

Γεώργιος Ρεμουῦνδος

Ὁξεῖα, Βαρεῖα, Πεταστή...

Μουσικοί χαρακτήρες πού προσδίδουν ποιότητα στό μέλος
(Χειρονομίες)



ΠΑΡΟΥΣΙΑ

Τό βιβλίό τοῦτο ἀποτελεῖ φιλόπονη καί ἐγκάρδια προσφορά στό μουσικόφιλο κοινό μέ:

- Ἔργα μεγάλων ἐκκλησιαστικῶν μουσικοδιδασκάλων καί μελοποιῶν ὅπως: Πέτρου Λαμπαδαρίου, Ἰακώβου Πρωτοψάλτου, Χουρμουζίου Χαρτοφύλακος καί Σίμωνος Καραά.
- Μουσική σημειογραφία τῶν ὕμνων μέ παλαιά σημάδια ἐκφράσεως (χειρονομίες) ἐκ τῶν ὁποίων ἄλλα μέν ἔχουν ἐκλείψει καί ἄλλα δέ, ἂν καί διατηρήθηκαν στό ἰσχύον μουσικό σύστημα γραφῆς, ἔχουν ἀδρανήσει.
- Σύντομη ἀναφορά τῆς σημασίας τῶν μουσικῶν χειρονομιῶν στήν ἐκτέλεση τῆς ψαλμωδίας.
- Σχόλια στά ὑμνολογικά καί μουσικά κείμενα.
- Ἐνθετο ψηφιακό δίσκο (c.d.) πού περιέχει ἐκκλησιαστικούς ὕμνους σέ χορωδιακή ἐκτέλεση αὐτῶν ἀπό τόν Βυζαντινό Χορό Ἱεροψαλτῶν «Οἱ Καλοφωνάρηδες» ὑπό τήν διεύθυνση τοῦ Γ. Ρεμούνδου, πρωτοψάλτου τοῦ Ἱ.Π.Ν. Εἰσοδίων Θεοτόκου Καπνικαρίας.

This book constitutes a diligent and cordial offer to all those who really love the genuine musical tradition.

- *It presents the masterpieces of the Great ecclesiastical teachers of music and composers as: Petros Lambadarios, Iakovos Protopsaltis, Chourmouziou Chartophylax and Simon Karas.*
- *It displays the musical notation of hymns comprising the old signs of expression (vocal embellishments) from which some have totally disappeared and others, although they have been preserved in the current musical system of writing, they are not in full use.*
- *It is commented in short the significance of the musical conducting signs (gestures) in the performance of psalmody.*
- *There are very helpful comments concerning the hymnological and musical texts and it is included a C.D. which contains ecclesiastical hymns under choral performance by the byzantine Choir of singers «Kalophonarides», directed by G. Remoundos First Cantor of the First University Church of the Entry of the Most Holy Theotokos into the Temple of Kapnikarea*

Τό περιεχόμενο τοῦ βιβλίου μεταφράστηκε στήν ἀγγλική γλῶσσα ὥστε νά εἶναι προσιτό καί στούς ἐκτός Ἑλλάδος φίλους τῆς μουσικῆς μας.

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ΗΧΟΓΡΑΦΗΣΗ: STUDIO SPECTRUM, Ήχολήπτης: Γ. Συγλέτος
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Γεώργιος Ρεμούνδος

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ποιότητα στό μέλος (Χειρονομίες)

Έργα μεγάλων Έκκλησιαστικῶν
Μουσικοδιδασκάλων καί Μελοποιῶν

ΠΕΤΡΟΣ ΛΑΜΠΑΔΑΡΙΟΣ

ΧΟΥΡΜΟΥΖΙΟΣ ΧΑΡΤΟΦΥΛΛΣ

ΙΑΚΩΒΟΣ ΠΡΩΤΟΥΨΑΛΤΗΣ

ΣΙΜΩΝ ΚΑΡΑΣ















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Άθήναι 1997

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INTRODUCTORY NOTE

Isaki , *Oxeia* , *Petaste* ,
Tzakisma , *Psephiston* , *Varia* ,
Variae or Piesma , *Homalon* , *Lygis-*
ma , *Antikenoma* , *Heteron or Paraka-*
lesma , *Tromikon* , *Strepton* ,
and *Parakletike* , are some of the extant Quality
or Expression Signs of our musical system, which are
named Cheironomies (gestures, movements of the hand
of the conducting precentor); they are used in singing
and lend quality to the chant.

Voiceless *Hypostases* (substances or additional signs) most of them, they connote vocal embellishments (*Tzakismas*, *Lygismas* etc) and are depicted in shorthand; they act on musical positions (*thesis*) and signs according to their shape and are indicated by analogous gestures of the hand. "The *cheironomia* (gesture) is a movement that gives shape to the chant" (Cyril Marmarinos).

An illustration of this is to be found on the front cover of our book. The persons portrayed are not saints, nor priests, nor do they bless, but rather they are singers

COMMENTS ON HYMNOLOGICAL TEXTS

1. From the hymnographical point of view the present lesson is the second verse of Psalm 148; the psalm 148 together with 149 and 150 respectively, which are the last three psalms of the Psalter, constitute a unity, the "Lauds". They are named by such a name after the starting word "Praise" (Laudatis), which is found in several psalmic verses. By the time of the Lord, these psalms were sung during the morning worship of the Jews; afterwards they were included at Mattins in all liturgical types.

According to the *Typikon* of the non-monastic Churches and the Grottaferata's *Typikon*, the above psalms were sung together with 8 successive *Ephymnia* (refrains). Briefly, we mention only the first two "Let everything that hath breath...", "To Thee is due praise, O God"; they were finally preserved in the contemporary service of Mattins. The modern place of the "Lauds" and their actual

place in the third and last section of the Mattin Service are testified to since 7th century A.D.

According to old monastic Typika, after the end of the singing of the *Exaposteilaria* "The *Kanonarch* (the droner, Master of the Kanon) stands under the *Polyeleos* and proclaims the mode in which the "Lauds" must be sung and bows down to both choirs, starting with the first".

At Mattins on Sunday the first choir begins the singing of "Lauds" in the correspondent mode of the *Octoechos* or in the mode of the directly following *stichera troparia*, if it falls on a Feast of the Lord. According to Great Church's (Patriarchate of Constantinople) Typikon when the Patriarch or some Bishop officiates, the second choir sings the second verse of "Lauds", "Praise Him..." in slow sticheraric chant, in order to give time to the celebrant to descend from the Bishop's Throne (*Despotikon*) and to stand in the centre of *Soleas* and to venerate the *Deisis* (triptych). The descending of the celebrant from the Bishop's Throne for the veneration, is made exactly to coincide with the singing of the phrase "all ye angels of His".

2. During the Feasts of the Holy Cross, i.e the Exaltation (14 September) and the Adoration of the Cross (third Sunday in Lent), instead of the *Trisagion* "Holy God..." the correspondent and familiar hymn "We venerate Thy Cross, O Master, and we glorify Thy holy Resurrection" is, according to this rubric and liturgical or-

der, sung during the Divine Liturgy.

Its singing during the Divine Liturgy has been known since 9th century, without this, of course, excluding its prior use; it is however a hymn more recent than the *Trisagion*.

According to the Typikon of the Great Church, this hymn was sung only on the 14th of September (we refer here to the manuscript Typikon of Holy Cross n.40, 10th century). The adoration of the Holy Cross on the third Sunday in the Lent had as yet not been established. The Typikon of the Monastery of Evergetis (12th century) two centuries later, testifies to this fact.

Again, according to other Typika of 12th -13th centuries the hymn "We venerate Thy Cross..." was sung directly after the ritual of the Exaltation and repeatedly until the veneration was completed. It seems that during the veneration of the Cross, the hymn "We venerate Thy Cross..." had a place of an *epodus* in some psalm. It is quite likely, that the hymn was sung in full and not only the part "...and we glorify Thy holy Resurrection..." as it is today, because otherwise its content would not be consonent with the act of veneration.

3. The last *Ephymnium* of the Lauds "Glory to Thee who hast shewed us the light" together with the angelic hymn "Glory to God in the highest and on earth peace, good will among men" that we encounter in the third Gospel (Luke II 14) is the first of the total of fifteen verses, which together with *Trisagion* "Holy God..." con-

stitute the hymnological text of the Doxology we sing.

We name Doxology that liturgical type of prayer, in which we glorify and praise the Triune God in contrast to other types of thanksgiving and supplication.

Concerning the original evolution of its structure, we mention that we find its traces in the ancient Syrian liturgy that is regarded as being the liturgy of S. Clement; actually in chapter 8 of the Apostolic Constitutions we read the following: "Glory to God in the highest and on earth peace, good will among men. Hosanna to the son of David, blessed is He that cometh in the Name of the Lord. The Lord is God and hath appeared unto us, Hosanna in the highest". The position of the hymn, or rather of these verses is placed at the end of the liturgy of S. Clement and indeed during the time of Holy Communion. The above verses imply a dialogue between the senior priest and the faithful during the sacred moment of Holy Communion because by them are demonstrated the faith and the confession of faithful in the real and tangible presence of the Lord during the Sacrament. By 7th century the position of the Doxology at Mattins is found immediately after the Lauds, as is testified to by the Fathers (abbas) John and Sophronios in the Sinaitic Service: "and having said the Lauds they began Glory to God in the highest...".

We discern two basic types of the established Doxology: 1) The Great one; it starts with: "Glory to Thee who hast shewed us the light..." and is terminated with the

Trisagion (trice-holy hymn). It is sung at the end of the Mattins Service. 2) The Small one; it starts with : "to Thee is the glory..." and it is terminated with the "Vouchsafe, O Lord...". The Small Doxology is not sung, but it is read at Mattins on ordinary days. The 15 verses of the Great Doxology are distinguished in 3 sections :

1) The *Doxologikon*, verses 1-6. The first of them is New Testamental, whereas the rest constitute free poetical compositions according to the spirit of the Holy Scripture, derived from it and not self-existent. 2) The *Euchologikon* which is less enthusiastic, and includes verses 7-9. Of them, the first is derived from the psalms (144,2) and the third from the Canticle of the Holy three Children (7, 1) and 3) The *Parakletikon* which consists of the verses 10-15; all of them derive from the psalms (32,22 118,12 89,1 and 40,5 142,9 35,10, 35,11). The second of them (118,12) that is the eleventh in order in the Doxologikon ("Blessed art Thou, O Lord; teach me Thy statutes") is sung thrice. Each of the two first sections, closes with an "amen" and the third with the Trisagion which is sung three times at the end of Doxology. After "Glory be to the Father...both now...." and the terminative "Holy and Immortal, have mercy upon us", begins the sung version of the *Asmatikon*, i.e the repetition of Trisagion as "surplus" (*perisse*) in brief-slow or slow papadik chant.

The *Asmatikon* has a processional character, because it seems that it originally accompanied some litany which

took place at the end of Mattins. Such litanies are preserved until nowadays; they are celebrated during the Feast of the Holy Cross (Exaltation, Adoration) and Holy Friday at the end of Mattins. During the first two Feasts is celebrated the procession of the Holy Cross whereas during the third is celebrated the procession of the Holy book of the Gospels with the *Epitaphion*. At Mattins, not connected with the Service of the Divine Liturgy, after the Asmatikon follow the lessons (readings), as for example at Mattins on Holy Saturday (Vespers on Holy Friday) and after the return of procession the Prophecy, the Epistle and the Holy book of the Gospels are read.

Besides, it is likely that in circumstances of interconnection between Mattins and Liturgy, the Asmatikon was the introit of the latter, i.e the Trisagion of the Divine Liturgy which is followed by readings, the fervent supplication (Ektenia) and remaining elements. This is exactly the case with the Liturgy of S. Basil, when it is connected with the Vespers, as for example during the morning of Holy Thursday. The *Antiphons* and the other preliminary elements, all later developments in the Divine Liturgy, are omitted and after the small litany, the Trisagion is sung. During the Vespers of Holy Saturday (Holy Saturday morning), however, after the Song of the Holy three Children and the small litany, the "As many of you as were baptized into Christ ..." instead of the Trisagion, is chanted.

Concluding, we mention that the Great Doxology is

sung during all Sundays of the year, except Easter Sunday, Bright Week, and on the Wednesday of the *apodosis* (giving back) of Easter. It is also sung on all Feasts of the Lord, on Feasts of the Mother of God and on saints' days. We should mention, in addition, that the prologue of the Great Doxology "Glory to Thee who hast shewed us the light" is omitted on the feasts of the Nativity and Theophany and on the first day following these feasts, provided that the feast of the Nativity falls from between Monday and Friday and that of Theophany from between Sunday and Friday; the prologue is also omitted on the apodosis of these Feasts, when they fall on ordinary days, and this happens because in these cases the G. Doxology begins with the final verse of the concluding *idiomelon* of Lauds, which on the Nativity is the verse "Glory to God in the highest...", while on Theophany it is "Glory to God made manifest, who has appeared upon earth and brought light to the world".

The Doxology in ancient times was sung in short chant. Slow Doxologies were set to music from 17th century onwards (by Balasios the priest, Petros Bereketes, Petros Lampadarios et al).

It should be noted that the Doxology of Sunday is sung in the ordered mode of the Octoechos (The Book of eight tones or Parakletike), whereas on the remaining Feast and Saints' days, as long as they do not fall on Sunday, it is chanted in the mode of the Doxastikon of the Lauds, save on the Feasts of the Holy Cross (Exal-

tation, Adoration) where by tradition the Doxology composed by Petros Lampadarios of Pelopennese is chanted in fourth mode papadik (Hagia) and in slow chant.

