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

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

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

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

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2 Cf. Table 1.
In particular, this typical ordinance describes the unity of the Polyeleos, and especially the structure of the antiphons which are chanted (after the Polyeleos) during the feast of All Angels; the description in question not only uses specialized terminology (“Next comes the Polyeleos and after that the antiphon of the ekloge”/“Εἶτα ὁ πολυέλεος, μετὰ δὲ τὸν πολυέλεον ἀντίφωνον τῆς ἐκλογῆς”), but also quotes a series of texts characterized as Triadic Enkomia/τὰ ἐγκώμια τὰ τριαδικά, which are attached to selected verses (“we chant, at the ekloge”/“...ψάλλομεν δὲ εἰς τὴν ἐκλογήν”) from the 103rd Psalm of David (Εὐλόγει, ἡ ψυχή μου, τὸν Κύριον, Κύριε, ὁ Θεός μου) and which compose the so-called hymns appropriate for antiphons chanted during the feast of All Angels (ὑμνοὺς εἰς ἀντίφωνα Ἀσωμάτων). In musical manuscripts, the specific antiphons have been alreadyanthologized from the 14th century onwards; they are listed in two ways in the oldest extant manuscript of this kind: initially as antiphons for the Angels (Ἀντίφωνα εἰς τοὺς Ἀρχιστρατήγους) and subsequently as antiphons chanted in the holy city of Thessaloniki /[Ἀντίφωνα] ψαλλόμενα ἐν τῇ ἁγίᾳ πόλει Ἀθηναίᾳ); in both cases their main part consists of the same texts that are mentioned in the above typical ordinance; moreover (and apart from the “progress” of the poem in question observed over the course of time), the same antiphons are not only regularly connected to the feast of All Angels, but are also attributed (by the majority of the extant musical sources) to the composer Nikephoros Ethikos (end of the 13th century). What mainly interests us here, though, is not the history of the specific antiphons – on which I have already commented elsewhere, but the practice more generally, which arises from their morphology: this is the practice of inserting non-psalmic poetic texts to the allocated verses of a psalm (a practice initially revealed by the evidence offered by the Typikon of the monastery of Simonos Petras).

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

3 Codex 2458 of the National Library of Athens (A.D. 1336), ff. 123r–125r. Cf. Table 2.
4 Cf. Tables 3 and 4.
in the first place, with fixed elements of the repertoire of church services (i.e. the Psalms) being “enriched” through the addition of new texts, adapted to specific occasions of the church calendar. Of course, the answer to the last question is rather obvious: the origins of this practice have to do mainly with the church calendar; by means of the addition of a poem whatsoever to a psalmic verse, a “conceptually neutral” poetic text – in this case, the Psalms – is “transformed” into an appropriate composition for the celebration of a specific feast. This is also substantiated by the above-mentioned typical ordinance (from the feast of All Angels) in which there is a reference to: 1) hymns appropriate for antiphons chanted during the feast of All Angels/ὕμνους εἰς ἀντίφωνα Ἀσωμάτων, 2) hymns which are Triadic enkomia / τριαδικά ἔγκωμια. It is the last reference (i.e. enkomia) that perhaps suggests the answer to the first two questions: the enkomia (or megalynaria, or makaristaria) are poetic texts known to hymnographical research which refer to various feasts of the ecclesiastical year. The most famous are the so-called Megalynaria of the Good Friday/Ἐπιτάφιος Θρῆνος, but there are also other similar poems for various feasts dedicated to the Mother of God, the Holy Cross, John the Baptist, and to various saints (apostles, prophets, hierarchs, martyrs, etc); in addition, the enkomia are poems which are introduced into liturgical practice through the Amomos (Psalm 118) and are chanted in connection with the verses of the latter, following a division into three sections. This procedure of creating enkomia and inserting them into liturgical is, obviously, identical to the case of the aforementioned Triadic enkomia of the antiphons chanted during the feast of All Angels or to the more general practice of inserting non-psalmic poetic texts in the chant of the Polyelos; in all these cases, there is a preexisting Psalm (the Amomos or the Polyelos or the antiphons), which is chanted at a specific part of the Matins service; and to this psalm, at certain major feasts, new poetic texts are added (by interpolation between its verses) with a view to celebrating the corresponding event of the church calendar. Hymnographical research has not, unfortunately, reached any sure and generally accepted conclusion concerning the time of the creation and insertion into liturgical practice, or the identity of the inventor of this kind of enkomia. The currently prevailing thesis places their composition in the early Palaeologan period, and dates their introduction into liturgical practice before the 14\textsuperscript{th} century; the issue of the authorship of the enkomia (although we already know many imitators of this kind of poetry) remains obscure. Musicological research on the parallel case of the non-psalmic poetic texts inserted into various papadic compositions offers similar data. Paradoxically, though, the two cases (i.e. the enkomia, known to hymnography, and the non-psalmic poetic texts, known to musicology) have not, to the best of my knowledge, been compared until now. I firmly believe that, if the research data of both cases were combined
(and, of course, explored), the chances of discovering further useful information concerning the matter would be greatly increased; perhaps then an answer to the aforementioned unanswered questions might appear.

