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The Life and Works of Manuel Chrysaphes the
Lampadarios, and the Figure of Composer in
Late Byzantium: Volume 2

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PhD Thesis

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**THE FOLLOWING PARTS OF THIS THESIS HAVE BEEN REDACTED
FOR COPYRIGHT REASONS:**

**Appendix I: Bi-Notational Transcriptions of the Anoixantaria
included in MS Iviron 1120**

**Appendix V: Manuscript Facsimiles of the Opening of Neo-
Sabaïtic Vespers (Invitatorium and Anoixantaria)**

**THE FOLLOWING CONTENT HAS BEEN
REMOVED FOR COPYRIGHT REASONS**

Appendix II: The Contents of MS Iviron 1120

MS Athos Iviron 1120 (written in 1458 by Manuel Chrysaphes; 704 folios in length)¹

- 1r As Gregory Stathis transcribes, an inscription describing the manuscripts' provenance on the monastery of Iviron on Mt. Athos:

αύτη ἡ παρουσα παπαδηκύ ύπάρχ / ἐμοῦ Ἰγνατίου μοναχού τῷ ιβερίτου / καὶ τήν
ἀγώρασεν, ὁ θηώς μου παπα Παρθένιος / κ' μου τήν χάρισεν, κ' πά(λιν με) / τά των
θανατών μου να τῆν ἀφίκο / εἰς τῷ μοναστήρι 1710 μηνί α μάρτιος 12 / κ' ἥτης βοληθή
να τῆν ἀποξέ / νόσι, ἀπό τῷ μοναστήρι να ἔχῃ τῆν / κατάρα του Χριστού καὶ τῆς
Παναγίας / κ' πάντων τῶν ἀγίων· ἀμήν· / κ' ύ μερίς ἀντοῦ με τοῦ Ιούδα²

This present Papadike is mine, Ignatius, the monk of Iviron, and it was purchased by my uncle, Father Parthenios, and he gave it to me as a gift. And again upon my death I shall give leave it here at the monastery. 1710, March 12. And whoever wishes to take it away from the monastery, may a curse of Christ and of Panagia and of all the Saints be upon him, Amen. And may his lot be with Judas.³

- 2r In the upper margins on folio 2r, a beautiful, red descriptive inscription (κομψὸν ἐρυθρὸν
κόσμημα ἐπίτιτλον) states:

Ἔν μου Χέ βοήθει μοι (Jesus my Christ help me)

Below this inscription:

The beginning with God of the signs of the Psaltic Art, the ascending and descending [signs], the bodies and the spirits and every cheironomia and all the services arranged therein by various time-honored (κατὰ καιροὺς) composers (ποιητῶν), both old and new. Beginning, middle, and end.

This is followed by the usual Protheoria and the echemata (intonation formulas), given by mode.

- 7r Δέσποινα Θεοτόκε, plagal second mode, by [Ioannes] Xeros

Ἄγιοι πάντες, nenano mode, by the same [Ioannes Xeros]

Ἄγιε Ιωάννη, φωστὴρ τῆς οἰκουμένης, plagal second mode, by [Manuel] Chrysaphes

Δι' εὐχῶν τῶν ἀγίων, plagal second mode, [Unascribed]⁴

- 7v Ἐν τῷ θλίβεσθαι με, first mode, [Unascribed]

- 8r Ἰσον, ὄλιγον, ὄξεῖα, first mode, [Unascribed]⁵

¹ My description of Iviron 1120 is largely a paraphrase of Stathis' description of this manuscript as presented in the unpublished fourth volume of his catalogues of the MSS of Mt. Athos. In the present study I translate Stathis' entries, and in several instances, I supplement Stathis' notes with my own reading of folios, especially for sections he summarizes (e.g., the *Anoixantaria* of Great Vespers, from fol. 30r – 42r, *doches* of Great Vespers, Renewal Week, Great Lent, the Polyeleos of Chrysaphes, fol. 281r-290r, details regarding the verses of the Ammos (from fol. 453r, etc.). As noted above, I am extremely grateful to Professor Stathis for allowing me to view a copy of the pre-published manuscript. Any mistakes are of course my own. My additional copies of Iviron 1120 are from photographs completed by Marcel Pirard and Fr Theologos at Iviron Monastery over the course of Pirard's visits in 2011 and 2012, and the microfilm of Dimitri Conomos, which I viewed over the course of several weeks in the microfilm readers at the British Library.

² Stathis, Ιβήρων 1120 27.

³ Stathis, Ιβήρων 1120 27.

⁴ Stathis uses the term ἀνωνύμως to indicate a composition to which no author is ascribed. I prefer the English term 'unascribed' to 'anonymous'.

⁵ This is the famous didactic song, the so-called 'Mega Ison' ('Great Ison') by Ioannes Koukouzeles, found first in MS 2458 ('1336') and from then on included among the *Protheories* and explanation of the signs and modes of

- 9v The *parallages*⁶ of the eight modes
- 10r *Xορὸς τετραδεκαπύρσεντος*, first mode, Idiomelon sticheron of the forty saints [Unascribed]. The principle *metrophonia*⁷ after the *parallage*.
- 10v *Δεῦτε προσκυνήσωμεν* (Invitatorium) – *Εὐλόγει ἡ ψυχή μου* (Psalm 103), Stathis notes that this, the ‘beginning of Great Vespers’, is incomplete.⁸
- 11 Blank folio
- 12r Chrysaphes’ complete theoretical treatise is included here through folio 29v. The folio begins with Chrysaphes’ name and continues:

Manuel Chrysaphes the Lampadarios· *Περὶ τῶν ἐνθεωρουμένων τῇ Ψαλτικῇ Τέχνῃ καὶ ὃν φρονοῦσι κακῶς τίνες περὶ αὐτῶν* (‘Concerning the Psalitic Art and those who are seen to possess certain erroneous views about it’)

The Prooimion (Introduction) of the Treatise begins as follow:

Ἐμοὶ μὲν πολλάκις κατὰ νοῦν ἐπῆλθεν περὶ τῶν τῆς ψαλτικῆς τέχνης... (‘It occurred to me many times to write a treatise concerning the Psalitic Art...’)

- 30r The beginning of Great Vespers attributed to John Koukouzeles. In large majuscule font at the top of the page, similar in design as folio 2r according to Stathis, the following is read:

Ἀκολουθίαι συνετεθεῖσαι παρὰ Κυροῦ Ιωάννου Μαϊστορος τοῦ Κουκουζέλη (The order of services arranged by Lord Ioannes Koukouzeles the Maistor.

In smaller, red (cinnabar) ink below, a description of the heading is given by Chrysaphes the scribe:

Ἄρχῃ σὺν Θεῷ τοῦ μεγάλου ἐσπερινοῦ, ποιηθέντος παρὰ διαφόρων ποιητῶν παλαιῶν. Ἄρχεται ὁ δομεστικός ἡσύχω φωνῇ εἰς ἥχον πλ. δ’ Ἀνοιξαντός σου. (The Beginning, with God, of Great Vespers, composed by various old composers. The Domestikos begins ‘When Thou openest’ (*the Anoixantaria*) with a quiet voice in the plagal fourth mode.)

What follows are the compositions known as the *Anoixantaria*, based on verses from Psalm 103 and simple and troped Trinitarian refrains (see footnote 68), all in the plagal fourth mode through folio 42r.

- 30r *Ἀνοιξαντός σου τὴν χείρα τα σύμπαντα πλησθήσονται, Δόξα σοι ο Θεός*, Koukouzeles [or Traditional]
- 30v *Ἀποστρέψαντος δε σοῦ τὸ πρόσωπον ταραχθήσοντα, Δόξα σοι ο Θεός*, Koukouzeles [or Traditional]

Then, an alternate setting of Psalm 103:28b & 29a, preceded by the heading:

‘Another great vespers [setting], composed by the lampadarios Manuel Chrysaphes, plagal fourth mode

Ἀνοιξαντός σου τὴν χείρα τα σύμπαντα πλησθήσονται, Δόξα σοι ο Θεός, Manuel Chrysaphes

numerous later MSS. This didactic song was first studied in detail in Dévai, Koukouzeles, and has been since used as a reference point in several recent musicological studies.

⁶ In the pre-Chrysanthine system of Byzantine chant, the term *parallage* was used to describe the process of solmisation of a given notated piece of music using polysyllabic modal intonation formulas for each tone in the melody. Parallage is discussed briefly in Ch. 4, and more extensively in the context of modulation, in Ch. 5.

⁷ The odd placement of this sticheron in the beginning of this codex, along with other didactic material, obviously indicates that it was used as a didactic song.

⁸ It is odd that Chrysaphes begins the music for Great Vespers here, only to be interrupted by a span of 20 folios by his theoretical treatise, and then continue with a completely new heading for the beginning of Great Vespers and the music that follows normally after that written (but not finished) on folio 10v. The present author did not investigate this manuscript on a basis of its quires to determine if the treatise was a later addition, but no indication is given by Stathis who studied the manuscript *in situ* that this was the case. This entire section of Iviron 1120 (beginning with folio 30r) is analysed from a liturgical, scribal, textual and musical perspective in Chapter 5 above.

- Αποστρέψαντος δε σοῦ τὸ πρόσωπον ταραχθήσοντα, Δόξα σοι ο Θεός, Manuel Chrysaphes*
- Ἀντανελεῖς τὸ πνεύμα αυτῶν καὶ ἐκλείψουσι, Δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι τὸ Πνεύμα τὸ Ἁγιον, δόξα σοι, Koukouzeles*
- 31r *Ἀντανελεῖς τὸ πνεύμα αυτῶν καὶ ἐκλείψουσι, Δόξα σοι ο Θεός, George Panaretos*
Ἀντανελεῖς τὸ πνεύμα αυτῶν καὶ ἐκλείψουσι, Νεανες... Δόξα σοι ο Θεός, Ioannes Kladas⁹
- 31v *Ἀντανελεῖς τὸ πνεύμα αυτῶν καὶ ἐκλείψουσι, Δόξα σοι τριας αγία, δόξα σοι, δόξα σοι ο Θεός, Manuel Chrysaphes*
Ἐξαποστελεῖς τὸ πνεύμα σοῦ καὶ κτισθήσονται, Δόξα σοι ο Θεός, δόξα σοι, Koukouzeles
Ἐξαποστελεῖς τὸ πνεύμα σοῦ καὶ κτισθήσονται, Δόξα σοι ο Θεός, δόξα σοι, Ioannes Kladas
Ἐξαποστελεῖς τὸ πνεύμα σοῦ καὶ κτισθήσονται, Δόξα σοι, δεδοξασμένε Kύριε, Xenos Korones
- 32r *Ἐξαποστελεῖς τὸ πνεύμα σοῦ καὶ κτισθήσονται, Δόξα σοι τριας αγία, ὑπερούσιε καὶ ὁμόθρονε δόξα σοι ο Θεός, Manuel Chrysaphes*
Ἡτω η δόξα Κυρίου εις τους αιώνας, Δόξα σοι, δόξα σοι ο Θεός, Koukouzeles
- 32v *Ἡτω η δόξα Κυρίου εις τους αιώνας, Δόξα σοι ο Θεός, δόξα σοι τριάς αγία δόξα σοι, Ioannes Kladas*
Ἡτω η δόξα Κυρίου εις τους αιώνας, Δόξα σοι Πάτερ, Υἱέ, και Πνεύμα το ἄγιον, δόξα σοι τρίας αγία, δόξα σοι Ο θεός, Manuel Chrysaphes
Ο ἐπιβλέπων ἐπι τὴν γην καὶ ποιών αὐτήν τρέμειν, Λέγε, δόξα σοι ἀγιε, δόξα σοι Κύριε, δόξα σοι βασιλεύ ουράνιε, δόξα σοι το πνεύμα το ἄγιον δόξα σοι, νε δόξα σοι ο Θεος, George Kontopetris
- 33r *Ο ἐπιβλέπων ἐπι τὴν γην καὶ ποιών αὐτήν τρέμειν, Δόξα σοι ἀγιε δόξα σοι Κύριε, δόξα σοι βασιλεύ ουράνιε, δόξα σοι δόξα σοι ο Θεός, Koukouzeles*
Καὶ ποιών αὐτήν τρέμειν, Λέγε, δόξα σοι ο Θεός, δόξα σοι Παράκλητε αγαθέ, δόξα σοι ο Θεός, Ioannes Kladas
- 33v *Ο ἐπιβλέπων ἐπι τὴν γην καὶ ποιών αὐτήν τρέμειν, Δόξα σοι Πάτερ ἀγιε, δόξα σοι Υἱέ ο εν τω όρει τω Θαβώρ μεταμορφωθείς, δόξα σοι, δόξα τοι το Πνεύμα το ἄγιον, δόξα σοι, Manuel Chrysaphes*
Ἄσω τω κυρίῳ ἐν τῇ ζωῇ μοῦ, Δόξα σοι τριάς ἀναρχε δόξα σοι ο Θεός, Koukouzeles
- 34r *Ἐν τῇ ζωῇ μοῦ, Δόξα σοι βασιλεύ ουράνιε παράκλητε αγαθέ δόξα σοι Ο θεός δόξα σοι ο Θέος, Xenos Korones*
Ἄσω τω κυρίῳ ἐν τῇ ζωῇ μοῦ, Λέγε, δόξα σοι ο Θεός, δόξα σοι Παράκλητε αγαθέ, δόξα σοι ο Θεός, Ioannes Kladas
- 34v *Ἄσω τω κυρίῳ ἐν τῇ ζωῇ μοῦ, Λέγε, δόξα σοι τρισυπόστατε θεότης πάτερ Υἱέ και πνέυμα σε προσκυνούμεν και δοξάζομεν δόξα σοι ο Θεός, Manuel Chrysaphes*
Ψαλῶ τω Θεῷ μοῦ ἐώς ὑπάρχω, Λέγε, δόξα σοι ἀγιε βασιλεύ παντοκράτωρ, δόξα σοι ο Θεός, Agathon Korones
- 35r *Ἄσω τω κυρίῳ ἐν τῇ ζωῇ μοῦ, Δόξα σοι Πάτερ ἀγιε, δόξα σοι Υἱέ ο εν τω όρει τω Θαβώρ μεταμορφωθείς, δόξα σοι, δόξα τοι το Πνεύμα το ἄγιον, δόξα σοι, Manuel Korones*
Ἡδυνθείη αντω ἡ διαλογη μου, Δόξα σοι ο Θεός δόξα σοι ο Θεός, Xenos Korones
Ἡδυνθείη αντω ἡ διαλογη μου, Λέγε, δόξα σοι Πάτερ ἀναρχε δόξα σοι Υἱέ συνάναρχε, λέγε, δόξα σοι το Πνεύμα το ἄγιον το ομοούσιον και ομόθρονον, τριάς αγία δόξα σοι, δόξα σοι ο θεός, Ioannes Kladas
- 35v *Ἡδυνθείη αντω ἡ διαλογη μου, Λέγε, δόξα σοι Πάτερ ἀναρχε δόξα σοι Υἱέ συνάναρχε, δόξα σοι το πνεύμα το ἄγιον, το εκ πατρός εκπορευόμενον, και εν Υἱώ αναπανόμενον, τριάς αγία δόξα σοι, δόξα σοι ο Θεός, Manuel Chrysaphes*

⁹ Ioannes Kladas the Lampadarios is typically given in the manuscripts as simply Ioannes Lampadarios.

- 36r Ηδυνθείη αντω ἡ διαλογή μου, Λέγε, δόξα τω Πατρί συν αντώ Υἱώ, δόξα και τω αγίω πνεύματι, δόξα σοι ο Θεός, George Kontopetris
- 36v Ἐγὼ δὲ εὐφρανθήσομαι ἐπὶ τῷ Κυρίῳ, Δόξα σοι Κύριε το φώς ἀκτιστον τοις μαθηταις σου εμφανίσας εν Θαβώρ, τω ὥρει τριάς αγία δόξα σοι, Manuel Korones
 Ἐκλείποιεν ἀμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι ο Θεός, δόξα σοι χοι χι τοι ο Θεός, Xenos Korones
- 37r Ἐκλείποιεν ἀμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι το Πνεύμα το ὄγιον τριάς αγία δόξα σοι, δόξα σοι ο Θεός, Ioannes Kladas
 Ἐκλείποιεν ἀμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι ἀγιε, δόξα σοι κύριε, δόξα σοι βασιλεύ επουράνιε δόξα σοι δόξα σοι ο Θεός, Manuel Chrysaphes
- 37v Ἐκλείποιεν ἀμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι ο εν τριάδι υμνούμενος και προσκυνούμενος Θεός ημών δόξα σοι, Hiereos Ambelokipiotou
- 38r Καὶ ἄνομοι, ὥστε μὴ ὑπάρχειν αὐτούς, Δόξα σοι Πάτερ δόξα σοι Υἱέ, δόξα σοι το Πνεύμα το ὄγιον δόξα σοι, λέγε, τριάς αγία δόξα σοι, δόξα σοι ο Θεός, George Moschianos
 Εὐλόγει, ἡ ψυχή μου, τὸν Κύριον, Λέγε, δόξα σοι νε Πάτερ ἀγιε δόξα σοι συν Υἱώ και Πνεύματι, Xenos Korones
- 38v Εὐλόγει, ἡ ψυχή μου, τὸν Κύριον, Δόξα σοι βασιλεύ επουράνιε, δόξα σοι παντοκράτορ, συν Υἱώ και Πνεύματι, δόξα σοι, δόξα σοι ο Θεός, δόξα σοι ο Θεός, Ioannes Kladas
 Εὐλόγει, ἡ ψυχή μου, τὸν Κύριον, Δόξα σοι ο Θεός, δόξα σοι βασιλεύ, αγιε, υπεράγιε Κύριε ακατάληπτε δόξα σοι, δόξα σοι το Πνεύμα το ὄγιον, δόξα σοι ο Θεός, Manuel Chrysaphes
- 39r Ο ἥλιος ἔγνω τὴν δύσιν αὐτοῦ, Δόξα σοι πάτερ ἀγιε και Υἱω, και πνεύματι, σε υμνεί πάσα η κτίσις, τριάς αγία δόξα σοι δόξα σοι ο Θεός, Ioannes Kampanes
- 39v Ἐθον σκότος, και ἐγένετο νύξ, Νε δόξα σοι ο θεός, δόξα σοι παντοκράτορ, βασιλεύ ἀγιε δόξα σοι δόξα σοι τριάς αγία δόξα σοι δόξα σοι ο Θεός, Xenos Korones
- 40r Ἐθον σκότος, και ἐγένετο νύξ, Δόξα σοι πάτερ αγέννητε, νε δόξα σοι Υἱέ εγέννητε δόξα σοι το πνεύμα το ὄγιον, το εκ του πατρός εκπορευόμενον, και εν Υἱώ αναπανόμενον, τριάς αγία δόξα σοι, δόξα σοι ο Θεός, Ioannes Kladas. This composition cycles through all eight modes in succession and is thus called ‘oktaechon’ (‘eight-mode’).
 Ἐθον σκότος, και ἐγένετο νύξ, Δόξα σοι πάτερ ἀγιε Θεέ αγεννητε νε δόξα σοι Υἱέ εγεννητε, δόξα σοι το πνεύμα το ὄγιον το συν Πατρί και Υἱώ συμπροσκυνούμενον και συνδοξαζόμενον, τριάς αγία, δόξα σοι ο Θεός, Manuel Chrysaphes. This composition cycles through all eight modes in succession and is thus called ‘oktaechon’ (‘eight-mode’).
- 40v Ἐθον σκότος, και ἐγένετο νύξ, Δόξα σοι πάτερ αγέννητε και Υἱέ γέννητε, νε δόξα σοι το πνεύμα το εκ μόνου του πατρός εκπορευόμενον, δόξα σοι ο Θεός, Domestikos Kassianos
- 41r Καὶ ἐγένετο νύξ Δόξα σοι ο Θεός, δόξα σοι παντοκράτος βασιλεύ αγιε, λέγε, δόξα σοι δεδοξασμένε Κύριε, παράκλητε αγαθέ, τριάς αγία δόξα σοι ο Θεός, Ioakeim Monachos
- 41v Ως ἐμεγαλύνθη τὰ ἔργα σου, Κύριε, Λέγε, δόξα σοι τριάς ομοούσιε δόξα σοι μονάς τρισυπόστατε δόξα σοι ο Θεός, Manuel Chrysaphes
 Τὰ ἔργα σου, Κύριε, Αναρχε Πάτερ, Υἱέ συνάναρχε, και Πνεύμα το Θείον και σύνθρονον, σε προσκυνούμεν και δοξάζομεν, μία θεότητι βοώντες δόξα σοι ο Θεός, Nikon Monachos
- 42r Πάντα ἐν σοφίᾳ ἐποίησας. Δόξα πατρί και Υἱώ και αγίω πνεύματι, και νύν και αεί και εις τους αιώνας των αιώνων αμήν, αλληλονια, αλληλονια, δόξα σοι ο Θεός (3x), ο Θεός, δόξα σοι ο Θεός, ο Θεός, ‘Palaion’ (‘Old’). This is the traditional melody.
- 42v Πάντα ἐν σοφίᾳ ἐποίησας, Δόξα πατρί και Υἱώ και αγίω και αγίω πνεύματι, και νυν και αει, και εις τους αιώνας των αιώνων αμήν, αλληλονια, δόξα σοι ο Θεός (3x), ο Θεός, δόξα σοι ο Θεός, ο Θεός, Manuel Chrysaphes. This is preceded by the inscription ‘Another one’, i.e., an alternate to the traditional version.

43v The *Anoixantaria*, which end here, are followed by the rubric:

‘Then the great *synapte* is said; and following the exclamation [by the priest/hierarch], the Domestikos of the second choir begins in the plagal fourth mode the Μακάριος ἀνὴρ’ (Psalm 1:1, ‘Blessed is the man’).

Μακάριος ἀνὴρ, ἀλληλούια [unasccribed, i.e., traditional]

This introductory verse is followed by a brief note: ‘Then, in a low voice’ (Εἴτα, ἔσω¹⁰ φωνῇ):

Μακάριος ἀνὴρ, ὃς οὐκ ἐπορεύθη ἐν βουλῃ ἀσεβῶν, ἀλληλούια [unasccribed, i.e., traditional]

And yet again, another note: ‘Another beginning, by Manuel Chrysaphes’:

Μακάριος ἀνὴρ, ἀλληλούια, Manuel Chrysaphes

Then, a similar note: ‘Then, in a high voice’ (Εἴτα, ἔξω φωνῇ)

Μακάριος ἀνὴρ, ὃς οὐκ ἐπορεύθη ἐν βουλῃ ἀσεβῶν, ἀλληλούια, Manuel Chrysaphes. Unlike the other openings to Psalm 1 thus far, this setting by Chrysaphes begins a fourth above the base of plagal mode, as indicated by the *nana* intonation sign.

44r The next several folios contain the non-kalophonic settings for the verses of Psalms 1:3.

Including compositions by Manuel Chrysaphes, Chalibouris, ‘agiosophitikon’ (i.e., ‘of Hagia Sophia’), Xenos Korones, Ioannes Koukouzeles, Ioannes Kladas, Dokeianos, Manuel Agallianos, ‘palaion’, George Panaretos, and Ioannes Xeros.

44r *Καὶ ἐπὶ καθέρδα λοιμῶν, οὐκ εκά χα ουκ εκάθησε χεν, αλληλονια, αλλε να νε να νε, αλληλονια,* Chalibouris

Καὶ ἐπὶ καθέρδα λοιμῶν, οὐκ ἐκάθησεν, αλληλούια, αναλλη τι τι ρρι... λοθια, α να αλλη ναλληλονια, Manuel Chrysaphes

Καὶ ἐν τῷ νόμῳ αὐτοῦ μελετήσει ἡμέρας καὶ νυκτὸς αλλη ναλληλονια, Chalibouris.

44v *Ημέρας καὶ νυκτὸς, ἀλληλούια¹¹*

Καὶ ἐν τῷ νόμῳ αὐτοῦ μελετήσει ἡμέρας καὶ νυκτὸς, ἀλληλούια

45r

50r Second stasis of the Psalter for Great Vespers

‘Herein (ενταυθα) begins the kalophonia. The beginning of the second stasis (Psalm 4) *palaion* (old) in the plagal fourth mode.’

Τινα τι ἐφρύαξεν ἔθνη. Kalophonic compositions of this verse by George Kontopetres, Tzaknopoulos, and Domestikos (Phillipos) Gavalas follow.

60r Third stasis of the Psalter for Great Vespers, preceded by the following rubric:

‘The Domestikos of the left choir begins, in plagal fourth mode,’

Κύριε, τί ἐπληθύνθησαν. Kalophonic compositions by Theodore Argyropoulos, Chomatianos, Konstantios Magoulas, Koukoumas, and unascribed versions follow. Stathis notes as part of this group a ‘frangikon’ composition, a ‘double choir’ (i.e., antiphonally chanted) composition, and a marginal note stating ‘These pieces all doubled (ek deyterou)’. The specific meaning of

¹⁰ “Εσω” (‘eso’, or ‘internal’, ‘inside’) was a term used to reference branches of modes that began on the base of their lower tetrachords, whereas έξω (‘exo’, or ‘external’, ‘outside’), was used to reference branches of modes that began in their upper tetrachords. Therefore, we can roughly interpret ‘eso’ as ‘low’ and ‘exo’ as ‘high’.

¹¹ These folios of Dimitri Conomos’ microfilm copy of Iviron 1120 are extremely blurry and the attribution of verses is nearly impossible to make out without seeing the actual manuscript.

this rubric cannot be ascertained at the moment, although it is possible Chrysaphes was instructing the performers to chant those specific hymns twice.

- 70r ‘Kalophonic verses of Great Vespers by Lord Ioannes Koukouzeles the maistor, plagal fourth mode.’

Τνα τί ἐφρύαξεν ἔθνη, plagal fourth mode, Koukouzeles

- 71v *Τνα τί ἐφρύαξεν ἔθνη*, plagal fourth mode, by the same [Koukouzeles]

- 74r *Τνα τί ἐφρύαξεν ἔθνη*, plagal fourth mode, Xenos Korones the Protopsaltes

- 76v *Τνα τί ἐφρύαξεν ἔθνη*, plagal fourth mode, by the same, Xenos Korones

- 78r *Τνα τί ἐφρύαξεν ἔθνη*, plagal fourth mode, by the same, Xenos Korones

- 80r *Παρέστησαν οἱ βασιλεῖς*, plagal fourth mode, Ioannes Koukouzeles the maistor

- 81v *Παρέστησαν οἱ βασιλεῖς*, plagal fourth mode, Ioannes Koukouzeles the maistor

- 82r *Ανανεννα* – this is a kratema preceded by the inscription:

‘By the most brilliant maistor Lord Ioannes Koukouzeles, called ‘the viola’; it is also called ‘the bell’, plagal fourth mode.’

And, in the lower margins, according to Stathis, the following tantalizing note is written:

‘Note that the red [neumes written above the black neumes as a sort of *ossia* line] are all by the hand of the lampadarios Lord Ioannes [Kladas].’

- 85r *Πρόλογος – Παρέστησαν – Ερρετεν τεν*, plagal fourth mode, Ioannes Koukouzeles

The composition (a sticheron prologue¹² followed by a kratema) and its author are described effusively by Chrysaphes:

‘By Ioannes Koukouzeles, the true maistor of blessed memory; called *ethnikon* and *margaritis*, plagal fourth mode, Erreten ten, kratema.’

- 87v *Αννεναιειτα*, plagal fourth mode, Ioannes Koukouzeles; the composition and its author again praised:

‘By the most wondrous maistor, Lord Ioannes Koukouzeles, ‘the choir’. [This could be translated alternatively as ‘the dance’ (from ὁ χορός)].

- 90r *Πρόλογος* (Xenos Korones) – *Καὶ οἱ ἄρχοντες – Ερρετετεῖτε*, by Ioannes Koukouzeles the maistor, plagal fourth mode

The sticheron prologue is by Xenos Korones, while the kalophonic verse and kratema are by Koukouzeles, called the *trochos*, the latter melody, according to Chrysaphes:

‘Extended (ἐπλατύνθη) by Lord Ioannes Kladas the lampadarios.’

- 91v *Πρόλογος – Καὶ οἱ ἄρχοντες*, plagal fourth mode, Manuel Chrysaphes the lampadarios

- 92r *Νεανε*, plagal fourth mode, Ioannes Koukouzeles the maistor, called ‘of the king’ (*τοῦ βασιλέως*)

- 94v *Πρόλογος – Κατὰ τοῦ Κυρίου*, plagal fourth, Ioannes the maistor (Koukouzeles)

- 95r *Totototo*, plagal fourth mode, Ioannes Glykys the maistor, ‘altogether most sweet’ (*ήδύτατον πάνυ*)

- 96v *Πρόλογος – Κατὰ τοῦ Κυρίου*, plagal fourth mode, [Xenos] Korones

¹² On the relationship between the Prologue and the kalophonic expansion, see Stathis, Οι Αναγραμματισμοί, *passim*.

- 97r *Ανεανε*, plagal fourth mode, Xenos Korones the protopsaltes, called *rodanin*
- 99r *Πρόλογος – Διαφρήζωμεν τοὺς δεσμοὺς*, plagal fourth mode, [Xenos] Korones
Ερρετερε, plagal fourth mode, [Xenos] Korones
- 100v *Πρόλογος – Διαφρήζωμεν τοὺς δεσμοὺς*, plagal fourth mode, Manuel Chrysaphes the lampadarios
Ανεανε, plagal fourth mode, Xenos Korones
- 102v *Πρόλογος – Καὶ ἀπορρίψωμεν*, plagal fourth mode
- 103r *Ανενανεῖτα*, plagal fourth mode, Xenos Korones, called the ‘altogether beautiful’ (*πάνυ ώραῖον*)
- 105r *Πρόλογος – Διαφρίξωμεν*, plagal fourth mode
Ερρε τερρε, plagal fourth mode, Ioannes Kladas, called the *anakaras*
- 107v *Πρόλογος – Καὶ ἀπορρίψωμεν*, plagal fourth mode
- 108r *Ερρετερρε*, plagal fourth mode, Ioannes Kladas the lampadarios
- 109r *Ανενενε*, plagal fourth mode, Manuel Chrysaphes the lampadarios, ‘the nightingale’ (*ἀηδών*)
- 111r *Πρόλογος – Διαφρίξωμεν τοὺς δεσμοὺς*, plagal fourth mode, by George Kontopetris the domestikos
- 111v *Αννανενα*, plagal fourth mode, Ioannes Koukouzeles, the maistor, called ‘woven’ (*ἄνυφαντής*)
- 113v *Πρόλογος – Καὶ ἀπορρίψωμεν*, plagal fourth mode, by Ioakeim Monachos
- 114r *Ερρεν τεν τεν*, plagal second mode, Ioannes Koukouzeles the maistor
- 116v *Ο κατοικῶν ἐν οὐρανοῖς*, plagal fourth mode, Ioannes Koukouzeles the maistor
- 118r *Πρόλογος – Ο κατοικῶν ἐν οὐρανοῖς*, fourth mode, Ioannes Koukouzeles the maistor
- 118v *Τετερρετερε*, fourth mode, Ioannes Koukouzeles, ‘modulatory’ (*φθόρικον*)
- 120r *Tototoppoto*, fourth mode, Ioannes Glykys, ‘equal voiced’ (*ισοφωνία*)
- 120v *Tototo*, fourth mode, Xenos Korones
- 122r *Πρόλογος – Ο κατοικῶν ἐν οὐρανοῖς*, fourth mode, Manuel Chrysaphes the lampadarios, ‘instrumental’ (*όργανικός*)
- 123r *Totoppoto*, fourth mode, [Manuel Chrysaphes], ‘most sweet’ (*γλυκύτατον*), ‘instrumental’ (*όργανικόν*), ‘called delightful’ (*τερνόν*)
- 124r *Πρόλογος – Ερεενρε*, fourth mode, Manuel Chrysaphes the lampadarios
- 124v *Πρόλογος – Καὶ ο Κύριος ἡμῶν*, fourth mode, [Manuel Chrysaphes]
Τεεετερρε, fourth mode, Manuel Chrysaphes the lampadarios, ‘called kinnyla’ (*κινύρα*)
- 126r *Τότε λαλήσεν πρὸς αὐτοὺς*, plagal fourth mode, Ioannes Koukouzeles the maistor
- 127r *Πρόλογος – Τότε λαλήσει πρὸς αὐτοὺς*, plagal fourth mode
- 127v *Τεεετερρε*, fourth mode, George Kontopetris the domestikos
- 129r *Ερρεν ρεν*, plagal fourth mode, Ioannes Koukouzeles the maistor, ‘phthorikon’
- 130v *Ερρεν τεν*, plagal fourth mode, Ioannes Kladas the lampadarios, ‘phthorikon’
- 131v *Πρόλογος - Έγὼ κατεστάθην*, plagal fourth mode, George Kontopetris the Domestikos
- 132r *Ανενενε*, plagal second mode, Manuel Chrysaphes the lampadarios, ‘bound, built, constructed’ (*δεδεμένον*)

- 133v *Πρόλογος -Ἐπὶ Σιὼν ὄρος*, plagal fourth mode, [Manuel Chrysaphes]
 134r *Ανενανε*, plagal second mode, Manuel Chrysaphes the lampadarios, ‘very beautiful’ (*πάνυ καλόν*)

- 136r *Πρόλογος – Διαγγέλων τὸ πρόσταγμα*, plagal fourth mode,
 136r *Tototo*, plagal second mode, Ioannes Glykys, ‘called sourlas’ (*σουρλᾶς*)
 137v *Πρόλογος –Κύριε εἰπε προς με*, plagal fourth mode, Xenos Korones
 137v *Ερρετερρε*, plagal fourth mode, [Xenos Korones]
 139r *Ἐγώ σήμερον γεγέννηκά σε*, plagal fourth mode, Manuel Chrysaphes the lampadarios

This kalophonic setting of the second stasis of Psalm 2 was written by Chrysaphes based on an imperial commission, as he indicates in the composition’s heading:

‘Verse (*stichos*) composed by Manuel Chrysaphes the lampadarios, by order of the king and our Emperor Lord Constantine of blessed memory, plagal fourth mode, *Today I have begotten thee.*’

As Stathis first pointed out, the bottom margin of folio 139r contains Chrysaphes’ own observation concerning this hymn:

‘I strongly think this is most sweet.’

- 141r *Αἴτησαι παρ’ ἐμοῦ*, plagal fourth mode, Ioannes Koukouzeles the maistor
 143r *Ως σκεῦη κεραμέως*, plagal fourth mode, Ioannes Koukouzeles the maistor
 143v *Νεχεανε*, plagal second mode, [Ioannes Koukouzeles]
 145v *Πρόλογος – Καὶ νῦν βασιλεῖς*, plagal fourth mode, Manuel Chrysaphes the lampadarios
 146r *Ερερερε*, plagal second mode, Ioannes Koukouzeles the maistor, ‘difficult’ (*δύσκολον*)
 148r *Πρόλογος – Καὶ παιδεύθητε*, plagal fourth mode, [Manuel Chrysaphes]; Chrysaphes specifies that this psalm verse is ‘my own prologue’, suggesting that the others were stock prologues transmitted widely as opposed to created by specific Palaiologan *maistores*.
 148r *Ανενανε*, plagal second mode, Xenos Korones

Chrysaphes notes that this piece is:

‘...entirely bound with the [nenano] phthora.’

This could be further evidence that, even in Chrysaphes time, the normative genus for plagal second mode was diatonic, since the nenano phthora is very clearly chromatic as attested to in several sources.¹³

- 150r *Δουλεύσατε τῷ Κυρίῳ*, plagal fourth mode, ‘A composition by the most marvelous teacher among teachers Lord Ioannes Koukouzeles the maistor, very beautiful’
 152r *Καὶ ἀγαλλιᾶσθε αὐτῷ*, grave mode, ‘a composition by Lord Gabriel of Xanthopoulos, most sweet’
 154v *Δουλεύσατε τῷ Κυρίῳ*, plagal first mode, Xenos Korones the protopsaltes
 155r *Tototo*, plagal first mode, [Xenos Korones], ‘the little semantri’ (*μικρὸ σημάντρι*)
 157r *Πρόλογος – Καὶ ἀγαλλιᾶσθε αὐτῷ*, plagal fourth mode, Xenos Korones

¹³ The *nenano* phthora and its function in the context of the *Anoixantaria* settings is discussed in Chapter 5, Part 3.

- 157v *Ανενενε*, plagal first mode, Ioannes Koukouzeles the maistor, ‘wondrous, called very beautiful’
- 160r *Πρόλογος – Καὶ ἀγαλλιᾶσθε αὐτῷ*, plagal second mode, Xenos Korones
- 160v *Ανενανε*, plagal second mode, Xenos Korones, ‘very beautiful’
- 163r *Πρόλογος – Λουλεύσατε τῷ Κυρίῳ*, grave mode, Ioannes [Kladas] the lampadarios
- 163v *Ανανενανε*, grave mode, [Xenos] Korones
- 165v *Πρόλογος – Δράξασθε παιδείας*, grave mode
- 166r *Ανενανε*, grave mode, Manuel Chrysaphes the lampadarios, ‘called very beautiful’ (*πάνυ ωραῖος*)
- 167v *Καὶ ἀπολεῖσθε*, grave mode, Manuel Chrysaphes the lampadarios
- 167v *Tototo*, grave mode, [Manuel Chrysaphes]
- In the bottom margins, Chrysaphes writes:
- ‘[This was] composed in Serbia. It is to me very beautiful.’ (*ώς δοκεῖ μοι πάνυ καλόν*)
- 169v *Δράξασθε παιδείας*, plagal fourth mode, Ioannes Tzaknopoulos the Domestikos
- 171r *Οταν ἐκκαυθῇ*, plagal fourth mode, Demetrios Dokeianos
- 172v *Πρόλογος – Ερρερερε*, fourth mode, Domestikos of Kassas from Cyprus
- 173r *Πρόλογος – Δόξα Πατρί*, plagal fourth mode, Ioannes Koukouzeles
- 173v *Ανενανεῖτα*, plagal fourth mode, Demetrios Dokeianos
- 175r *Πρόλογος – Δόξα Πατρί*, plagal fourth mode, [Ioannes] Koukouzeles
- 175r *Ερρερερε*, plagal fourth mode, Ioannes Koukouzeles, ‘very beautiful’ (*πάνυ καλὸν*)
- 177v *Ερρετεντεν*, plagal fourth mode, [Ioannes Koukouzeles], ‘called by/of Papadopoulos’
- 179v *Ερρετεντεν*, plagal fourth mode, [Ioannes Koukouzeles], ‘delicate’ (*λεπτότατον*)
- 181r *Ανενανεινα*, plagal fourth mode, [Ioannes Koukouzeles], ‘the same, [belonging to] the choir; most excellent’ (*παρόμοιον τοῦ χοροῦ, κάλλιστον*)
- 183v *Πρόλογος – Καὶ νῦν καὶ ἀεὶ*, plagal fourth mode
- 183v *Νεανενε*, plagal fourth mode, Xenos Korones
- 185r *Πρόλογος – Δόξα Πατρί*, third mode nana, [Ioannes Koukouzeles] the maistor
- 185v *Ανανενανε*, third to plagal fourth mode, nana, [Ioannes Koukouzeles]
- 187r *Πρόλογος – Δόξα Πατρί - Καὶ νῦν*, third mode, Xenos Korones
- 187v *Ανενανε*, third mode, Nikiphoros Ethikos the Domestikos
- 188v *Πρόλογος – Δόξα Πατρί - Καὶ νῦν*, fourth mode, [George] Kontopetris
- 189r *Πρόλογος – Δόξα – Καὶ νῦν*, plagal second mode, Manuel Chrysaphes
- 189r *Ανεενενε*, plagal second mode, Gregorios Alyates Hieromonachos, ‘difficult, modulatory’ (*δύσκολον, φθορικόν*)
- 192r *Πρόλογος – Νεκεκεακε*, plagal fourth mode, [Gregorios Alyates]
- 192v *Πρόλογος – Δόξα – Καὶ νῦν*, plagal fourth mode, [Gregorios Alyates]
- 193r *Ετερρερε*, plagal fourth mode, Gabriel of Xanthopoulos
- 195v *Πρόλογος – Ετετε – Δόξα Πατρί*, fourth mode, Manuel Chrysaphes the lampadarios, ‘musical, instrumental’

- 196r *Tototo*, fourth mode, Argyropoulos of Rhodes, ‘called Rhodian’, i.e., from Rhodes (ρόδιον)
- 197r *Πρόλογος – Ετεντεντεν*, fourth mode, Manuel Chrysaphes the lampadarios, ‘musical, instrumental, chanted by three melodists artistically’ (μουσικὸς ὄργανικός, ψαλλόμενος διὰ τριῶν μελῶν ἐντέχνως)
- This composition, evidently, is a three voiced composition written by Chrysaphes.
- 198v *Πρόλογος – Δόξα Πατρὶ - Καὶ νῦν*, fourth mode, Ioannes Koukouzeles
- 198v *Totototo*, fourth mode, Ioannes Koukouzeles the maistor
- 199v *Πρόλογος – Ερερερε*, fourth mode, Ioannes Glykys
- 200r *Πρόλογος – Ερερερε*, fourth mode, Manuel Gazes
- 200v *Πρόλογος – Δόξα Πατρὶ*, fourth mode
- 200v *Anenane*, fourth mode *legetos mesos*, Demetrios Dokeianos
- 202r *Πρόλογος – Δόξα Πατρὶ - Καὶ νῦν*, fourth mode, Ioannes Kladas the lampadarios
- 202v *To to to to*, fourth mode, [Ioannes Kladas]
- Thus ends the kalophonic psalmody for the first kathisma (Psalms 1-3).¹⁴
- 203v Psalm 148 (*Lord I have cried*) for each mode. The rubrics state:
- ‘Then the small *synapte* is said and after the exclamation the protopsaltes or the domestikos begins the *Lord I have cried* (Κύριε ἐκέκραξα), in the mode of the feast· by mode.’
- 204r *Κύριε ἐκέκραξα*, first mode
- 204r *Δόξα Πατρὶ - Καὶ νῦν, Τὴν παγκόσμιον δόξαν*, first mode
- Not only are all the *anastasima stichera* for each mode excluded from this collection in Iviron 1120, but also the musical phrases for only the incipits for the *dogmatic theotokia* in each mode are included. Thus, Chrysaphes provides the scaffolding for these common hymns, for which a separate book was probably consulted for the chanting of these hymns.
- 204v *Κύριε ἐκέκραξα*, second mode
- 204v *Δόξα Πατρὶ - Καὶ νῦν, Παρῆλθεν*, second mode
- 204v *Κύριε ἐκέκραξα*, third mode
- 205r *Δόξα Πατρὶ - Καὶ νῦν, Πᾶσι μὴ θαυμάσωμεν*, third mode
- 205r *Κύριε ἐκέκραξα*, fourth mode
- 205v *Δόξα Πατρὶ - Καὶ νῦν, Ο διὰ σε θεοπάτωρ προφήτης Δαβὶδ*, fourth mode
- 205v *Κύριε ἐκέκραξα*, plagal first mode
- 206r *Δόξα Πατρὶ - Καὶ νῦν, Έν τῇ ἐρυθρῷ θαλάσσῃ*, plagal first mode
- 206r *Κύριε ἐκέκραξα*, plagal second mode
- 206v *Δόξα Πατρὶ - Καὶ νῦν - Τὶς μὴ μακαρίσει σε παναγίᾳ παρθένε*, plagal second mode
- 206v *Κύριε ἐκέκραξα*, grave mode
- 207r *Δόξα Πατρὶ - Καὶ νῦν – Μήτηρ μὲν ἐγνῶσθεις*, grave mode

¹⁴ All the kalophonic compositions are from Psalm 2.

