

Achilleus G. Chaldaeakes

**FROM THE RITUAL OF THE MATINS SERVICE:
THE INSERTION OF POETIC TEXTS IN THE
CHANT OF THE POLYELEOS***

Abstract: In this paper I will examine the practice of inserting non-psalmic poetic texts in the compositions of the Polyeleoi. It is a process of adding or interpolating a poem the content of which is always related to a particular theme from the church calendar into the usual psalmic verses of a given composition. This technique is related (first and foremost) to the Polyeleoi compositions (especially to the first section of the so-called *Latinos Polyeleos*, to which it must undoubtedly be connected), but it also appears occasionally in the antiphons (in the so-called Antiphons for the feasts of the Theotokos, but mainly in the Antiphons for the feast of All Angels). The role of these inserted texts will be commented from the viewpoint of liturgy and ritual and from the musicological point of view.

Keywords: ritual, music, Matins service, Polyeleos, antiphons, ekloge, enkomia, al-lagmata, insertion of non-psalmic poetic texts.

In the “liturgical language” of the Orthodox Church the concepts of ritual and music are, undoubtedly, interlinked. The ritual determines the order according to which the various ecclesiastical services are performed. The music determines the way according to which the poems that are included in these ecclesiastical services are chanted. Although specific information concerning the way the aforementioned poems are chanted is largely absent, in principle relevant research operates bi-directionally: useful typical ordinances are often found in the existing music sources, but also pieces of evidence of “musicological interest” are occasionally assembled in the extant Typika. One of these occasional pieces of evidence is the following remarkable instruction from a Typikon preserved in the monastery of Simonos Petras at Mount Athos¹ and dating from the second half of the 16th century (the year 1568), which describes the Matins service of 8 November (the feast of All Angels/Σύναξις τῶν Ἀρχιστρατήγων Μιχαήλ καὶ Γαβριήλ καὶ τῶν λοιπῶν Ἀσωμάτων Δυνάμεων).² An interesting element in this typical ordinance is almost perfect correspondence between what is described here and the respective chanting practice recorded in musical manuscripts.

* The following paper was first presented during the 21st International Congress of Byzantine Studies (London 21–26 August 2006), as part of the Panel IV.3 *Words in ritual*.

¹ Codex no. 136; cf. Spyridon P. Lambros, *Κατάλογος τῶν ἐν ταῖς βιβλιοθηκαῖς τοῦ Ἁγίου Ὁρους ἑλληνικῶν κωδίκων*, vol. I, England 1895, 126.

² Cf. Table 1.

In particular, this typical ordinance describes the unity of the Polyeleos, and especially the structure of the antiphons which are chanted (after the Polyeleos) during the feast of All Angels; the description in question not only uses specialized terminology (“Next comes the Polyeleos and after that the antiphon of the ekloge”/“Εἶτα ὁ πολυέλεος, μετὰ δὲ τὸν πολυέλεον ἀντίφωνον τῆς ἐκλογῆς”), but also quotes a series of texts characterized as Triadic Enkomia/τὰ ἐγκώμια τὰ τριαδικά, which are attached to selected verses (“we chant, at the ekloge”/“...ψάλλομεν δὲ εἰς τὴν ἐκλογὴν”) from the 103rd Psalm of David (Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, Κύριε, ὁ Θεός μου) and which compose the so-called hymns appropriate for antiphons chanted during the feast of All Angels (ὕμνους εἰς ἀντίφωνα Ἀσωμάτων). In musical manuscripts, the specific antiphons have been already anthologized from the 14th century onwards; they are listed in two ways in the oldest extant manuscript of this kind: initially as antiphons for the Angels (Ἀντίφωνα εἰς τοὺς Ἀρχιστρατήγους) and subsequently as antiphons chanted in the holy city of Thessaloniki /[Ἀντίφωνα] ψαλλόμενα ἐν τῇ ἀγίᾳ πόλει Θεσσαλονίκῃ);³ in both cases their main part consists of the same texts that are mentioned in the above typical ordinance; moreover (and apart from the “progress” of the poem in question observed over the course of time), the same antiphons are not only regularly connected to the feast of All Angels, but are also attributed (by the majority of the extant musical sources) to the composer Nikephoros Ethikos (end of the 13th century).⁴ What mainly interests us here, though, is not the history of the specific antiphons – on which I have already commented elsewhere,⁵ but the practice more generally, which arises from their morphology: this is the practice of inserting non-psalmic poetic texts to the allocated verses of a psalm (a practice initially revealed by the evidence offered by the Typikon of the monastery of Simonos Petras).

How does this practice work? Obviously, it is a procedure of adding or interpolating various poems (the content of which is always connected to a specific theme from the church calendar) to any of David’s psalms or selected verses thereof. This phenomenon is of particular interest and has a multifaceted significance, historically, liturgically, typologically, hymnographically and musicologically. A number of questions concerning this practice still remain unanswered, on account either of the insufficiency of the relevant sources or of inadequate research into them; for instance: when it was first attempted and by whom, and why it was imposed and established

³ Codex 2458 of the National Library of Athens (A.D. 1336), ff. 123^r–125^r. Cf. Table 2.

⁴ Cf. Tables 3 and 4.

⁵ V. Achilleus G. Chaldaeakes, *Ὁ πολυέλεος στὴ βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία*, Athens 2003, 373–385.

in the first place, with fixed elements of the repertoire of church services (i.e. the Psalms) being “enriched” through the addition of new texts, adapted to specific occasions of the church calendar. Of course, the answer to the last question is rather obvious: the origins of this practice have to do mainly with the church calendar; by means of the addition of a poem whatsoever to a psalmic verse, a “conceptually neutral” poetic text – in this case, the Psalms – is “transformed” into an appropriate composition for the celebration of a specific feast. This is also substantiated by the above-mentioned typical ordinance (from the feast of All Angels) in which there is a reference to: 1) hymns appropriate for antiphons chanted during the feast of All Angels/ὕμνους εἰς ἀντίφωνα Ἀσωμάτων, 2) hymns which are Triadic enkomia / τριαδικὰ ἐγκώμια. It is the last reference (i.e. enkomia) that perhaps suggests the answer to the first two questions: the enkomia (or megalynaria, or makaristaria) are poetic texts known to hymnographical research which refer to various feasts of the ecclesiastical year. The most famous are the so-called Megalynaria of the Good Friday/Ἐπιτάφιος Θρῆνος, but there are also other similar poems for various feasts dedicated to the Mother of God, the Holy Cross, John the Baptist, and to various saints (apostles, prophets, hierarchs, martyrs, etc); in addition, the enkomia are poems which are introduced into liturgical practice through the Amomos (Psalm 118) and are chanted in connection with the verses of the latter, following a division into three sections. This procedure of creating enkomia and inserting them into liturgical is, obviously, identical to the case of the aforementioned Triadic enkomia of the antiphons chanted during the feast of All Angels or to the more general practice of inserting non-psalmic poetic texts in the chant of the Polyeleos; in all these cases, there is a preexisting Psalm (the Amomos or the Polyeleos or the antiphons), which is chanted at a specific part of the Matins service; and to this psalm, at certain major feasts, new poetic texts are added (by interpolation between its verses) with a view to celebrating the corresponding event of the church calendar. Hymnographical research has not, unfortunately, reached any sure and generally accepted conclusion concerning the time of the creation and insertion into liturgical practice, or the identity of the inventor of this kind of enkomia. The currently prevailing thesis places their composition in the early Palaeologan period, and dates their introduction into liturgical practice before the 14th century; the issue of the authorship of the enkomia (although we already know many imitators of this kind of poetry) remains obscure. Musicological research on the parallel case of the non-psalmic poetic texts inserted into various papadic compositions offers similar data. Paradoxically, though, the two cases (i.e. the enkomia, known to hymnography, and the non-psalmic poetic texts, known to musicology) have not, to the best of my knowledge, been compared until now. I firmly believe that, if the research data of both cases were combined

(and, of course, explored), the chances of discovering further useful information concerning the matter would be greatly increased; perhaps then an answer to the aforementioned unanswered questions might appear.

* * *

As a minor contribution to this project, I will summarize in the present paper the data collected at by musicological research on these inserted non-psalmic poetic texts. The phenomenon of the insertion of poetic texts into a preexisting psalm differs, obviously, from the rest of the independent hymnographical production (as is known, for example, from the so-called 15-syllable hymnography); in the collected papadic compositions, which by default are made up of psalms set to music, the phenomenon in question is mainly located in the so-called anoixantaria and in the broader unit of the Polyeleos. Here, I shall deal only with the case of the Polyeleos, on the basis of which I will proceed to a concise historical review of the phenomenon of insertion. A global exploration of this issue would, of course, imply the analysis of other interesting subjects related to it (such as the sources and their interdependencies, their poetic content, their themes, their metrical form, any poetic originality or stereotyping, etc). A more thorough musicological evaluation of this particular practice is necessary; here, however, lack of space means that all these issues must wait for a future occasion.

The overall history of the insertion of non-psalmic poetic texts into the chant of the Polyeleos, at least as it has been known to us from relevant research up to the present day, may be summarized in a general schematic layout, which includes three fundamental elements for each category:

- Genre: ANTIPHONS, POLYELEOS, EKLOGE
- Morphology: Poetic texts added to the whole verses selected from various psalms, poetic texts added to part of a whole psalm/poetic texts added to the total of selected verses from one psalm
- Composers: Nikephoros Ethikos, John Koukouzeles, Peter Bereketes
- Geographic location: Latros, Thessaloniki, Constantinople
- Church calendar: Poetic texts related to Angels, poetic texts with multiple subjects, poetic texts referring to the Mother of God.