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

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

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

To be more specific: the practice in question appears in musical manuscripts from the 15th century onwards. By evaluating, in each case, all the relevant evidence encountered in the manuscript tradition, it is possible to infer its first stage. During this stage, the practice under examination appears to be related both to the genre of the Polyeleos (specifically to the first section of the so-called Latrinos Polyeleos) and to the corresponding genre.
of the antiphon (specifically to the antiphons chanted at the feast of All Angels). The insufficient and (in some cases) vague chronological data that we have do not allow us to reach a sure conclusion regarding the dating of either composition; in other words, we do not know which precedes the other or, consequently, to which one this practice was first applied. The so-called *Latrinos Polyeleos* originated in the monastic state of Latros in Asia Minor (which flourished from the 10th to the 13th century), but was gradually, from the 14th century onwards, connected to the musical tradition of Constantinople, but also to that of “the whole world”, as it is characteristically noted in the manuscripts.\(^6\) In the antiphons for the feast of All Angels, an old musical tradition is reflected (through verses that are anonymous), but from the very start the composition has been associated with (as previously mentioned) composer Nikephoros Ethikos (end of 13th – beginning of 14th century) and to the region of Thessaloniki. A notable distinction between the two cases is observed, as regards the practice of the insertion of non-psalmic poetic texts: in the *Latrinos Polyeleos* an occasional occurrence is seen only in certain verses of the composition as a whole, which is built on Psalm 134; moreover, the inserted non-psalmic poetic texts are exceptionally concise, and limited, usually, either to a reformulation of the known passage from the psalm text, Psalm 46, verses 7–8; for example, the following: “Chant wisely to our God”/“ψάλατε συνετῶς τῷ Θεῷ ἡμῶν”; the most usual version of these inserted texts is the following: “Sing, chant wisely to our God”/“ἀσατε, ψάλατε συνετ ῶς, τ ῷ Θεῷ ἡμῶν”, or some other, equally brief allusion, mostly of Trinitarian nature, such as: “Praise, exalt, glorify our truly existing God”/“αἰνεῖτε, υμνεῖτε, δοξολογε ῖτε, τὸν ἄντος ὄντα Θεὸν ἡμῶν”); or: “We exalt you, we bless you, Holy King; glory to you and to the Son and to the Holy Spirit”/“ψάλατε συνετῶς, τῷ Θεῷ ἡμῶν”, or some other, equally brief allusion, mostly of Trinitarian nature, such as: “Praise, exalt, glorify our truly existing God”/“αἰνεῖτε, υμνεῖτε, δοξολογε ῖτε, τὸν ὄντος ὄντα Θεὸν ἡμῶν”); or: “We exalt you, we bless you, Holy King; glory to you and to the Son and to the Holy Spirit”/“ψάλατε συνετῶς, τῷ Θεῷ ἡμῶν”. On the other hand, in the antiphons for All Angels the same practice is more systematically organized. More extensive poetic texts are to be found there (those mentioned above and others of the same kind), which, now assuming a specific festal content, are inserted not into a part of a whole psalm but into the total of the verses selected from various psalms. In other words, the case of the antiphons for All Angels, as a first assessment of the matter shows, is a more specialized, complete and perfect application of a practice, as far as genre, feast and morphology are concerned, which, as an initial idea, is occasionally encountered in the *Latrinos Polyeleos* chant. If, furthermore, we accept two facts – firstly, that the *Latrinos Polyeleos* reflects a musical tradition prior to the 13th century, and, secondly, that the composer Nikephoros Ethikos is instrumental in the final shaping of the antiphons for All Angels (a fact

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\(^6\) Cf. op. cit., 682–701.
which is evident in the manuscript tradition), then we have a first, though still hypothetical, timeline of the history of the practice.

