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.¹

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,² and George Amargianakis has included a short description of the phenomenon in his formulaic analysis of sticher in the second modes.³ 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 850.⁴ 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.

¹The full investigation is available in a Ph.D.-dissertation with the title 'The Long Melismas in the Non-kalophonic Sticherarion' defended in October 1998 at the University of Copenhagen.
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. 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 apotes, bythogrontisma, argosyntheton, chairetismos, kolaphismos, thema haploun, choreuma, and anastama*. Thus they were so to speak certified as important ornamentations by the Byzantines themselves.  

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6For 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 δ, ε, ζ, η, ρ, and from the remaining group of formulaic melismas seven are found in his registration as formula 51 α, β, γ, θ, κ, λ, μ, 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 homoiion, with very small differences between them, but with the ending of the heteron homoiion 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 homoiion 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.

7Amarg. op. cit. no. 23 p. 241.
seven times, that of the last two fifteen.\textsuperscript{8} Choreuma corresponds to Amarg. 51ζ, heteron homoion to Amarg. 51η.

Thes kai apothes.
The presentation of thes kai apothes 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 διά/πως 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 apothes 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 apothes 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

\textsuperscript{8}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 χατετε 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 apothes 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 apothes, 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 chairetismoi where it may embellish the word χαίρε.

This genre consists of lines which are a combination of a χαίρε 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:

χαίρε, 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. A series of chairetismoi 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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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 chairetismoi placed in the second half of the hymn in question immediately before the final prayer, but in some hymns more or fewer lines of chairetismoi were also found. In these cases the χαίρε 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 chairetismoi 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 χαίρε 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 bythogronthismos 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 chairetismoi 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\(^\text{10}\), 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 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

\(^{10}\text{For convenience Amargianakis's designation of the melismas has been retained.}\)
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\(^{11}\). 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.

\(^{11}\)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 Stauroproskynes 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 ἔρωτήσεως 29 Jun., Peter and Paul
204v ὀρώσα σε ἡ κτίσις Stauroproskynes
204v σήμερον ὁ ἀπρόσιτος Stauroproskynes
268v δεῦτε λαοί τὴν 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 ἀγίος and a repetition in a prolonged version on the third.
Except for the long, non-formulaic opening melisma the doxastikon for Stauroproskynesis, ὁ ὀρῶσα σὲ 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 οἶμοι τέκνον ἔμοι. 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 ἔμοι 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 τῇ ἐρωτησεως 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 sticheron 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 ιούδαίων 244
no. 5 πρὸ τοῦ τιμίου σου σταυρῷ 244
no. 8 χριστοφόροι λαοί 245
no. 9 οἱ νομοθέται τοῦ ἱσραήλ 245
no. 11 δῶ 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. 12. 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,13 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 diastematic notations it is possible only to locate a melisma, but impossible to tell exactly which melisma is meant or to

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12 For this and all following references to manuscripts cf. list of manuscripts.
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 LG 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 LG 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 LG 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 LG 67 fol. 159 by a conjunction of the three neumes piasma with klasma plus lygisma\textsuperscript{14}.

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

Choreuema occurs among other hymns also in an idiomelon for Sunday of All Saints, \( \delta e \nu \tau e \pi \iota \sigma \iota \tau o i \sigma \acute{\eta} \epsilon \rho e r \rho o \nu \chi \rho o \rho e i \alpha \nu \epsilon \pi i k r o t \acute{\eta} \varsigma \alpha n t e c \), Ambr. A 139 sup. fol. 271v (PeR 447). The hymn is found in the 10th cent. Athos manuscript LG 12 fol. 79v where it is notated in the theta notation which was used in the 10th-12th cent.15 In this notation the thetas indicate the point in the melody where a melisma was to be sung16.

In LG 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 \( \chi \alpha i \rho e t e \). 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, choreuema 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 LG 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

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the 14th cent. 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

ανασταμα

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 LG 67 from the 10th century.

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<th>10th century, LG 67, Chartres notation.</th>
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<td>18v</td>
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<td>19v</td>
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<td>30v</td>
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<tr>
<td>55r</td>
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<tr>
<td>θεμα</td>
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Here the general notation of the melisma is a ligature of synagma and syrma (the inverted double s)\(^\text{18}\). One hymn, however, uses a conjunction of neumes with the thema known from the neumelist in LG 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 LG 74 from the 11th century. The notation for the melisma was here consistently the neume called synagma in the neumelist of LG 67.

However, of the three instances in LG 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.

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<th>10th cent. LG 74, Chartres notation.</th>
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<td>10v</td>
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<td><img src="chartres-notation.png" alt="synagma" /></td>
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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 σημερον σε θεωροσα, 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 χαιρε, the psalters 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:

\(^{18}\)Floros, op. cit. p. 259.
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 ἡμίν ἡ κρητικ for 16 Jan in Ambr. A 139 sup. fol. 104:

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

Another variant is found in Sinai 1218 fol. 199v

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

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 thematismoi, is found in the hymns already in the 10th century, and neumes for strangismata as well as for thematismoi are included in the neumelist of Li'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 thematismoi 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 chairetismoi 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. According to him anastama is the most frequently used formula in the alleluiaarion cycle where it occurs in the same form as in Mega Ison though with minor variations. In the alleluiaarion 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 ἐωσφόρον ἐκ πατρὸς ἀμὴρ δῶρον γεονηθείς, in the manuscript Patmos 221 from the second half of the 12th century. Here the ornament is just one of the elements in a very long melisma which has no structural function in the hymn.

Strangismata with thematismoi occur twice in the hirmologion Grottaferrata E.γ.II, dated 1281, in ode IX of the first akolouthia, τὸν ἐκ

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21Tardo, 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 βάθους 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. 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, and it is as this figure it occurs in Kenneth Levy's examples 15 and 16. This is in accordance with the Chartres notation in LΓ 74 where the melisma is represented in the hymns by the neume called synagma in the neumelist of LΓ 67. The connection between chairetismoi 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 τὸν ἔορτα κόντων 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.

Monumenta Cryptensia I. Rome 1950.


24Levy, op. cit. p. 159.
During his investigation of Eastern elements in Western chant, Egon Wellesz found that the troparion ὁ τε ὑ σταυροῦ, one of Sophronios's troparia mentioned above, was taken into the Western repertoire with a syllabic opening.  

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.

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 LΓ 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, ὁ ὑ σταυροῦ ἐ σ ἡ κτίσις, σήμερον ὁ δέσποτης, and σήμερον ὁ ἀπρόσιτος.

<table>
<thead>
<tr>
<th></th>
<th>1. ὁ ὑ σταυροῦ ἐ σ ἡ κτίσις</th>
<th>2. σήμερον ὁ δέσποτης</th>
<th>3. σήμερον ὁ ἀπρόσιτος</th>
</tr>
</thead>
<tbody>
<tr>
<td>LΓ 12 10th cent.</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>37r add. in marg. Good Frd. S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LΓ 67 10th cent.</td>
<td>M</td>
<td>M</td>
<td>S</td>
</tr>
<tr>
<td></td>
<td>56v Maundy Thurs.</td>
<td>64r Good Frd.</td>
<td>64r Good Frd.</td>
</tr>
<tr>
<td>LΓ 72 11th cent.</td>
<td>S</td>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td></td>
<td>29v Maundy Thurs.</td>
<td>14r Stau. pros. Midlent</td>
<td>37r Good Frd</td>
</tr>
<tr>
<td>Vatop. 1488 11th cent.</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
</tbody>
</table>

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26 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 LI 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 LI 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 LI 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, 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.

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. The extant 10th cent. manuscripts do not follow this prescription, and though the fragment LI 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.

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


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 melismatic openings. Most likely, then, also the alternation between syllabic and melismatic in the opening of δε τῳ σταυρῷ 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, σημερον ὁ ἀπόστολος, (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, 4o the last part of a very long, non-formulaic melisma, closely resembling the 'aporphoe progression' in Mega Ison. A strange syllable, γγοί, 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, δευτε λαοί, by Leo VI (Ex. 2). The cadence of this hymn is syllabic in the two palaeobyzantine manuscripts LΓ 67 and Vind. 136, but in each of the manuscripts a long, non-formulaic melisma is added in the margin, later in LΓ 67, but still in the Chartres notation, in Vind. 136 written in the same hand as the main text30. Here we see the same liturgical alternative as we

saw concerning the opening melismas of the hymns for Stauroproskynesis and Sophronios’s ὁτε τῷ σταυρῷ, but an aesthetic influence is also evident particularly in the use of the supporting, psaltic syllables such as χο-ου -βου–νο–γοι–. 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, οἶμοι τέκνον ἐμόν ἐν ημερον ὁ ἀπρόσιτος. 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 LG 67 (fol. 64v) this phrase is richly ornamented with long melismas and with the word ἐμὸν emphasized by the longest of them. This feature is repeated in Sinai 1218 in round notation, now with the melisma on ἐμὸν as a long, non-formulaic melisma.