To be more specific: the practice in question appears in musical manuscripts from the 15th century onwards. By evaluating, in each case, all the relevant evidence encountered in the manuscript tradition, it is possible to infer its first stage. During this stage, the practice under examination appears to be related both to the genre of the Polyeleos (specifically to the first section of the so-called *Latrinos Polyeleos*) and to the corresponding genre

of the antiphon (specifically to the antiphons chanted at the feast of All Angels). The insufficient and (in some cases) vague chronological data that we have do not allow us to reach a sure conclusion regarding the dating of either composition; in other words, we do not know which precedes the other or, consequently, to which one this practice was first applied. The so-called *Latrinos Polyeleos* originated in the monastic state of Latros in Asia Minor (which flourished from the 10th to the 13th century), but was gradually, from the 14th century onwards, connected to the musical tradition of Constantinople, but also to that of “the whole world”, as it is characteristically noted in the manuscripts.⁶ In the antiphons for the feast of All Angels, an old musical tradition is reflected (through verses that are anonymous), but from the very start the composition has been associated with (as previously mentioned) composer Nikephoros Ethikos (end of 13th – beginning of 14th century) and to the region of Thessaloniki. A notable distinction between the two cases is observed, as regards the practice of the insertion of non-psalmic poetic texts: in the *Latrinos Polyeleos* an occasional occurrence is seen only in certain verses of the composition as a whole, which is built on Psalm 134; moreover, the inserted non-psalmic poetic texts are exceptionally concise, and limited, usually, either to a reformulation of the known passage from the psalm text, Psalm 46, verses 7–8; for example, the following: “Chant wisely to our God”/“ψάλατε συνετῶς τῷ Θεῷ ἡμῶν”; the most usual version of these inserted texts is the following: “Sing, chant wisely to our God”/“ἄσατε, ψάλατε συνετῶς, τῷ Θεῷ ἡμῶν”, or some other, equally brief allusion, mostly of Trinitarian nature, such as: “Praise, exalt, glorify our truly existing God”/“αἰνεῖτε, ὑμνεῖτε, δοξολογεῖτε, τὸν ὄντως ὄντα Θεὸν ἡμῶν”); or: “We exalt you, we bless you, Holy King; glory to you and to the Son and to the Holy Spirit”/“ὑμνοῦμέν σε, εὐλογοῦμέν σε, βασιλεῦ ἄγιε, δόξα σοι, σὺν υἱῷ καὶ πνεύματι”. On the other hand, in the antiphons for All Angels the same practice is more systematically organized. More extensive poetic texts are to be found there (those mentioned above and others of the same kind), which, now assuming a specific festal content, are inserted not into a part of a whole psalm but into the total of the verses selected from various psalms. In other words, the case of the antiphons for All Angels, as a first assessment of the matter shows, is a more specialized, complete and perfect application of a practice, as far as genre, feast and morphology are concerned, which, as an initial idea, is occasionally encountered in the *Latrinos Polyeleos* chant. If, furthermore, we accept two facts – firstly, that the *Latrinos Polyeleos* reflects a musical tradition prior to the 13th century, and, secondly, that the composer Nikephoros Ethikos is instrumental in the final shaping of the antiphons for All Angels (a fact

⁶ Cf. *op. cit.*, 682–701.

which is evident in the manuscript tradition), then we have a first, though still hypothetical, timeline of the history of the practice.

The effect, and consequently the expansion, of each one of the above cases is, paradoxically, inversely proportional. That is, whereas one would normally expect the practice of the insertion of non-psalmic poetic texts to succeed and flourish on the basis of the so-called antiphons, this occurred with the *Polyeleos* chant instead. This is due, unquestionably, to the activity of the famous composer John Koukouzeles, who brought to the practice in question a new and exceptionally broad dimension. Koukouzeles created a set of festive allagmata, which occupied, from the 14th century onwards, a prestigious place in the familiar land of the so-called *Latrinos Polyeleos*. This set consisted of extended poems, referring to the most important moments of the church calendar,⁷ which were disseminated until the end of the 18th century. Essentially, this was the “answer” of Constantinople, namely of John Koukouzeles, to the representative of Thessaloniki, Nikephoros Ethikos: it is obvious that, by means of the aforementioned set, Koukouzeles “reformed” Ethikos’ attempt, shifting his interest from the antiphons (chanted in Thessaloniki) to the *Latrinos Polyeleos* (chanted in Constantinople) and transformed the content of the inserted texts from unilateral (angelological) to something more versatile. As I have already observed, “it is no exaggeration to say that that the relevant work of Koukouzeles was connected almost exclusively (during the later Byzantine years but also during the post-Byzantine period) with the practice under discussion, at the same time decisively affecting the composers who came after him”.⁸ In this way, whilst the only corresponding occurrence of the insertion of non-psalmic poetic texts into the antiphons is limited to a few verses of only two relevant compositions (chanted at the feast of the Mother of God),⁹ the same practice is, quite remarkably, continued in the *Polyeleos*, sometimes brilliantly, by contemporary composers (such as Xenos Korones) and mostly by composers who came after Koukouzeles. This repertoire may be divided, chronologically and geographically, in two: covering the 15th–17th centuries in Crete (John Plousiadenos, Benedictos Episcopopoulos, Ignatios Frielos and Anastasios Trigones) and covering the 17th–18th centuries in Constantinople (Panagiotes Chrysaphes, Balases the priest and Peter Bereketes).¹⁰

Peter Bereketes is not only the last composer who applied the practice to a *Polyeleos* composition,¹¹ but also the one who secured its survival until today, during a period in which, in fact, all indications suggest that it was

⁷ Cf. Table 5.

⁸ Achilleus G. Chaldaeakes, *op. cit.*, 558.

⁹ *Op. cit.*, 316–320.

¹⁰ *Op. cit.*, 561–577.

¹¹ *Op. cit.*, 788–798.

destined to oblivion. This significant achievement was accomplished through a clever “trick”, cognate with and equal to the respective attempt by Koukouzeles during the 14th century: Bereketes created, at the beginning of the 18th century, the structure of the *Ekloge Logon Agathon* (chanted in honour of the Mother of God),¹² not only by selecting specific verses from the Psalm 44, but also by adding at the end of each verse suitable non-psalmonic poetic texts.¹³ Based on the pattern of this composition, numerous similar eklogai have been composed up to the present day, for various occasions from the church calendar. In essence, Bereketes brought the practice of the insertion of non-psalmonic poetic texts back to the situation prior to the 14th century and the “interference” of Koukouzeles; in other words, he shifted the application of the practice from the *Polyeleos* back to the antiphons – the latter being now named eklogai, because of the selection of specific verses from a psalm – and limited the content of the inserted texts to a specific theme from the church calendar. The way the aforementioned composition of Bereketes is described in the musical manuscripts is eloquent; the terms employed to characterize it connect the poem to the antiphons¹⁴ known from musicological research as well as (and this is particularly interesting) to the *enkomia*¹⁵ known from hymnographical research.

It is, therefore, obvious that the data of musicological research (assessed, in this case, on the basis of the *Polyeleos Chant* and corroborated by the respective evidence from the *Typika*) concerning the practice of inserting non-psalmonic poetic texts, are centred upon these two terms, which have been underscored from the very beginning: antiphons – *enkomia*. What remains to be done now is to assess the substantiated evidence of hymnographical research.

¹² *Op. cit.*, 328–332.

¹³ Cf. Table 6.

¹⁴ V. codex 407 of Doxeiariou monastery at Mount Athos, f. 280^v: *Antiphons, chanted to the glory of the Mother of God, composed by Peter Bereketes; fourth mode Logon Agathon* (Ἀντίφωνα, ψαλλόμενα εἰς δόξαν τῆς Θεοτόκου, ποίημα κύρ Πέτρου Μπερεκέτη ἡχος δ' Λόγον ἀγαθόν).

¹⁵ V. codex 19 of Gregoriou monastery at Mount Athos, f. 125^v: *Enkomia, composed by Peter Bereketes; fourth mode Logon Agathon* (Ἐγκώμια [...] Πέτρου Μπερεκέτον ἡχος δ' Λόγον ἀγαθόν]; or the autograph of Gregory the Protopsalt, codex 744 of the Metochion of the Holy Sepulchre, preserved at the National Library of Greece, f. 61^v: *Verses from the 44th psalm, combined with Enkomia dedicated to the Mother of God, which are chanted instead of the Polyeleos at the feasts of the Mother of God; fourth mode Logon Agathon* (Στίχοι ἐκ τοῦ μδ' ψαλμοῦ, μετ' ἐγκωμίων τῆς Θεοτόκου ἠνωμένοι, οἵτινες ψάλλονται ἀντὶ πολυελέου εἰς τὰς ἐορτὰς τῆς Θεοτόκου ἡχος δ' Λόγον ἀγαθόν).

Table 1. А. Дмитриевский, *Описание литургических рукописей*, том. III, Τυπικὰ II, Petrograd 1917 (ed. Georg Olms Verlagsbuchhandlung, Hildesheim 1965), 333:

“...Εἶτα ὁ πολυέλεος, μετὰ δὲ τὸν πολυέλεον ἀντίφωνον τῆς ἐκλογῆς, ψαλμὸς ργ'. *Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, Κύριε, ὁ Θεὸς μου*. ψάλλομεν δὲ εἰς τὴν ἐκλογὴν καὶ τὰ ἐγκώμια τὰ τριαδικά, ἅπερ εἰσὶ ταῦτα ὕμνοι εἰς ἀντίφωνα Ἀσωμάτων

Δόξα ἐν ὑψίστοις Θεῶ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις, δὶς.

Ἄγιος, ἅγιος, ἅγιος εἶ, ὁ Θεός, παντοκράτορ, δὶς.

Ἄγιος, ἅγιος, ἅγιος, Κύριος Σαβαώθ, πλήρης ὁ οὐρανὸς καὶ ἡ γῆ τῆς δόξης αὐτοῦ, δὶς (ἅπερ λέγονται ἐκ δευτέρου).

Δεῦτε, πάντες, ἄσμα μέλψωμεν, Χριστῶ τῶ Θεῶ ἡμῶν ἄλληλουῖα.

Σοί, τῶ πάντων ποιητῆ, πρέπει αἶνος, ὕμνος, πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντας τοὺς αἰῶνας.

Σοί, τῆ τριφώτῳ Τριάδι, πρέπει τρισάγιος ὕμνος· ἅγιος, ἅγιος, ἅγιος, Κύριος Σαβαώθ, πλήρης ὁ οἶκος τῆς δόξης σου, Κύριε.

