



THE HEIRMOS OF THE NINTH ODE AS A REPLACEMENT FOR AXION ESTIN: A NEW KIND OF COMPOSITION DURING THE 19TH CENTURY?¹

MICHAEL STROUMPAKIS

Patriarchal University Ecclesiastical Academy of Crete
m.stroumbakis@gmail.com

It is known from Typikon that during the Divine Liturgy of Saint John Chrysostom served on the Feasts of the Lord and of the Mother of God, a special hymn (the heirmos) is chanted instead of the usual hymn to the Mother of God, *Axion estin*. The heirmos replacing *Axion estin* depicts the festive spirit of the day: “On Feasts of the Lord and of the Mother of God, if they happen to fall on a Sunday, the katavasia of the 9th ode are chanted instead of *Axion estin*”.² The heirmos comes from the 9th ode of the canon of the feast day. In particular, it comes from the group of heirmoi that are chanted as katavasia on the day of the feast. There are also a few exceptions.³ The following brief table shows the feasts and the corresponding heirmos replacing *Axion estin*:

no	Feast	Heirmos ⁴
1	The Elevation of the Venerable and Life-Giving Cross, 14 September	<i>O Theotokos, thou art a mystical Paradise (Mystikos ei Theotoke Paradeisos)</i> , 4 th plagal mode
2	Leave-taking of the Elevation of the Venerable and Life-Giving Cross, 21 September	<i>Today death that came to man through eating of the tree (O dia vroseos tou xylou)</i> , 4 th plagal mode

1 I wish to thank those who contributed to my research: Dr Efstathios Makris, Associate Professor of the Ionian University for all useful discussions and the provision of the relevant part of the Heirmologion Gritsani 8, the Holy Monastery Sinai and Fathers Simeon and Michael for sending photographs from Sinai Codex 1267, the Holy Monastery Koutloumousiou on Mount Athos for the photographs of Codex 423, the Holy Monastery of St Paul on Mount Athos for sending photographs of Codex 31, Rev. Fr Nicholas Mezis for all useful discussions, Dr Grammenos Karanos, Assistant Professor at HCHC and Fr Seraphim Dedes, Music Director, for the provision of the incipit of some heirmoi in the English language (see footnotes).

2 [“Concerning Axion estin”], *Typikon omoion kata panta pros ten egekrimenen tes tou Christou Megales Ekklesias ekdosin*. Δις ἐκδοθέν ὑπὸ Κωνσταντίνου Πρωτοψάλτου, Διασκευασθέν δὲ καὶ πολλὰς προσθήκας καὶ ἐπιδιορθώσεις συμπληρωθέν ὑπὸ τοῦ Πρωτοψάλτου Γεωργίου Βιολάκη, ἐργασθέντος μετὰ δύο ἀλλεπαλλήλων ἐπιτροπῶν ἐπὶ τούτῳ Πατριαρχικῇ κελεύσει ὀρισθεῖσάν. Ἐκδίδεται ἰδίῳ ἀναλώμασι νῦν ὑπὸ Ἀντωνίου Στ. Γεωργίου, Athens 1897 [henceforward: *Typikon of the Great Church*], 43-44. See also [“Hymn to the Mother of God”], *Systema Typikou tōn ierōn Akolouthiōn tou olou eniaftou*, καταρτισθέν ἐπὶ τῇ βάσει τῆς Τυπικῆς Παραδόσεως τῆς Ὁρθοδόξου Ἀνατολικῆς Ἐκκλησίας ὑπὸ Κωνσταντίνου Παπαγιάννη Πρωτοπρεσβυτέρου, Ἐκδοσις Ἀποστολικῆς Διακονίας, Athens 2006 [henceforward: *Systema Typikou*], 90.

3 This concerns the heirmos *Nyn ta anakousthe ekousthe* (Now we have heard), 4th plagal mode. This hymn is chanted during the feast of the Holy Transfiguration of our Lord and Saviour Jesus Christ (6 August), instead of the heirmos of the ninth ode of the Canon *Thy birthgiving was undefiled*, 4th mode; see *Typikon of the Great Church* 1897, 43 and *Systema Typikou* 2006, 570, footnote 1065.

4 The translation of the heirmoi, nos. 1-4, 6-9, 11-14, 17 and 19 is taken from <http://www.saintjonah.org/services/katavasia.htm> (Accessed 28/12/2016). The translation of nos. 5, 10, 12, 15, 16, 18 is the work of Fr Seraphim Dedes, published by AGES Initiatives, www.agesinitiatives.com/dcs/public/dcs (Accessed 24/03/2017).

3	The Entrance of the Theotokos in the Temple, 21 November	<i>Angels at the entry of the very pure - Let no profane hand touch the living Ark of God (Angeloi tēn eisodon tēs Panagnou - Os empsycho Theou Kivoto), 4th mode</i>
4	The Nativity of our Lord, 25 December	<i>Glorify, o my soul - A strange and most wonderful mystery do I see (Megalynon psyxē mou - Mystirion xenon), 1st mode</i>
5	Synaxis of the Holy Theotokos, 26 December	<i>Easier for us (Stergein men hemas os akindynon phovo), 1st mode</i>
6	The Theophany of our Lord, 6 January	<i>Glorify, o my soul - Every tongue is at a loss to praise Thee as is due (Megalynon psyxē mou- Aporei pasa glossa), 2nd mode</i>
7	Synaxis of John the Holy and Glorious Prophet, 7 January	<i>Glorify, o my soul thee who saved us - O most pure Bride, O blessed Mother (Megalynon psyxē mou tēn lytrosamēnen - O ton yper noun), 2nd mode</i>
8	The presentation of our Lord and Saviour in the Temple, 2 February	<i>O Theotokos, thou the hope - In the shadow and the letter of the Law (Theotoke he elpis - En nomo skia kai grammati), 3rd mode</i>
9	Annunciation of Theotokos, 25 March	<i>O Earth, let there be announced a great joy - Let no profane hand touch the living Ark of God (Evaggelizou gē charān megalēn - Os emphycho Theou kivotō), 4th mode</i>
10	Transfiguration of our Lord and Saviour Jesus Christ, 6 August	<i>Now has been heard (Nyn ta anakoustē ekousthe), 4th plagal mode</i>
11	The Dormition of our Most Holy Lady the Theotokos and Ever Virgin Mary, 15 August	<i>All generations - In thee, O Virgin without spot (Hai genneai pasai - Nenikentai tēs physeos hoi horoi), 1st mode</i>
12	Lazarus Saturday	<i>Come, all people, let us honour the pure Theotokos⁵ (Tēn agnēn endoxos timesomen), 4th plagal mode</i>
13	Palm Sunday	<i>God is the Lord and has revealed Himself to us⁶ (Theos Kyrios kai epephanen hemin), 4th mode</i>
14	Great and Holy Pascha	<i>The angel cried - Shine, shine, O new Jerusalem (O Aggelos evoa - Fotizou, fotizou), 1st mode</i>
15	Thomas Sunday	<i>Thou, the brightly shining lantern (Se ten phaenen lampada), 1st mode</i>
16	Wednesday Mid Pentecost	<i>Virginity is a state (Allotriōn ton miteron he parthenia), 4th plagal mode</i>
17	Holy Ascension	<i>O thou who art God's Mother transcending mind and word (Sē tēn ypēr noun kai logon), 1st plagal mode</i>
18	Holy Pentecost	<i>Without sustaining corruption (Me tes fthoras diapeiran), Varys mode</i>
19	Monday of the Holy Spirit	<i>Rejoice thou, O Queen, the glory of both mothers and virgins (Chairois Anassa metroparthenon kleos), 4th mode</i>

As may be seen, it is a group that consists of nineteen heirmoi. The chanting of the heirmoi is based on the heirmoi contained in the Heirmologion.⁷ The chanting is also based on specific sections in the manuscripts, where groups of the heirmoi of the katavasias are recorded for use during the appropriate service.