- 207r *Kύριε ἐκέκραζα*, plagal fourth mode
- 207v *Δόξα Πατρὶ - Καὶ νῦν - Ὁ βασιλεὺς τῶν οὐρανῶν*, plagal fourth mode
- 207v The beginning of the *Echemata* for each mode, chanted during feasts at the entrance of Vespers (at the chanting of *O gladsome light*). Stathis observes:
- ‘These are kratemata primarily from the end of the mathemata of the dogmatic theotokia of the Oktoechos. Compositions by...’¹⁵
- 207v *Anave...* (echema), first mode, Manuel Chrysaphes
- 208r *Tērrepe...* (kratema), first mode, Ioannes Koukouzeles
- 208v *Anave... Epepe tērrepe* (kratema), first mode, called ‘ἔτερον’ (i.e., ‘alternate’). This term precedes most of the modal repetitions of the echemata in this section.
- This version ends with the beginning of the final words of the first mode dogmatic theotokion ‘Καὶ γὰρ αὐτὸς πολεμήσει’ followed by the sign :~, indicating that the singer was to finish the dogmatic theotokion according to the customary melody.
- 209r *Anaveavec...* (echema), plagal first mode, Ioannes Glykys,
- 209r *Anaveavec... Tēripe...*, first mode, Ioannes Kladas the lampadarios, ‘alternate’; this version also ends with the phrase ‘Καὶ γὰρ αὐτὸς πολεμήσει’ followed by the sign :~.
- 209v *Neveavec...* (echema), second mode, preceded by an introductory rubric, ‘in the second mode’
- 209v *Totototo...*, second mode, Ioannes Koukouzeles the maistor, *monopn[ous]* - In the right margin of fol. 210r, this composition is called ‘ethnic’ (ἔθνικὸν).
- 211r *Neveavec...*, second mode, Ioannes Koukouzeles the maistor
- 211v *Neveavec...*, second mode, Xenos Korones, ending with the final phrase of the dogmatic theotokion in the second mode, Χριστὸς, ἡ σωτηρία τῶν ψυχῶν ἡμῶν
- 212r *Ene tēripe...*, second mode, Xenos Korones
- 213r *Neave... eripe tēripe...*, second mode, Ioannes Kladas the lampadarios
- 213v *Tēripeμ...*, third mode, Ioannes Koukouzeles the maistor; ending with the final phrase of the dogmatic theotokion in the third mode, θεοτόκον ὄμολογοῦντων σε
- 214r *Neavec –Tēripeμ...*, third mode, Ioannes Koukouzeles the maistor.
- As is characteristic of many of Koukouzeles’ kratemata in this section, he does not end with the words of the dogmatic theotokion, but rather with the characteristic syllabic formula ‘του ι κε’.
- 215r *Anavec – tēripe...*, third mode, Manuel Chrysaphes the lampadarios
- Ending with the word ‘θεοτόκον’ and the sign :~, indicating that the singer was to finish the dogmatic theotokion according to the customary melody
- 215v *Anavec – Eripetēripe...*, third mode, [Manuel Chrysaphes] alternate version
- 216r *Anavec – Eripetēripe...*, third mode, Ioannes Kladas the lampadarios, this is one of the rare instances where Chrysaphes’ uses Kladas’ surname.
- 216r *Neaveavec*, third mode, ‘a shorter alternate’ (ἔτερον συνοπτικόν), this is a brief, 2 line echema

¹⁵ Stathis, Ιβήρων 1120 8.

- 216r *Neānēs*, fourth mode, ending with the final phrase of the dogmatic theotokion in the fourth mode,
 ‘ό ἔχων τὸ μέγα ἔλεος’
- 216v *Ayia – Eripe tēripe...*, fourth mode, ending with Χριστὸς ὁ ἔχων τὸ μέγα ἔλεος
 It is somewhat peculiar that this sizeable *echema-kratema* is unascribed.
- 216v *Ayia... tēripe...*, fourth mode, [Ioannes Koukouzeles] the maistor, ending with Χριστὸς ὁ ἔχων τὸ μέγα ἔλεος
- 217r *Ayia... tētēte...*, fourth mode, Manuel Chrysaphes the lampadarios, ending with Χριστὸς ὁ ἔχων
- 217v *Annēnēina*, plagal first mode, Ioannes Koukouzeles the maistor, ending with ὁ ὡν καὶ προῶν, the beginning part of the last phrase of the dogmatic theotokion in plagal first mode
- 218r *Ananēnave – tēripe...*, plagal first mode, Manuel Chrysaphes the lampadarios, ending with ‘ό ὡν καὶ προῶν’, and the sign :~,
- 218v *Neānēs...*, plagal second mode, ending with ‘εὐχαῖς αὐτῶν δια τὸ μέγα’, an unusual ending phrase for this mode
 A rubric in the lower margin states: ‘and after that say also a kratema in plagal second mode’ (ὕστερον λεγε καὶ κράτημα, πλ. β’)
- 219r *Nenenēnēs – Tototo...*, plagal second mode, Manuel [Chrysaphes] the lampadarios, ending with a phrase not found in the plagal second mode dogmatic theotokion
 A notated intonation formula is written in the right margin along with a word that is illegible in my microfilm copy of this folio.
- 219v *Neānēne – Eripe...*, plagal second mode, ‘another echema in plagal second mode’, [Unascribed], ending with ‘σεμνὴ παμμακάριστε’
- 220r *Anenenēnēs – Eripe – Toporo*, grave mode, [Manuel] Chrysaphes, ending with ‘δεόμεθὰ σου ἐκτενῶς πρέσβευε’, the beginning part of the last phrase of the dogmatic theotokion in grave mode
 Chrysaphes’ signs his name with his characteristic ligature of the letters χ, ρ, φ, and the ligature of o & u.
- 220r *Anenenēia...* grave mode, ending with ‘δεόμεθὰ σου ἐκτενῶς πρέσβευε’
 There is an interesting rubric in the lower margins that states ‘the third [mode?] echema is also said in grave [mode]’ (λέγεται καὶ ἥχημα τρίτ[ον]εις τὴν βαρὺν)
- 220v *Neānēayie – tētēte...*, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 221 Folio 221 does not exist
- 222 Folio 222 is blank
- 223r ‘The beginning of the small and great *doches* of the entire week’¹⁶
- 223r Sunday Vespers: *Īdoū δὴ εὐλογείτε τὸν Kύριον*, first mode,¹⁷ brief and long versions

¹⁶ Remarkably, every *dache* in this cycle, both the brief and the long versions, bears the marks of the old *Psaltikon / Asmatikon* repertory, specifically, the ending phrases demarcated by ou and the double gamma (ΓΓ). In his efforts as copyist, Chrysaphes is known to have preserved various aspects of clearly outdated Constantinopolitan traditions, such as the Service of the Furnace. In this case, the tradition of singing the *doches*, or *prokeimena*, at the Vesperral entrance persisted, but the music Chrysaphes was carrying over seems to witness to a much older tradition of these hymns.

¹⁷ In modern practice, this *dache* (i.e., *prokeimenon*) is chanted in the plagal fourth mode.

- 223v Monday Vespers: *Kύριος εἰσακούσαται μον*, plagal first mode,¹⁸ brief and long versions
- 224r Tuesday Vespers: *Tὸ ἔλεος σοῦ κύριε*, plagal second mode, brief and long versions
- 224v Wednesday Vespers: *Ο Θεὸς ἐν τῷ ὄνοματί σου*, plagal first mode, brief and long versions
- 225r Thursday Vespers: *Ἡ βοήθειά μον παρὰ Κυρίου*, plagal second mode, brief and long versions
- 225v Friday Vespers: *Ο Θεὸς ἀντιληπτωρ μοῦ εἶ*, grave mode, brief and long versions
- 226r Saturday Vespers: *Ο Κύριος ἐβασίλευσεν*, plagal second mode, two brief versions
- 226v Saturday Vespers: *Ο Κύριος ἐβασίλευσεν*, plagal second mode, long version
- At the end of the final *doche* for the weekly Vespers cycle, a rubric in the bottom margin of 226v states: ‘and here begins the kalophonia, if one wishes’ (ἐνταῦθα γίνεται καλοφωνία εἴ τι βούλει).
- 227r ‘And here begins the kalophonia, composition of Ioannes Koukouzeles the maistor, with *epephonemata*, plagal fourth mode.’
- Ἐνεδύσατο Κύριος.* This is an extremely melismatic, expansive composition by Koukouzeles, which closes with a kratema.
- 228v *Πρόλογος - Τῷ οἴκῳ σοῦ πρέπει ἀγίασμα*, fourth mode, Ioakeim Monachos
- 229r The heading: ‘On Sunday morning, the small *doche*, plagal second mode.’
- Ἄναστηθι Κύριε*, plagal second mode, brief version
- Ἄναστηθι Κύριε*, plagal second mode, slightly longer version
- Ἄναστηθι Κύριε*, plagal second mode, ‘long *doche*’
- 229v ‘And the kalophonia begins, with *epephonemata*.’
- 230r *Ἐξομολογήσομαι σοι Κύριε ὁ Θεὸς μον*, plagal second mode, Ioannes Koukouzeles the maistor
- The *epephonemata* are repetitions of the psalm text, written in red ink, presumably to be sung by a soloist. This composition ends with a kratema.
- 232r ‘The great prokeimena, those which are chanted in Renewal Week: on the Holy and Great Sunday of Pascha; they are also said on the day after Christmas, Thomas Sunday and the Sunday of the Holy Spirit’
- Τὶς Θεὸς μέγας*, grave mode, short melody
- Τὶς Θεὸς μέγας*, grave mode, long melody
- 232v ‘On Monday of Renewal week, also said on the Feast of Lights and the Feast of Ascension and the Feast of Transfiguration’
- Ο Θεὸς ἡμῶν ἐν τῷ οὐρανῷ*, grave mode, short melody
- Ο Θεὸς ἡμῶν ἐν τῷ οὐρανῷ*, grave mode, long melody
- 233r ‘On Tuesday of Renewal week’
- Φωνῇ μοῦ πρὸς Κύριον ἐκέκραζα*, plagal fourth mode, short melody
- Φωνῇ μοῦ πρὸς Κύριον ἐκέκραζα*, plagal fourth mode, long melody
- 233v ‘On Wednesday of Renewal week’
- Ἐνώπισαι ὁ Θεὸς*, grave mode, short melody

¹⁸ In modern practice, this *prokeimenon* is chanted in fourth mode.

- 'Ενάπισαι ὁ Θεὸς*, grave mode, long melody
 ‘On Thursday of Renewal week’
Ἀγαπήσωσε Κύριε, grave mode, short melody
- 234r *Ἀγαπήσωσε Κύριε*, grave mode, long melody
 ‘On Friday of Renewal week, also said on the Sunday of Orthodoxy and on the Sunday of the Worship of the Cross and the fifth Sunday of the Fast, the small *doche*, plagal fourth mode, plagal first mode (sic)’
Ἐδωκας κληρονομίαν τοῖς φοβουμένοις τὸ ὄνομα σοῦ Κύριε, plagal fourth mode, short melody
- 234v *Ἐδωκας κληρονομίαν τοῖς φοβουμένοις τὸ ὄνομα σοῦ Κύριε*, plagal fourth mode, long melody
 ‘On the Vespers of the Sunday of Cheesefare, the second Sunday of the Fast, and the fourth Sunday of the Fast, plagal fourth mode’
Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου, plagal fourth mode, the short melody
Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου, plagal fourth mode, the long melody
- 235r *Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου*, plagal fourth mode, ‘the same, embellished (*kekalopismenon*) by me [Manuel Chrysaphes]’
 235v ‘Other prokeimena chanted on feasts of the Theotokos’
Μεγαλύνει ἡ ψυχή μου, first mode, short melody
Μεγαλύνει ἡ ψυχή μου, first mode, long melody
- 236r *Μεγαλύνει ἡ ψυχή μου*, plagal fourth mode, ‘alternate’
 END OF VESPERS
 ‘After this, Orthros begins; and after the six psalms the great synapte is said, and following the exclamation, the Domestikos beings the *God is the Lord*.’
Θεὸς Κύριος, first mode; and the incipit of the Resurrectional apolytikion, *Toῦ λιθοῦ σφραγισθέντος*
- 236v *Θεὸς Κύριος*, second mode and the incipit of the Resurrectional apolytikion, *Ὅτε κατῆλθες*
Θεὸς Κύριος, third mode; and the incipit of the Resurrectional apolytikion, *Εὐφρανέσθω*
- 237r *Θεὸς Κύριος*, fourth mode; and the incipit of the Resurrectional apolytikion, *Tὸ φαιδρὸν τῆς ἀναστάσεως κύρηγμα*
Θεὸς Κύριος, plagal first mode; and the incipit of the Resurrectional apolytikion, *Tὸν συνάναρχον λόγον*
- 237v *Θεὸς Κύριος*, plagal second mode
Θεὸς Κύριος, plagal second mode, ‘an alternate, *politikon*’ (from Constantinople), and the incipit of the Resurrectional apolytikion, *Ἄγγελικαὶ δυνάμεις*
- 238r *Θεὸς Κύριος*, grave mode
Θεὸς Κύριος, grave mode, ‘alternate by Manuel Chrysaphes the lampadarios’, and the incipit of the Resurrectional apolytikion, *Κατέλυσας τῷ σταυρῷ*
- 238v *Θεὸς Κύριος*, plagal fourth mode, and the incipit of the Resurrectional apolytikion, *Ἐξ ὕψους κατῆλθες ὁ εὐσπλαγχνος*

‘During the Holy and Great Forty-day Fast, Alleluia is chanted instead of God is the Lord; at the end of the Troparia Holy, Holy, Holy, is chanted with melody’ (*meta melous*)

Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος, first mode

- 239r *Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος*, second mode
Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος, third mode
239v *Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος*, fourth mode
Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος, plagal first mode
240r *Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος*, plagal second mode
Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος, grave mode
240v *Ἄλληλονία, Ἅγιος, ἄγιος, ἄγιος*, plagal fourth mode
‘Οτε οἱ ἔνδοξοι μαθηταὶ, plagal fourth mode, ‘troparion chanted on Holy Thursday’
- 241r ‘After the usual stichologia, the polyeleos is chanted, the one called ‘Latrinos’. This one has both old and new allelouiaria. The Domestikos, starting high’ (απ’ ἔξω)

Stathis provides a summary of the polyeleos verses and composers in the following folios:

‘The verses by composer – ‘with changes’ (μετ’ ἀλλαγμάτων) include: ‘the Latrinos’, Ioannes Koukouzeles, Michael Mystakonos, Manuel (Agallianos), Xenos Korones, Demetrios Dokeianos, Ioannes (Kladas) the lampadarios, Gregorios (Glykys, the domestikos), Loginos Hieromonachos,’

- 246r *Tὸν Σιὰρν βασιλέα*, first mode, Manuel Chrysaphes, ‘called also a Koinonikon’
247r *Κύριε τὸ ὄνομά σου*, first mode, Fokas, laosynaktes of the Great church of Christ, ‘called also Koinonikon’
248r First mode, (George) Kontopetris
250v *Καὶ οὐκ ἐνωτισθήσονται*, first mode, Xenos Korones, ‘at the Fiftieth (Psalm) and at patronal feasts’
251r First mode, Andreas (Sigeros)
251r *Καὶ πάντες οἱ πεποιθότες*, first mode, Ioannes Koukouzeles ‘at the birth of Christ and for the Bodiless (Feast of the Archangels)’
251v *Οῖκος Ἰσραὴλ... Παντάνασσα πανύμνητε; Οῖκος Ααρὼν... Τοὺς ὄρθοδόξους ἀνακτᾶς; Οῖκος Λενὶ... Ασωμεν πάντες ἀσωμεν; Οἱ φοβούμενοι τὸν Κύριον... Ἀγνὴ Παρθένε ἀχραντε; Εὐλογήσατε τὸν Κύριον... Ἀρχάγγελοι ἀγγελοι; Εόλογήσατε... Ἀγγελοι ὑμήσατε*, first mode, Ioannes Koukouzeles the maistor ‘at feasts of the Theotokos’.
253r *Σὲ τὸν ἴεράρχον...*, first mode, Nikiphoros Ethikos; ‘the same (chant) for martyrs’
253v *Εὐλογητὸς Κύριος...* *Σὲ τὸν ἀθλοφόρον*, first mode, ‘ancient’ (παλαιὸν)
254r The beginning of the second stasis of the Latrinos (polyeleos). The domestikos of the second choir begins – second mode latrinon
Ἐξομολογεῖσθε, second mode, ‘Latrinos’
Stathis summarizes the rest of the second stasis: ‘The entire polyeleos. Compositions by various composers already mentioned above as well as by: Theodore Manourgas, George Panaretos, and one called ‘Thessalonikaion’.’
261r *Ἐξομολογεῖσθε τῷ Κυρίῳ*, plagal fourth mode, Michael Mystakonos, ‘Asmatikon’

262r ‘Another polyeleos, which is called ‘Koukoumas’, composed by Koukoumas the maistor, chanted on patronal feasts and feasts of great saints’:

Δοῦλοι, Κύριον, first mode

Stathis summarizes the rest of this polyeleos: ‘The entire polyeleos. Verses composed by Koukoumas, Manuel Chrysaphes, Konstantinos Magoulas, Manouel Plagites, Manouel Kourteses, [Ioannes?] Glykys – ‘western’, ‘the Bulgarian woman’ - *Καὶ τὸ μνημόσυνὸν σου*, Gregory Glykys the domestikos, Cornelios the monk, Ioannes Koukouzeles the maistor’

Οἶκος Ἰσραὴλ... Οἶκος Ἀαρὼν..., plagal first mode, Mystakonos, ‘double-choir, as is chanted in Constantinople, with echemata’

275r *Οἶκος Ἀαρὼν – Ἐμμανουὴλ παιδίον*, plagal first mode, Klobas, ‘at the birth of Christ’

Οἶκος Ἀαρὼν – Ἄλλαλάξατε τῷ Θεῷ, plagal first mode, Ioannes Koukouzeles, ‘at the feast of the Ascension and at all the feasts of Christ’

275v *Οἶκος Λενὶ - Σὲ τὸν ἄναρχον Τριάδα, σέβω ὑμνῶ καὶ προσκυνῶ*, plagal first mode, Nikiphoros Ethikos, ‘on Pentecost’

275v *Εὐλογήσατε - Υψοῦτε Κύριον τὸν Θεὸν ἡμῶν*, plagal first mode, Nikiphoros Ethikos, ‘at the Elevation of the Cross’

276r *Oἱ φοβούμενοι... ἀσατε τῷ Κυρίῳ*, plagal first mode, ‘ancient’ (palaion)

277r ‘Polyeleos, the second stasis, which is called ‘four-versed’ (*tetrastichos*). Composed by Koukoumas, first mode *Ἐξομολογῆσθε*’

According to Stathis, ‘this is an eight-mode polyeleos, which changes every verse.’

278v *Καὶ δόντι τὴν γῆν αὐτῶν*, plagal second mode, ‘the Bulgarian woman’

279v *Ο διδοὺς τροφὴν*, grave mode, Manuel Chrysaphes, ‘change’ (*allagma*)

280r *Αὕτη ἡ πύλη τοῦ Κυρίου*, plagal fourth mode, Christophoros Mystakonos, ‘Asmatikon of the Odes’, with kratema

281r ‘Polyeleos, composed by Manuel Chrysaphes the lampadarios, according to the path of Koukoumas. The domestikos in a high voice...’

The first few verses are simpler with only a few short teretismatic passages interrupting the psalm text and Alleluia, whereas the majority of the verses are interrupted by teretismatic passages that turn into full kratemata.

Δοῦλοι, Κύριον, first mode, Chrysaphes

Αἴνείτε τὸν Κύριον ὅτι ἀγαθὸς Κύριος, first mode, Chrysaphes, ‘change’ (*allagma*)

Ὅτι τὸν Ἰακὼβ – Το το το, first mode, Chrysaphes

281v *Ὅτι ἐγὼ ἔγνωκα ὅτι μέγας ὁ Κύριος – Τι τι τι*, first mode, Chrysaphes

282r *Πλάντα ὄσα ἡθέλησεν ὁ Κύριος ἐποίησεν – Τι τι τι*, first mode, Chrysaphes

282v *Ἐν ταῖς θαλάσσαις, καὶ ἐν πάσαις ταῖς ὀβύσσοις – Τα τα τα*, first mode, Chrysaphes

283r *Ἄστραπὰς εἰς ὑετὸν ἐποίησεν – Τε ρε ρε*, first mode, Chrysaphes

284r *Ος ἐπάταξε τὰ πρωτότοκα Αἰγύπτου – Τε ρε ρε*, first mode, Chrysaphes

284v *Ἐξαπέστειλε σημεῖα καὶ τέρατα ἐν μέσῳ σου, Αἴγυπτε – Τε ρε ρε*, first mode, Chrysaphes

285r *Ος ἐπάταξεν ἔθνη πολλὰ - Τι τι τι*, first mode, Chrysaphes

285v *Tὸν Σηὴν βασιλέα τῶν Ἀμορραίων – To το το*, first mode, Chrysaphes

286r *Καὶ πάσας τας βασιλείας Χαναάν – Ta τα τα*, first mode, Chrysaphes

286v *Καὶ τὸ μνημόσυνόν σου εἰς γενεὰν καὶ γενεὰν – Te τε τε*, first mode, Chrysaphes

In the bottom margins, the word *aristeros* indicates that this half-verse (hemistich) is the property of the left choir. Previously, only half-verses that fell to the right choir (e.g., 1a, 2a, etc.) are included by Chrysaphes.

287r *Ότι κρινεῖ Κύριος τὸν λαὸν αὐτοῦ - To το το*, first mode, Chrysaphes

The bottom margins have the word ‘*deksios*’ (right), corresponding to the *aristeros* of the opposite facing folio.

287v *Στόμα ἔχονσιν καὶ οὐ λαλήσονσιν – Ne να νε*, first mode, Chrysaphes

288v *Ωτα ἔχονσιν καὶ οὐκ ἐνωπισθήσονται – Ti τι τι*, first mode, Chrysaphes

289r *Ομοιοι αὐτοῖς γένοιντο οἱ ποιοῦντες αὐτὰ - Ta νε τα νε τα νε*, first mode, Chrysaphes

289v *Οἶκος Ἰσραὴλ εὐλογήσατε τὸν Κύριον – To το το – Εὐλογήσατε, δοξάσατε, μεγαλύνατε τὸν Κύριον*, first mode, Chrysaphes

290r *Οἶκος Λευὶ εὐλογήσατε τὸν Κύριον – Δέσποινα πάντων ἄνασσα Μαρία Θεοτόκε ἀπελπισμένων ή ἔλπις τῶν ἀσθενούντων ρῶσις τοὺς ἀνυμνοῦντας σε πιστῶς ἐξ ὅλης διανοίας φύλαττε ταῖς πρεσβείαις σου ἀπὸ παντοίας βλάβης*, first mode, Chrysaphes

290v *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλήμ – Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην Γεώργιον τὸν θαυμαστὸν μάρτυρα Σωτήρος μελωδικοῖς ἐν ἀσμασι ὑμνήσωμεν ἀπαντώς καὶ μακαρίσωμεν πιστοὶ ὡς μέγιστον προστάτην καὶ πρεσβευτὴν θερμώτατον ὑπὲρ ἡμῶν τῶν πίστει ὑμνολογούντων τούτην τὴν σὴν ἀθλησιν εἰς αἰώνας*, plagal first mode, Chrysaphes, ‘by the same one, to martyrs’

291r *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλήμ - Άλληλονια –Ta να νε*, first mode, Chrysaphes, ‘alternate’

291v *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλήμ – To το το*, first mode, Ioannes Koukouzeles of blessed memory the maistor, ‘kalophonic verse’

This is actually an anagrammatismos, which rearranges, repeats, and inverts the text of the polyeleos verse, including extensive teretismatic passages throughout.

293r ‘The Great Polyeleos, by mode, composed by Koukoumas.’

This is an eight-mode polyeleos that is chanted antiphonally. Extremely detailed rubrics regarding changes in modes and alternation of right and left choirs are given by Chrysaphes.¹⁹

Ἐξομολογεῖσθε τῷ Κυρίῳ, ὅτι ἀγαθός - Άλληλονια – Ti τι τι, first mode (right choir)

293v *Ἐξομολογεῖσθε τῷ Θεῷ τῶν θεῶν - Άλληλονια – Ta νε νε να*, first mode (left choir)

Ἐξομολογεῖσθε τῷ Κυρίῳ τῶν κυρίων - Άλληλονια, first mode (right choir)

294r *Tῷ ποιήσαντι θαυμάσια μεγάλα μόνω - Άλληλονια*, first mode (left choir)

¹⁹ I have found evidence that these detailed performance practice rubrics relating to modal changes, antiphonal chanting between right and left choir, and the exclamation of the epiphonemata are retained in several later recensions of musical MSS, for example, MSS EBE 2175, written around 1791 (see Touliatos-Miles, National Library 264).

The rubrics indicate that after the psalm verse and alleluia, the right choir is to begin with a new intonation formula (*vava*) and the intercalated exclamation *Λέγε* ('Say'), followed by a melismatic alleluia. Then, the left choir is to resume singing, saying *Λέγε* followed by *ὅτι ἐις τὸν αἰώνα τὸ ἔλεος αὐτοῦ -τα τα τα - ἀλληλούια*.

- 294v In the top margin, the indication: 'Change: second mode' (ἄλλαγμα, ἥχος δεύτερος)
Tῷ ποιήσαντι τὸν οὐρανὸν ἐν συνέσει - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, second mode (right)
Tῷ στερεώσαντι τὴν γῆν ἐπὶ τῶν ίδάτων - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, second mode (left)
- 295r *Tῷ ποιήσαντι φῶτα μεγάλα μόνῳ - λέγε - ἀλληλούια, second mode (right)*
Τὸν ἥλιον εἰς ἔξουσίαν τῆς ἡμέρας - λέγε - ἀλληλούια, second mode (left)
Again, rubrics indicate that the right choir comes in (ό δεξιὸς χορὸς ἀναφωνεῖ), with a teretismos: *O το το το - τι τι τι*. This is followed by a rubric 'the left choir' and the text *ὅτι ἐις τὸν αἰώνα... ἀλληλούια* with teretismatical passages.
- 296r In the top margin, the indication: 'The right choir: changes, third mode' (ἄλλαγμα)
Τὴν σελήνην καὶ τὸν ἀστέρας εἰς ἔξουσίαν τῆς νυκτός - τι τι τι - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, third mode (right)
Tῷ πατάξαντι Αἴγυπτον σὸν τοῖς πρωτοτόκοις αὐτῶν - τι τι τι - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, third mode (left)
Again, rubrics indicate that the right choir comes in (ό δεξιὸς χορὸς ἀναφωνεῖ), with text *ὅτι - λέγε - ὅτι ἐις τὸν αἰώνα*. This is followed by a rubric 'the left choir' and the brief text *λέγε - ἀλληλούια*.
- 296v *Kαὶ ἔξαγαγόντι τὸν Ἰσραὴλ ἐκ μέσου αὐτῶν - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, third mode (right)*
Ἐν χειρὶ κραταιῷ καὶ ἐν βραχίονι ὑψηλῷ - λέγε - ἀλληλούια, third mode (left)
Again, rubrics indicate that the right choir comes in (ό δεξιὸς χορὸς ἀναφωνεῖ), with text *ὅτι - λέγε - ὅτι ἐις τὸν αἰώνα*. This is followed by a rubric 'the left choir' and the brief text *λέγε - ἀλληλούια*.
- 297v In the top margin, the indication: 'Change, fourth mode' (ἄλλαγμα)
Tῷ καταδιελόντι τὴν Ἐρυθρὰν θάλασσαν εἰς διαιρέσεις - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, fourth mode (right)
Καὶ διαγαγόντι τὸν Ἰσραὴλ διὰ μέσου αὐτῆς - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, fourth mode (left)
Καὶ ἐκτινάξαντι Φαραὼ καὶ τὴν δύναμιν αὐτοῦ εἰς θάλασσαν Ἐρυθράν - ἀλληλούια - Τι τι τι - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, fourth mode (right)
298r *Tῷ διαγαγόντι τὸν λαὸν αὐτοῦ ἐν τῇ ἐρήμῳ - ἀλληλούια - Τι τι τι - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, fourth mode (left)*
The right choir interjects: *Ανεανε - τὸ ἔλεος αὐτοῦ;* and then, the left: *Ετανενα - ἀλληλούια*
- 299r In the top margin, the indication: 'Change, plagal first mode' (ἄλλαγμα)
Tῷ πατάξαντι βασιλεῖς μεγάλονς - ὅτι ἐις τὸν αἰώνα... ἀλληλούια , plagal first mode (right)
Καὶ ἀποκτείναντι βασιλεῖς κραταιούς - ἀλληλούια - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, plagal first mode (left)
- 299v *Τὸν Σηὴν βασιλέα τῶν Ἀμορραίων - Το το το, plagal first mode (right)*
Καὶ τὸν Ὡγ βασιλέα τῆς Βασάν, plagal first mode (left)
Ἀλληλούια - Τε νε να, plagal first mode (right), epiphonema
- 300r *O - Τι τι τι - ὅτι ἐις τὸν αἰώνα... ἀλληλούια, plagal first mode (left)*

- 300v In the top margin, the indication: ‘Change, plagal second mode’ (ἄλλαγμα)
Kai δόντι τὴν γῆν αὐτῶν κληρονομίαν – λέγε – ὅτι ἐις τὸν αἰώνα... ἀλληλούια, plagal second mode (right)
Κληρονομίαν Ἰσραὴλ δούλῳ αὐτοῦ – λέγε – ὅτι ἐις τὸν αἰώνα... ἀλληλούια, plagal second mode (left)
- 301r “Οτι ἐν τῇ ταπεινώσει ἡμῶν ἐμνήσθη ἡμῶν ὁ Κύριος – To το το, plagal second mode (right)
Kai ἐλντρώσατο ἡμᾶς ἐκ τῶν ἔχθρῶν ἡμῶν – To το το, plagal second mode (left)
- 301v And then, the epiphonemata begin (Ἄπ[ο] δὲ ἄρχονται τὰ ἐπιφωνημάτων). In the bottom margin, the following fascinating rubric is written: ὅλον μετὰ βαστακτῶν, i.e., all (of the epiphonemata to be sung] with the vastaktes²⁰
Eτετε, to be repeated by the left choir
Eτετε, to be repeated by the left choir
Anave, to be repeated by the left choir
Eave, to be repeated by the left choir
Eνενανε – *Tε τε τε – τῶν ἔχθρῶν*, to be repeated by the left choir, with a recapitulation of the text from the prior psalm verse.
- 302r *Anave*, first mode (right choir)
O – το το το – ὅτι ἐις τὸν αἰώνα, first mode (left choir)
Eνανεα – *Tε τε τε*, right choir
- 302v *Eτετε*, to be repeated by the left choir, followed by a very brief echema ‘ανεινανε’ in plagal fourth mode, repeated again by the left choir
Ανειτανανε, plagal fourth mode, right choir
- 303r *E τε τε τε*, right choir, repeated by left choir
O νο νο τι τι – ὅτι εἰς τὸν αἰώνα, repeated by left choir
Eἰς τὸν αἰώνα, το ἔλεος αὐτοῦ, ὅτι, repeated by left choir
To ἔλεος αὐτοῦ, plagal second mode, repeated by left choir
- 303v *Ananetanena*, plagal second mode, repeated by left choir
‘End of the epiphonemata, change, grave mode, right choir’: *Ο διδοὺς τροφὴν πάσῃ σαρκί – ὅτι εἰς τὸν αἰώνα... ἀλληλούια*, grave mode
- 304r *Εξομολογῆσθε τῷ Θεῷ τοῦ οὐρανοῦ – ὅτι εἰς τὸν αἰώνα... Τα νε νε να – ἀλληλούια*, plagal fourth mode
- 304v The top margin contains rubrics that are illegible to me,²¹ followed by: ‘Double-choir, by Koukoumas, plagal fourth mode’
Δόξα πατρὶ καὶ Υἱῷ καὶ ἀγίῳ - To το το, plagal fourth mode, double-choir, extensive kratema
- 305r Kalophonia of the polyeleos. Kalophonic verse composed by Xenos Korones the protopsaltes

²⁰ The *vastaktes* were the holders of the drone.

²¹ My copy of fol. 304v is a microfilm. The red (cinnabar) ink in which the rubrics are written is very faint white on some pages.

- Στόμα ἔχονσι καὶ οὐ λαλήσουσι – Τὰ εἰδωλα τῶν ἐθνῶν – Τι τι τι*, first mode, Xenos Korones the protopsaltes
- 307r *Πρόλογος – Στόμα ἔχονσι καὶ οὐ λαλήσουσι – Τὰ εἰδωλα τῶν ἐθνῶν*, plagal first mode, Ioannes Koukouzeles
- 307v *To-to-to*, plagal first mode, Ioannes Koukouzeles, ‘the great semantri’ (τὸ μέγα σημάντρι)
- 309v *Οφθαλμοὺς ἔχονσιν καὶ οὐκ ὄψονται – Τὰ εἰδωλα τῶν ἐθνῶν – Τι τι τι*, first mode, [Ioannes Koukouzeles]
- 310v *Πρόλογος – Οφθαλμοὺς ἔχονσιν καὶ οὐκ ὄψονται*, first mode, Xenos Korones
- 311r *Tototo*, plagal first mode, Ioannes Koukouzeles the maistor, ‘orphanon’ (the bereaved - τὸ ὀρφανὸν)
- 312v *Πρόλογος – Ωτα ἔχονσιν καὶ οὐκ ἐνωτισθήσονται – Τὰ εἰδωλα τῶν ἐθνῶν*, plagal first mode, Xenos Korones
- 313r *Ανεναεῖ τα νε*, plagal first mode, Xenos Korones, ‘called the wild roses’ (τὰ ροδάκινα)
- 314v *Πρόλογος – Ωτα ἔχονσιν καὶ οὐκ ἐνωτισθήσονται – Τὰ εἰδωλα τῶν ἐθνῶν*, first mode, Ioannes Koukouzeles
- 315r *Ανανεαε*, first mode ‘tetraphonos’, Demetri Dokeianos
- 316r *Οὐδὲ γαρ ἔστι πνεῦμα ἐν τῷ στόματι αὐτῶν – καὶ οὐ λαλήσουσι...,* first mode, Ioannes Koukouzeles the maistor, ‘very artistic and delicate’ (πάνυ ἔντεχγον καὶ λεπτότατον)

Folio 316r contains the original composition in Chrysaphes’ hand, but folios 316v to the first half of 317v have been completed by a different hand at a later time according to Stathis.²² In fact, the text has not been filled out in the last several lines of this chant, for which all the notation has been provided.

- 317v *Πρόλογος – Οὐδὲ γαρ ἔστι πνεῦμα*, first mode, [Unascribed]
Ανεαε, first mode, Nikephoros Ethikos the domestikos
- 319r *Ανεαε*, first mode, Ioannes Kladas the lampadarios, ‘the same [as above, by Nikephoros Ethikos], embellished by...’
- 320r *Πρόλογος – Οἶκος Ἰσραὴλ – Οἱ φοβούμενοι*, plagl first mode, [Unascribed]
Ανεναεῖτα, plagal first mode, Ioannes Koukouzeles the maistor
- 322v *Πρόλογος – Οἶκος Ααρὼν*, plagl first mode, [Unascribed]
Ανεναε, plagal first mode, Ioannes Glykys the protopsaltes, called the great primekerios (τοῦ μεγάλου πριμηκηρίου)²³
- 324r *Ανεναε*, plagal first mode, Nikephoros Ethikos
- 325r *Πρόλογος – Ὄμοιοι αὐτοῖς γένοιντο οἱ ποιοῦντες αὐτὰ*, plagal first mode, Xenos Korones
To to to, plagal first mode, Ioannes Koukouzeles the maistor, ‘called war-like’ (πολεμικὸν)
- 326r *To to to*, plagal first mode, [Ioannes Koukouzeles], called ‘Bulgarian’ (βουλγαρικὸν)
- 328r *Ανενα ανενα*, plagal first mode, [Ioannes Koukouzeles], ‘the nightingale’ (ἡ ἀηδών)
- 329v *Ἐρερερε*, plagal first mode, Ioannes [Kladas] the lampadarios, ‘Παρεκβολὴ’ (digression)

²² Stathis, Ιβήρων 1120 11.

²³ The Primekerios, literally ‘the one whose name stands first on the wax tablets’ (Lat. *primicerius*) was, generally, a senior ecclesiastical office both in the Western and Eastern Christian churches.

- Πρόλογος – Οῖκος Ἰσραὴλ*, plagal first mode, Ioannes Koukouzeles the maistor
- 330r *Tototo*, plagal first mode, Ioannes Koukouzeles the maistor, the small semanteri (τὸ μικρὸν σημαντήρι)
- 331r *Tototo*, plagal first mode, Xenos Korones
- 332r *Πρόλογος – Οἶκος Λενί*, plagal first mode
- 332v *Tototo*, plagal first mode, Xenos Korones, embellished by Klobas
- 333v *Ανενενα*, plagal first mode, [Xenos Korones], ‘the nightingale’ (ἡ ἀηδών)
- 335r ‘Alternate (ἔτερον) kaliphonia of the polyeleos, in the first and grave modes’
Πρόλογος – Στόμα ἔχονσι καὶ οὐ λαλήσονσι – Τῶν ἐθνῶν τὰ εἰδωλα, first mode
Τε τε τε, first mode, Ioannes Koukouzeles, the maistor
- 336v *Τε τε τε*, first mode, [Ioannes Koukouzeles]
- 337r *Τερρετερρε*, first mode, [Ioannes Koukouzeles]
- 338r *Πρόλογος – Στόμα ἔχονσι καὶ οὐ λαλήσονσι – Τὰ εἰδωλα τῶν ἐθνῶν*, first mode
- 338v *Τετετε*, ‘mesos’ first mode, Xenos Korones
- 339v *Πρόλογος - Όφθαλμοὺς ἔχονσι*, grave mode, Xenos Korones
Ανετανε, grave mode, Manuel Agallianos the domestikos
- 341r *Πρόλογος – Ωτα ἔχονσιν καὶ οὐκ ἐνωτισθήσονται – Τὰ εἰδωλα τῶν ἐθνῶν οὐκ ἐνωτισθήσονται*, grave mode, Manuel Chrysaphes the lampadarios,
Ανεϊανανε, first-grave mode (πρωτόβαρυς, probarys), Xenos Korones, ‘similar’ (παρόμοιον)
 This is an independent – and extensive (nearly 2 folio) – kratema by Xenos Korones that Chrysaphes has attached to his polyeleos verse, a common approach of the Palaiologan composers in their treatment of kalophonic polyeleos verses.
- 342v *Πρόλογος – Οὐδὲ γαρ ἔστι πνεύμα ἐν τῷ στόματι αὐτῶν*, first mode
Τετετε, first mode, Ioannes [Kladas] the lampadarios, ‘Persian’ (πέρσικον)
- 343v *Τετετε*, first mode, [Ioannes Kladas], ‘Persian’ (πέρσικον)
- 345r *Πρόλογος – Οῖκος Ἰσραὴλ*, first-grave mode (πρωτόβαρυς, probarys)
Τε τε τε, first mode, Manuel Chrysaphes, ‘ethnic’ (ἐθνικόν)
- 346v *Οἶκος Ααρὼν – Εόλογήσατε, δοξάσατε, μεγαλύνατε τὸν Κύριον*, first mode, Chrysaphes
- 347r *Τετετε*, first mode, [Manuel Chrysaphes], ‘alternate’
- 348r *Πρόλογος – Δόξα Πατρὶ – Ἀγίᾳ Τριάδι πρέπει δόξα εἰς τὸν αἰώνας*, grave mode, [Ioannes Koukouzeles], the grace-filled maistor (τοῦ χαριτωνύμου)²⁴
- 348v *Ανεενα*, grave mode, Ioannes Koukouzeles, ‘very beautiful’ (πάνυ καλόν)
- 351r *Πρόλογος – Δόξα Πατρὶ – Τῇ Ἀγίᾳ Τριάδι πρέπει δόξα εἰς τὸν αἰώνας τῶν αἰώνων*, grave mode, Manuel Chrysaphes
Ερρετερε, grave mode, Ioannes [Koukouzeles] the maistor

²⁴ Τοῦ χαριτωνύμου is also the epithet Chrysaphes gives Koukouzeles in his treatise, cf. supra, Ch. 5.