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

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

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7 Cf. Table 5.
8 Achilleus G. Chaldaeakes, op. cit., 558.
destined to oblivion. This significant achievement was accomplished through a clever “trick”, cognate with and equal to the respective attempt by Koukouzeles during the 14th century: Bereketes created, at the beginning of the 18th century, the structure of the _Ekloge Logon Agathon_ (chanted in honour of the Mother of God), not only by selecting specific verses from the Psalm 44, but also by adding at the end of each verse suitable non-psalmic poetic texts. Based on the pattern of this composition, numerous similar eklogai have been composed up to the present day, for various occasions from the church calendar. In essence, Bereketes brought the practice of the insertion of non-psalmic poetic texts back to the situation prior to the 14th century and the “interference” of Koukouzeles; in other words, he shifted the application of the practice from the Polyeleos back to the antiphons – the latter being now named eklogai, because of the selection of specific verses from a psalm – and limited the content of the inserted texts to a specific theme from the church calendar. The way the aforementioned composition of Bereketes is described in the musical manuscripts is eloquent; the terms employed to characterize it connect the poem to the antiphons known from musicological research as well as (and this is particularly interesting) to the enkomia known from hymnographical research.

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

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13 Cf. Table 6.
14 V. codex 407 of Doxeiariou monastery at Mount Athos, f. 280°: _Antiphons, chanted to the glory of the Mother of God, composed by Peter Bereketes; fourth mode Logon Agathon_ (Ἀντίφωνα, ψαλλόμενα εἰς δόξαν τῆς Θεοτόκου, ποιήμα κυρίως Πέτρου Μπερεκέτη· ἦχος δ’ Λόγον ἀγαθόν).
15 V. codex 19 of Gregoriou monastery at Mount Athos, f. 125°: _Enkomia, composed by Peter Bereketes; fourth mode Logon Agathon_ (Ἐγκώμια *…+ Πέτρου Μπερεκέτου· ἦχος δ’ Λόγον ἀγαθόν); or the autograph of Gregory the Protopsalt, codex 744 of the Metochion of the Holy Sepulchre, preserved at the National Library of Greece, f. 61°: _Verses from the 44th psalm, combined with Enkomia dedicated to the Mother of God, which are chanted instead of the Polyeleos at the feasts of the Mother of God; fourth mode Logon Agathon_ (Στίχοι ἐκ τοῦ μοντ ψαλμοῦ, μετ’ ἐγκωμίων τῆς Θεοτόκου ἡνωμένων, οἵτινες ψάλλονται ἀντί πολυελέου εἰς ταῖς ἑορτάσις τῆς Θεοτόκου· ἦχος δ’ Λόγον ἀγαθόν).

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Table 1. A. Дмитриевский, Описание литьрингических рукописей, tom. III, Труды II, Petrograd 1917 (ed. Georg Olms Verlagsbuchhandlung, Hildesheim 1965), 333:

“…Εἶτα ὁ πολυέλεος, μετά δὲ τὸν πολυέλεον ἀντίφωνον τῆς ἐκλογῆς, ψαλμὸς ργ’. Εὐλογεῖ, ἡ ψυχή μου, τὸν Κύριον, Κύριε, ὁ Θεός μου: ψάλλομεν δὲ εἰς τὴν ἐκλογήν καὶ τὰ ἐγκώμια τὰ τριαδικά, ἀπερ εἰσὶ ταῦτα ὁμοιο εἰς ἀντίφωνα Ασωμάτων.

Δόξα ἐν ψύστοις Θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις, δίς. Ἀγιος, ἀγιος, ἀγιος εἰ, ὁ Θεός, παντοκράτορ, δίς.

Δόξα, ἀγιος, ἀγιος, Κύριος Σαβαώθ, πλήρης ο πύρανος καὶ ἡ γῆ τῆς δόξης αὐτοῦ, δίς (ἀπερ λέγονται ἐκ δευτέρου).

Δεῦτε, πάντες, ἁσμα μέλψωμεν, Χριστῷ τῷ Θεῷ ἡμῶν ἀλληλούια.

Σοί, τῷ πάντων ποιητῇ, πρέπει αἶνος, ὕμνος, πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντας τοὺς αἰώνας.

Σοί, τῇ τριφῶτῳ Τριάδι, πρέπει τρισάγιος ὤμος: Ἀγιος, ἀγιος, ἀγιος, Κύριος Σαβαώθ, πλήρης ο οἶκος τῆς δόξης σου, Κύριε.