After the round notation came into use, a development of the melisma on ἐμὸν 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 ἐμὸν.

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.α.ΙΙΙ (13th cent.), Athens 888 (13th-14th cent.), Sinai 1221 (A.D. 1321), Athens 883 (14th cent.), and Copenhagen NkS 4960,4ο (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. α. Β. (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\(^{31}\), and εμόν 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 ετερον and ευλογησαις sung to a 1 pl. intonation melody. The words σωθεῖς ἀββᾶ μου, 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 extention 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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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 τοίς συλλαβοῦσι σε
4 διὰ τὸν φόβον τῶν ιουδαίων
5 πρὸ τοῦ τιμίου σου σταυροῦ
8 δεῦτε χριστοφόρου λαοί
9 οἱ νομοθέται τοῦ ἱσραήλ
11 δότε 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,

<table>
<thead>
<tr>
<th></th>
<th>Good Friday</th>
<th>G. F. Pass.</th>
<th>Christmas</th>
<th>Epiphany</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>M</td>
<td>S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>M</td>
<td></td>
<td>M/S</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>M</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>M</td>
<td></td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>M</td>
<td></td>
<td>S</td>
<td>S</td>
</tr>
</tbody>
</table>

The proshomoia of no. s 3 and 9 for Good Friday Passions have a syllabic opening in LΓ 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 LΓ 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 δε το σταυρον and the hymns for Stauroporskynesis 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 kratemohyporrhoon, xeron klasma, and Amarg. 51 M. A trishagon is inserted in the poem, and the pattern known from hymns with inserted Chairetismoi followed. The first two ἀγιος 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 melismatic 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 ἀπόστικος for Stauroporskynesis (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 Nikomedea 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 sticherai 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 diple 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, Vatopedi 1488
Monumenta Musicæ 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 Musicæ Byzantinae
X, Sticherarium Antiquum

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, Staurus 30
Jerusalem, Patriarchate, Taphu 533

13th cent.
Cardiff, University College, 'Codex Peribleptus'
Cyprus, Kykku Monastery 99
Grottaferrata, Badia greca E. a. II
Grottaferrata, Badia greca E. a. III
Grottaferrata, Badia greca E. a. V
Jerusalem, Patriarchate, Taphu 528
Sinai, Monastery of St. Catherine gr. 630


Patmos, Monastery of St. John 220 (A.D. 1223)
Sinai, Monastery of St. Catherine gr. 1231 (A.D. 1236)

Paris, Bibliothèque nationale, Ancien fonds grec 261 (A.D. 1289)
Athos, Vatopedi 1499 (A.D. 1292)

13th-14th cent.
Athens, National Library 888

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)
Sinai, Monastery of St. Catherine gr. 1230 (A.D. 1365)

15th cent.
Sinai, Monastery of St. Catherine gr. 1251.
σήμερον ο ἀπεσώκτος. cadence.

Ex. 1.

LΓ67
10th cent.
fol. 64
dio θα σοι

Vat. gr. 1488
11th cent.
fol. 42
dio θα σοι :-

Vind. 136
12th cent.
fol. 191v
dio θα σοι +

Sinai 1218
A.D. 1177
fol. 177 Δο ο ο ο θα σοι :-

Vind. 181
A.D. 1221
fol. 210v Δο ο ο ο θα σοι σοι οι :-

Gravois, E.x.V.
13th cent.
fol. 52v
do ο ο ο θα σοι σοι οι οι οι :-

Ambr. A 139 sup.
A.D. 1341
fol. 205v
do ο ο θα σοι οι οι οι οι οι :-

Nks 4960,4
14th cent.
fol. 187v
do ο ο θα σοι σοι σοι σοι σοι σοι σοι σοι :-
APPENDIX A
Inventory of long melismas in the sticherarion Ambr. A 139 sup.

Introduction
The melismas are presented in the form in which they are found in the manuscript Ambr.A 139 sup. and a diagramme shows their frequency of occurrence. For group one (recurrent, formulaic melismas with a name) the representation in Mega Ison is also given. Where the form used in Ambr.A 139 sup. is identical with the form indicated there, only the folio in Ambr.is mentioned.

The list of melismas communicates the following information, 1) folio in Ambr.A 139 sup., 2) first line of hymn, 3) mode, 4) composer, 5) century (at first occurrence of composer), 6) date and feast on which the hymn is sung, and 7) number and character of the melismas in the hymn in question.

Common ornaments like xeron klasma, kylisma, and thematismos have been excluded from the list except when combined with other melismas.

Recurrent melismas with a Byzantine name
choreuma (Athens 2458 fol.4)

heteron homoion

Ambr.A 139 sup. choreuma, fols.142, 271v, heteron homoion fols.15v, 101, 142v, 271v, 313v.

combination of first two sections (fols.55, 90, 113, 117v, 128, 128v)

fol.55
combination of last two sections (fols. 174v, 196)

fols. 197, 206v

fol. 51v

fol. 245v

fol. 245

fols. 72v, 93

fol. 123

fol. 51v

fol. 105v
thes kai apothes (Athens 2458 fol.3)

Ambr.A 139 sup., fol.180
fols.296v, opening melisma & 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.
synagma (Athens 2458 fol.3)

themá haploun (Athens 2458 fol.4)

Amarg. 51E.


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)

fol.314

fol.309

fol.315

fol.311

fol.314v

fol.310v

fol.314v

fol.314
argosyntheton (Athens 2458 fol.3v)

Ambr. A 139 sup., fol.163v

bythogrontisma (Athens 2458 fol.4)

Amarg. 51A.

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

anastama (Athens 2458 fol.4)

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

<table>
<thead>
<tr>
<th>Group 1, recurrent, formulaic melismas with a name.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>choreuma</td>
<td>2</td>
</tr>
<tr>
<td>heteron homoion</td>
<td>5</td>
</tr>
<tr>
<td>first two sections</td>
<td>7</td>
</tr>
<tr>
<td>last two sections</td>
<td>14</td>
</tr>
<tr>
<td>thes kai apotikes</td>
<td>17</td>
</tr>
<tr>
<td>chairetismos</td>
<td>55</td>
</tr>
<tr>
<td>kolaphismos</td>
<td>48</td>
</tr>
<tr>
<td>thema haploun</td>
<td>29</td>
</tr>
<tr>
<td>argosyntheton</td>
<td>1</td>
</tr>
<tr>
<td>bythogronthisma</td>
<td>9</td>
</tr>
</tbody>
</table>
Groups 2 & 4, recurrent, formulaic melismas without a name, non-formulaic melismas.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td>Amarg. 51 A</td>
<td>56</td>
</tr>
<tr>
<td>Amarg. 51 B</td>
<td>54</td>
</tr>
<tr>
<td>Amarg. 51 Θ</td>
<td>48</td>
</tr>
<tr>
<td>Amarg. 51 K</td>
<td>3</td>
</tr>
<tr>
<td>Amarg. 51 Λ</td>
<td>9</td>
</tr>
<tr>
<td>Amarg. 51 Μ</td>
<td>11</td>
</tr>
<tr>
<td>Jung I</td>
<td>3</td>
</tr>
<tr>
<td>non-formulaic melismas</td>
<td>35</td>
</tr>
</tbody>
</table>

APPENDIX C
Index of melismas

Menaion.
September.