Ἄγγελοι ἀνύμνου τὸ δόξα ἐν ὑψίστοις, ἡμεῖς δὲ σοι βοῶμεν, δόξα σοι, Χριστέ, ἡ σωτηρία πάντων, δόξα σοι.

Ἀρχάγγελοι, ἄγγελοι, θρόνοι, κυριότητες, τὰ Χερουβιμ καὶ Σεραφίμ, δοξάσατε τὸν Κύριον, λέγοντες· ἄλληλουῖα.

Δόξα, Αἶνεσις τρισάγιον, ἡ φύσις τῶν ἀνθρώπων, Χριστέ Σωτήρ, βοῶσα, δόξα σοι, Χριστέ, ἡ σωτηρία πάντων, δόξα σοι.

Καὶ (νῦν), Δεῦτε, τῆ πανάγνω, βοήσωμεν συμφώνως, φωνὴν τὴν τοῦ ἀγγέλου, χαῖρε, εὐλογημένη καὶ μόνη, χαῖρε, χαρὰς ἡ πρόξενος.

Πληρουμένων δὲ τῶν ἀντιφώνων, κάθισμα καὶ ἀνάγνωσις...¹⁶

¹⁶ Cf. *op. cit.*, 341, the following – similar – note from the codex Paris 388, A.D. 1573. Cf. Henri Omont, *Inventaire sommaire des manuscrits Grecs de la Bibliothèque Nationale, première partie, Ancien fonds Grec: Théologie*, Paris 1886, 40: “...ἀντίφωνον τῆς ἐκλογῆς ψαλμὸς ργ'. *Εὐλόγει, ἡ ψυχὴ μου*. Ψάλλομεν δὲ εἰς τὴν ἐκλογὴν καὶ τὰ ἐγκώμια, τὰ τριαδικά, ἅπερ εἰσὶ ταῦτα ὕμνοι εἰς ἀντίφωνα Ἀσωμάτων· *Δόξα ἐν ὑψίστοις. Ἄγιος, ἅγιος, ἅγιος εἶ, Θεὸς παντοκράτορ, δὶς. Ἄγιος, ἅγιος, ἅγιος, Κύριος Σαβαώθ, πλήρης ὁ οὐρανὸς καὶ ἡ γῆ τῆς δόξης αὐτοῦ, δὶς. Ἐτερον, ἅπερ λέγονται ἐκ δευτέρου Δεῦτε, πάντες, ἄσμα μέλψωμεν, Χριστῶ τῶ Θεῶ ἡμῶν ἄλληλουῖα. Σοί, τῶ πάντων ποιητῆ, πρέπει αἶνος, ὕμνος κτλ*”.

Table 2. Codex 2458 of the National Library of Greece, A.D. 1336, ff. 123^f–125^f (v. also example 3):

Ἔτερα ἀντίφωνα εἰς τοὺς ἀρχιστρατήγους· ἦχος πλ. β'

Δόξα ἐν ὑψίστοις θεῶ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκία [123^f]

[ἦχος] πλ. β' Ἄγιος ἅγιος, ἅγιος κύριος σαβαώθ πλήρης ὁ οὐρανός, καὶ ἡ γῆ τῆς δόξης αὐτοῦ [123^f]

Ἄλλο· [ἦχος] πλ. β' Ἄγιος ἅγιος ἅγιος εἶ θεὸ παντοκράτορ [123^f]

[ἦχος] πλ. β' Δόξα (δόξα) πρέπει τῷ πατρὶ καὶ τῷ ἀγίῳ πνεύματι [123^f]

- Ἄλλο· [ἦχος] πλ. β' Δόξα, δόξα πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ υἱῷ καὶ τῷ ἀγίῳ πνεύματι [123^{f-v}]

Ἔτερα ψαλλόμενα ἐν τῇ ἀγίᾳ πόλει Θεσσαλονίκη· ἦχος πλ. β' νενανώ

- Ἐκ τῶν οὐρανῶν ἀλληλούια.

Ἄσατε ψάλατε συνετώσ τῷ θεῷ ἄσατε δότε δόξαν τῷ Θεῷ [123^v]

- Ἀλλαγμᾶν· [ἦχος] νενανώ Αὐτὸς ἐνετείλατο καὶ ἐκτίσθησαν ἀλληλούια.

Ἵμνουμέν σε εὐλογοῦμέν σε βασιλεῦ ἅγιε ἄναρχε, σὺν υἱῷ καὶ πνεύματι [123^v]

- Ἀλλαγμα· [ἦχος] πλ. β' Βασιλεῖς τῆς γῆς καὶ πάντες λαοὶ ἄρχοντες καὶ πάντες κριταὶ (κριταὶ) γῆς· ἀλληλούια.

Ἄγιος, ἅγιος ἅγιος εἶ θεὸ παντοκράτορ [123^v–124^f]

- [ἦχος] β' Αἰνεῖτε αὐτὸν ἐν στερεώματι δυνάμεως αὐτοῦ.

Δόξα, δόξα πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ υἱῷ καὶ τῷ ἀγίῳ πνεύματι [124^f]

- Ἀλλαγμα· [ἦχος] πλ. β' Ἄσατε τῷ κυρίῳ ἄσμα καινόν.

Δεῦτε πάντες ἄσμα μέλψωμεν χριστῷ τῷ θεῷ ἡμῶν ἀλληλούια [124^f]

- Ἄλλον· [ἦχος] β' Σοὶ τῷ πάντων ποιητῇ, πρέπει (πρέπει) αἶνος ὕμνος πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντας τοὺς αἰῶνας πρέπει [124^f]

- Ἀλλαγμα· [ἦχος] πλ. β' Σοὶ τῇ τριφώτῳ τριάδι, πρέπει, τρισάγιος ὕμνος ἅγιος, ἅγιος, ἅγιος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου κύριε [124^v]

- Ἔτερα προσόμοια. Σὲ τὴν ἄναρχον τριάδα, σέβω ὕμνῳ καὶ προσκυνῶ, ἐν μιᾷ θεότητι, δέησιν προσάγω σοι ἅγιε κύριε, τὸ τριμερὲς φώτισον τῆς ψυχῆς μου [124^v without music]

- Ὅμοιον θεοτοκίον. Σὲ τὴν ἄσπιλον ἀμνάδα, σέβω ὑμνῶ καὶ προσκυνῶ, ὡς θεομακάριστον, καὶ θεογεννήτριαν, δέσποινα πρόφθασον καὶ ῥῦσαι με πάσης κατακρίσεως [124^v without music]
- [ἦχος] πλ. β' Ἄγγελοι ἀνύμνον, τὸ δόξα, ἐν ὑψίστοις, ἡμεῖς δὲ σοι βοῶμεν δόξα σοι χριστέ ἢ σωτηρία πάντων δόξα σοι [124^v–125^r]
- Ὅμοιον. Αἶνεσιν προσάγει, ἢ φύσις τῶν ἀγγέλων, ἡμεῖς δὲ νῦν βοῶμεν δόξα σοι χριστέ, ἢ σωτηρία πάντων δόξα σοι [125^r without music]
- Ὅμοιον. Δεῦτε τῇ πανάγνω, βοήσωμεν συμφώνως, φωνὴν τὴν τοῦ ἀγγέλου χαῖρε ἢ κεχαριτωμένη, καὶ μόνη χαῖρε χαρᾶς ἢ πρόξενος [125^r without music]

Table 3. Codex 899 of the National Library of Greece, from the end of the 14th c., ff. 93^r–95^v (v. also examples 4–7):

Ἔτερα ἀντίφωνα, ψαλλόμενα εἰς τὴν Σύναξιν τῶν Ἀσωμάτων, ἀλλὰ δὴ καὶ εἰς τὴν Χριστοῦ Γέννησιν, ποίημα τοῦ Ἡθικοῦ ἦχος πλ. β'

- Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν.
Ἄγιος ἅγιος, ἅγιος εἶ θεὸς παντοκράτωρ [93^{r-v}]
- [ἦχος] πλ. β' Αἰνεῖτε αὐτὸν πάντες οἱ ἄγγελοι αὐτοῦ, αἰνεῖτε αὐτὸν πᾶσαι αἱ δυνάμεις αὐτοῦ.
Ἄγιος ἅγιος, ἅγιος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου κύριε [93^v]
- [ἦχος] νενανῶ Αἰνεῖτε αὐτόν, ἥλιος καὶ σελήνη αἰνεῖτε αὐτόν πάντα τὰ ἄστρα καὶ τὸ φῶς.
Δόξα ἐν ὑψίστοις θεῶ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκία [93^v]
- [ἦχος] νενανῶ Καὶ τὸ ὕδωρ τὸ ὑπεράνω τῶν οὐρανῶν.
Δόξα (δόξα) πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ υἱῷ καὶ τῷ ἁγίῳ πνεύματι [94^r]
- [ἦχος] πλ. β' Αἰνεῖτε τὸν Κύριον ἐκ τῆς γῆς δράκοντες καὶ πᾶσαι ἄβυσσοι.
Σοὶ τῷ πάντων ποιητῇ, πρέπει (πρέπει) αἶνος ὕμνος, πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντας τοὺς αἰῶνας πρέπει [94^r]
- [ἦχος] πλ. β' Ἄσατε τῷ Κυρίῳ, ἄσμα καινόν.
Δεῦτε πάντες ἄσμα μέλψωμεν χριστῷ τῷ θεῷ ἡμῶν ἀλληλουῖα [94^{r-v}]

