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TABLE I
MUSICAL STYLES IN THE CHANTS OF FESTAL VESPERS CELEBRATED ACCORDING TO THE
RITE OF THE GREAT CHURCH OF HAGIA SOPHIA (THE 'SUNG' OR 'ASMATIC' OFFICE)

Sung Item	Lesser Feasts	Saturdays and Greater Feasts	Comments
<i>First Antiphon (Psalm 85)</i>	<ul style="list-style-type: none"> A soloist chants musically florid introductions before the final petition of the deacon and after the ecphonesis of the celebrant The <i>stichologia</i>: the two choirs of cantors perform alternate verses of the main body of the psalm using a syllabic musical formula (psalm tone). The appropriate choir of readers punctuates each verse with a brief syllabic refrain Florid solo coda 	As on lesser feasts, but generally set in a more elaborate musical idiom and/or different mode	With the exception of settings of the Kneeling Vespers of Pentecost transmitted in South Italian copies of the Psaltikon, the choral psalmody of asmatic Vespers is found only in psalmodic anthologies (Akolouthiai) of the 14 th and 15 th centuries.
<i>Final Antiphon (Teleutaion)</i>	<ul style="list-style-type: none"> Florid solo introductions as in the First Antiphon The cantorial choirs employ a syllabic psalm tone for the stichologia, which is often abbreviated. Each psalm verse is followed by a moderately florid refrain ('Alleluia') 	As on lesser feasts, but set in a more elaborate musical idiom and/or different mode	
<i>Ps. 140 with Kekragarion and Entrance'</i>	<ul style="list-style-type: none"> Florid solo introduction Syllabic choral psalm tone Syllabic 'Kekragarion' (poetic refrain of one or two sentences) Solo verse at the Entrance Syllabic choral psalmody resumes [In some late sources: stichera from the Palestinian rite] Florid solo coda 	As on lesser feasts, but set in a more elaborate musical idiom and/or different mode	
<i>Prokeimenon</i>	Melismatic responsorial psalmody led by a soloist from the ambo.	As on lesser feasts	The initial refrain and its verses are notated in the Psaltikon. A more elaborate final choral refrain (<i>dochē</i>) is transmitted for some chants in the Asmatikon.
<i>First 'Little' Antiphon: Ps 114 w/ refrain 'At the prayers of the Mother of God'</i>	Syllabic refrains (Neumatic in some MSS)	Neumatic refrains	
<i>Second 'Little' Antiphon: Ps. 115 w/ refrain 'O Son of God' +2 troparia ('Only-begotten Son' and 'Let us sing the praise of the most glorious Mother of God')</i>	Syllabic (Neumatic in some MSS)	Neumatic refrains with syllabic concluding troparia	MSS provide only incipits of the troparia
<i>Third 'Little' Antiphon: Ps. 116 + Trisagion</i>	Syllabic (Melismatic in some MSS) + a florid solo coda	<ul style="list-style-type: none"> Florid solo introduction Melismatic refrains 	Trisagion replaced by 'Christ has risen' for Paschal Vespers

		<ul style="list-style-type: none">• Florid solo introduction to the final refrain	
<i>OT Readings</i>	Sung w/ lectionary notation	Sung from lectionary notation	From the Prophetologion
Concluding Hymns (<i>Apolytikia</i>)	Syllabic, with some exceptions	Syllabic, with some exceptions	