2 η βασιλεία σου χριστε ο θεος δ

2v αι πορειαι σου ο θεος δ

3v το μνημοσυνον σου β

3v η των λειψανων σου θηκη β

7 η προορισθεια παντανασσα β

7 τις ο ηχος των εορταζοντων β

Germanos Patriarch 1 Sept. 8th cent.
strangismata+thematismos
John Monach. 1 Sept. 7th-8th cent.
choreuma heteron homoiion
last element
Studites 1 Sept. 8th-9th cent.
ouranisma+them.
Kasia 1 Sept. Simeon Styl.
9th cent.
ouranisma+them.
Ephraim Karias 8 Sept. 8th cent.
chairetismos
Amarg.51B Ephraim Karias 8 Sept.
non-formulaic
with thes kai apothec: opening
7ν στειρα αγονος η αννα
8 ν σημερον ο τοις νοηροις
8ν αυτη η ημερα κυριου
9 ν σημερον της παγκοσμιου
9ν εν ευσημω ημερα εορτη
10 ν μακαρια δυας
10ν παλαι μεν εγκαινιζων
10ν τον εγκαινισμον τελουντες
11 εγκαινιζεται σημερον
11 ν ο επι των κολπων
11ν εγκαινια τιμασθαι
12 εθου πυργον ισχυος
12ν δευτε απαντα τα εθνη
13 η των χειρων εναλλαγη
13ν χριστε θεος ημων
14ν φωτολαμπης αστερων
15 δευτε λαοι
15ν σημερον το φυτον

δ Babylas Monach. 8 Sept. ?cent. strangismata+them
πλ β John Monach. 8 Sept. thema haploun
πλ β John Monach. 8 Sept. chairetismos: opening chairetismos
πλ β Stephanos Hagiop. 8 Sept. ?cent. Amarg.51B Amarg.51Θ
πλ δ Andreas Hierosol. 8 Sept. 7th-8th cent. kolaphismos var.
πλ α Ephraim Karias 9 Sept. Joak.&Anna 2 x Ouranisma +xeron klasma
πλ α John Monach. 13 Sept. Encaenia Ouranisma +them.eso
β John Monach. 13 Sept. ouranisma+them.eso
δ John Monach. 13 Sept. xeron klasma+them
πλ α John Monach. 13 Sept. thema haploun
πλ β John Monach. 13 Sept. Amarg.51A
πλ β John Monach. 13 Sept. xeron klasma+Amarg.51A
β Theophanes 14 Sept. 8th -9th cent. Exalt.Cr. non-formulaic: opening 2 x ouranisma+them ouranisma+Amarg.51B
γ John Monach. 14 Sept. kratemohyporrhoon +thes kai apoth. kratema+thes kai apoth.
δ Anatolios 14 Sept. 8th-9th cent. 3 x strangismata+them.
πλ α Anatolios 14 Sept. ouranisma+them: opening ouranisma+xeron kl.
νενανω Theophanes 14 Sept.
16 ὁ τετραπερατὸς κόσμος

16 τῶν προφητῶν αἱ φωναὶ

17 φωστήρα τῶν μαρτυρῶν

17 σήμερον χοροὶ πατερῶν

17ν αληθειώς κρατῆρα

18ν εἰς δεξιῶν τοῦ σωτῆρος

18ν ὁ δευτερὸς ὁ ἐυσταθιός

19ν τῷ ἀδυτῳ γνωμὸν

20 εἰς βερεφοὺς εγενοῦν τοῦ κυρίου

20 εἰς στειρευόντας σήμερον

22ν ὁ τῶν ἀπορρητῶν

23ν τὴν τῶν ἁπόστολων

24 εὐαγγελιστα ἰωάννη

Οκτωβρίος.

26ν εἰς ἱερεὺς καὶ μαρτυρία

29ν ὁ που ἐπλεονασεν η ἀμαρτία

30 πιστῶς πανηγυρισμέν

32ν πάνοσοφε αλιευ ἀγιε μαθητα

33ν εἰς νεοτητος σου φερὼν

non-formulaic: opening
2 x ouranisma+them.

πλ β Theophanes Amarg.51M kolaphismos
14 Sept.

πλ β Theophanes xeron klasma+them Amarg.51K
14 Sept.

πλ β Theophanes xeron klasma +synagma+kratema: opening chairetismos
15 Sept.

α Andr.Crete 7th -8th cent. ouranisma+xeron kl. Nicetas
Euphemia
16 Sept.

γ Germ.Pat. ouranisma+them kolaphismos
16 Sept.

πλ β John Monach. Amarg.51A 51θ
16 Sept.

β Ephraim Karias ouranisma+them. Ephraim Karias
20 Sept.

πλ δ John Monach. Amarg.51A
20 Sept.

δ Kyprianos xeron klasma+them Kyprianos
20 Sept.

πλ β Byzantios Amarg.51A ouranisma+them
23 Sept.

α Germanos ouranisma+them
26 Sept.

β Theophanes +xeron klasma Theophanes
26 Sept.

πλ δ John Monach. Amarg.51A
26 Sept.

πλ δ Germanos Patriarch Amarg.51A 3 Oct.
3 Oct.

δ Kasia 9 cent. St.Dionys.
8 Oct.

πλ α Theophanes strangismata+them. Pelagia
9 Oct.

πλ β no ascript. James, Alph.
18 Oct.

πλ β ouranisma Luke
21 Oct.

Anatolios
αρχιερευσει παμμακαριστε

γουρανισμα+θημα
Anatolios
ouranisma+them
22 Oct.

αιματι του μαρτυριου

πλ β Ανατολιως
chairetismos
23 Oct.

εις τα υπερκοσμια σκηνωματα

β Ανατολιως
ouranisma+them
26 Oct.

chairetismos
Demetrios

σημερον συγκαλειται εν μας

πλ β Βυζαντιως
chairetismos
26 Oct.

chairetismos
non-formulaic.
ouranisma+Amarg.51B

November.

πηγην ιαματζν εχοντεσ

δ Ανατολιως
Germanos
2 x xeron kl.
1 Nov.

+θημα
Cosm.&
Dam.

ατελεντητος υπαρχει

πλ β Ανατολιως
Germanos
1 Nov.

Amarg.51α
Andr. Pyros

πλ β
9th cent.
chairetismos
1 Nov.

σημερον η πενταυγης

πλ β Βυζαντιως
ouranisma
2 Nov.

+σεισμα+θης
Acindynus
& comp.

σημερον η πενταυγης

πλ β Byzantios
kai apotes
2 Nov.

ouranisma
Michael

αρχιερατικην στολην

α Ανατολιως
Germanos
6 Nov.

2 x theme haploun
Paul Conf.

ταξιαρχης των ανω

α Αρσενεος
Arsenios
8 Nov.

9th cent.
Michael

ouranisma+xeron kl.

ου που επικιασει η χαρις σου

πλ α Εφραιμ Καριας
Ephraim Karias
8 Nov.

κολαφισμος
kolaphismos

50 συγχαρητης ημιν απασαι

πλ β Ανατολιως
Anatolios
8 Nov.

Amarg.51Θ
ouranisma+Amarg.51B

πλ δ Ιων Μοναχος
John Monach.
8 Nov.

Amarg.51K
non-formulaic

non-formulaic: cadence

βαρεια+xeron kl.

σαλπιγξ χρθθογωνας

πλ β Ανατολιως
Germanos
13 Nov.

χρυσεως επεσι

πλ δ Ανατολιως
13 Nov.

Amarg.51A
non-formulaic+θης και αποθεσ

την των ιχθυων αγγαν

γ Βυζαντιως
Byzantios
14 Nov.

του μεγαλου φιλιππε

πλ β Byzantios
14 Nov.

φιλιππε
50ν η ἐδέσσα ευφραίνεται
51ν εκ πυθμένος κακιᾶς

52 ιερωσυνῆς την ψηφον
52ν εἰς βαθος θεωρία

53 φοβερα καὶ παραδοξα
54 σημερον τω ναω
54ν επελαμψεν ημερα

55 σημερον τα στιφη

55ν μετα το τεχθηναι σε
55ν ο δαβιδ προανεφωνει

56 χαρμονικως τη πανηγυρει

56 βιον αυλον ἐξησκημενη

57 πιστως αθροισθεντις

58 το κατ’εικονα τηρησας

58ν το πυρ το νοερον

December.