- Τοῦ Κουκουζέλη· Αἰνεῖτε αὐτὸν ἐν στερεώματι δυνάμεως αὐτοῦ.
Ἄγγελοι ἀνύμνου, τὸ δόξα ἐν ὑψίστοις, ἡμεῖς δὲ σοὶ βοῶμεν, δόξα σοὶ χριστέ, ἡ σωτηρία πάντων δόξα σοὶ [94^v]
- Ὅμοιον τοῦ αὐτοῦ· [ἤχος] νενανῶ Αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρα.
Αἶνεσιν προσάγει, ἡ φύσις τῶν ἀγγέλων, χριστέ σωτὴρ βοῶσα, δόξα σοὶ χριστέ ἡ σωτηρία πάντων δόξα σοὶ [94^v–95^r]
- [ἤχος] νενανῶ Δόξα πατρὶ καὶ υἱῷ καὶ ἀγίῳ πνεύματι.
Τοῦ Ἡθικοῦ· [ἤχος] πλ. β' Σοὶ τῇ τριφώτῳ τριάδι πρέπει, τρισάγιος ὕμνος ἅγιος ἅγιος, ἅγιος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου κύριε [95^r]
- Τοῦ Κουκουζέλη· [ἤχος] νενανῶ Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων ἀμήν.
Δεῦτε τῇ πανάγνω, βοήσωμεν συμφώνως, φωνὴν τὴν τοῦ ἀγγέλου χαῖρε εὐλογημένη καὶ μόνη χαῖρε, χαρᾶς ἡ πρόξενος [95^r]

Table 4. Codex 2406 of the National Library of Greece (A.D. 1453), ff. 131^r–132^r (v. also examples 8–9):

Ἐτερον ἀντίφωνον ψαλλόμενον, εἰς τὴν Σύναξιν τῶν Ἀσωμάτων, ποιηθέν, παρὰ τοῦ δομῆστικου κῦρ Νικηφόρου τοῦ Ἡθικοῦ καὶ ἐτέρων· ἤχος πλ. β'

- Αἰνεῖτε τὸν Κύριον, ἐκ τῶν οὐρανῶν.
[ἤχος] πλ. β' Ἄγιος ἅγιος, ἅγιος εἶ θεὸς παντοκράτωρ [131^r]
- Θεσσαλονικαῖον· [ἤχος] πλ. β' Δόξα, ἐν ὑψίστοις θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκία [131^r]
- [ἤχος] πλ. β' Αἰνεῖτε αὐτὸν πάντες οἱ ἄγγελοι αὐτοῦ, αἰνεῖτε αὐτὸν πᾶσαι αἱ δυνάμεις αὐτοῦ.
[ἤχος] πλ. β' Ἄγιος ἅγιος, ἅγιος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου κύριε [131^r]
- [ἤχος] νενανῶ Αἰνεῖτε αὐτὸν πάντα τὰ ἄστρα καὶ τὸ φῶς.
[ἤχος] πλ. β' Δόξα ἐν ὑψίστοις θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκία [131^r]
- [ἤχος] νενανῶ Καὶ τὸ ὕδωρ τὸ ὑπεράνω τῶν οὐρανῶν.
Δόξα, δόξα πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ υἱῷ καὶ τῷ ἀγίῳ πνεύματι [131^v]

- [ἦχος] πλ. β' Αἰνεῖτε τὸν Κύριον ἐκ τῆς γῆς, δράκοντες καὶ πᾶσαι ἄβυσσοι.
[ἦχος] πλ. β' Σοὶ τῶ πάντων ποιητῆ, πρέπει (πρέπει) αἶνος ὕμνος
πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντα τοὺς αἰῶνας πρέπει
[131^v]
- [ἦχος] πλ. β' Ἄσατε, τῶ Κυρίῳ ἄσμα καινόν.
[ἦχος] πλ. β' Δεῦτε πάντες ἄσμα μέλψωμεν, χριστῶ τῶ θεῶ ἡμῶν
ἀλληλοῦια [131^v]
- [ἦχος] πλ. β' Αἰνεῖτε αὐτόν, ἐν στερεώματι δυνάμεως αὐτοῦ.
Ἄγγελοι ἀνύμνου τὸ δόξα ἐν ὑψίστοις, ἡμεῖς δέ σοι βοῶμεν δόξα
σοι χριστέ, ἡ σωτηρία πάντων δόξα σοι [131^v]
- Ὅμοιον· [ἦχος] νενανῶ Αἰνεῖτε αὐτόν ἐν ψαλτηρίῳ καὶ κιθάρα.
Αἶνεσιν προσάγει, ἡ φύσις τῶν ἀγγέλων, χριστὲ σωτῆρ βοῶσα
δόξα σοι χριστέ, ἡ σωτηρία πάντων δόξα σοι [132^r]
- [ἦχος] νενανῶ Δόξα πατρὶ καὶ υἱῶ καὶ ἀγίῳ πνεύματι.
[ἦχος] πλ. β' Σοὶ τῆ τριφώτῳ τριάδι πρέπει τρισάγιος ὕμνος ἅγιος
ἅγιος ἅγιος κύριος σαβαὼθ πλήρης ὁ οἶκος τῆς δόξης σου κύριε
[132^r]
- Τοῦ μαῖστορος· [ἦχος] πλ. β' Ἄγγελοι ἀνύμνου τὸ δόξα, ἐν ὑψίστοις
ἡμεῖς δέ σοι βοῶμεν δόξα σοι χριστέ ἡ σωτηρία πάντων δόξα σοι
[132^r]
ἀρχάγγελοι ἄγγελοι: ἄγγελοι ὑμνήσατε: αἰνοῦσί σε στρατιαὶ τῶν
ἀγγέλων: δεῦτε τῆ πανάγνω: ταῦτα εὐρήσης ἐν τῶ λατρῶν
πολυελέω: [132^r without music]

Table 5. Achilleus G. Chaldaeakes, Ὁ πολυέλεος στήν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία, Athens Foundation of Byzantine Musicology, Studies 5, Athens 2003, 584–587:

a) Allagmata for feasts of the Theotokos
(N.L.G. 2458, f. 94^r. N.L.G. 2406, f. 95^r)
*Παντάνασσα, πανύμνητε, ἐλπίς ἀπηλπισμένων,
ἐν ὥρα με τῆ φοβερά τῆς καταδίκης ῥῦσαί με,
μεσιτεῖαις σου.*

(N.L.G. 2406, f. 95^r)
*Ἄσωμεν, πάντες, ἄσωμεν, τὴν μόνην Θεοτόκον,
βάτον τὴν ἀκατάβλεκτον, στάμνον τὴν μανναβρῦτιν,*

τὸν γλυκερὸν παράδεισον, τὴν μελιχρὰν παρθένον,
ἄσωμεν, πάντες, ἄσωμεν, τὴν μόνην Θεοτόκον.

(N.L.G. 2406, f. 96^{r-v})

Ἐλπίς ἀπάντων, ἄχραντε, σῶζε τοὺς σὲ ὑμνοῦντας
καὶ λύτρωσαι κολάσεως τῶν διαιωνιζόντων,
εἰς σὲ γὰρ μόνην ἅπαντες ἔχομεν τὰς ἐλπίδας
καὶ μὴ καταισχυνθείημεν, ἄχραντε, τὰς ἐλπίδας

(N.L.G. 2458, ff. 93^v–94^r. N.L.G. 2406, f. 95^r)

Ἀγνή παρθένε, ἄχραντε κόρη,
χαῖρε, ἡ τέξασα τὸν Κύριον καὶ Θεὸν ἡμῶν.

(N.L.G. 2458, f. 93^v. N.L.G. 2406, f. 95^v)

Δεῦτε, τῇ πανάγνῳ,
βοήσωμεν συμφώνως, φωνὴν τὴν τοῦ ἀγγέλου,
χαῖρε, εὐλογημένη καὶ μόνη,
χαῖρε, χαρᾶς ἡ πρόξενος.

b) Allagmata for the feast of Christmas

(N.L.G. 2406, ff. 95^v–96^r)

Ἐμμανουὴλ παιδίον, κατὰ τὸ γεγραμμένον,
μεθ' ἡμῶν γενοῦ, ὁ Θεὸς τῶν ἀπάντων καὶ Κύριος τῆς δόξης,
βουλῆς μεγάλης ἄγγελος, ὁ πρῶην ἀοράτως
καὶ πᾶσιν ἀθεώρητος καὶ μένων εἰς αἰῶνας.

c) Allagmata for feasts of the Angels or for the feast of the Taxiarchs

(N.L.G. 2458, f. 94^{r-v}. N.L.G. 2406, f. 96^r)

Ἄγγελοι ὑμνήσατε καὶ ἄνθρωποι δοξάσατε,
τὸ φοβερὸν καὶ ἅγιον ὄνομα τοῦ Θεοῦ ἡμῶν,
ἀπαύστῳ φωνῇ· ἀλληλούια.

(N.L.G. 2406, f. 132^r)

Ἄγγελοι ἀνύμνον τὸ δόξα ἐν ὑψίστοις,
ἡμεῖς δὲ σοι βοῶμεν, δόξα σοι, Χριστέ,
ἡ σωτηρία πάντων, δόξα σοι.

