

## The Long Melismas in the Non-kalophonic Sticherarion

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The present article summarises the results of an investigation into the long melismas used for embellishing the otherwise syllabic melodies of the hymns in the non-kalophonic sticherarion.<sup>1</sup>

The problems of the sticherarion have never attracted the same attention among scholars as those of other musical genres and very little has been said about this particular feature, the recurrent use of long melismas. Oliver Strunk has touched upon melismas in a few essays without giving them a closer examination,<sup>2</sup> and George Amargianakis has included a short description of the phenomenon in his formulaic analysis of stichera in the second modes.<sup>3</sup> In two of his essays Strunk put forward the statement that a change from a syllabic to a more ornamented style of the melodies took place about 850.<sup>4</sup> This point of view will be discussed below.

Before the investigation started I decided to concentrate on the non-kalophonic sticherarion as well before as after the introduction of the standard abridged version about 1050 and to leave out the melismated, kalophonic sticherarion which began to develop in the late 13th cent., and the early fourteenth century was chosen as an upper limit of time.

<sup>1</sup>The full investigation is available in a Ph.D.-dissertation with the title 'The Long Melisms in the Non-kalophonic Sticherarion' defended in October 1998 at the University of Copenhagen.

<sup>2</sup>Strunk, Oliver. *The Tonal System of Byzantine Music*. The Musical Quarterly XXVIII, 1942, pp. 190-204. Reprinted in Strunk, Oliver. *Essays on Music in the Byzantine World*, New York 1977, pp. 3-18; *Melody Construction in Byzantine Chant*. Actes du XII<sup>e</sup> congrès international d'études byzantines, Belgrade 1963. Reprinted in Essays pp. 191-201; *The Menaia from Carbone at The Biblioteca Vallicelliana*. Bollettino della Badia greca di Grottaferrata XXVII, 1973 pp. 3-9. Reprinted in Essays pp. 285-297; *The Chants of the Byzantine-Greek Liturgy*. Originally published in German translation as 'Die Gesänge der bysantinisch-griechischen Liturgie' in Fellerer, K. G. ed. *Geschichte der katholischen Kirchenmusik*, I, Kassel 1972, pp. 128-147. Reprinted in Essays pp. 297-330.

<sup>3</sup>Amargianakis, George. *An Analysis of Stichera in the Deuteros Modes*, I-II. CIMAGL 22-23 (1977). No. 22 pp. 74-79, No. 23 pp. 177, 181 & 241.

<sup>4</sup>Strunk, Oliver. *Some Observations on the Music of the Kontakion*. A paper presented at a private conference in Copenhagen, August 13, 1958. Published in *Essays on Music in the Byzantine World*, pp. 157-161 (p. 160); *Melody Construction in Byzantine Chant*, Actes du XII<sup>e</sup> congrès international d'études byzantines, Belgrade 1963. Reprinted in Essays pp. 191-201 (p. 194).

Only a manuscript written in the round notation can offer a possibility of transcribing a melody in full, and the manuscript Ambr. A 139 sup. dated 1341 was chosen as the manuscript from which the material was to be gathered.<sup>5</sup> It is a clear manuscript which also communicates a tradition of ascribing hymns to hymnographers.

At an early point in the investigation it became clear that a full registration of the melismas found in the hymns of the sticherarion would provide an indispensable tool for the continued work. This list is found as an appendix at the end of the present article. It reveals that just under a quarter of the hymns in Ambr. A 139 sup. are embellished with long melismas.

### Definition and Classification.

Though the melodies of the sticherarion are generally syllabic and simple, it is not uncommon to find them embellished with short ornaments or melismas of four to five notes per syllable. Therefore I decided to define a long melisma as a succession of more than five notes on one or a few syllables of a word, in some cases on a whole short word.

The melismas in the material gathered from Ambr. A 139 sup. show a clear tendency to be recurrent, well-defined, formulaic entities, and it became also clear that the most common way of composing long melismas is to combine two or three well-known ornaments. Most of the melismas follow these two patterns, but still there remains a small group which does not conform.

In the light of this it lay near at hand to consult a Byzantine musical treatise, the famous didactic poem generally called *Mega Ison*, composed by the great master John Koukouzeles. The poem is found in the manuscript Athens, National Library 2458 (fols. 3-4v), which is dated 1336 and thus contemporary with Ambr. A 139 sup. dated 1341. Eight of the melismas from the material gathered from Ambr. A 139 sup. are represented in this poem, namely *Thes kai apothos*, *bythogronthisma*, *argosyntheton*, *chairetismos*, *kolaphismos*, *thema haploun*, *choreuma*, and *anastama*. Thus they were so to speak certified as important ornamentations by the Byzantines themselves.<sup>6</sup>

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<sup>5</sup>Milano, Biblioteca Ambrosiana A 139 sup. (= Monumenta Musicae Byzantinae Vol. 11, *Sticherarium Ambrosianum*. Edd. Lidia Perria et Jørgen Raasted. Copenhagen 1992).

<sup>6</sup>For a presentation of the melismas and the frequency of their occurrences see

Generally, the melismas found in the hymns have the same form as in Mega Ison. Bythogronthisma is, however, somewhat shorter, anastama longer, and argosyntheton occurs as a fragment. These melismas clearly constitute a group of recurrent, formulaic melismas with a name.

Chairetismos, thema haploun, choreuma and kolaphismos are identical with Amargianakis's formula 51  $\delta, \epsilon, \zeta, \eta, \iota$ <sup>7</sup>, and from the remaining group of formulaic melismas seven are found in his registration as formula 51  $\alpha, \beta, \gamma, \theta, \kappa, \lambda, \mu$ , while yet another melisma is found which does not occur in the repertoire for September on which his investigation was based.

The well-known ornaments which combine to form a long melisma are such formulas as thematismos, ouranisma, xeron klasma etc., and the resulting melisma may be regarded as an intermediate between the formulaic and the free, non-formulaic melismas, for apparently composers were free to combine the ornaments at will. A small number of melismas cannot be called formulas at all, but seem to be really free compositions with a great variation in their appearances.

A first examination thus led to a distribution of the long melismas in the sticherarion into the following four groups:

- 1) recurrent, formulaic melismas with a name.
- 2) recurrent, formulaic melismas without a name.
- 3) recurrent melismas, composed of well-known ornaments.
- 4) free non-formulaic melismas.

### The Melismas, Group 1 ("recurrent, formulaic melismas with a Byzantine name").

#### Choreuma.

Though the melismas in this group generally agree in form with the representations in Mega Ison, variations may occur. Mega Ison has two versions of choreuma, a choreuma and a heteron homoion, with very small differences between them, but with the ending of the heteron homoion transposed a third up. Both melismas can be divided into three sections and occur in fragmentary forms consisting of a combination of either the first two or the last two sections. There are two occurrences of choreuma, five of heteron homoion in the sticherarion, but the frequency is higher for the fragmentary melismas, the combination of the first two sections occurs

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introduction to list of melismas.

<sup>7</sup>Amarg. op. cit. no. 23 p. 241.

seven times, that of the last two fifteen.<sup>8</sup> Choreuma corresponds to Amarg. 51ζ, heteron homoion to Amarg. 51η.

### Thes kai apothēs.

The presentation of thes kai apothēs in Mega Ison gives the impression that it is a long melisma, but in actual practice in the hymns the impression is that of an ornament with a leading-on function. The first part of the melisma varies in the hymns, the ending is stable and nearly always marked with a double theta. Four occurrences which embellish a δ ι ό / π ω ζ have the same first element, and this combination is found as an opening melisma in one of the hymns from the oktoechos. In three troparia by Sophronios thes kai apothēs functions as an opening melisma in combination with the formula Amarg. 51θ, but this time as the first element in the combination. There are 17 occurrences of melismas in combination with thes kai apothēs in the sticherarion.

The most frequently used long melismas are chairetismos, kolaphismos, and thema haploun with 55, 48, and 29 occurrences respectively.

### Chairetismos.

Chairetismos corresponds to Amarg. 51δ and occurs always in the form shown in Mega Ison. The central part of the melisma is the synagma figure, and in Mega Ison chairetismos is preceded and ended by the leading-on element EFDG. When chairetismos occurs right at the opening of a hymn, the intonation formula is extended with EFDG, and the ending of the melisma alternates between a leading-on EFDG and a cadential FED depending on the structural function in the hymn. In a few cases the melisma may be confused with thema haploun.

### Kolaphismos.

Kolaphismos is tripartite with epegerma as the central part generally marked with a red mega semadion in Ambr. A 139 sup. Variations may occur in all the elements. The melisma is favoured by Leo VI and occur in seven of his staurotheotokia with eleven occurrences in all. These eleven occurrences may be seen as a representative section of the whole repertoire where kolaphismos is concerned, because they demonstrate the variations used in practice, and they range from the full form through variations to a melisma

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<sup>8</sup>For frequency, form, and interval relations of the following melismas, see below Appendices A-C.

consisting of the last two elements alone, where even the epegerma is shortened. Often there is a change in the last part of the melisma in which case it corresponds to the formula called 51θ by Amargianakis. Kolaphismos as it is found in Mega Ison corresponds to Amarg. 51ι.

#### Thema haploun.

There is only one variation among the 29 occurrences of thema haploun. The melisma may follow the pitch in Mega Ison and revolve around F or it may be transposed a fifth up, but this does not, however, influence the tonality. Thema haploun corresponds to Amarg. 51ε.

#### Argosyntheton.

Argosyntheton and bythogronthisma are rare with one and nine occurrences respectively. Argosyntheton occurs in the final cadence on the very last syllable of a hymn for Koimesis. Here it has so much in common with the melisma called argosyntheton in Mega Ison that it must be considered a variation though the pitch is different.

#### Bythogronthisma.

Bythogronthisma is somewhat shorter in the hymns than in Mega Ison, but this may nevertheless very well represent the actual form of the melisma where the longer form in Mega Ison could be Koukouzeles's attempt at an adaptation to the demands of his poem. The shortening of the ending in the hymns makes the last five notes of the melisma correspond to the formula Amarg. 51α. Bythogronthisma embellishes a χαίρετε in three hymns by Byzantios, always in the same form and on the same pitch.

#### Anastama.

The eight occurrences of anastama are all found in troparia ascribed to Sophronios in Ambr. A 139 sup. There are no variations and the pitch is always the same, but the form is longer than the form shown in Mega Ison.

#### The formulaic melismas in the musical and textual structure.

##### Transpositions.

The melismas occur either on the pitch shown in Mega Ison or on other pitches. In this case accidentals may be needed in the transcription in order to maintain the original interval relations of the melisma.

Thema haploun, anastama, and bythogronthisma are always found on the same pitch, and the same goes for thes kai apothēs as long as it occurs in the

modes 1 auth., 1 pl., 4 auth. from G, and 4 pl., but when it occurs in barys, it is transposed a fifth down. Like thes kai apothēs, kolaphismos may also be transposed a fifth down. Choreuma and heteron homoion occur always on the same pitch, but the fragment consisting of the combination of the last two elements may occur on different pitches. Generally, chairetismos occurs on the same pitch as in Mega Ison where the preceding and following leading-on formula EFDG guarantees the pitch.

The melismas participate in the structuring of the melody initially in the melodic phrase as well as in the medial cadence. Both positions are possible for choreuma, but the combination of the first two elements occurs only initially, the combination of the last two only as medial cadences. Chairetismos and bythogronthisma have an initial position, but chairetismos may also occur as the melismated opening of a whole hymn. Thema haploun, anastama, and kolaphismos occur as leading-on medial cadences, anastama and kolaphismos on the last syllable of the word in question, and the only occurrence of argosyntheton falls on the very last syllable of the hymn.

In relation to the text, the melismas participate in the interpretation by underlining important words and passages, and chairetismos has a particular function in connection with the poetic genre chairetismoι where it may embellish the word χαῖρε.

This genre consists of lines which are a combination of a χαῖρε with a metaphor for Theotokos. The model for the lines are the words with which the archangel Gabriel addressed the Virgin Mary at the Annunciation according to Luke 1,28:

χαῖρε, κεχαριτωμένη, ὁ κύριος μετὰ σοῦ

The genre is very old and probably dates from the time of the Council of Ephesus in A.D. 431, where it was decided that the Virgin should be seen as Theotokos.<sup>9</sup> A series of chairetismoι is found interpolated in the text of a few stichera.

It was to be expected that stichera with such an interpolation would be found among the hymns for 25 March, the Annunciation, but this was not the case. Instead, they were found on days celebrating Theotokos such as her Nativity (8 Sept. ), Koimesis (Dormition, 15 Aug. ), and the deposition at

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<sup>9</sup>Wellesz, Egon. *The Akathistos Hymn*. Monumenta Musicae Byzantinae Transcripta Vol. IX. Copenhagen 1957. p. XX.

Chalkoprateia of Theotokos's girdle, one of the most important and precious relics in Constantinople (31 Aug. ).

Generally, the interpolation consists of three lines of chairetismoι placed in the second half of the hymn in question immediately before the final prayer, but in some hymns more or fewer lines of chairetismoι were also found. In these cases the χαῖρε was not necessarily embellished with the melisma chairetismos, but the other melismas did not have the same relation to the literary genre as chairetismos, chairetismos was the only melisma in the repertoire with this function.

The pattern with three lines of chairetismoι is also found in hymns for saint's days, above all the apostles Peter and Paul, and St. George, and the text reveals the hierarchic order to which the person addressed belongs, with the consequence that the meaning is slightly changed. Theotokos is always addressed with a χαῖρε and the two apostles with a χαίρετε, but the saints are addressed with a χαίροις, 'rejoice'.

The music does, however, not participate in this differentiation but uses the melisma found most convenient for the hymn irrespective of the address in the text. Three occurrences of bythogronthisma embellish the word χαίρετε in a hymn for the prophet Elijah, 20 July, as an embellishment of the last line of a series of three chairetismoι where chairetismos embellishes the first two lines.

#### Group 2 ("Recurrent, formulaic melismas without a Byzantine name")

These melismas seem not to have been less popular than the group of formulaic melismas with a name. The frequency of Amarg. 51α,β, and θ match the frequency of chairetismos and kolaphismos<sup>10</sup>, and the average frequency of the remaining melismas in the group does not surpass the average frequency of the rest of the melismas with a name.

The melisma called Amarg. 51κ is a combination of xeron klasma and anastama (Ex. 4). Here anastama has the shape found in Mega Ison with the exception that the leap of a fourth down has been replaced by a bareia-group filling out the leap. Amarg. 51θ may occur as the ending in variations of kolaphismos as well as in longer melismas and it is felt rather as a medial cadence in general than as a melisma. Amarg. 51α is actually a thematismos written in a different notation and probably with a slightly different

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<sup>10</sup>For convenience Amargianakis's designation of the melismas has been retained.

expression in the performance, and Amarg. 51β does not occur in the first and third modes.

Finally, the 'new' melisma (listed as Jung 1) is rare with only three occurrences in the sticherarion distributed on two hymns, one by Kosmas and one by Leo VI. These occurrences all have the same form and are sung on the same pitch.

### Group 3 ("Melismas composed of well-known ornaments")

Generally, these melismas consist of two ornaments, but a combination of three or more is also found. The melismas most often found in the repertoire are composed of material chosen among 15 well-known ornaments occurring in 10 different combinations.

The most common combinations have strangismata, thematismos, ouranisma, and xeron klasma as one of their components. Strangismata occurs only as the first element, thematismos only as the last, whereas ouranisma and xeron klasma may occur in both positions.

Melismas of this kind are more frequent than any of the other melismas, and they prevail in the eleven heothina by the emperor Leo VI, where, on the other hand, formulaic melismas like chairetismos, kolaphismos, and thema haploun etc. do not occur.

### Group 4, freely composed non-formulaic melismas.

There are two categories of melismas in this group, one with shorter melismas of from ten to about fifteen notes, the other with longer melismas<sup>11</sup>. It is, however, not always possible to draw an exact distinction between the categories, because a strict counting of syllables in some cases would be too rigid a method. There are 88 occurrences of the non-formulaic melismas in the sticherarion, and they occur in hymns by the older as well as by the younger composers.

Even though the melismas are felt to be free and non-formulaic compositions, small, formulaic elements such as bareia groups, kratemohyporrhoon followed by a kratema, and strangismata and epegerma are found among the constituents. The freedom for the composer seems to have consisted in combining these components in his own way rather than to create a melisma entirely from his own invention.

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<sup>11</sup>One example of each category is given in Appendix A, and other examples must be searched for in Appendix C and in the dissertation, see above note 1.



The short melismas often look formulaic, but are not recurrent in the repertoire. Usually, they function like the formulaic melismas, and when they are repeated within the hymn, they retain their form just like these melismas.

