

A Way to the Transcription of Old Byzantine Chant by means of Written and Oral Tradition

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A.

In the Greek Orthodox Church there has been an uninterrupted tradition of chant, each composer following, usually, in the footsteps of his predecessors. Correspondingly, there is a continuity between the various appearances of a hymn, or classes of hymns, through a very long period up to the time of Petros Lampadarios, who gave the music a form which through the transcriptions by the Three Teachers is still in use today.

Starting from these transcriptions (that constitute a written tradition but at the same time are based on an oral tradition that indicates the specific function of the various musical signs), one can trace a way to the transcription of Old Byzantine Chant, especially that of the Heirmologion and the Sticherarion, having in mind the continuity of the chant tradition.

In this paper will be dealt only with the subject of transcription in relation to the melodic movements, without examining the subject of scales and intervals. It is presupposed that there is a close relation or identity of the modern *echoi* with the old ones, despite the differences caused by the evolution of the *melopoia*.

The starting point for my way of transcribing the Old Sticherarion and Heirmologion is the close relation between the Heirmologion of Petros Lampadarios (18th cent.) and that of Balasios (17th cent.), especially in the Heirmoi of Holy Week. This period of the ecclesiastical year seems to be very conservative in the earlier as well as in later times. Thus, many melodies are preserved in the same, or almost the same form, despite the fact

that the style of the *melopoia* may have changed for the hymns of the rest of the year. We can conclude from the *heirmoi* of the Holy Week that Petros and Balasios followed a common tradition, based on the same or closely related formulas.

Table A shows some *heirmoi* of the Holy Week from the Heirmologia of Balasios and Petros that verify this close relation (or identity).

Se table A

In Table B there is given an example of a formula in the Second Mode from the Heirmologion of Petros. This formula is contained in the Heirmoi of Table A too. There are two forms of this formula: one 'stenographic', given by Balasios, but also found in the version by Petros, and one analytic' given only by Petros. But in Table B we can see that for the *heirmos* and the *troparia* of the same *ode* Petros uses both the 'stenographic' and the '-analytic' form. From the similarity of the music of the *heirmos* and the corresponding *troparia* of an *ode*, we can conclude that the 'analytic' form in fact is an analysis of the 'stenographic' one and that they produce the same music, a music through exegesis given by the Three Teachers.

Se table B

But this and other related formulas have counterparts in the Old Sticherarion and Heirmologion, as one can see in Table C. The earlier and later forms (note especially that of Balasios) have at least the same interval ('phonetical') signs. Therefore, they are likely to produce the same music.

Se table C

Table D presents some further examples of the close relations between the

Table A

Hirmoi of the Holy Week from Hirmologion of Balasios.
 MS of the National Library of Athens [EBE] 946. ⲓⲛⲁⲓⲛⲁⲓ

Τ ω τὴν ἀβὰ τὸν κύμα νομένην θαλάσσαν φει
 ω αὐ τοῦ προϋαγματι ἀναξήραντι ἰῆι
 ἰ καὶ πεζύσαι δι' αὐτῆς τὸν ἰσραήλ τὴν
 λαὸν καὶ θοδὴ γήσαντι κυριώα σα
 μὲν ἐν δόξῳ γὰρ δὲ δὲ ξαῖται: +

Τ ω δόγματι ἰ τῶ τυραννικῶ οἰο
 σι οἱ τρεῖς παῖδες μὴ ἠπεισθέντες ἐν τῆ καμ
 νῶ ἐχθέντες θεοοοοὺ ὠμοοολο
 γοῦν φυλλόντες ἐε εὐλογοῦτε ἐτα ἐρτα κυ
 ρι οὐ τὸν κυυβριον: +

Η τὸν ἀχωρητὸν θεὸν ἐν τῷ ἔτρι
 χωρησάσα καὶ χαράα αἰάαν τῶ
 κωοοῦ κῦ ἠσάσα σε ἐε νμουμέν

Table A (continued)

πα να ρί ι α πα ρ θε ε νε ι τ

Ρ Η μα τυ ρα αν νου ε πει υ πε

ρι ι ε χυ σεν ε πτα πλα σι ως κα μι νος ε ξε

και θη πο τε εν Η Η Η Η Η παι δε ε ες

ουκ ε φλε χθη σαν βα α α σι λε ως πα τη

σα α αντες δογμα αλλ ε βο ο ο ο ο αν παν

τα τα ερ γα κυ ρι ου τον κυ ρι ο ο ο ν υ μνει τε

και υ πε ρυ φου τε εις παντας τους αι ω ω νας.

