

Βυζαντινός Χορός «Αγιοπολίτης» - Διευθύνει: Ιωάννης Αρβανίτης

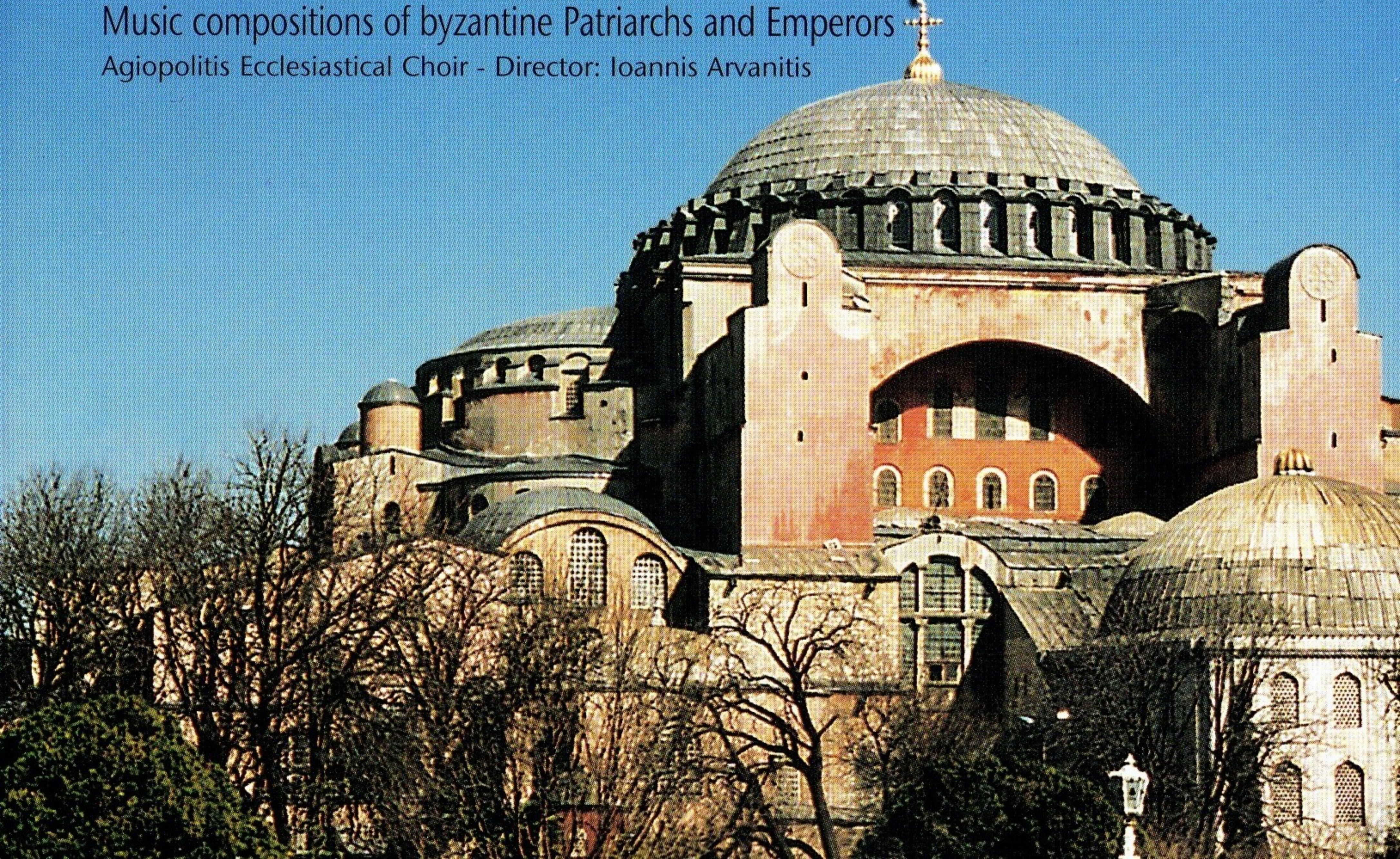
# Της Βασιλίδος καυχήματα

Μελώδηματα Πατριαρχών & Αυτοκρατόρων του Βυζαντίου

## The boast of Constantinople

Music compositions of byzantine Patriarchs and Emperors

Agiopolitis Ecclesiastical Choir - Director: Ioannis Arvanitis



## Της Βασιλίδος καυχήματα - The boast of Constantinople

- |  |       |
|--|-------|
| 1. Ὁ μονογενῆς Υἱὸς καὶ Λόγος τοῦ Θεοῦ, ἦχος β΄.   | 1.58  |
| 2. Τοῖς μαθηταῖς συνέλθωμεν, ἦχος μέσος β΄.  | 2.04  |
| 3. Εἰς τὸ ὄρος τοῖς μαθηταῖς ἐπειγομένοις, ἦχος α΄.  | 4.52  |
| 4. Παρεστῶσα τῷ σταυρῷ σου, Κύριε, ἦχος α΄ τετράφωνος.   | 2.49  |
| 5. Ἡ Α΄ καὶ ἡ Γ΄ Ὁδὴ τοῦ Μεγ. Παρακλ. Κανόνος, ἦχος πλ. δ΄ τρίφωνος νανα.                                  | 3.30  |
| 6. Προαιώνιε Λόγε τοῦ Πατρός, ἦχος γ΄.   | 2.22  |
| 7. Ὁ Πνεύματι Ἁγίῳ συνημμένος, ἦχος πλ. β΄.  | 2.11  |
| 8. Κύριε τὸν παράλυτον, ἦχος πλ. δ΄.   | 2.58  |
| 9. Τὸ Κεκραγάριον ἀπὸ τὴν Ἀκολουθία τοῦ Ἀσματικοῦ Ἐσπερινοῦ, ἦχος γ΄.                                      | 11.36 |
| 10. Ὅπλον κραταιότατον καὶ Ἔδωκας, φιλάνθρωπε, ἦχος μέσος δ΄ λέγετος.                                      | 2.10  |
| 11. Σέλας φαεινότατον, ἦχος πλ. δ΄.  | 4.29  |
| 12. Κωνσταντῖνος σήμερον, ἦχος μέσος γ΄.   | 1.57  |
| 13. Τὴν ἐν τῷ μέσῳ ἀνακτόρων, ἦχος πλ. δ΄.   | 1.29  |
| 14. Δωρεῶν τῶν ἐνθέων, ἦχος πλ. α΄.  | 1.13  |
| 15. Τὸν Δεσπότην καὶ Ἀρχιερέα, ἦχος πρωτόβαρυς (Ἰωάννης Ἀρβανίτης)   | 8.31  |
| 16. Ὅσιε τρισμάκαρ, ἦχος πλ. β΄.   | 2.42  |
| 17. Σοφία πνευματικῆ, ἦχος πλ. δ΄ τρίφωνος νανα.   | 1.41  |
| 18. Πάτερ Χρυσόστομε, ἦχος δ΄.   | 2.34  |
| 19. Ἡ γρήγορος γλῶσσά σου, ἦχος πλ. δ΄.  | 3.31  |
| 20. Χαίροις, θεολογίας πηγή, ἦχος πλ. α΄.  | 1.58  |
| 21. Τὴν λύραν τοῦ Πνεύματος, ἦχος α΄.  | 3.03  |
| 22. Δόξα Πατρί, Τῆς ἐν Χριστῷ ἐλευθερίας, ἦχος πλ. α΄.<br>Καὶ νῦν, Μαχαρίζομέν σε, Θεοτοκίον, ἦχος πλ. α΄. | 5.03  |



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ΑΠΑΓΟΡΕΥΕΤΑΙ Η ΔΕΥΤΕΡΗ ΕΚΤΕΛΕΣΗ ΚΑΙ ΚΥΚΛΟΦΟΡΙΑ  
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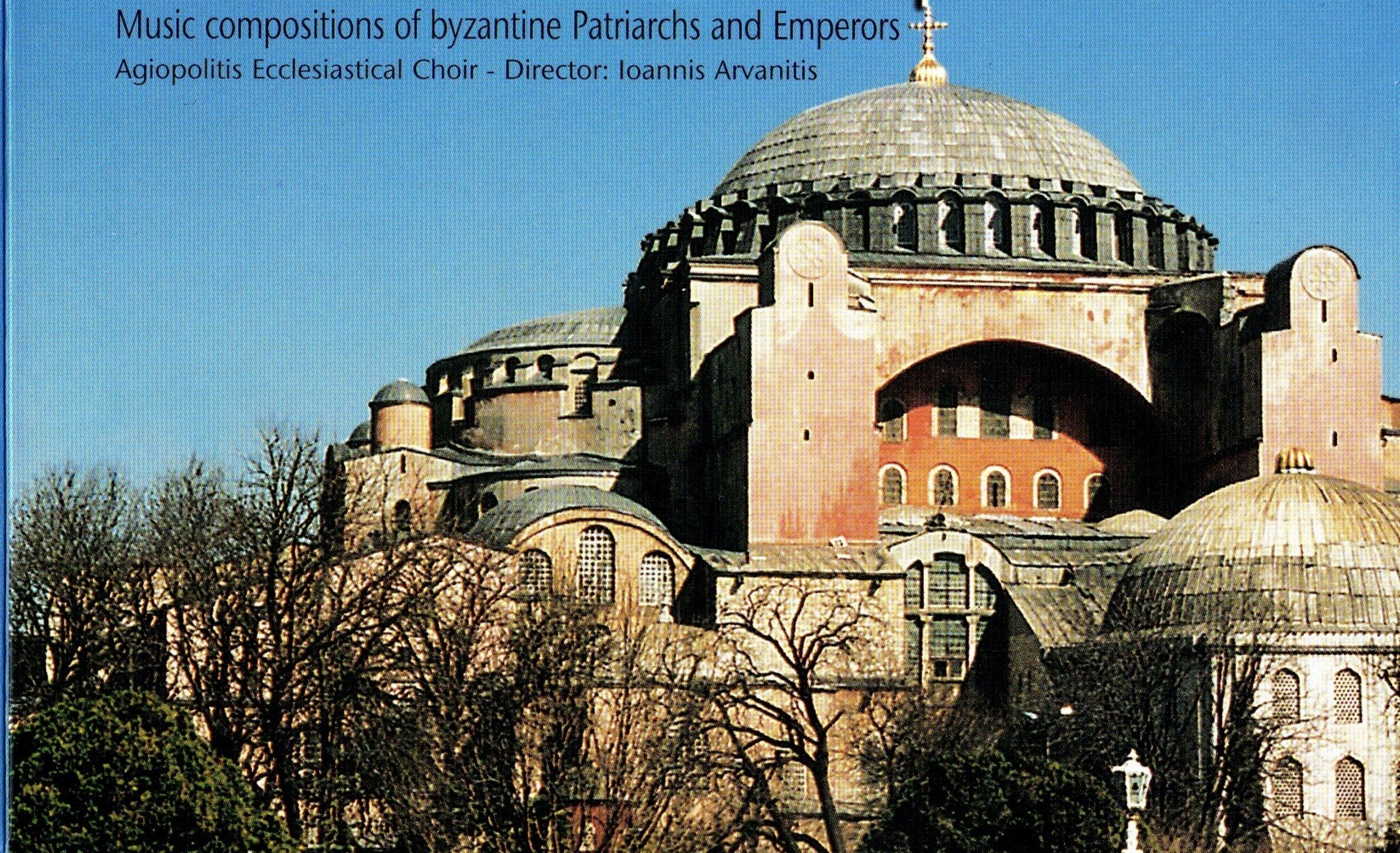
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ὑπηρετήσαν καὶ εὐεργέτησαν μὲ κάθε δυνατὸ τρόπο. Συνεκάλεσαν συνόδους, ἐδίωξαν αἵρέσεις, ἐστήριξαν «τῆς εὐσεβείας τὸ μέγα μυστήριον», ἔζησαν ἀσκητικὰ μέσα στὰ παλάτια, μέσα στὴν δόξα τοῦ Αὐτοκρατορικοῦ ἢ τοῦ Πατριαρχικοῦ θρόνου, πλήρεις ἀγάπης καὶ ἐλεημοσύνης. Κι ἔτσι ἀντήλλαξαν τὴν ἐπίγεια βασιλεία καὶ τοὺς ἐπίγειους θρόνους μὲ τὴν οὐράνια βασιλεία καὶ παρακάθηνται στὰ δεξιὰ τοῦ θρόνου τοῦ Κυρίου μετὰ πάντων τῶν Ἁγίων. Ἄλλοι πάλι ὑπηρετήσαν τὴν Ἐκκλησία μὲ τὸν λόγο, τὸν ὕμνο ἢ τὸ μέλος, ἀμιλλώμενοι καὶ μ' αὐτὴν τὴν τέχνη νὰ κάνουν αἰσθητὴ τὴν σάρκωση καὶ τὴν παρουσία τοῦ Χριστοῦ στὸν κόσμο, ὅπως αὐτὴ εἶχε ἤδη γίνε μὲ τοὺς θόλους τῆς Ἁγία-Σοφιάς. Πατριάρχες, ποὺ ἀγωνίστηκαν γιὰ τὴν τιμὴ τῶν Ἁγίων Εἰκόνων, ἐνσάρκωσαν τὴν Ὁρθοδοξία καὶ μέσα ἀπὸ τοὺς ἱεροὺς ὕμνους ποὺ συνέθεσαν. Καὶ Βασιλεῖς κατέφευγαν σὲ δύσκολες ὥρες στὸν Δεσπότη Χριστό, τὴν Κυρία Θεοτόκο ἢ τοὺς Ἁγίους καὶ συνέθεταν Παρακλητικοὺς Κανόνες ἢ ἐορτάζοντας μαζὶ μὲ ὅλον τὸν λαὸ ἔγραφαν καὶ μελωδοῦσαν ὕμνους πανηγυρικοὺς καὶ δοξαστικούς.

