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The Life and Works of Manuel Chrysaphes the
Lampadarios, and the Figure of Composer in
Late Byzantium: Volume 2

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PhD Thesis

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**THE FOLLOWING PARTS OF THIS THESIS HAVE BEEN REDACTED
FOR COPYRIGHT REASONS:**

**Appendix I: Bi-Notational Transcriptions of the Anoixantaria
included in MS Ivron 1120**

**Appendix V: Manuscript Facsimiles of the Opening of Neo-
Sabaïtic Vespers (Invitatorium and Anoixantaria)**

**THE FOLLOWING CONTENT HAS BEEN
REMOVED FOR COPYRIGHT REASONS**

Appendix II: The Contents of MS Iviron 1120

MS Athos Iviron 1120 (written in 1458 by Manuel Chrysaphes; 704 folios in length)¹

- 1r As Gregory Stathis transcribes, an inscription describing the manuscripts' provenance on the monastery of Iviron on Mt. Athos:

αὕτη ἡ παρῶσα παπαδικὴ ὑπάρχει / ἐμοῦ Ἰγνατίου μοναχοῦ τῷ ἱβερῖτου / καὶ τὴν
ἀγόρασεν, ὁ θηῶς μου παπα Παρθένιος / κ' μου τὴν χάρισεν, κ' πάλιν με / τὰ τῶν
θανατῶν μου νὰ τῆν ἀφίκοι / εἰς τὸ μοναστήρι· 1710 μηνὶ α' μάρτιος 12 / κ' ἡτῆς βοληθῇ
νὰ τῆν ἀποξεῖ / νόσι, ἀπὸ τοῦ μοναστήρι νὰ ἔχη τῆν / κατάρτα του Χριστοῦ καὶ τῆς
Παναγίας / κ' πάντων τῶν ἁγίων· ἀμήν· / κ' ὁ μερὶς αὐτοῦ με τοῦ Ἰούδα²

This present Papadike is mine, Ignatius, the monk of Iviron, and it was purchased by my uncle, Father Parthenios, and he gave it to me as a gift. And again upon my death I shall give leave it here at the monastery. 1710, March 12. And whoever wishes to take it away from the monastery, may a curse of Christ and of Panagia and of all the Saints be upon him, Amen. And may his lot be with Judas.³

- 2r In the upper margins on folio 2r, a beautiful, red descriptive inscription (κομψὸν ἐρυθρὸν κόσμημα ἐπίτιτλον) states:

Ἰὺ μου Χέ βοήθει μοι (Jesus my Christ help me)

Below this inscription:

The beginning with God of the signs of the Psaltic Art, the ascending and descending [signs], the bodies and the spirits and every cheironomia and all the services arranged therein by various time-honored (κατὰ καιροῦς) composers (ποιητῶν), both old and new. Beginning, middle, and end.

This is followed by the usual Protheoria and the echemata (intonation formulas), given by mode.

- 7r Δέσποινα Θεοτόκε, plagal second mode, by [Ioannes] Xeros
Ἄγιοι πάντες, nenano mode, by the same [Ioannes Xeros]
Ἄγιε Ἰωάννη, φωστήρ τῆς οἰκουμένης, plagal second mode, by [Manuel] Chrysaphes
Δι' εὐχῶν τῶν ἁγίων, plagal second mode, [Unascribed]⁴
7v Ἐν τῷ θλίβεσθαί με, first mode, [Unascribed]
8r Ἰσον, ὀλίγον, ὀξεῖα, first mode, [Unascribed]⁵

¹ My description of Iviron 1120 is largely a paraphrase of Stathis' description of this manuscript as presented in the unpublished fourth volume of his catalogues of the MSS of Mt. Athos. In the present study I translate Stathis' entries, and in several instances, I supplement Stathis' notes with my own reading of folios, especially for sections he summarizes (e.g., the *Anoixantaria* of Great Vespers, from fols. 30r – 42r, *doches* of Great Vespers, Renewal Week, Great Lent, the Polyeleos of Chrysaphes, fols. 281r-290r, details regarding the verses of the Amomos (from fol. 453r, etc.). As noted above, I am extremely grateful to Professor Stathis for allowing me to view a copy of the pre-published manuscript. Any mistakes are of course my own. My additional copies of Iviron 1120 are from photographs completed by Marcel Pirard and Fr Theologos at Iviron Monastery over the course of Pirard's visits in 2011 and 2012, and the microfilm of Dimitri Conomos, which I viewed over the course of several weeks in the microfilm readers at the British Library.

² Stathis, *Ιβήρων* 1120 27.

³ Stathis, *Ιβήρων* 1120 27.

⁴ Stathis uses the term ἀνωνύμως to indicate a composition to which no author is ascribed. I prefer the English term 'unascribed' to 'anonymous'.

⁵ This is the famous didactic song, the so-called 'Mega Ison' ('Great Ison') by Ioannes Koukouzeles, found first in MS 2458 ('1336') and from then on included among the *Protheories* and explanation of the signs and modes of

- 9v The *parallages*⁶ of the eight modes
- 10r *Χορὸς τετραδεκαπύρσευτος*, first mode, Idiomelon sticheron of the forty saints [Unascribed]. The principle *metrophonia*⁷ after the *parallage*.
- 10v *Δεῦτε προσκυνήσωμεν* (Invitatorium) – *Εὐλόγει ἡ ψυχὴ μου* (Psalm 103), Stathis notes that this, the ‘beginning of Great Vespers’, is incomplete.⁸
- 11 Blank folio
- 12r Chrysaphes’ complete theoretical treatise is included here through folio 29v. The folio begins with Chrysaphes’ name and continues:

Manuel Chrysaphes the Lampadarios· *Περὶ τῶν ἐνθεωρουμένων τῇ Ψαλτικῇ Τέχνῃ καὶ ὧν φρονοῦσι κακῶς τίνες περὶ αὐτῶν* (‘Concerning the Psaltic Art and those who are seen to possess certain erroneous views about it’)

The Prooimion (Introduction) of the Treatise begins as follow:

Ἐμοὶ μὲν πολλάκις κατὰ νοῦν ἐπῆλθεν περὶ τῶν τῆς ψαλτικῆς τέχνης... (‘It occurred to me many times to write a treatise concerning the Psaltic Art...’)

- 30r The beginning of Great Vespers attributed to John Koukouzeles. In large majuscule font at the top of the page, similar in design as folio 2r according to Stathis, the following is read:

Ἀκολουθία συνετεθεῖσαι παρὰ Κυροῦ Ἰωάννου Μαῖστωρος τοῦ Κουκουζέλη (The order of services arranged by Lord Ioannes Koukouzeles the Maistor.

In smaller, red (cinnabar) ink below, a description of the heading is given by Chrysaphes the scribe:

Ἀρχὴ σὺν Θεῷ τοῦ μεγάλου ἑσπερινοῦ, ποιηθέντος παρὰ διαφόρων ποιητῶν παλαιῶν. Ἀρχεται ὁ δομεστικός ἡσυχῶ φωνῇ εἰς ἦχον πλ. δ’ Ἀνοιξαντὸς σου. (The Beginning, with God, of Great Vespers, composed by various old composers. The Domestikos begins ‘When Thou openest’ (*the Anoxantaria*) with a quiet voice in the plagal fourth mode.)

What follows are the compositions known as the *Anoxantaria*, based on verses from Psalm 103 and simple and troped Trinitarian refrains (see footnote 68), all in the plagal fourth mode through folio 42r.

- 30r *Ἀνοιξαντὸς σου τὴν χεῖρα τα σύμπαντα πλησθήσονται, Δόξα σοι ο Θεός*, Koukouzeles [or Traditional]
- 30v *Ἀποστρέψαντος δε σοῦ τὸ πρόσωπον ταραχθήσονται, Δόξα σοι ο Θεός*, Koukouzeles [or Traditional]

Then, an alternate setting of Psalm 103:28b & 29a, preceded by the heading:

‘Another great vespers [setting], composed by the lampadarios Manuel Chrysaphes, plagal fourth mode

Ἀνοιξαντὸς σου τὴν χεῖρα τα σύμπαντα πλησθήσονται, Δόξα σοι ο Θεός, Manuel Chrysaphes

numerous later MSS. This didactic song was first studied in detail in Dévai, Koukouzeles, and has been since used as a reference point in several recent musicological studies.

⁶ In the pre-Chrysanthine system of Byzantine chant, the term *parallage* was used to describe the process of solmisation of a given notated piece of music using polysyllabic modal intonation formulas for each tone in the melody. *Parallage* is discussed briefly in Ch. 4, and more extensively in the context of modulation, in Ch. 5.

⁷ The odd placement of this sticheron in the beginning of this codex, along with other didactic material, obviously indicates that it was used as a didactic song.

⁸ It is odd that Chrysaphes begins the music for Great Vespers here, only to be interrupted by a span of 20 folios by his theoretical treatise, and then continue with a completely new heading for the beginning of Great Vespers and the music that follows normally after that written (but not finished) on folio 10v. The present author did not investigate this manuscript on a basis of its quires to determine if the treatise was a later addition, but no indication is given by Stathis who studied the manuscript *in situ* that this was the case. This entire section of Ivion 1120 (beginning with folio 30r) is analysed from a liturgical, scribal, textual and musical perspective in Chapter 5 above.

- Ἀποστρέψαντος δε σοῦ τὸ πρόσωπον ταραχθήσονται, Δόξα σοι ο Θεός, Manuel Chrysaphes*
- Ἀντανελεῖς τὸ πνεῦμα αὐτῶν καὶ ἐκλείψουσι, Δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι το Πνεῦμα το Ἅγιον, δόξα σοι, Koukouzeles*
- 31r *Ἀντανελεῖς τὸ πνεῦμα αὐτῶν καὶ ἐκλείψουσι, Δόξα σοι ο Θεός, George Panaretos*
- Ἀντανελεῖς τὸ πνεῦμα αὐτῶν καὶ ἐκλείψουσι, Νεανες... Δόξα σοι ο Θεός, Ioannes Kladas⁹*
- 31v *Ἀντανελεῖς τὸ πνεῦμα αὐτῶν καὶ ἐκλείψουσι, Δόξα σοι τριάς αγία, δόξα σοι, δόξα σοι ο Θεός, Manuel Chrysaphes*
- Ἐξαποστελεῖς τὸ πνεῦμα σοῦ καὶ κτισθήσονται, Δόξα σοι ο Θεός, δόξα σοι, Koukouzeles*
- Ἐξαποστελεῖς τὸ πνεῦμα σοῦ καὶ κτισθήσονται, Δόξα σοι ο Θεός, δόξα σοι, Ioannes Kladas*
- Ἐξαποστελεῖς τὸ πνεῦμα σοῦ καὶ κτισθήσονται, Δόξα σοι, δεδοξασμένη Κύριε, Xenos Korones*
- 32r *Ἐξαποστελεῖς τὸ πνεῦμα σοῦ καὶ κτισθήσονται, Δόξα σοι τριάς αγία, ὑπερούσιε καὶ ὁμόθρονε δόξα σοι ο Θεός, Manuel Chrysaphes*
- Ἦτω η δόξα Κυρίου εἰς τοὺς αἰῶνας, Δόξα σοι, δόξα σοι ο Θεός, Koukouzeles*
- 32v *Ἦτω η δόξα Κυρίου εἰς τοὺς αἰῶνας, Δόξα σοι ο Θεός, δόξα σοι τριάς αγία δόξα σοι, Ioannes Kladas*
- Ἦτω η δόξα Κυρίου εἰς τοὺς αἰῶνας, Δόξα σοι Πάτερ, Υἱέ, καὶ Πνεῦμα το ἅγιον, δόξα σοι τριάς αγία, δόξα σοι Ο θεός, Manuel Chrysaphes*
- Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, Λέγε, δόξα σοι ἅγιε, δόξα σοι Κύριε, δόξα σοι βασιλεῦ οὐράνιε, δόξα σοι το πνεῦμα το ἅγιον δόξα σοι, νε δόξα σοι ο Θεός, George Kontopetris*
- 33r *Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, Δόξα σοι ἅγιε δόξα σοι Κύριε, δόξα σοι βασιλεῦ οὐράνιε, δόξα σοι δόξα σοι ο Θεός, Koukouzeles*
- Καὶ ποιῶν αὐτὴν τρέμειν, Λέγε, δόξα σοι ο Θεός, δόξα σοι Παράκλητε αγαθέ, δόξα σοι ο Θεός, Ioannes Kladas*
- 33v *Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, Δόξα σοι Πάτερ ἅγιε, δόξα σοι Υἱέ ο ἐν τῷ ὄρει τῷ Θαβώρ μεταμορφωθείς, δόξα σοι, δόξα σοι το Πνεῦμα το ἅγιον, δόξα σοι, Manuel Chrysaphes*
- Ἄσω τῷ κυρίῳ ἐν τῇ ζωῇ μου, Δόξα σοι τριάς ἀναρχε δόξα σοι ο Θεός, Koukouzeles*
- 34r *Ἐν τῇ ζωῇ μου, Δόξα σοι βασιλεῦ οὐράνιε παράκλητε αγαθέ δόξα σοι Ο θεός δόξα σοι ο Θεός, Xenos Korones*
- Ἄσω τῷ κυρίῳ ἐν τῇ ζωῇ μου, Λέγε, δόξα σοι ο Θεός, δόξα σοι Παράκλητε αγαθέ, δόξα σοι ο Θεός, Ioannes Kladas*
- 34v *Ἄσω τῷ κυρίῳ ἐν τῇ ζωῇ μου, Λέγε, δόξα σοι τρισυπόστατε θεότης πάτερ Υἱέ καὶ πνεῦμα σε προσκυνούμεν καὶ δοξάζομεν δόξα σοι ο Θεός, Manuel Chrysaphes*
- Ψαλῷ τῷ Θεῷ μου ἕως ὑπάρχω, Λέγε, δόξα σοι ἅγιε βασιλεῦ παντοκράτωρ, δόξα σοι ο Θεός, Agathon Korones*
- 35r *Ἄσω τῷ κυρίῳ ἐν τῇ ζωῇ μου, Δόξα σοι Πάτερ ἅγιε, δόξα σοι Υἱέ ο ἐν τῷ ὄρει τῷ Θαβώρ μεταμορφωθείς, δόξα σοι, δόξα σοι το Πνεῦμα το ἅγιον, δόξα σοι, Manuel Korones*
- Ἡδυνθείη αὐτῷ ἡ διαλογὴ μου, Δόξα σοι ο Θεός δόξα σοι ο Θεός, Xenos Korones*
- Ἡδυνθείη αὐτῷ ἡ διαλογὴ μου, Λέγε, δόξα σοι Πάτερ ἀναρχε δόξα σοι Υἱέ συνἀναρχε, λέγε, δόξα σοι το Πνεῦμα το ἅγιον το ὁμοούσιον καὶ ὁμόθρονον, τριάς αγία δόξα σοι, δόξα σοι ο θεός, Ioannes Kladas*
- 35v *Ἡδυνθείη αὐτῷ ἡ διαλογὴ μου, Λέγε, δόξα σοι Πάτερ ἀναρχε δόξα σοι Υἱέ συνἀναρχε, δόξα σοι το πνεῦμα το ἅγιον, το ἐκ πατρός ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπαυόμενον, τριάς αγία δόξα σοι, δόξα σοι ο Θεός, Manuel Chrysaphes*

⁹ Ioannes Kladas the Lampadarios is typically given in the manuscripts as simply Ioannes Lampadarios.

- 36r *Ἡδυνθείη αὐτῷ ἡ διαλογία μου, Λέγε, δόξα τῷ Πατρὶ συν αὐτῷ Υἱῷ, δόξα καὶ τῷ ἁγίῳ πνεύματι, δόξα σοι ὁ Θεός, George Kontopetris*
- 36v *Ἐγὼ δὲ εὐφρανθήσομαι ἐπὶ τῷ Κυρίῳ, Δόξα σοι Κύριε το φῶς ἀκτιστον τοις μαθηταῖς σου ἐμφανίσας ἐν Θαβώρ, τῷ ὅρει τριάς ἁγία δόξα σοι, Manuel Korones*
Ἐκλείπειεν ἁμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι ὁ Θεός, δόξα σοι χοι χι τοι ὁ Θεός, Xenos Korones
- 37r *Ἐκλείπειεν ἁμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι το Πνεῦμα το ἅγιον τριάς ἁγία δόξα σοι, δόξα σοι ὁ Θεός, Ioannes Kladas*
Ἐκλείπειεν ἁμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι ἅγιε, δόξα σοι κύριε, δόξα σοι βασιλεῦ ἐπουράνιε δόξα σοι δόξα σοι ὁ Θεός, Manuel Chrysaphes
- 37v *Ἐκλείπειεν ἁμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι ὁ ἐν τριάδι ὑμνούμενος καὶ προσκυνούμενος Θεός ἡμῶν δόξα σοι, Hiereos Ambelokipiotou*
- 38r *Καὶ ἄνομοι, ὥστε μὴ ὑπάρχειν αὐτοῦς, Δόξα σοι Πάτερ δόξα σοι Υἱέ, δόξα σοι το Πνεῦμα το ἅγιον δόξα σοι, λέγε, τριάς ἁγία δόξα σοι, δόξα σοι ὁ Θεός, George Moschianos*
Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, Λέγε, δόξα σοι νε Πάτερ ἅγιε δόξα σοι συν Υἱῷ καὶ Πνεύματι, Xenos Korones
- 38v *Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, Δόξα σοι βασιλεῦ ἐπουράνιε, δόξα σοι παντοκράτορ, συν Υἱῷ καὶ Πνεύματι, δόξα σοι, δόξα σοι ὁ Θεός, δόξα σοι ὁ Θεός, Ioannes Kladas*
Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, Δόξα σοι ὁ Θεός, δόξα σοι βασιλεῦ, ἅγιε, ὑπεράγιε Κύριε ἀκατάληπτε δόξα σοι, δόξα σοι το Πνεῦμα το ἅγιον, δόξα σοι ὁ Θεός, Manuel Chrysaphes
- 39r *Ὁ ἥλιος ἔγνω τὴν δύσιν αὐτοῦ, Δόξα σοι πάτερ ἅγιε καὶ Υἱῷ, καὶ πνεύματι, σε ὑμνεῖ πάσα ἡ κτίσις, τριάς ἁγία δόξα σοι δόξα σοι ὁ Θεός, Ioannes Kampanes*
- 39v *Ἔθου σκότος, καὶ ἐγένετο νύξ, Νε δόξα σοι ὁ θεός, δόξα σοι παντοκράτορ, βασιλεῦ ἅγιε δόξα σοι δόξα σοι τριάς ἁγία δόξα σοι δόξα σοι ὁ Θεός, Xenos Korones*
- 40r *Ἔθου σκότος, καὶ ἐγένετο νύξ, Δόξα σοι πάτερ ἀγένητε, νε δόξα σοι Υἱέ ἐγέννητε δόξα σοι το πνεῦμα το ἅγιον, το ἐκ τοῦ πατρὸς ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπαυόμενον, τριάς ἁγία δόξα σοι, δόξα σοι ὁ Θεός, Ioannes Kladas. This composition cycles through all eight modes in succession and is thus called ‘oktaechon’ (‘eight-mode’).*
Ἔθου σκότος, καὶ ἐγένετο νύξ, Δόξα σοι πάτερ ἅγιε Θεέ ἀγεννητε νε δόξα σοι Υἱέ ἐγεννητε, δόξα σοι το πνεῦμα το ἅγιον το συν Πατρὶ καὶ Υἱῷ συμπροσκυνούμενον καὶ συνδοξαζόμενον, τριάς ἁγία, δόξα σοι ὁ Θεός, Manuel Chrysaphes. This composition cycles through all eight modes in succession and is thus called ‘oktaechon’ (‘eight-mode’).
- 40v *Ἔθου σκότος, καὶ ἐγένετο νύξ, Δόξα σοι ὁ Θεός, δόξα σοι πάτερ ἀγένητε καὶ Υἱέ γέννητε, νε δόξα σοι το πνεῦμα το ἐκ μόνου τοῦ πατρὸς ἐκπορευόμενον, δόξα σοι ὁ Θεός, Domestikos Kassianos*
- 41r *Καὶ ἐγένετο νύξ Δόξα σοι ὁ Θεός, δόξα σοι παντοκράτορ βασιλεῦ ἅγιε, λέγε, δόξα σοι δεδοξασμένε Κύριε, παράκλητε ἀγαθέ, τριάς ἁγία δόξα σοι ὁ Θεός, Ioakeim Monachos*
- 41v *Ὡς ἐμεγαλύνθη τὰ ἔργα σου, Κύριε, Λέγε, δόξα σοι τριάς ὁμοούσιε δόξα σοι μονάς τρισυπόστατε δόξα σοι ὁ Θεός, Manuel Chrysaphes*
Τὰ ἔργα σου, Κύριε, Ἀναρχε Πάτερ, Υἱέ συνἀναρχε, καὶ Πνεῦμα το Θεῖον καὶ σύνθρονον, σε προσκυνούμεν καὶ δοξαζόμεν, μία θεότητι βοῶντες δόξα σοι ὁ Θεός, Nikon Monachos
- 42r *Πάντα ἐν σοφίᾳ ἐποίησας. Δόξα πατρὶ καὶ Υἱῷ καὶ ἁγίῳ πνεύματι, καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων ἀμήν, ἀλληλουϊα, ἀλληλουϊα, δοξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός, ‘Palaion’ (‘Old’). This is the traditional melody.*
- 42v *Πάντα ἐν σοφίᾳ ἐποίησας, Δόξα πατρὶ καὶ Υἱῷ καὶ ἁγίῳ καὶ ἁγίῳ πνεύματι, καὶ νῦν καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων ἀμήν, ἀλληλουϊα, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός, Manuel Chrysaphes. This is preceded by the inscription ‘Another one’, i.e., an alternate to the traditional version.*

- 43v The *Anoixantaria*, which end here, are followed by the rubric:
‘Then the great *synapte* is said; and following the exclamation [by the priest/hierarch], the Domestikos of the second choir begins in the plagal fourth mode the Μακάριος ἀνὴρ’ (Psalm 1:1, ‘Blessed is the man’).
Μακάριος ἀνὴρ, ἀλληλούια [unascribed, i.e., traditional]
This introductory verse is followed by a brief note: ‘Then, in a low voice’ (Εἶτα, ἔσω¹⁰ φωνῇ):
Μακάριος ἀνὴρ, ὡς οὐκ ἐπορεύθη ἐν βουλῇ ἀσεβῶν, ἀλληλούια [unascribed, i.e., traditional]
And yet again, another note: ‘Another beginning, by Manuel Chrysaphes’:
Μακάριος ἀνὴρ, ἀλληλούια, Manuel Chrysaphes
Then, a similar note: ‘Then, in a high voice’ (Εἶτα, ἔξω φωνῇ)
Μακάριος ἀνὴρ, ὡς οὐκ ἐπορεύθη ἐν βουλῇ ἀσεβῶν, ἀλληλούια, Manuel Chrysaphes. Unlike the other openings to Psalm 1 thus far, this setting by Chrysaphes begins a fourth above the base of plagal mode, as indicated by the *nana* intonation sign.
- 44r The next several folios contain the non-kalophonic settings for the verses of Psalms 1:3. Including compositions by Manuel Chrysaphes, Chalibouris, ‘agiosophitikon’ (i.e., ‘of Hagia Sophia’), Xenos Korones, Ioannes Koukouzeles, Ioannes Kladas, Dokeianos, Manuel Agallianos, ‘palaion’, George Panaretos, and Ioannes Xeros.
- 44r *Καὶ ἐπὶ καθέρδα λοιμῶν, οὐκ ἐκάχα οὐκ ἐκάθησε χεν, ἀλληλουια, ἀλλε να νε να νε, ἀλληλουια*, Chalibouris
Καὶ ἐπὶ καθέρδα λοιμῶν, οὐκ ἐκάθησεν, ἀλληλούια, ἀναλλη τι τι ρρι... λοθια, α να αλλη ναλληλουια, Manuel Chrysaphes
Καὶ ἐν τῷ νόμῳ αὐτοῦ μελετήσῃ ἡμέρας καὶ νυκτὸς ἀλλη ναλληλουια, Chalibouris.
- 44v *Ἡμέρας καὶ νυκτὸς, ἀλληλούια*¹¹
Καὶ ἐν τῷ νόμῳ αὐτοῦ μελετήσῃ ἡμέρας καὶ νυκτὸς, ἀλληλούια
- 45r
- 50r Second stasis of the Psalter for Great Vespers
‘Herein (ενταυθα) begins the kalophonia. The beginning of the second stasis (Psalm 4) *palaion* (old) in the plagal fourth mode.’
Ἦνα τί ἐφρύαζεν ἔθνη. Kalophonic compositions of this verse by George Kontopetres, Tzaknopoulos, and Domestikos (Phillipos) Gavalas follow.
- 60r Third stasis of the Psalter for Great Vespers, preceded by the following rubric:
‘The Domestikos of the left choir begins, in plagal fourth mode,’
Κύριε, τί ἐπληθύνθησαν. Kalophonic compositions by Theodore Argyropoulos, Chomatianos, Konstantions Magoulas, Koukoumas, and unascribed versions follow. Stathis notes as part of this group a ‘frangikon’ composition, a ‘double choir’ (i.e., antiphonally chanted) composition, and a marginal note stating ‘These pieces all doubled (ek deuterou)’. The specific meaning of

¹⁰ “Ἐσω (‘eso’, or ‘internal’, ‘inside’) was a term used to reference branches of modes that began on the base of their lower tetrachords, whereas ἔξω (‘exo’, or ‘external’, ‘outside’), was used to reference branches of modes that began in their upper tetrachords. Therefore, we can roughly interpret ‘eso’ as ‘low’ and ‘exo’ as ‘high’.

¹¹ These folios of Dimitri Conomos’ microfilm copy of Ivron 1120 are extremely blurry and the attribution of verses is nearly impossible to make out without seeing the actual manuscript.

this rubric cannot be ascertained at the moment, although it is possible Chrysaphes was instructing the performers to chant those specific hymns twice.

70r ‘Kalophonic verses of Great Vespers by Lord Ioannes Koukouzeles the maistor, plagal fourth mode.’

Ἦνα τί ἐφρύαζεν ἔθνη, plagal fourth mode, Koukouzeles

71v *Ἦνα τί ἐφρύαζεν ἔθνη*, plagal fourth mode, by the same [Koukouzeles]

74r *Ἦνα τί ἐφρύαζεν ἔθνη*, plagal fourth mode, Xenos Korones the Protopsaltes

76v *Ἦνα τί ἐφρύαζεν ἔθνη*, plagal fourth mode, by the same, Xenos Korones

78r *Ἦνα τί ἐφρύαζεν ἔθνη*, plagal fourth mode, by the same, Xenos Korones

80r *Παρέστησαν οἱ βασιλεῖς*, plagal fourth mode, Ioannes Koukouzeles the maistor

81v *Παρέστησαν οἱ βασιλεῖς*, plagal fourth mode, Ioannes Koukouzeles the maistor

82r *Ανανεννα* – this is a kratema preceded by the inscription:

‘By the most brilliant maistor Lord Ioannes Koukouzeles, called ‘the viola’; it is also called ‘the bell’, plagal fourth mode.’

And, in the lower margins, according to Stathis, the following tantalizing note is written:

‘Note that the red [neumes written above the black neumes as a sort of *ossia* line] are all by the hand of the lampadarios Lord Ioannes [Kladas].’

85r *Πρόλογος – Παρέστησαν – Ἐρρετεν τεν*, plagal fourth mode, Ioannes Koukouzeles

The composition (a sticheron prologue¹² followed by a kratema) and its author are described effusively by Chrysaphes:

‘By Ioannes Koukouzeles, the true maistor of blessed memory; called *ethnikon* and *margaritis*, plagal fourth mode, Erreten ten, kratema.’

87v *Αννενανειτα*, plagal fourth mode, Ioannes Koukouzeles; the composition and its author again praised:

‘By the most wondrous maistor, Lord Ioannes Koukouzeles, ‘the choir’.’ [This could be translated alternatively as ‘the dance’ (from ὁ χορός)].

90r *Πρόλογος* (Xenos Korones) – *Καὶ οἱ ἄρχοντες – Ἐρρετετεῖτε*, by Ioannes Koukouzeles the maistor, plagal fourth mode

The sticheron prologue is by Xenos Korones, while the kalophonic verse and kratema are by Koukouzeles, called the *trochos*, the latter melody, according to Chrysaphes:

‘Extended (ἐπλατύνθη) by Lord Ioannes Kladas the lampadarios.’

91v *Πρόλογος – Καὶ οἱ ἄρχοντες*, plagal fourth mode, Manuel Chrysaphes the lampadarios

92r *Νεανε*, plagal fourth mode, Ioannes Koukouzeles the maistor, called ‘of the king’ (τοῦ βασιλέως)

94v *Πρόλογος – Κατὰ τοῦ Κυρίου*, plagal fourth, Ioannes the maistor (Koukouzeles)

95r *Τοτοτοτο*, plagal fourth mode, Ioannes Glykys the maistor, ‘altogether most sweet’ (ἡδύτατον πάνυ)

96v *Πρόλογος – Κατὰ τοῦ Κυρίου*, plagal fourth mode, [Xenos] Korones

¹² On the relationship between the Prologue and the kalophonic expansion, see Stathis, *Οἱ Αναγραμματισμοί, passim*.

- 97r *Ανεανε*, plagal fourth mode, Xenos Korones the protopsaltes, called *rodanin*
- 99r *Πρόλογος – Διαρρήζωμεν τοὺς δεσμούςς*, plagal fourth mode, [Xenos] Korones
Ερρετερε, plagal fourth mode, [Xenos] Korones
- 100v *Πρόλογος – Διαρρήζωμεν τοὺς δεσμούςς*, plagal fourth mode, Manuel Chrysaphes the lampadarios
Ανεανε, plagal fourth mode, Xenos Korones
- 102v *Πρόλογος – Καὶ ἀπορρίψωμεν*, plagal fourth mode
- 103r *Ανενανεῖτα*, plagal fourth mode, Xenos Korones, called the ‘altogether beautiful’ (πάνυ ὡραῖον)
- 105r *Πρόλογος – Διαρρίζωμεν*, plagal fourth mode
Ερρε τερρε, plagal fourth mode, Ioannes Kladas, called the *anakaras*
- 107v *Πρόλογος – Καὶ ἀπορρίψωμεν*, plagal fourth mode
- 108r *Ερρετερρε*, plagal fourth mode, Ioannes Kladas the lampadarios
- 109r *Ανενενε*, plagal fourth mode, Manuel Chrysaphes the lampadarios, ‘the nightingale’ (ἀηδὼν)
- 111r *Πρόλογος – Διαρρίζωμεν τοὺς δεσμούςς*, plagal fourth mode, by George Kontopetris the domestikos
- 111v *Αννανενα*, plagal fourth mode, Ioannes Koukouzeles, the maistor, called ‘woven’ (ἀνυφαντής)
- 113v *Πρόλογος – Καὶ ἀπορρίψωμεν*, plagal fourth mode, by Ioakeim Monachos
- 114r *Ερρεν τεν τεν*, plagal second mode, Ioannes Koukouzeles the maistor
- 116v *Ὁ κατοικῶν ἐν οὐρανοῖς*, plagal fourth mode, Ioannes Koukouzeles the maistor
- 118r *Πρόλογος – Ὁ κατοικῶν ἐν οὐρανοῖς*, fourth mode, Ioannes Koukouzeles the maistor
- 118v *Τετρετερε*, fourth mode, Ioannes Koukouzeles, ‘modulatory’ (φθόρικον)
- 120r *Τοτοτορροτο*, fourth mode, Ioannes Glykys, ‘equal voiced’ (ἰσοφωνία)
- 120v *Τοτοτο*, fourth mode, Xenos Korones
- 122r *Πρόλογος – Ὁ κατοικῶν ἐν οὐρανοῖς*, fourth mode, Manuel Chrysaphes the lampadarios, ‘instrumental’ (ὀργανικός)
- 123r *Τοτορροτο*, fourth mode, [Manuel Chrysaphes], ‘most sweet’ (γλυκύτατον), ‘instrumental’ (ὀργανικόν), ‘called delightful’ (τερνόν)
- 124r *Πρόλογος – Ερερενρε*, fourth mode, Manuel Chrysaphes the lampadarios
- 124v *Πρόλογος – Καὶ ὁ Κύριος ἡμῶν*, fourth mode, [Manuel Chrysaphes]
Τεεετερρε, fourth mode, Manuel Chrysaphes the lampadarios, ‘called kinnyra’ (κιννύρα)
- 126r *Τότε λαλήσεν πρὸς αὐτοὺς*, plagal fourth mode, Ioannes Koukouzeles the maistor
- 127r *Πρόλογος – Τότε λαλήσει πρὸς αὐτοὺς*, plagal fourth mode
- 127v *Τεετερρε*, fourth mode, George Kontopetris the domestikos
- 129r *Ερρεν ρεν*, plagal fourth mode, Ioannes Koukouzeles the maistor, ‘phthorikon’
- 130v *Ερρεν τεν*, plagal fourth mode, Ioannes Kladas the lampadarios, ‘phthorikon’
- 131v *Πρόλογος - Ἐγὼ κατεστάθην*, plagal fourth mode, George Kontopetris the Domestikos
- 132r *Ανενενε*, plagal second mode, Manuel Chrysaphes the lampadarios, ‘bound, built, constructed’ (δεδεμένον)

- 133v *Πρόλογος - Ἐπὶ Σιῶν ὄρος*, plagal fourth mode, [Manuel Chrysaphes]
 134r *Ανενανε*, plagal second mode, Manuel Chrysaphes the lampadarios, ‘very beautiful’ (πάνυ καλόν)
 136r *Πρόλογος – Διαγγέλων τὸ πρόσταγμα*, plagal fourth mode,
 136r *Τοτοτο*, plagal second mode, Ioannes Glykys, ‘called sourlas’ (σουρλᾶς)
 137v *Πρόλογος – Κύριε εἶπε πρὸς με*, plagal fourth mode, Xenos Korones
 137v *Ερρετερρε*, plagal fourth mode, [Xenos Korones]
 139r *Ἐγὼ σήμερον γεγέννηκά σε*, plagal fourth mode, Manuel Chrysaphes the lampadarios

This kalophonic setting of the second stasis of Psalm 2 was written by Chrysaphes based on an imperial commission, as he indicates in the composition’s heading:

‘Verse (*stichos*) composed by Manuel Chrysaphes the lampadarios, by order of the king and our Emperor Lord Constantine of blessed memory, plagal fourth mode, *Today I have begotten thee.*’

As Stathis first pointed out, the bottom margin of folio 139r contains Chrysaphes’ own observation concerning this hymn:

‘I strongly think this is most sweet.’

- 141r *Αἴτησαι παρ’ ἐμοῦ*, plagal fourth mode, Ioannes Koukouzeles the maistor
 143r *Ὡς σκεῦη κεραμέως*, plagal fourth mode, Ioannes Koukouzeles the maistor
 143v *Νεχεανε*, plagal second mode, [Ioannes Koukouzeles]
 145v *Πρόλογος – Καὶ νῦν βασιλεῖς*, plagal fourth mode, Manuel Chrysaphes the lampadarios
 146r *Ερερερε*, plagal second mode, Ioannes Koukouzeles the maistor, ‘difficult’ (δύσκολον)
 148r *Πρόλογος – Καὶ παιδεύθητε*, plagal fourth mode, [Manuel Chrysaphes]; Chrysaphes specifies that this psalm verse is ‘my own prologue’, suggesting that the others were stock prologues transmitted widely as opposed to created by specific Palaiologan *maistores*.
 148r *Ανενανε*, plagal second mode, Xenos Korones

Chrysaphes notes that this piece is:

‘...entirely bound with the [nenano] phthora.’

This could be further evidence that, even in Chrysaphes time, the normative genus for plagal second mode was diatonic, since the nenano phthora is very clearly chromatic as attested to in several sources.¹³

- 150r *Δουλεύσατε τῷ Κυρίῳ*, plagal fourth mode, ‘A composition by the most marvelous teacher among teachers Lord Ioannes Koukouzeles the maistor, very beautiful’
 152r *Καὶ ἀγαλλιᾶσθε αὐτῷ*, grave mode, ‘a composition by Lord Gabriel of Xanthopoulos, most sweet’
 154v *Δουλεύσατε τῷ Κυρίῳ*, plagal first mode, Xenos Korones the protopsaltes
 155r *Τοτοτο*, plagal first mode, [Xenos Korones], ‘the little semantri’ (μικρὸ σημάντρι)
 157r *Πρόλογος – Καὶ ἀγαλλιᾶσθε αὐτῷ*, plagal fourth mode, Xenos Korones

¹³ The *nenano* phthora and its function in the context of the *Anoixantaria* settings is discussed in Chapter 5, Part 3.

- 157v *Ανενενε*, plagal first mode, Ioannes Koukouzeles the maistor, ‘wondrous, called very beautiful’
- 160r *Πρόλογος – Καὶ ἀγαλλιᾶσθε αὐτῷ*, plagal second mode, Xenos Korones
- 160v *Ανενανε*, plagal second mode, Xenos Korones, ‘very beautiful’
- 163r *Πρόλογος – Δουλεύσατε τῷ Κυρίῳ*, grave mode, Ioannes [Kladas] the lampadarios
- 163v *Ανανενανε*, grave mode, [Xenos] Korones
- 165v *Πρόλογος – Δράζασθε παιδείας*, grave mode
- 166r *Ανενανε*, grave mode, Manuel Chrysaphes the lampadarios, ‘called very beautiful’ (πάνυ ὠραῖος)
- 167v *Καὶ ἀπολεῖσθε*, grave mode, Manuel Chrysaphes the lampadarios
- 167v *Τοτοτο*, grave mode, [Manuel Chrysaphes]

In the bottom margins, Chrysaphes writes:

‘[This was] composed in Serbia. It is to me very beautiful.’ (ὥς δοκεῖ μοι πάνυ καλόν)

- 169v *Δράζασθε παιδείας*, plagal fourth mode, Ioannes Tzaknopoulos the Domestikos
- 171r *Ὅταν ἐκκαυθῇ*, plagal fourth mode, Demetrios Dokeianos
- 172v *Πρόλογος – Ερρερερε*, fourth mode, Domestikos of Kassas from Cyprus
- 173r *Πρόλογος – Δόξα Πατρὶ*, plagal fourth mode, Ioannes Koukouzeles
- 173v *Ανενανεῖτα*, plagal fourth mode, Demetrios Dokeianos
- 175r *Πρόλογος – Δόξα Πατρὶ*, plagal fourth mode, [Ioannes] Koukouzeles
- 175r *Ερερερε*, plagal fourth mode, Ioannes Koukouzeles, ‘very beautiful’ (πάνυ καλόν)
- 177v *Ερρετεντεν*, plagal fourth mode, [Ioannes Koukouzeles], ‘called by/of Papadopoulos’
- 179v *Ερρετεντεν*, plagal fourth mode, [Ioannes Koukouzeles], ‘delicate’ (λεπτότατον)
- 181r *Ανενανεῖνα*, plagal fourth mode, [Ioannes Koukouzeles], ‘the same, [belonging to] the choir; most excellent’ (παρόμοιον τοῦ χοροῦ, κάλλιστον)
- 183v *Πρόλογος – Καὶ νῦν καὶ ἀεὶ*, plagal fourth mode
- 183v *Νεανενε*, plagal fourth mode, Xenos Korones
- 185r *Πρόλογος – Δόξα Πατρὶ*, third mode nana, [Ioannes Koukouzeles] the maistor
- 185v *Ανανενανε*, third to plagal fourth mode, nana, [Ioannes Koukouzeles]
- 187r *Πρόλογος – Δόξα Πατρὶ – Καὶ νῦν*, third mode, Xenos Korones
- 187v *Ανενανε*, third mode, Nikiphoros Ethikos the Domestikos
- 188v *Πρόλογος – Δόξα Πατρὶ – Καὶ νῦν*, fourth mode, [George] Kontopetris
- 189r *Πρόλογος – Δόξα – Καὶ νῦν*, plagal second mode, Manuel Chrysaphes
- 189r *Ανενενε*, plagal second mode, Gregorios Alyates Hieromonachos, ‘difficult, modulatory’ (δύσκολον, φθορικόν)
- 192r *Πρόλογος – Νεκεκεκε*, plagal fourth mode, [Gregorios Alyates]
- 192v *Πρόλογος – Δόξα – Καὶ νῦν*, plagal fourth mode, [Gregorios Alyates]
- 193r *Ετερερε*, plagal fourth mode, Gabriel of Xanthopoulos
- 195v *Πρόλογος – Ετετε – Δόξα Πατρὶ*, fourth mode, Manuel Chrysaphes the lampadarios, ‘musical, instrumental’

- 196r *Τοτοτο*, fourth mode, Argyropoulos of Rhodes, ‘called Rhodian’, i.e., from Rhodes (ρόδιον)
 197r *Πρόλογος – Ετεντεντεν*, fourth mode, Manuel Chrysaphes the lampadarios, ‘musical, instrumental, chanted by three melodists artistically’ (μουσικὸς ὀργανικός, ψαλλόμενος διὰ τριῶν μελῶν ἐντέχνως)

This composition, evidently, is a three voiced composition written by Chrysaphes.

- 198v *Πρόλογος – Δόξα Πατρὶ - Καὶ νῦν*, fourth mode, Ioannes Koukouzeles
 198v *Τοτοτοτο*, fourth mode, Ioannes Koukouzeles the maistor
 199v *Πρόλογος – Ερερερε*, fourth mode, Ioannes Glykys
 200r *Πρόλογος – Ερερερε*, fourth mode, Manuel Gazes
 200v *Πρόλογος – Δόξα Πατρὶ*, fourth mode
 200v *Ανενανε*, fourth mode *legetos mesos*, Demetrios Dokeianos
 202r *Πρόλογος – Δόξα Πατρὶ - Καὶ νῦν*, fourth mode, Ioannes Kladas the lampadarios
 202v *Το το το το*, fourth mode, [Ioannes Kladas]

Thus ends the kalophonic psalmody for the first kathisma (Psalms 1-3).¹⁴

- 203v Psalm 148 (*Lord I have cried*) for each mode. The rubrics state:

‘Then the small *synapte* is said and after the exclamation the protopsaltes or the domestikos begins the *Lord I have cried* (Κύριε ἐκέκραξα), in the mode of the feast· by mode.’

- 204r *Κύριε ἐκέκραξα*, first mode
 204r *Δόξα Πατρὶ - Καὶ νῦν, Τὴν παγκόσμιον δόξαν*, first mode

Not only are all the *anastasima stichera* for each mode excluded from this collection in Iviron 1120, but also the musical phrases for only the incipits for the *dogmatic theotokia* in each mode are included. Thus, Chrysaphes provides the scaffolding for these common hymns, for which a separate book was probably consulted for the chanting of these hymns.