The same Hirmoi from Hirmologion of Petros Lampadarios.

ἦχος

Τ ω την α βα τον κυ μαι νο με νην θα λα σαν θει

ω αυ τον προ στα γμα τι α να ξε ρα ναν τι ι ι

ι ι ι ι και πε ζευσαι δι αυτης τον ι ερα

η λι ι ι την λα ον κα θε δη γη σαν τι κυ ρι

ω α σω μεν εν δο ξως γαρ δε δο ξα εται τ

Table A (continued)

Δ ω δογμα τι τω τυ ραν νι κω οι ο βι
 οι τρεις παιδες μη η η πεισθεντες εν τη κη
 μι νω βληθεντες ες θεο ο ο ο ο ο ο ον
 ω μο ο ο λογον ουν τα αλλο οντες ε
 ε ευλογητε τα ε ε εργα κυριου
 τον κυριον:

Η η τον αχωρη τον θεον ευγα
 βριχωρησασα και χαραα αντω
 κοοοσρωκυυηησαασα σεεε
 υμουμεν παναγιλια πααρεε νε:

Ρ η ματυρανου επειυπεριλιχυσεν
 επταπλασιωςκαμινος εξεκαυθηποτεε
 ενηηηη παιδεεεσχυεφλεεχθη
 ησανβαααβιλεωςπατησαααντεςδογμα

Table A (continued)


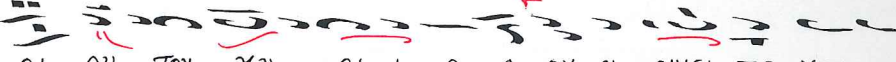




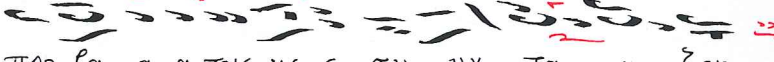

 α λλε βο ο ο ο ο ων παν τα τα ερ βα κυ

 ρι ου τον κυ ρι ι ο ο ον υ ρνει τε και υ

 πε ρυ υ φου ου ου τε ει εις παν τας τους αι αι

 ω ω νας ι τ

Table B

"Η τὸν ἀχώρητον θεόν", Εἰρμός τῆς θ' ᾠδῆς

 κο ο ο ο σρω κυ υ η η σα α α σα
 "Τοῖς μαθηταῖς", τροπάριον τῆς θ' ᾠδῆς

 η η η ζει ο κυ ρι ος
 "Ἐν τῇ δευτέρᾳ", τροπάριον τῆς θ' ᾠδῆς

 προ βα α α τοις με ε συ υν τα α ζον





 "Ῥῆμα τυράννου", Εἰρμός τῆς Η' ᾠδῆς

 παι δε ε ες ου ε φλε ε χθη η σαν
 "Ἀποκενοῦσα γυνή", τροπάριον τῆς Η' ᾠδῆς

 των ι χνων σου ου ου ε πε λα βε το
 "Δάκρυσι πλύνει", τροπάριον τῆς Η' ᾠδῆς

 των εν βι ω ω ου δι η μαρ τε
 "Ἱερούργεῖται", τροπάριον τῆς Η' ᾠδῆς

 δι α της ε ε ε ε ζα γο ρευ σε ως

Table C

A. Examples from the Sticheraium (Codex Ambrosianus)	
	(f. 278 v)
Ε βυ λου σας τον θα να τον	
	(f. 80 v)
τω δογματι του και σαρος	
	(f. 79 v)
αν αυ τω βοησωμεν	
	(EBE 883)
αρετωνδαφλωσ	
B. Examples from the Heirmologium (Cod. Cryptensis E.g. II)	
	(f. 58 r)
εδρσισεν οαγελος	
	(f. 36 v)
παιδας διεφυλαξας	
θεολογουντες χειλεσιν εμελπουν	
αμαρτιαν εξηλειψε	
	(f. 39 v)
θεοοοονωμολογουνταλλοιτες	

Heirmologia of Petros and Balasios on the one hand and the and the old ones on the other.

