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TRADITION AND INNOVATION
IN LATE- AND POSTBYZANTINE
LITURGICAL CHANT

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TRADITION AND INNOVATION IN THE PERSON OF PETROS BEREKETES

ACHILLEUS G. CHALDAEAKES*

Petros Bereketes

Fortunately, the personality and in particular the musical activity of Petros Bereketes is a familiar subject in the science of Byzantine musicology. To date, the investigation of questions concerning his life,¹ but even more so concerning his work,² is satisfactory; in recent years his work has not only frequently been published,³ but also increasingly recorded.⁴ In my opinion,

* For the abbreviations see also 'Discography and Abbreviations'.

Στάθης, 1975 = Στάθης Γρ. Θ., «Πέτρος Μπερεκέτης ὁ μελωδός», in a book included in the two LPs edition *Βυζαντινοὶ καὶ μεταβυζαντινοὶ μελωργοί*, 1, *Πέτρος Μπερεκέτης (ἀρχαὶ ἡ αἰῶνος)*, Ἰδρυμα Βυζαντινῆς Μουσικολογίας, 101 (I-II) (Ἀθήναι, 1975), pp. [1]-[7].

¹ Στάθης, "Σύγχυση", pp. 224-8; Στάθης, 1975, [1]-[2]; see also Στάθης "Πέτρος Μπερεκέτης", pp. 17-20; Χατζηγιακουμῆς, *Μουσικὰ χειρόγραφα*, p. 293; Στάθης, *Τὰ χειρόγραφα*, pp. 665-8; Χατζηγιακουμῆς, *Χειρόγραφα*, pp. 36-7, 88-9 n. 130-42 [= Χατζηγιακουμῆς, *Ἐκκλησιαστικὴ μουσικὴ*, pp. 50-2, 132-135 n. 130-42], pp. 143-4; Χατζηγιακουμῆς, 2000a, pp. 193-5. Cf. Στάθης, *Δεκαπεντασύλλαβος ὕμνογραφία*, pp. 121-2.

² Στάθης, "Σύγχυση", pp. 233-41; Χατζηγιακουμῆς, *Μουσικὰ χειρόγραφα*, pp. 351-9; Gergman, *Katalog*, I, pp. 658-65; idem, *Katalog* II, pp. 522-8. See also Στάθης, 1975, [3], and Στάθης, "Πέτρος Μπερεκέτης", pp. 20-1; cf. Χαλδαιάκης, *Πολυέλεος*, pp. 290-3, 328-32, 451-2, 573-7, 788-817. Καραγκούνης, *Παράδοση*, pp. 396-408.

³ Καρακατσάνης, *Βυζαντινὴ Ποταμῆς*, A' and B'; for the remaining existing publications of Petros Bereketes' compositions, see Χατζηγιακουμῆς, *Μουσικὰ χειρόγραφα*, pp. 359-60; per type of composition quoted below, the following similar publications or references about relevant publications should be added: kalorhonic heirmoi: Χατζηγιακουμῆς, *Χειρόγραφα*, p. 89 n. 141 [= Χατζηγιακουμῆς, *Ἐκκλησιαστικὴ μουσικὴ*, p. 135 n. 141]; the eight modes

what remains to be done is a critical assessment of Bereketes' compositional production. Apart from his popularity, his work (as has been masterfully pointed out on occasion),⁵ is distinguished for its radicalism and originality, as it successfully bridges classicality with innovation. Personally, I believe that, in this balance between the well-developed old and the emerging new musical tradition, typical for the composer's era (end of the 17th to the beginning of the 18th century), an additional element is found: an intentional 'musical duality', revealing

mathema *Θεοτόκε Παρθένε*: Χατζηγιακουμής, 2001a, pp. 21-3; polyeleoi: Χαλδαιάκης, *Πολυέλεος*, pp. 292, 331, 798 n. 287, 816-7 n. 364 and 366; cheroubika: Καραγκούνης, *Παράδοση*, pp. 402-3; the katabasiai *Χριστός ἐν πόλει*: Στάθης, *Φάκελος μαθήματος*, pp. 55-60 and Στάθης, *Τριθέκτη*, pp. 65-71; for publications of other – more or less known – compositions by Bereketes cf. Χατζηγιακουμής, 2000b, pp. 26-43, 87-9, 110-6, 125-38, 141-57, 174-80, 191-94, 197-202; Χατζηγιακουμής, 2001a; Χατζηγιακουμής, 2001b; Χατζηγιακουμής, 2002.

⁴ Ίδρυμα Βυζαντινῆς Μουσικολογίας, 1975; other, more recent, recorded performances of Petros Bereketes' compositions are quoted below (again per type of composition). The eight modes mathema *Θεοτόκε Παρθένε*: Χατζηγιακουμής, 2001a, where the remaining subordinate performances of the same melos are also quoted (see idem, 1999b, track 3 [cf. *ibid.*, 10, 16-7, 38-40]; idem, 1999c, tracks 4, 5 [cf. idem, 2000a, p. 30-1]; idem, 1999e, track 3 [cf. idem, 2000a, p. 53-4]. The mathema *Ψάλλοντές σου τὸν τόκον*: idem, 2001b (see also idem, 1999d, track 8 [cf. idem, 2000a, pp. 43-44]); idem, 1999e, track 5 [cf. idem, 2000a, 56-57]). Kalophonic heirmoi: idem, 1999b, track 4 [cf. *ibid.*: 10-1, 16-7, 40-4]; idem, 1999c, tracks 6, 7 [cf. idem, 2000a, p. 31-3]; idem, 1999f, tracks 1-4 [cf. idem, 2000a, p. 71-4]; idem, 1999g, tracks 3, 6, 8 [cf. idem, 2000a, pp. 83-4, 86-7, 88]. Cheroubika: idem, 2002. The katabasiai *Χριστός ἐν πόλει*: Ίδρυμα Βυζαντινῆς Μουσικολογίας, 1991: tape A', side A', track 5. Furthermore, for the existing performances of Bereketes' polyeleoi compositions, see Χαλδαιάκης, *Πολυέλεος*, pp. 292, 331-2, 798 n. 288, 816-7 n. 365. Here we could also add Ἀγγελόπουλος, 2003, track 3 (where the verse *Τὸ πρόσωπόν σου λιτανεύουσιν οἱ πλούσιοι τοῦ λαοῦ* and the final alleluia refrain from Petros Bereketes' polyeleos *Λόγον ἀγαθόν* are performed).

