

CHAPTER 1

Achilleas G. Chaldaeakes Reflections of Ecclesiastical Policy in Sacred Music: The Case of Patriarch Athanasios V

Historical Aspects

Reflections of any ecclesiastical policy upon the creation of sacred music as a whole is something given in Eastern chant, especially in the field of Byzantine Music, the music of the Eastern Orthodox Church. In the present chapter, I shall focus on the case of Patriarch Athanasios V,¹ and endeavour to analyse this specific phenomenon.

The Patriarch of Constantinople Athanasios V (whose last name was Margounius) is an exceptionally important figure in the Church, well known in the relevant historical research.² He was a Cretan; historians described him as “a wise man, whose outstanding success was scandalous for the clergymen of the time; he would read European books, he translated into Greek

¹ Cf. Achilleas Chaldaeakes, «Ἀθανάσιος Μαργούνιος, ὁ ἀπὸ Τορνόβου καὶ Ἀνδριανουπόλεως Πατριάρχης Κωνσταντινουπόλεως (ὁ Ε΄)», s.v., *Μεγάλη Ὁρθόδοξη Χριστιανικὴ Ἐγκυκλοπαίδεια* 1, 2010, 297–299; Idem, “A Patriarch’s Chant. Athanasios V”, in a booklet published by *Cappella Romana* (Alexander Lingas founder and artistic director), 23rd Season: 2013/4, for two concerts given under Achilleas Chaldaeakes, as guest conductor, on Friday 8 November 2013 at St. Mary’s Cathedral, Portland, Oregon & Saturday 9 November 2013 at St. Demetrios Greek Orthodox Church, Seattle, Washington.

² Germanus, Bishop of Sardes and Pisidia, *Συμβολὴ εἰς τοὺς πατριαρχικοὺς καταλόγους Κωνσταντινουπόλεως ἀπὸ τῆς Ἀλώσεως καὶ ἐξῆς*, Part II (1702–1936), Konstantinople, 1938, 12–15; M. J. Gedeon, «Ὁ Πατριάρχης Ἀθανάσιος Ε΄», in *Ἐπετηρὶς Ἑταιρείας Κρητικῶν Σπουδῶν* 3, 1940, 193–205; Tasos Ath. Gritsopoulos, «Ἀθανάσιος ὁ Ε΄», s.v. *Θρησκευτικὴ καὶ Ἱθικὴ Ἐγκυκλοπαίδεια* 1, 1962, 520–521; M. Manousakas, «Νέες εἰδήσεις γιὰ τὸν Κρητικὸ οἰκουμενικὸ πατριάρχη Ἀθανάσιο Ε΄ τὸ Μαργούνιο (1709–1711)», in *Τόμος εἰς μνήμην Γεωργίου Κουρμούλη*, Athens, 1988, 451–468.

the *Thesaurus Liguarum Orientalium* of Meninski and encouraged people to towards education;³ moreover, he is reported as “an expert in Greek, Latin and Arabic dialects, while being a perfect musician.”⁴

It seems that after a brief stay in an Arabic-speaking area (probably in Egypt or Palestine, or possibly somewhere near the Patriarchate of Jerusalem, where – logically – he learnt the Arabic language) he resided in a region in Constantinople, where he acquired a richer education (not only in Greek but also in Latin studies) and gradually rose to ecclesiastical office.⁵

Historical sources prove that since 1687 Athanasios V was been the Bishop of Tarnovo, but one should note that he held that position even earlier than that;⁶ in 1686 he was already mentioned as Bishop of Tarnovo, in a composition of his, anthologized in a codex written by the monk of Iviron Monastery in Mount Athos, Kosmas the so-called Macedonian, the composition being a *polychronion* to Serpanos, Master of the Ougrovlachia region.⁷

He served in the said Metropolis until 1692, when he was transferred to the Metropolis of Adrianople, after he succeeded Bishop Klemes, who had

³ K. M. Koumas, *Ιστορίες τῶν ἀνθρωπίνων πράξεων ἀπὸ τῶν ἀρχαιοτάτων χρόνων ἕως τῶν ἡμερῶν μας, ἐκ παλαιῶν ἀπανθισθεΐσαι καὶ τὰ νεώτερα ἐξ ἀρίστων Γερμανῶν ιστοριογράφων ἐλευθέρως μεταφρασθεΐσαι*. Vol. X. Vienna-Austria, Anton v. Haykul, 1831, 394; [“Ἀθανάσιος Ε΄, μητροπολίτης Ἀνδριανουπόλεως, ἀνὴρ σοφός, εἰδήμων ὅχι μόνον τῆς Ἑλληνικῆς γλώσσης, ἀλλὰ καὶ τῆς Λατινικῆς καὶ ἄλλων Εὐρωπαϊκῶν γλωσσῶν, καὶ τῆς Αραβικῆς προσέτι, διεδέχθη τὸν Κυπριανόν. Ἀλλ’ ἡ ἐξοχος προκοπὴ τοῦ ἡτο σκάνδαλον εἰς τοὺς τότε κληρικούς. Ἀνεγίνωσκε βιβλία Εὐρωπαϊκά, ἐμετάφραζε εἰς τὴν Ἑλληνικὴν γλῶσσαν τὸ τετραγλωσσον λεξικὸν τοῦ Μενισκίου· ἐπαρακίνει τὸ γένος εἰς τὴν παιδείαν. Τοιαῦτα σφάλματα ἐκίνησαν τὴν γλῶσσαν τῶν ζηλωτῶν ἢ ὑποκριτῶν νὰ τὸν κηρύξουν αἰρετικὸν καὶ νὰ τὸν κηρμίνωσιν ἀπὸ τὴν ἱεράν καθέδραν”]; cf. Gedeon, op. cit., 193.

⁴ George Vendotis, *Προσθήκη τῆς ἐκκλησιαστικῆς ἱστορίας Μελετίου Μητροπολίτου Ἀθηνῶν, πρὸς ἐξακολουθήσιν τῶν ἄλλων τριῶν τόμων, ἐρανισθεῖσα μετὰ μεγάλης προσοχῆς καὶ ἐπιμελείας ἐκ διαφόρων ἀξιολόγων συγγραφέων εὐρισκομένων ἐν τῇ περιφίμῳ Κ.Β. Βιβλιοθήκῃ τῆς Βιέννης εἰς τὴν ἀπλὴν ἡμῶν διάλεκτον παρὰ Γεωργίου Βενδότη τοῦ ἐκ Ζακύνθου, νῦν πρῶτον τύποις ἐκδοθεῖσα ἐπιταγὴ μὲν καὶ δαφιλεῖ δαπάνῃ τοῦ Ὑψηλοτάτου Εὐγενεστάτου καὶ Γαληνοτάτου Πρίγκηπος καὶ Ἡγεμόνος πάσης Οὐγγροβλαχίας κυρίου κυρίου Ἀλεξάνδρου Κωνσταντίνου Μορούζη Βοεβόδα ᾧ καὶ προσεφωνήθη, ἐπιστασίᾳ δὲ καὶ ἀκριβεῖ ἐπιμελείᾳ Πολυζῶη Λαμπανιτζιώτῃ τοῦ ἐξ Ἰωαννίνων, τόμος Δ΄, περιέχων τὰ ἐν τῇ Ἐκκλησίᾳ συμβάντα ἀπὸ τοὺς χιλίους ἑπτακοσίους χρόνους τῆς τοῦ Χριστοῦ Γεννήσεως ἄχρι τῆς σήμερον, δηλ. ὅλου τοῦ παρόντος αἰῶνος*. Vienna-Austria: George Vendotis Editions, 1795, 5 [“Ἀθανάσιος Ἀνδριανουπόλεως, ἀνὴρ πεπαιδευμένος, εἰδήμων τῆς τε Ἑλληνικῆς, Λατινικῆς καὶ Αραβικῆς διαλέκτου, μᾶλλον δὲ ἐν τῇ μουσικῇ ἦν τέλειος”]; cf. Gedeon, *ibid*.

⁵ Cf. Manousakas, op. cit., 466–467.

⁶ *Ibid*.: 451–455.

⁷ See Codex No. 970 of Iviron Monastery in Mount Athos (Papadike), ff. 225^r–226^v: *Μητροπολίτου Τουρνόβου κυρίου Ἀθανασίου, εἰς τὸν αὐθέντην Οὐγγροβλαχίας ἤχος δ΄ Πολυχρόνιον ποιῆσαι*; cf. Gr. Th. Stathes, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς – Ἅγιον Ὅρος. Κατάλογος περιγραφικῶς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκεμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους*. Vol. III, Athens, Institute of Byzantine Musicology, 1993, 727; Konstantinos Karagounes, *Ἡ παράδοση καὶ ἐξήγηση τοῦ μέλους τῶν Χερουβικῶν τῆς βυζαντινῆς καὶ μεταβυζαντινῆς μελοποιίας*, Athens, Institute of Byzantine Musicology–Studies 7, 2003, 383.

abdicated.⁸ He served as Bishop of Adrianople until 1709, when he was elected Patriarch of Constantinople (either on 27 or 28 May 1709⁹), succeeding his predecessor Cyprianos, characteristically described by himself in one of his epistles (written on 28 May 1709) which were addressed to Chrysanthos, Patriarch of Jerusalem.¹⁰

In the aforementioned letter by Athanasios, one can clearly understand that the political authority of that period intervened in his life; at first sight, this intervention seems irrelevant to his musical activity, although later it would define not only the rest of his life but also the specific aspects of his work. The story, according to the letter, is as follows: the patriarchal Synod elected Cyril, Bishop of Cyzikus as a successor to Cyprianos. When this news was broken to the Vizier Çorlulu Ali-Pasha (who was descended from Tirolai of Thrace), a son-in-law of Sultan Mustapha II, the Vizier refused to observe this Synodic resolution and imposed Athanasios, Bishop of Adrianople, as a successor to the former Patriarch.¹¹

Athanasios's patriarchal reign was rich in activities; there are many Acts of Church Canon Law and many other epistles he sent while he was Patriarch;¹² and to quote historians again, "... on account of the intense and severe way he began to rule, he was envied and slandered to the Vizier as a money lover and an innovator in our religion [...] and although he had

⁸ Manousakas, op. cit., 455–460.

⁹ Gedeon, op. cit., 195.

¹⁰ Ibid., 199–200 [“*Ἀποβληθέντος καὶ γὰρ τοῦ προχρηματίσαντος πατριάρχου κυρ Κυπριανοῦ, δι’ ἀγωγῆς κινηθείσης κατ’ αὐτοῦ ὑπὸ τῶν ἱερέων ἀπασῶν τῶν ἐκκλησιῶν, ἐφ’ οἷς ἡδουκῆθησαν, ἐπὶ τοῦ βασιλικοῦ βήματος, ἐνώπιον τοῦ ὑπερτάτου ἐπιτρόπου, οὗ τῇ προσταγῇ συμπαρέστημεν καὶ ἡμεῖς ἀπαξάπαντες οἱ συναδελφοὶ ἀρχιερεῖς, οἵτινες ἐρωτηθέντες ἐξείπομεν τὴν κατάστασιν ἐκείνου, ὡς ἡ ἀλήθεια ἔχει, κἀντεῦθεν καὶ ἀποβληθέντος, ὡς εἴρηται, ἐγένετο σκέψις κοινὴ καὶ συνοδικὴ εἰς ἐκλογὴν ἑτέρου προσώπου, τοῦ ἀναδέξασθαι τὴν προστασίαν τῆς ἀποστολικῆς οἰκουμένης ταύτης καθέδρας, καὶ ἐξελέγη εἰς τοῦτο ὁ συναδελφὸς ἅγιος Κυζίκου κυρ Κύριλλος· εἰθ’ οὕτω προσήλθομεν μετὰ τῆς αὐτοῦ ἱερότητας, προσκλήσει καὶ ἐπιταγῇ τῆς αὐθεντικῆς ἐξουσίας, ὁμοθυμαδὸν ἀπαξάπαντες, ἐπὶ τὸ φορέσαι δηλαδὴ τὴν αὐτοῦ ἱερότητα τὸ εἰθισμένον βασιλικὸν ἔνδυμα. Συμπαρastάντων δὲ πάντων ἐπὶ τοῦ βασιλικοῦ αὐθις βήματος, καὶ τὸν ἐκλεγέντα ἀναγγειλάντων, ἐκεῖ ἡρωτήθημεν περὶ τοῦτου, περιβλεψάμενος καθ’ ἕνα ἕκαστον πάντας ἡμᾶς ὁ ὑπερτάτος ἐπίτροπος, κύκλω, προστάζει τῆς αὐτοῦ ὑψηλότητος, τὴν στάσιν εἰληφότας, ἀπεκρίνατο ἀποφινάμενος ὅτι ὕμεις μὲν τοῦτον, τὸν προβήθηντα δηλονότι, ἐξελέξασθε, ἐγὼ δὲ οὐ συγκατανεύω· οὗτος καὶ γὰρ μετὰ καὶ ἄλλων ἐγγυησάμενος ὑπὲρ τοῦ Κυπριανοῦ, οὐκ ἤλθον δηλοποιῆσαι μοι ὡς οὐ καλῶς ἐκείνος πολιτεύεται. Τοῖνυν (προσέφη) ἐγὼ ἢ τοῦτον (ἕνα ὄντα τῶν συναδελφῶν ἀρχιερέων), ἢ τοῦτον (τὴν ἐμὴν δηλονότι ἐλαχιστότητα) λέγω γενέσθαι πατριάρχην. Ἀλλὰ τοῦτον (ἐμὲ δηλονότι) ἐκ τῆς ὀψεως ἐγκρίνω. Ἐμοῦ δὲ παραιτουμένου καὶ μὴ κατανεύοντος, παροτρυνόντων δὲ καὶ συναναγκάζοντων με τῶν συναδελφῶν ἀρχιερέων, ἡ περιβολὴ ἐπεγένετό μοι τοῦ βασιλικοῦ ἱματίου, ἐκόντι ἀεκοντί γε θυμῷ. Μετὰ δὲ ταῦτα ἐπηκολούθησεν ἐπ’ ἐκκλησίας καὶ ἡ νενομισμένη μετάθεσις μετὰ πάφρησις αὐτάρκους (...) Ὁ ἔφορος τῶν ἀπάντων Θεός, ὁ κατὰ τὴν ἀρῆρτον αὐτοῦ πρόνοιαν καὶ ἄκραν ἀγαθότητα ἐπενεγκών μοι τὸ τηλικούτον θεϊκότατον ἀξίωμα παρὰ προσδοκίαν καὶ πᾶσαν ἐλπίδα, γένοιτό μοι φύλαξ καὶ ὁδηγός...”]; cf. Germanus, op. cit., 12; Manousakas, op. cit., 461.*

¹¹ Gedeon, op. cit., 200; cf. Germanus, op. cit., 13–14.

