A Note on the late-Byzantine Ecclesiastical Composer Angelos Gregorios *sive* Gregoriou, a Pupil of Manouel Gazes

Maria Alexandru and Bjarne Schartau

Describing twice within c. 6 years the 16th century Copenhagen "Mathematarion" **Kgl. Bibl., GkS 3537,8°**, I (Bjarne Schartau) have had to book a First Mode (ἦχος πρῶτος) setting of the Saturday night prokeimenon (μικρὰ δοχή) Ὁ κύριος ἐβασίλευσεν by one Angelos Gregorios (or rather Gregoriou?: Ἀγγέλου Γρηγορίου, of course, in the MS). [1] This composer I have, curiously enough, as yet been unable to verify by means of the standard secondary literature accessible to me. In the recently published third volume of professor Gregorios Stathis' monumental catalogue of the MSS of Byzantine Music in Mount Athos however the name of Angelos Gregorios/ou appears twice, and what is more: One of his two compositions booked by Stathis happens to be a Third Mode (ἦχος τρίτος) setting of Ὁ κύριος ἐβασίλευσεν (MS Koutloumousiou 436, 16r). [2]

Now, a few years ago leafing through our Library of Congress microfilms of MSS from the Sinaite Monastery of St. Catharine, I was able to verify that the kalophonic sticherarion **Sinaiticus graecus 1566** is in its entirety an *autograph* of Angelos Gregorios/ou. Needless to say, I can hardly be the first person in modern times to have noticed this, but it remains a somewhat puzzling fact that no scholar, Greek or Western, seems to have bothered about publishing this quite interesting piece of information. Interesting, not least because the MS also provides us with a fairly accurate chronological framework that would of course be further enhanced by some reliable data on watermarks, alas, not at my disposal for the time being.
On fol. 36r of the Sinai 1566 the copyist introduces himself in the customary inconspicuous manner, so well known from a good many other musical MSS of late- and post-Byzantine times: Ἕτερον εἰς τὴν αὐτὴν ἑορτὴν [8 September, Nativity of the

Blessed Virgin Mary] ἐμετεποιήθησαν δὲ τὰ γράμματα ἀπὸ τῶν εἰσοδίων τῆς Θεοτόκου· ὑπὸ τῶν νέων διδασκάλων πόλεως γορτύνης· ὕστερον δὲ ἐσυντέθησαν καὶ ἐδιωρθώθησαν *παρ' ἐμοῦ ἀγγέλου γρηγορίου*· ποίημα κυροῦ μανουὴλ τοῦ χρυσάφη καὶ λαμπαδαρίου. α΄ Αγαλλιασθω ο δαυιδ κρουων.

In the folios preceding fol. 36^{r} he has marked several settings as his own, and even more important, one setting as "by my teacher Manouel Gazes" [3] (fol. 16^{r}: Ἕτερον κοινωνικόν· *ποίημα κυροῦ μανουὴλ λαμπαδαρίου τοῦ γαζῆ καὶ ἡμετέρου διδασκάλου*· πλ α΄ Σωμα χριστου μεταλαβετε).

There seems to be some uncertainty about the exact date of the lampadarios Manouel Gazes [4], but since Sinai 1566 has a number of settings by Manouel Chrysaphes (Doukas) the lampadarios and several by Markos Hieromonachos of Corinth, and since on fol. 80^{v} we find a clear indication that Angelos Gregorios/ou's teacher Manouel Gazes was himself a pupil of Markos (Μηνὶ τῷ αὐτῷ [*in marg.* δεκεμβρίῳ] ς΄· τοῦ ἐν ἁγίοις πατρὸς ἡμῶν νικολάου τοῦ μεγάλου· παλαιόν· πλ δ΄ των ανδραγαθηματων σου οσιε [at the bottom of the page] ἐκαλλωπίσθη παρὰ κυροῦ μάρκου κορίνθου ἱερομονάχου· καὶ παρὰ τοῦ αὐτοῦ φοιτητοῦ κυροῦ μανουὴλ τοῦ γαζῆ.), we will find our Angelos Gregorios/ou writing his MS, including some 25 settings of his own (3 among these to his own decapentasyllabic verses!), *not earlier* than a few years before the Ἅλωσις.

In this connexion it might be significant (though far from conclusive) that we do not find the sligthest hint at the Fall of C/pl anywhere in Sinai 1566. Contrast e.g. the interesting entry found in **Sinaiticus graecus 1250**, fol. 136^{r} and **Athous Pantocratorinus 211**, fol. 202^{v} on Manouel Chrysaphes' double setting in the Second Plagal Mode (ἦχος πλ β΄) of the theotokion Τίς μὴ μακαρίσει σε, made respectively "before" and "after" the Fall of C/pl. [5]

On the whole, however, a *post* 1453-date seems somewhat more likely than an *ante*. (Cf. also the preterite tenses (47^{r}) τὸ αὐτὸ [Ευαγγελιστα Ιωαννη ισαγγελε] ἐγράφη δὲ καθὼς παρεδόθη καὶ ἐψάλλετο [used to be chanted] παρὰ κυροῦ μάρκου ἱερομονάχου κορίνθου.).