(N.L.G. 899, ff. 94^v–95^r)

*Αἶνεσιν προσάγει, ἡ φύσις τῶν ἀγγέλων,
Χριστὲ Σωτήρ, βοῶσα, δόξα σοι, Χριστέ,
ἡ σωτηρία πάντων, δόξα σοι.*

(N.L.G. 2458, f. 92^{r-v}. N.L.G. 2406, f. 96^r)

*Αἰνοῦσί σε, στρατιαὶ τῶν ἀγγέλων,
κραυγάζοντες, ἐν ὑψίστοις δόξα, ἐπάδοντες,
σοὶ πρέπει δόξα, τῷ πατρί,
σοὶ πρέπει δόξα, τῷ υἱῷ,
σοὶ πρέπει δόξα καὶ τῷ ἁγίῳ πνεύματι,
πρέπει δόξα, εἰς τοὺς αἰῶνας· ἀλληλουῖα.*

(N.L.G. 2458, f. 93^r. N.L.G. 2406, f. 95^v)

*Ἀρχάγγελοι, ἄγγελοι, θρόνοι, κυριότητες,
τὰ Χερουβὶμ καὶ Σεραφίμ, δοξάσατε τὸν Κύριον,
σὺν ἡμῖν λέγοντες· ἀλληλουῖα.*

(Iviron 1280, f. 80^r)

*Υμνοῦσιν ἐν ὑψίστοις, χοροὶ τῶν ἀρχαγγέλων
-λέγε-, δόξα, λέγοντες, Θεῷ τῷ ἐν Τριάδι.*

d) Allagmata appropriate for the Kings

(N.L.G. 2458, f. 94^r. N.L.G. 2406, f. 95^v)

*Τοὺς ὀρθοδόξους ἀνακτας, τοὺς ἐκ ψυχῆς σε, κόρη,
τιμῶντας, μεγαλύνοντας, πολυχρονίους ποιήσον
καὶ τοὺς ἐχθροὺς κατὰβαλε, εἰρήνευσον τὸν κόσμον σου,
ταῖς πρεσβείαις σου.*

e) Allagmata for the feast of the Holy Cross

(N.L.G. 2458, f. 93^v. N.L.G. 2406, f. 95^{r-v})

*Υψοῦτε Κύριον τὸν Θεὸν ἡμῶν
καὶ προσκυνεῖτε τῷ ὑποποδίῳ τῶν ποδῶν αὐτοῦ,
ὅτι ἅγιός ἐστι, μεγαλύνετε τὸν Κύριον.*

f) Allagmata for the feast of the Dormition and for all feasts of Christ

(N.L.G. 2458, f. 93^r. N.L.G. 2406, f. 96^r)

Ἀλαλάξατε τῷ Θεῷ,
ἐν φωνῇ ἀγαλλιάσεως,
μεγαλύνετε τὸν Κύριον.

(Iviron 1280, f. 83^v)

Ἄγιον καὶ φοβερὸν τὸ ὄνομα αὐτοῦ,
μεγαλύνετε τὸν Κύριον.

Table 6. V. Achilleus G. Chaldaeakes, Ὁ πολυέλεος στὴν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία, Athens Foundation of Byzantine Musicology, Studies 5, Athens 2003, 318–319:

Λόγον ἀγαθόν· ἀλληλούια. Ἐξηρεύξατο ἡ καρδία μου λόγον ἀγαθόν.
Χαῖρε, παντάνασσα πανύμνητε, μήτηρ Χριστοῦ τοῦ Θεοῦ· ἀλληλούια

Λέγω ἐγὼ τὰ ἔργα μου τῷ βασιλεῖ.
Χαῖρε, βασίλισσα τῶν ἀγγέλων, δέσποινα τοῦ κόσμου· ἀλληλούια.

Ἡ γλῶσσά μου κάλαμος γραμματέως ὀξυγράφου.
Χαῖρε, τῶν προφητῶν τὸ κήρυγμα, πατριαρχῶν ἢ δόξα· ἀλληλούια.

Ὡραῖος κάλλει παρὰ τοὺς υἱοὺς τῶν ἀνθρώπων.
Χαῖρε, ἀγνή παρθένε, θεόνυμφε δέσποινα· ἀλληλούια.

Ἐξεχύθη χάρις ἐν χεῖλεσί σου.
Χαῖρε, ἄσπιλε, ἀμόλυντε, ἄφθορε, Παναγία· ἀλληλούια.

Διὰ τοῦτο εὐλόγησέ σε ὁ Θεὸς εἰς τὸν αἰῶνα.
Χαῖρε, ἡ τῶν ἀπηλπισμένων ἢ ἐλπίς καὶ τῶν πολεμουμένων βοήθεια·
ἀλληλούια.

Περίζωσαι τὴν ῥομφαίαν σου ἐπὶ τὸν μηρόν σου, δυνατέ.
Χαῖρε, κεχαριτωμένη, μετὰ σοῦ ὁ Κύριος καὶ διὰ σοῦ μεθ' ἡμῶν·
ἀλληλούια.

Τῇ ὠραιότητί σου καὶ τῷ κάλλει σου.

Χαῖρε, εὐλογημένη σὺ ἐν γυναιξὶ καὶ εὐλογημένος ὁ καρπὸς τῆς κοιλίας σου· ἀλληλούια.

[Καὶ] ἔντεινε καὶ κατευοδοῦ καὶ βασίλευε.

Χαῖρε, παρθένε Θεοτόκε, ἐν γυναιξὶν εὐλογημένη· ἀλληλούια.

Ἔνεκεν ἀληθείας καὶ πραότητος καὶ δικαιοσύνης.

Χαῖρε, Μαρία, κυρία πάντων ἡμῶν, ὁ Κύριος μετὰ σοῦ, τῶν δυνάμεων· ἀλληλούια.

Διὰ τοῦτο ἔχρισέ σε ὁ Θεὸς ὁ Θεός σου.

Χαῖρε, θρόνε πυρίμορφε, τῶν τετραμόρφων ὑπερενδοξοτέρα· ἀλληλούια.

Ἐλαιον ἀγαλλιάσεως παρὰ τοὺς μετόχους σου.

Χαῖρε, Μαρία, κυρία πάντων ἡμῶν, χαῖρε, μήτηρ τῆς ζωῆς· ἀλληλούια.

Παρέστη ἡ βασίλισσα ἐκ δεξιῶν σου.

Χαῖρε, ὑπερευλογημένη, ὑπερδεδοξασμένη· ἀλληλούια.

Περιβεβλημένη, πεποικιλμένη.

Χαῖρε, ἄχραντε Θεοτόκε, ὅτι Σωτῆρα ἔτεκες τῶν ψυχῶν ἡμῶν· ἀλληλούια.

Ἄκουσον, θύγατερ, καὶ ἴδε καὶ κλῖνον τὸ οὖς σου.

Χαῖρε, παράδεισε ἀγιώτατε, χαῖρε, νύμφη ἀνύμφευτε· ἀλληλούια.

Καὶ ἐπιλάθου τοῦ λαοῦ σου καὶ τοῦ οἴκου τοῦ πατρὸς σου.

Χαῖρε, Ἁγία ἀγίων μείζων, χαῖρε, νύμφη ἀνύμφευτε· ἀλληλούια.

Τὸ πρόσωπόν σου λιτανεύσουσιν οἱ πλούσιοι τοῦ λαοῦ.

Παναγία παρθένε, ἐπάκουσον τῆς φωνῆς τοῦ ἀχρείου ἰκέτου σου, στεναγμοὺς τῆς καρδίας προσφέρειν σοὶ ἀενάως εὐόδωσον, δέσποινα· ἀλληλούια.

Μνησθήσομαι τοῦ ὀνόματός σου ἐν πάσῃ γενεᾷ καὶ γενεᾷ.

Παναγία παρθένε, θεόνυμφε, τὴν οἰκτρὰν λειτουργίαν μου πρόσδεξαι, καὶ Θεῷ τῷ εὐσπλάγχνῳ προσάγαγε, ὅπως χαίρων δοξάζω, πανάμωμε· ἀλληλούια.

LIST OF REFERENCES – ΛΙΣΤΑ ΡΕΦΕΡΕΝΤΙΩΝ

Lambros Spyridon P., *Κατάλογος τῶν ἐν ταῖς βιβλιοθηκαῖς τοῦ Ἁγίου Ὁρους ἑλληνικῶν κωδίκων*, vol. I, England 1895

Chaldaeakes Achilleus G., *Ὁ πολυέλεος στήν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία*, Foundation of Byzantine Musicology, Studies 5, Athens 2003.

Omont Henri, *Inventaire sommaire des manuscrits Grecs de la Bibliothèque Nationale*, première partie, Ancien fonds Grec: Théologie, Paris 1886.

Cited manuscripts

National Library of Greece 2458 1336 A.D. 1336.

National Library of Greece 899, end of the 14th c.

National Library of Greece 2406, A.D. 1453, autograph of the monk and domestikos Matthaios

Iviron 1280, middle of the 16th c.

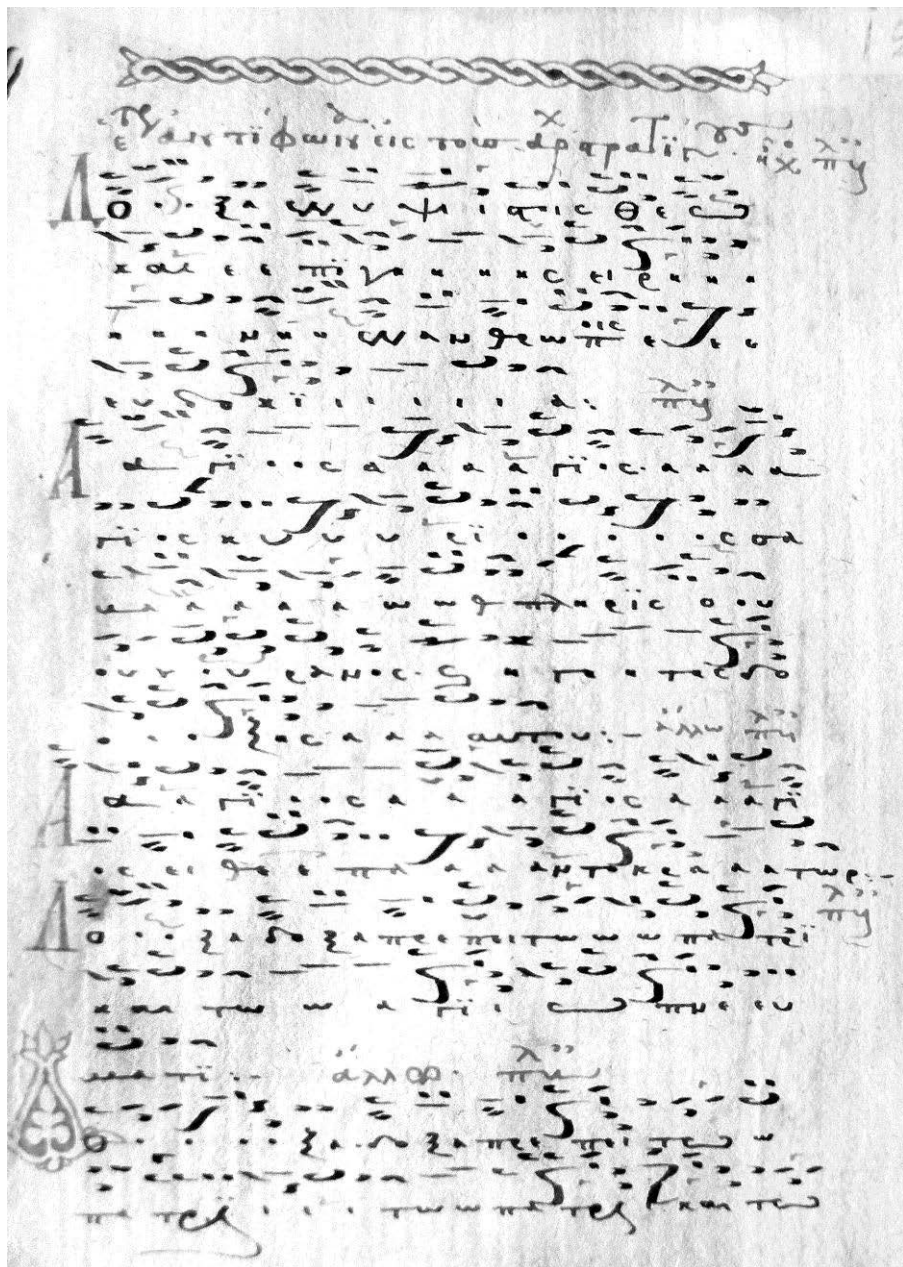
Doxeiarion 407, middle of the 18th c.