⁵ <http://www.ocf.org/OrthodoxPage/prayers/tridion/lent6sat> (Accessed 29/12/2016)

⁶ <http://www.ocf.org/OrthodoxPage/prayers/tridion/lent6sun> (Accessed 29/12/2016)

⁷ Concerning the "Heirmologion", see A. Alygizakis, *He oktaechia sten Hellinike Leitourgike Hymnografia*, Διδακτορική Διατριβή, Τμήμα Θεολογίας Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης, Έκδόσεις Π. Πουρναράς, Thessalonike 1985, 118-124; Sp. Antoniou, *To Heirmologion kai he paradosē tou melous tou*, Διδακτορική Διατριβή υποβληθείσα στο Τμήμα Κοινωνικής Θεολογίας του Πανεπιστημίου Αθηνών, IBM (Μελέται 8), Athina 2004 [henceforward: Sp. Antoniou, *Heirmologion*].

In the Heirmologion of Katavasii composed by Peter the Peloponesean, transcribed into the “New Method” of notation by Chourmouziou Chartophylax and published in 1825 in Constantinople,⁸ one may see a number of heirmoi placed at the end of the slow heirmologion after the exaposteilarion, and entitled as follows: “Katavasii chanted instead of *Axion estin* on all Feasts of the Lord and of the Mother of God. Embellishment by Chourmouziou Chartophylax.” (See figure 1.).⁹ Furthermore, the heirmoi, as listed below, are 22 in number, since there are additions and withdrawals in the number of feasts and double compositions for some feasts such as the Elevation of the Venerable and Life-Giving Cross, the Dormition of the Theotokos and Holy Pentecost.¹⁰ The exposition of the heirmos is based not exclusively on the modes but according to the beginning and progress of the Ecclesiastical Year, with the first feast being that of the Elevation of the Venerable and Life-Giving Cross.

With the added heirmoi, the table now appears thus:

no	Feast	Heirmos
1	The Elevation of the Venerable and Life-Giving Cross, 14 September	<i>O Theotokos, thou art a mystical Paradise (Mystikos ei Theotoke Paradeisos) , 4th plagal mode</i>
2	Leave-taking of the Elevation of the Venerable and Life-Giving Cross, 21 September	<i>Today the death that came to man through eating of the tree (O dia vroseos tou xylou), 4th plagal mode</i>
3	The Entrance of the Theotokos in the Temple, 21 November	<i>Angels the entry of the very pure - Let no profane hand touch the living Ark of God (Angeloi tēn eisodon tēs Panagnou - Os empsycho Theou Kivotō), 4th mode</i>
4	The Nativity of our Lord, 25 December	<i>Glorify, o my soul - A strange and most wonderful mystery do I see (Megalyon psyxē mou- Mystirion xenon), 1st mode</i>
5	Synaxis of the Holy Theotokos, 26 December	<i>Easier for us (Stergein men hemas os akindynon phovo), 1st mode</i>
6	The Theophany of our Lord, 6 January	<i>Glorify, o my soul - Every tongue is at a loss to praise thee as is due (Megalyon psyxē mou- Aporei pāsa glossa), 2nd mode</i>
7	Synaxis of John the Holy and Glorious Prophet, 7 January	<i>Glorify, o my soul thee who saved us - O most pure Bride, O blessed Mother (Megalyon psyxē mou tēn lytrosamēnen-O ton yper noun), 2nd mode</i>
8	Annunciation of Theotokos, 25 March	<i>O Earth, let there be announced a great joy - Let no profane hand touch the living Ark of God (Evaggelizou gē charān megalēn-Os emphycho Theou kivotō), 4th mode</i>
9	Transfiguration of our Lord and Saviour Jesus Christ, 6 August	<i>Your giving birth occurred without corruption¹¹ (O tokos sou afthoros edeichthi), 4th mode</i>
10	The Dormition of our Most Holy Lady the Theotokos and Ever Virgin Mary (a), 15 August	<i>All generations - In thee, O Virgin without spot (Hai genneai pasai-Nenikentai tēs physeos hoi horoi), 1st mode</i>

8 The title of the book is: *Εἰρμολόγιον τῶν Καταβασιῶν Πέτρου Πελοποννησίου* (Heirmologion tōn Katavasiōn Petrou Peloponnesiou) μετὰ τοῦ συντόμου Εἰρμολογίου Πέτρου Πρωτοψάλτου τοῦ Βυζαντίου ἐξηγημένα κατὰ τὴν νέαν τῆς Μουσικῆς μέθοδον μετὰ προσθήκης ἱκανῶν μαθημάτων, ὧν ἑστέροῦντο εἰς τὸ παλαιόν. Ἐπιθεωρηθέντα ἤδη, καὶ ἀκριβῶς διορθωθέντα παρὰ τοῦ διδασκάλου Χουρμουζίου Χαρτοφύλακος ἐνός τῶν ἐφευρετῶν τῆς ῥηθείσης μεθόδου, ἐπιστάσι δὲ τοῦ ἰδίου νῦν πρῶτον ἐκδοθέντα εἰς τύπον ἀναλώμασιν ἰδίοις καὶ Ἰσαὰκ δὲ Κάστρου, Κωνσταντινούπολις. Ἐν τῇ Βρεταννικῇ Τυπογραφίᾳ Κάστρου εἰς Γαλατᾶν. αἰ. 1825 [henceforward: *Heirmologion tōn Katavasiōn Petrou Peloponnesiou* 1825].

9 *Heirmologion tōn Katavasiōn Petrou Peloponnesiou* 1825, 278-296.

10 One heirmos is inserted in the series of the heirmoi section. This is the heirmos of 9th ode of Sunday of the Holy Cross *O Virgin Mother and true Theotokos* (the translation is taken from http://www.saintjonah.org/services/cross_triod.htm [Accessed 30/12/2016]). However, this heirmos is not chanted during the Divine Liturgy of St Basil, because it is replaced by the hymn *In thee rejoiceth, O thou who art full of grace* (translation taken from <http://www.saintjonah.org/services/liturgydoc.htm> [Accessed 30/12/2016]), see *Typikon of the Great Church* 1897, 311; *Systema Typikou* 2006, 628.

11 From Fr Seraphim Dedes's work, published by AGES Initiatives, www.agesinitiatives.com/dcs/public/dcs (Accessed 24/03/2017).

11	The Dormition of our Most Holy Lady the Theotokos and Ever Virgin Mary (b), 15 August	<i>Angels at the Dormition - All you born on earth</i> ¹² (<i>Aggeloi ten Koimesin tes Panagnou-Hapas gegenes</i>), 4 th mode
12	Sunday of the Holy Cross	O Virgin Mother and true Theotokos (<i>O Mēter Parthene</i>), 1 st mode
13	Lazarus Saturday	<i>Come, all people, let us honour the pure Theotokos</i> (<i>Tēn agnēn endoxos timesomen</i>), 4 th plagal mode
14	Palm Sunday	<i>God is the Lord and has revealed Himself to us</i> (<i>Theos Kyrios kai epephanen hemin</i>), 4 th mode
15	Great and Holy Pascha	<i>The angel cried - Shine, shine, O new Jerusalem</i> (<i>O Aggelos evoa- Fotizou, fotizou</i>), 1 st mode
16	Thomas Sunday	<i>You, the brightly shining lantern</i> (<i>Se ten phaenen lampada</i>), 1 st mode
17	Wednesday Mid Pentecost	<i>Virginity is a state</i> (<i>Allottrion ton miteron he parthenia</i>), 4 th plagal mode
18	Holy Ascension	<i>O thou who art God's Mother transcending mind and word</i> (<i>Sē tēn ypēr noun kai logon</i>), 1 st plagal mode
19	Holy Pentecost (a)	<i>Without sustaining corruption</i> (<i>Me tes fthoras diapeiran</i>) Varys mode from tone Ga
20	Holy Pentecost (b)	<i>Without sustaining corruption</i> , Varys mode Diatonic
21	Holy Pentecost (c)	<i>Without sustaining corruption</i> , Varys mode Diatonic
22	Monday of the Holy Spirit	<i>Rejoice thou, O Queen, the glory of both mothers and virgins</i> (<i>Chairois Anassa metroparthenon kleos</i>), 4 th mode

The questions raised by the integration of the above-mentioned separate part in the Heirmologion of Peter the Peloponnesian are many and interesting, given the fact that the manuscript tradition of the Heirmologion by Peter is given with no special for the Heirmoi of the 9th Ode replacing *Axion estin*.¹³

1) When does the practice of chanting a special heirmos appear for the ninth ode? Did it appear before the change of notation, or does it is a phenomenon of the period of the New Method, after 1814?