Ἀγγελοι ἀνύμνουν τῷ δόξα ἐν ψύστοις, ἡμεῖς δὲ σοι βοῶμεν, δόξα σοι, Χριστὲ, ἡ σωτηρία πάντων, δόξα σοι. Ἀρχάγγελοι, ἀγγελοι, θρόνοι, κυριότητες, τὰ Χερουβὶμ καὶ Σεραφὶμ, δοξάσατε τὸν Κύριον, λέγοντες: ἀλληλούια.

Δόξα, Αἴνεαν τρισάγιον, ἡ φύσις τῶν ἀνθρώπων, Χριστὲ Σωτήρ, βοῶσα, δόξα σοι, Χριστὲ, ἡ σωτηρία πάντων, δόξα σοι.

Καὶ (τὸν), Δεῦτε, τῇ πανάγνῳ, βοήσωμεν συμφώνως, φανὴν τὴν τὸν ἀγγέλου, χαῖρε, εὐλογημένη καὶ μόνη, χαῖρε, χαρὰς ἡ πρόξενος.

Πληρουμένων δὲ τῶν ἀντιφώνων, κάθισμα καὶ ἀνάγνωσις…”

16 Cf. op. cit., 341, the following – similar – note from the codex Paris 388, A.D. 1573. Cf. Henri Omont, Inventaire sommaire des manuscrits Grecs de la Bibliothéque Nationale, première partie, Ancien fonds Grec: Théologie, Paris 1886, 40: “…ἀντίφωνον τῆς ἐκλογῆς ψαλμὸς ργ’: Εὐλογεῖ, ἡ ψυχή μου. Ψάλλομεν δὲ εἰς τὴν ἐκλογήν καὶ τὰ ἐγκώμια, τὰ τριαδικά, ἀπερ εἰσὶ ταῦτα ὁμοιο εἰς ἀντίφωνα Ασωμάτων: Δόξα ἐν ψύστοις. Ἀγιος, ἀγιος, ἀγιος εἰ, Θεός παντοκράτορ, δίς. Ἀγιος, ἀγιος, ἀγιος, Κύριος Σαβαώθ, πλήρης ο υράνος καὶ ἡ γῆ τῆς δόξης αὐτοῦ, δίς. Εἶτε, ἀπερ λέγονται ἐκ δευτέρου Δεῦτε, πάντες, ἁσμα μέλψωμεν, Χριστῷ τῷ Θεῷ ἡμῶν ἀλληλούια. Σοί, τῷ πάντων ποιητῇ, πρέπει αἶνος, ὕμνος κτλ’.”
Table 2. Codex 2458 of the National Library of Greece, A.D. 1336, ff. 123r–125r (v. also example 3):

Έτερα ἀντίφωνα εἰς τοὺς ἀρχιστρατήγους· ἥχος πλ. β’

Δόξα ἐν ψύσισι θεῶ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώπωι εὐδοκίᾳ [123v]
[ήχος] πλ. β’ Ἀγιος ἅγιος ἅγιος κύριος σαβαώθ πλήρης ὁ οὐρανός, καὶ ἡ γῆ τῆς δόξης αὐτοῦ [123v]
Άλλο [ήχος] πλ. β’ Ἀγιος ἅγιος ἅγιος εἰ θεὲ παντοκράτωρ [123v]
[ήχος] πλ. β’ Δόξα (δόξα) πρέπει τῷ πατρὶ καὶ τῷ ἀγίῳ πνεύματι [123v]
• Άλλο [ήχος] πλ. β’ Δόξα, δόξα πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ νίῳ καὶ τῷ ἀγίῳ πνεύματι [123v–124r]

Έτερα ψαλλόμενα ἐν τῇ ἁγίᾳ πόλει Θεσσαλονίκη· ἥχος πλ. β’ νενανώ

• Ἐκ τῶν οὐρανῶν· ἀλληλούα.

Ασατε ψάλατε συνετῶς τῷ θεῷ ἁσατε ὅτε δόξαν τῷ Θεῷ [123v]
• Ἀλλαγμαν [ήχος] νενανώ Αὐτὸς ἐνετείλατο καὶ ἐκτάσθησαν· ἀλληλούα.

Ὕμνοιμέν σε εὐλογοῦμέν σε βασιλεῖν ἁγιεν άναρχε, σὺν νίῳ καὶ πνεύματι [123v]
• Ἀλλαγμα [ήχος] πλ. β’ Βασιλείς τῆς γῆς καὶ πάντες λαοὶ ἄρχοντες καὶ πάντες κριταὶ (κριταὶ) γῆς· ἀλληλούα.