⁵ Στάθης, "Πέτρος Μπερεκέτης", pp. 17, 19; Καρακατσάνης, *Βυζαντινὴ Ποταμῆς*, A', p. 13; Χατζηγιακουμής, 2002, pp. 13-5.

many interesting details, which can be appreciated upon closer examination.

Tradition and Innovation

The theme of the present volume provides a marvellous chance for investigation, albeit indicative, of this precise phenomenon - Bereketes' musical duality. Tradition and innovation coexist in all aspects of Petros Bereketes' compositional activity; or, in other words, Bereketes seems to handle these two ostensibly contradictory concepts in a premeditative fashion, so as to prove that the two can lead to a harmonious artistic creation. In this paper I wish to support this opinion, focusing my attention on two compositions by Petros Bereketes. To this end, I shall make use of two *Douloi, Kyrion* (Psalm 134) polyeleos compositions, in the fourth plagal and the first mode respectively. I had the opportunity to study and present both these polyeleoi (both have received ample attention via research)⁶ in my doctoral dissertation on the polyeleos in Byzantine and Postbyzantine melopoieia.⁷ Here, however, I will move on to more detailed melic and morphological observations, in order that the following can be pointed out: in the almost simultaneous composition of these two similar pieces, the one, in the fourth plagal mode, using the technique of the established compositional style and the other, in the first mode, in a new, completely synoptic, melic technique, Bereketes not only essentially unites these two compositional tendencies, but also symbolically and in reality

⁶ Cf., for example, Στάθης, 1975, [3]; Χατζηγιακουμής, 2000a, pp. 176-7.

⁷ Χαλδαϊάκης, *Πολυέλεος*, pp. 788-817 (and pp. 573-7).

bridges two periods. In other words, while maintaining the established tradition he, at the same time, proposes a parallel innovation.⁸

The two polyeleoi: *Douloi, Kyrion*

From conclusions reached in recent research, regarding the two aforementioned polyeleoi by Bereketes, two main elements are useful for the present paper: a. their dissemination; b. the fact that they were almost simultaneously composed.

A. Dissemination

The polyeleos composed in the first mode is one of the most widely disseminated polyeleoi of its time; it is anthologised in a multitude of music codices from the end of the 17th to the first two decades of the 19th century. It also appears in an ample number of manuscripts containing Bereketes' *Apanta*, as well as in a select number of manuscripts using the New Method Notation.⁹ Antithetically, the composition in the fourth plagal mode is not widely disseminated; the manuscript tradition known to date (including the codices containing Bereketes' *Apanta*) represents less than one-fifth (twenty percent) in relation to the first mode polyeleos.¹⁰ Thus, a clear picture is presented: the former polyeleos received catholic acceptance and wide dissemination while the latter was essentially rejected and only sporadically

⁸ For an original (and concise) formulation of my opinion, see Χαλδαιάκης, *Πολυέλεος*, pp. 788-9 n. 242; Χαλδαιάκης, "Συνοπτική θεώρηση", pp. 69-70 and 108 n. 106 [especially for the print-out, see pp. 21-2 and 61].

⁹ Χαλδαιάκης, *Πολυέλεος*, pp. 809-14.

¹⁰ *Ibid.*, pp. 795-7.

selected. Therefore, it is evident that the music files have left us a diachronic message, which must be decoded and responsibly appreciated.

B. Time of composition

In any case, apart from the relationship between the distribution of the two polyeleoi, which has been already pointed out, the currently known manuscript tradition reveals a very interesting point: both compositions are products of the same chronological period, specifically, the last five years of the 17th century. It should be noted, of course, that exact chronological data are not recorded (for this reason I suggest a five-year time margin); in my opinion, however, the almost simultaneous composition of both polyeleoi constitutes a legitimate supposition resulting from research data available to us. More specifically, although the first chronicled recording of these polyeleoi occurs in the year 1708 (given by Paulos Hiereus, one of Berketes' students, in the autographed MS Xeropotamou 323), the two polyeleoi are also found in earlier manuscripts, dating from the beginning of the 17th to the end of the 17th century.¹¹ The above two observations - their dissemination being of secondary importance and their nearly simultaneous composition being of primary importance - are, I believe, vital for the comprehension of the composer's actual intention in the creation of these two specific polyeleoi. There is no doubt that they are two completely different compositions, in which there are, however, assiduously hidden unexpected similarities.

¹¹ Ibid., pp. 796 and 811-3 respectively.

1. The polyeleos in the fourth plagal mode

The polyeleos in the fourth plagal mode contains five units, all the polyeleos verses being included in the first three. Irrespective of to which unit they belong, two compositional elements are common to all the verses; the first is the melos of the alleluia refrain (*ep hymnion*), which is common to all verses, and the second is the melic development of the psalmic verse, which is identical for each pair of verses. What distinguishes the cited units is a morphological peculiarity, different for each. Thus, only in the first unit, made up of two verse pairs, is the normal morphological schema found: psalmic verse + refrain. In the second and third units respectively, a *nenanismos-kratema* and non-psalmic text is inserted between the psalmic verse and refrain. Regarding the *kratemata* and the imposed poetic texts - foreign to the textual tradition of the polyeleos - the melos of both are similar by verse pairs (and in one instance per four verse pairs).