¹² Gedeon, op. cit., 195–200; Manousakas, op. cit., 461–466.

many followers, he was unexpectedly stripped of the patriarchal rank...;¹³ he was defrocked on 4 December 1711, while on 6 December his deposition was read in all the churches of Constantinople;¹⁴ according to this document, “Athanasios became Patriarch not by canonical Church status but through pre-selection, whilst somebody else had already been chosen and appointed.”¹⁵ This quotation refers to the original election of Cyril, an election which the Vizier of that time invalidated in favour of Athanasios. Cyril succeeded Athanasios to the patriarchal throne (as Cyril IV: 1711–13). Thus, the Patriarch of Constantinople Cyprianos, during his second patriarchal rein (1713–14), set Athanasios free of all charges and ordered his innocence to be proclaimed to the churches of Constantinople.¹⁶

¹³ Vendotis, op. cit., 5 [“Ἀλλ’ ἐπειδὴ μὲ σφοδρότητα καὶ αὐστηρότητα ἄρχισε νὰ διοικῇ, ἐφθονήθη, καὶ διεβλήθη πρὸς τὸν Βεζύρη, ὡς ἐραστής χρημάτων, καὶ νεωτερίζων εἰς τὰ τῆς θρησκείας ἡμῶν, ἐπειδὴ καὶ πᾶσα ἡ σπουδὴ αὐτοῦ ἦν ἡ τῶν Φράγκων βίβλων ἀνάπτυξις, ἐμετέφραζε τότε τὸ τετραγλῶσσον Λεξικὸν τοῦ Μενίσκη εἰς τὴν Ἑλληνικὴν διάλεκτον. Ὅθεν ἀνεπίστως μ’ ὅλον ὁποῦ εἶχεν καὶ πολλοὺς συμβοηθοὺς ἐξάγεται τοῦ θρόνου, ἀφ’ οὗ ἐπατριάρχευσεν ἔτος ἓν, καὶ μῆνας τέσσαρας”]; cf. Gedeon, op. cit., 193–134. See also Germanus, op. cit., 12–13.

¹⁴ Gedeon, op. cit., 198. Germanus, estimates that Athanasios was unfrocked “during the three first days of December 1711”: Germanus, op. cit., 14.

¹⁵ Germanus, op. cit., 13 [“Ἐπειδὴ τοιγαροῦν καὶ ὁ χρηματίας πατριάρχης Κωνσταντινουπόλεως Ἀθανάσιος, οὐ διὰ τῆς θύρας κατὰ τὴν κανονικὴν ἀκρίβειαν ἀλλ’ ἀλλαχόθεν τὴν ἀρχὴν εἰσῆλθεν εἰς τὴν ἱερὰν αὐλὴν τῶν λογικῶν τοῦ Χριστοῦ θρεμμάτων, εἴτα ἐγκρατὴς ὁπωσδήποτε γενόμενος τῆς πατριαρχικῆς ἀξίας καὶ προστασίας τοῦ οἰκουμενικοῦ θρόνου, καίπερ ἄλλου προεκλεγέντος καὶ προσκληθέντος κοινῇ ἐκλογῇ καὶ προσκλήσει, συγκαταθέσει τε καὶ κατανεύσει τῆς ἱερᾶς τῶν ἀρχιερέων συνόδου καὶ ὁμηγύρεως, παντός τε τοῦ κλήρου τῆς ἐκκλησίας καὶ ἀπασαιπλῶς τοῦ χριστιανικοῦ πληρώματος, οὐκ ἐπολιτεύθη κατὰ τὸν προσήκοντα λόγον, ἀλλ’ ἐξ ἐναντίας ἐπορεύθη τῆς νενομισμένης ὁδοῦ καὶ τῶν ὁρῶν ἐξεκυλίσθη τῆς εὐαγγελικῆς ποιμαντορίας (...) σκέψεως τοίνυν συνοδικῶς γενομένης καὶ τρόπον τῆς ἀποβολῆς τούτου ἐπιζητούσης κατὰ δίκαιον τρόπον καὶ εὐλόγον, ἔγνωσται τοῦτον μὲν τὸν ὁπωσδήποτε, παρὰ τὸ εἶκός, χρηματίσαντα πατριάρχην Ἀθανάσιον (...) ἐκβλήθηναί τοῦ θρόνου καὶ τῆς πατριαρχικῆς ἀξίας ἐξωσθῆναι, εἰς ἣν καὶ παρὰ κανόνας εἰσέφρυσεν, ὡς διεῖληπται, ἀντ’ αὐτοῦ δὲ πρόσωπον ἕτερον ἐκλεχθῆναι, καίτοι προεκλεγμένον ὑπάρχον, καὶ ἀντιλαβέσθαι τοῦ θρόνου καὶ διοικῆσαι τοῦτον προσφῶρος καὶ συμφερόντως καὶ τοῦ χριστιανικοῦ πληρώματος ἐπιμελεῖσθαι νομίμως τε καὶ κανονικῶς κατὰ τὸ πρέπον καὶ δίκαιον· τούτου χάριν οἱ ἐνδημοῦντες ἐν τῇ βασιλευσίᾳ ταύτῃ τῶν πόλεων ἀρχιερεῖς, γνώμη καὶ διασκέψῃ κοινῇ γράφοντες ἀποφαινόμεθα συνοδικῶς ἵνα ὁ χρηματίας οὗτος παρὰ κανόνας πατριάρχης Κωνσταντινουπόλεως Ἀθανάσιος, ὡς ἐπὶ ὑπονότου καὶ αὐτοκατάκριτος, καθηρημένος εἴη τῆς ἀρχιερατικῆς τιμῆς καὶ ἀξίας καὶ ἀπόβλητος τοῦ πατριαρχικοῦ καὶ οἰκουμενικοῦ θρόνου τῆς Κωνσταντινουπόλεως...”].

¹⁶ See: Ibid., 14, where a part of the aforementioned synodical epistle of Athanasios’s innocence, probably the one read to the Churches of Constantinople, an epistle without any date, found in patriarchal archives, is also published [“Ἐπειδὴ τοιγαροῦν προλαβόντως ἐπὶ τῆς πατριαρχείας τοῦ κυρ Κυρίλλου καθαιρέσις ἐγράφη καὶ ἐξεφωνήθη ἀναγνωσθεῖσα κατὰ τοῦ πατριαρχατοῦ καὶ λογιστάτου πατριάρχου πρώην Κωνσταντινουπόλεως κυρ Ἀθανασίου, ἡτις οὐ κατὰ τὰς νενομισμένας περιστάσεις ἐχρημάτισεν, αἵτινες ἀποφαίνονται καὶ διορίζουσιν ἅπαντα ἐπίσκοπον μὴ καταδικάζεσθαι (...) ἀλλὰ (...) παρὰ κανόνας πάντως καὶ κατὰ πάθος, ὡς ἔχειν, τοῦ τότε πατριαρχεῦντος προϋχώρησεν ἡ καθαιρέσις (...), ὥστε παράλογος καὶ ἔξω τῆς κανονικῆς διατάξεως οὐσα οὐκ ἔχει τὸ κύρος, καὶ ἀκολούθως ἄθως καὶ ἀνεύθυνος εὐρίσκεται ἡ αὐτοῦ παναγιότης προφανῶς· ἀντ’ οὗτο ἐπαναλαβούσης, θεοῦ ἐλέει καὶ χάριτι, τῆς ἡμῶν μετριότητος τὸν ἀποστολικὸν οἰκουμενικὸν θρόνον τῆς Κωνσταντινουπόλεως καὶ τῆς ὑποθέσεως ταύτης συνοδικῶς προβληθείσης, ἔγνωσται δεόντως καὶ ἐγγράφως ἀνασκευασθῆναι τὴν παρὰ τὰ νενομισμένα συντελεσθεῖσαν καθαιρέσιν τῆς

After that, Athanasios seems to have spent time in repose in Constantinople; in 1716 (2 August) Patriarch Jeremiah wrote in one of his epistles that “Athanasios rests and I hope his holiness too will also rule [...] he is my friend; we meet often as friends and we live together very peacefully;”¹⁷ in 1718 Athanasios is also recognized as one of the signatories (together with the said Jeremiah and the aforementioned Cyril IV) of a document for the defrocking of Evthymios, Bishop of Tyre and Sidon.¹⁸ His last epistle – as far as is known – is addressed to Chrysanthos, Patriarch of Jerusalem, dated 28 May 1721.¹⁹ Athanasios died in Constantinople; the exact date of his death is still unknown to us; however, taking into consideration all the above historical testimonies, it can be determined that he lived between the middle of the 17th and the first quarter of the 18th century approximately.²⁰

Musicological Points

Athanasios is today also known as a complete and perfect musician; his musical education is clearly indicated through various testimonies located in musicological sources. I would, firstly, point out his reference to the “alphabetical catalogue of those who flourished in this kind of music [i.e. Greek sacred music] at various times”, a catalogue originally written (between 1743-1749) by Cyril Marmarinos, Bishop of Tenos and afterwards copied by

αὐτοῦ παναγιότητος· τούτου χάριν γράφομεν καὶ ἀποφαινόμεθα συνοδικῶς ἵνα τῆς προεκδοθείσης καὶ ἐκφωνηθείσης κατὰ τοῦ κυρ Ἀθανασίου πατριάρχου καθαιρέσεως ἀκύρου τε καὶ ἀνισχύρου οὐσης καὶ ἀντ’ οὐδενὸς λογιζομένης, ὡς μὴ κατὰ τὰς κανονικὰς διατάξεις τελεσθείσης, ὁ διαληφθεὶς παναγιώτατος καὶ λογιώτατος πατριάρχης πρώην Κωνσταντινουπόλεως κυρ Ἀθανάσιος, ἐν ἀγίῳ Πνεύματι ἀγαπητὸς ἡμῶν ἀδελφός, ἀθῶος καὶ ἀνεύθυνος καὶ ἀνέγκλητος ὢν οὕτω καὶ παρὰ πάντων λογίζεται καὶ γινώσκεται, ἔχων τὴν τιμὴν καὶ εὐλάβειαν παρὰ πάντων τὴν ἀνέκουναν τῇ πατριαρχικῇ αὐτοῦ ἀξίᾳ καὶ ἐνεργῶν, ὡς καὶ πρότερον, ἀκωλύτως τὰ ἀρχιερατικὰ κατὰ τὴν πατριαρχικὴν αὐτοῦ ἀξίαν, ὅτε δεήσει, εἰδήσει τοῦ κατὰ τόπον προϊσταμένου· ὅθεν εἰς ἔνδειξιν ἀπελύθη καὶ ἡ παρούσα συνοδικὴ ἀθώωσις τῆς αὐτοῦ παναγιότητος”. Gedeon notes that the one who set Athanasios free of all charges and ordered his innocence to be read to the Churches of Constantinople (on December 6th 1713) was the Patriarch of Constantinople Cyril IV; he is also adding that they both co-conducted a service on December 26th 1713: Gedeon, op. cit., 198–199.

¹⁷ Gedeon, op. cit., 199 [“...ὁ κυρ Ἀθανάσιος ἡσυχάζει καὶ ἐλπίζομεν νὰ κυβερνηθῇ καὶ ἡ παναγιότης του (...) φίλον τὸν ἔχομεν καὶ ἀνταμωνόμεθα συχνάκις ὡς φίλοι καὶ εἰρηνικῶς μάλᾳ διάγομεν...”].

¹⁸ Ibid.

¹⁹ Penelope Stathi, *Χρῦσανθος Νοταρᾶς Πατριάρχης Ἱεροσολύμων. Πρόδρομος τοῦ Νεοελληνικοῦ Διαφωτισμοῦ*, Athens, 1999, 259.

²⁰ Manousakas estimates that Athanasios was born around 1655-60 and probably died in 1739; see Manousakas, op. cit., 466; it has to be noted that last date is also mentioned in Germanos, op. cit., 15.

both Nikephoros Kantouniaries of Chios and Chrysanthos of Madytos,²¹ in which he is described as “Athanasios Patriarch of Constantinople, disciple of Balasios.”²²

Athanasios’s apprenticeship to the priest Balasios, which definitely took place in Constantinople (where Balasios lived and was active during the last three quarters of the 17th century) is a fact of great importance; his musical education might have been completed (in parallel with the rest of his grammatical studies, as well as with any other form of his progression up the ecclesiastical hierarchy) while his teacher Balasios was young and powerful, widely and honourably known in Constantinople as a man of letters and an excellent musician.