60ν η θεοκλητος μαρτυς Βαρβαρα

61 των υπερ νουν αγαθων
πατέρις Νικόλαε εἰ καὶ τὰ μυρά

πατέρις Νικόλαε τοῦ Παναγίου

σαλπισμένον εὖ σαλπίγγι

ἐν δούλε αγαθὲ καὶ πιστὲ

ἱεραρχῶν τὴν καλλομην

εἰς αἰνον εὐδραμες

το ἀπορρητον τοις αγγελοίς

τὴν πενταχορὸν λυρὰν

τῶν τυραννοντῶν τὰ θρασῆ

δευτέρων Φιλομαρτυρες

Θεοφόρε Ιγνατία

τῶν προπάτορών τοῦ συστήμα

βολίδες ἀστραπτοντες

χαιρετε προφηταί τιμιοί

ακουε Οὐρανία

ιδοὺ καίρος

δευτέρας Ἀπαντὲς Χριστοῦ

μὴ στυγναζὲ ἱωσῆφ
74ν σιων πανηγυρίζε
75 υποδεξαί Βήθλεεμ

75v βηθλεεμ ετοιμαζου

76 τα δε λεγει ιωσηφ
76 ουτος ο θεος ημων

76v προ της γεννησεως
77 ακουε ουρανε
77 δευτε χριστοφοροι λαοι

77v εξεπληττετο ο ηρωδης
78 οτε ιωσηφ παρθενε

78 σημερον γενναται εκ παρθενου
79 δοξα εν υψιστοις δεω
79 τον κατεικονα
79 δευτε αγαλλιασωμεθα

80 η βασιλεια σου Χριστε
80 τι σοι προσενεγκωμεν
80 σημερον ο Χριστος

82 ευφρανθητι ιερουσαλημ
83 ευφραίνεσθωσαν οι ουρανοί
83ν ορώσα σε η κτίσις

84 χορευούσιν αγγελοί παντες
85 τω βασιλεί και δεσποτη
85ν αγιωσυνήν ενεδύσω στεφανε
87 του ιησου γεννηθεντος
87ν ηρωδης ο παρανομος

88 αιμα και πυρ

January,
89 παντων των αγιων
90 εξεχυθη η χαρις
90 ο την χαριν

90 σοφιας εραστης γενομενος
90ν λαμπρα μεν η παρελθουσα
92ν αγαλλιασθω η ερημος
93 ως ανθρωπος εν ποταμω

93 προς την φωνην του βουντες
93ν η του προδρομου
93ν η τριας ο θεως ημων
93ν ερχομενος μετα σαρκος
94 ταδε λεγει κυριος
94ν τι αναχαιτιζεις σου
95 θαμβος ην κατιδειν
95 οτε προς αυτον ερχομενον
95ν την χειρα σου
96ν τον φωτισμον ημων
97 εν ιορδανη ποταμω
97 ειδοσαν σε υδατα ο θεος
97v σημερον ο ουρανου και γης
97v υπεκλινας καραν τω προδρομω
97v σημερον ο χριστος εν ιορδανη
98v βαπτιζεται χριστος
99 ορωσα σε η φυσις

πλ α Sophronios  Epiphany
2 x kolaphismos  Hours
πλ δ Sophronios  Epiphany
2 x kolaphismos  Hours
πλ α Sophronios  Epiphany
kolaphismos  Hours
βαρ Sophronios  Epiphany
xeron klasma  Hours
+Amarg.51B

β Sophronios  Epiphany
4 x kolaphismos  Hours
2 x xeron kl.+them

πλ α Sophronios  Epiphany
ouranisma+xeron kl. Hours
no.ascription  6 Jan.
2 x non-formulaic  Epiphany
Anatolios  6 Jan.
2 x xeron klasma+Amarg.51B
Anatolios  6 Jan.
xeron klasma+them

β Byzantios  6 Jan.
ouranisma+seisma+epegerma

β Byzantios  6 Jan.
ouranisma+them
John Monach.

δ Kosmas  6 Jan.
xeron klasma+Amarg.51B

πλ α Leo Desp.  6 Jan.
non-formulaic: opening
strangismata+them.
Amarg.51B
2 x kolaphismos
ouranisma+them

thes kai apothes
xeron klasma+barcia
+Amarg.51Θ
Amarg.51A
non-formulaic

δ Byzantios  7 Jan.
Amarg.51M
John Bapt.

πλ β Byzantios  7 Jan.
choreuma
heteron homoion: opening
ouranisma+Amarg.51B

α Byzantios  9 Jan.
thema haploun
Polyeuctos
2 x ouranisma+them.

α Germanos  10 Jan.
103ν αρνησαμενος κοσμον και

104 σημερον ημιν

104 παλιν ημων ο θερμος

104ν ασκητικον γυμνασιον

105ν το κατεικονα τηρησας

107 χριστου τον ιεραρχην

109ν οσιε πατερ νικητης

109ν τω θεω προωρισμενος

111 τη πυρινη γλωση σου

111 τασ καρδιας των πιστων

111ν η γρηγορος γλωσα σου

111ν αγαλλεται σημερον

112 ω του παραδοξου

112 ουκ εδει σε χρυσοστομε

113 προφητικως καταβρεχων

113 εμφρονως των ωχληρων

113ν δυας μαρτυρων σημερον

<table>
<thead>
<tr>
<th>Greek Text</th>
<th>Translation</th>
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<tbody>
<tr>
<td>103ν αρνησαμενος κοσμον και</td>
<td>ouranisma+them</td>
</tr>
<tr>
<td>104 σημερον ημιν</td>
<td>Gregory of Nyssa</td>
</tr>
<tr>
<td>104 παλιν ημων ο θερμος</td>
<td>Theodoros</td>
</tr>
<tr>
<td>104ν ασκητικον γυμνασιον</td>
<td>πλ β</td>
</tr>
<tr>
<td>105ν το κατεικονα τηρησας</td>
<td>πλ β</td>
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<tr>
<td>107 χριστου τον ιεραρχην</td>
<td>πλ β</td>
</tr>
<tr>
<td>109ν οσιε πατερ νικητης</td>
<td>πλ α</td>
</tr>
<tr>
<td>109ν τω θεω προωρισμενος</td>
<td>πλ δ</td>
</tr>
<tr>
<td>111 τη πυρινη γλωση σου</td>
<td>δ</td>
</tr>
<tr>
<td>111 τασ καρδιας των πιστων</td>
<td>πλ δ</td>
</tr>
<tr>
<td>111ν η γρηγορος γλωσα σου</td>
<td>πλ δ</td>
</tr>
<tr>
<td>111ν αγαλλεται σημερον</td>
<td>α</td>
</tr>
<tr>
<td>112 ω του παραδοξου</td>
<td>β</td>
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<td>112 ουκ εδει σε χρυσοστομε</td>
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<tr>
<td>113 προφητικως καταβρεχων</td>
<td>δ</td>
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<td>πλ β</td>
</tr>
<tr>
<td>113ν δυας μαρτυρων σημερον</td>
<td>πλ δ</td>
</tr>
</tbody>
</table>

| | | |
| | 15 Jan. | |
| | 16 Jan. | Chains of Peter |
| | 16 Jan. | |
| | 17 Jan. | Anthony the Great |
| | | 17 Jan. |
| | | | 18 Jan. | Athanasios |
| | | | 22 Jan. | |
| | | | | | 25 Jan. |
| | | | | | | 25 Jan. |
| | | | | | | 25 Jan. |
| | | | | | | 27 Jan. |
| | | | | | | 27 Jan. |
| | | | | | | 28 Jan. |
| | | | | | | 28 Jan. |
| | | | | | | 31 Jan. | Cyrus & John |
February.
114 ὁ παλαιὸς ἡμεραν α John Monach. 2 Febr. 2 Febr.
thema haploun Purification
114ν σημερον συμεων ἐν ταῖς 2 Febr.
115 ὁ πολύς ὀρατὸς λειτουργοὶ
116ν κατακοσμήσαν τὸν νυμφῶνα 2 Febr.
β Ραφαήλ Kosmas
117 ὁ τοῖς χερουβίμ εποχουμένος 2 Febr.
πλ δ Andr. Crete kolaphismos
117ν παραδοξον θαυμα γεγονεν 5 Febr.
πλ δ Kasia
117ν εὔδειξας πασιν εμφανῶς
118 βλαστήσας ἐν τῇ ἁγισθεὶ 11 Febr.
πλ β no ascription Blasius
choreuma var.
119 η καθῆρα τοῦ πνευματος 14 Febr.
πλ δ Anatolios Auxentios
119ν τὴν πανσέβασιμον καράν 24 Febr.
πλ β Anatolios Forerunner's
2 x ouranisma +them Head
119ν ἡ πρώην ἐπὶ πινακος 24 Febr.
πλ β Anatolios
120 βλαστήσας ἐν τῇ ἁγισθεὶ 11 Febr.
νενανω no ascription
March.
120ν χορος τετράδεκαπυρσευτος 9 Mar. 42 Martyrs
α Studites
121 τὴν τετράδεκαριθμὸν χορεῖαν 9 Mar.
β Andr. Pyros
121 τὴν λίμνην ὡς παραδείσον 9 Mar.
β Studites
122 εν τῷ μνῆμι τῷ εἰκῶ 25 Mar.
α Anatolios Annunc.
122ν ἀπεστάλη ἁγγελὸς γαβριῆλ 25 Mar.
β Kasia
123 τῷ αἰώνῳ μυστηρίων 25 Mar.
β Theodor Annunc.
125 ευφραίνεσθωσαν οἱ ουρανοὶ πλ δ heteron homoion John Monach. kolaphismos var. 25 Mar.