More specifically: in the second unit, made up of twelve verse pairs, the following morphological schema is found: psalmic verse + the supplicatory command 'lege' + *nenanismos-kratema* + refrain. Based mainly on the fashion in which the supplicatory command 'lege' and the *kratemata* are composed, additional parts can also be discerned internally. Two comments suffice in the present context of our paper: first of all, the melos of the supplicatory command 'lege' is common for two verse pairs (numbers 1-2 and 10-11). Moreover, the fact that a change of mode occurs in the composition of the *kratemata*, thus completing the oktaechia, is of primary importance. The circle

of the oktaechia, however, is not accomplished. Specifically, in the *kratema* imposed on the first verse pair, mode Hagia (i.e. on tone *Di*) is dominant; the modes follow in this order: first (*Pa*), *legetos* (*Bou*), *barys* (*Zo*), first (*Ke*), plagal of the fourth, *heptaphonos* (high *Ne*), Hagia (*Di*), Hagia (*Di*), plagal of the first, *pentaphonos* (*Pa*), second (*Di*), *nenano* (*Di*) and *barys* (*Zo*). In accordance with these morphological and melic observations in the present unit, two parts can be distinguished: the diatonic modes are used in the one (made up of the verse pairs 1-9), while the chromatic modes are used in the other (made up of the verse pairs 10-12). It is interesting to note that in the part with the chromatic modes, it is not only the second and its plagal (chosen by Bereketes in order to be based on the same tone, *Di*) that are found (in verse pairs 10-11), but also the *barys* mode (in verse pair 12). Even more remarkable, in any case, is the structure by which the first part of this unit is developed and in which the diatonic modes are used. Here Bereketes organises the 'modal development' of the *kratemata* (according to double verse pairs) via descending tetrachords, indeed in two sections; in the first section, he moves from the peak of the lower tetrachord of the fourth plagal mode (the *kratemata* of the verse pairs 1 and 2 create the tetrachord *Di-Pa* and the corresponding *kratemata* for verse pairs 3 and 4 create the tetrachord *Bou-Zo*), while, in the second section, he moves from the peak of the high tetrachord of the same mode (the *kratemata* of the verse pairs 6 and 7 create the tetrachord high *Ne-Di* and the corresponding *kratemata* for verse pairs 8 and 9 create the tetrachord *Di-Pa*). For verse pair number 5 (where tone *Ke* is dominant in the *kratema*), Bereketes simply separates these two sections, a fact

particularly underlined by the melic differentiation of the alleluia refrain only for this specific verse pair.

In the third unit, made up of six verse pairs, the following morphological schema is found: psalmic verse + supplicatory command 'lege' + non-psalmic verse + refrain. It is characteristic, too, how we here observe the special division of the present unit into three sections, based on three elements: 1. the total morphology of the individual verses and, in particular, for the imposed non-psalmic texts,¹² 2. the most obvious resemblance of their 'poetic content', as well as, 3. their similar mele. Thus, verse pairs 1, 2, 3 and 4 make up a unified section, since the melos of the supplicatory command 'lege' and the non-psalmic texts that are imposed on them, are identical - indeed, in the case of the non-psalmic texts imposed on verse pairs 1 and 2, their 'poetic linkage' is most evident.¹³ The verse pairs 5 and 6 make up two other special sections, with the same characteristics; in the latter, the melos of the alleluia refrain is differentiated (for a second time), possibly because these are the last two verses of the entire composition.

The fourth and fifth units, with which the composition is ended, are the usual ones for similar polyeleos compositions. Of these, the fourth unit is structured according to the morphological schema: verses of the small doxology + supplicatory command 'lege' + non-psalmic text (triadic and theotokion, cor-

¹² All these imposed non-psalmic texts (with comments about them) can be seen in Χαλδαιάκης, *Πολυέλεος*, pp. 574-7.

¹³ Cf. *ibid.*, p. 792 n. 263; see also p. 575 n. 64, for the same phenomenon in verse pairs 3 and 6.

respondingly). It is also worth noting how here, according to each pair, morphology and melic parallelism are observed by Bereketes. The melos is the same between each category of the three above elements in the present unit (verses of the small doxology, 'lege', and non-psalms texts).¹⁴ Finally, the fifth unit contains that which is known in the old Byzantine polyeleos compositions as the terminal allelouiarion.

In the following *Table no. 1*, all the above mentioned elements can be seen.¹⁵

¹⁴ These specific non-psalms texts can be seen in *ibid.*, p. 635; cf. also some comments about them on p. 793 (n. 265).

¹⁵ I must note here that in the following *Table no. 1* the old synoptic notation, written in the centre, is from a manuscript of St Stefanos Monastery of Meteora, MS no. 127, ff. 83v-88r; the New Method Notation on the left is from the exegeses of Gregorios Protopsaltes (from MS MIIT 744, written in the year 1817, ff. 13r-46v), on the right from the exegeses of Chourmouzos Chartofylax (from MS MIIT 712, written in the year 1837, ff. 5r-21v).