- 204v *Κύριε ἐκέκραξα*, second mode
 204v *Δόξα Πατρὶ - Καὶ νῦν, Παρῆλθεν*, second mode
 204v *Κύριε ἐκέκραξα*, third mode
 205r *Δόξα Πατρὶ - Καὶ νῦν, Πῶς μὴ θαυμάσωμεν*, third mode
 205r *Κύριε ἐκέκραξα*, fourth mode
 205v *Δόξα Πατρὶ - Καὶ νῦν, Ὁ διὰ σε θεοπάτωρ προφήτης Δαβὶδ*, fourth mode
 205v *Κύριε ἐκέκραξα*, plagal first mode
 206r *Δόξα Πατρὶ - Καὶ νῦν, Ἐν τῇ ἐρυθρᾷ θαλάσῃ*, plagal first mode
 206r *Κύριε ἐκέκραξα*, plagal second mode
 206v *Δόξα Πατρὶ - Καὶ νῦν - Τίς μὴ μακαρίσει σε παναγία παρθένε*, plagal second mode
 206v *Κύριε ἐκέκραξα*, grave mode
 207r *Δόξα Πατρὶ - Καὶ νῦν – Μήτηρ μὲν ἐγνώσθεις*, grave mode

¹⁴ All the kalophonic compositions are from Psalm 2.

- 207r *Κύριε ἐκέκραζα*, plagal fourth mode
- 207v *Δόξα Πατρὶ - Καὶ νῦν - Ὁ βασιλεὺς τῶν οὐρανῶν*, plagal fourth mode
- 207v The beginning of the *Echemata* for each mode, chanted during feasts at the entrance of Vespers (at the chanting of *O gladsome light*). Stathis observes:
- ‘These are kratemata primarily from the end of the mathemata of the dogmatic theotokia of the Oktoechos. Compositions by...’¹⁵
- 207v *Ανανε...* (echema), first mode, Manuel Chrysaphes
- 208r *Τερερε...* (kratema), first mode, Ioannes Koukouzeles
- 208v *Ανανε... Ερερε τερερε* (kratema), first mode, called ‘ἔτερον’ (i.e., ‘alternate’). This term precedes most of the modal repetitions of the echemata in this section.
- This version ends with the beginning of the final words of the first mode dogmatic theotokion ‘Καὶ γὰρ αὐτὸς πολέμησεν’ followed by the sign :~, indicating that the singer was to finish the dogmatic theotokion according to the customary melody.
- 209r *Ανανεανες...* (echema), plagal first mode, Ioannes Glykys,
- 209r *Ανεενανες... Τεριρε...*, first mode, Ioannes Kladas the lampadarios, ‘alternate’; this version also ends with the phrase ‘Καὶ γὰρ αὐτὸς πολέμησεν’ followed by the sign :~.
- 209v *Νεανες...* (echema), second mode, preceded by an introductory rubric, ‘in the second mode’
- 209v *Τοτοτοτο...*, second mode, Ioannes Koukouzeles the maistor, *monopn[ous]* - In the right margin of fol. 210r, this composition is called ‘ethnic’ (ἔθνικόν).
- 211r *Νεανες...*, second mode, Ioannes Koukouzeles the maistor
- 211v *Νεανες...*, second mode, Xenos Korones, ending with the final phrase of the dogmatic theotokion in the second mode, Χριστὸς, ἡ σωτηρία τῶν ψυχῶν ἡμῶν
- 212r *Ενε τεριρε...*, second mode, Xenos Korones
- 213r *Νεανε... εριρε τεριρε...*, second mode, Ioannes Kladas the lampadarios
- 213v *Τεριρεμ...*, third mode, Ioannes Koukouzeles the maistor; ending with the final phrase of the dogmatic theotokion in the third mode, θεοτόκον ὁμολογοῦντων σε
- 214r *Νεανες - Τεριρεμ...*, third mode, Ioannes Koukouzeles the maistor.
- As is characteristic of many of Koukouzeles’ kratemata in this section, he does not end with the words of the dogmatic theotokion, but rather with the characteristic syllabic formula ‘του ι κε’.
- 215r *Ανεανες - τεριρε...*, third mode, Manuel Chrysaphes the lampadarios
- Ending with the word ‘θεοτόκον’ and the sign :~, indicating that the singer was to finish the dogmatic theotokion according to the customary melody
- 215v *Ανεανε - Εριρετεριρε...*, third mode, [Manuel Chrysaphes] alternate version
- 216r *Ανεανε - Εριρετεριρε...*, third mode, Ioannes Kladas the lampadarios, this is one of the rare instances where Chrysaphes’ uses Kladas’ surname.
- 216r *Νεανεανες*, third mode, ‘a shorter alternate’ (ἔτερον συνοπτικόν), this is a brief, 2 line echema

¹⁵ Stathis, *Ιβήρων* 1120 8.

- 216r *Νεανες*, fourth mode, ending with the final phrase of the dogmatic theotokion in the fourth mode, ‘ὁ ἔχων τὸ μέγα ἔλεος’
- 216v *Αγια – Εριρε περιρε...*, fourth mode, ending with Χριστὸς ὁ ἔχων τὸ μέγα ἔλεος
It is somewhat peculiar that this sizeable *echema-kratema* is unascribed.
- 216v *Αγια... περιρε...*, fourth mode, [Ioannes Koukouzeles] the maistor, ending with Χριστὸς ὁ ἔχων τὸ μέγα ἔλεος
- 217r *Αγια... τετετε...*, fourth mode, Manuel Chrysaphes the lampadarios, ending with Χριστὸς ὁ ἔχων
- 217v *Αννεανεινα*, plagal first mode, Ioannes Koukouzeles the maistor, ending with ὁ ὢν καὶ προῶν, the beginning part of the last phrase of the dogmatic theotokion in plagal first mode
- 218r *Ανανεανεινα – περιρε...*, plagal first mode, Manuel Chrysaphes the lampadarios, ending with ‘ὁ ὢν καὶ προῶν’, and the sign :~,
- 218v *Νεανες...*, plagal second mode, ending with ‘εὐχαῖς αὐτῶν δια τὸ μέγα’, an unusual ending phrase for this mode
A rubric in the lower margin states: ‘and after that say also a kratema in plagal second mode’ (ὕστερον λεγε και κράτημα, πλ. β’)
- 219r *Νενεανες – Τοτοτο...*, plagal second mode, Manuel [Chrysaphes] the lampadarios, ending with a phrase not found in the plagal second mode dogmatic theotokion
A notated intonation formula is written in the right margin along with a word that is illegible in my microfilm copy of this folio.
- 219v *Νεανεινα – Εριρε...*, plagal second mode, ‘another echema in plagal second mode’, [Unascribed], ending with ‘σεμνή παμμακάριστε’
- 220r *Ανενεανες – Εριρε – Τορορο*, grave mode, [Manuel] Chrysaphes, ending with ‘δεόμεθὰ σου ἐκτενῶς πρέσβευε’, the beginning part of the last phrase of the dogmatic theotokion in grave mode
Chrysaphes’ signs his name with his characteristic ligature of the letters χ, ρ, φ, and the ligature of ο & υ.
- 220r *Ανενεινα...* grave mode, ending with ‘δεόμεθὰ σου ἐκτενῶς πρέσβευε’
There is an interesting rubric in the lower margins that states ‘the third [mode?] echema is also said in grave [mode]’ (λέγεται καὶ ἡχημα τρίτ[ον]εῖς τὴν βαρὺν)
- 220v *Νεανεαγιε – τετετε...*, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 221 Folio 221 does not exist
- 222 Folio 222 is blank
- 223r ‘The beginning of the small and great *doches* of the entire week’¹⁶
- 223r Sunday Vespers: *Ἰδοὺ δὴ εὐλογεῖτε τὸν Κύριον*, first mode,¹⁷ brief and long versions

¹⁶ Remarkably, every *doche* in this cycle, both the brief and the long versions, bears the marks of the old *Psaltikon* / *Asmatikon* repertory, specifically, the ending phrases demarcated by ου and the double gamma (ΓΓ). In his efforts as copyist, Chrysaphes is known to have preserved various aspects of clearly outdated Constantinopolitan traditions, such as the Service of the Furnace. In this case, the tradition of singing the *doches*, or *prokeimena*, at the Vesperal entrance persisted, but the music Chrysaphes was carrying over seems to witness to a much older tradition of these hymns.

¹⁷ In modern practice, this *doche* (i.e., *prokeimenon*) is chanted in the plagal fourth mode.

- 223v Monday Vespers: *Κύριος εἰσακούσεται μου*, plagal first mode,¹⁸ brief and long versions
- 224r Tuesday Vespers: *Τὸ ἔλεος σου Κύριε*, plagal second mode, brief and long versions
- 224v Wednesday Vespers: *Ὁ Θεὸς ἐν τῷ ὀνοματί σου*, plagal first mode, brief and long versions
- 225r Thursday Vespers: *Ἡ βοήθειά μου παρὰ Κυρίου*, plagal second mode, brief and long versions
- 225v Friday Vespers: *Ὁ Θεὸς ἀντιλήπτωρ μου εἶ*, grave mode, brief and long versions
- 226r Saturday Vespers: *Ὁ Κύριος ἐβασίλευσεν*, plagal second mode, two brief versions
- 226v Saturday Vespers: *Ὁ Κύριος ἐβασίλευσεν*, plagal second mode, long version
- At the end of the final *doche* for the weekly Vespers cycle, a rubric in the bottom margin of 226v states: ‘and here begins the kalophonia, if one wishes’ (ἐνταῦθα γίνεται καλοφωνία εἴ τι βούλει).
- 227r ‘And here begins the kalophonia, composition of Ioannes Koukouzeles the maistor, with *epephonemata*, plagal fourth mode.’
- Ἐνεδύσατο Κύριος*. This is an extremely melismatic, expansive composition by Koukouzeles, which closes with a kratema.
- 228v *Πρόλογος - Τῷ οἴκῳ σου πρέπει ἀγίασμα*, fourth mode, Ioakeim Monachos
- 229r The heading: ‘On Sunday morning, the small *doche*, plagal second mode.’
- Ἀνάστηθι Κύριε*, plagal second mode, brief version
- Ἀνάστηθι Κύριε*, plagal second mode, slightly longer version
- Ἀνάστηθι Κύριε*, plagal second mode, ‘long *doche*’
- 229v ‘And the kalophonia begins, with *epephonemata*.’
- 230r *Ἐξομολογήσομαι σοι Κύριε ὁ Θεὸς μου*, plagal second mode, Ioannes Koukouzeles the maistor
- The *epephonemata* are repetitions of the psalm text, written in red ink, presumably to be sung by a soloist. This composition ends with a kratema.
- 232r ‘The great prokeimena, those which are chanted in Renewal Week: on the Holy and Great Sunday of Pascha; they are also said on the day after Christmas, Thomas Sunday and the Sunday of the Holy Spirit’
- Τὺς Θεὸς μέγας*, grave mode, short melody
- Τὺς Θεὸς μέγας*, grave mode, long melody
- 232v ‘On Monday of Renewal week, also said on the Feast of Lights and the Feast of Ascension and the Feast of Transfiguration’
- Ὁ Θεὸς ἡμῶν ἐν τῷ οὐρανῷ*, grave mode, short melody
- Ὁ Θεὸς ἡμῶν ἐν τῷ οὐρανῷ*, grave mode, long melody
- 233r ‘On Tuesday of Renewal week’
- Φωνῇ μου πρὸς Κύριον ἐκέκραξα*, plagal fourth mode, short melody
- Φωνῇ μου πρὸς Κύριον ἐκέκραξα*, plagal fourth mode, long melody
- 233v ‘On Wednesday of Renewal week’
- Ἐνώτισαι ὁ Θεὸς*, grave mode, short melody

¹⁸ In modern practice, this *prokeimenon* is chanted in fourth mode.

- Ενώτισαι ὁ Θεὸς*, grave mode, long melody
‘On Thursday of Renewal week’
Ἀγαπήσωσε Κύριε, grave mode, short melody
- 234r *Ἀγαπήσωσε Κύριε*, grave mode, long melody
‘On Friday of Renewal week, also said on the Sunday of Orthodoxy and on the Sunday of the Worship of the Cross and the fifth Sunday of the Fast, the small *doche*, plagal fourth mode, plagal first mode (sic)’
Ἐδωκας κληρονομίαν τοῖς φοβουμένοις τὸ ὄνομα σοῦ Κύριε, plagal fourth mode, short melody
- 234v *Ἐδωκας κληρονομίαν τοῖς φοβουμένοις τὸ ὄνομα σοῦ Κύριε*, plagal fourth mode, long melody
‘On the Vespers of the Sunday of Cheesefare, the second Sunday of the Fast, and the fourth Sunday of the Fast, plagal fourth mode’
Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου, plagal fourth mode, the short melody
Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου, plagal fourth mode, the long melody
- 235r *Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου*, plagal fourth mode, ‘the same, embellished (*kekalopismenon*) by me [Manuel Chrysaphes]’
- 235v ‘Other prokeimena chanted on feasts of the Theotokos’
Μεγαλύνει ἡ ψυχὴ μου, first mode, short melody
Μεγαλύνει ἡ ψυχὴ μου, first mode, long melody
- 236r *Μεγαλύνει ἡ ψυχὴ μου*, plagal fourth mode, ‘alternate’
END OF VESPERS
‘After this, Orthros begins; and after the six psalms the great synapte is said, and following the exclamation, the Domestikos beings the *God is the Lord*.’
Θεὸς Κύριος, first mode; and the incipit of the Resurrectional apolytikion, *Τοῦ λίθου σφραγισθέντος*
- 236v *Θεὸς Κύριος*, second mode and the incipit of the Resurrectional apolytikion, *Ὅτε κατήλθες*
Θεὸς Κύριος, third mode; and the incipit of the Resurrectional apolytikion, *Εὐφραινέσθω*
- 237r *Θεὸς Κύριος*, fourth mode; and the incipit of the Resurrectional apolytikion, *Τὸ φαιδρὸν τῆς ἀναστάσεως κύρηγμα*
Θεὸς Κύριος, plagal first mode; and the incipit of the Resurrectional apolytikion, *Τὸν συνάναρχον λόγον*
- 237v *Θεὸς Κύριος*, plagal second mode
Θεὸς Κύριος, plagal second mode, ‘an alternate, *politikon*’ (from Constantinople), and the incipit of the Resurrectional apolytikion, *Ἀγγελικαὶ δυνάμεις*
- 238r *Θεὸς Κύριος*, grave mode
Θεὸς Κύριος, grave mode, ‘alternate by Manuel Chrysaphes the lampadarios’, and the incipit of the Resurrectional apolytikion, *Κατέλυσας τῷ σταυρῷ*
- 238v *Θεὸς Κύριος*, plagal fourth mode, and the incipit of the Resurrectional apolytikion, *Ἐξ ὕψους κατήλθες ὁ εὐσπλαγχνος*

‘During the Holy and Great Forty-day Fast, Allelouia is chanted instead of God is the Lord; at the end of the Troparia Holy, Holy, Holy, is chanted with melody’ (*meta melous*)

Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος, first mode

239r *Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος*, second mode

Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος, third mode

239v *Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος*, fourth mode

Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος, plagal first mode

240r *Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος*, plagal second mode

Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος, grave mode

240v *Ἀλληλούια, Ἄγιος, ἄγιος, ἄγιος*, plagal fourth mode

Ὅτε οἱ ἔνδοξοι μαθηταί, plagal fourth mode, ‘troparion chanted on Holy Thursday’

241r ‘After the usual stichologia, the polyeleos is chanted, the one called ‘Latrinos’. This one has both old and new allelouaria. The Domestikos, starting high’ (*απ’ ἔξω*)

Stathis provides a summary of the polyeleos verses and composers in the following folios:

‘The verses by composer – ‘with changes’ (*μετ’ ἀλλαγμάτων*) include: ‘the Latrinos’, Ioannes Koukouzeles, Michael Mystakonos, Manuel (Agallianos), Xenos Korones, Demetrios Dokeianos, Ioannes (Kladas) the lampadarios, Gregorios (Glykys, the domestikos), Logginos Hieromonachos,’

246r *Τὸν Σιών βασιλέα*, first mode, Manuel Chrysaphes, ‘called also a Koinonikon’

247r *Κύριε τὸ ὄνομά σου*, first mode, Fokas, laosynaktes of the Great church of Christ, ‘called also Koinonikon’

248r First mode, (George) Kontopetris

250v *Καὶ οὐκ ἐνωπισθήσονται*, first mode, Xenos Korones, ‘at the Fiftieth (Psalm) and at patronal feasts’

251r First mode, Andreas (Sigeros)

251r *Καὶ πάντες οἱ πεποιθότες*, first mode, Ioannes Koukouzeles ‘at the birth of Christ and for the Bodiless (Feast of the Archangels)’

251v *Οἶκος Ἰσραὴλ... Παντάνασσα πανύμνητε; Οἶκος Ἀαρὼν... Τοὺς ὀρθοδόξους ἄνακτας; Οἶκος Λεβὶ... Ἀσωμεν πάντες ἄσωμεν; Οἱ φοβούμενοι τὸν Κύριον... Ἀγνή Παρθένε ἄχραντε; Εὐλόγησατε τὸν Κύριον... Ἀρχάγγελοι ἄγγελοι; Εὐλόγησατε... Ἄγγελοι ὑμήσατε*, first mode, Ioannes Koukouzeles the maistor ‘at feasts of the Theotokos’.

253r *Σὲ τὸν ἱεράρχον...*, first mode, Nikiphoros Ethikos; ‘the same (chant) for martyrs’

253v *Εὐλογητὸς Κύριος... Σὲ τὸν ἀθλοφόρον*, first mode, ‘ancient’ (*παλαιὸν*)

254r The beginning of the second stasis of the Latrinos (polyeleos). The domestikos of the second choir begins – second mode latrinon

Ἐξομολογεῖσθε, second mode, ‘Latrinos’

Stathis summarizes the rest of the second stasis: ‘The entire polyeleos. Compositions by various composers already mentioned above as well as by: Theodore Manourgas, George Panaretos, and one called ‘Thessalonikaion’.

261r *Ἐξομολογεῖσθε τῷ Κυρίῳ*, plagal fourth mode, Michael Mystakonos, ‘Asmatikon’

- 262r ‘Another polyeleos, which is called ‘Koukoumas’, composed by Koukoumas the maistor, chanted on patronal feasts and feasts of great saints’:

Δοῦλοι, Κύριον, first mode

Stathis summarizes the rest of this polyeleos: ‘The entire polyeleos. Verses composed by Koukoumas, Manuel Chrysaphes, Konstantinos Magoulas, Manouel Plagites, Manouel Kourteses, [Ioannes?] Glykys – ‘western’, ‘the Bulgarian woman’ - *Καὶ τὸ μνημόσυνόν σου*, Gregory Glykys the domestikos, Cornelios the monk, Ioannes Koukouzeles the maistor’

Οἶκος Ἰσραὴλ... Οἶκος Ἀαρὼν..., plagal first mode, Mystakonos, ‘double-choir, as is chanted in Constantinople, with echemata’

- 275r *Οἶκος Ἀαρὼν – Ἐμμανουὴλ παιδίον*, plagal first mode, Klobas, ‘at the birth of Christ’

Οἶκος Ἀαρὼν – Ἀλλαλάζατε τῷ Θεῷ, plagal first mode, Ioannes Koukouzeles, ‘at the feast of the Ascension and at all the feasts of Christ’

- 275v *Οἶκος Λευὶ – Σὲ τὸν ἀναρχὸν Τριάδα, σέβω ὑμῶ καὶ προσκυνῶ*, plagal first mode, Nikiphoros Ethikos, ‘on Pentecost’

- 275v *Εὐλογήσατε – Ὑψοῦτε Κύριον τὸν Θεὸν ἡμῶν*, plagal first mode, Nikiphoros Ethikos, ‘at the Elevation of the Cross’

- 276r *Οἱ φοβούμενοι... Ἄσατε τῷ Κυρίῳ*, plagal first mode, ‘ancient’ (palaion)

- 277r ‘Polyeleos, the second stasis, which is called ‘four-versed’ (*tetrastichos*). Composed by Koukoumas, first mode *Ἐξομολογεῖσθε*’

According to Stathis, ‘this is an eight-mode polyeleos, which changes every verse.’

- 278v *Καὶ δόντι τὴν γῆν αὐτῶν*, plagal second mode, ‘the Bulgarian woman’

- 279v *Ὁ διδοὺς τροφήν*, grave mode, Manuel Chrysaphes, ‘change’ (*allagma*)

- 280r *Αὕτη ἡ πόλη τοῦ Κυρίου*, plagal fourth mode, Christophoros Mystakonos, ‘Asmatikon of the Odes’, with kratema

- 281r ‘Polyeleos, composed by Manuel Chrysaphes the lampadarios, according to the path of Koukoumas. The domestikos in a high voice...’

The first few verses are simpler with only a few short teretismatic passages interrupting the psalm text and Alleluia, whereas the majority of the verses are interrupted by teretismatic passages that turn into full kratemata.

Δοῦλοι, Κύριον, first mode, Chrysaphes

Αἰνεῖτε τὸν Κύριον ὅτι ἀγαθὸς Κύριος, first mode, Chrysaphes, ‘change’ (*allagma*)

Ὅτι τὸν Ἰακώβ – Το το το, first mode, Chrysaphes

- 281v *Ὅτι ἐγὼ ἔγνωκα ὅτι μέγας ὁ Κύριος – Τι τι τι*, first mode, Chrysaphes

- 282r *Πάντα ὅσα ἠθέλησεν ὁ Κύριος ἐποίησεν – Τι τι τι*, first mode, Chrysaphes

- 282v *Ἐν ταῖς θαλάσσαις, καὶ ἐν πάσαις ταῖς ἀβύσσοις – Τα τα τα*, first mode, Chrysaphes

- 283r *Ἀστραπὰς εἰς ὑέτὸν ἐποίησεν – Τε ρε ρε*, first mode, Chrysaphes

- 284r *Ὅς ἐπάταξε τὰ πρωτότοκα Αἰγύπτου – Τε ρε ρε*, first mode, Chrysaphes

- 284v *Ἐξαπέστειλε σημεῖα καὶ τέρατα ἐν μέσῳ σου, Αἴγυπτε – Τε ρε ρε*, first mode, Chrysaphes

- 285r *Ὅς ἐπάταξεν ἔθνη πολλὰ – Τι τι τι*, first mode, Chrysaphes

- 285v *Τὸν Σηὸν βασιλέα τῶν Ἀμορραίων – Το το το*, first mode, Chrysaphes
- 286r *Καὶ πάσας τὰς βασιλείας Χαναάν – Τα τα τα*, first mode, Chrysaphes
- 286v *Καὶ τὸ μνημόσυνόν σου εἰς γενεὰν καὶ γενεὰν – Τε τε τε*, first mode, Chrysaphes
 In the bottom margins, the word *aristeros* indicates that this half-verse (hemistich) is the property of the left choir. Previously, only half-verses that fell to the right choir (e.g., 1a, 2a, etc.) are included by Chrysaphes.
- 287r *Ὅτι κρινεῖ Κύριος τὸν λαὸν αὐτοῦ – Το το το*, first mode, Chrysaphes
 The bottom margins have the word ‘*deksios*’ (right), corresponding to the *aristeros* of the opposite facing folio.
- 287v *Στόμα ἔχουσιν καὶ οὐ λαλήσουσιν – Νε να νε*, first mode, Chrysaphes
- 288v *Ἦτα ἔχουσιν καὶ οὐκ ἐνωτισθήσονται – Τι τι τι*, first mode, Chrysaphes
- 289r *Ὅμοιοι αὐτοῖς γένοιτο οἱ ποιῶντες αὐτὰ – Τα νε τα νε τα νε*, first mode, Chrysaphes
- 289v *Οἶκος Ἰσραὴλ εὐλογήσατε τὸν Κύριον – Το το το – Εὐλογήσατε, δοξάσατε, μεγαλύνετε τὸν Κύριον*, first mode, Chrysaphes
- 290r *Οἶκος Λευὶ εὐλογήσατε τὸν Κύριον – Δέσποινα πάντων ἄνασσα Μαρία Θεοτόκε ἀπελπισμένων ἢ ἐλπίς τῶν ἀσθενούντων ρῶσις τοὺς ἀνυμνοῦντας σε πιστῶς ἐξ ὅλης διανοίας φύλαττε ταῖς πρεσβείαις σου ἀπὸ παντοίας βλάβης*, first mode, Chrysaphes
- 290v *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλὴμ – Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην Γεώργιον τὸν θαυμαστὸν μάρτυρα Σωτήρος μελωδικοῖς ἐν ᾄσμασι ὑμνήσωμεν ἀπαύστως καὶ μακαρίσωμεν πιστοὶ ὡς μέγιστον προστάτην καὶ πρεσβευτὴν θερμώτατον ὑπὲρ ἡμῶν τῶν πίστει ὑμνολογούντων τούτην τὴν σὴν ἄθλησιν εἰς αἰῶνας*, plagal first mode, Chrysaphes, ‘by the same one, to martyrs’
- 291r *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλὴμ – Ἀλληλούια – Τα να νε*, first mode, Chrysaphes, ‘alternate’
- 291v *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλὴμ – Το το το*, first mode, Ioannes Koukouzeles of blessed memory the maistor, ‘kalophonic verse’
 This is actually an anagrammatismos, which rearranges, repeats, and inverts the text of the polyeleos verse, including extensive teretismatic passages throughout.
- 293r ‘The Great Polyeleos, by mode, composed by Koukoumas.’
 This is an eight-mode polyeleos that is chanted antiphonally. Extremely detailed rubrics regarding changes in modes and alternation of right and left choirs are given by Chrysaphes.¹⁹
- Ἐξομολογεῖσθε τῷ Κυρίῳ, ὅτι ἀγαθός – Ἀλληλούια – Τι τι τι*, first mode (right choir)
- 293v *Ἐξομολογεῖσθε τῷ Θεῷ τῶν θεῶν – Ἀλληλούια – Τα νε νε να*, first mode (left choir)
- Ἐξομολογεῖσθε τῷ Κυρίῳ τῶν κυρίων – Ἀλληλούια*, first mode (right choir)
- 294r *Τῷ ποιήσαντι θαυμάσια μεγάλα μόνῳ – Ἀλληλούια*, first mode (left choir)

¹⁹ I have found evidence that these detailed performance practice rubrics relating to modal changes, antiphonal chanting between right and left choir, and the exclamation of the epiphonemata are retained in several later recensions of musical MSS, for example, MSS EBE 2175, written around 1791 (see Touliatos-Miles, National Library 264).

The rubrics indicate that after the psalm verse and alleluia, the right choir is to begin with a new intonation formula (νανα) and the intercalated exclamation *Λέγε* ('Say'), followed by a melismatic alleluia. Then, the left choir is to resume singing, saying *Λέγε* followed by *ὅτι εἰς τὸν αἰῶνα τὸ ἔλεος αὐτοῦ - τα τα τα - ἀλληλούια*.

- 294v In the top margin, the indication: 'Change: second mode' (ἄλλαγμα, ἦχος δεύτερος)
Τῷ ποιήσαντι τοὺς οὐρανούς ἐν συνέσει – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, second mode (right)
Τῷ στερεώσαντι τὴν γῆν ἐπὶ τῶν ὑδάτων – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, second mode (left)
- 295r *Τῷ ποιήσαντι φῶτα μεγάλα μόνῳ – λέγε – ἀλληλούια*, second mode (right)
Τὸν ἥλιον εἰς ἐξουσίαν τῆς ἡμέρας – λέγε – ἀλληλούια, second mode (left)
- Again, rubrics indicate that the right choir comes in (ὁ δεξιὸς χορὸς ἀναφωνεῖ), with a teretismos: *Ο το το το – τι τι τι*. This is followed by a rubric 'the left choir' and the text *ὅτι εἰς τὸν αἰῶνα... ἀλληλούια* with teretismatic passages.
- 296r In the top margin, the indication: 'The right choir: changes, third mode' (ἄλλαγμα)
Τὴν σελήνην καὶ τοὺς ἀστέρας εἰς ἐξουσίαν τῆς νυκτός – τι τι τι – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, third mode (right)
Τῷ πατάξαντι Αἴγυπτον σὺν τοῖς πρωτοτόκοις αὐτῶν – τι τι τι – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, third mode (left)
- 296v *Καὶ ἐξαγαγόντι τὸν Ἰσραὴλ ἐκ μέσου αὐτῶν – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια*, third mode (right)
Ἐν χειρὶ κραταιᾷ καὶ ἐν βραχίονι ὑψηλῷ – λέγε – ἀλληλούια, third mode (left)
- Again, rubrics indicate that the right choir comes in (ὁ δεξιὸς χορὸς ἀναφωνεῖ), with text *ὅτι – λέγε – ὅτι εἰς τὸν αἰῶνα*. This is followed by a rubric 'the left choir' and the brief text *λέγε – ἀλληλούια*.
- 297v In the top margin, the indication: 'Change, fourth mode' (ἄλλαγμα)
Τῷ καταδιελόντι τὴν Ἐρυθρὰν θάλασσαν εἰς διαιρέσεις – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, fourth mode (right)
Καὶ διαγαγόντι τὸν Ἰσραὴλ διὰ μέσου αὐτῆς – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, fourth mode (left)
Καὶ ἐκτινάξαντι Φαραὼ καὶ τὴν δύναμιν αὐτοῦ εἰς θάλασσαν Ἐρυθράν - ἀλληλούια – Τι τι τι - ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, fourth mode (right)
- 298r *Τῷ διαγαγόντι τὸν λαὸν αὐτοῦ ἐν τῇ ἐρήμῳ – ἀλληλούια – Τι τι τι - ὅτι εἰς τὸν αἰῶνα... ἀλληλούια*, fourth mode (left)
- The right choir interjects: *Ανεανε – τὸ ἔλεος αὐτοῦ*; and then, the left: *Ετανενα – ἀλληλούια*
- 299r In the top margin, the indication: 'Change, plagal first mode' (ἄλλαγμα)
Τῷ πατάξαντι βασιλεῖς μεγάλους – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, plagal first mode (right)
Καὶ ἀποκτείναντι βασιλεῖς κραταιούς – ἀλληλούια – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια, plagal first mode (left)
- 299v *Τὸν Σηὸν βασιλέα τῶν Ἀμορραίων – Το το το*, plagal first mode (right)
Καὶ τὸν Ὠγ βασιλέα τῆς Βασάν, plagal first mode (left)
Ἀλληλούια – Τε νε να, plagal first mode (right), *epiphonema*
- 300r *Ο – Τι τι τι – ὅτι εἰς τὸν αἰῶνα... ἀλληλούια*, plagal first mode (left)

- 300v In the top margin, the indication: ‘Change, plagal second mode’ (ἄλλαγμα)
Καὶ δόντι τὴν γῆν αὐτῶν κληρονομίαν – λέγε – ὅτι εἰς τὸν αἰῶνα... ἄλληλούια, plagal second mode (right)
Κληρονομίαν Ἰσραὴλ δούλω αὐτοῦ – λέγε – ὅτι εἰς τὸν αἰῶνα... ἄλληλούια, plagal second mode (left)
- 301r Ὅτι ἐν τῇ ταπεινώσει ἡμῶν ἐμνήσθη ἡμῶν ὁ Κύριος – *Το το το*, plagal second mode (right)
Καὶ ἐλυτρώσατο ἡμᾶς ἐκ τῶν ἐχθρῶν ἡμῶν – Το το το, plagal second mode (left)
- 301v And then, the epiphonemata begin (Ἀπ[ο] δὲ ἄρχονται τὰ ἐπιφωνημάτων). In the bottom margin, the following fascinating rubric is written: ὅλον μετὰ βαστακτῶν, i.e., all (of the epiphonemata to be sung] with the vastaktes²⁰
Ετετε, to be repeated by the left choir
Ετετε, to be repeated by the left choir
Ανανε, to be repeated by the left choir
Εανε, to be repeated by the left choir
Ενεανε – Τε τε τε – τῶν ἐχθρῶν, to be repeated by the left choir, with a recapitulation of the text from the prior psalm verse.
- 302r *Ανανε*, first mode (right choir)
Ο – το το το – ὅτι εἰς τὸν αἰῶνα, first mode (left choir)
Ενανεα – Τε τε τε, right choir
- 302v *Ετετε*, to be repeated by the left choir, followed by a very brief echema ‘ανεινανε’ in plagal fourth mode, repeated again by the left choir
Ανειτανανε, plagal fourth mode, right choir
- 303r *Ε τε τε τε*, right choir, repeated by left choir
Ο νο νο τι τι – ὅτι εἰς τὸν αἰῶνα, repeated by left choir
Εἰς τὸν αἰῶνα, το ἔλεος αὐτοῦ, ὅτι, repeated by left choir
Το ἔλεος αὐτοῦ, plagal second mode, repeated by left choir
- 303v *Ανανετανενα*, plagal second mode, repeated by left choir
‘End of the epiphonemata, change, grave mode, right choir’:
Ὁ διδοὺς τροφὴν πάσῃ σαρκί – ὅτι εἰς τὸν αἰῶνα... ἄλληλούια, grave mode
- 304r *Ἐξομολογεῖσθε τῷ Θεῷ τοῦ οὐρανοῦ – ὅτι εἰς τὸν αἰῶνα... Τα νε νε να – ἄλληλούια*, plagal fourth mode
- 304v The top margin contains rubrics that are illegible to me,²¹ followed by: ‘Double-choir, by Koukoumas, plagal fourth mode’
Δόξα πατρὶ καὶ Υἱῷ καὶ ἁγίῳ – Το το το, plagal fourth mode, double-choir, extensive kratema
- 305r Kalophonia of the polyeleos. Kalophonic verse composed by Xenos Korones the protopsaltes

²⁰ The *vastaktes* were the holders of the drone.

²¹ My copy of fol. 304v is a microfilm. The red (cinnabar) ink in which the rubrics are written is very faint white on some pages.

- Στόμα ἔχουσι καὶ οὐ λαλήσουσι – Τὰ εἶδωλα τῶν ἐθνῶν – Τί τι τι, first mode, Xenos Korones the protopsaltes
- 307r Πρόλογος – Στόμα ἔχουσι καὶ οὐ λαλήσουσι – Τὰ εἶδωλα τῶν ἐθνῶν, plagal first mode, Ioannes Koukouzeles
- 307v Το-το-το, plagal first mode, Ioannes Koukouzeles, ‘the great semantri’ (τὸ μέγα σημάντρι)
- 309v Ὀφθαλμοὺς ἔχουσιν καὶ οὐκ ὄψονται – Τὰ εἶδωλα τῶν ἐθνῶν – Τί τι τι, first mode, [Ioannes Koukouzeles]
- 310v Πρόλογος – Ὀφθαλμοὺς ἔχουσιν καὶ οὐκ ὄψονται, first mode, Xenos Korones
- 311r Τοτοτο, plagal first mode, Ioannes Koukouzeles the maistor, ‘orphanon’ (the bereaved - τὸ ὀρφανὸν)
- 312v Πρόλογος – Ὡτα ἔχουσιν καὶ οὐκ ἐνωτισθήσονται – Τὰ εἶδωλα τῶν ἐθνῶν, plagal first mode, Xenos Korones
- 313r Ανενανει τα νε, plagal first mode, Xenos Korones, ‘called the wild roses’ (τὰ ροδάκινα)
- 314v Πρόλογος – Ὡτα ἔχουσιν καὶ οὐκ ἐνωτισθήσονται – Τὰ εἶδωλα τῶν ἐθνῶν, first mode, Ioannes Koukouzeles
- 315r Ανανεανε, first mode ‘tetraphonos’, Demetri Dokeianos
- 316r Οὐδὲ γὰρ ἐστὶ πνεῦμα ἐν τῷ στόματι αὐτῶν – καὶ οὐ λαλήσουσι..., first mode, Ioannes Koukouzeles the maistor, ‘very artistic and delicate’ (πάνυ ἔντεχνον καὶ λεπτότατον)
- Folio 316r contains the original composition in Chrysaphes’ hand, but folios 316v to the first half of 317v have been completed by a different hand at a later time according to Stathis.²² In fact, the text has not been filled out in the last several lines of this chant, for which all the notation has been provided.
- 317v Πρόλογος – Οὐδὲ γὰρ ἐστὶ πνεῦμα, first mode, [Unascribed]
- Ανεανε, first mode, Nikephoros Ethikos the domestikos
- 319r Ανεανε, first mode, Ioannes Kladas the lampadarios, ‘the same [as above, by Nikephoros Ethikos], embellished by...’
- 320r Πρόλογος – Οἶκος Ἰσραὴλ – Οἱ φοβούμενοι, plagal first mode, [Unascribed]
- Ανενανεῖτα, plagal first mode, Ioannes Koukouzeles the maistor
- 322v Πρόλογος – Οἶκος Ἀαρὼν, plagal first mode, [Unascribed]
- Ανεανε, plagal first mode, Ioannes Glykys the protopsaltes, called the great primekerios (τοῦ μεγάλου πριμηκηρίου)²³
- 324r Ανεανε, plagal first mode, Nikephoros Ethikos
- 325r Πρόλογος – Ὅμοιοι αὐτοῖς γένοιντο οἱ ποιοῦντες αὐτὰ, plagal first mode, Xenos Korones
- Το το το, plagal first mode, Ioannes Koukouzeles the maistor, ‘called war-like’ (πολεμικὸν)
- 326r Το το το, plagal first mode, [Ioannes Koukouzeles], called ‘Bulgarian’ (βουλγαρικὸν)
- 328r Ανενα ανενα, plagal first mode, [Ioannes Koukouzeles], ‘the nightingale’ (ἡ ἀηδὼν)
- 329v Ερερερε, plagal first mode, Ioannes [Kladas] the lampadarios, ‘Παρεκβολή’ (digression)

²² Stathis, *Ιβήρων* 1120 11.

²³ The Primekerios, literally ‘the one whose name stands first on the wax tablets’ (Lat. *primicerius*) was, generally, a senior ecclesiastical office both in the Western and Eastern Christian churches.

- Πρόλογος* – Οἶκος Ἰσραήλ, plagal first mode, Ioannes Koukouzeles the maistor
- 330r *Τοτοτο*, plagal first mode, Ioannes Koukouzeles the maistor, the small semanteri (τὸ μικρὸν σημαντήρι)
- 331r *Τοτοτο*, plagal first mode, Xenos Korones
- 332r *Πρόλογος* – *Οἶκος Λευὶ*, plagal first mode
- 332v *Τοτοτο*, plagal first mode, Xenos Korones, embellished by Klobas
- 333v *Ανενενα*, plagal first mode, [Xenos Korones], ‘the nightingale’ (ἡ ἀηδὼν)
- 335r ‘Alternate (ἔτερον) kaliphonia of the polyeleos, in the first and grave modes’
Πρόλογος – *Στόμα ἔχουσι καὶ οὐ λαλήσουσι* – *Τῶν ἐθνῶν τὰ εἶδωλα*, first mode
Τε τε τε, first mode, Ioannes Koukouzeles, the maistor
- 336v *Τε τε τε*, first mode, [Ioannes Koukouzeles]
- 337r *Τερρετερρε*, first mode, [Ioannes Koukouzeles]
- 338r *Πρόλογος* – *Στόμα ἔχουσι καὶ οὐ λαλήσουσι* – *Τὰ εἶδωλα τῶν ἐθνῶν*, first mode
- 338v *Τετετε*, ‘mesos’ first mode, Xenos Korones
- 339v *Πρόλογος* - *Ὁφθαλμοὺς ἔχουσι*, grave mode, Xenos Korones
Ανετανε, grave mode, Manuel Agallianos the domestikos
- 341r *Πρόλογος* – *Ῥτα ἔχουσιν καὶ οὐκ ἐνωτισθήσονται* – *Τὰ εἶδωλα τῶν ἐθνῶν οὐκ ἐνωτισθήσονται*, grave mode, Manuel Chrysaphes the lampadarios,
Ανεϊανανε, first-grave mode (πρωτόβαρυς, protobarys), Xenos Korones, ‘similar’ (παρόμοιον)
This is an independent – and extensive (nearly 2 folio) – kratema by Xenos Korones that Chrysaphes has attached to his polyeleos verse, a common approach of the Palaiologan composers in their treatment of kalophonic polyeleos verses.
- 342v *Πρόλογος* – *Οὐδὲ γὰρ ἐστὶ πνεῦμα ἐν τῷ στόματι αὐτῶν*, first mode
Τετετε, first mode, Ioannes [Kladas] the lampadarios, ‘Persian’ (πέρσικον)
- 343v *Τετετε*, first mode, [Ioannes Kladas], ‘Persian’ (πέρσικον)
- 345r *Πρόλογος* – Οἶκος Ἰσραήλ, first-grave mode (πρωτόβαρυς, protobarys)
Τε τε τε, first mode, Manuel Chrysaphes, ‘ethnic’ (ἐθνικόν)
- 346v *Οἶκος Ἀαρὼν* – *Εὐλογήσατε, δοξάσατε, μεγαλύνετε τὸν Κύριον*, first mode, Chrysaphes
- 347r *Τετετε*, first mode, [Manuel Chrysaphes], ‘alternate’
- 348r *Πρόλογος* – *Δόξα Πατρὶ – Ἀγία Τριάδι πρέπει δόξα εἰς τοὺς αἰῶνας*, grave mode, [Ioannes Koukouzeles], the grace-filled maistor (τοῦ χαριτωνόμου)²⁴
- 348v *Ανεενα*, grave mode, Ioannes Koukouzeles, ‘very beautiful’ (πάνυ καλόν)
- 351r *Πρόλογος* – *Δόξα Πατρὶ – Τῇ Ἀγίᾳ Τριάδι πρέπει δόξα εἰς τοὺς αἰῶνας τῶν αἰώνων*, grave mode, Manuel Chrysaphes
Ερρετερρε, grave mode, Ioannes [Koukouzeles] the maistor

²⁴ Τοῦ χαριτωνόμου is also the epithet Chrysaphes gives Koukouzeles in his treatise, cf. supra, Ch. 5.