April.
125ν τὰ τῆς ψυχῆς θηρευματα β Kasia ouranisma+them. 1 Apr. Mary of Egypt
127 δευτε των πιστῶν το συστήμα δ John Monach. xeron kl.+them. choreuma heteron homoion Georgios
127ν ανετείλε το εαρ πλ α Theophanes ouranisma+xeron kl. 23 Apr.
128 αξιως του ονοματος πλ β Anatolios choreuma: opening ouranisma+them. 23 Apr.
128 δευτε παντα της γης τα περατα πλ β Byzantios chairetismos/thema haploun chairetismos 23 Apr.
128ν σημερον η οικουμενη πασα πλ β Anatolios xeron klasma+them. synagma+Amarg.51Θ 23 Apr.

May.
129 ανηγγειλαν οἱ ουρανοὶ πλ 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 Byzantios ouranisma+them 21 May
131 πατερ αξιαγαστε πλ β Byzantios chairetismos Simon of Wonderf. Mount. 24 May

June.
131ν Βαρναβα πανευφημε πλ β Byzantios ouranisma +Amarg.51Β chairetismos Barn.& Barthol. 11 Jun.
133 εθφραίνεται ο ουρανος δ Andr.Crete strangismata+them 18 Jun. Leontios
133ν δευτε φιλομαρτυρες πλ β Byzantios chairetismos: opening ouranisma+Amarg.51Β Julian 21 Jun.
135 σήμερον η φωνή του λόγου δ Johannes strangismata+them. 24 Jun.
136 ω του παραδοξού θαυματος δ Andr. Crete strangismata+them. 24 Jun.
136v τον εν προφηταίς ορόν πλ α Ephraim Karias ouranisma+xeron kl. 24 Jun.
137 η ελισαβετ συνελαβε πλ β Ephraim Karias ouranisma+them 24 Jun.
137v η σαιον νυν του προφητου πλ δ Ephraim Karias Amarg.51A 24 Jun.
138v τα κατα πολιν δεσμα και τας α Andr. Crete ouranisma+them Peter & Paul 29 Jun.
139 ποιοίς υμνώδιων β Andr. Pyros non-formulaic opening 29 Jun.
141 χριστος σε πρωτον δ John Monach. strangismata+them. 29 Jun.
141v τω τριττω της ερωτησεως δ John Monach. 6 non-formulaic with kratumohyp. strangismata+non-formulaic 29 Jun.
142 η σοφια δεου πλ α Byzantios 2 x ouranisma+them 29 Jun.
142 εορτη χαρμοσυνος πλ β Byzantios chairetismos choreuma non-formulaic 29 Jun.
142v η πανσεπτος αποστολων πλ β Byzantios choreuma heteron homioin xeron klasma+them.var. bythogrontisma 29 Jun.
143 ην διηλθατε κτισιν φωτισαντες πλ δ Kosmas Amarg.51K 29 Jun.
July.
144v κογχυλη αιματος δ John Monach. strangismata+them Procopios 8 Jul.
145 η εκκλησια σημερον  
πλα  Byzantios thema haploun
          ouranisma+xeron kl.  
6 Jul.

145ν δευτε παντα της γης  
πλβ  no ascription
        2 x chairetismos
8 Jul.

146 ταις μυστικαις λαμπηδος  
νανα  Leo cent.?
          ouranisma+xeron kl.  
8 Jul.

147 δευτε πιστοι τοις επαινοις  
β  Byzantios
        2 x chairetismos
          bythogronthisma
          ?cent.  
15 Jul.

147ν δευτε και θεασθε  
πλβ  Mauroleon
          chairetismos: opening
          Germanos
          ouranisma+them
          Prof.Elias  
15 Jul.

149 πνευματικοις ασμασι  
α  Germanos
          ouranisma+them
          20 Jul.

150ν εν πυρινω αρματι  
δ  Arsenios Monach.
          strangismata+them
          20 Jul.

150ν δευτε των ορθοδοξων  
πλβ  Byzantios
          chairetismos: opening
          ouranisma+them
          synagma+Amarg.51Θ
          ouranisma+seisma
          2 x chairetismos
          bythogronthisma
          ouranisma+them.
          Amrg.51A  
20 Jul.

151 πρωτη κατιδουσα  
πλβ  Johannes
          ouranisma+them
          22 Jul.

152 τη χριστωνυμω σου  
β  Georgios Nikomed.
          ouranisma
          +Amarg.51B
          Mary Magd.
          24 Jul.

153ν τη παρθενικη σου  
πλα  Kyprianos
          kolaphismos
          24 Jul.

156 δευτε φιλομαρτυρες ομοφρονως  
πλα  Byzantios
          ouranisma+xeron kl.
          27 Jul.

156ν πως μη θαυμασομεν  
πλα  no ascription
          ouranisma+them
          31 Jul.

158 ψυχαι δικαιων  
πλδ  Kasia
          kolaphismos
          thes kai apothes  
1 Aug.

159ν το προηλιον σελας  
β  Methodios
          patriarch
          choreuma  
6 Aug.

August.

157 η πολυαθλος μητηρ  
α  Johannes
          ouranisma+them
          1 Aug.

157 επτα στυλοι εκλεκτοι  
δ  Andr.Crete
          strangismata+them.
          1 Aug.

157ν οι του νομου φυλακες  
πλα  Byzantios
          ouranisma+them
          1 Aug.

158 ψυχαι δικαιων  
πλδ  Kasia
          kolaphismos
          thes kai apothes  
1 Aug.

159ν το προηλιον σελας  
β  Methodios
          patriarch
          choreuma  
6 Aug.

Transfig.
161 εἰς ὁρός υψηλον δ  synagma+ Amarg.51Θ Kosmas Hagiopolites Amarg.51B 6 Aug.
161v ὁρός τὸ ποτε ζωφώδες δ  Andr.Crete non-formulaic strangismata+them 6 Aug.
161v δευτε αναβωμεν εἰς τὸ ὁρός πλα John Monach. thema haploun ouranisma+them 6 Aug.
163 τὸν γνωφὸν τον νομικὸν πλδ John Damasc. 15 Aug. 2 x ouranisma+them koimesis xeron kl.+them 3 x Amarg.51A argosyntheton: cad.mel. 6 Aug.
163v θεαρχίω νευματι α  John Damasc. 15 Aug. ouranisma+them ouranisma+xeron kl. 15 Aug.
164 επρεπε τοῖς αὐτοπταίς α  John Damasc. 15 Aug. ouranisma+them ouranisma+xeron kl. 15 Aug.
165 τὴν πανοεπτὸν σου δ  Germanos Patriarch 15 Aug. xeron klasma+bareia +thema haploun strangismata+non-formulaic 6 Aug.
165v οτε εξεδημησας θεοτοκε δ  Kasia 15 Aug. xeron kl.+them 2 x ouranisma+them 2 x strangismata+them non-form.+them Amarg.51B 6 Aug.
166 ασατε λαοι πλα Theophanes 15 Aug. ouranisma+xeron kl. 15 Aug.
166v τὴ ἀθανατω σου κοιμησει πλβ John Monach. 15 Aug. chairetismos 15 Aug.
167 οτε ἡ μεταστασις πλβ Theophanes Poietes 15 Aug. non-formulaic with choreuma heteron homoion var. +ouranisma+non-formulaic
167ν παρθενικαὶ χορεῖαι σήμερον πλδ synagma+Amarg.51Θ
  John Damasc. 15 Aug.
  3 x Amarg.51A

168 πιστουμένος ιησοῦς πλδ Leo Desp.
  strangismata+them 15 Aug.