TABLE NO. 1, Petros Bereketes' polyeleos *Douloi*, *Kyrion* (Psalm 134) in fourth plagal mode

C D C C B

Ηχος λ π δλ
 λε ε ε

C A B D C D C B C C B A B C E F E D E

Δου λου δου λου κυ υ ρι ι ο ο ο ο ον

λε ε ε ε ε ε ε ε δου ου ου ου

ου ου λου οι δου ου λου κυ υ υ υ υ υ

υ υ υ υ υ ρι ι ι ι ι ι ι

ι ο ο ο ο ο ο ο ο ο ο ο ο

ο ο ο ο ο ο ο ο ο ο ο ο ον

FIRST UNIT

- 1 { 1. Δούλοι, Κύριον· ἀλληλοῦα. Αἰνεῖτε τὸ ὄνομα Κυρίου, αἰνεῖτε, δούλοι, Κύριον·
- 2. Οἱ ἐστῶτες ἐν οἴκῳ Κυρίου, ἐν αὐλαῖς οἴκου Θεοῦ ἡμῶν·
- 2 { 3α. Αἰνεῖτε τὸν Κύριον, ὅτι ἀγαθὸς Κύριος·
- 3β. Ψάλατε τῷ ὀνόματι αὐτοῦ, ὅτι καλόν·

SECOND UNIT

FIRST PART

FIRST SECTION

- 1 { 4α. Ὅτι τὸν Ἰακώβ ἐξελέξατο ἑαυτῷ ὁ Κύριος·
- 4β. Ἰσραὴλ εἰς περιουσιασμόν ἑαυτῷ·

γαλεγαγα [ΔΙ]

- 2 { 5α. Ὅτι ἐγὼ ἔγνωκα ὅτι μέγας ὁ Κύριος·
- 5β. Καὶ ὁ Κύριος ἡμῶν παρὰ πάντας τοὺς Θεούς·

γαλεγαγα [ΠΑ]

<p>G FE F G FE F F</p> <p>λε γε</p>	<p>G FE F F</p> <p>λε ε γε</p>

³{ 6β. Ἐν ταῖς θαλάσσαις καὶ ἐν πάσαις ταῖς ἀβύσσοις. " " "

λέγε
Εἰγαλε [BOY]

⁴{ 7α. Ἀνάγων νεφέλας ἐξ ἐσχάτου τῆς γῆς·
7β. Ἀστραπὰς εἰς ὑπερὸν ἐποίησεν·

λέγε
Εἰγαγαλε [ZΩ]

⁵{ 7γ. Ὁ ἐξάγων ἀνέμους ἐκ θησαυρῶν αὐτοῦ·
8α. Ὁς ἐπάταξε τὰ πρωτότοκα Αἰγύπτου·

λέγε
Αἰεγαλε [KE]

ἀλληλούια

<p>F E F E F D E D E C D C D B C</p> <p>α λλη η η λου ου ου ι ι ι α</p>	
<p>α α α λ η η η η η λου ου ου</p> <p>ου ου ου ι ι ι ι ι ι ι ι ι</p> <p>ι ι ι ι ι α α γα α α α α</p>	<p>α α α λ η η η η η η η η λου</p> <p>ου ου ου ου ου ου ου ου ι ι ι ι ι α λ</p> <p>λη λου ι ι α α γα α α α α</p>

FIRST PART

SECOND SECTION

- 6 { 8β. Ἀπὸ ἀνθρώπου ἕως κτήνους·
9α. Ἐξαπέστειλε σημεῖα καὶ τέρατα ἐν μέσῳ σου, Αἴγυπτε·

Αλε?γαλε-λέγε
Αλε?γαλε [νη]

- 7 { 9β. Ἐν Φαραὼ καὶ ἐν πᾶσι τοῖς δούλοις αὐτοῦ·
10α. Ὅς ἐπάταξεν ἔθνη πολλά·

λέγε
Τετετε [ΔΙ]

- 8 { 10β. Καὶ ἀπέκτεινε βασιλεῖς κραταιούς·
11α. Τὸν Σηὼν βασιλέα τῶν Ἀμορραίων·

λέγε
γαεταλε [ΔΙ]

- 9 { 11β. Καὶ τὸν Ὠγ βασιλέα τῆς Βασάν·
11γ. Καὶ πάσας τὰς βασιλείας Χαναάν·

λέγε
Αλε?γαλε [ΠΑ]

SECOND PART

- 10 { 12α. Καὶ ἔδωκε τὴν γῆν αὐτῶν κληρονομίαν·
12β. Κληρονομίαν Ἰσραὴλ λαῶ αὐτοῦ·

γαλλη-τιτιτι [ΔΙ]

- 11 { 13α. Κύριε, τὸ ὄνομά σου εἰς τὸν αἰῶνα·
13β. Καὶ τὸ μνημόσυνόν σου εἰς γενεὰν καὶ γενεάν·

γαεχεῖα?αλε [ΔΙ]

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- 12 { 14α. Ὅτι κρινεῖ Κύριος τὸν λαὸν αὐτοῦ.
 14β. Καὶ ἐπὶ τοῖς δούλοις αὐτοῦ παρακληθήσεται.

λέγε
 γαλλη-τιτιτι [ZΩ]

THIRD UNIT

FIRST SECTION

- 1 { 15. Τὰ εἶδωλα τῶν ἐθνῶν ἀργύριον καὶ χρυσίον, ἔργα χειρῶν ἀνθρώπων.
 16α. Στόμα ἔχουσι καὶ οὐ λαλήσουσιν.
- 2 { 16β. Ὁφθαλμοὺς ἔχουσι καὶ οὐκ ὄψονται.
 17α. ὼτα ἔχουσι καὶ οὐκ ἐνωτισθήσονται.

