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. 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

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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. 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. 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

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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. 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,

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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 \[^\text{sometimes u write it in numbers, sometimes in letters. Choose one version and be consistent}]^\text{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

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\(^7\) 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.


\(^10\) 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 Dyrachium/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. 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. 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.

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 ecclesiastical centres before the 5th century can be gathered from Farlati’s Illyrici sacri VII, where rich evidence of the episcopes 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 Lestroa 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 Menelogion and the Roman Martyrologion include a vast list of saints and martyrs such as Astius, Peregireinus, Lucian, Pompey, Hesychius, Papius, Saturninus, Germanus and others). Farlati, Illyrici Sacri VII, 342.

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.\textsuperscript{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 Ohrid\textsuperscript{15}, 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.\textsuperscript{16} By the tenth century, the bishopric of Durrës, the most important centre of New Epirus\textsuperscript{17}, had fifteen Episcopal Sees under its authority.\textsuperscript{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

\textsuperscript{14} Bury, “Later Roman Empire,” 365; Duchesne, Illyricum Ecclésiastique, 229-279, especially 273. On the administrative and religious differentiation 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 episcopalates 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 hiéarchie religieuse,” 305-312.

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

\textsuperscript{16} Regarding the episodes which caused the transfer of the northern Albanian dioceses to the archbishopric of Ragusa, see Lala, “Regnum Albaniae,” 59-64.

\textsuperscript{17} Süfflay, Die Kirchenzustände, 194.

Ohrid.\textsuperscript{19} Under the direction of the Patriarchate of Ohrid, which was declared autocephalous (1014-1018) by the emperor Basil II and had Bulgarian archbishops\textsuperscript{20}, 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.\textsuperscript{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.\textsuperscript{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

\textsuperscript{19} Šufflay, \textit{Die Kirchenzustände}, 197-198.
\textsuperscript{20} Gelzer, \textit{Der Patriarchat von Achrida}, 4-6.
\textsuperscript{21} Frashëri, \textit{Principata e Arbërisë}, 87-88.
\textsuperscript{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, \textit{Mbishtkrime}. 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, \textit{Mbishtkrime}, 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.\footnote{Bowes and Mitchell, “Chapel of Durrës,” 581.}

At this point, it is important to notice the revival of the ancient Antipatrea as the medieval city of Belegrad (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 (Πουλχεριώπολις), in honour of Theodore’s sister, Pulcheria.\footnote{Angelidé, Pulcheria, 28-29.} During the Bulgarian Kingdom, the name became Belegrad (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.\footnote{Cf. Bace, Meksi and Riza, Berati, 21-22. “The new name first appears in Synopsis Historiarum (regarding the happenings of 1018) by Ioannis Scylizae”}

The diocese of Berat (referred as the Metropolis of Glavenitzza and Belegrad), 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,”\footnote{Šufflay, Die Kirchenzustände, 196.} 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 Constantinopyle 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,\footnote{Lala, “Regnum Albaniae,” 15-18; Frashëri, Principata a Arbërisë, 53.} 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
the immediate successor of the Byzantine trone, 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.

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 (Pulchera) 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.\textsuperscript{32} Chrysanthios, known for his latest reformation of the Byzantine chant was Archbishop of Durrës during the early 19\textsuperscript{th} century.\textsuperscript{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,\textsuperscript{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 \textit{psaltis} (cantor).\textsuperscript{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

\textsuperscript{32} Williams and Troelsgård, \textit{Koukouzeles' Life}, 841-842.
\textsuperscript{33} Cf. Conomos, "Chrysanthos of Madytos." The central figures behind this new Byzantine reform were Chrysanthos of Madytos (the Greek orthodox bishop of Dyrrachion (Durrës), Chourmouzios Chartophylax and Gregorios Protosaltês, collectively called "the three teachers" of the Byzantine chant. Cf. Morgan, "The Three Teachers," 86-99; Troelsgard, \textit{Byzantine neumes}, 33.
\textsuperscript{34} Troelsgård, "Byzantine Chant," 1-24.
\textsuperscript{35} \textit{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* 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

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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. Noli, an expert in Byzantine music, also published three hymnal books. 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. Although broad historical discussions by Albanian scholars of the relation between Albania and Byzantine music already exist, 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

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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; Libër e Shërbesave të Shënta të Kishës Orthodoxe (Selections from the Orthodox Holy Services), 1909; Libër e të Kremtove 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 Kishiës Orthodoxe, 1941; Kremtore e Kishiës 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 (Hymnare lindore ortodokse - Libër muzikor në anglishtë), 1951; Byzantine Hymnal (Hymnare bizantine - Libër muzikor në anglishtë), 1959.

43 Known as Arbërëshë, 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.

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.\textsuperscript{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 \textit{Akolouthiai}.\textsuperscript{46} All these series of rituals find their codification in the standard anthologies or liturgical books of the tradition.\textsuperscript{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 \textit{Horologion}, or Book of Hours. The seasonal propers of the mobile cycle which revolves around Easter are found in three books: the \textit{Triodion} for Lent, the \textit{Pentekostarion} for the Easter/Pentecost season, and the \textit{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 \textit{Menaia}, one for each month. The readings from New Testament proper to both cycles are found in two lectionaries: the Apostles and the

\textsuperscript{45} Taft, \textit{Byzantine Rite}, 17.
\textsuperscript{46} Ibid., 16 Taft puts into this category the blessings, the consecration of a church, exorcisms, monastic investitures, etc.
\textsuperscript{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*.³¹

Alexoudès, 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 1868 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 1900.³³

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 Alexoudès published extracting from the codices seem to support this affirmation.³⁴ Alexoudès himself described these codices again, for another journal, in 1900, so the catalogue of these manuscripts appeared almost simultaneously in two different journals.³⁵ Although the two catalogues of the manuscripts of Berat are the work of the same Alexoudès, the descriptions of the codices are different and the numbers assigned to the codices were different too.³⁶ Besides the manuscripts of Berat, in 1898 he published a description of three *Tetraevangelia* from Vlora,³⁷ 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.³⁸ Batiffol

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³¹ Popa, “*Katalog i Kodikève,*” 87-199.
³³ Alexoudès, “*Dýo sêmeiômata,*” 279; “*Katalogos,*” 352-369; “*Perigraphê tiriôn,*” 114-117.
³⁴ 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). Alexoudès, *Archeologikê,* 281.
³⁵ Alexoudès, *Δελτίον τῆς Ιστορικῆς 5,* 352-369.
³⁶ Parallels between the two numberings of the same MSS described by Alexoudès are drawn in Cataldi-Palau, “*Manoscritti Epirioti,*” 447.
³⁸ Batiffol, *Evangeliorum Beratinus Φ.*
published an account of his journey, including a brief description of some manuscripts he found in Berat, a list of the manuscripts of the Church of St. George from Berat extracted from a *Dyptich* manuscript 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. 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. The work of Johannes Koder and Erich Trapp, published in 1964, shows that the collecting process of manuscripts in CSA was not yet concluded. 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. This volume included relevant works of different authors. 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. This catalogue contains, a short description of the codices (archival n., provenance, material, dimensions, the quantity of folios, date, preservation

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61 Gregory, *Die griechischen Handschriften*.
62 The reference number of GA and recent digital photographs can be found on the site: [http://www.cssntm.org](http://www.cssntm.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, *Katálógoj* (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, *Thešare kulturore* (Cultural Treasures), 81-84; Naska and Shabani, 100 Cod. de l’Albanie, 13-22; Naço, *Vendindja e kodikëve* (Provenance of the MSS), 207-210; Mitrushi, *Kod. i shën Kozmait* (MS of St. Cosma’s monastery), 47-52; Nika, *Studini monografik* (Monographic Study); Sinani, *Beratinus I*, 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. Ιερά Βιβλιά), 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 English\(^{67}\) 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 copies\(^{68}\)); *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 copies)\(^{70}\); 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 *ekphosis*, 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

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\(^{67}\) Lena, “Byzantine Manuscripts,” 215-234.

\(^{68}\) According to Lena’s classification, there should be a total of 32 MSS under this category. However, d 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. 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 ekphonetic 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 ekphonetic notation**

In Collection 488 of CSA there are nine MSS and one fragment with ekphonetic 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:

<table>
<thead>
<tr>
<th>Denomination</th>
<th>Type</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kod. Berat 3</td>
<td>Gospels’ Lectionary</td>
<td>IX</td>
</tr>
<tr>
<td>Kod. Vlorë 7</td>
<td>Gospels’ Lectionary</td>
<td>X-XI</td>
</tr>
<tr>
<td>Kod. Berat 8</td>
<td>Gospels’ Lectionary</td>
<td>XI</td>
</tr>
<tr>
<td>Kod. Berat 9</td>
<td>Gospels’ Lectionary</td>
<td>XI</td>
</tr>
<tr>
<td>Kod. Berat 15</td>
<td><em>Tetraevangelion</em></td>
<td>XI-XII</td>
</tr>
<tr>
<td>Kod. Berat 16</td>
<td>Gospels’ Lectionary</td>
<td>XIII</td>
</tr>
<tr>
<td>Kod. Berat 21</td>
<td>Gospels’ Lectionary</td>
<td>1181</td>
</tr>
<tr>
<td>Kod. Berat 26</td>
<td><em>Tetraevangelion</em></td>
<td>XIV</td>
</tr>
<tr>
<td>Kod. Berat 89</td>
<td>Gospels’ Lectionary</td>
<td>XIV</td>
</tr>
<tr>
<td>Kod. Voskopojë 5 (fragment)</td>
<td>Gospels’ Lectionary</td>
<td>XIV</td>
</tr>
</tbody>
</table>

73 For a complete study of the interpretation of the ekphonetic 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 ekphonetic 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 sings 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 neumation remains that of the editors of the MMB who identified three principal stages: 1) the Early Byzantine (palaeobyzantine), including manuscripts from 9\(^{th}\) to 12th century, 2) the Middle Byzantine (Hagiopolitean, “Round”), extending between the 12\(^{th}\) 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 19\(^{th}\) century, following the reform of the Byzantine notation.

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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). 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. The six musical books of Collection 448 date from the thirteenth until the nineteenth century. They are chronologically represented in the following list:

<table>
<thead>
<tr>
<th>Denomination</th>
<th>Type</th>
<th>Date</th>
<th>Style of Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kod. Berat 23</td>
<td>Heirmologion</td>
<td>1292</td>
<td>Middle Byzantine</td>
</tr>
<tr>
<td>Kod. Berat 81</td>
<td>Sticherarian</td>
<td>XIV</td>
<td>Middle Byzantine</td>
</tr>
<tr>
<td>Kod. Korçë 72</td>
<td>Anastasimatarion - Anthology</td>
<td>1736</td>
<td>Late Byzantine</td>
</tr>
<tr>
<td>Kod. Elbasan 87</td>
<td>Heirmologion - Anthology</td>
<td>I810</td>
<td>Late Byzantine</td>
</tr>
<tr>
<td>Kod. Berat. 90</td>
<td>Anastasimatarion</td>
<td>XIX</td>
<td>New Method</td>
</tr>
<tr>
<td>Kod. Tiranë. 95</td>
<td>Antology - Heirmologion</td>
<td>XIX</td>
<td>New Method</td>
</tr>
</tbody>
</table>

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. 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. He includes the Kod. Tr. 101, which contains a hand copied Menuion made on paper, i.e. an exercising notebook from

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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 Heirmologio, Sticheraria, Anastasimataria and Anthologies. Names were modified respectively: 1) Heirmologion - Berat 23 (1292); 2) Sticherarian - Përmet 81 (XIII); Anastasimatarian 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

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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, Heirmologion.
87 Kumbe, Dorëshkrime, 120-123.
each month (for the Menai̇a) and, respectively, the first sticher a 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 sticher a. 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. 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 peripherical 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. 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. 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. 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

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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, Dorëshkrimi.
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.

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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 Tirani, 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 descripted 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.\textsuperscript{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 copyists’ 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 quaternions, 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 ω’ (XIV) for one quaternion. 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 *Sticheron Sticherarion* appears homogenous. According to comparison with the repertory of the Standard Abridged Version (SAV) of the *Sticheraria*\textsuperscript{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

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\textsuperscript{95} Popa, “Katalog i Kodikève,” 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.

\textsuperscript{96} The Standard Abridged Version (hereafter: SAV) comprises the 750 *sticheron idiomela* of the fixed liturgical year. In SAV *sticheron* 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.

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

**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. 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. The same thing appears to have affected the pickings for the vertical bounding-lines which should have been at the upper and lower extreme edges of the

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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.


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), Troelsgaard 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 (ولي) and the first letter of the numbering (ι) in the following three fascicles.
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.
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 compromises the stichera idiomela\textsuperscript{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.\textsuperscript{106} From the 10\textsuperscript{th} 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 neumatized 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.\textsuperscript{107} The apparition of the new Sticheraria fully neumatized according to the Middle Byzantine “Round” system, still conserving some features of the earlier notations, will attend until the middle of the twelve century.\textsuperscript{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.

\textsuperscript{105} The term “idiomelon” refers to the distinguished singular melodic features of these Stichera (from idio and melon 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 conconstuctualized distinction between the two see Troelgard, “Model melodies,” 7.

\textsuperscript{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 ascriptive references.

\textsuperscript{107} Regarding the earliest phases of the notated Sticheraria in Coislin and Chartres see Wolfram, Sticherarium. For the organization of the Triodion see Poliakova, Two Triodia, 67-69.

\textsuperscript{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.\(^\text{109}\) 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.\textsuperscript{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 faintly 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 proceded 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.

\textsuperscript{110} Troelsgård, *Sticherón Call-Numbers*, 3.
The chants, all unedited, give to the manuscript a unique character, being the only surviving exemplar of *Sticheraria* that has them. 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 *Menai* 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

<table>
<thead>
<tr>
<th>N.</th>
<th>Mode</th>
<th>Incipit</th>
<th>Folio</th>
<th>Occasion</th>
</tr>
</thead>
<tbody>
<tr>
<td>306</td>
<td>πλ α’</td>
<td>Ἐπεφάνη ἡ χάρις τοῦ θεοῦ ἡ Σωτήριος</td>
<td>74</td>
<td>(Jan 30th Three Hierarchs)</td>
</tr>
<tr>
<td>307</td>
<td>(πλ β’)</td>
<td>Τριὰς ἀγία καὶ προσκυνητὴ δόξα</td>
<td>74v</td>
<td>(Jan 30th Three Hierarchs)</td>
</tr>
<tr>
<td>308</td>
<td>πλ δ’</td>
<td>Δυνάς μαρτύρον σήμερον ἀνέτειλεν ἡμῖν</td>
<td>74v</td>
<td>(Jan 31st, Cyrus and John)</td>
</tr>
<tr>
<td>426</td>
<td>πλ α’</td>
<td>Τὴν ἀπελέτων τῶν ἀνθρώπων</td>
<td>98</td>
<td>(Jul 20th, Elias the Prophet)</td>
</tr>
</tbody>
</table>

The incipits of these chants are not included in Follieri, *Initia*, and, consecutively, in none of the printed copies of *Menai* (cf. MR and MV).
The first two additions, respectively Ἐπεφάνη ἡ χάρις τοῦ θεοῦ ἡ Σωτήριος (n. 306) and Τριὰς Αγία 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 Διάς μαρτύρων σήμερον ἀνέτειλεν ημῖν (Br. 81 n. 308 corresponding to SAV 510) represents a dublication 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

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112 The Three Hierarchs (BHГ 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 Mauropos was edited by Nicolaus Rayaeus (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 copyst and the procedure emplyed 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) does not 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 προστασίαν ἐχομεν οἱ Χριστιανοὶ (n. 512) is supplied originarily with neumes from the main copyist. The second Μήτηρ Ύψιστου Θεοῦ συνάρχου118 (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. Ως στέφανον ὑπέρλαμπρον (Ἑχος 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 προστασίαν ἐχομεν οἱ Χριστιανοὶ, not the same as: Σὲ προστασίαν ἐχομεν, Ἀχράντε IHEG III, 468; MR IV, 277; MV VIII 32; PG 105, 1093 (Σὲ προστασίαν ἐχοντες). Incipit Μήτηρ Ύψιστου Θεοῦ Ὑιὸν 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 (Eustatus 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
Sticherarium tradition. 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 (πλ β'), and fourth plagal (πλ δ'). Less frequent is the case of first plagal mode (πλ α') appearing only one exchange of order while this phenomenon never affects the chants composed in first mode (α') and third mode (βαφ). 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.

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 πλ β' Η Ελίσαβετ συνέλαβε ε. 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, furtermore, 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,

πλ β; Mar 9 (40 Martyrs of Sebastea) for mode β; Jul 15 (Cerucys and Julitta) for mode β; Jul 17 (Marina) for mode β; Jul 20 (Elias the Prophet) for mode πλ β; Aug 6 (Transfiguration) for mode β; Aug 15 (Dormition of the Theotokos) for mode δ', πλ α, πλβ; 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 Koutmoulosi (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, Pentecostarion 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, asides 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, Triodium 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 Sunday. 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 Εξ Ίερουσαλήμ 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.

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.\textsuperscript{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. 168r - 169r which affects also the first festivities of Pentecost.\textsuperscript{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.\textsuperscript{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.

\textsuperscript{126} Ibid., 4.
\textsuperscript{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 SUNDY of the Blind (A=5 Stichera)
\textsuperscript{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.\(^\text{129}\) 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.\(^\text{130}\)

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*.\(^\text{131}\) 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*.\(^\text{132}\)

The first type is best provided in the *Sticherarium Ambrosianum* where all genres are cyclically arranged, each mode compromising 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.\(^\text{133}\)

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\(^{129}\) Lingas, *Musica e liturgia*, 78.

\(^{130}\) Troelsgård, *Byzantine Neumes*, 22;

\(^{131}\) Perria and Raasted, *Sticherarium Ambrosianum*.

\(^{132}\) Tillyard, *Hymns of the Octoechos 1*, xi-xvi. “While some sources arrange the contents in a systematic order, with the *anatolika*, *alphabetika*, and *anabathmoe* 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*, *anabathmoe*, *anatolika* of the Sunday Orthros, *anatolika* of the Sunday Vespers.”

\(^{133}\) Perria and Raasted, *Sticherarium Ambrosianum* (Fars 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 (180r-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 neumatized for the first four modes (α΄ – δ΄) but left in blank starting from the first plagal mode (πιλ α΄).

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 theotokia 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.


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 neumatized 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.

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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 |

<table>
<thead>
<tr>
<th>f. 180r 1st mode:</th>
<th>f. 181r 1st mode:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Τάς ἐσπερινάς ἡμῶν εὐχάς</td>
<td>Τήμνομεν σοι Χριστέ</td>
</tr>
<tr>
<td>Κυκλώσατε λαοὶ Σιὼν</td>
<td>Ὅ σταυρὸν ὑπομείνας</td>
</tr>
<tr>
<td>Δεῦτε λαοὶ ὑμνήσωμεν</td>
<td>Ὅ τὸν Άθιν σκαλεύσας</td>
</tr>
<tr>
<td></td>
<td>Τὴν θεοτρεπὴν σοι συγκατάβασιν</td>
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<table>
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<tr>
<th>f. 182r 2nd mode:</th>
<th>f. 182v 2nd mode:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Τὸν πρὸ αἰώνων ἐκ Πατρὸς</td>
<td>Πάσα πνοή, καὶ πάσα κτίσις</td>
</tr>
<tr>
<td>Χριστὸς ὁ Σωτήρ ἡμῶν</td>
<td>Εἰπάτωσαν Ἰουδαίοι</td>
</tr>
<tr>
<td>Σίν Αρχαγγέλους ὑμνήσωμεν</td>
<td>Χαίρετε λαοὶ καὶ ἀγαλλιάσθε</td>
</tr>
<tr>
<td></td>
<td>Ἀγγελός μὲν τὸ Χαίρε</td>
</tr>
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<thead>
<tr>
<th>f. 183r 3rd mode:</th>
<th>f. 184r 3rd mode:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Τῷ σῷ Σταυρῷ Χριστὲ Σωτήρ</td>
<td>Δεῦτε πάντα τὰ ἔθνη</td>
</tr>
<tr>
<td>Περι长约ται τὰ σύμπαντα</td>
<td>Διηγήσαντο πάντα τὰ θαυμάσια</td>
</tr>
<tr>
<td>Δοξάζω τοῦ Πατρὸς</td>
<td>Χαρᾶς τὰ πάντα πεπλήρωται</td>
</tr>
<tr>
<td></td>
<td>Ἔν τῷ φωτὶ Σου Δέσποτα</td>
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<tr>
<th>f. 185r 4th mode:</th>
<th>f. 185e 4th mode:</th>
</tr>
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<tbody>
<tr>
<td>Τὸν ζωοποιὸν σοι Σταυρὸν</td>
<td>Ο σταυρὸν ὑπομείνας καὶ θάνατον</td>
</tr>
<tr>
<td>Τοῦ ἐξὸν τῆς παρακοῆς</td>
<td>Ἐν τῷ σταυρῷ σοι Χριστέ</td>
</tr>
<tr>
<td>Πύλας Ἀδου συνέτριψας Κύριε</td>
<td>Τῷ σῷ Σταυρῷ Χριστέ</td>
</tr>
<tr>
<td></td>
<td>Τῶν πατρικῶν σοι κάλπων</td>
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<thead>
<tr>
<th>f. 186v 1st plagal mode:</th>
<th>f. 187v 1st plagal mode:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Διὰ τοῦ τιμίου σου Σταυροῦ</td>
<td>Κύριε, ἐσφραγισμένον τοῦ τάφου</td>
</tr>
<tr>
<td>Ο τὴν Ἀνάστασιν δίδους</td>
<td>Κύριε, τοὺς μοχλοὺς τοὺς αἰωνίους</td>
</tr>
<tr>
<td>Μέγα θαύμα</td>
<td>Κύριε, αἱ γυναῖκες ἔδραμον</td>
</tr>
<tr>
<td></td>
<td>Κύριε, ὠσπερ ἐξῆλθες</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>188v 2nd plagal mode:</th>
<th>189r 2nd plagal mode:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Νίκην ἔχων Χριστὲ</td>
<td>Ὁ Σταυρὸς σοι Κύριε</td>
</tr>
<tr>
<td>Σήμερον ὁ Χριστὸς θάνατον πατήσας</td>
<td>Ἡ ταφὴ σου Δέσποτα</td>
</tr>
<tr>
<td>Σὲ Κύριε τὸν ὀντα ἐν πάσῃ</td>
<td>Σὺν Πατρὶ καὶ Πνεύματι</td>
</tr>
<tr>
<td></td>
<td>Τριήμερος ἀνέστης Χριστέ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>190r 3rd plagal mode (<em>Barýs</em>):</th>
<th>190v 3rd plagal mode (<em>Barýs</em>):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δεῦτε ἀγαλλιάσωμεθα τῷ Κυρίῳ</td>
<td>Ανέστης Χριστός ἐκ νεκρῶν</td>
</tr>
<tr>
<td>Σταυρὸν ὑπέμεινας Σωτήρ</td>
<td>Ἀνάστασιν Χριστοῦ θεασάμενοι</td>
</tr>
<tr>
<td>Απόστολοι ἰδόντες</td>
<td>Χριστοῦ τὴν ἀνάστασιν</td>
</tr>
<tr>
<td></td>
<td>Τί ἀνταποδώσωμεν τῷ Κυρίῳ</td>
</tr>
</tbody>
</table>
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.**

<table>
<thead>
<tr>
<th>Folio</th>
<th>Text</th>
<th>Apostichon</th>
</tr>
</thead>
<tbody>
<tr>
<td>f. 193r</td>
<td>Τῷ πάθει σου Χριστέ</td>
<td>apostichon 1 (ηχ α')</td>
</tr>
<tr>
<td>f. 194r</td>
<td>Υ (Η) Ἀνάστασις σου Χριστέ Σωτήρ</td>
<td>apostichon 1 (ηχ β')</td>
</tr>
<tr>
<td>f. 194v</td>
<td>Ο τῷ πάθει σου Χριστέ</td>
<td>apostichon 1 (ηχ γ')</td>
</tr>
<tr>
<td>f. 195r</td>
<td>Κύριε ἀνελθὼν ἐν τῷ Σταυρῷ</td>
<td>apostichon 1 (ηχ δ')</td>
</tr>
<tr>
<td>f. 195v</td>
<td>Σὲ τὸν Σαρκωθέντα Σωτήρα Χριστόν</td>
<td>apostichon 1 (ηχ πλ α')</td>
</tr>
<tr>
<td>f. 196v</td>
<td>Τὴν ἀνάστασιν σου Χριστέ</td>
<td>apostichon 1 (ηχ πλ β')</td>
</tr>
<tr>
<td>f. 197r</td>
<td>Ἀνέστη ἐκ τοῦ τάφου</td>
<td>apostichon 1 (ηχ βαρ)</td>
</tr>
<tr>
<td>f. 197v</td>
<td>Ἀνήλθες ἐπὶ Σταυρὸν</td>
<td>apostichon 1 (ηχ πλ δ')</td>
</tr>
</tbody>
</table>

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.**

<table>
<thead>
<tr>
<th>Folio</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>f. 196v</td>
<td>Ἐν τῷ μεγάλῳ εσπερινῷ 'Ηχος πλ. β'</td>
</tr>
<tr>
<td>f. 197r (upper right margin)</td>
<td>1. Ο Σταυρὸς σου Κύριε</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Νίκην ἔχων Χριστέ, τὴν κατὰ τοῦ ἄδου</td>
</tr>
<tr>
<td>2.</td>
<td>Σήμερον ὁ Χριστός, θάνατον πατήσας</td>
</tr>
<tr>
<td>3.</td>
<td>Σὲ Κύριε τὸν ὅντα, ἐν πάσῃ τῇ κτίσει</td>
</tr>
<tr>
<td>4.</td>
<td>Ἐν τῷ Σταυρῷ σου Χριστὲ καυχώμεθα</td>
</tr>
<tr>
<td>5.</td>
<td>Δόξα τῇ δυνάμει σου Κύριε, ὅτι κατήργησας</td>
</tr>
<tr>
<td>6.</td>
<td>Ἡ ταφὴ σου Κύριε, τὰ δεσμὰ τοῦ ἄδου</td>
</tr>
<tr>
<td>7.</td>
<td>Διὰ παντὸς εὐλογοῦντες τὸν Κύριον</td>
</tr>
<tr>
<td>8.</td>
<td>Τις μὴ μακάρισε σε, Παναγία Παρθένε (Θεοτοκίον)</td>
</tr>
</tbody>
</table>
| Anastásima Στιχηρά ἐις τῶν Αίνων. Ἡχος Πλάγιος τοῦ Δευτεροῦ | 2. Ἡ ταφὴ σου Δέσποτα  
3. Σὺν Πατρί καὶ Πνεύματι  
5. Ἡχος Βαρύς τοῦ Δευτεροῦ  
7. Κάν συνελήφθης Χριστέ  
8. Εν τάφῳ κατετέθης |
|---|---|
| f. 197r (lower right margin)  
Ἡχος Βαρύς (all 7 of Ambros. f. 292v-293r) | 1. Δεῦτε ἁγαλλιασώμεθα τῷ Κυρίῳ  
2. Σταυρὸν ὑπέμεινας Σωτήρ  
3. Απόστολοι ἰδόντες  
5. Κύριε μέγα καὶ φοβερόν  
6. Κατήλθες εν τῶ Ἀδή Χριστέ  
7. Δαυϊτικὴν προφητείαν εκπληρών  
8. Κατήλθες εν τῶ Ἀδή Χριστέ |

### 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 Byzantine music, appear in written form only at the beginning of the 14th century, after the adoption of the Jerusalemite *Typikon* on the Balkans. 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 *Akolouthia* 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. 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 noteate only in the sources of the fifteenth century and later. 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

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141 Kujumdzieva, *The Kekregaria*, 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 fainted 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 form 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.