The long melismas occur either on one word or a short phrase, or they embellish a shorter or longer paragraph of the text. The majority of the melismas on one word occur as opening melismas particularly in hymns for Stauroproskynesis on Wednesday of Midlent and the hymns for Good Friday Hours ascribed to Sophronios in Ambr. A 139 sup., and in repetitions they always occur with variations.

Only four hymns have an embellishment of a shorter or longer paragraph of the text, and some of them stand out as exceptional among the rest of the repertoire in the sticherarion. The four hymns are the following,

A 141v τῷ τριττῷ τῆς ἐρωτήσεως	29 Jun., Peter and Paul
204v ὁρῶσα σε ἡ κτίσις	Stauroproskynesis
204v σήμερον ὁ ἀπρόσιτος	Stauroproskynesis
268v δεῦτε λαοὶ τῇν τρισυπόστατον	Pentecost

The sticheron for the day of the Apostles is ascribed to John Monachos, 7th-8th cent., the other three to the emperor Leo VI, 9th-10th cent.

The background for the sticheron for 29 June is the Appearance of Christ to the Disciples by the Sea of Tiberias described in the Gospel of St. John. The hymn deals with the third question from Jesus to Peter, 'lovest thou me?', and with Peter's reaction to the question as related in John 21,17. The text of the sticheron contains a paraphrase of Peter's answer, and the melismas are concentrated in this part of the hymn as an ornamentation of the most important words in the answer. The composer preferred to put his melismas on the last syllable of the word regardless of the position of the word and the structure of the melody and almost consistently avoided the word accent. In this way the melismas make the interpretation of the biblical text more distinct and dramatic.

The doxastichon for Pentecost opens with a non-formulaic melisma, but the hymn itself is syllabic except for the non-formulaic melismas in an incorporated trishagion. These melismas are used the ordinary way with a short, non-formulaic melisma repeated on the first two ἄγιος and a repetition in a prolonged version on the third.

Except for the long, non-formulaic opening melisma the doxastikon for Stauroproskynesis, ὁρῶσα σε ἡ κτίσις, represents a common version of a sticheron embellished with formulaic melismas, only the melismas are concentrated at the beginning and near the end of the hymn. The impression that it is a highly melismated hymn is, however, achieved by singing two or three notes per syllable in suitable positions and utilizing ornaments such as xeron klasma-groups and bareia-groups consisting of three notes.

The other doxastikon for Stauroproskynesis, σήμερον ὁ ἀπρόσιτος (Ambr. A 139 sup. fol. 205v), is highly melismated by long, non-formulaic melismas, but the melisma which attracts attention here is the one on the words οἱμοι τέκνον ἐμόν. As with the other long, non-formulaic melismas, the constituents are well-known elements and ornaments, and as in the hymn for Peter and Paul so also here the melisma does not participate in the structuring of the melody. The aim seems to have been that this melisma should highlight the dramatic situation of Theotokos standing at the Cross, for in Ambr. the word ἐμόν is repeated and the repetition ornamented with a different, long, non-formulaic melisma.

Thus the melismas in the two hymns σήμερον ὁ ἀπρόσιτος and τῷ τριττῷ τῆς ἐρωτήσεως have given up the traditional participation in the structuring of the hymn to become a purely aesthetic ornamentation for the sake of a more dramatic performance of the interpretation of the text.

#### Opening melismas and melismated cadences.

Formulaic as well as non-formulaic melismas, short or long, are used as embellishment of the beginning of a sticheron. They are found either on the first word or the first phrase of the text, in a few instances on the last word of the first phrase, and if the word has more than one syllable, the melisma is found either on the first or on the last of them.

Some of the opening melismas in the sticherarion are found in the troparia ascribed to Sophronios. His series of twelve troparia for Christmas, Epiphany, and Good Friday constitute a complex system of hymns. If a series is taken isolated, each of the hymns in that particular series has its own melody, but if the three series are seen as a whole, the melody of a hymn in one series may function as an automelon for a hymn in one of the other series.

The following six troparia for Good Friday, which function as automela, are provided with a melismated opening:

no. 3	τοῖς συλλαβοῦσι σε	243v
no. 4	διὰ τὸν φόβον τῶν ἰουδαίων	244
no. 5	πρὸ τοῦ τιμίου σου σταυροῦ	244
no. 8	χριστοφόροι λαοί	245
no. 9	οἱ νομοθέται τοῦ ἰσραήλ	245
no. 11	ὅτε τῷ σταυρῷ	245v

but only in one instance has the melisma been transferred to the proshomoion, namely no. 8 = Christmas no. 9, fol. 77, and the melisma is transferred unchanged from the Good Friday hymn.

There are only 10 melismated cadences in the repertoire, eight of them found in hymns ascribed to the emperor Leo VI and two in hymns ascribed to composers from an earlier period. The melismas are found either on the last few words or on the very last syllable/word of the hymn.

### Stability and Development.

The material available for an investigation of the stability and development of the melismas depends on the number of extant manuscripts contemporary with as well as older than Ambr. A 139 sup.<sup>12</sup> Some manuscripts may have survived in a fragmentary state either as a few remaining folios from the original manuscript or as a manuscript with some folios missing.

Further, the menaion and the triodion/pentekostarion, parts of the sticherarion, are handed down as two separate chant books in the earliest period from before the introduction of the standard abridged version about 1050. A possibility of investigating the melismas in this period therefore depends on the existence of the two books, and as the oldest known triodion is from the 10th century and the oldest menaion from the 11th,<sup>13</sup> hymns from the triodion may be followed further back in time than hymns from the menaion.

Generally, different localities followed their own liturgical practice and the repertoire was therefore much less uniform before the standard abridged version. Moreover, the palaeobyzantine notations are restrictive in themselves, for in these adiaستمatic notations it is possible only to locate a melisma, but impossible to tell exactly which melisma is meant or to

<sup>12</sup>For this and all following references to manuscripts cf. list of manuscripts.

<sup>13</sup>Strunk, Oliver. *The notation of the Chartres Fragment*. *Annales musicologiques* III (1955), pp. 7-37. Reprinted in *Essays on Music in the Byzantine World*. New York 1977. pp. 68-111; pp. 105-106.

transcribe the melody. Often, therefore, the documentation of the age of a melisma is based on very few occurrences.

Only two pieces of information about Byzantine chant formulas older than Mega Ison still exist, one in the manuscript Paris ancient fonds grec. 261, dated 1289, the other in the Athos manuscript LΓ 67 from the 10th century. They are, however, not exact parallels to Mega Ison, but must rather be called neumelists. The information given here generally deviate from the actual practice in the hymns.

In the neumelists we can only expect to find melismas with a name from group one, and three of the eight melismas in this group are actually found in the older treatises too. Choreuma is found as well in LΓ 67 as in Paris 261, so it reflects a long tradition. One of the constituents in the conjunction of neumes representing thema haploun, the thema, is found in the neumelist of LΓ 67, but the melisma itself is not present in Paris 261, and anastama occurs in this neumelist alone.


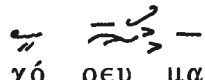
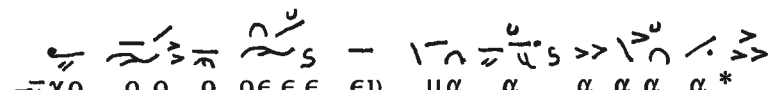
All the melismas in the material except argosyntheton are found in the hymns of the older manuscripts in round notation, and melismas occur in the same positions in the hymns of the oldest extant manuscripts, but in some cases changes and developments took place in the period between the 10th and 14th century.

#### Choreuma and anastama.

Choreuma was tripartite already in the 10th century where it is represented in the neumelist in LΓ 67 fol. 159 by a conjunction of the three neumes piasma with klasma plus lygisma<sup>14</sup>.

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<sup>14</sup>Floros, Constantin. *Universale Neumenkunde* I-III. Kassel 1970. Band I p. 235.

LF 67  χόρευμα      Paris 261  χόρευμα  
 Athens 2458a  χο ο ο ο ρε ε ε ευ μα α α α α\*  
 a bcbab Ga GF G aF G ba GE GFE

In the hymns, however, the melisma is represented by a different conjunction of neumes which seems to represent a longer melism:



Choreuma occurs among other hymns also in an idiomelon for Sunday of All Saints, δεῦτε πιστοὶ σήμερον χορεῖαν ἐπικροτήσαντες, Ambr. A 139 sup. fol. 271v (PeR 447). The hymn is found in the 10th cent. Athos manuscript LF 12 fol. 79v where it is notated in the theta notation which was used in the 10th-12th cent.<sup>15</sup> In this notation the thetas indicate the point in the melody where a melisma was to be sung<sup>16</sup>.

In LF 12 the thetas occur in the same positions as the choreumas in Ambr. A 139 sup. and they are carefully placed on the last syllable of the word χαίρετε. As the theta indicates the position alone, it presupposes a knowledge in advance of the melisma, and with such a sparse notation for the whole hymn, this knowledge must have been dependent on an oral transmission.

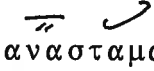
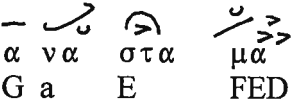
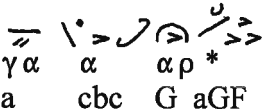
The tripartite form is maintained in the neumelist in Paris 261 fol. 139v. Here the melisma is very short, actually just an ornament, but also in this manuscript there is a discrepancy between theory and practice. Occurring in the hymns, choreuma has the same form as in Mega Ison and Ambr. A 139 sup. It is an open question whether a similar discrepancy would have been found had a few neumelists existed from the period between LF 67 and Paris 261, but according to Petresco the treatise in Paris 261 is an attempt at advancing some new theories which were not firmly established till after

<sup>15</sup>Raasted, Jørgen. *The Princeton Heirmologion Palimpsest*. CIMAGL 62 (1992), pp. 219-232; p. 224 + n. 17.

<sup>16</sup>Raasted, Jørgen and Troelsgård, Christian eds. *Palaeobyzantine Notations. A Reconsideration of the Source Material*. Hernen 1995. p. 5, §7B.

the 14th cent.<sup>17</sup> In this particular instance, however, the neumelist does not give any heteron homoion of the melisma as Mega Ison does.






Concerning anastama, there is not only a more pronounced discrepancy between the representations in Paris 261 and Mega Ison, a discrepancy also exists between the two theoretical works and the occurrences in the hymns.

Paris 261	
	ανασταμα
Athens 2458	
	α να στα μα G a E FED
Ambr. A 139 sup.	
	γα α αρ * a cbc G aGF

As an exception Mega Ison does not reflect the practice in the hymns here, and the bareia which is inserted between the first two notes of the melisma transposes the end of the melisma a third up in the hymns.

#### Thema haploun and chairetismos.

Apparently a tendency to confuse these two melismas because of a certain similarity between them existed very early as it is seen from the palaeobyzantine notations. Only four of the hymns in which thema haploun occurs could be followed back to the manuscript LΓ 67 from the 10th century.

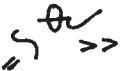


10th century, LΓ 67, Chartres notation.				
18v	19v	30v	55r	
				θεύμα

<sup>17</sup>Petresco, J. D. , *Les idiomèles et le canon de l'Office de Noël*, Paris 1932. pp. 48-51.

Here the general notation of the melisma is a ligature of synagma and syrma (the inverted double s)<sup>18</sup>. One hymn, however, uses a conjunction of neumes with the thema known from the neumelist in LF 67 as one of the components.

For chairetismos only the occurrences in the menaion could be followed back to a manuscript in Chartres notation, namely to LF 74 from the 11th century. The notation for the melisma was here consistently the neume called synagma in the neumelist of LF 67.

However, of the three instances in LF 74 in which chairetismos functions as an opening melisma, two are indicated by synagma, while the third is indicated by a conjunction of neumes, a simplification of the conjunction used to indicate thema haploun. In this manuscript also thema haploun is indicated by synagma.

10th cent. LF 74, Chartres notation.		
10v 	89v 	106 

The shorthand-like Chartres ligatures for the two melismas were given up in the Coislin notation and replaced by the following more analytic notation,

which then came to represent both melismas in this notation.

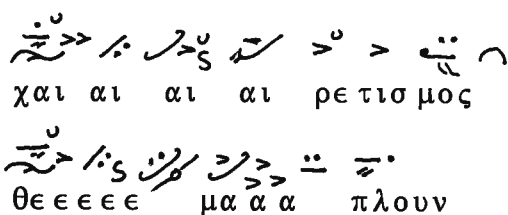
The two melismas are found simultaneously in the hymn σήμερον σὲ θεωροῦσα, but in this case there is a conscious attempt to distinguish between them in the notation by using an alternative conjunction for chairetismos.

However, as thema haploun never occurs in connection with the poetic genre chairetismoi, whenever a conjunction of neumes was found on a χαίρε, the psalter would know that chairetismos was going to be sung.

After the transition to the round notation, the distinction between the two melismas was re-established, as it is clearly documented in Mega Ison:

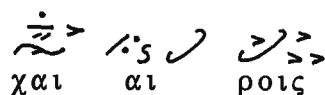
<sup>18</sup>Floros, op. cit. p. 259.

Athens 2458 fol. 4



χα ι αι αι αι αι ρε τισ μο ς  
θε ε ε ε ε μα α α π λ ο υ ν

A few reminiscences of the confusion are however found here and there in the hymns, where melismas which may be interpreted as either of the two are found. One example is found in the hymn σήμερον ἡμῖν ἡ κρηπίς for 16 Jan in Ambr. A 139 sup. fol. 104:



χα ι αι αι ρο ι ς

A variant is found in other hymns in other musical manuscripts too, for instance in Taphu 528 from the 13th century, fol. 116v:



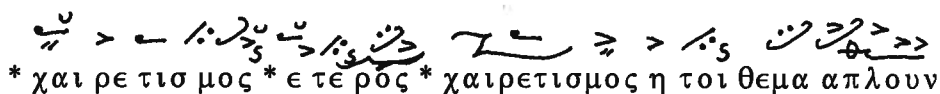
χα ι αι αι ρε

Another variant is found in Sinai 1218 fol. 199v



τι ε ε ε δ υ ς

Later Byzantine theory has recognized a kind of relationship between thema haploun and chairetismos, as it is seen from the following example,



\* χα ι ρε τισ μο ς \* ε τε ρο ς \* χαιρετισμο ς η τοι θεμα απ λ ο υ ν

The example is found on fol. 8v in the Athos sticherarion LK 175 dated A.D. 1560.

#### Melismas composed of well-known ornaments.

The method of combining well-known ornaments to form long melismas appears to be a stable and very old tradition. The melismas themselves,



however, may or may not have a stable occurrence, for a particular melisma in a particular position in a particular hymn may be replaced by a different melisma or one of the elements may be changed.

One of the most popular melismas in this group, strangismata with thematismos, is found in the hymns already in the 10th century, and neumes for strangismata as well as for thematismos are included in the neumelist of LF 67. The hymns in this manuscript, however, consistently use a different combination of neumes, and the same consistency existed in the Coislin notation. Strangismata with thematismos was much favoured by the emperor Leo VI, and it occurs frequently in his hymns, particularly in his staurotheotokia.

### Relations to other musical genres.

An investigation of the relation between the long melismas and other ornamented musical genres has not been thoroughly carried out, but it was found that anastama and strangismata both occur in the short psaltikon style, strangismata also in the hirmologion, and that choreuma and chairetismos can be identified in the asmatikon.

Anastama and its functions in relation to the Byzantine tonal system and the problems concerning the semitones and the tritonus have been investigated by Christian Thodberg.<sup>19</sup> According to him anastama is the most frequently used formula in the alleluarion cycle where it occurs in the same form as in Mega Ison though with minor variations. In the alleluarion it occurs, however, as an ordinary, syllabic formula, in the sticheron genre it may occur also as a long melisma.

Strangismata is found in the idiomelon for the prooimion to the second kontakion for Christmas by Romanos, ὁ πρὸ ἐωσφόρου ἐκ πατρὸς ἀμήτωρ γεννηθεὶς, in the manuscript Patmos 221 from the second half of the 12th century.<sup>20</sup> Here the ornament is just one of the elements in a very long melisma which has no structural function in the hymn.

Strangismata with thematismos occur twice in the hirmologion Grottaferrata E.γ.II, dated 1281,<sup>21</sup> in ode IX of the first akolouthia, τὸν ἐκ

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<sup>19</sup>Thodberg, Christian. *Der Byzantinische Alleluarionzyklus. Monumenta Musicae Byzantinae, Subsidia VIII*, Copenhagen 1966.

<sup>20</sup>Komines, Athanasius D., *Facsimiles of Dated Patmian Codices*. Athens 1970. pp. 25 & 103.