<table style="margin: auto;"> <tr> <td style="text-align: center;">C</td> <td style="text-align: center;">DE</td> <td style="text-align: center;">F</td> <td style="text-align: center;">G</td> </tr> <tr> <td style="text-align: center;">—</td> <td style="text-align: center;">—</td> <td style="text-align: center;">—</td> <td style="text-align: center;">—</td> </tr> <tr> <td style="text-align: center;">λε</td> <td style="text-align: center;">ε</td> <td style="text-align: center;">ε</td> <td style="text-align: center;">γε</td> </tr> </table>	C	DE	F	G	—	—	—	—	λε	ε	ε	γε
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—	—	—	—									
λε	ε	ε	γε									
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;"> <p>(1) —————</p> <p>(2) —————</p> <p>λε ε ε γε ε ε ε ε ε ε ε ε</p> <p>ε ε ε ε ε ε ε ε</p> </td> <td style="width: 50%; padding: 5px;"> <p>(1) —————</p> <p>(2) —————</p> <p>λε ε ε γε ε ε ε ε ε ε ε ε</p> <p>ε ε ε ε ε ε ε ε</p> </td> </tr> </table>	<p>(1) —————</p> <p>(2) —————</p> <p>λε ε ε γε ε ε ε ε ε ε ε ε</p> <p>ε ε ε ε ε ε ε ε</p>	<p>(1) —————</p> <p>(2) —————</p> <p>λε ε ε γε ε ε ε ε ε ε ε ε</p> <p>ε ε ε ε ε ε ε ε</p>										
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19β	20α
Ἐλαλάξατε, τῷ Κυρίῳ, ἐν φωνῇ ἀγαλλιᾶσεως, ψάλατε, τῷ Θεῷ ἡμῶν (ἀλληλούια)	Ἐλαλάξωμεν συμφώνως καὶ συμφώνως καὶ βοήσωμεν, τὸ φοβερὸν καὶ ἅγιον ὄνομα τοῦ Θεοῦ ἡμῶν (ἀλληλούια)

THIRD SECTION

6 { 20β. Οἱ φοβούμενοι τὸν Κύριον, εὐλογήσατε τὸν Κύριον·
21. Εὐλογητὸς Κύριος ἐκ Σιών ὁ κατοικῶν Ἱερουσαλήμ·

20β
Ἐμμανουὴλ παιδίον,
κατὰ τὸ γεγραμμένον
μεθ' ἡμῶν ὁ Θεός·

21
Μεγάλτης βουλῆς ἄγγελος,
θαυμαστός σύμβουλος,
Θεὸς ἰσχυρός·

ἀλληλούια

2. The polyeleos in the first mode

The polyeleos in the first mode is structured into two units, while all the verses of the polyeleos are contained in the first. The morphological schema held to for all the verses of the first unit is the simplest possible: psalmic verse + refrain. Two elements should be stressed with respect to the melic composition: the first is the melos of the alleluia refrain, which remains common to all the verses, and the second is the melic development of the last syllable of the final word of the psalmic verse, which is constant in its similarity for each verse pair. Based precisely on the way the concluding syllable of the last words of each pair of psalmic verses is melodically composed, the present unit creates twenty verse pairs, between which, in any case, the melic resemblances are greater than their corresponding differences. The usual mathemata (triadic and theotokion, respectively)¹⁶ using the verses of the small doxology, are found in the second unit. The only common melic element found here is the supplicatory 'lege', which is inserted between the above-mentioned two components of the present unit - verses of the small doxology and the non-psalmic texts. From the aspect of morphology, the structure of the triadic mathema should be particularly pointed out, since the end of the relative (four-versed) poem receives an imposed unit, via the use of a brief *nenanismos* and long *kratema*, after which the final verse is repeated, as a variation upon its second hemistich.

¹⁶ The texts of these mathemata can be seen in Χαλδαιάκης, *Πολυέλεος*, p. 636; cf. also some comments about them on p. 805 n. 319-20.

In the following **TABLE NO. 2**, Petros Bereketes' polyeleos *Douloi, Kyrion* (Psalm 134) in the first mode, all the above mentioned elements can be seen: ¹⁷

¹⁷ The same methodology is used here: the old synoptic notation written in the centre is from the same MS of St Stefanos Monastery of Meteora, MS no. 127, ff. 88r-93r; the New Method Notation on the left is from the exegeses of Gregorios Protopsaltes (from MS MIIT 744, written in 1817, ff. 1r-12v) and on the right from the exegeses of Chourmouzios Chartofylax (from MS MIIT 712, written in 1837, ff. 1r-5r).

Ἦχος α̣

.G .G D D D
 Δου λαι κυ ρι ον

(π)
 Δου λαι κυ υ υ υ υ ρι ον

(π)
 Δου λαι κυ υ υ υ υ ρι ον

FIRST UNIT

1. Δούλοι, Κύριον· ἀλληλούια.
 Αἰνεῖτε τὸ ὄνομα Κυρίου, αἰνεῖτε, δούλοι, Κύριον.
 2. Οἱ ἐστῶτες ἐν οἴκῳ Κυρίου, ἐν αὐλαῖς οἴκου Θεοῦ ἡμῶν.

D F E F E F E D C D F G F E D C D

- 2 { 3α. Αἰνεῖτε τὸν Κύριον, ὅτι ἀγαθὸς Κύριος.
 3β. Ψάλατε τῷ ὀνόματι αὐτοῦ, ὅτι καλόν.

D F E F E D

- 3 { 4α. "Οτι τὸν Ἰακώβ ἐξελέξατο ἑαυτῷ ὁ Κύριος·
 4β. Ἰσραὴλ εἰς περιουσιασμόν ἑαυτῷ·

D F E F E F E D C D F E D C D E F G 	

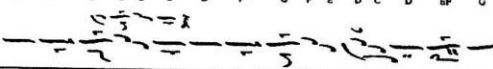
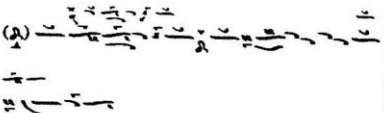
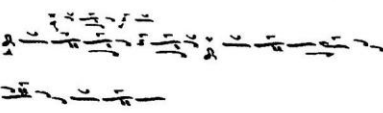
- 4 { 5α. "Οτι ἐγὼ ἔγνωκα ὅτι μέγας ὁ Κύριος·
 5β. Καὶ ὁ Κύριος ἡμῶν παρὰ πάντας τοὺς Θεούς·