Αὐτοὺς τοὺς Αὐτοκράτορες καὶ Πατριάρχες ἔρχεται νὰ μνημονεύσει καὶ νὰ τιμήσει καὶ ἡ παροῦσα ἔκδοση, μὲ ἐπιλογὴ ἀπὸ τὶς πρὸς τιμὴν τους Ἀκολουθίες ἢ ἀπὸ τὸ ὕμνογραφικὸ καὶ μουσικὸ τους ἔργο. Αὐτοκράτορες καὶ Πατριάρχες, καυχήματα τῆς Πόλης καὶ τοῦ γένους τῶν Ὁρθοδόξων καὶ τότε καὶ σήμερα καὶ πάντοτε.

Ἰωάννης Β. Ἀρβανίτης

1

### **Ὁ μονογενῆς Υἱὸς καὶ Λόγος τοῦ Θεοῦ**

ὕμνος ἀποδιδόμενος στὸν Αὐτοκράτορα Ἰουστινιανό, ἦχος β'.

Ὁ ὕμνος αὐτὸς θεωρεῖται ποίημα τοῦ Αὐτοκράτορος Ἰουστινιανοῦ καὶ εἰσήχθη ἀπ' αὐτὸν στὶς Ἀκολουθίες σὲ μιὰν ἐποχὴ ποὺ ἡ Αὐτοκρατορία σπαρασσόταν ἀπὸ τὴν αἵρεση τοῦ Μονοφυσιτισμοῦ. Παλαιότερα φαλλόταν καὶ στὸ δεύτερο μέρος τοῦ Ἀσματικοῦ Ἑσπερινοῦ (βλ. κατωτέρω, ἀρ. 9). Σήμερα ψάλλεται μόνο ὡς περισσὴ (καταληκτῆριο μέλος) τοῦ β' Ἀντιφώνου τῆς Θείας Λειτουργίας.

*Ὁ Μονογενῆς Υἱὸς καὶ Λόγος τοῦ Θεοῦ, ἀθάνατος ὑπάρχων καὶ καταδεξάμενος διὰ τὴν ἡμετέραν σωτηρίαν σαρκωθῆναι ἐκ τῆς ἁγίας Θεοτόκου καὶ ἀειπαρθένου Μαρίας, ἀτρέπτως ἐνανθρωπήσας, σταυρωθεὶς τε, Χριστὲ ὁ Θεός, θανάτῳ θάνατον πατήσας, εἰς ὧν τῆς Ἁγίας Τριάδος, συνδοξαζόμενος τῷ Πατρὶ καὶ τῷ Ἁγίῳ Πνεύματι, σῶσον ἡμᾶς.*

2

### **Τοῖς μαθηταῖς συνέλθωμεν**

Α' ἀναστάσιμον ἑξαποστειλάριον, ποίημα τοῦ Αὐτοκράτορος Κωνσταντίνου Ζ' τοῦ Πορφυρογεννήτου, ἦχος μέσος β'.

Τὰ ἔντεκα Ἀναστάσιμα Ἑξαποστειλάρια εἶναι ποίημα τοῦ λογίου Αὐτοκράτορος Κωνσταντίνου τοῦ Ζ', τοῦ Πορφυρογεννήτου καὶ ἀποτελοῦν, μαζὶ μὲ τὰ Ἑωθινὰ Δοξαστικὰ τοῦ πατέρα του, τοῦ Αὐτοκράτορος Λέοντος ΣΤ' τοῦ Σοφοῦ, ποιητικὰ σχόλια στὰ Ἑωθινὰ Εὐαγγέλια ποὺ διαβάζονται στοὺς Ὁρθροὺς τῶν Κυριακῶν καὶ κηρύττουν τὴν Ἀνάσταση τοῦ Χριστοῦ.

Εἶναι γραμμένα στὸν λεγόμενον πολίτικο στίχο, δηλ. τὸν ἰαμβικὸ 15σύλλαβο τῶν δημοτικῶν μας τραγουδιῶν, καὶ τὸ μέλος τους χρησιμοποιεῖται καὶ σὲ ἐκτεταμένα δημοτικὰ τραγούδια, συνήθως ἐκκλησιαστικοῦ περιεχομένου.

Τοῖς Μαθηταῖς συνέλθωμεν, ἐν ὄρει Γαλιλαίας, πίστει Χριστὸν θεάσασθαι, λέγοντα ἐξουσίαν, λαβεῖν τῶν ἄνω καὶ κάτω, μάθωμεν πῶς διδάσκει, βαπτίζειν εἰς τὸ ὄνομα τοῦ Πατρὸς, ἔθνη πάντα, καὶ τοῦ Υἱοῦ, καὶ ἁγίου Πνεύματος, καὶ συνεῖναι, τοῖς Μύσταις ὡς ὑπέσχετο, ἕως τῆς συντελείας.

3

### Εἰς τὸ ὄρος τοῖς μαθηταῖς ἐπειγομένοις

Α' Ἐωθινόν Δοξαστικόν, ποίημα τοῦ Αὐτοκράτορος Λέοντος ΣΤ' τοῦ Σοφοῦ, μέλος Ἰωάννου Πρωτοφάλτου (19<sup>ος</sup> αἰ.), ἦχος α'.

Ὁ Λέων ΣΤ' ὁ Σοφός (Λέων ὁ Δεσπότης, ὁ Μαῖστωρ, ὁ σοφώτατος Βασιλεύς, κατὰ τὰ μουσικὰ χειρόγραφα) εἶναι ἓνας ἀπὸ τοὺς μεγαλύτερους Μελωδοὺς τῆς Ἐκκλησίας. Ἐγραψε πληθώρα στιχηρῶν ἰδιομέλων, ἀπὸ τὰ ὁποῖα πιὸ γνωστὰ εἶναι τὰ Ἔνδεκα Ἐωθινὰ, καθὼς καὶ τὸ Δοξαστικὸ τῆς Πεντηκοστῆς «Δεῦτε λαοί, τὴν τρισυπόστατον Θεότητα προσκυνήσωμεν». Ὁ ἴδιος ὁ Λέων μελοποιοῦσε τὰ ποιήματά του, συχνὰ μὲ τρόπο κλίνοντα στὸ μελισματικώτερο, ἐπηρεασμένος ἴσως ἀπὸ τὰ μέλη τῶν Ἀσματικῶν Ἀκολουθιῶν ποὺ τελοῦνταν στὴν Κωνσταντινούπολη (βλ. ἀρ. 9). Τὰ Ἐωθινὰ τοῦ Λέοντος ἦταν καὶ εἶναι ἰδιαιτέρως ἀγαπητὰ στοὺς ψάλτες, γι' αὐτὸ καὶ πολλὲς φορὲς καλλώπισαν τὸ μέλος τους ἀκόμη περισσότερο. Ἐνα ἀπλούστερο μέλος τους κατέγραψε τὸν 18<sup>ο</sup> αἰ. ὁ Πέτρος Λαμπαδάριος, ἀλλὰ καὶ τὸ δικό του μέλος καλλωπίστηκε ἀπὸ τοὺς κατοπινοὺς ψάλτες, ὅπως ἀπὸ τὸν Ἰωάννη Πρωτοφάλλη Νεοχωρίτη, ἀπὸ τοῦ ὁποῖου τὸ Ἀναστασιματάριον ψάλλεται τὸ μέλος ἐδῶ.

Εἰς τὸ ὄρος τοῖς Μαθηταῖς ἐπειγομένοις, διὰ τὴν χαμόθεν ἔπαρσιν, ἐπέστη ὁ Κύριος, καὶ προσκυνήσαντες αὐτὸν καὶ τὴν δοθεῖσαν ἐξουσίαν, πανταχοῦ διδάχθentes, εἰς τὴν ὑπ' οὐρανὸν ἐξαπεστέλλοντο, κηρῶσαι τὴν ἐκ νεκρῶν Ἀνάστασιν, καὶ τὴν εἰς Οὐρανοὺς ἀποκατάστασιν, οἷς καὶ συνδιαιωνίζειν, ὁ ἀψευδὴς ἐπηγγείλατο, Χριστὸς ὁ Θεός, καὶ Σωτὴρ τῶν ψυχῶν ἡμῶν.

4

### Παρεστῶσα τῷ σταυρῷ σου, Κύριε

Σταυροθεοτοκίον, ποίημα καὶ μέλος τοῦ Αὐτοκράτορος Λέοντος ΣΤ' τοῦ Σοφοῦ, μεταγραφή Ἰωάννου Ἀρβανίτη ἀπὸ τὸν κώδικα Ambrosianus gr. Suppl. 139 f. 309 r. (1342), ἦχος α' τετράφωνος.

Μιὰ σειρά στιχηρῶν τοῦ Λέοντος ποὺ δὲν παρέμειναν σὲ λειτουργικὴ χρῆση εἶναι καὶ τὰ Σταυροθεοτοκία του, τὰ ὁποῖα περιγράφουν τὸν θρῆνο τῆς Θεοτόκου κάτω ἀπὸ τὸν Σταυρό. Τὰ Σταυροθεοτοκία αὐτὰ βρίσκονται μόνο στὰ παλαιὰ μουσικὰ χειρόγραφα Στιχηράρια καὶ λίγο-πολύ μὲ τὸ μέλος τοῦ ἰδίου τοῦ Λέοντος. Ἐν ἀντιθέσει μὲ τὴν ἀργὴ ἐξήγηση (μεταγραφή) στὴν Νέα Μέθοδο ποὺ ἔδωσαν σὲ τέτοια μέλη οἱ Τρεῖς Διδάσκαλοι, μορφή ποὺ εἶναι γνωστὴ ὡς Παλαιὸ στιχηραρικὸ μέλος, ἡ ἐξήγηση ἐδῶ ἔγινε ἀπὸ μένα σὲ σύντομο («συλλαβικὸ») δρόμο, βάσει ἀρχῶν ποὺ ἀνέπτυξα ἀπὸ τὸ 1993 καὶ πέρα. Ἡ ἐξήγηση αὐτὴ ἀντιπροσωπεύει, πιστεύω καὶ δεικνύω βάσει τῶν μελετῶν μου, τὸ μέλος ποὺ ἔφαλλε ὁ ἴδιος ὁ Λέων, πρὶν οἱ κατοπινοὶ ψάλτες, ἀπὸ μιὰν ἐποχὴ καὶ μετὰ, δώσουν στὴν μουσικὴ γραφὴ μιὰ στενογραφικὴ ἔννοια καὶ, κατὰ συνέπειαν, στὰ μέλη μιὰ μορφή, ἂν καὶ προφανῶς πλουσιώτερη, ἀργότερη καὶ διαφορετικὴ ἀπὸ τὴν πρωτότυπὴ τους.

Παρεστῶσα τῷ σταυρῷ σου, Κύριε, ἡ ἀσπόρως τεκοῦσα σε, μυστικῶς ὄδυρομένη ἔλεγεν·

Οἶμοι τέκνον ἐμόν, πῶς ἔδυσ ἐξ ὀφθαλμῶν μου, νοητὲ Ἥλιε, τοῦ Πατρὸς τὸ ἀπαύγασμα, ἀνάστα Παντοδύναμε, καὶ λάμψον τὸ φῶς σου πᾶσι τοῖς σὲ ἐν ἀληθείᾳ ὁμολογοῦσι Θεὸν καὶ ἄνθρωπον.