<sup>21</sup>Tardo, L., ed. *Hirmologium e codice Cryptensi E.γ.II*, Musicae Byzantinae

θεοῦ θεόν λόγον, fol. 30, and in ode VI of *akolouthia* 10, τὴν ἐκ βάρους καρδίας, fol. 41v. In these two cases the melisma functions exactly as in the *sticherarion*.

The occurrence of *chairetismos* in the *asmatikon* has been investigated by Kenneth Levy and Gisa Hintze.<sup>22</sup> In the *asmatikon*, however, the melisma occurs as one of the elements in a very long melisma just as *strangismata* does in the *psaltikon* style, and it has lost the leading-on element EFDG at the beginning and end known from *Mega Ison*. The *synagma* is characterized as the central part of the melisma by Gisa Hintze,<sup>23</sup> and it is as this figure it occurs in Kenneth Levy's examples 15 and 16.<sup>24</sup> This is in accordance with the Chartres notation in LF 74 where the melisma is represented in the hymns by the neume called *synagma* in the *neumelist* of LF 67. The connection between *chairetismos* and the poetic genre *chairetismoi* does not exist in the *asmatikon*.

Only the initial part of *choreuma* occurs in the *asmatikon* and it functions here as an ornament rather than as a melisma.

These differences in shape and function seem to indicate that there was no direct influence between the genres, but rather to suggest a common, melodic legacy realized differently in accordance with the tradition of each genre, and they show that the Byzantines preferred well-defined, formulaic entities of a certain length as long melismas.

### The opening melisma.

With a few exceptions all the opening melismas of Ambr. A 139 sup. occur also in the *palaeobyzantine* manuscripts, and the occurrences were stable, also in relation to other round notation manuscripts. Only in the hymn τὴς ὁ ἡχος τῶν ἐορταζόντων for 8 Sept., Ambr. A 139 sup. fol. 7, the opening melisma cannot be documented till the end of the 12th century, when it occurs in Sinai 1218, dated 1177.

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Monumenta Cryptensia I. Rome 1950.

Tardo, L. *Hirmologium Cryptense*, MMB III. Rome 1951. p. 19.

<sup>22</sup>Levy, Kenneth. *A Hymn for Thursday in Holy Week*. Journal of the American Musicological Society (JAMS) 16 (1963), p. 127.

Hintze, Gisa. *Das byzantinische Prokeimena-Repertoire*. Hamburger Beiträge zur Musikwissenschaft, 9, p. 46. Hamburg 1973.

<sup>23</sup>Hintze, op. cit. p. 46.

<sup>24</sup>Levy, op. cit. p. 159.

During his investigation of Eastern elements in Western chant, Egon Wellesz found that the troparion ὅτε τῷ σταυρῷ, one of Sophronios's troparia mentioned above, was taken into the Western repertoire with a syllabic opening.<sup>25</sup>

In one of the manuscripts used for his investigation, the hymn is found with a melismatic opening and a red syllabic variant on top of the black neumes, the variant represents an opportunity to choose between the two types of performance.<sup>26</sup>

The present investigation underlines these observations. My investigation of 21 different manuscripts from the 10th to the 14th century showed that the opening melisma was not finally introduced till the 11th century when it was found in Saba 610, but not in the contemporary ΛΓ 72. The melisma occurs regularly in the manuscripts of the following century and was then transferred to the round notation, but here the tradition vacillates between a strangismata and a bareia-group in the opening.

The presence of an opening melisma seems to be determined not so much by aesthetic as by liturgical considerations as it will be seen from the openings of the Stauroproskynesis hymns by Leo VI, ὁρῶσά σε ἡ κτίσις, σήμερον ὁ δέσποτης, and σήμερον ὁ ἀπρόσιτος.

	1. ὁρῶσά σε ἡ κτίσις	2. σήμερον ὁ δέσποτης	3. σήμερον ὁ ἀπρόσιτος
ΛΓ 12 10th cent.	0 37r add. in marg. Good Frid. S	0	0
ΛΓ 67 10th cent.	M 56v Maundy Thurs.	M 64r Good Frid.	S 64r Good Frid.
ΛΓ 72 11th cent.	S 29v Maundy Thurs.	S 14r Stau. pros. Midlent	S 37r Good Frid
Vatop. 1488 11th cent.	M 41v Stau. pros. Midlent	M 41v Stau. pros. Midlent	M 41v Stau. pros. Midlent

<sup>25</sup>Wellesz, Egon. *Eastern Elements in Western Chant*. Copenhagen 1947. pp. 105-10 & Plates IX-X.

<sup>26</sup>The red variant was pointed out to me by my supervisor the late Dr. Jørgen Raasted.

None of the hymns are found in the 10th cent. manuscript LΓ 12, but one of them (1. ) is entered later in the margin near two hymns for Good Friday in a palaeobyzantine notation and with a syllabic opening. Probably it was meant to be sung on Good Friday.

All three hymns are found in the other three palaeobyzantine manuscripts. In LΓ 67, also from the 10th cent., 1. and 2. have a melismated opening, while 3. is syllabic. 1. is sung on Maundy Thursday, 2. and 3. on Good Friday.

In LΓ 72, 11th cent., all of them have a syllabic opening. Here 1. is sung on Maundy Thursday, 2. at Midlent, and 3. on Good Friday, and finally they are all sung at Stauroproskynesis on Wednesday in Midlent in Vatop. 1488, also 11th cent., and now they all have a melismated opening.

In the early period of Christianity the position of the ceremony of Stauroproskynesis in the liturgy changed. Originally, in the liturgy of Jerusalem the ceremony was part of the Good Friday service according to Egeria's account, as it still is in the Roman rite. At the end of the 7th century the ceremony was spread over the last three days of Holy Week,<sup>27</sup> but at the beginning of the 9th century it had found its place in the fourth week of Lent, from where it was later moved to the preceding third Sunday of Lent<sup>28</sup>.

An early 10th cent. typikon in the manuscript Patmos 266, which reflects the liturgical practice of Hagia Sophia in Constantinople, indicates that the ceremony was performed on the last four days, Tuesday, Wednesday, Thursday, and Friday of the fourth week in Lent<sup>29</sup>. The extant 10th cent. manuscripts do not follow this prescription, and though the fragment LΓ 67 opens with the celebration of Stauroproskynesis at Midlent, the repertoire differs from that in Ambr. A 139 sup. The melodies are unembellished and Leo's hymns are not found on this day, but the occurrence of the ceremony itself may indicate a beginning of the transference to Wednesday in the fourth week in Lent, Midlent, which was not definitive until the 11th century.

<sup>27</sup>*Die Ostkirche betet*, 1936, without indication of place of printing. Introduction by A. Baumstark pp. 9-10.

<sup>28</sup>Ivánka, Endre von, Julius Tyciak, and Paul Wiertz, eds. *Handbuch der Ostkirchenkunde*. Düsseldorf 1971. p. 361.

<sup>29</sup>Levy, Kenneth. op. cit. p. 129 and note 11. Dmitrievskij, Aleksej. *Opisanie Liturgicheskich Rukopisej I-III*, Kiev 1895/Hildesheim 1965. Vol. I pp. 120-22.

It is interesting that when Leo's hymns are sung on Good Friday all except one have syllabic openings in the Athos manuscripts, but when they are sung at Midlent, all three hymns have melismated openings. Most likely, then, also the alternation between syllabic and melismatic in the opening of  $\delta\tau\epsilon\tau\omega\sigma\tau\alpha\upsilon\rho\omega$  may be due to changing liturgical settings.

The melismated cadence and a long melisma in a hymn for Stauroproskynesis.

In contrast to the opening melisma, the development of the final, melismated cadence seems to have depended mainly on aesthetic aspects, probably under influence of the kalophonic chant.

In the palaeobyzantine manuscripts from the 10th-12th century, the melismas embellishing the cadence occur on a few syllables before the final, concluding note, normally with the greatest amount of neumes on the syllable with the word accent. This tradition was taken over in the 12th century by manuscripts in the round notation, but in the 13th century a new tradition was added to this, that of melismating the very last syllable/note of the hymn.

A good example of the method is the melismated cadence in the hymn for Stauroproskynesis,  $\sigma\acute{\eta}\mu\epsilon\rho\omicron\nu\ \delta\ \acute{\alpha}\pi\rho\acute{o}\sigma\iota\tau\omicron\varsigma$ , (Ex. 1). The form of the melisma in Sinai 1218, the earliest dated manuscript in the round notation, is retained with small variations in all the following manuscripts, and the first step towards a melisma on the last syllable consists in a prolongation of the last note as seen in the manuscript Vind. 181. In Grottaferrata E.α.V. a tromikon changes the prolongation into a melisma, and the two 14th century manuscripts use short non-formulaic melismas, Copenhagen NkS 4960, 4<sup>o</sup> the last part of a very long, non-formulaic melisma, closely resembling the 'aporrhoe progression' in Mega Ison. A strange syllable, -γγοι-, is found in Ambr. A 139 sup., this is a supporting syllable known from the short psaltikon style. A long melisma of this kind in this position may be compared to a differentia.

A particularly interesting case is found in the doxastikon for Pentecost,  $\delta\epsilon\upsilon\tau\epsilon\ \lambda\alpha\omicron\iota$ , by Leo VI (Ex. 2). The cadence of this hymn is syllabic in the two palaeobyzantine manuscripts LG 67 and Vind. 136, but in each of the manuscripts a long, non-formulaic melisma is added in the margin, later in LG 67, but still in the Chartres notation, in Vind. 136 written in the same hand as the main text<sup>30</sup>. Here we see the same liturgical alternative as we

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<sup>30</sup>MMB X, *Sticherarium Antiquum Vindobonense*, Cod. Vindobonensis Theol. Gr.

saw concerning the opening melismas of the hymns for Stauroproskynesis and Sophronios's  $\delta\tau\epsilon\ \tau\tilde{\omega}\ \sigma\tau\alpha\upsilon\rho\tilde{\omega}$ , but an aesthetic influence is also evident particularly in the use of the supporting, psaltic syllables such as  $\chi\omicron - \omicron\upsilon - \beta\omicron\upsilon - \nu\omicron - \gamma\gamma\omicron\iota -$ . The syllabic cadence is given up already in the palaeobyzantine manuscripts and only the melisma goes on. In the round notation it follows the development mentioned above.

A similar development is seen in the melisma on the words,  $\omicron\tilde{\iota}\mu\omicron\iota\ \tau\epsilon\kappa\nu\omicron\nu\ \epsilon\mu\omicron\nu$  in  $\sigma\eta\mu\epsilon\rho\omicron\nu\ \delta\ \alpha\pi\rho\delta\omicron\sigma\iota\tau\omicron\varsigma$ . Here the melisma occurs within the hymn and therefore does not participate in the functions of the opening and cadence melismas, and as it seems to have no immediate function in the structuralizing of the melody either, the melisma must have been extended for entirely aesthetic and dramatic reasons.

Already in LF 67 (fol. 64v) this phrase is richly ornamented with long melismas and with the word  $\epsilon\mu\omicron\nu$  emphasized by the longest of them. This feature is repeated in Sinai 1218 in round notation, now with the melisma on  $\epsilon\mu\omicron\nu$  as a long, non-formulaic melisma.

After the round notation came into use, a development of the melisma on  $\epsilon\mu\omicron\nu$  took place. It seems to have followed two traditions, one which took over the palaeobyzantine tradition and continued to sing the melisma only once, and another which enlarged the melisma by repeating the  $\epsilon\mu\omicron\nu$ .

The first tradition is represented in the following manuscripts from the 12th-14th century: Sinai 1218 (A.D. 1177), Vind. theol. gr. 181 (A.D. 1221), Sinai 1231 (A.D. 1236), Grottaferrata E.  $\alpha$ . III (13th cent. ), Athens 888 (13th-14th cent. ), Sinai 1221 (A.D. 1321), Athens 883 (14th cent. ), and Copenhagen NkS 4960,4<sup>o</sup> (14th cent. ). These manuscripts all follow the model in Sinai 1218 with minor variations only and thus represent the main tradition. The second tradition is found in the following six manuscripts from the 13th-14th century: Cardiff, Codex Peribleptus, N, (13th cent. ), Grottaferrata E.  $\alpha$ . V. (13th cent. ), Sinai 1230 (13th-14th cent. ), Athens 884 (A.D. 1340/41), Ambr. gr. 139 sup. (A.D. 1341), Sinai 1230 (A.D. 1365). moreover, the melismas from these manuscripts can be subdivided into two groups, one which repeats the melisma only once, and another with more than one repetition.

In the manuscripts with one repetition there is a certain variation between the melisma and its repetition, and a certain agreement between the representations in the manuscripts.

There is more than one repetition in the two manuscripts Sinai 1220 and Grottaferrata E.α.V. In Sinai 1220 fol. 173r there are two, the second shorter than the first and slightly changed, and both deviating from the original. In E.α.V. the whole melisma is exuberant (Ex. 3). The phrase is introduced by an elaborate intonation melody<sup>31</sup>, and ἐμόν is repeated three times. The original melisma follows the main tradition, but the repetitions are different and separated from each other by the words καὶ ἕτερον and εὐλόγησας sung to a 1 pl. intonation melody. The words σωθεῖς ἀββὰ μοῦ, foreign to the original text, have been interpolated after the melismas, probably to make the scene more dramatic. They are sung to a syllabic melody and mark a return to the remaining part of the hymn. A structure of this kind is characteristic of the kalophonic style and thus the melisma indicates an influence from this tradition.

The long melisma Argosyntheton is not found in the palaeobyzantine manuscripts and in no other manuscript than Ambr. A 139 sup. in the round notation. It occurs on the very last syllable of the hymn and thus follows the tradition for the extension of the melismated cadence which began in the 13th cent. (Ex. 1). The formula used in Ambr. A 139 sup. is part of a much longer formula found in Mega ison. Argosyntheton is therefore seen as an indication of an influence from the kalophonic style too.

The rise of a more florid style in the 13th cent. to a certain degree influenced the melodies of the non-kalophonic sticherarion without weakening its preference for the well-defined, formulaic melisma.

### Change of style about 850?

As mentioned above, Strunk held the opinion that a new and more elaborate style developed about 850 in the performance of doxastika and other liturgically prominent pieces (cf. note 4). In two of his essays he referred to the heothina, the doxastikon of Pentecost, and the processional pieces for Stauroproskynesis at Midlent, all composed by the emperor Leo VI, because he saw them as early indicators of this tendency. He also found these tendencies in the changes between a syllabic and a melismated opening in certain of Sophronios's troparia for Good Friday Hours and in 'the creation of an unprecedented and extraordinary florid tradition for the music of the kontakarion'. To this he adds that 'composers were beginning to think of

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<sup>31</sup>Raasted, Jørgen. *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts*. MMB Subsidia VII. Copenhagen 1966. p. 70.

themselves as virtuosi and to expect virtuosity of the singers who sang their music'.

Strunk's dating of the change seems to have been based on calculations of the probable moment at which Leo may have begun composing, seen in relation to the period of his reign from 886-912, but this rises the problem of determining when the changes in the openings of Sophronios's troparia took place, provided they are changes.

Opening melismas are found in six of the twelve troparia for Good Friday, that is in the numbers:

- 3 τοῖς συλλαβοῦσι σε
- 4 διὰ τὸν φόβον τῶν ἰουδαίων
- 5 πρὸ τοῦ τιμίου σου σταυροῦ
- 8 δεῦτε χριστοφόροι λαοί
- 9 οἱ νομοθέται τοῦ ἰσραήλ
- 11 ὅτε τῷ σταυρῷ προσήλωσαν

No. s 3,5,8,9, and 11 function as automela for proshomoia either for Good Friday Passions, Christmas, or Epiphany Hours,

	Good Friday	G. F. Pass.	Christmas	Epiphany
3	M	S		
5	M		M/S	
8	M		M	
9	M	S		
11	M		S	S

The proshomoia of no. s 3 and 9 for Good Friday Passions have a syllabic opening in LF 67. The proshomoia of no. 11 for Christmas and Epiphany have a syllabic opening too, but the proshomoion of no. 5 for Christmas has a melismated opening in LF 74, 11th cent., but a syllabic in Saba 610, also 11th cent. In this case, however, the syllabic opening continues and the melismated is given up, so here the change is the opposite of the change described by Strunk. The melismated opening of the proshomoion for



Christmas of no. 8 continued from the 11th century onward, and in the same century the opening melismas in the Good Friday troparion ὅτε τῷ σταυρῷ and the hymns for Stauroproskynesis by Leo VI became finally established.

