1952) include: *Uratore e Kishës Orthodoxe*, 1941; *Kremtore e Kishës Orthodoxe*, 1947; *Triodi dhe Pesëdhjetorja* (Triodion and Pentekostarion), 1952.

⁴² The musical publications (1936-1959), in Albanian of Noli are: *Hymnore për Kor të Përzier* (Hymnals for mixed-choir), 1936; In english: *Eastern Orthodox Hymnal* (Hymnore lindore ortodokse - Libër muzikor në anglishte), 1951; *Byzantine Hymnal* (Hymnore bizantine - Libër muzikor në anglishte), 1959.

⁴³ Known as Arbëreshë, these communities coming mainly from Southern Albania and Morea, were settled in the Southern Italy after the Ottoman advance in the Balkans. Thus, the origins of their oral music Byzantine tradition can be brought back to the 15th century. Ferrara, "La musica bizantina," 3-4.

⁴⁴ Koço, "Byzantine music," 35-41. Sina, "Dorëshkrime," 255-290.

surviving handwritten heritage, in the form of liturgical books. In delineating the “Byzantine rite”, as we perceive it today, Robert Taft identifies the manuscript tradition itself as one of the most important witnesses of the creation, transformation, and crystallisation of its liturgical processes.⁴⁵ Adapting his theory to our present interests, it is possible to notice that the Byzantine liturgical tradition, together with the musical tradition as one of its integral parts, was the most dominant and widespread one throughout the Albanian territory.

According to Taft, in the Byzantine liturgical system, as in other Christian liturgical traditions, it is possible to recognize a series of principal components such as the “Divine Liturgy” (Eucharist) and the other “mysteries” (the sacraments of baptism, chrismation, crowning, unction, penance, and ordination). The celebrations further include the Matins, Vespers, Vigils, and the other hours; the liturgical year, with its calendar (fixed and movable cycles) of feasts, fasts and saints’ days. Added to this is the variety of lesser services or *Akolouthiai*.⁴⁶ All these series of rituals find their codification in the standard anthologies or liturgical books of the tradition.⁴⁷

Regarding this, Taft distinguishes between two main categories among the texts of the Byzantine rite: 1) the mainly liturgical books used in the service, and 2) the instructional books which indicate (regulate) how the liturgical ones are to be used during the service. The content of the texts includes other two elements: the ordinary, or the basic and invariable skeleton of the offices; and the proper, that varies according to the feast day. Continuing with this classification, the Byzantine ordinary is contained in the Euchology or Prayerbook for the use of the celebrant and deacon, and the *Horologion*, or Book of Hours. The seasonal propers of the mobile cycle which revolves around Easter are found in three books: the *Triodion* for Lent, the *Pentekostarion* for the Easter/Pentecost season, and the *Oktoechos* used on Sundays and weekdays throughout the year. The fixed cycle of the propers for the commemorations of saints and feasts is found in the twelve volumes of *Menaia*, one for each month. The readings from New Testament proper to both cycles are found in two lectionaries: the Apostles and the

⁴⁵ Taft, *Byzantine Rite*, 17.

⁴⁶ *Ibid.*, 16 Taft puts into this category the blessings, the consecration of a church, exorcisms, monastic investitures, etc.

⁴⁷ *Ibid.*, 17.

Gospel. The lections from the Old Testaments, now read only in the Divine Office, have instead been incorporated into the other books of the proper. The *Typikon*, or the book of rules, is the customary that regulates the use of all these books according to the feasts and seasons of the Church year.⁴⁸

The liturgical manuscripts, an incontestable proof of the spreading of the Byzantine rite in Albania, are not only older compared to those representing other religious rites, but also more homogenous. The following introduction to the Albanian Collection aims to interpret these books as part of the consolidated liturgical processes, crystallized in the great monastic centres of Constantinople, and widely spread in the other Churches of the Eastern Orthodox world. A more proper better contextualization of the few traces of the extant written sources of Albania, suggests them to be the outcomes of broad cultural processes, rather than a production of the national spirit. Developments in the writing of the books, in Albania as elsewhere in the Byzantine territories, follow thus models which were by themselves in continuous transformation.

3. 1. The Collection of Byzantine MSS in Tirana

The Byzantine manuscripts of Albania are preserved at the State's Central Archive, Collection 488 (Alb. Fondi 488 i AQSH⁴⁹) in Tirana. Collection 488 includes 102 MSS and 17 fragments. These manuscripts are mainly liturgical, with only a few exceptions.⁵⁰ Most of them date from before the fifteenth century (seventy-six MSS), while the others (twenty-four MSS) were copied between the sixteenth and the twentieth centuries. They are divided into categories according to their content: Books of Gospels, Lectures from gospels (Evangelic Pericopes), Lives of saints, Homilies and Patristic Literature, Liturgies of St. Chrysostomos, Gregory the Theologian, St. Basil, and Services

⁴⁸ *Ibid.*

⁴⁹ AQSh = Arkivi Qendror Shteteror (Central Archive of State)

⁵⁰ Only three manuscripts have a laic character - B.68 Introduction to Logic (XVII century), B.74 Physics and Metaphysics, (XVIII century) and F. 100 Engagements Contracts of Myzeqe area (XVIII century). The other 98 have a liturgical character. For a schematic categorization according to their different typology, see Lena, "The Byzantine Manuscripts."

of St. Athanasios and Cyril of Alexandria. Besides these, there are also several *Menaia*, *Psalteria*, a complete *Typikon*, two copies of *Triodion*, and two *Pentecostaria*.⁵¹

Alexoudes, the Metropolitan of Berat in 1882, was probably the first to give information regarding the presence of some medieval liturgical manuscripts in Albania. He described the manuscripts of Berat that were in the churches of the district Castro (the citadel of the city). A first short notice on five codices was published in 1868⁵² as a chapter in his episcopal history of Berat (Μητροπόλεως Βελεγραδών) and the surrounding episcopal centres. A complete catalogue containing the manuscripts present in the Churches of the Castle of Berat was published many years later, in 1900.⁵³

From his publications, it can be inferred that a great part of the manuscripts were at that time in the same site and were certainly copied in the monasteries of the city. The two medieval inventories that Alexoudes published extracting from the codices seem to support this affirmation.⁵⁴ Alexoudes himself described these codices again, for another journal, in 1900, so the catalogue of these manuscripts appeared almost simultaneously in two different journals.⁵⁵ Although the two catalogues of the manuscripts of Berat are the work of the same Alexoudes, the descriptions of the codices are different and the numbers assigned to the codices were different too.⁵⁶ Besides the manuscripts of Berat, in 1898 he published a description of three *Tetraevangeliaria* from Vlora,⁵⁷ a city that, in that period, was under the jurisdiction of the Metropolis of Berat.

In 1885, Pierre Batiffol published an article about Beratinus Φ, the oldest MS preserved in Albania, an MS written in silver letters on purple parchment.⁵⁸ Batiffol

⁵¹ Popa, "Katalog i Kodikëve," 87-199.

⁵² Alexoudēs, "Syntomos historikē," 113-115.

⁵³ Alexoudēs, "Δύο σήμεϊόματα," 279; "Katalogos," 352-369; "Perigraphē triōn," 114-117.

⁵⁴ They are connected to two particular happenings in the area: the attack of the Serbs from 1342 and another attack of the Turks in the early 1400. In the first inventory, he gives the list of the twenty-seven manuscripts which were saved at the churches of St. George and the Theologian in 1345. The second inventory of 1399 describes the manuscripts and the wealth of the monastery of St. Nicolas from the vicinity of the city of Berat, and the mobilization of Hieromonach Daniel of St. Nicolas to give all the belongings of the monastery to Theodore Muzakaj (Musachi) in order to save them from the Turkish invasion, and bring them in a safe place (the fortified castle of Berat). Alexoudes, *Δύο σημειώματα*, 281.

⁵⁵ Alexoudes, *Δελτίον τῆς Ἱστορικῆς* 5, 352-369.

⁵⁶ Parallels between the two numberings of the same MSS described by Alexoudes are drawn in Cataldi-Palau, "Manoscritti Epiroti," 447.

⁵⁷ Alexoudes, *Κώδικες ἐπαρχίας*, 20-21,

⁵⁸ Batiffol, *Evangeliorum Beratinus Φ*.

published an account of his journey, including a brief description of some manuscripts he found in Berat⁵⁹, a list of the manuscripts of the Church of St. George from Berat extracted from a *Dyptich* manuscript⁶⁰ of the same church, and an edition of the text of the sixth century's purple manuscript. This manuscript was named Φ.043 by Caspar René Gregory in 1908.⁶¹ As an addition to Gregory's work, Kurt Aland inserted, in a chronological order, other Albanian codices among thousands of other biblical manuscripts raising the total number of references to around 40 manuscripts.⁶² The work of Johannes Koder and Erich Trapp, published in 1964, shows that the collecting process of manuscripts in CSA was not yet concluded.⁶³ At that time, a large part of the codices were still owned by churches and monasteries, and Koder and Trapp were not able to catalogue all of them. In 2002, Roderic L. Mullen, fortunate to have at his disposal a complete archival fond (the full Collection 488), made references to both the Gregory-Aland reference numbers, and the actual enumeration given by the archivists of CSA. This procedure was possible only in the case of the Evangelic manuscripts. Only in 2003 the Directory of the Archives of Tirana published a selection of the main studies conducted on the Byzantine manuscripts preserved in this Archive.⁶⁴ This volume included relevant works of different authors.⁶⁵ A first "catalogue" of the 102 manuscripts of the Collection 488, based on the drafts prepared in 1984 by Theofan Popa, was published for the first time.⁶⁶ This catalogue contains, a short description of the codices (archival n., provenance, material, dimensions, the quantity of folios, date, preservation

⁵⁹ Batiffol, *Les manuscrits grecs*, 7-16.

⁶⁰ Batiffol, *Les manuscrits grecs*, 124-6.

⁶¹ Gregory, *Die griechischen Handschriften*.

⁶² The reference number of GA and recent digital photographs can be found on the site: <http://www.csntm.org> searching for the codices of the Central Archive of Tirana.

⁶³ Koder and Trapp, *Katalog der griechischen*, 197-214; from the 21 examined manuscripts at the time in CSA, only 10 corresponded to the description of Alexoudes, *Κατάλογος* (*cit.* 45), numbers 13, 14, 16, 17, 18, 22, 23, 26, 30, 31, 32, 36.

⁶⁴ *Kodikët e Shqipërisë* (Codices of Albania).

⁶⁵ Papers by Albanian authors include: Buda, *Thesare kulturore* (Cultural Treasures), 81-84; Naska and Shabani, *100 Cod. de l'Albanie*, 13-22; Naço, *Vendlindja e kodikëve* (Provenance of the MSS), 207-210; Mitrushë, *Kod. i shën Kozmait* (MS of St. Cosma's monastery), 47-52; Nika, *Studimi monografik* (Monographic Study); Sinani, *Beratinus 1*, 233-254. In this volume were collected and translated into Albanian some of the most relevant studies regarding this topic, such as Alexoudes, *Libra te shenjte*, (orig. *Ἱερὰ Βιβλία*), 23-24. Koder and Trapp, *Katalog i Dorëshkrimeve* (orig. *Katalog der griechischen*), 53-80; Battifol, *Dorëshkrimi greqisht* (orig. *Les manuscrits grecs*), 25-46; Mullen, "Dorëshkrimet biblike," 215-232.

⁶⁶ Popa, *Katalog i Kodikëve* (*Catalogue of the MSS*), 87-205.

state, and a short content of the manuscript), along with an introductory and bibliographical study. Popa's work was initially meant to be a guiding draft, or, as he called it, a collection of "passports" for each manuscript published as a catalogue. Thus, it can be considered a starting point for more in-depth and specialized studies.

The presentation of a short edition of the manuscripts in English⁶⁷ somehow opens new horizons as an addition to the previous works conducted on the MSS of CSA. Even though the work is mainly based on Popa's Catalogue, containing thus a limited palaeographical and contextual description, the manuscripts are divided into groups according to their type and their liturgical classification such as: *Tetraevangelion* and *Evangelion* codices (31 copies⁶⁸); *Praxapostolos* and *Apostolos* codices (2 copies); *Psalterion* codices (4 copies); homiletic codices (5 copies); Other liturgical codices (25 copies)⁶⁹; Patristic and ascetical codices (5 copies); Hagiological or hagiographical codices (7 copies); Musical codices (5 copies⁷⁰); Kanon law and other various codices (15 copies).

3. 2. MSS with musical notation

In the Byzantine manuscripts of service-books for the use of lectors and singers two systems of musical signs can be found: 1) the so-called ekphonic notation, which serves to the regulation of the cantillation of the Lessons from the Prophets, Epistles, and the Gospel, and 2) the neumatic notation, fixing the flow and execution of the melodies of the model stanzas of the Kanons, the *stichera*, and *kontakia*, as well as of other poetical texts.⁷¹ The *ekphonesis*, understood as the system used for the cantillation of the Sacred Scripture within the liturgy, is a consistent part of the Divine celebrations in Byzantine worshipping.⁷² The ekphonic notation remained in use until as late as the fifteenth century, even though by the thirteenth century the number of manuscripts drastically

⁶⁷ Lena, "Byzantine Manuscripts," 215-234.

⁶⁸ According to Lena's classification, there should be a total of 32 MSS under this category. However, an Anastasimatarion (Br. 90) denominated "Evangelic Eothina" by Popa, which is a purely musical production of the eighteenth century, is also included. Cf. Lena, "Byzantine Manuscripts," 222.

⁶⁹ Here are included all the other liturgical books like *Typika*, *Menaia*, *Horologia*, *Kanonaria*. Cf. Lena, "Byzantine Manuscripts," 224-226.

⁷⁰ The correct number should be 6 which is the actual number of the musical manuscripts in the Collection 488 of CSA.

⁷¹ Wellesz, *History*, 246.

⁷² Martani, *The theory and practice*, 16.

decreased. Their interpretation, however, remains undeciphered.⁷³ The other type, that of the fully musical manuscripts, has nevertheless been deciphered, especially after the foundation of the *Monumenta Musicae Byzantinae* (MMB). Since then, several integral Byzantine melodies have been recovered from the medieval repertory of Byzantine chants.

Both these two systems of signs are found in the codices preserved in the State Archive of Albania, making it possible to classify the MSS into two main groups: MSS with ekphonic notation and MSS with musical neumatic notation. In the next section, a short presentation of these two groups, along with the few musicological studies conducted on them, will be provided.

3.3. MSS with ekphonic notation

In Collection 488 of CSA there are nine MSS and one fragment with ekphonic signs. They testify the earliest presence of liturgical music in Albania, extending from the ninth to the fourteenth century. These include some books of the Four Gospels and the Pericopes from the Lectionaries, as shown below:

Denomination	Type	Date
Kod. Berat 3	Gospels' Lectionary	IX
Kod. Vlorë 7	Gospels' Lectionary	X-XI
Kod. Berat 8	Gospels' Lectionary	XI
Kod. Berat 9	Gospels' Lectionary	XI
Kod. Berat 15	<i>Tetraevangelion</i>	XI-XII
Kod. Berat 16	Gospels' Lectionary	XIII
Kod. Berat 21	Gospels' Lectionary	1181
Kod. Berat 26	<i>Tetraevangelion</i>	XIV
Kod. Berat 89	Gospels' Lectionary	XIV
Kod. Voskopojë 5 (fragment)	Gospels' Lectionary	XIV

⁷³ For a complete study of the interpretation of the ekphonic signs, see Hoeg, *Notation Ekphonetique*. Other recent comprehensive observations on the usage, characteristics, and combinations of neumes include the works of Martani, "Theory and practice" and Engberg, "Greek ekphonic Notation."

Being chronologically older than the MSS of the second group, they have been studied by several Albanian musicologists. To this group a tenth MSS could be added, i.e. the codex Beratinus 1, which includes ekphonic signs in a few folia (ff. 45, 111, 156). Regarding the ekphonic signs present in the oldest manuscript of the entire Collection 448, Beratinus 1 (sec. VI), Sokol Shupo observed that the signs were added in a later period.⁷⁴ However, in one folio (f. 156) the musical signs seem to be added not later than the eighth century.⁷⁵

The second musicological study on this MS and other ekphonic MSS was performed by Holta Sina, at the end of her Ph.D. dissertation from 2013.⁷⁶ The ekphonic signs of the majority of the MSS of the first group have been a main object of study for Sina, who provides several tables with their specificities of notation (the characteristics and combinations of the signs), and their fragmentary musical reconstruction.⁷⁷ Yet, a comprehensive description of the liturgical content included in the MSS with ekphonic notation is still missing.

3.4. MSS with musical neumatic notation

As far as the Byzantine neumatic system is concerned, the most accepted categorization regarding the Byzantine diastematic neumatation remains that of the editors of the MMB who identified three principal stages: 1) the Early Byzantine (palaeobyzantine), including manuscripts from 9th to 12th century, 2) the Middle Byzantine (Hagiopolitean, "Round"), extending between the 12th and the 14th century, and 3) the Late Byzantine (Koukouzelean, hagiopolite-psaltic), from 14th to 19th century.⁷⁸ Finally, the latest stage is the so-called New Method notation (Neo-Byzantine), which began to be utilized after the 19th century, following the reform of the Byzantine notation.

⁷⁴ Shupo, *Gjurmët*, 6-34.

⁷⁵ *Ibid.*, 10.

⁷⁶ Sina, *Dorëshkrime*.

⁷⁷ *Ibid.*, 100-245.

⁷⁸ Wellesz, *History*, 262. A new interpretation of this "classical" and widely accepted organization is recently provided by Troelsgard, who notices a change in style and repertory between the Middle and Late sources, rather than a change in the notation itself. Troelsgard, *Byzantine Neumes*, 30-31.

In 2013, Meri Kumbe published the first catalogue of the Byzantine musical manuscripts preserved in Tirana, a catalogue based on the description of the repertory of the six musical manuscripts of the second group (with Byzantine neumes).⁷⁹ Up to date, this work is a valuable tool for a deeper understanding of the material and for a more grounded approach to the musical sources. The contribution of Kumbe also lies in the retrieval of the correct categorization and denomination of the manuscripts according to their actual content.⁸⁰ The six musical books of Collection 448 date from the thirteenth until the nineteenth century. They are chronologically represented in the following list:

Denomination	Type	Date	Style of Notation
Kod. Berat 23	<i>Heirmologion</i>	1292	Middle Byzantine
Kod. Berat 81	<i>Sticherarion</i>	XIV	Middle Byzantine
Kod. Korçë 72	<i>Anastasimatarion</i> - Antology	1736	Late Byzantine
Kod. Elbasan 87	<i>Heirmologion</i> - Antology	1810	Late Byzantine
Kod. Berat. 90	<i>Anastasimatarion</i>	XIX	New Method
Kod. Tiranë. 95	Antology - <i>Heirmologion</i>	XIX	New Method

In an informative short article regarding the musical manuscripts preserved in Ohrid and Tirana, Asen Atanasov reported that there are seven musical MSS in the collection of the CSA.⁸¹ In his list a MSS of the typology of *Sticheraria*, Kod. El. 82, also figures - a miscellaneous, bulky volume containing only a fragment of a *Trisagion* Hymn neumated according to the Byzantine New Method.⁸² He includes the Kod. Tr. 101, which contains a hand copied *Menaion* made on paper, i.e. an exercising notebook from

⁷⁹ Kumbe, *Dorëshkrime*. The description of the MSS followed a standard cataloguing way, following the example of Stathis' Catalogues of Musical Manuscripts. Although this is not specified in the text, it refers to the volumes of Στάθης, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς*, in the context of his catalogues of the musical MSS of Mount Athos (1975-1993) and Meteora (2006).

⁸⁰ The first denominations of Popa, rather generalized under the categories of *Oktoechos* and Anthology were further modified by Kumbe based into the content such as *Heirmologia*, *Sticheraria*, *Anastasimataria* and Anthologies. Names were modified respectively: 1) *Heirmologion* - Berat 23 (1292); 2) *Sticherarion* - Përmet 81 (XIII); *Anastasimatarion* and Anthology - Korçë 72 (1736); *Heirmologion* and Anthology - Elbasan 87 (1808), *Anastasimatarion* (c. XIX); Anthology-Heimologion – Tiranë 95 (c. XIX). Kumbe, *Dorëshkrime*, 46.

⁸¹ Atanasov, "Musical Manuscripts," 82-83,

⁸² The very general description of Kod. El. 87 is provided in Popa, "Katalog i Kodikëve," 164. The *Trisagion* Hymn on the same MS El. 87 is copied on ff. 285v-286r.

the 20th century. However, the Kod. Br. 90, an *Anastasimatarion* of the 19th century described by Kumbe, is missing from the list.

In this classification there is no evidence of manuscripts of the first stage or Early Byzantine or Palaeo-Byzantine notation. All of these manuscripts are actually different from one another, both in their neumatic style and in the repertory they include. As representatives of the later stages, there are four manuscripts of the eighteenth and nineteenth century. The new manuscripts include elaborations of the old repertory as well as new musical compositions of later composers of Byzantine music. The *Anastasimataria* types mainly include the Resurrection hymns to be sung on the Saturday Vespers and Sunday Lauds celebrations. The two more recent *Heirmologia* already include elaborations of the modern composers of Byzantine music like Petro Lambadarios of Peleoponesis, Daniel the Protopsaltes, and others.⁸³ Due to the different stylistic and reportorial techniques employed, the corpus of these manuscripts can be divided into two: the manuscripts realized before the fall of Constantinople, representatives of an old, conservative system of composition, and those made after the eighteenth century, when the compositional technique already seems to be characterized by a very rich style, similar to the one heard today in the musical practices of the Orthodox celebrations.⁸⁴

The oldest *Heirmologion*, considered as the most valuable manuscript of the collection, has a leading role in Kumbe's analytical description of the content.⁸⁵ According to Kumbe, the content of *Heirmologion* Br. 23 is quite unusual, since it presents a few additions compared to the Eustratiades edition,⁸⁶ which Kumbe takes into account for the restitution of the data.⁸⁷ Not much attention is given to the *Sticherarion* Br 81 though. In its description from the catalogue only the initial rubrics for the beginning of

⁸³ A list of the new composers to whom different chants in these new manuscripts are attributed is given in Kumbe, *Dorëshkrime*, 127-129.

⁸⁴ Starting with the 17th century, a very important one in the history of Byzantine chant, a large number of elements start to evolve: the type of manuscripts begins to change and the number of compositions increases. Cf. Arvanitis, "The Heirmologion." 235-236.

⁸⁵ The content of the chants for this manuscript is given in a quite comprehensive way, rendering the incipits of the first ode of each Kanon and their respective folia.

⁸⁶ Eustratiades, *Heirmológion*.

⁸⁷ Kumbe, *Dorëshkrime*, 120-123.

each month (for the *Menaia*) and, respectively, the first *stichera* for the big festivities of *Triodion*, *Pentekostarion* and *Oktoechos* are included.

No comprehensive study of the Middle Byzantine notated sources with a specific focus on the musical aspects had yet been conducted. The next chapter of this dissertation aims to bring new data concerning one of the fully neumated MSS of Middle Byzantine style, the *Sticherarion* Br 81. Initially, a full description of the repertory included in the manuscript will be provided, by giving the incipits of each present *stichera*. This will be supplemented by a palaeographical and codicological analysis, helpful for better understanding the techniques used for its compilation, i.e. clarifying how the manuscript was initially compiled and how it was adapted for liturgical use. The information gathered from these analyses will later on permit to identify its geographical origins.

II

THE STICHERARION BR. 81 OF THE CENTRAL ARCHIVE OF ALBANIA

The *Sticherarion* Br. 81 is the only medieval source of the typology of *Sticheraria* preserved today in the Central State's Archive (CSA) in Tiranë, Albania.⁸⁸ Furthermore, this MS, together with the *Heirmologion* Br. 23, is only one of the two representative sources of the middle stage of Byzantine musical notation. In this ambitus, a deeper study of the repertory, the codicological and the musical aspects of this manuscript, neglected until now, will bring into account important data regarding the developments of the style, the liturgical and musical features in a specific peripheral area of the Byzantine Empire, the Western Balkans.

The manuscript first described as an anthology in the Catalogue of Popa, a terminology that was later corrected into *Sticherarion of Menaion, Triodion and Pentekostarion* by Kumbe.⁸⁹ The later worked on the manuscripts in musical notation of the Collection 488 of the CSA, and recently has published a catalogue of the manuscripts.⁹⁰ One can notice that the privilege on her work got the *Heirmologion* Br. 23 regarding which are given the incipits of each section (for the Kanons, Odes and sometimes the *Heirmoi*), along with the critical apparatus. Instead, the cataloguing of the other manuscripts is very generic indicating only the number of folio and the rubrics for each festivity or beginning of the month (in the case of the fixed cycle) along with the incipit for the first chant of the festivity. This is the case also of the section dedicated to Br. 81, where generic information in a form of catalogue where are included the indications of folios for each beginning of the month are provided.⁹¹ For the first part of the *Sticherarion* (*Menaia*), it follows a transcription of the red headings and the modal indication along with the title of the first chant of the month. Regarding the second part

⁸⁸ CSA = Alb. AQSh, Arkivi Qendror Shtetëror,

⁸⁹ The full nomination given by Popa was *Oktoih, Antologji Muzikore Bizantine*, see Popa, "Katalog i Kodikëve," 164; at the margins of the informative form related of the manuscript at the Dossier of the Central State's Archive is found the following addition: "*Stiqirario e Minoligjios, Triodhit dhe Pendikostarit* singed by M. Kumbe, on 07/01/2010."

⁹⁰ Kumbe, *Dorëshkrime*.

⁹¹ *Ibid.*, 89-94.

(cycle of *Triodion*, *Pentekostarion* and *Oktoechos*), is given the folio and incipit at the beginning of each great festivity along with a first modal indication. This work has permitted to Kumbe to conclude that the content of the manuscript Br. 81 is very standard for this typology of books (meaning *Sticheraria*) and it doesn't represent any particularity.⁹² This conclusion, as will show further the methodology I have chosen for the analysis of the repertory, is questionable and it requires a more complete study of the MS from different perspectives, including a deeper study of the content, paleographical and musical characteristics of the manuscript.

1. *Codicological description*

Dimensions: mm 255 x 198, f. 220⁹³

Material: The *Sticherarion* Br. 81 is a parchment manuscript of medium dimension. The material is of poor-to-medium quality with darker hair side, almost brown at the edges of the sheet: the dots of the hair of the animal are quite visible while the flesh side is of light beige colour, spotted at the margins of the folia, especially on the upper ones and angles. Some leaves are very thin others thicker, almost all curved and damaged at the borders. All the mentioned characteristics suggest, geographically, a peripheral production of the MS, probably related to the Epiriote area, as distinguished from the high-quality of the material which characterizes the books produced in the central areas of the Byzantine Empire.⁹⁴ The first four sheets are detached from the rest of the MS, while others may have been lost. The text and the notes on the first sheets, worn on the right side, are subject to severe trimming. The covers consisted in wooden plates covered by leather: currently the top cover is missing, while is conserved the lower one.

⁹² *Ibid.*, 124.

⁹³ The number of folios is given according to the actual numbering in Arabic. Actually the MS conserves a total of 192 folios.

⁹⁴ The following description of the MSS is based on a palaeographical and codicological analysis made by me on the original MS at the Central Archive of State in Tiranë, Albania. The evaluation of the material quality alone i.e. the type of parchment used, as well as the presence of occasionally holes on the written surface of the folios (in a few cases, a type of reparation process by harsh sewing on the lower border of the script i.e. f. 157) indicate a provincial production of the book similar to other described codices provenient from the area of Epirus. For the provincial characteristics of the Epiriote MSS see Cataldi Palau, "Manoscritti epiroti a Londra," 443-522, esp. 468-473.

According to Popa, who gave the first description, based on handwriting the MS should go back to the fourteenth century.⁹⁵ Popa signalized the loss of several folios and noted that the text is presents an excellent calligraphic quality but faded in many papers. Br. 81 is actually an acephalous MS. It lacks both of the copysts' signature and datation, so remain currently unknown whether the name of the scribe, the exact date and the place of origin.

The gatherings: The majority of quires are gathered in quinternions by collecting five leaves in a quire. The *codex*, in its actual form, is constructed by the gatherings of 19 quinternions, one quaternion (ff. 151r-158v) and five detached folios (1r-5v). The original numbering of the fascicles is preserved at the upper side of the folio 92r, indicating the number ιδ' (XIV) for one quinternion. We have to consider that the Greek numbering must have been the most ancient one, probably contemporary to the time of copying of the manuscript. From it can be deduced that the actual fascicle IX corresponds to the original fascicle n. XIV. In a later stage the folios were numbered in Arabic numbers, by pencil, at the central upper side of each *recto*. It is to be mentioned that the enumeration in Arabic included three more quinternion that are now dispersed.

But while a part of the missing fascicles can be easily noticed taking into account the actual progression of numbers, a more accurate account can be furnished, anyway, by analyzing the repertory which in the case of a book such as the *Sticherarion* appears homogenous. According to comparision with the repertory of the Standard Abridged Version (SAV) of the *Sticheraria*⁹⁶ and further specificities of the general repertory of the *Sticheraria* it would be possible to present the physical construction of the manuscript in fascicles and corresponding folios. In Table 1 is presented the actual form of the manuscript and a possible reconstruction of the respective original fascicles. This is

⁹⁵ Popa, "Katalog i Kodikëve," 164. The description of the manuscripts had the purpose to introduce the manuscripts and to create for each single *codex* preserved in the CSA an identifying "passport", an informative draft, where the most important data was specified. The particularities regarding the missing files and specificities of the repertory in most of the descriptions provided by Popa were omitted.

⁹⁶ The Standard Abridged Version (hereafter: SAV) comprises the 750 *stichera idiomela* of the fixed liturgical year. In SAV *stichera* are presented according to their order in *Sticherarium Ambrosianum* gr. 44, A 139 sup., (Ed. Perria and Raasted, *Sticherarium Ambrosianum*) with the exclusion of one *sticheron idiomelon* found in A 139 but not in MS D, Vienna Theol. Gr. 181 (Høeg, Tillyard and Wellesz, *Sticherarium*.) For the list of SAV see Troelsgård, "Sticheron Call-Numbers," 3-20.

made possible with the aid of the old numbering of fascicle n. XIV, along with the paleographical analysis and the expected uniformity of the repertory of the *stichera*.

Table 1 – The state of the fascicles; the original Greek enumeration of the fascicles and the later Arabic numbering.

Actual Fascicles	Original fascicles	Folios	Notes
	I		Missing
I	II	1r – 5v	conserved only folios 1r-5v detached from the MS
II	III	6r – 15v	
	IV		missing quinternion (after the Arabic Numbers)
	V		missing quaternion (after the Arabic Numbers)
III	VI	33r – 42v	
IV	VII	43r – 52v	
V	VIII	53r – 62v	
VI	IX	63r – 72v	
	X		missing one fascicle
VII	XI	73r – 82v	
VIII	XII	83v – 91v	f. 87 counted twice 87r-v, 87/1r-v
	XIII		missing one fascicle
IX	XIV	92r – 100v	original fascicle ιδ', f. 98 counted twice 98r-v, 98(a)r-v
X	XV	101r – 110v	
XI	XVI	111r – 120v	
XII	XVII	121r – 130v	
XIII	XVIII	131r – 140v	
	XIX		missing quinternion (after the Arabic Numbers)
XIV	XX	151r – 158v	quaternion
XV	XXI	159 – 168v	
	XXII		Between ff. 168v-169r missing 1 quint. + 1 folio,
XVI	XXIII	169r – 177v	being the 1 st folio of extant fascicle XVI
XVII	XXIV	178r – 186v	f. 179 counted 2 times without distinguishment
XVIII	XXV	187r – 196v	
XIX	XXVI	197r – 206v	
XX	XXVII	207r – 214v	quinternion mutilated the last 2 folios
XXI	XXVIII	215r-220v	quinternion mutilated of the last 4 folios

Visible are the missing fascicles after the addition of the modern numbers between: ff. 15v-33r (the two fascicles one *quinternion* and a possible *quaternion*) and ff. 140v-151r (one *quinternion*). The missing files between: ff. 72v-73r (one fascicle), 91v-92r (one fascicle) and between ff. 168v-169r (1 *quinternion* and 1 folio being the 1st folio of actual fascicle XVI) are individualized from the analysis of the repertory.

From the existing repertory of Br. 81 and confrontations with SAV it can be observed that from the beginning of September are missing around 27 chants corresponding to five folios the former fascicle. The first f. 1r-5v are separated from the rest of the manuscript, probably were the last half the second original fascicle which being bended in the form of *quinternion* had to have five sheets (10 single folios *recto* and *verso*). Making a calculation between SAV call numbers and the starting point in Br. 81 we find out that before of the actual chant n. 1 in Br. 81, the SAV includes other 27 chants.⁹⁷ The last two folios of the current fascicle number twenty (207r-214v) appear to be missing. This affects the last existing the repertory of *stichera dogmatika* section (only first two lines of the chant are preserved). At least other five *dogmatika* chants could have filled the missing folios of this fascicle, but this remains only an approximate counting since the repertory of the *stichera dogmatika* is presented as very variable in different *Sticheraria*.⁹⁸

The ruling: The dry point ruling was made in accordance to the system n. 13 of Leroy's classification, made in each two folios at the *verso* side.⁹⁹ The marginal pricking (guiding) holes for the text-lines which, according to Jones, for the manuscripts starting from the twelve century had to be at the extreme edge of the leaf are eliminated from the trimming.¹⁰⁰ The same thing appears to have affected the prickings for the vertical bounding-lines which should have been at the upper and lower extreme edges of the

⁹⁷ This makes sense considering 27:10 is equivalent to 2,7 being this a normal length of chants per page, since we generally find 2-3 chants in a folio *recto* or *verso*.

⁹⁸ Strunk has observed that the copies of the book of *Sticherarion* almost never agree on the inclusion of the same *stichera dogmatika* (or as Strunk prefers to call them the "marian antiphons"). One of the eldest MS like *Triodion* Laura Γ 67 contains around 94 *stichera dogmatika*, while in other copies the number varies considerably. The melodies also appear to be different in each MSS, a fact that made Strunk conclude on the possibility that the *stichera dogmatika* were preserved mostly through the memory than in the form of written tradition. It seems that the choice on their selection, too, is left, in most of the cases to the preference of each copyist (or tradition). Cf. Strunk, "L'Ottoeco," 21-33.

⁹⁹ Leroy, "Quelques systèmes," 291-312, for system 13 see on p. 307.

¹⁰⁰ Jones, "Where are the Prickings," 85.

leaves. The present dimensions of the folios being 255 x 198 mm were originally larger. Since the age-trimming appears severe in both three directions: side, top and bottom, so that many quire numbers which were set originally to the upper right corner of the first recto of each quire are now missing.¹⁰¹

The dimensions of the written surface are 198 x 130 mm. The upper margin is 22 mm wide, the bottom one 35 mm, the left one 10 mm and the right one 58 mm. The ruling type corresponds to Leroy 32D1, which coincides to Lake, Type I, 26b, with five vertical lines: two on the left and three on the right side of each *recto*.¹⁰² In this aspect, the manuscript shares the same characteristics with the *Sticherarium Ambrosianum*, both present five vertical lines.¹⁰³ Maybe this is a feature adopted for the ruling of these type of books which generally present the text in a single column thus needing two vertical marginal lines as a guidance for the written surface and a third one on the right margin to guide the place for the modal indication at the beginning of each chant. This latter supposition regards only Br. 81 since most of the modal signatures are provided at the place guided by the third line, while in the case of *Sticherarium Ambrosianum* the line is used for the hymnographical ascription.

2. *The contents*

The *Sticherarion* includes a collection of chants, called *stichera*, to be sung alternated with fixed psalms of the evening (Vespers) and morning (Orthros) services in the Byzantine liturgy. Related to this specificity of the liturgical “intercalation” between the *stichera* and psalm-verses (*stichoi*), Troelsgard brings forward the consideration that probably the closest relative to the Byzantine *stichera* might be the Latin antiphon, which, by the other hand, is a composition that frames a recited psalm verse.¹⁰⁴ The collection of the *stichera* in a single volume such as *Sticherarion* is arranged usually according to a

¹⁰¹ Exception is made for quire XIV in f. 92r (iδ') and the first letter of the numbering (ι) in the following three fascicles.

¹⁰² Leroy, *Les Types*, 31.

¹⁰³ Perria and Raasted, *Sticherarium Ambrosianum*, 2. The Ambrosianus MS belongs to a similar category of ruling namely Leroy type 32C1q but has an additional upper marginal line.

¹⁰⁴ Troelsgård, “Byzantine *Sticheraria*,” 563.

systematic process i.e. representing each chant in a modal order rather than according to their liturgical place in the service.

Within the *Sticherarion* two principal sections can be distinguished: 1) the cycle of the fixed feasts of the liturgical year from September to August, known as the *Menaia*, which comprises the *stichera idiomela*¹⁰⁵ for the great feasts and the commemorations of the saints of each month known also as and 2) the cycle of the movable feasts where are inserted the *stichera* for the *Triodion*, *Pentekostarion* and *Oktoechos*. The entire repertory included in the *Sticherarion* consists of a wide collection of chants, generally ascribed to various hymnographers, almost all accompanied by musical notation.¹⁰⁶ From the 10th century, the earliest copies of single genre chant, a category which includes both the the *Sicherarion* and the *Heirmologion*, slightly start to substitute the various kinds of old *Tropologia* which included the service repertory according to a daily liturgical usage. The oldest neumated *Sticheraria*, in Coislin and Chartres notation, in regards of their content, may include *stichera* for only one of the annual cycles, or combine a number of cycles, most often those of the *Oktoechos* and the *Triodion*.¹⁰⁷ The apparition of the new *Sticheraria* fully neumated according to the Middle Byzantine "Round" system, still conserving some features of the earlier notations, will attend until the middle of the twelve century.¹⁰⁸ The first Middle Byzantine copies of the *Sticherarion* already in this stage include all the four books mentioned above, the *Menaia*, *Triodion*, *Pentekostarion* and the *Oktoechos*. An important feature of the early Middle Byzantine *Sticheraria* is their arrangement of the content, especially regarding the second cycle of the movable feasts (*Triodion* and *Oktoechos*) in a systematic order of the chants according to the modes and not to their liturgical position in the service.

¹⁰⁵ The term "*idiomelon*" refers to the distinguished singular melodic features of these *Stichera* (from *ídio* and *mélon* meaning "unique-melody"), as opposed to the *proshomoia* which were, by the other hand, melodies based on the textual-musical structure of other known chants (*prós hómoion* "similar to") i.e. *contrafacta*. For a constextualized distinction between the two see Troelgard, "Model melodies," 7.

¹⁰⁶ Among the *Sticheraria* books providing attributive notice on the hymnographers can be distinguished: the *Sticherarium Ambrosianum* Cf. Perria and Raasted, *Sticherarium Ambrosianum*, (PS), 57-58, and the EBE *Sticherarion* 883, Cf. Touliatos-Banker, *A Descriptive Catalogue*, 11-29, both giving many ascriptional references.

¹⁰⁷ Regarding the earliest phases of the notated *Sticheraria* in Coislin and Chartres see Wolfram, *Sticherarion*. For the organization of the *Triodion* see Poliakova, *Two Triodia*, 67-69.

¹⁰⁸ The eldest dated copy being the MS Sinai 1218 of the year 1177.

The detailed picture of the content included in the *Sticherarion* Br. 81 can be furnished only through a procedure of indexing of the repertory included in the book, a measure that is undertaken in Appendix I. The work was based on the comparison of the content of *Sticherarion* Br. 81 to the SAV inventory.¹⁰⁹ The inventory of the first part of the *Sticherarion*, published by Troelsgård, emerges as a significant tool for outlining the *Menaia* repertory of different Byzantine *Sticheraria* as complying with or deviating from the standard repertory.

The procedure followed for individualizing the contents consists in the indexing of the incipits of each chant by creating two inventories in order of appearance for all the chants inserted in the manuscript. In this way it is possible to individualize the particularities and the point of concordance between the manuscript in question and the Standard Abridged Version of the *Sticheraria*. The first inventory (Appendix I, Inventory I) is made for the first part of *Sticherarion*, the so-called *Menaia*, of the Orthodox liturgical rite. The second inventory (Appendix I, Inventory II) is made for the second part, which contains the repertory of chants belonging to the cycle of the *Triodion*, *Pentekostarion* and *Oktoechos*. The order of the representation of the repertory of chants in each inventory is the following:

- Numerical order of the chant in the manuscript
- The modal indication
- The textual incipit
- The number of folios (*recto* and *verso*)
- The festive occasion
- The SAV call number

2.1. The *Menaia*

The *Menaia*, literally meaning “book of the months”, within the *Sticherarion* provides the *stichera* for the cycle of the fixed festivities of the liturgical year. This period extends from September, which is the first month according to the liturgical calendar, until

¹⁰⁹ For importance and definition of SAV see above note 96, on page 28.

August. This calendar is also referred to as the cycle of the twelve months.¹¹⁰ The chants included in the *Sticherarion*, as already mentioned correspond to the Propers (in the Roman Church) which are sung at Vespers and Orthros of the fixed festivities. The whole festivities include the celebrations for the great fixed celebrations of the liturgical year: of the Virgin Mary (The Conception of Ann, The Nativity, The Entrance in Temple, The Annunciation, The Assumption), the Feasts of Christ, a part of which includes festivities of both the Virgin and Son, (The Annunciation, Christmas, The Meeting of our Lord, The Epiphany and others) and all the feasts of the saints according to the liturgical calendar for each month.

In *Sticherarion* Br. 81 the *Menaia* extends from the folio 1r until the folio 117r (see Appendix I, Inventory I). The texts of the rubrics in the manuscript written initially in red ink now are faded excessively, but they are still readable with the aid of other sources. Where there it is not possible the reading of the festive occasion, in which a group of chants was sung, I have used as a direct guidance the SAV. In this context, it has been proceeded to the translation of the rubrics in English, still maintaining the incipits in their original form. The later, thus, originally not provided by the textual accents, which is a general feature shared by the musical manuscripts, are upgraded in the Appendix I only by the addition of the capital letters and not of the spirit and accents punctuation, being only a tool for the identification of the repertory of the *Sticherarion* Br. 81 as compatible or not with the one of SAV. The original text provided by the copyist, likewise, is left intact while alternative readings are listed in the apparatus.

Although, in general terms and as expected, the *Menaia* of Br. 81 is designed according to the Standard Abridged Version of the *Sticheraria*, the indexing of the first part of *Sticherarion* Br. 81 has permitted to distinguish one additional feast for May 15 dedicated to Saint Barbaros (Table 2). The inclusion of this feast is a detail that may be taken to support the origin of the manuscript related to the south-west of the Balkan Peninsula where the saint is venerated. The chants included in this occasion are thirteen and indicate the importance given to this festivity, which put it in the same rank of importance to other great feasts.

¹¹⁰ Troelsgård, *Sticherón Call-Numbers*, 3.

Table 2 - Repertory outside SAV, Incipits for the feast of St. Barbaros (May 15)

No	Br.	Mode	Incipit	Folio	Occasion
81					
373		α'	Τὴν βαρβαρικὴν σου ποτέ	87/1	Barbaros
374		β'	Ἐξήνθησας δαυϊτικῶς	87/1v	Barbaros
375		γ'	Νυσσαϊκὴ σύμπνοια καὶ συνάθροισμα	87/1v	Barbaros
376		δ'	Τὸν βάρβαρον βίον σου	88	Barbaros
377		δ'	Κέρδος ἡρνήσω φονευτῶν	88	Barbaros
378		πλ α'	Ἡ πάντιμος καὶ λαμπροφωτόμορφος	88v	Barbaros
379		πλ α'	Ἡ ἀενάως βρούουσα	89	Barbaros
380		πλ β'	Ἀγάλλου Νικόπολις	89	Barbaros
381		πλ β'	Τὴν προγονικὴν σου ῥωπήν	89v	Barbaros
382		πλ β'	Ῥόδον ἐξ ἀκανθῶν	89v	Barbaros
383		βαρ	Νῦν ἐπέφανεν ἡ πανεύσημος μνήμη	90	Barbaros
384		πλ δ'	Πηγὴ ὑδατόβρυτος ἡ ἀφθόνως	90	Barbaros
385		πλ δ'	Ὁ πρὶν φωνεὺς ἀνθρώπων	90	Barbaros

The chants, all unedited, give to the manuscript a unique character, being the only surviving exemplar of *Sticheraria* that has them.¹¹¹ To this festivity and the given particular chants it will be dedicated a specific attention in the last chapter of this thesis.

The indexing of the repertory for the *Menaia* has allowed observing the inclusion of a few other additional chants. Eight in total, these chants represent sticheraric additions to the SAV or later inclusions by other hands of certain chants that are not *stichera* like the following n. 306 and 307 represented in the following Table 3.

Table 3 Additional Chants in Br. 81

N.	Mode	Incipit	Folio	Occasion
306	πλ δ'	Ἐπεφάνη ἡ χάρις τοῦ θεοῦ ἡ Σωτήριος	74	(Jan 30 th , Three Hierarchs)
307	(πλ β')	Τριὰς Ἁγία καὶ προσκυνητὴ δόξα	74v	(Jan 30 th , Three Hierarchs)
308	πλ δ'	Δυὰς μαρτύρων σήμερον ἀνέτειλεν ἡμῖν	74v	(Jan 31 st , Cyrus and John)
426	πλ α'	Τὴν ἀπλέτον τῶν ἀνθρώπων	98	(Jul 20 th , Elias the Prophet)

¹¹¹ The incipits of these chants are not included in Follieri, *Initia*, and, consecutively, in none of the printed copies of *Menaia* (cf. MR and MV).

443	α'	Ὁ πάντων ἐλεήμων Κύριος καὶ ἀγαθός	101	(Jul 27 th , Panteleimon)
512	α'	Σὲ προστασίαν ἔχομεν οἱ Χριστιανοί	116v	(Aug 31 st , Theotokos' Girdle)
514	πλ β'	Μήτηρ Ὑψίστου Θεοῦ συνάρχου	117	(Aug 31 st , Theotokos' Girdle)
515	πλ δ'	Σήμερον τὴν χάριν τῆς Θεοτόκου	117	(Aug 31 st , Theotokos' Girdle)

The first two additions, respectively Ἐπεφάνη ἡ χάρις τοῦ θεοῦ ἢ Σωτήριος (n. 306) and Τριάς Ἁγία καὶ προσκυνητή (n. 307) compromise two *stichera* for the feast of the Three Hierarchs (Jan 30th), a new commemoration established after the standardization of the repertory of the *Sticherarion*.¹¹² Their place in the liturgy is at the procession in the conclusion of the Great Vespers of the feast (εἰς τὴν λιτήν). and even if usually were not copied in the *Sticherarion*, the two are included in most of the printed *Menaia* collections.¹¹³ The provision of both of them in the *Sticherarion* Br. 81, apart from furnishing some information regarding the diffusion of the feast among the community where the book was used, doesn't have to be seen as a particular case and object of further study.¹¹⁴

The following chant Δυὰς μαρτύρων σήμερον ἀνέτειλεν ἡμῖν (Br. 81 n. 308 corresponding to SAV 510) represents a duplication of a common *stichera* from the standard repertory concerning the feast-day of Cyrus and John (Jan 31st).¹¹⁵ The chant Τὴν ἀπλέτον τῶν ἀνθρώπων (n. 426) for the feast of Elias the Prophet (July 20th) is inserted without notation. This chant probably came out of the repertory in a later stage since it is not included in the SAV list and is only given as textual version without

¹¹² The Three Hierarchs (BHG 747) are St. Basil the Great, St. Gregory of Nazianzus and St. John Chrysostom, all commemorated separately in three different dates in January (Basil Jan 1st, Gregory Jan 25th and Chrysostomos Jan 13th). The establishment of this feast seems to have taken place around the end of the eleventh century, during the reign of Alexios Comnenos I (1080-1118), after disputes that arose among the Byzantine intellectuals regarding importance of one of the three saints upon the other. Melton, *Religious Celebrations*, 859. The *Akolouthia*, or the Official service for the feast, connected to the name of John Mauroπους was edited by Nicolaus Rayaesus (*De Acolouthia Officii Kanonici*) in AS *Iunii*, ii.

¹¹³ Among other editions, the texts of the two *stichera idiomela* of both chants are included in Roman *Menaion* (MR) III, 426-427; *Menaia Venice* (MV) V, 223; *Patrologia Graeca* (PG) 29, cccxl; AS *Iunii* II, xxxvii, fact that testifies their incorporation into the celebration of the service. While in all the above editions, their authorship is related to the name of Nilus Xanthopoulos, *Sticherarion* Br. 81 does not offer any affirmation to this attribution.

¹¹⁴ This is confirmed by the fact that the chants were not provided by the main scribe of the compilation of the manuscript. The data related to the scribes and copyist and the procedure employed for the compilation of Br. 81 are discussed in the section 3. Paleographical characteristics.

¹¹⁵ Being first inserted in its right place on f. 74r (Jan 31st, Cyrus and John) is duplicated by a later hand on the *recto* of f. 74 without major variants regarding the provision of the text or neumes.

supplying the neumes in Br. 81. The following additional chant for Panteleimon (July 27th) doesn't make part of SAV but is given also in *Sticherarium Ambrosianum gr.* 139 *sup.*¹¹⁶

The last three additional chants incorporated in *Sticherarion* Br. 81 are all rubricated to one single festivity dedicated to the Girdle of the Theotokos the Holy Cincture of the Virgin Mary (Aug 31st), which also closes the cycle of the *Menaia* calendar. Usually, for this feast, the standard repertory of the *Sticheraria* includes only one chant.¹¹⁷ Even though the texts of these three last chants in Br. 81 were copied in the very initial phase of the compilation of the book, visible by the continuity of the same script, each of them presents different characteristics. The first chant, *Σὲ προστάσιαν ἔχομεν οἱ Χριστιανοί* (n. 512) is supplied originally with neumes from the main copyist. The second *Μήτηρ Ὑψίστου Θεοῦ συνάρχου*¹¹⁸ (n. 514) supplied by neumes in red ink, while *Σήμερον τὴν χάριν τῆς Θεοτόκου* (n. 515) has been left blank neume-wise.¹¹⁹ The latter detail that might suggest, as in some other occasion, the scarcity of usage of the chant by the time the manuscript was copied.

Other small variations compared to the SAV include the philological variants and changes in the order of chants belonging to the same mode or the same feast day. While within a single feast the *stichera* are normally arranged in modal sequence, among the same modes the order of *stichera* is unpredictable. Related to this for around seventeen festivities the order of the chants within the same mode appears differently arranged from that of SAV.¹²⁰ Anyway this instability in order seems to be frequent in the

¹¹⁶ The addition by a later hand in *Ambrosianus* (A) appears in f. 302r. Cf. Perria and Raasted, *Sticherarium Ambrosianum*, 9. In Br. 81 the text is copied by the principal hand while the neumes are added in red ink. This chant is actually an octoechic *sticheron*. Husmann, *Die Oktomodalen Stichera*, 318-320.

¹¹⁷ Being respectively the last chant included in SAV, call-number 750, inc. Ὡς στέφανον ὑπέρολαμπρον (Ἦχος β').

¹¹⁸ I have been able to identify only one other *Sticherarion* that includes this chant the MS Paris. gr. 355. This manuscript is described by Gastoué, *Paléographie musicale*, 83-84.

¹¹⁹ Chant n. 512 *Σὲ προστάσιαν ἔχομεν οἱ Χριστιανοί*, not the same as: *Σὲ προστάσιαν ἔχομεν, Ἄχραντε* IHEG III, 468; MR IV, 277; MV VIII 32; PG 105, 1093 (*Σὲ προστάσιαν ἔχοντες*). Incipit *Μήτηρ Ὑψίστου Θεοῦ Υἱοῦ συνάρχου* in IH II, 426; concordant text in Anth III, σμε'.

¹²⁰ The festivities where the chants are differently arranged within the same mode include: Sept 8 (Nativity of the Theotokos) for mode δ' and πλ β; Sep 14 (Exaltation of the Cross) for mode πλ β; Sep 20 (Eustace and Companions) for πλ δ'; Dec 4 (Barbara) for more b and πλ β; Dec 6 (Nicholas) for mode πλ β; Dec 13 (Eustatius and Companions) for mode δ'; Dec 25 (Christmas) for mode πλ δ'; Dec 27 (Stephen) for mode β; Jan 6 (Epiphany) for mode δ', πλ β and πλ δ'; Feb 2 (Purification) for mode

Sticherarion tradition.¹²¹ From an aspectual analysis it can be deduced that this change of order affects especially chants in modes that are more frequently used and which contain a big number of chants such as second mode (β'), fourth mode (δ'), second plagal ($\pi\lambda \beta'$), and fourth plagal ($\pi\lambda \delta'$). Less frequent is the case of first plagal mode ($\pi\lambda \alpha'$) appearing only one exchange of order while this phenomenon never affects the chants composed in first mode (α') and third mode ($\beta\alpha\theta$). The latter two are used less frequently and contain a small number of chants for each festivity or, in other cases, are not used at all. It has been noted the lack of some chants or the displacement of others.¹²² For example, two chants lacking in their usual place for the Festivity of Christmas are copied in addition with a different calligraphy and replaced at the last two pages of the manuscript. On the other hand, few chants are just omitted for some festivities as: SAV 318 (Proeortia of Christmas), SAV 443, SAV 449 (Jan 6, Epiphany) and SAV 563 (Apr 23 George). Not ordinary is the displacement of the following chant: n. 50 $\pi\lambda \beta'$ Η Ελισαβετ συνελαβε f. 10v (Sep 23, Conception of the Forerunner) which in A is copied in another occasion always related to the John the Baptist (June 24).

The direct comparison with the SAV, furthermore, allowed noticing the lack of a group of chants due to the absence of folios and fascicles, in addition to those already reported in the description of the archivists (see above Table 1). This is the case of around 6 folios in the beginning of the manuscript corresponding to twenty-seven *stichera*. Compared to the SAV we can see that the *Menaia*'s cycle begins with chant n. 28 of the SAV, being the first chant for Br. 81 in order of progressive numeration. Between folios 3v and 4r there can be noticed about twelve missing *stichera*, corresponding to two or three missing folios. Between folios 14v-15r probably disappeared one other folio corresponding to six *stichera*. Two fascicles are wanting between folios 15v-33r after the enumeration with Arabic numbers, made probably by the archivists of CSA. This fascicle conserved the *stichera* from Oct 6, SAV 124 (feast: St. Thomas the Apostle) to Nov 16,

$\pi\lambda \beta$; Mar 9 (40 Martyrs of Sebastea) for mode β ; Jul 15 (Cerycus and Julitta) for mode β ; Jul 17 (Marina) for mode β ; Jul 20 (Elias the Prophet) for mode $\pi\lambda \beta$; Aug 6 (Transfiguration) for mode β ; Aug 15 (Dormition of the Theotokos) for mode δ' , $\pi\lambda \alpha$, $\pi\lambda\beta$; Aug 29 (Decollation of the Forerunner) for mode δ' .

¹²¹ Perria and Raasted, *Sticherarium Ambrosianum (Pars Suppletoria)*, 9.

¹²² Regarding the order of the chants and the textual variants of the incipits is proceeded with a footnote evidencing the version of the SAV and other three sources such as Vienna Dalasseni Cod. Theol. gr. 181 (D), *Sticheraion Koutmoulousi* (K) and *Sticherarium Ambrosianum* gr. 44 Sup. A 139 (A).

SAV 228 (feast: St. Matthew the Evangelist). Between folios 91v-92r another fascicle disappeared previously to the Arabic enumeration. Here the *stichera* missing extend from May 24, SAV 583 (feast: St. Symeon of the Wonderful Mountain) to Jun 29, SAV 631, (feast: SS. Peter and Paul).

2. 2. The *Triodion* and *Pentekostarion*

Except of the fixed feasts of the liturgical year, the book of *Sticherarion* includes also the *stichera* related to the movable cycle of festivities, the services which vary according to the Orthodox Paschal Calendar. Historically since the first stages of the compilation of as a type of liturgical book, the *Sticherarion* included the portions dedicated to other three variable phases of the Orthodox commemorations, the *Triodion*, *Pentekostarion* and the *Oktoechos*. This cycle is present in *Sticherarion* Br. 81 too as shown in the second list of indexing of the chants (Appendix I, Inventory II).

The *Triodion* is a liturgical book of the Orthodox rite that contains the variable portions of the Liturgy and other services for the particular period of the ecclesiastical calendar. The terminology *Triodion* derives from the fact that during the season the Canons contain only three odes instead of the usual nine. The Canon is a series of nine chants, odes used at the Orthros (Matins). The nine odes vary so as to correspond with the theme of the particular feast. During the liturgy, besides to the Kanons were to be sung also a selection of *stichera* which are collected in the section of the *Sticherarion* bearing the same name, that of *Triodion*.

In Br. 81 the *Triodion* part is arranged in the standard way as it is in most copies of the *Sticherarion* which means in two divided sections.¹²³ A principal section which included the *stichera idiomela* of the proper (Vespers, Lauds and the antiphons of the Friday Passions) and a section dedicated to the *stichera proshomoia* or *contrafacta* placed after the antiphons (*anabathmoi*) of the *Oktoechos*. In this sense the Br. 81 resembles most the type of *Triodion* of *Sticherarion* of Vienna *Codex Dalasseni* (Vienna Theol. gr. 181), and is less similar to *Sticherarium Ambrosianum*, in which, the commonly separated section of

¹²³ Regarding the arrangement of the *Triodion* see Follieri and Strunk, *Triodion Athoum* (Pars Suppletoria), 3.

the *contrafacta* (*stichera proshomoia*), are inserted in their actual place according to the liturgical usage.

The *Triodion* of Br. 81, as other similar copies of the normal *Triodion*, includes in the first section the proper chants from the Sunday of Publican and Pharisee until the Holy Saturday. The book opens with the *stichera* for the four Sundays leading up to the beginning of the Orthodox Lent corresponding, in Western terminology, to those for the period from the Sunday before Septuagesima to Quinquagesima Sunday: Sundays of the Publican and Pharisee, of the Prodigal Son, of the Carnival and of the Cheese Fast (or Expulsion of Adam). In the normal *Triodion* after the Cheese Sunday follow the *stichera* for the six weeks of Lent proper, which begins on the Monday after Quinquagesima and concludes with the Friday before Palm Sunday¹²⁴. In Br. 81 the cycle of the six weeks of Lent proper is interrupted at the fifth week due to a lack of one fascicle between f. 140v-151r, last *stichera* being Ἐξ Ἱερουσαλήμ κατέβην ἀπολισθήσας for the Vespers of Tuesday in the Fifth week.

In the next f. 151r only four of the last chants of the Palm Sunday remain intact from the usually fully provided Palm Sunday in *Sticheraria*. In the same sense are fully provided the first three days of Holy Week. Regarding the enrichment of the Holy week services, Strunk gives the following conclusion:

The Wednesday of Mid-Lent, with the ceremony of the *Adoratio Crucis*, and Maundy Thursday, with the Pedilavium, call for more elaborate treatment; most elaborate is the treatment of the Good Friday office, with the fifteen antiphons of the Holy Sufferings and the twelve *troparia* of the hour services.¹²⁵

The *stichera* related to the commemorations of the Holy week are completely represented in the Br. 81 version as in most copies of the thirteenth century *Sticheraria* and conclude with the Holy Saturday Vespers. The *Sticherarion* book does not provide the chants for Easter and Br. 81 must have not make exception of this rule.

Since the normal copies of the *Sticherarion* seldom treat the *Triodion* proper and the Pentekostarion as separate divisions, and since in the vast majority of them the

¹²⁴ *Ibid.*, 3.

¹²⁵ *Ibid.*, 4.

stichera for Easter are simply omitted, the Sunday of St. Thomas (or Antipascha) may be expected to follow immediately after Holy Saturday.¹²⁶ After Easter, or better after the Holy Saturday, in Br. 81 the chants of two Sundays including the *stichera* for Sunday of Thomas (A 139 = 11 *stichera*) and Sunday of the Woman at the Tomb (A 139 = 9 *stichera*) of *Triodion* are missing due to the missing the folios. This corresponds to other lacunae of a fascicle (*quinternion*) between f. 168v - 169r which affects also the first festivities of Pentecost.¹²⁷ Thus the four Sundays which usually open the Pentecost series, Sundays of the Women at the Tomb, of the Paralytic, of the Samaritan Woman and the Sunday of the Blind, were to be part of the missing *quinternion* and must have been formerly copied in all normality in Br. 81 as in other copies of the *Sticherarion*.¹²⁸

The remaining part of the *Pentekostarion* extends from f. 169r until f. 180r. Only the two last chants from the Saturday of the Blind are surviving on f. 169. The cycle then follows in all normality: The Ascension is commemorated on the Thursday proceeding the Sunday of the Nicaean Fathers. The chants of the Sunday of Nicaean Fathers, of Pentecost and of All Saints are provided without any notable distinction from the normal *Pentekostarion*.

2.3. The *Oktoechos*

The term *Oktoechos*, as a part of the *Sticherarion*, refers to the book of liturgical texts set to the Byzantine musical system of eight modes, and their use liturgically. The Byzantine *Oktoechos* collection represents, as the name suggests, a complete set of chants in eight Byzantine *echoi*.

¹²⁶ *Ibid.*, 4.

¹²⁷ For Pentecost are missing the folios which contained the chants for the feast of Sunday of the Paralytic (A=4 *Stichera*), Wednesday of mid Pentecost (A=11 *Stichera*), Sunday of the Samaritan Woman (A=7 *Stichera*) and also are missing 3 first chants of Sunday of the Blind (A=5 *Stichera*)

¹²⁸ The two authoritative copies of the *Sticherarion* published by MMB (facsimile I and IX) contain a total number of around 45 *Stichera* for the six Sundays (last two of *Triodion* and first four of *Pentekostarion*). A fascicle of *quinternion* has ten folios with two sides each which make a number of twenty single sheets. The calculation brings to an approximate number of 2,25 *Stichera* per sheet which perfectly fits the habitual spaces dedicated to chants per page in the *Sticherarion* Br. 81. It can be concluded then that the missing *quinternion* must have had contained exactly the usual number of chants and represented all the six missing Sundays part of *Triodion* and *Pentekostarion* sections in their usual form.

The series of hymns for a cycle eight weeks included in the *Oktoechos* it is organized according to the Byzantine system of the four authentic and the related plagal modes (*echoi*). The *proprium* for each mode begins with Vespers on Saturday and ends with the interpolated *troparia* at the Beatitudes in the Divine Liturgy on the following Saturday. A pious tradition attributes to John Damascene the compilation of his historic core of Sunday hymns in honor of the Resurrection.¹²⁹ Also other chants included in this collection are believed to be the work of St. John Damascene (c. 676-749) and other hymnographers of the eighth and ninth centuries.¹³⁰

The *Sticherarion* Br. 81, as most copies of this typology of books, preserves its *Oktoechos* collection after the cycle of *Triodion* and *Pentekostarion*. It was very useful, for this step, the comparison of the repertory of Br. 81 with *Sticherarium Ambrosianum*.¹³¹ The comparison, indeed, has revealed that the second part of *Sticherarion* Br. 81 varies significantly respectively to the *Sticherarion* A 139 of the Biblioteca Ambrosiana.

The usual contents of *Oktoechos* section within the *Sticherarion* was first analysed by Tillyard. He observed that the section is differently arranged in two main types of MSS. Thus, two main forms of arrangement of the repertory *Oktoechos* are known: The Cyclic *Oktoechos* and the Systematic *Oktoechos*.¹³²

The first type is best provided in the *Sticherarium Ambrosianum* where all genres are cyclically arranged, each mode comprising three *anastasima*, four *anatolika*, a *dogmatikon*, an *apostichon*, the *alphabetika* (of the mode), three *anatolika* for the Sunday Lauds. *Sticherarium Ambrosianum* does not contain the *stichera anastasima* for Sunday Lauds, nor the three *anatolika* for Sunday Vespers. To this cycle in A 139 is added the section of the Eleven *Eothina* (attributed to the Emperor Leo the Wise) and furthermore an appendix containing the *Staurotheotokia* chants.¹³³

¹²⁹ Lingas, *Musica e liturgia*, 78.

¹³⁰ Troelsgård, *Byzantine Neumes*, 22;

¹³¹ Perria and Raasted, *Sticherarium Ambrosianum*.

¹³² Tillyard, *Hymns of the Octoechus I*, xi-xvi. "While some sources arrange the contents in a systematic order, with the *anatolika*, *alphabetika*, and *anabathmoi* as separate collections, running through the modes three times, others prefer a cyclic arrangement, running through the modes only once and following under each mode the order of performance - *anatolika* of the Saturday Vespers, *alphabetika*, *anabathmoi*, *anatolika* of the Sunday Orthros, *anatolika* of the Sunday Vespers."

¹³³ Perria and Raasted, *Sticherarium Ambrosianum* (Pars Suppletoria), 10.

The *Oktoechos* in *Sticherarion* Br. 81, differently from that of *Sticherarium Ambrosianum*, belongs to the second group, the 'systematic' arrangement where the genres are organized as separated sections. Within each genre the modes are sorted in succession from the first to the fourth plagal, each section running one time through the modes. This arrangement it is more close to the one provided in *Sticherarion Dalasseni* (Vienna gr. 181) copied on 1221¹³⁴ and other manuscripts of the thirteenth century which represent the same arrangement features. Like in the majority of the manuscripts copied around the thirteenth century the *Oktoechos* of Br. 81 presents the following sections:

- The *anatolika* (180v-193r)
- The *alphabetika* + *theotokia aposticha* (193r-198r)
- The antiphons of the *anabathmoi* (198r-202r)
- The *stichera dogmatika* (211r-214v)

The number of the *anatolika* is 88, dividing them in those used in the Saturday Vespers, Sunday Orthros and Sunday Vespers. The chants of this latter service are not provided in *Sticherarium Ambrosianum*, rarely in other *Oktoechoi* arranged cyclically. In Br. 81 these chants (Sunday Vespers) are neumated for the first four modes ($\alpha' - \delta'$) but left in blank starting from the first plagal mode ($\pi\lambda \alpha'$).