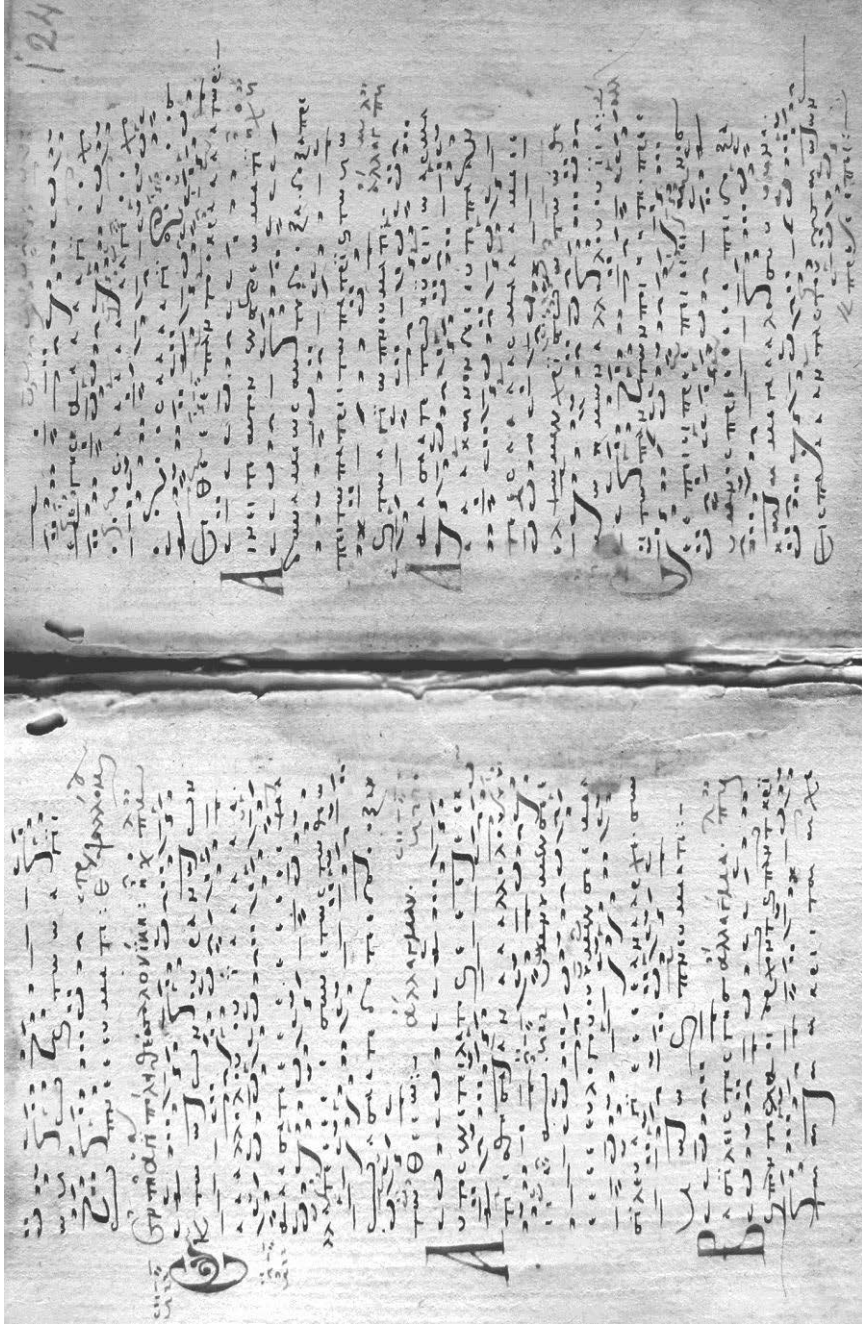
Gregoriou 19, end of the 18th c.

Metochion of the Holy Sepulchre 744 (1817–1818 A.D.), autograph of Gregory the Protosaltis

Simonos Petras 136, A.D. 1568.

Paris 388, A.D. 1573.

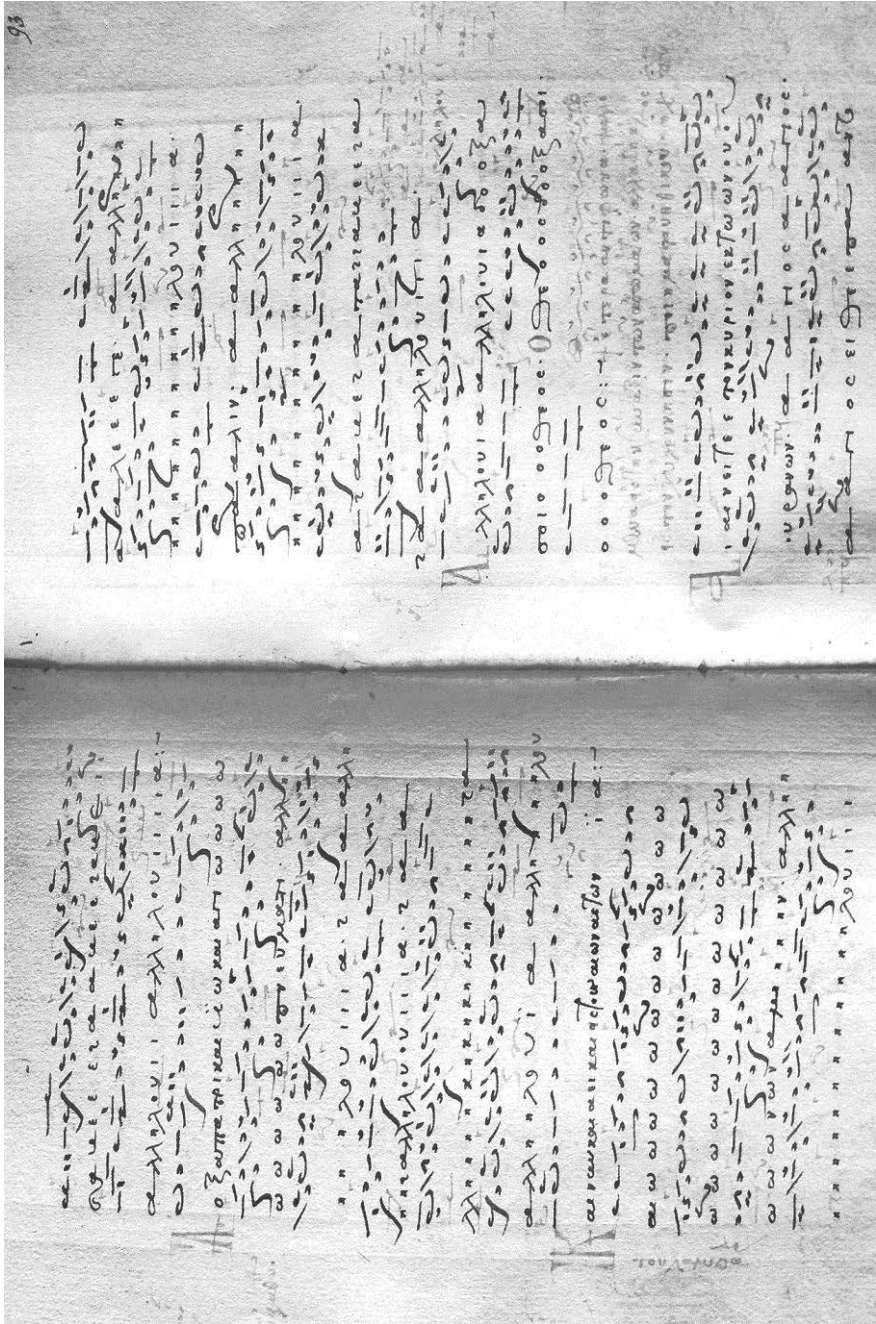
Example 1. Codex 2458 of the National Library of Greece, f. 123^f