- 352v An alternate prologue for the Amomos of the Saints: for hierarchs
Ἄξιον ἐστὶν μακαρίζειν σε τὸν ἱεράρχην, grave mode
- 353r Antiphons chanted at feasts of the All-Holy Theotokos or at patronal feasts; the domestikos (starts) high (ἀπ' ἕξω)
Λόγον ἀγαθόν – Ἐξηρεύζατο ἡ καρδιά μου, first mode
Ἡ γλώσσα μου κάλαμος γραμματέως ὁξυγράφου, first mode, Gregory [Glykys the domestikos]
Ὡραῖος κάλλει παρὰ τοὺς υἱοὺς τῶν ἀνθρώπων, first mode, [Gregory Glykys the domestikos]
- 353v *Ἐξεχύθη χάρις ἐν χεῖρεσί σου*, first mode, [Gregory Glykys the domestikos]
Τῇ ὡραιότητί σου καὶ τῷ κάλλει σου, first mode, [Gregory Glykys the domestikos]
Καὶ ἔντεινον καὶ κατευοδοῦ καὶ βασιλένε, first mode, [Gregory Glykys the domestikos]
- 354r *Καὶ ὁδηγήσει σε θαυμαστῶς ἡ δεξιὰ σου – Τοτοτο*, first mode, [Gregory Glykys the domestikos]
Τὰ βέλη σου ἡκονημένα, δυνατέ – Ανανε, first mode, Basilios Batatzes
Λαοὶ ὑποκάτω σου πεσοῦνται, first mode, Basilios Batatzes
- 354v *Ἐν καρδίᾳ τῶν ἐχθρῶν τοῦ βασιλέως*, first mode²⁵
Ὁ θρόνος σου, ὁ Θεός, εἰς τὸν αἰῶνα τοῦ αἰῶνος, first mode
Ράβδος εὐθύτητος ἡ ράβδος τῆς βασιλείας σου, first mode
Ἠγάπησας δικαιοσύνην καὶ ἐμίσησας ἀνομίαν, first mode
- 355r *Ἐλαιον ἀγαλλιάσεως παρὰ τοὺς μετόχους σου*, first mode
Εἰς τὸν αἰῶνα τοῦ αἰῶνος – Το το το, first mode, Xenos Korones
Ἐλαιον ἀγαλλιάσεως παρὰ τοὺς μετόχους σου, first mode [Ioannes] Koukouzeles
- 355v *Ἀπὸ βάρων ἐλεφαντίνων, ἐξ ὧν εὐφρανάν σε*, first mode, [Ioannes] Koukouzeles
Ἐξ ὧν εὐφρανάν σε, first mode
Θυγατέρας βασιλέων ἐν τῇ τιμῇ σου, first mode, George Sgouropoulos
Παρέστη ἡ βασίλισσα ἐκ δεξιῶν σου, first mode²⁶
- 356r *Παρέστη ἡ βασίλισσα ἐκ δεξιῶν σου*, first mode
Ἐν ἱματισμῷ διαχρύσῳ περιβεβλημένη, πεποικιλμένη, first mode, Ioannes Koukouzeles
- 356v *Ἄκουσον, θύγατερ, καὶ ἴδε καὶ κλῖνον τοῦ σου*, first mode, Xenos Korones
Καὶ ἐπιθυμήσει ὁ βασιλεὺς τοῦ κάλλους σου, first mode, Xenos Korones
Ὁ βασιλεὺς τοῦ κάλλους σου, first mode
Τὸ πρόσωπόν σου λιτανεύσουσιν οἱ πλούσιοι τοῦ λαοῦ, first mode
- 357r *Πᾶσα ἡ δόξα τῆς θυγατρὸς τοῦ βασιλέως ἔσωθεν*, first mode, Ioannes Glykys
Ἐν κροσσωτοῖς χρυσοῖς περιβεβλημένη, πεποικιλμένη, first mode
Πᾶσα ἡ δόξα τῆς θυγατρὸς τοῦ βασιλέως ἔσωθεν, first mode, Ioannes Koukouzeles the maistor

²⁵ The ascriptions of the verses on folio 354v are too faint in my microfilm copy, but Stathis notes that they include Basilios Batatzes and Andreas Sigerou (he doesn't catalogue this section verse by verse but summarises it).

²⁶ Many of the ascriptions in this section are illegible in my copy. Other represented composers (based on Stathis) include Ioannes Glykys and Hiereos (Father) Constantine Gabras.

- 357v ‘At the Entrance of the Theotokos’ (εἰς τὰ Εἰσόδια τῆς Θεοτόκου):
Ἀπενεχθήσονται τῷ βασιλεῖ παρθένοι ὀπίσω αὐτῆς – Λέγε – Εὐλογοῖτε ἱερεῖς Κυρίου τὴν εἰσαγομένην ἐν τῷ ναῷ Κυρίου καὶ [] ἐν χερσὶ τοῦ Ζαχαρίου, first mode,
- 358r *Ἐν εὐφροσύνῃ καὶ ἀγαλλιάσει, ἀχθήσονται εἰς ναὸν βασιλέως, first mode, Xenos Korones*
Ἀχθήσονται εἰς ναὸν βασιλέως, first mode, [Xenos Korones]
Ἀπενεχθήσονται τῷ βασιλεῖ παρθένοι ὀπίσω αὐτῆς, first mode
- 358v *Ἀπενεχθήσονται τῷ βασιλεῖ παρθένοι ὀπίσω αὐτῆς, first mode*
Μνησθήσομαι τοῦ ὀνόματός σου ἐν πάσῃ γενεᾷ καὶ γενεᾷ, first mode
- 359r ‘At the Annunciation’ (εἰς τὸν Εὐαγγελισμόν):
Εὐαγγελίζεσθε ἡμέραν ἐξ ἡμέρας τὸ σωτήριον τοῦ Θεοῦ – Χαῖρε κεχαριτωμένη Μαρία ὁ Κύριος μετὰ σου – Λέγε – Ἀλληλούια, first mode
Δόξα Πατρί, first mode, [Ioannes] Koukouzeles
- 359v *Καὶ νῦν καὶ ἀεὶ – Τῶν αἰώνων – Δόξα σοι ὁ Θεός, first mode*
- 360r ‘Another antiphon chanted on Meatfare Sunday and Cheesefare Sunday and for Saints. The domestikos in third mode, *ap ekso*: *Επὶ τῶν ποταμῶν Βαβυλῶνος, Ἀλληλούια*’
Επὶ τῶν ποταμῶν Βαβυλῶνος ἐκεῖ ἐκαθίσταμεν καὶ ἐκλαύσαμεν ἐν τῷ μνησθῆναι ἡμᾶς τῆς Σιών – Ἀλληλούια, third mode
Ἡμᾶς τῆς Σιών – Ανεῖτενενα, third mode, [Ioannes or Gregorios] Glykys
Ἐπὶ ταῖς ἰτέαις ἐν μέσῳ αὐτῆς ἐκρεμάσαμεν τὰ ὄργανα ἡμῶν, third mode
- 360v *Ὅτι ἐκεῖ ἐπηρώτησαν ἡμᾶς οἱ αἰχμαλωτεύσαντες ἡμᾶς λόγους ψδῶν, third mode, Xenos Korones*
Ἡμᾶς λόγους ψδῶν, third mode, [Manuel] Agallianos
- 361r *Ἄσατε ἡμῖν ἐκ τῶν ψδῶν Σιών, third mode*
Πῶς ἄσωμεν τὴν ψδὴν Κυρίου ἐπὶ γῆς ἄλλοτρίας, third mode, [Manuel] Agallianos
Ἐὰν ἐπιλάθωμαί σου, Ἱερουσαλήμ, ἐπιλησθεῖν ἡ δεξιὰ μου, third mode, Xenos Korones
- 361v *Κολληθεῖν ἡ γλῶσσά μου τῷ λάρυγγί μου, ἐὰν μὴ σου μνησθῶ, third mode, Xenophontos*
Ἐὰν μὴ προανατάξωμαι τὴν Ἱερουσαλήμ ὡς ἐν ἀρχῇ τῆς εὐφροσύνης μου, third mode
- 362r *Ὡς ἐν ἀρχῇ τῆς εὐφροσύνης μου, third mode, Xenos Korones*
Μνήσθητι, Κύριε, τῶν υἱῶν Ἐδῶμ τὴν ἡμέραν, third mode, [Xenos Korones]
- 362v *Θυγάτηρ Βαβυλῶνος ἡ ταλαίπωρος, third mode, [Demetrios] Dokeianos*
Θυγάτηρ Βαβυλῶνος ἡ ταλαίπωρος, third mode, [Ioannes or Gregorios] Glykys
- 363r *Θυγάτηρ Βαβυλῶνος ἡ ταλαίπωρος – Τι τι τι, third mode, Manuel Chrysaphes the lampadarios*
Ὁ ἀνταπέδωκας ἡμῖν, third mode, Ioannes Kladas the lampadarios
Μακάριος ὃς κρατήσῃ καὶ ἐδαφιεῖ τὰ νήπιά σου πρὸς τὴν πέτραν, third mode²⁷

²⁷ Many of the ascriptions for this antiphon are also difficult to interpret based on my microfilm copy. Additional composers noted by Stathis in this section of chants (which he summarises) include Michael Kontopetris (of which the first name Stathis is not sure; however, I read the name Michael Kontopetris clearly in the MS), Hiereos (Priest) Constantine Gabras, and George Sgouropoulos the domestikos.

- 363v *Μακάριος ὃς κρατήσῃ καὶ ἐδαφιεῖ τὰ νήπιά σου πρὸς τὴν πέτραν – Τι τι τι*, third mode, Manuel Chrysaphes the lampadarios
- 364r *Τὰ νήπιά σου πρὸς τὴν πέτραν – Λέγε – Να ἀλληλούια*, third mode, Ioannes Kladas the lampadarios
Δόξα πατρὶ - Ἀλληλούια, third mode, Xenos Korones
- 364v *Καὶ ἀγίῳ Πνεύματι – Ἀλληλούια*, third mode, Ioannes Kladas the lampadarios ‘similar’ (παρόμοιον)
Δόξα πατρὶ – Ἀλληλούια, third mode, Michael Kontopetris
- 365r *Καὶ νῦν καὶ ἀεὶ – Ἀλληλούια*, third mode, Xenophontos
Τῶν αἰώνων – Ἀλληλούια, third mode, Hierios Constantine Gabras
- 365v *Καὶ νῦν καὶ ἀεὶ – Ἀλληλούια – Δόξα σοι ὁ Θεός*, third mode
- 366r ‘Another antiphon chanted for apostles, martyrs, prophets, saints, and hierarchs. The domestikos *ap’ ekso*, fourth mode, *Τὸν Κύριον, ἀλληλούια* – and then *eso* everyone the same’:
Μακάριος ἀνὴρ ὁ φοβούμενος τὸν Κύριον, plagal fourth mode
Τὸν Κύριον – Μακάριος ἀνὴρ ὁ φοβούμενος τὸν Κύριον, plagal fourth mode, ‘another one, coming from Thessaloniki’ (ἕτερον, ἀρχ[?]) Θεσσαλονίκη)
Δυνατὸν ἐν τῇ γῇ ἔσται τὸ σπέρμα αὐτοῦ, plagal fourth mode, Gregorios the domestikos²⁸
- 366v *Γενεὰ εὐθέων εὐλογηθήσεται*, plagal fourth mode, Gregorios the domestikos
Εὐλογηθήσεται, plagal fourth mode, Gregorios the domestikos
Γενεὰ εὐθέων εὐλογηθήσεται, plagal fourth mode, Ioannes [Koukouzeles] the maistor
- 367r *Δόξα καὶ πλοῦτος ἐν τῷ οἴκῳ αὐτοῦ*
Ἐν τῷ οἴκῳ αὐτοῦ, plagal fourth mode, Xenos Korones
Ἐν τῷ οἴκῳ αὐτοῦ, plagal fourth mode, Ioannes Koukouzeles
- 367v *Καὶ ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος*, plagal fourth mode, Gregorios the domestikos
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode, Manuel Thyvaiou
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode, Ioannes Koukouzeles
- 368r *Ἐξανέτειλεν ἐν σκότει φῶς τοῖς εὐθέσιν*, plagal fourth mode, Andreas [Sigerou]
Φῶς τοῖς εὐθέσιν ἐλεήμων καὶ οἰκτίρμων καὶ δίκαιος, plagal fourth mode, [George] Kontopetris
Ἐλεήμων καὶ οἰκτίρμων καὶ δίκαιος, plagal fourth mode, Andreas [Sigerou]
- 368v *Ἐλεήμων καὶ οἰκτίρμων καὶ δίκαιος – Λέγε – Ἀλληλούια*, plagal fourth mode, [George] Kontopetris
Χρηστὸς ἀνὴρ ὁ οἰκτεῖρων καὶ κυχρῶν, plagal fourth mode, Manuel Thyvaiou
Ὁ οἰκτεῖρων καὶ κυχρῶν, plagal fourth mode
- 369r *Ὁ οἰκτεῖρων καὶ κυχρῶν*, plagal fourth mode
Οἰκονομήσει τοὺς λόγους αὐτοῦ ἐν κρίσει, plagal fourth mode

²⁸ ‘Domestikos’ seems to be an interpolation of Stathis and not written on f. 366r, which only writes, τοῦ κυρ Γρηγορίου.

- Αὐτοῦ ἐν κρίσει*, plagal fourth mode, Xenos Korones
- 369v *Οἰκονομήσει τοὺς λόγους αὐτοῦ ἐν κρίσει*, plagal fourth mode, [George] Kontopetris
Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος, plagal fourth mode
- 370r *Ἔσται δίκαιος*, plagal fourth mode
Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος, plagal fourth mode, [George] Kontopetris
Ἀπὸ ἀκοῆς πονηρᾶς οὐ φοβηθήσεται, plagal fourth mode, Xenos Korones
- 370v *Οὐ φοβηθήσεται – Λέγε – ἀλληλούια*, plagal fourth mode, Manuel Chrysaphes the lampadarios
Οὐ φοβηθήσεται, plagal fourth mode, [George] Kontopetris
- 371r *Ἐλπίζειν ἐπὶ Κύριον*, plagal fourth mode, Xenos Korones
Ἐλπίζειν ἐπὶ Κύριον, plagal fourth mode, [George] Kontopetris
- 371v *Ἐλπίζειν ἐπὶ Κύριον – Τι τι τι – Ἀλληλουια*, Manuel Chrysaphes the lampadarios
Ἐσκόρπισεν, ἔδωκε τοῖς πένησιν, plagal fourth mode, Xenos Korones
- 372r *Ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος*, plagal fourth mode, Gregorios [the domestikos]
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode
- 372v *Εἰς τὸν αἰῶνα τοῦ αἰῶνος*, plagal fourth mode, Agathonos
Εἰς τὸν αἰῶνα τοῦ αἰῶνος, plagal fourth mode
- 373r *Ἐστήρικται ἡ καρδιά αὐτοῦ, οὐ μὴ φοβηθῇ*, plagal fourth mode
Οὐ μὴ φοβηθῇ, plagal fourth mode
Τὸ κέρας αὐτοῦ ὑψωθήσεται ἐν δόξῃ, plagal fourth mode
- 373v *Ὑψωθήσεται ἐν δόξῃ*, plagal fourth mode, Ioannes Glykys
Ἀμαρτωλὸς ὁψεται καὶ ὀργισθήσεται, plagal fourth mode
Καὶ ὀργισθήσεται, plagal fourth mode
- 374r *Τοὺς ὀδόντας αὐτοῦ βρύξει καὶ τακῆσεται*, plagal fourth mode
Καὶ τακῆσεται, plagal fourth mode
- 374v *Βρύξει καὶ τακῆσεται*, plagal fourth mode, Christophoros Mystakonon
Ἐπιθυμία ἀμαρτωλοῦ ἀπολεῖται, plagal fourth mode
- 375r *Δόξα Πατρί*, plagal fourth mode, Agathon Korones, monk
Καὶ Ἁγίῳ Πνεύματι, plagal fourth mode, Theofylaktos Argyropoulos
- 375v *Δόξα Πατρί*, plagal fourth mode, Nikolatou Assan, monk
Καὶ νῦν καὶ ἀεῖ, plagal fourth mode, Manuel Patrikiou
- 376r *Καὶ νῦν καὶ ἀεῖ*, plagal fourth mode, Ioannes Kladas the lampadarios
- 376v *Καὶ νῦν καὶ ἀεῖ – ἀλληλούια – δόξα σοι ὁ Θεός*, plagal fourth mode, George Sgouropoulos
This chant finishes with a rubric ‘ὅμοιοι ὅλοι’ (everyone together) preceding the last ‘ὁ Θεὸς δόξα σοι ὁ Θεός’.
- 377r ‘Alternate antiphons to be chanted on the synaxis of the Bodiless Hosts and on the Nativity of Christ, by Nikiphoros Ethikos, plagal second mode.’

- Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν - ἅγιος, ἅγιος, ἅγιος εἰ Θεὸς παντοκράτωρ, plagal second mode, Nikephoros Ethikos*
- Αἰνεῖτε αὐτόν, πάντες οἱ ἄγγελοι αὐτοῦ· αἰνεῖτε αὐτόν, πᾶσαι αἱ δυνάμεις αὐτοῦ, - ἅγιος, ἅγιος, ἅγιος εἰ Κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου, plagal second mode, Nikephoros Ethikos*
- 377v *Αἰνεῖτε αὐτὸν πάντα τὰ ἄστροι καὶ τὸ φῶς – δόξα ἐν ὑψίστοις Θεῷ καὶ ἐπὶ γῆς εἰρήνην ἐν ἀνθρώποις εὐδοκία, plagal second mode, Nikephoros Ethikos*
- Καὶ τὸ ὕδωρ τὸ ὑπεράνω τῶν οὐρανῶν – Δόξα, δόξα πρέπει τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, plagal second mode, Nikephoros Ethikos*
- After the initial martyriai for this antiphon, there is an oligon/kentema (indicating a leap of a fourth) with the nenano fthora, indicating that this was to be chanted in the chromatic genus of plagal second mode.
- Αἰνεῖτε τὸν Κύριον ἐκ τῆς γῆς, δράκοντες καὶ πᾶσαι ἄβυσσοι – Σοὶ τῷ πάντων ποιητῇ πρέπει αἶνος, ὕμνος, πρέπει δόξα καὶ μεγαλωσύνη εἰς πάντας τοὺς αἰῶνας πρέπει, plagal second mode, Nikephoros Ethikos*
- 378r *Ἄσατε τῷ Κυρίῳ ᾄσμα καινόν – Δεῦτε πάντες ᾄσμα μέλψωμεν Χριστῷ τῷ Θεῷ, plagal second mode, Nikephoros Ethikos*
- Αἰνεῖτε αὐτὸν ἐν στερεώματι τῆς δυνάμεως αὐτοῦ – Ἄγγελοι ἀνυμνοῦντα δόξα ἐν ὑψίστοις δε σοι [] δόξα σοι Χριστὲ σωτηρία πάντων δόξα σοι, plagal second mode, Nikephoros Ethikos*
- Αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ – Αἶνεσιν προσάγει ἡ φύσις τῶν ἁγγέλων Χριστὲ Σωτὴρ βοῶσα δόξα σοι Χριστὲ σωτηρία πάντων δόξα σοι, plagal second mode, Nikephoros Ethikos*
- 378v *Δόξα Πατρὶ - Σοὶ τῇ τριφωτῷ τριάδι πρέπει τρισάγιος ὕμνος ἅγιος, ἅγιος, ἅγιος, κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου Κύριε, plagal second mode, Nikephoros Ethikos*
- 379r *Καὶ νῦν – Δεῦτε τῇ πανάγῳ βοήσωμεν συμφώνως φωνὴν τὴν τοῦ ἀγγέλου χαίρε εὐλογημένη καὶ μόνῃ χαίρε χαρᾶς ἡ πρόξενος, plagal second mode, Ioannes Koukouzeles*
- Αἰνοῦσιν ἀρχαγγέλοι ἀγγέλοι ὑμνήσατε καὶ ἄνθρωποι δοξά [], plagal second mode, Nikephoros Ethikos*
- 379v ‘An alternate antiphon, chanted at the Transfiguration of our Lord Jesus Christ, composed by Michael Aneotes and others. If one wishes, these can be chanted at the [Feast of] Lights, and at the Ascension, with appropriate verses. Grave mode, *Τὰ ἔλεῃ σου, Κύριε.*’
- Composers of these hymns (based on Stathes) include: Aneotes, Xenos Korones, Ioannes Kladas the lampadarios, Ioannes Koukouzeles, Gregorios Alyates, Manuel Chrysaphes, Agathonos [Korones], Nikephoros Ethikos, Manuel Agallianou, Theodore Argyropoulou, Theodore Korones
- 380r *Μέγας καὶ φοβερὸς ἐπὶ πάντας τοὺς περικύκλῳ αὐτοῦ, grave mode, Xenos Korones*
- Δυνατὸς εἶ, Κύριε, καὶ ἡ ἀλήθειά σου κύκλῳ σου, grave mode, Xenos Korones*
- Σοὶ εἰσὶν οἱ οὐρανοί, καὶ σὴ ἐστὶν ἡ γῆ, grave mode, Xenos Korones*
- 380v *Θαβὼρ καὶ Ἑρμῶν ἐν τῷ ὀνόματί σου ἀγαλλιάσονται, grave mode, Xenos Korones*
- Θαβὼρ καὶ Ἑρμῶν ἐν τῷ ὀνόματί σου ἀγαλλιάσονται, grave mode, Ioannes Kladas the lampadarios*
- 381r *Ἑλεος καὶ ἀλήθεια προπορεύσονται πρὸ προσώπου σου, grave mode*
- Κύριε, ἐν τῷ φωτὶ τοῦ προσώπου σου πορεύσονται, grave mode, Ioannes Koukouzeles the maistor*

- 381v *Τὴν ἡμέραν*, grave mode, Gregorios Alyates
Καὶ ἐν τῷ ὀνόματί σου ἀγαλλιάσονται ὅλην τὴν ἡμέραν, grave mode, Manuel Chrysaphes the lampadarios
- 382r *Ὑψωσα ἐκλεκτὸν ἐκ τοῦ λαοῦ μου*, grave mode, Ioannes Kladas the lampadarios
Εὐρον Δαυὶδ τὸν δοῦλόν μου, ἐν ἐλέει ἀγίῳ μου ἔχρισα αὐτόν, grave mode, Agathonos (Korones the monk)
- 382v *Ἐν ἐλέει ἀγίῳ μου ἔχρισα αὐτόν*, grave mode
Καὶ συγκόψω ἀπὸ προσώπου αὐτοῦ τοὺς ἐχθροὺς αὐτοῦ, grave mode, [Xenos?] Korones
- 383r *Καὶ ὁ βραχίων μου κατισχύσει αὐτόν*, grave mode
Καὶ θήσομαι εἰς τὸν αἰῶνα τοῦ αἰῶνος τὸ σπέρμα αὐτοῦ, grave mode
Τὸ δὲ ἔλεός μου οὐ μὴ διασκεδάσω ἀπ' αὐτῶν, grave mode, [Xenos] Korones
- 383v *Ὁ θρόνος αὐτοῦ ὡς ὁ ἥλιος ἐναντίον μου*, grave mode
Ἀπαξ ὥμοσα ἐν τῷ ἀγίῳ μου, εἰ τῷ Δαυὶδ ψεύσομαι, grave mode
Κατέστρεψας τὴν διαθήκην τοῦ δούλου σου, ἐβεβήλωσας εἰς τὴν γῆν τὸ ἀγίασμα αὐτοῦ, grave mode, Agallianou
- 384r *Ὑψωσας τὴν δεξιὰν τῶν θλιβόντων αὐτόν*, grave mode
Τῶν θλιβόντων αὐτόν, grave mode, Gregorios Hieromonachos Alyates
- 384v *Τὸν θρόνον αὐτοῦ εἰς τὴν γῆν κατέρραξας*, grave mode, Manuel Chrysaphes the lampadarios
Ἔως πότε, Κύριε, ἀποστρέφῃ εἰς τέλος, grave mode, [Xenos] Korones
- 385r *Ἔως πότε, Κύριε, ἀποστρέφῃ εἰς τέλος*, grave mode, Ioannes Kladas the lampadarios
Τίς ἐστιν ἄνθρωπος, ὃς ζήσεται, καὶ οὐκ ὀψεται θάνατον
- 385v *Ποῦ ἐστὶ τὰ ἐλέη σου τὰ ἀρχαῖα, Κύριε*, grave mode, Manuel Chrysaphes the lampadarios (the φ of Chrysaphes differs greatly from the usual φ written by the same)
Μνήσθητι, Κύριε, τοῦ ὀνειδισμού τῶν δούλων σου, grave mode, Theodore Argyropoulos
Φωτίζεις σὺ θαυμαστῶς ἀπὸ ὁρέων αἰωνίων (Psalm 75), grave mode, Theodore Argyropoulos
- 386r *Οὐ ὑπέσχον ἐν τῷ κόλπῳ πολλῶν ἐθνῶν*, grave mode, Manuel Chrysaphes the lampadarios
Οὐ ὠνείδισαν τὸ ἀντάλλαγμα τοῦ χριστοῦ σου, grave mode, Theodore Korones
- 386v *Δόξα Πατρί – Λέγε – Ἀλληλούια*, grave mode, Ioannes Kladas the lampadarios
Καὶ νῦν – Λέγε – Ἀλληλούια, grave mode, Ioannes Kladas the lampadarios
- 387r *Δόξα Πατρί – Λέγε – Ἀλληλούια*, grave mode, Xenos Korones
Καὶ νῦν – Λέγε – Ἀλληλούια, grave mode, Xenos Korones
- 388r ‘And then the *anavathmoi* (Hymns of Ascent), the prokeimenon of the feast or of the Sunday; and straightway the *pasa pnoe* (Let Every Breath), fourth mode, Πᾶσα πνοή.’
A short melody of Πᾶσα πνοή is then followed by the rubrics ‘the domestikos *ap ekso*’, and the ‘Τὸν Κύριον’ sung, evidently solo, followed by the intercalated οἱ τὸν cadential figure.
- 388v ‘And then, kalophonia begins: *palaion* (old)’
Πᾶσα πνοή – Το το το, first mode, ‘palaion’
- 390r *Πᾶσα πνοή – Το το το*, first mode, Ioannes Koukouzeles, *anagrammatismos*
This is an Anagrammatismos in which Koukouzeles utilizes various verses from Psalms 148-150 in no particular order to create an effusive musical-textual idea that cadences into an extensive kratema. The full text is:

Πᾶσα πνοή αἰνεσάτω τὸν Κύριον Πᾶσα πνοή αἰνεσάτω τὸν Κύριον – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν αἰνεῖτε αὐτὸν πᾶσαι αἱ δυνάμεις αὐτοῦ, βασιλεῖς τῆς γῆς καὶ πάντες λαοὶ αἰνεσάτωσαν τὸ ὄνομα, τὸ ὄνομα τὸ ἅγιον Κυρίου, αἰνεσάτωσαν αὐτῷ ἐν τυμπάνῳ καὶ χορῷ, αἰνεσάτωσαν αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρα, ἐν κυμβάλοις εὐήχοις, ἐν κυμβάλοις ἀλαλαγμοῦ, πᾶσα πνοή αἰνεσάτω τὸν Κύριον – Το το το – full kratema – πᾶσα πνοή αἰνεσάτω τὸν Κύριον πᾶσα πνοή.

392r *Πᾶσα πνοή*, plagal fourth mode, [Ioannes Koukouzeles] the maistor, ‘another one’

393r *Πᾶσα πνοή*, plagal fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’, in the manner of (ἕτερον πρὸς τὸν) Ἐγὼ σήμερον γεγέννηκά σε²⁹

The full text makes use of various phrases from Psalms 148-150 and interpolated words not found in those psalms, to create a veritably original text:

Πᾶσα πνοή αἰνεσάτω, αἰνεσάτω πνοή πᾶσα, πᾶσα πνοή τὸν Κύριον· αἰνεσάτω τὸν κύριον· πᾶσα πνοή καὶ πᾶσα κτίσις αἰνεσάτω, αἰνεσάτω το φοβερὸν καὶ ἅγιον ὄνομα κυρίου τὸ ὄνομα τὸ ἅγιον Κυρίου· αἰνεσάτωσαν αὐτὸν οἱ βασιλεῖς τῆς γῆς, ψαλλάτωσαν αὐτὸν ἅπαντες, ἅπαντες οἱ λαοὶ· νεανίσκοι καὶ παρθένοι πρεσβύτεροι μετὰ νεωτέρων· αἰνεσάτωσαν αὐτὸν οἱ οὐρανοὶ τῶν οὐρανῶν καὶ πᾶσαι αἱ δυνάμεις αὐτοῦ αἰνεσάτωσαν· ἐν τυμπάνῳ καὶ χορῷ ἐν ψαλτηρίῳ καὶ κιθάρα αἰνεσάτωσαν τὸν Κύριον, τὸν Κύριον – Το το το – Ανανες – Τε ρι ρεμ – Τὸν Κύριον αἰνεσάτω πνοή πᾶσα τὸν Κύ τὸν Κύριον

395r ‘And then the Gospel, and after this the fiftieth [Psalm]· and then, Glory, By the intercessions of the Apostles, Both now, by the [intercessions] of the Theotokos, and then if it is Sunday, say Ἀναστὰς ὁ Ἰησοῦς, but if it is the Holy and Great Sunday of Pascha, say this one’:

Ἀναστὰς ὁ Ἰησοῦς – Ανενανε, plagal second mode, Ioannes Komnenos

395v *Ἐδωκεν ἡμῖν – Τι τι τι*, fourth mode, composition by Nikolaos Palamas, embellished then by Mark of Corinth, and later also by me [Manuel Chrysaphes], *anagrammatismos* from the text Ἀναστὰς ὁ Ἰησοῦς

397r ‘Then the priest says, “Ἐλέει καὶ οἰκτιρμοῖς, and straightway the *heirmos* of the seventh ode, ‘Ὁ παῖδες ἐκ καμίνου’”

397v ‘Megalynarion at the Entrance of the Theotokos [said] at the ninth ode’:

Ἄγγελοι τὴν εἴσοδον, fourth mode

‘The same, a kalophonic version’:

Ἄγγελοι τὴν εἴσοδον, fourth mode, Ioannes Koukouzeles, the maistor

398r ‘Another megalynarion for the Nativity of Christ’:

Μεγάλυνον ψυχὴ μου – Μυστήριον ζένον, first mode

398v ‘The same, a kalophonic version’:

Μεγάλυνον ψυχὴ μου – Μυστήριον παράδοξον ζένον – Το το το, first mode, Ioannes Koukouzeles, the maistor

399v *Μεγάλυνον ψυχῆμου, τὸν κατὰ τὸν νόμον, σαρκὶ περιτμηθέντα*, second mode, ‘at the Circumcision’

Μεγάλυνον ψυχῆμου, τὸν ἐν Ἱεράρχαις, Βασιλείον τὸν μέγαν (text only, no neumes), ‘For St. Basil the Great’

Μεγάλυνον ψυχῆ μου, τὴν τιμιωτέραν τῶν ἀνωστρατευμάτων, second mode, ‘Another megalynarion for the Feast of Lights’

²⁹ This melody is a *prosomoion* (i.e., contrafacta) of a melody Chrysaphes wrote at the request of the Emperor Constantine Palaiologos XI. This is unusual in that most prosomoia, both in the medieval and the modern traditions, are syllabic or near-syllabic, in other words, 1-2 notes per syllable. This hymn on the other hand, is more melismatic. Cf. *supra*, Chapter 2, where this is discussed in some more detail.

- Μεγάλυνον ψυχή μου, τὸν ἐν Ἰορδάνῃ σαρκί φανέντα* (text only, no neumes), ‘Another similar one’
- Μεγάλυνον ψυχή μου, τὴν τιμιωτέραν τῶν ἀνωστρατευμάτων*, second mode, John Koukouzeles the maistor, *kalophonic version for the Feast of the Lights*:
- 401r ‘Another megalynarion for the feast of the Encounter of our Lord Jesus Christ’
Θεοτόκε ἡ ἐλπίς, third mode
 Folios 401v -402r include the text for all the verses of the ninth ode of this well-known canon from the feast of the Encounter
- 402r *Ἀκατάληπτόν ἐστι*, third mode, simple version
Ἀκατάληπτόν ἐστι – Τι τι τι, third mode, Ioannes Koukouzeles, *kalophonic version*
- 403v *Ανανενανες – Ἀκατάληπτόν ἐστι*, first mode, Ioannes Kladas the lampadarios
- 405r ‘Another megalynarion for the feast of the Annunciation of the Theotokos’
Εὐαγγελίζου γῆ, fourth mode
 ‘The same, a *kalophonic version*’
Εὐαγγελίζου γῆ – Τι τι τι, fourth mode, Ioannes Koukouzeles
- 406v ‘On the Sunday of the Palms, in the ninth ode’
Θεὸς Κύριος καὶ ἐπέφανε ἡμῖν – Το το το, fourth mode, Manuel Chrysaphes the lampadarios
- 408r ‘On the Sunday of Pascha, in the ninth ode’
Φω – Το το το – φωτίζου, φωτίζου, first mode, [Ioannes] Glykys
- 409r *Ἐν τῇ ἐγέρσει*, fourth mode, [Ioannes Koukouzeles] the maistor, ‘another setting (*epibole*)’
- 409v ‘On the Sunday of Pentecost, ninth ode’
Χαίροις ἄνασσα, μητροπάρθενον κλέος – Το το το, fourth mode, Manuel Chrysaphes the lampadarios
- 410v ‘Other megalynaria, for the Dormition of the Theotokos’
Αἱ γενεαὶ πᾶσαι, first mode, simple melody
Ἄγγελοι τὴν κοίμησιν, fourth mode, simple melody
- 411r ‘In the Praises, the *Πᾶσα πνοή*, in every mode.’
Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode
 The rubric ‘when there is no great doxology, this is chanted’ precedes the second verse of the Praises, i.e., *Αἰνεῖτε τὸν Κύριον*.
Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, second mode
- 411v *Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, third mode
- 412r *Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode
Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal first mode
- 412v *Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode
- 413r *Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode
- 413v *Πᾶσα πνοή – Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode
 ‘After the Eothinon idiomelon and the ‘Υπερυλογημένη’ the great doxology occurs. Then the *Ἄγιος ὁ Θεός*, three times, and after this [*asmatikon*]
Ἄγιος ὁ Θεός, plagal second mode, the *asmatikon*
- 414r *Ἄγιος ὁ Θεός*, plagal fourth mode, Manuel Chrysaphes, ‘another’ *Asmatikon*

- Ἅγιος ὁ Θεός, plagal fourth mode, ‘another’ Asmatikon³⁰
- 414v ‘The *Amomos* chanted at the tomb of the divine body (*theosomon*) of our Lord Jesus Christ and at the dormition of the all-holy Theotokos and for the forerunner. The domestikos *ap ekso*:’
Ευλογητὸς εἶ Κύριε δίδασκόν με τὰ δικαιώματά σου, plagal first mode
 And then the choir, *eso*:
Μακάριοι οἱ ἄμωμοι ἐν ὁδοῖ, οἱ πορευόμενοι ἐν νόμῳ Κυρίου, plagal first mode
Ἡ ζωὴ ἐν τάφῳ κατετέθης Χριστέ, plagal first mode
- 415r *Μεγαλύνομέν σε ζωοδότα Χριστέ, καὶ τιμῶμεν σου τὰ πάθη τα τίμια καὶ τὴν ἔνδοξόν δοξάζομεν ταφὴν*, plagal first mode
 ‘Another one, for the Dormition of the Theotokos’
Ἐν νόμῳ Κυρίου μακαρίζομέν σε Θεοτόκε παρθένε τὴν ἀειμακάριστόν καὶ παναμώμητον καὶ μητέρα τοῦ Θεοῦ ἡμῶν, plagal first mode
 This and the next several verses are written with text only (i.e., no music neumes).
 ‘Another one, for the Beheading of the Forerunner’
Μακαρίζομέν σε βαπτιστά τοῦ Χριστοῦ, ὡς θεομαρτύρητον καὶ ὑπὲρ οὐρανὸν ἐν σαρκὶ πολιτευσάμενη, plagal first mode
 ‘Another similar one for the holy apostles’
Μακαρίζομέν σε ἀποστόλων δυνάς, Πέτρε κορυφαίε πέτρα τῆς πίστεως, Παῦλε στόμα τοῦ πυρὸς καὶ Θεοῦ, plagal first mode
- 415v ‘Similar one, for Hierarchs’
Μακαρίζομέν σε ἱεράρχα Χριστοῦ, καὶ τιμῶμεν τὴν ἁγίαν εἰκόνα σου ὡς ἀντίτυπον τῆς θείας σου μορφῆς, plagal first mode
 ‘Similar one, for Martyrs’
Μακαρίζομέν σε ἀθλοφόρε Χριστοῦ, καὶ τιμῶμεν τὴν σορὸν τῶν λειψάνων σου, ὡς πηγάζουσα ἰάματα πιστοῖς, plagal first mode
 ‘Similar one for Saints’
Μακαρίζομέν [] τὸν ὁσίον κρητὶς, καὶ τιμῶμεν τὴν ἁγίαν εἰκόνα σου, ὡς ἀντίτυπον τῆς θείας σου μορφῆς
 ‘And after the completion of the verses, the domestikos.’ The following verses are notated.
Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι, plagal first mode
- 416r *Καὶ Ἁγίῳ Πνεύματι*, plagal first mode
 ‘At the epitaphios’
Μεγαλὺ – Μεγαλύνομέν σε ζωοδότα χριστέ – λέγε – μεγαλύνομέν σε, plagal first mode
 ‘At the Dormition’
Μακαρί – Μακαρίζομέν σε θεοτόκε παρθένε – λεγε – μακαρίζομεν σε, plagal first mode
- 416v The next five verses include the un-notated *Μακαρίζομέν σε* verses for the Forerunner, Apostles, Hierarchs, Martyrs, and Saints
 ‘And then, the kalophonia in second mode, after which the domestikos says [the end?] in the plagal first mode’
Συγκατάβασιν δοξάζουσαι τὴν σὴν, plagal first mode,

³⁰This particular *asmatikon* utilizes the intercalated double gamma in its opening, perhaps hearkening to an old Hagiosophitic tradition of psalmody, with which Chrysaphes would have been acquainted as demonstrated throughout this autograph.

- Καὶ μητέρα τοῦ Θεοῦ ἡμῶν*, plagal first mode
Ἐν σαρκὶ πολιτευσάμενον, plagal first mode
Ὡς πηγάζουσιν ἰάματα πιστοῖς, plagal first mode
‘And then... the domestikos, *ap ekso*’ (Καὶ εἶτα μνημονεύ[σον] καὶ ἐν ὁ δεομστικός ἀπ’ ἔξω τὸν, πλ. α’)
Ἐφριξεν ἡ γῆ καὶ ὁ ἥλιος σώτερ..., plagal first mode
‘Another one, similar’
The next verse is provided with text only (i.e., unnotated).
Ἄξιον ἐστὶν μεγαλύνειν σε τὸν ζωοδότην
417r And then, *eso* [?]. . .
Αἱ χεῖρες σοῦ ἐποίησάν με καὶ ἔπλασάν με...
The next four verses include the un-notated *Ἄξιον ἐστὶν* verses (from the second stasis of the Amomos) for the Forerunner, Apostles, Hierarchs, and Martyrs.
418r A composition described as ‘A change, for the Forerunner. In mode nenano. By (Nikephoros) Ethikos (Τοῦ Προδρόμου ἄλλαγμα, τοῦ Ἡθικοῦ, Νενανῶ):
Καὶρὸς τοῦ ποιῆσαι τῷ Κυρίῳ διεσκέδασάν τον νόμον σοῦ... νενανῶ... ἄξιον ἐστὶν σε ἀνυμνεῖν τὸν ὑπερτέρον πάντος προφήτου
Δόξα πατρί, plagal first mode
418v *Καὶ νῶν*, plagal first mode
Καὶ ἀγίῳ πνεύματι – Νενενα..., plagal first mode
Δόξα πατρί – Το το το, plagal first mode, ‘another one’
419r *Ἄξιον ἐστὶν – Τιτιτι – Μεγαλύνειν σε τὸν Θεὸν λόγον*, plagal first mode, ‘εἰς τὸν ἐπιτάφιον’ (at the epitaphios)
Ἄξιον ἐστὶν – Τιτιτι – Μεγαλύνειν σε τὴν Θεοτόκον, plagal first mode
419v The next five verses include the un-notated *Ἄξιον ἐστὶν* verses for the Forerunner, Apostles, Hierarchs, Martyrs, and Righteous.
‘And then the kalophonia begins, plagal first mode, at the end’ (εἰς τὸ τέλος)
Καὶ τὴν δυναστείαν τοῦ Ἰδοῦ καθελόντα, plagal first mode
Καὶ ἐνδοξοτέραν ἀσυγκρίτως τῶν σεραφίμ, plagal first mode
The next four verses are un-notated.
420r And then, the following notated verses in plagal first tone, said out loud by the domestikos:
Ἦλιε τῆς δόξης εἰ καὶ ἔδω σήμερον ὑπὸ γῆν ἀλλ’ ἀναστήθι καὶ σῶσον ἡμᾶς, plagal first mode, ‘at the epitaphios’
Σὲ τὴν Θεοτόκον μακαρίζομεν πάντες οἱ εὐσεβεῖς..., plagal first mode, ‘at the grave of the Theotokos’
Ἐπίβλεψον ἐπ’ ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπόντων τὸ ὄνομα σοῦ... and then the refrain, *Ἦλιε τῆς δόξης*, plagal first mode
Four unnotated verses follow, to the Forerunner, Hierarchs, ‘Trophy-bearers’, and Saints.
420v The third stasis of the Amomos:
Τῆς φωνῆς μου ἄκουσόν κύριε κατὰ τὸ ἔλεος σοῦ κατὰ τὸ κρίμα σοῦ ζήσον με – Αἱ γενεαὶ αἱ πᾶσαι, mode nana, ‘another change, at the epitaphion, mode nana’
421r Twelve unnotated verses follow, two to the Theotokos, Forerunner, Apostles, and remarkably, eight to St. Nicholas.