The number of *alphabetika* is 24 combined in 8 sections (in progressive alphabetic order of the capitals) with three *anatolika* for each mode adding to each section a *theotokion* of the mode for the service of Saturday Vespers. They are followed by the Antiphonic *troparia* collection of the *Oktoechos* (*anabathmoi*) organized in modal successions (to be sung in Sunday Orthros).¹³⁵ Before the *stichera dogmatika* are inserted the *proshomoia* (*contrafacta*) for the Great Week in Lent which as in other systematic *Sticherarion* here are copied as a different section and not in their liturgical place. The *dogmatika* present a total of 13 pieces. Their selection does not agree neither with A or D or other manuscripts of the period thirteenth-fourteenth century. Generally the selection

¹³⁴ The *Sticherarion* of Vienna National Bibliothek (*Vindobonensis* gr. 181) differently known as the Codex Dalasseni (D), a name related its copyist, was the first MS to open the facsimile's series provided by the *Monumenta Musicae Byzantinae*. This MS, being provided both by the information related its datation and copyist, was published along with a detailed analysis of the content. See Hoeg, Tillyard and Wellesz, *Sticherarium*.

¹³⁵ On the *Troparia* of the *anabathmoi* see Strunk, *The Antiphons*, 50-66.

of the *dogmatika* is proved to be an independent choice of the scribe/copyist of each manuscript.¹³⁶

As a whole, the systematic organization of the *Oktoechos* within the *Sticherarion* is shared by all the manuscripts of the twelve century and the majority the *Sticheraria* preserved from the thirteenth century. Related to this Oliver Strunk observed that it is possible to recognise that:

[...] until about the year 1250 the systematic arrangement was the one universally favored. Later thirteenth-century copies lean now in the one direction, now in the other, until about the year 1300, when the cyclic arrangement wins general acceptance and the use of the systematic arrangement ceases.¹³⁷

Strunk gave also an account of the periodization of the manuscripts according to the *Oktoechos'* arrangement basing his observations on the dated manuscripts. He individualized the MS Laura Δ 3, dated 1304, as the last *Sticherarion* book having the systematic *Oktoechos*, while the first to use the cyclic arrangement Athens, National Library 957, dated 1274.¹³⁸ Considering the systematic choice for the organization of this final part of the book it could be possible to establish the compilation of the *Sticherarion* Br. 81 around the middle of the thirteenth century or the first half of the fourteenth century. This consideration is based on the preservation and arrangement of the common repertory of chants.

Furthermore, it is interesting, to observe how to this part of the manuscript, originally copied according to the old systematic arrangement, is added a persistent "marginal" repertory at the sides of the original script, with the intention (of a slightly later hand) to adapt the old fashioned systematic order into a more modern one, introduction a sort of cyclic arrangement.

¹³⁶ Perria and Raasted, *Sticherarium Ambrosianum* (Pars Suppletoria), 10.

¹³⁷ Follieri and Strunk, *Triodium Athoum*, 8.

¹³⁸ *Ibid.*, footnote 8.

2. 4. The texts added at the margins of the folios in Br. 81: The *stichera anastasima* and *aposticha*

The addition of the marginal text, probably of a later stage, becomes consistent with the beginning of the Anatolikon at f. 180v. It first comprehends the inclusion in the margins of the pages the *idiomela anastasima* I, II, III of each mode for Vespers aside of the *stichera anatolika* with which they should be combined in the liturgical *praxis* and *idiomela anastasima* I, II, III, IV of each mode for Lauds also these aside to the proper *anatolika*. We find them until the end of the *anatolika*'s (Table 4). The inclusion of the *anastasima* indicates a step forward from the *Oktoechos* towards the formation of the the new liturgical book of *Anastasimatarion* which was soon to substitute the *Sticherarion*. The insertment of the set of resurrection chants, some of which neumated for the first time is observed in the *Sticheraria* starting from the fourteenth century. Kujumdzieva evidenced the complete order of the contents and repertory of the *Oktoechos* from this stage in the following order according to the MS Sinai 1471, ff. 299r-303v, for the first mode: Saturday Vespers - 3 *anastasima* - 4 *anatolika* - ordinary *dogmatikon* - *apostichon* - 3 *alphabetika* - *theotokion*; Sunday Orthros - *anabathmoi* - 4 *anastasima* - 4 *anatolika*; Sunday Vespers - 3 *anatolika*; the *theotokia dogmatika* and *staurotheotokia* follow the latter.¹³⁹

In his publication *L'ottoeco nei manoscritti melurgici Padre L. Tardo* introduced the cycle of the *Oktoechos* according to the liturgical revision¹⁴⁰; the same repertory of resurrection chants presented in his collection, is found in the marginal repertory of the *Sticherarion* Br. 81. These are the same *stichera* provided at the margins of the *Oktoechos* in Br. 81: the *stichera anastasima* for Saturday Vespers and Sunday Orthros (

Table 4) and the *aposticha* for Saturday Vespers.

¹³⁹ The stages from *Oktoechos* to the *Anastasimatarion* are introduced by Kujumdzieva, "Studying the *Oktoechos*," 124.

¹⁴⁰ Tardo, *L'Ottoeco*, presents the modern edition of the liturgical cycle for the *stichera* of the *Oktoechos* organized in the cyclic order.

Table 4 - Stichera Anastasima (only text) at the margins of Oktoechos in Br. 81

<i>stichera anastasima</i> for Vespers (Saturday <i>Esperinos</i>)	<i>stichera anastasima</i> for Lauds (Sunday <i>Orthros</i>)
<p>f. 180v 1st mode: Τὰς ἑσπερινὰς ἡμῶν εὐχὰς Κυκλώσατε λαοὶ Σιών Δεῦτε λαοὶ ὑμνήσωμεν</p>	<p>f. 181r 1st mode: Ὑμνοῦμεν σου Χριστέ Ὁ σταυρὸν ὑπομείνας Ὁ τὸν Ἄδην σκυλεύσας Τὴν θεοπρεπῆ σου συγκατάβασιν</p>
<p>f. 182r 3 2nd mode: Τὸν πρὸ αἰώνων ἐκ Πατρὸς Χριστὸς ὁ Σωτὴρ ἡμῶν Σὺν Ἀρχαγγέλοις ὑμνήσωμεν</p>	<p>f. 182v 2nd mode: Πᾶσα πνοή, καὶ πᾶσα κτίσις Εἰπάτωσαν Ἰουδαῖοι Χαίρετε λαοὶ καὶ ἀγαλλιᾶσθε Ἄγγελος μὲν τό Χαίρε</p>
<p>f. 183v 3rd mode: Τῷ σῷ Σταυρῷ Χριστέ Σωτὴρ Πεφώτισται τὰ σύμπαντα Δοξάζω τοῦ Πατρὸς</p>	<p>f. 184r 3rd mode: Δεῦτε πάντα τὰ ἔθνη Διηγῆσαντο πάντα τὰ θαυμάσια Χαρᾶς τὰ πάντα πεπλήρωται Ἐν τῷ φωτὶ Σου Δέσποτα</p>
<p>f. 185r 4th mode: Τὸν ζωοποιὸν σου Σταυρὸν Τοῦ ξύλου τῆς παρακοῆς Πύλας Ἄδου συνέτριψας Κύριε</p>	<p>f. 185v 4th mode: Ὁ σταυρὸν ὑπομείνας καὶ θάνατον Ἐν τῷ σταυρῷ σου Χριστέ Τῷ σῷ Σταυρῷ Χριστέ Τῶν πατρικῶν σου κόλπων</p>
<p>f. 186v 1st plagal mode: Διὰ τοῦ τιμίου σου Σταυροῦ Ὁ τὴν Ανάστασιν διδοὺς Μέγα θαῦμα</p>	<p>f. 187v 1st plagal mode: Κύριε, ἐσφραγισμένου τοῦ τάφου Κύριε, τοὺς μοχλοὺς τοὺς αἰωνίους Κύριε, αἱ γυναῖκες ἔδραμον Κύριε, ὥσπερ ἐξήλθες</p>
<p>188v 2nd plagal mode: Νίκην ἔχων Χριστέ Σήμερον ὁ Χριστὸς θάνατον πατήσας Σὲ Κύριε τὸν ὄντα ἐν πάση</p>	<p>189r 2nd plagal mode: Ὁ Σταυρὸς σου Κύριε Ἡ ταφὴ σου Δέσποτα Σὺν Πατρὶ καὶ Πνεύματι Τριήμερος ἀνέστης Χριστέ</p>
<p>190r 3rd plagal mode (<i>Barýs</i>): Δεῦτε ἀγαλλιασώμεθα τῷ Κυρίῳ Σταυρὸν ὑπέμεινας Σωτὴρ Ἀπόστολοι ἰδόντες</p>	<p>190v 3rd plagal mode (<i>Barýs</i>): Ἀνέστη Χριστὸς ἐκ νεκρῶν Ἀνάστασιν Χριστοῦ θεασάμενοι Χριστοῦ τὴν ἀνάστασιν Τί ἀνταποδώσωμεν τῷ Κυρίῳ</p>

191v 4 th plagal mode: Ἐσπερινὸν ὕμνον καὶ λογικὴν λατρείαν Κύριε, Κύριε, μὴ ἀπορρίψῃς ἡμᾶς Χαῖρε Σιών ἀγία, μήτηρ τῶν Ἐκκλησιῶν	192r 4 th plagal mode: Κύριε, εἰ καὶ κριτηρίῳ παρέστῃς Κύριε, εἰ καὶ ὡς θνητὸν ἐν μνημείῳ Κύριε, ὄπλον κατὰ τοῦ Διαβόλου Ὁ Ἄγγελός σου Κύριε
--	---

The sources of the thirteenth century anyway differ in terms of the inclusion of the new neumated cycles. From f. 193 until f. 197v are given the *stichera aposticha* which were not included in the original text. They are provided close to their place in the liturgy like follows (Table 5):

Table 5 - *Stichera aposticha* (only text) at the margins of folios Br. 81.

f. 193r	Τῶ πάθει σου Χριστέ	<i>apostichon</i> 1 (ηχ α')
f. 194r	Υ (Η) Ανάστασις σου Χριστέ Σωτήρ	<i>apostichon</i> 1 (ηχ β')
f. 194v	Ὁ τῶ πάθει σου Χριστέ	<i>apostichon</i> 1 (ηχ γ')
f. 195r	Κύριε ἀνελθὼν ἐν τῷ Σταυρῷ	<i>apostichon</i> 1 (ηχ δ')
f. 195v	Σὲ τὸν Σαρκωθέντα Σωτήρα Χριστόν	<i>apostichon</i> 1 (ηχ πλ α')
f. 196v	Τὴν ἀνάστασίν σου Χριστέ	<i>apostichon</i> 1 (ηχ πλ β')
f. 197r	Ἀνέστη ἐκ τοῦ τάφοῦ	<i>apostichon</i> 1 (ηχ βαρ)
f. 197v	Ἀνήλθες ἐπὶ Σταυροῦ	<i>apostichon</i> 1 (ηχ πλ δ')

On f. 195v (left margin) and f. 197r (right margin) are added the rubrics of the *stichera anastasima* of the *Oktoechos* for Big Vespers of Saturday (Table 6).

Table 6 - Additional *stichera* (only text) at the margins of folios of Br. 81.

f. 196v Ἐν τῷ μεγάλῳ εσπερινῷ Ἦχος πλ. β'	<ol style="list-style-type: none"> 1. Νίκην ἔχων Χριστέ, τὴν κατὰ τοῦ ἄδου 2. Σήμερον ὁ Χριστός, θάνατον πατήσας 3. Σὲ Κύριε τὸν ὄντα, ἐν πάσῃ τῇ κτίσει 4. Ἐν τῷ Σταυρῷ σου Χριστέ καυχώμεθα 5. Δόξα τῇ δυνάμει σου Κύριε, ὅτι κατήργησας 6. Ἡ ταφή σου Κύριε, τὰ δεσμὰ τοῦ Ἄδου 7. Διὰ παντὸς εὐλογοῦντες τὸν Κύριον 8. Τίς μὴ μακαρίσει σε, Παναγία Παρθένε (Θεοτοκίον)
f. 197r (upper right margin)	1. Ὁ Σταυρός σου Κύριε

<p>Αναστάσιμα Στιχηρά ἐς τῶν Αἰώνων. Ἦχος Πλάγιος τοῦ Δευτεροῦ</p>	<p>2. Ἡ ταφή σου Δέσποτα 3. Σὺν Πατρὶ καὶ Πνεύματι 5. Τριήμερος ἀνέστης Χριστέ (τετράφωνος) 5. Κύριε μέγα καὶ φοβερόν</p>
<p>f. 197r (lower right margin) Ἦχος Βαρύς (all 7 of <i>Ambros.</i> f. 292v-293r)</p>	<p>1. Δεῦτε ἀγαλλιασώμεθα τῷ Κυρίῳ 2. Σταυρὸν ὑπέμεινας Σωτήρ 3. Απόστολοι ἰδόντες 5. Κἄν συνελήφθης Χριστέ 6. Δαυϊτικὴν προφητείαν εκπληρῶν 7. Κατήλθες ἐν τῷ Ἄδι Χριστέ 8. Ἐν τάφῳ κατετέθης</p>

2.5. The *Kekragaria*

In the two last folios of the *Sticherarion* Br. 81 are copied the *Kekragaria* chants. These chants, which take their name from the Psalm verse 140, although old in the history of the Byzantine music, appear in written form only at the beginning of the 14th century, after the adoption of the Jerusalemite *Typikon* on the Balkans.¹⁴¹ The process of writing down of chants the *Kekragaria* is connected to the reform activities of John Koukouzeles and the appearance of a new type of music manuscript: the *Akolouthiai* or Anthologies. Regarding the appearance of the *Kekragaria* in the notated sources Kujumdzieva has observed that they start to be inserted in a written form only at the beginning of the fourteenth century, a process than continues latter (towards the 16th-17th) with a large inclusion of this repertory of chants in the new *Anastasimatarion* collection.¹⁴² According to Kujumdzieva, the earliest traces of the notated *Kekregaria* (14th century) include only the first verse of the psalm 140, the *Kyrie Ekekraxa* while the second verse, the *Kateuthintheto* is notate only in the souces of the fifteenth century and later.¹⁴³ In *Sticherarion* Br. 81 actually appears written down only the first verse; the *Kekragaria* included are nine and their order is provided in progression of the *oktoechos* system. Actually on f. 219v is provided a first version of the first mode (although is not possible to see the *martyria*, the melody is the one usually provided for the first mode) followed

¹⁴¹ Kujumdzieva, *The Kegregaria*, 449.

¹⁴² *Ibid.*, 450-451.

¹⁴³ *Ibid.*, 451.

by its *heteron* (the alternative melody) always in the first mode. In the same folio are given the second and the third mode melodies (the martyria are a bit faded but it is possible to the indication of the second mode and also that of the third).¹⁴⁴ In f. 220r are copied in progression of the oktoechos, the mode fourth authentic and all the plagals (even here martyria, although difficult to read indicate the modes). The fact that only the first verse of the psalm 140 is copied could suggest an early inclusion of these chants in the *Sticherarion* Br. 81, although as it will be possible to observe in the following paleographical observations and the neumatic observations, the *Kekragaria* appear to have been copied in a later stage from the initial copying of the manuscript.

3. Paleographical characteristics

The *Sticherarion* Br. 81 presents 24 lines of text and 24 lines of neumes. The text was written in a small, round and rather archaizing script. Its characteristics employ the usage of a usual liturgical minuscule found generally in other manuscripts of thirteenth and fourteenth centuries. The spacing between the letters is the same wide-speared type of script found in other manuscripts provided by the musical notation. The accents and spirits above the text, as in other manuscript which imply the addition of the neumes, are not provided. The colour of the text is brown but faded in several pages into a light brown. The script is regular and vertical. An attempt to classifying the copyists in those who wrote the text, the neumes, initial letters and the ones who added the modal signatures could be satisfactory to shed light into the procedures employed by the *scriptoria* in the compilation of the book.

From a palaeographical analysis of the text it results that the manuscript, in its first stage, was compiled by two copyists. The first one, worked at a small part of the book which can be found at the beginning of the manuscript from f. 1r until f. 33v. The second copyist's hand can be found from f. 34r until f. 214v (until the last mutilated *dogmatikon*). We see that the work was not divided equally and that the second copyist carried a principal role in the compilation of the text.



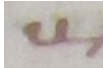

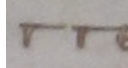

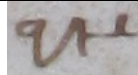


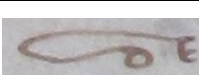
¹⁴⁴ For the *Kekregaria* chants of the first three modes, which are copied on f. 219v in *Sticherarion* Br. 81, see Plate N. 11.







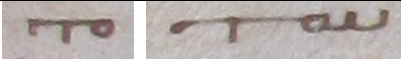
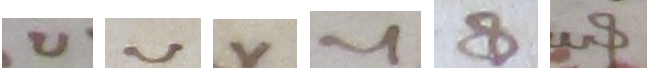




The MS does not preserve any signature of the scribes, thus we cannot know the names of the scribes who compiled the *Sticherarion* Br. 81. For this reason the classification will be made naming each scribe by a letter of the alphabet. Thus the one who worked on the main text will be classified as Scribe A, to the secondary copyist will be given the signature B.

Scribe A (Table 7): Who worked on the main text, wrote in a regular brown minuscule from folio 34r to 214r with a space at ff. 74r-75r. The letters are small and well-spaced generally divided from one another. High stroke ligatures are present for the combinations of the letters *tau* with all the vocals (*alpha/epsilon/omicron/iota/eta/omega*), *tau* with *rho*, *sigma* with *alpha/epsilon/omicron/iota/omega*; *phi* with *alpha/epsilon/omicron/iota/omega* but also in combination with *tau* and *rho*; *gamma* with the vocals; *psi* with vocals; *chi* with *alpha/epsilon*, *chi* with *rho*; and finally the combinations of minuscule *delta* with *alpha/epsilon/omicron/iota*. Low stroke ligatures present the combinations of *mu* with vocals and *nu*; majuscule *delta* with vocals: *alpha* with *mu/nu/rho*, *alpha* with *iota/upsilon*. The word *καὶ* is always written extended within the text of the chants.

The letter *beta* is written in an archaic minuscule form, similar to *mu* or rather *u* with the right stroke extended. *Omega* is always presented small and closed, imitating the mathematical infinity symbol. Within the minuscule are used always imitating the majuscule form the letters *gamma* with a vertical and long horizontal stroke and *lambda* widely opened. Less often appear as majuscule the letters *theta* round and thick and *delta*. *Pi* is also written imitating the majuscule form in a straight rectangular form without curves.

Table 7 – Scribe A, hand-writing characteristics

Scribe A (ff. 34v-214v)					
					
α	A	β	Γ	ΓΓ	
					
(α)γ(μ)	1)Δ	2) δ(o)	3) δ(ε)		


1)ε 2)E ε(ι) 3) ευ

Z H 1)θ 2)Θ 3)(σ)θ(α) ι

K λ λλ M ν

ξ ο π π(τη) (σ)π

ρ ρ(ο) α(ρ) σ σ(θη)

σ(θα) στ(ει) σ(χv) σσ(ο) ς

τ(ο) τ(αv)

1)υ 2)υ 3)υ υι 1)φ 2)φ

χ ψ(v) 1)ω 2)ω

Ποιησθαι (ποιεῑσθαι)

Θέοτοκε Παρθένε

Πρεσβένει




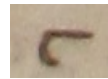








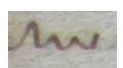


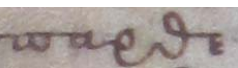

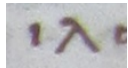
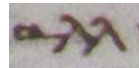







Scribe B (Table 8): Copied the text from 1r until 33v. This scribe used the same small script as scribe A, but has some characteristics of the handwriting that make














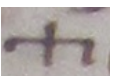

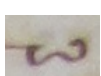

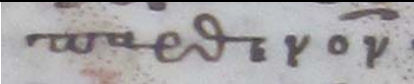

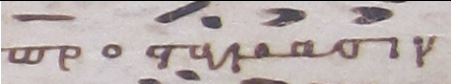
undoubtable the fact that was another hand. From his work survives only one integral fascicle, few detached sheets of the beginning of the manuscript and the first folio of the third fascicle (33rv). Compared to Scribe A, this script style presents more ligatures which compromises in some cases more than six letters, aside to the usual ligatures adopted scribe A. The script although is symmetrical and calligraphic.

The *epsilon* is both in majuscule and minuscule form. When majuscule is big, round and ornamented at the middle line by a kind of small vertical stroke. Minuscule *omega* is presented in two forms wide open and closed. *Pi* appears always similar to the closed omega with an upper stroke and is often found in bindings with *tau*.

The most evident feature of this script is the way of writing the letter *ksi*, big and in the form of clenched fist, represented as a separated letter or in ligature with the previous letter. The minuscule *theta* is often presented in an archaic ligature, a pinch upward, with a rounded loop around, curling down and over itself and continuing with the surrounding letters. Besides this form theta appears both as majuscule big and round or thin and simple.

Table 8 – Scribe B, hand-writing characteristics

Scribe B (1r-33v)					
					
α	1) β	2) β	1) Γ	2) (α)γ(μ)	δ
					
1) E	2) ε	ε(υ)	ε(ξ)	ζ	
					
1) H	2) η(ν)	1) Θ	2) θ(ε)	3) (παρ)θ(ε)	
					
Κ	ι λ	(α)λλ	μ(H)	μ(ην)	
					
ν	ξ	(ρ)ξ	(υ)ξ	(δο)ξ	


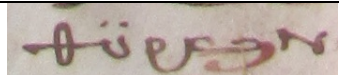

				
Ο(μ)ο	π	ρ	(θ)ρ	ρ(θ)
				
σ	στ	σπ	σ(θ)	
				
τ(ε)	1)υ	2)υ+φ	χ(α)	
				
1) ψ	2) ψ (υχας)	1) ω	2) ω	
				
Παρθένον				
				
Πρεσβύειν				
				
Προστάγμασιν				

Except of the two principal copyists A and B it can be notices some additions of later hands as follows:

Scribe C: Supplied the text of the Eleven Eothina on ff. 215r-218r. The text is bigger and less careful than in the rest of the manuscript but it seems to be contemporary with the main text. This hand, not only preserved the same ligatures as the previous scribes, but it is characterized by more enriched style, adding complimentary ligatures of: *rho* and *omega* (in a way that the steam of rho connects with *omega* drawing a flower with two petals). The epsilon is presented in the archaic *occhiello* form when accompanied or combined with other letters. The letter *zeta* is presented in the form of 3 while *ksi* is always written in its geometrical form. The *iota* and *upsilon*, differently from the main text, here are provided by two upper dots introducing a diaeresis. Still, the latter is in most of the cases false since the vocals *iota* and *upsilon* with “diaeresis”

appear as single match and not in a group in combination with other vocals as presented in the two last examples of scribe C in the following Table 9.

Table 9 – Scribe C, style and ligatures

Scribe C (215r-218r)
 <p>εὐαγγελιζομένης</p>
 <p>(τῶν) θυρῶν</p>
 <p>φιλάνθρωπε</p>

This handwriting is very similar to the one who filled the space left from copyist A at f. 74r – 74v with the two additional *stichera* for the feast of Three Hierarchs Ἐπεφάνη ἡ χάρις τοῦ θεοῦ ἡ Σωτήριος (πλ δ') and Τριὰς Ἁγία καὶ προσκυνητὴ δόξα (πλ β').¹⁴⁵ In both cases the text appears bigger than the original and the color of the pen, the shape of letters and the *ductus* are visibly different the previous Scribe A and B.

Scribe D: after C, copied in f. 74v - 75r the chant Δυὰς μαρτύρων σήμερον ἀνέτειλεν ἡμῖν (πλ δ) at the remaining empty space left by A and B. From a close looking to the graphic aspect of the text and neumes this scribe might be the one who wrote at the end of the manuscript in f. 218v-219r, the 2 missing chants for Christmas (both text and neumes). This scribe also supplied the neumes for the previously written text of *dogmatikon*, by A.¹⁴⁶

Scribe E: Later occasional work adding the text and music of Κύριε Ἐκέκραξα on ff. 219v – 220r. This scribe used the same broad stylus for both the text and neumes. The ink is dark brown almost black.

¹⁴⁵ About these two chants, which are an addition to the SAV repertory see Table 3 Additional Chants in Br. 81, on page 34.

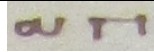
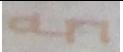
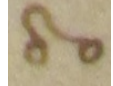



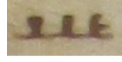
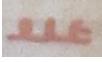



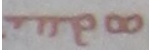



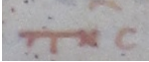


¹⁴⁶ Scribe D might be the same Neumator 4, see below in this chapter, section 4. The musical notation related to the discussion about the suppliers of the neumes.

Initial letters: Generally, after the scribes had finished copying the text from their Model it was proceeded to the addition of the initial letters and the headings. In Br. 81 it seems that the same scribe who provided the Initials carried the duty to provide also the headings. This is confirmed by the same color of the red ink provided in both cases. The Initials are very simple; only few of them are decorated in a minimalistic way, adding simple vegetal branches. The motive of a fish is used to decorate the initial *omikron* for the first chant of the festivity of Cheese Sunday (Κυριακή τῆς Τυρινῆς ἢ Τυροφάγου) on f. 123v.

The headings: are written in a red carmine color which has faded excessively. They are represented in a minuscule script often in liturgical abbreviated form. Along with the festal occasion, and/or where this is missing, it is given also the *martyria* (the modal indication) for each chant. From confrontations of the script they seem to have been provided by the same scribe A (

Table 10).

Table 10 - Headings in Br. 81

Scribe A	Headings
	
	
	
	
	
	
	
	
	

The system used for the compilation of the manuscript is the following: first is provided the text, then the initial letters and the headings and at the end the neumes. This can be seen in those cases where the chants are not completed by the neumes but still they conserve the initials, the headings and also the *martyrias*.

The orthography: Errors include the iotacism and homophony as well as confusion of certain words. Very often are written omicron instead of omega, epsilon for eta, αι for ε and the way around, upsilon for iota and many others.

Additional features: The manuscript is generally absent of the ornamentation. It presents only some very simple ornamental features at beginning of the months with vegetal motives. The most evident ornament is found on folio 117v indicating the beginning of the second part of the book: the cycle of the movable festivities. Inside the shape of a tetrahedron, adorned with motives of stylized hearts in red is written the first festivity of *Triodion*, the Sunday of Pharisee and Publican.

Towards a history of the manuscript: The information about the history of the manuscript previous to the time it reached the Central Archive of the State in Tirana is poor. One clue, for its previous location might come from the possession note at the ending of the manuscript. At f. 219r, maybe from the same the same hand/black ink which added most of the marginal notes (later, possibly sec. XV-XVI), is written the following:

Τοῦτο τὸ παρὸν στιχηράριον ἔνι τῆς Παναγίας τῆς Σπηλιωτίσσης · καὶ ὁ
ἱερεὺς ὁποῦ νὰ ψάλλῃ τὸν ναὸν τῆς Παναγίας, ἕως νὰ ψάλλῃ τὸν ναὸν νὰ
τὸ(ν) ἔχη · καὶ ὁποῖος νὰ τὸ κρύψῃ καὶ νὰ μὴδὲν τὸ δείξῃ, νὰ ἔχη τὰς ἀράς
τῶν τριακοσίων δέκα καὶ ὀκτῶ Θεοφόρων Πατέρων καὶ πάντων τῶν ἁγίων.

[The present *Sticherarion* belongs to the (monastery/church) of the Panaghia (Ever Saint Theotokos) of the Cavern. And the priests who sing at the church (of the Panaghia) must have it, to use it, as long as they sing in the church. And whoever who hides it and does not bring it to light, will be cursed by the 318 Holy Nicene Fathers (*Theoforoi*) and all the saints.]

The note is meaningful because suggests that the book had to be used for the liturgical singing even in a far later stage from its production and regardless of the old fashion style of the *Oktoechos* contained. Regarding the Church of the Ever Saint of the Cavern indicated in the note we cannot be sure for its exact collocation. Churches named after the *Panagia Spilotissa* are several, especially in the Epiriote territory, while in Albania an especially around the area of the recovery of the manuscript, there are no evidences for the existence of a church named after it.

From the archivistic investigation on the documentation related to the manuscript at the CSA it has come into light new information related to the “last” area of provenance. From the register of entering documents in the CSA it can be seen that the manuscript was brought in Tirana from the city of Berat in year 1975.¹⁴⁷ The establishment of this data regarding the provenance is important since there have been several speculations in the matter. In most of the recent studies the manuscript is presented as provenient from another city in the south of Albania, that of Permet.¹⁴⁸

4. The musical notation

The notation in *Sticherarion* Br. 81 is that of the Round Middle Byzantine style, in dark-brown almost black ink. The *stylus* used for supplying the neumes is thicker than the one of the text written above the text in one column with 24 lines. Knowing nothing

¹⁴⁷ CSA F. 507, V. 1975, D. 14, n. 9-10. The file on the entering register contains the information that on date 05.08.1975, a certain Teodor Kriqi sold to the Archive the present MS (Byzantine notation, parchment, sec. *circa* XIV, total ff. 207) together with a fragment of the Liturgy of John Chrysostom (fragmentated codex, sec. *circa* XV, total ff. 42). Regarding the first MS a note about its importance is added as follows: Codex in parchment “Byzantine musical text with different melodies”. This codex is originating from the city of Berat that was known as one of the most important centers of Middle Ages in Albania. The specialist who evaluated the MS highlights that the volume has a great importance through enriching the collection of the Albanian musical manuscripts. I translate the following notice contained in the document mentioned above “The MS could be correlated to the other Byzantine musical MS of Berat copied in the year 1292 (meaning the *Hiermologion* Br. 23), which already is being preserved at the Archive.” CSA F. 507, V. 1975, D. 15, n. 9. The other archival file bearing the date 14.08.1975, which consists in a “Payment-Order” (Urdhër Pagesë), by repeating once again the importance of the MS repeating the above notice, adds an information regarding the payment of 2000 Lek to Teodor Kriqi for both copies brought by him at the CSA.

¹⁴⁸ Although in the Popa, *Katalog*, 164 is named: Kodiku i Beratit 81 (Codex of Berat 81), in other authors like in: Kumbë, *Dorëshkrime*, 89-94; Sina, *Dorëshkrimet muzikologjike*, 63, 79-81, is referred as Kodiku i Permetit 81. The later take as a fact the erroneous nomenclature Permet 81 given both in the Register of Fund 488 and the accompagnative schedule of the MS in CSA.


about the *scriptoria*, the scribes and copyist and the datation of the manuscript, the classification of the style and the shape of neumes seems to be the most plausible way to establish approximately some organized ideas about the work conducted for the compilation of this MS and possibly a more accurate chronology of it. In any case, the study of the notation if taken alone could not provide all the needed information for the dating of the MS. It can only suggest some hints regarding the datation but in general cannot be enough for the establishment of the age of the musical MSS.¹⁴⁹ A study in complexity of other features such as the material, the script, and the included repertory together with the valuation of the notational characteristics can help for more accurate conclusions.

At the first look it is merely impossible to catch differences between the neumes shapes in the MS as a whole, at least, up to the point where clues are given by the very significant variations of the text-writing (especially towards the ending of the MS the last ff. 218v-220r). This is due to the uniformity (in size and colour), and a very careful way in the work of supplying the neumes made by the copyists. Anyway, an attentive observation to specific shapes of neumes throughout the MS can bring new facts into light. In the same way as for the text, also for the neumes there can be distinguished two principal neumators. Besides this it can be noticed three additional other suppliers, of sporadic appearing. In order to facilitate the comparison between the different hand writers of the neumes I have collected all the different characteristics in Table 11. In a systematic way each single sign visibly belonging to each hand is put aside one another in horizontal.

Neumator 1 (ff. 1r-170r, 176v-178r, and 215r-218r): Had the principal role of supplying the neumes, appearing in 80% of the manuscript (calculated from the remaining fascicles). This hand provided the neumes for the cycle of the fixed festivities of the liturgical year (the *Menaia*), the *Triodion*, and a small part of the *Pentekostarion*. Besides this, it seems that this same hand supplied the neumes for the eleven Eothina



















¹⁴⁹ Papathanasiou, "The dating," 36, observes that for the dating of the musical manuscripts it is, however, very illusive to rely on the notation alone. The use of older stages of notation than normally used in the period when the manuscript was produced is a recurrent phenomenon. Thus, the fully developed middle Byzantine notation though with archaizing features with many red variants, can not constitute the sole clue for the chronological placement of the musical MSS.

(Morning Resurrection Chants) on ff. 215r-218r, whose text was provided by the Scribe D.

The notation used is the classical Middle Byzantine “Round” notation. The neumes are clearly readable and well-spaced. The main feature of this script is the conservative way of writing the neume *hypsele* with the thin horizontal stroke crossing the oblique stem (). This characteristic *hypsele* can be encountered in early Middle Byzantine manuscripts like Sinai 1218 the earliest dated MS (copied in 1180), in Middle Byzantine notation. Vienna Theol. gr. 181 (copied in 1221) and Patmos 220 (copied in 1223) present the same *hypsele*. Starting from the late thirteenth to the fourteenth century the shape of *hypsele* evolved into an L-like shape. Twenty years ago, at the publication of *Sticherarium Ambrosianum.*, Raasted suggested that the development of the *hypsele* can be a useful tool for establishing the chronology of the undated musical manuscripts.¹⁵⁰

At ff. 214v-218r is the same Neumator 1 who provided the neumes for the Eleven Eothina. Since the script changes considerably it can be possible to hypothesize that the Eothina were not part of the Model from where the main text was copied and so were taken from another source. Even if the stylus for the addition of text and neumes for this part changes, it is very probable that the same Neumator 1 added both the text and music thus corresponding to the Scribe D.

Table 11 – Neumators – Comparisons

	Neumator 1 f. 1r – 170r 176v, 177, 178r, 215r-218r	Neumator 2 f. 170v - 210v	Neumator 3 f. 87/1r, 89r - 90v	Neumator 4 f. 211r – 214v, 74v-75r, 218v	Neumator 5 f. 219v – 220r
<i>ison</i>					
<i>oligon</i>					
<i>oxeia</i>					
<i>petasthe</i>					

¹⁵⁰ Perria and Raasted, *Sticherarium Ambrosianum* (Pars Suppletoria), 6.

<i>kouphisma</i>					
<i>pelastón</i>					
<i>dyo</i> <i>kentemata</i>					
<i>apostrophos</i>					
<i>dyo</i> <i>apostrophoi</i>					
<i>kentema</i>					
<i>hypsele</i>					
<i>elaphron</i>					
<i>chamele</i>					
<i>Hyporroe</i>					
<i>kratemahypor</i> <i>rhoon</i>					
<i>diple</i>					
<i>kratema</i>					
<i>klasma</i> or <i>tzakisma</i>					
<i>gorgon</i>					
<i>apoderma</i>					
<i>xeron klasma</i>					
<i>kylisma1</i>					
<i>kylisma2</i>					
<i>parakletike</i>					

<i>tromikon</i> (<i>strepton</i>)				
<i>homalon</i>				

Neumator 2 (f. 170v-210v): supplied the chants for the second part of *Pentekostarion*, the *Oktoechos* (*anatolika*, *alphabetika*, *anabathmoi*) and the Lent *proshomoia*. The second Neumator uses a slightly lighter ink but always in the dark-brown tonalities. Probably he used a different pen as well. This different hand can be distinguished, first of all, by the different way of writing the *hypsele* (thick and later style resembling an L). Also the *apoderma* is different, a bit bigger with the ends of the half circle and the middle vertical line fixed by small horizontal strokes. The *ison* is shorter and smaller than the previous hand's one. Generally, all neumes seem a bit pressed as trying to extend horizontally rather than vertically. This is the case of *petasthe* which differently from *petasthe* of the precedent hand, lies down horizontally. Also the *krátema* seems to be visibly affected by this horizontal development, resembling a pressed Z with the parallel lines prolonged.

The hand seems more evolved from the one of the precedent neumator. On the basis of this statement is the shape of *hypsele* developed into a new stage confronted to the previous. Some of the thirteenth century MSS like Sinai 1472 (1276), Sinai 1231 (1236) and Sinai 1484 present similar evolved form of *hypsele*. Sinai 1221 (year 1321), Sinai 1229 (1374), 1230 (1365), Sinai 1504 (13th-14th century), EBE 883 (13th-14th century), Sinai 1585 (14th century) and Sinai 1453 (14th century) have a more evolved, prolonged *hypsele*.¹⁵¹ Even more evolved is it in Sinai 1564 (14th-15th century) and Sinai 1538 (15th century) showing a later development towards the creation of the post-Byzantine style of the notation. From the confrontations it becomes clear that this shape of *hypsele* started to become persistent during the second half of the thirteenth century and found wider usage during the fourteenth-fifteenth centuries. It is significant to see in both the first and second Neumators two distinguished styles of developments of the neumes,

¹⁵¹ I have consulted the MSS in microfilms at the collection of MMB. The references related to the typology, location, library, provenance, date and other informations for each of the MS are accessible at the inventory of MSS of MMB collection at the website <http://www.igl.ku.dk/MMB/intro.html>

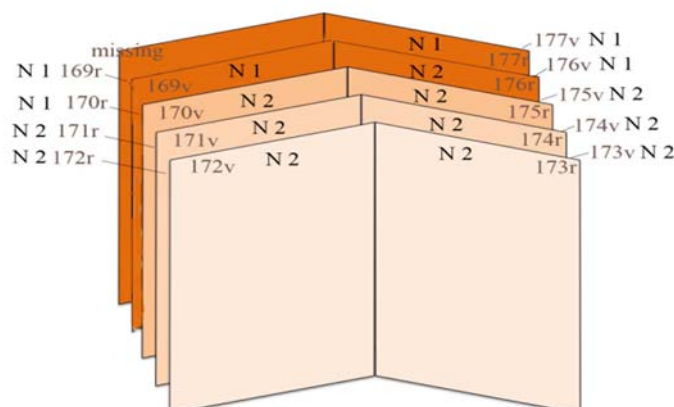
showing probably a middle stage between the conservation of the old style (the first Neumator) and the further need for evolving into the new fashion of the middle-thirteenth century, expressed by the second Neumator's style.

Considering this change of style, the small percentage of the work of the second Neumator (around 15% on the remaining files) and the collocation towards the end of the MS one could think that probably Neumator 2 worked in a later stage, maybe on a manuscript which was left uncompleted by the previous Neumator 1. To support this statement it can be useful noticing the same identical neumatic style of Neumator 2 provided for two chants, not belonging to the SAV repertory,¹⁵² left unfilled previously by the first Neumator (f.101r and f. 117r). In these two cases the neumes were supplied by Neumator 2 partly in red and light-brown ink. This could be an explanation if we don't take into account further evidences about the organization of the work of the two principal neumators.

In any case, it has to be considered also the fact that the two copyists worked on the same time. The musical notation of both hands seems to be in both cases Middle Byzantine, except of the few individual characteristics mentioned above. They seems to have had organized the work in two separate parts. Their work is separate almost all fascicles with only one exception. Neumator 1 compiled entirely the first fifteen actual fascicles while respectively Neumator 2 hand seems homogenous from fascicle seventeen until the beginning of the *dogmatika*. It appears, although, that only for the compilation of one fascicle Neumator 1 and 2 collaborated in the division of the work. In Figure 1 is shown the work of both copyists of the neumes (Neumator 1 and 2), in a contemporaneous process of the compilation of the sixteenth actual fascicle.

¹⁵² The first chant on f. 101r Ὁ πάντων ἐλεήμων Κύριος (Jul 27, Panteleimon) the second being on f. 117r Μήτηρ Ὑψίστου Θεοῦ σὺν Ἀναρχοῦ (Aug 31, Girdle of the Theotokos) both supplied by the Neumator 2 in red ink.

Figure 1 - Quire compiled by Neumator 1 and 2









It can be seen that, before the gatherings into a quire, Neumator 1 filled the outer sheets of the fascicle while the inner fascicle were provided by the Neumator 2. Although actually is missing the first folio of this precise fascicle the first Neumator's hand appears in the last folio of the quire, for supplying the neumes of *recto* and *verso* and also in three parts of the next-to-last sheet except of folio 176r. The procedure of compiling the leaves before gathering into quires is well known in the practice of producing manuscripts in the Middle Ages.

Neumator 3 (f. 87/1r, 89r - 90v): who completed only a part of the chants for Saint Barbaros and is not appearing in the rest of the manuscript. The other chants of this festivity were supplied by Neumator 1 (f. 87/1v - 89r), starting with second half of the first chant of Saint Barbaros and proceeding until the seventh¹⁵³. The beginning of the first *sticheron* (f. 87/1r) and last six chants for this festivity are completed by another hand, which seem to be contemporary with the previous two, but for the peculiarities is convincible enough to be considered another scribe, which we can name as Neumator 3.

He filled the musical part on the existing and authentic text provided by the principal Scribe A. The hand is easily distinguished by the strong *ductus* and the thickness of the neumes. The *petasthe* has different character than in the previous two neumators, it is curved on the left end forming a small oval circle between the ending and the body of the mark, and it is bigger than the other neumes. On the same way

¹⁵³ Even if the pen used is thinner and the ductus seems to be less secure in these folios as before, the shape of the neumes makes undoubtable the fact that here we have to do with Neumator 1.

appears also the *kratema*, being nothing else than the union of *petasthe* and *diple*. The *hypsele* is in most of the cases like an L-shape but with the vertical stroke short. The combination of neumes conserves an old style as in the case the ascending third by placing only a *kentema* above the *kratema* () which is similar to the one presented in Vienna theol. gr. 181 and unlike in the case of the previous two principal neumators which add also an *oligon* (). Also the combination of neumes in the group of *xeron-klasma* follows the style of Vienna *Sticherarion* by presenting *dyo kentemata* for the ascending second above the *xeron-klasma* () instead of the *oligon* () as in the case of the Neumator 1 and 2. Two possibilities can be considered for the addition of the neumes by the Neumator 3: whether they were added in a later stage still preserving a conservative style or being supplied contemporaneously to the Neumator 1. The second case seems to be supported by the fact that there is not any variation in the ink used for this chants and the other surrounding chants of the Standard repertory. But, still, being the chants for the festivity of Saint Barbaros *unica* and probably not to be found in the model book from where the Neumator 1 was basing his copying of the neumes, they were left partly uncompleted. The chants could have been supplied by neumes in a second moment, from another model, or composed right there in absence of such a copy.

Neumator 4 (f. 211r–214v): provided the neumes for the *stichera dogmatika* (Chants dedicated to the Virgin Mary) on the existing text written by scribe A. It is curious the fact that even though the text for the *dogmatika* was provided from the main scribe, which means that the repertory was contained in the model-book, the neumes were left unsupplied by both Neumator 1 and 2. The latter, which was in charge for the neumes of the second part of the MS, completed the last chant previous to the beginning of the *dogmatika* (on the same folio), but his work stopped there. The change of the handwriting can be observed by both the difference of style and the color of the ink used by Neumator 4. The ductus is fast, the hand unexperienced. The neumes are generally smaller with a few exceptions here and there. The *hypsele* is transitory between the elder form () to the more evolved L-shape creating an L with a middle stroke in the vertical part (). Except from providing the neumes for the *dogmatika*, Neumator 4 added




both the text and neumes for the chant on ff. 74v (lower half) - 75r (upper half) and the two Christmas' chants on ff. 218v - 219v identifying as the same Scribe E.

Neumator 5 (ff. 219v - 220r): the text last two folios of the MS was added in a later style. It represents the *Kyrie Ekekraxa* which are integrated in the Byzantine Anthologies starting from the fifteenth century rather than part of the repertory of the *Sticheraria*.

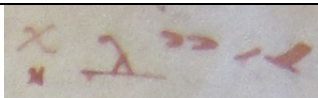

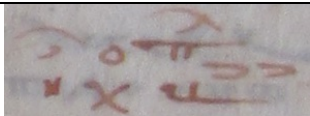


4. 1. The modal and medial signatures

The *Sticherarion* Br. 81 is provided both by modal signatures (MSi), the so called *martyria*, and medial signatures (MeSi) or the modulation signs, within the phrases of the chants (Table 12).¹⁵⁴ The MSi are copied, in most of the cases, from the Scribe 1 who wrote the headings. Usually the *martyria* are given at the right margin of the *recto* aside or above each chant, and at the left side of each *verso* or as a continuation of the headings, again, above the chants. Since most of them are faded sometime it can be noticed a later re-writing next to or exactly at the place of the previous. They present the same characteristics of the Middle Byzantine style found in other *Sticheraria* of the same period.

Table 12 - Martyria - Modal Signatures (MSi)

	
^Ϛ Hχoc α' (f. 39v)	
	
^Ϛ Hχoc β' (f. 98v)	
	
^Ϛ Hχoc γ' (f. 63v)	

¹⁵⁴ MeSi and MSi are abbreviations introduced by Raasted, in *Intonation formulas*, 9, referring accordingly to: Medial Signatures (MeSi) and Main Signatures (MSi) encountered frequently in the Byzantine musical manuscripts of Middle Byzantine style.



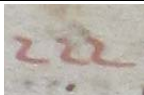
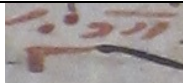


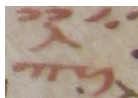



	
ῥΗχος δ' (f.35v)	
	
ῥΗχος πλ α' (f. 93v)	
	
ῥΗχος πλ β' (f. 172r)	
	
ῥΗχος βαγύς (f. 132r)	
	
ῥΗχος πλ δ' (f. 33v)	

Differently from the *martyria*, the MeSi, are provided by another hand which seems compatible, from confronts of the shape of neumes, with that of Neumator 2. It seems thus that Neumator 2, even if did not have a great percentage work for providing the neumes the manuscript had the principal role for the addition of the MeSi, after both text and neumes were copied entirely to the chants. Always representing a Middle Byzantine style of writing, the MeSi seem to be characteristic and unique in comparison with other MSS that contain them. This, especially observing at the form of presenting the signatures for the plagal modes, like in the case of the first and the second plagal mode. Usually, the plagal modes are given abbreviating the term *plagios* in *pi* and *lamda* followed by the mode (α' , β' or δ') like in the example 1 of *plagios deuterios* in Table 13.

In a great part of the manuscript where Neumator 2 provided the MeSi for *plagios protos* and *plagios deuterios* is omitted the initial *pi*, placing only the *lambda* above the mode. This way of presenting the plagal modes is universal in the present manuscript with a few exceptions. The case of the *plagios tetartos* mode is also interesting by omitting

this time the lambda and placing the pi under the majuscule *delta* (which represents the fourth mode).

Table 13 - Medial Signatures (MeSi)

	
α' (f. 10r)	
	
β' (f. 32v)	<i>nana</i> (f. 140r)
	
γ' (f. 57r)	
	
(f. 10r)	
	
$\pi\lambda \alpha'$ (f. 3r)	
	
1) $\pi\lambda \beta'$ (f. 65v)	2) $\pi\lambda \beta'$ (f. 95r)
	
$\beta\alpha\rho\upsilon\zeta$ (f. 8r)	
	
$\pi\lambda \delta'$ (f. 7r)	

Besides this, it is visible that the red musical variants (MVA) were written by the same Neumator 2, who wrote the MeSi. The practice of providing both MeSi and the red

variants by the same hand seems to have been a common practice in the compilation of the Middle Byzantine *Sticheraria*.¹⁵⁵

5. Observations

From the analysis of the repertory it can be deduced that the *Sticherarion* Br. 81 was completed following an old exemplar of *Sticheraria*, based on the conservation of the systematic order of the organization of the *Oktoechos*. At the beginning of the fourteenth century, the old systematic *Oktoechos* was soon replaced by the cyclic liturgical order of the chants. The MS, copied probably during the middle-thirteenth century, was used in the monastery or church where it first belonged for a few centuries after its compilation. The fact is confirmed by the addition of several posterior marginal marks, the most signifying of which consist in the marginal repertory of the *stichera anastasima* and *aposticha*, without neumes, put aside the *stichera anatolika* after which they were to be sung. The addition of the just mentioned chants, always without notation, is found also in other copies of the thirteenth century. The *anastasima* appear neumated only after the fourteenth century upwards. The specific analysis of the paleographic data, style of text, repertory and style of neumes affirms a possible compilation of the manuscript in the between the thirteenth century or the first decades of the fourteenth. The comparative study of the neumes, together with the other aspects treated in this chapter, allowed observing the method adopted in the compilation of the manuscript as a process involving two suppliers of the text (Scribes) and two suppliers of the neumes (Neumators).

¹⁵⁵ Raasted, *Intonation Formulas*, 173.

II

TEXTUAL AND MUSICAL STRUCTURE OF THE CHANTS IN *STICHERARION*

BR. 81

COMPARISON WITH OTHER MIDDLE BYZANTINE *STICHERARIA*

1. *The stichera from the cycle of chants dedicated to the Mother of God*

In order to establish the principal characteristics of the construction of the melodies in the *Sticherarion* Br. 81 and its place within the Middle Byzantine style of notation, it results indispensable a detailed comparison between the MS and other *Sticheraria* of the same Byzantine musical tradition. The step is required before passing to the study *unica* chants, which are found only in the *Sticherarion* Br. 81, and thus, do not permit direct approach to the same identical melodies of the common repertory. The chants chosen for the comparisons are thematically linked between one another, being extracted from a corpus of *stichera* dedicated to Mary, the Theotokos. The decision for this selection, within the vast repertory of chants inserted in the *Sticherarion*, is based on the following considerations:

In the first place, the veneration of a single figure finds in the feasts of Theotokos, among the veneration of other saints, a complete cycle; the feasts dedicated to the Mother of God are extended in time, covering the whole arch of the liturgical year. Secondly, the Marian character of the cycle must be understood as organically connected to the "mystery" of Christ, and thus, does not concern exclusively the figure of the Virgin. Her appearance as mother, in the text of the major feasts, is always woven with that of Christ, her divine Child. In the third place, the *Sticherarion* Br. 81 contains most of the chants related to this complete cycle.¹⁵⁶

¹⁵⁶ From both the historical and musicological approach, I extend the principal ideas related to the Cult of Theotokos in a first article in Italian Language: "Partendo dal mese di Settembre che è anche il primo mese dell'anno ecclesiastico greco bizantino la prima festività di Maria appare il giorno 8, è la Natività della Theotokos. Di questa festa sappiamo che è nata in Oriente e probabilmente a Gerusalemme verso la metà del V secolo, dove era sempre viva la tradizione della casa natale di Maria. Perché sia stato scelto il giorno 8 settembre ci è sconosciuto. In Occidente la Natività di Maria non fu introdotta prima del settimo secolo. Il numero di inni dedicati alla festa è di 15 nell'incipitario standard

The selection is made within the fixed cycle of the liturgical year from September to August, extracting the *stichera idiomela*, after the standard abridged version the repertory of the *Sticheraria* books (SAV). The chants chosen for the transcriptions and comparisons are one chant for each Marian festivity, part of the *Sticherarion* Br. 81¹⁵⁷ and the other selected *Sticheraria* of Middle Byzantine notation style. A first idea for the selection following the modal criteria (from the first mode authentic to the fourth mode plagal) was proved difficult to accomplish, since most of the feasts do not include as many chants as modes. Considering that seven is a limited number of chants in a repertory of non-homogenous quantity of chants for every festivity, the choice makes it impossible to represent all the eight Byzantine modes.¹⁵⁸

The method adopted in this chapter consists in an analysis of the structure of the melodies through a direct comparison between the single chants. The principal aim through this comparison is to establish the level of concordance, up to a certain point, both for the textual and the musical features employed in the compilation of the chants

SAV pubblicato da Troelsgård mentre nello *Sticherario* Br. 81 se ne possono rintracciare solo 13, i primi due mancano per via della mancanza delle prime pagine del manoscritto. Un numero, comunque, elevato di inni testimonia l'importanza della festa a Costantinopoli. Gli inni sono stati attribuiti ad autori conosciuti come il Patriarca Germanus ed Efraim di Karia, Giovanni Damasceno e Andrea di Creta noto anche come Andrea di Gerusalemme, che vissero tutti probabilmente tra il settimo e l'ottavo secolo. Le altre festività con un numero altrettanto elevato d'inni, così come si presentano nello *Sticherario* Br. 81 sono: La Presentazione di Maria al Tempio (21 Novembre) con 8 inni; La Presentazione di Cristo al Tempio, fissata il 2 di Febbraio che viene commemorata con 16 *stichera*, 12 dei quali sono stati attribuiti al Patriarca Germanus e ad Andrea di Creta (rispettivamente 6 per ciascuno), 2 a Giovanni Damasceno, 1 ad Anatolius e 1 a Cosmas 'il monaco'. Proseguono l'Annunciazione (25 Marzo) con 11 inni e l'Assunzione (15 Agosto) rappresentata nello *Sticherario* con 16 inni; È interessante notare come nella liturgia bizantina medievale si celebrasse già una festività che in Occidente sarebbe stata introdotta in un'epoca successiva: l'Immacolata concezione – nota nella liturgia greco bizantina come la Concezione di Anna che si celebrava il 9 di dicembre a seguire quella della Natività. Nello *Sticherario* Br. 81 si possono individuare 2 inni dedicati a questa festa, uno scritto da Anatolius mentre l'altro viene attribuito al Germanus patriarca di Costantinopoli. Altre due feste dedicate alla Vergine cadono il 2 Luglio (Deposizione della Veste) e il 31 Agosto (Cintura della Theotokos) che si presentano con un canto ciascuna. Per la festa del 31 Agosto, lo *Sticherario* Br. 81 presenta altri due canti che non si trovano nel repertorio comune, uno dei quali senza notazione mentre l'altro con una notazione aggiunta successiva in inchiostro rosso. Questi ultimi canti, essendo assenti in SAV non possono essere comparati con gli altri testimoni per la parte musicale". Gjoroveni, "Il culto della Theotokos," (forthcoming).

¹⁵⁷ The *Sticherarion* Br. 81 begins exactly with the chants of the 8th of September, but the first folios are consumed on the right side affecting both the text and the neumes (see Plate 1). Due to this issue it has been decided not to insert among the transcriptions for comparisons the *stichera* from the feast of The Nativity of Theotokos.

¹⁵⁸ The feast of July 2nd presents only one chant in *deuteros* mode (SAV, 635), and so does the feast of August 31st in most of the sources (SAV, 750).

in *Sticherarion* Br. 81. The step is realized through putting the witness in front of other reliable sources of the *Sticheraria*.

1.1. List of chants

1. Δεύτε πάντες οι λαοί (SAV n. 241), November 21st, The Entrance (Presentation) of Theotokos at the Temple.
2. Σήμερον ἐκ ῥίζης τοῦ Δαυΐδ (SAV n. 281), December 9th, Conception of Ann.
3. Λέγε Συμεών (SAV n. 512), February 2nd, The Meeting of the Lord (Purification).
4. Εὐαγγελίζεται ὁ Γαβριήλ (SAV n. 553), March 25th, The Annunciation.
5. Φρένα καθάραντες καὶ νοῦν (SAV n. 635), July 2nd, The Deposition of Theotokos' Garment.
6. Ἄισατε λαοί (SAV n. 723), August 15th, Dormition of the Theotokos.
7. Ὡς στέφανον ὑπέρλαμπρον (SAV n. 750), August 31st, The Girdle of the Theotokos.

2. Concordant sources

The concordant manuscripts for the comparison of the chants of the Theotokos are selected from a vast series of surviving manuscripts, all belonging to Middle Byzantine style of musical notation. These sources cover a temporal arch of two centuries (from the 12th to the 14th) which is the central period of the development of the Middle Byzantine “Round” notation. Nevertheless the selected MSS present different characteristics, related to their provenance and time of copying, yet maintaining the Middle Byzantine style of notation. This selection of the sources among a united corpus of MSS sharing the same musical neumatic style but diversified in relation to the employment of the proper stylistic features, allows a complete investigation, aiming to the individualization of the principal techniques adopted by the *Sticherarion* Br. 81. The concordant MSS are evaluated according to the following criteria of selection:

- a. neumatic style within the medio-Byzantine notation;
- b. diversity/similarity of the melodic style;
- c. dated *Sticheraria* books

The first two *codices*, *Vienna Dalasseni* (D) and the *Ambrosianus* gr. 44 (A 139), present different characteristics. The former conserving an old style of notation of the *Sticherarion* and arrangement of the content while the later consist in upgraded version of the content and a very careful fourteenth century addition of the neumes. These two manuscripts are both edited and described by the *Monumenta Musicae Byzantinae*¹⁵⁹; due to the printed facility, the two copies present a basis “safe” for further investigations. The following Sinai 1218 of the Monastery of St. Catherine, is probably the oldest dated Middle Byzantine style *Sticherarion*¹⁶⁰; the MS Patmos 220 of the Monastery of St. John is dated 1223¹⁶¹; EBE 883 Athens National Library, presents an early or archaizing “Round” notation,¹⁶² and the last selected source is Meteora 291 of the Metamorfoseos Library, dated 1297, which comes from the closest geographical area of that of Br. 81.¹⁶³

2.1. List of MSS

Principal source:

Br. 81 = Arkivi Qendror Shtëtoror, Fondi 488, Dosja 81, Kodiku i Beratit 81 (Central State’s Archive, Collection 488, Dossier 81, Codex of Berat 81).

Concordant sources:

A 139 (A) = Bibliotheca Ambrosiana, gr. 44 sup. 139; Datation 1341; Provenance: Constantinople;

¹⁵⁹ The Vienna MS was edited by Hoeg, Tillyard and Wellesz, *Sticherarium*; The MS of Biblioteca Ambrosiana finds the edition in Perria and Raasted, *Sticherarium Ambrosianum*.

¹⁶⁰ Troelsgård, “The musical structure,” 5.

¹⁶¹ Prato, *Produzione libraria*, 37.

¹⁶² Many studies have been conducted for this manuscript regarding the period of copying. It should be attributed to the XII century according to Tillyard, *Hymns of Pentecostarium*, xxxii. Raasted, in considering the MS an extant copy contemporary to the Koukouzeles’ reformation of the *Sticherarion* postponed the dating to the late XIII or XIV century. Cf. Raasted, “Koukouzeles’ Revision,” 261-263. Finally Papathanasiou doesn’t exclude the possibility that the MS been copied around the twelve century. Cf. Papathanasiou, “The dating,” 35-41.

¹⁶³ Description of MS Meteora 291 in Βέης, *Τα χειρόγραφα των Μετεώρων* II, 306-309.

D = Vienna Nationalbibliothek, Codex Vindobonensis Theol. gr. 181, Datation 1221 (or 1227¹⁶⁴); Provenance unknown;

M 291 (M) = Monastery of Metamorfoseos, Meteora 291; Datation 1279; Provenance unknown;

P 220 (P) = Monastery of St. John, Patmos 220; Datation, 1223; Provenance, Rhodes;

S 1218 (S) = Monastery of St. Catherine, Sinai 1218; Datation, 1117; Provenance, Unknown;

EBE 883 (E) = Athens National Library, *Sticherarion* 883; Datation XII-XIV; Provenance, Unknown.

3. *Compilation of the analytical forms*

The information relative to each of the selected chants is presented in an analytical form where the following details are given:

a) general information: incipit, principal source and other concordant sources with the indication of the number of folios;

b) information related to the text: edition of the text, critical apparatus, translation and notes to the text;

c) information related to the music: the attribution of the chant according to MS A 139 (in absence of the indication in the principal source), feast, modern published edition of the music (where present), musical-poetical form, notes to the melody;

d) detailed analysis of the music and the *neumatic* aspects;

e) modern editions and bibliography;

The organization of the chants follows the order of appearance according to the liturgical year from September to August. The general information gives a first indication of the chant. The textual incipits are given following the first line of each chant according to the *Sticherarion* Br. 81. Each source is identified by a relative signature and the relative folio as presented in each manuscript.

¹⁶⁴ See Hoeg, Tillyard and Wellesz, *Sticherarium* (Pars Suppletoria), 24.

3.1. Edition of the texts

The given text is based on the version offered by the *Sticherarion* Br. 81. The presentation of the text is done in plain, in a prose form, as appears in the manuscript.¹⁶⁵ In order to conserve its original appearance according to Greek minuscule script example, the high dot (·), which divides all the middle parts, it is transcribed literally in between two spaces. At the end each line, as presented in the original source, it is applied a division marked by slash (/).¹⁶⁶ At the end of the text, to point out the final closure, it is used the colon mark followed by a middle line (:-).

The original text is followed by its edition marked by square brackets ([...]). In the edition is provided the correct grammatical form of the words. The punctuation has been adapted to the modern rules since the manuscript sources give only the division in *commata* and *cola* related especially to the music. The use of the capitals has been normalized and the texts are supplied by accents. The *martyria* and the MeSi, specific features of the melodic construction, are not given in the edition of the texts; they are reserved only for the edition of the music.

In part dedicated to the critical apparatus, the textual variants of each MSS, discordant to the witness are evidenced. The list of variants, in each case, is followed by the signature of the source in which the variant is found. Their order follows the order of appearance in the chants and they are set off from one another by a semicolon. For every chant a relative translation in English has been provided and it is inserted in the footnotes. At the end of this section a paragraph which deals with the notes and comments to the text is inserted. Most of the texts of the chants have a biblical reference and, in these cases, the reference is brought to the foreground. Others are related to posterior historical events as in the case of the feasts of July 2nd and August 31st. References to the recent Marian literature and similar studies are made in order to facilitate their compression.

¹⁶⁵ Thus it has chosen not to represent it following the phrasal indications in verses.

¹⁶⁶ The signature of slash (/) is utilized for the division into lines according to the principal source Br. 81. This division is simply effectuated for the presentation of the text as close as possible to the original and does not refer to the term "line" used further for the analysis of the chants.

3.2. Musical aspects

The question about the attribution to a certain author is as much related to the music as it is to the text; in Byzantium these personalities are known as hymnographers, term that doesn't specify their role as the writers of text or music only or both.¹⁶⁷ Br. 81 is the principal *Sticherarion* used for the musical analysis but, since any ascriptions related to the hymnographer are lacking, a reference has been made to the *Sticherarium Ambrosianum* A 139 sup, where a list of the inscriptions is given for each folio.¹⁶⁸ The description is followed by an indication of the poetical and musical form and the notes to the music. The notes to the melody include the information about the mode, the range of the chant, its initial note and the cadences, which are classified as medial and final.¹⁶⁹ Where possible, an addition related to the modern editions of the specific chant is included.

The section dedicated to the analysis is divided into two parts: a first one which focuses specifically on the musicological analysis and a second one dedicated to the neumatic aspects of the chants. The aim of the musical analysis is, first of all, to establish a structural division and the individuation of the melodic material of the chant. The question is asked in relation to the modal characteristics, the structural aspects and the formulas used in its compositional fundamentals, making references to studies of integral restitutions of the chants conducted by authoritative scholarship.¹⁷⁰ For the chants of the second mode, a division according to the method proposed by Amargianakis is made.¹⁷¹ These types of analyses open the door for the examination of the important variants of the selected sources and allow, up to a certain point, noticing the influences upon the

¹⁶⁷ A list of the hymnographers from the fifth to fifteenth centuries can be found in Wellesz, *Byzantine Music*, 442-443.

¹⁶⁸ Perria and Raasted, *Sticherarium Ambrosianum* (Pars Suppletoria), 57-58.

¹⁶⁹ Even though the term "cadence", being related exclusively to the tonal music, could not fulfil properly and entirely the exact function the musical "pausas" and "endings" of the medieval Byzantine chant, it has been decided to use this term simply because it gives the immediate idea of the its function. The term is widely used since the foundations of the western scholarship in relation to the Byzantine chant and an attempt to propose a new term would do nothing more than create further confusion.

¹⁷⁰ Tillyard, *November Hymns*; Wellesz, *Die Hymnen*; Wellesz, "The Akathistos"; Troelsgård, *The musical structure*.

¹⁷¹ Amargianakis, *Stichera of deuterios*.

principal source and to discover the position of Br. 81 among the wide Byzantine musical tradition.

Regarding the structural analysis of the *stichera*, a special attention has been put on the phrasal division of the melody, making for each section a representation in letters (A B C). In order to avoid confusion between the letters used for the sections and the ones naming the musical notes, these last ones are put in Italics, being capital letters or minuscule. The Byzantine melodies very often are ranged in a scale range of an octave, in particular cases the extension can barely reach an octave and a half within a chant. Among the entire collection of the medieval Byzantine melodies the range lies within the vocal two-octave system.¹⁷² Accordingly, within the analysis of the chants the musical are represented using italic capital letters for the lower octave (i.e. *A-F* referring to A_2-F_3) and small letters for the upper octave (i.e. *g-f* referring to G_3-F_4). The division into musical phrases has as a basis the melody given by Br. 81. However, when the melodic structure differs considerably, the structural division of A 139, being the more “correct” compilation from the selected sources, is also given. For each phrase taken into analysis a number inside brackets (), corresponding to the phrase number in the musical transcription file, is given. Confrontations between the sources are the main point of the analysis and significant variants from one manuscript to another are evidenced. The aim of such confrontations is to try to understand up to a certain point the character the melodies of Br. 81’s, if possible to individualize the influences upon it and therefore the tradition to which it belongs, within the main tradition of Byzantine music. The musical phrases are seen as strongly connected to their text and, thus, a holistic analysis of both texts and music is performed, with the aim of understanding the construction of the chant as a unified entity.

Since the references to the use of neumes are an integral part of the main analysis, they are mentioned not only in the main section dedicated especially to the neumatic aspects but, when needed, also during the particular confrontations within the analysis. The different section dedicated to the neumatic aspects deals especially with the issues raised by the equivocal and improper use of the neumes, the red variants and the

¹⁷² Strunk, *The tonal system*, 13.

appearances of the MeSi.¹⁷³ Their right understanding leads us to a proper clarification of the continuity of the melodies and their particularities in each of the selected sources.

3.3. Musical edition

The musical transcriptions and comparison in staff notation of each chant are inserted in Appendix II. This part represents the basis upon which is developed the musical analysis. The comprehension would thus require a parallel view of both the analysis, presented in this chapter and the musical restitution in Appendix II. Cross-references are judged to be indispensable.

The first staff line gives the variant of the *Sticherarion* Br. 81, which is the main object of this study. The melodic variant is furnished by its text and neumes above the text. In the vertical staves, positioned under the melody of Br. 81, are given the variants of the other sources only where significant. The concordant parts of the other sources, where there is not any important variation from the melody given by witness, are left blank in order to make more immediate the comparison. In the transcriptions proposed here, unlike in other previous studies which had deal with comparisons between the Byzantine sources, the variants are given in staff notation.¹⁷⁴ The organization of the staves is made in a specific manner to bring to attention all the variations, present in the other concordant manuscripts. Where present in Br. 81, the melodic variant brought by the inclusion of the red neumes, in second staff immediately under the main melody, is provided. The staves are supplied in the left side by the abbreviation of each manuscript in the first page and, for space limits, only by the first letter of it in the following pages of each chant.