Example 2. Codex 2458 of the National Library of Greece, ff. 123^v-124^r

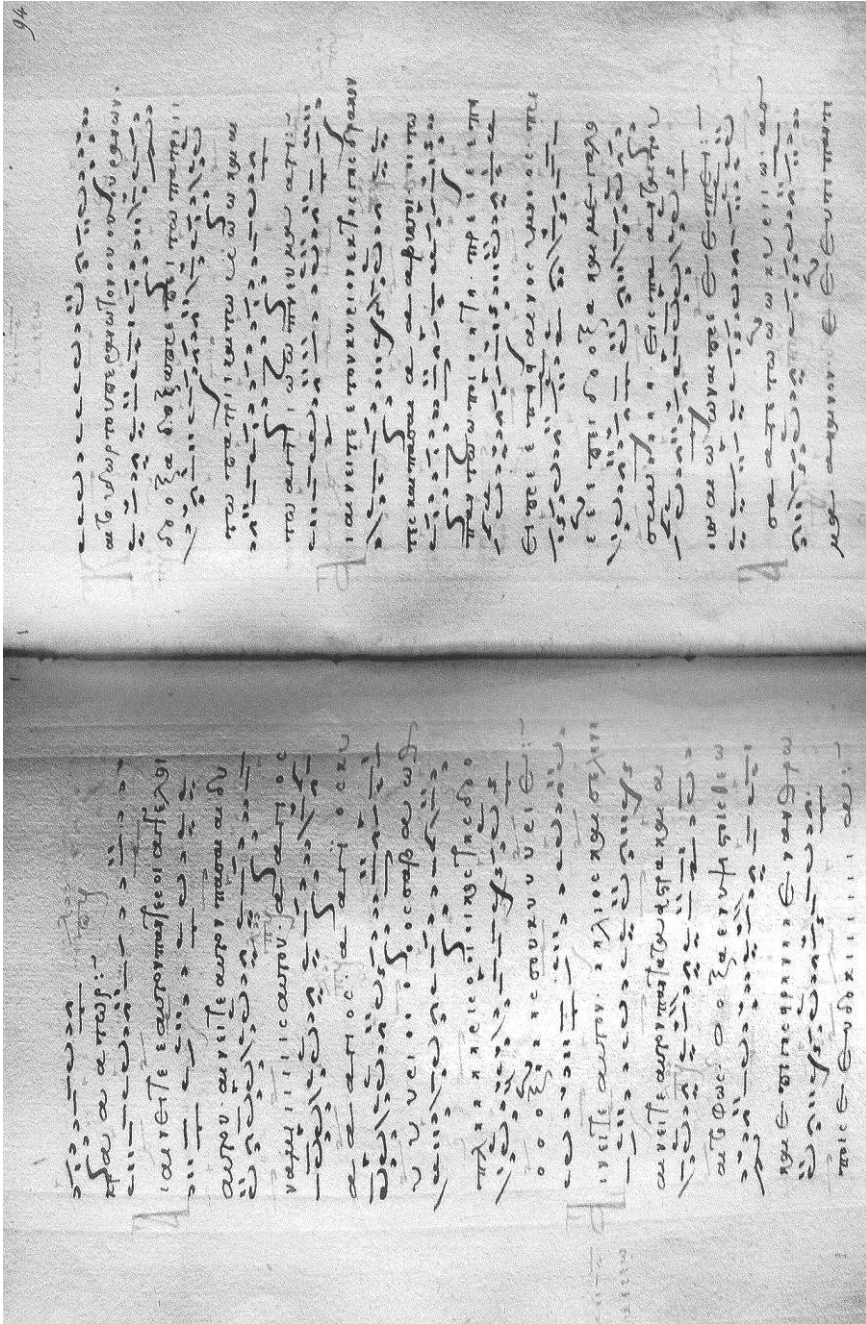
Example 3. Codex 2458 of the National Library of Greece, ff. 124^v-125^r

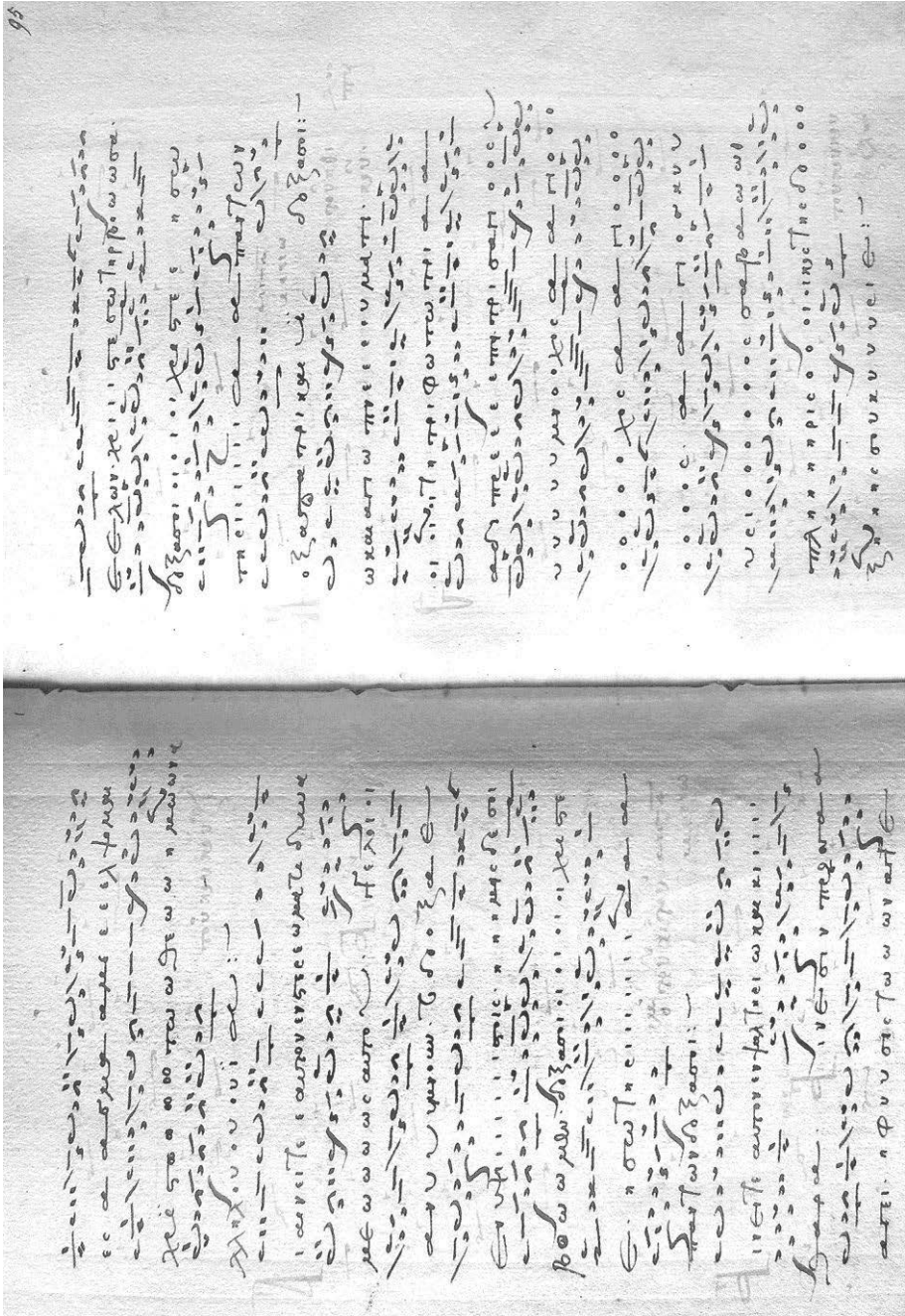




Example 4. Codex 899 of the National Library of Greece, ff. 92^v-93^r

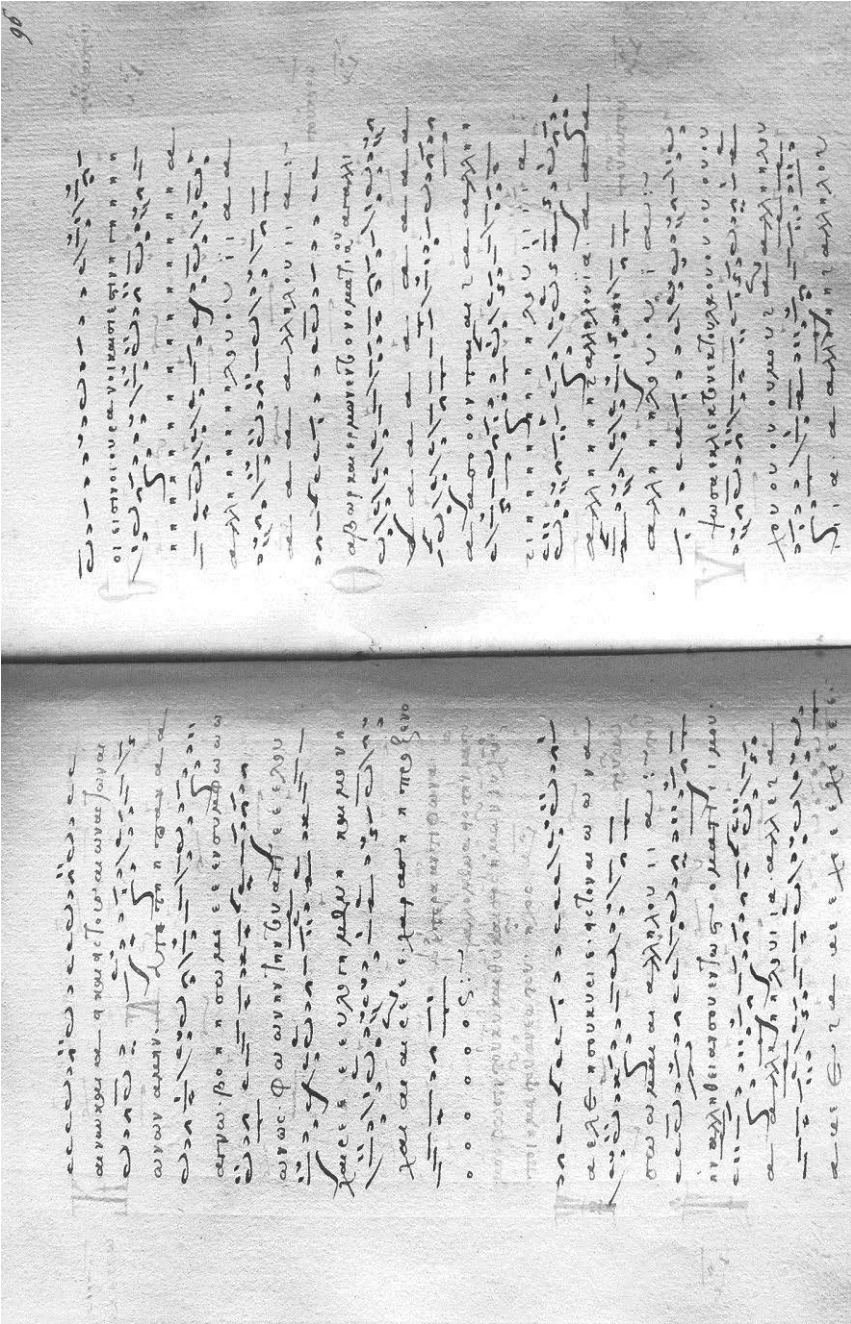
Example 5. Codex 899 of the National Library of Greece, ff. 93^v-94^r