- ‘A change, by the domestikos, by Nikephoros Ethikos, the words by Patriarch Lord Germanos, mode nana’
Ἀρχοντες καταδιώξαν με, mode nana, Nikephoros Ethikos
Ἀκατάφλεκτε βάτε, mode nana, Nikephoros Ethikos
- 421v *Τὸν δε νόμον σοῦ ηγάπησα – Βάτον καιομένην καὶ μὴ φλεγόμενον, Nikephoros Ethikos (?), mode nana*
‘Other similar ones’, after which follow ten more unnotated verses to the Theotokos, by Patriarch Germanos.
- 422v ‘Another change (ἕτερον ἄλλαγμα), by Lord Nikephoros Ethikos’
Ἐξερεύξατό τα χεῖλη μου ὕμνον – Ζωηφόρε παννυμνίτε ζώοσόν με, mode nana, Nikephoros Ethikos
‘At the epitaphios’
Ὑμνῶ σου τὴν σταύρωσιν, ὕμνῶ σου καὶ τὰ πάθη, τὸν κάλαμον, τὸν σπόγγον, τοὺς ἥλους καὶ τὴν λόγχην, καὶ τὴν ταφὴν Χριστὲ Σωτὴρ μου, mode nana, Nikephoros Ethikos
- 423r Fifteen unnotated verses to the Theotokos and various saints follow.
- 424r ‘Another one’
Δόξα πατρί – Τὴν ἀνερμήνευτος (sic?) κόρην, τὸν ἕνα τῆς Τριάδος, συλλαβούσα καὶ ἀποτεκούσα... mode nana
‘The domestikos, *ap’ ekso*’
Καὶ νῦν - Ω φωτὸς δοχείον – Λέγε – Αἱ γενεαὶ αἱ πᾶσαι, mode nana
- 424v ‘Another one, Thessalonikaion, which is chanted antiphonally (with two choirs)’
Αἱ γενεαὶ αἱ πᾶσαι, μακαρίζομέν σε τὴν μόνην Θεοτόκον – Τε τε τε, mode three
- 425r An extensive rubric is found on the bottom of folio 425r. It is not provided by Stathis, and in my faded copy, only the first phrase is legible: ‘Εἴτα οἱ ἀναβαθμοὶ τὸ [?] ἀντίφωνο τοῦ πλ. δ’ ‘
- 425v The kalophonia of the Amomos.
Μακαρίζομέν σε Θεοτόκε παρθένε (Πρόλογος), second mode, Xenos Korones
Το-το-το, second mode, Xenos Korones (extensive kratema spanning nearly two folios)
- 427r *Το-το-το, second mode, [Xenos] Korones, the protopsaltes (another extensive kratema)*
- 428v *Μακαρίζομέν σε τῶν ὁσίων κρηπὶς (Πρόλογος), second mode*
- 429r *Ἐρρερενρρε, second mode, [Ioannes Koukouzeles] the maistor*
- 430r *Μακαρίζομέν σε ἀθλοφόρε Χριστοῦ (Πρόλογος), second mode*
Το-το-το, second mode, Xenos Korones
- 431v *Ἐρρε τεν τεν τεν, second mode, Ioannes [Kladas] the lampadarios*
- 432r *Μακαρίζομέν σε τῶν δικαίων κρηπὶς (Πρόλογος), second mode,*
Το-το-το, second mode, Xenos Korones
- 433v Prologue of the Second Stasis (Πρόλογος εἰς τὴν δευτέραν στάσιν), plagal first mode
Ἄξιον ἐστὶν μακαρίζειν σε τὴν Θεοτόκον, τὴν τιμιωτέραν τῶν χειροβίμ, καὶ ἐνδοξοτέραν ἀσυγκρίτως τῶν σερραφίμ, plagal first mode
To the Forerunner:
Ἄξιον ἐστὶν μακαρίζειν σε Θεοῦ προφήτα, plagal first mode
To hierarchs:
Ἄξιον ἐστὶν μακαρίζειν σε τῶν ἱεράρχην, plagal first mode

To martyrs:

Ἄξιον ἐστὶν μακαρίζειν σε τῶν ἀθλοφόρων, plagal first mode

- 434v To hierarchs (this is set to a different melody than the version to hierarchs included on the prior side of the folio):

Ἄξιον ἐστὶν μακαρίζειν σε τῶν ἱεράρχην, plagal first mode

A rubric describing the next composition:

Κράτημα [τοῦ] βαρέου καὶ πρώτου εἰς τ[ὸν] πολυέλε[ον]. Ἀπὸ τοῦ μέλους τῶν περισσῶν τὸ, *Ῥιφεῖς Ἀδάμ*, μεταποιήθη καὶ ἐπλατύνθη καὶ ἐκαλλωπίσθη παρὰ κυρ Ἰωάννου τοῦ λαμπαδαρίου [Κλαδᾶ] εἰς ἐγκώμια τῆς Θεοτόκου, ψάλλεται δὲ εἰς τ[ὸ] τέλ[ος] τῆς Ἀκολουθίας, δίχορον, ἦχος πρῶτος.

‘Kratema in both grave and first mode in the polyeleos. From the *perisse* of the melody *Ῥιφεῖς Ἀδάμ*, re-composed and extended and embellished by Lord Ioannes the Lampadarios [Kladas], at the encomia of the Theotokos, chanted at the end of the Service, double choir, first mode.’

- 435r *Ἄνωθεν οἱ προφηται*, first mode, Ioannes Kladas the lampadarios

The next inscription is not entirely clear, but describes the double-choir performance rubrics applying to this composition over the next few folios. They all indicate that ‘the same is to be repeated by the left choir; and then, the right choir continues.’

Τὸ αὐτὸ ὁ ἀριστερός χορός· εἰ[] τὸ δεξιὸν γεγονωτ[ε]ρω φωνη, ἦχος πλάγιος τοῦ τεταρτου.

Ἄνωθεν οἱ προφηται, plagal fourth mode

Πάλι τὸ αὐτό καὶ ὁ ἀριστερ[ός] εἶτα ὁ δεξιός, νανα

Σε ερρε τε σε προκατήγγειλαν, mode nana

Πάλι τὸ αὐτό καὶ ὁ ἀριστερ[ός] εἶτα ὁ δεξιός, νανα

Στάμνον, ράβρον, πλάκαν, τράπεζαν, κιβωτο – Τοτοτο – Τιτιτι, mode nana

Τὸ αὐτό καὶ ὁ ἀριστερ[ός] εἶτα πάλιν ὁ δεξιός, ἦχος πρῶτος

- 435v *Ὅρος ἀλατόμητον, πύλην, πύλην, πύλην ἀδιόδευτον, πόκον, θρόνον, θρόνον, καὶ σκηνὴν – Τιτιτι*, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἶτα πάλιν ὁ δεξιός, ἦχος πρῶτος

- 436r *Θρόνον τοῦ μεγάλου βασιλέως κόρη πάντες οἱ προφήται σε προκατήγγειλαν κόρη*, first mode

Εἶτα πάλι τὸ αὐτό ὁ ἀριστερός, καὶ... ὁ δεξιός

Στάμνον, ράβδον, πλάκαν, τράπεζαν, σκηνὴν, πύλην ἐπουράνιον, τόμον καὶ κλίμακα σε προκατήγγειλαν κόρη, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἶτα ὁ δεξιός, ἦχος πρῶτος

Ἄνωθε – Τετετε – ἄνωθεν οἱ προφήται, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἶτα ὁ δεξιός, ἦχος πρῶτος (this inscription is less clear)

Οἱ θαυμαστοί – Τενενα – Οἱ προφήται σε προκατήγγειλαν ἄνωθεν κόρη, first mode

- 436v Πάλι τὸ αὐτό καὶ ὁ ἀριστερός, εἶτα ἔξω ὁ δεξιός, ἦχος πρῶτος

Νε παλάτιον καὶ θρόνον, θρόνον πυρίμορφον, θρόνον τοῦ παντάνακτος, καὶ καθε – Τετετε – καθέδραν τοῦ βασιλέως τοῦ μεγάλου, first mode

Τὸ αὐτό καὶ ὁ ἀριστερός εἶτα ὁ δεξιός, ἦχος πρῶτος

Νεφέλην σε κούγην φωτεινὴν καὶ λυχνίαν λαβέδαν ἀνθρακόφορον, first mode

Καὶ πάλιν καὶ ἔξω τὸ αὐτό εἰ βουλή, εἶτα το δεξιός χορός διπλασμών

Ὅρος ἀλατόμητον καὶ στάμνον φέρουσιν τὸν μάννα, first mode; this section, preceded by the rubric ‘*diplassmon*’ (‘doubled’), begins on high KE (A’)

Τὸ αὐτὸ καὶ ὁ ἀριστερός εἰ βουλή, καὶ τὸ δεξιό

437r Σε προκατήγγειλαν παρθένε οἱ προφήται, οἱ θαυμαστοί, first mode

Τὸ αὐτὸ καὶ ὁ ἀριστερός εἶτα ὁ δεξιός, ἦχος πρῶτος

Ἄνωθεν οἱ προφήται σε προκατήγγειλαν, first mode

Τὸ αὐτὸ καὶ ὁ ἀριστερός εἶτα ὁ δεξιός, ἦχος πρῶτος

Στάμνον, ράβδον, πλάκαν κιβωτόν ἡμεῖς δε θεοτόκον, ἡμεῖς δε Θεοτόκον πάντες σε κηρύττομέν, first mode

Ἡμεῖς δὲ ταῦτα βλέποντες (15-syllable), Ioannes [Kladas] the lampadarios of blessed memory (τοῦ μακαρίτου), ‘ἐκ τῶν περισσῶν’ (from the perisse), first mode

In the right margin, is written, ‘θεοτοκίον’.

440r Beginning of the Service to the Three Children in the Furnace, with the following introductory rubrics:

The rubrics: Ἀκολουθία ψαλλομένη τῇ Κυριακῇ τῶν ἁγίων προπατόρων πρὸ τῆς Χριστοῦ γεννήσεως, ἥτοι τῆς καμίνου. Διάταξις – Μετὰ τὸ τέλος τοῦ Ὁρθρου τῆς καμίνου εὐτρεπισθείσης, καὶ τῶν παιδῶν ὁμοίως, οἱ ψάλλται περὶ τὴν κάμινον ψάλλουσιν [τὸ] ἰδιόμελον τὸ πν[ευματ]ικῶς ἡμᾶς πιστοί· τούτου δὲ ψαλλομένου εἰσέρχονται οἱ παῖδες ἐντὸς τῆς καμίνου· καὶ προσκυνοῦσι κατὰ ἀνατολὰς τρίς· καὶ τὸν ἰδιόμελον πληρωθέντος, ἄρχεται ὁ δομestikός ἀντίφωνον εἰς ἦχον πλάγιου τοῦ τετάρτου. μετὰ τοῦ στίχου τοῦ, εὐλογητός εἰ Κ[ύρι] ἐ Ὁ[εὸς] τῶν π[ατέρ]ων ἡμῶν· καὶ αἰνετόν καὶ δεδοξασμένον τὸ ὄνομα σοῦ εἰς τοὺς αἰῶνας· Κύρ Ξένου τοῦ Κορώνη.

(Service chanted on the Sunday of the Holy Forefathers before Christ’s nativity, that is, the Service of the Furnace. Rubrics: After the end of Orthros, the furnace having been prepared, and the children in the same way, the psaltes chant around the furnace the idiomelon *Pneumatikos Hmas Pistoi*. This having been chanted, the children enter and go into the furnace. And they bow three times towards the east. And the idiomelon having been completed, the domestikos begins the antiphons in plagal fourth mode, with their verse (stichos), ‘Blessed is the Lord the God of our fathers and praised and glorified is your name unto the ages.’ A composition by Xenos Korones.)

Τῶν πατέρων ἡμῶν, ὑπερύμνητε, ὑπερένδοξε, Κύριε ὁ Θεός, plagal fourth mode, Xenos Korones

440v The service continues with verse and refrain (*Τῶν πατέρων ἡμῶν*), in the plagal fourth mode, as follows.

And the children (say) the same, with the following verse:

Καὶ τὴν πόλιν τὴν ἁγίαν τὴν τῶν πατέρων ἡμῶν Ἰερουσαλήμ – Τῶν πατέρων ἡμῶν, Xenos Korones

Καὶ διεχεῖτο ἡ φλόξ ἐπάνω τῆς καμίνου ἐπὶ πήχεις τέσσαράκονταεννέα – Τῶν πατέρων ἡμῶν; the refrain is preceded by the note ‘another; *allagma*; ancient (*palaion*)’

Καὶ διώδευσε καὶ ἐνεπύρσεν οὗς εὗρε περὶ τὴν κάμινον τῶν Χαλδαίων, plagal fourth mode³¹

441r And then, after the *echematon* are chanted, this is said, *apo chorou*

Εὐλογητός εἰ Κύριε σῶσον ἡμᾶς, plagal fourth mode

And then, the Asmatikon (?) from the second ode (?) is said.

And straightway, again, the verses with their antiphons, and when they have finished (?), they lower the angel.

³¹ There are rubrics both before and after this verse that are illegible in my microfilm copy of this folio.

- Ὁ δε ἄγγελος Κυρίου συγκατέβη ἅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον*, plagal fourth mode
This is a traditional, anonymous melody in similar fashion to other verses – recitation on Zō with familiar plagal fourth cadences
- Εὐλογητός εἰ Κύριε τῶν ἁγίων σοῦ, ὑπερύμνητε, ὑπερένδοξε Κύριε ὁ Θεός τῶν πατέρων ἡμῶν, εὐλογητός εἰ Κύριε σῶσον ἡμᾶς*, plagal fourth mode, Xenos Korones
- 441v *Ὁ δε ἄγγελος Κυρίου συγκατέβη ἅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον – Εὐλογητός εἰ ὁ Θεός ὁ δι' ἁγγέλου τὰς παίρας ἐκ φλογός διάσωσας καὶ τὴν βροντώσαν κάμινον μεταβάλων εἰς δρόσον εὐλογητός εἰ Κύριε ὁ Θεός τῶν πατέρων ἡμῶν*, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 442r *Καὶ ἐξετίναξε τὴν φλόγα τοῦ πυρὸς ἐκ τῆς καμίνου ὡς πνεῦμα δρόσου δια συρίζον, τῶν ἁγίων...*, plagal fourth mode
Τότε οἱ τρεῖς ὡς ἐξ ἑνὸς στόματος ὕμνου καὶ βοῶν καὶ ἐδόξαζον τὸν Θεὸν ἐν τῇ καμίνῳ λέγοντες - Εὐλογητός εἰ ὁ Θεός..., plagal fourth mode, 'another verse'
Then the performance rubrics indicate:
'Then the rest of the verses are chanted to the same melody, and after this ends, straightway the domestikos again intones (ἡχίζει), and then he says the asmatikon; and straightway he begins the eighth ode.'
- Εὐλογεῖτε πάντα τὰ ἔργα Κυρίου τὸν Κύριον – Τὸν Κύριον ὑμνεῖτε*, plagal fourth mode. This fairly elaborate melody is unasccribed.
- 442v Then, the remarkable rubrics: 'This, having been chanted, the children dance in the middle of the furnace, extending their hands and casting their eyes above.'
This is followed by detailed rubrics in a lighter, red ink, difficult to discern in my microfilm copy.
- 443r Chrysaphes writes, concerning the following composition:
'And then the liturgy begins. After the end of the seventh ode, this Asmatikon is chanted, by Lord Manuel Gazes. It is preserved and written by me, as you can see.'
- Ὁ δε ἄγγελος Κυρίου συγκατέβη ἅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον*, plagal fourth mode, Manuel Gazes
- 444r *Ἐτοίμη ἡ καρία μου ὁ Θεός*, plagal fourth mode, composition of Andriomenos, 'Asmatic Ode 3'
- 444v *Εἶπεν ὁ Κύριος τῷ Κυρίῳ*, plagal fourth mode, 'palaion', Fourth Ode
- 445v *Παιδεύων ἐπαίδευσέ με*, plagal fourth mode, [Demetrios] Dokeianos, Fifth Ode
- 446v *Ἀνοίξατέ μοι πύλας*, plagal fourth mode, [Ioannes Koukouzeles] the maistor, Sixth Ode
- 447v *Πρὸς Κύριον ἐν τῷ θλίβεσθαί με*, plagal fourth mode, 'palaion', Seventh Ode
- 448v *Ἐν τῷ ἐπιστρέψαι*, plagal fourth mode, Manuel Plagites, Eighth Ode
- 449v *Τη – Τι τι τι – Τὴν θύραν αὐτῆς*, plagal fourth mode, Ioannes Koukouzeles, Ninth Ode
- 451r The following rubric preceding this unique composition is actually on the bottom of fol. 450v:
"Ἐτερον ποιηθέντα μετὰ τὴν ἄλωσιν Κωνσταντινου πόλ[εως] · Μανουὴλ λαμπαδαρίου τοῦ Χρυσάφη
'Another. Composed after the Fall of Constantinople. Manuel Chrysaphes the lampadarios.'
- Ὁ Θεός ἡλθωσαν ἔθνη εἰς τὴν κληρονομίαν σου*, plagal fourth mode, Manuel Chrysaphes
- 452 Blank folio

453r The beginning of the ‘Amomos’.³²

‘Chanted to reposed laypersons (ψαλλόμενος εἰς κοιμηθέντας κοσμικούς). Composed by various composers and by the notable Fardivoukes as well as by Lord Ioannes the lampadarios [Kladas]. The domestikos begins, *ap ekso*, second mode’:

Ἄμωμοι ἐν ὁδῷ - Ἀλληλούια, second mode, traditional

Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ οἱ πορευόμενοι ἐν νόμῳ Κυρίου, second mode, *eso* ‘everyone’ (i.e., both choirs)

Εὐλογητὸς εἰ κύριε δίδασόν με τὰ δικαιώματά σου - Ἀλληλούια, second mode, ‘palaion’

Τα δικαιώματά σου - Ἀλληλούια, second mode, Ioannes Glykys

Τα δικαιώματά σου - Ἀλληλούια, second mode, Ioannes Glykys

453v *Εὐλογητὸς εἰ κύριε δίδασόν με τὰ δικαιώματά σου - Ἀλληλούια*, second mode, Ioannes [Kladas] the lampadarios

Ἐπεπόθησεν ἡ ψυχὴ μου τοῦ ἐπιθυμῆσαι τὰ κρίματά σου ἐν παντὶ καιρῷ - Ἀλληλούια, second mode, Ioannes [Kladas] the lampadarios

Ἐν παντὶ καιρῷ - Ἀλληλούια, second mode, Ioannes [Kladas] the lampadarios

Τὰ κρί - Τι τι τι - τὰ κρίματά σου ἐν παντὶ καιρῷ - Ἀλληλούια, second mode, Ioannes [Kladas] the lampadarios

454r *Ἐνύσταζεν ἡ ψυχὴ μου ἀπὸ ἀκηδίας· βεβαίωσόν με ἐν τοῖς λόγοις σου - Ἀλληλούια*, second mode, Fardivoukes

Βεβαίωσόν με ἐν τοῖς λόγοις σου - Ἀλληλούια, second mode, Ioannes Glykys

454v *Βεβαίωσόν με ἐν τοῖς λόγοις σου - Ἀλληλούια*, second mode, Ioannes [Kladas] the lampadarios

Κλῖνον τὴν καρδίαν μου εἰς τὰ μαρτύριά σου καὶ μὴ εἰς πλεονεξίαν - Ἀλληλούια, second mode, Fardivoukes

455r *Καὶ μὴ εἰς πλεονεξίαν - Ἀλληλούια*, second mode, Fardivoukes

Καὶ μὴ εἰς πλεονεξίαν - Ἀλληλούια, second mode, [Nikephoros] Ethikos

455v *Καὶ μὴ εἰς πλεονεξίαν - Ἀλληλούια - κλῖνον τὴν καρδίαν μου εἰς τὰ μαρτύριά σου - Ἀλληλούια*, Ioannes [Kladas] the lampadarios

Καὶ ἔλθοι ἐπ’ ἐμὲ τὸ ἔλεός σου, Κύριε, τὸ σωτήριόν σου κατὰ τὸν λόγον σου - Ἀλληλούια, second mode, Fardivoukes

456r *Κατὰ τὸν λόγον σου - Ἀλληλούια*, second mode, Ioannes Glykys

Κατὰ τὸν λόγον σου - Ἀλληλούια, second mode, Fardivoukes

Ἀθυμία κατέσχε με ἀπὸ ἁμαρτωλῶν τῶν ἐγκαταλιμπανόντων τὸν νόμον σου - Τε τε τε - Ἀλληλούια, second mode, Fardivoukes

456v *Τῶν ἐγκαταλιμπανόντων τὸν νόμον σου - Ἀλληλούια*, second mode, Ioannes Glykys

457r *Τῶν ἐγκαταλιμπανόντων τὸν νόμον σου - Ἀλληλούια*, second mode, ‘palaion’ (?)

Τὸν νόμον σου - Ἀλληλούια, second mode, Fardivoukes

457v *Τὸν νόμον σου - Ἀλληλούια - Λέγε - Ἀλληλούια*, second mode, [Theodore] Manougras

Μερίς μου εἶ, Κύριε, εἶπα τοῦ φυλάξασθαι τὸν νόμον σου - Ἀλληλούια, second mode, Keladinos

³² The *Amomos* is the name of the psalms of the seventeenth Kathisma of the Psalter beginning at Psalm 118, which begins, *Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ οἱ πορευόμενοι ἐν νόμῳ Κυρίου* (‘Blessed are the blameless who walk in the way of the Lord’).

- Εἶπα τοῦ φυλάσασθαι τὸν νόμον σου – Ἀλληλούια, second mode, Ioannes [Kladas] the lampadarios*
- 458r *Μέτοχος ἐγὼ εἰμι πάντων τῶν φοβουμένων σε καὶ τῶν φυλασσόντων τὰς ἐντολάς σου– Ἀλληλούια, second mode, [Xenos] Korones*
- 458v *Καὶ τῶν φυλασσόντων τὰς ἐν – τε τε τε – τὰς ἐντολάς σου – Ἀλληλούια, second mode, Ioannes [Kladas] the lampadarios*
Καὶ τῶν φυλασσόντων τὰς ἐντολάς σου – Ἀλληλούια, second mode, ‘palaion’
Δόξα πατρί – Καὶ νῦν καὶ ἀεὶ - α να νε – τῶν αἰώνων ἀμήν, second mode, ‘palaion’
- 459r *Τῶν αἰώνων – ανανε – Ἀλληλούια, second mode, Another one, abbreviated (‘synoptikon’)*
Καὶ εἰς τοὺς αἰώνας τῶν αἰώνων ἀμήν - Ἀλληλούια, second mode, Ioannes [Kladas] the lampadarios
 The second stasis of the Amomos. The domestikos of the second choir, *ap ekso*, in plagal first mode:
Καὶ ἔπλασάν με – Ἐλέησόν με Κύριε, ‘and then, eso fone (ascending a fourth):
Αἱ χεῖρές σου ἐποίησάν με καὶ ἔπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου – Ἐλέησόν με Κύριε, plagal first mode
- 459v ‘Another beginning, by Lord Ioannes Glykys the protopsaltes, plagal first mode’ (and in the upper margin: ‘The following is said also for monastics.’)
Αἱ χεῖρές σου ἐποίησάν με καὶ ἔπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου - Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
Ὅτι ἐγενήθην ὡς ἄσκης ἐν πάχνη· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes
- 460r *Οὐκ ἔπε – τε τε τε - ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes*
Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, plagal fourth mode (both modal signatures given), Fardivoukes
Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios
- 460v *Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, plagal first mode, ‘palaion’*
Σός εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα – Τεν τε τεν - Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
Ἐξεζήτησα – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes
- 461r *Τὰ δικαιώματά σου ἐξεζήτησα – Λέγε – Τε τε τε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios*
Τὰ δικαιώματά σου ἐξεζήτησα – Ἐλέησόν με Κύριε – Λέγε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
- 461v *Ἀπὸ τῶν κριμάτων σου οὐκ ἐξέκλινα, ὅτι σὺ ἐνομοθέτησάς με – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes*
Ἐνομοθέτησάς με – Λέγε – ὅτι σὺ ἐνομοθέτησάς με – ανανε – Λέγε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios
- 462r *Ὡμοσα καὶ ἔστησα τοῦ φυλάσασθαι τὰ κρίματα τῆς δικαιο – το το το – τῆς δικαιοσύνης σου – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes*
Τῆς δικαιοσύνης σου – Ἐλέησόν με Κύριε, plagal first mode, Ioannes Glykys
- 462v *Τῆς δικαιο – Το το το – σύνης σου – Λέγε – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios*
Ἐκκλινα τὴν καρδίαν μου τοῦ ποιῆσαι τὰ δικαιώματά σου εἰς τὸν αἰῶνα δι’ ἀντά - τα τα τα - εἰς τὸν αἰῶνα δι’ ἀντάμειψιν – Ἐλέησόν με Κύριε, plagal first mode, Fardivoukes

- 463r *Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸ – το το το – τὸν νόμον σου – Ἐλέησόν με Κύριε,*
plagal first mode, Fardivoukes
Διεσκέδασαν τὸν – νο νο – Λέγε – διεσκέδασαν τὸν νόμον σου – Ἐλέησόν με Κύριε, plagal first
mode, Fardivoukes
- 463v *Διεσκέδασαν τὸν νόμον – Λέγε – Τεν τε τε – διεσκέδασαν τὸν νόμον σου – Ἐλέησόν με Κύριε,*
plagal first mode, Ioannes [Kladas] the lampadarios
Δόξα πατρί – καὶ νῦν καὶ ἀεὶ – Ἐλέησόν με Κύριε, plagal first mode
- 444r-2 ‘And the same stasis, another [version]. Changes (*allagmata*) of nenano mode. And
Ἡ αὐτὴ στάσις ἐτέρου ἀλλάγματος τοῦ νενανῶ
Καὶ εἰ μὴ ψάλλεις τὸ ἀρχὴν τὸ, αἱ χεῖρες σου, τοῦτου λέγε
Καὶ τὰ νενανῶ ἀλληλουῖα ὡς καθὼς γράφοντα
Αἰ – νε νε νε – αἱ χεῖρές σου ἐποίησάν με καὶ ἔπρασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς
σου – τε τε τε – Ἐλέησόν με Κύριε, plagal first mode with nenano (chromatic), Ioannes [Kladas]
the lampadarios
- 444v-2 ‘Another beginning: Thessalonikaion. The domestikos *ap ekso*’
Καὶ ἔπρασάν με – Ἐλέησόν με Κύριε, συνέτισόν με – λέγε – καὶ μαθήσομαι τὰς ἐντολάς σου
συνέτισόν με Κύριε ἀνάπαυσον τὸν δούλον σου, plagal first mode, ‘Thessalonikaion’
Allagma:
Ὅτι ἐγενήθην ὡς ἄσκός ἐν πάχνῃ· τὰ δικαιώματά σου οὐκ ἔπε – τε τε τε – ελαθόμην - Ἐλέησόν με
Κύριε - Ἐλέησόν με Κύριε, mode nenano, Ioannes Glykys
- 445r-2 *Οὐκ ἔπε – τε τε τε – ελαθόμην - Ἐλέησόν, Ἐλέησόν με, Ἐλέησόν με Κύριε, nenano mode,*
[Nikolaos] Kampanes
Οὐκ ἐπελαθόμην - Ἐλέησόν με Κύριε, nenano mode, ‘palaion’, ‘abbreviated’ (synoptikon)
- 445v-2 *Τὰ δικαιώματά σου οὐκ ἐπελαθόμην – Ἐλέησόν με Κύριε..., nenano mode, Ioannes [Kladas] the*
lampadarios
- 446r-2 *Σὸς εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἔξε – α να νε – ἐζήτησα – Ἐλέησόν με Κύριε,*
nenano mode, Fardivoukes
- 446v-2 *Ἐξεζήτησα – Ἐλέησόν με Κύριε, Ἐλέησόν με Κύριε, Ἐλέησόν με Κύριε, nenano mode, [Xenos]*
Korones
Ἀπὸ τῶν κριμάτων σου οὐκ ἐξέκλινα, ὅτι σὺ ἐνομοθέτη – τα να νε – ἐνομοθέτησάς με - Ἐλέησόν με
Κύριε – πάλιν - ἀνάπαυσον τὸν δούλον σου, Ἐλέησόν με χε χε χε Κύριε, mode nenano,
‘Thessalonikaion’
- 447r-2 *Ἐνομοθέτησάς με – ανανε – Ἐλέησόν με Κύριε, mode nenano, Fardivoukes*
Ἐνομοθέτη – τι τι τι – ἐνομοθέτησάς με – Ἐλέησόν με Κύριε – τε τε τε – Ἐλέησόν με Κύριε, mode
nenano, Fardivoukes
- 447v-2 *Ἐνομοθέτη – τι τι τι – ο α νε – ἐνομοθέτησάς με - Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσον τὸν*
δούλον σου, Κύριε, mode nenano, ‘Thessalonikaion’
- 448r-2 *Ὡμοσα καὶ ἔστησα τοῦ φυλάσσειν τὰ κρίματα τῆς δικαιο – το τορορο -σύνης σου – Ἐλέησόν με*
Κύριε – πάλιν - ἀνάπαυσον τὸν δούλον σου, Ἐλέησόν με Κύριε, mode nenano, Manourgas
Τῆς δικαιο – χο χο χο – σύνης σου – Ἐλέησόν με Κύριε – ἀνάπαυσον τὸν δούλον σου – λέγε –
Ἐλέησόν με Κύριε, mode nenano, Ioannes Koukouzeles
- 448v-2 *Τῆς δικαιοσύνης σου – Ἐλέησόν με Κύριε – Τε τε τε - Ἐλεησόν με Κύριε ἀνάπαυσόν τὸν δούλον*
σου ἐλέησόν με Κύριε, mode nenano, Ioannes [Kladas] the lampadarios
Ἐκλινα τὴν καρδίαν μου τοῦ ποιῆσαι τὰ δικαιώματά σου εἰς τὸν αἰῶνα δι’ ἀντά – το το το – μειψιν
- Ἐλέησόν με Κύριε – Ἐλέησόν με Κύριε, mode nenano, Fardivoukes

- 449r-2 *Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου – Ἐλέησόν με Κύριε – πάλιν – Ἐλέησόν με Κύριε – λέγε – Ἐλέησόν με Κύριε, mode nenano, Xenos Korones*
- 449v-2 *Διεσκέδασαν τὸ - το το το – τὸν νόμον σου - Ἐλέησόν με Κύριε – λέγε – Ἐλέησόν με Κύριε – πάλιν – ἀνάπασόν τὸν δούλον σου, ἐλέησόν με Κύριε, mode nenano, Ioannes Koukouzeles the maistor*
Διεσκέδασαν τὸ - το ρο ρο - διεσκέδασαν τὸν νόμον σου - Ἐλέησόν με Κύριε – ἀνάπασον τὸν δούλον σου – λέγε – Ἐλέησόν με Κύριε, mode nenano, Ioannes [Kladas] the lampadarios
- 450r-2 *Δόξα πατρί – καὶ νῦν καὶ ἀεὶ – Ἐλέησόν με Κύριε, mode nenano, ‘palaion’*
- 450v-2 *Καὶ ἁγίῳ πνεύματι - Ἐλέησόν με Κύριε, mode nenano, Ioannes [Kladas] the lampadarios*
*The third stasis [of the Amomos]. The domestikos, *ap ekso, nana:**
Καὶ ἐλέησόν με – Ἀλληλούια – Ἐπίβλεψον ἐπ’ ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου, mode nana (plagal fourth mode)
Another beginning:
Καὶ ἐλέησόν με – Ἀλληλούια – Ἐπίβλεψον ἐπ’ ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου, mode nana (plagal fourth mode)
- 451r-2 *Νεώτερος ἐγὼ εἰμι καὶ ἐξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἀλληλούια, nana mode, Fardivoukes*
Οὐκ ἐπελαθόμην - Ἀλληλούια – ανενά – Ἀλληλούια, nana mode, [Theodore] Manougras
Οὐκ ἐπελαθόμην - Ἀλληλούια, nana mode, abbreviated (‘synoptikon’)
- 451v-2 *Νεώτερος ἐγὼ εἰμι καὶ ἐξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἀλληλούια (the same text repeated), mode nana, Ioannes [Kladas] the lampadarios*
Οὐκ ἔπε – τε τε τε – οὐκ ἐπελαθόμην - Νεώτερος ἐγὼ εἰμι καὶ ἐξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην - Ἀλληλούια, plagal fourth mode, Gregory Glykys the domestikos
- 452r-2 *Οὐκ ἐπελαθόμην – λέγε – ανανε – οὐκ ἐπελαθόμην - Ἀλληλούια, mode nana, Fardivoukes*
Τῆς φωνῆς μου ἄκουσον, Κύριε, κατὰ τὸ ἔλεός σου, κατὰ τὸ κρίμά σου ζῆ - Τι τι τι - ζῆσόν με – τῆς φωνῆς μου ἄκουσόν κύριε – Λέγε – κατὰ τὸ ἔλεός σου, κατὰ τὸ κρίμα σου ζήσον με - Ἀλληλούια, mode nana, Fardivoukes (?)
- 452v-2 *Κατὰ τὸ κρίμά σου ζῆσον με – νενανε - ζῆσον με – Ἀλληλούια, mode nana, Fardivoukes*
- 453r-2 *Κατὰ τὸ κρίμά σου ζῆσον με – Ἀλληλούια, mode nana, abbreviated (‘synoptikon’)*
Τῆς φωνῆς μου ἄκουσον, Κύριε – πάλιν – τῆς φωνῆς μου ἄκουσον Κύριε, mode nana, Ioannes [Kladas] the lampadarios, double-choir (δύχορον)
- 453v-2 *Ἀρχοντες κατεδίωζάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου ἐδειλίασεν ἡ καρδιά μου - Ἀλληλούια, mode nana, ‘Thessalonikaion’; and in the lower margins, ‘abbreviated’*
- 454r-2 *Α – Ανεῖνα – Νανένα – Ἀρχοντες κατεδίωζάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου – πάλιν - ἀπὸ τοῦ λόγου σου ἐδειλίασεν ἡ καρδιά μου – λέγε – Ἀλληλούια, third mode, Fardivoukes*
- 454v-2 *Αἰανανε - Ἀρχοντες κατεδίωζάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου – πάλιν – καὶ ἀπὸ τοῦ λόγου σου χου χου χου – πάλιν –... ἐδειλίασεν ἡ καρδιά μου – Ἀλληλούια, plagal fourth mode, Fardivoukes*
- 455r-2 *Ανανε – Ἀρχοντες κατεδίωζάν με δωρεάν – πάλιν – ἄρχοντες... κατεδίωζάν με δωρεάν, καὶ ἀπὸ τοῦ λόγου σου... ἐδειλίασεν ἡ καρδιά μου – Ἀλληλούια, plagal fourth mode, Fardivoukes, double-choir (δύχορον)*
- 456r-2 *Ἀρχοντες, ἄρχοντες, ἄρχοντες κατεδίωζάν με δωρεάν... καὶ ἀπὸ τοῦ λόγου σου... ἐδειλίασεν ἡ καρδιά μου... – Ἀλληλούια, plagal fourth mode, ‘another one’, by Manuel Thyvaiou the domestikos*

- 457r-2 *Ανανεῖκα - Ἀρχοντες κατεδίωζάν με δωρεάν... και ἀπὸ τοῦ λόγου σου... ἐδειλίασεν ἡ καρδιά μου – πάλιν – και ἀπὸ τοῦ λο χο χο γου σου – ἐδειλίασεν ἡ καρδιά μου – Ἀλληλούια, plagal fourth mode, Ioannes [Kladas] the lampadarios, double-choir*
- 457v-2 *Ζήσεται ἡ ψυχὴ μου και αἰνέσει σε, και τὰ κρίματά σου βοηθήσει μοι. ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, plagal first mode, Ioannes Glykys*
- 458r-2 *Ζήσεται ἡ ψυχὴ μου και αἰνέσει σε, και τὰ κρίματά σου βοηθήσει μοι. ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, mode nana, Ioannes [Kladas] the lampadarios*
- 458v-2 *Ζήσεται ἡ ψυχὴ μου και αἰνέσει σε, και τὰ κρίματά σου βοηθήσει μοι. ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, plagal fourth mode, Manuel Chrysaphes*
Δόξα πατρί... και νῦν - Ἀλληλούια, mode nana
- 459r-2 Another Amomos, chanted for reposed monastics. The domestikos *ap ekso*, plagal first mode:
Εὐλογητὸς εἶ Κύριε – Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ, plagal first mode
Μερίς μου εἶ, Κύριε, εἶπα τοῦ φυλάσασθαι τὸν νόμον σου - ἡτοιμάσθην και οὐκ ἐταράχθην τοῦ φυλάσασθαι τὰς ἐντολάς σου, plagal first mode, ‘change’, ‘ancient’ (ἄλλαγμα παλαιόν)
Μερίς μου εἶ, Κύριε, εἶπα τοῦ φυλάσασθαι τὸν νόμον σου – λέγε – ἡτοιμάσθην και οὐκ ἐταράχθην τοῦ φυλάσασθαι τὰς ἐντολάς σου - Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios
- 459v-2 *Ἥτοιμάσθην και οὐκέταράχθην τοῦ φυλάσασθαι τὰς ἐντολάς σου – λέγε - Ἥτοιμάσθην... – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios*
- 460r-2 *Αἱ χεῖρές σου ἐποίησάν με και ἔπλασάν με· συνέτισόν με και μαθήσομαι τὰς ἐντολάς σου – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios, plagal first mode, Ioannes [Kladas] the lampadarios, and a rubric: ‘the right choir’*
- 460v-2 *Οἱ φοβούμενοί σε ὄψονται με και εὐφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα – λέγε – Οἱ φοβούμενοί... – Ἐλέησόν με Κύριε, plagal first mode, Ioannes [Kladas] the lampadarios, and a rubric: ‘the second choir’*
- 461r-2 *Αἱ – νενανω – αἱ χεῖρές σου ἐποίησάν με και ἔπλασάν με· συνέτισόν με και μαθήσομαι τὰς ἐντολάς σου – αἱ χεῖρές σου... – Ἐλέησόν με Κύριε, nenano mode, Ioannes [Kladas] the lampadarios*
- 461v-2 *Οἱ φοβούμενοί σε ὄψονται με και εὐφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα – αἱ χεῖρές σου ἐποίησάν με... – Ἐλέησόν με Κύριε, nenano mode, Ioannes [Kladas] the lampadarios*
- 462r-2 *Οἱ φοβούμενοί σε ὄψονται με και εὐφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα... – Ἐλέησόν με Κύριε, nenano mode, Manuel Chrysaphes the lampadarios*
- 463r-2 *Εἰς τὸν αἰῶνα οὐ μὴ ἐπιλάθωμαι τῶν δικαιωμάτων σου – εἰς τὸν αἰῶνα – εἰς τὸν αἰῶνα – λέγε – ὅτι ἐν αὐτοῖς ἔζησάς με, plagal first mode, Nikephoros Ethikos*
And then the domestikos of the second choir begins [the second stasis of the Amomos]:
Σὸς εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα – ἰλάσθητι και μνήσθητί τῷ δούλῳ σου, plagal first mode, Xenos Korones
- 463v-2 *Σὸς εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου – Κύριε – ἐξεζήτησα – συγχώρησον, ἰλάσθητι και μνήσθητί, τὸν δούλον σου, plagal second mode, Manuel Chrysaphes the lampadarios*
- 464r *Ἐμὲ ὑπέμειναν ἁμαρτωλοὶ τοῦ ἀπολέσαι με· τὰ μαρτύριά σου συνῆκα – βοήθησόν μοι Κύριε – πάλιν - ἐλέησόν με Κύριε ἀνάπαυσον συγχώρησον τὸν δούλον σου, ἐλέησόν με Κύριε, plagal first mode, Mark, Metropolitan of Corinth*

- 464v *Ἀπὸ τῶν κριμάτων σου οὐκ ἐξέκλινα, Κύριε – πάλιν – ἐξέκλινα, Κύριε, ὅτι σὺ ἐνομοθέτησάς με... – Ἐλέησόν με Κύριε, ἀνάπαυσον συγχώρησον τῷ δούλῳ σου, plagal first mode, Michael Orphanotrophos, priest*
- 465r *Ὡς γλυκέα τῷ λάρυγγί μου τὰ λόγια σου, ὑπὲρ μέλι τῷ στόματί μου... – λέγε – Ἐλέησόν με Κύριε – πάλιν – συγχώρησον τὸν δούλον σου, ἐλέησόν με συγχώρησον τῷ δούλῳ σου, plagal first mode, Manuel Panaretos, priest*
- 465v *Ὡς γλυκέα τῷ λάρυγγί μου τὰ λόγια σου, ὑπὲρ μέ – χε χε χε – ὑπὲρ μέλι τῷ στόματί μου – λέγε – ὡς γλυκέα... – πάλιν – ἐλέησόν με Κύριε ἀνάπαυσόν τὸν δούλον σου, plagal first mode, Xenos Korones*
- 466r *Ἐποίησα κρίμα καὶ δικαιοσύνην· μὴ παραδῶς με τοῖς ἀδικοῦσί με... – Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσον τὴν ψυχὴν τοῦ δούλου σου, ἐλέησόν με, συγχώρησον τῷ δούλῳ σου, plagal first mode, Manuel Panaretos, priest*
- 466v *Ἐκδεξαὶ τὸν δοῦλόν σου εἰς ἀγαθόν· μὴ συκοφαντησάτωσάν με ὑπερήφανοι – ἔκδεξαί... – λέγε – νενανω – Ἐλέησόν με Κύριε – πάλιν – νενανω – συγχώρησον τὴν ψυχὴν τοῦ δούλου σου..., plagal first mode, Klobas*
- 467r *Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου, plagal first mode, ‘palaion’
Θαυμαστὰ τὰ μαρτύριά σου· διὰ τοῦτο ἐξηρεύνησεν αὐτὰ ἡ ψυχὴ μου, plagal first mode, ‘the other choir’
Καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου... – Ἐλέησόν με Κύριε – πάλιν – ἀνάπαυσόν τὴν ψυχὴν τοῦ δούλου σου – ἐλέησόν με Κύριε, nenano mode, ‘allagma’, Ioannes [Kladas] the lampadarios*
- 468r *Και – ανεανε – καιρὸς τοῦ ποιῆσαι τῷ Κυρίῳ – πάλιν – τοῦ ποιῆσαι τῷ Κυρίῳ – λέγε – διεσκέδασαν τὸν νόμον σου... διεσκέδασάν τὸν νόμον σου ἀνάπαυσον συγχώρησον τῷ δούλῳ σου, nenano mode, Perephemos [the maistor]*
- 468v *Θαυμαστὰ τὰ μαρτύριά σου· διὰ τοῦτο ἐξηρεύνησεν αὐτὰ ἡ ψυχὴ μου – πάλιν – αὐτὰ ἡ ψυχὴ μου – λέγε – νενανω – θαυμαστὰ... – ἀνάπαυσον, συγχώρησον, ἰλάσθητί τῷ δούλῳ σου, nenano mode, Michael Orphanotrophos, priest*
- 469r *Ἐπίβλεπον ἐπ’ ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου – λέγε – ἐπίφανον, τὸ πρόσωπόν σου Κύριε – πάλιν – ἐπίφανόν ἐπὶ τὸν δούλον σου, κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου... Κύριε – συνέτισον, ἀνάπαυσον, plagal first mode, ‘allagma’ by Ioannes Koukouzeles, the maistor*
- 469v *Ἐπίβλεπον ἐπ’ ἐμὲ καὶ ἐλέησόν με... κατὰ τὸ κρίμα – πάλιν – κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου – ἐλέησόν με, ἀνάπαυσον τὸν δούλον σου, third mode, Xenos Korones*
- 470r *Ἐπίβλεπον ἐπ’ ἐμὲ Κύριε, ἐπίβλεπον... καὶ ἐλέησόν με... κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου, ἐπίβλεπον... – ἐλέησόν με, ἀλληλούια, third mode, Manuel Chrysaphes the lampadarios
Τὰ διαβήματά μου... κατεύθυνον κατὰ τὸ λόγιόν σου... – Ἐλέησόν με, third mode, Konstantinos Gabras, priest*
- 471r *Τῆς φωνῆς μου ἄκουσον, Κύριε, κατὰ τὸ ἔλεός σου, κατὰ τὸ κρίμά σου ζῆσόν με – λέγε – τῆς φωνῆς... – πάλιν – ενανε, ἀνάπαυσον τῷ δούλῳ σου, third mode, Manuel Panaretos
Ἐγγὺς εἶ, Κύριε, καὶ πᾶσαι αἱ ὁδοὶ σου ἀλήθεια – κατ’ ἀρχὰς ἔγνω ἐκ τῶν μαρτυρίων σου, ὅτι εἰς τὸν αἰῶνα ἐθεμελίωσας αὐτά – Ἐγγὺς εἶ, Κύριε – Ἀνάπαυσον συγχώρησόν τῷ δούλῳ σου, mode nana, Manuel Plagites, priest³³*
- 471v *Οἱ οἰκτιρμοί σου, Κύριε, χε χε χε, πολλοί, · κατὰ τὸ κρίμά σου, χου χου χου, τὸ κρίμα σου ζῆσόν με – ἀλληλούια, nana mode, [Manuel] Panaretos, priest*

³³ An inscription in the bottom margins of folio 471r is illegible in my microfilm copy, but the beginning may read something like: ἐκ τῆς φωνῆς τοῦ λαμπαδαρίου... τὸν τοῦ...