4. The word Hallelujahrion or Halleluahrion in itself, is derived from the Hebrew word Halleluja. It has been taken as is from the Septuagent translation of the Old Testament and it means "Praise ye the Lord". It is the triple Halleluja that is sung in the ordered mode as epodos to the biblical or psalmic verses following the Epistle. The Halleluahrion, coming from the Jewish worship ritual was introduced into Christian worship together with the Psalms, originally in the "under *Hypakoe* chanting" and later in the "antiphonal" one.

The Halleluahria are remnants of other earlier hymns, more extensive and complete, which consist of entire Psalms. In the ancient Church there was the custom, as the professor P. Trembelas of blessed memory remarks, to read Old Testamental readings (the lessons) during sacred worship, principally prophetic ones. This practice was preserved for a long time. By the Fourth century A.D however (during the time of St. Augustine) the Epistles, which together with the Gospel readings assumed a prominent place in the Divine Liturgy, had been introduced, thus minimizing the importance of the Old Testament Lections which were reduced to a selection of Psalmic verses for the Prokeimenon preceding, and for the Halleluahrion following the Epistle readings.

As concerns the psalmic verses of the Halleluahrion,

they were never said in entirety but only three or more at selection, until the deacon had taken his place in the pulpit, then the singing of Halleluahrion was interrupted.

The psalms of the Halleluahrion selected after the theme of the Feast or memory of Saints, are named "*emnymoi*" (in memory of) because they are connected closely with the Feasts or memory of Saints, whom they seek to praise in brief psaltic phrases. There are also the "*amnymoi*" (not in memory of) psalms which are sung during the week or on Sundays and have no relation with the festal event, or with the readings of the Gospel that follow.

The Halleluahrion is sung after the Epistle as the prokeimenon of the Holy Gospel during the D.Liturgy and during other services in imitation, except during the Royal Hours. Saint Symeon, Archbishop of Thessalonica states characteristically: "Before the Gospel is sung the hymn of "Hallelujah" , which signifies both the praise of God and coming of divine grace, which is the reading of the Gospel itself".

According to the old ritual rubric after the saying "peace be unto you" from the senior priest to the reader of the Epistle, the Halleluahrion is sung thrice, three "hallelujas" each time, first without verse and then with ordered psalmic verses, in slow-brief chant the first two times and in slow at the third time. While the Halleluahrion is sung, the deacon or the priest censes the Sanc-

tuary and from the Royal Doors the faithful. The aim of its singing is the preparation for hearing the Holy Gospel and the covering of priestly actions which precede the reading of the Gospel as: 1) The act of incensing (that manifests the grace of the Holy Spirit during the Hallelujah) 2) the act of prayer before the Holy Gospel 3) The act of blessing of the deacon who is to read the Gospel and 4) The act of the deacon's ascent to the pulpit (Number 3 and 4 hold true only when a deacon participates in the Divine Liturgy).

The singing of the Halleluahrion today is confined to a very short triple Hallelujah. This fact, as professor J. Fundulis very rightly remarks, brought about a complete upset in the liturgical order. What is said and done before the Gospel was displaced and now takes place during the reading of the Epistle, and thus prevents the hearing of the reading by both priest and laity. For these reasons then the need of restoring full singing of the Halleluahrion is imperative for the propriate celebration of the Divine Liturgy. It is worthy of note that in Jerusalem the great act of incensing is celebrated with special brightness. After incensing the Sanctuary, the deacon comes out and censes the entire church and the Most Holy Sepulchre.

5. According to the general rubric of the Mattins after the *Kathismata* (sessional hymns) follow the *Evlogitaria* that are troparia which are attached in the end of third stasis of the 17th Kathisma (Ps. 118). They are sung

each Sunday, except if the Sunday coincides with a Dominical or Marian Feast, when they are omitted and the a' antiphon of the hymns of degrees of the fourth mode (Legetos) "From my youth..." usually in slow ir-mological chant are chanted instead. Little by little the Evlogitaria substituted the above psalm, because the kathismata of the Psalter are not read in parish churches; the *Troparia-Kathismata* remain in use.

They were named Evlogitaria, because to each one of the first four troparia the 12th psalmic verse of the 118th Psalm "Blessed art Thou, O Lord..." is prefixed with exception of the Triuine (*triadicon*) troparion and the *Theotokion* (Troparion in honor of the Mother of God); which are preceded respectively by "Glory..." in the troparion "We worship the Father..." and "both now..." in the troparion "O Virgin, thou hast borne the Giver of life..." ending with a triple "Hallelujah, hallelujah, hallelujah. Glory be to Thee, O God".

They are distinguished from their content into "Evlogitaria of the Resurrection" which are sung, as we said above, at the Mattins of Sunday, and "Funeral Evlogitaria" which are sung at the Mattins of Saturday and during burial services.

It is noteworthy, that at the Mattins of Holy Saturday (Vespers on Holy Friday) the "Evlogitaria of the Resurrection" are sung since the content of the entire service is the foreshadowing of Resurrection.

6. Hymnographically this lesson belongs to the cate-

gory of those troparia named "Aftomela" or "Prologues of Prosomoia" because they constitute the models of other troparia that have been made in imitation of them as concerns the chant, the number of verses and the syllables; the latter are named "Prosomoia".

In services contained in the liturgical books of our Church, the Prologue is mentioned when Prosomoia are to be sung. Each of these eight modes has specific prologues from which we cite a few such as: "Of the arrays of the Heavens", "O all-lauded Martyrs" in first mode, "O House of Ephratha" in second mode, "As one valiant...", "Unto them that fear Thee..." in fourth mode (Legetos), "Rejoice ..." in first mode plagial (Tetraphone) etc.

The Aftomela-Prologues, that are sung as *Stichera*, *Aposticha*, *Kathismata*, *Apolytikia*, *Exaposteilaria* or even *Kontakia*, are of ancient provenance; most of them were composed during the period preceding the introduction of the *Kanons* into ecclesiastical poetry. Most of the Aftomela are distinguished for their simplicity and inspired music.

7. With the title "ode of the degrees", we encounter in the Psalter 15 for the most part short psalms (119-133) that form the 18th Kathisma and constitute in all probability one of the oldest collections of this specific book. Various interpretations have been given to the Hebrew title of these psalms: SEHIR HAMMAALOTH; some rendered it as "ode of the *Anavathmoi*", others

named it "to the ascent" (Aquila, Summachus), others "chant of the ascents" (Theodotion). The prevailing interpretation considers the *Anavathmoi* to be chants that were sung by the Jew pilgrims, "who were ascending" to Jerusalem from various parts of Palestine during the great Feasts ordained by the Law, i.e. the Passover (Pascha), the Pentecost and the Feast of Booths. They ascended to express their faith in God and to fortify their theocratic belief. This was the purpose of the sacred pilgrimages. The same worshipful tendency was adopted by the first Christians who sung the *Anavathmoi* as they went unto high places to pray (I ascend by degrees).

The main characteristics of these Odes are:

- a) their social and patriotic character as seen in their constant reference of Zion ("The captivity of Zion...").
- b) Their brevity and the ease with which they can be set to memory and
- c) the expression of collective sentiments rather than personal ones.

Originally, these psalms were sung "each evening", but in the course of time their use was confined and they remained as lessons read during the Liturgy of the Presanctified Gifts.

The Troparia "Hymns of Degrees" (*Anavathmoi*) of the Church consist of poetical elaborations on the above psalms authored in Constantinople and particularly in the Monastery of Studion, and attributed to Saint Theodore the Studite. They are divided into eight parts ac-

ording to the eight modes and are today sung in part at every Sunday Mattin Service.

For each one of the first four main modes, three antiphons made up of three troparia each have been composed, of which the third is preceded by "Glory... both now....." and glorifies the Holy Spirit. The first two troparia constitute a sort of poetical memorandum to some Psalm of the Hymns of Degrees. They are inspired from it and use words and very often entire phrases from it. Summarizing, we see that for the first 4 main modes twelve Psalms (3x4) are annotated, i.e the Psalms 119-130, in as much as every antiphon corresponds to some psalm. In the same way in the other 4 modes (plagial ones) the same psalms are again annotated. We should however point out that in the Hymns of Degrees of the fourth mode plagial an extra (fourth) antiphon is added in which only the second of the rest three Psalms 131-133, i.e the 132 is annotated.

8. In the epoch of heresies, the Fathers of the Church, in order to preserve the faithful from the heretical teaching "made hymns". The most standard ones and preserved until now are: "O Only-begotten Son", the "Trisagion" and the "Cherubic Hymn". The "*Cherubic Hymn*" or "*Cherubikon*" after its starting phrase "Let us who mystically represent the Cherubim...", or according to earlier terminology "the mystic hymn", after the word "mystically", when sung, covers the ritual procession of the Holy Gifts from the Holy Prothesis to the Holy Altar:

this act is called the "Second Entrance" and in accordance with more recent terminology, the "Great Entrance"⁽¹⁾, because the Mystery of the Divine Liturgy is celebrated right after it.

The roots of the Hymn of the Cherubim are to be found in the Liturgy of Jerusalem which affected the Liturgy in Constantinople during the 5th century A.D. Finally the Hymn of the Cherubim was introduced into holy worship during the 6th century A.D. The creation of the hymn is attributed by some to S. John Chrysostom and according to others to John Scholasticus afterwards Patriarch of Antioch and then of Constantinople (566-577). It was during his ministration that it was decided that in the Church on Holy Thursday the hymn "At Thy mystical Supper..." be sung as "Cherubikon". Before the introduction of Cherubikon into sacred worship, during the procession of the Holy Gifts, various

⁽¹⁾ The Great Entrance in Hagia Sophia had the form of an elaborate procession in which only the deacons; the bishop and the priests awaited the Holy Gifts in the Sanctuary. This procession was also joined by the emperor before the pulpit. In old times there was no commemoration as has prevailed nowadays; this is a modern tradition not to be found in liturgical manuscripts before the 18th century. During the G. Entrance was the deacon and the priest intoned in turn, only the exclamation: "All of you may the Lord God remember...". The present day commemoration still does not take place during the Liturgy of the Presanctified nor on Mount Athos when the Divine Liturgy is celebrated.

psalmic hymns were sung. This is inferred by the "Hallelujah" of the hymn. Something analogous was sung in West in the place of Cherubikon, the so-called *Offertorium*, which was an antiphonal psalm. Such an hymn on the Feast of Nativity, was the "For unto us a Child is born, unto us a Son is given. And the government shall be upon His shoulder. Hallelujah, hallelujah, hallelujah". Parallel hymns that are sung instead of the Cherubikon at the time of Great Entrance are: "Now the Powers of heaven..." of the Liturgy of the Presanctified and "Let all mortal flesh keep silence..." of Holy Saturday.

With regard to the actions of the Great Entrance, we mention that before the procession of the Holy Gifts and during the time that the Cherubic Hymn was sung, according to the old ritual, the *Prothesis* (Proskomidia) was prepared, the washing of the hands of the Bishop took place, which according to S. Symeon of Thes/nica depicts "his cleanness and irreproachableness as regards his priesthood, and he must approach our most pure Lord, as pure as humanly possible, to serve in purity His mysteries".

In addition, we must state that the Cherubikon was not sung once but thrice. The triple recitation of Cherubikon, which is done according to modern ritual by the priests, is a remnant of this triple singing.

COMMENTS ON MUSICAL TEXTS

1. At Mattins Service, when slow *pasapnoaria* ("Let everything that hath breath...") are to be sung, it has been the custom to sing those set to music by the leading chantor Iakovos (Giakoumakis), who was one of the most important teachers and servants of the psaltic art during the 18th century. The hearing of the second unity of the *pasapnoaria* "Praise Him..", set in music in first mode (*Eso Chamelo*), proves it to be a marvelous and pleasing composition, without large and sudden excitements. The melody then, since it begins from the base of first mode plagial of the above mentioned mode (Δ^{S}) - Antiphonal *hagia* - evolves and insists on the low tetrachord of the mode ($\text{F}^{\text{S}} - \text{G}^{\text{S}}$) with short intermediary sudden changes in fourth mode plagial and is exhausted in two musical unities: The first of them, with the above described musical interplay, is repeated with two partly identical musical phrases and covers the main psalmic section of the hymn ("Praise Him, all ye angels of His; praise Him all His hosts"). The second one adds the ephymnion "To Thee is due praise, O God" and its

course is interesting. After a sudden change of the melody in fourth mode plagial, at the phrase "to Thee is due..." and a passing hearing of first mode plagial diphone chromatic-*Naos* from note Pa, on syllable "se" of the word "praise", it returns to first mode in order to finish with a masterly development of the word "God".

2. This hymn is, as is entitled, a specimen of ancient (old) liturgical chant. It is an anonymous composition, which echos the old asmatic tradition, since the surname on the works of psaltic art is imposed from the 14th century. The old anonymous psaltic tradition has the feature of brevity as concerns the number of signs, and hence as concerns the duration of its singing. The "new" psaltic reality, bearing the signature of its composer, begins from Ioannis Koukouzelis and on and is called "Good voiced" (*Kalophoniki*) or "embellished" (*kalopismeni*).

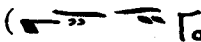
The chant is serene and devout, according to the spirit of the festive days during which it is sung. It is worth the trouble to pay attention to the "*Dynamis*" (Power) of the lesson; after a short but amazing change of the melodic course which does not pass through the natural base of the mode to the modes: fourth mode papadik (hagia) and fourth mode soft chromatic-*Nenano* on syllable "ly" of the word "holy" as well as in the word "Thy", a sudden change of the chant follows in conformity with the descending course of the mode ac-

ording to a pentachord⁽¹⁾ in the note Ni of second mode plagial soft chromatic, on syllable "re" of the word "Resurrection"; by this way the chant becomes dignified in its simplicity.