169 ὁ ζευγὸς ἁγιὸν καὶ εἰλεκτὸν πλβ Kasia 26 Aug.
  Amarg.51M var. Adrian & + Amarg.51B Nathalia
  ouranisma+Amarg.51B
  xeron klasma+Amarg.51B
  Amarg.51B

170 σήμερον ἡ ἀνοσιούργοτροπος α Leo Desp.
  ouranisma+xeron kl. 29 Aug. Decoll.
  xeron kl.+them Prodrom.

170ν τῆς μετανοιας ὁ κηρύξ β Sikeotes 29 Aug.
  ouranisma+Amarg.51B

171 ο ἐκ προφητου β Byzantios 29 Aug.
  ouranisma+them

173 προδρομε τοῦ σωτηρος πλδ John Monach.
  Amarg.51A 29 Aug.

173ν ως στεφανον υπερλαμπρον β Kosmas Monach.
  3 x chairetismos 31 Aug.
  Mary's Girdle Publican & Pharisee

Triodion.

174ν παντοκρατωρ κυριε πλδ Steph.Hagio-
  sabites,9.cent. Publican & Pharisee
  choreuma
  heteron homoion var.

175 ταῖς εξ εργῶν καυκήσει πλδ Steph.Hagio-
  sabites Publican & Pharisee
  kolaphismos var.
  Amarg.51A

175 εἰς ἀναμαρτητον α Steph.Hagio-
  sabites Prodigal Son
  ouranisma+them

175ν εἰπιγνώμεν ἀδελφοι α Steph. Hagio-
  sabites Prodigal Son
  2 x thema haploun

175ν ὁ ποσων ἁγαθὼν β Steph.Hagio-
  sabites Prodigal Son
  thematismos: opening.
  ouranisma+them.
  chairetismos
  ouranisma+Amarg.51B

176 τῆς πατρικῆς δωρεᾶς πλβ Steph.Hagio-
  sabites Prodigal Son
  bythogronthisma+Amarg.51A

176ν δαπανησας ασωτως πλδ Steph.Hagio-
  sabites Prodigal Son
  ouranisma+Amarg.51Θ
176ν εννοω την ημεραν
178ν οι μοι μελαινα ψυχη
180 περιχαρως δεξωμεθα

181 προ του σωτηριουν

181ν δευτε απαντες πιστοι
182 οιμοι ο αδαμ
182ν το σταδιον των αρετων
183 εξεβληθη αδαμ

183ν εκαθιεσεν αδαμ
184 εφθασε καιρος
184ν τον της νηστειας
185ν δευτε προθυμως

186 νηστευσωμεν νηστειαν
186 βρωσει παλαι πικρα
186ν ξυλου βρωσει ποτε
187 νηστειαν ουκ απαχην
187 νηστεια των λογισμων
187ν φεγγοβολους ημασ
187ν αρετων ηλιου
190 δευτε φιλομαρτυρες
191ν τη μαρτυρικη σου
193 η χαρις επελαψε

πλ β Andr.Crete
ουρανισμα+xeron kl.
πλ δ Andr.Pyros
synagma+ Amarg.51Θ
α Άνδρ.Ηιεροσολυμ.
2 x thes kai apothes
2 x thema haploun
ουρανισμα+them.
πλ β no ascription
xeron klasma
+them exo
πλ δ no ascription
Amarg.51A
πλ α Andr.Crete
Amarg.51B
πλ α Andr.Crete
thena haploun
πλ β Byzantios
chairetismos
xeron klasma+them
bythogronthisma
πλ β Andr.Pyros
2 x chairetismos
πλ β Andr.Pyros
Amarg.51A
β Ιωσηφ Ροιτες
ουρανισμα+Amarg.51B
πλ α Kosmas
ουρανισμα+xeron kl.
γ Kosmas
kolaphismos var.
ic double epegerma
β Kosmas
Amarg.51Θ
β Kosmas
Amarg.51Θ
πλ δ Kosmas
Amarg.51A
πλ δ Kosmas
Amarg.51A
β Kosmas
Amarg.51Θ
β Kosmas
Amarg.51Θ
β Andr.Pyros
ουρανισμα+seisma
3 x chairetismos
δ Σικοτες
ουρανισμα+them.
β Ταρασίος

Carnival
Carnival
week before Cheese Sund.
week before Cheese Sund.
week before Cheese Sund.
Cheese Sund.
Cheese Sund.
Expuls.Adam
Expuls.Adam
Cheese Sund.
Cheese Sund.
Cheese Sund.
Cheese Sund.
Cheese Sund.
1st .week Lent
1st week Lent
1st week Lent
1st week Lent
1st week Lent
1st week Lent
1st week Lent
1st week Lent
1st week Lent
1st Sunday
193 οι εξ ασεβειας  β  Patriarch ouranisma+them xeron klasma+them exo Tarasios Patriarch ouranisma +Amarg.51B no ascription kolaphismos no ascription choreuma heteron hmoion Amarg.51Θ 2nd w. Lent Orthodoxy

194ν την πνευματικήν νηστειαν  γ  no ascription kolaphismos no ascription choreuma heteron hmoion Amarg.51Θ 2nd w. Lent

196 μετανοιας ο καιρός  πλ δ  2nd w. Lent

197 η παθοκτονος νηστεια  πλ δ  2nd w. Lent

197 τοις εν σκοτει αμαρτημάτων  πλ β  2nd Sunday Lent

198ν πατερ αγαθε παντων  β  3rd w. Lent

199ν τη νηστεια κυριε  β  3rd w. Lent

200 αποστολοι του σωτηρος  πλ β  3rd w. Lent

201 της πατρικης δωρεας  πλ β  3rd w. Lent

202 μεγιστον θαυμα  γ  3rd Sunday Lent

202 ατενισαι το ομμα  πλ δ  3rd w. Lent

202ν μεγαλορημων φαρισαιος  πλ δ  4th w. Lent

203 του μεγαλαυχου  πλ δ  4th w. Lent

204 δευτε πιστοι  β  4th w. Lent Stauroproskop.

204ν ο συμμαχησας κυριε  δ  4th w. Lent Stauroproskop.

204ν ορωσα σε η κτισις  πλ α  4th w. Lent Stauroproskop.
205 σημερον ο δεσποτης

πλ δ ουρανισμα+θημ
Leo Desp. 4th w. Lent
non-formulaic ουρανισμα+κολαφισμος
with xeron klasma
επεγερμα+κολαφισμος var.: 2 x non-formulaic
opening.

205v σημερον ο απροσιτος

πλ δ ουρανισμα+θημ
Leo Desp. 4th w. Lent
non-formulaic ουρανισμα+κολαφισμος
with kratomohyporrhoo,
+επεγερμα: opening.
non-formulaic
strangisma+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

βρα προσχοιμοιοθες και αποθες+
stauroprosk.
4th w. Lent
Amarg.51Θ: opening.

206v της νηστειας την οδον

πλ δ περασμα
4th w. Lent
choroima
heteron homioin

206v η των αγαθων

δ περασμα
4th w. Lent
xeron klasma+them
strangisma+them.