- 472r Πολλοὶ οἱ ἐκδιώκοντές με καὶ θλίβοντές με, πολλοὶ – πάλιν – ἐκ τῶν μαρτυρίων σου οὐκ ἐξέκλινα, πολλοὶ... – Ἀλληλούια, mode nana, Manuel [Panaretos?]
- 472v Ἀνανε – ἄρχοντες κατεδίωζάν με δωρεάν – πάλιν – καὶ ἀπὸ τῶν λόγων σου ἐδειλίασεν ἡ καρδιά μου – Ἀλληλούια, plagal first mode, Ioannes Glykys
- 473r Ἀρχοντες κατεδίωζάν με δωρεάν, καὶ ἀπὸ τῶν λόγων σου ἐδειλίασεν ἡ καρδιά μου – ἀνάπαυσον τὸν δούλον σου, plagal first mode, ‘allagma’, abbreviated
 Σκῦλα πολλὰ – ἀνάπαυσον τὸν δούλον σου, plagal first mode, ‘the other choir, the same’
 Τὸν δε νόμον σου ἠγάπησα – συγχώρησον τὸν δούλον σου, plagal first mode
 Ὅτι τὰς ἐντολάς σου ἠρετίσαμεν – μνησθήτι τὸν δούλον σου, plagal first mode
- 473v Ζήσεται ἡ ψυχὴ μου καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι, ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, plagal first mode, ‘palaion’, *apo chorou*
 Ζήσεται ἡ ψυχὴ μου, Κύριε, Κύριε, καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι, ἐπλανήθην ὡς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 474r Then the Evlogeitaria.³⁴ When someone reposes and is brought into the church, the Trisagion is chanted *meta melous*:
 Ἅγιος ὁ Θεός..., Ioannes the Patriarch, mode nenano; in the bottom margin, Chrysaphes writes: ‘this is also chanted at the epitaphios on Great Saturday.’
- 474v Kalophonía of the Amomos, by Stasis (κατὰ στάσιν).³⁵
 Ποία τοῦ βίου τρυφῇ, first mode, Ioannes Kladas the lampadarios, στιχηρὸν νεκρώσιμον
- 475v Οἶμοι, οἶον ἀγῶνα, second mode, [Ioannes Kladas the lampadarios]
- 476v Πάντα ματαιότης τὰ ἀνθρωπινά, third mode, [Ioannes Kladas the lampadarios]
- 478r Ὅντως φοβερώτατον τοῦ θανάτου μυστήριον, fourth mode, [Ioannes Kladas the lampadarios]
- 479r Ὅντως φοβερώτατον τοῦ θανάτου μυστήριον, fourth mode, Ioannes Koukouzeles
- 480r Οἶμοι τὸ τέλος ἀνθρώπε (15-syllable poem), plagal first mode, Ioannes Koukouzeles
- 481r Compunctionate verses for the dead (στίχοι κατανυκτικοὶ νεκρώσιμοι), composed by Melissenos the Philosopher and set to melody by [Xenos] Korones:
 Πληθὺς ἀνθρώπων ἅπανα (15-syllable poem), plagal second mode, Xenos Korones
- 482r Πῶς παρελύθη τὸ διπλοῦν (15-syllable poem), nenano mode, [Xenos Korones] – although a separate poem, this is compositionally the ‘second part’ (δεύτερος πούς, as indicated in the MS) of the initial composition on folio 481r
- 482v Εἰ θέλεις ἀνθρώπε μαθεῖν (15-syllable poem), nenano mode, Xenos Korones
- 483v Στήθι καὶ βλέπον ἀνθρώπε (15-syllable poem), plagal fourth mode, [Ioannes] Koukouzeles
- 484v Θρηνηῶ, χω χω χω, θρηνηῶ καὶ ὁδύρομαι ὅταν ἐννοήσω τὸν θάνατον, plagal fourth mode, Manuel Chrysaphes
- 486r Ὡ τοῦ θαύματος, τί τὸ περὶ ἐμὲ τοῦτο γέγονε μυστήριον, plagal fourth mode, Ioannes Koukouzeles, ‘anagrammatismos’
- 487v Αὐτὸς μόνος ὑπάρχεις ἀθάνατος, plagal fourth mode, Andreas [Sigerou]

³⁴ The *Evlogeitaria* are resurrectional hymns chanted during a Sunday Matins service.

³⁵ Interestingly, the kalophonic settings from the Amomos are arranged modally here by Chrysaphes, with a nearly complete cycle, in the following order: first mode (1), second mode (2), third mode (1), fourth mode (2), plagal first mode (1), plagal second mode (1), nenano (2), and plagal fourth mode (3).

- ‘Oikos... this one is chanted after the kontakion, at the sixth ode, plagal fourth mode.’
- 489r Beginning of the Divine Liturgy. The following performance rubrics apply to the chanting of the *Trisagion*, the first of the three central chants of the Divine Liturgy.
- After the priest says Ὅτι ἅγιος εἶ ὁ Θεός, the domestikos begins, *apo chorou*, in the second mode:
- Ἀμήν, Ἄγιος ὁ Θεός, second mode, traditional melody
- And when a heirarch is celebrating, the priests chant inside the *bema*, this:
- Ἄγιος ὁ Θεός, plagal second mode, traditional
- Then, the domestikos, again, with those together with him, the intonation:
- Νεάγριε – Δόξα πατρί, plagal fourth mode
- 489v Ἄγιος ὁ Θεός, second mode, another *Trisagion*, ‘Thessalonikaion’; the domestikos, *apo chorou*
- 490r Δόξα πατρί, second mode (from the ‘Thessalonikaion’ *Trisagion*)
- 490v Δύ - τι τι τι - δύναμις, Ἄγιος ὁ Θεός, second mode, Ioannes Koukouzeles
- 491r Δύναμις, Ἄγιος ὁ Θεός... ἐλέησον ἡμᾶς – τε ρε ρε, second mode, Xenos Korones
- Δύναμις, Ἄγιος ὁ Θεός, second mode, ‘synoptikon’ (abbreviated)
- 491v Δύναμις, Ἄγιος ὁ Θεός, second mode, Manuel Chrysaphes
- ‘The following is chanted instead of the *Trisagion* at the feasts of Christmas, the Lights (Theophany), Lazarus Saturday, Holy and Great Saturday, the Radiant Sunday (Pascha), and the Sunday of Pentecost.
- Ὅσοι εἰς Χριστὸν, plagal first mode, traditional
- 492r Δόξα πατρί – καὶ νῦν – Χριστὸν ἐνεδύσατε ἀλληλούια, plagal first mode
- Ἀμήν – Ὅσοι εἰς Χριστὸν – Δόξα πατρί, plagal first mode, Xenos Korones
- This is said three times, and then, the following, double-choir (?):
- Ἀνεανες – Δόξα πατρί – καὶ νῦν – Χριστὸν ἐνεδύσατε ἀλληλούια, plagal first mode
- 492v Ὅσοι εἰς Χριστὸν – Δόξα πατρί, plagal first mode, ‘another one, Thessalonikaion, if you wish, [chant this one] instead of the other’. And below, ‘this is chanted three times, and then’:
- Δόξα πατρί – καὶ νῦν – Χριστὸν ἐνεδύσατε ἀλληλούια
- Δύναμις – Ὅσοι εἰς Χριστὸν, plagal first mode, ‘the domestikos, *ap ekso*, the Asmatikon’
- This Dynamis is part of the same ‘Thessalonian’ set
- 493r Δύ – τι τι τι - δύναμις – Ὅσοι εἰς Χριστὸν, plagal first mode, Xenos Korones, ‘the domestikos, *ap ekso*’
- 493v Δύναμις – Τι τι τι – Ὅσοι εἰς Χριστὸν, plagal first mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 494r Δύναμις – Ὅσοι εἰς Χριστὸν, plagal first mode, ‘another one, abbreviated’
- And at the Elevation (of the Cross) and the *Stavroproskyniseis* (Third Sunday of Lent), we chant this, instead of the *Trisagion*:
- Τὸν σταυρόν σου, second mode,
- 494v ‘This (above) is said three times.
- Δόξα – Καὶ νῦν, then the domestikos:
- Δύναμις, second mode, [unascribed]

And then the reader (ὁ ἀναγνώστης) says, *ap ekso*, [a hymn] of the Theotokos:

Ψαλμὸς τῷ Δαβὶδ – ᾠδὴ τῆς Θεοτόκου – ᾠδὴ τῶν Πατέρων, grave mode

After the Epistle, again, the reader (ὁ ἀναγνώστης) says:

Ἀλληλούια – Ψαλμὸς τῷ Δαβὶδ, fourth mode; this chant, unusually, ends on the seventh scale degree of fourth mode (f')

495r The Alleluiaria of the Gospel.

‘By mistake, I did not write these allelouaria in their regular place [according to the order of the liturgy] (διὰ λήθην οὐκ ἐγράφησαν ἐν τῷ ὀρδίνῳ τῶν ἀλληλουαρίων), but I wrote them here.’

Chrysaphes seems to be apologising for placing his own compositions of the *Alleluiaria* outside of the normal cycle of alleluiaria, which are arranged by mode, and are by several composers, beginning on folio 496v):

Ἀλληλούια, first mode, Manuel Chrysaphes the lampadarios

Ἀλληλούια, plagal first mode, [Manuel Chrysaphes]

495v *Ἀλληλούια*, plagal second mode, [Manuel Chrysaphes]

496r ‘After the reading of the Epistle, straightway the Alleluia, by mode’:

Ἀλληλούια, first mode, Andreas Sigeros

Ἀλληλούια, second mode, [Andreas Sigeros]

496v *Ἀλληλούια*, second mode, Agallianou

497r *Ἀλληλούια*, second mode, Manuel Chrysaphes the lampadarios, ‘another one’

Ἀλληλούια, third mode, Andreas Sigeros

497v *Ἀλληλούια*, third mode, Theophylaktos Argyropoulos

Ἀλληλούια, third mode, Theodoulos the monk

498r *Ἀλληλούια*, third mode, Manuel Chrysaphes the lampadarios

498v *Ἀλληλούια*, third mode, Konstantinos Magoulas

Ἀλληλούια, fourth mode, Xenos Korones

499r *Ἀλληλούια*, fourth mode, Manuel Chrysaphes (?) (top margin is unclear in my copy of this folio)

Ἀλληλούια, fourth mode, Theodoulos the monk

Ἀλληλούια, fourth mode, Manuel Chrysaphes

499v *Ἀλληλούια*, plagal first mode, Ioannes Koukouzeles the maistor

500r *Ἀλληλούια*, plagal first mode, Xenos Korones

Ἀλληλούια, plagal first mode, Ioannes Koukouzeles the maistor

500v *Ἀλληλούια*, plagal second mode, Christophoros Mystakonon

Ἀλληλούια, plagal second mode, Manuel Kourteses,

501r *Ἀλληλούια*, plagal second mode, nenano, ‘palaion’

Ἀλληλούια, plagal second mode, nenano, Ioannes [Kladas] the lampadarios

Ἀλληλούια, plagal second mode, nenano, Konstantinos Magoulas

501v *Ἀλληλούια*, plagal second mode, nenano, Manuel Blaterou

502r *Ἀλληλούια*, grave mode, Ioannes [Kladas] the lampadarios

- 502v *Ἀλληλούια*, grave mode, Theodoulos the monk
Ἀλληλούια, grave mode, [Manuel] Chrysaphes the lampadarios
- 503r *Ἀλληλούια*, plagal fourth mode, Ioannes Damaskinos
Ἀλληλούια, plagal fourth mode, Manuel Chrysaphes, the lampadarios
- 503v *Ἀλληλούια*, plagal fourth mode, Manuel Chrysaphes, the lampadarios
- 504r The beginning of the Cheroubikon, by mode.
*Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα – Τε τε τε*³⁶, first mode, Manuel Chrysaphes
- 505r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, second mode, Agathonos [Korones] the monk
- 505v *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα – Τε τε τε*, second mode, Manouel Agallianos, with embellishments / changes (μετ' ἐπιβουλῆς) by Katakalos the domestikos
- 507r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα – Τε τε τε*, third mode, Manuel Chrysaphes the lampadarios
- 508r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, fourth mode, [Manuel Chrysaphes the lampadarios]
- 509r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, fourth mode, Theodoulos the monk
- 510v *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα – Τε τε τε*, plagal first mode, Xenos Korones the protopsaltis, with embellishments / changes (μετ' ἐπιβουλῆς) by Ioannes Kladas the lampadarios
Kladas' influence over this piece seems to be reserved for the kratema at the end, based on the rubric's (μετ' ἐπιβουλῆς λαμπαδαρίου Ἰωάννου) position at the bottom of fol. 511r, right before the kratema commences.
- 512r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα – Τε τε τε*, plagal first mode, *dysikon* ('Western'), Agathonos Korones the monk; the kratema by Mark of Corinth
- 513v *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, plagal second mode, Ioannes Damaskinos
- 514v 'Another one, similar to the prior one: called 'Western':
Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα, plagal second mode, Ioannes Glykys
- 515r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, plagal second mode, Ioannes Glykys the protopsaltis
- 516r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, plagal second mode, Manuel Blaterou
- 517r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, grave mode, Manuel Chrysaphes the lampadarios
- 518v *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, plagal fourth mode, Ioannes [Kladas] the lampadarios, 'imitating as much as he was able [the Cheroubikon of] [Xenos] Korones
- 520r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα*, plagal fourth mode, Athanasios, hieromonk
- 520r *Οἱ τὰ χερουβίμ – ὡς τὸν βασιλέα – Τε τε τε*, plagal fourth mode, Manuel Chrysaphes
- 522v Theotokion chanted in the Liturgy of St. Basil.
Ἐπὶ σοὶ χαίρει κεχαριτωμένη, plagal fourth mode, Manuel Chrysaphes
- 523v 'By mistake, this was not placed in its usual order':
Ποτήριον σωτηρίου, first mode *tetraphonos*, Manuel Chrysaphes the lampadarios
This is a *Koinonikon* (Communion Hymn) that Chrysaphes has placed, in error, out of its normal order with the other *Koinonika*.
- 524r 'In the Liturgy of St. Basil the Great, the following is chanted:
Ἄγιος, ἅγιος, ἄγιος – Ἀμὴν – Ἀμὴν – Σὲ ὑμνοῦμεν, second mode, Nikephoros Ethikos
- 524v *Ἄγιος, ἅγιος, ἄγιος – Ἀμὴν – Ἀμὴν – Σὲ ὑμνοῦμεν*, second mode, George Panaretos, 'another one'

³⁶ These Cherubic Hymns end with one to as many as five Alleluias.

- 525r Ἄγιος, ἄγιος, ἄγιος – Ἀμὴν – Ἀμὴν – Σὲ ὑμνοῦμεν, nenano mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 526r Instead of the Ἄξιον ἐστὶν, the [following] theotokion:
Ἐπὶ σοὶ χαίρει κεχαριτωμένη, plagal fourth mode, Xenos Korones
- 527r Beginning of the Koinonika, by mode.
Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode, Demetrios Dokeianos
- 527v Ποτήριον σωτηρίου, first mode, [Demetrios Dokeianos]
- 528r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode, Manuel Chrysaphes the lampadarios
- 528v Ποτήριον σωτηρίου, first mode, Konstantinos Moschianos
- 529r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode, Hiereos (Priest) Ambelokipiotou
- 529v Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, first mode, Theodoulos the monk
- 529v Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, second mode, St. John Damascenos
- 530r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, second mode, Ioannes [Kladas] the lampadarios
- 530v Ποτήριον σωτηρίου, second mode, [Ioannes Kladas the lampadarios]
- 531r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, second mode, George Moschianos
- 531v Ποτήριον σωτηρίου, second mode, Gerasimos Chalkeopoulos the hieromonk
- 532r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, second mode, Manuel Chrysaphes the lampadarios
- 532v Ποτήριον σωτηρίου, second mode, [Manuel Chrysaphes the lampadarios]
- 533r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal second mode, Manuel Chrysaphes the lampadarios
Chrysaphes acknowledges in an inscription preceding this entry that it is out of order (i.e., plagal of second mode composition mingled with the second mode pieces)
- 533v Εἰς πᾶσαν τὴν γῆν, second mode, Theodoulos the monk
- 534r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, third mode, Ioannes [Kladas] the lampadarios
- 534v Ποτήριον σωτηρίου, [Ioannes Kladas the lampadarios], the modal inscription is plagal fourth mode, which may be preceded by the third mode *martyrion*, although the latter is not clear in my copy of this folio
- 535r Εἰς μνημόσυνον αἰώνιον, third mode (nana), Gerasimos Chalkeopoulos
- 535v Ποτήριον σωτηρίου, third mode (nana), Theophylaktos Argyropoulos
Εἰς μνημόσυνον αἰώνιον, third mode (nana), Michael Propolas the priest
- 536r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, third mode, Manuel Chrysaphes the lampadarios
- 536v Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, third mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 537r Ποτήριον σωτηρίου, third mode (nana), [Manuel Chrysaphes the lampadarios]
- 538r Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, third mode, [Manuel Chrysaphes the lampadarios], ‘μουσικόν, ὀργανικόν, ἀσματικόν’ (musical, instrumental, asmatic).

This composition has multiple ‘double lines’, unique in that they are written in black ink. Typically, *ossia* melodies are written in red ink. These black ink melodic neumes, written below or above the primary line, along with the title ‘musical, instrumental’ lend credence to the notion that this was a quasi-written out form of double voiced singing by Chrysaphes, resembling the semi-improvised *cantus planus binatim* seen in late medieval and early renaissance Italian sources.

- 538v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Ioannes [Kladas] the lampadarios
- 539r *Ποτήριον σωτηρίου*, fourth mode, Ioannes [Kladas] the lampadarios, ‘similar’
- 539v *Εἰς μνημόσυνον αἰώνιον*, fourth mode, Nikolaos Asan
Ἀγαλλιᾶσθε δίκαιοι ἐν Κυρίῳ, fourth mode, Manuel Patrikou
- 540r *Ποτήριον σωτηρίου*, fourth mode, illegible ascription
- 540v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Manuel Chrysaphes the lampadarios
- 541r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 541v *Εἰς μνημόσυνον αἰώνιον*, fourth mode, [Manuel Chrysaphes the lampadarios]
- 542r *Ποτήριον σωτηρίου*, fourth mode, [Manuel Chrysaphes the lampadarios]
- 542v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, [Manuel Chrysaphes the lampadarios], ‘instrumental, musical’
On folio 543r, in the left margin, six lines of neumes are written without text, possibly but not necessarily by the same hand. It remains to be seen what these untexted lines represented.
- 543r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, illegible inscription
- 544r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, fourth mode, Manuel Argyropoulos the maistor
Ποτήριον σωτηρίου, fourth mode, Ambelokipotes the priest
- 545r *Εἰς πᾶσαν τὴν γῆν*, fourth mode, Ioannes [Kladas] the lampadarios
- 545v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal first mode, Xenos Korones, protopsaltes
Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal first mode, Ioannes [Kladas] the lampadarios
- 546r *Εἰς μνημόσυνον αἰώνιον*, plagal first mode, Fokas
- 546v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal first mode, Manuel Chrysaphes the lampadarios
- 547r *Εἰς μνημόσυνον αἰώνιον*, plagal first mode, [Manuel Chrysaphes the lampadarios]
- 547v *Ποτήριον σωτηρίου*, plagal first mode, [Manuel Chrysaphes the lampadarios], ‘similar’
- 548r *Μακάριος ὃν ἐξελέξω καὶ προσελάβον*, plagal first mode, George Panaretos
Εἰς πᾶσαν τὴν γῆν, plagal first mode, George Sgouropoulos
- 548v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, [Xenos] Korones
- 549r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, [Xenos Korones]
Ἐσημειώθη ἐφ’ ἡμᾶς τὸ φῶς τοῦ προσώπου σου, plagal second mode, Manuel Korones, son of [Xenos Korones]
- 549v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, [Nikephoros] Ethikos
- 550r *Ἐπεφάνη ἡ χάρις τοῦ Θεοῦ*, plagal second mode, George Moschianos
- 550v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, Manuel Chrysaphes the lampadarios
- 551r *Εἰς μνημόσυνον αἰώνιον*, plagal second mode, Theodore, domestikos of Katakalon
Ἀγαλλιᾶσθε δίκαιοι ἐν Κυρίῳ, plagal second mode, [Xenos] Korones
- 551v *Ποτήριον σωτηρίου*, nenano mode, [Xenos Korones]
- 552r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, nenano mode, Ioannes [Kladas] the lampadarios
Ποτήριον σωτηρίου, nenano mode, Ioannes [Kladas] the lampadarios

- 553r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal second mode, Manuel Chrysaphes the lampadarios
- 553v *Ποτήριον σωτηρίου*, nenano mode, Manuel Chrysaphes the lampadarios
- 554r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Agathonos Korones
- 554v *Εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ*, grave mode, Xenos Korones, ‘at the beginning of the Indiction’
Αὐτρωσιν ἀπέστειλε Κύριος, grave mode, Manuel Chrysaphes the lampadarios, ‘at Christmas’
- 555r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Ferentaris the domestikos
- 555v *Εἰς μνημόσυνον αἰώνιον*, grave mode, Theophylaktos Argyropoulos
- 556r *Ποτήριον σωτηρίου*, grave mode, Manuel Chrysaphes the lampadarios
- 556v *Ποτήριον σωτηρίου*, grave mode, [Manuel Chrysaphes the lampadarios], ‘another one’
- 557r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Ioannes Kladas the lampadarios
Ποτήριον σωτηρίου, grave mode, [Ioannes Kladas the lampadarios]
- 557v *Ἐκ στόματος νηπίων καὶ θηλαζόντων*, grave mode, [Ioannes Kladas the lampadarios], ‘for the Saturday of Lazarus’
- 558r *Εὐλογημένος ὁ ἐρχόμενος*, grave mode, [Ioannes Kladas the lampadarios], ‘for the Sunday of the Palms’
- 558v *Εἰς μνημόσυνον αἰώνιον*, grave mode, George...?
- 559r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Demetrios Raidestinos, in this way, it was composed by the composer and embellished by those in Constantinople
- 559v *Ἐπαίνει Ἱερουσαλὴμ τὸν Κύριον*, grave mode, ‘τὸ αὐτὸ καθὼς ἐπλατύνθη’, ‘for Thomas Sunday’
- 560r *Ὁ τρώγων μου τὴν σάρκα*, grave mode, Manuel Blaterou the domestikos, ‘at Mid-Pentecost’
- 560v *Ἀνέβη ὁ Θεὸς ἐν ἀλλαγαμῶ*, grave mode, [Xenos] Korones
- 561r *Τὸ πνεῦμα σου το ἅγιον μὴ ἀντανέλεις ἀφ’ ὑμῶν δεόμεθα φιλόνηρωπε*, grave mode, Mark, Metropolitan of Corinth
- 561v *Ἐν τῷ φωτὶ τῆς δόξης τοῦ προσώπου σου Κύριε*, grave mode, Manuel Chrysaphes the lampadarios
- 562r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, [Manuel Chrysaphes the lampadarios], ‘another one’
- 562v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, grave mode, Manuel Argyropoulos, the maistor
- 563r *Ἀγαλλιᾶσθε δίκαιοι ἐν Κυρίῳ*, grave mode, Manuel Chrysaphes the lampadarios
In the bottom margin there is a rubric, illegible in my copy.
- 563v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Agallianos
- 564r *Ποτήριον σωτηρίου*, plagal fourth mode, Xenos Korones
- 564v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Ioannes [Kladas] the lampadarios
- 565r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Chrysaphes the lampadarios
- 565v *Ποτήριον σωτηρίου*, plagal fourth mode, [Manuel Chrysaphes the lampadarios]
- 566r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’

A visually unassuming, but potentially musicologically significant rubric is on the bottom right margin concerning the modality of the cadence at the end of the page on the note Γα (one note below the base of plagal fourth mode, Δι):

γίνωσκε βαρέος καὶ οὐχὶ νανα: ‘know that [this is] grave mode and not nana’³⁷

- 566v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Gabriel [of Xanthopoulos]³⁸
- 567r *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, [Manuel Chrysaphes], ‘ἕτερα ἀρχή, εἰς ὀπισθέντα κοινωνικόν τὸ ἡμέτερον’
- 567v *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Ioannes [Kladas] the lampadarios, ‘as it is written by the Thessalians’ (ὡς γράφεται παρὰ τοῖς Θεσσαλοῖς³⁹)
- 568r *Ποτήριον σωτηρίου*, plagal fourth mode, [Ioannes Kladas the lampadarios], ‘another one’
Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, plagal fourth mode, Demetrios Raidestinos
- 568v *Ποτήριον σωτηρίου*, plagal fourth mode, Demetrios Raidestinos
- 569v *Ποτήριον σωτηρίου*, plagal fourth mode, Demetrios Dokeianos
Ὁ ποιῶν τοὺς ἀγγέλους αὐτοῦ πνεύματα, plagal fourth mode, ‘for the Archangels’, the ascription of this *Koinonikon* is not clear based on my copy of this folio.
- 560r-2 *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Blaterou
- 560v-2 *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Chrysaphes (?)
- 561r-2 *Ποτήριον σωτηρίου*, plagal fourth mode, τοῦ αὐτοῦ (Manuel Chrysaphes?)
- 561v-2 *Ἐξελέξατο κύριος τὴν σιών*, plagal fourth mode, ‘for the Annunciation’, τοῦ αὐτοῦ (Manuel Chrysaphes?)
- 562r-2 *Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν*, plagal fourth mode, Manuel Argyropoulos
- 562v-2 *Πληρωθήτω τὸ στόμα μου*, plagal first mode, Andreas [Sigerou]
- 563r-2 ‘When they distribute the *kataklaston* (the antidoron), this is chanted’:
Εἴη τὸ ὄνομα Κυρίου, fourth mode, ‘palaion’
- 563v-2 *Εἴη τὸ ὄνομα Κυρίου*, mode nenano, Andreas [Sigerou]
‘This is chanted three times, and then’:
Εὐλογήσω τὸν Κύριον καὶ ἀπόλυσίς (Psalm 33, presumably read, followed by the dismissal)
- 564r-2 *Αἰνεῖτε τὸν Κύριον*, first mode *tetraphonos*, Manuel Chrysaphes the lampadarios; this chant is described as a *koinonikon* that is ‘*mousikon, asmatikon, organikon* (instrumental)’
- 564v-2 *Αἰνεῖτε τὸν Κύριον*, plagal fourth mode, [Manuel Chrysaphes], another *koinonikon*, also called *mousikon, organikon*⁴⁰
- 565r-2 ‘When there is an ordination of a deacon say this’:
Ὅσοι πιστοὶ, second mode

³⁷ See Conomos, Communion Cycle 145, where the author writes, ‘Here he [Chrysaphes] refers to a section in the alleluia which, he insists, must begin on the note f’ and not on c’. The fact that he assumed the possible misinterpretation of the accompanying barys martyriai positively prevents us from supposing that the signatures function in purely modal capacities.’ I think there may be more to this rubric than what Conomos suggests: there is no circumstance in which the section in question would appear on c’ (vs. f’), since the characters of melodic ascent & descent are very clear here. It is much more likely that Chrysaphes’ note has to do with matters of *ficta* (see Ch. 5 for my definition of this term, which I use broadly): right where he writes this comment there is a somewhat rare cadence on an f (one note below g, the base of plagal fourth mode) followed by a leap of an octave to the f’ above. Chrysaphes is probably talking about whether the f should be sung a whole step below the g or a half step below (i.e., f#) and subsequently about the nature of the following f’. Answering such a question requires further research and identifying concordances with other sources.

³⁸ Stathes, Iviron 1120 21.

³⁹ For discussion on the term *Θεταλλία*, see: <http://analogion.com/forum/showthread.php?t=9802>.

⁴⁰ Were the two *koinonika* located on fol 564-2 semi-improvised polyphonic works? Their location after the official dismissal of the liturgy and outside of the regular collection of *koinonika* seems to strengthen the possibility.

‘Say this, the same way, for [ordinations of] both priests and deacons:

Ἀξιος, legetos mode

- 565v-2 ‘When the king thinks to make his exit to venerate the holy icons and to take from the antidoron, this is chanted’:⁴¹

Πολυχρόνιον ποιῆσαι ὁ Θεὸς τὴν ἁγίαν βασιλείαν σας, εἰς πολλὰ ἔτι, εἰς πολλὰ ἔτι, fourth mode

But for hierarchs, this:

Τὸν δεσπότην καὶ ἀρχιερέα ἡμῶν, Κύριε φύλαττε εἰς πολλὰ ἔτι δέσποτα, fourth mode

- 566r-2 ‘Beginning of the Divine Liturgy of the Presanctified.’

‘After the completion of the readings, the domestikos begins *apo chorou*’:

Κατευθυνθήτω, plagal second mode

‘And then straightway the *monophonaris* (soloist) begins, γεγωνωτέρα τῇ φωνῇ (?), these’:

Κύριε ἐκέκραξα, second mode

- 566v-2 ‘And then, again, the *Κατευθυνθήτω*’ (as above), and then:

Θοῦ Κύριε φυλακὴν τῷ στοματί μου, plagal second mode, ‘followed by the *Κατευθυνθήτω*’ (as above), and then’:

Μὴ ἐκκληήνης τὴν καρδίαν μου, plagal second mode⁴²

- 567v-2 ‘The domestikos *ap ekso* [says] the ending’:

Ἐπαρσις τῶν χειρῶν μου, plagal second mode, ‘or an alternate ending’:

Θυσία ἐσπερινή, plagal second mode;

Rather uniquely, this entry is preceded by the notated syllables A and NΩ, which provides something like an intonation, giving an ascent of a fifth from the base of plagal second mode, the note E.

- 568r-2 *Νῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, St. John Damascus, ‘Cheroubikon [of the Presanctified]

- 568v-2 *Νῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, John Koukouzeles

- 569r-2 *Νῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, Logginos hieromonachos

- 570r *Νῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, Demetrios Dokeianos

- 570v *Νῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal first mode⁴³, Manuel Chrysaphes the lampadarios

- 571v *Νῦν αἱ δυνάμεις τῶν οὐρανῶν*, plagal second mode, [Manuel Chrysaphes]

- 572r ‘Beginning of the koinonika by mode’

Γεῦσασθε καὶ ἴδετε, first mode, [unascribed], ‘Asmatikon’

- 572v *Γεῦσασθε καὶ ἴδετε*, first mode, Ioannes Kladas the lampadarios

- 573r *Γεῦσασθε καὶ ἴδετε*, first mode ‘naos’, Manuel Chrysaphes the lampadarios

- 573v *Γεῦσασθε καὶ ἴδετε*, third mode, Mark [of Corinth]

⁴¹ “Ὅτε μέλλῃ ὁ βασιλεὺς διέρχεσθαι εἰς προσκύνησιν τῶν ἁγίων εἰκόνων καὶ νὰ λάβῃ ἐκ τοῦ κατακλαστοῦ ψάλλεται τοῦτο.”

⁴² The *Μὴ ἐκκληήνης* contains the nenano phthora, whereas the previous settings of *Κατευθυνθήτω* and *Θοῦ Κύριε* do not. These chants are unascribed and obviously of very old origin: was the nenano Chrysaphes’ stamp on this old venerable composition, added to provide the new, interesting, chromatic flavor? Note also Chrysaphes’ frequent use of the *echadin* symbol here.

⁴³ Chrysaphes provides the earliest setting of this ancient hymn in a mode other than plagal second mode. His setting in plagal first mode is followed by a version in the more traditional plagal second mode.

- 574r *Γεῦσασθε καὶ ἴδετε*, fourth mode, Manuel Chrysaphes the lampadarios
- 574v *Γεῦσασθε καὶ ἴδετε*, plagal first mode, Ioannes Koukouzeles
- 575r *Γεῦσασθε καὶ ἴδετε*, plagal second mode, Xenos Korones
- 575v *Γεῦσασθε καὶ ἴδετε*, nenano mode, Ioannes [Kladas] the lampadarios
- 576r *Γεῦσασθε καὶ ἴδετε*, plagal second mode, Manuel Blaterou
Γεῦσασθε καὶ ἴδετε, plagal second mode, George Moschianos
- 576v *Γεῦσασθε καὶ ἴδετε*, nenano mode, Philip Gavalas the domestikos
- 577r *Γεῦσασθε καὶ ἴδετε*, nenano mode, Demetrios Raidestinos
- 577v *Γεῦσασθε καὶ ἴδετε*, nenano mode, Manuel Chrysaphes the lampadarios
- 578r *Γεῦσασθε καὶ ἴδετε*, nenano mode, Gregorios Alyates
- 578v *Γεῦσασθε καὶ ἴδετε*, grave mode, Ioannes [Kladas] the lampadarios
Γεῦσασθε καὶ ἴδετε, grave mode, Manuel Chrysaphes the lampadarios
- 579r *Γεῦσασθε καὶ ἴδετε*, plagal fourth mode, Demetrios Raidestinos the maistor
- 579v ‘At the end of the Liturgy’:
Εὐλόγησω τὸν Κύριον ἐν παντὶ καιρῷ – Ἀλληλούια, plagal second mode, *palaion*
Εὐλόγησω τὸν Κύριον ἐν παντὶ καιρῷ – Ἀλληλούια, plagal first mode, [George] Panaretos
- 580r *Εὐλόγησω τὸν Κύριον ἐν παντὶ καιρῷ – Ἀλληλούια*, third mode (nana), *Thessalonikaion*
‘On Holy and Great Thursday, instead of the *Cheroubikon* or *Koinonikon*, the following is chanted’:
Τοῦ δείπνου σου τοῦ μυστικοῦ, plagal second mode, Nikephoros Ethikos
- 580v ‘This (above) is said instead of *Koinonikon* and instead of *Πληρωθῆτω*
- 581r ‘On Holy and Great Saturday, instead of *allelouiarion*, the following is chanted’:
Ἀνάστα ὁ Θεὸς κρίνων τὴν γῆν ὅτι συ βασιλεύεις εἰς τοὺς αἰῶνας, grave mode
‘This is said three times, and then, this’:
Ἀνάστα ὁ Θεὸς κρίνων τὴν γῆν ὅτι συ βασιλεύεις εἰς τοὺς αἰῶνας, grave mode
[On Holy and Great Saturday], instead of *Cheroubikon*, the following is chanted:
Σιγησάτω πᾶσα σὰρξ βροτεία, plagal first mode, Nikephoros Ethikos
- 582r ‘On the same day, the *koinonikon*’:
Ἐξηγέρθην ὡς ὁ ὑπνῶν, plagal second mode, Xenos Korones
- 582v *Ἐξηγέρθην ὡς ὁ ὑπνῶν*, plagal first mode *tetraphonos*, Ioannes [Kladas] the lampadarios
- 583r ‘On the Holy and Great Sunday of Pascha, the *Koinonikon*’:
Σώμα χριστοῦ μεταλάβετε, plagal first mode, Ioannes Glykys
Σώμα χριστοῦ μεταλάβετε, fourth mode, Ioannes [Kladas] the lampadarios
And in the right margin the performance indication: ‘slow (ἄργόν), all (ὅλον)’ (‘perform the entire thing slowly?’).
- 583v *Σώμα χριστοῦ μεταλάβετε*, third mode, [Ioannes Kladas the lampadarios], ‘another one’
- 584r *Σώμα χριστοῦ μεταλάβετε*, third mode, Manuel Chrysaphes the lampadarios
Σώμα χριστοῦ μεταλάβετε, fourth mode, [Manuel Chrysaphes]

- 584v *Σώμα χριστοῦ μεταλάβετε*, plagal first mode, Konstantinos Moschianos
- 585r *Σώμα χριστοῦ μεταλάβετε*, plagal fourth mode, Phillipos Gavalas the domestikos
- 586r ‘More honorable (Τιμιωτέρα), the one called *agioritiki* that is chanted at *parakliseis* and *pannychidia* and at the table,⁴⁴ *apo chorou*:
Ἄξιον ἐστὶν ὡς ἀληθῶς, plagal second mode, ‘agioritiki’
- 587r *Ἄξιον ἐστὶν ὡς ἀληθῶς*, nenano mode, Ioannes Koukouzeles the maistor, ‘another one’
- 588r ‘The beginning with God of the Megalynaria to the all-holy Theotokos, by mode’:
Σὲ μεγαλύνομεν τὴν ο – χο χο χο - ὄντως Θεοτόκον..., first mode, Xenos Korones the protopsaltes
- 589r *Σὲ μεγαλύνομεν τὴν ὄντως Θεοτόκον, τὴν ὄντως Θεοτόκον...*, first mode *tetraphonos*, Ioannes Kladas the lampadarios
- 590r *Τὴν ὄντως Θεοτόκον, σὲ μεγαλύνομεν, σε μακαρι μακαρίζομεν... – Τὴν ἄσπilon καὶ ἄχραντον*, first mode *tetraphonos*, Manuel Chrysaphes the lampadarios, fifteen-syllable poem
- 592r *Σὲ μεγαλύνομεν*, second mode, [Xenos] Korones
- 592v *Τὴν ὄντως Θεοτόκον – τὴν ἄχραντον τὴν ἄσπilon*, second mode, Ioannes Koukouzeles the maistor, fifteen-syllable poem
- 593v *Σὲ μακαρίζομεν – Το το το*, second mode, Manuel Chrysaphes (‘ἐπιβολὴ τοῦ Μανουὴλ Χρυσάφη’)
- 594r *Σὲ μεγαλύνομεν... τὴν ἀπαρχὴν τῆς ἡμῶν σωτηρίας*, second mode, Ioannes [Kladas the lampadarios]
- This composition is a prosomoion (contrafacta) melody of another one, as the rubric above the entry states: ‘Another one, set to the melody of (πρὸς το), Οὗτος γὰρ ἐκήρυξε, a translation of Ioannes [Kladas] the lampadarios’
- 595v *Σὲ μεγαλύνομεν*, third mode, [Xenos] Korones
- 596v *Σὲ μεγαλύνομεν – τοῦ οὐρανοῦ τε καὶ γῆς τὴν πλατυτέραν*, third mode
- 598v *Σὲ μεγαλύνομεν*, third mode, Ioannes [Kladas] the lampadarios
- 599r *Σὲ μεγαλύνομεν*, fourth mode, Xenos Korones
- 600r *Τὴν ὄντως Θεοτόκον – Βάτον σε ἀκατάφλεκτον*, fourth mode, Ioannes Koukouzeles, 15-syllable poem
- 601v *Τὴν ὄντως Θεοτόκον*, plagal first mode, Xenos Korones
- 602r ‘Another one: words of Patriarch Isidoros of Constantinople, melody of Xenos Korones’:
Σὲ μεγαλύνομεν – Τὴν ἄσπilon καὶ ἄχραντον, plagal first mode, Xenos Korones
- 603v *Τὴν ὄντως Θεοτόκον*, plagal second mode George Kontopetris
- 605r *Σὲ μεγαλύνομεν*, plagal second mode, Ioannes [Kladas] the lampadarios
- 606r *Σὲ μεγαλύνομεν – Τὴν ἄχραντον ἀγνήν*, plagal second mode, [Ioannes Kladas], modeled after the melody of (πρὸς τὸ) ὁ διδάσκαλος λέγει⁴⁵
- 607v *Σὲ μεγαλύνομεν*, grave mode, Xenos Korones
- 608v *Τὴν ὄντως Θεοτόκον – Τὴν ἔνδοξον καὶ ἄχραντον*, grave mode, Manuel Chrysaphes, 15-syllable poem
- 610r *Τὴν ὄντως Θεοτόκον*, plagal fourth mode, [Xenos] Korones
- 610v *Τὴν ὄντως Θεοτόκον*, plagal fourth mode, Ioannes Koukouzeles

⁴⁴ Τραπεζῆς refers to communal monastic meals.

⁴⁵ Ὁ διδάσκαλος λέγει is a phrase from the doxastikon of the praises on Palm Sunday.

- 612r *Σὲ μεγαλύνομεν... Ἀξιόν ἐστιν – Τὴν πύλην τὴν οὐράνιον*, plagal fourth mode, Ioannes Kladas.
This is a 15-syllable poem whose melody is set to a melody Ἐνεδύσατο, and was adapted by Ioannes Kladas (μεταβληθὲν παρὰ τοῦ λαμπαδαρίου κυροῦ Ἰωάννου).⁴⁶
- 614v *Τὰ θύματα τὰ λογικά – Τὴν ὄντως Θεοτόκον – Τὴν ἄσπιλον περθένον*, plagal fourth mode, Gerasimos Chalkeopoulos (free verse)
- 616r *Τὴν τιμιωτέραν*, plagal second mode, George Panaretos
- 616v *Καθεῖλε δυνάστας - Ἐξαπέστειλε κενούς*, mode nenano, ‘Τιμιωτέρα ἢ ἀγιορεΐτικη, *allagma* at the ninth ode’
- 617r *Ὅτε σὲ εἶδεν ἐν σταυρῷ*, fourth mode, Manuel Chrysaphes the lampadarios
This is a 15-syllable Stavrotheotokion. In the MS, Chrysaphes notes that both words and melody are by the same (Chrysaphes).⁴⁷
- 618v *Τῇ ὑπερμάχῳ*, plagal fourth mode, Ioannes [Kladas] the lampadarios, ‘Kontakion at the Akathist’
- 620r *Σῶμα Χριστοῦ*, plagal first mode, [Manuel] Gazes⁴⁸
- 620v *Χριστὸς ἀνέστη*, plagal first mode, according to Stathis: ‘with red parallages’.
- 621r ‘Kalophonic Heirmoi’⁴⁹, chanted on the Holy and Great Sunday of Pascha.’
Ἀναστάσεως ἡμέρα (Ode 1 Heirmos), first mode, Ioannes Kladas the Lampadarios
- 622v *Δεῦτε πόμα πίωμεν* (Ode 3 Heirmos), first mode *tetraphonos*, Manuel Chrysaphes
- 624v *Ἐπὶ τῆς θείας φυλακῆς* (Ode 4 Heirmos), first mode, Manuel Chrysaphes
- 626r *Ὅρθρίσωμεν ὀρθρον* (Ode 5 Heirmos), first mode *tetraphonos*, Manuel Chrysaphes
- 627v *Κατῆλθες ἐν τοῖς κατωτάτοις* (Ode 6 Heirmos), first mode *tetraphonos*, Ioannes [Kladas]
- 629r *Ὁ παῖδας ἐν καμίνῳ* (Ode 7 Heirmos), first mode, Manuel Chrysaphes
- 630v *Αὕτη ἡ κλητὴ* (Ode 8 Heirmos), plagal first mode, Ioannes [Kladas]
- 631v ‘Kalophonic Heirmoi chanted to the Great Martyr Demetrios and to other saints.’
Τῷ Κυρίῳ ἄσωμεν – Δεῦτε λαοὶ (Ode 1 Heirmos), second mode, Manuel Plagitis⁵⁰
- 632r *Ἄγιος εἰ Κύριε – Ἐν πέτρᾳ με* (Ode 3 Heirmos), second mode, Manuel Plagitis
- 632v *Δόξα τῇ δυνάμει σου – Ὑμῶ σε* (Ode 4 Heirmos), second mode, Manuel Plagitis
- 633v *Κύριε ὁ Θεὸς – Ὁ τοῦ φωτὸς χορηγὸς* (Ode 5 Heirmos), second mode, Manuel Plagitis
- 634r *Ὡς τὸν προφήτην – Ἐν ἀβύσσῳ παισιμάτων* (Ode 6 Heirmos), second mode, Manuel Plagitis
- 634v *Τῶν πατέρων – Εἰκόνας χρυσῆς* (Ode 7 Heirmos), second mode, Manuel Plagitis
- 635r *Αἰνοῦμεν – Τὸν ἐν καμίνῳ* (Ode 8 Heirmos), second mode, Manuel Plagitis

⁴⁶ Stathis, Ἰβήρων 1120 24 and Stathis H Δεκαπεντεσύλλαβος 191.