The method of transcription of the music follows the one proposed by Troelsgård.¹⁷⁵ The notation is therefore proposed in a neutral rhythmical form: noteheads are let/set without stems and only the notes that are somehow “certain” in their prolonged rhythmical value (*diple, kratema, dyo-apostrophi*) are transcribed as long note.

¹⁷³ For the function and definition of MSi and MeSi see n. 15474, on page 70.

¹⁷⁴ This procedure facilitates an immediate understanding (of how the melody changes) both for those familiar to the Byzantine music and, most of all, makes the comparison accessible to other scholars.

¹⁷⁵ On the rules of transcription see Troelsgård, *Byzantine Neumes*, 39-40.

The text in the musical scores is given without accents as they appear in the musical manuscripts. It has been corrected anyway any grammatical mistake present in the originals. By omitting the textual accents is given the right space to the music that provides, in most of the cases, the marks for the accented words. In relation to this and only to be understood in the function of an auxiliary tool, the accented notes are supplied by the articulation marks following the example of the previous MMB editions. The same example is followed for the musical phrasal division, which in most of the cases follows the one suggested by the division of the text in *commata* and *cola*, is marked by a short line (|) in the upper line of the staff.

4. Analytical forms

1. Δεῦτε πάντες οἱ πιστοί

Witness: Br. 81, f. 35v.

Concordant selected sources A 139 f. 54, D f. 64v, P 220 f. 27v, M 219 f. 42, S 1218 f. 48v, EBE 883 f. 64v-65r.

Δεϋτε παντες οι πιστοι · την μονην αμωμητον εγ/κωμιασωμεν · την εκ των προφητων προ/κηρυχθησαν και εν ναω προσενεχθησαν · την/ προ αιωνων προορισθεισαν μητεραν · και Ε/π εσχατων των χρονων αναδειχθησαν Θεοτοκον ·/ κυριε πρεσβειαις αυτης · την ειρηνην σου/ παρασχου ημιν και το μεγα Ελεος :-

[Δεῦτε πάντες οἱ πιστοί, τὴν μόνην ἀμώμητον ἐγκωμιάσωμεν· τὴν ἐκ τῶν Προφητῶν προκηρυχθεῖσαν, καὶ ἐν Ναῶ προσενεχθεῖσαν· τὴν προ αἰώνων προορισθεῖσαν Μητέρα, καὶ ἐπ' εσχάτων τῶν χρόνων ἀναδειχθεῖσαν Θεοτόκον. Κύριε, πρεσβείαις αὐτῆς, τὴν εἰρήνην σου παράσχου ἡμῖν, καὶ τὸ μέγα ἔλεος.]¹⁷⁶

¹⁷⁶ Translation: [Come, all people; let's sing chants of praise to the Immaculate, to the one that as foretold by the prophets, now is introduced into the temple; to the one who, predestined before the ages, in recent times has become the Mother of God. O Lord! After her supplications, grant us your peace and your great mercy!]

Critical apparatus:

- 1) πιστοι] λαοι A, D, P, M, S;
- 2) προκηρυχθησαν] προκηρυχθεισαν A, P, S, E; προσενεχθησαν] προσενεχθεισαν A, P, S, E; προορισθησαν] προορισθεισαν A, P, S, E; προορεισθησαν D; μητεραν] μητερα A, D, P, S, E;
- 3) επ'εσχατων] επ'αισχατων P, M; των χρονων] τον κρονον M; αναδειχθησαν] αναδειχθεισαν A, D, P, S, E;

Notes to the text: A few *Sticheraria* present the word πίστοι as synonym of λαοί for this *sticheron*. This is the case of Br. 81 and E, among the selected sources for this comparison, where the incipit is δεύτε πάντες οί πίστοι, the same as the *sticheron* in the first mode for the Sunday of the All Saints, but the textual development is different.¹⁷⁷ The text, even if generally prosaic for the *idiomela*, occasionally contains poetic devices i.e. the rhyme for προκηρυχθεισαν / προσενεχθεισαν. The repetition of τήν / καί at the beginning of second and third textual phrase can also be noticed.

Ascribed to: George of Nicomedia († towards the end of sec. IX).

Feast: November 21st, The Entrance (Presentation) of Theotokos at the Temple (SAV n. 241).

Poetical form: *sticheron idiomelon*, monostrophic stanza.¹⁷⁸

Notes to the melody: mode IV; range G-D-b; initial note D; medial cadences D, G, C; final cadence D.

Musical analysis: The transposition of this chant a fourth lower from its given *martyria*, as suggested by Tillyard¹⁷⁹, with a starting point in g instead of d, seems reasonable as

¹⁷⁷ For the incipits of both *stichera* see Perria and Raasted, *Sticherarium Ambrosianum* (Pars Suppletoria), 22.

¹⁷⁸ Conomos, "Sticheron," 585.

¹⁷⁹ See Tillyard, *November Hymns*, 169, regarding his transcription of the chants of the 4th mode. His explanation for the transposition is the following: Thus Chant 68, if taken from g, goes up to e'; so

long as we do not take into consideration the MeSi, which, if transcribed from the starting point *d*, indicate most of the time the correct pitch. It is a fact that the melody, if taken from *d*, ascends up to *b'* which is a high pitch compared to the usual vocal extensions within the Byzantine practice. In order not to neglect the indications of the MeSi, it has been decided to represent in its theoretical tone *d*, here visually transposed an octave below (Appendix II, n. 1)

A structural division of the *sticheron* in melodic phrases can be represented as follows: A-B-C-D-C¹-C²-(BA)-B¹-B²-B³ (see Appendix II, n. 1). The musical segment A is the same in all the selected MSS, confirming a stability of starting element of the melody. This segment, which represents in itself a completed phrase, is constructed on the sphere of *D* starting with an ascending second that is immediately followed by a descending third (*D-E-C*). After exposing the first motive, the melody continues with simple movements by conjunctive steps, concluding in a leading-on cadence *D*. The prolongation of the final syllable is realized through the use of *apoderma*. The utilisation of *apodermata* at the endings (of long or short verses) is usually done wherever the structure of thought and syntax demands that the singing continues without any stop.¹⁸⁰ In this terms the phrase even though complete links with the next passage B.

The second musical phrase B which in itself is compounded by a few inner elements (a + b + full cadence in *D*) develops the idea presented in phrase A by inverting the initial motive of second and third (*C-E-D*) in its first part a (2). This device could be interpreted as an *answer* to the *question* introduced in the first phrase. The inversion of the initial motive in the second phrase is very clear in the versions of Br. 81, D and P 220, where the idea is reinforced by repeating it twice in the first part a, and thus bringing it at a new level. The other sources present an enriched melody using more notes per syllable, creating in this way a smoother movement which hides this detail (it is interesting among them to notice the gradual motion by conjunctive degrees in E 883, where we see no leaps in the entire B phrase and its cadence shows a later development of the musical aspects of this manuscript confronted with the other sources).

there is no question of transposing it a fifth higher. The result is that Mode IV becomes more like a plagal rather than an authentic mode and often needs b-flat.

¹⁸⁰ Raasted, "Compositional devices," 253.

The second part b of phrase B presents less variety among the selected sources: it consists of a downward movement followed by an upward one by conjunctive degrees from *E-A*, then *A-D*, and ending with a full cadence for the 4th mode in *D*. This second part of phrase B will serve as an important motive, on slight variations of which the last three phrases (structured as B1 (9), B2 (10), B3 (11)) of this chant will be founded.

Also phrase C is musically subdivided in a + b: where part a seems to contain an highlighted group of words (τὴν ἐκ τῶν Προφητῶν προκηρυχθεῖσαν) so the music at this point reaches its peak, with the word Προφητῶν through a range that goes from *C* to *b* in this single word, combining conjunct steps with leaps of upward-third steps (*C-D-f-g-b*). Regarding this part, the sources agree by not presenting any variation. Part b of phrase C replies to part a by calming the tension, creating in this way another musical figure that will contribute to further development of the next phrases C1 and C2. This figure consists of a combined movement of a conjunct step (*g-a*) with a downward-fourth leap (*a-E*), leading to a *D* cadence (*F-E-D*). On the other hand, the MSS S 1218 and P 220 omit the note *E*, showing a simple cadence (*F-D*). The Sinai 1218, Br. 81 and D versions maintain this cadence as showed in phrase C as well as in part b of phrase C1, whereas the rest of MSS i.e. A 139 and E 883 present it in an enriched form where more notes per syllable can be noticed.

Variations of the B motive are used at the end of the chant characterized by the range *E-A*; towards the very end, A 139, postpones the descending in lower *A* pitch, using it over the word ἡμῖν (11) and thus prolonging the first part of B2 section. These repetitions of the B motive, which by itself derives from *A* sphere, create a general consistency of the melody. This consistency is interrupted only in the middle part where, as mentioned above, new elements are introduced.

Neumatic aspects: This chant in *Sticherarion* Br. 81 is provided by the medial signatures (MeSi); respectively two MeSi indicating the first plagal mode (see the transcription of the chant n. 1 in Appendix II, the “anchors” 4 and 7); two MeSi indicating *nana* (9 and 10); and one MeSi indicating the fourth mode (6). EBE 883 provides the MeSi of fourth mode instead of the first plagal (4). The red neumatic version of A 139 (10) is very similar to the main melody in *Sticherarion* Br. 81.

Modern editions: Tylliard, *November hymns*, 116-7.

Bibliography: *Menaia* II, 220; PG 100, 1528; Tylliard, *November hymns* 116-7; Gharib, *Testi mariani*, 774;

2. Σήμερον ἐκ ῥίζης τοῦ Δαυῖδ

Witness: Br. 81, f. 43v.

Concordant selected sources A 139 f. 64v, D f. 76, P 220 f. 36v, M 219 f. 47v, S 1218 f. 57v, EBE 883 f. 77v-78r.

Σήμερον ἐκ ριζῆς τοῦ Δαυιδ · βασιλικὴ πορφυρίσ ἐκβλαστήσασα · τοῦ ιαισσαι βλαστανῆν
ἀπαρχεται τὸ ἀνθος τὸ μυστικόν · ἐν ἡ · χριστοσ ὁ θεὸς ἡμῶν ἐξήνηθησεν ὁ σωζων τὰς
ψυχὰς ἡμῶν :-

[Σήμερον ἐκ ῥίζης τοῦ Δαυῖδ, βασιλικὴ πορφυρίσ ἐκβλαστήσασα, τοῦ Ἰησοῦ βλαστάνειν,
ἀπάρχεται, τὸ ἄνθος τὸ μυστικόν, ἐν ἡ Χριστὸς ὁ Θεὸς ἡμῶν ἐξήνηθησεν, ὁ σώζων τὰς ψυχὰς
ἡμῶν.]¹⁸¹

Critical apparatus:

- 1) πορφυρίσ] πορφυρίεις P; *corretta la forma πορφυρίεις*; ιαισσαι] ιεσσαι A, D, P, M, S, E;
βλαστανῆν] βλαστανεῖν A, D, P, M, S, E;
- 2) ἐν ἡ] ἐν ω E.

Notes to the text: A textual version of this chant can be found in the first part of *Ode V* in a Canon for the same feast composed by Andrew of Crete.¹⁸² The usage of the same

¹⁸¹ Translation: Today from the loins of David, a royal cloak of porphyry is woven, and the mystical flower of Jesse is blooming; from it will come forth Christ our God, the Savior of our souls.

¹⁸² Ἐκ ῥίζης ἡ βλαστήσασα, Δαυῖδ καὶ Ἰησοῦ, Ἄννα νῦν βλαστάνειν ἀπάρχεται, τὴν θεῖαν ῥάβδον τὴν βλαστήσασαν, τὸ μυστικὸν ἄνθος, Χριστὸν τὸν πάντων Κτίστην· in: *Menaia* II, 434.

terms as Ἐκ ῥίζης (from the lions - of David and Jesse – Lat. *Radix Iesse*); βλαστάνειν ἀπάρχεται (it comes out blossoming - the Virgin Mary and from her Christ); τὸ μυστικὸν ἄνθος (the mystical flower - Christ) can be observed.

Ascribed to: Anatolius the Patriarch (sec. IX)

Feast: December 9th, Conception of Ann (SAV n. 281).

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Notes to the melody: Mode II; Range *D-d*; Initial note *g*; Medial cadences: *b, F, (a), E*; Final cadence: *E*.

Musical analysis: There are two moments where the melody given by Br. 81 is different from the other MSS: 1) at the beginning of the second phrase at βασιλική πορφύρις, 2) at the beginning of the fifth phrase at Χριστὸς ὁ Θεὸς ἡμῶν (see Appendix II, n. 2). In both cases, the usage of a lower register of the melody given by Br. 81, in comparison to the other MSS, can be observed. The highest point in Br. 81 is *b* whereas the melody for both of the above mention moments, in each of the selected manuscripts goes up to *d*. Regarding the melodic construction, it can be observed that, in Br. 81 the melody has merely a syllabic character (with only one exception), whereas in the others MSS is richer (with max 2 notes per syllable). At the end of each, the two phrases conclude in the same cadence.

A subdivision into melodic formulas according to the method proposed by Amargianakis has been made for this chant.¹⁸³ This procedure helps to highlighting the points in common and the differences between the MSS in detail: in the case of the phrases mentioned above, we can see how Br. 81 in the first case uses the formulas 34Aα, 9ζγ, 34Aα and 14Aα while the other witnesses, for the same phrase, use the different formulas 14Aα, 8Zα and 14Aα. In the second case, the melody of Br. 81 uses the formula 9Eδ instead of the f. 23 used by A and D, and that of 13Bα used by the rest of the MSS. A

¹⁸³ Amargianakis, *Stichera of deuteros*.

total concordance between the selected sources can be noticed especially for the first and last phrase. The final phrase of the chant uses a well-known final cadence in second mode, both for its text and music σώζων τὰς ψυχὰς ἡμῶν. The same final phrase (f. 7Aα and 1Aα) can be found widely in the edition of Tillyard,¹⁸⁴ associated to the same text (i.e. hymns n. 22, 26, 27, 28, 36, 37). but also associated to a different textual phrases (i.e. hymns n. 39, 42, 46, 47, 49). In conclusion the comparison between the version of this chant as presented in Br. 81 with its relative counterparts suggests that at least for the first melodic part of the chant in Br. 81 is applied a new melodic version not found in the other MSS.

The neumatic aspects: MeSi in S 1218 and A 139. They are omitted in P 220, Br. 81, M291 and D, probably due to the shortness of the chant.

Bibliography: *Menaia* II, 430.

3. Λέγε Συμεών

Witness: Br. 81, f. 75r.

Concordant selected sources A 139 f. 114r, D f. 126r, P 220 f. 86v-87r, M 219 f. 88v, S 1218 f. 102v-103r, EBE 883 f. 138v.

Λεγε συμεων · τινα φερον εν αγκαλαις/ εν τω ναω αγαλλη · τινι κραζεις και βοασ ·/ νυν ηλευθερομαι · ιδων γαρ τον σωτηρα μου ·/ ουτος εστιν ο εκ παρθενου τεχθεις · ουτος Ε/στιν ο εκ Θεου Θεος Λογος · ο σαρκωθεις δι η/μας και σωσας τον ανθρωπον · αυτον προσκυνησωμεν :-

[Λέγε Συμεών, τίνα φέρων ἐν ἀγκάλαις, ἐν τῷ ναῷ ἀγάλλη; τίτι κράζεις καὶ βοᾷς; Νῦν ἠλευθέρωμαι· εἶδον γὰρ τὸν Σωτῆρά μου· Οὗτός ἐστιν, ὁ ἐκ Παρθένου τεχθεὶς, οὗτός ἐστιν ὁ

¹⁸⁴ Tillyard, *November Hymns*.

ἐκ Θεοῦ Θεὸς Λόγος, ὁ σαρκωθείς δι' ἡμᾶς, καὶ σώσας τὸν ἄνθρωπον· Αὐτὸν προσκυνήσωμεν.]¹⁸⁵

Critical apparatus:

- 1) φερων] φερων A, D, M, P, S, E; αγαλλη] αγαλλει P;
- 2) ηλευθερομαι] ηλευθερωμαι A, D, M, P, S, E; ιδων] ιδον S; ειδον (ειδον) A, D, M, P, E; τεχθεις] τεχθης M;
- 3) σαρκωθείς] σαρκωθης M; σαρκοθεις P.

Notes to the text: The episode elaborated in this chant is based on the Gospel of Luke 2:28 from which the following verse is taken *Nῦν ἡλευθέρωμαι· εἶδον γὰρ τὸν Σωτῆρά μου·* (Now I'll be free, for I have seen my Savior), a periphrasis of the words pronounced by Symeon after he saw and held in his arms the child Christ in the Temple. The direct approach to Symeon in the second person by the chorus and then his immediate answer is a form of close interaction with the event and the saints that occurs often in the Marian chants; the same approach is made in the *Kontakion* composed by Sophronius, the Patriarch of Jerusalem, for the Nativity, in which, at the six *troparion* Ἰωσήφ, εἰπέ ἡμῖν, the Narrator, representing the chorus, addresses Joseph and asks him to explain the strange event.¹⁸⁶

Ascribed to: Germanus the Patriarch of Constantinople († 733)

Feast: February 2nd, The Purification of Theotokos (SAV n. 512); Presentation of Jesus child at the Temple.

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Notes to the melody: mode I; range *D-c*; initial note: *a*; medial cadences: *a, D, g*; final cadence: *D*.

¹⁸⁵ Translation: Tell us, Symeon: Who are you holding in your arms and rejoicing so greatly at the temple? To Whom do you beg exclaiming: Now I'll be free, for I have seen my Savior! He is the one, Who was born of a Virgin; He is the one, the Word, from God it comes God, Who for our sake has taken flesh and has saved man. Let us venerate Him!

¹⁸⁶ Wellesz, "Nativity Drama," 148.

Musical analysis: Like the other chants, for a better understanding of the musical structure of this *sticheron* it should be taken into account the strong connections with the text. This means that for the new textual phrases, partial breaks or phrase closures, the music reflect the changes into partial, middle or full cadences, or even modulations towards a new mode, bringing new ideas according to the textual passages or elaborating the already exposed ones. Each segment is connected to different parts of the text. Related to this, a subdivision in musical phrases the melody presented in *Sticherarion* Br. 81 can be made as follows: A-B-C-D-B¹-D¹-C¹-B²-E-B³-C²-D (Appendix II n. 3). The other MSS present a slightly different structural arrangement, especially for the second half of the chant: the order of the phrases is different resembling a scheme as follows A-B-C-D-D²-D¹-C¹-F-G-B³⁽¹⁾-C²-D.

Returning to the analysis, in the first part of the chant are introduced four different musical segments A-B-C-D one after the other. Textually, it can be noticed an immediate reference to the people representing “the choir,” that ask Symeon to explain the reason of his happiness in this particular day. In general, these first segments appear compatible in most of the sources. However, the E883 has a richer melody. The small differences in A139 are insignificant since the cadences remain unchanged. In the organization of the three segments A-B-C, the cadences are all medial in *a* and the melody is extended in both low and central register for part A and C, with a range *E-b* (A) and *E-c* (C).

Part B is developed only in central register with the characteristic motive of repetition *b-d-a*, which is further developed in the version of Br. 81, but is used less in the other chants. The following segment B1 in Br. 81 (4), which brings the melody to a temporary break in *g*, is strongly contested by all the other sources, which continue to develop phrase D proposing three times consecutively the medial cadence in *D* (4, 5, 6). D segments consist in a descending melody from pitch *a* to *D*, combined in different ways. It is possible to observe a certain uniformity in construction of the next two verses where, in each verse, two melodic segments are linked:

Οὗτός ἐστιν, ὁ ἐκ Παρθένου τεχθείς,
οὗτός ἐστιν ὁ ἐκ Θεοῦ Θεὸς Λόγος.

For the first part of each of the two verses Οὗτός ἐστιν, in all MSS except Br. 81, the same melodic variant E is presented. This variant brings the same interrupted cadence in *g* supported by the *apoderma*, feature which creates the effect of a temporary break reflecting the textual pausa. The second time (8), the copyist of Br. 81 prefers to vary the melody, bringing again the so much admired motive B instead of the repetition of the same motive E. For the second parts of the two verses, where Br. 81 varies on the same intonations of the motive C, the other witnesses bring a new idea F characteristic for the sustained high pitch *c* which highlights the passage ὁ ἐκ Θεοῦ, in contrast to the previous ascending conjunct motive *g-c* given for the passage ὁ ἐκ Παρθένου.

For the last verses, Br. 81 agrees with A 139, P 220, M 219 and E883 in bringing slight variants of motives B, C, and D. On the other hand, the Vienna manuscript D first brings motive E (with an extended range *c-E*) instead of B (central register) given by the other MSS. In the conclusion of the melody all the sources use the motive D (11) in a richer form than Br. 81. The chant ends in lower *D* in a common cadence for the first authentic mode.

The neumatic aspects: Constructed in first authentic mode, this *sticheron* presents two passages in third mode (*barys*) as it can be observed from the MeSi inserted in Br. 81 (3) and (8); in both cases this might be a suggestion of *b* flat even though the mentioned passages do not end in the basis F of third mode.

Bibliography: Gharib, *Testi mariani*, 387.

4. Εὐαγγελίζεται ὁ Γαβριήλ

Witness: Br 81, f. 83v.

Concordant selected sources A 139 f. 123v, D f. 135v, P 220 f. 97r, M 219 f. 96, S 1218 f. 111v, EBE 883 f. 152v.

Ευαγγελίζεται ο Γαβριηλ · τη κεχαριτομενη σημερον · χαιρε ανυμφευτε μητηρ και απειρογαμε · μη καταπλαγησ την ξε/νη μου μορφη · μηδε δηλιασεις · αρχα/γγελος ειμη · οφισ εξηπατησεν ευαν/ ποτε · νυν ευαγγελιζομαι σοι την χαραν και/ μενησ αφθορος · και τεξησ τον κυριον αχραντε :-

[Εὐαγγελίζεται ὁ Γαβριήλ, τῇ Κεχαριτωμένη σήμερον· Χαῖρε ἀνύμφευτε Μήτηρ καὶ ἀπειρόγαμε, μὴ καταπλαγῆς τῇ ξένη μου μορφῇ, μηδὲ δειλιάσης. Ἀρχάγγελός εἰμι· ὄφιν ἐξηπάτησεν Εὐάν ποτέ, νῦν εὐαγγελίζομαί σοι τὴν χαράν, καὶ μενεῖς ἄφθορος, καὶ τέξεις τὸν Κύριον, Ἄχραντε.]¹⁸⁷

Critical apparatus:

- 1) κεχαριτομενη] κεχαριτωμενη D, καιχαριτωμενη A, P, M, S, E; μητηρ] κορη P, S;
- 2) καταπλαγησ] καταπλαγεις P, S, την ξενην] τη ξενη A, M, S; μορφη] μορφη A, S; δηλιασεις] δειλιασεις D, P; δειλιασης A, S, E; δηλιασης M; ειμη] ειμι A, P, M, S, E;
- 4) μενης] μενεῖς A, S, E; τεξης] τεξις P, τεξεις A, S, E;

Notes to the text: In this chant is paraphrased an episode from Luke 1, 26-33: Gabriel is mentioned as an angel and not an archangel in the Bible; an addition to the episode is made by mentioning of the first human's sin, caused by the serpent that deceived Eve, here used as an anthology and an emphasis of the great following tidings. The two synonyms ἀνύμφευτε and ἀπειρόγαμε “unwedded” and “unmarried”, are well-used epithets of Mary, where the first is a “leitmotif” of the *Akathisos* Hymn. Form the seven MSS only S 1218 and P 220 have the word κόρη (maiden) meanwhile the rest of the MSS replace it with μήτηρ (mother). The last verse brings once again the affirmation “you shall remain undefiled and yet shall bring forth the Lord” confirming in this way a

¹⁸⁷ Translation: Today Gabriel announces the good tidings to her who is full of grace: “Rejoice, O Unwedded Maiden who has not known marriage. Do not be struck with dismay by my strange form, nor be afraid, I am an Archangel. Once the serpent deceived Eve, but now I announce to you the source of joy: O most-pure one, you shall remain undefiled and yet shall bring forth the Lord.”

strong connection with the main theme of the *Akathisos Hymn* where the concepts “virginity” and “motherhood” are putted continuously together.¹⁸⁸

Ascribed to: Cosmas the Monk († c. 751).

Feast: March 25th, Annunciation (SAV n. 553).

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Notes to the melody: mode II plagal; range *D-d*; initial note: *g*; medial cadences: *g* (frequent), *D, b*; final cadence: *E*.

Musical analysis: A structural division in musical phrases for this chant (Appendix II, n. 4) can be made as follows: A-B-A1-C-D-C1-D1-D2-D3-E-F.

The strong connection between the text and the music can be noticed here too, as in other chants, being mirrored in the division into musical phrases. Phrase A presents a motive that starts with a repetition in the same pitch *g*, slightly developing afterwards in the central register for mode II, yet remaining in the limited central range *g-b*. This first phrase is the same in all the sources. In the following phrase B, the melody is transposed two steps upper. However it conserves the repetition of the first notes in the same pitch through the usage of the *isoi* for the first syllables of the word *Κεχαριτωμένη*. At this point, A 139 and S 1218 are different. The former has a richer melody, and the latter uses the ascending movement with conjunct steps *g-b*. The accented syllable of the word *Κεχαριτωμένη* is later emphasized, through the use of the *kratema*. The melody reaches here the highest pitch in the whole chant. An expanded medial cadence for mode II is used at the end of phrase A1.

The short phrases C and D are divided from an interrupted cadence in *a*. This is made clear by the usage of the *apoderma* over the last syllable of *καταπλαγῆς* in Br. 81 as well as in the other sources S 1218, P 220 and E883. In A 139 and M220 the *apoderma* is omitted. For this reason, and also due to the following development of the cadencial

¹⁸⁸ Limberis, *Divine Heiress*, 136.

features in phrase D, it seems reasonable that, for this passage, A 139 and M220 present a single phrase D1 instead of two divided phases C and D1. The melisma over the word Ἀρχάγγελός presents in the others MSS is totally omitted in A 139. In Br. 81 this melisma is more extended than in the other sources.

The melody approaches the middle-low registers towards the end of the chant, with the introduction of the phrases E and F. Phrase E is extended in a range of *D-a*, while phrase F in a range of *E-c*. For the final closure, is used an extended cadencial formula *g-bg-a-g-fe-e* which seem to be very common in the chants of Mode II.¹⁸⁹ In conclusion, the differences between the selected sources for this chant, even if numerous, affect especially the ornamental notes, which could indicate a conservance of the melodic structure in the various MSS.

The neumatic aspects: At the end of the second phrase, the red neumatic version of Br. 81 indicates the versions of S 1218, D, M220 and E883 (2); to A 139 and D but more flourished *c-b-a* (beginning of 5 and 6).

Bibliography: *Menaia* IV, 173-174; Gharib, *Testi mariani*, 595; Limberis, *Divine Heiress*, 136.

5. Φρένα καθάραντες καὶ νοῦν

Witness: Br. 81, f. 92v.

Concordant selected sources A 139 f. 143v, D f. 155, P 220 f. 116v, M 219 f. 111v, S 1218 f. 129, EBE 883 f. 143v.

Φραιναν καθαραντες και νουν · συν τοις αγγελιοις/ και ημεις πανηγυρισωμεν · φαιδρως
εξαρχοντες/ δαυτικην μελωδιαν · την νεανιδα νυμφην/ του παμβασιλεος χριστου του θεου
ημων ·/ αναστηθι κυριε · λεγοντες εισ την αναπαυ/σιν σου · συ και η κιβωτος του
αγιασματος/ σου · ως γαρ παλατιον τερπνον ·/ ταυτην κατεκληρωσασ · και κατεσκηνω/σας

¹⁸⁹ See: Tillyard, *November hymns*, 164-6.

αυτην · πολιν σου Δεσποτα ·/ περιποιησθαι και σκεπην · εκ πολεμιων βαρ/βαρων τη κραταια
Δυναμει σου ταισ ικεσι/αις αυτησ :-

[Φρένα καθάραντες καὶ νοῦν, σὺν τοῖς Ἀγγέλοις, καὶ ἡμεῖς πανηγυρίζωμεν, φαιδρῶς
ἐξάρχοντες, δαυτικὴν μελωδίαν, τῇ νεάνιδι Νύμφῃ τοῦ Παμασιλέως Χριστοῦ τοῦ Θεοῦ
ἡμῶν. Ἀνάστηθι Κύριε, λέγοντες, εἰς τὴν ἀνάπαυσίν σου, σὺ καὶ ἡ κιβωτὸς τοῦ ἁγιάσματος
σου. ὡς γὰρ παλάτιον τερπνὸν ταύτην κατεκλήρωσας, καὶ κατεσκήνωσας αὐτὴν τῇ πόλει
σου Δέσποτα, περιποιεῖσθαι καὶ σκέπειν, ἐκ πολεμίων βαρβάρων, τῇ κραταιᾷ δυνάμει σου,
ταῖς ἰκεσίαις αὐτῆς.]¹⁹⁰

Critical apparatus:

- 1) φραιναν] φρενα A, S, E; φρεναν D, M; πανηγυρίζωμεν] πανυγηρισοζοντες M;
- 2) την νεανίδα] τη νεανιδι E; νυμφην] νυμφη S, E; παμβασιλεος] παμβασιλεως A, D, E,
M, P, S; χριστου] χρηστου M; κιβωτος] κιβωτος D, M;
- 4) τερπνον] τερπων D; κατεκληρωσας] κατεκοσμησας A, E, M, P, S; κατεκοσμισας D;
κατεσκηνωσας] κατεκληρωσας A; κατεπλουτισας P, S;
περιποιησθαι] περιποιηητε E; περιποιεισθαι A, D, M, P, S;
- 5) σκεπην] σκεπειν A, D, P, S; σκεπεις E.

Notes to the text: Dedicated to the Deposition of the Theotokos' Garment in the Theotokos church in Blachernae, the text of the chant represents the happy event where after placing the garment the people and angels, intoning the melodies of David, are invoked to celebrate together. The text "Arise, O Lord, unto Your resting place: You and the ark, which You have sanctified" are borrowed from the Psalm 131:8 for the Ascension of David. To the Deposition of the Theotokos' garment is represented also in a later sermon by the patriarch Photius (9th century) commemorating the end of a siege by the Russians, once the relics of the Mother of God were considered to bear protective capacities on the behalf of the city of Constantinople.¹⁹¹ Mary is addressed in this chant

¹⁹⁰Translation: With minds and senses purified let us celebrate happily together with the angels, beginning brightly the melodies of David to the young Bride of King Christ our God, by saying: Arise, oh Lord, unto Your resting place; You and the ark, which You have sanctified. Yet adorning her as a delightful palace, and giving in inheritance to her your city, oh Lord, to protect and surround her in barbarian wars, by your mighty power and through her supplications.

¹⁹¹ Cunningham, *Mary the Theotokos*, 191; Mango, *The Homelies of Photius*, 102-3.

as a “delightful palace”, title that can be found also in other major Byzantine works as the Kanon of the *Akathist* where is addressed as “palace of the King” (Ode 1, *Troparion*), “dwelling palace” (Ode 8, *Troparion*), or “spacious tabernacle” (Ode 5, *Troparion*).¹⁹² In the last verses the Mother of God is seen as “an inheritor of the city” and as a “protector of it when in difficulty”, titles that approach once again to the verses from the *Akathistos* Hymn opening the way for the later Photius’ homelies.

This chant seems to be used for both festivities of July 2nd and August 31st. The two festivities are indeed both dedicated to the deposition of the garments of the Virgin as relics in sanctuaries inside the two churches in Constantinople, but meanwhile the first one is dedicated to the garment, the second praises the Girdle of the Theotokos, as a resplendent crown. In the edition of *Menaia* VI we see it incorporated both for the Vesper (Esperinos) and Matins (Orthros) for the July 2nd Μνήμη τῆς εν Βλαχέρναις Καταθέσεως τῆς τιμίας Εσθήτος τῆς Υπεραγίας Θεοτόκου.¹⁹³

Formal aspects: The use of the word καθάραντες might be as much related to καθαίρεις, εως, ἤ, 1. pulling down, demolition, 2. put down as well as to the aorist καθάραντες of catharsis which meaning is “to purify”.¹⁹⁴

Ascribed to: Byzantios the Melode (VIII)

Feast: July 2nd, Deposition of Theotokos’ Garment (SAV n. 635).

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Notes to the melody: mode II; range *D-e*; initial note: *g*, medial cadences: *a, b, g, D, E*; final cadence: *E*.

Musical analysis: In such long chant it is quite expectable that the material presented will have to pass through different stages. In relation to this, it is interesting to notice

¹⁹² Barker, *Wisdom Imagery*, 92.

¹⁹³ *Menaia* VI, 14, 22, 551.

¹⁹⁴ Liddle and Scott, *A Greek-English Lexicon*, 848-849

with what facility the passage from one mode to another evolve. Therefore, the introduction of the first phrases in the second mode authentic (1-4), followed by the second plagal (5-7) and the second plagal in the form of *Nenanò* (8) can be noticed (Appendix II, n. 5). In the middle of the chant the melody reaches a first high level with the introduction of mode IV (9), which transposes the melody in the acute register. Afterwards, the reintroduction of the intonations of the second mode will bring the melody again to the middle register (10-11) creating a temporary stability. Not for long though, since another a short passage in acute register for mode IV plagal, *nana* (12) will follow. Towards the end, the melody will regain the base intonations of the second mode, which are interacting with 2 short passages in other modes different from the main one: the first one in the second mode plagal and the second one in the third mode. At the conclusion of the chant a final full-cadence in the second plagal mode is used. At a general level, the sources agree in most of the passages, with few variations of minor importance in each of the selected manuscripts.

In order to be more detailed in the analysis the chant, I have used the method proposed by Amargianakis subdividing the melodic phrases in groups of formulas.¹⁹⁵ This allows a clearer view on how the melody changes from one manuscript to another. The first phrase of the melody is given without any variation in all of the witnesses, besides a small variant in the Vienna MS D, which reads *g* instead of *b* at the first syllable of *καθάραντες*. At the beginning, a typical opening formula n. 11Bβ for the second mode (1) can be identified.¹⁹⁶ The formula consists of an ascending gradual opening from *g* to *b*. The phrase continues with formula n. 30, a syllabic recitative in *b*, enriched at the second syllable with an ornamental *c* (MS D has *g* instead of *b*). It concludes with formula n. 34Bβ which consists of a conjunct step *b* to *g* and then a leading a cadence in *a*. The first half of the second phrase repeats the first phrase almost identically but omits the syllabic recitation on *b*: Br. 81 and S agree but are different from the rest of the manuscripts because they start the second phrase in *g*, whereas all the others witnesses start in *b* and make a downward step to *g*, in a conjunct motion through the intermediacy of *a* (A, M, E – formula n. 34Γα) or in a disjunct movement *b-g* (D and P –

¹⁹⁵ Amargianakis, *Stichera of deuterios*.

¹⁹⁶ Amargianakis, *Stichera of deuterios*, 29, observed that this formula, when occurs at the beginning of the melodies in the second mode, is preceded by the MSi of the same mode.

formula n. 37). The leading-on cadence in *a*, the same as in the first phrase build upon the formula n. 34Bβ, leads this time to the second part of the phrase (2), which develops the idea of the first part, omitting *g* but ascending in conjunct steps *a-b-c* and, adding an upper step *d* that is a first melodic peak.

This first high melodic point does not coincide with the textual accent, which comes only in the following syllable. From *d*, all the selected sources descend in a conjunct motion to *d-b*, whereas Br. 81 and M insert a leap of a fourth descendent *d-a*, over the syllable -γυ- of the word *πανηγυρίσωμεν*. This is an added step and is not represented in Amargianakis' formula n. 14Aα. It is to be considered the fact that this added leap might indicate something else: M and Br. 81 seem to be two manuscripts which do not follow rigorously the main tradition. This second phrase ends with medial cadence in the second mode *c-b-b*.

The melody of the next two phrases *φαιδρῶς ἐξάρχοντες* and *δαυτικὴν μελωδίαν* is almost the same in all the sources. Both cadences are medial in *g*, and the few differences presented by A and S concern only the ornamental notes. It is very interesting to notice how the middle parts of the chant connect to each other through jumps of four in Br. 81 (6, 12), and fifth in other MSS (6, 7, 11) or even a leap of seventh (8), especially concerning the links between passages from one mode to the other. The musical passage of the text *τοῦ Βασιλέως Χριστοῦ* (6) is kept in the middle register in Br. 81 (formula n. 8 Γζ). The same passage in other MSS, through a jump of fourth over the syllable -σι-, reaches the low register and continues, afterwards, in a ascending scale movement from *E* to *b*.

The same scale passages are a preferred choice for the melodic arrangement of the future parts of the melody for most of the selected sources (see the melodic line 8 in M, S, EBE and 10 for all the MSS). On the other hand, in a few cases, these passages are not so willingly adopted in the melody presented in Br. 81, in which other alternative pitches are chosen where possible, in order to break down the long scale movements (8 and 10). In any case, besides the cases mentioned above, the descending scale passages are a central feature in the development of the melody in this chant, and they are later evolved in both Br. 81 and the rest of the MSS i.e. for the phrase *περιποιεῖσθαι καὶ σκέπειν*, where two ascending movements *D-a* and *E-b* are to be found (15).

Neumatic aspects: The version presented in P 220 for this chant is the only one without evident errors. Both Br. 81 and A 139 contain more than one error, each in a different part of the melody. Neumation in Br. 81 contains two mistakes: the first one at *πανηγυρίσωμεν* (2) over the syllable *-σω-* mistakenly copied *ison* with *diple* while the other manuscripts write *apostrophos* with *diple* (cf. Appendix II, n. 5). The next error appears at n. 11, before the melisma of the *thematismos*, for *τεροπνόν* over the first syllable *-τερο-* where the group *oligon* with *bareya* and *apostrophos* (☞) must have been copied by mistake since instead of *oligon* Br. 81 used *ison* (☞). This last figure is represented in A 139 only by an *apostrophos* over the syllable *-τερο-*, preceded by a *petasthe* over the last syllable of the previous *παλάτιον*. All the other sources, at this point, use by *isoī* in both syllables.

Aiming, maybe, for a florid variant of the original melody, the Neumator of Br. 81 did not succeed to conserve its correctness, either. If we do not correct the melody of Br. 81 it can end, regardless of the mistakes, in the expected correct final cadence of the second mode which is *a-g-f-e-e*. Among the manuscripts selected, only Br. 81, A, S and EBE contain several MeSi, in accordance with one another in most cases, with only a few exceptions. (S =10, A = 9, Br. 81 = 9, EBE = 6 and P contains only two).

Bibliography: *Menaia* VI, 14; 22; 551; Cunningham, *Mary the Theotokos*, 191; Barker, *Wisdom Imagery*, 92.

6. Ἄισατε λαοί

Witness: Br. 81, f. 111r.

Concordant selected sources: A 139 f. 166r, D ff. 176v-177r, P 220 f. 142, M 219 ff. 128v-129r, S f. 148v, EBE 883 f. 201v.

Ασατε λαοι · τη μητρι του θεου ημων ασατε ·/ σημερον γαρ · την ολοφωτον ψυχην/ αυτης · εις
τασ αχραντουσ παλαμασ του εξ αυτης/ σαρκωθεντοσ ανευ σπορασ παρατυθησιν · ον και/
πρεσβευει αδιαλειπτωσ · δωρηθηναι τη οι/κουμενη ειρηνην και το μεγα ελεοσ :-

[Άισατε λαοί, τῇ Μητρὶ τοῦ Θεοῦ ἡμῶν ἄσατε· σήμερον γὰρ τὴν ὀλόφωτον ψυχὴν αὐτῆς, εἰς
τὰς ἀχράντους παλάμας, τοῦ ἐξ αὐτῆς σαρκωθέντος ἄνευ σπορᾶς, παρατίθησιν, ᾧ καὶ
πρεσβεύει ἀδιαλείπτως, δωρηθῆναι τῇ οἰκουμένη εἰρήνην, καὶ τὸ μέγα ἔλεος.]¹⁹⁷

Critical apparatus:

- 1) σαρκωθεντοσ] σαρκοθεντοσ D;
- 2) παρατυθησιν] παρατιθησιν A, D, P, M, S, E;
- 3) ον] ᾧ A, P, S, E.

Notes to the text: The form Ἄισατε can be found initially in Psalm 95 as an invocation to the people to come and sing the praises to God. Also in this chant can be seen the role of the Mother of God as a intercessor expressed through her supplications in favour of the peace of the world (οἰκουμένη) and the salvation of her people.

Ascribed to: Theophanous Graptus († 845).

Feast: August 15th, Dormition of the Theotokos (SAV n. 723).

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Notes to the melody: Mode I Plagal; Range: C-c: Initial note: g; Medial cadences: D, a, g;
Final cadence: d.

Musical analysis: The intonation formula *aneanes* is present at the beginning of this chant for Br. 81 (Example 1). For the other manuscripts, the indication of the pitch is

¹⁹⁷ Translation: Sing, oh you people, (the praises to) the Mother of our God, sing! For today she delivers her brightening soul, into the immaculate hands of Him, Who was made flesh out of her without seed; and she supplicates Him unceasingly, to grant to the world peace and the great mercy.

given only by the *martyria* of the first mode plagal ($\pi\lambda \alpha'$) with the addition of the group of two neumes *oxeia* and *kentemata* (↙). This formula belongs to a normal intonation group of notes for the first plagal mode.¹⁹⁸

Example 1 – Intonation formula *Aneanes*.



This *sticheron idiomelon* has its place in the liturgy at the Great Vesper of the feast. The melody starts with a descending motion, g-f-e, in conjunct steps for each syllable of the initial word Ἀισατε. In phrase A the tendency to go towards the basis tone of the mode pitch *D*, is clear (see Appendix II, n. 6). For the cadence at the end of this phrase, all the MSS except *D*, present a *kylisma* over the second syllable of λαοί.

The second phrase B starts with an ascending movement *C-f*, and is developed in the same register as phrase A. This phrase also cadences in pitch *D*. Through a jump of fifth *D-a*, the melody is displaced in the higher register, presenting a beautiful passage *C*, with intonations that are quite different from the two previous ones. As indicated from the *martyria* in Br. 81, A 139, S 1218 and EBE 883, this is a temporary modulation in the first authentic mode, which is also confirmed by the medial cadence in pitch *a*. Immediately after, through a downward step of fourth, the melody will be displaced again in the middle-to-low register (phrase D). The next musical phrases are all placed in the middle and low register of the first mode plagal (range *C-b*). At the end of phrase D1 (6), Br. 81 makes a jump of fifth *a-D* through the use of the *chamele*, whereas the other MSS use only *apostrophos*, giving a temporary interrupted cadence in *g*.

Neumatic aspects: The neumatation of Br. 81 is similar to A 139 but seems to have two copying errors. The first one at the second line, starting of the fourth phrase, above the word την we find an *apostrophos*, which brings the melody a second downwards, meanwhile should be an *elaphron* and *apostrophos* (a descending fourth) as corrected by

¹⁹⁸ Wellesz, *History*, 414.

the red mark above it. The right form is confirmed by the other manuscripts which all present, at this point, the same group of neumes *elaphron* and *apostrophos*. The second error is noticed on the fifth line, above the *πρεσβεύει*, the group of neumes is *oligon*, *klasma* (with *bareya*) and *elaphron*. As a result of comparison with the other manuscripts which present the right version, the single *elaphron* is to be corrected into *elaphron* and *apostrophos* in this case as well.

If we don't take into consideration the copying errors, the melody instead of ending in *D* should end in *G* which is an unusual cadence for this mode.¹⁹⁹ The same reasoning can be used also for the medial cadences which, in the case of proceeding without the correction of the errors would be wrong: the most flagrant one could be after the second highlighted mistake after which the phrase cadences at *αδιαλείπτως* on *B* instead of the normal medial cadence on *F*. Meteora 291 presents a different mistake: at the fifth line of the melody above the word *αδιαλείπτως* where we find two consecutive ascending fourth leaps. Due to this mistake in copying the melody of M 291 ends in an incorrect way, in pitch *E* instead of *D*.

Bibliography: *Menaia* IV, 409-10; Gharib, *Testi mariani*, 678.

7. Ως στέφανον υπέρλαμπρον

Witness: Br. 81, f. 116v.

Concordant selected sources A 139 f. 173r, D f. 184v, P 220 f. 149v, M 219 f. 134, S 1218 f. 150v, EBE 883 f. 210v.

Ως στεφανον υπερλαμπρον πανακραντε θεοτο/κε · την ζωνην σου την αγιαν · η εκκλησια/
του θεου περιεθετο · και φαιδρυνεται/ χαιρουσα σημερον · και μυστικως χορευει δεσ/ποινα
εκβωσα σοι · χαιρε · / διαδημα τιμιον · και στεφανε της θειας δο/ξης · χαιρε · μονη Δοξα/
του πληρωματος · και αιωνιοσ ευφροσυνη · / χαιρε · των ες σε προστρεχοντων/ λιμνη και
προστασια και σωτηρια ημων :-

¹⁹⁹ Tillyard, *November Hymns*, 168.

[Ὡς στέφανον ὑπέρλαμπρον, πανάχραντε Θεοτόκε, τὴν Ζώνην σου τὴν ἁγίαν, ἡ Ἐκκλησία τοῦ Θεοῦ περιέθετο, καὶ φαιδρύνεται χαίρουσα σήμερον, καὶ μυστικῶς χορεύει, Δέσποινα ἐκβοῶσά σοι· Χαῖρε διάδημα τίμιον, καὶ στέφανε τῆς θείας δόξης, χαῖρε ἡ μόνη δόξα τοῦ πληρώματος, καὶ αἰώνιος εὐφροσύνη, χαῖρε τῶν εἰς σὲ προστρεχόντων, λιμὴν καὶ προστασία, καὶ σωτηρία ἡμῶν.]²⁰⁰

Critical apparatus:

- 1) και στεφανε] κε στεφανε P;
- 2) των ες] των εις A, D, P, S, E; τον ει M.

Notes to the text: The *chairetismoi* salutations present in the last three verses recall, here more than in every other of the selected chants from the cycle of the feast of the Theotokos, a principal feature of the *Akathistos*, dedicated to the Mother of God.

Ascribed to: Cosmas the Monk († c. 751)

Feast: August 31st, Girdle of the Theotokos (SAV n. 750).

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Notes to the melody: mode II; range *D-d*; initial note: *b*; medial cadences: *b, a, e, g*; final cadence: *b; e* (EBE 883).

Musical analysis: This is probably the most important *sticheron* for the feast of the Deposition of the Theotokos' Girdle, sung both in Vespers and in Matins.²⁰¹ In order to understand this chant it is necessary to take a look at its textual development which is strongly connected to, and eventually influences, its musical arrangement. It is possible, therefore, to recognise two principal textual moments in it:

²⁰⁰ Translation: As the brightest diadem, oh ever-immaculate Mother of God, the Church of Christ has received your sacred cincture; today it is radiant with joy, oh Lady, as it exults in the mystery exclaiming: "Rejoice, precious diadem, crown of the divine glory! Rejoice, the only glory of the assembly and eternal joy! Rejoice, haven of those who have recourse to you, our protection and our salvation!"

²⁰¹ *Menaia* VI, 15; 560

- 1) The first one, which consists of the presentation of the feast, accompanied with exultations of the Church (and its flock) by exclaiming praises to the Mother of God.
- 2) The second one, which is constructed by the three repetitions of *Χαῖρε/Rejoice*. Each of this repetition is followed by two epithets to the Virgin.

In the construction of the first part, however, we have to do with two complete textual phrases, which will affect the musical structure by a *caesura* (See Appendix II, n. 7). In the text, as well as in the musical structure, there are two principal moments to be distinguished: the first part (1-6), which develops by exposing the principal musical motives, and the second part (7-16), which has a more unified character due to the repetition of the *chairetismoi* (7, 10, 13). Each repetition is combined with two different motives of the first part (each one for each epithet of the Virgin). Considering the big division into two parts as a feature of this chant, a division into smaller structural phrases can be made as follows: first part A-A¹-B-(A-B¹)-C-A²-B² and second part D-A³-B³-D¹-A⁴-B⁴-D²-A⁵-A⁶-C.

Sections A and A1 are placed in the sphere of the second mode, in a central register, with different combinations of the notes *g-a-b* and *c*; pitch *b* is most of the time used for the accentuated syllables. Br. 81 has the MeSi of mode II in the wrong place (3), since this signature indicates pitch *g*. The previous phrase ends in *a*. The following phrase starts as well in *a*. The other manuscripts containing MeSi, such as, A 139, P 220 and S 1218 give the indication of mode II before and after the place (2) where Br. 81 gives it, showing the correct pitch (*g*) in both cases.

The following phrase B begins with the same intonations (*a-b-c-g*) of phrase A and, at first sight, might make us believe that it can be called A2 instead of B. What makes it clear that we have to do with another musical "idea" B, is the continuation in a lower register (by conjunct steps *F-D*), which gives it a different character compared to the A sections. The next section B1 has same character (4) and same combination of central and low registers with a range *D-c*. This section concludes with the above mentioned *caesura*: a full cadence in *E*. The section B1 corresponds to the so-called

expanded full-close phrase in the analysis of the second mode authentic and plagal.²⁰² In the last syllable of the B1 phrase, the turn of the cadence is simple (*E-F-E*) in A 139, P 220 and EBE 883 and enriched with *kylisma* (*E-F-G-F-D-E*) in the rest of the sources.

The appearances of the B sections [B3 (6) and B4 (9)], in the second part of the chant, consist in variations of the principal motive; they are always predicted by the A phrases and conserve the initial descending character from central-to-low register, but conclude in a partial cadence in *D*. The same partial cadences used also at the end of the D sections, the *chairetismoí*, have a connective function for the phrases of the second part of this chant. The melismatic character of the three $\chi\alpha\tilde{\iota}\varrho\epsilon$ salutations is shared by all the sources with slight variations of some notes in P 220, M 219 and D; both the text and the prolonged melisma above it confirm the deriving feature from the most glorious chant composed in honor of the Theotokos, the *Akathistos*.

Phrase C exposes two consecutive jumps upwards, first of fourth and then of third transposing the melody in from the lower to the acute register (5). This movement it is afterwards followed by the elaboration of the well-known figure *thematismos-eso* cadencing in *b* for mode II. The figure is presented in its simple form (*a-b-d-c-b*) in all the MSS, except of Br. 81 and S which give a rather richer version (*a-a-b-d-a-c-b*) made possible especially by the implication of the group *oligon-barya-elaphron* and *apostrophos* instead of the simple *oligon-apostrophos* used by other sources.



We can assume that the Br. 81 scribe/copyist of this chant had at his disposal an old version of the *Sticherarion*, probably contemporary with S 1218, or even older. S 1218 is known to be the oldest dated source of the *Sticherarion* adopting Round notation.²⁰³ Or, one can go further to assume that the Byzantine mini-tradition in the area from where the MS Br. 81 might come was still an “old-fashioned” one, since no red (later-added) version stands above this part of the actual Round version in Br. 81. It will be the same phrase C, varied in the beginning but conserving the figure of *thematismos-eso*, to be used also for the final cadence at the end of this chant.²⁰⁴

²⁰² Tillyard, *November Hymns*, 163-6.

²⁰³ Troelsgård, “The musical structure,” 5.

²⁰⁴ According to the characteristics of mode II the cadence in *b* is considered “doubtful”; the one in *E* is the most common. Cf. Tillyard, *November Hymns*, 167.

In a general overview, this chant conserves the same characteristics in all the selected sources, with a few little insignificant variations in each manuscript. The only point where Br. 81 gives an alternative passage is the section A5 (14) after the third repetition of the *chaitetismos* phrase, maintaining the central register of mode II (*g-a-b*) as in the previous appearances of passage A after D. At this point, all the other sources give a new passage E in a low register (*E-F-D*) which seems to extend further the cadencial echo previously given in section D2. Both passages, in Br. 81 and the other manuscripts, conclude in a medial cadence *g*, which makes possible the link with the next phrase.

The neumatic aspects: After ἡ Ἐκκλησία only Br. 81 gives a stop (·), which is not correct textually, but can be explained musically, as having shortened the A motive at this point inside of B phrase; none of the other sources include it. The MeSi in the short formula before the *chaitetismoí* given in Br. 81 (7), (10) are right. However the ones given in P 220 seem to be wrong (7, 10, 13): they should be *isoi-dyokentemata* instead of the form *apostrophos-dyokentemata*. The *oligon-hypsele* over the first syllable of διάδημα in Br. 81 is copied erroneously — while A has . This error is confirmed by the MeSi of the second plagal mode which indicates the pitch *b* (8).

Bibliography: *Menaia* VI, 15²⁰⁵ and 560; Gharib, *Testi mariani*, 596.

²⁰⁵ July 2nd

IV

THE *UNICA* CHANTS IN *STICHERARION* BR. 81

1. Introduction

From the analytical comparison between Br. 81 and other selected *Sticheraria* books it was observed that, musically, the manuscript presents similar features and thus belongs to the consolidated tradition of the sticheraric musical style. On the other hand, the detailed analysis of the repertory shows that the manuscript differs from the SAV and therefore from most copies of the *Sticheraria*, since it contains a “marginal” repertory of chants. The focus in this chapter is on the unique chants dedicated to St. Barbaros, discovered during the indexing of the repertory. Since the figure of the saint is a controversial one, according to the sources which contain his *vitae*, it will be necessary, in the first section, to distinguish the different profiles related to the name Barbaros. The second section deals with the edition and the textual-musicological analysis of the chants. This section is organized into three parts 1) first, the criteria for the edition and the analysis of the corpus of the *unica* will be presented 2) an analytical form for each song, focused on both the textual and the musical aspects will be provided; 3) finally, the collected data will be discussed in the light of the relevant elements gathered from the analysis.

The inclusion of the *unica* chants affects the first part of the book, the calendar of the *Menaia*, by inserting a number of chants for the feast of 15th of May. The *Sticherarion* Br. 81 is probably the only manuscript of this type containing, besides the crystalized contents of *stichararia*, a considerable number of chants for such a little-known festivity. There are thirteen chants dedicated to S. Barbaros in the *Sticherarion* Br. 81. This is a large number of chants for a single festivity, since, generally, the feasts dedicated to saints contain fewer chants. Thus, it can be inferred that the feast was very important in the area where the manuscript was copied: the more important the festivity is, the more

chants it contains.²⁰⁶ The individuation of these chants is a clear indication of the celebration of the feast in the specific day of the liturgical year dedicated to the saint and in a specific area of the Balkans from which the manuscript must have originated. For the crystalized contents of the *Sticherarion*, the phenomenon of the later-added repertory (even of only one chant, as in the case of the addition of a *sticheron* for the Translation of St. Nicholas to Bari in a *Sticherarion* of clear South Italian origins²⁰⁷), is described by Strunk as giving clear indications about the provenance of these MSS:

Those distinctly atypical copies of the *Sticherarion* which depart from the norm [would add] to the standard abridged contents, stabilized about the year 1050, a certain number of the “apocrypha” in order to adapt that universally useful contents to the requirements of a particular community. Such manuscript[s] can usually be localized with more or less precision.²⁰⁸

This is also the case of Br. 81, which can be considered an atypical copy of the *Sticherarion* and would thus be easy to locate. However, one particular aspect makes the territorial localization of this MSS a difficult task: the fact that the figure of St. Barbaros bears quite a variegated nature; the profile has taken multiple shapes in relation to the diffusion of Barbaros’s cult in space and time. Before discussing the chants, a brief overview of the competing versions of the saint’s *vitae* will be provided. As it will become clear later, a comparison of the information regarding the saint contained in the chants with these other sources will show that strong similarities to one of the versions exist.

²⁰⁶ A similar number of *stichera* can be noticed on very few celebrations of saints included in the *Menaia* calendar (SAV). They include Nicholas, Dec. 6th (13) and George, Apr. 23rd (13); this number is surpassed only by the festivities of John the Baptist, Jun. 24th (20), Decollation of the Forerunner, Aug. 29 (16), Peter and Paul, Jun. 27th (19), Procopius July 7th (12), Cosmas and Damian Nov. 1st (12).

²⁰⁷ Paris National Library MS Ancient fonds gr. 355, a *Sticherarion* copy of the *Menaia*, first supposed to originate from Grottaferrata in an early description by Gastoué, *Paléographie musicale*, 83-84. The individuation of the inclusion in its margins of one new *sticheron* in honour of St. Nicholas and other pieces dedicated to Nicon of Taormina and Leo of Catania, convinced Strunk of its South Italian, most probably Sicilian origins. Cf. Strunk, *A little-known sticheron*, 280.

²⁰⁸ Strunk, *A little-known sticheron*, 280.

2. *The cult of St. Barbaros*

St. Barbaros, for being a minor figure, unexpectedly carries a rich hagiographical dossier. The diffusion of the cult, although never extending beyond the Mediterranean region, seems to have evolved into a few different directions. His profile is nevertheless presented each time in different ways; the hagiographical figure lying behind the name of Barbaros does never compromise to what can be called a “simple” identity. In spite of the uncertain and almost “unreliable” elements of his hagiographical profile, St. Barbaros has intrigued many scholars who have mostly dealt with the different versions of his life.²⁰⁹ Questions such as who is saint Barbaros, when did he live, and where are his relics seemed to torment the Bollandist Delehaye who, while trying to investigate the different accounts related to the saint, did not give permanent solutions to Barbaros’ case.²¹⁰ Most of the data coming from the hagiographical versions are despairingly vague, and even those which seem rather precise still contain, as we will be able to notice, some disturbing contradictions.

The first hagiographical profile of St. Barbaros depicts a Christian soldier fighting on the side of the Roman army in a battle against the Franks during the reign of Julian the Apostate (sec. IV).²¹¹ This version is contained in an anonymous Greek *Passio*, found in the MS *Parisinus grec* 1470 of the National Library of France, a copy from the end of the ninth century, which Delehaye published along with the corresponding Latin *Passio* extracted by the MS Marc. Lat. Z 356 of the thirteenth century.²¹² The latter actually presented a slightly different translation of the Greek version, though without changing the entire structure of Barbaros’s life. The story emphasizes the victory of Barbaros’s army, which presumed a celebration through a series of pagan rituals involving sacrificial offerings to the idols - something that Barbaros, being a Christian, refused to do. The tremendous tortures he was subjected to due to his opposition caused his death

²⁰⁹ Radčenko, “Einige Bemerkungen,” 557-594; Delehaye, “Les actes,” 276-301; Lampsides, “Nouvelle version,” 40-56; Morini, “Lipsanografia veneziana,” 256-261; Chiesa, “Santità d’importazione,” 107-115.

²¹⁰ Delehaye, “Les actes,” 276-301.

²¹¹ AS *Maij*³, 285-286; BHG, 219, 78.

²¹² The Greek *Passio* in ff. 25r-28v of Paris Gr. 1470. A short description of the MS in Omont, *Catalogue*, 148. The Latin version found on ff. 232v-286v of MS Lat. Z. 356 of the Biblioteca Marciana at Venice. For the description of the MS cf. Zanetti, *Latina et italica*, 149; Valentinelli, *Bibliotheca Manuscripta*, 282.

and, consequently, his martyrdom. According to Delehayé, the other details of his life and martyrdom do not even have the merit of being works of imagination of the most modest kind; it consists actually in a legendary *Passio* compilation in which all the parts are borrowed from popular hagiographic texts like the events of St. George, St. Theodore and other military saints.²¹³ From the entire story, the most relevant data that could be gathered are the place and time of his martyrdom: the city of Methone during the reign of Julian the Apostate. The dating of the Marcian MS (approximately to the thirteenth century), from which the Latin version was extracted, prompted Delehayé to assume that the place of this translation was Venice, at the same moment of the *translatio* of the body of the saint. Indeed, the presence of the body of St. Barbaros in Venice was reported, although the exact date of the transfer is not known: his body appears to have been kept in the Benedictine church of St. Lawrence.²¹⁴ As suggested by Chiesa, the inclusion of St. Barbaros's feast-day in the early *Kalendarium Venetum* could point towards an earlier arrival of the body in the lagoon.²¹⁵ However, Chiesa also suggests that another Latin translation encountered in MS Vat. Lat. 7810 of Biblioteca Apostolica Vaticana, a collection of saints' lives compiled around the eleventh century gives May 8th as the date of the feast.²¹⁶ This could show that the myth of Barbaros was expanded in an earlier moment in the southern Italy, as indicated by the Beneventan features of the latest MS. While none of these sources include any information regarding the translation of the body, the saint was strongly venerated in Venice, with an solemn office in the church of St. Lawrence, as recorded by Flaminio Corner,²¹⁷ who mentions two feast days for the same saint Barbaros: one in accordance to the hagiographical tradition (14th of May) and a second one, on the 8th of July. The latter day was recorded for the celebration of St.

²¹³ Delehayé, "Les actes," 277-278.

²¹⁴ "De S. Barbaro Martyre, Methone Venetias translato in Ecclesia Sancti Laurentii," *AS Maii*, 285-286. Corner, "De Monasterio S. Laurentii Martyris," 74-80.

²¹⁵ According to Paolo Chiesa, the *Kalendarium Venetum* MS 2679 of Bologna University was produced not earlier than in the twelfth century: cf. Chiesa, "Santità d'importazione," 113.

²¹⁶ S. Barbari mart. Mai 8, Biblioteca Apostolica Vaticana, Vat. Lat. 7810 ff. 87r-89v described in: Poncelet, *Cat alogus Codicum*, 221.

²¹⁷ Corner, *Ecclesiae Venetae*, 74. "Ejus festum cum ritu duplici Ecclesiae S. Laurentii; cum ritu vero semiduplici ad ceateras Ecclesias Venetiarum celebrare ad immemorabili tempore consuerverunt."

Barbaros and St. Ligore, with the occasion of the “*Inventio Corporum*” in the same church.²¹⁸

Leaving aside for a moment this first profile of the saint, we have to take into account a second version of the life which differs from the first one in many aspects. The main Greek source containing this other profile is a eulogy, i.e. a Λόγος εἰς τὸν ἅγιον Βάρβαρον, by Constantine Acropolites, found in MS Taphou 40 of thirteenth-fourteenth century of the Jerusalem’s Greek Orthodox Patriarchate Library.²¹⁹ The hagiographical profile of Barbaros ceases to be that of a martyr and becomes that of a confessor saint carrying the title of Myroblyte.²²⁰ The historical and geographical contexts are also different: the story is placed in the ninth century, during the reign of Emperor Michael II (820-829), in the area of Aetolia in Epirus. According to this version, Barbaros was a member of an African army which devastated the Ambracian territories. Being the only survivor after the defeat of his army, he remained in the area conducting robbery until he was one day captured by the mystical power and decided to get the baptism. His later life consisted of repeated attempts of repentance carried on in the wilderness and followed by a horrifying death by the hand of the hunters. A similar version of the life of Barbaros, the Myroblyte, is incorporated in the *Vita* SS Barnabas and Sophronius by Acacius Sabaites, copied in the Athonite MS Dionysiu 268.²²¹ Another short account entirely compatible with the Acropolites version is found in the MS Lavra I 70, a *Menaia* of the fourteenth century which places the feast-day on the 15th of May.²²²

The diffusion of the myth of saint Barbaros [sometimes you write S. Barbaros, sometimes St. Barbaros, sometimes saint Barbaros. Choose whatever of the 3 and be consistent] in the Slavic world - although the unanimous feast day was accepted to be on the 6th of May - is undeniably supported by the inclusion of his legend in a considerable

²¹⁸ *Ibid.*, 78-79.

²¹⁹ Ed. Papadopoulos-Kerameus, *Ανάλεκτα Τεροσολυμικῆς σταχυολογίας*, 405-420, hereafter *Acropolites’s Logos*; A first description of the MS in Troy, “Νέος κῶδιξ τοῦ Ἀκροπολίτου,” 35-50.

²²⁰ BHG 220, 78-79.

²²¹ MS Dionysiu 268 (ff. 441r-449r), ed. by Lampsides, *Nouvelle version*, 40-56

²²² MS Lavra I 70 (f. 244r): cf. Eustratiades, *Αγιολόγιον*, 70. For a description on the MS, a *Menaia* (March-August) copied in 1363, see Spyridon and Eustratiades, *Great Laura*, 191.

number of Slav MSS starting by the fifteenth century.²²³ The phenomenon of the myrrh-gushing, manifested at the place of his death, granted a special diffusion of the myth of Barbaros, probably of the same rank as that of Demetrios of Thessalonica. Indeed, in the course of the fourteenth century, the cult was so widely spread in the Orthodox world that patriarch Callistus will signalize in one of his letters to the bishop of Trnovo, the incorrect usage of Bulgars of the myrrh of Barbaros and Demetrios instead of the holy chrism consecrated by the patriarch of Constantinople.²²⁴ In the Slavic version Barbaros is an Egyptian. Although the Slavic tale does not offer any chronological data, it modifies the geographical setting from the Nicopolis in Epirus to the area of Durres - Ohrid and the mountains of Pelagonia. This version is very similar to that of Acropolites, even if Delehayé considered it as another case, due to this topographical displacement. The deviations from the Acropolites's version are not as problematic as they might seem, since the bulk of the tale remains the same: Barbaros is a former brigand, again from Africa, he dies from the hunters' hand and the miraculous myrrh gushes forth from his tomb. Recently, it has been convincingly argued that the Slavic accounts are just variants of the same widespread legend of Barbaros in the Balkans.²²⁵

The youngest [most recent?] version of the life, depicting yet another profile of St. Barbaros, is found in the new compilation of the *Akolouthiai* booklet, a liturgical service compiled and used for the occasion of the saint's feast day.²²⁶ Although this version applies mostly to the expansion of the cult in the island of Kerkyra, both the storytelling

²²³ The earliest version of the life is found in MS 165 of the Romanian Academy, copied in 1441 by Gabriel Ucić. For this and the other four Slav MSS containing notice of Barbaros see Ivanova, "Zhitieto na Varvar," 40-60, especially 43-46. A full version of the life of Barbaros in Slavic is edited by Jatsimirskij, *Slavic manuscripts*, 41-55. The text was extracted from a miscellaneous MSS (ff. 154r-176v), now *Codex* 13.3.19 in the collection of the Russian Academy of Sciences, copied again by Gabriel Ucić in 1488. Recently, other two sources containing notice about Barbaros are brought to light: MS 3 (16th century Jerusalemite *Typikon*) and MS 5 (early 16th century *Synaxarion*) of the Slavic MSS collection of Pontifical Institute in Rome. Cf. Thomson, *Slav accounts*, 373. For the description of the MSS cf. Dzurova, Stancev and Japundžić, *Catalogo dei mss slavi*, 9-11, 24-26.