5

**Ἡ Α΄ καὶ ἡ Γ΄ Ὠδὴ τοῦ Μεγάλου Παρακλητικοῦ Κανόνος**  
ποίημα τοῦ Αυτοκράτορος Θεοδώρου τοῦ Λασκάρεως,  
ἤχος πλ. δ΄ τρίφωνος νανα.

Μέσα στὴν δύσκολη κατάσταση ποὺ ἀκολούθησε τὴν Ἄλωση τῆς Πόλης ἀπὸ τοὺς Φράγκους, ὁ Βασιλεὺς τοῦ Βασιλείου τῆς Νικαίας Θεόδωρος ὁ Λάσκαρης εὔρισκε τὸν χρόνο καὶ τὴν διάθεση νὰ ἀσχολεῖται μὲ τὰ γράμματα παίρνοντας κουράγιο καὶ δύναμη ἀπὸ τὴν πίστη του στὸν Θεὸ καὶ τὸν σεβασμὸ του στὴν Κυρία Θεοτόκο, στὴν ὁποία καὶ ἀφιέρωσε τὸν παρόντα Παρακλητικὸ Κανόνα. Ἀνάμεσα στὸ πλῆθος τῶν Κανόνων αὐτοῦ τοῦ εἴδους, ὁ Κανὼν τοῦ Θεοδώρου ξεχώρισε καὶ παρέμεινε μέχρι σήμερα νὰ φάλλεται τὶς μέρες τοῦ Δεκαπενταυγούστου, εὐφραίνοντας τοὺς πιστοὺς καὶ προετοιμάζοντάς τους γιὰ τὸ «Πάσχα τοῦ καλοκαιριοῦ», τὴν Κοίμηση τῆς Θεοτόκου.

*Ἵπεραγία Θεοτόκε, σῶσον ἡμᾶς.*

*Τῶν λυπηρῶν ἐπαγωγαὶ χειμάζουσι τὴν ταπεινὴν μου ψυχὴν, καὶ συμφορῶν νέφη, τὴν ἐμὴν καλύπτουσι, καρδίαν Θεονύμφευτε· ἀλλ' ἡ φῶς τετοκυῖα, τὸ θεῖον καὶ προαιώνιον, λάμψον μοι τὸ φῶς τὸ χαρμόσυνον.*

*Ἵπεραγία Θεοτόκε, σῶσον ἡμᾶς.*

*Ἐξ ἀμετρήτων ἀναγκῶν καὶ θλίψεων, καὶ ἐξ ἐχθρῶν δυσμενῶν, καὶ συμφορῶν βίου, λυτρωθεὶς Πανάχραντε, τῇ κραταιᾷ δυνάμει σου, ἀνυμνῶ μεγαλύνω, τὴν ἀμετρόν σου συμπάθειαν, καὶ τὴν εἰς ἐμέ σου παράκλησιν.*

*Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.*

*Νῦν πεποithῶς ἐπὶ τὴν σὴν κατέφυγον, ἀντίληψιν κραταιάν, καὶ πρὸς τὴν σὴν σκέπην, ὀλοφύχως ἔδραμον, καὶ γόνυ κλίνω Δέσποινα, καὶ θρηγῶ καὶ στενάζω, μὴ με παρίδης τὸν ἄθλιον, τῶν Χριστιανῶν καταφύγιον.*

*Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.*

*Οὐ σιωπήσω τοῦ βοᾶν τρανώτατα, τὰ μεγαλεῖα τὰ σά, εἰμὴ γὰρ σὺ Κόρη, πάντοτε προϊῖστασο, ὑπὲρ ἐμοῦ πρεσβεύουσα, τῷ Υἱῷ καὶ Θεῷ σου, τίς ἐκ τοσοῦτου με κλύδωνος, καὶ δεινῶν κινδύνων ἐρρύσατο.*

*Ἵπεραγία Θεοτόκε, σῶσον ἡμᾶς.*

*Ἀπορήσας ἐκ πάντων, ὀδυνηρῶς κράζω σοι, πρόφθασον θερμὴ προστασία, καὶ σὴν βοήθειαν, δός μοι τῷ δούλῳ σου, τῷ ταπεινῷ καὶ ἀθλίῳ, τῷ τὴν σὴν ἀντίληψιν, ἐπιζητοῦντι θερμῶς.*

*Ἵπεραγία Θεοτόκε, σῶσον ἡμᾶς.*

*Ἐθαυμάστωσας ὄντως, νῦν ἐπ' ἐμοὶ Δέσποινα, τὰς εὐεργεσίας σου Κόρη, καὶ τὰ ἐλέη σου, ὅθεν δοξάζω σε, καὶ ἀνυμνῶ καὶ γεραίρω, τὴν πολλὴν καὶ ἄμετρον, κηδεμονίαν σου.*

*Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.*

*Καταιγὶς με χειμάζει, τῶν συμφορῶν Δέσποινα, καὶ τῶν λυπηρῶν τρικυμῖαι, καταποντίζουσιν, ἀλλὰ προφθάσασα, χεῖρα μοι δὸς βοηθείας, ἢ θερμὴ ἀντίληψις, καὶ προστασία μου.*

*Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.*

*Ἀληθῆ Θεοτόκον, ὁμολογῶ Δέσποινα, σὲ τὴν τοῦ θανάτου τὸ κράτος, ἐξαφανίσασαν, ὡς γὰρ φουσίζωος, ἐκ τῶν δεσμῶν τῶν τοῦ Ἄδου, πρὸς ζῶν ἀνήγαγες, εἰς γῆν με ρεύσαντα.*

6

**Προαιώνιε Λόγε τοῦ Πατρός**

ἰδιόμελον τῆς ἑορτῆς τῆς Ἰνδίκτου, ποίημα Ἀγ. Γερμανοῦ Πατριάρχου Κων/πόλεως, μέλος Μανουὴλ Πρωτοψάλτου, ἤχος γ΄.

Ἡ ἑορτὴ τῆς Ἰνδίκτου (1η Σεπτεμβρίου) ἀποτελοῦσε στὸν καιρὸ τῆς Αυτοκρατορίας τὴν ἀρχὴ τοῦ Νέου ἔτους καὶ τελοῦνταν μὲ ἰδιαίτερη λαμπρότητα μὲ συμμετοχὴ τῶν Βασιλέων, τοῦ Κλήρου καὶ τοῦ Λαοῦ, καθὼς καὶ μὲ

πλῆθος ὕμνων μὲ εὐχὰς ὑπὲρ στερεώσεως τῆς Βασιλείας, εἰρήνης τοῦ σύμπαντος κόσμου καὶ εὐλογήσεως τοῦ νέου ἔτους. Ἀνάμεσα στοὺς Μελωδοὺς αὐτῶν τῶν ὕμνων εἶναι καὶ ὁ Ἅγιος Γερμανός, Πατριάρχης Κωνσταντινουπόλεως (645-740), ἓνας ἀπὸ τοὺς πολυγραφώτερους μελωδοὺς (δηλ. ποιητὲς καὶ μελοποιοὺς) Στιχηρῶν καὶ Κανόνων. Λόγω τῆς ἀντίδρασης του στὰ εἰκονομαχικὰ μέτρα τοῦ Λέοντος Γ' τοῦ Ἰσαύρου παραιτήθηκε ἀπὸ τὸν θρόνον τὸ 730. Ἡ Ἐκκλησία τὸν τιμᾷ ὡς ἅγιο καὶ ὁμολογητὴ τὴν 12ῃ Μαΐου.

Ἡ ἑορτὴ τῆς Ἰνδίκτου τελεῖται μέχρι σήμερα, ἰδιαίτερος στὸ Οἰκουμενικὸ Πατριαρχεῖο, ὡς ἀρχὴ τοῦ Ἐκκλησιαστικοῦ ἔτους.

*Προαιώνιε Λόγε τοῦ Πατρός, ὁ ἐν μορφῇ Θεοῦ ὑπάρχων, καὶ συστησάμενος τὴν κτίσιν ἐκ τοῦ μὴ ὄντος εἰς τὸ εἶναι, ὁ καιροὺς καὶ χρόνους ἐν τῇ ἰδίᾳ ἐξουσίᾳ θέμενος, εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ τῆς χρηστότητός σου, δωρούμενος εἰρήνην ταῖς Ἐκκλησίαις σου, νίκας τῷ πιστοτάτῳ Βασιλεῖ, εὐφορίαν τε τῇ γῆ, καὶ ἡμῖν τὸ μέγα ἔλεος.*

7

### **Ὁ Πνεύματι Ἁγίῳ συνημμένος**

ἰδιόμελον τῆς ἑορτῆς τῆς Ἰνδίκτου, ποίημα Ἀγ. Ταρασίου Πατριάρχου Κων/πόλεως, μέλος Πέτρου Λαμπαδαρίου, ἦχος πλ. β'.

Ὁ Ἅγιος Ταράσιος, Πατριάρχης Κωνσταντινουπόλεως (784-806) συνετέλεσε στὴν ἀναστήλωση τῶν Ἁγίων Εἰκόνων ὡς πρόεδρος τῆς Ζ' Οἰκουμενικῆς Συνόδου (787). Ἐγραψε λίγους ὕμνους, ἀνάμεσά τους τὰ Δοξαστικά τοῦ Ἑσπερινοῦ τῆς Κυριακῆς τῆς Ὁρθοδοξίας καὶ στιχηρὰ τῆς ἑορτῆς τῆς Ἰνδίκτου.

*Ὁ Πνεύματι Ἁγίῳ συνημμένος, ἀναρχε Λόγε καὶ Υἱέ, ὁ πάντων ὁρατῶν καὶ ἀοράτων συμπαντουργός καὶ συνδημιουργός, τὸν στέφανον τοῦ ἐνιαυτοῦ εὐλόγησον, φυλάττων ἐν εἰρήνῃ τῶν Ὁρθοδόξων τὰ πλήθη, πρεσβεῖαις τῆς Θεοτόκου, καὶ πάντων τῶν Ἁγίων σου.*

8

### **Κύριε τὸν παράλυτον**

Δοξαστικὸν τῶν Αἴνων τῆς Κυριακῆς τοῦ Παραλύτου, ποίημα Μεθοδίου Πατριάρχου Κων/πόλεως, μέλος Πέτρου Λαμπαδαρίου, ἦχος πλ. δ'.

*Κύριε, τὸν Παράλυτον οὐχ ἡ κολυμβήθρα ἐθεράπευσεν, ἀλλ' ὁ σὸς λόγος ἀνεκαίνισε, καὶ οὐδὲ ἡ πολυχρόνιος αὐτῷ ἐνεπόδισε νόσος, ὅτι τῆς φωνῆς σου ὀξύτερα ἡ ἐνέργεια ἐδείχθη, καὶ τὸ δυσβάστακτον βάρος ἀπέρριψε, καὶ τὸ φορτίον τῆς κλίνης ἐβάστασεν, εἰς μαρτύριον τοῦ πλήθους τῶν οἰκτιρμῶν σου, δόξα σοι.*

9

### **Κεκραγάριον, Ἀσματικοῦ Ἑσπερινοῦ**

μεταγραφὴ Ἰωάννου Ἀρβανίτη ἀπὸ χειρόγραφο τοῦ 14<sup>ου</sup> αἰ., ἦχος γ'.