⁴⁷ Stathis, Ἰβήρων 1120 24 and Stathis H Δεκαπεντεσύλλαβος 212.

⁴⁸ Gazes is a known composer of simple polyphonic hymns. Could this Σῶμα Χριστοῦ be out of its normal cycle of *koinonika* because of its different performance characteristics, thus placing it among the various kalophonic, paraliturgical hymns, such as the 15-syllable hymns?

⁴⁹ This is the first known reference to the hymn-genre ‘kalophonic heirmos’ in an extant musical manuscript (Cf. supra, Chapter 1).

⁵⁰ See f. 189r of MS Laura I 185, which is likely from the first three decades of the 15th century, for all eight settings of kalophonic heirmoi to St. Demetrios composed by Manuel Plagites, protopsaltes of Thessaloniki, according to the same manuscript: ‘Κανὼν εἰς τὸν ἅγιον μεγαλομάρτυρα Δημήτριον τὸν μυροχεῦμον ποίημα τοῦ Πορφυρογεννίτου κὺρ Κωνσταντίνου, μελισθὲν δὲ παρὰ τοῦ πρωτοψάλτου Θεσσαλονίκης κὺρ Μανουὴλ τοῦ Πλαγιάτου, ἥχος β’, Δεῦτε λαοί... μέχρι τῆς ἡ’ ὥδῆς’ (Canon to the Great-martyr St. Demetrios the myrrh-streaming, poem of Konstantinos Porphyrogennitos, composed by the Protopsaltes of Thessaloniki, Manuel Plagites, second mode, ‘Come o ye people’... until the 8th ode). See Spyridon-Eustratiades, Laura 211.

- 636r Ὑπεραγία – Τὸν ἐκ Θεοῦ Θεὸν Λόγον (Ode 9 Heirmos), second mode, Manuel Plagitis
- 637r ‘Kontakion with their Oikoi, chanted on the Saturday of the Akathist.’
Τῇ ὑπερμάχῳ, plagal fourth mode, Ioannes Koukouzeles the maistor
- 639r ‘Akathist hymn composed by Lord Ioannes Kladas the lampadarios, imitating as much as possible the old(er versions), as he himself writes.’
Ἄγγελος πρωτοστάτης, fourth mode, Ioannes Kladas
- 645r Ἄγγελος πρωτοστάτης, fourth mode, Manuel Chrysaphes the lampadarios, ‘another one’
- 649r Βλέπουσα ἡ ἀγία, fourth mode, [Manuel Chrysaphes]
- 652v Ἦκουσαν οἱ ποιμένες, fourth mode, [Manuel Chrysaphes]
- 657r Ὡ πανύμνητε μητέρα, mode nenano, [Manuel Chrysaphes]
- 661r Γνωσιν ἄγνωστον γινῶναι, fourth mode, Ioannes Koukouzeles the maistor
- 665r Θεοδρόμον ἀστέρα, fourth mode, [Ioannes Koukouzeles]
- 666r Ξένον τόκον ἰδόντες, mode nenano, Ioannes [Kladas] the lampadarios
- 668r ‘Beginning of the eleven *eothina*⁵¹, composed by Lord Emperor Leo the Most Wise.’
Εἰς τὸ ὄρος τοῖς μαθηταῖς, first mode
- 668v Μετὰ μύρων προσελθούσαις, second mode
- 669r Τοῖς Μαγδαλινῆς Μαρίας, third mode
- 669v Ὅρθρος ἦν βαθύς, fourth mode
- 670r Ὡ τῶν σοφῶν σου κριμάτων Χριστέ, plagal first mode
- 670v Ἡ ὄντως εἰρήνη, plagal second mode
- 671v Ἰδοὺ σκοτία καὶ πρωὶ, grave mode
- 672r Τὰ τῆς Μαρίας δάκρυα, plagal fourth mode
- 672v Ὡς ἐπ’ ἐσχάτων, plagal first mode
- 673r Μετὰ τὴν εἰς ἄδου, mode nenano (plagal second)
- 674r Φανερῶν ἐαυτὸν, plagal fourth mode
- 674v Stathis writes: ‘In the bottom half of the page in red ink by the scribe, the colophon:
‘Ἐτελειώθη τό παρόν βιβλίον αἱ ἀκολουθίαι πᾶσαι τῆς ψαλτικῆς διὰ χειρός Μανουήλ δούκα λαμπαδαρίου τοῦ Χρυ(σάφ)η ἐν ἔτει ς^ο π^ο ξς^ο ἰνδικτιῶνος ς’ (μηνὸς Ἰου)λλίου... ἡμέρα... καὶ οἱ βλέ(ποντες καὶ ἀναγινώσκο)ντες τοῦτο εὐχέσθε μοι διὰ (τὴν) τοῦ Κυρίου ἀγάπην.’
‘The present book of the entire order of services of the psaltic art was completed by the hand of Manuel Doukas Chrysaphes the lampadarios in the year 1458, sixth indiction, in the month of July... on the day... and those who see it and read this pray for me for the love of the Lord.’

On the outside of the back cover, opposite the colophon, a sheet has been attached which has a copy of the colophon, on account of the bad condition of the manuscript. It has the following

⁵¹ The *eothina* are the series of eleven Gospel Lections and hymns (exaposteilaria and doxastika) for Sunday Matins in the Byzantine Rite. The *eothina doxastika* are those included in Iviron 1120.

note after the colophon: ‘Αντεγράφη ἐκ τοῦ πρωτοτύπου ἐν ἔτει αὐξω (1860)’ / ‘Copied from the prototype in the year 1860’).⁵²

Named compositions in Ivron 1120	Composers in Ivron 1120
<i>Agioritiki</i> , 586r, 616v	Agathon Korones
<i>Agiosophitikon</i> , 44r-49r	Agathonos
<i>Aedon</i> , 109r, 328r, 333v	Andreas Sigeros
<i>Anakaras</i> , 105r	Andriomenos
<i>Anyfantes</i> , 111v	Aneotes
<i>Biola</i> , 82r	Argyropoulos of Rhodes
<i>Boulgara</i> , 262r, 278v	Athanasios, <i>hieromonk</i>
<i>Boulgarikon</i> , 326r	Basilios Batatzes
<i>Choros</i> , 87v	Chalibouris
<i>Dedemenon</i> , 132r, 148r	Chomatianos
<i>Diplasmon</i> , 436v	Christophoros Mystakonos
<i>Dysikon</i> , 512r	Cornelios the monk
<i>Dyskolon</i> , 146r, 189r	Demetrios Dokeianos
<i>Dyxoron</i> , 453r2, 455r-2, 457r-2	Domestikos Kassianos
<i>Entexnos</i> , 197v, 316r	Fardivoukes
<i>Ethnikon</i> , 85r, 210r, 345r	Ferentaris, <i>domestikos</i>
<i>Glykytaton</i> , 123r, 152r	Fokas, <i>laosynaktes of the Great church of Christ</i>
<i>Fragkikon</i> , 60r-70r	Gabriel of Xanthopoulos
<i>Fthorikon</i> , 118v, 129r, 130v, 189r	George Kontopetris, <i>domestikos</i>
<i>Hdhtaton pany</i> , 95r	George Panaretos
<i>Isophonia</i> , 120r	George Sgouropoulos
<i>Kalliston</i> , 181r	Gerasimos Chalkeopoulos, <i>hieromonk</i>
<i>Kampana</i> , 82r	Gregorios Alyates Hieromonachos
<i>Kinnyra</i> , 124v	Gregorios, <i>domestikos</i>
<i>Leptotaton</i> , 179v, 316r	Gregorios Glykys, <i>domestikos</i>
<i>Margaritis</i> , 85r	Hiereos (Priest) Ambelokipiotou
<i>Megalos primekerios</i> , 322v	Hiereos (Priest) Constantine Gabras
<i>Mega semantri</i> , 307v	Ioakeim Monachos
<i>Mikro semantri</i> , 155r	Ioannes, <i>patriarch</i> (474r)
<i>Monopnous</i> , 209r	Ioannes Damaskinos (503r, 513v)
<i>Mousikos</i> , 195v, 197v	Ioannes Glykys, <i>protopsaltes</i>
<i>Oktaechon</i> , 40r (2)	Ioannes Kampanes
<i>Organikos</i> , 122r, 123r, 195v, 197v	Ioannes Kladas, <i>lampadarios</i>

⁵² Although I have a microfilm copy of the colophon and its copy, the colophon transcription and additional information above is based entirely on Stathis, *Ιβήρων 1120* 26.

<i>Orphanon</i>, 311r <i>Pany kalon</i>, 134r, 150r, 160v, 167v, 384v <i>Pany wraion</i>, 103r, 157v, 166r <i>Papadopoulou</i>, 177v <i>Persikon</i>, 342v, 343v <i>Polemikon</i>, 325r <i>Politikon</i>, 237v <i>Rodakina</i>, 313r <i>Rodanin</i>, 97r <i>Rodion</i>, 196r <i>Synoptikon</i>, 451r-2, 435r-2 <i>Terpnon</i>, 123r <i>Tetraphonos</i>, 315r <i>Thavmaston</i>, 157v <i>Thessalonikaion</i>, 254r, 366r, 444v-2, 446v- 2, 447v-2, 453v-2, 489v, 580r <i>Tou Basileos</i>, 92r <i>Trochos</i>, 90r	Ioannes Komnenos Ioannes Koukouzeles, <i>maistor</i>, <i>protopsaltes</i> Ioannes Tzaknopoulos Ioannes Xeros Kassas of Cyprus, <i>domestikos</i> Katakalos, <i>domestikos</i> Keladinos Klobas Konstantinos Magoulas Konstantinos Moschianos Koukoumas Logginos Hieromonachos Manouel Agallianos, <i>domestikos</i> Manuel Argyropoulos, <i>maistor</i> Manuel Blaterou Manuel Chrysaphes, <i>lampadarios</i> Manuel Gazes Manuel Kourteses Manuel Panaretos, <i>priest</i> Manuel Patrikou Manuel Plagites Manuel Thyvaiou Mark of Corinth, <i>metropolitan</i> Michael Kontopetris Michael Mystakonos Michael Orphanotrophos, <i>priest</i> Michael Propolas, <i>priest</i> Nikiphoros Ethikos, <i>domestikos</i> Nikolaos Kampanes Nikolaos Palamas Nikolaos Asan Nikon Monachos Perephemos, <i>maistor</i> Phillipos Gavalas, <i>domestikos</i> Spanou Theodore, <i>domestikos of Katakalon</i> Theodore Argyropoulos Theodore Korones Theodore Manougras
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	Theodoulos the monk Theophylaktos Argyropoulos Xenophontos Xenos Korones, <i>protopsaltes</i>
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Appendix III: Chrysaphes' Compositional Output

I. Compositions from the Divine Offices

a. Vespers

i. *Anoixantaria* (Psalm 103) and *Triadika* (plagal fourth mode)

1. Ps 103:28b, Ἀνοιξαντός σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται χρηστότητος, Δόξα σοι ὁ Θεός
2. Ps 103:29a, Ἀποστρέψαντος δέ σου τὸ πρόσωπον ταραχθήσονται, Δόξα σοι ὁ Θεός
3. Ps 103:29b, Ἀντανελεῖς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι, Δόξα σοι Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός
4. Ps 103:30a, Ἐξαποστελεῖς τὸ πνεῦμά σου, καὶ κτισθήσονται, Δόξα σοι Τριάς ἁγία, ὑπερούσιε καὶ ὁμόθρονε δόξα σοι ὁ Θεός
5. Ps 103:31a, Ἦτω ἡ δόξα Κυρίου εἰς τοὺς αἰῶνας, Δόξα σοι Πάτερ, Υἱέ, καὶ Πνεῦμα τὸ ἅγιον, δόξα σοι Τριάς ἁγία, δόξα σοι ὁ Θεός
6. Ps 103:32a, Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, Δόξα σοι βασιλεῦ οὐράνιε, Παράκλητε, τὸ Πνεῦμα τῆς ἀληθείας, δόξα σοι ὁ Θεός
7. Ps 103: 33a, Ἄσω τῷ Κυρίῳ ἐν τῇ ζωῇ μου, Λέγε, δόξα σοι, τρισυπόστατε θεότης, Πάτερ, Υἱέ, καὶ Πνεῦμα, σε προσκυνούμεν καὶ δοξάζομεν, δόξα σοι ὁ Θεός
8. Ps 103:34a, Ἠδυνθείη αὐτῷ ἡ διαλογία μου, Λέγε, δόξα σοι Πάτερ ἄναρχε, δόξα σοι Υἱέ συνάναρχε, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον, τὸ ἐκ Πατρὸς ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπαυόμενον, Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός
9. Ps 103:35a, Ἐκλείποιεν ἁμαρτωλοὶ ἀπὸ τῆς γῆς, Λέγε, δόξα σοι, ἅγιε, δόξα σοι, Κύριε, δόξα σοι, βασιλεῦ ἐπουράνιε, δόξα σοι, δόξα σοι ὁ Θεός.
10. Ps 103:35c, Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον, Δόξα σοι ὁ Θεός, δόξα σοι, βασιλεῦ, ἅγιε, ὑπεράγιε, Κύριε, ἀκατάληπτε, δόξα σοι, δόξα σοι, τὸ Πνεῦμα τὸ ἅγιον, δόξα σοι ὁ Θεός
11. Ps 103:20a (*oktaechon*), Ἔθου σκότος, καὶ ἐγένετο νύξ, Δόξα σοι, Πάτερ ἅγιε, Θεέ ἀγέννητε, νε δόξα σοι Υἱέ γέννητε, δόξα σοι, τὸ Πνεῦμα τὸ ἅγιον, τὸ σὺν Πατρί καὶ Υἱῷ συμπροσκυνούμενον καὶ συνδοξαζόμενον, Τριάς ἁγία, δόξα σοι ὁ Θεός
12. Ps 103:24a, Ὡς ἐμεγαλύνθη τὰ ἔργα σου, Κύριε, Λέγε, δόξα σοι τριάς ομοούσιε δόξα σοι μονάς τρισυπόστατε δόξα σοι ὁ Θεός
13. Ps 103:24b, Πάντα ἐν σοφίᾳ ἐποίησας, Δόξα Πατρί, καὶ Υἱῷ, καὶ ἁγίῳ Πνεύματι· Καὶ νῦν καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Ἀλληλούια, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός.

ii. Μακάριος ἀνὴρ (First Kathisma, Ps 1-3) – Non-kalophonic

1. Ps 1:1a, Μακάριος ἀνὴρ, ὃς οὐκ ἐπορεύθη ἐν βουλῇ ἀσεβῶν καὶ ἐν ὁδῷ ἁμαρτωλῶν
2. Ps 1:3b, Καὶ πάντα, ὅσα ἂν ποιῇ, κατευοδωθήσεται, Psalm 1:4a, οὐχ οὕτως οἱ ἀσεβεῖς, οὐχ οὕτως,
3. Ps. 1:4, Ἀλλ' ἡ ὥσει χνοῦς, ὃν ἐκρίπτει ὁ ἄνεμος ἀπὸ προσώπου τῆς γῆς, Psalm 1:5a, διὰ τοῦτο οὐκ ἀναστήσονται ἀσεβεῖς ἐν κρίσει
4. Ps 1:5b, Οὐδὲ ἁμαρτωλοὶ ἐν βουλῇ δικαίων, Psalm 1:6a, ὅτι γινώσκει Κύριος ὁδὸν δικαίων
5. Ps 2:5a, Τότε λαλήσει πρὸς αὐτοὺς ἐν ὀργῇ αὐτοῦ, Psalm 2:5b, καὶ ἐν τῷ θυμῷ αὐτοῦ ταραῖζει αὐτούς.
6. Ps 2:9b, Ὡς σκεῦη κεραμέως συντρίψεις αὐτούς, Psalm 2:10a, Καὶ νῦν, βασιλεῖς, σύνετε, παιδεύθητε

iii. Μακάριος ἀνὴρ (Ps 1-3) – Kalophonic 'Prologues', followed by *Kratemata*¹

¹ Stathis refers to the pairing of psalm verse from Ps 2 to a kratema the 'unification of the kalophonia' (ἡ ἐνότητα της καλοφωνίας).

1. Ps 2:2b, Καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτὸ κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ χριστοῦ αὐτοῦ.
2. Ps 2:3a, Διαρρήξωμεν τοὺς δεσμοὺς αὐτῶν
3. Ps 2:4a, Ὁ κατοικῶν ἐν οὐρανοῖς ἐκγέλασται αὐτούς
4. Ps 2:4b, Καὶ ὁ Κύριος ἐκμυκτηριεῖ αὐτούς.
5. Ps 2:6b, Ἐπὶ Σιών ὄρος τὸ ἅγιον αὐτοῦ
6. Ps 2:7a, Διαγγέλλων τὸ πρόσταγμα Κυρίου.
7. Ps 2:10a, Καὶ νῦν, βασιλεῖς, σύνετε,
8. Ps 2:10b, Καὶ παιδεύθητε, πάντες οἱ κρίνοντες τὴν γῆν.
9. Ps 2:12b, Καὶ ἀπολεῖσθε ἐξ ὁδοῦ δικαίας
10. Doxology (Δόξα Πατρι... καὶ νῦν)
- iv. Ὁ Θεὸς ἦλθωσαν ἔθνη (Psalm 78), kalophonic composition in the plagal fourth mode. According to the sources, this is ‘another one, composed after the Fall of Constantinople.’
- v. Ἠχήματα from the Dogmatic Theotokia of the Oktoechos with a short Kratema.
 1. These occur at the entrance of Vespers. The end of the Dogmatic Theotokion in the mode of the week and a short Kratema comprise these compositions.
 2. There is one composed for each mode.
- vi. Prokeimena or Δοχές (Doches) from Vespers
 1. Ὁ Κύριος ἐβασίλευσεν, for regular Saturday. There are two compositions of this prokeimenon in plagal fourth mode.
 2. Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου, for Sundays preceding Lent. Plagal fourth mode, embellished version of traditional melody.

b. Orthros

- i. Θεὸς Κύριος (God is the Lord)
 1. *Θεὸς Κύριος*, grave mode, in Ivron 1120, this is listed as ‘an alternate, composed by Manuel Chrysaphes’. This is interesting given that it is the only attributed version of Θεὸς Κύριος given by Chrysaphes in Ivron 1120, for which he includes one unattributed melody for each mode.
- ii. Polyeleos: Δούλοι Κύριον (Psalm 134)
 1. *Τὸν Σιών βασιλέα*, first mode, Manuel Chrysaphes, ‘called also a Koinonikon’. This setting is not grouped with ‘Chrysaphes’ Polyeleos’ in Ivron 1120.
 2. The Great Polyeleos, Composed by Chrysaphes ‘according to the path of Koukoumas’: all of these settings except for one are in the first mode
 - a. *Δοῦλοι, Κύριον*
 - b. *Αἰνεῖτε τὸν Κύριον ὅτι ἀγαθὸς Κύριος*, ‘change’ (*allagma*)
 - c. *Ὅτι τὸν Ἰακώβ – Το το το,*
 - d. *Ὅτι ἐγὼ ἔγνωκα ὅτι μέγας ὁ Κύριος – Τι τι τι,*
 - e. *Πάντα ὅσα ἠθέλησεν ὁ Κύριος ἐποίησεν – Τι τι τι,*
 - f. *὘ν ταῖς θαλάσσαις, καὶ ἐν πάσαις ταῖς ἀβύσσοις – Τα τα τα,*
 - g. *Ἀστραπὰς εἰς ὑετὸν ἐποίησεν – Τε ρε ρε,*
 - h. *Ὅς ἐπάταξε τὰ πρωτότοκα Αἰγύπτου – Τε ρε ρε,*
 - i. *Ἐξαπέστειλε σημεῖα καὶ τέρατα ἐν μέσῳ σου, Αἴγυπτε – Τε ρε ρε,*
 - j. *Ὅς ἐπάταξεν ἔθνη πολλὰ – Τι τι τι,*
 - k. *Τὸν Σιών βασιλέα τῶν Ἀμορραίων – Το το το,*
 - l. *Καὶ πάσας τὰς βασιλείας Χαναάν – Τα τα τα,*
 - m. *Καὶ τὸ μνημόσυνόν σου εἰς γενεὰν καὶ γενεὰν – Τε τε τε,*
 - n. *Ὅτι κρινεῖ Κύριος τὸν λαὸν αὐτοῦ – Το το το,*

- o. *Στόμα ἔχουσιν καὶ οὐ λαλήσουσιν – Νε να νε,*
 - p. *Ἵτα ἔχουσιν καὶ οὐκ ἐνωτισθήσονται – Τι τι τι,*
 - q. *Ὅμοιοι αὐτοῖς γένοιντο οἱ ποιοῦντες αὐτὰ – Τα νε τα νε τα νε,*
 - r. *Οἶκος Ἰσραὴλ εὐλογήσατε τὸν Κύριον – Το το το – Εὐλογήσατε, δοξάσατε, μεγαλύνετε τὸν Κύριον*
 - s. *Οἶκος Λευὶ εὐλογήσατε τὸν Κύριον – Δέσποινα πάντων ἄνασσα Μαρία Θεοτόκε ἀπελπισμένων ἢ ἐλπίς τῶν ἀσθενούντων ρῶσις τοῦς ἀνυμνοῦντας σε πιστῶς ἐξ ὅλης διανοίας φύλαττε ταῖς πρεσβείαις σου ἀπὸ παντοίας βλάβης*
 - t. *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλὴμ – Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην Γεώργιον τὸν θαυμαστὸν μάρτυρα Σωτήρος μελωδικοῖς ἐν ᾠμασι ὑμνήσωμεν ἀπαύστως καὶ μακαρίσωμεν πιστοὶ ὡς μέγιστον προστάτην καὶ πρεσβευτὴν θερμώτατον ὑπὲρ ἡμῶν τῶν πίστει ὑμολογούντων τούτην τὴν σὴν ἄθλησιν εἰς αἰῶνα, plagal first mode. In Ivireon 1120, this is indicated by the rubric ‘to martyrs’.*
 - u. *Εὐλογητὸς Κύριος ἐκ Σιών, ὁ κατοικῶν Ἱερουσαλὴμ – Ἀλληλούια – Τα να νε, first mode, Chrysaphes, ‘another one’*
3. Polyeleos (Psalm 134): Additional Settings
 - a. *Ἵτα ἔχουσιν καὶ οὐκ ἐνωτισθήσονται – Τὰ εἰδῶλα τῶν ἐθνῶν οὐκ ἐνωτισθήσονται, grave mode*
 - b. *Οἶκος Ἰσραὴλ, first-grave mode (πρωτόβαρυς, protobarys). In Ivireon 1120, the following kratema is attached: Τε τε τε, first mode, called ‘ethnic’ (ἐθνικόν)*
 - c. *Οἶκος Ἀαρὼν – Εὐλογήσατε, δοξάσατε, μεγαλύνετε τὸν Κύριον, first mode. In Ivireon 1120, the following kratema is attached: Τετετε, first mode, called ‘another one’*
 - d. *Δόξα Πατρὶ – Τῇ Ἀγίᾳ Τριάδι πρέπει δόξα εἰς τοὺς αἰῶνας τῶν αἰώνων, grave mode*
- iii. Antiphons of Orthros
 1. Antiphons chanted on Meatfare Sunday and Cheesefare Sunday (Psalm 136)
 - a. *Θυγάτηρ Βαβυλῶνος ἡ ταλαίπωρος – Τι τι τι, third mode*
 - b. *Μακάριος ὃς κρατήσῃ καὶ ἐδαφιεῖ τὰ νηπιά σου πρὸς τὴν πέτρην – Τι τι τι, third mode*
 2. Antiphons chanted for apostles, martyrs, prophets, saints, and hierarchs (Psalm 111)
 - a. *Οὐ φοβηθήσεται – Λέγε - ἀλληλούια, plagal fourth mode*
 - b. *Ἐλπίζειν ἐπὶ Κύριον – Τι τι τι – Ἀλληλουια*
 3. Antiphons chanted for the Transfiguration of Christ or at the Feast of Lights (Psalm 88)
 - a. *Καὶ ἐν τῷ ὀνόματί σου ἀγαλλιάσονται ὅλην τὴν ἡμέραν, grave mode*
 - b. *Τὸν θρόνον αὐτοῦ εἰς τὴν γῆν κατέρραξας, grave mode*
 - c. *Ποῦ ἐστὶ τὰ ἐλέη σου τὰ ἀρχαῖα, Κύριε, grave mode*
 - d. *Οὐ ὑπέσχον ἐν τῷ κόλπῳ πολλῶν ἐθνῶν, grave mode*
 - iv. The Amomos (Ὁ Ἄμωμος), Psalm 118, various modes.
 1. The Amomos for Laymen
 - a. Introduction to Stasis I: Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ οἱ πορευόμενοι ἐν νόμῳ Κυρίου
 - b. Verse 12, Εὐλογητὸς εἶ, Κύριε· διδάξόν με τὰ δικαιώματά σου
 - c. Verse 20, Ἐπεπόθησεν ἡ ψυχὴ μου τοῦ ἐπιθυμῆσαι τὰ κρίματά σου ἐν παντὶ καιρῷ
 - d. Verse 28, Ἐνύσταξεν ἡ ψυχὴ μου ἀπὸ ἀκηδίας· βεβαίωσόν με ἐν τοῖς λόγοις σου
 - e. Verse 36, Κλῖνον τὴν καρδίαν μου εἰς τὰ μαρτύριά σου καὶ μὴ εἰς πλεονεξίαν
 - f. Verse 53, Ἀθυμία κατέσχε με ἀπὸ ἁμαρτωλῶν τῶν ἐγκαταλιμπανόντων τὸν νόμον σου
 - g. Verse 63, Μέτοχος ἐγὼ εἰμι πάντων τῶν φοβουμένων σε καὶ τῶν φυλασσόντων τὰς ἐντολάς σου
 - h. Doxology (Δόξα Πατρὶ...)
 - i. Intro to Stasis II, Verse 73: Αἱ χεῖρές σου ἐποίησάν με καὶ ἔπλασάν με· συνέτισόν με καὶ μαθήσομαι τὰς ἐντολάς σου
 - j. Verse 83, Ὅτι ἐγενήθην ὡς ἄσκηδς ἐν πάχνῃ· τὰ δικαιώματά σου οὐκ ἐπελαθόμην
 - k. Verse 94, Σὺ εἰμι ἐγώ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα

- l. Verse 102, Ἀπὸ τῶν κριμάτων σου οὐκ ἐξέκλινα, ὅτι σὺ ἐνομοθέτησάς με
 - m. Verse 112, Ἐκλίνα τὴν καρδίαν μου τοῦ ποιῆσαι τὰ δικαιώματά σου εἰς τὸν αἰῶνα δι' ἀντάμειψιν
 - n. Verse 126, Καὶρὸς τοῦ ποιῆσαι τῷ Κυρίῳ· διεσκέδασαν τὸν νόμον σου
 - o. Doxology (Δόξα Πατρι...)
 - p. Introduction to Stasis III, Verse 132, Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου
 - q. Verse 141, Νεώτερος ἐγὼ εἰμι καὶ ἐξουδενωμένος· τὰ δικαιώματά σου οὐκ ἐπελαθόμην
 - r. Verse 149, Τῆς φωνῆς μου ἄκουσον, Κύριε, κατὰ τὸ ἔλεός σου, κατὰ τὸ κρίμα σου ζήσόν με.
 - s. Verse 161, Ἀρχοντες κατεδίωξαν με δωρεάν, καὶ ἀπὸ τῶν λόγων σου ἐδεδιλίασεν ἡ καρδιά μου
 - t. Verse 175, Ζήσεται ἡ ψυχὴ μου καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι.
 - u. Verse 176, Ἐπλανήθην ὥς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην.
2. The Amomos for Monastics
 - a. Verse 74, Οἱ φοβούμενοί σε ὄψονται με καὶ εὐφρανθήσονται, ὅτι εἰς τοὺς λόγους σου ἐπήλπισα
 - b. Verse 94, Σὺ εἰμι ἐγὼ, σῶσόν με, ὅτι τὰ δικαιώματά σου ἐξεζήτησα
 - c. Verse 104, Ἀπὸ τῶν ἐντολῶν σου συνῆκα· διὰ τοῦτο ἐμίσησα πᾶσαν ὁδὸν ἀδικίας
 - d. Verse 132, Ἐπίβλεψον ἐπ' ἐμὲ καὶ ἐλέησόν με κατὰ τὸ κρίμα τῶν ἀγαπώντων τὸ ὄνομά σου
 - e. Verse 175, Ζήσεται ἡ ψυχὴ μου καὶ αἰνέσει σε, καὶ τὰ κρίματά σου βοηθήσει μοι.
 - f. Verse 176, Ἐπλανήθην ὥς πρόβατον ἀπολωλός· ζήτησον τὸν δοῦλόν σου, ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην.
 3. Kalophonic settings of the Ἀμωμος (Psalm 118), Plagal fourth mode.
 - a. Θρηνῶ καὶ ὀδύρομαι, Ὅταν τίθονται θρόνοι, troparia chanted at funerals, composed in kalophonic style.
- v. Πασαπνοῦρία (Psalm 150:6, 148:1), i.e., the *Ainoi* of the Gospel
1. A simple version in fourth mode
 2. A Kalophonic version in plagal fourth mode modeled after the melody “Ἐγὼ σήμερον γεγέννηκά σε”, whose full text is:
 - a. *Πᾶσα πνοὴ αἰνεσάτω, αἰνεσάτω πνοὴ πᾶσα, πᾶσα πνοὴ τὸν Κύριον· αἰνεσάτω τὸν κύριον· πᾶσα πνοὴ καὶ πᾶσα κτίσις αἰνεσάτω, αἰνεσάτω το φοβερόν καὶ ἅγιον ὄνομα κυρίου τὸ ὄνομα τὸ ἅγιον Κυρίου· αἰνεσάτωσαν αὐτὸν οἱ βασιλεῖς τῆς γῆς, ψαλλάτωσαν αὐτὸν ἅπαντες, ἅπαντες οἱ λαοὶ· νεανίσκοι καὶ παρθένοι πρεσβύτεροι μετὰ νεωτέρων· αἰνεσάτωσαν αὐτὸν οἱ οὐρανοὶ τῶν οὐρανῶν καὶ πᾶσαι αἱ δυνάμεις αὐτοῦ αἰνεσάτωσαν· ἐν τυμπάνῳ καὶ χορῷ ἐν ψαλτηρίῳ καὶ κιθάρα αἰνεσάτωσαν τὸν Κύριον, τὸν Κύριον – Το το το – Ανανες – Τε ρι ρεμ – Τὸν Κύριον αἰνεσάτω πνοὴ πᾶσα τὸν Κύριον*
 3. Anagrammatismos from *Ἀναστὰς ὁ Ἰησοῦς* (following the Matinal Gospel)
 - a. *Ἐδωκεν ἡμῖν – Τι τι τι*, fourth mode, original composition by Nikolaos Palamas, embellished then by Mark of Corinth, and later by Chrysaphes
- vi. For the Ninth Ode (Magnificat)
1. For regular Sundays: Μεγαλυνᾶρια (Magnificat)
 - a. Καθεῖλε δυνάστας ἀπὸ θρόνων καὶ ὕψωσε ταπεινούς, fourth mode
 - b. Ἀντελάβετο Ἰσραὴλ παιδὸς Αὐτοῦ μνησθῆναι ἐλέους...
 - c. Τὴν Τιμιωτέραν τῶν Χερουβεὶμ...
 2. For Feasts:
 - a. *Θεὸς Κύριος καὶ ἐπέφανεν ἡμῖν – Το το το*, fourth mode (Palm Sunday)
 - b. *Χαίροις ἄνασσα, μητροπάρθενον κλέος – Το το το*, fourth mode (Pentecost)
- vii. Asmatikon Trisagion (*for feasts of the Cross, after the Doxology*)
1. Fourth mode (Ivion 1120, f. 414r)
 2. Plagal fourth mode (Ivion 1120, f. 414r)
- viii. Ἀκολουθία τῆς Καμίνου (Service of the Furnace)

1. Ὁ δε ἄγγελος Κυρίου συγκατέβη ἅμα τοῖς περὶ τὸν Ἀζαρίαν εἰς τὴν κάμινον – Εὐλογητός εἰ ὁ Θεός ὁ δι' ἁγγέλου τᾶς παίρας ἐκ φλογός διάσωσας καὶ τὴν βροντώσαν κάμινον μεταβάλλον εἰς δρόσον εὐλογητός εἰ Κύριε ὁ Θεὸς τῶν πατέρων ἡμῶν, plagal fourth mode
 2. Καὶ ἐξετίναξέ τὴν φλόγα τοῦ πυρὸς ἐκ τῆς καμίνου ὡς πνεῦμα δρόσου δια συρίζον, τῶν ἁγίων..., plagal fourth mode
- ix. Ἀσματικές ᾠδές (Asmatic Odes), in various modes.
1. Asmatic odes from the Sunday of Pascha
 - a. Δεῦτε πόμα πίνωμεν (Ode 3 Heirmos), first mode *tetraphonos*
 - b. Ἐπὶ τῆς θείας φυλακῆς (Ode 4 Heirmos), first mode
 - c. Ὁρθρίσωμεν ὀρθρον (Ode 5 Heirmos), first mode *tetraphonos*,
 - d. Ὁ παῖδας ἐν καμίνου (Ode 7 Heirmos), first mode
 2. Asmatic odes for Christmas
 - a. Χριστὸς γεννᾶται δοξάσατε (Ode 1 Heirmos), first mode
 - b. Τω προ των αἰώνων (Ode 3 Heirmos), first mode
 - c. Ράβδος εκ της ρίζης Ιεσσαί, (Ode 4 Heirmos), first mode
 - d. Θεὸς ὢν ειρήνης, Πατὴρ οἰκτιρμών, (Ode 5 Heirmos), first mode
 - e. Σπλάγχων Ιωάν, (Ode 6 Heirmos), first mode
 - f. Οἱ Παῖδες, ευσεβεία συντραφέντες, (Ode 7 Heirmos), first mode
 - g. Θαύματος υπερφυνός η δροσοβόλος, (Ode 8 Heirmos), first mode
 - h. Μυστήριον ξένον, ορώ και παράδοξον, (Ode 9 Heirmos), first mode
 3. Asmatic odes from the Feast of the Annunciation
- c. Divine Liturgy
- i. Trisagion
 1. One setting explicitly for liturgical usage (Iviron 1120, f. 491v.), in the fourth mode which according to Dimitri Conomos is similar to the setting mentioned above, for use at the end of the Great Doxology
 2. One setting of 'Dynamis', in second mode.
 - ii. Ὅσοι εἰς Χριστόν (All ye that have been baptised in Christ)
 1. One setting (Iviron 1120, f. 493v.), pl. first mode, composed with teretisma and dynamis
 - iii. Τὸν σταυρόν σου προσκυνούμεν, mode not specified.
 1. Stathes suggests that Chrysaphes composed this hymn, which replaces the Trisagion during the liturgy, but this ascription is not corroborated in Conomos' analysis of the three settings of this hymn found in 14th and 15th century sources.
 - iv. Ἀλληλουῖα (Alleluias before the Gospel reading)
 1. First mode: 2
 2. Second mode: 1
 3. Third mode: 1
 4. Fourth mode: 1
 5. Plagal first mode: 2
 6. Grave mode: 1
 7. Plagal fourth mode: 2
 - v. Χερουβικά (Cherubic Hymns)
 1. Οἱ τὰ χερουβίμ (The Ordinary): there are six in total (confirmed by Karangounes): Conomos mentions only three.
 - a. First mode: 1
 - b. Second mode: 1
 - c. Third mode: 1

- d. Fourth mode: 1
 - e. Grave mode: 1
 - f. Plagal fourth mode: 1
- 2. Νῦν αἱ δυνάμεις, the Cheroubic Hymn for Presanctified liturgy: two total
 - a. Plagal first mode: 1
 - b. Plagal second mode: 1
- vi. Anaphoral Hymns
 - 1. Anaphoral responses in the Liturgy of St. Basil
 - a. Ἄγιος, ἄγιος, ἅγιος, second mode
 - b. Ἀμήν, Ἀμήν, second mode
 - c. Σὲ ὑμνοῦμεν, second mode
- vii. Τιμιωτέρα (Megalynarion during Liturgy)
 - 1. Ἄξιον ἔστιν (It is truly meet), second mode
 - 2. Ἐπὶ σοὶ χαίρει (In Thee, O full of grace), for St Basil's Liturgy, pl. fourth mode
- viii. Κοινωνικά (Communion Verses)
 - 1. Αἰνεῖτε τὸν Κύριον (Sunday Ordinary)
 - a. First mode (3)
 - b. Second mode (1)
 - c. Third mode (2)
 - d. Fourth mode (5)
 - e. Plagal first mode (1)
 - f. Plagal second mode (1)
 - g. Grave mode (1)
 - h. Plagal fourth mode (3) – at least one is described as ‘instrumental’
 - 2. Ποτήριον Σωτηρίου (Ordinary midweek communion verse)
 - a. First mode (1); Second mode (1); Grave mode (2); Plagal fourth mode (2)
 - 3. Εἰς μνημόσυνον αἰώνιον (Ordinary midweek communion verse)
 - a. Third mode (1); Grave mode (1)
 - 4. Μακάριοι οὓς ἐξελέξω (Ordinary midweek communion verse)
 - a. Third mode (1); Plagal second (1)
 - 5. Festal communion hymns
 - a. Ἐπεφάνη ἡ χάρις; Plagal fourth (1)
 - b. Λύτρωσιν ἀπέστειλε; Grave mode (1)
 - c. Ἐξελέξατο Κύριος τὴν σιών; Plagal fourth (1)
 - d. Ἐξηγέρθη ὡς ὁ ὑπνῶν; Plagal second (1)
 - e. Σῶμα Χριστοῦ; Third mode (1); Grave mode (1); Plagal fourth (2): one of these may be a two-voiced hymn
 - f. Ἀγαλλιᾶσθε δίκαιοι; Grave mode (1)
 - g. Ἐν τῷ φωτὶ τῆς δόξης; Grave mode (1)
 - 6. Γεύσασθε καὶ ἴδετε (Presanctified Ordinary)
 - a. First mode (1); Second mode (1); Third mode (1); Fourth mode (1); Grave mode (1); Plagal fourth mode (1)
 - 7. Εἴη τὸ ὄνομα Κυρίου εὐλογημένον (after Communion of the Faithful)
 - a. One setting of Plagal second mode nenano

II. Compositions from the Oikematarion, Mathematarion, and Kratematarion

- a. Akathist Hymn
 - i. Ἄγγελος πρωτοστάτης, Fourth mode

- ii. Βλέπουσα ἡ Ἁγία, Fourth mode
- iii. Ἦκουσαν οἱ ποιμένες, Plagal second mode nenano
- iv. Ὡ πανύμνητε Μῆτερ, Plagal second mode nenano

b. Kalophonic Stichera

i. Menaion

1. Θεία χάρις ἀπηώρητο, ἦχος νενανω
2. Δεῦτε συμφώνως οἱ πιστοί
3. Στεῖρα ἄγονος ἡ Ἄννα, ἦχος δ' (Pt 1) / Οὐκέτι γυναῖκες, ἦχος α' τετράφωνος (Pt 2)
4. Ἐν εὐσήμε ἡμέρα ἐορτής, ἦχος πλ. δ'
5. Ὅνπερ πάλαι Μωσῆς, ἦχος πλ. δ'
6. Σταυρέ τοῦ Χριστοῦ
7. Αναπεσὼν ἐν τῷ στήθει τοῦ Διδασκάλου Χριστοῦ, ἦχος δ'
8. Μετ' ἀγγέλων γὰρ ἀγάλλεται, ἦχος νενανω
9. Εὐαγγελιστά Ἰωάννη, ισάγγελε Παρθένε
10. Ἐν ἱερεῦσι καὶ μάρτυσι, ἦχος πλ. δ'
11. Ἦτι καλὸν ἦτι τερπνόν, ἦχος νανα, embell., orig. Andreas Sigerou (Pt 1)² / Οὓς γὰρ ἡ φύσις ἀδελφοῦς, ἦχος δ' (Pt 2)³
12. Στρατευθέντες τῷ Χριστῷ, τὰ ἐπὶ γῆς τερπνά κατελίπετε
13. Εὐφραίνεται σήμερον, ἦχος α'
14. Δεῦτε πᾶσα κτίσις, τὸν ἀληθῶς ἱατρὸν πνευματικὸν
15. Ὅθεν αἰτοῦμεν σε, Λουκά ἀγιάγαστε
16. Τῇ τῶν ἀσμάτων τερπνότητι, ἦχος α' (Pt 1) / Καὶ γὰρ τὰς τῶν ἀνόμων, ἦχος δ' (Pt 2),
17. Εἰς τὰ ὑπερκόσμια σκηνώματα
18. Τὸν στρατιώτην τὸν λαμπρὸν τοῦ πάντων βασιλέως
19. Τοῦ ἀρχιερέως Χριστοῦ, ἀδελφός χρηματίσας
20. Τίς μὴ θανάτῳ, τίς μὴ δοξάζει, ἦχος πλ. δ' (Pt 1) / Ὡ δυὰς ἁγία, ἦχος γ' νανα (Pt 2)
21. Πυρίνοις χεῖλεσι, ἦχος δ'
22. Ὁ ταξιάρχης τῶν ἁνῶ δυνάμεων
23. Ὅπου ἐπισκίαση ἡ χάρις σοῦ Ἀρχάγγελε, ἦχος πλ. α'
24. Σκέπασον ἡμᾶς, ἦχος πλ. α' (Embell., orig. Koukouzeles)
25. Ὡς ταξιάρχης καὶ πρόμαχος
26. Γέγονας, Χρυσόστομε, θεόπνευστον ὄργανον, ἦχος δ'
27. Χρυσολόγε καὶ χρυσόστομε, ἦχος πλ. δ'
28. Ἀγαλλιάσθω σήμερον, ἦχος α' (Pt 1) / Ἀγαλλιάσθω ὁ Δαβὶδ, ἦχος α' τετράφωνος (Pt 2)
29. Ὁ Δαβὶδ προανεφώνει, ἦχος πλ. δ'
30. Σήμερον τῷ ναῷ προσάγεται, ἦχος β' ἕξω
31. Σήμερον ὁ θεοχώρητος ναὸς, ἦχος δ' (Pt 1) / Μεθ' ὧν καὶ ἡμεῖς ἐορτάζοντες, ἦχος πλ. δ' (Pt 2)
32. Ἀπαντες οὖν χαρμονικῶς, ἦχος νενανω
33. Μήτηρ Θεοῦ, σώζε τὸ γένος ἡμῶν, ἦχος πλ. δ'
34. Τὸ κατ' εἰκόνα τηρήσας, ἦχος πλ. δ' (Pt 1) / Διὸ παρρησίαν κεκτημένος, ἦχος πλ. δ' (Pt 2)
35. Ὁ πρωτόκλητος Μαθητὴς καὶ μιμητὴς τοῦ πάθους, ἦχος α' (Embell., orig. Andreas Stellan)
36. Τὴν τῶν ἰχθύων ἀγρᾶν καταλιπὼν, Ἀπόστολε, ἦχος δ'
37. Τὸν συναίμονα Πέτρου, ἦχος τρίτος νανα (Pt 1) / Τοῦ γὰρ Ἰησοῦ τὰ διδάγματα, ἦχος νανα (Pt 2)

² Where 'Embell., orig.' is noted, the manuscript indicates that Chrysaphes has made an embellishment of the original version, which is by another composer.