Moreover, other men from Constantinopolitan ecclesiastical circles who served at the Great Church of Christ were also students of Balasios; for instance, a hieromonk from Rhodes, known as Joakeim Salabases, who later became Bishop of Byzies, must, obviously, have been a fellow student of Athanasios;²³ yet another well-known student of Balasios, not only in musical but also in grammatical education (the latter held at the Patriarchal School of Constantinople), was also Chrysanthos the so-called Notaras, who

²¹ Achilleas Chaldaeakes, “‘All master composers of Greek ecclesiastic music’: An initial step on a new History of Greek sacral music”, in 10th *International Music Theory Conference; Vilnius, October 20–22, 2010; Principles of Music Composing: Sacred Music*, Vilnius, Lithuanian Academy of Music and Theatre – Lithuanian Composers’ Union, 2010, 126–137.

²² See Codex No. 305 of the Historical and Ethnological Society of Athens (autograph of Cyril Marmarinos, A.D. 1749), f. 86^v: “Ἀθανάσιος Πατριάρχης Κωνσταντινουπόλεως, μαθητὴς Μπαλασίου”; cf. Codex No. 1427 of Vatopedio Monastery in Mount Athos (autograph of Nikephoros Kantouniaries, A.D. 1810), 659: “Ἀθανάσιος Πατριάρχης Κωνσταντινουπόλεως, μαθητὴς Παλασίου” & Chrysanthos from Madytos, Archbishop of Dirraxion, *Θεωρητικὸν Μέγα τῆς Μουσικῆς*, Trieste, Michele Weis, 1832, XXXIII: “Ἀθανάσιος Πατριάρχης Κωνσταντινουπόλεως, μαθητὴς Βαλασίου” (cf. Katy Romanou, *Great Theory of Music by Chrysanthos of Madytos*, New Rochelle, New York, The Axion Estin Foundation, 2010, 233–234).

²³ Achilleas Chaldaeakes, “Иоаким Салабасис [Алабасис, Родосский (Линдосский)], митр. Визийский”, s.v., *Православная энциклопедия* 23, 2010, 188–189; Idem, «Ἰωακείμ ὁ Σαλαμπάσης, μητρ. Βιζύης», s.v., *Μεγάλη Ὁρθόδοξη Χριστιανικὴ Ἐγκυκλοπαίδεια* 9, 2013, 142–145. It should be noted that the said Joakeim, amongst his oeuvre, has also composed a series of six Cherubic Hymns, which – according to a reference found in Codex No. Θ 153 of Great Laura Monastery in Mount Athos – were specifically composed “at the request of Athanasios, Bishop of Adrianople” [“δι’ αἰτήσεως Ἀθανασίου Ἀδριανουπόλεως”]; see Sophronios Eustratiades, «Θρᾶκες μουσικοί», in *Ἐπετηρίς Ἐταιρείας Βυζαντινῶν Σπουδῶν* 12, 1936, 67, where it is clarified that “said Athanasios is a well-educated man from Adrianople, who succeeded the Cretan with the same name” [“ὁ Ἀθανάσιος οὗτος εἶναι ὁ Ἀδριανουπολίτης λογιώτατος Ἀθανάσιος, ὁ τὸν ὁμώνυμον Κρήτα διαδεχθεὶς”]; nevertheless, it would be interesting if any further research could support the possibility to assume that Athanasios Margounius is actually hidden under such a reference.

later became Patriarch of Jerusalem,²⁴ whom Athanasios himself, in some of their correspondence, describes as a brother and friend since childhood.²⁵

Most specifically, Athanasios's musical activity is mainly based upon a handwritten musical codex of his, the only one known so far, Codex No. 1282 of the Monastery of Sinai (a book containing John Kladas's Akathistos Hymn melodies);²⁶ the manuscript is signed on f. 119^r with the following note: "the present Oikoi were written by me, Athanasios Margounius from Crete, Bishop of Tarnovo, while being held in prison on account of the spitefulness of Patriarch Dionysios, in the year 1687 on the 1st day of June."²⁷

²⁴ Manousakas, op. cit., 467, where (cf. note No. 68) Manousakas wonders if someone, "Athanasios, probably hierodeacon and musician (whose student was Mr Manuel, not the one from Kastoria)" ["Ἀθανάσιος ὁ καὶ πιθανῶς διάκονος καὶ μουσικός (οὐ μαθητὴς ἦν ὁ κυρίτζη Μανωλάκης, οὐχὶ ὁ ἐκ Καστορίας)], who is mentioned, in 1681, as a fellow student of Chysanthos in the same school (see M. J. Gedeon, *Χρονικά τῆς Πατριαρχικῆς Ἀκαδημίας. Ἱστορικαὶ εἰδήσεις περὶ τῆς Μεγάλης τοῦ Γένους Σχολῆς 1454–1830*. Konstantinople: Ecumenical Patriarchate Editions, 1883, 119), is actually identified as Athanasios Margounius; it has to be noted that there is also a similar and interesting reference recorded, though an anonym student of the latter Athanasios (who, additionally, appears herein as a teacher of Byzantine music), where he is referred to as an hiero-deacon as well; see Codex No. 328 of Xeropotamos Monastery in Mount Athos (*Anthology*, written between the end of 17th and the beginning of 18th century), f. 156^r: *Ποίημα τοῦ ἡμετέρου διδασκάλου κυρίου Ἀθανασίου ἱεροδιακόνου· ἦχος δ' Πολυχρόνιον ποιῆσαι* [cf. Karagounes, op. cit., 385]; one can also find in that same codex the "explanatory" Trisagion of Athanasios (ff. 42^r–43^r), while its (anonym) scribe is also identified as a student of priest Balasios (f. 154^r).

²⁵ Manousakas, op. cit., 460, where two epistles of Athanasios, addressed to said Chrysanthos, are mentioned; the first one from 28 April 1707 (where their "common habits since a young age" ["ἐκ νεαρᾶς ἀναμεταξύ τους συνήθεια"] are pointed out) and the second from 17 November 1707 (where their "fraternal disposition since childhood" ["παιδιόθεν ἀδελφικὴ διάθεσις"] is also underlined).

²⁶ Dimitrios Balageorgos and Flora Kritikou, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς–Σινᾶ. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων στὴν βιβλιοθήκη τῆς ἱερᾶς μονῆς τοῦ ὄρους Σινᾶ*. Vol. I, Athens, Institute of Byzantine Musicology, 2008, 294–295; cf. Manuel Hadjigiakoumes, *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς (1453–1820). Συμβολὴ στὴν ἐρευνα τοῦ νέου ἐλληνισμοῦ*, Athens, National Bank of Greece, 1980, 148–189; Manousakas, op. cit., 451. Another renowned work of Athanasios is a non-musical manuscript, which was written much later, during the time he was anointed Bishop of Adrianople, the late Codex No. 67 of Great Cave Monastery in Peloponnese (which included works of Neilos Kavasilas), signed – at f. 300^v – as follows: 1699, *Sunday 25 December, this manuscript was completed by me, the humble Bishop of Adrianople, Athanasios Margounius the Cretan* [1699, Δεκεμβρίου 25, ἡμέρα Κυριακῆ, ἐτελειώθη τὸ παρὸν διὰ χειρὸς ἐμοῦ τοῦ ταπεινοῦ μητροπολίτου Ἀνδριανουπόλεως Ἀθανασίου Μαργωνίου τοῦ Κρητός]; see N. A. Veas, *Κατάλογος τῶν ἐλληνικῶν χειρογράφων κωδίκων τῆς ἐν Πελοποννήσῳ μονῆς τοῦ Μεγάλου Σπηλαίου*. Vol. I, Athens, 1915, 66–67; Manousakas, op. cit., 452.

²⁷ Balageorgos and Kritikou, op. cit., 294. Cf. V. N. Benesevic, *Catalogus codicum manuscriptorum graecorum qui in monasterio Sanctae Catharinae in Monte Sina asservantur*. Vol. III. 1. St. Petersburg 1917 [= Hildesheim 1965], 16; Hadjigiakoumes, op. cit., 148; Manousakas, op. cit., 451; the Greek version of the above-mentioned colophon is as follows: οἱ παρόντες οἰκοὶ ἐγράφησαν παρ' ἐμοῦ ἀθανασίου, μητροπολίτου Τορνόβου,

The testimonies gathered from this colophon are clearly of the utmost importance, as they reveal primarily and clearly not only his origin (Cretan) but chiefly the last name of Athanasios, i.e. Margounius; additionally, the hardships that Athanasios suffered “on account of Patriarch Dionysios’s spitefulness” become evident in this indirect way; specifically, mention should be made of Patriarch Dionysios IV, the so-called Mouselimes († 1696), who was elected Patriarch five times; he persecuted Athanasios, for reasons still unknown today, during his fourth patriarchal rein (March 1686–12 October 1687)].²⁸

In any case, Athanasios appears, circa 1687, as a musician of great mastery, a fact that allows us to presume that he successfully completed his musical studies several years earlier. In particular, the above-mentioned autograph musical codex, understandably, constitutes a brilliant example of his musical skills in general as well as a clear reflection of his broader musicality. Nevertheless, as expected, (given that the Codex comprises exclusively the Akathistos Hymn by John Kladas) compositions by Athanasios himself, which are known to us from a multitude of other musical sources, are missing from this specific manuscript.

Athanasios’s oeuvre cannot be dated far from the time that was obviously active, as seen in this handwritten codex. It seems that his output had already been completed by the end of the 17th century, not only during his musical apprenticeship in Constantinople and his gradual ascent in the Church hierarchy, but also, mainly, while he served as Bishop of Tarnovo²⁹ (less, however, while he served as Bishop of Adrianople) and of course during his confinement on Mount Sinai; thus, it has been long ascertained that “Athanasios’s oeuvre (such as for instance, his well-known kalophonic heir-moi, especially if we take into consideration their text) owes its formation to the hardships he had suffered during his confinement on Mount Sinai.”³⁰ Finally, his oeuvre became widespread after the beginning of the 18th century, increasing his worldwide fame as Patriarch of Constantinople.

Athanasios’s oeuvre includes some distinctive hymns of the Divine Liturgy (some of them transcribed into the New Method of Byzantine notation

μαργουνίου τοῦ Κρητός· ὄντος μου εἰς φυλακὴν ἀπὸ ἐθελοκακίαν τοῦ πατριάρχου διονυσίου σερ ὀγλάν· 1687 Ἰουνίου αʹ.

²⁸ Manousakas, op. cit., 451–452.

²⁹ Cf. *ibid.*: 455.

³⁰ Hadjigiakoumes, op. cit., 148 [“τὸ χφ ἔχει γραφτῇ προφανῶς στὸ Σινᾶ. Ἡ παραμονὴ τοῦ Ἀθανασίου ἐκεῖ ἐξηγεῖ καὶ τὴ σύνθεση τοῦ πολυελέου Ὑπομένων ὑπέμεινα τὸν Κύριον (...) Τὸ ἴδιο ἰσχύει καὶ γιὰ ἕναν πολυχρονισμό στὸν ἀρχιεπίσκοπο Σιναίου Νικηφόρο (...) Δὲν ἀποκλείεται ἀκόμη οἱ (...) γνωστοὶ καλοφωνικοὶ εἰρμοὶ τοῦ Ἀθανασίου, ἀν λάβῃ κανεῖς ὑπόψη τὸ κείμενό τους, νὰ ὀφείλουν τὴ σύνθεσή τους στὸν ἐμπερίστατο χρόνο τοῦ περιορισμοῦ του στὸ Σινᾶ”].

by both Chourmouzos Chartophylax and Gregory Protopsaltes),³¹ a series of polychronia, composed in the fourth mode (polychronia are hymns dedicated to express wishes for long life to the Church Authorities; those of Athanasios are dedicated to the Archbishop of Sinai [Ioannikios],³² the Bishop of Bursa [Gerasimos],³³ the Bishop of Nicomedia [Parthenios], the Exarch of Thessaloniki [Neophytos], the Master of Ougrovlachia [Konstantinos], and also generally to any bishop or other authority); one Cherubic Hymn composed in the first mode,³⁴ and two Sunday Communion Hymns, composed in the first and the first plagal modes.³⁵ Moreover, his composition upon the

³¹ Analytical details concerning Athanasios's oeuvre can be generally found in the following specific references: Eustratiades, op. cit., 48–49; Manuel Hadjigiakoumes, *Μουσικά χειρόγραφα Τουρκοκρατίας (1453–1832)*. Vol. I. Athens, 1975, 263–264; Eugenius Gerzmannus, *Manuscripta Graeca Musica Petropolitana. Catalogus*. Vol. I, *Bibliotheca Publica Rossica*, St. Petersburg, “Glagol”, 1996, 574–575; Idem, *Manuscripta Graeca Musica Petropolitana. Catalogus*. Vol. II, *Bibliotheca Rossicae Academiae Scientiarum. Archivus Academiae Scientiarum. Bibliotheca Universitatis. Hermitage*, St. Petersburg, 1999, 433.

³² Note that in Codex No. 1016 of Panteleimon Monastery in Mount Athos (*Anastasimatarion Anthology*, A.D. 1728), f. 150^v, the same musical composition (*Polychronion* to Ioannikios, Archbishop of Sinai) is recorded by an unknown student of Athanasios (who, once more, appears under his capacity of both Bishop of Tarnovo and teacher of Byzantine Music): *Τὸ παρόν, ποίημα τοῦ ἡμετέρου διδασκάλου κυρ Ἀθανασίου Τουρνόβου· ἦχος δ' Πολυχρόνιον ποιῆσαι* [cf. Karagounes, op. cit., 385].