Οἱ Ἀσματικὲς Ἀκολουθίες ἢ Ἀκολουθίες τοῦ Κοσμικοῦ Τυπικοῦ εἶναι οἱ ἀκολουθίες ποὺ φάλλονταν παλαιότερα στοὺς καθεδρικοὺς ναοὺς τῶν πόλεων καὶ γενικότερα στὶς κατὰ κόσμον Ἐκκλησίες, τὶς ἐνορίες, διαφορετικὲς ἀπὸ τὶς ἀκολουθίες τῶν Μονῶν, τὶς Μοναστικὲς. Βασίζονται κυρίως στὰ λεγόμενα Ἀντίφωνα, ποὺ ἀποτελοῦνται ἀπὸ Ψαλμοὺς τοῦ Δαβὶδ, σὲ κάθε στίχο τῶν ὁποίων προστίθεται τὸ Ἐφύμνιον. Τὸ Ἐφύμνιον μπορεῖ νὰ εἶναι πολὺ σύντομο, ὅπως *Δόξα σοι ὁ Θεός, Εἰσάκουσόν μου, Κύριε*, ἢ νὰ

εἶναι ἓνα μικρὸ τροπάριο, ὅπως Τὴν σωτήριόν σου ἔγερσιν... Λόγω τῆς συντομίας καὶ τῆς ἀπλῆς μελωδίας τοῦ Ἐφυμνίου, ὁ λαὸς μποροῦσε νὰ τὸ μάθει εὐκόλα καὶ νὰ συμμετέχει φάλλοντας στὴν ἀκολουθία. Οἱ Ἀσματικές Ἀκολουθίες ἦταν αὐτὲς ποὺ τελοῦνταν στὴν Κωνσταντινούπολη καὶ στὴν Ἁγία Σοφία. Μετὰ τὴν Ἄλωση τῆς Πόλης ἀπὸ τοὺς Φράγκους (1204) οἱ ἀκολουθίες αὐτὲς ἔπαψαν νὰ τελοῦνται ἐκεῖ. Ἐπειδὴ ἡ μουσική τους παράδοση ἦταν κυρίως προφορική καὶ ἀπαιτοῦσαν ἀρκετοὺς ψάλτες καὶ ἀναγνώστες, ἡ τέλεσή τους δὲν μπόρεσε νὰ ἀνασυσταθεῖ μετὰ τὴν ἀνάκτηση τῆς Πόλης (1261) καὶ ἀντικαταστάθηκαν ἀπὸ τὶς Μοναστικές. Στὴν Θεσσαλονίκη ἐπέζησαν μόνο στὸν Ναὸ τῆς Ἁγίας Σοφίας, ὡς τὴν ἐποχὴ τοῦ Ἀρχιεπισκόπου τῆς Ἁγίου Συμεών (ἀρχὲς 15<sup>ου</sup> αἰ.), ὁ ὁποῖος προσπάθησε νὰ τὶς διατηρήσει καὶ νὰ τονώσει τὴν τέλεσή τους, γράφοντας καὶ ἰδιαίτερο Τυπικὸ γι' αὐτὲς. Ἡ κατάληψη τῆς Θεσσαλονίκης ἀπὸ τοὺς Τούρκους (1430) καὶ ἡ μετατροπὴ τῆς Ἁγίας Σοφίας σὲ τζαμι ἔθεσε τέρμα στὴν τέλεσή τους. Ἀπὸ τὴν Θεσσαλονίκη καὶ ἀπ' αὐτὴν τὴν ἐποχὴ προέρχονται καὶ τὰ μουσικὰ χειρόγραφα, ἀπὸ τὰ ὁποῖα μετέγραψα τὸ Κεκραγάριον. Ἡ ἀπλή, σύντομη ἐρμηνεία τῆς μουσικῆς γραφῆς ἀναδεικνύει ὄντως τὴν ἀπλότητα τοῦ μέλους τοῦ Ἐφυμνίου καὶ τὴν εὐκολία τῆς ἀπομνημόνευσής του. Τὸ Κεκραγάριον ποὺ φάλλουμε ἐδῶ εἶναι αὐτὸ τῶν Κυριακῶν καὶ εἶναι τονισμένο στὸν γ' ἦχο ἢ πλάγιο τετάρτου τρίφωνο κατὰ μερικὰ χειρόγραφα. Ὅντως τὸ μέλος τῶν στίχων θυμίζει γραμμὲς ἀπὸ τὰ Καθίσματα τοῦ πλαγίου τετάρτου. Τὸ Κεκραγάριον ἀρχίζει μὲ ἓνα προοίμιο καὶ τὸ Ἐφύμνιο ποὺ φάλλονται ἀπὸ τὸν Δομέστικο (διευθυντὴ τοῦ χοροῦ). Ὁ Δομέστικος φάλλει καὶ τὸν στίχο Ὅτι πρὸς σέ Κύριε, ποὺ εἶναι τὸ Εἰσοδικὸν τοῦ Ἐσπερινοῦ, καθὼς καὶ τὴν Περισσὴ, ποὺ εἶναι τὸ Ἐφύμνιο σὲ ἀργότερο μέλος.

*Εἰσάκουσόν μου. Τὴν σωτήριόν σου ἔγερσιν δοξάζομεν, φιλόνηρωπε.*

*Κύριε ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, πρόσχες τῇ φωνῇ τῆς δεήσεώς μου, ἐν τῷ κεκρα-*

*γέναι με πρὸς σέ. Τὴν σωτήριόν σου...*

*Κατευθυνθήτω ἡ προσευχή μου, ὡς θυμίαμα ἐνώπιόν σου· ἔπαρσις τῶν χειρῶν μου θυσία ἔσπερινή· εἰσάκουσόν μου, Κύριε. Τὴν σωτήριόν σου...*

*Θοῦ, Κύριε, φυλακὴν τῷ στόματί μου, καὶ θύραν περιοχῆς περὶ τὰ χεῖλη μου. Τὴν σωτήριόν σου...*

*Μὴ ἐκκλίνης τὴν καρδίαν μου εἰς λόγους πονηρίας, τοῦ προφασίζεσθαι προφάσεις ἐν ἀμαρτίαις. Τὴν σωτήριόν σου...*

*Σὺν ἀνθρώποις ἐργαζομένοις τὴν ἀνομίαν, καὶ οὐ μὴ συνδυάσω μετὰ τῶν ἐκλεκτῶν αὐτῶν. Τὴν σωτήριόν σου...*

*Παιδεύσει με δίκαιος ἐν ἐλέει, καὶ ἐλέγξει με· ἔλαιον δὲ ἀμαρτωλοῦ μὴ λιπανάτω τὴν κεφαλὴν μου. Τὴν σωτήριόν σου...*

*Ὅτι ἔτι καὶ ἡ προσευχή μου ἐν ταῖς εὐδοκίαις αὐτῶν· κατεπόθησαν ἐχόμενα πέτρας οἱ κριταὶ αὐτῶν. Τὴν σωτήριόν σου...*

*Ἀκούσονται τὰ ρήματά μου, ὅτι ἠδύνθησαν· ὡσεὶ πάχος γῆς ἐρρόαγη ἐπὶ τῆς γῆς, διεσκορπίσθη τὰ ὀστᾶ αὐτῶν παρὰ τὸν Ἄδην. Τὴν σωτήριόν σου...*

*Ὅτι πρὸς σέ, Κύριε, Κύριε, οἱ ὀφθαλμοί μου· ἐπὶ σοὶ ἤλπισα, μὴ ἀντανέλης τὴν ψυχὴν μου. Τὴν σωτήριόν σου...*

*Φύλαξόν με ἀπὸ παγίδος ἧς συνεστήσαντό μοι, καὶ ἀπὸ σκανδάλων τῶν ἐργαζομένων τὴν ἀνομίαν. Τὴν σωτήριόν σου...*

*Πεσοῦνται ἐν ἀμφιβλήστρω αὐτῶν οἱ ἀμαρτωλοί, κατὰ νόνας εἰμὶ ἐγώ, ἕως ἄν παρέλθω. Τὴν σωτήριόν σου...*

*Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Τὴν σωτήριόν σου...*

*Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Τὴν σωτήριόν σου...*

*Ἀνεανες. Τὴν σωτήριόν σου...*

10

**Ὅπλον κραταιότατον καὶ Ἐδωκας φιλόνηρωπε**  
Στιχηρὰ Ἐσπερινοῦ Ἁγίου Κωνσταντίνου τοῦ Μεγάλου,  
ἦχος μέσος δ' λεγετος.

*Ὅπλον κραταιότατον, τῷ Βασιλεῖ ἡμῶν δέδωκας, τὸν Σταυρόν σου τὸν τίμιον, δι' οὗ ἔβασίλευσεν, ἐπὶ γῆς δικαίως, λάμπσας εὐσεβεῖα, καὶ βασιλείας οὐρανῶν, κατηξιώθη τῇ εὐσπλαγχνίᾳ σου, μεθ'*

οὐ σου τὴν φιλόανθρωπον, οἰκονομίαν δοξάζομεν, Ἰησοῦ παντοδύναμε, ὁ Σωτὴρ τῶν ψυχῶν ἡμῶν.

Ἐδωκας φιλόανθρωπε, τῷ εὐσεβεῖ σου θεράποντι, Σολομῶντος τὴν φρόνησιν, Δαυὶδ τὴν πραότητα καὶ τῶν Ἀποστόλων τὴν ὀρθοδοξίαν, ὡς βασιλέων Βασιλεύς, κυριεύοντων τε πάντων Κύριος, διό σου τὴν φιλόανθρωπον, οἰκονομίαν δοξάζομεν, Ἰησοῦ παντοδύναμε, ὁ Σωτὴρ τῶν ψυχῶν ἡμῶν.

11

### Σέλας φαινότατον

Δοξαστικὸν τῶν Ἀποστίχων τοῦ Ἁγίου Κωνσταντίνου τοῦ Μεγάλου,  
μέλος Πέτρου Λαμπαδαρίου, ἦχος πλ. δ'.

Σέλας φαινότατον, κομήτης ἐσπερώτατος, ἐξ ἀπιστίας εἰς πίστιν θεότητος παροχευθεὶς, ἤχθης ἀγιάσαι λαὸν καὶ πόλιν, καὶ τύπον Σταυροῦ ἐν οὐρανῷ κατοπτεύσας, ἤκουσας ἐκεῖθεν, Ἐν τούτῳ νίκα τοὺς ἐχθρούς σου, Ὅθεν δεξάμενος τὴν γνῶσιν τοῦ Πνεύματος, Ἱερεὺς τε χρισθεὶς καὶ Βασιλεύς, ἐλαίῳ ἐστήριξας τὴν Ἐκκλησίαν τοῦ Θεοῦ, ὀρθοδόξων Βασιλέων πατήρ, οὐ καὶ ἡ λάρναξ ἰάσεις βρύει, Κωνσταντίνε Ἰσαπόστολε, πρέσβευε ὑπὲρ τῶν ψυχῶν ἡμῶν.

12

### Κωνσταντῖνος σήμερον

Κοντάκιον τῶν Ἁγίων Θεοστέπτων καὶ Ἰσαποστόλων Βασιλέων  
Κωνσταντίνου καὶ Ἑλένης, ἦχος μέσος γ'.

Κωνσταντῖνος σήμερον, σὺν τῇ μητρὶ τῇ Ἑλένῃ, τὸν Σταυρὸν ἐμφαίνουσι, τὸ πανσεβάσμιον ξύλον, πάντων μὲν τῶν Ἰουδαίων αἰσχύνῃ ὄντα, ὄπλον δὲ πιστῶν Ἀνάκτων κατ' ἐναντίων, δι' ἡμᾶς γὰρ ἀνεδείχθη, σημεῖον μέγα, καὶ ἐν πολέμοις φρικτόν.

13

### Τὴν ἐν τῷ μέσῳ ἀνακτόρων

Κοντάκιον τῆς Ἁγίας Θεοφανοῦς τῆς Βασιλίσσης, ἦχος πλ. δ'.

Ἡ Ἁγία Θεοφανὼ ὑπῆρξε σύζυγος τοῦ Αὐτοκράτορος Λέοντος τοῦ Σοφοῦ. Ἄν καὶ Βασίλισσα, ἔζησε κρυφὴ ἀσκητικὴ ζωὴ μέσα στὸ ἴδιο τὸ Παλάτι, περνώντας τὴν κάθε τῆς μέρα μὲ νηστεία, ἀγρυπνία, προσευχὴ καὶ ἐλεημοσύνη. Ἡ Ἐκκλησία μας τιμᾷ τὴν μνήμη τῆς τὴν 16η Δεκεμβρίου. Τὸ Κοντάκιό τῆς εἶναι ποίημα τοῦ Ὑμνογράφου πατρὸς Γερασίμου Μικραγιαννανίτου.

Τὴν ἐν τῷ μέσῳ ἀνακτόρων ἀναλάμφασαν, ὡς ἐν ἐρήμῳ ἀγιότητος ταῖς λάμπουσιν, ὡς θεόφρονα τιμήσωμεν βασιλίδα, βασιλείαν γὰρ λιποῦσα τὴν ἐπίγειον, τὴν οὐράνιον ἐνθέως ἐκκληρώσατο, Χαίροις εἴπωμεν, Θεοφανὼ παμμακάριστε.

14

### Δωρεῶν τῶν ἐνθέων

Ἀπολυτίκιον τῆς Ἁγίας Θεοδώρας τῆς Αὐγούστης, ἦχος πλ. α'.

Ἡ Ἁγία Θεοδώρα εἶναι ἡ Βασίλισσα ποὺ ἀνεστήλωσε τὶς Ἁγίες Εἰκόνες. Ἡ Ἐκκλησία τιμᾷ τὴν μνήμη τῆς τὴν 11η Φεβρουαρίου. Τὸ τίμιον λείψανό τῆς φυλάσσεται στὴν Κέρκυρα. Τὸ Ἀπολυτίκιό τῆς εἶναι ποίημα τοῦ Ὑμνογράφου πατρὸς Γερασίμου Μικραγιαννανίτου.