- 352v An alternate prologue for the Amomos of the Saints: for hierarchs
Ἄξιον ἐστιν μακαρίζειν σε τὸν ἵεράρχην, grave mode
- 353r Antiphons chanted at feasts of the All-Holy Theotokos or at patronal feasts; the domestikos (starts) high (ἀπ' ἔξω)
Λόγον ἀγαθόν – Ἐξηρεύξατο ἡ καρδία μου, first mode
Ἡ γλώσσα μου κάλαμος γραμματέως ὁξυγράφου, first mode, Gregory [Glykys the domestikos]
Ωραῖος κάλλει παρὰ τὸν νιοὺς τῶν ἀνθρώπων, first mode, [Gregory Glykys the domestikos]
- 353v *Ἐξεχύθη χάρις ἐν χείλεσί σου*, first mode, [Gregory Glykys the domestikos]
Τῇ ὠραιότητί σου καὶ τῷ κάλλει σου, first mode, [Gregory Glykys the domestikos]
Καὶ ἔντεινον καὶ κατενοδοῦ καὶ βασίλευε, first mode, [Gregory Glykys the domestikos]
- 354r *Καὶ ὀδηγήσει σε θαυμαστῶς ἡ δεξιά σου – Τοτοτο*, first mode, [Gregory Glykys the domestikos]
Τὰ βέλη σου ἡκονημένα, δυνατέ – Ανανε, first mode, Basilios Batatzes
Λαοὶ ὑποκάτω σου πεσοῦνται, first mode, Basilios Batatzes
- 354v *Ἐν καρδίᾳ τῶν ἐχθρῶν τοῦ βασιλέως*, first mode²⁵
Ο θρόνος σου, ὁ Θεός, εἰς τὸν αἰῶνα τοῦ αἰῶνος, first mode
Ράβδος εὐθύτητος ἡ ράβδος τῆς βασιλείας σου, first mode
Ἡγάπησας δικαιοσύνην καὶ ἐμίσησας ἀνομίαν, first mode
- 355r *Ἐλαιον ὄγαλλιάσεως παρὰ τὸν μετόχους σου*, first mode
Εἰς τὸν αἰῶνα τοῦ αἰῶνος – Το το το, first mode, Xenos Korones
Ἐλαιον ὄγαλλιάσεως παρὰ τὸν μετόχους σου, first mode [Ioannes] Koukouzeles
- 355v *Απὸ βάρεων ἐλεφαντίνων, ἐξ ὕψους εὐφρανάν σε*, first mode, [Ioannes] Koukouzeles
Ἐξ ὕψους εὐφρανάν σε, first mode
Θυγατέρας βασιλέων ἐν τῇ τιμῇ σου, first mode, George Sgouropoulos
Παρέστη ἡ βασίλισσα ἐκ δεξιῶν σου, first mode²⁶
- 356r *Παρέστη ἡ βασίλισσα ἐκ δεξιῶν σου*, first mode
Ἐν ἴματισμῷ διαχρύσῳ περιβεβλημένῃ, πεποικιλμένῃ, first mode, Ioannes Koukouzeles
- 356v *Ἀκουσον, θύγατερ, καὶ ἵδε καὶ κλῖνον τὸν σου*, first mode, Xenos Korones
Καὶ ἐπιθυμήσει ὁ βασιλεὺς τοῦ κάλλους σου, first mode, Xenos Korones
Ο βασιλεὺς τοῦ κάλλους σου, first mode
Τὸ πρόσωπόν σου λιτανεύσοντιν οἱ πλούσιοι τοῦ λαοῦ, first mode
- 357r *Πᾶσα ἡ δόξα τῆς θυγατρὸς τοῦ βασιλέως ἔσωθεν*, first mode, Ioannes Glykys
Ἐν κροσσωτοῖς χρυσοῖς περιβεβλημένῃ, πεποικιλμένῃ, first mode
Πᾶσα ἡ δόξα τῆς θυγατρὸς τοῦ βασιλέως ἔσωθεν, first mode, Ioannes Koukouzeles the maistor

²⁵ The ascriptions of the verses on folio 354v are too faint in my microfilm copy, but Stathis notes that they include Basilios Batatzes and Andreas Sigerou (he doesn't catalogue this section verse by verse but summarises it).

²⁶ Many of the ascriptions in this section are illegible in my copy. Other represented composers (based on Stathis) include Ioannes Glykys and Hieros (Father) Constantine Gabras.

- 357v ‘At the Entrance of the Theotokos’ (εἰς τὰ Εισόδια τῆς Θεοτόκου):
- Ἄπενεχθήσονται τῷ βασιλεῖ παρθένοι ὄπίσω αὐτῆς – Λέγε – Εύλογείτε ιερεῖς Κυρίου τὴν εἰσαγομένην ἐν τῷ ναῷ Κυρίου καὶ [] ἐν χερσὶ τοῦ Ζαχαρίου, first mode,*
- 358r *Ἐν εὐφροσύνῃ καὶ ἀγαλλιάσει, ἀχθήσονται εἰς ναὸν βασιλέως, first mode, Xenos Korones*
Ἀχθήσονται εἰς ναὸν βασιλέως, first mode, [Xenos Korones]
Ἄπενεχθήσονται τῷ βασιλεῖ παρθένοι ὄπίσω αὐτῆς, first mode
- 358v *Ἄπενεχθήσονται τῷ βασιλεῖ παρθένοι ὄπίσω αὐτῆς, first mode*
Μνησθήσομαι τοῦ ὀνόματός σου ἐν πάσῃ γενεᾷ καὶ γενεᾷ, first mode
- 359r ‘At the Annunciation’ (εἰς τὸν Εὐαγγελισμὸν):
- Εὐαγγελίζεσθε ἡμέραν ἑξ ἡμέρας τὸ σωτήριον τοῦ Θεοῦ - Χαῖρε κεχαριτωμένη Μαρία ὁ Κύριος μετά σου – Λέγε - Ἀλληλούια, first mode*
Δόξα Πατρί, first mode, [Ioannes] Koukouzeles
- 359v *Καὶ νῦν καὶ ἀεὶ – Τῶν αἰώνων – Δόξα σοι ὁ Θεός, first mode*
- 360r ‘Another antiphon chanted on Meatfare Sunday and Cheesefare Sunday and for Saints. The domestikos in third mode, *ap ekso: Επὶ τῶν ποταμῶν Βαβυλῶνος, Ἀλληλούια*’
Επὶ τῶν ποταμῶν Βαβυλῶνος ἐκεῖ ἐκαθίσαμεν καὶ ἐκλαύσαμεν ἐν τῷ μνησθῆναι ἡμᾶς τῆς Σιών - Ἀλληλούια, third mode
Ἡμᾶς τῆς Σιών – Ανείτενενα, third mode, [Ioannes or Gregorios] Glykys
Ἐπὶ ταῖς ἵτεαις ἐν μέσῳ αὐτῆς ἐκρεμάσαμεν τὰ ὄργανα ἡμῶν, third mode
- 360v *Οτι ἐκεῖ ἐπηρώτησαν ἡμᾶς οἱ αἰχμαλωτεύσαντες ἡμᾶς λόγους φόδων, third mode, Xenos Korones*
Ἡμᾶς λόγους φόδων, third mode, [Manuel] Agallianos
- 361r *Ἄσατε ἡμῖν ἐκ τῶν φόδων Σιών, third mode*
Πᾶς ἄσωμεν τὴν φόδην Κυρίου ἐπὶ γῆς ἀλλοτρίας, third mode, [Manuel] Agallianos
Ἐὰν ἐπιλάθωμαί σου, Ἰερουσαλήμ, ἐπιλησθείη ἡ δεξιά μου, third mode, Xenos Korones
- 361v *Κολληθείη ἡ γλῶσσά μου τῷ λάρυγγί μου, ἐὰν μή σου μνησθῶ, third mode, Xenophontos*
Ἐὰν μὴ προανατάξωμαι τὴν Ἰερουσαλήμ ως ἐν ἀρχῇ τῆς εὐφροσύνης μου, third mode
- 362r *Ως ἐν ἀρχῇ τῆς εὐφροσύνης μου, third mode, Xenos Korones*
Μνήσθητι, Κύριε, τῶν νιῶν Ἐδόμ τὴν ἡμέραν, third mode, [Xenos Korones]
- 362v *Θυγάτηρ Βαβυλῶνος ἡ ταλαιπωρος, third mode, [Demetrios] Dokeianos*
Θυγάτηρ Βαβυλῶνος ἡ ταλαιπωρος, third mode, [Ioannes or Gregorios] Glykys
- 363r *Θυγάτηρ Βαβυλῶνος ἡ ταλαιπωρος – Τι τι τι, third mode, Manuel Chrysaphes the lampadarios*
Ο ἀνταπέδωκας ἡμῖν, third mode, Ioannes Kladas the lampadarios
*Μακάριος ὃς κρατήσει καὶ ἔδαφιεῖ τὰ νήπιά σου πρὸς τὴν πέτραν, third mode*²⁷

²⁷ Many of the ascriptions for this antiphon are also difficult to interpret based on my microfilm copy. Additional composers noted by Stathis in this section of chants (which he summarises) include Michael Kontopetris (of which the first name Stathis is not sure; however, I read the name Michael Kontopetris clearly in the MS), Hiereos (Priest) Constantine Gabras, and George Sgouropoulos the domestikos.

- 363v *Μακάριος ὁς κρατήσει καὶ ἐδαφιεῖ τὰ νήπιά σου πρὸς τὴν πέτραν – Τι τι τι*, third mode, Manuel Chrysaphes the lampadarios
- 364r *Τὰ νήπιά σου πρὸς τὴν πέτραν – Λέγε – Να ἀλληλούια*, third mode, Ioannes Kladas the lampadarios
Δόξα πατρὶ - Ἀλληλούια, third mode, Xenos Korones
- 364v *Καὶ ἀγίω Πνεύματι – Ἀλληλούια*, third mode, Ioannes Kladas the lampadarios ‘similar’ (παρόμιον)
Δόξα πατρὶ – Ἀλληλούια, third mode, Michael Kontopetris
- 365r *Καὶ νῦν καὶ ἀεῖ – Ἀλληλούια*, third mode, Xenophontos
Τῶν αἰώνων – Ἀλληλούια, third mode, Hiereos Constantine Gabras
- 365v *Καὶ νῦν καὶ ἀεῖ – Ἀλληλούια – Δόξα σοι ὁ Θεός*, third mode
- 366r ‘Another antiphon chanted for apostles, martyrs, prophets, saints, and hierarchs. The domestikos *ap' ekso*, fourth mode, *Tὸν Κύριον, ἀλληλούια* – and then *eso* everyone the same’: *Μακάριος ἀνὴρ ὁ φοβούμενος τὸν Κύριον*, plagal fourth mode
Τὸν Κύριον – Μακάριος ἀνὴρ ὁ φοβούμενος τὸν Κύριον, plagal fourth mode, ‘another one, coming from Thessaloniki’ (ἔτερον, ἀρχ[?] Θεσσαλονίκη)
Δυνατὸν ἐν τῇ γῇ ἔσται τὸ σπέρμα αὐτοῦ, plagal fourth mode, Gregorios the domestikos²⁸
- 366v *Γενεὰ εὐθέων εὐλογηθήσεται*, plagal fourth mode, Gregorios the domestikos
Εὐλογηθήσεται, plagal fourth mode, Gregorios the domestikos
Γενεὰ εὐθέων εὐλογηθήσεται, plagal fourth mode, Ioannes [Koukouzeles] the maistor
- 367r *Δόξα καὶ πλοῦτος ἐν τῷ οἴκῳ αὐτοῦ*
Ἐν τῷ οἴκῳ αὐτοῦ, plagal fourth mode, Xenos Korones
Ἐν τῷ οἴκῳ αὐτοῦ, plagal fourth mode, Ioannes Koukouzeles
- 367v *Καὶ ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος*, plagal fourth mode, Gregorios the domestikos
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode, Manuel Thyvaiou
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode, Ioannes Koukouzeles
- 368r *Ἐξανέτειλεν ἐν σκότει φῶς τοῖς εὐθέσιν*, plagal fourth mode, Andreas [Sigerou]
Φῶς τοῖς εὐθέσιν ἐλεήμων καὶ οἰκτίρμων καὶ δίκαιος, plagal fourth mode, [George] Kontopetris
Ἐλεήμων καὶ οἰκτίρμων καὶ δίκαιος, plagal fourth mode, Andreas [Sigerou]
- 368v *Ἐλεήμων καὶ οἰκτίρμων καὶ δίκαιος – Λέγε – Ἀλληλούια*, plagal fourth mode, [George] Kontopetris
Χρηστὸς ἀνὴρ ὁ οἰκτείρων καὶ κιχρῶν, plagal fourth mode, Manuel Thyvaiou
Ο οἰκτείρων καὶ κιχρῶν, plagal fourth mode
- 369r *Ο οἰκτείρων καὶ κιχρῶν*, plagal fourth mode
Οἰκονομήσει τοὺς λόγους αὐτοῦ ἐν κρίσει, plagal fourth mode

²⁸ ‘Domestikos’ seems to be an interpolation of Stathis and not written on f. 366r, which only writes, *τοῦ κυρὶ Γρηγορίου*.

- Aύτοῦ ἐν κρίσει, plagal fourth mode, Xenos Korones*
- 369v *Oἰκονομήσει τοὺς λόγους αὐτοῦ ἐν κρίσει, plagal fourth mode, [George] Kontopetris*
Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος, plagal fourth mode
- 370r *Ἐσται δίκαιος, plagal fourth mode*
Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος, plagal fourth mode, [George] Kontopetris
Ἄπὸ ἀκοῆς πονηρᾶς οὐ φοβηθήσεται, plagal fourth mode, Xenos Korones
- 370v *Oὐ φοβηθήσεται – Λέγε - ἀλληλούια, plagal fourth mode, Manuel Chrysaphes the lampadarios*
Oὐ φοβηθήσεται, plagal fourth mode, [George] Kontopetris
- 371r *Ἐλπίζειν ἐπὶ Κύριον, plagal fourth mode, Xenos Korones*
Ἐλπίζειν ἐπὶ Κύριον, plagal fourth mode, [George] Kontopetris
- 371v *Ἐλπίζειν ἐπὶ Κύριον – Τι τι τι – Αλληλούια, Manuel Chrysaphes the lampadarios*
Ἐσκόρπισεν, ἔδωκε τοῖς πένησιν, plagal fourth mode, Xenos Korones
- 372r *H δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode, Gregorios [the domestikos]*
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode
- 372v *Eἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode, Agathonos*
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode
- 373r *Ἐστήρικται ἡ καρδία αὐτοῦ, οὐ μὴ φοβηθῇ, plagal fourth mode*
Oὐ μὴ φοβηθῇ, plagal fourth mode
Τὸ κέρας αὐτοῦ ύψωθήσεται ἐν δόξῃ, plagal fourth mode
- 373v *Υψωθήσεται ἐν δόξῃ, plagal fourth mode, Ioannes Glykys*
Ἀμαρτωλὸς ὄψεται καὶ ὄργισθήσεται, plagal fourth mode
Καὶ ὄργισθήσεται, plagal fourth mode
- 374r *Toὺς ὁδόντας αὐτοῦ βρύζει καὶ τακήσεται, plagal fourth mode*
Καὶ τακήσεται, plagal fourth mode
- 374v *Βρύζει καὶ τακήσεται, plagal fourth mode, Christophoros Mystakonos*
Ἐπιθυμία ἀμαρτωλοῦ ἀπολεῖται, plagal fourth mode
- 375r *Δόξα Πατρί, plagal fourth mode, Agathon Korones, monk*
Καὶ Ἀγίῳ Πνεύματι, plagal fourth mode, Theofylaktos Argyropoulos
- 375v *Δόξα Πατρί, plagal fourth mode, Nikolatou Assan, monk*
Καὶ νῦν καὶ ἀεῖ, plagal fourth mode, Manuel Patrikiou
- 376r *Καὶ νῦν καὶ ἀεῖ, plagal fourth mode, Ioannes Kladas the lampadarios*
- 376v *Καὶ νῦν καὶ ἀεῖ - ἀλληλούια – δόξα σοι ὁ Θεός, plagal fourth mode, George Sgouropoulos*
This chant finishes with a rubric ‘όμοίοι ὅλοι’ (everyone together) preceding the last ‘ὁ Θεὸς δόξα σοι ὁ Θεός’.
- 377r ‘Alternate antiphons to be chanted on the synaxis of the Bodiless Hosts and on the Nativity of Christ, by Nikiphoros Ethikos, plagal second mode.’

Αίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν - ἄγιος, ἄγιος, ἄγιος εἰ Θεὲ παντοκράτωρ, plagal second mode, Nikephoros Ethikos

Αίνεῖτε αὐτόν, πάντες οἱ ἄγγελοι αὐτοῦ· αίνεῖτε αὐτόν, πᾶσαι αἱ δυνάμεις αὐτοῦ, - ἄγιος, ἄγιος, ἄγιος εἰ Κύριος σαβαῶθ πλήρης ὁ οἶκος τῆς δόξης σου, plagal second mode, Nikephoros Ethikos

377v *Αίνεῖτε αὐτὸν πάντα τὰ ὄστρα καὶ τὸ φῶς – δόξα ἐν ὑψίστοις Θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκίᾳ, plagal second mode, Nikephoros Ethikos*

Καὶ τὸ ὕδωρ τὸ ὑπεράνω τῶν οὐρανῶν – Δόξα, δόξα πρέπει τῷ Πατρί καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, plagal second mode, Nikephoros Ethikos

After the initial martyriai for this antiphon, there is an oligon/kentema (indicating a leap of a fourth) with the nenano fthora, indicating that this was to be chanted in the chromatic genus of plagal second mode.

Αίνεῖτε τὸν Κύριον ἐκ τῆς γῆς, δράκοντες καὶ πᾶσαι ὄβυσσοι – Σοὶ τῷ πάντων ποιητῇ πρέπει πρέπει αἴνος, ὅμοιος, πρέπει δόξα καὶ μεγαλωσύνη εἰς πάντας τοὺς αἰώνας πρέπει, plagal second mode, Nikephoros Ethikos

378r *Ἄσατε τῷ Κυρίῳ ἄσμα καινόν – Δεῦτε πάντες ἄσμα μέλψωμεν Χριστῷ τῷ Θεῷ, plagal second mode, Nikephoros Ethikos*

Αίνεῖτε αὐτὸν ἐν στερεώματι τῆς δυνάμεως αὐτοῦ – Ἀγγελοι ἀνυμνούντα δόξα ἐν ὑψίστοις δε σοι [] δόξα σοι Χριστὲ σωτηρία πάντων δόξα σοι, plagal second mode, Nikephoros Ethikos

Αίνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ – Αίνεσιν προσάγει ἡ φύσις τῶν ἄγγέλων Χριστὲ Σωτὴρ βοῶσα δόξα σοι Χριστὲ σωτηρία πάντων δόξα σοι, plagal second mode, Nikephoros Ethikos

378v *Δόξα Πατρὶ - Σοὶ τῇ τριφωτῷ τριάδι πρέπει τρισάγιος ὅμοιος ἄγιος, ἄγιος, ἄγιος κύριος σαβαῶθ πλήρης ὁ οἶκος τῆς δόξης σου Κύριε, plagal second mode, Nikephoros Ethikos*

379r *Καὶ νῦν – Δεῦτε τῇ πανάγιῳ βοήσωμεν συμφόνως φωνὴν τὴν τοῦ ἀγγέλου χαίρε εὐλογημένη καὶ μόνη χαίρε χαρᾶς ἡ πρόξενος, plagal second mode, Ioannes Koukouzeles*

Αἴνουσιν ἀρχαγγέλοι ἀγγέλοι ὑμνήσατε καὶ ἀνθρωποι δοξά [], plagal second mode, Nikephoros Ethikos

379v ‘An alternate antiphon, chanted at the Transfiguration of our Lord Jesus Christ, composed by Michael Aneotes and others. If one wishes, these can be chanted at the [Feast of] Lights, and at the Ascension, with appropriate verses. Grave mode, *Tὰ ἐλέη σου, Κύριε.*’

Composers of these hymns (based on Stathes) include: Aneotes, Xenos Korones, Ioannes Kladas the lampadarios, Ioannes Koukouzeles, Gregorios Alyates, Manuel Chrysaphes, Agathonos [Korones], Nikephoros Ethikos, Manuel Agallianou, Theodore Argyropoulou, Theodore Korones

380r *Μέγας καὶ φοβερὸς ἐπὶ πάντας τοὺς περικύκλῳ αὐτοῦ, grave mode, Xenos Korones*

Δυνατὸς εἰ, Κύριε, καὶ ἡ ἀλήθειά σου κύκλῳ σου, grave mode, Xenos Korones

Σοὶ εἰσιν οἱ οὐρανοί, καὶ σή ἔστιν ἡ γῆ, grave mode, Xenos Korones

380v *Θαβὼρ καὶ Ἔρμὸν ἐν τῷ ὄνόματί σου ἀγαλλιάσονται, grave mode, Xenos Korones*

Θαβὼρ καὶ Ἔρμὸν ἐν τῷ ὄνόματί σου ἀγαλλιάσονται, grave mode, Ioannes Kladas the lampadarios

381r *Ἐλεος καὶ ἀλήθεια προπορεύσονται πρὸ προσώπου σου, grave mode*

Κύριε, ἐν τῷ φωτὶ τοῦ προσώπου σου πορεύσονται, grave mode, Ioannes Koukouzeles the maistor

- 381v *Tὴν ἡμέραν*, grave mode, Gregorios Alyates
Kαὶ ἐν τῷ ὀνόματί σου ἀγαλλιάσονται ὅλην τὴν ἡμέρανι, grave mode, Manuel Chrysaphes the lampadarios
- 382r "Ψυωσα ἐκλεκτὸν ἐκ τοῦ λαοῦ μου, grave mode, Ioannes Kladas the lampadarios
Εὗρον Δανιὴλ τὸν δοῦλόν μου, ἐν ἐλέει ἀγίῳ μου ἔχρισα αὐτόν, grave mode, Agathonos (Korones the monk)
- 382v 'Ἐν ἐλέει ἀγίῳ μου ἔχρισα αὐτόν, grave mode
Kαὶ συγκόψω ἀπὸ προσώπου αὐτοῦ τοὺς ἐχθροὺς αὐτοῦ, grave mode, [Xenos?] Korones
- 383r *Kαὶ ὁ βραχίων μου κατιοχήσει αὐτόν*, grave mode
Kαὶ θήσομαι εἰς τὸν αἰῶνα τοῦ αἰῶνος τὸ σπέρμα αὐτοῦ, grave mode
Tὸ δὲ ἔλεός μου οὐ μὴδιασκεδάσω ἀπ' αὐτῶν, grave mode, [Xenos] Korones
- 383v *O θρόνος αὐτοῦ ὡς ὁ ἥλιος ἐναντίον μου*, grave mode
Ἄπαξ ὕμοσα ἐν τῷ ἀγίῳ μου, εἰ τῷ Δανιὴλ ψεύσομαι, grave mode
Κατέστρεψα τὴν διαθήκην τοῦ δούλου σου, ἐβεβήλωσας εἰς τὴν γῆν τὸ ἀγίασμα αὐτοῦ, grave mode, Agallianou
- 384r "Ψυωσας τὴν δεξιὰν τῶν θλιβόντων αὐτόν, grave mode
Τῶν θλιβόντων αὐτόν, grave mode, Gregorios Hieromonachos Alyates
- 384v *Tὸν θρόνον αὐτοῦ εἰς τὴν γῆν κατέρραξας*, grave mode, Manuel Chrysaphes the lampadarios
'Εως πότε, Κύριε, ἀποστρέψῃ εἰς τέλος, grave mode, [Xenos] Korones
- 385r *'Εως πότε, Κύριε, ἀποστρέψῃ εἰς τέλος*, grave mode, Ioannes Kladas the lampadarios
Tίς ἔστιν ἄνθρωπος, δὲς ζήσεται, καὶ οὐκ ὄψεται θάνατον
- 385v *Ποῦ ἔστι τὰ ἑλέη σου τὰ ἀρχαῖα, Κύριε*, grave mode, Manuel Chrysaphes the lampadarios (the φ of Chrysaphes differs greatly from the usual φ written by the same)
Μνήσθητι, Κύριε, τοῦ ὀνειδισμοῦ τῶν δούλων σου, grave mode, Theodore Argyropoulos
Φωτίζεις σὺ θαυμαστῶς ἀπὸ ὄρέων αἰώνιων (Psalm 75), grave mode, Theodore Argyropoulos
- 386r *Οὗ ὑπέσχον ἐν τῷ κόλπῳ πολλῶν ἐθνῶν*, grave mode, Manuel Chrysaphes the lampadarios
Οὗ ὠνείδισαν τὸ ἀντάλλαγμα τοῦ χριστοῦ σου, grave mode, Theodore Korones
- 386v *Δόξα Πατρί – Λέγε – Αλληλούια*, grave mode, Ioannes Kladas the lampadarios
Kαὶ νῦν – Λέγε – Αλληλούια, grave mode, Ioannes Kladas the lampadarios
- 387r *Δόξα Πατρί – Λέγε – Αλληλούια*, grave mode, Xenos Korones
Kαὶ νῦν – Λέγε – Αλληλούια, grave mode, Xenos Korones
- 388r 'And then the *anavathmoi* (Hymns of Ascent), the prokeimenon of the feast or of the Sunday; and straightway the *pasa pnoe* (Let Every Breath), fourth mode, *Πᾶσα πνοή*.'
A short melody of *Πᾶσα πνοή* is then followed by the rubrics 'the domestikos *ap ekso*', and the 'Τὸν Κύριον' sung, evidently solo, followed by the intercalated οΓΓον cadential figure.
- 388v 'And then, kalophonia begins: *palaion* (old)'
Πᾶσα πνοή – To to to, first mode, 'palaion'
- 390r *Πᾶσα πνοή – To to to*, first mode, Ioannes Koukouzeles, *anagrammatismos*
This is an Anagrammatismos in which Koukouzeles utilizes various verses from Psalms 148-150 in no particular order to create an effusive musical-textual idea that cadences into an extensive kratema. The full text is:

*Πᾶσα πνοή αίνεσάτω τὸν Κύριον Πᾶσα πνοή αίνεσάτω τὸν Κύριον – Αίνειτε τὸν Κύριον
έκ τῶν οὐρανῶν αίνείτε αὐτὸν πᾶσαι αἱ δυνάμεις αὐτοῦ, βασιλεῖς τῆς γῆς καὶ πάντες λαοὶ
αίνεσάτωσαν τὸ ὄνομα, τὸ ὄνομα τὸ ἄγιον Κυρίου, αίνεσάτωσαν αὐτῷ ἐν τυμπάνῳ καὶ
χορῷ, αίνεσάτωσαν αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ, ἐν κυμβάλοις εὐῆχοις, ἐν κυμβάλοις
ἀλαλαγμοῖ, πᾶσα πνοή αίνεσάτω τὸν Κύριον - Το το το – full kratema – πᾶσα πνοή
αίνεσάτω τὸν Κύριον πᾶσα πνοή.*

- 392r *Πᾶσα πνοή*, plagal fourth mode, [Ioannes Koukouzeles] the maistor, ‘another one’
- 393r *Πᾶσα πνοή*, plagal fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’, in the manner of (ἔτερον πρὸς τὸν) Ἐγώ σήμερον γεγέννηκά σε²⁹
- The full text makes use of various phrases from Psalms 148-150 and interpolated words not found in those psalms, to create a veritably original text:
- Πᾶσα πνοή αίνεσάτω, αίνεσάτω πνοὴ πᾶσα, πᾶσα πνοὴ τὸν Κύριον· αίνεσάτω τὸν κύριον·
πᾶσα πνοὴ καὶ πᾶσα κτίσις αίνεσάτω, αίνεσάτω τὸ φοβερὸν καὶ ἄγιον ὄνομα κυρίου τὸ
ὄνομα τὸ ἄγιον Κυρίου· αίνεσάτωσαν αὐτὸν οἱ βασιλεῖς τῆς γῆς, ψαλλάτωσαν αὐτὸν
ἄπαντες, ἄπαντες οἱ λαοὶ· νεανίσκοι καὶ παρθένοι πρεσβύτεροι μετά νεωτέρων·
αίνεσάτωσαν αὐτὸν οἱ οὐρανοὶ τῶν οὐρανῶν καὶ πᾶσαι αἱ δυνάμεις αὐτοῦ αίνεσάτωσαν·
ἐν τυμπάνῳ καὶ χορῷ ἐν ψαλτηρίῳ καὶ κιθάρᾳ αίνεσάτωσαν τὸν Κύριον, τὸν Κύριον – Το
το το – Ανανες – Τε ρι ρεμ – Τὸν Κύριον αίνεσάτω πνοή πᾶσα τὸν Κό τὸν Κύριον*
- 395r ‘And then the Gospel, and after this the fiftieth [Psalm]· and then, Glory, By the intercessions of the Apostles, Both now, by the [intercessions] of the Theotokos, and then if it is Sunday, say Αναστὰς ὁ Ἰησοῦς, but if it is the Holy and Great Sunday of Pascha, say this one’:
Αναστὰς ὁ Ἰησοῦς – Ανενανε, plagal second mode, Ioannes Komnenos
- 395v ‘*Ἐδωκεν ἡμῖν – Τι τι τι*, fourth mode, composition by Nikolaos Palamas, embellished then by Mark of Corinth, and later also by me [Manuel Chrysaphes], *anagrammatismos* from the text *Αναστὰς ὁ Ἰησοῦς*
- 397r ‘Then the priest says, ‘Ελέει καὶ οἰκτιρμοῖς, and straightway the *heirmos* of the seventh ode, ‘Ο παῖδες ἐκ καμίνου’’
- 397v ‘Megalynarion at the Entrance of the Theotokos [said] at the ninth ode’:
Ἄγγελοι τὴν εἴσοδον, fourth mode
‘The same, a *kalophonic* version’:
Ἄγγελοι τὴν εἴσοδον, fourth mode, Ioannes Koukouzeles, the maistor
- 398r ‘Another megalynarion for the Nativity of Christ’:
Μεγάλυνον ψυχὴ μου – Μυστήριον χένον, first mode
- 398v ‘The same, a *kalophonic* version’:
Μεγάλυνον ψυχὴ μου – Μυστήριον παράδοξον χένον – Το το το, first mode, Ioannes Koukouzeles, the maistor
- 399v *Μεγάλυνον ψυχήμου, τὸν κατὰ τὸν νόμον, σαρκὶ περιτμηθέντα*, second mode, ‘at the Circumcision’
Μεγάλυνον ψυχήμου, τὸν ἐν Τεράρχαις, Βασίλειον τὸν μέγαν (text only, no neumes), ‘For St. Basil the Great’
Μεγάλυνον ψυχὴ μου, τὴν τιμιωτέραν τῶν ἀνωστρατευμάτων, second mode, ‘Another megalynarion for the Feast of Lights’

²⁹ This melody is a *prosomoion* (i.e., *contrafacta*) of a melody Chrysaphes wrote at the request of the Emperor Constantine Palaiologos XI. This is unusual in that most prosomia, both in the medieval and the modern traditions, are syllabic or near-syllabic, in other words, 1-2 notes per syllable. This hymn on the other hand, is more melismatic. Cf. supra, Chapter 2, where this is discussed in some more detail.

Μεγάλυνον ψυχή μου, τὸν ἐν Ιωρδάνῃ σαρκὶ φανέντα (text only, no neumes), ‘Another similar one’

Μεγάλυνον ψυχή μου, τὴν τιμιωτέραν τῶν ὄνωστρατευμάτων, second mode, John Koukouzeles the maistor, *kalophonic version for the Feast of the Lights*:

401r ‘Another megalynarion for the feast of the Encounter of our Lord Jesus Christ’

Θεοτόκε ἡ ἐλπίς, third mode

Folios 401v -402r include the text for all the verses of the ninth ode of this well-known canon from the feast of the Encounter

402r *Ἀκατάληπτόν ἔστι*, third mode, simple version

Ἀκατάληπτόν ἔστι – Τι τι τι, third mode, Ioannes Koukouzeles, kalophonic version

403v *Ανανενανες – Ἀκατάληπτόν ἔστι*, first mode, Ioannes Kladas the lampadarios

405r ‘Another megalynarion for the feast of the Annunciation of the Theotokos’

Ἐναγγελίζου γῆ, fourth mode

‘The same, a kalophonic version’

Ἐναγγελίζου γῆ – Τι τι τι, fourth mode, Ioannes Koukouzles

406v ‘On the Sunday of the Palms, in the ninth ode’

Θεὸς Κύριος καὶ ἐπέφανεν ἡμῖν – Το το το, fourth mode, Manuel Chrysaphes the lampadarios

408r ‘On the Sunday of Pascha, in the ninth ode’

Φω – Το το το – φωτίζου, φωτίζου, first mode, [Ioannes] Glykys

409r *Ἐν τῇ ἑγέρσει*, fourth mode, [Ioannes Koukouzeles] the maistor, ‘another setting (*epibole*)’

409v ‘On the Sunday of Pentecost, ninth ode’

Χαίροις ἀνασσα, μητροπάρθενον κλέος – Το το το, fourth mode, Manuel Chrysaphes the lampadarios

410v ‘Other megalynaria, for the Dormition of the Theotokos’

Αἱ γενεαὶ πᾶσαι, first mode, simple melody

Ἄγγελοι τὴν κοίμησιν, fourth mode, simple melody

411r ‘In the Praises, the *Πᾶσα πνοή*, in every mode.’

Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode

The rubric ‘when there is no great doxology, this is chanted’ precedes the second verse of the Praises, i.e., *Aίνειτε τὸν Κύριον*.

Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν, second mode

411v *Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, third mode

412r *Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode

Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal first mode

412v *Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode

413r *Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode

413v *Πᾶσα πνοή – Αἴνειτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode

‘After the Eothinon idiomelon and the “Υπερευλογημένη” the great doxology occurs. Then the *Ἄγιος ὁ Θεὸς*, three times, and after this [*asmatikon*]’

Ἄγιος ὁ Θεὸς, plagal second mode, the *asmatikon*

414r *Ἄγιος ὁ Θεὸς*, plagal fourth mode, Manuel Chrysaphes, ‘another’ Asmatikon

- Ἄγιος ὁ Θεὸς*, plagal fourth mode, ‘another’ Asmatikon³⁰
- 414v ‘The *Amomos* chanted at the tomb of the divine body (*theosomon*) of our Lord Jesus Christ and at the dormition of the all-holy Theotokos and for the forerunner. The domestikos *ap ekso*:’
- Εὐλογητὸς εἰς Κύριε δίδαξόν με τὰ δικαιώματά σου*, plagal first mode
- And then the choir, *eso*:
- Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ, οἱ πορευόμενοι ἐν νόμῳ Κυρίου*, plagal first mode
- Ἡ ζωὴ ἐν τάφῳ κατετέθης Χριστέ*, plagal first mode
- 415r *Μεγαλύνομέν σε ζωοδότα Χριστέ, καὶ τιμῶμεν σου τὰ πάθη τα τίμια καὶ τὴν ἔνδοξόν δοξάζομεν ταφὴν*, plagal first mode
- ‘Another one, for the Dormition of the Theotokos’
- Ἐν νόμῳ Κυρίου μακαρίζομέν σε Θεοτόκε παρθένε τὴν ἀειμακάριστόν καὶ παναμώμητον καὶ μητέρα τοῦ Θεοῦ ἡμῶν*, plagal first mode
- This and the next several verses are written with text only (i.e., no music neumes).
- ‘Another one, for the Beheading of the Forerunner’
- Μακαρίζομέν σε βαπτιστά τοῦ Χριστοῦ, ὡς θεόμαρτύρητον καὶ ὑπὲρ οὐρανὸν ἐν σαρκὶ πολιτευσάμενη*, plagal first mode
- ‘Another similar one for the holy apostles’
- Μακαρίζομέν σε ἀποστόλων δυάς, Πέτρε κορυφαίς πέτρα τῆς πίστεως, Παῦλε στόμα τοῦ πυρὸς καὶ Θεοῦ*, plagal first mode
- 415v ‘Similar one, for Hierarchs’
- Μακαρίζομέν σε ἰεράρχα Χριστοῦ, καὶ τιμῶμεν τὴν ἄγιαν εἰκόνα σου ὡς ἀντίτυπον τῆς θείας σου μορφῆς*, plagal first mode
- ‘Similar one, for Martyrs’
- Μακαρίζομέν σε ἀθλοφόρε Χριστοῦ, καὶ τιμῶμεν τὴν σορὸν τῶν λειψάνων σου, ὡς πηγάζονσα ίάματα πιστοῖς*, plagal first mode
- ‘Similar one for Saints’
- Μακαρίζομέν [] τὸν ὄσιον κρηπὶς, καὶ τιμῶμεν τὴν ἄγιαν εἰκόνα σου, ὡς ἀντίτυπον τῆς θείας σου μορφῆς*
- ‘And after the completion of the verses, the domestikos.’ The following verses are notated.
- Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι*, plagal first mode
- 416r *Καὶ Ἁγίῳ Πνεύματι*, plagal first mode
- ‘At the epitaphios’
- Μεγαλύ – Μεγαλύνομέν σε ζωοδότα χριστέ – λέγε – μεγαλύνομέν σε*, plagal first mode
- ‘At the Dormition’
- Μακαρί – Μακαρίζομέν σε θεοτόκε παρθένε – λεγε – μακαρίζομεν σε*, plagal first mode
- 416v The next five verses include the un-notated *Μακαρίζομέν σε* verses for the Forerunner, Apostles, Hierarchs, Martyrs, and Saints
- ‘And then, the kalophonia in second mode, after which the domestikos says [the end?] in the plagal first mode’
- Συγκατάβασιν δοξάζονσαι τὴν σὴν*, plagal first mode,

³⁰This particular *asmatikon* utilizes the intercalated double gamma in its opening, perhaps hearkening to an old Hagiosophitic tradition of psalmody, with which Chrysaphes would have been acquainted as demonstrated throughout this autograph.

- Kai μητέρα τοῦ Θεοῦ ἡμῶν*, plagal first mode
Ἐν σαρκὶ πολιτευσάμενον, plagal first mode
Ως πηγάζουσαν ιάματα πιστοὶς, plagal first mode
 ‘And then... the domestikos, *ap ekso*’ (Καὶ είτα μνημονεύ[σον] καὶ ἐν ὁ δεομστικὸς ἀπ’ ἔξω τὸν, πλ. α’)
Ἐφριξεν ἡ γῆ καὶ ὁ ἥλιος σώτερ..., plagal first mode
 ‘Another one, similar’
 The next verse is provided with text only (i.e., unnotated).
Ἄξιον ἔστιν μεγαλύνειν σε τὸν ζωοδότην
- 417r And then, *eso* [?]
Aἱ χείρες σοῦ ἐποίησάν με καὶ ἐπλασάν με...
 The next four verses include the un-notated *Ἄξιον εστίν* verses (from the second stasis of the Amomos) for the Forerunner, Apostles, Hierarchs, and Martyrs.
- 418r A composition described as ‘A change, for the Forerunner. In mode nenano. By (Nikephoros) Ethikos (Τοῦ Προδρόμου ἄλλαγμα, τοῦ Ἡθικοῦ, Νενανῷ):
Καιρὸς τοῦ ποιήσαι τῷ Κυρίῳ διεσκέδασάν τον νόμον σοῦ... νενανω... *Ἄξιον ἔστιν σε ἀνυμνεῖν τὸν ὑπερτέρον πάντος προφήτου*
Δόξα πατρί, plagal first mode
- 418v *Kai νῦν*, plagal first mode
Kai ἀγίῳ πνεύματι – Νενενα..., plagal first mode
Δόξα πατρί – To το το, plagal first mode, ‘another one’
- 419r *Ἄξιον εστίν – Τιτιτι – Μεγαλύνειν σε τὸν Θεὸν λόγον*, plagal first mode, ‘εἰς τὸν ἐπιτάφιον’ (at the epitaphios)
Ἄξιον εστίν – Τιτιτι – Μεγαλύνειν σε τὴν Θεοτόκον, plagal first mode
- 419v The next five verses include the un-notated *Ἄξιον εστίν* verses for the Forerunner, Apostles, Hierarchs, Martyrs, and Righteous.
 ‘And then the kalophonia begins, plagal first mode, at the end’ (εἰς τὸ τέλος)
Kai τὴν δυναστείαν τοῦ Ἀδου καθελόντα, plagal first mode
Kai ἐνδοξοτέραν ἀσυγκρίτως τῶν σεραφίμ, plagal first mode
 The next four verses are un-notated.
- 420r And then, the following notated verses in plagal first tone, said out loud by the domestikos:
Ἡλιε τῆς δόξης εἰ καὶ ἔδυ σήμερον ὑπὸ γῆν ἀλλ ἀναστήθι καὶ σῶσον ἡμᾶς, plagal first mode, ‘at the epitaphios’
Σὲ τὴν Θεοτόκον μακαρίζομεν πάντες οἱ εὐσεβεῖς..., plagal first mode, ‘at the grave of the Theotokos’
Ἐπίβλεψον ἐπ ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπόντων τὸ ὄνομα σοῦ... and then the refrain, *Ἡλιε τῆς δόξης*, plagal first mode
 Four unnotated verses follow, to the Forerunner, Hierarchs, ‘Trophy-bearers’, and Saints.
- 420v The third stasis of the Amomos:
Τῆς φωνῆς μοῦ ἄκουσόν κύριε κατὰ τὸ ἔλεος σοῦ κατὰ τὸ κρίμα σοῦ ζήσον με – Aἱ γενεαὶ αἱ πᾶσαι, mode nana, ‘another change, at the epitaphion, mode nana’
- 421r Twelve unnotated verses follow, two to the Theotokos, Forerunner, Apostles, and remarkably, eight to St. Nicholas.