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\(^{144}\) 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 form 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**

<table>
<thead>
<tr>
<th>Scribe A (ff 34v-214v)</th>
<th>α</th>
<th>Α</th>
<th>β</th>
<th>Γ</th>
<th>ΠΓ</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
<td><img src="image4.png" alt="Image" /></td>
<td><img src="image5.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td><img src="image6.png" alt="Image" /></td>
<td><img src="image7.png" alt="Image" /></td>
<td><img src="image8.png" alt="Image" /></td>
<td><img src="image9.png" alt="Image" /></td>
<td><img src="image10.png" alt="Image" /></td>
</tr>
<tr>
<td>(α)γ(μ)</td>
<td>1)Δ</td>
<td>2) δ(α)</td>
<td>3) δ(ε)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**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>
<thead>
<tr>
<th>Table 8 – Scribe B, hand-writing characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scribe B (1r-33v)</strong></td>
</tr>
<tr>
<td>![Image of handwritten characters]</td>
</tr>
<tr>
<td>α 1) β 2) β 1)Γ 2) (α)γ(μ) δ</td>
</tr>
<tr>
<td>![Image of handwritten characters]</td>
</tr>
<tr>
<td>1) E 2) ε ε(υ) ε(ξ) ζ</td>
</tr>
<tr>
<td>![Image of handwritten characters]</td>
</tr>
<tr>
<td>1) Η 2) η(υ) 1) Θ 2) θ(ε) 3) (παρ)θ(ε)</td>
</tr>
<tr>
<td>![Image of handwritten characters]</td>
</tr>
<tr>
<td>K ι λ (α)λλ μ(Η) μ(ην)</td>
</tr>
<tr>
<td>![Image of handwritten characters]</td>
</tr>
<tr>
<td>ν ξ (ο)ξ (υ)ξ (δο)ξ</td>
</tr>
</tbody>
</table>
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>
<thead>
<tr>
<th>Table 9 – Scribe C, style and ligatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scribe C (215r-218r)</td>
</tr>
<tr>
<td>εὐαγγελιζομένης</td>
</tr>
<tr>
<td>(τῶν) θυρῶν</td>
</tr>
<tr>
<td>φιλάνθρωπε</td>
</tr>
</tbody>
</table>

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’). 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 Δυάς μαρτύρων σήμερον ἀνέτειλεν ἦμιν (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 Ἐκάκαξα on ff. 219v – 220r. This scribe used the same broad stylus for both the text and neumes. The ink is dark brown almost black.

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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**

<table>
<thead>
<tr>
<th>Scribe A</th>
<th>Headings</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Image" /></td>
<td><img src="image2" alt="Image" /></td>
</tr>
<tr>
<td><img src="image3" alt="Image" /></td>
<td><img src="image4" alt="Image" /></td>
</tr>
<tr>
<td><img src="image5" alt="Image" /></td>
<td><img src="image6" alt="Image" /></td>
</tr>
<tr>
<td><img src="image7" alt="Image" /></td>
<td><img src="image8" alt="Image" /></td>
</tr>
<tr>
<td><img src="image9" alt="Image" /></td>
<td><img src="image10" alt="Image" /></td>
</tr>
<tr>
<td><img src="image11" alt="Image" /></td>
<td><img src="image12" alt="Image" /></td>
</tr>
<tr>
<td><img src="image13" alt="Image" /></td>
<td><img src="image14" alt="Image" /></td>
</tr>
<tr>
<td><img src="image15" alt="Image" /></td>
<td><img src="image16" alt="Image" /></td>
</tr>
<tr>
<td><img src="image17" alt="Image" /></td>
<td><img src="image18" alt="Image" /></td>
</tr>
</tbody>
</table>
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 iotaism 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 ἐνὶ τῆς Παναγίας τῆς Σπηλιωτίσσης· καὶ ὁ ἱερεὺς ὁποῦ νὰ ψάλῃ τὸν ναὸ τῆς Παναγίας, ἔως νὰ ψάλῃ τὸν ναὸ νὰ τόν έχῃ· καὶ ὁποίος νὰ τὸ κρύψῃ καὶ νὰ μηδὲν τὸ δείξῃ, νὰ ἔχῃ τὰς ἀρὰς τῶν τριακοσίων δέκα καὶ ὡκτῶ 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 that 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 Pagese), 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: Kumbe, Dorëshkrim, 89-94; Sina, Dorëshkrimet muzikologjike, 63, 79-81, is refered 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 accompnagnative 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.\footnote{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.} A study in
complexity of other features such as the material, the script, and the included repertory
together with the valtutation 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
(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 (տ). 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 Eothena. Since the script changes considerably it can be possible to hypothesize that the Eothena 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

<table>
<thead>
<tr>
<th>Neumator 1 f. 1r – 170r 176v, 177, 178r, 215r-218r</th>
<th>Neumator 2 f. 170v - 210v</th>
<th>Neumator 3 f. 87/1r, 89r - 90v</th>
<th>Neumator 4 f. 211r – 214r, 74v-75r, 218v</th>
<th>Neumator 5 f. 219v – 220r</th>
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150 Perria and Raasted, Sticherarium Ambrosianum (Pars Suppletoria), 6.
<table>
<thead>
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<th>Term</th>
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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 kratema 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. 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,

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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](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-thirteen 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, 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.

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

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153 Even if the pen used is thinner and the duktus 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* (/vnd/) 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* (/vnd/). 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* (/vnd/) instead of the *oligon* (/vnd/) 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 (/vnd/) to the more evolved L-shape creating an L with a middle stroke in the vertical part (/vnd). 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)

<table>
<thead>
<tr>
<th>Ήχος α’ (f. 39v)</th>
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</thead>
<tbody>
<tr>
<td>Ήχος β’ (f. 98v)</td>
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<tr>
<td>Ήχος γ’ (f. 63v)</td>
</tr>
</tbody>
</table>

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.
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 *lamba* followed by the mode (*α’, β’ or δ’*) like in the example 1 of *plagios deuterōs* in Table 13.

In a great part of the manuscript where Neumator 2 provided the MeSi for *plagios protos* and *plagios deuterōs* is omitted the initial *pi*, placing only the *lamba* 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 \textit{delta} (which represents the fourth mode).

Table 13 - Medial Signatures (MeSi)

<table>
<thead>
<tr>
<th>(\alpha') (f. 10r)</th>
<th>(\beta') (f. 32v) (\text{\textit{nana}}) (f. 140r)</th>
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</thead>
<tbody>
<tr>
<td>(\gamma') (f. 57r)</td>
<td>(f. 10r)</td>
</tr>
<tr>
<td>(\pi\lambda\ \alpha') (f. 3r)</td>
<td>1) (\pi\lambda\ \beta') (f. 65v) 2) (\pi\lambda\ \beta') (f. 95r)</td>
</tr>
<tr>
<td>(\beta\alpha\gamma\zeta) (f. 8r)</td>
<td>(\pi\lambda\ \delta') (f. 7r)</td>
</tr>
</tbody>
</table>

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.\textsuperscript{155}

5. Observations

From the analysis of the repertory it can be deduced that the Sticherarion Br. 81 was completed following and 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 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 thirteen 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).

\textsuperscript{155} Raasted, \textit{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 form 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. 81\textsuperscript{157} 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.\textsuperscript{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

\textsuperscript{157} The Sticherarion Br. 81 begins exactly with the chants of the 8\textsuperscript{th} 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.

\textsuperscript{158} The feast of July 2\textsuperscript{nd} presents only one chant in deuter\textit{o} mode (SAV, 635), and so does the feast of August 31\textsuperscript{st} 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 οἱ λαοὶ* (SAV n. 241), November 21\textsuperscript{st}, The Entrance (Presentation) of Theotokos at the Temple.
2. *Σήμερον ἐκ ῥίζης τοῦ Δαυΐδ* (SAV n. 281), December 9\textsuperscript{th}, Conception of Ann.
3. *Λέγε Συμμέων* (SAV n. 512), February 2\textsuperscript{nd}, The Meeting of the Lord (Purification).
4. *Εὐαγγελίζεται ὁ Γαβριήλ* (SAV n. 553), March 25\textsuperscript{th}, The Annunciation.
5. *Φρένα καθάραντες καὶ νοῦν* (SAV n. 635), July 2\textsuperscript{nd}, The Deposition of Theotokos’ Garment.
6. *Ἠσαστε λαοί* (SAV n. 723), August 15\textsuperscript{th}, Dormition of the Theotokos.
7. *Ὡς στέφανον ὑπέρλαμπρον* (SAV n. 750), August 31\textsuperscript{st}, 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 12\textsuperscript{th} to the 14\textsuperscript{th}) which is the central period of the development of the Middle Byzantine “Round” notation. Neverthenless 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 1223\(^{161}\); 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 Shtëteror, 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;

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\(^{159}\) 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*.

\(^{160}\) Troelsgaard, “The musical structure,” 5.

\(^{161}\) Prato, *Produzione librarìa*, 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 Pentecostarum*, 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 Bēς, *Τὰ χειρόγραφα τῶν Μετεώρων* II, 306-309.
D = Vienna Nationalbibliothek, Codex Vindobonensis Theol. gr. 181, Datation 1221 (or 1227\(^{164}\)); 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 (\(\cdot\)), 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 2\(^{nd}\) and August 31\(^{st}\). 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.

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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 specific their role as the writers of text or music only or both.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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 fundaments, making references to studies of integral restitutions of the chants conducted by authoritative scholarship.\textsuperscript{170} For the chants of the second mode, a division according to the method proposed by Amargianakis is made.\textsuperscript{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

\textsuperscript{167} A list of the hymnographers form the fifth to fifteenth centuries can be found in Wellesz, Byzantine Music, 442-443.

\textsuperscript{168} Perria and Raasted, Sticherarium Ambrosianum (Pars Suppletoria), 57-58.

\textsuperscript{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.

\textsuperscript{170} Tillyard, November Hymns; Wellesz, Die Hymnen; Wellesz, “The Akathistos”; Troelsgård, The musical structure.

\textsuperscript{171} Amargianakis, Stichera of deuteros.
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. 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 A₂–F₃) and small letters for the upper octave (i.e. g–f referring to G₃–F₄). 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

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appearances of the MeSi.\textsuperscript{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 \textit{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 staffs, 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.\textsuperscript{174} The organization of the staffs 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 staffs 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.\textsuperscript{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 (\textit{diple, kratema, dyo-apostrophoi}) are transcribed as long note.

\textsuperscript{173} For the function and definition of MSI and MeSi see n. 15474, on page 70.
\textsuperscript{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.
\textsuperscript{175} On the rules of transcription see Troelsgård, \textit{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 (\mid) in the upper line of the staff.

4. Analytical forms

1. Οἱ πιστοὶ τοιμάζουσιν και ἐν τῷ γυναικεῖῳ ἐκκλησίᾳ τῇ ἐκκλησίᾳ τοῦ Κυρίου. Κύριε, πρεσβείαις αὐτῆς, την εἰρήνην σου παράσχου ἡμῖν καὶ τὸ μέγα ἔλεος.

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.

4. Analytical forms

1. Δεῦτε πάντες οἱ πιστοὶ

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.

Δεῦτε πάντες οἱ πιστοὶ· τὴν μονὴν ἀμώμητον ἐγκοιμάσωμεν· τὴν ἐκ τῶν προφητῶν προκηρυχθέντι καὶ ἐν ναῷ προσελέβθησαν· τὴν πρὸ αἰώνων προορισθέντα μητέραν· καὶ τὴν ἐπὶ εὐχατάν τῶν χρόνων ἀναδειχθέσαν Θεοτόκον· καὶ τὴν εἰρήνην σου παράσχου ἡμῖν καὶ τὸ μέγα ἔλεος.

[Δεῦτε πάντες οἱ πιστοὶ, τὴν μονὴν ἀμώμητον ἐγκοιμάσωμεν· τὴν ἐκ τῶν Προφητῶν προκηρυχθέσαι, καὶ ἐν Ναῷ προσελέβθησαν· τὴν πρὸ αἰώνων προορισθέσαι Μητέρα, καὶ τὴν ἐπὶ εὐχατάν τῶν χρόνων ἀναδειχθέσαι Θεοτόκον. Κύριε, πρεσβείας αὐτῆς, τὴν εἰρήνην σου παράσχον ἡμῖν, καὶ τὸ μέγα ἔλεος].\footnote{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!]}

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Critical apparatus:

1) πιστοὶ λαοὶ Α, Δ, Π, Μ, Σ;
2) προκηρυχθησαν προκηρυχθεῖσαν Α, Π, Σ, Ε; προσενεχθησαν προσενεχθεῖσαν Α, Δ, Π, Σ, Ε;
3) επ᾽εσχατῶν επ᾽αισχατῶν Π, Μ; τὸν χρόνον Μ; αναδειχθῆσαν αναδειχθεῖσαν Α, Δ, Π, Σ, Ε;

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 οἱ πίστοι, the same as the sticheron in the first mode for the Sunday of the All Saints, but the textual development is different. The text, even if generally prosaic for the idiomela, occasionally contains poetic devices i.e. the rhyme for προκηρυχθησαν / προσενεχθησαν. The repetition of τὴν / καὶ 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.

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 martyrria, as suggested by Tillyard, with a starting point in g instead of d, seems reasonable as

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177 For the incipits of both stichera see Perria and Raasted, Sticherarium Ambrosianum (Pars Suppletoria), 22.
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-C\(^1\)-C\(^2\)-(BA)-B\(^1\)-B\(^2\)-B\(^3\) (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).

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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 προκηρυχθείσαν) 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 ἰμύιν (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.

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

2. ΢ήμερον ἐκ ρίζης τοῦ Δαυίδ

**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 εκ ρίζης τοῦ Δαυὶδ ἀπαρχεῖται τὸ ἄνθος τὸ μυστικὸν, ἐν ᾧ Χριστὸς ὁ Θεὸς ἡμῶν ἐξήνθησεν, ὁ σῶζων τὰς ψυχὰς ἡμῶν.

[Σήμερον ἐκ ρίζης τοῦ Δαυὶδ, βασιλικὴ πορφυρίς ἐκβλαστήσασα, τοῦ Ἰεσσαί βλαστάνειν, ἀπαρχεῖται, τὸ ἄνθος τὸ μυστικὸν, ἐν ᾧ Χριστὸς ὁ Θεὸς ἡμῶν ἐξήνθησεν, ὁ σῶζων τὰς ψυχὰς ἡμῶν.]181

**Critical apparatus:**


2) ἐν] 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

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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 ρίζης ἡ βλαστήσασα, Δαυὶδ καὶ Ἰεσσαί, Ἀννα νῦν βλαστάνειν ἀπαρχεῖται, τὴν θείαν ἀβδον τὴν βλαστήσασαν, τὸ μυστικὸν ἄνθος, Χριστὸν τὸν πάντων Κτίστην- in: *Menaia* II, 434.
terms as Ἐκ ὀζης (from the lions - of David and Jesse – Lat. Radix lesse); 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 βασιλικὴ πορφυρὶς, 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-mentioned 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. 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 34Αα, 9ζγ, 34Αα and 14Αα while the other witnesses, for the same phrase, use the different formulas 14Αα, 8Ζα and 14Αα. In the second case, the melody of Br. 81 uses the formula 9Εδ instead of the f. 23 used by A and D, and that of 13Βα used by the rest of the MSS.

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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 σῴζων τὰς ψυχὰς ἡμῶν. The same final phrase (f. 7Αα and 1Αα) 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 conterparts 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.

Λέγε συμεών· τίνα φέρων ἐν ἀγκάλαις̄ ἐν τῷ ναῷ ἀγάλλη· τίνι κραζεῖς καὶ βοᾷς ̃/ νῦν ἡλευθεροῦμαι· ἰδών γὰρ τὸν σωτῆρα μου· ὁ ἐκ παρθένου τεχθείς· ὁ ἐκ Θεοῦ Θεοῦ Λόγος· ὁ σαρκωθέντος· ἄνθρωπος· αὐτὸν προσκυνήσωμεν· ἀντίκρωμεν·

[Λέγε Συμεών, τίνα φέρων ἐν ἀγκάλαις, ἐν τῷ ναῷ ἀγάλλη; τίνι κραζεῖς καὶ βοᾷς; Νῦν ἡλευθεροῦμαι· εἶδον γὰρ τὸν Σωτῆρα μου· Οὗτός ἐστιν, ὁ ἐκ Παρθένου τεχθείς, ὁ ἐκ Θεοῦ Θεοῦ Λόγος, αὐτὸν προσκυνήσωμεν·]

\(^{184}\) Tillyard, *November Hymns*. 

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ἐκ Θεοῦ Θεὸς Λόγος, ὁ σαρκωθεὶς δὲ ἡμᾶς, καὶ σώσας τὸν ἄνθρωπον. Αὐτὸν προσκυνήσωμεν.] 185

Critical apparatus:
3) σαρκωθεις] σαρκωθης Μ; 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 Νῦν ἠλευθέρωμαι∙ 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 Partiarch of Jerusalem, for the Nativity, in which, at the six troparion Ἰωσῆφ, εἰπὲ ἡμίν, the Narrator, representing the chorus, addresses Joseph and asks him to explain the strange event.186

Ascribed to: Germanus the Patriarch of Costantinopoli († 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!
**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-B\textsuperscript{3}‐D\textsuperscript{3}‐C\textsuperscript{1}‐B\textsuperscript{3}‐E‐B\textsuperscript{3}‐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-D\textsuperscript{2}‐D\textsuperscript{3}‐C\textsuperscript{1}‐F‐G‐B\textsuperscript{3}\textsuperscript{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,
oὗτός 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 Γαβριήλ · τη κεχαριτωμενή σήμερον · χαίρε ανύμφευτη μήτηρ και σαφείρογαμή · μη καταπλαγή την ξένη μου μορφήν · μη δηλιασείς · αρχα/γελοσ εἰμὴ · ορίς εξηπατήσεν ευαν/ ποτε · νυν ευαγγελίζομαι σοι την χάραν και/ μενήσ αφθορός · και τέξεις τον κύριον αχραντε ·

[Ευαγγελίζεται ο Γαβριήλ, τῇ Κεχαριτωμένῃ σήμερον. Χαίρε ανύμφευτη Μήτηρ καὶ ἀπειρόγαμε, μὴ καταπλαγής τῇ ξένῃ μου μορφῇ, μηδὲ δειλιάσῃς. Ἀρχάγγελός εἰμι. ὅπες εξηπάτησεν Εὔαν ποτέ, νῦν εὐαγγελίζομαι σοι τὴν χαράν, καὶ μενεῖς ἄφθορος, καὶ τέξεις τὸν Κύριον, Ἀχραντε.]

Critical apparatus:

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 ἀνύμφευτος and ἀπειρόγαμος “unwedded” and “unmarried”, are well-used epithets of Mary, where the first is a “leitmotif” of the Akathis 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 25\(^{th}\), 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 καταπλαγης 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 cadential 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 τω σ αγγελω/ και ημες πανηγυρισωμεν · φανθως εξαχοντες/ δαιμονικη μελωδιαν · την νεανιδα νυμφην/ του παμβασιλεον χριστον του τθεου

ημων · αναστηθι κυρε · λεγοντες εις την ανασαι/σου σου · συ και η κιβωτος του

αγιασματος/ σου · ως γαρ παλατιον τερπνον · ταυτην κατεκληρωσας · και κατεπειγω/σας

189 See: Tillyard, November hymns, 164-6.
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” 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. Mary is addressed in this chant...
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’ homilies.

This chant seems to be used for both festivities of July 2\(^{nd}\) and August 31\(^{st}\). 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 Menia VI we see it incorporated both for the Vesper (Esperinos) and Matins (Orthros) for the July 2\(^{nd}\) Μνήμη τής εν Βλαχέρναις Καταθέσεως τής τιμίας Εσθήτος τής Υπεραγίας Θεοτόκου.\(^{193}\)

**Formal aspects:** The use of the word καθάραντες might be as much related to καθαίρεσις, ε ως, η, 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 2\(^{nd}\), 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

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\(^{192}\) Barker, *Wisdom Imagery*, 92.

\(^{193}\) *Menia* 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 Neaná (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. 11Ββ 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. 34Ββ 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 deuteros.
196 Amargianakis, Stichera of deuteros, 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. 34β, 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. 14α. 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 δαιμονίων μελῳδίαν 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 -αλ-, 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 choosen 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 τερπνόν over the first syllable –τερ‐ where the group oligon with bareya and apostrophos (=) must have been copied by mistake since instead instead of oligon Br. 81 used ison (=). This last figure is represented in A 139 only by an apostrophos over the syllable -τερ‐, preceded by a petasthe over the last syllable of the previos παλάτιον. All the other sources, at this point, use by iṣoi 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. Ἀισάτε 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.
Asate laoi · τη μητρι του θεου ημων asate ·/ σημερον γαρ · την ολοφωτον ψυχην/ αυτης · εις τας αχραντους παλαμας του εξ αυτης/ σαρκωθεντος ανευ σπορας παρατυθησιν · ον και/ πρεσβευει αδιαλειπτως · δωρηθηναι τη οικουμενη ειρηνην και το μεγα ελεος ·

[Aßate laoi, tê Mítrí toû Theoû ëmôn ãssate· σêmeron gar tên Íolóфwntôn ësychên ëuûthês, eîs tâs ácxrântous pâlâmâs, tûn ëx ëuûthês sârkôthêntos aneu spôras, pârâtûthêsên, ó kai prêsbêvei âdialêptôs, dôrêthêni tê ëikoumêni eírênhê kai to méga êlêos.] 197

Critical apparatus:
1) σαρκωθεντος] σârkothêntos D;
2) παρατυθησιν] πârâtûthêsîn A, D, P, M, S, E;
3) ον] ω A, P, S, E.