Leo's doxastikon for Pentecost referred to by Strunk is constructed in the traditional way and has an opening melisma which is a combination of kratemohyporrhoeon, xeron klasma, and Amarg. 51 M. A trishagion is inserted in the poem, and the pattern known from hymns with inserted Chairetismoι followed. The first two ἄγιοι are embellished with a xeron klasma-group on -α-, the third with a non-formulaic melisma which covers the whole word. The most interesting detail in the hymn is the cadence with the alternatives of syllabic and melismated in the palaeobyzantine manuscripts and the application of supporting, psaltic syllables (Ex. 2).

An influence from the kalophonic style is, however, not found until the 13th-14th century in the repetition of the word ἐμόν in Leo's hymn σήμερον ὁ ἀπρόσιτος for Stauroproskynesis (Ex. 3), and in the tendency towards a richer embellishment of the cadence which began in the 13th cent.

#### Composers about 850.

The most important political event in the 9th century was the reestablishing of orthodoxy in the year 843. Fortunately enough, five of the composers to whom hymns are ascribed in Ambr. A 139 sup. belong to this period, Methodios, patriarch from 843-847, Photios, patriarch in two periods from 858-867 and again from 878-886, Tarasios, patriarch from 784-806, Georgios, bishop of Nikomedeia from c. 867-c. 877 and supporter of Photios, and Kasia, a nun who lived in the reign of the emperor Theophilos (829-842).

Together they are responsible for 35 stichera in all, the majority of which are syllabic. The ornamentation in the ornamented hymns consists mainly of melismas which are a combination of two or three ornaments, that is melismas from group three, but chairetismos is also represented. There are only two or three melismas in these hymns, and most of them function as leading-on, medial cadences at the same time as they underline important words in the context.

It is obvious that the hymns follow the average melodic style of the sticherarion and that Leo's hymns stand out against this background as more individual. His hymns, including the eleven heothina, do not, however, deviate much from the tradition, and they do not mark the beginning of a

new and more elaborate style, he and the next generations availed themselves of the psaltikon tradition.

All the long melismas in the sticherarion, with only a few exceptions, are also present in the oldest extant musical manuscripts. Here they occur in the hymns in the same positions in which they are found in Ambr. A 139 sup.

It is well-known that the melodies in the sticherarion are composed of formulas, so, not surprisingly, the investigation showed that the majority of the long melismas were well-defined formulas, many given a name by the Byzantines themselves, and some included in theoretical treatises as important to learn and to remember.

All these melismas which participate in the structure of the melody and underline significant points in the text constitute a system well suited for a function in an oral transmission. Expressed by the theta and dipole notations, which mark only the presence and position of a melisma, there is an indication that the hymns had their long melismas already in the oral tradition before the extant written sources, and may have had them ever since the day of their origin.

-O-O-O-O-

### List of Musical Manuscripts used for the Investigation

#### 10th cent.

Athos, Lavra Γ 12

Athos, Lavra Γ 67

#### 11th cent.

Athos, Lavra Γ 72

Athos, Lavra Γ 74

Athos, Lavra Δ 11

Athos, Vatopediu 1488

Monumenta Musicae Byzantinae IX

Triodion Athoum, Edd. Enrica

Folli-eri et Oliver Strunk,

Copenhagen 1975.

Grottaferrata, Badia greca Δ.α.XIII

Grottaferrata, Badia greca Δ.α.XV

Jerusalem, Patriarchate, Saba 610

London, British Library Add. 24. 378

Oxford, Bodleian Library Canonicianus

gr. 58

Sinai, Monastery of St. Catherine gr.

1219

#### 11th-12th cent.

Ochrid, National Library 53

#### 12th cent.

Athos, Lavra Δ 28

Jerusalem, Patriarchate, Saba 63

Messina, Library of the University, San

Salvatore 110

Nicosia, Library of the Archbishopric

Cyprus, Musikos 39

Sinai, Monastery of St. Catherine gr.

1217

Sinai, Monastery of St. Catherine gr.

1241

Sinai, Monastery of St. Catherine gr.

1243

The Vatican, Biblioteca apostolica gr.

771

Wien, Nationalbibliothek, Theol. gr.

136, Monumenta Musicae Byzantinae

X, Sticherarium Antiquum

Vindobonense, Ed. Gerda Wolfram,  
Vindobonae 1987.  
St. Petersburg, National Library gr. 789  
(A.D. 1106)  
Patmos, Monastery of St. John 218  
(A.D. 1167)  
Sinai, Monastery of St. Catherine gr.  
754 (A.D. 1177)  
Sinai, Monastery of St. Catherine gr.  
1218 (A.D. 1177)

#### 12th-13th cent.

Jerusalem, Patriarchate, Stauru 30  
Jerusalem, Patriarchate, Taphu 533

#### 13th cent.

Cardiff, University College, 'Codex  
Peribleptus'  
Cyprus, Kykku Monastery 99  
Grottaferrata, Badia greca E.α.II  
Grottaferrata, Badia greca E.α.III  
Grottaferrata, Badia greca E.α.V  
Jerusalem, Patriarchate, Taphu 528  
Sinai, Monastery of St. Catherine gr.  
630  
Wien, Nationalbibliothek, Theol. gr.  
181 (A.D. 1221), Monumenta  
Musicae Byzantinae I, Stichera-  
rium, Ed. Carsten Høeg, H. J. W.  
Tillyard, Egon Wellesz,  
Copenhagen 1935.  
Patmos, Monastery of St. John 220  
(A.D. 1223)  
Sinai, Monastery of St. Catherine gr.  
1231 (A.D. 1236)  
Grottaferrata, Codex Cryptensis E.γ.II  
(A.D. 1281), Monumenta Musicae  
Byzantinae III, Hirmologium  
Cryptense, Ed. Laurentius Tardo,  
Rome 1951.  
Paris, Bibliothèque nationale,  
Ancien fonds grec 261 (A.D. 1289)  
Athos, Vatopediu 1499 (A.D. 1292)

Sinai, Monastery of St. Catherine gr.  
1220

#### 14th cent.

Athens, National Library 883  
Copenhagen, Royal Library NkS  
4960,4°  
Paris, Bibliothèque nationale, Ancien  
fonds grec 262  
The Vatican, Biblioteca apostolica  
vaticana, Ottobon. gr. 380  
Sinai, Monastery of St. Catherine gr.  
1221 (A.D. 1321)  
Athens, National Library 2458 (A.D.  
1336)  
Athens, National Library 884 (A.D.  
1340/41)  
Milano, Biblioteca Ambrosiana A 139  
sup. (A.D. 1341), Monumenta  
Musicae Byzantinae XI, Sti-  
cherarium Ambrosianum, Edd.  
Lidia Perria et Jørgen Raasted,  
Copenhagen 1992.  
Sinai, Monastery of St. Catherine gr.  
1230 (A.D. 1365)

#### 15th cent.

Sinai, Monastery of St. Catherine gr.  
1251.

#### 13th-14th cent.

Athens, National Library 888

σήμερον ὁ ἀπρόσιτος. cadence.

Ex. 1.

LG 67  
10th cent.  
fol. 64

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
do ζα σοι

Vatop. 1488  
11th cent.  
fol. 42

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
do ζα σοι:-

Vind. 136  
12th cent.  
fol. 191v

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
do ζα σοι +

Sinai 1218  
A.D. 1177  
fol. 177

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
Δο ο ο ο ζα σοι \*

Vind. 181  
A.D. 1221  
fol. 210v

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
Δο ο ο ο ζα σοι οι:-

Grot. fo. E. α. V.  
13th cent.  
fol. 52v

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
do ο ο ο ζα σοι οι οι οι οι:-

Ambr. A139 sup.  
A.D. 1341  
fol. 205v

$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
do ο ο ο ζα σοι οι οι οι οι:-

NkS 4960, 4°  
14th cent.  
fol. 187v

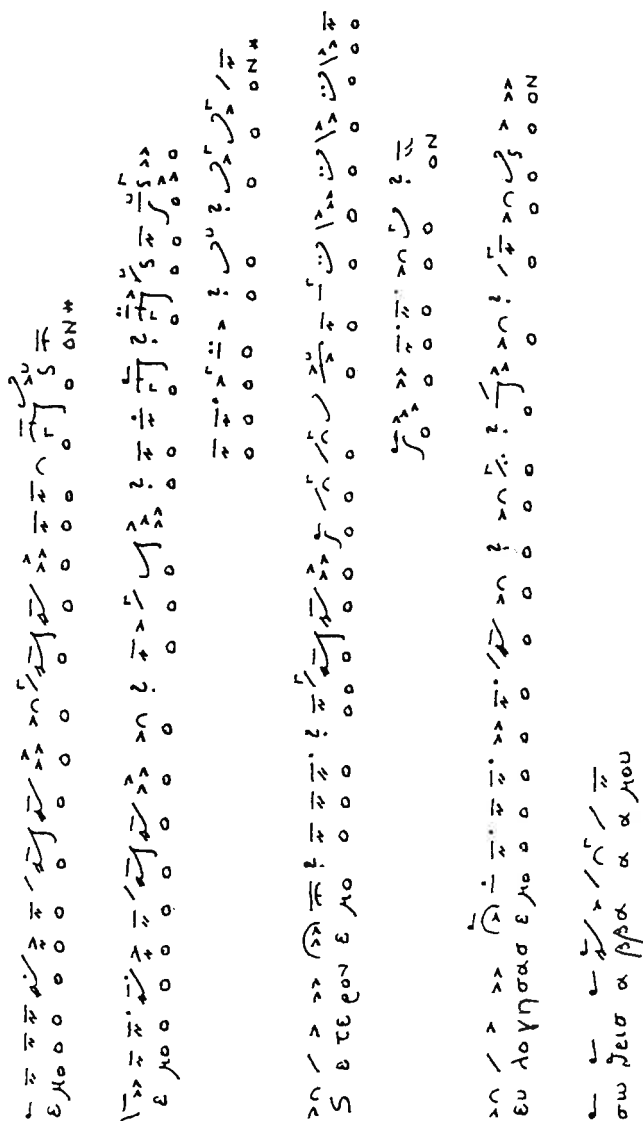
$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$   
do ο ο ο ζα σοι οι οι οι οι οι οι:-

<p>LF 67 101</p> <p>add. margin 101</p> <p>Vind. 136 251</p> <p>add. margin 251</p>	<p> <math>\text{do}</math> <math>\text{za so:} +</math> </p> <p> <math>\Delta \text{o o } \chi \text{o } \delta \text{ No o o o o } \chi \text{o } \delta \text{o o } \text{za so:} -</math> </p> <p> <math>\text{do}</math> <math>\text{za so:} +</math> </p> <p> <math>\alpha \lambda \lambda \text{o } \Delta \text{o o } \chi \text{o } \chi \text{o } \delta \text{o o o o } \delta \text{o o o o } \text{za so:} +</math> </p>
<p>Vatop. 1483 172</p> <p>St. Petersburg. 789 228v</p> <p>Sinai 1218 231</p>	<p> <math>\text{do o } \chi \text{o } \chi \text{o } \delta \text{o o o } \delta \text{o o o } \text{za so:} -</math> </p> <p> <math>\text{do } \chi \text{o } \chi \text{o } \delta \text{o o o o } \text{za so:} -</math> </p> <p> <math>\text{do o } \chi \text{o } \chi \text{o } \delta \text{o o } \frac{1}{2} \frac{1}{2} \text{o o } \delta \text{o o } \text{za so:} -</math> </p>
<p>Sinai 1218 231</p> <p>Vind. 181, D 274v</p>	<p> <math>\text{do o } \chi \text{o } \chi \text{o } \delta \text{o o } \frac{1}{2} \frac{1}{2} \text{o o } \delta \text{o o } \text{za so:} -</math> </p> <p> <math>\text{do o } \chi \text{o } \chi \text{o } \beta \text{o u o o o } \beta \text{o u o o o } \text{za a so: o: o:}</math> </p>
<p>Grottaferr. E. v. 203v</p> <p>1/6 S 4960, 4° 250v</p>	<p> <math>\text{do o } \chi \text{o } \chi \text{o } \beta \text{o u o o o o } \beta \text{o u o o o } \text{za a so: o: o: o: o:}</math> </p> <p> <math>\text{do } \chi \text{o } \chi \text{o } = \text{o o o o o o } \text{za so: o: o: o: o: o: o:}</math> </p>
<p>Ambr. 268v</p>	<p> <math>\text{do o } \chi \text{o } \chi \text{o } \beta \text{o u o } \frac{1}{2} \frac{1}{2} \text{o o o o o } \text{za so: o: o: o: o:}</math> </p>

Amb. A 139 sup. fol. 205v

Leo VI  
Staurorpros kynesis.

Ex. 3.



Grottaferrata E. v. fol. 52v

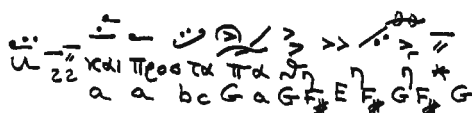




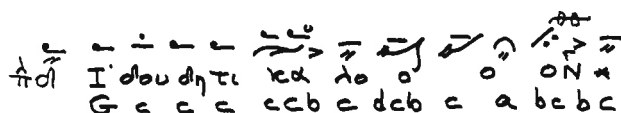




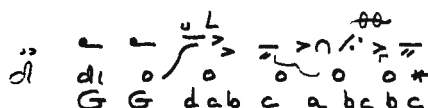
fol.213



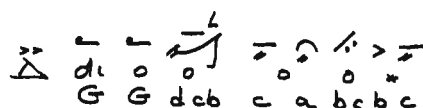
fol.297



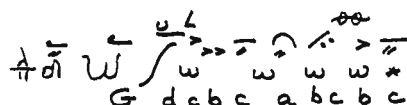
fols.49, 69, 100, 158



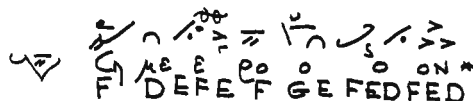
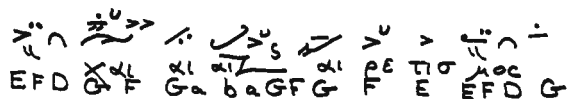
fol.90



fols.296v, opening melisma &amp; 232v

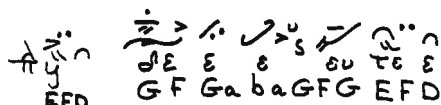


fols.206, 236v, 236v, opening melismas

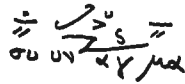
*chairetismos* (Athens 2458 fol.4)

Ambr.A 139 sup.fols.7, 8v, 17, 34v, 36v, 37, 40v, 50v, 56, 56, 68, 73, 80v, 97v, 104, 104v, 128, 131, 131v, 133v, 142, 145v, 147, 147v, 150v, 166v, 167, 173v, 175v, 183, 183v, 190, 242v, 309v, 310, 313.

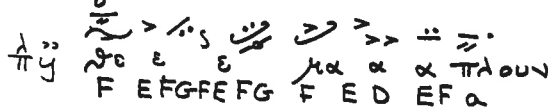
fol.68



*synagma* (Athens 2458 fol.3)



*thema haploun* (Athens 2458 fol.4)

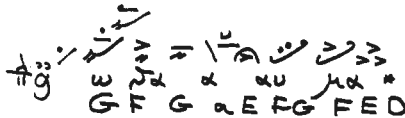


Amarg. 51E.

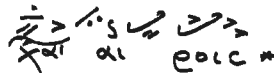


Ambr.A 139 sup. fols.8, 11v, 30, 43, 58v, 89, 101, 104, 111v, 112, 114, 145, 161v, 175v, 180, 182v, 221, 223, 228, 240v, 240v, 253, 259v, 285v, 307v, 311v.

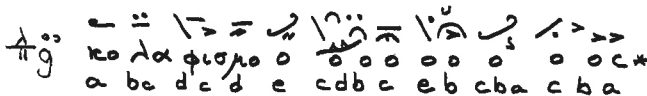
fol.58v



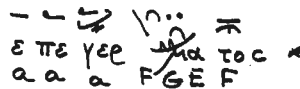
fol.104



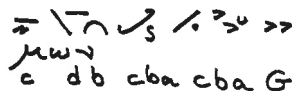
*kolaphismos* (Athens 2458 fol.3v)



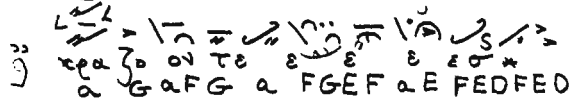
*epegerma* (Athens 2458 fol.4v)



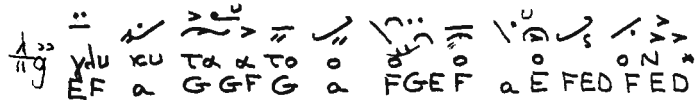
Amarg. 51Θ.