- ‘A change, by the domestikos, by Nikephoros Ethikos, the words by Patriarch Lord Germanos, mode nana’
- Ἄρχοντες καταδιώξάν με, mode nana, Nikephoros Ethikos*
- Ἄκατάφλεκτε βάτε, mode nana , Nikephoros Ethikos*
- 421v *Tὸν δὲ νόμον σοῦ ηγάπησα – Βάτον καιομένην καὶ μὴ φλεγόμενον, Nikephoros Ethikos (?), mode nana*
- ‘Other similar ones’, after which follow ten more unnotated verses to the Theotokos, by Patriarch Germanos.
- 422v ‘Another change (ἔτερον ἄλλαγμα), by Lord Nikephoros Ethikos’
- Ἐξερεύζατό τα χείλη μοῦ ὅμονον – Ζωηφόρε πανυμνήτε ζώοσόν με, mode nana, Nikephoros Ethikos*
- ‘At the epitaphios’
- Ὑμῶν σου τὴν σταύρωσιν, ὑμῶν σου καὶ τὰ πάθη, τὸν κάλαμον, τὸν σπόγγον, τὸν οὐλούς καὶ τὴν λόγχην, καὶ τὴν ταφὴν Χριστὲ Σωτὴρ μοῦ, mode nana, Nikephoros Ethikos*
- 423r Fifteen unnotated verses to the Theotokos and various saints follow.
- 424r ‘Another one’
- Δόξα πατρί – Τὴν ἀνερμήνευτως (sic?) κόρην, τὸν ἐνα τῆς Τριάδος, συλλαβούσα καὶ ἀποτεκούσα... mode nana*
- ‘The domestikos, *ap' ekso*’
- Καὶ νῦν - Ω φωτὸς δοχείον – Λέγε -Αἱ γενεαὶ αἱ πᾶσαι, mode nana*
- 424v ‘Another one, Thessalonikaion, which is chanted antiphonally (with two choirs)’
- Αἱ γενεαὶ αἱ πᾶσαι, μακαρίζομέν σε τὴν μόνην Θεοτόκον – Τε τε τε, mode three*
- 425r An extensive rubric is found on the bottom of folio 425r. It is not provided by Stathis, and in my faded copy, only the first phrase is legible: ‘Εἴτα οἱ ἀναβαθμοί τὸ [?] αντίφωνο τοῦ πλ. δ’ ‘
- 425v The kalophonia of the Amomos.
- Μακαρίζομέν σε Θεοτόκε παρθένε (Πρόλογος), second mode, Xenos Korones*
- To-to-to, second mode, Xenos Korones (extensive kratema spanning nearly two folios)*
- 427r *To-to-to, second mode, [Xenos] Korones, the protopsaltes (another extensive kratema)*
- 428v *Μακαρίζομέν σε τῶν ὁσίων κρηπίς (Πρόλογος), second mode*
- 429r *Ερρεενρρε, second mode, [Ioannes Koukouzeles] the maistor*
- 430r *Μακαρίζομέν σε ἀθλοφόρε Χριστοῦ (Πρόλογος), second mode*
- To-to-to, second mode, Xenos Korones*
- 431v *Ερρε τεν τεν, second mode, Ioannes [Kladas] the lampadarios*
- 432r *Μακαρίζομέν σε τῶν δικαίων κρηπίς (Πρόλογος), second mode,*
- To-to-to, second mode, Xenos Korones*
- 433v Prologue of the Second Stasis (Πρόλογος εἰς τὴν δευτέρην στάσιν), plagal first mode
- Ἄξιον ἔστιν μακαρίζειν σε τὴν Θεοῦ προφήτα, plagal first mode*
- Ἄξιον ἔστιν μακαρίζειν σε τὴν θεοφάνειαν, plagal first mode
- To the Forerunner:
- Ἄξιον ἔστιν μακαρίζειν σε Θεοῦ προφήτα, plagal first mode*
- To hierarchs:
- Ἄξιον ἔστιν μακαρίζειν σε τῶν ιεράρχην, plagal first mode*

To martyrs:

Ἄξιον ἔστιν μακαρίζειν σε τῶν ἀθλοφόρων, plagal first mode

- 434v To hierarchs (this is set to a different melody than the version to hierarchs included on the prior side of the folio):

Ἄξιον ἔστιν μακαρίζειν σε τῶν ἰεράρχην, plagal first mode

A rubric describing the next composition:

Κράτημα [τοῦ] βαρέου καὶ πρώτου εἰς τὸν πολυνέλε[ον]. Άπὸ τοῦ μέλους τῶν περισσῶν τὸ,
‘Ριφεὶς Ἀδάμ, μεταποιήθη καὶ ἐπλατύνθη καὶ ἐκαλλωπίσθη παρὰ κὺρον Ἰωάννου τοῦ λαμπαδαρίου
[Κλαδᾶ] εἰς ἐγκώμια τῆς Θεοτόκου, ψάλλεται δὲ εἰς τὸν τέλος τῆς Ἀκολουθίας, δίχορον, ἥχος
πρώτος.

‘Kratema in both grave and first mode in the polyeleos. From the *perisse* of the melody *Ripheis Adam*, re-composed and extended and embellished by Lord Ioannes the Lampadarios [Kladas], at the encomia of the Theotokos, chanted at the end of the Service, double choir, first mode.’

- 435r Ἀνωθεν οἱ προφῆται, first mode, Ioannes Kladas the lampadarios

The next inscription is not entirely clear, but describes the double-choir performance rubrics applying to this composition over the next few folios. They all indicate that ‘the same is to be repeated by the left choir; and then, the right choir continues.’

Τὸ αὐτὸν ὁ ἀριστερός χορός· εἴ[] τὸ δεξιὸν γεγονωτ[ε]ρον φωνη, ἥχος πλάγιος τοῦ
τεταρτοῦ.

Ἀνωθεν οἱ προφῆται, plagal fourth mode

Πάλι τὸ αὐτό καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, νανα

Σε ερρε τε τε σε προκατήγειλαν, mode nana

Πάλι τὸ αὐτό καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, νανα

Στάμνον, ράβρον, πλάκαν, τράπεζαν, κιβωτο – Τοτοτο – Τιτιτι, mode nana

Τὸ αὐτό καὶ ὁ ἀριστερός εἴτα πάλιν ὁ δεξιός, ἥχος πρώτος

- 435v Ὁρος ἀλατόμητον, πύλην, πύλην, πύλην ἀδιόδευτον, πόκον, θρόνον, θρόνον, καὶ σκηνὴν – Τιτιτι,
first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἴτα πάλιν ὁ δεξιός, ἥχος πρώτος

- 436r Θρόνον τοῦ μεγάλου βασιλέως κόρη πάντες οἱ προφῆται σε προκατήγειλαν κόρη, first mode

Εἴτα πάλι τὸ αὐτό ὁ ἀριστερός, καὶ... ὁ δεξιός

Στάμνον, ράβδον, πλάκαν, τράπεζαν, σκηνὴν, πύλην ἐπουράνιον, τόμον καὶ κλίμακα σε
προκατήγειλαν κόρη, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, ἥχος πρώτος

Ἀνωθε – Τετετε - ἄνωθεν οἱ προφῆται, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, ἥχος πρώτος (this inscription is less clear)

Οἱ θαυμαστοί – Τενενα – Οἱ προφῆται σε προκατήγειλαν ἄνωθεν κόρη, first mode

- 436v Πάλι τὸ αὐτό καὶ ὁ ἀριστερός, εἴτα ἔξω ὁ δεξιός, ἥχος πρώτος

Νε παλάτιον καὶ θρόνον, θρόνον πυρίμορφον, θρόνον τοῦ παντάνακτος, καὶ καθε – Τετετε –
καθέδραν τοῦ βασιλέως τοῦ μεγάλου, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, ἥχος πρώτος

Νεφέλην σε κούγην φωτεινήν καὶ λυχνίαν λαβέδαν ἀνθρακόφορον, first mode

Καὶ πάλιν καὶ ἔξω τὸ αυτό εἰ βουλή, εἴτα το δεξιος χορος διπλασιμόν

Όρος ἀλατόμητον καὶ στάμνον φέρουσαν τὸν μάννα, first mode; this section, preceded by the rubric ‘diplasmon’ (‘doubled’), begins on high KE (A’)

Tὸ αὐτὸν καὶ ὁ ἀριστερός εἰ βουλή, καὶ τὸ δεξιό

437r Σε προκατήγειλαν παρθένε οἱ προφήται, οἱ θαυμαστοί, first mode

Tὸ αὐτὸν καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, ἥχος πρώτος

Ἄνωθεν οἱ προφήται σε προκατήγειλαν, first mode

Tὸ αὐτὸν καὶ ὁ ἀριστερός εἴτα ὁ δεξιός, ἥχος πρώτος

Στάμνον, ράβδον, πλάκαν κιβωτόν ἡμεῖς δε Θεοτόκον, ἡμεῖς δε Θεοτόκον πάντες σε κηρύττομέν, first mode

Ἡμεῖς δὲ ταῦτα βλέποντες (15-syllable), Ioannes [Kladas] the lampadarios of blessed memory (τοῦ μακαρίτου), ‘ἐκ τῶν περισσῶν’ (from the perisse), first mode

In the right margin, is written, ‘θεοτοκίον’.

440r Beginning of the Service to the Three Children in the Furnace, with the following introductory rubrics:

The rubrics: Ακολουθία ψαλλομένη τῇ Κυριακῇ τῶν ἀγίων προπατόρων πρὸ τῆς Χριστοῦ γεννήσεως, ἦτοι τῆς καμίνου. Διάταξις – Μετὰ τὸ τέλος τοῦ Ὁρθρου τῆς καμίνου εὐτρεπισθείσης, καὶ τῶν παιδῶν ὄμοιώς, οἱ ψάλται περὶ τὴν κάμινον ψάλλουσιν [τὸ] ιδιόμελον τὸ πν[ευματ]ικῶς ἡμᾶς πιστοῖ· τούτου δέ ψαλλομένου εἰσέρχονται οἱ παίδες ἐντός τῆς καμίνου· καὶ προσκυνοῦσι κατά ἀγαπολάς τρίς· καὶ τὸν ιδιομέλον πληρωθέντος, ἅρχεται ὁ δομεστικός ἀντίφωνον εἰς ἥχον πλάγιου τοῦ τετάρτου. μετά τοῦ στίχου τοῦ, εὐλογητός εἰ K[ύρι]έ ὁ Θ[εό]ς τῶν π[ατέρ]ων ἡμῶν· καὶ αἰνετόν καὶ δεδοξασμένον τὸ ὄνομα σοῦ εἰς τοὺς αἰῶνας: Κῦρ Ξένου τοῦ Κορῶνη.

(Service chanted on the Sunday of the Holy Forefathers before Christ’s nativity, that is, the Service of the Furnace. Rubrics: After the end of Orthros, the furnace having been prepared, and the children in the same way, the psaltes chant around the furnace the idiomelon *Pnevmatikos Hmas Pistoi*. This having been chanted, the children enter and go into the furnace. And they bow three times towards the east. And the idiomelon having been completed, the domestikos begins the antiphons in plagal fourth mode, with their verse (stichos), ‘Blessed is the Lord the God of our fathers and praised and glorified is your name unto the ages.’ A composition by Xenos Korones.)

440v *Tῶν πατέρων ἡμῶν, ὑπερόμνητε, ὑπερένδοξε, Κύριε ὁ Θεός*, plagal fourth mode, Xenos Korones
The service continues with verse and refrain (*Tῶν πατέρων ἡμῶν*), in the plagal fourth mode, as follows.

And the children (say) the same, with the following verse:

Kαὶ τὴν πόλιν τὴν ἀγίαν τὴν τῶν πατέρων ἡμῶν Τερουσαλήμ – Tῶν πατέρων ἡμῶν, Xenos Korones

Kαὶ διεχεῖτο ἡ φλόξ ἐπάνω τῆς καμίνου ἐπὶ πήχεις τέσσεράκοντα εννέα – Tῶν πατέρων ἡμῶν; the refrain is preceded by the note ‘another; allagma; ancient (*palaion*)’

Kαὶ διώδευσε καὶ ἐνεπύρισεν οὖς εὗρε περὶ τὴν κάμινον τῶν Χαλδαίων, plagal fourth mode³¹

441r And then, after the *echematon* are chanted, this is said, apo *chorou*

Εὐλογητὸς εἰ Κύριε σώσον ἡμᾶς, plagal fourth mode

And then, the Asmatikon (?) from the second ode (?) is said.

And straightway, again, the verses with their antiphons, and when they have finished (?), they lower the angel.

³¹ There are rubrics both before and after this verse that are illegible in my microfilm copy of this folio.

Ο δε ἄγγελος Κυρίου συγκατέβη ὅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον, plagal fourth mode
This is a traditional, anonymous melody in similar fashion to other verses – recitation on
Ζω with familiar plagal fourth cadences

*Εὐλογητός εἰ Κύριε τῶν ἀγίον σοῦ, ὑπερύμνητε, ὑπερένδοξε Κύριε ὁ Θεός τῶν πατέρων ἡμῶν,
εὐλογητός εἰ Κύριε σῶσον ἡμᾶς, plagal fourth mode, Xenos Korones*

441v *Ο δε ἄγγελος Κυρίου συγκατέβη ὅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον – Εὐλογητός εἰ ὁ Θεός
ο δι' ἀγγέλου τὰς παίρας ἐκ φλογός διάσωσας καὶ τὴν βροντώσαν κάμινον μεταβάλων εἰς δρόσον
εὐλογητός εἰ Κύριε ὁ Θεός τῶν πατέρων ἡμῶν, plagal fourth mode, Manuel Chrysaphes the
lampadarios*

442r *Καὶ ἔξετίναξέ την φλόγα τοῦ πυρὸς ἐκ τῆς καμίνου ὡς πνεῦμα δρόσον δια συρίζον, τῶν ἀγίων...,
plagal fourth mode*
*Τότε οἱ τρεῖς ως ἔξ ἐνὸς στόματος ὕμνουν καὶ βοῶν καὶ ἐδόξαζον τὸν Θεὸν ἐν τῇ καμίνῳ λέγοντες
- Εὐλογητός εἰ ὁ Θεός..., plagal fourth mode, ‘another verse’*

Then the performance rubrics indicate:

‘Then the rest of the verses are chanted to the same melody, and after this ends,
straightway the domestikos again intones (ηχίζει), and then he says the asmatikon; and
straightway he begins the eighth ode.’

*Εὐλογείτε πάντα τὰ ἔργα Κυρίου τὸν Κύριον – Τὸν Κύριον ὕμνεῖτε, plagal fourth mode. This fairly
elaborate melody is unascribed.*

442v Then, the remarkable rubrics: ‘This, having been chanted, the children dance in the middle of the
furnace, extending their hands and casting their eyes above.’

This is followed by detailed rubrics in a lighter, red ink, difficult to discern in my
microfilm copy.

443r Chrysaphes writes, concerning the following composition:

‘And then the liturgy begins. After the end of the seventh ode, this Asmatikon is chanted,
by Lord Manuel Gazes. It is preserved and written by me, as you can see.’

*Ο δε ἄγγελος Κυρίου συγκατέβη ὅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον, plagal fourth mode,
Manuel Gazes*

444r *Ἐτοίμη ἡ καρία μου ὁ Θεός, plagal fourth mode, composition of Andriomenos, ‘Asmatic Ode 3’*

444v *Ἐπεν ὁ Κύριος τῷ Κυρίῳ, plagal fourth mode, ‘palaion’, Fourth Ode*

445v *Παιδεύων ἐπαίδευσέ με, plagal fourth mode, [Demetrios] Dokeianos, Fifth Ode*

446v *Ἄνοιξατέ μοι πύλας, plagal fourth mode, [Ioannes Koukouzeles] the maistor, Sixth Ode*

447v *Πρὸς Κύριον ἐν τῷ θλίβεσθαι με, plagal fourth mode, ‘palaion’, Seventh Ode*

448v *Ἐν τῷ ἐπιστρέψαι, plagal fourth mode, Manuel Plagites, Eighth Ode*

449v *Τῇ – Τι τι τι – Τῇν θύραν αὐτῆς, plagal fourth mode, Ioannes Koukouzeles, Ninth Ode*

451r The following rubric preceding this unique composition is actually on the bottom of fol. 450v:

‘Ἐτερον ποιηθέντα μετά τὴν ἄλωσιν Κω[νσταντίνου]πόλ[εως] · Μανουὴλ λαμπαδαρίου
τοῦ Χρυσάφη

‘Another. Composed after the Fall of Constantinople. Manuel Chrysaphes the
lampadarios.’

Ο Θεὸς ἥλθωσαν ἔθνη εἰς τὴν κληρονομίαν σου, plagal fourth mode, Manuel Chrysaphes

452 Blank folio

453r The beginning of the ‘Amomos’.³²

‘Chanted to reposed laypersons (ψαλλόμενος εἰς κοιμηθέντας κοσμικούς). Composed by various composers and by the notable Fardivoukes as well as by Lord Ioannes the lampadarios [Kladas]. The domestikos begins, *ap ekso*, second mode’:

Ἄμωμοι ἐν ὁδῷ - Άλληλονία, second mode, traditional

Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ οἱ πορευόμενοι ἐν νόμῳ Κυρίου, second mode, *eso* ‘everyone’ (i.e., both choirs)

Ἐύλογητὸς εἰ κύριε δίδαξόν με τὰ δικαιωματά σου - Άλληλονία, second mode, ‘palaion’

Τα δικαιώματά σου - Άλληλονία, second mode, Ioannes Glykys

Τα δικαιώματά σου - Άλληλονία, second mode, Ioannes Glykys

453v Εὐλογητὸς εἰ κύριε δίδαξόν με τὰ δικαιωματά σου - Άλληλονία, second mode, Ioannes [Kladas] the lampadarios

Ἐπεπόθησεν ἡ ψυχή μου τοῦ ἐπιθυμῆσαι τὰ κρίματά σου ἐν παντὶ καιρῷ - Άλληλονία, second mode, Ioannes [Kladas] the lampadarios

Ἐν παντὶ καιρῷ - Άλληλονία, second mode, Ioannes [Kladas] the lampadarios

Τὰ κρί - Τι τι - τὰ κρίματά σου ἐν παντὶ καιρῷ - Άλληλονία, second mode, Ioannes [Kladas] the lampadarios

454r Ἐνύσταξεν ἡ ψυχή μου ἀπὸ ἀκηδίας· βεβαίωσόν με ἐν τοῖς λόγοις σου - Άλληλονία, second mode, Fardivoukes

Βεβαίωσόν με ἐν τοῖς λόγοις σου - Άλληλονία, second mode, Ioannes Glykys

454v Βεβαίωσόν με ἐν τοῖς λόγοις σου - Άλληλονία, second mode, Ioannes [Kladas] the lampadarios

Κλῖνον τὴν καρδίαν μου εἰς τὰ μαρτύριά σου καὶ μὴ εἰς πλεονεξίαν- Άλληλονία, second mode, Fardivoukes

455r Καὶ μὴ εἰς πλεονεξίαν- Άλληλονία, second mode, Fardivoukes

Καὶ μὴ εἰς πλεο - το το το - νεξίαν- Άλληλονία, second mode, [Nikephoros] Ethikos

455v Καὶ μὴ εἰς πλεονεξίαν - Άλληλονία - κλῖνον τὴν καρδίαν μου εἰς τὰ μαρτύριά σου - Άλληλονία, Ioannes [Kladas] the lampadarios

Καὶ ἔλθοι ἐπ’ ἐμὲ τὸ ἔλεός σου, Κύριε, τὸ σωτήριόν σου κατὰ τὸν λόγον σου - Άλληλονία, second mode, Fardivoukes

456r Κατὰ τὸν λόγον σου - Άλληλονία, second mode, Ioannes Glykys

Κατὰ τὸν λό - το το το - τὸν λόγον σου - Άλληλονία, second mode, Fardivoukes

Ἀθυμία κατέσχε με ἀπὸ ὄμαρτωλῶν τῶν ἐγκαταλιμπανόντων τὸν νόμον σου – Τε τε τε - Άλληλονία, second mode, Fardivoukes

456v Τῶν ἐγκαταλιμπανόντων τὸν νόμον - το το το - τὸν νόμον σου - Άλληλονία, second mode, Ioannes Glykys

457r Τῶν ἐγκαταλιμπανόντων τὸν νόμον σου - Άλληλονία, second mode, ‘palaion’ (?)

Τὸν νό - το το το - ανανε - τὸν νόμον σου - Άλληλονία, second mode, Fardivoukes

457v Τὸν νό - νεξίαν - Άλληλονία - Λέγε - Άλληλονία, second mode, [Theodore] Manougras

Μερίς μου εἶ, Κύριε, εἴπα τοῦ φυλάξασθαι τὸν νό - ανενενα - τὸν νόμον σου - Άλληλονία, second mode, Keladinos

³² The *Amomos* is the name of the psalms of the seventeenth Kathisma of the Psalter beginning at Psalm 118, which begins, Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ οἱ πορευόμενοι ἐν νόμῳ Κυρίου (‘Blessed are the blameless who walk in the way of the Lord’).

- Eī̄pa toū φυλάξασθαι τὸν νόμον σου – Άλληλονια, second mode, Ioannes [Kladas] the lampadarios*
- 458r *Mέτοχος ἐγώ είμι πάντων τῶν φοβουμένων σε καὶ τῶν φυλασσόντων τὰς ἐντολάς σου – Άλληλονια, second mode, [Xenos] Korones*
- 458v *Kαὶ τῶν φυλασσόντων τὰς ἐν – τε τε τε – τὰς ἐντολάς σου – Άλληλονια, second mode, Ioannes [Kladas] the lampadarios*
Kαὶ τῶν φυλασσόντων τὰς ἐντολάς σου – Άλληλονια, second mode, ‘palaion’
Δόξα πατρί – Kαὶ νῦν καὶ ἀεῖ - α να νε – τῶν αἰώνων ἀμήν, second mode, ‘palaion’
- 459r *Tῶν αἰώνων – ανανε – Άλληλονια, second mode, Another one, abbreviated (‘synoptikon’)*
Kαὶ εἰς τοὺς αἰώνας τῶν αἰώνων ἀμήν - Άλληλονια, second mode, Ioannes [Kladas] the lampadarios
- The second stasis of the Amomos. The domestikos of the second choir, *ap ekso*, in plagal first mode:
*Kαὶ ἔπλασάν με – Ἐλέησόν με Κύριε, ‘and then, *eso fone* (ascending a fourth):*
Αἱ χεῖρές σου ἐποίησάν με καὶ ἔπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου – Ἐλέησόν με Κύριε, plagal first mode
- 459v ‘Another beginning, by Lord Ioannes Glykys the protopsaltes, plagal first mode’ (and in the upper margin: ‘The following is said also for monastics.’)
Αἱ χεῖρές σου ἐποίησάν με καὶ ἔπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου - Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
Οτι ἐγενήθην ὡς ἀσκός ἐν πάχνῃ· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes
- 460r *Οὐκ ἐπε – τε τε τε - ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes*
Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, plagal fourth mode (both modal signatures given), Fardivoukes
Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios
- 460v *Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, ‘palaion’*
Σός είμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα – Τεν τε τεν - Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
Ἐξεζήτησα – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes
- 461r *Τὰ δικαιώματά σου ἐξεζήτησα – Λέγε – Τε τε τε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios*
Τὰ δικαιώματά σου ἐξεζήτησα – Ἐλέησόν με Κύριε – Λέγε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
- 461v *Ἄπο τῶν κριμάτων σου οὐκ ἐξέκλινα, ὅτι σὺ ἐνομοθέτησάς με – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes*
Ἐνομοθέτησάς με – Λέγε – ὅτι σὺ ἐνομοθέτησάς με – ανανε – Λέγε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios
- 462r *Ωμοσα καὶ ἔστησα τοῦ φυλάξασθαι τὰ κρίματα τῆς δικαιο – το το το – τῆς δικαιοσύνης σου – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes*
Τῆς δικαιοσύνης σου – Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
- 462v *Τῆς δικαιο – Το το το – σύνης σου – Λέγε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios*
Ἐκλινα τὴν καρδίαν μου τοῦ ποιῆσαι τὰ δικαιώματά σου εἰς τὸν αἰῶνα δι' ἀντά - τα τα τα - εἰς τὸν αἰῶνα δι' ἀντάμειψιν – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes

- 463r *Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ διεσκέδασαν τὸ – το το το – τὸν νόμον σου – Ἐλέησόν με Κύριε,*
plagal first mode, Fardivoukes
Διεσκέδασαν τὸν – νο νο – Λέγε – διεσκέδασαν τὸν νόμον σου – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes
- 463v *Διεσκέδασαν τὸν νόμον – Λέγε – Τεν τε – διεσκέδασαν τὸν νόμον σου – Ἐλέησόν με Κύριε,*
plagal first mode, Ioannes [Kladas] the lampadarios
Δόξα πατρί – καὶ νῦν καὶ ἀεὶ – Ἐλέησόν με Κύριε, plagal first mode
- 444r-2 ‘And the same stasis, another [version]. Changes (*allagmata*) of nenano mode. And
- Ἡ αὐτὴ στάσις ἐτέρου ἀλλάγματος τοῦ νενανῶ
 Καὶ εἰ μὴ ψάλλεις τὸ ἀρχὴν τὸ, αἱ χεῖρες σου, τοῦτον λέγε
 Καὶ τὰ νενανῶ ἀλληλούια ὡς καθώς γράφοντα
- Ai – νε νε – αἱ χεῖρές σου ἐποίησάν με καὶ ἔπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου – τε τε τε – Ἐλέησόν με Κύριε, plagal first mode with nenano (chromatic), Ioannes [Kladas] the lampadarios*
- 444v-2 ‘Another beginning: Thessalonikaion. The domestikos *ap ekso*’
- Καὶ ἔπλασάν με – Ἐλέησόν με Κύριε, συνέτισόν με – λέγε – καὶ μαθήσομαι τὰς ἐντολάς σου συνέτισόν με Κύριε ἀνάπαυσον τὸν δούλον σου, plagal first mode, ‘Thessalonikaion’*
- Allagma:*
- Ὅτι ἐγενήθην ὡς ἀσκὸς ἐν πάχνῃ· τὰδικαιώματά σου οὐκ ἐπε – τε τε τε - ελαθόμην - Ἐλέησόν με Κύριε - Ἐλέησόν με Κύριε, mode nenano, Ioannes Glykys*
- 445r-2 *Οὐκ ἐπε – τε τε τε - ελαθόμην - Ἐλέησόν, Ἐλέησόν με, Ἐλέησόν με Κύριε, nenano mode, [Nikolaos] Kampanes*
- Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, nenano mode, ‘palaion’, ‘abbreviated’ (*synoptikon*)*
- 445v-2 *Τὰ δικαιώματά σου οὐκ ἐπελαθόμην – Ἐλέησόν με Κύριε..., nenano mode, Ioannes [Kladas] the lampadarios*
- 446r-2 *Σός εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξε – α να νε – εζήτησα – Ἐλέησόν με Κύριε,*
nenano mode, Fardivoukes
- 446v-2 *Ἐξεζήτησα – Ἐλέησόν με Κύριε, Ἐλέησόν με Κύριε, Ἐλέησόν με Κύριε, nenano mode, [Xenos] Korones*
- Ἀπὸ τῶν κριμάτων σου οὐκ ἐξέκλινα, ὅτι σὺ ἐνομοθέτη - τα να νε - ἐνομοθέτησάς με - Ἐλέησόν με Κύριε – πάλιν - ἀνάπαυσον τὸν δούλον σου, Ἐλέησόν με χε χε Κύριε, mode nenano, ‘Thessalonikaion’*
- 447r-2 *Ἐνομοθέτησάς με – ανανε – Ἐλέησόν με Κύριε, mode nenano, Fardivoukes*
- Ἐνομοθέτη – τι τι τι – ἐνομοθέτησάς με – Ἐλέησόν με Κύριε – τε τε τε – Ἐλέησόν με Κύριε , mode nenano, Fardivoukes*
- 447v-2 *Ἐνομοθέτη – τι τι τι – ο α νε – ἐνομοθέτησάς με - Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσον τὸν δούλον σου, Κύριε, mode nenano, ‘Thessalonikaion’*
- 448r-2 *Ωμοσα καὶ ἔστησα τοῦ φυλάξασθαι τὰ κρίματα τῆς δικαιο – το τορορο -σύνης σου – Ἐλέησόν με Κύριε – πάλιν - ἀνάπαυσον τὸν δούλον σου, Ἐλέησόν με Κύριε, mode nenano, Manourgas*
- Τῆς δικαιο – χο χο – σύνης σου – Ἐλέησόν με Κύριε – ἀνάπαυσον τὸν δούλον σου – λέγε – Ἐλέησόν με Κύριε, mode nenano, Ioannes Koukouzeles*
- 448v-2 *Τῆς δικαιοσύνης σου – Ἐλέησόν με Κύριε – Τε τε τε - Ἐλεησόν με Κύριε ἀνάπαυσόν τὸν δούλον σου ἐλέησόν με Κύριε, mode nenano, Ioannes [Kladas] the lampadarios*
- Ἐκλινα τὴν καρδίαν μου τοῦ ποιῆσαι τὰ δικαιώματά σου εἰς τὸν αἰῶνα δι' ἀντά – το το το – μειψιν - Ἐλέησόν με Κύριε – Ἐλέησόν με Κύριε, mode nenano, Fardivoukes*

- 449r-2 Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου – Ἐλέησόν με Κύριε – πάλιν – Ἐλέησόν με Κύριε – λέγε – Ἐλέησόν με Κύριε, mode nenano, Xenos Korones
- 449v-2 Διεσκέδασαν τὸ - το το το - τὸν νόμον σου - Ἐλέησόν με Κύριε – λέγε – Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσόν τὸν δούλον σου, ἐλέησόν με Κύριε, mode nenano, Ioannes Koukouzeles the maistor
- Διεσκέδασαν τὸ - το ρο ρο - διεσκέδασαν τὸν νόμον σου - Ἐλέησόν με Κύριε – ἀνάπαυσον τὸν δούλον σου – λέγε – Ἐλέησόν με Κύριε, mode nenano, Ioannes [Kladas] the lampadarios
- 450r-2 Δόξα πατρί – καὶ νῦν καὶ ἀεὶ – Ἐλέησόν με Κύριε, mode nenano, ‘palaion’
- 450v-2 Καὶ ἀγίῳ πνεύματι - Ἐλέησόν με Κύριε, mode nenano, Ioannes [Kladas] the lampadarios
- The third stasis [of the Amomos]. The domestikos, *ap ekso, nana*:
- Καὶ ἐλέησόν με – Ἀλληλούια – Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου, mode nana (plagal fourth mode)
- Another beginning:
- Καὶ ἐλέησόν με – Ἀλληλούια – Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου, mode nana (plagal fourth mode)
- 451r-2 Νεώτερος ἐγώ εἰμι καὶ ἔξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἀλληλούια, nana mode, Fardivoukes
- Οὐκ ἐπελαθόμην - Ἀλληλούια – ανενα – Ἀλληλούια, nana mode, [Theodore] Manougras
- Οὐκ ἐπελαθόμην - Ἀλληλούια, nana mode, abbreviated (‘synoptikon’)
- 451v-2 Νεώτερος ἐγώ εἰμι καὶ ἔξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἀλληλούια (*the same text repeated*), mode nana, Ioannes [Kladas] the lampadarios
- Οὐκ ἐπελαθόμην – τε τε – οὐκ ἐπελαθόμην - Νεώτερος ἐγώ εἰμι καὶ ἔξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἀλληλούια, plagal fourth mode, Gregory Glykys the domestikos
- 452r-2 Οὐκ ἐπελαθόμην – λέγε – ανανε – οὐκ ἐπελαθόμην - Ἀλληλούια, mode nana, Fardivoukes
- Τῆς φωνῆς μου ἄκουσον, Κύριε, κατὰ τὸ ἐλεός σου, κατὰ τὸ κρῖμά σου ζῆ - Τι τι τι - ζῆσόν με – τῆς φωνῆς μου ἄκουσόν κύριε – λέγε – κατὰ τὸ ἐλεός σοῦ, κατὰ τὸ κρίμα σου ζῆσον με - Ἀλληλούια, mode nana, Fardivoukes (?)
- 452v-2 Κατὰ τὸ κρῖμά σου ζῆσον με – νενανε - ζῆσον με – Ἀλληλούια, mode nana, Fardivoukes
- 453r-2 Κατὰ τὸ κρῖμά σου ζῆσον με – Ἀλληλούια, mode nana, abbreviated (‘synoptikon’)
- Τῆς φωνῆς μου ἄκουσον, Κύριε – πάλιν – τῆς φωνῆς μου ἄκουσον Κύριε, mode nana, Ioannes [Kladas] the lampadarios, double-choir (δύχορον)
- 453v-2 Ἀρχοντες κατεδίωξάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου ἐδειλίασεν ἡ καρδία μου - Ἀλληλούια, mode nana, ‘Thessalonikaion’; and in the lower margins, ‘abbreviated’
- 454r-2 Α – Ανεΐνα – Νανενα – Ἀρχοντες κατεδίωξάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου – πάλιν -ἀπὸ τοῦ λόγου σου ἐδειλίασεν ἡ καρδία μου – λέγε – Ἀλληλούια, third mode, Fardivoukes
- 454v-2 Αιανανε - Ἀρχοντες κατεδίωξάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου – πάλιν – καὶ ἀπὸ τοῦ λόγου σου χον χον – πάλιν –... ἐδειλίασεν ἡ καρδία μου – Ἀλληλούια, plagal fourth mode, Fardivoukes
- 455r-2 Ανανε – Ἀρχοντες κατεδίωξάν με δωρεάν – πάλιν – ἀρχοντες... κατεδίωξάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου... ἐδειλίασεν ἡ καρδία μου – Ἀλληλούια, plagal fourth mode, Fardivoukes, double-choir (δύχορον)
- 456r-2 Ἀρχοντες, ἀρχοντες, ἀρχοντες κατεδίωξάν με δωρεάν... καὶ ἀπὸ τοῦ λόγου σου... ἐδειλίασεν ἡ καρδία μου... – Ἀλληλούια, plagal fourth mode, ‘another one’, by Manuel Thyvaioi the domestikos

- 457r-2 *Ανανείκα - Αρχοντες κατεδίωξάν με δωρεάν... και ἀπὸ τοῦ λόγου σου... ἐδειλίασεν ἡ καρδία μου – πάλιν – και ἀπὸ τοῦ λο χο γου σου – ἐδειλίασεν ἡ καρδία μου – Άλληλονια, plagal fourth mode, Ioannes [Kladas] the lampadarios, double-choir*
- 457v-2 *Ζήσεται ἡ ψυχή μου και αἰνέσει σε, και τὰ κρίματά σου βοηθήσει μοι. ἐπλανήθην ώς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, plagal first mode, Ioannes Glykys*
- 458r-2 *Ζήσεται ἡ ψυχή μου και αἰνέσει σε, και τὰ κρίματά σου βοηθήσει μοι. ἐπλανήθην ώς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, mode nana, Ioannes [Kladas] the lampadarios*
- 458v-2 *Ζήσεται ἡ ψυχή μου και αἰνέσει σε, και τὰ κρίματά σου βοηθήσει μοι. ἐπλανήθην ώς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, plagal fourth mode, Manuel Chrysaphes*
Δόξα πατρί... και νῦν - Άλληλονια, mode nana
- 459r-2 Another Amomos, chanted for reposed monastics. The domestikos *ap ekso*, plagal first mode:
Εύλογητὸς εἶ Κύριε – Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ, plagal first mode
Μερίς μου εἶ, Κύριε, εἴπα τοῦ φυλάξασθαι τὸν νόμον σου - ἡτοιμάσθην καὶ οὐκ ἐταράχθην τοῦ φυλάξασθαι τὰς ἐντολάς σου, plagal first mode, ‘change’, ‘ancient’ (ἄλλαγμα παλαιόν)
Μερίς μου εἶ, Κύριε, εἴπα τοῦ φυλάξασθαι τὸν νόμον σου – λέγε – ἡτοιμάσθην καὶ οὐκ ἐταράχθην τοῦ φυλάξασθαι τὰς ἐντολάς σου - Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios
- 459v-2 *Ητοιμάσθην καὶ οὐκέταράχθην τοῦ φυλάξασθαι τὰς ἐντολάς σου – λέγε - Ητοιμάσθην... – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios*
- 460r-2 *Aἱ χεῖρές σου ἐποίησάν με καὶ ἐπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios, plagal first mode, Ioannes [Kladas] the lampadarios, and a rubric: ‘the right choir’*
- 460v-2 *Oἱ φοβούμενοί σε ὅψονται με καὶ εὑφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα – λέγε – Oἱ φοβούμενοί... – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios, and a rubric: ‘the second choir’*
- 461r-2 *Aἱ – νενανο – αἱ χεῖρές σου ἐποίησάν με καὶ ἐπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου – αἱ χεῖρές σου... – Ἐλέησόν με Κύριε, nenano mode, Ioannes [Kladas] the lampadarios*
- 461v-2 *Oἱ φοβούμενοί σε ὅψονται με καὶ εὑφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα – αἱ χεῖρές σου ἐποίησάν με... – Ἐλέησόν με Κύριε, nenano mode, Ioannes [Kladas] the lampadarios*
- 462r-2 *Oἱ φοβούμενοί σε ὅψονται με καὶ εὑφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα... – Ἐλέησόν με Κύριε, nenano mode, Manuel Chrysaphes the lampadarios*
- 463r-2 *Eἰς τὸν αἰῶνα οὐ μὴ ἐπιλάθωμαι τῶν δικαιωμάτων σου – εἰς τὸν αἰῶνα – εἰς τὸν αἰῶνα – λέγε – ὅτι ἐν αὐτοῖς ἔζησάς με, plagal first mode, Nikephoros Ethikos*
And then the domestikos of the second choir begins [the second stasis of the Amomos]:
Σός εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα – ἵλασθητι καὶ μνήσθητι τῷ δούλῳ σου, plagal first mode, Xenos Korones
- 463v-2 *Σός είμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου – Κύριε – ἐξεζήτησα – συγχώρησον, ἵλασθητι καὶ μνήσθητι, τὸν δούλον σου, plagal second mode, Manuel Chrysaphes the lampadarios*
- 464r *Ἐμὲ ὑπέμειναν ἀμαρτωλοὶ τοῦ ἀπολέσαι με· τὰ μαρτύριά σου συνῆκα – βοήθησόν μοι Κύριε – πάλιν - ἐλέησόν με Κύριε ἀνάπανσον συγχώρησον τὸν δούλον σου, ἐλέησόν με Κύριε, plagal first mode, Mark, Metropolitan of Corinth*

- 464v Άπο τῶν κριμάτων σου οὐκ ἔξεκλινα, Κύριε – πάλιν – ἔξεκλινα, Κύριε, ὅτι σὺ ἐνομοθέτησάς με... – Ἐλέησόν με Κύριε, ἀνάπαυσον συγχώρησον τῷ δούλῳ σου, plagal first mode, Michael Orphanotrophos, priest
- 465r Ως γλυκέα τῷ λάρυγγί μου τὰ λόγιά σου, ὑπὲρ μέλι τῷ στόματί μου... – λέγε – Ἐλέησόν με Κύριε – πάλιν – συγχώρησον τὸν δούλον σου, ἐλέησόν με συγχώρησον τῷ δούλῳ σου, plagal first mode, Manuel Panaretos, priest
- 465v Ως γλυκέα τῷ λάρυγγί μου τὰ λόγιά σου, ὑπὲρ μέλι τῷ στόματί μου – λέγε - ώς γλυκέα... – πάλιν – ἐλέησόν με Κύριε ἀνάπαυσόν τὸν δούλον σου, plagal first mode, Xenos Korones
- 466r Ἐποίησα κρῖμα καὶ δικαιοσύνην· μὴ παραδῷς με τοῖς ἀδικοῦσί με... – Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσον τὴν ψυχὴν τοῦ δούλου σου, ἐλέησόν με, συγχώρησον τῷ δούλῳ σου, plagal first mode, Manuel Panaretos, priest
- 466v Ἐκδεξαὶ τὸν δοῦλόν σου εἰς ἀγαθόν· μὴ συκοφαντησάτωσάν με ὑπερήφανοι - ἔκδεξαι... – λέγε – νενανω – Ἐλέησόν με Κύριε – πάλιν – νενανω – συγχώρησον τὴν ψυχὴν τοῦ δούλου σου..., plagal first mode, Klobas
- 467r Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου, plagal first mode, ‘palaion’
 Θαυμαστὰ τὰ μαρτύριά σου· διὰ τοῦτο ἐζηρεύνησεν αὐτὰ ἡ ψυχὴ μου, plagal first mode, ‘the other choir’
Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου... – Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσόν τὴν ψυχὴν τοῦ δούλου σου – ἐλέησόν με Κύριε, nenano mode, ‘allagma’, Ioannes [Kladas] the lampadarios
- 468r Καὶ – ανεανε – καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ – πάλιν – τοῦ ποιῆσαι τῷ Κυρίῳ – λέγε – διεσκέδασαν τὸν νόμον σου... διεσκέδασαν τὸν νόμον σου ἀνάπαυσον συγχώρησον τῷ δούλῳ σου, nenano mode, Perephemos [the maistor]
- 468v Θαυμαστὰ τὰ μαρτύριά σου· διὰ τοῦτο ἐζηρεύνησεν αὐτὰ ἡ ψυχὴ μου – πάλιν – αὐτὰ ἡ ψυχὴ μου – λέγε – νενανω – θαυμαστὰ... – ἀνάπαυσον, συγχώρησον, ἵλασθητί τῷ δούλῳ σου, nenano mode, Michael Orphanotrophos, priest
- 469r Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπῶντων τὸ ὄνομά σου – λέγε – ἐπίφανον, τὸ πρόσωπόν σου Κύριε – πάλιν – ἐπίφανόν ἐπὶ τὸν δούλον σου, κατὰ τὸ κρίμα τῶν ἀγαπῶντων τὸ ὄνομά σου... Κύριε – συνέτισον, ἀνάπαυσον, plagal first mode, ‘allagma’ by Ioannes Koukouzeles, the maistor
- 469v Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με... κατὰ τὸ κρίμα – πάλιν – κατὰ τὸ κρίμα τῶν ἀγαπῶντων τὸ ὄνομά σου – ἐλέησόν με, ἀνάπαυσον τὸν δούλον σου, third mode, Xenos Korones
- 470r Ἐπίβλεψον ἐπ' ἐμὲ Κύριε, ἐπίβλεψον... καὶ ἐλέησόν με... κατὰ τὸ κρίμα τῶν ἀγαπῶντων τὸ ὄνομά σου, ἐπίβλεψον... – ἐλέησόν με, ἀλληλούια, third mode, Manuel Chrysaphes the lampadarios
Τὰ διαβήματά μου... κατεύθυνον κατὰ τὸ λόγιόν σου... – Ἐλέησόν με, third mode, Konstantinos Gabras, priest
- 471r Τῆς φωνῆς μου ἄκουσον, Κύριε, κατὰ τὸ ἔλεός σου, κατὰ τὸ κρῆμά σου ζῆσόν με – λέγε – τῆς φωνῆς... – πάλιν – ενανε, ἀνάπαυσον τῷ δούλῳ σου, third mode, Manuel Panaretos
Ἐγγὺς εἶ, Κύριε, καὶ πᾶσαι αἱ ὄδοι σου ἀλήθεια – κατ’ ἀρχὰς ἔγνων ἐκ τῶν μαρτυρίων σου, ὅτι εἰς τὸν αἰῶνα ἐθεμελίωσας αὐτά – Ἐγγὺς εἶ, Κύριε – Ἀνάπαυσον συγχώρησόν τῷ δούλῳ σου, mode nana, Manuel Plagites, priest³³
- 471v Οἱ οἰκτιρμοί σου, Κύριε, χε χε χε, πολλοί· κατὰ τὸ κρῆμά σου, χον χον χον, τὸ κρῆμα σου ζῆσόν με – ἀλληλούια, nana mode, [Manuel] Panaretos, priest

³³ An inscription in the bottom margins of folio 471r is illegible in my microfilm copy, but the beginning may read something like: ἐκ τῆς φωνῆς τοῦ λαμπαδαρίου... τὸν τοῦ...