Notes to the text: The form Ἀσατε 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 an 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 anaeanes 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 (πλα’ α’) with the addition of the group of two neumes *oxeia* and *kentemata* (κ). This formula belongs to a normal intonation group of notes for the first plagal mode.\(^\text{198}\)

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 Ἄισατε. In prase 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 neumation 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. 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 ύπερλαμπρον

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 παναχραντε θεοτο/κε · την ζωνην σου την αγιαν · η εκκλησια/ του θεου περιεθετο · και φαιδρυνει δεσ/ποινα εκβοωσα σοι · χαιρε · διαΔημα τιμιον · και στεφανε της θειας δο/ξης · χαιρε · μονη Δοξα/ του πληρωματος · και αιωνιοσ ευφροσυνη · χαιρε · των ες σε προστεχοντων/ λυμην 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 φαϊδρύνεται χαίρουσα σήμερον, καὶ μυστικῶς χορεύει, Δέσποινα ἡ Εἰκοσά της Ζώνης σου δόξης, χαίρε τῶν εἰς σὲ προστρεχόντων, λιμὴν καὶ προστασία καὶ σωτηρία ἡμῶν.

Critical apparatus:
1) και στεφανε] κε στεφανε P;
2) των ες] των εις A, D, P, S, E; τον ει Μ.

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. 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:

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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 Χαίρε/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 chaïretísmoi (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-B³)-C-A²-B² and second part D-A³-
B³-D¹-A⁴-B¹-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.\textsuperscript{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 \textit{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 motive 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 \textit{chairetismoi}, have a connective function for the phrases of the second part of this chant. The melismatic character of the three \(\chiαίε\) 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 \textit{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 \textit{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 \textit{oligon-barya-elaphron} and \textit{apostrophos} instead of the simple \textit{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 \textit{Sticherarion}, probably contemporary with S 1218, or even older. S 1218 is known to be the oldest dated source of the \textit{Sticherarion} adopting Round notation.\textsuperscript{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 \textit{thematismos-eso}, to be used also for the final cadence at the end of this chant.\textsuperscript{204}

\textsuperscript{202} Tillyard, \textit{November Hymns}, 163-6.
\textsuperscript{203} Troelsgård, “The musical structure,” 5.
\textsuperscript{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, \textit{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 *chairetismos* 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 cadential
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 *chairetismoi* 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, 15 and 560; Gharib, *Testi mariani*, 596.

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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.\textsuperscript{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 \textit{Sticherarion}, the phenomenon of the later-added repertory (even of only one chant, as in the case of the addition of a \textit{sticheron} for the Translation of St. Nicholas to Bari in a \textit{Sticherarion} of clear South Italian origins\textsuperscript{207}), is described by Strunk as giving clear indications about the provenance of these MSS:

Those distinctly atypical copies of the \textit{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.\textsuperscript{208}

This is also the case of Br. 81, which can be considered an atypical copy of the \textit{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 \textit{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.

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

\textsuperscript{207} Paris National Library MS Ancient fonds gr. 355, a \textit{Sticherarion} copy of the \textit{Menaia}, first supposed to originate from Grottaferrata in an early description by Gastoué, \textit{Paléographie musicale}, 83-84. The individuation of the inclusion in its margins of one new \textit{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, \textit{A little-known sticheron}, 280.

\textsuperscript{208} Strunk, \textit{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 thirteen century.212 The latter actually presented a slightly different translation of the Greek version, though without changing the entire structure of Barbaros’ life. The story emphasizes the victory of Barbaros’ 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.

211 AS Maiii, 285-286; BHG, 219, 78.
and, consequently, his martyrdom. According to Delehaye, 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. 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 Delehaye 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. 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. 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. 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 a solemn office in the church of St. Lawrence, as recorded by Flaminio Corner, 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.

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 consuuerunt.”
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 Myroblete.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 Myroblete, is incorporated in the Vita SS Barnabas and Sophronius by Acacius Sabaites, copied in the Athonite MS Dionysiou 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.
220 BHG 220, 78-79.
221 MS Dionysiou 268 (ff. 441r-449r), ed. by Lampides, 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.\textsuperscript{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.\textsuperscript{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 Delehaye 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.\textsuperscript{225}

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

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

\textsuperscript{224} Milkosich and Muller, \textit{Acta greca} I, 441.


\textsuperscript{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 (\textit{Synaxarion}) is also included. Cf. Alexakes, \textit{Akolouthia}, 13-24, which will be later integrated in Lagges, \textit{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. 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, 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. 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 Delehaye, 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; 2) the medieval account regarding a completely different saint (even if also named Barbaros), from Constantine Acropolites’s Logos. 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

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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 Maii, 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, Thompson, 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 Ἀκολούθια καὶ 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 ἦ

236 Lampsides, Nouvelle version, 40-56.
237 Morini, “Lipsanografia veneziana,” 256-261
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 Constantinoplean Synaxarion. 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 Akouluthia. 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. 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.

This overview served to locate the principal streams of the diffusion of the cult of Barbaros. It also helped individualizing the principal manuscriptual 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

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239 Acropolites’s Logos, 410:4.
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 Ἀγίου 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

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 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-Akranaania 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.

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 valuated 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

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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.\(^\text{246}\) 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 *Akolouthia* 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.\(^\text{247}\) 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 fundaments, 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 G₂-F₃) and small letters for the upper octave (ex. g-f referring to G₃-F₁). 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 staffs 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. 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 (1) in the upper line of the staff.

4. Analytical forms

1. Τὴν βαρβαρικὴν σου ποτέ

Witness: Br. 81, f. 87r.

<table>
<thead>
<tr>
<th>Ύχος α’</th>
<th>Mode I</th>
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<tbody>
<tr>
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<td>Τὴν βαρβαρικὴν σου ποτέ</td>
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<tr>
<td></td>
<td>ἀποβαλλόμενος πλάνην</td>
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<td>καὶ τὸν Χριστὸν ποθήσας εἰλικρινῶς</td>
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<td>τῶν ἱαμάτων εἰληφας τὰ χαρίσματα·</td>
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<td>5</td>
<td>ἀλλόφυλοι θρηνήτωσαν</td>
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<td>Ιουδαῖοι μαίνεσθωσαν</td>
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<td>Νυσσααῖοι ἀγαλλέσθωσαν</td>
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<td>ὀργώντες σου τὰ θαύματα</td>
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<td>10</td>
<td>καὶ τὰ μύρα προκείμενα</td>
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<td>τῶν τραυμάτων τὰ ἔλκη ἔφαινοντα</td>
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<td>καὶ τὴν όψιν παρέχοντα·</td>
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<td>ὁ παραδόξως χαρίσματος·</td>
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<td></td>
<td>ἀπαύστως οὖν ικέτευ</td>
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<td>15</td>
<td>πατήρ ἡμῶν Βάρβαρε</td>
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<td></td>
<td>ἡμᾶς πάντας σώζεσθαι.</td>
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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:**

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**Critical apparatus:**

6) μαινέσθωσαν] μενεσθωσαν; 8) ἀγαλλέσθωσαν] αγαλεσθωσαν; 11) ἐλκη] 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, 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.

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252 His being a stranger is found in the *Vita* by Acropolites: Βάρβαρος τεώς ἢ καὶ ἀλλόφυλος ὁ λαμπρὸς οὗτος τοῦ Χριστοῦ μάρτυς. Akropolites’ *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 μανέσθωσαν (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. 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

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253 This specific feature can be observed be 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.
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**

<table>
<thead>
<tr>
<th>Musical arrangement</th>
<th>Textual construction</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Musical Arrangement 1" /></td>
<td>Ἰουδαίοι μαίνεσθωσαν  xx/xx/xx</td>
</tr>
<tr>
<td><img src="image2.png" alt="Musical Arrangement 2" /></td>
<td>Χαναναίοι αἰσχυνέσθωσαν  xx/xxx/xx</td>
</tr>
<tr>
<td><img src="image3.png" alt="Musical Arrangement 3" /></td>
<td>Νυσσααῖοι ἀγαλλέσθωσαν  xx/xxx/xx</td>
</tr>
</tbody>
</table>

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 μαίνεσθωσαν 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. 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.

**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. 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 Ἰουδαῖοι

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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.
μανέσθωσαν, 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 I, 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 πανεύρημε

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

\begin{verbatim}
1  Ἐξήνθησας δαυϊτικῶς
    πανεύρημε ἀστερ φοινίς
    καὶ ὡσεῖ κέδρος
    ἐπληθύνθης τοῖς κατορθώμασιν;

4  ἐμακρύνθης ψαλμικῶς
    ἐν γῇ ἀβάτῳ θρηνῶν ἀμέτρως;
    ἀπεγύμνωσας αὑτὸν
    τῶν πρὶν σφαλμάτων
eυσεβοφρόνως ἔξαγορεύων τὰς ἁμαρτίας;
\end{verbatim}

Mode II
You blossomed, as David said, like a palm-tree, and like a cedar tree full of righteousness.

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).
You dressed up a unique vest
d 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,
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/xxxx/    5  xx/xxx/    10 xx/xxxx/xxxx/xx    xx/xx/xx/xx
   x/xx/xx    x/xx/xx    x/xx/xx    xx/xx/xx

Critical apparatus: 3) κέδρος] καιδρος; 9) ἐξαγορεύων] ἐξαγορεβον

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, πανεύρισμε ὀστερ φοίνιξ, καὶ ὅσεi κέδρος, ἐπληθύνθης τοῖς κατορθώμασιν. (You blossomed, as David said, like a palm-tree, and like a cedar tree full of righteousness). Used freely also in other stichera and Kanons dedicated to saints, this beautiful verse of Psalms brings to light not only the Righteousness man, what is actually the saint personifies for his people but might

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260 Sticheron Apolytichon Ὀστερ φοίνιξ ἔξεινθης Πάτερ ψυχόμος (‘Ἡχος πλ α’) for St. Auxentius of Bithynia (Feb 14) Menæa I, 251 and Ephraem the Syrian (Jan 28), Menæa I, 370; Ode III Νοῦν ἡγεμόνα τῶν παθῶν of the Canon for St. Sabbas the Sanctified (Dec 5), Menæa II, 379; Ode IX Ιδούσα σε φόρτου ιερόν of the Canon for St. Boniface (Dec 19), Menæa II 549.
indicate aslo 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 ἐνυπάρχοντας263); the wearing of chains (δεσμὰ περιθέμενον264) and the strage way of the walking like an animal (βαδίζων ἀν καὶ 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 πλευρὰν)266 along with myrrh-gushing body, which by the other hand, represents the best motivation for the people to dedicate praces 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 καίδος instead of the correct form κέδος 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 ions 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.

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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 [...] πάλαις οὕτω παραλογισμένης, περί τοῦ τῶν Ἀφρων ὁρίου παραλαμβάνεται. Acropolite's Logos, 410:14-15.


264 Acropolite's Logos, 414:6-9, [...] καὶ παρεῖδι σάρξ ἁμαρτίας καὶ πόδας βαρβαρίτως οὕτως κλοιοίς, καὶ ἐξαγοράζει τοῦτον τῷ προφητείῳ σεῖρᾳ τὴν κινήσεις συγκατακλίνουσα ταῖς χερέσι. Acropolite's Logos, 416:15-19, [...] τά γαρ τῶν ποδιῶν καὶ κείμετρα ἐνεργείαν ἀνήλλολο εὐράγων πάρσειν τούτων κατεξάθηναι καὶ τετράπους μετεποιοῦν ἐκ δύτος [...]

266 Acropolite's Logos, 416:21-22, [...] κατά γὰρ πλευρᾶς τῶν μακάριων τούτων ἀνθρώπων 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 $E-F-a$

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.

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 μοναδικὴν (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 ἀβάτῳ (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. Νυσσαϊκή σύμπνοια

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

῾Ἦχος γ΄

1 Νυσσαϊκή σύμπνοια
καὶ συνάθροισμα θείον
δαβιτικὴν
νὸν χορειαν πλέξαντες πανηγυρίσωμε

5 ἡ γὰρ σεβάσμιος μνήμη τοῦ αοιδίμου πατρὸς
σήμερον θαυματουργούσα ἐπέλαμψεν
οὐ καθωράθη ἀπʼ ἀρχῆς
τοῦ βαπτίσματος τὴν χάριν δεξαμένου ποτὲ
συμβουλῇ ιερατικῇ

10 καὶ θείκη ἐπινεύσει διὸς ψυφθέντος ἐκ γῆς
ιερουργοῦντος συνήθως
τοῦ θείου τότε ἄνδρος
καὶ τὰ θεία ψυφόντος Θεοῦ μυστήρια
ἐν τῷ ναῷ Γεωργίου τοῦ μεγαλομάρτυρος:

15 διὸ
μελενδυτεῖται
τὴν κόμην κείρεται
καὶ δεματίνως χιτῶνας αμφιέννυται
τοῖς αὐτῶν φασγάνοις καταδεσμοῖς:

20 καὶ σὺν τούτως τοξευθεῖς
πρὸς οὐρανίους σκηνὰς μεθίσταται
ἀπαύστως πρεσβεύων ὑπὲρ τοῦ κόσμου
παντός.

Mode III
Oh, godly company
and congregation of Nyssa
let us celebrate, joining hands in a chain dance
as of David.

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
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
in the church of St. George, the great martyr.
Therefore,
he dresses himself in black
he cuts his hair
and he wears animal skins,
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:
Critical apparatus: 5) ἀοίδίμου ἀοιδήμου; 10) δίς δυς; 14) ψωθέντος ψοθεντος; 16) μελενδυτεῖται μελενδειτειται; 17) κείρεται κηρεται; 18) ἀμφιέννυται ἀμφιεννηται

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 ἀμφιέννυται).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 (τὴν κώμην 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, Πλείστα δ’ οὗν ὅρι διαμείβαις Αἰτωλικά ἀνὰ τὸ Νύσαν οὕτω καλούμενον γίγνεται. Εν τούτῳ καὶ ναὸς τῶν μεγαλόμαρτορι ἱὸντο Γεωργίῳ Acropolites’ Logos, 413:26-8, Αλλ′ οὐ μέχρι τῶν ὄστων ὦταται, οὗ ἀρκεῖται τῶν δωρεάν σχεῖν τὸ βάπτισμα καὶ τὸ φώτισμα λαβεῖν χάρισμα καὶ τῶν ἀγαλμάτων προϊκα τυχεῖν.
271 [...] κώδιον ἀμφιέννυται [...], 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 Όθεν καὶ κείρεται τὴν κώμην [...], 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 toiotacism which include the misspelling by the scribe A of *eta* instead of *iota* (5) 

\[\alphaιοιδήμου\] for the correct \[\alphaιοίδημον\]; 
\[κηρεται\] 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 \[\upsilon\phiοθέντος\] (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 \[\text{στος} (E, \text{F-G-a})\], 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.
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. 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

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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 μελενδυτείται seems to bear a really deep emotional character.

Example 9

Likewise, the μελενδυτείται which extends in an entire musical phrase, a combination of more than one melisma can be seen also for the word δαβιτικὴν 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

Example 11
Neumatic aspects: The neumatic line in this chant presents two mistakes that have been corrected in order to maintain the melodical 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.

Τὸν βάρβαρον βίον σου

Ἀφρικῆς καταλείπων

τὰ χριστιανῶν πρεσβεύειν ἐπόθησας

τὸν Παῦλον μιμούμενος

τὸν κατὰ Χριστοῦ πρὶν φερόμενον

καὶ διώκτην γενόμενον, Βάρβαρε ἐνδοξε·

διὸ τὰ θανατηφόρα ξίφη

πρὸς ἁλύσεις σου τρέψας

ἔζησας βίον ξένον ἐπὶ γῆς ὡς τετράπους·

ἀλλ’ οἱ θηρευταὶ τῶν ἀλόγων ζῶν

κατέτρωσάν σου τὴν πλευρὰν

ἐξ ἡς τῶν ἰαμάτων πηγὰς βλύζεις καὶ μύρα.

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

<table>
<thead>
<tr>
<th>1</th>
<th>xx/xx</th>
<th>5</th>
<th>x/xx/xx</th>
<th>10</th>
<th>xxxx/</th>
</tr>
</thead>
<tbody>
<tr>
<td>xx/xx/x</td>
<td>x/xx/xx</td>
<td>/x/xx/x</td>
<td>xx/x/xx</td>
<td>x/xxxx/xx/x</td>
<td>xx/x/xx</td>
</tr>
</tbody>
</table>
Critical apparatus: 2) Αφρικής[ αφρικος; 7) Ειρής Ειρει

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 Παύλον μιμούμενος, is found in the Akouluthia, 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 intoned by the martyria 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).

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276 Acropolites's Logos, 416:16.
277 Ibid., 416:05, Έτυχον τινες εἰς θήραν ἐξιόντες […] κατά γὰρ πλευράς τὸν μακάριον τούτον ἀνθρώπου ναόν προσήκοντος. Ibid., 416:21-22.
278 Stichera proshromaia Ἡχος ὧν Παύλος: 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. 57r; Στέφανον ἐνδοξον (Dec 27, Stephen) A f. 86r, Br. 81 f. 60v; Δεῦτε μιμούμενος καὶ τυρι (Jan 6, Epiphany) A f.98v, Br. 81 f.71r; Σήμερον ἡ Ἱερὰ Μήτηρ (Feb 2, Purification) A f. 115v, Br. 81 f. 76v; Ἰδοὺ ἡ ἀνάκλησις νῦν ἐπέφανεν ἤμιν (March 25, Annunciation) A f. 124r, Br. 81 f. 84r.
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-identic 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**

**Textual construction**

| 4. τὸν Παῦλον μιμούμενος x/xx/xx |
| καὶ διωκόμενον γενόμενον x/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 διώ (9) and repeated identically in the further passage ἀλλ’ οἱ ὁθησενται (11) prepared by the repetition of g, due to the extensions of the text (Example 14).
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 levare for the accentuated first syllable of βάρβαρον. The simple martyria $\overrightarrow{\alpha}$, 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 φονευτών

**Witness:** Br. 81, f. 88r.
'Ἡχος δ’

1 Κέρδος ἵρνησσω φονευτῶν,
πλοῦτον βδελυξάμενος κόσμου,
καὶ τὰ τοῦ κόσμου φθαρτά, Βάρβαροι ἐνδόξε,
ουρανοπολίτα·

5 καὶ δεσματίνους χιτῶνας περιεβάλου ποθῶν,
ἀβάτοις τόποις διὰ πάντος κατοικεῖν,
διὸ τῆς νίκης
eἴληφας τὰ βραβεῖα·

10 ἰδιομονήν σου σώσθαι
tὴν τῶν ἀλόγων ζωὴν μιμούμενος·
διὸ τῆς νίκης
εἴληφας τὰ βραβεῖα·

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

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

Notes to the text: The opening of the chant indirectly 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 priviledge of inhabitant of heaven. In the text are recalled agian 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 Acropolis’ Logos, 410:12-30.
282 Acropolis’ Logos, 413:33-414:01.
283 The text does not provide any exact information regarding the temporal length of the ascetic expirence 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 neumation 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* Θ indicates the high d as a starting point. The transcription of the chant from neumtatic 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 Δέυτε πάντες οἱ πιστοί (Nov 21st, The Entrance of the Theotokos at the Temple). 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 πλοῦτον 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

παντὸς κατοικεῖν (6). According to Acropolites instead, the saint stayed three years isolated in the mountains καὶ ἴν οὐκ ἐπ’ ὀλιγον τριῶν δὲ ὀλων ἵν ὄλων τῶν δέσμῳ τοῦς ὁρειν [...] cf. Acropolites’ Logos, 415:02.

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

**Witness:** Br. 81, f. 88v.

<p>| | |</p>
<table>
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</table>
| 1 | Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτή
| 2 | καὶ λαμπροφωτόμορφος ἑορτή
cαι λαμπροφωτόμορφος ἑορτή
| 3 | νῦν ἐπέλαμψεν κομίζουσα
| 4 | τῶν ἱαμάτων μῦρα πολύβρυτα
ton iamatwn mura polubryuta
| 5 | τοὺς πιστούς
| 6 | συγκαλοῦσα πρὸς εὐωχίαν πνευματικὴν
sygkalousa prois euochian pneumatikhn
| 7 | δράμωμεν πάντες ὁ φιλέορτοι
dramaumen pantes hoi philoortoi
| 8 | θεασώμεθα παράδοξα καὶ ἀκατάληπτα
| 9 | θαύματα
| 10 | πηγή ἐστιν ἄκένωτος
| 11 | οἱ τὸ νόσημα ποικίλα
| 12 | ὁ τοῦ θαύματος
| 13 | ὁ ποτὲ Χαναναίων συνόμιλος

Mode I plagal

The all-honorable

and illuminated feast

now has arrived in brightness to bring

the lavishly gushing myrrh of healing

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;

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!

Having once been a comrade of the
Ἰουδαίων συμμέτοχος τῶν φονευτῶν συνάθροισμα προθυμότατον σήμερον
μαθητὴς ὑπέρτατος καὶ μιμητὴς ἐνδοξότατος τοῦ ἀληθινοῦ Θεοῦ ἀναδεδείκται:
κείρεται, δεσμεῖται καὶ τὴν πλευρὰν τιτρώσκεται.
ἐξ ἧς κρουνὶς προχέουσιν ἀνεξάντλητοι τοῖς νοσοῦσιν παρέχοντες καὶ ψυχῶν τὸν μολυσμὸν ἐκκαθαίροντες πρὸς αὐτὸν οὖν βοήσωμεν:
πατὴρ ἡμῶν Βάρβαρος ἱκέτευε σωθῆναι ἡμᾶς.

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

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<th>1</th>
<th>5</th>
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<tr>
<td>x/xx</td>
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</table>


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 (πιγή ἐστιν 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 (μαθητής ὑπέρτατος) and most glorious imitator (μιμητής 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 omicon-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

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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 *ἐορτῇ* (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**

![Example 17](image)

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

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
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.
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 ὑποὺς 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 βρύουσα

Witness: Br. 81, f. 89r.

Ἡ χος πλ. α’

1 Ἡ ἀενάως βρύουσα
καὶ ἀκένωτος πηγή
πρόκειται μέσον πάντων
τοῖς νοσούσιν ὡςιν παρέχουσα

5 ἐκ τραυμάτων δυσχερῶν
ἀπαλλάττουσα
παθῶν ἐστι κάθαρσις
δαιμόνων κατάπτωσις
τῶν ἀνθρώπων ἀνόρθωσις
σπεύσομεν γηθοσύνως

Mode I plagal
The ever-flowing
and never-ending spring
lies there among all people,
bestowing strength to the sufferers

and relieving
from the heavy wounds.

It is the purification,
the fall of the demons,
the restoration of the people.

Let us hasten joyfully
καὶ εὐχαρίστως πρὸς τὸν ὁσιὸν εἰπώμεν·
χαίροις πάτερ Βάρβαρε
θλιβομένων παράκλησις
άθυμούντων ἀνάψυξις
κινδυνεύοντων προπύργιον·
χαίροις οἰκουμένης ὀχύρωμα
ἀσκητῶν ἐγκαλλώπισμα·
μὴ ἐπιλάθου σῶν φοιτητῶν
ἀδιαλείπτως πρεσβεύειν
πρὸς Θεόν τοῦ σώζεσθαι.

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

1  xxx/x/xx  xx/xx.  xxx/xxx/x/xx.  /xxx/xx/xx
   /xx/x/x  x/xx/xx  xx/xx/xx  xxx/xxx/.