207v παρα κυριου ταπεινωσαντος

πλ β περασμα
4th w. Lent
2 x xeron klasma
+synagma+Amarg.51Θ

209 λησταις λογισμοις

πλ β ουρανισμα+θημ
4th Sunday
Lent

209v η θεοφωτος χαρις ημιν

πλ β ουρανισμα+θημ
4th Sunday
Lent
non-formulaic

210v τον ζωηφορον σταυρον

β ουρανισμα+θημ
5th w. Lent

210v εξοστρακισας της ευθειας

πλ α κολαφισμος
5th w. Lent

211 τοις ληστρικοις λογισμοις

πλ δ περασμα
5th w. Lent
Amarg.51A

212v ο μετα ληστων

πλ δ περασμα
5th w. Lent
2 x Amarg.51A

213 ως εξ ιερουσαλημ

πλ β περασμα
5th w. Lent
thes kai apothes
Amarg.51A
Amarg.51Λ

214 μη καταδικασης

πλ α περασμα
6th w. Lent
217ν την ψυχωφέλη πληρωσαντες πλ δ non-formulaic
6th w. Lent
3 x short non-form.
3 x long non-form.
non-ascription
barea+Xeron kl.: cadence
6th w. Lent
218 την ψυχωφέλη πληρωσαντες πλ δ Leo Desp.
Amarg.51θ
3 x short non-form.
6th w. Lent
3 x long non-form.
chaireitismos
barea+Xeron kl.: cadence
220 κυριε η φωνη σου πλ β Andr.Hierosl.
6th w. Lent
chaireitismos
Amarg.51A
Lazarus
220ν επιστας τω μνηματι πλ δ Byzantios
Lazarus
xeron klasma
221 ο συναναρχος και συναιδιος α John Damasc.
Palm Sunday
thema haploun
222ν μελλοντος σου δ Andr.Hierosl.
Palm Sunday
barea+Amarg.51B
222ν εξελθετε εθνη δ Andr.Hierosl.
Palm Sunday
kolaphismos
xeron klasma+Amarg.51B
223 την κοινην αναστασιν δ Andr.Hierosl.
Palm Sunday
thema haploun
xeron klasma+Amarg.51B
224 την σεπτην αναστασιν πλ β Andr.Hierosl.
Palm sunday
thema haploun
226 κυριε τα τελεωτατα φρονειν πλ α Kosmas
Monday in
kratema
Holy Week
+kratemohyp:
227 ο της ψυκης β John Monach.
Tuesday in
ouranismia+them
Holy Week
227ν δευτε πιστοι πλ β John Monach.
Tuesday in
Amarg.51A:
Holy Week
opening
228 ο νυμφιος ο καλλει πλ β John Monach.
Tuesday in
thema haploun:
Holy Week
opening
228 ιδου σοι το ταλαντον βαρ Kosmas
Tuesday in
ouranismia+them
Holy Week
xeron klasma+hapl. var.
228ν σε τον της παρθενου α Kosmas
Wedn.day in
thema haploun
Holy Week
228ν οτε η αμαρτωλος α Kosmas
Wedn.day in
ouranismia+them
Holy Week
229 σημερον ο χριστος πλ β Byzantios
Holy Week
Amarg.51A
229ν προσηλθε γυνη πλ β Byzantios
Holy Week
bythogronthismα+
230 κυριε ἐν πολλαίσ αμαρτιαίσ
πλ 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 αμνων Ησαίας
β John Damasc.
xeron kl.+them
Maundy Thursday

231ν μυσταγωγών σου κυριε
πλ α Kosmas
Jung 1
Amarg.51B
Maundy Thursday

232 γεννημα εχιδνων αληθως
πλ β Kosmas
Amarg.51A
Maundy Thursday

232ν σημερον ο ιουδας
πλ δ John Monach.
thes kai apotes
Maundy Thursday

233ν μηδεις ω πιστοι
πλ δ Anatolios
Amarg.51A
xeron klasma+
Maundy Thursday

233ν μεγαλης ευεργεσιας
β Germanos
Patriarch
2 x ouranisma
Pedilavium

235ν σημερον ο ιουδας
πλ α Sophronios
2 x non-formulaic
with kratemohyporrhoon
Good Friday Passions

236ν σημερον γρηγορει
βαρ Sophronios
thes kai apotes
+Amarg.51Θ: opening
Good Friday Passions

236ν σημερον τω σταυρω
βαρ Sophronios
thes kai apotes
+Amarg.51Θ: opening
Good Friday Passions

237 τοις συλλαβουσι σε
πλ 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
πλ β Sophronios
Amarg.51Α
Good Friday Passions

240 μη ως ιουδαιοι
πλ β no ascription
bareia
+Amarg.51A
Good Friday Passions

240 λαος δυσσεβης
β Theophanes
Protothronos
2 x kolaphismos
Amarg.51B
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.51Λ: opening.
ouranisma+them exo
synagma+Amarg.51Θ
chairetismos
Good Friday

243ν ως προβατον  πλ δ  Sophronios
anastama+Amarg.51M
choreuma
heteron homoiion
choreuma
heteron homoiion var.+anastama
Good Friday

243ν τοις συλλαβουσι  πλ δ  Sophronios
non-formulaic: opening.
Amarg.51Θ
anastama
Good Friday

244 δια τον φοβον των ιουναιων  πλ δ  Sophronios
non-formulaic: opening.
4 x kolaphismos var.
Good Friday

244 προ του τιμιου σου σταυρου  πλ δ  Sophronios
opening as above.
kratema+synagma
Good Friday

244ν ελκυμενος επι σταυρου  πλ α  Sophronios
2 x kolaphismos
Good Friday

244ν τα δε λεγει κυριος  πλ δ  Sophronios
2 x kolaphismos
Good Friday

245 δευτε χριστοφοροι λαοι  πλ α  Sophronios
non-formulaic: opening.
kolaphismos
2 x ouranisma+them
Amarg.51B
Good Friday

245 οι νομοθεται του ισραηλ  πλ δ  Sophronios
Good Friday
245ν θαμβος ην κατιδειν

βαρ Sophronios Good Friday
3 x choreuma
Amarg.51Α
heteron homoion var.
xeron klasma +kratemohyporrhoon

245ν οτε τω σταυρω

β Sophronios Good Friday
4 x kolaphismos
strangismata+non-formulaic:
opening

246 σημερον κρεμαται

πλ β Sophronios Good Friday
Amarg.51Δ
strangismata+them.
xeron klasma+them

246 σημερον συνεχει ταφος

β Theophanes Good Friday
xeron klasma+them:
opening
strangismata+non-formulaic:

246ν δευτε ιδωμεν την ζωην

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

Pentekostarion
248ν θωμας ο λεγομενος

α John Monach. Sunday of
3 x ouranisma
+them
Thomas

248ν των μαθητων δισταζοντων

α John Monach. Sunday of
ouranisma+them
Thomas

249ν 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.51Α
ouranisma+synagma
Thomas

250ν αψαι θωμα

νανα Anatolios Sunday of
choreuma
choreuma
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.
theme haploun
Paralytic

254 οτε το μεσον της εορτης

β John Sunday of
ouranisma
Mid.-Pentek.
254ν οτε παρεγενούτεν εἰς τὸν ἱερὸν

255ν μεσούσης τῆς ἐστίτης

256 οὐσιαστικὸς καὶ συναδιωκτικὸς

256ν. αὐξαλλασσόθω σήμερον

257 παρά τοῦ φρέαρ τοῦ ἰάκωβ

257 η πηγή τῆς ζωαρχίας

257ν ἡ τυφλὸς γεννηθείς

257ν παραγωγὸν ὁ ἴησος

258 κυρίε παραγοντὸς σου

259ν αὐληθεὶς χριστε πρὸς τὸν ανάρχον

260 αναλαμβανομένου σου

260 οτε παραγεγονας

260ν τήν κατάβασαν φυσιν

261 οτε ἀνελήφθης εἰς δοξήν

262 κυρίε τῇ σῇ αναληψει

262ν κυρίε οἱ ἀποστόλοι

262ν τῶν κολπῶν τῶν πατρι

263 σήμερον εἰς οὐρανοῖς

264 τὴν εὐθείαν μνήμην
265 των αγιων πατερων

πλδ Georgios of Nikomedia
Amarg.51A
strepton+apotes
Germanos
ouranisma+them
Pentecost

γ John Monach
Amarg.51B
xeron kl.+them.
xeron kl.+them.var.
Pentecost

γ John Monach.
bareia+kratemohyporrhoon
2 x xeron kl+them
Pentecost

γ John Monach.
2 x xeron kl.+them
Pentecost

πλβ Johannes
Pentecost
ouranisma+Amarg.51B

πλδ Leo Desp.
kratemohyporrhoon+
xeron kl+Amarg.51M:
opening
2 x Amarg.51A
3 x non-formulaic.
non-formulaic: cadence
Pentecost

β Methodios
bythogronthisma
Sunday of
All Saints

δ Anatolios
thema haploun
kratema
+ouranisma+them
Sunday of
All Saints

πλβ Sergios
Hagiopol.
Amarg.51A: opening
bythogronthisma
chorereum
heteron homoion var.
heteron homoion
Sunday of
All Saints

πλβ Sergios
Hagiopol.
2 x xeron kl.+them
no ascription
Anatolikon

α ouranisma+them

Oktoechos
277ν ω θαυματος καινου

πλβ alphabetikon
thematismos: opening
anatolikon
kolaphismos
dogmatikon
strangismata+them
alphabetikon
285ν ἐσπερίνην προσκυνήσιν