2) What was the role of Chourmouzios Chartophylax in the formation and the expansion of this phenomenon?

3) Which are the elements of embellishment by Chourmouzios Chartophylax?

4) Is there any morphological relationship between the embellished heirmoi composed by Chourmouzios and the heirmoi of the Kalophonic Heirmologion?

5) Might one speak of some kind of development in melopoeia during 19th century as a consequence of the change of the notation?

6) Was there an acceptance of this kind of melopoeia for the embellished heirmoi for the ninth Ode? What is their status in the worship nowadays?

A. THE APPEARANCE OF SPECIAL COMPOSITIONS OF THE HEIRMOS OF THE NINTH ODE INSTEAD OF AXION ESTIN

Research in literature and the catalogues of musical manuscripts has shown that composition of an embellished heirmos of the ninth Ode to replace *Axion estin* is seen during the period of the old notation. There is the case of the Heirmologion Gritsani 8,¹⁴ which includes a special part for

12 Op. cit.

13 Cf. The analytical descriptive catalogues for the Monasteries of Athos, Meteoron, England, Sinai, Aegean Sea, Greece etc. (see Table in Bibliography) and Sp. Antoniou, *Heirmologion*, especially the chapter "Heirmologion Katavasiōn Petrou Peloponnesiou", 2004, 202-209.

14 Concerning the Heirmologion Gritsani 8, see M. Adamis, "Katalogos ton Cheirografon tēs Bibliothēkes Panagiotou

heirmoi chanted at the Divine Liturgy and also during lunch after the service.¹⁵ However, there are not really indications that their chanting was generalised and imposed, as it seems that the scribe belongs to the monastic environment and that this was the reason for their composition.¹⁶ On the other hand, the sporadic detection of the heirmos of the ninth Ode, as one can see in ms Agiou Pavlou Mount Athos 31,¹⁷ describes the phenomenon but it is not a general phenomenon because these heirmoi do not constitute a special section of the manuscripts that might be allocated to a similar practice. On the contrary, the embellished Heirmologion of Chrysaphēs the New, of Germanos of New Patras and of Priest Balasios which monopolised the interest of composers and scribes during 17th and 18th century, includes embellished heirmoi for all the feasts, not only for the Divine Liturgy but also for Matins in general.¹⁸

A characteristic example of the integration of katavasiai into the corpus of hymns chanted during the celebration of a feast comes from Chios Library Ms 183, which is a Sticherion of Chrysaphēs the New (beginning of 18th century – up to 1740),¹⁹ where the writer of the second part of the ms, Antonios the Priest and Oikonomos, carries out innovative and important work from a practical perspective, as he collects in a specific number of pages every chant dedicated to the Feast of the Dormition of the Theotokos.²⁰ More specifically, between ff. 177r-187r, he notates the prosomoion of the Feast, “O tou paradoxou thavmatos” in the slow heirmologic mode, the doxastikon of Vespers, “Thearchio Neumati”, the idiomelon of the lite, the sticheron idiomelon and doxastikon of the aposticha, the apolytikion, the kontakion, the prosomoion and the doxastikon of the praises, “Tē athanato sou koimēsi”. The katavasiai of the feast “Pepoikilmene” and “Anoixo to stoma mou” are intercalated. There is a note on f. 182v: “Look! The heirmoi of the canon”.

As we can see here, we have a case of a well-organized service in the old notation based on the current books of the 17th and 18th centuries, such as the Sticherion of Chrysaphēs the New and the embellished Heirmologion of Balasios the Priest and Nomophylax.²¹ Nonetheless it may be observed that no special heirmos of the katavasiai is recorded for chanting during the Divine Service. Obviously, the heirmos that would be chanted after the completion of the

Gritsani apokeimenes nyn en ti iera Metropoli Zakynthou”, *EEBS* 35, 1966, 313-365; Sp. Antoniou, *Heirmologion* 2004, 240, footnote 171.

15 This Heirmologion concludes with a section of heirmoi, between pages 1 and 19. These heirmoi are chanted “eis to hypsoma kai eis tēn Ecclesian” (meaning when the Theotokos is honoured during the meal [*eis to Hypsoma*, in monasteries] and the Divine Liturgy), see ms Gritsani 8, p. 3; or “eis tēn Leitourgian kai eis tēn Trapezan” (meaning, when the Theotokos is honoured during the Divine Liturgy and the meal [*Trapezan*, the table]), see ms Gritsani 8, p. 6.

16 The case of Heirmologion Gritsani 8 further reinforces the view that the practice of the composition of special heirmoi for the 9th Ode was a monastic rather than a parochial practice, as the person who collected the melodies for the ms seems to have been a monk. This person seems to have embellished the collection of heirmoi for the special occasion of the “trapeza”, i.e., the meal.

17 Cf. ms Hagiou Pavlou Mt Athos 31 (Heirmologion of Petros Lampadarios, 1786), f. 288r: *By Mr Anastasios of Larissa [the Rapsaniotēs] 1st mode The angel cried - Shine, shine, O new Jerusalem*. See Gr. Stathes, *Tā χειρόγραφα βυζαντινῆς μουσικῆς Ἀγίου Ὁρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἀγίου Ὁρους*, τ. Γ' [Μονὲς Ἀγίου Παύλου, Κουτλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήναι 1993, 43). See also the same heirmos in ms Koutloumousiou Mt Athos 423 (Heirmologion, 1796), f. 108v. See, Idem, 273.

18 See notation and commentary on the contents of the Heirmologion of the Katavasiai composed by Panayiotēs Chrysafēs the New and Germanos of New Patras. See also the Heirmologion composed by Balasios the Priest, in Sp. Antoniou, *Heirmologion*, p. 176-194. It may be seen that no section for heirmoi composed in order to be chanted especially at the Divine Liturgy is found, as may be observed in the Heirmologion Gritsanē 8; see *op. cit.*

19 Concerning this ms, see M. Stroumpakes, *Αναλυτικὸς Περιγραφικὸς Κατάλογος τῶν μουσικῶν χειρογράφων τῆς Βιβλ. Χίου “Ὁ Κοραῖς”*, forthcoming.

20 A similar section written by Anthony the Priest and Ekonomos is recorded in ms Add. 36 744 (beginning of 18th century). There are notated hymns for several Feasts such as the prosomoia, canons, etc., derived from Heirmologion of Germanos of New Patras. See Emm. Giannopoulos, *Tā χειρόγραφα Βυζαντινῆς Μουσικῆς. Ἀγγλία. Περιγραφικὸς κατάλογος τῶν χειρογράφων ψαλτικῆς Τέχνης τῶν ἀποκειμένων στίς Βιβλιοθήκες τοῦ Ἡνωμένου Βασιλείου*, IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Athens 2008, 91.

21 There may be some interventions in the structure of the melody, made by Anthony the Priest, but this issue is not considered in the present paper.

odes is the same as that which should be used for the Divine Liturgy. This is a point which may reinforce the conviction that the already-composed heirmoi from the Heirmologion of the Katavasiai of Chrysaphēs the New and Germanos of New Patras and the Heirmologion of Balasios the Priest were used for the chanting during the divine services of the feasts of the Lord and of the Theotokos.

Closer to the date of the New Method is the composition of Katavasiai by Peter the Peloponnesian. The heirmoi and other elements were included in the well-known *Heirmologion of Katavasiai*, which, taking account of the manuscript tradition, did not contain any special section for heirmoi of the ninth Ode intended to *Axion estin*. The case of Ms Sinai 1267, in which a special section including the heirmoi of the ninth Ode, composed by Peter Lampadarios, might confirm one's initial thought of an absence of specially composed heirmoi even by Peter Lampadarios himself.²²

Taking into consideration the data mentioned above, the indications for the generalization and imposition of a special composition of the ninth Ode before the change of notation are not abundant, whilst other elements in support of the opinion of a more generalized practice are meagre. The formal presentation of such a section occurs after the publication of the 1825 Heirmologion.