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. 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 minimalize 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 $D C D$ ($\overline{\text{D}} \bullet \overline{\text{C}}$), which is one of the common melodic incipits of the chants in first mode plagal. 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

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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 cadential 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**

<table>
<thead>
<tr>
<th>Neumator 1 kratema oligon-kentema (ascending 3rd)</th>
<th>Neumator 4 kratema kentema (ascending 3rd)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Neumator 1" /></td>
<td><img src="image2.png" alt="Neumator 4" /></td>
</tr>
</tbody>
</table>

158
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*. 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. 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**

<table>
<thead>
<tr>
<th>Usual MeSi in Br. 81 (f. 66r)</th>
<th>MeSi αλ β supplied on f. 89r</th>
</tr>
</thead>
<tbody>
<tr>
<td>the same shape of <em>petasthe</em> both in red and black ink</td>
<td></td>
</tr>
</tbody>
</table>

8. Αγάλλου Νικόπολις

**Witness**: Br. 81, f. 89r.

<table>
<thead>
<tr>
<th>Χως πλ. β</th>
<th>Mode II plagal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Αγάλλου Νικόπολις καθορώσα μυστικώς</td>
<td>Rejoice Nicopolis, look mystically at</td>
</tr>
</tbody>
</table>

---

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
μύρα βλύζοντα ἐκ τρωθείσης πλευρᾶς
ἀενάως βραβεύοντα
dαφυλῶς τοῖς προστρέχουσιν·
ὡς γὰρ ἄλλη Σιλωάμ
κολυμβήθρα νέα ὧραται ἡμῖν
tοῖς πιστῶς ἀρύουσι
καὶ αἰτουμένοις τὴν ἱασίν·
dιο
τῶν δαμιόνων φυγαδεύονται φάλαγγες
καὶ τραυματῶν δυσίατα ἔλκε ἔρημινονται
φύτου τε παντός
tὸ δικαίου Βαρβάρου
ἀεὶ ἡμᾶς σώζεσθαι

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

<table>
<thead>
<tr>
<th>1</th>
<th>5</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>x/xx/xx</td>
<td>10</td>
<td>xxx/xx.x.</td>
</tr>
<tr>
<td>x/xx/xx</td>
<td>xxx/xx/xx</td>
<td>xx/xx.x.x.x/</td>
</tr>
<tr>
<td>x/xx/xx</td>
<td>xx/xx/xx/xx</td>
<td>xx/xx/x</td>
</tr>
<tr>
<td>x/xx/xx</td>
<td>xx/xx/xx/xx</td>
<td>/xxx/</td>
</tr>
<tr>
<td>x/xx/xx</td>
<td>xx/xx/xx/xx</td>
<td>x/x//xx.</td>
</tr>
</tbody>
</table>


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. The two elements related to 1) inhabitants of Nicopolis and 2) the wounded side of the saint (ἢ τῶν ἔθεσες πλευράς) find clear concordances to the Acropolites’s Logos, in which the hunters who are blamed for throwing the arrows towards the saint’s side appear to be coming from the city of Nicopolis. 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.

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

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291 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.
293 Ibid., 416:07-09 [...] τῶν τῆς Νικοπόλεως ἤτοι αὐτοί – φαρέτρας ἐπηρμένων, διηγκαινισμένων τὰ τόδε, προχειρισμένων τὰ βέλη καὶ πρὸς βολὰς ἐπηρμένων τὰς δεξιὰς [...]
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**

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

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,

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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. Accordingly, the second phrase introduced by the MeSi 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 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 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. 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.

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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.
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 $\text{MeSi} \text{κις}$ 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 $\text{MeSi} \text{κις}$ 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 *klyisma* 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 ὑπότην

**Witness:** Br. 81, f. 89v.

<table>
<thead>
<tr>
<th>Ἡχος πλ. β´</th>
<th>Mode II plagal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Τὴν προγονικὴν σου ὑπότην</td>
<td>As a result of your ancestral disposition</td>
</tr>
<tr>
<td>καὶ βαρβαρικὴν ἀπήνειαν χρώμενος</td>
<td>and barbaric cruelty,</td>
</tr>
<tr>
<td>τὴν Αἰτωλίαν πάσαν κατεκλόνησας Βάρβαρος</td>
<td>you upset the whole Aetolia, Barbaros,</td>
</tr>
<tr>
<td>τὴν συνδρομὴν ἐξ Ἀφρικῶν</td>
<td>having assistance from the Africans,</td>
</tr>
<tr>
<td>5 ἐσχηκὼς παναοίδιμε·</td>
<td>you, most remembered!</td>
</tr>
<tr>
<td>ὥστερον γέγονεν φονεύς</td>
<td>Then you became a murderer,</td>
</tr>
<tr>
<td>καταληφθεὶς ἀθρόον ἐν τῇ Νύσσᾳ γενόμενος</td>
<td>but you were captured instantly in Nyssa,</td>
</tr>
<tr>
<td>ἐνθα τὴν χάριν εἰληφὼς</td>
<td>receiving the grace</td>
</tr>
<tr>
<td>τοῦ ἁγίου βαπτίσματος·</td>
<td>of the holy baptism.</td>
</tr>
<tr>
<td>10 ἔξησας βίον Ξένον</td>
<td>You conducted a strange life</td>
</tr>
<tr>
<td>διατρίβων ἐν ὀρέσιν</td>
<td>dwelling in the mountains</td>
</tr>
<tr>
<td>ἐν οίς</td>
<td>in which</td>
</tr>
</tbody>
</table>
εὑρηκὼς καὶ τὸ τέλος καλὸν
πρὸς Χριστὸν ὃν ἐπόθησας
μεταβέβηκας ὃσιε·

you found also a good ending
and you migrated to Christ

Whom you desired so much, oh blessed man!

Please, pray continuously to him
for your flock, to keep it safe
from all misfortunes
and terrible circumstances.

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

<table>
<thead>
<tr>
<th>1</th>
<th>xxxx/xx/</th>
<th>/xx/xxx/</th>
<th>xx/xx/xx</th>
<th>xx/xxx/x/</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>xxxx/x/xx/xx</td>
<td>xxx/x/xxx/xx/xx</td>
<td>x/</td>
<td>x(x)/xx/xx</td>
</tr>
<tr>
<td>5</td>
<td>xx/xx/xx.</td>
<td>10 /xx/xx</td>
<td>15 xx/xx/xx</td>
<td></td>
</tr>
</tbody>
</table>


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 (καταληφθεὶς ἄθροον ἐν τῇ Νύσσᾳ γενόμενος, ἔνθα τὴν χάριν εἰληφὼς, 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 (ἡ προγονικὴ ὀσπή) and the barbaric rudeness (ἡ βαρβαρικὴ ἀπήνεια) 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 apothes 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 (thês kai apóthes 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-apothes (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)  

b)  

c)  

d)  

e)  

f)  

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>
<thead>
<tr>
<th>Nr</th>
<th>Mode Cadence</th>
<th>Nr</th>
<th>Mode Cadence</th>
<th>Nr</th>
<th>Mode Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>II pl. aGFE EFGFG</td>
<td>14</td>
<td>II pl. aGFEF</td>
<td>18</td>
<td>II pl. aGFEE a</td>
</tr>
<tr>
<td>1</td>
<td>II (auth+pl) abdcb</td>
<td>15</td>
<td>II (auth+pl) abdcb (th.eso)</td>
<td>19</td>
<td>II (auth+pl) abdcb (th.eso)</td>
</tr>
<tr>
<td>2</td>
<td>(th.eso)</td>
<td>16</td>
<td>II auth acabaGG</td>
<td>20</td>
<td>II auth acabaGG</td>
</tr>
<tr>
<td>3</td>
<td>II auth acabaGG</td>
<td>17</td>
<td>I auth bGaa</td>
<td>21</td>
<td>I auth bGaa</td>
</tr>
<tr>
<td>4</td>
<td>I auth aaG acba</td>
<td>18</td>
<td>(II pl. aGFEE a)</td>
<td>22</td>
<td>II pl. aGFEE</td>
</tr>
<tr>
<td>5</td>
<td>II pl. aGFEE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 \( \text{\textit{\textasciicircum\textasciicircum \text{-\textasciicircum\textasciicircum}}} \). Neumes share the same characteristics as in all the other chants provided by Neumator 3.\textsuperscript{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

\textsuperscript{302} See chapter II, section 4 dedicated to the musical notation.

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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.

Ἡχὸς πλ. β’

You emerged from Africa,

Ῥόδον ἐξ ἀκανθῶν
like a fragrant rose out of the thorns,

Ἀφρική σὲ προϊόντει εὐσημον
delighting

tὰς μυριπνόους
the sweet-breathing senses of the orthodox

tῶν ὀρθοδόξων ὁσφρήσεις εὐφραίνοντα
people

καὶ ὕγεῖαν παρέχοντα
and bestowing health

ἀφράτως πανεύφημε·
invisibly, oh most praised!

dιὸ
Thus,

συγχαίρουσιν ἅγιοι
the angels rejoice as well

καὶ προστρέχουσιν ἄνθρωποι λαβεῖν
and people come along to obtain

ἄφθόνως
the grace of the Holy Spirit in abundance.

τὴν χάριν τοῦ Πνεύματος·

Do not cease

μὴ διαλείπῃς
praying to the Lord,

ἰκετεύειν πρὸς Κύριον

oh blessed Barbaros,

Βάρβαρε μακάριε
to grant us His big mercy!

δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος.

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabic structure:

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

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Notes to the text: Except of the African origins 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 (Ῥόδον ἐξ ἀκανθῶν). The poetical figure extends in the next verses τὰς μυριπνόους /τῶν ὁρθοδόξων 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 διαλείπῃς ἱκετεύειν 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 deuterōs, 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

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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 ροπὴν (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 ὑστήν and the actual chant 10 Ἦχος πλ. β’ Ῥόδον ἐξ ἀκανθῶν.

**Table 16**

<table>
<thead>
<tr>
<th>Chant 9</th>
<th>Mode II</th>
<th>auth</th>
<th>2 = 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nenano</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chant 10</th>
<th>Mode II</th>
<th>auth</th>
<th>3 = 7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chant 9</th>
<th>Mode II</th>
<th>pl/auth</th>
<th>3 = 16</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chant 10</th>
<th>Mode II</th>
<th>pl/auth</th>
<th>4 = 8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 δω for phrase 7.
11. Νῦν ἐπέφανεν

**Witness:** Br. 81, f. 90r.

Ὑχὸς βαρύς

1 Νῦν ἐπέφανεν

η πανεύσημος μνήμη
tοῦ θεοφόρου πατρὸς
συγκαλούσα πάντας

5 πρὸς εὐωχίαν ξένην·

δράμωμεν φιλέορτοι λουσώμεθα
tὰ μύρα χριόμεθα
tὰ ἐλκῆ καθ ἀρωμένεν
τῶν ψυχῶν καὶ τῶν σωμάτων ἡμῶν

10 πρὸς αὐτὸν ἀνακράζοντες·

μὴ ὑπερίδῃς ἡμᾶς
ἐν ταῖς πρὸς Θεόν σου ἐντεύξεσιν.

Mode Barýs

Now comes to light

the all-honorable commemoration

of the God-bearing father,

calling all people

to an extraordinary banquet!

Let us come along, oh commemorators, and

purify ourselves,

getting anointed with myrrh;

let us clean the wounds

of our souls and our bodies,

crying to him:

Do not ignore us

in your intercessions to God!

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

**Syllabical structure:**
Critical apparatus: 2) πανεύσιμος; 7) χριόμενοι; 8) ἐλκε; 10) ἀνακράζοντες.

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 ἐορτή. There are no relations to the episodes of the life.

Formal aspects: Line 8 and 9 τὰ μύρα χριόμενοι / τὰ ἐλκὴ 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

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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

<table>
<thead>
<tr>
<th>First part</th>
<th>Second part</th>
</tr>
</thead>
<tbody>
<tr>
<td>line 2 and 3</td>
<td>line 2+3 contracted</td>
</tr>
<tr>
<td>into line 8</td>
<td>into line 8</td>
</tr>
</tbody>
</table>

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.$^{304}$

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$^{304}$ 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.\textsuperscript{305} The martyria at the beginning is a typical intonation signature anes (F G-E F) for the third plagal mode.

12. Πηγὴ ὑδατόβρυτος

Witness: Br. 81, f. 90r.

`Ἡχος πλ. δ’ Mode IV plagal

1 Πηγὴ ὑδατόβρυτος The overflowing spring,

η ἀφθόνιος τὰς ἱάσεις χορηγοῦσα τοῖς which grants healing abundantly to the sufferers,
pάσχοιν τοῖς
tοις

μυροβλύζουσα σήμερον ὃρᾶται ἡμῖν· today myrrh gushes from it,
dραμάμεις δεύτε πάντες emerges before us.

5 ἀρυσώμεθα μύρα τῶν ἰαμάτων Let us all come along,

καὶ Χριστῷ ἐκβοήσωμεν χαρμονικῶς· and cry to Christ joyfully:

Κύριε, Κύριε παράσχου τῷ λαῷ σου Lord, oh Lord, provide to your people,

ικεσίαις τοῦ σου Βαρβάρου through the supplications of your Barbaros,

ἀφεσιν ἁμαρτιῶν καὶ τὸ μέγα ἔλεος forgiveness for the sins and the big mercy!

Poetical form: sticheron idiomelon, monostrophic stanza.

Syllabical structure:

1 x/xx/xx /xx/x /x/xx/xxx/x/xxx/x

xx/xx/xxx/x xx/xx 5 xx/xx/xxx/x xx/xx/xxx/x

xx/xx/xx x/xx/ xx/xx/xxx/ xx/xx/xxx/x/xxx/x xx/xx/xxx/x/xxx/x

Critical apparatus: 3) μυροβλύζουσα] μυροβλυτουσα; 9) τὸ} τω

\textsuperscript{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 ιαμάτων).

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 martyrria, 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 ή ἀφθόνως τάς and another time over ιασείς 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 ύδατόβρυτος (xx/xx/xx) and 3) μυροβλύζουσα σήμερον (xx/xx/xx) (Example 28, first line, and Example 29).

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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.
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 *colas* (·) 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 $F-E\ F$.
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-klassa 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-klassa 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**

<table>
<thead>
<tr>
<th>Usual form of thematismos-eso</th>
<th>Modified form used in this chant</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Usual form" /></td>
<td><img src="image2.png" alt="Modified form" /></td>
</tr>
</tbody>
</table>

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 martyrion, 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 martyrion. 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. Ο πρὶν φονεύς

Witness: Br. 81, f. 90r.

'Ἡχος πλ. δ'
1 Ο πρὶν φονεύς ἀνθρώπων γενόμενος
Αφρικῆς ὑπὲρμάχος δεικνύμενος
ἐκπορθῶν τοὺς ἱεροὺς
τῶν πιστῶν ναοὺς καὶ κλονῶν συνεχῶς (?)
5 νῦν δαμόνων ὀλετήρι
καὶ τραυμάτων ἀνέθη ὁφθη μέγιστος
τὴν βαρβαρικὴν
ἀσέβειαν βδελυγμένος
τὴν ρωμαϊκὴν
10 εὐσέβειαν ἀσπασάμενος·
συγχαίρουσιν ἄγγελοι
προστρέχουσιν ἄνθρωποι
σήμερον

Mode IV plagal
The former killer of people
and warrior of Africa,
who used to pillage the sacred
temples of the faithful and to upset them
continuously,
now is seen as destroyer of the demons
and great healer of the wounds,
since he rejected the barbaric
profanity with disgust
and embraced
the Roman faith!
The angels rejoice as well,
the people come along,
ἐν τῇ μνήμῃ αὐτοῦ today,
kai Θεός at his commemoration!
ἀνωθεν and God
dωρείται τοῖς πάσχουσιν from above
tάς ἱάσεις πλουσίως bestows healing
dοξάζων τὸν ὅσιον 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/xxx/xx | xx/xx | x/x/xx /xx |
| xx/xxx/     | x/xxx/xx | x/xx/x  x/xx/xx |
| xx/x/xx/xx/  | x/xxx/xx | x/xx/x  x/xx/xx |
| xx/xx/      | x/xx/xx  x/xx/xx |
| xx/xx/xx    | x/xx/xx  x/xx/xx |


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 in fact 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 ἡρωίου φονεύσων (line 1), p. 140; Chant n. 6, Η πάντιμος καὶ λαμπροφωτόμορφος ἑορτή (line 17), p. 144; Chant n. 8, Αγάλλου Νικάτοπος (line 3) p. 156; Chant n. 9, Τὴν προγονικήν σου ῥοπὴν (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 μάρτυς 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 Akolouthia.

**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

![Example 32](image)

a)  ἐκπορθῶν τοὺς ἱεροὺς
b)  νῦν δαιμόνων ὀλετήρ

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 ῥεγοὺς [ναοὺς] / νῦν δαμόνων ὀλετῆρ).

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. 4 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

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Chant</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>11, chant 4</td>
<td></td>
<td>4th authentic</td>
</tr>
<tr>
<td>7, chant 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passage in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the mode</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4th authentic</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>a) Br. 81 Neagie intonation fol. 90r (followed by the transcription)</th>
<th>b) Sinai 1218 Neagie Intonation Variant fol. 217r</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
</tr>
</tbody>
</table>

The script is a bit fainted 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)\textsuperscript{310} The simple petasthe of Sinai 1218 of the second syllable is substituted by oligon-kratema in Br. 81.

\textsuperscript{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, \textit{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 manuscriptual 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.\textsuperscript{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 Byzantinum. After the systematic study of the textual and musical

\textsuperscript{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. 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


AnBoll – Analecta Bollandiana, Societe des bollandistes, Paris: Société generale de librairie catholique, 1882-


BHG – Bibliotheca Hagiographica Graeca, Societe des bollandistes Bibliotheca hagiographica graeca ediderunt Socii Bollandiani, Bruxellis: Societe des Bollandistes, 1909-


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)

MMB – Monumenta Musicae Byzantinae a Carsten Høeg condita, (Serie Principale, Transcripta, Subsidia, Lectionaria) 35 vol., Copenhagen, 1932-


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Alexoudēs, “Perigraphē triōn.”


Alexoudēs, “Kōdikes eparchías.”


Amargianakis, Stichera of deuterōs.


Anastos, “The transfer of Illyricum.”


Angelidē, Pulcheria.

Arvanitis, “The Heirmologion.”


Bace, Meksi, and Riza, *Berati*


Barker, “*Wisdom Imagery.*”


Battifol, “*Evangeliorum Beratinus Φ.*”


Battifol, “*Les manuscrits.*”


Beduli, “*Mbi muziken bizantine.*”

Bowes and Mitchell, “Chapel of Durrës.”

Brown, “Roman Empire.”

Buda, “Thesare kulturore.”

Bury, Later Roman Empire.

Cataldi-Palau, “Manoscritti Epiroti a Londra.”

Chiesa, Paolo, “Santità d’importazione.”

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Eustratiades. Agiologion.

Eustratiadēs, Heirmologion.

Ferjancic, “ Invasions et Installation.”

Ferrara, “La musica bizantina.”

Fitz, "La Division De L’Illyricum."

Follieri and Strunk, Triodium Athoum

Frashëri, Principata e Arbërisë.

Gastoué, *Paléographie musicale*.

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Wellesz, “The Akathistos”

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APPENDIX I
### Inventory I - Indices of the chants in *Sticherarion* Br. 81, The *Menaia*¹

<table>
<thead>
<tr>
<th>n.</th>
<th>mode</th>
<th>incipit</th>
<th>folio</th>
<th>festivity</th>
<th>SAV call n.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>September</strong>²</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>β</td>
<td>η προοισθεισα παντανασσα</td>
<td>1</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>28</td>
</tr>
<tr>
<td>2</td>
<td>δ</td>
<td>η παγκοσμια χαρα</td>
<td>1</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>31</td>
</tr>
<tr>
<td>3</td>
<td>δ</td>
<td>δι αγγελου προφητεις γονος πανσεπτος</td>
<td>1</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>δ</td>
<td>στειρα αγονος η αννα</td>
<td>1v</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>32</td>
</tr>
<tr>
<td>5</td>
<td>πλ β</td>
<td>σημερον ο τως νοηρος θρονος</td>
<td>1v³</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>33</td>
</tr>
<tr>
<td>6</td>
<td>πλ β</td>
<td>αυτη η ημερα κυριου αγαλλιασθε λαοι</td>
<td>2</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>34</td>
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<td>7</td>
<td>πλ β</td>
<td>σημερον στειρωτικα πυλαι ανοιγονται</td>
<td>2</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>36</td>
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<tr>
<td>8</td>
<td>πλ β</td>
<td>ει και θειω βουληματι περιφανεις στειραι γυναικες</td>
<td>2</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>35</td>
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<tr>
<td>9</td>
<td>πλ β</td>
<td>σημερον της παγκοσμιου χαρας τα προοιμια</td>
<td>2v</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>37</td>
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<tr>
<td>10</td>
<td>πλ β</td>
<td>σημερον η στειρα αννα τυκτι</td>
<td>2v</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>38</td>
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<tr>
<td>11</td>
<td>πλ δ</td>
<td>εν ευσημω ημερα εορτης ημων σαλπισωμεν</td>
<td>2v</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>39</td>
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<tr>
<td>12</td>
<td>πλ δ</td>
<td>δευτε απαντε στιοτο ιερουσαλημ</td>
<td>3</td>
<td>(Sep 8, Nativity of Theotokos)</td>
<td>40</td>
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<tr>
<td>13</td>
<td>πλ α</td>
<td>ω μακαρια δυνας</td>
<td>3</td>
<td>(Sep 9, Joachim and Ann)</td>
<td>41</td>
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<tr>
<td>14</td>
<td>α</td>
<td>εγκαινιζου εγκαινιζου η νεα ερουσαλημ</td>
<td>3v</td>
<td>(Sep 13, Encaenia)</td>
<td>42</td>
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<tr>
<td>15</td>
<td>α</td>
<td>παια μεν εγκαινιζου τον ναον</td>
<td>3v⁴</td>
<td>(Sep 13, Encaenia)</td>
<td>43</td>
</tr>
<tr>
<td>16</td>
<td>β</td>
<td>η των χειρων εναλλαγη</td>
<td>4</td>
<td>(Sep 14, Exaltation of the Cross)</td>
<td>57</td>
</tr>
</tbody>
</table>


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.
β θεος θησαυρος εν γη κρυπτομενος
β συ μου σκεπη κραταια υπαρχεις
γ χριστε ο θεος ημων ο την εκουσιον
d του τιμου σταυρου χριστε την ενεργειαν
d κροτησωμεν σημερον ασιματικην πανηγυριν
d φωτολαμπης αστερων τυπος
πλ α δευτε λαοι το παραδοξον θαυμα
πλ α η φωνη των προφητων σου
πλ β σημερον το φυτον της ζωης
πλ β ο τεταρτερατος κοσμος σημερον
πλ β σημερον ξυλον εφανερωθη
πλ β των προφητων αι φωνει
πλ β σημερον προερχεται ο σταυρος του κυριου
πλ β σταυρε του κριστου
πλ δ οντερ παλαι μουντα
πλ δ η φωνη του προφητου σου
πλ β φωστηρα των μαρτυρων σε εγνωνεν
πλ δ της νυσις επονυμοσ ανεδειχθησ
πλ α σημερον χορον πατερων πανευφημε
α αθλητικην πανηγυριν οις
γ αθλητικην πανηγυριν πιστοι
γ αληθειας κρατηρα εξ οικειων
γ οι τω αιματι χριστου τας ψυχας σφραγισθεντες
πλ β η διηνθισμενη ταις αρεταις
πλ δ πασα γλωσσα κινεισθω προς ευφημιαν
β ο δευτερος ιωβ ευσταθιος
δ τις μη μακαρισει σου
πλ β αφθορου τοκου μαριας

(Sep 14, Exaltation of the Cross)
πλ β αδαμαντίνε τη ψυχή
πλ δ τον αδυτο γνορίω εισδύες
πλ δ την στρατοπεδαρχιαν
eκ βέβαιος εγενο του κυρίου εφασμή
eκ στειρεύουσα σήμερον νεόνυμος
η ελιοσαβέτ συνελάβη
α θελητικον στάδιον σήμερον προκειται λαοί
edένει φιλαθλοι των θηλειων το καυχήμα
νυμφιον εχουσα εν ουρανοις χριστον
αναθεισα εαυτην παντοδυναμω
χορειας εγειρατε φιλομαρτυρες
την σήν υπερανθρωπον αθλήσιν
αθλητικοισ παλαισμασι
το καθαρό της αγνειας σου
ποταμοι θεολογι ας εκ του τιμιου σου
το φυτον της αγνειας
ο των απορρητων μυστηριων αυτοπτης
ο υιον της βροντης
tην των αποστολων ακροτητα
θεολογε παρθενε μαθητα
tον υιον της διδασκαλου
αποστολε χριστου ευαγγελιστα θεολογε
ευαγγελιστα ιωαννη ισαγγελε παρθενε
προ του τιμιου σταυρου σου
θεοφορε χαριτων

5 πλ β η ελιοσαβέτ συνελάβη June 24 John the Baptist SAV call no 611
<table>
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<th>Line</th>
<th>Text</th>
<th>Reference</th>
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<td>72</td>
<td>πλ β</td>
<td>τις επαξιώς των αρετών σου</td>
<td>(Sep 30, Gregory of Armenia) 111</td>
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<tr>
<td>73</td>
<td>πλ β</td>
<td>εις τον αδυτον γνορον του αφραστου φωτος</td>
<td>(Sep 30, Gregory of Armenia) 112</td>
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**October**