- 472r Πολλοὶ οἱ ἐκδιώκοντές με καὶ θλίβοντές με, πολλοὶ – πάλιν – ἐκ τῶν μαρτυρίων σου οὐκ ἔξεκλινα, πολλοὶ... – Άλληλονία, mode nana, Manuel [Panaretos?]
- 472v Ανανε – ἄρχοντες κατεδίωξάν με δωρεάν – πάλιν – καὶ ἀπὸ τῶν λόγων σου ἐδειλίασεν ἡ καρδία μου – Άλληλονία, plagal first mode, Ioannes Glykys
- 473r Αρχοντες κατεδίωξάν με δωρεάν, καὶ ἀπὸ τῶν λόγων σου ἐδειλίασεν ἡ καρδία μου – ἀνάπανσον τὸν δούλον σου, plagal first mode, ‘allagma’, abbreviated
 Σκῦλα πολλά – ἀνάπανσον τὸν δούλον σου, plagal first mode, ‘the other choir, the same’
 Τὸν δε νόμον σου ἡγάπησα – συγχώρησον τὸν δούλον σου, plagal first mode
 Ὄτι τὰς ἐντολὰς σου ἡρετίσαμην – μνήσθητί τὸν δούλον σου, plagal first mode
- 473v Ζήσεται ἡ ψυχὴ μου καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι, ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζῆτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολὰς σου οὐκ ἐπελαθόμην, plagal first mode, ‘palaion’, *apo chorou*
 Ζήσεται ἡ ψυχὴ μου, Κύριε, Κύριε, καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι, ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζῆτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολὰς σου οὐκ ἐπελαθόμην, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 474r Then the Evlogeitaria.³⁴ When someone reposes and is brought into the church, the Trisagion is chanted *meta melous*:
 ‘Ἄγιος ὁ Θεός...’, Ioannes the Patriarch, mode nenano; in the bottom margin, Chrysaphes writes: ‘this is also chanted at the epitaphios on Great Saturday.’
- 474v Kalophonia of the Amomos, by Stasis (κατὰ στάσιν).³⁵
 Ποία τοῦ βίου τρυφὴ, first mode, Ioannes Kladas the lampadarios, στιχηρὸν νεκρώσιμον
- 475v Οἴμοι, οἶον ἀγῶνα, second mode, [Ioannes Kladas the lampadarios]
- 476v Πάντα ματαιότης τὰ ἀνθρωπινά, third mode, [Ioannes Kladas the lampadarios]
- 478r Ὄντως φοβερώτατον τοῦ θανάτου μυστήριον, fourth mode, [Ioannes Kladas the lampadarios]
- 479r Ὄντως φοβερώτατον τοῦ θανάτου μυστήριον, fourth mode, Ioannes Koukouzeles
- 480r Οἴμοι τὸ τέλος ἀνθρωπε (15-syllable poem), plagal first mode, Ioannes Koukouzeles
- 481r Compunctionate verses for the dead (στίχοι κατανυκτικοί νεκρώσιμοι), composed by Melissenos the Philosopher and set to melody by [Xenos] Korones:
 Πληθὺς ἀνθρώπον ἄπασα (15-syllable poem), plagal second mode, Xenos Korones
- 482r Πᾶς παρελύθη τὸ διπλοῦν (15-syllable poem), nenano mode, [Xenos Korones] – although a separate poem, this is compositionally the ‘second part’ (δεύτερος πούς, as indicated in the MS) of the initial composition on folio 481r
- 482v Εἴ θέλεις ἀνθρωπε μαθεῖν (15-syllable poem), nenano mode, Xenos Korones
- 483v Στῆθι καὶ βλέψον ἀνθρωπε (15-syllable poem), plagal fourth mode, [Ioannes] Koukouzeles
- 484v Θρηνῶ, χω χω χω, θρηνῶ καὶ ὀδύρομαι ὅταν ἐννοήσω τὸν θάνατον, plagal fourth mode, Manuel Chrysaphes
- 486r Ω τοῦ θαύματος, τί τὸ περὶ ἐμὲ τούτο γέγονε μυστήριον, plagal fourth mode, Ioannes Koukouzeles, ‘anagrammatismos’
- 487v Αὐτὸς μόνος ὑπάρχεις ἀθάνατος, plagal fourth mode, Andreas [Sigerou]

³⁴ The *Evlogeitaria* are resurrectional hymns chanted during a Sunday Matins service.

³⁵ Interestingly, the kalophonic settings from the Amomos are arranged modally here by Chrysaphes, with a nearly complete cycle, in the following order: first mode (1), second mode (2), third mode (1), fourth mode (2), plagal first mode (1), plagal second mode (1), nenano (2), and plagal fourth mode (3).

‘Oikos... this one is chanted after the kontakion, at the sixth ode, plagal fourth mode.’

- 489r Beginning of the Divine Liturgy. The following performance rubrics apply to the chanting of the *Trisagion*, the first of the three central chants of the Divine Liturgy.

After the priest says ‘Οτι ἄγιος εῖ ὁ Θεός, the domestikos begins, *apo chorou*, in the second mode:

Ἄμήν, Ἅγιος ὁ Θεός, second mode, traditional melody

And when a heirarch is celebrating, the priests chant inside the *bema*, this:

Ἄγιος ὁ Θεός, plagal second mode, traditional

Then, the domestikos, again, with those together with him, the intonation:

Νεάγιε – Δόξα πατρί, plagal fourth mode

- 489v *Ἄγιος ὁ Θεός*, second mode, another *Trisagion*, ‘Thessalonikaion’; the domestikos, *apo chorou*

- 490r *Δόξα πατρί*, second mode (from the ‘Thessalonikaion’ *Trisagion*)

- 490v *Δύ - τι τι - δύναμις, Ἅγιος ὁ Θεός*, second mode, Ioannes Koukouzeles

- 491r *Δύναμις, Ἅγιος ὁ Θεός... ἐλέησον ἡμᾶς – τε ρε ρε*, second mode, Xenos Korones

Δύναμις, Ἅγιος ὁ Θεός, second mode, ‘synoptikon’ (abbreviated)

- 491v *Δύναμις, Ἅγιος ὁ Θεός*, second mode, Manuel Chrysaphes

‘The following is chanted instead of the *Trisagion* at the feasts of Christmas, the Lights (Theophany), Lazarus Saturday, Holy and Great Saturday, the Radiant Sunday (Pascha), and the Sunday of Pentecost.

Οσοι εἰς Χριστὸν, plagal first mode, traditional

- 492r *Δόξα πατρί – καὶ νῦν – Χριστὸν ἐνεδύσατε ἀλληλούια*, plagal first mode

Ἄμήν – Οσοι εἰς Χριστὸν – Δόξα πατρί, plagal first mode, Xenos Korones

This is said three times, and then, the following, double-choir (?):

Ανεανες – Δόξα πατρί – καὶ νῦν – Χριστὸν ἐνεδύσατε ἀλληλούια, plagal first mode

- 492v ‘*Οσοι εἰς Χριστὸν – Δόξα πατρί*, plagal first mode, ‘another one, Thessalonikaion, if you wish, [chant this one] instead of the other’. And below, ‘this is chanted three times, and then’:

Δόξα πατρί – καὶ νῦν – Χριστὸν ἐνεδύσατε ἀλληλούια

Δύναμις – Οσοι εἰς Χριστὸν, plagal first mode, ‘the domestikos, *ap ekso*, the Asmatikon’

This Dynamis is part of the same ‘Thessalonian’ set

- 493r *Δύ – τι τι τι - δύναμις – Οσοι εἰς Χριστὸν*, plagal first mode, Xenos Korones, ‘the domestikos, *ap ekso*’

- 493v *Δύναμις – Τι τι τι – Οσοι εἰς Χριστὸν*, plagal first mode, Manuel Chrysaphes the lampadarios, ‘another one’

- 494r *Δύναμις – Οσοι εἰς Χριστὸν*, plagal first mode, ‘another one, abbreviated’

And at the Elevation (of the Cross) and the *Stavroproskyniseis* (Third Sunday of Lent), we chant this, instead of the *Trisagion*:

Tὸν σταυρόν σου, second mode,

- 494v ‘*This (above) is said three times.*

Δόξα – Καὶ νῦν, then the domestikos:

Δύναμις, second mode, [unascribed]

And then the reader (ό ἀναγνώστης) says, *ap ekso*, [a hymn] of the Theotokos:

Ψαλμὸς τῷ Δαβὶδ – φόδὴ τῆς Θεοτόκου – φόδὴ τῶν Πατέρων, grave mode

After the Epistle, again, the reader (ό ἀναγνώστης) says:

Ἄλληλονία – Ψαλμὸς τῷ Δαβὶδ, fourth mode; this chant, unusually, ends on the seventh scale degree of fourth mode (f')

495r The Alleluia of the Gospel.

‘By mistake, I did not write these allelouaria in their regular place [according to the order of the liturgy] (διὰ λήθην οὐκ ἐγράφησαν ἐν τῷ ὄρδίνῳ τῶν ἀλληλουαρίων), but I wrote them here.’

Chrysaphes seems to be apologising for placing his own compositions of the *Alleluia* outside of the normal cycle of alleluiaria, which are arranged by mode, and are by several composers, beginning on folio 496v):

- Ἄλληλονία, first mode, Manuel Chrysaphes the lampadarios
Ἄλληλονία, plagal first mode, [Manuel Chrysaphes]
495v Ἀλληλούια, plagal second mode, [Manuel Chrysaphes]
496r ‘After the reading of the Epistle, straightway the Alleluia, by mode’:
Ἄλληλονία, first mode, Andreas Sigeros
Ἄλληλονία, second mode, [Andreas Sigeros]
496v Ἀλληλούια, second mode, Agallianou
497r Ἀλληλούια, second mode, Manuel Chrysaphes the lampadarios, ‘another one’
Ἄλληλονία, third mode, Andreas Sigeros
497v Ἀλληλούια, third mode, Theophylaktos Argyropoulos
Ἄλληλονία, third mode, Theodoulos the monk
498r Ἀλληλούια, third mode, Manuel Chrysaphes the lampadarios
498v Ἀλληλούια, third mode, Konstantinos Magoulas
Ἄλληλονία, fourth mode, Xenos Korones
499r Ἀλληλούια, fourth mode, Manuel Chrysaphes (?) (top margin is unclear in my copy of this folio)
Ἄλληλονία, fourth mode, Theodoulos the monk
Ἄλληλονία, fourth mode, Manuel Chrysaphes
499v Ἀλληλούια, plagal first mode, Ioannes Koukouzeles the maistor
500r Ἀλληλούια, plagal first mode, Xenos Korones
Ἄλληλονία, plagal first mode, Ioannes Koukouzeles the maistor
500v Ἀλληλούια, plagal second mode, Christophoros Mystakonos
Ἄλληλονία, plagal second mode, Manuel Kourteses,
501r Ἀλληλούια, plagal second mode, nenano, ‘palaion’
Ἄλληλονία, plagal second mode, nenano, Ioannes [Kladas] the lampadarios
Ἄλληλονία, plagal second mode, nenano, Konstantinos Magoulas
501v Ἀλληλούια, plagal second mode, nenano, Manuel Blaterou
502r Ἀλληλούια, grave mode, Ioannes [Kladas] the lampadarios

- 502v *Ἄλληλονία*, grave mode, Theodosios the monk
Ἄλληλονία, grave mode, [Manuel] Chrysaphes the lampadarios
- 503r *Ἄλληλονία*, plagal fourth mode, Ioannes Damaskinos
Ἄλληλονία, plagal fourth mode, Manuel Chrysaphes, the lampadarios
- 503v *Ἄλληλονία*, plagal fourth mode, Manuel Chrysaphes, the lampadarios
- 504r The beginning of the Cherubikon, by mode.
*Oi τὰ χερουβὶμ – ώς τὸν βασιλέα – Τε τε τε*³⁶, first mode, Manuel Chrysaphes
- 505r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, second mode, Agathonos [Korones] the monk
- 505v *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα – Τε τε τε*, second mode, Manouel Agallianos, with embellishments / changes (μετ' ἐπιβούλησ) by Katakalo the domestikos
- 507r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα – Τε τε τε*, third mode, Manuel Chrysaphes the lampadarios
- 508r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, fourth mode, [Manuel Chrysaphes the lampadarios]
- 509r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, fourth mode, Theodosios the monk
- 510v *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα – Τε τε τε*, plagal first mode, Xenos Korones the protopsaltis, with embellishments / changes (μετ' ἐπιβούλησ) by Ioannes Kladas the lampadarios
 Kladas' influence over this piece seems to be reserved for the kratema at the end, based on the rubric's (μετ' ἐπιβούλησ λαμπταδαρίου Ἰωάννου) position at the bottom of fol. 511r, right before the kratema commences.
- 512r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα – Τε τε τε*, plagal first mode, *dysikon* ('Western'), Agathonos Korones the monk; the kratema by Mark of Corinth
- 513v *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, plagal second mode, Ioannes Damaskinos
- 514v 'Another one, similar to the prior one: called 'Western':
Oi τὰ χερουβὶμ – ώς τὸν βασιλέα, plagal second mode, Ioannes Glykys
- 515r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, plagal second mode, Ioannes Glykys the protopsaltis
- 516r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, plagal second mode, Manuel Blaterou
- 517r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, grave mode, Manuel Chrysaphes the lampadarios
- 518v *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, plagal fourth mode, Ioannes [Kladas] the lampadarios, 'imitating as much as he was able [the Cherubikon of] [Xenos] Korones'
- 520r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα*, plagal fourth mode, Athanasios, hieromonk
- 520r *Oi τὰ χερουβὶμ – ώς τὸν βασιλέα – Τε τε τε*, plagal fourth mode, Manuel Chrysaphes
- 522v Theotokion chanted in the Liturgy of St. Basil.
Ἐπὶ σοὶ χαίρει κεχαριτωμένη, plagal fourth mode, Manuel Chrysaphes
- 523v 'By mistake, this was not placed in its usual order':
Ποτήριον σωτηρίον, first mode *tetraphonos*, Manuel Chrysaphes the lampadarios
 This is a *Koinonikon* (Communion Hymn) that Chrysaphes has placed, in error, out of its normal order with the other *Koinonika*.
- 524r 'In the Liturgy of St. Basil the Great, the following is chanted:
Ἄγιος, ἄγιος, ἄγιος – Αμὴν – Αμὴν – Σὲ ὑμνοῦμεν, second mode, Nikephoros Ethikos
- 524v *Ἄγιος, ἄγιος, ἄγιος – Αμὴν – Αμὴν – Σὲ ὑμνοῦμεν*, second mode, George Panareto, 'another one'

³⁶ These Cherubic Hymns end with one to as many as five Alleluias.

- 525r *Ἄγιος, ἄγιος, ἄγιος – Αμήν – Αμήν – Σὲ ὑμνοῦμεν*, nenano mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 526r Instead of the Ἄξιον ἔστιν, the [following] theotokion:
Ἐπὶ σοὶ χαίρει κεχαριτωμένη, plagal fourth mode, Xenos Korones
- 527r Beginning of the Koinonika, by mode.
Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode, Demetrios Dokeianos
- 527v *Ποτήριον σωτηρίου*, first mode, [Demetrios Dokeianos]
- 528r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, first mode, Manuel Chrysaphes the lampadarios
- 528v *Ποτήριον σωτηρίου*, first mode, Konstantinos Moschianos
- 529r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, first mode, Hiereos (Priest) Ambelokipiotou
- 529v *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, first mode, Theodoulos the monk
- 529v *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, second mode, St. John Damascenos
- 530r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, second mode, Ioannes [Kladas] the lampadarios
- 530v *Ποτήριον σωτηρίου*, second mode, [Ioannes Kladas the lampadarios]
- 531r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, second mode, George Moschianos
- 531v *Ποτήριον σωτηρίου*, second mode, Gerasimos Chalkeopoulos the hieromonk
- 532r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, second mode, Manuel Chrysaphes the lampadarios
- 532v *Ποτήριον σωτηρίου*, second mode, [Manuel Chrysaphes the lampadarios]
- 533r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, Manuel Chrysaphes the lampadarios
 Chrysaphes acknowledges in an inscription preceding this entry that it is out of order
 (i.e., plagal of second mode mingled with the second mode pieces)
- 533v *Εἰς πᾶσαν τὴν γῆν*, second mode, Theodoulos the monk
- 534r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, third mode, Ioannes [Kladas] the lampadarios
- 534v *Ποτήριον σωτηρίου*, [Ioannes Kladas the lampadarios], the modal inscription is plagal fourth mode, which may be preceded by the third mode *martyrion*, although the latter is not clear in my copy of this folio
- 535r *Εἰς μνημόσυνον αἰώνιον*, third mode (nana), Gerasimos Chalkeopoulos
- 535v *Ποτήριον σωτηρίου*, third mode (nana), Theophylaktos Argyropoulos
Εἰς μνημόσυνον αἰώνιον, third mode (nana), Michael Propolas the priest
- 536r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, third mode, Manuel Chrysaphes the lampadarios
- 536v *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, third mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 537r *Ποτήριον σωτηρίου*, third mode (nana), [Manuel Chrysaphes the lampadarios]
- 538r *Αἴνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, third mode, [Manuel Chrysaphes the lampadarios],
 ‘μουσικὸν, ὄργανικὸν, ἀσματικὸν’ (musical, instrumental, asmatic).

This composition has multiple ‘double lines’, unique in that they are written in black ink. Typically, *ossia* melodies are written in red ink. These black ink melodic neumes, written below or above the primary line, along with the title ‘musical, instrumental’ lend credence to the notion that this was a quasi-written out form of double voiced singing by Chrysaphes, resembling the semi-improvised *cantus planus binatim* seen in late medieval and early renaissance Italian sources.

- 538v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Ioannes [Kladas] the lampadarios
- 539r *Ποτήριον σωτηρίου*, fourth mode, Ioannes [Kladas] the lampadarios, ‘similar’
- 539v *Eἰς μνημόσυνον αἰώνιον*, fourth mode, Nikolaos Asan
Ἄγαλλιασθε δίκαιοι ἐν Κυρίῳ, fourth mode, Manuel Patrikou
- 540r *Ποτήριον σωτηρίου*, fourth mode, illegible ascription
- 540v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Manuel Chrysaphes the lampadarios
- 541r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 541v *Eἰς μνημόσυνον αἰώνιον*, fourth mode, [Manuel Chrysaphes the lampadarios]
- 542r *Ποτήριον σωτηρίου*, fourth mode, [Manuel Chrysaphes the lampadarios]
- 542v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, [Manuel Chrysaphes the lampadarios], ‘instrumental, musical’
- On folio 543r, in the left margin, six lines of neumes are written without text, possibly but not necessarily by the same hand. It remains to be seen what these untexted lines represented.
- 543r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, illegible inscription
- 544r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Manuel Argyropoulos the maistor
Ποτήριον σωτηρίου, fourth mode, Ambelokipotes the priest
- 545r *Eἰς πᾶσαν τὴν γῆν*, fourth mode, Ioannes [Kladas] the lampadarios
- 545v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal first mode, Xenos Korones, protopsaltes
Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal first mode, Ioannes [Kladas] the lampadarios
- 546r *Eἰς μνημόσυνον αἰώνιον*, plagal first mode, Fokas
- 546v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal first mode, Manuel Chrysaphes the lampadarios
- 547r *Eἰς μνημόσυνον αἰώνιον*, plagal first mode, [Manuel Chrysaphes the lampadarios]
- 547v *Ποτήριον σωτηρίου*, plagal first mode, [Manuel Chrysaphes the lampadarios], ‘similar’
- 548r *Μακάριος ὃν ἐξελέξω καὶ προσελάβον*, plagal first mode, George Panaretos
Eἰς πᾶσαν τὴν γῆν, plagal first mode, George Sgouopoulos
- 548v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, [Xenos] Korones
- 549r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, [Xenos Korones]
Ἐσημειώθη ἐφ' ἡμᾶς τὸ φῶς τοῦ προσώπου σου, plagal second mode, Manuel Korones, son of [Xenos Korones]
- 549v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, [Nikephoros] Ethikos
- 550r *Ἐπεφάνη ἡ χάρις τοῦ Θεοῦ*, plagal second mode, George Moschianos
- 550v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, Manuel Chrysaphes the lampadarios
- 551r *Eἰς μνημόσυνον αἰώνιον*, plagal second mode, Theodore, domestikos of Katakalon
Ἄγαλλιασθε δίκαιοι ἐν Κυρίῳ, plagal second mode, [Xenos] Korones
- 551v *Ποτήριον σωτηρίου*, nenano mode, [Xenos Korones]
- 552r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, nenano mode, Ioannes [Kladas] the lampadarios
Ποτήριον σωτηρίου, nenano mode, Ioannes [Kladas] the lampadarios

- 553r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, Manuel Chrysaphes the lampadarios
- 553v *Ποτήριον σωτηρίου*, nenano mode, Manuel Chrysaphes the lampadarios
- 554r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Agathonos Korones
- 554v *Εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ*, grave mode, Xenos Korones, ‘at the beginning of the Indiction’
Λύτρωσιν ἀπέστειλε Κύριος, grave mode, Manuel Chrysaphes the lampadarios, ‘at Christmas’
- 555r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Ferentaris the domestikos
- 555v *Εἰς μνημόσυνον αἰώνιον*, grave mode, Theophylaktos Argyropoulos
- 556r *Ποτήριον σωτηρίου*, grave mode, Manuel Chrysaphes the lampadarios
- 556v *Ποτήριον σωτηρίου*, grave mode, [Manuel Chrysaphes the lampadarios], ‘another one’
- 557r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Ioannes Kladas the lampadarios
Ποτήριον σωτηρίου, grave mode, [Ioannes Kladas the lampadarios]
- 557v *Ἐκ στόματος νηπίων καὶ θηλαζόντων*, grave mode, [Ioannes Kladas the lampadarios], ‘for the Saturday of Lazarus’
- 558r *Εὐλογημένος ὁ ἐρχόμενος*, grave mode, [Ioannes Kladas the lampadarios], ‘for the Sunday of the Palms’
- 558v *Εἰς μνημόσυνον αἰώνιον*, grave mode, George...?
- 559r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Demetrios Raidesinos, in this way, it was composed by the composer and embellished by those in Constantinople
- 559v *Ἐπαίνει Τερουσαλήμ τὸν Κύριον*, grave mode, ‘τὸ αὐτὸ καθὼς ἐπλατύνθη’, ‘for Thomas Sunday’
- 560r *Ο τράγων μου τὴν σάρκα*, grave mode, Manuel Blaterou the domestikos, ‘at Mid-Pentecost’
- 560v *Ἄνεβη ὁ Θεὸς ἐν ἀλλαγμῷ*, grave mode, [Xenos] Korones
- 561r *Tὸ πνεύμα σου το ἄγιον μὴ ἀντανέλεις ἀφ' ὑμῶν δεόμεθα φιλάνθρωπε*, grave mode, Mark, Metropolitan of Corinth
- 561v *Ἐν τῷ φωτὶ τῆς δόξης τοῦ προσώπου σου Κύριε*, grave mode, Manuel Chrysaphes the lampadarios
- 562r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, [Manuel Chrysaphes the lampadarios], ‘another one’
- 562v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Manuel Argyropoulos, the maistor
- 563r *Ἄγαλλιασθε δίκαιοι ἐν Κυρίῳ*, grave mode, Manuel Chrysaphes the lampadarios

In the bottom margin there is a rubric, illegible in my copy.

- 563v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Agallianos
- 564r *Ποτήριον σωτηρίου*, plagal fourth mode, Xenos Korones
- 564v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Ioannes [Kladas] the lampadarios
- 565r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 565v *Ποτήριον σωτηρίου*, plagal fourth mode, [Manuel Chrysaphes the lampadarios]
- 566r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’

A visually unassuming, but potentially musicologically significant rubric is on the bottom right margin concerning the modality of the cadence at the end of the page on the note Γα (one note below the base of plagal fourth mode, Δι):

γίνωσκε βαρέος καὶ οὐχὶ νανα: ‘know that [this is] grave mode and not nana’³⁷

- 566v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Gabriel [of Xanthopoulos]³⁸
- 567r *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, [Manuel Chrysaphes], ‘ἔτερα ἀρχὴ, εἰς ὀπισθέντα κοινωνικόν τὸ ἡμέτερον’
- 567v *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Ioannes [Kladas] the lampadarios, ‘as it is written by the Thessalians’ (ώς γράφεται παρὰ τοῖς Θετταλοῖς³⁹)
- 568r *Ποτήριον σωτηρίου*, plagal fourth mode, [Ioannes Kladas the lampadarios], ‘another one’
Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal fourth mode, Demetrios Raidestinos
- 568v *Ποτήριον σωτηρίου*, plagal fourth mode, Demetrios Raidestinos
- 569v *Ποτήριον σωτηρίου*, plagal fourth mode, Demetrios Dokeianos
‘Ο ποιῶν τοὺς ἄγγέλους αὐτοῦ πνεύματα, plagal fourth mode, ‘for the Archangels’, the ascription of this *Koinonikon* is not clear based on my copy of this folio.
- 560r-2 *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Blaterou
- 560v-2 *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Chrysaphes (?)
- 561r-2 *Ποτήριον σωτηρίου*, plagal fourth mode, τοῦ αὐτοῦ (Manuel Chrysaphes?)
- 561v-2 *Ἐξελέξατο κύριος τὴν σιὼν*, plagal fourth mode, ‘for the Annunciation’, τοῦ αὐτοῦ (Manuel Chrysaphes?)
- 562r-2 *Aίνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Argyropoulos
- 562v-2 *Πληρωθήτω τὸ στόμα μου*, plagal first mode, Andreas [Sigerou]
- 563r-2 ‘When they distribute the *kataklaston* (the antidoron), this is chanted’:
Εἴη τὸ ὄνομα Κυρίου, fourth mode, ‘palaion’
- 563v-2 *Εἴη τὸ ὄνομα Κυρίου*, mode nenano, Andreas [Sigerou]
‘This is chanted three times, and then’:
Εύλογήσω τὸν Κύριον καὶ ἀπόλυσις (Psalm 33, presumably read, followed by the dismissal)
- 564r-2 *Aίνεῖτε τὸν Κύριον*, first mode *tetraphonos*, Manuel Chrysaphes the lampadarios; this chant is described as a *koinonikon* that is ‘*mousikon, asmatikon, organikon* (instrumental)’
- 564v-2 *Aίνεῖτε τὸν Κύριον*, plagal fourth mode, [Manuel Chrysaphes], another *koinonikon*, also called *mousikon, organikon*⁴⁰
- 565r-2 ‘When there is an ordination of a deacon say this’:
Οσοι πιστοὶ, second mode

³⁷ See Conomos, Communion Cycle 145, where the author writes, ‘Here he [Chrysaphes] refers to a section in the alleluia which, he insists, must begin on the note f’ and not on c’. The fact that he assumed the possible misinterpretation of the accompanying barys martyriai positively prevents us from supposing that the signatures function in purely modal capacities.’ I think there may be more to this rubric than what Conomos suggests: there is no circumstance in which the section in question would appear on c’ (vs. f’), since the characters of melodic ascent & descent are very clear here. It is much more likely that Chrysaphes’ note has to do with matters of *ficta* (see Ch. 5 for my definition of this term, which I use broadly): right where he writes this comment there is a somewhat rare cadence on an f (one note below g, the base of plagal fourth mode) followed by a leap of an octave to the f’ above. Chrysaphes is probably talking about whether the f should be sung a whole step below the g or a half step below (i.e., f#) and subsequently about the nature of the following f’. Answering such a question requires further research and identifying concordances with other sources.

³⁸ Stathes, Iviron 1120 21.

³⁹ For discussion on the term Θετταλλία, see: <http://analogion.com/forum/showthread.php?t=9802>.

⁴⁰ Were the two *koinonika* located on fol 564-2 semi-improvised polyphonic works? Their location after the official dismissal of the liturgy and outside of the regular collection of *koinonika* seems to strengthen the possibility.

‘Say this, the same way, for [ordinations of] both priests and deacons:

Ἄξιος, legetos mode

565v-2 ‘When the king thinks to make his exit to venerate the holy icons and to take from the antidoron, this is chanted’: ⁴¹

Πολυχρόνιον ποιήσαι ὁ Θεὸς τὴν ἀγίαν βασιλείαν σας, εἰς πολλὰ ἔτι, εἰς πολλὰ ἔτι, fourth mode

But for hierarchs, this:

Τὸν δεσπότην καὶ ἀρχιερέα ἡμῶν, Κύριε φύλαττε εἰς πολλά ἔτι δέσποτα, fourth mode

566r-2 ‘Beginning of the Divine Liturgy of the Presanctified.’

‘After the completion of the readings, the domestikos begins *apo chorou*’:

Κατευθηνθήτω, plagal second mode

‘And then straightway the *monophonaris* (soloist) begins, γεγονωτέρᾳ τῇ φωνῇ (?), these’:

Κύριε ἐκέκραζα, second mode

566v-2 ‘And then, again, the *Katēvθηνθήτω*’ (as above), and then:

Θοῦ Κύριε φυλακὴν τῷ στοματί μου, plagal second mode, ‘followed by the *Katēvθηνθήτω*’ (as above), and then’:

Mὴ ἐκκλήνης τὴν καρδίαν μου, plagal second mode⁴²

567v-2 ‘The domestikos *ap ekso* [says] the ending’:

Ἐπαρσις τῶν χειρῶν μου, plagal second mode, ‘or an alternate ending’:

Θυσία ἐσπερινὴ, plagal second mode;

Rather uniquely, this entry is preceded by the notated syllables A and NΩ, which provides something like an intonation, giving an ascent of a fifth from the base of plagal second mode, the note E.

568r-2 *Nῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, St. John Damascus, ‘Cheroubikon [of the Presanctified]

568v-2 *Nῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, John Koukouzeles

569r-2 *Nῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, Logginos hieromonachos

570r *Nῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, Demetrios Dokeianos

570v *Nῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal first mode⁴³, Manuel Chrysaphes the lampadarios

571v *Nῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, [Manuel Chrysaphes]

572r ‘Beginning of the koinonika by mode’

Γεῦσασθε καὶ ἴδετε, first mode, [unascribed], ‘Asmatikon’

572v *Γεῦσασθε καὶ ἴδετε*, first mode, Ioannes Kladas the lampadarios

573r *Γεῦσασθε καὶ ἴδετε*, first mode ‘naos’, Manuel Chrysaphes the lampadarios

573v *Γεῦσασθε καὶ ἴδετε*, third mode, Mark [of Corinth]

⁴¹ “Οτε μέλλῃ ὁ βασιλεὺς διέρχεσθαι εἰς προσκύνησιν τῶν ἀγίων εἰκόνων καὶ νὰ λάβῃ ἐκ τοῦ κατακλαστοῦ ψάλλεται τοῦτο.”

⁴² The *Mὴ ἐκκλήνης* contains the nenano phthora, whereas the previous settings of *Katēvθηνθήτω* and *Θοῦ Κύριε* do not. These chants are unascribed and obviously of very old origin: was the nenano Chrysaphes’ stamp on this old venerable composition, added to provide the new, interesting, chromatic flavor? Note also Chrysaphes’ frequent use of the *echardin* symbol here.

⁴³ Chrysaphes provides the earliest setting of this ancient hymn in a mode other than plagal second mode. His setting in plagal first mode is followed by a version in the more traditional plagal second mode.

- 574r *Γεῦσασθε καὶ ἴδετε*, fourth mode, Manuel Chrysaphes the lampadarios
- 574v *Γεῦσασθε καὶ ἴδετε*, plagal first mode, Ioannes Koukouzeles
- 575r *Γεῦσασθε καὶ ἴδετε*, plagal second mode, Xenos Korones
- 575v *Γεῦσασθε καὶ ἴδετε*, nenano mode, Ioannes [Kladas] the lampadarios
- 576r *Γεῦσασθε καὶ ἴδετε*, plagal second mode, Manuel Blaterou
Γεῦσασθε καὶ ἴδετε, plagal second mode, George Moschianos
- 576v *Γεῦσασθε καὶ ἴδετε*, nenano mode, Philip Gavalas the domestikos
- 577r *Γεῦσασθε καὶ ἴδετε*, nenano mode, Demetrios Raidesinos
- 577v *Γεῦσασθε καὶ ἴδετε*, nenano mode, Manuel Chrysaphes the lampadarios
- 578r *Γεῦσασθε καὶ ἴδετε*, nenano mode, Gregorios Alyates
- 578v *Γεῦσασθε καὶ ἴδετε*, grave mode, Ioannes [Kladas] the lampadarios
Γεῦσασθε καὶ ἴδετε, grave mode, Manuel Chrysaphes the lampadarios
- 579r *Γεῦσασθε καὶ ἴδετε*, plagal fourth mode, Demetrios Raidesinos the maistor
- 579v ‘At the end of the Liturgy’:
Εὐλογήσω τὸν Κύριον ἐν παντὶ καιρῷ – Άλληλονία, plagal second mode, *palaion*
Εὐλογήσω τὸν Κύριον ἐν παντὶ καιρῷ – Άλληλονία, plagal first mode, [George] Panaretos
- 580r *Εὐλογήσω τὸν Κύριον ἐν παντὶ καιρῷ – Άλληλονία*, third mode (nana), *Thessalonikaion*
‘On Holy and Great Thursday, instead of the *Cheroubikon* or *Koinonikon*, the following is chanted’:
Τοὺς δείπνου σου τοῦ μυστικοῦ, plagal second mode, Nikephoros Ethikos
- 580v ‘This (above) is said instead of *Koinonikon* and instead of *Πληρωθήτω*
- 581r ‘On Holy and Great Saturday, instead of *allelouiarion*, the following is chanted’:
Ἄναστα ὁ Θεὸς κρίνων τὴν γὴν ὅτι συ βασιλεύεις εἰς τὸν αἰῶνας, grave mode
‘This is said three times, and then, this’:
Ἄναστα ὁ Θεὸς κρίνων τὴν γὴν ὅτι συ βασιλεύεις εἰς τὸν αἰῶνας, grave mode
[On Holy and Great Saturday], instead of *Cheroubikon*, the following is chanted:
Σιγησάτω πᾶσα σάρξ βροτεία, plagal first mode, Nikephoros Ethikos
- 582r ‘On the same day, the *koinonikon*’:
Ἐξηγέρθην ως ὁ ὑπνῶν, plagal second mode, Xenos Korones
- 582v *Ἐξηγέρθην ως ὁ ὑπνῶν*, plagal first mode *tetraphonos*, Ioannes [Kladas] the lampadarios
- 583r ‘On the Holy and Great Sunday of Pascha, the *Koinonikon*’:
Σώμα χριστοῦ μεταλάβετε, plagal first mode, Ioannes Glykys
Σώμα χριστοῦ μεταλάβετε, fourth mode, Ioannes [Kladas] the lampadarios
And in the right margin the performance indication: ‘slow (ἀργόν), all (ὅλον)’ (‘perform the entire thing slowly?’).
- 583v *Σώμα χριστοῦ μεταλάβετε*, third mode, [Ioannes Kladas the lampadarios], ‘another one’
- 584r *Σώμα χριστοῦ μεταλάβετε*, third mode, Manuel Chrysaphes the lampadarios
Σώμα χριστοῦ μεταλάβετε, fourth mode, [Manuel Chrysaphes]

- 584v Σώμα χριστοῦ μεταλάβετε, plagal first mode, Konstantinos Moschianos
- 585r Σώμα χριστοῦ μεταλάβετε, plagal fourth mode, Phillipos Gavalas the domestikos
- 586r ‘More honorable (Τιμιωτέρα), the one called *agioritiki* that is chanted at *parakliseis* and *pannychidia* and at the table,⁴⁴ *apo chorou*:
Ἄξιον ἔστιν ὡς ἀληθῶς, plagal second mode, ‘*agioritiki*’
- 587r *Ἄξιον ἔστιν ὡς ἀληθῶς*, nenano mode, Ioannes Koukouzeles the maistor, ‘another one’
- 588r ‘The beginning with God of the Megalynaria to the all-holy Theotokos, by mode’: *Σὲ μεγαλύνομεν τὴν οὐχο χο χο - ὄντως Θεοτόκον...*, first mode, Xenos Korones the protopsaltes
- 589r *Σὲ μεγαλύνομεν τὴν ὄντως Θεοτόκον, τὴν ὄντως Θεοτόκον...*, first mode *tetraphonos*, Ioannes Kladas the lampadarios
- 590r *Tὴν ὄντως Θεοτόκον, σὲ μεγαλύνομεν, σε μακαρί μακαρίζομεν... – Tὴν ἀσπιλον καὶ ἄχραντον*, first mode *tetraphonos*, Manuel Chrysaphes the lampadarios, fifteen-syllable poem
- 592r *Σὲ μεγαλύνομεν*, second mode, [Xenos] Korones
- 592v *Tὴν ὄντως Θεοτόκον – τὴν ἄχραντον τὴν ἀσπιλον*, second mode, Ioannes Koukouzeles the maistor, fifteen-syllable poem
- 593v *Σὲ μακρίζομεν – To to to*, second mode, Manuel Chrysaphes (‘ἐπιβολή τοῦ Μανουὴλ Χρυσάφη’)
- 594r *Σὲ μεγαλύνομεν... τὴν ἀπαρχὴν τῆς ἡμᾶν σωτηρίας*, second mode, Ioannes [Kladas the lampadarios]
- This composition is a prosomoion (contrafacta) melody of another one, as the rubric above the entry states: ‘Another one, set to the melody of (πρὸς το), Οὗτος γὰρ ἐκήρυξε, a translation of Ioannes [Kladas] the lampadarios’
- 595v *Σὲ μεγαλύνομεν*, third mode, [Xenos] Korones
- 596v *Σὲ μεγαλύνομεν – τοῦ οὐρανοῦ τε καὶ γῆς τὴν πλατυτέραν*, third mode
- 598v *Σὲ μεγαλύνομεν*, third mode, Ioannes [Kladas] the lampadarios
- 599r *Σὲ μεγαλύνομεν*, fourth mode, Xenos Korones
- 600r *Tὴν ὄντως Θεοτόκον – Βάτον σε ἀκατάφλεκτον*, fourth mode, Ioannes Koukouzeles, 15-syllable poem
- 601v *Tὴν ὄντως Θεοτόκον*, plagal first mode, Xenos Korones
- 602r ‘Another one: words of Patriarch Isidoros of Constantinople, melody of Xenos Korones’: *Σὲ μεγαλύνομεν – Tὴν ἀσπιλον καὶ ἄχραντον*, plagal first mode, Xenos Korones
- 603v *Tὴν ὄντως Θεοτόκον*, plagal second mode George Kontopetris
- 605r *Σὲ μεγαλύνομεν*, plagal second mode, Ioannes [Kladas] the lampadarios
- 606r *Σὲ μεγαλύνομεν – Tὴν ἄχραντον ἀγνῆν*, plagal second mode, [Ioannes Kladas], modeled after the melody of (πρὸς τὸ) ὁ διδάσκαλος λέγει⁴⁵
- 607v *Σὲ μεγαλύνομεν*, grave mode, Xenos Korones
- 608v *Tὴν ὄντως Θεοτόκον – Tὴν ἔνδοξον καὶ ἄχραντον*, grave mode, Manuel Chrysaphes, 15-syllable poem
- 610r *Tὴν ὄντως Θεοτόκον*, plagal fourth mode, [Xenos] Korones
- 610v *Tὴν ὄντως Θεοτόκον*, plagal fourth mode, Ioannes Koukouzeles

⁴⁴ Τραπέζης refers to communal monastic meals.

⁴⁵ Ο διδάσκαλος λέγει is a phrase from the doxastikon of the praises on Palm Sunday.

- 612r Σὲ μεγαλύνομεν... Ἀξιόν ἔστιν – *Tὴν πύλην τὴν οὐράνιον*, plagal fourth mode, Ioannes Kladas.
 This is a 15-syllable poem whose melody is set to a melody Ἐνεδύσατο, and was adapted by Ioannes Kladas (μεταβληθὲν παρὰ τοῦ λαμπαδαρίου κυροῦ Ἰωάννου).⁴⁶
- 614v *Tὰ θύματα τὰ λογικά* – *Tὴν ὄντως Θεοτόκον* – *Tὴν ἀσπιλὸν περθένον*, plagal fourth mode, Gerasimos Chalkeopoulos (free verse)
- 616r *Tὴν τιμιωτέραν*, plagal second mode, George Panaretos
- 616v *Καθεῖλε δυνάστας* - *Ἐξαπέστειλε κενοὺς*, mode nenano, ‘Τιμιωτέρα ἡ ἀγιορείτικη, *allagma* at the ninth ode’
- 617r *Ὅτε σὲ εἶδεν ἐν σταυρῷ*, fourth mode, Manuel Chrysaphes the lampadarios
 This is a 15-syllable Stavrotheotokion. In the MS, Chrysaphes notes that both words and melody are by the same (Chrysaphes).⁴⁷
- 618v *Tῇ ὑπερμάχῳ*, plagal fourth mode, Ioannes [Kladas] the lampadarios, ‘Kontakion at the Akathist’
- 620r *Σῶμα Χριστοῦ*, plagal first mode, [Manuel] Gazes⁴⁸
- 620v *Χριστὸς ἀνέστη*, plagal first mode, according to Stathis: ‘with red parallages’.
- 621r ‘Kalophonic Heirmoi⁴⁹, chanted on the Holy and Great Sunday of Pascha.’
Ἀναστάσεως ἡμέρα (Ode 1 Heirmos), first mode, Ioannes Kladas the Lampadarios
- 622v *Δεῦτε πόμα πίωμεν* (Ode 3 Heirmos), first mode *tetraphonos*, Manuel Chrysaphes
- 624v *Ἐπὶ τῆς θείας φυλακῆς* (Ode 4 Heirmos), first mode, Manuel Chrysaphes
- 626r *Ὀρθρίσωμεν ὄρθρον* (Ode 5 Heirmos), first mode tetraphonos, Manuel Chrysaphes
- 627v *Κατῆλθες ἐν τοῖς κατωτάτοις* (Ode 6 Heirmos), first mode tetraphonos, Ioannes [Kladas]
- 629r *Ο παῖδας ἐν καμίνου* (Ode 7 Heirmos), first mode, Manuel Chrysaphes
- 630v *Αὕτη ἡ κλητὴ* (Ode 8 Heirmos), plagal first mode, Ioannes [Kladas]
- 631v ‘Kalophonic Heirmoi chanted to the Great Martyr Demetrios and to other saints.’
Tῷ Κυρίῳ ἀσωμεν – Δεῦτε λαοὶ (Ode 1 Heirmos), second mode, Manuel Plagitis⁵⁰
- 632r *Ἄγιος εἰ Kύριε – Ἐν πέτρᾳ με* (Ode 3 Heirmos), second mode, Manuel Plagitis
- 632v *Δόξα τῇ δυνάμει σου – Υμνῶ σε* (Ode 4 Heirmos), second mode, Manuel Plagitis
- 633v *Κύριε ὁ Θεὸς – Ὁ τοῦ φωτὸς χορηγὸς* (Ode 5 Heirmos), second mode, Manuel Plagitis
- 634r *Ως τὸν προφήτην – Ἐν ἀβύσσῳ πταισμάτων* (Ode 6 Heirmos), second mode, Manuel Plagitis
- 634v *Tῶν πατέρων – Εἰκόνος χρυσῆς* (Ode 7 Heirmos), second mode, Manuel Plagitis
- 635r *Αἰνοῦμεν – Τὸν ἐν καμίνῳ* (Ode 8 Heirmos), second mode, Manuel Plagitis

⁴⁶ Stathis, Ιβήρων 1120 24 and Stathis Η Δεκαπεντεσύλλαβος 191.