From the **Sinaiticus graecus 1547** (the whole MS was written by Joannes Plousiadenos, according to the script as well as to some internal data [6]), fol. 59^{r} we learn that Angelos Gregorios/ou at one time had connexions to a monk

from Mount Athos (or perhaps himself visited the Holy Mountain, where he met a monk?) who taught him an Athonite setting of a specific kathisma (... ἐνεγράφη δὲ παρὰ κυροῦ ἀγγέλου γρηγορίου ὑπὸ μοναχοῦ τινος ἐκεῖσε εἰσιόντος· ἐν τῇ σεβασμίᾳ μονῇ τῆς ὑπεραγίας θεοτόκου ἤτοι τοῦ ἁγίου ὄρους· Χαιρε θρονε πυριμορφε του θεου [MR II 331-32]).

The occurrence of this setting in a MS written by Cretan born Plousiadenos tallies well with Angelos' reference in his own MS to "the new teachers of Gortyne" (36^{r}), and the inference ought to be clear: he was himself a native of the island, or at least a Cretan alien resident of long standing, who may well have been personally acquainted with the famous later bishop of Methone.

In the next pages we offer a small catalogue of the settings by Angelos Gregorios/ou in his autograph MS **Sinaiticus graecus 1566**, followed by a complete transcription of his decapentasyllabic setting in the Fourth Mode (ἦχος τέταρτος) for the Feast of Saint Parasceue, November 9 ("and for the other virgin martyrs") (70^{v}-72^{r}), made by *Maria Alexandru*, accompanied by a small specimen of the script.

We hope that this may serve as an invitation to students of MSS of Byzantine music to be more aware of settings marked Ἀγγέλου Γρηγορίου.

NOTES

1) Bjarne Schartau, Manuscripts of Byzantine Music in Denmark. CIMAGL 48 (1984), 20-21. (Id.), Codices graeci haunienses. Ein deskriptiver Katalog des griechischen Handschriftenbestandes der Königlichen Bibliothek, Kopenhagen. Copenhagen 1994 (s.v. **GkS 3537,8°**).

2) Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς Ἅγιον Ὄρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων Βυζαντινῆς Μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους ὑπὸ Γρ. Θ. Στάθη. Τόμος Γ'. Athens 1993, 291.

4) M. Adamis, An Example of Polyphony in Byzantine Music of the Late Middle Ages". Proceedings of the Eleventh International Musicological Society Congress, II (Copenhagen 1972), 737-47. Dimitri E. Conomos, The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music. Washington, D.C. 1985, 76, 118-24, 140.

5) τοῦτο τὸ προγραφὲν στιχηρόν, ἐποιήθη πρὸ τῆς ἁλώσεως κωνσταντινουπόλεως· καὶ μετὰ ταῦτα ζητήσας τοῦτο οὐχ εὗρον· καὶ μὴ ἐνθυμούμενος τοῦτο γράφειν, ἐποίησα ἕτερον τὸ ἔμπροσθεν· ὕστερον δὲ εὗρον τὸ α^{ov}, ἔγραψα καὶ τὰ δύο. [bottom of page] ἕτερον τοῦ αὐτοῦ· ποιηθὲν ἐν σπάρτῃ μετὰ τὴν ἅλωσιν. See also Μανόλης Κ. Χατζηγιακουμής, Μουσικὰ χειρόγραφα Τουρκοκρατίας (1453-1832). Athens 1975, 392 (quoting for this entry the **Pantocratorinus 211**, but not the **Sinaiticus graecus 1566**), and (id.), Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820. Athens 1980, 81 (note 10). Cf. further **Athous Pantocratorinus 211**, 79/80^{v} Ἕτερος στίχος καλοφωνικός, ποιηθεὶς παρὰ κυροῦ μανουὴλ λαμπαδαρίου τοῦ χρυσάφη· δι' ὁρισμοῦ κυροῦ κωνσταντίνου βασιλέως· πλ δ' Εγω γεγενηκα σε (or in other words, if one is to trust the caption; written between 1448 and 1453!). See also Χατζιγιακουμής, Μουσικὰ χειρόγραφα Τουρκοκρατίας, 400 and (id.) Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς, 81 (note 9).

6) Bjarne Schartau, A Checklist of the Settings of George and John Plousiadenos in the Kalophonic Sticherarion Sinai gr. 1234. CIMAGL 63 (1993), 297-308.