<table>
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<td>(Oct 1, Ananiah) 113</td>
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<td>β</td>
<td>δευτε συμφωνως οι πιστοι</td>
<td>(Oct 3, Dionysius the Areopagite) 120</td>
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<td>της ουρανιου γνωσεως</td>
<td>(Oct 3, Dionysius the Areopagite) 121</td>
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<td>εν ειρευσι και μαρτυς της αφραστου φωτος</td>
<td>(Oct 3, Dionysius the Areopagite) 122</td>
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<td>χριστω αποδεικνυται</td>
<td>(Oct 6, Thomas the Apostle) 123</td>
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<td>δ</td>
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* Lacunae between ff. 14v-15r: including six stichera cf. SAV.
* Lacking fascicle ff. 15r-33r: including the major part of the stichera for October and November cf. SAV
δευτε πιστοί ὁ παντες οἱ πιστοὶ

επελαμψεν ημερα χαρμοσυνος

σήμερον τα στέφη τους πιστῶν συνελθόντες

μετα το τεχθήναι se

ο δαυίδ προανεφωνει σοι αχραντε

σημερον τα στιφη των πιστων συνελθοντες

σαν τη πανήγυρει

βιον αυλον εξησκημενη

καρτερων εν αθλησει μαρτυς ιακωβε

εθαυμαστωθησ ιακωβε

το κατ’εικονα τηρησας αλωβητον

πρωτοκλητος μαθητης

ιακωβε

τον κηρυκα της πιστεως

της γεής τρυφης την απολαυσιν

ησχυνθη ο βασκανος εχθρος

ηθοκλητος μαρτυς βαρβαρά

December

α της γεής τρυφης την απολαυσιν

ηθοκλητος μαρτυς εχθρος

ηθοκλητος μαρτυς βαρβαρα

α της γεής τρυφης την απολαυσιν

ο βασκανος εχθρος

ο θεοκλήτος μαρτυς βαρβαρά

α της γεής τρυφης την απολαυσιν

ιακωβε

τον κηρυκα της πιστεως
113 β την πανηγυριν σήμερον 40v (Dec 4, Barbara) 262
114 πλ β αθλητικήν οδευσάσα οδον 40v (Dec 4, Barbara) 265
115 πλ β πατρίδα 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 νικολαε 41v (Dec 6, Nicholas) 271
122 β πατερ νικολαε ει και τα μυσα σωσια 41v (Dec 6, Nicholas) 272
123 δ πατερ νικολαε 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 κληρονομεν θεου συγκληρονομε χριστου 42v (Dec 6, Nicholas) 276
127 πλ β ειραχχον 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 νικολαε 43v (Dec 6, Nicholas) 280
131 α σημηρον εκ ριζης του δαυιδ 43v (Dec 9, Conception of Ann) 281
132 β το αποφητον τους αγγελους 43v (Dec 9, Conception of Ann) 282
133 πλ α το εμπιστευθεν σοι τοις αγγελοις 43v (Dec 11, Daniel the Stylite) 283
134 α οσιε πατερ μακαριε στυριδων σοφε 44 (Dec 12, Spyridon) 284
135 β ειραχχον11 το θειου κειμηλιου 44 (Dec 12, Spyridon) 285
136 δ οσιε πατερ ειραρχα αοιδιμε 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 ειραρχον D
140 δ στεφανουσθωσαν παρ’ ἡμῶν εγκωμιοι
141 δ την πενταχορδον λυραν και πενταφωτον λυχνιαν
142 δ υπερ την των ελληνων παιδειαν
143 πλ α των τυραννουντων τα θραση
144 πλ β δευτε φιλομαρτυρες τους του χριστου αθλουρος
145 α πνευματικως ημας πιστοι συνηγαγε σημερον
146 γ των προπατορων το συστημα
147 πλ β τους προ του νομου πατερας απαντας
148 βαρ δευτε απαντες πιστως πανηγυρισωμεν
149 α βολιδες αστραπτοντες θεηγοριαις
150 β χαιρεται προφηται τιμιοι
151 πλ β δανιηλ ανηρ επιθυμιων
152 πλ δ των νομικων διδαγματων ο συλλογος
153 α ω της στερρας και αδαμαντινου σου ψυχης
154 α στηλη εμφυχος και εμπνους εικων
155 πλ δ θεοφορε Ιγνατε τον σον ερωτα
156 β της αναστασεως ειληφας το δωρημα
157 δ της ζωηφορου αναστασεως χριστου
158 πλ α προεορτιος ημερα σημερον της ενανθρωπησεως
159 β κρητη προεορταζει σημερον τα γενεθλια χριστου
160 γ προεορτιος σημερον της ενανθρωπησεως πεπετη εορτη
161 γ γενναιοι μαρτυρες αληθειας
162 α προεορταζομεν λαοι / και κατιδωμεν την παρθενον
163 α προεορταζομεν λαοι / και κατιδωμεν το εν σπηλαιον
164 α ακουε σοφιαν και ενστιτου η γη
165 β ιδου καιρος ηγηκε της εναστασεως ημων
166 β βεθλεεμ γη ιουδα το κατα σοφια το πολιτευμα

15 % Sic. εμψυχε
οικος του ευφραθα
ευτρεπιζου βηθλεεμ ηνοικται γαρ η εδεμ
βηθλεεμ ευτρεπιζου υμησον πολις σιων
χριστος ο ερχομενος
ησαια χορευε λογον θεου
λ έμ η ν α ζ ε ι ω σ η φ
σπηλαιον ευτρεπιζου η αμνας γαρ
σιων πανηγυριζε ιερουσαλημ
ανυμφευτε παρθενε ποθεν ηκεις
υποδεξαι βηθλεεμ την του θεου μητοπολιν
βηθλεεμ ετοιμαζου ευτρεπιζεσθω η φατνη

υποδεξαι βηθλεεμ την του θεου μητοπολιν
βηθλεεμ ετοιμαζου ευτρεπιζεσθω η φατνη

(Proeortia of Christmas)
194 β δευτε αγαλλιασωμεθα τω κυριω (Dec 25, Christmas)
195 β του κυριου ιησου γεννηθεντος εκ της αγιας (Dec 25, Christmas)
196 β η βασιλεια σου χριστε ο θεος (Dec 25, Christmas)
197 β τι σοι προσενεγκωμεν χριστε στι ωφθης (Dec 25, Christmas)
198 β ανυμνησωμεν την μητεραν του σωτηρος (Dec 25, Christmas)
199 β η βασιλεια σου χριστε ο θεος (Dec 25, Christmas)
200 β μεγα και παραδοξον θαυμα τετελεσται σημερον (Dec 25, Christmas)
201 γ σημερον τικτει η παρθενος τον ποιητην (Dec 25, Christmas)
202 γ του κυριου ιησου γεννεθεντος εν βηθλεεμ (Dec 25, Christmas)
203 δ ευφραινεσθε δικαιον ουρανοι αγαλλιασθε (Dec 25, Christmas)
204 δ θεοτοκε παρθενε η τεκουσα τον σωτηρα (Dec 25, Christmas)
205 δ δευτε ανυμνησωμεν την μητεραν του σωτηρος (Dec 25, Christmas)
206 δ ο πατηρ ηυδοκησεν ο λογος σαρξ εγενετο (Dec 25, Christmas)
207 δ ευφρανθητι ιερουσαλημ (Dec 25, Christmas)
208 δ σπηλαιω παρωκησας χριστε ο θεος (Dec 25, Christmas)
209 πλ α μαγοι περσων βασιλεις επιγνωντες σαφως (Dec 25, Christmas)
210 πλ α ακαταληπτον το τελουμενον εν βηθλεεμ (Dec 25, Christmas)
211 πλ α ευφραινεσθεν οι ουρανοι και αγαλλιασθε η γη (Dec 25, Christmas)
212 πλ β χορευουοσιν αγγελοι παντες εν υπαρκσει(Dec 25, Christmas)
213 πλ β δοξα εν υψιστοις θεω και επι γης ειρηνη (Dec 25, Christmas)
214 πλ β οτε καιρος της επι γης παρουσιας σου (Dec 25, Christmas)
215 πλ β σημερον ο αορατος φυσις (Dec 25, Christmas)
216 πλ δ παραδοξον μυστηριον οικονομειται σημερον (Dec 25, Christmas)
217 πλ δ πως εξειπω το μεγα μυστηριον (Dec 25, Christmas)
218 πλ δ εν βηθλεεμ συνεδραμον ποιμενες (Dec 25, Christmas)

14 τον A, τον D
15 ευβοκησεν A
16 om. SAV 363 πλ α ορωσα σε η κτισις απασα εν βηθλεεμ (Dec 25, Christmas)
α  αθλοφορικον στεφανον 60  (Dec 27, Stephen)  372
β  τω βασιλει και δεσποτη του παντος τεχθεντος 60  (Dec 27, Stephen)  373
β  αγιωσυνην ενεδυσω στεφανε μακαριε 60  (Dec 27, Stephen)  374
β  τον πρωτομαρτυρα και γενναιον του χριστου 60v (Dec 27, Stephen)  376
β  πρωτος εν διακονους πρωτος 60v (Dec 27, Stephen)  375
δ  στεφανε ενδοξε ο υ ρ α ν ο π ο λ ι τ α 60v (Dec 27, Stephen)  377
δ  στεφανος η καλη απαρχη των μαρτυρων 60v (Dec 27, Stephen)  378
πλ α  πρωτομαρτυς απουσταλε και πρωτοδιακονε 61  (Dec 27, Stephen)  379
πλ β  πρωτος εν μαρτυσιν εδειχθης 61  (Dec 27, Stephen)  380
πλ δ  χαιρες εν κυριω στεφανηφορε στεφανε 61  (Dec 27, Stephen)  381
α  τω αχραντω σου τοκω χριστε ο θεος 61v (Dec, Inocents)  382
β  εις τα ωτα κυριου σαβαωθ 61v (Dec, Inocents)  383
γ  μισητη του ηρωδου παιδοκτονια 61v (Dec, Inocents)  384
πλ δ  του ιησου γεννηθεντος εν βηθλεεμ της ιουδαιας 61v (Dec, Inocents)  385
πλ δ  ηρωδης ο παρανομος θεωρων τον αστερα 62 (Dec, Inocents)  386
πλ β  μνημην επιτελουμεν δαυιδ και ιακωβου 62 (Sunday after Christmas)  387
πλ β  μνημην επιτελουμεν δαυιδ και ιακωβου 62 (Sunday after Christmas)  388
πλ δ  αιμα και πυρ και ατμιδα καπνου 62 (Sunday after Christmas)  389
πλ δ  συγκαταβαινω ν ο σωτηρ 62 (Jan, Circumcision)  390
πλ δ  ουκ επαισχυνθη ο παναγαθος θεος 62 (Jan, Circumcision)  391
α  ωθεια και ιερα της χριστου εκκλησιας μελισσα 63 (Jan, Basil the Great)  392
α  παντων των αγιων ανεμαξω τας αρετας 63 (Jan, Basil the Great)  393
β  των οντων εμελητησας την φυσιν 63 (Jan, Basil the Great)  394
γ  χριστου εισοικησαμενος εν τη ψυχη σου 63v (Jan, Basil the Great)  395
γ  μυρον εκκενωθεν επι σε της χαριτος 63v (Jan, Basil the Great)  396

January

πλ δ  συγκαταβαινων ο σωτηρ 62v (Jan 1, Circumcision)  390
πλ δ  ουκ επαισχυνθη ο παναγαθος θεος 62v (Jan 1, Circumcision)  391
α  ωθεια και ιερα της χριστου εκκλησιας μελισσα 63 (Jan 1, Basil the Great)  392
α  παντων των αγιων ανεμαξω τας αρετας 63 (Jan 1, Basil the Great)  393
β  των οντων εμελητησας την φυσιν 63 (Jan 1, Basil the Great)  394
γ  χριστου εισοικησαμενος εν τη ψυχη σου 63v (Jan 1, Basil the Great)  395
γ  μυρον εκκενωθεν επι σε της χαριτος 63v (Jan 1, Basil the Great)  396
γ την ιερατικην στολην αμπεχομενος

πλ β εξεχυθη η χαρις εν χειλεσι σου οσιε πατερ

πλ β ο την χαριν των θαυματων ουρανωθεν κοσμησαμενος

πλ δ σοφιας εραστης γενομενος οσιε

α λαμπρα μεν η παρελθουσα εορτη

β παλιν ιησους ο εμος καθαιρεται εν τω ιορδανη

γ φαιδρα μεν η παρελθουσα εορτη

δευτε απαντες πιστοι την ιουδαιαν

ω του παραδοξου θαυματος

εν ιορδανη παταμω χριστος ο θεος ημων

ερχεται προς την ιορδανην χριστος η αληθεια

ερχομενος μετα σαρκος προς ιορδανην

την χειρα σου την αψαμενην

17 ενδυσαμενος Α
272 α φως εκ φωτός ελαμψε τῷ κοσμῷ χριστός 68v (Jan 6, Epiphany) 424
273 α πῶς σε χριστε δουλοί τον δεσπότην αξιώς τιμήσωμεν 69 (Jan 6, Epiphany) 425
274 α σὺ εν ϊορδανὶ βαπτίσεις οὐσίαν ἡμῶν 69 (Jan 6, Epiphany) 426
275 α τὸ αληθινὸν φῶς ἐπεφάνη 69 (Jan 6, Epiphany) 427
276 α ὁ περιβαλλόν τον ϊορδανὸν εν νεφελαῖς 69 (Jan 6, Epiphany) 428
277 β τὸν φωτισμὸν ἡμῶν τὸν φωτισάντα παντα 69v (Jan 6, Epiphany) 429
278 β τὰ ἱορδανεῖα βαπτίσθεις οὗτος ἡ σωτήρ ἡμῶν 69 (Jan 6, Epiphany) 430
279 β τοὺς λυτρῶτας ἐν νεφελαις 69v (Jan 6, Epiphany) 431
280 β σωσάτε βουλόμενος τὸν πλανηθὲντα ανθρώπον 69v (Jan 6, Epiphany) 432
281 β ἐν ἱορδανῇ ποταμῷ ἰδὼν σε ὁ Ἰωάννης 69 (Jan 6, Epiphany) 433
282 β εἰδόταν σε υδάτα οὐ πάντως ο θεός 70v (Jan 6, Epiphany) 434
283 β σήμερον ὁ ϊορδανὸς καὶ γῆς ποιήσις 70 (Jan 6, Epiphany) 435
284 β υπεκλίνας καραν τῷ πρὸ οδρῷ συνεθλάς 70v (Jan 6, Epiphany) 436
285 β σήμερον ὁ χριστὸς εν ἱορδανῇ ἠλθὲν 70 (Jan 6, Epiphany) 437
286 δ ὁ αναβαλλόμενος φῶς ὡς ἑσπρόν 70v (Jan 6, Epiphany) 438
287 δ ετέρεμιν ἡ χεῖρ τοῦ βαπτιστοῦ 70 (Jan 6, Epiphany) 439
288 δ δευτέρον μιμητῶν αὐς φρονίμους παρθένους 70v (Jan 6, Epiphany) 440
289 δ βαπτίζεται χριστός καὶ αὐτὸν εκ τοῦ υδάτου 71v (Jan 6, Epiphany) 441
290 δ σε τὸν εν πνεύματι καὶ πυρι καθαίρετο 71v (Jan 6, Epiphany) 442
291 πλ β τον εκ παρθένου ἤλιον βλέπων ὁ εκ στείρας 71v (Jan 6, Epiphany) 443
292 πλ β ανυμνησάμενοι οἱ πιστοὶ τῆς περὶ ἡμάς τοῦ θεοῦ 71v (Jan 6, Epiphany) 444
293 πλ β ναματα ἱορδανεῖα περιβαλλοῦν σωτήρ 71 (Jan 6, Epiphany) 445
294 πλ β θεὸς λόγος ἐπεφάνη εν σάρκι τοῦ γενεὶ τῶν ἀνθρώπων 72v (Jan 6, Epiphany) 446
295 πλ δ κυρὶε πλήρωσαι βουλομένος 72 (Jan 6, Epiphany) 447
296 πλ δ σήμερον η κτίσις φωτίζεται καὶ τῆς χαρᾶς 72v (Jan 6, Epiphany) 448
297 δ ὡς τοῦ πνεύματος ἐφάση 72v (Jan 7, John the Baptist) 449

18 om. SAV 443 πλ α ὅρωσα σε τῇ φωσὶ ἁπάτα τῶν γηγενῶν (Jan 6, Epiphany)
19 om. SAV 449 πλ δ τα τῶν αγγελῶν στρατηγάματα εξεστάτο (Jan 6, Epiphany)
298 πλ β ενσαρκε λυχνε προδρομε του σωτηρος

299 δ πατερ χρυσοστομε ως ποταμος θεοβρυτος
300 β ωσπερ φοινιξ δαβιτικως εξανθησας οσιε πατερ
301 δ προφητικως καταβρεχων την στρωμνην τοις δακρυσι
302 πλ β εμφρονως των ηδονων του βιου επαναστας
303 β δευτε των πιστων ο συνλογος σημερον
304 δ αξιεπαινοις ασμασι πιστοι μεγαλυνωμεν
305 πλ δ δυας μαρτυρων σημερον ανετειλεν ημιν
306 πλ α επεφανη η χαρις το υ θ ε ο υ η σω τ η ο ς
307 πλ α επεφανη η χαρις το υ θ ε ο υ η σω τ η ο ς
308 πλ δ δυας μαρτυρων σημερον ανετειλεν ημιν

February

309 β υπερφρονησας των τηδε γεηρων παμμακαρ τρυφων
310 α λεγε συμεων τινα φερον εν αγκαλαις
311 α ο παλαιος ημερων ο και τον νομον παλαι
312 α σημερον ο παλαι τω μωση εν σινα
313 β σημερον συμεων εν ταις αγκαλαις τον κυριον
314 β σημερον συμεων εν ταις αγκαλαις τον κυριον
315 β σημερον συμεων εν ταις αγκαλαις τον κυριον
316 β σημερον συμεων εν ταις αγκαλαις τον κυριον
317 β σημερον συμεων εν ταις αγκαλαις τον κυριον
318 α κτιστης ουρανου και γης εν αγκαλαις εβασταζετο

20 Lacunae between ff. 72r-73r: corresponding to around fifty stichera missing for January cf. SAV
21 οιχληρων Α
22 Later additions both no. 306 and 307
πλ α  ερευνατε τας γραφας 76v  (Feb 2, Purification) 521
πλ α  ο παλαιος ημερων νηπιασας σαρκι 77  (Feb 2, Purification) 522
πλ β  ανοιγεσθω η πυλη του ουρανου σημερον 77  (Feb 2, Purification) 524
πλ β  ο εν χεροι πρεσβυτικαις την σημερον ημεραν 77  (Feb 2, Purification) 523
βαρ  κατακοσμησον τον νυμφωνα σου σιων 77  (Feb 2, Purification) 525
βαρ  φως εις αποκαλυψιν εθνων 77v  (Feb 2, Purification) 526
πλ δ  ο τους χερουβιμ εποχουμενος και υμνουμενος 77v  (Feb 2, Purification) 527
πλ δ  παραδοξον θαυμα γεγονεν εν τη αθλησει 78  (Feb 5, Agathe) 528
πλ β  εδειξας πασιν εμφανως 78  (Feb 9, Nicephorus) 529
πλ β  ανοιγεσθω η πυλη του ουρανου σημερον 78  (Feb 11, Blasius) 530
πλ β  ο εν χερσι πρεσβυτικαις την σημερον ημεραν 78  (Feb 11, Blasius) 531
βαρ  κατακοσμησον τον νυμφωνα σου σιων 79  (Feb 13, Martinian) 532
βαρ  φως εις αποκαλυψιν εθνων 79  (Feb 13, Martinian) 533
πλ δ  η καθαρα του πνευματος του αγιου σοφια 79v  (Feb 14, Auxentius) 534
πλ δ  η καθαρα του πνευματος του αγιου σοφια 79v  (Feb 24, Forerunner’s Head) 535
πλ δ  η καθαρα του πνευματος του αγιου σοφια 80  (Feb 24, Forerunner’s Head) 536
πλ β  καταλιπουσα τα τερπνα και ποικιλα 80  (Feb 24, Forerunner’s Head) 537
πλ β  σημερον πανηγυριζει μυστικως 80  (Feb 24, Forerunner’s Head) 538
πλ β  καταλιπουσα τα τερπνα και ποικιλα 80v  (Mar 1, Eudokia) 539
β  η εκκλησια σημερον πανηγυριζει μυστικως 80v  (Mar 6, 42 Martyrs of Amorium) 540
πλ β  φαλαγγα θεοστεφη αρτιφανων μαρτυρων 81  (Mar 6, 42 Martyrs of Amorium) 541
α  χορος τετραδεκαπυρσευτος 81  (Mar 9, 40 Martyrs of Sebastea) 542
β  θρησκευος ενθεων δορεων 81  (Mar 9, 40 Martyrs of Sebastea) 543
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80  (Mar 7, Theophania) 537
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80v  (Mar 7, Theophania) 538
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80v  (Mar 7, Theophania) 539
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80v  (Mar 7, Theophania) 540
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80v  (Mar 7, Theophania) 541
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80v  (Mar 7, Theophania) 542
πλ β  την πανσεβασμιον καραν του βαπτιστου σου κυριε 80v  (Mar 7, Theophania) 543
β  η πρωην επι πινακος τω του ηρωδου 80v  (Mar 7, Theophania) 544
β  η πρωην επι πινακος τω του ηρωδου 80v  (Mar 7, Theophania) 545

March

πλ β  καταλιπουσα τα τερπνα και ποικιλα 80v  (Mar 1, Eudokia) 539
β  η εκκλησια σημερον πανηγυριζει μυστικως 80v  (Mar 6, 42 Martyrs of Amorium) 540
πλ β  φαλαγγα θεοστεφη αρτιφανων μαρτυρων 81  (Mar 6, 42 Martyrs of Amorium) 541
α  χορος τετραδεκαπυρσευτος 81  (Mar 9, 40 Martyrs of Sebastea) 542
β  αληθειας κρατηρα εξ οικειων αιματων 81  (Mar 9, 40 Martyrs of Sebastea) 543
β  την λιμην ος παραδεισον 81v  (Mar 9, 40 Martyrs of Sebastea) 544
β  την λιμην ος παραδεισον 81v  (Mar 9, 40 Martyrs of Sebastea) 545
β  την λιμην ος παραδεισον 81v  (Mar 9, 40 Martyrs of Sebastea) 546
β  την λιμην ος παραδεισον 81v  (Mar 9, 40 Martyrs of Sebastea) 547
β  την λιμην ος παραδεισον 81v  (Mar 9, 40 Martyrs of Sebastea) 548
προφητικως μεν εβοα ο δαυιδ εν ψαλμοις

αθλοφοροι χριστου τιν πανσεπτον νηστειαν

φεροντες τα παροντα γενναιως χαιροντες

τω εκτω μηνι ο αρχιστρατηγος απεσταλη

εν τω μηνι τω εκτω απεσταλη ουρανοθειν

απεσταλη αγγελος γαβριηλ ουρανοθειν

το απ’ αιωνος μυστηριον ανακαλυπτεται

ευαγγελιζεται ο γαβριηλ τη κεχαρι

α τω εκτω μηνι ο αρχαγγελος

γλωσσαν ην ηκουσεν η θεοτοκος

ιδου η ανακλησις νυν επεφανεν ημιν

σημερον χαρας ευαγγελια παρθενικη

απεσταλη εξ ουρανου γαβριηλ ο αρχαγγελος

ευφραινεσθωσαν οι ωρανοι και αγαλλιασθω

τα της ψυχης θηρευματα και τα παθη της σαρκος

ο λαμπρος αριστευς γεωργιος

αριστειας αθλων γεωργων τα κρειττονα

νευτω δικαια εφησεν ο σολομων

tον νοερον αδαμαντα της καρτεριας αδελφοι

παντα τα εθνη κροτησατε χειρας

ασμα ασματων χορευοντες ασμα προς

δευτε φιλοματυρες ασματικην υμνωδιαν

δευτε των πιστων το στηριγμα

Δευτερημιαν του μεγαλου βασιλεως στρατιωτα γεωργι (Apr 23, George)
May

367 πλ α ανατείλε το εαρ δευτε ευχηθομεν 87 (Apr 23, George) 570
368 πλ β αξιως του ονοματος επολετευσοι 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