3. The present Doxology in third mode of hard diatonic is a model of melismatic elaboration; it is set on music by the "Master of Masters" of post-byzantine period, Petros Lampadarios of Peloponnese (+1777). We record for the first time a selection of verses with full singing of the Asmatikon; moreover, the same hold true for the other chants of the present edition.

It is constructed with inspiring melodic lines which change over, when they are two notes down from the base of the mode (*mesazoun*), in first mode plagial and when they are three notes down from the base of the mode (*paramesazoun*) to fourth mode plagial respectively. They demand the note Vou (ϵ) soft, that is minor tone ($\frac{\pi}{3} - \epsilon$:10 sect.) and not with a sharp (ϵ), hard as, that is major tone ($\frac{\pi}{2} - \epsilon$:12 sect.) in order to be rendered their soft hearing. The third mode is related to

(1)The *phthora* (modulation sign) ρ of *Nenano* (fourth mode soft chromatic) on note ga (ρ) does not signify alteration of *chroa* (colour) in hard chromatic but a course of mode on low according to a pentachord; i.e it means sudden change on note Ni of second mode plagial soft chromatic ($\frac{\pi}{2} - \epsilon$ Ni ρ). (See S. Karas "ΜΕΘΟΔΟΣ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΜΟΥΣΙΚΗΣ - ΘΕΩΡΗΤΙΚΟΝ" Vol. B', Athens 1982).

them, as is declared also by the *martyria* (signature) of the mode () and by its *apechema* (intonation formula). In this way the movement of *isokratimata* (drones) from the note $\bar{\alpha}$ to the notes $\bar{\eta}$ and $\bar{\zeta}$ is explained. We should also mention that the frequent suspensions of melody, on Hagia, bring the *ison* to the note $\bar{\zeta}$ of the fourth mode plagial, of which the $\bar{\alpha}$ is a fourth apart. (See more on S. Karas "ΜΕΘΟΔΟΣ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΜΟΥΣΙΚΗΣ - ΘΕΩΡΗΤΙΚΟΝ" Vol. I' Athens 1982).


The musical lesson is festive and grand. The development of the chant in the third unity of the Asmatikon "Holy Immortal..." around the *triphony* (interval of a third) of mode ($\bar{\alpha}$) constitutes the culmination of the lesson and gives the opportunity to the hearer to meditate and compare the "perishable" and the "limited" with the "immortal" and "imperishable" of our Creator.

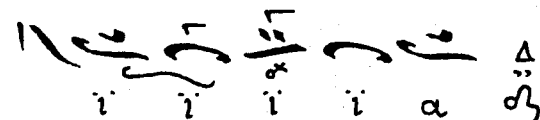
4. From the eight Hallelujah with the ordered psalmic verses according to the number of modes to which they are regulated, we cite here the Halleluahrion of fourth mode (Hagia) with its verses :

1st vers. : In your majesty ride forth victoriously for the cause of truth and to defend the right.

2nd vers. : You love righteousness and hate wickedness.

The lesson, as old as it may seem, is set to music by a modern and illustrious master of our national musical tradition, Simon Karas, who through his musical sensitivity and his melurgical skill demonstrates the unbreakable continuity of psaltic art in all its greatness.

In the chant of the two Halleluahrions, except for the formal chanting (melismatic) phrases of the Papadik Hagia, the third musical invocation of the word "Hallelujah" should be pointed out, where the chant is developed conforming to the course of the mode on sharp according to a pentachord, dictating to the performer to stress the note Vou' (upper) with a small sharp (σ') as  , in order to end up on the base of the mode with an unusually peculiar old musical position (thesis), as the one that is presented here during the second invocation





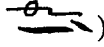
of the same word:

Moreover, the chanted recitation of the psalmic verse and the most melodic third Halleluahrion is to be noted. Set on music in slow-brief and much more slow chant of the first two, with a surprising inspired development in excitement, with elaborate passings to modes: first mode plagial tetraphone, first mode / *exo proto, legeto* and first mode *eso* (low), it is led to the base of the mode

according to the old psaltic tradition, which demands the alteration of slow and fast tempo towards the conclusion of the chant.

5. With the opportunity of presenting a selection of verses of the present Evlogitaria of the Resurrection in first mode plagial (Tetraphone) irmological - Naos from note Ke, we mention that the composer Petros Lampadarios of Peloponnese is known in modern musical printed books as the composer of the two series of the Evlogitaria of the Resurrection set to music in slow irmological chant; the first series in first mode plagial from note Pa, the second in the above mentioned mode. The first series is ought to be the result of an abbreviation of respective older works brought about by Petros Lampadarios, while the second series is in fact his very own composition.



The structural resemblance of the two series of the Evlogitaria of the Resurrection is in sufficient analogy, to remind one their musical class. The marvelous alteration of the colouring of the mode of the lesson, becomes sensible from the interplay of the course of the particular mode in conformity with the course of the mode on sharp according to a pentachord with the foundation on the diphone "Nana" ($\nu\acute{\nu}$) of chromatic diphony which is called Naos and is declared with the *thema haplun*  (theme simple); this musical sign is a variation of the *phthora* (modulation sign) of second mode . The characteristic hearing of the melody

of "Naos" is derived from the foundation of a tetra-chord of soft chromatic on the diphony (interval of a second) of the mode ($\nu\acute{\nu}$), which demands the note Pa' ($\pi\acute{\rho}$) in flat and Ga' ($\gamma\acute{\nu}$) natural. Its hearing becomes audible if in the musical positions the diphony ($\nu\acute{\nu}$) dominates and the chant is rotated round it; for this reason the chromatic diphony () it may be marked inside a parenthesis in the martyria (signature) of the mode.

The sentiment of joyful sorrow dominates in the present Evlogitaria of the Resurrection in contrast to the remainder of the established hymns chanted in first mode plagial from Pa, where their resurrectional character appears more intensely. It is quite possible then, that it was for this reason that the Evlogitaria in this present edition are not customarily chanted, without this signifying that they are of inferior musical or artistic worth.



6. The "Aftomela" or "Prologues of Prosomoia" and the prosomoia troparia are usually sung today in brief irmological chant and rarely in a slow one. For this reason we cite the specific sticheron aftomelo of the Vespers on the Feast of Saint Kosmas and Damian (1st November) which is sung by the choir in slow irmological chant.

This troparion has been set to music by Petros Lampadarios and has been embellished by the leading chanter John of Neochorion (+1866) in second mode plagial Tetraphone and not in second mode as we mention in

the footnote⁽¹⁾, in contrast to the modern ecclesiastical teachers of music that claim that the irmological chants of second mode plagial are sung in second mode and vice versa, the irmological chants of second mode in second mode plagial, characterizing them as “introduced chants” (*epeisakta meloi*); in other words they misinterpret the significance of the two phthorai (modulation signs) of the chromatic second mode (—) and chromatic second mode plagial (). When these phthorai are indicated in irmological chants do not show *chroa* (colour) of soft or hard chromatic respectively, but according to the old Masters of music, the first phthora




⁽¹⁾ For what we have mentioned on the importance of the two phthorai, we call upon other markings which are contained in “ΜΕΘΟΔΟΣ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΜΟΥΣΙΚΗΣ - ΘΕΩΡΗΤΙΚΟΝ” Vol. b', Athens 1982, of the master of music Simon Karas; these markings turn over completely the innovated point of view of “introduced chants”. In more detail:




- a) The second mode is main mode. The second mode plagial is plagial.
- b) The second mode is soft chromatic. The second mode plagial is hard chromatic.
- c) The second mode has for its irmological chants, second mode eso. The second mode plagial has for its own chants a tetraphone mode.
- d) In their irmological chants the two modes have a different shaping of positions and endings.
- e) The previous psalmic verses of irmological chants of both modes: in second mode are ended up in base, while in second mode plagial are ended up two notes down from the base of the tetraphone (diphony of plagial).

“pointing down” (—) signifies main mode or tetraphone, high with extension to the low register, while the second phthora “showing up” () signifies mode eso or plagial, low with extension to the high register.


The chant is frugal and descriptive with musical positions which are particularly artful and which stress the meaning of the words of the hymnological text.

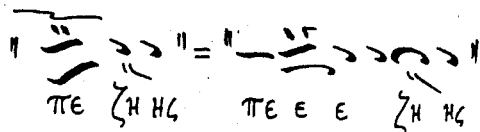
7. The verses of Hymns of Degrees in third mode plagial (grave tone) tetraphone which we present, constitute a real work of art. With exemplary skilfulness the composer of the lesson, Chourmouzos Chartophylax (+1840), chief Master and one of the three reformers of our musical script system in early 19th century, composed in the particular mode, the self-existent and complete development of which in a hymnographical poem, like the Hymns of Degrees, is rare.

The verses of the hymns of the degrees then, are not set to music in third mode plagial hard diatonic from Ga, as they are sung in short irmological chant at Mattins on the Sunday of third mode plagial, but in the correspondent tetraphone mode of soft diatonic from Zo in slow irmological chant which demands note ga  with sharp ()⁽¹⁾, the note  natural, the course of the chant with

⁽¹⁾ It must be noted that in chants of third mode plagial from Zo of soft diatonic, the note ga is reported indiscriminately as  natural and it is up to the investigator to distinguish its course, either in natural () or in sharp .

disjunct tetrachords $\zeta_3 - \beta_2$, $\zeta_3 - \zeta_2'$, and major disjunctive tone $\beta_2 - \zeta_3$ (12 sect.) to be in accord with the tetraphony $\zeta_3 - \zeta_3$ (42 sect). The masterly passings of the chant from third mode plagial tetraphone from Zo to the first mode plagial Pentaphone, where the ison (drone) is transferred to the base of the mode, that is on note ζ_3 and its return to the classical positions of the mode, surprise our hearing sensation.


Concluding, we point out that the melodic excitement in the eptaphony of the mode, in the phrase "around Thy table" embellished with the gesture sign of *parakletiki* () which with its energy pushes the voice up until upper Di ($\frac{\Delta}{\beta_2}$), in the syllable "ta" of the word "table", gives a rare hearing.




8. The last lesson heard in the present edition, taken from the book "Service of the Divine Liturgy" (Athens 1990) by the beloved friend and teacher of music P. Pappas, is the slow-brief Cherubic Hymn (Cherubikon) which is commonly sung during the week, and set to music in fourth mode plagial by Petros Lampadarios of the Peloponnese. Additions of melurgic unities have been made to the Lesson, which together with its main theme bear witness to the structure of old Cherubika and are a)

The Prologue ⁽¹⁾ (here it is sung in monody) and b) The *Kratema* (Teretism) that exists in the correspondent cōtone and more extensive Cherubikon of the same composer.

The hearing is imposing, with the melody to be spread throughout all the extension of the mode. Through the calm and devout unrolling of the chant, its famous passing into second mode plagial, on the word "Triad" and its return from the same base with surprising skilfulness to first mode eso, intermediary culminations emerge, sometimes short and sometimes more extensive in the tetraphony ($\frac{\Delta}{\beta_2}$) and eptaphony ($\frac{\Delta}{\alpha}$) of the mode, with brief references to modes: first mode from down Ke and antiphonal hagia on syllable "u" of the word "Cherubim" and first mode eso on the word "all".

(1) Introductory musical development of the article "the", which is rendered in shorthand with the sign mark (*cheironomia*) of *parakletike* () in old Cherubic Hymns either with more stereotyped structure, or with freer and more extensive development in new ones. Chrysanthos in his "ΜΕΓΑ ΘΕΩΡΗΤΙΚΟΝ" (Great Musical Theory) characteristically mentions the following:

"In the Cherubic Hymns and Communion Verses after the *martyria* (signature) of tone, begins a melody without tempo which resembles a *proimion* (prologue), because in this melody is manifested the way of tone either up or down with a final conclusion on its *ison* (base). This melody (prologue) is called "parakletike" because the ancients used at the beginning of the chant the sign of parakletike () to express a melody of supplicatory character".

Among other things one should observe:

a) The excellently characteristic course of the melody to the mode hagia through a stereotyped stop (*stasis*) on note $\overset{\vee}{\text{q}}$, which results in a passing and intermediary hearing of first mode exo or first mode tetraphone and the ison is changed over the note $\overset{\vee}{\text{q}}$; this happens in the words "life-creating", "earthly", "King" and "ranks of angels".

b) The small flat ρ on note vou ($\overset{\rho}{\text{q}}$) that has been noted in partial musical phrases of the words "Cherubim", "represent", "Triad", "Sing "Cares" in the article "the" from the phrase of the Great Entrance "That we may receive the King of all...". This flat constitutes a characteristic peculiarity of the melodic course of the mode, according to which, when fourth mode plagial is two notes down from its base ($\overset{\rho}{\text{q}}$) and returns (that is without stopping at this point, returns to its base), has the notes $\overset{\rho}{\text{q}}$ $\overset{\rho}{\text{q}}$ $\overset{\rho}{\text{q}}$ under it with sharp and its diphony ($\overset{\rho}{\text{q}}$) in small flat. This happens on syllables: "Che" of the word "cherubim", "Tri" of the word "Triad" and in the article "the" of the phrase "That we may receive the King of all...". Besides, we must say that the small flat on note vou ($\overset{\rho}{\text{q}}$) occurs also when the chant goes to its base. We encounter this phenomenon in the present lesson on syllable "bim" of the word "cherubim", "in" of the word "sing" and "re" of the word "care".

The contritional character of the Cherubic Hymn casts out from our thoughts all daily cares, and the epilogue

of hymn "Hallelujah", brings peace to our souls with the tranquility that the chant emits as it gradually concludes descending to its base.