See table D

But also the Sticheraium of Petros contains formulas which can be found in the Heirmologion of Balasios and in the Old Sticheraium and Heirmologion, as can be seen in Table E.

See table E

From the preceding material we can confirm, I think, the importance of the Heirmologion of Balasios as a guide to the transcription of Byzantine Chant. Another example will be useful. Balasios' Heirmologion has not been transcribed by the Three Teachers, but there is an

exegesis of it in a manuscript of the Monastery of Koutloumousi on Mount Athos (No. 440), written in a stage of notation previous to that of the Three Teachers. Gr. Stathis gives two photographs from this MS in his catalogue of the manuscripts of Mount Athos¹. We see here the *sticheron* Ὅσιε Πάτερ in a form of *exegesis*. From the MS of the National Library of Athens No. 946 I transcribe the same *sticheron* in two forms, 'heirmologikon' and 'sticherarikon'² (see Table F).

See table F

Table G shows some examples of formulas from these *stichera*, including the *exegesis* of Koutloumousiou 440 and an *exegesis* by me in modern Byzantine nota-

Table D

1. "Ἐφριξε παιδων" Πέτρου
 Το τρα α φε ε ε ε ε εν
 "Ἐτήλην κακίας"
 (Balasios)
 κε ε να α α α α
 (Petros)
 κε ε να α α α α
 (ΕΒΕ 890)
 κε ε να α α α α

2. "Πρὸς σὲ ὀρθρίζω", Πέτρου
 και με χρι πα θω ω ω ω ω ω ω ω ω
 ορ, from
 ΕΒΕ, ΜΠΤ 742 και με χρι πα θω ω ω ω ω ω ω ω ω
 "Ἀπαγορεύεις ἱμνων Πέτρε", Πέτρου (ΕΒΕ, ΜΠΤ 742)
 πι κρω δα κρυ σα α α α α α α α α
 "Ἐτήλην κακίας" Μπαλασιόν, Πέτρου
 κτειναι με λε τα α α α α α α α α
 ΕΒΕ 890
 κτειναι με λε τα α α α α α α α α






3. "Ἐτήλην κακίας"
 (ΕΒΕ 890)
 πα ρε δει Γμα α τι σαν
 (Balasios)
 πα ρε δει ει γμα α τι σαν

tion (i.e. an 'exegesis of the exegesis' in Koutloumousiou 440 and other corresponding *exegeseis*), as well as a few additional comments.




See table G

It is necessary to take into account not only the *theseis* cited above, but also the

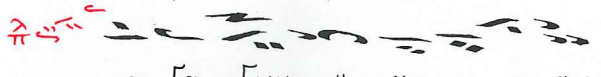


whole tradition written in the short melismatic style, i.e. the short Doxologies, the short *Polyeleoi* etc. Only on this basis can we, with the help of the theoretical treatises, accomplish a transcription of the Old Sticharion and Heirmologion in short melismatic style. According to my opinion, this style permits the neumatic


 παρεδειγμα ατισαν
 ογ 
 παρεδειγμα ατισαν
 „Ρήμα τυράννου”, 
 Πέτρον επει υπεριλιεχυσεν
 „Σάκρουσι πλύνει”, 
 Πέτρον τας ποδας υπεευθυνος
 „Το τάχαντον”, 
 Πέτρον κυριλιλου τον ωυριον

4. ἱσθήνη κακίας


 (EBE 890)
 λου λε ευ ε ε ε ται

 (Balasios)
 βου λε ευ ε ε ε ται

 (Petros)
 βου λε ευ ε ε ε ται

5. „Πνευματικῶς ἡμᾶς πιστοί”, EBE 2490, f.64v-65r


 αγαγων ημα α α ας
 „Τῆς πίστεως”, 
 Πέτρον ααγι ο ο ο ος
 „Τῷ τὴν ἄβατον”, Πέτρον (analytic form)

 αγαξα ναντι ι ι ι ι ι ι

(Note: The MSS EBE 890 and EBE 2490 belong to the 14th cent.)