³³ One can find the musical text of this specific *polychronion* to the Bishop of Bursa Gerasimos, taken from Codex No. 704 of the Collection of the Holy Sepulchre, kept at the National Library of Greece (second volume of *Papadike*, dedicated to compositions for Matins, an autograph of Chourmouzos Chartophylax in around 1827), ff. 283^v–286^r at the end of this chapter [= *musical example 1*]; the score is electronically re-written according to the mentioned exegesis of Chourmouzos, with the necessary performing additions of rhythmical indications and the so-called *isokratema*. All musical examples are available in the online repository DAIS SANU: <<https://dais.sanu.ac.rs/handle/123456789/10042>>

³⁴ Cf. Karagounes, op. cit., 385–386. I have recently made a transcription of this specific Cherubic Hymn into the New Method notational system, taking into consideration the prototype musical text as it is notated in Codex No. 7 of Melpo Merlier Collection, known now as Codex No. 3469 of the National Library of Greece (*Anthology*, written by Dimitrios Lotos from Chios island in 1805), ff. 198^v–199^r [= *facsimile 1*]; one can find the relevant musical text at the end of this chapter [= *musical example 2*]. For a live recording of the same Cherubic Hymn (taken during a concert of the Choir Cappella Romana, under my direction, in Portland, Oregon, USA, on 8 November 2013) see: <<https://www.mixcloud.com/achilleas-chalchalaikis/χερουβικό-ηχ-α-αθανασίου-πατριάρχου-εξήγηση-αχιλλέως-γ-χαλδαϊκή/>>

³⁵ One can find the musical text of one of the above-mentioned Sunday Communion Hymns, that of first mode, taken from Codex No. 705 of the Collection of the Holy Sepulchre, kept at the National Library of Greece (third volume of *Papadike*, dedicated to Divine Liturgy compositions, autograph of Chourmouzos Chartophylax in 1829), ff. 89^v–90^v, at the end of this chapter [= *musical example 3*]; the score is electronically re-written according to the mentioned exegesis of Chourmouzos, with the necessary performing additions of rhythmical indications and the so-called *isokratema*; the same composition was also recently published in: Dimitrios Persynakis (ed.), *Κοινωνικά παλαιών διδασκάλων, ἤτοι Κοινωνικά μελοσθέντα ὑπὸ παλαιῶν διδασκάλων καὶ ἐξηγηθέντα ἐκ τῆς παλαιᾶς εἰς τὴν νέαν γραφὴν*

so-called *Ekloge* (chosen from various psalms verses sung during Matins instead of the so-called *Polyeleos* Psalm), in the present case a composition dedicated to the feast of St Catherine, is of great musicological importance;³⁶ it was composed by Athanasios at the special request of Nikephoros, the Archbishop of Sinai, in five modes (i.e. in almost all eight Byzantine Music modes, except the so-called chromatic modes [second and second plagal] and the first plagal mode [which, obviously, was skipped because it is nearly identical to the first mode]); the composition consists of sixteen verses; specifically, and in a purely symbolical way, four of them are composed in the first mode, three in the third mode, four in the fourth mode, two in the third plagal mode, the so-called *Varys*, and finally three in the fourth plagal mode; it is also noteworthy that by observing the psalm verses that Athanasios chose in order to create this composition, one can also understand the state of his mind while composing it during his period of confinement in Mount Sinai: “I waited patiently for the Lord; and he attended to me, and hearkened to my supplication. And he brought me up out of a pit of misery, and from miry clay: and he set my feet on a rock, and ordered my goings aright. Many bullocks have compassed me: fat bulls have beset me round. They have opened their mouth against me, as a ravening and roaring lion. Arise, O Lord, prevent them, and cast them down: deliver my soul from the ungodly: [draw] thy sword, because of the enemies of thine hand.”

One can also date to this period, perhaps even later, another musical undertaking of Athanasios, which was destined to ensure that his name would be celebrated throughout the history of Byzantine music: the exegesis (that is, a more detailed version) of a Trisagion, known as the “Athenian.”³⁷ This

παρὰ Χουρμουζίου Χαρτοφύλακος, ἐκ τοῦ χειρογράφου 705 Μετοχίου Παναγίου Τάφου ἐν Κωνσταντινουπόλει 1829. Vol. II. Athens, 2018, 15–21. For a live recording of the same Communion Hymn (taken during a concert of the Choir Masters of the Psaltic Art, under my direction, in Athens, Greece, on 13 May 2015) see: <<https://www.pemptousia.gr/video/ima%CE%90stores-tis-psaltikis-technis/>>

³⁶ Achilleas Chaldaeakes, *Ὁ πολυέλεος στήν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία*, Athens, Institute of Byzantine Musicology–Studies 5, 2003, 452–453, 539–553; Idem, «Ἐκλογή–Ἐκλογές», s.v., *Μεγάλη Ὁρθόδοξη Χριστιανικὴ Ἐγκυκλοπαίδεια* 6, 2012, 509–510; cf. also: Idem, «Πρόλογος», in the musical edition (of St. Kyprianos and Justine Monastery in Athens) *Δοσιθέου μοναχοῦ, Κατουνακιώτου, Ἐκλογή Πολυελέων*, Athens, 2015, 5–10. I have recently made a transcription of this specific *ekloge* into the New Method notational system, taking into consideration the prototype musical text as it is written in Codex No. 2611 found in the National Library of Greece (*Papadike*, written during the 18th century), ff. 155^v–159^r [= facsimile 2]; one can find the relevant musical text at the end of this chapter [= musical example 4]. For a live recording of the same *Ekloge* (taken during a concert of the Choir Masters of the Psaltic Art, under my direction, in Athens, Greece, on 24 November 2013) see: <<https://www.mixcloud.com/achilleas-chaldaiakis/εκλογὴ-εἰς-την-αγ-αικατερίναν-αθανασίου-πατριάρχου-ἐξήγηση-αχιλλέως-χαλδαϊακή/>>

³⁷ See respectively Codex No. Suppl. Gr. 1135 of the National Library of Paris (*Anthology*, written around 1730–1750), ff. 159^r–162^v (*Τρισάγιον νεκρώσιμον, ἐξηγήθη ἐκ τοῦ ἐξ Ἀθηνῶν παρὰ*

is the second time chronologically (following the attempt, in 1670, of the teacher of Athanasios, priest Balasios, whom Athanasios clearly follows faithfully), that such an undertaking was made, of crucial importance for the general nature and evolution of Byzantine musical notation.

Athanasios's Kalophonic Heirmoi

Finally, I would like to draw attention to Athanasios's two kalophonic heirmoi, composed in the fourth plagal mode; they are already published (according to an exegesis into the New Method made by Gregory Protopsaltes) in an important well-known musical edition;³⁸ their text is taken from two

κὺρ Ἀθανασίου Πατριάρχου Κωνσταντινουπόλεως, τοῦ ποτε Τουρνόβου καὶ Ἀνδριανουπόλεως ἡχος πλ. β' Ἅγιος ὁ Θεός & Codex No. 987 of Iviron Monastery in Mount Athos (*Paradike*, written after 1731), ff. 268^v–269^r (Ἐξήγησις Ἀθανασίου ἀρχιερέως ἡχος πλ. β' Ἅγιος ὁ Θεός [= facsimile 3]). Cf. Hadjigiakoumes, *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς*..., op. cit., 40, 91 (note 169); Stathes, op. cit., 834.

³⁸ *Εἰρμολόγιον Καλοφωνικόν, μελοποιηθὲν παρὰ διαφόρων ποιητῶν παλαιῶν τε καὶ νέων διδασκάλων, μεταφρασθὲν δὲ εἰς τὴν νέαν τῆς μουσικῆς μέθοδον καὶ μετὰ πάσης ἐπιμελείας διορθωθὲν παρὰ τοῦ ἐνὸς τῶν τριῶν διδασκάλων τῆς ῥηθείσης μεθόδου Γρηγορίου Πρωτοψάλτου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, νῦν πρῶτον ἐκδοθὲν εἰς τύπον παρὰ Θεοδώρου Π. Παράσχου Φωκέως, ἐπιστάσις τοῦ αὐτοῦ, ἀναλώμασι δὲ τοῦ τε ἰδίου καὶ τῶν φιλομούσων συνδρομητῶν*, Konstantinople, Kastrus Editions in Galatas, 1835, 166–169; there, both kalophonic heirmoi (the only published examples of Athanasios's oeuvre so far [except the aforementioned (see above, note 35) recent publication of his *Sunday Communion Hymn*]) are attributed to Athanasios, *Patriarch of Jerusalem*; this confusion and misunderstanding concerning the real identity of the said Athanasios is usual, even in the relevant manuscript tradition; see, for example, the manuscript version of the same book (*Kalophonic Heirmologion*), an autograph of Gregory Protopsaltes himself, written in 1817, kept in the K. A. Psachos Collection, Archive of Gregory Protopsaltes, Folder No. II, ff. 89^v–91^r [= facsimile 4]. About the first composition cf. also Manuel Hadjigiakoumes, *Μνημεῖα καὶ Σύμμεικτα Ἐκκλησιαστικῆς Μουσικῆς, Ἐκδοτικὲς σειρές, Κείμενα καὶ σχολιασμοί (1999–2010)*, Athens, Centre of Researches and Publications, 2011, 197–198; in addition, one can also listen to a recording of the same composition at Hadjigiakoumes's two following CDs: *Μνημεῖα Ἐκκλησιαστικῆς Μουσικῆς. Σῶμα δεύτερο. Καλοφωνικοὶ Εἰρμοὶ (17^{ος}-18^{ος}-19^{ος} αἰ.)*. 6th CD. *Εἰρμοὶ Μπαλασίου-Ἀθανασίου Πατριάρχου-Μπερεκέτη-Ἰωάννου πρωτοψάλτου-Πέτρου Πελοποννησίου (17^{ος}-18^{ος} αἰ.)*. Ψάλλει ὁ πατὴρ Διονύσιος Φιρφιρῆς († 1990), πρωτοψάλτης Πρωτάτου Ἁγίου Ὁρους, Athens, Centre of Researches and Publications, 2007 (track 4: sung by Fr Dyonisios Firfiris) and *Μνημεῖα Ἐκκλησιαστικῆς Μουσικῆς. Σῶμα δεύτερο. Καλοφωνικοὶ Εἰρμοὶ (17^{ος}-18^{ος}-19^{ος} αἰ.)*. 11th CD. *Εἰρμοὶ Γερμανοῦ-Μπαλασίου-Ἀθανασίου Πατριάρχου-Μπερεκέτη (17^{ος} αἰ.)*. Ψάλλει ὁ Λεωνίδας Σφήκας († 2000), πρωτοψάλτης Ἀθηνῶν, Athens, Centre of Researches and Publications, 2007 (track 5: sung by Leonidas Sfikas). The musical texts of both compositions are also re-published at the end of this chapter, taken from the mentioned edition; their scores are electronically re-written according to the mentioned exegesis of Gregory Protopsaltes, with the necessary performing additions of rhythmical indications and the so-called *isokratema*; at the same place, one can also see a transcription of the musical text of both aforementioned kalophonic heirmoi into staff notation [musical examples 5–8].

very characteristic troparia of the service of the Great Canon of Supplication to the most Holy Mother of God, found especially in its sixth and eighth Odes:

1st Kalophonic Heirmos: based on the text of the 4th troparion of the 6th Ode of the Great Canon of Supplication to the most Holy Mother of God
<i>Ἐκύκλωσαν, αἱ τοῦ βίου με ζάλαι, ὥσπερ μέλισσαι κηρίον Παρθένε, καὶ τὴν ἐμὴν κατασχοῦσαι καρδίαν, κατατιτρώσκουσι βέλει τῶν θλίψεων· ἀλλ’ εὐροίμῃ σε βοηθόν, καὶ διώκτην, καὶ ρύστην πανάχραντε.</i>
<i>The turmoils of this life encircle me like unto bees about a honeycomb, O Virgin, and they have seized and now hold my heart captive, and I am pierced with the stings of afflictions, Maiden; yet be, O all-holy one, my defender and helper and rescuer.</i>

2nd Kalophonic Heirmos: based on the text of the 2nd troparion of the 8th Ode of the Great Canon of Supplication to the most Holy Mother of God
<i>Περιστάσεις καὶ θλίψεις καὶ ἀνάγκαι, εὐροσάν με Ἀγνή, καὶ συμφοραὶ τοῦ βίου, καὶ πειρασμοὶ με πάντοθεν ἐκύκλωσαν· ἀλλὰ πρόστηθί μοι, καὶ ἀντιλαβοῦ μου, τῇ κραταίᾳ σου σκέπη.</i>
<i>Times of sorrows, necessity, and trouble, and misfortunes in life have found me, O pure Maiden; and from all sides temptations have encircled me; but be my ally, and protect me under your almighty shelter.</i>

More precisely, by observing Athanasios’s melody based on a specific text, one can easily see how the sense of the “ecclesiastical policy” mentioned above (and especially the “consequences” of that policy) is reflected in his musical creation; I refer here to the above-mentioned hardships that Athanasios suffered “on account of Patriarch Dionysios’s spitefulness”; both of Athanasios’s compositions are a great example of this phenomenon. There are some very interesting parts of these compositions – from both a strictly musicological or a wider structural point of view; some, in which chromatic melodic passages are used, based especially on relevant words from the text as a whole; see, for example, the second kalophonic heirmos, in its initial musical phrase, how the word “sorrows” is set (Figure 1):

Figure 1. Second kalophonic heirmos: “sorrows”

The figure displays the musical notation for the Second kalophonic heirmos, titled "sorrows". It consists of two parts: a melodic line and a vocal line. The melodic line is written in a stylized notation with Greek letters and symbols. The lyrics are "και θλι" and "ψει εις". The vocal line is written in a standard musical notation with a treble clef and a key signature of one flat. The tempo is marked as 130 and 80.