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THE CHANTS

1. PRAISE HIM...

From the slow pasapnoaria, chant by leading chantor Iakobos, first mode. (2.51)

2. WE VENERATE THY CROSS, O LORD...POWER

Instead of Trisagion, ancient chant, second mode. (3.43)

3. GLORY TO THEE WHO HAST SHEWED US THE LIGHT...

Selection of verses from the Great Doxology with the Asmatikon, in slow papadik chant, set to music by Petros Lampadarios, third mode. (11.12)

4. HALLELUAHRION OF THE EPISTLE

Triple Halleluajah with ordered psalmic verses; chant by Simon Karas, fourth mode (Hagia). (4.25)

5. EVLOGITARIA OF THE RESURRECTION

Selection of verses from Slow Evlogitaria; chant by Petros Lampadarios, first mode plagial irmological-Naos from Ke. (6.17)

6. HAVING PLACED...

Aftomelon Sticheron (Prologue of Prosomoia) at Vespers on the Feast of Saints Kosmas and Damian wonder-working unmercenaries(1st November) in slow irmological chant, set to music by Petros Lampadarios and afterwards embellished by the leading chorist John, second mode plagial tetraphone. (3.15')

7. HYMNS OF THE DEGREES-IN THIRD MODE PLAGIAL (GRAVE TONE) (TETRAPHONE FROM ZO)

Selection of verses from the antiphons of the Hymns of Degrees in slow irmological chant, set to music by Chourmouzios Chartophylax. (5.32')

8. CHERUBIC HYMN

Slow-brief Cheroubikon chanted on Week days with additional melodic unities (Prologue, Kratima - Teretism), chant by Petros Lampadarios, fourth mode plagial. (11.55')

THE MEMBERS OF CHOIR

in alphabetical order

Georgiou Helias, Glaros Athanase, Glaros Evangelos, Karanikolas Paul, Karaphyles George, Koudouneles Eustratios, Kravarites Thomas, Lazaropoulos Nicolas, Mathos Panagiotes, Matzoures Michael, Mouzakites Euthimios, Remoundos Alexander, deacon Sabbakis John, Soulake-

les Theophanes, deacon Tzavlas George and Tsiamoules Christos.

TEACHING - DIRECTION

G.I. Remoundos

Protopsaltis and teacher of music

POETICAL TEXTS OF HYMNS

1. SLOW LAUDS

First mode

*Praise Him, all ye angels of Him;
praise Him, all His hosts.
To Thee is due praise, O God.*

2. IN THE UNIVERSAL EXALTATION OF THE PRECIOUS CROSS

instead of Trisagion.

Second mode

*We venerate Thy Cross, O Master,
and we glorify Thy holy Resurrection (3 times).
Ne, Power, we venerate Thy Cross...*

3. THE GREAT DOXOLOGY

(Selection of verses)

Third mode

*Glory to Thee who hast shewed us the light.
Glory to God in the highest
and on earth peace,*

good will among men.

*O Lord God, heavenly King,
God the Father Almighty;
O Lord, the Only-begotten Son,
Jesus Christ; and Thou, O Holy Spirit.*

*Receive our prayer,
Thou that sittest at the right hand of the Father
and have mercy upon us.*

*Vouchsafe, O Lord,
to keep us this day without sin.*

*O Lord, let Thy mercy lighten upon us,
as our trust is in Thee.*

*O Lord, Thou hast been our refuge from generation to
generation.*

*I said: Lord, have mercy upon me;
heal my soul, for I have sinned against Thee.*

*For with Thee is the fountain of life,
and in Thy light shall we see light.
Continue Thy mercy unto those that know Thee.
Holy God,
Holy and Mighty,
Holy and Immortal,*

have mercy upon us.

ASMATIKON

*Holy God, Holy and Mighty, Holy and Immortal,
have mercy upon us.*

4. HALLELUAHRION OF THE EPISTLE

(Ps.44)

Hallelujah (trice), fourth mode (Hagia)

*Vers.: In your majesty ride forth victoriously for the
cause of truth and to defend the right.*

Vers.: You love righteousness and hate wickedness.

(Recitation of the above psalmic verses: Th. Kravaretis,
G. Remoundos)

5. EVLOGITARIA OF THE RESURRECTION

(Selection of verses)

First mode plagial (Tetraphone) irmological-Naos from
Ke.

Blessed art Thou, O Lord, teach me Thy statutes.

The company of angels was amazed, beholding Thee, O Saviour, numbered among the dead, who hast destroyed the power of death and raised up Adam with Thyself, setting all men free from hell.

Glory be to the Father, and to the Son, and to the Holy Spirit.

We worship the Father together with His Son and the Holy Spirit, the Holy Trinity, one in Essence, and we cry with the seraphim: Holy, Holy, Holy art Thou, O Lord.

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

O Virgin, who hast borne the Giver of life, thou hast delivered Adam from sin, and to Eve thou hast brought joy in place of sorrow. He that took flesh from thee, who is both God and man, has restored the fallen unto life.

Hallelujah, hallelujah, hallelujah, glory to Thee, O God (3 times).

6. AFTOMELON STICHERON AT VESPERS ON THE FEAST OF SAINTS COSMAS AND DAMIAN, WONDER-WORKING UNMERCENARIES.

Second mode plagial, tetraphone

Having placed all their hope in heaven, the saints have amassed on earth a treasure which cannot be looted; freely have they received, and freely do they give healing to those who are infirm. Neither gold nor silver did they receive, in accordance with the Evangelical injunction. But rather did they grant their beneficence both to man and beast. So that having been faithful in all to Christ, they do intercede for the salvation of our souls.

(Recitation of psalmic verse :G.Remoundos)

7. HYMNS OF THE DEGREES IN THIRD MODE PLAGIAL (GRAVE TONE) (TETRAPHONE FROM ZO)
(Selection of verses)

First Antiphon

O Saviour, who didst restore Zion from the captivity of error, deliver me from the bondage of sufferings and restore my life.

*He that soweth sorrow in the south, fasting with tears,
the same shall reap sheaves of reviving and ever-nour-
ishing joys.*

Glory be...both now...

*In the Holy Spirit is the fountain of divine treasures; for
from Him cometh wisdom, awe, and understanding. To
Him, therefore, be praise, glory, might, and honour.*

Second Antiphon

*If the Lord buildeth not the house of the soul, then vainly
do we labour; for without Him no need in saying is ever
complete.*

*Verily, the saints who are the hire of the fruit of thy
womb, by the moving of the Spirit flourish the beliefs
of fatherly adoption.*

Glory be ... both now...

*By the Holy Spirit was existence bestowed on all crea-
tion; for He is of the Godhead before existence, and He
is the unapproachable Light, the God of all, and their
life.*

From Third Antiphon

*O High-Priest, as thou seest thy childrens like plants
around thy table, rejoice and be happy, and offer them
to Christ.*

(Antiphonal singing of the verses: Choir and the leading
chantor G. Remoundos)

8. CHERUBIC HYMN

Fourth mode plagial

*Let us who mystically represent the Cherubim, and who
sing the thrice-holy hymn unto the life-greating Trinity,
now cast aside all earthly cares.*

*That we may receive the King of all, who is invisibly
escorted by the ranks of angels. Hallelujah.*

(Monody by G. Karaphylis)

of the most Holy Theotokos into the Temple (A' church of the University) where he remains until now. Simultaneously, he also created an exemplary byzantine choir composed of 20 members that has the name "*Kalophonarides*" (Good voiced ones).

The choir has participated with success in many performances in and outside of Athens. At the same time it has taken part in radio and television broadcast programs on the state radio and TV stations. The choir also represents Greece on a cassette of ecclesiastical Byzantine hymns soon to be issued by the **TRANSBALKAN FEDERATION OF ORTHODOX YOUTH.**

This present discographical edition is the first of the Byzantine Choir "*The kalophonarides*" which cultivates and promotes both branches of our musical tradition: ecclesiastical and folk.

Ἔκ τῶν ἀρχαίων Πατριαρχικῶν Ἱεροψαλμῶν

Ἥχος ἦ Πα ρ

Α ἰ νη εἰ εἰ εἰ εἰ εἰ εἰ τῆ ε ε ε ε λυ το ο
ο ο ο ο ο ο ν π α α α α α α ν τῆς οἰ οἰ
λ α α α α α ἤ ε ἔ ε ε ε λοι οἰ οἰ οἰ α
α α α α α του ου ου ου ου ου ου ου ου ου α
νη εἰ εἰ εἰ εἰ τῆ ε ε ε ε λυ το ο ο ο ο ο
ο ο ν π α α α α α α σαι αἰ λυ να α
α α α με εἰ εἰ εἰ εἰ εἰς αυ του ου ου ου ου ου ου
ου ου ου ου σοι οἰ πρε ε ε ε ε ε ε ἔ ε ε ε ε ἔ πρε
ε ε πει υ μνο ος τω ω ω ω ω ω ω ω ω ω ω
α ω ω θε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
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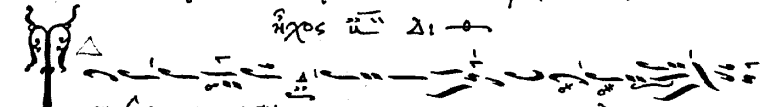
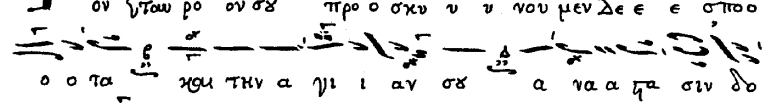
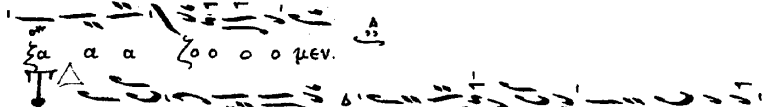
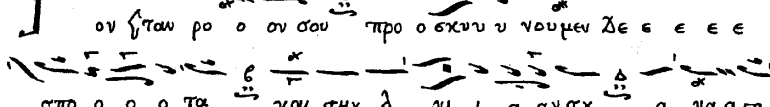
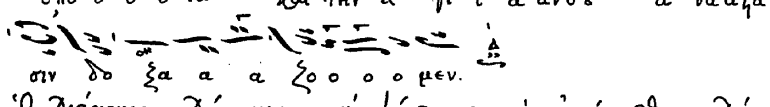
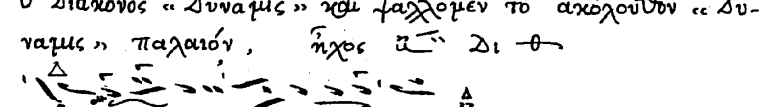
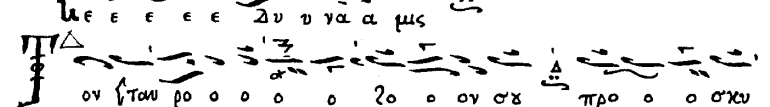
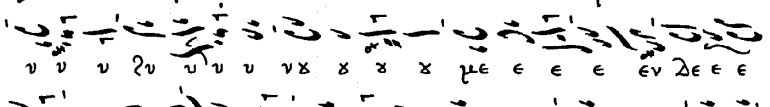

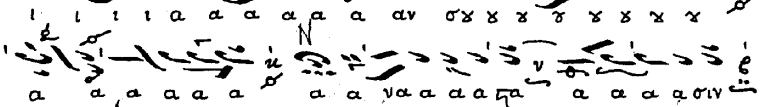
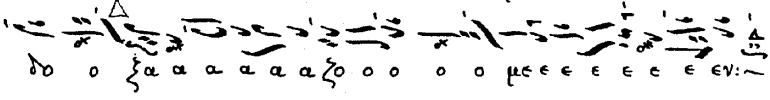
Ἔκ τῶν ἀργῶν Πασαπωνοαρίων Ἰακώβου Πρωτοφάχτου

ἦχ' ᾠ Πα ρ

A Δι Κε
 ι νει ει ει ει ει ει τε ε ε ε ε δυ το ο
 ο ο ο ο ο ον Πα α α α α αν τες οι οι
 λ α α α α α γε ε λε ε ε λοι οι οι οι δα
 α α α αω του ου ου ου ου ου ου ου ου ου αι
 Ke νει ει ει ει ει τε ε ε ε ε δυ το ο ο ο ο
 ο ον Πα α α α α α σαι αι δυ να α
 α α α μει ει ει ει ει εις αν του ου ου ου ου ου
 ου ου ου ου σοι οι πρε ε ε ε ε λε ε ε Gi πρε
 ε ε πει υ μνος τω ω ω ω ω ω ζω
 ω ω ω θε ε ε ε ε ε ε ε ε ε ε
 N2 Zo Πα υ υ μνος τω ω θε ε ω ω ω ω ω ζω
 ω ω ω ω ω ω ω ω