Catalogue of the settings by Angelos Gregorios/ou in his autograph MS Sinaiticus graecus 1566

1. (9^{r}-10^{v}) Ἕτερον εἰς τὸν ἐπιτάφιον θρῆνον [Good Friday] τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ· ἀναποδισμὸς ἀπὸ τὸ "Σήμερον κρεμᾶται ἐπὶ ξύλου". πλ β' [*in marg.* ἀγγέλ⟨ου⟩ γρηγορίου] Προσκυνουμεν σου τα παθη χριστε

2. (10^{v}-12^{r}) Ἕτερον εἰς τὸν ἐπιτάφιον θρῆνον τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ· ποίημα τοῦ αὐτοῦ· τὰ γράμματα καὶ τὸ μέλος. πλ β' [fol. 11^{r} *in marg.* ἀγγέλου γρηγορίου] Την εν σαρκι σου υπνωσιν και του σταυρου το παθος (decapentasyllabic)

3. (12^{r}-13^{r}) Ἕτερον εἰς τὸν ἐπιτάφιον θρῆνον τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ· τοῦ αὐτοῦ τά τε γράμματα καὶ τὸ μέλος. πλ β' (νενανώ) [*in marg.* ἀγγέλου γρηγορίου] Προσκυνουμεν σου τα παθη χριστε

4. (19^{v}-20^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν· [Easter Sunday] ἐκ τοῦ κανῶνος τῆς α^{ης} ᾠδῆς· ποίημα ἀγγέλου γρηγορίου τὸ μέλος. τετράφωνος α΄ Αναστασεως ημερα

5. (36^{r}-37^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [8 September, Nativity of the Virgin Mary]: ἐμετεποιήθησαν δὲ τὰ γράμματα ἀπὸ τῶν εἰσοδίων τῆς Θεοτόκου· ὑπὸ τῶν νέων διδασκάλων πόλεως Γορτύνης· ὕστερον δὲ ἐσυντέθησαν καὶ ἐδιωρθώθησαν *παρ' ἐμοῦ ἀγγέλου γρηγορίου*· ποίημα κυροῦ μανουὴλ τοῦ χρυσάφη καὶ λαμπαδαρίου. α΄ Αγαλλιασθω ο δαυιδ κρουων (NB! at the bottom of fol. 36^{r} *a prima manu*: ψάλλεται δὲ καὶ εἰς τὴν σύλληψιν τῆς ἁγίας καὶ θεομήτορος ἄννης)

6. (38^{r}-39^{r}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [8 September]: ποίημα ἀγγέλου γρηγορίου νέον. δ΄ Δι' αγγελου προρρησεως

7. (42^{r}-44^{r}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [14 September, Exaltation of the Cross. Same Sticheron for Thursday in the Fourth Week of Lent]: εἰς τὸν τίμιον καὶ ζωοποιὸν σταυρὸν τοῦ χριστοῦ· ποίημα ἀγγέλου γρηγορίου [*in marg.* νέον]. πλ δ΄ Ον παλαι μωυσης προτυπωσας

8. (49^{v}-51^{v}) Μηνὶ ὀκτωβρίῳ γ΄· τοῦ ἁγίου ἱερομάρτορος Διονυσίου τοῦ ἀρεοπαγίτου· ποίημα ἀγγέλου γρηγορίου. πλ δ΄ Εν ιερευσι και μαρτυσι (NB! at the bottom of fol. 49^{v} *a prima manu*: ψάλλεται δὲ ⟨καὶ⟩ εἰς πάντας ἱερομάρτυρας at the top of fol. 51^{v} *a prima manu*: ψάλλεται δὲ καὶ εἰς ἑτέρους ἀποστόλους)

9. (51^{v}-53^{r}) Τῷ αὐτῷ μηνί [October] ιη΄· τοῦ ἁγίου ἀποστόλου καὶ εὐαγγελιστοῦ λουκᾶ· ποίημα ἀγγέλου γρηγορίου. δ΄ Τω της σοφιας αλιευτικω καλαμω (NB! at the bottom of fol. 51^{v} *a prima manu*: ψάλλεται δὲ καὶ τὸν ἅγιον ἀπόστολον μάρκον· ἀντὶ τοῦ "ὅθεν τῷ παύλῳ μαθητευθείς", λέγε "τῷ πέτρῳ"· εἰ δὲ εἰς τὸν ἅγιον ἀπόστολον ἀνδρέαν, λέγε "ὅθεν σὺν πέτρῳ")

10. (61^{r}-62^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [1 November, Cosmas and Damian]: εἰς τοὺς ἁγίους καὶ ἰαματικοὺς ἀναργύρους· ποίημα ἀγγέλου γρηγορίου· [*in marg.* νέον]. πλ δ΄ Τις μη θαυμασει