One may also observe the very same phenomenon in the first kalophonic heirmos, in its initial musical phrase again, where a chromatic motive is used (a motive which appears twice, both times through an identical melodic construction), now based on the words “turmoils” and “honeycomb” in the sentence “The turmoils of this life encircle me like unto bees about a honeycomb, O Virgin” (Figures 2 and 3):

Figure 2. First kalophonic heirmos: “turmoils of this life”

The figure displays the musical notation for the First kalophonic heirmos, titled "turmoils of this life". It consists of two parts: a melodic line and a vocal line. The melodic line is written in a stylized notation with Greek letters and symbols. The lyrics are "αι τ' βι'" and "με ε ε ζα α α α α λαι αι". The vocal line is written in a standard musical notation with a treble clef and a key signature of one flat. The tempo is marked as 130 and 80.

Figure 3. First kalophonic heirmos: “honeycomb, o Virgin”

Figure 3 displays the first kalophonic heirmos for the hymn “honeycomb, o Virgin”. The notation is presented in three parts: a Greek text line with neumes, a second line of Greek text with neumes, and a voice staff with a melody line and lyrics.

The Greek text is: *κη ρι ι ι ι ι ο ο ο ο ο ον Πα αρ θε ε ε ε ε νε ε*

The voice staff shows the melody in 4/4 time, with lyrics: *ki ri on par the ne*

In addition, the final cadence of both compositions is on the note G; this is something very unusual and untypical for the fourth plagal mode, i.e. the mode according to which both compositions are written; the final cadence for the fourth plagal mode ought to be on the note C; nevertheless, Athanasios seems to prefer to conclude both compositions on the mode’s fifth (Figures 4 and 5):

Figure 4. First kalophonic heirmos: “Yet be, O all-holy One, my rescuer”:

Figure 4 displays the first kalophonic heirmos for the hymn “Yet be, O all-holy One, my rescuer”. The notation is presented in three parts: a Greek text line with neumes, a second line of Greek text with neumes, and a third line of Greek text with neumes.

The Greek text is: *και ρυ υ υ υ υ υ σην Παν α α α α α α α α χρα α α παν α α χρα α αν τε ε ε*



Figure 5. Second kalophonic heirmos: “under your almighty shelter”



It should be noted that the aforementioned final cadence (consisting specifically of a melodic motive based on the mode's upper *pentachord* [G-d]), is specifically made through a musical phrase which one could also easily perform in the frame of the mode's lower pentachord (i.e. from C to G); the melody of the last musical cadence, for instance, is also found (at another point of the same second kalophonic heirmos) developed, alternatively, within the lower pentachord [C-G] of the same mode (Figures 6 and 7):

Figure 6. Second kalophonic heirmos: “under your almighty shelter” (G)

Κ

τη κρα ται αι α α α α α σθ

Δ

σκε ε ε ε ε ε ε ε πη

Voice

ti kra te _____ a _____ su

5

ske _____ pi

Figure 7. Second kalophonic heirmos: “and necessities” (C)

[illegible]

In addition, by observing both kalophonic heirmoi, one may immediately understand that there are also some other identical musical motives developed either on the mode's low [C-G] or high [G-d] pentachord (Figures 8 and 9):

Figure 8. Second kalophonic heirmos: “have found me” (C)

The figure displays a melodic line for the second kalophonic heirmos. The top part shows a series of notes with Greek letters underneath: ε, ευ, ρο, ο, σα, α, α, α, αν, με, ε, ε. The bottom part shows a voice staff with the lyrics: E, vro, san, me.

Figure 9. First kalophonic heirmos: “and defender” (G)

The figure displays a melodic line for the first kalophonic heirmos. The top part shows a series of notes with Greek letters underneath: και, δι, ι, ω, ω, ω, ω, ω, κτη, η, ην. The bottom part shows a voice staff with the lyrics: ke, di, o, ktin.

Thus, in accordance to the above observations, I came to wonder about the composer's real intentions regarding those parts of his compositions. The following musical phrase, for example, which is the aforementioned final cadence of the first kalophonic heirmos, is repeated almost three times within the same composition (Figures 10, 11, 12):

Figure 10. First kalophonic heirmos: “yet be, O all-holy One, my rescuer” (G)

καὶ ρυ υ υ υ υ υ ζην Παν α α α α
α α α α χρα α α παν α α χρα α αν
τε ε ε

Voice
ke ri _____ stin Pa na _____
5 chra _____ pa na chran te _____

Figure 11. First kalophonic heirmos; “the stings of afflictions” (G)

βε ε λει ει ει ει ει τω ων θλι ι ι ι ι
ι ι ι ι ψε ε ε των θλι ι ψε ε ε ων

Voice
ve _____ li _____ ton thli _____
6 pse _____ ton thli pse on

Figure 12. First kalophonic heirmos; “they have seized and now hold” (G)

κα τα α σχυ υ σαι αι αι αι αι αι

Voice
ka ta schu se

Would it be possible to perform it, either all three times or even, alternatively (according to the above-mentioned relevant examples), once, within the mode’s lower pentachord (instead of the high one)? One may easily see how normally and harmoniously this musical phrase sounds while being developed within the mode’s lower pentachord (Figures 13, 14, 15):

Figure 13. First kalophonic heirmos: “yet be, O all-holy One, my rescuer” (C)

και ρυ υ υ υ υ υ ζην Παν α α α α α

α α α α χρα α α παν α α χρα α αν

τε ε ε

Voice
ke ri stin Pa na

chra pa na chran te

Figure 14. First kalophonic heirmos: “the stings of afflictions” (C)

βε ε λει ει ει ει ει τω ων θλι ι ι ι ι
ι ι ι ι ψε ε ε των θλι ι ψε ε ε ων

Voice

ve _____ li _____ ton _____ thli _____

6
pse _____ ton _____ thli _____ pse _____ on

Figure 15. First kalophonic heirmos: “they have seized and now hold” (C)

κα τα α σχ ς σαι αι αι αι αι αι
ka ta _____ schu _____ se _____

Voice

In my opinion, similar queries also arise, for instance, about the possible approach to performing the following very characteristic musical phrases of the second kalophonic heirmos; they have been developed within the first mode’s higher pentachord [a–e] (Figures 16, 17):

Figure 16. Second kalophonic heirmos: “O pure Maiden” (a)

The figure displays a second kalophonic heirmos for the text "O pure Maiden". It consists of two parts: a Greek text line with neumes and a Western staff with a voice line.

Greek Text and Neumes:

Line 1: Α α α γνη η η η η η η η η η η η η
 Line 2: η η η η η η η η η η α α α α
 Line 3: γνη η η η

Western Staff:

Voice: a _____ gni _____ (Tempo: ♩ = 130)

6: a _____ gni _____ (Tempo: ♩ = 80)

Figure 17. Second kalophonic heirmos: “and protect me” (a)

The figure displays a second kalophonic heirmos for the text "and protect me". It consists of two parts: a Greek text line with neumes and a Western staff with a voice line.

Greek Text and Neumes:

Line 1: και α αν τι ι λα βϝ ϝ ϝ ϝ ϝ ϝ ϝ
 Line 2: ϝ μϝ ϝ ϝ ϝ ϝ ϝ

Western Staff:

Voice: ke an _____ ti _____ la vu _____

6: mu _____

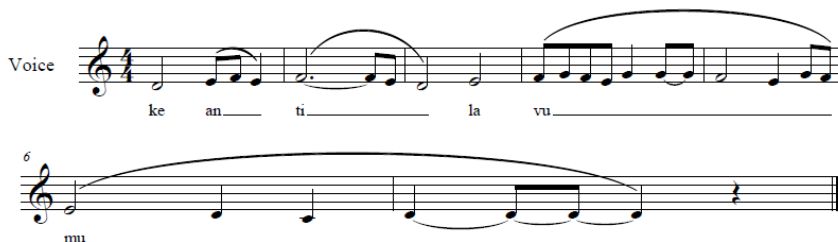
But one also could easily perform them within the same mode's lower pentachord [D–a] (Figures 18, 19):

Figure 18. Second kalophonic heirmos: “O pure Maiden” (D)

Figure 18 displays the second kalophonic heirmos for the text “O pure Maiden” (D). The notation is presented in three parts: a melodic line with Greek lyrics, a melodic line with Greek lyrics, and a Western staff notation for the voice. The lyrics are: Α α α γνη η η η η η η η η η η η, η η η η η η η η η η α α α α, γνη η η η. The Western staff notation shows the melody in 6/8 time, with a tempo marking of 130. The lyrics “a” and “gni” are written under the notes.

Figure 19. Second kalophonic heirmos: “and protect me” (D)

Figure 19 displays the second kalophonic heirmos for the text “and protect me” (D). The notation is presented in three parts: a melodic line with Greek lyrics, a melodic line with Greek lyrics, and a Western staff notation for the voice. The lyrics are: και α αν τι ι λα βχ χ χ χ χ χ χ χ, χ μχ χ χ χ χ χ. The Western staff notation shows the melody in 6/8 time, with a tempo marking of 80. The lyrics “a” and “gni” are written under the notes.



Based on the above observations, I have recently presented an innovative academic proposal, according to which these parts of Athanasios's compositions could possibly be (polyphonically) performed in parallel fifths, i.e. using the technique of organum;³⁹ this would be an interesting, to say the least, possibility, a new and groundbreaking performance technique for Byzantine music tradition [see musical examples 9–10]⁴⁰.

To conclude, I would say that the above “transposition” of the concluding cadence of both his compositions to a higher register (i.e. a fifth up: developed specifically on the pentachord G to d, instead of the usual C to G) seems to be a choice that Athanasios made deliberately. If we consider both the text on which those final cadences are based as well as Athanasios's decision to end both of them on their fifth (a phenomenon which undoubtedly creates a sense of “musical expectation” that could lead us also to a “philosophical anticipation”), I would observe that a “hidden message” lies in this point; Athanasios, a composer whose life was then full of sorrows, necessities, troubles, misfortunes, etc., hid a “mystical prayer” in his music; the mystical prayer of a human being who is looking up while asking for God's help; a prayer addressed to his *All-holy one, defender and helper and rescuer*; a prayer that is nothing less than a “message of hope”, a message of the greatest importance today...

[see musical example 1]

Comments on the Kratema unit of the polychronion to the Bishop of Bursa

Part of the unit of the so-called *kratema* of this specific composition is of great musicological importance. One may see below a separate score of it,

³⁹ Cf. Heinrich Husmann, “The Practice of Organum in the Liturgical Singing of the Syrian Churches of the near and Middle East”, in J. LaRue (ed.), *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York, 1966, 435–439.

⁴⁰ Such an effort has already been undertaken by me, as guest conductor of the well-known vocal ensemble Cappella Romana (founded by Alexander Lingas), during two concerts (dedicated to Athanasios, under the title “A Patriarch's Chant”) that took place in Portland OR and Seattle WA, USA, in 2013, on 8 and 9 November; cf. Chaldaeakes, “A Patriarch's Chant. Athanasios V”, op. cit.

that is a score which includes only the mentioned *kratema* part (with the addition of a relevant initial intonation formula, i.e. an *apechema*) along with a relevant transcription of it in the staff notation [see musical examples 11–12].

I would also like to point out the very interesting melodic structure of the same *kratema*. In the following table one may follow Athanasios’s musical thoughts (divided into eleven parts) while composing it; the numbers indicate individual bars of the above score, while (capital and lowercase) Latin letters indicate respectively the tonal bases of the relevant musical motives used by the composer (Table 1):

Table 1.

1	2	3	4	5	6	7	8	9	10	11
4-7 E	13-17 G	46-49 G	58-61 F	79-80 c	95-96 G	97-103 c	130-132 c	151 c	154 d	166-171 a
7-10 D	18-21 C	49-52 G	62-65 E	81-82 b	149-150 G	104-110 b	133-135 b	152 b	155 c	172-177 G
10-12 C	22-25 G		66-70 D	83-84 a	164-165 G	111-115 c	136-138 c	153 b	156 b	177-182 F
	26-29 C			85 G		116-122 b	139-141 b	157 a		182-186 E
	30-33 c					123-127 a	142-145 a			187-192 D
	34-37 G									192-196 C
	38-41 c									
	42-46 G									

[see musical examples 2-4]

Comments on Ekloge

The etymology of the word *ekloge* is surely obvious; it describes the act of the selection of psalmic verses in order to form a new cohesive composition (poetic at first and subsequently melodic), a composition dedicated to a specific festive celebration. One should clarify from the outset that in the Byzantine and, in particular, in the corresponding post-Byzantine tradition, this *ekloge* procedure is undertaken in a twofold manner: as the selection of psalmic verses taken, on the one hand, from a single Psalm of David, or, on the other hand, from several different Psalms; this latter procedure is mainly used when the composition is destined for the celebration of a highly festive theme, the content of which cannot be associated with one Psalm only, but with a compilation of appropriate verses from different Psalms.

In the first scenario, one can find all the melodic compositions from the 18th century on, which are composed using 44th Psalm (*Logon Agathon*); the first such composition was composed by Peter Bereketes; it is a composition which also establishes (not only by the selection of these specific verses from the 44th Psalm, but also by the imposition of non-psalmic poetic texts – in praise of the Mother of God – on each one of the selected verses) the general formula used afterwards for the composition of similar compositions. By way of exception (that is to say unlike contemporary similar *Polyeleos* compositions) the *Polyeleos Douloi Kyrion* (*O ye Servants of the Lord*)

composed by Jacob the Protosaltēs, using selected verses taken from the 134th Psalm, “the *Polyeleos* Psalm”, as specifically witnessed in the relevant source records, belongs also in that same category.