B. THE ROLE OF CHOURMOUZIOS CHARTOPHYLAX IN THE FORMATION AND THE EXPANSION OF THE PHENOMENON

There is no doubt that Chourmouzos Chartophylax, the publisher of the 1825 Heirmologion, had a leading role in the formation and expansion of this phenomenon during the period of the New Notation. As mentioned above, Chourmouzos inserts at the end of the book a section containing 22 heirmoi that he embellished. It is he who radically determines this part as being integral to the Heirmologion and suggests it as formal collection of material. It is important also to mention the fact that in the preface of the edition Chourmouzos refers to the content of the book "after the addition of sufficient mathemata, which were absent in the old". Apart from other elements,²³ he makes mention of the two new parts of the Heirmologion, composed by him, the embellished heirmoi and the verses of the *ainoi*.²⁴ The specific reference to the part "absent in the old", indirectly means, I believe, two things: the difficulty in the old system of notating syllabic melodies, and the lack of specific melodies before the change of notation. Before judging Chourmouzos's initiative of incorporating in Peter's Heirmologion the embellished heirmoi, one should take into consideration that is he who, in the same period a year before, in 1824, incorporated into the second volume of the *Tameion Anthologias* three additional compositions of *Axion estin*, not including the traditional ancient composition in the 2nd mode. These settings of *Axion estin* were composed by Chourmouzos and were set in the Varys diatonic, Varys enharmonic and 4th plagal modes (see figure 2). This was clearly innovative with regard to the formal practice of Great Church.²⁵ Thus, the enrichment of the Heirmologion of

22 See ms Sinai 1267 (Heirmologion of Petros Lampadarios, end of 18th century), f. 137r-143v, Cf., D. Balageorgos-Fl. Kritikou, *Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς Σινᾶ. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων στὴν Βιβλιοθήκη τῆς Ἱερᾶς Μονῆς τοῦ Ὁρους Σινᾶ*. Τόμος Α', IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Athens 2008, 260.

23 For additional information concerning the supplement of the printed Heirmologion of Petros the Peloponnesian, see Sp. Antoniou, *The Heirmologion*, part B, chapter 2, I: "The exegeses of Heirmologion of Katavasiai composed by Petros the Peloponnesian", 2004, 287-289.

24 For the content of the brief Heirmologion composed by Petros Byzantios, see Sp. Antoniou, *The Heirmologion*, chapter 3, iii: "The Brief Heirmologion", 2004, 210-222.

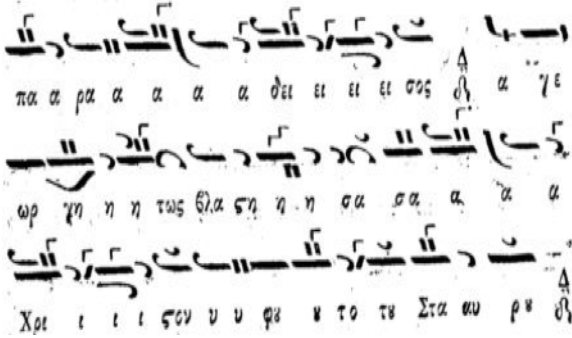
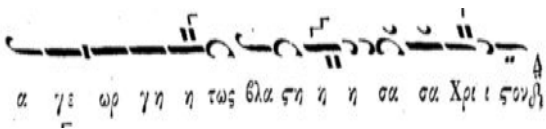
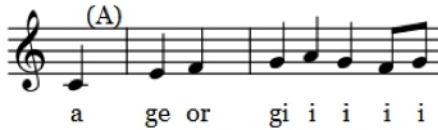

25 The liturgical practice of the Great Church is reflected in the codex National Library of Greece [Metochion of Holy Sepulchre] 705, f. 77v, where the ancient *Axion Estin* in the 2nd mode is found. Apostolos Konstas records the synoptical *Axion estin* in the 2nd mode (tetrachord 2nd plagal according to the title of Konstas) in his theoretical treatise, cf. ms Chios Library 194, f. 61v. This *Axion estin* is recorded in printed Anthologies either as "syneithismenon" (usual) [see, *Tameion Anthologias Chourmouziou* 1824, 151-152], or described as "composed by Gregorios the First Chanter of the Great Church, see. *Pandekte tēs hierās ekklesiastikēs hymnodias tou holou eniautou*, vol. 4, Konstantinople 1851, 444-445.

Peter Lambadarios can be considered as part of the same process of compositional rejuvenation during or after the change of notation.

C. EMBELLISHMENT AS SEEN IN THE HEIRMOI

The title for the selection of heirmoi shows clearly the compositional basis of Chourmouzos Chartophylax and his melodic contribution: *katavasiai* chanted instead of *Axion estin* for all feasts of the Lord and the Theotoks throughout the year, with embellishment by Chourmouzos Chartofylax. The word *embellishment* leads one to conclude the existence of extant compositional material beforehand and a subsequent reworking by Chourmouzos, and comparison with the heirmoi of Peter Lampadarios shows that Chourmouzos used as a basis the extant material of Lampadarios. This of course is not original course of action, and is seen throughout the whole history of Byzantine and post-Byzantine church music. As far as the case of heirmoi in the old notation is concerned, the Heirmologion Gritsani 8 may be a unique example of processing, or as it is called, “embellishment”, in which the unknown writer uses as a basis of reworking well-known heirmoi in order to give his own embellished version. In the case under discussion, the term “embellishment” is the first seen in a printed edition. Taking into consideration Chourmouzos’s work, I tried to find and discern the particular aspects of embellishment that he wanted to show in a wider perspective in his edition. Comparison of the classical heirmoi with the embellished versions led me to discover seventy-five cases of embellishment of earlier material. These cases can be grouped as in the following table, accompanied by an appropriate musical example for each of them:

1) CHANGE OF ENDING OF PHRASES

Heirmos O Theotokos, thou art a mystical Paradise	
Musical phrase: “ageorgitos vlastisasa Christon”	
<p>Chourmouzos’s composition</p>  <p><i>Heirmologion</i> 1825, 278, Special action: The musical phrase ends in the note Ni instead of the note Di.</p>	<p>Petros Lampadarios’s composition</p>  <p><i>Heirmologion</i> 1825, 122.</p>
<p>Chourmouzos (A)</p> 	<p>Petros Lampadarios (B)</p> 

Chri i i i i i i ston

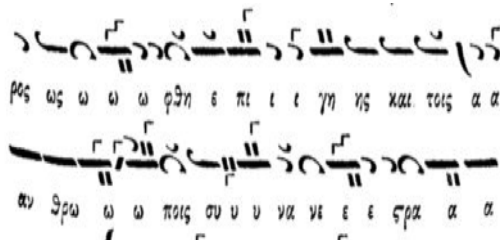
(B)
a ge or gi i i tos vla sti i i i i sa sa Chri i i ston

2) NOTATIONAL ANALYSIS OF FORMULAE

Heirmos *Thy birth occurred without corruption*

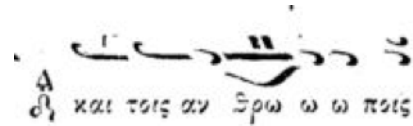
Musical phrase: “kai tois anthropois”

Chourmouzos's composition



Heirmologion 1825, 287, Special action:
Doubling the duration of the note and
notational analysis.

Petros Lampadarios's composition



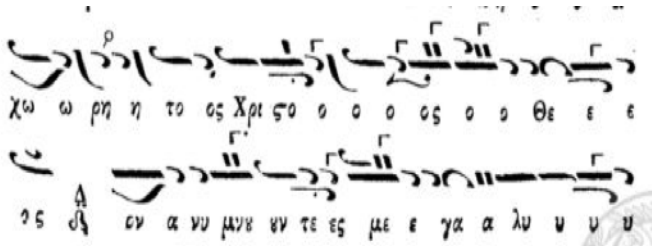
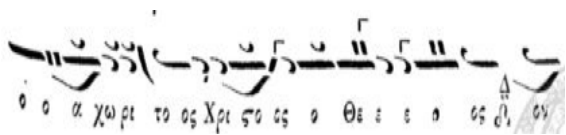


Classical text of Petros Lampadarios, cf.
Heirmologion 1825, 78.