⁴⁷ Stathis, Ιβήρων 1120 24 and Stathis Η Δεκαπεντεσύλλαβος 212.

⁴⁸ Gazes is a known composer of simple polyphonic hymns. Could this Σῶμα Χριστοῦ be out of its normal cycle of *koinonika* because of its different performance characteristics, thus placing it amongs the various kalophonic, paraliturgical hymns, such as the 15-syllable hymns?

⁴⁹ This is the first known reference to the hymn-genre ‘kalophonic heirmos’ in an extant musical manuscript (Cf. supra, Chapter 1).

⁵⁰ See f. 189r of MS Laura I 185, which is likely from the first three decades of the 15th century, for all eight settings of kalophonic heirmoi to St. Demetrios composed by Manuel Plagiates, protopsaltes of Thessaloniki, according to the same manuscript: ‘Κανὼν εἰς τὸν ἄγιον μεγαλομάρτυρα Δημήτριον τὸν μυροχεύμον ποίημα τοῦ Πορφυρογενῆτον κύρι Κωνσταντίνου, μελισθὲν δὲ παρὰ τοῦ πρωτοψάλτου Θεσσαλονίκης κύρι Μανουὴλ τοῦ Πλαγιάτου, ἥχος β’, Δεῦτε λαοί... μέχρι τῆς η’ φόδης’ (Canon to the Great-martyr St. Demetrios the myrrh-streaming, poem of Konstantinos Porphyrogenitos, composed by the Protopsaltes of Thessaloniki, Manuel Plagiates, second mode, ‘Come o ye people’... until the 8th ode). See Spyridon-Eustratiades, Laura 211.

- 636r 'Υπεραγία – Τὸν ἐκ Θεοῦ Θεὸν λόγον (Ode 9 Heirmos), second mode, Manuel Plagitis
- 637r 'Kontakion with their Oikoi, chanted on the Saturday of the Akathist.'
- Tῇ ὑπερμάχῳ*, plagal fourth mode, Ioannes Koukouzeles the maistor
- 639r 'Akathist hymn composed by Lord Ioannes Kladas the lampadarios, imitating as much as possible the old(er versions), as he himself writes.'
- Ἄγγελος πρωτοστάτης*, fourth mode, Ioannes Kladas
- 645r *Ἄγγελος πρωτοστάτης*, fourth mode, Manuel Chrysaphes the lampadarios, 'another one'
- 649r *Βλέπονσα ἡ ἀγία*, fourth mode, [Manuel Chrysaphes]
- 652v *Ἡκουσαν οἱ ποιμένες*, fourth mode, [Manuel Chrysaphes]
- 657r *Ω πανύμνητε μῆτερ*, mode nenano, [Manuel Chrysaphes]
- 661r *Γνῶσιν ἄγνωστον γνῶναι*, fourth mode, Ioannes Koukouzeles the maistor
- 665r *Θεοδρόμον ἀστέρα*, fourth mode, [Ioannes Koukouzeles]
- 666r *Ξένον τόκον ἰδόντες*, mode nenano, Ioannes [Kladas] the lampadarios
- 668r 'Beginning of the eleven *eothina*⁵¹, composed by Lord Emperor Leo the Most Wise.'
- Eἰς τὸ ὄρος τοῖς μαθηταῖς*, first mode
- 668v *Μετὰ μύρων προσελθούσαις*, second mode
- 669r *Toῖς Μαγδαλινῆς Μαρίας*, third mode
- 669v *Ὀρθρος ἦν βαθὺς*, fourth mode
- 670r *Ω τῶν σοφῶν σου κριμάτων Χριστέ*, plagal first mode
- 670v *Η ὄντως εἰρήνη*, plagal second mode
- 671v *Ίδον σκοτία καὶ πρωὶ*, grave mode
- 672r *Tὰ τῆς Μαρίας δάκρυα*, plagal fourth mode
- 672v *Ως ἐπ εσχάτων*, plagal first mode
- 673r *Μετὰ τὴν εἰς ἄδον*, mode nenano (plagal second)
- 674r *Φανερῶν ἔαντὸν*, plagal fourth mode
- 674v Stathis writes: 'In the bottom half of the page in red ink by the scribe, the colophon:

‘Ετελειώθη τὸ παρόν βιβλίον αἱ ἀκολουθίαι πᾶσαι τῆς ψαλτικῆς διά χειρός Μανουήλ δούκα λαμπαδαρίου τοῦ Χρυσάφη ἐν ἔτει ζ^οπ^οξ^ο· ινδικτιῶνος ζ^ο(μηνὸς Ἰου)λλίου... ἥμέρα... καὶ οἱ βλέποντες καὶ ἀναγινώσκοντες τοῦτο εὐχεσθέ μοι διά (τήν) τοῦ Κυρίου ἀγάπην.’

‘The present book of the entire order of services of the psaltic art was completed by the hand of Manuel Doukas Chrysaphes the lampadarios in the year 1458, sixth indiction, in the month of July... on the day... and those who see it and read this pray for me for the love of the Lord.’

On the outside of the back cover, opposite the colophon, a sheet has been attached which has a copy of the colophon, on account of the bad condition of the manuscript. It has the following

⁵¹ The *eothina* are the series of eleven Gospel Lections and hymns (exaposteilaria and doxastika) for Sunday Matins in the Byzantine Rite. The *eothina doxastika* are those included in Iviron 1120.

note after the colophon: ‘Ἀντεγράφη ἐκ τοῦ πρωτοτύπου ἐν ἔτει αωξῷ (1860)’ / ‘Copied from the prototype in the year 1860’).⁵²

Named compositions in Iviron 1120	Composers in Iviron 1120
<i>Agioritiki</i> , 586r, 616v	Agathon Korones
<i>Agiosophitikon</i> , 44r-49r	Agathonos
<i>Aedon</i> , 109r, 328r, 333v	Andreas Sigeros
<i>Anakaras</i> , 105r	Andriomenos
<i>Anyfantes</i> , 111v	Aneotes
<i>Biola</i> , 82r	Argyropoulos of Rhodes
<i>Boulgara</i> , 262r, 278v	Athanasiос, <i>hieromonk</i>
<i>Boulgarikon</i> , 326r	Basilios Batatzes
<i>Choros</i> , 87v	Chalibouris
<i>Dedemenon</i> , 132r, 148r	Chomatianos
<i>Diplasmon</i> , 436v	Christophoros Mystakonos
<i>Dysikon</i> , 512r	Cornelios the monk
<i>Dyskolon</i> , 146r, 189r	Demetrios Dokeianos
<i>Dyxoron</i> , 453r2, 455r-2, 457r-2	Domestikos Kassianos
<i>Entexnos</i> , 197v, 316r	Fardivoukes
<i>Ethnikon</i> , 85r, 210r, 345r	Ferentaris, <i>domestikos</i>
<i>Glykytaton</i> , 123r, 152r	Fokas, <i>laosynaktes of the Great church of Christ</i>
<i>Fragkikon</i> , 60r-70r	Gabriel of Xanthopoulos
<i>Fthorikon</i> , 118v, 129r, 130v, 189r	George Kontopetris, <i>domestikos</i>
<i>Hdhtaton pany</i> , 95r	George Panaretos
<i>Isophonia</i> , 120r	George Sgouropoulos
<i>Kalliston</i> , 181r	Gerasimos Chalkeopoulos, <i>hieromonk</i>
<i>Kampana</i> , 82r	Gregorios Alyates Hieromonachos
<i>Kinnyra</i> , 124v	Gregorios, <i>domestikos</i>
<i>Leptotaton</i> , 179v, 316r	Gregorios Glykys, <i>domestikos</i>
<i>Margaritis</i> , 85r	Hiereos (Priest) Ambelokipiotou
<i>Megalos primekerios</i> , 322v	Hiereos (Priest) Constantine Gabras
<i>Mega semantri</i> , 307v	Ioakeim Monachos
<i>Mikro semantri</i> , 155r	Ioannes, <i>patriarch</i> (474r)
<i>Monopnous</i> , 209r	Ioannes Damaskinos (503r, 513v)
<i>Mousikos</i> , 195v, 197v	Ioannes Glykys, <i>protopsaltes</i>
<i>Oktaechon</i> , 40r (2)	Ioannes Kampanes
<i>Organikos</i> , 122r, 123r, 195v, 197v	Ioannes Kladas, lampadarios

⁵² Although I have a microfilm copy of the colophon and its copy, the colophon transcription and additional information above is based entirely on Stathis, Ιβήρων 1120 26.

<i>Orphanon</i> , 311r	Ioannes Komnenos
<i>Pany kalon</i> , 134r, 150r, 160v, 167v, 384v	Ioannes Koukouzeles, <i>maistor, protopsaltes</i>
<i>Pany wraion</i> , 103r, 157v, 166r	Ioannes Tzaknopoulos
<i>Papadopoulou</i> , 177v	Ioannes Xeros
<i>Persikon</i> , 342v, 343v	Kassas of Cyprus, <i>domestikos</i>
<i>Polemikon</i> , 325r	Katakalos, <i>domestikos</i>
<i>Politikon</i> , 237v	Keladinos
<i>Rodakina</i> , 313r	Klobas
<i>Rodanin</i> , 97r	Konstantinos Magoulas
<i>Rodion</i> , 196r	Konstantinos Moschianos
<i>Synoptikon</i> , 451r-2, 435r-2	Koukoumas
<i>Terpnon</i> , 123r	Logginos Hieromonachos
<i>Tetraphonos</i> , 315r	Manouel Agallianos, <i>domestikos</i>
<i>Thavmaston</i> , 157v	Manuel Argyropoulos, <i>maistor</i>
<i>Thessalonikaion</i> , 254r, 366r, 444v-2, 446v- 2, 447v-2, 453v-2, 489v, 580r	Manuel Blaterou
<i>Tou Basileos</i> , 92r	Manuel Chrysaphes, <i>lampadarios</i>
<i>Trochos</i> , 90r	Manuel Gazes
	Manuel Kourteses
	Manuel Panaretos, <i>priest</i>
	Manuel Patrikou
	Manuel Plagites
	Manuel Thyvaiou
	Mark of Corinth, <i>metropolitan</i>
	Michael Kontopetris
	Michael Mystakonos
	Michael Orphanotrophos, <i>priest</i>
	Michael Propolas, <i>priest</i>
	Nikiphoros Ethikos, <i>domestikos</i>
	Nikolaos Kampanes
	Nikolaos Palamas
	Nikolaos Asan
	Nikon Monachos
	Perephemos, <i>maistor</i>
	Phillipos Gavalas, <i>domestikos</i>
	Spanou
	Theodore, <i>domestikos of Katakalon</i>
	Theodore Argyropoulos
	Theodore Korones
	Theodore Manougras

	Theodoulos the monk Theophylaktos Argyropoulos Xenophontos Xenos Korones, <i>protopsaltes</i>
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Appendix III: Chrysaphes' Compositional Output

I. Compositions from the Divine Offices

a. Vespers

i. *Anoixantaria* (Psalm 103) and *Triadika* (plagal fourth mode)

1. Ps 103:28b, Ἀνοίξαντός σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται χρηστότητος, Δόξα σοι ὁ Θεός
2. Ps 103:29a, Ἀποστρέψαντος δέ σου τὸ πρόσωπον ταραχθήσονται, , Δόξα σοι ὁ Θεός
3. Ps 103:29b, Ἀντανελεῖς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι, Δόξα σοι Τριάς ἀγία, δόξα σοι, δόξα σοι ὁ Θεός
4. Ps 103:30a, Ἐξαποστελεῖς τὸ πνεῦμά σου, καὶ κτισθήσονται, Δόξα σοι Τριάς ἀγία, ὑπερούσιε καὶ ὁμόθρονε δόξα σοι ὁ Θεός
5. Ps 103:31a, Ἡτώ ἡ δόξα Κυρίου εἰς τοὺς αἰῶνας, Δόξα σοι Πάτερ, Υἱέ, καὶ Πνεῦμα τὸ ἄγιον, δόξα σοι Τριάς ἀγία, δόξα σοι ὁ Θεός
6. Ps 103:32a, Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, Δόξα σοι βασιλεῦ οὐράνιε, Παράκλητε, τὸ Πνεῦμα τῆς ἀληθείας, δόξα σοι ὁ Θεός
7. Ps 103:33a, Ἄσω τῷ Κυρίῳ ἐν τῇ ζωῇ μου, Λέγε, δόξα σοι, τρισυπόστατε θεότης, Πάτερ, Υἱέ, καὶ Πνεῦμα, σε προσκυνούμεν καὶ δοξάζομεν, δόξα σοι ὁ Θεός
8. Ps 103:34a, Ἡδυνθεῖη αὐτῷ ἡ διαλογή μου, Λέγε, δόξα σοι Πάτερ ἀναρχε, δόξα σοι Υἱέ συνάναρχε, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον, τὸ ἐκ Πατρός ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπαυόμενον, Τριάς ἀγία, δόξα σοι, δόξα σοι ὁ Θεός
9. Ps 103:35a, Ἐκλείποιεν ἀμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι, ἄγιε, δόξα σοι, Κύριε, δόξα σοι, βασιλεῦ ἐπουράνιε, δόξα σοι, δόξα σοι ὁ Θεός.
10. Ps 103:35c, Ἕνδονται, ἡ ψυχή μου, τὸν Κύριον, Δόξα σοι ὁ Θεός, δόξα σοι, βασιλεῦ, ἄγιε, ὑπεράγιε, Κύριε, ἀκαταλήπτε, δόξα σοι, δόξα σοι, τὸ Πνεῦμα τὸ ἄγιον, δόξα σοι ὁ Θεός
11. Ps 103:20a (*oktaechon*), Ἔθου σκότος, καὶ ἐγένετο νῦν, Δόξα σοι, Πάτερ ἄγιε, Θεέ ἀγέννητε, νε δόξα σοι Υἱέ γέννητε, δόξα σοι, τὸ Πνεῦμα τὸ ἄγιον, τὸ σὸν Πατρί καὶ Υἱῷ συμπροσκυνούμενον καὶ συνδοξαζόμενον, Τριάς ἀγία, δόξα σοι ὁ Θεός
12. Ps 103:24a, Ως ἐμεγαλύνθη τὰ ἔργα σου, Κύριε, Λέγε, δόξα σοι τριάς ομοούσιε δόξα σοι μονάς τρισυπόστατε δόξα σοι ὁ Θεός
13. Ps 103:24b, Πάντα ἐν σοφίᾳ ἐποίησας, Δόξα Πατρί, καὶ Υἱῷ, καὶ ἀγίῳ Πνεύματι· Καὶ νῦν καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. Ἀμήν. Αλληλούϊα, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός.

ii. Μακάριος ἀνήρ (First Kathisma, Ps 1-3) – Non-kalophonic

1. Ps 1:1a, Μακάριος ἀνήρ, ὃς οὐκ ἐπορεύθη ἐν βουλῇ ἀσεβῶν καὶ ἐν ὁδῷ ἀμαρτωλῶν
2. Ps 1:3b, Καὶ πάντα, ὅσα ἀν ποιῇ, κατευοδωθήσεται, Psalm 1:4a, οὐχ οὕτως οἱ ἀσεβεῖς, οὐχ οὕτως,
3. Ps. 1:4, Ἀλλ᾽ ἡ ώσεὶ χνοῦς, ὃν ἐκρίπτει ὁ ἄνεμος ἀπὸ προσώπου τῆς γῆς, Psalm 1:5a, διὰ τοῦτο οὐκ ἀναστήσονται ἀσεβεῖς ἐν κρίσει
4. Ps 1:5b, Οὐδὲ ἀμαρτωλοὶ ἐν βουλῇ δικαίων, Psalm 1:6a, ὅτι γινώσκει Κύριος ὁδὸν δικαίων
5. Ps 2:5a, Τότε λαλήσει πρὸς αὐτοὺς ἐν ὄργῃ αὐτοῦ, Psalm 2:5b, καὶ ἐν τῷ θυμῷ αὐτοῦ ταράξει αὐτούς.
6. Ps 2:9b, Ως σκεύη κεραμέως συντρίψεις αὐτούς, Psalm 2:10a, Καὶ νῦν, βασιλεῖς, σύνετε, παιδεύθητε

iii. Μακάριος ἀνήρ (Ps 1-3) – Kalophonic ‘Prologues’, followed by *Kratemata*¹

¹ Stathis refers to the pairing of psalm verse from Ps 2 to a kratema the ‘unification of the kalophonia’ (η ενότητα της καλοφωνίας).

1. Ps 2:2b, Καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτὸ κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ χριστοῦ αὐτοῦ.
2. Ps 2:3a, Διαῤῥήξωμεν τοὺς δεσμοὺς αὐτῶν
3. Ps 2:4a, Ὁ κατοικῶν ἐν οὐρανοῖς ἐκγελάσεται αὐτούς
4. Ps 2:4b, Καὶ ὁ Κύριος ἐκμυκτηριεῖ αὐτούς.
5. Ps 2:6b, Ἐπὶ Σιών ὅρος τὸ ἄγιον αὐτοῦ
6. Ps 2:7a, Διαγγέλλων τὸ πρόσταγμα Κυρίου.
7. Ps 2:10a, Καὶ νῦν, βασιλεῖς, σύνετε,
8. Ps 2:10b, Καὶ παιδεύθητε, πάντες οἱ κρίνοντες τὴν γῆν.
9. Ps 2:12b, Καὶ ἀπολεῖσθε ἐξ ὁδοῦ δικαίας
10. Doxology (Δόξα Πατρι... καὶ νῦν)
- iv. Ὁ Θεός ἥλθωσαν ἔθνη (Psalm 78), kalophonic composition in the plagal fourth mode. According to the sources, this is ‘another one, composed after the Fall of Constantinople.’
- v. Ἡχήματα from the Dogmatic Theotokia of the Oktoechos with a short Kratema.
 1. These occur at the entrance of Vespers. The end of the Dogmatic Theotokion in the mode of the week and a short Kratema comprise these compositions.
 2. There is one composed for each mode.
- vi. Prokeimena or Δοχές (Doches) from Vespers
 1. Ὁ Κύριος ἐβασίλευσεν, for regular Saturday. There are two compositions of this prokeimenon in plagal fourth mode.
 2. Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου, for Sundays preceding Lent. Plagal fourth mode, embellished version of traditional melody.

b. Orthros

- i. Θεὸς Κύριος (God is the Lord)
 1. Θεὸς Κύριος, grave mode, in Iviron 1120, this is listed as ‘an alternate, composed by Manuel Chrysaphes’. This is interesting given that it is the only attributed version of Θεὸς Κύριος given by Chrysaphes in Iviron 1120, for which he includes one unattributed melody for each mode.
- ii. Polyeleos: Δούλοι Κύριον (Psalm 134)
 1. *Tὸν Σιών βασιλέα*, first mode, Manuel Chrysaphes, ‘called also a Koinonikon’. This setting is not grouped with ‘Chrysaphes’ Polyeleos’ in Iviron 1120.
 2. The Great Polyeleos, Composed by Chrysaphes ‘according to the path of Koukoumas’: all of these settings except for one are in the first mode
 - a. *Δοῦλοι, Κύριον*
 - b. *Αἰνείτε τὸν Κύριον ὅτι ἀγαθὸς Κύριος*, ‘change’ (*allagma*)
 - c. *Ὅτι τὸν Ἰακὼβ – Το το το*,
 - d. *Ὅτι ἐγὼ ἔγνωκα ὅτι μέγας ὁ Κύριος – Τι τι τι*,
 - e. *Πάντα δόσα ἡθέλησεν ὁ Κύριος ἐποίησεν – Τι τι τι*,
 - f. *Ἐν ταῖς θαλάσσαις, καὶ ἐν πάσαις ταῖς ἀβύσσοις – Τα τα τα*,
 - g. *Λιτραπάτας εἰς ύετὸν ἐποίησεν – Τε ρε ρε*,
 - h. *Ὦς ἐπάταξε τὰ πρωτότοκα Αἰγύπτου – Τε ρε ρε*,
 - i. *Εξαπέστειλε σημεῖα καὶ τέρατα ἐν μέσῳ σου, Αἴγυπτε – Τε ρε ρε*,
 - j. *Ὦς ἐπάταξεν ἔθνη πολλὰ - Τι τι τι*,
 - k. *Tὸν Σηὸν βασιλέα τῶν Ἀμορραίων – Το το το*,
 - l. *Καὶ πάσας τας βασιλείας Χαναάν – Τα τα τα*,
 - m. *Καὶ τὸ μνημόσυνόν σου εἰς γενεὰν καὶ γενεὰν – Τε τε τε*,
 - n. *Ὅτι κρινεῖ Κύριος τὸν λαὸν αὐτοῦ - Το το το*,

- o. Σπόμα ἔχονσιν καὶ οὐ λαλήσουσιν – *Νε να νε*,
 - p. Ωτα ἔχονσιν καὶ οὐκ ἐνωτισθήσονται – *Τι τι τι*,
 - q. Ὄμοιοι αὐτοῖς γένοιντο οἱ ποιοῦντες αὐτὰ - *Τα νε τα νε τα νε*,
 - r. Οἶκος Ἰσραὴλ εὐλογήσατε τὸν Κύριον – *Το το το – Εὐλογήσατε, δοξάσατε, μεγαλύνατε τὸν Κύριον*
 - s. Οἶκος Λευὶ εὐλογήσατε τὸν Κύριον – Δέσποινα πάντων ἄνασσα Μαρία Θεοτόκε ἀπελπισμένων ἡ ἐλπὶς τῶν ἀσθενούντων ρῶσις τοὺς ἀνυμνοῦντας σε πιστῶς ἐξ ὅλης διανοίας φύλαττε ταῖς πρεσβείαις σου ἀπὸ παντοίας βλάβης
 - t. Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλήμ – Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην Γεώργιον τὸν θαυμαστὸν μάρτυρα Σωτήρος μελωδικοῖς ἐν ἄσμασι ὑμνήσωμεν ἀπάντως καὶ μακαρίσωμεν πιστοὶ ὡς μέγιστον προστάτην καὶ πρεσβευτὴν θερμώτατον ὑπὲρ ἡμῶν τῶν πίστει ὑμνολογούντων τούτην τὴν σὴν ἀθλητὴν εἰς αἰώνας, plagal first mode. In Iviron 1120, this is indicated by the rubric ‘to martyrs’.
 - u. Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλήμ - *Αλληλούια –Τα να νε*, first mode, Chrysaphes, ‘another one’
3. Polyeleos (Psalm 134): Additional Settings
- a. Ωτα ἔχονσιν καὶ οὐκ ἐνωτισθήσονται – *Τὰ εἰδωλα τῶν ἐθνῶν οὐκ ἐνωτισθήσονται*, grave mode
 - b. Οἶκος Ἰσραὴλ, first-grave mode (πρωτόβαρυς, protobarys). In Iviron 1120, the following *kratema* is attached: *Τε τε*, first mode, called ‘ethnic’ (ἐθνικόν)
 - c. Οἶκος Ααρὼν – *Εὐλογήσατε, δοξάσατε, μεγαλύνατε τὸν Κύριον*, first mode. In Iviron 1120, the following *kratema* is attached: *Τετετε*, first mode, called ‘another one’
 - d. Δόξα Πατρὶ – *Τῇ Αγίᾳ Τριάδι πρέπει δόξα εἰς τοὺς αἰώνας τῶν αἰώνων*, grave mode

iii. Antiphons of Orthros

1. Antiphons chanted on Meatfare Sunday and Cheesefare Sunday (Psalm 136)
 - a. Θυγάτηρ Βαβυλῶνος ἡ ταλαιπωρος – *Τι τι τι*, third mode
 - b. Μακάριος ὃς κρατήσει καὶ ἐδαφιεῖ τὰ νήπιά σου πρὸς τὴν πέτραν – *Τι τι τι*, third mode
2. Antiphons chanted for apostles, martyrs, prophets, saints, and hierarchs (Psalm 111)
 - a. Οὐ φοβηθήσεται – *Λέγε – ἀλληλούια*, plagal fourth mode
 - b. Ελπίζειν ἐπὶ Κύριον – *Τι τι τι – Αλληλούια*
3. Antiphons chanted for the Transfiguration of Christ or at the Feast of Lights (Psalm 88)
 - a. Καὶ ἐν τῷ ὄνόματί σου ἀγαλλιάσονται ὄλην τὴν ἡμέραν, grave mode
 - b. Τὸν θρόνον αὐτοῦ εἰς τὴν γῆν κατέρραξας, grave mode
 - c. Ποῦ ἔστι τὰ ἐλέη σου τὰ ἀρχαῖα, Κύριε, grave mode
 - d. Οὐ ύπέσχον ἐν τῷ κόλπῳ πολλῶν ἐθνῶν, grave mode

iv. The Amomos (Ο Ἀμωμος), Psalm 118, various modes.

1. The Amomos for Laymen
 - a. Introduction to Stasis I: Μακάριοι οἱ ἄμιμοι ἐν ὁδῷ οἱ πορευόμενοι ἐν νόμῳ Κυρίου
 - b. Verse 12, Εὐλογητὸς εῖ, Κύριε: δίδαξόν με τὰ δικαιώματά σου
 - c. Verse 20, Ἐπεπόθησεν ἡ ψυχὴ μου τοῦ ἐπιθυμῆσαι τὰ κρίματά σου ἐν παντὶ καιρῷ
 - d. Verse 28, Ἐνύσταξεν ἡ ψυχὴ μου ἀπὸ ἀκηδίας: βεβαίωσόν με ἐν τοῖς λόγοις σου
 - e. Verse 36, Κλίνον τὴν καρδίαν μου εἰς τὰ μαρτύρια σου καὶ μὴ εἰς πλεονεξίαν
 - f. Verse 53, Αθυμία κατέσχε με ἀπὸ ἀμαρτωλῶν τῶν ἐγκαταλιμπανόντων τὸν νόμον σου
 - g. Verse 63, Μέτοχος ἐγώ εἰμι πάντων τῶν φοβουμένων σε καὶ τῶν φυλασσόντων τὰς ἐντολάς σου
 - h. Doxology (Δόξα Πατρι...)
 - i. Intro to Stasis II, Verse 73: Αἱ χεῖρές σου ἐποίησάν με καὶ ἐπλασάν με: συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου
 - j. Verse 83, Ὄτι ἐγενήθην ως ἀσκὸς ἐν πάχνῃ· τὰ δικαιώματά σου οὐκ ἐπελαθόμην
 - k. Verse 94, Σός είμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα

- l. Verse 102, Άπο τῶν κρυμάτων σου οὐκ ἔξεκλινα, ὅτι σὺ ἐνομοθέτησάς με
 - m. Verse 112, Ἔκλινα τὴν καρδίαν μου τοῦ ποιῆσαι τὰ δικαιώματά σου εἰς τὸν αἰῶνα δι' ἀντάμειψιν
 - n. Verse 126, Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου
 - o. Doxology (Δόξα Πατρι...)
 - p. Introduction to Stasis III, Verse 132, Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπῶντων τὸ ὄνομά σου
 - q. Verse 141, Νεώτερος ἔγώ εἰμι καὶ ἔξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην
 - r. Verse 149, Τῆς φωνῆς μου ἄκουσον, Κύριε, κατὰ τὸ ἔλεός σου, κατὰ τὸ κρίμα σου ζῆσόν με.
 - s. Verse 161, Ἀρχοντες κατεδίωξάν με δωρεάν, καὶ ἀπὸ τῶν λόγων σου ἐδειλίασεν ἡ καρδία μου
 - t. Verse 175, Ζήσεται ἡ ψυχὴ μου καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι.
 - u. Verse 176, Ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην.
2. The Amemos for Monastics
 - a. Verse 74, Οἱ φοβούμενοί σε ὅψονταί με καὶ εὐφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα
 - b. Verse 94, Σός εἰμι ἔγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἔξεζήτησα
 - c. Verse 104, Άπο τῶν ἐντολῶν σου συνῆκα· διὰ τοῦτο ἐμίσησα πᾶσαν ὁδὸν ἀδικίας
 - d. Verse 132, Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπῶντων τὸ ὄνομά σου
 - e. Verse 175, Ζήσεται ἡ ψυχὴ μου καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι.
 - f. Verse 176, Ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην.
 3. Kalophonic settings of the Ἀμωμος (Psalm 118), Plagal fourth mode.
 - a. Θρηνῶ καὶ ὁδύρομαι, Ὄταν τίθονται θρόνοι, troparia chanted at funerals, composed in kalophonic style.
- v. Πασαπνοάρια (Psalm 150:6, 148:1), i.e., the *Ainoi* of the Gospel
1. A simple version in fourth mode
 2. A Kalophonic version in plagal fourth mode modeled after the melody “Ἐγὼ σήμερον γεγέννηκα σε”, whose full text is:
 - a. Πᾶσα πνοή αἰνεσάτω, αἰνεσάτω πνοή πᾶσα, πᾶσα πνοή τὸν Κύριον· αἰνεσάτω τὸν κύριον· πᾶσα πνοή καὶ πᾶσα κτίσις αἰνεσάτω, αἰνεσάτω τὸ φοβερὸν καὶ ἄγιον ὄνομα κυρίου τὸ ὄνομα τὸ ἄγιον Κυρίου· αἰνεσάτωσαν αὐτὸν οἱ βασιλεῖς τῆς γῆς, ψαλλάτωσαν αὐτὸν ἀπαντες, ἀπαντες οἱ λαοὶ· νεανίσκοι καὶ παρθένοι πρεσβύτεροι μετά νεωτέρων· αἰνεσάτωσαν αὐτὸν οἱ οὐρανοὶ τῶν οὐρανῶν καὶ πᾶσαι αἱ δυνάμεις αὐτοῦ αἰνεσάτωσαν· ἐν τυμπάνῳ καὶ χορῷ ἐν ψαλτηρίῳ καὶ κιθάρᾳ αἰνεσάτωσαν τὸν Κύριον, τὸν Κύριον – Το το το – Ανανες – Τε ρι ρεμ – Τὸν Κύριον αἰνεσάτω πνοή πᾶσα τὸν Κύ τὸν Κύριον
 3. Anagrammatismos from Αναστὰς ὁ Ἰησοῦς (following the Matinal Gospel)
 - a. Ἐδωκεν ἡμῖν – Τὶ τι τι, fourth mode, original composition by Nikolaos Palamas, embellished then by Mark of Corinth, and later by Chrysaphes
- vi. For the Ninth Ode (Magnificat)
1. For regular Sundays: Μεγαλυνάρια (Magnificat)
 - a. Καθεῖλε δυνάστας ἀπὸ θρόνων καὶ ὑψώσε ταπεινούς, fourth mode
 - b. Αντελάβετο Ἰσραὴλ παιδὸς Αὐτοῦ μνησθῆναι ἐλέους...
 - c. Τὴν Τιμιωτέραν τῶν Χερουβείμ...
 2. For Feasts:
 - a. Θεὸς Κύριος καὶ ἐπέφανεν ἡμῖν – Το το το, fourth mode (Palm Sunday)
 - b. Χαίροις ἄνασσα, μητροπάρθενον κλέος – Το το το, fourth mode (Pentecost)
- vii. Asmatikon Trisagion (*for feasts of the Cross, after the Doxology*)
1. Fourth mode (Iviron 1120, f. 414r)
 2. Plagal fourth mode (Iviron 1120, f. 414r)
- viii. Άκολουθία τῆς Καμίνου (Service of the Furnace)

1. Ό δε ἄγγελος Κυρίου συγκατέβη ἄμα τοῖς περὶ τὸν Αζαρίαν εἰς τὴν κάμινον – Εὐλογητός εἰ ὁ Θεός ὁ δι' ἀγγέλου τῆς παίρας ἐκ φλογός διάσωσας καὶ τὴν βροντώσαν κάμινον μεταβάλων εἰς δρόσον ἐν λογητός εἰ Κύριε ὁ Θεός τῶν πατέρων ἡμῶν, plagal fourth mode
 2. Καὶ ἐξετίναξέ την φλόγα τοῦ πυρὸς ἐκ τῆς καμίνου ὡς πνεῦμα δρόσου διὰ συρίζον, τῶν ἀγίων..., plagal fourth mode
- ix. Ἀσματικές ώδές (Asmatic Odes), in various modes.
1. Asmatic odes from the Sunday of Pascha
 - a. *Λεῦτε πόμα πίωμεν* (Ode 3 Heirmos), first mode *tetraphonos*
 - b. *Ἐπὶ τῆς θείας φυλακῆς* (Ode 4 Heirmos), first mode
 - c. *Ὀρθρίσωμεν ὅρθρου* (Ode 5 Heirmos), first mode *tetraphonos*,
 - d. *Ο παῖδας ἐν καμίνου* (Ode 7 Heirmos), first mode
 2. Asmatic odes for Christmas
 - a. *Χριστός γεννάται δοξάσατε* (Ode 1 Heirmos), first mode
 - b. *Τω προ των αιώνων* (Ode 3 Heirmos), first mode
 - c. *Ράβδος εκ της ρίζης Ιεσσαί*, (Ode 4 Heirmos), first mode
 - d. *Θεός ὣν ειρήνης, Πατήρ οικτηρυμών*, (Ode 5 Heirmos), first mode
 - e. *Σπλάγχνων Ιωνάν*, (Ode 6 Heirmos), first mode
 - f. *Οι Παιδες, ενσεβεία συντραφέντες*, (Ode 7 Heirmos), first mode
 - g. *Θαύματος υπερφυούς η δροσοβόλος*, (Ode 8 Heirmos), first mode
 - h. *Μυστήριον ξένον, ορά και παράδοξον*, (Ode 9 Heirmos), first mode
 3. Asmatic odes from the Feast of the Annunciation
- c. Divine Liturgy
- i. Trisagion
 1. One setting explicitly for liturgical usage (Iviron 1120, f. 491v.), in the fourth mode which according to Dimitri Conomos is similar to the setting mentioned above, for use at the end of the Great Doxology
 2. One setting of ‘Dynamis’, in second mode.
 - ii. Ὅσοι εἰς Χριστόν (All ye that have been baptised in Christ)
 1. One setting (Iviron 1120, f. 493v.), pl. first mode, composed with teretisma and dynamis
 - iii. Τὸν σταυρόν σου προσκυνούμεν, mode not specified.
 1. Stathes suggests that Chrysaphes composed this hymn, which replaces the Trisagion during the liturgy, but this ascription is not corroborated in Conomos’ analysis of the three settings of this hymn found in 14th and 15th century sources.
 - iv. Ἀλληλουιά (Alleluias before the Gospel reading)
 1. First mode: 2
 2. Second mode: 1
 3. Third mode: 1
 4. Fourth mode: 1
 5. Plagal first mode: 2
 6. Grave mode: 1
 7. Plagal fourth mode: 2
 - v. Χερουβικά (Cherubic Hymns)
 1. Οἱ τὰ χερουβίμ (The Ordinary): there are six in total (confirmed by Karangounes): Conomos mentions only three.
 - a. First mode: 1
 - b. Second mode: 1
 - c. Third mode: 1

- d. Fourth mode: 1
- e. Grave mode: 1
- f. Plagal fourth mode: 1
- 2. Νῦν αἱ δυνάμεις, the Cherubic Hymn for Presanctified liturgy: two total
 - a. Plagal first mode: 1
 - b. Plagal second mode: 1
- vi. Anaphoral Hymns
 - 1. Anaphoral responses in the Liturgy of St. Basil
 - a. Ἀγιος, ἄγιος, ὅγιος, second mode
 - b. Αμήν, Αμήν, second mode
 - c. Σὲ ύμνοῦμεν, second mode
- vii. Τιμιωτέρα (Megalynarion during Liturgy)
 - 1. Ἄξιον ἔστιν (It is truly meet), second mode
 - 2. Ἐπι σοὶ χαίρει (In Thee, O full of grace), for St Basil's Liturgy, pl. fourth mode
- viii. Κοινωνικά (Communion Verses)
 - 1. Αἰνείτε τὸν Κύριον (Sunday Ordinary)
 - a. First mode (3)
 - b. Second mode (1)
 - c. Third mode (2)
 - d. Fourth mode (5)
 - e. Plagal first mode (1)
 - f. Plagal second mode (1)
 - g. Grave mode (1)
 - h. Plagal fourth mode (3) – at least one is described as ‘instrumental’
 - 2. Ποτήριον Σωτηρίου (Ordinary midweek communion verse)
 - a. First mode (1); Second mode (1); Grave mode (2); Plagal fourth mode (2)
 - 3. Εἰς μνημόσυνον αἰώνιον (Ordinary midweek communion verse)
 - a. Third mode (1); Grave mode (1)
 - 4. Μακάριοι οὓς ἐξελέξατο (Ordinary midweek communion verse)
 - a. Third mode (1); Plagal second (1)
 - 5. Festal communion hymns
 - a. Ἐπεφάνη ἡ χάρις; Plagal fourth (1)
 - b. Λύτρωσιν ἀπέστειλε; Grave mode (1)
 - c. Ἐξελέξατο Κύριος τὴν σιών; Plagal fourth (1)
 - d. Ἐξηγέρθη ὡς ὁ ὑπνῶν; Plagal second (1)
 - e. Σῶμα Χριστοῦ; Third mode (1); Grave mode (1); Plagal fourth (2): one of these may be a two-voiced hymn
 - f. Αγαλλιᾶσθε δίκαιοι; Grave mode (1)
 - g. Ἐν τῷ φωτὶ τῆς δόξης; Grave mode (1)
 - 6. Γεύσασθε καὶ ἴδετε (Presanctified Ordinary)
 - a. First mode (1); Second mode (1); Third mode (1); Fourth mode (1); Grave mode (1); Plagal fourth mode (1)
 - 7. Εἴη τὸ ὄνομα Κυρίου εὐλογημένον (after Communion of the Faithful)
 - a. One setting of Plagal second mode nenano

II. Compositions from the Oikematarion, Mathematarion, and Kratematarion

a. Akathist Hymn

- i. Ἀγγελος πρωτοστάτης, Fourth mode

- ii. Βλέπουσα ἡ Ἅγια, Fourth mode
- iii. Ὦκουσαν οἱ ποιμένες, Plagal second mode nenano
- iv. Ὡ πανύμνητε Μῆτερ, Plagal second mode nenano

b. Kalophonic Stichera

i. Menaion

1. Θεία χάρις ἀπηώρητο, ἥχος νενανω
2. Δεῦτε συμφώνως οἱ πιστοί
3. Στείρα ἄγονος ἡ Ἄννα, ἥχος δ' (Pt 1) / Οὐκέτι γυναικες, ἥχος α' τετράφωνος (Pt 2)
4. Ἐν εὺσήμῳ ἡμέρᾳ ἐορτής, ἥχος πλ. δ'
5. Ὄνπερ πάλαι Μωησῆς, ἥχος πλ. δ'
6. Σταυρέ τοῦ Χριστοῦ
7. Ἀναπεσῶν ἐν τῷ στήθει τοῦ Διδασκάλου Χριστοῦ, ἥχος δ'
8. Μετ' ἀγγέλων γὰρ ἀγάλλεται, ἥχος νενανω
9. Εύαγγελιστά Ιωάννη, ισάγγελε Παρθένε
10. Ἐν ιερεῦσι καὶ μάρτυσι, ἥχος πλ. δ'
11. Ὡτι καλὸν ἦτι τερπνὸν, ἥχος νανα, embell., orig. Andreas Sigerou (Pt 1)² / Οὓς γὰρ ἡ φύσις ἀδελφοὺς, ἥχος δ' (Pt 2)³
12. Στρατευθέντες τῷ Χριστῷ, τὰ ἐπὶ γῆς τερπνά κατελίπετε
13. Εὐφραίνεται σήμερον, ἥχος α'
14. Δεῦτε πᾶσα κτίσις, τὸν ἀληθῶς ίατρὸν πνευματικὸν
15. Ὄθεν αἰτοῦμεν σε, Λουκά ἀγιάγαστε
16. Τῇ τῶν ἀσμάτων τερπνότητι, ἥχος α' (Pt 1) / Καὶ γὰρ τὰς τῶν ἀνόμων, ἥχος δ' (Pt 2),
17. Εἰς τὰ ὑπερκόσμια σκηνώματα
18. Τὸν στρατιώτην τὸν λαμπρὸν τοῦ πάντων βασιλέως
19. Τοῦ ἀρχιποίμενος Χριστοῦ, ἀδελφός χρηματίσας
20. Τὶς μη θαυμάζει, τὶς μη δοξάζει, ἥχος πλ. δ' (Pt 1) / Ὡ δυὰς ἀγία, ἥχος γ' νανα (Pt 2)
21. Πυρίνοις χείλεσι, ἥχος δ'
22. Ὁ ταξιάρχης τῶν ἄνω δυνάμεων
23. Ὄπου ἐπισκιάσῃ ἡ χάρις σοῦ Ἀρχάγγελε, ἥχος πλ. α'
24. Σκέπασον ἡμᾶς, ἥχος πλ. α' (Embell., orig. Koukouzeles)
25. Ὡς ταξιάρχης καὶ πρόμαχος
26. Γέγονας, Χρυσόστομε, θεόπνευστον ὅργανον, ἥχος δ'
27. Χρυσολόγε καὶ χρυσόστομε, ἥχος πλ. δ'
28. Ἀγαλλιάσθω σήμερον, ἥχος α' (Pt 1) / Ἀγαλλιάσθω ὁ Δαβὶδ, ἥχος α' τετράφωνος (Pt 2)
29. Ὁ Δαβὶδ προανεφώνει, ἥχος πλ. δ'
30. Σήμερον τῷ ναῷ προσάγεται, ἥχος β' ἔξω
31. Σήμερον ὁ θεοχώρητος ναὸς, ἥχος δ' (Pt 1) / Μεθ' ὕν καὶ ἡμεῖς ἐορτάζοντες, ἥχος πλ. δ' (Pt 2)
32. Ἀπαντες οὖν χαρμονικῶς, ἥχος νενανω
33. Μῆτηρ Θεοῦ, σώζε τὸ γένος ἡμῶν, ἥχος πλ. δ'
34. Τὸ κατ' εἰκόνα τηρήσας, ἥχος πλ. δ' (Pt 1) / Διὸ παρρησίαν κεκτημένος, ἥχος πλ. δ' (Pt 2)
35. Ὁ πρωτόκλητος Μαθητὴς καὶ μιμητὴς τοῦ πάθους, ἥχος α' (Embell., orig. Andreas Stellon)
36. Τὴν τῶν ιχθύων ἀγρᾶν καταλιπῶν, Απόστολε, ἥχος δ'
37. Τὸν συναίμονα Πέτρου, ἥχος τρίτος νανα (Pt 1) / Τοῦ γὰρ Ἰησοῦ τὰ διδάγματα, ἥχος νανα (Pt 2)

² Where ‘Embell., orig.’ is noted, the manuscript indicates that Chrysaphes has made an embellishment of the original version, which is by another composer.