In the second case, one can find newer compositions (written from the 19th century and later) of the *ekloge*, poems for Sunday and Marian feasts or for celebrations of Saints; the exact poetic content of these compositions (i.e. as per the selection of specific verses from Psalms of David) was considered as a given among post-Byzantine composers: they were taken from the specific (homonymous) book that was written at an earlier time by the scholar Nikephoros Blemmydes; this book of proved to be quite popular in the monastic community in general, which is apparent not only from its older, richly handwritten and printed versions, but also from its wider use nowadays during monastic services.

Nevertheless, there are two examples of the earliest compositions of *ekloge* in that same category, the poetic structure of which does not emanate from the aforementioned collection of Blemmydes: the first example dates back to the 14th century and – even though it comprises poems by different composers – is mainly attributed to Christophoros Mystakon; the second dates from the 18th century and is the composition of the Ecumenical Patriarch Athanasios V (former Bishop of Tarnovo and Adrianople) under discussion; this composition is extremely interesting (and widespread), an *ekloge* chanted “for St Catherine and the feasts of other Saints”, which is composed in particular by the following verses, selected – for the praise of the festive theme – from the Psalms of David mentioned below:

Psalm 39, 2:	Υπομένων υπέμεινα τὸν Κύριον, καὶ προσέσχε μοι καὶ εἰσήκουσε τῆς δεήσεώς μου
	<i>I waited patiently for the Lord; and he attended to me, and hearkened to my supplication</i>
Psalm 39, 3b:	Καὶ ἔστησεν ἐπὶ πέτρᾳ τοὺς πόδας μου καὶ κατεύθυνε τὰ διαβήματά μου
	<i>And he brought me up out of a pit of misery, and from miry clay: and he set my feet on a rock, and ordered my goings aright</i>
Psalm 21, 13:	Περιεκύκλωσάν με μόσχοι πολλοί, ταῦροι πίνονες περιέσχον με
	<i>Many bullocks have compassed me: fat bulls have beset me round</i>
	Ἦνοιξαν ἐπ’ ἐμέ τὸ στόμα αὐτῶν, ὡς λέων ἀπάζων καὶ ὠρυόμενος

Psalm 21, 14:	<i>They have opened their mouth against me, as a ravening and roaring lion</i>
Psalm 16, 13:	<i>Ἀνάστηθι, Κύριε, πρόφθασον αὐτοὺς καὶ ὑποσκέλισον αὐτούς, ῥῦσαι τὴν ψυχὴν μου ἀπὸ ἀσεβοῦς, ῥομφαίαν σου ἀπὸ ἐχθρῶν τῆς χειρός σου</i> <i>Arise, O Lord, prevent them, and cast them down: deliver my soul from the ungodly: [draw] thy sword, because of the enemies of thine hand</i>
Psalm 138, 18b:	<i>Ἐξηγέρθην καὶ ἔτι εἰμὶ μετὰ σοῦ <εἰς τὸν αἰῶνα></i> <i>I awake, and am still with thee <to the ages></i>
Psalm 90, 13:	<i>Ἐπὶ ἀσπίδα καὶ βασιλίσκον ἐπιβήσῃ καὶ καταπατήσεις λέοντα καὶ δράκοντα</i> <i>Thou shalt tread on the asp and basilisk: and thou shalt trample on the lion and dragon</i>
Psalm 65, 20:	<i>Εὐλογητὸς ὁ Θεός, ὃς οὐκ ἀπέστησε τὴν προσευχὴν μου καὶ τὸ ἔλεος αὐτοῦ ἀπ' ἐμοῦ</i> <i>Blessed be God, who has not turned away my prayer, nor his mercy from me</i>
Psalm 117, 10:	<i>Πάντα τὰ ἔθνη ἐκύκλωσάν με, καὶ τῷ ὀνόματι Κυρίου ἠμυνάμην αὐτούς</i> <i>All nations compassed me about: but in the name of the Lord I repulsed them</i>
Psalm 118, 98–99:	<i>Ὑπὲρ τοὺς ἐχθρούς μου ἐσόφισάς με [...], ὑπὲρ πάντας τοὺς διδάσκοντάς με συνῆκα</i> <i>Thou hast made me wiser than mine enemies [...] I have more understanding than all my teachers</i>
Psalm 118, 46:	<i><Διὰ τοῦτο> ἐλάλουν ἐν τοῖς μαρτυρίοις σου ἐναντίον βασιλέων καὶ οὐκ ἤσχυνόμην</i> <i>And I spoke of thy testimonies before kings, and was not ashamed</i>
Psalm 106, 27:	<i>Ἐταράχθησαν, ἐσαλεύθησαν ὡς ὁ μεθύων, καὶ πᾶσα ἡ σοφία αὐτῶν κατεπόθη</i> <i>They are troubled, they stagger as a drunkard, and all their wisdom is swallowed up</i>
Psalm 105, 12:	<i>Καὶ ἐπίστευσαν τοῖς λόγοις αὐτοῦ καὶ ᾄσαν τὴν αἴνεσιν αὐτοῦ</i> <i>Then they believed his words, and celebrated his praise</i>

Psalm 106, 6:	<i>Καὶ ἐκέκραξαν πρὸς Κύριον ἐν τῷ θλίβεσθαι αὐτούς, καὶ ἐκ τῶν ἀναγκῶν αὐτῶν ἐρρύσατο αὐτούς</i>
	<i>Then they cried to the Lord in their affliction, and he delivered them out of their distresses</i>
Psalm 96, 7:	<i>Αἰσχυνθήτωσαν πάντες οἱ προσκυνοῦντες τοῖς γλυπτοῖς, οἱ ἐγκαυχώμενοι ἐν τοῖς εἰδώλοις αὐτῶν</i>
	<i>Let all that worship graven images be ashamed, who boast of their idols</i>

As illustrated, there are fifteen psalmic verses in total, taken from eleven Psalms (which are, in an ascending order, the following: 16, 21, 39, 65, 90, 96, 105, 106, 117, 118 and 138 [the total number of psalmic verses is clearly the result of the above-mentioned eleven Psalms, by selecting two (and not one, as it is the case for the remaining Psalms) verses from four Psalms, in particular from Psalm 21 (verses 13 and 14), 39 (verses 2 and 3), 106 (verses 6 and 27) and 118 (verses 46 and 98–99)]. When Patriarch Athanasios undertook the musical elaboration of the above-mentioned fifteen psalmic verses, he formed a rather longer musical composition, comprising sixteen verses in total (this extended version [from the existing fifteen verses to sixteen] is obviously made by dividing psalmic verses 16, 13 and 65, 20 on the one hand and on the other by combining in one verse the psalmic verses 106, 6 and 96, 7), which is structured as follows:

1.	<i>Ὑπομένων ὑπέμεινα τὸν Κύριον, καὶ προσέσχε μοι καὶ εἰσήκουσε τῆς δεήσεώς μου</i>
	<i>I waited patiently for the Lord; and he attended to me, and hearkened to my supplication</i>
2.	<i>Καὶ ἔστησεν ἐπὶ πέτραν τοὺς πόδας μου καὶ κατεύθυνε τὰ διαβήματά μου</i>
	<i>And he brought me up out of a pit of misery, and from miry clay: and he set my feet on a rock, and ordered my goings aright</i>
3.	<i>Περιεκύκλωσάν με μόσχοι πολλοί, ταῦροι πiónες περιέσχον με</i>
	<i>Many bullocks have compassed me: fat bulls have beset me round</i>
4.	<i>ῥῆνοιζαν ἐπ' ἐμέ τὸ στόμα αὐτῶν, ὡς λέων ἀρπάζων καὶ ὠρυόμενος</i>
	<i>They have opened their mouth against me, as a ravening and roaring lion</i>
5.	<i>Ἀνάστηθι, Κύριε, πρόφθασον αὐτούς καὶ ὑποσκέλισον αὐτούς</i>
	<i>Arise, O Lord, prevent them, and cast them down</i>

6.	<i>Ῥῡσαι τὴν ψυχὴν μου ἀπὸ ἀσεβοῦς, ῥομφαίαν σου ἀπὸ ἐχθρῶν τῆς χειρός σου</i>
	<i>Deliver my soul from the ungodly: [draw] thy sword, because of the enemies of thine hand</i>
7.	<i>Ἐξηγέρθην καὶ ἔτι εἰμὶ μετὰ σοῦ <εἰς τὸν αἰῶνα></i>
	<i>I awake, and am still with thee <to the ages></i>
8.	<i>Ἐπὶ ἀσπίδα καὶ βασιλίσκον ἐπιβήσῃ καὶ καταπατήσεις λέοντα καὶ δράκοντα</i>
	<i>Thou shalt tread on the asp and basilisk: and thou shalt trample on the lion and dragon</i>
9.	<i>Εὐλογητὸς ὁ Θεός, ὃς οὐκ ἀπέστησε τὴν προσευχὴν μου</i>
	<i>Blessed be God, who has not turned away my prayer</i>
10.	<i>καὶ τὸ ἔλεος αὐτοῦ ἀπ' ἐμοῦ</i>
	<i>nor his mercy from me</i>
11.	<i>Πάντα τὰ ἔθνη ἐκύκλωσάν με, καὶ τῷ ὀνόματι Κυρίου ἠμυνάμην αὐτούς</i>
	<i>All nations compassed me about: but in the name of the Lord I repulsed them</i>
12.	<i>Ὑπὲρ τοὺς ἐχθρούς μου ἐσόφισάς με, ὑπὲρ πάντας τοὺς διδάσκοντάς με συνῆκα</i>
	<i>Thou hast made me wiser than mine enemies, I have more understanding than all my teachers</i>
13.	<i>Διὰ τοῦτο ἐλάλουν ἐν τοῖς μαρτυρίοις σου ἐναντίον βασιλέων καὶ οὐκ ἤσχυνόμεν</i>
	<i>And I spoke of thy testimonies before kings, and was not ashamed</i>
14.	<i>Ἐταράχθησαν, ἐσαλεύθησαν ὡς ὁ μεθύων, καὶ πᾶσα ἡ σοφία αὐτῶν κατεπόθη</i>
	<i>They are troubled, they stagger as a drunkard, and all their wisdom is swallowed up</i>
15.	<i>Καὶ ἐπίστευσαν τοῖς λόγοις αὐτοῦ καὶ ᾗσαν τὴν αἴνεσιν αὐτοῦ</i>
	<i>Then they believed his words, and celebrated his praise</i>
16.	<i>Καὶ ἐκέκραξαν πρὸς Κύριον ἐν τῷ θλίβεσθαι αὐτούς, καὶ ἐκ τῶν ἀναγκῶν αὐτῶν ἐρρύσατο αὐτούς. Αἰσχυνθήτωσαν πάντες οἱ προσκυνοῦντες τοῖς γλυπτοῖς, οἱ ἐγκαυχώμενοι ἐν τοῖς εἰδώλοις αὐτῶν</i>
	<i>Then they cried to the Lord in their affliction, and he delivered them out of their distresses. Let all that worship graven images be ashamed, who boast of their idols</i>

The melodic arrangement of this composition – using the aforementioned morphological structure of poetic content – is particularly interesting, as has already been described above; specifically, it is composed in five modes (first, third, fourth, *Varys* and fourth plagal) and is therefore layered equally, one for each of these modes.⁴¹

[see musical examples Nos. 5–10]

Musical Examples

Available in the online repository DAIS:

<<https://dais.sanu.ac.rs/handle/123456789/10042>>

Musical example 1: *Polychronion* to the Bishop of Bursa Gerasimos, composed in the fourth mode (C.H.S.-N.L.G. 704, ff. 283^v-286^r)

Musical example 2: *Cherubic Hymn*, composed in the first mode, transcribed into the New Method notational system by Achilleas Chaldaeakes

Musical example 3: *Communion Hymn*, composed in the first mode (C.H.S.-N.L.G. 705, ff. 89^v-90^v)

Musical example 4: *Ekloge* dedicated to the feast of St Catherine, transcribed into the New Method notational system by Achilleas Chaldaeakes

Musical example 5: Kalophonic Heirmos, *The turmoils of this life encircle me*, composed in the fourth plagal mode

Musical example 6: Kalophonic Heirmos, *Times of sorrows*, composed in the fourth plagal mode

Musical example 7: Kalophonic Heirmos, *The turmoils of this life encircle me*, composed in the fourth plagal mode (transcription into the staff notation)

Musical example 8: Kalophonic Heirmos, *Times of sorrows*, composed in the fourth plagal mode (transcription into the staff notation)

Musical example 9: Kalophonic Heirmos, *The turmoils of this life encircle me*, composed in the fourth plagal mode, “polyphonically” transcribed into the staff notation by Achilleas Chaldaeakes

Musical example 10: Kalophonic Heirmos, *Times of sorrows*, composed in the fourth plagal mode, “polyphonically” transcribed into the staff notation by Achilleas Chaldaeakes