11. (70^{v}-72^{r}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [9 November, Parasceue]: στίχοι ποιηθέντες καὶ μελισθέντες *παρ' ἐμοῦ ἀγγέλου*

γρηγορίου·. δ΄ Της παρθενιας τον ναον και ασπιλον αμναδαν (decapentasyllabic) (NB! at the bottom of fol. 70^{v} *a prima manu*: ψάλλεται δὲ καὶ εἰς τὰς ἑτέρας παρθένους μάρτυρας)

12. (72^{r}-73^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [9 November, Parasceue]: ἀναγραμματισμὸς ἀπὸ τὸ "Ἐν πόλει τοῦ Θεοῦ" [17 July Marina]· ποίημα τοῦ αὐτοῦ ἀγγέλου γρηγορίου. πλ δ΄ Ακουσωμεν της παρθενου εγκωμιον

13. (108^{r}-109^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [17 January, Antony the Great]: στίχοι ποιηθέντες καὶ μελισθέντες *παρ' ἐμοῦ ἀγγέλου γρηγορίου*· οἵ(τινες) ψάλλονται εἰς τὸν ὅσιον καὶ μέγαν ἀντώνιον· ψάλλεται δὲ καὶ εἰς ἑτέρους ὁσίους. δ΄ Των μοναστων καθηγητην και ασκητων το κλεος (decapentasyllabic)

14. (109^{v}-111^{r}) τῷ αὐτῷ μηνὶ [January] κ΄· τοῦ ὁσίου εὐθυμίου τοῦ μεγάλου· ποίημα ἀγγέλου γρηγορίου. πλ α΄ Οσιε πατερ ουκ εδωκας υπνον

15. (117^{r}-118^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [2 February, Purification]: τὸ α^{ον} τῆς ἑορτῆς· ποίημα ἀγγέλου γρηγορίου. α΄ Λεγε συμεων τινα φερων

16. (136^{r}-137^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [29 June, Peter and Paul]: ποίημα ἀγγέλου γρηγορίου· νέον. πλ β΄ Εορτη χαρμοσυνος εορτη παγκοσμιος

17. (140^{r}-141^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [20 July, Elias the Prophet]· ποίημα ἀγγέλου γρηγορίου· νέον. πλ δ΄ Των προφητων τους ακραιμονας και παμφαεις φωστηρας

18. (141^{v}-143^{v}) Τῷ αὐτῷ μηνὶ κε΄· ἡ κοίμησις τῆς ἁγίας καὶ θεομήτορος ἄννης· ψάλλεται δὲ καὶ εἰς τὴν σύλληψιν αὐτῆς. ἀγγέλου γρηγορίου. [*in marg.* τοῦ αὐτοῦ] δ΄ Την πανσεπτον σου κοιμησιν (NB! at the bottom of fol. 142^{r} *a prima manu*: ψάλλεται δὲ καὶ εἰς τὴν κοίμησιν τῆς θεοτόκου· καὶ εἰς τὴν γέννησιν αὐτῆς)

19. (143^{v}-144^{v}) Τῷ αὐτῷ μηνὶ κζ΄· τοῦ ἁγίου μεγαλομάρτυρος καὶ ἰαματικοῦ παντελεήμονος· ἀγγέλου γρηγορίου. α΄ Αγωνα καλον ηγονησω (NB! at the bottom of fol. 143^{v} ἐποιήθη διὰ ἱκεσίας· ψάλλεται δὲ καὶ εἰς πάντας μάρτυρας)

20. (158^{v}-160^{r}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [15 August, Dormition of Mary]: ποίημα ἀγγέλου γρηγορίου· νέον. δ΄ Δευτε ανυμνησωμεν λαοι

21. (162^{v}-163^{v}) Ἕτερον εἰς τὴν αὐτὴν ἑορτήν [29 August, Decollation of the Forerunner]: ἀναγραμματισμὸς ἀπὸ τὸ "Πρόδρομε τοῦ σωτῆρος"· ποίημα ἀγγέλου γρηγορίου. δ΄ Παρρησιαν εχων προς κυριον

22. (169^{r}-170^{v}) Δοχαὶ ἐκ τοῦ Ἀμώμου· ψαλλόμεναι εἰς λαϊκούς. [*in marg.* ἀγγέλου γρηγορίου. β΄ - ἐκ τῆς πρώτης στάσεως] Επεποθησεν η ψυχη μου (v. 20) - τοῦ αὐτοῦ. β΄ Μετοχος εγω ειμι (v. 63) - τοῦ αὐτοῦ. (νενανώ) ἐκ τῆς β$^{\alpha\varsigma}$ στάσεως Οτι εγενηθην ως ασκος (v. 83) - τοῦ αὐτοῦ (νενανώ) Απο των κριματων (v. 102) - ἐκ τῆς γ$^{\eta\varsigma}$ στάσεως· τοῦ αὐτοῦ (νενανώ) Καιρος του ποιησαι (v. 126)