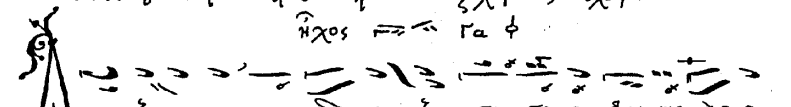
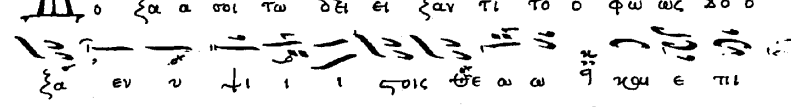
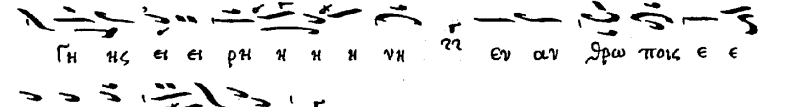
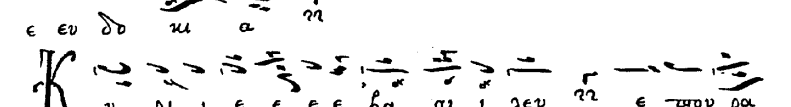
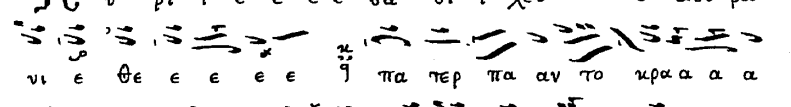
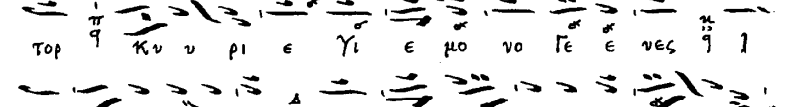
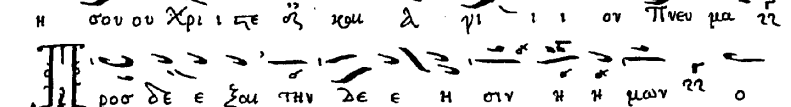
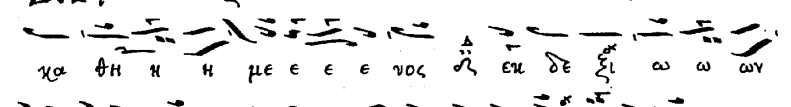
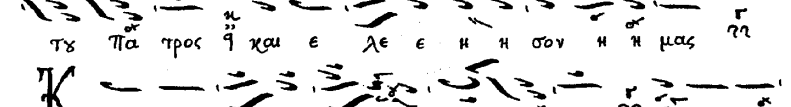
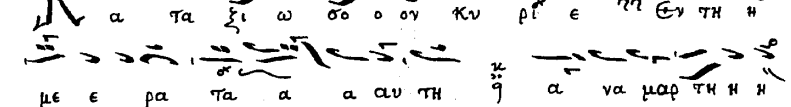
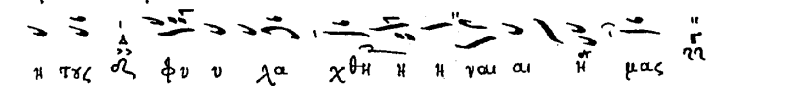
Εἰς τὰς ἑορτὰς τῆς Γαυρᾶ - Ἀντὶ τῆς Ἁγίου ὁ Θεός »

ἦχος ᾠδὴ Δι-θ


 ον ἴταν ρο ον σα προ ο σκυ ν ν νου μεν δε ε ε σπο

 ο ο τα και την α γι ι αν σα α να α φα σιν δο

 σα α α ζο ο ο μεν.

 ον ἴταν ρο ο ον σου προ ο σκυ ν νου μεν δε ε ε ε ε

 σπο ο ο ο τα και την α γι ι α αν σα α να α φα

 σιν δο σα α α ζο ο ο μεν.
 Ὁ Διάκονος « Δύναμις » καὶ ψάλλομεν τὸ ἀκόλουθον « Δύ-
 ναμις » παλαιόν, ἦχος ᾠδὴ Δι-θ

 με ε ε ε ε ε δύ ν να α μις

 ον ἴταν ρο ο ο ο ο ζο ο ον σα προ ο ο σκυ

 ν ν ν ζυ ν ν ν ν χ χ χ χ με ε ε ε εν δε ε ε ε

 ε ε ε ε ε σπο ο ο ο ο τα και την α α γι ι

 ι ι ι ι α α α α α αν σα χ χ χ χ χ χ χ
 α α α α α α α να α α α φα α α α φσιν
 δο ο σα α α α α α ζο ο ο ο ο με ε ε ε ε ε εν:

Ἐκ τῆς Λαμπωδαριᾶ Πέτρα τὴν Δοξολογίαν, Ἐκλογὴ

ἦχος ᾠδὴ Γα φ


 ο σα α σοι τω δει ει ξαν τι το ο φω ως σο ο

 σα εν ν δι ι ι σοικ θε α ω και ε πι

 Γη ης ει ει ρη η η η νη εν αν θρω πικ ε ε

 ε ευ δο μι α

 Κυ ρι ι ε ε ε ε ε βα σι ι λευ ε που ρα

 νι ε θε ε ε ε ε πα περ πα αν το κρα α α

 τος κυ ν ρι ε γι ε μο νο γε ε νες

 η σου ου χρι ι σε και λ γι ι ι ον πνευ μα

 ροσ δε ε ξαι την δε ε η σιν η η μων ο

 κα φη η η με ε ε ε νος εμ δε ξι ω ω αν

 τχ πα τρος και ε λε ε η η σον η η μας
 Κα τα ξι ω σο ο ον κυ ρι ε εν τη η
 με ε ρα τα α α αυ τη α να μαρ τη η η
 η τας φυ ν λα χθη η η γαι αι η μας

Ἐκλογή ἐν τῶν Εὐαγγελτῶν τῶν Κυριακῶν

ἦχος π̣ ρ̣ ἁ̣ — κε ρ̣ ̣ Λαζαράρις

ν λο γη το ος ει κυ ρι ι ε δι δα ξο ο
 ο ον με τα δι ι ι και ω ω μα τα α α α σου
 ω ω ων λα γε εε λω ων ο δη η η μας
 κα τε πλα η ο ρω ων σε εν νε κροιοι οι ος λο ο
 γι σθε ε εν τα του φα να τα δε σω τηρ την ι
 σχ ν ν νν κα δε λο ο ο ον τα και αι ον εε
 α αυ τα τον δα αμ ε γει ει ρα αυ τα και
 εξ δα δε χ χ πα αν τα ας ε λε ευ θε ρω
 ω ω σα α α αυ τα
 ο ο ο ξα Πα α τρι ι και Υι υι ω και αι δ
 γι ω Πνε ευ μα α α τι
 ρο ο ο σκ ν ν χ χ με εν Πα τε εε ρα
 και τον τε τε Υι ο ον τε και το δα α α
 γι ι ι ον Πνε ευ μα τη η ην δα γι ι ι

α αν τρι α α α δα εν μι α τη ς σι ι
 α συν τοις θε ρα α φιμ κρα α ζον τε ς
 το δα α Γι ος δα ρι ι ι ος δα
 γι ι ος ει Κυ ν ν ρι ι ι ε
 και νυ ν νν και α α ει και εις τρι αι ω ω
 νας των αι ω ω ω νων α μην
 ζε ω ω ω ο ο δο ο ο τη ην τε κα ς ς
 σα α μαρ τι ας Παρ θε νε τον δα δα α α μ εε
 λυ τρω ω ω σω χαρ μο νη η ην δε τη η θε
 ε ευ α αν τι χυ ν ν ν πης πα ρεεεε
 σχε ς ρε ευ σαν τα ζω ω ης ι ι θυ νε
 προς τα αυ τη ην δε ο εκ σ χ χ σαρκω φεις
 θε ε ο ος και α α αυ θρω ω ω ω πο ς
 α λη λ ο σ ι α δ α λη λ ο σ ι ι α δ α λη
 λ ο σ ι ι α λ ο ο ο ξα α σοι ο ο θεε ος

μέ τέλος 7 0 0 0 92

Ἰσχυρῶν ἀναγγέλων, αὐτόμελον, ἀργὸν εἰρηολογικόν.

Ἰσχυρῶν ἀναγγέλων

Ἰσχυρῶν

Α ἰ νει τε τον Κυ ρι ον παν τα τα ε φνη
 παι γε σα τε αυ τον παν τε ες οι λα οι
 λην α πο θε ε ε με νοι εν ου ρα νοις τη ην
 ελ πι ι ι δα α α α θη σω ρον α συ υ υ υ λη τον
 ε πι γη ης οι οι δ γι οι οι οι ε ε θη σω ρι σαν
 λω ρε α αν ε ε ε ε λα θον λω ρε α αυ δι
 δου ου ου ου οι τοις νο σου ου οι τα ι ι ι α α μα
 α τα χρυ σο ον η η αρ ηυ υ ρον ευ α γε ε λι
 κω ως ου ουι ε ε κτη σαν το αυ θρω ποις τε και αι κτη
 γε ε οι τας ε εν ερ ηε οι ι ι ι α ας με τε δω καν
 ι να δι ι ι α πα α α α αυ των υ πη κ η
 κο οι γε ε νο μεε νοι Χρι ι ηω ω ω ω εν πα ρρη
 σι ι ι α πρε ε ε σβεν ω ω σιν υ πε ε ερ τω ω
 αυ ηυ υ χω ω ω ω ω η η η η η μων

Ἀντίφωνα τῶν Ἀναβαθμῶν, κυρ-Χουρμουζίου

ἦχος αὐτῶν ζω

Κὴν αἰχμαλωσίαν ἰσχυρῶν ἐκπαρὰ
 νῆς ἐπιήρτες καὶ μετὰ τῆς ζωῶ
 ὧσόν ἐξαιαίρων δόξα παθεῖται εἰ
 ας

Κὴν τῶν νοσούντων ὁσπερ ὄχι
 νῆς ἡρεῖται εἰς μετὰ δακρυῶν
 ὧσόν ἔτος χαρὰς δρέψεται δραγματὰ
 ζωὸν προφίλιας

Αὐτὸς Πατριάρχης καὶ ἀγιῶν πνευματι
Καὶ νυν χαίρει καὶ εἰς τὰς αἰώνας τῶν
 ὧσόν ἀμην

Αγιῶν πνευματι πηγῶν ἡρώων
 εἰσὼν φησὶν ῥισματῶν ἐξουσιοφί
 ασυγέσις φοβοῦσιν αὐτῶν αἰνεῖ

σικεὶ δὲ δοξασαὶ τὴν καὶ κραατος
Κὴν κενὸν οἰκοδομησὶν
 τὸν τῆς ψυχῆς ματατην κοπιωωωω
 πῆν ἡν γὰρ αὐτὸ ἔπρατα αἰξίς
 ἔλοοοοτος τε λείπειται

Κὴν καρπὸς τῆς γαὰρος οὐδὲ
 γινοῖται πνευματικῆς ἀναστάσεως
 ἔξοσι πατῶν δόξα αἰετῶν
 σιλλίλιας

Αγιῶν πνευματι ταῦτα συμπαύτα
 τοῦ εἰεῖναι ἐεεεχει προπαντων γὰ
 ἀφθεεος τῶν ὁλωων κυριου οοοοτης φως
 ἀπροοσιτον ζωὴν ἡρώων πααααντων
Κὴν κλωτῆς τῆς πεζῆς σχεῖται
 ἔλεχῆ ἐλεεεεπωντα εκγονααασα

α γι ι ι ο ν υ μ ν ο υ π ρ ο ο σ α α δ ο ο
 ο ο ο ο ο ο ο ν τ ε ς πα α α σ α ν τ η ν β ι ω
 ω π ι ι ι ι ι ι ι β ι ω τ ι κ η η η
 η η η η η α π ο φ ω ω ω ω ω με ε
 ε ε ε θ α α α με ε ρ ι ι ι ι ι ρ ι ι ι

μ ν α ν
 Ω ς τ ο ο ο ο ο ο ο ο ο ο ο ο ο ν β α α α α σ ι ι
 λ ε ε ε ε ε ε ε ε ε ε ε α α α α α α
 α α τ ο κ ρ ά τ η μ α

Ή ο ν β α σ ι ι λ ε Ή ε τ ε ε τ ε τ ε ε ε ε τ ε
 ε ε ε τ ε ε ρ ι ρ ε μ ε ρ ι ρ ε μ ε ρ ι ρ ε μ ε
 ρ ι ρ ε ρ ι ρ ι ρ ι ρ ε ε ρ ι ρ ε ε ρ ι ρ ε ρ ι ρ ι ρ ρ ε ρ ε μ
 τ ε ρ ε ε ρ ε ρ ο υ ο υ ο υ ο υ τ ε ε ρ ι ρ ε ρ ι ρ ι ρ ι ρ ι
 ρ ε τ ε ρ ε ρ ο υ ο υ ο υ ο υ ο υ τ ε ε ε ρ ι ρ ε μ ε ρ ι
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ρ ε ρ ι ρ ι ρ ε ε ε ρ ι ρ ε ε ρ ι ρ ε ρ ε ρ ε ρ ι ρ ι
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 ρ ι ρ ε ρ ε ε ε ρ ε μ ε ρ ι ρ ε ρ ε μ τ ε ρ ι ρ ε
 ρ ε μ ε ρ ι ρ ε ε ρ ε ρ ι ρ ε τ ε ρ ι ρ ε ε ε ρ ι
 ρ ε ε ε ε ρ ε μ
 Ή ο ν β α σ ι λ ε ε α τ ω ν ο ο ο ο ο ο ο ο
 λ ω ν υ π ο δ ε ρ ο ο ο με ε νο ι ο ι ο ι τ αι ς
 α η ε ε λ ι ι ι α η ε λ ι και αι αι αι αι αι αι ς
 α ο ρ α α α τ ω ω ω ρ ω ω ω ω ω ς
 ρ υ φ ο ρ ο υ ο υ με νο υ τ α α α ξ ε ε σ ι ι ι ν
 λ α λ η λ ο υ ο υ ι α α α α α α α α α α α α α α α α



Ἡ Κοίμησις τοῦ Μεγ. Βασιλείου. Τέμπερα 39,5x32,8 ἐκ., ἀρχές 16ου αἰ. (Ἀπό τήν ἔκδοσιν ΣΙΝΑ, ΟΙ ΘΗΣΑΥΡΟΙ ΤΗΣ ΜΟΝΗΣ τῆς Ἐκδοτικῆς Ἀθηνῶν 1990).
 The Dormition of Saint Basil the Great (39,5x32,8 cm) Tempera, Early 16th Century (SINAI, TREASURES OF THE MONASTERY, EKDOTIKI ATHENON 1990).