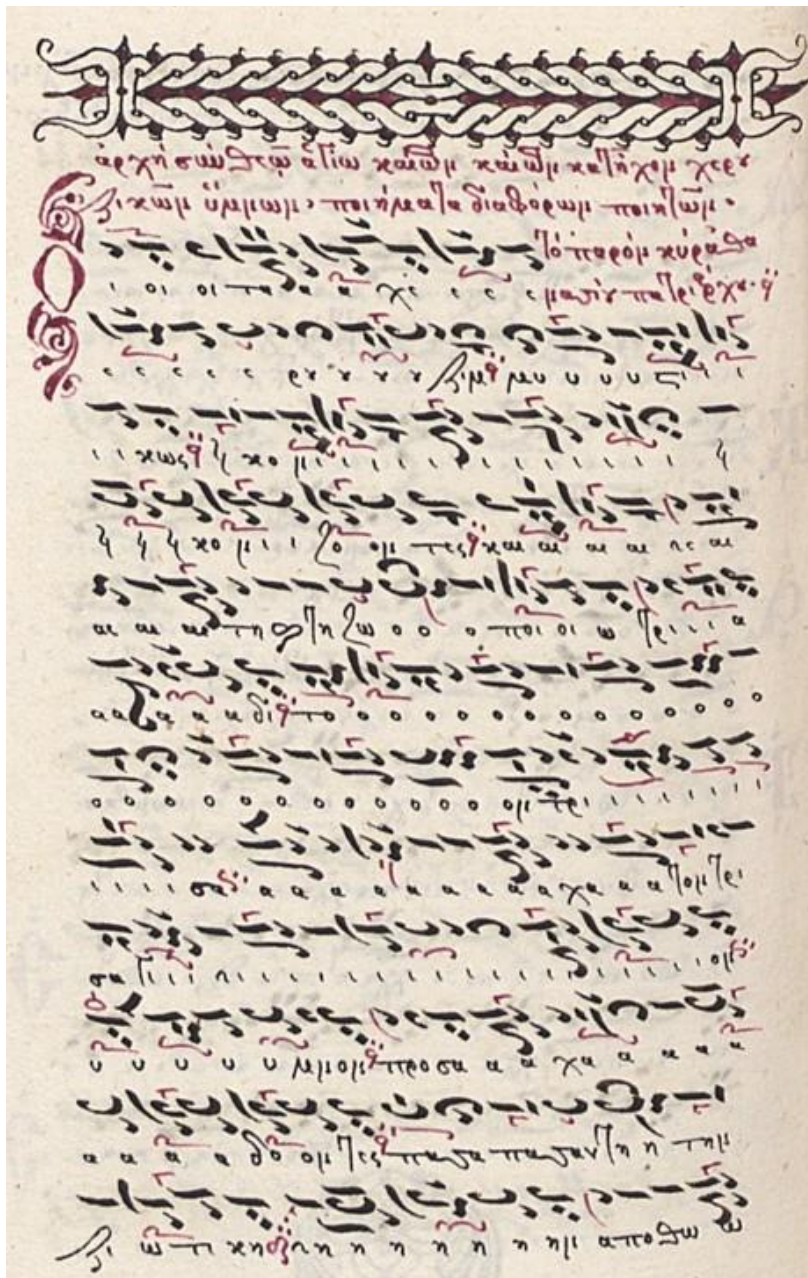
Musical example 11: *Kratema* unit of the *Polychronion* to the Bishop of Bursa Gerasimos, composed in the fourth mode

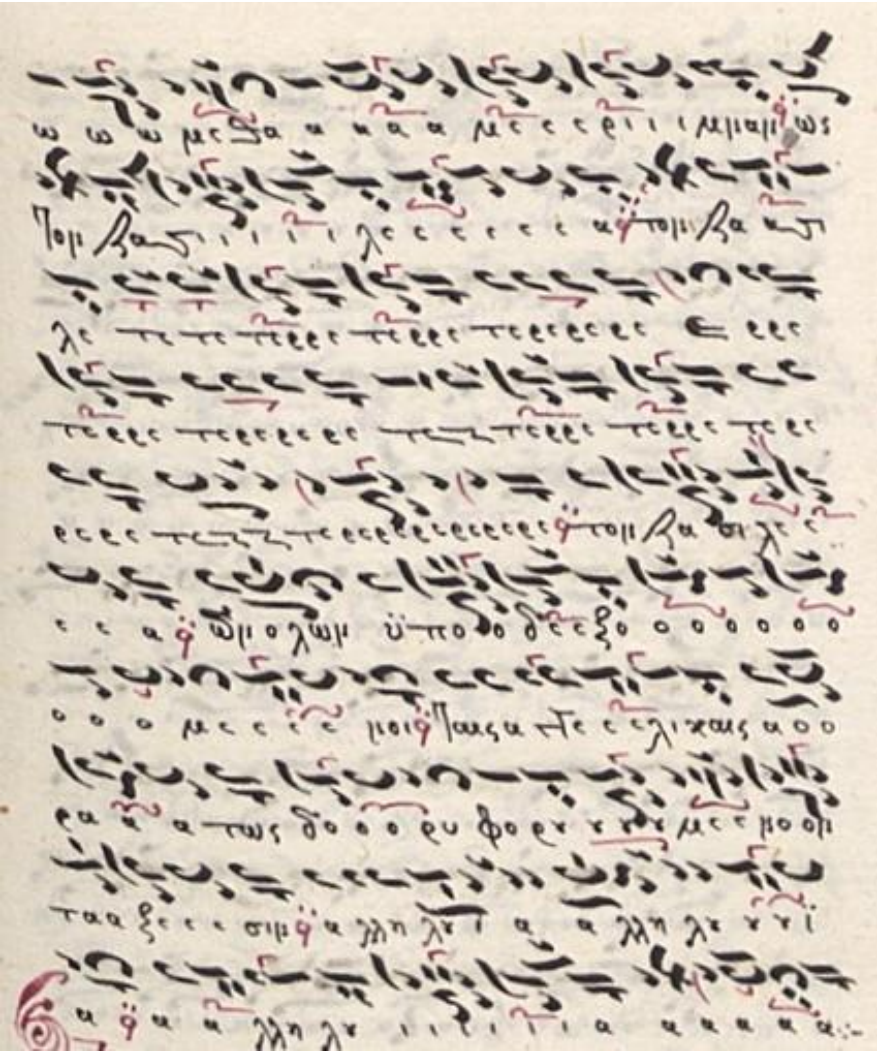
Musical example 12: *Kratema* unit of the *Polychronion* to the Bishop of Bursa Gerasimos, composed in the fourth mode (transcription into the staff notation)

⁴¹ Additional details concerning *Ekloge* can be generally found in the following references: Achilleas Chaldaeakes, *Ὁ πολυέλεος στήν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία...*, op. cit., 119–123, 385, 430–435, 480–483, 536–553, 911–923; cf. Idem, «Ἀπὸ τὸ τυπικὸ τῆς ἀκολουθίας τοῦ ὁρθρου: ἡ ἐπιβολὴ ἐξωψαλμικῶν ποιητικῶν κειμένων στὸν ψαλμὸ τοῦ πολυελέου», in *Πολυφωνία* 11, 2007, 66–88; Idem, “From the Ritual of the Matins Service: The insertion of poetic texts in the chant of the Polyeleos”, in *Muzikologija/Musicology* 11, 2011, 75–101; Idem, «Λόγον ἀγαθόν», in *Ἀνατολὴς τὸ Περὶ ἡμεῖς* 1, 2014, 283–342.

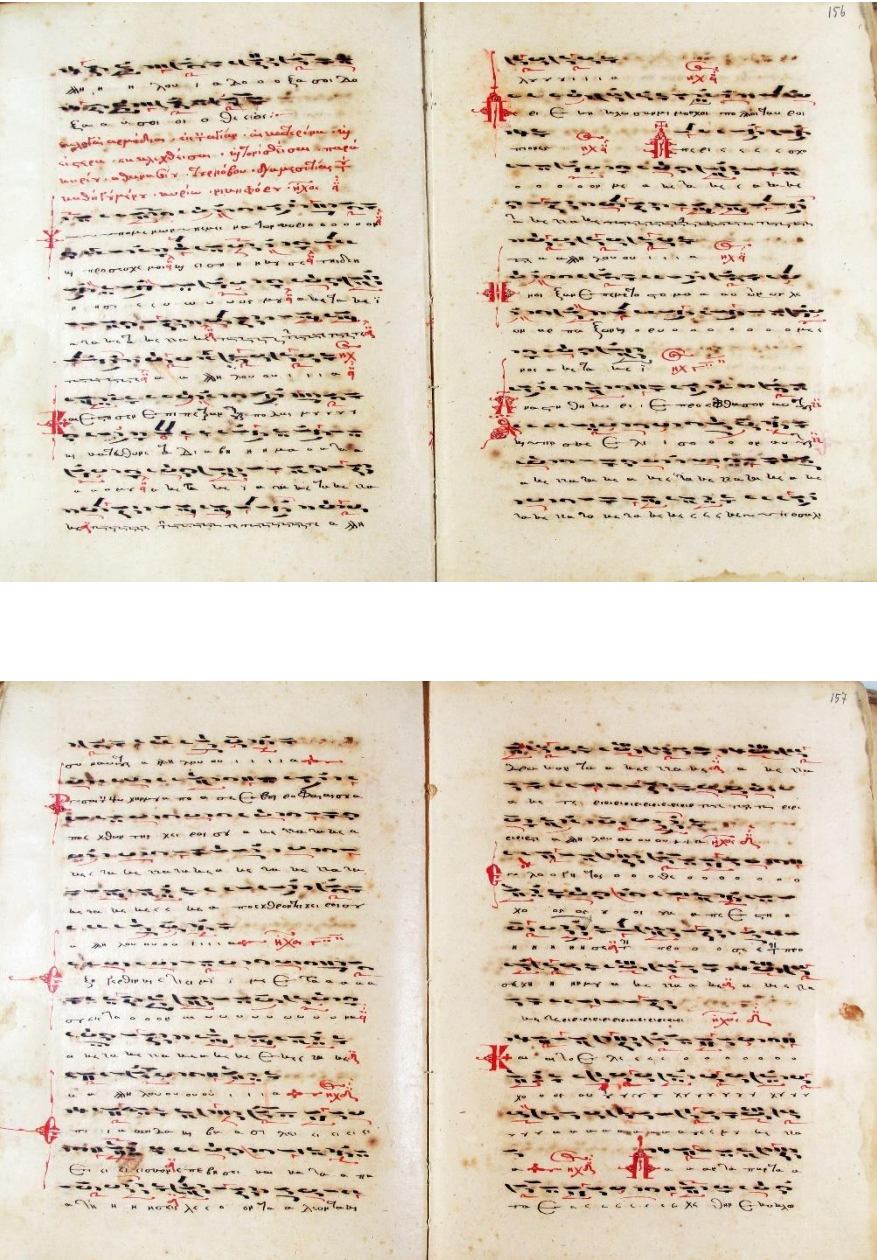
Facsimiles

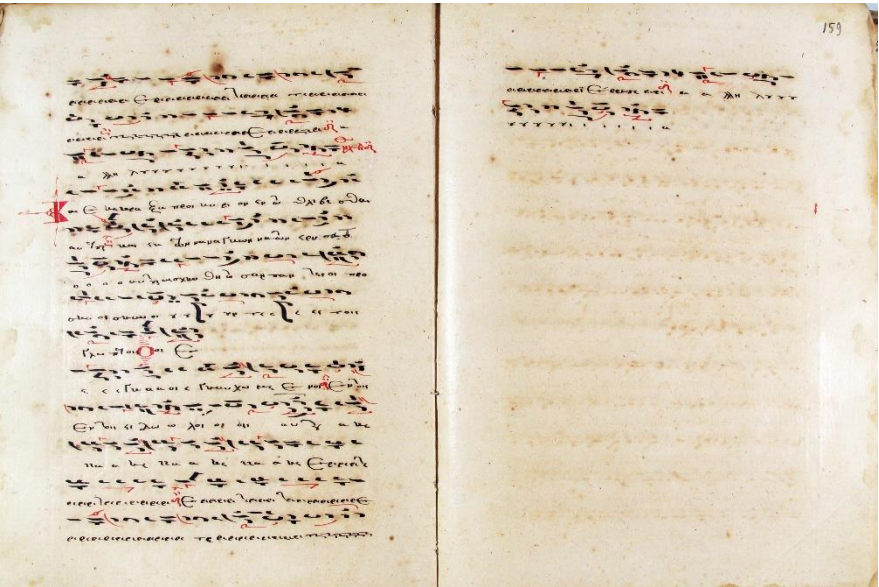
Facsimile 1 (a, b): N.L.G. 3469, ff. 198^v–199^r