Ἁγιος, ἅγιος ἅγιος εἰ θεὲ παντοκράτωρ [123v–124r]
• [ήχος] β’ Αἰνεῖτε αὐτὸν ἐν στερεώματι δυνάμεως αὐτοῦ.

Δόξα, δόξα πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ νίῳ καὶ τῷ ἀγίῳ πνεύματι [124v]
• Ἀλλαγμα [ήχος] πλ. β’ Ἀσατε τῷ κυρίῳ ἁσμα καινόν.

Δεῦτε πάντες ἁσμα μέλψωμεν χριστῷ τῷ θεῷ ἁσμαν ἀλληλούα [124v–125r]
• Ἀλλον [ήχος] β’ Σοὶ τῷ πάντων ποιητῇ, πρέπει (πρέπει) αἰνος ὕμνος πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντας τοὺς αἰῶνας πρέπει [124v]
• Ἀλλαγμα [ήχος] πλ. β’ Σοὶ τῇ τριφώτῳ τριάδι, πρέπει, τριάγιος ὕμνος ἁγιος, ἅγιος, ἅγιος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου κύριε [124v]
• Έτερα προσόμοια. Σὲ τὴν ἀναρχὴν τριάδα, σέβοι ὕμνον καὶ προσκυνώ, ἐν μιᾷ θεότητι, δέσιν προσάγω σοι ἁγιε κύριε, τὸ τριμερὲς φώτισον τῆς ψυχῆς μου [124v without music]
 asia pòs toú Kýriou ékei tòn óuφrānýn.  

Ἀγιος ἀγιος, ἀγιος εἰ θεε παντοκράτορ [93r-v]

[ήχος] πλ. β’ Αίνείτε αυτών πάντες οἱ ἄγγελοι αὐτοῦ, αἶνείτε αὐτόν πάσας αἱ ὅρμας αὐτοῦ.

Ἀγιος ἀγιος, ἀγιος κύριος σαβαὼ θ πληρης σοι δόξα τῆς δόξης σου κύριε [93v]

[ήχος] νενανω Αἴνειτε αυτόν, ἡλίος καὶ σελήνη αἴνειτε αὐτὸν πάντα τὰ ἀστρα καὶ τὸ φῶς.  

Δόξα ἐν ὑψίστοις θεὸς καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώποις εὐδοκία [93v]

[ήχος] νενανω Καὶ τὸ ὕδωρ τὸ ὑπέρανω τῶν óuφrαnων.  

Δόξα (δόξα) πρέπει τῷ πατρί (τῷ πατρί) καὶ τῷ νίῳ καὶ τῷ ἀγίῳ πνεύματι [94v]

[ήχος] νενανω Καὶ τὸ ὄφρω τὸ ὑπεράνω τῶν υπάρχον τῶν óuφrανων.  

[ήχος] πλ. β’ Αἴνειτε τὸν Κύριον ἐκ τῆς γῆς δράκοντες καὶ πάσαι ἀβυσσοι.  

Σοὶ τῷ πάντων ποιητῇ, πρέπει (πρέπει) αἶνος ὑμνος, πρέπει δόξα καὶ μεγαλωσύνη, εἰς πάντας τοὺς αἰώνας πρέπει [94v]

[ήχος] πλ. β’ Ἀσάτε τῷ Κύριῳ, ἁσμα καινόν.  

Δεῦτε πάντες ἁσμα μέλψωμεν χριστῶ τῷ θεῷ ἡμῶν ἀλληλουία [94v]
Τοῦ Κουκουζέλη· Αἰνεῖτε αὐτὸν ἐν στερεώματι δυνάμεως αὐτοῦ.

Αγγελοὶ ἀνύμνουν, τὸ δόξα ἐν ψυφίστοις, ἥμεις δὲ σοι βοῶμεν, δόξα σοι χριστε, ἡ σωτηρία πάντων δόξα σοι [94v]

pegawai στην ἁγιαστήρα

Ὡμοιόν τοῦ αὐτοῦ [ήχος] νενανό Αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ.