Table E

a) Balasios, EBE 946, "Θεός Κύριος"

και κλαδων υμνοις κρουτα ζοντες

Exég. και κλαδων υμνοι οισ κρουτα α α ζο ο ον

τες

The same by Petros

και κλαδων υμνοι οισ κρουτα α α ζο ο οντες

Exégésis by the Three Teachers:

και κλαδων υμνοι οισ κρουτα α α ζο ο οντες

Petros, Doxastarion, December 24th:

ο ρα α α ται πα α α εμα α τος

Exégésis (17) ο ο ρα α α ται πα α α εμα α α τος
(3 Teachers)

Old forms of this formula, found in Stichera and Hirmoi of the ḡ, ḡ and ḡ Modes, are:

ο ο ρα α α ται πα α α εμα α α τος
ο ο ρα α α ται πα α α εμα α α τος
ο ο ρα α α ται πα α α εμα α α τος

b) E.g. II η υ περο πλοςδυ γα μς

Χρυσάφης ο νέος: του πνευμα τος σαλ πι ρτας

Πέτρος: του πνευμα ατος σαλ πι ι ρτας

Table F

« Εὐαγγελιστῶν », ΕΒΕ 946 φ.243 r, ἤχος π̣ ᾠ̣ ᾠ̣ ς ς α

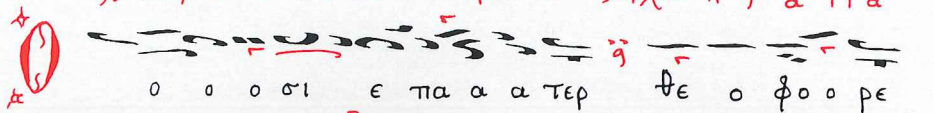
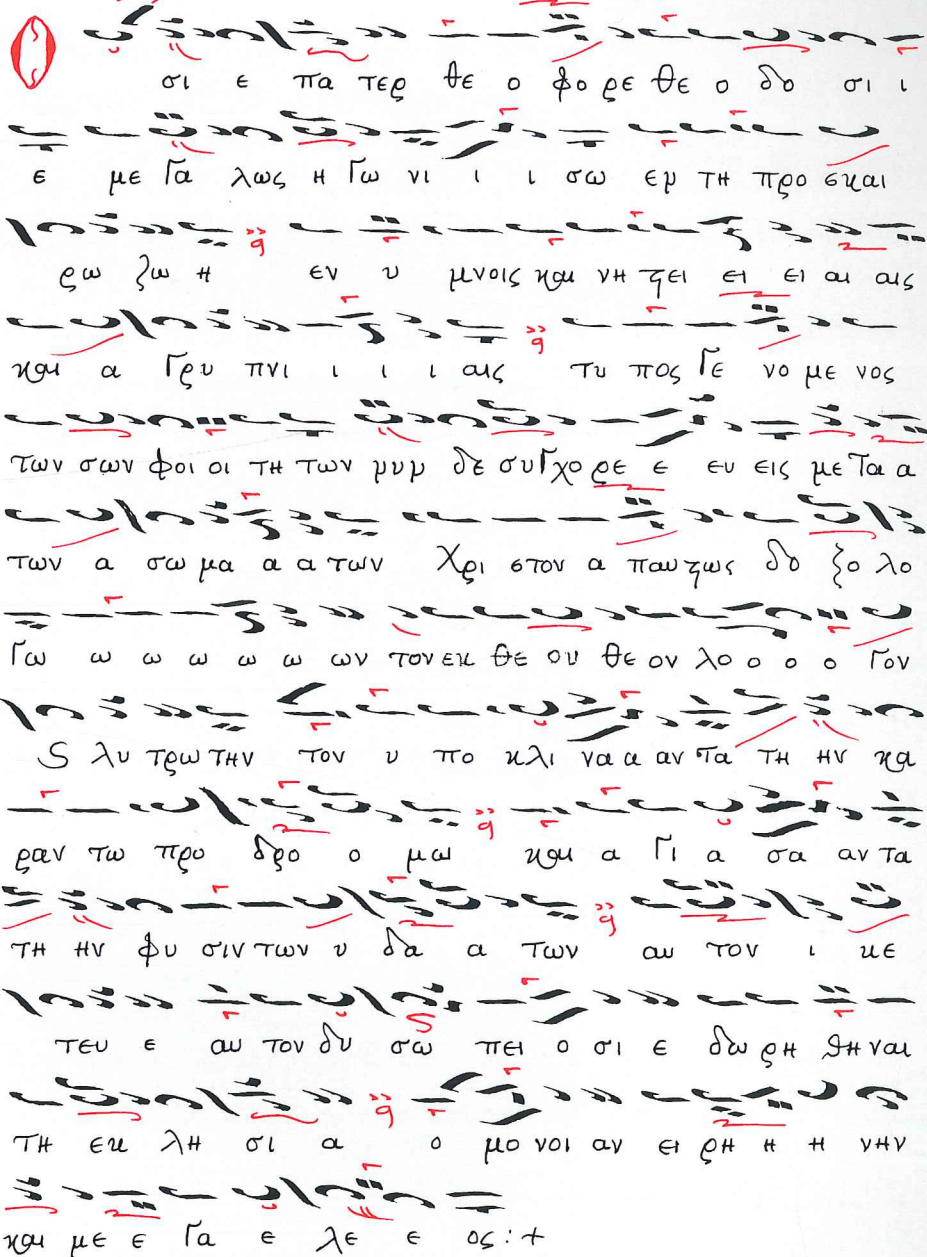