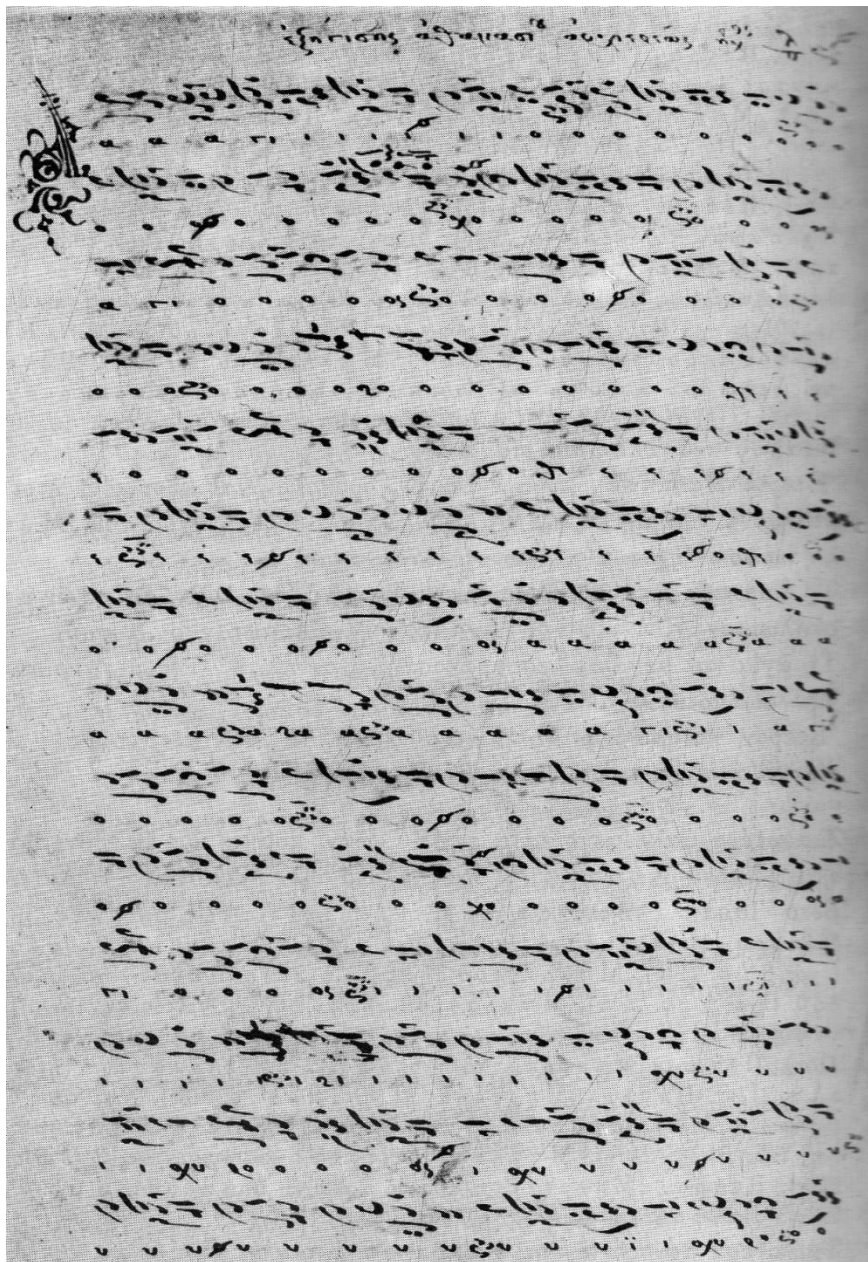


Facsimile 2 (a, b, c, d): N.L.G. 2611, ff. 155^v–159^r

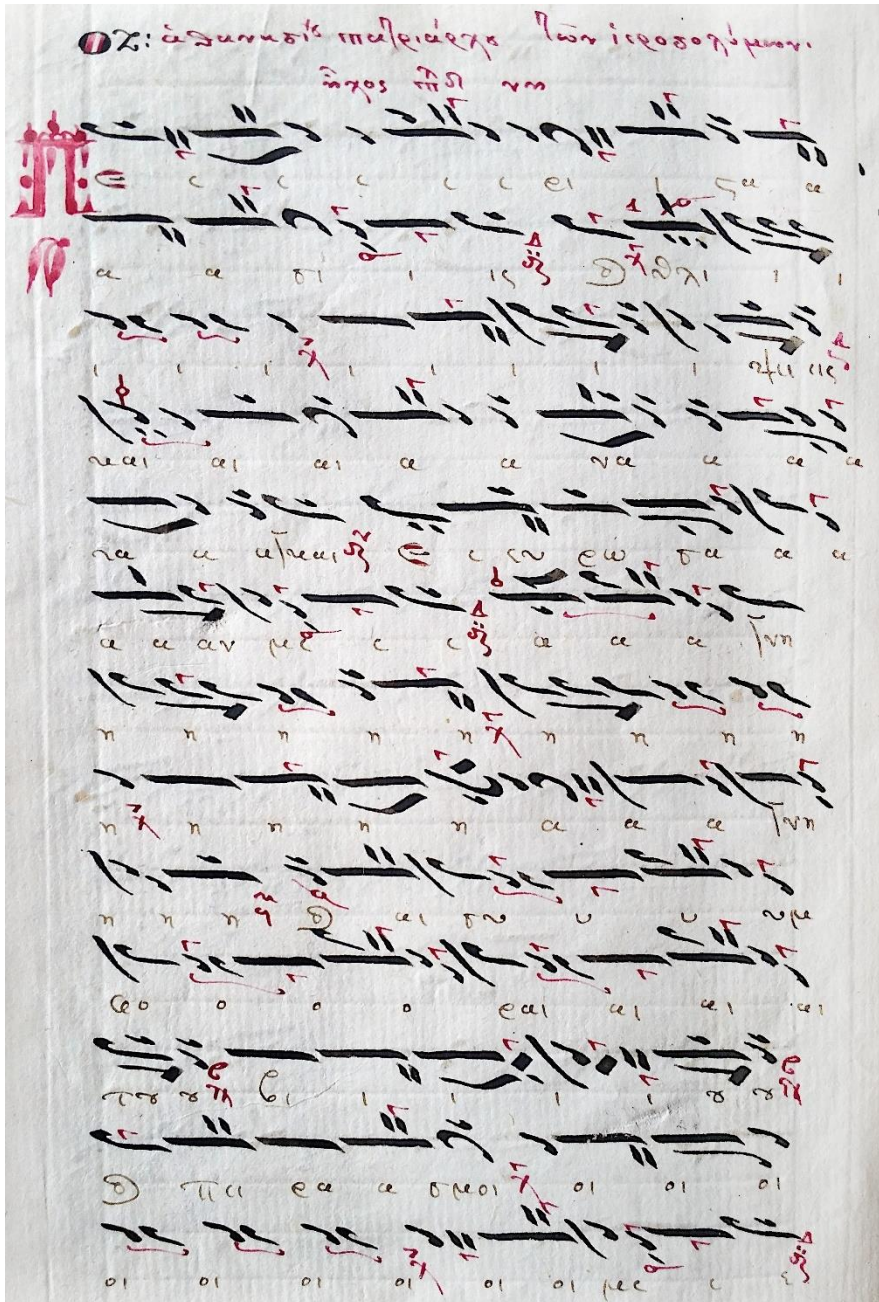


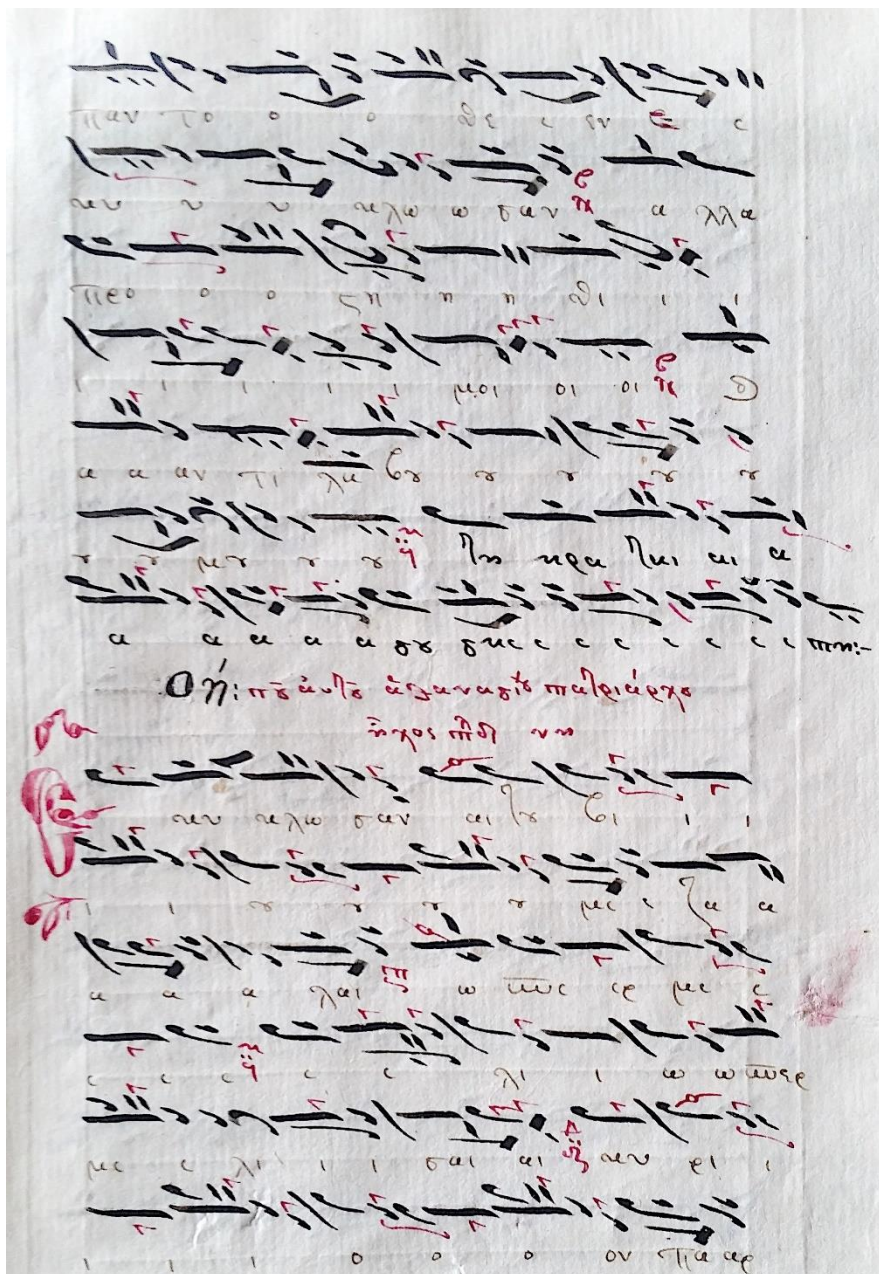


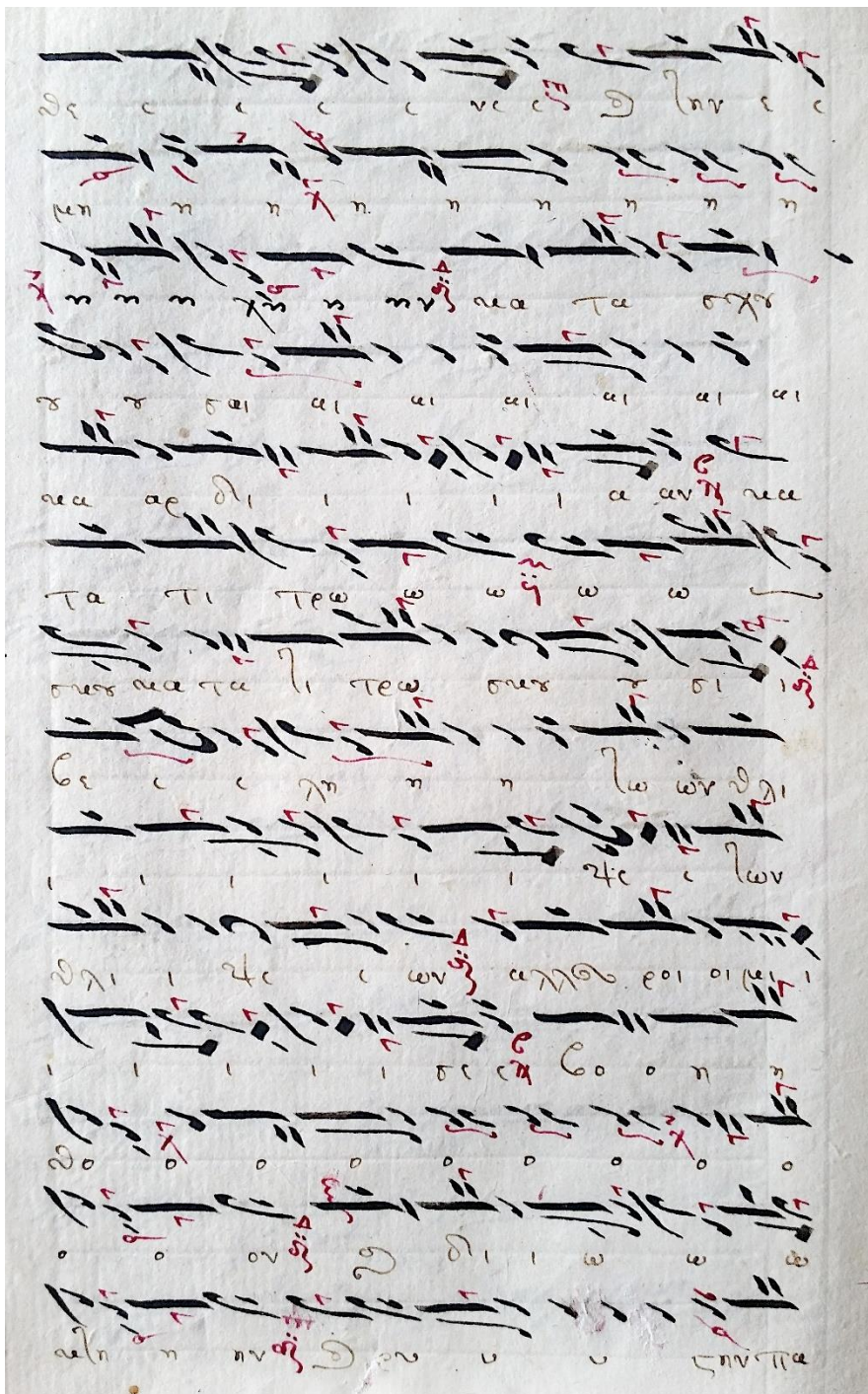
Facsimile 3: Iviron 987, f. 268^v



Facsimile 4 (a, b, c, d): L.K.Ps. Fold II, ff. 89^v–91^r







Handwritten musical notation in black ink on a single page. The notation consists of horizontal lines with various symbols (dots, lines, and curves) placed above and below them, representing musical notes and rests. Red ink is used for some symbols, particularly in the first few lines and for a large initial 'M' on the left side. The text is written in a cursive, handwritten style, likely a form of shorthand or a specific musical notation system. The page is numbered '54' in the bottom left corner.

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