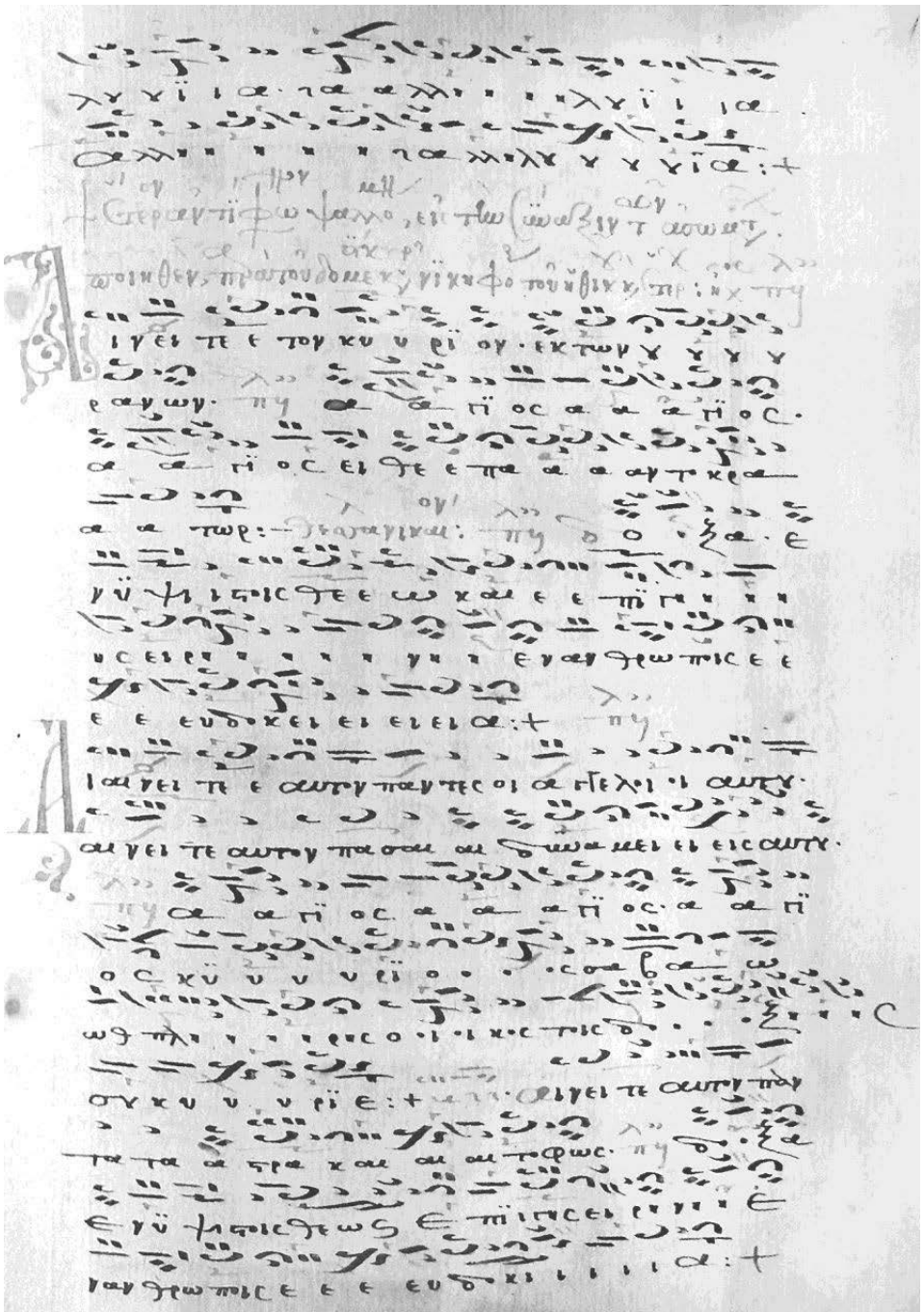


Example 6. Codex 899 of the National Library of Greece, ff. 94^v–95^r

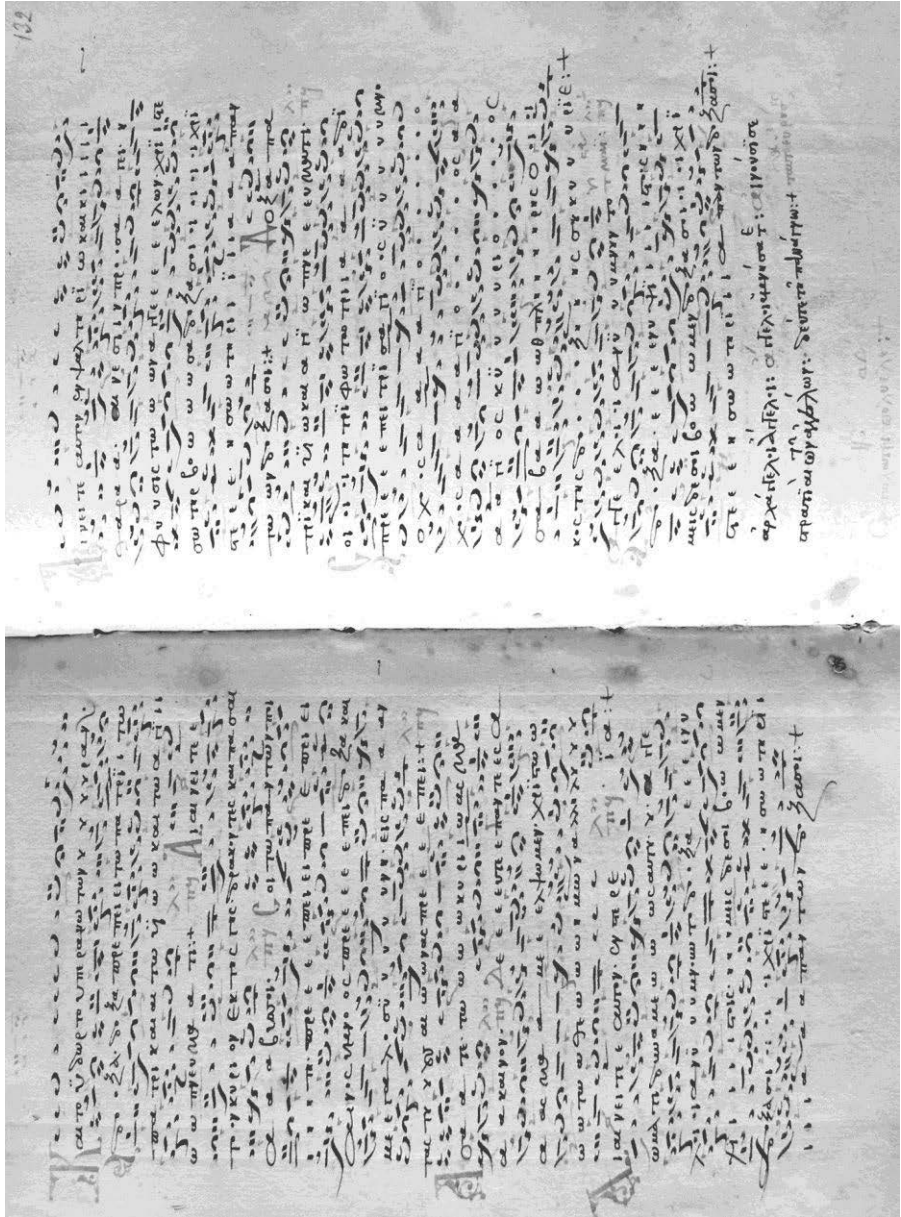
Example 7. Codex 899 of the National Library of Greece, ff. 95^v -96^r



Example 8. Codex 2406 of the National Library of Greece, f. 131^f



Example 9. Codex 2406 of the National Library of Greece, ff. 131^v-132^r



Ахилеас Г. Халдаеакис

ИЗ СЛУЖБЕ ЈУТРЕЊА: УМЕТАЊЕ ПОЕТСКИХ ТЕКСТОВА
У НАПЕВ ПОЛИЈЕЛЕЈА
(Резиме)

У раду се разматра интересантна појава уметања непсаламских – поетских текстова у мелодије Полијелеја, који представљају стални репертоар јутарње службе. Наиме, реч је о процесу додавања или интерполација песме, чији је садржај увек у вези са одређеном темом из црквеног календара, у уобичајене псалмске стихове. Овај поступак је својствен полијелејским напевима (посебно тзв. *Латинском полијелеју*), али се, такође, повремено појављује у антифонима (нарочито за празнике Богородице и арханђела). Улога ових уметнутих текстова је двострука и у раду се она разматра са два аспекта. Са становишта литургије и обреда је очигледно да, додајући било коју песму псалмском стиху, „концептуално неутрални“ поетски текст бива „претворен“ у одговарајући напев који прати прославу специфичног празника. Са музичког аспекта је јасно да се са додавањем песме псалмском стиху, успоставља мелодијска и морфолошка диференцијација између стихова саме песме и осталих – уобичајених псаламских стихова у једној те истој композицији. То је разлог због чега су у релевантној рукописној традицији стихови који представљају непсаламски текст означени као *празнична* или *азматска Allagmata* (гр. ἀλλαγµα – промена).

UDC 783.24/.27

271-535.67(093.3:495.631)

DOI:10.2298/MUZ1111075C