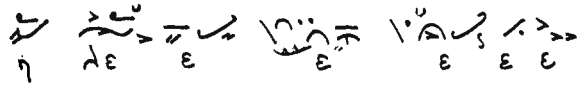
Leo VI, stichera staurotheotokia (Ambr.A 139 sup. fol.309)


  
 α α ζ ο ν τ ε ε ε ε ε ε ε ε ε ε ε ε

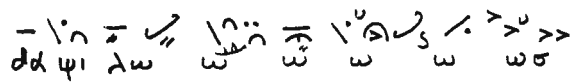
fol.314


  
 EF α G GFG α FGEF α E FEDFED

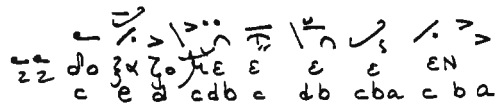
fol.309


  
 η λ ε ε ε ε ε ε ε ε ε ε

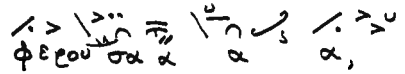
fol.315


  
 δ α ψ ι λ ω ω ω ω ω ω ω ω ω ω

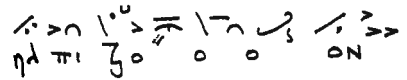
fol.311


  
 ζ ζ δ ο ζ α ζ ο ε ε ε ε ε ε ε ε ε ε

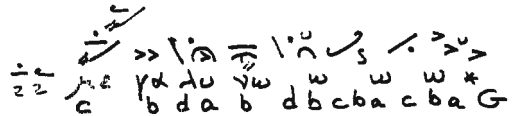
fol.314v


  
 φ ε ε ο υ σ α α α α α α α α α α

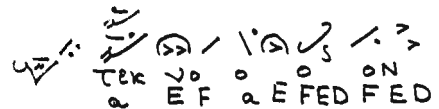
fol.310v


  
 η λ π ι ζ ο ο ο ο ο ο ο ο ο ο

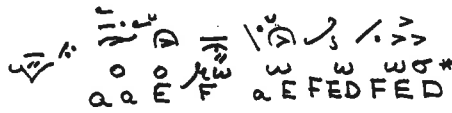
fol.314v


  
 ζ ζ η ε γ α λ υ υ ω ω ω ω ω ω ω ω ω ω

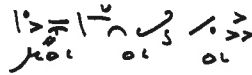
fol.314


  
 τ ε κ λ ο ο ε ε ο ο ο ο ο ο ο ο ο ο

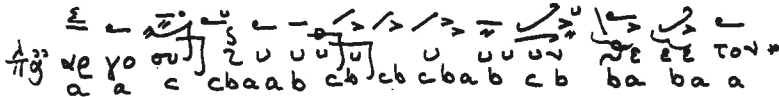
fol.314


  
 α α Ε F α Ε FED FED

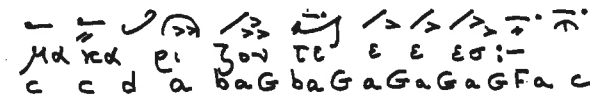
fol.310v


  
 α α Ε F α Ε FED FED

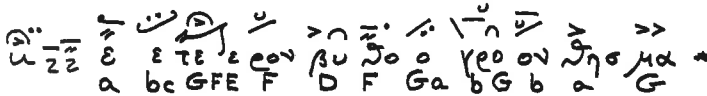
*argosyntheton* (Athens 2458 fol.3v)


  
 α α c cbaab cb cbcbab cb ba ba α

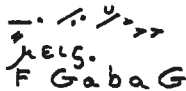
Ambr.A 139 sup., fol.163v


  
 c c d α baG baG aGaGaGFα c

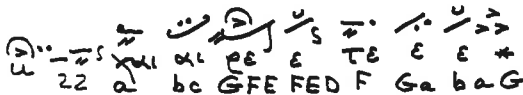
*bythogronthisma* (Athens 2458 fol.4)


  
 α bc GFE F D F Ga bG b α G

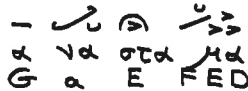
Amarg. 51A.


  
 F Ga baG

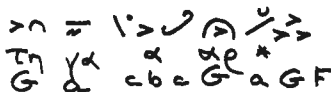
Ambr. A 139 sup., fols.142v, 147, 150v, 176v, 183, 229v, 262v, 269v, 271v


  
 α bc GFE FED F Ga baG

*anastama* (Athens 2458 fol.4)

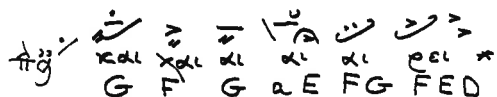
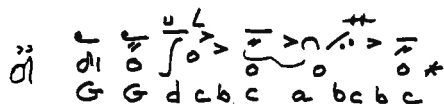
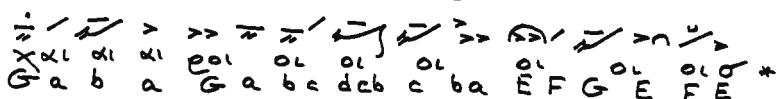

  
 G α Ε FED

Ambr.A 139 sup., fols.76v, 88, 93, 93, 93v, 243v, 243v, 245


  
 G α cbaG α GF

**Recurrent, formulaic melismas without a name****Amarg. formula 51 A,B,Θ,K,Λ,M** (Amargianakis, op. cit. II, 241)

Jung 1, Ambr.A 139 sup. fol.54v, 231v

**short non-formulaic melisma**, Ambr.A 139 sup.fol.49**long non-formulaic melisma**, Ambr.A 139 sup.fol.37**APPENDIX B****Frequency of the melismas in groups one, two, and four**

Group 1, recurrent, formulaic melismas with a name.	
choreuma	2
heteron homoion	5
first two sections	7
last two sections	14
thes kai apothēs	17
chaitetismos	55
kolaphismos	48
thema haploun	29
argosyntheton	1
bythogronthisma	9

Groups 2 & 4, recurrent, formulaic melismas without a name, non-formulaic melismas.	
Amarg. 51 A	56
Amarg. 51 B	54
Amarg. 51 Θ	48
Amarg. 51 K	3
Amarg. 51 Λ	9
Amarg. 51 M	11
Jung 1	3
non-formulaic melismas	35

## APPENDIX C

### Index of melismas

#### Menaion.

#### September.

2	η βασιλεια σου χριστε ο θεος	δ	Germanos Patriarch 8th cent.	1 Sept. Indiction.
			strangismata+thematismos	
2v	αι πορειαι σου ο θεος	δ	John Monach. 7th-8th cent.	1 Sept.
			choreuma heteron homoion last element	
3v	το μνημοσυνον σου	β	Studites 8th-9th cent.	1 Sept. Simeon Styl.
			ouranisma+them.	
3v	η των λειψανων σου θηκη	β	Kasia 9th cent.	1 Sept. Simeon Styl.
			ouranisma+them.	
7	η προορισθαισα παντανασσα	β	Ephraim Karias 8th cent.	8 Sept. Nativ.Virg.
			charetismos	
7	τις ο ηχος των εορταζοντων	β	Amarg.51B Ephraim Karias	8 Sept.
			non-formulaic with thes kai apothēs: opening	

7v	στειρα αγονος η αννα	δ	Babylas Monach. ?cent. strangismata+them	8 Sept.
8	σημερον ο τοις νοηροις	π λ β	John Monach. thema haploun	8 Sept.
8v	αυτη η ημερα κυριου	π λ β	John Monach. chairetismos: opening chairetismos	8 Sept.
9	σημερον της παγκοσμιου	π λ β	Stephanos Hagiop. ?cent. Amarg.51B Amarg.51Θ	8 Sept.
9v	εν ευσημω ημερα εορτη	π λ δ	Andreas Hierosol. 7th-8th cent. kolaphismos var.	8 Sept.
10	ω μακαρια δυας	π λ α	Ephraim Karias 2 x Ouranisma +xeron klasma	9 Sept. Joak.&Anna
10v	παλαι μεν εγκαινιζων	π λ α	John Monach. Ouranisma +them.eso	13 Sept. Encaenia
10v	τον εγκαινισμον τελουντες	β	John Monach. ouranisma+them.eso	13 Sept.
11	εγκαινιζεται σημερον	δ	John Monach. xeron klasma+them	13 Sept.
11v	ο επι των κολπων	π λ α	John Monach. thema haploun	13 Sept.
11v	εγκαινια τιμασθαι	π λ β	John Monach. Amarg.51A	13 Sept.
12	εθου πυργον ισχυος	π λ β	John Monach. xeron klasma+Amarg.51A	13 Sept.
12v	δευτε απαντα τα εθνη	β	Theophanes 8th -9th cent. non-formulaic: opening 2 x ouranisma+them ouranisma+Amarg.51B	14 Sept. Exalt.Cr.
13	η των χειρων εναλλαγη	β	Theophanes 2 x ouranisma+them	14 Sept.
13v	χριστε θεος ημων	γ	John Monach. kratemohyporrhoon +thes kai apoth. kratema+thes kai apoth.	14 Sept.
14v	φωτολαμπης αστερων	δ	Anatolios 8th-9th cent. 3 x strangismata+them.	14 Sept.
15	δευτε λαοι	π λ α	Anatolios ouranisma+them: opening ouranisma+xeron kl.	14 Sept.
15v	σημερον το φυτον	νεανω	Theophanes	14 Sept.



		non-formulaic: opening 2 x ouranisma+them.	
16 ο τετραπερατος κοσμος	π λ β	Theophanes Amarg.51M kolaphismos	14 Sept.
16 των προφητων αι φωναι	π λ β	Theophanes xeron klasma+them Amarg.51K	14 Sept.
17 φωστηρα των μαρτυρων	π λ β	Theophanes xeron klasma +synagma+kratema: opening chairetismos	15 Sept. Nicetas
17 σημερον χοροι πατερων	α	Andr.Crete 7th -8th cent. ouranisma+xeron kl.	16 Sept. Euphemia
17v αληθειας κρατηρα	γ	Germ.Patr. ouranisma+them kolaphismos	16 Sept.
18v εκ δεξιων του σωτηρος	π λ β	John Monach. Amarg.51A 51Θ 51A	16 Sept.
18v ο δευτερος ιωβ ευσταθιος	β	Ephraim Karias ouranisma+them.	20 Sept.
19v τω αδυτω γνομω	π λ δ	John Monach. Amarg.51A	20 Sept.
20 εκ βρεφους εγενου του κυριου	δ	Kyprianos xeron klasma+them	20 Sept.
20 εκ στειρευουσης σημερον	π λ β	Byzantios Amarg.51A ouranisma+them	23 Sept. Conc.Prodr.
22v ο των απορρητων	α	Germanos ouranisma +xeron klasma	26 Sept. St.John Evang.
23v την των αποστολων	β	Theophanes 2 x ouranisma+them.	26 Sept.
24 ευαγγελιστα ιωαννη	π λ δ	John Monach. Amarg.51A	26 Sept.
<u>Oktober.</u>			
26v εν ιερουσι και μαρτυσι	π λ δ	Germanos Patriarch Amarg.51A	3 Oct. St.Dionys.
29v οπου επλεονασεν η αμαρτια	δ	Kasia 9 cent. strangismata+them.	8 Oct. Pelagia
30 πιστως πανηγυρισωμεν	π λ α	Theophanes thema haploun	9 Oct. James, Alph.
32v πανσοφε αλιευ αγιε μαθητα	π λ β	no ascript. ouranisma +Amarg.51B ouranisma+them	18 Oct. Luke
33v εκ νεοτητος σου φερων	β	Anatolios	21 Oct.

34	αρχιερευοσιε παμμακαριστε	γ	ouranisma+them Anatolios	22 Oct.
34v	αιματι του μαρτυριου	π λ β	ouranisma+them Anatolios	23 Oct.
36v	εις τα υπερκοσμια σκηνωματα	β	chairetismos Germanos	James Adelp. 26 Oct.
37	σημερον συγκαλειται ημας	π λ β	ouranisma+them chairetismos Byzantios chairetismos non-formulaic. ouranisma+Amarg.51B	Demetrios 26 Oct.
<u>November.</u>				
40	πηγην ιαματςν εχοντες	δ	Germanos 2 x xeron kl. +them	1 Nov. Cosm.& Dam.
40	ατελευτητος υπαρχει	π λ β	Germanos Amarg.51 α	1 Nov.
40v	φαιδρα και επιφωτος	π λ β	Andr. Pyros 9th cent. chairetismos	1 Nov.
42	σημερον η πενταυγης	π λ β	Byzantios ouranisma +seisma+thes kai apothes	2 Nov. Acindynus & comp.
43	αρχιερατικην στολην	α	Germanos 2 x thema haploun	6 Nov. Paul Conf.
44	ο ταξιαρχης των ανω	α	Arsenios 9th cent. ouranisma+xeron kl.	8 Nov. Michael
45v	οπου επικιασει η χαρις σου	π λ α	Ephraim Karias kolaphismos	8 Nov.
45v	συγχαρητε ημιν απασαι	π λ β	Anatolios Amarg.51Θ ouranisma+Amarg.51B	8 Nov.
46	ως ταξιαρχης και προμαχος	π λ δ	John Monach. Amarg.51K non-formulaic non-formulaic bareia+xeron kl. non-formulaic: cadence	8 Nov.
49	σαλπιγξ χρθσογωνας	π λ β	Germanos ouranisma +Amarg.51B	13 Nov. John Chrys.
49	χρυσεοις επεσι	π λ δ	Anatolios Amarg.51 A non-formulaic+thes kai apothes	13 Nov.
50	την των ιχθυων αγραν	γ	Byzantios ouran.+them.var.	14 Nov. Philip
50	του μεγαλου φιλιππε	π λ β	Byzantios	14 Nov.

50v η εδεσσα ευφραινεται	β	ouranisma+Amarg.51B Kasia	15 Nov.
51v εκ πυθμενος κακιασ	πλ β	chairetismos Byzantios strangismata +anabasma+cad. element anabasma+cad. element	Gurias & co. 16 Nov. Matthew Ev.
52 ιερωσυνης την ψηφον	δ	Anatolios Amarg.51B	17 Nov. Gregor.
52v εις βαθος θεωρια	πλ β	Anatolios non-formulaic with synagma: opening	17 Nov.
53 φοβερα και παραδοξα	πλ β	Anatolios Amarg.51B	18 Nov. Platon
54 σημερον τω ναω	β	Georg.Nikomed. chairetismos ouranisma+them	21 Nov. Pres.of Virgin
54v επελαμψεν ημερα	πλ α	Leo Desp. 9.-10.cent. ouranisma+xeron kl. Jung 1	21 Nov.
55 σημερον τα στιφη	πλ β	Georgios Hag. 9.cent. choreuma var. choreuma var. bareia+Amarg.51A	21 Nov.
55v μετα το τεχθηναι σε	πλ δ	Georgios Hag. Amarg.51A	21 Nov.
55v ο δαβιδ προανεφωνει	πλ δ	Georgios Hag. Amarg.51A	21 Nov.
56 χαρμονικως τη πανηγυρει	β	Anatolios 2 x chairetismos ouranisma+them.exo	25 Nov. Catharine
56 βιον αυλον εξησκημενη	β	Babylas ?cent. chairetismos.	25 Nov.
57 πιστως αθροισθεντες	πλ δ	Georgios Sik. 8.cent. Amarg.51A: opening	27 Nov. John Pers.
58 το κατ'εικονα τηρησας	πλ δ	Theophanes Amarg.51A	28 Nov. Stephen the Younger
58v το πυρ το νοερον	α	Germanos thema hapl. var.	30 Nov. Andrew
<u>December.</u>			
60v η θεοκλητος μαρτυς Βαρβαρα	β	Kyprianos ?cent. choreuma var.	4 Dec. Barbara
61 των υπερ νουν αγαθων	β	Theophanes ouranisma +Amarg.51B	5 Dec. Sabas