D F G F E F C F E D C D F E D C D 	

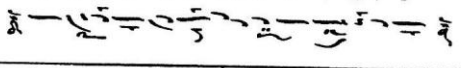
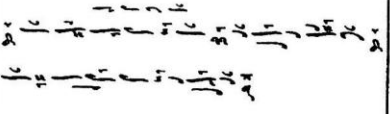
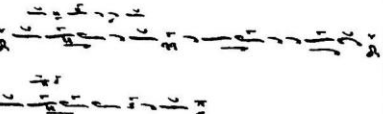
- 5 { 6α. Πάντα ὅσα ἠθέλησεν ἐποίησεν ἐν τῷ οὐρανῷ καὶ ἐν τῇ γῆ·
 6β. Ἐν ταῖς θαλάσσαις καὶ ἐν πάσαις ταῖς ἀβύσσοις·

C E D E D F E D C D E F G 	

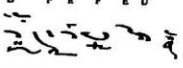
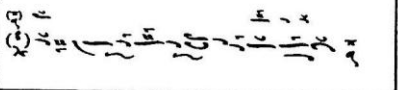
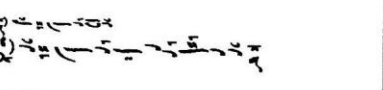
- 6 { 7α. Ἀνάγων νεφέλας ἐξ ἐσχάτου τῆς γῆς·
 7β. Ἀστραπὰς εἰς ὑέτον ἐποίησεν·

<p>A C D C B C D F G F E D C D E F G</p> 	
<p>(2)</p> 	

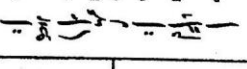
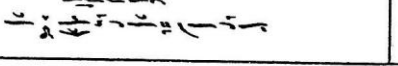
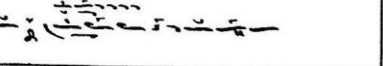
- 7 { 7γ. Ὁ ἐξάγων ἀνέμους ἐκ θησαυρῶν αὐτοῦ·
8α. Ὁς ἐπάταξε τὰ πρωτότοκα Αἰγύπτου·

<p>D F E F E F E D C D F E D C D</p> 	
	

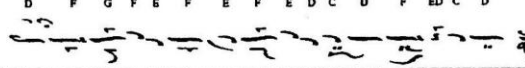
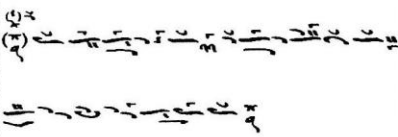
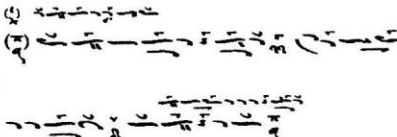
- 8 { 8β. Ἀπὸ ἀνθρώπου ἕως κτήνους·
9α. Ἐξαπέστειλε σημεῖα καὶ τέρατα ἐν μέσῳ σου, Αἴγυπτε·

<p>D F E F E D</p> 	
<p>(2)</p> 	


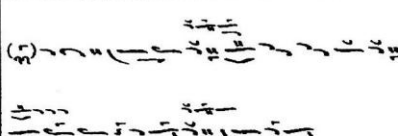
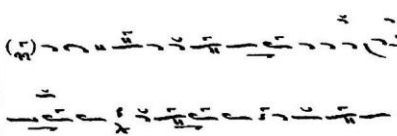
- 9 { 9β. Ἐν Φαραῶ καὶ ἐν πᾶσι τοῖς δούλοις αὐτοῦ·
10α. Ὁς ἐπάταξεν ἔθνη πολλὰ·

<p>C F E D C D E F G</p> 	
	


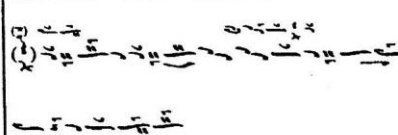
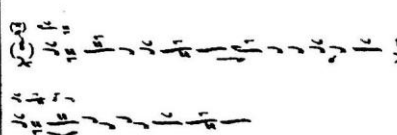
- 10 { 10β. Καὶ ἀπέκτεινε βασιλεῖς κραταιούς·
11α. Τὸν Σηὼν βασιλέα τῶν Ἀμορραίων·

<p>D F G F E F E F E D C D F E D C D</p> 	
<p>(3)</p> 	<p>(3)</p> 

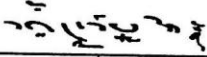
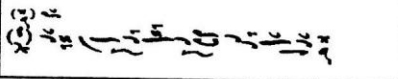
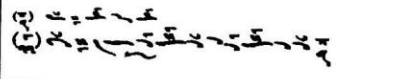
- 11 { 11β. Καὶ τὸν Ὠγ βασιλέα τῆς Βασάν·
11γ. Καὶ πάσας τὰς βασιλείας Χαναάν·

<p>D F E G A G F E D E D F E D C D E F G</p> 	
<p>(3)</p> 	<p>(3)</p> 

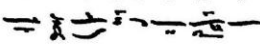
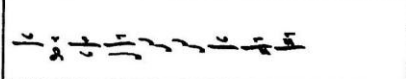
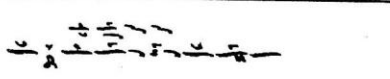
- 12 { 12α. Καὶ ἔδωκε τὴν γῆν αὐτῶν κληρονομίαν·
12β. Κληρονομίαν Ἰσραὴλ λαῷ αὐτοῦ·

<p>D F E G A G F E D E D F E D C D E F G</p> 	
<p>(3)</p> 	<p>(3)</p> 

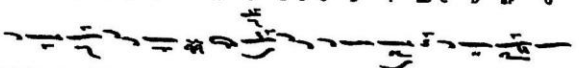
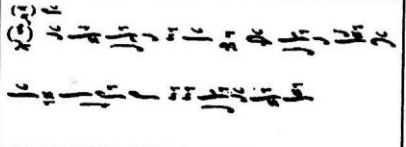
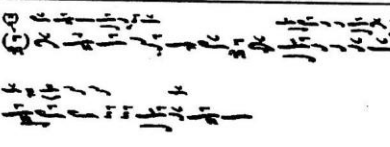
- 13 { 13α. Κύριε, τὸ ὄνομά σου εἰς τὸν αἰῶνα·
13β. Καὶ τὸ μνημόσυνόν σου εἰς γενεὰν καὶ γενεάν·