 Θ ο ο ο σι ε πα α α τερ θε ο φο ο ρε
 θε ο δο ο ο σι ι ε με Γα λω σ η Γω νι ι
 ι σω εν τη προ βου αι αι ρω ζω η εν υ
 μοις και νη ζει ει ει αι αις και α Γρου πνι ι ι αις
 τυ ποσ Γε νο με ε ε νοσ τω ω ω ω ν σω ν φοι τη η η
 των νυν δε συτ χο ρε ευ εις με ε τα των α
 σω μα α των χει ρον α πα α αυ τω σ δο ο ο
 ζο ο λο Γω ω λε ω ν το ο ον ευ θε ς θε ον
 λο ο ο Γον και λυ τρω την τον υ πο κλι να
 αν τα τη ην κα ραν τω προ δρο ο μω και α
 Γι α σα αν τα τη ην φυ σιν των υ दा α των αυ
 τον ι κε τευ ε αυ τον δυ σω πει ο σι ε
 δω ρη τη η η γαι αι τη ευ κη σι ι ι α ο μο νοι αν
 ει ρη η η ην και με ε Γα ε λε ε ος : +

Table F (continued)

«Γτιχηραγικόν», ΕΒΕ 946 f281 r-v, ἦχος π̣α̣»

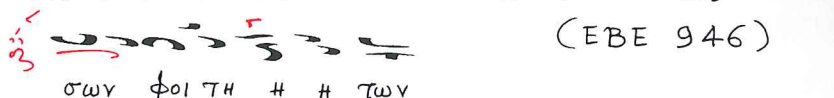


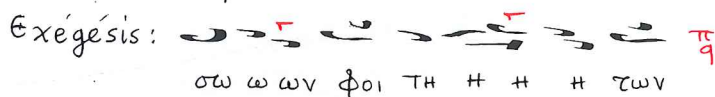
 σι ε πα τερ θε ο φο ρε θε ο δο σι ι
 ε με Γα λως η Γω νι ι ι σω ερ τη προ βαι
 ρω ζω η εν υ μνοις και νη ζει ει ει αι αις
 και α Γρυ πνι ι ι αις τυ ποσ Γε νο με νος
 των σων φοι οι τη των γυρ δε συχο ρε ε ευ εις με τα α
 των α σω μα α α των χρι στον α παω ζωσ δο ζο λο
 Γω ω ω ω ω ων τονει θε ου θε ον λο ο ο ο Γον
 Σ λυ τρωτην τον υ πο κλι ναα αν τα τη ην και
 ραν τω προδρο ο μω και α Γι α σα αν τα
 τη ην φυ σιν των υ δα α των αυ τον ι με
 τευ ε αυ τον δυ σω πει ο σι ε δω ρη θη ναι
 τη ευ λη σι α ο μο νοι αν ει ρη η η νη ν
 και με ε Γα ε λε ε ος:†

Table G (continued)

The egegesis of the syllable "-πι-" has the shape of the strepton ζ . It could have the shape of the tromnikon ς as well, that is:


 πνι ι ι ι αις πνι ι ι αις
 (ΕΒΕ 946)



 σων φοιτη η η των σω ων φοιτη η η των
 (Κουτλ. 440)

Εχεgesis: 
 σω ωων φοιτη η η η των

"Στιχηραρικόν":