23. (171^{r}-172^{v}) μηνὶ σεπτεμβρίῳ κς΄· ἡ μετάστασις τοῦ ἀποστόλου καὶ εὐαγγελιστοῦ ἰω⟨άννου⟩ τοῦ θεολόγου· ποίημα ἀγγέλου γηρηγορίου. [*in marg.* τοῦ αὐτοῦ] β΄ Την των αποστολων ακροτητα

24. (172^{v}-173^{v}) μηνὶ νοεμβρίῳ α$^{\eta}$· τῶν ἁγίων καὶ ἰαματικῶν ἀναργύρων κοσμᾶ καὶ δαμιανοῦ· ποίημα τοῦ αὐτοῦ. δ΄ Ωφθητε αγγελων συνομιλοι

25. (173^{v}-175^{r}) μηνὶ ἰου⟨λ⟩λίῳ κε΄· ἡ κοίμησις τῆς ἁγίας καὶ θεομήτορος ἄννης· ἀπὸ τὸ "⟨Οἱ⟩ ἐξ ἀκάρπων λαγόνων", τοῦ αὐτοῦ. πλ δ΄Το ζευγος το αμωμον

26. (175^{r-v}) ψάλλεται δὲ καὶ εἰς διαφόρους ἁγίους· εἰς τοιοῦτον τρόπον· εἰς μάρτυρας, λέγε "πρεσβείαις τοῦ ἀθλοφόρου· εἰς ἀπόστολον, "πρεσβείαις τοῦ ἀποστόλου." πλ δ΄. [*in marg.*τοῦ αὐτοῦ] Ταις πρεσβειαις της θεοτοκου

Addendum

In his paper read at the XVe congrès international d' études byzantines Athènes 1976 ("Le tournant décisif dans l'histoire de la musique byzantine: 1071-1261"), Art et archéologie - rapports, Athènes 1976, 284 Kenneth Levy refers to Sinai 1566 and quotes three of its captions. Levy does not, however, expressis verbis identify Angelos as the scribe of the entire MS, and he leaves the information on the teacher-pupil relationships offered by the MS unmentioned. Thus our "Note" still seems to be the first presentation proper of Angelos Gregorios/ou and his oeuvre.

Sinai 1566, 70v-72r

Ἕτερον εἰς τὴν αὐτὴν ἑορτήν (9 Nov., Paraskeue); στίχοι ποιηθέντες καὶ μελισθέντες παρ' ἐμοῦ Ἀγγέλου Γρηγορίου.

Ⓐ

Τη

c d cbabc d d e feded eded d

Ⓑ

1.

Της παρ- θε- νι- ας· το τον να- ον·

d dc bG ab c d edcdc eded d dedc dedc b d cbcba G dedc b dc baG

και α- σπι- λον α- μνα- δαν·

G GD Ga b dc cbc ab dcbcd b cd

2.

των γυ- ναι- κων την συν- α- θλον·

e efed edcb cbaG a bab dc db dcdc dcba G cb c baGF G

κλε- ος και κο- ρω- νι- δα·

G abc d d d ed edcb cbaG b d e egfe e gf eded d

3.
Πα- ρα- σκευ- ην υ- μνη- σω- μεν
d edcb cbaG a b c dcbcb c G ab c dcdbc dcdc cde f edc dcdc c