Αἴνεσιν προσάγει, ἡ φύσις τῶν ἁγγέλων, χριστε σωτηρίᾳ δοξάσα, δόξα σοι χριστε ἡ σωτηρία πάντων δόξα σοι [94v–95v]

Τοῦ Ήθικοῦ [ήχος] πλ. β’ Σοι τῇ τριφώτῳ τριάδι πρέπει, τρισάγιος ὄμνος ἁγίος ἁγίος, ἁγίος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σοι κυρίε [95v]

Τοῦ Κουκουζέλη [ήχος] νενανό Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰώνας τῶν αἰώνων ἀμήν.

Δεῦτε τῇ πανάγνῳ, βοήσωμεν συμφώνως, φωνὴν τὸν ἁγγέλου χαῖρε εὐλογημένη καὶ μόνη χαῖρε, χαρᾷ ἡ πρόξενος [95v]


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

Ἐτερον ἀντίφωνον ψαλλόμενον, εἰς τὴν Σύναξιν τῶν Ἀσωμάτων, ποιηθέν, παρὰ τὸν δομεστίκου κύριο τοῦ Ἡθικοῦ καὶ ἐτέρων [ήχος] πλ. β’

Αἴνείτε τὸν Κύριον, ἐκ τῶν οὐρανῶν.

[ήχος] πλ. β’ ἁγίος ἁγίος, ἁγίος εἰ θεέ παντοκράτορ [131v]

Θεοσαλανυκαῖον [ήχος] πλ. β’ Δόξα, ἐν ψυφίστοις θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώπως εὐδοκία [131v]

[ήχος] πλ. β’ Αἴνειτε αὐτόν πάντες οἱ ἁγγελοὶ αὐτοῦ, αἴνειτε αὐτὸν πάσαι αἱ δυνάμεις αὐτοῦ.

[ήχος] πλ. β’ ἁγίος ἁγίος, ἁγίος κύριος σαβαώθ πλήρης ὁ οἶκος τῆς δόξης σου κυρίε [131v]

[ήχος] νενανό Αἴνείτε αὐτὸν πάντα τὰ ἀστρα καὶ τὸ φῶς.

[ήχος] πλ. β’ Δόξα ἐν ψυφίστοις θεῷ καὶ ἐπὶ γῆς εἰρήνη ἐν ἀνθρώπως εὐδοκία [131v]

[ήχος] νενανό Καὶ τὸ ὕδωρ τὸ ὑπεράνω τῶν οὐρανῶν.

Δόξα, δόξα πρέπει τῷ πατρὶ (τῷ πατρὶ) καὶ τῷ νῷ καὶ τῷ ἁγίῳ πνεύματι [131v]
• [ENTITY] ΠΛ. Β’ Αίνειτε τὸν Κύριον ἐκ τῆς γῆς, δράκοντες καὶ πᾶσαι ἄβυσσοι.

• Όμοιον· [ENTITY] νενανώ Αίνειτε τὸν Κύριον ἐκ τῆς γῆς, δράκοντες καὶ πᾶσαι ἄβυσσοι.

• Τού μαϊστόρος· [ENTITY] νενανώ Δόξα πατρὶ καὶ υἱῷ καὶ ἁγίῳ πνεύματι.

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

a) Allagmata for feasts of the Theotokos (N.L.G. 2458, f. 94r, N.L.G. 2406, f. 95r)

Παντάνασσα, πανύμνητε, ἐλπὶς ἀπηλπισμένων, ἐν ὥρᾳ τῇ φοβερᾷ τῆς καταδίκης ῥῦσαί με, μεσιτείας σου.

(N.L.G. 2406, f. 95r)

Αἰσωμεν, πάντες, ἀσωμεν, τὴν μόνην Θεοτόκον, βάτον τὴν ἀκατάβλεκτον, στάμνον τὴν μανναβρύτιν,
τὸν γλυκερὸν παράδεισον, τὴν μελιχρὰν παρθένον, ἀσώμεν, πάντες, ἀσώμεν, τὴν μόνην Θεοτόκον.

(N.L.G. 2406, f. 96r)
Ἐλπὶς ἁπάντων, ἀχραντε, σῶζε τους σὲ ύμνοντας καὶ λύτρωσαι κολάσεως τῶν διαιωνιζόντων, εἰς σὲ γὰρ μόνην ἀπαντες ἔχομεν τὰς ἐλπίδας καὶ μὴ καταισχυνθείμεν, ἀχραντε, τὰς ἐλπίδας.

(N.L.G. 2458, ff. 93v–94r. N.L.G. 2406, f. 95v)
Αγνὴ παρθένε, ἀχραντε κορη, χαίρε, ἤ τέξασα τὸν Κύριον καὶ Θεὸν ἡμῶν.