Chourmouzos (A)

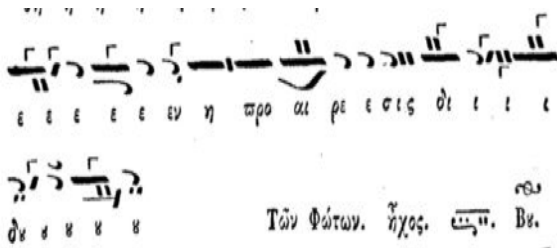
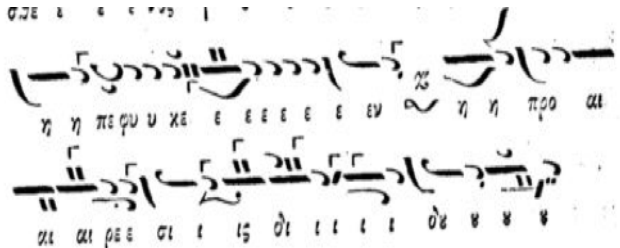
Petros Lampadarios (B)



3) DEVELOPMENT OF PHRASES WITH EMPHASIS ON THE HIGH REGION OF THE MODE


Heirmos <i>Glorify, o my soul - A strange and most wonderful mystery do I see</i>	
Musical phrase: "Christos o Theos"	
<p>Chourmouzios's composition</p>  <p><i>Heirmologion</i> 1825, 281.</p>	<p>Petros Lampadarios's composition</p>  <p>Classical text of Petros Lampadarios, cf. <i>Heirmologion</i> 1825, 21.</p>
<p>Chourmouzios (A)</p>  <p>Chri sto o o o o os o o o o The e e os</p>	<p>Petros Lapadarios (B)</p>  <p>Chri sto o o os o The e e e o o os</p>

4) RETRACTION OF CLASSICAL PHRASES AND REPLACEMENT WITH NEW, INNOVATIVE PHRASES

Heirmos <i>Easier for us</i>	
Musical phrase: "He proairesis"	
<p>Chourmouzios's composition</p>  <p><i>Heirmologion</i> 1825, 282, Special action: imposition of "Naos" echos (diphonos 1st plagal).</p>	<p>Petros Lampadarios's composition</p>  <p>Classical text of Petros Lampadarios, cf. <i>Heirmologion</i> 1825, 22.</p>


Chourmouzios (A)	Petros Lampadarios (B)
------------------	------------------------

(A)




he pro ai ai re e si is di i i i i i i i dou ou ou ou ou ou

7




ou

(B)



he e pro o ai ai ai ai ai re e si i i is di i i i i i i i dou ou ou

13



ou ou

5) EXTENDED RANGE

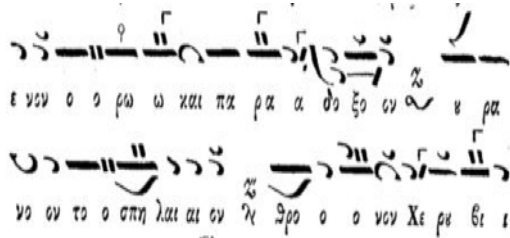
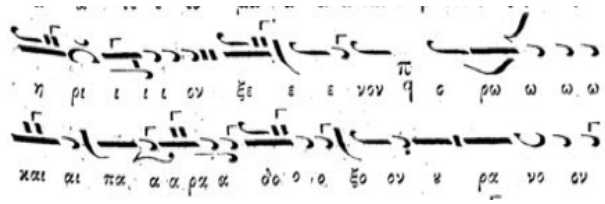
Heirmos *All generations - In thee, O Virgin without spot*

Chourmouzios's composition	Petros Lampadarios's composition
12 notes (from Zo to Ga')	9 notes (from Ni to Pa')

6) IMPOSITION OF OTHER MODES

Heirmos *Glorify, o my soul - A strange and most wonderful mystery do I see*

Musical phrase: "ouranon to spilaion"

<p>Chourmouzios's composition</p>  <p><i>Heirmologion</i> 1825, 281. Special action: imposition of mode Varys.</p>	<p>Petros Lampadarios's composition</p>  <p>Classical text of Petros Lampadarios, cf. <i>Heirmologion</i> 1825, 21.</p>
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Chourmouzos (A) Petros Lampadarios (B)

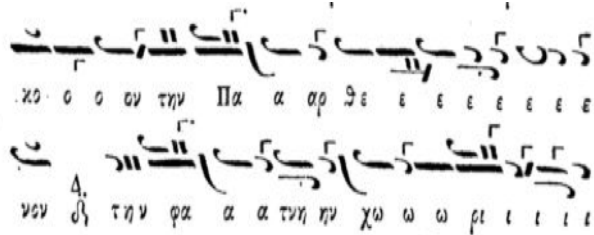
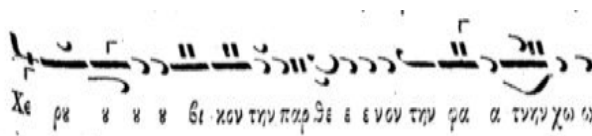


(A)

ou ra no on to o spi i lai ai on

(B)

ou ra no o on

7) IMPOSITION OF NEW, MORE ELOQUENT AND MELISMATIC MUSICAL PHRASES

<p>Heirmos Glorify, o my soul - A strange and most wonderful mystery do I see</p> <p>Musical phrase: "Parthenon"</p>	
<p>Chourmouzios's composition</p>  <p><i>Heirmologion</i> 1825, 281.</p>	<p>Petros Lampadarios's composition</p>  <p>Classical text of Petros Lampadarios, cf. <i>Heirmologion</i> 1825, 21.</p>
<p>Chourmouzios (A)</p> <p>(A)</p> 	<p>Petros Lampadarios (B)</p> <p>(B)</p> 

8) IMPOSITION OF SUCCESSIVE LARGE INTERVALS

Heirmos <i>Easier for us</i>	
Musical phrase: “Raon siopēn-to potho de Parthene-ergodes esti”	
<p>Chourmouzios’s composition</p> <p>Raon siopēn (note di) - to potho (note Di): octave interval. Ergodes esti (note Pa’). 11 intervals.</p> <p><i>Heirmologion</i> 1825, 282.</p>	<p>Petros Lampadarios’s composition</p> <p>Raon siopēn (note Pa’) - to potho (note Di) Ergodes esti (note Ni’). 7 intervals.</p> <p>Classical text of Petros Lampadarios, cf. <i>Heirmologion</i> 1825, 22.</p>

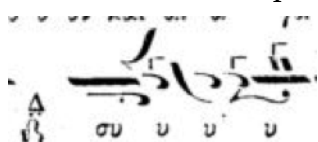
11) MODIFICATION OF THE CLASSICAL PHRASE ON THREE LEVELS

1st level: modification up to the point of the initial classical phrase (maintenance of the initial pattern).

Heirmos *The angel cried - Shine, shine, O new Jerusalem*

Musical phrase: “sy the agnē” (syllable sy)

Chourmouzos’s composition



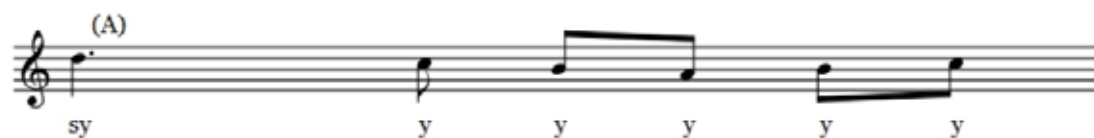
Heirmologion 1825, 291.

Petros Lampadarios’s composition



Heirmologion 1825, 34.

Chourmouzos (A)



(B)



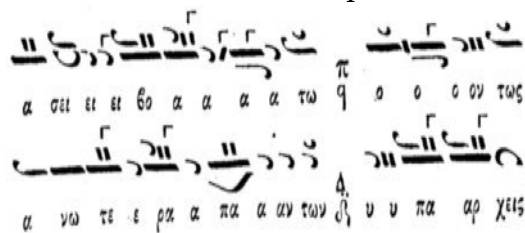
Petros Lampadarios (B)

2nd level: analytical semiographical formulation of the classical musical phrase (without embellished elements – maintenance of the original concept).