62	πατερ νικολαε ει και τα μυρα	β	Anatolios ouranisma+ them.exo	6 Dec. Nicholas
62	πατερ νικολαε του παναγιου	δ	Anatolios xeron klasma+Amarg.51B	6 Dec.
62v	σαλπισωμεν εν σαλπιγγι	πλ α	Ephraim Karias ouranisma+xeron kl.	6 Dec.
63v	ευ δουλε αγαθε και πιστε	πλ β	Sergios non-formulaic: opening ouranisma+them.	6 Dec. Nicholas
63v	ιεραρχων την καλλομην	πλ β	Sergios ouranisma+seisma strangismata+Amarg.51B	6 Dec.
64	εις αινον εδραμες	πλ δ	Sergios Amarg.51A	6 Dec.
64v	το απορρητον τοις αγγελοις	β	Germanos ouran.+them.exo	9 Dec. Conc. Anne
67	την πενταχορδον λυραν	δ	Kasia non-formulaic	13 Dec. Eustr.& co.
67v	των τυραννουντων τα θραση	πλ α	Anatolios 2 x kolaphismos strangismata+them.var. kratemohyp.+kratema	13 Dec.
68	δευτε φιλομαρτυρες	πλ β	Anatolios chairetismos: opening ouranisma+them.exo synagma+Amarg.51Θ ouranisma+them.	13 Dec.
69	θεοφορε ιγνατιε	πλ δ	Anatolios Amarg.51A psefiston+thes kai apothēs Amarg.51A	20 Dec. Ignatius
70v	των προπατορων το συστημα	γ	Germanos xeron klasma +kolaphismos	Sunday of Holy Fore- fathers
71	βολιδες αστραπτοντες	α	Babylas Amarg.51B var.	Sunday H.F.
71v	χαιρετε προφηται τιμιοι	β	Kyprianus 2 x ouranisma+them.	Sunday H.F.
72v	ακουε ουρανιε	α	Anatolios Amarg.51B var.	Proeortia Christmas
72v	ιδου καιρος	β	Kyprianos ouranisma +Amarg.51B Choreuma, heteron homoion	Proeortia Christmas
73	δευτε απαντες Χριστου	β	Andr.Crete chairetismos	Proeortia Christmas
74	μη στυγναζε ιωσηφ	πλ α	Andr.Crete ouranisma+xeron kl. xeron klasma+kolaph.end.	Proeortia Christmas

74v σιων πανηγυριζε	π λ β	Andr.Crete Amarg.51A	Proeortia Christmas
75 υποδεξαι Βηθλεεμ	π λ δ	Andr.Crete Amarg.51A xeron klasma+them	Proeortia Christmas
75v βηθλεεμ ετοιμαζου	π λ δ	Sophronios 7.cent. kolaphismos 2 x Amarg.51A	Christmas Vigil
76 τα δε λεγει ιωσηφ	π λ δ	Sophronios 2 x kolaphismos	Christmas Vigil
76 ουτος ο θεος ημων	π λ β	Sophronios ouranisma +Amarg.51β 2 x ouranisma+them	Christmas Vigil
76v προ της γεννησεως	π λ δ	Sophronios anastama	Christmas Vigil
77 ακουε ουρανε	α	Sophronios Amarg.51B	25 Dec. Christmas
77 δευτε χριστοφοροι λαοι	π λ α	Sophronios non-formulaic: opening kolaphismos 2 x ouranisma+them Amarg.51B	25 Dec.
77v εξεπληττετο ο ηρωδης	β α ρ	Sophronios Amarg.51θ	25 Dec.
78 οτε ιωσηφ παρθενε	β	Sophronios kolaphismos xeron kl.+them 2 x kolaphismos Amarg.51 B kolaphismos	25 Dec.
78 σημερον γενναιται εκ παρθενου	π λ β	Sophronios ouranisma+seisma strangismata+them.	25 Dec.
79 δοξα εν υψιστοις δεω	α	John Monach. ouranisma+xeron kl.	25 Dec.
79 τον κατεικονα	α	Germanos ouranisma+them	25 Dec.
79 δευτε αγαλλιασωμεθα	β	Germanos xeron klasma+them.exo ouranisma+them	25 Dec.
80 η βασιλεια σου Χριστε	β	Germanos strangismata+them. Amarg.51B	25 Dec.
80 τι σοι προσενεγκωμεν	β	Germanos ouranisma+them	25 Dec.
80v σημερον ο Χριστος	β	John Monach. charetismos	25 Dec.
82 ευφρανθητι ιερουσαλημ	δ	Andr.Crete Amarg.51B	25 Dec.

83	ευφραίνεσθωσαν οι ουρανοι	π λ α	John Monach. kolaphismos	25 Dec.
83v	ορωσα σε η κτισις	π λ α	Leo Desp. non-formulaic: opening ouranisma+them. strangismata+them. Amarg.51β var. kolaphismos ouranisma+them xeron klasma+kolaph.end.	25 Dec.
84	χορευουσιν αγγελοι παντες	π λ β	Germanos Amarg.51A	25 Dec.
85	τω βασιλει και δεσποτη	β	Kyprianos Amarg.51Θ	27 Dec. Stephen
85v	αγιωσυνην ενεδυσω στεφανε	β	Kyprianos ouranisma+Amarg.51B	27 Dec.
87	του ιησου γεννηθεντος	π λ δ	Kyprianos xeron klasma+them	27 Dec.
87v	ηρωδης ο παρανομος	π λ δ	Kosmas 8.cent. xeron klasma +anabasma	29 Dec. Innocents
88	αιμα και πυρ	π λ δ	Anatolios anastama	Sunday after Christmas
<u>January.</u>				
89	παντων των αγιων	π λ δ	Byzantios ouranisma+them thema haploun	1 Jan. Basil
90	εξεχυθη η χαρις	π λ β	Byzantios choreuma	1 Jan.
90	ο την χαριν	νεανων	Byzantios ouranisma+them	1 Jan.
90	σοφιας εραστης γενομενος	π λ δ	Anatolios kratemohyporrh. +thes kai apothes	1 Jan.
90v	λαμπρα μεν η παρελθουσα	α	John Monach. ouranisma+them	1 Jan.
92v	αγαλλιασθω η ερημος	π λ β	Byzantios ouranisma+them	Proeortia Epiphany
93	ως ανθρωπος εν ποταμω	π λ δ	Sophronios Amarg.51M choreuma heteron homoion end. anastama	Epiphany Hours
93	προς την φωνην του βοωντες	π λ δ	Sophronios 2 x anastama	Epiphany Hours
93v	η του προδρομου	π λ δ	Sophronios 2 x anastama	Epiphany Hours
93v	η τριας ο θεος ημων	δ	Sophronios strangismata+them	Epiphany Hours

93v	ερχομενος μετα σαρκος	πλ α	Sophronios 2 x kolaphismos	Epiphany Hours
94	ταδε λεγει κυριος	πλ δ	Sophronios 2 x kolaphismos	Epiphany Hours
94v	τι αναχαιτιζεις σου	πλ α	Sophronios kolaphismos	Epiphany Hours
95	θαμβος ην κατιδειν	βα ρ	Sophronios xeron klasma +Amarg.51B	Epiphany Hours
95	οτε προς αυτον ερχομενον	β	Sophronios 4 x kolaphismos 2 x xeron kl.+them	Epiphany Hours
95v	την χειρα σου	πλ α	Sophronios ouranisma+xeron kl.	Epiphany Hours
96v	τον φωτισμον ημων	β	no.ascription 2 x non-formulaic	6 Jan. Epiphany
97	εν ιορδανη ποταμω	β	Anatolios 2 x xeron klasma+Amarg.51B	6 Jan.
97	ειδοσαν σε υδατα ο θεος	β	Anatolios xeron klasma+them	6 Jan.
97v	σημερον ο ουρανου και γης	β	Byzantios ouranisma+seisma+epegerma	6 Jan.
97v	υπεκλινας καραν τω προδρομω	β	Byzantios ouranisma+them	6 Jan.
97v	σημερον ο χριστοσ εν ιορδανη	β	John Monach. chairetismos thematismos var.	6 Jan.
98v	βαπτιζεται χριστος	δ	Kosmas xeron klasma+Amarg.51B	6 Jan.
99	ορωσα σε η φυσις	πλ α	Leo Desp. non-formulaic: opening strangismata+them. Amarg.51B 2 x kolaphismos ouranisma+them	6 Jan.
100	σημερον η κτισις φωτιζεται	πλ δ	Andr.Crete thes kai apothes xeron klasma+bareia +Amarg.51Θ Amarg.51A non-formulaic	6 Jan.
100v	ως του πνευματος εραστης	δ	Byzantios Amarg.51M	7 Jan. John Bapt.
101	αγγελος εκ στειρωτικων	πλ β	Byzantios choreuma heteron homoion: opening ouranisma+Amarg.51B	7 Jan.
101	τα των αγγελων στρατευματα	α	Byzantios thema haploun 2 x ouranisma+them.	9 Jan. Polyeuctos
101v	ο της ορθης πιστεως	α	Germanos	10 Jan.

		ouranisma+them	Gregory of Nyssa
103ν αρνησαμενος κοσμον και	β	Theodoros ouranisma +them exo	15 Jan. John the Calybite
104 σημερον ημιν	π λ β	Byzantios ouranisma+seisma: opening chairetismos chairetismos/ thema	16 Jan. Chains of Peter haploun
104 παλιν ημων ο θερμος	π λ β	Byzantios synagma+kratema ouranisma+them	16 Jan.
104ν ασκητικον γυμνασιον	β	Studites Amarg.51Θ 2 x chairetismos	17 Jan. Anthony the Great
105ν το κατ'εικονα τηρησας	π λ β	Studites anabasma non-formulaic with anabasma synagma+Amarg.51Θ strangismata+them.	17 Jan.
107 χριστου τον ιεραρχην	π λ β	Germanos non-formulaic Amarg.51K	18 Jan. Athanasios
109ν οσιε πατερ νικητης	π λ α	Studites ouranisma +xeron kl.	22 Jan Tim.& Anast.
109ν τω θεω προωρισμενος	π λ δ	Studites Amarg.51A	22 Jan.
111 τη πυρινη γλωσση σου	δ	Anatolios strangismata+them	25 Jan. Greg.Theol.
111 τας καρδιας των πιστων	π λ δ	Anatolios Amarg.51A	25 Jan.
111ν η γρηγορος γλωσσα σου	π λ δ	Anatolios non-formulaic	25 Jan.
111ν αγαλλεται σημερον	α	Anatolios thema haploun	27 Jan. John Chrys.
112 ω του παραδοξου	β	Anatolios	27 Jan.
112 ουκ εδει σε χρυσοστομε	α	ouranisma+them.exo Kosmas Vestiaris thema haploun choreuma heteron homoion cad.	27 Jan.
113 προφητικως καταβρεχων	δ	Anatolios xeron klasma +Amarg.51B	28 Jan. Ephr.Syr.
113 εμφρονως των οχληρων	π λ β	Anatolios choreuma var.: opening	28 Jan.
113ν δυας μαρτυρων σημερον	π λ δ	Anatolios xeron kl.+them.	31 Jan. Cyrus & John



February.

114 ο παλαιος ημεραν	α	John Monach. thema haploun	2 Febr. Purification
114v σημερον συμεων εν ταις	β	Germanos ouranisma+them	2 Febr.
115 ονπερ οι ανω λειτουργοι	β	Andr.Crete ouranisma+Amarg.51B ouranisma+them. thes kai apothēs	2 Febr.
116v κατακοσμησον τον νυμφωνα	βαρ	Kosmas ouranisma+them	2 Febr.
117 ο τοις χερουβιμ εποχουμενος	πλ δ	Andr.Crete kolaphismos	2 Febr.
117v παραδοξον θαυμα γεγονεν	πλ δ	Kasia Amarg.51Θ	5 Febr. Agathe
117v εδειξας πασιν εμφρανως	πλ β	no ascription ouranisma +Amarg.51B choreuma choreuma var.	9 Febr. Nicephor.
118 βλαστησας εν τη ασκησει	πλ β	no ascription choreuma var.	11 Febr. Blasius
119 η καθαρα του πνευματος	πλ δ	Anatolios Amarg.51A	14 Febr. Auxentios
119v την πανσεβασμιον καραν	πλ β	Anatolios 2 x ouranisma +them	24 Febr. Forerunner's Head
119v η πρωην επι πινακος	πλ β	Anatolios ouranisma+them	24 Febr.
120 βλαστησας εν τη ασκησει	νεανω	no ascription synagma + kratema	11 Febr.

March.

120v χορος τετραδεκαπυρσευτος	α	Studites thematismos var.: opening thematismos var.	9 Mar. 42 Martyrs
121 την τετραδεκάριθμον χορείαν	β	Andr.Pyros ouranisma+Amarg.51B	9 Mar.
121 την λιμνην ως παραδεισον	β	Studites ouranisma+them exo	9 Mar.
122 εν τω μηνι τω εκτω	α	Anatolios non-formulaic +ouranisma+them	25 Mar. Annunc.
122v απεστάλη ἄγγελος γαβριήλ	β	Kasia 4 x ouranisma+them.	25 Mar.
123 το απ'αιωνος μυστηριον	β	Theodor Protospatharios kolaphismos var. 2 x strangismata+them. ouranisma+choreuma	25 Mar. Annunc.

125 ευφραίνεσθωσαν οι ουρανοι	π λ δ	heteron homoion John Monach. kolaphismos var.	25 Mar.
<u>April.</u>			
125ν τα της ψυχης θηρευματα	β	Kasia ouranisma+them.	1 Apr. Mary of Egypt
127 δευτε των πιστων το συστημα	δ	John Monach. xeron kl.+them. choreuma heteron homoion	23 Apr. Georgios
127ν ανετειλε το εαρ	π λ α	Theophanes ouranisma+xeron kl.	23 Apr.
128 αξιως του ονοματος	π λ β	Anatolios choreuma: opening ouranisma+them.	23 Apr.
128 δευτε παντα της γης τα περατα	π λ β	Byzantios chairetismos/thema haploun chairetismos	23 Apr.
128ν σημερον η οικουμενη πασα	π λ β	Anatolios xeron klasma+them. synagma+Amarg.51Θ	23 Apr.
128ν σου εξεζυθη η χαρις	π λ β	Anatolios choreuma	25 Apr. Mark.Evang.
<u>May.</u>			
129 ανηγγειλαν οι ουρανοι	π λ δ	Anatolios xeron klasma +Amarg.51Θ	7 May Apparition of Cross
129ν ουκ εξ ανθρωπων	β	Byzantios ouranisma +them	21 May Constantine and Helen
130 του ευσεβους κωνσταντινου	β	Byzaqntios ouranisma+them	21 May
131 πατερ αξιαγαστε	π λ β	Byzantios chairetismos	24 May Simon of Wonderf. Mount.
<u>June.</u>			
131 σημερον ανατειλεν	π λ α	Byzantios ouranisma+xeron kl.	8 Jun. Theo.Comm.
131ν Βαρναβα πανευφημε	π λ β	Byzantios ouranisma +Amarg.51B chairetismos	11 Jun. Barn.& Barthol.
133 εθφραίνεται ο ουρανος	δ	Andr.Crete strangismata+them	18 Jun. Leontios
133ν δευτε φιλομαρτυρες	π λ β	Byzantios chairetismos: opening ouranisma+Amarg.51B	21 Jun. Julian
135 λυει του ζαχαριου	δ	John Monach. Amarg.51B	24 Jun. John Bapt.

135 σημερον η φωνη του λογου	δ	Johannes strangismata+them.	24 Jun.
136 ω του παραδοξου θαυματος	δ	Andr.Crete strangismata+them.	24 Jun.
136ν τον εν προφηταις ορον	π λ α	Ephraim Karias ouranisma+xeron kl.	24 Jun.
137 η ελισαβετ συνελαβε	π λ β	Ephraim Karias ouranisma+them	24 Jun.
137ν ησαιου νυν του προφητου	π λ δ	Ephraim Karias Amarg.51A	24 Jun.
138ν τα κατα πολιν δεσμα και τας	α	Andr.Crete ouranisma+them	29 Jun. Peter & Paul
139 ποιοις ευφημιων	β	Andr.Pyros non-formulaic: opening	29 Jun. Peter & Paul
139 ποιοις υμνωδιων	β	Andr.Pyros non-formulaic opening	29 Jun.
139ν ποιοις πνευματικοις	β	Andr.Pyros non-formulaic: opening	29 Jun.
139ν δευρο δημοι σημερον	β	Andr.Crete 2 x kratemohyp. +Amarg.51A kratemohyp. +Amarg.51M	29 Jun.
141 χριστος σε πρωτον	δ	John Monach. strangismata+them.	29 Jun.
141ν τω τριτω της ερωτησεως	δ	John Monach. 6 non-formulaic with kratemohyp. strangismata+non-formulaic	29 Jun.
142 η σοφια δεου	π λ α	Byzantios 2 x ouranisma+them	29 Jun.
142 εορτη χαρμοσυνος	π λ β	Byzantios chairetismos choreuma non-formulaic	29 Jun.
142ν η πανσεπτος αποστολων	π λ β	Byzantios choreuma heteron homoion xeron klasma+them.var. bythogronthisma	29 Jun.
143 ην διηλθατε κτισιν φωτισαντες	π λ δ	Kosmas Amrg.51K	29 Jun.
<u>July.</u> 143ν φρενα καθαραντες	β	Byzantios Amarg.51Θ ouranisma+them	2 Jul. Depos.Virg. Garment
144ν κογχυλη αιματος	δ	John Monach. strangismata+them	8 Jul. Procopios

145 η εκκλησια σημερον	π λ α	Byzantios thema haploun ouranisma+xeron kl.	8 Jul.
145v δευτε παντα της γης	π λ β	no ascription 2 x chairetismos	8 Jul.
146 ταις μυστικαις λαμπηδος	ν α ν α	Leo cent.? ouranisma+xeron kl.	8 Jul.
147 δευτε πιστοι τοις επαινοις	β	Byzantios 2 x chairetismos bythogronthisma	15 Jul. Cerycus & Julitta
147v δευτε και θεασθε	π λ β	Mauroleon ?cent. chairetismos: opening	15 Jul.
149 πνευματικοις ασμασι	α	Germanos ouranisma+them	20 Jul. Prof.Elias
150v εν πυρινω αρματι	δ	Arsenius Monach. strangismata+them	20 Jul.
150v δευτε των ορθοδοξων	π λ β	Byzantios chairetismos: opening ouranisma+them synagma+Amarg.51Θ ouranisma+seisma 2 x chairetismos bythogronthisma ouranisma+them. Amrg.51A	20 Jul.
151 πρωτη κατιδουσα	π λ β	Johannes ouranisma+them	22 Jul. Mary Magd.
152 τη χριστωνυμω σου	β	Georgios Nikomed. ouranisma +Amarg.51B	24 Jul. Christine
153v τη παρθενικη σου	π λ α	Kyprianos kolaphismos	24 Jul.
156 δευτε φιλομαρτυρες ομοφρονως	π λ α	Byzantios ouranisma+xeron kl.	27 Jul. Panteleimon
156v πως μη θαυμασωμεν	π λ α	no ascription ouranisma+them	31 Jul. Eudocimus
<u>August.</u>			
157 η πολυαθλος μητηρ	α	Johannes ouranisma+them	1 Aug. Maccabees
157 επτα στυλοι εκλεκτοι	δ	Andr.Crete strangismata+them.	1 Aug.
157v οι του νομου φυλακες	π λ α	Byzantios ouranisma+them	1 Aug.
158 ψυχαι δικαιων	π λ δ	Kasia kolaphismos thes kai apothēs	1 Aug.
159v το προηλιον σελας	β	Methodios patriarch choreuma	6 Aug. Transfig.