³ 'Pt 1' / 'Pt 2' refers to the two components of bipartite kalophonic compositions, indicated in the MSS as α' πούς and β' πούς (lit: 'first foot' and 'second foot'). For these types of kalophonic stichera, the second part is typically in a different modal area than the first part.

38. Λαμπρῶς πανηγυρίσωμεν σήμερον, ὦ φιλέορτοι, ἦχος πλ. δ΄
39. Ἀνθρώπε τοῦ Θεοῦ, καὶ πιστέ θεράπων, ἦχος α΄
40. Συνελθόντες ὦ φιλέορτοι, ἦχος πλ. β΄
41. Εἰς αἶνον ἔδραμες τοῦ Κυρίου, ἦχος πλ. δ΄ (Embell., orig. Karbounariotes)
42. Τὸ ἀπόρρητον τοῖς ἀγγέλοις, ἦχος β΄ ἔξω
43. Ὅσπε πάτερ μακάριε, Σπυρίδων σοφέ, ἦχος α΄ (Pt 1) / Νεκροὺς δὲ πάλιν, ἦχος τρίτος ναυα (Pt 2)
44. Ἀλλ, ὦ πατέρων ἀξιάγαστε καὶ διδασκάλων συνόμιλε, ἦχος δ΄
45. Δανιὴλ ἀνὴρ ἐπιθυμιῶν, ἦχος πλ. β΄
46. Τῆς ζωηφόρου ἀναστάσεως Χριστοῦ
47. Προεόρτιος σήμερον, ἡ τῶν Μαρτύρων ἐπέστη ἑορτὴ
48. Ὑπόδεξαι Βηθλεέμ, ἦχος πλ. δ΄
49. Δεῦτε χριστοφόροι λαοί, ἦχος πλ. α΄
50. Τί τὸ ἐν σοὶ ξένον καὶ παράδοξον μυστήριον Παρθένε, ἦχος πλ. δ΄
51. Ὅτε Ἰωσήφ, Παρθένε, λύπη ἐτιτρώσκετο, ἦχος β΄ ἔξω
52. Εὐφραίνεσθε δίκαιοι, οὐρανοὶ ἀγαλλιᾶσθε, ἦχος δ΄
53. Χορεύουσιν ἄγγελοι πάντες ἐν οὐρανῷ, ἦχος πλ. β΄
54. Μάγοι ἐκ Περσίδος, ἦχος α΄ (Embell., originals by I. Comnenos and then X. Korones)
55. Πρωτομάρτυς Ἀπόστολε καὶ πρωτοδιάκονε, ἦχος πλ. α΄
56. Ὡ θεία καὶ ἱερὰ τῆς Χριστοῦ Ἐκκλησίας μέλισσα, ἦχος α΄
57. Ἀρχιερέων ἐδείχθης δόξα, ἦχος πλ. β΄
58. Ἐξεχύθη χάρις ἐν χεῖρεσί σου, ἦχος πλ. β΄
59. Σήμερον τῶν υἱάδων, ἦχος πλ. δ΄ (Pt 1) / Καὶ τῶν ιδίων ναμάτων, ἦχος πλ. δ΄ (Pt 2)
60. Ἡ τοῦ προδρόμου καὶ βαπτιστοῦ, ἦχος πλ. δ΄ (Embell., originals by Karvounariotes, Koukouzeles)
61. Σήμερον ἡ κτίσις φωτίζεται
62. Οὐρανοδρόμω ἐπιβᾶς σχήματι θεσπέσιε
63. Μακάριος εἶ τῷ Χριστῷ δουλεύσας
64. Τοὺς μεγάλους φωστήρας τῆς Ἐκκλησίας τοῦ Χριστοῦ
65. Τῶν φιλοχρίστων ἡ πληθὺς συναδθροισθεῖσα
66. Σήμερον ἡ ἱερὰ Μήτηρ
67. Ὁ τοῖς χερουβὶμ ἐποχουμένοις
68. Μὴ οὖν ἐκκλίνωμεν, ὦ συστρατιῶται
69. Τὸ ἀπ' αἰώνως μυστήριον
70. Τί οὖν ἴσταμαι καὶ οὐ λέγω τῇ Κόρῃ
71. Χαίρε κεχαριτωμένη Παρθένε Μήτηρ ἀνύμφευτε
72. Γεώργιον τὸν ἀοίδιμον μάρτυρα
73. Χριστὸς γὰρ ὃν ἐπόθησας
74. Ὁ λαμπρὸς ἀριστεὺς Γεώργιος
75. Εἰρήνην τὴν ἀοίδιμον μακαρίσωμεν
76. Ἐπέστη σήμερον ἡ σεβάσιμος μνήμη σου
77. Κωνσταντῖνε ἰσαπόστολε σὺν μητρὶ θεόφρονι
78. Τὴν νυμφευθεῖσαν τῷ Χριστῷ
79. Σταλάξατε τὰ ὄρη γλυκασμόν
80. Ἡ Ἑλισάβετ συνέλαβε τὸν Πρόδρομον τῆς χάριτος
81. Τὸν ἄρτον σοῦ τοῖς πένησι δέδωκας
82. Οἱ τῆς ἁνῶ Ἱερουσαλὴμ πολίται
83. Ἑορτὴ χαρμόσυνος, ἐπέφανε τοῖς πέρασι σήμερον
84. Τοὺς μαθητὰς τοῦ Σωτήρος καὶ Ἀποστόλους
85. Ἀθλοφόρε τοῦ Χριστοῦ Προκόπιε

86. Δεῦτε καὶ θεάσασθε ἅπαντες
87. Ἐν φωνῇ ἀκαλλιάρσεως, καὶ ἐν ψαλμοῖς ἀλαλαγμοῦ
88. Ἐν πυρίνῳ ἄδματι ἐπιδίφριος ἄρθεις
89. Φωστήρ ἀνέσπερε
90. Οὗτος γὰρ ἐν σώματι ἄγγελος
91. Τῷ ἐκουσίως πτωχεύσαντι, τὴν πτωχείαν τὴν ἐμὴν
92. Οὗς καὶ ἡμεῖς συνελθόντες, εὐσεβῶς ὑμνοῦντας
93. Σήμερον ἐξέλαμψε, τοῦ Ἀθλοφόρου ἡ μνήμη
94. Αποστολικὴ πανήγυρις ἐπέφανε σήμερον
95. Ὅθεν ἀπόκειται σοι ἡ ἀνεκλάλητος χαρά
96. Ἡ θήκη τῶν λειψάνων σου μάκαρ Εὐδόκιμε
97. Φωστήρ ἐδείχθης ἐπὶ γῆς
98. Παρέλαβεν ὁ Χριστός, Πέτρον καὶ Ἰάκωβον καὶ Ἰωάννην
99. Οὗτός ἐστιν ὁ Υἱός μου ὁ ἀγαπητός
100. Μετεμορφώθης ἐπὶ το Ὡβώριον ὅρος
101. Αἱ γενεαὶ πάσαι, Νενίκηνται τῆς φύσεως οἱ ὅροι
102. Τὴν πάνσεπτον σου Κοίμησιν
103. Ὡ Παρθένη οῦώ σε τρανώς ηπλωμένην υπτίαν
104. Πρεσβείαις Κύριε του σου Προρδόμου
105. Τί σε καλέσωμεν Προφήτα
106. Γενέσιον ἀθέμιτον, καὶ συμπόσιον ἀναιδέστατον
107. Πρόδρομε του Σωτήρος συ βασιλεῖς ἡλεγξας
108. Τὴν νυμφευθεῖσαν τῷ Χριστῷ

c. Kratemata and Echemata

- i. According to Stathes, several kratemata have been composed, but around 12-15 are anthologized in the classical Kratemataria books. I have not yet anthologized the versions attached to *Prologues* in Vespers to fully flesh this list out.
 1. First mode (2)
 2. Second mode (2)
 3. Fourth mode (4)
 4. Plagal second mode (2)
 5. Grave mode (2)
 6. Plagal fourth mode (1)

III. Theotokia, Stavrotheotokia, Katanyktika

- a. Theotokia (see Appendix IV)
- b. Stavrotheotokia (see Appendix IV)
- c. Katanyktika (see Appendix IV)

IV. Anastasimatarion

- a. According to Stathes, compositions of the Sticherarion-Anastasimatarion specifically ascribed to Chrysaphes have not been handed down, but it is “without doubt that Chrysaphes reviewed and beautified the traditional melodies of the Sticherarion of that era.”
- b. Emmanuel Giannopoulos and Nina Maria-Wanek have both identified Anastasimataria belonging to Chrysaphes, but it is still not clear to what degree the compositions themselves were compilations or arrangements of existing material or new compositions.

V. Theoretical Treatises

- a. *Περὶ τῶν ἐνθεωρουμένων τῇ ψαλτικῇ τέχνῃ καὶ ὧν φρονοῦσι κακῶς τινες περὶ αὐτῶν* (On the Theory of the Art of Chanting and on Certain Erroneous Views that Some Hold About it)

Appendix IV: Hymnographic Output of Manuel Chrysaphes

15-syllable verses composed by Chrysaphes: Text and Music¹

23. *Βασίλισσα πανύμνητε, παρθενομήτορ κόρη, ἦχος δ'*²

Vassis: 101: Manuel Chrysaphes, Precatio ad Deiparam: SDH 184 (23) [8]

Text: Βασίλισσα πανύμνητε, παρθενομήτορ κόρη,
τὸν βασιλέα τοῦ παντὸς καὶ Κύριον τῆς δόξης –πάλιν
ταῖς μητρικαῖς πρεσβείαις σου διὰ παντὸς δυσώπει,
τῷ φιλοχρίστῳ βασιλεῖ, τῷ ἄνακτι ρωμαίων,
δοῦναι ἰσχὺν καὶ δύναμιν κατὰ τῶν πολεμίων,
καὶ ρῶσιν σώματος αὐτῷ παρασχεῖν καὶ ὑγείαν.
Ἐχεις γὰρ ἔχεις, ἀγαθὴ, μεγάλην παρρησίαν,
Ἐχεις αἰεὶ τὸ δύνασθαι καὶ βοηθεῖν ἐν τάχει. – πάλιν
MSS: Xeropotamou 270, f. 126; Lavra L 166, f. 118b; Pl. 959, f. 141b; Pl. 965, f. 124b;
Xeropotamou 291, f. 24b; Iviron 993, f. 235a; L.K. 173, f. 173a: κὺρ Μανουὴλ τοῦ
Χρυσάφου, μεταξὺ, στ. 5-6, πάλιν; Panteleimonos 1046, f. 18v; Chatz 14, f. 111r; Chatz 20,
f. 203v; Chatz 24, f. 192r; Chatz 40, f. 263v; Chatz 44, f. 373v; Chatz: 70, f. 224v; Jesus
College 33, f. 245b;

34. *Τὴν ἄσπilon καὶ ἄχραντον Παρθένον Θεοτόκον, ἦχος α' τετράφωνος*

Vassis: 729: Manuel Chrysaphes, Ad Deiparam megalynarium: SDH 190 (34) [10]

Text: Τὴν ὄντως Θεοτόκον... Τὴν τιμιωτέραν...
Τὴν ἄσπilon καὶ ἄχραντον Παρθένον Θεοτόκον,
τὴν παναγίαν τράπεζαν, τὴν θεαυγὴ λυχνίαν,
τὸν θρόνον τὸν πυρίμορφον τοῦ πάντων βασιλέως. *Σὲ μεγαλύνομεν·*
Τὸ ὄρος το κατὰσκιον, τὸ ἀλατόμητον,
τὴν κλίμακα τὴν ἐπουράνιον, δι' ἣς κατέβη ὁ Θεός. *Σὲ πάντες μεγαλύνομεν·*
Τὴν ράβδον τὴν βλαστήσασαν, τὴν κιβωτόν, τὴν πλάκα,
τὴν γέφυραν τὴν χρυσαυγὴ, τὴν φωτεινὴν νεφέλην·
σκηνὴν τὴν θεοχώρητον, χρυσοῦν θυμιατήριον,
καὶ βάτον ἀκατάφλεκτον. *Σὲ πάντες μεγαλύνομεν·*
Τὴν πύλιν τὴν οὐράνιον, τὴν πορφυρόστρωτον κλίνην,
καὶ τὴν στάμνον τὴν ἀγγχυσον, τὴν σωτηρίαν κόσμου,
καὶ πάντων τῶν χριστιανῶν ἐλπίδα καὶ προστασίαν·
τὴν ὑψηλοτέραν τῶν οὐρανῶν, *σὲ πάντες μεγαλύνομεν.*

MSS: Iviron 1120, f. 600a; Iviron 993, f. 297a ἕτερον τοῦ Χρυσάφου [Μανουὴλ], τετράφωνον

36. *Τὴν ἐνδοξον καὶ ἄχραντον Παρθένον Θεοτόκον*

Vassis: 731: Manuel Chrysaphes, Ad Deiparam megalynarium: SDH 191 (36) [4]

Text: Τὴν ὄντως Θεοτόκον σὲ μεγαλύνομεν·
Σὲ μακαρίζομεν, τὴν ὄντως Θεοτόκον,
Σὲ μεγαλύνομεν·
Τὴν πλατυτέραν οὐρανῶν, τὴν δόξαν τῶν ἀγγέλων,
Τῶν χερουβὶμ καὶ σεραφὶμ πάντων ὑψηλοτέραν·
Σὲ πάντες μεγαλύνομεν τὴν ὄντως Θεοτόκον.

MSS: Iviron 1120, f. 608b; Iviron 993, f. 309b; Xeropotamou 291, f. 56a; Xeropotamou 329, f.
434a; Gritsan 4, f. 691a

37. *Τὴν πύλιν τὴν οὐράνιον, τὴν κιβωτόν, τὴν πλάκα*

Vassis: 735: Manuel Chrysaphes, Ad Deiparam megalynarium: SDH 191 (37) [5]

¹ Chrysaphes' eighteen 15-syllable poems are also catalogued in Ioannis Vassis' exhaustive collection of incipits for all secular and religious poetry in both high and vernacular Greek from the fourth to the fifteenth centuries. This appendix derives its referential coordinates from Vassis. Ioannis Vassis, *Initia carminum Byzantinorum* (Berlin: W. de Gruyter, 2005).

² Numbering follows Stathis, *Η Δεκαπεντασύλλαβος*.

Text: β' ποὺς
Τὴν πύλῃν τὴν οὐράνιον, τὴν κιβωτόν, τὴν πλάκα,
τὸν θρόνον τὸν πυρίμορφον, τὴν χρυσαυγὴ λυχνίαν,
τὸ ἔμψυχον παλάτιον τοῦ πάντων βασιλέως,
νεφέλην ἡλιόφωτον καὶ στάμνον τὴν πάγχρυσον·
σὲ πάντες μεγαλύνομεν τὴν ὄντως Θεοτόκον.

MSS: Iviron 1120, f. 608b; Iviron 993, f. 309b; Xeropotamou 291, f. 56a; Xeropotamou 329, f. 434a;
Gritsani 4, f. 691a

42. *Ψαλμοὺς καὶ ὕμνοις σέ ὕμνῳ, παρθενομήτορ κόρη*

Vassis: 875: Manuel Chrysaphes, In laudem s. Deiparae: SDH 195 (42) [14]

Text: Ψαλμοὺς καὶ ὕμνοις σὲ ὕμνῳ, παρθενομήτορ κόρη,
Καὶ χαριστήριον φωνὴν προσφέρω σοὶ ὁ δοῦλος,
Βασίλισσα πανύμνητε, Δέσποινα Θεοτόκε.
Χαῖρε, παλάτιον τερπνὸν τοῦ πάντων βασιλέως,
Καὶ κλίνη πορφυρόστρωτε, καὶ χρυσαυγῆς λυχνία.
Χαῖρε, παντάνασσα σεμνή, τῶν βασιλέων δόξα
Καὶ σκέπη καὶ βοήθεια καὶ καύχημα καὶ τεῖχος.
Χαῖρε, πνοή μου καὶ ζωὴ καὶ ἀγαλλίαμά μου
Καὶ στήριγμα καὶ λύτρωσις πασῶν τῶν ὀδυνῶν μου.-πάλιν
Ἐν σοὶ θαρρῶν σωθήσομαι· ἐν σοὶ ζῶ καὶ κινουμαι.
εὐχαριστῶ καὶ προσκυνῶ καὶ μεγαλύνω, κόρη,
τὰς ἀμετρήτους δωρεὰς καὶ τὰς εὐεργεσίας.

MSS: Xeropotamou 270, f. 147b, Θεοτοκίον εὐχαριστήριον, διὰ στίχων πολιτικῶν, ποιηθέν παρὰ
Μανουὴλ λαμπαδαρίου τοῦ Χρυσάφης; L.E 148, f. 306b, Μανουὴλ Χρυσάφης, τὰ γράμματα
καὶ τὸ μέλος; L.L 166, f. 136a; X. 291, f. 60b; Pl. 959, f. 166a; Iviron 964, f. 296a; Iviron
993, f. 276a; Ox. Cl. 14, f. 304a; see p. 195 for variorium

46. *Δέσποινα, πάντων ἄνασσα, Μαρία Θεοτόκε, ἦχος α'*

Vassis: 139: Manuel Chrysaphes, In laudems. Deiparae: SDH 198 (46) [4]

Text: Οἶκος Λευί, εὐλογήσατε τὸν Κύριον·
Δέσποινα, πάντων ἄνασσα, Μαρία Θεοτόκε,
ἀπηληπσμένων ἢ ἐλπίς, τῶν ἀσθενούντων ρῶσις,
τοὺς ἀνυμνοῦντάς σε πιστῶς ἐξ ὅλης διανοίας
φύλαττε ταῖς πρεσβείαις σου ἀπὸ παντοίας βλάβης.

MSS: Iviron 1120, f. 290a, Τοῦ αὐτοῦ [Μανουὴλ Χρυσάφης] ἦχος α'; Iviron 993, f. 51b Πολυέλεος
Μανουὴλ Χρυσάφου, εἰς τὴν ὁδὸν τοῦ Κουκουμᾶ, ὡς αὐτὸς γράφει; Iviron 1183, f. 56b:
Θεοτοκίον (εἰς τὸ τέλος τοῦ Λατρινοῦ πολυελέου).

85. *Ὅτε σὲ εἶδεν ἐν σταυρῷ κρεμáμενον ἀδίκως, ἦχος δ'*

Vassis: 556: Manuel Chrysaphes, Lamentatio Deiparae in Christi passionem: SDH 212 (85) [11]

Text: Ὅτε σὲ εἶδεν ἐν σταυρῷ κρεμáμενον ἀδίκως,
ἀμνὰς ἢ πολυύμνητος καὶ μήτηρ σου, Θεέ μου,
θρήνοις συνέκοπτεν αὐτήν, ἐσπάραττε τὰς ὀψεις
καὶ ὀλολύζουσα πικρῶς ἐν στεναγμοῖς ἐβόα·
Οἱμοι, Υἱέ μου φίλτατε, πῶς ἐπὶ ξύλου θνήσκεις;
πῶς καρτερεῖς τοὺς ραπισμούς, τοὺς γέλωτας, τὰς ὕβρεις,
τοὺς ἐμπαιγμούς, τοὺς ἐμπυσμούς καὶ τῆς χολῆς τὴν γεῦσιν;
Οἱμοι! οὐ φέρω βλέπειν σε νεκρόν, γυμνόν, Θεέ μου,
ἄπνουν, ἀεΐδιον βροτὸν ἐν ξύλῳ προσπαγέντα·
Ἀλλὰ διὰ τὸν ἄνθρωπον, ἐκὼν ὑπέστης πάντα,
ἵνα λυτρώσης τὸν Ἀδὰμ τῆς πάλαι καταδίκης.

MSS: Iviron 1120, f. 617a, Σταυροθεοτοκίον, τὰ γράμματα καὶ τὸ μέλος τοῦ αὐτοῦ Μανουὴλ τοῦ
λαμπαδαρίου [Χρυσάφης], ἦχος δ'; Xeropotamou 329, f. 412: Σταυροθεοτοκίον, γράμματα
καὶ μέλος κὺρ Μανουὴλ Χρυσάφου; L.L 166, f. 159a, Iviron 993, f. 237a; see p. 212 for
variorium

86. *Ὅτε σὲ εἶδεν ἐν σταυρῷ κρεμáμενον ἀδίκως, ἦχος δ'*

Vassis: 107: Manuel Chrysaphes, Lamentatio Deiparae in Christi passionem: SDH 212-3 (86) [10]

Text: Βλέπουσα πάλαι τὸν Υἱὸν ἢ ἄχραντος Παρθένος
ἀδίκως προσηλούμενον ἐν σταυρικῷ τῷ ξύλῳ
καὶ ὀρυττόμενον πλευρὰν ὑπὸ χειρῶν ἀνόμων,
χολὴν δὲ ποτιζόμενον, νεκρούμενον τελείως,
ἔτυπτε στῆθος ἀφειδῶς, ἐσπάρατε τὰς ὄψεις,
ἠλάλαζε κωκῶουσα, πικρῶς ὀδυρομένη
καὶ μητρικῶς ἐκραύγαζε ταῦτα μετὰδακρύων·
Τέκνον ἐμὸν γλυκύτατον,

Τέκνον ἠγαπημένον,
πῶς πάσχεις θέλων ἐν σταυρῷ ἀδίκως ὡς κακοῦργος;
Φεῦ μοι τοῦ πάθους τοῦ πικροῦ, τῆς λύπης τῆς μεγίστης!

MSS: L.L. 166, f. 164b Σταυροθεοτοκίον, τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη], τὰ τε γράμματα καὶ
τὸ μέλος, ἦχος βαρὺς.

118. Ψυχὴ μου, θρήνησον πικρῶς, κλαῦσον ἀπὸ καρδίας, ἦχος πλ' δ'

Vassis: 107: Manuel Chrysaphes, Lamentatio Deiparae in Christi passionem: SDH 212-3 (86) [10]

Text: Ψυχὴ μου, θρήνησον πικρῶς, κλαῦσον ἀπὸ καρδίας
καὶ στέναξον καὶ δάκρυσον· ἡγικέ σοι τὸ τέλος,
καὶ τῷ Κυρίῳ βόησον ἐν κατανύξει οὕτως·
Ἠμάρτηκα, παμβασιλεῦ, ὑπὲρ ληστήν καὶ πόρνην·
ἠνόμησα ὡς Μανασσῆν καὶ ὑπὲρ τὸν τελώνην,
καὶ τρέμω τὴν ἀπόφασιν τὴν φοβερὰν ἐκείνην.
Οἱμοί, τίς γένω, καὶ βαβαί, πῶς φύγω τὰς κολάσεις!
Λοιπὸν, φυλάνθρωπε Χριστέ, πρεσβεΐαις τῆς ἀχράντου
Καὶ πανυμνήτου σου μητρὸς καὶ κεχαριτωμένης,
ἣν ἀνυμνοῦσιν οὐρανοὶ τῶν οὐρανῶν ἀπαύστως

MSS: Xeropotamou 270, f. 145a, Κατανυκτικὸν τοῦ αὐτοῦ, τὰ τε γράμματα καὶ τὸ μέλος, Μανουὴλ
Χρυσάφη, ἦχος πλ. δ'; L.L. 166, f. 211a: κυροῦ Μανουὴλ τοῦ Χρυσάφη, καὶ λαμπαδαρίου;
Ivion 993, f. 333a, γράμματα καὶ μέλος; Ivion 964, f. 285b; Pl. 965, f. 150b; Gritsan 4, f.
723b, Xeropotamou 329, f. 456a.

120. Ψυχὴ πολυαμάρτητε καὶ τετραυματισμένη, ἦχος βαρὺς

Vassis: 879: Manuel Chrysaphes, Versus compunctorii: SDH 227-8 (120) [11]

Text: Ψυχὴ πολυαμάρτητε καὶ τετραυματισμένη
καὶ παντελῶς ἀσύνετε, μηδὲ ὅλως μεταγνοῦσα, πάλιν
τί παραμένεις ἐμπαθῶς τοῦ βίου ταῖς φροντίσι
καὶ ταῖς ἀλύσσεσιν αὐτοῦ στρεβλοῦσαι καθ' ἐκάστην;
Ἀνάνηψον, ταλαίπωρε! Βλέψον, ἀξίως βλέψον,
καὶ μνήσθητι τῆς φοβερᾶς δευτέρας παρουσίας,
καὶ τὸν κριτὴν τὸν φοβερὸν φοβήθητι – πάλιν
καὶ τὸν κριτὴν φοβήθητι τὸν μέλλοντά σε κρῖναι.
Καὶ στέναξον, καὶ θρήνησον καὶ κράξον ὀλοψύχως·
Ἐλέησόν με, βασιλεῦ, δέσποτα παντοκράτορ,
καὶ τῆς μελλούσης λύτρωσαι κολάσεως ἐκείνης.

MSS: Xeropotamou 270, f. 138b, Κατανυκτικόν, τοῦ αὐτοῦ [Μανουὴλ Χρυσάφη], ἦχος βαρὺς; L.L.
166, f. 208a, τοῦ αὐτοῦ Μανουὴλ Χρυσάφη; Ivion 993, f. 330a; Xeropotamou 329a, f. 431a;

126. Φρίττει καὶ τρέμει ἡ ψυχὴ τοῦ δυστήνου μου σκήνους, ἦχος πλ. α'

Vassis: 843: Manuel Chrysaphes, Versus compunctorii: SDH 230 (126) [11]

Text: Φρίττει καὶ τρέμει ἡ ψυχὴ τοῦ δυστήνου μου σκήνους,
ἐνθυμουμένη κατὰ νοῦν τὴν ὥραν τοῦ θανάτου·
πῶς ἄσπλαγχνοι ρομφεύοντες ἄγγελοι εἰσελθόντες
χωρίσουσι τοῦ σήματος αὐτὴν τοῦ παναθλίου
καὶ πρὸς κριτὴν τὸν φοβερὸν ἄγουσι παραστήσαι,
ὅς δίκαις ἐκποιούμενος τοῦ λόγου τῶν πρακτέων,
εἰς γέενναν καὶ τάρταρον ἐκπέμπει τὸν φρικώδη.
Τί οὖν ποιήσεις, ὦ ψυχὴ; πῶς φύγῃς τὰς κολάσεις;
Λοιπὸν ἐκ βάθους στέναξον καὶ θρήνησον πρὸ τέλους

καὶ τῶν κακῶν ὧν ἔπραξας ἀπόστηθι τελείως·
καὶ φείσεται σε ὁ Θεὸς διὰ τῆς μετανοίας.

MSS: L.L. 166, f. 197b, Ποίημα κυρ Μανουήλ τοῦ Χρυσάφει, τὰ τε γράμματα καὶ τὸ μέλος, ἦχος πλ. α'; Iviron 993, f. 324a: κυροῦ Ἑμμανουήλ λαμπαδαρίου καὶ Χρυσάφου

127. Φοβήθητι τὴν φοβερὰν ἡμέραν, ὦ ψυχὴ μου, ἦχος πλ. β'

Vassiss: 842: Manuel Chrysaphes, Versus compunctorii: SDH 230 (127) [8]

Text: Φοβήθητι τὴν φοβερὰν ἡμέραν, ὦ ψυχὴ μου, - πάλιν
Καὶ τῶν κακῶν ὧν ἔπραξας ἀπόστηθι τελείως.
Δάκρυσσον, στέναξον πικρῶς καὶ τάχυνον πρὸ τέλους
πρὸς τὴν Παρθένον τὴν ἀγνὴν καὶ μόνην Θεοτόκον
καὶ ταύτην δεξιώθητι δουλοπρεπῶς βοῶσα·
Ἐλέησόν με, Δέσποινα, Παρθένε Θεοτόκε,
τῶν ὀρθοδόξων ἡ ἰσχὺς καὶ τῶν πιπτόν[τ]ων στάσις.
Σὺ μοι γενοῦ βοήθεια, ἐλπὶς ἀπηλπισμένων.

MSS: Xeropotamou 270, f. 134a, Τοῦ αὐτοῦ [Μανουήλ Χρυσάφει], τὰ γράμματα καὶ τὸ μέλος, ἦχος πλ. β'; L.L. 166, f. 205b; Iviron 993, f. 327b;

130. Θρηῖνον θρηνήσεις φοβερὸν, ψυχὴ μου παναθλία, ἦχος α'

Vassiss: 349: Manuel Chrysaphes, Versus compunctorii: SDH 231 (130) [10]

Text: Θρηῖνον θρηνήσεις φοβερὸν, ψυχὴ μου παναθλία, -πάλιν
Βλέπουσα τὸν ἀδέκαστον κριτὴν ἐπὶ τοῦ θρόνου
Καθήμενον καὶ κρίνοντα πᾶσαν τὴν γῆν δικαίως
Καὶ κατ' ἀξίαν ἕκαστον τῶν ἔργων ἀποδόντα.
Οἱμοι, ψυχὴ μου ταπεινὴ, πῶς φύγῃς τὰς κολάσεις;
οἱμοι, πῶς φύγῃς τὸν πικρὸν φλογμὸν τὸν τῆς γεέννης;
Λοιπὸν, ἀπόθου ἅπασαν κακίαν ψυχοφθόρον
Καὶ πρὸς τὸν κτίστην βόησον Θεὸν τὸν πλάσαντά σε·
Ἥμαρτον, δέξαι με, Χριστέ Σωτήρ, μετανοοῦντα.
Καὶ ὡς φιλόανθρωπος Θεὸς ρύσεται σε γεέννης.

MSS: L.L., 166, f. 188a; Xeropotamou 270, f. 115a; Xeropotamou 329, f. 386b; Pl. 965, f. 137b; Iviron 993, f. 318b: τὸ παρὸν τοῦ χαριτωνίου Μαίστορος τοῦ Κουκουζέλη (sic)

135. Δεύτερος, φεῦ μοι! Γέγονα ἄσωτος ἐν τῷ βίῳ, ἦχος πλ β'

Vassiss: 142: Manuel Chrysaphes, Versus compunctorii: SDH 233 (135) [10]

Text: Acrostic: Δεύτερος
Δεύτερος, φεῦ μοι! Γέγονα ἄσωτος ἐν τῷ βίῳ·
ἐκὼν κατεδαπάνησα τὸν πλοῦτον τῆς ψυχῆς μου·
ὅλη παθὼν ἐκάλυψε καρδίας μου τὰς κόρρας.
Τί οὖν ποιήσω ὁ δεινός; πῶς βλέπω τὸν δεσπότην;
Ραδίως ἀπελεύσομαι εἰς πῦρ τὸ τῆς γεέννης.
Οἱμοι, ψυχὴ ταλαίπωρε, πῶς φύγῃς τὰς κολάσεις;
Στέναχον, πένησον πικρῶς καὶ βόησον πρὸ τέλους·
Χριστέ μου, Λόγε καὶ Θεέ, δέξαι με ὡς τὴν πόρνην,
ὡς μόνος πολυέλεος καὶ συμπαθὴς οἰκτίρμων.

MSS: L.L. 166, f. 190a, Μανουήλ τοῦ Χρυσάφει, ἦχος πλ. β'

144. Τὸν στρατιώτην τὸν καλὸν τοῦ πάντων βασιλέως, ἦχος δ'

Vassiss: 782: Manuel Chrysaphes, In s. Demetrium: SDH 236-7 (144) [11]

Text: Τὸν στρατιώτην τὸν καλὸν τοῦ πάντων βασιλέως,
Τὸν ἀθλητὴν τὸν θαυμαστόν, τὸ κλέος τῶν μαρτύρων,
Τὸ ἄνθος τὸ τερπνότατον καὶ κατηγλαϊσμένον,
Τὸ ρόδον τὸ μυρίπνοον, τὴν βρύσιν τῶν θαυμάτων,
Τὴν καλλονὴν τῶν ἀθλητῶν πάντων καὶ κορωνίδα,
Τὴν δόξαν καὶ τὸ καύχημα χριστιανῶν ἀπάντων,
Δημήτριον τὸν ἑνδοξον, ὑμνήσωμεν συμφώνως
Καὶ μακαρίσωμεν αὐτὸν ὡς πρεσβευτὴν τοῦ Λόγου.
Πρεσβεύει γὰρ ὑπὲρ ἡμῶν ἀπαύστως τῷ δεσπότη
Καὶ βασιλεῖ τῶν οὐρανῶν δοῦναι πραισμάτων λύσιν
Καὶ φωτισμὸν καὶ ἰλασμὸν ψυχῶν τε καὶ σωμάτων.

MSS: Xeropotamou 323, f. 231a, Στίχοι εἰς τὸν ἅγιον Δημήτριον, ποιηθέντες παρὰ κύρ Μανουὴλ τοῦ Χρυσάφου, ἤχος δ'; Xeropotamou 365, f. 195a: τὸ παρὸν ψάλλεται εἰς τὸν ἅγιον Δημήτριον καὶ εἰς λοιποὺς μάρτυρας, κύρ Μανουὴλ τοῦ Χρυσάφου; Xeropotamou 291, f. 78a; Ds. 580, f. 138a; Iviron 991, f. 35a.

150. Σὲ προκατήγγειλε χορὸς τῶν προφητῶν ἐνθέως, ἤχος πλ β'

Vassis: 669: Manuel Chrysaphes, In annuntiationem Deiparae (Mart. 25): SDH 240 (150) [7]

Text: Σὲ προκατήγγειλε χορὸς τῶν προφητῶν ἐνθέως,
Παλάτιον πυρίμορφον καὶ κιβωτὸν καὶ πλάκα
Καὶ θρόνον ὑψηλότατον τοῦ πάντων βασιλέως·
Ἡμεῖς δὲ μεγαλύνομεν χεῖρεσιν ἀναξίοις,
Τὴν ἄχραντὸν σου σύλληψιν, τὴν ὑπὲρ νοῦν καὶ λόγον
Καὶ τὴν φωνὴν τοῦ Γαβριὴλ ἅπαντες προσφωνοῦμεν·
Χαῖρε, νύμφη ἀνύμφευτε, Θεοτόκε Παρθένε!

MSS: Xeropotamou 329, f. 426b, Μανουὴλ Χρυσάφου [κε' Μαρτίου], ἤχος πλ. β'; Iviron 975, f. 237a; Iviron 993, f. 257a; Xeropotamou 291, f. 52a: Balasios embellishes (?) the one in Iviron 975 (see p. 240 for textual differences);

152. Θνήσκεις τῷ ξίφει καρτερῶς, Γεώργιε τρισμακάρε, ἤχος πλ δ'

Vassis: 348: Manuel Chrysaphes, In s. Georgium: SDH 241 (152) [4]

Text: Θνήσκεις τῷ ξίφει καρτερῶς, Γεώργιε τρισμακάρε, -πάλιν
τοῦ βασιλέως οὐρανῶν ὁ μέγας στρατιώτης.
Ἀλλὰ ζωῶσαις εὐσεβεῖς καὶ δυσσεβεῖς νεκρώσαις,
σαῖς ἱκεσίαις πρὸς Θεόν, μαρτύρων ὠραιότης.

MSS: Gritsana 3, f. 167a, Ἔτερον εἰς τὸν αὐτὸν ἅγιον [Γεώργιον], ποίημα κύρ Μανουὴλ Μαῖστορος Χρυσάφου, ἤχος πλ. δ' (Chrysaphes called maistoros)

153. Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην, ἤχος πλ α'

Vassis: 670: Manuel Chrysaphes, In s. Georgium: SDH 241 (153) [6]

Text: Εὐλογητὸς Κύριος ἐκ Σιῶν
Σὲ τὸν γενναῖον ἀθλητὴν καὶ μέγαν στρατιώτην,
Γεώργιον τὸν θαυμαστὸν μάρτυρα τοῦ Σωτῆρος,
μελωδικοῖς ἐν ᾗσμασιν ὑμνήσωμεν ἀπαύστως
καὶ μακαρίσωμεν, πιστοί, ὡς μέγιστον προστάτην
καὶ πρεσβευτὴν θερμότατον ὑπὲρ ἡμῶν τῶν πίστει
ὑμνολογούντων σου τὴν σὴν ἄθλησιν εἰς αἰῶνας.

MSS: Iviron 1120, f. 281a, Πολυέλεος ποιηθεὶς παρὰ Μανουὴλ λαμπαδαρίου τοῦ Χρυσάφου, εἰς τὴν ὁδὸν τοῦ Κουκουμᾶ, ἤχος πλ. α', f. 290b – τοῦ αὐτοῦ; Iviron 993, f. 57a (f. 51a: Πολυέλεος Μανουὴλ Χρυσάφου, εἰς τὴν ὁδὸν τοῦ Κουκουμᾶ ὡς αὐτὸς γράφει)

159. Ὁσιομάρτυς τοῦ Χριστοῦ, λαμπρὰ Θεοδοσία, ἤχος α'

Vassis: 550: Manuel Chrysaphes, In s. Theodosiam mart. (Iul. 29): SDH 244 (159) [11]

Text: Ὁσιομάρτυς τοῦ Χριστοῦ, λαμπρὰ Θεοδοσία,
τῶν ἀρετῶν ὁ θησαυρός, ἡ βρύσις τῶν θαυμάτων,
πέλαγος ἀνεξάντλητον παντοίων χαρισμάτων,
μοναζουσῶν ἡ καλλονὴ καὶ τῶν μαρτύρων κλέος,
τῶν βασιλέων ἡ ἰσχὺς καὶ τῶν νοσοῦντων σθένος,
καὶ πάντων καταφύγιον τῶν καταποντουμένων·
ἅπαντας τοὺς προστρέχοντας τῇ κραταιᾷ σοῦ σκέπη
ταχέως ἐλευθέρωσον παντοίων ἀλγηδόνων,
καὶ βασιλείας οὐρανῶν ποίησον κληρονόμους.
Ὁσιομάρτυς τοῦ Χριστοῦ, σεμνὴ Θεοδοσία,
Ταχέως ἐλευθέρωσον παντοίων ἀλγηδόνων!

MSS: P. 128, p. 421, Μηνὶ τῷ αὐτῷ Ἰουλίῳ κθ', τῆς ἀγίας ὀσιομάρτυρος Θεοδοσίας, στιχηρὸν τοῦ αὐτοῦ [Μανουὴλ Χρυσάφου], ἤχος α'

177. Λέλυται φύσις τῶν βροτῶν ἀπὸ κοιλίας Ἄδου, ἤχος δ'

Vassis: 430: Ioann. Cucuzeles, In Christi resurrectionem: SDH 252 (177) [6]

Text: Λέλυται φύσις τῶν βροτῶν ἀπὸ κοιλίας Ἄδου·
ἀπὸ φθορᾶς ἐρρύσθημεν καὶ σκότους καὶ θανάτου

καὶ ζῶμεν ἀγαλλόμενοι χαρᾶς ἀνεκλαλήτου. —λέγε

Ὁ γὰρ Θεὸς ὁ κοσμουργὸς σήμερον ἐξανέστη

χερσὶ κατέχων τὸν Ἀδὰμ καὶ τὴν πεσοῦσαν φύσιν.

Χαρήτε πάντες, χάρητε, πᾶσα σκιρτάτω φύσις! Τεριρεμ

MSS: L.L. 166 (f. 43a Τοῦ αὐτοῦ κὺρ Ἰωάννου τοῦ Κουκουζέλη, ἤχος δ΄) Docheiariou 379, f. 387b

— Τὸ δε παρὸν ψάλλεται τῇ ἀγία λαμπρᾷ, πρὶν τὴν Ἀνάστασιν, ποίημα κὺρ Μανουὴλ τοῦ

Χρυσάφου, ἤχος δ΄ — this states that it is by Chrysaphes, but In L.L. 166, f. 43a, it is ascribed to Koukouzeles, and in Iviron 993, f. 240a, it is also ascribed to Koukouzeles.