την α- θλη- φο- ρον πα- ντες·
G a cb ba a F GF G a cba G

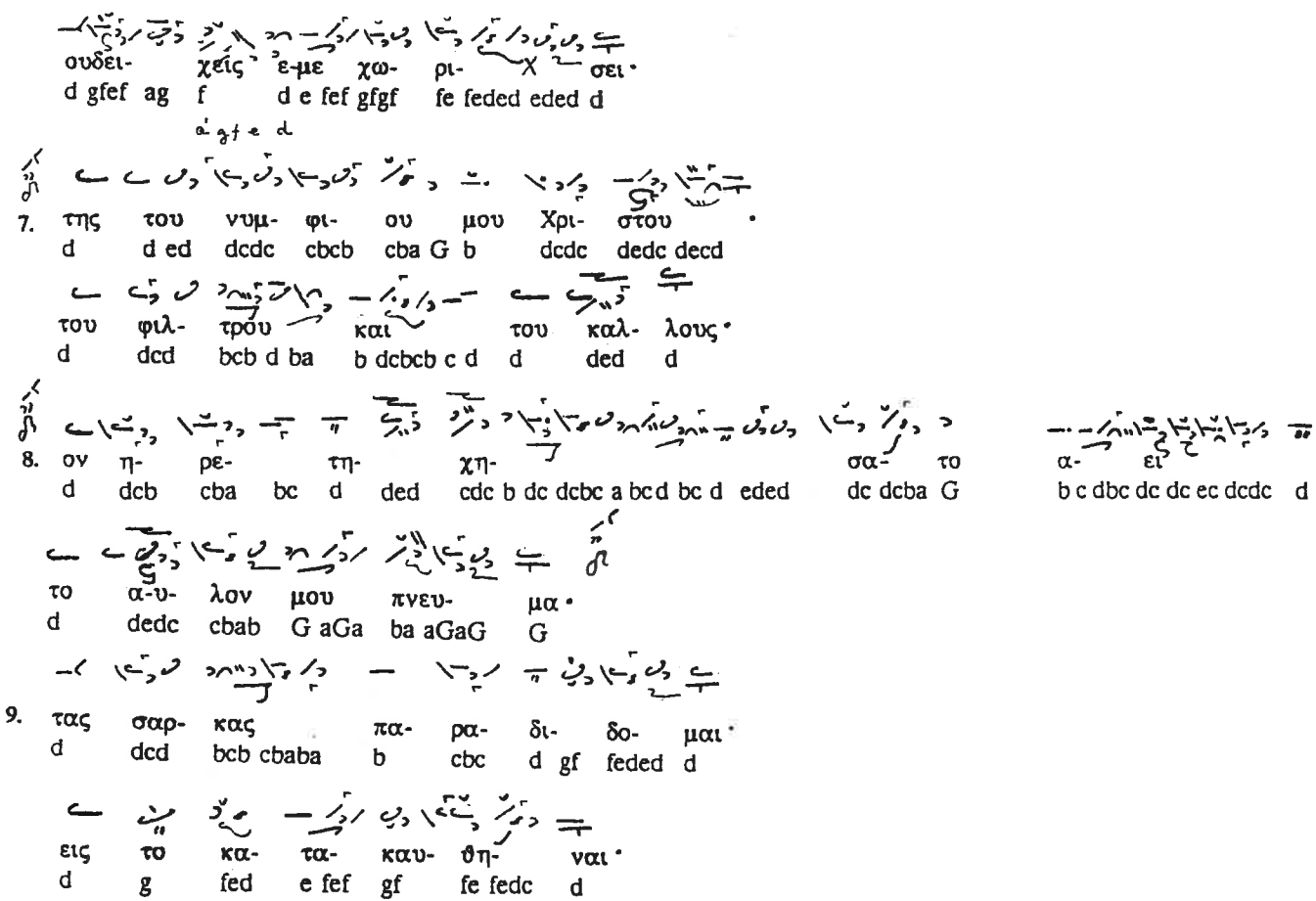
4.
την νυμ- φην· και υ- περ- λα- μπρον·
G GD Ga b b b c b baG a b cba dcba G G cbab cd edcba G a bab bdcb baba aGaG G

Χρι- στου του βα- σι- λε- ως·
G abc d cba G c baG a bcba bab c d b cb c d f. cdc

5.
ου και τον πο- θον ε- χου- σα·
c cbc abab G a bcba bab c dcd ab c de f edc dcdc c dcbc d dcba G a bcba bab c G cba . aGaG G

ε- βο- α τοις α- νο- μοις·
d g d edcb baGa cb baGaG G

6.
εν με- σω βα- σι- λε- ων τε·
d dcdc dcd G a bab d ba aGaG G


ουδει- χείς ε-με χω- ρι- χ σει·
d gfef ag f d e fef gfgf fe feded eded d
a' gf e d
7. της του νυμ- φι- ου μου Χρι- στου ·
d d ed dcdc cbcb cba G b dcdc dedc decd
του φιλ- τρόυ και του καλ- λους·
d dcd bcb d ba b dcbcb c d d ded d
8. ον η- ρε- τη- χη- σα- το α- ει
d dcb cba bc d ded cdc b dc dcbc a bcd bc d eded dc dcba G b c dbc dc dc ec dcdc d
το α-υ- λον μου πνευ- μα·
d dedc cbab G aGa ba aGaG G
9. τας σαρ- κας πα- ρα- δι- δο- μαι·
d dcd bcb cbaba b cbc d gf feded d
εις το κα- τα- καυ- θη- ναι·
d g fed e fef gf fe fedc d