161 εις ορος υψηλον	δ	synagma+ Amarg.51Θ Kosmas Hagiopolites Amarg.51B	6 Aug.
161v ορος το ποτε ζοφωδες	δ	Andr.Crete non-formulaic strangismata+them	6 Aug.
161v δευτε αναβωμεν εις το ορος	πλ α	John Monach. thema haploun ouranisma+them	6 Aug.
162v πετρω και ιωαννη και ιακωβω	πλ β	John Damasc. Amarg.51Θ	6 Aug.
163 τον γνοφον τον νομικον	πλ δ	Byzantios Amarg.51A	6 Aug.
163v θεαρχιω νευματι	α	John Damasc. 2 x ouranisma+them koimesis xeron kl.+them 3 x Amarg.51A argosyntheton: cad.mel.	15 Aug.
164 επρεπε τοις αυτοπταις	α	John Damasc. ouranisma+them ouranisma+xeron kl.	15 Aug.
165 την πανσεπτον σου	δ	Germanos Patriarch Amarg.51B	15 Aug.
165 δαβιτικην ωδη σημερον	δ	Germanos Patriarch xeron klasma+bareia +thema haploun strangismata+non-formulaic	15 Aug.
165v οτε εξεδημησας θεοτοκε	δ	Kasia xeron kl.+them 2 x ouranisma+them 2 x strangismata+them non-form.+them Amarg.51B	15 Aug.
166 ασατε λαοι	πλ α	Theophanes ouranisma+xeron kl.	15 Aug.
166 δευτε φιλεορτων το συστημα	πλ α	Theophanes Protothronos ouranisma+non-formulaic	15 Aug.
166v τη αθανατω σου κοιμησει	πλ. β	John Monach. chairetismos	15 Aug.
167 δευτε την παγκοσμιον κοιμησιν	πλ β	Anatolios chairetismos: opening. ouranisma+seisma+EFDG 3 x chairetismos Amarg.51A	15 Aug.
167 οτε η μεταστασις	πλ β	Theophanes Poietes non-formulaic with choreuma heteron homoion var. +ouranisma+non-formulaic	15 Aug.

167ν παρθενικαι χορειαι σημερον	π λ δ	synagma+Amarg.51Θ John Damasc.	15 Aug.
168 πιστουμενος ιησους	π λ δ	3 x Amarg.51A Leo Desp.	15 Aug.
169 ω ζευγος αγιον και ελεκτον	π λ β	strangismata+them Kasia Amarg.51M var. + Amarg.51B ouranisma+Amarg.51B xeron klasma+Amarg.51B Amarg.51B	26 Aug. Adrian & Nathalia
170 σημερον η ανοσιουργοτροπος	α	Leo Desp. ouranisma+xeron kl. xeron kl.+them ouranisma+them Amarg.51A	29 Aug. Decoll. Prodrom.
170ν της μετανοιας ο κηρυξ	β	Sikeotes ouranisma+Amarg.51B	29 Aug.
171 ο εκ προφητου	β	Byzantios ouranisma+them	29 Aug.
173 προδρομε του σωτηρος	π λ δ	John Monach. Amarg.51A	29 Aug.
173ν ως στεφανον υπερλαμπρον	β	Kosmas Monach. 3 x chairetismos	31 Aug. Mary's Girdle
<u>Triodion.</u>			
174ν παντοκρατωρ κυριε	π λ δ	Steph.Hagio- sabites,9.cent. choreuma heteron homoion var.	Publican & Pharisee
175 ταις εξ εργων καυκησσει	π λ δ	Steph.Hagio- sabites kolaphismos var. Amarg.51A	Publican & Pharisee
175 εις αναμαρτητον	α	Steph.Hagio- sabites ouranisma+them	Prodigal Son
175ν επιγνωμεν αδελφοι	α	Steph. Hagio- sabites 2 x thema haploun	Prodigal Son
175ν ω ποσων αγαθων	β	Steph.Hagio- sabites thematismos: opening. ouranisma+them. chairetismos ouranisma+Amarg.51B	Prodigal Son
176 της πατρικης δωρεας	π λ β	Steph.Hagio- sabites bythogronthisma+Amarg.51A	Prodigal Son
176ν δαπανησας ασωτως	π λ δ	Steph.Hagio- sabites ouranisma+Amarg.51Θ	Prodigal Son

176ν εννοω την ημεραν	π λ β	Andr.Crete ouranisma+xeron kl.	Carnival
178ν οι μοι μελαινα ψυχη	π λ δ	Andr.Pyros synagma+ Amarg.51Θ	Carnival
180 περιχαρως δεξωμεθα	α	Andr.Hierosolym. 2 x thes kai apothēs 2 x thema haploun ouranisma+them.	week before Cheese Sund.
181 προ του σωτηριου	π λ β	no ascription xeron klasma +them exo	week before Cheese Sund.
181ν δευτε απαντες πιστοι	π λ δ	no ascription Amarg.51A	week before Cheese Sund.
182 οιμοι ο αδαμ	π λ α	Andr.Crete Amarg.51B	Cheese Sund Expuls.Adam
182ν το σταδιον των αρετων	π λ α	Andr.Crete thema haploun	Cheese Sund. Expuls.Adam
183 εξεβληθη αδαμ	π λ β	Byzantios chairetismos xeron klasma+them bythogronthisma	Cheese Sund.
183ν εκαθισεν αδαμ	π λ β	Andr.Pyros 2 x chairetismos	Cheese Sund.
184 εφθασε καιρος	π λ β	Andr.Pyros Amarg.51A	Cheese Sund.
184ν τον της νηστειας	β	Joseph Poietes ouranisma+Amarg.51B	Cheese Sund.
185ν δευτε προθυμωσ	π λ α	Kosmas ouranisma+xeron kl.	1st .week Lent
186 νηστευσωμεν νηστειαν	γ	Kosmas kolaphismos var. = double epegerma	1st week Lent
186 βρωσει παλαι πικρα	β	Kosmas Amarg.51Θ	1st week Lent
186ν ξυλου βρωσει ποτε	β	Kosmas Amarg.51Θ	1st week Lent
187 νηστειαν ουκαπαχην	π λ δ	Kosmas Amarg.51A	1st week Lent
187 νηστεια των λογισμων	π λ δ	Kosmas Amarg.51A	1st week Lent
187ν φεγγοβολους ημασ	β	Kosmas Amarg.51Θ	1st week Lent
187ν αρετων ηλιου	β	Kosmas Amarg.51Θ	1st week Lent
190 δευτε φιλομαρτυρες	β	Andr.Pyros ouranisma+seisma 3 x chairetismos	1st week Lent
191ν τη μαρτυρικη σου	δ	Sikeotes ouranisma+them.	1st week Lent
193 η χαρις επελαμψε	β	Tarasios	1st Sunday

		Patriarch ouranisma+them xeron klasma+them exo	Lent Orthodoxy
193 οι εξ ασεβειας	β	Tarasios Patriarch ouranisma +Amarg.51B	1.Sunday Lent Orthodoxy
194ν την πνευματικην νηστειαν	γ	no ascription kolaphismos	2nd w. Lent
196 μετανοιας ο καιρος	π λ δ	no ascription choreuma heteron homoion	2nd w. Lent
197 η παθοκτονος νηστεια	π λ δ	no ascription choreuma heteron homoion Amarg.51Θ	2nd w. Lent
197 τοις εν σκοτει αμαρτηματων	π λ β	no ascription anabasma +xeron kl.	2nd Sunday Lent
198ν πατερ αγαθε παντων	β	no ascription 2 x non-formulaic	3rd w. Lent
199ν τη νηστεια κυριε	β	no ascription Amarg.51Θ	3rd w. Lent
200 αποστολοι του σωτηρος	π λ β	no ascription Amarg.51Θ Amarg.51A	3rd w. Lent
201 της πατρικης δωρεας	π λ β	no ascription thema haploun	3rd w. Lent
202 μεγιστον θαυμα	γ	proshomoion Amarg.51B	3rd Sunday Lent
202 ατενισαι το ομμα	π λ δ	no ascription xeron klasma +Amarg.51Θ Amarg.51B	3.Sunday Lent
202ν μεγαλορρημων φαρισαιος	π λ δ	no ascription Amarg.51A	4th w. Lent
203 του μεγαλυχου	π λ δ	no ascription Amarg.51A	4th w. Lent
204 δευτε πιστοι	β	Leo Desp. Amarg.51B amarg.51A 2 x xeron klasma+Amarg.51Θ ouranisma+them.	4.week Lent Stauroprosk.
204ν ο συμμαχησας κυριε	δ	Byzantios strangismata+them	4th w. Lent Stauroprosk.
204ν ορωσα σε η κτισις	π λ α	Leo Desp. non-formulaic with kratemohyporrhoon: opening strangismata+them. 2 x Amarg.51B var.	4th w. Lent Stauroprosk.



		ouranisma+them ouranisma+kolaphismos	
205 σημερον ο δεσποτης	π λ δ	Leo Desp. 4th w. Lent non-formulaic Stauroprosk. with xeron klasma epegerma+kolaphismos var.: opening. 2 x non-formulaic	
205ν σημερον ο απροσιτος	π λ δ	Leo Desp. 4th w. Lent non-formulaic Stauroprosk. with kratemohyporrhoon, +epegerma: opening. non-formulaic strangismata+them 3 x long non-form. xeron klasma+Amarg.51B non-formulaic xeron klasma+Amarg.51Θ 2 x short non-form. 2 x long non-form. non-formulaic: cadence	
206 σημερον τον σταυρον	β α ρ	proshomoion 4th w. Lent thes kai apothes+ stauroprosk. Amarg.51Θ: opening.	
206ν της νηστειας την οδον	π λ δ	no ascription 4th w. Lent choreuma heteron homoion	
206ν η των αγαθων	δ	no ascription 4th w. Lent xeron klasma+them strangismata+them.	
207ν παρα κυριου ταπεινωσαντος	π λ β	no ascription 4th w. Lent 2 x xeron klasma +synagma+Amarg.51Θ	
209 λησταις λογισμοις	π λ β	no ascription 4th Sunday ouranisma+them Lent	
209ν η θεοφωτος χαρις ημιν	β	no ascription 5th w. Lent non-formulaic	
210ν τον ζωηφορον σταυρον	β	no ascription 5th w. Lent ouranisma+Amarg.51B	
210ν εξοστρακισας της ευθειας	π λ α	no ascription 5th w. Lent kolaphismos	
211 τοις ληστρικοις λογισμοις	π λ δ	no ascription 5th w. Lent Amarg.51A	
212ν ο μετα ληστων	π λ δ	no ascription 5th w. Lent 2 x Amarg.51A	
213 ως εξ ιερουσαλημ	π λ β	no ascription 5th w. Lent thes kai apothes Amarg.51A Amarg.51A	
214 μη καταδικασης	π λ α	no ascription 6th w. Lent	

217ν την ψυχωφέλη πληρωσαντες	π λ δ	non-formulaic no ascription non-formulaic	6th w. Lent
218 την ψυχωφέλη πληρωσαντες	π λ δ	Leo Desp. Amarg.51Θ 3 x short non-form. 3 x long non-form. bareia+xeron kl.: cadence	6th w. Lent
220 κυριε η φωνη σου	π λ β	Andr.Hierosol. charetismos Amarg.51A	6th w. Lent Lazarus
220ν επιστας τω μνηματι	π λ δ	Byzantios xeron klasma +Amarg.51A: opening	6th w. Lent Lazarus
221 ο συναναρχος και συναιδιος	α	John Damasc. thema haploun	Palm Sunday
222ν μελλοντος σου	δ	Andr.Hierosol. bareia+Amarg.51B	Palm Sunday
222ν εξελθετε εθνη	δ	Andr.Hierosol. kolaphismos xeron klasma+Amarg.51B	Palm Sunday
223 την κοινην αναστασιν	δ	Andr.Hierosol. thema haploun xeron klasma+Amarg.51B xeron kl.+them	Palm Sunday
224 την σεπτην αναστασιν	π λ β	Andr.Hierosol. thema haploun	Palm sunday
226 κυριε τα τελεωτατα φρονειν	π λ α	Kosmas kratema +kratemohyp:	Monday in Holy Week
227 ο της ψυκης	β	John Monach. ouranisma+them	Tuesday in Holy Week
227ν δευτε πιστοι	π λ β	John Monach. Amarg.51A: opening Amarg.51 A	Tuesday in Holy Week
228 ο νυμφιος ο καλλει	π λ β	John Monach. thema haploun: opening	Tuesday in Holy Week
228 ιδου σοι το ταλαντον	β α ρ	Kosmas ouranisma+them xeron klasma+them.hapl. var.	Tuesday in Holy Week
228ν σε τον της παρθενου	α	Kosmas thema haploun	Wedn.day in Holy Week
228ν οτε η αμαρτωλος	α	Kosmas ouranisma+them	Wedn.day in Holy Week
229 σημερον ο χριστος	π λ β	Byzantios Amarg.51A charetismos	Wedn.day in Holy Week
229ν προσηλθε γυνη	π λ β	Byzantios bythogronthisma+	Wedn.day in Holy Week

230 κυριε η εν πολλαις αμαρτιας	π λ δ	Kasia Amarg.51A	Wedn.day in Holy Week
230ν ιουδας ο παρανομος	β	Kosmas Monach. Amarg.51A	Maundy Thursday
231 ιουδας ο δουλος και δολιος	β	John Damasc. 3 x Amarg.51A	Maundy Thursday
231ν ον εκηρυξεν αμνον Ησαΐας	β	John Damasc. xeron kl.+them ouranisma+them	Maundy Thursday
231ν μυσταγωγων σου κυριε	π λ α	Kosmas Jung 1 Amarg.51B	Maundy Thursday
232 γεννημα εχιδνων αληθως	π λ β	Kosmas Amarg.51A ouranisma+them	Maundy Thursday
232ν σημερον ο ιουδας	π λ δ	John Monach. thes kai apothes	Maundy Thursday
233ν μηδεις ω πιστοι	π λ δ	Anatolios Amarg.51A +xeron klasma+ +Amarg.51M: opening	Maundy Thursday
233ν μεγαλης ευεργεσιας	β	Germanos Patriarch 2 x ouranisma +them	Maundy Thursday Pedilavium
235ν σημερον ο ιουδας	π λ α	Sophronios 2 x non-formulaic with kratemohyporrhoon	Good Friday Passions
236ν σημερον γρηγορει	β α ρ	Sophronios thes kai apothes +Amarg.51Θ: opening	Good Friday Passions
236ν σημερον τω σταυρω	β α ρ	Sophronios thes kai apothes +Amarg.51Θ: opening	Good Friday Passions
237 τοις συλλαβουσι σε	π λ δ	Sophronios non-formulaic with xeron klasma Amarg.51Θ	Good Friday Passions
237ν σταυρωθητω εκραζον	β	Sophronios Amarg.51Θ	Good Friday Passions
239ν σημερον κρεμαται	π λ β	Sophronios Amarg.51A	Good Friday Passions
240 μη ως ιουδαιοι	π λ β	no ascription bareia +Amarg.51A	Good Friday Passions
240 λαος δυσσεβης	β	Theophanes Protothronos 2 x kolaphismos Amarg.51B strangismata+them. ouranisma+xeron kl.	Good Friday