TABLE II
OUTLINE OF THE INVARIABLE OPENING PSALM OF ASMATIC VESPERS

1. Litany of Peace	
<p>Ὁ Διάκονος. Ἐν εἰρήνῃ, τοῦ Κυρίου δεηθῶμεν. Ὁ Λαός. Κύριε, ἐλέησον. Ὁ Διάκονος. Ὑπὲρ τῆς ἄνωθεν εἰρήνης καὶ τῆς σωτηρίας τῶν ψυχῶν ἡμῶν, τοῦ Κυρίου δεηθῶμεν. Ὁ Λαός. Κύριε, ἐλέησον.</p> <p>... Κτλ. ...</p> <p>Ὁ Διάκονος. Ἀντιλαβοῦ, σῶσον, ἐλέησον καὶ διαφύλαξον ἡμᾶς, ὁ Θεός, τῇ σῆι χάριτι.</p>	<p><i>Deacon:</i> In peace, let us pray to the Lord. <i>People:</i> Lord, have mercy. <i>Deacon:</i> For the peace from on high and for the salvation of our souls, let us pray to the Lord. <i>People:</i> Lord, have mercy.</p> <p>... <i>Etc.</i> ...</p> <p><i>Deacon:</i> Help us, save us, have mercy on us, and keep us, O God, by your grace.</p>
2. Antiphon Solo Intonation #1	
Ὁ Δομέστικος. Καὶ ἐπάκουσόν μου· δόξα σοι, ὁ Θεός.	<i>The Choir Leader:</i> And hear me. Glory to you, O God.
3. Conclusion of the Litany, Prayer and Ecphonesis	
<p>Ὁ Διάκονος. Τῆς Παναγίας, ἀχράντου, ὑπερευλογημένης, ἐνδόξου, Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας, μετὰ πάντων τῶν ἁγίων μνημονεύσαντες, ἐαυτοὺς καὶ ἀλλήλους καὶ πᾶσαν τὴν ζωὴν ἡμῶν Χριστῷ τῷ Θεῷ παραθώμεθα.</p> <p>Ὁ Λαός. Σοί, Κύριε.</p> <p>ΕΥΧΗ ΑΝΤΙΦΩΝΟΥ Α΄</p> <p>Ὁ Ἱερεὺς [μυστικῶς] Κύριε οἰκτίρμον καὶ ἐλεῆμον...</p> <p>Ἐκφώνησις· Ὅτι πρέπει σοι πᾶσα δόξα, τιμὴ καὶ προσκύνησις, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.</p>	<p><i>Deacon:</i> Commemorating our all-holy, pure, most blessed and glorious Lady, Mother of God and Ever-Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.</p> <p><i>People:</i> To you, O Lord.</p> <p>PRAYER OF THE FIRST ANTIPHON</p> <p><i>Priest [softly]:</i> O Lord, compassionate and merciful...</p> <p><i>Aloud:</i> For to you belong all glory, honour and worship, to the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.</p>
4. Antiphon Solo Intonation #2	
Ὁ Δομέστικος. Ἀμήν. Κλῖνον, Κύριε, τὸ οὖς σου, καὶ ἐπάκουσόν μου· δόξα σοι, ὁ Θεός.	<i>The Choir Leader:</i> Amen. Incline your ear, Lord, and hear me. Glory to you, O God.
5. Antiphon Stichologia	
<p>Οἱ χοροὶ ἐναλλάξ.</p> <p>Ὁ Α΄ χορὸς τῶν ψαλτῶν· Κλῖνον, Κύριε, τὸ οὖς σου, καὶ ἐπάκουσόν μου· Ὁ Α΄ χορὸς τῶν ἀναγνωστῶν· δόξα σοι, ὁ Θεός. Ὁ Β΄ χορὸς τῶν ψαλτῶν· Ὅτι πτωχὸς καὶ πένης εἰμί· ἔγω· Ὁ Β΄ χορὸς τῶν ἀναγνωστῶν· δόξα σοι, ὁ Θεός. Ὁ Α΄ χορὸς τῶν ψαλτῶν· Φύλαξον τὴν ψυχὴν μου, ὅτι ὁσιός εἰμι· σῶσον τὸν δοῦλόν σου, ὁ Θεός μου, τὸν ἐλπίζοντα ἐπὶ σέ· Ὁ Α΄ χορὸς τῶν ἀναγνωστῶν· δόξα σοι, ὁ Θεός.</p> <p>... Κτλ. ...</p>	<p><i>The choirs alternately.</i></p> <p><i>Cantors Choir #1:</i> Incline your ear, Lord, and hear me.</p> <p><i>Readers Choir #1:</i> Glory to you, O God. <i>Cantors Choir #2:</i> For I am poor and in penury. <i>Readers Choir #2:</i> Glory to you, O God. <i>Cantors Choir #1:</i> Preserve my soul, for I am holy. Save your servant, my God, who hopes in you.</p> <p><i>Readers Choir #1:</i> Glory to you, O God.</p> <p>... <i>Etc.</i> ...</p>
6. Antiphon Solo Coda	
Καὶ ὁ Δομέστικος περισσὴν Δόξα σοι, ὁ Θεός· δόξα σοι, ὁ Θεός· δόξα σοι, ὁ Θεός.	<i>The Choir Leader.</i> Glory to you, O God. Glory to you, O God. Glory to you, O God.