 Θεον λο ο ο ο Γον και λυ τρωτην
 (ΕΒΕ 946)


 Θεον λο ο ο ο Γον και λυ τρωτην
 (Κουτλ. 440)


Ex. 
 Θεον λο ο ο ο Γον και λυ τρωτην

It could also be transcribed as follows, with an antikenoma on the word "λυτρωτην", that is:


 Θεον λο ο ο ο Γον και λυ τρωτην



 Θεον λο ο ο ο Γον και λυ τρωτην


The same in "Ειρημολογιον" (Shape of strepton)

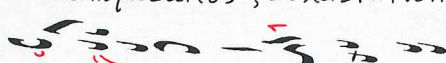

 Γον και λυ τρωτην
 (ΕΒΕ 946)



 λο ο ο ο Γον και λυ τρωτην
 (Κουτλ. 440)


Table G (continued)


Ex. $\begin{matrix} \Delta \\ \alpha \\ \beta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 λο ο ο ο Γο ο ο ν χα λυ υ υ Τρω ΤΗΝ

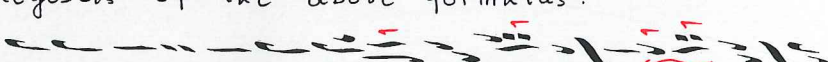
d) « ἸΤΙΧΗΡΑΡΙΟΝ »
 $\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 Ο σι ε πα τερ Ο σι ε πα α α α τερ
 Petros Lampadarios, Doxastarion, September 1st :


$\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 Ο σι ε πα α α τερ
 Exégésis of this „Thésis“ by the Three Teachers :

$\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 Ο σι ι ε ε πα α τερ

„ἸΤΙΧΗΡΑΡΙΟΝ“ $\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 Δω ρη θη ναι τη ευ κλη σι α
 Petros Lampadarios, December 24th.

$\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 των Γε νε θλι ι ι ων τα α α σι σο ο ο δους
 Exégéseis of the above formulas :

$\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 Δω ρη θη η ναι τη ε ε ευ κλη η σι ι ι α

$\begin{matrix} \pi \\ \eta \end{matrix}$  $\begin{matrix} \pi \\ \eta \end{matrix}$
 των Γε νε θλι ι ι ων τα α α σι ει ει σο ο

(The latter by the Three Teachers)
 δους

These formulas can be found in the old Sticherarium and Hirmologium, too.


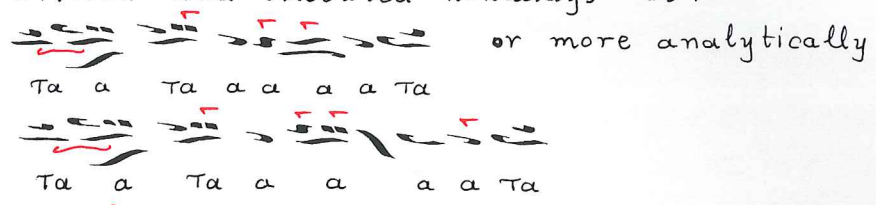
characters to be performed in their full melismatic interpretation.


As an example, and as a result of the *theseis* and their exegeseis from the Heirmologion or the Sticherarion of Petros Lampadarios and from the Heirmologion of Balasios contained in Tables B-E, we can say that the (later) presence of *antikenoma* in *theseis* like (a) of Table H gives us the well-known endings of the new Sticheraric and the 'new' long Heirmologic style and, according to the examples

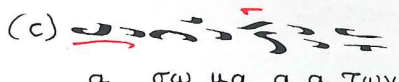
above, of the Old Sticheraric and Heirmologic style as well.

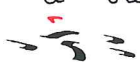

In addition, we can from the study of the *sticheron* Ὅσιε Πάτερ (Tables F-G) verify the close relation (or identity) of *theseis* like those of Table H (b) and (c), and, finally, we can show the possible identity of the *syndesmoi* (double *apostrophos*) in the *analysis* of the *tromikon*. This could be taken as an indication for us to transcribe similar *theseis* in the same way (see Table H, *theseis* (d)-(f)).