Heirmos *Angels the entry of the very pure - Let no profane hand touch the living Ark of God*

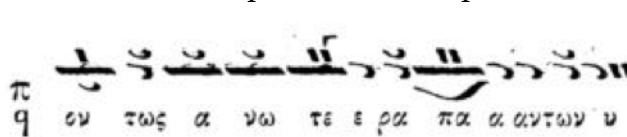
Musical phrase: “ontos anoterā panton”

Chourmouzos’s composition



Heirmologion 1825, 280.

Petros Lampadarios’s composition



Heirmologion 1825, 78.

12) NEW INNOVATIVE COMPOSITION OF MEGALYNARION

Heirmos Glorify, o my soul thee who saved us - O most pure Bride, O blessed Mother

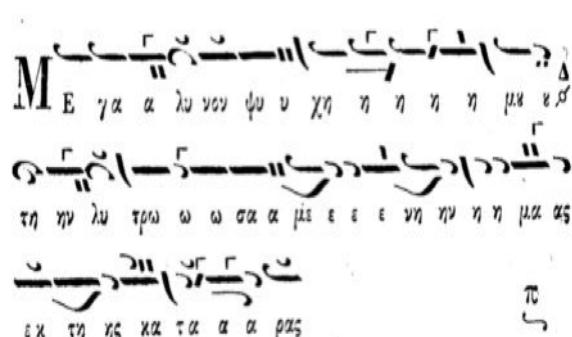
Musical phrase: The Megalynarion "Glorify, o my soul thee who saved us"

Chourmouzos's composition



Heirmologion 1825, 284. Special action: composition of Megalynarion in mode 2nd from the pitch Vou of the soft chromatic genre.

Petros Lampadarios's composition



Heirmologion 1825, 54.

Chourmouzos (A)

Petros Lampadarios (B)

(A)

Me ga li i i no o o on psy che e e e mou ten ly tro sa

me e e e nen he ma a a as e ek te e e es ka a ta a a a

ras

(B)

Me ga a a li non psy y che e e e e mou ou te e en ly

tro o o sa a me e e e ne en he e ma a as ek te es ka a

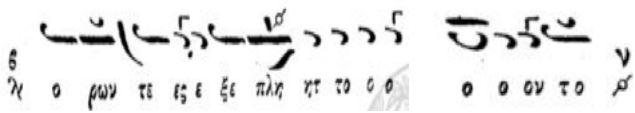
ta a a a a ras

13) IMPOSITION OF SCHEME “MIMESIS OF THE MEANING OF THE HYMN”

Heirmos *Angels the entry of the very pure – Let no profane hand touch the living Ark of God*

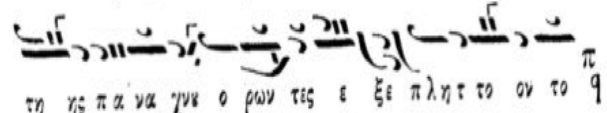
Musical phrase: “exeplittondo”

Chourmouzos’s composition



Heirmologion 1825, 279-80. Special action: Both change from diatonic scale to chromatic one and pairing of the meaning of surprise (“exeplittondo”) with the chromatic scale.

Petros Lampadarios’s composition

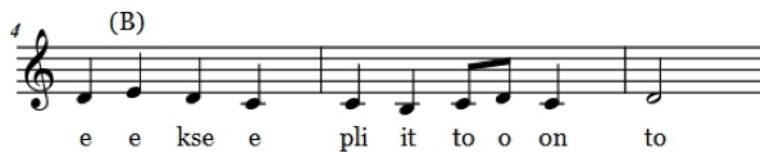


Heirmologion 1825, 73.

Chourmouzos (A)



Petros Lampadarios (B)

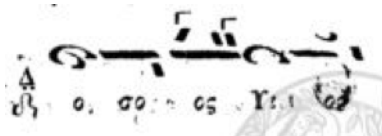


14) MODIFICATION OF SMALL PHRASES AND CREATION OF NEWER ONES

Heirmos *The angel cried – Shine, shine, O new Jerusalem*

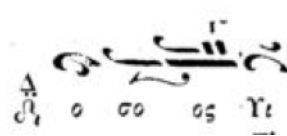
Musical phrase: “o sos Yios”

Chourmouzos’s composition



Heirmologion 1825, 290.

Petros Lampadarios’s composition



Heirmologion 1825, 34.

Chourmouzos (A)



Petros Lampadarios (B)



D. DEVELOPMENT OF MELOPOIEA AND ACCEPTANCE OF HEIRMOI - THEIR POSITION IN TODAY'S PRACTICE

The manifold and multidimensional process of the heirmoi shows the care and interest of Chourmouzios Chartophylax in presenting brilliant and more eloquent chant as necessary during the services. An intermediate kind between the classical Heirmologion and kalophony would serve this purpose. On the other hand, there would not be any kind of repetition such as in the heirmos of Petros Lampadarios heard at festal matins. We would have a more impressive melody than the classical one without approaching the freedom of a kalophonic heirmos. It seems that the experiment of Chourmouzios succeeded and the first musicians and teachers from Mount Athos followed in his footsteps soon after the publication of the 1825 Heirmologion: "The collection consisted of idiomela, prosomoia, stichera, kathismata, apolytikia and other hymns chanted on the feasts of the Lord and the Mother of God, composed by the very humble Matthaïos of Vatopaidion, teacher of music, at the request some colleagues and students" (see figure 3).²⁶

This collection includes an interesting version of the embellished heirmos of the ninth Ode to replace *Axion estin*, derived from Mount Athos.²⁷ Another unpublished collection originally from Mount Athos of the same period was put together by Nicolaos of Docheiarion using the Slavonic text for Slavic monks.²⁸ These two collections include heirmoi in an extended and embellished form, and abide by the analogies, reminding one that the monastic environment favoured embellishment, as observed in previous periods in the Heirmologion Gritzani 8.

Thereafter, the necessity of chanting an embellished version of the heirmos in the service came to seem both useful and desirable. Peter of Ephesos composed the heirmos for the feast of Christmas, *Mysterion Xenon*,²⁹ and the anonymous composer of Simonopetra 7 wrote a setting of the heirmos "O aggelos evoa" for Pascha based on the enharmonic genre.³⁰ At the end of the 19th century a collection of heirmoi in ms Library Chios 197 included truly innovative compositions which almost reach the definition of secular music.³¹ In the case of psaltic books, (Anthologies during the 19th century: Nicolaos of Smyrna is an indicative example; see figure 4) the part of the heirmoi after the priest intones "Especially for our most holy, pure, blessed, etc..." is removed from the Heirmologion and is incorporated into the collections for the Divine Liturgy.³² During the 20th century this practice became established, so that the collections for the Divine Liturgy would be insufficient if they did not have such a section including embellished heirmoi.³³ This can be proved only by examining published books.³⁴

26 See the published text of this manuscript (1st part) in *Panegyrikē A*, Batopaidinē Mousikē Biblos, Ekdosis Hierās Megistes Monēs Batopaidiou, Hagion Oros 1997.

27 Cf. Heirmos *Allottrion tōn miteron*, in *Panegyrikē A*, 55-56; Heirmos *Mystikos ei Theotoke Paradeisos*, in *Panegyrikē A*, 81-82; Heirmos *Angeloī tēn eisodon tēs Panagnou- Os empsycho Theou Kivoto*, in *Panegyrikē A*, 229-230; Heirmoi *Megalynon psyxē mou- Mystirion xenon & Stergein men hemās os akindynon phovo*, in *Panegyrikē A*, 273-276; Heirmos *Megalynon psyxē mou- Aporei pāsa glossa*, in *Panegyrikē A*, 302-305; Heirmos *Theotoke he elpis-En nomo skia kai grammati*, in *Panegyrikē A*, 331-332; Heirmos *Evangelizou gē charān megalēn-Os emphycho Theou kivotō*, in *Panegyrikē A*, 355-356.

28 See M. Stroumpakes, *Nikolaos Docheiarites kai he symbolē tou stēn psaltikē techne*, IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Athens 2014, 213-214.

29 See ms Panteleimonos Monastery Mount Athos 917 (mid-19th century), f. 92r: "composed by Petros from Ephesos and my teacher *Mysterion xenon*", cf. Gr. Stathes, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τ. Β' [Μονὲς Ξενοφώντος, Παντελεήμονος, Σίμωνος Πέτρας, Γρηγορίου, Διονυσίου], IBM, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθῆναι 1976, 209.