10. και με- λη- δον το σω- μα μου·
d d e f g d gf fefe eded d

τε- τρῶμαι του ποι- η- σαι·
d de dc cbab G Ga baG aGa F G

11. υ- περ του πο- θου·
G a cbab c db dcdc dcba G

ι- η- σου·
G aGa b cbc d dcb cba b c dec d

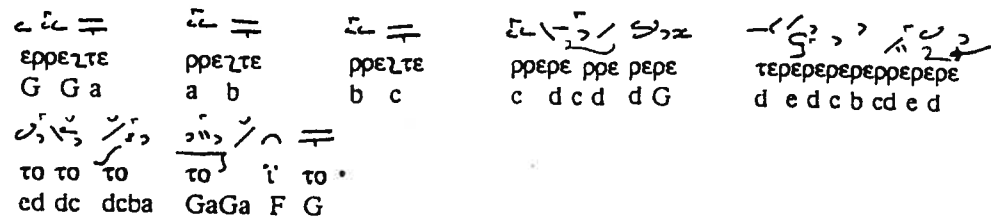
ο-πως συμ- βα- σι- λευ- σω·
d d edcdc d e feded dcdc d efe fed e c de f d

12. ι-να με- ρι- δος και χα- ρας
d d fe fefe ed eded dc c b cbaG b c dcdc d G

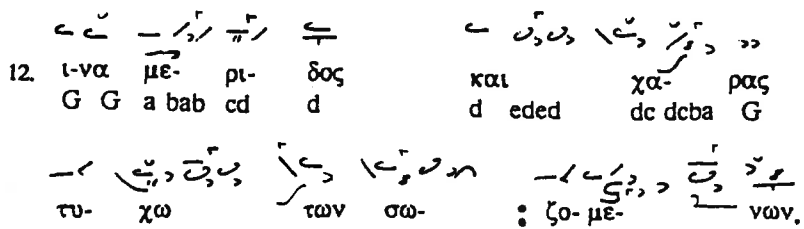
τυ- χῶ των σω- ζο- με- νων·
dc cb b G a bab cbc acba aGaG G

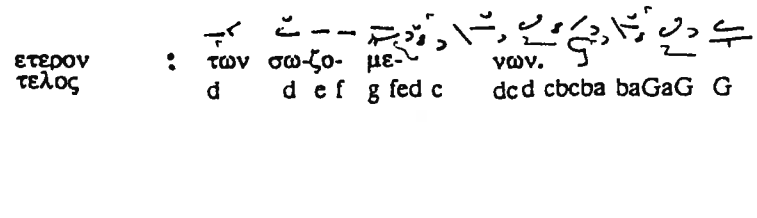
cbab[?]

(5)


ερρεζτε
G G a
ρρεζτε
a b
ρρεζτε
b c
ρρερε ρρε ρερε
c d c d d G
τερερερερρερερε
d e d c b cd e d
το το το
cd dc dcba
το ἰ το
GaGa F G

(D)


12. ι-να με- ρι- δος
G G a bab cd d
και χα- ρας
d eded dc dcba G
τυ- χω των σω-
d dc eded dc cbab G
: ζο- με- νων.
d dedc b dc baG


ετερον
τελος
: των σω-ζο- με- νων.
d d e f g fed c dcd cbcba baGaG G

Remarks:

I apparatus: 1 τοῦ το cum ν m.r. 2 παρασκευη...ημνησωμεν 4 τη νυμφη 5 το 9 κατακαφθηναι 10 μελιδον D12c σωζομενον

II Form: A parakletike-opening and introductory melisma on the syllable τη (in red ink)[1]

B decapentasyllabic sticheron consisting of - two πόδες[2] (vv. 1-6a; 6b-11)
- final verse[3] (12)

C teretism

D "coda": repetition of the final verse (with another melody)

III Lay out: since it is impossible to render a whole decapentasyllabic verse (numbered 1-12) in one line, I follow the inherent metrical division into shortlines (labelled a and b).

IV Metrum: ⏑ – | ⏑ – | ⏑ – | ⏑ ≏ ‖ ⏑ – | ⏑ – | ⏑ ≏ | ⏑ [4]

Repetitions do not count as extra syllables. In 6a a meaningless τε is added in order to complete the metre. Trochaic feet at the beginning of shortlines[5] in 2b, 10b, 11b (but notice the iambic rhythm of the melody), 12a and b.

V Modal structure: a clear defined tetartos is maintained in the whole piece, except a very short inflexion to protos (transposed to the upper fifth: beginning of 2a) and two modulations to nana (3; 4b end-5a first colon).

VI Relation text-music: whereas the text is conceived in longverses, the musical phrases follow the division into shortverses or even smaller units (especially in a-lines).

For the whole setting: besides the segmentation indicated by musical punctuation with or without MeSi, caesuras are requested after apoderma[6], often after prolongation-neumes (but not the tzakisma) and sometimes after descending groups, mostly with psephiston[7]. Except the apoderma, which occurs almost on all pitches (G-d,g), the other elements are (when indicating a following caesura) connected with the final of the mode, the base of the upper and the top of the lower tetrachord.