ΕΙΣΑΓΩΓΙΚΟ ΣΗΜΕΙΩΜΑ

Ἰσόκι ◀, Ὀξεῖα —, Πεταστή ◡, Τζά-
 κισμα ▶, Ψηριστόν ◡, Βαρεῖα ◡, Διπλή
 βαρεῖα ἢ Πίεσμα ◡, Ὀμαλόν →, Λύγισμα
 ◡, Ἀντικένωμα →, Ἔτερον ἢ Παρακάλεσμα
 ◡, Τρομικόν ◡, Στρεπτόν ◡, καί Πα-
 ρακλητική →, εἶναι μερικά ἀπό τά σωζόμενα σημεῖα
 ποιότητας ἢ ἔκφρασις τοῦ μουσικοῦ μας συστήματος, πού
 ὀνομάζονται Χειρονομίες χρησιμοποιοῦνται στήν πράξη τῆς
 ψαλμωδίας, καί προσδίδουν ποιότητα στό μέλος.

Ἄφωνες ὑποστάσεις τά περισσότερα ἀπό αὐτά, ὑποδηλώ-
 νουν φωνητικά ποικίματα (τζακίσματα, λυγίσματα κ.λπ.)
 καί παριστάνονται στενογραφικά, ἐνεργοῦν ἐπί τῶν μουσικῶν
 θέσεων καί σημαδιῶν κατὰ τό σχῆμα αὐτῶν καί ὑποδεικνύο-
 νται μέ ἀνάλογες κινήσεις τοῦ χεριοῦ. «Χειρονομία ἦν κίνησις
 χειρῶν σχηματοποιοῦσα τό μέλος» (Κύριλλος Μαριμαρηνός).

Τό ἐξώφυλλο μᾶς δείχνει τό γεγονός αὐτό. Τά εἰκονιζό-
 μενα πρόσωπα δέν εἶναι Ἅγιοι ἢ ἱερεῖς, δέν εὐλογοῦν, ἀλλά
 εἶναι ψαλτάδες πού χειρονομοῦν. Σιωπηροί μάρτυρες ἐνός

7. ΑΡΧΙΜ. ΔΟΣΙΘΕΟΥ: ΔΙΑΤΑΞΙΣ ΤΗΣ ΑΓΡΥΠΝΙΑΣ,
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ΡΗΤΙΚΟΝ ΜΕΓΑ ΤΗΣ ΜΟΥΣΙΚΗΣ, Τεργέστη 1832.
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Θεσ/νίκη 1989.

ΨΑΛΛΟΜΕΝΑ ΜΕΛΗ

1. ΑΙΝΕΙΤΕ ΑΥΤΟΝ...
'Εκ τῶν Ἀργῶν Πασαπνοαρίων, τό μέλος Ἰακώβου
Πρωτοφάλτου, ἦχος Πρῶτος. (2.51')
2. ΤΟΝ ΣΤΑΥΡΟΝ ΣΟΥ ΠΡΟΣΚΥΝΟΥΜΕΝ ΔΕΣΠΟΤΑ —
ΔΥΝΑΜΙΣ
'Αντί Τρισαγίου Ὑμνου, Μέλος Ἀρχαῖον, ἦχος Δεύτε-
ρος. (3.43')
3. ΔΟΞΑ ΣΟΙ ΤΩ ΔΕΙΞΑΝΤΙ ΤΟ ΦΩΣ...
'Εκλογή στίχων ἀπό τήν Μεγάλη Δοξολογία, μετά τοῦ
'Ασματικοῦ, σέ ἀργό Παπαδικό μέλος, τονισθεῖσα ὑπό
Πέτρου Λαμπαδαρίου, ἦχος Τρίτος. (11.12')
4. ΑΛΛΗΛΟΥΑΡΙΟΝ ΤΟΥ ΑΠΟΣΤΟΛΟΥ
Τριπλό Ἀλληλούια μετά ἐνδιατάκτων ψαλμικῶν στίχων,
τό μέλος Σίμωνος Καρά, ἦχος Τέταρτος ("Αγια). (4.25')
5. ΑΝΑΣΤΑΣΙΜΑ ΕΥΛΟΓΗΤΑΡΙΑ
'Εκλογή στίχων ἀπό τά Ἀργά Εὐλογητάρια, τό μέλος
Πέτρου Λαμπαδαρίου, ἦχος Πλάγιος τοῦ Πρώτου (Τε-
τράφωνος) εἰρμολογικός - Νάος ἐκ τοῦ Κε. (6.17')
6. ΟΛΗΝ ΑΠΟΘΕΜΕΝΟΙ...
Αὐτόμελο Στιχηρό (Πρόλογος Προσομοίων) τοῦ Ἑσπε-

ρινοῦ τῆς Ἑορτῆς τῶν Ἀγίων Ἀναργύρων Κοσμᾶ καὶ Δαμιανοῦ (1η Νοεμβρίου) σέ ἀργό εἰρμολογικό μέλος, τονισθέν ὑπό Πέτρου Λαμπαδαρίου καί περαιτέρω καλλιωπισθέν ὑπό Ἰωάννου Πρωτοψάλτου, ἦχος Πλάγιος τοῦ Δευτέρου Τετράφωνος. (3.15')

7. ΑΝΑΒΑΘΜΟΙ ΗΧΟΥ ΒΑΡΕΟΣ (ΤΕΤΡΑΦΩΝΟΥ ΕΚ ΤΟΥ ΖΩ)

Ἐκλογή στίχων ἐκ τῶν Ἀντιφώνων τῶν Ἀναβαθμῶν σέ ἀργό εἰρμολογικό μέλος, τονισθέντων ὑπό Χουρμουζίου Χαρτοφύλακος. (5.32')

8. ΧΕΡΟΥΒΙΚΟΝ

Ἀργοσύντομο Χερουβικό ἐκ τῶν τῆς Ἑβδομάδος μετὰ προσθηκῶν μελικῶν ἐνοτήτων (Πρόλογος, Κράτημα — Τεριρέμ), τό μέλος Πέτρου Λαμπαδαρίου, ἦχος Πλάγιος τοῦ Τετάρτου. (11.55')

ΤΑ ΜΕΛΗ ΤΟΥ ΧΟΡΟΥ

κατά ἀλφαβητική σειρά

Γεωργίου Ἡλίας, Γλάρος Ἀθανάσιος, Γλάρος Εὐάγγελος, Καρανικόλας Παῦλος, Καραφύλλης Γεώργιος, Κουδουνέλλης Εὐστράτιος, Κραβαρίτης Θωμᾶς, Λαζαρόπουλος Νικόλαος, Μάθος Παναγιώτης, Μαντζούρης Μιχαήλ, Μουζακίτης Εὐθύμιος, Ρεμοῦνδος Ἀλέξανδρος, ἱεροδ. Σαββάκης Ἰωάννης, Σουλακέλλης Θεοφάνης, ἱεροδ. Τζάβλας Γεώργιος καί Τσιαμούλης Χρῆστος

ΔΙΔΑΣΚΑΛΙΑ - Δ/ΝΣΗ ΧΟΡΟΥ

Γ. Ι. Ρεμοῦνδος

Πρωτοψάλτης καί Μουσικοδιδάσκαλος

ΠΟΙΗΤΙΚΑ ΚΕΙΜΕΝΑ ΤΩΝ ΥΜΝΩΝ

1. ΑΡΓΑ ΠΑΣΑΠΝΟΑΡΙΑ

Ἦχος Πρῶτος

*Αἰνεῖτε αὐτόν, πάντες οἱ Ἄγγελοι αὐτοῦ·
αἰνεῖτε αὐτόν, πᾶσαι αἱ δυνάμεις αὐτοῦ.
Σοὶ πρέπει ὕμνος τῷ Θεῷ.*

2. ΕΙΣ ΤΗΝ ΥΨΩΣΙΝ ΤΟΥ ΤΙΜΙΟΥ ΣΤΑΥΡΟΥ

ἀντί Τρισαγίου Ὑμνου

Ἦχος Δεύτερος

*Τόν Σταυρόν σου προσκυνοῦμεν, Δέσποτα,
καί τήν ἁγίαν σου Ἀνάστασιν δοξάζομεν. (τρῖς)
Νε, Δύναμις, Τόν Σταυρόν σου...*

3. ΔΟΞΟΛΟΓΙΑ ΜΕΓΑΛΗ

(Ἐκλογή στίχων)

Ἦχος Τρίτος

*Δόξα σοι τῷ δείξαντι τό φῶς.
Δόξα ἐν ὑψίστοις Θεῷ,
καί ἐπί γῆς εἰρήνη,
ἐν ἀνθρώποις εὐδοκία.*

Κύριε Βασιλεῦ, ἐπουράνιε Θεέ,
Πάτερ παντοκράτορ
Κύριε Υἱέ μονογενές,
Ἰησοῦ Χριστέ, καί Ἅγιον Πνεῦμα.

Πρόσδεξαι τήν δέησιν ἡμῶν,
ὁ καθήμενος ἐν δεξιᾷ τοῦ Πατρός,
καί ἐλέησον ἡμᾶς.

Καταξίωσον, Κύριε,
ἐν τῇ ἡμέρᾳ ταύτῃ,
ἀναμαρτήτους φυλαχθῆναι ἡμᾶς.

Γένοιτο, Κύριε,
τό ἔλεος σου ἐφ' ἡμᾶς,
καθάπερ ἠλπίσαμεν ἐπί σέ.

Κύριε, καταφυγή ἐγεννήθης ἡμῖν,
ἐν γενεᾷ καί γενεᾷ. Ἐγώ εἶπα·
Κύριε, ἐλέησόν με·
ἴασαι τήν ψυχήν μου,
ὅτι ἡμαρτόν σοι.

Ὅτι παρά σοι πηγή ζωῆς·
ἐν τῷ φωτί σου ὀψόμεθα φῶς.

Παράτεινον τό ἔλεός σου
τοῖς γινώσκουσί σε.
Ἅγιος ὁ Θεός,
Ἅγιος Ἰσχυρός,
Ἅγιος Ἀθάνατος,
ἐλέησον ἡμᾶς.

ΑΣΜΑΤΙΚΟΝ

Ἅγιος ὁ Θεός, Ἅγιος Ἰσχυρός, Ἅγιος Ἀθάνατος,
ἐλέησον ἡμᾶς.

4. ΑΛΛΗΛΟΥΑΡΙΟΝ ΤΟΥ ΑΠΟΣΤΟΛΟΥ

(ψ. μδ')

Ἀλληλούϊα (γ'), ἤχος Τέταρτος (Ἅγια)

Στίχ.: Ἐντεινε καί κατευοδοῦ καί βασίλευε,
ἐνεκεν ἀληθείας καί πραότητος καί δικαιοσύνης.

Στίχ.: Ἠγάπησας δικαιοσύνην καί ἐμίσησας ἀνομίαν.

(Ἐμμελής ἀπαγγελία τῶν ἀνωτέρω ψαλμικῶν στίχων: Θ. Κραβαρίτης, Γ. Ρεμουῖνδος)

5. ΑΝΑΣΤΑΣΙΜΑ ΕΥΛΟΓΗΤΑΡΙΑ

(Ἐκλογή στίχων)

Ἦχος Πλάγιος τοῦ Πρώτου (Τετράφωνος) εἰρμολογικός - Νάος ἐκ τοῦ Κε

Εὐλογητός εἶ, Κύριε, δίδαξόν με τά δικαιώματά σου.

Τῶν Ἀγγέλων ὁ δῆμος, κατεπλάγη ὀρών σε,
ἐν νεκροῖς λογιθέντα,
τοῦ θανάτου δέ Σωτήρ,
τήν ἰσχύν καθελόντα,
καί σὺν ἑαυτῷ τόν Ἀδάμ ἐγείραντα,
καί ἐξ Ἄδου πάντας ἐλευθερώσαντα.

Δόξα Πατρί καί Υἱῷ καί Ἁγίῳ Πνεύματι.

Προσκυνοῦμεν Πατέρα, καί τόν τούτου Υἱόν τε,
καί τό Ἅγιον Πνεῦμα·

τὴν Ἁγίαν Τριάδα, ἐν μιᾷ τῇ οὐσίᾳ,
σὺν τοῖς Σεραφεῖμ, κράζοντες τό·
Ἄγιος, Ἄγιος, Ἄγιος εἶ, Κύριε.

Καί νῦν καί ἀεὶ καί εἰς τοὺς αἰῶνας τῶν αἰῶνων. Ἀμήν.

Ζωοδότῃν τεκοῦσα, ἐλυτρώσω, Παρθένε,
τόν Ἀδάμ ἁμαρτίας,
χαρμονίην δέ τῇ Εὐᾶ, ἀντί λύπης παρέσχες·
ρεύσαντα ζωῆς, ἴθινε πρὸς ταύτην δέ,
ὁ ἐκ σοῦ σαρκωθείς Θεός καὶ ἄνθρωπος.