30 See, ms Simonos Petras Monastery Mount Athos 7 (1st half of 19th century), cf. Gr. Stathes, *op. cit.*, 560.

31 See, ms Library of Chios 197 (end of 19th century), ff., cf. M. Stroumpakes, *Αναλυτικὸς Περιγραφικὸς Κατάλογος τῶν Μουσικῶν Χειρογράφων τῆς Δημόσιας Βιβλιοθήκης Χίου "ὁ Κοραῆς"*, forthcoming.

32 Cf. *Neon Tameion Mousikēs Anthologias of Nikolaos of Smyrne* 1867, "The Heirmoi of 9th Ode, that are chanted instead of *Axion Estin* in Despotic and Theometric Feasts, composed by Nikolaos of Smyrne", 212-228.

33 See, Ant. Syrkas, *He theia Leitourgia*, En Athinai 1961 (figure 5).

34 My research concerns only the data up to the end of the 19th century. A further study might deal with the literature of the 20th century.

CONCLUSIONS

Taking all the above into consideration, it is obvious that a new kind of embellished heirmos appeared as the New Method became established. Even though this kind of embellishment had been seen on a smaller scale, probably in monastic environments, during the period of the old notation, this extended kind of heirmos was now developed and generally brought into liturgical practice. It can be placed in an analogical perspective between the classical and the kalophonic Heirmologion. It is also possible to suppose that these heirmoi were developed during the period of the New Notation. Their special feature is that, as time goes by, they are melodically transposed from the contents of the Heirmologion to the melismatic hymns of the Divine Liturgy.

These heirmoi prove that the psaltic art is developed through a process of embellishment. Embellishment as an element of *Ars Nova* did not cease to be applied in the New Method. Thus, one must emphasize the elements that constitute the psaltic art as *Ars Nova* in order to show that beyond this, chanting is a creatively evolving art.

BIBLIOGRAPHICAL INDEX

A. BYZANTINE MUSIC BOOKS

Ταμείον Ἀνθολογίας, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν (*Tameion Anthologias periechon apasan ten ekklesiastikēn eniausion Akolouthian*) Ἑσπερινού, Ὁρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Κατ' ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, ἐξηγηθεῖσαν εἰς τὴν νέαν τῆς μουσικῆς μέθοδον, καὶ μετὰ πάσης ἐπιμελείας διορθωθεῖσαν ἤδη ἐσχάτως παρὰ τοῦ ἐφευρέτου τῆς ρηθείσης μεθόδου διδασκάλου Χουρμουζίου Χαρτοφύλακος τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐπιστάσις δὲ τοῦ ἰδίου, Νῦν πρῶτον ἐκδοθεῖσαν εἰς τύπον, ἀναλώμασι τοῦ Ἰσακ δὲ Κάστρου. Τόμος Α', Τόμος Β'. Ἐν Κωνσταντινουπόλει. Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατᾶν, αἰκδ'. 1824.

Εἰρμολόγιον τῶν Καταβασιῶν Πέτρου Πελοποννησίου (*Heirmologion Katavasion Petrou Peloponnesiou*) μετὰ τοῦ συντόμου Εἰρμολογίου Πέτρου Πρωτοψάλτου τοῦ Βυζαντίου ἐξηγημένα κατὰ τὴν νέαν τῆς Μουσικῆς μέθοδον μετὰ προσθήκης ἱκανῶν μαθημάτων, ὧν ἐστεροῦντο εἰς τὸ παλαιόν. Ἐπιθεωρηθέντα ἤδη, καὶ ἀκριβῶς διορθωθέντα παρὰ τοῦ διδασκάλου Χουρμουζίου Χαρτοφύλακος ἑνὸς τῶν ἐφευρετῶν τῆς ρηθείσης μεθόδου, ἐπιστάσις δὲ τοῦ ἰδίου νῦν πρῶτον ἐκδοθέντα εἰς τύπον ἀναλώμασιν ἰδίους καὶ Ἰσακ δὲ Κάστρου, Κωνσταντινουπόλις. Ἐν τῇ Βρεταννικῇ Τυπογραφίᾳ Κάστρου εἰς Γαλατᾶν. αἰκδ' 1825.

Πανδέκτη τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ (*Pandekte tēs Hierās Ekklesiastikēs Hymnodiās tou holou eniautou*) ἐκδοθεῖσα ὑπὸ Ἰωάννου Λαμπραδαρίου καὶ Στεφάνου Α' Δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, τόμος 4, Περιέχων ὅλα τὰ Μαθήματα τῆς Ἱερᾶς Λειτουργίας. Ἐν Κωνσταντινουπόλει αἰκδ' (1851).

Νέον Ταμείον Μουσικῆς Ἀνθολογίας περιέχον ἅπασαν τὴν ἐνιαύσιον Ἀκολουθίαν Ἑσπερινού, Ὁρθρου καὶ Λειτουργίας (*Neon Tameion Mousikēs Anthologias of Nikolaos of Smyrne*), Τῇ προσθήκῃ ἀρίστων τινῶν ἀνεκδότων εἰσέτι μαθημάτων τῶν ἀειμνήστων διδασκάλων Μανουὴλ καὶ Γρηγορίου τῶν Πρωτοψαλτῶν καὶ Χουρμουζίου Χαρτοφύλακος. Ἐκδίδεται ἤδη τὸ πρῶτον μετὰ πολλῶν νεωστὶ μελοποιηθέντων μαθημάτων ὑπὸ Νικολάου Πρωτοψάλτου Σμύρνης, συνδρομῇ τοῦ γαμβροῦ αὐτοῦ Γεωργίου Κ. Βλαντῆ. Τόμος Γ'. Ἐν Σμύρνῃ ἐκ τοῦ Τυπογραφείου Νικολάου Πρωτοψάλτου. 1867.

Ant. Syrkas, *He theia Leitourgia*, En Athinais 1961.

Ἡ Πανηγυρική (*He Panegyrikē*), τόμ. Α', Βατοπαιδινὴ Μουσικὴ Βίβλος, Ἑκδοσις Ἱερᾶς Μεγίστης Μονῆς Βατοπαιδίου, Ἅγιον Ὅρος 1997.

B. BOOKS, ARTICLES

Ἀδάμης, Μ. Κατάλογος τῶν χειρογράφων τῆς Βιβλιοθήκης Παναγιώτου Γριτσάνη ἀποκειμένης νῦν ἐν τῇ Ἱερᾷ Μητροπόλει Ζακύνθου. *ΕΕΒΣ, ΛΕ*, 1966-67. 313-365.

Ἀλυγιάκης, Ἀ. *Ἡ ὀκταχία στὴν Ἑλληνικὴ Λειτουργικὴ Ὑμνογραφία*. Θεσσαλονίκη: Π. Πουρναράς 1985.

Ἀντωνίου, Σ. *Τὸ Εἰρμολόγιον καὶ ἡ παράδοση τοῦ μέλους του*. Ἀθήναι: IBM 2004.

Βιολάκης, Γ. *Τυπικὸν ὁμοιον κατὰ πάντα πρὸς τὴν ἐγκεκριμένην τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας ἑκδοσιν*· δις ἑκδοθὲν ὑπὸ Κωνσταντίνου Πρωτοψάλτου, διασκευασθὲν δὲ καὶ πολλαῖς προσθήκαις καὶ ἐπιδιορθώσεσι συμπληρωθὲν ὑπὸ τοῦ Πρωτοψάλτου Γεωργίου Βιολάκη, ἐργασθέντος μετὰ δύο ἀλλεπαλλήλων ἐπιτροπῶν ἐπὶ τούτῳ Πατριαρχικῇ κελεύσει ὁρισθεῖσων. Ἐν Ἀθήναις: Ἐκδίδεται ἰδίῳ ἀναλώμασι νῦν ὑπὸ Ἀντωνίου Στ. Γεωργίου 1897.

Γιαννόπουλος, Ε. *Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς • Ἀγγλία. Περιγραφικὸς κατάλογος τῶν χειρογράφων ψαλτικῆς Τέχνης τῶν ἀποκειμένων στὶς Βιβλιοθήκες τοῦ Ἡνωμένου Βασιλείου*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 2008.