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 εξηνθησας δαυινικως πανευφημε 87/1v (May 15, Barbaros)
376 γ νυσταικη συμπονια και συναθροισις θειον 87/1v (May 15, Barbaros)
377 πλ δ τον βαρβαρον βιον σου αφημοις καταλιπωσιν 88 (May 15, Barbaros)
378 δ κερδος ηρνησω φονευτων πλουτον βδελυξαμενος 88 (May 15, Barbaros)
379 πλ α η παντιμος και λαμπροσφωνημορφος εορτη 88v (May 15, Barbaros)
380 πλ α η αεναως βρυουσα και αεναωος 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 φοδον εξ ακακων 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 ιεσεις χορηγουσα 90 (May 15, Barbaros)
386 πλ δ ο πρων φονεων ανθρωπων γενομενος 90 (May 15, Barbaros)
387 β πλουσιων δωρων τα κρειττονα ειληφως 90v (May 21, Costantine and Helen) 577
388 β ουκ εξ ανθρωπων την κλην αλεθες 90v (May 21, Costantine and Helen) 578
389 β του ευσεβους κωνσταντινου η μνημη ως μυρον 91 (May 21, Costantine and Helen) 579
390 πλ δ σελας φαεινοτατου κομητης εσπερωτατος 91 (May 21, Costantine and Helen) 580

228
πλ δ ο των ανακτων αναξ και θεος ο πλουσιας

εις ορος υψηλον συμβολικως το θαυμαστον

ν (May 21, Costantine and Helen) 581

(ιν διηλθατε κτισιν φωτισαντες

υβριστης και διωκτης της εκλλησιας γεγονας

(ιν της ευσεβειας αληθεις κηρυκας

(ιν της εκκλησια σημερον στολισαμη τοις αθλοις

εξελαμψε σημερον η εν δοξος μνημη σου προκοπιε

οτε στους λαμπηδοσι ταις μυστικαις

οι μεγαλου βασιλεωσ στρατιωτα

οτοι ανεφανης εν μαρτυσιν

οτοι ανεφανης εν μαρτυσιν

ο ις νυτιαν αγων την ηλικιαν

ο ις νυτιαν αγων την ηλικιαν

ο εκ σταργαναν πεπληρωμενος χαριτος

ο εκ σταργαναν πεπληρωμενος χαριτος

β οις της ευσεβειας αληθεις κηρυκας

β νηπιος ανεφανης εν μαρτυσιν

θρενα A

α του μεγαλου βασιλεωσ στρατιωτα προκοπιε (Jul 8, Procopius)

26 θρενα A

27 om. SAV 638 α του μεγαλου βασιλεωσ στρατιωτα προκοπιε (Jul 8, Procopius)
411 ἀδειπτι, της επαίνος συνελθόντες στειφόμεν της ἐπαίνος συνελθοντες στειφόμεν 95 (Jul 15, Cerycus and Julitta) 651
412 δὲ ἀγαλλόν τερπνον καὶ εὐφραίνον 95 (Jul 15, Cerycus and Julitta) 652
413 πλα β δὲντε και θεασαθε απαντες 95v (Jul 15, Cerycus and Julitta) 653
414 πλ δ ο τριετάς την τιαδα εκηρυττεν 95v (Jul 15, Cerycus and Julitta) 654
415 ας εν πετρα στερρα της ομολογιας θεου 96 (Jul 17, Marina) 655
416 β ἐν πολει του θεου ημων εν ορει αγιο αυτου 96 (Jul 17, Marina) 657
417 β ἐν φωνη αγαλλιασεως καὶ εὐφραίνου 96 (Jul 17, Marina) 656
418 α ἡμιας ο ζηλωτης και των παθων αυτοκρατωρ 96 (Jul 20, Elias the Prophet) 658
419 α δαβιτικος29 σημερον πιστοι τον προφητην 96v (Jul 20, Elias the Prophet) 659
420 α πνευματικως σημασι των προφητας του χριστου 97 (Jul 20, Elias the Prophet) 660
421 α φωστηρες ανετειλαν τη οικουμενη 97v (Jul 20, Elias the Prophet) 663
422 β το εξαραν αρμα σε πυρφορον 97v (Jul 20, Elias the Prophet) 664
423 β η των προφητων θεια επιδημια επελαμψεν 97v (Jul 20, Elias the Prophet) 663
424 β φωστηρες ανετειλαν τη οικουμενη 97v (Jul 20, Elias the Prophet) 664
425 δ εν πυρινω αρματι επιδιφριος αρθεις 97v (Jul 20, Elias the Prophet) 664
426 πλ α την απλητον των ανθρωπων 98 (Jul 20, Elias the Prophet) 665
427 πλ β προφητα κηρυξ χριστου του θρονου 98v (Jul 20, Elias the Prophet) 667
428 πλ β δευτε των ορθοδοξων το συστημα31 98v (Jul 20, Elias the Prophet) 666
429 πλ δ των προφητων τους ακαμιονας 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 πτωχευσαν την πτωχιαν 98α (Jul 22, Mary Magdalen) 670
432 α μετα των ανω ταγματων συνηρυθηθην 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

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28 om. SAV 644 πλ β δευτε παντα της γης τα περατα (Jul 8, Procopius)
29 συμβατικος Κ
30 text only, om. SAV
| 436 | δ | εθαυματουργήσε χριστί του σταυρού σου η δυνάμες | 99v | (Jul 24, Christine) | 675 |
| 437 | δ | ολβον λίπους πατρικόν χριστόν | 99v | (Jul 24, Christine) | 676 |
| 438 | δ | σταυρόν ως στόλον κραταίον | 99v | (Jul 24, Christine) | 677 |
| 439 | πλ α | τη παρθενική σου θελχθείς ωραίοτητι | 100 | (Jul 24, Christine) | 678 |
| 440 | πλ δ | οι εξ ακαρπών λαγών οραβδόν αγάμαν | 100 | (Jul 25, Dormition of Ann) | 679 |
| 441 | πλ δ | δευτε πασά κτίσις εν κυμβάλω ψαλμίκος | 100v | (Jul 25, Dormition of Ann) | 680 |
| 442 | β | τον οντως ερωτα νυμφευσάμενη χριστό | 100v | (Jul 25, Eupraxia) | 681 |
| 443 | α | ο παντών ελεήμον κυριος και αγαθός | 101 | (Jul 27, Panteleimon)32 | - |
| 444 | α | αγώνα καλόν ἡγώνισκω και δρομόν | 101 | (Jul 27, Panteleimon) | 682 |
| 445 | β | αναργυρώς την χαρίν παρεχεῖς τοις ανθρώποις | 101v | (Jul 27, Panteleimon) | 683 |
| 446 | β | μήτρος ευσεβέως επιποθήσας πιστίν | 101v | (Jul 27, Panteleimon) | 684 |
| 447 | β | αποτελείσαι την πλανήν του πατρός πανευφήμημε | 101v | (Jul 27, Panteleimon) | 685 |
| 448 | δ | σήμερον εξελαμψέν του αθλοφοροῦ η μνήμη | 102 | (Jul 27, Panteleimon) | 686 |
| 449 | πλ α | δευτε φιλοματυρες ομοφρόνως απαντες | 102 | (Jul 27, Panteleimon) | 687 |
| 450 | πλ α | η παμφάες του μαρτυρούς μνήμη τοις περασίν | 102v | (Jul 27, Panteleimon) | 688 |
| 451 | πλ β | εξελαμψε σήμερον η σεβασμώς μνήμη | 102v | (Jul 27, Panteleimon) | 689 |
| 452 | πλ δ | μητρικήν αγαπησάς ευσεβείαν την του πατρός | 102v | (Jul 27, Panteleimon) | 670 |

**August**

| 453 | α | η πολυαθλοσ μήτηρ προς αγώνας συγκαλούσα | 103 | (Aug 1, Maccabees) | 691 |
| 454 | δ | τον κατά των μακκαβαίων συγκροτήθηκτα | 103 | (Aug 1, Maccabees) | 692 |
| 455 | δ | επτα στυλοι εκελεύοντι εκ μιας πετρας | 103 | (Aug 1, Maccabees) | 693 |
| 456 | πλ α | οι του νομου φυλάκες | 103v | (Aug 1, Maccabees) | 694 |
| 457 | πλ δ | οι αγιοι μακκαβαίοι τω τυραννω ελεγον | 103v | (Aug 1, Maccabees) | 695 |

31 Καυχημα Δ
32 Existing text, later musical notation in red (in A the same hymn is inserted by a later hand)
Δυστυχώς, δεν μπορώ να διαβάσω το κείμενο του σχετικού παράθυρου.
δοτε εξεδημησας θεοτοκε παρθενε

πλα δευτε φιλεορτων το συστημα δευτε

πλα ασατε λαοι τη μητηρ του θεου ημων ασατε

πλ θη τη αθανατω σου κοιμησει θεοτοκε μητηρ της ζωης

πλ β οτε η μεταστασις του αχραντου σου σκευους

πλ δ παρθενια και χορειαι σημερον μυστικως

πλ δ πιστουμενος ιησους ο ιησους του παπατε

πλ δ φερωνυμως την κλησιν δεξαμενος

πλ δ ζηλος ανδρος ευσεβους εικαι αναπαυειν

πλ β ουκ εδει σε ω ηρωδη την τις μοιχειας

πλ β παλιν ηρωδιας μαινεται παλιν ταραττει

484 MR, agio A and SAV

485 K D, γενεθλιων A and SAV

233
πλ δ προδρομε του σωτήρος συ βασιλεις ἡλεγξας
πλ δ προδρομε του σωτήρος ει και φονω
α σε προστασιαν εχωμεν οι χριστιανοι
α ως στεφανον υπερλαμπρον παναχραντε θεοτοκε
πλ α μητηρ υψιστου θεου συναναρχου πατρος
πλ δ σημερον την χαριν της θεοτοκου

(Aug 29, Decollation of the Forerunner) 748
(Aug 29, Decollation of the Forerunner) 749
(Aug 31, Girdle of the Theotokos)
(Aug 31, Girdle of the Theotokos) 750
(Aug 31, Girdle of the Theotokos)
(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 *Sticherarium Br. 81 - The Triodion, Pentekostarion and Oktoechos*

**Triodion**

1. α μη προσευξωμεθα φαρισαιως 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 Publican and Pharisee
5. πλ α βεβαρημενοι 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 ταες εξ εργων καυχησεσιν (sic.)38 118 Sunday of the Publician and Pharisee
8. α εις αναμαρτητον χωραν και ζωηαν 118 Sunday of the Publician and Pharisee
9. α επιγνωμεν αδελφοι του μυστηριου την δυναμιν 118 Sunday of the Publician and Pharisee
10. β ω ποσον αγαθων ο αθλιος εστερησα 118 Sunday of the Prodigal Son
11. β την του ασωτου φωνην προσφερω σοι κυριε39 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 εννωο 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 βιβλια 120 Sunday of Carnival
20. πλ δ δανιηλ ο προφητης ανη και επιθυμιων γενομενος 120 Sunday of Carnival
21. πλ δ οιμοι μελαινα φυση εις ποτε των κακων 121 Sunday of Carnival

38 καυχησεσι A (A= Sticherarium Ambrosianum A 139 sup.)
39 om. A
α προκαθαρώμεν εαυτους αδελφοι
πλ δ λιχνευσαμενοι την πρωτην υπεστημεν γυμνωσιν
γ παντα τον χρονον η νηστεια οφελίμος εστιν (sic.)
πλ δ δια νηστειας καθαρθηναι σπευσωμεν
γ ασμενως λαι την νηστειαν ασπασωμεθα
α περιχαρως δεξωμεθα πιστοι
α βρωματων νηστευουσα ψυχη μου και παθων
γ ανετειλε το εαρ της νηστειας και το ανθος
γ ελαμψε της εγκρατειας η ευπρεπεια
β ο του κυριου σταυρου τοις ακλινως
πλ β προ του σωτηριου σταυρου της αμαρτιας
β καθαρισωμεν εαυτους αδελφοι απο παντος
πλ α οιμοι ο αδαμ εν θρηνω κεκραγεν οτι οφις και γυνη
πλ α το σταδιον των αρετων ηνεωκται
πλ α αδαμ του παραδεισου σταυρου και τροφης
πλ β εξεβληθη αδαμ του παραδεισου δια της βρωσεως
πλ β ηλιος ακτινας εκρυψεν η σεληνη συν τοις αστροις
πλ β εκαθισεν αδαμ απεναντι του παραδεισου
πλ β εφθασε καιρος των πνευματικων αγωνων αρχη
δ ελαμψεν η χαρις σου κυριε επλαμψεν ο φωτισμος
πλ α εληλυθεν η νηστεια η μητηρ της σωφροσυνης
γ νηστευομεν νηστειαν δεκτην ευαρεστον
γ αρξωμεθα λαι την αμαρτια νηστειας
πλ δ νηστειαν ουκ αποχην βρωματαν μονον
πλ δ νηστεια ην εν θυσιων φωνη
πλ δ νηστευοντες αδελφοι σωματικως

40 εστι Α
41 εδυσεν Α

236
48 γ κυριε εμοι τω αμαρτωλω εθου μετανοιαν
49 δ οι ποθουντες του θεου πασχα μετασχειν
50 πλ δ το της νηστειας διαγγελμα περιχαρως
51 πλ α δευτε πιστοι επεργασομεθα εν φωτι42
52 πλ β δευτε φιλομαρτυρεις παντες πνευματικως43
53 β την θεοδωρητον χαριν των θαυματων σου
54 β δωρον θεου υπερτατον ανεδειχθης μαρτυς
55 β θειων δωρεων επωνυμον σε τρισμακαρ
56 δ χορευουσι στυφη μαρτυρων χαριμοι νηστεια σοι
57 δ τη μαρτυρικη σου προς θεον παρρησια θεοδωρε
58 δ η καθαρα και παναμωμος νηστεια
59 πλ β οργανο χορησαμενος ο δυσμενης
60 πλ β αγιωσυνης δωρεα και πλουτος θειας ζωης
61 πλ δ αθλητηκαν ανδρειαν ευσεβως καθοπλισθεις
62 πλ δ αθλητηκαν συστησαμενος σταδιον
63 α η χαρις επελαμψε της αληθειας
64 β οι εξ ασεβειας εις ευ σεβειαν προβαντες
65 πλ β μωσης τω καιρω της εγκρατειας
66 πλ δ δευτε εκκαθαρωμεν εαυτους
67 πλ α θαυμαστον οπλιω εν πορηη
68 γ την πνευματικην νηστειαν νηστευσωμεν
69 πλ α αν α σαθυμονα ηγεμονη μου
70 γ ο σαρκα σταυρωθεις κυριε
71 βαρ ο δια σταυρου σου κυριε λυσας θανατον
72 α την πνευματικην αδελφου αναλαβοντες νηστειαν
73 πλ δ μετανοιας ο καιρος και ζωης αιωνιου

42 later red neume addition
43 later red neume addition
πλ α μη νηστευοντες κατ’ εντολην του κτισαντος
πλ δ η παθοκτονος νιστεια παρουσα
d νυν καιρος ευπροσδεκτος νυν ημερα σωτηριας
πλ β τοις εν σκοτει αμαρτηματων πορευομενοι
πλ δ χαλινους αποπτυσας τους πατρικους
d τον χαλεπον των πανιματων μου ρυπον
β πατερ αγαθε παντων ων μοι δεδωκας
βαρ [γ] ημαρτον ομολογω σοι κυριε
α [β] πατερα σε τον κτιστην επιγραφεσθαι τολμω
α [β] εν τιμη ων υστητος πατρος αγαθου
δ ασωτας διασπειας τον πατρικον μου πλουτον
πλ β της υιοθεσιας εκπεσων ο ασωτος εγω
πλ β η εν τω ξυλω του σταυρου κρεμασθεισα ζωη
πλ β της πατρικης δωρεας διασκορπισας τον πλουτον
βαρ ασωτου δικην απεστην της χαριτος σου κυριε
πλ δ την υψηλοφρονα γνωμην των κακιστων
πλ δ ατενισαι το ομμα εις ουρανους
πλ β αριστην οδον υψωσεως χριστε
πλ δ μεγαλορρημων φαρισαιος εβδελυχθη
πλ δ του μεγαλαυχου φαρισαιου
γ νικων τον τελωνην τοις παραπτωμασιν
πλ α οι εν κρυπτω αρετας εργαζομενοι
β δειτε πιστοι το ξωποιου ξυλον προσκυνησωμεν
δ ο συμμαχησας κυριε τω πραοτατω δαυιδ
πλ α ορωσα σε εις κτισις απασα επι σταυρου
πλ δ σημερον ο δεσποτ ης κτισεως και κυριος της δοξης
πλ δ σημερον ο απροσοτος τη ουσια προσιτος μοι γινεται

44 ουφανον A
101 πλ δ της νηστειας την οδον μεσασαντες
102 πλ δ μεσασαντες το πελαγος της εγκρατειας
103 δ η των αγαθων το προεξος νηστεια
104 βαρ ζηλωσωμεν οι πιστοι του τελωνου την μετανοιαν
105 πλ β παρα κυριου του ταπεινωσαντος εαυτον
106 δ ο της αληθειας ελεταιτης και των κρυπτων
107 βαρ τοις παθεις δουλωσας της ψυχης μου
108 α δευτε εργασωμεθα εν τω μυστικω αμπελωνι
109 βαρ ο τον αμπελωνα φυτευοντος και τως εργατας
110 πλ β λησταις λογισμοις περιπεσων ο αδαμ
111 πλ δ τω τοις λησταις περιπεσοντι
112 βαρ [γ] ασ το περιπεσον εις τους ληστας
113 δ αποσφαλεντες της 35 παραβασεως
114 βαρ την τετραματισμενην μου ψυχην
115 πλ α εσοστρακισας της ευθειας οδους (sic) 46 σου
116 πλ δ εξ ειρουσταλμη κατεβην απολοιθθησας
117 πλ δ ο τους χερουβιμ εποχουμενος
118 α εκ βαιων και κλαδων ως εκ νεους εορτης
119 γ φοβερον το εμπεσειν εις χειρας θεου ζωντος
120 βαρ συναγωγη και κλαδων ως εκ νεους εορτης
121 α ερχομενος ο κυριος προς το εκουσιον παθος
122 πλ α φεθασαντες πιστοι το σωματιον παθους χριστου
123 πλ α κυριε ερχομενος προς το πάθος
124 πλ α κυριε προς το μυστηριον το απορρητον
125 πλ α κυριε τα τελεστατα φρονειν

45 εκ A
46 οδου A
47 Lacunae between 140v-151r (around 59 stichera)
πλ δ της έμπνευσης συκής δια την ακάρπιαν
dευτεραν ευαν την αιγυπτιαν ευρον
εν ταις λαμπροτησι των αγιων σου
ο της ψυχής ραθμία νυσταξάς ου κεκτήμας
tου κρύψαντος το ταλαντόν την κατακρισιν
dευτε πιστοι επεργασωμεθα προθυμως
ο νυψις ο καλλει ωραιος παρα παντας
οταν ελθης εν δοξη μετ’ αγγελων δυναμεων
ιδου σοι το ταλαντον ο δεσποτης
σε τον της παρθενου υιον
πολυτιμητον μυρον η πορνη εμιξε
σε της ιουδα αθλιτης
η αμαρτωλος προσεφερε το μυρον
ωτης ιουδα αθλιτης
η αμαρτωλος εδραμεν (sic) προς το μυρον
σημερον ο χριστος παραγινεται
gεννημα εχιδνων αληθως ο ιουδας
σημερον το κατα του χριστου πονηρον
ης ιουδα αθλιτης
σημερον ο κυριος συνηχθησαν κατα του κυριου
α ο λεντιω ζωσαμενος και νιψας τους ποδας
μηδεις ω πιστοι του δεσποτικου
οτι Μ, ο της Α
εδραμε Α
Lacunae between ff. 154-155 (around 10 stichera)

Monday in Holy Week
Monday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Tuesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Wednesday in Holy Week
Maundy Thursday
Maundy Thursday
Maundy Thursday
Maundy Thursday, Pedilavium
Maundy Thursday, Pedilavium
Maundy Thursday, Pedilavium
Good Friday, Passions
πλ δ λογον παρανομον κατεθεντο ο κατ’ εμου
πλ δ τας αισθησεις ημων καθαρας τω χριστω
πλ β εδραμεν λεγον ο ιουδας
πλ β εν ελεει τον θεον θεραπευσομεν
β δια οιων αυτον την εγερσιν κυριε
β εν τω δειπνω σου χριστε ο θεος
β εαν ερωτησαντι κυριε
β εν τω νυκτη σου χριστε ο θεος
β γηγορειτε και προσευχεσθε
β εις τριακοντα αργυρια κυριε
πλ α σημερον ο ιουδας καταλαμθαιε τον διδασκαλον
α την φιλαδελφιαν κτησωμεθα ος εν χριστω
πλ β ο μαθητης του διδασκαλου
πλ β σημερον ελεγεν ο κτιστης ουρανου και γης
βαρ σημερον γηγορει ο ιουδας
βαρ σημερον τω σταυρω προσηλωσαν
βαρ κυριε επι το παθος το εκουσιον
πλ δ τοις συλλαβουσι σε παρανομοις
πλ δ τριτον αρνησαμενος ο πετρος
β ειπατε παρανομοι τι ηκουσατε παρα του σωτηρος
β σταυρωθητω εκραζον οι των σων χαρισματων
γ εστησαν τα τριακοντα αργυρια
γ εδωκαν εις το βρωμα μου χολην
πλ β ο αναβαλλομενος φως ως ιματιον
πλ β ο μαθητης ηρνησατο ο ληστης εβοησε
πλ β αντι αγαθων ων εποιησας χριστε
πλ β επι τη προδοσια ουκ ηκεσθησαν χριστε
πλ β ουτε γη ως εσεωθη ουτε πετραι

151 157 Good Friday, Passions
152 157 Good Friday, Passions
153 157v Good Friday, Passions
154 157v Good Friday, Passions
155 157v Good Friday, Passions
156 157v Good Friday, Passions
157 157v Good Friday, Passions
158 158 Good Friday, Passions
159 158 Good Friday, Passions
160 158 Good Friday, Passions
161 158 Good Friday, Passions
162 158v Good Friday, Passions
163 158v Good Friday, Passions
164 158v Good Friday, Passions
165 158v Good Friday, Passions
166 158v Good Friday, Passions
167 159 Good Friday, Passions
168 159 Good Friday, Passions
169 159v Good Friday, Passions
170 159v Good Friday, Passions
171 159v Good Friday, Passions
172 159v Good Friday, Passions
173 159v Good Friday, Passions
174 159v Good Friday, Passions
175 160 Good Friday, Passions
176 160 Good Friday, Passions
177 160 Good Friday, Passions
178 160 Good Friday, Passions

241
πλ δ ταδε λεγει κυριος τοις ιουδαιοις 160v Τον πασχαλινον ναον το καταπετασμα
πλ δ σημερον του ναου το καταπετασμα 160v Τον πασχαλινον ναον το καταπετασμα
πλ δ οι νομοθεται του ιουαφηλ 160v Τον πασχαλινον ναον το καταπετασμα
πλ β το αθροισμα των ιουδαιων τω πιλατω 161 Τον πασχαλινον ναον το καταπετασμα
πλ β ον παντα φωστει και τρεμει 161 Τον πασχαλινον ναον το καταπετασμα
πλ δ κυριε ο τον ληπτην συνοδουπορον λαβιων 161 Τον πασχαλινον ναον το καταπετασμα
πλ δ μικραν φωνην αφηκεν ο ληστης 161 Τον πασχαλινον ναον το καταπετασμα
πλ β σημερον κρεμαται επι ξυλου 161 Τον πασχαλινον ναον το καταπετασμα
πλ β μη ως ιουδαιοι εορτασωμεν 161v Τον πασχαλινον ναον το καταπετασμα
πλ β ο σταυρος σου κυρε ζωη 161v Τον πασχαλινον ναον το καταπετασμα
π λ δ κυριε ο τον ληστην σωστην λαβων 161v Τον πασχαλινον ναον το καταπετασμα
πλ δ μικραν φωνην αφηκεν ο ληστης 161v Τον πασχαλινον ναον το καταπετασμα
πλ β σημερον του ναου το καταπετασμα 161v Τον πασχαλινον ναον το καταπετασμα
π λ β ο σταυρος σου κυρε ζωη 165v Τον πασχαλινον ναον το καταπετασμα
πλ δ μικραν φωνην αφηκεν ο ληστης 165v Τον πασχαλινον ναον το καταπετασμα
πλ δ τοις συλλαβοις σε παρανομοις 165v Τον πασχαλινον ναον το καταπετασμα