Ἀλληλουῖα, Ἀλληλουῖα, Ἀλληλουῖα. Δόξα σοι ὁ Θεός.
(τρῖς)

6. ΑΥΤΟΜΕΛΟ ΣΤΙΧΕΡΟΝ ΤΟΥ ΕΣΠΕΡΙΝΟΥ, ΕΙΣ
ΤΗΝ ΕΟΡΤΗΝ ΤΩΝ ΑΓ. ΑΝΑΡΓΥΡΩΝ ΚΟΣΜΑ ΚΑΙ
ΔΑΜΙΑΝΟΥ

Ἦχος Πλάγιος τοῦ Δευτέρου Τετράφωνος

Ὅλην ἀποθέμενοι ἐν οὐρανοῖς τὴν ἐλπίδα,
θησαυρόν ἀσύλητον, ἐπὶ γῆς οἱ ἅγιοι ἐθησαύρισαν·
δωρεάν ἔλαβον, δωρεάν διδοῦσι,
τοῖς νοσοῦσι τὰ ἰάματα·
χρυσόν ἢ ἄργυρον, εὐαγγελικῶς οὐκ ἐκτήσαντο·
ἄνθρωποις τε καὶ κτήνεσι,
τάς εὐεργεσίας μετέδωκαν·
ἵνα διὰ πάντων,
υπηήκοοι γενόμενοι Χριστῷ,
ἐν παρρησίᾳ πρεσβεύωσιν,
ὑπὲρ τῶν ψυχῶν ἡμῶν.

(Ἐμμελής ἀπαγγελία τοῦ ψαλμικοῦ στίχου: Γ. Ρεμοῦνδος)

7. ΑΝΑΒΑΘΜΟΙ ΤΟΥ ΒΑΡΕΟΣ ΗΧΟΥ (ΤΕΤΡΑΦΩΝΟΥ ΕΚ
ΤΟΥ ΖΩ)

(Ἐκλογή στίχων)
Ἀντίφωνον Α΄

Τὴν αἰχμαλωσίαν Σιών, ἐκ πλάνης ἐπιστρέψας,
κάμει Σωτὴρ ζώωσον,
ἐξαίρων δουλοπαθείας.

Ἐν τῷ νότῳ ὁ σπεύρων θλίψεις,
νηστείας μετὰ δακρύων,
οὗτος χαρᾶς δρέψεται,
δράγματα ἀειζωοτροφίας.

Δόξα, καὶ νῦν.

Ἄγιῳ Πνεύματι, πηγὴ τῶν θείων θησαυρισμάτων,
ἐξ οὗ σοφία, σύνεσις, φόβος·
αὐτῷ αἶνεσις, δόξα, τιμὴ, καὶ κράτος.

Ἀντίφωνον Β΄.

Ἐάν μὴ Κύριος οἰκοδομήσῃ οἶκον τόν τῆς ψυχῆς,
μάτην κοπιῶμεν·
πλήν γάρ αὐτοῦ, οὐ πρᾶξις, οὐ λόγος τελεῖται.

Τοῦ καρποῦ τῆς γαστροῦς, οἱ ἅγιοι πνευματοκινήτως,
ἀναβλαστοῦσι, πατρῷα δόγματα υἰοθεσίας.

Δόξα, καὶ νῦν.

Ἄγιῳ Πνεύματι, τὰ σύμπαντα τό εἶναι ἔχει·
πρὸ πάντων γάρ Θεός,
τῶν ὅλων Κυριότης,
Φῶς ἀπρόσιτον, ζώή τῶν πάντων.

Ἐκ τοῦ Γ' Ἀντιφώνου.

*Κύκλω τῆς τραπέζης σου,
ὡς στελέχη βλέπων τά ἔκγονά σου,
χαῖρε εὐφραίνου, προσάγων ταῦτα,
τῷ Χριστῷ ποιμενάρχα.*

(Ἀντιφωνική ψαλμώδηση τῶν στίχων: Χορός καί Γ. Ρεμοῦνδος)

8. ΧΕΡΟΥΒΙΚΟΝ

Ἦχος Πλάγιος τοῦ Τετάρτου

*Οἱ τά Χερουβίμ μυστικῶς εἰκονίζοντες,
καί τῇ ζωοποιῷ Τριάδι
τόν Τρισάγιον ὕμνον προσάδοντες,
πᾶσαν τήν βιωτικήν ἀποθώμεθα μέριμναν.*

*Ὡς τόν Βασιλέα, τόν Βασιλέα (Τεριρέμ),
τόν Βασιλέα τῶν ὄλων ὑποδεξόμενοι·
ταῖς ἀγγελικαῖς, ἀοράτως
δορυφορούμενον τάξεσιν·
Ἀλληλούϊα.*

(Μονοφωνάρις: Γ. Καραφύλλης)

ΒΙΟΓΡΑΦΙΚΟ ΣΗΜΕΙΩΜΑ

Ὁ Γεώργιος Ρεμοῦνδος γεννήθηκε τό 1954 στή Νίκαια τοῦ Πειραιᾶ. Εἶναι πτυχιούχος τῆς Νομικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν. Ἀπό μικρός ξεκίνησε τήν μουσική του παιδεία (1968) στήν Βυζαντινή Μουσική καί συγκεκριμένα στήν τότε νεοσυσταθεῖσα Σχολή Β.Μ. τῆς Ἱερᾶς Μητροπόλεως Νικαίας. Ἀργότερα τό 1985 ἐντάχθηκε στήν σχολή τοῦ ΣΥΛΛΟΓΟΥ ΠΡΟΣ ΔΙΑΔΟΣΙΝ ΤΗΣ ΕΘΝΙΚΗΣ ΜΟΥΣΙΚΗΣ καί ἔμεινε κοντά στόν Σίμωνα Καρά συνεχῶς καί ἀδιαλείπτως μέχρι καί τό 1993· συγχρόνως ἐδίδαξε Βυζαντινή Μουσική καί Δημοτικό Τραγούδι στή Σχολή τοῦ Συλλόγου κατά τό διάστημα 1990-1993.

Παράλληλα τό 1990 ἀπέκτησε Δίπλωμα Βυζαντινῆς Μουσικῆς μέ βαθμό «Ἀριστα» ἀπό τό Ὁδεῖο «Φ. ΝΑΚΑΣ» μέ δάσκαλο τόν Λυκοῦργο Ἀγγελόπουλο. Τό 1991 τοποθετήθηκε ὡς πρωτοψάλτης στόν Ἅγιο Ἀντίπα τῆς Ὀδοντιατρικῆς Σχολῆς τοῦ Παν/μίου Ἀθηνῶν (Β' Παν/κός Ναός) καί στό τέλος τοῦ ἰδίου χρόνου στόν Πανεπιστημιακό Ἱερό Ναό Εἰσοδίων τῆς Θεοτόκου Καπνικαρέας (Α' Παν/κός Ναός) ὅπου παραμένει ἕως σήμερα. Ἐπίσης δημιούργησε πρότυπο βυζαντινό χορό ἀπό 20 περίπου μέλη ἐπονομαζόμενο «ΟΙ ΚΑΛΟΦΩΝΑΡΗΔΕΣ».

Ἔκ τῶν ἀργῶν Φασασηνοαρίων Ἰακώβου Πρωτομάχτου

ἦχ' ᾠ Πα ρ

A λ νει ει ει ει ει ει ει τε ε ε ε ε λυ το ο
ο ο ο ο ο ον πα α α α α αν τες οι οι
λ α α α α α ηε ε λε ε ε λοι οι οι οι λ α
α α α αυ του ου ου ου ου ου ου ου ου ου αι
νει ει ει ει ει τε ε ε ε ε λυ το ο ο ο ο ο
ο ον πα α α α α α σαι αι λυ να α
α α α μει ει ει ει εις αυ του ου ου ου ου ου
ου ου ου ου σοι οι πρε ε ε ε ε λε ε ε (γι) πρε
ε ε πει υ μνος τω ω ω ω ω ω ζωω
ω ω ω θε ε ε ε ε ε ε ε ε ε ε ε
υ υ μνος τω ω θε ε ω ω ω ω ω ζωω
ω ω ω ω ω ω ω ω

Εἰς τὰς ἑορτὰς τῆς Γαυρᾶ - Ἄντι τῆς Ἁγίας Ὁ Θεός ..

ἦχος ᾠδῆς Δι-θ

ον ἴταν ρο ον σα προ ο σκυ ν νου μεν δε ε ε σπο
ο ο τα και την α γι ι αν σα α να α γα σιν δο
ξα α α ζο ο ο μεν.

ον ἴταν ρο ο ον σου προ ο σκυ ν νου μεν δε ε ε ε
σπο ο ο ο τα και την λ γι ι α αν σα α να α γα
σιν δο ξα α α ζο ο ο μεν.

Ὁ Διάκονος «Δύναμις» καὶ ψάλλομεν τὸ ἀκόλουθον «Δύ-
ναμις» παλαιόν, ἦχος ᾠδῆς Δι-θ

υ ε ε ε ε ε δυ υ να α μς

ον ἴταν ρο ο ο ο ο ζο ο ον σα προ ο ο σκυ
ν ν ν ζν ν ν ν ν χ χ χ με ε ε ε εν δε ε ε
ε ε ε ε ε σπο ο ζο ο ο τα και την α α γι ι
ι ι ι ι α α α α αν σα χ χ χ χ χ χ χ
α α α α α α α να α α γα α α α σιν
δο ο ξα α α α α α ζο ο ο ο ο με ε ε ε ε εν:

Ἀπὸ τῆς Λαμπαδαριᾶς Πέτρῃ τῆς Δοξολογίαν, Ἐκλογὴ

ἦχος Γα φ

ο ξα α σοι τω δει ει ξαν τι το ο φω ως σο ο
ξα εν ν ι ι ι ι σοικ θε ω ω και ε πι
γη ης ει ει ρη η η η νη εν αν θρω ποικ ε ε
ε ευ δο μι α

υ ρι ι ε ε ε ε βα σι ι λευ ε που ρα
νι ε θε ε ε ε ε πα περ πα αν το κρα α α
τορ κυ ν ρι ε γι ε μο νο γε ε νες
η σου ου χρι ι τε και λ γι ι ι ον πνευ μα

ροσ δε ε ξαι την δε ε η σιν η η μων ο
κα θη η η με ε ε ε νος εκ δε ω ω ω ω
τα πα προς και ε λε ε η η σον η η μας

α τα ξι ω σο ο ον κυ ρι ε εν τη η
με ε ρα τα α α αυ τη α να μαρ τη η η
η τας φυ ν λα χθη η η ναι αι η μας

Γ ε νοι το ο ο Κυ ρι ε το ε λε ο
ος σου εφ η η μας κα θα α α α περ κη πι
σα με εν ε ε πι σε

Κ υ ρι ι ε ε κα τα φυ υ Γη ε Γε νη
η η θης η η μιν εν Γε νε α και Γε νε α α
ε Γω ει πα Κυ υ ρι ι ε ε ε λε ε η
η σο ο ο ο ου με ι ι α σαι την τν χνημ
ο τι η η η μαρ τον σοι.

Θ τι πα ρα α σοι πη Γη η ζω ης εν τω
φω τι ι ι ι ο ο το ο ο με ε θα φως.

Π α ρα α α τει ει ει νον το ε λε ε ο
ο ος σε χ χ τοι οις Γι γω ω σκ χ σι ι ι σε

Α Γι ο ο ος ο θε ε ος λ Γι ο ο ος ι ι
σχ υ ρος λ Γι ος λ α θα να τος ε ε λε
η σο ου η μας.

Εν της αργης δοξολογίας Πέτρος & Λαμπαδαριου, το Ασματικόν.

Α α α α α Γι ι ι ι ι ι ι ι ι ι
ι ι ι ι ι ι ι ι ι ι ι λ Γι ι ο ο ο ο

ο ο ο ος ι ι ι ι ι ι ι ι ι ι ι ι ι
ο ι ο ι ο ι ο ι ο ι ο ι ο ι ο ι ο ι ο ι
ι ο θε ε ρ ο ο 2ο ο ο ο ο ο ο ο ο ο
ι ο θε ε ρ ο ο 2ο ο ο ο ο ο ο ο ο ο

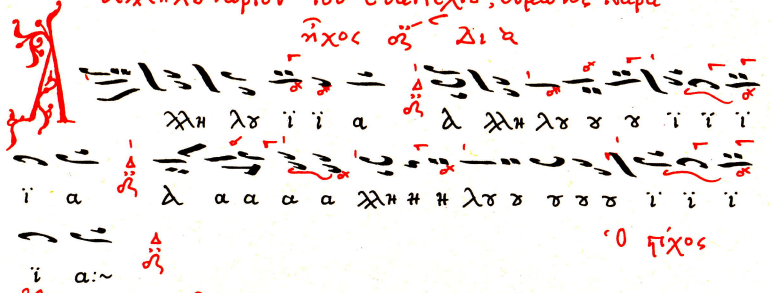
Α α α α α α Γι ι ι ι ι ι ι ι ι ι ι
ι ι ι ι ι ι χ ι ι ι ι ι ι ι ι ι ι ι
ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι

ο ο ο ος λ θα α α α α α α α α α α
α α α α χα α α α α α α α α α α α α
ο ο

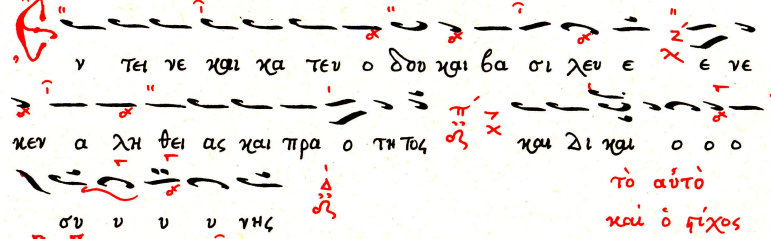
Α λε η η σο ο ου η η η η μα α α
α α α α α α α α α α α α α α α α α α