²²⁴ Milkosich and Müller, *Acta graeca* I, 441.

²²⁵ Cf. Radčenko, *Einige Bemerkungen*, 557-594. For a fresh [recent?] overview, see Thomson, *Slav accounts*, 374-381.

²²⁶ First time printed in Venice in 1734; the second edition in Kerkyra in 1886. In the second edition a long version of the life (*Synaxarion*) is also included. Cf. Alexakes, *Akolouthia*, 13-24, which will be later integrated in Lagges, *Megas Synaxaristis*, V, 432-439.

and the service texts incorporated in it construct a new profile of St. Barbaros. According to this version, the saint lived during the sixteenth century in Aitoloakarnania. His relics were later transported to Italy through Corfù, where a local miracle took place, fixing thus his commemoration on the 15th of May.²²⁷ The mixture with older traditions is found both in Corfù and Aitoloakarnania, since the saint is sometimes described as Myroblyte by the local clergy. As a matter of fact, the relations of this new profile and the Barbaros in the Acropolites's version seem to be linked only by the territory shared by both; apparently, the compiler of this new version seems to be aware of the previous saint bearing the same name,²²⁸ but still does not hesitate to create a new version of Barbaros's story. Besides the territorial link, this later development of the myth of Barbaros does not make reference either to the myrrh, which was one of the greatest reasons of the expansion of the cult in the Balkans, or to the "barbaric" origins of the saint; new data regarding his origins in the North African city of Pentapolis make him known as Barbaros the Pentapolite, a Christian by birth who lived for twenty-four years in slavery.²²⁹ Later, under strange circumstances, he decided to become a hermit, living in a cave for eighteen years and feeding himself with herbs found in the wilderness, thus resembling the same profile of the Acropolites's version.

According to Delehayé, if one were to stick to the legends and bring into line the accounts in their entirety, including the topographical and chronological aspects, it could be possible to distinguish four saints named Barbaros: 1) the early profile of Barbaros traced by the Greek Passion which also had a Latin translation, where the saint is a martyr of the time of Julian the Apostate;²³⁰ 2) the medieval account regarding a completely different saint (even if also named Barbaros), from Constantine Acropolites's *Logos*.²³¹ In Acropolites's accounts, this profile of Barbaros was not that of a martyr saint but of a confessor, a pagan converted to Christianity, who lived in the ninth century near

²²⁷ According to the version conserved in *Akolouthia*, in 1562 the relics of the saint were taken by an Italian captain, Slavounos, Rome. A stop was made in Potamos, a port-village in the island of Kerkyra, where a paralytic boy got cured miraculously by touching the relics of the saint. Alexakes, *Akolouthia*, 20-21.

²²⁸ *Ibid.*, 18-19.

²²⁹ *Ibid.*, 13.

²³⁰ BHG 219, 78; AS Maii³, 285-286.

²³¹ BHG 220, 78; Ed. Papadopoulos-Kerameus, *Acropolites's Logos*, 405-420.

Nicopolis; 3) the third Barbaros, traced by a fifteenth century Bulgarian Life,²³² who, even if he shared a similar life with that of the second Barbaros, seems to have wandered in another adjacent topographical region, the area of Durres (Dyrrhachion) and Ohrid (Achrida); and, finally, 4) the last account, testified by an eighteenth century compilation of *Akolouthia*, resembling in many points the second and third versions, maintaining the same topography as Acropolites's *Logos*, but transferring the saints' lifetime to a period not earlier than the sixteenth century.²³³

It is clear from all these accounts that there is a kind of legendary evolution that the profile of St. Barbaros has taken through the centuries. Nevertheless, other scholars attempted through systematic analyses of the sources to reduce this classification from the initial four profiles to three. This is the case of the Slavic expansion of the cult, studied meticulously in an early phase by Radčenko on the basis of the Bulgarian Life and its comparison to the version offered by Acropolites. Radčenko observed that the Bulgarian version and the *Logos* written by Acropolites, regardless of the topographical displacements (Nicopolis for Acropolites and Durrës-Ohrid for the Bulgarian version) and other historical inconsistencies, might have been based on the same popular tale (oral or written). Radčenko concluded that, due to the great expansion of Barbaros's cult in the Balkans, the legend must have circulated in these regions in the form of an "Apokryphenerzeugnissen" similar to the Bulgarian legendary accounts regarding St. John of Rila.²³⁴

Recently, after the discovery of other short and long versions of Barbaros's *vitae* in other Slavic sources, another scholar, Thomson, has arrived at similar conclusions regarding the legendary character of the tale and the similarities of the Slavic accounts to the Acropolites's *Logos*.²³⁵ Similar compatibilities between another Greek account of St. Barbaros, incorporated in the *Vita SS. Barnabas and Sophronios*, and the story told by

²³² Radčenko, *Einige Bemerkungen*, 557-594.

²³³ *Ακολουθία και βίος τοῦ Ὁσίου Πατρὸς ἡμῶν Βαρβάρου τοῦ Πενταπολίτου*. First time printed in Venice in 1734, the second edition appears in Kerkyra in 1886.

²³⁴ Radčenko, *Einige Bemerkungen*, 594

²³⁵ Thomson, *Slav accounts*, 374-381.

Acropolites have been noticed by Lampsides. Due to the similarities between the two, he argued that they might go back to an earlier untraced source.²³⁶

Enrico Morini, in a comprehensive study of the relics of the martyr Barbaros, which were translated in Venice at the benedictine monastery of St. Lawrence, interpreted the versions of the life in favour of a single identity, that of the martyr Barbaros, whose legend in time, though, has taken a completely different turn.²³⁷

But what is to be done with all the other sources that support so strongly the second version of the life of St. Barbaros, the hermit and confessor? Leaving aside the completely different tale of the martyr, a more pragmatic filtering of the accounts would bring a synthetization of all the latter versions into one, if we understand the third and most recent version offered by the *Akolouthia* as an “innocent” re-creation on the basis of the medieval tale of Barbaros, the Myroblyte. It is indeed difficult to argue that there existed in the same region four famous saints bearing the same name, and even stranger for three of these saints to have led the same kind of life i.e. that described in the last three later accounts. These strange and contradictory sources were for Delehaye too the only place where to search to distinguish among the homonyms of Barbaros, or as he put it:

C'est ici le lieu de rechercher si l'on ne constate pas l'existence d'un autre courant historique qui, comme il arrive souvent en hagiographie, se déroule indépendamment de la tradition littéraire et permet de remonter plus sûrement à l'origine du culte populaire.²³⁸

By the time Delehaye made this observation, the second version of the life of St. Barbaros, the Myroblyte, was supported only by Acropolites's account. The latter, since it is not a purely liturgical account, was not considered a true hagiographical source, especially due to the rhetorical language used by the panegyrist. Furthermore, in the text provided by Acropolites, only an oral reception of the stories clearly identified: “ὡς ἡ

²³⁶ Lampsides, *Nouvelle version*, 40-56.

²³⁷ Morini, “Lipsanografia veneziana,” 256-261

²³⁸ Delehaye, “Les Actes”, 284.

περὶ αὐτοῦ φησιν ἱστορία.”²³⁹ Furthermore, Acropolites’s account does not provide any indication of the day of the celebration.

However, the indications regarding the celebration from the liturgical manuals are problematic too. St. Barbaros is celebrated in different days at the beginning of the month of May. The different notices regarding Barbaros are placed in several different days from 5, 6, 7, 8 until 14th of the month in the Constantinopolitan *Synaxarion*.²⁴⁰ May 14th is also the date of the Latin version, as recorded in the MS Lat. Z. 356 and in *Kalendarium Venetum*, while the other two earlier MS. Paris gr. 1470 and Vat. Lat. 7810, indicate the celebration to be on the 8th of May (for the same Barbaros. i.e. the martyr). On the other hand, the commemoration of Barbaros the Myroblyte is placed on the 15th of May in the athonite MS Laura I 70 of the fourteenth century. The 15th of May is also the day of the festivity in Corfu, as seen in *Akoulouthia*. Yet, the latter provides also another date: June 23rd – claimed to be the saint's death-day.

To all of these sources a final one could be added: MS 2 of Christ Church, a *Synaxarion* dated around the twelfth century and preserved at Oxford Library.²⁴¹ This source records the notice regarding Barbaros the Martyr, placing it on the 6th of May and, at the same time, gives an indication regarding the celebration on the 15th of May of Barbaros the Myroblyte. The absence of the distich for the later festivity has been justified by Halkin as an addition of the commemoration on the basis of a local liturgical repertory.²⁴²

This overview served to locate the principal streams of the diffusion of the cult of Barbaros. It also helped individualizing the principal manuscriptal sources offering information regarding the homonym saints. The majority of these sources, classifiable as *synaxaria* or *menelogia*, include information mainly about the feast or the life of the saint. None of them, with the exception of the *Akolouthia* of the eighteenth century, offers full provisions regarding the liturgical service used in honour of the saint. Here lies the importance of the chants dedicated to Barbaros discovered in *Sticherarion* Br. 81: a composition of thirteen chants, *without* clear indications related to the necessities of a

²³⁹ *Acropolites's Logos*, 410:4.

²⁴⁰ *Synax. Ecc. Cons.*, 659, 661, 666, 686.

²⁴¹ MS 2 Christ Church Library f. Kitchin, Catalogue Codicum, 1-7.

²⁴² Halkin, “Le Synaxaire Grec,” 65-66.

certain community for the liturgical service in honour of a known and accepted saintly figure would not have been possible.

3. *St. Barbaros in Sticherarion Br. 81*

In *Sticherarion* Br. 81, the thirteen chants dedicated to the veneration of St. Barbaros (Μνήμη τοῦ Ἁγίου Βαρβάρου) are assigned to the 15th of May. The original red inscription is reinforced by a later addition in black ink aside the previous red text, confirming thus the same date as the one assigned in the *Akolouthia* and the Great *Synaxarion*.²⁴³

The *stichera* included in Br. 81, being mostly songs for praising the saint, do not follow a chronological line of the events in the life of St. Barbaros. This means that the episodes from the life of the saint are mixed up within a single chant, perhaps in order to emphasize certain relevant elements. Therefore, in several chants the principal episodes are brought up again and again, each time being expressed in a different way. However, as a result of the large number of texts included in the source, and partly due to the accuracy of the storytelling, they provide enough information regarding the principal episodes of the life of St. Barbaros, creating the possibility to trace a precise picture of the saint.

The profile of the saint, as expressed in the chants, is that of an African bandit who comes to the territory of Aetolia, in Epirus, to conduct robbery. The action is placed in the Epirote area, the cities of Nyssa and Nicopolis being repeatedly mentioned. Entering one day in the church of St. George, the great martyr, something extraordinary makes Barbaros abandon his former barbarity: he sees a priest performing the usual divine mysteries and accepts the Christian faith by willing to get baptised. As a sign of penitence, he performs a series of acts such as cutting his hair, dressing in animal skin, and putting chains on both his arms and legs. After this, Barbaros starts an ascetic life by isolating himself in the wilderness and leading a strange life similar to an animal's. Due to this, he is mistakenly confused with an animal by some hunters, who wound him at

²⁴³ ed. Alexakes, *Akolouthia*, 13-24; ed. Lagges, *Megas Synaxaristis*, V, 432-439.

his side. The fatal wound causes his death and from his side the miraculous myrrh starts flowing. Neither the time nor the duration of the events and actions are mentioned in the source, being probably considered of little importance in comparison to the great change of his faith and the miracles happening after the manifestation of the myrrh-gushing phenomenon. Briefly, this is the profile emerging from the chants dedicated to Barbaros in Br. 81.

The textual accordance between the chants in Br. 81 and the other versions of the life of St. Barbaros points towards a compatibility with Acropolites's *Logos*. A complete concordance between the two regarding the topographical indications is obvious: the cities mentioned in the chants, i.e. Nicopolis and Nyssa, belonging to the Aetolo-Akranania area, are the same places indicated by Acropolites. In both versions the saint is originating from Africa, and is a previous brigand and pagan. Furthermore, in both accounts the conversion to the Christian faith is emphasized, and is placed in the same church of the great martyr George in the city of Nyssa in Epirus. In Acropolites, the baptism of Barbaros is followed by the act of cutting the hair, which is represented in the same way in the chants too. The ascetic life conducted by Barbaros in both versions is yet another point in common, as well as the way in which the life of the saint ends by the fatal mistake of the hunters who believe Barbaros to be a wild beast. The last point in common between Acropolites's version and the chants in Br. 81 is the presence of the miraculous balm - the myrrh gushing from the body of the saint.

The differences, if we can call them so, between the two versions are almost inexistent. There is, indeed, little emphasis on the historical information in the chants dedicated to Barbaros in Br. 81, whereas Acropolites places the story in the ninth century, at the time of Michael II. Other information coming from Acropolites include the cities of Dragamest and Maza, adjacent to Nicopolis, which our source does not mention.

Although we have to do with two different types of Late Byzantine hagiographical productions - a long story in the case of Acropolites's *Logos* and a collection of chants in the case of *Sticherarion* Br. 81- the previous comparison served in showing that there are much more similarities than differences between the two.

At this point, it is clear that any thematic relation between the texts of the chants in Br. 81 and the profile of Barbaros the martyr is impossible; besides of the homonym and the feast day established at the beginning of May, there is in fact, no similarity between the two. As for the Slavonic *Vita*, besides presenting a story of a former brigand becoming a Myroblyte saint, other connections are rather scarce; the two accounts present different topography and the Slavonic texts have a clear legendary character. The same happens if one takes into consideration St. Barbaros's life from the *Vitae SS. Barnabas and Sophronios*: although this account occasionally resembles Acropolites's version, it often has a marked legendary character.

The information provided by the texts of the chants dedicated to St. Barbaros in the *Sticherarion* Br. 81 could also serve as an aid to solve the intricate mysteries that Delahaye put as *contradictions inquiétantes* related to the divulgation of the myth of the saint.²⁴⁴ Indeed, these contradictions would not seem so disquieting if we look at the figure of the saint not as a single one, but as two different profiles, deeply confused in the living tradition due to the fact that they bear the same name.

Even if the *Sticheraria* are not usually classified as hagiographical sources, the insertion of the chants in a purely liturgical MS such as Br. 81 implies the existence of the liturgical office on the feast-day, and consequently compromises the co-existence of another book for usage in the same church, possibly a *synaxarion* which might have contained the *Vita*: the two should have been in total accordance regarding the tale.

3.1. Edition of the chants

The restitution of the full texts and music dedicated to Barbaros in *Sticherarion* Br. 81 is one of the aims that this chapter proposes to complete. The intention is to provide an edition of both the texts and music along with a detailed analysis individualizing the particularities contained in each chant. In the musical context, given the quality of *unica* within *Sticherarion* Br. 81 as the only source which contains them it will be not possible a direct comparison to entirely same melodies to any other *Sticheraria*. However, the musical analysis is focused into the effectiveness of the "formulaic" parts of the chants

²⁴⁴ Delahaye, "Les actes," 276.

that are, in general, the same elements of the common repertory of the *Sticheraria*. This procedure allows observing the nature of the melodies within the general characteristics of the Middle Byzantine style. An interactive analytical form has been valued as the most promising way to represent the edition and textual-musical analysis of the *unica*. The information relative to each of the selected chants is presented inside each analytical form where the following details are given:

- a) general information: incipit and the number of the folio for each chant;
- b) information related to the text: edition of the text, critical apparatus, syllabic structure, translation, and notes to the text;
- c) information related to the music: musical-poetical form, notes to the melody;
- e) detailed analysis of the music and the *neumatic* aspects;

The organization of the chants follows the order of appearance according to the modal progressivity as presented in *Sticherarion* Br. 81. The general information gives a first indication of the chant. The textual incipits are given following the first line of each chant according to the witness.

3.2. Textual aspects

The given text is based on the version offered by the *Sticherarion* Br. 81. As it is shown previously these texts are added by the same hand of the principal copyist, in the initial moment of compiling the book.²⁴⁵ Usually the texts which are supplied by the musical neumes omit the addition of the accents, which are provided in this edition of the texts. The presentation of the text is done according to the division in *cola*, representing each chant in verses according to phrasal indications. For each five verses, a number is provided at the right side. This procedure is used only to facilitate the references made further in the critical apparatus and does not correspond to the textual lines, as in the original manuscript. The use of the capitals has been normalized and the texts are supplied by accents. The high dot (·), which divides all the middle parts

²⁴⁵ This is the Scribe A, who worked on the main text and supplied the text between *ff.* 34r-214r. See the section dedicated to the palaeographical description of the manuscript and respectively Table 7 for the characteristics of this handwriting on p. 47.

(meaning: phrases/verses), it is transcribed only at the end of each sentence. The punctuation has been adapted to the Modern Greek since the manuscript sources give only the division in *commata* and *cola* related especially to the musical phrases. For every chant, a relative translation in English has been provided and it is inserted aside to the Greek text. The copyists grammatical “errors” which appear numerous are corrected within the texts but are reported in a critical apparatus by first bringing the edited version of the text supplied by accents and aside the original form, as it is presented in the manuscript. The latter thus, free from accents and representing an “erratic” variant of the correct form.

The syllabic structure that follows the critical apparatus is brought as a tool to the later analysis and relations between texts and music. The division on syllables is based on the concept of the inner rhythm which enhances both the Byzantine poetry and prose and consecutively the poetry for music.²⁴⁶ The un-accented syllables are represented with an ex (x) while the stressed ones with slash (/). At the end of this section, a paragraph which deals with the notes and comments to the texts is inserted. In those cases where it is individualized a correspondence between the texts and one of the versions of the *Vita* in the other sources i.e. the Acropolites’s *Logos* or the *Akolouthía* of the saint the references are brought to the foreground.

3.3. Musical aspects

We have already observed that the neumes provided for these chants appear to have been added by two different hands which have been classified as those of Neumator 1 and 3.²⁴⁷ The hypothesis regarding the two possibilities of the addition of the neumes for these chants can be explained mainly for two reasons: 1) a contemporary addition without a *vorlage* at hand, which might have provoked the mutation of style for the both neumators 1 and 3, and 2) the addition in a later stage, especially regarding Neumator 3. These considerations were made on the basis of the palaeographical

²⁴⁶ For an insightful representation of these concepts and the rhythm functions in Byzantine rhetorical works but applicable also outside the boundaries of the rhetoric see: Valiavitcharska, “Introduction: Why Rhythm?” 1-22.

²⁴⁷ See Table 11 regarding the classification of the neumatic styles employed in the compilation of Br. 81 on p. 58 and the following discussion regarding Neumator 1 p. 56 and especially Neumator 3 on p. 60.

observations only, while the following musical analysis included in this chapter hopes to provide more clarity regarding the techniques and features employed in the compilation of the particular chants.

The section dedicated to the musical aspects in each analytical form is constructed in three parts including 1) notes to the melody, 2) a section dedicated to the analysis of the chant and 3) a section for the neumatic aspects. The notes to the melody bring the information about the mode, the range of the chant, its initial note and the cadences which are classified as intermedial and final cadences. The section dedicated to the observations focuses specifically on the musicological analysis. The aim of the musical analysis is, first of all, to establish a first introduction of the chants based on the structural division and the individuation of the melodic material. The question is asked in relation to the modal characteristics, the structural aspects and the formulas used in its compositional fundamentals, making references to studies of the integral restitutions of the chants conducted by other scholars.²⁴⁸

These chants, as most of the Byzantine melodies, very often are ranged in a scale range of an octave. In particular cases the extension can barely reach an octave and a half. The musical notes have been named using italic capital letters for the lower octave (ex. *G-F* referring to G_2-F_3) and small letters for the upper octave (ex. *g-f* referring to G_3-F_4). The division into musical phrases has as a basis the melody of Br. 81. For each phrase taken into analysis a number inside brackets (), corresponding to the phrase number in the musical transcription file, is given. The “formulaic” construction of the phrases is compared to the melodic formulas used widely to the same mode from the already transcribed repertory of the *Sticheraria* from the sources themselves. The aim of such confrontations is to try to understand the relations of the melodies of the *unica* chants Br. 81's within the main tradition of Byzantine music, furthermore, the influences upon them and, therefore, the tradition to which it belongs. The musical phrases are seen as strongly connected to their text and, thus in the same way as for the previous analysis of the chants from the common repertory of the *Sticherarion*. A holistic analysis of both texts and music is performed, with the aim of understanding the construction of the chant as a unified entity.

²⁴⁸ Especially: Troelsgård, *Byzantine Neumes*; Tillyard, *November Hymns*; and Wellesz, *Die Hymnen*.

Since the references to the use of neumes are an integral part of the musical analysis of the chants, they are mentioned not only in the main section dedicated especially to the neumatic aspects but, when needed, also during the particular confrontations within the analysis. The different section dedicated to the neumatic aspects deals especially with the issues raised by the equivocal and improper use of the neumes, the red variants and the appearances of the *MeSi*. Their right understanding leads us to a proper clarification of the continuity of the melodies and their particularities.

3.4. Musical edition

The integral musical transcriptions of each chant are inserted in Appendix III. The melody is strictly faithful to the Albanian *Sticherarion* which is the only available source containing the chants of St. Barbaros. The method of transcription of the music is based on the revised rules of the MMB.²⁴⁹ The entire transcription of the full melodies of the *unica* chants is has been preferred by provide the transcription into modern staff notation instead of a *quasi-facsimile* version. The notation is therefore proposed in a neutral rhythmical form: noteheads are let/set without stems and only the notes that are somehow “certain” in their prolonged rhythmical value (*diple*, *kratema*, *dyo apostrophoi*) are transcribed as long note. The organization of the staves is made in a specific manner by bringing each musical phrase in one separate line.²⁵⁰ The *unica* do not preserve any red variant. The text in the musical scores is given without accents as they appear in the musical manuscripts. It has been corrected anyway any grammatical mistake present in the originals. By omitting the textual accents is given the right space to the music which provides itself the marks for the accented words. In relation to this and only understood

²⁴⁹ The principal method followed by me approaches to the one proposed by Troelsgård, *Byzantine Neumes*.

²⁵⁰ The presentation of the text in separate lines is influenced by the suggestions given in Raasted, “Thoughts on the revision,” 14, where is put forward the facility of the verse instead of prose type lay-out in the restitution of the Byzantine melodies, method that actually allows a better the comprehension of the melodical lines. Raasted found as satisfactory for his transcriptions the presentation of the melodies in letters instead of staff notation and this is not shared in my integral transcriptions. The transcriptions in verse-type but in staff lay-out for the hiermological melodies are best applied in Doda, “Considerazioni,” 45-70.

in function of an auxiliary tool, the accented notes are supplied by the articulation marks following the example of the previous MMB *transcripta* editions.²⁵¹ The same example is followed for the musical phrasal division, which in most of the cases follows the one suggested by the *commata* and *cola* division of the text is marked by a short line (|) in the upper line of the staff.

4. Analytical forms

1. Τὴν βαρβαρικὴν σου ποτέ

Witness: Br. 81, f. 87r.

	Ἦχος α'	Mode I
1	Τὴν βαρβαρικὴν σου ποτέ ἀποβαλλόμενος πλάνην καὶ τὸν Χριστὸν ποθήσας εἰλικρινῶς τῶν ἰαμάτων εἴληφας τὰ χαρίσματα·	After you laid aside your barbaric errancy and longed sincerely for Christ, you received, once, the gift of healing.
5	ἀλλόφυλοι θρηγήτωσαν Ἰουδαῖοι μαινέσθωσαν Χαναναῖοι αἰσχυνέσθωσαν Νυσσαῖοι ἀγαλλέσθωσαν ὁρῶντές σου τὰ θαύματα	Let the other nations be struck by sorrow, let the Judeans rage, let the Cananeans be ashamed, let the inhabitants of Nyssa be filled with joy, seeing your miracles
10	καὶ τὰ μύρα προκειμένα τῶν τραυμάτων τὰ ἔλκη ξηραίνοντα καὶ τὴν ῥῶσιν παρέχοντα· ὦ παραδόξου χαρίσματος· ἀπαύστως οὖν ἰκέτευε	and the myrrh being there, drying out the injuries of wounds and bestowing strength. O, what a strange gift you have! Please, pray for us continuously,
15	πατὴρ ἡμῶν Βάρβαρε ἡμᾶς πάντας σώζεσθαι.	our father Barbaros, so that we all get salvation!

²⁵¹ Transcriptions offered by Tillyard in relation to the sticheraric melodies including: *November Hymns*; *Octoechus' Hymns*; *Pentecostarium Hymns*; and Wellesz, *Die Hymnen*.

Poetic form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	xxxx/xx/ xxx/xx/x xxx/x/xxxx/ xx/x/xxxx/xx	5	x/xxxx/xx xx/xx/xx xx/xxx/xx xx/xxx/xx		xx/xx/xx 10	xx/xx/xx xx/xx/xx/xx xx/xx/xx	/xx/xx/xx xx/x/x/xx 15	x/x//xx x//x/xx
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Critical apparatus: 6) μαινέσθωσαν] μενεσθωσαν; 8) ἀγαλλέσθωσαν] αγαλεσθωσαν; 11) ἔλκη] ελκει

Notes to the text: The text in this chant doesn't follow a chronological line of the life of St. Barbaros. The most important moment in the course of the life it is, without a doubt, the significant change of his faith, abandoning the previous barbaric life and finding the right way through his believe in Christ. For the believers, is of the same importance as his change of the wrong path for the new one, also the fact that the saint got the gift of healing, which as presented in this text, is what happened after his death and sanctification. In this way, in the very first sentence of this chant are made three passages: the abandonment of the previous cruelty, the conversion into the orthodox faith and the power of healing the injuries after his passing away. In what follows it is interesting the bringing into account the other Nations through the usage of the word ἀλλόφυλοι, literally meaning the strangers. Stranger is the saint himself,²⁵² but for the people of the city of Nyssa, not anymore. He is venerated from them and is thus their intercessor to God. Instead, the other nations, the ἀλλόφυλοι, like the Judeans and Cananeans are seen in rage and disappointment. St. Barbaros probably was seen as closer to the other Nations (i.e. Judeans and Cananeans) in his beginnings and after his conversion as different from them. The chant follows with the joy of the inhabitants of Nyssa who appear here to be straight witnesses of the miracles and the myrrh coming forth at the place where the body of the saint was found. The text closes with the usual prayers and reminders for intercession.

²⁵² His being a stranger is found in the *Vita* by Acropolites: Βάρβαρος τέως ἤ καὶ ἀλλόφυλος ὁ λαμπρὸς οὗτος τοῦ Χριστοῦ μάρτυς. *Acropolites' Logos*, 406:5.

Formal aspects: The few orthographical errors that can be noticed in this chant are due to the problem of homophony of the several sounds that the Greek language implies. In this way, the word *μαινέσθωσαν* (line 6) is wrongly copied with an *epsilon* instead of the diphthong *alpha-iota*, as well as the word *ἐλκη* (line 11), in which, the final *eta* is interpreted by the scribe as a diphthong of *epsilon-iota*. The latter introduces a common mistake, which happens often in the Byzantine MSS, known as the *iotacism*. Different is the problem of the *ἀγαλλέσθωσαν* which is copied with only one *lambda* instead of double *lambda*.

Notes to the melody: mode I; range C-d; initial note *a*; medial cadences *a*, *G*, *D*, *F*; final cadence *D*.

Musical Analysis: This first chant dedicated to St. Barbaros, constructed in the first mode authentic, starts with a reverse scale movement *a-E* (Example 2, a), which leads to one of the best-known features of the first mode, i.e. the scale passage *E-F-G-a*.²⁵³ At the end of the passage, the pitch *a* is repeated three times affirming the stability of the first mode (See Appendix 3, n. 1). The *a* sphere is furthermore affirmed by the second musical phrase which, after reaching the highest point *d* at the word *ἀποβαλλόμενος*, cadences as well in *a*. The third musical phrase brings into a further development the motive of the first phrase by extending into the lowest range G-C through syllabic scale motions in combination with leaps of thirds (Ex. 2, b). At the end of this phrase, the group *thematismos-eso* (*F-G-b-a-G*) is used, indicating a temporary cadence on G (in the 4th mode), whereas the punctuation in the MS does not indicate a pause.

Example 2 (a) Initial motive

[1] Την βαρ - βα - ρι - κην σου πο - τε.

²⁵³ This specific feature can be observed frequently in the melodies of the first mode in the transcriptions of Tillyard, *November Hymns*, and Wellesz, *Die Hymnen*. For the features of the first mode, see Tillyard, *November Hymns*, 162.

(b) Third phrase

3 και τον Χρι - στον πο - θη - σας ει - λι - κρι-νωσ

This temporary cadencing is found only once in the chant. The later musical phrases tend to cadence in the lower *D* (phrase: 4, 5, 7, 9, 11, 12, 13, 15 and the final 16) or modulate towards the third mode by evolving in the sphere of *F* (phrases: 6, 8, 10, 14). In the musical arrangement of the phrases anyway can be seen the connection to the textual requirements. An example of the unification text-rhythm-melody can be seen in the following three *colas* (

Example 3), which appear quasi-identical both in matter textual rhythm and their respective musical vest:

Example 3

Musical arrangement	Textual construction
<p>6 Ι - ου - δα - οι μαι - νε - σθω - σαν*</p>	<p>Ιουδαίοι μαινέσθωσαν xx/xx/xx</p>
<p>7 Χα - να - να - οι αι - σχυ - νε - σθω - σαν*</p>	<p>Χανααναίοι αισχυνέσθωσαν xx/xxx/xx</p>
<p>8 Νυσ - σα - αι οι α - γαλ - λε - σθω - σαν*</p>	<p>Νυσσαίοι αγαλλέσθωσαν xx/xxx/xx</p>

As can be seen, these three lines present a symmetrical construction of the syllables and accents, with the exception that, in the first line, the imperative *μαινέσθωσαν* is shorter of one syllable than the other two. The rhythm of line two and three imposes an identical development of the musical rhythm, following strictly the syllabic indications. The first line, instead, being shorter, appears more enriched both in its first and second part. The melody, even if not the same, has the tendency to ascend

and descend in the same points preparing the path for the expected cadence. A stress is put at the medial cadences of the third mode (in F) enriching them by 1) the *xeron-klasma* group at the end of the first line and 2) *apoderma* at the end of the third, which create the idea of suspending for a while the stability of the first mode. The chant presents few ornamented features like the *kylisma* group used at the end of the lines 4 and 10. An extended melisma based on the *kratemahyporrhon* is used over the initial exclamation at line 13.

For the majority of phrases ending in *D* cadence, the scale pattern of the first phrase (*E-F-G-a* and downward) is preserved, every time arranged in slightly different ways from the previous. In the Byzantine musical practice, this way of developing the material on the basis of well-known patterns for each mode is a widely diffused form of adapting new melodies to new texts.²⁵⁴ The phrases ending in *F*, introduce the lower *C* and develop the material in the lower half of the octave. But while musical phrase 6 still preserves the scale motive *E-a* inside the wider range *C-a*, the others are limited into the sphere of *D-F* with occasional appearances of transitory surrounding notes.

The last cadence *E-F-D-D* matches with the final cadences for the chants of the first mode of Vienna Dalasseni, a twelve century MS. In other later copies this cadence appears regularly *E-F-E-D-D*.²⁵⁵

Neumatic aspects: The *martyria* at the beginning of the chant is partly faded and, from it, remains visible only the *alpha* indicating the first mode (See Plate 6). The most probable starting point, as seen in the majority of the chants of the first mode could be the pitch *a*.²⁵⁶ The further elaboration of the chant confirms this; if started from *a* the melody descends up to the basis tone *D*. The chant is copied by two different hands; the beginning is supplied by Neumator 3 up to the verse 6 (the last line being Ἰουδαίου

²⁵⁴ The combinations are so numerous that it renders the idea of a new melody each time, even though it's in most of the cases adapted from previous compositions. About this, Strunk has observed that: "The byzantine melody is a sort of mosaic in which conventional melodic formulas are combined, now in one order, now in another, producing designs which despite their general similarity, are never the same" (Strunk, *The Tonal System*, 10.) Furthermore he divides these conventional formulas into two groups: 1) the patterns or ideal melodic forms and 2) the ornaments and melismas.

²⁵⁵ Tillyard, *November Hymns*, 162.

²⁵⁶ Tillyard, *November Hymns*, 161-172, gives a panoramic analysis of the usage of modes in the *sichera* melodies. Especially for the chants of the first mode see 161-162.

μαινέσθωσαν, corresponding to the end of f. 87/1r), and the other part is supplied by a hand compatible to that of the first Neumator²⁵⁷ (cf. Plates 6 and 7). Both hands present the same characteristics regarding the usage and combination of the neumes, which indicates a possible usage of the same *vorlage*. The second part in f. 87/1v, which as mentioned seem to have been supplied by Neumator 1, presents a camouflage of neumes for certain syllables making the work of transcription difficult.²⁵⁸ It seems that the Neumator of this second part of the chant has a prolonged, careless *ductus* trying to fill all the space in between the text lines. To the chant, as most of the chants dedicated to St. Barbaros, are not added the intermedial signatures, which in the rest of the manuscript are abundant. At the head of the folio, a variant of the phrase 15 πατήρ ἡμῶν Βάρβαρε is added. This variant which by the shape and dark red color of the neumes seems to be added by a later hand brings just a small neumatic variation to the first syllable of the phrase without affecting the entity of the phrase (Plate 7).

2. Ἐξήνθησας δαυϊτικῶς πανεύφημε

Witness: Br. 81, f. 87/1v.

	Ἦχος β'	Mode II
1	Ἐξήνθησας δαυϊτικῶς πανεύφημε ὡσπερ φοῖνιξ καὶ ὡσεὶ κέδρος ἐπληθύνθησ τοῖς κατορθώμασιν·	You blossomed, as David said, like a palm-tree, and like a cedar tree full of righteousness.
5	ἐμακρύνθησ ψαλμικῶς ἐν γῆ ἀβάτω θρηνηῶν ἀμέτρως· ἀπεγύμνωσας αὐτὸν τῶν πρὶν σφαλμάτων εὐσεβοφρόνως ἐξαγορεύων τὰς ἀμαρτίας·	As has been said in the Psalms, you escaped in a trackless land, limitlessly lamenting. You stripped yourself of the mistakes of your early life, devoutly confessing your sins.

²⁵⁷ The characteristics of the different suppliers of neumes are treated in the Chapter II,

²⁵⁸ This is probably due to the big size of neumes which occupies almost the entire space left by the scribe of the text for the neumatic provisions of the chant (Plate 7).

10	τὴν μοναδικὴν στολὴν ἐνδυσάμενος καὶ δεσμὰ περιθέμενος κατέτηξας τὴν σάρκα βαδίζων ὡς τετράπους· τοξευθεὶς δὲ τὴν πλευρᾶν	You dressed up a unique vest and bounded yourself with a chain, you melted your flesh walking as an animal. Wounded by an arrow in your side, you make the myrrh gushing forth for us,
15	προχέεις μύρα ἡμῖν τοῖς σὲ ὕμνοῦσιν τὸν Σωτῆρα δοξάζοντες τὸν σὲ στεφανώσαντα Βάρβαρε μακάριε.	who sing your praise and doxologies to the Savior, the one who offers you the saintly crown, blessed Barbaros!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	x/xxxxx/ x/xx/x/x xx//x xx/x/xx/xx	5	xx/xxx/ x/x/xx/x/x xx/xxx/ x/x/x	10	xxx/xxxx/xxxx/x xxxx/x/xx/xx xx/xx/xx x/xxx/xx/xxx/x	15	xx/xxx/ x/x/xx//xx/x xx/xx/xx xxxx/xx/xxx/x
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Critical apparatus: 3) κέδρος] καιδρος; 9) ἐξαγορεύων] εξαγορεβον

Notes to the text: At the basis of the text are the analogies between parts of the life of the saint and the psalms' verses. The direct reference to the Psalm 92:12 extends in the first four *cola*; Ἐξήνθησας δαυϊτικῶς, πανεύφημε ὡσπερ φοῖνιξ, καὶ ὡσεὶ κέδρος, ἐπληθύνθησ τοῖς κατορθώμασιν· (You blossomed, as David said, like a palm-tree, and like a cedar tree full of righteousness).²⁵⁹ Used freely also in other *stichera* and Kanons dedicated to saints,²⁶⁰ this beautiful verse of Psalms brings to light not only the Righteousness man, what is actually the saint personifies for his people but might

²⁵⁹ Psalm 91:12. Greek version: δίκαιος ὡς φοῖνιξ ἀνθήσει, ὡσεὶ ἡ κέδρος ἡ ἐν τῷ Λιβάνῳ πληθυνθήσεται. Latin Version: *iustus ut palma florebit ut cedrus in Libano multiplicabitur.*

²⁶⁰ *Sticheron Apolytichon* Ὡσπερ φοῖνιξ ηὑξήνθησ Πάτερ ὑψίκομος (Ἦχος πλ α') for St. Auxentius of Bithynia (Feb 14) *Menaia* I, 251 and Ephraem the Syrian (Jan 28), *Menaia* I, 370; Ode III Νοῦν ἡγεμόνα τῶν παθῶν of the Canon for St. Sabbas the Sanctified (Dec 5), *Menaia* II, 379; Ode IX Ἰδοῦσά σε φόρτον ἱερὸν of the Canon for St. Boniface (Dec 19), *Menaia* II 549.

indicate also a hidden reference to Lebanon, as originary place of St. Barbaros.²⁶¹ The biblical reference continues through the parallelism between the escape of the St. Barbaros in the trackless lands and the Psalm 62, 3 when David was in the wilderness of Idumea.²⁶² The continuation is based entirely on the life of the saint by mentioning one after the other the happenings: the confessing of the sins (ἐξαγορεύων τὰς ἁμαρτίας) which is followed by the act of changing his previous vestment for a new and unique one (τὴν μοναδικὴν στολὴν ἐνδυσάμενος²⁶³); the wearing of chains (δεσμὰ περιθέμενος²⁶⁴) and the strange way of the walking like an animal (βαδίζων ὡς τετράπους).²⁶⁵ At last, the episode of the death is presented not as an act but as a feature of the saint who appears wounded at his ribs by an arrow (τοξευθεὶς δὲ τὴν πλευρᾶν)²⁶⁶ along with myrrh-gushing body, which by the other hand, represents the best motivation for the people to dedicate prayers and sing altogether in his honour.

Formal aspects: Regarding the orthography, the chant presents only two mistakes. The first one on line 3 where is copied *καιδρος* instead of the correct form *κέδρος* is due to the homophony, two forms of writing for expressing the same sound. The same homophonic mistake seems to have produced also the second in which *beta* is used instead of the *ypsilon* for *ἐξαγορεύων*, although the sound of the two letters is the same.

Notes to the melody: mode II; range *D-d*; initial note *G*; medial cadences *b, c, F, E, G, A*; final cadence *E*.

²⁶¹ The reference is not found in *Acropolite's Logos*, where the sole indication regarding his origins is related to Africa, making doubtful the present conjecture [...] πόλεως οὕτω παρωνομασμένης, περί που τὰ τῶν Ἄφρων ὄρια τυγχανούσης. *Acropolites's Logos*, 410:14-15.

²⁶² Psalm 62:1-3. Greek version: Ο Θεός, ὁ Θεός μου, πρὸς σὲ ὀρθρίζω· ἐδίψησέ σε ἡ ψυχὴ μου, ποσαπλῶς σοι ἡ σὰρξ μου ἐν γῆ ἐρήμῳ καὶ ἀβάτῳ καὶ ἀνύδρῳ. Psalm 62:3. Latin Version: *in terra inopia et conficiente ac sine aqua*.

²⁶³ The same passage is expressed in a similar way in the *Vita*: καὶ πρὸς τῷ τὸν παλαιὸν ἄνθρωπον) τὸν τῆς ἁμαρτίας δῆπουθεν ἀποδύσασθαι, [...] καὶ τὴν στολὴν ἀμείβει καὶ ἀντ' ἐνδυμάτων βαρβαρικῶν. Cf. *Acropolites's Logos*, 413:30-33.

²⁶⁴ *Acropolites's Logos*, 414:6-9, [...]καὶ ποδεῖται χεῖρας ἅμα καὶ πόδας βαρυντάτοις ὅτι κλοιοῖς, καὶ ἐξαργάται τούτῳ τοῦ τραχήλου σειρὰ τὴν κεφαλὴν συγκατακλίνουσα ταῖς χερσί.

²⁶⁵ *Acropolites's Logos*, 416:15-19, [...] τὰ γὰρ τῶν ποδῶν καὶ κεῖρες ἐνεργεῖν ἢ μᾶλλον πάσχειν τούτῳ κατεδιάσθησαν καὶ τετράπουν μετεποιοῦν ἐκ δίποδος [...]

²⁶⁶ *Acropolites's Logos*, 416:21-22, [...] κατὰ γὰρ πλευρᾶς τὸν μακάριον τοῦτον ἄνθρωπον βάλλουσιν.

Musical analysis: The chant is set in the second mode, bearing a more vivid character than the first one. This character can be seen through the incorporation of two or more notes per syllable especially in the middle part of the chant. After the opening through a common jump of third *G-b*, in the first three phrases, the melodic elements are exposed by conjunct steps of seconds in the sphere of *G-b*, mostly in a syllabic form.²⁶⁷

Almost the entire fourth phrase is constructed upon a widely known formula (Example 4), generally used at the last cadence for the chants of the second mode.²⁶⁸ This formula is used as a feature for bringing to a conclusion the parallelism introduced at the beginning of the chant with the verse of Psalm 92:3. It would create the idea of the ending of the whole chant if it was not for the stressed *F*, through an added *oxeia* at the very end of the line, which suspends the full cadence into a temporary one.

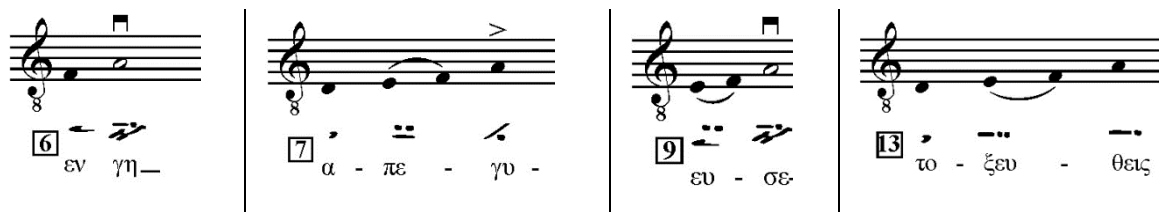
Example 4 - Phrase 4

The musical phrase 5 introduces another common feature of the second mode, the small formula *E-F-a*, which serves as an opening formula as well for phrase 6, in the form *F-a* (supplied by *kratema*). This feature will be used as a starter for the following musical phrases 7, 9 and 13 appearing each time slightly varied (Example 5).

Example 5 - Opening formula *E-F-a*

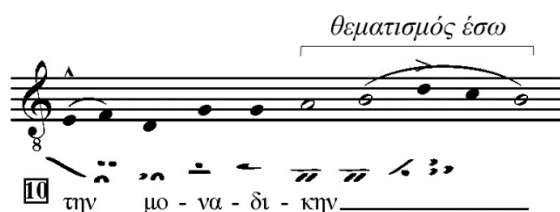
²⁶⁷ The same opening can be found in the full transcriptions of Tillyard, *November Hymns*. i.e. for chant n. 7, p. 12; n. 28, p. 49.

²⁶⁸ In Tillyard's transcriptions i.e. in chant n. 36 it is used as a full cadence at the end of the hymn. Cf. Tillyard, *November Hymns*, 64.



In this chant are used different melismas like the *kylisma* in *E* at the end of phrases 6 and 12, both in *E*; the *xeron-klasma* group used in phrase 9, 12 and 14, all phrases that are characterized by great development and similar to one another. Phrase 9 especially, except the *xeron-klasma* makes use also of the *thes-kai-apothes* (*E-F-G-F-G*), which is a common feature used at the middle cadences for mode II. Another ornamental figure is the *thematismos-eso* (Example 6), through the use of which is possible to emphasize the word μοναδικήν (unique), extending melodically in a range of an octave in such a short passage.

Example 6



All the above-mentioned features used in the melodic construction of this chant are features used widely in sticheraric melodies in the Middle Byzantine notation, starting from the thirteen century. This confirms the creation of this chant according the general rules and practices of the Middle Byzantine melodic system.

Neumatic aspects: The intonation formula of *Neanes* seems to have been added later in a dark red ink, it reads *G-F-E-G* (Cf. Plate 7). Neumes present a mistake over the last syllable ἀβάτω (see Appendix III, n. 2, line 6) since the following *kylisma* for the melodies of the second mode is preferred to be on *E*.²⁶⁹

²⁶⁹ Cf. Tillyard, *November Hymns*, 167.

3. Νυσσαϊκὴ σύμπνοια

Witness: Br. 81, f. 87/1v.

	Ἦχος γ'	Mode III
1	Νυσσαϊκὴ σύμπνοια καὶ συνάθροισμα θεῖον δαβιτικὴν νῦν χορείαν πλέξαντες πανηγυρίσωμεν·	Oh, godly company and congregation of Nyssa let us celebrate, joining hands in a chain dance as of David.
5	ἡ γὰρ σεβάσμιος μνήμη τοῦ ἀοιδίου πατρὸς σήμερον θαυματουργοῦσα ἐπέλαμψεν· οὗ καθωράθη ἀπ' ἀρχῆς τοῦ βαπτίσματος τὴν χάριν δεξαμένου ποτὲ συμβουλῇ ἱερατικῇ	Today, the honorable memorial feast of the most remembered father has arrived in brightness, working wonders. He was recognized from that moment, receiving the grace of baptism
10	καὶ θεϊκῇ ἐπινεύσει δις ὑψωθέντος ἐκ γῆς ἱερουργοῦντος συνήθως τοῦ θείου τότε ἀνδρὸς καὶ τὰ θεῖα ὑψοῦντος Θεοῦ μυστήρια ἐν τῷ ναῷ Γεωργίου τοῦ μεγαλομάρτυρος·	and raising from the earth in two ways: through priestly consent and heavenly confirmation, at the time when a man of God was celebrating the usual divine mysteries
15	διὸ μελενδυτεῖται τὴν κόμην κείρεται καὶ δερματίνους χιτῶνας ἀμφιέννυται τοῖς αὐτοῦ φασγάνοις καταδεσμούμενος·	in the church of St. George, the great martyr. Therefore, he dresses himself in black he cuts his hair and he wears animal skins,
20	καὶ σὺν τούτοις τοξευθεὶς πρὸς οὐρανίους σκηνάς μεθίσταται ἀπαύστως πρεσβεύων ὑπὲρ τοῦ κόσμου παντός.	chained by his own weapons. Being like this, he is hit by arrows and he is displaced unto heavenly tabernacles, praying unendingly for intercession, for the benefit of the entire world.

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	xxx//xx	/xxxxx/xx/xx	xx/xx/x	x/x/xx
	xx/xx(x)/x	/xx/xxx/	x/x/xx/	xxx/xx/xxx/xx
	xxx/	xx/xxx/xxx/xx/	xxx/x/xx/x/x	xx/x/xxx/xx
	xx/x/xxxxx/xx	xx/xxx/	xx/xx/xxxxx/xx	20 x/xxx/
5	x/x/xx/xxxx/xx/	10 xxx/xx/xxx/xx/	15 x\	xxx/xx/x/xx
			xxx/x	xx/xx/xx/x/xx/

Critical apparatus: 5) αοιδίμου] αοιδημου; 10) δις] δυς; 14) ύψωθέντος] υψοθεντος; 16) μελενδυτείται] μελενδειτεται; 17) κείρεται] κηρεται; 18) άμφιέννυται] αμφιεννηται

Notes to the text: According to the text in this chant, the saint appears to have taken baptism in the old city of Nyssa in Epirus where a congregation (Νυσσαϊκή σύμπνοια) gathers to commemorate his day. The text of the *sticheron* describes the entrance of the saint in the Church of St. George and the receiving of baptism in entire concordance to the version of the life.²⁷⁰ The passage included between *cola* 15-19 might have a double interpretation, especially regarding line 16; here is used the verb μελενδυτέω, a composite based on the noun μελανία probably to express 1) mourn, or 2) the being of the saint of African origin and thus of dark colour. If it is the case of the first possibility, then the expression must have been used as a metaphor, since what follows two lines further refers precisely to how the saint takes off his older clothes for wearing animal skins (δερματίνους χιτῶνας άμφιέννυται).²⁷¹ The second possible version can be more direct expressing just a physical element of his appearance as different from the population who venerates him.²⁷² Other than having mourningful correlations, the act of cutting the hair (τήν κόμην κείρεται) represents a simple ritual associated to the baptism finding analogy to the episode mention in Acropolites's *Logos* too.²⁷³ The last information offered by the chant regarding the penitential acts, is that the chains were made out of the saints' own weapons. The end of the text announces the circumstance of

²⁷⁰ *Acropolites' Logos*, 410:30-411:01, Πλεϊστα δ' οὖν ὄρη διαμείψας Αἰτωλικὰ ἀνά τὸ Νύσαν οὕτω καλούμενον γίνγεται. Ἐν τῷδε καὶ ναὸς τῷ μεγαλομάρτυρι Ἰδρυτο Γεωργίου; *Acropolites' Logos*, 413:26-8, ΑΛΛ' οὐ μέχρι τούτων ἴσταται, οὐδ' ἀρκεῖται τῷ δωρεάν σχεῖν τὸ βάπτισμα καὶ τὸ φώτισμα λαβεῖν χάρισμα καὶ τῶν ἀγιασμάτων προῖκα τυχεῖν.

²⁷¹ [...] κώδιον άμφιέννυται [...], *Acropolites' Logos*, 413:33-414:01.

²⁷² Indeed the contemporary iconography represents the saint as an Ethiopian and accordingly of dark skin. Cf. Morini, *Lipasnografia veneziana*, 260.

²⁷³ Ὅθεν καὶ κείρεται τήν κόμην [...], *Acropolites' Logos*, 413:29.

the murderer of the saint, considering it mainly a way, or a passage, towards the heaven where St. Barbaros is asked to pray and intercede to God for the benefit of the entire world.

Formal aspects: From the orthographical point of view, in this long chant are present errors due to iotacism which include the misspelling by the scribe A of *eta* instead of *iota* (5) αοιδημου for the correct αοιδίμου; κηρεται instead of κείρεται (17). Other similar mistakes of exchanges of the homophonical letters include *ypsilon* for *iota* (10), the diphthong *epsilon-iota* instead of *ypsilon* (16), and the *eta* instead of *ypsilon* (18). Homophonic misspelling can be seen in the use of *omicron* instead of *omega* for the right form of ὑψωθέντος (14).

Notes to the melody: mode III; range F-e; initial note a; medial cadences a, F, c, b, G; final cadence F.

Musical analysis: This chant is the third chant of the feast and is composed in the third mode of the Byzantine modal system, bearing as a basis the tone *F*. It starts from *a*, introduced by the *martyria* of the third mode $\bar{\Gamma}^{\text{---}}$ (*E, F-G-a*), and it is developed mostly in the range of *G-d* (See Appendix III, n. 3). The first musical phrase is constructed according to a simple technique for the chants of the third mode; starting with a motion of the interval of the second downward and again upward for the first three syllables (*a-G-a*), it continues with a slight melismatic elaboration of the material towards the end of Νυσσαϊκή (Example 7). This initial material will be the basis for the further development of the following phases of the chant repeating the same incipit for the phrase 4 and 15, which develops in the same range of notes *G-d*, but bringing different combinations of them.

Example 7

1 Νυσ - σα - ι - κη συμ - πνοι - α

The melody prolongs toward the lower tone *F* only at the full cadences, which coincide also with the end of the sentences i.e. end of verses 4, 6, 14, 19 and the final verse 23.²⁷⁴ The general character of the melody, as most of the sticheraric chants, is syllabic. Enrichment of more notes can be noticed, also, affecting syllables generally towards the end of the phrases. This is the case of the cadences of phrase 7, 12 and 19 in which it is used the melismatic group of *xeron-klasma* (Example 8). This phrasing group (*b-c-c-b*) in the chants of *Sticherarion* and *Hiermologion*, it is often found at the end of the phrase, as a “leading on” cadence.²⁷⁵

Example 8

7 ου κα - θω - ρα - θη απ' αρ - χης

12 του θει - ου το - τε αν - δρος

19 και δερ - μα - τι - νους χι - τω - νας αμ - φι - εν - νυ - ται

²⁷⁴ Generally, for the chants of the third mode the full cadence is always in *F*. Cf. Tillyard, *November Hymns*, 168.

²⁷⁵ For the different implication of *xeron klasma*, the origin and characteristics of the usage in the sticheraric and hiermologic chants see Troelsgård, *Byzantine Neumes*, 51, 54.

Later on, instead, *xeron-klasma* is used in the middle of the phrase (line 17) and followed by another longer melisma (Example 9). The combination of it with *ouránisma* in the next syllable and furthermore a longer melismatic group at the last syllable are features used to emphasize certain words. In this case, the expression μελενδυτεΐται seems to bear a really deep emotional character.

Example 9

ξέρον κλάσμα ούράνισμα

17 με - λεν δυ - τει - ται*

Likewise, the μελενδυτεΐται which extends in an entire musical phrase, a combination of more than one melisma can be seen also for the word δαβιτικήν as in the following Example 10. In this case, the melismatic figure used is *ouranisma* above syllable -τι- and *thematismos-eso* for the last syllable -κήν-.

The last melismatic feature noticed in this chant is the *thes-kai-apothes*, used for the middle cadence in *c*, emphasizing the phrase build upon the name of Γεωργίου. The church of the great martyr George according to the *Bios* is the place where to the saint received his penitence and thus is enforced by the melisma (

Example 11).

Example 10

ουράνισμα θεματισμός έσω

3 δα - βι - τι - κην*

Example 11

θές και απόθεσ
accel.

14 εν τω να - ω Γε - ωρ - γι - ου

Neumatic aspects: The neumatic line in this chant presents two mistakes that have been corrected in order to maintain the melodic integrity and modal flow of the piece. The incorrect usage of neumes can be observed in line 3 (Appendix III, chant n. 3), at the cadence realized through the melismatic feature of *thematismos-eso* which should start with an *ison-diple* instead of *oligon-diple*, and line 6.

4. Τὸν βάρβαρον βίον σου

Witness: Br. 81, f. 88r.

	Ἦχος δ'	Mode IV
1	Τὸν βάρβαρον βίον σου Ἀφρικῆς καταλείπων τὰ χριστιανῶν πρεσβεύειν ἐπόθησας τὸν Παῦλον μιμούμενος	You left behind your barbaric life of Africa longing for the Christian faith, as an imitator of Paul,
5	τὸν κατὰ Χριστοῦ πρὶν φερόμενον καὶ διώκτην γενόμενον, Βάρβαρε ἔνδοξε· διὸ τὰ θανατηφόρα ξίφη πρὸς ἀλύσεις σου τρέψας ἔζησας βίον ξένον ἐπὶ γῆς ὡς τετράπους·	who, formerly, was against Christ, and became a persecutor, oh glorious Barbaros! Thus, you turned the deadly swords against your own chains, led a strange life like an animal upon earth.
10	ἀλλ' οἱ θηρευταὶ τῶν ἀλόγων ζώων κατέτρωσάν σου τὴν πλευρὰν ἐξ ἧς τῶν ἰαμάτων πηγὰς βλύζεις καὶ μύρα.	But the hunters of the animals wounded you severely at the side, from which healing and myrrh gushes forth.

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	x/xx/xx	x/xx/xx	x/xxxx/x/x	10	xxxx/
	xx/xx/x	5	xx/x//x/xx		xx/x/x
	xxx/xx/x/xx		xx/xx/xx /xx/xx		x/x/xxx/
					xx/x/xx//xx/x

Critical apparatus: 2) Ἀφρικῆς] αφρικοις; 7) ξίφη] ξιφει

Notes to the text: The chant is shorter than the previous focusing on three decisive moments of the life of the saint: 1) the abandonment of the previous life for the Christian faith, 2) the penitence of St. Barbaros by choosing to live like an animal²⁷⁶ and 3) the episode of the death caused by the hunters, who exachend Barbaros for an animal hitting him at the side.²⁷⁷ The comparison between St. Barbaros and the Apostle Paul in line 4, τὸν Παῦλον μιμούμενος, is found in the *Akoulouthia*, as well as in the *Bios* of the saint.²⁷⁸

Notes to the melody: mode IV; range G-g; initial note G (*d*); medial cadences *d*, *c*, *G*, *a*, *e*; final cadence *d*.

Musical Analysis: In the MMB transcriptions, the fourth mode has been always transposed a fifth downward due to the high pitches often reached within the chants.²⁷⁹ In this transcription, it has been decided not to make any transposing interventions. In the first phrase of the chant is used a very common opening formula of the fourth authentic mode (

Example 12), always intonated by the *martyria* δ^{\prime} which suggests the leap of fifth from *g*.²⁸⁰ It is precisely the first melodic formula used here that may indicate a mistake in the initial modal signature (see Appendix III, n. 4).

²⁷⁶ *Acropolites's Logos*, 416:16.

²⁷⁷ *Ibid.*, 416:05, Ἐτυχόν τινες εἰς θήραν ἐξιόντες [...] κατὰ γὰρ πλευρᾶς τὸν μακάριον τοῦτον ἄνθρωπον βάλλουσιν. *Ibid.*, 416: 21-22

²⁷⁸ *Stichera proshomoia* Ἦχος δ' Ὡσπερ Παῦλος; *Akolouthia*, 4; *Acropolites's Logos*, 406.

²⁷⁹ See transcriptions of the chants in fourth mode both in Wellesz, *Die Hymnen*, and Tillyard, *November Hymns*. For the general observations regarding the melodies of the fourth mode cf. Tillyard, *November Hymns*, 168-169.

²⁸⁰ In the *Sticheraria* collections there are several chants of the fourth mode using the same opening formula, all preceded by the *martyria* on *d*. Just to mention a few: Κροτήσωμεν σήμερον (September 14, Exaltation of the Cross) A f. 14r, Br. 81 f. 5r; Γέγονας Χρυσόστομε (November 13, St. John Chrysostom) A f. 48v; Δεῦτε ἀνυμνήσωμεν τὴν Μητέρα (Christmas, Dec. 25) A f. 81v, Br. 81 f. 57v; Στέφανε ἔνδοξε (Dec 27, Stephen) A f. 86r, Br. 81 f. 60v; Δεῦτε μιμησώμεθα and Σε τὸν ἐν Πνεύματι καὶ πυρί (Jan 6, Epiphany) A f.98v, Br. 81 f.71r; Σήμερον ἡ Ἱερά Μήτηρ (Feb 2, Purification) A f. 115v, Br. 81 f. 76v; Ἰδοὺ ἡ ἀνάκλησις νῦν ἐπέφανεν ἡμῖν (March 25, Annunciation) A f. 124r, Br. 81 f. 84r.

Example 12

1 Τον βαρ - βα - ρον βι - ον σου*

The element of the repeated pitch three times is brought to a further development in the next passages 3, 5, 8, 9, 12, 13 in which instead of *d*, the motive is to be sung a second upward in *e*.

As has been noticed earlier, the quasi-identical textual rhythm of certain phrases influences the same melodic development. The perfect coincidence of these two elements can be seen for the phrases 4 and 6 of this chant (Example 13), in which, the same textual rhythm, but also the reinforcement of the same textual idea (As an imitator of Paul / and became a persecutor), present similar melodic structure.

Example 13

Musical arrangement

4 τον Παυ - λον μι - μου - με - νος*

6 και δι - ω - κτην γε - νο - με - νον

Textual construction

4. τὸν Παῦλον μιμούμενος x/xx/xx


6. καὶ διώκτην γενόμενον xx/xx/xx

Due to the short length, the melody of the chant contains only a few melismatic features like the *kylisma* and *thematismos-eso* used together over διὸ (9) and repeated identically in the further passage ἀλλ' οἱ θηρευταὶ (11) prepared by the repetition of *g*, due to the extensions of the text (Example 14).

Example 14

The image shows two staves of musical notation for Example 14. Each staff begins with a treble clef and a '8' below it, indicating an octave. The first staff is labeled with a boxed '7' and contains the Greek text 'δι - - - ο*'. The second staff is labeled with a boxed '11' and contains the Greek text 'ἀλλ' οι θη - ρευ - - ται*'. The neumes are written on a four-line staff, with various symbols including horizontal lines, dots, and curved lines, some with arrows indicating direction. The text is written below the staff, with hyphens indicating syllable boundaries.

A usual feature of the fourth mode, represented also in this chant, is the leap of fifth *G-d* and the way around as well as the same leap of fifth *e-a*. To counterpart this, it stands a quasi-syllabic character of the sticheraric style in combination to the few well known and widely used melismatic features like the *kylisma* and *thematismos-eso* as generally used in the sticheraric chants, which testify the composition of this chant within the practices of the Middle Byzantine style.

Neumatic aspects: Neumes are furnished by Neumator 1. The chant starts with *chamele-hypsele* (*G-d*) where the *G*, for the initial *Τὸν*, can be considered a kind of *leware* for the accentuated first syllable of *βάραρον*. The simple *martyria* , which usually indicates *G* as a starting point, probably gives the indication of the *chamele* or is wrongly written, since starting from the *hypsele*, the melody evolves in the sphere of *d* ending as well in *d*. Phrase 6 brings almost identically the melody of phrase 4 but presents a neumatic mistake writing *oligon* instead of a probably more correct *ison* over the *καὶ* (Cf. Appendix III, n. 4, line 6).

5. Κέρδος ἠρνήσω φονευτῶν

Witness: Br. 81, f. 88r.

	Ἦχος δ'	Mode IV
1	Κέρδος ἠρνήσω φονευτῶν, πλοῦτον βδελυξάμενος κόσμου, καὶ τὰ τοῦ κόσμου φθαρτὰ, Βάρβαρε ἔνδοξε, οὐρανοπολίτα·	The gains of murderers you denied, being disgusted by the wealth of the world and its perishable things, oh glorious Barbaros,
5	καὶ δερματίνους χιτῶνας περιεβάλου ποθῶν, ἀβάτοις τόποις διὰ παντός κατοικεῖν, τὴν τῶν ἀλόγων ζωὴν μιμούμενος· διὸ τῆς νίκης εἴληφας τὰ βραβεῖα·	citizen of heaven! And you desired to be dressed in animal skins, to live forever in trackless places, imitating the life of the animals.
10	ἀδιαλείπτως οὖν πρόσβενε τὴν ποιμνὴν σου σώζεσθαι ἐκ πάσης περιστάσεως.	Thus, of the victory you have received award. Please, do intercede unceasingly to save your flock in every circumstance!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	/xx/xx/ /xxx/xx/x xxx/xx/ /xx/xx xxxx/x.	5	xxx/xx /xxxx/xx/ x/x/xxx/xx/ xxx/xx/x/xx.	/x/x /xxxx/x.	10	xxx/xx/xx x/xx/xx x/xxx/xx.
---	---	---	---	------------------	----	-----------------------------------

Notes to the text: The opening of the chant undirectly implies the former profile of Barbaros, an unpious human-being attracted to gains and power, profile that is fully described in the *Bios*.²⁸¹ As opposed to the former behaviour, the same Barbaros appears to abandon the wealth of the world and obtaining the privilege of inhabitant of heaven. In the text are recalled again the episodes from the life i.e. the dressing with animal skin²⁸² and the dedication to the ascetic life, by deciding live isolated in untracked/deserted lands.²⁸³

²⁸¹ *Acorpolites' Logos*, 410:12-30.

²⁸² *Acorpolites' Logos*, 413:33-414:01.

²⁸³ The text does not provide any exact information regarding the temporal length of the ascetic experience of the saint putting it as a desideratum: to stay forever in trackless place ἀβάτοις τόποις διὰ

Formal aspects: The chant does not present any orthographical error. The syllable τῶν at line 7 and the respective neumatation above it are added later.

Notes to the melody: mode IV; range G-g; initial note *d*; medial cadences *f, b, d, c, G*; final cadence *d*.

Musical Analysis: The *martyria* δ indicates the high *d* as a starting point. The transcription of the chant from neumatic notation to staff notation, like the previous chant n. 4, is made without transporting the melody to the fifth below. The melodic line reaches several times the high pitch *g*, but this is to be expected for chants composed in the fourth mode. The opening phrase of this chant (see Appendix III, n. 5) is compatible to the first phrase of Δεῦτε πάντες οἱ πιστοί (Nov 21st, The Entrance of the Theotokos at the Temple).²⁸⁴ The only difference between the two is that the cadence in the first phrase of this chant appears more elaborated; evolving towards the upper *e* and *f*, it remains an open cadence, and creates a sort of connection to the next passage, by concluding the musical idea actually with the word πλουῦτον of the next *colon* (2). The motive of the first phrase (*d d e-c d c b c*) will be retaken other two times in the next phrase 4 and 9, excluding the cadence (Example 15). In phrase 4 it is omitted the repetition of *d*, substituting it entirely by the higher pitch *e*, but is still preserved the interval of descending third (*e-c*) and the syllabic conjunct motion (*d c b c*). Phrase 9, instead, brings the initial motive integral with the exclusion of the cadence.

Example 15

παντός κατοικεῖν (6). According to Acropolites instead, the saint stayed three years isolated in the mountains καὶ ἦν οὐκ ἐπ'ὀλιγον τριῶν δὲ ὅλων ἐτῶν δέσμιος τοῖς ὄρεσιν [...] cf. *Acropolites' Logos*, 415:02.

²⁸⁴ For the observations and the transcription of the Marian *sticheron* Δεῦτε πάντες οἱ πιστοί see above Chapter III, Analytical forms, n. 1 and Appendix II n. 1.

4 ου - ρα - νο πο - λι - τας

9 ει - λη - φας τα βρα - βει - α

The musical phrase at line 3 appears as a continuation of the musical idea which starts at the end of line 2 (Example 16, a). After being introduced, this fragment will be used in the other phrases of the chant, each time adapted to the textual requirements, but keeping its identity (Example 16, b, c, d). Thus phrase 5 repeats it entirely with the only difference that instead of keeping the cadence in *d*, the leap of fifth downward through the *chamele* makes the passage terminate in *g* instead of *d*. In phrase 7 the material is further elaborated: this time it starts from *e* instead of the initial *d*, to the downward step *c-b* over the syllable ζωνῆν it is added the *bareya*, the middle part material is shortened and the cadence conserves leap of fifth *d-g* rhythmically different. Finally, the same melodic passage is used again at the last phrase of the chant almost identical to its first appearance, by keeping the added *bareya* (*c-b*) and terminating in full cadence in *d*.