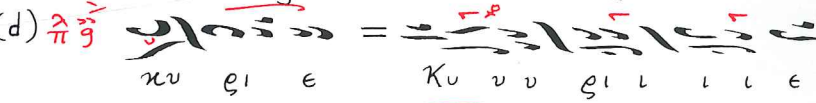
Table H


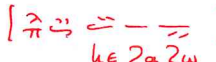
(a) 
 Ta Ta Ta = Ta a Ta a a a Ta
 written and executed nowadays as:

 Ta a Ta a a a Ta
 Ta a Ta a a a a Ta

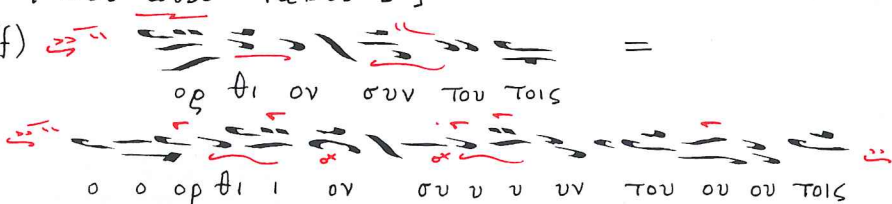
(b) 
 a σω μα τών

(c) 
 a σω μα α α τών

Possible identity of  to 

(d) 
 κυ ει ε = Κυ υ υ ει ι ι ι ε

(e) 
 []
 σα λ πι ρας = σα α α λ πι ι ι ι ρας
 [See also Table E]

(f) 
 ορ θι ον συν του τοις = ο ο ορ θι ι ον συ υ υ υν του ου ου τοις

B.
 In many cases this way of exegesis can be justified sign by sign according to the rhythmical value and the cheironomic function of each sign in the theoretical treatises. However, the concept of *synagma* ('grouping') is of crucial importance as it sometimes diminishes the time value of the signs (see Table I).

C.
 The 'long *exegesis*' do in many cases result from the short one by duplicating, quadrupling etc. the time values of the short melodic movements and, eventually, by elaborating and enriching the parts of the composition. Through that procedure,

the long *exegesis* sometimes appears very different from the short one.

The structural relation between the short and the long *exegesis* may by the inverse procedure give us some indication which, with the help of the theoretical treatises, can lead from the 'long *exegesis*' backwards to the 'short' one, a procedure especially useful regarding the 'short *exegesis*' of the Old Papadike (see Table J).

D.
 Finally, there is a possibility of a syllabic or 'mixed' *exegesis* for a group of old chants, for example the short *prokeimena*, the '*Triadika*' of Lent a.o. (see Table K).

Table I

a)









2+1 t.u. 1 t.u. 4 t.u.

b)

Notes:

- i) The numbers indicate the units of duration according to the present musical theory. Each interval neume of the old notation without a subsidiary rhythmical sign has the duration of two time units.
- ii) The formulas in brackets are the later forms with red subsidiary signs.
- iii) After the = follows a transcription into modern Byzantine notation.

Table J

a)  =  or . By duplicating the time values, it gives  or . Duplicating again, we have:  or  or 





Examples from the transcriptions of the Three Teachers.

  =  
 ε ζα πο στε χεις το ε ζα πο στε χει ει ει εις το

  =  
 και εις το ον και ει ει ει εις το ον

b)  =  x 2 → 

Example: From "κατευθυνθήτω", ἦχος ζ'


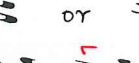










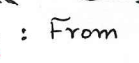
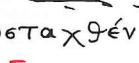

  =  
 των χει ... τω ω ω ω ων χει ...

c)  =  [= ] x 2 →

Example: Apéchema of the Barys echos.

  =     
 α α λες α α α α α α α α λε ε λε ε ες

d)   =  x 2 →

 or  or 
 x 2 →   
 or    
 or    

Example: From "Τὸ προταχθέν."

  =     
 α νυ νμφευτε α α νυ ν νυμφε ε ε ε λε ε ευτε

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τῶν ἱερῶν Μονῶν καὶ Σκητῶν τοῦ
Ἁγίου Ὁρους, Vol. III, Athens.

Notes

NOTE 1

Stathis 1993 300-301. This volume was published just a week before the Symposium.

NOTE 2

These names are attributed by me. The rubric of Koutloumousiou 440 signifying 'sticherarikon' reads: "Τὸ παρὸν ὑπάρχει ἀργότερον μεμιγμένον μὲ στιχηρόν".