TABLE III
THE FINAL ANTIPHON ('TELEUTAION') PRIOR TO THE LAMPLIGHTING PSALMS AS SUNG AT
THE ASMATIC 'KNEELING' VESPERS OF PENTECOST ACCORDING TO THE PSALTIKON MS FLORENCE ASHBURNHAMENSIS 64
With additional rubrics from the Euchologion MS Grottaferrata Γ.β. 35 (GROT) and the Typikon of San Salvatore di Messina MS Mess. gr. 115(MES)¹

Liturgical Unit and Additional Rubrics	Musical Style	Vocal Range (relative pitch)	Musical Form	Greek Text with Intonations and Asmatic Letters from MS Ashb. 64	Translation (Intonations and asmatic letters omitted)
1. Continuation of Small Litany	Improvised cantillation			Ὁ Διάκονος· Αντιλαβοῦ, σῶσον, ἐλέησον καὶ διαφύλαξον ἡμᾶς, ὁ Θεός, τῆ σῆ χάριτι.	<i>Deacon:</i> Help us, save us, have mercy on us, and keep us, O God, by your grace.
2. Antiphon Solo Intonation #1	Melismatic chant	d-c'	A	Ὁ Δομέστικος. Νεανεναω. Τὴν οἰκουμέ-νε-νενηγηην. Ἀναγία'	<i>The Choir Leader:</i> The Universe.
		c-b	B	Ἄχαουα χαουα· λεχεουεγγε- ενανε νενε· ελούνουία· Ἀναγία.	Alleluia.
		d-c'	C	Ἄλλενανεουε· νενανελουια· αγγα. Νεανες;	Alleluia
		e-d' g-e'	D(ab)	Ἀναγγα· αυαναουα· αναουαναουα. (Νεανες) ² Ἀναλεχεουγγε· ενεχενεουεουε· λουνουίαγγα.	Alleluia
3. Conclusion of the Litany, Prayer and Ecphonesis	Improvised cantillation and congregational response			Ὁ Διάκονος. Τῆς Παναγίας...Χριστῶ τῶ Θεῶ παραθώμεθα. Ὁ Λαός. Σοί, Κύριε. Ὁ Ἱερεὺς. ...νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων.	<i>Deacon:</i> Commemorating...to Christ our God. <i>People:</i> To you, O Lord. <i>Priest</i> ...now and for ever, and to the ages of ages.
4. Antiphon Solo Intonation #2 = Ps 18:1a GROT and MES: The choir of psaltai enters at	Melismatic chant	d-d'	A'	Ὁ Δομέστικος. [Ἄμην.] Νεανες. Οἱ οὐρανοὶ διηγούνται δόξαν Θεοῦ. Ἀναγία.	<i>The Choir Leader:</i> Amen. The heavens declare the glory of God
		c-b	B'	Ἄχαουα χαουα λεχεουεγγε ενανε.νενε	Alleluia

¹ C. Høeg, ed., *Contacarium Ashburnhamense: Codex Bibl. Laurentianae Ashburnhamensis 64 phototypice depictus*, Monumenta Musicae Byzantinae 4 (Copenhagen, 1956), fols. 259r–64v; O. Strunk, ed., *Specimina notationum antiquiorum: Folia selecta ex variis codicibus saec. x, xi, & xii phototypice depicta*, Monumenta musicae Byzantinae, 7 (Copenhagen, 1966), plates 38–42; and M. Arranz, *Le Typicon du monastère du Saint-Sauveur à Messine: Codex Messinensis gr. 115*, Orientalia Christiana Analecta 185 (Rome, 1969), p. 279.

² Intonations in parentheses are indicated in the manuscript by *martyriai* (intonation signs).