(N.L.G. 2458, f. 93v. N.L.G. 2406, f. 95v)
Δεῦτε, τῇ πανάγνῳ, βοήσωμεν συμφώνως, φωνὴν τὴν τοῦ ἁγγέλου, χαίρε, εὐλογημένη καὶ μόνη, χαίρε, χαρᾶς ἤ πρόενος.

b) Allagmata for the feast of Christmas

(N.L.G. 2406, ff. 95v-96v)
Ἐμμανουὴλ παιδίον, κατὰ τὸ γεγραμμένον, μεθ’ ἡμῶν γενοῦ, ὁ Θεὸς τῶν ἁπάντων καὶ Κύριος τῆς δόξης, βουλῆς μεγάλης ἁγγελος, ὁ πρώην ἀοράτως καὶ πάσιν ἀθεώρητος καὶ μένων εἰς αἰῶνας.

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

(N.L.G. 2458, f. 94v. N.L.G. 2406, f. 96v)
Ἄγγελοι ὑμνήσατε καὶ ἄνθρωποι δοξάσατε, τὸ φοβερὸν καὶ ἅγιον ὄνομα τοῦ Θεοῦ ἡμῶν, ἀπαύστῳ φωνῇ· ἀλληλούια.

(N.L.G. 2406, f. 132v)
Ἄγγελοι ἄνυμνον τὸ δόξα ἐν ὑψίστοις, ἡμεῖς δὲ σοι βοῶμεν, δόξα σοι, Χριστέ, ἡ σωτηρία πάντων, δόξα σοι.
Αἴνειν προσάγει, ἡ φύσις τῶν ἁγγέλων,
Χριστὲ Σωτήρ, βοῶσα, δόξα σοι, Χριστέ,
ἡ σωτηρία πάντων, δόξα σοι.

Αἴνοσί σε, στρατιαὶ τῶν ἁγγέλων,
κραυγάζοντες, ἐν ψυφατοῖς δόξα, ἑπάδοντες,
σοί πρέπει δόξα, τῷ πατρί,
σοί πρέπει δόξα, τῷ νίῳ,
σοί πρέπει δόξα καὶ τῷ ἁγίῳ πνεύματι,
πρέπει δόξα, εἰς τοὺς αἰώνας· ἀλληλούϊα.

Ἀρχάγγελοι, ἄγγελοι, θρόνοι, κυριότητες,
τὰ Χερουβὶμ καὶ Σεραφὶμ, δοξάσατε τὸν Κύριον,
σὺν ἡμῖν λέγοντες· ἀλληλοῦϊα.

Ὑμνοῦσιν ἐν ψυφατοῖς, χοροὶ τῶν ἀρχαγγέλων
-λέγε-, δόξα, λέγοντες, Θεῷ τῷ ἐν Τριάδι.

d) Allagmata appropriate for the Kings

Τοὺς ὀρθοδόξους ἄνακτας, τοὺς ἐκ ψυχῆς σε, κόρη,
tιμῶντας, μεγαλύνοντας, πολυχρονίους ποίησον
καὶ τοὺς ἐχθροὺς κατάβαλε, εἰρήνευσον τὸν κόσμον σου,
tαῖς πρεσβείας σου.

e) Allagmata for the feast of the Holy Cross

Ὑψοῦτε Κύριον τὸν Θεόν ἡμῶν
καὶ προσκυνεῖτε τῷ υποποδίῳ τῶν ποδῶν αὐτοῦ,
ὅτι ἁγίος ἐστι, μεγαλύνατε τὸν Κύριον.
f) Allagmata for the feast of the Dormition and for all feasts of Christ

(N.L.G. 2458, f. 93r; N.L.G. 2406, f. 96r)
Ἀλαλάξατε τῷ Θεῷ,
ἐν φωνῇ ἄγαλλιάσεως,
μεγαλύνατε τὸν Κύριον.

(Iviron 1280, f. 83v)
Ἄγιον καὶ φοβερὸν τὸ όνομα αὐτοῦ,
μεγαλύνατε τὸν Κύριον.

Table 6. V. Achilleus G. Chaldaeakes, Ο πολυέλεος στὴν βυζαντινή και μεταβυζαντινή μελοποιία, Athens Foundation of Byzantine Musicology, Studies 5, Athens 2003, 318–319:

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

Λέγω εγώ τὰ ἔργα μου τῷ βασιλεί.
Χαίρε, βασίλισσα τῶν ἀγγέλων, δέσποινα τοῦ κόσμου· ἀλληλούια.