Δωρεῶν τῶν ἐνθέων οὐσα ἐπώνυμος, τὴν Ἐκκλησίαν φαιδρύνεις βασιλικαῖς δωρεαῖς, ὡς θεόγλυπτος εἰκὼν θείας φρονήσεως, τῶν γὰρ εἰκόνων τῶν σεπτῶν, τὴν τιμὴν ὡς σχετικὴν ἐτράνωσας Θεοδώρα, τῶν βασιλίδων ἀκρότης, τῶν Ὀρθοδόξων ἐγκαλλώπισμα.

15

Τὸν Δεσπότην καὶ Ἀρχιερέα  
παλαιὰ Φήμη, ἦχος πρωτόβαρος.

Τὸν Δεσπότην καὶ Ἀρχιερέα ἡμῶν, Κύριε, φύλαττε, εἰς πολλὰ ἔτη Δέσποτα.



Ἡ Φήμη αὐτὴ ψάλλεται, σὲ μέλος ἀργό, ὅταν ὁ Ἀρχιερεὺς κατέρχεται ἀπὸ τὸν θρόνον του κατὰ τὴν διάρκειαν τῶν Αἰνῶν, πρὸς τὸ τέλος τοῦ Ὁρθρου, καὶ προσκυνεῖ τὶς Ἁγίες Εἰκόνες.

16

### Ὅσιε τρισμάκαρ

Δοξαστικὸν Ἑσπερινοῦ Ἁγίου Ἰωάννου τοῦ Χρυσοστόμου,  
μέλος Πέτρου Λαμπαδαρίου, ἤχος πλ. β'.

Ὅσιε τρισμάκαρ, ἀγιώτατε Πάτερ, ὁ ποιμὴν ὁ καλός, καὶ τοῦ Ἀρχιποίμενος Χριστοῦ Μαθητής, ὁ τιθεὶς τὴν ψυχὴν ὑπὲρ τῶν προβάτων, αὐτὸς καὶ νῦν πανεύφημε, Ἰωάννη Χρυσόστομε, αἴτησαι πρεσβείαις σου, δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος.

17

### Σοφία πνευματικῆ

ἡ ΣΤ' Ὠδὴ τοῦ Κανόνος Ἁγίου Ἰωάννου τοῦ Χρυσοστόμου,  
ἤχος πλ. δ' τρίφωνος νανα.

Σοφία πνευματικῆ, τὸν κόσμον ὅλον ἐπλούτισας, τοῦ λόγου διανομεύς, γενόμενος πλούσιος, πλουσία γὰρ ἄνωθεν, ἱεράρχα χάρις, ἐξεχύθη σοῦ τοῖς χεῖλεσιν.

Εἰς πᾶσαν ὡς ἀστραπή, τὴν γῆν ἐξῆλθεν ὁ φθόγγος σου, ἡ δύναμις δὲ τῶν σῶν ρημάτων, Χρυσόστομε, ὡς σάλπιγξ πανεύσημος, οἰκουμένης πάντα, περιήχησε τὰ πέρατα.

Τὸν ἄνωθεν ὕφαντόν, χιτῶνα περιβαλλόμενος, Παμμάκαρ τῶν ἀρετῶν, καὶ λόγων λαμπρότητα, περιποιησάμενος, ἀληθείας ὥφθης, περιδέξιον ἐδραίωμα.

Ὁ παντοκρατορικῆ, δυνάμει φέρων τὰ σύμπαντα, τὸ ἀσθενὲς τῆς σαρκός, ἐκ σοῦ περιβάλλεται, Παρθένε πανάμωμε, ἐπ' εὐεργεσία, τῶν ἀνθρώπων ὁ Φιλάνθρωπος.

18

### Πάτερ Χρυσόστομε

Δοξαστικὸν Αἰνῶν τῆς Ἀνακομιδῆς τῶν Λειψάνων Ἁγίου Ἰωάννου τοῦ Χρυσοστόμου, μέλος Πέτρου Λαμπαδαρίου, ἤχος δ'.

Πάτερ Χρυσόστομε, ὡς ποταμὸς θεόβρυτος, ἐκ τῆς Ἐδέμ μυστικῶς ἐξερχόμενος, εἰς ἀρχὰς τέσσαρας διαδραμῶν, σοῖς λόγοις τῆς γῆς τὰ πέρατα, πάντα πιστῶν κατήρδευσας, τῇ παγχρυσῶν διδασκαλίᾳ σου, διὸ τὴν ἐπάνοδον, σοῦ τῶν θείων λειψάνων, ἡμῖν σαφῶς πολιτογραφήσας, πρεσβεύεις σωθῆναι, τὰς ψυχὰς Ἰωάννη, τῶν ἀνυμνούντων σε.

19

### Ἡ γρήγορος γλῶσσά σου

Δοξαστικὸν Ἑσπερινοῦ Ἁγίου Γρηγορίου τοῦ Θεολόγου,  
μέλος Πέτρου Λαμπαδαρίου, ἤχος πλ. δ'.

Ἡ γρήγορος γλῶσσά σου πρὸς διδασκαλίαν, ἐν τοῖς ὡσὶ τῶν καρδιῶν ἐνηχοῦσα, τὰς τῶν ραθύμων ψυχὰς διανίστησι, καὶ θεοφθόγγους ρήμασι, κλιμαξ εὐρίσκεται τοὺς ἐκ γῆς πρὸς οὐρανὸν ἀναφέρουσα. Διὸ Γρηγόριε Θεολόγε, μὴ παύση πρεσβεύων Χριστῶ τῷ Θεῷ, ἐκ κινδύνων σωθῆναι τὰς ψυχὰς ἡμῶν.

20

### Χαίροις, θεολογίας πηγῆ

Ἀπόστιχον στιχηρὸν προσόμοιον Ἁγίου Γρηγορίου τοῦ Θεολόγου,  
ἤχος πλ. α'.

Χαίροις θεολογίας πηγή, καὶ θεωρίας ὑψηλῆς ἐνδιαίτημα, τὸν ἄνω βυθὸν γὰρ Πάτερ, μετ' εὐσεβοῦς λογισμοῦ, ἐρευνήσας πᾶσι διεισδύσας, τρισὶν ἐν Ἡλίοις, μίαν φωτὸς εἶναι σύγκρασιν, ἐνιζομένην, τῷ ταυτῷ τῆς θεότητος, τρισσομένην δέ, ταῖς σεπταῖς ὑποστάσεσι, βίου μὲν καθαρότητι, λαμπρότητι λόγων δέ, σέβειν διδάσκων Τριάδα, τὴν παναγίαν θεόπνευστε, παρ' ἧς ἐκπεμφθῆναι ταῖς ψυχαῖς ἡμῶν δυσώπει, τὸ μέγα ἔλεος.

21

### **Τὴν λύραν τοῦ Πνεύματος**

Δοξαστικὸν τῶν Αἰνῶν τοῦ Ἁγίου Γρηγορίου τοῦ Θεολόγου,  
μέλος Πέτρου Λαμπαδαρίου, ἦχος α'.

Τὴν λύραν τοῦ Πνεύματος, τὸ τῶν αἱρέσεων θέριστρον, καὶ ὀρθοδόξων ἡδυσμα, τὸν δεῦτερον Ἐπιστήθιον, τὸν τοῦ Λόγου αὐτόπτην, τοῖς δόγμασι γενόμενον, τὸν σοφὸν Ἀρχιποίμενα, τῆς Ἐκκλησίας τὰ θρέμματα, θεολογικοῖς ὕμνοις προσείπωμεν. Σὺ εἶ ὁ Ποιμὴν ὁ καλός, ὁ δοῦς σεαυτὸν Γρηγόριε, ὡς ὁ Διδάσκαλος Χριστός, ὑπὲρ ἡμῶν, καὶ σὺν Παύλῳ χορεύεις, καὶ πρεσβεύεις ὑπὲρ τῶν ψυχῶν ἡμῶν.

22

### **Δόξα Πατρί, Τῆς ἐν Χριστῷ ἐλευθερίας**

Δοξαστικὸν τῶν Αἰνῶν τοῦ Ἁγίου Γρηγορίου τοῦ Ε',  
Πατριάρχου Κων/πόλεως, μέλος Ἰωάννου Ἀρβανίτη, ἦχος πλ. α'.

**Καὶ νῦν, Μακαρίζομέν σε**

Θεοτοκίον, ἦχος πλ. α'.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.

Τῆς ἐν Χριστῷ ἐλευθερίας μυσταγωγῶν τὰ ἀγαθὰ, τὸν βίον ἐσφράγισας, Ἱεράρχα Γρηγόριε· θεοπρεπῶς γὰρ ἠγωνίσω, καὶ τῶν πιστῶν τὸ φρόνημα ἀνδρεῖον ἀπέδειξας, ὡς δόκιμος ἐργάτης τοῦ μυστικοῦ ἀμπελῶνος· διὸ τῇ σῇ μαρτυρίᾳ ἡ Ἐκκλησία γάννυται καὶ ἡ χριστώνυμος Ἑλλάς χαρμοσύνως ἄγει τὴν μνήμην σου Ἄλλ' ὦ Ἱερομάρτυς ἐνδοξε, τῷ Σωτῆρι πρέσβευε, ὑπὲρ τῶν ψυχῶν ἡμῶν.

Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, Ἀμήν.

Μακαρίζομέν σε, Θεοτόκε Παρθένε, καὶ δοξάζομέν σε, οἱ πιστοὶ κατὰ χρέος, τὴν Πόλιν τὴν ἄσειστον, τὸ τεῖχος τὸ ἀρόρηκτον, τὴν ἀρόραγῃ προστασίαν, καὶ καταφυγὴν τῶν ψυχῶν ἡμῶν.

## ΙΩΑΝΝΗΣ Β. ΑΡΒΑΝΙΤΗΣ

Ο Ιωάννης Αρβανίτης γεννήθηκε στους Στρόπωνες Εύβοίας. Σπούδασε Φυσική στο Πανεπιστήμιο Αθηνών και Βυζαντινή Μουσική στο Ωδείο Χαλκίδος με τον Σπύρο Σιμιτζή, καθώς και Βυζαντινή Μουσική και Δημοτικό Τραγούδι στη Σχολή του Συλλόγου προς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς με τον Σίμωνα Καρά. Πῆρε Δίπλωμα Διδασκάλου Βυζαντινῆς Μουσικῆς ἀπό τό Ωδείο Σκαλκώτα (τάξη Λυκ. Ἀγγελόπουλου). Ἀσχολήθηκε μέ τήν μελέτη τῶν ἑλληνικῶν παραδοσιακῶν ὀργάνων (ταμπουρά, οὔτι, λαοῦτο, θαμπούρα).

Ἔχει διδάξει Βυζαντινή Μουσική, Ὑμνολογία, Λειτουργική, ταμπουρά καί οὔτι στό Πειραματικό Μουσικό Γυμνάσιο καί Λύκειο Παλλήνης ἀπό τήν πρώτη χρονιά λειτουργίας του (1988), στη Σχολή τοῦ Συλλόγου προς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, καθώς καί σέ διάφορα σεμινάρια στήν Ἑλλάδα, τήν Κύπρο καί τήν Εὐρώπη. Ὑπῆρξε ἐπικεφαλῆς τοῦ Τομέα Βυζαντινῆς Μουσικῆς στό Πρότυπο Μουσικό Κέντρο Πειραιᾶ καί τώρα διδάσκει στό Ωδείο Φίλιππος Νάκας (παράρτημα Πειραιᾶ). Ἀπό τό 1994 διδάσκει στό Τμῆμα Μουσικῶν Σπουδῶν τοῦ Ἰονίου Πανεπιστημίου. Ἔχει ἀσχοληθεῖ ιδιαίτερα μέ τήν θεωρία καί παλαιογραφία τῆς Βυζαντινῆς Μουσικῆς καί τίς μεταγραφές τῶν παλαιῶν μελῶν καί ἔχει κάνει ἀνακοινώσεις σέ διεθνή συνέδρια, καθώς καί ἐκτελέσεις τῶν μεταγραφῶν του. Ἔχει συμμετάσχει σέ πολλές συναυλίες Βυζαντινῆς καί Παραδοσιακῆς Μουσικῆς στήν Ἑλλάδα καί τό ἐξωτερικό. Συνεργάστηκε μέ τό συγκρότημα *Ensemble*

*Organum* Marcel Peres. Τό 1997 ἐξέδωσε τό βιβλίο «Ὁ Ἀκάθιστος Ὑμνος», τό ὁποῖο περιέχει συνθέσεις του, τυπωμένες μέ νέα ἠλεκτρονική γραμματοσειρά, κατασκευασμένη μέ δική του ἐπιμέλεια.