The accentuated syllables of the metre are in many cases provided with prolongations or larger melismata.

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[1]For similar cases cf. J. Raasted, Intonation formulas and modal signatures in byzantine musical manuscripts, Copenhagen 1966, MMB VII, p. 121 with note 85.

[2]About the division of decapentasyllabic settings into πόδες -even if not mentioned expressis verbis in the manuscript - on the basis of the text (as in our example: the turn from indirect to direct speech) or of the music, cf. Γρ. Στάθης, Ἡ δεκαπεντασύλλαβος ὑμνογραφία ἐν τῇ βυζαντινῇ μελοποιίᾳ, Ἀθῆναι 1977, p. 128-9.

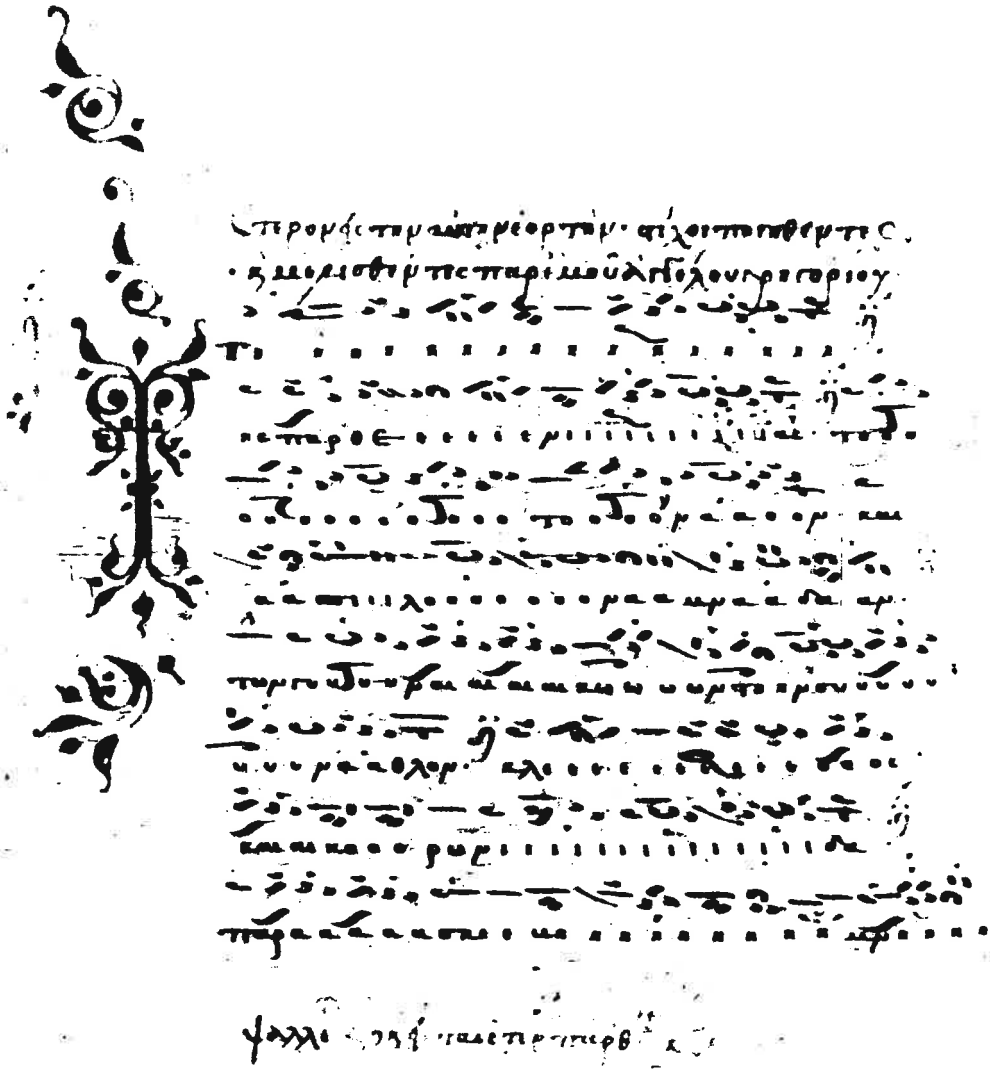
[3]On last lines in decapentasyllabic compositions cf. ibid., p. 135-8.

[4]Ibid., p. 139.

[5]In Stathes (op. cit., p. 141) referred to as "παρατονισμοί".

[6]Cf. J. Raasted, Thoughts on a revision of the transcription rules of the MMB, CIMAGL 54 (1986), p. 17.

[7] I owe these observations to J. Raasted's seminars (1993/94) on the kalophonic style, as well as to Clara Adsuara's reports on her work with kalophonic settings in deuteros modes.



Sinai 1566, 70v