Example 16

(a) κο - σμου 3 και τα του κο - σμου φθαρ - τα

(b) 5 και δερ - μα - τι - νους χι - τω - νας πε - ρι - ε - βα - λου πο - θων

(c) 7 την των α - λο - γων ζω - ην μι - μου με - νος

(d)

εκ πα - σης πε - ρι - στα - σε - ως.

The chant conserves a melodious character. The repetition of the same musical fragments, even if never identical help in the unification of the phrases in this short chant, making it complete, easy to appreciate and to memorize.

Neumatic aspects: Regular and simple combinations of neumes can be noticed. From the evolved ornamental neumes used is the *kouphisma*. The *kylisma* appears only in the combination of two notes.

6. Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτὴ

Witness: Br. 81, f. 88v.

	Ἦχος πλ. α'	Mode I plagal
1	Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτὴ νῦν ἐπέλαμψεν κομίζουσα τῶν ἰαμάτων μύρα πολύβρυτα	The all-honorable and illuminated feast now has arrived in brightness to bring the lavishly gushing myrrh of healing
5	τοὺς πιστοὺς συγκαλοῦσα πρὸς εὐωχίαν πνευματικὴν· δράμωμεν πάντες ὦ φιλέορτοι θεασώμεθα παράδοξα καὶ ἀκατάληπτα θαύματα· πηγὴ ἔστιν ἀκένωτος	to the believers, calling them to a spiritual banquet. Let us all run, oh commemorators, let us look upon the strange and incomprehensible miracles. The spring is inexhaustible;
10	ἀντλουμένη μᾶλλον ὑπερεκβλύζει θεραπεύει νοσήματα ποικίλα ρύπους ἀνακαθαίρει δαίμονας ἀπελαύνει μάκαρ· ὦ τοῦ θαύματος·	the more you take, the more it flows; it heals the different plagues, it clears completely the dirtiness, it drives away the evil spirits. Oh blessed, what a miracle!
15	ὁ ποτὲ Χαναναίων συνόμιλος	Having once been a comrade of the

	Ἰουδαίων συμμέτοχος	Chananeans,
	τῶν φονευτῶν συνάθροισμα	an accomplice of the Judaeans,
	προθυμότατον	a willing partner of the murderers,
	σήμερον	he emerges today as
20	μαθητῆς ὑπέρτατος	a most distinguished disciple
	καὶ μμητῆς ἔνδοξότατος	and a most glorious imitator
	τοῦ ἀληθινοῦ Θεοῦ ἀναδέδεικται·	of the true God.
	κείρεται, δεσμεῖται καὶ τὴν πλευρὰν	He cuts his hair, he ties himself up and his
	τιτρώσκειται	side is wounded, letting streams flowing
25	ἐξ ἧς κρουνοὶ προχέουσιν ἀνεξάντλητοι	unendingly,
	τοῖς νοσοῦσιν παρέχοντες	that bestow healing to the sufferers
	καὶ ψυχῶν τὸν μολυσμὸν ἐκκαθαίροντες	and clean up the impurity of the souls.
	πρὸς αὐτὸν οὖν βοήσωμεν·	So, let us cry to him:
	πατὴρ ἡμῶν Βάρβαρε	our father Barbaros, pray for our salvation!
	ἰκέτευε σωθῆναι ἡμᾶς.	

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	x/xx	/xx.	15	xx/xx/xx/xx	/xxx/xxxx/x/xx	
	xxxx/xxxx/	x/xxx/xx		x/xx/xx	x/xx/x/xxxx/xx	
	xx/xxx/xx	10	xxx/x/xxxx/xx	xxx/x/xxxx/xx	xx/xx/xx	
	xx/x/xx/xx	xxx/x/xxx/x.		/xx	25	xx/xxx/xx/xx.
5	xx/	/xxxx/x		xx/x/xx	xx/xx/xx	
	xx/xxxx/xxxx/.	/xxxx/x/x.	20	xxx/xx/xx	x/x//xx	
	/xx/xxx/xx	xx/xx.		xxx/x/xx/xx.	x/xxx/xx/	
	xx/xxx/xxxx/xx					

Critical apparatus: 4) πολὺβρυτα] πολυβριτα; 6) εὐωχίαν] ευωχειαν; ἀκατάληπτα] ακαταλυπτα; 14) ἀπελαύνει] απελαυνη; 18) προθυμότατον] προθυμυτατος; 23) κείρεται] κηρεται; 24) τιτρώσκειται] τιτροσκειται; 25) προχέουσιν] προχαιουσιν; 27) εκκαθεροντες] εκκαθαίροντες.

Notes to the text: This is the longest chant for the commemoration of St. Barbaros, as it appears in the *Sticherarion* Br. 81. The opening introduces the coming of the honorable and illuminated feast, calling them to the spiritual banquet in commemoration of the

saint. The text continues with another call to gather to observe and admire the miracles (παράδοξα καὶ ἀκατάληπτα θαύματα) coming from the spring of myrrh which is inexhaustible (πηγή ἐστὶν ἀκένωτος). The long passage based on the rhetorical device of the enumeration is elaborated in the following *cola*, by bringing into attention the wonders of myrrh-spring which 1) heals the plagues (θεραπεύει νοσήματα ποικίλα); 2) it clears the dirtiness (ῥύπους ἀνακαθαίρει) and 3) drives away the evil (δαίμονας ἀπελαύνει). In the second part of the chant the narrative is constructed in the third person, a feature that permits a wider textual development. The text brings again the principal moments from the life of the saint, which have been mentioned also in the previous chants: the opposition to the Chananeans and Judaeans and to the murderers, once his willing companions,²⁸⁵ the saint is seen as the most distinguished disciple (μαθητῆς ὑπέριστατος) and most glorious imitator (μιμητῆς ἐνδοξότατος) of God. Again, the moments from the life i.e. the act of cutting the hair and the wounded side are brought to the attention.²⁸⁶

Formal aspects: Orthographical errors appear, as in the previous cases, due to the iotacism in lines 4, 6, 14, 18, 23; homophony of *omicron-omega* 24, *epsilon-alpha-iota* diphthongs 25, 27.

Notes to the melody: mode I Plagal; range *G-D-b*; initial note *D*; medial cadences *D, G, a, F*; final cadence *D*.

Musical Analysis: This chant in first plagal mode is the longest of all chants dedicated to St. Barbaros. Why it is chosen this mode for such a long text? It can probably be due the general calm and meditative character that the first plagal implies, combined with the narrative character of the text. Most of the phrases maintain the lower octave range *C-g*, typical of this mode and rarely reach upper intonations (see Appendix III, n. 6). Except

²⁸⁵ See above in this chapter the analytical form of chant n. 1 Τὴν βαρβαρικὴν σου ποτέ (line 6-7) and further observations *Notes to the text* for the same chant n. 1.

²⁸⁶ For the same textual motives within the *stichera* dedicated to Barbaros see n. 3 Νυσσαϊκὴ σύμπνοια (line 17-18), presented above on p. 131. For the further observations and references to the same episodes exposed in the *Acropolites's Logos* see *Notes to the text* for the same chant n. 3 Νυσσαϊκὴ σύμπνοια on p. 137, especially note 2711 and 273.

the numerous *cola* the chant includes different melismatic features especially at the cadences among which the most used is *kylisma* at the D cadence and *thematismos*. The style is more elaborated in this chant than in the previous ones including also other melismatic features which serve to emphasize certain words.

The melody starts by introducing the basic intonations of the mode in the simple syllabic style of conjunct steps from *D-g* and downwards in both first and second phrase. After these intonations of the lower octave are exposed and affirmed by the *kylisma* at the second phrase above the last syllable of λαμπροφωτόμορφος (2), it extends up to *b* through the incorporation of *thematismos* for the last syllable of the second phrase over the word έορτή (Example 17). As a result of this last feature, the cadence remains opened in *g*, leaving free the connection to the next passage.

Example 17

The image shows two staves of musical notation in 8/8 time. The first staff, labeled '1', contains the melody for the first phrase with the lyrics 'Η παν - τι - μος'. The second staff, labeled '2', contains the melody for the second phrase with the lyrics 'και λα - μπρο - φω - το - μορ - φος ε - ορ - τη'. The notation includes various melismatic features such as *kylisma* and *thematismos* as described in the text.

From the first two phrases, there will be extracted just a part of the material for the further progress of the chant, especially the cadences of the first mode plagal. Phrases 3 and 4, instead, will serve as models in which will be fully based most the next melodic ongoing phrases. Phrase 3 and 4 even if similar, present as can be seen in the following Example 18 a and b, each of them, an identity of their one; the first from *E* goes up to *b* and slowly decreases combining gradual steps towards the cadence, while the later, especially towards the cadence, includes the leap of fourth *g-D* which is a particular feature to this phrase. This jump of fourth will be incorporated in the next phrase 7, which is nothing else than a combination of phrases 3 and 4 (Example 18 a+b). In phrase 7 thus are put together the beginning of phrase 3 and the cadence of 4 ending in *D*, with the addition of the *kylisma* at the cadence. The same model phrases are mixed

again for the creation of phrase 10, but this time the beginning of phrase 4 and the modified cadence of phrase 3 (Example 18 b+a) are used. On the basis of phrase 10 is formulated consecutively the ongoing lines 11, 13, 14 and 22.

Example 18

(a) 3 νον ε - πε - λαμ - ψεν κο - μι - ζου - σα*

(b) 4 των ι - α - μα - των μου - ρα πο - λυ - βρυ - τα*

(a+b) 7 δρα - μω - μεν παν - τες ω φι - λε - ορ - τοι*

(b+a) 10 αν - τλου - με - νη μαλ - λον υ - περ - εκ - βλυ - ζει*

It can be noticed that line 3, by itself, serves as a proper model for the melodic establishment of phrases 16, 20 and 24 (Example 19). Each repetition brings almost intact the second part of the model phrase; if in phrase 3 the cadence is transitory (*D-E C*) all the other repetitions end in full *D* cadence of the first plagal. To this is added the *kylisma* (phrase 16), as a kind of minuscule *codetta*, which serves as an affirmation of the sphere of the full cadence in *D*.

Example 19

3 νον ε - πε - λαμ - ψεν κο - μι - ζου - σα*

16 Χα - να - ναι - - - - - ων συ - νο - μι - λος*

20 μα - θη - της υ - περ - τα - τος*

24 και την - πλευ - ραν τι - τρα - σκε - ται*

In the same way, phrase 4 appears in several repetitions, each time adapted to the textual requirements, but keeping visible its individuality. These include except line 7 also line 8 with two repetitions, very similar to phrase 4 especially in the second half; the same second half part is used in phrases 17, 21, 25 and the final line of the chant while it appears entire in phrase 18.

In such a long chant the repetitions of the same materials (of phrase 3 and 4) so frequently create, without doubts, a stability of the main mode but can easily lead to a monotonous evolvement of only two melodic ideas. Adding to this the fact that these two elements are similar to each other, even if present their own individuality, they are often infused in such a way (i.e. line 27) that is difficult to support their belonging to one or the other. The monotony is split down by means of the melismatic interpositions that seem to be more than appropriate for the ongoing of the chant. These melismas are almost always put in another mode, creating often suspension or emphasizing the chosen words. In Example 20 is given a general prospect of all, in order of appearance and in categories according to their melismatic feature used in each one of them. The *kylisma* which as seen above has only the function of reinforcing the cadence, in this chant used only for the full cadences in *D* will be skipped.

Example 20

The musical score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written in Greek and are aligned with the notes. Neumes are placed above the notes. The staves are numbered 2, 5, 12, 15, 19, and 23. The lyrics are: ε - ορ - τη - τους - πι - στους - ρυ - πους - ο - πο - τε - ση - με - ρον - και - ρε - ται - δε - σμει - ται. The word 'accel.' is written above the staff starting at measure 19.

The classic melisma *thematismos-eso* is used at the end of phrase 2 in *g*, recalling the intonations of a temporary hold on at the fourth plagal mode. The second time, occupying almost entirely the short colon 5, the appearance of *thematismos-eso* in *a*, is improved by having as a starting point the lower *D* instead of *G*. This is due to the leap of fifth through the use of *hypsele* just at the beginning of the line, bringing the melody immediately to *a* from the previous cadence *D*. Consecutively the *chamele* returns it to *D* again, as a small reminder, and this affects the *thematismos-eso*. At last, a formula very close to *thematismos-eso*, but enriched by other notes, inserting a *xeron-klasma* instead of the simple *oxeia-kentema* of the melisma, is used at the end of line 15. Both these two

short passages, by evolving in the orbit of *a* suggesting the intonations of the first authentic mode, represent contrastive points to the numerous phrases of the main mode. For phrase 12 and 23 on the other hand, is used the repetition of *oligon-bareya-elaphron* two times on both ῥύπτους and respectively δεσμεῖται. The melismatic features consist in the repetition: the *oligon* (ascending the second interval) and consecutively *elaphron* (downward leap of third) repeated twice over a single syllable. Immediately after (last syllable of both words) the modified *thematismos-eso*, with an *oxeia* (ascending second) instead of *oxeia-kentema* (the leap of third) is used.

Besides the big melismas, it can be noticed the frequent use of the *xeron klasma*, a practice that testifies the level of elaboration of the style. It is a known fact that the combinations of different patterns are the basis of the construction of the Byzantine melodies. Also in the construction of this long chant in honor of St. Barbaros these combinations are the very key of the development of the melody. The features used affirm furthermore its belonging to the main Middle Byzantine compositional practice.

7. Ἡ ἀενάως βρούουσα

Witness: Br. 81, f. 89r.

	Ἦχος πλ. α'	Mode I plagal
1	Ἡ ἀενάως βρούουσα καὶ ἀκένωτος πηγῆ πρόκειται μέσον πάντων τοῖς νοσοῦσιν ῥῶσιν παρέχουσα	The ever-flowing and never-ending spring lies there among all people, bestowing strength to the sufferers
5	ἐκ τραυμάτων δυσχερῶν ἀπαλλάττουσα· παθῶν ἔστι κάθαρσις δαιμόνων κατάπτωσις τῶν ἀνθρώπων ἀνόρθωσις·	and relieving from the heavy wounds. It is the purification, the fall of the demons, the restoration of the people.
10	σπεύσομεν γηθοσύνως	Let us hasten joyfully

	καὶ εὐχαρίστως πρὸς τὸν ὅσιον εἶπωμεν·	and say gladly to the saint:
	χαίροις πάτερ Βάρβαρε	Rejoice, father Barbaros,
	θλιβομένων παράκλησις	consolation of the grievers,
	ἀθυμούντων ἀνάψυξις	comfort of the disheartened,
15	κινδυνευόντων προπύργιον·	fortress of the endangered!
	χαίροις οἰκουμένης ὀχύρωμα	Rejoice, oh stronghold of the whole world,
	ἀσκητῶν ἐγκαλλώπισμα·	jewel of the ascetics!
	μὴ ἐπιλάθου σῶν φοιτητῶν	Do not forget your pupils;
	ἀδιαλείπτως πρεσβεύειν	do intercede unceasingly
20	πρὸς Θεὸν τοῦ σώζεσθαι.	to God for their salvation.

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	xxx/x/xx	xx/xx.	xxx/xxx/x/xx.	/xxx/xx/xx
	xx/xxx/	x/xx/xx	/x/x/xx	xx/xx/xx.
	/xx/x/x	x/xx/xx	xx/xx/xx	xxx/xxx/
	xx/x/xx/xx	xx/xx/xx.	xx/xx/xx	xxx/xxx/
5	xx/xxx/	10 (x)/xxxx/x	15 xxx/xx/xx.	20 xx/x/xx.

Critical apparatus: 1) ἀενάως] αενναως; 2) ἀκένωτος] ακαινωτος; 3) μέσον] μεσων; 9) ἀνόρθωσις] ανωρθωσις; 13) παράκλησις] παρακλισις; 18) ἐπιλάθου] επιλαθη, φοιτητῶν] φυτητων; 19) ἀδιαλείπτως] αδιαληπτως; 20) σώζεσθαι] σωζεσθε.

Notes to the text: The principal thematic object in this chant is the praise to the phenomenon of myrrh. Between the lines 2 and 3 there is an affirmation of the spring of myrrh is presumed to exist among the people (ἡ πηγὴ πρόκειται μέσον πάντων) but in an undefined territorial space. There are no explicit references to the life of the saint except of an indirect indication to the profile of the saint as an ascetic figure in line 17 expressed in superlative form: jewel of the ascetics (ἀσκητῶν ἐγκαλλώπισμα).

Notes to the melody: mode I Plagal; range C-c; initial note D; medial cadences D, G, C, F, a; final cadence D.

Musical Analysis: Constructed in the first mode plagal, this chant resembles both the character and most of the melodic features presented in the previous chant n. 6, also in the same mode. Even if provided by two different hands (Neumator 1 and 3) the melodic style is the same suggesting a contemporary work on both the six and the actual chant n. 7.²⁸⁷ In the following Example 21 is shown a merely identical phrase found in both chants 6 and 7, an element that affirms the similarity of style both between Neumator 1 and 3 but also to the application of the general formulaic rules of the Byzantine musical practice.

Example 21

The starting note D of phrase 16 (in Chant n. 6, Ex. 22), after the leap of fifth downwards indicated by the *chamele*, and the addition of *kylisma* after the usual D cadence of the mode, do not minimize the general similarity between it and the phrase 14 of the present chant 7, both constructed on the basis of the same formula.

Throughout the chant the melody is kept in the lower tetrachord *D-g* and only in a few short passages moves towards the higher tetrachord, the higher pitch being *c* (phrases 18 and 19 in mode I authentic, see Appendix III, n. 7). The first phrase opens with the syllabic motion *D C D* (↘ ↗ —), which is one of the common melodic incipits of the chants in first mode plagal.²⁸⁸ After the incipit the melody extends gradually towards *g* and ends in full cadence of the first mode plagal *F E D*. The three descending

²⁸⁷ Chant n. 6 is the last one (of the 1 to 6) that conserves the neumes provided by the first neumator. Being n. 6 and n. 7 in the same mode the comparison is easier.

²⁸⁸ For staff notation transcriptions starting with the same incipit see chant n. 8 in first plagal in Wellesz, *Die Hymnen*, 13. Tardo, *L'antica melurgia*, Idiomeli del vespro: anastasimo II, p. 62; anatolico I, p. 64; anatolico II, p. 66; apostico IV, p. 75; dogmatico degli apostichi, p. 76; anatolico IV p. 205.

notes of the cadence in *D* will serve as key element for the elaboration of phrase 2 which is constructed on the repetition of the cadencial notes as a sort of appendix to the first phrase. If seen in its complexity the chant includes a big number of phrases in the main mode which even if present a few different combinations of notes of the lower tetrachord, as a basis have the main principle: the conclusion of each through the same cadence in *D*.

The middle cadences are found: 1) in the same mode, including all the phrases that end in full cadence *D* usually through the formula *F E D*. To this, is added the *kylisma* (phrase 4) and another time the cadence is found incorporated within the *thematismos-eso C D F E D* (Phrase 3). 2) In mode III Plagal (*Barys*) in *F*, to which is added the *kylisma* (phrase 13). 3) In the first authentic mode in *a* through the *thematismos-eso G a c b a* (Phrase 18) and simple cadence *b c a* (phrase 19).

The interrupted cadences are found on *C*, immediately after the *D* cadence is added the formula *E F C* (phrases 3, 11, 12, 15) which prepares the way for the next phrases starting from *E* and *F*. Only one interrupted cadence on *G* (phrase 16). The final cadence as expected occurs on *D* through the simple formula *F E D D*.

Neumatic aspects: The neumes for this and for the following seven chants are supplied by Nemator 4. Generally speaking, the hands are similar in the way they write different combinations of neumes. A few exceptions include the different way of providing the ascending third when in combination with *kratema* (Example 22). While the first neumator always provides *oligon-kentema* for the combination with *kratema*, the second one is distinguished for using mostly the archaic version *kentema - kratema*.

Example 22

Neumator 1 *kratema oligon-kentema* (ascending 3rd)

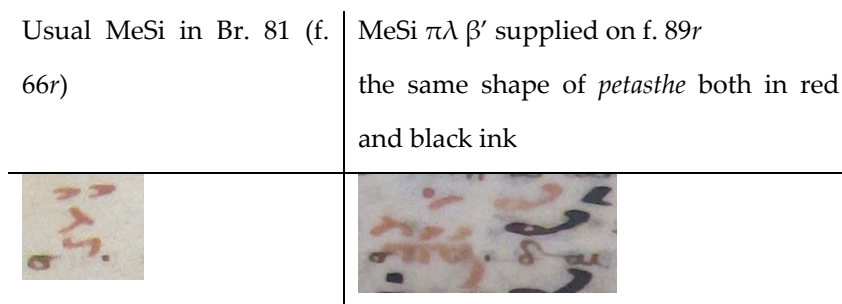
και α - κυ - τα -

Neumator 4 *kratema kentema* (ascending 3rd)

τοις νο - σου -

Other differences include the usage of the neume *strepton* which is not found in the chants copied by the Neumator 1 as well as the *stauros*.²⁸⁹ From all the stichera dedicated to St. Barbaros only this chant and the following n. 8 are supplied by medial signatures (see Plate 8). The MeSi were probably added in a later stage since the style seem not compatible with the general uniformity of the provision of the medial signatures in the complexity of chants in *Sticherarion* Br. 81; in this case the signature of the plagal modes is given in full, thus *lambda* over *pi* and not single *lambda* over the modal letter as in the entirety of the MeSi's supplements.²⁹⁰ It is not to be excluded the possibility that they might also be contemporary with the addition of the neumes for this chant, supplied by the same Neumator 3. To support this latter statement is the shape of the *petasthe* provided for both red MeSi end black neumes which seem to be compatible with the hand writing of Neumator 3 (Figure 2).

Figure 2



8. Ἀγάλλου Νικόπολις

Witness: Br. 81, f. 89r.

1	Ἦχος $\pi\lambda. \beta'$ Ἀγάλλου Νικόπολις καθορῶσα μυστικῶς	Mode II plagal Rejoice Nicopolis, look mystically at
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²⁸⁹ The neumatic feature of *strepton* is originally found in the *Psaltikon* and *Asmatikon* style and later adopted frequently in the kalophonic style, while the *stauros* is most frequently used in the later period of the Middle Byzantine notation. Cf. Trolsgard, *Byzantine Neumes*, 49-55.

²⁹⁰ For the provisions of the MeSi by Neumator 2 see chapter II, section 4 dedicated to the musical notation.

	τὸν πρὶν διώκτην καὶ φονευτὴν	the former persecutor and murderer;
	μύρα βλύζοντα ἐκ τραθείσης πλευρᾶς	the myrrh is flowing now from his wounded
5	ἀενάως βραβεύοντα	side,
	δαψιλῶς τοῖς προστρέχουσιν·	he awards unendingly
	ὡς γὰρ ἄλλη Σιλωὰμ	lavish prizes to those running to him.
	κολυμβήθρα νέα ὄρᾶται ἡμῖν	As indeed, another Pool of Siloam
	τοῖς πιστῶς ἀρύουσι	newly emerges before us,
10	καὶ αἰτουμένοις τὴν ἴασιν·	which draw water with faith
	διὸ	and ask for healing.
	τῶν δαιμόνων φυγαδεύονται φάλαγγες	Thus,
	καὶ τραυμάτων δυσίατα ἔλκη ξηραίνονται	the army of the demons is expelled
	ρύπου τε παντὸς	and the incurable wounds dry out,
15	ψυχὰι ἐκκαθαίρονται	the souls are cleaned
	ὡς πρεσβεύοντος	of every dirt,
	τοῦ δικαίου Βαρβάρου	as the righteous Barbaros
	ἀεὶ ἡμᾶς σώζεσθαι.	is interceding
		forever to bring us salvation!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	x/xx/xx		x/	15	x/xx/xx
	xx/xxx/		xx/xxx/xx/xx		xx/xx
	xxx/xxxx/	xx/xxx/	xx/xx/xx/xx/xx		xx/xx/x
	/x/xxxx/xx/	xx/x/xx/xx/	/xxx/		x/x/xx.
5	xx/xx/xx	xx/x/xx			
	xx/xx/xx.	10	xxx/xx/x.		

Critical apparatus: 6) ἀενάως] αενναως; 13) ἔλκη] ελκει; 14) τε] ται

Notes to the text: Besides the locality of Nyssa where the saint is believed to have been lived, the anonymous Byzantine author of this chant brings to account to the ancient city

of Nicopolis in Epirus.²⁹¹ The two elements related to 1) inhabitants of Nicopolis and 2) the wounded side of the saint (ἐκ τραθείσης πλευρᾶς) find clear concordances to the Acropolites's *Logos*, in which the hunters who are blamed for throwing the arrows towards the saint's side²⁹² appear to be coming from the city of Nicopolis.²⁹³ From the beginning to the end of the chant the narration is done in present time indicating a certain direct experience of the community for which these chants were written with the place i.e. city of Nicopolis and the spring of myrrh. The comparison between the springs of myrrh and the biblical Pool of Siloam highlights the miraculous healing that comes from it.²⁹⁴

Notes to the melody: mode II Plagal (*nenano*); range *D-d*; initial note *a*; medial cadences *D, a, b, G, F*; final cadence *E*.

Musical Analysis: In this chant, as in the others, it is made use of conventional formulas which are very recurrent in the Byzantine music. This is the case of the middle cadences in the main mode, or the middle cadences in other modes for the ongoing of different melodic phrases (see Appendix III, n. 8). To the cadences sometimes are added widely known melismatic features like *kylisma* or *thematismos*. The latter appears in both of its forms *eso* and *exo*. More than in any other *stichera* dedicated to S. Barbaros of the collection in this chant it can be observed a consecutive repetition of the motives into three big parts. All in correspondence with the different modes they carry out. At the beginning of the chant, the melodic line follows the textual division. This means that the first part, which can be isolated between phrase 1 and 6, correspond to the full opening sentence of the text. The other two divisions do not respect the textual order: a second part can be traced between lines 7-14 and the third one, shorter than the other two

²⁹¹²⁹¹ For the locality of Nyssa mentioned within the chants see above chant n. 3 Νυσσαϊκὴ σύμπνοια (line 1) on p. 131. For the references to Nyssa traced between the text of the chant and *Acropolites's Logos* see *Notes to the text* for the same chant n.3, p. 137 and note n. 2701.

²⁹² *Acropolites' Logos*, 416:21-22. The full reference of the concordance is given above in note n. 2666.

²⁹³ *Ibid.*, 416:07-09 [...] τῶν τῆς Νικοπόλεως ἦσαν οὗτοι – φαρέτρας ἐπηρμένοι, διηγκαινισμένοι τὰ τόξα, προχειρισμένοι τὰ βέλη καὶ πρὸς βολὰς ἠντρεπισμένοι τὰς δεξιὰς [...]

²⁹⁴ Miracle of the Blinded Man at the Pool of Siloam, John 9:7.

evolves between lines 15-19. In the following Table 14 is given a prospect of the three parts tracing parallels between motives and eventually the same cadences in each part.

Table 14

Part 1 Phrases	Mode Cadence	Part 2 Phrases	Mode Cadence	Part 3 Phrases	Mode Cadence
		7	gabb		
1	II pl. GGFEFD	8	II auth. acabaGG		
2	I auth. Gacba (<i>th. eso</i>)	9	I auth. Gaa		
3 a	I auth. GEF	10	GFEF		
3 b	II pl. abdcB (<i>th. eso</i>)	11	II pl. Gadcb (<i>th. exo</i>)	15	abdcB (<i>th. eso</i>)
4	II auth. acabaGG	12	II auth. acabaGG	16	acabaGG
5	I auth. abGaa	13	I auth. abGaa	17 + 18	I auth. abcbGa / baGaba
6	II pl. aGFE + <i>kylisma</i> + EF	14	II pl. aGFE + EF GG	19	II pl. aGFEE

The chant starts with an opening phrase from *a*, moving towards the lower *E* ending in an interrupted cadence *EFD* (Example 23). This partial cadence, usually followed by *G* in the next phrase as appears also in this chant, is a common half-turn suggesting Mode I.²⁹⁵ The same incipit occurs often in other chants starting with the *nenano* intonation formula of the second plagal mode. The melody given in phrase 1 appears only at the beginning and is not repeated further.

Example 23

The following phrases 2-5 bring a sequence of motives in other modes, rather than in the main mode, which give diversity to the whole chant. An advantage on analyzing the different recurrent modalities, on which the phrases run, is provided by the addition of the medial signatures (MeSi) at the end or beginning of each line,

²⁹⁵ Tillyard, *November Hymns*, 168.

especially during the first part of the chant. The main purpose of MeSi is to clarify both the tonal structure of the neighboring phrases and indicate the beginning and ending pitches of the melodic segments. In this perspective of understanding the MeSi, Troelsgård argues that their function refers in some cases to the preceding phrase (retrospect), sometimes to the following phrase (forward-looking like the MSi), or, in other cases, to both at the same time.²⁹⁶ Accordingly, the second phrase introduced by the MeSi $\overset{\lambda}{\underset{\cdot}{\mathfrak{G}}}$ brings the melody into the intonations of the first mode authentic. It concludes in cadence on *a* with *thematismos-eso*. Parallels can be drawn between the second phrase and the phrase n. 9, also build in mode I authentic, which even though appears shorter and omits the *thematismos* at the cadence, conserves the same intonations.

The MeSi $\overset{\lambda}{\underset{\cdot}{\mathfrak{G}}}$ placed between phrase 2 and 3 indicates not only the specific pitch (in this case *a*) where both phrase 2 ends and phrase 3 begins but especially clarifies aspects of modality in the melodic evolving of the two neighboring phrases suggesting a development of both of them in mode I authentic. The phrase is quite long and can be noticed that is divided into two different parts, each having different modal characteristics (Example 24, a). Thus the MeSi $\overset{\lambda}{\underset{\cdot}{\mathfrak{G}}}$, placed at the end of this line, refers mostly to the ending passage. It indicates a transposition (sixth upward) from the theoretical basis tone of the first mode plagal.²⁹⁷ The theoretical pitch being *D* is transposed to *b*, maintaining the characteristics of the modality indicated by the MeSi (mode I plagal). The whole line will be repeated in line 10 + 11 (Example 24, b), where line 10 has a different initial development but the same cadence *GFEF* and phrase 11 repeats the second half substituting the *thematismos-eso* with *exo* (leap of fourth) in order to maintain the same cadence.

²⁹⁶ Troelsgård, *Byzantine Neumes*, 66.

²⁹⁷ For the phenomenon of the transposition of MeSi, indicating a different pitch from the theoretical one see *Ibid.*, 67.

Example 24

a) *Mode I* *Mode II plagal*

τον πριν... δι - ω - κτην και φο - νευ - την*

b) *Mode I* *Mode II plagal*

και αι - του - με - νοις την ι - α - σιν*... δι - ο*

Line 4 is repeated in line 12, maintaining, both in first appearance and its parallel, the same starting notes and the cadence *acabaGG*. The MeSi $\overset{\sim}{\text{G}}$ at the end of both lines 4 and 12 suggest mode II authentic and this is the reason why pitch *b* is not marked *bemolle*, as needed if the same formula appears on the respective plagal mode.

The next phrase 5 develops in the orbit of mode I authentic ending in *a* as indicated by the “retrospective” MeSi $\overset{\sim}{\text{G}}$ placed at the end of the line. The repetition of this phrase at line 13 is done strictly, without any replacement of notes. Again, slightly modified it can be noticed the repetition of phrase 6 in the respective phrase 14 of part II. Though the “body” of the phrase, placed both cases in mode II plagal is maintained the same, changes occur in both lines regarding the additional features to the full cadences in *E*; the first ending with the additional *kylisma* on *E-E-F* and the second adopting a scale passage *E-F-G-G*, both this way to the full-close which is generally reserved to the final cadence. With line 6 finally the melody returns to the main mode after several passages in other modes; melodically this moment creates the impression of conclusion, which is confirmed also by the textual structure of the chant.

The motive recalled in phrase 7 is similar to the one first introduced in phrase 3b; the only difference is that it omits the *thematismos-eso*. Compatible to these too are both the line 11 and 15. If we consider a third part of the chant, starting with phrase 15, it will be certainly shorter than part I and II but it still it seems to maintain the consecutive modalities in the same order of appearance. Thus, if line 15 repeats line 3b (respectively also 11), so does line 16 which recalls consecutively the melody of line 4 (and respectively n. 12). Line 17 and 18 instead by developing the melody in mode I authentic

repeat two times with small variations, the same material of line 5 (consecutively line 13). The final phrase 19 also keeps the consequence by recalling the last lines of each part, namely phrase 6 and 14, concluding this time in full cadence on *E*.

Finally, it is curious to have encountered in this chant a sort of symmetry in the handling of the musical motives, a structural form utilized quite occasionally in the Byzantine sticheraric melodies.

Neumatic aspects: As the previous, also this chant is furnished by the MeSi until line 9 which corresponds with the end of folio 89r. The second half instead, even though conserves the spaces between the *cola* for the addition of the MeSi, is not provided. The *martyria* of *nenano* presents a mistake writing *apostrophos* with *dyokentemata* instead of the usual *ison-dyokentemata* which could lead to a wrong pitch *g* as a starting point of the melody. The correct pitch should be from *a*.

9. Τὴν προγονικὴν σου ῥοπὴν

Witness: Br. 81, f. 89v.

	Ἦχος πλ. β'	Mode II plagal
1	Τὴν προγονικὴν σου ῥοπὴν καὶ βαρβαρικὴν ἀπήνειαν χρώμενος τὴν Αἰτωλίαν πᾶσαν κατεκλόνησας Βάρβαρε τὴν συνδρομὴν ἐξ Ἀφρικῶν	As a result of your ancestral disposition and barbaric cruelty, you upset the whole Aetolia, Barbaros, having assistance from the Africans,
5	ἐσχηκῶς παναοίδιμε· ὕστερον γέγονας φονεὺς καταληφθεὶς ἀθρόον ἐν τῇ Νύσσῃ γενόμενος ἐνθα τὴν χάριν εἰληφῶς τοῦ ἁγίου βαπτίσματος·	you, most remembered! Then you became a murderer, but you were captured instantly in Nyssa, receiving the grace of the holy baptism.
10	ἔζησας βίον ξένον διατρίβων ἐν ὄρεσιν ἐν οἷς	You conducted a strange life dwelling in the mountains in which

	εύρηκώς καὶ τὸ τέλος καλὸν	you found also a good ending
	πρὸς Χριστὸν ὃν ἐπόθησας	and you migrated to Christ
15	μεταβέβηκας ὅσιε·	Whom you desired so much, oh blessed man!
	ὃν ἰκέτευε διὰ παντὸς	Please, pray continuously to him
	τὴν ποίμνην σου σώζεσθαι	for your flock, to keep it safe
	ἐκ παντοίων κακώσεων	from all misfortunes
	καὶ δεινῶν περιστάσεων.	and terrible circumstances.

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	xxxx/xx/	/xx/xxx/	xx/xx/xx	xx/xxx/x/
	xxxx/x/xx/xx	xxx/x/xxx/xx/xx	x/	x(x)/xx/xx
	xxx/x/xxx/xx/xx	/xx/xx/	xx/xx/xx/	xx/xx/xx
	xxx/xxx/	xx/xx/xx	xx/xx/xx	xx/xx/xx
5	xx/xx/xx.	10 /xx/x/x	15 xx/xx/xx	

Critical apparatus: 1) ῥοπήν] ρωπήν; 2) ἀπήνειαν] απεινοϊαν; 3) Αἰτωλίαν] αυτολιαν; 5) παναοίδιμε] παναοϊδημε; 7) καταληφθεῖς] καταληφθης; ἄθρόον] αθρων

Notes to the text: Different elements of the life of St. Barbaros, recalled again in this chant include 1) the former barbaric errancy; 2) the connection of Barbaros to the Africans. A new element brought for the first time in this chant brings the immediate vicinity of the action to the area of Aetolia, although is used to express a negative first impact of the inhabitants related to the former actions of the saint.²⁹⁸ The baptism takes place in the area of Nyssa (καταληφθεῖς ἄθρόον ἐν τῇ Νύσσα γενόμενος, ἔνθα τὴν χάριν εἰληφῶς, τοῦ ἁγίου βαπτίσματος.)²⁹⁹ In Acropolites version too, Barbaros is presented as a pagan who decides to get the baptism, at a river not far from the church of St. George the great martyr, near Nyssa.³⁰⁰ The former behaviors and characteristics

²⁹⁸ This moment appears quite amply evolved in the *Logos*, where different areas of Aetolia (i.e. Ambracian Gulf, Dragamestos, Maza) appear to have been subject to the assault of a barbarian army, of which, St. Barbaros seems to have been the only survivor. *Acropolites's Logos*, 408-409.

²⁹⁹ For the same textual motive given previously see: chant n. 3 Νυσσαϊκὴ σύμπνοια (lines 1-15) on p. 136 and the following Notes to the text for the same chant, p. 137.

³⁰⁰ *Acropolites's Logos*, 413:24-30.

like the ancestral propensity (ή προγονική ροπή) and the barbaric rudeness (ή βαρβαρική ἀπήγεια) are put in contrast with the epithet παναοίδιμε given to the saint in the first sentence. The same contrast can be found in the second sentence between becoming a murder and then receiving the grace of baptism. The contrarieties continue in the third sentence putting in front of each other the strange life (βίον ξένον) and the reward through good ending (τὸ τέλος καλὸν) by choosing the Christian faith.

Formal aspects: Errors due to iotacism include line 2, 5, 7a; homophony of *omega-omicron* line 1, 3, 7b.

Notes to the melody: mode II plagal (*Nenano*); range *D-d*; initial note *a*; medial cadences *G, b, E, a D, F*; final cadence *E*.

Musical analysis: The structure of this chant in *Nenano*, as the previous, is based on the recurrence of few conventional formulas selected from different modes (See Appendix III, n. 9). The principal modes used in combination are four: 1) mode II plagal, 2) mode I plagal (transposed to *b*), 3) mode II authentic and 4) mode I authentic. Differently from the first chant of *nenano* mode (chant n. 7) the initial formula, which indicates the second plagal mode, is not used only at the beginning and the end of the chant but is repeated several times. The frequency of repetitions creates a cyclic effect to the hearing dividing the whole melody of the chant into more small sections. The repetitions are almost identical differing only at the cadence. Thus the first appearance of the motive, starting from pitch *a* ends in *G* (through the addition of *thes kai apothēs E-F-G-F-G*), which is considered a middle cadence for the second mode (Example 25, a).³⁰¹ In the second appearance (5), instead, the same phrase ends in *E* (*thēs kai apóthēs* is not added), which is a full cadence of the second mode (Example 25, b). The formula *a-G-F-E-E* is widely used both as a final and medial cadence in mode II both plagal and authentic; in this case by appearing in the middle of the chant it indicates a closure of the first section of the melody. In a strait connection text-music, it may indicate a small pause or breath (,) of

³⁰¹ The combination of *thes-kai-apothēs* (*E-F-G-F-G*) has been noticed before in chant 2 mode II authentic.

the first sentence. The third repetition (Example 25, c) repeats the previous identically and has the same function, by ending as well in middle cadence on *E*.

Example 25

a) *accel.*
 1 Την προ-γο - νι - κην σου ρο - πην*

b) *accel.*
 5 κα - τε - κλο-νη - σας Βαρ - βα - ρε*

c) *accel.*
 10 εν τη Νυσ-σα γε - νο - με - νος*

d) *accel.*
 14 δι - α - τρι - βων εν ο - ρε - σιν*

e)
 18 με - τα - βε - βη - κας ο - σι - ε*

f) *accel.*
 22 και δει - νων πε - ρι - στα - σε - ων.

The fourth and the fifth repetition (Example 25, d and e) instead of closing in *E* are supplied by an additional note (the former *F* and the later *a*) which is a feature used to connect the phrases between one another. Thus, in both of them the musical idea is let opened or pendant, preceding in this way the following phrase. The last appearance of the motive is found in the final phrase (Example 25, f) terminating in full *E* cadence. It can be noticed that the functions of this melodic motive are two: 1) leading-on function



where one or more notes are added after the basis tone *E* (Example 25 a, d and e) and 2) closure function, ending in *E* (Example 25 b, c and f). Whether these two functions can be related or not to the textual environment of the sentences is difficult to establish, since except the beginning and the end their place is not subordinated by the Syllabic structure of the chant. In a single strophic construction as the *sticheron* genre, furthermore, the pretence would be exaggerated. This means that they mark mostly inner divisions of the sentences more than their proper beginning and ending.

The interesting fact is that, in at least the repetitions, the initial melodic motive is followed by the same phrases in a regular consequence of other modes as presented in the following Table 15.

Table 15

Nr	Mode Cadence	Nr	Mode Cadence	Nr	Mode Cadence
1-5		14-18		18-22	
1	II pl. aGFE EFGFG	14	II pl. aGFEF	18	II pl. aGFEE a
2	II (auth+pl) abdcb	15	II (auth+pl) abdcb (<i>th.eso</i>)	19	II (auth+pl) abdcb (<i>th.eso</i>)
3	(<i>th.eso</i>)	16	II auth acabaGG	20	II auth acabaGG
4	II auth acabaGG	17	I auth bGaa	21	I auth bGaa
5	I auth aaG acba	18	(II pl. aGFEE a)	22	II pl. aGFEE
	II pl. aGFEE				

Also in phrases 10-13 can be found the same combination of modes, partly with the same cadences (i.e. n. 13 = 17 = 21), but a different inner elaboration of the melody is different keeping a lower register (10-11).

Neumatic aspects: Like the previous, also this chant is composed in mode II plagal *nenano*. The intonation formula appears in its correct form ( - ). Neumes share the same characteristics as in all the other chants provided by Neumator 3.³⁰² The curved *pethase* and the *kratema with kentema* indicate a prolonged and accentuated leap of the upward third. It can be noticed the superposition of *diple* and *apoderma* at the last neume of the formula *thes kai apothes* (*E-F-G-F-G*). These two neumes have the same rhythmical

³⁰² See chapter II, section 4 dedicated to the musical notation.

function of prolongation around double the time of the previous, and it seems inappropriate the usage of both contemporaneously. In this chant, unlike for the previous, there are no provisions of MeSi. In any case, observing the same formulas used parallels can be drawn between the two.

10. Ῥόδον ἐξ ἀκανθῶν

Witness: Br. 81, f. 89v.

	Ἦχος πλ. β'	Mode II plagal
1	Ῥόδον ἐξ ἀκανθῶν Ἀφρικὴ σε προὔπεδειξεν εὖοσμον τὰς μυριπνόους τῶν ὀρθοδόξων ὀσφρήσεις εὐφραίνοντα	You emerged from Africa, like a fragrant rose out of the thorns, delighting the sweet-breathing senses of the orthodox
5	καὶ ὑγίαν παρέχοντα ἀοράτως πανεύφημε· διὸ συγχαίρουσιν ἄγγελοι καὶ προστρέχουσιν ἄνθρωποι λαβεῖν ἀφθόνως	people and bestowing health invisibly, oh most praised! Thus, the angels rejoice as well and people come along to obtain
10	τὴν χάριν τοῦ Πνεύματος· μὴ διαλείπης ἱκετεύειν πρὸς Κύριον Βάρβαρε μακάριε δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος.	the grace of the Holy Spirit in abundance. Do not cease praying to the Lord, oh blessed Barbaros, to grant us His big mercy!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic structure:

1	/xxxx/ xx/xx/xxx/x /xx/x /xx/xx/xx/xx	x/ x/xx/xx xx/xx/xx x/x/x	/xx/x xx/x//x /xxx/x xx/xx/x/x/xx
		10	//x//xx

xx/xx/xx
xx/xx/xx

Critical apparatus: 12) διαλείπης] διαλείπεις;

Notes to the text: Except of the African origins³⁰³ this chant does not present other elements of the life of the saint. Anyway the text is highly poetical: The initial verse makes use of a beautiful metaphor for adorning the figure of the saint who emerged from Africa like a rose out of thrones (Ρόδον ἐξ ἀκανθῶν). The poetical figure extends in the next verses τὰς μυριπνόους /τῶν ὀρθοδόξων ὀσφρήσεις εὐφραίνοντα (delighting the sweet-breathing senses of the Orthodox people), another metaphorical expression which completes the idea expressed in the first verse. In the next sentence the usual call “come all people” found in the other chants affirms the idea that people were coming to obtain the myrrh. The last four verses consisting in the last sentences direct the supplications to the saint through a negation: the people ask to St. Barbaros not to cease praying to the Lord for granting mercy to his flock (μὴ διαλείπης /ικετεύειν πρὸς Κύριον).

Formal aspects: The text appears free from the usual “errors”. Exception makes the presence of an orthographical variant due to iotacism: **12)** διαλείπης] διαλείπεις.

Notes to the melody: mode II plagal; range *D-d*; initial note *G*; medial cadences *E, b, G, a, f, D*; final cadence *E*.

Musical analysis: After the previous two chants introduced by the *nenano* of *plagios deuterios*, the intonation formula of this chant indicates *G* as a starting point, placing the melody finally in the second plagal mode (see Appendix III, n. 10). Are to be expected thus more phrases in the main mode and fewer passages in other modes. Indeed, the melody seems to evolve in the sphere of mode II plagal especially regarding the first phrases (1-2) of the chant and the last ones (11-14). Apart from these, the melody of the

³⁰³ The reference to Africa is brought to the foreground previously in Chant n. 4. Τὸν βάρβαρον βίον σου (line 2), p. 136, and Chant n. 9. Τὴν προγονικὴν σου ὄσπῆν (line 4), p. 162.

other middle phrases seems to borrow a big part of the material from the previous chant in *nenano*, including both the modal combinations and the melodic motives of the different modal sequences.

After the exposure of phrase 1 and 2 that aim to the establishment of the principal modality, starting with phrase 3 until phrase 6 it can be observed a faithful borrowing of the main phrases used in the previous chant. The sequence is repeated a second time in phrases 7-10; slight variations does not affect the integrity of the repetitions maintaining the basics both of the phrases and modal organization.

In the following Table 16 are traced the correspondent parallels for the similar phrases in both chant 9 Ἦχος πλ. β' Τὴν προγονικὴν σου ῥοπήν and the actual chant 10 Ἦχος πλ. β' Ῥόδον ἐξ ἀκανθῶν.

Table 16

Chant 9 Nenano	Mode II auth 2 = 15		
Chant 10	Mode II auth 3 = 7		
Chant 9	Mode II pl/auth 3 = 16		
Chant 10	Mode II pl/auth 4 = 8		

Chant 9	Mode I auth 17	
Chant 10	Mode I auth 5 = 9	
Chant 10	Mode II pl 18	
Chant 10	Mode II pl 6 = 10	

The corresponding phrases are compatible with a few variations. The variations affect mostly the opening and additional notes of the cadences and only occasionally the body of the melody is extended or reduced according to the textual requirements (i.e. phrase 8 and phrase 9 of chant 10).

The melody, in general, maintains a syllabic development using conventional formulas, mostly of the main mode but also in other modes as seen above. The conventional melismas are very few; two in total which include the *kylisma* added to the cadence on E for the first phrase and the *thematismos-eso* over διὸ for phrase 7.

11. Νῦν ἐπέφανεν

Witness: Br. 81, f. 90r.

Ἦχος βαρύς

Mode *Barys*

1 Νῦν ἐπέφανεν

Now comes to light

ἡ πανεύσημος μνήμη

the all-honorable commemoration

τοῦ θεοφόρου πατρὸς

of the God-bearing father,

συγκαλοῦσα πάντας

calling all people

5 πρὸς εὐωχίαν ξένην·

to an extraordinary banquet!

δράμωμεν φιλέορτοι λουσώμεθα

Let us come along, oh commemorators, and

τὰ μύρα χριόμενοι

purify ourselves,

τὰ ἔλκη καθάρωμεν

getting anointed with myrrh;

τῶν ψυχῶν καὶ τῶν σωμάτων ἡμῶν

let us clean the wounds

10 πρὸς αὐτὸν ἀνακράζοντες·

of our souls and our bodies,

μὴ ὑπερίδης ἡμᾶς

crying to him:

ἐν ταῖς πρὸς Θεόν σου ἐντεύξεσιν.

Do not ignore us

in your intercessions to God!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabical structure:

1	xx/xx xx/xx/x xxx/xx/	xx/x/x 5 /xx/x/x /xxx/xxx/xx	x/xx/xx x/xx/xx xx/xxx/xx/	10	xx/xx/xx /xx/xx/ xxxx/xx/xx
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Critical apparatus: 2) πανεύσημος] πανευσιμος; 7) χριόμενοι] χρειομενοι; 8) ἔλκη] ελκει; 10) ἀνακράζοντες] ανακραξοντες.

Notes to the text: Through an introduction for forthcoming of the all-honorable feast in the first five *cola*, the second part of the chant focuses on the extraordinary proprieties of the myrrh. In a shorter version this chant brings most of the ideas introduced in the chant n. 6, Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτή. There are no relations to the episodes of the life.

Formal aspects: Line 8 and 9 τὰ μύρα χριόμενοι / τὰ ἔλκη καθάρωμεν are rhythmically compatible having the same number of syllables and distribution of accents.

Notes to the melody: mode III plagal; range *D-c*; initial note *F* (*G*); medial cadences *D, F, a*; final cadence *F*.

Musical analysis: The chant is very short consisting in only 12 *cola*. The general character is calm; the melodic elements evolve in a simple syllabic style and the application of the melismas is reduced drastically. The main motive which gets exposed at the first line is repeated at the beginning of line 6 and reinforced at line 7 creating the idea of the division of the chant in two parts (Example 26).

Example 26

First Part (1-5) line 1

Second part (6-12) beginning of line 6 and line 7

The same happens with the second melodic element exposed in line 2 and 3 of the chant which is put brought again at phrase 8, slightly condensed but following the same order as the in the first exposition in the beginning of the chant (Example 27).

Example 27

<p>First part line 2 and 3</p>	
<p>Second part line 2+3 contracted into line 8</p>	

The melodic line adapts naturally to the text by adding notes as can be seen at the beginning of phrase 6 and 7, surrounding or preparing the initial motive, or by reducing it as can be seen in phrase 8.

The order of appearance of the motives, in both first and second part, is kept the same respectively between phrases 4 and 10 which start with the *F F D* and end in *D* cadence and phrases 5 and 11 which develop around the orbit of *a*. The intonation from phrase 5 it is evolved further in both phrase 11 and 12; at the end of phrase 11 through the *thematismos-eso* the middle cadence remains open in *a* which prepares the retaking of the same motive in *a* at phrase 12. The final cadence used in this chant is the usual *c G A G-F F* for the third mode plagal.³⁰⁴

³⁰⁴ This is a regular cadence for the mode *barys* as observed by Tillyard, *November Hymns*, 169.

Neumatic aspects: Also for this chant the neumes are supplied by Neumator 3. In line 4 it is noticed the application of *stauros*, which indicates probably a slight pause/breath or a kind of *ritardando*.³⁰⁵ The *martyria* at the beginning is a typical intonation signature *anes* (F G-E F) for the third plagal mode.

12. Πηγή ύδατόβρυτος

Witness: Br. 81, f. 90r.

	Ἦχος πλ. δ'	Mode IV plagal
1	Πηγή ύδατόβρυτος ή ἀφθόνως τὰς ἰάσεις χορηγοῦσα τοῖς πάσχουσιν μυροβλύζουσα σήμερον ὁρᾶται ἡμῖν· δράμωμεν δεῦτε πάντες	The overflowing spring, which grants healing abundantly to the sufferers, today myrrh gushes from it, emerges before us. Let us all come along,
5	ἀρυσώμεθα μύρα τῶν ἰαμάτων καὶ Χριστῷ ἐκβοήσωμεν χαρμονικῶς· Κύριε, Κύριε παράσχου τῷ λαῷ σου ἰκεσίαις τοῦ σοῦ Βαρβάρου ἄφεσιν ἁμαρτιῶν καὶ τὸ μέγα ἔλεος.	to get the healing myrrh and cry to Christ joyfully: Lord, oh Lord, provide to your people, through the supplications of your Barbaros, forgiveness for the sins and the big mercy!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabical structure:

1	x/xx/xx xx/xx/xxx/x x/xx xx/xx/xx x/xx/		/xx/x/x		/x/xx/xxx/x
		5	xx/xx/xxx/x xx/xx/xxxxx/		xx/xx/x/x /xxxxx/xx/x/xx

Critical apparatus: 3) μυροβλύζουσα] μυροβλυτουσα; 9) τὸ] τω

³⁰⁵ Cf. Troelsgård, *Byzantine Neumes*, 49.

Notes to the text: This is the shortest text in the collection of the chants dedicated to St. Barbaros. The chant is a *éloge* to the miraculous myrrh which gushes forth from an overflowing spring. Itself the myrrh represents, on one hand, a reason to gather all people (δράμωμεν δεῦτε πάντες) and, on the other, it grants the cure for the wounds (ἀρυσώμεθα μύρα τῶν ἰαμάτων).

Notes to the melody: mode IV plagal; range *D-e*; initial note *D* (*G*); medial cadences *D*, *G*, *a*, *c*; final cadence.

Musical analysis: This chant, even if constructed in one of the most ambitious modes of the Byzantine oktoechic system, is in its complexity simpler than expected (see Appendix III, n. 12). The motives of both first and second line are the basis on which will develop the majority of the next phrases, whether by repeating them merely identical as the first appearance or slightly modified. After the *g* intonation introduced by the *martyria*, the key figure of the first phrase is the repetition of tone *g* syllabically three times followed by a sharp accentuated ascending second (*petasthe* ♪) and then full cadence *F-E D*.³⁰⁶ Phrase 2 is constructed on a further elaboration of the initial motive; the syllabic motion is kept merely identic as well as the anchor notes *g g a* which are further enriched by the element *b-c a*. The full new motive *G G b-c a a* is repeated two times, once over ἡ ἀφθόνως τὰς and another time over ἰάσεις extending to the first syllable of χορηγοῦσα, remaining in the sphere of *g* similarly over the last three syllables of χορηγοῦσα it cadences in the middle cadence of the fourth mode (Example 28). The second phrase is longer than the first; the textual form is longer, the music adapts to the textual length through the repetitions.

The initial motive is retaken in the first part of phrase 3 drawing a parallel between the two compatible textual forms: 1) Πηγὴ ὑδατόβρυτος (xx/xx/xx) and 3) μυροβλύζουσα σήμερον (xx/xx/xx) (Example 28, first line, and Example 29).

³⁰⁶ Similar starting form *G G G a F-E D* (ommiting the initila *D*) has the Ἱεροσύνης νομικῆς (September 5th Prophet Zacharia), where similar intonation formula (*martyria*) predicts the initial motive as well as in our example. For the transcription of Ἱεροσύνης νομικῆς see Wellesz, *Die Hymnen*, 31.

Example 28

[1] Πη - γη υ - δα - το - βρυ - τος*

[2] η - α - φθο - νως τας ι - α - σεις χο - ρη - γου - σα τοις πα - σχου-σιν*

Example 29

[3] μυ - ρο - βλυ - ζου - σα ση - με - ρον ο - ρα - - - ται η - μιν*

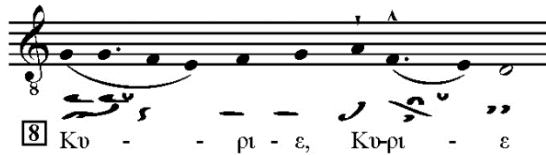
[4]

The second part instead through a jump of seventh upwards (from cadence *D to c*) brings the melodic line towards the upper tetrachord creating a clear division between these two motives. They can be considered thus two separate elements even though there is not a punctual division of the *cola* (·) in the manuscript. On the same intonations of the upper tetrachord is maintained also the next musical phrase 5. The next phrases 6 and 7 characterized by a long textual development adopt similar melodic ongoing as the second phrase of the chant.

The exclamation on *Kyrie*, repeated twice, in the following phrase 8 brings in a modified version the first phrase where *pethaste* in *a* and the cadence F-E D is kept unchanged (Example 30). The syllabic motion of the first motive is replaced this time by the ornament of *xeron-klasma* over the first syllable of *Kyrie*, still repeating *g* but embellishing it with the gradual conjunct motion F-E F.

Example 30

[1] Πη - γη υ - δα - το - βρυ - τος*



Closing in full cadence *D*, the first part of phrase 8 musically can be considered separated from the second half even if there are no punctual divisions in the manuscript. This part, which could be considered a phrase in itself, namely phrase 9, by integrating elements from phrase 2 (the element *g b-c a*) introduces a middle cadence in *a*, which suggests the first mode authentic.

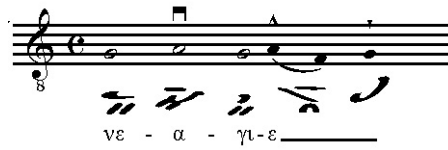
The musical phrase 10 integrates elements by both the first and second motive; the repeated note on *G* of the first motive is transposed this time in *d*, reaching the highest point in the chant with the accentuated second (*petasthe*) from *d* to *e*, while the ornamental *xeron-klasma* towards the cadence brings the intonations of the second phrase ending in *g*. The chant terminates in one of the most usual cadences *c b a G G*. Not any extended ornamental figures are used in this chant. The only figure fully used is the *xeron-klasma* group with four notes per syllable emphasizing important words.

Neumatic aspects: Different neumes are used for the intonation of the *thematismos-eso* for the medial cadence in the first mode (9). Although the figure is split into two syllables, the notes indicate precisely the intonation of the *thematismos-eso G a c-b-a* (Example 31); the use of different neumes suggests a different type of interpretation of the same notes both in rhythm and articulation.

Example 31

Usual form of <i>thematismos-eso</i>	Modified form used in this chant

The *martyria νεαγιε* appears in a slightly extend form *G a G a-F G* from the usual one *G a G G* as follows:



After the intonation of G given by the *martyria*, the first neume of the chant seems to be wrong since the chant should start from g or at least the first phrase should evolve in the range G. Instead the first neume *apostrophos-elaphron* (descending third from G to E) and immediately after the *oligon-kentema* (ascending fourth E to a) bring the sphere of a, which is not expected after the given *martyria*. The correction into *elaphron-apostrophos* has been adopted for the first neume thus bringing the melody to a probably more exact range of the mode fourth plagal.

13. Ὁ πρὶν φονεὺς

Witness: Br. 81, f. 90r.

	Ἦχος πλ. δ'	Mode IV plagal
1	Ὁ πρὶν φονεὺς ἀνθρώπων γενόμενος Ἀφρικῆς ὑπέρμαχος δεικνύμενος ἐκπορθῶν τοὺς ἱεροὺς τῶν πιστῶν ναοὺς καὶ κλονῶν συνεχῶς (?)	The former killer of people and warrior of Africa, who used to pillage the sacred temples of the faithful and to upset them
5	νῦν δαιμόνων ὀλετήρ καὶ τραυμάτων ἰατὴρ ὄφθη μέγιστος τὴν βαρβαρικὴν ἀσέβειαν βδελυξάμενος τὴν ρωμαϊκὴν	continuously, now is seen as destroyer of the demons and great healer of the wounds, since he rejected the barbaric profanity with disgust
10	εὐσέβειαν ἀσπασάμενος· συγχαίρουσιν ἄγγελοι προστρέχουσιν ἀνθρώποι σήμερον	and embraced the Roman faith! The angels rejoice as well, the people come along,

	ἐν τῇ μνήμῃ αὐτοῦ	today,
15	καὶ Θεοῦ	at his commemoration!
	ἄνωθεν	and God
	δωρεῖται τοῖς πάσχουσιν	from above
	τὰς ἰάσεις πλουσίως	bestows healing
	δοξάζων τὸν ὅσιον.	lavishly to the sufferers
		glorifying the saint!

Poetical form: *sticheron idiomelon*, monostrophic stanza.

Syllabic form:

x/x/x/xx/xx	7	xxxx/	14	/xx xx/xx/
xx/x/xxx/xx		x/xxxx/xx		xx/
xx/xxx/		xxxx/		/xx
xx/x/xx/xx/		x/xxxx/xx		x/xx/xx
xx/xxx/		x/xx/xx		x/xx/x
xx/xx//x/xx		x/xx/xx		x/xx/x

Critical apparatus: 1) φονεὺς] φωνεὺς; 2) Ἀφρικῆς] Ἀφρικοῖς; 8) βδελυξάμενος] βδελλυξάμενος.

Notes to the text: In this chant can be extracted some information regarding the original characteristics of the saint, who is presented as a warrior and a former killer of people.³⁰⁷ The reference to Africa is brought to the foreground another time. By specifying the former behaviour, is clearly realised the contrast with the new holy profile of Barbaros: the rejection of the profanity grants him a special recognition among the believers along with the angels. It must be remarked that through the expression “embracing the Roman faith,” the anonym Byzantine author of this chant implies an overall accepted belief of his times: those who we call today Byzantines, were infact known among each other as Romans (i.e. of Roman faith).³⁰⁸ The very last word referring to the saint as ὅσιος instead

³⁰⁷ The references appear to be recurrent throughout the chants. See above Chant n. 5, Κέρδος ἡρνήσω φονευτῶν (line 1), p. 140; Chant n. 6, Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτὴ (line 17), p. 144; Chant n. 8, Ἀγάλλου Νικόπολις (line 3) p. 156; Chant n. 9, Τὴν προγονικὴν σου ῥοπήν (line 6), p. 162.

³⁰⁸ The Roman as equivalent to Greek (in not used as being 'pagan') and Christian became synonymous terms, counterposed to 'foreigner', 'barbarian', 'infidel'. Harrison, *Greeks and Barbarians*, 268.

of ἅγιος or μάργυς it shows that the figure of Barbaros presented in the chants was connected to that of a hermit or a monk saint, similar to the one offered by the *Akolouthía*.

Formal aspects: The few orthographical ‘errors’ include the homophony 1 (*omicron=omega*), iotacism (*eta=omicron-iota*) 2, and a variant of the word βδελυξάμενος with double *lambda* 8. The text is very poetic, presenting similar metrics between lines especially in the second half of the chant (i.e. line 7=9, 8=10), as well as is abundant in rhymes between verses, in both the beginning and the further development of the text.

Notes to the melody: mode IV Plagal; range *D-f*; initial note *a* (*D*); medial cadences *D, G, a*; final cadence *G*.


Musical analysis: With this last chant in mode fourth plagal it closes the collection of the *stichera* dedicated to St. Barbaros. The ambitiousness of the anonymous composer of these chants is shown clearly through the choice of using twice the fourth plagal, this particular and rich mode, between the other modes of the Byzantine ochtoechic modal system. No matter the difficulties of the mode, it seems that this chant, like the previous, is created with clear ideas, related both to the compositional structure and the interaction text-musicality. The text offers enough symmetry in the rhythmic of the *cola* and as well as rhymes between the verses. On this basis, the musical arrangement synchronizes with the textual symmetry rendering most of the time identical passages at the points where such opportunity is offered. The whole is so well balanced that it seems difficult to establish which element was first created, the text or the music. The practice of Byzantine music has shown that probably the texts came earlier, and then the conventional formulas of each mode were adapted to them. In this chant instead it seems that the two go in parallel, suggesting a contemporaneous process of composition of both the poetry and melody, but this does not exclude the former option. The following closer look to the melodic elements, seen in connection to the text might make this statement clearer.

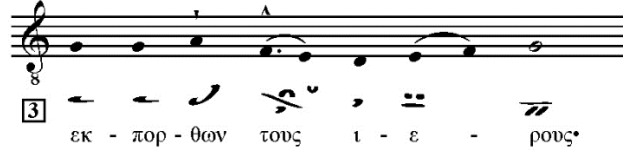
Structurally speaking the chant seems to evolve into three distinguished parts. The first one extends from *cola* 1 to 6 where the melody is merely syllabic and maintains the lower tetrachord, which fits the narrative and upset character of the text in the first

cola of the chant. In the second part (7-14) the melody passes to the higher tetrachord (G-d[f]); intonations and even conventional formulas from the fourth authentic mode are freely borrowed as well as proper melismatic features. The third part (14-18), which is not explicitly divided by the second, keeps the melody at the high tetrachord by evolving mostly in the sphere of the first mode authentic and brings the melismatic character of the second into a higher level.

Part I (1-6): After the intonation on a, though a leap of fifth downward (use of *chamele* - 6) the melody opens with D. The full the incipit of the chant develops in the lower tetrachord D-a, through the repetition of a scale motive. The material of three out of first six musical phrases (corresponding to the first six *cola*) will be constructed on the basis of the melody given in the incipit. In the following Example 32 a, is given the incipit of the chant while Example 32 b and c, show the variations upon this first phrase. While in the first phrase the melody closes in middle cadence for the fourth mode on D, the following phrases 3 and 5 cadence in G which is the other half-close of the mode.

Example 32

a) 

b) 

c) 

The melody used in phrase 3 and 5 is taken from the cadence of the first one (*g a f-e g*) adding to it three conjunct steps (*E-F G*) which are already heard in the incipit. The textual metric of the two phrases is identic and so does the melodic line, whether the

textual context of the two shows two opposing ideas (ἐκπορθῶν τοὺς ἱερούς [ναοὺς] / νῦν δαιμόνων ὀλετήρ).

Similarly, the melodic material introduced in the second phrase is repeated other two times in phrase 4 and 6. The whole material of part I, though the repetition 1-3-5 and 2-4-6 sounds complete, as a sort of musically organized questions and answers.

At phrase 7, the melody takes another direction by evolving in the upper tetrachord; the material of this phrase is entirely based in intonations and features of the fourth authentic mode. Even though only one chant of this collection is constructed in the mode fourth authentic, it is still possible to individualize the material first heard in phrase 11 of chant n. 4³⁰⁹ as identical to the one retaken in phrase 7 of the present chant (Example 33). The same neumes and combinations lead to the same melodic passage nevertheless the two chants are supplied with neumes by two different hands.

Example 33

<p>phrase 11, chant 4 mode 4th authentic</p>	
<p>phrase 7, chant 13 Passage in the mode 4th authentic</p>	

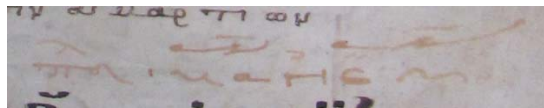
In the second part of the chant the metrics of the *cola* is very regular: line 7 is identical to line 9, in the same way, line 8 is identical to line 10. The match of the same meter can be noticed also between line 11 and 12. This compatibility is mirrored by the melody where: 7 and 9 present the same melodic passage; furthermore the same melody is heard between line 8 and 10 where the passage introduced in line 8 is retaken secondly in line 10. To conclude also line 12 being identical in syntactical metrics with line 11 repeats the same passage.