51 εδωκαν Α
πλ δ δια τον φοβον των ιουδαιων
πλ δ προ του τιμου σου σταυρου
πλ α ελκομενος επι σταυρου ουτως εβοας κυριε
πλ δ ταδε λεγει κυριος τοις ιουδαιοις
πλ α δευτε χριστοφοροι λαοι κατιδωμεν
πλ δ οι νομοθεται του ισραηλ ιουδαιοι
βαρ θαμβος ην κατιδειν τον ουρανου και γης ποιητην
β οτε τω σταυρω προσηλωσαν παρανομοι
β σημερον κρεμαται επι ξυλου ο εν υδασι
β σημερον συνεχει ταφος τον συνεχοντα
β τι το ορωμενον θαυμα τις η παρουσα
δ δευτε εδωμεν την ζωην ημων
πλ α σε τον αναβαλλομενον το φως
πλ β την σημερον μυστικως ο μεγας μωυσης
πλ β ητησατο ιωσηφ το σωμα του ιησου
πλ δ σημερον ο αδης στενων βοα κατελυθη μου
πλ δ ο δια σπλαγχνα ελεους σαρκωθεις χριστε
πλ δ τις λαλησει τας δυναστειας σου χριστε
πλ δ ανελθων εις ουρανου οθεν και κατηλθεις
α ανηλθες χριστε προς τον αναρχον πατερα σου
α οι αγγελοι σου κυριε τως αποστολοις

**Pentekostarion**

πλ δ ο δια σπλαγχνα ελεους σαρκωθεις χριστε
πλ δ τις λαλησει τας δυναστειας σου χριστε
α ανελθων εις ουρανου οθεν και κατηλθεις
α ανηλθες χριστε προς τον αναρχον πατερα σου
α οι αγγελοι σου κυριε τως αποστολοις

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52 κατηποθη Α
53 Lacunae ff. 168r–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. 168r–169r, repertory missing from Pentecostarion for: Sunday of the Paralytic (A=4 stichera), Wednesday of mid Pentecost (A=11 stichera), Sunday of the Blind (A=11 stichera), Sunday of the Woman at the Tomb (A=9 stichera), Sunday of the Blind (A=11 stichera), Sunday of the Blind (A=11 stichera), Sunday of the Blind (A=11 stichera)
228  β  ετεχθῆς ὡς αὐτὸς ἡθελῆσας
229  β  αναλαμβάνομενον σου χριστε
230  β  ανεληφθῆς εν δοξῇ εν τῷ55 ορῷ τῶν ελαιῶν
231  δ  οτε παραγεγονας επὶ τὸ ορῷ χριστε
232  δ  τὴν καταβασαν φυσιν τοῦ αδαμ
233  δ  οτε ανελήφθης εν δοξῇ χριστε ο θεος
234  δ  κυριε το μυστηριον το απο τῶν αἰωνων κεκρυμμενον
235  πλ α  κυριε αναλαμβανομενον σου εις ουρανους
236  πλ α  δευτε τον πιστων το συστημα τους νοας μυηθεντες
237  πλ β  ο κυριος ανεληφθη εις ουρανους
238  πλ α  κυριε τη ση αναληψει εξεπλαγησαν τα χερουβιμ
239  πλ β  εν τοις ορεσι τους αγιους θεωρουντες σου
240  πλ β  κυριε της οικουμενη θεωρουντες το μυστηριον
241  πλ β  κυριε οι αποστολοι ως ειδον σε εν νεφελαις
242  πλ β  των κολπων τον πατρικων μη χωρισθεις
243  πλ β  σημερον εις ουρανους αι ανω δυναμεις
244  πλ β  κυριε αναληψει εν αλαλαγμω
245  βαρ  εις το ορῷ των ελαιων ηλθες ε ο ε λεων
246  πλ δ  ανεληφθης εν δοξῇ απο της εις ουρανους
247  γ  αποστολικων παραδοσεων ακριβεις φυλακες
248  δ  την ετησιον μνημην σημερον των θεοφορων
249  πλ β  των μυστικων σημερον του πνευματος εαπτηγας
250  πλ δ  των αγιων των αγιων της οικουμενης
251  α  πεντηκοστην εορταζομεν και πνευματος επιδημιαν
252  α  γλωσσαις αλλογενων εκαινουργησας χριστε
253  α  παντα χορηγηται το πνευμα το αγιον βωμει προφητειας

the Samaritan Woman (A=7 stichera) and also are missing 3 first hymns of Sundy of the Blind (A=5 stichera)

55 τω Α
254 β εν τοις προφητας ανηγγελεις ημιν οδον σωτηριας 175 Pentecost
255 β ειδομεν65 το φως το αληθινον ελαβομεν 175 Pentecost
256 β εν ταις αυλαις σου υμνησω σε σεν σωτηρα 175v Pentecost
257 β εν ταις αυλαις σου κυριε οι πιστοι 175v Pentecost
258 β τριαδα ομοουσιον υμνολογησωμεν πατερα και ιων 175v Pentecost
259 δ παραδοξα σημερον ειδον τα εθνη παντα 175v Pentecost
260 δ το πνευμα το αγιον ην μεν αει και εστιν (sic)67 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 αγιου68 πνευματος η επιφοιτησις 176v Pentecost
264 πλ β βασιλευων ουρανιου παρακλητε το πνευμα της αληθειας 176v Pentecost
265 βαρ παρακλητον εχοντες προς τον πατερα χριστον 176v Pentecost
266 πλ δ δευτε λαοι την τρισυποστατον δεσιμητα 176v Pentecost
267 πλ δ οτε το πνευμα σου κατεπεμψας κυριε 177 Pentecost
268 πλ δ γλωσσαι ποτε συνεχυθησαν δια την τολμαν 177v Pentecost
269 γ νυν εις σημειων απο τασιν εμφανας οι 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 τετραπετατον εορτην των αγιων μαρτυρων 179v Sunday of All Saints
276 δ αγγελου εν ουρανοις και ανθρωπους επι της γης69 179v Sunday of All Saints
277 δ δευτε των πιστων ο συλλογος ευφροσυνας 179v Sunday of All Saints
278 πλ α τη νυν πανηγυρει συνδραμωμεν οι πιστοι 179/1 Sunday of All Saints

65 sic. ειδομεν
67 εστι Α
68 παναγιου Α

245
πλ β μαρτυρων θειος χορος της εκκλησιας η βασις

πλ β δευτε πιστοι σημερον χορειαν επικροτησομεν

πλ β αποστολοι προφηται και μαρτυρες

πλ δ ασματικην χορειαν κροτησομεν σημερον

Sunday of All Saints

Sunday of All Saints

Oktoechos

α ευφρανθήτε σουρανοι σαλπισατε τα θεμελια της γης

α το σαρκι εκουσιως σταυρωθεντι διήμας

α τω ξωοδοχω σου ταφω παρεστωτες

α τον τω πατρι συναναρχον και συναιδιον λογον

α οτε προσηλωθης τω ξυλω του σταυρου

α οδυρομεναι μετα σπουδης

α την των παθων θειαν μωλωπωσιν σου

α το ϕιλοταραχον γενος των

οι υ δ α ι ω ν

α ο σταυρον εκ ουσιως καταδεξαμενος σωτηρ

α τον σωτηριον υμνον αδοντες εκ στομα

α ο ιον Των σταυρου κατηργησας την του ξυλου

α ηνοιγησαν σοι κυριε φοβω πυλαι θανατου

α τον θεον εσταυρωθης εταφης χριστε ως ηβρυληθης

179/1v Sunday of All Saints

180 Sunday of All Saints

180 Sunday of All Saints

180 Sunday of All Saints

180v Anatolikon

180v Anatolikon

180v Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181 Anatolikon

181v Anatolikon

182 Anatolikon

182 Anatolikon

182 Anatolikon

182v Anatolikon

182v Anatolikon

182v Anatolikon

182v Anatolikon

182v Anatolikon

182v Anatolikon

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  
302 β δευτε λαοι προσκυνησανε τον εκ νεκρων ανασταντα  
303 β εν τω σταυρω προσηλωθης χριστε υπο των παρανομων  
304 β ως αφαθες χριστε εν τω σταυρω καθηλουμενος  
305 γ τον σταυρον ου τον τιμον προσκυνουμεν χριστε  
306 γ υμνουμεν τον σωτηρα τον εκ της παρθενου σαρκωθεντα  
307 γ τους εν αδη καταβας ενυπηγγελισατο  
308 γ οι αναξιως εστωτες εν τω αχραντω σου οικω  
309 γ υμνον εωθινον αι μυροφοροι γυναικες  
310 γ εξαστραπτων αγγελος επι το μνημα σου το ζωοποιον  
311 γ εις το μνημα σε επεζητησαν ελθουσα τη μια των σαββατων  
312 γ εβραιοι συνεκλεισαν εν τω ταφω την ζωην  
313 γ κρυπτομενον τον πετρον ευρουσα (sic) η μαγδαλινη μαρια εβεα  
314 γ οι φυλασσοντες τον ταφον στρατιωται  
315 γ το ανθρωπινον οικτειρας ελεημων προσελαβου την σαρκα  
316 δ δευτε ανυμνησανε γαλινα την το σωτηρος τριεμερον εγερσιν  
317 δ αγγελοι και ανθρωποι σωπη την σην υμνουσιν  
318 δ πυλας χαλκας συνετριψας και μοχλους  
319 δ κυριε η εκ πατρος σου γεννησεις αχρονος υπηρχε (sic.)

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
δ θανατον κατεδεξω σαρκι ημιν αθανασιν

δ πετραι εσχισθησαν σωτηρ οτε εν τω κρανιω

δ επεθυμησαν γυναικες ιδειν σου την αναστασιν

δ που εστιν ιησους ον ελογισασθε φυλαττειν

δ αγαλλονται τα συμπαντα σημερον αγαλλονται

δ που εσιν αι σφραγιδες του μνηματος

δ αγαλλονται τα συμπαντα σημερον αγαλλονται

πλ α εσπερινην προσκυνησιν προσφερομεν σοι

πλ α τον αρχηγον της σωτηριας ημοιν 

πλ α οι της κοινωνιας ενηχουντο υπο την παρανομων

πλ α κυριε ο τον αδην σκυλευσ ας και τον θανατον πατησας

πλ α κυριε τα υπερλαμποντα σου θαυματα

πλ α αι μυροφοροι γυναικες το ν ταφον σου καταλαβουσαι

πλ α του θεοδειγμον ταφου προς τοις ουδαιοις

πλ α εκ του αναρχου φωτος ακτιστον υπαρχων και προαιωνιον φως

πλ α καταλαβειν ουκ ισχυσεν σε σκοτεινα φθονερα φανεντα

πλ β εν τω σταυρω σου χριστε καυχωμεθα

73 om. Α; D f. 286v
74 om. Α; D f. 286v
75 om. Α D
76 om. D
77 sic. ημιν
78 om. D
79 om. D
80 only text. D f. 288r; om. Α
81 ταφην
82 only text; D f. 288r; om. Α
83 only text; D f. 288v; om. Α
πλ β δοξα τη δυναμει σου κυριε
πλ β δια παντος ευλογουμεν\(^{84}\) τον κυριον υμος του
πλ β η ταφη σου κυριε τα δεσμα του Άδου συντριμασα
πλ β κυριε μεγα και φωτειρον υπαρχει της σις αναστασιους
πλ β ω παρανομου ιουδαιου που εισιν αι σφραγιδες
πλ β σφραγισθεντος\(^{85}\) του μνηματος πως ευληθητε ιουδαιουι
πλ β τω ξωοδοχω \(^{sic}\) σου μνημια\(^{86}\) αι μουροφοροι γυναικες
πλ β ο σταυρωθες και ταφες εκουσιως τριημερος ανεστης
πλ β μυροφορον τον θηριον χριστου κατεπαυσεν
πλ β των αποστολων εν τω αδη\(^{92}\) και
πλ β εν ταφω κατετεθης ο υπνων κυριου και
πλ β εξαστραπτων ο αγγελος εν
πλ β τι απεδοκιμασατε τον λιθον τον ακρογωνιαιον
πλ β η μεν ημερα του παθους χριστε

\(^{84}\) ευλογουντες A, D
\(^{85}\) \(sic\) σφραγισθεντος
\(^{86}\) om. A; D f. 289\(^v\)
\(^{87}\) τω ξωοδοχω σου μνημια A; τω ξωοδοχω σου ταφω D
\(^{88}\) om. A; D f. 289\(^v\)
\(^{89}\) only text; om. A; D f. 290\(^r\)
\(^{90}\) only text; om. A; D f. 290\(^r\)
\(^{91}\) only text; om. A; D f. 290\(^r\)
\(^{92}\) εν τω ταφω D
\(^{93}\) επι D
\(^{94}\) only text; om. A. D f. 291\(^v\); S f. 201\(^r\) (S= Sinai gr. 1231, Library of the Monastery of St. Catherine)

249
βαρ εκ των βαθεων του Αδου κεκραγως

επαινεσατωσαν εθνε και λαιοι

ο εκ θεου πατρος λογος προ των οιων των γεννηθεις

την εκ νεκρων σου αναστασιν δοξολογουμεν χριστε

σε δοξαζομεν κυριε τον εκουσιως δι' ημας

doξα σοι χριστε σωτηρ υιε θεου μονογενες

επαθες δια σταυρου ο απαθης τη θεοτητι

προσκυνω και δοξαζω και ανυμνω χριστε

tω ζωοδοχω σου μνημα φοινυρυντες

πορευθεντος σου εν πυλαις αδου κυριε

προσκυνω και δοξαζω και ανυμνω χριστε

τον εκ νεκρων ανασταντα / η γαρ σαρκα και ψυχην

tων εν νεκρων σου ανασταντα / ο γαρ λογος και θεος

dεσποτης υπαρχων ουρανου και γης ακαταληπτε

α γαλαλισθω η κτισις ουρανοι ευφραινεσθωσαν

βασιλευς υπαρχων ουρανου και γης ακαταληπτε

γυναικες θεοφοροι μυρα φερουσαι

ιδου πεπληρωται η του ησαιου προρρησις

δια ξυλου σωτηρ κατηργησας την του ξυλου

εν τω σταυρω χριστε φανεις καθηλωμενος

ζωοδοτα χριστε εκουσιως παθος υποστας

ωθαυτος και νου παντων των παλαι ρομιοτων

οι πεπληρωται η του ησαιου προρρησις

δια ξυλου σωτηρ κατηργησας την του ξυλου

εν τω σταυρω χριστε φανεις καθηλωμενος

ζωοδοτα χριστε εκουσιως παθος υποστας

ωθαυτος και νου παντων των παλαι ρομιοτων

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οι πεπληρωται η του ησαιου προρρησις

δια ξυλου σωτηρ κατηργησας την του ξυλου

εν τω σταυρω χριστε φανεις καθηλωμενος

ζωοδοτα χριστε εκουσιως παθος υποστας

ωθαυτος και νου παντων των παλαι ρομιοτων
379 γ η ζωοδοχος σου εγερσις κυριε την οικουμενην
380 γ θεος υπαρχον αναλλοιωτος σαρκα παισχων ηλλουσαι
381 γ ειναι το γενος ημων εκ του θανατου χριστε λυτρωσις
382 γ αστοφως εκ θεου πνευματος βουλησει δε πατρος
383 δ κρεμαμενος επι ξυλου μονε δυνατε
384 δ λαος παρανομος χριστε σε πιλατω προδωσας
385 δ μετα δακρυων γυναικες καταλαβουσαι το μνημα
386 δ νευσον παρακλησεσι σων οικετων παναμωμε
387 πλ α νυγεισα σου η πλευρα ζωοδωτα
388 πλ α ξενη σου η σταυρωσις και το περατον καθοδος
389 πλ α ο θευς σαρκα παθος δεξαμενος
390 πλ α ναος και πυλη υπαρχει παλαιος και θρονος
391 πλ β πυλας συντριψας χαλκας και μοχλους του αδου
392 πλ β φευσεως ημας τοις (sic)103 παλαι χριστε επανορθοσαι
393 πλ β σταυρωθεις ως εβουληθης χριστε
394 πλ β ο ποιητης και λυτρωτης μου παναγενε χριστος
395 βαρ τον ανασταντα εκ νεκρων και φωτισαντα
396 βαρ υπο τον αθειον κατελθων χριστε θανατον εσκυλευσας
397 βαρ φοβερος ωφθης κυριε εν ταφω κειμενος
398 βαρ υπο την σεισμον οι γηγενεις
399 πλ δ χριστον δοξολογησωμεν τον ανασταντα εκ νεκρων
400 πλ δ ψαλμοις και υμνοις δοξολογουμεν χριστε
401 πλ δ ω δεσποτα των απαντων ακαταληπτε υπαρχειν
402 πλ δ αναμφετειν ην τον θεου αφραστος συλλαβουσα σαρκα
403 α εις τας θλιβεσθαι με εισακουσον μου των ουδων
404 α τοις ερημικοις απασχολουσα ο θεος τοθος
405 α αγιω πνευματι τιμη και δοξα ωσπερ πατρι

103 της Α
εις τα ορη των σων υψώσας με νομων

dεξια σου χειρι λαβον σοι λογε φυλαξον με

αγιω πνευματι πασα η κτισις καινουργειται

eπι τοις ειρηκοσι μοι αδευσωμεν εις συλας του κυριου

αγιω πνευματι τιμη προσκυνησις δοξα και κρατος

επι τοις οδουσιν μη παραδος σωτηρ

αγιου πνευματι ζωαρχια και γερας παντα γαρ τα κτιστα

τοις αυτων μη παραδος σωτηρ

αγιου πνευματι πασα αγαθοδωρια ως πατρι

εκ νεοτητος μου πολλα πολεμει με παθη

οι φοβουμενοι τον κυριον μακαριο τριβους

εκεκραξα σοι κυριε θερμως εκ βαθους ψυχης μου
δ επι τον κυριον ελπιδα πας τις κεκτημενος

η καρδια μου προς σε λογε υψωθητο

eπι την μητερα αυτου ως εχει τις στοργην

gαω πνευματι θεωγνωσιας πλουτος θεωριας

εις τα οφθαλμους μου εις τας αυλας προβωομεν

επι οικον δαυιδ τα φοβερα τελεσιουργειται

αγιω πνευματι ζωαρχικη αξια

εν τω ουρανω τους οφθαλμους μου αιρω

ελεησον ημας τους εξουθενημενους

αγιω πνευματι ζωαρχικη αξια

οιμοι (sic) οτι κυριος ην εν ημιν ουδεις ημων

tοις οδουσιν αυτων μη μου ληφθητω η ψυχη

αγιω πνευματι ενθεωσις τοις πασιν

οι πεποιθοτες επι κυριον εχθροις φοβεροι

εν ανομιαις χειρας αυτων επι πλανης επιστρεψας

καμε χριστε ιπταμενη (sic)

κοιμητης επικειμενη Α

ει μη Α

104 om. δ αγιω πνευματι αναβλυζει τα της χαριτος Anabathmoi, Ant 2 in δ

106 κοιμητης επικειμενη Α

106 ει μη Α
459 βαρ εαν μη κυριος οικοδομηση οικον τον της ψυχης 107 201 Anabathmoi, Ant 2 in βαρ
460 βαρ του καρπου της γαστρος τω πνευματι 201 Anabathmoi, Ant 2 in βαρ
461 βαρ αγιω πνευματι τα συμπαντα το ειναι εχει 201 Anabathmoi, Ant 2 in βαρ
462 βαρ οι φοβουμενοι τον κυριον οδους ζωης ευρον 201v Anabathmoi, Ant 3 in βαρ
463 βαρ κυκλω της τραπεζης σου ως στελεχη 201v Anabathmoi, Ant 3 in βαρ
464 βαρ αγιω πνευματι βυθος χαρισματον πλουτος 201v Anabathmoi, Ant 3 in βαρ
465 πλ δ εκ νεοτητος μου εχεις 201v Anabathmoi, Ant 1 in πλ δ
466 πλ δ οι μισουντες σιων γεννηται δη πριν 201v Anabathmoi, Ant 1 in πλ δ
467 πλ δ αγιω πνευματι το ζην τα παντα φως εκ φωτος 201v Anabathmoi, Ant 2 in πλ δ
468 πλ δ εκεκραξα σου φοβω 201v Anabathmoi, Ant 2 in πλ δ
469 πλ δ επι τον κυριον εσχηκως ελπιδα 201v Anabathmoi, Ant 2 in πλ δ
470 πλ δ αγιω πνευματι θεολογιας 108 μονας τρισαγια 202 Anabathmoi, Ant 2 in πλ δ
471 πλ δ η καρδια μου τω φοβω σου εις σκεπεσθω 202 Anabathmoi, Ant 3 in πλ δ
472 πλ δ επι την μητερα αυτου 202 Anabathmoi, Ant 3 in πλ δ
473 πλ δ αγιω πνευματι πας τις θειος βλεπει 202 Anabathmoi, Ant 3 in πλ δ
474 πλ δ ιδου δη τι καλον τη τραγων 202 Anabathmoi, Ant 4 in πλ δ
475 πλ δ του ενδυματος αυτου τον κυριον τον αγνου κοσμουν 202 Anabathmoi, Ant 4 in πλ δ
476 πλ δ αγιω πνευματι αιτιαι 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 εννοων 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 γη D

254
ομβρους μοι παρασχου χριστε δακρυων
πλ α δευτε προθυμως το στερρον οπλον της νηστειας
β βροσει παλαι πικρα εξοικισθεντες παραδεισου
β Ευλου βροσει ποτε αποκισθεντες παραδεισου
β της εγκρατειας την τρυφην καιμοι λογε δωρησαι
β φεγγοβολους χαρις ως αστραπας εις παντα κοσμον
β αρετων ευλογημεν
πλ α αποστολοι θειοι του κοσμου προσκυνουμεν
β τον σκοτισθεντα με ταις απαταις του πολεμητος
β καθαπερ αμπελος επι ξυλου κρεμαμενος
β ω του σταυρου σου την δυναμει ουτος γαρ εξηνθησεν
πλ β τα των νηστειων νυν δισεβδομα φαιδρως
πλ δ ο αγαγων θεος και μεγαλη και φρικτη σου κυριε
πλ α κυριε τον ζωοποιον σταυρον προσκυνουμεν
πλ δ αμετρητα σοι πταισας αμετρητοις κολασεις
πλ δ νηστειας εναρξαμενοι εβδομας της τριτης
γ δευτε απαντες κυμβαλοις παις
γ κυριε ο σταυρω κτεινας τον δολιον
γ τετρωμαι ευελικτης σου κυριε
β τη εγκρατεια (sic) κυριε τας φυχας φρικισθεντες
505 πλ β αποστολα του σωτηρος φωστηρες οικουμενης
506 α την τριτην των σεπτων νηστειων εβδομαδα
507 γ μεγιστον θαυμα το ξυλον οραται
508 πλ δ νυν τον σταυρον προσκυνουντες παντες κραυγαζομεν
509 α ον παλαι μονος (sic) προτυπωσας εν ταις παλαιας
510 βαρ σημερον τον σταυρον του κυριου
511 δ τον σον σταυρον τον τιμιον αξιωθενες εν χαρα
512 γ μεγιστος εν καιρω πιστοι επεργασωμεθα
513 γ τον χρονον της νηστειας νυν υπερμεσασαντες
514 βαρ υπερμεσασαντες ταυτην την χρονον της νηστειας περιοδον
515 γ ο δους ημιν της νηστειας την χρονον
516 γ ας ο τυφλος εκ καρδιας σου κραζω
517 β η θεοφωτος χαρις ημιν της εγκρατειας σημερον
518 β τον ζωηφορον σταυρον αινουμεν σου κυριε
519 πλ δ αποστολαι πανευφημοι οι του κοσμου πρεσβευται
520 πλ β τον ζωοποιον προσκυνουντες σου σταυρον
521 α την εκτην των σεπτων νηστειων εβδομαδα
522 πλ α κυριε περαν ιορδανου σαρκι διατριβων
523 γ σημερον εναπεψυξεν ο λαζαρος
524 πλ β δισημερειει λαζαρος εν τω ταφω
525 πλ δ ο σεραφιμ τοις ανω φοβερος χριστε

**Stichera Dogmatika**

526 α την παγκοσμιον δοξαν την εξ ανθρωπων σπαρεισαν

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115 ο μωσης Α
116 τον αγιον Α
117 επιδειξωμεθα Α