³ ‘Pt 1’ / ‘Pt 2’ refers to the two components of bipartite kalophonic compositions, indicated in the MSS as α' πούς and β' πούς (lit: ‘first foot’ and ‘second foot’). For these types of kalophonic stichera, the second part is typically in a different modal area than the first part.

38. Λαμπρῶς πανηγυρίσωμεν σήμερον, ὃ φιλέορτοι, ἥχος πλ. δ'
39. Ἀνθρωπε τοῦ Θεοῦ, καὶ πιστέ θεράπων, ἥχος α'
40. Συνελθόντες ὃ φιλέορτοι, ἥχος πλ. β'
41. Εἰς αῖνον ἔδραμες τοῦ Κυρίου, ἥχος πλ. δ' (Embell., orig. Karbounariotes)
42. Τὸ ἀπόρρητον τοῖς ἀγγέλοις, ἥχος β' ἔξω
43. Ὅσιε πάτερ μακάριε, Σπυρίδων σοφέ, ἥχος α' (Pt 1) / Νεκροὺς δὲ πάλιν, ἥχος τρίτος νανα (Pt 2)
44. Ἄλλ, ὃ πατέρων ἀξιάγαστε καὶ διδασκάλων συνόμιλε, ἥχος δ'
45. Δανιὴλ ἀνήρ ἐπιθυμῶν, ἥχος πλ. β'
46. Τῆς ζωηφόρου ἀναστάσεως Χριστοῦ
47. Προεόρτιος σήμερον, ἡ τῶν Μαρτύρων ἐπέστη ἑօρτῃ
48. Ὑπόδεξαι Βηθλεέμ, ἥχος πλ. δ'
49. Δεῦτε χριστοφόροι λαοί, ἥχος πλ. α'
50. Τί τὸ ἐν σοι ξένον καὶ παράδοξον μυστήριον Παρθένε, ἥχος πλ. δ'
51. Ὄτε Ἰωσὴφ, Παρθένε, λύπη ἐτιτρώσκετο, ἥχος β' ἔξω
52. Εὐφραίνεσθε δίκαιοι, οὐρανοὶ ἀγαλλιᾶσθε, ἥχος δ'
53. Χορεύουσαν ἄγγελοι πάντες ἐν οὐρανῷ, ἥχος πλ. β'
54. Μάγοι ἐκ Περσίδος, ἥχος α' (Embell., originals by I. Comnenos and then X. Korones)
55. Πρωτομάρτυς Ἀπόστολε καὶ πρωτοδιάκονε, ἥχος πλ. α'
56. Ὡ θεία καὶ ἱερὰ τῆς Χριστοῦ Ἐκκλησίας μέλισσα, ἥχος α'
57. Ἀρχιερέων ἐδείχθης δόξα, ἥχος πλ. β'
58. Ἐξεχύθη χάρις ἐν χειλεσί σου, ἥχος πλ. β'
59. Σήμερον τῶν ύδάρων, ἥχος πλ. δ' (Pt 1) / Καὶ τῶν ιδίων ναμάτων, ἥχος πλ. δ' (Pt 2)
60. Ἡ τοῦ προδρόμου καὶ βαπτιστοῦ, ἥχος πλ. δ' (Embell., originals by Karvounariotes, Koukouzeles)
61. Σήμερον ἡ κτίσις φωτίζεται
62. Οὐρανοδρόμῳ ἐπιβᾶς σχήματι θεσπέσιε
63. Μακάριος εἴ τῷ Χριστῷ δουλεύσας
64. Τοὺς μεγάλους φωστήρας τῆς Ἐκκλησίας τοῦ Χριστοῦ
65. Τῶν φιλοχρίστων ἡ πληθὺς συναδθροισθεῖσα
66. Σήμερον ἡ ἱερὰ Μήτηρ
67. Ὁ τοῖς χερούβιμ ἐποχονμένοις
68. Μὴ οὖν ἐκκλίνωμεν, ὃ συστρατιώται
69. Τὸ ἀπ' αἰώνως μυστήριον
70. Τί οὖν ἵσταμαι καὶ οὐ λέγω τῇ Κόρῃ
71. Χαίρε κεχαριτωμένη Παρθένε Μήτηρ ἀνύμφευτε
72. Γεώργιον τὸν ἀοιδιμον μάρτυρα
73. Χριστὸς γὰρ ὅν ἐπόθησας
74. Ὁ λαμπρὸς ἀριστεῖνς Γεώργιος
75. Εἱρήνην τὴν ἀοιδιμον μακαρίσωμεν
76. Ἐπέστη σήμερον ἡ σεβάσιμος μνήμη σου
77. Κωνσταντίνε ίσαπόστολε σὸν μητρί θεόφρονι
78. Τὴν νυμφευθεῖσαν τῷ Χριστῷ
79. Σταλάξατε τὰ ὅρη γλυκασμόν
80. Ἡ Ἐλισάβετ συνέλαβε τὸν Πρόδρομον τῆς χάριτος
81. Τὸν ἄρτον σοῦ τοῖς πένησι δέδωκας
82. Οἱ τῆς ἄνω Ιερουσαλήμ πολίται
83. Ἐορτή χαρμόσυνος, ἐπέφανε τοῖς πέρασι σήμερον
84. Τοὺς μαθητὰς τοῦ Σωτήρος καὶ Ἀποστόλους
85. Ἀθλοφόρο τοῦ Χριστοῦ Προκόπιε

86. Δεῦτε καὶ θεάσασθε ἄπαντες
87. Ἐν φωνῇ ἀκαλλάσεως, καὶ ἐν ψαλμοῖς ἀλαλαγμοῦ
88. Ἐν πυρίνῳ ἄδματι ἐπιδίφριος ἀρθείς
89. Φωστήρ ἀνέσπερε
90. Οὕτος γὰρ ἐν σώματι ἄγγελος
91. Τῷ ἑκουσίῳ πτωχεύσαντι, τὴν πτωχείαν τὴν ἐμήν
92. Οὗς καὶ ἡμεῖς συνελθόντες, εὐσεβῶς ὑμνούντας
93. Σήμερον ἔξελαμψε, τοῦ Αθλοφόρου ἡ μνήμη
94. Ἀποστολική πανήγυρις ἐπέφανε σήμερον
95. Ὄθεν ἀπόκειται σοι ἡ ἀνεκλάλητος χαρά
96. Ἡ θήκη τῶν λειψάνων σου μάκαρ Εὐδόκιμε
97. Φωστήρ ἐδείχθης ἐπὶ γῆς
98. Παρέλαβεν ὁ Χριστός, Πέτρον καὶ Ἰάκωβον καὶ Ἰωάννην
99. Οὗτός ἐστιν ὁ Υἱός μου ὁ ἀγαπητὸς
100. Μετεμορφώθης επὶ το Θαβώριον ὄρος
101. Αἱ γενεαί πάσαι, Νενίκηνται της φύσεως οι ὄροι
102. Την πάνσεπτον σου Κοίμησιν
103. Ω Παρθένε ορώ σε τρανώς ηπλωμένην υπτίαν
104. Πρεσβείαις Κύριε του σου Προρόδουμον
105. Τί σε καλέσωμεν Προφήτα
106. Γενέσιον αθέμιτον, και συμπόσιον αναιδέστατον
107. Πρόδρομε του Σωτήρος συ βασιλείς ήλεγξας
108. Τὴν νυμφευθεῖσαν τῷ Χριστῷ

c. Kratemata and Echemata

- i. According to Stathes, several kratemata have been composed, but around 12-15 are anthologized in the classical Kratemataria books. I have not yet anthologized the versions attached to *Prologues* in Vespers to fully flesh this list out.
 1. First mode (2)
 2. Second mode (2)
 3. Fourth mode (4)
 4. Plagal second mode (2)
 5. Grave mode (2)
 6. Plagal fourth mode (1)

III.Theotokia, Stavrotheotokia, Katanyktika

- a. Theotokia (see Appendix IV)
- b. Stavrotheotokia (see Appendix IV)
- c. Katanyktika (see Appendix IV)

IV.Anastasimatarion

- a. According to Stathes, compositions of the Sticherarion-Anastasimatarion specifically ascribed to Chrysaphes have not been handed down, but it is “without doubt that Chrysaphes reviewed and beautified the traditional melodies of the Sticherarion of that era.”
- b. Emmanuel Giannopoulos and Nina Maria-Wanek have both identified Anastasimataria belonging to Chrysaphes, but it is still not clear to what degree the compositions themselves were compilations or arrangements of existing material or new compositions.

V. Theoretical Treatises

- a. *Περὶ τῶν ἐνθεωρούμένων τῇ ψαλτικῇ τέχνῃ καὶ ὥν φρονοῦσι κακῶς τινες περὶ αὐτῶν* (On the Theory of the Art of Chanting and on Certain Erroneous Views that Some Hold About it)

Appendix IV: Hymnographic Output of Manuel Chrysaphes

15-syllable verses composed by Chrysaphes: Text and Music¹

23. Βασίλισσα πανύμνητε, παρθενομῆτορ κόρη, ἥχος δ',²

Vassis: 101: Manuel Chrysaphes, Precatio ad Deiparam: SDH 184 (23) [8]

Text: Βασίλισσα πανύμνητε, παρθενομῆτορ κόρη,
τὸν βασιλέα τοῦ παντὸς καὶ Κύριον τῆς δόξης –πάλιν
ταῖς μητρικαῖς πρεσβείαις σου διὰ παντὸς δυσώπει,
τῷ φιλοχρίστῳ βασιλεῖ, τῷ ἄνακτι ρωμαίων,
δοῦναι ισχὺν καὶ δύναμιν κατὰ τῶν πολεμίων,
καὶ ρῶσιν σώματος αὐτῷ παρασχεῖν καὶ ὑγείαν.
Ἐχεις γάρ ἔχεις, ἀγαθή, μεγάλην παρρησίαν,
Ἐχεις ἀεὶ τὸ δύνασθαι καὶ βοηθεῖν ἐν τάχει. – πάλιν

MSS: Xeropotamou 270, f. 126; Lavra L 166, f. 118b; Pl. 959, f. 141b; Pl. 965, f. 124b;
Xeropotamou 291, f. 24b; Iviron 993, f. 235a; L.K. 173, f. 173a: κύρ Μανουὴλ τοῦ
Χρυσάφου, μεταξὺ, στ. 5-6, πάλιν; Panteleimonos 1046, f. 18v; Chatz 14, f. 111r; Chatz 20,
f. 203v; Chatz 24, f. 192r; Chatz 40, f. 263v; Chatz 44, f. 373v; Chatz: 70, f. 224v; Jesus
College 33, f. 245b;

34. Τὴν ἄσπιλον καὶ ἄχραντον Παρθένον Θεοτόκον, ἥχος α' τετράφωνος

Vassis: 729: Manuel Chrysaphes, Ad Deiparam megalynarium: SDH 190 (34) [10]

Text: Τὴν ὄντως Θεοτόκον... Τὴν τιμιωτέραν...
Τὴν ἄσπιλον καὶ ἄχραντον Παρθένον Θεοτόκον,
τὴν παναγίαν τράπεζαν, τὴν θεανῆ λυχνίαν,
τὸν θρόνον τὸν πυρίμορφον τοῦ πάντων βασιλέως. Σὲ μεγαλύνομεν.
Τὸ ὅρος το κατάσκιον, τὸ ἀλατόμητον,
τὴν κλίμακα τὴν ἐπουράνιον, δι' ἧς κατέβη ὁ Θεός. Σὲ πάντες μεγαλύνομεν.
Τὴν ράβδον τὴν βλαστήσασαν, τὴν κιβωτόν, τὴν πλάκα,
τὴν γέφυραν τὴν χρυσανῆ, τὴν φωτεινὴν νεφέλην.
σκηνὴν τὴν θεοχώρητον, χρυσοῦν θυμιατήριον,
καὶ βάτον ἀκατάφλεκτον. Σὲ πάντες μεγαλύνομεν.
Τὴν πύλην τὴν οὐράνιον, τὴν πορφυρόστρωτον κλίνην,
καὶ τὴν στάμνον τὴν πάγχρυσον, τὴν σωτηρίαν κόσμου,
καὶ πάντων τῶν χριστιανῶν ἐλπίδα καὶ προστασίαν.
τὴν ὑψηλοτέραν τῶν οὐρανῶν, σὲ πάντες μεγαλύνομεν.

MSS: Iviron 1120, f. 600a; Iviron 993, f. 297a ἔτερον τοῦ Χρυσάφη [Μανουὴλ], τετράφωνον

36. Τὴν ἐνδοξὸν καὶ ἄχραντον Παρθένον Θεοτόκον

Vassis: 731: Manuel Chrysaphes, Ad Deiparam megalynarium: SDH 191 (36) [4]

Text: Τὴν ὄντως Θεοτόκον σὲ μεγαλύνομεν.
Σὲ μακαρίζομεν, τὴν ὄντως Θεοτόκον,
Σὲ μεγαλύνομεν.
Τὴν πλατυτέραν οὐρανῶν, τὴν δόξαν τῶν ἀγγέλων,
Τῶν χερουβίμ καὶ σεραφίμ πάντων ὑψηλοτέραν.
Σὲ πάντες μεγαλύνομεν τὴν ὄντως Θεοτόκον.

MSS: Iviron 1120, f. 608b; Iviron 993, f. 309b; Xeropotamou 291, f. 56a; Xeropotamou 329, f.
434a; Gritsani 4, f. 691a

37. Τὴν πύλην τὴν οὐράνιον, τὴν κιβωτόν, τὴν πλάκα

Vassis: 735: Manuel Chrysaphes, Ad Deiparam megalynarium: SDH 191 (37) [5]

¹ Chrysaphes' eighteen 15-syllable poems are also catalogued in Ioannis Vassis' exhaustive collection of incipits for all secular and religious poetry in both high and vernacular Greek from the fourth to fifteenth centuries. This appendix derives its referential coordinates from Vassis. Ioannis Vassis, *Initia carminum Byzantinorum* (Berlin: W. de Gruyter, 2005).

² Numbering follows Stathis, Η Δεκαπεντασύλλαβος.

Text: β' ποὺς

Τὴν πύλην τὴν οὐράνιον, τὴν κιβωτόν, τὴν πλάκα,
τὸν θρόνον τὸν πυρίμορφον, τὴν χρυσανγή λυχνίαν,
τὸ ἔμψυχον παλάτιον τοῦ πάντων βασιλέως,
νεφέλην ἡλιόφωτον καὶ στάμνον τὴν πάγχρυσον·
σὲ πάντες μεγαλύνομεν τὴν ὄντως Θεοτόκον.

MSS: Iviron 1120, f. 608b; Iviron 993, f. 309b; Xeropotamou 291, f. 56a; Xeropotamou 329, f.

434a;

Gritsani 4, f. 691a

42. Ψαλμοῖς καὶ ύμνοις σὲ υμνώ, παρθενομῆτορ κόρη

Vassis: 875: Manuel Chrysaphes, In laudem s. Deiparae: SDH 195 (42) [14]

Text: Ψαλμοῖς καὶ ύμνοις σὲ υμνώ, παρθενομῆτορ κόρη,
Καὶ χαριστήριον φωνὴν προσφέρω σοι ὁ δοῦλος,
Βασίλισσα πανύμνητε, Δέσποινα Θεοτόκε.
Χαῖρε, παλάτιον τερπνὸν τοῦ πάντων βασιλέως,
Καὶ κλίνη πορφυρόστρωτε, καὶ χρυσανγής λυχνία.
Χαῖρε, παντάνασσα σεμνή, τῶν βασιλέων δόξα
Καὶ σκέπη καὶ βοήθεια καὶ καύχημα καὶ τεῖχος.
Χαῖρε, πνοή μου καὶ ζωὴ καὶ ἀγαλλίαμά μου
Καὶ στήριγμα καὶ λύτρωσις πασῶν τῶν ὄδυνῶν μου.-πάλιν
Ἐν σοὶ θαρρῶν σωθήσομαι· ἐν σοὶ ζῶ καὶ κινοῦμαι.
εὐχαριστῶ καὶ προσκυνῶ καὶ μεγαλύνω, κόρη,
τὰς ἀμετρήτους δωρεάς καὶ τὰς εὐεργεσίας.

MSS: Xeropotamou 270, f. 147b, Θεοτοκίον εὐχαριστήριον, διὰ στίχων πολιτικῶν, ποιηθέν παρὰ Μανουὴλ λαμπαδαρίου τοῦ Χρυσάφη; L.E 148, f. 306b, Μανουὴλ Χρυσάφη, τὰ γράμματα καὶ τὸ μέλος; L.L 166, f. 136a; X. 291, f. 60b; Pl. 959, f. 166a; Iviron 964, f. 296a; Iviron 993, f. 276a; Ox. Cl. 14, f. 304a; see p. 195 for variorum

46. Δέσποινα, πάντων ἄνασσα, Μαρία Θεοτόκε, ἥχος α'

Vassis: 139: Manuel Chrysaphes, In laudem s. Deiparae: SDH 198 (46) [4]

Text: Οἶκος Λευνί, εὐλογήσατε τὸν Κύριον·
Δέσποινα, πάντων ἄνασσα, Μαρία Θεοτόκε,
ἀπηλπησμένων ἡ ἐλπίς, τῶν ἀσθενούντων ρῶσις,
τοὺς ἀνυμνοῦντάς σε πιστῶς ἐξ ὅλης διανοίας
φύλαττε τὰς πρεσβείας σου ἀπὸ παντοίας βλάβης.

MSS: Iviron 1120, f. 290a, Τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη] ἥχος α'; Iviron 993, f. 51b Πολυέλεος Μανουὴλ Χρυσάφου, εἰς τὴν ὄδον τοῦ Κουκουμᾶ, ὡς αὐτὸς γράφει; Iviron 1183, f. 56b: Θεοτοκίον (εἰς τὸ τέλος τοῦ Λατρινοῦ πολυελέου).

85. Ὁτε σὲ εἶδεν ἐν σταυρῷ κρεμάμενον ἀδίκως, ἥχος δ'

Vassis: 556: Manuel Chrysaphes, Lamentatio Deiparae in Christi passionem: SDH 212 (85) [11]

Text: Ὁτε σὲ εἶδεν ἐν σταυρῷ κρεμάμενον ἀδίκως,
ἀμνὰς ἡ πολυόμνητος καὶ μάτηρ σου, Θεέ μου,
θρήνοις συνέκοπτεν αὐτήν, ἐσπάραττε τὰς ὄψεις
καὶ ὀλολύζουσα πικρῶς ἐν στεναγμοῖς ἐβόα·
Οἴμοι, Υἱέ μου φίλτατε, πῶς ἐπὶ ξύλου θνήσκεις;
πῶς καρτερεῖς τοὺς ραπισμούς, τοὺς γέλωτας, τὰς ὕβρεις,
τοὺς ἐμπαιγμούς, τοὺς ἐμπτυσμούς καὶ τῆς χολῆς τὴν γεύσιν;
Οἴμοι! οὐ φέρω βλέπειν σε νεκρόν, γυμνόν, Θεέ μου,
ἄπνουν, ἀείδιον βροτὸν ἐν ξύλῳ προσπαγέντα·
Ἄλλὰ διὰ τὸν ἄνθρωπον, ἐκών υπέστης πάντα,
ἴνα λυτρώσῃς τὸν Ἄδαμ τῆς πάλαι καταδίκης.

MSS: Iviron 1120, f. 617a, Σταυροθεοτόκιον, τὰ γράμματα καὶ τὸ μέλος τοῦ αὐτοῦ Μανουὴλ τοῦ λαμπαδαρίου [Χρυσάφη], ἥχος δ'; Xeropotamou 329, f. 412: Σταυροθεοτόκιον, γράμματα καὶ μέλος κὺρ Μανουὴλ Χρυσάφου; L.L 166, f. 159a, Iviron 993, f. 237a; see p. 212 for variorum

86. Ὁτε σὲ εἶδεν ἐν σταυρῷ κρεμάμενον ἀδίκως, ἥχος δ'

Vassis: 107: Manuel Chrysaphes, Lamentatio Deiparae in Christi passionem: SDH 212-3 (86) [10]

Text: Βλέπουσα πάλαι τὸν Υἱὸν ἡ ἄχραντος Παρθένος

ἀδίκως προσηλούμενον ἐν σταυρικῷ τῷ ξύλῳ
καὶ ὀρυττόμενον πλευρὰν ὑπὸ χειρὸν ἀνόμων,
χολὴν δὲ ποτιζόμενον, νεκρούμενον τελείως,
ἔτυπτε στῆθος ἀφειδῶς, ἐσπάραττε τὰς ὄψεις,
ἡλάλαζε κωκύουσα, πικρῶς ὁδυρομένη
καὶ μητρικῶς ἐκραύγαζε ταῦτα μετὰδακρύων.

Τέκνον ἐμὸν γλυκύτατον,

πῶς πάσχεις θέλων ἐν σταυρῷ ἀδίκως ὡς κακοῦργος;

Φεῦ μοι τοῦ πάθους τοῦ πικροῦ, τῆς λύπης τῆς μεγίστης!

MSS: L.L. 166, f. 164b Σταυροθεοτοκίον, τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη], τὰ τε γράμματα καὶ τὸ μέλος, ἦχος βαρὺς.

118. Ψυχή μου, θρήνησον πικρῶς, κλαῦσον ἀπὸ καρδίας, ἦχος πλ' δ'

Vassis: 107: Manuel Chrysaphes, Lamentatio Deiparae in Christi passionem: SDH 212-3 (86) [10]

Text: Ψυχή μου, θρήνησον πικρῶς, κλαῦσον ἀπὸ καρδίας

καὶ στέναξον καὶ δάκρυσον· ἥγγικέ σοι τὸ τέλος,

καὶ τῷ Κυρίῳ βόησον ἐν κατανύξει οὕτως·

Τιμάρτηκα, παψιβασιλεῦ, ὑπὲρ ληστὴν καὶ πόρνην·

ἡνόμησα ὡς Μανασσῆν καὶ ὑπὲρ τὸν τελώνην,

καὶ τρέμω τὴν ἀπόφασιν τὴν φοβερὰν ἔκείνην.

Οἵμοι, τίς γένω, καὶ βαβαί, πῶς φύγω τὰς κολάσεις!

Λοιπόν, φιλάνθρωπε Χριστέ, πρεσβείας τῆς ἀχράντου

Καὶ πανυμνήτου σου μητρὸς καὶ κεχαριτωμένης,

ἥν ἀνυμνοῦσιν οὐρανοὶ τῶν οὐρανῶν ἀπαύστως

MSS: Xeropotamou 270, f. 145a, Κατανυκτικὸν τοῦ αὐτοῦ, τὰ τε γράμματα καὶ τὸ μέλος, Μανουὴλ Χρυσάφη, ἦχος πλ. δ'; L.L. 166, f. 211a: κυροῦ Μανουὴλ τοῦ Χρυσάφη, καὶ λαμπαδαρίου; Iviron 993, f. 333a, γράμματα καὶ μέλος; Iviron 964, f. 285b; Pl. 965, f. 150b; Gritsanī 4, f. 723b, Xeropotamou 329, f. 456a.

120. Ψυχὴ πολυαμάρτητε καὶ τετρανυματισμένη, ἦχος βαρὺς

Vassis: 879: Manuel Chrysaphes, Versus compuncotorii: SDH 227-8 (120) [11]

Text: Ψυχὴ πολυαμάρτητε καὶ τετρανυματισμένη

καὶ παντελῶς ἀσύνετε, μηδόλως μεταγνοῦσα, πάλιν

τί παραμένεις ἐμπαθῶς τοῦ βίου ταῖς φροντίσι

καὶ ταῖς ἀλύσσεσιν αὐτοῦ στρεβλοῦσαι καθ' ἐκάστην;

Ἀνάνηψον, ταλαίπωρε! Βλέψον, ἀξίως βλέψον,

καὶ μνήσθητι τῆς φοβερᾶς δευτέρας παρουσίας,

καὶ τὸν κριτὴν τὸν φοβερὸν φοβήθητι – πάλιν

καὶ τὸν κριτὴν φοβήθητι τὸν μέλλοντά σε κρῖναι.

Καὶ στέναξον, καὶ θρήνησον καὶ κράξον ὀλοψύχως·

Ἐλέησόν με, βασιλεῦ, δέσποτα παντοκράτορ,

καὶ τῆς μελλούσης λύτρωσαι κολάσεως ἔκείνης.

MSS: Xeropotamou 270, f. 138b, Κατανυκτικόν, τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη], ἦχος βαρὺς; L.L. 166, f. 208a, τοῦ αὐτοῦ Μανουὴλ Χρυσάφη; Iviron 993, f. 330a; Xeropotamou 329a, f. 431a;

126. Φρίτει καὶ τρέμει ἡ ψυχὴ τοῦ δυστίνου μου σκήνους, ἦχος πλ. α'

Vassis: 843: Manuel Chrysaphes, Versus compuncotorii: SDH 230 (126) [11]

Text: Φρίτει καὶ τρέμει ἡ ψυχὴ τοῦ δυστίνου μου σκήνους,

ἐνθυμουμένη κατὰ νοῦν τὴν ὄραν τοῦ θανάτου·

πῶς ἀσπλαγχνοὶ ρομφεύοντες ἄγγελοι εἰσελθόντες

χωρίσουσι τοῦ σήματος αὐτὴν τοῦ παναθλίου

καὶ πρὸς κριτὴν τὸν φοβερὸν ἄγουσι παραστῆσαι,

ὅς δίκαις ἐκποιούμενος τοῦ λόγου τῶν πρακτέων,

εἰς γέενναν καὶ τάρταρον ἐκπέμπει τὸν φρικώδη.

Τί οὖν ποιήσεις, ὡς ψυχῇ; πῶς φύγῃς τὰς κολάσεις;

Λοιπὸν ἐκ βάθους στέναξον καὶ θρήνησον πρὸ τέλους

καὶ τῶν κακῶν ὃν ἔπραξας ἀπόστηθι τελείως·
καὶ φείσεται σε ὁ Θεὸς διὰ τῆς μετανοίας.

MSS: L.L. 166, f. 197b, Ποίημα κὺρο Μανουὴλ τοῦ Χρυσάφη, τά τε γράμματα καὶ τὸ μέλος, ἥχος πλ. α'; Iviron 993, f. 324a: κυροῦ Ἐμμανουὴλ λαμπαδαρίου καὶ Χρυσάφου

127. Φοβήθητι τὴν φοβερὰν ἡμέραν, ὡς ψυχή μου, ἥχος πλ. β'

Vassilis: 842: Manuel Chrysaphes, Versus compuncitorii: SDH 230 (127) [8]

Text: Φοβήθητι τὴν φοβερὰν ἡμέραν, ὡς ψυχή μου, - πάλιν
Καὶ τῶν κακῶν ὃν ἔπραξας ἀπόστηθι τελείως.
Δάκρυσον, στέναζον πικρῶς καὶ τάχυνον πρὸ τέλους
πρὸς τὴν Παρθένον τὴν ἀγνήν καὶ μόνην Θεοτόκον
καὶ ταύτην δεξιώθητι δουλοπρεπῶς βιώσα·
Ἐλέησόν με, Δέσποινα, Παρθένε Θεοτόκε,
τῶν ὄρθοδόξων ἡ ἰσχὺς καὶ τῶν πιπτόν[τ]ων στάσις.
Σύ μοι γενοῦ βοήθεια, ἐλπὶς ἀπηλπισμένων.

MSS: Xeropotamou 270, f. 134a, Τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη], τὰ γράμματα καὶ τὸ μέλος,
ἥχος πλ. β'; L.L. 166, f. 205b; Iviron 993, f. 327b;

130. Θρῆνον θρηνήσεις φοβερόν, ψυχή μου παναθλία, ἥχος α'

Vassilis: 349: Manuel Chrysaphes, Versus compuncitorii: SDH 231 (130) [10]

Text: Θρῆνον θρηνήσεις φοβερόν, ψυχή μου παναθλία, -πάλιν
Βλέπουσα τὸν ἀδέκαστον κριτὴν ἐπὶ τοῦ θρόνου
Καθήμενον καὶ κρίνοντα πᾶσαν τὴν γῆν δικαίως
Καὶ κατ' ἀξίαν ἔκαστον τῶν ἔργων ἀποδόντα.
Οἵμοι, ψυχὴ μου ταπεινὴ, πῶς φύγῃς τὰς κολάσεις;
οἴμοι, πῶς φύγῃς τὸν πικρὸν φλογμὸν τὸν τῆς γεέννης;
Λοιπόν, ἀπόθου ἄπασαν κακίαν ψυχοφθόρον
Καὶ πρὸς τὸν κτίστην βόησον Θεὸν τὸν πλάσαντά σε·
Ἡμαρτον, δέξαι με, Χριστὲ Σωτήρ, μετανοοῦντα.
Καὶ ώς φιλάνθρωπος Θεὸς ρύσεται σε γεέννης.

MSS: L.L., 166, f. 188a; Xeropotamou 270, f. 115a; Xeropotamou 329, f. 386b; Pl. 965, f. 137b;
Iviron 993, f. 318b: τὸ παρὸν τοῦ χαριτωνύμου Μαΐστορος τοῦ Κουκουζέλη (sic)

135. Δεύτερος, φεῦ μοι! Γέγονα ἄσωτος ἐν τῷ βίῳ, ἥχος πλ. β'

Vassilis: 142: Manuel Chrysaphes, Versus compuncitorii: SDH 233 (135) [10]

Text: Acrostic: Δεύτερος
Δεύτερος, φεῦ μοι! Γέγονα ἄσωτος ἐν τῷ βίῳ·
ἐκῶν κατεδαπάνησα τὸν πλοῦτον τῆς ψυχῆς μου·
ὑλὴ παθῶν ἐκάλυψε καρδίας μου τὰς κόρρας.
Τί οὖν ποιήσω ὁ δεινός; πῶς βλέψω τὸν δεσπότην;
Ραδίως ἀπελεύσομαι εἰς πῦρ τὸ τῆς γεέννης.
Οἵμοι, ψυχὴ ταλαίπωρε, πῶς φύγῃς τὰς κολάσεις;
Στέναχον, πένθησον πικρῶς καὶ βόησον πρὸ τέλους·
Χριστέ μου, Λόγε καὶ Θεέ, δέξαι με ώς τὴν πόρνην,
ώς μόνος πολυνέλεος καὶ συμπαθῆς οἰκτίρμων.

MSS: L.L. 166, f. 190a, Μανουὴλ τοῦ Χρυσάφη, ἥχος πλ. β'

144. Τὸν στρατιώτην τὸν καλὸν τοῦ πάντων βασιλέως, ἥχος δ'

Vassilis: 782: Manuel Chrysaphes, In s. Demetrium: SDH 236-7 (144) [11]

Text: Τὸν στρατιώτην τὸν καλὸν τοῦ πάντων βασιλέως,
Τὸν ἀθλητὴν τὸν θαυμαστόν, τὸ κλέος τῶν μαρτύρων,
Τὸ ἄνθος τὸ τερπνότατον καὶ κατηγλαῖσμένον,
Τὸ ρόδον τὸ μυρίποον, τὴν βρύσιν τῶν θαυμάτων,
Τὴν καλλονὴν τῶν ἀθλητῶν πάντων καὶ κορωνίδα,
Τὴν δόξαν καὶ τὸ καύχημα χριστιανῶν ἀπάντων,
Δημήτριον τὸν ἔνδοξον, ὑμνήσωμεν συμφώνος
Καὶ μακαρίσωμεν αὐτὸν ώς πρεσβευτὴν τοῦ Λόγου.
Πρεσβεύει γάρ ύπερ ἡμῶν ἀπαύστως τῷ δεσπότῃ
Καὶ βασιλεῖ τῶν οὐρανῶν δοῦναι πραισμάτων λύσιν
Καὶ φωτισμὸν καὶ ἵλασμὸν ψυχῶν τε καὶ σωμάτων.

MSS: Xeropotamou 323, f. 231a, Στίχοι είς τὸν ἄγιον Δημήτριον, ποιηθέντες παρὰ κὺρο Μανουὴλ τοῦ Χρυσάφου, ἥχος δ'; Xeropotamou 365, f. 195a: τὸ παρὸν ψάλλεται είς τὸν ἄγιον Δημήτριον καὶ εἰς λοιποὺς μάρτυρας, κὺρο Μανουὴλ τοῦ Χρυσάφη; Xeropotamou 291, f. 78a; Ds. 580, f. 138a; Iviron 991, f. 35a.

150. Σὲ προκατήγγειλε χορὸς τῶν προφητῶν ἐνθέως, ἥχος πλ. β'

Vassis: 669: Manuel Chrysaphes, In annuntiationem Deiparae (Mart. 25): SDH 240 (150) [7]

Text: Σὲ προκατήγγειλε χορὸς τῶν προφητῶν ἐνθέως,
Παλάτιον πυρίμορφον καὶ κιβωτὸν καὶ πλάκα
Καὶ θρόνον ὑψηλότατον τοῦ πάντων βασιλέως;
Ἡμεῖς δὲ μεγαλύνομεν χείλεσιν ἀναζίοις,
Τὴν ἄχραντόν σου σύλληψιν, τὴν ὑπέρ νοῦν καὶ λόγον
Καὶ τὴν φωνὴν τοῦ Γαβριῆλ ἅπαντες προσφωνοῦμεν·
Χαῖρε, νύμφη ἀνύμφευτε, Θεοτόκε Παρθένε!

MSS: Xeropotamou 329, f. 426b, Μανουὴλ Χρυσάφου [κε' Μαρτίου], ἥχος πλ. β'; Iviron 975, f. 237a; Iviron 993, f. 257a; Xeropotamou 291, f. 52a: Balasios embellishes (?) the one in Iviron 975 (see p. 240 for textual differences);

152. Θνήσκεις τῷ ξίφει καρτερῶς, Γεώργιε τρισμάκαρ, ἥχος πλ. δ'

Vassis: 348: Manuel Chrysaphes, In s. Georgium: SDH 241 (152) [4]

Text: Θνήσκεις τῷ ξίφει καρτερῶς, Γεώργιε τρισμάκαρ, -πάλιν
τοῦ βασιλέως οὐρανῶν ὁ μέγας στρατιώτης.
Ἀλλὰ ζωώσας εὐσεβεῖς καὶ δυσεβεῖς νεκρώσας,
σαῖς ἱκεσίαις πρὸς Θεόν, μαρτύρων ὥραιότης.

MSS: Gritsana 3, f. 167a, Ἐτερον εἰς τὸν αὐτὸν ἄγιον [Γεώργιον], ποίημα κὺρο Μανουὴλ Μαϊστορος Χρυσάφου, ἥχος πλ. δ' (Chrysaphes called maistoros)

153. Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην, ἥχος πλ. α'

Vassis: 670: Manuel Chrysaphes, In s. Georgium: SDH 241 (153) [6]

Text: Εὐλογητὸς Κύριος ἐκ Σιών
Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην,
Γεώργιον τὸν θαυμαστὸν μάρτυρα τοῦ Σωτῆρος,
μελῳδικοῖς ἐν ἄσμασιν ὑμνήσωμεν ἀπαύστως
καὶ μακαρίσωμεν, πιστοί, ὡς μέγιστον προστάτην
καὶ πρεσβευτὴν θερμότατον ὑπέρ ἡμῶν τῶν πίστει
ὑμνολογούντων σου τὴν σὴν ἀθλητὸν εἰς αἰῶνας.

MSS: Iviron 1120, f. 281a, Πολυέλεος ποιηθεὶς παρὰ Μανουὴλ λαμπαδαρίου τοῦ Χρυσάφη, εἰς τὴν ὁδὸν τοῦ Κουκουμᾶ, ἥχος πλ. α', f. 290b – τοῦ αὐτοῦ; Iviron 993, f. 57a (f. 51a: Πολυέλεος Μανουὴλ Χρυσάφου, εἰς τὴν ὁδὸν τοῦ Κουκουμᾶ ὡς αὐτὸς γράφει)

159. Ὁσιομάρτυς τοῦ Χριστοῦ, λαμπρὰ Θεοδοσία, ἥχος α'

Vassis: 550: Manuel Chrysaphes, In s. Theodosiam mart. (Iul. 29): SDH 244 (159) [11]

Text: Ὁσιομάρτυς τοῦ Χριστοῦ, λαμπρὰ Θεοδοσία,
τῶν ἀρετῶν ὁ θησαυρός, ἡ βρύσις τῶν θαυμάτων,
πέλαγος ἀνεξάντλητον παντοίων χαρισμάτων,
μοναχουσῶν ἡ καλλονὴ καὶ τῶν μαρτύρων κλέος,
τῶν βασιλέων ἡ ἰσχὺς καὶ τῶν νοσούντων σθένος,
καὶ πάντων καταφύγιον τῶν καταποντουμένων·
ἄπαντας τοὺς προστρέχοντας τῇ κραταιῇ σου σκέπῃ
ταχέως ἐλευθέρωσον παντοίων ἀλγηδόνων,
καὶ βασιλείας οὐρανῶν ποίησον κληρονόμους.
Οσιομάρτυς τοῦ Χριστοῦ, σεμνὴ Θεοδοσία,
Ταχέως ἐλευθέρωσον παντοίων ἀλγηδόνων!

MSS: P. 128, p. 421, Μηνὶ τῷ αὐτῷ Ἰουλίῳ κθ', τῆς ἀγίας ὁσιομάρτυρος Θεοδοσίας, στιχηρὸν τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη], ἥχος α'

177. Λέλυται φύσις τῶν βροτῶν ἀπὸ κοιλίας Ἄδου, ἥχος δ'

Vassis: 430: Ioann. Cucuzeles, In Christi resurrectionem: SDH 252 (177) [6]

Text: Λέλυται φύσις τῶν βροτῶν ἀπὸ κοιλίας Ἄδου·
ἀπὸ φθορᾶς ἐρρύσθημεν καὶ σκότους καὶ θανάτου

καὶ ζῶμεν ἀγαλλόμενοι χαρᾶς ἀνεκλαλήτου. –λέγε

‘Ο γάρ Θεὸς ὁ κοσμουργὸς σήμερον ἔξανέστη

χερσὶ κατέχων τὸν Ἀδὰμ καὶ τὴν πεσοῦσαν φύσιν.

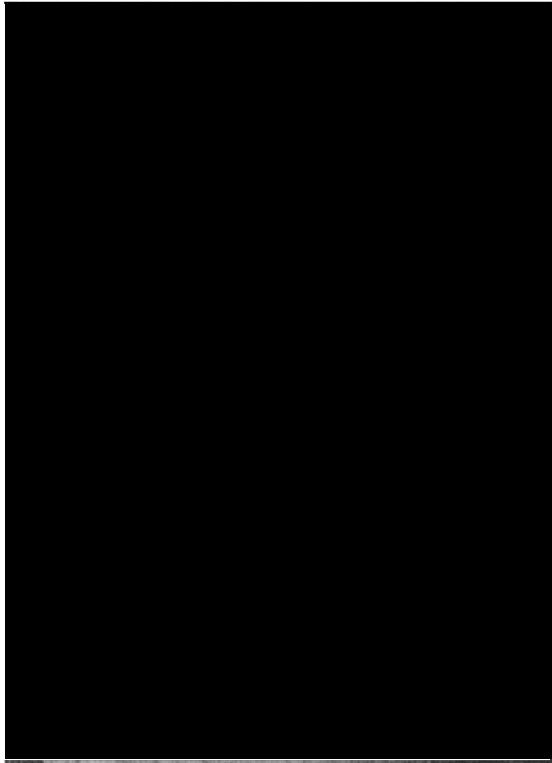
Χαρῆτε πάντες, χάρητε, πᾶσα σκιρτάτω φύσις! Τεριεμ

MSS: L.L. 166 (f. 43a Τοῦ αὐτοῦ κὺρ Ιωάννου τοῦ Κουκούζέλη, ἥχος δ') Docheiariou 379, f. 387b

– Τὸ δε παρὸν ψάλλεται τῇ ἀγίᾳ λαμπρᾷ, πρὶν τὴν Ανάστασιν, ποίημα κύρ Μανουὴλ τοῦ Χρυσάφου, ἥχος δ' – this states that it is by Chrysaphes, but In L.L. 166, f. 43a, it is ascribed to Koukouzeles, and in Iviron 993, f. 240a, it is also ascribed to Koukouzeles.