³⁰⁹ Cf. chant n. 4, Example 14.

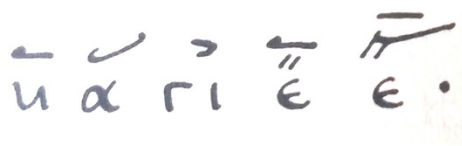
Neumatic aspects: The intonation signature *νεαγιε* of the fourth mode plagal indicates the starting point from pitch *a*, by adding *oligon-kratema* to the usual *martyria* of *neagie* (Table 17, a).

Table 17

a) Br. 81 Neagie intonation *fol. 90r*
(followed by the transcription)



b) Sinai 1218 Neagie Intonation Variant *fol. 217r*
c) followed by Raasted transcription of the source



The script is a bit faded and may lead us to consider the addition of *nana* intonation after *neagie*, generally supplied by the combination *oligon-kentema*, but this could bring the melody in the higher pitch *c*. The further development of the melody negates the straight intonation of *nana*. It should be considered that the *martyria neagie* is given in one of the few variations. This form of *neagie* can be found also in the table of the intonations given in the 12th century *Sticherarion* Sinai 1218 (Table 17, b and c).³¹⁰ The simple *petasthe* of Sinai 1218 of the second syllable is substituted by *oligon-kratema* in Br. 81.

³¹⁰ Sinai 1218, f. 217r, the subscription on top of the folio is supplied by a list of standard intonations; only one intonation for some modes or others presents variety. The present *neagie* intonation is given on the next to last line. For a clear transcription of the list see Raasted, *Intonation formulas*, 48.

CONCLUSIONS

From the presentation of the collection 448 of CSA it became clear that there are only two musical sources related to the Middle Byzantine period conserved in Albania: the *Heirmologion* Br. 23 (dated 1279) and the *Sticherarion* Br. 81 (13th -14th century). Because these MSS present different problematics related to the contents and construction of the melodies, even though they are similar in terms of the style of their neumes, it would have been an impossible task to provide a systematic study of both MSS. Instead, focusing on only one manuscript has been an effective method for constructing a comprehensive analysis of the particularities encountered during the research.

Through a systematic analysis of *Sticherarion* Br. 81, more light has been shed on the manuscriptal production in the South-Western region of the Balkans during the thirteenth-fourteenth century. An initial discovery regarding Br.81 was that the production of the book, in its initial phase, comprised the work of at least two copyists/neumators. The compilation of the present *Sticherarion* in terms of the repertory appears to follow an old-fashioned style, by conserving an old-type organization of the oktoechic *stichera*, following the so-called “systematic” order instead of the liturgical “cyclic” one. However, the later inclusion of some marginal *stichera aposticha* and *anastasima* seems to confirm the hypothesis that the manuscript, regardless of its initial conservative compilation, was used for liturgical processes in the church or monastery to which it belonged, for a long period after its compilation. This fact is further confirmed by the “palimpsestic” possessor note recorded at the end of the Ms (f. 220), which suggests the usage of the MS in a performative way i.e. the singing of the melodies while the priests performed in the services.

The musical comparison between the current manuscript and other MSS, representative of the sticheraric style, led to the observation of, on the one hand, notable similarities, suggesting a conservative usage of the same universally shared features of the tradition of the Byzantine music in the Middle Ages, and, on the other hand, the presence of slight melodic and textual variants adopted for the chants of the common

repertory, indicating that the MS belonged to a local musical tradition. The method adopted for the investigation, i.e. a systematic analysis of the chants, has also helped clarifying the general structure of the *stichera*, which could be a significant aid for further scholarly research in the field of Byzantine music.

Knowing that, in its complexity, the repertory of Br. 81 presents a standard insertion of chants and festivities collected in the *Sticheraria* books, one of the most important achievements of the present research consists in the discovery, the edition, and musical analysis of a *unique* repertory of chants dedicated to a local saint, Barbaros. The discovery of this particular repertory of chants in the wake of a comprehensive procedure of completing the first inventory of the repertory for the fixed liturgical year festivities included in the *Sticherarion* Br. 81, makes the manuscript gain a particular place among the other sources of the same type. This peculiarity permits the development of clear hypotheses regarding Br. 81's origins and usage as a liturgical book, and enriches the state of the hagiographical studies regarding the figure of St. Barbaros. The "marginal" repertory, since it is related to the figure of a saint, can directly provide hints regarding the origin of the manuscript as a library production subordinated to its margins by the inclusion of the local saints.³¹¹ These type of MSS, even if maintaining all the characteristics of the established version of the *Sticheraria*, were edited solely according to the local requirements of the monastery or church for which they were copied. Following these findings, the present manuscript appears to have originated in the Epirote area, a place where precisely the same profile of St. Barbaros emerging from the texts of *Sticherarion* Br. 81 seems to have been widely recognized in the thirteenth-fourteenth century, and where a slightly transformed cult of the same saint is still maintained alive. Presented as new additions to the already established repertory of *Sticherarion*, the chants dedicated to Barbaros are a testimony of the creative developmental process of the Byzantine hymnological compositions from a provincial area of Byzantium. After the systematic study of the textual and musical

³¹¹ This is the case of the *Sticherarium Ambrosianum* A 139 sup., which contains one additional feast (Eudocimus, July 31). The inclusion of this feast, according to Raasted is "a detail that may be taken to support a Constantinopolitan origin of the manuscript; for St. Eudocimus was buried in Constantinople and apparently had a church in the Hexakionion quarter". Perria and Raasted, *Sticherarium Ambrosianum (Pars Suppletoria)*, 8.

characteristics of this particular repertory of chants, it can be concluded that the hagiographical and literary processes in the area of the South-Western Balkans were similar to those from other areas of the Eastern Roman Empire in the Late Byzantine period. The myrrh-gushing feature seems to have been a common element in the Late Byzantine veneration of saints; thus, the creation of new hymns allows us to draw parallels with the same processes employed by a known Late Byzantine composer, Symeon of Thessalonica, in his numerous compositions dedicated to St. Demetrios.³¹² The melodic compilation of the chants too, by adopting common features of the Middle Byzantine sticheraric melodies starting from the thirteenth century, confirms the creation of the chants according to the general rules and practices of the Middle Byzantine neumatic and melodic system.

³¹² The hymnographic contributions of Symeon of Thessalonica in honour of St. Demetrios have been recently investigated in the light of the sung Thessalonian rite by Russel, *Literature and Culture*, 61-104.

ABBREVIATIONS

Acropolites's Logos

Papadopoulos-Kerameus A., "Κωνσταντίνου Ακροπολίτου λόγος εἰς τὸν ἅγιον Βάρβαρον," *Ἀνάλεκτα Τεροσολυμιτικῆς σταχυολογίας, ἡ συλλογὴ ἀνεκδότων καὶ σπανίων ἑλληνικῶν συγγραφῶν περὶ τῶν κατὰ τὴν Εὔαν ὀρθοδόξων ἐκκλησιῶν καὶ μάλιστα τῆς τῶν Παλαιστινῶν [...], II, ἐν Πετροπόλει (1894), 1963, t.1, 405-420.*

AS – Henschenius, Godefridus, and Papenbroeck, Daniel Van. *Acta Sanctorum Maii, 3, quo dies XII. XIII. XIV. XV. et XVI. continentur; præmittitur Historia chronologica patriarcharum S. Hierosolimitanæ Ecclesiæ Parergis curiosis XIII interpolate; subiunguntur acta Græca ad eosdem dies pertinentia*, Antverpiæ: Apud Michaellem Cnobarum, 1680.

AnBoll – *Analecta Bollandiana*, Societe des bollandistes, Paris: Société generale de librairie catholique, 1882-

Anth. – *Ἀνθολόγιον σὺν Θεῷ Ἀγίῳ*, I-III, Rome: Ph. Vitali, 1738.

BHG – *Bibliotheca Hagiographica Graeca*, Societe des bollandistes Bibliotheca hagiographica graeca ediderunt Socii Bollandiani, Bruxellis: Societe des Bollandistes, 1909-

BS – *Biblia Sacra iuxta vulgatam versionem*, Stuttgart: Deutsche Bibelgesellschaft, 1983.

CSA – Central State's Archive (Arkivi Qendror Shtetëror) Tiranë, Albania.

DHGE – *Dictionnaire d'Histoire et de Géographie Ecclésiastiques*. Paris: Letouzey et Ané, 1912-

EBE – Η Εθνική Βιβλιοθήκη της Ελλάδος (The National Library of Greece)

Initia – Follieri, Henrica. *Initia Hymnorum Ecclesiae Graecae*. Studi e Testi 211-215. I-VI, Città Del Vaticano, 1960-1966.

MMB – *Monumenta Musicae Byzantinae a Carsten Høeg condita, (Serie Principale, Transcripta, Subsidia, Lectionaria)* 35 vol., Copenhagen, 1932-

MR – *Μηναῖα τοῦ ὄλου ἐνιαυτοῦ [...]*, 6 vols. I-VI, Rome, 1888-1901.

MV – *Μηναῖα [...]* διορθωθέντα ὑπὸ Βαρθολομαίου Κουτλουμουσιανοῦ τοῦ Ἰμβρίου. Ἐκδόσις ἕκτη. 12 vols. I-XII (Sept-Aug). Venice; Phoenix, 1895.

NS – *Νέα Σιών. Ἐκκλησιαστικὸν περιοδικὸν Σύγγραμμα.* Jerusalem, 1904-1961.

NT – *Novum Testamentum graece cum apparatu critic*, curavit Eberhard Nestle novis curis elaboraverunt Erwin Nestle et Kurt Aland, ed. 26th, London : United Bible Societies, 1981.

PG - *Patrologiae Cursus Completus. Series Graeca.*, Migne, Jacques Paul., 161 (166) vols, Paris: Garnier, 1844-1866.

SAV – Standard Abridged Version (of the *stichera* for the twelve months) = Troelsgård, Ch. “A List Of *Sticherón* Call-numbers of the Standard Abridged Version of the *Sticherarion*, Part I” in *Cahiers de l’Institut du Moyen-Âge Grec Et Latin*, 74: Copenhagen: Université De Copenhague, 2003. 3-20.

Synax. Ecc. Cons. – Delehaye, Hippolyte. *Synaxarium Ecclesiae Constantinopolitanae e Codice Sirmondiano Nunc Berolinensi Adiectis Synaxariis Selectis.* Propylaeum Ad Acta Sanctorum, Novembris. Bruxelles, 1902.

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Alexoudēs, “*Δύο σήμεῖοματα.*”

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Alexoudēs, Anthimos. “*Κατάλογος.*”

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Alexoudēs, “*Sýntomos historikē*.”

Alexoudēs, Anthimos, *Σύντομος ἱστορικὴ περιγραφή τῆς Ἱεράς Μητροπόλεως Βελεγράδων καὶ τῆς ὑπὸ τὴν πνευματικὴν αὐτῆς δικαιοδοσίαν υπαγομένης χώρας*, Ἐν Κερκύρα: Τυπογραφεῖον “Ἡ Ἰονία” Ἀδελφῶν Κάων, 1868.

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APPENDIX I

Inventory I - Indices of the chants in *Sticherarion* Br. 81, The *Menaia*¹

n.	mode	incipit	folio	festivity	SAV call n.
September²					
1	β	η προορισθεισα παντανασσα	1	(Sep 8, Nativity of Theotokos)	28
2	δ	η παγκοσμιος χαρα	1	(Sep 8, Nativity of Theotokos)	31
3	δ	δι' αγγελου προορησεως γονος πανσεπτος	1	(Sep 8, Nativity of Theotokos)	30
4	δ	στειρα αγονος η αννα	1v	(Sep 8, Nativity of Theotokos)	32
5	πλ β	σημερον ο τοις νοηροις θρονοις	1v ³	(Sep 8, Nativity of Theotokos)	33
6	πλ β	αυτη η ημερα κυριου αγαλλιασθε λαοι	2	(Sep 8, Nativity of Theotokos)	34
7	πλ β	σημερον στειρωτικαι πυλαι ανοιγονται	2	(Sep 8, Nativity of Theotokos)	36
8	πλ β	ει και θειω βουληματι περιφανεις στειραι γυναικες	2	(Sep 8, Nativity of Theotokos)	35
9	πλ β	σημερον της παγκοσμιου χαρας τα προοιμια	2v	(Sep 8, Nativity of Theotokos)	37
10	πλ β	σημερον η στειρα αννα τικτει	2v	(Sep 8, Nativity of Theotokos)	38
11	πλ δ	εν ευσημω ημερα εορτης ημων σαλπισωμεν	2v	(Sep 8, Nativity of Theotokos)	39
12	πλ δ	δευτε απαντες πιστοι προς την παρθενον	3	(Sep 8, Nativity of Theotokos)	40
13	πλ α	ω μακαρια δυας	3	(Sep 9, Joachim and Ann)	41
14	α	εγκαινιζου εγκαινιζου η νεα ιερουσαλημ	3v	(Sep 13, Encaenia)	42
15	α	παλαι μεν εγκαινιζων τον ναον	3v ⁴	(Sep 13, Encaenia)	43
16	β	η των χειρων εναλλαγη	4	(Sep 14, Exaltation of the Cross)	57

¹ Compared to the Standard Abridged Version of the *Sticherarion* (SAV), cf. Troelsgard, *A List of Sticheron Call-Numbers*, 3-20. The SAV order of *stichera* is compatible to the order they appear in Ambrosianus A139 sup, cf. Perria and Raasted, *Sticherarium Ambrosianum*.

² *Sticheron* n. 1 of Br. 81 corresponds to SAV call number 28.

³ The incipits of the following ff. 1v- 3v are reconstructed according to SAV since the left margin (including the initial letters and first word) of ff. 1-3 verso is unreadable.

⁴ *Lacunae* between ff. 3v-4r corresponding to 12 *stichera*.

17	β	θειος θησαυρος εν γη κρυπτομενος	4	(Sep 14, Exaltation of the Cross)	56
18	β	συ μου σκεπη κραταια υπαρχεις	4v	(Sep 14, Exaltation of the Cross)	58
19	γ	χριστε ο θεος ημων ο την εκουσιον	4v	(Sep 14, Exaltation of the Cross)	59
20	δ	του τιμιου σταυρου χριστε την ενεργειαν	4v	(Sep 14, Exaltation of the Cross)	60
21	δ	κροτησωμεν σημερον ασματικην πανηγυριν	5	(Sep 14, Exaltation of the Cross)	61
22	δ	φωτολαμπης αστερων τυπος	5v	(Sep 14, Exaltation of the Cross)	62
23	πλ α	δευτε λαοι το παραδοξον θαυμα	5v	(Sep 14, Exaltation of the Cross)	63
24	πλ α	η φωνη των προφητων σου	6	(Sep 14, Exaltation of the Cross)	64
25	πλ β	σημερον το φυτον της ζωης	6	(Sep 14, Exaltation of the Cross)	68
26	πλ β	ο τετραπερατος κοσμος σημερον	6	(Sep 14, Exaltation of the Cross)	69
27	πλ β	σημερον ξυλον εφανερωθη	6v	(Sep 14, Exaltation of the Cross)	65
28	πλ β	των προφητων αι φωναι	6v	(Sep 14, Exaltation of the Cross)	70
29	πλ β	σημερον προερχεται ο σταυρος του κυριου	6v	(Sep 14, Exaltation of the Cross)	67
30	πλ β	σταυρε του χριστου	7	(Sep 14, Exaltation of the Cross)	66
31	πλ δ	ονπερ παλαι μωυσης	7	(Sep 14, Exaltation of the Cross)	71
32	πλ δ	η φωνη του προφητου σου	7	(Sep 14, Exaltation of the Cross)	72
33	πλ β	φωστηρα των μαρτυρων σε εγνωμεν	7v	(Sep 15, Nicetas)	73
34	πλ δ	της νικης επωνυμος ανεδειχθης	7v	(Sep 15, Nicetas)	74
35	α	σημερον χοροι πατερων πανευφημε	7v	(Sep 16, Euphemia)	75
36	γ	αθλητικην πανηγυριν πιστοι	8	(Sep 16, Euphemia)	76
37	γ	αληθειας κρατηρα εξ οικειων	8	(Sep 16, Euphemia)	77
38	γ	οι τω αιματι χριστου τας ψυχας σφραγισθεντες	8v	(Sep 16, Euphemia)	78
39	πλ β	η διηνητισμενη ταις αρεταις	8v	(Sep 16, Euphemia)	79
40	πλ β	εκ δεξιων του σωτηρος παρεστη η παρθενος	8v	(Sep 16, Euphemia)	80
41	πλ δ	πασα γλωσσα κινεισθω προς ευφημιαν	9	(Sep 16, Euphemia)	81
42	β	ο δευτερος ιωβ ευσταθιος	9	(Sep 20, Eustace and Companions)	82
43	δ	τις μη μακαρισει σου	9	(Sep 20, Eustace and Companions)	83
44	πλ β	αφθορου τοκου μαριας	9v	(Sep 20, Eustace and Companions)	84

45	πλ β	αδαμαντινε τη ψυχη	9v	(Sep 20, Eustace and Companions)	85
46	πλ δ	τω αδυτω γνοφω εισδυσ	9v	(Sep 20, Eustace and Companions)	87
47	πλ δ	την στρατοπεδαρχιαν	10	(Sep 20, Eustace and Companions)	86
48	δ	εκ βρεφους εγενου του κυριου εραστης	10	(Sep 22, Phokas)	88
49	πλ β	εκ στειρευουσης σημερον νεδυος	10	(Sep 23, Conception of the Forerunner)	89
50	πλ β	η ελισαβετ συνελαβε	10v	(Sep 23, Conception of the Forerunner) ⁵	611
51	α	αθλητικον σταδιον σημερον προκειται λαοι	10v	(Sep 24, Thecla)	90
52	β	δευτε φιλαθλοι των θηλειων το καυχημα	11	(Sep 24, Thecla)	91
53	β	νυμφιον εχουσα εν ουρανοισ χριστον	11	(Sep 24, Thecla)	92
54	β	αναθεισα εαυτην παντοδυναμω	11	(Sep 24, Thecla)	93
55	δ	χορειας εγειρατε φιλομαρτυρες	11v	(Sep 24, Thecla)	94
56	δ	την σην υπερανθρωπον αθλησιν	11v	(Sep 24, Thecla)	95
57	πλ α	αθλητικοις παλαισμασι	11v	(Sep 24, Thecla)	96
58	πλ δ	λεοντων ορμας κατεπατησας	12	(Sep 24, Thecla)	97
59	β	το καθαρον της αγνειας σου	12	(Sep 25, Euphrosyne)	98
60	α	ποταμοι θεολογιας εκ του τιμιου σου	12	(Sep 26, John the Evangelist)	99
61	α	το φυτον της αγνειας	12v	(Sep 26, John the Evangelist)	100
62	α	μαθητα του σωτηρος παρθενε και θεολογε	12v	(Sep 26, John the Evangelist)	101
63	α	ο των απορητων μυστηριων αυτοπτης	12v	(Sep 26, John the Evangelist)	102
64	β	τον υιον της βροντης	13	(Sep 26, John the Evangelist)	103
65	β	την των αποστολων ακροτητα	13	(Sep 26, John the Evangelist)	104
66	β	θεολογε παρθενε μαθητα	13v	(Sep 26, John the Evangelist)	105
67	δ	αναπεσων εν τω στηθει του διδασκαλου	13v	(Sep 26, John the Evangelist)	106
68	πλ β	αποστολε χριστου ευαγγελιστα θεολογε	13v	(Sep 26, John the Evangelist)	107
69	πλ δ	ευαγγελιστα ιωαννη ισαγγελε παρθενε	13v	(Sep 26, John the Evangelist)	108
70	δ	προ του τιμιου σταυρου σου	14	(Sep 27, Callistratus)	109
71	δ	θεοφορε χαριτων	14	(Sep 28, Chariton)	110

⁵ πλ β η ελισαβετ συνελαβε June 24 John the Baptist SAV call no 611

72	πλ β	τις επαξίως των αρετων σου	14	(Sep 30, Gregory of Armenia)	111
73	πλ β	εις τον αδυτον γνοφον του αφραστου φωτος	14	(Sep 30, Gregory of Armenia)	112

October

74	α	το σκευος της εκλογης	14v	(Oct 1, Ananiah) ⁶	113
75	β	δευτε συμφωνως οι πιστοι	15	(Oct 3, Dionysius the Areopagite)	120
76	δ	της ουρανιου γνωσεως	15	(Oct 3, Dionysius the Areopagite)	121
77	πλ δ	εν ιερουσι και μαρτυσι διεπρεψας οσιε	15v	(Oct 3, Dionysius the Areopagite)	122
78	α	χριστω ηκολουθησας θωμα αποστολε	15v	(Oct 6, Thomas the Apostle)	123

November⁷

79	β	Ζυγον λιπων αδικιας	33	(Nov 16, Matthew the Evangelist)	229
80	δ	καλουντι χριστω προς μαθητειαν	33	(Nov 16, Matthew the Evangelist)	230
81	πλ β	εκ πυθμενος κακιας εσχατης	33v	(Nov 16, Matthew the Evangelist)	231
82	πλ δ	κροτησωμεν εν ασμασι σημερον πιστοι	33v	(Nov 16, Matthew the Evangelist)	232
83	δ	ιερωσυνης την ψηφον	33v	(Nov 17, Gregory the Wonderworker)	233
84	πλ β	γρηγορησις θεου	34	(Nov 17, Gregory the Wonderworker)	234
85	πλ β	εις βαθος θεωριας υπελθων πανσοφως	34	(Nov 17, Gregory the Wonderworker)	235
86	πλ δ	τον περιβοητον εν θαυμασιν ιεραρχην	34v	(Nov 17, Gregory the Wonderworker)	236
87	πλ β	φοβερα και παραδοξα	34v	(Nov 18, Platon)	237
88	α	αγαλλιασθω σημερον ο ουρανος ανωθεν	34v	(Nov 21, Presentation of the Theotokos)	238
89	β	σημερον τω ναω προσαγεται η παναμωμος	35	(Nov 21, Presentation of the Theotokos)	239
90	δ	σημερον ο θεοχωρητος ναος	35	(Nov 21, Presentation of the Theotokos)	240

⁶ *Lacunae* between ff. 14v-15r: including six *stichera* cf. SAV.

⁷ Lacking fascicle ff. 15v-33r: including the major part of the *stichera* for October and November cf. SAV

91	δ	δευτε παντες οι πιστοι ⁸	35v	(Nov 21, Presentation of the Theotokos)	241
92	πλ α	επελαμψεν ημερα χαρμοσυνος	35v	(Nov 21, Presentation of the Theotokos)	242
93	πλ β	σημερον τα στιφη των πιστων συνελθοντες	36	(Nov 21, Presentation of the Theotokos)	243
94	πλ δ	μετα το τεχθηναι σε	36	(Nov 21, Presentation of the Theotokos)	244
95	πλ δ	ο δαυιδ προανεφωνει σοι αχραντε	36v	(Nov 21, Presentation of the Theotokos)	245
96	δ	χειρι θεου χρισθεις	36v	(Nov 25, Peter of Alexandria)	248
97	β	χαρμονικως τη πανηγυρει	37	(Nov 25, Catharine)	246
98	δ	βιον αυλον εξησημενη	37	(Nov 25, Catharine)	247
99	β	καρτερων εν αθλησει μαρτυς ιακωβε	37	(Nov 27, Jacob the Persian)	249
100	πλ α	εθαυμαστωθησ ιακωβε	37v	(Nov 27, Jacob the Persian)	250
101	πλ δ	πιστως αθροισθεντες σημερον φιλοθεαμονες	37v	(Nov 27, Jacob the Persian)	251
102	πλ β	εκ βρεφους τω θεω	38	(Nov 28, Stephen the Younger)	252
103	πλ δ	το κατ'εικονα τηρησας αλωβητον	38v	(Nov 28, Stephen the Younger)	253
104	α	ο ⁹ πρωτοκλητος μαθητης	38v	(Nov 30, Andrew)	254
105	α	υμνησωμεν οι πιστοι	38v	(Nov 30, Andrew)	255
106	α	το πυρ το νοερον	39	(Nov 30, Andrew)	256
107	γ	τον συναιμονα πετρου	39	(Nov 30, Andrew)	257
108	δ	την των ιχθυων αγραν καταλιπων αποστολε	39	(Nov 30, Andrew)	258
109	πλ δ	τον κηρυκα της πιστεως	39v	(Nov 30, Andrew)	259

December

110	α	της γειρας τρυφης την απολαυσιν	39v	(Dec 4, Barbara)	260
111	β	ησχυνθη ο βασκανος εχθρος ¹⁰	40	(Dec 4, Barbara)	261
112	β	η θεοκλητος μαρτυς βαρβαρα	40	(Dec 4, Barbara)	263

⁸ λαοι A, D, M 291

⁹ ως D (D for Dalassenos *Sticherarion*, Vienna Theol. Gr. 181)

¹⁰ om. K (K for *Sticherarion Koutloumousiou* 412)

113	β	την πανηγυριν σημερον	40v	(Dec 4, Barbara)	262
114	πλ β	αθλητικην οδουσασα οδον	40v	(Dec 4, Barbara)	265
115	πλ β	πατριδα γενος υπαρξιν	40v	(Dec 4, Barbara)	264
116	β	τον υπερ νουν αγαθον δεξαμενος ερωτα	40v	(Dec 5, Sabas)	266
117	πλ β	οσιε πατερ εις πασαν την γην	41	(Dec 5, Sabas)	267
118	α	ενατενισας ακλινως	41	(Dec 6, Nicholas)	268
119	α	ανθρωπε του θεου και πιστε θεραπον	41	(Dec 6, Nicholas)	269
120	β	κανονα πιστεως και εικονα πραοτητος	41v	(Dec 6, Nicholas)	270
121	β	πατερ νικολαι η μυροθηκη των λειψανων σου	41v	(Dec 6, Nicholas)	271
122	β	πατερ νικολαι ει και τα μυρα σιωπα	41v	(Dec 6, Nicholas)	272
123	δ	πατερ νικολαι του παναγιου πνευματος	42	(Dec 6, Nicholas)	273
124	πλ α	σαλπισωμεν εν σαλπιγγι ασματων	42	(Dec 6, Nicholas)	274
125	πλ β	ανθρωπε του θεου και πιστε θεραπον	42v	(Dec 6, Nicholas)	275
126	πλ β	κληρονομε θεου συγκληρονομε χριστου	42v	(Dec 6, Nicholas)	276
127	πλ β	ιεραρχων την καλλονην και των πατερων κλεος	42v	(Dec 6, Nicholas)	278
128	πλ β	ευ δουλε αγαθε και πιστε ευ εργατα	43	(Dec 6, Nicholas)	277
129	πλ δ	των ανδραγαθηματων σου οσιε πατερ	43	(Dec 6, Nicholas)	279
130	πλ δ	εις αινον εδραμες του κυριου νικολαι	43v	(Dec 6, Nicholas)	280
131	α	σημηρον εκ ριζης του δαυιδ	43v	(Dec 9, Conception of Ann)	281
132	β	το απορητον τοις αγγελοις	43v	(Dec 9, Conception of Ann)	282
133	πλ α	το εμπιστευθεν σοι ταλαντον παρα χριστου	43v	(Dec 11, Daniel the Stylite)	283
134	α	οσιε πατερ μακαριε σπυριδων σοφε	44	(Dec 12, Spyridon)	284
135	β	ιεραρχων ¹¹ το θειον κειμηλιον	44	(Dec 12, Spyridon)	285
136	δ	οσιε πατερ ιεραρχα αιδιμει	44	(Dec 12, Spyridon)	286
137	α	την πενταριθμον χορειαν	44v	(Dec 13, Eustatius and Companions)	287
138	γ	ρητορικοις επεσιν ο χριστου στρατιωτης	44v	(Dec 13, Eustatius and Companions)	288
139	γ	τον εν τη θεια σοφια αναφανεντα φιλοσοφον	45	(Dec 13, Eustatius and Companions)	289

¹¹ ο ιεραρχων D

140	δ	στεφανουσθωσαν παρ' ημων εγκωμιοις	45	(Dec 13, Eustatius and Companions)	290
141	δ	την πενταχορδον λυραν και πενταφωτον λυχνιαν	45v	(Dec 13, Eustatius and Companions)	292
142	δ	υπερ την των ελληνων παιδειαν	46	(Dec 13, Eustatius and Companions)	291
143	πλ α	των τυραννουντων τα θραση	46	(Dec 13, Eustatius and Companions)	293
144	πλ β	δευτε φιλομαρτυρες τους του χριστου αθλοφορους	46	(Dec 13, Eustatius and Companions)	294
145	α	πνευματικως ημας πιστοι συνηγαγε σημερον	46v	(Dec 17, Daniel and the Three Children)	295
146	γ	των προπατορων το συστημα	47	(Sunday of the Holy Forefathers)	305
147	πλ β	τους προ του νομου πατερας απαντας	47	(Sunday of the Holy Forefathers)	306
148	βαρ	δευτε απαντες πιστως πανηγυρισωμεν	47	(Sunday of the Holy Forefathers)	307
149	α	βολιδες αστραπτοντες θεηγοριαις	47v	(Sunday of the Holy Forefathers)	308
150	β	χαιρεται προφηται τιμιοι	47v	(Sunday of the Holy Forefathers)	309
151	πλ β	δανιηλ ανηρ επιθυμιων	47v	(Sunday of the Holy Forefathers)	310
152	πλ δ	των νομικων διδαγματων ο συλλογος	48	(Sunday of the Holy Forefathers)	311
153	α	ω της στερρας και αδαμαντινου σου ψυχης	48	(Dec 20, Ingatius the God-Bearer)	296
154	α	στηλη εμψυχος ¹² και εμπνους εικων	48	(Dec 20, Ingatius the God-Bearer)	297
155	πλ δ	θεοφορε Ιγνατιε τον σον ερωτα	48v	(Dec 20, Ingatius the God-Bearer)	298
156	β	της αναστασεως ειληφας το δωρημα	48v	(Dec 22, Anastasia)	299
157	δ	της ζωηφορου αναστασεως χριστου	48v	(Dec 22, Anastasia)	300
158	πλ α	προεορτιος ημερα σημερον της ενανθρωπησεως	49	(Dec 22, Anastasia)	301
159	β	κρητη προεοραταζει σημερον τα γενεθλια χριστου	49	(Dec 23, Martyrs of Crete)	302
160	γ	προεορτιος σημερον η των μαρτυρων επεστη εορτη	49	(Dec 23, Martyrs of Crete)	303
161	γ	γενναιοι μαρτυρες αληθειας	49	(Dec 23, Martyrs of Crete)	304
162	α	προεορτασωμεν λαοι / και κατιδωμεν την παρθενον	49v	(Proeortia of Christmas)	312
163	α	προεορτασωμεν λαοι / και κατιδωμεν το εν σπηλαιω	49v	(Proeortia of Christmas)	313
164	α	ακουε ουρανε και ενωτιζου η γη	50	(Proeortia of Christmas)	314
165	β	ιδου καιρος ηγγικε της σωτηριας ημων	50	(Proeortia of Christmas)	315
166	β	βηθλεεμ γη ιουδα το κατα σαρκα το πολιτευμα	50	(Proeortia of Christmas)	316

¹² Sic. εμψυχε

167	β	οικος του ευφραθα	50v	(Proeortia of Christmas) ¹³	317
168	γ	ευτρεπιζου βηθλεεμ ηνοικται γαρ η εδεμ	50v	(Proeortia of Christmas)	319
169	δ	βηθλεεμ ευτρεπιζου υμνησον πολισ σιων	50v	(Proeortia of Christmas)	320
170	δ	χριστος ο ερχομενος	51	(Proeortia of Christmas)	321
171	δ	ησαια χορευε λογον θεου	51	(Proeortia of Christmas)	322
172	πλ α	μη στυгнаζε ιωσηφ	51	(Proeortia of Christmas)	323
173	πλ β	σπηλαιον ευτρεπιζου η αμνας γαρ	51v	(Proeortia of Christmas)	324
174	πλ β	σιων πανηγυριζε ιερουσαλημ	51v	(Proeortia of Christmas)	325
175	πλ β	ανυμφευτε παρθενε ποθεν ηκεις	52	(Proeortia of Christmas)	326
176	πλ δ	εν βηθλεεμ γενναται ο του παντος ποιητης	52	(Proeortia of Christmas)	327
177	πλ δ	υποδεξαι βηθλεεμ την του θεου μητοπολιν	52	(Proeortia of Christmas)	328
178	πλ δ	βηθλεεμ ετοιμαζου ευτρεπιζεσθω η φατνη	52v	(Virgil of Christmas, Hours)	329
179	γ	νυν προφητικη προρρησις πληρωθηναι	52v	(Virgil of Christmas, Hours)	330
180	πλ δ	ταδε λεγει ιωσηφ προς την παρθενον	52v	(Virgil of Christmas, Hours)	331
181	πλ β	ουτος ο θεος ημων	53	(Virgil of Christmas, Hours)	332
182	πλ δ	προ της γεννησεως της σης	53	(Virgil of Christmas, Hours)	333
183	γ	ιωσηφ ειπε ημιν πως εκ των αγιων	53v	(Virgil of Christmas, Hours)	334
184	α	δευτε πιστοι επαρθωμεν ενθεως	53v	(Virgil of Christmas, Hours)	335
185	δ	ακουε ουρανε και ενωτιζου η γη	53v	(Virgil of Christmas, Hours)	336
186	πλ α	δευτε χριστοφοροι λαοι κατιδωμεν	54	(Virgil of Christmas, Hours)	337
187	βαρ	εξεπληττετο ο ηρωδες	54	(Virgil of Christmas, Hours)	338
188	β	οτε ιωσηφ παρθενε λυπη επιτρωσκετο	54v	(Virgil of Christmas, Hours)	339
189	πλ β	σημερον γενναται εκ παρθενου	54v	(Virgil of Christmas, Hours)	340
190	α	ο ουρανος και η γη σημερον προφητικως	55	(Dec 25, Christmas)	341
191	α	ο ουρανος και η γη σημερον ηνωθησαν	55	(Dec 25, Christmas)	342
192	α	δοξα εν υψιστοις θεω εν βηθλεεμ ακουω	55v	(Dec 25, Christmas)	343
193	α	το ¹⁴ κατ' εικονα και ομοιωσιν	55v	(Dec 25, Christmas)	344

¹³ om. SAV 318 β δευτε απαντες Χριστου τα γενεθλια

(Proeortia of Christmas)

194	β	δευτε αγαλλιασωμεθα τω κυριω	55v	(Dec 25, Christmas)	345
195	β	του κυριου ιησου γεννηθεντος εκ της αγιας	56	(Dec 25, Christmas)	346
196	β	η βασιλεια σου χριστε ο θεος	56	(Dec 25, Christmas)	347
197	β	τι σοι προσενεγκωμεν χριστε οτι ωφθης	56	(Dec 25, Christmas)	348
198	β	αυγουστου μοναρχησαντος επι της γης	56v	(Dec 25, Christmas)	349
199	β	σημερον ο Χριστος εν Βηθλεεμ γεννεται	56v	(Dec 25, Christmas)	350
200	β	μεγα και παραδοxon θαυμα τετελεσται σημερον	57	(Dec 25, Christmas)	351
201	γ	σημερον τικτει η παρθενος τον ποιητην	57	(Dec 25, Christmas)	352
202	γ	του κυριου ιησου γεννηθεντος εν βηθλεεμ	57	(Dec 25, Christmas)	353
203	δ	ευφραινεσθε δικαιοι ουρανοι αγαλλιασθε	57	(Dec 25, Christmas)	354
204	δ	θεοτοκε παρθενε η τεκουσα τον σωτηρα	57v	(Dec 25, Christmas)	355
205	δ	δευτε ανυμνησωμεν την μητεραν του σωτηρος	57v	(Dec 25, Christmas)	356
206	δ	ο πατηρ ηυδοκησεν ¹⁵ ο λογος σαρξ εγενετο	57v	(Dec 25, Christmas)	357
207	δ	ευφρανθητι ιερουσαλημ	57v	(Dec 25, Christmas)	358
208	δ	σπηλαιω παρωκησας χριστε ο θεος	58	(Dec 25, Christmas)	359
209	πλ α	μαγοι περσων βασιλεις επιγνωντες σαφως	58	(Dec 25, Christmas)	360
210	πλ α	ακαταληπτον το τελουμενον εν βηθλεεμ	58v	(Dec 25, Christmas)	361
211	πλ α	ευφραινεσθωσαν οι ουρανοι και αγαλλιασθω η γη	58v	(Dec 25, Christmas) ¹⁶	362
212	πλ β	χορευουοσιν αγγελοι παντες εν ουρανω	59	(Dec 25, Christmas)	364
213	πλ β	δοξα εν υψιστοις θεω και επι γης ειρηνη	59	(Dec 25, Christmas)	365
214	πλ β	οτε καιρος της επι γης παρουσιας σου	59	(Dec 25, Christmas)	366
215	πλ β	σημερον η αορατος φυσικ	59v	(Dec 25, Christmas)	367
216	πλ δ	παραδοxon μυστηριον οικονομειται σημερον	59v	(Dec 25, Christmas)	368
217	πλ δ	πως εξειπω το μεγα μυστηριον	59v	(Dec 25, Christmas)	371
218	πλ δ	εν βηθλεεμ συνεδραμον ποιμενες	60	(Dec 25, Christmas)	370

¹⁴ τον Α , τον D

¹⁵ ευβοκησεν Α

¹⁶ om. SAV 363 πλ α ορωσα σε η κτισις απασα εν βηθλεεμ (Dec 25, Christmas)

219	α	αθλοφορικον στεφανον	60	(Dec 27, Stephen)	372
220	β	τω βασιλει και δεσποτη του παντος τεχθεντος	60	(Dec 27, Stephen)	373
221	β	αγιωσυνην ενεδυσω στεφανε μακαριε	60	(Dec 27, Stephen)	374
222	β	τον πρωτομαρτυρα και γενναιον του χριστου	60v	(Dec 27, Stephen)	376
223	β	πρωτος εν διακονοις πρωτος	60v	(Dec 27, Stephen)	375
224	δ	στεφανε ενδοξε ουρανοπολιτα	60v	(Dec 27, Stephen)	377
225	δ	στεφανος η καλη απαρχη των μαρτυρων	60v	(Dec 27, Stephen)	378
226	πλ α	πρωτομαρτυς αποστολε και πρωτοδιακονε	61	(Dec 27, Stephen)	379
227	πλ β	πρωτος εν μαρτυσιν εδειχθης	61	(Dec 27, Stephen)	380
228	πλ δ	χαιροις εν κυριω στεφανηφορε στεφανε	61	(Dec 27, Stephen)	381
229	α	τω αχραντω σου τοκω χριστε ο θεος	61v	(Dec29, Inocents)	382
230	β	εις τα ωτα κυριου σαβαωθ	61v	(Dec29, Inocents)	383
231	γ	μισητη του ηρωδου παιδοκτονια	61v	(Dec29, Inocents)	384
232	πλ δ	του ιησου γεννηθεντος εν βηθλεεμ της ιουδαιας	61v	(Dec29, Inocents)	385
234	πλ δ	ηρωδης ο παρανομος θεωρων τον αστερα	62	(Dec29, Inocents)	386
235	πλ β	μνημην επιτελουμεν δαυιδ και ιακωβου	62	(Sunday after Christmas)	387
236	β	ιερεων μνημη και βασιλεων κρατος	62v	(Sunday after Christmas)	388
237	πλ δ	αιμα και πυρ και ατμιδα καπνου	62v	(Sunday after Christmas)	389

January

238	πλ δ	συγκαταβαινων ο σωτηρ	62v	(Jan 1, Circumcision)	390
239	πλ δ	ουκ επαισχυνθη ο παναγαθος θεος	62v	(Jan 1, Circumcision)	391
240	α	ωθεια και ιερα της χριστου εκκλησιας μελισσα	63	(Jan 1, Basil the Great)	392
241	α	παντων των αγιων ανεμαξω τας αρετας	63	(Jan 1, Basil the Great)	393
242	β	των οντων εμμελητησας την φυσιν	63	(Jan 1, Basil the Great)	394
243	γ	χριστον εισοικησαμενος εν τη ψυχη σου	63v	(Jan 1, Basil the Great)	395
244	γ	μυρον εκκενωθεν επι σε της χαριτος	63v	(Jan 1, Basil the Great)	396

245	γ	την ιερατικην στολην αμπεχομενος ¹⁷	63v	(Jan 1, Basil the Great)	397
246	πλ β	εξεχυθη η χαρις εν χειλεσι σου οσιε πατερ	64	(Jan 1, Basil the Great)	398
247	πλ β	ο την χαριν των θαυματων ουρανωθεν κοσμησαμενος	64	(Jan 1, Basil the Great)	399
248	πλ δ	σοφιας εραστης γενομενος οσιε	64	(Jan 1, Basil the Great)	400
249	α	λαμπρα μεν η παρελθουσα εορτη	64v	(Proeortia of Epiphany)	401
250	β	παλιν ιησους ο εμος καθαιρεται εν τω ιορδανη	64v	(Proeortia of Epiphany)	402
251	γ	φαιδρα μεν η παρελθουσα εορτη	64v	(Proeortia of Epiphany)	403
252	γ	δευτε απαντες πιστοι την ιουδαιαν	65	(Proeortia of Epiphany)	404
253	δ	ω του παραδοξου θαυματος	65	(Proeortia of Epiphany)	405
254	πλ α	εν ιορδανη παταμω χριστος ο θεος ημων	65v	(Proeortia of Epiphany)	406
255	πλ β	ερχεται προς την ιορδανην χριστος η αληθεια	65v	(Proeortia of Epiphany)	407
256	πλ β	φαιδροτερα ηλιου γεγονεν	65v	(Proeortia of Epiphany)	408
257	πλ β	ετοιμαζου ιορδανη ποταμε ιδου γαρ	66	(Proeortia of Epiphany)	409
258	πλ β	αγαλλιασθω η ερημος του ιορδανου	66	(Proeortia of Epiphany)	410
259	πλ δ	ιωαννη βαπτιστα ο εν μητρα γνωρισας με τον αμνον	66	(Proeortia of Epiphany)	411
260	πλ δ	σημερον των υδατων αγιαζεται η φυσικη	66v	(Epiphany, Hours)	412
261	πλ δ	ως ανθρωπος εν ποταμω ηλθες χριστε	66v	(Epiphany, Hours)	413
262	πλ δ	προς την φωνην του βοωντος εν τη ερημω	66v	(Epiphany, Hours)	414
263	πλ δ	η του προδρομου και βαπτιστου	67	(Epiphany, Hours)	415
264	δ	η τριας ο θεος ημων εαυτην ημιν σημερον	67	(Epiphany, Hours)	416
265	πλ α	ερχομενος μετα σαρκος προς ιορδανην	67	(Epiphany, Hours)	417
266	πλ δ	ταδε λεγει κυριος προς ιωαννην	67v	(Epiphany, Hours)	418
267	πλ β	σημερον η ψαλμικη προφητια	67v	(Epiphany, Hours)	419
268	πλ α	τι αναχαιτιζεις σου τα υδατα ω ιορδανη	67v	(Epiphany, Hours)	420
269	βαρ	θαμβος εν κατιδειν τον ουρανου και γης ποιητης	68	(Epiphany, Hours)	421
270	β	οτε προς αυτον ερχομενον ο προδρομος	68	(Epiphany, Hours)	422
271	πλ α	την χειρα σου την αψαμενην	68v	(Epiphany, Hours)	423

¹⁷ ενδυσσαμενος Α

272	α	φως εκ φωτος ελαμψε τω κοσμω χριστος	68v	(Jan 6, Epiphany)	424
273	α	πως σε χριστε δουλοι τον δεσποτην αξιως τιμησωμεν	69	(Jan 6, Epiphany)	425
274	α	συ εν ιορδανη βαπτισθεις ο σωτηρ ημων	69	(Jan 6, Epiphany)	426
275	α	το αληθινον φως επεφανη	69	(Jan 6, Epiphany)	427
276	α	ο περιβαλλον τον ουρανον εν νεφελαις	69	(Jan 6, Epiphany)	428
277	β	τον φωτισμον ημων τον φωτισαντα παντα	69v	(Jan 6, Epiphany)	429
278	β	τα ιορδανεια ρειθρα σε την πηγην εδεξατο	69v	(Jan 6, Epiphany)	430
279	β	του λυτρωτου ημων υπο δουλου βαπτιζομενου	69v	(Jan 6, Epiphany)	431
280	β	σωσαι βουλομενος τον πλανηθεντα ανθρωπον	69v	(Jan 6, Epiphany)	432
281	β	εν ιορδανη ποταμω ιδων σε ο ιωαννης	70	(Jan 6, Epiphany)	433
282	β	ειδοσαν σε υδατα ο θεος	70	(Jan 6, Epiphany)	434
283	β	σημερον ο ουρανου και γης ποιητης	70v	(Jan 6, Epiphany)	435
284	β	υπεκλινας καραν τω προδρομω συνεθλασας	70v	(Jan 6, Epiphany)	436
285	β	σημερον ο χριστος εν ιορδανη ηλθεν	70v	(Jan 6, Epiphany)	437
286	δ	ο αναβαλλομενος φως ως ιματιον	70v	(Jan 6, Epiphany)	438
287	δ	ετρεμεν η χειρ του βαπτιστου	71	(Jan 6, Epiphany)	439
288	δ	δευτε μιμησωμεθα τας φρονιμους παρθενους	71	(Jan 6, Epiphany)	440
289	δ	βαπτιζεται χριστος και ανησιν εκ του υδατος	71	(Jan 6, Epiphany) ¹⁸	442
290	δ	σε τον εν πνευματι και πυρι καθαιροντα	71v	(Jan 6, Epiphany)	441
291	πλ β	τον εκ παρθενου ηλιον βλεπων ο εκ στειρας	71v	(Jan 6, Epiphany)	446
292	πλ β	ανυμνησωμεν οι πιστοι της περι ημας του θεου	71v	(Jan 6, Epiphany)	447
293	πλ β	ναματα ιορδανεια περιεβαλλου σωτηρ	72	(Jan 6, Epiphany)	444
294	πλ β	θεος λογος επεφανη εν σαρκι τω γενει των ανθρωπων	72	(Jan 6, Epiphany)	445
295	πλ δ	κυριε πληρωσαι βουλομενος	72	(Jan 6, Epiphany)	450
296	πλ δ	σημερον η κτισις φωτιζεται και της χαριτος	72v	(Jan 6, Epiphany) ¹⁹	448
297	δ	ως του πνεθματος εραστης	72v	(Jan 7, John the Baptist)	451

¹⁸ om. SAV 443 πλ α Ορωσα σε η φυσισ απαδα των γηγενων (Jan 6, Epiphany)

¹⁹ om. SAV 449 πλ δ τα των αγγελων στρατεθματα εξισταντο (Jan 6, Epiphany)

298	πλ β	ενσαρκε λυχνε προδρομε του σωτηρος	72v ²⁰	(Jan 7, John the Baptist)	452
299	δ	πατερ χρυσοστομε ως ποταμος θεοβρυτος	73	(Jan 27, Translation of John Chrysostom)	504
300	β	ωσπερ φοινηξ δαβιτικως εξανθησας οσιε πατερ	73	(Jan 28, Ephraem the Syrian)	505
301	δ	προφητικως καταβρεχων την στρωμνην τοις δακρυσι	73	(Jan 28, Ephraem the Syrian)	506
302	πλ β	εμφρονως των ηδονων ²¹ του βιου επαναστας	73v	(Jan 28, Ephraem the Syrian)	507
303	β	δευτε των πιστων ο συλλογος σημερον	73v	(Jan 31, Cyrus and John)	508
304	δ	αξιειπαινοις ασμασι πιστοι μεγαλυνωμεν	73v	(Jan 31, Cyrus and John)	509
305	πλ δ	δυαα μαρτυρων σημερον ανετειλεν ημιν	74	(Jan 31, Cyrus and John)	510
306	πλ α	επεφανη η χαρις του θεου η σωτηριος	74	(Epiphany Anafora Big vesper) ²²	
307		τριας αγια και προσκυνητη δοξα	74v	(Epiphany Anafora Big vesper)	
308	πλ δ	δυαα μαρτυρων σημερον ανετειλεν ημιν	74v	(Jan 31, Cyrus and John)	510

February

309	β	υπερφρονησας των τηδε γεηρων παμμακαρ τρυφων	75	(Feb 1, Trypho)	511
310	α	λεγε συμεων τινα φερων εν αγκαλαις	75	(Feb 2, Purification)	512
311	α	ο παλαιος ημερων ο και τον νομον παλαι	75	(Feb 2, Purification)	513
312	α	σημερον ο παλαι τω μωση εν σινα	75v	(Feb 2, Purification)	514
313	β	σημερον συμεων εν ταις αγκαλαις τον κυριον	75v	(Feb 2, Purification)	515
314	β	ονπερ οι ανω λειτουργοι τρομω λιτανευουσι	76	(Feb 2, Purification)	516
315	β	τον ιερον η ιερα παρθενος προσεκομιζεν	76	(Feb 2, Purification)	517
316	β	ο κτιστης ουρανου και γης εν αγκαλαις εβασταζετο	76	(Feb 2, Purification)	518
317	β	σημερον συμεων ο πρεσβυτης εν τω ναω εισερχεται	76	(Feb 2, Purification)	519
318	δ	σημερον η ιερα μητηρ και του ιερου	76v	(Feb 2, Purification)	520

²⁰ Lacunae between ff. 72r-73r: corresponding to around fifty *stichera* missing for January cf. SAV

²¹ οχληρων Α

²² Later additions both no. 306 and 307

319	πλ α	ερευνατε τας γραφας	76v	(Feb 2, Purification)	521
320	πλ α	ο παλαιος ημερων νηπιασας σαρκι	77	(Feb 2, Purification)	522
321	πλ β	ανοιγεσθω η πυλη του ουρανου σημερον	77	(Feb 2, Purification)	524
322	πλ β	ο εν χειρσι πρεσβυτικαις την σημερον ημεραν	77	(Feb 2, Purification)	523
323	βαρ	κατακοσμησον τον νυμφωνα σου σιων	77	(Feb 2, Purification)	525
324	βαρ	φως εις αποκαλυψιν εθνων	77v	(Feb 2, Purification)	526
325	πλ δ	ο τοις χειρουβιμ εποχουμενος και υμνουμενος	77v	(Feb 2, Purification)	527
326	πλ δ	παραδοξον θαυμα γεγονεν εν τη αθλησει	78	(Feb 5, Agathe)	528
327	πλ β	εδειξας πασιν εμφανως	78	(Feb 9, Nicephorus)	529
328	δ	ως καλος παιδοτριβης και διδασκαλος	78v	(Feb 11, Blasius)	530
329	πλ β	βλαστησας εν τη ασκησει	78v	(Feb 11, Blasius)	531
330	β	χαιροις εντιμιον και πολυθαυμαστον	79	(Feb 13, Martinian)	532
331	πλ β	πεποικιλμενος στολην αγνειας	79v	(Feb 13, Martinian)	533
332	πλ δ	η καθαρα του πνευματος του αγιου σοφια	79v	(Feb 14, Auxentius)	534
333	β	η των θειων εννοιων πανσεβασμιος θηκη	79v	(Feb 24, Forerunner's Head)	535
334	πλ β	θησαυρος ενθεων δωρεων	80	(Feb 24, Forerunner's Head)	536
335	πλ β	την πανσεβασμιον καραν του βαπτιστου σου κυριε	80	(Feb 24, Forerunner's Head)	537
336	πλ β	η πρωην επι πινακος τω του ηρωδου	80	(Feb 24, Forerunner's Head)	538

March

337	πλ β	καταλιπουσα τα τερπνα και ποικιλα	80v	(Mar 1, Eudokia)	539
338	β	η εκκλησια σημερον πανηγυριζει μυστικως	80v	(Mar 6, 42 Martyrs of Amorium)	540
339	πλ β	φαλαγγα θεοστεφη αρτιφανων μαρτυρων	81	(Mar 6, 42 Martyrs of Amorium)	541
340	α	χορος τετραδεκαπυρσευτος	81	(Mar 9, 40 Martyrs of Sebastea)	542
341	β	αληθειας κρατηρα εξ οικειων αιματων	81	(Mar 9, 40 Martyrs of Sebastea)	543
342	β	την λιμνην ως παραδεισον	81v	(Mar 9, 40 Martyrs of Sebastea)	545
343	β	την τετραδεκαριθμον χορειαν	81v	(Mar 9, 40 Martyrs of Sebastea)	544

344	β	προφητικως μεν εβοα ο δαυιδ εν ψαλμοις	82	(Mar 9, 40 Martyrs of Sebastea)	546
345	πλ α	αθλοφοροι χριστου την πανσεπτον νηστειαν	82	(Mar 9, 40 Martyrs of Sebastea)	547
346	πλ β	φεροντες τα παροντα γενναιως χαιροντες	82	(Mar 9, 40 Martyrs of Sebastea)	548
347	α	τω εκτω μηνι ο αρχιστρατηγος απεσταλη	82v	(Mar 25, Annunciation)	549
348	α	εν τω μηνι τω εκτω απεσταλη ουρανωθεν	82v	(Mar 25, Annunciation)	550
349	α	απεσταλη αγγελος γαβριηλ ουρανοθεν	82v	(Mar 25, Annunciation)	551
350	β	το απ' αιωνος μυστηριον ανακαλυπτεται	83	(Mar 25, Annunciation)	552
351	β	ευαγγελιζεται ο γαβριηλ τη κεχαριτωμενη	83	(Mar 25, Annunciation)	553
352	δ	τω εκτω μηνι απεσταλη ο αρχαγγελος	83v	(Mar 25, Annunciation)	554
353	δ	γλωσσαν ην ουκ εγνω ηκουσεν η θεοτοκος	83v	(Mar 25, Annunciation)	555
354	δ	ιδου η ανακλησις νυν επεφανεν ημιν υπερ	84	(Mar 25, Annunciation)	556
355	δ	σημερον χαρας ευαγγελια παρθενικη	84	(Mar 25, Annunciation)	557
356	πλ β	απεσταλη εξ ουρανου γαβριηλ ο αρχαγγελος	84v	(Mar 25, Annunciation)	558
357	πλ δ	ευφραινεσθωσαν οι ουρανοι και αγαλλιασθω	84v	(Mar 25, Annunciation)	559

April

358	β	τα της ψυχης θηρευματα και τα παθη της σαρκος	85	(Apr 1, Mary of Egypt)	560
359	α	ο λαμπρος αριστευς γεωργιος	85	(Apr 23, George)	561
360	α	αριστειας αθλων γεωργων τα κρειττονα	85v	(Apr 23, George) ²³	562
361	β	νευετω δικαια εφησεν ο σολομων	85v	(Apr 23, George)	564
362	δ	τον νοερον αδαμαντα της καρτεριας αδελφοι	86	(Apr 23, George)	565
363	δ	παντα τα εθνη κροτησατε χειρας	86	(Apr 23, George)	566
364	δ	ασμα ασματων χορευοντες ασμα προς	86	(Apr 23, George)	567
365	δ	δευτε φιλοματυρες ασματικην υμνωδιαν	86v	(Apr 23, George)	568
366	δ	δευτε των πιστων το στηριγμα ²⁴ δευτε	86v	(Apr 23, George)	569

²³ om. SAV 563 α του μεγαλου βασιλεως στρατιωτα γεωργιε (Apr 23, Gorge)

²⁴ συστημα SAV

367	πλ α	ανειπειλε το εαρ δευτε ευωχηθωμεν	87	(Apr 23, George)	570
368	πλ β	αξιως του ονοματος επολιτευσω στρατιωτα	87	(Apr 23, George)	571
369	πλ β	δευτε παντα της γης τα περατα πνευματικην	87v	(Apr 23, George)	572
370	πλ β	σημερον η οικομενη παντα	87v	(Apr 23, George)	573
371	πλ β	σου εξεχυθη η χαρις εν χειλεσι μαρκε αποστολε	87v	(Apr 25, Mark the Evangelist)	574
372	πλ β	δευτε της ουρανιου μυσταγωγιας τον κηρυκα	87/1	(Apr 25, Mark the Evangelist)	575

May

373	πλ δ	ανηγγειλαν οι ουρανοι	87/1	(May 6, Apparition of the Cross)	576
374	α	την βαρβαρικην σου ποτε αποβαλλομενος	87/1	(May 15, Barbaros)	
375	β	εξηνηθηςας δαυτικως πανευφημε	87/1v	(May 15, Barbaros)	
376	γ	νυσσαικη συμπονια και συναθροισμα θειον	87/1v	(May 15, Barbaros)	
377	πλ δ	τον βαρβαρον βιον σου αφρικης καταλιπων	88	(May 15, Barbaros)	
378	δ	κερδος ηρησω φονευτων πλουτον βδελυξαμενος	88	(May 15, Barbaros)	
379	πλ α	η παντιμος και λαμπροφωτομορφος εορτη	88v	(May 15, Barbaros)	
380	πλ α	η αεναως βρουσα και αεναως πηγη	89	(May 15, Barbaros)	
381	πλ β	αγαλλου νικοπολις καθορωσα μυστικως	89	(May 15, Barbaros)	
382	πλ β	την προγονικην σου ροπην και βαρβαρικην	89v	(May 15, Barbaros)	
383	πλ δ	ροδον εξ ακανθων αφρικη σε προυπεδειξεν ευοσμον	89v	(May 15, Barbaros)	
384	β	νυν επεφανεν η πανευφημος μνημη	90	(May 15, Barbaros)	
385	πλ δ	πηγη υδατοβρυτος η αφθονως τας ιασεις χορηγουσα	90	(May 15, Barbaros)	
386	πλ δ	ο πριν φονευς ανθρωπων γενομενος	90	(May 15, Barbaros)	
387	β	πλουσιων δωρεων τα κρειττονα ειληφως	90v	(May 21, Costantine and Helen)	577
389	β	ουκ εξ ανθρωπων την κλησιν ελαβες	90v	(May 21, Costantine and Helen)	578
390	β	του ευσεβους κωνσταντινου η μνημη ως μυρον	91	(May 21, Costantine and Helen)	579
391	πλ δ	σελας φαεινοτατον κομητης εσπερωτατος	91	(May 21, Costantine and Helen)	580

392	πλ δ	ο των ανακτων αναξ και θεος ο πλουσιος	91v	(May 21, Costantine and Helen)	581
393	β	εις ορος υψηλον συμβολικως το θαυμαστον	91v ²⁵	(May 24, Simeon of the Wonderful M)	582

June

394	πλ β	τους της ευσεβειας αληθεις κηρυκας	92	(Jun 29, Peter and Paul)	632
395	πλ δ	ην δηλθατε κτισιν φωτισαντες	92	(Jun 29, Peter and Paul)	633
396	πλ δ	υβριστης και διωκτης της εκκλησιας γεγονας	92	(Jun 29, Peter and Paul)	634

July

397	β	φρενα ²⁶ καθαραντες και νουν συν τοις αγγελιοις	92v	(Jul 2, Deposition of Theotokos' garment)	635
398	α	αθλοφορε του χριστου προκοπιε	92v	(Jul 8, Procopius)	636
399	α	τον γενναιον αθλητης προκοπιον	92v	(Jul 8, Procopius) ²⁷	637
400	β	προκοπτων εν θεω αρετων εφραμιλλος	93	(Jul 8, Procopius)	639
401	γ	νεανικην αγων την ηλικιαν	93	(Jul 8, Procopius)	640
402	δ	κογχυλη αιματος του ματυριου σου	93v	(Jul 8, Procopius)	641
403	δ	αινος τω θεω εκ χοικων χειλεων προσαδεεται	93v	(Jul 8, Procopius)	642
404	πλ α	η εκκλησια σημερον στολισαμη τοις αθλοις	93v	(Jul 8, Procopius) ²⁸	643
405	πλ β	εξελαμψε σημερον η ενδοξος μνημη σου προκοπιε	94	(Jul 8, Procopius)	645
406	πλ δ	ωσπερ παυλος την κλησιν εκ του θεου δεξαμενος	94	(Jul 8, Procopius)	646
407	πλ δ	ταις μυστικαις λαμπηδοσι	94v	(Jul 8, Procopius)	647
408	α	τον γενναιον αθλητην και κηρυκα της πιστεως	94v	(Jul 15, Cerycus and Julitta)	648
409	β	νηπιος ανεφανης εν μαρτυσιν	94v	(Jul 15, Cerycus and Julitta)	650
410	β	ο εκ σπαργανων πεπληρωμενος χαριτος	95	(Jul 15, Cerycus and Julitta)	649

²⁵ *Lacunae* between ff. 91v-92r corresponding to around fifty missing *stichera* of May-June

²⁶ θρενα Α

²⁷ om. SAV 638 α του μεγαλου βασιλεωσ στρατιωτα προκοπιε (Jul 8, Procopius)

411	β	δευτε πιστοι της επαινοις συνελθοντες στεψωμεν	95	(Jul 15, Cerycus and Julitta)	651
412	δ	αγαλλου τερπνου και ευφραινου	95	(Jul 15, Cerycus and Julitta)	652
413	πλ β	δευτε και θεασασθε απαντες	95v	(Jul 15, Cerycus and Julitta)	653
414	πλ δ	ο τριετης την τιαδα εκηρυττεν	95v	(Jul 15, Cerycus and Julitta)	654
415	α	ως εν πετρα στερρα της ομολογιας θεου	96	(Jul 17, Marina)	655
416	β	εν πολει του θεου ημων εν ορει αγιω αυτου	96	(Jul 17, Marina)	657
417	β	εν φωνη αγαλλιασεως και εν ψαλμοις	96	(Jul 17, Marina)	656
418	α	ηλιας ο ζηλωτης και των παθων αυτοκρατωρ	96	(Jul 20, Elias the Prophet)	658
419	α	δαβιτικος ²⁹ σημερον πιστοι τον προφητην	96v	(Jul 20, Elias the Prophet)	659
420	α	πνευματικοις ασμασι τους προφητας του χριστου	97	(Jul 20, Elias the Prophet)	660
421	α	φωστηρες ανετειλαν τη οικουμενη η δυο παμφαις	97	(Jul 20, Elias the Prophet)	661
422	β	το εξαραν αρμα σε πυρφορον	97	(Jul 20, Elias the Prophet)	662
423	β	η των προφητων θεια επιδημια επελαμψεν	97v	(Jul 20, Elias the Prophet)	663
424	β	φωστηρ ανεσπερε εκκλησιων	97v	(Jul 20, Elias the Prophet)	664
425	δ	εν πυρινω αρματι επιδιφορις αρθεις	98	(Jul 20, Elias the Prophet)	665
426	πλ α	την απλετον των ανθρωπων	98	(Jul 20, Elias the Prophet) ³⁰	-
427	πλ β	προφητα κηρυξ χριστου του θρονου	98v	(Jul 20, Elias the Prophet)	667
428	πλ β	δευτε των ορθοδοξων το συστημα ³¹	98v	(Jul 20, Elias the Prophet)	666
429	πλ δ	των προφητων τους ακραιμονας	98A	(Jul 20, Elias the Prophet)	668
430	πλ β	πρωτη κατιδουσα την θειαν αναστασιν	98A	(Jul 22, Mary Magdalen)	669
431	πλ δ	τω εκουσιως πτωχευσαντι την πτωχιαν	98α	(Jul 22, Mary Magdalen)	670
432	α	μετα των ανω ταγματων συνηρυθμηθην	98A_v	(Jul 24, Christine)	671
433	β	ως αλαβαστρον μυρου το αιμα σου	98A_v	(Jul 24, Christine)	672
434	β	τη χριστωνυμω σου κλησει	99	(Jul 24, Christine)	673
435	δ	δοξαζομεν σου χριστε την πολλην	99	(Jul 24, Christine)	674

²⁸ om. SAV 644 πλ β δευτε παντα της γησ τα περατα (Jul 8, Procopius)

²⁹ ασματικως K

³⁰ text only, om. SAV

436	δ	εθαυματουργησε χριστε του σταυρου σου η δυναμις	99v	(Jul 24, Christine)	675
437	δ	ολβον λιπουσα πατρικον χριστον	99v	(Jul 24, Christine)	676
438	δ	σταυρον ως οπλον κραταιον	99v	(Jul 24, Christine)	677
439	πλ α	τη παρθενικη σου θελχθεις ωραιοτητι	100	(Jul 24, Christine)	678
440	πλ δ	οι εξ ακαρπων λαγονων ραβδον αγιαν	100	(Jul 25, Dormition of Ann)	679
441	πλ δ	δευτε πασα κτισις εν κυμβαλοις ψαλμικοις	100v	(Jul 25, Dormition of Ann)	680
442	β	τον οντως ερωτα νυμφευσαμενη χριστω	100v	(Jul 25, Eupraxia)	681
443	α	ο παντων ελεημων κυριος και αγαθος	101	(Jul 27, Panteleimon) ³²	-
444	α	αγωνα καλον ηγωνισω και δρομον	101	(Jul 27, Panteleimon)	682
445	β	αναργυρωσ την χαριν παρεχεις τοις ανθρωποις	101v	(Jul 27, Panteleimon)	683
446	β	μητρος ευσεβους επιποθησας πιστιν	101v	(Jul 27, Panteleimon)	684
447	β	απεσεισω την πλανην του πατρος πανευφημε	101v	(Jul 27, Panteleimon)	685
448	δ	σημερον εξελαμψεν του αθλοφορου η μνημη	102	(Jul 27, Panteleimon)	686
449	πλ α	δευτε φιλοματυρες ομοφρονως απαντες	102	(Jul 27, Panteleimon)	687
450	πλ α	η παμφαης του μαρτυρος μνημη τοις περασιν	102v	(Jul 27, Panteleimon)	688
451	πλ β	εξελαμψε σημερον η σεβασμιος μνημη	102v	(Jul 27, Panteleimon)	689
452	πλ δ	μητρικην αγαπησας ευσεβειαν την του πατρος	102v	(Jul 27, Panteleimon)	670