Ἐπίσης, ἔψαλε μαζί μέ τόν Πρωτοψάλτη Γιώργο Μπιλάλη τήν Ἀκολουθία τῶν Ἀ΄ Χαιρετισμῶν στόν ψηφιακό δίσκο «*Τῆ Βασιλίδι Μητρί*», (Μελωδικό Καράβι, 2003).

Ἔχει διατελέσει ἐπί πολλά ἔτη ἱεροψάλτης σέ διάφορους ναούς. Διηύθυνε τήν Χορωδία τοῦ Συλλόγου Ἱεροψαλτῶν Νομοῦ Εὐβοίας καί εἶναι ἰδρυτής καί Διευθυντής τοῦ Βυζαντινοῦ Χοροῦ «*Ἁγιοπολίτης*», πού ἔχει δώσει συναυλίες στήν Ἑλλάδα, τήν Ὀλλανδία καί τό Βέλγιο καί τόν Ἰανουάριο τοῦ 2002 κυκλοφόρησε τόν ψηφιακό δίσκο «*Στή Σκιά τοῦ Ἄθω*» μέ μέλη τῆς Κολλυβάδικης Ἀγιορείτικης παράδοσης.

## ΕΚΚΛΗΣΙΑΣΤΙΚΟΣ ΧΟΡΟΣ ΑΓΙΟΠΟΛΙΤΗΣ

Ο Βυζαντινός μουσικός χορός Άγιοπολίτης ιδρύθηκε τό 1994 σέ καθαρά εκπαιδευτική βάση, στά πλαίσια τῶν μαθημάτων τοῦ Διευθυντοῦ τοῦ Ἰωάννου Ἀρβανίτη στό Πρότυπο Μουσικό Κέντρο Πειραιᾶ (Δημοτικό Ὡδεῖο Πειραιᾶ). Ἀπό τόν Σεπτέμβριο τοῦ 1999 στεγάζεται στό Ὡδεῖο Φίλιππος Νάκας (παράρτημα Πειραιᾶ). Προτοῦ πάρει μιά περισσότερο ἐπαγγελματική μορφή, εἶχε ἤδη δώσει ἀρκετές συναυλίες, κυρίως στά πλαίσια τῶν ἐκδηλώσεων τῶν ἀνωτέρω Ὡδείων. Ἀπώτερος στόχος τοῦ Ἀγιοπολίτη ὑπῆρξε ἐξ ἀρχῆς ἡ μετεξέλιξή του σέ μόνιμο καλλιτεχνικό θεσμό πού θά καλλιεργεῖ τήν φωνητική τέχνη τῆς ἐκκλησιαστικῆς μουσικῆς, περιλαμβάνοντας στό ρεπερτόριό του ὄχι μόνο ἐκκλησιαστικά μέλη τῆς τρέχουσας μουσικῆς πράξεως καί παραδόσεως, ἀλλά καί μέλη ἐκτός τοῦ τρέχοντος ρεπερτορίου, καθώς καί μεταγραφές παλαιῶν μελῶν πού προκύπτουν ἀπό τίς ἐρευνητικές δραστηριότητες τοῦ Διευθυντοῦ του. Πρῶτο δείγμα τῆς ὑλοποιήσεως αὐτῶν τῶν στόχων ἦταν ἡ ἐκδοση τοῦ ψηφιακοῦ δίσκου (CD) «Στήν Σκιά τοῦ Ἄθω» (Ἰανουάριος 2002) μέ Ἀγιορείτικα μέλη τῶν Κολλυβάδων, τά ὁποῖα δέν εἶναι εὐρύτερα γνωστά καί δέν εἶχαν μέχρι τότε ἐκδοθεῖ σέ μιά συνολικότερη μορφή. Ἐπίσης, τόν Φεβρουάριο τοῦ 2002 ὁ Ἀγιοπολίτης ἔδωσε 6 συναυλίες σέ πόλεις τῆς Ὀλλανδίας καί τοῦ Βελγίου. Τόν Αὐγούστο τοῦ 2002 συμμετεῖχε σέ ἐκδήλωση μέ θέμα τήν Κοίμηση τῆς Θεοτόκου στήν Καλαμάτα καί τόν Σεπτέμβριο τοῦ ἴδιου ἔτους ἔψαλε στήν τελετή ἀναγορεύσεως τῆς Α.Θ.Π. τοῦ Οἰκουμενικοῦ Πατριάρχου κ.κ. Βαρθολομαίου σέ

Ἐπίτιμο Διδάκτορα τοῦ Γεωργικοῦ καί Γεωπονικοῦ Πανεπιστημίου.

[Τό ὄνομα Ἀγιοπολίτης (ἀπό τήν Ἁγία Πόλη, δηλ. τήν Ἱερουσαλήμ) προέρχεται ἀπό τόν τίτλο τοῦ παλαιότερου σωζόμενου θεωρητικοῦ κειμένου τῆς Βυζαντινῆς Μουσικῆς, δηλώνοντας ταυτόχρονα τούς Μελωδούς πού προέρχονται ἀπό τήν Ἱερουσαλήμ καί εὐρύτερα τήν Παλαιστίνη (πχ. Ἀγ. Ἰωάννη τόν Δαμασκηνό, Ἀγ. Κοσμά τόν Μελωδό κλπ.), καθώς καί τό σύνολο τῶν ὕμνων πού αὐτοί συνέθεσαν καί πού μεγάλο τμήμα του (τουλάχιστον ὡς ποιητικά κείμενα) ψάλλεται μέχρι σήμερα. Τό ρεπερτόριο αὐτό, στήν πρώτη του μουσική μορφή, βρίσκεται στό ἐπίκεντρο τῆς ἔρευνας τοῦ Διευθυντοῦ τοῦ Ἀγιοπολίτη. Ἔτσι, τό ὄνομα αὐτό καλύπτει καί μαρτυρεῖ πλήρως τούς στόχους τοῦ χοροῦ αὐτοῦ].

### Μέλη Χοροῦ

Ἀρβανίτης Ἰωάννης, Διευθυντής

Αὐγερινός Ἀπόστολος, Γενναῖος Γεώργιος, Γράμπας Κωνσταντίνος,  
Ἐρευνίδης Παῦλος, Ἱεροδιάκονος Λαζαρόπουλος Νικόλαος, Ἰωάννου Νεκτάριος,  
Μάρκατζης Ἀθανάσιος, Μπαραμπούτης Βασίλειος, Μπότσας Σπυρίδων,  
Νταγκουνάκης Στυλιανός, Ντόκος Γεώργιος, Πιλέρι-Μπροῦνο Ἰωάννης, Σέγκος  
Παναγιώτης, Σταυρόπουλος Κωνσταντίνος, Φύτρος Νεκτάριος



## The Boast of CONSTANTINOPLE

**T**he city of Constantinople had, and continues to have, many reasons to be proud. It was "the pride of all those who live under the rising sun." It was the capital of a mighty and boundless Empire. It was a Christian city of pious emperors and subjects, a city dedicated to the Theotokos herself, who many times granted protection and guidance to the city which, in turn, especially honored her. But by themselves, these were not, and are not, the pride of the City. Inside the womb of her walls were other flowers, blossoms which are fragrant even to this day despite the City's no longer being the Imperial City, and despite having lost many of her former glories. These blossoms which are the pride of the city, then, and now, and forever, are the Saints who lived there, as well as all those who served the Holy Church of Christ in one form or another - not only simple clergymen and monks or the simple folk of the city but many of the Emperors and Patriarchs themselves who lived the life of the Church and served her as benefactors in every possible way. They summoned synods and shunned heresies; they were the bulwarks of "the great mystery of

piety" and lived ascetically within the palaces, full of love and almsgiving alongside the glory of the Imperial or Patriarchal throne. In this way they exchanged an earthly kingdom and earthly thrones for the heavenly kingdom, and sit at the right of the throne of the Lord along with all the Saints. Others served the Church with words, hymns or musical melodies, striving with their art to make manifest Christ's Incarnation and Presence in the world, in the same way that heaven was made perceptible in the domes of Hagia Sophia. Patriarchs who fought for the honor of the Holy Icons embodied Orthodoxy in the hymns they wrote as well. And Emperors sought refuge in the Master Christ, the Lady Theotokos or the Saints and composed Supplicatory Canons during difficult times. Or when celebrating with all the people, they wrote festal hymns and doxologies which they then set to music.

This present work seeks to commemorate and honor these Emperors and Patriarchs by selections from the services written to honor them or from their own musical or hymnological works. Emperors and Patriarchs, the pride of the City and the Orthodox people - then and now and forever.

Translation: Dr. C. Kokenes

For Hymns in English

# 1, 2, 3, 6, 7, 8, 9, 16, 17: Fr. E. Lash

# 5: Fr. S. Dedes

The rest of the tracks: Dr. K. Konstadinidis, Dr. C. Kokenes

Commentary: Dr. C. Kokenes

1

### *Only Begotten Son and Word of God*

Hymn attributed to the Emperor Justinian, mode II

This hymn is considered to be a poem of the Emperor Justinian which he introduced into the Services at a time when the Empire was being torn apart by the heresy of the Monophysites. Early on, it was sung in the second part of the Asmatic Vespers (see No. 9 below) while today it is sung only as the conclusion of the 2nd Antiphon of the Divine Liturgy.

*Only-begotten Son and Word of God, who, being immortal, accepted for our salvation to take flesh from the holy Mother of God and Ever-Virgin Mary, and without change became man; you were crucified, Christ God, by death trampling on death, being one of the Holy Trinity, glorified with the Father and the Holy Spirit: save us!*

2

### *With the Disciples with the Disciples*

1st Resurrectional Exaposteilarion,

poem of the Emperor Constantine VII Porphyrogenitos, mode II mesos.

The eleven Resurrectional Exaposteilaria are the work of the learned Emperor Constantine VII Porphyrogenitos which, along with the Morning (Eothina) Doxastika of his father, the Emperor Leo VI the Wise, are poetic

commentaries on the Morning Gospels which are read at Sunday Matins and which proclaim the Resurrection of Christ. They are written in politiko verse, as it is called, which is iambic meter in 15 syllables and is commonly used in demotic folk music. The melody of these hymns is also used in demotic folk songs whose content usually contains themes related to the Church.

*With the Disciples let us go to a mountain in Galilee to contemplate Christ by faith as he says that he has received authority over things on high and things below. Let us learn how he teaches that they are to baptise all nations in the name of the Father and of the Son and of the Holy Spirit, and that he is with his Initiates, as he promised, until the final consummation.*

**3**

*The Lord stood before*

1st Eothinon Doxastikon, poem of the Emperor Leo VI the Wise,  
melody of Ioannes the Protopsaltis (19<sup>th</sup> c.), mode I

Leo VI the Wise (also called Leo the “Master,” the “Maestro,” the “most wise Emperor” in the musical manuscripts) is one of the greatest Composers of the Church. He wrote a host of sticheric idiomela of which the Eothina Doxastika are best known along with the Doxastikon of Pentecost, “Come, o ye people, let us venerate the Thrice-Hypostatic Divinity.” Leo himself set his own poetic works to music and often used more melismatic melodies, as he was perhaps influenced by the Asmatic services which were conducted in the Constantinople (#9). Leo’s Eothina are especially beloved by chanters,

who would often adorn their melodies to an even greater degree. In the 18th century, Petros the Lambadarios wrote these melodies in their simplest form, but his own melody has itself been adorned by later chanters such as Ioannes the Protopsaltis of Neochori from whose Anastasimatarion this melody is taken.

*The Lord stood before his Disciples, who had ascended the mountain for his being lifted from the ground. They worshipped him, and when they had been taught that authority had been given him everywhere, they were sent out to proclaim his Resurrection from the dead and his restoration to Heaven. And Christ, God and the Saviour of our souls, promised unfailingly that he would be with them for ever.*

**4**

*Standing by Your Cross, O Lord*

Stavrotheotokion, poem and music by the Emperor Leo VI the Wise,  
transcription of Ioannes Arvanitis from the Codex Ambrosianus gr.  
suppl. 139 f. 309 r. (1342 AD), mode I tetraphonos.