'διηγούνται'				ελουνοῦιαγα. (Νεχεανες.)	
5. Antiphon Stichologia		d-b	A''	Ποίησιν δὲ χειρῶν αὐτοῦ ἀναγγέλει τὸ στερέωνωνωμαγα. Ἀναγία	The firmament proclaims the work of his hands.
		d-c'	C'	Ἄλλενανενεουε· νενανε· λούνουια.	Alleluia.
		d-b	A'''	(Νεχεανες). Ἡμέρα τῆ ἡμέρα ἐρεύγεται ῥῆμα καὶ νύξ νυκτὶ ἀναγγέλει γνῶνωνωνωσιγγιν. Νεανες.	Day to day produces speech and night to night proclaims knowledge
		e-d'	D(a'b')'	Ἄναουα αναουα αναουα (Νεανες.)	Alleluia.
		g-e'		ἀναλεχεουε ενεχενεουε χεουε λούνουια	
		d-c'	A''''	(Νεχεανες). Οὐκ εἰσὶ λαλιαί, οὐδὲ λόγοι, ὧν οὐχὶ ἀκούονται αἱ φωναὶ ἀναυτῶγγων. Ἀναγία.	There are no sayings or words in which their voices are not heard:
		c-b	B''	Ἄχαουα χαουα λεχεουεγγε ενανε νε λούνουια. (Νεχεανες).	Alleluia
		d-c'	A''''''	Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φθόγγος αὐτῶν, καὶ εἰς τὰ πέρατα τῆς οἰκουμένης τὰ ρήματα ἀναναναυτῶγγων.	Their sound has gone out into all the earth, and their words to the ends of the world:
		d-b	C''	Ἄλλενανενεουε· νενανε λούνουιαγα.	Alleluia.
		d-c'	A''''''	(Νεχεανες). Ἐν τῷ ἡλίῳ ἔθετο τὸ σκῆνωμα αὐτοῦ, καὶ αὐτὸς ὡς νυμφίος ἐκπορευόμενος ἐκ παστοῦ ἀναυτοῦ. (Νεανες.)	He has pitched his tent in the sun; and he is like a bridegroom who comes out of his marriage chamber.
(5a. Optional continuation of the Stichologia)		(c-e')	(ABCD(ab)) ^x	Εἶτα στιχολογεῖται τὸ ἐπίλοιπον τοῦ ψαλμοῦ [MES (=GROT): Καὶ λέγει στίχους ὅσους θέλει.]	And then the stichologia of the rest of the psalm is performed [or, in MES and GROT: And he performs as many verses as he wishes.]
6. Doxology and Coda		d-c'	A''''''''	(Νεχεανες.) Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύμανατιγι.	Glory to the Father and to the Son and to the Holy Spirit.
		c-b	B'''	Ἄχαουα χαουα ἀλλεχεουεγγε ενανε νενελεούνουιαγα.	Alleluia.
		d-c'	A''''''''	(Νεχεανες.) Καὶ νῦν, καὶ εἰ, καὶ εἰς τοὺς αἰῶνας τῶν αἰῶνων. Ἀναναναμηγγην. Ἀναγία.	Both now and ever and to the ages of ages. Amen.
		d-c'	C'''	Ἄλλενανενεουε ενενανε λούνουινινιαγα	Alleluia

				Νεανες.	
		e-d'	D(a''b''')''	Αναουαναουα αναουα Νεανες	Alleluia.
		g-e'		Αναλεχεουεγγε ενεχενεουε χεουε λούνουΐαγα.	

TABLE IV
MUSICAL STYLES IN FESTAL VESPERS CELEBRATED
ACCORDING TO THE PALESTINIAN HOROLOGION
Musical styles in brackets have been inferred from rubrics and/or later notated sources.

Sung Item	Stoudite (through the 13 th c.)	Neo-Sabaïtic (from the 14 th c.)	Comments
<i>Invitatorium</i> 'Come, let us worship'	[Neumatic]	Neumatic	
<i>Psalm 103</i>	[Psalm-tone with florid introduction and coda. In some traditions the verses are performed with cathedral-style refrains.]	A psalm-tone is employed until the <i>Anoixantaria</i> , which are melodically elaborated verses with Trinitarian tropes in neumatic or melismatic styles. These commence at verse 28b and are followed by a florid coda.	Most psalmody evidently remained unnotated until the appearance of Akolouthiai MSS in the 14 th c.
<i>Stasis 1 of the 1st Kathisma of the Psalter: Psalms 1–3</i> (<i>'Blessed is the man'</i>)	[Psalm-tone, in some traditions with refrains]	Through-composed neumatic settings of individual verses with Alleluia refrains proliferate, as do optional kalophonic versions for selected verses of Psalm 2	
<i>Opening 2 Verses of the Lamplighting Psalms</i> (140, 141, 129 & 116)	[Semi-florid settings with a cathedral refrain sung in the mode of the first sticheron]	Semi-florid settings with a cathedral refrain sung in the mode of the first sticheron	
<i>Stichologia of the Lamplighting Psalms</i>	[Psalm-tone in the mode of the first sticheron with cathedral refrains]	Psalm-tone in the mode of the first sticheron sung without cathedral refrains	
<i>Up to 10 Stichera</i>	Syllabic (most prosomoia) or neumatic (idiomela) settings interpolated between psalm verses. Modal variety is common in sets of idiomela.	As in the Stoudite rite with optional kalophonic substitutes	Melodies for idiomela are transmitted in the Sticherarion; the model melodies (automela) of prosomoia appear as appendices in a small number of MSS.
<i>Introit ('Phos hilaron')</i>	[Neumatic]	[Neumatic]	Not notated until the 17 th c.
<i>Prokeimenon</i>	As in the rite of Hagia Sophia: Melismatic responsorial psalmody led by a soloist from the ambo	Melismatic with optional kalophonic codas	The traditional anonymous melismatic settings are borrowed or adapted from the Great Church
<i>OT Readings</i>	Cantillation from lectionary notation	[Cantillation?]	Borrowed from the Prophetologion of the Great Church
<i>Stichera of the Lite</i>	Neumatic idiomela	As in the Stoudite rite with optional kalophonic settings	Melodies from the traditional or kalophonic Sticherarion
<i>Aposticha</i>	Syllabic (most prosomoia) or neumatic (idiomela) settings, all but the first of which are preceded by scriptural verses set to a syllabic psalm tone	As in the Stoudite rite, but with optional kalophonic substitutes	Idiomela are transmitted in the Sticherarion; Prosomoia model melodies (automela) appear as appendices in a small number of MSS.
<i>Apolytikia</i>	[Syllabic, with some exceptions]	Syllabic, with some exceptions	