August

453	α	η πολυαθλος μητηρ προς αγωνας συγκαλουσα	103	(Aug 1, Maccabees)	691
454	δ	τον κατα των μακκαβαιων συγκροτηθεντα	103	(Aug 1, Maccabees)	693
455	δ	επτα στυλοι εκλεκτοι εκ μιας πετρος	103	(Aug 1, Maccabees)	692
456	πλ α	οι του νομου φυλακες	103v	(Aug 1, Maccabees)	694
457	πλ δ	οι αγιοι μακκαβαιοι τω τυραννω ελεγον	103v	(Aug 1, Maccabees)	695

³¹ καυχημα D

³² Existing text, later musical notation in red (in A the same hymn is inserted by a later hand)

458	πλ δ	Ψυχαι δικαιων εν χειρι κυριου	103v	(Aug 1, Maccabees)	696
459	α	ο παλαι τω μωσει συλλαλησας επι του ορους	104	(Aug 6, Transfiguration)	697
460	α	την σην του μονογενους υιου προσορωμενος	104v	(Aug 6, Transfiguration)	698
461	α	το ασχετον της σης φωτοχυσιας και απροσιτον	104v	(Aug 6, Transfiguration)	699
462	β	ο φωτι σου απασαν την οικουμενην αγιασας	105	(Aug 6, Transfiguration)	701
463	β	ο εν τω ορει τω θαβωρ μεταμορφωθεις	105	(Aug 6, Transfiguration)	702
464	β	το προηλιον σελας χριστος σωματικως επι της γης	105	(Aug 6, Transfiguration)	700
465	δ	προ του σταυρου σου κυριε ορος ουρανων	106	(Aug 6, Transfiguration)	703
466	δ	προ του σταυρου σου κυριε παραλαβων τοις μαθηταις	106	(Aug 6, Transfiguration)	704
467	δ	εις ορος υψηλον μεταμορφωθεις ο σωτηρ	106	(Aug 6, Transfiguration)	705
468	δ	ορος το ποτε ζοφωδες και καπνωδες	106v	(Aug 6, Transfiguration)	706
469	πλ α	δευτε αναβωμεν εις το ορος Κυριου	107	(Aug 6, Transfiguration)	707
470	πλ α	νομου και προφητων σε χριστε	107	(Aug 6, Transfiguration)	708
471	πλ α	της θεοτητος σου σωτερ ³³	107	(Aug 6, Transfiguration)	709
472	πλ β	προτυπων την αναστασιν την σην χριστε ο θεος	107v	(Aug 6, Transfiguration)	710
473	πλ β	πετρον και ιωαννην και ιακωβον ³⁴	107v	(Aug 6, Transfiguration)	711
474	πλ δ	παρελαβεν ο χριστος τον πετρον και ιακωβον	108	(Aug 6, Transfiguration)	712
475	πλ δ	τον γνοφον τον νομικον η φωτεινη	108	(Aug 6, Transfiguration)	713
476	α	θεαρχιω νευματι παντοθεν οι θεοφοροι	108	(Aug 15, Dormition of the Theotokos)	714
477	α	επρεπε τοις αυτοπταις του λογου	108v	(Aug 15, Dormition of the Theotokos)	715
478	β	η των ουρανων υψηλοτερα υπαρχουσα	109	(Aug 15, Dormition of the Theotokos)	716
479	β	η παναμωμος νυμφη και μητηρ της ευδοκιας	109	(Aug 15, Dormition of the Theotokos)	717
480	γ	δευτε απαντα τα περατα της γης	109	(Aug 15, Dormition of the Theotokos)	718
481	δ	δευτε ανυμνησωμεν λαοι την παναγιαν	109v	(Aug 15, Dormition of the Theotokos)	720
482	δ	την πανσεπτον σου κοιμησιν παναγια παρθενε	109v	(Aug 15, Dormition of the Theotokos)	719
483	δ	δαβιτικην ωδην σημερον λαοι ασωμεν χριστω	110	(Aug 15, Dormition of the Theotokos)	721

³³ χριστε D

³⁴ πετρω και ιωαννη και ιακωβω SAV

484	δ	οτε εξεδημησας θεοτοκε παρθενε	110	(Aug 15, Dormition of the Theotokos)	722
485	πλ α	δευτε φιλεορτων το συστημα δευτε	110v	(Aug 15, Dormition of the Theotokos)	724
486	πλ α	ασατε λαοι τη μητρι του θεου ημων ασατε	111	(Aug 15, Dormition of the Theotokos)	723
487	πλ β	τη αθανατω σου κοιμησει θεοτοκε μητηρ της ζωης	111	(Aug 15, Dormition of the Theotokos)	725
488	πλ β	οτε η μεταστασις του αχραντου σου σκευους	111	(Aug 15, Dormition of the Theotokos)	727
489	πλ β	δευτε την παγκοσμιον κοιμησιν	111v	(Aug 15, Dormition of the Theotokos)	726
490	πλ δ	παρθενικαι χορειαι σημερον μυστικως	111v	(Aug 15, Dormition of the Theotokos)	728
491	πλ δ	πιστουμενος ιησους ο υιος σου	112	(Aug 15, Dormition of the Theotokos)	729
492	α	φερωνυμως εκληθης της αγαθης νικης	112v	(Aug 22, Agathonicus)	730
493	πλ δ	φερωνυμως την κλησιν δεξαμενος	112v	(Aug 22, Agathonicus)	731
494	α	ζηλος ανδρος ευσεβους ηλκυσαι γυναικα	113	(Aug 26, Adrian and Natalia)	732
495	πλ β	ω ζευγος αγιον ³⁵ και εκλεκτον τω κυριω	113	(Aug 26, Adrian and Natalia)	733
496	α	τι σε καλεσωμεν προφητα	113v	(Aug 29, Decollation of the Forerunner)	734
497	α	της αποτμηθεις κεφαλης του προδρομου	113v	(Aug 29, Decollation of the Forerunner)	735
498	α	σημερον η ανοσιουργοτροπος μητηρ του φονου	113v	(Aug 29, Decollation of the Forerunner)	736
499	β	της μετανοιας ο κηρυξ ιωαννη βαπτιστα	114	(Aug 29, Decollation of the Forerunner)	737
500	β	δια τον νομον κυριου την κεφαλην	114	(Aug 29, Decollation of the Forerunner)	738
501	β	ο εκ προφητου προφητης και μειζων προφητων	114v	(Aug 29, Decollation of the Forerunner)	739
502	δ	τον προφητην και μαρτυρα ... οτι φυγαδευων	114v	(Aug 29, Decollation of the Forerunner)	741
503	δ	τον προφητην και μαρτυρα ... ουτος γαρ	114v	(Aug 29, Decollation of the Forerunner)	742
504	δ	γενεσιον αθεμιτον και συμποσιον	115	(Aug 29, Decollation of the Forerunner)	740
505	πλ α	της ανομου πραξεως τους ελεγχους	115	(Aug 29, Decollation of the Forerunner)	743
506	πλ β	γενεσιων ³⁶ τελουμενων του αναιδεστατου ηρωδου	115v	(Aug 29, Decollation of the Forerunner)	744
507	πλ β	ωρχησατο η μαθητρια του παμπονηρου διαβολου	115v	(Aug 29, Decollation of the Forerunner)	745
508	πλ β	ουκ εδει σε ω ηρωδη τον της μοιχειας	115v	(Aug 29, Decollation of the Forerunner)	746
509	πλ β	παλιν ηρωδιας μαινεται παλιν ταραπτεται	116	(Aug 29, Decollation of the Forerunner)	747

³⁵ αμωμον MR, αγιον A and SAV

³⁶ γενεσιων K D, γενεθλιων A and SAV

510	πλ δ	προδρομε του σωτηρος συ βασιλεις ηλεγξας	116	(Aug 29, Decollation of the Forerunner)	748
511	πλ δ	προδρομε του σωτηρος ει και φονω	116	(Aug 29, Decollation of the Forerunner)	749
512	α	σε προστασιαν εχωμεν οι χριστιανοι	116v	(Aug 31, Girdle of the Theotokos)	
513	α	ως στεφανον υπερλαμπρον παναχραντε θεοτοκε	116v	(Aug 31, Girdle of the Theotokos)	750
514	πλ α	μητηρ υψιστου θεου συναναρχου πατρος	117	(Aug 31, Girdle of the Theotokos)	
515	πλ δ	σημερον την χαριν της θεοτοκου ³⁷	117	(Aug 31, Girdle of the Theotokos)	

³⁷N. 512, 514 and 515 for the festivity of Aug. 31st Girdle of the Theotokos not in SAV

Inventory II - Indices of chants in *Sticherarion* Br. 81 - The *Triodion*, *Pentekostarion* and *Oktoechos*

Triodion

1	α	μη προσευξωμεθα φαρισαικως αδελφοι	117v	Sunday of the Publican and Pharisee
2	α	φαρισαιος κενοδοξια νικωμενος	117v	Sunday of the Publican and Pharisee
3	γ	του φαρισαιου την μεγαλαυχον φωνην	117v	Sunday of the Publican and Pharisee
4	γ	του τελωνου και του φαρισαιου το διαφορον	117v	Sunday of the Publician and Pharisee
5	πλ α	βεβαρημενων των οφθαλμων μου	118	Sunday of the Publician and Pharisee
6	πλδ	παντοκρατωρ κυριε οιδα	118	Sunday of the Publician and Pharisee
7	πλ δ	ταις εξ εργαων καυχησεσιν (<i>sic.</i>) ³⁸	118	Sunday of the Publician and Pharisee
8	α	εις αναμαρτητον χωραν και ζωηραν	118	Sunday of the Prodigal Son
9	α	επιγνωμεν αδελφοι του μυστηριου την δυναμιν	118v	Sunday of the Prodigal Son
10	β	ω ποσων αγαθων ο αθλιος εμαυτον εστερησα	118v	Sunday of the Prodigal Son
11	β	την του ασωτου φωνην προσφερω σοι κυριε ³⁹	119	Sunday of the Prodigal Son
12	δ	ως ο ασωτος υιος ηλθον καγω	119	Sunday of the Prodigal Son
13	πλ β	της πατρικης δωρεας διασκορπισας τον πλουτον	119	Sunday of the Prodigal Son
14	πλ β	πατερ αγαθε εμακρυνθην απο σου	119	Sunday of the Prodigal Son
15	πλ δ	δαπανησας ασωτως της πατρικης ουσιας	119v	Sunday of the Prodigal Son
16	πλ β	εννωω την ημεραν εκεινην και την ωραν	119v	Sunday of Carnival
17	πλ β	ω ποια ωρα τοτε και ημερα φοβερα	120	Sunday of Carnival
18	γ	τας του κυριου γνοντες εντολας	120	Sunday of Carnival
19	πλ δ	οταν τιθωνται θρονοι και ανοιγονται βιβλοι	120v	Sunday of Carnival
20	πλ δ	δανηηλ ο προφητης ανηρ επιθυμιων γενομενος	120v	Sunday of Carnival
21	πλ δ	οιμοι μελαινα ψυχη εως ποτε των κακων	121	Sunday of Carnival

³⁸ καυχησεσι Α (Α= *Sticherarium Ambrosianum* Α 139 sup.)

³⁹ om. Α

22	α	προκαθαρωμεν εαυτους αδελφοι	121	Sunday of Carnival
23	πλ δ	λιχνευσουμενοι την πρωτην υπεστημεν γυμνωσιν	121v	Sunday of Carnival
24	γ	παντα τον χρονον η νηστεια ωφελιμος εστιν (<i>sic.</i>) ⁴⁰	121v	Sunday of Carnival
25	πλ δ	δια νηστειας καθαρθηται σπευσωμεν	122	Week before Cheese Fast
26	γ	ασμενωσ λαοι την νηστειαν ασπασωμεθα	122	Week before Cheese Fast
27	α	περιχαρως δεξωμεθα πιστοι	122	Week before Cheese Fast
28	α	βρωματων νηστευουσα ψυχη μου και παθων	122v	Week before Cheese Fast
29	γ	ανετειλε το εαρ της νηστειας και το ανθος	122v	Week before Cheese Fast
30	γ	ελαμψε της εγκρατειας η ευπρεπεια	123	Week before Cheese Fast
31	β	ο του κυριου σταυρος τοις ακλινωσ	123	Week before Cheese Fast
32	πλ β	προ του σωτηριου σταυρου της αμαρτιας	123	Week before Cheese Fast
33	β	καθαρισωμεν εαυτους αδελφοι απο παντος	123v	Week before Cheese Fast
34	πλ α	οιμοι ο αδαμ εν θρηνω κεκραγεν οτι οφισ και γυνη	123v	Cheese Sunday Expulsion of Adam
35	πλ α	το σταδιον των αρετων ηνεωκται	124	Cheese Sunday Expulsion of Adam
36	πλ α	αδαμ του παραδεισου διωκεται τροφης	124	Cheese Sunday Expulsion of Adam
37	πλ β	εξεβληθη αδαμ του παραδεισου δια της βρωσεως	124v	Cheese Sunday Expulsion of Adam
38	πλ β	ηλιος ακτινας εκρουψεν ⁴¹ η σεληνη συν τοις αστροις	125	Cheese Sunday Expulsion of Adam
39	πλ β	εκαθισεν αδαμ απεναντι του παραδεισου	125	Cheese Sunday Expulsion of Adam
40	πλ β	εφθασε καιρος η των πνευματικων αγωνων αρχη	125	Cheese Sunday Expulsion of Adam
41	δ	ελαμψεν η χαρις σου κυριε επλαμψεν ο φωτισμος	125v	Cheese Sunday Expulsion of Adam
42	πλ α	εληλυθεν η νηστεια η μητηρ της σωφοσυνης	125v	First week in Lent
43	γ	νηστευσωμεν νηστειαν δεκτην ευαρεστον	125v	First week in Lent
44	γ	αρξωμεθα λαοι της αμωμου νηστειας	126	First week in Lent
45	πλ δ	νηστειαν ουκ αποχην βρωματων μονον	126	First week in Lent
46	πλ δ	νηστεια των λογισμων τα παθη	126v	First week in Lent
47	πλ δ	νηστευοντες αδελφοι σωματικωσ	126v	First week in Lent

⁴⁰ εστι Α

⁴¹ εδυσεν Α

48	γ	κυριε εμοι τω αμαρτωλω εθου μετανοιαν	126v	First week in Lent
49	δ	οι ποθουντες του θειου πασχα μετασχειν	127	First week in Lent
50	πλ δ	το της νηστειας διαγγελμα περιχαρωσ	127	First week in Lent
51	πλ α	δευτε πιστοι επεργασωμεθα εν φωτι ⁴²	127v	First week in Lent
52	πλ β	δευτε φιλομαρτυρες παντες πνευματικως ⁴³	127v	First week in Lent, Saturday of Theodore
53	β	την θεοδωρητον χαριν των θαυματων σου	128	First week in Lent, Saturday of Theodore
54	β	δωρον θεου υπερτατον ανεδειχθης μαρτυς	128	First week in Lent, Saturday of Theodore
55	β	θειων δωρεων επωνυμον σε τρισμακαρ	128v	First week in Lent, Saturday of Theodore
56	δ	χορευουσι στιφη μαρτυρων χαρμονικως	128v	First week in Lent, Saturday of Theodore
57	δ	τη μαρτυρικη σου προς θεον παρρησια θεοδωρε	129	First week in Lent, Saturday of Theodore
58	δ	η καθαρα και παναμωμος νηστεια	129	First week in Lent, Saturday of Theodore
59	πλ β	οργανω χρησαμενος ο δυσμενης	129v	First week in Lent, Saturday of Theodore
60	πλ β	αγιωσυνης δωρεα και πλουτος θειας ζωης	129v	First week in Lent, Saturday of Theodore
61	πλ δ	αθλητικην ανδρειαν ευσεβως καθοπλισθεις	129v	First week in Lent, Saturday of Theodore
62	πλ δ	αθλητικον συστησαμενος σταδιον	130	First week in Lent, Saturday of Theodore
63	α	η χαρις επελαμψε της αληθειας	130	Orthodoxy Sunday
64	β	οι εξ ασεβειας εις ευσεβειαν προβαντες	130v	Orthodoxy Sunday
65	πλ β	μωσης τω καιρω της εγκρατειας	130v	Orthodoxy Sunday
66	πλ δ	δευτε εκκαθαρωμεν εαυτους	131	Orthodoxy Sunday
67	πλ α	θαυμαστον οπλον η προσευχη	131	Second week in Lent
68	γ	την πνευματικην νηστειαν νηστευσωμεν	131	Second week in Lent
69	πλ α	ινα τι ραθυμουσα ψυχη μου	131v	Second week in Lent
70	γ	ο σαρκι σταυρωθεις κυριε	131v	Second week in Lent
71	βαρ	ο δια σταυρου σου κυριε λυσας θανατον	132	Second week in Lent
72	α	την πνευματικην αδελφοι αναλαβοντες νηστειαν	132	Second week in Lent
73	πλ δ	μετανοιας ο καιρος και ζωης αιωνιου	132	Second week in Lent

⁴² later red neume addition

⁴³ later red neume addition

74	πλ α	μη νηστευσαντες κατ' εντολην του κτισαντος	132v	Second week in Lent
75	πλ δ	η παθοκτονος νηστεια παρουσα	132v	Second week in Lent
76	δ	νυν καιρος ευπροσδεκτος νυν ημερα σωτηριας	132v	Second week in Lent
77	πλ β	τοις εν σκοτει αμαρτηματων πορευομενοις	133	Second Sunday in Lent
78	πλ δ	χαλινους αποπτυσας τους πατρικους	133	Second Sunday in Lent
79	δ	τον χαλεπον των πταισματος μου ρυπον	133	Third week in Lent
80	β	πατερ αγαθε παντων ων μοι δεδωκας	133	Third week in Lent
81	βαρ [γ]	ημαρτον ομολογω σοι κυριε	133v	Third week in Lent
82	α [β]	πατερα σε τον κτιστην επιγραφεσθαι τολμω	133v	Third week in Lent
83	α [β]	εν τιμη ων υιοτητος πατρος αγαθου	134	Third week in Lent
84	δ	ασωτως διασπειρας τον πατρικον μου πλουτον	134	Third week in Lent
85	πλ β	της υιοθεσιας εκπεσων ο ασωτος εγω	134v	Third week in Lent
86	πλ β	η εν τω ξυλω του σταυρου κρεμασθεισα ζωη	134v	Third week in Lent
87	πλ β	της πατρικης δωρεας διασκορπισας τον πλουτον	134v	Third week in Lent
88	βαρ	ασωτου δικην απεστην της χαριτος σου κυριε	135	Third week in Lent
89	πλ δ	την υψηλοφρονα γνωμην των κακιστων	135	Third Sunday in Lent
90	πλ δ	ατενισαι το ομμα εις ουρανους ⁴⁴	135	Third Sunday in Lent
91	πλ β	αριστην οδον υψωσεως χριστε	135v	Fourth week in Lent
92	πλ δ	μεγαλορρημων φαρισαιος εβδελυχθη	135v	Fourth week in Lent
93	πλ δ	του μεγαλαυχου φαρισαιου	135v	Fourth week in Lent
94	γ	νικων τον τελωνην τοις παραπτωμασιν	136	Fourth week in Lent
95	πλ α	οι εν κρυπτω αρετας εργαζομενοι	136	Fourth week in Lent
96	β	δευτε πιστοι το ζωοποιον ξυλον προσκυνησωμεν	136v	Fourth week in Lent
97	δ	ο συμμαχησας κυριε τω πρασοτατω δαυιδ	136v	Fourth week in Lent
98	πλ α	ορωσα σε η κτισις απασα επι σταυρου	137	Fourth week in Lent
99	πλ δ	σημερον ο δεσποτης κτισεως και κυριος της δοξης	137	Fourth week in Lent
100	πλ δ	σημερον ο απροσιτος τη ουσια προσιτος μοι γινεται	137v	Fourth week in Lent

⁴⁴ ουρανον Α

101	πλ δ	της νηστειας την οδον μεσασαντες	138	Fourth week in Lent
102	πλ δ	μεσασαντες το πελαγος της εγκρατειας	138v	Fourth week in Lent
103	δ	η των αγαθων το προξενος νηστεια	138v	Fourth week in Lent
104	βαρ	ζηλωσωμεν οι πιστοι του τελωνου την μετανοιαν	138v	Fourth week in Lent
105	πλ β	παρα κυριου του ταπεινωσαντος εαυτον	139	Fourth week in Lent
106	δ	ο της αληθειας εξεταστης και των κρυπτων	139	Fourth week in Lent
107	βαρ	τοις παθεσι δουλωσας της ψυχης μου	139	Fourth week in Lent
108	α	δευτε εργασωμεθα εν τω μυστικω αμπελωνι	139v	Fourth Sunday in Lent
109	βαρ	ο τον αμπελωνα φυτευσας και τοις εργατας	139v	Fourth Sunday in Lent
110	πλ β	λησταις λογισμοις περιπεσων ο αδαμ	139v	Fourth Sunday in Lent
111	πλ δ	τω τοις λησταις περιπεσοντι	140	Fifth week in Lent
112	βαρ [γ]	ως ο περιπεσων εις τους ληστας	140	Fifth week in Lent
113	δ	αποσφαλεντες της ⁴⁵ παραβασεως	140	Fifth week in Lent
114	βαρ	την τετραυματισμενην μου ψυχην	140v	Fifth week in Lent
115	πλ α	εξοστρακισας της ευθειας οδου (sic) ⁴⁶ σου	140v	Fifth week in Lent
116	πλ δ	εξ ιερουσαλημ κατεβην απολισθησας	140v	Fifth week in Lent ⁴⁷
117	πλ δ	ο τοις χερουβιμ εποχουμενος	151	Palm Sunday
118	α	εκ βαιων και κλαδων ως εκ θειας εορτης	151	Palm Sunday
119	γ	φοβερον το εμπεισειν εις χειρας θεου ζωντος	151v	Palm Sunday
120	βαρ	συναγωγή πονηρα και μοιχαλις	151v	Palm Sunday
121	α	ερχομενος ο κυριος προς το εκουσιον παθος	151v	Monday in Holy Week
122	πλ α	φθασαντες πιστοι το σωτηριον παθος χριστου	152	Monday in Holy Week
123	πλ α	κυριε ερχομενος προς το παθος	152	Monday in Holy Week
124	πλ α	κυριε προς το μυστηριον το απορητον	152	Monday in Holy Week
125	πλ α	κυριε τα τελεωτατα φρονειν	152v	Monday in Holy Week

⁴⁵ εκ Α

⁴⁶ οδου Α

⁴⁷ *Lacunae* between 140v-151r (around 59 *stichera*)

126	πλ δ	της ξηρανθεισης συκης δια την ακαρπιαν	152v	Monday in Holy Week
127	πλ δ	δευτεραν ευαν την αιγυπτιαν ευρων	152v	Monday in Holy Week
128	α	εν ταις λαμπροτησι των αγιων σου	153	Tuesday in Holy Week
129	α	ο τη ⁴⁸ ψυχης ραθυμια νυσταξας ου κεκτημαι	153	Tuesday in Holy Week
130	δ	του κρυψαντος το ταλαντον την κατακρισιν	153	Tuesday in Holy Week
131	πλ β	δευτε πιστοι επεργασωμεθα προθυμωσ	153v	Tuesday in Holy Week
132	πλ β	ο νυμφιος ο καλλει ωραιος παρα παντας	153v	Tuesday in Holy Week
133	πλ β	οταν ελθης εν δοξη μετ'αγγελων δυναμεων	153v	Tuesday in Holy Week
134	βαρ	ιδου σοι το ταλαντον ο δεσποτης	154	Tuesday in Holy Week
135	α	σε τον της παρθενου υιον	154	Wednesday in Holy Week
136	α	το πολυτιμητον μυρον η πορνη εμιξε	154	Wednesday in Holy Week
137	α	οτε η αμαρτωλος προσεφερε το μυρον	154v	Wednesday in Holy Week
138	α	ω της ιουδα αθλισητος	154v	Wednesday in Holy Week
139	β	η αμαρτωλος εδραμεν (<i>sic</i>) ⁴⁹ προς το μυρον	154v	Wednesday in Holy Week
140	πλ β	σημερον ο χριστος παραγινεται	154v	Wednesday in Holy Week ⁵⁰
141	πλ β	γεννημα εχιδνων αληθως ο ιουδας	155	Maundy Thursday
142	πλ δ	σημερον το κατα του χριστου πονηρον	155	Maundy Thursday
143	πλ δ	σημερον ο ιουδας το της φιλοπτωχειας	155v	Maundy Thursday
144	πλ δ	ο τροπος σου δολιοτητος γεμει	156	Maundy Thursday
145	πλ δ	μηδεις ω πιστοι του δεσποτικου	156	Maundy Thursday
146	α	ο λεντιω ζωσαμενος και νιψας τους ποδας	156	Maundy Thursday, Pedilavium
147	β	μεγαλης ευεργεσιας απολαυειν	156v	Maundy Thursday, Pedilavium
148	β	ο πετρος ηυλαβειτο νιψασθαι ποδας	156v	Maundy Thursday, Pedilavium
149	πλ δ	σημερον ο απροσιτος τη ουσια	157	Maundy Thursday, Pedilavium
150	πλ δ	αρχοντης λαων συνηχθησαν κατα του κυριου	157	Good Friday, Passions

⁴⁸ οτι M, ο της A

⁴⁹ εδραμε A

⁵⁰ *Lacunae* between ff. 154-155 (around 10 *stichera*)

151	πλ δ	λογον παρανομον κατεθεντο ο κατ'εμου	157	Good Friday, Passions
152	πλ δ	τας αισθησεις ημων καθαρως τω χριστω	157	Good Friday, Passions
153	πλ β	εδραμεν λεγων ο ιουδας	157v	Good Friday, Passions
154	πλ β	εν ελεει τον θεον θεραπευσωμεν	157v	Good Friday, Passions
155	β	δια λαζαρου την εγερσιν κυριε	157v	Good Friday, Passions
156	β	εν τω δειπνω σου χριστε ο θεος	157v	Good Friday, Passions
157	β	ιωαννη ερωτησαντι κυριε	157v	Good Friday, Passions
158	β	εν τω νιπτηρι σου χριστε ο θεος	158	Good Friday, Passions
159	β	γρηγορειτε και προσευχεσθε	158	Good Friday, Passions
160	β	εις τριακοντα αργυρια κυριε	158	Good Friday, Passions
161	πλ α	σημερον ο ιουδας καταλιμπανει τον διδασκαλον	158	Good Friday, Passions
162	α	την φιλαδελφιαν κτησωμεθα ος εν χριστω	158v	Good Friday, Passions
163	πλ β	ο μαθητης του διδασκαλου	158v	Good Friday, Passions
164	πλ β	σημερον ελεγεν ο κτιστης ουρανου και γης	158v	Good Friday, Passions
165	βαρ	σημερον γρηγορει ο ιουδας	158v	Good Friday, Passions
166	βαρ	σημερον τω σταυρω προσηλωσαν	158v	Good Friday, Passions
167	βαρ	κυριε επι το παθος το εκουσιον	159	Good Friday, Passions
168	πλ δ	τοις συλλαβουσι σε παρανομοις	159	Good Friday, Passions
169	πλ δ	τρικοντησιν αρνησαμενος ο πετρος	159v	Good Friday, Passions
170	β	ειπατε παρανομοι τι ηκουσατε παρα του σωτηρος	159v	Good Friday, Passions
171	β	σταυρωθητω εκραζον οι των σων χαρισματων	159v	Good Friday, Passions
172	γ	εστησαν τα τριακοντα αργυρια	159v	Good Friday, Passions
173	γ	εδωκαν εις το βρωμα μου χολην	159v	Good Friday, Passions
174	πλ β	ο αναβαλλομενος φως ως ιματιον	159v	Good Friday, Passions
175	πλ β	ο μαθητης ηρνησατο ο ληστης εβοησε	160	Good Friday, Passions
176	πλ β	αντι αγαθων ων εποιησας χριστε	160	Good Friday, Passions
177	πλ β	επι τη προδοσια ουκ ηρκεσθησαν χριστε	160	Good Friday, Passions
178	πλ β	ουτε γη ως εσεισθη ουτε πετραι	160	Good Friday, Passions

179	πλ δ	ταδε λεγει κυριος τοις ιουδαιοις	160v	Good Friday, Passions
180	πλ δ	σημερον του ναου το καταπετασμα	160v	Good Friday, Passions
181	πλ δ	οι νομοθεται του ισραηλ	160v	Good Friday, Passions
182	πλ β	το αθροισμα των ιουδαιων τω πιλατω	161	Good Friday, Passions
183	πλ β	ον παντα φρισσει και τρεμει	161	Good Friday, Passions
184	πλ δ	κυριε ο τον ληστην συνοδοιπορον λαβων	161	Good Friday, Passions
185	πλ δ	μικραν φωνην αφηκεν ο ληστης	161	Good Friday, Passions
186	πλ β	σημερον κρεματα επι ξυλου	161	Good Friday, Passions
187	πλ β	μη ως ιουδαιοι εορτασωμεν	161v	Good Friday, Passions
188	πλ β	ο σταυρος σου κυριε ζωη	161v	Good Friday, Passions
189	α	πασα η κτισις ηλλοιουτο φοβω	161v	Good Friday
190	β	λαος δυσσεβης και παρανομος	162	Good Friday
191	β	σημερον σε θεωρουσα η αμεμπτος παρθενος	162	Good Friday
192	β	επι ξυλου βλεπουσα κρεμαμεμονο χριστε	162v	Good Friday
193	γ	δυο και πονηρα εποιησεν	162v	Good Friday
194	γ	εκαστον μελος της αγιας σου σαρκος	162v	Good Friday
195	γ	σταυρωθεντος σου χριστε πασα η κτισις	163	Good Friday
196	πλ β	ω πως η παρανομος συναγωγη	163	Good Friday
197	πλ β	εξεδυσαν μετα ιματια μου	163v	Good Friday
198	πλ β	τον νωτον μου εδωκα (sic) ⁵¹ εις μαστιγωσιν	163v	Good Friday
199	πλ β	φοβερον και παραδοξον μυστηριον	164	Good Friday
200	πλ β	σημερον ο δεσποτης της κτισεως	164	Good Friday
201	πλ δ	κυριε αναβαινοντος σου εν τω σταυρω	164v	Good Friday
202	πλ δ	ηδη βαπτεται καλαμος αποφασεως	164v	Good Friday
203	πλ δ	σημερον του ναου το καταπετασμα	164v	Good Friday
204	πλ δ	ως προβατον επι σφαγην	165	Good Friday
205	πλ δ	τοις συλλαβουσι σε παρανομοις	165	Good Friday

⁵¹ εδωκαν Α

206	πλ δ	δια τον φοβον των ιουδαιων	165	Good Friday
207	πλ δ	προ του τιμιου σου σταυρου	165v	Good Friday
208	πλ α	ελκομενος επι σταυρου ουτως εβοας κυριε	165v	Good Friday
209	πλ δ	ταδε λεγει κυριος τοις ιουδαιοις	165v	Good Friday
210	πλ α	δευτε χριστοφοροι λαοι κατιδωμεν	166	Good Friday
211	πλ δ	οι νομοθεται του ισραηλ ιουδαιοι	166	Good Friday
212	βαρ	θαμβος ην κατιδειν τον ουρανου και γης ποιητην	166v	Good Friday
213	β	οτε τω σταυρω προσηλωσαν παρανομοι	166v	Good Friday
214	πλ β	σημερον κρεματα επι ξυλου ο εν υδασι	167	Good Friday, Passions
215	β	σημερον συνεχει ταφος τον συνεχοντα	167	Good Friday, Passions
216	β	τι το ορωμενον θαυμα τις η παρουσα	167v	Holy Saturday
217	δ	δευτε ιδωμεν την ζων ημων	167v	Holy Saturday
218	πλ α	σε τον αναβαλλομενον το φως	167v	Holy Saturday
219	πλ β	την σημερον μυστικως ο μεγας μωυσης	168	Holy Saturday
220	β	ητησατο ιωσηφ το σωμα του ιησου	168v	Holy Saturday
221	πλ δ	σημερον ο αδης στενων βοα συνεφερε μοι	168v	Holy Saturday
222	πλ δ	σημερον ο αδης στενων βοα κατελυθη ⁵² μου	168v ⁵³	Holy Saturday

Pentekostarion⁵⁴

223	πλ δ	ο δια σπλαγχνα ελεους σαρκωθεις χριστε	169	Sunday of the Blind
224	πλ δ	τις λαλησει τας δυναστειας σου χριστε	169	Sunday of the Blind
225	α	ανελθων εις ουρανους οθεν και κατηλθες	169	Ascension
226	α	ανηλθες χριστε προς τον αναρχον πατερα σου	169v	Ascension
227	α	οι αγγελοι σου κυριε τοις αποστολοις	169v	Ascension

⁵² κατηποθη Α

⁵³ *Lacunae* ff. 168v-169r, repertory missing from Triodion for: Sunday of Thomas (A=11 *stichera*) Sunday of the Woman at the Tomb (A=9 *stichera*)

⁵⁴ *Lacunae* ff. 168v-169r, repertory missing from Pentecostarion for: Sunday of the Paralytic (A=4 *stichera*), Wednesday of mid Pentecost (A=11 *stichera*), Sunday of

228	β	ετεχθης ως αυτος ηθελησας	169v	Ascension
229	β	αναλαμβανομενου σου χριστε	170	Ascension
230	β	ανεληφθης εν δοξη εν το ⁵⁵ ορει των ελαιων	170	Ascension
231	δ	οτε παραγεγονας επι το ορος χριστε	170	Ascension
232	δ	την καταβασαν φυσιν του αδαμ	170v	Ascension
233	δ	οτε ανεληφθης εν δοξη χριστε ο θεος	171	Ascension
234	δ	κυριε το μυστηριον το απο των αιωνων κεκρυμμενον	171	Ascension
235	πλ α	κυριε αναλαμβανομενου σου οθεν ουκ εχωρισθεις	171v	Ascension
236	πλ α	δευτε των πιστων το συστημα τους νοας μνηθεντες	171v	Ascension
237	πλ β	ο κυριος ανεληφθη εις ουρανουσ	171v	Ascension
238	πλ α	κυριε τη ση αναληψει εξεπλαγησαν τα χερουβιμ	172	Ascension
239	πλ β	εν τοις ορεσι τοις αγιοις θεωρουντες σου	172	Ascension
240	πλ β	κυριε της οικονομιας πληρωσας το μυστηριον	172	Ascension
241	πλ β	κυριε οι αποστολοι ως ειδον σε εν νεφελαις	172v	Ascension
242	πλ β	των κολπων τον πατρικων μη χωρισθεις	172v	Ascension
243	πλ β	σημερον εν ουρανοις αι ανω δυναμεις	173	Ascension
244	πλ β	ανεβη ο θεος εν αλαλαγω	173	Ascension
245	βαρ	εις το ορος των ελαιων ηλθες ο ελεων	173v	Ascension
246	πλ δ	ανεληφθης εν δοξη απο γης εις ουρανουσ	173v	Ascension
247	γ	αποστολικων παραδοσεων ακριβεις φυλακες	173v	Sunday of the Fathers of Nicea
248	δ	την ετησιον μνημην σημερον των θεοφορων	174	Sunday of the Fathers of Nicea
249	πλ β	τας μυστικας σημερων του πνευματος σαλπιγγας	174v	Sunday of the Fathers of Nicea
250	πλ δ	των αγιων πατερων ο χορος εκ των της οικουμενης	174v	Sunday of the Fathers of Nicea
251	α	πεντηκοστην εορταζομεν και πνευματος επιδημιαν	175	Pentecost
252	α	γλωσσαις αλλογενων εκαινουργησας χριστε	175	Pentecost
253	α	παντα χορηγει το πνευμα το αγιον βρυνει προφητειας	175	Pentecost

the Samaritan Woman (A=7 *stichera*) and also are missing 3 first hymns of Sunday of the Blind (A=5 *stichera*)

⁵⁵ τω Α

254	β	εν τοις προφηταις ανηγγελιας ημιν οδον σωτηριας	175	Pentecost
255	β	ειδομεν ⁵⁶ το φως το αληθινον ελαβομεν	175	Pentecost
256	β	εν ταις αυλαις σου υμνησω σε τον σωτηρα	175v	Pentecost
257	β	εν ταις αυλαις σου κυριε οι πιστοι	175v	Pentecost
258	β	τριαδα ομοουσιον υμνολογησωμεν πατερα και υιον	175v	Pentecost
259	δ	παραδοξα σημερον ειδον τα εθνη παντα	175v	Pentecost
260	δ	το πνευμα το αγιον ην μεν αει και εστιν (<i>sic</i>) ⁵⁷ και εσται	176	Pentecost
261	δ	το πνευμα το αγιον φως και ζωη και ζωσα πηγη	176	Pentecost
262	πλ β	αγνοουντα τα εθνη κυριε την του παναγιου πνευματος	176	Pentecost
263	πλ β	κυριε του αγιου ⁵⁸ πνευματος η επιφοιτησις	176v	Pentecost
264	πλ β	βασιλευ ουρανιε παρακλητε το πνευμα της αληθειας	176v	Pentecost
265	βαρ	παρακλητον εχοντες προς τον πατερα χριστον	176v	Pentecost
266	πλ δ	δευτε λαοι την τρισυποστατον θεοτητα	176v	Pentecost
267	πλ δ	οτε το πνευμα σου κατεπεμφας κυριε	177	Pentecost
268	πλ δ	γλωσσαι ποτε συνεχυθησαν δια την τολμαν	177v	Pentecost
269	γ	νυν εις σημειον τοις πασιν εμφανως αι γλωσσαι	177v	Pentecost
270	γ	νυν το παρακλητον πνευμα επι πασαν σαρκα	177v	Pentecost
271	γ	νυν περιβαλλονται κρατος οι χριστου αφ' υψους	178	Pentecost
272	α	πιστεως συμφωνια την κοσμικην πανηγυριν	178	Sunday of All Saints
273	α	δευτε παντες οι πιστοι των αγιων παντων	178v	Sunday of All Saints
274	β	δευτε απαντες πνευματικως ευφρανθωμεν	178v	Sunday of All Saints
275	δ	την τετραπερατον εορτην των αγιων μαρτυρων	179v	Sunday of All Saints
276	δ	αγγελοι εν ουρανοις και ανθρωποι επι της γης ⁵⁹	179v	Sunday of All Saints
277	δ	δευτε των πιστων ο συλλογος ευφροσυνως	179v	Sunday of All Saints
278	πλ α	τη νυν πανηγυρει συνδραμωμεν οι πιστοι	179/1	Sunday of All Saints

⁵⁶ *sic*. ιδωμεν

⁵⁷ εστι Α

⁵⁸ παναγιου Α

279	πλ β	μαρτυρων θειος χορος της εκκλησιας η βασις	179/1v	Sunday of All Saints
280	πλ β	δευτε πιστοι σημερον χορειαν επικροτησαντες	180	Sunday of All Saints
281	πλ β	αποστολοι προφηται και μαρτυρες	180	Sunday of All Saints
282	πλ δ	ασματικην χορειαν κροτησωμεν σημερον	180	Sunday of All Saints

Oktoechos

283	α	ευφρανθητε ουρανοι σαλπισατε τα θεμελια της γης	180v	Anatolikon
284	α	τω σαρκι εκουσιως σταυρωθεντι δι' ημας	180v	Anatolikon
285	α	τω ζωοδοχω σου ταφω παρεστωτες	180v	Anatolikon
286	α	τον τω πατρι συναναρχον και συναιδιον λογον	181	Anatolikon
287	α	οτε προσηλωθης τω ξυλω του σταυρου	181	Anatolikon
288	α	οδυρομεναι μετα σπουδης	181	Anatolikon
289	α	την των παθων θειαν μωλωπωσιν σου	181	Anatolikon
290	α	το φιλοταραχον γενος των Ιουδαιων	181v	Anatolikon
291	α	ο σταυρον εκουσιως καταδεξαμενος σωτηρ	181v	Anatolikon ⁶⁰
292	α	τω αητητω σταυρω σου πεποιθοτες οι θεοφρονες	181v	Anatolikon ⁶¹
293	α	ο βασιλευς των ουρανων δια φιλανθρωπιαν	182	Anatolikon
294	β	σε τον σταυρωθεντα και ταφεντα	182	Anatolikon
295	β	εν τω σταυρω σου κατηγορησας την του ξυλου	182	Anatolikon
296	β	ηνοιγησαν σοι κυριε φοβω πυλαι θανατου	182v	Anatolikon
297	β	τον σωτηριον υμνον αδοντες εκ στομα	182v	Anatolikon
298	β	ερσαναν μυρα μετα δακρυων επι το μνημα σου	182v	Anatolikon
299	β	αινεσατωσαν εθνη και λαοι χριστον τον θεον	182v	Anatolikon
300	β	εσταυρωθης εταφης χριστε ως ηβρυληθης	182v	Anatolikon ⁶²

⁵⁹ επι γης Α

⁶⁰ om. A; D f. 280v (D= *Sticherarium Vind. Theol. Gr.* 181);

⁶¹ om. A; D f. 280v;

301	β	οντως παρανομοι σφραγισαντες τον λιθον	183	Anatolikon ⁶³
302	β	δευτε λαοι προσκυνησωμεν τον εκ νεκρων ανασταντα	183	Anatolikon ⁶⁴
303	β	εν τω σταυρω προσηλωθης χριστε υπο των παρανομων	183	Anatolikon ⁶⁵
304	β	ως ωραθες χριστε εν τω σταυρω καθηλουμενος	183v	Anatolikon ⁶⁶
305	γ	τον σταυρον σου τον τιμιον προσκυνουμεν χριστε	183v	Anatolikon
306	γ	υμνουμεν τον σωτηρα τον εκ της παρθενου σαρκωθεντα	183v	Anatolikon
307	γ	τοις ⁶⁷ εν αδη καταβας χριστος ευηγγελισατο	183v	Anatolikon
308	γ	οι αναξιως εστωτες εν τω αχραντω σου οικω	183v	Anatolikon
309	γ	υμνον εωθινον αι μυροφοροι γυναικες	184	Anatolikon
310	γ	εξαστραπτων αγγελος επι το μνημα σου το ζωοποιον	184	Anatolikon
311	γ	εις το μνημα σε επεζητησεν ελθουσα τη μια των σαββατων	184	Anatolikon
312	γ	εβραιοι συνεκλεισαν εν τω ταφω την ζωνην	184v	Anatolikon
313	γ	κρυπτομενον τον πετρον ευρουσα (sic) ⁶⁸ η μαγδαλινη μαρια εβοα	184v	Anatolikon ⁶⁹
314	γ	οι φυλασσοντες τον ταφον στρατιωται	184v	Anatolikon ⁷⁰
315	γ	το ανθρωπινον οικτειρας ελεμων προσελαβου την σαρκα	184	Anatolikon ⁷¹
316	δ	δευτε ανυμνησωμεν λαοι την του σωτηρος τριημερον εγερσιν	185	Anatolikon
317	δ	αγγελοι και ανθρωποι σωτηρ την σην υμνουσιν	185	Anatolikon
318	δ	πυλας χαλκας συνετριψας και μοχλους	185v	Anatolikon
319	δ	κυριε η εκ πατρος σου γεννησις αχρονος υπηρχε (sic.) ⁷²	185v	Anatolikon

⁶² om. A; D f. 282r.

⁶³ om. A; D f. 282r.

⁶⁴ om. A; D f. 282v.

⁶⁵ om. A; D f. 282v

⁶⁶ om. A; D f. 282v

⁶⁷ τους D

⁶⁸ ευρουσαι A

⁶⁹ om. A; D f. 284r

⁷⁰ om. A; D f. 284r

⁷¹ om. A; D f. 284v

⁷² υπηρχει A

320	δ	θανατον κατεδεξω σαρκι ημιν αθανασιαν	185v	Anatolikon
321	δ	πετραι εσχισθησαν σωτηρ οτε εν τω κρανιω	185v	Anatolikon
322	δ	επεθυμησαν γυναικες ιδειν σου την αναστασιν	186	Anatolikon
323	δ	που εστιν ιησους ον ελογισασθε φυλαττειν	186	Anatolikon
324	δ	αγαλλονται τα συμπαντα σημερον αγαλλονται	186	Anatolikon ⁷³
325	δ	που εσιν αι σφραγιδες του μνηματος	186v	Anatolikon ⁷⁴
326	δ	πρωται την αναστασιν ειδων γυναικες	186v	Anatolikon ⁷⁵
327	πλ α	εσπερινην προσκυνησιν προσφερομεν σοι	187	Anatolikon ⁷⁶
328	πλ α	τον αρχηγον της σωτηριας ημιν ⁷⁷ χριστον δοξολογησωμεν	187	Anatolikon ⁷⁸
329	πλ α	οι της κουστωδιας ενηχουντο υπο την παρανομων	187	Anatolikon ⁷⁹
330	πλ α	κυριε ο τον αδην σκυλευσας και τον θανατον πατησας	187v	Anatolikon
331	πλ α	κυριε ο βασιλευς των αιωνων και ποιητης των απαντων	187v	Anatolikon
332	πλ α	κυριε τα υπερλαμποντα σου θαυματα	187v	Anatolikon
333	πλ α	αι μυροφοροι γυναικες τον ταφον σου καταλαβουσαι	187v	Anatolikon
334	πλ α	του θεοδεγμονος ταφου προς τοις Ιουδαιοις	188	Anatolikon
335	πλ α	εκ του αναρχου φωτος ακτιστον υπαρχων και προαιωνιον φως	188v	Anatolikon ⁸⁰
336	πλ α	την δι' ημας εκουσιον ταπεινωσιν ⁸¹ σου υπερυψουμεν χριστε	188v	Anatolikon ⁸²
337	πλ α	καταλαβειν ουκ ισχυσεν σε σκοτεια φθονερα φανεντα	188v	Anatolikon ⁸³
338	πλ β	εν τω σταυρω σου χριστε καυχωμεθα	189	Anatolikon

⁷³ om. A; D f. 286v

⁷⁴ om. A; D f. 286v

⁷⁵ om. A D

⁷⁶ om. D

⁷⁷ sic. ημων

⁷⁸ om. D

⁷⁹ om. D

⁸⁰ only text. D f. 288r; om. A

⁸¹ ταφην D

⁸² only text; D f. 288r; om. A

⁸³ only text; D f. 288v; om. A

339	πλ β	δοξα τη δυναμει σου κυριε	189	Anatolikon
340	πλ β	δια παντος ευλογουμεν ⁸⁴ τον κυριον υμνουμεν	189	Anatolikon
341	πλ β	η ταφη σου κυριε τα δεσμα του Αδου συντριψασα	189	Anatolikon
342	πλ β	κυριε μεγα και φοβερον υπαρχει της σης αναστασως	189	Anatolikon
343	πλ β	ω παρανομοι ιουδαιοι που εισιν αι σφραγιδες	189	Anatolikon
344	πλ β	σφραγισθεντος ⁸⁵ του μνηματος πως εσυληθητε ιουδαιοι	189v	Anatolikon ⁸⁶
345	πλ β	τω ζωοδοχω (<i>sic</i>) σου μνημα ⁸⁷ αι μουροφοροι γυναικες	189v	Anatolikon ⁸⁸
346	πλ β	ο σταυρωθεις και ταφεις εκουσιως τριημερος ανεστης	190	Anatolikon ⁸⁹
347	πλ β	μουροφορων τον θρηνον χριστος κατεπαυσεν	190	Anatolikon ⁹⁰
348	πλ β	των αποστολων ο χορος εν τη γαλιλαια	190	Anatolikon ⁹¹
349	βαρ	καν συνεληφθης χριστε υπο ανομων ανδρων	190	Anatolikon
350	βαρ	δαιτικην προφητειαν εκπληρων χριστος	190	Anatolikon
351	βαρ	κατηλθες εν τω αδη ⁹² χριστε	190v	Anatolikon
352	βαρ	εν ταφω κατετεθης ως ο υπνων κυριος	190v	Anatolikon
353	βαρ	πυλας αδου συνετριψας κυριε και θανατου	190v	Anatolikon
354	βαρ	δευτε αγαλλιασωμεθα τω κυριω και ευφρανθωμεν	190v	Anatolikon
355	βαρ	εξαστραπτων ο αγγελος εν ⁹³ τω λιθω εκαθητο	191	Anatolikon
356	βαρ	τι απεδοκιμασατε τον λιθον τον ακρογωνιαιον	191	Anatolikon
357	βαρ	η μεν ημερα του παθους σου χριστε	191	Anatolikon ⁹⁴

⁸⁴ ευλογουντες A, D

⁸⁵ *sic* .φραγιθεντος

⁸⁶ om. A; D f. 289v

⁸⁷ το ζωοδοχον σου μνημα A; το ζωοδοχω σου ταφω D

⁸⁸ om. A; D f. 289v

⁸⁹ only text; om. A; D f. 290r

⁹⁰ only text; om. A; D f. 290r

⁹¹ only text; om. A; D f. 290r

⁹² εν το ταφω D

⁹³ επι D

⁹⁴ only text; om. A. D f. 291v; S f. 201r (S= Sinai gr. 1231, Library of the Monastery of St. Catherine)

358	βαρ	εκ των βαθεων του Αδου κεκραγως	191v	Anatolikon ⁹⁵
359	βαρ	αινεσατωσαν ⁹⁶ εθνη και λαοι	191v	Anatolikon ⁹⁷
360	πλ δ	ο εκ θεου πατρος λογος προ των αιωνων γεννηθεις	191v	Anatolikon
361	πλ δ	την εκ νεκρων σου αναστασιν δοξολογουμεν χριστε	192	Anatolikon
362	πλ δ	σε δοξαζομεν κυριε τον εκουσιως δι' ημας	192	Anatolikon
363	πλ δ	δοξα σοι χριστε σωτηρ υιε θεου μονογενες	192	Anatolikon
364	πλ δ	επαθες δια σταυρου ο απαθης τη θεοτητι	192	Anatolikon
365	πλ δ	προσκυνω και δοξαζω και ανυμνω χριστε	192	Anatolikon
366	πλ δ	τω ζωοδοχω σου μνημα ⁹⁸ φρουρουντες	192v	Anatolikon
367	πλ δ	πορευθεντος σου εν πυλαις αδου κυριε	192v	Anatolikon
368	πλ δ	τον εκ νεκρων ανασταντα / η γαρ ⁹⁹ σαρκα και ψυχην	192v	Anatolikon ¹⁰⁰
369	πλ δ	τον εκ νεκρων ανασταντα / ο γαρ λογος και θεος	193	Anatolikon ¹⁰¹
370	πλ δ	δεσποτης υπαρχων ουρανου και γης ακαταληπτε	193	Anatolikon ¹⁰²
371	α	αγαλλιασθω η κτισις ουρανοι ευφραινεσθωσαν	193	Alphabetikon
372	α	βασιλευς υπαρχων ουρανου και γης ακαταληπτε	193v	Alphabetikon
373	α	γυναικες θεοφοροι μυρα φερουσαι	193v	Alphabetikon
374	α	ιδου πεπληρωται η του ησαιου προρρησις	193v	Theotokion Apostichon for Sunday Vespers
375	β	δια ξυλου σωτηρ κατηγορησας την του ξυλου	194	Alphabetikon
376	β	εν τω σταυρω χριστε φανεις καθηλωμενος	194	Alphabetikon
377	β	ζωοδοτα χριστε εκουσιως παθος υποστας	194	Alphabetikon
378	β	ω θαυματος και νου παντων των παλαι θαυματων	194	Theotokion Apostichon for Sunday Vespers

⁹⁵ only text; om. A; D f. 291v; S f. 201r

⁹⁶ επαινεσατωσαν A; αιπενεσατωσαν D

⁹⁷ only text; om. A; D f. 292r; S f. 201r

⁹⁸ το ζωοδοχον σου μνημα A; τω ζωοδοχω σου ταφω D

⁹⁹ ει γαρ D

¹⁰⁰ om. A; D f. 293v; S f. 202r

¹⁰¹ only text; om. A; D f. 293v; S f. 201

¹⁰² only text; om. A; D f. 294r; S f. 202v

379	γ	η ζωοδοχος σου εγερσις κυριε την οικουμενην	194v	Alphabetikon
380	γ	θεος υπαρχων αναλλοιωτος σαρκι πασχων ηλλοιωσαι	194v	Alphabetikon
381	γ	ινα το γενος ημων εκ του θανατου χριστε λυτρωσις	194v	Alphabetikon
382	γ	ασπορως εκ θειου πνευματος βουλησει δε πατρος	195	Theotokion Apostichon for Sunday Vespers
383	δ	κρεμαμενος επι ξυλου μονε δυνατε	195	Alphabetikon
384	δ	λαος παρανομος χριστε σε πιλατω προδωσας	195	Alphabetikon
385	δ	μετα δακρυων γυναικες καταλαβουσαι το μνημα	195	Alphabetikon
386	δ	νευσον παρακλησεσι σων οικετων παναμωμε	195v	Theotokion Apostichon for Sunday Vespers
387	πλ α	νυγισα σου η πλευρα ζωοδωτα	195v	Alphabetikon
388	πλ α	ξενη σου η σταυρωσις και η εν αδου καθοδος	196	Alphabetikon
389	πλ α	ο δι' ημας σαρκι παθος δεξαμενος	196	Alphabetikon
390	πλ α	ναος και πυλη υπαρχεις παλατιον και θρονος	196	Theotokion Apostichon for Sunday Vespers
391	πλ β	πυλας συντριψας χαλκας και μοχλους του αδου	196v	Alphabetikon
392	πλ β	ρευσεωσ ημας τοις (sic) ¹⁰³ παλαι χριστε επανορθωσαι	196v	Alphabetikon
393	πλ β	σταυρωθεις ως εβουληθης χριστε	196v	Alphabetikon
394	πλ β	ο ποιητης και λυτρωτης μου παναγνε χριστος	197	Theotokion Apostichon for Sunday Vespers
395	βαρ	τον ανασταντα εκ νεκρων και φωτισαντα	197	Alphabetikon
396	βαρ	υπο τον αδην κατελθων χριστε θανατον εσκυλευσας	197	Alphabetikon
397	βαρ	φοβερος ωφθης κυριε εν ταφω κειμενος	197	Alphabetikon
398	βαρ	υπο την σην δεσποινα σκεπην παντες οι γηγενεις	197v	Theotokion Apostichon for Sunday Vespers
399	πλ δ	χριστον δοξολογησωμεν τον ανασταντα εκ νεκρων	197v	Alphabetikon
400	πλ δ	ψαλμοις και υμνοις δοξολογουμεν χριστε	197v	Alphabetikon
401	πλ δ	ω δεσποτα των απαντων ακαταληπτε ποιητα ουρανου	197v	Alphabetikon
402	πλ δ	ανυμφευτε παρθενε η τον θεον αφραστως συλλαβουσα σαρκι	198	Theotokion Apostichon for Sunday Vesper
403	α	εν τω θλιβεσθαι με εισακουσον μου των οδυνων	198	Anabathmoi, Ant 1 in α
404	α	τοις ερημικοις απαυστως ο θειος ποθος	198	Anabathmoi, Ant 1 in α
405	α	αγιω πνευματι τιμη και δοξα ωσπερ πατρι	198	Anabathmoi, Ant 1 in α

¹⁰³ της Α

406	α	εις τα ορη των σων υψωσας με νομων	198	Anabathmoi, Ant 2 in α
407	α	δεξια σου χειρι λαβον σοι λογε φυλαξον με	198	Anabathmoi, Ant 2 in α
408	α	αγιω πνευματι πασα η κτισις καινουργειται	198	Anabathmoi, Ant 2 in α
409	α	επι τοις ειρηκοσι μοι οδευσωμεν εις αυλας του κυριου	198	Anabathmoi, Ant 3 in α
410	α	επι οικον δαβιδ φοβος μεγας εκει γαρ θρονων	198v	Anabathmoi, Ant 3 in α
411	α	αγιω πνευματι τιμη προσκυνησις δοξα και κρατος	198v	Anabathmoi, Ant 3 in α
412	β	εν τω ουρανω τα ομματα εκπεμπω μου της καρδιας	198v	Anabathmoi, Ant 1 in β
413	β	ελεησον ημας τους πταιοντας σοι πολλα	198v	Anabathmoi, Ant 1 in β
414	β	αγιω πνευματι το βασιλευειν πελει το αγιαζειν	198v	Anabathmoi, Ant 1 in β
415	β	ει μη οτι κυριος ην εν ημιν τις ικανος σωος φυλακθηναι	198v	Anabathmoi, Ant 2 in β
416	β	τοις οδουσιν αυτων μη παραδος σωτηρ	198v	Anabathmoi, Ant 2 in β
417	β	αγιω πνευματι ζωαρχια και γερας παντα γαρ τα κτιστα	198v	Anabathmoi, Ant 2 in β
418	β	οι πεποιθοτες επι κυριον εοικασιν ορει τω αγιω	199	Anabathmoi, Ant 3 in β
419	β	εν ανομiais χειρας αυτων μη εκτεινατωσαν	199	Anabathmoi, Ant 3 in β
420	β	αγιω πνευματι προσπηγαζει πασα σοφια	199	Anabathmoi, Ant 3 in β
421	γ	την αιχμαλωσιαν σιων συ εξειλου εκ βαβυλωνος καμε	199	Anabathmoi, Ant 1 in γ
422	γ	εν τω νοτω οι σπειροντες δακρυσιν	199	Anabathmoi, Ant 1 in γ
423	γ	αγιω πνευματι πασα αγαθοδωρια ως πατρι	199	Anabathmoi, Ant 1 in γ
424	γ	εαν μη κυριος οικοδομηση οικον	199	Anabathmoi, Ant 2 in γ
425	γ	του καρπου της γαστρος τω πνευματι	199	Anabathmoi, Ant 2 in γ
426	γ	αγιω πνευματι ενθεωρειται πασα αγιοτης σοφια	199	Anabathmoi, Ant 2 in γ
427	γ	οι φοβουμενοι τον κυριον μακαριοι τριβους	199v	Anabathmoi, Ant 3 in γ
428	γ	κυκλω της τραπεζης σου ευφρανθητι	199v	Anabathmoi, Ant 3 in γ
429	γ	αγιω πνευματι ο πας πλουτος της δοξης	199v	Anabathmoi, Ant 3 in γ
430	δ	εκ νεοτητος μου πολλα πολεμει με παθη	199v	Anabathmoi, Ant 1 in δ
431	δ	οι μισουντες σιων αισχυνθητε απο του κυριου	199v	Anabathmoi, Ant 1 in δ
432	δ	αγιω πνευματι πασα ψυχη ζωουται	199v	Anabathmoi, Ant 1 in δ
433	δ	εκεκραξα σοι κυριε θερμωσ εκ βαθους ψυχης μου	199v	Anabathmoi, Ant 2 in δ

434	δ	επι τον κυριον ελπιδα πας τις κεκτημενος	199v	Anabathmoi, Ant 2 in δ ¹⁰⁴
435	δ	η καρδια μου προς σε λογε υψωθητω	200	Anabathmoi, Ant 3 in δ
436	δ	επι την μητερα αυτου ως εχει τις στοργην	200	Anabathmoi, Ant 3 in δ
437	δ	αγιω πνευματι θεωγνωσιας πλουτος θεωριας	200	Anabathmoi, Ant 3 in δ
438	πλ α	εν τω θλιβεσθαι με δαυίτικως αδω σοι σωτηρ μου	200	Anabathmoi, Ant 1 in πλ α
439	πλ α	τοις ερημικοις ζωη μακαρια εστιν	200	Anabathmoi, Ant 1 in πλ α
440	πλ α	αγιω πνευματι περικρατειται παντα τα ορατα	200	Anabathmoi, Ant 1 in πλ α
441	πλ α	εις τα ορη ψυχη αρθωμεν δευρο εκεισε	200	Anabathmoi, Ant 2 in πλ α
442	πλ α	δεξια σου χειρ καμοι χριστε ηπταμενης (sic) ¹⁰⁵	200	Anabathmoi, Ant 2 in πλ α
443	πλ α	αγιω πνευματι θεολογουντες φωμεν συ ει θεος	200	Anabathmoi, Ant 2 in πλ α
444	πλ α	επι τοις ειρηκοσι μοι εις τας αυλας προβωμεν	200	Anabathmoi, Ant 3 in πλ α
445	πλ α	επι οικον δαυιδ τα φοβερα τελεσιουργειται	200v	Anabathmoi, Ant 3 in πλ α
446	πλ α	αγιω πνευματι ζωαρχικη αξια	200v	Anabathmoi, Ant 3 in πλ α
447	πλ β	εν τω ουρανω τους οφθαλμους μου αιρω	200v	Anabathmoi, Ant 1 in πλ β
448	πλ β	ελεησον ημας τους εξουθενημενους	200v	Anabathmoi, Ant 1 in πλ β
449	πλ β	αγιω πνευματι πανσωστικη αιτια	200v	Anabathmoi, Ant 1 in πλ β
450	πλ β	οιμοι (sic) ¹⁰⁶ οτι κυριος ην εν ημιν ουδεις ημων	200v	Anabathmoi, Ant 2 in πλ β
451	πλ β	τοις οδουσιν αυτων μη μου ληφθητω η ψυχη	200v	Anabathmoi, Ant 2 in πλ β
452	πλ β	αγιω πνευματι ενθεωσις τοις πασιν	200v	Anabathmoi, Ant 2 in πλ β
453	πλ β	οι πεποιθοτες επι κυριον εχθροις φοβεροι	201	Anabathmoi, Ant 3 in πλ β
454	πλ β	εν ανομοιαις χειρας αυτων ο των δικαιων κληρος	201	Anabathmoi, Ant 3 in πλ β
455	πλ β	αγιω πνευματι το κρατος επι παντας	201	Anabathmoi, Ant 3 in πλ β
456	βαρ	την αιχμαλωσιαν σιων εκ πλανης επιστρεψας	201	Anabathmoi, Ant 1 in βαρ
457	βαρ	εν τω νοτω ο σπειρων θλιψεις νηστειας μετα δακρυων	201	Anabathmoi, Ant 1 in βαρ
458	βαρ	αγιω πνευματι πηγη των θειων θησαυρισματων	201	Anabathmoi, Ant 1 in βαρ

¹⁰⁴ om. δ αγιω πνευματι αναβλυζει τα της χαριτος Anabathmoi, Ant 2 in δ

¹⁰⁵ καμε χριστε ιπταμενη A

¹⁰⁶ ει μη A

459	βαρ	εαν μη κυριος οικοδομηση οικον τον της ψυχης ¹⁰⁷
460	βαρ	του καρπου της γαστρος τω πνευματι
461	βαρ	αγιω πνευματι τα συμπαντα το ειναι εχει
462	βαρ	οι φοβουμενοι τον κυριον οδους ζωης ευροντες
463	βαρ	κυκλω της τραπεζης σου ως στελεχη βλεπων
464	βαρ	αγιω πνευματι βυθος χαρισματων πλουτος
465	πλ δ	εκ νεοτητος μου ο εχθρος με πειραζει
466	πλ δ	οι μισουντες σιων γεννηθητωσαν δη πριν
467	πλ δ	αγιω πνευματι το ζην τα παντα φως εκ φωτος
468	πλ δ	εκεκραξα σοι κυριε προσχες κλινον μοι
469	πλ δ	επι τον κυριον ο εσχηκως ελπιδα
470	πλ δ	αγιω πνευματι θεολογιας ¹⁰⁸ μονας τρισαγια
471	πλ δ	η καρδια μου τω φοβω σου σκεπεσθω
472	πλ δ	επι την μητερα αυτου γη ¹⁰⁹ δυνων πας
473	πλ δ	αγιω πνευματι πας τις θειος βλεπει
474	πλ δ	ιδου δη τι καλον η τι τερπονν
475	πλ δ	του ενδυματος αυτου ο τα κρινα του αγρου κοσμων
476	πλ δ	αγιω πνευματι ενοειδει αιτιαι

201	Anabathmoi, Ant 2 in βαρ
201	Anabathmoi, Ant 2 in βαρ
201	Anabathmoi, Ant 2 in βαρ
201v	Anabathmoi, Ant 3 in βαρ
201v	Anabathmoi, Ant 3 in βαρ
201v	Anabathmoi, Ant 3 in βαρ
201v	Anabathmoi, Ant 1 in πλ δ
201v	Anabathmoi, Ant 1 in πλ δ
201v	Anabathmoi, Ant 1 in πλ δ
201v	Anabathmoi, Ant 2 in πλ δ
201v	Anabathmoi, Ant 2 in πλ δ
202	Anabathmoi, Ant 2 in πλ δ
202	Anabathmoi, Ant 3 in πλ δ
202	Anabathmoi, Ant 3 in πλ δ
202	Anabathmoi, Ant 3 in πλ δ
202	Anabathmoi, Ant 4 in πλ δ
202	Anabathmoi, Ant 4 in πλ δ
202	Anabathmoi, Ant 4 in πλ δ

Stichera Prosomoia of Triodion

477	β	εγκρατεια την σαρκα ταπεινωσαι παντες	202v	Cheese Sunday Expulsion of Adam
478	β	εμαυτον απελπιζω εννων τα εργα μου κυριε	202v	Cheese Sunday Expulsion of Adam
479	β	τον της νηστειας καιρον φαιδρωσ απαρξωμεθα	202v	Cheese Sunday Expulsion of Adam
480	β	πασαν αμαρτιαν διεπραξαμην παντας υπερεβην	203	First Week in Lent

¹⁰⁷ οικον των αρετων D

¹⁰⁸ θεολογια A

¹⁰⁹ γην D

481	β	ομβρους μοι παρασχου χριστε δακρυων	203	First Week in Lent
482	πλ α	δευτε προθυμωσ, το στερρον οπλον της νηστειας	203	First Week in Lent
483	β	βρωσει παλαι πικρα, εξοικισθεντες παραδεισου	203v	First Week in Lent
484	β	ξυλου βρωσει ποτε αποικισθεντες παραδεισου	203v	First Week in Lent
485	β	της εγκρατειας την τρυφην καμοι λογε δωρησαι ¹¹⁰	203v	First Week in Lent
486	β	φεγγοβολουσ υμασ ωσ αστραπασ εισ παντα κοσμου	204	First Week in Lent
487	β	αρετων ηλιου προσεπιβασ αρματι παλαι	204	First Week in Lent
488	πλ α	αποστολοι θειοι του κοσμου θερμοτατοι πρεσβευται	204v	First Week in Lent
489	β	τον σκοτισθεντα με ταισ απαταισ του πολεμητοροσ	204v	First Week in Lent
490	β	καθαπερ αμπελοσ επι ξυλου κρεμαμενοσ	204v	First Week in Lent
491	β	ω του σταυρου σου τη δυναμει ουτοσ γαρ εξηνηθησεν ¹¹¹	205	First Week in Lent
492	πλ β	τα των νηστειων νυν δισεβδομα φαιδρωσ	205	Orthodoxy Sunday
493	πλ δ	ο αγαγων θεοσ ημασ και νυν του χρονου περιοδο	205	Second Week in Lent
494	γ	καιροσ ευφροσυνοσ της νηστειας	205v	Second Week in Lent
495	γ	των θειων αποστολων κυριε δεησεσιν	205v	Second Week in Lent
496	γ	μεγαλη και φορικτη σου κυριε ¹¹² η ελευσι	206	Second Week in Lent
497	πλα	κυριε τον ζωοποιο	206	Second Week in Lent
498	πλδ	αμετρητα σοι πταισασ αμετρητοισ κολασεισ	206	Second Sunday in Lent
499	πλδ	εμε τον πλανηθεντα επι ορη δεινων παραπτωσεων ¹¹³	206	Second Sunday in Lent
500	πλ δ	νηστειας εναρξαμενοι εβδομαδοσ της τριτησ	206v	Second Sunday in Lent
501	γ	δευτε απαντεσ κυμβαλοισ ψαλμικοισ	206v	Third Week in Lent
502	γ	κυριε ο σταυρω κτεινασ τον δολιο	207	Third Week in Lent
503	γ	τετρωμαι ηδονησ ρομφαια κυριε	207	Third Week in Lent
504	β	τη εγκρατεια (sic) ¹¹⁴ κυριε τασ ψυχασ φωτισθεντεσ	207	Third Week in Lent

¹¹⁰ χαρισαι A

¹¹¹ ουτοσ εξενθησεν D

¹¹² δεσποτα A

¹¹³ παραβασεων A

¹¹⁴ τη νηστεια A; δι'εγρατειασ D

505	πλ β	αποστολοι του σωτηρος φωστηρες οικουμενης	207	Third Week in Lent
506	α	την τριτην των σεπτων νηστειων εβδομαδα	207v	Third Week in Lent
507	γ	μεγιστον θαυμα το ξυλον οραται	207v	Third Sunday in Lent
508	πλ δ	νυν τον σταυρον προσκυνουντες παντες κραυγαζομεν	208	Fourth Week in Lent
509	α	ον παλαι μωσης (<i>sic</i>) ¹¹⁵ προτυπωσας εν ταις παλαμαις	208	Fourth Week in Lent
510	βαρ	σημερον τον σταυρον του κυριου	208	Fourth Week in Lent
511	δ	τον σον σταυρον τον τιμιον ¹¹⁶ αξιωθεντες εν χαρα	208v	Fourth Week in Lent
512	γ	μεγιστους εν καιρω πιστοι επεργασωμεθα ¹¹⁷	208v	Fourth Sunday in Lent
513	γ	τον χρονον της νηστειας νυν υπερμεσασαντες	208v	Fourth Sunday in Lent
514	βαρ	υπερμεσασαντες ταυτην την ιεραν την νηστειαν περιοδον	209	Fourth Sunday in Lent
515	γ	ο δους ημιν της νηστειας την χρονον	209	Fourth Sunday in Lent
516	γ	ως ο τυφλος εκ καρδιας σου κραζω	209	Fifth Week in Lent
517	β	η θεοφωτος χαρις ημιν της εγκρατειας σημερον	209	Fifth Week in Lent
518	β	τον ζωηφορον σταυρον αινουμεν σου κυριε	209v	Fifth Week in Lent
519	πλ δ	αποστολοι πανευφημοι οι του κοσμου πρεσβευται	209v	Fifth Week in Lent
520	πλ β	τον ζωοποιον προσκυνουντες σου σταυρον	210	Fifth Week in Lent
521	α	την εκτην των σεπτων νηστειων εβδομαδα	210	Sixth Week (Sunday) in Lent
522	πλ α	κυριε περαν ιορδανου σαρκι διατριβων	210	Sixth Week in Lent
523	γ	σημερον εναπειψυξεν ο λαζαρος	210v	Sixth Week in Lent
524	πλ β	δισημερευει λαζαρος εν τω ταφω	210v	Sixth Week in Lent
525	πλ δ	ο σεραφιμ τοις ανω φοβερους χριστε	210v	Sixth Week in Lent

Stichera Dogmatika

526	α	την παγκοσμιον δοξαν την εξ ανθρωπων σπαρεισαν	211	Dogmatikon
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¹¹⁵ ο μωσης A

¹¹⁶ τον αγιον A

¹¹⁷ επιδειξωμεθα A

527	α	παρθενικη πανηγυρις σημερον αδελφοι	211	Dogmatikon
528	β	ω του μεγαιστου μυστηριου βλεπων τα θαυματα	211v	Dogmatikon ¹¹⁸
529	γ	μεγιστον θαυμα παρθενος τεκουσα και το τεχθεν	212	Dogmatikon
530	γ	χαιρις αγια παρθενομητηρ μαρια	212	Dogmatikon ¹¹⁹
531	δ	ο συν πατρι και πνευματι δοξολογουμενος υιος	212v	Dogmatikon
532	δ	μεγα και παραδοξον το επι σοι γενομενον θαυμα	213	Dogmatikon ¹²⁰
533	πλα	αι περι σου προφητειαι επληρωθησαν παναγια	213	Dogmatikon ¹²¹
534	πλ α	την θεοπρεπη και σεβασμιον κορην υμνησωμεν	213v	Dogmatikon ¹²²
535	πλ β	αξιον εστιν ως αληθως μακαριζειν σε την θεοτοκον	213v	Dogmatikon
536	πλ β	δευτε παντα τα εθνη εν φωνη αγαλλιασεως	214	Dogmatikon ¹²³
537	βαρ	φρικτον και αρρητον οντως	214v	Dogmatikon ¹²⁴
538	πλ δ	την θεοτοκον μαριαν παντες τιμησωμεν	214v	Dogmatikon ¹²⁵

Stichera Eothina

539	α	εις το ορος τοις μαθηταις επειγομενοις	215 ¹²⁶	Eothinon 1
540	β	μετα μυρων προσελθουσαις	215	Eothinon 3
541	γ	της μαγδαληνης μαριας την του σωτηρος	215v	Eothinon 3
542	δ	ορθρος ην βαθυς και αι γυναικες ηλθον	215v	Eothinon 4
543	πλ α	ω των σοφων σου κριματων χριστε	216	Eothinon 5
544	πλ β	η οντως ειρηνη συ χριστε προς ανθρωπους θεου	216v	Eothinon 6

¹¹⁸ om.. A, D; M f. 225r (M= Meteora 291, Library of Metamorfoseos)

¹¹⁹ om. A, D, M

¹²⁰ om. A, D; M f. 225v

¹²¹ om. A, D, μ

¹²² om. A, D; M f. 226 r

¹²³ om. D, M;

¹²⁴ om. A; M f. 226v

¹²⁵ om. D; M f. 226v

545	βαρ	ιδου σκοτια και πρωι και τη προς το μνημειον	216v	Eothinon 7
546	πλ δ	τα της μαριας δακρυα ου ματην χεινται θερμωσ	217	Eothinon 8
547	πλ α	ωσ επ' εσχατων των χρονων ουσης οψιασ σαββατων	217	Eothinon 9
548	πλ β	μετα την εις αδου καθοδον και την εκ νεκρων αναστασιν	217v	Eothinon 10
549	πλ δ	φανερων εαυτον τοις μαθηταις ο (sic) σωτηρ ¹²⁷	218	Eothinon 11
550	πλ α	ορωσα σε η κτισις απασα εν βηθλεεμ σαρκι τικτομενον	218v	Christmas
551	πλ δ	κυριε εν βηθλεεμ παραγεγονασ εν τω σπηλαιω	218v	Christmas
552	πλ δ	τα των αγγελων στρατευματα εξισταντο επι το ορωμενον	218v	Jan 6 Epiphany

Kyrie Ekekraxa

553	α	κυριε εκεκραξα προς σε	219v	Kyrie Ekekraxa (1 verse)
554	α	κυριε εκεκραξα προς σε	219v	Kyrie Ekekraxa Heteron (1verse)
555	β	κυριε εκεκραξα προς σε	219v	Kyrie Ekekraxa (1verse)
556	γ	κυριε εκεκραξα προς σε	219v	Kyrie Ekekraxa (1verse)
557	(δ)	κυριε εκεκραξα προς σε	220	Kyrie Ekekraxa (1verse)
558	πλα	κυριε εκεκραξα προς σε	220	Kyrie Ekekraxa (1verse)
559	πλ β	κυριε εκεκραξα προς σε	220	Kyrie Ekekraxa (1verse)
560	βαρ	κυριε εκεκραξα προς σε	220	Kyrie Ekekraxa (1verse)
561	πλ δ	κυριε εκεκραξα προς σε		

¹²⁶ Change of scribe until the end of MS.