Leo’s Stavrotheotokia are among his sticheraric works which did not remain in liturgical use; their main theme is the lamentation of the Theotokos while standing at the foot of the Cross. These Stavrotheotokia are found only in old musical manuscripts, called Sticheraria, with more or less the melodies of Leo himself. The Three Teachers (1814) transcribed such melodies into chrysanthyne notation utilizing a melismatic interpretation creating a form known today as the Old Sticheraric Melos. As opposed to this interpretation,

I have transcribed them in a "syllabic" way, based on principles which I have developed from 1993 onward. I believe, as I have shown in my studies, that this interpretation represents the melody chanted by Leo himself before latter-day chanters, from a certain era and beyond, gave musical writing a stenographic form. As a consequence they also gave the melody a new form which, although obviously richer, was slower and different from the original.

*Standing by your Cross, O Lord, she who bore you without seed mystically cried out; Alas my child, how did you set before my eyes, O intelligible Sun, luminance of the Father; arise O Almighty and shine your light to all who in truth confess you as God and man.*

5

***Odes 1 and 3 of the Great Supplicatory Canon (Great Paraklesis)***

Poem of the Emperor Theodore Lascaris, mode pl IV, triphonos, nana.

During the difficult period which followed the fall of the City to the Franks, the Emperor Theodore Lascaris of the Empire of Nicea, found time and inspiration for literary matters. He took courage and strength from his faith in God and his devotion to the Lady Theotokos, to whom he dedicated the present Supplicatory Canon. The Canon of Theodore stands out from among the multitude of Canons of this type and continues to be chanted during the Fifteen Days of August. It gives great joy to the faithful and pre-

parees them for the "Summer Pascha" which is the Dormition of the Theotokos.

*Most holy Theotokos, save us.*

*Relentless onslaughts of distressing troubles now disquiet my humble soul. \* And the gloomy clouds of tribulation shroud my heart. \* But since you are, O Bride of God, \* Theotokos and Mother \* of the divine pre-eternal Light, \* shine on me the light that is full of joy.*

*Most holy Theotokos, save us.*

*I have been saved from countless grave necessities and tribulations and woes, \* hostile adversaries \* and from life's calamities \* by your prevailing power; hence, \* all-immaculate Maiden, \* I praise and magnify the immense \* sympathy and solace you offer me.*

*Glory to the Father and to the Son and to the Holy Spirit*

*Now trusting fully in your mighty patronage, for safety there have I fled; \* and unto your shelter \* have I run wholeheartedly, \* O Lady, and I bend my knees \* and lament sighing deeply. \* Do not disdain me the wretched one. \* For you are the refuge of Christians all.*

*Both now and ever and unto the ages of ages. Amen.*

*I shall not cease from speaking most emphatically of your magnificent deeds. \* For were you not always \* standing up on my behalf, \* petitioning your Son and God, \* from so violent a temptest \* and such formidable jeopardies, \* who else would there be to deliver me?*

*Most holy Theotokos, save us.*

*Altogether bewildered, with pain I cry unto you. \* Come to me, O earnest protection, and hasten to provide \* assistance unto me, \* your poor and mis'erable servant \* ardently imploring for \* the aid which comes from you.*

*Most holy Theotokos, save us.*

*Now, O Maiden, upon me \* your servant you have indeed \* magnified your mercies, O Lady, and beneficial deeds. \* Therefore I sing your praise \* and glorify you and honor \* your extensive patronage \* to which there is no end.*

*Glory to the Father and to the Son and to the Holy Spirit*

*I am drowning, O Lady, under the tide of distress, \* and I am distraught by the blizzard of life's adversities. \* Come quickly, I entreat, \* and lend a hand of assistance. \* For you are my Patroness \* earnestly hel-*



ping me.

*Both now and ever and unto the ages of ages. Amen.*

*I acknowledge, O Lady, as Theotokos in truth \* you who have destroyed the dominion of death; for you gave birth \* to Him who is the Life, \* and from the prison of Hades \* unto life you raised me up \* who tumbled down to earth.*

6

### *Word of Father before time*

Idiomelon of the feast of the Indiction, poem of Saint Germanos, Patriarch of Constantinople, melody of Manuel the Protopsaltis, mode III.

In the days of the Empire, the feast of the Indiction (September 1) represented the beginning of the New Year; it was celebrated in an especially grand fashion with the participation of the Emperor, the Clergy and the People, with a multitude of hymns and prayers for the security of the Empire, peace for the world and blessings for the New Year. Among the hymnographers who wrote these hymns is Saint Germanos, Patriarch of Constantinople (645-740) who was one of the most productive composers (poetry and music) of Stichera and Canons. On account of his resistance to the iconoclastic measures undertaken by Leo III the Isaurion, Germanos resigned from the throne in 730. The Church honors him as a saint and a confessor on May 12. The feast of the Indiction continues to be celebrated in our time, especially at the Ecumenical Patriarchate, as the beginning of the Ecclesiastical year.

*Word of the Father before time, who are in the form of God and who brought all creation out of non-being*

*into being; and who fix times and seasons by your own authority: bless the crown of the year with your goodness, granting peace to your Churches, victories to our faithful Sovereign, abundant fruit of the earth and your great mercy.*

7

### *One with the Holy Spirit*

Idiomelon of the feast of the Indiction, poem of Saint Tarasios, Patriarch of Constantinople, melody of Petros the Lambadarios, mode pl II.

Saint Tarasios, Patriarch of Constantinople (784-806), contributed to the restoration of the Holy Icons and served as the presiding hierarch at the 7th Ecumenical Synod (787). He wrote only a few hymns, among which are the Doxastika of vespers of the Sunday of Orthodoxy and stichera for the feast of the Indiction.

*One with the Holy Spirit, O Word and Son without beginning, co-maker of all and co-creator of all things visible and invisible, bless the crown of the year, guarding in peace the multitudes of the Orthodox, at the prayers of the Mother of God and of all the Saints.*

8

### *O Lord, the pool did not cure*

Doxastikon of the Praises of the Sunday of the Paralytic, poem of Methodios, Patriarch of Constantinople, melody of Petros the Lambadarios, mode pl IV.

*O Lord, the pool did not cure the Paralysed Man, but your word renewed him, nor did his sickness of so many years hinder it, for the force of your voice was shown to be sharper; and he cast off the weight so hard to*

carry and carried the burden of his bed as a witness to the multitude of your mercies; glory to you.

*Lord, I have cried (Ps. 140), of Asmatic Vespers*

Transcription-reconstruction by I. Arvanitis from mss. (14<sup>th</sup> c.), mode III.

The Asmatic Services or the Services of the Asmatic Typikon, are those services which were chanted in an earlier era in urban cathedrals, and more generally in non-monastic churches and parishes; these services differ from those done in the Monasteries, which followed the Monastic Typikon. They are based chiefly on Antiphons, as they are called, which are themselves taken from the Psalms of David. A hymn, the Ephymnion, is attached to each Psalm verse which is chanted; it may be very short, such as "Glory to Thee, Oh God," "Hearken unto me, Oh Lord," or could even be a short troparion, such as "We glorify your saving resurrection". Because the Ephymnion was short and melodically simple, the congregation could readily learn it so that they could participate by chanting during the service. These Asmatic Services were performed in Constantinople and in Hagia Sophia. After the Fall of the City to the Franks (1204), these services ceased to be done there. Because their musical tradition was primarily oral and required a large number of chanters and readers, their performance could not so easily be resurrected after the re-conquering of the City (1261); they were replaced by the Monastic services. In Thessalonika, they survived only in the

church of Hagia Sophia until the age Saint Symeon (early 15th century), Archbishop of the city. Saint Symeon tried to maintain these services and encouraged their use by putting into writing a special Typikon for them. The conquering of Thessalonike by the Turks (1430) and the conversion of Hagia Sophia into a mosque put an end to their use. The musical manuscripts from which I transcribed the Psalm 140 (Κεκραγάρια) come from this period. The simple and quick interpretation of the musical line truly demonstrates the simplicity of the Ephymnion's melody and the ease with which it may be memorized. The Κεκραγάριον heard on this CD is from the Sunday service and is written in the third mode or in plagal of fourth, triphonos according to some manuscripts. And in fact, the melody of the verses is reminiscent of melodic lines in the Kathismata of plagal of fourth mode. The Κεκραγάριον begins with a prologue and the Ephymnion which are chanted by the Domestikos, who is the director of the choir. The Domestikos also chants the verse "Oti pros se Kyrie" which is the Eisodikon of the Vespers, as well as the Perisse, which is the Ephymnion in a slower melodic form.

*Hear me, O Lord. We glorify your saving resurrection, O Lover of mankind.*

*Lord, I have cried to you, hear me. Give heed to the voice of my supplication when I cry to you. Hear me, O Lord. We glorify...*

*Let my prayer be directed like incense before you; the lifting up of my hands be an evening sacrifice. Hear me, O Lord. We glorify...*

*Set a guard, O Lord, on my mouth, and a strong door about my lips. We glorify...*

*Do not incline my heart to evil words; to make excuses for my sins. We glorify...*

*With those who work iniquity, let me not unite with their elect. We glorify...*

*The just will chastise me with mercy and reprove me; but let not the oil of sinners anoint my head. We glorify...  
For yet my prayer shall be in their pleasures; their judges have been swallowed up near the rock. We glorify...  
They will hear my words for they are sweet. As a clod of earth is crushed upon the ground, their bones have  
been scattered at the mouth of Hell. We glorify...*

*For my eyes look to you, O Lord, my Lord. I have hoped in you, do not take away my soul. We glorify...  
Keep me from the snare that they have hidden for me, and from the traps of evil-doers. We glorify...*

*The sinners will fall into their own net. I am alone until I pass by. We glorify...*

*Glory to the Father and to the Son and to the Holy Spirit. We glorify...*

*Both now and ever and unto the ages of ages. Amen. We glorify...*

*Aneanes. We glorify...*

**10**

***You have given your Holy Cross, You have given to your faithful***

***Vespers stichera of Saint Constantine the Great, mode mesos IV legetos.***

*You have given your Holy Cross to our King as a mighty weapon by which he ruled justly on earth, he  
shone in piety and was found worthy of the kindom of heaven by Your mercy; with him we glorify Your lovi-  
ng dispensation, O Jesus almighty, Savior of our souls.*

*You have given to your faithful servant, O lover of man, Solomon's wisdom, David's meekness, and the  
Apostles' orthodoxy, as the King of kings and Lord of all rulers; therefore we glorify your loving dispensation,  
O Jesus almighty, Savior of our souls.*

**11**

***O brightest Star***

***Doxastikon of the Aposticha of Saint Constantine the Great,  
melody of Petros the Lambadarios, mode pl IV.***

*O brightest star and evening comet, having moved from unbelief to faith divine, you have come to sancti-*

*fy the people and the city; and having seen the sign of the Cross in the sky, you heard "In this Conquer" your  
enemies; and having accepted the knowledge of the Spirit, you have been anointed Priest and King; you supp-  
orted the Church of God, O father of Orthodox Kings, and your tomb gushes healings; O Constantine equal to  
the Apostles, pray for our souls.*

**12**

***Today Constantine and his Mother***

***Kontakion of the Holy God - crowned Emperors and Equal to the  
Apostles Constantine and Helen, mode III mesos.***

*Today Constantine and his Mother Helen behold the Cross, the most sacred wood, which is a shame to all  
Jews but a weapon against adversaries to Kings and the faithful; it has been revealed to us as a great sign and  
dreaded weapon in war.*

**13**

***Let us honor as a godly-minded queen***

***Kontakion of Saint Theophano the Empress, mode pl IV.***

*Saint Theophano was the wife of the Emperor Leo the Wise. Even tho-  
ugh she was the Empress, she secretly lived an ascetic life within the Palace  
itself, spending each day with fasting, vigils, prayer and almsgiving. Our  
Church honors her memory on December 16. Her Kontakion is a poem of  
the Hymnographer, Fr. Gerasimos of Mikri Agianna.*

*Let us honor as a godly-minded queen her who shone brightly in the midst of the palace grounds like hol-  
iness in the desert, for in forsaking an earthly kingdom she attained the heavenly one; let us say rejoice O all  
blessed Theophano.*

14

*Being a namesake of divine gifts*

Apolytikion of Saint Theodora the Augusta, mode pl I.

Saint Theodora was the Empress who restored the Holy Icons. The Church honors her memory on February 11. Her holy relic is preserved on the island of Kerkyra. Her Apolyikion is a poem of the Hymnographer, Fr. Gerasimos of Mikri Agianna.