Appendix V: Manuscript Facsimiles of the Opening of Neo-Sabaïtic Vespers (Invitatorium and Anoixantaria)

MS EBE 2458, fol. 11r: Invitatorium (first two verses)

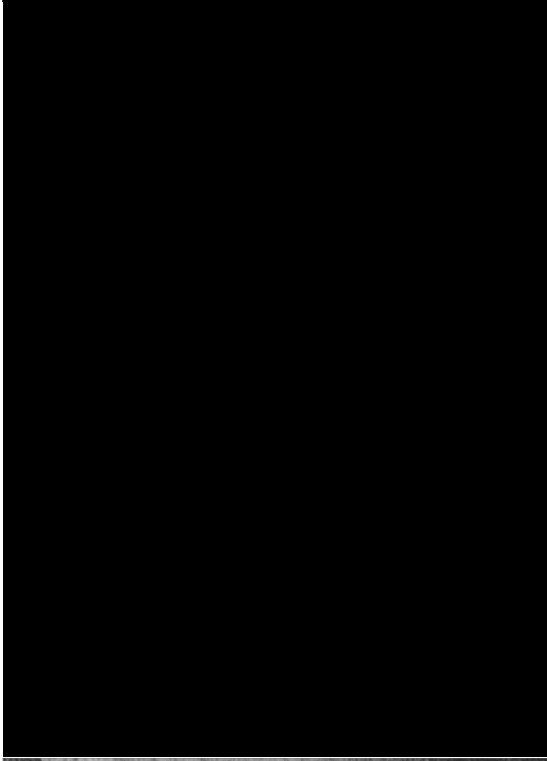




Figure 5.11 has been re-pasted below. It can be used as a reference for navigating the images from MS Iviron 1120 below. The headings in black italics are the psalm verses, starting with Psalm 103:28b.

FIGURE 5.11: VERSES OF THE ANOIXANTARIA AND TROPED REFRAINS IN MS IVIRON 1120

Ανοίξαντός σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται χρηστότητος (v. 28b)

Koukouzeles or Traditional (f. 30r)	Δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 30v)	Δόξα σοι ὁ Θεός

Αποστρέψαντος δέ σου τὸ πρόσωπον ταραχθήσονται (v. 29a)

Koukouzeles or Traditional (f. 30v)	Δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 30v)	Δόξα σοι ὁ Θεός

Ἀντανελεῖς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι (v. 29b)

Koukouzeles (f. 30v)	Δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ Ἅγιον, δόξα σοι
George Panaretos (f. 31r)	Ἀνεανες... Δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 31r)	Νεανες... Δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 31v)	Δόξα σοι Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός

Ἐξαποστελεῖς τὸ πνεῦμά σου, καὶ κτισθήσονται (v. 30a)

Koukouzeles (f. 31v)	Δόξα σοι ὁ Θεός, δόξα σοι
Ioannes Kladas Lampadarios (f. 31v)	Δόξα σοι ὁ Θεός, δόξα σοι
Xenos Korones (f. 32r)	Δόξα σοι δεδοξασμένη Κύριε, δόξα σοι
Manuel Chrysaphes (f. 32r)	Δόξα σοι Τριάς ἁγία, ὑπερούσιε καὶ ὁμόθρονε δόξα σοι ὁ Θεός

Ἦτω ἡ δόξα Κυρίου εἰς τοὺς αἰῶνας (v. 31a)

Koukouzeles or Traditional (f. 32r)	Δόξα σοι, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 32v)	Δόξα σοι ὁ Θεός, δόξα σοι Τριάς ἁγία, δόξα σοι
Manuel Chrysaphes (f. 32v)	Δόξα σοι Πάτερ, Υἱέ, καὶ Πνεῦμα τὸ Ἅγιον, δόξα σοι Τριάς ἁγία, δόξα σοι ὁ Θεός

Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν (v. 32a)

George Kontopetris (f. 32v)	Λέγε, δόξα σοι ἅγιε, δόξα σοι Κύριε, δόξα σοι βασιλεῦ οὐράνιε, δόξα σοι το Πνεῦμα τὸ ἅγιον, δόξα σοι, νε δόξα σοι ὁ Θεός
Koukouzeles (f. 33r)	Δόξα σοι ἅγιε δόξα σοι Κύριε, δόξα σοι βασιλεῦ οὐράνιε, δόξα σοι, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 33r) (only “καὶ ποιῶν αὐτὴν τρέμειν”)	Δόξα σοι Τριάς ἁγία, δόξα σοι, δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 33v)	Δόξα σοι βασιλεῦ οὐράνιε, Παράκλητε, τό Πνεῦμα τῆς ἀληθείας, δόξα σοι ὁ Θεός

Ἄσω τῷ Κυρίῳ ἐν τῇ ζωῇ μου (v. 33a)

Koukouzeles (f. 33v)	Δόξα σοι Τριάς ἄναρχε, δόξα σοι ὁ Θεός
Xenos Korones (f. 34r) (only “ἐν τῇ ζωῇ μου”)	Δόξα σοι βασιλεῦ οὐράνιε, Παράκλητε ἀγαθὲ, δόξα σοι ὁ Θεός, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 34r)	Λέγε, δόξα σοι ὁ Θεός, δόξα σοι Παράκλητε ἀγαθὲ, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 34v)	Λέγε, δόξα σοι, τρισπόστατε θεότης, Πάτερ, Υἱέ, καὶ Πνεῦμα, σε προσκυνούμεν καὶ δοξάζομεν, δόξα σοι ὁ Θεός
Manuel Korones (f. 35r)	Δόξα σοι Πάτερ ἅγιε, δόξα σοι Υἱέ, ὁ ἐν τῷ ὄρει τῷ Θαβὼρ μεταμορφωθείς, δόξα σοι, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον, δόξα σοι

Ψαλῷ τῷ Θεῷ μου ἕως ὑπάρχω (v. 33b)

Agathon Korones (f. 34v) (only “Ψαλῷ τῷ Θεῷ μου ἕως ὑπάρχω”)	Λέγε, δόξα σοι ἅγιε βασιλεῦ παντοκράτορ, δόξα σοι ὁ Θεός
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Ἡδυνθείη αὐτῷ ἡ διαλογία μου (v. 34a)

Xenos Korones (f. 35r)	Δόξα σοι ὁ Θεός, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 35r)	Λέγε, δόξα σοι Πάτερ ἄναρχε, δόξα σοι Υἱέ συνάναρχε, λέγε, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον τὸ ὁμοούσιον καὶ ὁμόθρονον, Τριάς ἁγία δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 35v)	Λέγε, δόξα σοι Πάτερ ἄναρχε, δόξα σοι Υἱέ συνάναρχε, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον, τὸ ἐκ Πατρὸς ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπαυόμενον, Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός
George Kontopetris (f. 36r)	Λέγε, δόξα τῷ Πατρί σὺν αὐτῷ Υἱῷ, δόξα καὶ τῷ ἁγίῳ Πνεύματι, δόξα σοι ὁ Θεός

Εγὼ δὲ εὐφρανθήσομαι ἐπὶ τῷ Κυρίῳ (v. 34b)

Manuel Korones (f. 36v)	Δόξα σοι, Κύριε, ὁ φῶς ἄκτιστον τοῖς μαθηταῖς σου ἐμφανίσας ἐν Θαβὼρ τῷ ὄρει, Τριάς ἁγία, δόξα σοι
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Ἐκλείπειν ἀμαρτωλοὶ ἀπὸ τῆς γῆς (v. 35a)

Xenos Korones (f. 36v)	Λέγε, δόξα σοι ὁ Θεός, δόξα σοι – χοι χι τοι – ὁ Θεός
Ioannes Kladas Lampadarios (f. 37r)	Λέγε, δόξα σοι Πάτερ, δόξα σοι Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον, Τριάς ἁγία δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (37r)	Λέγε, δόξα σοι, ἅγιε, δόξα σοι, Κύριε, δόξα σοι, βασιλεῦ ἐπουράνιε, δόξα σοι, δόξα σοι ὁ Θεός
Hiereos Ampelokipiotou (37v)	Λέγε, δόξα σοι ὁ ἐν Τριάδι ὑμνούμενος καὶ προσκυνούμενος, Θεός ἡμῶν, δόξα σοι

Καὶ ἄνομοι, ὥστε μὴ ὑπάρχειν αὐτοῦς. (v. 35b)

George Moschianos	Δόξα σοι, Πάτερ, δόξα σοι, Υἱέ, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον δόξα σοι, λέγε, Τριάς ἁγία δόξα σοι, δόξα σοι ὁ Θεός
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Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον. (v. 35c)

Xenos Korones (f. 38r)	Λέγε, δόξα σοι, νε, Πάτερ ἅγιε, δόξα σοι σὺν Υἱῷ καὶ Πνεύματι, δόξα σοι Τριάς ἁγία, δο-δο-δόξα σοι
Ioannes Kladas Lampadarios (f. 38v)	Δόξα σοι, βασιλεῦ ἐπουράνιε, δόξα σοι, παντοκράτορ, σὺν Υἱῷ καὶ Πνεύματι, δόξα σοι, δόξα σοι ὁ Θεός, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 38v)	Δόξα σοι ὁ Θεός, δόξα σοι, βασιλεῦ, ἅγιε, ὑπεράγιε, Κύριε, ἀκατάληπτε, δόξα σοι, δόξα σοι, τὸ Πνεῦμα τὸ ἅγιον, δόξα σοι ὁ Θεός

Ὁ ἥλιος ἔγνω τὴν δύσιν αὐτοῦ (v. 19b)

Ioannes Kampanes (f. 39r)	Δόξα σοι, Πάτερ ἅγιε, καὶ Υἱῷ καὶ Πνεύματι, σε ὑμνεῖ πᾶσα ἡ κτίσις, Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός
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Ἔθον σκότος, καὶ ἐγένετο νύξ (v. 20a)

Xenos Korones (f. 39v)	Νε δόξα σοι ὁ Θεός, δόξα σοι, παντοκράτορ, βασιλεῦ ἅγιε, δόξα σοι, δόξα σοι, Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός
Ioannes Kladas Lampadarios (f. 40r) <i>Oktaechon</i>	Δόξα σοι, Πάτερ ἀγέννητε, νε δόξα σοι, Υἱέ γεννητῆ, δόξα σοι τὸ Πνεῦμα τὸ ἅγιον, τὸ ἐκ τοῦ Πατρὸς ἐκπορευόμενον, καὶ ἐν Υἱῷ ἀναπανόμενον, Τριάς ἁγία, δόξα σοι, δόξα σοι ὁ Θεός
Manuel Chrysaphes (f. 40r) <i>Oktaechon</i>	Δόξα σοι, Πάτερ ἅγιε, Θεέ ἀγέννητε, νε δόξα σοι Υἱέ γεννητῆ, δόξα σοι, τὸ Πνεῦμα τὸ ἅγιον, τὸ σὺν Πατρὶ καὶ Υἱῷ συμπροσκυνούμενον καὶ συνδοξαζόμενον, Τριάς ἁγία, δόξα σοι ὁ Θεός
Domestikou tou Kassianou (f. 40v)	Δόξα σοι ὁ Θεός, δόξα σοι, Πάτερ ἀγέννητε, καὶ Υἱέ γεννητῆ, νε δόξα σοι τὸ Πνεῦμα τὸ ἐκ μόνου τοῦ Πατρὸς ἐκπορευόμενον, δόξα σοι ὁ Θεός
Ioakeim Monachos (f. 41r) (only “καὶ ἐγένετο νύξ”)	Δόξα σοι ὁ Θεός, δόξα σοι, παντοκράτορ, βασιλεῦ ἅγιε, λέγε, δόξα σοι δεδοξασμένε Κύριε, Παράκλητε ἀγαθέ, Τριάς ἁγία, δόξα σοι ὁ Θεός

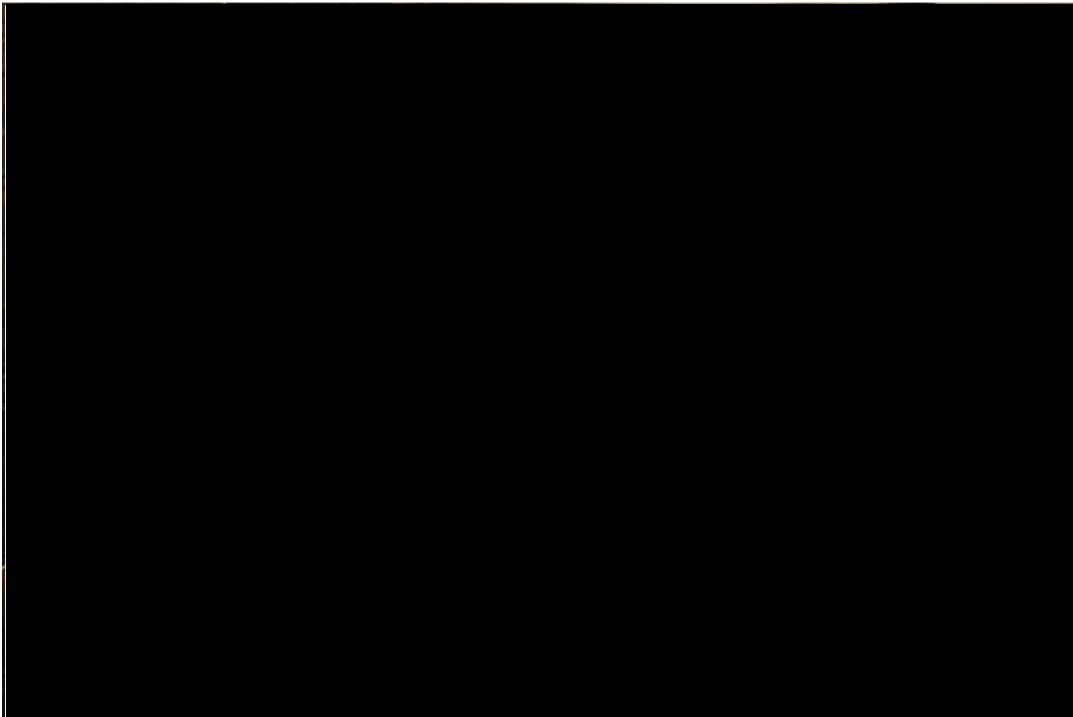
Ὡς ἐμεγαλύνθη τὰ ἔργα σου, Κύριε (v. 24a)

Manuel Chrysaphes (f. 41v) (see EBE 2401 f. 279r)	Λέγε, δόξα σοι τριάς ὁμοούσιε, δόξα σοι μονάς τρισυπόστατε, δόξα σοι ὁ Θεός
Nikon Monachos (f. 41v)	Ἄναρχε Πάτερ, Υἱέ συνάναρχε, καὶ Πνεῦμα τὸ θεῖον καὶ σύνθρονον, σὲ προσκυνούμεν καὶ δοξαζόμεν, μία θεότητα βοῶντες δόξα σοι ὁ Θεός.

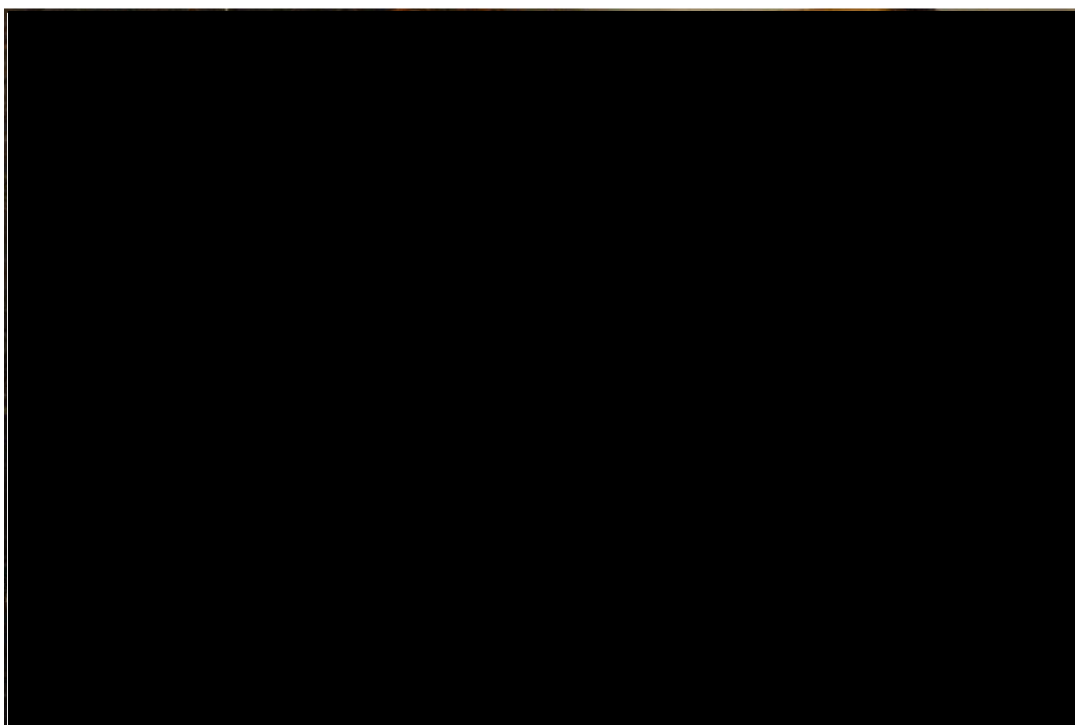
Πάντα ἐν σοφίᾳ ἐποίησας. Δόξα, καὶ νῦν. Ἀλληλούια. (v. 24b, Doxology, Allelouia)

‘Palaion’	Δόξα Πατρὶ, καὶ Υἱῷ, καὶ ἁγίῳ Πνεύματι· Καὶ νῦν καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Ἀλληλούια, ἀλληλούια, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός.
Manuel Chrysaphes	Δόξα Πατρὶ, καὶ Υἱῷ, καὶ ἁγίῳ Πνεύματι· Καὶ νῦν καὶ ἀεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Ἀλληλούια, δόξα σοι ὁ Θεός (3x), ὁ Θεός, δόξα σοι ὁ Θεός, ὁ Θεός.

MS Iviron 1120, fols. 29v-30r



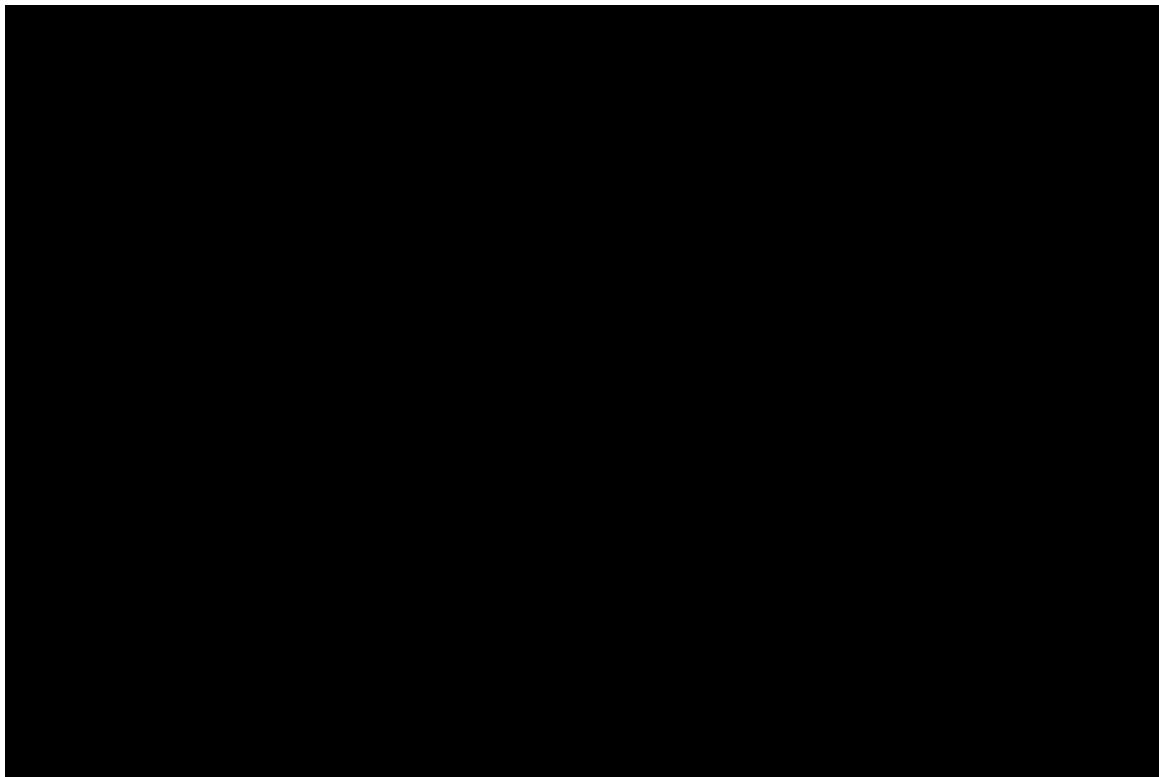
MS Ivron 1120, fols. 30v-31r



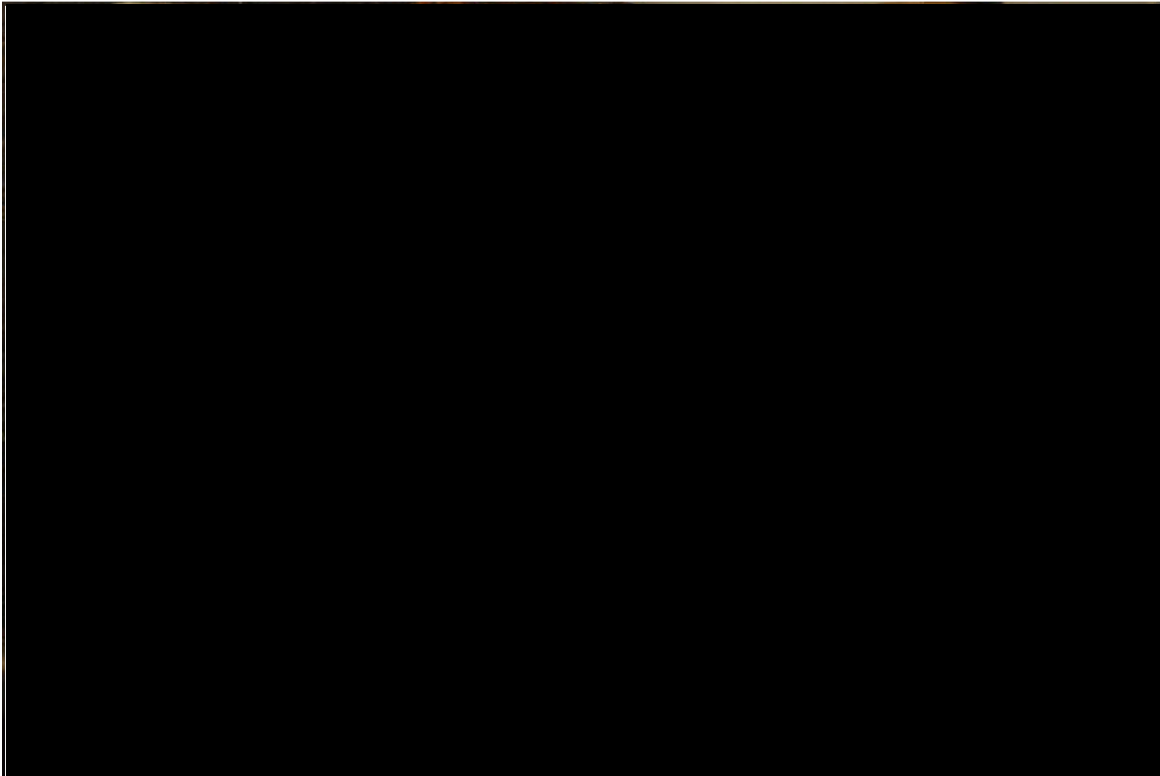
MS Ivron 1120, fols. 31v-32r



MS Ivron 1120, fols. 32v-33r



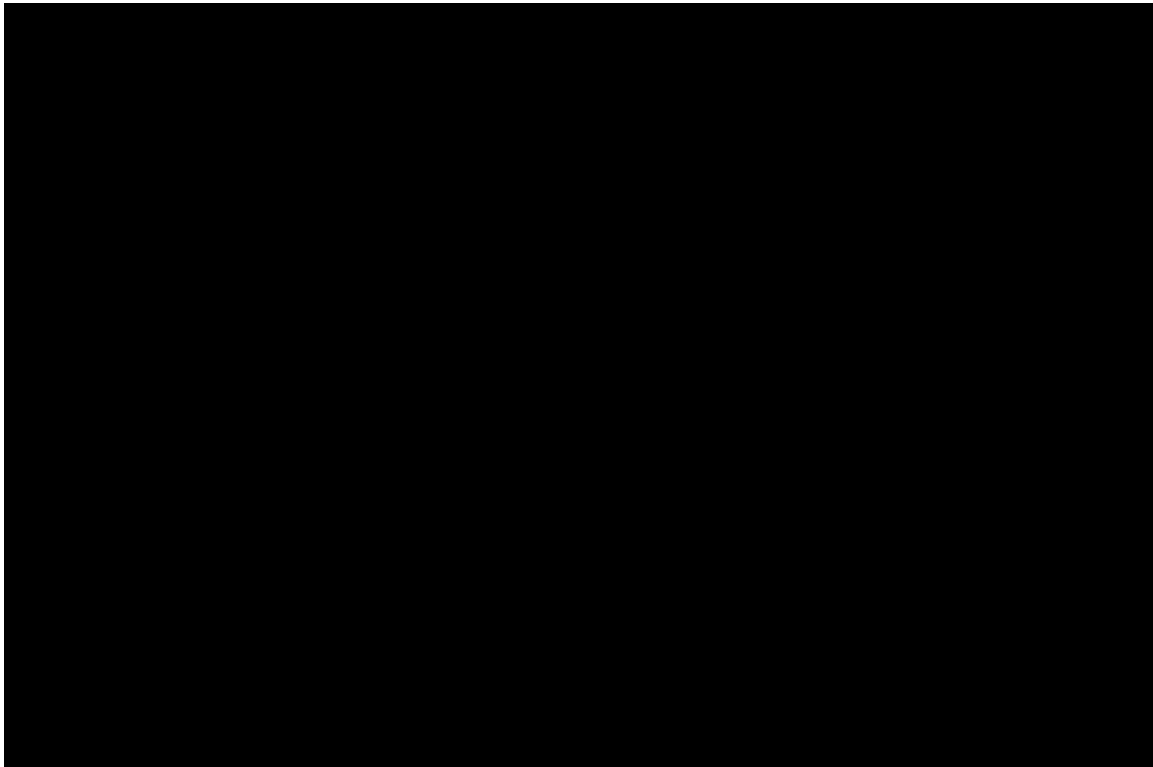
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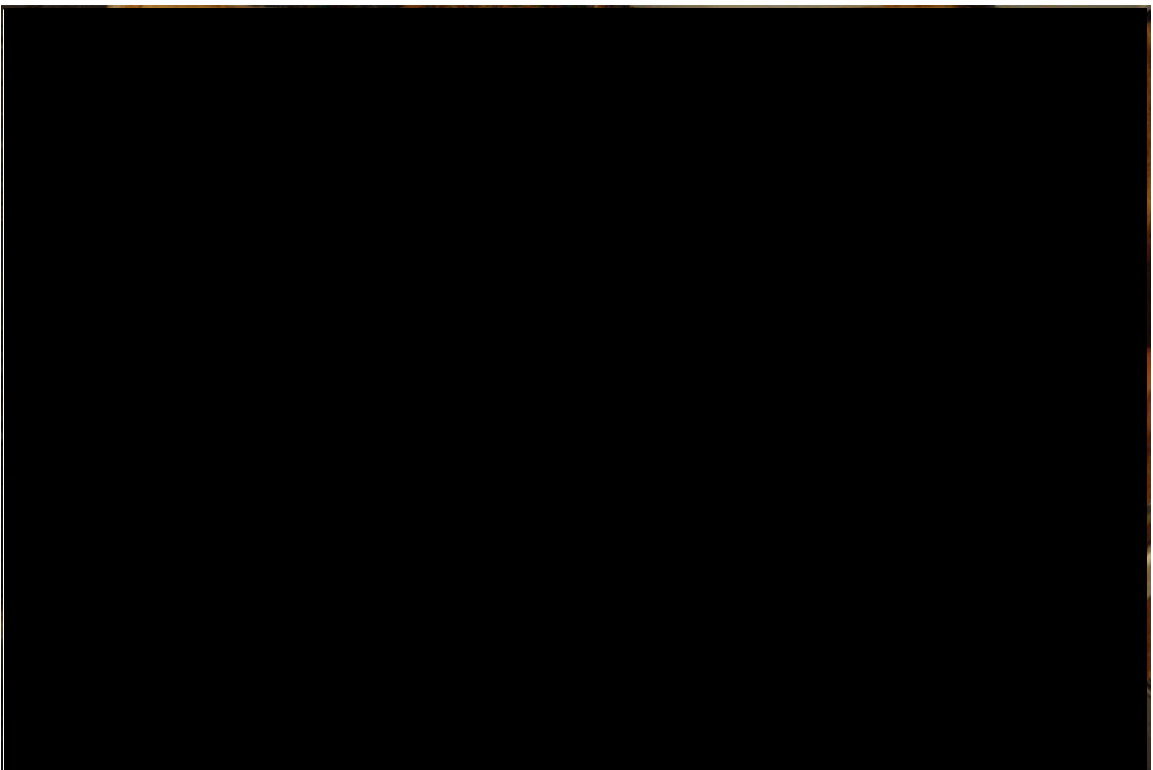
MS Ivron 1120, fols. 34v-35r



MS Ivron 1120, fols. 35v-36r



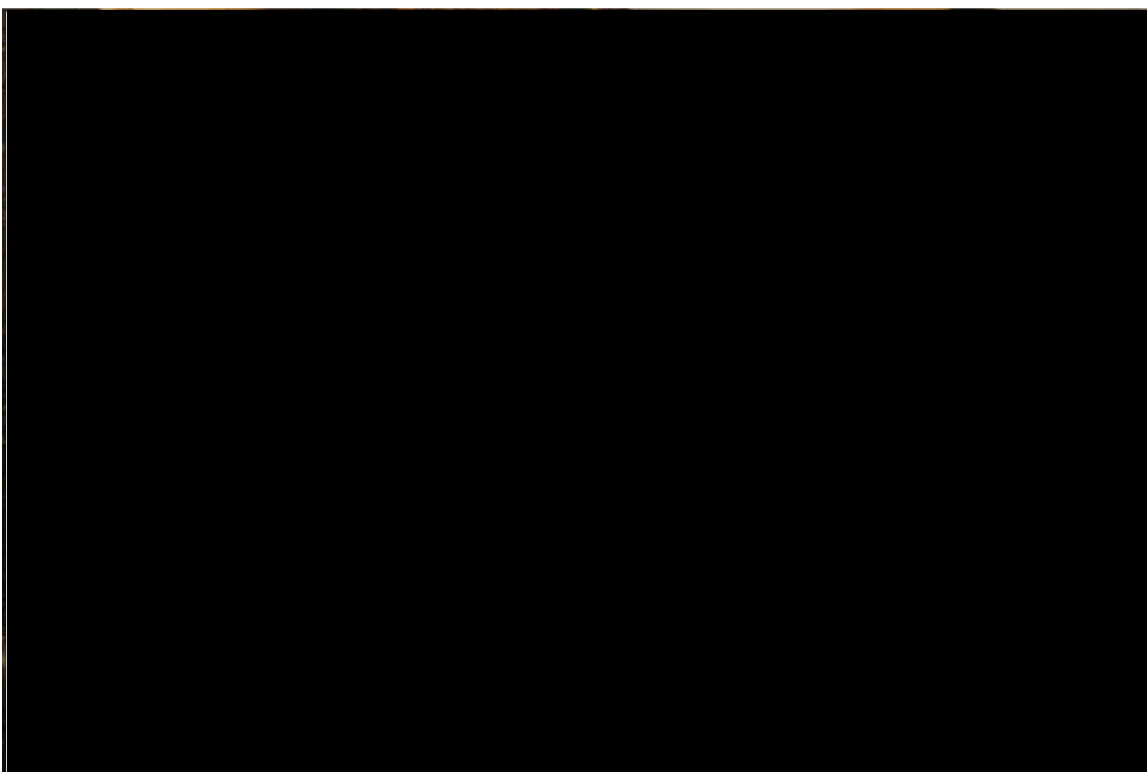
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MS Ivron 1120, fols. 37v-38r



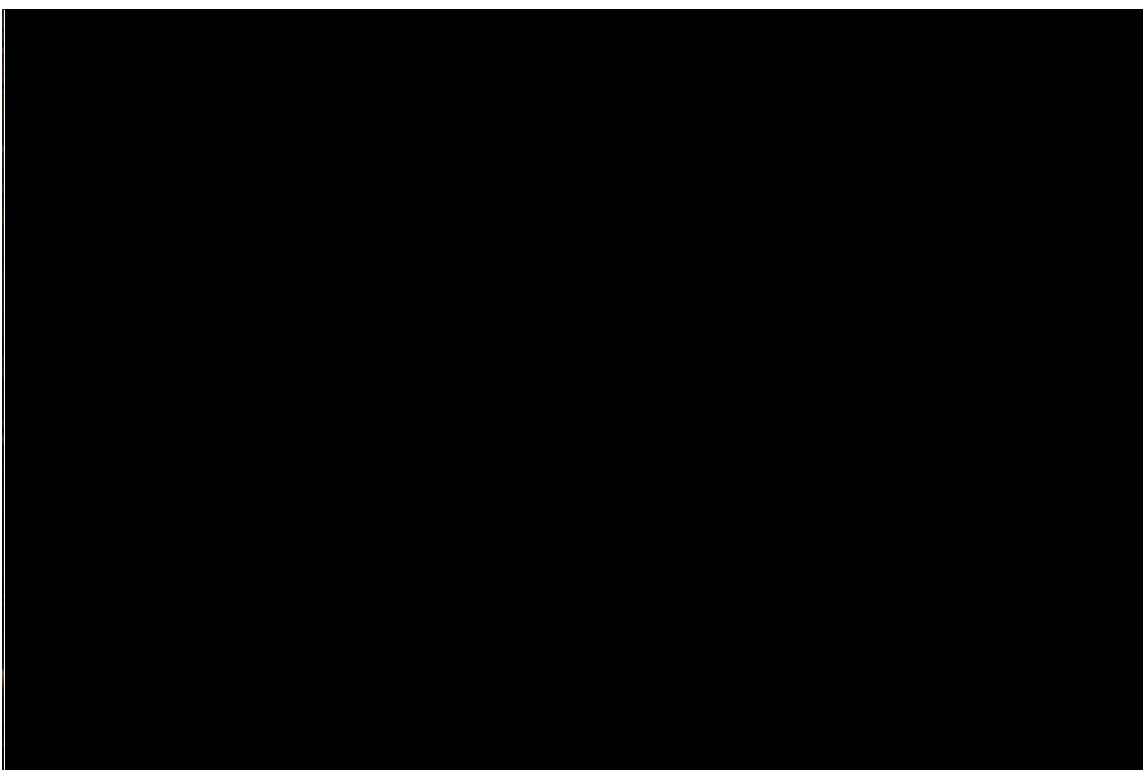
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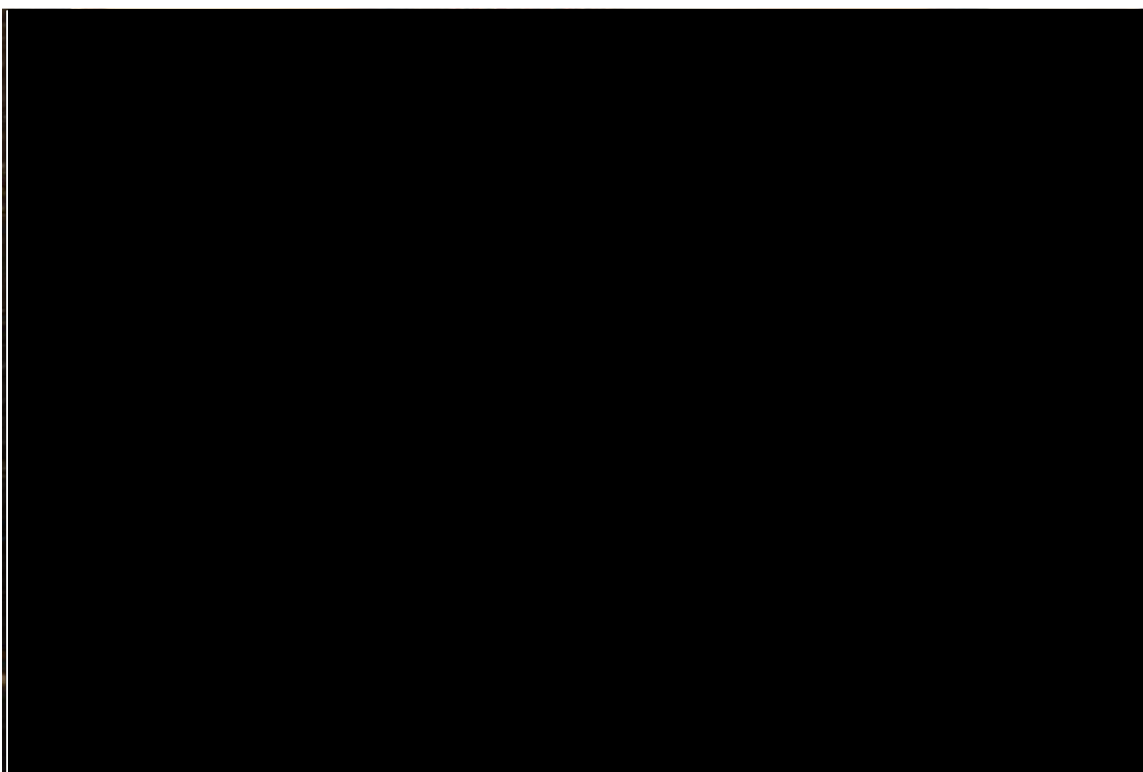
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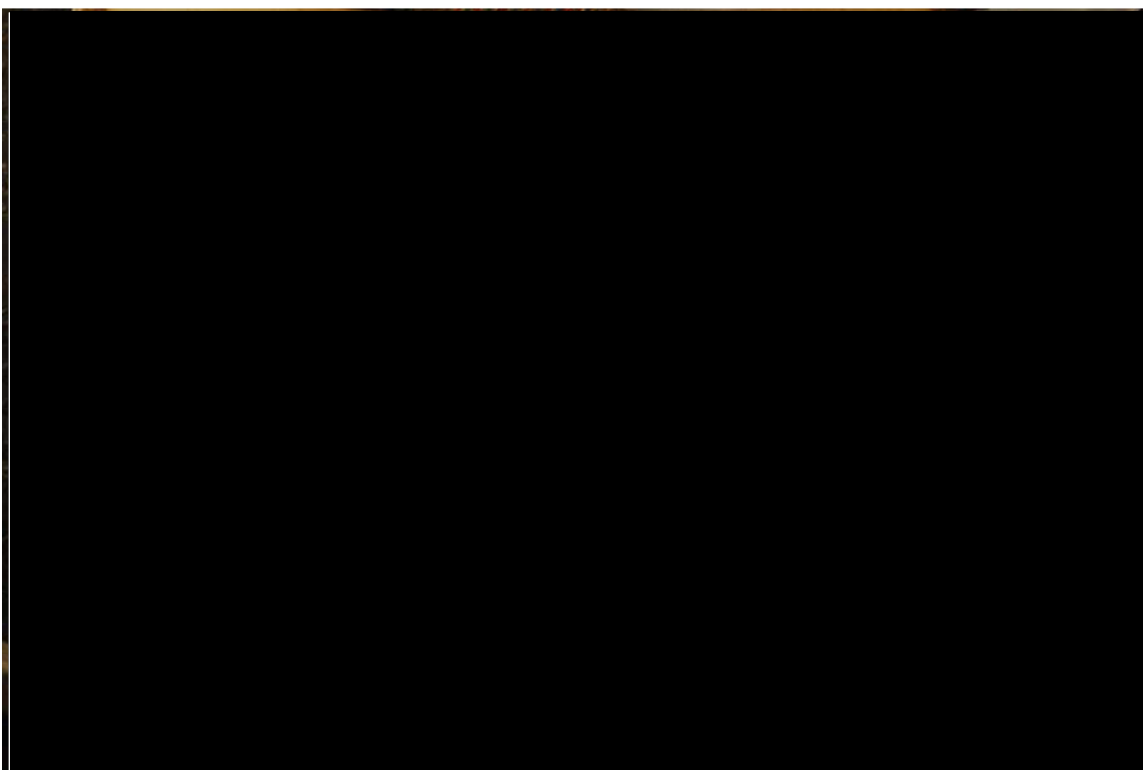
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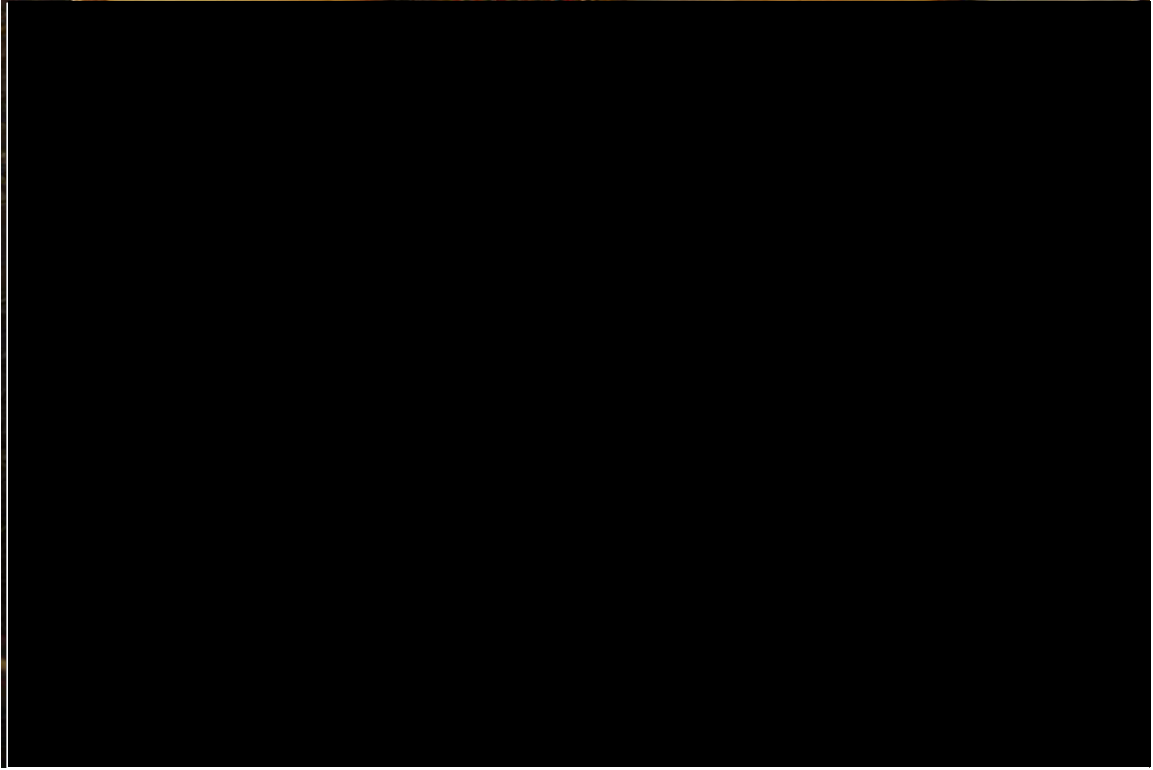
MS Ivron 1120, fols. 41v-42r



MS Ivron 1120, fols. 42v-43r



MS Ivron 1120, fols. 43v-44r



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