¹²⁷ σου σωτηρ Α

APPENDIX II

Marian chants - Musical transcriptions and comparisons

N. 1 - Δεῦτε πάντες οἱ πιστοί (λαοί)

Mode IV

Feast: Nov 21st
The Entrance of Theotokos at the Temple
Ascribed to
George of Nicomedia

A B

a b

Br81
f. 34v

Δευ - τε παν - τες οι πι - στοι . Την μο - νην α - μω - μη - τον

A139
f. 54

Την μο - νην α - μω

D
f. 63v

P220
f. 27v

α

M291
f. 42

Την μο - νην α - μω

S1218
f. 48v

Την μο - νην α - μω

EBE883
f. 64v-65r

Την μο - νην α - μω - τον

Br81

εγ-κω - μι - α - σω - μεν λη • Την εκ - τον προ-φη - των _____

A

D

P

M

S

E

εγ - κω - μι - α - σω - μεν.

Chord progression: C (with b) and D.

Br81

προ - κη - ρυ - χθει - σαν και εν να - ω προς - ε - νε - χθει - σαν •

A

D

P

χθει - σαν. χθει - σαν.

M

νε χθει - σαν.

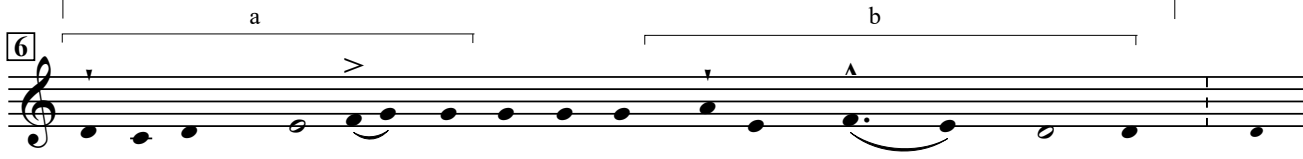
S

χθη ω προς—

E

C1

Br81



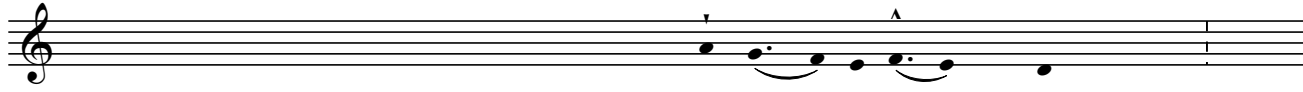
6

a b

Την προ-αι - ω - νων προ - ο - ρι - σθη-σαν μη - τε - ραν •

λῆ

A

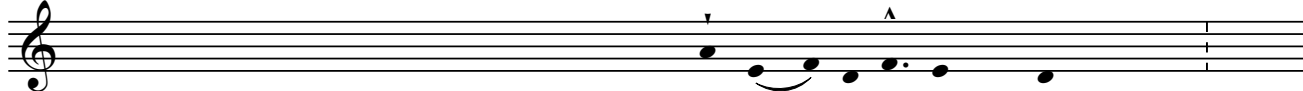


σθει-σαν μη-τε - ραν.

D

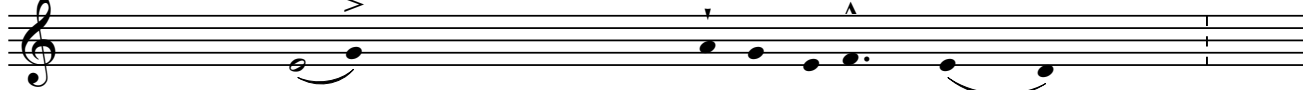


P



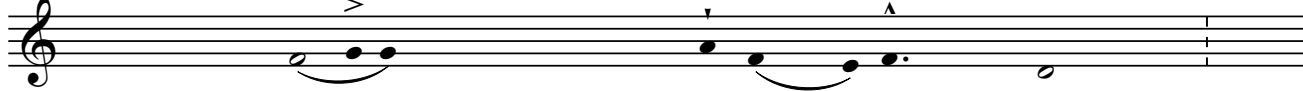
σθει-σαν μη-τε - ρα.

M



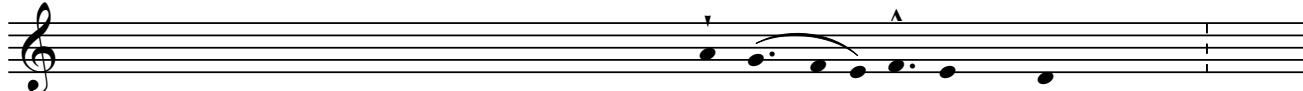
ω σθη-σαν μη-τε - ραν.

S



ω σθη-σαν μη

E



σθη-σαν μη

Br81

C2

B+A

b1

b of B

A motif

7 8

καὶ ἐ-πε-σχα - των των χρο - νων α-να - δει-χθει - σαν Θε-ο - το-κον.

•

A

D

P

σχα

M

α-να - δι-χθη το - κον.

S

καὶ ἐ-πε-σχα α-να - δει-χθη το - κον.

E

Br81

B1

B2

9 10

Κυ - ρι - ε πρεσ - βε - ι - αις αυ - της • Την ει - ρη - νην

A

D

P

βε - ι - αις αυ - της.

M

βε ι

S

βε - ι

E

αις - αυ - της.

Br81

B2

B3

11

σου πα - ρα - σχου η - μιν και - το με - γα - ε - λε - ος.

A

σου πα - ρα - σχου η - μιν και

D

P

ρα - σχου η - ε - λε - ος.

M

ρα - σχου η - ε - λε - ος.

S

ρα - σκου η - μιν ος.

E

ρα - σκου μιν ος.

N. 2 - Σήμερον ἐκ ρίζης τοῦ Δαυῖδ

Mode II

Feast: Dec 9th
Conception of Ann
Ascribed to
Anatolius the Patriarch

Br 81
f.43r

11Bβ 2Θγ 11Bδ 34Aα 9Zγ 34Aα

Ση-με - ρον εκ ρι-ζης του Δα - υιδ · βα-σι - λι - κη πορ - φυ - ρις

Red Var
Br81

14Aα

βα - σι - λι - κη πορ - φυ - ρις

A139
f.64

14Aα 72+α

βα - σι - λι - κη πορ - φυ - ρις

D
f.76

14Aα 8Zα

βα - σι - λι - κη πορ - φυ - ρις

P220
f. 36v

14Aα

βα - σι - λι - κη πορ - φυ - ρις

M291
f. 47v

14Aα

βα - σι - λι - κη πορ - φυ - ρις

S1218
f. 57v

14Aα

βα - σι - λι - κη πορ - φυ - ρις

EBE883
ff. 76v-77r

14Aα

βα - σι - λι - κη πορ - φυ - ρις

B

14Αα 9Γε 16Λα

εκ - βλα-στη - σα - σα . του Ι - εσ - σαι βλα - στα - νην_ α -

RV

A

16Ηα

στα - νην_ α_

D

16Ηα

στα - νην α

P

16Ηα

στα - νην_ α

M

εκ-βλα_ στα - νην α

S

16Ηα

εκ-βλα_ στα - νην α

E

16Ηα

στα - νην α_

B

6E 17Aε 7Γ 16Μα 4Αα 4Αα

παρ - χε - το - αν - θος — το μυ - στι - κον — εν η —

RV

A

παρ — μυ - στι - κον

D

P

16Μδ
μυ - στικον —

M

S

μυ - στι - κον

E

παρ —

B

9Εδ 53 2 Ιβ 7Αα

Χρι - στος ο Θε - ος η - μων ε - ξην - θη - σην

RV

A

23 15Αα 2 Ια

Χρι - στος ο Θε - ος η - μων θη - σην

D

23 15Δγ

Χρι - στος ο Θε - ος η - μων θη - σην

P

13Βα 15Δγ

Χρι - στος ο Θε - ος η - μων θη - σην

M

13Βα 15Δγ

Χρι - στος ο Θε - ος η - μων θη - σην

S

13Βα

Χρι - στος ο Θε - ος η - μων θη - σην

E

13Βα 15Αα

Χρι ο Θε - ος η - μων θη - σην

7Aa 1Aa

ο σωζωντας ψυχας χασημων :~

RV

A

D

P

M

ο σω

S

ο σω

E

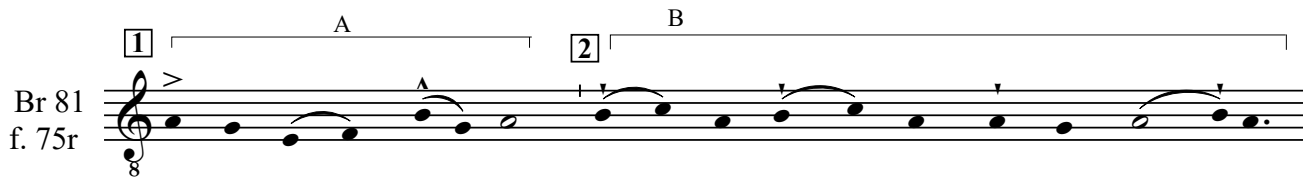
N. 3 - Λέγε Συμεών

Mode I

Feast: Feb 2nd
The Meeting of the Lord (Purification)

Ascribed to
Germanus the Patriarch

Br 81
f. 75r

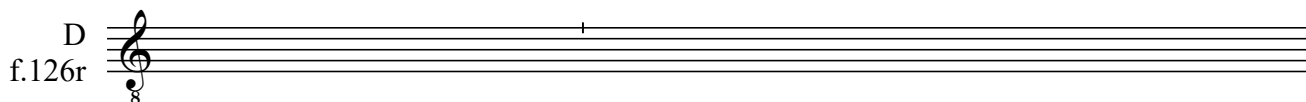


Λε - γε Συ - με - ών• τι - να φε - ρων εν αγ - κα - λαις

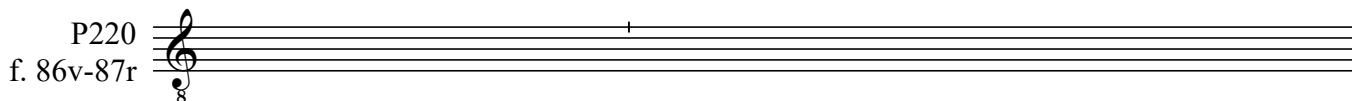
A139
f. 114r



D
f. 126r



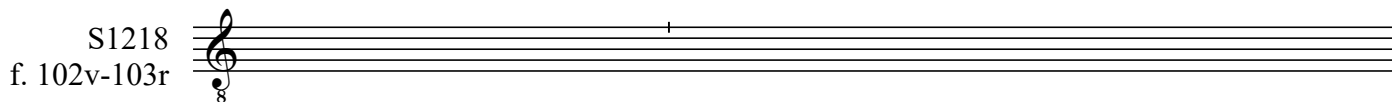
P220
f. 86v-87r



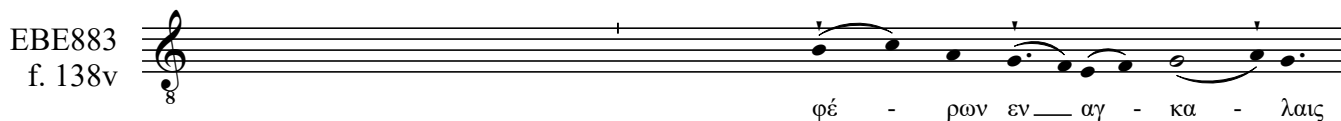
M291
f. 88r



S1218
f. 102v-103r



EBE883
f. 138v



B

εν_ τω να - ω α - γαλ - λη • τι - νι κρα-ζεις και βο-ας•

A

εν_ τω να - ω α - γαλ - λη•

D

P

M

S

E

εν_ τω να - ω α - γαλ - λη• και βο - ασ•

B

5 B1 6 D1

νυν η - λευ - θε - ρω - μαι ει - δον γαρ τον Σω - τη - ρα μου•

A

D1

νυν η - λευ - θε - ρω - μαι Σω - τη - ρα μου•

D

νυν η - λευ - θε - ρω - μαι Σω - τη - ρα μου•

P

νυν η - λευ - θε - ρω - μαι Σω - τη - ρα μου•

M

νυν η - λευ - θε - ρω - μαι τη - ρα μου•

S

νυν η - λευ - θε - ρω - μαι

E

ρω - μαι Σω - τη - ρα μου•

B

7 E C1

ου-τος ε - στιν ο εκ Παρ - θε - νου τε - χθεις •

A

ου-τος Παρ - θε - νου τε - χθεις•

D

Παρ - θε - νου τε - χθεις•

P

Παρ - θε - νου τε - χθεις•

M

ου-τος Παρ - θε - νου τε - χθεις•

S

Παρ - θε - νου τε - χθεις•

E

ου-τος Παρ - θε - νου τε - χθεις•

B2 C2

8 9

B

ου - τος ε - στιν• ο εκ Θε - ου Θε - ος Λο - γος •

E F

A

ου - τος ε - στιν• ο εκ Θε - ου

D

ου - τος ε - στιν•

P

ου - τος ε - στιν•

M

ου - τος ε - στιν•

S

ου - τος ε - στιν• ος Λο - γος•

E

ου - τος ε - στιν• ο εκ Θε - ου

10

B3 C3

B

ο σαρ - κω - θε - ις δι' η - μας και σω - σης των αν - θρω - πων•

A

ο

E B

D

δι' η - μας και σω - σης των αν - θρω - πων•

P

M

S

δι' η - μας και

E

ο

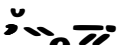
D2

11

B



Αυ - τον _____ προσ - κυ - νη - - - σω - μεν.



A



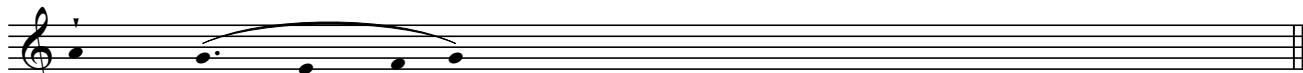
Αυ - τον _____ προσ - κυ - νη _____

D



Αυ - τον _____ προσ - κυ

P



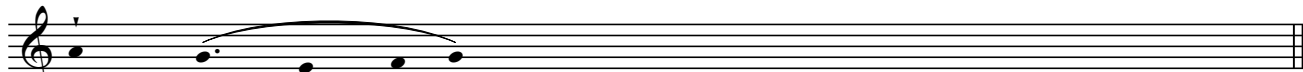
Αυ - τον _____

M



Αυ - τον _____ προσ - κυ - νη _____

S



Αυ - τον _____

E



Αυ - τον _____ προσ - κυ - νη _____

N. 4 - Ευαγγελίζεται ο Γαβριήλ

Mode II

Feast: March 25th
The Annunciation
Ascribed to
Cosmas the Monk

1 A 2 B

Br 81
f. 83v

8

Ευ-αγ-γε-λι - ξε-ται ο Γα - βρι - ηλ • τη Κε - χα-ρι - τω-με - νη — ση -

Red
Var

8

ση -

A139
f. 123v

8

τη Κε - χα-ρι

D
f. 135v

8

ση -

P 220
f. 97r

8

M291
f. 96r-v

8

ση -

S1218
f. 111v

8

τη Κε - χα-ρι ση -

EBE883
f. 152v

8

ση -

7 3 A1 D

με - ρον • Χαι - ρε α - νυμ - φευ - τε — Μη - τηρ και α - πει - ρο - γα - με •

7

με - ρον• α - νυμ

7

Χαι - ρε α - νυμ

7

με - ρον• Χαι - ρε α - νυμ

7

Χαι - ρε α - νυμ

7

με - ρον• Χαι - ρε α - νυμ

7

με - ρον• Χαι - ρε α - νυμ

7

με - ρον• Χαι - ρε α - νυμ

13 8 C 4 5 D1

B
 8
 μη — κα - τα - πλα - γης την — ξε - - - νη

Rv
 13 8
 μη — την —

A
 13 8 D1
 πλα - γης την — ξε

D
 13 8
 την — ξε

P
 13 8

M
 13 8
 πλα - γης την ξε

S
 13 8

E
 13 8

19 C1

μου μορ - φη • y μη - δε δει - λι - α - σης •

19

19

λι - α - σης—

19

λι - α - σεις•

19

λι - α - σεις•

19

19

19

λι - α - σεις—

B

24 6 D2

αρ - χαγ - γε - λος ει - μι .

Rv

24

αρ - χαγ

A

24

αρ - χαγ-γε - λος ει - με

D

24

αρ - χαγ - - - γε - λος ει - μι•

P

24

αρ - χαγ - - - γε - λος ει - μι•

M

24

αρ - χαγ - - - γε - λος ει - μι•

S

24

α - ρχαγ - - - γε - λος ει - μι•

E

24

α - ρχαγ - - - γε - λος ει - μι•

31 7 D3

ο - φις — ε - ξη - πα - τη - σεν Ευ - αν πο - τε . Ὡ

31

31

31

31

σεν — Ευ

31

σεν — Ευ - - - - -

31

πα - τη - σεν — Ευ - - - - -

31

B

36

D4

E

Νυν ευ - αγ - γε - λι - ζο - μαι σοι την χα - ραν και με - νης α -

Rv

36

A

36

την χα - ραν με - νης α

D

36

P

36

με - νης α

M

36

μαι σοι την χα - ραν με - νης α -

S

36

μαι σοι με - νης α

E

36

την χα - ραν

41 8 F

B

φθο - ρος • και_ τε - ξη τον_ Κυ - ρι - ον_ α - χρα - ντε.

41

Rv

41

A

υ_

41

D

υ_

41

P

υ_

41

M

φθο - ρος • τον Κυ_

41

S

και τε - ξη τον Κυ_

41

E

και τε - ξη υ_

N. 5 - Φρένα καθάραντες καὶ νοῦν

Mode II

Feast: July 2nd
Deposition of Theotokos' Garment

Ascribed to
Byzantios

Br 81
f. 92v

Φρε - - - ναν κα - θα - ραν - τες και νουν . ḡ

A 139
f. 143v

D
f. 155

κα - θα___

P 220
f. 116v

M 129
f. 111v

S 1218
f. 129

EBE 883
f. 143v

1 29Γ 53Αα 34Ββ 14 + a 2

B

συν τοις Αγ - γε - λοις και η - μεις πα - νη - γυ - ρι - σω - μεν .

34Γα 14Αα

A

συν τοις Αγ - γε - γυ - ρι

37 14Αα

D

συν τοις γυ - ρι

37 14Αα

P

συν τοις Αγ - γε - γυ ρι

34Γα

M

συν τοις Αγ - γε - ρι

14Αα

S

γυ - ρι

34Γα 14Αα

E

συν τοις Αγ - γε - γυ - ρι

B

31 17Γγ 18Αα 4 53Αα

φαι - δρωσ εξ - αρ - χον - τες δα - βι - τι - κην με-λω - δι - αν .

A

17Γγ + aba

αρ _____

D

φαι _____

P

17Γγ + aba

αρ _____

M

17Γγ + ab

αρ _____

S

17Γγ + ab

αρ _____ κην με-λω - δι - αν• _____

E

B

5 25 6AB 6 8Γζ 8Γζ 3Δ

τη νε - α - νι - δι νυμ - φην του παμ - βα - σι - λε - - ως Χρι - στου

A

6ABβ 36β 3A

φην του παμ - βα - σι Χρι -

D

6ABβ

α - νι φην του παμ - βα - σι

P

6ABβ

φην

M

6ABβ

φην του παμ - βα - σι λε

S

6ABβ 36β

φην του παμ - βα - σι

E

6ABβ 36β

φην του παμ - βα - σι

B

1Αα¹ 52Εβ

7

του Θε - ου η - μων . α - να - στη - θι Κυ - ρι - ε

A

σου του Θε

D

P

M

μων*

S

E

8 72 1 15Αβ 2Ηβ 9 49β 10

B
λε - γον - τες εις την α - να - παυ - σιν σου • συ και η κι - βω - τος •

A

D
εις την

P

M
34Αβ
λε - γον - τες εις την

S
34Αβ
λε - γον - τες εις την

E
λε - γον - τες εις την

B

1Γα¹ 11Bγ/α 11Bγ/α

του α - γι - ας μα - τος σου . ως γαρ πα - λα - τι ον τερ -

A

17Ba

του α - γι - ας τερ

D

17Ba 11Bγ

του α - γι - ας τι ον τερ -

P

17Ba 11Bγ

του α - γι - ας τι ον τερ -

M

17Ba 11Bγ

του α - γι - ας τι ον τερ

S

17Ba 11Bγ

του α - γι - ας τι ον τερ

E

17Ba

του α - γι - ας

B

510

12 45?

2Αα 2Αα

πνον· ταν - την κα - τε - κλη-ρω - σας·

A

D

πνον·

P

πνον· ταν

M

S

ταν

E

9Aα 19 4Bβ 14 7Aα 6Γβ

B

γ και κα - τε - σκη - νω - σας αυ - την . λπ πο - λιν σου Δεσ - πο - τα .

A

λπ λιν _

D

P

M

S

E

B

15 17Ba 9Ζζ 16 9Γα 8Γε 7Γ

πε - ρι - ποι - ει - σθαι και - σκε - πειν • εκ πο - λε - μι - ων βαρ - βα - ρων

A

17Ζβ 9Ζδ

πε - ρι - ποι - ει εκ βαρ - βα - ρων

D

53Ba 8Γα

πε - ρι - ποι - ει σκε - πειν• εκ ων βαρ - βα - ρων

P

53Ba 9Ζβ 9Ζδ

πε - ρι - ποι - ει σκε - πειν• ων βαρ - βα - ρων

M

17Ζβ 53Ba 9Ζδ

πε - ρι - ποι - ει σκε - πειν• εκ πο - λε - μι - ων βαρ - βα - ρων

S

17Ba 9Ζβ 9Ζδ

πε - ρι - ποι - ει σκε - πειν• εκ πο - λε - μι - ων βαρ - βα - ρων

E

17Ζβ 53Ba 9Ζδ

πε - ρι - ποι - ει σκε - πειν• εκ βαρ - βα - ρων

17

5Aα

17Bα

1Bα

B

τη — κρα - ται - α δυν - α - μει — σου ταις ι - κε - σι - αις αυ - της •

A

D

P

5Bα

M

την κρα - ται - α δυν - α - μει — σου

5Bα

S

ται - α δυν - α - μει — σου

E

N. 6 - Ἄσατε λαοί
Mode I Plagal

Feast: Aug 15th
Dormition of the Theotokos
Ascribed to
Theophanes Graptus

Br 81
f.111r

A

1

B

Α - σα - τε λα - οι . τη Μη - τρι του Θε - ου η - μων .

Red
var

Θε - ου

A139
f.166r

οι

D f.176v
-177r

P 220
f.142r

M 291
f.128v

S 1218
f.148v

EBE 883
f.201v

B

α - σα - τε • ση - με - ρον • γαρ

Rv

A

α - σα - τε •

D

α - σα - τε •

P

α - σα - τε •

M

α - σα - τε •

S

α - σα - τε •

E

α - σα - τε •

B

3 D 4 E

την ο - λο - φω-τον ψυ - χην - αυ - της • εις τας α - χραν - τους πα - λα-μας

Rv

A

D

P

λα-μας

M

S

E

5 D1 6 A1 + B1 *accel.*

B

 του εξ αυ-της— σαρκω-θεν-τος α - νευ σπο-ρας— πα - ρα - τι - θη - σιν .

Rv

A

 σα - ρκω-θε - ντος α - νευ σπο-ρας— πα - ρα - τι— θη - σιν .

D

 θε - ντος α - νευ σπο - ρας— πα-ρα - τι - θη - σιν .

P

 θε - ντος α - νευ σπο-ρας— πα - ρα - τι - θη-σιν .

M

 θε - ντος α - νευ σπο-ρας— ρας πα-ρα - τι - θη - σιν .

S

 θε - ντος α - νευ σπο-ρας— πα - ρα - τι - θη - σιν .

E

 θε - ντος α - νευ σπο-ρας— πα - ρα - τι - θη - σιν .

B

ω — και πρε - σβευ - ει - α - δι - α - λει - πτως • δω ρε - θη - ναι τη οι - κου-

Rv

A

ω — και ει α - δι - α - λει - πτως •

D

ει α - δι - α —

mistake

P

ω — και

M

ω — και ει α - δι - α - λει - πτως •

S

ω — και ει α - δι - α λει - πτως • δω - ρε - θη - ναι τη οι - κου-

E

ω — και

B2

B

μη - νη ει - ρη - νην και το με - γα ε - λε - ος :~

Rv

και

A

και ε - λε - ος :~

D

και ε - λε - ος :~

P

ε - λε - ος :~

M

~

S

μη - νη ει - ρη - νην και ε - λε - ος :~

E

νην και ε - λε - ος :~

N. 7 - Ὡς στέφανον ὑπέρλαμπρον

Mode II

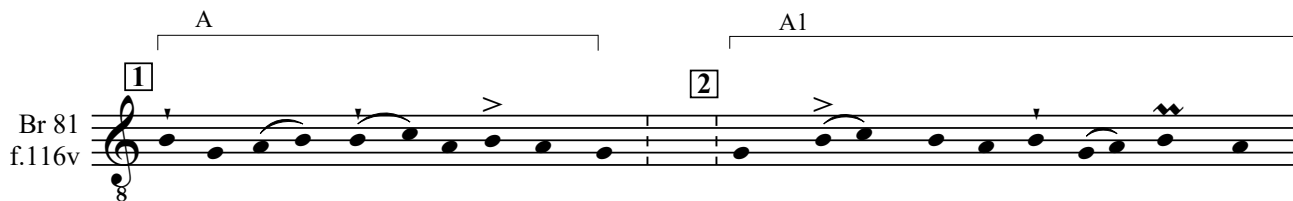
Feast: Aug 31st

Girdle of the Theotokos

Ascribed to

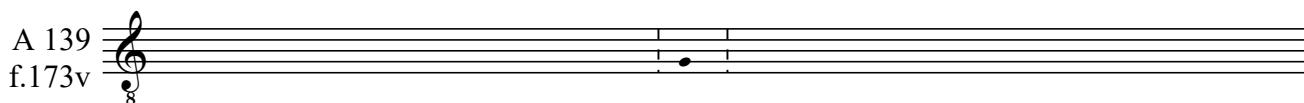
Cosmas the Monk

Br 81
f.116v

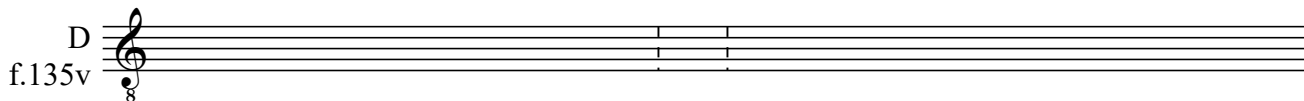


Ως στε-φα - νον_ υ-περ-λαμ-προν πα - να - χραν-τε Θε - ο - το - κε •

A 139
f.173v



D
f.135v

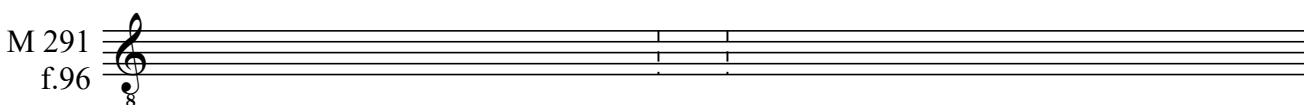


P 220
f.149v

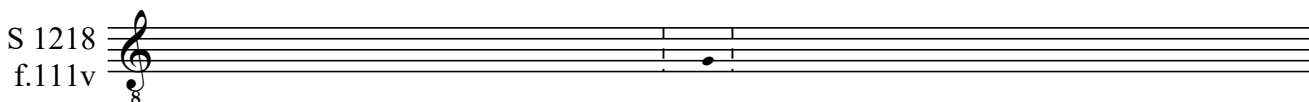


υ-περ - λαμ - προν

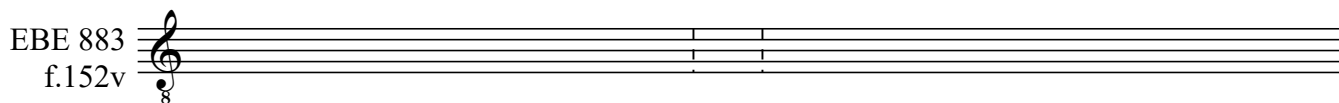
M 291
f.96



S 1218
f.111v



EBE 883
f.152v



B

3 (A) B B1 4 (A)

την Ζω - νην σου - την α - γι - αν • η Εκ - κλη - σι - α

A

D

P

M

S

E

B1

Musical staff for voice B, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values, including quarter, eighth, and half notes, some with slurs and accents. A fermata is placed over the final note of the phrase.

του Θε - ου _____ πε - ρι - ε - θε - το _____ .

Musical staff for voice A, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a half note and a quarter note, both with slurs and accents. A fermata is placed over the final note of the phrase.

το _____ .

Musical staff for voice D, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a half note and a quarter note, both with slurs.

ου _____

Musical staff for voice P, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a half note, a quarter note, and an eighth note, all with slurs and accents. A fermata is placed over the final note of the phrase.

ου _____

το _____ .

Musical staff for voice M, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a half note and a quarter note, both with slurs.

ου _____

Musical staff for voice S, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a half note and a quarter note, both with slurs.

του - Θε - ου _____

Musical staff for voice E, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a half note and a quarter note, both with slurs and accents. A fermata is placed over the final note of the phrase.

του - Θε - ου _____

το _____ .

C

5

B

και φαι - δρυ - νε - ται χαι - ρου - σα — ση - με - ρον .

A

χαι - ρου σα ση

D

χαι - ρου - σα ση

P

χαι - ρου - σα ση

M

χαι - ρου - σα ση

S

χαι - ρου - σα — ση

E

χαι - ρου - σα ση

6 A2 B2

και μυ-στι - κως χο - ρε - υει Δεσ - ποι - να - εκ - βο - ω - σα - σοι___.

A

ποι - να__

D

P

και μυ-στι

M

και μυ-στι - κως υει Δεσ - ποι__

S

υει Δεσ - ποι__

E

και μυ-στι κως χο - ρε

7 ^D 8 ^{A3}

$\lambda\alpha\gamma\gamma$ και - - - ρε - - - γ δια - δη - μα τι - μι - ον • γ

S: δη
 E: και δη

B3

9

10

D2

καὶ στε-φα-νε — της — Θε-ιας — δο-ξης — ἀγ και - - - ρε — •

A

καὶ στε-φα-νε ρε •

D

καὶ στε-φα-νε

P

καὶ στε-φα-νε ρε •

M

καὶ στε-φα-νε και - - - ρε — •

S

δο-ξης • —

E

ρε — •

B A4 B4
 11 12
 μο-νη — Δοξα του πλη - ρω-μα - τος • και αι-ο - νι - ος ευ-φρο - συ-νη — •

A
 11
 νη — Δοξα του πλη και αι-ο —

D A2
 μο-νη — Δοξα του πλη - ρω-μα - τος • και αι-ο —

P
 ρω-μα - τος • και αι-ο —

M
 ρω-μα - τος • και αι-ο —

S
 ρω-μα - τος • και αι-ο —

E
 ρω-μα - τος • και αι-ο —

B

D2

13 *accel. >*

A5

14

χαί - - - - ρε _____ .

των εις σε - προς - τρε - χον-των •

A

E

ρε •

των εις σε - προς - τρε - χον-των •

D

ρε _____ •

των εις σε - προς - τρε - χον-των •

P

ρε _____ •

των εις σε - προς - τρε - χον-των •

M

accel. >

ρε _____ •

των εις σε - προς - τρε - χον-των •

S

ρε _____ •

των εις σε - προς - τρε - χον-των •

E

accel.

ρε _____ •

των εις σε - προς - τρε - χον-των •

B

15 A6 16 C1

λι - μην και προ-στα - σι - α και σω - τη - ρι - α η - μων •

A

λι - μην σι - α τη - ρι - α η-μων •

D

τη - ρι - α η-μων •

P

και προ - στα — τη - ρι - α η-μων •

M

τη - ρι - α η-μων •

S

α η-μων •

E

α η - μων ————— •

APPENDIX III

St. Barbaros' chants - Musical transcriptions

N.1 - Τὴν βαρβαρικὴν σου ποτε

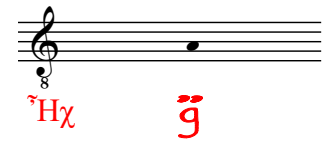
Mode I

Starting a

Finalis d

Source Br. 81

f. 87/1r



1 Τὴν βαρ - βα - ρι - κὴν σου πο - τε•

2 α - πο - βαλ - λο - με - νος πλα - νὴν•

3 καὶ τὸν Χρι - στον πο - θῆ - σας εἰ - λι - κρι - νῶς•

4 τῶν ἰ - α - μα - τῶν εἰ - λη - φᾶς τα χα - ρι - σμα - τα•

5 ἀλ - λο - φυ - λοι θρη - νῆ - τῶ - σαν•

6 Ἰ - ου - δαὶ - οὶ μαί - νε - σθῶ - σαν•

7 Χα - να - ναι - οὶ αἰ - σχυ - νε - σθῶ - σαν•

8 Νυσ - σα - αι οι α - γαλ - λε - σθω - σαν•

9 ο - ρων - τες σου τα - θαν - μα - τα•

10 και τα μυ - ρα προ - κει - με - να•

11 των τραυ - μα - των τα ελ - κη ξη - ραι - νον - τα•

12 και την ρω - σιν - πα - ρε - χον - τα•

13 ω - παρα - δο - ξου χα - ρι - σμα - τος•

14 α - παυ - στως ουν ι - κε - τευ - ε•

15 πα - τερ η - μων Βαρ - βα - ρε η - μας - παν - τας σω - ζε - σθαι.

N.2 - Ἐξήνθησας δαυϊτικῶς πανεύφημε

Source Br. 81

f. 87/1v

Mode II

Starting g

Finalis e

Ἦχ
νε - α - νες

1 Ε - ξην - θη - σας δα - υῖ - τι - κως

2 πα - νευ - φη - με ω - σπερ φοι - νιξ

3 και ω - σει κε - δρος

4 ε - πλη - θυν - θης τοις κα - τω - μα - σιν

5 ε - μα - κρυν - θης ψαλ - μι - κως

6 εν γη - α - βα - τω - θρη - νων α - με - τρος

7 α - πε - γυ - μνω - σας αυ - τον

Musical staff 8: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

8 των πριν σφαλ - μα - των.

Musical staff 9: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

9 ευ - σε - βο - - - φρο - - - νως

Musical staff 10: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs. The word "accel." is written above the staff.

ε - ξα - γο - ρευ - ων - - - τας α - μαρ - τι - ας.

Musical staff 11: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

10 την μο - να - δι - κην - - - στο - λην εν - δυ - σα - με - νος.

Musical staff 12: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

11 και δε - σμα - - - πε - ρι - θε - με - νος.

Musical staff 13: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

12 κα - τε - τη - ξας - - - την σαρ - κα

Musical staff 14: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

βα - δι - ζων ως τε - τρα - πους.

Musical staff 15: Treble clef, 8/8 time signature. The staff contains a melodic line with a long note followed by a series of eighth notes, some with accents and slurs.

13 το - ξευ - θεις δε την πλευ - - - ραν.

14 προ - χε - - - εις - - - μν - - - - ρα

η - - μν - - - τοις σε υ - - μνου - - σιν

15 τον σω - τη - - - ρα δο - - - ξα - ζον - - - τες

16 τον σε - - - στε - φα - νω - σαν - τα

Βαρ - βα - ρε μα - κα - - - ρι - ε.

N. 3 - Νυσσαϊκή σύμπνοια

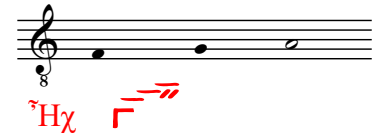
Source Br.81

f. 87/1v- 88r

Mode III

Starting a

Finalis f



1 Νυσ - σα - ἰ - κη _____ συμ - πνοι - α•

2 και συ - να - θροι - σμα θει - ον

3 δα - βι - τι - - - - κην•

4 νυν χο - ρει - αν πλε - ξαν - τες — πα - νη - γυ - ρι - σω - μεν•

5 η γαρ σε - βα - σμι - ος μνη - μη του α - οι - δι - μου πα - τρος•

6 ση - με - ρον — θαν - μα - τουρ - γου - σα — ε - πε - λαμ - ψεν•

7 ου κα - θω - ρα - θη απ' αρ - χης•

8 του βα - πι - σμα - τος την χα - ριν δε - ξα - με - νου πο - τε•

9 συμ - βου - λη _____ ι - ε - ρα - τι - κη• _____

10 και θε - ἰ - κη ε - πι - νευ - σει δις υ - ψω - θεν - τος εκ γης•

11 ι - ε - ρουρ - γουν - τος συ - νη - θως•

12 του θει - ου το - τε αν - δρος• _____

13 και τα θει - α υ - ψουν - τος Θε - ου _____ μυ - στη - ρι - α•

14 εν τω να - ω _____ Γε - ωρ - γι - ου _____ *accel.*

15 του με - γα - λο - μαρ - τυ - ρος δι - ο• _____

17 με - λεν δυ - τει - ται.

18 την κω - μην κει - ρε - ται. *accel.*

19 και δερ - μα - τι - νους χι - τω - νας αμ - φι - εν - νυ - ται.

20 τοις αυ - του φασ - γα - νοις κα - τα - δε - σμου - με - νος.

21 και συν του - τοις το - ξευ - θεις.

22 προς ου - ρα - νι - ους σκη - νας με - θι - στα - ται.

23 α - παυ - στως πρε - σβευ - ων.

24 υ - περ του κο - σμου παν - τος.

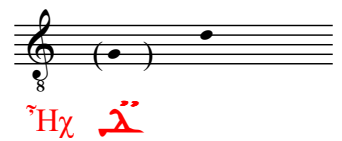
N.4 - Τὸν βάρβαρον βίον σου

Source Pr. 81
f. 88r

Mode IV

Finalis d

Starting d



1 Τον βαρ - βα - ρον βι - ον σου• 2 Α - φρι - κης κα - τα - λει - πων•


3 τα χρι - στι - α - νων πρε - σβευ - ειν ε - πο - θη - σας•

4 τον Παυ - λον μι - μου - με - νος•

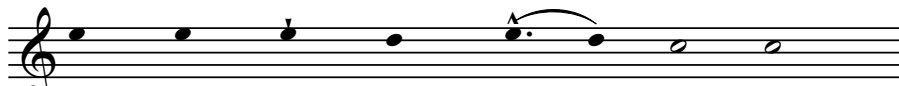
5 τον κα - τα Χρι - στου πριν φε - ρο - με - νον•

6 και δι - ω - κτην γε - νο - με - νον


Βαρ - βα - ρε εν - δο - ξε• 7 δι - - - ο•




8 τα θα - να - τη - φο - ρα — ξι - - - φη•




9 προς α - λυ - σεις σου — τρε - ψας•



10 ε - ζη - σας βι - ον — ξε - νον ε - πι γης — ως τε - τρα - πους•



11 αλλ' οι θη - ρευ - - - ται•



12 των α - λο - γων — ζω - - - ων•



13 κα - τε - τρω - σαν σου την πλευ - ραν•



εξ ης των ι - α - μα - των πη - γας βλυ - ζεις — και μυ - ρα. —

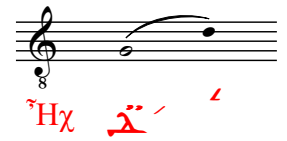
N.5 - Κέρδος ἡρνήσω φονευτῶν

Source Br. 81
f. 88r-88v

Mode IV

Starting d

Finalis d



1 Κερ-δος ηρ - νη - σω φο - νευ - - των_____

2 πλου - τον βδε - λυ - ξα - με - νος κο - σμου__

3 και τα__ του κο-σμου__ φθαρ-τα__ Βαρ - βα - ρε__ εν - δο - ξε•

4 ου - ρα - - νο πο - λι - τα•

5 και δερ - μα-τι - νους χι - τω - νας__ πε-ρι - ε - βα - λου πο - θων•

6 α - βα - τοις__ το - ποις δι-α__ παν - τος__ κα - τοι - κειν•

7 την των__ α - λο - γων ζω - ην__ μι - μου - με - νος•

8 δι - ο _____ της - νι - κης•

9 ει - λη - φας _____ τα βρα - βει - α•

10 α - δι - α - λει - - - πτως ουν _____ πρε - σβε - υε•

11 την ποι - μνην _____ σου σω - ζε - - - σθαι•

12 εκ πα - σης πε - ρι - στα - σε - ως.

N.6 - Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτὴ

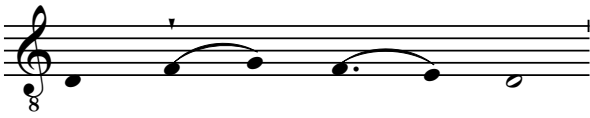
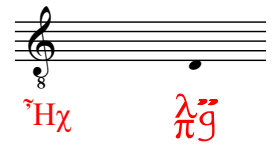
Source Br. 81

Mode I Plagal

f. 88v-89r

Starting d

Finalis d



1 Η παν - τι - μος



2 και λα - μπρο - φω - το-μορ-φος ε - ορ - τη



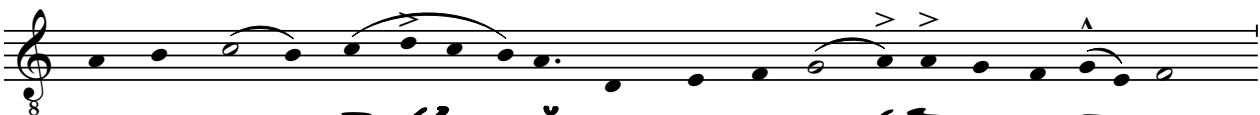
3 νυν ε - πε - λαμ - ψεν κο - μι - ζου - σα



4 των ι - α - μα - των μυ - ρα πό - λυ - βρυ - τα



5 τους πι - στους



6 συγ - κα - λου - σα προς ευ - ω - χι - αν πνευ - μα - τι - κην



7 δρα - μω - μεν παν - τες ω φι - λε - ορ - τοι

8 θε - α - σω - με - θα πα - ρα - δο - ξα και α - κα - τα - λη - πα - θαυ - μα - τα •

9 πη - γη ε - στιν α - κε - νω - τος •

10 αν - τλου - με - νη μαλ - λον υ - περ - εκ - βλυ - ζει •

11 θε - ρα - πευ - ει νο - ση - μα - τα ποι - κι - λα •

12 ρυ - πους α - να - κα - θαι - ρει •

13 δαι - μο - νας α - πε - λου - νει μα - καρ •

14 ω του θαυ - μα - τος •

15 ο πο - τε

16 Χα - να - ναι - - - - - ων συ - νο - μι - λος•

17 Ι - ου - δαι - ων συμ - με - το - χος•

18 των φο - νευ - των συ - να - θροι - σμα προ - θυ - μο - τα - τον•

19 ση - με - - - - - ρον• *accel.*

20 μα - θη - της υ - περ - τα - τος•

21 και μι - μη - της εν - δο - - - - - ξο - τα - τος του α -

22 λη - θι - νου θε - ου α - να - δε - δει - κται•

23 κει - ρε - ται δε - σμει - - - - - ται

24 και την πλευ - ραν τι - τρω - σκε - ται•

25 εξ ης κρου-νοι προ - χει-ου - σιν α - νε - ξαν - τλη - ται• *accel.*

26 τοις νο - σου - σιν πα - ρε - χον - τες•

27 και ψυ - χων τονμο - λυ - σμον εκ - κα - θαι - ρον - τες• *accel.*

28 προς αυ - τον ουν βο - η - σω - μεν•

29 πα - τηρ η - μον Βαρ - βα - ρε•

30 ι - κε - τευ - ε σω - θη - ναι η - μας.

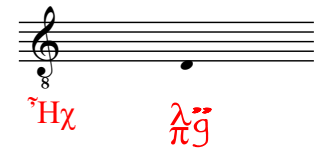
N.7 - Ἡ ἀενάως βρύουσα

Source Br.81
f. 89r

Mode I plagal

Starting d

Finalis d



1 Η α - ε - να - ως βρυ - ου - σα•


2 και α - κε - νω - τος πη - γη•

3 προ - κει - ται με - σον παν - των•

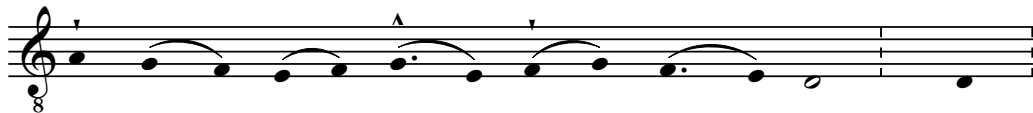
4 τοις νο - σου - σιν ρω - σιν πα - ρε - χου - σα•

5 εκ τραυ - μα - των δυ - σχε - ρων•


6 α - - - παλ - - - λατ - του - σα•




7 πα - θων ε - στι κα - θαρ - σις. λ̣ḡ




8 δαι - μο - νων κά - τά - πτω - σις. λ̣ḡ



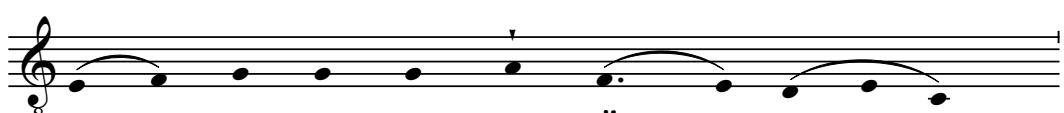
9 των αν - θρω - πων α - νορ - θω - σις.



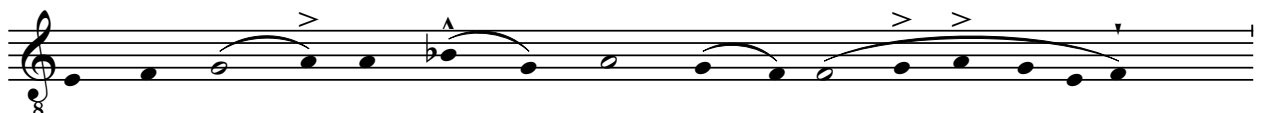
10 σπευ - σο - μεν γη - θο - συ - νως. λ̣ḡ




11 και ευ - χα - ρι - στως προς τον ο - σι - ον ει - πω - μεν.




12 χαι - ρις πα - τερ Βαρ - βα - ρε.




13 θλι - βο - με - νων πα - ρα - κλη - σις.



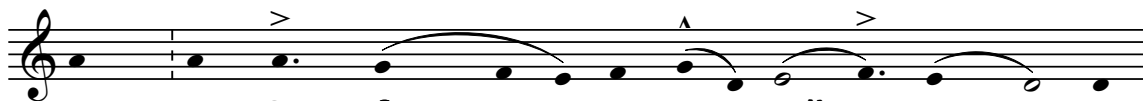
14 α - θυ - μουν των α - να - ψυ - ξις. λ̣ḡ




15 κιν - δυ - νευ - ον - των προ - πυρ - γι - ον•




16 χαι - ροις — οι - κου - με - νης ο - χυ - ρω - μα•



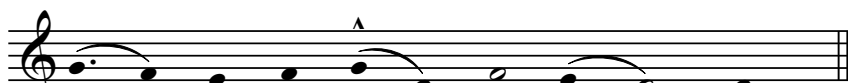
17 α - σκη - των εγ - καλ - λω - πι - σμα•



18 μη ε - πι - λα - θου σων φοι - τη - των•



19 α - δι - α - λει - πτως πρε - σβευ - ειν•



20 προς — Θε - ον του — σω - ζε - σθε.

N.8 - Ἀγάλλου Νικόπολις

Source Br. 81

Mode II Plagal

f. 89r

Starting a

Finalis e

Ἦχ λυ () - //
ne - na - no

1 A - γαλ - λου Νι - κο - πο - λισ•

2 κα - θο - ρω - σα μω - στι - κως•

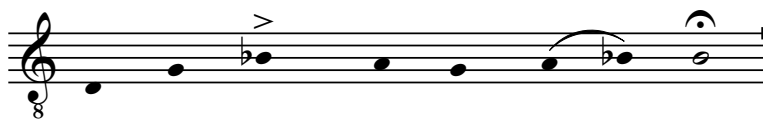
3 τον πριν δι - ω - κτην και φο - νευ - την•

4 μυ - ρα βλυ - ζο - ντα εκ τρω - θει - σης πλε - ρας•

5 α - ε - να - ως βρα - βευ - ον - τα•

accel.

6 δα - ψι - λως τοις προς - τρε - χου - σιν•



7 ως γαρ αλ - λη Σι - λω - αμ•



8 κο - λυμ - βη - - - θρα νε - α ο - ρα - ται η - μιν•



9 τοις πι - στως α - ρυ - ου - σι•



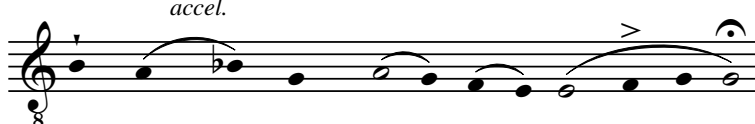
10 και αι - του - με - νοις την ι - α - σιν• 11 δι - ο•



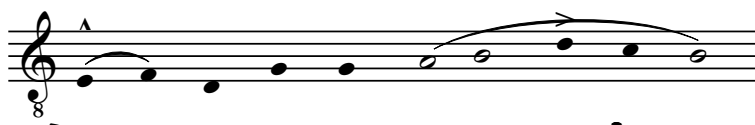
12 των δαι - μο - νων φυ - γα - δευ - ον - ται φα - λαγ - γες•



13 και τραυμα - των δυ - σι - α - τα



14 *accel.* ελ - κη ξη - ραι - νον - ται•



15 ρυ - που τε παν - τος•

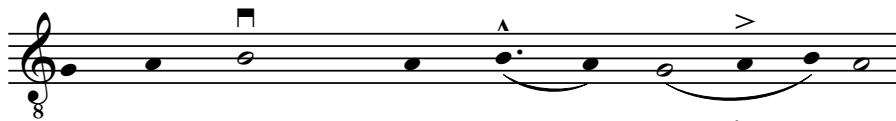


16 ψυ - χαι εκ - κα - θαι - ρον - ται•

accel.



17 ως πρε - σβευ - ον - τος•



18 του δι - και - ου Βαρ - βα - ρου•

accel.



19 α - ει η - μας σω - ζε - σθαι.

N.9 - Τὴν προγονικὴν σου ῥοπήν

Source Br. 81

Mode Plagal II

f. 89r

Starting a

Finalis g

accel.

1 Τὴν προ-γο - νι - κην σου ρο - πην•

2 και βαρ - βα - ρι - κην

3 α - πη - νει - αν χρω - με - νος•

4 τὴν Αι - τω - λι - αν πα - - - - σαν

accel.

5 κα - τε - κλο - νη - σας Βαρ - βα - ρε•

6 τὴν συν - δρο - μὴν ἐξ Α - φρι - κων•

7 ε - σχη - κως πα - να - οι - δι - - - με•

8 υ - στε - ρον γε - γο - νας φο - νευς•

9 κα - τα - λη - φθεις α - θρο - ον

10 εν τη Νυσ-σα γε - νο - με - νος•

11 εν - θα - την χα - ριν ει - λη - φως

12 του α - γι - ου βα - πτι - σμα - τος•

13 ε - ζη - σας βι - ον ξε - νον•

accel.

14 δι - α - τρι - βων — εν ο - ρε - σιν• —

15 εν οίς• 16 ευ - ρη - κως και το — τε - λος κα - λον•

17 προς Χρι - στον — ον ε - πο - θη - σας•

18 με - τα - βε - βη - κας ο - σι - ε•

19 ον — ι - κε - τευ - ε — δι - α παν - τος• —

20 την ποι - μνην σου — σω - ζε - σθαι•

accel.

21 εκ παν - τοι - ων κα - κω - σε - ων 22 και δει - νωντε - ρι - στα - σε - ων.

N.10 - Ῥόδον ἐξ ἀκανθῶν

Mode II Plagal

Starting e

Finalis e

Source Br. 81

f. 89r



1 Ρο - δον - εξ - α - καν - θων•



2 Α - φρι - κη σε προ - ὑ - πε - δει - ξεν ευ - ο - σμον•



3 τας - μυ - ρι - πνο - ους•



4 των ορ - θο - δο - ξων ο - σφρη - σεις - ευ - φραι - νον - τα•



5 και υ - γει - αν πα - ρε - χον - τα•



6 α - ο - ρα - τως - πα - νευ - φη - με•



7 δι - ο•

8 συγ - χαι - ρου - σιν — αγ - γε - λοι•

9 και προσ-τρε - χου-σιν αν - θρω - ποι_ λα - βεινα - φθο - νως•
accel.

10 την χα - ριν — του Πνευ - μα - τος•

11 μη δι - α - λει - - - πης• —

12 ι - κε - τευ - ειν προς Κυ - ρι - ον•

13 Βαρ - βα - ρε μα - κα - ρι - - - ε• —

14 δω - ρη - θη - ναι η - μιν το — με - γα — ε - λε - ος•

N.11 - Νῦν ἐπέφανεν

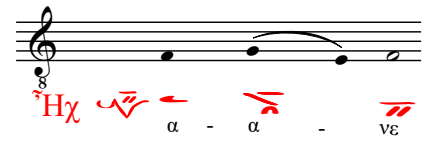
Source Br. 81

f. 90r

Mode III Plagal

Starting F (G)

Finalis F



1 Νυν ε - πε - φα νεν.

2 η πα - νευ - σι - μος μνη - - - μη.

3 του θε - ου - φο - ρου πα - τρος.

4 συγ - κα - λου - σα - - - - αν - τας.

5 προς ευ - ω - χι - αν - - - - ξε - νην.

6 δρα - μω - μεν φι - λε - ορ - τοι λου - σω - με - θα.

7 τα - μν - ρα χρε - ω - με - νοι.

8 τα ελ - κει - κα - θα - ρω - μεν.

9 των ψυ - χων και των σω - μα - των η - μων.

10 προς αυ - τον α - να - κρα - ξον - τες.

11 μη υ - πε - ρι - ι - δες η - μας

12 εν τοις προς Θε ον σου εν - τευ - ξε - σιν.

N.12 - Πηγή ύδατόβρυτος
 Mode IV Plagal
 Starting g
 Finalis g

Source Br. 81
 f. 90r

νε - α - γι - ε

1 Πη - γη υ - दा - το - βρυ - τος

2 η - α - φθο - νως τας ι - α - σεις χο - ρη - γου - σα τοις πα - σχου - σιν

3 μυ - ρο - βλυ - ζου - σα ση - με - ρον 4 ο - ρα - - - ται η - μιν

5 δρα - - - μω - μεν δευ - τε παν - τες

6 α - ρυ - σω - με - θα μυ - ρα των ι - α - μα - των

7 και Χρι - στω εκ - βο - η - σω - μεν χαρ - μο - νι - - κως

8 Κυ - - - ρι - ε, Κυ - ρι - ε

9 πα - ρα - σχου τω λα - ω σου.

10 ι - κε - σι - αις του σου Βαρ - βα - - ρου.

11 α - φε - σιν α - μαρ - τι - ων.

και το με - γα - ε - λε - ος.

N.13 - Ὁ πρὶν φονεὺς
 Mode IV Plagal
 Starting d
 Finalis g

Source Br. 81
 f. 90r-90v

8
 Ηχ λδ
 νε α - γι - ε

1
 Ο πριν φονευσ ανθρωπων γενομενος

2
 Αφρικης υπερμαχος δεικνυμενος

3
 εκπορθων τους ιερους

4
 των πιστων ναους και κλονων συνεχως

5
 νυν δαιμωνων ολητηρ

6
 και τραυματων ιατηρ ωφθημεν γιςτος



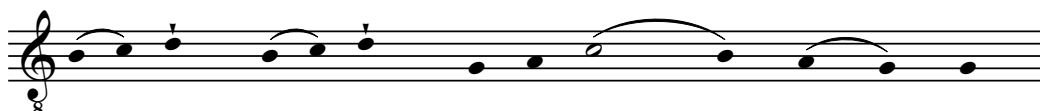
7 την βαρ-βα - ρι - - - κην•



8 α - σε - βει - αν βδε - λυ - ξα - - με - νος•



9 την ρω - μα - ι - - - κην•



10 ευ - σε - βει - αν α - σπα - σα - - - με - νος•



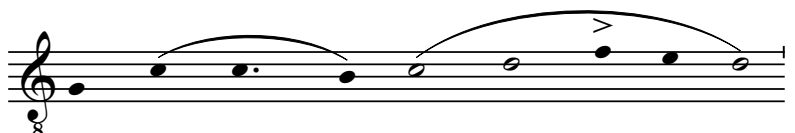
11 συγ - χαι - - - ρου - σιν - - - αγ - γε - λοι•




12 προσ-τρε - - - χου - σιν αν - θρω - ποι•



13 ση - με - ρον - - - εν τη - - - μνη - μη αυ - του•



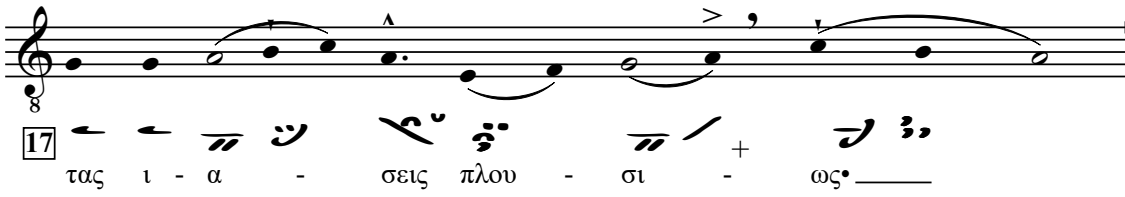
14 και Θε - - - ος•



15 α - νω - - - - - θεν•



16 δω - ρει - ται τοις πα - - - σχου - σιν•



17 τας ι - α - σεις πλου - σι - ως•



18 δο - ξα - ζων τον ο - - - - - σι - ον.