Appendix V: Manuscript Facsimiles of the Opening of Neo-Sabaïtic Vespers (Invitatorium and Anoixantaria)

MS EBE 2458, fol. 11r: Invitatorium (first two verses)



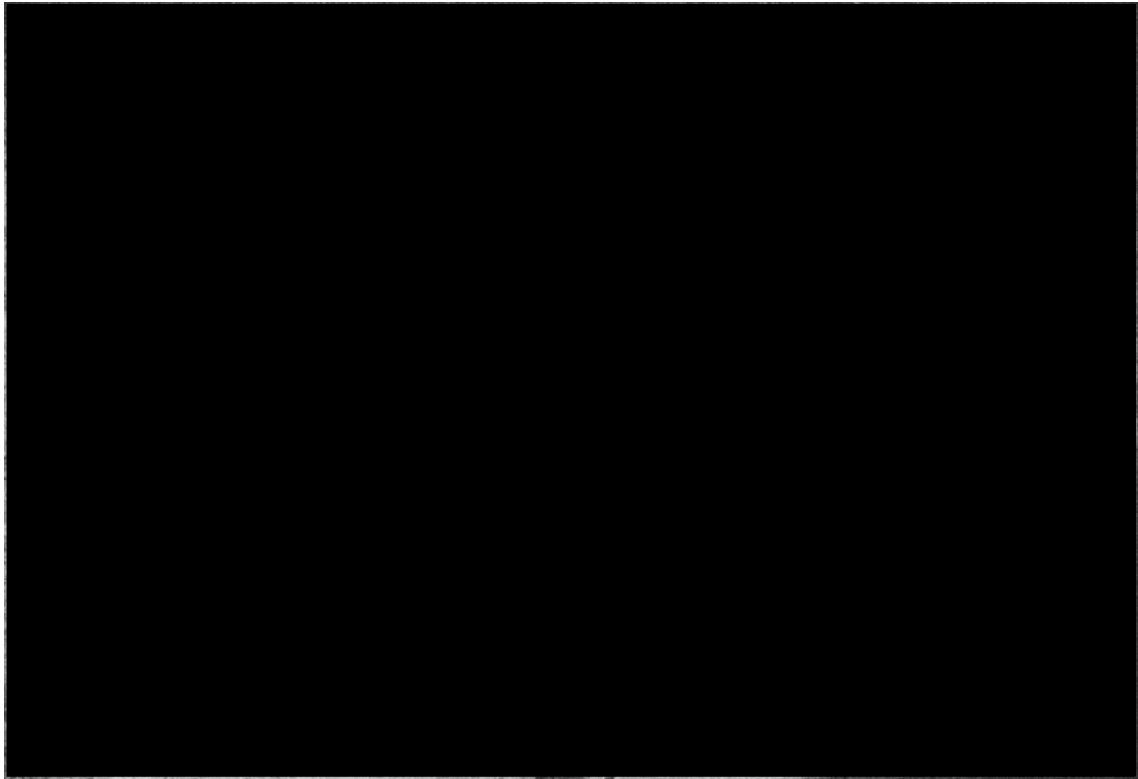


Figure 5.11 has been re-pasted below. It can be used as a reference for navigating the images from MS Iviron 1120 below. The headings in black italics are the psalm verses, starting with Psalm 103:28b.

FIGURE 5.11: VERSES OF THE ANOIXANTARIA AND TROPED REFRAINS IN MS IVIRON 1120

Ἄνοιξαντάς σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται χρηστότητος (v. 28b)

Koukouzeles or Traditional (f. 30r)	Δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 30v)	Δόξα σοι ὁ Θεός

Ἀποστρέψαντος δέ σου τὸ πρόσωπον ταραχθήσονται (v. 29a)

Koukouzeles or Traditional (f. 30v)	Δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 30v)	Δόξα σοι ὁ Θεός

Ἄντανελεῖς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι (v. 29b)

Koukouzeles (f. 30v)	Δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ Ἅγιον, δόξα σοι
George Panaretos (f. 31r)	Ανεανες... Δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 31r)	Νεανες... Δόξα σοι ο Θεός
Manuel Chrysaphes (f. 31v)	Δόξα σοι Τριάς ἀγία, δόξα σοι, δόξα σοι ὁ Θεός

Ἐξαποστελεῖς τὸ πνεῦμά σου, καὶ κτισθήσονται (v. 30a)

Koukouzeles (f. 31v)	Δόξα σοι ὁ Θεός, δόξα σοι
Ioannes Kladas Lampadarios (f. 31v)	Δόξα σοι ὁ Θεός, δόξα σοι
Xenos Korones (f. 32r)	Δόξα σοι δεδοξασμένε Κύριε, δόξα σοι
Manuel Chrysaphes (f. 32r)	Δόξα σοι Τριάς ἀγία, ὑπερούσιε καὶ ὄμόθρονε δόξα σοι ὁ Θεός

Ὕπω ἡ δόξα Κυρίου εἰς τοὺς αἰῶνας (v. 31a)

Koukouzeles or Traditional (f. 32r)	Δόξα σοι, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 32v)	Δόξα σοι ὁ Θεός, δόξα σοι Τριάς ἀγία, δόξα σοι
Manuel Chrysaphes (f. 32v)	Δόξα σοι Πάτερ, Υἱέ, καὶ Πνεῦμα τὸ Ἅγιον, δόξα σοι Τριάς ἀγία, δόξα σοι ὁ Θεός

Ο ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν (v. 32a)

George Kontopetris (f. 32v)	Λέγε, δόξα σοι ἄγιε, δόξα σοι Κύριε, δόξα σοι βασιλεὺς οὐράνιε, δόξα σοι το Πνεῦμα τὸ ἄγιον, δόξα σοι, νε δόξα σοι ὁ Θεός
Koukouzeles (f. 33r)	Δόξα σοι ἄγιε δόξα σοι Κύριε, δόξα σοι βασιλεὺς οὐράνιε, δόξα σοι, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 33r) (only “καὶ ποιῶν αυτήν τρέμειν”)	Δόξα σοι Τριάς ἀγία, δόξα σοι, δόξα σοι δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 33v)	Δόξα σοι βασιλεὺς οὐράνιε, Παράκλητε, τό Πνεῦμα τῆς ἀληθείας, δόξα σοι ὁ Θεός

Ἄσω τῷ Κυρίῳ ἐν τῇ ζωῇ μου (v. 33a)

Koukouzeles (f. 33v)	Δόξα σοι Τριάς ἄναρχε, δόξα σοι ὁ Θεός
Xenos Korones (f. 34r) (only “ἐν τῇ ζωῇ μοῦ”)	Δόξα σοι βασιλεὺς οὐράνιε, Παράκλητε ἀγαθὲ, δόξα σοι ὁ Θεός, δόξα σοι ὁ Θέος
Ioannes Kladas Lampadarios (f. 34r)	Δέγε, δόξα σοι ὁ Θεός, δόξα σοι Παράκλητε ἀγαθὲ, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 34v)	Δέγε, δόξα σοι, τρισυνάστατε θεότης, Πάτερ, Υἱέ, και Πνεῦμα, σε προσκυνούμεν και δοξάζομεν, δόξα σοι ὁ Θεός
Manuel Korones (f. 35r)	Δόξα σοι Πάτερ ἄγιε, δόξα σοι Υἱέ, ὁ ἐν τῷ ὅρει τῷ Θαβώρ μεταμορφωθείς, δόξα σοι, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον, δόξα σοι

Ψαλῶ τῷ Θεῷ μου ἔως ὑπάρχω (v. 33b)

Agathon Korones (f. 34v) (only “Ψαλῶ τῷ θεῷ μου ἔως ὑπάρχω”)	Λέγε, δόξα σοι ἄγιε βασιλεὺς παντοκράτορ, δόξα σοι ὁ Θεός
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Ηδυνθείη αὐτῷ ἡ διαλογή μου (v. 34a)

Xenos Korones (f. 35r)	Δόξα σοι ὁ Θεός, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 35r)	Λέγε, δόξα σοι Πάτερ ἄναρχε, δόξα σοι Υἱέ συνάναρχε, λέγε, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον τὸ ὁμοιότερον, Τριάς ἀγία δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 35v)	Λέγε, δόξα σοι Πάτερ ἄναρχε, δόξα σοι Υἱέ συνάναρχε, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον, τὸ ἐκ Πατρός ἐκπορευόμενον, και ἐν Υἱῷ ἀναπαυόμενον, Τριάς ἀγία, δόξα σοι, δόξα σοι ὁ Θεός
George Kontopetris (f. 36r)	Λέγε, δόξα τῷ Πατρί σὺν αὐτῷ Υἱῷ, δόξα και τῷ ἀγίῳ Πνεύματι, δόξα σοι ὁ Θεός

Ἐγὼ δὲ εὐφρανθήσομαι ἐπὶ τῷ Κυρίῳ (v. 34b)

Manuel Korones (f. 36v)	Δόξα σοι, Κύριε, ὁ φῶς ἄκτιστον τοῖς μαθηταῖς σου ἐμφανίσας ἐν Θαβώρ τῷ ὅρει, Τριάς ἀγία, δόξα σοι
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Ἐκλείποιεν ἀμαρτωλοὶ ἀπὸ τῆς γῆς (v. 35a)

Xenos Korones (f. 36v)	Λέγε, δόξα σοι ὁ Θεὸς, δόξα σοι – χοι χι τοι – ὁ Θεός
Ioannes Kladas Lampadarios (f. 37r)	Λέγε, δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον, Τριάς ἀγία δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (37r)	Λέγε, δόξα σοι, ἄγιε, δόξα σοι, Κύριε, δόξα σοι, βασιλεὺς ἐπουράνιε, δόξα σοι, δόξα σοι ὁ Θεός.
Hiereos Ampelokipiotou (37v)	Λέγε, δόξα σοι ὁ ἐν Τριάδι ύμνονύμενος και προσκυνούμενος, Θεός ἡμῶν, δόξα σοι

Καὶ ἄνομοι, ὥστε μὴ ὑπάρχειν αὐτούς. (v. 35b)

George Moschianos	Δόξα σοι, Πάτερ, δόξα σοι, Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον δόξα σοι, λέγε, Τριάς ἀγία δόξα σοι, δόξα σοι ὁ Θεός
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Εὸλόγει, ἡ ψυχή μου, τὸν Κόριον. (v. 35c)

Xenos Korones (f. 38r)	Λέγε, δόξα σοι, νε, Πάτερ ἄγιε, δόξα σοι σὺν Υἱῷ και Πνεύματι, δόξα σοι Τριάς ἀγία, δο-δο-δόξα σοι
Ioannes Kladas Lampadarios (f. 38v)	Δόξα σοι, βασιλεὺς ἐπουράνιε, δόξα σοι, παντοκράτορ, σὺν Υἱῷ και Πνεύματι, δόξα σοι, δόξα σοι ὁ Θεός, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 38v)	Δόξα σοι ὁ Θεός, δόξα σοι, βασιλεὺς, ἄγιε, ὑπεράγιε, Κύριε, ἀκατάληπτε, δόξα σοι, δόξα σοι, τὸ Πνεῦμα τὸ ἄγιον, δόξα σοι ὁ Θεός

Ο ἥριος ἔγνω τὴν δύσιν αὐτοῦ (v. 19b)

Ioannes Kampanes (f. 39r)	Δόξα σοι, Πάτερ ἄγιε, και Υἱῷ και Πνεύματι, σε ὑμνεῖ πᾶσα ἡ κτίσις, Τριάς ἀγία, δόξα σοι, δόξα σοι ὁ Θεός
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"Ἐθον σκότος, καὶ ἐγένετο νύξ (v. 20a)

Xenos Korones (f. 39v)	Νε δόξα σοι ὁ Θεός, δόξα σοι, παντοκράτορ, βασιλεὺς ἄγιε, δόξα σοι, δόξα σοι, Τριάς ἡγία, δόξα σοι, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 40r) <i>Oktaechon</i>	Δόξα σοι, Πάτερ ἀγέννητε, νε δόξα σοι, Υἱέ γεννητὲ, δόξα σοι τὸ Πνεῦμα τὸ ἄγιον, τὸ ἐκ τοῦ Πατρός ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπαυόμενον, Τριάς ἡγία, δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 40r) <i>Oktaechon</i>	Δόξα σοι, Πάτερ ἄγιε, Θεὲ ἀγέννητε, νε δόξα σοι Υἱέ γεννητὲ, δόξα σοι, τὸ Πνεῦμα τὸ ἄγιον, τὸ σὸν Πατρί καὶ Υἱῷ συμπροσκυνούμενον καὶ συνδοξαζόμενον, Τριάς ἡγία, δόξα σοι ὁ Θεός
Domestikou tou Kassianou (f. 40v)	Δόξα σοι ὁ Θεός, δόξα σοι, Πάτερ ἀγέννητε, καὶ Υἱέ γεννητέ, νε δόξα σοι τὸ Πνεῦμα τὸ ἐκ μόνου τοῦ Πατρός ἐκπορευόμενον, δόξα σοι ὁ Θεός
Ioakeim Monachos (f. 41r) (only "καὶ ἐγένετο νύξ")	Δόξα σοι ὁ Θεός, δόξα σοι, παντοκράτορ, βασιλεὺς ἄγιε, λέγε, δόξα σοι δεδοξασμένε Κύριε, Παράκλητε ἀγαθέ, Τριάς ἡγία, δόξα σοι ὁ Θεός

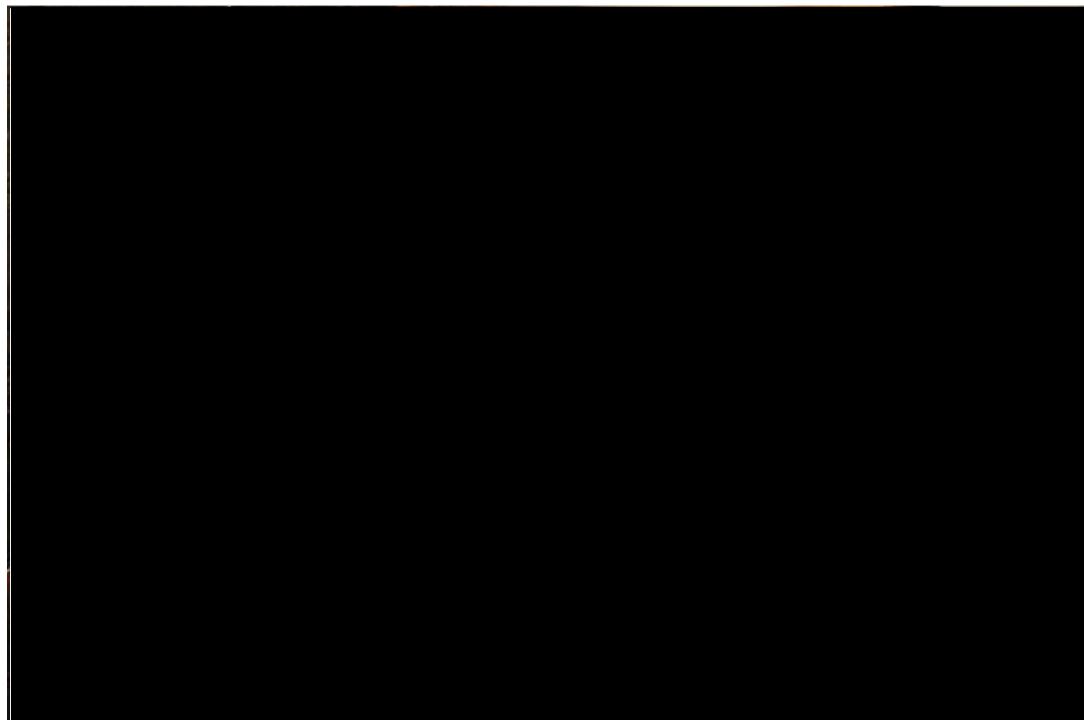
Ως ἐμεγαλώνθη τὰ ἔργα σου, Κύριε (v. 24a)

Manuel Chrysaphes (f. 41v) (see EBE 2401 f. 279r)	Λέγε, δόξα σοι τριάς ὁμοούσιε, δόξα σοι μονάς τρισυπόστατε, δόξα σοι ὁ Θεός
Nikon Monachos (f. 41v)	Ἄναρχε Πάτερ, Υἱέ συνάναρχε, καὶ Πνεῦμα τὸ θεῖον καὶ σύνθρονον, σὲ προσκυνούμεν καὶ δοξάζομεν, μία θεότητι βοῶντες δόξα σοι ὁ Θεός.

Πάντα ἐν σοφίᾳ ἐποίησας. Δόξα, καὶ νῦν. Άλληλοινία. (v. 24b, Doxology, Alleluia)

'Palaion'	Δόξα Πατρί, καὶ Υἱῷ, καὶ ἀγίῳ Πνεύματι· Καὶ νῦν καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Άλληλοινία, ἀλληλοινία, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός.
Manuel Chrysaphes	Δόξα Πατρί, καὶ Υἱῷ, καὶ ἀγίῳ Πνεύματι· Καὶ νῦν καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Άλληλοινία, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός.

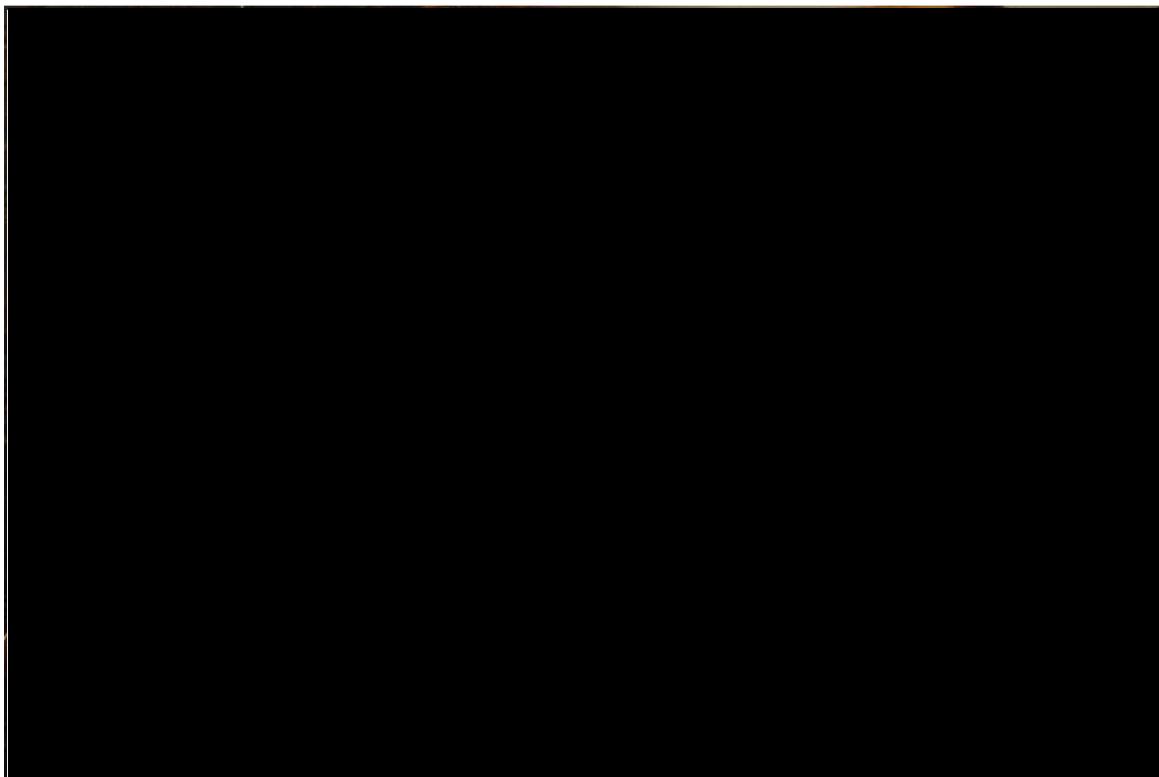
MS Iviron 1120, fol. 29v-30r



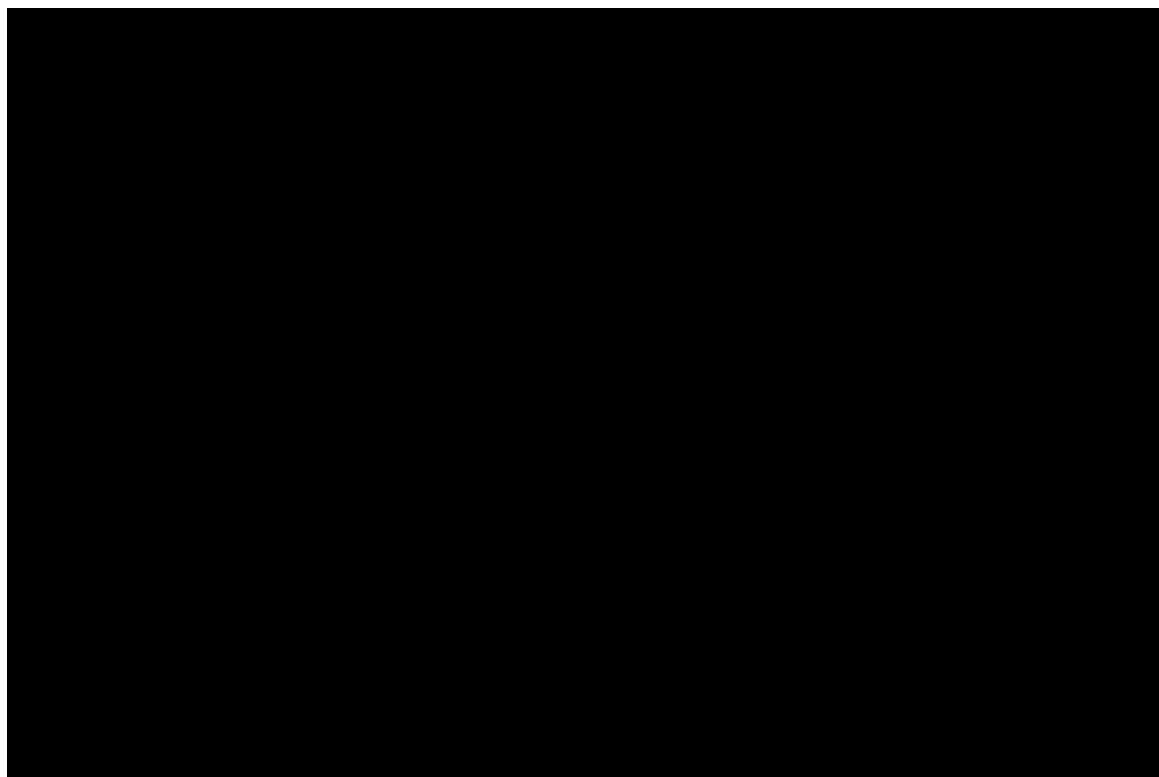
MS Iviron 1120, fols. 30v-31r



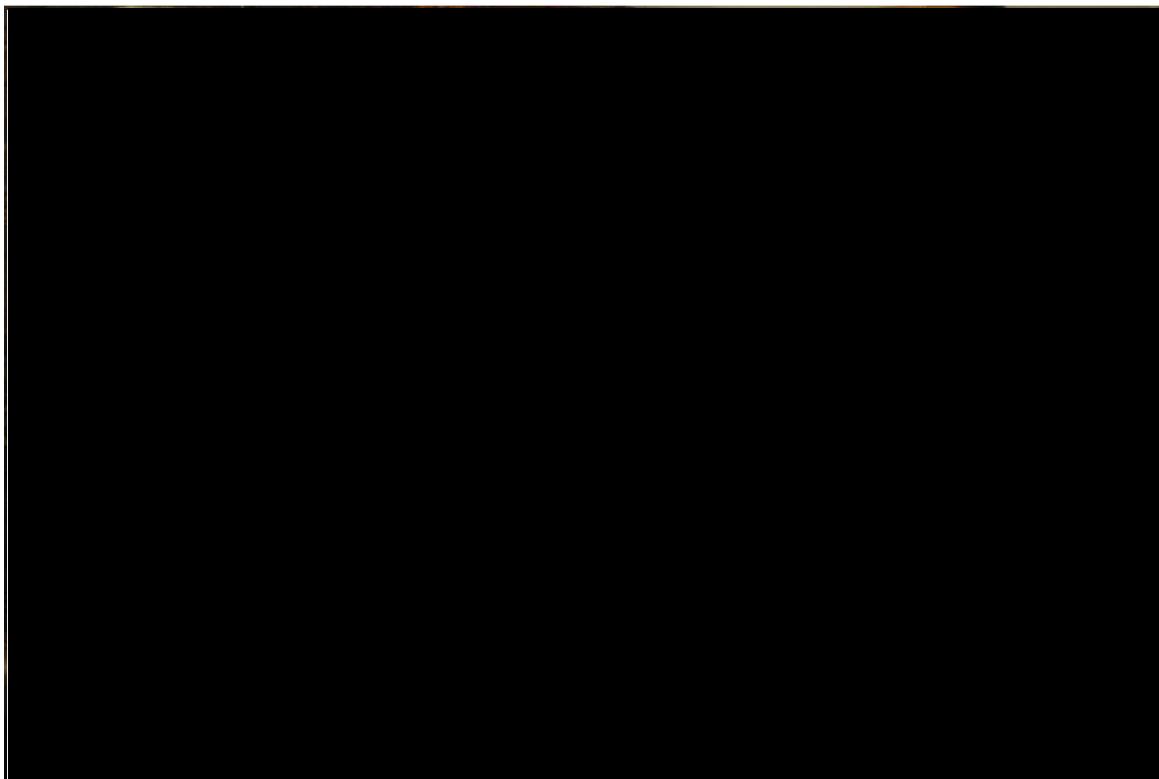
MS Iviron 1120, fols. 31v-32r



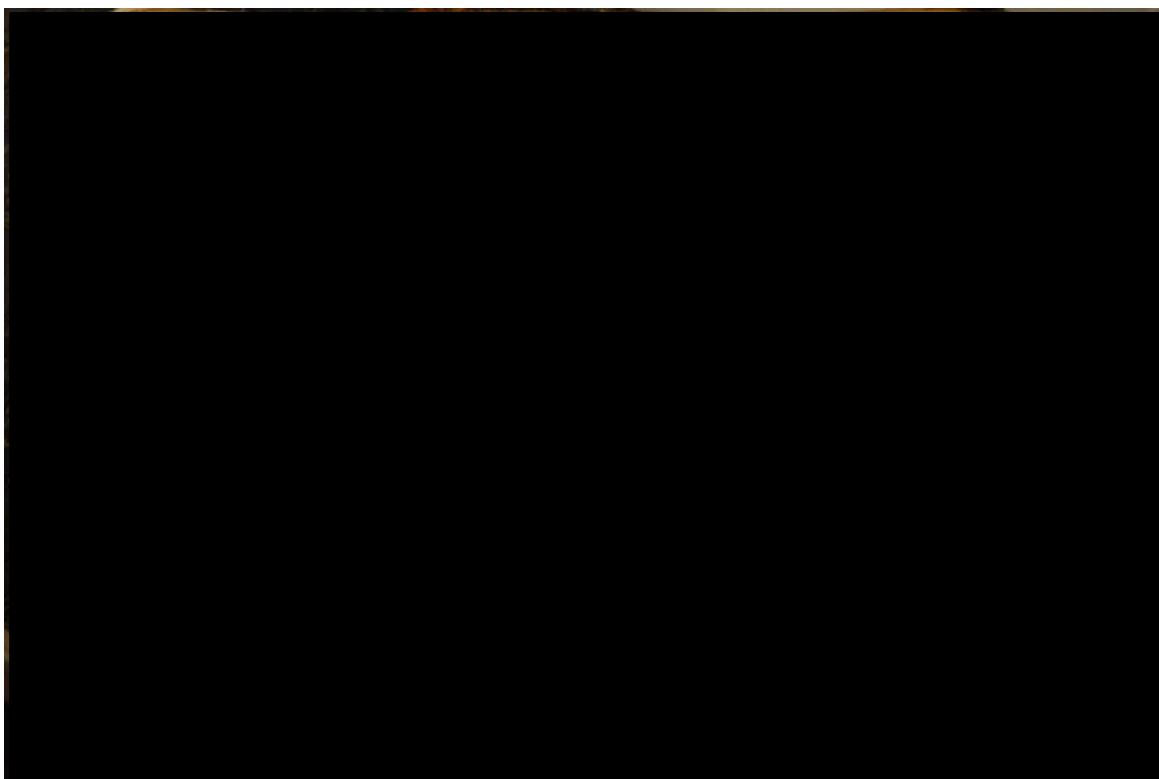
MS Iviron 1120, fols. 32v-33r



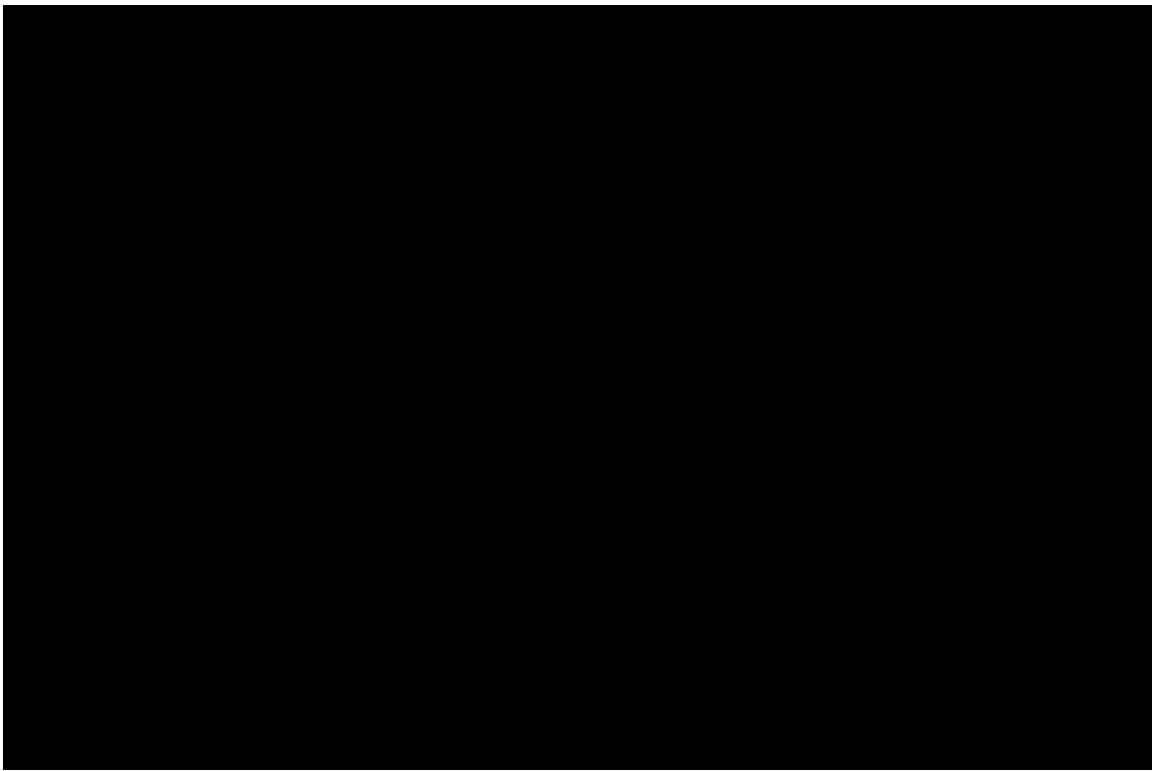
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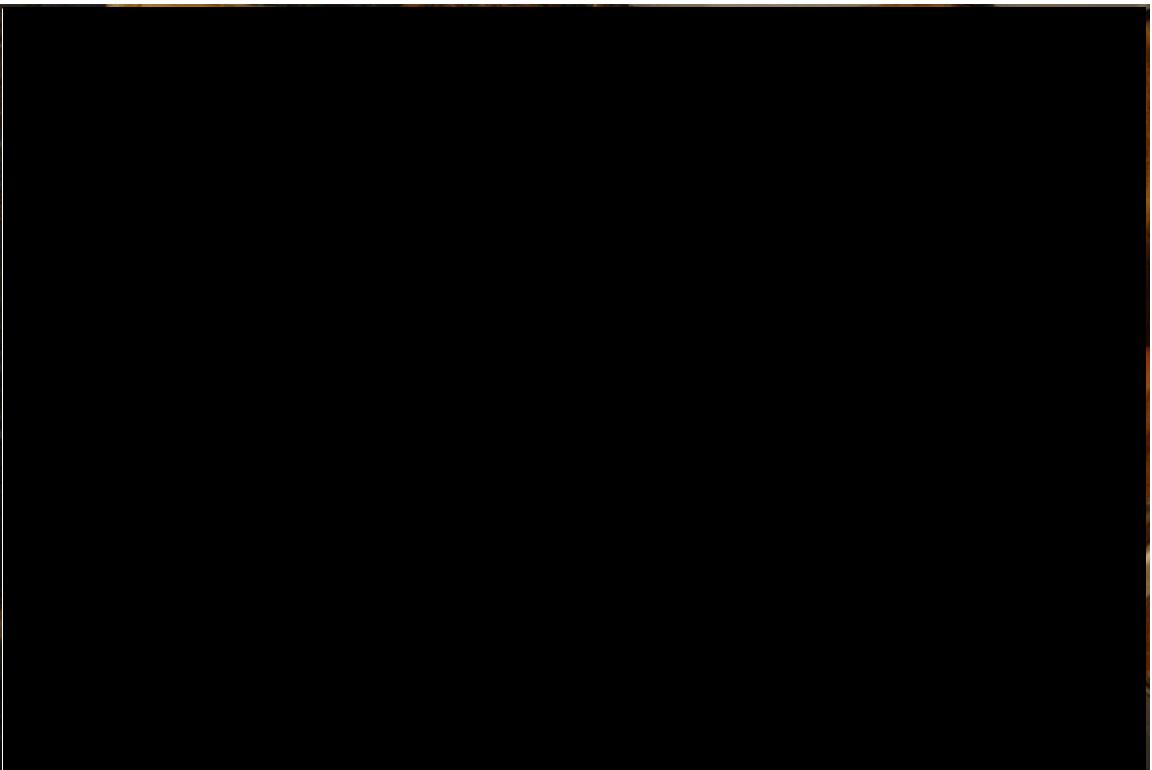
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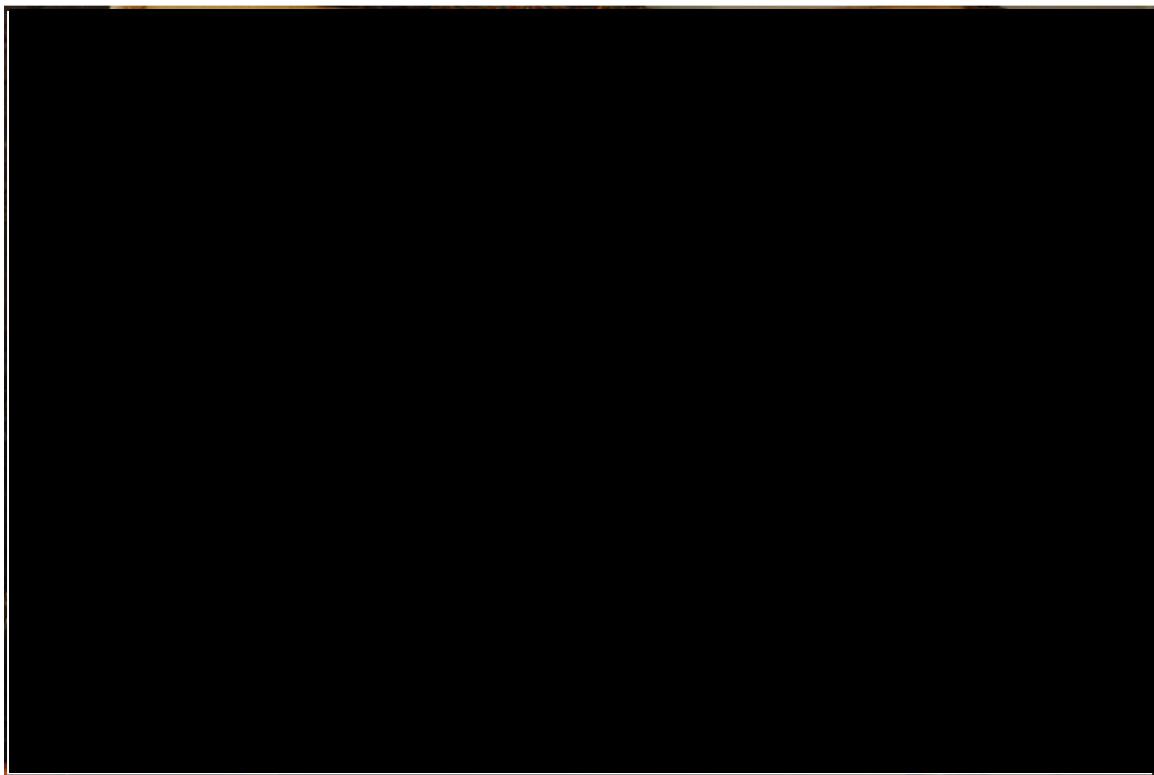
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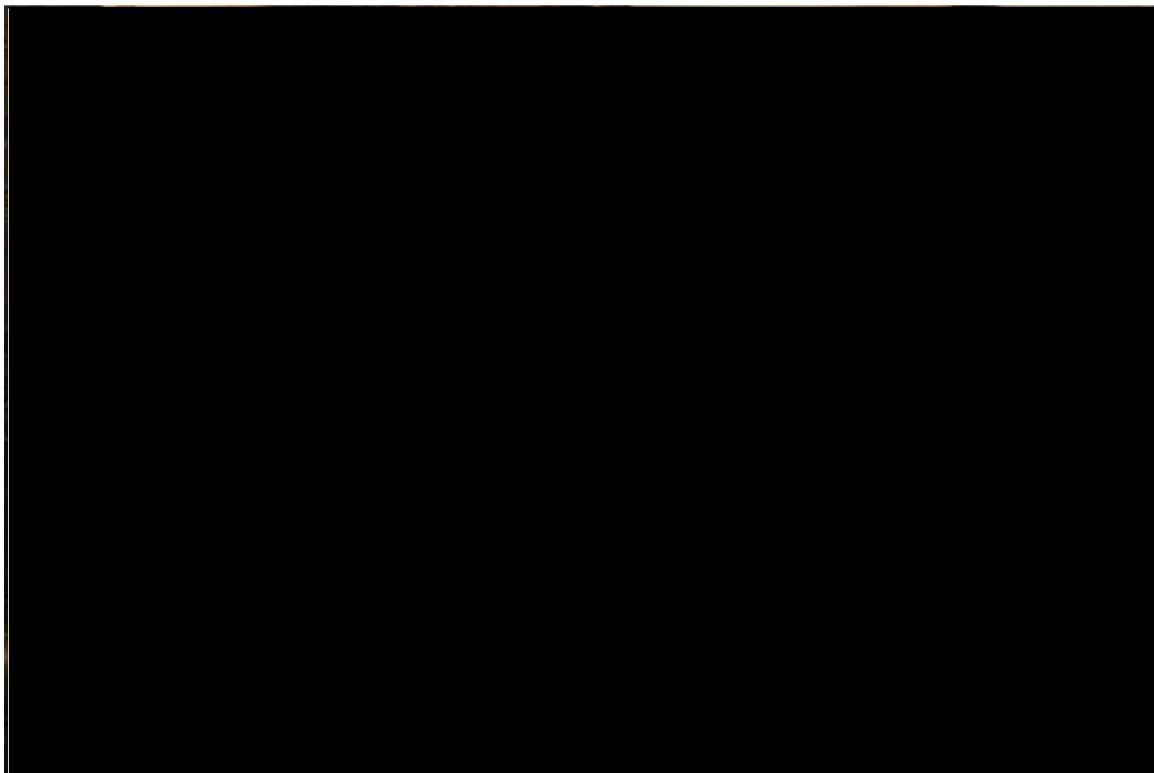
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MS Iviron 1120, fols. 37v-38r



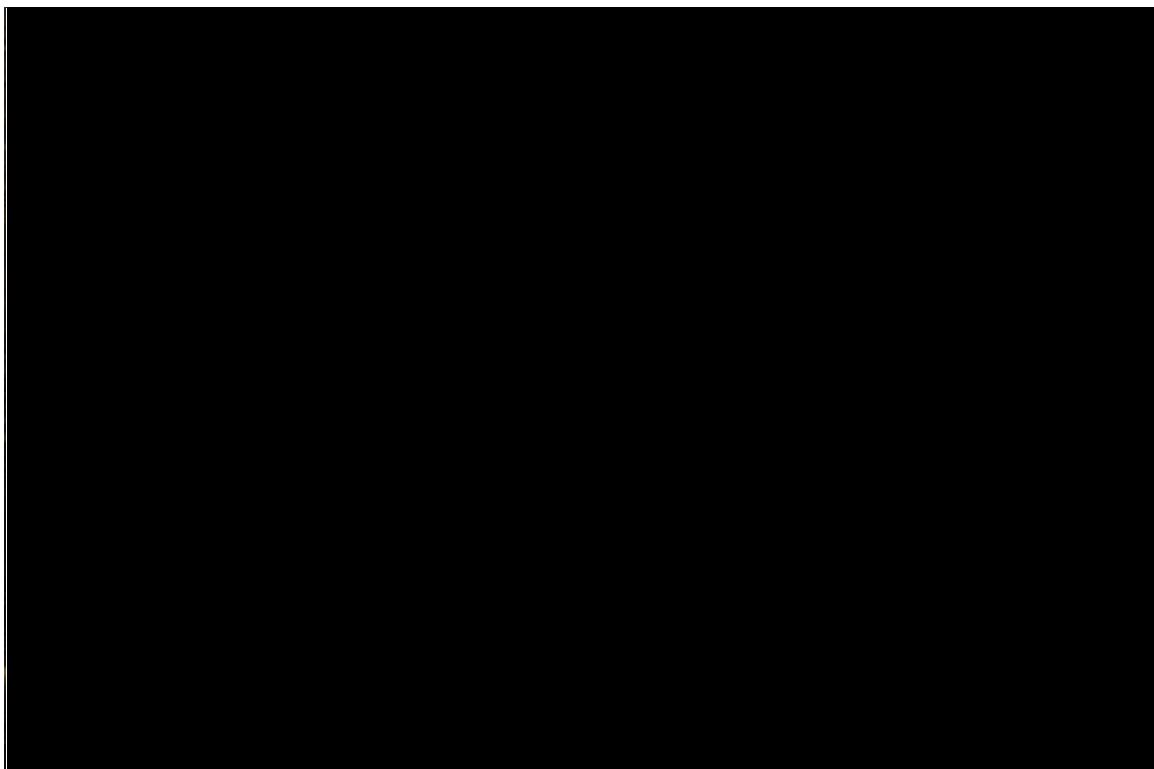
MS Iviron 1120, fols. 38v-39r



MS Iviron 1120, fols. 39v-40r



MS Iviron 1120, fols. 40v-41r



MS Iviron 1120, fols. 41v-42r



MS Iviron 1120, fols. 42v-43r



MS Iviron 1120, fols. 43v-44r



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