*Being a namesake of divine gifts, O Theodora, you gladden the Church with royal gifts like a divinely-sculpted icon of godly mindedness, for you have proclaimed the proper honor due to the holy icons, O highest of queens and adornment of the Orthodox.*

15

*O Lord protect our Master*

Ancient Anthem, mode protobarys

This Anthem is chanted, in a slow melody, when the Hierarch descends from the throne during the Praises at the end of Matins, in order to venerate the Holy Icons.

*O Lord protect our Master and Archpriest unto many years, O Master.*

16

*Thrice-blessed Holiest, venerable Father*

Doxastikon of Vespers of Saint John Chrysostom,  
melody of Petros the Lambadarios, mode pl II.

*Thrice-blessed, holiest, venerable Father, the good shepherd and Disciple of Christ the Chief Shepherd, you lay down your life for the sheep. Now too, all-praised John Chrysostom, by your prayers ask that we may be granted his great mercy.*

17

*With spiritual Wisdom*

The 6<sup>th</sup> Ode of the Canon of Saint John Chrysostom,  
mode pl IV, triphonos nana.

*With spiritual wisdom you enriched the whole world, becoming a rich bestower of the word; for rich grace from on high was poured out on your lips, O Hierarch.*

*Your sound has gone out into all the earth like lightning, while the power of your words, O Chrysostom, like a well-sounding trumpet, has echoed throughout all the ends of the inhabited world.*

*Clothed in a tunic of the virtues woven from on high, all-blessed one, and adorned with the splendour of words, you appeared as a skilled support of the truth.*

*The Lover of mankind who carries the universe by his almighty power, clothed himself in the weakness of flesh from you, all-blameless Virgin, for the benefit of mankind.*

18

*Father Chrysostom*

Doxastikon of the Praises for the Translation of the Relics of Saint John Chrysostom, melody of Petros the Lambadarios, mode IV.

*Father Chrysostom, you have quenched the thirst of the faithful by your golden teachings as a divine river gushing mystically out of Eden in four directions to the ends of the earth; for this reason we honor the translation of your sacred relics, O John; do pray for the salvation of those who sing your praises.*

19

***Your tongue quick to teach***

Doxastikon of vespers of Saint Gregory the Theologian,  
melody of Petros the Lambadarios, mode pl IV.

*Your tongue, quick to teach, heard by the ears of the heart, is like a ladder carrying those who hear it from earth to heaven uplifting their slothful souls by your God-inspired sayings. For this reason, O Theologian Gregory, do not cease to intercede to Christ our God to save our souls from all dangers.*

20

***Hail fountain of theology***

Aposticha sticheron of Saint Gregory the Theologian, mode pl IV.

*Hail fountain of theology, and abode of most high divine visions, for having studied with pious reasoning the depths of the most high, and having lived in purity, O divinely-inspired Father, you declared the most Holy Trinity to all with the splendor of your words; Three-Sunned, made of one light, one Godhead, and three hypostases; do pray fervently to the Trinity to send great mercy to our souls.*

21

***Let us sing in hymns of theology***

Doxastikon of Praises of Saint Gregory the Theologian,  
melody of Petros the Lambadarios, mode I.

*Let us sing in hymns of theology to Gregory, the lyre of the Spirit, the scyth of heresies, the sweet food of the orthodox, like a second John who leaned on the breast of the Lord, the witness of the Logos and teacher of dogmas, the wise Arch-shepherd, and offspring of the Church: You are the good Shepherd O Gregory, for like Christ the Teacher, you gave yourself for us, and together with Paul, you dance and intercede for our souls.*

22

***Glory...: O Hierarch Gregory***

Doxastikon of Praises of Saint Gregory V, Patriarch of  
Constantinople, melody of Ioannes Arvanitis, mode pl I.

***Both now: We the faithful bless you***

Theotokion, mode pl I.

*Glory to the Father and to the Son and to the Holy Spirit.*

*O Hierarch Gregory you marked your life speaking mystically about of the fruits of freedom in Christ; for having fought in a godly manner, you made brave the minds of the faithful as a seasoned worker of the mystical vineyard; for this reason the Church rejoices in your witness and the pious people of Greece joyously praise your memory; O glorious priest-martyr pray to the Savior for our souls.*

*Both now and ever and unto the ages of ages. Amen.*

*We the faithful bless you, O Virgin Theotokos, and we fittingly glorify you, the unshakable City, the unconquerable wall, the unbreakable protection, and the refuge of our souls.*

## IOANNIS B. ARVANITIS

Ioannis Arvanitis was born in Stropones on the island of Euboia. He studied physics at the University of Athens and Byzantine Music at the Conservatory of Halkida with Spyro Simitzes. In addition, he studied Byzantine Music and Demotic Folk Music with Simon Karas at the School of the Society for Preservation of National Music. He received his diploma in Byzantine Music from the Skalkota Conservatory having studied in the class of Lykourgos Angelopoulos. He has worked extensively with Greek traditional folk instruments (tampoura, oud, laouto, thampoura).

Mr. Arvanitis has taught Byzantine Music, Hymnology, Liturgics, as well as tampoura and oud at the Experimental Musical High School of Pallini from the year of its inception (1988) and at the School of the Society for Preservation of National Music; he has conducted seminars throughout Greece, Cyprus and Europe. He was head of the Byzantine Music Section of the Prototype Musical Center of Peireas, and currently teaches at the Peireas branch of the Phillip Nakas Conservatory. From 1994 he has taught in the Department of Musical Studies of the Ionio University.

Mr. Arvanitis' work has focused on the paleography of Byzantine Music and especially the transcription of archaic and middle Byzantine notation; he has made numerous presentations at international seminars where his tran-

scriptions have been performed. He has taken part in many concerts of Byzantine and traditional Greek music both in Greece and abroad, where he also worked with the Ensemble Organum of Marcel Peres. In 1997 he published the book, Akathistos Ymnos which contained his own musical compositions printed in a new musical font of his own design. He has chanted the 1<sup>st</sup> Stanza of Akathist Hymn on a CD with Protopsaltis Yiorgos Bilalis entitled "To the Mother and Queen" (Melodiko Karavi, 2003).

Mr. Arvanitis has also served as a chanter in various churches of Greece. He directed the Choir of the Chanters' Association of Euboia and is the founder and director of the Byzantine choir "Agiopolitis", which has performed in concerts throughout Greece, Holland, and Belgium. In January, 2002 the choir debuted its CD, "In the Shadow of Athos" with music from the Kollybadic tradition of Mount Athos.

## “AGIOPOLITIS” BYZANTINE CHOIR

The Byzantine Choir “Agiopolitis” was founded in 1994 with the purely educational purpose of serving the students of Ioannes Arvanitis, director of the Prototype Musical Center of Peiraias (Public Conservatory of Peiraias). From September 1999, the group’s base has been at the Peiraias branch of the Phillip Nakas Conservatory. Before progressing to a more professional standing, the choir had already given a host of concerts, mostly in association with presentations of the above mentioned conservatories. From inception, the long range goal of “Agiopolitis” has been its development into a permanent artistic institution which will cultivate the vocal art of ecclesiastical music. The scope of this endeavor includes not just the theory and practice of contemporary church music but also music from outside the contemporary repertoire along with transcriptions from ancient melodies deriving from the scholarly research and studies of its Director. The first example towards the realization of this goal was the CD “In the Shadow of Athos” (January, 2002) containing relatively unknown music of the Kollybades of Mount Athos which had never before been released as a collection in the form of an anthology. In February of 2002, Agiopolitis gave 6 concert performances in Holland and Belgium. In August of that year, the group took part in a presentation in Kalamata whose theme was the Dormition of the Theotokos. In September 2002, the group performed at the ceremony at the Agricultural University in which Ecumenical Patriarch Bartholomew was

granted an honorary doctorate.

The name “Agiopolitis” (from “Agia Pole” or “Holy City,” meaning Jerusalem) is taken from the oldest surviving manuscript of Byzantine Musical theory and is meant to honor the Musicians who came from Jerusalem and the wider area of Palestine (e.g. St. John of Damascus, St. Kosmas the Melodist, etc) as well as their hymnological works which, to a great degree, continue to be chanted today (at least as poetic works). This repertoire, in its original form, forms the main focus of the Director’s research. In this way, the name “Agiopolitis” includes and bears witness to the goals and aspirations of the group.

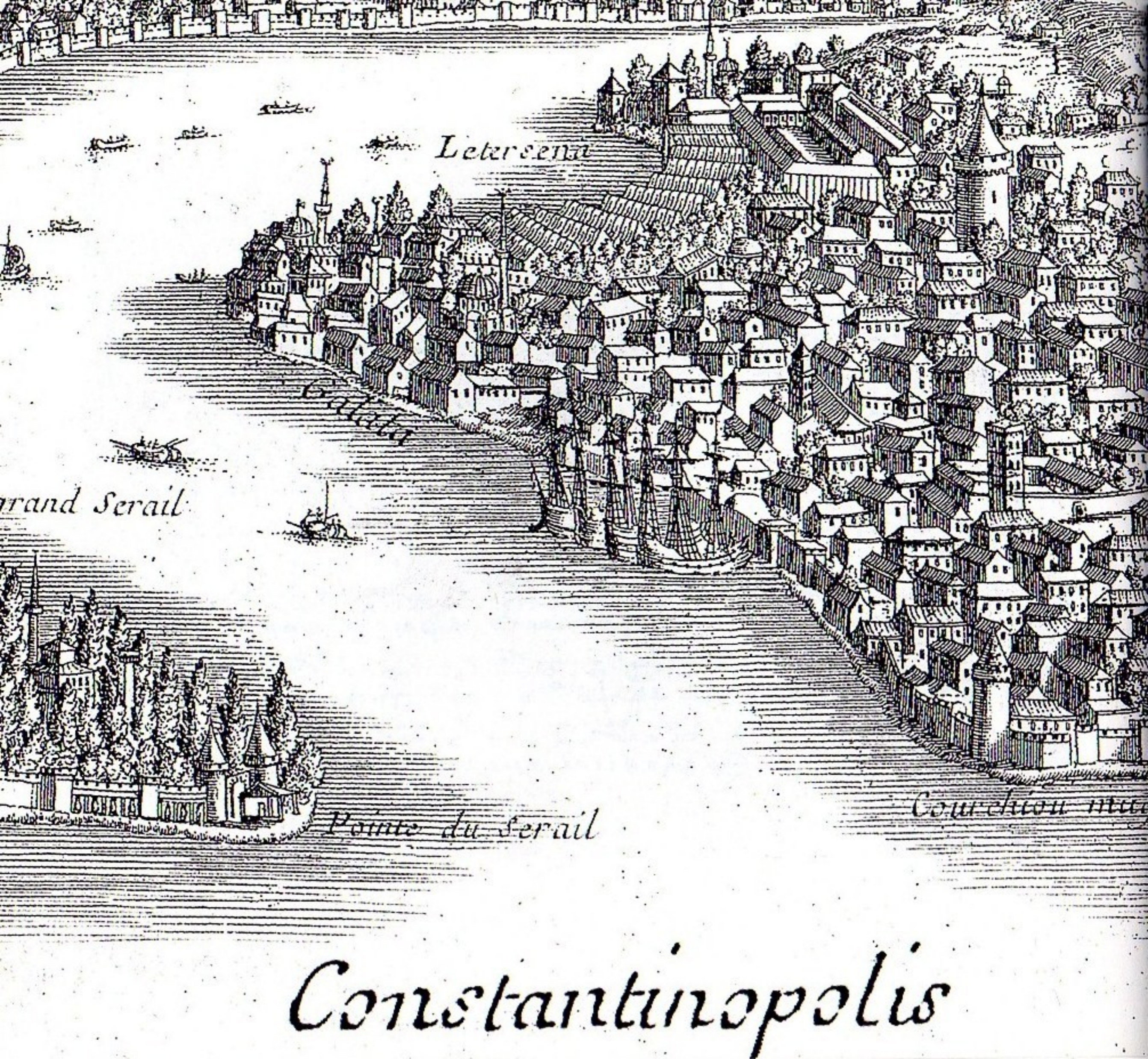
### The Members of the Choir

Ioannis Arvanitis, Director

Apostolos Augerinos, Georgios Gennaios, Konstantinos Grambas,  
Pavlos Erevnidis, Deacon Nikolaos Lazaropoulos, Nektarios Ioannou,  
Athanasios Markatzis, Vasileios Baraboutis, Spyridon Botsas, Stylianos  
Dagounakis, Georgios Dokos, Giovanni Bruno-Pileri, Panagiotis Segkos,  
Konstantinos Stavropoulos, Nektarios Fytros







Letersena

Grand Serail

Pointe du Serail

Courcheou ma

Constantinopolis