Ἀλληλοΐαρίον τοῦ Ευαγγελίου, Σίμωνος Καρά

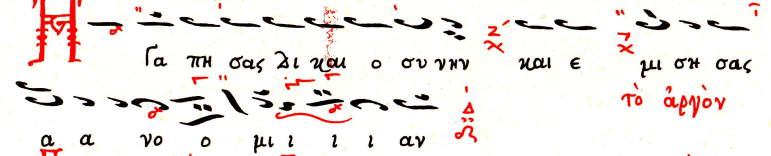
ἦχος εἰς Δία



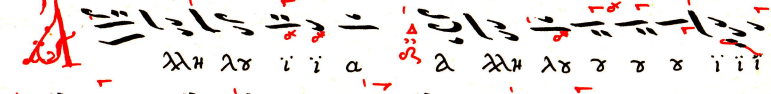
Ἰησοῦς Χριστὸς υἱὸς τοῦ Θεοῦ



γεννηθεὶς ἐκ πατρὸς οὐρανοῦ καὶ ὁ αὐτοῦ
καὶ ὁ ἦχος τοῦ ἁγίου



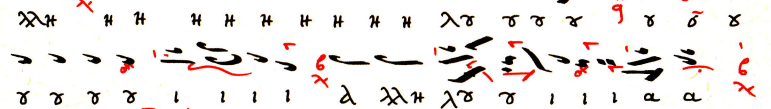
πνεύματος καὶ ὁ ἦχος τοῦ ἁγίου



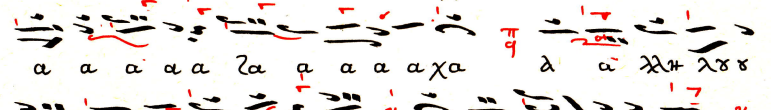
ἀποσταλὸς ἐκ τοῦ πατρὸς



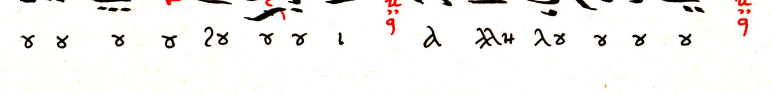
ἰσότητος τοῦ πατρὸς



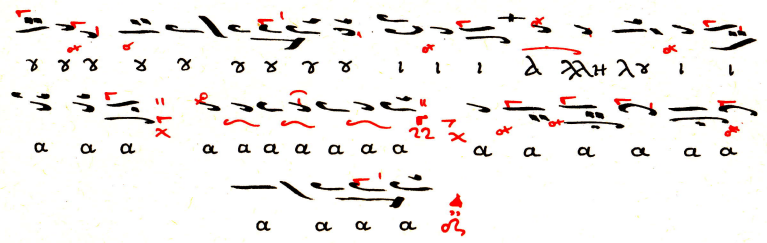
ἰσότητος τοῦ πατρὸς



ἰσότητος τοῦ πατρὸς



ἰσότητος τοῦ πατρὸς



ἰσότητος τοῦ πατρὸς

Ἐπιχορή ἐν τῶν Ἐπιχορηγῶν τῶν Κυριακῶν

ἦχος π̄ β̄ — κε ρ̄ Λαρισαδικῶς

ν λο Γη το ος ει κυ υ ρι ι ε δι δα ξο ο
 ο ον με τα δι ι και ω ω μα τα α α α σου
 ω ω ων λα γε εε λω ων ο δη η η μας
 κα τε πρ α η ο ρω ων σε εν νε κροιοι οι οισ λο ο
 γι σφεε ε εν τα του φα να τα δε σω τηρ την ι
 σχυ υ υν κα θε λο ο ον τα και αι συν ε ε
 α αυ τω τον λ δα αμ ε ρει ει ρα αν τα και
 εξ δ α δα α πα αν τα ας ε λε ευ θε ρω
 ω σα α α αν τα

ο ο ο ξα Πα α τρι ι και γι νι ω και αι λ
 γι ω Πνε ευ μα α α τι

ρο ο ο σκυ νχ α α με εν Πα τε ε ε ρα
 και τον γα γα γι ο ον τε και το δ α α α
 γι ι ι ου Πνε ε ευ μα τη η ην λ α γι ι ι

α αν Τρι α α α δα εν μι α τη ς σι ι
 α συν τοις Σε ρα α φιμ κρα α ζον τε ς
 το λ α α Γι ος λ α Γι ι ι ος
 γι ι ος ει Κυ υ υ ρι ι ι ε

και νυ υ υν και α α ει και εις τας αι ω ω
 νας των αι ω ω ω νων α μην

ω ω ω ο ο δο ο ο τη ην τε κχ α α
 σα α μαρ τι ας Παρ θε νε τον λ δα α α αμ ε ε
 λυ τρω ω ω σω χαρ μο νη η ην δε τη η ε ε
 ε ευ α αν τι λυ υ υ πης πα ρε ε ε ε
 σχε ς ρε ευ σαν τα ζω ω ης ι ι θυ νε
 προς τα αυ τη ην δε ο εκ σα α σαρκω θεις
 θε ε ο ος και α α αν θρω ω ω ω πος

α λη λ α α ι α λ α λ α α ι ι α λ α λ η
 λ α ι ι α λο ο ο ξα α σοι ο ο θε ε ος

μέ' τέλος ζ' 0 0 0ς 9

Τῶν ἁγίων ἀναγνύρων, αὐτόμελον, ἀρῶν εἰρμολογικόν.
 ἦχος ♯ Ὡ — — Δι — —

Στίχος

Α ἰ νει τε τον Κυ ρι ον παν τα τα ε θνη
 παι γε σα τε αυ του παν τε ες οι λα οι
 λην α πο θε ε ε με νοι εν ου ρα νοις τη ην
 ελ πι ι ι δα α α α θη σω ρον α συ υ υ υ λη τον
 ε πι γη ης οι οι δ γι οι οι οι ε ε θη σω ρι σαν
 λω ρε α αν ε ε ε ε λα βον λω ρε α αν δι
 δου ου ου ου σι τοις γο σου ου σι τα ι ι ι α α μα
 α τα χρυ σο ον η η αρ ην υ ρον ευ α γέ ε λι
 κω ως ου ου ε ε κτη σαν το αν θρω ποις τε και αιτη
 γε ε σι τας εν ερ ηε σι ι ι α ας με τε δω κεν
 ι να δι ι ι α πα α α α αν των υ πη η η
 κο οι γε ε νο μεε νοι Χρι ι ηω ω ω εν παρρη
 σι ι ι α πρε ε ε σβευ ω ω σιν υ πτε εερ τωω
 αν ην υ χω ω ω ων η η η η μων

Ἀντίφωνα τῶν Ἀναβαθμῶν, κυρ-Χουρμουζίου

Τὸ ἦχος **ζω**
 ΗΝ ΑΙ ΧΜΑ ΛΩ ΣΙ Ι Α ΑΝ ΔΙ Ι ΩΝ ΕΥ ΠΡΑ Α
 ΝΗΣ Ε ΠΙ Ι ΗΡΕΕ Ε ΤΑΣ ΚΑ ΜΕ ΣΩ ΤΗΡ ΖΩ Ω
 Ω Ω ΣΟΥ Ε ΖΑΙ ΑΙ ΑΙ ΑΙ ΡΑΝ ΔΑ ΛΟ ΠΑ ΘΕΙ ΕΙ ΕΙ ΕΙ ΕΙ

ΑΣ
 Ν ΤΩ ΝΟ Ο Ο ΤΩ Ο ΣΠΕΙ ΡΑΝ ΘΛΙ Ι Ι ΤΕΙΣ
 Ν Η ΗΡΕΙ ΕΙ ΕΙ ΕΙ ΑΣ ΜΕ ΤΑ ΔΑ ΚΡΥ Υ Υ
 ΑΝ Χ ΤΟΣ ΧΑ ΡΑΣ ΔΡΕ ΤΕ ΤΑΙ ΔΡΑ ΓΜΑ ΤΑ Α ΕΙ
 ΖΩ Ο ΤΡΟ ΦΙ Ι Ι Ι ΑΣ

Δ Ο ΖΑ ΠΑ ΤΡΙ ΧΗ ΥΙ Ω ΚΑΙ Δ ΗΓΙ Ω ΠΝΕΥΜΑΤΙ

Κ ΑΙ ΝΥΝ ΧΗ Α ΕΙ ΚΑΙ ΕΙΣ ΤΑΣ ΑΙ Ω ΝΑΣ ΤΑΝ ΑΙ
 Ω ΝΑΝ Δ Α ΜΗ ΗΝ

Α ΓΙ Ω ΠΝΕΥΜΑΤΙ ΠΗ ΓΗ ΤΩΝ ΘΕΙ ΕΙ ΕΙ
 ΕΙ ΩΝ ΦΗ ΣΑΥ ΡΙ ΣΜΑ Α Α ΤΑΝ ΕΞ ΟΥ ΣΟ ΦΙ
 Α ΣΥ ΝΕ Ε ΣΙΣ ΦΟ Ο ΒΟ ΟΣ ΑΥ ΤΩ ΑΙ ΑΙ ΝΕ

ΣΙ Κ ΔΟ Ο Ο ΖΑ ΤΙ ΜΗ Η ΚΑΙ ΚΡΑ Α Α ΤΟΣ
 ΑΝ ΜΗ ΚΥ ΡΙ Ι ΟΣ ΟΙ ΚΟ ΔΟ ΜΗ ΣΗ ΟΙ ΚΟΝ
 ΤΟΝ ΤΗΣ ΤΥ Υ ΧΗ ΗΣ ΜΑ Α ΤΗ ΗΝ ΚΟ ΠΙ Ω Ω Ω ΜΕΝ
 ΠΛΗ Η ΗΝ ΓΑΡ Α ΑΥ ΤΑ Χ ΠΡΑ Α Α Α ΖΙΣ
 Χ ΛΟ Ο Ο Ο ΓΟΣ ΤΕ ΛΕΙ ΕΙ ΕΙ ΕΙ ΤΑΙ

Ι Χ ΚΑΡ ΠΧ Χ ΤΗ ΗΣ ΓΑ Α ΗΡΟΣ ΟΙ Δ Α
 ΓΙ Ι ΟΙ ΠΝΕΥΜΑ ΤΟ ΚΙ ΝΗ Η Η ΤΩΣ Α ΝΑ ΒΛΑ ΗΧ
 Χ Χ Χ ΣΙ ΠΑ ΤΡΩ Α ΔΟ Ο ΗΜΑ Α ΤΑ ΥΙ Ο ΘΕ
 ΣΙ Ι Ι Ι ΑΣ

Α ΓΙ Ω ΠΝΕΥΜΑΤΙ ΤΑ ΣΥΜΠΑ ΑΝΤΑ
 ΤΟ ΕΙ ΕΙ ΕΙ ΝΑΙ Ε Ε Ε Ε ΧΕΙ ΠΡΟ ΠΑΝ ΤΩΝ ΓΑ
 ΑΡ ΘΕ Ε ΟΣ ΤΩΝ Ο ΛΩ ΩΝ ΚΥ ΡΙ Ο Ο Ο Ο ΤΗΣ ΦΩΣ
 Α ΠΡΟ Ο ΣΙ Ι ΤΟΝ ΖΩ Η Η ΤΩ ΑΝ ΠΑ Α Α ΑΝ ΤΩΝ
Κ Υ Υ ΚΛΩ ΤΗΣ ΤΡΑ ΠΕ ΖΗ ΗΣ ΣΧ Χ Χ ΩΣ
 ΓΕ ΛΕ ΧΗ ΒΛΕ Ε Ε Ε ΠΩΝ ΤΑ ΕΚ ΓΟ ΝΑ Α Α Α ΣΧ

α Γι ι ι ον 9 υ μνο αν προ ο σα α δο ο ο
ο ο ο ρο ο ον τες πα α α σαν την βι ω
ω τι ι ι ι ι ι ι ι βι ω τι κη η η
η η η ηυ α πο φω ω ω ω ω με ε
ε ε ε θα α α με ε ρι ι ι ι ι ι ρι ι ι
μναν

Ως το ο ο ο ο ο ο ο ο ον βα α α α σι ι
λε ε ε ε ε ε ε ε ε α α α α α α
α α *Το κράτημα X*

Φον βα σι ι λε *X* ε τε ε τε τε ε ε ε τε
ε ε ε τε ε ρι ρεμ ε ρι ρεμ ε ρι ρεμ ε
ρι ρε ρι ρι ρι ρε ε ρι ρε ε ρι ρε ρι ρι ρε ρεμ
τε ρε ε ρε ρου ου ου τε ε ρι ρε ρι ρι ρε ρι ρι ρι
ρε ρε ρε ρου ου ου ου τε ε ε ρι ρεμ ε ρι
ρε ρε ρε ρι ρι ρι ρε ε ρι ρε ρε ρε ρε ρε

ρε ρι ρι ρε ε ε ρι ρε ε ρι ρε ρε ρε ρι ρι
ρε ρι ρι ρε ρι ρι ρι ρε ε ρι ρε ρε ρε ρε ρι ρι
ρε ρι ρι ρε ρι ι ρε ρι ρι ρι ρε τε ρεμ ε ρι ρι
ρι ρε ρε ε ρεμ ε ρι ρε ρεμ τε ρι ρε
ρεμ ε ρι ρε ε ρε ρι ρε τε ρι ρε ε ε ρι
ρε ε ε ε ε ρεμ

Φον βα σι λε ε α των ο ο ο ο ο ο ο
λων υ πο δε ξο ο ο με ε νοι οι οι ταις
α γέ ε λι ι ι α γέ λι και αι αι αι αι αι αις
α ο ρα α α τω ω ω ρω ω ω ω ως
ρυ φο ρου ου με νον τα α α ξε ε σι ι ι ν

Α ηη λου ου ι α α α α α α α α α α α α α
α α α α α α α α α α α α α