Dogmatikon
527  α  παρθενική πανηγυρις σήμερον αδελφοι 211  Dogmatikon
528  β  ω του μεγιστου μυστηριου βλεπων τα θαυματα 211v  Dogmatikon
529  γ  μεγιστον θαυμα παρθενος τεκουσα και το τεχθεν 212  Dogmatikon
530  γ  χαιρος αγια παρθενομητη μαρια 212v  Dogmatikon
531  δ  ο συν πατοι και πνευματι δοξολογουμενος θαυματος 213  Dogmatikon
532  δ  μεγα και παραδοξον το επι σοι γενομεν τα θαυμα 213v Dogmatikon
533  πλα  αι περι σου προφητεια επληρωθησαν παναγια 213  Dogmatikon
534  πλα  την θεοπρεπη και σεβασμιον κορην ιμηρωμεν 213v Dogmatikon
535  πλ α β  αειων εστιν ως αληθως μακαριειν σε την θεοτοκον 214  Dogmatikon
536  πλ β  δευτε παντα τα εθην εν φωνη αγαλλιασεως 214v Dogmatikon
537  βαρ  φοικτον και αρρητον οντως 214  Dogmatikon
538  πλ δ  την θεοτοκον μαριαν παντες τιμησωμεν 214v Dogmatikon

Stichera Eothina

539  α  εις το ορος τοις μαθηταις επειγομενοι 215  Eothinon 1
540  β  μετα μυρων προσελθουσαις 215v Eothinon
541  γ  της μαγδαληνης μαριας του σωτηρος 215  Eothinon 3
542  δ  ορθρος ην βαθυς και αι γυναικες ελθον 215v Eothinon
543  πλ α  ω των σοφων σου κρηματων χριστε 216  Eothinon 4
544  πλ β  η οντως ευρισκε σου χριστε προς ανθρωπους θεου 216v Eothinon 5

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. 226v
123 om. D, M;
124 om. A; M f. 226v
125 om. D; M f. 226v
545 βαρ ἵδιον σκοτία καὶ πρῶι καὶ τῇ προς τὸ μνήμειον 216v Eothinon 7
546 πλ δ τὰ τῆς μαρίας διάκονα οὐ ματὴν χειντάθεσθαι 217 Eothinon 8
547 πλ α ἀς ετʼ εὐχατον τῶν χρόνων οὐσίας οὐφίας σαββατάν 217 Eothinon 9
548 πλ β μετὰ τὴν εἰς ἀδοὺ καθὸδον καὶ τὴν εἰκ νεκρῶν ἀναστασίν 217v Eothinon 10
549 πλ δ φανερῶν εαυτὸν τοῖς μαθηταῖς οὐ (sic) σωτηρ 218 Eothinon 11

550 πλ α ὀρώσα σε ἡ κτισίς ἀπάσα εἰς βηθλεεμ σαρκικοῦ μενον 218v Christmas
551 πλ δ κυρίε ἐν βηθλεεμ παραγεγονας εἰς τῶν σπηλαίων 218v Christmas
552 πλ δ τὰ τῶν αγγελῶν στρατευμάτα εἴσιαντο ἐπὶ τὸ οἴφομενον 218v Jan 6 Epiphany

Kyrie Ekekraxa

553 α κυρίε ἐκεκραξά προς σε 219v Kyrie Ekekraxa (1 verse)
554 α κυρίε ἐκεκραξά προς σε 219v Kyrie Ekekraxa Heteron (1verse)
555 β κυρίε ἐκεκραξά προς σε 219v Kyrie Ekekraxa (1verse)
556 γ κυρίε ἐκεκραξά προς σε 219v Kyrie Ekekraxa (1verse)
557 (δ) κυρίε ἐκεκραξά προς σε 220 Kyrie Ekekraxa (1verse)
558 πλα κυρίε ἐκεκραξά προς σε 220 Kyrie Ekekraxa (1verse)
559 πλ β κυρίε ἐκεκραξά προς σε 220 Kyrie Ekekraxa (1verse)
560 βαρ κυρίε ἐκεκραξά προς σε 220 Kyrie Ekekraxa (1verse)
561 πλ δ κυρίε ἐκεκραξά προς σε 220 Kyrie Ekekraxa (1verse)

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 πιστοὶ (λαοὶ)

Mode IV

Feast: Nov 21st
The Entrance of Theotokos at the Temple
Ascribed to
George of Nicomedia

Br81 f. 34v
A

A139 f. 54

D f. 63v

P220 f. 27v

M291 f. 42

S1218 f. 48v

EBE883 f. 64v-65r

Δεῦτε παντες οι πιστοι · Την μονην α-μω-μη-τον

Την μονην α-μω

Την μονην α-μω

Την μονην α-μω

Την μονην α-μω-τον

261
εγκυμιονεν εην εκ των προφητων

εγκυμιονεν εην εκ των προφητων

χθει - σαν.

νε χθη - σαν.

χθη ο προς
Την προαιων προσπέμα μητεραν

σθει-σαιν μητεραν.

σθει-σαιν μητεραν.

σθη-σαιν μητεραν.

ο

σθη-σαιν μητεραν.

ο

σθη-σαιν μη
καὶ ε-πε-σχα - των των ἐρωτοφύλακων α-να - δεινοθείεις σαν Θεοτοκοῦ.
Κυριε πρεσβευτε με αμη αυτης
Την ειρηνη

βει ας αυτης.

βει

ας αυτης.
N. 2 - Σήμερον ἐκ ρίζης τοῦ Δαυὶδ
Mode II

Σημερον εκ ζης του Δαυιδ βασιλικη πορφυρις

βασιλικη πορφυρις

βασιλικη πορφυρις

βασιλικη πορφυρις

βασιλικη πορφυρις

βασιλικη πορφυρις

βασιλικη πορφυρις

βασιλικη πορφυρις
εκ-βλαστη-σα-σα του εσ-σαι βλα-στα-νην_ α_

στα-νην_ α_

στα-νην_ α_

στα-νην_ α_

στα-νην_ α_

στα-νην_ α_

στα-νην_ α_

16Ηα
παρ-χε-το-αν-θος-το-μυ-στι-κον-εν η

μυ-στι-κον

μυ-στι-κον

μυ-στι-κον

παρ-
N. 3 - Δέγε Συμεών

Mode I

Feast: Feb 2nd
The Meeting of the Lord (Purification)
Ascribed to
Germanus the Patriarch
εν τω να - ω α - γαλ - λη
τι - νι κρα-ζεις καὶ βο-αζ•
νον ἡ λευθερωματι εἰδον γαρ τον Σωτηρα μου.
ουτος εστιν ο εκ Παρθενου τε χθεις

ουτος Παρθενου τε χθεις

Παρθενου τε χθεις

Παρθενου τε χθεις

Παρθενου τε χθεις

Παρθενου τε χθεις

Παρθενου τε χθεις
εστιν ο εκ Θεου Θεος Λογος

ουτος εστιν ο εκ Θεου

ουτος εστιν

ουτος εστιν

ουτος εστιν ο εκ Θεου

ουτος εστιν ο εκ Θεου
ο σαρκωθείς δι' ημας και σωσας των ανθρωπων

dι' ημας και σωσας των ανθρωπων

δι' ημας και σωσας των ανθρωπων

ο σαρκωθείς δι' ημας και σωσας των ανθρωπων
N. 4 - Εὐαγγελίζεται ὁ Γαβριήλ

Mode II

Feast: March 25th
The Annunciation
Ascibed to
Cosmas the Monk

[Musical notation and text in Greek]

280
μη_ κα-τα- πλα- γης την_ ξε - - - - - νη

μη_ την _

πλα- γης την_ ξε

tην_ ξε

πλα- γης την_ ξε
μου μορφή
μη δε δει λι α σης

λι α σης

λι α σεις

λι α σεις

λι α σεις
Νυν ευ - αγ - γε - λι - ζο - μαι σοι την χα - ραν και με - νης α - 

tην χα - ραν με - νης α -

μαι σοι την χα - ραν με - νης α -

μαι σοι με - νης α -

tην χα - ραν
φθορὸς καὶ τεξη τον Κυριον αχραντε.

και τε ξη τον Κυριον χριντε.
Feast: July 2nd
Deposition of Theotokos' Garment
Ascribed to Byzantios

N. 5 - Φρένα καθάραντες και νοῦν
Mode II

Φρένα καθάραντες και νοῦν.

A 139
f. 143v

D
f. 155

P 220
f. 116v

M 129
f. 111v

S 1218
f. 129

EBE 883
f. 143v
τη νεανιδι νομι φην του παμπασι λεως Χριστου

φην του παμπασι Χρι-

φην του παμπασι

φην του παμπασι λε

φην του παμπασι
1 Αν η μουν.
α να στη θι Κυριε
στου του Θε
του Θε ου
σπυρο
μουν
διαγράμματα μουσικής με ελληνική λίστα

λεγώντες εἰς τὴν ἀναπαυσίν σου. ςυ καὶ η κιβωτος.

εἰς τὴν

συ καὶ η κιβωτος.

λεγώντες εἰς τὴν

αν α υ

σιν σου

κι βω τος•

συ και η

κι βω τος•

αν α π α υ

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου

κι βω τος•

συ και η

κι βω τος•

σιν σου
του α - γι - ας μα - τος σου . γε γαρ πα - λα - τι ον τερ -
πνον                  тαυ - την κα-τε-κληρω-σας

και κατεσκηνοςας αυτην. λιν σου Δεσποτα.
λιν...
την κρατα ται α δυν α μει σου ταις ι κεσι αις αυ της
N. 6 - Ἀσατε λαοι
Mode I Plagal
Feast: Aug 15th
Dormition of the Theotokos
Ascribed to
Theophanes Graptus

Br 81 f.111r
Red var
A139 f.166r
D f.176v -177r
P 220 f.142r
M 291 f.128v
S 1218 f.148v
EBE 883 f.201v
α - σα - τε. ίση - με - ρον γαρ.

Rv

α - σα - τε.

A

D

α - σα - τε.

P

α - σα - τε.

M

α - σα - τε.

S

α - σα - τε.

E

α - σα - τε.
την ο-λο-φω-τον ψυ-χην αυ-της
εις τας α-χραν-τους πα-λα-μας

λα-μας
του εξ αυ-της σαρκω-θεν-τος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

σα-ρκω-θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν

θε-ντος α-νευ σπο-ρας πα-ρα-τι - θη-σιν
μη-νη ει-ρη-νην και το με-γα ε-λε-ος
και
και ε-λε-ος
και ε-λε-ος
και ε-λε-ος

το με γα
λε ος
λε ος
λε ος
λε ος

μη-νη ει-ρη-νην και ε-λε-ος
νην και ε-λε-ος
νην και ε-λε-ος
νην και ε-λε-ος
νην και ε-λε-ος
νην και ε-λε-ος
N. 7 - Ως στέφανον ὑπέρλαμπρον
Mode II

Feast: Aug 31st
Girdle of the Theotokos
Ascribed to Cosmas the Monk

Ως στέφανον ὑπέρλαμπρον παναχραντε Θεότοκε

Ως στέφανον ὑπέρλαμπρον παναχραντε Θεότοκε

A 139
f.173v

D
f.135v

P 220
f.149v

M 291
f.96

S 1218
f.111v

EBE 883
f.152v
την Ζωήν σου 
την αγιάν
η Εκκλησία
καὶ φαι-δρυ-νε-ταῖλ χαι-ρου-σα—ση—με-ρον.
και μυστι - κως χο - ρε - υει Δεσ - ποι - να - εκ - βο - ω - σα - σοι__
ποι - να_
και μυστι
και μυστι - κως υει Δεσ - ποι___
υει Δεσ - ποι___
και μυστι κως χο - ρε
χαιρετισμότα
με τιμήν μου.

ρεφί

δι-α-δη-μα τιμι-ον.

χαιρετισμότα
με τιμήν μου.

ρεφί
και στεφανε της Θειας δοξης και ρε
και στεφανε
και στεφανε
και στεφανε
και στεφανε
δοξης ρε

μο-νη Δοξα του πλη - ρω-μα - τος και αι-ο - νι - ος ευ-φρο - συ-νη -

νη Δοξα του πλη και αι-ο

μο-νη Δοξα του πλη - ρω-μα - τος και αι-ο

ρω-μα - τος και αι-ο

ρω-μα - τος και αι-ο

ρω-μα - τος και αι-ο

ρω-μα - τος και αι-ο

ρω-μα - τος και αι-ο
χαιρετων των εις σε προς τρε χοντων.

πε• των εις σε προς τρε χοντων.

πε• των εις σε προς τρε χοντων.

πε• των εις σε προς τρε χοντων.

πε• των εις σε προς τρε χοντων.

πε• των εις σε προς τρε χοντων.

πε• των εις σε προς τρε χοντων.
λι - μην και προ - στα - σι - α και σω - τη - ρι - α η - μιόν •

λι - μην σι - α τη - ρι - α η - μιόν •

tη - ρι - α η - μιόν •

tη - ρι - α η - μιόν •

tη - ρι - α η - μιόν •

α η - μιόν •

α η - μιόν •
APPENDIX III

St. Barbaros’ chants - Musical transcriptions
Ν.1 - Τὴν βαρβαρικὴν σοῦ ποτε

Mode I
Starting a
Finalis d

Τὴν βαρβαρικὴν σοῦ ποτε...
αποβάλλομεν πλανην...
και τὸν Χριστὸν ποθεσάς εἰλικρινος...
τὸν ἱαματὸν ἐληφας τὰ χαρισματα...
ἀλλοφυλοὶ θρηνητωσαν...
Ἰουδαιοὶ μαίνεσθωσαν...
Χανα ναι οἱ αἰσχυνεσθωσαν...
Νυσσαίοι αγάλματα σώζαν
ορωντες σου τα θαυματα
και τα μυρα προκειμενα
των τραυματωντα εληκη ζηραινοντα
και την ρωσία παρεχοντα
ω παραδοξου χαρισματος
απαιστος ουν ικετευε
πατερ ημων Βαρβαρη ημας παντας σωζεσθαι
Εξ η ν θ ησ α ς

πα νευ

και ω σει

εμ α κ ρυν

απ ε γ υ μ ν ω

source Br. 81 f. 87/1v

N.2 - Εξήνθησας δαυιτικῶς πανεύφημε

Mode II

Starting g

Finalis e
τον πριν σφαλ-μα-τον.

ευ-σε-βο-φρο-νος

ε-ξα-γο-ρεων τας α-μαρ-τι-ας

tην μο-να-δι-κην στο-λην εν-δυ-σα-με-νος

και δε-σμα πε-ρι-θε-με-νος

κα-τε-τη-ζας την σαρ-κα

βα-δι-ζων ὡς τε-τρα-πους

tο-ζευ-θεις δε την πλευ-ραν
προ-χε-εις μυ-ρα

η-μιν τοις σε ν-μνου-σιν

tον σω-τη-ρα δο-ξα-ζον-τες

tον σε--- στε-φα-νω-σαν-τα

Βαρ-βα-ρε μα-κα-ρι-ε.
N. 3 - Νυσσαϊκή σύμπνοια

Mode III

Starting a

Finalis f

Source Br.81
f. 87/1v- 88r

322
του βαπτισματος την χαριν δεξαινου ποτε

συμβουλη ιερατει

και θεικη επινευσει δις υψωθεντος εκ γης

ιερουργους τος συνηθος

tου θειου τοτε ανδρος

και τα θεια υψουν τος θεου μυστηρια

en τω ναω Γεωργιου

tου μεγαλομαρτυρου διο
17 με λευ δυ τει ταίρι
accel.

18 την κω μην κει ρε ταίρι

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

20 τοις αυ του φας γα νοις κα τα δε σμου με νοις

21 και συν του τοις το ξευ θεις

22 προς ου ρα νι ους σκη νας με θι στα ταίρι

23 α παυ στος πρε σβευ ον

υ περ του κο σμου παν τος.
Τὸν βαρβάρον βίον σου
Αφικής καταλείπων
τα χριστιανον πρεσβευειν εποθησας
τον Παυλον μιμουμενος
τον κατὰ Χριστού πριν φερομενον
και διωκτην γενομενον
ωκροπεμενον
τα θανατοφοράς ζητήσης
προς αλυσέζες σου τρεψάς
εζασάς βίον ξενον επί γης ως τετράπους
αλλ' οι θερευταί
των αλογων ζωων
κατρωσαν σου την πλευράν
εξ ης τον αματων πηγας βλυζεις και μυρα.
N.5 - Κέρδος ἠρνήσω φονευτῶν

Mode IV
Starting d
Finalis d

1. Κερδος ηρνησω φονευτων

2. πλουτων βδελυξαμενος κοςμου

3. και τα του κοςμου φθαρτα βαρβαρε εν δοξη

4. ουρανο πολιτα

5. και δερματνους χιτωνας περιεβαλου ποθον

6. αβατοις τοποις δια παντος κατοικειν

7. την τουν αλογον ζωηημου μενος

Source Br. 81
f. 88r-88v

327
δι ον της νι κης
ει λη φας τα βρα βει α
α δι α λει πτως ουν πρε σβε νε
την ποι μνην ζε σδαι
εκ πα σης πε ρι στα σε ως.
Ν.6 - Ἡ πάντιμος καὶ λαμπροφωτόμορφος ἑορτὴ

Mode I Plagal

Starting d

Finalis d

Source Br. 81

f. 88v-89r

329
θε-α-σω - με-θα πα-ρα-δο-ζα και α-κα-τα-λη - πτα — θαυ - μα-τα*

πη-γη ε-στιν α - κε-νω - τος*

αν-τλου-με-νη μαλ - λον — ν — περ - εκ - βλυ-ζει*

θε-ρα-πευ - ει νο-ση-μα-τα — ποι - κι - λα*

ρυ - - - πους — α - να - κα - θαι - ρει*

δαι - μο - νας — α - πε - λαυ - νει — μα - καρ*

ο του — θαυ - μα - - τος*

ο πο - - τε
Χα - να - να - ων συ - νο - μι - λοξ

1 - ου - δαι - ων συμ - με - το - χος

ton φο - νεω - τον συ - να - θροι - σμα προ - θυ - μο - τα - τον

accel.

ση - με - ρον

μα - θη - της υ - περ - τα - τος

και μι - μη - της εν - ου - ζο - τα - τος του α

λη - θι - νου θε - ου α - να - δε - δει - κται

κει - ρε - ται δε - σμει - ται
καὶ τὴν πλευρὰν τὶ τρω-σκε-ται*

εὖ ἦς κρου-νοὶ προ-χε-οῦ-σιν α-νε-ζαν-τλη-τοι•

tοις νο-σου-σιν πα-ρε-χον-τες•

καὶ ψυ-χον- τονμο-λυ-σιών εκ-κα-θαι-ρον-τες•

πρὸς αὐ-τον- σιν βο-η-σω-μεν•

πα-τηρ- ἦ-μουν Ἁβα-βα-ρε•

ι-κε-τευ-ε σω-θη- ναι- ἦ-μας.
N.7 - Ἡ ἀενάως βρύουσα

Mode I plagal
Starting d
Finalis d

Source Br.81
f. 89r

Ἡ ἀενάως βρύουσα
καὶ ἀκενωτὸς πηγή
προκεῖται μεσον παντων
τοις νοσουσιν ρωσιν παρεχουσα
εκ τραυματων δυσχερων
απαλλατουσα
παθων εστι καθαρσις

δαιμων καταπωσις

ton an-thrōpou anenvō-tho-siς

spou-men γη-tho-su-neς

και eu-χari-stews pros ton osi-on ei-pω-meν

χαιρως πατερ Βαρ-βα-ρε

θλιβομενων παρακλησις

αθυμουν των αναψυξις
κιν - δυνατόν των προ - πυρ γι - αν \\
χαιροις οι κον - με \\
α - σκη - των εγκαλέω \\
μη επιλαθο \\
αδιαλειπτως πρεσβευ \\
προς Θεον του σωζε \\
κιν - δυνατον των προπυρ \\
χαιροις οι κονμε \\
ασκητων εγκαλεω \\
μη επιλαθου \\
αδιαλειπτ \\
προς Θεον του σω - 

335
N.8 - Αγάλλου Νικόπολις
Mode II Plagal
Starting a
Finalis e

'Ἡχ. ἁγυ ( ⌈ ⌉) —
ne - na - no

Α γαλ - λου Νι - κο - πο - λις

κα - θο - ρω - σα μυ - στι - κως

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

μυ - ρα βλυ - ζο - ντα έκ τρω - θει - σης πλευ - ρας

α - ε - να - ως βρα - βευ - ου - τα

δα - ψι - λως τοις προς - τρε - χου - σιν
ως γαρ ἀλ-λη Σι-λω-αμ* 
κο-λυμ-βη-θρα νε-α__ ο__ ρα-ται η-μιν* 
τοις πι-στος α-ρυ-ου-σι* 
και αι-του-με-νοις την ι-α-σιν* δι-ο* 
τον δαι-μο-νων φυ-γα-δευ-ον-ται__ φα-λαγ-γες* 
και τραυμα-των δυ-σι-α-τα
accel.
ελ-κη ζη-ραι-νον-ται* 
ρυ-που τε παν-τος*
16 ψυ-χαί εκ-κάθαι-ρον-ταί
accel.

17 ὡς πρεσβεύ-ον-τος

18 τοῦ δι-και-ον Βαρ-βα-ρον
accel.

19 α-ει η-μας σω-ζε-σβαι.
Τὴν προγονικὴν σου ῥοπὴν
καὶ βαρ-βα-ρι-κὴν
α-πη-νει-αν χρω-με-νος*
tην Αι-τω-λι-αν πα-σαν
κα-τε-κλο-νη-σας Βαρ-βα-ρε*
την συν-δρο-μην εξ Α-φρι-κον*
διατριβων ἐν ορεσίν

ἐν οἰς

πρὸς Χριστὸν ὑπὸ θεσσαλίας

μεταβηκας οσίε

ον ἑκτεύει διὰ παντοτες

τὴν ποιμνὴν σου σωζεσθαι

ἐκ παντοτεων κακωσεων και δεινοπεριστασεων.
N.10 - Ῥόδον ἐξ ἀκανθῶν

Mode II Plagal
Starting e
Finalis e

 Ро δον _ εξ α - καν - θων*

Αφ ρι κη σε προ - ο - πε - δει - ξεν ευ - ο - σμον*

τας μυ ρι πνο ους*

tον ορ - θο - δο - ξων ο - σφη - σεις _ ευ - φραι - νον - τα*

και υ - γει - αν πα - ρε - χον - τα*

α - ο - ρα - τος _ πα - νευ - φη - με*

dι - ο*
8 συγ - χαι - ρου - σιν - αγ - γε - λοι

9 και προσ - τρε - χου - σιν αν - θρο - 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

Mode III Plagal
Starting F (G)
Finalis F

Ηχος

1. Νῦν ἐπέφανεν.

2. η πανευσίμος μνημή.

3. του θεοουφοροπατρος.

4. συγκαλουσα πααντας.

5. προς ευωχιαν ξενην.

6. δραμεομεν φιλεορτοι λουσωμεθα.

7. ταμυραχρεωμενοι.
τα ἐλ κει κα θα ρω μεν.

tòn ψυ χων καὶ τῶν σώμα τῶν ἤ μον.

πρὸς αὐ τὸν ἀ να κρα ζον τες.

μὴ ὑ περι δες ἡ μας

ἐν τοῖς πρὸς Θε ον σου ἐν τευ ἥ σιν.
N.12 - Πηγή ύδατόβρυτος
Mode IV Plagal
Starting g
Finalis g

Πηγή ύδατόβρυτος

η αφθονος τας ιασις χορηγουσα τοις πασχουσιν

μυροβλουσα σημερον οραται η μιν

δραμωμεν δευτε παντες

αρσωμεθα μυρα τον ιαματον

και Χριστο εκβοησωμεν χαρμονικος

Source Br. 81
f. 90r
Κυρίε, Κυρίε

παρασχο οροσου

ικεσιαις του σου Βαρβαρου

αφεσιν αμαρτιων

και το μεγα ελεος.
N.13 - Ὁ πρὶν φονεύς
Mode IV Plagal
Starting d
Finalis g

1) Ὅ πρὶν φονεύς ανθρωποτὸν γενομένος

2) Α-φρίκης οπερμαχος δεικνυμένος

3) εκπορθον τους ερουσ

4) των πιστων ναοὺς και κλονους συνεχος

5) νυν δαιμονον ολετηρ

6) και τραυμα των ιατηρωφθη μεγιστος

Source Br. 81, f. 90r-90v
7 την βαρ-βα-ρι-κην

8 α-σε-βει-αν βδε-λυ-ζα-με-νος

9 την ρω-μα-τι-κην

10 ευ-σε-βει-αν α-σπα-σι-με-νος

11 συγ-χαι-ρου-σιν αγ-γε-λοι

12 προσ-τρε-χου-σιν αν-θρω-ποι

accel.

13 ση-με-ρον εν τη-μνή-μη αυ-τού

14 και Θε-ος
ανωθεν

dωρεται τοῖς πάσχουσιν

tας ιασεις πλουσιως

dοξαζων τον οσιον.