240ν σημερον σε θεωρουσα	β	ouranisma+them Leo Desp. strangismata+them. thema haploun chairetismos	Good Friday
240ν επι ξυλου βλεπουσα	β	Leo Desp. stangismata+them. thema haploun	Good Friday
241 δυο και πονηρα	γ	Byzantios non-formulaic	Good Friday
241 εκαστον μελος της αγιας	γ	Studites ouranisma+them.	Good Friday
242 ω πως η παρανομος	β	Theophanes Poietes xeron klasma +synagma: opening. 2 x xeron klasma +synagma strangismata +Amarg.51B	Good Friday
242ν φοβερον και παραδοξον	β	Sergios Logothetes Amarg.51A: opening. ouranisma+them exo synagma+Amarg.51Θ chairetismos	Good Friday
243ν ως προβατον	π λ δ	Sophronios anastama+Amarg.51M choreuma heteron homoion choreuma heteron homoion var.+anastama	Good Friday
243ν τοις συλλαβουσι	π λ δ	Sophronios non-formulaic: opening. Amarg.51Θ anastama	Good Friday
244 δια τον φοβον των ιουδαιων	π λ δ	Sophronios non-formulaic: opening 4 x kolaphismos var.	Good Friday
244 προ του τιμιου σου σταυρου	π λ δ	Sophronios opening as above. kratema+synagma	Good Friday
244ν ελκομενος επι σταυρου	π λ α	Sophronios 2 x kolaphismos	Good Friday
244ν τα δε λεγει κυριος	π λ δ	Sophronios 2 x kolaphismos	Good Friday
245 δευτε χριστοφοροι λαοι	π λ α	Sophronios non-formulaic: opening kolaphismos 2 x ouranisma+them Amarg.51B	Good Friday
245 οι νομοθεται του ισραηλ	π λ δ	Sophronios	Good Friday

		opening as in τοις συλλαβουσι 243v 3 x anastama Amarg.51A choreuma heteron homoion var.
245v θαμβος ην κατιδειν	βαρ	Sophronios Good Friday 2 x choreuma heteron homoion var.
245v οτε τω σταυρω	β	Sophronios Good Friday strangismata+non-formulaic: opening 4 x kolaphismos
246 σημερον κρεμαται	πλ β	Sophronios Good Friday Amarg.51A strangismata+them. xeron klasma+them
246 σημερον συνεχει ταφος	β	Theophanes Good Friday xeron klasma+them: opening strangismata+non-formulaic
246v δευτε ιδωμεν την ζωνη	δ	Theophanes Holy Saturd. ouranisma+them
247 σε τον αναβαλλομενον	πλ α	Theophanes Holy Saturd. kolaphismos var. non-formulaic: cadence
247 την σημερον μυστικως	πλ β	Theophanes Holy Saturd. 2 x ouranisma+seisma
<u>Pentekostarion</u>		
248v θωμας ο λεγομενος	α	John Monach. Sunday of 3 x ouranisma Thomas +them
248v των μαθητων δισταζοντωμ	α	John Monach. Sunday of ouranisma+them Thomas
249v κυριε τη αστεκτω της σης	πλ δ	John Damasc. Sunday of xeron kl.+xeron kl. Thomas
250 των θυρων κεκλεισμενων	πλ β	Anatolios Sunday of 4 x Amarg.51A Thomas ouranisma+synagma
250v αψαι θωμα	νανα	Anatolios Sunday of choreuma Thomas heteron homoion var.
252 αι μυροφοροι γυναικες	πλ β	Kosmas Sunday of 2 x synagma Women at +Amarg.51Θ tomb
253 ανεβη ο ιησους εις ιερο σολυμα	πλ α	Kamoulas Sunday of ?cent. Paralytic thema haploun
254 οτε το μεσον της εορτης	β	John Wednesd.of ouranisma Mid.-Pentek.

254ν οτε παρεγενου εν ιερω	β	+Amarg.51B John synagma +Amarg.51Θ	Wednesd.of Mid-Pentek.
255ν μεσουσησ της εοπτης	π λ δ	John xeron klasma +Amarg.51Θ	Wednesd.of Mid-Pentek.
256 ο συναναρχος και συναιδιος	β	Johannes synagma+xeron kl.	Sunday of Samar.Wom.
256ν.αγαλλιασθω σημερον	γ	John Amarg.51Θ	Sunday of Samar.Wom.
257 παρα το φρεαρ του ιακωβ	π λ β	Kamoulas 2 x Amarg.51A	Sunday of Samar.Wom.
257 η πηγη της ζωαρχιας	π λ β	Kamoulas kolaphismos var. ouranisma+them	Sunday of Samar.Wom.
257ν ο τυφλος γεννηθεις	β	Byzantios ouranisma+them	Sunday of Blind
257ν παραγων ο ιησους	β	Byzantios 2 x strangismata +them.	Sunday of the Blind
258 κυριε παραγοντος σου	π λ α	Byzantios 3 x kolaphismos	Sunday of the Blind
259ν ανηλθεσ χριστε προς τον αναρχον	α	Anatolios thema haploun ouranisma+them	Ascension
260 αναλαμβανομενου σου	β	Methodios synagma+Amarg.51Θ xeron klasma+Amarg.51Θ	Ascension
260 οτε παραγεγονας	δ	Kosmas Poietes 2 x strangismata+them.	Ascension
260ν την καταβασαν φυσιν	δ	Kosmas Poietes xeron kl.+ xeron kl. strangismata+them.	Ascension
261 οτε ανεληφθης εν δοξη	δ	Kosmas Poietes xeron klasma+them	Ascension
262 κυριε τη ση αναληψει	π λ β	Stephanos Amarg.51A	Ascension
262ν κυριε οι αποστολοι	π λ β	Stephanos bythogronthisma	Ascension
262ν των κολπων των πατρι	π λ β	Theophanes Amarg.51A Amarg.51B	Ascension
263 σημερον εν ουρανοις	π λ β	Stephanos ouranisma+them	Ascension
264 την ετησιον μνημην	δ	Georgios Nikomed. xeron klasma +Amarg.51B	Sunday of Fathers of Nicea

265 των αγιων πατερων	π λ δ	Georgios of Nikomedeia Amarg.51A strepton+apothos	Sunday of Fathers of Nicea
266 εν ταις αυλαις σου	β	Germanos ouranisma+them	Pentecost
266 νυν εις σημειον	γ	John Monach Amarg.51B xeron kl.+them. xeron kl.+them.var.	Pentecost
266ν νυν το παρακλητον	γ	John Monach. bareia+kratemohyporrhoon 2 x xeron kl.+them	Pentecost
266ν νυν περιβαλλονται	γ	John Monach. Amarg.51B 2 x xeron kl.+them	Pentecost
267ν αγνουντα τα εθνη	π λ β	Johannes ouranisma+Amarg.51B	Pentecost
268ν δευτε λαοι	π λ δ	Leo Desp. kratemohyporrhoon+ xeron kl+Amarg.51M: opening 2 x Amarg.51A 3 x non-formulaic. non-formulaic: cadence	Pentecost
269ν δευτε απαντες πνευματικως	β	Methodios bythogronthisma	Sunday of All Saints
270ν δευτε των πιστων	δ	Anatolios thema haploun kratema +ouranisma+them	Sunday of All Saints
271ν δευτε πιστοι σημερον	π λ β	Sergios Hagiopol. Amarg.51A: opening bythogronthisma choreuma heteron homoion var. heteron homoion	Sunday of All Saints
272 αποστολοι προφηται	π λ β	Sergios Hagiopol. 2 x xeron kl.+them	Sunday of All Saints
275ν το φιλοταραχον γενος	α	no ascription ouranisma+them	Anatolikon
<u>Oktoechos</u>			
277ν ω θαυματος καινου	π λ β	alphabetikon thematismos: opening	
281 εις το μνημα σε	γ	anatolikon kolaphismos	
282ν ο δια σε θεοπατωρ	δ	dogmatikon strangismata+them	
283ν μετα δακρυων	δ	alphabetikon	

285ν εσπερινην προσκυνησιν	π λ α	kolaphismos kolaphismos var. anatolikon thema haploun
286ν ξενη σου η σταυρωσις	π λ α	alphabetikon kolaphismos
287 νας και πυλη	π λ α	alphabetikon strangismata+them.
290 ρευσεως ημας	π λ β	alphabetikon strangismata+them.
290ν σταυρωθεις	π λ β	alphabetikon Amarg.51A: opening
290ν ο ποιητης	π λ β	alphabetikon xeron klasma+synagma +Amarg.51A:
290ν ελεησον ημας	π λ β	anabathmoi, ant.1 non-formulaic: opening.
291 οι πεποιθοτες	π λ β	anabathmoi, ant.3 non-formulaic with xeron klasma: opening.
291 εν ανομιαις χειρας	π λ β	anabathmoi, ant.3 non-formulaic with xeron klasma: opening
291ν αγιω πνευματι	π λ β	anabathmoi, ant.3 non-formulaic: opening.
292 το ζωοδοχον σου	π λ β	anatolikon kratemohyporrhoon+Amarg.51A
294ν τι απεδοκιμασατε	β α ρ	anatolikon ouranisma+them
295ν ο βασιλευς	π λ δ	dogmatikon xeron kl.+them
296ν ω δεσποτα	π λ δ	alphabetikon non-formulaic: opening
297 ιδου δη τι καλον	π λ δ	anabathmoi, ant.4 xeron klasma+kratemohyporrhoon +thes kai apothēs ornamented psalmody
298 πορευθεντος σου	π λ δ	anatolikon synagma+Amarg.51Θ
298 εις το ορος τοις μαθηταις	α	Leo Desp. heoth.1 non-formulaic strangismata+bareia synagma+Amarg.51Θ 2 x non-formulaic
298ν μετα μυρων προσελθουσας	β	Leo Desp. heoth.2 seisma+xeron kl.+bareia ouranisma+them.exo ouranisma+them.eso non-formulaic seisma+xeron kl.+anabasma:



298ν της μαγδαληνης μαριας	γ	cadence Leo Desp. heoth.3 2 x kratemohypor. with oxeia+xeron klasma non-formulaic with double epegerma kolaphismos var. xeron kl.+them kratema+xeron kl. +kratema+epegerma
299 ορθρος ην βαθυς	δ	Leo Desp. heoth.4 non-formulaic with kratemohyporrhoon strangismata+bareia strangismata+them. non-formulaic with kratemohyporrhoon
299 ω των σοφων σου κριματων	π λ α	Leo Desp. heoth.5 2 x ouranisma+them. 4 x non-formulaic
299ν η οντως ειρηνη	π λ β	Leo Desp. heoth.6 ouranisma+them. xeron kl.+seisma non-formulaic Amarg.51 M+xeron kl. 2 x ouranisma+them. 2 x non-formulaic non-formulaic: cadence
300 ιδου σκοτια και πρωϊ	β α ρ	Leo Desp. heoth.7 ouranisma+them strangismata+them
300 τα της μαριας δακρυα	π λ δ	Leo Desp. heoth.8 4 x non-formulaic tromikon: cadence
300ν ως επ' εσχατων των χρονων	π λ α	Leo Desp. heoth.9 kolaphismos var. ouranisma+them 2 x strangismata+them
301 μετα την εις αδου καθοδον	π λ β	Leo Desp. heoth.10 non-formulaic 2 x seisma+xeron kl. ouranisma+Amarg.51B non-formulaic ouranisma+them Amarg.51A ouranisma+seisma +xeron kl.+anabasma: cadence
301ν φανερων εαυτον τοις μαθηταις	π λ δ	Leo Desp. heoth.11 xeron kl.+them non-formulaic with epegerma

			2 x kolaphismos var. 4 x non-formulaic ouranisma+them ouranisma+bareia tromikon: cadence	
304 παρθενικη πανηγυρις	α	dogmatikon	John Damasc.	
304 μακαρισομεν σε	α	2 x ouranisma+them dogmatikon	John Damasc.	
304ν ω του μεγιστου μυστηριον	π λ β	2 x kratemohyporrh. ouranisma+them dogmatikon	John Damasc.	
306ν την θεοπρεπη	π λ α	thematismos: opening ouranisma+them dogmatikon	John Damasc.	
307 αξιον εστιν ως αληθως	π λ β	ouranisma+xeron kl. dogmatikon	John Damasc.	
307 δευτε παντα τα εθνη	π λ β	Amarg.51Α ouranisma+them dogmatikon	John Damasc.	
307ν εκ σου παναγια θεοτοκε	β α ρ	strangismata+them ouranisma+them dogmatikon	John Damasc.	
308 τι καλεσωμεν	β α ρ	thema haploun dogmatikon	John Damasc.	
309 παρεστωσατω σταυρω	α	ouranisma+them staurotheotokion	Leo Desp.	
309 την τριημερον αναστασιν	α	strangismata+them. 2 x ouranisma+them kolaphismos	Leo Desp.	
309ν τον εν σταυρω υψωθεντα	α	staurotheotokion	Leo Desp.	
309ν τη εξ ημων	α	strangismata+them. staurotheotokion	Leo Desp.	
310 της αρρητου γεννησεως	β	chairetismos synagma+Amarg.51Θ ouranisma+synagma	Leo Desp.	
310ν η μετα τοκον αφθορος	γ	staurotheotokion	Leo Desp.	
311 μετα ληστων τω σταυρω	δ	2 x kolaphismos var. ouranisma+them. staurotheotokion	Leo Desp.	
311ν ασπορως συνελαβες	δ	2 x strangismata+them. strangismata+non-formulaic kolaphismos var. staurotheotokion	Leo Desp.	

311ν πασα η γη οι μοι	δ	strangismata+them. staurotheotokion	Leo Desp.
311ν αρχεφωτον απ'αυγασμα	π λ α	3 x strangismata+them. staurotheotokion thema haploun strangismata+them ouranisma+them	Leo Desp.
312 η παναμμος μητηρ	π λ α	staurotheotokion	Leo Desp.
312ν παρθενω μητρι	π λ α	2 x ouranisma+them strangismata+them. staurotheotokion ouranisma+them strangismata+them.	Leo Desp.
313 παρεστωσα τω σταυρω	π λ β	staurotheotokion	Leo Desp.
313 τον εαυτης ωραιον	π λ β	2 x ouranisma+them. staurotheotokion chairetismos strangismata+them.	Leo Desp.
313ν η ασπηλος και παναμμος	π λ β	staurotheotokion	Leo Desp.
314 ω παναγια παρθενε	β α ρ	2 x non-formulaic choreuma heteron homoion var. bythogronthisma var.+Amarg.51M staurotheotokion	Leo Desp.
314 ιλεως γενου ημιν	β α ρ	2 x ouranisma+them. staurotheotokion	Leo Desp.
314 παρισταμενη τω σταυρω	β α ρ	ouranisma+them. staurotheotokion	Leo Desp.
314ν τον αμνον σε του θεου	π λ δ	kolaphismos 2 x kolaphismos var. staurotheotokion	Leo Desp.
314ν η αγεωργητος αμπελας	π λ δ	2 x strangismata+them. 2 x kolaphismos var. staurotheotokion	Leo Desp.
315 τον αρνα παλαι	π λ δ	3 x strangismata+them strangismata+choreuma heteron homoion staurotheotokion	Leo Desp.
315 κουφη νεφελη	π λ δ	non-formulaic: cadence staurotheotokion	Leo Desp.
315ν σαλπισαμεν εν σαλπιγγι	α	kolaphismos theotokion	Germanos proshom.
316 συγχαρητε ημιν	π λ β	ouranisma+xeron klasma theotokion proshom.	Germanos Amarg.51Θ
316ν την των βροτων	π λ β	Patriarch ouranisma+Amarg.51B theotokion proshom.	Germanos
317 παρθενε θεοτοκε	π λ β	ouranisma+synagma strangismata+Amarg.51B theotokion proshom.	Germanos

317 ουρανιε βασιλευ

π λ β	xeron kl.+them non-formulaic sticheron	Patriarch Theolept (earthquake)
	ouranisma+them xeron kl.+them 2 x strangismata var.+Amarg.51B non-formulaic	