Ὡραῖος κάλλει παρὰ τοὺς υἱοὺς τῶν ἀνθρώπων.
Χαίρε, ἅγια παρθένε, θεότερε δέσποινα· ἀλληλούια.

Περίζωσαι τὴν ῥομφαίαν σου ἐπὶ τὸν μηρόν σου, δυνατέ.
Χαίρε, κεχαριτωμένη, μετὰ σοῦ ὁ Κύριος καὶ διὰ σοῦ μεθ’ ἡμῶν· ἀλληλούια.
Τῇ ὥραιότητί σου καὶ τῷ κάλλει σου.
Χαίρε, εὐλογημένη συ ἐν γυναιξι καὶ εὐλογημένος ὁ καρπὸς τῆς κοιλίας σου· ἄλληλοια.

[Kαί] ἐντείνε καὶ κατευνασκε καὶ βασίλευε.
Χαίρε, παρθένε Θεστόκε, ἐν γυναιξίν εὐλογημένη· ἄλληλοια.

΄Ενεκεν ἀλθείας καὶ πραότητος καὶ δυκαιοσύνης.
Χαίρε, Μαρία, κυρία πάντων ἡμών, ὁ Κύριος μετὰ σου, τῶν δυνάμεων· ἄλληλοια.

Διά τότε ἔχοισε σε ὁ Θεός ὁ Θεός σου.
Χαίρε, θρόνε πυρίμορφε, τῶν τετραμόρφων ύπερενδοξέτερα· ἄλληλοια.

Ἐλαίων ἀγαλλιάσεως παρὰ τούς μετόχους σου.
Χαίρε, Μαρία, κυρία πάντων ἡμών, χαίρε, μήτηρ τῆς ζωῆς· ἄλληλοια.

Παρέστη ἡ βασίλισσα ἐκ δεξιῶν σου.
Χαίρε, ὑπερευλογημένη, ὑπερδεδοξασμένη· ἄλληλοια.

Περιβεβλημένη, πεποικιλμένη.
Χαίρε, ἀχραντε Θεστόκε, ὅτι Σωτήρα ἔτεκες τῶν ψυχῶν· ἄλληλοια.

Ἄκουσον, θύγατερ, καὶ ἰδε καὶ κλίνον τὸ οὖς σου.
Χαίρε, παράδεισε ἁγιώτατε, χαίρε, νύμφη ἀνύμφευτε· ἄλληλοια.

Καὶ ἐπιλάθου τοῦ λαοῦ σου καὶ τοῦ οἶκου τοῦ πατρός σου.
Χαίρε, Ἀγιά ἀγίων μείζων, χαίρε, νύμφη ἀνύμφευτε· ἄλληλοια.

Τὸ πρόσωπον σου λιτανεύσουσιν οἱ πλούσιοι τοῦ λαοῦ.
Παναγία παρθένε, ἐπάκουσον τῆς φωνῆς τοῦ ἀχρείου ἱκέτου σου, στεναγμοὺς τῆς καρδίας προσφέρειν σοι ἀενάως εὐδοκόσαν, δέσποινα· ἄλληλοια.

Μνησθήσομαι τοῦ ὅνοματός σου ἐν πάσῃ γενεᾷ καὶ γενεᾷ.
Παναγία παρθένε, θεόνυμε, την οικτραν λειτουργιαν μον πρόσδεξαι, καὶ Θεώ τῶν εὐσπλάγχνων προσάγαγα, ὅπως χαίρων δοξάζω, πανάμωμε· ἄλληλοια.
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Example 1. Codex 2458 of the National Library of Greece, f. 123r
Example 2. Codex 2458 of the National Library of Greece, ff. 123r–124r

From the ritual of the matins service
Example 3. Codex 2458 of the National Library of Greece, ff. 124r–125r.
Example 4. Codex 899 of the National Library of Greece, ff. 92v–93r
Example 5: Codex 899 of the National Library of Greece, ff. 93v-94r
Example 6. Codex 899 of the National Library of Greece, ff. 94r–95r
Example 7. Codex 899 of the National Library of Greece, ff. 95v–96r.
Example 8. Codex 2406 of the National Library of Greece, f. 131r
Achilleus G. Chaldaeakes

From the ritual of the Matins service

Ахилеас Г. Халдеакис

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

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

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