Μπαλαγεώργος, Δ., Κρητικὸς Φλ. *Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς Σινᾶ. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων στὴν Βιβλιοθήκη τῆς Ἱερᾶς Μονῆς τοῦ Ὁρους Σινᾶ (Vol. Α)*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 2008.

Παπαγιάννης, Κ. *Σύστημα Τυπικοῦ τῶν ἱερῶν Ἀκολουθιῶν τοῦ ὅλου ἐνιαυτοῦ, καταρτισθὲν ἐπὶ τῇ βάσει τῆς Τυπικῆς Παραδόσεως τῆς Ὁρθοδόξου Ανατολικῆς Ἐκκλησίας*. Ἀθήνα: Ἐκδοσις Αποστολικῆς Διακονίας τῆς Ἐκκλησίας τῆς Ἑλλάδος 2006.

Στάθης, Γ. *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὁρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους (Vol. Α, [Μονὲς Ξεροποτάμου, Δοχειαρίου, Κωνσταμονίτου])*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 1975.

Στάθης, Γ. *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὁρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους (Vol. Β' [Μονὲς Ξεροποτάμου, Παντελεήμονος, Σίμωνος Πέτρας, Γρηγορίου, Διονυσίου])*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 1976.

Στάθης, Γ. *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὁρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους (Vol. Γ' [Ἁγίου Παύλου, Κουτλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων (α' μέρος)])*. IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 1993.

Στάθης, Γ. *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὁρος. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους (Vol. τόμ. Δ', [Μονὴ Ἰβήρων Β' μέρος])*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 2015.

Στρομπάκης, Μ. *Αναλυτικὸς Περιγραφικὸς Κατάλογος τῶν Μουσικῶν Χειρογράφων τῆς Δημόσιας Βιβλιοθήκης Χίου «ὁ Κοραΐς»*.

Στρομπάκης, Μ. *Νικόλαος Δοχειαρίτης καὶ ἡ συμβολή του στὴν Ψαλτικὴ Τέχνη*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 2014.

Χαλδαιάκης, Α. *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς • νησιωτικὴ Ἑλλάς • Ὑδρα*. Ἀθήνα: IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος 2005.

FIGURES



Figure 1: Heirmologion Katavasion Petrou Peloponnesiou, 278.

Figure 2: *Pandekte tēs Hierās Ekklesiastikēs Hymnodias tou holou eniautou*, Vol. 4, 152.

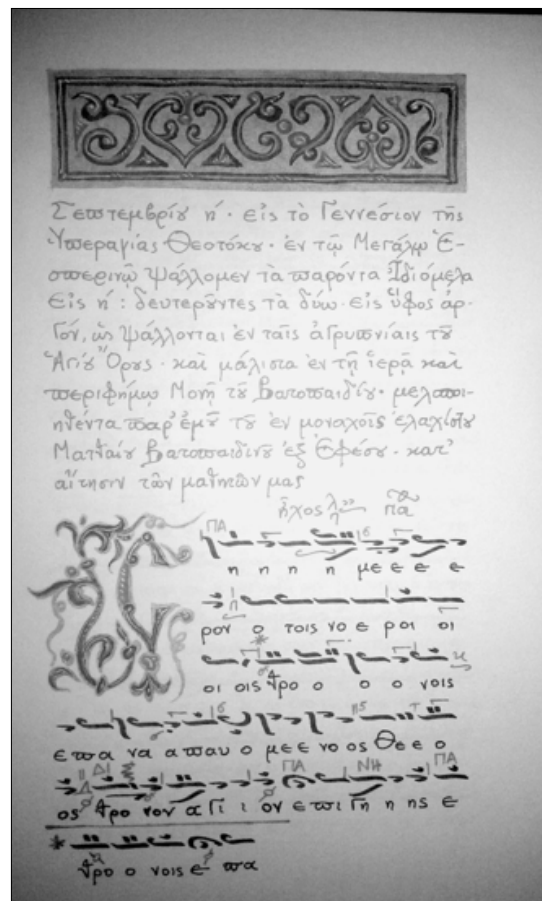
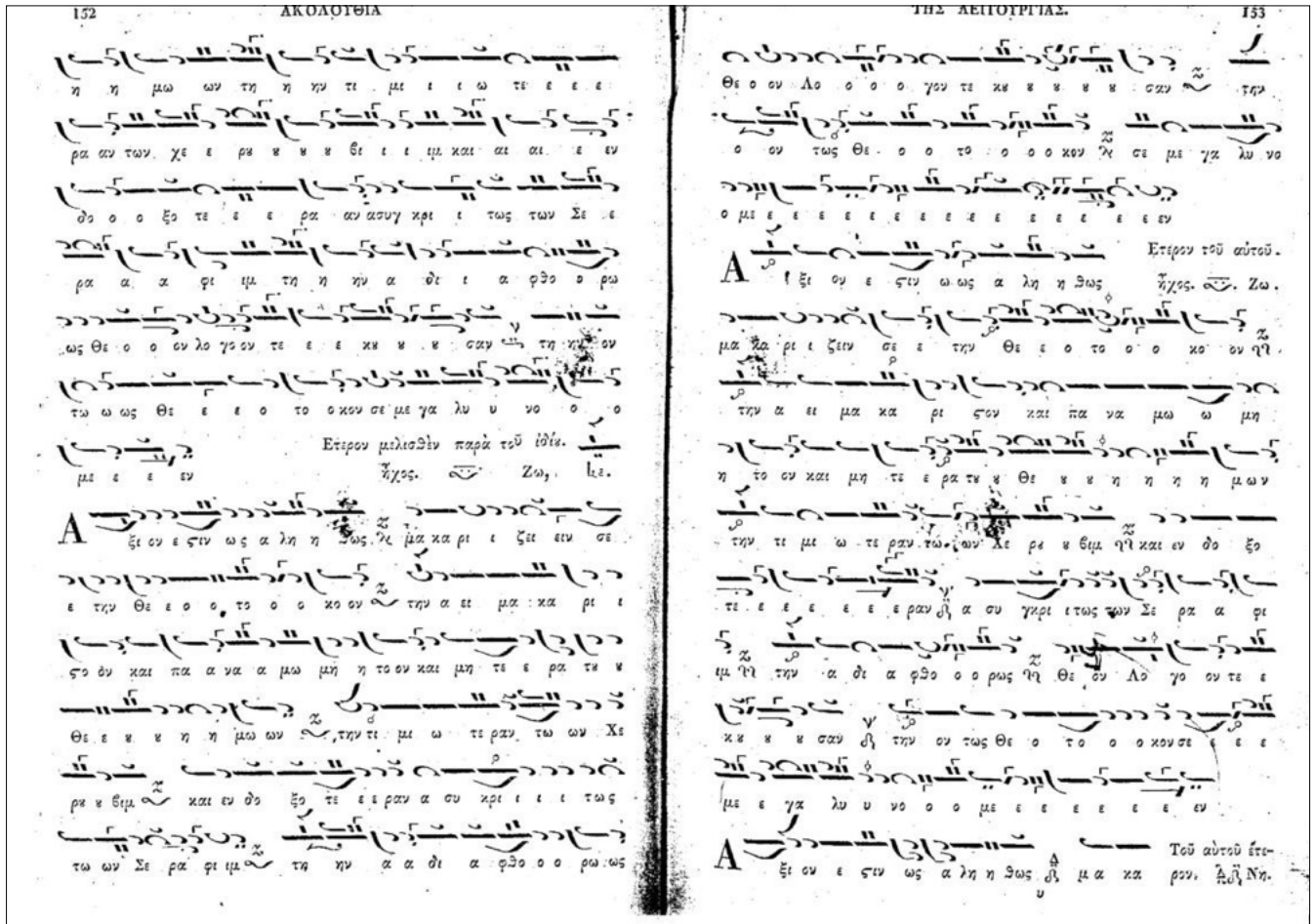


Figure 3: *He Panegyrikē*, vol. A,
19.

Figure 4: *Neon Tameion Mousikēs Anthologias of Nikolaos of Smyrne, Vol. 3, 212.*

Figure 5: Ant. Syrkas, *He theia Leitourgia*, En Athinais 1961, 86.