286ν ξενή σου ἡ σταυρώσις

287 ναὸς καὶ πυλὴ

290 ρευσεως ημας

290ν σταυρώθεις

290ν ο ποιήτης

290ν ελεήσουν ημας

291 οι πεποιθοτες

291 εν ανομίαις χειρας

291ν αγιω πνευματι

292 το ζωδοχον σου

294ν τι απεδοκιμασατε

295ν ο βασιλευς

296ν ω δεσποτα

297 ιδου δη τι καλον

298 πορευθεντος σου

298 εις το ορος τοις μαθηταις

298ν μετα μυρων προσελθοσαις

colaphismos
kolaphismos var.
πλα ανατολικον
thema haploun
πλα alphabetikon
kolaphismos
πλα alphabetikon
strangismata+them.
πλ β alphabetikon
strangismata+them.
πλ β alphabetikon
Amarg.51Α: opening
πλ β alphabetikon
xeron klasma+synagma +Amarg.51Α:
πλ β anabathmoi, ant.1
non-formulaic: opening.
πλ β anabathmoi, ant.3
non-formulaic with xeron klasma:
opening.
πλ β anabathmoi, ant.3
non-formulaic
with xeron klasma: opening
πλ β anabathmoi, ant.3
non-formulaic: opening.
πλ β anatolikou
kratemohyporrhoon+Amarg.51Α
πλ δ anatolikou
ouranisma+them
dogmatikon
xeron kl.+them
πλ δ alphabetikon
non-formulaic: opening
πλ δ anabathmoi, ant.4
xeron klasma+kratemohyporrhoon +thes kai apothes
ornamented psalmody
πλ δ anatolikou
synagma+Amarg.51Θ
α Leo Desp. heoth.1
non-formulaic
strangismata+bareia
synagma+Amarg.51Θ
2 x non-formulaic
Leo Desp. heoth.2
seisma+xeron kl.+bareia
ouranisma+them.exo
ouranisma+them.eso
non-formulaic
seisma+xeron kl.+anabasma:
298 ν τῆς μαγδαληνῆς μαριάς  γ  
2 x kratemohypor.
with oxeia+xeron klasma
non-formulaic with
double epegerma
kolaphismos var.
xeron kl.+them
kratema+xeron kl.
+kratema+epegerma
Leo Desp.  heoth.3

299 ὁρθὸς ἡν βαθὺς  δ  
non-formulaic with
kratemohyporrhoon
strangismata+bareia
strangismata+them.
non-formulaic with
kratemohyporrhoon
Leo Desp.  heoth.4

299 ὦ τῶν σοφῶν σοῦ κρίματων  πλ α  
2 x ouranisma+them.
4 x non-formulaic
Leo Desp.  heoth.5

299ν ἡ οντὼς εἰρήνη  πλ β  
ouranisma+them.
xeron kl.+seisma
non-formulaic
Amarg.51 M+xeron kl.
2 x ouranisma+them.
2 x non-formulaic
non-formulaic: cadence
Leo Desp.  heoth.6

300 ἰδοὺ σκοτια καὶ πρωὶ  βρ  
ouranisma+them
strangismata+them
Leo Desp.  heoth.7

300 τα τῆς μαρίας δακρυα  πλ δ  
4 x non-formulaic
tromikon: cadence
Leo Desp.  heoth.8

300ν ως επ᾿ εσχατῶν τῶν χρόνων  πλ α  
kolaphismos var.
ouranisma+them
2 x strangismata+them
Leo Desp.  heoth.9

301 μετὰ την εἰς ἀδοὺ καθοδόν  πλ β  
2 x seisma+xeron kl.
ouranisma+Amarg.51B
non-formulaic
ouranisma+them
Amarg.51A
ouranisma+seisma
+xeron kl.+anabasma: cadence
Leo Desp.  heoth.10

301ν φανερῶν εαυτὸν τοῖς μαθηταῖς  πλ δ  
xeron kl.+them
non-formulaic
with epegerma
Leo Desp.  heoth.11
304 παρθενική πανηγυρις
304 μακαρισομεν σε
304ν ω του μεγίστου μυστηριον
306ν την θεοπρεπη
307 αξιον εστιν ως αληθως
307 δευτε παντα τα εθνη
307ν εκ σου παναγια θεοτοκε
308 τι καλεσωμεν
309 παρεστωσατω σταυρω
309 την τριημερον αναστασιν
309ν τον εν σταυρω υψωθεντα
309ν τη εξ ημων
310 της αρρητου γεννησεως
310ν η μετα τοκον αφθορος
311 μετα ληστων τω σταυρω
311ν ασπορως συνελαβες

2 x kolaphismos var. 4 x non-formulaic ouranisma+them ouranisma+bareia tromikon: cadence dogmatikon John Damasc. 2 x ouranisma+them dogmatikon John Damasc. 2 x kratomohyporrh. ouranisma+them

πλ β
dogmatikon thematismos: opening ouranisma+them John Damasc.

πλ α
dogmatikon ouranisma+xeron kl. John Damasc.

πλ β
dogmatikon Amarg.51Λ ouranisma+them John Damasc.

πλ β
dogmatikon strangismata+them ouranisma+them John Damasc.

βαρ
dogmatikon thema haploun John Damasc.

βαρ
dogmatikon ouranisma+them John Damasc.

α
dogmatikon strangismata+them ouranisma+them Leo Desp. 2 x ouranisma+them
dogmatikon kolaphismos stauroteotikon Leo Desp.

α
dogmatikon strangismata+them. kolaphismos stauroteotikon Leo Desp.

α
dogmatikon strangismata+them. stauroteotikon Leo Desp.

α
dogmatikon chairetismon synagma+Amarg.51Θ ouranisma+synagma stauroteotikon Leo Desp.

β
dogmatikon strangismata+them ouranisma+them.exo chairetismon stauroteotokion Leo Desp.

γ
dogmatikon strangismata+them. stauroteotokion Leo Desp. 2 x kolaphismos var. ouranisma+them.

δ
dogmatikon strangismata+them. stauroteotokion Leo Desp. 2 x strangismata+them. strangismata+non-formulaic kolaphismos var.

δ
dogmatikon stauroteotokion Leo Desp.
311 ν πασα η γη οι μοι δ strangismata+them. stauropotheotikon Leo Desp. 3 x strangismata+them.
311 ν αρχεφωτον απανγασμα πλ α stauropotheotikon Leo Desp. thema haplou strangismata+them ouranisma+them
312 η παναμωμος μητηρ πλ α stauropotheotikon Leo Desp. 2 x ouranisma+them strangismata+them.
312 ν παρθενω μητηρ πλ α stauropotheotikon Leo Desp. ouranisma+them strangismata+them.
313 παρεστωσα τω σταυρω πλ β stauropotheotikon Leo Desp. 2 x ouranisma+them.
313 τον εαυτης ωραιον πλ β stauropotheotikon Leo Desp. chairetismos strangismata+them.
313 ν η ασπηλος και παναμωμος πλ β stauropotheotikon Leo Desp. 2 x non-formulaic choreuma heteron homoiot var. bythogronthisma var.+Amarg.51M
314 ω παναγια παρθενε βαρ stauropotheotikon Leo Desp. 2 x ouranisma+them.
314 μεως γενουη μιν βαρ stauropotheotikon Leo Desp. ouranisma+them.
314 παρισταμενη τω σταυρω βαρ stauropotheotikon Leo Desp. kolaphismos 2 x kolaphismos var.
314 τον αμνον σε του θεου πλ δ stauropotheotikon Leo Desp. 2 x strangismata+them. 2 x kolaphismos var.
314 ν η αγεωργητος αμπελας πλ δ stauropotheotikon Leo Desp. 3 x strangismata+them strangismata+choreuma heteron homoiot
315 τον αρνα παλαι πλ δ stauropotheotikon Leo Desp. non-formulaic: cadence
315 κουφη νεφελη πλ δ stauropotheotikon Leo Desp. kolaphismos theotokion Germanos proshom. Patriarch ouranisma+krasmon theotokion proshom. Germanos Amarg.51 Θ Patriarch
315 ν σαλπισαμεν εν σαλπιγγι α theotokion Germanos proshom. Patriarch ouranisma+krasmon theotokion proshom. Germanos Amarg.51B Patriarch
316 συγχαρητε ημιν πλ β theotokion proshom. Germanos ouranisma+synagma Patriarch strangismata+Amarg.51B
316 ν την των βροτων πλ β theotokion proshom. Germanos
317 παρθενε θεωτοκε πλ β theotokion proshom. Germanos
317 ουρανιε βασιλευ

πλ β

xeron kl.+them
non-formulaic
sticheron

ouranisma+them
xeron kl.+them
2 x strangismata var.+Amarg.51B
non-formulaic

Patriarch
Theolept
(earthquake)