D F E F E D 	
	


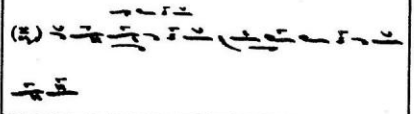
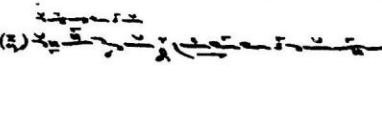
- 14 { 14a. Ὅτι κρινεῖ Κύριος τὸν λαὸν αὐτοῦ.
 14b. Καὶ ἐπὶ τοῖς δούλοις αὐτοῦ παρακληθήσεται.

C F B C D E F G 	
	

- 15 { 15. Τὰ εἶδωλα τῶν ἐθνῶν ἀργύριον καὶ χρυσίον, ἔργα χειρῶν ἀνθρώπων.
 16a. Στόμα ἔχουσι καὶ οὐ λαλήσουσιν.

D F G F E F C F E D C D F B C D E F G 	
	

- 16 { 16b. Ὀφθαλμοὺς ἔχουσι καὶ οὐκ ὄψονται.
 17a. ὼτα ἔχουσι καὶ οὐκ ἐνωτισθήσονται.

A C B C F B C D E F G 	
	

- 17 { 7β. Οὐδὲ γάρ ἐστι πνεῦμα ἐν τῷ στόματι αὐτῶν·
18α. Ὅμοιοι αὐτοῖς γένοιτο οἱ ποιῶντες αὐτά·

<p>D F E F E F E D C D F G F E D C D</p>	

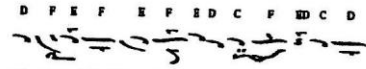
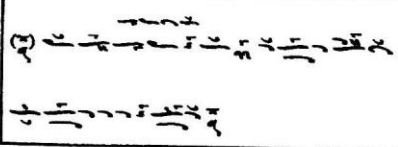
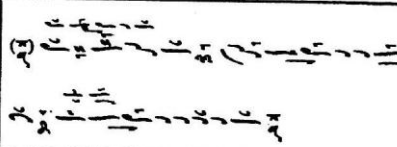
- 18 { 18β. Καὶ πάντες οἱ πεποιθότες ἐπ' αὐτοῖς·
19α. Οἶκος Ἰσραὴλ, εὐλογήσατε τὸν Κύριον·

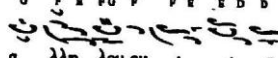
<p>D F E G A G F E D E D F E D C D E F G</p>	

- 19 { 19β. Οἶκος Ἀαρών, εὐλογήσατε τὸν Κύριον·
20α. Οἶκος Λευί, εὐλογήσατε τὸν Κύριον·

<p>D F G F E F E F E F C F E D C D E F G</p>	

- 20 { 20β. Οἱ φοβούμενοι τὸν Κύριον, εὐλογήσατε τὸν Κύριον·
21. Εὐλογητὸς Κύριος ἐκ Σιών ὁ κατοικῶν Ἱερουσαλήμ·

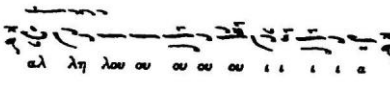

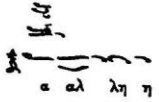
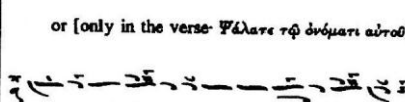
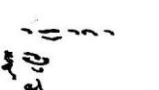
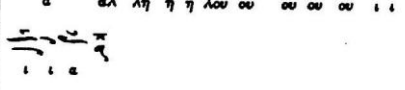
D F E F E F E D C F B C D 	
	

G F E F G F F E E D D

 α λλη λου ου ι ι α

ορ

G F E F E D

 α λλη λου ι α

 α λλη λου ου ου ου ου ι ι ι ι α	(4)  α λλη λου ου ου ου ου ι ι ι ι α
ορ  [...]	ορ [only in the verse- Φέλατε τῷ ὀνόματι αὐτοῦ] 
ορ  [...]	 ι ι α

SECOND UNIT

- Δόξα πατρὶ καὶ υἱῷ καὶ ἁγίῳ πνεύματι·
- Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων· ἀμήν·

<p style="margin: 0;">C D D</p>	

Ἕμνουμέν σε, προσκυνουμέν σε,
 πάτερ ἄναρχε, υἱὲ συνάναρχε καὶ πνεῦμα ἅγιον,
 τὸ ἐκ τοῦ πατρὸς ἐκπορευόμενον καὶ ἐν υἱῷ ἀναπανόμενον,
 Τριάς ἁγία, ἐλέησον καὶ σῶσον ἡμᾶς
 —αἰῶνα...[βραχὺς νετανισμός] εἰρε...[ἐκτενὲς κράτημα]—,
 Τριάς ἁγία, ῥῦσαί με πάσης κατακρίσεως

Ἄσπιλε, παναμώμητε, ἄφθορε Παναγία,
 δέξαι δέησιν οἰκέτου, Θεοτόκε Μαρία,
 καὶ ῥῦσαί με ἐκ τοῦ πυρὸς ἀσβέστου αἰωνίου
 καὶ βασιλείας οὐρανῶν τύχοιμεν τοῦ Κυρίου

Conclusions

I believe that the differences and similarities between the two particular compositions are obvious from the above analysis. The polyeleoi differ with regard to their melic composition but present explicit resemblances with regard to their morphology:

- The melic differentiation is a given, equally due to the use of a different mode for each case, and the totality of the melic utilisation; in one case we have a long melos, even kalophonic, while in the other, the melic composition is completely synoptic, almost syllabic, something which is also optically visible in the notation. A closer musicological examination of each separate polyeleos composition would be particularly interesting, but but will not be explored here.¹⁸

- While the two compositions present diametric melic divergence, certain remarkable morphological resemblances can be found between them, such as the common melos for the alleluia

¹⁸ However, in *Table no. 3*, at the end of this paper, there is a comparison between the two first verses of these polyeleoi. The musical text is from the same manuscripts, i.e. MS no. 127 of St Stefanos Monastery of Meteora (the old notation in the centre: the first verse of the fourth plagal mode polyeleos is from f. 83v and the first verse of the first mode polyeleos is from f. 88r), MS MITT 744 (the exegesis of Gregorios Protopsaltes on the left: the first verse of the fourth plagal mode polyeleos is missing from the manuscript, but the first verse of the first mode polyeleos is from f. 1r-v) and MS MITT 712 (the exegesis of Chourmouzos Chartophylax on the right: the first verse of the fourth plagal mode polyeleos is from f. 5r-v and the first verse of the first mode polyeleos is from f. 1r). It is obvious that the melic differentiation is intensified in the verses of the remaining units, where, for the fourth plagal mode polyeleos, *kratemata* or poetic texts foreign to the psalmic text of the polyeleos are occasionally added.

refrain, but also, more generally, the similar melic elements by verse pair.

It is precisely in these morphological resemblances that the 'internal linking' of the two polyeleoi is to be found. It is my personal belief that it is not simply certain common structural forms, that connect two particular polyeleoi or even two compositional tendencies. Essentially, it is that element, through which (according to Bereketes' original conceptualisation) the change from the old and classical to the new (and prototype) is realized, smoothly and harmoniously. To be more specific, this is the connection between the conservative epoch of tradition and the new epoch of innovation. Thus:

- Tradition is more generally represented in the polyeleos composed in the fourth plagal mode. It is obvious that all the melic and morphological elements that had been codified and reached in Bereketes' time for the composition of the polyeleos (especially regarding Psalm 134), have been preserved in this specific composition, albeit in condensed, hyperbolic and possibly far-fetched doses. In other words, I refer to compositional techniques from specific earlier polyeleoi, that can be clearly identified in the present composition. Provisionally, I can point out the following: from the Latrinos polyeleos, the technique of the imposition (*epibole*) of non-psalmic texts;¹⁹ from the polyeleos of Koukoumas, the technique of kalophonic treatment;²⁰ from the polyeleoi of Manuel Chrysaphes and Balases Hierous,

¹⁹ Χαλδαιάκης, *Πολυέλεος*, pp. 682-701, 553-648.

²⁰ *Ibid.*, pp. 702-47, 657-76.

the technique of the imposition of *nenanismata* and *kratemata*;²¹ from the polyeleos of Panagiotes the New Chrysaphes, the morphological characteristic of the alleluia refrain common to all the verses of the polyeleos;²² additionally, for the entirety of the polyeleos repertoire, the morphological characteristic of the ending of the polyeleos with an alleluarion unit.²³ In my opinion, then, the present polyeleos consists of nothing more than a 'recapitulation' of the old polyeleos tradition.

- Innovation is represented by the polyeleos composed in the first mode. Therefore, if the previous composition 'recapitulates' the old tradition, then the present composition legitimately proposes a new tradition, one, however, that simultaneously preserves elements of the old tradition in a shorter and simpler version. In other words, all that was presented in the previous composition as enlarged and sufficiently enriched, is here simplified - first with regard to melos, but also with regard to morphology - in an attempt to leave the essence and compositional core to be inherited by later generations. Observed here are two noteworthy elements, found in the psalmic verses and the closing doxastika mathemata. 1. In the psalmic verses, we witness the residue of the accepted morphological technique, i.e. the simplest morphological structure of the psalmic verse plus the refrain, but mainly the common refrain melos and the melic correspondence between verse pair, limited here to the last syllable of the last word of each psalmic verse. 2. In the closing doxastika mathemata, we see the new morphology, i.e.

²¹ Ibid., pp. 756-61, 781-8.

²² Ibid., pp. 761-76.

²³ Ibid., pp. 627-9.

the addition to the triadic mathema of the *nenanismos* and *kratema* units. These are characteristic elements that are clearly codified for the first time by Bereketes and subsequently adopted by almost all the Postbyzantine composers.²⁴

Most important, of course, is the fact that Bereketes' specific attempt to balance himself between tradition and innovation occurs, if not simultaneously, at least within the same chronological period. Without a doubt, the specific case emphasises the composer's desire to respond to the liturgical reality of his time, to prove himself worthy of his historical role. The success of these two compositions, that is, the response they received from the music world, vindicates Bereketes' effort. He even tried somehow to seal his work symbolically by his choice of modes. The *polyeleos* that represents the old tradition was composed in the last mode of the Byzantine *oktaechia*, plagal of the fourth, very important for the category of the *polyeleos*, while the other composition, initiating a renewed tradition, was composed in the first mode.

²⁴ Ibid., pp. 635-36, 805-6. Concerning the new morphology of the closing *doxastika mathemata* – i.e. the addition in the triadic mathema of the *nenanismos* and *kratema* unit – an error has been made in the quoted book (see Χαλδαιάκης, *Πολυέλεος*, pp. 635, 778 n. 203, 806 n. 323). It was said that Ioannes Prototopsaltes was the first composer who added a *kratema* unit to the *theotokion mathema* of Panagiotes the New Chrysaphes and Prototopsaltes, *Douloi, Kyriou* (Psalm 134) *polyeleos* in the first mode (see generally *ibid.*, pp. 776-81). However, Ioannes Prototopsaltes was, in fact, the second composer who applied this particular morphological technique, but he did so in a *polyeleos* composed earlier than the corresponding compositions by Bereketes.