TABLE V
THE TEXTS OF A STICHERON BY SOPHRONIOS OF JERUSALEM
AND THE ANAGRAMMATISMOS BASED ON IT BY JOHN KOUKOUZELES

<p>1. Στίχηρον Πρὸς τὴν φωνὴν τοῦ βοῶντος ἐν τῇ ἐρήμῳ Ἐτοιμάσατε τὴν ὁδὸν τοῦ Κυρίου· ἦλθες Κύριε, μορφὴν δούλου λαβών, Βάπτισμα αἰτῶν, ὁ μὴ γνοὺς ἁμαρτίαν. Εἶδοσάν σε ὕδατα, καὶ ἐφοβήθησαν· σύντρομος γέγονεν ὁ Πρόδρομος, καὶ ἐβόησε λέγων· Πῶς φωτίσει ὁ λύχνος τὸ φῶς; πῶς χειροθετήσει δοῦλος τὸν Δεσπότην; ἁγίασον ἐμὲ καὶ τὰ ὕδατα Σωτήρ, ὁ αἴρων τοῦ κόσμου τὴν ἁμαρτίαν.</p> <p>2. Αναγραμματισμός</p> <p>Ὁ αἴρων τὴν ἁμαρτίαν τοῦ κόσμου, ἦλθες Κύριε, μορφὴν δούλου λαβών, Βάπτισμα αἰτῶν, ὁ μὴ γνοὺς ἁμαρτίαν. Εἶδοσάν σε ὕδατα, καὶ ἐφοβήθησαν· πάλιν· εἶδοσάν σε ὕδατα, Κύριε, καὶ ἐφοβήθησαν, ἐφοβήθησαν· σύντρομος γέγονεν ὁ Πρόδρομος, καὶ ἐβόησε λέγων· Πῶς φωτίσει ὁ λύχνος τὸ φῶς; πῶς χειροθετήσει δοῦλος τὸν Δεσπότην; ἁγίασον ἐμὲ καὶ τὰ ὕδατα, καὶ τὰ ὕδατα Σωτήρ· τιτι... [τερετίσματα]· ἁγίασον ἐμὲ, Σωτήρ, καὶ τὰ ὕδατα...</p> <p>[...ὁ αἴρων τοῦ κόσμου τὴν ἁμαρτίαν.]</p>	<p>1. Sticheron At the voice of the one crying in the desert, 'Prepare the way of the Lord', you came, Lord, having taken the form of a servant, asking for Baptism, though you did not know sin. The waters saw you and were afraid. The Forerunner trembled and cried out, saying, 'How will the lamp enlighten the Light? The servant place his hand on the Master? Saviour, who take away the sin of the world, make me and the waters holy'.</p> <p>2. Anagrammatismos</p> <p>You Lord, who take away the sin of the world, came in the form of a servant asking for baptism, though you did not know sin. The waters saw you and were afraid; again: the waters saw you, Lord, and were afraid, were afraid. The Forerunner trembled and cried out, saying, 'How will the lamp enlighten the Light? The servant place his hand on the Master? Make me and the waters holy, and the waters, O Saviour; titi... [teretismata]; make me holy, O Saviour, and the waters,</p> <p>[returning to the original hymn by Sophronios: ...who take away the sin of the world'.]</p>
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EXAMPLE 1
CHORAL REFRAINS FOR PSALM 85 FROM MS ATHENS EBE 2061

a) For the Feasts of Saints (fol. 50r)

Δό - ξα σοι, ό Θε- ός.

b) For Easter Sunday (fol. 48r)

Δό- - - - ξα σοι___ ό Θε- - - ός.

c) For the Saturday Evenings [and Feasts of the Holy Cross] (fol. 21 r)

Δό- - ξα σοι, ό Θε- ός.